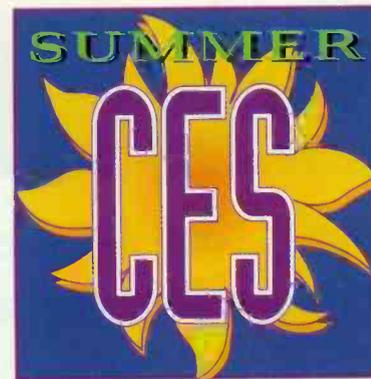


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FOLLOWS PAGE 32

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

MAY 30, 1992

ADVERTISEMENTS

## Sell-Thru Vid Chains Breaking Thru Suncoast, Matinee Show Concept Is Viable

This story was prepared by Ed Christman and Paul Sweeting in New York and Jim McCullaugh and Earl Paige in Los Angeles.

NEW YORK—Both Suncoast Motion Picture Co. and Saturday Matinee, the pioneer video sell-through-only chains, could be profitable for the first time this year, according to

chain executives and analysts following the companies.

But observers say the future of the two chains still appears to be dependent on the continuing maturation of the video sell-through business. Moreover, many music retail executives remain skeptical of the video sell-through-only concept, arguing that its application is limited.

After a difficult year for video sell-through in 1991, both chains are still expanding, albeit at a slower rate than before.

The 220-plus-unit Suncoast, owned by Minneapolis-based Musicland Stores Corp., plans to open 25 stores in the current year. The 95-unit Saturday Matinee web, owned by Albany, N.Y.-based Trans World Music Corp., has 12 stores on the drawing board. Musicland opened 36 Suncoast stores in 1991, 109 stores in 1990, and 55 in 1989, while Trans World opened



ROSS



HIGGINS

11 in 1991, 65 in 1990, and seven in 1989.

Executives at Musicland, which runs some 830 music stores in addition to Suncoast, decline to break out the video chain's financial numbers. But Keith Benjamin, an analyst for Ladenburg, Thalmann, says, "My estimate is that Suncoast will be at least break-even or be moderately profitable this year. I think they have gotten the bugs out of the concept and that it will make a big contribu-

(Continued on page 83)

## Country Gains In National Format Ratings

BY SEAN ROSS

NEW YORK—While most radio genres were static in the winter '92 Billboard/Arbitron national format ratings, country radio kept pace with its spectacular growth of the last two years.

Country's percentage of national 12-plus listening was up 12.1-12.5, meaning that it has added four- or five-tenths of a share in five out of the last six books. It is third in national listening behind

(Continued on page 65)

## DCC, MD, And CD-I Expected To Drive 1st Consumer CES

BY SUSAN NUNZIATA

NEW YORK—An upbeat business outlook based on strong first-quarter sales of some hardware products, combined with the introduction of new audio and video formats, is expected to spice up the Summer Consumer Electronics Show, which runs May 28-31 in Chicago. Philips' digital compact cassette format, due to be launched here in September, is sure to be the main buzz at the show, but updates on Sony's mini disc, developments in CD-interactive, and new laserdisc products are also anticipated.

For the first time, record companies have released the names of the first 150 artists whose material will be issued on DCC. Among acts on various labels that will be involved in

(Continued on page 81)

**BARRY WHITE**  
20th ANNIVERSARY

FOLLOWS PAGE 38

## New Zealand's Maori Music A Genre Mélange

BY GRAHAM REID

AUCKLAND, New Zealand—Tena koutou, tena koutou, tena koutou! Greetings, greetings to you all!

Maori, the indigenous people of New Zealand (which they call Aotearoa), have always been an important part of the local entertainment industry. Today Maori influence stretches from the world-famous opera star Kiri Te Kanawa to reggae band Twelve Tribes Of Israel to the hip-hop crews springing from the sprawling

streets of South Auckland.

With the gift of hindsight, it seems appropriate that the first song recorded and pressed in New Zealand—in October 1948—should have been by a Maori artist. Yet that first recording, "Blue Smoke," by the Ruru Karaitiana Quartet, bore little resemblance to traditional Maori music and was influenced by the then-popular Hawaiian sounds that evoked a Pacific paradise.

Maori artists have readily assimilated

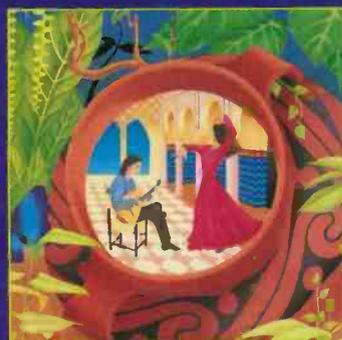
(Continued on page 34)



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## In Billboard Bulletin...

Virgin, Related Firms Said To Plan Layoffs

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common?**

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# Former RKO Execs Say Landes Mismanaged Co. File Motion To Name Trustee For Reorganization

■ BY PAUL SWEETING

NEW YORK—The creditors committee in the RKO Warner Video bankruptcy case has asked the court to appoint a trustee who would oversee the chain's reorganization and take the reins from RKO's chairman and sole shareholder, Michael Landes.

A hearing on the motion—which has touched off an angry exchange of charges between Landes and former RKO Warner president Steve Berns—has been scheduled for Thursday (28) in federal bankruptcy court here.

In affidavits filed in support of the motion, Berns, along with former CFO Neal Goldner and ex-VP of operations Kenneth Molnar, charge Landes with misappropriating RKO Warner funds and with a long list of alleged incidences of malfeasance in his management of the New York-based retail chain.

All three executives resigned from the chain April 29; RKO Warner has been operating under Chapter 11 of the federal bankruptcy code since January.

In addition to the alleged malfeasance outlined in the affidavits, the motion to appoint a trustee also charges Landes with wasting the company's assets by drawing down financing supplied since the bankruptcy by Rosenthal & Rosenthal Inc. and alleges that, since the resignation of the three executives, the chain has had no management. Michael Dougherty, formerly director of operations, was named president after the resignation of Berns.

In his own affidavit, filed May 18, Landes disputes the charges, claiming he is exercising adequate management, and challenges the need to appoint a trustee.

He also charges Berns, Goldner, and Molnar with concocting their allegations to prevent Landes from reorganizing the chain so as to shield themselves from liability

for state sales taxes owed by RKO Warner.

None of the principals in the case or their representatives could be reached for comment by press time.

■ MISAPPROPRIATION ALLEGED

In his affidavit, former CFO Goldner alleges that, in 1989, Landes transferred \$10 million from RKO to Supervideo, an entity wholly owned by Landes but with no other connection to RKO. He also charges that, prior to filing for bankruptcy, but at a time when the company was insolvent, Landes transferred RKO Warner funds to RKO International and the Lexington Group, also wholly owned by Landes but unconnected to the retail chain.

RKO International was established in 1990 to obtain franchising rights in all 50 states.

"In my opinion," Goldner says in his affidavit, "at the time such transfers were made, Landes knew that RKO International and Lexington Group had no intent to and could not repay the funds transferred to them by RKO."

The affidavits also charge that Landes kept many employees on the RKO payroll who in fact were working personally for Landes, such as his cook, his chauffeur, and his personal secretary.

■ OTHER CHARGES

Among the other charges leveled by Berns, Goldner, and Molnar:

- Landes ordered Berns to "reconstruct" store-by-store profit and loss statements so that each store showed a profit, regardless of its actual performance.

- Landes instructed employees to block the efforts of the creditors committee and its representatives to obtain information about the chain.

- In 1991, Landes knowingly and deliber-

ately misled Commtron Corp., one of RKO's two principal distributors, as to the financial condition of the chain.

- Landes also created an antagonistic relationship with Commtron by demanding several hundred thousand dollars the distributor owed RKO for co-op advertising expenditures, even though RKO owed Commtron nearly \$2.4 million in unpaid invoices.

- Landes intentionally misled Chase Manhattan Bank as to the identity of the chain's CFO, which, Goldner suggests, caused Chase not to extend additional financing to RKO.

- Landes ordered Berns not to issue checks prepared to cover state sales tax.

- Landes fumbled a corporate opportunity when he declined to consider an offer from Super Club to purchase RKO's New Jersey stores at a time when the company was in a precarious financial condition.

■ \$26 MILLION INVESTMENT

In his own affidavit, Landes either disputes or denies the various charges of malfeasance and mismanagement. "There can be no doubt that my actions are the antithesis of such accusations," he says.

Landes stresses that charges he has used RKO Warner as a "cash cow" to fund other businesses and personal endeavors are baseless, since he stands to be the biggest loser should RKO Warner go under.

"I have put over \$26 million of my own funds into the Debtors," the affidavit says. "Indeed, I put in \$6.5 million in the 12 months before the bankruptcy petition was filed. Thus, the primary victim if RKO does not emerge from bankruptcy will be me."

As for the other charges made in the motion for a trustee, Landes claims RKO Warner has always been a well-managed operation—noting it has twice been

(Continued on page 83)

## THIS WEEK IN BILLBOARD

### RINGO ROLLS OUT SOLO SET

For his first solo album in nearly 10 years, Ringo Starr drummed up the services of four top producers: Jeff Lynne, Phil Ramone, Don Was, and Peter Asher. Chris Morris talks to the ex-Beatle about his song selections and recording process. **Page 16**

### DAWN OF DCC DRAWS NEAR

The final details of the impending launch of Philips' digital compact cassette—including pricing, advertising, and depth of artists involved—are coming to light. Jeff Clark-Meads has the latest word from the PolyGram marketing camp (page 39). And, as Susan Nunziata reports, talk of DCC also set the pace at the recent ITA conference in Atlanta, which featured a host of panels on style and price of compatible mastering equipment, updating existing gear, and more (page 59).

### SHOPPING CENTER OF ATTENTION

The need to keep up with changing consumer preferences about where to shop was the dictum at the ICSC Spring Convention, which explored the trend to pare down stores, mall dynamics, and competition for space. Earl Paige was there. **Page 44**

### 'HOOK' ON LINE FOR SUMMER

The Columbia TriStar video is the latest set to make a splash as a summer sell-through title. Sweetening the launch will be a tie in with Ocean Spray. Jim McCullaugh reports. **Page 51**

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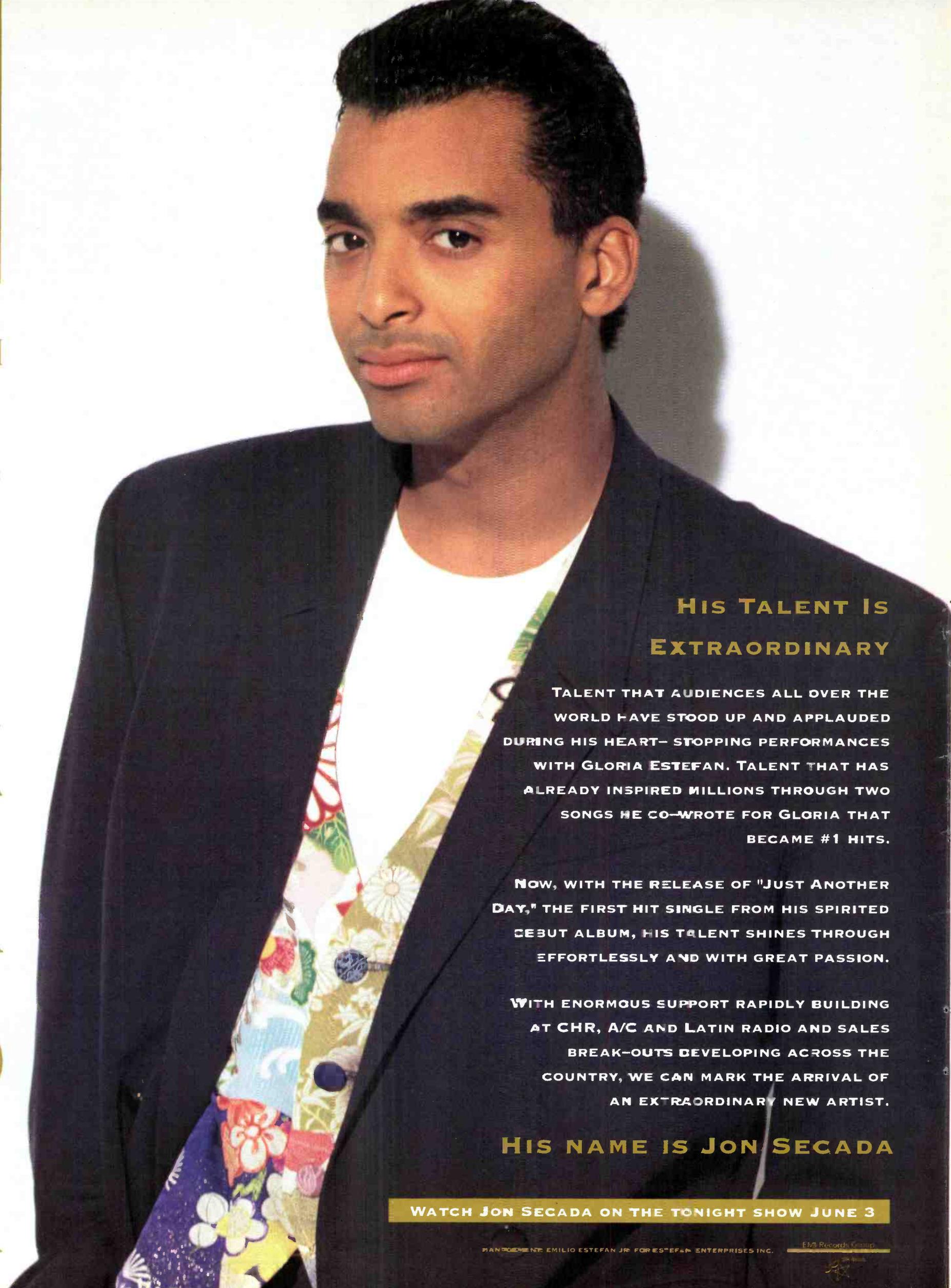
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EMI Records Group

# Supreme Court Denies BMI Appeals Of Rulings On In-Store, Cable Play

■ BY BILL HOLLAND

WASHINGTON, D.C.—The U.S. Supreme Court rejected two appeals by performing rights groups May 18. The unrelated cases, which involved fee payments of millions of dollars, concerned the licensing of cable TV systems and of retail stores that play radio broadcasts for customers.

The Court turned down an appeal by BMI and let stand rulings from the Seventh and Eighth Circuit Court of Appeals that retail stores do not have to pay songwriters and music publishers for playing radio broadcasts in-store and that such broadcasts do not violate the federal copyright law.

BMI's appeal had claimed that the lower courts had misinterpreted the copyright law and that the exemption in question for "mom-and-pop stores" had expanded "into a free ride allowing multi-million-dollar corporations to circumvent the copyright laws," costing music creators and publishers "millions of dollars."

The cases involved a Chicago business, Claire's Boutiques Inc., which played songs, including those licensed by BMI, in most of its 790 stores as well as its 30 Arcadia outlets.

The second suit was against St. Louis-based Edison Brothers Stores Inc., a chain with more than 2,500 stores under the names Chandlers, Jeans West, Bakers, Fashion Conspiracy, and others.

U.S. District Courts in both jurisdictions had dismissed the suits, finding that the copyright law exemptions for radio transmission not involving a fee or direct commercial advantage were not violated. The decisions were upheld on appeal.

However, performing rights groups have been successful in winning similar cases involving department-store overhead airplay in other jurisdictions, including one involving

ASCAP and the GAP Stores chain. Those decisions still stand but affect only the areas of the country where the courts that ruled on those cases are located.

The Supreme Court also rejected an appeal by ASCAP involving Turner Cable Broadcasting and other cable programming services. It let stand lower-court rulings that the programming services are entitled to take ASCAP licenses that cover the retransmission of their programming to cable systems and that ASCAP must offer the cable suppliers per-

program as well as blanket licenses (Billboard, Aug. 3, 1991).

Last January, the Second Circuit Court of Appeals agreed with the lower court that, under the 1950 amendment to ASCAP's 1941 governmental consent decree, cable can be included in the definition of "teletexting networks," along with over-the-air television.

ASCAP had argued that writers of the 1950 amendment would have had to be "clairvoyant" to include then-non-existent cable TV in its defini-



**Philips Makes A Point.** Philips Classics hosts a party in New York's Puck Building to celebrate the launch of its new contemporary music label, Point Music—a partnership between Philips Classics and Euphorbia Productions. Shown, from left, are actor Daniel Harnett; composer Philip Glass, the artistic supervisor of Point Music; David Weyner, president, PolyGram Classics & Jazz; composer John Moran; and Lisa Altman, VP, Philips Classics.

# Labels Reject Japanese Rental Shops' Lend-For-Yen Proposal

■ BY STEVE McCLURE

TOKYO—All six major international record companies have rejected Japanese record renters' offer of payment in exchange for the right to rent new foreign product immediately on release, according to a spokesman for the Japan Record Rental Commerce Trade Assn.

The spokesman says the association has now received formal replies from BMG, Sony Music, MCA, PolyGram, Warner Music Group, and EMI turning down its lend-for-yen proposal. Billboard reported April 18 that three firms—BMG, Sony Music, and MCA—had turned down the offer.

Virgin Music Group has not replied to the JRRCTA offer, likely due to that company's recent purchase by EMI parent Thorn-EMI.

Under the compromise proposed by the JRRCTA, rental shops would pay foreign record makers a one-time fee of 1,000 yen (\$7.75) for each foreign CD they buy. In exchange, the shops would get the right to rent CDs during the entire one-year exclusive rental-right period—in other words, from the day of release. This would supersede royalty payments to manufacturers, which would be paid during the remaining 49 years of the copyright protection period. Foreign companies were granted exclusive rental rights for the first time under Japan's revised

Copyright Law, which came into effect Jan. 1.

The spokesman says Japan's 5,500 record-rental stores will continue their "self-restraint" policy of not renting foreign product released after Jan. 1. The association will decide on its next move at its annual general meeting Thursday (28), the spokesman says.

In related news, the Recording Industry Assn. of Japan recently clamped down on a chain of rental stores that had developed a unique way of trying to beat the ban on rental of foreign product released in 1992.

The Top Ten rental chain's three Tokyo-area shops "sold" the CDs to customers for 2,500 yen (\$19.37) on the understanding that the shops would buy the CDs back for 2,200 yen (\$17.05) in a few days' time. Not coincidentally, 300 yen (\$2.32) is the average fee at Japanese rental stores.

Top Ten's stratagem was widely reported in the media as a "guerrilla" tactic designed to counteract the new-foreign-product rental ban.

The RIAJ cried foul. "We said that you cannot do that without the permission of the rights holders," says RIAJ spokesman Takuo Chiba. The RIAJ warned the chain that it would take legal action unless Top Ten stopped the practice, and Chiba says the chain complied.

# Sony's Music Unit Rings Up \$3.3 Bil In Worldwide Sales

■ BY SUSAN NUNZIATA

NEW YORK—Worldwide sales of Sony's music entertainment group dropped 7.4% to \$3.3 billion for the fiscal year ended March 31. However, the company says that figure would represent an 11% gain over the prior year's number if Sony's 1990 Columbia House revenues were disregarded for comparison purposes.

Sony gave up 50% of its direct-marketing firm to Time Warner in January 1991 as part of a legal settlement, and it no longer includes Columbia House figures in its consolidated sales. With Sony's half of Columbia House volume added in to this year's sales, the company notes, the music group's total revenues would be approximately \$3.8 billion.

That would place the Sony music group in a league with PolyGram, which reported global revenues of \$3.7 billion for last year (Billboard, March 14).

Another positive was the 27.8% worldwide sales increase for Sony's filmed entertainment division. Revenues of that division, which includes both theatrical and home video operations, jumped to \$2.45 billion for the fiscal year.

In the fiscal fourth quarter, filmed entertainment sales climbed 65.2% to \$698 million. Contributing to the filmed entertainment division's success for the year were such films as "Terminator 2" and "Hook."

## JAPANESE MUSIC FIGURES

In Japan, the Sony music division's sales increased 10.9% to \$699 million for fiscal 1991. According to the com-

pany, sales in Japan were boosted by strong results from Sony Music's roster of domestic artists, who account for 56% of the firm's sales. After-tax profit for Sony Music Entertainment Japan, however, fell 8.8% to \$63.6 million.

Excluding Japanese revenues, Sony's music-group volume was \$2.59 billion in the year ended March 31.

In the fiscal fourth quarter, the music division's worldwide sales sank 15.8% to \$705 million. A comparison figure excluding Columbia House revenues from the prior-year period was not available.

All U.S. dollar translations in this article are based on the March 31 ex-

change rate of 133 yen to the dollar.

Overall net sales for Sony Corp. were up 5.7% to \$28.73 billion. Sales for electronics products worldwide rose 5.8% to \$22.95 billion. Worldwide sales for the company's video equipment dropped 1.3%, while the audio equipment and television divisions posted increases of 7.5% and 7.3%, respectively.

According to Sony, the increase in audio hardware sales was led by CD players and headphone-stereo Walkman products.

In a May 21 statement, Sony said its results had been impacted by a stagnant world economy that had created an "unprecedentedly chal-

lenging operating environment" for the company. The company also said that the sharp appreciation of the yen against other world currencies had affected its overall results.

Sony states that it expects its business environment to remain severe through fiscal 1992, which ends March 31, 1993, "because of such factors as worldwide economic slump, uncertain movement in foreign exchange rates, prolonged stagnancy in Japanese capital market, and stiffer price competition."

Assistance in preparing this article was provided by Steve McClure in Tokyo.

# P'Gram, Universal Team For New Film Co. Will Handle Mktg., Distrib Of Moderately Budgeted Pix

■ BY MELINDA NEWMAN

NEW YORK—PolyGram Filmed Entertainment and Universal Pictures have formed Gramercy Pictures, a marketing and distribution company that will handle moderately budgeted theatrical film releases in North America.

The new Los Angeles-based company will be headed by Russell Schwartz, former executive VP of Miramax Films.

Gramercy will concentrate on, but not be limited to, movies created by Universal and PolyGram's production companies. PolyGram owns Propaganda Films ("Wild At Heart"), Working Title Films ("My Beautiful

Laundrette"), and A&M Films ("Birdy").

Plans call for Gramercy to handle up to eight films a year, starting with "California," a Propaganda production that stars Juliette Lewis and Brad Pitt and is slated for a late-1992 release.

Gramercy will eventually have a staff of up to 15 employees. While Gramercy will be solely responsible for implementing its marketing campaigns, certain administrative services will be provided by Universal's existing distribution system.

According to Michael Kuhn, president of PolyGram Filmed Entertainment, Gramercy will fill a distribution void for \$8 million-\$12 million-

budget films that fall between blockbusters and art films. "The major studios tend to think that these movies are too small for them and the classics distributors think they are too big for them," says Kuhn.

"It's frustrating at the moment for people who have really decent movies who are told that the only way to release it is to spend \$10 million on marketing," Kuhn continues. "We feel like there are economical ways to market these movies for around \$3 million."

According to Kuhn, Gramercy will be "jolly happy" if these movies gross between \$15 million and \$20 million. Standard distribution take is (Continued on page 81)

# Orion Devising Own Plan For Reorganization

■ BY DON JEFFREY

NEW YORK—Orion Pictures Corp., now operating under Chapter 11 of the bankruptcy code, has told the federal bankruptcy court here of a possible "important breakthrough" in talks with its creditors that may help the company avoid being acquired, merged, or liquidated.

On May 19, the judge in charge of the case granted Orion a one-month extension of a deadline for submitting a financial reorganization plan. Orion, which has been hamstrung by big debts and weak cash flow, now has until June 21 to come up with the plan.

An Orion spokesman says the company's attorney, Marc Abrams, told the court that Orion, its creditors, and major shareholders—billionaire John Kluge and (Continued on page 84)

# 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.

## NEW ACTS CAN BE BROKEN ANYWHERE IN WORLD

BY STUART WATSON

In the past, record companies and artists have thought little of canceling an appearance on a European TV show (even though it may have been booked for several months) in favor of one of the top weekly music shows in the U.S. or Britain. In today's European market, however, artists may be committing professional suicide by making such a move.

These days, international success can start *anywhere* in the world—and all opportunities have to be considered with the big picture in mind. Domestic success is extremely important, but it is no longer essential. It is now possible to start building an artist's sales (however small) in any corner of the globe—and then spread this success story to other territories.

In today's Europe, it would be extremely short-sighted to turn down a spot on a major German TV show, for example. These shows are few and far between and are often booked several months in advance. Germany has now replaced the U.K. as the largest individual music market outside the U.S. and Japan. Over a quarter of Europe's sales are now registered in Germany, compared with an estimated 21% in the U.K. And many Central

European countries are increasingly being influenced by what happens in Germany.

At the same time, relatively "new" music centers are starting to play an increasingly important role in the international marketing of music. These include southern Africa, Southeast Asia (which now claims about 10% of world sales in unit terms), and Latin America (especially Mexico, which now accounts for more than 2% of world unit sales).

Territories like Taiwan and Korea could grow to become serious rivals to Japan within five years. Japanese record companies are now breaking Asian acts in Japan (such as Dick Lee from Singapore)—and exporting Japanese talent to the markets of Hong Kong, Korea, Malaysia, Philippines, Singapore, Thailand, and Taiwan. Japan's Akina Nakamori regularly has No. 1 singles in Hong Kong.

Taken together, the Southeast Asian markets (excluding Japan) currently account for some 15% of world album sales in unit terms—adding to the continuing growth of Asia/Pacific as a region. The fight against piracy is at last beginning to succeed; the number of 25-30-year-old baby-boomers with high disposable incomes is increasing; and there is already a strong CD

market in Singapore, Taiwan, and Hong Kong, although it has a long way to develop. International artist Tommy Page has sold 1 million units of four albums in Southeast Asia alone.

In Latin America, Mexico has the potential to become a major market. With its much improved economy, closer links with the U.S., and improved copyright laws, it will play a pivotal role in the flow of



**'New talent can be targeted to the countries where it can do best'**

Stuart Watson is senior VP, MCA International.

product into South America from North America and southern European countries like Spain and Italy. For example, Spain's Mecano has broken big in Mexico. The Mexican market is already bigger than the individual markets of Canada, Italy, Spain, Benelux, and Australia.

Traditionally, record companies have held off launching a new artist in these territories until the act has become established in its home market. Today, however, new tal-

ent can be targeted immediately at the countries to which it is best suited. East Coast band Steelheart, for example, sold 150,000 units of its debut album in Japan and Europe before the album was even released in the United States.

Promotional opportunities outside the U.S. and U.K. need no longer be regarded as second best. Many of today's most influential TV shows (such as the recent "World Music Awards" in Monte Carlo, or the "Miss World" Pageant) are no longer broadcast from the U.S. or Britain. Yet these shows often hit 60 or 70 countries over a short period of time. Many fast-growing music markets

also offer alternative methods of getting a new act noticed—such as sponsorship deals, product endorsements, and tie-ins with TV or cinema commercials.

New artists do not face the same problems with imports as established acts do. Since simultaneous release dates are not important in these cases, record companies can hold off launching the product in a particular territory until the artist is available for a *personal* promo-

tional visit.

Over the past nine months, the Australian act Indecent Obsession has visited every individual territory in Latin America, the Asia-Pacific region, and Europe—with release dates timed to coincide with each promotional visit. As a result, the band has already sold more than 100,000 albums. Its first single won't be released in the States until June, and the act is only now top 40 in its home country. Yet it is currently No. 1 in South Africa and Indonesia and is breaking in Brazil and Argentina!

U.S. and U.K. record companies have to acknowledge that such a painstaking approach calls for greater long-term and global planning to ensure that the artist is in the right place at the right time. It also requires a carefully coordinated approach to international marketing that takes into account the disparate lead times in different countries and the varying pace at which each market performs.

Some companies still plan only two months ahead. It can take that long to *sell* in an album in Japan.

Good product and a firm belief in the artist are essential, but the keys to international success are artist availability and an intimate knowledge of how each market works.

## LETTERS

### OPPOSES FCC EDICT

I vehemently oppose the March 12 decision by the Federal Communications Commission to deregulate the ownership rules in the radio industry. This decision to increase the ownership limits represents the antithesis of the free-enterprise system.

I further oppose the commission's decision to eliminate the minority incentive from the new rules. Both decisions would be a virtual death sentence to minority-owned and small radio station owners, who would be unable to compete with the huge media networks that would purchase as many outlets as they were allowed to and would thus receive a majority of the advertising revenues. Without advertising, of course, minority and small station owners would be forced out of business.

As a member of the African-American community, I feel these decisions violate my sense of equity and justice, and I am absolutely appalled by the thought of the absence of black-owned radio stations.

Without black-owned radio stations, we would be without the public service announcements and coverage of issues that address the interests, needs, and concerns of our community. An excellent example is KJLH, a black-owned, community-based station in Los Angeles. Many feel this station was *the* voice to the African-American community during the recent riots and that it acted as a catalyst to calm the rage.

Without the presence of black-owned radio, our exposure to the wide diversity of black music would suffer immensely. It is of paramount importance that African-Americans maintain some semblance of control over our music, a most precious commodity. Moreover, historically, black music has served and continues to serve as a cohesive element that links together the African-American community, spiritually and intellectually.

Without black-owned radio, my family and I would be forced to hear a disproportionate amount of the racially prejudiced views, opinions, and theories that permeate our society with regard to black people. Our children would be overwhelmed with the negatively slanted portrayal of black people's participation in the radio news. It would be much like the often racially biased, editorialized version of television news.

It is the very presence of black-owned radio that serves as an equalizer and a balancing factor in the constant bombardment of psychological damage that is thrust upon the African-American community.

Brenda Evans  
New York

### UNWARRANTED PESSIMISM

I think the pessimism expressed in a recent Billboard article about the defeat of the Labour Party in Britain's recent general election is misplaced, even if Labour were the only contestant with a "formal policy" for the

music industry (Billboard, April 25).

The article focused on Kenneth "Sheriff of Nottingham" Clarke as a potential ogre where the music industry is concerned, but Clarke is Home Secretary, with no jurisdiction for the arts. Not mentioned was David Mellor, who has been appointed Minister for Heritage, encompassing the arts and broadcasting.

Mellor has an abrasive style. But he is a keen classical music buff, is reputed to be a good listener about everything related to the arts, and is credited as the man who cleansed the U.K. Broadcasting Act of its major lunacies before it reached the statute book. There is nothing to suggest he won't be a sympathetic and supportive campaigner on behalf of the music industry.

Nigel Hunter  
Whitchurch, Hampshire  
United Kingdom

### MODERN ROCK RADIO

I take exception to a comment made by Sean Ross in his column concerning modern rock radio. Characterizing a "3" share as a "ratings ghetto" is not valid.

True, KITS FM (LIVE 105) San Francisco is consistently at around 3 share 12-plus. But a 3 share in major markets—and particularly in San Francisco, with more than 60 radio signals—can hardly be construed as a "ghetto." Rather, this makes you a ratings success!

For example, in the fall 1991 Arbi-

tron ratings, LIVE 105 was the No. 2 station among 18-34-year-olds—and the No. 1 station with men 18-34. Further, we are second only to market leader KGO in men 18-49. And LIVE 105 is the No. 1 FM station in San Francisco in men 25-54. (And I haven't even addressed the extraordinary "qualitative" factors with the modern-rock audience.) Solid demographics of this sort should not be classified as a ghetto.

Ross is right about one thing, though. The modern-rock format stands at a crossroads. But I believe this format will continue to succeed with solid, visionary programming.

Richard Sands  
Operations Manager/PD  
KITS-FM  
San Francisco

Sean Ross replies: *If having a 2.5 share 12-plus, as KITS does in the winter Arbitron, isn't a ratings ghetto, it's certainly a ratings niche more than an unqualified success. San Francisco has enough market revenue for a 2-3 share radio station to sell the demographics it does control and make a decent living for itself. I'm sure KITS, KROQ Los Angeles, and WDRE Long Island, N.Y., all do just fine this way.*

*The problem is that the modern-rock stations that follow the example of KITS, superserving their core without worrying much about the secondary audience, usually get a 3 share or less no matter what mar-*

ket size they serve.

*KITS came into its format before modern rock became radio's flavor of the month and will probably be here after some of the format's new consultant friends throw up their hands. But not all of the stations trying modern rock now are going to make it. And that's going to make other owners less willing to give modern rock the shot it deserves. The point of my commentary was that these stations have a much better chance if they refuse to think of their format as a niche. And so does the format itself.*

### THE BEAT GOES ON

I read with great interest Aaron Fuchs' recent Commentary (Billboard, May 23) in which he defended his right to sue Sony and Def Jam over their unlicensed sampling of the drum break from "Impeach The President," especially since his company, Tuff City Records, is known primarily for its excellent but unlicensed breakbeat compilations.

I am hereby putting Fuchs on notice that I am considering taking legal action against him for his unauthorized and unlicensed use of a phrase ("a nightmarish feeding frenzy of litigation") from my article "Stripped," which appeared in the March issue of Source magazine.

Dan Charnas  
Director, Hip-Hop A&R/Promotion  
Def American Recordings  
Burbank, Calif.

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# Artists & Music

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## Ana Gabriel Captures 4 Latin Awards *Guerra, La Mafia, Pandora Also Notable*

BY JOHN LANNERT

LAS VEGAS—Mexico's raspy-voiced superstar Ana Gabriel captured an unprecedented four awards to lead all other winners at the fourth annual "Premio Lo Nuestro A La Musica Latina," or Latin Music Awards, staged May 14 at Caesars Palace here.

A perennial "Premio Lo Nuestro" awardee, Gabriel set a new awards standard by winning two trophies in two different musical categories: album of the year ("Mi Mexico") and female artist of the year in the re-

gional Mexican division; and female artist of the year and song of the year ("Cosas Del Amor") in the pop category (she shared the latter trophy with Vikki Carr).

Award winners were selected in a ballot vote cast by Billboard's radio and retail reporters.

Juan Luis Guerra Y 4.40, La Mafia, and Pandora scored two awards apiece at the awards ceremony, which was jointly presented by Billboard and Spanish-language television network Univision.

Dominican superstar Guerra won group of the year and album of the year ("Bachata Rosa") in the tropical/salsa genre, while Tejano-rooted favorite La Mafia came out on top in the regional Mexican category with group-of-the-year and song-of-the-year ("Como Me Duele Amor") awards. Mexican female vocal trio Pandora shined in the pop category,

taking group-of-the-year and album-of-the-year ("Con Amor Eterno") prizes.

Other pop awardees included Luis Miguel, male artist of the year, and Magneto, new artist of the year. In the tropical/salsa category, Eddie Santiago was voted solo artist of the year, Victor Victor took new-artist honors, and La Banda Show nabbed the song-of-the-year kudo for "Ella Me Vacila."

Vicente Fernandez won his fourth consecutive male-artist-of-the-year award in the regional Mexican genre. Grupo Mojado landed the new-artist-of-the-year prize in the same category. El General snagged the first artist-of-the-year trophy in the new rap category. Daniela Romo's "Todo, Todo, Todo" won video of the year. And Gloria Estefan received the lifetime achievement  
*(Continued on page 63)*



**BMG Zooms Along.** BMG executives announce a joint-venture partnership between Zoom Express and BMG Enterprises. According to the agreement, BMG will distribute and market Zoom Express under the banner of the newly formed BMG Kidz. Zoom Express produces and markets events and products for the children and family audience. Shown, from left, are Bob Hinkle, president, Zoom Express; Tom McPartland, VP/deputy general counsel, BMG; Neal Edelson, director of legal and business affairs, BMG; Ron Osher, VP, BMG Enterprises; and Michael Benjamin, VP of finance, BMG. (For details, see page 49.)

## German Stars Honored As Echoes Debut

BY WOLFGANG SPAHR

COLOGNE, Germany—The record industry here began a new era of celebration of German music May 18 with the inaugural Echo Awards.

The ceremony, designed to put German music in the international spotlight, was attended by about 500 industry figures and artists. The gathering was also addressed by the president of the Bundestag (the German parliament), Rita Sussmuth.

The top German award winners were as follows: national male artist, Herbert Gronemeyer (EMI); national female artist, Pe Werner (Intercord); national group, the Scorpions (Phonogram); and national artist lifetime achievement award, Udo Lindenberg (Polydor).

Other winners included international female artist, Cher (MCA); international male artist, Phil Collins (WEA); international group, Queen (EMI); national classical artist, Anne-Sophie Mutter (EMI, PolyGram Klassik, Sony); international classical artist, Claudio Abbado (PolyGram); most successful German artist internationally, Enigma (Virgin); newcomer award, Pe Werner (Intercord); most successful video by a national artist, "Westernhagen—Live" (WEA) by Marius Muller-Westernhagen; media person of the year, PopKomm managing director Dieter Gorny; record dealer of the year, Das Ohr, Munster; and best marketing performance, Virgin Munich for Enigma.

The awards were decided by the German Phono-Akademie. Its president, WEA Germany managing director Gerd Gebhardt, says, "The Phono-Akademie—members of which are record companies, music publishers, artists, and many public figures of Germany's  
*(Continued on page 82)*

## Entrepreneurial Bug Bites Artists . . . And Results Vary

BY DEBORAH RUSSELL

LOS ANGELES—When Madonna announced the formation of her own Maverick Records imprint in April, she joined the growing ranks of recording artists who have been bitten by the entrepreneurial bug.

Artist-owned labels are not new. The Beatles had Apple Records, Elton John had Rocket, Led Zeppelin had Swan Song, the Beach Boys had Caribou, and the Rolling Stones had Rolling Stones. But Madonna's new multimillion-dollar joint venture with Sire/Warner Bros. is part of a

recent surge in the phenomenon.

Michael Jackson, Prince, Hammer, Jon Bon Jovi, Jimmy Buffett, and Paula Abdul are among the latest crop of stars operating record labels in association with a major label. David Byrne, Peter Gabriel, and Sting have had their own eclectic labels for the past few years, as well.

The artist-owned imprints vary in structure, staffing, roster size—and success. The most successful of the new labels is Hammer's two-year-old Bust It, home to Doug E. Fresh & the New Get Fresh Crew, whose current single "Bustin' Out

(On Funk)" is charting on the Hot Rap and Hot R&B singles charts. Bust It has also seen significant chart action on B. Angie B., Oaktown's 3.5.7, and Joey B. Ellis & Tynetta Hare.

At the other end of the spectrum, Jackson's Nation label has yet to be activated more than a year after its creation, and Abdul's Captive label appears to exist mainly as a logo for her own recordings.

What motivates artists to seek such deals? Ego, says music attorney Elliot Hoffman, of the New York firm Beldick, Levine & Hoff-

man.

"In many cases, it's a matter of the artists testing their strength at the record company by asking for special identification of their products," he says.

Artists often will seek a label deal on the assumption it will net a higher royalty rate, but Hoffman says an artist with that kind of clout could garner the high royalty without a logo deal. The most significant motivation for obtaining a label deal is for the artist to gain ownership of his or her masters, Hoffman says.  
*(Continued on page 25)*

## Pop Maestro Lawrence Welk Dead At 89 *A Star On TV, He Built Publishing, Label Complex*

BY IRV LICHTMAN

NEW YORK—Lawrence Welk, whose band played melodies bubbly sweet and unencumbered, just the way millions of his fans wanted to hear them, died of pneumonia May 17 at his home in Santa Monica, Calif. He was 89 years old.

From 1955 until 1971, Welk and his

orchestra were a mainstay on network TV. And when the network gig ended, his "champagne" sound went into syndication for 11 years. More recently, the reruns have been playing on the Public Broadcasting System. He became a network staple following successful TV and live appearances in the Los Angeles area.

Welk's success on TV also won him

a loyal following on recordings, even as rock'n'roll began to dominate the charts. For more than a decade, starting in the mid-'50s, he charted some 40 albums—one of them, "Calcutta," was No. 1 on the Billboard albums chart in 1960—and 21 singles, including "Calcutta," also a No. 1 hit. The recordings appeared first on Coral  
*(Continued on page 82)*



Lawrence Welk, left, during a Lake Tahoe performance, circa 1970. "I'm not surprised that our good fans didn't like me in this outfit," said Welk of the photo. "I didn't stay a hippie very long." At right: Welk in a more familiar pose.



## Aerosmith Grants \$10,000 To Exhibit Rejected By NEA

BY GREG REIBMAN

BOSTON—The "bad boys of rock'n'roll" became the good guys of the art world when the group Aerosmith offered to fund a controversial art exhibition after it lost a federal arts grant.

The Boston-based band has agreed to donate \$10,000 to the Massachusetts Institute of Technology's List Visual Arts Center to replace federal funds that were rejected May 12 by the National Endowment for the Arts' new acting chairman last week.

"We're angered to see artistic and personal freedoms erode," the group said in a statement. "We want the exhibit to be there for whomever wants to see it."

The controversy erupted when acting NEA chairman Anne-  
*(Continued on page 13)*

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## Lollapalooza, The Sequel: It's Got Music & More!

■ BY CHRIS MORRIS

LOS ANGELES—The organizers of Lollapalooza '92, the sequel to last summer's highly successful festival of alternative acts, are promising an even more ambitious lineup of musical and extra-musical events this year.

The 32-date tour, organized by former Jane's Addiction lead singer Perry Farrell, his manager Ted Gardner, and Don Mullen of Triad Artists, kicks off July 18 at the Shoreline Amphitheatre near San Francisco and concludes Aug. 28 at the Irvine Amphitheatre in Irvine, Calif. The bill will feature controversial rapper Ice Cube and several leading modern-rock acts, including the Red Hot Chili Peppers, Ministry, Soundgarden, the Jesus & Mary Chain, Pearl Jam, and Lush.

While about the same number of acts were featured on last year's 29-date tour, this year's moveable festival will see local artists perform-

ing as well. The prices of tickets for the 12-hour extravaganzas will range from \$24.75-\$30, depending on location.

As it did last year, Lollapalooza will eschew traditional venues in favor of unconventional facilities in some locations. For instance, the tour will play a football field in Vancouver; fairgrounds in Seattle and Orlando, Fla.; open fields in Toronto and Stanhope, N.J.; and a park on an island near Miami. In all these venues, stage settings will be built from the ground up.

"Where there are amphitheaters that are acceptable, we'll use them," Muller says. "Where there aren't, we'll build."

This year, Bill Graham Presents will be instrumental in mounting extensive "front-of-house" attractions—a midway that will include a "second stage" of local bands, carnival acts ranging from fire eaters to a human pin cushion, and a vari-

(Continued on page 82)



**Puff, The Magic Singer.** Singer/songwriter Puff Johnson signs to Columbia Records as her proud parents look on. Shown in back row, from left, are Mack Johnson Jr.; Marie Johnson; and Columbia VP of A&R/West Coast Ron Oberman. In front row, from left, are Sony Music president Tommy Mottola; Puff Johnson; and Columbia president Don Ienner.

## MCA Music A Standout Among U.K. Publishers

■ BY JEFF CLARK-MEADS

LONDON—In the 700-company crowd of U.K. music publishers, MCA Music can claim a number of reasons for standing out.

The 75,000-title firm's professional department of three is just about the smallest of any operation of its size; in addition, 95% of its roster is signed to labels other than MCA Records.

That, says managing director Nick Phillips, causes no friction whatsoever. "We have a great relationship with MCA Records," he states. "There's no pressure either way. We tell them what we're signing and they tell us. It just happens that there's nothing that we particularly want to sign that they have signed."

A positive aspect of the situation for MCA Music is that not just one, but several record companies, are committed to breaking its acts in the market. And one reason why those acts are spread around is that MCA Music sees no boundaries to its A&R activities.

Though the professional department is small—consisting entirely of Phillips, creative manager Paul Connolly, and a scout—the publisher has signed a dance act in Belgium, 2 Unlimited, and an indie-rock band, Nine Inch Nails, in the U.S.

Says Phillips, "I think that situation is quite healthy. If we find something in America or Europe, we'll sign it. As long as you have reasonably good communication with the local company, they don't particularly mind what you do. I think it would be silly for any of us not to be active outside our own territory."

Phillips and his team took over at MCA 3½ years ago with the intention of turning a rather patchy performance into consistent success. As

(Continued on page 63)

## Ice Cube, Ice-T Projects To Benefit Riot Victims

■ BY CRAIG ROSEN

LOS ANGELES—Ice Cube and Ice-T, two of the most popular and controversial West Coast rappers, are involved in separate projects to benefit victims of the Los Angeles riots.

Ice Cube was set to record a song tentatively titled "You Can Get The Fist" May 20 with an all-star cast including Cypress Hill, Yo-Yo, Nefertiti, Compton's Most Wanted, Kam, D.J. Quik, King T, Threatt, and the Lench Mob.

D.J. Pooh, who is producing the single, is spearheading the effort, which will be released by Mercury Records in the next few weeks on 12-inch vinyl and cassette. Proceeds from the sale of the single will go to relief charities in Los Angeles.

"What we saw a couple of weeks ago was the fury," says Lisa Cortes, VP of A&R for Mercury, who brought the project to the label after a phone call from D.J. Pooh. "This will give a sound to the voices that we didn't hear and it will express the pressures that we as African Americans are under."

D.J. Pooh says the song's title refers to a "fist" for unity "instead of making a gang sign. It will also remind everybody that we have a lot of work to do in South Central [L.A.] to try to rebuild our city." He added that some of the proceeds will go to set up youth sports leagues in neighborhood parks.

"All of these people buy our records and keep us in business," D.J. Pooh says. "It's time to give a little

something back . . . and get everybody together to have them speak up about what they thought about the Rodney King verdict."

The McKenzie River Corp., which manufactures St. Ides malt liquor, is funding the recording of the single and the subsequent video.

The San Francisco-based brewery became embroiled in controversy surrounding its advertisements featuring Ice Cube last year, after the Ice Cube track "Black Korea"—in which the rapper appears to advocate the burning of stores run by supposedly disrespectful Korean merchants—prompted 3,000 Korean grocers across the country to boycott its products.

Meanwhile, Ice-T joined forces with reggae group Black Uhuru on

May 19 to shoot a video for a new version of the "Tip Of The Iceberg" single in a riot-ravaged area in South Central L.A.

The remixed Black Uhuru single, including a rap by Ice-T, will be released by WEA-distributed Mesa Records in late June or early July, and will be serviced to top 40, urban, and alternative radio.

Partial proceeds from the sale of the single—and a possible commercial video single—will go to benefit riot relief efforts.

The original version of the song is available on Black Uhuru's "Iron Storm" album on Mesa.

In other riot-relief efforts, Tom Waits and Fishbone will headline a benefit concert Saturday (30) at the

(Continued on page 82)

### EXECUTIVE TURNTABLE

**RECORD COMPANIES.** Columbia Records appoints **Diarmuid Quinn** VP of marketing, West Coast, in Los Angeles and **Renee Pfefer** associate director of publicity, East Coast, in New York. They were, respectively, VP of marketing for MCA, and manager of tour publicity for Columbia.

**Ben Nygaard** is promoted to VP of marketing for SBK Records in New York. He was director of marketing.

**John Brown** is appointed VP of contemporary music for Third Stone/Atlantic Records in Los Angeles. He was director of A&R at Virgin.

MCA Records names **Jan Teifeld** West Coast promotion director in Los Angeles, **Clarence Barnes** Midwest regional promotion director in Chicago, **Trish Merelo** regional promotion manager in Philadelphia, **Jeff Davis** regional promotion manager in Atlanta, and **Patt Morriss** regional promotion manager in Houston. They were, respectively, West Coast direc-



QUINN



NYGAARD



BROWN



TEIFELD



BARNES



JORDAN



BURNHAM



TRAPP

tor of promotion at Impact, Northeast regional promotion director at Chrysalis, mid-Atlantic promotion manager at Impact, Southeastern regional promotion director at Impact, and Southwest regional promotion director at Impact.

**James "Jazzy" Jordan** is promoted to senior director of urban music product management at PLG in New York. He was associate director of product marketing.

**Hugo Burnham** is named director of A&R for The Imago Recording Co. in Los Angeles. He was director of

A&R for Island.

Atlantic Records in New York promotes **Sharon Lane** to director of artist relations and publicity/black music and **Sharon Washington** to manager of publicity/black music. They were, respectively, manager of artist relations/black music, and publicist/black music.

Capricorn Records in Nashville appoints **Jim Trapp** national director of promotion and **Scott Madden** Midwest regional promotion director. They were, respectively, editor of The Hard Report and in-house mar-

keting representative for Warner Bros. Records in Chicago.

**Sharon Weisberg** is promoted to coordinator of media relations at Island Records in Los Angeles. She was a promotions assistant.

Restless Records in L.A. promotes **Liz Garo** and **Melanie Tusquellas** to A&R representatives. They were, respectively, publicist (a title she retains), and executive assistant.

**Thomas Derr** is appointed manager of artist development for RCA Records in New York. He was director of marketing for Noise International.

**Jodi Smith** promoted to manager of East Coast press and artist development for Elektra Entertainment in New York. She was coordinator.

**PUBLISHING.** **John Pattnosh** is promoted to creative manager at Warner/Chappell Music in New York. He was archivist.

**DISTRIBUTION.** **Eric Turner** is promoted to manager of urban marketing for CEMA Distribution in Woodland Hills, Calif. He was urban marketing specialist.

# Trudell To Key NMS

## Seminar Boasts More Int'l Flair

BY THOM DUFFY

NEW YORK—The 13th annual New Music Seminar June 17-21 will feature John Trudell, a Native American rights activist, poet, and Rykodisc recording artist, as its keynote speaker.

Trudell recently released a new album, "AKA Grafitti Man," which was co-produced by Jackson Browne. He also appears in two current films about imprisoned American Indian Movement leader Leonard Peltier.

NMS will present its Joel Webber Awards for Excellence in Music & Business, named for the late co-founder of the seminar, to four industry figures: Bruce Pavitt and Jonathan Poneman, co-founders of the influential, independent Sub Pop Records, and Michael Fine and Michael Shalett, chief executives of SoundScan Inc., whose groundbreaking point-of-sale data is used in some of Billboard's charts.

This year's seminar at the Marriott Marquis Hotel in New York is being staged one month earlier than in past years to avoid conflicts with the Democratic National Convention, scheduled in New York in mid-July. NMS has limited registration this year to 7,500 delegates—slightly below 1991's reported attendance of 7,800—and has reported that, one month before the conference, preregistrations are running 20% higher than they were last year at this time.

The seminar will once again coincide with the New Music Nights festival (June 16-21), presenting more than 350 acts from across the U.S. and around the world in more than two dozen venues. Among the international markets represented with their own showcases this year for the first time will be Japan, June 18 at the Limelight, and Finland, June 19 at CBGB's.



TRUDELL

The seminar also has announced its first "Agenda Latina," a series of Latin music showcases, seminars, and trade presentations, highlighting the yearlong Spanish sesquicentennial celebration of the voyage of Columbus to the New World. Three showcases during New Music will be sponsored by the Spanish Society of Authors, Composers and Publishers (SGAE).

NMS has also inaugurated the Haoui Montaug New Music Awards, named in honored of the late organizer of the seminar, arts promoter, and club-scene fixture. Ballots will be distributed to registrants and winners will be announced in the seminar's convention newspaper, NMS Today.

Another new feature of this year's seminar will be three targeted musical samplers distributed to attendees with artists in the dance, rap, and alternative genres. The annual NMS compilation of unsigned artists also will be distributed.

### BACK TO BASICS

NMS panel director Dave Lory says this year's meetings at the Marriott Marquis will re-emphasize the basics of artist development and growth of independent labels.

There will be fewer panel discussions this year than in the past, with none beginning before noon. As in past years, Face the Nation meetings for the growing number of international attendees will be staged each morning.

Panels and workshops are scheduled to cover issues in marketing and distribution, songwriting and publishing, A&R, legal affairs, technology, video, talent and booking, dance, rap, metal, pop and alternative music.

In keeping with the NMS tradition of highlighting social as well as music issues, panel discussions are planned on such topics as AIDS, the effectiveness of benefit events, the generation gap, and new music.

## AEROSMITH GRANTS \$10,000 TO EXHIBIT REJECTED BY NEA

(Continued from page 10)

Imelda Radice vetoed \$10,000 grants for both the "Corporal Politics" sculpture exhibit at MIT and a photography and video exhibition at Virginia Commonwealth Univ.

Both exhibits explore contemporary issues through images of the human body, including depictions of male and female sex organs. The exhibitions had been previously endorsed by a panel of art experts and the presidentially appointed National Council on the Arts.

But in her first official act since replacing ousted NEA chairman John Frohnmayer, Radice said May 12 that the exhibits lacked "artistic excellence and artistic merit."

But Aerosmith vocalist Steven Tyler believes "beauty is in the eyes and ears of those who see and hear it. Artists want to hear their peers ...

and not have a government official come along and string him up."

Guitarist Joe Perry described Radice's vetoes as "election-year politics ... and a small skirmish in the larger censorship battle that is impacting all art forms, including record labeling.

"We've seen the exhibit and it wasn't anything that would merit the denial of funds," Perry added. "But that didn't matter, censorship is wrong."

List Center director Katy Kline said the donation will enable the "Corporal Politics" exhibit to open as planned in December.

"It's a very generous and helpful gesture," Kline said. "This is a good way to bring the incident and the situation to the attention of people that might not be aware of it. It's great that people in the art world can help

each other."

The move was also praised by RIAA president Jason Berman, who said in a statement: "Aerosmith has taken a courageous step in speaking out against the recent actions of the NEA and in supporting others stung by censorship. We're proud to stand with them along with the entire music industry."

The Aerosmith gesture comes on the heels of composer/lyricist Stephen Sondheim's decision not to accept a 1992 National Medal of Arts Award, an NEA honor conferred by the president. In a letter to the NEA, Sondheim said recent controversy surrounding the endowment had made it a "conduit and a symbol of censorship and repression rather than encouragement and support" (Billboard, May 23).

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# Judge Says Copyright Suit Can Add Label's Affiliates

BY KEN TERRY

NEW YORK—A recent decision by a New York federal judge in Eddie Palmieri's copyright-infringement case against Gloria Estefan could set a precedent for plaintiffs seeking to recover damages from foreign affiliates of major labels.

In his May 18 ruling, U.S. District Court Judge Leonard B. Sand did not decide the main issue of the year-old suit: whether or not Sony artist Estefan and two other defendants copied Palmieri's composition "Paginas De Mujer" in their song "Oye Mi Canto." That matter will be determined at trial, but last week Sand addressed the issue of whether Sony's foreign affiliates could be named as defendants in the action.

In affirming that they could be

named, Judge Sand contradicted an earlier New York federal court ruling in a 1984 case involving a copyright-infringement claim by Intersong-USA against Sony artist Julio Iglesias. In that case (decided in Iglesias' favor last year), Judge John F. Keenan stated that the agreements between CBS Records (Sony Music's predecessor) and its foreign affiliates were simply licensing arrangements and that, since the foreign companies could not exert control over CBS Records, CBS could not be regarded as their agent in New York. Consequently, he ruled that the affiliates did not come under the district court's aegis.

But Judge Sand took a different view. Citing a New York Court of Appeals ruling (Frummer v. Hilton Ho-

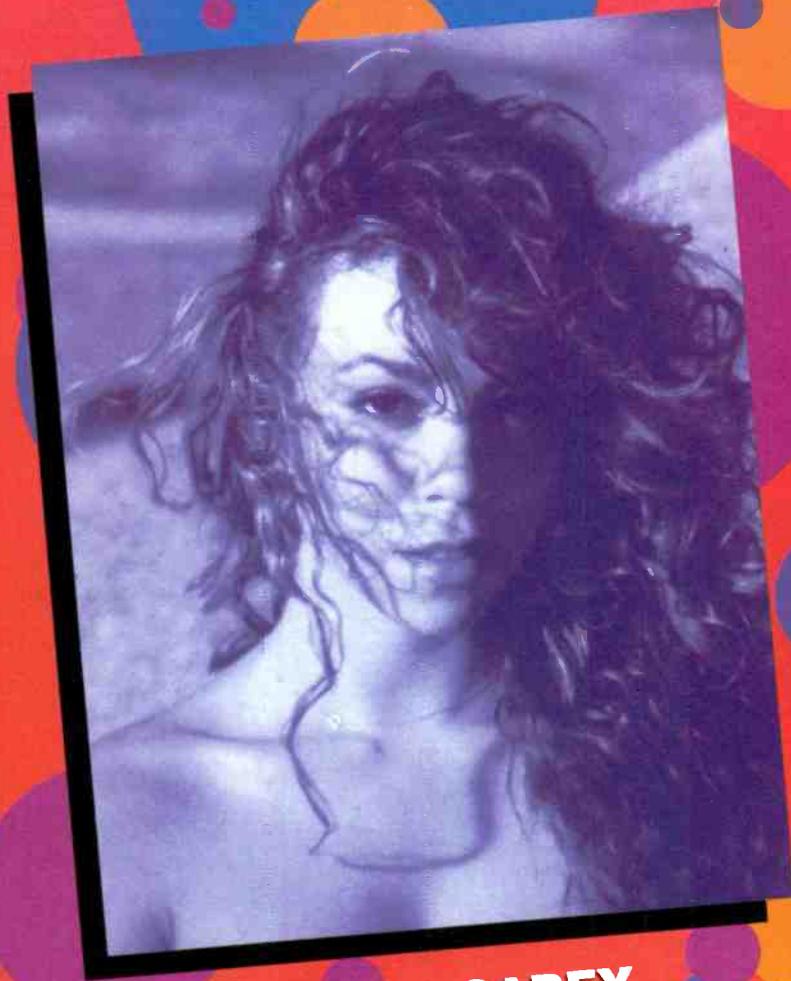
(Continued on page 61)

*the* **BMI** **POP** awards  
1992

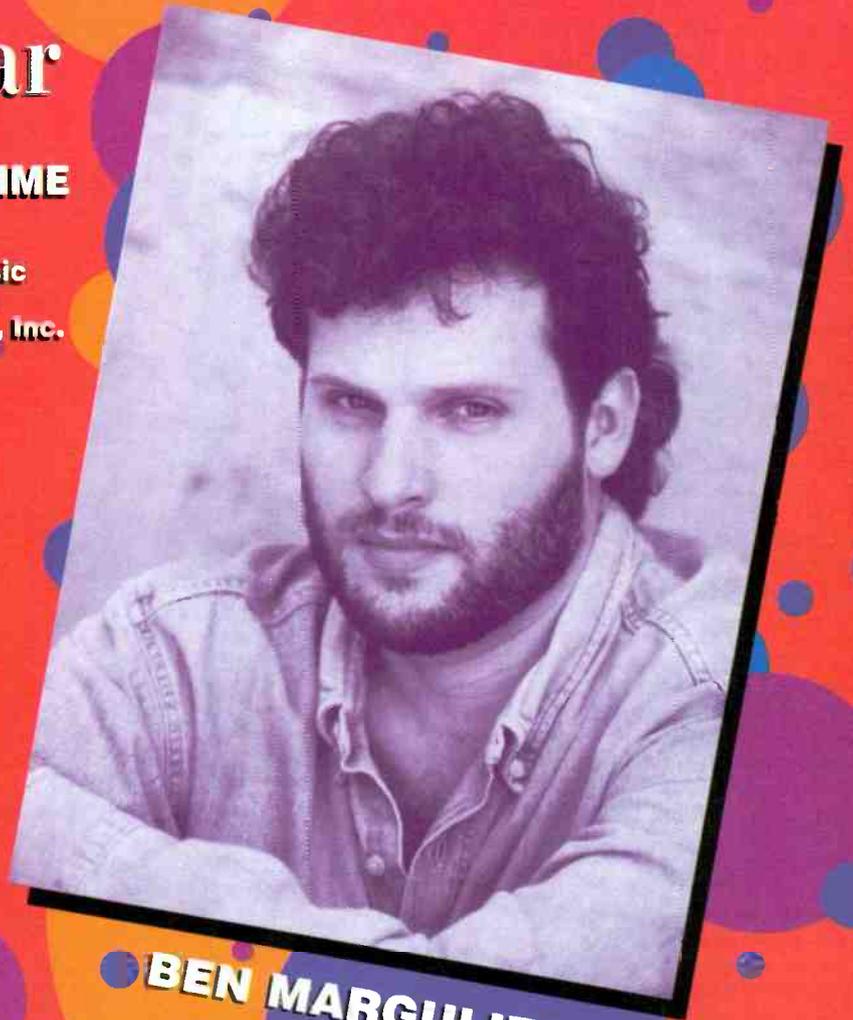
**Song Of  
The Year**

**LOVE TAKES TIME**

Mariah Carey  
Ben Margulies  
Been Jammin' Music  
Sony Songs, Inc.  
Vision Of Love Songs, Inc.



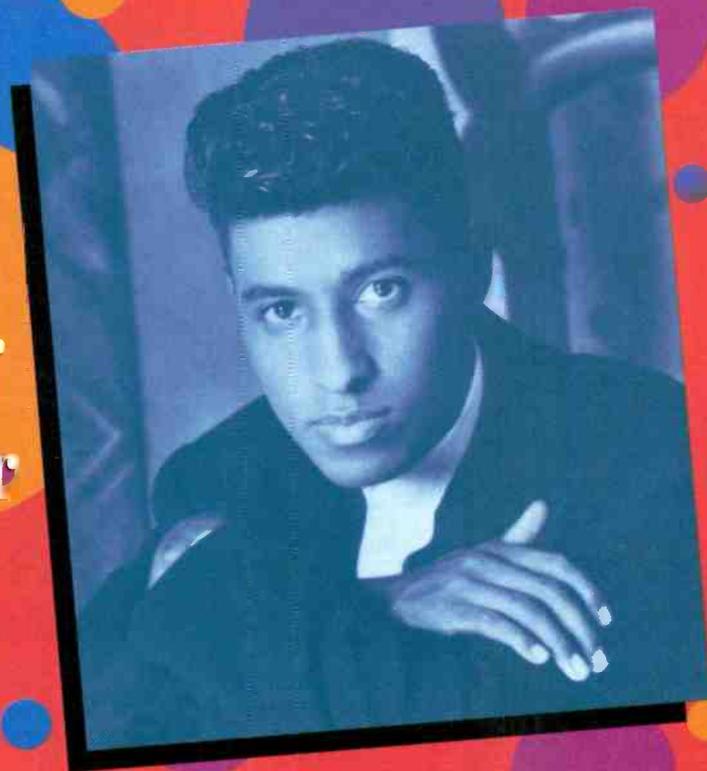
**MARIAH CAREY**



**BEN MARGULIES**

**Songwriter  
Of The Year**

**KENNETH  
"BABYFACE"  
EDMONDS**



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**AFTER THE RAIN**  
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**ALL THE MAN THAT I NEED**  
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Dean Pitchford  
Body Electric Music  
Fifth Of March Music  
Warner-Tamerlane Pub. Corp.

**AND SO IT GOES**  
Billy Joel  
Joelsongs

**BABY, I NEED YOUR LOVING\*\***  
Lamont Dozier  
Brian Holland  
Eddie Holland  
Stone Agate Music

**BECAUSE I LOVE YOU  
(THE POSTMAN SONG)**  
Warren Brooks  
Myat Publishing  
SHR Publishing Co.

**BLACK CAT**  
Janet Jackson  
Black Ice Publishing

**BLACK VELVET\*\***  
David Tyson (SOCAN)  
EMI-Blackwood Music, Inc.

**CAN'T STOP**  
Kenneth "Babyface" Edmonds  
Antonio "L.A." Reid  
Epic/Solar Songs, Inc.  
Kear Music

**CLOSE TO YOU**  
Gary Benson (PRS)  
Winsten Sela (PRS)  
Careers-BMG Music Publishing, Inc.  
Unichappell Music, Inc.

**COME BACK TO ME\*\***  
Janet Jackson  
Black Ice Publishing

**COMING OUT OF THE DARK**  
Emilio Estefan, Jr.  
Gloria Estefan  
Foreign Imported Productions  
and Publishing, Inc.

**CRAZY IN LOVE**  
Randy McCormick  
Even Stevens  
Screen Gems-EMI Music, Inc.

**CRY FOR HELP**  
Rick Astley (PRS)  
Careers-BMG Music Publishing, Inc.

**DO ME!**  
Carl E. Bourelly  
Bourelly Music, Inc.  
Willesden Music, Inc.

**DON'T HOLD BACK YOUR LOVE**  
David Tyson (SOCAN)  
EMI-Blackwood Music, Inc.

**EVERY HEARTBEAT**  
Wayne Kirkpatrick  
Charlie Peacock  
Andi Beat Goes On Music  
Careers-BMG Music Publishing, Inc.  
EMI-Blackwood Music, Inc.  
Emily Boothe, Inc.  
Sparrow Song

**(EVERYTHING I DO) I DO IT FOR YOU**  
Michael Kamen  
Zachary Creek Music, Inc.

**FADING LIKE A FLOWER  
EVERY TIME YOU LEAVE**  
Per Gessle (STIM)  
EMI-Blackwood Music, Inc.

**THE FIRST TIME**  
Brian Simpson  
Stansbury Music

**FROM A DISTANCE**  
Julie Gold  
Julie Gold Music  
Wing and Wheel Music

**GEORGIA ON MY MIND\*\*\*\***  
Hoagy Carmichael  
Stuart Gorrell  
Hoagland Music Co.  
Peermusic Ltd.

**GIVING YOU THE BENEFIT**  
Kenneth "Babyface" Edmonds  
Antonio "L.A." Reid  
Epic/Solar Songs, Inc.  
Kear Music

**HAVE YOU SEEN HER**  
Barbara Acklin  
Hammer  
Eugene Record  
Unichappell Music, Inc.

**HEART OF STONE**  
Gregg Tripp  
Could Be Music  
Tripland Music  
Warner-Tamerlane Pub. Corp.

**HIGH ENOUGH**  
Jack Blades  
Ranch Rock Music  
Warner-Tamerlane Pub. Corp.

**HOLD ON\*\***  
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Carnie Wilson  
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Get Out Songs  
Smoochie Music

**HOLD YOU TIGHT**  
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Tuhin Roy  
Jake Smith  
Kallman Music Company  
One Two Music

**I DON'T HAVE THE HEART\*\***  
Allan Rich  
Nelana Music

**I DON'T WANNA CRY**  
Mariah Carey  
Sony Songs, Inc.  
Vision Of Love Songs, Inc.

**I DON'T WANT TO TALK ABOUT IT**  
Danny Whitten  
Crazy Horse Music

**I WANNA SEX YOU UP**  
Elliot Straite  
HiFrost Publishing  
Hip City Music, Inc.

**I'M NOT IN LOVE\*\***  
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Eric Stewart (PRS)  
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**I'M YOUR BABY TONIGHT**  
Kenneth "Babyface" Edmonds  
Antonio "L.A." Reid  
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Kear Music

**I'VE BEEN THINKING ABOUT YOU**  
Jimmy Chambers (PRS)  
George Chandler (PRS)  
Jimmy Helms (PRS)  
Willy M (PRS)  
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**ICE ICE BABY (UNDER PRESSURE)**  
David Bowie (PRS)  
Floyd Brown  
John Deacon (PRS)  
Vanilla Ice  
Mario M. Smooth Johnson  
Brian May (PRS)  
Freddie Mercury (PRS)  
Roger Taylor (PRS)  
EMI-Beechwood Music Corporation  
Fleur Music Limited  
ICBD Music  
Ice Baby Music  
QPM Music, Inc.  
Tintoretto Music

**IT MUST HAVE BEEN LOVE\*\***  
Per Gessle (STIM)  
EMI-Blackwood Music, Inc.

**JOYRIDE**  
Per Gessle (STIM)  
EMI-Blackwood Music, Inc.

**JUST THE WAY IT IS, BABY**  
Danny Wilde  
100 Billion Dollar Music  
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**LOSING MY RELIGION**  
Bill Berry  
Peter Buck  
Mike Mills  
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Mr. Bolton's Music  
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**LOVE TAKES TIME**  
Mariah Carey  
Ben Margulies  
Been Jammin' Music  
Sony Songs, Inc.  
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**MILES AWAY**  
Paul Taylor  
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**MIRACLE**  
Kenneth "Babyface" Edmonds  
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**MORE THAN WORDS CAN SAY**  
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**MY, MY, MY**  
Kenneth "Babyface" Edmonds  
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**OH GIRL\*\*\*\***  
Eugene Record  
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**OH PRETTY WOMAN\*\*\***  
Bill Dees  
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**ONE AND ONLY MAN**  
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**ONE MORE TRY**  
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**POWER OF LOVE/LOVE POWER**  
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**RHYTHM OF THE RAIN\*\***  
John Gummoe  
Warner-Tamerlane Pub. Corp.

**RIGHT HERE, RIGHT NOW**  
Michael Edwards (PRS)  
EMI-Blackwood Music, Inc.

**THE SHOOP SHOOP SONG  
(IT'S IN HIS KISS)\*\***  
Rudy Clark  
Alley Music Corp.  
Trio Music Co., Inc.

**SIGNS**  
Les Emmerson  
Acuff-Rose Music, Inc.  
Galene Music

**SO CLOSE**  
Daryl Hall  
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Hot Cha Music Co.

**SOMEDAY**  
Mariah Carey  
Ben Margulies  
Been Jammin' Music  
Sony Songs, Inc.  
Vision Of Love Songs, Inc.

**SOMETHING TO BELIEVE IN**  
Bobby Dall  
C.C. DeVille  
Bret Michaels  
Rikki Rockett  
Cyanide Publishing

**SOMEWHERE IN MY BROKEN HEART**  
Billy Dean  
EMI-Blackwood Music, Inc.

**STAND BY ME\*\*\*\*\***  
Ben E. King  
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**TALK TO ME**  
Anita Baker  
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**THIS OLD HEART OF MINE\*\***  
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**UNSKINNY BOP**  
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**VISION OF LOVE\*\***  
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Larry Henley  
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**YOU'RE IN LOVE**  
Chynna Phillips  
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EMI-Blackwood Music, Inc.  
Get Out Songs  
Lentle Music  
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**YOU'VE LOST THAT  
LOVIN' FEELIN'\*\*\*\*\***  
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Phil Spector  
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\*\* Second Award  
\*\*\* Third Award  
\*\*\*\* Fourth Award  
\*\*\*\*\* Sixth Award  
\*\*\*\*\* Seventh Award

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## Fight To The Bitter End: Village Club Could Close

**T**HE BITTER END in New York's Greenwich Village has been a sweet refuge for artists on the rise since the small club opened on Bleecker Street some 30 years ago. If its brick walls could talk, they would tell of performances by the likes of Peter Paul & Mary, Joni Mitchell, and Neil Young (on the same bill!), the Stone Poneys with a young singer named Linda Ronstadt, Randy Newman, Bette Midler, Stevie Wonder, comics including Woody Allen, Joan Rivers, and Billy Crystal, Tracy Chapman in her New York debut, and many others.

Now Bitter End owner Paul Colby is fighting for the future of his club, after a civil court judge in New York ruled the

club's landlord can terminate its lease over a building code violation. Judge Salvatore Collazo accepted the landlord's argument that the club had failed to keep a copy of its seating plan on the premises for building inspectors who visited the business in 1990 and 1991. Colby counters that the plans were on the premises in the club's upstairs office, but says he was never aware of an inspector's visit nor had he received any summons.

"This club has a glorious history and should not go down in flames," says Colby. He hopes some of the stars who first basked in applause at the Bitter End will now rally to help raise funds for a legal appeal and marshal public sentiment. Colby also suggests the treatment of the Bitter End may set a precedent other New York nightspots ought to fear. "Someone has said to me, 'If they can get you over one infraction, they can get the other clubs.'"

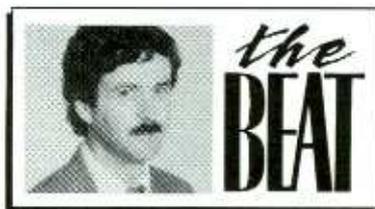
Kenny Gorka, who books the club, hopes to hear from the Bitter End's supporters at 212-673-7030.

**BEAT PICKS:** On an unforgettable afternoon some years back, on the dusty fairgrounds of the New Orleans Jazz & Heritage Festival, I

became musically smitten with Evangeline, an all-female Cajun/zydeco band that's been something of a regional secret for years, boasting instrumental ability and harmonies to match their spirited stage show. Kudos to Jimmy Buffett, who has signed the band as one of the first acts on his new Margaritaville Records label. Their debut disc, produced by Justin Niebank (Blues Traveler, Trip Shakespeare), includes a duet with Buffett on "Gulf Coast Highway" and arrives Tuesday (26). Evangeline will open for Buffett on the road this summer... "They say it's getting better/ we're closing the gap/ you know just as well as I do/ that's just a load of crap," sings Willie Nile on

"Hard Times In America," a rocker from the singer/songwriter that takes on new resonance in the days after the L.A. riots. Though available only on a demo that Nile has been shopping since his split from Columbia Records, the song has been picking up a handful of album-rock reports with its topical drive.

**DATEBOOK:** "Getting Records to Radio" is the topic of the next meeting of the Los Angeles Music Network, at 7:30 p.m. Tuesday (26) at Blak & Bloo, 7574 Sunset Blvd., Hollywood. Scheduled to speak are Howie Klein of Sire Records, Brute Bailey of MCA, Iris Dillon of Virgin, Greg Lee of Warner Bros., Howard Miura of PolyGram, and Scott Martin of SRO Marketing. LAMN also will collect nonperishable food, clothes, and household goods for L.A. riot victims. For further info, call 818-980-2911... The **Archive of Contemporary Music**, at 132 Crosby Street in New York, will hold its biannual record sale Saturday (30) from 11 to 5... The **North Carolina Music Showcase**, co-sponsored by ASCAP, will present 15 of the best bands in the state and region June 4-6, at the Mad Monk in Wilmington, N.C. For more info, call 919-851-8321.



by Thom Duffy

## About 'Time': Ringo Starr's Solo Set Album Boasts Talents Of 4 Top Producers

■ BY CHRIS MORRIS

**LOS ANGELES**—Talking about the songs on his first album for Private Music, "Time Takes Time," Ringo Starr says, "All the tracks are there because I liked what they said, I liked how they were formed—and they were in my key."

The ex-Beatle breaks out laughing, then continues in a serious vein. "Not all of the records had anything like this character," says Starr of previous solo discs. "I think that's 'cause I started losing interest. I was just turning up. I wasn't being there. Here, I was in charge as much as I could be. And it shows when you put your heart and soul into it."

"Time Takes Time" is Starr's first U.S. studio album since "Stop And Smell The Roses" in 1981. A 1984 album, "Old Wave," was never issued here. A later project, recorded by Chips Moman, turned into a wrangle between Starr and the producer over rights to the tapes, ultimately won by Starr.

For his new album, Starr chose to begin an association with the small BMG-distributed label Private Music.

"There were several things that appealed to me," he says. "[President] Ron [Goldstein], knowing everybody and being around in the business—you feel secure with someone like that. [Chairman and founder] Peter Baumann, being a musician himself—there are very few companies where there's any musicians involved, so this was very good for me. It's small, although it's out via humongo BMG."

For the project, Starr utilized the services of four top-flight produ-

cers—Jeff Lynne, Phil Ramone, Don Was, and Peter Asher. Yet "Time Takes Time" has a highly consistent sound—which was produced with no small effort on Starr's part.

"I started with Jeff," Starr says. "We did four tracks. Then we did Phil Ramone. It really was a bit of chalk and cheese. Then we did Don Was, and that sort of settled it down some. Then we did Peter Asher, and it didn't settle it down, but it was getting a bit better—it wasn't so, 'Wow! Wow!' What we did in the end, because we were using five of Don's tracks—it just happened to



Ringo Starr and members of his All-Starr Band greet the press at New York's Radio City Music Hall during the recent announcement of a summer tour that opens June 2 at the Sunrise Music Theatre in Fort Lauderdale, Fla. The road trip is to promote Starr's new Private Music album, "Time Takes Time," his first new U.S. studio album in nearly a decade. Pictured, from left, are Burton Cummings, Dave Edmunds, Starr, and Todd Rundgren. Also in the All-Starr Band will be Joe Walsh, Nils Lofgren, Timothy B. Schmitt, Jimmy Cappello, and Starr's son, Zak Starkey. (Photo: Chuck Pulin)

turn out that way—we remixed with Ed Cherney breaking 'em all down and putting it together. Then Don and I would come in and check it out. We remixed Peter Asher's tracks, we remixed Phil's.

"Now it was starting to stabilize and sound like an album. But Jeff's [tracks], that's the Jeff Lynne sound, that's the sound I wanted. We sent the tracks we remixed, a selection, to Jeff. I called Jeff and said, 'I really want you to listen to the tracks again. It has been a year since we did 'em. It's up to you, but I'd like you to remix 'em.' He said he'd listen, and then he said he'd remix 'em. Though it's still a Jeff Lynne sound, it blends with the rest of the stuff."

Interestingly, two of the album's songs were contributed by young, Beatles-influenced bands, Jellyfish and the Posies. Starr initially had some trepidation about harking back to his old group's sound.

Of the Jellyfish track, "I Don't Believe You," he says, "I felt it was a little Beatle-y, and Don said, 'For God's sake, half the bands out there are trying to get that sound, and at least you were one of them.' So he cooled me right out, and we went along with it."

Starr, who last toured in 1989 with the All-Starr Band, will hit the road in June with another all-star unit. The players include All-Starr vets Joe Walsh and Nils Lofgren, plus Todd Rundgren, Timothy B. Schmitt, Dave Edmunds, Burton Cummings, Jimmy Cappello, and Starr's son Zak Starkey. The tour will open June 2 in Florida, move into Europe in July, and conclude in the U.S. in August.

## Wizards Of Oz Work Their Magic In L.A.

■ BY KATHERINE TULICH

**LOS ANGELES**—Despite a modest start with low attendance, the brash Australian initiative that was The Wizards Of Oz Tour made waves in a six-night showcase here, May 10-15. The rotating bill of nine acts that played the Palace have all impressed with their live finesse, and U.S. A&R executives were out in force.

Opening night showcased Australia's pop talent. First up was Deborah Conway, a popular as well as critical favorite in Australia. Conway is a striking presence with her strong vocals and songs that combine elements of folk, rock, and pop with lyrics that hint at life and love's darker side. Club Hoy, fronted by singer/guitarists Penny Flanagan and Julia Richardson, is still a new and developing act, but its melodic original songs and sweet harmonies display a potential that should be realized in the near future. Rounding off opening night was Rick Price, a Sony Australia artist who recently hit the top 10 in Australia with his first single release. With the mainstream potential of a Richard Marx, Price's voice and repertoire, spanning ballads to rock, coupled with an outstanding live presentation should make him a natural for pop radio.

The second night was devoted to

hard rock, and a strong L.A. contingent was there to see the Angels, who have a cult following, having toured the U.S. several times as Angel City. While the Angels could be tagged the elder statesmen of Australian rock on this particular bill, with 10 album releases to their credit, they still display the

fire, passion, and performance of any of their younger contemporaries.

The new kids on the block, the Poor Boys, who only a year ago were playing small pubs in the remote north of Australia, are tipped to be the next AC/DC. With the tight four-on-the-floor rock

(Continued on page 61)

## Hakansson's On Front Lines At New P'Gram-Backed Label

■ BY JEFF CLARK-MEADS

**STOCKHOLM**—It may be appropriate that Ola Hakansson used to be in a band called Secret Service.

As head of the PolyGram-backed Stockholm Records, it is now his job to seek out and exploit the most exciting Swedish talent he can find. Such a task may require prodigious resources of information and James Bond-style ingenuity.

Hakansson is aware that breaking an act from one of the world's smaller and less musically fashionable nations is not easy. He does, though, have the advantage of PolyGram's

confidence and financing.

Hakansson was a minority shareholder of pan-Scandinavian label Sonet when the company was bought out by PolyGram last year. He says, "I didn't want to be an A&R guy at a big record company so I went to have a meeting with [PolyGram president] Alain Levy. It was his suggestion that we should set up a record company here."

Thus, Stockholm Records, a 50-50 joint venture between PolyGram and Hakansson and his partners opened for business at the beginning of the year (Billboard, May 16).

(Continued on page 41)



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- COLLEGE RADIO: THE NATURE OF THE BEAST
- GETTING STARTED AS A REMIXER OR PRODUCER
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- THE ZEN OF HYPE: AN INSIDERS GUIDE TO THE PUBLICITY GAME
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- PROTECT YOURSELF: FINDING AND USING AN ATTORNEY
- THE RECORD DEAL MOCK NEGOTIATION
- HIP HOP IN THE MEDIA: GETTING A BAD RAP?
- MAKING LIVE SHOWS AND TOURS WORK FOR NEW ARTISTS
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- DANCE PRODUCTION: THE DANCE OF SUCCESS
- PRIME CUTS: REMIXING & EDITING
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- LATIN MUSIC A & R TRENDS
- THE PROBLEM WITH MUSICIANS
- NEW MUSIC: A PROBLEM FOR NEW AND ESTABLISHED CRITICS
- POT IN POP; LET'S BE BLUNT! A BURNING ISSUE OF THE '90'S!
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- A & R AFTER NIRVANA
- MARKETING NEW ARTISTS: BREAKING A BAND ON A BUDGET
- UNDERSTANDING INDEPENDENT DISTRIBUTION IN THE 90'S
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- DANCEHALL REGGAE: THE ROOTS OF RAP AND THE NEW URBAN SOUND
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- RETOOLING THE ROCK UNDERGROUND: THE NEW INDIE NETWORK
- MARKETING SUCCESS STORIES BEYOND THE CHARTS: USING THE NEW RESEARCH FOR BETTER MARKETING
- A & R: PUBLISHERS AS TALENT SCOUTS
- PUBLISHERS AND ARTIST DEVELOPMENT
- CLEARING SAMPLES: THE LEGAL ISSUES
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- POLLSTAR PRESENTS THE TALENT & BOOKING PANEL: ADDRESSING THE CONCERT INDUSTRY IN THE '90'S
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- THE DAWN OF CYBER-DARWINISM: A LECTURE BY TODD RUNDGREN

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- THE ART OF SONGWRITING
- NATIONAL WRITERS UNION MUSIC WRITER'S CAUCUS: PROTECT YOURSELF AND YOUR WORK AS A MUSIC JOURNALIST
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- WORLD CHARTS - HYPE OR REALITY?
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- THE RAP ARTIST PANEL
- THE NUTS AND BOLTS OF TOURING
- MANAGEMENT 101
- VIRTUAL REALITY AND IT'S EFFECT ON THE FUTURE OF MUSIC

# AND THE MOTION!

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Angel Dean & The Zephyrs (NYC)  
Aquanettas (NYC)  
Arrested Development (Atlanta)  
Asexuals (Montreal)  
Authority, The (NYC)  
Babes In Toyland (Minneapolis)  
Band of Susans (NYC)  
Barbie Bones (Norway)  
Basehead (Wash DC)  
Beauties, The (LA)  
Bianca "Bob" Miller (NYC)  
Big Hair (Rochester)  
Big Chief (Detroit)  
Big Dipper (Boston)  
Bisbees (NYC)  
Black 47 (NYC)  
Bliss (Montreal)  
Boghandle (Denmark)  
Bomb (San Francisco)  
Boogie Sharpe (Trinidad)  
Boukman Eksperyans (Haiti)  
Bourbon Tabernacle Choir (Canada)  
Bratmobile (Olympia)  
budda-bang (NYC!)  
Burn (NYC)

Cake Kitchen (New Zealand)  
Captain America (Glasgow)  
Cafeta Cuba (Mexico)  
Celtas Cortos (Spain)  
Check 1-2 (Boston)  
Chem Lab (Washington D.C.)  
Chi Ali (NYC)  
Chris Kowanko (LA)  
Chunk (NYC)  
Cloaca (Baltimore)  
Clock DVA (UK)  
Clubland (Sweden)  
Come (Boston)  
Cowboy Mouth (New Orleans)  
Cud (UK)  
Dam Builders (Allston, MA)  
Dead Milkmen (Philadelphia)  
Dentists (UK)  
Dharma Bums (Portland)  
Disposable Heroes of Hiphoprisy (San Francisco)  
Drizzle (NYC)  
Doghouse (Ireland)  
Double X Posse (NYC)  
Drop 19's (Boston)  
Drunken Boat (NYC)  
Duncan Dhu (Spain)  
Dwarves (Chicago)  
Erectus Monotone (San Francisco)  
Errol Rainville (Canada)  
F Word (Raleigh!)  
Faith (NYC)  
Fertile Crescent (NY)  
Fierce Ruling Diva (Holland)  
Finger (Raleigh)  
Fish Hospital (Holland)  
Fleshtones (NYC)  
Foreign Legion (NYC)  
Fudge (Richmond)  
Fungo Mungo (San Francisco)  
Funk Face (NYC)  
Geoffrey Oreyema (Uganda)  
Gerardo Nunez (Spain)  
Ghost of An American Airman (Ireland)  
Gigolo Aunts (Roslindale, MA)  
Gnome (Seattle)  
God's Eye (Boston)

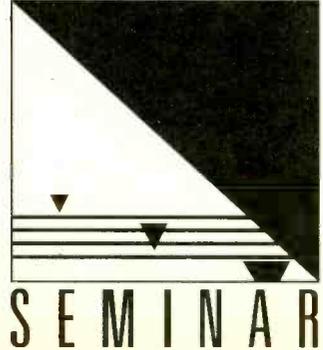
God's Favorite Band (Mpls)  
God Is My Copilot (NYC)  
Gone in Sixty Seconds (Detroit)  
Goobar & The Peas (Detroit)  
Green Magnet School (Boston)  
Grenadine (Arlington)  
Hammerbox (Seattle)  
Hidden Concept (NYC)  
Hinnies, The (UK)  
House of Pain (LA)  
Hypnolovewheel (NY)  
Iceburn (Salt Lake City)  
Into Another (NYC)  
Jah Wobble (UK)  
Jawbox (Wash DC)  
Jimmy Dale Gilmore (Lubbock)  
Jinmo Kishimoto (Japan)  
Joe Henry (L.A.)  
John Trudell (Nebraska)  
John Martyn (UK)  
Jorge Pardo & Carles Benavent (Spain)  
Kali (Antilles)  
Katell Keineg (Ireland)  
Kathy Green & Max (NYC)  
Kerigma (Mexico)  
Kevin Welsh (Nashville)  
Kingmaker (UK)  
Kool G Rap & Polo (NYC)  
L-7 (LA)  
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Mavericks (Miami Beach)  
Me, Mom & Morgantator (Montreal)  
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Miracle Legion (New Haven)  
Monster Land (Brookfield, CT)  
Mother Love (LA)  
Mother May I (Wash DC)  
My Sister's Machine (Seattle)  
Mzwakhe Mbuli (South Africa)  
Network Rapso Riddum Band (Trinidad)  
Neurosis (San Jose)  
New Potatoe Caboose (Alexandria)  
Natives of the New World (Boston!)  
No Safety (New York)  
Novaks, The (LA)  
Old Skull! (LA)  
Oren Bloedow (NY)  
Organized Konfusion (Queens)  
Os Resentidos (Spain)  
Overwhelming Colorfast (San Francisco)  
Pavement (San Francisco)  
Paw (Lawrence)  
Pierce Turner (Ireland)  
Pizzicato Five (Japan)  
Pop Will Eat Itself (UK)  
Porn Orchard (Athens)  
Positive K (NYC)  
Pouch (NYC)  
Poverty Stinks (Finland)  
Quicksand (NYC)  
Railroad Jerk (NYC)  
Ralph Tamar (Antilles)  
Rat At Rat R (NYC)  
Revolver (UK)  
Ride (UK)  
Rise Robots Rise (NYC)  
Roy Nathanson & Anthony Coleman (NYC)  
Sack (Ireland)  
Sangre Asteca (Mexico)  
Sara Craig (Canada)  
Screaming Trees (Seattle)  
Sea Monster (NYC)  
Seam (Chapel Hill)  
Serious Pilgrim (NYC)  
Shonen Knife (Japan)  
Shudder To Think (Wash DC)  
Six Finger Satellite (Providence)  
Sleepyhead (NYC)  
Slov (Montreal)  
Slov (NYC)

Smack Dab (NYC)  
Small Factory (Providence)  
Smoother J Smooth (Atlanta)  
Snatches of Pink (Chapel Hill)  
Stigmata A Go-Go (NYC)  
Sugar La La's (Birmingham)  
Sugartime (NYC)  
Super and the Allstars (Holland)  
Superball 63 (Mpls)  
Superchunk (Raleigh)  
Supersuckers (Seattle)  
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Therapy (N. Ireland)  
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Too Many Cooks (Montreal)  
Total Effect (NYC)  
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Treepeople (Boise)  
Trench Mouth (Chicago)  
Tsunami (Wash DC)  
United We Stand (LA)  
Vacant Lot (NYC)  
Veldt, The (Chapel Hill)  
Velocity Girl (Wash DC)  
Venus Peter (Japan)  
Versus  
Vibrastone (Japan)  
Wait Mink (Mpls)  
Wax (L.A.)  
Ween (New Hope, PA)  
Wild Strawberries (Toronto)  
Wolverton Brothers (Cincinnati)  
Wool (LA)  
World Bizarre (San Antonio)  
World Dive (NYC)  
Wreck (Chicago)  
Yuppicide (NYC)  
Zap Mama (Zaire)  
Zhigge (NYC)  
ZuZu's Petals (Minneapolis)

(all artists and seminars subject to change)

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## ASCAP Honors Top Pop Performers Jam & Lewis, 'Unchained Melody,' W/C Head List

BY CRAIG ROSEN

LOS ANGELES—The songwriting team of Jimmy Jam & Terry Lewis, "Unchained Melody," and Warner/Chappell Music Publishing took the top awards at the ninth annual ASCAP Pop Awards Dinner, held May 13 at the Beverly Hilton Hotel here.

The honors recognize the most-performed ASCAP songs during the 1991 survey year (Oct. 1, 1990-Sept. 30, 1991).

Jam & Lewis, named songwriters of the year for the second time in four years, were honored for composing the greatest number of award-winning songs during the survey period. Among the songs that earned trophies for the duo were "Love Will Never Do (Without You)," recorded by Janet Jackson; "Rub You The Right Way," recorded by Johnny Gill; and "Sensitivity," recorded by Ralph Tresvant.

The song-of-the-year award for the most-performed song went to "Unchained Melody," the nearly 40-year-old chestnut written by Alex North and Hy Zaret and published by Frank Music Corp. The Righteous Brothers' recording of the song, originally a hit in 1965, became a hit again

in 1990 thanks to its inclusion on the soundtrack to the box-office smash "Ghost."

Warner/Chappell Music Inc. took publisher-of-the-year honors as the publisher with the most award-winning songs, including "Get Here," "High Enough," "Impulsive," "Justify My Love," "I Like The Way (The Kissing Game)," "Love Is A Wonderful Thing," "The Power," "Praying For Time," "Rhythm Of My Heart," and "The Wind Beneath My Wings."

Sammy Cahn, the lyricist of such classics as "Call Me Irresponsible," "High Hopes," and "My Kind Of Town (Chicago Is)," was presented with the first ASCAP Golden Word Award by ASCAP president Morton Gould.

Other multiple songwriter winners included Glen Ballard, Robert Clivilles, Amy Grant, Lenny Kravitz, and Freedom Williams.

Joining Warner/Chappell as multiple-award-winning publishers were Age To Age Music Inc.; BMG Songs Inc.; Cole/Clivilles Enterprises; EMI Music Publishing; Flyte Tyme Tunes; Jobete Music Co. Inc.; MCA Inc.; Miss Bessie Music; Virgin Music Inc.; and Zomba Enterprises Inc.

A complete list of most-performed

songs follows. An asterisk indicates a non-ASCAP writer; a double asterisk signifies a top five most-performed song.

"All This Time," Sting (PRS), Blue Turtle Music; "Baby Baby," Amy Grant and Keith Thomas, Age To Age Music Inc., Edward Grant Inc., and Yellow Elephant Music Inc.; "(Can't Live Without Your) Love And Affection," Gunnar Nelson, Matthew Nelson, and Marc Tanner, BMG Songs Inc., EMI Music Publishing, Gunster Music, and Otherwise Publishing; "Close To You," Maxi Priest (PRS), Gary Benson\*, and Sela Winston\*, EMI Music Publishing.

Also, "Coming Out Of The Dark," Jon Secada, Gloria Estefan\*, and Emilio Estefan\*, Estefan Music Publishing Inc.; "Cry For Help," Robert Fisher (PRS) and Rick Astley\*, BMG Songs Inc.; "Disappear," Jon Farris (APRA) and Michael Hutchence (APRA), MCA Inc.; "Every Heartbeat," Amy Grant, Charles William Ashworth\*, and Wayne Kirkpatrick\*, Age To Age Music Inc.

Other winners were "Everything I Do I Do It For You," Bryan Adams, Robert John "Mutt" Lange (PRS), and Michael Kamen\*, Almo Music, Miracle Creek Music Inc., and Zomba Enterprises Inc.; "Feels Good," Timothy Christian Riley, Carl "Rev" Wheeler, Charlie Raphael Wiggins, and DWayne P. Wiggins, PRI Music Inc. and Tony! Toni! Toné! Music; "The First Time\*\*," Bernard Jackson and Brian Simpson\*\*, EMI Music Publishing; "Get Here," Brenda Russell, Rutland Road Music and Warner/Chappell Music Inc.

Also, "Gonna Make You Sweat (Everybody Dance Now)\*\*," Robert Clivilles and Freedom Williams, Cole/Clivilles Enterprises and Virgin Music Inc.; "Groove Is In The Heart," Dmitry Brill, John William Davis, Kier Kirby, Tova Tei, and Herbie Hancock\*, Delovely Publishing, Virgin Music Inc., and Zomba Enterprises Inc.

Also, "Here We Go. Let's Rock & Roll," Robert Clivilles and Freedom Williams, Cole/Clivilles Enterprises, RGB Dome, and Virgin Music Inc.; "High Enough," Ted Nugent, Tommy Shaw, and Jack Blades\*, Broadhead Music, Tranquility Base Songs, and Warner/Chappell Music Inc.; "Hold On," Glen Ballard, Chynna Phillips\*, and Carnie Wilson\*, Aerostation Corp. and MCA Inc.; "I Don't Have The Heart," Jud J. Friedman and Allan Rich\*, Music By Candlelight and PSO Ltd.

Winners also included "I Don't Wanna Cry," Narada Michael Walden and Mariah Carey\*, Gratitude Sky Music; "I Like The Way (The Kissing Game)," Bernard Belle, Teddy Riley, and Dave Way, H-Funk Music, Donril Music, Ten Ways To Sundown Music, Warner/Chappell Music Inc., and Zomba Enterprises Inc.; "If Wishes Came True," Deena Charles, Russell DeSalvo, and Bob Steele, Another Strong Song, Deena Charles Music, EMI Music Publishing, Magnetic Force Music, and Sun Face Music Inc.

Also, "Impulsive," Steve Kipner and Cliff Magness, EMI Music Publishing, Magnified Music, Stephen A. Kipner Music, and Warner/Chappell Music Inc.; "It Ain't Over 'Til It's Over," Lenny Kravitz, Miss Bessie Music; "Justify My Love," Ingrid Chavez, Lenny Kravitz, and Madonna, Bleu Disque Music Co. Inc., Miss Bessie Music, Skyfish Music, Warner/Chappell Music Inc., and Webco Girl Publishing Inc.; "King Of Wishful Thinking," Martin Page, Richard Drumme, and Peter Cox, Martin Page Music and Touchstone Pictures Music and Songs; "Love Will Never Do (Without You)\*\*," Jimmy Jam and Terry Lewis, Flyte Tyme Tunes; "Mercy Mercy Me (The Ecology)," Marvin Gaye, Jobete Music Co. Inc.

Also, "More Than Words," Nuno Bettencourt and Gary Cherone, Funky Metal Music; "The Power," Benito Benites (GEMA) and John Virgo Garrett III (GEMA), Warner/Chappell Music Inc.; "Power Of Love," Marcus Miller and Luther Vandross, EMI Music Publishing, MCA Inc., Thriller Miller Music, and Uncle Ronnie's Music Co.; "Praying For Time," George Michael (PRS), Warner/Chappell Music Inc.; "Rhythm Of My Heart," John Capek (SOCAN) and Marc Jordan (SOCAN), PolyGram International Publishing Inc. and Warner/Chappell Music Inc.; "Round And Round," Prince, Controversy Music.

Also, "Rub You The Right Way," Jimmy Jam and Terry Lewis, Flyte Tyme Tunes; "Rush Rush," Peter Lord, EMI Music Publishing and Leosun Music; "Sensitivity," Jimmy Jam & Terry Lewis, Flyte Tyme Tunes; "Show Me The Way," Dennis De Young, Grand Illusion Music; "Something Happened On The Way To Heaven," Phil Collins (PRS) and Daryl Stuermer, Hit & Run Music Publishing Inc.; "Stranded," Jeffrey Harrington and Jaime Kyle, Wrensong Publishing Corp.; "This House," Matthew Sherrrod, Paul Sherrrod, and Marty Spencer, M&T Spencer, Sir Spence Songs, Zedboy, and Zedroq.

Other winners were "Touch Me) All Night Long," Patrick Adams and Gregory Carmichael, Larry Spier Inc. and Personal Music Inc.; "Unchained Melody\*\*," Alex North and Hy Zaret, Frank Music Corp.; "The Way You Do The Things You Do," Smokey Robinson and Robert Rogers, Jobete Music Co. Inc.

Also, "Unforgettable," Irving Gordon, Bourne Co.; "Where Does My Heart Beat Now," Robert White Johnson and Taylor Rhodes, Dejanus California Inc., Hit List Music, and Taylor Rhodes Music; "Wicked Game," Chris Isaak, Isaak Music; "The Wind Beneath My Wings," Jeff Silbar and Larry Henley\*, Warner/Chappell Music Inc.; "You're In Love," Glen Ballard, Chynna Phillips\*, Carnie Wilson\*, and Wendy Wilson\*. Aerostation Corp. and MCA Inc.

## High Street, Shanachie Sets Showcase Singer/Writers

ALL WRITING, ALL SINGING: In folk music's rock-era evolution of artists who expressed their view of life with their own songs, it was common to refer to them as "singer/songwriters." This duality is so common today that the slash is no longer used and, of course, the dimension of an artist's writing talent is taken for granted.

That's why Words & Music is happy that the appellation of "singer/songwriter" has resurfaced in folk-inspired collections by "emerging" talent from two different labels—High Street and Shanachie.

High Street, via Windham

Hill, has released a second volume,

"Legacy II." This time it's a somewhat more varied artist approach, featuring single tracks by Greg Brown, Patty Larkin, Tony Gilkyson, Cheryl Wheeler, Heidi Berry, Paul Metsa, Patty Griffin, the Story, Nick Berry, Ellis Paul, Mark Heard, Doug Matthews, and Frank Tedesco.

Shanachie, with four separate albums from Richard Shindell, Richard Meyer, Rod MacDonald, and Michael Jerling, has gone further in actually setting up a package tour that has been making the rounds since April. While the Shanachie series was at one point called the Shanachie Singer/Songwriter series, it's now known as NV2—New Voices, New Visions.

And, needless to say, both High Street and Shanachie reprint all the lyrics.

Putting the renewed emphasis on singer/songwriters in elegant perspective is Will Ackerman, co-producer (with Robert Duski) of the High Street disc:

"... Four of the artists on 'Legacy [I]' went on to major label distribution recording deals," writes Ackerman in notes for the "Legacy II" album. "And far from being a flash in the pan, this musical movement is very much alive and flourishing. The intelligent lyric is back. Song topics of substance are back. The singer/songwriter is very much a force again in today's music scene."

CONSULTANT: The Harburg Foundation, which co-published songs penned by the late lyricist E.Y. Harburg, has named Morton D. Wax as director of special projects. Wax, president of Morton Dennis Wax and Associates Inc. in New York, a PR firm, is currently working on a Harburg/Jay Gorney standard, "Brother Can You Spare A Dime," which has been made available for use in commercials for the first time. Wax has worked in the past with writers Jerry Herman, Marvin Hamlisch, and Car-

ole Bayer Sager and publishers Famous Music and Peer-Southern.

EIGHTEEN colleges and universities have been selected to receive a total of \$27,000 from the 1991-92 ASCAP-Raymond Hubbell Musical Scholarship Fund. Each school was awarded \$1,500 to be given to one or two students selected by the school. Established in 1973, the program assists deserving college students in the field of music. Hubbell was a founding member of ASCAP

in 1914.

Among his songs was "Poor Butterfly." In another development, ASCAP has named 21 composer

winners of the 13th annual ASCAP Foundation Grant to Young Composers. The grants, established in 1979, go to composers under the age of 30 whose works are submitted for judging in a national competition. The winners were selected from 411 entries and will share \$20,000 in awards from the ASCAP Foundation.

ON WITH THE DREAM: Frank Davies, president of Toronto-based TMP—The Music Publisher, says that the Newfoundland and Labrador Arts Council has named writer/musician Ron Hynes as their Artist of the Year. Hynes' song "Sonny's Dream" has been covered by 22 artists, including Emmylou Harris. He's also the author of another success, Joan Kennedy's MCA recording of "I Never Met A Liar That I Didn't Like." Davies' firm, which represents Hynes worldwide, is putting together a record deal for him.

OOPS: ASCAP president Morton Gould should have been mentioned among the panelists to appear at the June 10 panel discussion to be hosted by the Assn. of Independent Music Publishers in New York. For more info on the event, contact Donna Frisini at 212-207-1793. In an April 18 Words & Music item about a song salute to jazzists by George David Weiss and Bob Thiele, the name of the publisher, a Weiss-owned company, was incorrectly stated. It is Abilene Music.

PRINT ON PRINT: The following are the best-selling folios from Hal Leonard Publications:

1. Beauty And The Beast, Sound-track
2. Stevie Ray Vaughan, The Sky Is Cryin'
3. Reba McEntire, For My Broken Heart
4. Travis Tritt, Country Club/It's All About To Change
5. Robert Johnson, At The Crossroads.

## NEWSLINE

### Prince, Mars Top Minn. Music Awards

After a one-year hiatus because of what its founder called "accumulated bad blood," the Minnesota Music Awards returned May 10 to honor Prince, Chris Mars, and the late Doug Maynard in the 11th annual Minnies ceremonies.

Over the years, detractors have charged that the Minnies have no consistent voting procedures or categories and that organizers sometimes operated out of self-interest. This year, however, the show was revived by the nonprofit Minnesota Music Academy.

Prince was cited for best album for "Diamonds And Pearls" and best song for "Cream." Former Replacements drummer-turned-one-man-band Mars was named best male songwriter and top multi-instrumentalist. Concert promoter Sue McLean was voted woman of the year and guitarist Chris Osgood, an arts administrator and former academy chief, was named man of the year. Maynard, 40, who died in November, was a soul singer of great depth. Sort of Minneapolis' answer to Joe Cocker, Maynard sang in the local bars for more than 20 years, made two local albums, and was heard in the Hollywood movie "To Live And Die In L.A." More than 60 Minnies were given at a party at Glam Slam, Prince's nightclub.

JON BREAM

### Ozzy: New Tour Will Be Last Solo Swing

Epic artist Ozzy Osbourne, whose upcoming No More Tears Tour with Slaughter and Ugly Kid Joe is now due to open June 9 in Portland, Ore., says this will mark his final road swing as a solo act. However, his future plans, says the Oz, will not involve a reunion with Black Sabbath.



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# Carey, EMI Music, Babyface Rattle BMI Pop Awards

BY CRAIG ROSEN

LOS ANGELES—Kenneth “Babyface” Edmonds, Mariah Carey’s “Love Takes Time,” and EMI Music Publishing were the big winners at BMI’s 40th annual pop awards dinner, May 19 at the Regent Beverly Wilshire Hotel here.

Edmonds took the songwriter-of-the-year award for the third year in a row with five citations. He shared the 1990 and 1991 honors with Antonio “L.A.” Reid and Janet Jackson, respectively.

The citations were presented to the writers and publishers of the 70 most performed songs on American radio and television from the fourth quarter of 1990 through the third quarter of 1991.

Four of the five songs Edmonds was honored for—“Can’t Stop,” recorded by After 7; “I’m Your Baby Tonight” and “Miracle,” recorded by Whitney Houston; and “Giving You The Benefit,” recorded by Pebbles—were co-written by “L.A.” Reid. “My, My, My,” which Edmonds co-wrote with Daryl Sim-

mons, was recorded by Johnny Gill. Carey’s “Love Takes Time,” which she co-wrote with Ben Margulies, took song-of-the-year honors. The song was published by Been Jammin’ Music, Sony Songs Inc., and Vision Of Love Songs Inc. Margulies and Carey were also honored for “Someday” and “Vision Of Love,” while Carey received an additional citation for “I Don’t Wanna Cry.”

For the second consecutive year, EMI Music Publishing took publisher-of-the-year honors with 15 citations between its EMI-Blackwood Music Inc., EMI-Beechwood Music Corp., and Screen Gems-EMI Music Inc.

EMI-Blackwood Music’s “Right Here, Right Now,” performed by Jesus Jones and written by lead vocalist Michael Edwards, was cited as the most performed song on U.S. college radio.

Multiple-citation winners included Ben E. King’s “Stand By Me,” which received its seventh pop award since 1961; “You’ve Lost That Lovin’ Feelin’,” which received

its sixth award; and “Georgia On My Mind” and “Wind Beneath My Wings,” which both garnered their fourth citations.

BMI president/CEO Frances W. Preston hosted the black-tie affair, which was attended by 700.

Here is a complete list of winners: “After The Rain,” Rick Wilson, Second Hand Songs; “All The Man I Need,” Michael Gore & Dean Pitchford, Body Electric Music, Fifth Of March Music & Warner-Tamerlane Pub. Corp.; “And So It Goes,” Billy Joel, Joelsongs; “Baby, I Need Your Loving” (third award), Lamont Dozier, Brian Holland & Eddie Holland, Stone Agate Music; “Because I Love You (The Postman Song),” Warren Brooks, Myat Publishing, SHR Publishing; “Black Cat,” Janet Jackson, Black Ice Publishing; “Black Velvet” (second award), David Tyson (SOCAN), EMI-Blackwood Music Inc.; “Can’t Stop,” Kenneth “Babyface” Edmonds & Antonio “L.A.” Reid, Epic/Solar Songs Inc., Kear Music.

Also, “Close To You,” Gary Benson (PRS) & Winston Sela (PRS), Careers-BMG Music Publishing Inc., Unichappell Music Inc.; “Come Back

To Me” (second award), Janet Jackson, Black Ice Publishing; “Coming Out Of The Dark,” Emilio Estefan Jr. & Gloria Estefan, Foreign Imported Productions and Publishing Inc.; “Crazy In Love,” Randy McCormick & Even Stevens, Screen Gems-EMI Music Inc.; “Cry For Help,” Rick Astley (PRS), Careers-BMG Music Publishing Inc.; “Do Me!,” Carl E. Bourelly, Bourelly Music Inc., Willesden Music Inc.; “Don’t Hold Back Your Love,” David Tyson (SOCAN), EMI-Blackwood Music Inc.; “Every Heartbeat,” Wayne Kirkpatrick & Charlie Peacock, Andi Beat Goes On Music, Careers-BMG Music Publishing Inc., EMI-Blackwood Music Inc., Emily Boothe Inc. & Sparrow Song.

Also, “(Everything I Do) I Do It For You,” Michael Kamen, Zachary Creek Music Inc.; “Fading Like A Flower (Every Time You Leave),” Per Gessle (STIM), EMI-Blackwood Music Inc.; “The First Time,” Brian Simpson, Stansbury Music; “From A Distance,” Julie Gold, Julie Gold Music, Wing And Wheel Music; “Georgia On My Mind” (fourth award), Hoagy Carmichael & Stuart Gorrell, Hoagland Music Co., Peermusic Ltd.; “Giving You The Benefit,” Kenneth “Babyface” Edmonds & Antonio “L.A.” Reid, Epic/Solar Songs Inc.

(Continued on page 82)



**Windy City Honor.** Coinciding with the John Prine/Cowboy Junkies show at the Chicago Theater recently, John Prine Day was declared in Chicago, the city Prine called home for many years. Prine this year won a Grammy for his self-released album “The Missing Years” on Oh Boy Records. Billboard photographer Chuck Pulin caught Prine in action during his recent New York Beacon Theatre performance.



## AMUSEMENT BUSINESS® BOXSCORE TOP 10 CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
GENESIS	Joe Robbie Stadium Miami	May 16	\$1,087,515 \$35/ \$25	42,117 49,700	Cellar Door Concerts
ERIC CLAPTON	Rosemont Horizon Rosemont, Ill.	May 13-14	\$898,440 \$35/ \$25	34,916 two sellouts	Jam Prods. Broadway Entertainment
JOHN MELLENCAMP	Sydney Entertainment Centre Sydney	May 10-12	\$833,800 (\$1,110,550 Australian) \$42	26,889 34,500, three shows	Frontier Touring Co.
THE HIGHWAYMEN: JOHNNY CASH WILLIE NELSON WAYLON JENNINGS KRIS KRISTOFFERSON	Hallenstadion Zurich	April 26	\$659,395 (995,686 francs) \$49.11/ \$42.97/ \$30.70/ \$24.56	8,100 12,000	Concert Promotions Marshall Arts Mama Concerts & Lippman & Rau
FRANK SINATRA	Circle Star Theatre San Carlos, Calif.	May 14-16	\$532,864 \$43.50/ \$41.50	12,497 14,852, four shows	in-house
ERIC CLAPTON	Bradley Center Milwaukee	May 16	\$478,635 \$35/ \$25	18,699 sellout	Broadway Entertainment Nederlander Organization
ERIC CLAPTON	Target Center Minneapolis	May 17	\$475,790 \$35/ \$25	18,308 sellout	Jam Procs. Company 7
ERIC CLAPTON	Meadowlands Arena East Rutherford, N.J.	May 8	\$473,907 \$35/ \$22.50	20,748 sellout	Metropolitan Entertainment
U2 THE PIXIES	ARCO Arena Sacramento, Calif.	April 17	\$397,325 \$25	15,893 sellout	Bill Graham Presents
ERIC CLAPTON	Hartford Civic Center Hartford, Conn.	May 6	\$391,140 \$35/ \$22.50	15,923 sellout	Metropolitan Entertainment

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## R. Kelly's Got That R&B Vibe Jive Debut Album Sparks Int'l Buzz

BY GERRIE E. SUMMER

NEW YORK—On a phone interview from Holland in February, Robert Kelly was nervous. This was not due to any press interrogation but to the growing number of eager fans vying to reach him as he sat in a hotel lobby trying to concentrate on his life story.

"I never encountered anything like it," said the leader of R. Kelly & Public Announcement, the Jive Records act whose debut, "Born Into The '90s," has worked its way into the Top R&B Albums chart's top three. "I thought people would love us, but people waiting in the lobby? I just tripped out."

Kelly was doing dates in Holland, where his first single, "She's Got That Vibe," was top 10. It had also reached the top 10 in the States, having peaked at No. 7 on the Hot R&B Singles chart.

Once back from Europe, R. Kelly plunged into a four-week promotional tour that included the National Assn. of Recording Merchandisers convention in New Orleans and the BMG International convention in Austria. And now his second single, "Honey Love," is climbing within the R&B top 10, with a video directed by Lionel C. Martin.

"The album is over 400,000 copies sold and we expect it to be gold by the

end of June," says Barry Weiss, senior VP/GM of Jive Records. "We are about to make a pop crossover thrust for 'Honey Love' within the next few weeks. Our biggest dilemma is what to put out as the next single, because this album is so deep. We're getting feedback on 'Hey Love,' 'Slow Dance,' 'She's Loving Me,' and we don't know yet. It's very exciting."

Weiss, just back from the aforementioned BMG International meet, adds that the first single, "She's Got That Vibe," made a strong impression in England, Germany, and the Benelux countries. "He's really started to break worldwide," he says.

A writer, producer, singer, and dancer, R. Kelly combines sensitive songcraft with a definite '90s approach and his music has often been compared with Guy's. "He's got a Donny Hathaway/Stevie Wonder song sensibility with a Teddy Riley and Guy funk, which to us is an unbeatable combination," says Weiss.

Comparisons to Guy were a minor stumbling block when the debut single was released, says Weiss. "What's happening is as people see the video, as they see the artistry, and as they hear the album and the depth of the ballads, those comparisons are kind of falling by the wayside."

A Chicago native, Kelly learned to play piano as a teen and began writ-

ing songs. Eventually he joined a group called MGM, which appeared on the TV show "Big Break," winning the \$100,000 prize. Internal problems caused Kelly to leave the group, instead auditioning for Barry Hankerson's play "The First Lady," starring Vicki Winans in Chicago. Hankerson became Kelly's manager and negotiated his deal with Jive. Kelly auditioned three Chicago dancer/singers—Andre Boikins, Earless Robertson, and Rick Webster—and 10 months later released R. Kelly & Public Announcement's debut, "Born Into The '90s."

Kelly is also expanding his production skills, with four tracks on the upcoming album by label mates Hi-Five, and three ballads for the long-awaited new album for another well-respected Jive artist, Billy Ocean.



'Letter' Bugs. Director Ernest Dickerson ("Juice") makes his video directing debut with Tevin Campbell's latest video for "Strawberry Letter 23" on Qwest/Warner Bros.

### ARTIST DEVELOPMENTS

#### THE NEW CREED

California-based rap duo Brotherhood Creed had been rapping for quite a while when it was signed to Gasoline Alley, a co-venture with MCA. The group's first single, "Helluva," a rap about a beautiful girl that used the Young Rascals' "Groovin'," rose to the top 20 on the Hot R&B Singles chart, putting members Tyrone "Shy Tai Love" Ward and Sean "The Mack" McDuffie on a track to success.

Now the group's self-titled album is rising on the Top R&B Albums chart in its third week. According to A.D. Washington, senior VP of promotion for MCA, the album has sold about 200,000 copies since its release early this month.

The name Brotherhood Creed has significance for this rap/R&B pair. According to Ward, the group went through several incarnations using different names, but all using the word Brotherhood. Says Ward, "We

wanted to keep the concept of brotherhood... Brotherhood Creed basically just fit; we didn't want to lose the brotherhood, we wanted to stick with that." When shortened to BHC, the initials also stand for "being humble and creative," the pair say, which is evident in their playful album.

Ward and McDuffie met in Los Cerritos, where they went to high school together. Ward and a friend named Nazee Potts used to DJ together and later brought in McDuffie to do the rapping. After doing several demos together, Potts and Ward were invited to Northern California for a "new jacks of rap" concert, and when Potts couldn't go, McDuffie went along. They were well-received, and Brotherhood Creed was born.

"We were shopping our record for a long time," says Ward. "Helluva" was done three years ago. We were discovered by TSR Records, a small independent. They thought it would be too big for them to distribute, so they shopped us to other labels; that's how we wound up on Gasoline Alley."

Of the group's first album, Ward adds, "Every song is different, but basically our album is positive, it's fun... The basic element to our songs is a '70s sound with hardcore rap-edge lyrics that Mack writes."

The group has completed a 17-city promotional tour to support "Helluva"; the next single, due in mid-June, is "Hey Now."

JANINE McADAMS



Brotherhood Creed: From left, Shy Tai Love and the Mack.

## Behind The Making Of 'Mo' Money' How Jam & Lewis Attracted Acts For Soundtrack

PLEASE, SIR, MAY I HAVE SOME MO? Perspective's "Mo' Money" soundtrack promises to deliver big returns on the power of its producers, Jimmy Jam & Terry Lewis, and the mainstream appeal of its recording artists: Janet Jackson, Luther Vandross, Bell Biv DeVoe, Color Me Badd, Caron Wheeler, Ralph Tresvant, Johnny Gill, Public Enemy, MC Lyte, Big Daddy Kane, and Mint Condition. It also features tracks by new Perspective acts KRUSH, Lo-Key?, and the Harlem Yacht Club, an act put together specifically for one track on the film. While doing the "Mo' Money" soundtrack marketing story last week, I was able to hear some of the inside stories of how the incredible super-star-packed project came together.

"It was definitely a project that you found out who your friends are," says Jam from his Flyte Tyme office in Minneapolis. "We've had a lot of good relationships with artists we've worked with in the past, and we've worked with every label, so we know all these people."

As the screenwriter, Damon Wayans brought the "Mo' Money" music project to Jam & Lewis. "We got an early script a year and a half ago. We had a chance to go to the set to talk to Damon about the script and the artists he liked," says Jam. "Basically Damon said, 'I like what it is, y'all do, I like the artists you work with.'"

The music evolved as the film evolved, with tracks written to fit certain scenes. Jam and Lewis drew up a mental "wish list": a number of artists they wanted to work with whose voices and images fit the tracks. For instance, on "I Adore You," one of the last tracks they worked on, Jam & Lewis had looped in samples of Wheeler's voice from a Soul II Soul track, but were casting about for the right singer. Finally, they decided to contact Wheeler herself, who flew from London to Minneapolis the next day, came up with her own lyrics, and recorded the tune. The track sounds like a collaboration made in heaven. Listening to both Jam and Konda Mason, Wheeler's manager, talk about the experience, it seems that each party was pretty impressed with the other. Though Wheeler's next EMI album is nearly completed, who knows, perhaps there will be another

Wheeler-Jam & Lewis collaboration somewhere in the future.

The involvement of Jackson, for whom Jam & Lewis have produced two multiplatinum albums on A&M before she switched to Virgin, was potentially problematic in that the track would represent Jackson's first single release since leaving A&M, yet it would still be an A&M-associated project. "Janet continues to be for us not only a great business partner and a good friend, but she basically did it [the "Best Things" track] as a friendship thing. She did it for Jimmy & Terry, and Virgin was very cooperative. And we're blown away."

Vandross became interested in "Mo' Money" after conversations the producers had with the singer during his blockbuster Power Of Love tour last year, which also featured Sounds Of Blackness.

"We have always wanted to work with Luther in some capacity," says Jam, adding that he thought Luther would never consent to being produced by someone other than himself. After a firm agreement to work on the project, Jam & Lewis chose a song. "The song we had in mind was a midtempo ballad that worked great for the film," says Jam. "But he said, 'I'd like to have something a little different, a little challenging, because I can do everything.' That's how the tune ["Best Things In Life Are Free"] evolved. That's cool because it stretched our creativity to have him do a more up-tempo, funky type of thing. He nailed it with ease."

Not known for rap music, Jam & Lewis were nevertheless able to pull in MC Lyte to do "Ice Cream Dream" due to their mutual friendship with Jackson; Kane became involved when he visited the Apollo Theater for amateur night; Jam & Lewis were in the studios above. They invited him in and played him a track that he said he liked. "You want to do something on it?" Jam remembers asking. Kane reportedly put together some lyrics on the spot for his track, "A Job Ain't Nuthin' But Work," which features Lo-Key?.

The only track on the album that Jam & Lewis did not produce was "Get Off My Back" by Public Enemy, which was left to Hank Shocklee and the Bomb Squad. For

(Continued on page 22)

**The  
Rhythm  
and the  
Blues**



by Janine McAdams

# Billboard TOP R&B ALBUMS

FOR WEEK ENDING MAY 30, 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	TITLE	PEAK POSITION
<b>*** No. 1 ***</b>						
1	1	2	7	KRIS KROSS RUFFHOUSE 48710*/COLUMBIA (9.98 EQ/13.98)	TOTALLY KROSSED OUT	1
2	2	1	8	EN VOGUE ● ATCO EASTWEST 92121* (10.98/15.98)	FUNKY DIVAS	1
3	6	13	6	DAS EFX ATCO EASTWEST 91827* (9.98/13.98)	DEAD SERIOUS	3
4	3	5	16	R. KELLY & PUBLIC ANNOUNCEMENT JIVE 41469* (9.98/13.98)	BORN INTO THE '90'S	3
5	5	4	30	GERALD LEVERT ● ATCO EASTWEST 91777* (10.98/15.98)	PRIVATE LINE	1
6	9	9	26	LISA STANSFIELD ● ARISTA 18679* (10.98/15.98)	REAL LOVE	6
7	8	8	49	JODECI ▲ UPTOWN 10198/MCA (9.98/13.98)	FOREVER MY LADY	1
8	10	7	11	TLC LAFACE 26003*/ARISTA (9.98/13.98)	OOOOOHHH...ON THE TLC TIP	7
9	4	3	38	VANESSA WILLIAMS ▲ WING 843522/MERCURY (9.98 EQ/15.98)	THE COMFORT ZONE	1
10	7	6	25	MICHAEL JACKSON ▲ 4 EPIC 45400 (10.98 EQ/15.98)	DANGEROUS	1
11	11	10	26	TEVIN CAMPBELL ● QWEST 26291*/WARNER BROS. (9.98/15.98)	T.E.V.I.N.	5
12	13	12	25	KEITH SWEAT ▲ ELEKTRA 61216* (10.98/15.98)	KEEP IT COMIN'	1
13	12	11	34	CYPRESS HILL ● RUFFHOUSE 47889/COLUMBIA (9.98 EQ/13.98)	CYPRESS HILL	4
14	20	24	7	ARRESTED DEVELOPMENT CHRYSALIS 21929*/ERG (9.98/13.98)	3 YEARS 5 MONTHS & 2 DAYS IN THE LIFE OF...	14
15	16	19	11	FU-SCHNICKENS JIVE 41472* (9.98/13.98)	F.U.- DON'T TAKE IT PERSONAL	15
16	15	15	32	PATTI LABELLE ● MCA 10439 (9.98/13.98)	BURNIN'	9
17	22	32	5	CHAKA KHAN WARNER BROS. 26296* (10.98/15.98)	THE WOMAN I AM	17
18	17	17	19	MINT CONDITION PERSPECTIVE 1001*/A&M (9.98/13.98)	MEANT TO BE MINT	13
19	14	14	18	2PAC INTERSCOPE 91767*/ATLANTIC (9.98/13.98)	2PACALYPSE NOW	13
20	18	16	26	SHANICE MOTOWN 6319* (9.98/13.98)	INNER CHILD	13
21	19	18	52	BOYZ II MEN ▲ 4 MOTOWN 6320* (9.98/13.98)	COOLEYHIGHHARMONY	1
22	24	27	15	SIR MIX-A-LOT ● DEF AMERICAN 26765/REPRISE (9.98/15.98)	MACK DADDY	21
23	25	21	29	HAMMER ▲ 3 CAPITOL 98151 (9.98/15.98)	TOO LEGIT TO QUIT	3
24	21	20	14	LUKE LUKE 91830*/ATLANTIC (10.98/15.98)	I GOT SHIT ON MY MIND	20
25	26	23	12	JOE PUBLIC COLUMBIA 48628* (9.98 EQ/15.98)	JOE PUBLIC	23
26	23	22	14	GLENN JONES ATLANTIC 82352* (10.98/15.98)	HERE I GO AGAIN	22
27	36	43	4	SOUNDTRACK SOLAR 75330/EPIC (10.98 EQ/15.98)	DEEP COVER	27
28	32	35	6	THE COLLEGE BOYZ VIRGIN 91658* (9.98/13.98)	RADIO FUSION RADIO	28
29	57	—	2	GANG STARR CHRYSALIS 21910/ERG (9.98/13.98)	DAILY OPERATION	29
30	27	30	45	BEBE & CECE WINANS ● CAPITOL 92078* (9.98/15.98)	DIFFERENT LIFESTYLES	1
31	37	41	6	ALYSON WILLIAMS OBR 45417*/COLUMBIA (9.98 EQ/13.98)	ALYSON WILLIAMS	31
32	28	28	29	BLACK SHEEP ● MERCURY 848368 (9.98 EQ/13.98)	A WOLF IN SHEEP'S CLOTHING	15
33	42	64	3	PENTHOUSE PLAYERS CLIQUE RUTHLESS 57181/PRIORITY (9.98/14.98)	PAID THE COST	33
34	29	25	33	PRINCE AND THE N.P.G. ▲ 2 PAISLEY PARK 25379*/WARNER BROS. (9.98/15.98)	DIAMONDS & PEARLS	1
35	35	34	33	A TRIBE CALLED QUEST ● JIVE 1418* (9.98/13.98)	LOW END THEORY	13
36	31	29	34	MARIAH CAREY ▲ 3 COLUMBIA 47980 (10.98 EQ/15.98)	EMOTIONS	6
37	84	—	2	LIONEL RICHIE MOTOWN 6338* (10.98/15.98)	BACK TO FRONT	37
38	47	96	3	BROTHERHOOD CREED GASOLINE ALLEY 10574*/MCA (9.98/15.98)	BROTHERHOOD CREED	38
39	33	33	8	M.C. BRAINS MOTOWN 6342* (9.98/13.98)	LOVERS LANE	31
40	45	51	4	MELI'SA MORGAN PENDULUM 61273*/ELEKTRA (9.98/15.98)	STILL IN LOVE WITH YOU	40
41	40	45	13	CECE PENISTON A&M 5381* (9.98/13.98)	FINALLY	40
42	30	26	12	BOOGIE DOWN PRODUCTIONS JIVE 41470* (9.98/15.98)	SEX AND VIOLENCE	20
43	39	44	9	CHIC WARNER BROS. 26394* (10.98/15.98)	CHIC-ISM	39
44	38	36	30	2ND II NONE PROFILE 1416 (9.98/14.98)	2ND II NONE	26
45	61	86	3	BEASTIE BOYS CAPITOL 98938 (10.98/15.98)	CHECK YOUR HEAD	45
46	34	31	20	SOUNDTRACK ● SOUL 10462*/MCA (10.98/15.98)	JUICE	3
47	50	50	34	NICE & SMOOTH RAL 47373*/COLUMBIA (9.98 EQ/13.98)	AIN'T A DAMN THING CHANGED	29
48	55	65	4	SPICE 1 JIVE 41481* (9.98/13.98)	SPICE 1	48
49	44	37	25	AMG SELECT 21642* (9.98/15.98)	BITCH BETTA HAVE MY MONEY	20

50	41	40	54	LUTHER VANDROSS ▲ EPIC 46789 (10.98 EQ/15.98)	POWER OF LOVE	1
51	43	38	9	POOH-MAN (MC POOH) JIVE 41476 (9.98/13.98)	FUNKY AS I WANNA BE	38
52	48	42	10	THE HARD BOYS A.E.I. 4120*/ICHIBAN (8.98/15.98)	A-TOWN HARD HEADS	42
53	46	39	27	U.M.C.'S WILD PITCH 97544/ERG (9.98/15.98)	FRUITS OF NATURE	32
54	51	56	4	RANDY CRAWFORD WARNER BROS. 26736* (10.98/15.98)	THROUGH EYES OF LOVE	51
55	79	—	2	SOUL II SOUL VIRGIN 91771* (9.98/13.98)	VOLUME III JUST RIGHT	55
56	54	53	87	TRACIE SPENCER CAPITOL 92153 (9.98/13.98)	MAKE THE DIFFERENCE	38
57	52	48	5	SOUNDTRACK EMI 98414*/ERG (10.98/15.98)	WHITE MEN CAN'T JUMP	48
58	49	49	22	JODY WATLEY MCA 10355 (10.98/13.98)	AFFAIRS OF THE HEART	21
59	56	47	46	PHYLLIS HYMAN PIR 11006*/ZOO (9.98/13.98)	PRIME OF MY LIFE	10
60	95	—	2	MC BREED WRAP 8109*/ICHIBAN (9.98/15.98)	20 BELOW	60
61	59	58	9	DETROIT'S MOST WANTED BRYANT 4126*/ICHIBAN (9.98/15.98)	TRICKS OF THE TRADE VOL. II	58
62	NEW ►	1	1	THE BOYS MOTOWN 6336* (9.98/13.98)	THE SAGA CONTINUES...	62
63	70	77	5	BASS PATROL JOEY BOY 3004 (8.98/13.98)	THE KINGS OF BASS	63
64	53	46	28	ATLANTIC STARR REPRISE 26545* (9.98/15.98)	LOVE CRAZY	25
65	60	54	30	CHRIS WALKER PENDULUM 61136*/ELEKTRA (9.98/15.98)	FIRST TIME	32
66	71	70	5	CLAY D. AND THE NEW GET FUNKY CREW PANDISC 8815 (9.98/15.98)	WE'RE GOIN' OFF	66
67	62	60	12	SOUTH CENTRAL CARTEL G.W.K. 15189/QUALITY (9.98/15.98)	SOUTH CENTRAL MADNESS	51
68	58	52	11	CHERRELLE TABU 4005*/A&M (9.98/13.98)	THE WOMAN I AM	43
69	66	61	50	SHABBA RANKS ● EPIC 47310 (9.98 EQ/13.98)	AS RAW AS EVER	1
70	75	—	2	BY ALL MEANS MOTOWN 6344* (9.98/13.98)	IT'S REAL	70
71	67	63	8	GANKSTA N-I-P RAP-A-LOT 57160*/PRIORITY (9.98/14.98)	THE SOUTH PARK PSYCHO	63
72	80	—	2	KID FROST VIRGIN 92097* (9.98/13.98)	EAST SIDE STORY	72
73	65	59	13	HI-C FEATURING TONY A SKANLESS 61235* (9.98/15.98)	SKANLESS	53
74	74	81	45	HEAVY D. & THE BOYZ ▲ UPTOWN 10289/MCA (9.98/13.98)	PEACEFUL JOURNEY	5
75	NEW ►	1	1	TYRONE DAVIS ICHIBAN 1135* (9.98/15.98)	SOMETHING'S MIGHTY WRONG	75
76	NEW ►	1	1	GROVER WASHINGTON, JR. COLUMBIA 48530 (10.98 EQ/15.98)	NEXT EXIT	76
77	64	55	22	BOBBY 'BLUE' BLAND MALACO 7458 (9.98/15.98)	PORTRAIT OF THE BLUES	50
78	91	—	2	GEORGE HOWARD GRP 9669* (10.98/15.98)	DO I EVER CROSS YOUR MIND	78
79	63	57	32	SCARFACE RAP-A-LOT 57167/PRIORITY (9.98/14.98)	MR. SCARFACE IS BACK	13
80	82	69	10	KID SENSATION NASTYMIX 7101*/ICHIBAN (9.98/15.98)	THE POWER OF RHYME	62
81	77	67	7	POISON CLAN EFFECT 3006*/LUKE (9.98/15.98)	POISONOUS MENTALITY	62
82	NEW ►	1	1	KILO WRAP 8110*/ICHIBAN (9.98/15.98)	A-TOWN RUSH	82
83	83	85	42	DAMIAN DAME LAFACE 2-6000/ARISTA (9.98/15.98)	DAMIAN DAME	21
84	78	72	16	DON DIEGO ULTRAX 0502 (9.98/15.98)	RAZZ	70
85	68	62	9	TOO MUCH TROUBLE (THE BABY GETO BOYS) RAP-A-LOT 57174*/PRIORITY (9.98/14.98)	BRINGING HELL ON EARTH	54
86	100	95	3	KATHY SLEDGE EPIC 46851* (9.98 EQ/13.98)	HEART	86
87	86	79	4	VARIOUS ARTISTS EMI 99087/ERG (7.98/11.98)	WHITE MEN CAN'T RAP (FROM 'WHITE MEN CAN'T JUMP')	79
88	NEW ►	1	1	SHABBA RANKS POW WOW 7423* (9.98/15.98)	MR. MAXIMUM	88
89	NEW ►	1	1	DAVID SANBORN ELEKTRA 61272* (10.98/15.98)	UP FRONT	89
90	69	71	28	ICE CUBE ▲ PRIORITY 57155 (9.98/15.98)	DEATH CERTIFICATE	1
91	81	76	30	JOHNNIE TAYLOR MALACO 7460 (9.98/15.98)	I KNOW IT'S WRONG, BUT I JUST CAN'T DO RIGHT	59
92	89	75	21	BUST DOWN EFFECT 3005*/LUKE (9.98/15.98)	NASTY BITCH (CHAPTER 1)	56
93	NEW ►	1	1	DOUG E. FRESH & THE NEW GET FRESH CREW BUST IT 98358* (9.98/13.98)	DOIN' WHAT I GOTTA DO	93
94	88	78	6	SISTER SOULJAH EPIC 48713 (9.98 EQ/13.98)	360 DEGREES OF POWER	78
95	85	80	42	COLOR ME BADD ▲ 2 GIANT 24429/REPRISE (9.98/15.98)	C.M.B.	10
96	90	83	7	CHOICE RAP-A-LOT 57172*/PRIORITY (9.98/14.98)	STICK & MOOVE	83
97	73	68	9	SKYY ATLANTIC 82328* (9.98/15.98)	NEARER TO YOU	52
98	96	82	5	BEN E. KING ICHIBAN 1133* (9.98/15.98)	WHAT'S IMPORTANT TO ME	82
99	92	90	8	FATHER DOM WRAP 8105*/ICHIBAN (9.98/15.98)	FATHER DOM	80
100	NEW ►	1	1	BASSBOY NEWTOWN 2209* (9.98/14.98)	I GOT THE BASS	100

○ 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.

## Billboard

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### THE RHYTHM AND THE BLUES

(Continued from page 20)

certain scenes in the movie, the director was already using Public Enemy tracks as temp tracks. "We thought PE would be perfect, but since it is a comedy, a tune with Flavor Flav would be perfect, and we thought the combination worked great." Whether Jam & Lewis should produce instead of the Bomb Squad was "never an issue," he says. "That's the way we wanted that. Hank came to visit when we recorded at the Apollo and he played us two tracks, and we chose one. He took care of business. We gave him the script, a deadline, he came back and he had everything together."

"Probably the biggest challenge is to make something that works for the film and the director, and make it play as a record without seeing the film, for the songs to still make sense

on that level," he continues. "I think we pulled it off."

**LISTEN HERE:** Hammer rolled into New York's Madison Square Garden for a three-night stand beginning May 15. I saw the Friday-night show. Let's just say the New York audience, which had seemingly turned out to see homeboy doo-wop hip-hop idols Jodeci and Boyz II Men, was polite during Hammer's overwhelming show. With three drummers; about eight costume changes; an army of dancers, rappers, background singers; sophisticated special effects; and plenty of Las Vegas glitz, Hammer effectively hammered concertgoers into stunned silence. The numbers that most stirred this audience: gospel-inspired "Pray" and "Do Not Pass Me By" ... Elektra intro-

duced its latest multifarmat artist in Ephraim Lewis, a singer/songwriter from England, at a classy bash at New York's Carlyle Hotel. The first single, "Skin," an atmospheric rocker, is accompanied by an equally atmospheric and startling video.

**BITS:** Arista Records has announced that it will donate a portion of its profits from R&B-oriented albums to the Los Angeles Music Relief Fund. This fund was established to help black-owned independent record dealers affected by the recent rioting. The program will run through June, Black Music Month. The following artists' albums will be part of the drive: Aretha Franklin, Whitney Houston, Lisa Stansfield, TLC, and Damian Dame. According to a press release, this program will take the place of any other Arista Black Music Month campaigns ... ASCAP will be holding its popular awards panel meetings June 18 and 19. Any songwriter members seeking special consideration should get in contact with their rep ... In the latest skirmish between former recording/producing partners Rene & Angela, Angela Winbush has won a decision in Los Angeles Superior Court in a suit filed by Ima Moore, Rene's mother, alleging that Winbush owed her more than \$130,000 in loans. Winbush described the verdict as "total vindication."

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Billboard®

FOR WEEK ENDING MAY 30, 1992

## Hot Rap Singles™

				COMPILED FROM A NATIONAL SAMPLE OF RETAIL AND ONE-STOP SALES REPORTS.	
THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	2	3	9	*** No. 1 *** THEY WANT EFX (M) (T) ATCO EASTWEST 96206*	◆ DAS EFX 1 week at No. 1
2	1	2	9	TENNESSEE (C) (T) CHRYSALIS 23829/ERG	◆ ARRESTED DEVELOPMENT
3	3	1	11	JUMP ▲ (C) (T) RUFFHOUSE 74197/COLUMBIA	◆ KRIS KROSS
4	4	4	8	VICTIM OF THE GHETTO (C) (T) VIRGIN 98635	◆ THE COLLEGE BOYZ
5	5	10	8	SOMETIMES I RHYME SLOW (C) (M) (T) RAL 74167/COLUMBIA	◆ NICE & SMOOTH
6	6	12	7	SCENARIO (M) (T) JIVE 42056*	◆ A TRIBE CALLED QUEST
7	7	9	8	BABY GOT BACK (C) (CD) (M) (T) DEF AMERICAN 18947/REPRISE	◆ SIR MIX-A-LOT
8	11	15	5	THEY REMINISCE OVER YOU (C) (T) ELEKTRA 64473	◆ PETE ROCK & C.L. SMOOTH
9	19	22	3	DEEP COVER (C) (T) SOLAR 74547/EPIC	◆ DR. DRE
10	8	5	12	HAND ON THE PUMP (C) (M) (T) RUFFHOUSE 74105/COLUMBIA	◆ CYPRESS HILL
11	10	7	12	HELLUVA (C) (M) (T) GASOLINE ALLEY 54350/MCA	◆ BROTHERHOOD CREED
12	18	21	3	TAKE IT PERSONAL (C) (T) CHRYSALIS 23848/ERG	◆ GANG STARR
13	20	28	3	LA SCHMOOV (C) (T) JIVE 42062	◆ FU-SCHNICKENS
14	13	14	9	IF YOU WANT IT (C) (T) PROFILE 5361	◆ 2ND II NONE
15	16	19	5	13 AND GOOD (C) (T) JIVE 6206	◆ BDP
16	9	6	12	AGE AIN'T NOTHIN' BUT A # (C) (T) RELATIVITY 1088	◆ CHI-ALI
17	17	18	6	NIGHTTRAIN (C) (CD) (M) (T) DEF JAM 74272/COLUMBIA	◆ PUBLIC ENEMY
18	14	13	7	A MINUTE TO PRAY AND A SECOND TO DIE (C) (M) (T) RAP-A-LOT 7004/PRIORITY	◆ SCARFACE
19	12	11	9	HICKEYS ON YOUR CHEST (C) (M) (T) CAPITOL 44758	◆ LITTLE SHAWN
20	23	23	4	BUSTIN' OUT (ON FUNK) (C) (T) BUST IT 44818	◆ DOUG E. FRESH
21	24	—	2	TRICK WIT A GOOD RAP (M) (T) PWL AMERICA 865 621*/MERCURY	◆ SYLK SMOOV
22	21	24	4	SITTING IN THE PARK (C) SKANLESS 18970	◆ HI-C FEATURING TONY A
23	25	29	3	LADY/WHAT'S A BRO TO DO? (M) ATCO EASTWEST 96217*	◆ THE FUTURE SOUND
24	15	8	11	BRENDA'S GOT A BABY/IF MY HOMIE CALLS (M) (T) INTERSCOPE 96212*/ATLANTIC	◆ 2PAC
25	NEW ▶	1	1	WHY ME BABY? (M) ELEKTRA 66428*	◆ KEITH SWEAT FEATURING L.L. COOL J
26	NEW ▶	1	1	DON'T CURSE/YOU CAN'T SEE... (T) UPTOWN 54428/MCA	◆ HEAVY D. & THE BOYZ
27	26	16	13	ONE TO GROW ON (C) (T) WILD PITCH 50387/ERG	◆ U.M.C.'S
28	NEW ▶	1	1	EXPLANATION OF A PLAYA (C) (V) RUTHLESS 7011/PRIORITY	◆ PENTHOUSE PLAYERS CLIQUE
29	30	26	6	THE HATE THAT HATE PRODUCED (C) (T) EPIC 74206	◆ SISTER SOULJAH
30	28	30	4	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.

# 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	<b>JUMP</b>	KRIS KROSS	3	1	3	<b>COME &amp; TALK TO ME</b>	JODECI	1
2	3	<b>COME &amp; TALK TO ME</b>	JODECI	1	2	2	<b>LOVE ME</b>	TRACIE SPENCER	2
3	4	<b>LOVE ME</b>	TRACIE SPENCER	2	3	5	<b>LOVE YOU ALL MY LIFETIME</b>	CHAKA KHAN	4
4	6	<b>HONEY LOVE</b>	R. KELLY & PUBLIC ANNOUNCEMENT	5	4	1	<b>MY LOVIN' (YOU'RE NEVER GONNA GET IT)</b>	EN VOGUE	6
5	8	<b>LOVE YOU ALL MY LIFETIME</b>	CHAKA KHAN	4	5	6	<b>JUMP</b>	KRIS KROSS	3
6	9	<b>CAN'T HAVE MY MAN</b>	ALYSON WILLIAMS	7	6	10	<b>HONEY LOVE</b>	R. KELLY & PUBLIC ANNOUNCEMENT	5
7	10	<b>TENNESSEE</b>	ARRESTED DEVELOPMENT	12	7	8	<b>PLEASE DON'T GO</b>	BOYZ II MEN	8
8	11	<b>THEY WANT EFX</b>	DAS EFX	14	8	11	<b>SCHOOL ME</b>	GERALD LEVERT	9
9	2	<b>MY LOVIN' (YOU'RE NEVER GONNA GET IT)</b>	EN VOGUE	6	9	9	<b>CAN'T HAVE MY MAN</b>	ALYSON WILLIAMS	7
10	12	<b>STILL IN LOVE WITH YOU</b>	MELI'SA MORGAN	11	10	13	<b>IN THE CLOSET</b>	MICHAEL JACKSON	10
11	16	<b>SCHOOL ME</b>	GERALD LEVERT	9	11	12	<b>STILL IN LOVE WITH YOU</b>	MELI'SA MORGAN	11
12	14	<b>PLEASE DON'T GO</b>	BOYZ II MEN	8	12	16	<b>DO IT TO ME</b>	LIONEL RICHIE	15
13	15	<b>IN THE CLOSET</b>	MICHAEL JACKSON	10	13	15	<b>MONEY DON'T MATTER 2 NIGHT</b>	PRINCE AND THE N.P.G.	16
14	5	<b>ALL WOMAN</b>	LISA STANSFIELD	13	14	7	<b>SOMETIMES IT'S ONLY LOVE</b>	LUTHER VANDROSS	17
15	7	<b>WHY ME BABY?</b>	KEITH SWEAT	21	15	4	<b>ALL WOMAN</b>	LISA STANSFIELD	13
16	25	<b>DO IT TO ME</b>	LIONEL RICHIE	15	16	19	<b>TENNESSEE</b>	ARRESTED DEVELOPMENT	12
17	23	<b>FOREVER IN YOUR EYES</b>	MINT CONDITION	18	17	18	<b>GOTTA LEARN MY RHYTHM</b>	DAMIAN DAME	20
18	13	<b>SOMETIMES IT'S ONLY LOVE</b>	LUTHER VANDROSS	17	18	20	<b>JOY</b>	SOUL II SOUL	22
19	27	<b>WHEN YOU'VE BEEN BLESSED</b>	PATTI LABELLE	19	19	23	<b>WHEN YOU'VE BEEN BLESSED</b>	PATTI LABELLE	19
20	26	<b>MONEY DON'T MATTER 2 NIGHT</b>	PRINCE AND THE N.P.G.	16	20	21	<b>THE SAGA CONTINUES...</b>	THE BOYS	25
21	22	<b>DON'T MAKE ME BEG TONIGHT</b>	GARY BROWN	23	21	22	<b>FOREVER IN YOUR EYES</b>	MINT CONDITION	18
22	24	<b>VICTIM OF THE GHETTO</b>	THE COLLEGE BOYZ	30	22	24	<b>YOU REMIND ME</b>	MARY J. BLIGE	24
23	28	<b>BABY GOT BACK</b>	SIR MIX-A-LOT	29	23	17	<b>DON'T MAKE ME BEG TONIGHT</b>	GARY BROWN	23
24	17	<b>DON'T BE AFRAID (FROM "JUICE")</b>	AARON HALL	33	24	27	<b>SENSITIVE LOVER</b>	THE ISLEY BROTHERS	27
25	29	<b>GOTTA LEARN MY RHYTHM</b>	DAMIAN DAME	20	25	25	<b>NEVER SATISFIED</b>	GOOD 2 GO	31
26	31	<b>JOY</b>	SOUL II SOUL	22	26	30	<b>I'VE BEEN SEARCHIN' (NOBODY LIKE YOU)</b>	GLENN JONES	35
27	33	<b>SOMETIMES I RHYME SLOW</b>	NICE & SMOOTH	26	27	38	<b>THE BEST THINGS IN LIFE...</b>	L. VANDROSS/J. JACKSON	39
28	37	<b>YOU REMIND ME</b>	MARY J. BLIGE	24	28	37	<b>MR. LOVERMAN</b>	SHABBA RANKS	32
29	18	<b>HELLUVA</b>	BROTHERHOOD CREED	43	29	32	<b>HOW ABOUT TONIGHT</b>	EUGENE WILDE	38
30	34	<b>BUSTIN' OUT (ON FUNK)</b>	DOUG E. FRESH	28	30	35	<b>THEY WANT EFX</b>	DAS EFX	14
31	19	<b>GOODBYE</b>	TEVIN CAMPBELL	37	31	29	<b>THIS IS THE WAY WE ROLL</b>	HAMMER	34
32	39	<b>THE SAGA CONTINUES...</b>	THE BOYS	25	32	31	<b>SOMETIMES I RHYME SLOW</b>	NICE & SMOOTH	26
33	20	<b>LIVE AND LEARN</b>	JOE PUBLIC	50	33	34	<b>(IF LOVING YOU IS WRONG) I DON'T...</b>	RHONDA CLARK	36
34	30	<b>AIN'T 2 PROUD 2 BEG</b>	TLC	49	34	—	<b>USE ME</b>	MEN AT LARGE	42
35	—	<b>SENSITIVE LOVER</b>	THE ISLEY BROTHERS	27	35	33	<b>BUSTIN' OUT (ON FUNK)</b>	DOUG E. FRESH	28
36	—	<b>DEEP COVER</b>	DR. DRE INTRODUCING SNOOP DOGGY DOGG	48	36	14	<b>WHY ME BABY?</b>	KEITH SWEAT	21
37	21	<b>IF YOU WANT IT</b>	2ND II NONE	62	37	—	<b>HOW DO I LOVE THEE</b>	QUEEN LATIFAH	40
38	35	<b>WHO'S CRYING NOW</b>	RANDY CRAWFORD	44	38	—	<b>JUST FOR TONIGHT</b>	VANESSA WILLIAMS	54
39	—	<b>SILENT PRAYER</b>	SHANICE	41	39	—	<b>NO PLACE LIKE LOVE</b>	CHRIS WALKER	47
40	—	<b>(IF LOVING YOU IS WRONG) I DON'T...</b>	RHONDA CLARK	36	40	—	<b>LOVE LIKE THIS</b>	GROVER WASHINGTON, JR.	55

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

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
7 DAYS, 7 NIGHTS (Maggiestrong, ASCAP/Ensign, ASCAP/Lane Brane, BMI/Ackee, ASCAP/Toe Knee Hangs, ASCAP)	ASCAP
AIN'T 2 PROUD 2 BEG (D.A.R.P., ASCAP/Diva One, BMI/Pebbitone, ASCAP/Tizbiz, ASCAP)	ASCAP
ALL WOMAN (Big Life, BMI/Careers-BMG, BMI)	BMI
BABY GOT BACK (Songs Of Polygram, BMI/Mix-A-Lot, BMI)	BMI
BABY HOLD ON TO ME (Trycep, BMI/Ramal, BMI/Willesden, BMI)	BMI
THE BEST THINGS IN LIFE ARE FREE (Flyte Tyme, ASCAP/Biv 10, ASCAP/Beledat, ASCAP/Rated RT, ASCAP/Burbank Plaza, ASCAP)	ASCAP
BREAKIN' MY HEART (PRETTY BROWN EYES) (Flyte Tyme, ASCAP) WBM	ASCAP
BRENDA'S GOT A BABY (GLG Two, BMI)	BMI
BUSTIN' OUT (ON FUNK) (Jobete, ASCAP) CPP	ASCAP
CAN I GET WITH YOU TONIGHT? (Chicago Bros., BMI/Warner-Tamerlane, BMI)	BMI
CAN'T HAVE MY MAN (Al B. Sure!, ASCAP/Lanoma, ASCAP/EMI April, ASCAP/Kevin Dean, ASCAP)	ASCAP
THE CHOICE IS YOURS (Peep Bo, ASCAP/Pri, ASCAP)	ASCAP
COME & TALK TO ME (EMI April, ASCAP/DeSwing Mob, ASCAP/Across 110th Street, ASCAP) WBM	ASCAP
CROSS YOUR MIND (DQ, ASCAP/K-Daves, ASCAP/WB, ASCAP) WBM	ASCAP
DEEP COVER (Sony Tunes, ASCAP/Nuthouse, ASCAP)	ASCAP
DEPEND ON YOU (Sony Tunes, ASCAP/Yellow Elephant, ASCAP/Benny's Music, BMI/EMI Blackwood, BMI/Angie & Debbie, BMI)	BMI
DO IT TO ME (Speeding Bullet, ASCAP) CLM	ASCAP
DON'T BE AFRAID (FROM JUICE) (Shocklee, BMI/Nasty Man, ASCAP)	BMI
DON'T MAKE ME BEG TONIGHT (EMI April, ASCAP/O/B/O Itself, ASCAP/Cuddie B, ASCAP/JKD, ASCAP) CPP	ASCAP
EYES ARE THE SOUL (Top Billin', ASCAP/MCA, ASCAP/Zohar, BMI/Totally Mental, ASCAP/Brooklyn Base, ASCAP)	ASCAP
THE FEELING I GET (April Joy, BMI/Island, BMI/Gabrielle's Song, BMI)	BMI
FOREVER IN YOUR EYES (Flyte Tyme, ASCAP)	ASCAP
FUNKY VIBE (Ruthless Attack, ASCAP/Don Wilson, ASCAP/Underglow, ASCAP)	ASCAP
GOODBYE (Al B. Sure!, ASCAP/Willaire, ASCAP/EMI April, ASCAP) WBM	ASCAP
GOTTA LEARN MY RHYTHM (Kear, BMI/Sony Epic/Solar, BMI/Greenshirt, BMI)	BMI
HELLUVA (Delicious Apple, BMI/Purple, BMI/Fun City, BMI/Van Gogh's Ear, BMI/Music Corp. Of America, BMI/Gasoline Alley, ASCAP)	BMI
HERE I GO AGAIN (Luella, ASCAP)	ASCAP
HONEY LOVE (Willesden, BMI/R.Kelly, BMI)	BMI
HOW ABOUT TONIGHT (Dujan, BMI)	BMI
HOW DO I LOVE THEE (Tanoca, ASCAP)	ASCAP
(IF LOVING YOU IS WRONG) I DON'T WANT TO BE RIGHT (Irving, BMI) CPP	BMI
I FOUND LOVE (Number Nine, ASCAP/Tunes R UZ, ASCAP)	ASCAP
IF YOU FEEL THE NEED (Elm City, ASCAP/Pri, ASCAP)	ASCAP
IF YOU WANT IT (Protoons, ASCAP/Greedy Greg,	ASCAP
I'LL BE THERE (Jobete, ASCAP/Stone Diamond, BMI)	BMI
I'M CRYIN' (Gratitude Sky, ASCAP/Shanice 4 U, ASCAP) CPP	ASCAP
I MISS YOU (Harrindur, BMI/Joe Public, BMI)	BMI
I'M THE ONE YOU NEED (Rightsong, 3MI/Def Mix, ASCAP/Alex Shantzis, ASCAP/EMI April, ASCAP)	ASCAP
IN THE CLOSET (Mijac, BMI/Warner-Tamerlane, BMI/Donril, ASCAP/Zomba, ASCAP) WBM	BMI
IRRESISTIBLE (Sunshine, BMI)	BMI
IS IT GOOD TO YOU (FROM JUICE) (Zomba, ASCAP/Donril, ASCAP/Jazzie B, ASCAP/Across 110th Street, ASCAP)	ASCAP
IT'S GONNA BE ALRIGHT (Zomba, ASCAP)	ASCAP
IT'S NOT HARD TO LOVE YOU (Gratitude Sky, ASCAP)	ASCAP
IT'S O.K. (Sony Tunes, ASCAP/Yellow Elephant, ASCAP/Benny's Music, BMI/EMI Blackwood, BMI)	BMI
I'VE BEEN SEARCHIN' (NOBODY LIKE YOU) (Luella, ASCAP/Warner Chappell, ASCAP/Mom & Dad, ASCAP)	ASCAP
I WANNA ROCK (Pac Jam, BMI) WBM	BMI
JOY (Virgin, ASCAP/Jazzie B, ASCAP/Soul II Soul Mad, ASCAP)	ASCAP
JUMP (So So Def, ASCAP/EMI April, ASCAP)	ASCAP
JUST FOR TONIGHT (Yellow Elephant, ASCAP/Edward Grant, ASCAP/Dyad, BMI)	ASCAP
KEEP ON WALKIN' (Last Song, ASCAP/Third Coast, ASCAP)	ASCAP
LA SCHMOOVE (Willesden, BMI/CPMK, BMI/Jazz Merchant, ASCAP/Zomba, ASCAP)	BMI
LAUGHING AT THE YEARS (MCA, ASCAP/Zubaidah, ASCAP/Roydor, BMI)	ASCAP
LET'S WAIT AWHILE (Flyte Tyme, ASCAP/Help The Bear, BMI/Black Ice, BMI)	BMI
LIVE AND LEARN (Harrindur, BMI/Joe Public, BMI/Noisnetta, BMI/Ensign, BMI) CPP	BMI
LOVE LIKE THIS (Jobete, ASCAP/Golden Touch, ASCAP) CPP	ASCAP
LOVE ME (Modern Science, ASCAP)	ASCAP
LOVE YOU ALL MY LIFETIME (Arabella, BMI/BMG, ASCAP)	BMI
MAKE IT HAPPEN (M Carey, BMI/Virgin, ASCAP/Cole-Civillies, ASCAP/Sony Songs, BMI)	BMI
MISSIN' YOU (Copyright Control)	ASCAP
MONEY DON'T MATTER 2 NIGHT (Controversy, ASCAP/WB, ASCAP) WBM	ASCAP
MR. LOVERMAN (FROM DEEP COVER) (Worldwide, BMI/Anchor, ASCAP/Gunsmoke, ASCAP/Pow Wow, ASCAP)	BMI
MY LOVIN' (YOU'RE NEVER GONNA GET IT) (Two Tuff-Enuff, BMI/Irving, ASCAP) CPP	BMI
NEVER FORGET (Goody Goody, BMI/American League, BMI)	BMI
NEVER SATISFIED (4 Tammy, ASCAP/S.A. Brown, ASCAP)	ASCAP
NO PLACE LIKE LOVE (Degroat & Degroat, BMI/Warner-Tamerlane, BMI)	BMI
NU NU (Sanlar, BMI/Willesden, BMI/Da Posse's, BMI/Copyright Control)	BMI
OH HAPPY DAY (EMI U Catalog, ASCAP/Buddah, ASCAP)	ASCAP
PLEASE DON'T GO (Mike Ten, BMI)	BMI
REWIND (Jechol, ASCAP/EMI April, ASCAP)	ASCAP
THE SAGA CONTINUES... (Buff Man, BMI)	BMI
SAVE THE BEST FOR LAST (Longitude, BMI/Moon & Stars, BMI/Virgin Songs, BMI/Big Mystique, BMI/Kazzoom, ASCAP/Polygram Int'l, ASCAP) WBM	BMI
SCENARIO (Zomba, ASCAP/Jazz Merchant, ASCAP/New School, ASCAP)	ASCAP
SCHOOL ME (Trycep, BMI/Ramal, BMI/Willesden, BMI)	BMI
SENSITIVE LOVER (A.L.W., ASCAP/Ronnie Runs, ASCAP)	ASCAP
SHOWER YOU WITH LOVE (Peabo, ASCAP/WB, ASCAP) WBM	ASCAP
SILENT PRAYER (Gratitude Sky, ASCAP/Virgin, ASCAP/Penzalire, ASCAP)	ASCAP
SOMEBODY LOVES YOU BABY (YOU KNOW WHO IT IS) (Gamble-Huff, ASCAP/Henry Sue Mae, BMI/Tajai, BMI/Mighty Three, BMI) WBM	BMI
SOMETIMES I RHYME SLOW (EMI April, ASCAP/Purple Rabbit, ASCAP)	ASCAP
SOMETIMES IT'S ONLY LOVE (EMI April, ASCAP/Uncle Ronnie's, ASCAP/JVA, ASCAP)	ASCAP
STILL IN LOVE WITH YOU (Irving, BMI/Al Green, BMI) CPP	BMI
TAKE ME BACK TO LOVE AGAIN (Tocep, BMI/Jumpin' Off, BMI/Dream Dealers, ASCAP/BMG, ASCAP/Virgin, ASCAP)	ASCAP
TENNESSEE (Arrested Development, BMI/EMI Blackwood, BMI) WBM	BMI
THAT KIND OF GUY (Better In Black, ASCAP/Sony Tree, BMI)	ASCAP
THEY REMINISCE OVER YOU (T.R.O.Y.) (Ness, Nitty & Capone, ASCAP/Smooth Flowin', ASCAP/Pete Rock, ASCAP)	ASCAP
THEY WANT EFX (Straight Out Da Sewer, ASCAP/Donna-Dijon, BMI)	ASCAP
THIS IS THE WAY WE ROLL (Bust-It, BMI)	BMI
UNCONDITIONAL LOVE (Jodaway, ASCAP/WB, ASCAP)	ASCAP
USE ME (Trycep, BMI/Willesden, BMI)	BMI
VICTIM OF THE GHETTO (Virgin, ASCAP/Rom, ASCAP/Black Doors, ASCAP/TJ, ASCAP)	ASCAP
WE DIDN'T KNOW (Stevland Morris, ASCAP)	ASCAP
WHATEVER IT TAKES (TO MAKE YOU STAY) (Piggy Rap, ASCAP)	ASCAP
WHEN ONLY A FRIEND WILL DO (Zomba, ASCAP/Sonic Sheet, ASCAP)	ASCAP
WHEN SOMEBODY LOVES SOMEBODY (AACI, ASCAP/Matchit, ASCAP/Big Kingpin, BMI/63rd St., BMI/Hot Wings, BMI/Careers-BMG, BMI)	BMI
WHEN YOU'VE BEEN BLESSED (FEELS LIKE HEAVEN) (Budsky, BMI/Zuri, BMI/Eat Your Heart Out, BMI/Gamble-Huff, ASCAP/Henry Sue Mae, BMI/Mighty Three, BMI/Irving, BMI/Julie Gold, BMI) CPP	BMI
WHITE MEN CAN'T JUMP (TCF, D.A.R.P., ASCAP)	ASCAP
WHO'S CRYING NOW (Weed High Nightmare, BMI) WBM	BMI
WHY ME BABY? (Keith Sweat, ASCAP/E/A, ASCAP/WB, ASCAP/Donril, ASCAP/Zomba, ASCAP/LL Cool J, ASCAP/Def Jam, ASCAP) WBM	ASCAP
YOU KNOW WHAT I LIKE (Rambush/MCA, ASCAP)	ASCAP
YOU REMIND ME (FROM STRICTLY BUSINESS) (WB, ASCAP/Stone Jam, ASCAP/Milteer, ASCAP) WBM	ASCAP
YOU'RE THE ONE FOR ME (111 Posse, ASCAP)	ASCAP

# Artists & Music

## ARTIST-OWNED LABELS MULTIPLY

(Continued from page 10)

"Is it the reason most artists seek a label deal?" he asks. "No. But is it the most worthwhile reason for doing it? Yes. However, it takes a fair amount of strength to make a licensing deal with a record company so you can [gain control of] your catalog as it continues to earn."

Only a handful of artists have had success as label executives, attracting talent, giving it a nurturing home, and hiring the right people to market and promote it, says attorney Lee Phillips, of the L.A.-based firm Manatt, Phelps, Phillips, and Kantor.

"They figure, 'I can generate income for a lot of people, including myself,'" Phillips says. "That's what Herb Alpert did when he and Jerry Moss founded A&M."

Madonna followed a similar strategy in creating Maverick with her longtime manager, Freddy DeMann (Billboard, May 2). Maverick is to be a freestanding label with its own A&R, marketing, and promotion staff, but it will receive support from the Warner Bros./Sire team.

Time Warner reportedly is advancing some \$2 million per year to run the label, and Madonna will provide creative input while DeMann oversees the business operation. Offices will be located in L.A., New York, and London.

While most observers agree that marketing whiz Madonna is one artist who actually might succeed in melding her artistic and entrepreneurial impulses, at least one insider doubts the wisdom behind the deal.

"[Maverick] is just Freddy DeMann's opportunity to spend a few bucks, lose a few bucks, and five years from now, we'll be reading about how these artist deals don't work," he says.

### MICHAEL'S MEGADEAL

Before Madonna's similar deal with Time Warner, pop icon Michael Jackson last year renegotiated a multimedia joint-venture pact with Sony Software Corp. One element of the deal called for the creation of Jackson's own Nation Records imprint, which, despite the initial fanfare, has been dormant since inception.

Bert Fields, an entertainment attorney who represents Jackson, says the artist was precluded from activating the label until he fulfilled a number of contractual obligations regarding his own Epic album "Dangerous."

"Michael will be very involved in every aspect of the label except for accounting and law," says Fields.

Jackson and his management team currently are seeking an experienced music executive to run Nation, says Fields. No artist signings are expected until the management team is in place, he says.

One industry insider says the Jackson deal illustrates the novelty factor behind some ego-oriented label deals.

"Don't necessarily assume that it's the artist who understands or even motivates these types of deals," he says. "Often it's the lawyers and managers trying to show the artist something tangible, to prove they can earn their keep."

Yet, some artist-associated imprints, such as 7-year-old Prince's Paisley Park and Hammer's Bust It,

have developed thriving A&R centers with their associated major labels. Paisley Park relies on Warner Bros. and Bust It depends on Capitol for distribution, sales, marketing, promotion, and publicity support, but they both have autonomy in signing acts.

"Prince probably felt quite strongly that he could find and develop talent when he founded Paisley Park," Phillips notes. "He's had [varying degrees of success], but it's clear that the record label is a continuing thing."

Minneapolis-based Paisley Park, a co-venture with Warner Bros., debuted in 1985 with the release of Prince's own "Around The World In A Day" album. The label has issued records by Sheila E., George Clinton, Mavis Staples, Vanity 6, Appollonia, and rapper T.C. Ellis, among others. Its most recent success—other than Prince's own recordings—was the gold-certified 1990 Time reunion album, "Pandemonium."

Gilbert Davison is president of Paisley Park Enterprises, the record label's parent company. Jill Willis is executive VP at the parent company, and Steve Gett is senior director, special projects. Alan Leeds, who had served as VP in charge of Paisley Park Records, recently left the label and was replaced by former trade journalist Graham Armstrong.

Rap superstar Hammer co-owns the successful Oakland, Calif.-based urban label Bust It Records with Capitol Records. The label was started in mid-1990 with about \$10 million seed money (Billboard, May 5, 1990) and counts some 12 acts on its roster.

It now has a staff of 25; Hammer's brother, Louis Burrell, is Bust It CEO/president, and former Capitol executive Ron McCarrell is senior VP/GM. Hammer himself serves as an A&R scout and Bust It producer, but his own albums will continue to be released on Capitol.

### SMALLER OPERATIONS

Smaller operations with stripped-down staffs include pop metal rocker Jon Bon Jovi's Jambco, a joint venture he founded in 1990 with PolyGram Records, and singer/songwriter Jimmy Buffett's own Margaritaville, a label distributed by MCA Nashville. Both labels are home to the artists' own recordings, in addition to acting as A&R centers for their parent labels.

"Jambco was born out of PolyGram's desire to build on [Bon Jovi's] A&R ability," says label GM Steve Pritchitt, who notes the artist is credited with "discovering" Cinderella and Skid Row.

Pritchitt formerly was VP of product development, East Coast, at PolyGram, and he oversees the Jambco operation from an office at PolyGram headquarters. He and an assistant report to label president Bon Jovi.

The forthcoming Bon Jovi band album, set for late '92, will appear on the Jambco imprint. Aldo Nova and Billy Falcon, who both released Jambco titles in 1991, have new releases scheduled for early '93.

Similarly, Buffett's Margaritaville is staffed by GM Bob Mercer and an office manager, who work in an office next to MCA Nashville head-

(Continued on page 38)

# HOT DANCE MUSIC™

## CLUB PLAY

COMPILED FROM A NATIONAL SAMPLE  
OF DANCE CLUB PLAYLISTS.

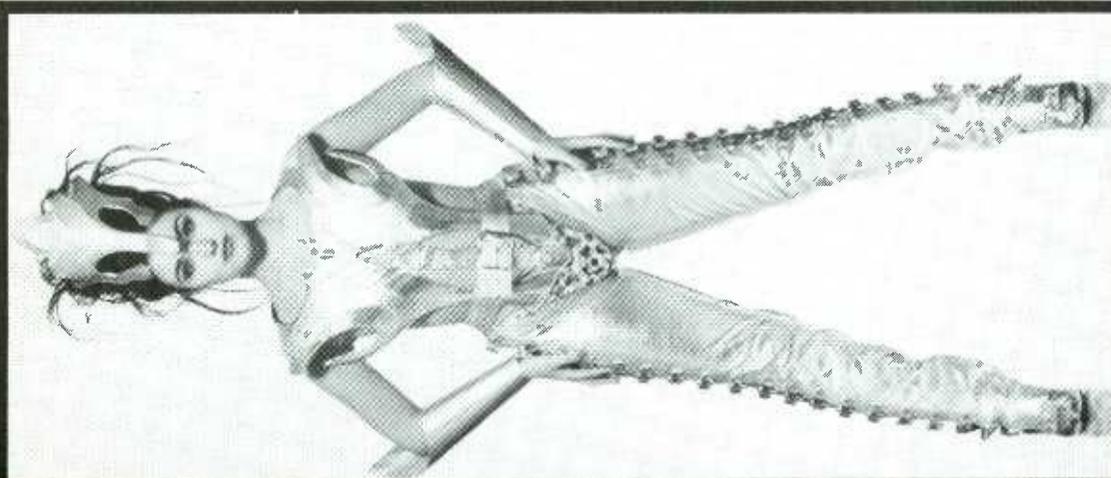
THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
①	3	4	8	<b>★★★ No. 1 ★★★</b> (CAN YOU) FEEL THE PASSION BIG LIFE 19751/ERG 1 week at No. 1	◆ BLUE PEARL
②	4	6	8	CLOSER MCA 54363	◆ MR. FINGERS
③	5	10	7	STILL IN LOVE WITH YOU PENDULUM 66438/ELEKTRA	◆ MELI'SA MORGAN
4	1	2	7	LOVE YOU ALL MY LIFETIME WARNER BROS. 40377	◆ CHAKA KHAN
5	6	9	8	TWILIGHT ZONE RADIKAL 12300	◆ 2 UNLIMITED
⑥	11	12	7	CRUCIFIED GIANT 40351/WARNER BROS.	◆ ARMY OF LOVERS
⑦	15	24	4	IN THE CLOSET EPIC 74267	◆ MICHAEL JACKSON
8	2	3	10	LIFT EVERY VOICE (TAKE ME AWAY) COLUMBIA 74131	◆ MASS ORDER
⑨	14	21	6	MY LOVIN' (YOU'RE NEVER GONNA GET IT) ATCO EASTWEST 96194	◆ EN VOGUE
⑩	23	32	4	CLUB LONELY EPIC 74282	LIL LOUIS & THE WORLD
⑪	18	25	5	TAKE MY ADVICE I.D. 96191/ATCO EASTWEST	◆ KYM SIMS
12	7	5	10	WORKOUT VIRGIN 96201	FRANKIE KNUCKLES FEATURING ROBERTA GILLIAM
⑬	21	34	3	SET ME FREE GREAT JONES 530 615/ISLAND	◆ CLUBLAND FEATURING ZEMYA HAMILTON
14	13	18	5	JUMP RUFFHOUSE 74193/COLUMBIA	◆ KRIS KROSS
15	8	1	10	TAKE ME BACK TO LOVE AGAIN EPIC 74212	◆ KATHY SLEDGE
16	17	17	6	MAKE IT HAPPEN COLUMBIA 74189	◆ MARIAH CAREY
17	12	8	9	BABY GOT BACK DEF AMERICAN 40233/REPRISE	◆ SIR MIX-A-LOT
⑱	22	27	5	ROUGH SEX CAROLINE 2518	LORDS OF ACID
19	10	7	8	REJOICING (I'LL NEVER FORGET) WARNER BROS. 40368	ULTRA NATE
20	9	11	8	SAILING ON THE SEVEN SEAS VIRGIN PROMO	◆ O.M.D.
⑳	26	37	4	ELEVATION REACT IMPORT	G.T.O.
22	27	33	5	HIGH FICTION 64766/ELEKTRA	◆ THE CURE
⑳	29	38	3	O FORTUNA RADIKAL 12299	APOTHEOSIS
24	19	14	11	I'M THE ONE YOU NEED MCA 54278	◆ JODY WATLEY
25	24	23	5	CHIME FFRR 350 001/LONDON	ORBITAL
⑳	35	43	3	SWEAT DANCE WARNER BROS. 40248	◆ KYZE
⑳	33	39	3	TREATY HOLLYWOOD 66451/ELEKTRA	YOTHU YINDI
28	30	28	6	NOW THAT YOU'RE GONE CUTTING 259/ATCO EASTWEST	CORINA
29	25	16	10	SCHIZOPHRENIA RCA 62232	QUADROPHONIA
30	28	20	10	DON'T TALK JUST KISS CHARISMA 96200	◆ RIGHT SAID FRED
⑳	<b>NEW ▶</b>	1		<b>★★★HOT SHOT DEBUT★★★</b> KEEP ON WALKIN' A&M 7382	◆ CECE PENISTON
⑳			2	<b>★★★POWER PICK★★★</b> NOTHING CAN STOP US WARNER BROS. 40395	◆ SAINT ETIENNE
33	20	19	8	HOW DO I LOVE THEE TOMMY BOY 524	◆ QUEEN LATIFAH
⑳	39	—	2	FREE YOUR BODY (INJECTED WITH A POISON) SONIC 2003/INSTINCT	◆ PRAGA KHAN
35	31	22	6	SURVIVAL GREAT JONES 530 612/ISLAND	MACHINE ORCHESTRA
36	38	45	3	METHODICAL VIRTUE NETTWERK 13858/I.R.S.	THE FINAL CUT
⑳	45	47	3	DIVINE THING BIG LIFE 865 765/MERCURY	◆ THE SOUP DRAGONS
⑳	43	—	2	WEIRDO BEGGARS BANQUET 62264/RCA	◆ THE CHARLATANS
39	34	31	9	I GOTTA HOLD ON U I.D. 1011	MAURICE JOSHUA
⑳	44	—	2	MR. RIGHT 111 EAST 0009	◆ REDD
⑳	<b>NEW ▶</b>	1		SURRENDER YOURSELF COLUMBIA 74291	THE DAOU
⑳	49	—	2	LOVE IS A MASTER OF DISGUISE MORE PROTEIN 96174/CHARISMA	EVE GALLAGHER
43	36	30	8	VOGUE WAX TRAX 9178	◆ KMFDM
⑳	<b>NEW ▶</b>	1		HELPLESS (I DON'T KNOW WHAT TO DO WITHOUT YOU) MAXI 2008 URBANIZED FEAT. SILVANO	
⑳	48	—	2	EVERYTHING WILL GET BETTER ARISTA 1-2399	LISA STANSFIELD
⑳	50	—	2	CHAIN ME TO THE BEAT MAXI 2010	◆ SOUL VERITE FEATURING SABRINA BRITT
⑳	<b>NEW ▶</b>	1		SHAKE IT UP (SHAKE IT UP TONIGHT) CARDIAC 4025	BROTHER MAKES 3
48	40	36	7	FAIT ACCOMPLI CHARISMA PROMO	◆ CURVE
49	16	15	13	NU NU MERCURY 866 445	◆ LIDELL TOWNSELL
50	41	44	4	ARACHNOPHOBIA GUERRILLA 13854/I.R.S.	ARAKNOFOBIA

## 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	1	5	<b>★★★ No. 1 ★★★</b> IN THE CLOSET EPIC 74267 4 weeks at No. 1	◆ MICHAEL JACKSON
②	3	3	8	MY LOVIN' (YOU'RE NEVER GONNA GET IT) ATCO EASTWEST 96194	◆ EN VOGUE
3	2	2	9	JUMP RUFFHOUSE 74193/COLUMBIA	◆ KRIS KROSS
④	6	6	10	BABY GOT BACK DEF AMERICAN 40233/REPRISE	◆ SIR MIX-A-LOT
⑤	7	7	9	WORKOUT VIRGIN 96201	FRANKIE KNUCKLES FEATURING ROBERTA GILLIAM
⑥	8	10	5	LOVE YOU ALL MY LIFETIME WARNER BROS. 40377	◆ CHAKA KHAN
⑦	10	13	8	THEY WANT EFX ATCO EASTWEST 96206	◆ DAS EFX
8	4	4	9	I'M THE ONE YOU NEED MCA 54278	◆ JODY WATLEY
⑨	11	12	6	DON'T BE AFRAID SOUL 54384/MCA	◆ AARON HALL
10	5	5	9	TAKE ME BACK TO LOVE AGAIN EPIC 74212	◆ KATHY SLEDGE
⑪	14	21	6	TAKE MY ADVICE I.D. 96191/ATCO EASTWEST	◆ KYM SIMS
12	13	16	7	CLOSER MCA 54363	◆ MR. FINGERS
⑬	16	19	8	NOW THAT YOU'RE GONE CUTTING 259/ATCO EASTWEST	CORINA
⑬	17	20	5	ALL WOMAN/EVERYTHING WILL GET BETTER ARISTA 1-2399	◆ LISA STANSFIELD
⑬	20	29	4	CRUCIFIED GIANT 40351/WARNER BROS.	◆ ARMY OF LOVERS
16	18	17	7	MARIA TOMMY BOY 520	TKA
17	12	8	13	NU NU MERCURY 866 445	◆ LIDELL TOWNSELL
⑱	23	31	5	SOMETIMES I RHYME SLOW RAL 74166/COLUMBIA	◆ NICE & SMOOTH
19	15	15	7	EVERYTHING CHANGES REUNION 21706/GEFFEN	◆ KATHY TROCCOLI
⑳	24	28	6	STILL IN LOVE WITH YOU PENDULUM 66438/ELEKTRA	◆ MELI'SA MORGAN
⑳	25	34	4	REJOICING (I'LL NEVER FORGET) WARNER BROS. 40368	ULTRA NATE
22	19	18	9	COME & TALK TO ME UPTOWN 54354/MCA	◆ JODECI
23	9	11	10	DON'T TALK JUST KISS CHARISMA 96200	◆ RIGHT SAID FRED
⑳	32	36	4	TENNESSEE CHRYSALIS 23787/ERG	◆ ARRESTED DEVELOPMENT
⑳	35	38	5	TWILIGHT ZONE RADIKAL 12300	◆ 2 UNLIMITED
26	28	26	10	LIVE AND LEARN COLUMBIA 74230	◆ JOE PUBLIC
27	31	35	5	HOW DO I LOVE THEE TOMMY BOY 524	◆ QUEEN LATIFAH
28	27	14	16	AIN'T 2 PROUD 2 BEG LAFACE 2-4009/ARISTA	◆ TLC
⑳	<b>NEW ▶</b>	1		<b>★★★HOT SHOT DEBUT★★★</b> CLUB LONELY EPIC 74282	LIL LOUIS & THE WORLD
30	21	9	11	DON'T LOSE THE MAGIC ARISTA 1-2412	SHAWN CHRISTOPHER
31	22	23	6	FAITH HEALER SIRE 40345/WARNER BROS.	◆ RECOIL
32	29	27	7	HIGH FICTION 64766/ELEKTRA	◆ THE CURE
⑳	44	—	2	<b>★★★POWER PICK★★★</b> JOY VIRGIN 96172	◆ SOUL II SOUL
⑳	<b>NEW ▶</b>	1		SET ME FREE GREAT JONES 530 615/ISLAND	◆ CLUBLAND FEATURING ZEMYA HAMILTON
35	36	40	4	VICTIM OF THE GHETTO VIRGIN 96185	◆ THE COLLEGE BOYZ
36	26	22	7	MAKE IT HAPPEN COLUMBIA 74189	◆ MARIAH CAREY
37	34	33	13	THE CHOICE IS YOURS MERCURY 866 087	◆ BLACK SHEEP
⑳	38	43	3	GOTTA LEARN MY RHYTHM LAFACE 2-4013/ARISTA	◆ DAMIAN DAME
⑳	45	—	2	NOTHING CAN STOP US WARNER BROS. 40395	◆ SAINT ETIENNE
40	30	32	11	LOSING YOU SAVAGE 54348	◆ MOCCA SOUL
41	39	42	3	SCENARIO JIVE 42056	◆ A TRIBE CALLED QUEST
42	42	44	3	WHO KILLED JFK? ZYX 6648	◆ MISTERIA
43	37	37	12	HELLUVA GASOLINE ALLEY 54349/MCA	◆ BROTHERHOOD CREED
44	33	24	12	HEAR THE MUSIC E-LEGAL 846209	GYPSY MEN
⑳	<b>NEW ▶</b>	1		SHAKE IT UP (SHAKE IT UP TONIGHT) CARDIAC 4025	BROTHER MAKES 3
⑳	46	—	2	(CAN YOU) FEEL THE PASSION BIG LIFE 19751/ERG	◆ BLUE PEARL
⑳	<b>NEW ▶</b>	1		THEY REMINISCE OVER YOU (T.R.O.Y.) ELEKTRA 66445	◆ PETE ROCK & C.L. SMOOTH
⑳	<b>NEW ▶</b>	1		LAST TRAIN TO TRANCRANTAL ARISTA 1-2383	◆ THE KLF
⑳	<b>NEW ▶</b>	1		LA SCHMOOVE JIVE 42062	◆ FU-SCHNICKENS
50	40	39	6	PASS THE MIC CAPITOL 15827	◆ BEASTIE BOYS

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.



# DANVii

## \$UCCESS\$

THE NEW SINGLE FROM THE ALBUM  
LOVE AND KISSES AVAILABLE ON  
SAVAGE RECORDS  
12", MAXI CASSETTE,  
CASSETTE SINGLE



## Dance May Yet Get Grammy Nod; Must-Have Singles

**AND THE FIGHT CONTINUES:** The issue of instituting a Grammy category acknowledging dance music is, once again, about to be addressed by the Board of Trustees of the National Academy of Recording Arts and Sciences. And for the first time, there may actually be a reason for citizens of clubland to feel optimistic.

NARAS voting member and StrangeLand Records president Ray Soular has penned a proposal that aims to squelch the board's previous reasons for rejecting the idea. At the top of their list is the notion that dance music is so deeply ingrained in the realm of pop and R&B that it does not warrant individual recognition. Soular handles this excuse by clearly differentiating the genre from pop and R&B, calling it "dance-club music."

He goes on to say, "Pop and R&B artists, realizing the power of dance, have incorporated elements of it into their recordings. This does not qualify them as dance artists. To this end, the dance artist's musical focus is the discotheque, instead of radio. The shame is that these artists will never have the chance to be recognized by NARAS because their music is pop enough, rock enough, or R&B enough to realistically compete in any of those categories. Let us not mistakenly assume that [dance] artists are really trying to

make pop and R&B records."

The NARAS Board of Trustees is tentatively scheduled to vote on this proposal by the end of May. If this is a concern of yours, we urge you to make your voice heard. Sadly, the only way to gain respect is to demand it. Follow this space for developments—and keep your fingers crossed.

**THE SINGLE LIFE:** Spanking-new U.K. indie Cowboy Records has hit the streets with a vengeance, unleashing a pair of must-have singles. The more potent of the two is "The World As One" by the Aloof. Sporting lead vocals by Zoey Coleman, the track works two vastly different moods. The A side has an atmospheric garage/house attitude, while the preferable B-side mix pumps more percussion and energy. Also included is the trancelike instrumental, "Scooter."

Up-and-coming producer Fabio Paras is at the helm of the label's other gem, "Londres Strutt" by Smells Like Heaven. This refreshing instrumental straddles the fence dividing techno and pop/house with fine results. Predictably rough synth riffs are softened by a pulsating, Kraftwerk-like melody. Rumbling percussion breaks add a slight disco edge.

Another of this week's top entries is "Promises" by Whyte. Spanish guitars and bright faux-horns are sprinkled on top of a percolating pop/house groove. Belted male vocals sparsely flavor the track. For variety, the flipside takes a more techno-colored approach. Both versions are a total peak-hour blast.

Snagging a copy of "Promises" may be tough, since the U.K. act has only pressed 700 12-inch singles—but it is well worth the effort. You can search through your local import bins, or call Flying Records, the only shop in London that we hear has copies in stock.

Although it's been a short time since she left the I.D. Productions fold, Shay Jones is back in action with "Treated Me Cruel," a cool collaboration with producers Bass Attitude (Fat Trax, Chicago). Amid a thick, sax-flavored garage groove, Jones belts with an increasingly distinctive flair. Quite juicy.

The folks at New York-based E-Legal Records make good use of

the hype generated by the recent Gypsiesmen hit "Hear The Music" with a smokin' jam by producer Victor Simonelli's new act Soulution, "Givin' It All I Got." An excellent peak-hour entry, this track wraps an elastic house bass line around funk-fortified vocal patches, subtle guitars, and free-associated keyboard lines. Equally tough is the energetic "Feels So Right" on the flipside.

With their techno/NRG rendition of Peaches & Herb's disco evergreen "Shake Your Groove Thing," Pat & Mick have hit the dance-

be sent to jocks in about about a week... We're bummed to note that Columbia has opted to reroute club-bred act Mass Order into urban radio territory. The label has bypassed the fierce U.K. house hit "Let's Get Happy" as a single in favor of a ballad, "I Wanna Be Your Love." Oh well, add this one to your import shopping list... On the other hand, kudos to Atlantic for rush-releasing "Shoo-Be-Do," a new single by the sorely underrated (but star-worthy) Bas Noir. Tony Humphries provides the remixes.

summed up best in a fanzine, aptly titled "Smiley Not Snidey":

"There are more than a few miserable bastards out there, spreading doom and gloom around London's club scene... If you can't put energy and positivity into the clubs, then stay home with your memories... We don't need you... If all that people can do is moun, then it's time to move on... It's not the drugs or the DJ that makes a party, it's the crowd, so let's get pumping."

Food for thought, eh?



by Larry Flick

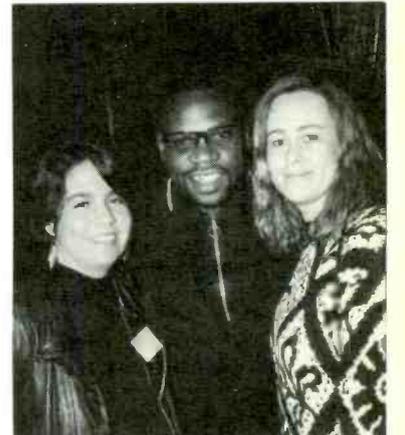
floors a-twirlin'. Out on PWL (U.K.), the track is a fun'n'goofy romp that hi-NRG denizens have begun to warmly embrace. No word on when (or if) the track will be released domestically.

**TID-BEATS:** After several unforeseen delays, Salsoul Records will finally release its double-CD greatest-hits set early next month. No word yet on when the label's remix project, which includes Danny Tenaglia's heavily chatted-up house version of "Double Cross," will see the light of day... Crystal Waters breaks an impressive sweat on her funk/disco cover of Ian Whitcomb's '60s nugget, "You Turn Me On," a cut from the soundtrack to "Encino Man" (Hollywood). Nicely produced by Ralph Sall and Kyle Hudson, this track could kick hard at club and radio levels if properly remixed and issued as a single. Someone, please take heed... Talk about unusual ways to launch new artists: "Go-Go Dancer," the Paisley Park recording debut by Prince's latest discovery, Carmen Electra, is about to be serviced exclusively to 369 strip clubs throughout the U.S. The gimmick aims to underscore Electra's musical tribute to flesh-baring performers. A proper club push will follow shortly thereafter, as will the singer's stint as the opening act on Prince's upcoming world tour... How 'bout Arista country act Brooks & Dunn releasing a club remix of their current hit "Boot Scootin' Fever"? The cute little ditty has been injected with a peppy, jack-ish beat, and is setting country club dancefloors ablaze. Actually, word has it that a number of country acts are going to be hitting the dance remix trail in the future. Too deep to consider... Meli'sa Morgan's single "Still In Love" (Pendulum) has been remixed for commercial release in Europe by E-Smoove. Although the label has no plans to issue the new versions of the track to retail here, 500 promo-only test pressings will

**SNEAK PEEK:** We've been given a taste of what we predict will be among the club tracks of this summer. Now that CeCe Peniston is edging deeper into the pop radio realm, A&M talent hound Manny Lehman will try to make lightning strike twice with "So Much Love" by newcomer Maleika. She shines like a future-diva within a deliciously retro house setting, created by Rodney K. Jackson, who was one of the masterminds behind Peniston's "Finally." David Morales is now in the studio working on remixes.

**A PARTING THOUGHT:** Recently, we were comforted by the discovery that we are not alone in believing that the club scene often suffers at the hands of attitudinal pessimists. You know the type: sour-pussed folks who aren't happy unless they're clocking someone down to dust. In England, an underground club movement to combat such negativity has been spearheaded by a clique called Boy's Own.

Committed to promoting unity, Boy's Own doubles as a production company that puts out 12-inch singles, and throws commune-styled club bashes. Its credo has been



**Joyful Souls.** The club community came out in force to celebrate the release of Soul II Soul's third Virgin album, "Volume III Just Right," at Sound Factory Bar in New York. The set's first single, "Joy," advances to No. 33 on Billboard's 12-inch Singles Sales chart this week. Joey Negro has just remixed "Move Me No Mountain," which is tentatively the next single. Shown, from left, are Carolyn Robbins, East Coast manager of dance and crossover promotion, Virgin; Jazzie B, Soul II Soul; and Abigail Adams, president, Movin' Records.

### Hot Dance Breakouts

#### CLUB PLAY

1. **PARA LOS RUMBEROS** TITO PUENTE ELEKTRA
2. **GET YOUR BODY!** ADAMSKI FEATURING NINA HAGEN MCA
3. **DEEPLY DIPPY** RIGHT SAID FRED CHARISMA
4. **THEY WANT EFX** DAS EFX ATCO EASTWEST
5. **DROP A BEAT** MOBY INSTINCT

#### 12" SINGLES SALES

1. **BREATH OF LIFE** ERASURE SIRE
2. **SWEAT DANCE** K-YZE WARNER BROS.
3. **MR. LOVERMAN** SHABBA RANKS EPIC
4. **JUMP THE MOVEMENT** SUNSHINE
5. **MAXIMIZOR** T99 COLUMBIA

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

**Disc Magic**  
**PRESENTS**  
**THE HIT OF SUMMER '92**  
**LEE MARROW**  
**AFTER THE SMASH HIT "DA DA DA"**  
**THE NEW DANCEFLOOR SINGLE**  
**"I WANT YOUR LOVE"**  
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## Pizza Hut Hosts Bluegrass Contest 1st Regional To Be Held In Ontario

BY EDWARD MORRIS

NASHVILLE—The newly established Pizza Hut International Bluegrass Showdown will hold the first of its six regional bluegrass band competitions Saturday (30) in Burlington, Ontario.

The winning regional bands will compete in the finals in Owensboro, Ky., Sept. 21, for a grand prize that includes a recording contract, Gibson musical instruments and strings, a series of festival bookings, and a professional photo session. The recording contract will be with Pinecastle Records, Orlando, Fla.

Sites and dates for the other regional contests this year are Boston, June 14; Victorville, Calif., June 20; Vancouver, Wash., June 27; Denton, N.C., July 9; and Ashburn, Ga., July 17-18.

Each band pays a one-time entry fee of \$50. This money, in turn, is used to cover the basic transportation costs and living expenses involved in sending each winning band to the next level of competition.

Next year, the first round of the Showdown will begin with local contests at 40 to 70 sites, depending on the number of festival promoters, radio stations, associations, and individuals that agree to act as hosts. Pizza Hut will assist the hosts with

advertising and administrative funds.

Milton Harkey, Asheville, N.C., serves as the Showdown's international coordinator.

He says the Showdown does not specify the number of members that constitute a bluegrass band: "We didn't want to limit the number of people nor the instruments played," he says. "We want to encourage all areas and all people who are playing any form of bluegrass to participate. We feel that by adding definitions, we might, in some small way, define the music. And that's not our intention."

To make bluegrass bands aware of the new contest, the Showdown has arranged for major bluegrass festival promoters to announce it in their mass mailings to bands and fans, and it has done its own direct mailing to the acts listed in the annual "Bluegrass Unlimited" talent directory. It also ran a two-page color ad in the May issue of "Bluegrass Unlimited," outlining the details of the talent search, and sent announcements to 900 radio stations in the U.S. that program bluegrass music.

Harkey says more than 250 bands requested registration forms within the first two weeks after the contest was formally announced.

Showdown personnel will approve the judges for each level of

the competition and provide them with specific and uniform criteria by which to make their choices. The judges will be required to write and provide each band a detailed appraisal of its performance.

Although the finals will take place at the beginning of the International Bluegrass Music Assn.'s trade show and Fan Fest in Owensboro, Harkey stresses that there is no connection between the IBMA and the Showdown.

Registration forms can be secured from Harkey at P.O. Box 7661, Asheville, N.C. 28802-7661. He says the forms should be completed and returned at least a week prior to the contest the band is applying to enter.



**A Hank Of A Greeting.** Hank Williams Jr., second from right, and Jeff Cook, VP, promotion and marketing, Capricorn Records, right, greet backstage guests at the Omni in Atlanta during a recent stop on Williams' Budweiser Rock'N Country Tour. Pictured with Williams and Cook are WKHX Atlanta morning personality Moby and his wife, Kelly.

## Country-Music Mobile Takes Position On Race-Car Circuit

NASHVILLE—Country Music joined the NASCAR racing team May 3 at the Winston 500 in Talladega, Ala. Charlotte, N.C.-based Corporate Expressions Group Ltd. and Lakeland, Fla.-based AVT Sports Marketing, in association with 13 country stars, launched a "Country Music Stars Racing" trailer that will travel the NASCAR circuit's 21 remaining stops this year. Next year, the trailer will make the complete circuit of 29 races on the Winston Cup schedule.

Artists tying in include Billy Joe Royal, Alabama, Billy Dean, Doug Stone, Earl Thomas Conley, Joe Diffie, McBride & the Ride, Pirates Of The Mississippi, Ricky Van Shelton, Tanya Tucker, Wynonna Judd, Tracy Lawrence, and Sammy Kershaw.

A separate "Country Music Stars Racing" logo appears on the car driven by Derrick Cope. "Country Music Stars Racing" is a co-sponsor, along with Bullfrog

sun block, of the Bob Whitcomb race team and its Puralator-sponsored automobile.

Auto racing fans will be afforded the opportunity to purchase novelties such as T-shirts, key chains, hats, autographed photos, and posters that are typically available only at the participating artists' concerts. The items will be housed in the "Country Music Stars Racing" trailer.

According to one of the organizers, T-shirts are priced between \$17 and \$22, while many other items remain at \$10 and below. A royalty of approximately 10% is paid to the artists, in many cases, at the time of purchase from the distributor of the items (included in the selling price from the distributor). A separate line of items with the "Country Music Stars Racing" logo will also be available.

As an added bonus, the trailer will carry a big-screen television and speakers where the artists' latest videos will be shown. Don Callicutt, VP of operations, Corporate Expressions, says eventually the videos will be made available for purchase. Currently, organizers are working to secure guest appearances and autograph sessions by the artists.

DEBBIE HOLLEY

## Plenty Of Inspiration For Indie Hopefuls Oh Boy, Step One Share Secrets Of Their Successes

**THE INSPIRATION SQUAD:** If there is a sudden flowering of new independent record labels during the next few months, you may be able to trace the phenomenon to an enthralling panel discussion that took place at the recently concluded Music Row Industry Summit. It was both a textbook exercise in the power of positive thinking and a documented reminder that formulas can never supplant imagination and enthusiasm in the business of selling music. Represented on the panels were leaders of labels that are thriving and labels still striving. But they had two very obvious elements in common: an unshakable belief in the talent of their artists and a joy in chasing success their own ways.

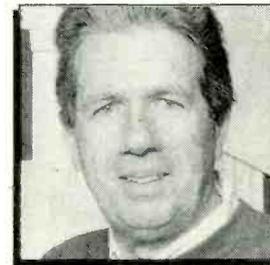
"A while back, we decided we weren't politically correct for the majors," joked **Al Bunetta** in explaining why he set up Oh Boy Records eight years ago. The label was initially established to market the music of singer/songwriters **Steve Goodman** and **John Prine**, both of whom had earlier recorded for major labels. In spite of low budgets and bad advice from experts, the label persevered through sheer trial-and-error. Prine's newest album, "The Missing Years," has sold nearly 300,000 copies in its first eight months, Bunetta proudly reported—a fairly heartwarming amount, even by major standards.

**Ray Pennington**, president of Step One Records, and **John Lomax III**, owner of SFL Tapes & Discs, recounted how they had learned the basic rights and wrongs of the business from indie pioneers: Pennington from King Records' founder, **Syd Nathan**, and Lomax from **Jack Clement** at JMI Records, where **Don Williams** got his start. Pennington told how he had established Step One by signing well-known acts that were no longer courted by the majors—among them **Ray Price**, **Faron Young**, and **Floyd Cramer**. Building on that base, he said, the label eventually earned enough to field new acts. One of those acts, **Clinton Gregory**, has gained substantial airplay and video exposure, Pennington said. He added that Step One has sold 140,000 copies of Gregory's current album, "Freeborn Man," in the three months it's been out.

Lomax detailed the intricacies of maintaining a label whose flagship artist is a dulcimer player. He noted, however, that **David Schnauffer** is a player of such stat-

ure that **Chet Atkins**, **Mark Knopfler**, **Mark O'Connor**, and **Albert Lee** were all happy to perform on his albums when asked. "You don't know what's going to happen until you try," Lomax pointed out. And Bunetta noted that **Bruce Springsteen**, **Bonnie Raitt**, and **Tom Petty** had done similar guest spots for Prine out of their respect for his artistry.

**Cliff Schultz**, a regional manager for American Gramophone Records, reeled off one success story after another about the Omaha, Neb.-based label that helped transform **C.W. McCall** from a character in a regional ad campaign into a national recording act. This is also the label that created **Mannheim Steamroller**. In an inspired marketing ploy meant to help both parties, the label made a deal with the U.S. Park Service to promote Mannheim Steamroller's 1989 album,



by Edward Morris

"Yellowstone: The Music Of Nature." So far, the album has sold more than 400,000 copies and raised hundreds of thousands of dollars to help in the restoration of Yellowstone Park following the disastrous fires there.

Time after time, the indie reps stressed the necessity of acting imaginatively to promote the records and artists one believes in. And to the degree that their efforts in this regard were undertaken with passion and hope, even their failures sounded like success stories.

**MAKING THE ROUNDS:** **John Conlee** is back—not on records, alas, but in a TV commercial for Ford Trucks. That's him singing "Hit The Ground Runnin'." The tune was written by **Bobby Fischer** and **Rick Giles** and was a Conlee single in 1989... The W.O. Smith Community School and Leadership Music in Nashville have won grants in the Grant/Research Opportunity Program sponsored by NARAS, the recording academy... Emerald Entertainment has announced it will phase out its network division at the end of this month. Gone will be the syndicated music programs "Saturday Night Party," "Nashville Live," and "Country Star Tracks." The phaseout, Emerald says, is because the division wasn't self-supporting.

**SIGNINGS:** **Marshall Tucker Band** to a recording contract with Cabin Fever Music... **Lorie Ann** to Prizm Records, Jacksonville, Fla.

Country music vids are getting new avenues of exposure. See story and The Eye, page 36.

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
1	1	1	36	<b>GARTH BROOKS</b> ▲ <sup>7</sup> LIBERTY 96330* (10.98/15.98)	*** No. 1 *** ROPIN' THE WIND	1
2	2	2	88	<b>GARTH BROOKS</b> ▲ <sup>7</sup> LIBERTY 93866* (9.98/13.98)	NO FENCES	1
3	3	3	7	<b>WYONNA</b> CURB 10529*/MCA (10.98/15.98)	WYONNA	1
4	4	4	159	<b>GARTH BROOKS</b> ▲ <sup>3</sup> LIBERTY 90897* (9.98/13.98)	GARTH BROOKS	2
5	5	6	33	<b>REBA MCENTIRE</b> ▲ MCA 10400* (10.98/15.98)	FOR MY BROKEN HEART	3
6	6	9	53	<b>ALAN JACKSON</b> ▲ ARISTA 8681* (9.98/13.98)	DON'T ROCK THE JUKEBOX	2
7	8	8	51	<b>TRAVIS TRITT</b> ▲ WARNER BROS. 26589* (9.98/13.98)	IT'S ALL ABOUT TO CHANGE	2
8	7	5	4	<b>GEORGE STRAIT</b> MCA 10532* (10.98/15.98)	HOLDING MY OWN	5
9	9	10	40	<b>BROOKS &amp; DUNN</b> ARISTA 18658* (9.98/13.98)	BRAND NEW MAN	9
10	12	11	10	<b>AARON TIPPIN</b> RCA 61129* (9.98/13.98)	READ BETWEEN THE LINES	6
11	10	7	40	<b>HAL KETCHUM</b> CURB 77450* (9.98/13.98)	PAST THE POINT OF RESCUE	6
12	13	19	57	<b>LORRIE MORGAN</b> ● RCA 30210* (9.98/13.98)	SOMETHING IN RED	10
13	11	12	46	<b>TRISHA YEARWOOD</b> ▲ MCA 10297* (9.98/15.98)	TRISHA YEARWOOD	2
14	14	13	18	<b>SAWYER BROWN</b> CURB 95624* (9.98/13.98)	DIRT ROAD	12
15	15	15	40	<b>DOUG STONE</b> EPIC 47357*/SONY (9.98 EQ/13.98)	I THOUGHT IT WAS YOU	12
16	17	24	51	<b>DIAMOND RIO</b> ● ARISTA 8673* (9.98/13.98)	DIAMOND RIO	13
17	20	14	14	<b>JOHN ANDERSON</b> BNA 61029* (9.98/13.98)	SEMINOLE WIND	10
18	16	16	62	<b>VINCE GILL</b> ▲ MCA 10140* (9.98/15.98)	POCKET FULL OF GOLD	5
19	23	21	29	<b>SUZY BOGGUSS</b> LIBERTY 95847* (9.98/13.98)	ACES	19
20	18	18	46	<b>TANYA TUCKER</b> ● LIBERTY 95562* (9.98/13.98)	WHAT DO I DO WITH ME	6
21	24	25	27	<b>SAMMY KERSHAW</b> MERCURY 510161* (9.98 EQ/13.98)	DON'T GO NEAR THE WATER	18
22	21	20	25	<b>TRACY LAWRENCE</b> ATLANTIC 82326* (9.98/13.98)	STICKS AND STONES	10
23	19	17	7	<b>MARK CHESNUTT</b> MCA 10530* (9.98/15.98)	LONGNECKS & SHORT STORIES	9
24	22	22	34	<b>COLLIN RAYE</b> EPIC 47468*/SONY (9.98 EQ/13.98)	ALL I CAN BE	7
25	25	23	13	<b>HANK WILLIAMS, JR.</b> CURB 26806*/CAPRICORN (9.98/15.98)	MAVERICK	7
26	29	35	111	<b>DOUG STONE</b> ● EPIC 45303*/SONY (5.98 EQ/9.98)	DOUG STONE	12
27	32	37	3	<b>MCBRIDE &amp; THE RIDE</b> MCA 10540* (9.98/13.98)	SACRED GROUND	27
28	27	26	11	<b>LITTLE TEXAS</b> WARNER BROS. 26820* (9.98/13.98)	FIRST TIME FOR EVERYTHING	19
29	30	28	80	<b>DWIGHT YOAKAM</b> ● REPRIS 26344*/WARNER BROS. (9.98/13.98)	IF THERE WAS A WAY	7
30	35	34	52	<b>RICKY VAN SHELTON</b> ▲ COLUMBIA 46855*/SONY (9.98 EQ/13.98)	BACKROADS	3
31	31	30	88	<b>REBA MCENTIRE</b> ▲ MCA 10016 (9.98/15.98)	RUMOR HAS IT	2
32	28	29	80	<b>CLINT BLACK</b> ▲ <sup>2</sup> RCA 52372 (9.98/13.98)	PUT YOURSELF IN MY SHOES	1
33	36	33	114	<b>TRAVIS TRITT</b> ▲ WARNER BROS. 26094* (9.98/13.98)	COUNTRY CLUB	3
34	33	31	56	<b>PAM TILLIS</b> ARISTA 8642* (8.98/13.98)	PUT YOURSELF IN MY PLACE	10
35	26	27	83	<b>MARY-CHAPIN CARPENTER</b> ● COLUMBIA 46077*/SONY (8.98 EQ/13.98)	SHOOTING STRAIGHT IN THE DARK	11
36	40	40	32	<b>ALABAMA</b> ● RCA 61040* (9.98/13.98)	GREATEST HITS VOL. 2	10
37	34	36	197	<b>THE JUDDS</b> ▲ <sup>2</sup> CURB 8318/RCA (9.98/15.98)	GREATEST HITS	1
38	38	38	115	<b>ALAN JACKSON</b> ▲ ARISTA 8623 (8.98/13.98)	HERE IN THE REAL WORLD	4
39	42	48	18	<b>JOE DIFFIE</b> EPIC 47477* (9.98 EQ/13.98)	REGULAR JOE	22

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
40	37	32	20	<b>GEORGE STRAIT</b> MCA 10450* (9.98/15.98)	TEN STRAIT HITS	7
41	43	43	36	<b>THE JUDDS</b> ● CURB 61018*/RCA (9.98/13.98)	GREATEST HITS VOL. II	7
42	44	44	38	<b>RANDY TRAVIS</b> ● WARNER BROS. 26661* (9.98/13.98)	HIGH LONESOME	3
43	47	45	6	<b>SHENANDOAH</b> COLUMBIA 48885*/SONY (9.98 EQ/13.98)	GREATEST HITS	43
44	46	51	125	<b>VINCE GILL</b> ▲ MCA 42321 (8.98/13.98)	WHEN I CALL YOUR NAME	2
45	45	42	7	<b>SOUNDTRACK</b> HOLLYWOOD 61303*/ELEKTRA (10.98/15.98)	STRAIGHT TALK	22
46	41	49	34	<b>BILLY DEAN</b> SBK 96728*/LIBERTY (9.98/13.98)	BILLY DEAN	34
47	49	46	61	<b>DOLLY PARTON</b> ● COLUMBIA 46882*/SONY (9.98 EQ/13.98)	EAGLE WHEN SHE FLIES	1
48	48	39	58	<b>MARTY STUART</b> MCA 10106* (9.98/13.98)	TEMPTED	20
49	51	52	30	<b>STEVE WARINER</b> ARISTA 18691* (9.98/13.98)	I AM READY	28
50	50	50	159	<b>CLINT BLACK</b> ▲ <sup>2</sup> RCA 9668 (9.98/13.98)	KILLIN' TIME	1
51	39	47	59	<b>BILLY DEAN</b> SBK 94302*/LIBERTY (9.98/13.98)	YOUNG MAN	12
52	57	66	3	<b>CONFEDERATE RAILROAD</b> ATLANTIC 82335* (9.98/15.98)	CONFEDERATE RAILROAD	52
53	56	54	37	<b>PATTY LOVELESS</b> MCA 10336* (9.98/13.98)	UP AGAINST MY HEART	27
54	55	56	138	<b>REBA MCENTIRE</b> ● MCA 8034* (10.98/15.98)	REBA LIVE	2
55	53	53	84	<b>MARK CHESNUTT</b> ● MCA 10032* (9.98/13.98)	TOO COLD AT HOME	12
56	<b>NEW</b>	1	1	<b>SHENANDOAH</b> RCA 66001* (9.98/13.98)	LONG TIME COMIN'	56
57	60	55	27	<b>RESTLESS HEART</b> RCA 61041* (9.98/13.98)	THE BEST OF RESTLESS HEART	25
58	52	41	90	<b>KATHY MATTEA</b> ● MERCURY 842330* (8.98 EQ/13.98)	A COLLECTION OF HITS	8
59	54	57	5	<b>VINCE GILL</b> RCA 61130* (7.98/11.98)	I NEVER KNEW LONELY	51
60	58	60	92	<b>KEITH WHITLEY</b> ● RCA 52277* (9.98/13.98)	GREATEST HITS	5
61	59	58	32	<b>PIRATES OF THE MISSISSIPPI</b> LIBERTY 95798* (9.98/13.98)	WALK THE PLANK	39
62	63	—	2	<b>ANNE MURRAY</b> LIBERTY 95954* (9.98/13.98)	FIFTEEN OF THE BEST	62
63	64	61	88	<b>DOLLY PARTON</b> ● COLUMBIA 44384*/SONY (5.98 EQ/9.98)	WHITE LIMOZEEN	3
64	65	64	122	<b>DAN SEALS</b> ● LIBERTY 48308 (7.98/11.98)	THE BEST	7
65	68	75	37	<b>CHRIS LEDOUX</b> LIBERTY 96499* (9.98/13.98)	WESTERN UNDERGROUND	36
66	61	62	133	<b>THE KENTUCKY HEADHUNTERS</b> ▲ MERCURY 838744 (9.98 EQ/13.98)	PICKIN' ON NASHVILLE	2
67	69	65	5	<b>HANK WILLIAMS, JR. &amp; HANK WILLIAMS</b> CURB 77552* (6.98/9.98)	THE BEST OF HANK & HANK	55
68	73	70	104	<b>THE CHARLIE DANIELS BAND</b> ● EPIC 45316*/SONY (5.98 EQ/9.98)	SIMPLE MAN	2
69	72	—	129	<b>SHENANDOAH</b> ● COLUMBIA 44468*/SONY (8.98 EQ/13.98)	THE ROAD NOT TAKEN	6
70	71	69	103	<b>ALABAMA</b> ● RCA 52108* (9.98/13.98)	PASS IT ON DOWN	3
71	62	59	60	<b>KATHY MATTEA</b> MERCURY 846 975* (9.98 EQ/13.98)	TIME PASSES BY	9
72	70	71	87	<b>THE JUDDS</b> ● CURB 52070*/RCA (9.98/13.98)	LOVE CAN BUILD A BRIDGE	5
73	67	67	7	<b>CLEVE FRANCIS</b> LIBERTY 96498* (9.98/13.98)	TOURIST IN PARADISE	58
74	75	73	153	<b>LORRIE MORGAN</b> ● RCA 9594 (9.98/13.98)	LEAVE THE LIGHT ON	6
75	74	—	2	<b>LEE ROY PARNELL</b> ARISTA 18684* (9.98/13.98)	LOVE WITHOUT MERCY	74

○ 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.

## Billboard Top Country Catalog Albums

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY **SoundScan**  
FOR WEEK ENDING MAY 30, 1992

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	WKS. ON CHART
1	1	<b>PATSY CLINE</b> ▲ <sup>3</sup> MCA 12 (8.98)	GREATEST HITS	54
2	2	<b>GEORGE STRAIT</b> ▲ MCA 42035* (8.98)	GREATEST HITS, VOL. 2	54
3	3	<b>THE CHARLIE DANIELS BAND</b> ▲ EPIC 38795*/SONY (6.98 EQ)	A DECADE OF HITS	54
4	7	<b>PATSY CLINE</b> DELUXE 7887/IMG (7.98)	20 GOLD HITS	25
5	12	<b>RICKY VAN SHELTON</b> ▲ COLUMBIA 40602*/SONY (6.98 EQ)	WILD EYED DREAM	23
6	4	<b>RANDY TRAVIS</b> ▲ <sup>4</sup> WARNER BROS. 25568 (5.98)	ALWAYS & FOREVER	54
7	9	<b>GEORGE JONES</b> ● EPIC 40776*/SONY (5.98 EQ)	SUPER HITS	40
8	11	<b>REBA MCENTIRE</b> ● MCA 6294 (9.98)	SWEET SIXTEEN	47
9	6	<b>ALABAMA</b> ▲ <sup>3</sup> RCA 4939 (8.98)	ROLL ON	49
10	14	<b>VINCE GILL</b> RCA 9814 (4.98)	BEST OF VINCE GILL	54
11	5	<b>ANNE MURRAY</b> ▲ <sup>4</sup> LIBERTY 46058* (7.98)	GREATEST HITS	54
12	18	<b>THE JUDDS</b> ▲ CURB 5916-1/RCA (8.98)	HEARTLAND	54
13	19	<b>REBA MCENTIRE</b> ● MCA 42134 (8.98)	REBA	34

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	WKS. ON CHART
14	8	<b>REBA MCENTIRE</b> ▲ MCA 2789 (8.98)	GREATEST HITS	54
15	15	<b>ALABAMA</b> ▲ <sup>3</sup> RCA 7170 (8.98)	GREATEST HITS	53
16	13	<b>DOLLY PARTON</b> ▲ RCA 4422 (6.98)	GREATEST HITS	39
17	20	<b>GEORGE STRAIT</b> ▲ <sup>2</sup> MCA 5567 (8.98)	GEORGE STRAIT'S GREATEST HITS	54
18	17	<b>HANK WILLIAMS, JR.</b> ▲ <sup>2</sup> CURB 60193*/WARNER BROS. (9.98)	GREATEST HITS	44
19	21	<b>DWIGHT YOAKAM</b> ● REPRIS 25989*/WARNER BROS. (9.98)	JUST LOOKIN' FOR A HIT	15
20	22	<b>THE JUDDS</b> RCA 2278* (3.98)	COLLECTOR'S SERIES	52
21	10	<b>THE JUDDS</b> ▲ CURB 5319/RCA (8.98)	WHY NOT ME	39
22	—	<b>PATTY LOVELESS</b> ● MCA 42223 (8.98)	HONKY TONK ANGEL	32
23	—	<b>GEORGE STRAIT</b> ▲ MCA 42114 (8.98)	IF YOU AIN'T LOVIN' YOU AIN'T LIVIN'	48
24	24	<b>GEORGE STRAIT</b> ▲ MCA 5913 (8.98)	OCEAN FRONT PROPERTY	41
25	16	<b>KENNY ROGERS</b> ▲ LIBERTY 5112/CAPITOL (9.98)	TWENTY GREATEST HITS	52

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

## COUNTRY CORNER



by Lynn Shults

**ACHY BREAKY HIT:** The new No. 1 song on the Hot Country Singles & Tracks chart is "Achy Breaky Heart" by **Billy Ray Cyrus**. The song, which hit No. 1 in just six weeks, also continues its climb up the Billboard Hot 100 Singles chart, moving from No. 24 to No. 18. It also moves 14-9 on the POS Singles Sales chart. Cyrus is the eighth artist to have a debut single reach the top of Billboard's Hot Country Singles chart since June 1989. It was then that a young Texan wearing a black cowboy hat, **Clint Black**, exploded onto the country scene. Things have not been the same since. In this three-year span, the history of country music has once again been rewritten. Those fortunate enough to be in attendance at this year's Fan Fair will get a rare opportunity to see many of these young hit makers at the various label shows.

**THE MOST ACTIVE TRACK** on the singles chart for the second week in a row is **Wynonna's** "I Saw The Light" (33-20). Also making significant gains are **Joe Diffie's** "Ships That Don't Come In" (38-25); **Reba McEntire's** "The Night The Lights Went Out In Georgia" (32-23); "Billy The Kid" (60-44) by **Billy Dean**; and **Trisha Yearwood's** "The Woman Before Me" (14-9).

**ALBUM SALES DROPPED** this week, following two weeks of strong action on the heels of the Academy of Country Music's televised awards show. Country albums showing gains are **Lorrie Morgan's** "Something In Red" (13-12); **John Anderson's** "Seminole Wind" (20-17); **McBride & the Ride's** "Sacred Ground" (32-27); "Confederate Railroad" (57-52); and debuting on this week's albums chart, **Shenandoah's** "Long Time Comin'" (56).

**THE "ACHY BREAKY HEART" STORY** is truly about dreams coming true. The writer of "Achy Breaky" is **Don Von Tress**. He is not the typical staff songwriter usually found behind most songs making it to the top of the charts. Von Tress had never had a song recorded by a major artist on a major label, and he is not what most industry figures would identify as a professional songwriter. Rather, he is a hard-working family man who loves music. Von Tress began playing the guitar while in high school and was in many bands throughout his high school and college days. He was drafted into the Army in 1969 and flew more than 140 aerial combat missions as a helicopter pilot. Von Tress, his wife Jeanne, and their two children have since 1976 lived in Cypress Inn, Tenn., near the famed Muscle Shoals music community. He and his sister own a wallpaper business and Von Tress has mixed and mingled with the Muscle Shoals creative community, writing songs and playing music for fun. He met **Russ Zavitsos**, president of Millhouse Music Group, in 1979. But it was not until last year that Zavitsos signed Von Tress to a publishing agreement. Von Tress wrote "Achy Breaky Heart" two years ago and says, "I started the song in my sister's basement. My wife had given me a new amplifier for my birthday and I was just fooling around on the guitar and a drum machine." Cyrus' producers are **Jim Cotton** and **Joe Scaife**. "Joe came up to me and said, 'I think it would be good for Billy Ray.' After we cut the track we knew it was a real special track." And was it ever.

## Chicago Boppin' To Country At New Venue Ballroom Dance Floor Catches On With Co-Promos

BY MOIRA McCORMICK

CHICAGO—The latest effort in cultivating a swiftly growing country audience here is "Boppin' at the Brook," a biweekly country dance event held at the Willowbrook Ballroom in suburban Willow Springs. Organizers say promotional tie-ins with retail, radio, record companies, and local businesses will be a major ongoing feature of the event, which kicked off May 15.

"You often hear that Chicago is not a country market, but that's not the case," says **John Galobich**, who with partner **Jay Frank** is co-producing "Boppin' at the Brook" (the moniker, he says, was inspired by **Dan Seals' "Bop"**).

"The market is there," says **Galobich**, "but it hasn't been successfully developed." The cross-promotions are an effective way to develop that market, he says. Chicago-based chain **Rose Records**, for instance, has set up a retail kiosk



**On Tour.** Giant Records' debut country artist **Dennis Robbins**, center, is joined by **James Stroud**, president of Giant/Nashville and a renowned producer and drummer, right, and **Tim McFadden**, VP of promotion, Giant/Nashville, for a miniconcert at the offices of Country Music Television. The stop at CMT was one on a national promotion tour of radio stations and video channels across the country. The trio performed songs from Robbins' new album, "Man With A Plan."

at the Willowbrook Ballroom.

"We're starting with 200-400 pieces at first, and we'll see how it does," says **David Roger**, **Rose Records** CEO. **Rose**, he notes, has been "bringing music to where the

*"There is no live entertainment, which sets it apart"*

people are" for two years at the outdoor **Ravinia Festival** in suburban **Highland Park**, and recently began selling product in a store-within-a-store at **Chicago's China Club**.

**Galobich** says the idea for "Boppin' at the Brook" began with the editor of **Country Post** magazine, published out of suburban **Naperville**, "who observed that there was no country dancing in Chicago," he says. "At least, not with the huge dancehalls like there are in Texas." The Willowbrook Ballroom, with a dance floor of 6,000 square feet and a capacity of 1,200, fit the bill. "There's been ballroom-dancing there for 70 years," says **Galobich**. "Friday nights used to be miscellaneous. If this thing really takes off, other nights are available."

For \$5 admission, attendees can

take dance lessons from 7:30-8:30 p.m., and then dance until midnight. "DJs are only spinning records and showing videos, and it's only danceable music," says **Galobich**. "There is no live entertainment, which sets it apart from other country venues here."

As for radio co-promotions, country station **WCCQ-FM** ran a two-week promotion prior to the dance event's kickoff, "asking listeners to write in their 10 favorite country dance songs," says **Galobich**. Country station **WUSN-FM** Chicago (US99) has been running **Stroh's** beer commercials with tag lines promoting "Boppin' at the Brook."

"We're also running a four-night promotion with **Mercury Records** of Nashville," says **Galobich**, "which is giving away a top prize of \$500 to a dance couple."

"Everything we're trying to do involves co-promotion," says **Galobich**, who notes that local restaurants are doing giveaways of cassette singles, videos, and CDs. He adds, "Hopefully, we can use the venue as an opportunity to expose new artists."

**Rose Records**, for its part, is promoting the event on an in-store basis, "through fliers, signage, and bin cards in CD sections," says **Roger**. "We're also tying in with **Country Post** magazine."

## Music City Celeb Softball Game Slated

NASHVILLE—The second annual **Music City Celebrity All-Star Softball Challenge** will be held June 7 at **Greer Stadium** here. Proceeds will go to the **City Of Hope Medical And Research Center** and the **W. O. Smith Community Music School**.

**Al Teller**, chairman of **MCA Music Entertainment Group**, will throw out the first pitch. **Teller** won last year's **Spirit Of Life** award from the **City Of Hope**.

The two teams will be sponsored by **Nashville country music sta-**

tions **WSIX** and **WSM**. Among the celebrities playing will be **Faith Ford**, **Lisa Hartman**, **Phil Niekro**, **Doug Flynn**, **Clint Black**, the **Oak Ridge Boys**, **George Jones**, **Suzy Bogguss**, **Steve Wariner**, **Exile**, **Travis Tritt**, **Russ Taff**, **Wynonna Judd**, **Sawyer Brown**, **Mark Collie**, **Diamond Rio**, **T. Graham Brown**, **Billy Dean**, **Brooks & Dunn**, and **Joe Diffie**.

Tickets are \$12 for reserved seats and \$8 for general admission and may be purchased through the **Nashville Sounds' office**.

## COUNTRY SINGLES A-Z

### PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	6	9	9	ACHY BREAKY HEART J.SCAIFE, J.COTTON (D.VON TRESS)	◆ BILLY RAY CYRUS (C) (V) MERCURY 866 522
★ ★ ★ No. 1 ★ ★ ★ 1 week at No. 1					
2	1	2	13	SOME GIRLS DO R.SCRUGGS, M.MILLER (M.MILLER)	◆ SAWYER BROWN CURB ALBUM CUT
3	2	8	14	EVERY SECOND J.FULLER, J.HOBBS (W.PERRY, G.SMITH)	COLLIN RAYE (V) EPIC 74242
4	4	6	13	NOTHING SHORT OF DYING G.BRDWN (T.TRITT)	TRAVIS TRITT (V) WARNER BROS. 18984
5	8	10	11	BACKROADS S.BUCKINGHAM (C.MAJORS)	RICKY VAN SHELTON (V) COLUMBIA 74258
6	10	11	11	COME IN OUT OF THE PAIN D.JOHNSON (D.DFRIMMER, F.J.MYERS)	DOUG STONE (V) EPIC 74259
7	3	1	15	NEON MOON S.HENDRICKS, D.COOK (R.DUNN)	BROOKS & DUNN (V) ARISTA 1-2409
8	12	18	12	SACRED GROUND S.GIBSON, T.BROWN (V.RUST, K.BROOKS)	◆ MCBRIDE & THE RIDE (V) MCA 54356
9	14	17	10	THE WOMAN BEFORE ME G.FUNDIS (J.JOHNSTONE)	TRISHA YEARWOOD (V) MCA 54362
10	11	15	13	LOVIN' ALL NIGHT J.LEVENTHAL, R.CROWELL (R.CROWELL)	◆ RODNEY CROWELL (V) COLUMBIA 74250
11	16	21	10	NORMA JEAN RILEY M.POWELL, T.DUBOIS (M.POWELL, D.TRUMAN, R.HONEY)	DIAMOND RIO (V) ARISTA 1-2407
12	13	20	7	GONE AS A GIRL CAN GET J.BOWEN, G.STRAIT (J.M.LANE)	GEORGE STRAIT (V) MCA 54379
13	7	3	16	PAPA LOVED MAMA A.REYNOLDS (K.WILLIAMS, G.BROOKS)	GARTH BROOKS (V) LIBERTY 57734
14	9	4	16	PAST THE POINT OF RESCUE A.REYNOLDS, J.ROONEY (M.HANLY)	◆ HAL KETCHUM CURB ALBUM CUT
15	5	5	14	OLD FLAMES HAVE NEW NAMES M.WRIGHT (B.BRADDOCK, R.VAN HOY)	MARK CHESNUTT (V) MCA 54334
16	18	26	6	MIDNIGHT IN MONTGOMERY S.HENDRICKS, K.STEGALL (A.JACKSON, D.SAMPSON)	ALAN JACKSON (V) ARISTA 1-2418
17	20	23	9	ROCK MY BABY R.BYRNE, K.STEGALL (B.SPENCER, P.WHITLEY, C.WRIGHT)	◆ SHENANDOAH (V) RCA 62199
18	21	22	10	ALL IS FAIR IN LOVE AND WAR R.MILSAP, R.GALBRAITH (T.NICHOLS, R.BYRNE)	RONNIE MILSAP (V) RCA 62217
19	25	33	7	WHEN IT COMES TO YOU J.STROUD, J.ANDERSON (M.KNOFFLER)	◆ JOHN ANDERSON (C) BNA 62235
20	33	47	4	I SAW THE LIGHT T.BROWN (L.ANGELLE, A.GOLD)	WYONNNA (V) CURB 54407/MCA
21	23	25	9	I'D SURRENDER ALL K.LEHNING (R.TRAVIS, A.JACKSON)	RANDY TRAVIS (V) WARNER BROS. 18943
22	24	28	9	ACES J.BOWEN, S.BOGGUSS (C.WHEELER)	SUZY BOGGUSS LIBERTY ALBUM CUT
23	32	39	6	THE NIGHT THE LIGHTS WENT OUT IN GEORGIA T.BROWN, R.MCENTIRE (B.RUSSELL)	◆ REBA MCENTIRE MCA ALBUM CUT
24	28	32	9	TAKE IT LIKE A MAN S.BOGARD, R.GILES (T.HASELDEN)	◆ MICHELLE WRIGHT (V) ARISTA 1-2406
★ ★ ★ Power Pick/Airplay ★ ★ ★					
25	38	40	7	SHIPS THAT DON'T COME IN B.MONTGOMERY, J.SLATE (P.NELSON, D.GIBSON)	◆ JOE DIFFIE (V) EPIC 74285
26	22	14	16	THERE AIN'T NOthin' WRONG WITH THE RADIO E.GORDY, JR. (A.TIPPIN, B.BROCK)	◆ AARON TIPPIN (V) RCA 62181
27	15	7	17	TODAY'S LONELY FOOL J.STROUD (K.BEARD, S.P.DAVIS)	◆ TRACY LAWRENCE ATLANTIC ALBUM CUT
28	17	12	17	DON'T GO NEAR THE WATER B.CANNON, N.WILSON (C.HARTFORD, J.FOSTER)	◆ SAMMY KERSHAW (V) MERCURY 866 324
29	19	13	17	FIRST TIME FOR EVERYTHING J.STROUD, C.DINAPOLI, D.GRAU (P.HOVELL, D.O'BRIEN)	◆ LITTLE TEXAS (V) WARNER BROS. 19024
30	34	38	8	BLUE ROSE IS P.WORLEY, E.SEAY (B.DIPIERO, P.TILLIS, J.BUCKINGHAM)	PAM TILLIS (V) ARISTA 1-2408
31	26	16	16	SOME KIND OF TROUBLE J.CRUTCHFIELD (M.REID, B.MAHER, D.POTTER)	◆ TANYA TUCKER (V) LIBERTY 57703
32	27	19	17	BURN ME DOWN R.BENNETT, T.BROWN (E.MILLER)	MARTY STUART (V) MCA 54253
33	31	27	17	THE TIPS OF MY FINGERS S.HENDRICKS, T.DUBOIS (S.ROONEY, J.2393)	◆ STEVE WARINER (V) ARISTA 1-2393
34	30	29	19	IS THERE LIFE OUT THERE T.BROWN, R.MCENTIRE (S.LONGACRE, R.GILES)	◆ REBA MCENTIRE (V) MCA 54319
35	40	41	5	THE TIME HAS COME P.WORLEY, E.SEAY (L.WILSON, S.LONGACRE)	◆ MARTINA MCBRIDE (V) RCA 62215
36	35	31	16	SHE IS HIS ONLY NEED T.BROWN (D.LOGGINS)	WYONNNA (V) CURB 54320/MCA
37	41	45	6	THE HEART THAT YOU OWN P.ANDERSON (D.YOAKAM)	◆ DWIGHT YOAKAM (V) REPRISE 18966/WARNER BROS.
38	43	48	4	SOMETHING IN RED R.LANDIS (A.KASET)	LORRIE MORGAN (V) RCA 62219
39	36	30	18	TAKE YOUR MEMORY WITH YOU T.BROWN (V.GILL)	VINCE GILL (V) MCA 54282

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
40	42	43	9	SHE TOOK IT LIKE A MAN B.BECKETT (P.NELSON, D.MAYO, K.STALEY)	◆ CONFEDERATE RAILROAD ATLANTIC ALBUM CUT
41	44	44	9	THE POWER OF LOVE S.BUCKINGHAM, L.STRICKLAND (W.ALDRIDGE)	◆ MATTHEWS, WRIGHT & KING (V) COLUMBIA 19069
42	45	46	6	CAN'T STOP MYSELF FROM LOVING YOU E.GORDY, JR., T.BROWN (KOSTAS, FOLKVORD)	PATTY LOVELESS (V) MCA 54371
43	29	24	14	TILL I'M HOLDING YOU AGAIN J.BOWEN, R.ALVES (L.GOTTLIEB, R.ALVES, B.MCCORVEY)	PIRATES OF THE MISSISSIPPI (V) LIBERTY 57704
44	60	—	2	BILLY THE KID C.HOWARD, T.SHAPIRO (B.DEAN, P.NELSON)	◆ BILLY DEAN SBK ALBUM CUT/LIBERTY
45	46	52	6	MASON DIXON LINE K.LEHNING (D.SEALS)	◆ DAN SEALS (V) WARNER BROS. 18986
46	50	56	4	HOME SWEET HOME R.LANDIS, J.STROUD (D.ROBBINS, J.S.SHERRILL, B.DIPIERO)	◆ DENNIS ROBBINS (V) GIANT 18982/WARNER BROS.
47	47	54	4	WHERE FOREVER BEGINS J.STROUD (T.BRUCE, T.MCHUGH)	◆ NEAL MCCOY ATLANTIC ALBUM CUT
48	48	55	4	STILL GOT A CRUSH ON YOU R.HAFFKINE (D.DILLON, P.OVERSTREET)	◆ DAVIS DANIEL (V) MERCURY 866 822
49	52	68	3	FROM THE WORD LOVE R.SKAGGS, M.MCANALLY (K.SEWELL)	RICKY SKAGGS (V) EPIC 74311
50	54	75	3	WHAT KIND OF FOOL DO YOU THINK I AM S.HENDRICKS, B.BECKETT (A.CARMICHAEL, G.GRIFFIN)	LEE ROY PARNELL (V) ARISTA 12431
51	55	65	5	THE RIVER A.REYNOLDS (V.SHAU, G.BROOKS)	GARTH BROOKS LIBERTY ALBUM CUT
52	49	49	16	I COULD LOVE YOU (WITH MY EYES CLOSED) L.M.LEE, J.LEO (R.MAINEGRA, R.YANCEY)	◆ THE REMINGTONS (V) BNA 62201
53	56	66	5	YOU DO MY HEART GOOD J.BOWEN, C.FRANCIS (T.PADEN, M.LANTRIP)	◆ CLEVE FRANCIS LIBERTY ALBUM CUT
54	67	—	2	HONKY TONK BABY P.WORLEY, E.SEAY (M.HENDERSON, M.IRWIN)	HIGHWAY 101 (V) WARNER BROS. 18878
55	51	51	16	PLAY, RUBY, PLAY R.PENNINGTON (T.BROWN, T.SEALS)	◆ CLINTON GREGORY (C) (V) STEP ONE 437
56	66	—	2	COME ON OVER TO THE COUNTRY B.BECKETT, H.WILLIAMS, JR., J.STROUD (H.WILLIAMS, JR.)	◆ HANK WILLIAMS, JR. (V) CURB 18923/CAPRICORN
57	57	59	20	LOVESICK BLUES J.BOWEN, G.STRAIT (I.MILLS, C.FRIEND)	GEORGE STRAIT (V) MCA 54318
★ ★ ★ Hot Shot Debut ★ ★ ★					
58	NEW ▶	1	1	I FEEL LUCKY J.JENNINGS, M.C.CARPENTER (M.C.CARPENTER, D.SCHLITZ)	MARY-CHAPIN CARPENTER (V) COLUMBIA 74345
59	53	50	15	WAITIN' FOR THE DEAL TO GO DOWN B.MONTGOMERY (B.FISCHER, C.BLACK, A.ROBERTS)	◆ DIXIANA (CD) (V) EPIC 74221
60	58	58	15	THE ROCK S.HENDRICKS, B.BECKETT (J.VARSOS, R.SMITH)	◆ LEE ROY PARNELL (V) ARISTA 1-2400
61	62	62	6	THIS NIGHTLIFE J.STROUD (C.BLACK, H.NICHOLAS)	CLINT BLACK RCA ALBUM CUT
62	65	69	4	LIVE AND LEARN T.BROWN, M.MCANALLY (M.MCANALLY)	MAC MCANALLY (V) MCA 54372
63	68	—	2	IOLA B.MAHER, D.POTTER (J.SUNDRUD, S.BRASWELL, K.MILES)	GREAT PLAINS (V) COLUMBIA 74310
64	64	61	14	FAMILIAR PAIN J.LEO, L.M.LEE (S.LONGACRE, W.ALDRIDGE)	RESTLESS HEART (V) RCA 62054
65	NEW ▶	1	1	IF YOUR HEART AIN'T BUSY TONIGHT J.CRUTCHFIELD (T.SHAPIRO, C.WATERS)	TANYA TUCKER LIBERTY ALBUM CUT
66	NEW ▶	1	1	A WOMAN LOVES S.HENDRICKS, T.DUBOIS (S.BOGARD, R.GILES)	STEVE WARINER (V) ARISTA 12426
67	70	73	11	AGAINST THE GRAIN A.REYNOLDS (B.BOUTON, L.CORDLE, C.JACKSON)	GARTH BROOKS LIBERTY ALBUM CUT
68	NEW ▶	1	1	NOT WITH MY HEART YOU DON'T J.BOWEN, P.CARLSON (P.CARLSON, J.PENNIG, M.NOBLE)	PAULETTE CARLSON LIBERTY ALBUM CUT
69	71	—	2	THE RIGHT ONE LEFT A.REYNOLDS (J.LEAP)	◆ ROGER SPRINGER (V) MCA 54250
70	69	74	3	JIMMY MCCARTHY'S TRUCK P.WORLEY, E.SEAY (M.SCHEER, S.HOGIN)	MOLLY & THE HEYMAKERS (V) REPRISE 18944/WARNER BROS.
71	61	57	7	I GOT A LIFE S.BUCKINGHAM (M.REID, R.BOURKE)	MIKE REID (V) COLUMBIA 74286
72	NEW ▶	1	1	FIVE O' CLOCK WORLD A.REYNOLDS, J.ROONEY (A.REYNOLDS)	HAL KETCHUM CURB ALBUM CUT
73	73	—	2	BOOT SCOOTIN' BOOGIE S.HENDRICKS, D.COOK, B.TANKERSLEY (R.DUNN)	BROOKS & DUNN (C) ARISTA 2432
74	74	—	2	IF ONLY YOUR EYES COULD LIE R.LANDIS (B.MCOILL, J.JARRARD)	EARL THOMAS CONLEY (V) RCA 62252
75	72	—	2	RIDING FOR A FALL J.BOWEN, J.CRUTCHFIELD (C.LEDOUX)	◆ CHRIS LEDOUX LIBERTY 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 disc 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	DALLAS S.HENDRICKS, K.STEGALL (A.JACKSON, K.STEGALL)	ALAN JACKSON ARISTA
2	—	—	1	BORN COUNTRY J.LEO, L.M.LEE, ALABAMA (J.SCHWEERS, B.HILL)	ALABAMA RCA
3	1	1	4	STRAIGHT TEQUILA NIGHT J.STROUD, J.ANDERSON (K.ROBBINS, D.HUPP)	◆ JOHN ANDERSON BNA
4	2	2	5	EXCEPT FOR MONDAY R.LANDIS (R.NIELSEN)	LORRIE MORGAN RCA
5	3	—	2	ONLY THE WIND C.HOWARD, T.SHAPIRO (T.SHAPIRO, C.JONES)	◆ BILLY DEAN SBK
6	4	3	4	BETTER CLASS OF LOSERS K.LEHNING (R.TRAVIS, A.JACKSON)	◆ RANDY TRAVIS WARNER BROS.
7	5	—	2	WHAT SHE'S DOING NOW A.REYNOLDS (P.ALGER, G.BROOKS)	GARTH BROOKS LIBERTY
8	8	7	9	A JUKEBOX WITH A COUNTRY SONG D.JOHNSON (G.NELSON, R.SAMOSSET)	◆ DOUG STONE EPIC
9	7	5	5	MAYBE IT WAS MEMPHIS P.WORLEY, E.SEAY (M.ANDERSON)	◆ PAM TILLIS ARISTA
10	12	9	10	STICKS AND STONES J.STROUD (E.WEST, R.DILLON)	◆ TRACY LAWRENCE ATLANTIC
11	9	8	13	LOVE, ME J.FULLER, J.HOBBS (S.EWING, M.T.BARNES)	◆ COLLIN RAYE EPIC
12	16	11	14	CADILLAC STYLE B.CANNON, N.WILSON (M.PETERSEN)	◆ SAMMY KERSHAW MERCURY
13	6	4	4	SAME OL' LOVE R.SKAGGS, M.MCANALLY (C.AUSTIN, G.BARNHILL)	◆ RICKY SKAGGS EPIC

14	13	15	13	SHAMELESS A.REYNOLDS (B.JOEL)	GARTH BROOKS LIBERTY
15	—	—	33	SMALL TOWN SATURDAY NIGHT A.REYNOLDS, J.ROONEY (P.ALGER, H.DEVITO)	◆ HAL KETCHUM CURB
16	11	13	14	MY NEXT BROKEN HEART S.HENDRICKS, D.COOK (D.COOK, R.DUNN, K.BROOKS)	◆ BROOKS & DUNN ARISTA
17	10	6	4	IT ONLY HURTS WHEN I CRY P.ANDERSON (D.YOAKAM, R.MILLER)	◆ DWIGHT YOAKAM REPRISE
18	18	19	8	THE DIRT ROAD R.SCRUGGS, M.MILLER (M.MILLER, G.HUBBARD)	◆ SAWYER BROWN CURB
19	21	17	8	THE WHISKEY AIN'T WORKIN' G.BROWN (R.SCAIFE, M.STUART)	◆ TRAVIS TRITT WITH MARTY STUART WARNER BROS.
20	14	—	2	OUTBOUND PLANE J.BOWEN, S.BOGGUSS (N.GRIFFITH, T.RUSSELL)	◆ SUZY BOGGUSS LIBERTY
21	17	10	6	IS IT COLD IN HERE B.MONTGOMERY, J.SLATE (D.MORRISON, J.DIFFIE, K.PHILLIPS)	◆ JOE DIFFIE EPIC
22	15	12	35	DON'T ROCK THE JUKEBOX S.HENDRICKS, K.STEGALL (A.JACKSON, R.MURRAH, K.STEGALL)	◆ ALAN JACKSON ARISTA
23	19	22	13	YOU CAN DEPEND ON ME J.LEO, L.M.LEE (R.ROGERS, J.GRIFFIN)	RESTLESS HEART RCA
24	22	16	32	DOWN AT THE TWIST AND SHOUT M.C.CARPENTER, J.JENNINGS (M.C.CARPENTER)	◆ MARY-CHAPIN CARPENTER COLUMBIA
25	—	25	68	FRIENDS IN LOW PLACES A.REYNOLDS (D.BLACKWELL, B.LEE)	GARTH BROOKS 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.

# Newsmakers

## T.J. Martell Foundation Fetes 'Humanitarian' Frances Preston

NEW YORK—The T.J. Martell Foundation for Leukemia, Cancer & AIDS Research held its 17th annual Humanitarian Award Dinner on April 25 at the New York Hilton. More than 1,800 guests attended the event, which honored BMI president/CEO Frances Preston and raised more than \$6 million for the New York, Los Angeles, and Nashville research facilities. (Photos: Gary Gershoff, Chuck Pulin/BMI)



Socializing at the Martell dinner, from left, are Arista president Clive Davis, who was 1980's Martell Humanitarian Award honoree; Preston; BMG chairman/CEO Michael Dornemann, who was the honorary chairman for the fund-raising dinner; and recording artist Lesley Gore.



Ralph Oman, left, Register of Copyrights, mingles with Preston, center, and lobbyist Jim Free of Charls Walker Associates.



This year's fund-raising campaign was actively supported by a committee of more than 100 songwriters and composers. Here, songwriter Lamont Dozier, right, and his wife, Barbara, chat with Epic Records president Dave Glew.



Foundation president Tony Martell announces the formation of T.J.'s Friends, the junior division of the charity. Shown, from left, are committee members Steve Yacht, Amy Muzilla, Jamie Certilman, Stacy Meyrowitz, Martell, Alison Max, D.R. Goven, Christy Epstein, and Scott Hyman.



One of the highlights of the evening was Michael Bolton's 45-minute performance.



Preston, left, talks with Jonathan Tisch, president of Loews Hotels and, for two years, the chairman of the New York Grammy Host Committee.



Martin Bandier, left, chairman/CEO of EMI Music Publishing, talks shop with Allen Klein, president of ABKCO Music and Records.



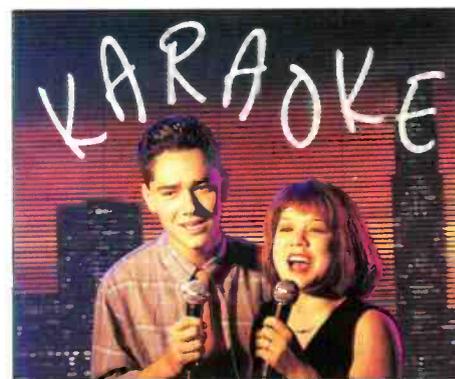
Dick Clark, left, a longtime friend of Preston, acted as master of ceremonies for the evening, which included Patti LaBelle's rendition of "The Star-Spangled Banner." At right is foundation founder Tony Martell.



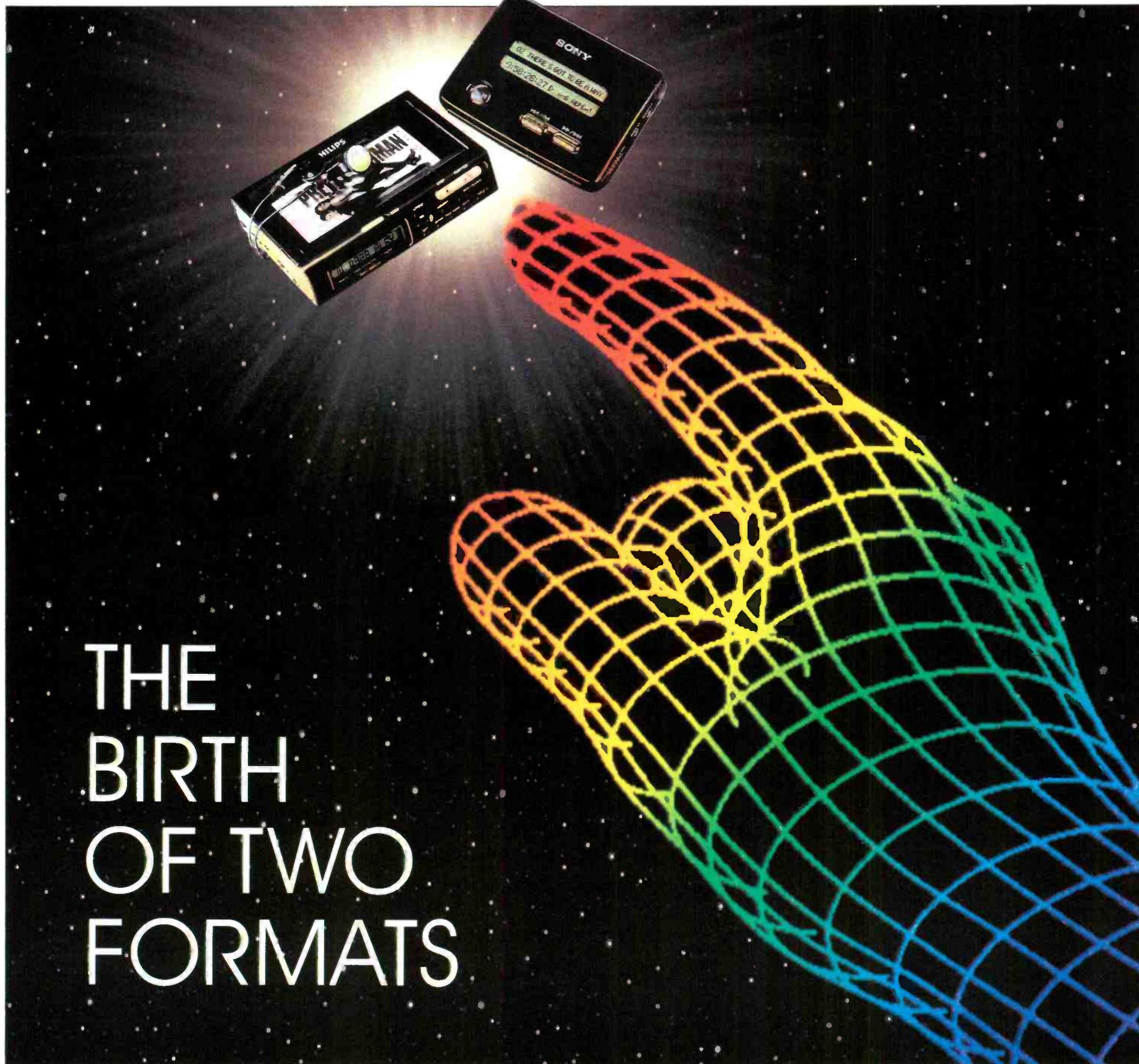
Sen. Edward Kennedy (D.-Mass.), left, chats with Preston, center, and LeBaron Taylor, Sony senior VP of corporate affairs, during the predinner reception.

# SUMMER CES

ALSO FEATURED



BILLBOARD SPOTLIGHTS THE CONSUMER ELECTRONICS SHOW



THE  
BIRTH  
OF TWO  
FORMATS

KARAOKE PHOTO COURTESY D.K. KARAOKE • DIGITAL HAND ©1992 DIGITAL ART/WESTLIGHT

# Digital Audio Milestone: DCC Debuts, MD in the Wings

BY SUSAN NUNZIATA

## CONSUMER DIGITAL FORMATS EXPECTED TO TAKE CHICAGO SUMMER CES BY STORM

New digital audio formats will take center stage at the summer Consumer Electronics Show in Chicago, as digital compact cassette (DCC) and mini disc are spotlighted by their respective inventors, Philips and Sony. As these products approach their anticipated autumn launch dates, audio experts are finally getting the opportunity to evaluate their sound quality, even as industry observers continue to weigh the implications of a four-format audio marketplace.

Philips Consumer Electronics revealed that it's been conducting training sessions with its sales and marketing teams and offering demonstrations of DCC to retailers. Other Philips representatives have been actively demonstrating DCC to the automotive industry, and PolyGram has launched a demonstration-based education and awareness campaign within the music industry using DCC900s.

Philips plans to include one pre-recorded DCC tape and one Philips-branded blank cassette in each carton. Additionally, the Philips Service Company will market blank DCC cassettes to accompany shipments to consumers.

According to Frans Schmetz, VP of audio marketing for Philips Consumer Electronics Company, Knoxville, Tenn., "We're on target on all fronts to deliver the most important audio product since the compact disc. Ever since we announced our marketing plans in January, we've been putting the framework in place to bring the world's first DCC home deck [Philips DCC900] to market."

Philips' DCC900, a prototype which debuted at the Consumer Electronics Show in Las Vegas in Jan-



Prototype of a Philips portable DCC deck, shown with its cassette

uary, is expected to be joined on the show floor by units from Matsushita's Technics division and Tandy.

Although Matsushita executives were unavailable for comment at press time, the company announced its RS-DC10 DCC deck in Japan in May for a price of approximately \$1,000. Sources say that the company will present a playback/record deck under the Technics brand name at the show and, according to Audio Week, an industry newsletter, Technics expects to reveal additional launch specifics at that time.

Tandy will be demonstrating a

DCC deck manufactured at its U.S. factories, according to the company's Lowell Duncan. Sources at Tandy say the prototype they've been showing this spring is basically a modified analog cassette deck, and that the production version will not be ready until "well into the fall." Tandy has no plans to announce details on availability or pricing at CES.

As for mini disc, it's still on schedule for a November launch. According to Paul Foschino, director of new technologies with Sony Consumer Products Group, the company is presenting an update on the status of MD off-site at the Four Seasons Hotel during CES. At press time, Foschino was uncertain whether the news would include actual pricing information or further marketing plans. Foschino does note that the company is progressing "on-track" with the development plans for MD.

This spring, Sony had a series of open houses where it demonstrated MD to hardware dealers for the first time, according to Foschino. "Opin-



A prototype of a Sony mini disc player/recorder unit, with blank disc

ions were generally favorable," he says. "There were various opinions about pricing, and the position it should take in market. But as far as format itself, and how we've been able to focus our direction from marketing standpoint to the replacement of cassette, how it has strong portable application and how it addresses specific needs reflected by consumers, everyone said it seems to do all that it should."

Industry experts have recently had the opportunity to hear demonstrations of the compression techniques used by each of the formats. These techniques are essential to the efficient storage of digital audio on the media. Sony demonstrated its compression system, Adaptive Transform Acoustic Coding (ATRAC) to industry experts at recording studios in New York, Los Angeles, Nashville and London in late April and early May. Philips' Precision Adaptive Sub-band Coding (PASC) technology has also been demonstrated to the industry during this year. An article in the April issue of *Audio* magazine found little degradation in the PASC scheme.

Although Philips had announced at CES that it would have models available for evaluation and in-store demonstration beginning in April, at press time, no production prototypes had yet been made available. However, PolyGram Records has begun demonstrating a working model in private sessions with record industry executives, and it is anticipated that DCC prototypes will be available for industry evaluation in June.

Sony's Foschino was uncertain exactly when prototypes of MD units would be made available to the industry for evaluation. However, a Sony source says they may be available shortly after CES.

Those industry experts who have evaluated both data compression schemes were generally satisfied with the sound quality, although they acknowledged that under precise listening conditions, the compressed audio did not quite match up to full 16-bit CD digital sound.

"The comparison to CD depends on the program material," says WEA's Ed Outwater, discussing both compression techniques. "It's more audible in some types of program material than in others, and I think that it's probably acceptable in both cases, especially if

you're directing it towards what I would call portable music or some sort of environment where there's a lot of ambient noise. If you're jogging, or in a car, [both systems] are acceptable in terms of quality. Even in the most difficult listening conditions it's sometimes undetectable, depending on what's happening in the program."

According to Outwater, the audible effects of the compression techniques depend on the frequency content and how the program material has been mixed. "If the mix is fully packed with a lot of different instruments and things going on at all frequency spectrums, if it's a more complicated picture, then the differences introduced by the compression scheme can be more clearly heard," explains Outwater. "And also if it's mixed in a wide stereo mix as opposed to everything pulled to the center."

The audible effects include the stereo image being pulled in slightly

Philips DCC900 player/recorder



and some loss of edge on extreme high frequencies, observes Outwater. However, "my judgment would have to be that it's acceptable for what it's supposed to do in both cases," he says.

David Donnelly, director of recording with Geffen Records, notes that "To the audio professional I don't think there's going to be any question that they can hear the encoding schemes [on both formats]. The things that seem to be apparent are (Continued on page SC-6)

A Sony mini disc playback-only prototype



Technics' entry into DCC, the \$1000 RS-DC10, which will bow at CES



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# Interactive CD-ROM & Multimedia Arrive in Force

BY CHRIS MCGOWAN

## INSTANT ACCESS TO AUDIO, TEXT & MEGA GRAPHICS CREATES NEW PRODUCT FLOW

Imagine the Starship Enterprise without a warp drive to hurl it faster than the speed of light across the universe. Such was the underpowered state of things in entertainment and education until recently. But now, according to the most fervent supporters of "interactive multimedia," we have achieved warp speed in the information age. The word "multimedia" is being used to refer to the fusion of audio, text, graphics, animation, and full-motion video with digital technology and modern computer power. The means by which most consumers will purchase and store multimedia program content in this decade will be the CD-ROM disc—a compact disc that contains more than just musical information. With their massive storage capacity of up to 680 megabytes, CD-ROM discs make data-intensive interactive programs possible at home.

For its enthusiastic advocates, multimedia is man's most important step forward in learning and storytelling since the invention of the printing press. The potential for high-level interactivity, new forms of entertainment, and instant access to vast stores of knowledge has already sent thousands of artists, programmers, educators, filmmakers, and musicians rushing to their computers to dream up new ways to present music, movies, games, books, and other material.

In 1991, Commodore introduced its CDTV system and Philips debuted the CD-I system; both are self-contained players that utilize format-specific CD-ROM discs, are easy to use, and hook right up to the TV and stereo system. The Philips CD-I discs have greater audio and video capabilities than typical CD-ROM discs (they are similar to a variant of the latter called CD-ROM/XA). The Commodore CDTV system has the benefit that it can be converted into an Amiga computer by plugging in a keyboard and other accessories.

In addition, Sony has launched a portable Data Discman unit that utilizes 3.14-inch CD-ROM/XA discs; Kodak is unveiling its Photo CD system; Warner and other companies are releasing CD+G (CD plus graph-



Commodore's CDTV, a stand-alone unit that plugs right into your TV.

ics) titles; and Sega is about to bow the Sega Genesis Mega CD to take video games to a new level. The various disc-based multimedia formats fall more or less into three categories: stand-alone machines that plug straight into your television set (such as CD-I and CDTV), CD-ROM drives that are built into or linked with sufficiently powerful Macintosh or IBM-compatible PCs, and handheld units (Sony's Data Discman, and upcoming CD-I portable players from Sanyo and Philips).

In the computer world, Microsoft has developed the MPC ("Multimedia Personal Computer") standard for IBM-compatibles that utilize Windows software. Apple is also set to introduce affordable Macintosh computers with built-in CD-ROM drives. More than 250 consumer CD-ROM titles already exist for use with the Macintosh.

Music, video, publishing, and consumer electronics companies have all been busy positioning themselves for an expected boom in multimedia. PIMA (a division of Philips), Warner, Sony, LucasArts, ABC Sports, Hanna-Barbera, Turner, Voyager, Broderbund, and GTE Imagi-Trek have all been busy in software development or production of CD-ROM, CD-I, and CDTV titles. And numerous consumer electronics giants are working on the hardware side.

The potential U.S. market for CD-ROM players and software could be worth \$3.1 billion by 1996, according to a study conducted by research firm Frost & Sullivan; predictions by other analysts range even higher. "As time goes on and the public becomes aware of the format and what it can do, and more titles become available, the consumer

demand will definitely be there," says Vicky Mehring, product manager for Tower Video, which has been testing select CD-ROM titles in its New York and Los Angeles stores. "It's an incredible technology," adds Mehring. "The people at Voyager came by and gave us a demonstration and I was blown away. I was just transfixed by the entire thing."

Voyager is best known for its Criterion Collection line of deluxe laserdisc releases of classic movies. But CD-ROM titles now comprise almost a quarter of the Santa Monica, Calif.-based label's business, according to Elizabeth Collumb, who handles marketing and communications in that area.

The Voyager CD-ROM disc "Exotic Japan" is one title that readily shows the appeal and potential of multimedia. You sit down in front of your Macintosh and slip the disc into the CD-ROM drive; then, with simple clicks of the mouse you choose between the many options offered to you on the screen. This title, designed by educator Noriko Yokokura, provides hundreds of aspects of Japanese culture to explore.

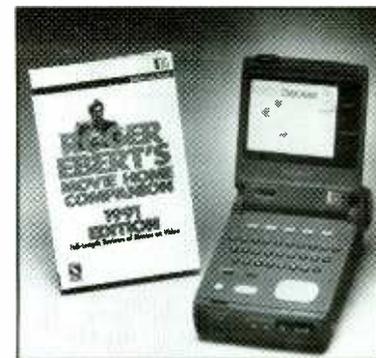
You can view woodblock prints by famed artist Hiroshige, listen to traditional folk music, learn national customs, and study written "kanji" characters. On the disc, male and female native speakers pronounce Japanese words and phrases, and you can record and listen to your own voice (with a built-in Macintosh microphone or an external MacRecorder) as you imitate their pronunciations.

Another CD-ROM disc, Warner New Media's "The Orchestra," adds interactive material to a recording of Benjamin Britten's "The Young Person's Guide To The Orchestra." You can either listen to the music itself, as you would with a normal CD, or select from abundant on-screen commentary and annotation provided by the disc. Click to the "instrument catalog" section, and you can hear audio examples of 50 different instruments. "Theme and variations" provides musical notations of different melodic examples while you listen to them. "Timeline" summarizes the history of music from Gregorian chant to jazz and gives audio examples. And "orchestration lab" allows you to pick instruments and conduct your own orchestra.

Other titles give a hint of the many other possibilities in multimedia: The popular "Spaceship Warlock" CD-ROM title (from Reactor Inc. in Chicago) is an interactive animated sci-fi adventure that is both video game and branching story. PIMA's CD-I disc "Treasures Of The Smithsonian" allows you to look at, read about, and even—in the case of musical instruments—listen to more than 200 exhibits in the Smithsonian Institute.

The CDTV title "Guinness CDTV Disc Of Records" adds animation, sound, and photos to the text of the Guinness Book Of Records. And "Compton's Multimedia Encyclopedia" includes the full text of 26 volumes of Compton's Encyclopedia on one disc, and illustrating entries with maps, photos, animation, speeches, and music.

In the area of music, the CD-I title "Children's Musical Theatre" gives a hint of things to come: kids using the CD-I "thumbstick" remote control



(Above) Sony's hand-held Data Discman with "Electronic Book"; (below) Sanyo's CD-I player



unit can create their own songs by choosing musical styles and lyrics, and adding or deleting instruments.

Multimedia pop music titles of the future promise similar pleasures for teenagers and adults: beyond just listening to the music, fans will be able to access band bios, scan hundreds of photos of their favorite artists, read information on musical history, practice guitar riffs, alter music videos, and tinker with the arrangements on their favorite tunes.

At a panel at the Home Media Expo held recently in Beverly Hills, Def American Records' Marc Geiger opined that "interactive technology will change the way artists conceptualize. It will be a deeper package."

He also felt that multimedia could strengthen artist careers. "MTV is disposable, but I see interactivity as a deepening of the image marketing."



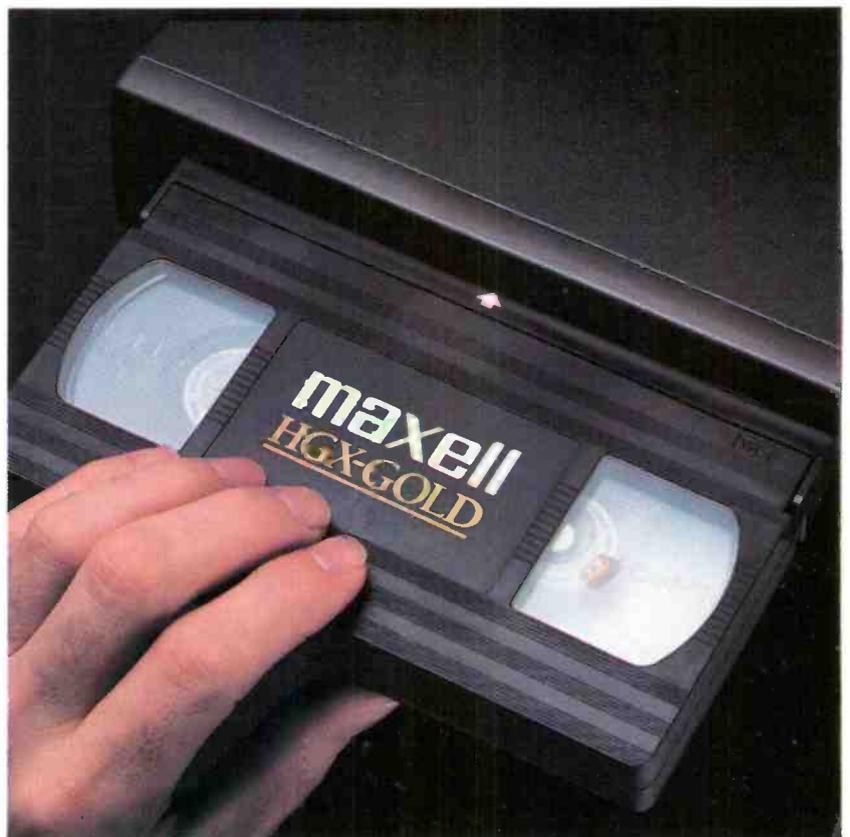
Philips' "Imagination Machine" kiosk promotes CD-I at retail.

Windham Hill is already using CD-ROM as a promotional device. Every new issue of "Nautilus," a monthly CD-ROM "magazine" information service, includes audio excerpts of songs from three Windham Hill artists, as well as bios, press quotes, album art, and artist photos.

As for film, Voyager this spring released three feature-length documentaries (one is titled "Poetry In Motion") in digital video on CD-ROM, and Romulus Entertainment (also based in Santa Monica) laun-

(Continued on page SC-6)

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## INTERACTIVE CD-ROM

(Continued from page SC-4)

ched the X-rated movie "House Of Dreams" in the format. Both films appear only in tiny windows on the screen, but they are the beginning of the digital age in home video.

Full-screen, full-motion video of feature-length duration is reportedly on the way for the Philips CD-I format this winter, and should arrive soon for CD-ROM as well. Although such a disc can hold up to 250,000 pages of text or 7,000 photographic-quality images, it is still limited as to the amount of high-quality digital audio or live-action video it can contain. But improved "data compression" techniques should increase that capacity in the next few years.

Currently, these discs are not cheap: most CDTV titles range from \$39.95 to \$79.95 apiece; CD-I discs generally cost \$19.98 to \$49.98 each; National Geographic's "Mammals: A Multimedia Encyclopedia" lists for \$49.95; "Exotic Japan" retails for \$99.95, as does Voyager's "Ludwig Van Beethoven: Symphony No. 9 CD Companion." The latter is reported to have sold some 30,000 units, making it by most accounts the top selling CD-ROM title in early 1992.

But prices will drop as multimedia hits the mainstream and more titles are produced. For one thing, it costs only about \$1100 to master a disc, and \$1.30 apiece to press a thousand of them, according to Dr. Ash Pahwa of CD-ROM Strategies, which pre-masters discs in Irvine, Calif.

The greatest expenses lie in the production, not the manufacturing, of CD-ROM titles.

As of early 1992, there were a few hundred CD-ROM titles available for consumers. The distributors Ingram, Merisel, Soft Kat, Educorp, New Media Source, The Mac Zone, MacWarehouse, and U.S. Laser Video Distributors are among those now carrying a few or many CD-ROM titles.

Currently, there are probably about 500,000 CD-ROM drives hooked up to Macintosh and IBM-compatible PCs in the U.S. Many new models are on the way that feature built-in CD-ROM drives; among them are a new wave of MPC units. External CD-ROM drives now average about \$650, with the cheapest models listing for about \$500. Prices should drop to well below \$300 in the next few years.

CD-I players from Philips and Memorex retail for \$1,000; more inexpensive units are expected to debut soon. CDTV machines list for \$999 (both they and CD-I machines typically sell for \$800 in stores). This spring Commodore was also selling a "CDTV Library bundle" for a list price of \$869.80, packaging a CDTV player with the titles "American Heritage Dictionary," "World Vista Atlas," and "American Vista Atlas."

Sony also bundles its external CD-ROM drives for sale with several titles in the "Sony Laser Library."

To make things confusing, there is little compatibility between all these different formats. The CD-I system will play Photo CD and CD+G discs, but in general most of these differ-

ent discs only play on one specific system. CD-ROM titles, for example, are typically designed specifically for use with either Macintosh, Windows, or MS-DOS software. And more standards are on the way, including Intel's DVI (Digital Video Interactive).

"Every day it seems to change. I think ultimately to make this an industry there will have to be some kind of compatibility," says Wendy Moss, who helms Image Entertainment's new CD-ROM division.

Where is it all heading? "I think the main appeal has yet to be decided," says Stan Cornyn, president of Warner New Media. "We're doing titles that range wildly through the various corporate interests here [of Time-Warner]. I would hope we can engage a lot of the people some of the time, as is the pattern of the record business."

"I'm really excited. It's a great opportunity," says Image's Moss. "I kind of feel that CD-ROM is now where the home video business was 12 years ago. There's a lot of experimentation, and people creating prototypes and trying to figure out the best way to go." ■

## CONSUMER DIGITAL

(Continued from page SC-2)

not in the frequency response area but rather in the spatial characteristics. In a recording that has a fair amount of dynamics and room ambience, you hear the room close in when you listen to either MD or DCC.

In some programs, depending on how it's mixed, I hear no difference."

The fact that the compression technologies are not quite equal to CD-sound troubles some experts. "I still feel it's a compromise," says Mark Boddeker, director of manufacturing and quality control with Windham Hill Records. "From our label standpoint I'm not sure if our customers are going to embrace a new format that's a compromise in technology simply for convenience's sake."

Although he has not yet heard the MD compression scheme, Marv Bornstein, VP of quality control at PolyGram-owned A&M Records says "I had my doubts originally, but [with DCC] it's pretty difficult to tell. I don't



think I could pick out difference in an A/B comparison [of DCC and CD]."

Audio hardware retailers are generally excited about the introduction of the new formats, but they express concern about a potentially confused marketplace. "I'm hoping that consumers are as excited about it as my salesmen are on the floor," says Franklin Karp, VP of merchandising with Harvey Electronics, New York. "But there's a definite concern that buyers will hold off buying anything. People have gotten more careful about spending money these days, and they don't want to buy something that they think might be out of date in a short period of time."

Harvey plans on carrying both formats in its chain, and expects to start training its salesmen on DCC sometime next month. Karp says there are no plans yet for MD training.

According to Dave Clark, merchandise manager with the seven-store MusiCraft chain based in Chicago, hardware retailers are caught between a rock and a hard place until the new formats actually hit the market. "[Format news] has, I think, stagnated some higher price point tape deck sales because people are procrastinating on that decision," he says. "They don't want to make the wrong one. They want to know. What's it going to be? Last year we told them July, now it's September and November. Sometimes, I think we do everyone a disservice by talking about things too prematurely. But when it gets here I'm sure interest will be rekindled and there'll be good consumer response."

Clark also expresses concern about the number of manufacturers supporting DCC and MD, beyond their respective developers. "When CD players came out there were four or five prime suppliers making it, so the rollout seemed to be a few more people supporting CD coming out," says Clark. "At the first CES [when the format was launched] there were 8-9 brands to pick from. DCC looks like there's only going to be three to four hardware suppliers initially."

Despite the addition of consumer days at this year's show, none of the new-format manufacturers appear to be making any special plans to present their products to consumers. "Whenever they're ready, our mission is to make everything available

to people, and the consumer is going to be the deciding factor in which format is accepted better than other," says Clark. "We're caught in the middle. We can't make a format succeed one way or the other. We always need new exciting products to offer the consumer and give them better performance."

"Everybody's used to quality of CD sound, and there's a desire and need for digital recording product, but as to which one it will be, it's out of our hands." ■

## KARAOKE HOUND

(Continued from page K-4)

the talk was getting so loud it was hard to tell where the singing was coming from.

The acoustics problem became more acute for me on my next choice, the Gershwin chestnut "Summertime." Because I couldn't hear the instrumental accompaniment, I wasn't sure I was singing in the right key. My energy was expended trying to keep up with the rapidly shifting lyrics on the screen. I was rushing to catch up at the end of every line. When, exhausted, I finished, Karen said, "You seem very serious. You don't seem to be enjoying it when you sing."

My next try was the more upbeat and contemporary "Somebody To Love" by Jefferson Airplane. Same problem: couldn't hear the accompaniment. I felt like a guy who knows he's failing the audition for the band. I also realized just how repetitive and dull "Somebody" is. It's a great record with a catchy chorus, but not much of a song.

It became clearer to me during the evening that karaoke is designed to make just about everyone sound good. The women running the controls behind the bar can adjust the mix to a level that, at the least, won't embarrass you. Strong bass and echo give your voice a fullness it doesn't deserve, as well as an electronically induced muddiness that made just about everyone sound alike.

About 1:30 I was advised that my final selection was coming up: the 1930s Brecht-Weill classic "Mack The Knife" (Bobby Darin arrangement). Karen had been coaxing me to get up off the barstool and perform one on my feet. In a corner between the bar and the front door was a tiny, raised stage, behind which was another colorful fish tank. I was ready to give my last number the full lounge-lizard treatment. I stood on the stage, facing a video monitor, and, for the first time that night, forgot my self-consciousness and enjoyed singing. I even managed to watch the video, which was a pleasant series of black-and-white images from old movies. I got my best applause of the night.

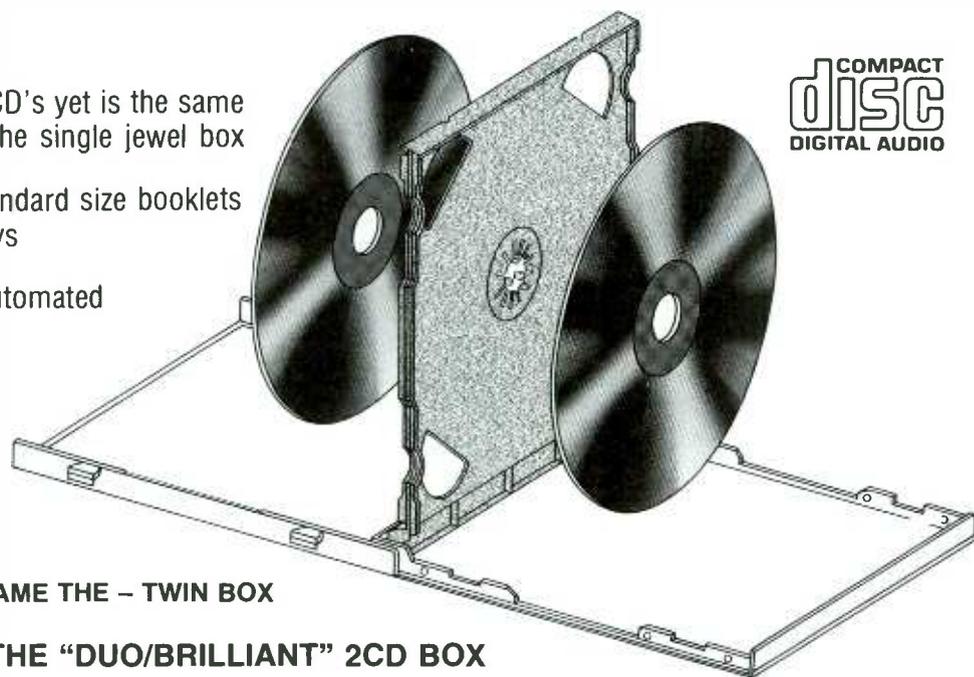
It dawned on me later that I was the only person there who got up on stage to sing. This lively and attractive young crowd was rather low-keyed when it came to performing. The only showoff was me.

I decided not to do an encore. At about 1:45, I paid the bill (\$52 including a \$10-per-person cover charge) and left, certain that if I had not been pulled out of there, I might have stayed on that stage until dawn, singing through the entire list, "Woody Bully" and all. ■

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# Audio/Video Accessories & Video Games

BY KEN JOY

## CONTROLS, CLEANERS, TAPE & CHARGERS ABOUND FOR CES

**A**ccessories come in all shapes and sizes this summer, and these are among the most prominent. With CDs, CD-Is and CD-ROMs proliferating, there's a need for better cleaning units (especially where data transfer is involved), and Discwasher has a show-stopper. Named the CD HydroBath, this \$59.95 cleaner never actually makes contact with the disc surface, but instead blasts it with a specially concocted solution. Discwasher calls CD6+ while the disc is spinning. The CD HydroBath then reverses spin for the dry cycle, so the disc emerges ready to use in less than a minute. Two ounces of the CD6+ fluid can handle 100 discs. Overall, a fairly high-tech, low-cost solution.

For most of the known world who use Nickel-Cadmium (Ni-Cd) batteries to power camcorders, lap-tops and cellular phones, Cool-Lux debuts a product that gets around a big Ni-Cad problem: when energy from a fully charged battery is only partially discharged, the battery remembers the level of discharge, and won't accept a charge beyond that point. Additionally, Ni-Cads lose

about 2% of their power a day, making them go dead after about a month. Left in that state long, the discharged "memory" gets to point where the battery accepts a charge that will only power something for a few minutes.

In response, Cool-Lux is introducing the Fast Charger/Recycler, called FCR for short. The FCR recycles sends electronic signals to the battery which excite its chemistry and wipe out destructive memory limits. Batteries can be stored in the FCR, where they receive a trickle charge that keeps electricity flowing to the batter, keeping it fresh until needed. The FCR works from a 120B, or a car lighter, and will charge 6, 7.2 and 9v batteries.

Running under a promotion called

Triax's touch sensitive Turbo Touch 360 game controller



"Quite Possibly The World's Best Videotape," Fuji is repackaging its A/V Master tape line with a new lower price point and a new plastic slip case with eye-catching graphics against a black background. Fuji is hoping to help retailers maximize sales with the A/V Master's new look, and is offering a special merchandising counter unit. The display ships with 60 pieces and boasts a compact foot print of 17" x 25".

Triax successfully launched its double-coated A/V Master line last year and is hoping to expand unit sales with an aggressive promotion through the fall football season via its ongoing tie-in as the official videotape of the National Football League. A/V Master videotape, Suggested List Price: \$7.99

Meanwhile, TDK is targeting consumers directly with a free booklet called "Tape It Right: Down To Earth Advice for VCR and Camcorder Users." The 16-page illustrated four-color booklet includes sections on how to make better recordings, VCR programming tips, getting the most audio from videotape, VCR maintenance, tape storage and, of course, the best grade of TDK videotape to buy for which type of recording. Among the recommendations: HiFi T-120 for musical programs being recorded on HiFi VCRs, and the HDX Pro Grade T-120 for home movie-making, editing and mastering. The booklet is available by writing: TDK Tips, Box #166, 70A Greenwich Avenue, New York, NY 10011.

Recoton has added a pair of handheld infrared remote controllers to its line, most notably the Recoton V 630, a universal remote controller with a pre-programmed database that comes ready to transmit the commands given by most of the popular home entertainment brands' remotes. The V 630 will also learn new remotes through an on-screen process, and will allow users to operate up to seven different components simultaneously using its four channel memory.

Discwasher's CD HydroBath high-speed CD cleaner pumps solution onto the disc's surface.



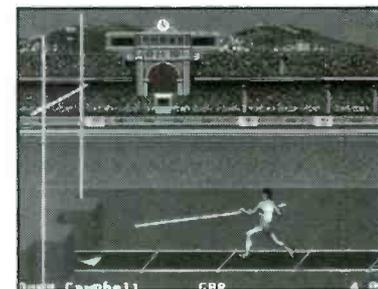
Suggested List Price: \$44.99. The Recoton V 628 is similar in function to the V 630, but adds macros which allow one-button automation of many programming functions. Suggested List Price: \$89.99.

But one of the most intriguing controllers at Summer CES will be for video games. Known as the Triax Turbo Touch 360, it's a touch-sensitive controller on which players slide their thumb or finger over a circular sensor plate (without pushing down) to generate on-screen movement. Three results are an end to so-called "numb thumb fatigue," faster response, and better circular and diagonal control. Three models are available, one for Sega units and one each for Nintendo and Super Nintendo systems, and all are under \$35.

Other video game news comes from Capcom, USA, who are touting "Street Fighter II" for the Super Nintendo. With 16 megabits of power, "Street Fighter II" brings with it the name recognition the arcade version has enjoyed since its debut in February of 1991—it won the Amusement and Music Operator's Association "Arcade Game of the Year" award last year. The game's strength is its two-player mode, which allows players to choose among eight characters, each with their own fighting style. Also from Capcom comes Gold Medal Challenge '92, just in time for Barcelona. Playable with one or two players, the \$49.95 Gold Medal Challenge '92 lets you compete in 22 events, including track and field, long jump,

javelin throw, 100-meter dash, gymnastics, bike racing, swimming and archery.

Virtual Reality is getting a lot of attention these days, and Bullet Proof Software is bringing it to the home video game market with a new title for Super Nintendo called FaceBall 2000, named for the mania-



Go for Barcelona gold with Capcom's Gold Medal Challenge

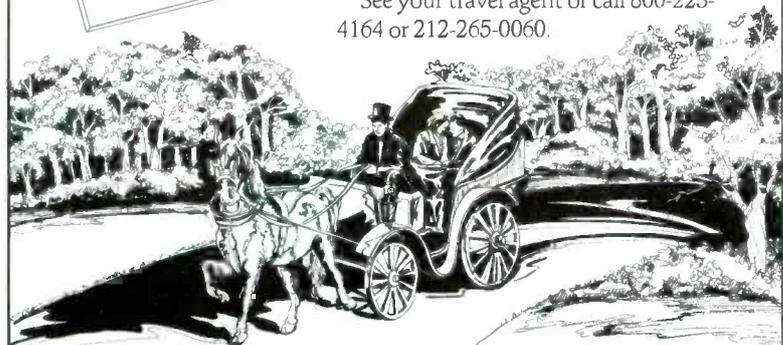
cal happy faces that represent each player. Gamers are given the perspective of their player in a 3-D view, with 360 degree maneuverability. No longer restricted to pre-determined playing paths, players are free to move and spin in any direction through 70 levels of mazes and secret doors. In CyberScape mode, you navigate through the various mazes and defeat the Master Smiloid. In Arena mode, two players play against each other in a frantic run-and-shoot battle of high-tech tag. FaceBall 2000, available for Game Boy Super NES, will be out this summer. ■

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# Sizzling New Products of Summer CES

BY KEN JOY

## THE HOTTEST AUDIO, VIDEO, PHOTO AND COMPUTER RELEASES

**J**ust when you thought you'd seen everything, Summer CES always manages to unveil products that either invent an entirely new category, or totally revitalize an old one. This summer's Chicago CES is no exception, with new entries in a variety of fields from digital video optics to computers to wake up your car. Here are the highlights:

For car owners who'd like to have their cars all revved up and waiting for them in the morning—engine purring, heater pumping, car stereo thumping—C & A Control Systems' LA-Z START shows promise in turning couch potatoes into driveway potatoes. LA-Z START lets users start their cars while still inside their homes or offices simply by pressing a button on a tiny transmitter carried on a key ring. From up to 300 feet away, users can warm up their engines, turn on preset accessories like the defroster, radio and exterior lights and let the car idle for a predetermined length of time before either shutting itself off, or allowing the driver to insert the ignition key, and drive the car.

LA-Z START works with existing alarm and electronic ignition systems, and its installation, though easy, should probably be done by the same folks who install car stereos. The operation poses no safety or operational hazards to the car itself. Units work only on cars with automatic transmissions, and can be equipped with two optional channels that allow remote control of the car's alarm, car finder, garage door opener or remote keyless entry. Suggested List Price: \$339.00.

For consumers who want acoustic perfection in their car once on the road, Coustic is offering the Coustic RTA-33, quite possibly the world's smallest 30-band, one-third octave real-time analyzer. With the RTA-33, precise sound pressure levels (SPL) can be equalized at different frequencies utilizing 30 one-third octave bands from 25Hz to 20kHz,

allowing the user to determine the acoustics of their car's interior, and adjust the performance output of the stereo system from information gathered via LED bar graphs and digital displays. There's even a Centronics parallel printer port to hook up a printer for a hard-copy print-out which references system performance levels for comparison against IASCA's Frequency Response Scoring parameters. Available in June,

popular songs stored in memory—or use the built-in MIDI port to use the system as part of an automated sequencer set-up. Suggested List Price: \$379.95 for Nintendo, \$479.95 for all other systems.

Digital video and audio meets reading with the introduction of Sony Electronic Publishing Company's new audio "electronic book" product line. Called the "Data Discman," uses an 8 centimeter optical

them in video games and popular songs which can be listened to via headphones or through a stereo system, or its own built-in stereo speakers. Regardless of skill level, users can progress through the more than 1,000 lessons at their own pace. In fact, in some cases, The Miracle won't let a student progress until they've played certain parts of an exercise correctly. Once a player progresses, he or she can play with The Miracle "orchestra"—synthesized

protection during transport. Weighing only 6.5 pounds, the unit operates on a rechargeable 2-hour battery pack, 12-volt DC car battery, or standard AC.

Using standard VHS tapes, the Portable Video Center Laptop has all the features of a standard VCR, even letting you view one program on its television while recording a program from another channel.

Audiophiles will appreciate the new Acoustimass 3 system from BOSE, who claims it has introduced the world's smallest powered three-piece loudspeaker system. The Acoustimass 3 consists of two small, magnetically shielded speaker cubes, and an Acoustimass bass module with three amplifiers—a 50-watt amplifier for the powered Acoustimass bass module and two 20-watt amplifiers for the cube enclosures—built right in. Active electronic equalization, incorporated in the amplifiers, is designed to provide accurate tonal balance, and the bass module has room compensation controls, so listeners can adjust the bass and treble to match room acoustics.

The Acoustimass 3 claim to fame is its small size, thanks to Bose technology that enables it speaker designers to separate out the bulkiest part of a loudspeaker—the woofer—and place the high and mid-frequency drivers in tiny, unobtrusive enclosures. Being magnetically shielded enables users to utilize the speakers in close proximity to stereo and MIDI equipment without the fear of unwanted signal hum leaking into the speakers.

Canon U.S.A. continues to redefine still video imaging technology with the introduction of the RC-570 Still Video Camera. The Still Video Camera lets users capture images in standard through-the-lens format, but also from other composite or S-video sources like a VCR, TV, Laserdisc player, etc., and then display them on a video

monitor, or output to a color video printer, like the Canon RP-733. An optional film adapter also enables users to copy existing 35mm slides or negatives on the camera's floppy disk.

The Still Video Camera comes with a 3X 8-24 power zoom lens, built-in automatic flash, infrared autofocus, 1/2,000th of a second high-speed shutter, automatic white balance and backlight compensation, recording its images on a reusable 2-inch floppy disk. The RC-570 employs a 410,000-pixel half-inch CCD image sensor which combines with the Hi-Band still video format to deliver 450 lines of horizontal resolution. Suggested List Price: \$3,400.

For consumers who still want compact disc, and want it portable, Fisher has introduced the first "joggable" personal portable CD player, called the PCD7. The PCD7 lets users walk, jog or ride in an automobile without playback skipping thanks to a new technology the company calls Optitrak Fast Multi-Trace electronic read-ahead anti-shock system. The new tracking system actually stores music from the



Fisher's "joggable" PCD7 CD player, which eliminates skipping

compact disc into memory, so if playback is interrupted, music is played back from the memory until the laser can catch up with the disc again, all without the listener knowing that anything unusual is going on.

Playback functions include intro scan, 5-way repeat and 22-memory random programming to vary the order of CD selections. There's also a 3-position electronic equalization system, auto power off to conserve battery life, and an AC adapter. Suggested List Price: \$499.95.

For people who like to talk to their cars, Sanyo has taken the idea one step further with its introduction of a voice-activated VoiceMap, which lets drivers talk to an LCD screen and ask directions, and then be shown directions on a digital map. The navigation system features a 4-inch color LCD screen attached close to the dash board with an adjustable gooseneck, a trunk-mounted CD-ROM information storage and retrieval unit, and antenna. A global positioning system is used to identify the current position of the card and direct the driver to a chosen destination, all while being queried verbally by the driver. Besides



Bose Acoustimass 3, with two speaker cubes and a big bass module

Suggested List Price: \$1,395.

For parents who are tired of the drone of most video game music, The Software Toolworks offers a solution with The Miracle Piano Teaching System for Nintendo, IBM, Amiga and Macintosh. The Miracle Piano Teaching System consists of an electronic keyboard which plugs directly into the controller port of a Nintendo (regular and Super) game system, and a cartridge that plugs in like a game, containing software which leads the user through the basics of piano playing like rhythm and note recognition.

The interactive software customizes lessons for students by involving

disc—like a compact disc—to play back still video, audio and text. A hand-held unit, the Data Discman can retrieve the equivalent of 100,000 pages of printed text and graphics, or 5.9 hours of audio from each disc. Users can search "books" like Grolier's Electronic Encyclopedia/Concise Edition, by word, subject or article, and access thousands of articles, hundreds of pictures and 30 minutes of audio. The software driving Data Discman allows users to hear audio while looking at still video or reading text or graphics using a process known as "interleaved audio." Twenty-eight titles are currently available, with more being added each month.

Goldstar brings the laptop concept to video and TV with the introduction of its color Portable Video Center Laptop TV/VCR Model GLV-B1000. The Portable Video Center Laptop has a pop-up 4-inch diagonal color backlit LCD screen that can be viewed in a variety of lighting situations—even a totally darkened room. The screen itself folds down as the cover for the whole unit for



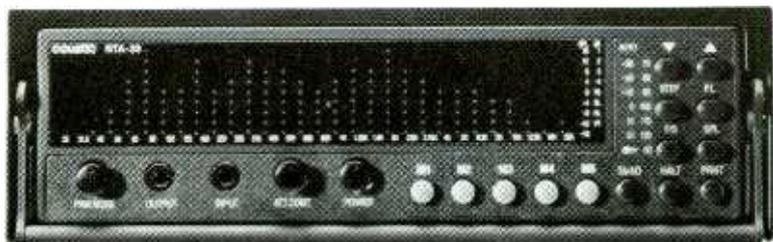
Canon's \$3400 RC-570 Still Video camera adds new features.

allowing users to program directions to five pre-determined locations, VoiceMap also provides detailed background information on local points of interest. Suggested List Price: \$1,499.95. ■

Never get lost again with Sanyo's VoiceMap navigator



The Coustic RTA-33, a 30-band real-time analyzer for your car.



# Karaoke's Cutting Edge: Laserdisc and CD+G

BY CHRIS MCGOWAN

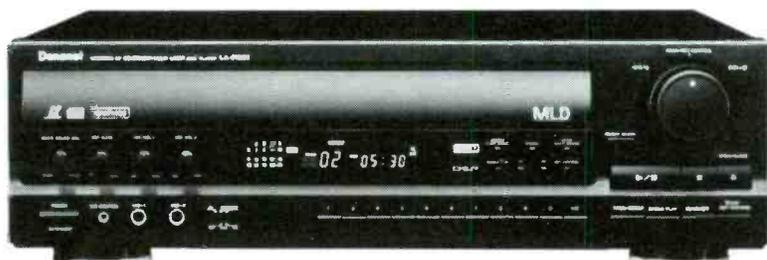
A BEEFED-UP VIDEO COMPONENT, PLUS INSTANT ACCESS, OFFERS KARAOKE A BRIGHT FUTURE

**A**lthough audio cassette hardware and software sales are the bulk of the home karaoke business today, the future appears to lie in the fusion of audio and video provided by laserdisc and CD+G (CD + Graphics). VHS tape, although it lacks the audio quality and random access features of the above two formats, is also a growing factor.

"The thing that's making karaoke take off is the words on the screen," comments Ron Arnone, president of KISA (the Karaoke International Sing-Along Association). Prior to the incorporation of the video element, karaoke singers had to read lyrics from sheets of music placed before them.

"With the lyrics being on TV, the whole room gets to watch and they get sucked into the experience," says Arnone. "You can be at the back of the room and see the words. And the karaoke singer can move around freely and interact with the audience, instead of having to read a piece of paper."

"Because the format lends itself to the large screen and because you're dealing with CD-quality sound, it's a lot of fun," adds Margaret Wade, director of the LDA (Laser Disc Association) trade group. She estimates that 20-25,000 karaoke laserdisc com-



Denon's LA-2150K, the first integrated LD/CD+G karaoke player

biplayers were sold in the U.S. in 1991. Such units—currently manufactured by Pioneer, Sanyo, Nikkodo, Samsung, and others—play audio CDs, movie laserdiscs, and karaoke laserdiscs, and have various karaoke features and digital effects.

Denon just launched the first combiplayer that plays both laserdiscs and CD+G discs; Sony is introducing a laserdisc karaoke unit this fall; and Panasonic is expected to bow a karaoke combiplayer in 1992. Sanyo, Nikkodo, DKKaraoke, Denon, and JVC are all marketing karaoke CD+G units; and both the CD-I and CDTV multimedia systems can play CD+G discs.

The following is a rundown on the major manufacturers in laserdisc and CD+G karaoke.

Pioneer Laser Entertainment (PLE) is based in Long Beach, Calif., and is the karaoke division of Pioneer. PLE offers four karaoke laserdisc combiplayers, the most of any manufacturer. The units range in price from \$700 (for the CLD-510) to \$1900 list (for the CLK-V920), and all include functions such as vocal partner control (which makes lead vocals disappear while the singer performs), once-more key (for replaying the last bars of a song), multiplex balance control (for adjusting the volume of the lead vocal), digital echo control, and independent volume control (for microphones).

The CLD-V720, CLD-V820, and CLK-V920 also offer nine-step digital key controller, one-step karaoke (which removes lead vocals), and DSP (digital signal processing). The latter provides a simulation of the acoustic qualities of a hall, stage, or arena when you attempt your renditions of "Ziggy Stardust" and "The Girl From Ipanema." The top-of-the-line CLK-V920 is a self-contained unit that includes a laserdisc karaoke player, a two-way speaker system, stereo amplifier, cassette deck, and microphone holder.

In terms of software, PLE sells 12-inch karaoke laserdiscs that have 28 songs each and retail for \$150, and 8-inch discs that have 4 tunes apiece and list for \$20. It has some 1300 karaoke songs on its 12-inch discs, and will soon have that many for its 8-inch titles, which are intended more for consumers.

PLE assistant marketing manager Jake Ramirez notes that the firm's players are sold by audio-video retailers and music instrument stores. And dealers carrying the karaoke combiplayers "are required to buy both our hardware and software."

Nikkodo U.S.A., Inc., based in El Monte, Calif., sells three laserdisc karaoke machines and one CD+G unit. The LV-100, LV-220A, and LV-2000 combiplayers range in price from \$999 to \$2,459. The LV-100 and LV-

2000 both include digital echo, multiplex switch, vocal changer, and wireless remote control functions. The LV-220A also offers a built-in amplifier and a digital key controller.

Nikkodo's CD-G100, which lists for \$999, plays CD+G discs. Hook it up to any TV monitor and amplifier, plug in a microphone, and the budding vocalist has digital sound and on-screen lyrics. The CD-G100 includes a built-in digital echo feature and wireless remote control. It also, of course, plays audio CDs.

In the area of software, Nikkodo offers 12-inch karaoke laserdiscs, with 28 songs apiece and a tag of \$150. Its CD+G discs each have 19 songs and a list price of \$39.95. Nikkodo expects to have 196 songs out in both formats by the fall.

"Our goal would be for a minimum of 25% of the total U.S. populace to have a consumer karaoke product in the house," says Kenny Ozawa, VP of marketing and software production for Nikkodo. "We'll be coming out with different formats, and more reasonably priced hardware for consumers."

DKKAraoke, based in Los Angeles, is a division of Daiichi Kosho Co., Ltd. They have launched the DKK-100 karaoke laserdisc system, and the DKK-3300 CD+G system, both designed more for commercial than for consumer use. Each includes an amplifier and system rack. DKKAraoke's software includes 12-inch laserdiscs that, like those of Pioneer and Nikkodo, have 28 songs and retail for \$150 apiece. The firm has some 420 songs in English available on 15 laserdiscs, and releases 3 new discs (84 songs) per quarter. In CD+G, its discs also have 28 songs each and retail for \$40.

Sanyo Fisher (USA) Corp. sells the LV-P500U karaoke laser combiplayer (\$799.99 list). It includes karaoke functions such as 17-step key control, vocal fader, and vocal changer, and includes two microphone inputs. In late 1992, Sanyo will bow the CDP-VIG, a portable combination AM radio/CD+G player, and in mid-'93 it will launch the portable Robo CD+G unit. Both are expected to have tags of around \$300.

Zenasia International Corp. of Carson, Calif. has U.S. distribution rights to Denon hardware. The aforementioned Denon LA-2150K combiplayer (\$1,199 list) just bowed and plays laserdiscs, audio CDs, and CD+G discs. Other features include a

9-step digital key controller, DSP echo, and wireless remote control.

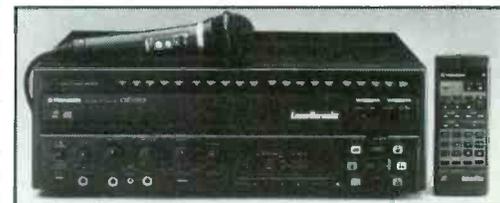
JVC Company of America is introducing four different CD+G karaoke players in the U.S. this year. The RC-GX7 is a self-contained portable unit that offers disc and audio cassette playback, and includes an AM/FM tuner, speakers, electronic echo, CD pitch control, and optional dual microphones. It weighs 18.3 pounds.

The KX-G1 is even lighter at 13.9 pounds and is expected to retail for \$700. It includes speakers, a microphone, two mike inputs, variable echo, vocal masking, vocal replacement, and pitch control. The KX-G70 system includes a cassette deck and stereo speakers, while the KX-GM800 system can handle up to seven CDs at once, and includes speakers, a separate integrated amplifier, and features such as the "concert" effect mode. JVC will also be marketing CD+G software in the U.S. this year.

Sony Corp. of America has just bowed the MDP-K5 combiplayer with karaoke features (\$1,199 list). It offers a karaoke "sing along" function, digital key control, digital echo, and a karaoke microphone. Samsung offers the DV-5100 karaoke "singalong" combiplayer (\$799.95). And Panasonic is set to bow the LX-K680 combiplayer that includes several karaoke functions.

U-Best and Vocomotion are other firms that distribute karaoke laserdiscs or karaoke VHS tapes in the U.S. It should be noted that video and audio collections of karaoke tunes distributed in the U.S. come in assorted languages, depending on the company. You can merrily sing along in English, Japanese, Korean, and Vietnamese, just to name a few possibilities.

Both the Philips CD-I system and



Pioneer's \$1000 CLV-V820

Commodore's CDTV system can play CD+G discs, which gives them a built-in "sing along" karaoke capability, although they don't offer the extensive vocal effects offered by various karaoke laserdisc and CD+G players. "If you buy their units, you're killing two birds with one stone," says KISA's Ron Arnone, speaking of having multimedia and karaoke together in one package.

CDTV has a CD+MIDI interface, and plays CD+G and its own "CD-Karaoke" discs. The optional Genlock feature allows hookup of VCRs or camcorders to CDTV units for interactive superimposition of images. Commodore already has released several CD-Karaoke titles.

Will the potent combination of video and digital audio help karaoke catch on big in the U.S.? "That's what we're hoping," says PLE's Jake Ramirez. "I think we've done a little in helping to transform American culture." ■



DKKAraoke's DKK-3300 system, designed mainly for commercial use

Pioneer's top-of-the-line \$1900 CLK-V920



BY CHRIS MCGOWAN

# Market Report: Can Karaoke Take Root in America?

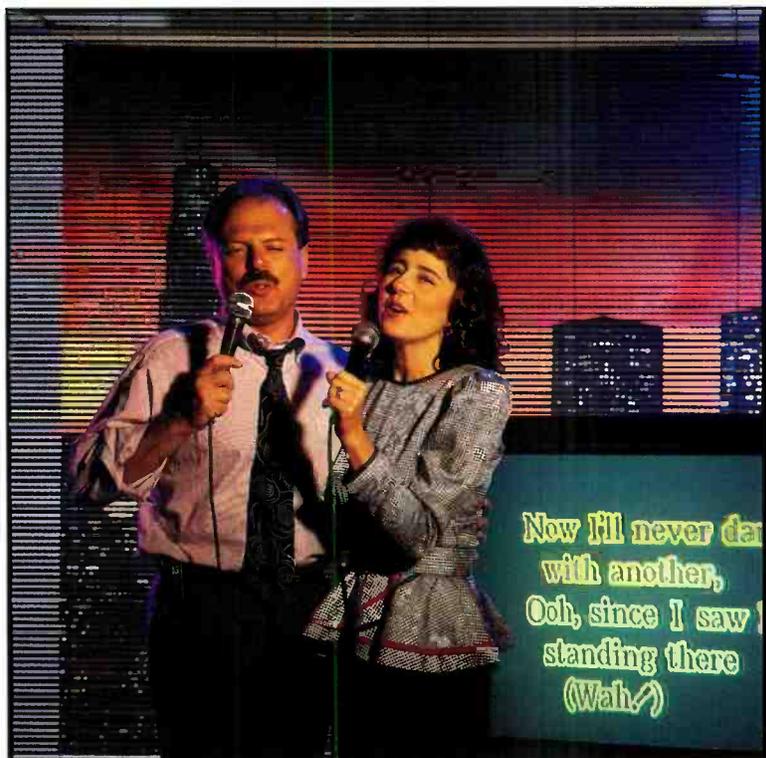
THOUGH NOT YET A BOOM, KARAOKE HAS MADE SIGNIFICANT GAINS IN THE U.S. MARKET

**A**round the world, karaoke is a multi-billion dollar industry, but so far it's little more than a ripple in the U.S. But there's no doubt that the ripple is growing. The projected 1992 karaoke market in the U.S. will jump 79% over 1991 to \$590 million, according to the estimates of KISA, the Karaoke International Sing-Along Association. It may not reach the level of a full-scale craze, but karaoke is steadily and quietly making more and more American inroads.

Karaoke should have huge potential here as elsewhere, since it is only the Japanese name that is foreign, not the practice of singing in groups. Americans in the past often gathered by campfires, pianos, or guitars to join together on favorite tunes. "Sing-along is an American entertainment. What the Japanese added a little over 20 years ago was the technology," says Neal Friedman, executive director of Simi Valley, Calif.-based KISA.

"Worldwide, there are hundreds of companies involved in karaoke," he adds. And already in the U.S., there are some 65 manufacturers of karaoke hardware, software, and accessories, according to the 1992 directory of *American Karaoke* magazine. An estimated 10,000 commercial venues have karaoke here, according to Friedman, with about 5,000 using laserdisc karaoke hardware. The others are using VHS, CD + G, audio CDs, or audiocassettes.

Karaoke products for home use are also booming, and just beginning here is the retail phenomenon of "karaoke boxes," small or large rooms that consumers rent for kar-



Photos Courtesy of DKKaraoke

aoke singing. Valuable exposure has come through movies like "Black Rain" and TV shows such as "Beverly Hills 90210." In addition, a syndicated TV show called "Karaoke Showcase" is set to hit the air this year. Consumer awareness of karaoke has reached 80% in the U.S., according to Barry Klazura, senior director of sales for manufacturer DKKaraoke.

Tens of thousands of songs are available in various formats for karaoke. Most have all-new tracks recorded by studio musicians. Laserdisc karaoke has added the element of music videos to accompany the sing-along, and both laser and CD + G add lyrics to a TV screen that enable the audience to join in on a rousing rendition of "New York, New York." Many industry experts feel that adding the video element has created the current karaoke boom, but nevertheless audiocassettes are a huge part of the business at present.

"I think we're looking at two different animals," says Ron Arnone, president of KISA and publisher

of Tarzana, Calif.-based *American Karaoke*. "We will have a need for both video and for [purely] audio. Audio will continue to be strong." Adds KISA's Friedman, "Audiocassette is low-end, but the consumer can afford it."

Cassettes dominate the karaoke audio market, and consumers typically purchase karaoke tapes from hi-fi outlets and music instrument stores, and—increasingly—through chains such as Tower Records, Music Plus, Transworld, and Record World. Karaoke audio CDs are available, but just beginning to make a dent in the market.

The biggest audio label is Pocket Songs/Music Minus One (Irvington, N.Y.), which has about 5,000 songs in its karaoke catalog. The other market leaders in tape are Sound Choice (Pineville, N.C.), Priddis Music (Pleasant Grove, Utah), Music Maestro/Major Music (Santa Monica, Calif.), American Accompaniment (Nashville), Singing Machine (Boca Raton, FL), and Showstopper Productions (Carson, Calif.). Lone Star Technologies (Hicksville, N.Y.) is the leader in karaoke audiocassette hardware.

Karaoke cassettes generally retail for \$9.95 to \$12.95 apiece. A typical tape from Sound Choice, for exam-

ple, costs \$11.95 and includes four songs. Side one presents the tunes with just "accompaniment" instrumental tracks, and side two offers the same songs with split tracks (or "multiplex"), which place the vocals on one channel. By adjusting that channel's volume, you have the option of either listening to or eliminating the vocals, depending on whether or not you want to go it alone. Sound Choice carries 500 cassette titles in its catalog.

Nikkodo does its licensing and recording work for its karaoke laserdiscs and CD + G discs in Nashville. "We arrange everything and cut the whole thing," says

Kenny Ozawa, VP of marketing and software production for Nikkodo. "We find that normally most popular songs are not in the range in which most people can sing. So we drop it into the range where Fred and Ethyl can sing it. There aren't too many people who can sing like Barbra Streisand or Mariah Carey." But, notes Ozawa, a singer doesn't have to stay with any one key. "With the digital key controller, you can bring it up to where a semi-professional can do it."

VHS may prove to be another significant factor in the karaoke audio-



visual market. While videocassettes do not have the digital audio, picture quality, or random access possessed by the laserdisc format, they do have the advantage that most Americans already have VCRs in their home. "A lot of people are looking at VHS as being the most reasonable way of getting into karaoke because you can do it right on your own TV, with a simple mixer," says KISA's Friedman.

Vocomotion/Zoom Quest (Beverly Hills) is the leader in videocassette software, while Pioneer Laser (Continued on page K-2)

## Japan, the Karaoke Capital

BY STEVE MCCLURE

**I**t's hard to imagine anything more Japanese than karaoke. The custom of singing against a prerecorded instrumental track while drinking with friends or business associates is as much a part of the Japanese way of life as sushi or sumo. But unlike customs such as eating raw fish or watching fat men wrestle, karaoke has only been around since the early 1970s. Since then the singalong phenomenon has grown to where on any given day 5 million of Japan's 123 million people can be found crooning their favorite tunes in bars, hotels or the industry's latest innovation, karaoke "boxes."

As you might expect, the karaoke story begins in a bar. Back in 1972, a bar in the western Japanese city of Kobe was in the habit of hiring

bands to entertain its customers. However, said bar found that it couldn't afford to pay for an entire band, and so the owner hit upon the idea of using vocal-less tapes of popular songs for the singers he hired.

It wasn't long before customers at such bars wanted to take a turn at the mike—Japanese reserve tends to disappear rather rapidly after the third whiskey-and-water or so—and the idea that with karaoke's help everyone could be a star for a few fleeting minutes at their local watering hole gained popularity.

Another reason karaoke caught on in Japan is that, as in many other countries, there has always been a custom of singing while drinking.

(Continued on page K-3)



Photo courtesy of Japan National Tourist Office



## KARAOKE MARKET

(Continued from page K-1)

Entertainment (Long Beach, Calif.), Nikkodo (El Monte, Calif.), and DKKaraoke (Los Angeles) are the leaders in karaoke laserdisc software; Nikkodo, DKKaraoke, and JVC lead in CD+G.

Commercial establishments buy their karaoke hardware and software from audio-video retailers, contractors who install audio and video systems in clubs, or karaoke specialists. Hotels, bars, restaurants, military bases, and cruise ships are all installing karaoke systems. DKKaraoke's Klazura predicts that an additional 500,000 commercial

units will be installed in the next 12 years in the U.S. (To put that in perspective, there are currently a half million bars in Japan with karaoke, according to Klazura.)

In Japan, karaoke software is mostly audio CDs and laserdiscs, while in Taiwan it's primarily video cassettes, according to *Japan Amusement Monthly*. Commercial establishments in Shanghai, currently the site of a karaoke boom, use mostly video cassette or audio tape, but laserdiscs are starting to have an impact. Karaoke has even hit Moscow, in a Japanese restaurant named Sapporo.

"Karaoke boxes," which earned some \$3.8 billion in Japan last year, according to *JAM*, are starting to invade the U.S. as well. They are karaoke "motels" in a sense, establishments that have several rooms, each equipped with karaoke equipment and rented out to individuals or groups by the hour. Rates vary according to the time of day and size of the room.

Karaoke boxes are already in operation in American cities such as Honolulu and Los Angeles. On May 31 in Gurnee, Illinois (north of Chicago), PLE (Pioneer Laser Entertainment) was set to open its first retail venture: The Star Factory. "It will be a karaoke store with eight rooms," says Jake Ramirez, PLE assistant marketing manager. "It has been developed around the theme of a recording studio. It will have props and decorations, and you can have that whole fantasy element of being a star."

Adds Ramirez, "We'll see how this concept takes off. Our intention is to expand from there with both corporate and franchise-owned locations."

Nikkodo already operates karaoke boxes in Honolulu and Vancouver. "We're looking to open a few all over the United States," says Nikkodo's Ozawa.

Karaoke should also get a promotional boost from the Cafe Karaoke event set for the Summer Consumer Electronics Show. In a 50,000-sq.-ft. area in the McCormick Place Complex's North Hall, four open-microphone theme stages will run non-stop for four days, focusing on country & western, 1950s hits, Broadway, and pop/contemporary. Each stage will include props for the singers, live video, and a professional "KJ" (karaoke jockey). In addition, there will be a center stage with a state-of-the-art, fully integrated karaoke production system, a SharpVision giant screen, and audience seating for 200. KISA's Arnone promises surprise celebrity guest appearances at the event.

The karaoke promotion at CES, which 130,000 consumers and 55,000 industry people are expected to attend, comes on the heels of heavy karaoke promoting during spring break celebrations in Florida. "I imagine there are lots of karaoke players in fraternity houses now," comments Margaret Wade, director of the LDA (Laser Disc Assn.).

Will karaoke prove to be a passing trend? "When people say it's a fad, then it's a fad that's been around a long time," says DKKaraoke's Klazura.

"If you don't have karaoke in Japan in your bar, then you're basically not in business. It's become such a part of their national psyche. And here in the U.S. we've just started to scratch the surface."

"Karaoke is no more a fad than singing is a fad," says KISA's Arnone. "I don't see it slowing down for some time."

Nikkodo's Ozawa notes that there may be some unexpected benefits to karaoke: seeing a song's lyrics while you sing along can help semiliterate people learn how to read. To that end, Nikkodo often participates in literacy campaigns. "Our philoso-

phy is to contribute to society through music," says Ozawa. Indeed, such thoughts are everywhere in the Nikkodo corporate brochure. One passage reads, "The evolution of sound into music has made music an important spiritual aspect of our culture," while another states, "Harmonic communication breeds an affluent society with boundless expression and endless possibilities. This is where the dream begins."

Karaoke is a serious business, indeed. ■

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# Karaoke 1992

## KARAOKE JAPAN

(Continued from page K-1)

So much so, that at first many bar owners were skeptical whether their customers would pay money to sing. But the novelty of the medium, as well as later developments such as echo and reverb, made singing karaoke in a bar seem as natural as ordering another sake to most Japanese.

And since so much of the real business of Japan is done in bars, karaoke is a useful way to establish smooth business relations.

A word about the term "karaoke." "Kara" means "empty," in the sense that "karate" means "empty hand." "Oke" comes from the Japanized version of "orchestra"—thus, "empty (i.e., lacking a singer) orchestra." Now you know.

It wasn't until 1976 that the first tailor-made karaoke machine came onto the market when audio manufacturer Clarion introduced a machine that used 8-track tapes of popular drinking songs. Soon the karaoke phenomenon began to spread throughout Japan as other hardware makers jumped on the bandwagon.

Early karaoke machines used either eight-track or (from 1980) cassette tapes containing songs with the vocal track removed. Weepy "enka" ballads and other songs popular among middle-aged bar patrons accounted for most of the karaoke repertoire.

The industry gained another dimension in the late '70s with the introduction of video karaoke. The video portion of the program—usually a combination of romantic backdrops and song lyrics synchronized with the music—meant there was something to watch besides Mr. Watanabe from the general affairs section doing his Frank Sinatra impersonation.

"Sometimes people felt uncomfortable singing in front of other people, but videos helped eliminate that tension," says Kinro Shimizu, manager of international public relations at Pioneer Electronic Corp.

Meanwhile, Clarion and Matsushita introduced the first home-use karaoke machines in 1978. These machines were expensive, however, and most karaoke singing still took place in bars or clubs.

The problem with the various karaoke formats that existed at the beginning of the 1980s was a simple one: it took time to fast-forward or rewind to the song of one's choice, since tapes were the only medium available.

True to form, the next big idea to hit the world of karaoke was hatched in a bar. Pioneer President (at that time VP) Seiya Matsumoto was sitting in his favorite drinking establishment in Tokyo's Ginza one evening wondering if there was some way to achieve faster access to specific songs on karaoke machines. It occurred to him that the then-nascent laserdisc medium would be just the thing. Laserdisc was then too high-priced for widespread home use and faced stiff competition from VCRs, but Matsumoto reckoned LD's random-access function could transform the karaoke business.

It turned out that he was right on the mark. Following Pioneer's introduction of LaserKaraoke in 1982, laserdisc karaoke has grown to where it accounts for nearly 80% of all the karaoke machines in use in

Japan. Compact-disc machines (introduced by Sony in 1982) make up the remaining 20%, with JVC's VHD system and the odd 8-track or cassette system still found in some karaoke bars as well.

In 1984, Pioneer introduced LaserKaraoke equipped with digital sound, and in 1985 the firm unveiled the first home-use LaserKaraoke



machine. There are now 450,000 karaoke machines in Japanese homes.

The biggest development in Japan's ever-changing karaoke business recently is the karaoke "box"—a small room that can be rented by people who want to sing in private. Karaoke boxes have the advantage of being much cheaper than bars and clubs, and so are popular among younger Japanese as well as housewives who have time to kill in the middle of the day.

"The image of karaoke has totally changed," says Shimizu. "Before, young people saw it as a custom for older people, but when they found new songs were available in karaoke boxes, they began to like it."

Western Japan's Okayama Prefecture had the honor of introducing the country's first karaoke box back in 1988. Today there are a total of 80,000 machines in karaoke boxes around the country, compared to 290,000 machines in bars and clubs and 160,000 in hotels and motels.

Depending on the establishment, customers can either bring in their own food and drink or buy it from the karaoke box proprietor.

The karaoke box market has recently shown signs of becoming saturated, and many operators are trying various gimmicks to attract customers. One Osaka karaoke house features booths with 70-inch video monitors and a "full-body" sound system that reportedly "stimulates customers' bodies with pulsat-

ing music." Admission is 2,500 yen (\$18) (half of which is for refreshments), with each additional half hour costing 500 yen (\$3.73).

The size of the Japanese karaoke business is indicated by the fact that in 1991 karaoke software sales were worth about \$850 million. There are now roughly 3,500 song titles available in Japanese, representing more than \$90 million in annual revenues to the music publishing industry. Overall, the Japanese karaoke business—including hardware and software—is worth some 400 billion yen (\$2.98 billion) a year.

About 1,200 foreign-language titles are also available, with Korean-language songs accounting for the overwhelming majority. Most karaoke bars still feature a limited number of English titles, almost always consisting of "My Way," "I Left My Heart in San Francisco," "Yesterday" and a couple of other golden oldies.

There are even karaoke schools where you can try to improve your vocal skills before going out drinking with that important client.

Currently, bars or karaoke-box establishments must either rent or buy their hardware and software. But earlier this year a Tokyo company announced that it had designed a system in which users can call up songs on terminals connected to a central karaoke database via a digital telephone network. ■

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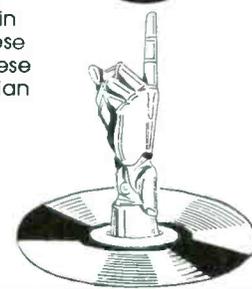
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BY DON JEFFREY

# I Was a Human Karaoke Hound

## A NEOPHYTE EXPLORES THE KARAOKE EXPERIENCE

In an effort to discover how a typical American consumer would take to an evening of karaoke, we asked *Billboard* contributor Don Jeffrey to take the plunge. With some trepidation and what he claimed were above-average vocal skills, Jeffrey went through his karaoke initiation rite one night in Manhattan and shares his experience in this report.

After several false leads and starts, I found a karaoke bar to my liking in New York. It was a small, below-ground-level place called Daruma, located on a busy strip of bars, restaurants and souvenir shops on MacDougal Street in the touristy center of Greenwich Village.

Accompanied by my friend Karen at around midnight on a recent Saturday night, I stepped into a tiny, low-ceilinged bar that couldn't have seated more than 40. The club's pink and aqua decor was highlighted by six bubbling fish tanks and a bouquet of oversized yellow tulips

on the bar. When we sat down at the bar, there were more people working behind it than there were at the few tables and banquettes.

Someone was singing a ballad in Japanese, and on one of the club's four video monitors there were lyrics in that language beneath pretty, commercial-like images of surf, sand and beautiful people. Turning around, I saw that the singer was a young Japanese woman sitting with friends at a nearby table. She was very casual about her efforts and she sounded good. Then a friend took the microphone and sang the next tune. Also good.

From the time we sat down, Karen had been badgering me to sing, but I was becoming reluctant—intimidated, actually, by the pleasant, professional-sounding voices that were filling the room. A bartender brought me a frayed, soiled menu of songs in English and I mistakenly said too soon: "Oh, there's 'Hey Jude.' I know that one." Before I

could retract that rash remark, Karen was filling out one of the little green song-order slips and telling the woman that I was ready to sing. I blurted out a protest so loud that everyone turned and looked at me and then laughed.

After another couple of songs in Japanese, the bartender laid the sleek, black microphone on the counter in front of me, flicked it on, and said I was next. Before I could plead for more time, she was inserting a big shiny laserdisc into a player. Then came the familiar instrumental introduction, although in a tamer form than I recalled the Beatles doing it. English lyrics suddenly appeared on the screen in white lettering; as the song moved, the white gradually gave way to blue. The changing color told me the tempo of the song and how long to hold the notes. Although the tune was accompanied by music video images, I was not aware of them: my eyes were intently upon the colored words, as if to miss a beat might mean an electric shock to my ears. I knew I was sweating and stiff as I sat on the barstool, and when the song finally ended I continued to stare at the screen, too embarrassed to acknowledge the smattering of polite applause. No big deal: everyone who sang got a hand.

But the ice was broken, and so I grabbed the song menu and, in typically obsessive fashion, carefully plodded over the entire four-page alphabetical listing and wrote down the names and code numbers of tunes to try. This same list would

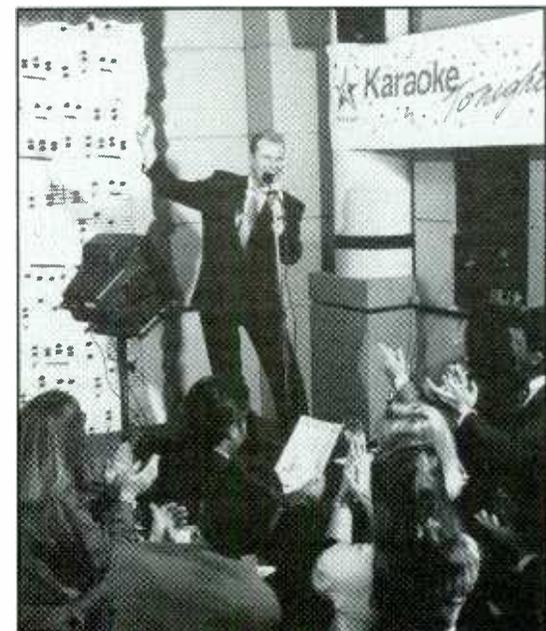
hold little interest to people under 25, since the newest title was probably more than 10 years old. Featured songs were by evergreen artists like Marvin Gaye, Willie Nelson, the Monkees, the Kingston Trio, Patsy Cline, Perry Como and Sam the Sham & the Pharoahs. But I figured I'd need an entire case of Sapporo before I'd have the moxie to sing "Wooly Bully."

By 12:30, business began to pick up. The crowd was young (twen-

next oldest person there. A friendly young employee named Yoshie, became our guide into the unfamiliar world of karaoke. She said many of the customers were students at nearby New York University and that the Japanese businessmen with whom one usually associates this phenomenon generally chose the uptown bars. (I had visited one of those the previous weekend, found it practically empty, and left.)

The time came for my second song: "In My Life," another Beatles gem that I used to entertain myself with at home with a guitar. I loosened up enough on this one to at least look over at my friend once or twice, but I felt like a character in a bad musical who sings maudlin tunes at the bar as he drowns his depression in drink. I still had no idea what my video was about—Karen said it had something to do with a motorcycle crash.

By 1 a.m. the tiny place was crowded and noisy. At one table, four young men, oblivious to the music, played cards. At another, a group passed around a microphone, each person taking a turn singing a verse. No one chose a song in English. All the vocalists remained seated and



(Continued on page SC-6)



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			ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	2	27	<b>CARMAN</b> BENSON 2809*	★★ NO. 1 ★★ 17 weeks at No. 1 ADDICTED TO JESUS
2	1	83	<b>MICHAEL W. SMITH</b> ● REUNION 0063*/WORD	GO WEST YOUNG MAN
3	4	61	<b>AMY GRANT</b> ▲ <sup>3</sup> WORD 6907*	HEART IN MOTION
4	5	31	<b>MICHAEL ENGLISH</b> WARNER ALLIANCE 4104*/WARNER BROS.	MICHAEL ENGLISH
5	3	21	<b>PETRA</b> WORD 48859*/EPIC	UNSEEN POWER
6	6	71	<b>STEVEN CURTIS CHAPMAN</b> SPARROW 1258*	FOR THE SAKE OF THE CALL
7	10	45	<b>BEBE &amp; CECE WINANS</b> ● SPARROW 1257*	DIFFERENT LIFESTYLES
8	8	31	<b>TWILA PARIS</b> STARSONG 8207*	SANCTUARY
9	9	25	<b>KATHY TROCCOLI</b> REUNION 0725*/WORD	PURE ATTRACTION
10	7	7	<b>FIRST CALL</b> DAYSPRING 6925*/WORD	HUMAN SONG
11	13	83	<b>SANDI PATTI</b> WORD 48545*/EPIC	ANOTHER TIME ANOTHER PLACE
12	11	61	<b>SUSAN ASHTON</b> SPARROW 1259*	WAKENED BY THE WIND
13	12	83	<b>D.C. TALK</b> FOREFRONT 2682*/BENSON	NU THANG
14	NEW▶		<b>JON GIBSON</b> FRONTLINE 9285*	FOREVER FRIENDS
15	15	9	<b>RAY BOLTZ</b> DIADEM 2094*/SPECTRA	MOMENTS FOR THE HEART
16	18	301	<b>AMY GRANT</b> ▲ MYRRH 3900*/WORD	THE COLLECTION
17	16	45	<b>RICH MULLINS</b> REUNION 0066*/WORD	THE WORLD AS BEST I REMEMBER
18	14	34	<b>MARGARET BECKER</b> SPARROW 1261*	SIMPLE HOUSE
19	17	9	<b>LISA BEVILL</b> VIREO 2201*/SPARROW	MY FREEDOM
20	NEW▶		<b>S.F.C.</b> BRAINSTORM 0527*/WORD	PHASE III
21	24	5	<b>AL DENSON</b> BENSON 2858*	THE EXTRA MILE
22	22	19	<b>ACAPPELLA</b> WORD 9299*	WE HAVE SEEN HIS GLORY
23	23	5	<b>STEVE GREEN</b> SPARROW 1315*	HIDE EM' IN YOUR HEART VOL.2
24	NEW▶		<b>MARGARET BECKER</b> SPARROW 1354*	STEPS OF FAITH
25	33	97	<b>PETRA</b> WORD 48546*/EPIC	BEYOND BELIEF
26	20	133	<b>CARMAN</b> ● BENSON 2588*	REVIVAL IN THE LAND
27	RE-ENTRY		<b>SANDI PATTI</b> WORD 8456*	THE FINEST MOMENTS
28	30	13	<b>DALLAS HOLM</b> BENSON 2839*	CHAIN OF GRACE
29	NEW▶		<b>AL GREEN</b> WORD 48860*/EPIC	LOVE IS REALITY
30	21	27	<b>SANDI PATTI</b> WORD 48787*/EPIC	OPEN FOR BUSINESS
31	26	7	<b>CINDY MORGAN</b> WORD 9258*	REAL LIFE
32	19	9	<b>MAGDALLAN</b> INTENSE 9098*/FRONTLINE	BIG BANG
33	38	33	<b>GLEN CAMPBELL</b> NEW HAVEN 2011*/SPECTRA	SHOW ME YOUR WAY
34	39	13	<b>HOSANNA! MUSIC</b> INTEGRITY 041*/SPARROW	UP TO ZION
35	31	48	<b>GLAD</b> BENSON 2602	ACAPELLA PROJECT II
36	25	5	<b>GOADS</b> DIADEM 0903*/SPECTRA	HOLY TERRITORY
37	32	11	<b>RANDY STONEHILL</b> MYRRH 6946*/WORD	WONDERAMA
38	36	17	<b>CHARLIE PEACOCK</b> SPARROW 1303*	LOVE LIFE
39	34	3	<b>LOST DOGS</b> GLASS HOUSE 0528*/WORD	SCENIC ROUTES
40	28	3	<b>VIOLET BURNING</b> FRONTLINE 9354*	STRENGTH

● 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.

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## Artists & Music



by Bob Darden

ONE OF THE many interesting stories to come out of the recent horror in South Central Los Angeles involves Frontline's **Scott Blackwell** and **Michael Black**, who were personally delivering copies of a remixed version of Blackwell's "Walk On The Wild Side" to radio station MARS-FM when their car was attacked as they entered the facility. The ironic thing is that "Wild Side" features samples of Rodney King's impassioned speech.

Blackwell, incidentally, got caught amid angry protestors during 1981 McDuffy Riots in Miami. Don't stand next to him during a thunderstorm!

Elsewhere, several contemporary Christian concerts, including those by **Larnelle Harris** and **Brighton**, were canceled or rescheduled, and guitarist **Ken Tamplin** had to wrestle a would-be looter for his bicycle. Tamplin won.

NORTHERN—AND SOUTHERN—EXPOSURE: Star Song's **Twila Paris** filmed three promotional spots for "CBS This Morning" that aired May 15 during "Designing Women," "The Bold And The Beautiful," and "Guiding Light." The spots were filmed at the Belle Meade Mansion in Nashville . . . D.C. Talk not only won over the crowd during its recent appearance on "The Arsenio Hall Show," the group members managed to get another guest—**Dick Van Dyke**—to do a little of the old soft-shoe with them during one song. The Talkers' music video "Walls," incidentally, won a gold medal in the International Film Festival of New York in the R&B music video competition . . . **Sandi Patti** is providing the words and music for the Chick-Fil-A chain's new advertising campaign, "Fast Food

Blues" . . . Didja catch **Petra** performing two songs during Farm Aid V—right after **Paul Simon**, no less? . . . Intense recording artist **Lanny Cordola** appeared on the ABC sitcom "Full House" May 5 as part of star **John Stamos'** on-screen band, **Jesse & the Rippers**. Other Rippers included **Bruce Johnston** and **Mike Love** of the **Beach Boys**. Cordola says the band may reappear in future episodes . . . Sparrow Records' **Jodi Benson** continues to garner kudos for her work as **Polly Baker** in the Tony Award-winning Gershwin musical "Crazy For You." Benson is still probably best remembered as the voice of Disney's "The Little Mermaid," but her first release for Sparrow, "Songs From The Beginner's Bible," was a surprise hit. When she's not singing "They Can't Take That Away From Me" or "I've Got Rhythm," Benson is working on the follow-up to "Beginner's Bible."

SPARROW RECORDS artists **Steven Curtis Chapman**, **Michael Card**, **Margaret Becker**, **Susan Ashton**, and **Richard Smallwood** will join the Nashville Symphony June 15 at the Grand Ole Opry House for "An Evening Of Inspirational Music." Sparrow chairman and CEO **Billy Ray Hearn**, not coincidentally, is on the Nashville Symphony board of directors . . . Word recording act **Acappella** was mentioned in a recent "USA Today" article about **Mark Haden**, the 17-year-old who, one year after undergoing open-heart surgery, is starting point guard for the Christiansburg (Va.) High School basketball team. Haden listed Acappella as his favorite band. The group recently taped a special for European TV while in Holland . . . **Nicole's** "Wish Me Love" debut release for Frontline Records features a pretty impressive pedigree. The new album by Nicole, a former backup vocalist and choreographer for **Amy Grant's** "Hearts In Motion" tour, features production by **Rhett Lawrence** (**Mariah Carey**, **Michael Jackson**) and songs co-written by **David Mullen** . . . Is it possible that two well-known Christian musicians will be performing as part of the **Bruce Springsteen** and **Stevie Wonder** touring bands this summer?

## Classical KEEPING SCORE



by Is Horowitz

WHAT PRICE LASERDISC? As a seasoned marketing infighter, Sony Classical VP/GM **Harold Fein** must have known his label's decision to slash the price of laserdisc by 33%-46% (Billboard, May 16) would exercise his competitors.

The new Sony price structure, slated to become effective in July, will reduce de facto laserdisc list prices for single and doubled-sided discs to \$24.98 and \$29.98, respectively, for all but **Herbert von Karajan** titles. That's roughly \$5 below the prices of equivalent product marketed by other classical majors.

The Sony move is "ill-advised," comments PolyGram Classical & Jazz president **David Weyner**. He cites the high cost of laserdisc production and duplication, and a market still hampered by skimpy hardware penetration.

Weyner suggests that Sony may have taken the pricing steps out of frustration with slow sales patterns. Sony's laserdisc prices have been some \$5 higher than their competition.

**Kevin Copps**, VP/GM of Elektra International Classics, makes a similar point, but puts it somewhat more bluntly. Sony's move "makes perfect sense for them," he says. "They're now in the race. Before, they were stuck in the starting gate."

While price has an influence on buying decisions, Weyner and Copps agree that it is not yet the determining factor in laserdisc sales. At this stage, demand is driven more by artist and program, they believe, a point underscored by **Guenter Hensler**, president of BMG

Classics.

Still, all three express some concern with public reaction to the Sony price move. What's the message to the consumer?, they ask.

In any case, none expects to follow Sony's lead, at least for the time being. As Weyner puts it: As for PolyGram, "we don't intend to make any rash copycat moves."

MUSICAL COMEDY: When Gurtman & Murtha Associates first sought a marketing formula for the "Best Of **Victor Borge**" videocassette, they approached retail specialists. But none seemed very interested, or offered a proposal that made financial sense, says **Bernard Gurtman**, president of the firm that has managed the Danish comic for the past 17 years.

So they took the direct-response route, first via magazines and later television, forming a separate video marketing firm, along with specialist **Neil Zelnick**, to handle Borge product.

Last week, little more than a year after putting the video out, they presented Borge with a platinum video, marking sales of a reported 1.2 million cassettes, not a single one through a retailer.

Now dealers are very interested, says Gurtman, who expects to announce a retailing formula shortly.

G&M also has other Borge videos ready and in process. A "Birthday Gala" program, first aired over PBS, has now sold 200,000 copies in direct-marketing. And upcoming this summer is the first of a series of Borge children's videos based on stories by another great Dane, **Hans Christian Andersen**.

At 83, Borge still gives some 125 performances a year.

PASSING NOTES: Violinist **Sarah Chang** and cellist **Bion Tsang** are this year's recipients of the prestigious **Avery Fisher Career Grants**. The awards come as Chang's first CD, a recital album, is being readied for August release by **Angel/EMI**. She's 11 years old.

## Artists &amp; Music

In the  
SPIRIT

by Lisa Collins

CHICAGO PROBABLY won't have much competition as it bills itself as the home of the world's largest outdoor gospel festival, June 13-14 in Grant Park. The eighth annual Chicago Gospel Festival will feature the Sounds Of Blackness, Take 6, John P. Kee & the New Life Community Choir, Albertina Walker, Walt Whitman & the Soul Children Of Chicago, the Rev. Milton Brunson & the Thompson Community Choir, Mom & Pop Winans, the Rev. Timothy Wright with the Chicago Interdenominational Mass Choir, and the Soul Stirrers.

The mammoth two-day event is expected to draw about 100,000 people and will feature a special tribute to Robert Anderson. Anderson was best-known for his work with the Caravans and the Roberta Martin Singers.

The Chicago Gospel Festival is one of five free outdoor music events sponsored by the city and is coordinated by the Mayor's Office of Special Events. Production costs of more than \$270,000 are raised through corporate sponsorships. The theme will be "Together Chicago Sings Gospel."

Actually, Chicago is going to be singing gospel all summer long as the Gospel Workshop of America expects its largest convention ever in August.

And the Inspirational Artists and Music Marketing Seminar will be held July 18 in the Windy City as well. IAMMS organizers say they are fielding an overwhelming number of calls from around the country regarding this year's seminar. The conference is an all-day affair on the ins and outs of marketing in the gospel music industry.

Participants at the IAMMS seminar include Chris Squires (WDAS Philadelphia) and representatives from Warner Alliance, Sparrow, Tyscott, and Sweet Rain Records. Also on hand will be Theresa Hairston, formerly

with the Benson Co. (Hairston left Benson to devote herself to the gospel magazine Score.) Sandra and Andrae Crouch are slated to perform. For more information, contact Tracy Peterson of I AM Records.

Speaking of Sandra Crouch, she completed her latest live recording last week in Los Angeles. "With All My Heart" is due Aug. 13 and will be her first release through Sparrow Records.

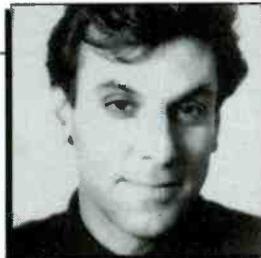
**SHIRLEY CAESAR** and members of the Winans (Ronald, BeBe, Pops, Daniel, and Carvin) joined in a tribute to the Dixie Hummingbirds at the second annual "Celebrate The Soul Of American Music" show. The Hummingbirds, now in their 64th year, were among those honored at the tribute to African-Americans, which will be broadcast via syndication sometime in June.

The Hummingbirds are also set to be honored at the second annual IAAAM '92 Celebration, June 11-14 at Philadelphia's Wyndham Franklin Plaza Hotel. The celebration will culminate on the 14th with a special tribute to the entire Winans family.

**THE GOSPEL MUSICIANS** Committee of New York's Local 802 (American Federation of Musicians) is hosting a "Gospel Spotlight" Saturday (30) at its new headquarters in New York. Twelve local acts will perform. The spotlights have been designed to showcase gospel talent for the growing number of churches and businesses seeking gospel talent in the New York area.

And finally, Take 6's "Where Do The Children Play?" Music and Arts Camp has been rescheduled for July 21-31. The camp, originally planned for last year, will be held at the Indian Creek Youth Camp in Liberty, N.Y. Thirty-nine students, referred by teachers for "significantly beating the odds," were re-invited. The participating junior high school students have all expressed a desire to further develop skills within a chosen field in the arts.

Meanwhile, Take 6 is at work on its next album, currently set for a fall release. The project will include vocals from Stevie Wonder and Queen Latifah.

Jazz  
BLUE  
NOTES

by Jeff Levenson

**ED McMAHON'S GOT** nothing on the folks from Hennessy. The spirits company, operating on behalf of its celebrated cognac brand, organized a star search the last few months seeking the best jazz talent from four locales—New York, Washington, D.C., Chicago, and Detroit. (Yours truly was one of the New York judges.) Smartly, Hennessy engaged the help of four radio stations: WBGO (New York), WJZE (Washington), WNUA (Chicago), and WJZZ (Detroit). In each case, the stations served as regional co-sponsors.

The actual search went like this: Entrants from each city submitted tapes, which were reviewed by the local judges, who ultimately narrowed the field to three finalists, who were then invited to perform before a live audience. Easy. (Not from where I was sitting. You try listening to 75 subjective concepts regarding the category "jazz"—arguably the most ambiguous term among all music divisions—then come up with a fair and reasonable standard for evaluating them comparatively. And by the way: Where were the vocalists? Out of New York's 75 tapes, precisely three were submitted by singers.)

The winners' share? A cool \$10,000 each, pulled down by the following: The Scott Wendholt/Steve Armour Quintet (New York); the Bill Harris Trio (Washington); the Ken Chaney Xperience (Chicago); and Gwen Laster featuring Larry Fratangelo (Detroit).

As if to prove there's a payoff beyond dollars, the runner-up from Chicago, Straight Ahead, a five-woman ag-

gregate featuring violins, flute, keyboards, and voice, was signed by Atlantic. The group's debut, "Look Straight Ahead," is already out, and it's a good one. Produced by Lenny White, it mixes R&B and Motor City soul (the group originally hails from Detroit) with swinging jazz elements both traditional and contemporary. Jazz radio (including, I'm certain, the stations mentioned above) should like the sound.

According to the jazz search folks, other cities are being considered for future competitions.

**MORE FRIENDLY SKIES:** A few weeks back we reported that Concord negotiated a deal with United Airlines, to secure an in-flight audio channel for its Maybeck Recital Hall artists. Musical skies, to be sure. Festival Productions has inked a similar deal, but with Continental. Throughout July and August, all Continental flights will carry a 90-minute program titled "The Best Of The Fests," featuring an array of artists who are scheduled to perform at this year's JVC jazz events: the Modern Jazz Quartet, Tony Williams, Bela Fleck, Maceo Parker, and Dr. John, among them. The program will also include festival info and a trivia quiz. The grand prize will be a trip to one of JVC's European blowouts next year.

**STUFF:** TropicJazz, Ralph Mercado's new label dedicated to Latin jazz, is about to release its inaugural album. The artist is Humberto Ramirez, a trumpeter from Puerto Rico. Guests on the project include Dave Valentin, Alex Acuna, and David Sanchez . . . Trumpeter Harry "Sweets" Edison, who is steadily (and quite musically) working his way up to octogenarian status, will be honored by the city of Los Angeles Aug. 2. Why? For significant contributions to the history and development of the art, of course . . . Literary agent Bob Rolontz placed a new book on Woody Herman and his Thundering Herds with Schirmer Books. It is authored by Bill Glancy and will be out sometime next year.

## Top Gospel Albums™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.	
			ARTIST	TITLE
			LABEL & NUMBER/DISTRIBUTING LABEL	
			★★ NO. 1 ★★	
1	1	11	REV. MILTON BRUNSON & THE THOMPSON COMMUNITY SINGERS WORD 48784*/EPIC	MY MIND IS MADE UP 5 weeks at No. 1
2	3	33	MISSISSIPPI MASS CHOIR MALACO 6008	GOD GETS THE GLORY
3	2	21	SHIRLEY CAESAR WORD 48785*/EPIC	HE'S WORKING IT OUT FOR YOU
4	5	11	THOMAS WHITFIELD BENSON 2841*	ALIVE & SATISFIED
5	4	21	REV. T. WRIGHT/CHICAGO INTERDENOMINATIONAL MASS CHOIR SAVOY 14804/MALACO	I'M GLAD ABOUT IT
6	6	51	DOROTHY NORWOOD/N. CALIFORNIA G.M.W.A. MASS CHOIR MALACO 4450	LIVE
7	7	45	BEBE & CECE WINANS SPARROW 1257*	DIFFERENT LIFESTYLES
8	8	45	SHUN PACE RHODES SAVOY 14807*/MALACO	HE LIVES
9	9	59	NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE TYSCOT 1401/SPECTRA	WASH ME
10	32	3	L.A. MASS CHOIR LIGHT 73055*/SPECTRA	COME AS YOU ARE
11	11	41	YOLANDA ADAMS TRIBUTE 790113/SPECTRA	THROUGH THE STORM
12	16	13	NICHOLAS WORD 48786*/EPIC	BACK TO BASICS
13	10	37	REV. J. CLEVELAND/L.A. GOSPEL MESSENGERS SAVOY 7103/MALACO	REV. J. CLEVELAND/L.A. GOSPEL MESSENGERS
14	15	25	THE EVEREADYS GREAT JOY 4750*	A MESSAGE FOR YOU
15	12	19	V.I.P. MUSIC & ARTS SEMINAR MASS CHOIR TYSCOT 40195/SPECTRA	VICTORY IN PRAISE
16	13	35	HELEN BAYLOR WORD 48781*/EPIC	LOOK A LITTLE CLOSER
17	NEW ▶		REV. JAMES MOORE MALACO 6009	LIVE IN DETROIT
18	14	17	RON WINANS, FAMILY & FRIENDS CHOIR SELAH 7507*/SPARROW	FAMILY AND FRIENDS CHOIR VOL. 3
19	NEW ▶		THE WEST ANGELES C.O.G.I.C SPARROW 1319*	SAINTS IN PRAISE VOL.III
20	19	5	WILLIE BANKS MALACO 4449	THE LEGEND LIVES ON
21	18	39	WALT WHITMAN & THE SOUL CHILDREN OF CHICAGO I AM 74014*	LIVE & BLESSED
22	NEW ▶		HEZEKIAL WALKER BENSON 8535*/A&M	FOCUS ON GLORY
23	17	21	VARIOUS ARTISTS CGI 8530/A&M	A TRIBUTE TO JAMES CLEVELAND VOL. 1
24	23	5	DONNIE HARPER/NEW JERSEY MASS CHOIR TRIBUTE 1160*/SPECTRA	HOPE OF THE WORLD
25	33	5	WAR ON SIN LIGHT 73077*/SPECTRA	THIS IS GOSPEL
26	22	3	REV. LAWRENCE THOMISON & THE MUSIC MASS CHOIR NEW HAVEN 20014*	NEVER LET GO OF HIS HAND
27	26	31	CHICAGO MASS CHOIR LIGHT 75073*/SPECTRA	CALL HIM UP
28	21	45	THE WILLIAMS BROTHERS BLACKBERRY 2203301012/SPECTRA	THIS IS YOUR NIGHT
29	25	11	ADORATION 'N' PRAYZE TM 1007*/SPECTRA	TIME IS RUNNING OUT
30	37	3	WILLIE NEAL JOHNSON & THE NEW KEYNOTES MALACO 6010	THE COUNTRY BOY GOES HOME
31	20	5	JOHN P. KEE TYSCOT 9115*/SPECTRA	CHURCHIN' WITH THE TYSCOT ARTISTS
32	29	87	TRAMAIN HAWKINS SPARROW 1246	LIVE
33	27	17	REV. BENJAMIN CONE, JR./MISSISSIPPI MASS CHOIR MALACO 4452*	HAMMERTIME (J.C.)
34	31	27	COMMISSIONED BENSON 2808*	NUMBER 7
35	34	5	AL GREEN WORD 48860*/EPIC	LOVE IS REALITY
36	28	7	ALBERTINA WALKER BENSON 8532*/A&M	LIVE
37	24	71	REV. E. DAVIS, JR./WILMINGTON MASS CHOIR FEAT. REV. D. COLEY ATLANTA INTERNATIONAL 10162	HE'S PREPARING ME
38	30	9	THE BRIGHT STAR MALE CHORUS SAVOY 4808/MALACO	HE WILL ANSWER PRAYER
39	40	5	REV. WILLIAM ABNEY BETHEL PENTECOSTAL CHOIR TM 1004*	LORD USE ME
40	38	3	INDIANA STATE MASS CHOIR TYSCOT 4027*/SPECTRA	OH, COME LET US SING

● 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.

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## MUSIC OF THE MAORI: NEW ZEALAND MUSICIANS MELD MODERN GENRES WITH INDIGENOUS CHANTS TO CREATE UNIQUE SOUND

(Continued from page 1)

lated the sounds of the wider world and adopted them as their own. The first New Zealand rock'n'roll star was Johnny Cooper—"the Maori Cowboy"—who reluctantly abandoned his love of country music in 1955 and recorded a version of Bill Haley's "Rock Around The Clock." Since then, soul, country, rock, reggae, rap, and hip-hop have all been adopted—and more recently adapted—by Maori with characteristic skill and success.

While artists in the legendary Maori show bands of the postwar period (large touring units that were breeding grounds for solo talents) borrowed heavily, what has become noticeable in the past two decades is how Maori have emerged with distinctive voices and styles in their adopted musics.

Just as there was a unique Polynesian sound to the indigenous reggae of the late '70s and early '80s—slower grooves awash with Pasifika guitars—today rap crews create their own music and deal with issues pertinent to the streets, suburbs, and cities where Maori are over-represented in unemployment and crime statistics.

### PAST IN PRESENT

Inevitably, the present is molded by the past, and Maori have assimilated their traditional chants and their language (Te Reo) into their music. Unlike the aboriginal artists of Australia, who are only now making inroads into the charts and public consciousness, Maori have always been accorded respect and have achieved consistent successes with concerts and recordings.

"The Maori sense of melody was legendary long before the advent of recorded music," wrote John Dix in his recent "Stranded In Paradise," a history of New Zealand rock'n'roll. "Maori concert parties first ventured to Britain during Queen Victoria's reign, and no visit to New Zealand was complete without experiencing a Maori chorale in full voice."

But entertainment was more important than innovation for Maori, a people who emphasize the collective in their culture. For Maori, the cabaret circuit was more enticing than the creation of original music.

Sir Howard Morrison, Prince Tui Teka, the late Billy T. James, and others all appealed to New Zealanders with their characteristic humor and repertoire of popular Maori and European songs.

As ex-Split Enz/Crowded House member Tim Finn recalls of his childhood in small-town New Zealand, it was Maori singers who adopted soul music in the '60s and brought the sounds of Motown to local halls and television screens.

According to Dix, however, the change from entertainment to innovation within Maori consciousness can be attributed to guitarist Billy T.K. (Billy Tekahika), whose Hendrix-influenced playing with the Hu-

*"The Maori sense of melody was legendary long before the advent of recorded music"*

man Instinct in the late '60s won a following as far afield as Germany and England.

Today, T.K. effortlessly incorporates traditional chants and percussion into his music and, while the fashion for his kiss-the-sky guitar playing may have passed, he remains a formidable figure living out his vision of a truly unique Maori music in Aotearoa.

### REGGAE SPIRIT

Among foreign artists, Bob Marley was—and still is—revered by many Maori for his rebel stance and his "get up, stand up" attitude, which appealed to a minority people struggling to retain their pride and history in a land now overwhelmingly dominated by *pakeha* (non-Maori).

Following Marley's 1979 tour of New Zealand, a Maori reggae band called Herbs emerged with an impressive debut EP, "What's Be Happen," in mid-1981. Blending Maori street perspectives with subtle, slow reggae grooves, the band cracked the charts and endeared itself to New Zealanders with the cheekily titled "French Letter." The lyrics of that song questioned the French nuclear testing program in the Pacific, an issue about which nuclear-free New Zealanders feel deeply.

As banner-carriers for local reggae and as the support act on local tours by Neil Young, Stevie Wonder, and others, Herbs became the preeminent reggae band in the country. Their

trademark Pacific sound was captured on their "Light Of The Pacific" EP (1983) and "Long Ago" album (1984). The band toured extensively throughout the Pacific basin, Papua New Guinea, and French Caledonia, and picked up numerous awards. They were always more influential than their sometimes modest record sales indicated. Taj Mahal covered two of their songs, for example, and old friend Joe Walsh produced their most recent—and inevitably more rock-oriented—"Homegrown" album.

Following Herbs were a number of Polynesian reggae bands, many from the capital city, Wellington, and most more strident in their political rhetoric. Many sang in Maori and consequently were denied commercial radio airplay.

Dread Beat and Aotearoa both released impressive albums in the mid-'80s, and Aotearoa singer/songwriter Ngahiwi Apanui's solo outing in 1989, "Te Hono Ki Te Kainaga"/"The Link With The Homeland," was an ambitious and largely successful attempt at blending traditional Maori instruments like the *koauau* (bone flute) and *purehewa* (bull roarer) within the rock context.

### FEW NATIVE INSTRUMENTS

If there has been a major limiting factor in Maori music crossing over into pop and rock culture, it has been the paucity of traditional instruments to draw upon. The traditional Maori vocal music is the chant, and, aside from the few instruments Apanui utilized so effectively, there are few others to incorporate.

Dalvanus Prime, the mover behind the enormously successful Patea Maori Club and a graduate of the old school of show-band entertainers, solved that in a daring way with the group's No. 1 single "Poi E" in 1984. Tuning in to the growing trend of rap and street beat, Prime used the rhythmic pulse of the swung *poi* (a small ball of flax attached to a string and hit against the hand) as the percussive bed for the song, which featured a melodic, rocking choir.

Singing almost exclusively in Maori, the group's music—as well as Prime's physical girth and equal proportion of humor—appealed to New Zealanders of all cultures.

### MILITANT RAPPERS

Meanwhile, the more militant rap and hip-hop Maori sounds were coming through, most often from the

tougher streets on South Auckland and, in one notable example, the suburb of Upper Hutt north of Wellington.

The Upper Hutt Posse burst onto the scene in the late '80s with "E Tu," a stand-tall rap attack that made up for what it lacked in production quality with the sheer force of its attitude and anger.

In Dean Hapeta, the Upper Hutt Posse had a fiery, confrontational figure; but his comments on racism, often widely misconstrued, were seen to be reinforced when the group was invited to Chicago by Black Muslims and Hapeta met his political mentor, Louis Farrakhan.

The controversy surrounding them tended to obscure the innovative quality of their blend of hardcore rap and Maori music, which also incorporated the slower Pacific reggae groove. Their 1990 album, "Against The Flow," showed a group full of potential if given the opportunity to develop outside the political storm they sometimes created.

Commercial radio ignored the Posse much as it had done with Herbs, Patea Maori, and other indigenous groups in their earlier days. Although Maori is an official language of New Zealand, songs sung in it rarely reach the airwaves. This fact prompted the leader of Moana & the Moahunters to comment at the recent New Zealand Music Awards that few in the audience could have heard all three finalists for Maori record of the year (Moana & the Moahunters, who supported the Neville Brothers on

their last New Zealand tour, won the award with their single "AEIOU," and Moahunter Teremoana Rapley was most promising female vocalist).

"The media is racist," said the outspoken Moana, enunciating a view shared by many of his contemporaries.

### MAORI RADIO IGNORES RAP

The Maori radio station in Auckland, Radio Aotearoa, has also proved a disappointment for younger artists. Its programming still favors the mainstream record industry, and it plays Elvis Presley ballads in an attempt to appeal to the older demographic. Rap and reggae artists remain shut out of their own station, which fuels and inspires them all the more.

Yet Maori artists penetrate all levels of the New Zealand music industry: Popular singers like Merenia have a continued high profile; the rap crews like Semi MCs and ex-Herbs singer Willie Hona command loyal followings; and members of the Rastafarian group Twelve Tribes Of Israel are generating deep-groove reggae with a distinctive Maori flavor.

That ethnic appeal is underlined by the increasing trend toward singing in Maori, a melodic language of beautifully modulated vowels and soft, sibilant consonants. Combining their native tongue with a natural gift for melody and powerful, chantlike choruses, the Maori in New Zealand are continuing to create a body of music unlike any other.



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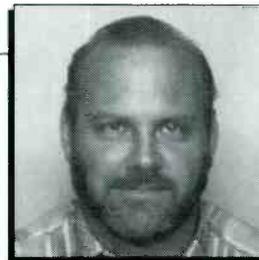
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# Top Latin Albums

	THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.		
				ARTIST	TITLE	LABEL & NUMBER/DISTRIBUTING LABEL
	1	1	25	LUIS MIGUEL	ROMANCE	WEA LATINA 75805
	2	2	17	ALVARO TORRES	NADA SE COMPARA...	CAPITOL-EMI LATIN 42537
	3	4	27	MAGNETO	MAGNETO	SONY 80670
	4	3	57	PANDORA	CON AMOR ETERNO	CAPITOL-EMI LATIN 42451
	5	6	11	LOS BUKIS	QUIEREME	FONOVISA 9040
	6	7	49	RICARDO MONTANER	ULTIMO LUGAR	TH-RODVEN 2864
	7	5	13	RICKY MARTIN	RICKY MARTIN	SONY 80695
	8	21	3	JULIAN	VUELA MI IMAGINACION	WEA LATINA 75878-4
	9	—	1	YOLANDITA MONGE	CARA DE ANGEL	WEA LATINA 77467
	10	10	5	PALOMA SAN BASILIO	DE MIL AMORES	CAPITOL-EMI LATIN 42677
POP	11	9	45	GLORIA TREVI	TU ANGEL DE LA GUARDA	ARIOLA 3087/BMG
	12	8	17	P. SAN BASILIO/P. DOMINGO	POR FIN JUNTOS	CAPITOL-EMI LATIN 42624
	13	13	29	CAMILO SESTO	A LA VOLUNTAD DEL CIELO	ARIOLA 3196/BMG
	14	19	43	VIKKI CARR	COSAS DEL AMOR	SONY 80635
	15	15	3	ALEJANDRO JAEN	MAS DE MIL VIDAS	PRODISCOS 103
	16	—	1	PANDORA	ILEGAL	CAPITOL-EMI LATIN 42686
	17	14	9	JOSE LUIS RODRIGUEZ	PIEL DE HOMBRE	SONY 80746
	18	11	25	LOURDES ROBLES	DEFINITIVAMENTE	SONY 80693
	19	17	21	ROBERTO CARLOS	SUPER HEROE	DISCOS INTERNATIONAL 80696/SONY
	20	16	19	LUIS ANGEL	DEL CORAZON DEL HOMBRE	DISCOS INT'L 80678/SONY
	21	24	79	ANA GABRIEL	EN VIVO	SONY 89303
	22	20	41	GARIBALDI	QUE TE LA PONGO	TH-RODVEN 2792
	23	—	53	RAUL DI BLASIO	BARROCO	ARIOLA 3107/BMG
	24	—	1	LISA LOPEZ	UNICA	DISCOS INTERNATIONAL 80618/SONY
	25	25	11	JOSE LUIS RODRIGUEZ	EL PUMA EN RITMO	DISCOS INT'L 80711/SONY
TROPICAL/SALSA	1	1	29	GILBERTO SANTA ROSA	PERSPECTIVA	DISCOS INTERNATIONAL 80689/SONY
	2	2	13	SOUNDTRACK	THE MAMBO KINGS	ELEKTRA 961240
	3	5	15	TITO ROJAS	TITO ROJAS	M.P.I. 6061
	4	10	9	DOMINGO QUINONES	PINTANDO LUNA	SONERO 80738/SONY
	5	6	23	ALEX D'CASTRO	SOLO	TH-RODVEN 2883
	6	3	15	LUIS ENRIQUE	UNA HISTORIA DIFERENTE	SONY 80710
	7	8	7	LALO RODRIGUEZ	DE VUELTA EN LA TRAMPA	CAPITOL-EMI LATIN 42478
	8	4	35	EDDIE SANTIAGO	SOY EL MISMO	CAPITOL-EMI LATIN 42296
	9	7	11	LIMITE 21	YO TE SEGUIRE QUERIENDO	M.P.I. 6047
	10	11	25	LOS SABROSOS DEL MERENGUE	SIETE VECES MAS...	M.P.I. 6059
	11	9	5	ZONA ROJA	ORQUESTA ZONA ROJA	CANDELA 001
	12	13	5	ANGELA CARRASCO	PIEL CANELA	CAPITOL-EMI LATIN 42591
	13	17	73	JUAN LUIS GUERRA Y 4.40	BACHATA ROSA	KAREN 109/BMG
	14	12	11	ALEX BUENO	COMO NADIE	J&N 1991/J&N
	15	19	5	GRUPO NICHE	LLEGANDO AL 100%	DISCOS INTERNATIONAL 80712/SONY
	16	14	10	LA BANDA SHOW	100% LATINO	RTP 80722/SONY
	17	16	9	JOHNNY RIVERA	ENCUENDRO CASUAL	SONY 80727
	18	—	39	TONY VEGA	UNO MISMO	RMM 80641/SONY
	19	20	31	TITO PUENTE	THE MAMBO KING 100TH LP	RMM 80680/SONY
	20	23	22	MILLY Y LOS VECINOS	FLYING SOLO	VQ 1991
	21	18	3	EDGAR JOEL Y SU ORQUESTA	EN EL TOPE	RTP 80729/SONY
	22	—	1	COCOBAND	LOS COCOTUCES PERO CON COCO	KUBANEY 304
	23	—	1	JOHNNY VENTURA	35 ANIVERSARIO CON SUS...	SONY 80733
	24	15	34	EL GENERAL	MUEVELO CON	NEW CREATIONS 3190/BMG
	25	—	23	DAVID PABON	RENACIMIENTO	TH-RODVEN 2790
REGIONAL MEXICAN	1	1	33	LA MAFIA	ESTAS TOCANDO FUEGO	DISCOS INTERNATIONAL 80660/SONY
	2	2	29	BRONCO	SALVAJE Y TIERNO	FONOVISA 3106
	3	5	41	ANA GABRIEL	MI MEXICO	SONY 80605
	4	4	15	LOS TEMERARIOS	MI VIDA ERES TU	AFG SIGMA 3002
	5	3	31	MAZZ	MAZZ LIVE-UNA NOCHE JUNTOS	CAPITOL-EMI LATIN 42549
	6	8	11	INDUSTRIA DEL AMOR	PARA TI	UNICO 9037/FONOVISA
	7	7	35	LOS ACUARIO	LA HIELERA	MAR INT'L 291
	8	6	21	LINDA RONSTADT	MAS CANCIONES	ELEKTRA 2-61239
	9	10	13	BANDA MOVIL	LA UNICA	FONOVISA 9033
	10	9	31	YNDIO	ROMANTICAMENTE	CAPITOL-EMI LATIN 42564
	11	12	17	ROCIO BANQUELLS	A MI VIEJO	CAPITOL-EMI LATIN 42620
	12	13	13	EMILIO NAVAIRA	UN Sung HIGHWAYS	CAPITOL-EMI LATIN 42626
	13	18	3	LOS TIGRES DEL NORTE	CON SENTIMIENTO Y SABOR	FONOVISA 9044
	14	17	33	LOS CAMINANTES	DOS CARTAS Y UNA FLOR	LUNA 1215
	15	20	77	SELENA Y LOS DINOS	VEN CONMIGO	CAPITOL-EMI LATIN 42359
	16	14	11	LA SOMBRA	INTOCABLE	FONOVISA 3021
	17	15	3	LOS CARDENALES DE NUEVO LEON	CARDENALES...	FONOVISA 9035
	18	—	1	BANDA VALLARTA SHOW	TE VES BIEN BUENA	FONOVISA 5146
	19	24	7	LOS ACUARIO	LAS MISMAS PIEDRAS	MAR INT'L 304
	20	—	1	LOS YONICS	VOLVERE A CONQUISTARTE	FONOVISA 9047
	21	—	3	ANTONIO AGUILAR	CON TAMBORA	MUSART 2056
	22	21	29	JUAN VALENTIN	CUANDO LOS HOMBRES...	CAPITOL-EMI LATIN 1555
	23	19	41	V. FERNANDEZ/R. AYALA	ARRIBA EL NORTE...	SONY 80628
	24	11	13	GRUPO VENNUS	Y SI TE QUIERO	MAR INT'L 271
	25	16	5	LUCERO	LUCERO DE MEXICO	FONOVISA 9039

# Artists & Music

## Latin Notas



by John Lannert

**C**ONFERENCE AFTERTHOUGHTS: First of all, many warm thanks to the moderators, panelists, speakers, and industry professionals for making Billboard's third annual Latin Music Conference the best-attended confab ever. The alternative product promotion panel—masterfully helmed by Carol Cooper, senior VP of A&R, **Soho Sound**—was particularly enlightening regarding the percolating Latin club scene. Additional thanks goes out to **Tony Parodi** for his invaluable technical assistance during the conference showcases. Finally, *muchisimas gracias* to **Angela Rodriguez**, **Melissa Subatch**, and **Gene Smith** for tying together the loose ends.

The crossover-based conference generated positive developments for Billboard's coverage of the Hispanic music scene. Beginning with the June 6 issue, Hispanic radio activities will be covered in the Vox Jox section and weekly reviews will be featured on Billboard's Album Reviews page. In addition, this column's space will be increased.

Billboard's chart panel—moderated by director of charts **Michael Ellis**—certainly drew animated interest from various record label executives who questioned the accuracy of Billboard's biweekly retail chart, the Top Latin Albums list.

Ellis noted that the accuracy of Billboard's charts depends on the integrity of the reporters, who often are

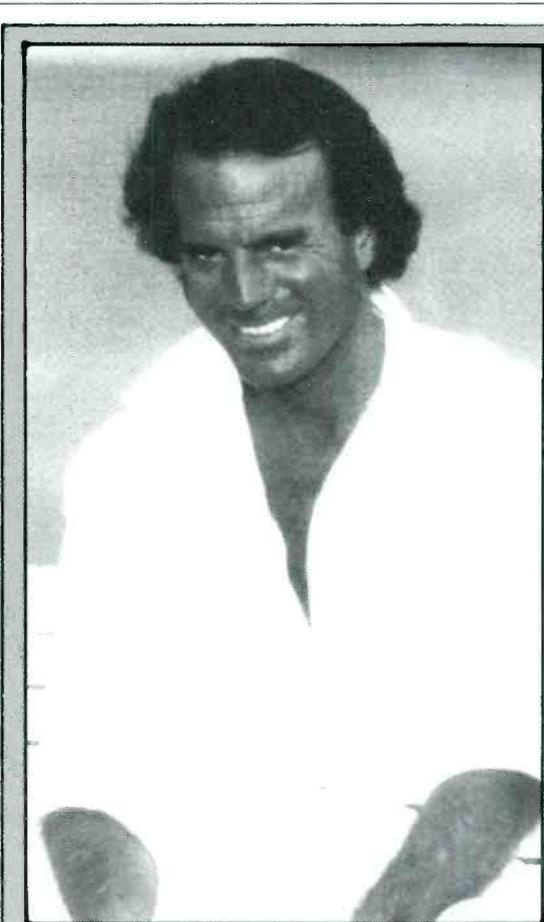
pressured by record companies and independent promoters to report their single and album titles. No label honchos cared to comment on that prickly point.

In short, the accuracy of Billboard's charts can be negatively impacted by promotional heat put on Billboard's reporters by the record companies. Regrettably, some retail reporters have dropped out of the panel altogether, citing the record companies as the overaggressive culprits.

But help is on the way for the retail chart. In 1993, SoundScan will begin signing up computerized Hispanic retailers who eventually will comprise part of Billboard's retail panel. Interestingly, in Billboard's May 16 issue, **Capitol/EMI Latin** acts **Emilio Navaira** and **Mazz** became the first Hispanic artists to appear in the Regional Roundup chart in Billboard's Popular Uprisings section. They were No. 7 and No. 9, respectively, in the South Central region.

As for the conference showcases, there was a major buzz generated from the heated sets delivered by **Sony Discos' Lisa Lopez**, **Capitol/EMI Latin's Selena**, and **SBK's Jon Secada**. A thunderous high-five also goes out to **RMM's Yolanda Duke**, who made the most out of a bare-bones track set.

**C**HART NOTES: **SBK's Jon Secada** pulled an ultrarare chart triple in the May 23 issue by becoming the first act this year to chart in the top 40 on the Hot Latin Tracks, Hot 100, and Hot Adult Contemporary lists with "Just Another Day"/"Otra Dia Mas Sin Verte." **Epic's Gloria Estefan** accomplished a similar feat in 1991 with "Coming Out Of The Dark"/"Desde La Oscuridad." Incidentally, Secada co-wrote that track with Emilio and Gloria Estefan, who, coincidentally, has notched another HLT hit on **Sony** titled "Hasta Amarte."



## Julio Iglesias Calor

"Calor" (Warmth), the perfect title for Julio Iglesias' new Spanish album. "Calor" is a musical journey through the Latin world, from Gardel to Mecano, from "The Land of Fire" in Argentina to "The Pyrenees" in Spain.

About "Calor", Julio says, "It is a simple album, like a stray dog that wanders the street and approaches all those he passes. An album full of warmth and illusion. I feel as if I were 20 years old again and just beginning to sing". As in all his recordings, in "Calor", Julio's interest, enthusiasm and mysticism are evident since they are the mechanism of his everyday life. Each musical note, each word, each syllable has been flavored with great care and futuristic technique to make the album a masterpiece to be loved by all.

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# Music Video

ARTISTS & MUSIC

## BET Saluting Black Music Month Each Of Its Shows Will Take Different Slant

■ BY MELINDA NEWMAN

NEW YORK—In celebration of Black Music Month, BET has planned a full slate of activities in June to salute pioneering and influential black artists.

Each of the channel's music video programs will fete the month in a different way.

"We're doing more this year than we've ever done in the past," says Lydia Cole, BET's director of music programming. "We'd always felt there was a need to do more in the past, but had not had the lead time." This year,

*We're doing more  
this year than  
we've ever done  
in the past'*

she says she started working on it months ahead of time, and every week would solicit ideas from the music department staff.

On "Rap City," a weeklong tribute to rap's pioneers will air. Scheduled to be honored are Gil Scott-Heron, the Last Poets, Kool Herc, Afrika Bambaataa, and Grandmaster Flash. Each show that week will open with an interview with one of those artists. Videos played during that day's program will feature the highlighted artist or clips by someone the act has influenced, according to Cole. The exact week the salute will air is still being determined.

"Video LP" will air a series called "The Making Of Black Music," which will focus on people behind the scenes.

Guests scheduled to appear include record producer Dallas Austin, June 8; DJ Donnie Simpson, June 9; video director Lionel Martin, June 10; and Warner Bros. record executive Benny Medina, June 11.

"Video Soul" will air more than 20 vignettes spotlighting artists and institutions of black music. Among those tentatively scheduled to be honored are Prince, Michael Jackson, Quincy Jones, Earth, Wind & Fire; Ray Charles; and Diana Ross. Vignettes will also be devoted to the Apollo Theater and Hitsville USA. "We're acquiring a lot of new material for the vignettes," says Cole. "We're getting licenses to air some historical footage and have put a lot of research into the packages."

BET is also planning a week that will feature major artists who have influenced black music. James Brown has already agreed to appear, and other artists are expected to confirm shortly.

For "Midnight Love," which focuses on contemporary urban artists, Black Music Month will bring a salute to the greatest black music crooners, such as Will Downing and Luther Vandross.

Though the schedule is still being set, plans call for "Soft Notes" to highlight top black jazz artists.

Also tentatively scheduled is a salute to different musical genres during a week of "Video Vibrations." Among the formats to be highlighted are house, reggae, rap, and dance. Clips from artists within the appropriate music group will be played each day.

A universal logo will be used to promote all events. Additionally, the slogan "BET salutes Black Music Month on..." with the name of the upcoming show will tag highlights.

Other music networks will commemorate the month as well. VH-1 is still finalizing its schedule, but plans to insert applicable programming from its library where appropriate. However, a spokesperson says no new footage will be produced. Miami-based The Box will tag promos for urban and rap-oriented clips with a short salute. Additionally, MTV will present Black Music Month weekend, June 6-7. Top black artists will be highlighted via videos, interviews, and newscips. MTV also will focus on current musical trends, such as hip-hop.



**Dream Video.** Arc Angels complete their first video, "Living In A Dream," from their self-titled debut on DGC Records. Standing, from left, are group member Doyle Bramhall II, video director Tamra Davis, and Arc Angels Charlie Sexton and Tommy Shannon. Seated in back is band member Chris Layton.

# THE EYE



by Melinda Newman

**I WANT MY CMT:** Rumors have run rampant that Country Music Television plans to expand internationally. And while details are still extremely sketchy, Lloyd Werner, senior VP of sales and marketing for CMT parent Group W, confirmed that he would like to see CMT in international markets within 18 months. He made his remarks May 15 at a TNN/CMT luncheon during the Music Row Industry Summit in Nashville. Areas being investigated include the U.K., Scandinavia, South America, Australia, and the Pacific Rim.

After his brief comments, Werner told The Eye he'd like to see CMT carried on cable across Europe via Intelsat. Unlike MTV, no terrestrial or direct-to-home transmission would be used. While the signal would be uplinked from Nashville, the international CMT would differ from its domestic version. "It would be a different mix because the international community would need to know the history of country music," Werner says. He adds that he believes CMT can be "the locomotive" that helps country music spread to the rest of the world. "There's no money to be made in the short run. The money is to be made in making country the serious music business that it is here in other parts of the world." Group W has yet to announce any expansion plans officially.

**SPEAKING OF NASHVILLE:** The Music Row Industry Summit, held May 14-16, encompassed several video panels, some of which will be covered in depth here during upcoming weeks. But more important was the evidence that country music video is definitely on the upswing. CMT's above decree aside, look for more domestic outlets via Mike Ousley's new ventures (see story, this page). Additionally, Michael Harnett, president and producer of JBTV, announced that his company will launch a weekly country music video show in Chicago in June. The program will be sponsored by WUSN, the local country radio station. WNGM-TV34 in Athens, Ga., began broadcasting country music videos from 6 a.m. to 7 p.m. daily in January and is having great success with the request-driven format.

One story that kept getting mentioned is how important club video play has been in breaking Billy Ray Cyrus' "Achy Breaky Heart." Back in February, before the video went to television outlets or the single to radio, Mercury began a club promotion whereby video pool Wolfram Video supplied 30 of its clubs with the video and an accompanying instructional video on how to do the "Achy Breaky" dance. Contests were held at the participating clubs, with the winning venue getting a concert by Cyrus.

Now, other acts, such as Brooks & Dunn, are even doing club remixes of videos.

**SLOW AND STEADY WINS THE RACE:** Despite all the growth, the Nashville community remains much more skeptical of music video than its New York and Los Angeles counterparts. According to Billboard's May 23 Hot Country Singles & Tracks chart, only 35 of the 75 songs have a corresponding video. On the same week's Hot 100 Singles chart, 90 of the 100 positions are represented by a clip. Country video budgets, on average, are much lower than those for pop clips, and a video is by no means a given on every single.

During "The New Nashville: Playing The Record Game" panel, label executives debated various methods of breaking new artists. Roy Wunsch, president of Sony Records in Nashville, said "the jury is still out" on whether video has the ability to "expedite" an artist's career. Though such a suggestion may sound positively Neanderthal to New York or L.A., Wunsch also added his concern that the high cost of video prohibits the development of talent in some cases. "Video is so expensive," he said. "We have some very good talent that won't see the light of day because of the costs. It costs just as much to fail as it does to succeed."

Additionally, newcomer Hal Ketchum, who had a radio and video hit with "Smalltown Saturday Night," said he had no intention of making a video for every single. "There was something unique about that video," the Curb artist said. "A friend and I co-directed it and it really went hand-in-hand with the song." Although he feels the video helped stir renewed interest in the song when radio airplay began to wane, he said, "I certainly wouldn't do a video for every single I release. I believe in radio as a singular force."

While such caution by Wunsch, Ketchum, and others may seem like a vote of no-confidence, it may merely mean that Nashville will spare itself many of the video woes experienced by the coastal companies. As documented in Billboard over the last 18 months, many pop and urban video departments are thinking twice and often waiting longer to make clips. Also, marketing money is being allocated to other, often more appropriate sources, such as touring, instead of instantly being spent on a video. The truth is, that's the approach the country labels have always taken. There are perhaps a handful, if that many, of country acts that have built their careers solely on video because touring has always been a vital part of any country artist's marketing plan. Additionally, both Garth Brooks' "Ropin' The Wind" album and Wynonna Judd's "Wynonna" project hit the top of the charts without benefit of any video assistance. All of this does not indicate a lack of faith in video so much as a reluctance to look for an easy fix. Country music videos rarely get shunted aside by CMT or other outlets, simply because they aren't competing against dozens of others. Also, labels give extra thought to how and if the clip will propel the artist's career rather than merely bowing to pressure to fulfill a contractual obligation. Perhaps, Nashville has had the right idea all along.

## FMTV Producer Pulling Pop Shows, Taking Country Turn

NASHVILLE—Citing financial reasons, FMTV producer Mike Ousley is pulling his seven pop-oriented regional music video shows from the air July 1 and, instead, will concentrate on developing country music video programs.

FMTV produces pop shows that air in seven major markets across the U.S. Each show is linked with a radio station in that market and is hosted by a personality from that local radio station.

"I can't make any money doing it," says Ousley, who is based in Birmingham. "These shows air to a total audience of 12 million homes and I can't make any money."

Ousley will continue to produce two country music video shows for the Denver and Memphis markets, and will concentrate on developing shows in five more markets before the end of the year. According to Ousley, he has five country radio stations that are interested in participating in country music video shows; his task is to match them with local broadcast

television stations. Similar to how his existing shows work, after securing the television deal, Ousley will use TV crews to shoot each individual weekly show.

"Country is exploding," Ousley says, explaining his reason for the switch. "I don't see any ad dollars on the CHR end. 1989 and 1990 were very good for CHR, but during the first quarter of this year, my country shows were making six times what my pop shows are."

The television stations run the shows on a barter basis. Additionally, Ousley brings in corporations to sponsor the shows. For example, Coors underwrites both the Denver and Memphis programs.

Ousley confines himself to broadcast outlets—mainly the networks—because "you can't make any money on cable."

Ousley has been producing music video programs since 1983, when he debuted with the Birmingham-based "Tracks & Facts."

MELINDA NEWMAN

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ARTISTS & MUSIC

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30 Hours Weekly  
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**BREAKTHROUGH**  
\*Annie Lennox, Why

**ADDS**  
Tori Amos, Crucify  
Enya, Book Of Days  
Vanessa Williams, Just For Tonight

**ADDS**  
Vanessa Williams, Just For Tonight  
Shomari, If You Feel The Need  
Das EFX, They Want EFX  
Doug E. Fresh, Bustin' Out  
Good 2 Go, Never Satisfied

**ADDS**  
M. Stuart/T. Tritt, This One's...  
Billy Dean, Billy The Kid  
Stacy Dean Campbell, Rosalee  
Karla Taylor, Little By Little  
Michael White, Familiar Ground  
Sammy Kershaw, Yard Sale

**EXCLUSIVE**  
Black Crowes, Remedy  
Mariah Carey, I'll Be There (Unplugged)  
The Cure, Friday I'm In Love  
\*Def Leppard, Make Love Like A Man  
\*Metallica, Wherever I May Roam

**FIVE STAR VIDEO**  
Ephraim Lewis, I Can't Be Forever

**HEAVY**  
En Vogue, My Lovin'  
Kris Kross, Jump  
Keith Sweat, Why Me Baby?  
Lisa Stansfield, All Woman  
Tracie Spencer, Love Me  
Chaka Khan, Love You All My Lifetime  
Alyson Williams, You Can't...  
R. Kelly, Honey Love  
Meli'sa Morgan, Still In Love With You  
Gerald Levert, School Me  
Tevin Campbell, Goodbye  
Shanice, I'm Crying  
Michael Jackson, In The Closet  
Arrested Development, Tennessee  
Gary Brown, Don't Make Me...  
Aaron Hall, Don't Be Afraid  
Prince, Money Don't Matter 2 Night  
Kathy Sledge, Take Me Back  
Lionel Richie, Do It To Me  
Hammer, This Is The Way We Roll

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

**HEAVY**  
Genesis, Hold On My Heart  
Michael Jackson, In The Closet  
Vince Neil, You're Invited...  
Nirvana, Come As You Are  
Queen, Various Tracks  
Red Hot Chili Peppers, Under...  
Red Hot Chili Peppers, Give It Away  
Bruce Springsteen, Better Days  
U2, One (Vers II)  
Van Halen, Right Now

**HEAVY**  
Celine Dion, If You Asked Me  
En Vogue, My Lovin'  
Sophie B. Hawkins, Damn...  
Lionel Richie, Do It To Me  
Jon Secada, Just Another Day  
Bruce Springsteen, Better Days  
Wilson Phillips, You Won't See Me Cry

**HEAVY**  
En Vogue, My Lovin'  
Kris Kross, Jump  
Keith Sweat, Why Me Baby?  
Lisa Stansfield, All Woman  
Tracie Spencer, Love Me  
Chaka Khan, Love You All My Lifetime  
Alyson Williams, You Can't...  
R. Kelly, Honey Love  
Meli'sa Morgan, Still In Love With You  
Gerald Levert, School Me  
Tevin Campbell, Goodbye  
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Hammer, This Is The Way We Roll

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

**STRESS**  
Bryan Adams, Touch The Hand  
Arrested Development, Tennessee  
Tom Cochrane, Life Is A Highway  
En Vogue, My Lovin'  
Sophie B. Hawkins, Damn... (Vers II)  
Joe Public, Live And Learn  
John Mellencamp, Now More...  
Midnight Dii, Sometimes (Live)  
Mr. Big, Just Take My Heart  
Ozzy Osbourne, Road To Nowhere  
\*Shakespears Sister, Stay  
Sir Mix-A-Lot, Baby Got Back  
Slaughter, The Wild Life  
Sting/Eric Clapton, It's Probably Me  
Wilson Phillips, You Won't See Me Cry

**WHAT'S NEW**  
Tracy Chapman, Bang Bang Bang  
Garland Jeffries, The Answer  
k.d. Lang, Constant Craving  
Annie Lennox, Why  
Robert Palmer, Every Kind Of People  
John Public, Live And Learn  
Simply Red, For Your Babies  
Sting/Eric Clapton, It's Probably Me

**MEDIUM**  
Ho Frat Ho, Ho Frat Swing  
Shabba Ranks, Mr. Loverman  
Heavy D. & The Boyz, Don't Curse  
CeCe Peniston, Keep On Walkin'  
Damian Dame, Gotta Learn My Rhythm  
Soul II Soul, Joy  
By All Means, The Feeling I Get  
College Boyz, Victim Of The Ghetto  
Tracy Chapman, Bang Bang Bang  
Geoffrey Williams, It's Not A...

**MEDIUM**  
Travis Tritt, Bible Belt  
Dolly Parton, Straight Talk  
Deanna Cox, Texas Sidestep  
Lionel Cartwright, Family Tree  
Marie Osmond, True Love Never...  
Cleve Francis, You Do My Heart Good  
Dreamer, Thunder And Lightning  
Roger Springer, The Right One Left  
Wayne Newton, The Letter  
Hank Williams, Jr., Come On Over...  
Anne Murray, I Can See Arkansas  
Darryl & Don Ellis, Goodbye Highway  
Linda Davis, He Isn't My Affair...  
The Bellamy Brothers, Cowboy Beat  
Tim O'Brien, One Way Street  
Ronna Reeves, What If You're Wrong  
Special People, Fair Shake

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Pearl Jam, Even Flow  
Soundgarden, Rusty Cage  
XTC, The Ballad Of Peter Pumpkinhead

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**ACTIVE**  
\*Army Of Lovers, Crucified  
Arc Angels, Living In A Dream  
\*Lindsey Buckingham, Wrong  
The Charlatans UK, Weirde  
Concrete Blonde, Someday?  
Sass Jordan, Make You A Believer  
Live, Pain... (Vers II)  
\*Richard Marx, Take This Heart  
\*Midi, Maxi & Efti, Bad, Bad Boys  
Roxy Blue, Rob The Cradle  
ZZ Top, Viva Las Vegas

**ADDS**  
Africa Bambaataa, Planet Rock  
Arc Angels, Living In A Dream  
B Angie B, Class Act  
Boyz II Men, Sympin'  
Bronx Style Bob, Forbidden Love  
Dannii, Success  
Danny B, Life Can Be So Groovy  
Dead Milkmen, The Secret Of Life  
Detroit's Most Wanted, Money Is...  
Genesis, Behind The Lines  
Ghost Of An American... Honeychild  
House Of Pain, Jump Around  
KMFDM, Money  
Main Source, Fakin' The Funk  
Michael Bolton, Steel Bars  
Monie Love, Full Term Love  
Naughty By Nature, Uptown Anthem  
Ottmar Leibert, Reaching Out 2 U  
Root Boy Slim, Hey, Mr. President  
Spinal Tap, The Majesty Of Rock  
Stray Cats, Elvis On Velvet  
XTC, The Ballad Of Peter Pumpkinhead  
Yngwie Malmsteen, Dragonfly  
Yo Yo, Homegirl Don't Play Dat

**HEAVY**  
Alan Jackson, Midnight In Montgomery  
Billy Ray Cyrus, Achy Breaky Heart  
\*Brooks & Dunn, Boot Scootin' Boogie  
Dwight Yoakam, The Heart That...  
Joe Diffie, Ships That Don't Come In  
John Anderson, When It Comes To You  
Little Texas, First Time For Everything  
Martina McBride, The Time Has Come  
Matthews, Wright & King, Power...  
McBride & The Ride, Sacred Ground  
Michelle Wright, Take It Like A Man  
Reba McEntire, The Night The...  
Rodney Crowell, Lovin' All Night  
Sawyer Brown, Some Girls Do  
Shenandoah, Rock My Baby

**CURRENT**  
Cracker, Teen Angst  
Tori Amos, Silent All These Years  
Joe Public, Live And Learn  
U2, One  
Kenny Loggins, Conviction Of...  
The Call, Let The Day Begin  
Michael W. Smith, A Place In The World

**ON**  
Cracker, Teen Angst  
E, Hello Cruel World  
Jeffrey Gaines, Hero In Me  
\* DENOTES ADDS

**HEAVY**  
2Pac, Brenda's Got A Baby  
A Tribe Called Quest, Scenario  
Das EFX, They Want EFX  
Dr. Dre, Deep Cover  
En Vogue, My Lovin'  
Ghetto Girtz, My Man's Playing...  
Keith Sweat, Why Me Baby?  
Lidell Townsend & M.T.F., Nu Nu  
Lisa Stansfield, All Woman  
Michael Jackson, In The Closet  
Queen, Bohemian Rhapsody  
R. Kelly, Honey Love  
Shabba Ranks, Mr. Loverman  
Sir Mix-A-Lot, Baby Got Back  
Super Cat, Ghetto Red Hot

**HOT SHOTS**  
Billy Dean, Billy The Kid  
Dennis Robbins, Home Sweet Home  
Linda Davis, He Isn't My...  
\*Mark Chesnut, I'll Think...  
M. Stuart/T. Tritt, This One's...  
Stacy Dean Campbell, Rosalee  
The Bellamy Brothers, Cowboy Beat

**HEAVY**  
Red Hot Chili Peppers, Under...  
Social Distortion, Bad Luck  
The Sugarbubs, Hit  
Lou Reed, What's Good  
Live, Operation Spirit

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**AMERICA'S NO. 1 VIDEO**  
Kris Kross, Jump

**MEDIUM**  
Aaron Tippin, There Ain't...  
Cleve Francis, You Do My Heart Good  
Confederate Railroad, She Took...  
Dan Seals, Mason Dixon Line  
Darryl & Don Ellis, Goodbye Highway  
Davis Daniel, Still Got A Crush On You  
Deanna Cox, Texas Sidestep  
Dixiana, Waitin' For...  
Glen Campbell, Rock-A-Doodle  
Hal Ketchum, Past The Point Of Rescue  
Hank Williams, Jr., Come On Over...  
Jessica Boucher, What A Friday...  
Live 'N Kickin', You Don't Need...  
Marie Osmond, True Love Never...  
Michael White, Familiar Ground  
Neal McCoy, Where Forever Begins  
Prairie Oyster, Will I Do...  
Roger Springer, The Right One Left  
Ronna Reeves, What If You're Wrong  
Rosie Flores, Blue Highway  
Sammy Kershaw, Yard Sale  
Tim O'Brien, One Way Street  
Tracy Lawrence, Today's Lonely Fool  
Travis Tritt, Bible Belt  
\* DENOTES ADDS

**HEAVY**  
Fishbone, Fight The Youth  
Electronic, Feel Every Beat  
Revenge, Dead Beat  
Seal, Killer  
Lush, For Love  
The Lightning Seed, The Life Of Riley  
The KLF, Justified And Ancient  
U2, One  
The Church, Ripple  
The Real People, Window Pane  
Body Count, There Goes...  
They Might Be Giants, Statue Got...  
Bobby Konders, Mack Daddy  
Blue Pearl, (Can You) Feel The Passion  
Follow For Now, Evil Wheels  
Original Flavor, You'll Be Proud...  
Ned's Atomic Dustbin, Kill...

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

**CURRENT**  
Bruce Springsteen, Thunder Road  
Bruce Springsteen, Born To Run  
Bruce Springsteen, Better Days  
Bruce Springsteen, The River  
Bruce Springsteen, Human Touch  
Bruce Springsteen, War

**MEDIUM**  
Aron Tippin, There Ain't...  
Cleve Francis, You Do My Heart Good  
Confederate Railroad, She Took...  
Dan Seals, Mason Dixon Line  
Darryl & Don Ellis, Goodbye Highway  
Davis Daniel, Still Got A Crush On You  
Deanna Cox, Texas Sidestep  
Dixiana, Waitin' For...  
Glen Campbell, Rock-A-Doodle  
Hal Ketchum, Past The Point Of Rescue  
Hank Williams, Jr., Come On Over...  
Jessica Boucher, What A Friday...  
Live 'N Kickin', You Don't Need...  
Marie Osmond, True Love Never...  
Michael White, Familiar Ground  
Neal McCoy, Where Forever Begins  
Prairie Oyster, Will I Do...  
Roger Springer, The Right One Left  
Ronna Reeves, What If You're Wrong  
Rosie Flores, Blue Highway  
Sammy Kershaw, Yard Sale  
Tim O'Brien, One Way Street  
Tracy Lawrence, Today's Lonely Fool  
Travis Tritt, Bible Belt  
\* DENOTES ADDS

**MEDIUM**  
John Anderson  
When It Comes To You  
Seminole Winds/BNA  
Randy Wilkens/Original Video  
Steve Boyle  
Tevin Campbell  
Strawberry Letter 23  
T.E.V.I.N./Qwest  
Marty Wilkens/Original Video  
Ernest Dickerson  
Dead Milkmen  
The Secret Of Life  
Soul Rotation/Hollywood  
Eileen Malyszko/Epoch Films  
Adam Bernstein

**LOS ANGELES**  
**EX-MOTLEY CRUE** lead vocalist Vince Neil recently wrapped his first video as a solo artist. Neil's clip "You're Invited But Your Friend Can't Come" is a KRT/Howlin' Pictures production directed by Larry Jordan. Lexi Godfrey produced the shoot, which comes from the Hollywood Records soundtrack to the Hollywood Pictures film "Encino Man," starring Pauly Shore.

Original Films director Chris Painter shot Spinal Tap's latest MCA video "Majesty Of Rock" on location at the Black Beach cliffs of La Jolla, Calif. A number of legendary—albeit deceased—rockers, such as Janis Joplin, Roy Orbison, and Buddy Holly were rotoscoped into the clip and appear to be playing with the band. Randi Wilens executive produced.

**NEW YORK**  
**KRIS KROSS** AND a crew from Fragile Films took a whirlwind tour of New York City for the Ruffhouse/Columbia clip "Warm It Up." Rich Murray directed the summertime shoot, and DP Nick Hoffman directed photography, lensing footage on the city streets and at various beach locations. Joseph Uliano produced, and Rupert Wainwright and Terry Power executive produced.

Meanwhile, Fragile's Murray also reeled clips for Atlantic's Kwame and Warner Bros.' Nubian M.O.B. Kwame's "Nastee" is a funky narrative piece in which Kwame turns out a nightclub and leads everyone in getting "nastee." Robert Howell produced. Nubian M.O.B.'s video "Far Way To Go" is a hauntingly surreal and gothic conceptual piece. Howell produced.

Select Records rapper Chubb Rock is large in his new video "The Big Man." Ian Fletcher directed the clip, using a stylized set and unique camera angles and movement to capture the real Chubb Rock. Carrie Wysocki produced the shoot, which comes from the album "The One." Meanwhile, Chubb Rock appears in label mate Roxanne's new video, "Ya Brother Does." Der-

rick Boatner directed the Roxanne clip. Marc Smerling produced. Khalil Kain, one of the stars in "Juice," makes a cameo in the clip, which comes from the album "Go Down (But Don't Bite It.)"

Queen Latifah recently wrapped her latest Tommy Boy clip "How Do I Love Thee" with Straightline Films Inc. director Sarah Pirozek. Dave Daniels directed photography on the intimate, breathy ballad. Anne Mullen produced.

GPA director Milcho recently wrapped four new videos with producer Lenny Grodin. The team shot the Hard Knocks' video "A Dirty Cop Named Harry," and Main Source's "Fakin' The Funk" for Wild Pitch, and Degrees Of Motion's "Do You Want It Right Now" and "Shine On" for Esquire. Igor Sunara directed photography on "Fakin' The Funk." Hubert Taczanowski DP'ed the rest.

**OTHER CITIES**  
**RCA's Martina McBride** and a crew from O'Mara & Ryan trekked to Rex Ranch, south of Tucson, Ariz., to shoot "The Time Has Come," the title track from McBride's latest album. James O'Mara and Kate Ryan co-directed and co-produced the shoot.

Liberty Records' Chris LeDoux and a crew from Telescene shot "Riding For A Fall" on location in Salt Lake City, Utah. Gary Eckert directed the conceptual clip, which tracks the story of a cowboy who wants his freedom, leaves his girl, and then has second thoughts. LeDoux co-produced the shoot with Eckert.

"It Takes A Lotta Heart" from DPI recording artist Mario Martin is a Scene Three video directed by Larry Boothby. The sensitive performance piece is intercut with still photos that explore a family's hardships and triumphs. Kitty Moon produced the Nashville-based shoot.

High Five Productions director Mike Salomon reeled Sawyer Brown's "Cafe On The Corner" video for the Liberty album of the same name. Martin Fischer produced the Tennessee-based shoot.

## NEW VIDEOCLIPS

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

- L7**  
Everglade  
Bricks Are Heavy/Slash-Warner Bros.  
Merrill Ward/Motivation Films  
Modi
- L7**  
Pretend We're Dead  
Bricks Are Heavy/Slash-Warner Bros.  
Merrill Ward/Motivation Films  
Modi
- LYLE LOVETT**  
She's Already Made Up Her Mind  
Joshua Judges Ruth/Curb-MCA  
Alan Wachs/Epoch Films  
Adam Bernstein
- SAMMY KERSHAW**  
Yard Sale  
Don't Go Near The Water/Mercury  
Steve Boyle/Studio Productions  
Mary M. Matthews
- RADIOACTIVE GOLDFISH**  
Sonik Friktion, Science Fiction  
Rhythm & Rave/Cheeta  
Robert Michael Ingra  
Robert Michael Ingra

**ARTIST-OWNED LABELS**

(Continued from page 25)

quarters.

The label bowed May 19 with the release of Buffett's own four-CD boxed retrospective and the debut album by Evangeline, a New Orleans-based Cajun/country/zydeco band.

Some artist-owned labels exist purely as exclusive personal logos to identify the artist's own work. Virgin, for example, created pop diva Abdul's Captive Records imprint during the artist's most recent contract negotiations. Releases include Abdul's 1991 title, "Spellbound," and "The Adventures Of M.C. Skat Cat And The Stray Mob," featuring Abdul's cartoon sidekick from her "Opposites Attract" video.

Abdul's co-manager Larry Frazin, of L.A.-based Platinum Music Inc., oversees Captive. No additional signings are expected for at least six months to a year, and Platinum's Gary Greenberg says Abdul would likely be the A&R source if Captive were to grow as a label.

**ECLECTIC IMPRINTS**

While most artist-associated labels tend to reflect the artists' own musical tastes, some are dedicated to the promotion of lesser-known genres rather than the creation of pop hits. David Byrne's Luaka Bop, Peter Gabriel's Real World, and Sting's Pangaea, for instance, are all small operations with eclectic rosters and low overhead.

Byrne founded his Warner Bros.-distributed Luaka Bop label in 1989. The label has carved a niche in the world music genre and broke 250,000 units worldwide on its first compilation of Brazilian music, "Beleza Tropical," says president Yale Evelev. Luaka Bop is home to Byrne's own solo projects, as well.

"Luaka Bop is quite unique and special, and by setting it apart from Warner Bros., the label established its own identity," says music attorney Hoffman, who represents Byrne.

In 1989, Peter Gabriel formed his own Virgin-distributed Real World label in partnership with the British organization World Of Music Arts And Dance. The world music imprint, home to critically acclaimed Islamic artist Nusrat Fateh Ali Khan, operates out of Gabriel's own U.K.-based recording studio.

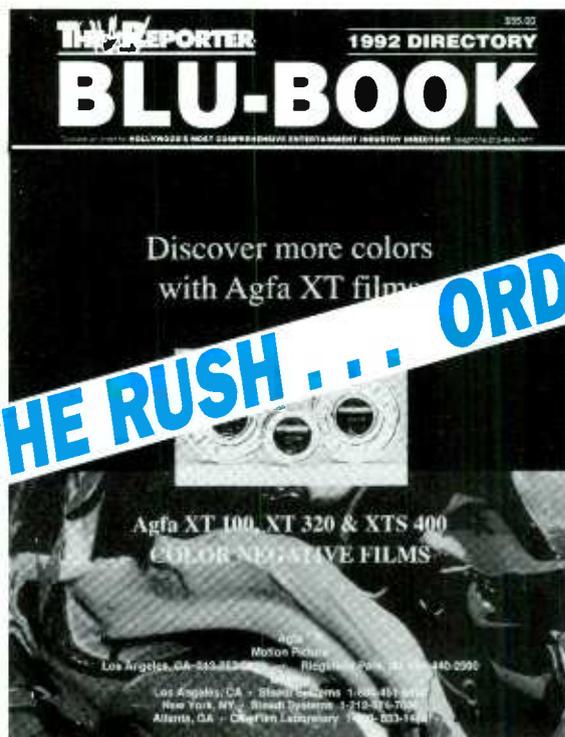
The Real World staff is small to keep overhead low, and titles generally sell between 10,000-20,000 units in the U.S., says Virgin spokeswoman Kathy Gillis, who describes the label as a "labor of love."

Gabriel produces much of the work, but his own albums are released on Geffen in North America and on Virgin Worldwide elsewhere.

Meanwhile, Sting founded his own I.R.S.-distributed Pangaea label in 1987. His partners in the venture are Miles Copeland and Jay Boberg, who also are the principals behind I.R.S. Records.

Pangaea's roster has included talent ranging from world music to country-folk. Its titles are distributed by I.R.S. through CEMA. Although the label has been somewhat dormant of late, a title from "prehistoric pop" artist Vinx is scheduled for June. Sting's own recordings continue to be issued on A&M.

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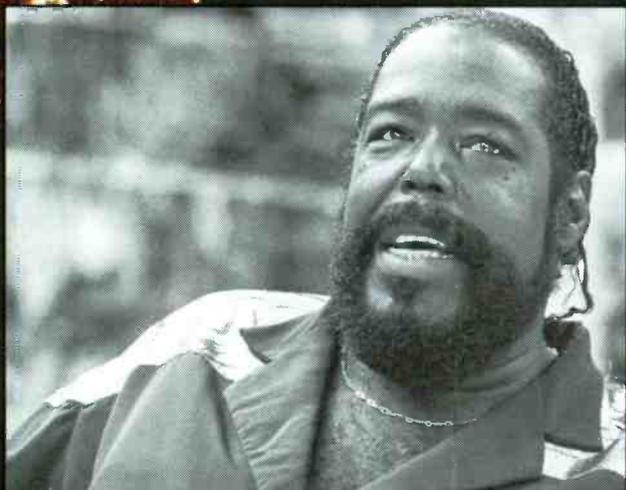
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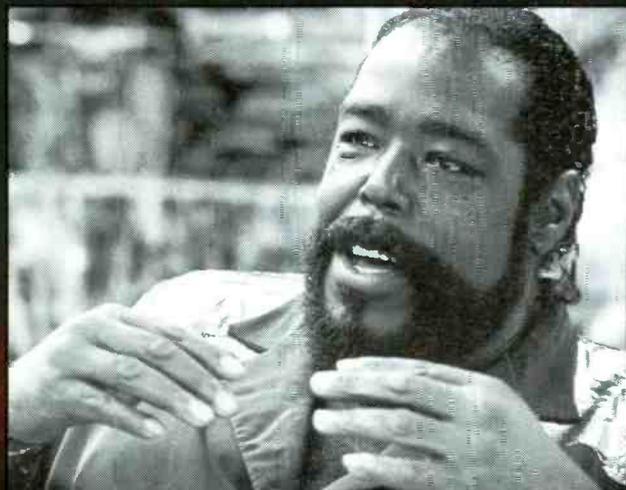
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# BARRY WHITE

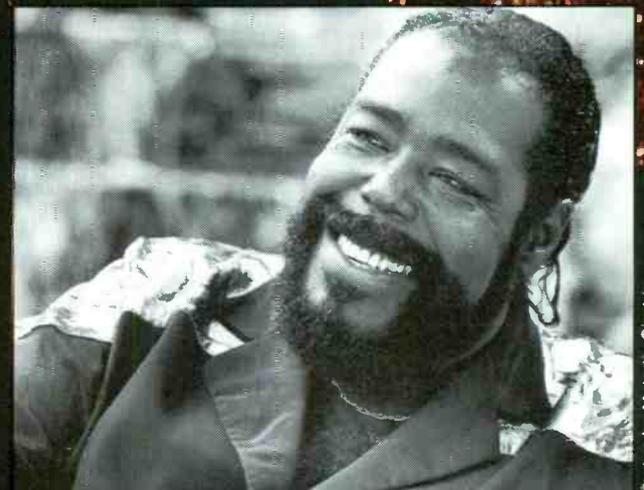
20 Years After Walkin' In The Rain With Love Unlimited, The Man In The Mix Talks About Music, Friends And A Career He Just Can't Get Enough Of, Babe



"The idea of being a singer out front horrified me. We got into a three-day argument because I did not want to be a recording artist."



"I know that I'm not new anymore. The edge I have is a voice that people recognize."



"I went to the label with the idea of doing an instrumental album and they *knew* I was out of my mind!"

Photos by Melodie Gimble

*Thanks, Barry,*  
FOR ALLOWING US TO BE PART OF YOUR  
Unlimited  
*love.*



# BARRY WHITE

When Barry came to pick up a \$2.5 million check, which was presented to him in the office of the chairman of 20th Century-Fox Corporation, he laid his .38 caliber gun—still in its holster—on the desk. I guess he thought he couldn't play it too safe on the streets with a check that large.  
—Russ Regan, former president, 20th Century Records

## MAN IN THE MIX: THE BARRY WHITE INTERVIEW

BY DAVID NATHAN

Barry White is sitting by the pool at the Sherman Oaks home he's owned for the past 18 years, and his manner is, as always, relaxed, cordial and genial. The pool is located beneath a waterfall that White had created after he purchased the house above. The waterfall is surrounded by a tropical garden that White himself designed, and, just like his music, the garden is lush and inviting. It seems the perfect place to create music, to be inspired. And, when inspiration strikes, White can simply walk beyond the pool to the studio he's constructed, where many a hit record has had its genesis. He can move into the living room, where a sparkling white grand piano awaits the maestro's touch.

While it's obvious that his knowledge of the ups and downs of the music industry is vast, it's also clear that White hasn't allowed the unpredictability that confronts working artists and performers to affect his basic demeanor. In the vernacular, White's "down." He's earthy, frequently funny, a thinking man who has had what he understandably calls "a blessed life." As he reflects on an illustrious ca-

reer that has given him a staunch global following—something like 106 gold and 40 platinum albums, 20 gold and 10 platinum singles and worldwide sales of over 100 million since 1973—he is mindful of the kind of life that has taken him from '60s L.A. street gangs to the concert halls of London, Paris, Rome, New York, Rio de Janeiro, Lima, Athens and Budapest.

Barry White doesn't take for granted that he created the fusion of sensuous R&B and sophisticated pop that took him to international heights in the '70s, because he doesn't forget the early '80s, when times were tough. More than anything, he stresses his appreciation for the loyal music lovers who grew up on his music, made love by his music and introduced his music to their children. He's grateful that his peers acknowledge the contribution he's made, that Quincy Jones called up to request his participation in "The Secret Garden (The Seduction Suite)," which turned out to be one of the all-time late-night, sitting-on-the-sofa, prelude-to-foreplay anthems. He is proud that such British artists as Lisa Stansfield and Soul II Soul are quick to mention him as a major

musical influence, that rap star Big Daddy Kane, knowing White's the man, invited him to record a song for his third hit album. He's happy that Isaac Hayes, another pioneer and innovator from the '70s who was often pitted as a vocal rival by the media at the time, joined White for a duet on his third A&M album,

"Put Me In Your Mix." He's thrilled that folks like Smokey Robinson, Quincy Jones, Burt Bacharach, Holland-Dozier-Holland, and Gamble & Huff ("all my heroes") stopped by the sessions for that album. And, as he discusses his career in-depth, he smiles at the prospect of hitting the road again on an

extensive world tour, reminded that he's one of the few artists who can draw SRO crowds the world over, with or without a hit record. **BILLBOARD:** Let's talk about your early years, the years before the hits.

**BARRY WHITE:** I really began in '61. In fact, I made my very first record when I was 16, but I didn't make a serious commitment to myself and to music until I was 18. I sang, I danced, I could play a little piano. At that time, I was learning everything I could about how to write songs, how to produce. I soon found out that the producer was the man, the main guy. As I'd meet artists and they'd tell me their stories, they'd all say one thing: "The song is the thing." It didn't take me long to realize that an artist who just sang and didn't write was in trouble. That's what I was able to tell Michael Jackson when he sat at this very table in 1980. It's important to be able to do as much as you can creatively. I learned some other things from those artists I talked to early on: It wasn't about partying, freaking, wasting money. **BB:** Who gave you your first break?

**WHITE:** Bob Keene. He's the guy who first recorded Sam Cooke. He had his own label, Keene Records, and he was hot at the time with the Bobby Fuller Four. It was March 1966. I took my little demos, my lit-

(Continued on page B-4)



Lester Cohen

When I was a little girl, I'd melt whenever my mother played her Barry White records over and over again. It was a sound unlike anything I'd heard before or since. I couldn't have imagined that he—the epitome of sexy soul—would be working with me. And years later, when we recorded "All Around The World," it was a fantastic, dreamlike experience.  
—Lisa Stansfield

# Barry-

# We're glad we're in your mix.

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# BARRY WHITE

When we were recording "All Of Me," we drank enough Old English 800 together to find out that we had a lot in common: Our birthdays are two days apart, neither of us eats meat, and we both like Old English 800.  
—Big Daddy Kane

(Continued from page B-3)

tle dubs, and he hired me for \$40 a week to be an A&R guy for his labels Mustang and Bronco. I asked Paul Politti [who later became instrumental in working with White on his many hits] what an A&R person did. He said, "Worry about it after you get the job!" And I remembered what my mother had told me about appreciating opportunities when they are presented to you.

Back then, I was catching the bus to work every day from 48th and Avalon to Selma and Vine, and that was quite a few buses! My first official act was to sit down with the manager of this group that the company had, the Versatiles. The company wasn't doing anything with them, and I knew they wanted to get off the label. So I helped get them their release, and I suggested they change their name. They did...The manager was Marc Gordon and they became the Fifth Dimension.

**BB:** So what were your first hits with the label?

**WHITE:** I'd found this female vocalist, Viola Wills, who's a singer I'll always love and respect. We recorded "Lost Without The Love Of My Guy," and it became a Top 20 R&B hit. Now I was earning \$60 a week! Then Bob Keene decided to test my stamina by hooking me up with the Bobby Fuller Four, and I did some arranging, and everybody

seemed happy.

Then Bob Keene and Larry Nunes—who became my true spiritual advisor and my best, best friend—were looking for a female singer, and I found Felice Taylor. We hit with "It May Be Winter Outside," "I'm Under The Influence of Love" and "I Feel Love Coming On." That was 1966 and '67, and I'd written and produced all three records, and they were huge in England. Within six months of being at Bronco and Mustang Records, I was making \$400 a week. We had an incredible state-of-the-art eight-track studio, which was a big deal back then. I remember Holland-Dozier-Holland wanted to book 600 hours, but Bob wouldn't rent it out.

**BB:** What happened after Bronco went out of business?

**WHITE:** Man, I swore I wouldn't work for anyone else. I started doing independent production. I had a wife and four kids to feed, and I knew the only way to make it work was to build my own niche. So for about three years, '68 to '71, that's what I did. Then Paul Politti told me that Larry Nunes wanted to go into business with me. That was when my world changed. We were sitting right here in the den of this house, because, at the time, it was Larry's house. I'll never forget it because times were hard for me; I was living like a homeless person.

(Continued on page B-6)

## Fresh Food, Rising Scrimms & 14 Hungarian Violinists WHITE AIRLIFTS LOVE AND A REALLY BIG ROAD SHOW TO INTERNATIONAL AUDIENCES

BY TERRY BARNES

**T**rucking and trailering some 60 cast and crew members through the most exotic cities in the world, Barry White moves alone along the pop frontier. For the past 19 years, he has sold out enough auditoriums, stadiums and coliseums to keep his giant show on the move. Who else packs 32 players onstage at every show, or transports 14 Hungarian violinists around the world? Is there anything on the road today that even comes close?

"If there is, I haven't seen it," says Ned Shankman, White's constant road companion and a partner in his management firm, Shankman De Blasio Melina Inc. "Have you heard about Barry's babies? Wherever we go, there are people holding up 'Barry's Babies' signs, meaning that they were conceived during Barry White songs." Just another facet of his spectrum of fans.

"We get requests all the time for Barry to go on television shows and just sit at a piano and play. And he can do it beautifully," says Shankman. "But he has a sense of

himself and what his audience expects: a 30-piece orchestra in back of a hot rhythm section. And what his audience expects, what his records promise, is exactly what Barry gives them, whatever the cost. On our last tour, with 60 people, we used four buses and three trucks to travel through Europe.

*"Wherever we go, there are people holding up 'Barry's Babies' signs, meaning that they were conceived during Barry White Songs," says Ned Shankman.*

We took our own catering crew so that everyone got local, fresh food, bought right off the farms in Italy or Germany or wherever we were.

"Just finding a large enough stage to accommodate the show can be a problem," explains Ian Hufam at Primary Talent Interna-

tional. "There's nothing like him on the road in Europe now." Hufam booked White's most recent European tour, which included a sold-out 10,000-seater in Rotterdam, Holland.

"We bring about 17 people with us from the States and pick up the rest of the crew in Europe," Shankman points out. "The Love Unlimited Orchestra, which has always been one of Barry's platinum-selling acts, come out of Hungary and go with us throughout Europe. They're a consistent group—the same one we take out every year in Europe."

In 1974, with his first Top 10 U.K. hit, "Never Gonna Give You Up," White began his first European tour. His first agent, Dick Alen, who is now William Morris' Senior VP of Personal Appearances, recalls, "Barry always had a lot of people on the road. We started out with 40 or 50 on the first tour. By going out to Europe that early, with his first big hit, he made a lot of friends, very loyal friends. They don't depend on his records being hot on the charts that particular

(Continued on page B-10)

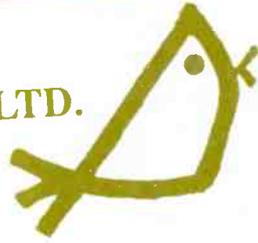
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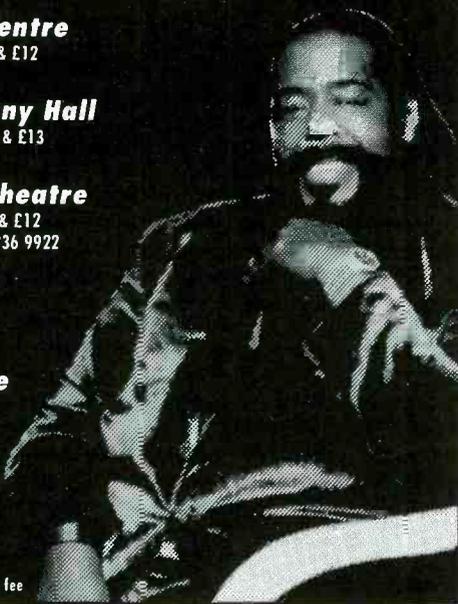
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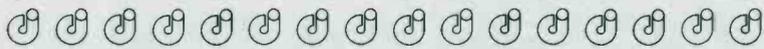
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# BARRY WHITE

## INTERVIEW

(Continued from page B-4)

**BB:** And then came Love Unlimited.

**WHITE:** I had done some tracks, and I did this concept for an album with music to be made from a girl's point of view. In fact, that was the title of the first Love Unlimited album: "From A Girl's Point Of View." Anyway, I'd met this girl group who had never sung professionally but had been rehearsing for about nine months. First time we went in the studio, they weren't relaxed. They kept messing up. I told 'em to go home! They were crying and everthing, but two days later they came back in, and that's when "Walkin' In The Rain (With The One I Love)" was cut. The lyrics for the album were inspired by my conversations with Glodean about her life and what she had experienced.

Anyway, Larry took the record to Russ Regan, who was heading up the Uni label at MCA. And the next thing we know, it's a million-seller. Then Russ left to go to 20th Century Fox Records, and we lost our ally. Uni was in turmoil, in trouble, and although we had had a hit, I was going broke. I had started the second Love Unlimited album, but no one knew what was happening up there with the label. I said, "Hey, we've got to find a male artist."

**BB:** And that's how your recording career as an artist got underway.

**WHITE:** Right. What actually happened was that I had three songs, and I did the demos for them—singing and playing the piano. The idea of being a singer out front had always horrified me, even though I had made a record under my name with Bronco called "All In The Run Of A Day." I knew that was the voice for the songs, but I didn't want to sing. I told Larry [Nunes], "I didn't get anything." But after a month, I told him I had found the voice—mine—but I didn't want to sing. When Larry heard the tape, heard my voice floating... We got into a three-day-long argument because I did not want to be a recording artist. Well, somehow he finally convinced me, but you know, up until three days before they had to

have label credits, I wasn't going to use my name. I wanted to put the record out as "White Heat." But he made me use my real name, and that's how I made my first Barry White album.

**BB:** That first hit was "I'm Gonna Love You Just A Little More, Baby" in 1973, and you were off and running.

**WHITE:** Sho' you right! We got a release for Love Unlimited from Uni, and Russ Regan took them. So we had Barry White and Love Unlimited, and we were taking over, man. And then I went to Russ with the idea of doing an instrumental album. I wanted to call it "The Love Unlimited Orchestra," and then he *knew* I was out of my mind!

*It didn't take me long to realize that an artist who just sang and didn't write was in trouble.*

You see, my first love is and always has been music. My mother exposed me to classical music early on, and I loved the French horns, the strings, the tranquillity of the music. I'll never forget when the record company said, "Now you're really taking advantage," meaning that I'd lost it, wanting to do a whole instrumental album. I did it and—boom—we had "Love's Theme" with the Orchestra. A No. 1 pop record, a million-seller and an international smash. In one year, we had nine gold records.

**BB:** Your global success has been astonishing. You've toured literally the world over. How did that begin?

**WHITE:** Everybody told me, "Don't go to England. You'll lose money." I wanted to have the Orchestra, Love Unlimited—the whole package. Everyone was telling me, "You'll end up owing when you get back." But you see, I never forgot that those fans in the U.K. had bought the records I produced in 1966 and 1967 [on Felice Taylor]. Yes, we lost \$9,000 on that first trip. But we never lost another cent, and I've been back to Europe almost every year since. I never look back, but I always remember.

**BB:** You had five straight years of

hits after that—1974 to 1979, non-stop. You could do no wrong.

**WHITE:** And then the crash came. I secured one of the biggest deals ever with what was then CBS Records for the Unlimited Gold label in 1979. The musical trends were changing, and the record company just wasn't doing it. Plus I was tired. I had been writing, arranging, producing, playing, singing for five years straight. I did four Love Unlimited albums, eight Barry White albums and four Love Unlimited Orchestra albums. Plus we toured. It was humanly impossible to keep going that way. After the deal fell apart, things were tough for a while. But I had some great people around me, people who had been there from the start, like my publishers, Aaron and Abby Schroeder, who have always looked out for my best interests, who have always been there. That wasn't true of everybody. You learn that, when you make a lot of money, you end up checking on your accountant, your attorney, everybody, because big money makes some people become barbaric animals.

**BB:** Even though you didn't release a record for almost two and a half years, you did tour around the world. And, since you signed with A&M in 1986, you've continued to do that.

**WHITE:** Yes. I have a lot of friends the world over. The audiences in Europe continue to be phenomenal, and one of my greatest joys was touring again in the U.S., which I started to do in 1990 after seven years away. The people's reaction was incredible. I'm fortunate to have the health and strength to continue to tour and give people my best on stage.

**BB:** What are your thoughts about you relationship with A&M and what's been happening with your last few records?

**WHITE:** Firstly, let me say that Jerry Moss has become a real friend. He's honest and says what he means, and that's very, very important to me. I've done three albums with the label, and there's still some work for A&M to do in the black-music area. I also know that I'm not new anymore: The edge I have is a voice that people recognize. What it's about is chang-

(Continued on page B-8)

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# BARRY WHITE

When I record my own vocals, I pick someone to be in the control room and critique me. And now that I've worked with Barry, he'd be my No. 1 choice. Even though we've known each other for years, the first time we worked together was on "Dark And Lovely." His production techniques and taste are so close to mine that I felt completely familiar and comfortable with him in the studio.  
—Isaac Hayes

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# Barry White



## INTERVIEW

(Continued from page B-6)

ing what surrounds it. I've been very fortunate in working with Jack Perry, who is a genius with today's technology and has taught me so much about that world. I was happy that the last record, "Put Me In Your Mix," got to the No. 2 spot on the R&B charts, and I have to thank radio. Radio has always played an extremely important role in Barry White's career. It's bullshit to think you can make it without radio in this business. It provides the vehicle for our product and has supported me all the way.

**BB:** When you look at the industry as it is in 1992 and think back to 1974, what do you notice is most different?

**WHITE:** This is a strange time. I think, in many ways, we've lost control of the industry. It's become all about business. The greed for money has made us sell our souls to others. There's quick money, and that means quick artists with short careers, and that's not good. On the other side of the coin, I'm thrilled to see so many of the new breed of black executives reaching new plateaus in the business, like Ernie Singleton, Sylvia Rhone, Ray Harris, Miller London, Sharon Hayward, Joe Morrow, Jesus Garber, Jheryl Busby, Paris Eley, Reuben Rodriguez and Benny Medina. That's very important, and I'm glad to see that kind of growth in our business.

**BB:** And your future?

**WHITE:** I don't know what's in store. I have problems just like everybody else these days. But I love music as much as I always have. If I'm breathing, I'm going to be in the music industry in some form or fashion—that's for sure.

**BB:** When you look back over your career, Barry, what comments would you make?

**WHITE:** That Barry White has been a good student, that he's done his best to present himself in a positive light. That I've tried to bring and teach love and honest communication through my music. That the amount of knowledge I've acquired from my years in this business is tremendous and that I can't put a price on it. That, thanks to radio, you can still hear Barry White's hits! That, when you fuse great black music with pop, the music lives forever and you really do reach everybody. That I learned that when the money started coming in, it didn't make me a better person: I could go to bed broke and have an \$800,000 advance the next day, and I still had to keep growing as an individual mentally and spiritually. Once you make a million dollars, that's when your problems can begin. When I was making records that generated \$21 million to \$28 million a year with just three acts, life was chaotic! I'd say that this is one of the most unstable businesses, that it's no rose garden. And that Barry White has always tried to be honest, to be respectful of others, to say what he means and to remember that his biggest bank account is his integrity... Sho' you right! □

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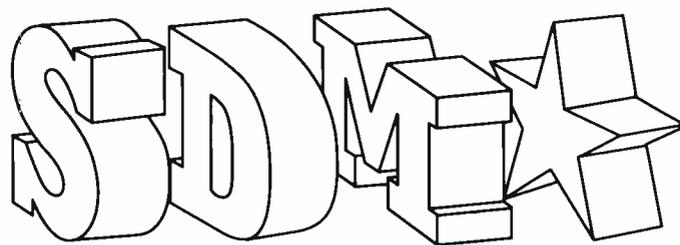
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# BARRY WHITE

One of my favorites images is watching Barry listen to his product, fresh out of the studio. When he's satisfied with a song he's written, the pleasure seems to fill his being—and when he's produced a song I've written for him, there's a smile that tells me we're in spiritual harmony. I just love that guy.  
—Aaron Schroeder, A. Schroeder International

## ROAD SHOW (Continued from page B-4)

week or month." Even without new blockbuster hits, his tours are always sold-out.

Last year White visited Greece for the first time," says Shankman, "and the venue sold out—20,000 people. You couldn't cram one more body in there. Barry doesn't really need a record to tour South America or Europe. In the early '80s, for example, he set a record in Brazil for selling out their 200,000-seat Coliseum. I believe it's the largest coliseum in the world." But it didn't happen without some astute planning. Before the date, White released "Rio," a Brazilian song, which primed the box-office pump. And, in Italy, White's rendition of the Italian classic "Volare" (the first song ever to win a Grammy) was released before his February dates this year. The result: All Italian dates sold out in one day.

By refusing to reduce his overhead, White risks big money. "On our last tour of Europe, we had knowledgeable promoters," explains Shankman, "and Barry had guarantees everywhere that made him money. But, again, he's more concerned with the fans.

Peter Pasternak, who was head of International at 20th Century Records at the time of Barry

White & Love Unlimited's first hits, thinks the draw is in the gooves. "I think it has less to do with audience loyalty than the type of music Barry recorded, which tended to weather better than other types of music. His dance-oriented style didn't run its course so quickly in Europe as it did in the States. To some degree, Barry was king of the discos in Europe in the '70s. And during the

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*They consider him very sexy . . . but romantically, sensually and lovingly—which is White's bottom-line attitude about his family, his life and his tours.*

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four years I was there, he toured Europe three times. His sound still comes off well."

"He spends absolutely big money on his production," says Jeff Frasco, now White's agent and head of the Urban Department at William Morris, "but his following is based on his show. People know they'll get their money's worth seeing Barry."

The new show, embellished with

complex lighting and scrim (large fabric-covered panels), runs a good two hours. It opens with the Love Unlimited Orchestra, backlit in silhouette as scrim rise at the front of the stage. When White steps up to conduct the Orchestra to the strains of "Love's Theme," the remaining scrim fly off, and no one sits for the rest of the show. In Europe, his "Put Me In Your Mix" album was still so new that he performed it in its entirety, in addition to three medleys—slow, mid-tempo and up-tempo—to satisfy the "We-want-your-30-hits" crowd.

"He comes offstage dripping wet," says Shankman, "takes a five-minute break, changes clothes and spends the next 45 minutes signing photos or whatever people bring for him to sign. And even if he's on the bus, he lets everyone come in and shake his hand, and he gives them a buss on the cheek. He takes the time to really talk to the people he meets. In many places, Barry will walk offstage and onto the bus, meet the people, and then we'll hit the road to cover another 250 miles. The buses are luxurious, with a couple card tables, two TVs, two VCRs and a lot of reading room. But, when we're lucky enough to stay in a place two or three days, we'll bed down in a hotel."

Love Unlimited, the female trio who traditionally performs second, coming on stage after the Love Unlimited Orchestra's warm-

up, weren't part of this year's tour. "Barry is working on their new album," explains Shankman. "As soon as they can get together to lay down the vocals [one member lives in Switzerland] and Barry finishes the album, they'll be on the road with their own show."

Generally speaking, White's overseas audiences are over 60 percent white and female and range in age from six to 60. They

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*In Europe, his "Put Me In Your Mix" album was still so new that he performed it in its entirety, in addition to three medleys . . . to satisfy the "We-want-your-30-hits" crowd.*

---

consider him very sexy, not so much in an animal sense, but romantically, sensually and lovingly—which is White's bottom-line attitude about his family, his life and his tours. Each crew member and musician considers himself to be White's alter ego, as a person by whom White himself may be judged. Squeezed into small spaces for a long time, the 60 performers find that good manners

and love are the two rules of the road. As a result, Barry White tours aren't known for rock 'n' roll antics. No one goes to jail, no groupies are tolerated, and no one gets lost at the border. The road caravans are as tightly orchestrated as the stage show.

After finishing 40 European dates in April, White and company began the American leg of the tour. Do his stateside profits come close to his international earnings? "All in all, it's about the same," answers Shankman. "We do more dates in Europe, but the traveling and hotels are a lot more expensive. So, money-wise, it pretty much balances out."

White will round out the year with a tour of either Southeast Asia or South America—in addition to his first live album. Despite all the success and celebration surrounding his shows, White has never released a live album. It is a situation that's about to change as he shifts into his third decade on the charts.

"I think that the reason Barry's never done a live album is because he's so full of music. He has his own studio and never saw any reason to repeat himself," Shankman explains. "But there's been such an outcry, and the audience feeling is so strong, that we're going to do one later this year. Another thing he's never done is a Christmas album—and that's coming too." □

# CONGRATULATIONS BEST WISHES

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**Come Together.** Executives from MCA, Geffen, BMG, and GRP gather in Hamburg for the first time since the finalizing of their new relationships. Hosted by BMG, the meeting was attended by representatives from 19 countries. Shown, from left, are Jim Fishel, director of international marketing, GRP Records; Stuart Watson, senior VP, MCA Records International; Heinz Canibol, managing director of MCA's German affiliate; Mel Posner, director of international, Geffen Records; and Christopher Tuecker, VP of international marketing, BMG International.

## Hammering Out Details Of DCC Debut *P'Gram Int'l Exec Talks Price, Mktg., More*

■ BY JEFF CLARK-MEADS

LONDON—With the official launch of digital compact cassette three months away, the details of how the new format will be presented are falling into place.

According to the man charged with coordinating PolyGram's international marketing effort, tapes will likely be priced on a par with front-line CDs, television advertising will be compounded by PolyGram's presence at the retail level, and the whole message will be backed by open support from artists.

David Munns, senior VP of pop

marketing at PolyGram International, points out that individual strategies are being hammered out at various committees around the world: European, American, and Japanese. They are intended as forums for the exchange of information among record companies and between the hardware and software sectors.

Munns says all the major record companies are represented on the European committee.

Corporately, he says Philips' television advertising of the DCC system will be backed by PolyGram hammering home the message in the store. "Our strength in point-of-sale is unique in that we are able to directly hit hundreds of thousands of retail outlets with our own people," Munns comments.

He continues, "The creative side is involved with DCC in that lots and lots of artists have cleared their work to be released on DCC. That's a commendation in itself."

He admits "the artistic community is just beginning to find out about this," adding, "We are encouraging PolyGram artists to talk about it; to talk it up and be positive about it." He maintains, though, that artists are enthusiastic about the concept anyway because they are acutely aware of the quality of the digital sound.

Munns repeats the suggestion that 500 titles will be available at the September launch, adding that the number will rise "very quickly." "The difference between DCC and CD is that this time there's no manufacturing capacity shortage. I know of a num-

ber of plants that have been committed to. By January, there will be even more, in Japan, America, and Europe."

Munns says it is the prerogative of individual companies as to what albums they release on the new format, but from PolyGram's point of view the philosophy is "spread not depth." That means, for example, that two Elton John titles will be issued instead of his entire catalog, thereby leaving capacity for works from a fist of other artists.

Asked about DCC tape prices, Munns says again that will be up to the separate manufacturers. As for PolyGram, he states, "The value we give it puts it at CD prices or close to it. I don't see this in the same category as analog tape."

Munns describes PolyGram's relationship with parent Philips over DCC as "amazingly good," and says the lessons of the abortive launch of CDV have been well learned. "At virtually every meeting, somebody will say, 'How did we do this with CDV? Did we do it right?; can we do it better?'"

In common with CDV, DCC has a visual element, the text mode. In the first generation of players, this is a single line of 12 characters. According to Munns, this will then be increased to two lines of 24 characters in the second generation. He envisages that in the foreseeable future, players will be available that are compatible with TV sets and will display anything from album credits and sleeve notes to band biographies.

## Parallel Importing Gets A Norway Nod

■ BY KAI ROGER OTTESEN

OSLO—Norway's prices and competition authority has made official its enthusiasm for parallel importing of music in the country.

The authority says retailers should be allowed to buy from sources outside Norway; in addition, it is proposing legal action to enforce free competition in the record market.

The authority's statements are a reaction to a proposed standard contract between record companies and retailers in which it was indirectly stated that the stores should be prevented from importing music product. Under the contract, the dealers would be obliged to purchase from manufacturers and distributors in

their own country.

However, Norway's Ministry of Culture has announced that it "does not wish to support the [prices authority's] statement."

Erling Johannessen, chairman of record company trade association GGF, comments, "That makes my life easier."

Johannessen, who is also managing director of BMG Norway, continues, "The industry will continue working toward the Norwegian authorities to implement legislation, intended to cover all products in the established record companies' catalogs, restricting parallel importing and pirated products."

Johannessen feels the members of the prices authority "have chosen the

easy way out, and do not consider either Norwegian culture or Norwegian music." He argues that recording and marketing Norwegian bands is expensive and the only way he can do it is by selling international product.

If retailers are able to buy the same product from abroad, that will undermine his profits and reduce the amount he has to spend on domestic talent, he says. "Record companies spend money on marketing an artist and the importers are just sitting there and taking the profits. This is a bloody free ride."

The prices authority will make a decision in the fall as to whether to proceed with its intentions.

## Italian U2 Show Gets Last-Minute OK

■ BY DAVID STANSFIELD

MILAN—The Northern Italian town of Assago was transformed into almost a no-go area as a ban on two concerts by U2 at the Forum sports stadium was lifted at the last minute.

Traffic controls were set up at motorway exits with only ticket holders being allocated numbered parking places. Those who arrived by other means were required to wait at the town's station to be shipped to the venue by a fleet of coaches.

The two shows, May 21 and 22, were organized by national promoter Fran Tomasi and local operator Har-

old & Maude and were sold out almost as soon tickets went on sale. Injuries and an arrest occurred in the rush (Billboard, May 23).

*We never thought of U2 as barbarians'*

old & Maude and were sold out almost as soon tickets went on sale. Injuries and an arrest occurred in the rush (Billboard, May 23).

Assago's mayor, Graziano Musella, had launched a campaign to ban the dates, claiming the organizers had not guaranteed adequate security measures for what he described as concerts by the biggest band on the planet.

air concert at an as-yet unconfirmed venue in June or July, he relented.

At a last-minute press conference, he commented, "People have tried to pass me off as an anti-rock mayor but it's not true. We at the Commune of Assago have also never thought of U2 fans as unchained barbarians."

Musella maintains that the ban was originally put in place for safety's sake.

But, encouraged by the news that U2 is slated to appear at a large open-

air concert at an as-yet unconfirmed venue in June or July, he relented.

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## Poland Faces A New Audio Piracy Twist Artist Collaboration In Selling CD Rights Cited

■ BY ROMAN WASCHK

WARSAW—As Poland struggles to combat audio piracy with ineffective copyright law, the record industry here is faced with a new challenge: the artist who collaborates with the pirates.

Working under recording contracts that are so old they make no mention of CDs, bands are selling CD rights to the highest bidder and are ignoring any claims on the work by the original record company.

The problem has been highlighted by a hard-hitting feature in the country's most popular daily, *Gazeta Wyborcza*. The paper's writers, Grzegorz Brzozowicz and Maciej Chmiel, state, "Several years ago, recording contracts covered only vinyl albums and cassettes. Compact discs were beyond their scope."

The piece continues, "Even though contracts signed in the 1970s and '80s by the most far-sighted companies like Tonpress guaranteed the producer's phonographic rights practi-

cally until the artist's death, neither side cares to observe such old agreements today.

"In the West, however, it is a general practise that old contracts are re-

*'No record company has protested'*

negotiated. But in Poland, the release of old material on compact discs is a world of fiction. The artist pretends that he or she holds the rights to the old tracks, while the buyer knows that is not the case, but he is not willing to check it. The original company that paid for the recording pretends not to notice that he is being robbed.

"So far, no record company has protested against this kind of theft that is done by their competition together with artists.

"The main reason for this lack of reaction is the fall of companies that own the master recordings, e.g., Wifon, Pronit, Tonpress and Polskie Na-

grania. They have been subjected to liquidation proceedings and are more preoccupied with their survival than with claiming old rights.

"None of the affected record companies has decided to file for a court trial and set the precedent. The verdict could not be predicted if the producer's legal status remains undefined.

"And bands, after the years of complaints over the low rates they were paid for album recordings, are finally able to take their revenge on record companies, and they do it . . . with the pirates they once cursed.

"Given the slump in the vinyl record market, and with the cassette market being 95% dominated by pirates who do not pay any royalties, the artists' only sources of income are concerts and the sale of CDs."

A further complication, says the piece, is that it has been regular practice for acts to copy other artists' completed master tapes then pass them off to record companies as their own work.

## Top EMI Music Executives Take A 'Look-See' Trip To Tokyo

TOKYO—EMI Music president Jim Fifield, EMI Music Publishing president Martin Bandier, and EMI Music Publishing U.K. managing director Peter Reichardt visited Tokyo on what was described as a look-see visit to joint venture Toshiba-EMI.

Bandier met officials at Toshiba-EMI Music Publishing and also held meetings with representatives of Shinko Music, with which he has business ties predating EMI's purchase of SBK Entertainment World, Bandier's former company.

EMI resident director Peter Buckleigh says there is no truth to a rumor that the EMI executives held discussions with Japanese hardware compa-

nies regarding possible investment in Thorn-EMI.

Buckleigh says the three men discussed the future of Virgin Japan—which is jointly owned by Virgin Music Group and Fujisankei Communication Group—and Virgin Music Japan, a music publishing company

wholly owned by the British parent firm.

But no decision regarding the fate of the two Virgin firms in Japan will be announced until after Thorn-EMI's purchase of the Virgin Music Group is finalized, Buckleigh adds.

STEVE McCLURE

## GEORGE DALARAS

(Continued from preceding page)

to offset the controversy that erupted here after he shot a videoclip for his recent release "Didymoticho Blues." The title refers to a northern Greece

town near the Turkish border, which the song's lyrics refer to as "a hole in geography."

Despite calls for him to retract the offending lyrics, Dalaras has refused. But in the current mood of popular nationalism over the Macedonia crisis, any denigration of northern Greek locations spurs great emotion.

Dalaras opposes nationalism and the military and is therefore keeping a low profile in Greece these days. Now Minos EMI believes the artist should cultivate wider horizons.

## Virgin Retail France: No Special Breaks

PARIS—Virgin Retail in France is denying earlier suggestions that it has been given preferential trading terms by the Virgin record company there (Billboard, May 2).

"Why not also say that Virgin Records gives us records for free," says marketing director Olivier Montfort.

Virgin Retail is also presenting its version of events when value-added tax rates were reduced from 22% to 18.6% last month.

French Prime Minister Pierre Berégovoy announced the measure April 8. Virgin says it issued a press release April 9 announcing its stores would implement the reductions the same day.

# GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

**GERMANY:** There has been a succession of chart singles that began life as 30-second commercials. Following **Kate Yanai's** 12-week run at the top of the chart with "Bacardi Feeling" (WEA)—an extended version of the advertising jingle for the famous white rum—we have had **Hans Hartz's** "Sail Away" (BMG Ariola) created for a Beck's Beer ad, and **Cole Porter's** standard "Night And Day" as sung by **Instant Family** to promote a brand of low-caffeine coffee. A herd of musical camels advertised a well-known brand



of cigarette by whistling the **Ennio Morricone** tune "Once Upon A Time In The West," and now the number has been turned into a 12-inch dance single by the **Engin-er Featuring The Headhunters Of Jesse James** (Dance Street). **Mario Jordan** is high on the chart with "Welch Ein Tag" (What A Day; Global), which started out as a jingle for Diebel's Altbier. Meanwhile, in a joint venture, EMI/Electrola and Wrangler have launched the Strictly Dance record label, while EastWest records in cooperation with Levi's has released "The Levi's 501 Hits," a highly successful compilation featuring 12

original songs from the jeans manufacturers' commercials. Clearly, the links between popular music and high street commerce have never been closer.

ELLIE WEINERT

**FRANCE:** **Alpha Blondy** is back on the rails with his album "Masada" (EMI), recorded at the Studio Davout in Paris. Known as the man who Africanized reggae, Blondy is one of the most celebrated stars of the African continent. An Ivory Coast expatriate who studied at Columbia Univ. in New York, he came to international prominence in the '80s with the albums "Cocody Rock," "Apartheid Is Nazism," and "Jerusalem," the latter recorded with the **Wailers** at **Bob Marley's** Tuff Gong studio. But his erratic behavior began to jeopardize his career; concerts were canceled, interviews delayed, and two indifferent albums released. Blondy's welcome return to form has coincided with his giving up the ganja, and "Masada" is a solid selection of reggae songs with lyrics in French, English, and the Dioula language about the situation in Africa, love, and God. Blondy will be one of the stars of the Winston Legend Festival to be held in Paris in June, a good occasion to catch him live.



EMMANUEL LEGRAND

**MOROCCO:** Gnawa, a highly spiritual style of music most popular in Marrakesh, is the result of a meeting between Islamic and African cultures. It incorporates many elements of West African music, and there are echoes of gnawa in the music of Sudan, Mauritania, and the south of Egypt. In Morocco, gnawa music is used as a cure for mental illness. In ceremonies that are held several times each year, participants dance to the insistent gnawa rhythm in circles (Alhadra), until they enter a state of trance. According to many tales, these rituals are attended by spirits (Djin), and people often say they can hear these unearthly bodies playing the sintir (a bass-sounding instrument) in the middle of the night. Recordings of gnawa music are often of poor quality, but "Night Spirit Masters" (Axiom) is a well-chosen and cleanly produced collection of this intensely atmospheric music. The album features 11 songs sung in "Darija" Arabic, using the pentatonic scale and accompanied by percussion (drums, qraresh, darbouka, hand-clapping) and the haunting sound of the sintir.

MUHAMMAD HIJAZI

## newsline...

**POLYGRAM DISTRIBUTION** in Germany is aiming to reduce the amount of packaging material it uses by 50% in the next year. Computer control and a greater awareness among staff will help achieve a lower impact on the environment, according to PolyGram managing director Wolf-D. Gramatke.

**CAPITAL RADIO PLC**, the parent company of the London commercial radio station, achieved revenues up 2.8% to \$29.5 million in the six months to March 31. Operating profit was \$5.72 million, down from \$6.88 million.

**MORE THAN 3,000** counterfeit CDs have been seized in raids on a number of locations in the Netherlands by anti-piracy officers of rights society BUMA/STEMRA. The organization says the discs had been imported from the Far East.

**THE ZOMBA GROUP'S** Battery Studio complex in London is bucking the gloomy trend in the business by acquiring the neighboring Power Plant studio.

**PAUL McCARTNEY'S** classical composition "The Liverpool Oratorio" was due to be performed May 22 in the Palau Sant Jordi in Barcelona by the Liverpool Philharmonic Orchestra. McCartney, though, was not present; his management said he was completely immersed in recording a new album.

**GERD LUDWIGS** is leaving as director of A&R and marketing at BMG Ariola in Munich June 30 after eight years with the company.

## Global Release For Earth-Friendly Album

LONDON—PolyGram is releasing worldwide an album, "Earthrise," on June 1 to tie in with the United Nations Conference on Environment and Development in Brazil.

Proceeds from the 17-track album will be donated to a variety of environmental charities. The album includes songs from U2, Paul McCartney, Paul Simon, Elton John, Pink Floyd, Sting, Dire Straits, Genesis,

and Queen.

The three men behind the project, music industry veterans Kenny Young, Vic Coppersmith-Heaven, and Nick Glennie-Smith, spent more than two years securing global clearance for the various tracks involved.

The release is being coordinated by PolyGram International in London.

JEFF CLARK-MEADS

## Irish Rock Fest Rescheduled Tobacco Co. Sponsor Pulls Out

The first Irish Rock Festival on the European mainland was set for May 21-24 at La Cigalle in Paris (Billboard, April 25). But promoter Robert Stephenson says that tobacco company Samson, which had agreed to provide \$58,000, was recently taken over by Rothmans and subsequently declined to go ahead with sponsorship.

"I'm talking to new headline sponsors, but I couldn't get them in the short time left to me," says Stephenson. "The positive side is

that by moving the dates, I'm going to secure television and live radio coverage. We're trying to maintain the same lineup, though there might be changes if some bands are in the studio.

"We intend to release a live CD compilation of the 12 festival bands, and I'm interested in talking with a major indie label." Stephenson is continuing with plans for Irish rock festivals in all 12 European Community capitals during 1993. **KEN STEWART**

## OLA HAKANSSON'S ON FRONT LINES

(Continued from page 16)

PolyGram's financial commitment and moral support indicate that the multinational believes there is potential in Swedish artists. "We have a lot of talent," asserts Hakansson. "But we are a small country when you are No. 1 in Sweden, the world is not aware of it. We have to go out and tell them. We have to talk to the world and get them to lend us an ear."

If and when an act does break on the world stage via Stockholm Records, it will have gone through a demanding proving ground to get there. First stage is the S Records label, a test bed for raw, young talent. S Records is planning to release each month a package of singles, each featuring four new acts. The package will consist of four 7-inch vinyl discs, a compilation 12-incher, and a compilation CD.

According to a company statement, "This minimalizes the amount of configurations, gives good consumer value, and provides the whole package with a clear marketing profile." The first 12 singles will also appear on a midprice compilation CD released during the summer.

Any act that emerges with distinction from the S Records packages will then graduate onto Stockholm Records proper and be released in Sweden through Sonet/PolyGram.

Artists of sufficient potential will subsequently get a taste of international action when Stockholm Rec-

ords markets their product in Germany and the Netherlands. Hakansson says these countries were chosen because they are more accessible markets than the higher-profile U.K.

Bands that come through all these stages with flying colors will then be commended to PolyGram International in London; PolyGram has first-refusal rights on all Stockholm Records product.

Hakansson says no style of music is specifically excluded from Stockholm's roster. "If we like it we will release it. But, I don't understand really hard rock. We won't go for something that we don't understand."

Asked what he understands best, he replies, "Songs." He adds that his company and the Swedish market in general are not able to support the production of lavish videos and expensive campaigns, so all marketing has to be based on the intrinsic quality of the music.

S Records' first two singles packages cover a range of music described by the company as "from hardcore club music and techno to pop and reggae."

Hakansson does not believe the Swedes have a world lead in any area of music but reiterates his view that all success from nations of Sweden's size stems from the fundamental quality of the product. As examples, he notes the country's successful musical exports Abba and Roxette.

## Canada's Slik Toxik Go Down Heavy But Capitol Avoids Lethal 'Metal' Label

BY LARRY LeBLANC

TORONTO—While members of newcomer local act Slik Toxik, currently on a 28-date U.S. tour opening for Yngwie Malmsteen, describe their music as "aggressive groove metal," executives at their label, Capitol Records-EMI Canada, decline to tag them as a metal group.

"We don't see Slik as being a metal band," says Ann Forbes, Capitol's product manager of Canadian repertoire. "We see them as being an in-your-face hard rock band. Metal is not the word we'd use to generally describe them."

"Slik Toxik is a 100% metal band," counters Drew Masters, publisher/editor of Canada's influential metal monthly magazine M.E.A.T. in which Tim Trombley, Capitol Canada's VP of talent acquisition & artist development, first read about the band. "[Capitol] doesn't want to call it a metal band because they want the guy who buys John Mellencamp to buy them, too. That's silly, they are a metal band."

Given Canadian radio programmers' overall and longstanding dislike of the metal genre, it's partially understandable that Capitol Canada might want to avoid the metal moniker in launching the group and its debut album "Doin' The Nasty," simultaneously released March 24 in the U.S. and Canada. The strategy may be working, because in the first month of release, the album has sold 30,000 copies here. It is slated for release shortly by EMI in England, Germany, and Pacific Rim territories.

Following the varied successes of such Canadian arena rockers as Rush, Triumph, Moxy, Mahogany Rush, Goddo, and Teazer in the '70s, Canadian record companies have mostly avoided signing harder-edged rock acts because much of Canadian radio wouldn't play anything remotely sounding like metal. With such key exceptions being Lee Aaron, Anvil, Coney Hatch, Helix, and Killer Dwarfs, labels generally moved away from hard rock/metal acts toward signing more mainstream rock bands, while ignoring the developing national metal underground.

As a result, Canadian rock in recent years has been defined by such acts as Bryan Adams, Tom Cochrane, Kim Mitchell, Loverboy, Toronto, and Headpins, who could deliver songs for top 40 radio.

"After Rush, [hard] rock kinda died in this country," says Slik Toxik manager Bob Luhtala, head of Embrace Productions, which also handles Eye Mother Earth (also on Capitol), Barbra Lynch, and Cactus Juice. "The Canadian industry was looking pop, pop pop. It was all, 'We need a hit' or 'We need a pop band.'"

"When I first shopped Slik Toxik in Canada in 1989, the only person who would come out and see them was David Bendeth [VP of A&R at BMG Music Canada]. Nobody else was looking for this kind of band. Nobody else would come out to see them until Drew started hyping in M.E.A.T. that we had American interest. As soon as the American A&R guys started

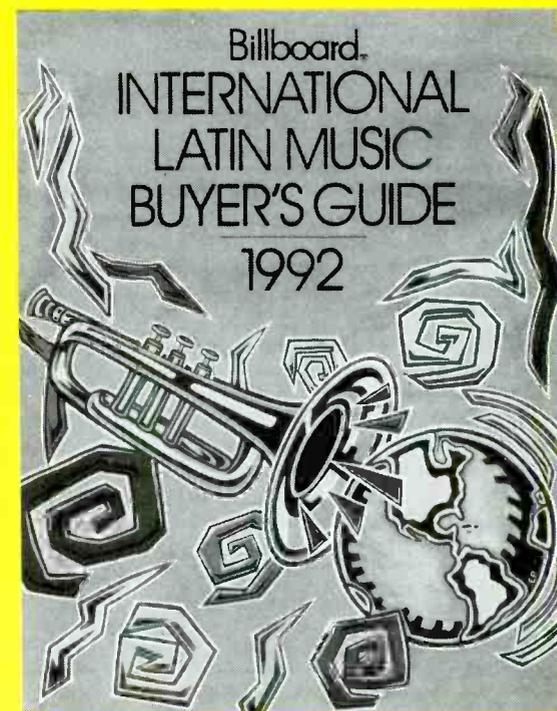
coming around, the Canadians [labels] jumped on it," Luhtala says.

In the past year, with the mainstream acceptance here of such groups as Pearl Jam, Slaughter, Metallica, and Red Hot Chili Peppers—coupled with the growing choice of MuchMusic national video network over radio (or with radio) as the key to breaking new talent—such cut-

ting-edge rock bands as Tragically Hip, Big House, Harem Scarem, and Bootsauce have broken through. There's also a strong buzz about such as-yet-unsigned metal Toronto units as Psycho Circus, Slash Puppet, and Sing Along With Tonto, as well as Varga in Hamilton, Ontario, and Age Of Electric in Calgary, Alberta.

(Continued on page 43)

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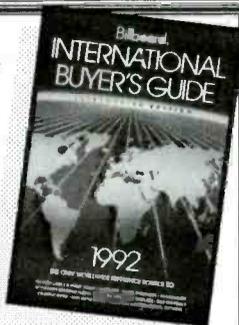
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# HITS OF THE WORLD



## EUROCHART HOT 100 5/8/92 MUSIC & MEDIA

THIS WEEK	LAST WEEK	SINGLES
1	1	TO BE WITH YOU MR. BIG ATLANTIC
2	2	YOU TEN SHARP COLUMBIA
3	4	DAS BOOT U96 POLYDOR
4	8	RHYTHM IS A DANCER SNAP LOGIC
5	11	PLEASE DON'T GO K.W.S. NETWORK
6	3	DEEPLY DIPPY RIGHT SAID FRED TUG
7	5	STAY SHAKESPEAR'S SISTER LONDON
8	6	ON A RAGGA TIP SL2 XL
9	9	DON'T LET THE SUN GO DOWN ON ME GEORGE MICHAEL & ELTON JOHN EPIC
10	NEW	HANG ON IN THERE BABY CURIOSITY RCA
<b>ALBUMS</b>		
1	1	BRUCE SPRINGSTEEN HUMAN TOUCH COLUMBIA
2	4	QUEEN GREATEST HITS II PARLOPHONE
3	2	ANNIE LENNOX DIVA RCA
4	8	SIMPLY RED STARS EASTWEST
5	10	ZZ TOP GREATEST HITS WARNER
6	7	DEF LEPPARD ADRENALIZE BLUDGEON RIFFOLA
7	3	BRUCE SPRINGSTEEN LUCKY TOWN COLUMBIA
8	5	GENESIS WE CAN'T DANCE VIRGIN
9	6	THE CURE WISH FICTION
10	9	NIRVANA NEVERMIND DGC

## AUSTRALIA (Australian Record Industry Assn.) 5/24/92

THIS WEEK	LAST WEEK	SINGLES
1	1	TO BE WITH YOU MR. BIG WARNER
2	2	UNDER THE BRIDGE RED HOT CHILI PEPPERS WARNER
3	4	STAY SHAKESPEAR'S SISTER POLYDOR/POLYGRAM
4	3	WAY OUT WEST JAMES BLUNDELL AND JAMES REYNE EMI
5	5	IN THE CLOSET MICHAEL JACKSON EPIC/SONY
6	6	BE MY BABY LEEN QUEENS PHONOGRAM/POLYGRAM
7	11	JAMES BROWN IS DEAD L.A. STYLE BMG
8	NEW	SUCK MY KISS RED HOT CHILI PEPPERS WARNER
9	14	THAT WORD (L.O.V.E) ROCKMELONS MUSHROOM/FESTIVAL
10	7	NOT A DAY GOES BY RICK PRICE COLUMBIA/SONY
11	12	ALIVE PEARL JAM EPIC/SONY
12	9	I LOVE YOUR SMILE SHANICE MOTOWN/POLYGRAM
13	8	NOTHING ELSE MATTERS METALLICA PHONOGRAM/POLYGRAM
14	15	TAKE IT FROM ME GIRLFRIEND BMG
15	16	ONE IN A MILLION EUPHORIA EMI
16	13	DJAPANA (GAPIRRI MIX) YOTHU YINDI MUSHROOM/FESTIVAL
17	10	GET READY FOR THIS 2 UNLIMITED FESTIVAL
18	NEW	THE BEST/RIVER DEEP, MOUNTAIN HIGH TINA TURNER/JIMMY BARNES MUSHROOM/FESTIVAL
19	NEW	ORDINARY ANGELS (CLUNK EP) FRENTE FESTIVAL
20	19	SKIN TO SKIN MELISSA PHONOGRAM/POLYGRAM
<b>ALBUMS</b>		
1	1	NEIL DIAMOND THE GREATEST HITS 1966-1992 COLUMBIA/SONY
2	2	MICHAEL CRAWFORD PERFORMS ANDREW LLOYD WEBBER WARNER
3	4	RED HOT CHILI PEPPERS BLOOD SUGAR SEX MAGIK WARNER
4	6	JAMES BLUNDELL THIS ROAD EMI
5	3	MIDNIGHT OIL SCREAM IN BLUE COLUMBIA/SONY
6	12	DIESEL HEPPIDELITY CHRYSALIS/EMI
7	7	THE CURE WISH EASTWEST/WARNER
8	13	JIMMY BARNES SOUL DEEP MUSHROOM/FESTIVAL
9	8	PRINCE & THE N.P.G. DIAMONDS & PEARLS WARNER
10	10	SIMPLY RED STARS EASTWEST/WARNER
11	5	ANTHONY WARLOW ON THE BOARDS POLYGRAM
12	14	ANNIE LENNOX DIVA BMG
13	15	DEF LEPPARD ADRENALIZE PHONOGRAM/POLYGRAM
14	NEW	YOTHU YINDI THE TRIBAL VOICE ALBUM MUSHROOM/FESTIVAL
15	17	NIRVANA NEVERMIND GEFEN/BMG
16	20	GENESIS WE CAN'T DANCE VIRGIN/EMI
17	NEW	PEARL JAM TEN EPIC/SONY
18	NEW	BABY ANIMALS BABY ANIMALS IMAGO/BMG
19	NEW	SMOKIE GREATEST HITS BMG
20	19	SOUNDTRACK THE COMMITMENTS MCA/BMG

## GERMANY (Der Musikmarkt) 5/12/92

THIS WEEK	LAST WEEK	SINGLES
1	1	TO BE WITH YOU MR. BIG ATLANTIC
2	4	RHYTHM IS A DANCER SNAP LOGIC
3	2	JIVE CONNIE CONNIE FRANCIS POLYDOR
4	3	STAY SHAKESPEAR'S SISTER LONDON
5	7	DREAM A LITTLE DREAM... MAMAS & PAPAS MCA
6	6	DON'T TALK, JUST KISS RIGHT SAID FRED BLOW UP/INTERCORD
7	5	DAS BOOT U96 POLYDOR
8	8	WELCH EIN TAG MARIO JORDAN BMG/ARIOLA
9	10	GOD GAVE ROCK & ROLL TO YOU II KISS EASTWEST
10	NEW	TEMPLE OF LOVE (1992) SISTERS OF MERCY MERCIFUL/EASTWEST
11	12	AMERICA: WHAT TIME IS LOVE? THE KLF INTERCORD
12	9	I WONDER WHY CURTIS STIGERS ARISTA
13	13	WHY ANNIE LENNOX RCA
14	NEW	UNDER THE BRIDGE RED HOT CHILI PEPPERS WARNER
15	11	I WANNA BE A KENNEDY U96 POLYDOR

16	19	DEEPLY DIPPY RIGHT SAID FRED IDEAL
17	17	I CAN'T GET ENOUGH CHYP-NOTIC BMG/ARIOLA
18	15	I'M WALKING ANTOINE 'FATS' DOMINO EMI
19	NEW	IT'S FINE DAY OPUS III PVL/EASTWEST
20	18	I CAN'T DANCE GENESIS VIRGIN

THIS WEEK	LAST WEEK	ALBUMS
1	1	WESTERNHAGEN JAJA WARNER BROS.
2	4	QUEEN GREATEST HITS II PARLOPHONE
3	2	GENESIS WE CAN'T DANCE VIRGIN
4	3	BRUCE SPRINGSTEEN HUMAN TOUCH COLUMBIA
5	5	ZZ TOP GREATEST HITS WARNER
6	20	THE CURE WISH FICTION
7	8	ANNIE LENNOX DIVA RCA
8	13	DEF LEPPARD ADRENALIZE MERCURY
9	10	MR. BIG LEAN INTO IT ATLANTIC
10	11	RIGHT SAID FRED UP INTERCORD
11	6	CURTIS STIGERS CURTIS STIGERS ARISTA
12	12	SIMPLY RED STARS EASTWEST
13	9	BRUCE SPRINGSTEEN LUCKY TOWN COLUMBIA
14	7	CHRIS DE BURGH POWER OF TEN POLYGRAM
15	15	PETER HOFMANN LOVE ME TENDER COLUMBIA
16	14	QUEEN GREATEST HITS PARLOPHONE
17	16	TEARS FOR FEARS TEARS ROLL DOWN (GREATEST HITS 82-92) MERCURY
18	NEW	SCORPIONS STILL LOVING YOU EMI
19	19	RED HOT CHILI PEPPERS BLOOD SUGAR SEX MAGIK WARNER BROS.
20	17	NIRVANA NEVERMIND GEFEN

## JAPAN (Music Labo) 5/25/92

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

## HITS OF THE U.K.

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THIS WEEK	LAST WEEK	SINGLES
1	1	PLEASE DON'T GO KWS NETWORK
2	NEW	KNOCKIN' ON HEAVEN'S DOOR GUNS N' ROSES GEFEN
3	2	ON A RAGGA TIP SL2 XL
4	8	MY LOVIN' EN VOGUE EASTWEST
5	15	EVERYTHING ABOUT YOU UGLY KID JOE MERCURY
6	3	HANG ON IN THERE BABY CURIOSITY RCA
7	16	I DON'T CARE SHAKESPEAR'S SISTER LONDON
8	4	WORKAHOLIC 2 UNLIMITED PHL CONTINENTAL
9	14	BEAUTY AND THE BEAST CELINE DION & PEABO BRYSON EPIC
10	NEW	KEEP ON WALKIN' CECE PENISTON A&M
11	NEW	15 YEARS (EP) THE LEVELLERS CHINA
12	22	HAZARD RICHARD MARX CAPITOL
13	13	ALWAYS THE LAST TO KNOW DEL AMITRI A&M
14	5	DEEPLY DIPPY RIGHT SAID FRED TUG
15	NEW	EAT YOURSELF WHOLE KINGMAKER SCORCH
16	9	YOU'RE ALL THAT MATTERS TO ME CURTIS STIGERS ARISTA
17	NEW	SYMPATHY MARILLION EMI
18	NEW	YOU WON'T SEE ME CRY WILSON PHILLIPS SBK
19	24	LOVE MAKES THE WORLD GO ROUND DON-E 4TH & B'WAY
20	11	YOU TEN SHARP COLUMBIA
21	6	THE DAYS OF PEARLY SPENCER MARC ALMOND SOME BIZZARE
22	25	CLOSE BUT NO CIGAR THOMAS DOLBY VIRGIN
23	12	SONG FOR LOVE EXTREME A&M
24	7	NOTHING ELSE MATTERS METALLICA VERTIGO
25	32	ONE STEP OUT OF TIME MICHAEL BALL POLYDOR
26	21	JOIN OUR CLUB/PEOPLE GET REAL SAINT ETIENNE HEAVENLY
27	NEW	PAPUA NEW GUINEA THE FUTURE SOUND OF LONDON JUMPIN' AND PUMPIN'
28	31	NOW THAT THE MAGIK HAS GONE JOE COCKER CAPITOL
29	34	PASSION GAT DECOR EFFECTIVE
30	17	LOVE IS HOLY KIM WILDE MCA
31	NEW	FRIDAY, I'M IN LOVE THE CURE FICTION
32	NEW	JUST TAKE MY HEART MR. BIG ATLANTIC
33	26	TIRED OF BEING ALONE TEXAS MERCURY
34	18	IN THE CLOSET MICHAEL JACKSON & MYSTERY GIRL EPIC
35	33	DO IT TO ME LIONEL RICHIE MOTOWN
36	23	BOY FROM NEW YORK CITY ALISON JORDAN ARISTA
37	20	SAVE THE BEST FOR LAST VANESSA WILLIAMS POLYDOR
38	NEW	BELIEVER REAL PEOPLE COLUMBIA
39	NEW	A PRINCE AMONG ISLANDS (EP) CAPERCAILLIE SURVIVAL
40	19	TEMPLE OF LOVE (1992) SISTERS OF MERCY MERCIFUL RELEASE

3	2	SUPER BEST II CHAGE & ASKA PONY CANYON
4	10	JUNANASAINO CHIZU YUTAKA OZAKI SONY
5	NEW	KAIKISEN YUTAKA OZAKI SONY
6	3	KYOSUKE HIMURD MASTER PIECE TOSHIBA/EMI
7	NEW	KOWARETA TOBRAKARA YUTAKA OZAKI SONY
8	NEW	LAST TEENAGE APPEARANCE YUTAKA OZAKI SONY
9	5	T-BOLAN BABY BLUE ROCK IT
10	NEW	TANJO YUTAKA OZAKI SONY

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

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

10	7	SOUNDTRACK DIRTY DANCING RCA/BMG
11	8	FRANCOIS FELDMAN MAGIC BOUL'VARD PHONOGRAM/POLYGRAM
12	10	TEN SHARP UNDER THE WATER-LINE COLUMBIA/SONY
13	14	SIMPLY RED STARS EASTWEST
14	16	JEAN-JACQUES GOLDMAN FREDERICKS GOLDMAN JONES COLUMBIA/SONY
15	13	JOHNNY BRUEL SI CE SOIR RCA/BMG
16	15	PAHONY HALLYDAY CA NE CHANGE PAS UN HOMME PHONOGRAM/POLYGRAM
17	NEW	LES INCONNUS BOULVERSIFIANT SONY
18	12	FREDERIC FRANCOIS JE NE TE SUFFIS PAS TREMA/SONY
19	NEW	ROCH VOISINE HELENE BMG
20	18	DEF LEPPARD ADRENALIZE POLYGRAM/PHONOGRAM

## ITALY (Musica e Dischi) 5/18/92

THIS WEEK	LAST WEEK	SINGLES
1	1	WHY ANNIE LENNOX RCA
2	3	PIPPERIO ELIO E LE STORIA TESE HUKAPAN
3	5	HIGH THE CURE POLYDOR
4	2	ONE U2 ISLAND
5	4	NON AMARMI ALEANDRO BALDI & FRANCESCA ALLOTTA RICORDI
6	6	LAI SO LOW TEARS FOR FEARS FONTANA
7	8	LA FORZA DELLA VITA PAOLO VALLESI SUGAR
8	9	COME AS YOU ARE NIRVANA DGC
9	10	CI VUOLE UN FISICO BESTIALE LUCA CARBONI RCA
10	7	HUMAN TOUCH BRUCE SPRINGSTEEN COLUMBIA
<b>ALBUMS</b>		
1	1	ANNIE LENNOX DIVA RCA
2	6	LUCA CARBONI CARBONI RCA
3	4	TEARS FOR FEARS TEARS ROLL DOWN (GREATEST HITS 82-92) FONTANA
4	3	BRUCE SPRINGSTEEN HUMAN TOUCH COLUMBIA
5	4	LITFIBRE SOGNO RIBELLE CGD
6	NEW	AMEDEO MINGHI I RICORDI DEL CUORE FONIT CETRA
7	5	BRUCE SPRINGSTEEN LUCKY TOWN COLUMBIA
8	7	THE CURE WISH POLYDOR
9	10	TRACY CHAPMAN MATTERS OF THE HEART ELEKTRA
10	9	IVANO FOSSATI LINDBERGH EPIC

## SPAIN (TVE/AFYE) 4/25/92

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/ARIOLA
10	NEW	THE RAIN D DRAMA GINGER MUSIC
<b>ALBUMS</b>		
1	1	BRUCE SPRINGSTEEN HUMAN TOUCH CBS/SONY
2	2	BRUCE SPRINGSTEEN LUCKY TOWN CBS/SONY
3	5	LA UNION TREN DE LARGO RECORRIDO WARNER
4	8	QUEEN GREATEST HITS II EMI
5	NEW	SERGIO DALMA A DIVINA ED. MUSICALES
6	3	PRESUNTOS IMPLICADOS SER DE AGUA WARNER
7	4	LUZ CASAL A CONTRA LUZ HISPAVOX
8	6	VARIOUS ARTISTS MAQUINA TOTAL MAX MUSIC
9	NEW	JOAQUIN SABINA FISICA Y QUIMICA BMG/ARIOLA
10	9	ALEJANDRO SANZ VIVIENDO DEPRISA WARNER

## CANADA (The Record) 5/4/92

THIS WEEK	LAST WEEK	SINGLES
1	5	JUMP KRIS KROSS COLUMBIA/SONY
2	2	JUSTIFIED AND ANCIENT THE KLF T/TAMMY WYNETTE RCA/BMG
3	1	TEARS IN HEAVEN ERIC CLAPTON REPRISE/WEA
4	3	BEAUTY AND THE BEAST CELINE DION & PEABO BRYSON COLUMBIA/SONY
5	4	LET'S GET ROCKED DEF LEPPARD VERTIGO/PLG
6	7	SMELLS LIKE NIRVANA "WEIRD AL" YANKOVIC SCOTTI BROS./SCOTTI BROS.
7	10	NOTHING ELSE MATTERS METALLICA ELEKTRA/WEA
8	6	ONE U2 ISLAND/GEFFEN
9	8	HAZARD RICHARD MARX CAPITOL/CAPITOL
10	9	SAVE THE BEST FOR LAST VANESSA WILLIAMS MERCURY/PLG
<b>ALBUMS</b>		
1	2	QUEEN CLASSIC QUEEN HOLLYWOOD/WEA
2	1	DEF LEPPARD ADRENALIZE VERTIGO/PLG
3	4	CELINE DION CELINE DION COLUMBIA/SONY
4	3	NIRVANA NEVERMIND DGC/DGC
5	7	ZZ TOP GREATEST HITS WARNER BROS./WEA
6	5	U2 ACHTUNG BABY ISLAND/A&M
7	6	TOM COCHRANE MAD MAD WORLD CAPITOL/CAPITOL
8	NEW	ANNIE LENNOX DIVA RCA/BMG
9	NEW	THE CURE WISH ELEKTRA/WEA
10	9	BRYAN ADAMS WAKING UP THE NEIGHBOURS A&M/PLG



**Best Of Offenbach.** Members of seminal Quebec rock band Offenbach sign a deal for BMG Musique Quebec to release two triple-CD boxed sets spanning 16 years of the group's work. The first boxed set is due out June 22; the second is due Nov. 1. Shown in front row, from left, are BMG Quebec managing director Ian Tremblay and band members John McGale, Jean Gravel, and Breen Leboeuf. In back row, from left, are Pierre Charbonneau, attorney for BMG, and Stephan Gilker, attorney for Offenbach.

## CANADA'S SLIK TOXIK GO DOWN HEAVY

(Continued from page 41)

"If ever there's a time that's right for a group like Slik Toxik, it's now," says Peter Diemer, VP of national promotion at Capitol.

"Slaughter ["Wild Life"] debuting at No. 8 on Billboard [200] recently speaks volumes when you start asking if there's an audience out there. Sure there is," Diemer adds.

Formed in 1988, Slik Toxik first made its reputation on Toronto's club circuit, opening for such acts as Successex and Slick Kitty before developing a strong following itself. Then-manager Bob Luhtala shopped a demo tape, featuring "Blood Money," "Rachel's Breathing," and "White Lies" to Canadian and American labels, and met with strong response.

Luhtala says, despite sizable interest from several U.S. labels, including Atlantic and Geffen, he chose to sign Capitol-EMI because of the personal commitments shown toward the band by label president Deane Cameron, manager of talent acquisition and artist development Jody Mitchell, and Trombley. "They were the most into the band," he says. "And Capitol in the U.S. also came on board. Simon [Potts Sr., VP of pop A&R] had seen the band, too."

Though Slik Toxik had its debut album, co-produced by Paul Gross and Anthony Vanderburgh, completed last fall, Capitol chose to put off its release to avoid the glut of seasonal product. Instead, the label introduced the band Oct. 4 in Canada and the U.S. with the release of the four-song CD-5 (maxi-single in U.S.) "Smooth And Deadly," which featured "Big Fuckin' Deal," "Riff Raff," "Mass Confusion," and "Rachel's Breathing." A video for "Big Fuckin' Deal" shot by Hard N' Heavy Video magazine for a compilation, although mostly ignored by MuchMusic, was played on the Playboy Channel in an edited form, according to the band.

"The CD-5 was an introductory tool which set the base and made people aware of the group," says Diemer. "It helped us build the awareness through street-level, al-

though we did get some limited air-play as well."

While "Helluvatime," the leadoff track from "Doin' The Nasty," has peaked at No. 32 on The Record chart, the video of the cut has received widespread support on MuchMusic, MusiquePlus, and VBC-TV's "Video Hits." The label hopes the follow-up "White Lies/Black Truth" will give the group further momentum. "It's going to be a huge song and that's going to take this band to platinum [100,000 units]," says Forbes.

### COVERING THE BASES

"There's definitely an album-radio base which was initially established with the CD-5," says Diemer. "Video has also played a key role. Plus the band has done a lot of press, TV, and such retail activities as autograph sessions and live performances. We've developed a legitimate base. There's a lot of respect from the street and the kids are now aware of the band."

Adds Forbes: "We've worked retail very hard. First, there was the CD-5 and then there was an advance retail/radio sampler [featuring "Helluvatime," "White Lies/Black Truth," "Sweet Asylum," and "Midnight Grind"]. I've done personality posters, banners, and special kits. There's also been radio advertising and advertisements in M.E.A.T, Music Express, Canadian Musician, and street papers."

Diemer concedes that with fragmentation and the sizable classic rock and gold formatting in Canadian radio presently, it remains a challenge to develop a new act with harder-edged sound. "Our biggest job is to get people out in the industry to see the band live," he says, "to pull programmers, retailers, and the media out to understand what the band is all about. When people see what they're like, and listen to the record, they'll realize there's strong potential there."

## MAPLE BRIEFS

**ATTIC** Records Ltd. and singer Lee Aaron have failed to come up with an agreement to extend the terms of the singer/songwriter's recording and publishing agreements with Attic Productions Ltd. and Attic Music Ltd. As a result, the two parties have confirmed the expiration of their contractual relationship, effective immediately. Meanwhile, Attic has announced it will distribute the new Canadian label K.C. Music Group, headed by producer Keef Whiting and singer Colinda Phillips. First releases under the agreement are "Listen To The World" by Kaleefah and "Blue Moods" by SVP. Both go to retail June 1.

**THE** late reggae superstar Bob Marley was honored recently in Toronto when Mayor June Rowland proclaimed May 11 "Bob Marley Day." Five days earlier, Rowland had presented a proclamation to Marley's mother, Cedella Booker, who said, "If there is ever a human being who deserves all the love and affection that is shown here in Canada, it is my son, who always preached against injustice and encouraged his people to stand up for their rights."

**THE** lineup for the third annual Hedley Blast Country Music Festival, to be held July 10-12 in the 300-

resident mining community of Hedley, British Columbia, includes U.S. acts Sawyer Brown, Pirates Of The Mississippi, Mel McDaniel, Kris Kristofferson, and Paulette Carlson and Canadian acts Michelle Wright, Ian Tyson, Prairie Oyster, Joel Feeney & the Western Front, the Good Brothers, Tommy Hunter, and Blue Rodeo.

**TORONTO**-based indie label The Children's Group has appointed Holly-Ann Franchi as publicity and promotion coordinator and Roy Windhager as sales and marketing co-ordinator.

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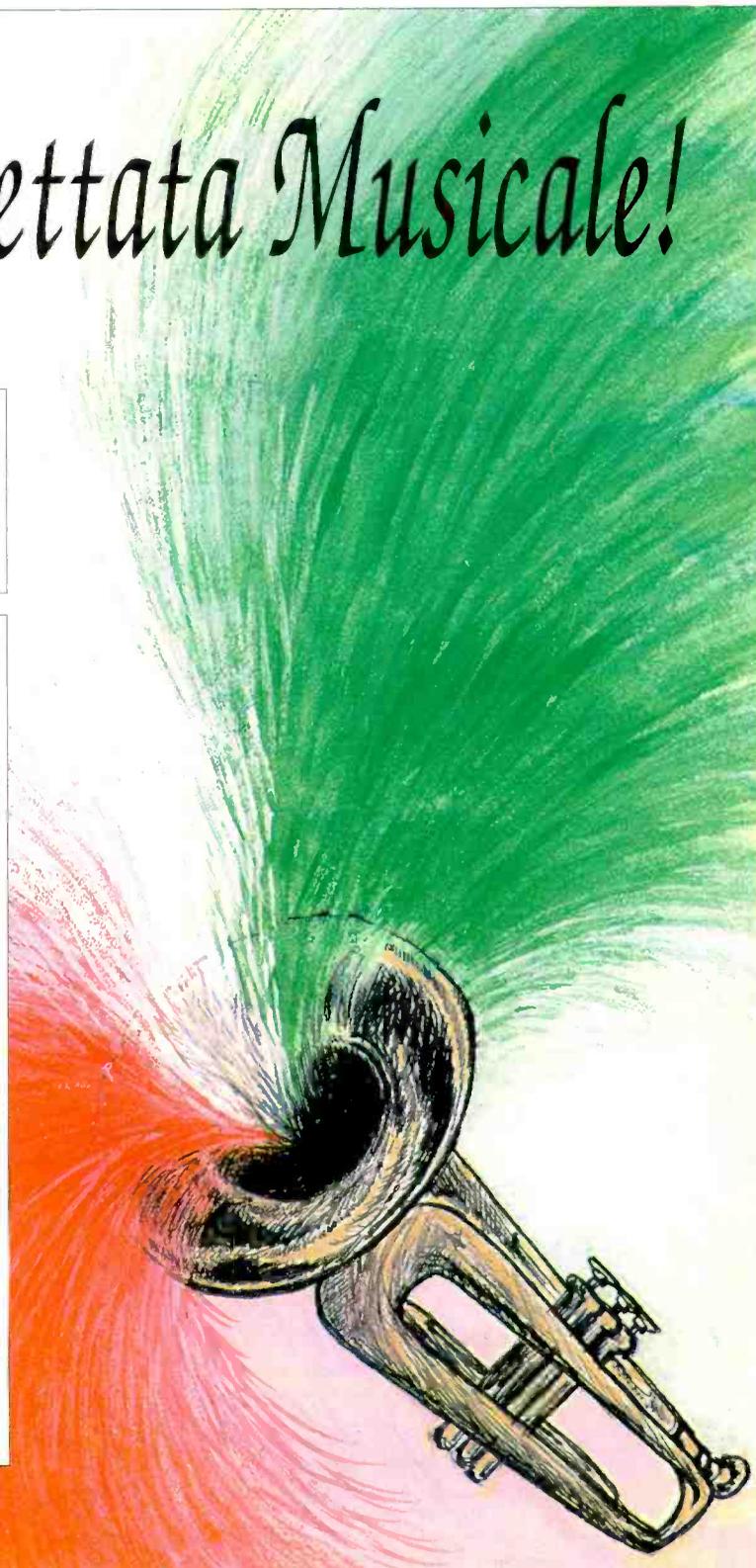
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# Retail

## ICSC Focuses On Shifting Dynamics

### Retailers, Mall Developers Advised To Keep Up

BY EARL PAIGE

LAS VEGAS—America's music and video chains may have to drastically rethink the way they conduct business in conventional retail settings due to shifting marketplace dynamics and the changing preferences of consumers.

That's the word from the top man at Target Stores and other speakers here at a reflective but still upbeat 35th edition of the International Council of Shopping Centers Annual Spring Convention, which attracted some 20,000 to the Hilton Hotel Convention Center, May 10-14.

While ICSC has attracted larger turnouts in the past—for instance 25,000 in 1990—according to Don Pendley, director of public relations, the growing confidence that retail can forge a comeback is seen in this year's leasing mall at 592 exhibitors, up from 519 last year. Space is up, too, at 472,450 square feet compared with 441,000 in 1991 here.

In the opening-day luncheon, Kenneth Macke, chairman/CEO at Minneapolis-based Dayton Hudson Corp., which owns Target, warned that there were about 17,000 retail bankruptcies filed last year in the U.S. Those bankruptcies resulted from the economic slowdown and retailers losing touch with their customers, experts here said.

Shopping center developers must also be sensitive to the radically changing landscape of consumer preferences, said marketing expert Mark Capaldini, executive VP at Claritas/NPDC, a marketing firm. "Hundreds of malls must transform [to keep up with the consumer] or die," he said.

#### DOWNSIZING STORES

Macke, in his keynote address, said Target is responding to the consumer by downsizing its prototype store to 120,000 square feet in newer sites. He said the consumer perceived too much space as an inconvenience. Also, Target is looking to streamline checkout time.

Macke pointed out that most of the new retail formats springing up nowadays are coming from chains that prefer freestanding or strip center locations to the enclosed mall environment, and that, with the exception of The Limited and The Gap, most mall-based chains are not open-

ing new concepts.

The new concepts that are thriving, whether they be a retail format like a warehouse club or a real-estate format like outlet and power centers, all are targeting consumers by emphasizing value, he said.

Begging to differ with Macke,

*'There are 4 or 5 chains waiting to come in to a center'*

Camelot Music executive VP Jim Bonk said the mall should not be counted out. "I still think America likes to shop at the mall," said Bonk.

#### ENTHRALLED WITH MALLS

Also upbeat on malls is Ann Lieff, president of Spec's Music & Movies, a mainly strip-center chain based in Miami. "There's nothing to compare with a mall where everyone is averaging \$300 a square foot," she said. But she acknowledged that in today's economy there are plenty of facilities not doing nearly that well.

Nonetheless, Bonk argues that "there is plenty of innovation, and a lot of great-looking stores" going into the mall.

For instance, over the last few years, Musicland Stores Corp. in Minneapolis and Trans World Music Corp. in Albany, N.Y., have introduced sell-through-only concepts to the malls in the form of the Suncoast Motion Picture Co. and Saturday Matinee, respectively.

"Developers ask if Suncoast is still an experiment after all these many years and in many respects it is," said Bruce Bausman, senior VP in charge of real estate at Musicland. But Bausman adds that the chain will approach 300 stores in about two years, based on its current growth pace of adding 25 stores a year.

In Camelot's fiscal year, which ends Aug. 31, the chain will add 30 stores, including the six it recently bought from Record World.

Moreover, another way to increase business is by improving assortment and selection, said Camelot's Jeff David, who accompanied the chain's team to the convention. "We have to constantly monitor it, adjust it, to be sure we reflect the catalog and the entire scope of the merchandise we

are putting out there," David said.

Also, Bonk noted that expansion is not always only in terms of new stores. Both Bonk and David mention how older malls are renovating and how developers are pressuring music stores to take more space.

#### COMPETITION FOR CENTERS

Bonk also said that even though developers still have lots of spaces to fill these days, they have music retailers "at a disadvantage because they know they have us over a barrel. There are four or five chains waiting to come in to a center, when only two or three at the most are going to get into the center. We're not like some [other retail segments] who get better deals and who are sought after."

While such competition has long been a rule of life back east, it is now also true out on the West Coast, according to Greg Fisher assistant VP,

(Continued on page 46)



Say 'Uncle.' Atlantic recording group Uncle Green joins Super Club Music Corp. executives at a cocktail party celebrating the grand opening of Turtle's Rhythm & Views in Atlanta. Shown in back row, from left, are Bruce Beckwith, Super Club audio buyer; Bill Bryant, Super Club director of visual presentation; Brian Poehner, Super Club VP of purchasing; the four members of Uncle Green; Bill Biggs, WEA Atlanta branch manager; Darrell Baldwin, Super Club N.A. president/CEO; Keith Horniman, Super Club N.A. chief financial officer; and Joe Martin, Super Club VP of advertising and promotions. In the front row, from left, are Rob Perkins, Super Club chief financial officer; store manager Edward Spalding; Steve Bennett, Super Club executive VP; Rick Orr, WEA sales rep; and Jack Klotz, WEA Atlanta sales manager.

## The Word On Chameleon-Mute Alliance

### Latter's Regionals Will Rep Former's Dali Imprint

NEW YORK—Chameleon Entertainment and Mute Records have formed a regional sales, marketing, and promotion alliance that will represent all artists on the Mute and Dali rosters, according to a statement from Chameleon.

Dali is Chameleon's "alternative, developmental label, specializing in indie masters from overseas," according to Chameleon Entertainment president and COO Bob Buziak.

Mute and Chameleon are distributed by Elektra Entertainment, which in turn is distributed through WEA.

In the new arrangement, the four Mute regionals will now also represent Dali product. Those regionals are Amanda Smith, who works out of Elektra's Los Angeles office; Peter Cooper at Mute in New York; and Larry Crandus and Matt Fisher, who work out of the WEA branches in Chicago and Atlanta, respectively. Their duties encompass radio, retail promotion, tour support, and "day-to-day coordination with the WEA

branches," according to the release.

The activities of the regional staff will be coordinated by Mute director of marketing and sales Adam Kaplan, in association with Chameleon VP of sales and marketing Larry Braverman, says Mute president Bruce Kirkland.

With a regional staff dedicated to the label, "if you've got activity in Dallas and Houston, you can focus on those markets," says Buziak. "You're not signing into a new-artist program in a large chain where the record isn't showing any activities."

Chameleon Records president Bill Berger comments, "The Mute/Dali marketing and promotion staff will enable Dali Records to maintain the integrity and commitment of a stand-alone independent label while taking advantage of the tremendous WEA sales and marketing team."

Mute's Kirkland says the object of the partnership is to build "long-term careers for artists whose principal appeal lies in the progressive marketplace. Our mission is to work with Elektra in bringing these acts to a wider audience. In doing so, we've opted for a street-oriented regional staff as opposed to participating in the national numbers game."

Among the Mute artists scheduled to release product this year are Miranda Sex Garden, Nick Cave & the Bad Seeds, Meat Beat Manifesto, and Inspiral Carpets.

Chameleon—whose roster includes Dramarama, Black Cat Bone, Vova Nova, Lucinda Williams, and Flesh For Lulu—expects to issue five projects in 1992 on the Dali label, beginning with the second release from "desert-grunge" act Kyuss.

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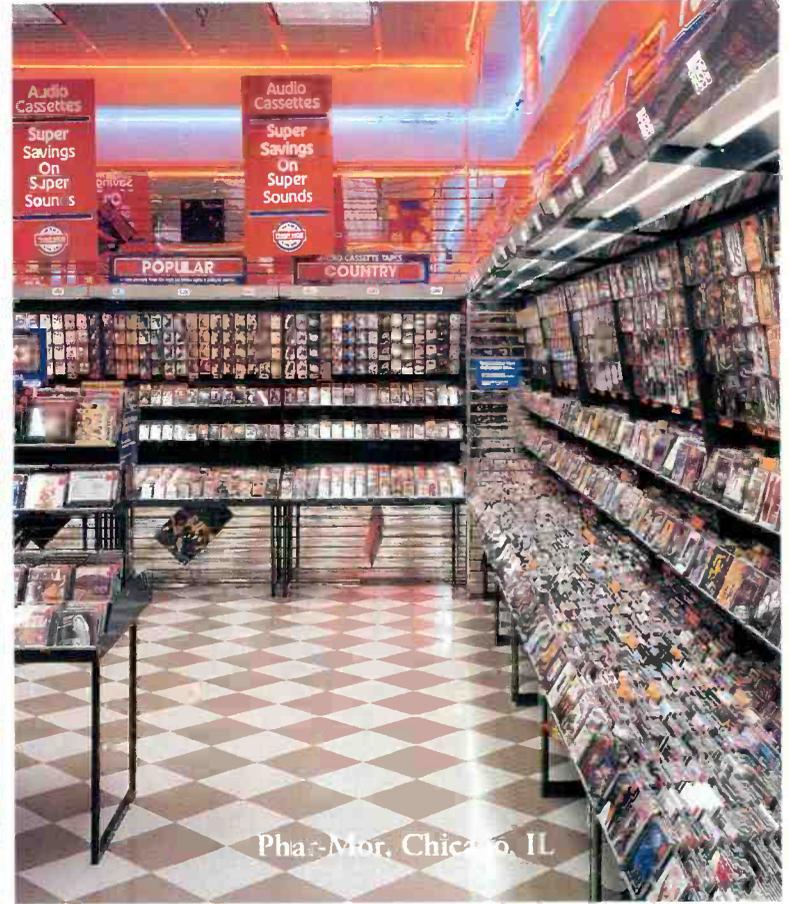
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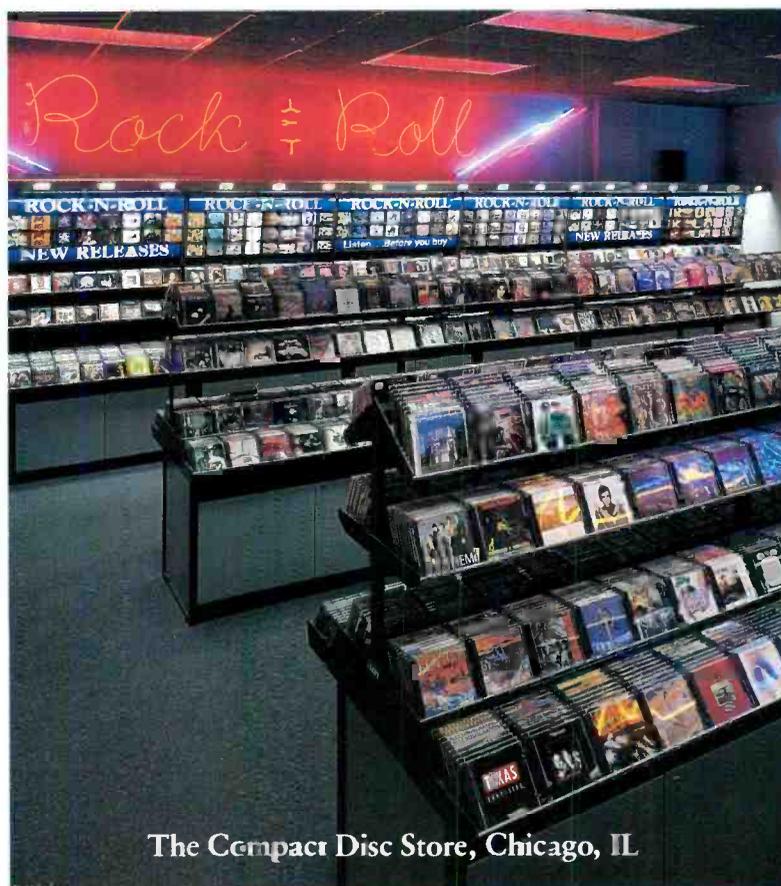
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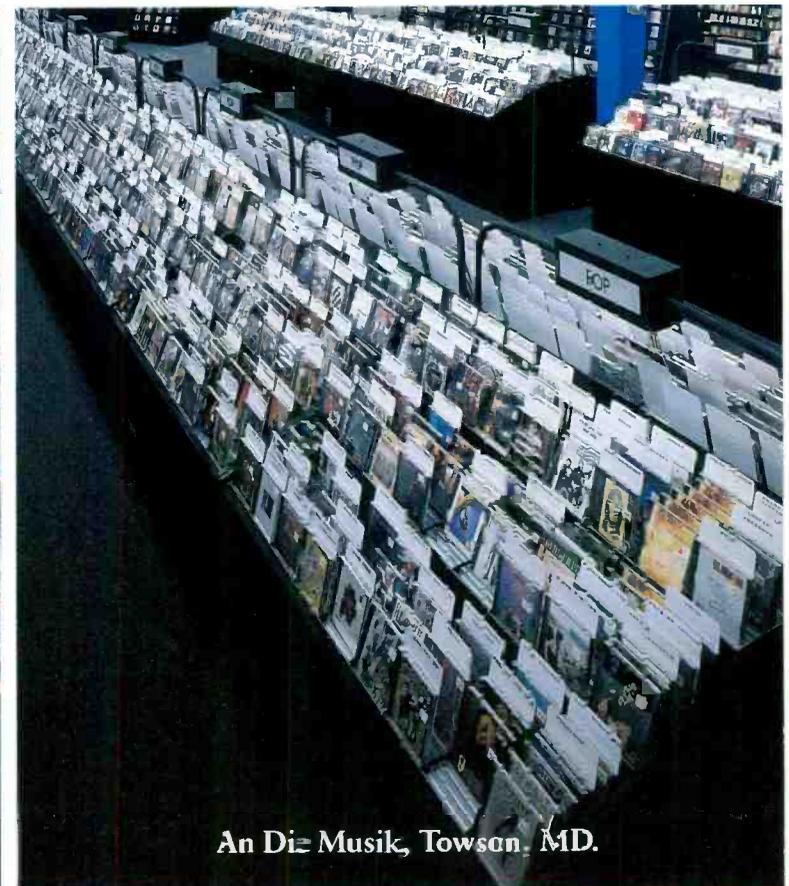
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## Retail

# Buzz Has Circuit City Plugging Into Music; Prez Says LIVE's Kicking Into Gear This Yr.

**FULL CIRCUIT:** Circuit City, the 200-plus-unit home electronics chain, based in Richmond, Va., looks like it is about to take the plunge into the music business. Sources say Circuit City, a major power in home electronics retailing, has scheduled a series of meetings with the six majors, and label executives say they think the topic of conversation will be about the chain adding music to its product mix.

Executives of the chain declined to comment. But one analyst who follows Circuit City says, "They have been intrigued by music for awhile, and already have been testing it on a very limited basis." But even if that testing has generated positive results, don't expect Circuit City to roll music out chainwide. "Circuit City is a very methodical and deliberate company," says the analyst. "I would be surprised if they go chainwide on it."

Nevertheless, that analyst adds that Circuit City has watched its competitors add music in some way to their mix. "Circuit City executives see how Best Buy [a Minneapolis-based home electronics chain] has used music to generate traffic. They see how The Good Guys [a Burlingame, Calif.-based home electronics chain with 39 stores] has paired up with music retailers in some California sites.

"So Circuit City management views music as something that could build traffic, help them on the margin front, and build excitement in the store."

**LIVE COMES ALIVE:** LIVE Specialty Retail Group experienced a difficult 1991, as evidenced by the 11% decline in same-store sales by the Strawberries portion of the chain and the 14% decrease turned in by the Waxie Maxie stores. But so far this year, the 139-unit, Milford, Mass.-based LIVE Retail Group is "doing real well," according to Ivan Lipton, president of the chain. "We are very encouraged by recent trends—comparable-store sales have been positive in recent months—and

the person of company CEO Dave Mount], and he knows the way that business needs to be run, so that should help." LIVE Entertainment, based in Van Nuys, Calif., is the parent of the chain, and it has been experiencing financial difficulties as well. In fact, most of the music industry's concern about the chain focuses on what is happening at the parent.

Lipton declines to comment on the parent's business but says last year's poor performance at the chain was caused by "a combination of the very poor economy, which caused cash-flow difficulties and, in turn, impacted the amount of merchandise we had in stores. Now those difficulties are behind us."

**SUMMA CUM LOUD:** Retail Track offers hearty congratulations to BMG Distribution Washington, D.C., branch manager Tom O'Flynn, who just graduated from college. O'Flynn, who dropped out of college in 1969 to pick records at a one-stop, began going to night school back in 1983 at the behest of Charley Hall, who hired him as a sales rep for RCA. Hall, according to O'Flynn, wanted all of his reps to have college degrees. So this May, after years of hard work, O'Flynn, who majored in marketing and management, has earned a Bachelor of Science degree from the Univ. of Maryland, graduating summa cum laude.



## RETAIL TRACK

by Ed Christman

I think that indicates we have begun to turn our business around. We are gaining back the confidence of the traditional Strawberries and Waxie Maxie customers. We think the momentum will lead to a profitable year for the chain."

Label and distribution sales executives agree that the chain is experiencing a turnaround. One sales executive says the chain has made good progress in recent months. "They needed to address some issues internally. Now, they have a record guy running LIVE Entertainment [in

## SHOPPING CENTER CONFAB FOCUSES ON SHIFTING DYNAMICS

(Continued from page 44)

real estate, with Torrance, Calif.-based Warehouse, who said, "There are Camelot, Hastings, and now Trans World. There's more competition than ever for us."

But typifying the upbeat mood, Fisher recited how Warehouse, with its eye now on mall sites more than on freestanding locations, plans 10 new stores in calendar year 1992, and 15 in 1993. The chain opened 22 in 1991.

Less bullish is Record Shop, where Mort Gerber and Mary Ann Levitt stayed at 32 all last year. "We realize we're going to have to expand in ways other than in new malls," said Levitt, because like everyone here in Las Vegas was saying, there are fewer and fewer of those.

However, one of the new malls on the drawing board is Mall of America, which is scheduled to open next fall in Minneapolis. Musicland will have three stores in the mall: a superstore, combining Suncoast and its music concept; a music store; and a separate classical store. Camelot is also in the center with two stores—a normal music outlet and Spectrum, its upscale concept.

### TARGETING MARKET NUANCES

In addition to dealing with an ever evolving retail environment, music and video retailers must also be aware of the changing demographics in the U.S., experts here said.

Data coming in now from the 1990 census shows that only New Jersey has a population that reflects the country's total ethnic pattern, with all other 49 states showing variances, said Martha Riche, director of policy studies at the Population Reference Bureau and session moderator.

Thus, successful retailers and shopping center operators need to be aware of nuances in local markets, said Claritas/NPDC's Capalini. For instance, in Tucson, half the personnel in one mall speak Spanish; in another shopping center in Vancouver, 80% of the tenants and consumers are Asian.

### GRAYING OF AMERICA

Another trend that will significantly shape the retail landscape is the graying of America, experts said.

Jeff Ostroff, VP of PrimeLife Marketing, told a panel that "four-generation families are becoming commonplace," and that research shows that the average grandmother spends \$819 a year on gifts.

Among other staggering numbers was his prediction that between now and the turn of the century the beyond-40-year-old U.S. population will increase by 18.5 million "while the under-40 segment will be a mere 5,000 more."

Macke said Dayton Hudson is aware of the graying demographic "but we haven't found a way to get

their hands out of their pockets."

Camelot has gone after the older demographic with its Spectrum upscale jazz and classical formatted stores, noted both Bonk and David, part of a whole entourage out from North Canton.

At the Record Shop, Gerber said the chain is going after a broader audience by adding to product mix and assortment, and making other adjustments within the current formats.

Especially tuned to what demographic experts here were saying, Gerber replied, "We know we have that grandmother at Christmas with her list faithfully going right down it, but we can't attract her any other time of the year and yet she's in the mall all the time."

### OFF-PRICE RETAILING

Possibly the hottest opening-day session explored the phenomenon of off-price retailing, with Value Retail News president R. Terry Dunham trying to put some of the staggering growth of these controversial centers into perspective. Although there are 493 across the country "you can start to eat down on that figure by noting how many chains have fewer than five stores [in outlet centers]."

Randall Davidson, president of Nashville-based Sound Shops, has five units in off-price centers, but declined to comment on them.

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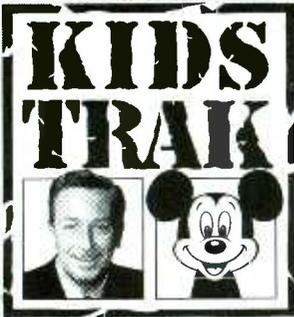
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## Island In The Distrib Stream: Indie Commitment Stressed

**NO FEAR OF COMMITMENT:** Island Records founder Chris Blackwell actually left the label's 30th anniversary party in Jamaica May 8 and flew to Austin, Texas, to meet independent distributors attending the 20th annual National Assn. of Independent Record Distributors and Manufacturers convention.

"[Blackwell] came to reaffirm and confirm his commitment to the indies, and he wanted the same confirmation back from them," says Pat Monaco, VP/GM of Island's Independent La-

Atlanta's Ichiban Records recently picked up L.A.'s GEG Records for distribution.

**MINING GOLD:** Orlando, Fla.'s Cheetah Records has snagged its second gold record in six months, as the RIAA-certified "Ain't No Doubt About It" joins "Bass Is The Name Of The Game" in the Cheetah hall of fame. Both releases are double-album sets... Meanwhile, N.Y.'s Relativity Records is celebrating the recent platinum certification of Joe Satriani's "Surfing With The Alien." His "Extremist" album is set for July release on Relativity.



by Deborah Russell

bel Sales division, which recently was placed under the PolyGram Distribution group.

The PolyGram labels will use ILS to tap the strengths of the independent network, and as the labels feed the system with music, Monaco will customize distribution based on the needs of each individual piece of product.

ILS-distributed labels include Polydor's Cohiba imprint, Mercury's Stardog, Island's Indigo (plus Mango, 4th & B'way, and Great Jones), and London's FFRR and Go Discs. The creation of additional labels is expected, Monaco says.

ILS will funnel product through such indies as California Record Distributors Inc., Big State Dist. Corp., Landmark Distributors Inc., Action Music Sales Inc., Great Bay Distributors Inc., Navarre Corp., JFL Distributors Inc., Twin City Import Records Inc., Jerry Bassin Distributors Inc., Rounder Distribution, and Encore Distributors Inc., among others.

"When PolyGram bought Island, everybody thought, 'Oh no, that's the end of the independents,'" says Monaco. "But for us, it's turned out to be the complete opposite."

**SEEDS & SPROUTS:** They're baaaack! Rob Pilatus and Fabrice Morvan, former Milli Vanilli front men, are set to release "Wrap Party," their new album from Reno, Nev.-based Taj Records. "Wrap Party" (which, by the way, features tunes written and performed by Rob & Fab) will hit the streets June 15.

Long Island City, N.Y.'s Enemy Records, home to Jean Paul Bourdely, Kelvynator, and Defunkt, launched its rock subsidiary, Brake Out, with the May 18 release of "Why Be Blue" by Alan Vega and Martin Rev's Suicide. Ric Ocasek produced.

Burbank, Calif.-based Alias Records bids farewell to American Music Club, which recently signed a deal with Virgin in Europe. Meanwhile, Spencer Gates joins the Alias promotion department. He'll head the label's music video department, as well. Steve Fierro joins Alias as production assistant and shipping director.

**SPOKEN WORD:** Carson, Calif.'s Mountain Productions recently launched a line of sports audio books, with such titles as "Daly Life" by Detroit Pistons coach Chuck Daly, "Bad Boys" by Piston Isiah Thomas, "A Day In The Season Of The L.A. Dodgers" by Tom Zimmerman, and "Beisbol" by Michael and Mary Oledsak. Mountain president Allen Schor says the titles move the fastest in bookstores and sporting goods outlets, but he's eager to test their potential at record retail.

Meanwhile, Seattle-based Jerden Records is out now with "The Elvis Tapes," a collection of interviews Elvis Presley gave in 1957 and 1961 in Vancouver and Memphis, respectively. Jerden also recently released "JFK: The Kennedy Tapes," which includes tapes of 16 speeches made by President John F. Kennedy, ranging from the eve of his election in 1960 through his last speech, taped Nov. 22, 1963, in Dallas.

**TO CLARIFY:** Grass Route reported May 2 that Des Plaines, Ill.-based Grindcore International picked up England's Peaceville/Deaf Records for exclusive distribution through Relativity Entertainment Distribution. The agreement with Grindcore and RED concerns Deaf only, however. Peaceville, meanwhile, is exclusively distributed in North America by New York's Caroline.

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## Indie Awards Are Sweet For Sugar Hill Tommy Boy, Rounder Also Scoop Up Prizes

NEW YORK—The Sugar Hill label led the pack in scooping up awards at the National Assn. of Independent Record Distributors and Manufacturers convention, held May 6-10 at the Hyatt Regency in Austin, Texas. On May 9, the trade group presented its 1991 Indie Awards, with Sugar Hill artists winning in four categories, while the Tommy Boy and Rounder labels each had artists winning in three categories. The first-place winners are as follows:

- **12-inch single:** "O.P.P.," Naughty By Nature (Tommy Boy).
- **Adult contemporary/pop:** "Havin' A Party With Jonathan Richman," Jonathan Richman (Rounder).
- **Alternative rock:** "Gish," Smashing Pumpkins (Caroline).
- **Bluegrass:** "All On A Rising Day," Peter Rowan (Sugar Hill).

- **Blues:** "Mighty Long Time," James Cotton (Antone's).

- **Cajun/Zydeco:** "Quand J'ai Parti," David Doucet (Rounder).

- **Celtic/British Isles:** "Think Of Tomorrow," Pentangle (Green Linnet).

- **Children's Music:** "Pluggin' Away," Peter Alsop (Moose School Productions).

- **Classical:** "Copland—Tenderland," Phoenix Symphony (Koch International Classics).

- **Country:** "Odd Man In," Tim O'Brien (Sugar Hill).

- **Cover Design:** "The Essential King Crimson, Frame By Frame," design by Bill Smith (EG).

- **Dance:** "Sexpllosion," My Life With The Thrill Kill Kult (Wax Trax).

- **Folk:** "The Missing Years," John Prine (Oh Boy!).

- **Gospel:** "Strong Again," Marion Williams (Spirit Feel).

- **Heavy metal:** "Spirit Electricity," Bad Brains (SST).

- **Historical:** "The Complete Early Transcriptions," Nat King Cole (VJC).

- **Jazz, contemporary:** "Solo Piano (Piano In E)," Ellis Marsalis (Rounder).

- **Jazz, traditional:** "For The Duration," Rosemary Clooney (Concord Jazz).

- **Latin:** "Out Of This World," Tito Puente (Concord Picante).

- **Liner notes:** "Long Journey Home," The Kentucky Colonels, notes by Mary Katherine Aldin (Vanguard).

- **New age:** "Borrasca," Ottmar Liebert (Higher Octave Music).

- **R&B:** "Sons Of The P," Digital Underground (Tommy Boy).

- **Rap:** "Nature Of A Sista," Queen Latifah (Tommy Boy).

- **Reggae:** "Jah Kingdom," Burning Spear (Mango).

- **Rock:** "Blue Blvd.," Dave Alvin (Hightone).

- **Seasonal Music:** "Sugar Plums—Holiday Treats From Sugar Hill," various artists (Sugar Hill).

- **Soundtrack/Original Cast Recording:** "The Best Of Both Worlds I & II," Star Trek: The Next Generation (GNP Crescendo).

- **Storytelling/Spoken Word:** "Report From Grimes Creek," Rosalie Sorrels (Green Linnet).

- **String Music:** "Thunderation," Dan Crary (Sugar Hill/Pamlico Sound).

- **World Music, contemporary:** "Friends, Fiends And Fronds," 3 Mustaphas 3 (Omnium).

- **World Music, traditional:** "Mexico," Los Folkloristas (Flying Fish). TRUDI MILLER

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# Top Adult Alternative™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store sales reports.	
			TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST

## NEW AGE ALBUMS™

★★ NO. 1 ★★				
1	1	25	<b>SHEPHERD MOONS</b> ▲ REPRISE 26775*	ENYA 17 weeks at No. 1
2	2	7	<b>SOLO PARA TI</b> EPIC 47848*	OTTMAR LIEBERT + LUNA NEGRA
3	3	9	<b>DARE TO DREAM</b> PRIVATE MUSIC 82096*	YANNI
4	5	5	<b>ROCKOON</b> MIRAMAR MPCD 2802*	TANGERINE DREAM
5	6	27	<b>RETURN TO THE HEART</b> NARADA ND-64005*	DAVID LANZ
6	7	31	<b>SUMMER</b> ● WINDHAM HILL WH-11107	GEORGE WINSTON
7	4	13	<b>BOOK OF ROSES</b> COLUMBIA CK 48601*	ANDREAS VOLLENWEIDER
8	8	13	<b>AUTUMN DREAMS</b> NICHOLS-WRIGHT NIW921*	DANNY WRIGHT
9	9	156	<b>WATERMARK</b> ▲ REPRISE 26774*	ENYA
10	13	5	<b>MORNING IN MEDONTE</b> NARADA ND-61030*	MICHAEL JONES
11	10	13	<b>GUITAR FOR MORTALS</b> RELATIVITY 88561-1078-2*	ADRIAN LEGG
12	12	19	<b>SEDONA SUITE</b> SOUNDINGS OF THE PLANET 7142*	TOM BARABAS
13	11	17	<b>BEGUILED</b> HEARTS OF SPACE HS11027-2*	TIM STORY
14	<b>NEW</b>		<b>THE SPIRIT OF OLYMPIA</b> NARADA ND-64006*	DAVID ARKENSTONE
15	18	5	<b>NIGHT AT THE MUSEUM</b> GREAT NORTHERN ARTS GNA 61010*	CONNIE ELLISOR
16	14	9	<b>KEEPERS OF THE LIGHT</b> ORDER OP3009*/LAURIE	JEFF ORDER
17	15	109	<b>NOUVEAU FLAMENCO</b> HIGHER OCTAVE HOM 7026*	OTTMAR LIEBERT
18	19	47	<b>BORRASCA</b> HIGHER OCTAVE HOMC 7036*	OTTMAR LIEBERT
19	16	15	<b>IMAGINATIONS</b> GOLDEN GATE 71702*	GARY LAMB
20	17	9	<b>EVERY ACT OF LOVE</b> HIGHER OCTAVE HOMCD 7040*	WILLIAM AURA & FRIENDS
21	21	19	<b>SUNDAY MORNING COFFEE</b> AMERICAN GRAMAPHONE AGCD 100*	VARIOUS ARTISTS
22	24	101	<b>REFLECTIONS OF PASSION</b> ▲ PRIVATE MUSIC 2067-2-P*	YANNI
23	<b>NEW</b>		<b>MOONLIGHT REFLECTIONS</b> INNOVATIVE COMMUNICATIONS IC720-171*	DANCING FANTASY
24	20	3	<b>OLYMPUS</b> REAL MUSIC RM-0011*	MARS LASAR
25	25	3	<b>SEA OF GLASS</b> HEARTS OF SPACE HS11030-2*	GILES REAVES

## WORLD MUSIC ALBUMS™

★★ NO. 1 ★★				
1	1	9	<b>PIECES OF AFRICA</b> NONESUCH 79275-2*	KRONOS QUARTET 3 weeks at No. 1
2	3	9	<b>LOGOZO</b> MANGO 162539918*	ANGELIQUE KIDJO
3	2	33	<b>PLANET DRUM</b> RYKO RCD 10206/RYKODISC	MICKEY HART
4	4	15	<b>DANCE THE DEVIL AWAY</b> HANNIBAL HNCD 1369*/RYKODISC	OUTBACK
5	6	11	<b>HOUSE OF EXILE</b> SHANACHIE 43094*	LUCKY DUBE
6	7	5	<b>APOCRYPHA</b> HANNIBAL HNCD 1368*/RYKODISC	MARTA SEBESTYEN
7	10	3	<b>APOCALYPSE ACROSS THE SKY</b> JAJOUKA: MASTER MUSICIANS... AXIOM 314-510 857*/ISLAND	
8	5	13	<b>AN IRISH EVENING</b> RCA 60916-2-RC*	CHIEFTAINS
9	11	3	<b>RITUAL BEATING SYSTEM</b> AXIOM 314-510 856*/ISLAND	BAHIA BLACK
10	9	5	<b>WELCOME TO THE USA</b> LIBERTY 97457*	ZULU SPEAR
11	8	45	<b>ESTE MUNDO</b> ELEKTRA 61179*	GIPSY KINGS
12	12	5	<b>ISMAEL LO</b> MANGO 162539919*	ISMAEL LO
13	<b>NEW</b>		<b>A WORLD OUT OF TIME</b> SHANACHIE 64041*	HENRY KAISER & DAVID LINDLEY
14	<b>NEW</b>		<b>TRIBAL VOICE</b> HOLLYWOOD HR-61288-2*/ELEKTRA	YOTHU YINDI
15	15	11	<b>ZRYAB</b> VERVE 314510805*	PACO DE LUCIA

● 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.

# Follow The Rainbow Records: Store's Targeted Mktg. Pays Off

**OVER THE RAINBOW:** Up until a year ago, the children's section of Rainbow Records in Santa Rosa, Calif., was your basic unobtrusive dump bin. Then store manager Al Maddox began building up the section in an attempt to lure customers from the kids' clothing shop next door. The effort paid off. "It's amazing—[children's] business has gone up 25%," says Maddox of the 3,000-square-foot store (one of five in the Rainbow Records chain, owned by Valley Distributors in Woodland, Calif.). "People come in and buy 10, 12 items at a time."

And, according to Maddox, he didn't have to do much. He expanded the section to a 20-foot wall (which accommodates 150 titles), added Disney graphics, and placed a "Fantasia" display to be visible from the street—"so kids would drag their parents in." Once inside, pint-size shoppers and their folks are drawn to a pair of Disney book and audio floor displays. The kids' section is stocked with Disney and A&M titles, of course, along with product by Discovery Music, Lightyear, and other labels. Surprisingly, Sony Kids' Music has not yet made an appearance; Maddox says his one-stop hasn't gotten it in yet. "I take customer suggestions on inventory as well," says Maddox, who notes that Rainbow is holding a children's in-store with Warner Bros.' Tiny

Toons characters June 20.

**ZOOMIN' IN:** Zoom Express, which recently joined fellow children's labels Discovery Music and Rincon Children's Entertainment as a joint-venture partnership with BMG Kidz, will hit the market with a bang beginning in August. Bob Hinkle—a long-time consultant in the children's in-



by Moira McCormick

dustry and president of New York-based Zoom Express—says Zoom's first release is a seven-title music series called Early Ears, which will target different age groups. He points out that, developmentally, 2- and 4-year-olds, for instance, are "ships passing in the night," yet most early-childhood music is labeled for a broad age span. Early Ears' titles—"0" through "6"—are aimed specifically at those ages, with "0" designed for mothers-to-be and infants, and the rest incorporating escalating levels of activities and educational elements.

Plus, Zoom Express has signed re-

corded artists Glenn Bennett ("a rock'n'roll chameleon," says Hinkle), Lois LaFond ("world music for kids"), and Karen Bunin (host of a weekly children's radio show), with pairs of albums from each due this fall. In addition, the label plans a live concert/video series, Musical Chairs, from which Hinkle hopes a national kids' entertainment magazine will spin off.

**WHERE IN THE WORLD:** Rincon Children's Entertainment, through BMG Kids, has unveiled a first-rate book/cassette package called "It's A Big, Big World Atlas," an oversize (32-inch-by-23-inch) atlas with a 22-minute audiocassette, which takes kids on a trip around the globe. All this, and wipe-off Crayolas, too. Hats off to Rincon for the much-needed geography lesson—and for its new music releases. "Old World Lullabies" features antique instruments on traditional songs like "Greensleeves" and "Brahms Lullaby," while "101 (And Then Some) Nursery Rhymes" delivers just what the title says, for more than 90 minutes.

**CELEBS IN DREAMLAND:** "Till Their Eyes Shine (The Lullaby Album)," an all-star benefit compilation featuring more than a dozen female recording artists, is due June 9 on Columbia. Performers include Rosanne

Cash, who first brought the project to the label, along with Mary-Chapin Carpenter, Gloria Estefan, Laura Nyro, Carole King, Dionne Warwick, Maura O'Connell, Deniece Williams, Emmylou Harris, and Kate and Anna McGarrigle. A portion of the proceeds from the lullaby compilation is earmarked for the "Voiceless Victims" project of the Institute for Intercultural Understand-

ing, which teaches children who are victims of war and the ghetto to express themselves through art and poetry.

**COOKIE MONSTER:** Independent children's recording artist Dave Kinnoin's songs have appeared on Disney and Muppets albums, and he won a Parents' Choice Gold award for his

(Continued on page 55)

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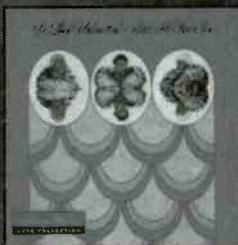
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## NEWSLINE

### VSDA Preregistration Up 16% For 'Fast Forward To Future' Confab

The Video Software Dealers Assn. says preregistration is up 16% for its 11th annual convention, dubbed "Fast Forward To The Future," and slated for Las Vegas July 26-29. Full registrations are up, while exhibit/seminar registration is up 18%. Moreover, adds VSDA, more than 50 new companies have purchased booths for the first time at a VSDA. The newcomers include suppliers of software, promotional and board games, comic books, trading cards, candy and concession products, point of purchase materials, video dispensing machines, computer software, books on audiotape, and custom-made fixtures. This year VSDA also plans to open its roundtable meetings, originated last year, to all regular member attendees. Since roundtable seating will be limited, VSDA is encouraging attendees to write or fax ticket requests to the trade group by July 1.

### N'ville Base Of Ingram/Commtron Merger

As expected, Ingram Entertainment and Commtron Corp. have announced that the headquarters for the merged Ingram/Commtron will be located in Ingram's home base of Nashville. According to a press release, 200 current Commtron employees in telemarketing, customer service, consumer electronics, and management information will remain in Commtron's existing facility in Des Moines, Iowa. The remaining 120 Commtron employees in Des Moines will be offered positions and assistance to relocate to Nashville or receive a severance package and out-placement assistance.

### Palmer Forms Film Co., Plans Poe Project

Palmer Video, the Union, N.J.-based retail chain, has formed a film production division, Palmer Film Group, that will debut with a \$3.5 million project based on the life of Edgar Allan Poe. While Palmer will not finance the production, the chain will try to raise money for it, according to buyer Peter Margo and Jim Riffel, writer of the screenplay.

THE HOLLYWOOD REPORTER TOP 10 WEEKLY MOVIE GROSSES					
THIS WEEK	PICTURE/(STUDIO)	WEEKEND GROSS (\$)	NO. OF SCRNS PER SCRIN AVG (\$)	WKS IN REL	TOTAL GROSS TO DATE (\$)
1	Lethal Weapon 3 (Warner Bros.)	33,243,086	2,510 13,244	—	33,243,086
2	Basic Instinct (TriStar)	3,044,895	1,851 1,645	8	93,721,689
3	Beethoven (Universal)	2,308,625	1,825 1,265	6	41,065,790
4	White Men Can't Jump (Fox)	1,936,021	1,683 1,150	7	64,882,869
5	The Player (Fine Line)	1,539,745	439 3,507	5	9,752,053
6	Wayne's World (Paramount)	1,302,069	1,133 1,149	13	112,355,205
7	My Cousin Vinny (20th Century Fox)	1,052,375	888 1,185	9	45,960,317
8	The Babe (Universal)	1,046,685	1,068 980	4	14,651,030
9	FernGully (20th Century Fox)	908,112	1,327 684	5	17,806,786
10	City of Joy (TriStar)	808,720	919 880	4	11,750,202

#### HOME VIDEO EDITOR/BILLBOARD

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# 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	6	101 DALMATIANS	Walt Disney Home Video 1263	Animated	1961	G	24.99
2	2	9	FIEVEL GOES WEST ◊	Amblin Entertainment MCA/Universal Home Video 81067	Animated	1991	G	24.95
3	3	29	FANTASIA	Walt Disney Home Video 1132	Animated	1940	G	24.99
4	6	13	QUEEN: WE WILL ROCK YOU	MobileVision/Yellowbill/Queen Strand Home Video 2115	Queen	1992	NR	14.98
5	5	13	PLAYBOY: SEXY LINGERIE IV	Playboy Home Video Uni Dist. Corp. 0705	Various Artists	1992	NR	19.95
6	4	55	THE JUNGLE BOOK	Walt Disney Home Video 0602	Animated	1967	G	24.99
7	8	24	CHERFITNESS: A NEW ATTITUDE	CBS/Fox Video FoxVideo 2576	Cher	1991	NR	19.98
8	7	9	SATURDAY NIGHT LIVE: WAYNE'S WORLD	Broadway Video Starmaker Ent. Inc. 660001	Mike Myers Dana Carvey	1992	NR	14.95
9	9	15	PENTHOUSE: SATIN AND LACE	Penthouse Video A*Vision Entertainment 50291-3	Various Artists	1992	NR	19.98
10	10	28	1992 PLAYBOY VIDEO PLAYMATE CALENDAR	Playboy Home Video Uni Dist. Corp. TBV0702	Various Artists	1991	NR	19.98
11	11	9	TINY TOON ADVENTURES: HOW I SPENT MY VACATION	Amblin Entertainment Warner Home Video 12290	Animated	1991	NR	19.98
12	14	7	MOTLEY CRUE: DECADE OF DECADENCE '81-'91	Elektra Entertainment 40129	Motley Crue	1992	NR	19.98
13	18	35	THE RESCUERS DOWN UNDER	Walt Disney Home Video 1142	Animated	1991	G	24.99
14	16	28	PENTHOUSE: PASSPORT TO PARADISE/HAWAII	Penthouse Video A*Vision Entertainment 50288-3	Various Artists	1991	NR	19.98
15	17	2	ZZ TOP: GREATEST HITS	Warner Reprise Video 38299	ZZ Top	1992	NR	19.95
16	28	10	SPORTS ILLUSTRATED-THE OFFICIAL SWIMSUIT VIDEO	HBO Video 90740	Kathy Ireland Naomi Campbell	1992	NR	19.98
17	35	2	THE JUDDS: THEIR FINAL CONCERT	MPI Home Video 6351	The Judds	1992	NR	19.98
18	20	85	RICHARD SIMMONS: SWEATIN' TO THE OLDIES ◊	Warner Home Video 616	Richard Simmons	1990	NR	19.98
19	15	10	MONTY PYTHON AND THE HOLY GRAIL	Columbia TriStar Home Video 92253	John Cleese Graham Chapman	1974	PG	19.95
20	29	2	THE QUIET MAN (40TH ANNIV.)	Republic Pictures Home Video 3359	John Wayne Maureen O'Hara	1952	NR	69.98
21	22	28	PENTHOUSE: 1991 PET OF THE YEAR PLAYOFF	Penthouse Video A*Vision Entertainment 50290-3	Various Artists	1991	NR	19.98
22	24	38	SINGIN' IN THE RAIN (40TH ANNIV.)	MGM/UA Home Video 202539	Gene Kelly Debbie Reynolds	1952	G	19.98
23	36	5	MICHAEL BOLTON: SOUL AND PASSION	SMV Enterprises 19V-49122	Michael Bolton	1992	NR	19.98
24	NEW ▶		PLAYBOY PLAYMATE REVIEW '92	Playboy Home Video Uni Dist. Corp. PBV0708	Various Artists	1992	NR	19.95
25	21	22	THE TEN COMMANDMENTS (35TH ANNIV.)	Paramount Pictures Paramount Home Video 6524	Charlton Heston	1956	G	29.95
26	12	28	ROBIN HOOD: PRINCE OF THIEVES	Morgan Creek Warner Home Video 14000	Kevin Costner	1991	PG-13	24.98
27	13	12	OSCAR'S GREATEST MOMENTS	Columbia TriStar Home Video 50973	Karl Malden	1992	NR	19.95
28	37	85	STAR TREK IV: THE VOYAGE HOME (DIRECTORS' SERIES)	Paramount Pictures Paramount Home Video 1797	William Shatner Leonaro Nimoy	1986	PG	29.95
29	31	85	THREE TENORS IN CONCERT ▲ <sup>3</sup>	PolyGram Video 071-223-3	Carreras - Domingo - Pavarotti	1990	NR	24.95
30	39	14	GOODFELLAS	Warner Bros. Inc. Warner Home Video 12039	Robert De Niro Joe Pesci	1990	R	19.98
31	NEW ▶		PLAYBOY PLAYMATE OF THE YEAR 1992	Playboy Home Video Uni Dist. Corp. PBV0707	Corinna Harney	1992	NR	19.95
32	23	5	ED SULLIVAN: THE GREATEST ENTERTAINERS	Buena Vista Home Video	Various Artists	1992	NR	19.99
33	25	9	NEW JACK CITY	Warner Bros. Inc. Warner Home Video 12073	Wesley Snipes Ice-T	1991	R	19.98
34	38	8	BUNS OF STEEL	The Maier Group	Greg Kinnear	1989	NR	14.95
35	33	38	FATAL ATTRACTION (DIRECTORS' SERIES)	Paramount Pictures Paramount Home Video 12881	Michael Douglas Glenn Close	1987	R	29.95
36	30	27	JANE FONDA'S LOWER BODY SOLUTION	Jane Fonda Warner Home Video 655	Jane Fonda	1991	NR	19.97
37	NEW ▶		PLAYBOY'S EROTIC FANTASIES	Playboy Home Video Uni Dist. Corp. PBV0712	Various Artists	1992	NR	19.95
38	27	5	ED SULLIVAN: UNFORGETTABLE PERFORMANCES	Buena Vista Home Video	Various Artists	1992	NR	19.99
39	19	98	AN AMERICAN TAIL ◊	Amblin Entertainment MCA/Universal Home Video 80536	Animated	1986	G	19.95
40	34	5	FRANKENWEENIE	Walt Disney Home Video	Barret Oliver	1984	PG	14.99

● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1992, Billboard/BPI Communications.

## Tripping With Lucy, Trekkers, Aliens

• "Lucy's Zany Road Trip: California Here We Come" (1955), CBS/Fox, available now.

Lucy, Ricky, Ethel, and Fred spent 27 hilarious episodes preparing for, traveling to, arriving, and living in Hollywood. Though these have been shown on TV in endless reruns, this boxed set provides a unique opportunity to see them all at once, and it's a wonderful trip down memory lane. They all blend into one long, marvelous pastiche of life in the '50s. This collectors' item is a perfect way to renew your love affair with Lucy. It's six tapes, so don't even try to watch it with something else.

• "Star Trek IV" (1986), Super Source Video, available now.

This edition of Paramount's "director's series" is an absolute must



by Michael Dare

for owners of Super-VHS equipment. The opening documentary, presented by Leonard Nimoy, is a fascinating look at the film-making process that went into this special-effects bonanza. This is the one about the whales, and the wide-screen letterboxing is full of eye-popping visuals that take total advantage of the format. Don't rent it, buy it—and show it to everyone who thinks Super-VHS is a waste of time. (Note: "Star Trek VI: The Undiscovered Country," will be released in conventional VHS in late June. Prebook is 6/15.)

• "Mission To Save Earth" (1992), Turner Home Entertainment, prebooks 6/1.

This feature-length episode of the "Captain Planet And The Planet-Teers" TV show manages to disguise its blatant ecological message among all the standard trappings of a super-hero action cartoon. As created by Ted Turner, these are action heroes with purpose—to do battle against pollution rather than monsters from space. Parents will notice the moralizing, but kids won't notice the difference, and may actually end up getting turned on to recycling. Rent it with "Toxic Avenger."

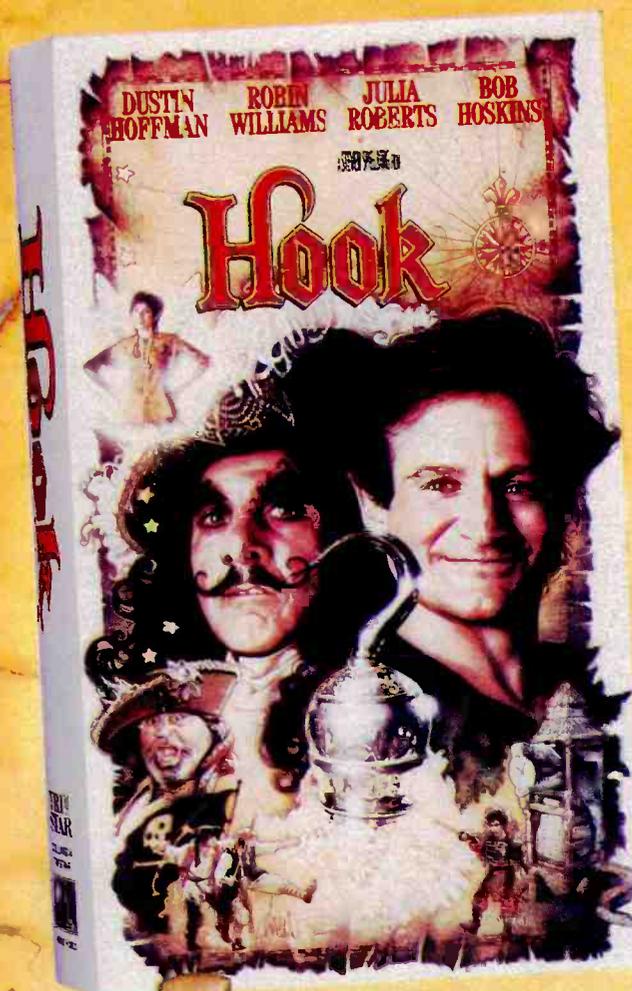
• "Alien Space Avenger" (1992), AIP Home Video.

After an alien spacecraft crashes to Earth sometime in the '40s, the invaders take over the bodies of some hapless couples. Of course, they're pursued by an intergalactic bounty hunter, and for a while the film is a hoot, sort of a period version of "Bladerunner." Unfortunately, they eventually make it to the '90s, and it turns into pretty standard fare. But most of it is deliriously wiggly, the kind of over-the-top ri-

(Continued on page 55)

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# 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	4	THE LAST BOY SCOUT	Warner Bros. Inc. Warner Home Video 12217	Bruce Willis Damon Wayans	1991	R
2	2	8	THE FISHER KING	Columbia TriStar Home Video 70613	Robin Williams Jeff Bridges	1991	R
3	6	2	FRANKIE & JOHNNY	Paramount Pictures Paramount Home Video 32222	Al Pacino Michelle Pfeiffer	1991	R
4	8	3	LITTLE MAN TATE	Orion Pictures Orion Home Video 8778	Jodie Foster Adam Hann-Byrd	1991	PG
5	3	6	DECEIVED	Touchstone Pictures Touchstone Home Video 1306	Goldie Hawn John Heard	1991	R
6	4	6	RICOCHET	Silver Pictures HBO Video 90683	Denzel Washington John Lithgow	1991	R
7	5	9	BOYZ N THE HOOD	Columbia TriStar Home Video 50813	Ice Cube Cuba Gooding, Jr.	1991	R
8	<b>NEW ▶</b>		FREEJACK	Warner Bros. Inc. Warner Home Video 12328	Emilio Estevez Mick Jagger	1991	R
9	11	3	THE PEOPLE UNDER THE STAIRS ◀	Universal City Studios MCA/Universal Home Video 81136	Brandon Adams Everett McGill	1991	R
10	9	9	DEAD AGAIN	Paramount Pictures Paramount Home Video 32057	Kenneth Branagh Emma Thompson	1991	R
11	7	6	CURLEY SUE	Warner Bros. Inc. Warner Home Video 12218	Alisan Porter Jim Belushi	1991	PG
12	13	9	THE DOCTOR	Touchstone Pictures Touchstone Home Video 1257	William Hurt Christine Lahti	1991	PG-13
13	10	7	SHATTERED	MGM/UA Home Video 902357	Tom Berenger Greta Scacchi	1991	R
14	17	3	MY OWN PRIVATE IDAHO	New Line Home Video Columbia TriStar Home Video 75403	River Phoenix Keanu Reeves	1991	R
15	15	7	THE SUPER	FoxVideo 1872	Joe Pesci Ruben Blades	1991	R
16	14	6	BILLY BATHGATE	Touchstone Pictures Touchstone Home Video 1337	Dustin Hoffman Nicole Kidman	1991	R
17	<b>NEW ▶</b>		THE COMMITMENTS	FoxVideo 1906	Robert Arkins Michael Aherne	1991	R
18	12	8	OTHER PEOPLE'S MONEY	Warner Bros. Inc. Warner Home Video 12223	Danny DeVito Penelope Ann Miller	1991	R
19	16	5	NECESSARY ROUGHNESS	Paramount Pictures Paramount Home Video 32597	Scott Bakula	1991	R
20	18	7	RAMBLING ROSE	Live Home Video 69000	Laura Dern Diane Ladd	1991	R
21	19	5	101 DALMATIANS	Walt Disney Home Video 1263	Animated	1961	G
22	21	5	BLACK ROBE	Vidmark Entertainment 5543	Lothaire Bluteau Aden Young	1991	R
23	<b>NEW ▶</b>		AT PLAY IN THE FIELDS OF THE LORD	The Saul Zaentz Company MCA/Universal Home Video 81246	Tom Berenger John Lithgow	1991	R
24	20	19	THELMA & LOUISE	MGM/UA Home Video 902355	Susan Sarandon Geena Davis	1991	R
25	22	7	PARADISE	Touchstone Pictures Touchstone Home Video 1258	Melanie Griffith Don Johnson	1991	PG-13
26	24	3	29TH STREET	FoxVideo 1874	Danny Aiello Anthony LaPaglia	1991	R
27	<b>NEW ▶</b>		YEAR OF THE GUN	Columbia TriStar Home Video 91453	Andrew McCarthy Sharon Stone	1991	R
28	25	11	BARTON FINK	FoxVideo 1905	John Turturro John Goodman	1991	R
29	23	14	REGARDING HENRY	Paramount Pictures Paramount Home Video 32403	Harrison Ford Annette Bening	1991	PG-13
30	32	2	LATE FOR DINNER	New Line Home Video Columbia TriStar Home Video 75443	Brian Wimmer Peter Berg	1991	PG
31	<b>NEW ▶</b>		HOUSE PARTY 2	New Line Home Video Columbia TriStar Home Video 75383	Kid 'N Play	1991	R
32	26	13	DON'T TELL MOM THE BABYSITTER'S DEAD	HBO Video 90637	Christina Applegate Joanna Cassidy	1991	PG-13
33	31	4	INSIDE OUT	Playboy Home Video Uni Dist. Corp. 0706	Various Artists	1991	NR
34	28	3	THE TAKING OF BEVERLY HILLS	New Line Home Video Columbia TriStar Home Video 75353	Ken Wahl	1991	R
35	34	8	TWENTY-ONE	SVS/Triumph Columbia TriStar Home Video 91103	Patsy Kensit	1991	R
36	29	10	THE HITMAN	Cannon Video 32045	Chuck Norris	1991	R
37	35	2	1000 PIECES OF GOLD	Hemdale Home Video 7064	Rosalind Chao	1991	R
38	30	4	THE RAPTURE	New Line Cinema Columbia TriStar Home Video 75393	Mimi Rogers	1991	R
39	33	8	FIEVEL GOES WEST ◊	Amblin Entertainment MCA/Universal Home Video 81067	Animated	1991	G
40	27	17	POINT BREAK	FoxVideo 1870	Patrick Swayze Keanu Reeves	1991	R

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**2ND FEATURES***(Continued from page 53)*

diculousness that AIP does best. Rent it with "The Blob."

• **"Smooth Talker"** (1991), Academy Entertainment, prebooks Thursday (28).

In this delightful tale of a "976 number" serial killer, someone is murdering women, not to mention dialog. Rarely have so many bad actors mouthed so much inanity in a mere 89 minutes. This isn't a whodunit, it's a whocareswhodunit. Rent it with "Sorry, Wrong Number."

• **"Dolly Dearest"** (1991), Vidmark, prebooks 6/2.

Oh my God, what if Chucky, the killer doll from "Child's Play," was a girl? Just imagine the repercussions. Can't? Neither could the makers of "Dolly Dearest," which is another lame rip-off of a tale that wasn't so hot in the first place. A doll is imbued with an ancient spirit from a tomb, then proceeds to kill people in horrible and disgusting ways. Great. Rent it with "Workout With Barbie."

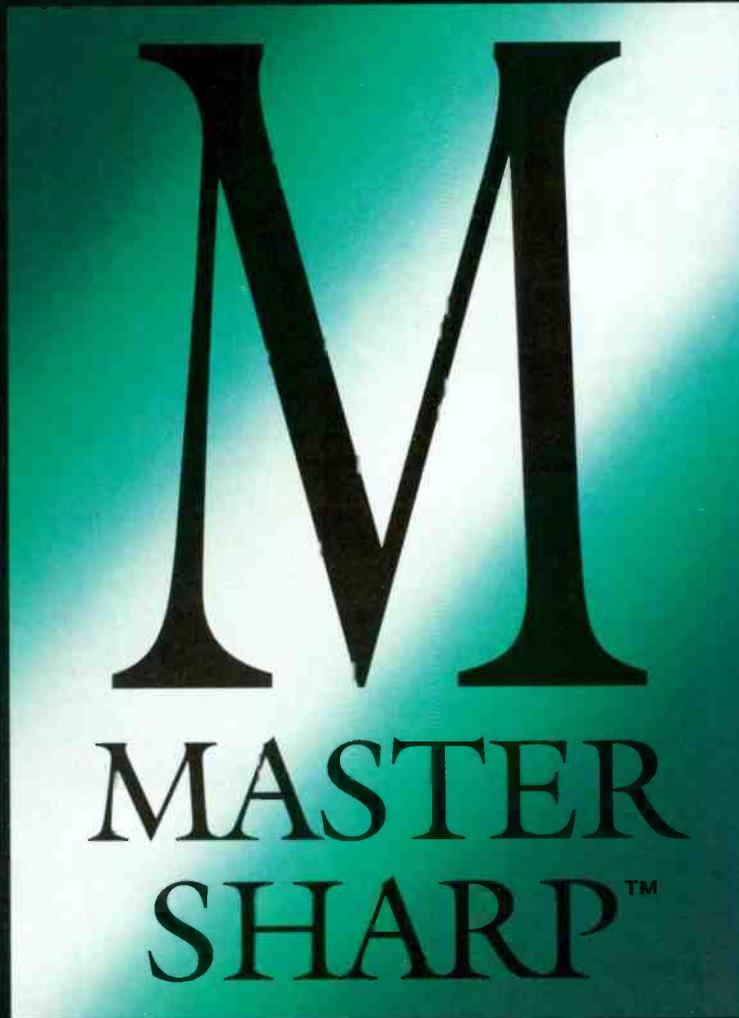
**CHILD'S PLAY***(Continued from page 49)*

1990 release "Daring Dewey." But Kinnoin has found that his most effective marketing tool is his trademarked Finest Hour chocolate-chip cookies, which he bakes each weekend and ships to business contacts. "I won't say I get most of my gigs through my cookies," says Kinnoin, "but they're on the minds of [concert bookers] as much as my songs are." The singer, whose next album, "Dunce Cap Kelly," bows in July on his L.A.-based Song Wizard label, declares that "you can't eat a Dave Kinnoin Finest Hour cookie and feel crappy at the same time."

**KIDBITS:** Disney's going "Pinocchio"-mad, preparing for the animated film's theatrical re-release June 26. A digitally remastered and restored soundtrack, with 30 minutes of previously unreleased underscore, arrives June 9 on Walt Disney Records. And Disney Audio Entertainment has just shipped a "Pinocchio Read-along Collection," packaged with a hologram watch, and "Pinocchio Deluxe Read-Along With Pop-Ups."

"For some record accounts, the soundtrack and the audio product will be shipped in the same corrugated unit," says Disney marketing analyst David Kopp, who says floor and counter units are also available... Disney's all-star compilation "Country Music For Kids," with performances by Merle Haggard, the Oak Ridge Boys, and others, hits stores June 16. Mickey Mouse will visit the upcoming Fan Fair in Nashville, where he'll be serenaded by the Oaks... Early childhood educator Bobby Susser has released a low-key children's collection, "Growing Up With A Song," on the New Hope label of Great Neck, N.J.

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## TV Promotions on Fox Network and Over 700,000 Children's Meals Served at Top Restaurant Chains Will Hoist Your Sales!

• TV promotions for the video collection will air on Fox stations three times daily during July.

• Over 700,000 "Peter Pan and the Pirates" children's meals with promotional inserts for the videos will be served at

restaurants. Video play and signage will expose the collection in over 1000 outlets.

• One of the top-rated children's programs on Fox Network. These four favorite episodes will be rested from broadcasting in July 1992.

• Emmy award-winner Tim Curry is Captain Hook.

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24 UNIT PRE-PACK #5679  
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FOX Children's Productions Presents FOX'S PETER PAN & THE PIRATES A New and Independent Series Inspired By J.M. Barrie's Original Novel "Peter And Wendy"  
Produced By: Southern Star Productions, Inc. and TMS Entertainment, Inc.

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### MGM, TASTER'S CHOICE (Continued from page 51)

based on the size of the campaign, as well as combined sales efforts by both MGM/UA and Taster's Choice directed at the rapidly growing supermarkets area.

The film has been enjoying a limited theatrical release that began in April, having just topped the \$1 million mark in theatrical grosses from 12 theaters.

George Feltenstein, VP of sales and marketing for MGM/UA Home Video, claims the combined campaign is valued at roughly \$7 million.

Among elements of the campaign are six months of post-street-date advertising on broadcast and cable networks, as well as ads in such high-profile magazines as Premiere, People, TV Guide, McCalls, Ladies Home Journal, Time, and Newsweek.

Taster's Choice will also be advertising the rebate through its own point-of-purchase materials, as well as other advertising and promotion.

MGM/UA Home Video's own point-of-purchase materials will include a full-size 50th Anniversary Commemorative poster, 12-unit counter trays, and 24 and 48 combination counter/floor merchandisers, as well as shelf-talkers.

The studio will also offer an "Escape To Casablanca—Return To Rick's" contest promoted on merchandisers and on each tape. The prize for one lucky retailer and consumer will be a trip for two to Paris and Casablanca plus \$1,000 in cash.

The 50th Anniversary "Casablanca" will be offered to the consumer in four versions. Among them:

- The \$24.98 version. Included is a "You Must Remember This" documentary narrated by Lauren Bacall; the original 1942 theatrical trailer; a five-color booklet written by film historian Rudy Behlmer featuring rare production stills; a \$5 rebate coupon; and an "Escape To Casablanca" sweepstakes entry form.

- The \$99.98 double-cassette gift-set. Included is an extended version of the Bacall-narrated documentary on a separate tape; two versions of the original 1942 theatrical trailer; the Behlmer booklet; a \$5 rebate offer; an "Escape To Casablanca" sweepstakes entry form; an "As Time Goes By" 50th Anniversary Commemorative hardbound book; the original "Casablanca" black-and-white photo stills; mail-in coupon for collectible poster; original shooting script; a numbered certificate of authenticity; and deluxe packaging.

- The \$29.98 CLV laserdisc. Included will be the film and the documentary.

- The \$49.98 CAV boxed set laserdisc. Included will be the booklet, two discs including the film, documentary, and two versions of the original 1942 trailer. Laserdiscs will be available day and date with the VHS cassette.

The film itself will be comprised of a restored and digitally re-mastered digital transfer.

JIM McCULLAUGH

# Home Video

## Blockbuster Scarce At ICSC Meet

**BLOCKBUSTER BACKS OFF:** This year's International Council of Shopping Centers show May 10-14 in Las Vegas was marked by the absence of Blockbuster Video from the exhibit floor, although the company was represented with a hospitality suite. The ICSC confab is the principal trade show for shopping center developers and retail chains looking for real estate.

"They're expanding internationally... so they don't need to be down here on the floor," is the way Rick Carduner, VP at real estate brokerage Grubb & Ellis, explained it.



by Earl Paige

Stronger than ever, Blockbuster is actively filling in around San Antonio, Texas, says Carduner, the broker handling Blockbuster. "When you consider that San Antonio was the second market for them, following Dallas, where they

originated, the growth we're seeing is significant. Five years ago we all said video rental is a passing fad."

Considering that Pick-A-Video is in the market with three huge superstores, and that HEB Video Distribution is headquartered in San Antonio, the area offers plenty of proof that the video rental business is healthy and promising, stated Carduner. (For complete coverage of ICSC, see page 44.)

**B**AKERSFIELD Battleground: Chains in Bakersfield, just north of Los Angeles, have squared off in a rental-price war. "We decided to be competitive," says a source at Warehouse, now charging 89 cents for new releases for one day. It all started after Music Plus went 99 cents on new releases, says a source at seven-unit local web Video Zone.

Video Zone is staying out of the (Continued on next page)

Billboard® FOR WEEK ENDING MAY 30, 1992

Top Kid Video™				
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Copyright Owner, Manufacturer, Catalog Number	Suggested List Price
★★ NO. 1 ★★				
1	1	5	101 DALMATIANS Walt Disney Home Video 1263	24.99
2	2	9	FIEVEL GOES WEST ◊ Amblin Entertainment/MCA/Universal Home Video 81067	24.95
3	3	27	FANTASIA Walt Disney Home Video 1132	24.99
4	4	55	THE JUNGLE BOOK Walt Disney Home Video 1122	24.99
5	5	9	TINY TOON ADVENTURES: HOW I SPENT MY VACATION Amblin Entertainment/Warner Home Video 12290	19.98
6	6	35	THE RESCUERS DOWN UNDER Walt Disney Home Video 1142	24.99
7	8	129	THE LAND BEFORE TIME Amblin Entertainment/MCA/Universal Home Video 80864	24.95
8	10	348	DUMBO◆ Walt Disney Home Video 24	24.99
9	7	207	AN AMERICAN TAIL ◊ Amblin Entertainment/MCA/Universal Home Video 80536	19.95
10	9	87	PETER PAN Walt Disney Home Video 960	24.99
11	12	293	ALICE IN WONDERLAND◆ Walt Disney Home Video 36	24.99
12	13	196	ROBIN HOOD◆ Walt Disney Home Video 228	29.95
13	14	137	BAMBI Walt Disney Home Video 942	26.99
14	11	89	ALL DOGS GO TO HEAVEN ◊ MGM/UA Home Video M301868	24.98
15	16	192	CHARLOTTE'S WEB Hanna-Barbera Prod. Inc./Paramount Home Video 8099	14.95
16	20	5	DANCE! WORKOUT WITH BARBIE Buena Vista Home Video 1361	19.99
17	15	105	THE LITTLE MERMAID Walt Disney Home Video 913	26.99
18	22	5	GEORGE OF THE JUNGLE: THE WORLD ACCORDING TO GEORGE FoxVideo (CBS/Fox) 3250	9.98
19	17	5	TEX AVERY'S SCREWBALL CARTOONS 4 MGM/UA Home Video 202494	12.95
20	21	19	SEBASTIAN'S CARIBBEAN JAMBOREE Walt Disney Home Video 1255	12.99
21	23	5	GEORGE OF THE JUNGLE: THERE'S NO PLACE LIKE JUNGLE FoxVideo (CBS/Fox) 3252	9.98
22	25	3	SHARI LEWIS: DON'T WAKE YOUR MOM A&M Video/PolyGram Video 8360384163	14.95
23	18	5	GEORGE OF THE JUNGLE: GULLIBLE TRAVELS FoxVideo (CBS/Fox) 3253	9.98
24	NEW ▶		THOMAS THE TANK ENGINE: TRUST THOMAS Strand Home Video 1206	12.98
25	NEW ▶		MIKE MULLIGAN AND HIS STEAM SHOVEL Western Publishing Co. 14113	12.95

◆ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1992, Billboard/BPI Communications.

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**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.  
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Billboard® FOR WEEK ENDING MAY 30, 1992

## Top Special Interest Video Sales™

RECREATIONAL SPORTS™					HEALTH AND FITNESS™				
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price	THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price
★★ NO. 1 ★★					★★ NO. 1 ★★				
1	1	29	MAGIC JOHNSON: ALWAYS SHOWTIME FoxVideo (CBS/Fox) 3189	19.98	1	1	21	CHERFITNESS: A NEW ATTITUDE FoxVideo (CBS/Fox) 2576	19.98
2	2	29	LARRY BIRD: A BASKETBALL LEGEND FoxVideo (CBS/Fox) 3191	19.98	2	2	27	JANE FONDA'S LOWER BODY SOLUTION Warner Home Video 655	19.97
3	13	65	MICHAEL JORDAN'S PLAYGROUND FoxVideo (CBS/Fox) 2858	19.98	3	3	91	RICHARD SIMMONS: SWEATIN' TO THE OLDIES ◊ Warner Home Video 616	19.98
4	9	134	MICHAEL JORDAN: COME FLY WITH ME ◆ FoxVideo (CBS/Fox) 2173	19.98	4	6	281	CALLANETICS ◊ MCA/Universal Home Video 80429	24.95
5	5	3	WRESTLEMANIA VIII Coliseum Video 102	59.95	5	5	17	BUNS OF STEEL 3: BUNS AND MORE The Maier Group 131	9.95
6	4	13	NFC 1991 VIDEO YEARBOOK FoxVideo (Media) M102833	19.98	6	15	57	BUNS OF STEEL WITH GREG SMITHEY The Maier Group	14.95
7	10	22	MAGIC JOHNSON: PUT MAGIC IN YOUR GAME FoxVideo (CBS/Fox)	9.98	7	8	5	ABS OF STEEL 2 The Maier Group	9.99
8	6	268	BOB MANN'S COMPLETE AUTOMATIC GOLF METHOD ◊ VidAmerica VA 39	19.98	8	9	11	CORY EVERSON'S STEP N' TIME KVC Entertainment 60005	9.95
9	NEW ▶		THE OFFICIAL 1992 NCAA CHAMPIONSHIP VIDEO FoxVideo (CBS/Fox) 5577	19.98	9	7	5	ABS OF STEEL The Maier Group	9.95
10	NEW ▶		AMAZING BLOOPERS II ESPN Home Video 50434	9.95	10	14	135	BEGINNING CALLANETICS ◊ MCA/Universal Home Video 8087	19.95
11	16	52	SPORTS BLOOPER AWARDS ESPN Home Video 850314	9.95	11	18	33	QUICK CALLANETICS-ST MCA/Universal Home Vi	19.95
12	14	11	AFC 1991 VIDEO YEARBOOK FoxVideo (Media) M102834	19.98	12	4	9	DENISE AUSTIN'S Parade Video 81	9.95
13	18	5	BASEBALL CLASSICS VOLUME 1 BMG Home Video 60045	14.98	13	16	56	KATHY SM FoxVideo	14.95
14	NEW ▶		TRIUMPH ON TOBACCO ROAD FoxVideo (CBS/Fox) 5552	19.98	14	10	170	JAN W	14.95
15	3	22	SUPER SLAMS OF THE NBA FoxVideo (CBS/Fox) 3244	14.98	15	12			14.95
16	19	3	NBA SUPERSTARS 2 FoxVideo (CBS/Fox) 5558	16.98					
17	11	7	1992 WINTER OLYMPIC FIGURE SKATING FoxVideo (CBS/Fox) 5554	19.98					
18	15	5	1992 WINTER OLYMPICS HIGHLIGHTS FoxVideo (CBS/Fox) 5553	19.98					
19	20	101	CHAMPIONS FOREVER ◆ J2 Communications J2-0047	19.98					
20	NEW ▶		THE MAKING OF MICHAEL JORDAN'S PLAYGROUND FoxVideo (CBS/Fox)	19.98					

◆ITA gold certification for sale of 125,000 units or a dollar volume of \$9 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 or \$2 million at suggested retail for nontheatrical titles. © 1992, Billboard/BPI Communications.

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## STORE MONITOR

(Continued from preceding page)

fray with new titles by charging \$3.50, but is competitive with 99-cent catalog rentals.

**GABOR'S GUIDELINES:** Sometimes a store-shift checklist, which includes such items as "Are shelves free of dust?" "Do signs turn on at dusk?" and "Is anyone playing music or R-rated movies?" can seem dull. Yet Steve Gabor, owner of Odyssey Video, Los Angeles, says such a list is vital to good business.

Some of the 29 items Gabor drills managers on are more philosophical. Consider this: "Ask yourself, do you set a good example by your appearance and your interaction with customers? More importantly, it's how you act and not so much what you say that your associates will remember. In other words, if you're pointing to a section rather than walking over there to help a customer, don't expect your associates to do anything different. They won't walk over and hand the merchandise to a customer either, if you don't set an example."

Some items link with one another. On one point, managers are asked, "Are all your associates neatly groomed, pleasant to work with, go out of their way to greet, thank, and help customers? If not, have you trained them or do you need to replace them, and if so, why are you waiting?"

No area of the store premises is overlooked. One item: "Check workroom for neatness. Has everything been processed and if not is everything clearly marked for the next shift to complete? Check bathroom for cleanliness. Is parking area and entrance free of garbage, e.g., cigarette butts, cans, bags, etc.?"

A self-proclaimed information junkie, Gabor purchases dozens of management books on cassette. He has the entire set of tapes from the annual Video Software Dealers Assn. seminars. Ditto the Paul Kagan Seminar, where he was on a panel. Recently he studied the Napoleon Hill classic "Think And Grow Rich," an eight-cassette classic. All this information is processed, classified, and disseminated to store managers via regular memos and advisories.

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Children's Television Workshop, Jim Henson's Sesame Street Muppets. © 1992 Jim Henson Productions, Inc. All rights reserved.

# Pro Audio

## DCC Talk Dominates Aud/Vid Duplication Seminar

This is the first of a two-part article by Susan Nunziata.

ATLANTA—This year's ITA How and Why Seminar May 11-14 at the Nikko Hotel here addressed issues facing the audio and video duplication industries. With approximately 250 attendees, the seminar marked the first time that ITA has combined audio and video technical sessions into one seminar.

In spite of the split schedule, talk of Philips' digital compact cassette format dominated the seminar, both in and out of the meeting rooms. In addition to a DCC update session featuring Koos Middeljans, manager of mastering and duplication with Philips Consumer Electronics, panels featuring manufacturers of DCC duplication gear, blank tape, and shells, were included on the agenda, as well as a session with those U.S. duplicators slated to begin manufacturing prerecorded DCC. An automotive perspective on DCC, and an update on printers for DCC shells were also featured.

Other audio topics explored at the seminar included an update on cobalt tape formulations, and a panel on mastering for cassette. In the video arena, developments in high-speed duplication were explored, as well as new gear for real-time duplication, new videocassette shells, and new video test equipment.

Philips' Middeljans discussed the expanded mastering capabilities needed for prerecorded DCC duplication, which will include a software program similar to a word-processing program to incorporate the text data. Known as DCC pre-mastering, the software has a retail price of \$10,000, including training. A special PQ card would also be required in the user's PC. Duplicators can also purchase the software, PC, special PQ card, and training sessions for \$19,000. Additional copies of the software are available for \$1,000.

### EQUIPMENT PRICING

Mastering equipment designed to combine a U-matic DCC audio master and the 3.5-inch text disc onto a DCC cassette master will have a suggested list price of \$82,000. A solid state digital master unit has a list price of \$125,000, and a four-slave duplication machine designed by PolyGram has a \$150,000 price tag, according to Middeljans.

By year's end, loaders from Tapematic and pancake/cassette testers from Philips will also be made available. The tester, priced at \$95,000, will be capable of testing DCC blank pancake and cassette product, and, with a change of heads, will also be able to test analog tape, according to Middeljans.

These prices were revealed at the Audio Engineering Society Convention in Vienna (Billboard, April 11).

Although PolyGram's pilot plant in Amersfoort, Holland, has been up and running for several months, Middeljans said it was still too early to evaluate the error rate for product. "We've run about 60,000 cassettes at one location," said Middeljans. "Statistically, it's not enough."

He recommended a Class 2000 clean room environment for some portions of

the DCC duplication process, something most analog cassette duplicators do not currently require. In addition, Middeljans advised that tape acclimatization rooms be used for DCC.

Head wear, a primary concern among duplicators, was also discussed. Middeljans recommended that the thin film slave heads be replaced after 200-300 hours of use, although they are guaranteed by the company for up to 500 hours. Unlike analog heads, which can be relapped, the thin film heads must be completely replaced at a cost of about \$3,000 per head set, according to Middeljans.

Gauss/ElectroSound, Tapematic, Lyrec, Concept Design, Duplitronics, and Otari were represented on a panel

### ITA '92

covering new equipment or retrofitings for DCC.

According to Jim Williams, president of Gauss/ElectroSound, the company is planning to introduce a solid state master system called Max in autumn of this year. The system will be switchable between analog or DCC digital masters.

Tapematic loaders are available now for DCC, according to the manufacturer's U.S. marketing and sales director, Mark Nevejans. In addition, Tapematic is planning to introduce a slave for DCC in September and will have a static master for DCC in spring 1993, said Nevejans.

The Tapematic DCC slave is expected to list for \$32,000, about \$10,000 more than its analog cousin.

"Equipment dedicated to DCC and conversion kits [for analog gear] are on standby until we have further information," said Orjan Svedborg, managing director of Lyrec. "We support DCC and are eagerly awaiting consumer response for the first 12 months of introduction."

Robert Farrow, president of Concept Design, discussed modifying existing King loaders for DCC at a fraction of the cost of new units. Additionally, Farrow discussed the company's new DAAD R<sup>3</sup> digital bin master system, noting, "It's not inconceivable for that machine to duplicate digital and analog programs simultaneously."

Duplitronics is planning to introduce the DHS-2 digital master system designed specifically for DCC duplication. Slated for availability in late summer, pricing on the system will be similar to that of Duplitronics' analog counterpart.

Rather than using the typical master/slave duplication concept for audio, Otari looked to video technology for ideas on DCC duplication. The company's VP of sales and marketing, John Carey, discussed using a DCC version of Otari's Thermal Magnetic Duplication process now used for high speed video. TMD, which uses a thermal magnetic printing process to transfer information from one tape to another, would eliminate tape-to-head contact during duplication.

Two TMD units for DCC would have a price of approximately \$540,000. According to Carey, there are no plans yet for introduction.

The company is also planning to introduce retrofits to convert King analog tape loaders into DCC loaders, said Carey. Otari has not yet determined whether it will introduce its own digital bin system for DCC, he added.

The feasibility of retrofitting existing gear for DCC depends on the equipment. According to Farrow and Carey, retrofitting existing analog loaders for DCC is possible. "Don't throw out your old machines," said Farrow. "The concept of adapting old machines can be done at a fraction of the cost of new ones. I don't think any of the loaders we've worked with over the last 10 years are obsolete just because we have to wind differently."

Carey added, "I don't think it's necessary to buy dedicated DCC winding gear."

However, not all manufacturers agreed. "Anybody who is trying to modify existing equipment at this time would be foolish," said Tapematic's Nevejans. "Anyone who wants to get started should purchase new gear from Philips."

At least until next spring, equipment for DCC manufacturing will be available solely from Philips, according to Middeljans.

BASF, Cinram, Lenco, Memtek, and Sunkyong all plan to be involved in supplying either blank-tape or cassette shells for DCC. BASF, which is making DCC tape, is also preparing a D-0 pilot plant expected to start production at the end of 1992.

Cinram will be manufacturing DCC cassette boxes and D-0 shells. The company's president, Isidore Philosophe, said the company is prepared to supply 2.5 million units of each in the first year of introduction.

### MANUFACTURING COST COULD TRIPLE

Philosophe estimates the cost of manufacturing D-0s will be nearly three times that of the analog cassette once production gets into full swing. "At the start, the cost will almost be 10 times that of the analog cassette."

Lenco plans to introduce D-0s later this year. According to the company's director of new products and quality Richard Knaub, the DCC shell has significantly more components than analog cassette shells and is manufactured from a more costly plastic.

Memtek audio/video product manager Patti Saitow said the company has not finalized dates for its DCC introductions. The company plans to introduce 60- and 90-minute blank cassettes in the autumn, and may also introduce pancake tape.

Sunkyong technical director Joseph Kempler raised some questions concerning the manufacture of DCC tape. He noted that Philips grants a license for the finished DCC cassette product that would be available at retail, but does not require a license for suppliers who make D-0s or tape.

Middeljans explained that the Philips license covers finished blank and prerecorded DCC cassettes for sale to consumers. "The license controls products used in the consumer market," said Middeljans. "That is why we promote strongly that any tape introduced meets standards so that there are no surprises at the end."

Kempler had a number of other questions about DCC tape. "The question is, what is a good DCC tape?," he said. "What makes one better than the other? How long will the cassette play before it will develop unrecoverable errors? The thin film heads are unknown and there is little information available on how various tapes will behave on different speeds with thin-film heads."

Calling his company the "second

wave" of tape manufacturers granted information from Philips, Kempler said the company had begun its R&D work with limited information. But Sunkyong is planning to develop duplication tape "based on the real needs of duplicators discovered in early duplication."

Next week: Four duplicators' DCC views and more on other ITA panels.

## EUROSOUNDS

A column by Zenon Schoepe on the European professional audio industry.

### U.K.

**T**HE GROWING PROJECT STUDIO market is slated to be addressed for the first time by a number of British manufacturers exhibiting at the **Assn. of Professional Recording Services Exhibition**. The show, scheduled for June 3-5 at Olympia 2, London, is the U.K.'s premier pro audio meet.

**Amek** will launch a new brand name and, with it, a console that offers automation and recall for 12,000 pounds (about \$21,864) in the U.K. The **Langley** brand, named after Amek co-founder and director of research and development **Graham Langley**, will be spearheaded by the "Big" console, which features a scaled-down version of the company's SuperTrue automation called MiniTrue and can be retrofitted with Amek's Virtual Dynamics package if desired.

"This new console is so different from what has been done before that we concluded that a new brand name would be justified," says Amek chairman **Nick Franks**.

**Soundtracs** will launch a VCA and switch automated version of its Solo MIDI called the Solo Logic. Features include individual read and write buttons per channel module and a generous amount of internal desk RAM for storing mixes, all communicated via an on-board LCD and dial. "We have adopted a very sophisticated approach for a desk in this price bracket," says Soundtracs technical director **John Stadius**.

**DDA** will reveal its QMR desk aimed at private studios and MIDI suites. It features DDA's SPLINT (split/in-line hybrid) architecture and two signal paths per module, both with access to EQ and auxes plus MIDI muting and expandability in sections of eight modules. "QMR is aimed at a sector of the market that DDA has not had a large-scale presence in before," says DDA marketing manager **David Neal**.

The exhibition will also see the first turnout in force of the very latest digital technology from market leaders **Solid State Logic**, **Neve**, and **AMS**. SSL's Scenaria combines a 38-channel digital desk with 24-track random-access digital recorder and random-access video in the first system that is likely to attract widescale audio interest from dedicated video facilities. Neve's Capricorn digital music recording console will be shown to the industry for the first time. Neve's fellow Siemens company, **AMS**, will display its Logic 2 digital desk as well as the Spectra full-color LCD front-end for the AudioFile Plus and the stripped-down Optica four-track magneto optical disc-based system.

**T**HE U.K.'S SECOND IMAX large-screen cinema has been proposed for London's South Bank as part of an 8 million pound (\$14.6 million) improvement scheme for the site. The screen is expected to be even larger than that housed at the NMPFT theater in Bradford, which was used recently for the premiere of the **Rolling Stones'** film "At The Max."

**AN ALLEN & HEATH GS3** mixer has been installed as a submixer to the **Trident Series 80B** in **PWL's** Programmer Suite. "The GS3 suits our needs perfectly, providing us with all the outputs we could possibly require in a desk the size of a pocket calculator," says **PWL's Pete Waterman**.

**T**HE U.K.'S FIRST Neve VR Legend console, a VR60 fitted 48, has been installed in Studio 2 of **Amazon's** new complex in the center of Liverpool.

### GERMANY

**C**OUNTRYLANE STUDIOS in Munich opened a new room called **Key One** for MIDI and music production work. The room is based around two **Sony 3324As** and a desk that combines sections of an old Neve and eight **Yamaha DMP7D** digital desks.

**C**OLOGNE'S PHOTOKINA EXHIBITION will take place Sept. 16-22 and is expected to attract approximately 1,600 exhibitors. Manufacturers and service providers associated with professional media, which represent the fastest-growing sector of the biannual fair, are anticipated to comprise one-third of the exhibitors.

# STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING MAY 23, 1992)

CATEGORY	HOT 100	R&B	COUNTRY	RAP	ALBUM ROCK
TITLE Artist/ Producer (Label)	JUMP Kriss Kross/ J.Dupri (Ruffhouse/COL.)	MY LOVIN' (YOU'RE NEVER GONNA GET IT) En Vogue/ T.McElroy D.Foster (Atco EastWest)	SOME GIRLS DO Sawyer Brown/ R.Scruggs M.Miller (Curb)	TENNESSEE Arrested Development/ Speech (Chrysalis)	REMEDY The Black Crowes/ The Black Crowes George Drakoulias (Def American)
RECORDING STUDIO(S) Engineer(s)	KALA/STUDIO 4 (Atlanta/ Philadelphia) Joe Nicolo	FANTASY (Berkley,CA) Steve Counter	SCRUGGS SOUND (Nashville) Ron "Snake" Reynolds	BOSSTOWN (Atlanta) Alvin Speights Matt Still	SOUTHERN TRACKS (Atlanta) Brendan O'Brien
RECORDING CONSOLE(S)	Trident 65 Series/ Neve 8048	Trident Series 80	Neve 8032	SSL 4040 E Series G Series Computer	SSL 4000 E Series
MULTITRACK RECORDER(S) (Noise Reduction)	Studer A-80	Studer A-800	Mitsubishi X-850	Studer A-827	Sony JH24
STUDIO MONITOR(S)	UREI 813	UREI 813	KEF C55	Genelec 1033	Yamaha NS10 Augsberger
MASTER TAPE	Ampex 456	Ampex 456	Ampex 467	Ampex 456	Ampex 456
MIXDOWN STUDIO(S) Engineer(s)	STUDIO 4 (Philadelphia) Joe Nicolo	CAN AM (Los Angeles) Ken Kessie	SCRUGGS SOUND (Nashville) Ron "Snake" Reynolds	BOSSTOWN (Atlanta) Alvin Speights Matt Still	RECORD PLANT (Los Angeles) Brendan O'Brien
CONSOLE(S)	SSL 4000 E Series G Computer	SSL 4000 E Series G Computer	Neve 8032	SSL 4040 E Series G Computer	SSL 4000 G Series
MULTITRACK/ 2-TRACK RECORDER(S) (Noise Reduction)	Studer A-80	Otari MTR-90/ Studer A-800 Mark III	Mitsubishi X-850	Studer A-827	Studer A-800
STUDIO MONITOR(S)	KRK	Yamaha NS10	KEF C55	Genelec 1033	Yamaha NS10 TAD/Kinoshita
MASTER TAPE	Ampex 467	Ampex 456	Ampex 467	3M 996	Ampex 456
MASTERING (ALBUM) Engineer	MASTERDISK Tony Dawsey	BERNIE GRUNDMAN Brian Gardner	MASTERFONICS Glenn Meadows	MASTERDISK Howie Weinberg	MASTERDISK Howie Weinberg
PRIMARY CD REPLICATOR (ALBUM)	Sony Manufacturing	WEA Manufacturing	MCA Manufacturing	Capitol Manufacturing	WEA Manufacturing
PRIMARY TAPE DUPLICATOR (ALBUM)	Sony Manufacturing	WEA Manufacturing	MCA Manufacturing	Capitol Manufacturing	WEA Manufacturing

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## AUDIO TRACK

### NEW YORK

**CARRY NATIONS** was in Quad recording and mixing an album project for **Help Records** with producer/engineer **Rob Stevens**. **Steve Casper** and **Rick Slater** assisted at the **Solid State Logic G-Series** and **Neve** consoles.

**Louie Vega** and **Kenny Dope** re-mixed **Michael Jackson** tracks from his "Off The Wall" album. **Dave Darlington** was at the **SSL G-Series**, assisted by **Eric Gast**. Producer **David Frank** mixed tracks by **Atlantic** artist **Carol Davis** in the **SSL** room. **Chris Trevett** engineered, assisted by **Gerard Julian**. Studio B had **De La Soul** in cutting tracks on the **Neve 8086** for **Tommy Boy**. **Bob Power** engineered; **Tim Latham** assisted.

**Power Play** had **PWL America** act **Ed O.G. & Da Bulldogs** in recording its second album for the label. The first single from the project is scheduled for late-summer release.

**Diamond & the Psychotic Neurotics** completed their debut album at **Chung King**. **Diamond** co-produced with the **Large Professor** and the **45 King**.

Producers **Kasnetz-Katz** were in **Brielle Music Studio** working on tracks by **World Bang and Fiction Scene**. **Bart Adams** was at the board.

**U.K. act the Beyond** was in **BC Studios** recording its second album for **Continuum Records**. **Jim "Foetus" Thirlwell** produced. The group's debut album, "Crawl," is due this month.

### LOS ANGELES

**PRODUCER LARRY** Robinson was in the **Rock House** remixing **Terri Nunn's** new single, "89 Lines," for **Geffen**. **John Van Nest** engineered, assisted by **Jason Roberts**.

**OceanView Digital Mastering** had chief engineer **Joe Gastwirt** and **Mark Manchina** in working on the mastering of an **Emerson, Lake & Palmer** retrospective project titled "The Atlantic Years." The collection is scheduled for release in August. **John Cutler** and **Justin Kreuzmann** were in to supervise audio for "Backstage Pass," a video release by the **Grateful Dead**.

**Scream** had **Faith No More** in mixing its new **Slash/Warner** album with producer **Matt Wallace**. **David Bryson** engineered, assisted by **Craig Doubet**. **Marcus Miller** was in mixing a song for **Robert Townsend's** new movie, "Meteorman." **Doubet** engineered and used a 32-track digital machine. **Warrant** was in with producer/engineer **Michael Wagener** recording and mixing its upcoming **Sony** album.

**Brazilian trumpeter Claudio Roditi** was in **Sound Way Studios** working on the digital remix and mastering of his upcoming album, "Day Waves," for **Jazz Station Records**. **Arnaldo De Souto** produced and engineered. **Phil Cohan** assisted. The album is scheduled for release in August in **Brazil, the U.S., Europe, and Japan**.

**Juice Newton** worked on vocals for a **GMC** spot at **Trax Recording's** studio **B. Otha Young** produced and **Andy Griffith** engineered.

### NASHVILLE

**JANIS IAN** WAS IN **Nightingale**

and **Dugout** studios recording her first album in 12 years. **Peter Asher** is consulting producer on the project, titled "Breaking Silence." **Jeff Balding** and **Ian** co-produced. The album is to be mixed at **Schnee Studio** in **Los Angeles**.

**Sound Stage** had **Billy Dean** in tracking for **Liberty Records** with producers **Chuck Howard** and **Tom Shapiro**. **Bob Bullock** and **Bob Campbell Smith** engineered, assisted by **Craig White**. **Jim Sells** was in working on self-produced tracks for **Liberty**. **Ron Treat** was at the board, assisted by **Derek Bason**. **Tim McGraw** was in with producer **James Stroud** working on material for **Curb Records**. **Lynn Peterzell** engineered, assisted by **Julian King**.

The **Money Pit** had producers **Anthony Martin** and **Jimmy Metts** in mixing tracks by **Ruby Lovett** for **Sony**. **Ed Seay** engineered. The **Sir Douglas Quintet** was in tracking with producers **Phil Mazetti** and **Doug Sahn** for **Elektra**. **Mazetti** engineered, assisted by **Ed Simonton**.

**Rick Cua** was in **Nashville's Quad Recording**; **Manzanita Studios** in **Arrington, Tenn.**; and **Alpha and Omega** in **San Francisco** recording and mixing tracks for a **Reunion/Geffen** album project with producer **John Hug**. **Bill Whittington**, **Bill Cuomo**, **Terry Bates**, and **Tom Flye** engineered. **Mark Hutchins** assisted. Among the equipment used for the project were a **Trident A-Range** console, a **Trident Series 80**, and an **API Gold Series** board.

### OTHER CITIES

**AFTER 7** was in **Doppler Studios**, **Atlanta**, completing the second phase of recording for a new project. **Dallas Austin** produced. **Darrin Prindle**, **Thom Kidd**, and **Phil Tan** engineered, assisted by **Blake Eiseman** and **Peter Blayney**. The first half of the project was recorded with producers **Darryl Simmons** and **Kayo**.

**Jon Fair** was in **Fan Fare Studios**, **Golden, Colo.**, producing **Dhar Braxton's** new release, "Tekno Jump," for **Tripian Records**. **Juergen Kappers** engineered using a new **Mitsubishi** digital system.

**Windham Hill** artist **John Gorka** was in **Different Fur**, **San Francisco**, mixing a new album with producers **Will Ackerman** and **Dawn Atkinson**. **Rik Pekkonen** engineered, assisted by **Matt Murman**. **Keola Beamer** mixed his slack key guitar album for **Dancing Cat Records**. **Beamer** produced, **Howard Johnston** engineered, and **Mark Slagle** and **Nancy Scharlau** assisted. **Lee Townsend** produced projects by artists **Jerry Granelli** and **Rinde Eckert**. **Townsend** worked on mix sessions for **Granelli's I.T.M. Records/Germany** album. He also mixed an album by **Eckert** for **D.I.W./Japan**. **James Farber** and **Slagle** engineered. **Matt Mukrman** was digital editing engineer.

Material for Audio Track should be sent to **Debbie Holley, Billboard, Fifth Floor, 49 Music Square W., Nashville, Tenn. 37203**.

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PENISTON  
M S G  
UGLY KID JOE  
BOYZ II MEN  
QUEEN

## LIFELINES

### BIRTHS

Girl, Rachel Olivia, to **Dan and Clare Beck**, April 25 in Rockville Centre, N.Y. He is VP of product development for Epic Records. She is a free-lance packaging editor, editing liner notes for artist compilations and boxed sets.

### MARRIAGES

**Alan Wolmark** to **Annette Rella**, April 26 in Roslyn Harbor, Long Island, N.Y. He is an artist manager. She is manager of law and business affairs for MTV Networks.

**Michael Brandvold** to **Christi Woodley**, May 2 in Elmhurst, Ill. He is national radio promotions director for Red Light Records and Grind Core International in Des Plaines, Ill.

### DEATHS

**Lawrence Welk**, 89, of pneumonia, May 17 at his home in Santa Monica, Calif. Welk achieved great fame as a TV and recording maestro (see story, page 10).

Send information to *Lifelines*, c/o *Billboard*, 1515 Broadway, 39th Floor, New York, N.Y. 10036 within six weeks of the event.

## COURT RULING

(Continued from page 13)

tels Intl.), he noted, "The interrelatedness of the corporations is the factor on which the courts have focused, rather than on the 'control' of one by the other." Considering that Sony Music's U.S. division originates much of the repertoire sold by the foreign affiliates and that it has the exclusive right to sell their recordings here, he wrote, "... we find it appropriate to obtain jurisdiction over the foreign affiliates on the basis of their agency relationship with Sony Music."

The lead attorney for Estefan, Sony, and the other defendants, Robert Sugerman of Weil, Gotshal & Manges, said of the ruling, "It's a jurisdictional decision, and it has no bearing on the merits or the ultimate outcome of the case."

"The [Sony] affiliates are analyzing the decision, especially since it conflicts with the earlier Judge Keenan decision in the Intersong case, and they are deciding what steps to take."

While Sugerman declined to comment further, Brian Caplan of Goodkind, Labaton & Rudoff, Palmieri's attorney, predicted Sands' edict would be upheld on appeal, which cannot be entered until the full case is decided.

"This should send out a message that record labels are not going to have their foreign affiliates insulated from [court] jurisdiction in New York and the United States," he said.

Caplan added that the practical advantage of including the foreign affiliates as defendants is that, if the suit should be decided in favor of the plaintiff, he can recover profits from all of them connected to the Estefan recording.



**Ned's Atomic T-Shirt.** Billboard European news editor Jeff Clark-Meads, left, presents Ned's Atomic Dustbin with a Popular Uprisings T-shirt signifying that the group's Columbia album "God Fodder" reached No. 1 on the Heatseekers chart. The presentation was made at the Hit Factory studio in London.

## 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 20-24, BRE Convention, Sheraton Hotel, New Orleans. 213-469-7262.

May 26, Los Angeles Music Network meeting, Black & Bloo, Los Angeles. Tess Taylor, 818-980-2911.

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.

May 30, "Little Richard's Rock and Roll Celebration," benefit for the Lupus Foundation of America, featuring Chubby Checker and Cyndi Lauper, Beverly Hilton Hotel, Los Angeles. Lynn Feldman, 310-657-6681.

### JUNE

June 3-5, Assn. of Professional Recording Services (APRS) Exhibition, Olympia 2, London. 011-44-734-756-218.

June 4, Radio Creative Fund's Mercury Awards, presented to the creators of the country's best radio advertising, sponsored by the Radio Advertising Bureau, New York Hilton, New York. 212-254-4800.

June 4-6, 1992 North Carolina Music Showcase, sponsored by ASCAP, Mad Monk nightclub, Wilmington/Wrightsville Beach, N.C. 919-990-3299.

June 5, Deliverance Ministries International Gospel Awards, Grosvenor Square Marriott, London. 011-44-81-558-8052.

June 7-14, T.J. Martell 1992 Rock 'n Charity Celebration, various locations, Los Angeles. 818-883-7719.

June 10, "Everything You Ever Wanted to Know About Music Publishing, But Were Afraid to Ask," presented by the Assn. of Independent Music Publishers, Sheraton New York. 212-983-0400.

June 10-13, NAB Radio Montreux, Centre de Congress et d'Exposition, Montreux, Switzerland. 202-775-4972.

June 11-13, Radio & Records Convention, Century Plaza Hotel, Los Angeles. Karen Bionda, 213-553-4330.

June 11-14, Sixth Annual Reggae 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 Market-

ing Executives Seminar, Seattle. Kelly Grow, 213-465-3777.

June 16, "Who's Hiring? Recording Industry Employment in the '90s," seminar presented by the Los Angeles chapter of NARAS, at A&M Records, Hollywood. Billy James, 818-843-8253.

June 17, Music and Performing Arts Unit of B'nai B'rith Dinner, honoring Gloria Estefan (Humanitarian Award) and Les Paul (Creative Achievement Award), Sheraton New York Hotel and Towers, New York. Al Feilich, 516-374-4298.

June 17-21, New Music Seminar, Marriott Marquis, New York. 212-473-4343.

June 17-21, Rapfest '92 Conference, Sheraton City Centre Hotel, Cleveland. Leslie Webber, 216-292-9492.

June 18, American Latin Music Assn. Annual Membership Meeting, Marriott Marquis Hotel, New York. Bill Velez, 212-830-2573.

June 18-20, Talk Show Hosts Convention, Mayflower Hotel, Washington, D.C.

June 25-27, Bobby Poe Convention, Sheraton Premiere, Tyson's Corner, Va. 301-951-1215.

June 25-28, Music Industry Dedicated Assn. of Independent Retailers Conference, Congress Hotel, Chicago. 312-493-8818.

### JULY

July 14-15, Radio Academy Festival, International Convention Centre, Birmingham, U.K. 011-44-71-839-1461.

July 15, Music Royalties Seminar, presented by Hawksmere Ltd., Hyatt Carlton Hotel, London. 011-44-71-824-8257.

July 16-19, Upper Midwest Communications Conclave, Radisson South Hotel, Minneapolis. Tom Kay, 612-927-4487.

July 16-20, Fifth Annual International Teleproduction Society Forum and Exhibition, Beverly Hilton Hotel, Los Angeles. Jessica Josell, 212-877-5560.

July 26-29, Video Software Dealers Assn. 11th Annual Convention, Las Vegas Hilton and Convention Center, Las Vegas. Don Rosenberg, 609-231-7800.

## WIZARDS OF OZ

(Continued from page 16)

they played at the Palace, that prediction could soon become a reality. Pearls & Swine, also a new band, was undoubtedly the most flamboyant act on the bill, and revels in its role as the tongue-in-cheek king of the bizarre.

The third night showcased Australia's dance/pop talent with the techno pop of Beatfish and the funk soul of Kate Ceberano. Beatfish has performed only a couple of times

## GOOD WORKS

**DAVID GEFEN GIVES AGAIN:** David Geffen, who donated \$1 million to AIDS Project Los Angeles last March, has also donated \$1 million to Gay Men's Health Crisis, the AIDS service organization, according to Timothy J. Sweeney, executive director of GMHC. This contribution is the largest individual gift ever given for AIDS services.

**GOOD PROFIT MOTIVE:** Arista and LaFace Records will donate a portion of their profits to the Los Angeles Music Relief Fund to help black-owned mom & pop stores affected by the recent riots. The program, which will run during June in tribute to Black Music Month, sees the labels contributing to the fund 3¢ per album sold by their urban artists, including Arista's Whitney Houston, Aretha Franklin, and Lisa Stansfield and LaFace's TLC and Damian Dame. Arista says these artists have sold 10 million records in the past year.

**DAIS FOR CLIVE:** New York Mayor David Dinkins, Charles Koppelman, Lorne Michaels, and Francis Ford Coppola are among those who will sit at the dais when the New York Friars Club pays tribute to Arista Records president Clive Davis June 6 at the Waldorf-Astoria Hotel. Performers will include Aretha Franklin, Kenny G, Barry Manilow, and Dionne Warwick. Davis is being honored for his humanitarian efforts in raising millions of dollars to fight AIDS, cancer, and diabetes. For more info, contact Paul Freundlich at 212-869-6905.

**SICKLE CELL GROUP** honors four: Ray Harris, senior VP of African-American music & jazz marketing at Warner Bros./Reprise Records, is among four to be honored at the sixth annual "A Show For Life" awards dinner of the Sickle Cell Disease Research Foundation June 18 at the Beverly Hilton Hotel in Beverly Hills. The other honorees include actor Danny Glover. Warner jazz artist Joe Sample will perform. For more info, contact Jacqueline Bradley at 213-299-3600.

**GOOD ROCKIN':** Little Richard will receive the first annual "Platinum Star Award" from the Lupus Foundation of America, for which he is scheduled to perform a benefit concert Saturday (30) at the Beverly Hilton Hotel in Beverly Hills. Performing with Little Richard are Chubby Checker and Cyndi Lauper. For more info, call Lynn Feldman at 213-657-6681.

**FOOD COLLECTION:** Home video chain Palmer Video Corp. has established a food collection drive for the homeless through the Salvation Army. It will be run in conjunction with the home video release of "Original Intent," a film about the homeless problem in the U.S. starring Martin Sheen and Kris Kristofferson. Starting May 21, Palmer Video customers can donate a can of food, which will be collected in a bin and picked up and distributed by the Salvation Army to local shelters.

**THE GREAT OUTDOORS:** Ted Nugent World Bowhunters Kamp for Kids is ready for its third summer with two sessions for the first time. The event, at the Outdoor Center in Caseville, Mich., will be held June 12-14 and Aug. 14-16. With Nugent on hand, the sessions focus on outdoor survival, conservation awareness, archery, hunter safety, as well as lectures on the importance of self-esteem and the defiance of peer pressure designed to keep kids off drugs. For more info, call 517-750-9060.

**PLAY CHARITY!** Performers will get to bat for the T.J. Martell Foundation at the sixth annual Rock & Roll Celebrity Softball Games June 14 at the Univ. of Southern California's Dedeaux Field. The games are open to the public, with a crowd of 3,000 expected. The event is co-sponsored by Reebok and The Upper Deck Co. For ticket and other info, call Karlin Olsen or Hope Diamond at 818-887-2284.

**A SONG TO SAVE LIVES:** Carly Simon has written and recorded a song, "Love Of My Life," which has been selected by Mothers Against Drunk Driving as the theme song for an upcoming series of radio and TV public-service announcements. The song was originally recorded on the Qwest label's soundtrack to the film "This Is My Life."

but its leads, Martin Plaza and James Freud, are seasoned performers, having worked in well-established Oz bands Mental As Anything and the Models, respectively, and their performance gave an exciting interpretation to the dance music genre. Ceberano, one of Australia's premier artists, seduced the audience with her charismatic and vibrant performance.

Finishing off the Wizards bill was

Ana Christensen, a late entry after the Black Sorrows dropped out. Already signed to Relativity in the U.S., Christensen recently opened as an acoustic act for two Midnight Oil club gigs in Boston. At the Palace, though, backed by a hard-driving band, Christensen's songs displayed a strong rock edge that transferred well live.

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## CONFERENCE FOCUSES ON LATIN MUSIC ISSUES

(Continued from page 10)

award.

"Premio Lo Nuestro" capped off Billboard's third annual Latin Music Conference, a two-day confab based primarily on the increasing integration of Hispanic and non-Hispanic markets.

Complementing the crossover panels was a question-and-answer session, hosted by Billboard director of charts Michael Ellis, pertaining to the magazine's Latin music charts.

The accuracy of the Latin charts, said Ellis, depended solely on the honesty of the retail reporters who, he noted, were frequently being pressured by Latin-music label executives to report specific album titles. Ellis announced that Billboard's retail chart would start incorporating electronic point-of-sale data "sometime in 1993."

The retail crossover panel—moderated by Capitol/EMI Latin's president, Jose Behar—focused on educating Anglo retailers about the sales potential of Latin music.

Said George Zamora, Sony Discos' VP of marketing, "It has taken almost three years to convince [Anglo retailers] that we have a market. In the last six months, we have opened another 18 mainstream accounts for Latin product. The industry unity of WEA, Sony, Capitol, and the rest are helping the whole industry to realize that there is product out there."

Meanwhile, most panelists sitting in on the touring market panel agreed that the facilities and practices in South American concert markets need to be upgraded.

"I think the next [big market] is South America," said panel moderator Steve Levine, talent agent at ICM, "but what we need to do is facilitate and improve our efforts there, or our [non-Hispanic] artists are going to be reluctant to tour here."

Independent promoter Bill Marin closed out the conference with a product-and-promotion address that

zeroed in on crossing American acts into the Hispanic market.

"[American labels] need to be patient in the Hispanic market," said Marin. "Unlike in the Anglo market, a hit single on the Hispanic side does not translate into a hit album. On the other hand, the Hispanic arena generally is much more loyal than its Anglo counterpart."

## MCA MUSIC MAKES NAME FOR ITSELF IN U.K. PUB FIELD

(Continued from page 12)

a measure of what has been achieved, he states, "In the last three years, we've not had a week without a record in the top 40 singles." In the first quarter, the company took a 4.5% share of the U.K. singles and albums publishing market.

Asked how that success has been created, Connolly acknowledges that because "we don't have a Queen or a Simply Red," the company turned to dance as a means of producing a presence in the chart and establishing company profile.

The first success was with Adeva, whose album sold 400,000 units in the U.K. and 900,000 worldwide, followed by Milli Vanilli's "Girl You Know It's True," which was a hit across Europe and a No. 1 in the U.S.

Says Phillips, "That helped us with our American company. The only way they can make money from us is if we can give them American hits. If you do that, it produces a change in attitude; you get a lot more freedom."

The company's biggest success to date is, perhaps, P.M. Dawn, signed to Gee Street here and Gee Street/Island in the U.S. MCA Music inked the group to a development deal in September 1990, recalls Phillips, and did six demos with it. "They then took them out to New York and everybody thought they were wonderful," he says. "From our point of view, it's very nice to be involved with an act from day one."

Phillips says he has no ambition to be the U.K.'s biggest publisher—in any event, he regards it as virtually impossible to overhaul the giant conglomerates Warner/Chappell and EMI/Virgin. Connolly adds, "You've got to keep improving the bottom line, but more important than that is just to grow by having great acts signed to us."

Connolly says the priority for him is not to sign an act as big as Queen or Simply Red, but to help boost a developing act to similar status.

# the Medialine

## 'Kick' Back & Enjoy Latest Rock-Mag Issue; Paperback Lighter: Jackson Bio, Minus A Bit

**GET YOUR KICKS:** The Blitz's favorite rock'n'roll magazine comes out once every three or four years, so when a new issue hits the mailbox, it's cause for celebration.

The publication in question is Kicks magazine, a highly unusual (some would say downright weird) compendium of rants, roots-mania, and sleazophilia. The mag, which has been coming out since the late '70s, is now in only its seventh issue; No. 6 came out in 1988, but some things in life are worth the wait.

Kicks is the handiwork of **Billy Miller** and **Miriam Linna**, who maintain parallel careers as rock'n'roll musicians, independent record label moguls, and magazine titans. Vocalist/guitarist Miller and drummer/singer Linna have their own band, the **A-Bones**; they were previously paired in the similarly rockabilly-oriented group the **Zantees**, and, many moons ago, Linna was the original drummer for the **Cramps**. They operate their label, Norton Records (named in tribute to Ed Norton of "The Honeymooners"), out of their apartment in Brooklyn, N.Y.; their grunge-oriented catalog includes releases by psychobilly icon **Hasil Adkins**, raunch guitarist **Link Wray**, piano-pounding lunatic **Esquerita**, and other vintage acts operating on the fringe of derangement.

Miller and Linna's rag also reflects their affection for the more severely bent aspects of music and American culture. Kicks No. 7 (which has shifted to snappy-looking desktop type, after six issues of typewritten reproduction) is abulge with written hymns to some of rock'n'roll's oddest characters.

Features include an in-depth look at Renaissance man **Ron Haydock**, who balanced careers as rockabilly singer, author of adult novels like "Ape Rape" and "Sex-A-Reenos," and star of Grade Z films by the demented director **Ray Dennis Steckler**; a homage to cover boys the **Trashmen**, whose 1963 hit "Surfin' Bird" may be the apex of rock'n'roll stoopidity; a salute to the **Iguanas**, **Iggy Pop's** teen combo; and a rundown of **Doug Sahm's** pre-Sir **Douglas Quintet** recordings. Miller and Linna penned most of the material, but other contributors include surf music archaeologist **Jon Blair**, L.A. rock ma-

ven **Art Fein**, and critic/author/connoisseur of the sordid **Nick Tosches**.

Running to 100 pages of *very tiny* type, crammed with arcane photos, ads, and other bizarre graphics, invariably good-humored, and written in a lathering, highly opinionated style (Miller and Linna aren't very fond of most music recorded after 1965), Kicks is a wacked-out treat for fans of the outer limits of musical life. It's available at stranger retail outlets; it may also be had for \$5 (cheap, as Mad magazine would put it) directly from Kicks at Box 646, Cooper Station, New York, N.Y. 10003.

### The Blitz



CHRIS MORRIS

**BOOK MARKS:** Writer **J. Randy Taraborrelli** has agreed to delete some disputed references to Motown Records founder **Berry Gordy** in the paperback version of "**Michael Jackson: The Magic & The Madness**," which arrives in bookstores this week. Last August, Gordy filed a \$100 million libel and invasion of privacy suit against Taraborrelli and Carol Publishing, which released the hardback edition of the book.

The author had alleged Gordy had been a pimp, and had cheated some of the artists on his labels; these sections of the book will now be excised.

**WHITE WAY KUDOS:** In what may be a harbinger of this year's Antoinette Perry Awards, the current Broadway revival of **Frank Loesser's** "Guys And Dolls" scooped up seven Drama Desk Awards last week, with the **Jelly Roll Morton** musical "Jelly's Last Jam" placing second with five trophies. The "new" **George & Ira Gershwin** show was selected the outstanding musical by the consortium of New York critics who serve as judges.

It looks like this year will be a big one for American musicals at the Tonys: "Jam" leads the nominees with 11 nods, while "Crazy For You" and "Guys" follow with nine and eight citations, respectively. Another Loesser musical, "The Most Happy Fella," scored four nominations, while the **Louis Jordan** revue "Five Guys Named Moe" picked up two nominations. The nominees don't have long to wait: The Tonys will be handed out May 31 on a live CBS-TV broadcast.

### ON THE TUBE

#### AMERICAN BANDSTAND 40TH ANNIVERSARY SPECIAL (ABC, May 13)

At first glance, it might seem an odd idea to salute a television show that hasn't existed for three years, and hasn't appeared on the network mounting the salute for five.

But Dick Clark's "American Bandstand" is so deeply ingrained in the consciousness of the American public as the first national rock'n'roll TV show that it probably would have been unseemly *not* to pay tribute to its 40th anniversary, whether it's still around or not. (On a more pragmatic and probably cynical note, the fact that the annual "American Music Awards," which are produced by Clark, are a perennial ratings bonanza for ABC may have served as an additional inducement for the network to mount the "Bandstand" anniversary show.)

It should be noted that the anniversary in question was somewhat pre-

maturely feted: "Bandstand" first aired locally in Philadelphia in September of 1952, and hit the network airwaves five years later.

Whatever. This fifth "Bandstand" celebration combined fleeting nostalgic kicks and an elephantine climax; as entertainment, it waned in comparison with some of Clark's previous self-homages.

The special, hosted as ever by Clark (who, somewhat happily, can no longer be referred to as "boyish," since some lines have finally materialized on his face), sliced and diced the teen dance party's history in barrage after barrage of vintage clips, arranged thematically (vocal groups, superstars, etc.) and chronologically (in arbitrary epochs—1955-62, 1974-82). New live performances by Boyz II Men, Gloria Estefan, Neil Diamond, and the re-formed Little Anthony & the Imperials were seen.

The show's most superfluous moments were devoted to a host of stars recalling favorite "Bandstand" mem-

ories; there isn't much that Tom and Roseanne Arnold, Evander Holyfield, or Vanna White could say to enlighten viewers.

In years past, Clark would wheel out old "Bandstand" audience regulars for some gabbing and memories; this year, photos and brief resumés filled that bill. But even these spots were an all-too-brief reminder of what really made the show work: the enthusiasm of the kids who danced on it and the TV fans who watched them.

Apparently feeling in need of a climax, Clark and his producers assembled a monster jam, in which an 18-piece group of stars turned in four-bar solos behind front man Bo Diddley on "Hey Bo Diddley." While there was a certain perverse thrill to seeing Frankie Avalon on trumpet, there was no way that a group that included Lita Ford, Gregg Allman, David Cassidy, Stanley Clarke, and John Entwistle could mesh. So much for climaxes; *adios* "Bandstand."

CHRIS MORRIS

**MUSICIANS IN TUNE**  
75 Contemporary Musicians  
Discuss The Creative Process  
By Jenny Boyd, Ph.D.,  
with Holly George-Warren  
(Fireside Books, \$12)

**AMERICAN GUITARS:**  
AN ILLUSTRATED HISTORY  
Revised And Updated Edition  
By Tom Wheeler  
(Harper Perennial/HarperCollins  
Publishers, \$25)

This simultaneously fascinating and annoying book views the act of musical creation through the prism of Jungian psychology. While it benefits from candid interviews with a diverse sampling of musicians, its effect is blunted by dogeared psychobabble and an overdose of feel-goodism.

Author Boyd is uniquely qualified for her task: She's the ex-wife of Mick Fleetwood of Fleetwood Mac and the former sister-in-law of both George Harrison and Eric Clapton. A graduate of the '60s college of rock'n'roll life, she is a self-described seeker and a devotee of Carl Jung's archetypal theories; these tendencies are both the book's blessing and its curse.



Boyd follows the act of making music from youthful "nurturing" through what she calls the "peak experience," the central act of transcendence in creative activity. She draws some revealing testimony from her subjects, who are drawn variously from the rock, jazz, blues, and R&B spheres. Interviewees as dissimilar as Bonnie Raitt, Don Henley, Stephen Bishop, Sinead O'Connor, Ice-T, Tony Williams, and Ravi Shankar talk about their artistic evolution with remarkable honesty.

But there's a catch. While Boyd has admirably set out to capture a wide selection of opinion, the preponderance of the interviewees are drawn from the late-'60s/early-'70s pop community. These musicians (Eric Clapton, Ringo Starr, David Crosby, Stevie Nicks, Christine McVie, Jackson Browne, Fleetwood, Henley, Raitt, etc., etc.) all appear to be suffering from a bad Woodstock Nation hangover.

Nowhere is this attitude plainer than in Boyd's chapter on drugs and creativity, in which the atmosphere is redolent with rueful confession, and the penitent lingo of 12-step programs inevitably intrudes itself. By the time you reach the end of the chapter, you expect to be handed a 30-day chip.

Then, in her final two chapters, Boyd hammers away at the oh-so-'90s ideal of "maximizing potential." This climactic fog of new age cheer-leading takes the edge off of some initially penetrating insights by the musicians about the source of their inspiration and how it is transmitted to their audiences.

"Musicians In Tune" contains plenty of worthy thought about where music comes from, but it's best read with a skeptical eye.

CHRIS MORRIS

Guitar players and collectors will delight in this updated edition of the indispensable early-'80s encyclopedia by the author of "The Guitar



Book" and founding editor of Guitar Player magazine.

The current tome, amply illustrated with the original black-and-white prints and color plates, offers revised entries on 17 manufacturers (including such titans as Gibson, Fender, Martin, and Rickenbacker), as well as new articles on 39 luthiers who have made their mark in the past few years, like Paul Reed Smith, Pensa-Suhr, and Steinberger.

While the updates provide reason enough for owners of the original text to at least explore the possibility of acquiring this one, Wheeler could have provided more detail on the recent operations of some of the manufacturers. For instance, a reader may wonder how Fender's fortunes have been affected by the 1991 death of founder and namesake Leo Fender. Also, some may question the diligence of the author and publisher in not reaching beyond 1990 on some of the updates, even on companies that may not have substantially changed their operations in the past few years.

Also missing are the guitar synthesizers and other MIDI-equipped models that have appeared in the past decade. While these hi-tech contraptions are often derided for desecrating the spirit of craftsmanship for which the luthier has always stood, their grip on the marketplace is still significant enough to merit mention.

Nevertheless, Wheeler's grasp on the subject is peerless, as evidenced by his comprehensive and enlightening chapters on Fender ("The Henry Ford of electric guitars") and Gibson (in which he quotes turn-of-the-century "purple-prose" ad copy that bordered on the sermonistic).

Given the manifold and elusive history of the guitar, Wheeler does a yeoman's job in tracing the evolution of the various makes and models and the visionaries who created them.

PAUL VERNA

**Recent ASCAP Pop Awards winners included Jimmy Jam & Terry Lewis and Warner/Chappell Music**  
... see story, page 18

# Radio

## Country Gains In Winter Format Ratings Ranks 3rd In Nat'l Listening; Ups Dayparts, Demos

(Continued from page 1)

the traditional leader, adult contemporary, which was up 18.1-18.4, and news/talk, which held at a 13.8 share.

Country's gains came despite the fact that, besides AC, no other major format was up or down by more than two-tenths of a share. The long-suffering top 40 format was down 10.8-10.6, its smallest drop in nearly two years. Other major formats were stable, among them album rock (9.9-10.0), urban (8.8-8.8), oldies (6.0-5.9), Spanish (4.3-4.2), classic rock (3.4-3.3), and adult standards (3.5-3.6). The biggest exception was easy listening, which—hampered by yet another spate of station defections—was off 2.2-1.7, its biggest drop in 21 months.

This relative stability is a major contrast to last winter, when the Gulf War sent N/T listening through the roof and played havoc with other formats. It's also something of a change from last fall, when the introduction of new census data into Arbitron's weighting made for shakeups at urban and Spanish-language stations. Those formats' shares were noticeably unchanged this time around.

Against this background, country's ongoing growth could be interpreted one of two ways: One is that while country has, at times, been thought to be responsible for the travails of AC, oldies, or top 40, it is now piecing together its coalition a few tenths of a share at a time from those formats, the way top 40 stations did during their mid-'80s resurgence. Or maybe country is bringing listeners back to radio. If so, by increasing the size of the pie, the new audience would cause other formats' percentage of the audience to shrink slightly, even if actual listening held steady.

In any event, country was up again in all major dayparts and demos. Its greatest hits this time: 12.2-12.8 mornings, 12.6-12.8 middays, 12.3-12.5 afternoons, 9.4-9.5 nights, 10.2-10.8 teens, 10.1-10.8 18-34, 12.8-13.3 25-54,

15.0-15.1 35-64, and 12.5-12.9 in both adult males and females.

Country's ongoing upper-demo strength contradicts format observers who worried that country's increasing reliance on newer music and its weeding of the gold library would alienate its traditional older audience. While country may yet prove too much for the upper end's "achy breaky" heart, the most one could accuse it of this time was having no further room for growth in the 35-64 demo.

It should also be noted that country's time-spent-listening went from 9:33 a week to 9:36 this quarter, but remained lower than 9:49 it recorded six months ago. That suggests country's new listeners aren't quite as loyal as the old ones, perhaps because with more stations to choose from in many markets, they don't have to spend as much time with the radio to hear a favorite song.

### AC UP, EASY OUT

AC, which took a surprise 18.6-17.4 tumble last summer, then recovered in the fall, was up again slightly this time, perhaps with some help from the easy-listening format. Easy listening saw defections this winter both from some of the format's last holdouts and from some of the new stations that had gone in to replace previous defections.

AC was stable or up by at least a few tenths in every demo except teens (7.7-7.5), a demo where it was never expected to perform well, anyway. AC's biggest gains were in mid-days (21.3-21.7), afternoons (18.5-18.8), men (14.8-15.2), women (22.6-23.0), and 35-64, where it went 22.0-22.4 as easy went 2.7-2.1.

Elsewhere on the adult formats beat, it's worth noting that the oldies format was stable or down slightly everywhere, save a 5.8-5.9 move in adult women. If the oldies format isn't withering and dying nationally,

as detractors have long predicted, winter proves that oldies' distressing fall ratings were not just a fluke. Instead, since most markets now have oldies on FM, and since country is snapping up the young-end listeners who might otherwise have discovered the format, oldies may finally be finding its level.

The number of oldies stations in the continuous measurement market went from 172 to 184 this quarter. So, unlike country, where new stations mean more listeners, second oldies FMs aren't expanding the format audience in their markets as much as (Continued on page 67)

## Shannon Back In Syndication With New Countdown Show

BY CRAIG ROSEN

LOS ANGELES—WPLJ New York PD/morning man Scott Shannon is set to resurface in syndication with a new Cutler Productions countdown over the July Fourth weekend.

Dubbed "Scott Shannon's Battle Of The Hits," Cutler Productions president Ron Cutler claims the show will breathe new life into the top 40 countdown genre, which has been struggling right along with

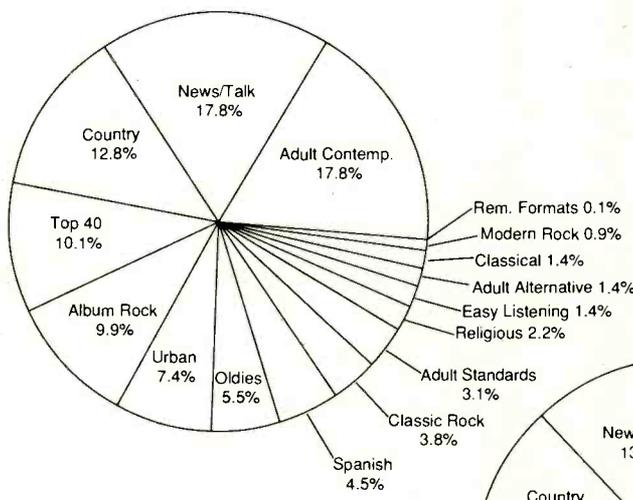
the top 40 format.

The three-hour "Battle Of The Hits" will be broken up into three segments: the top seven male vocalists of the week; the top seven female vocalists of the week; and the top seven groups of the week. Following those countdowns, the No. 1 selection of the week in each category will duel it out for the No. 1 song of the week.

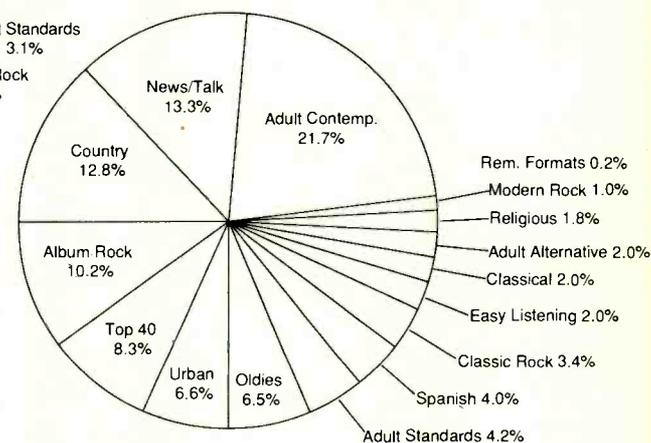
"With top 40 countdowns there is no drama until the top 10," Cutler (Continued on next page)

## FORMAT SHARE BY DAYPART WINTER '92 ARBITRONS

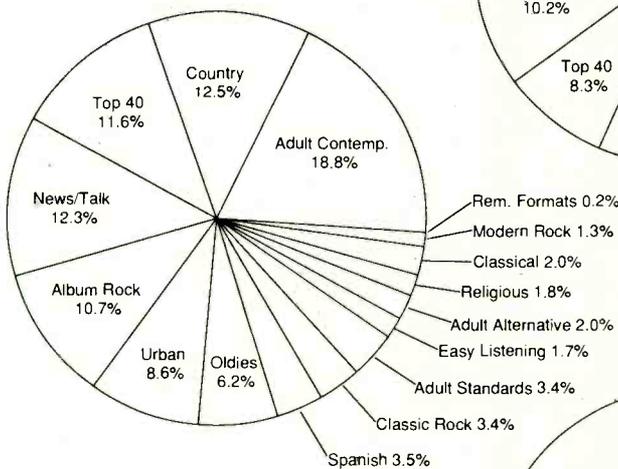
Persons 12+  
Monday-Friday 6-10 a.m.



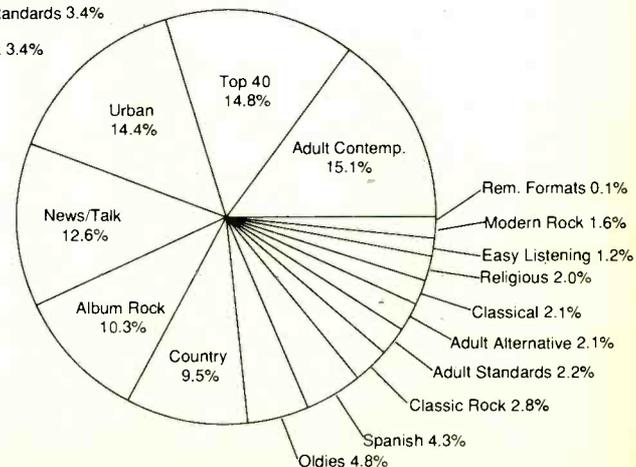
Persons 12+  
Monday-Friday 10 a.m.-3 p.m.



Persons 12+  
Monday-Friday 3-7 p.m.

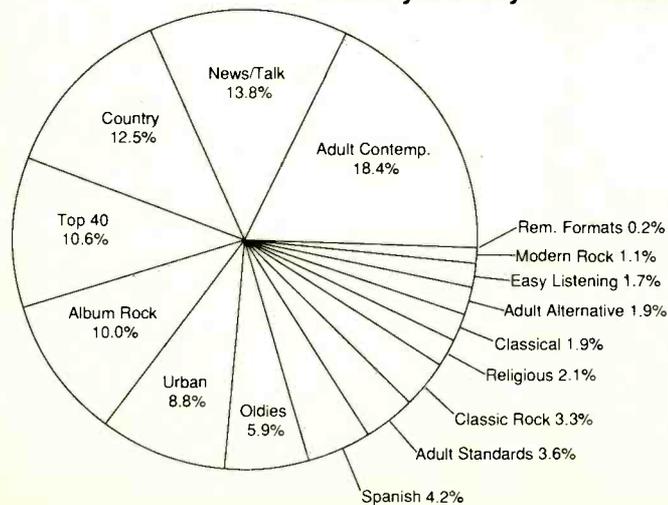


Persons 12+  
Monday-Friday 7 p.m.-Midnight



## ARBITRON FORMAT SHARE WINTER '92

Persons 12+  
Monday-Sunday 6 a.m.-Midnight



Source:  
Ratings, the Arbitron Co.;  
formats, Billboard magazine.  
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# 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	6	★★★ No. 1 ★★★ <b>REMEDY</b> DEF AMERICAN 18877/REPRISE	◆ THE BLACK CROWES 5 weeks at No. 1
2	2	2	9	<b>UNDER THE BRIDGE</b> WARNER BROS. 18978	◆ RED HOT CHILI PEPPERS
3	3	3	12	<b>ONE</b> ISLAND 866 533/PLG	◆ U2
4	4	4	19	<b>COME AS YOU ARE</b> DGC 19120	◆ NIRVANA
5	5	5	9	<b>NOW MORE THAN EVER</b> MERCURY 866 802	◆ JOHN MELLENCAMP
6	6	8	6	<b>ROLL OF THE DICE</b> COLUMBIA ALBUM CUT	BRUCE SPRINGSTEEN
7	7	7	14	<b>LIFE IS A HIGHWAY</b> CAPITOL 44815	◆ TOM COCHRANE
8	9	11	4	<b>GUN LOVE</b> WARNER BROS. ALBUM CUT	ZZ TOP
9	15	20	4	<b>ROAD TO NOWHERE</b> EPIC ASSOCIATED ALBUM CUT/EPIC	◆ OZZY OSBOURNE
10	8	6	9	<b>LET'S GET ROCKED</b> MERCURY 866 568	◆ DEF LEPPARD
11	12	15	6	<b>MAKE YOU A BELIEVER</b> IMPACT 54347/MCA	◆ SASS JORDAN
12	10	9	16	<b>WHAT YOU GIVE</b> Geffen 19117	◆ TESLA
13	13	17	5	<b>TOUCH THE HAND</b> A&M 1603	◆ BRYAN ADAMS
14	27	—	2	★★★ POWER TRACK ★★★ <b>MAKE LOVE LIKE A MAN</b> MERCURY ALBUM CUT	◆ DEF LEPPARD
15	11	10	25	<b>MAMA, I'M COMING HOME</b> EPIC ASSOCIATED 74093/EPIC	◆ OZZY OSBOURNE
16	14	12	17	<b>HELP ME UP</b> REPRISE ALBUM CUT	◆ ERIC CLAPTON
17	17	22	5	<b>LIVING IN A DREAM</b> DGC ALBUM CUT	◆ ARC ANGELS
18	19	19	9	<b>GIRLFRIEND</b> ZOO 14043	◆ MATTHEW SWEET
19	NEW ▶	1	1	★★★ FLASHMAKER ★★★ <b>STING ME</b> DEF AMERICAN ALBUM CUT/REPRISE	THE BLACK CROWES
20	16	14	12	<b>NOTHING ELSE MATTERS</b> ELEKTRA 64770	◆ METALLICA
21	23	28	5	<b>EVEN FLOW</b> EPIC ALBUM CUT	◆ PEARL JAM
22	18	25	4	<b>TANGLED IN THE WEB</b> ELEKTRA 64749	LYNCH MOB
23	21	18	6	<b>JUST TAKE MY HEART</b> ATLANTIC 87509	◆ MR. BIG
24	48	—	2	<b>YOU'RE INVITED BUT YOUR FRIEND CAN'T COME</b> HOLLYWOOD ALBUM CUT	◆ V. NEIL
25	24	27	10	<b>BLACK FLAG</b> ATLANTIC 87508	◆ KING'S X
26	22	16	9	<b>CHAINED</b> EPIC ALBUM CUT	GIANT
27	25	24	19	<b>EMPTY ARMS</b> EPIC ALBUM CUT	STEVIE RAY VAUGHAN & DOUBLE TROUBLE
28	33	46	3	<b>CHURCH OF LOGIC, SIN &amp; LOVE</b> POLYDOR ALBUM CUT/PLG	◆ THE MEN
29	26	26	43	<b>RIGHT NOW</b> WARNER BROS. 19059	◆ VAN HALEN
30	36	23	27	<b>MYSTERIOUS WAYS</b> ISLAND 866 189/PLG	◆ U2
31	31	36	4	<b>LITTLE WING</b> EPIC ALBUM CUT	◆ STEVIE RAY VAUGHAN & DOUBLE TROUBLE
32	20	13	10	<b>BRAVADO</b> ATLANTIC ALBUM CUT	RUSH
33	32	31	26	<b>I CAN'T DANCE</b> ATLANTIC 87532	◆ GENESIS
34	30	21	18	<b>EVERYTHING ABOUT YOU</b> STARDOG 866 632/MERCURY	◆ UGLY KID JOE
35	39	45	3	<b>HAMMER TO FALL</b> HOLLYWOOD ALBUM CUT	◆ QUEEN
36	43	33	48	<b>TOP OF THE WORLD</b> WARNER BROS. 19151	◆ VAN HALEN
37	34	35	9	<b>BOHEMIAN RHAPSODY</b> HOLLYWOOD 64794	◆ QUEEN
38	37	—	2	<b>TEEN ANGST (WHAT THE WORLD NEEDS NOW)</b> VIRGIN 98551	◆ CRACKER
39	28	29	5	<b>THE WILD LIFE</b> CHRYSALIS ALBUM CUT/ERG	◆ SLAUGHTER
40	29	32	22	<b>ALIVE</b> EPIC ALBUM CUT	◆ PEARL JAM
41	41	44	3	<b>EVERY TIME I ROLL THE DICE</b> CURB ALBUM CUT	DELBERT MCCLINTON
42	35	37	27	<b>GHOST OF A CHANCE</b> ATLANTIC 87498	RUSH
43	44	40	15	<b>THE DREAM IS OVER</b> WARNER BROS. ALBUM CUT	VAN HALEN
44	38	34	16	<b>ANYBODY LISTENING?</b> EMI 50388/ERG	◆ QUEENSRYCHE
45	45	43	7	<b>STAND UP (KICK LOVE INTO MOTION)</b> MERCURY ALBUM CUT	DEF LEPPARD
46	42	48	3	<b>SOLAR SEX PANEL</b> REPRISE ALBUM CUT	LITTLE VILLAGE
47	40	38	31	<b>THE UNFORGIVEN</b> ELEKTRA 64814	◆ METALLICA
48	47	30	19	<b>AGAIN TONIGHT</b> MERCURY 866 414	◆ JOHN MELLENCAMP
49	NEW ▶	1	1	<b>THORN IN MY PRIDE</b> DEF AMERICAN ALBUM CUT/REPRISE	THE BLACK CROWES
50	NEW ▶	1	1	<b>MAN ON A MISSION</b> WARNER BROS. ALBUM CUT	VAN HALEN

○ 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

## FCC To Survey Comparative Renewal Process But Public Comments & Reply Will Have To Wait

BY BILL HOLLAND

WASHINGTON, D.C.—Changes, perhaps even the scuttling, of the FCC's labyrinthine and lengthy comparative renewal process, are next in line for commission re-examination. Due to a procedural error, however, the FCC has now pushed back to late June the public comments-and-reply stage of the process.

FCC general counsel Robert Pettit has granted a request from the NAACP, the League of United Latin American Citizens, and the National Black Media Coalition that the important rule-making be given a time-extension period. Comments will now be due June 2, and reply comments June 22.

Why? Because a proposal from those groups suggesting changes and alternatives to the unwieldy process that would bolster minority ownership was "inadvertently" lost for a time in the paperwork shuffle.

### FCC MAY NIX CROSS-OWNERSHIP BAN

At its May 14 meeting on relaxation of TV ownership rules, the commission proposed elimination of the TV/radio cross-ownership ban to enable broadcasters "to adjust to the changing communications marketplace."

Among other TV-oriented rule changes, the commission proposed relaxation of the rule to allow ownership of one AM, one FM, and one TV outlet per market. Under current TV/radio rules, the cross-ownership rule prohibits ownership of a radio station and a TV station in the same market without a waiver.

### FCC ADOPTS HOAX RULE, FINES

As anticipated last week, the FCC

### SCOTT SHANNON

(Continued from preceding page)

says. "With this show, the drama begins at the beginning."

The lists will be compiled from polling stations and programmers, various trade publications, and a 900 line that listeners can call. Cutler says there are plans for affiliates to take part in revenue-sharing from the 900 phone line once the show gets up and running.

The show will also feature weekly top 40 parody songs and comedy bits that can be stripped out for use during the affiliates' weekday morning shows.

In March, Shannon left Westwood One, where he had hosted "Scott Shannon's All Request Top 30 Countdown," formerly "Rockin' America," since 1984.

Cutler says he was not a fan of Shannon's work with WW1, but is pleased with his work on the new show. "This is the first time Shannon lives up to the legend," Cutler says. "People are going to realize how talented he is."

In addition to Shannon, Cutler says the show will have a cast of more than 40 regular contributors, giving it one of the largest staffs of any syndicated show.

## WASHINGTON ROUNDUP

has toughened up its "harmful" hoax rules and taken on the new authority to fine stations engaging in hoaxes that "result in substantial public harm."

The commission is trying to be careful, however, not to step on First Amendment toes or on the great American tradition of parody.

### NEW 301 OUT... CAREFUL WITH CALLS

Now that the Office of Management and Budget has OK'd the revised FCC Form 301 (construction permit for a new commercial station), it is ready for use.

The new forms eliminate a lot of

extra paperwork, but many broadcasters may be in the middle of filing the old version, especially those seeking facilities on the AM expanded band. The commission says they can file the old forms until June 15.

The FCC also has notified broadcasters that they shouldn't apply for new call signs (once used by another station) until those calls have been handed in... even if part of a deal includes transfer of the call signs.

### POLITICAL PROGRAMMING CLARIFIED

Broadcasters should now be "fully appraised of the duties required by the Communications Act" when it comes to the rights of political candidates to buy ads, says the FCC.

The commission clarified its new (Continued on next page)

# Modern Rock Tracks™

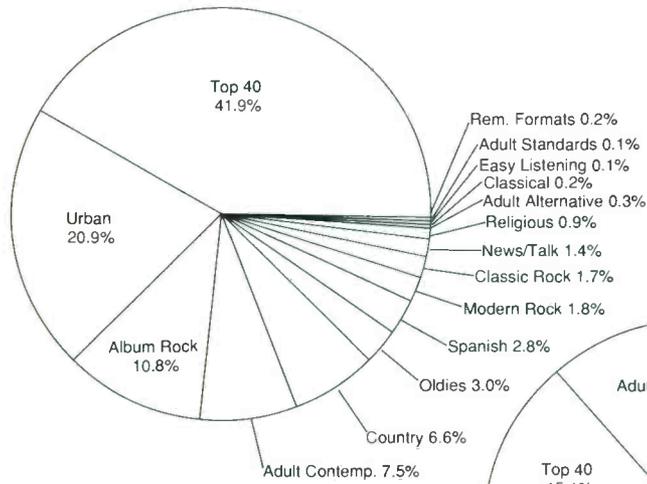
COMPILED FROM COMMERCIAL AND COLLEGE RADIO AIRPLAY REPORTS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	6	6	5	★★★ No. 1 ★★★ <b>THE BALLAD OF PETER PUMPKINHEAD</b> Geffen 19124	◆ XTC 1 week at No. 1
2	7	11	4	<b>FRIDAY I'M IN LOVE</b> FICTION 64742/ELEKTRA	◆ THE CURE
3	3	4	6	<b>DIVINE THING</b> BIG LIFE 865 7659/MERCURY	◆ THE SOUP DRAGONS
4	1	2	11	<b>WEIRDO</b> BEGGARS BANQUET ALBUM CUT/RCA	◆ THE CHARLATANS
5	2	3	8	<b>THE SWEETEST DROP</b> BEGGARS BANQUET 62239/RCA	◆ PETER MURPHY
6	4	1	11	<b>TEEN ANGST (WHAT THE WORLD NEEDS NOW)</b> VIRGIN 98551	◆ CRACKER
7	5	5	6	<b>FAR GONE AND OUT</b> DEF AMERICAN 40422/WARNER BROS.	◆ THE JESUS AND MARY CHAIN
8	8	9	7	<b>SOMEDAY</b> I.R.S. ALBUM CUT	◆ CONCRETE BLONDE
9	10	10	6	<b>LOVER LOVER LOVER</b> SIRE 40435/REPRISE	◆ IAN MCCULLOCH
10	13	15	5	<b>WE ARE EACH OTHER</b> ELEKTRA 64765	◆ THE BEAUTIFUL SOUTH
11	9	7	13	<b>BORN OF FRUSTRATION</b> FONTANA 866 495/MERCURY	◆ JAMES
12	11	12	5	<b>COLD FEELINGS</b> EPIC ALBUM CUT	◆ SOCIAL DISTORTION
13	20	23	3	<b>POPULAR CREEPS</b> SMASH ALBUM CUT/PLG	◆ CHRIS MARS
14	18	19	3	<b>GALILEO</b> EPIC ALBUM CUT	◆ INDIGO GIRLS
15	16	—	2	<b>WHAT GIRLS WANT</b> MERCURY ALBUM CUT	◆ MATERIAL ISSUE
16	NEW ▶	1	1	<b>WE HATE IT WHEN OUR FRIENDS BECOME...</b> SIRE 40560/REPRISE	MORRISSEY
17	17	21	4	<b>WHY</b> ARISTA 1-2419	◆ ANNIE LENNOX
18	12	8	10	<b>HIGH</b> FICTION 64766/ELEKTRA	◆ THE CURE
19	15	25	3	<b>TWISTERELLA</b> SIRE 40448/REPRISE	RIDE
20	29	—	2	<b>PRETEND WE'RE DEAD</b> SLASH ALBUM CUT	◆ L7
21	14	13	16	<b>UNDER THE BRIDGE</b> WARNER BROS. 18978	◆ RED HOT CHILI PEPPERS
22	22	16	7	<b>WALKABOUT</b> ELEKTRA ALBUM CUT	◆ THE SUGARCUBES
23	19	22	4	<b>WHAT YOU DO TO ME</b> DGC 21708	◆ TEENAGE FANCLUB
24	26	27	5	<b>PAIN LIES ON THE RIVERSIDE</b> RADIOACTIVE 543B7/MCA	◆ LIVE
25	NEW ▶	1	1	<b>THE SWEATER</b> SIRE ALBUM CUT/REPRISE	◆ MERYN CADELL
26	28	29	3	<b>EVEN FLOW</b> EPIC ALBUM CUT	◆ PEARL JAM
27	24	17	22	<b>ONE</b> ISLAND 866 533/PLG	◆ U2
28	NEW ▶	1	1	<b>HORROR HEAD</b> CHARISMA ALBUM CUT	◆ CURVE
29	NEW ▶	1	1	<b>SOMETIMES</b> COLUMBIA ALBUM CUT	◆ MIDNIGHT OIL
30	30	—	2	<b>DRAG</b> RNA ALBUM CUT/RHINO	◆ STEVE WYNN

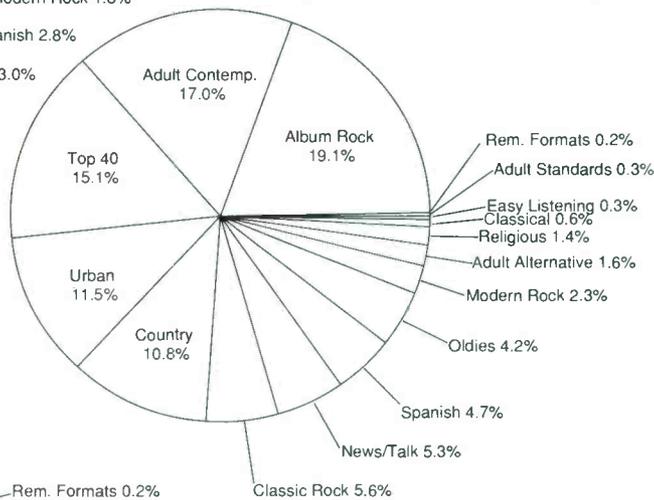
○ Tracks with the greatest airplay gains this week. ◆ Videoclip availability. © 1992, Billboard/BPI Communications.

## FORMAT SHARE WINTER '92 ARBITRONS

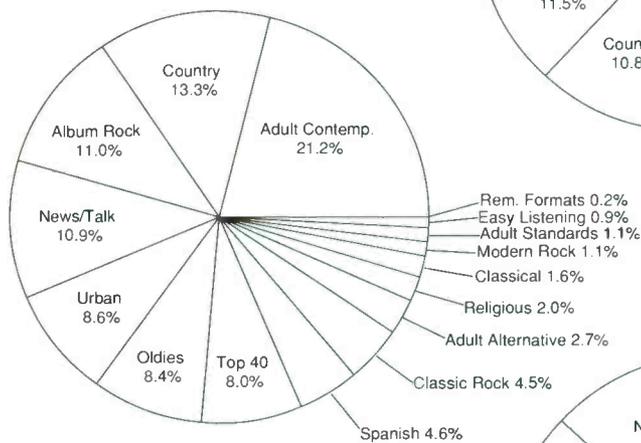
**Persons 12-17**  
Monday-Sunday 6 a.m.-Midnight



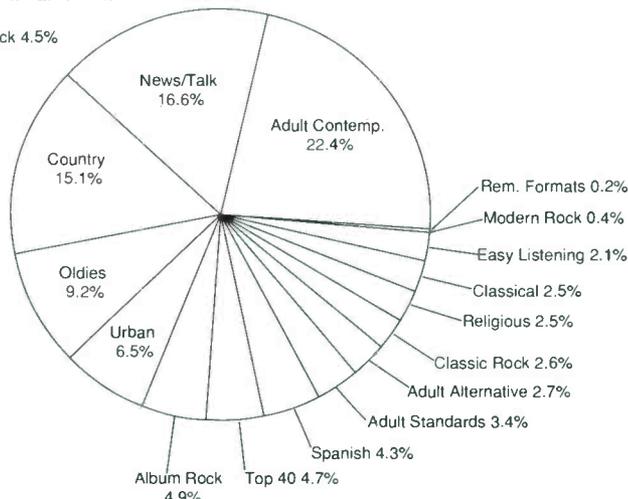
**Persons 18-34**  
Monday-Sunday 6 a.m.-Midnight



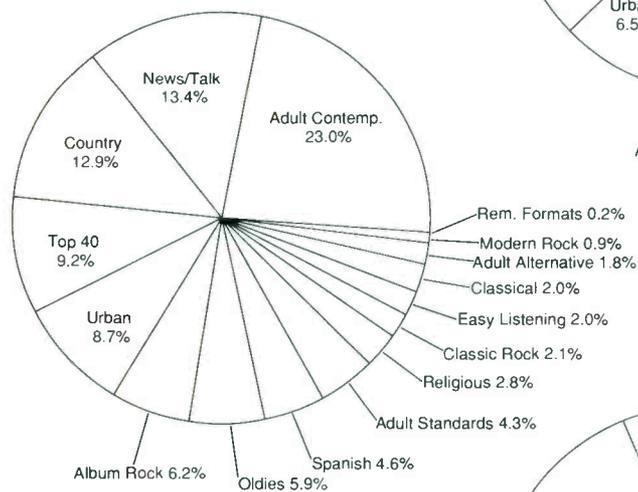
**Persons 25-54**  
Monday-Sunday 6 a.m.-Midnight



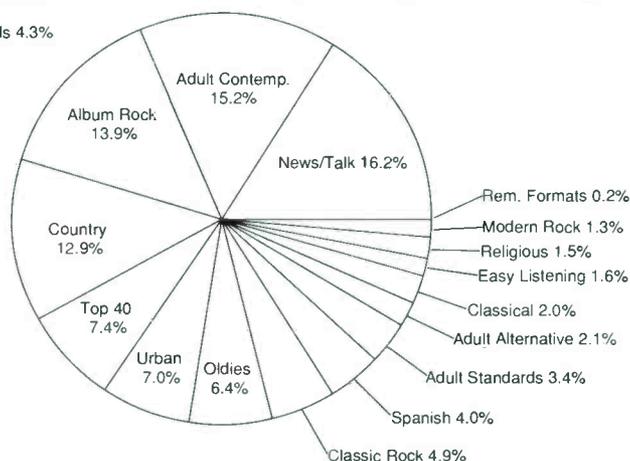
**Persons 35-64**  
Monday-Sunday 6 a.m.-Midnight



**Women 18+**  
Monday-Sunday 6 a.m.-Midnight



**Men 18+**  
Monday-Sunday 6 a.m.-Midnight



Source:  
Ratings, the Arbitron Co.;  
formats, Billboard magazine.  
Copyright 1992, the Arbitron Co.,  
Billboard magazine.

### COUNTRY GAINS

(Continued from page 65)

cannibalizing existing listening.

By contrast, adult-alternative stations—which have done around a two-share since the advent of the national ratings in spring '89—held at a 1.9 this spring, despite the fact that the format total went from 40 to 35 nationally. This suggests that those outlets that aren't ditching the 5-year-old format are doing better, even as their brethren fall away.

### TOP 40 LIVES & LEARNS

The best news for top 40 radio this winter is the same best news that it received in the fall, that the decline seems to be slowing. Top 40's 10.8-10.6 drop is its slightest since summer '90. The format held steady in mornings (at a 10.1) and was off by two or three-tenths of a share in other dayparts. Top 40 continued to lose teens to country as well as album rock (10.2-10.8) and urban (20.4-20.9, its best teen showing yet.)

If "it could have been worse" doesn't seem like such good news, consider that top 40 listening was off 12.8-11.9 in the winter '91 book, the third straight book in which it lost nearly a share.

In the most recent book, top 40 lost stations, going from 202 outlets to 191. That would suggest that, unlike in previous periods, when listeners stranded by a top 40 format change weren't necessarily tuning in the station's rival, listening is at least staying within the format now.

For those who think that modern rock, the radio industry's flavor of the month, is the answer to top 40's problems, it's worth pointing out that modern rock listening was also stagnant this fall, holding at a 1.1 share 12-plus. That does not, however, reflect the recent handful of new stations, most of which won't be counted into the format totals until the spring.

### WASHINGTON ROUNDUP

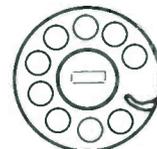
(Continued from preceding page)

political ad rules, keeping the bulk of the codified lowest unit charge rules that say stations "can't discriminate between candidates and commercial advertisers."

The commission did loosen up some red-tape rules about maintenance of a political file by allowing stations to make "notations" in the file about ad times that say if questions arise, the station will provide assistance.

### TOUCH That DIAL!

Get fast results with ACTION-MART, the Billboard Classified.



Call our Hotline at (800) 223-7524, and tell Jeff you want to see some Action!



# Hits! in Tokio

### Week of May 10, 1992

- 1 Joy Soul II Soul
- 2 Love You All My Life Time Chaka Khan
- 3 My Lovin' En Vogue
- 4 Trouble Mind Workshy Bruce Springsteen
- 5 Human Touch
- 6 Why Annie Lennox
- 7 Let's Get Rocked Def Leppard
- 8 Make It On My Own Alison Limerick
- 9 Am I The Same Girl Swing Out Sister
- 10 Save The Best For Last Vanessa Williams
- 11 We Got A Love Thing Ce Ce Peniston
- 12 The Disappointed X.T.C.
- 13 Don't Talk Just Kiss Right Said Fred
- 14 Rhythm Is Love Keziah Jones
- 15 Chic Mystique Chic
- 16 I'm Too Sexy Right Said Fred
- 17 Paradiso Fabian
- 18 Baby When I Call Your Name Corey Hart
- 19 Lift Me Up Howard Jones
- 20 Hold Up Your Head Sha Sha
- 21 It's Not A Love Thing Geoffrey Williams
- 22 Silent All These Years Tori Amos
- 23 If You Asked Me To Celine Dion
- 24 Beauty And The Beast Celine Dion & Peabo Bryson
- 25 Better Days Bruce Springsteen
- 26 I'm Cryin' Shanice
- 27 Tears In Heaven Eric Clapton
- 28 Bang Bang Bang Tracy Chapman
- 29 Remember The Time Michael Jackson
- 30 Wish The Cure
- 31 Romeo & Juliet Stacy Earl
- 32 Did Red Eyes Is Back The Beautiful South
- 33 Bohemian Rhapsody Queen
- 34 Stay Shakespeare's Sister
- 35 I Love Your Smile Shanice
- 36 To Be With You Mr. Big
- 37 I Can't Do Without You David Linx
- 38 For Your Babies Simply Red
- 39 Take Time Chris Walker
- 40 Not The Only One Bonnie Raitt
- 41 That's Why I Call You My Friend Diana Ross
- 42 I'm The One You Need Jody Watley
- 43 Every Kinda People Robert Palmer
- 44 Everything Changes Chaka Khan
- 45 Promise Me Sandy Lam
- 46 Who's Crying Now Randy Crawford
- 47 Breakin' My Heart Mint Condition
- 48 Hold On My Heart Genesis
- 49 I Thought It Was You Julia Fordham
- 50 Live And Learn Joe Public



# J-WAVE 81.3FM

## CIRK Jock Among Airwaves' Most Wanted? Not!; Emerald Ent. Shutting; Z100 Bids Johnny Farewell

IN A STRANGE brush with the long arm of the law, CIRK (K97) Edmonton, Alberta, midday host Terry Evans was picked up for questioning by local police investigating a bank fraud case. The nightmare began after a reader of the Edmonton Sun pointed out to columnist Kerry Diotte that Evans closely resembles a man wanted for bank fraud. Evans was questioned after Diotte ran a picture of him together with a shot of the suspect taken by a bank surveillance camera. Turns out Evans had an alibi and no charges were filed.

The FCC has notified KGB San Diego that it may be liable for a \$25,000 fine for airing "indecent programming" on three occasions in 1990. Raising the FCC's ire was a broadcast of the song "Candy Wrapper," which has been the cause of previous FCC indecency enforcement actions, and two broadcasts of the Monty Python song "Sit On My Face."

**Emerald Entertainment Network**, the Nashville-based country program syndicator, is closing up shop, citing lack of advertiser support. Its three weekly shows, "Nashville Live," "Country Star Tracks," and "Saturday Night Party," will end this week. Twelve staffers are out, including president **Jim Wood**, who will concentrate on his company Jim Wood Associates. EEN owner/CEO **Dale More** will concentrate on Emerald Sound Studios, which was not affected.

**WHTZ (Z100)** New York sent a video farewell to retiring "Tonight Show" host Johnny Carson. The station set up an 800 number through which listeners could leave messages for Carson that would appear on the Sony JumboTron video screen in Times Square during a Z100 spot that ran twice an hour. At press time, the station had collected about 10,000 messages from callers.

The FCC has turned down petitions to reconsider its new, beefed-up fine schedule, which allows for fines of up to \$250,000 for major violations, but has reduced its tower lighting/mark-

ing fine to \$8,000. It has also given authority to its field staff to impose fines of up to \$20,000.

### TRENDICATORS

In the first postbook Arbitrends, Z100 was up 3.6-4.1 from the book, while WQHT was up 3.9-4.0. WPLJ, meanwhile, was off 2.8-2.6. Urban WRKS maintained its market lead, but dipped 5.5-5.1. Rival WBLS was



by Phyllis Stark  
with Carrie Borzillo

also off, 4.9-4.7. AC WMXV was down 4.3-4.0.

In Los Angeles, KIIS maintained its market lead, moving 5.0-4.9, followed closely by rival KPWR (5.0-4.8). Album KLOS was up 3.5-3.9. Classic rock KLSX dipped 3.0-2.8, although morning man **Howard Stern** was up 3.8-4.0. Urban KKBT was off 3.8-3.6.

Chicago market leader WGN maintained its lead, holding steady at 8.8. Urban WGCI-FM was up 6.8-7.0. Album WWBZ jumped 4.0-4.4, while rival WXRT was up 3.8-4.3.

### PROGRAMMING: HAMILTON UPPED

In-house consultant **Bob Hamilton** becomes PD at KFRC-AM-FM San Francisco, replacing **Dan Lopez** and **Kevin Metheney**. Hamilton previously programmed crosstown KSFO/KYA... WYHY (Y107) Nashville PD **Louis Kaplan** is out. T&Rs to GM **Dan Swenson**.

WTOP Washington, D.C., managing editor **Pat Anastasi** becomes director of news and programming. He had been acting PD since **Joe Gillespie's** departure... WINZ Miami PD **Marc Kuhn** is out. ND **Jeff Bray** is interim PD. Former Group W VP **Bill Scott** is consulting.

**Arso Radio Corp.** VP/programming **David Gleason** joins Spanish KKJH Los Angeles in that capacity, replacing former PD **Richard Santiago**... Former WXLN Davenport, Ill., PD **Guy Perry** is the new PD at KATT Oklahoma City, replacing **Doug Sorenson**. No replacement has been named at WXLN.

Sound Radio's urban WNJR Newark, N.J., has been sold to Douglas Broadcasting, and flipped to brokered ethnic programming. Douglas VP **Herb Lefkowitz** is now GM, replacing **Elizabeth Satchell**, who exits. PD **Carlos DeJesus** remains for now... AC KKUS San Luis Obispo, Calif., which was recently acquired by West Coast Broadcasting, will be flipping to country shortly and will have new call letters. Corporate GM **Wayne Foster** replaces former owner/GM **Dick Mason**. Sister KJUG Visalia, Calif., OM/PD **John Katz**

will handle those duties at KKUS as well.

WSNE Providence, R.I., PD **David K. Jones** adds VP/programming stripes... MD **Toni Cruise** adds PD stripes at KKNB Lincoln, Neb., replacing **Roger Agnew**, who exits.

**Summit Broadcasting** corporate director/gospel and religious WAOK Atlanta PD **Michael Gamble** exits to pursue station ownership. GM **Rick Mack** is handling his duties for now... WHTK Savannah, Ga., MD/afternoon host **Colt Richards** adds PD stripes, assuming duties previously held by former GM **Beau Sanders**. Morning man **Bill Triebold** adds OM duties. Midday host **Keith Tyler** and night host **J.C. Allison** swap shifts. P/T **Casey Stevens** is doing overnights.

KQOL Salt Lake City made its long-anticipated change from easy to sports May 15. New sports director **Patrick Burton** adds OM duties... WPLM Norfolk, Va., flips from Satellite Music Network Pure Gold to locally programmed urban/gospel under PD **Dwayne Johnson**.

**Westwood One** has canceled its "Rockin' Gold Radio Show"... WQAM Miami has acquired Florida Marlins baseball rights as part of a four-year deal.

An Arbitron ascription problem in the winter ratings book for Monterey, Calif., resulted in entries being incorrectly credited to classical KBOQ rather than adult alternative KXDC. The miscredited entries account for 3(00) average quarter hour persons 12 plus.

### PEOPLE: COBURN RETURNS

After a lengthy contract negotiation, KLOS Los Angeles midday host **Bob Coburn** returns Tuesday (26). The station has resumed airing **Global Satellite Network's** "Rockline," which Coburn hosts. Also, late-night jock **Joe Benson** and evening host **Cindy Scull** swap shifts.

After some second thoughts, former WGN late-nighter **Eddie Schwartz** will indeed make his debut as night jock at crosstown WLUP-AM this week as previously reported. **Ed Tyll** moves to overnights.

Ex WXLK (K92) Roanoke, Va., PD **Eddie Haskell** joins WKSE Buffalo, N.Y., as APD/afternoons. Assistant MD **Dave Universal** has been upped to MD. Former MD/afternoon host **Mike McGowan** exits.

KIKF Anaheim, Calif., morning man **Shawn Parr** exits for afternoons at KZLA Los Angeles, replacing **Jim Rose**. No replacement has been named at KIKF... Former WOWI Norfolk, Va., APD **Mark Dyllen** joins KIPR Little Rock, Ark., as MD, replacing **Steve Stone**, who exits.

Former NBC Radio Network morning anchor **Kenneth Carlos Herrera** joins N/T WWJ Detroit as anchor/reporter... WYAI/WYAY Atlanta's new afternoon jock is **Michael Brooks**, who previously held that shift at WMJJ Birmingham, Ala. He replaces **Dixie Lee**, now at KSKS Fresno, Calif.

Former KSHE St. Louis afternoon

## newsline...

**DAVID KANTOR**, president of Satellite Music Network, adds executive VP duties at parent ABC Radio Networks. **Bart Catalane** has been upped from senior VP of finance and MIS to executive VP at ABC.

**EVERGREEN MEDIA** has purchased KMEL San Francisco from Century Broadcasting for \$44 million. No management changes are anticipated.

**BOB HOUGHTON**, GSM of WBBM Chicago, joins Jacor as GM of WGST Atlanta, Georgia Radio News Service, and the Atlanta Braves and Hawks networks. Those duties had previously been handled by **John Hogan**, who remains VP/GM of WPCH Atlanta. **Melinda Tompkins** joins GNRS as OM. She was previously with Host Communications.

**JOSEPH ARMAO** has been named VP/GM of WDSY Pittsburgh, replacing **Peter Casella**. He was station manager at WFLA/WFLZ Tampa, Fla.

**HERNDON HASTY**, president/GM at KYYS Kansas City, Mo., assumes those duties at sister WDAF, replacing **Mike Costello**, who exits.

**ISMAEL VALLE** is upped from marketing sales executive to VP/manager at KTNQ Los Angeles.

**HARLEY PARK** joins the Radio Advertising Bureau as senior VP/CFO. He was previously VP/chief financial and administrative officer at Inter-market Broadcasting Group.

**ERICA FARBER**, executive VP/marketing at the Interep Radio Store, exits to become senior VP/sales and marketing at Radio & Records. She has not been replaced.

**CAROL REILLY**, GM of WTRY/WPYX Albany, N.Y., has been elected to the National Assn. of Broadcasters radio board of directors.

host **Randy Raley**, last at KFMQ Lincoln, Neb., rejoins KSHE. He is morning co-host for now, but may move to another shift... Former **WKBQ** St. Louis swing jock **Joe Dinero** joins the morning show at crosstown KHTK, replacing **Tami Rush**.

**Charlie Kendall** will be moving his Philadelphia-based production company, **Kendall Energies**, to his newly acquired station, WQMA Marks, Miss., which has been dark for three years... Former **KKFR** Phoenix morning co-host **Kelly Boom** joins **KKYK** Little Rock, Ark., for middays.

**Mark "Mojo" Allen**, former night jock at WERQ (92Q) Baltimore, joins **KBXX** Houston as promotions assistant... **Lee Pettigree** has been upped from P/T to middays at urban **WBLK** Buffalo, N.Y., replacing **Frank Dawkins**, now PD at WZFX Fayetteville, Ark. Former **WVEE** Atlanta jock **Keith Pollard** joins **WBLK** for P/T.

**KLYF** Des Moines, Iowa, morning man **Dave Wingert** exits for middays at **KLSY** Seattle. Former **KKSR** (Star 96) St. Cloud, Minn., morning man **Ken Bishop** replaces him... MD **John Weis** adds APD stripes at **KRNQ** Des Moines.

**Melissa Fox** is the new overnighter at **WHTQ** Orlando, Fla., replacing **Sara Clark**. She was previously production director/middays at **WWKS** Pittsburgh... **KSET** El Paso, Texas, adds **Rusty Lee** in mornings. He was last PD/mornings at **WQSB** Albertville, Ala.

SMN production director **Mark Staycer** adds weekend duties at the Country Coast-To-Coast format... Former **WPHR** Cleveland jocks **Jim Shea** and **Gina St. John** are now doing P/T at crosstown oldies **WMJI**. Shea can be reached at 216-371-0760.

**Jack Gracida** has been named morning show producer at **KSON**

San Diego. He was previously project director at **Directions In Radio**, an audience research firm... Former **WQGN** New London, Conn., morning man **Kelly Nash** is now doing weekends at **WKCI** New Haven, Conn.

Religious **WAVA** Washington, D.C., moves **Mark Gilman's** morning talk show to afternoons. **Pam Bassett** joins for afternoon news from crosstown **WCTN**... **River City Broadcasting** VP/CFO **Larry Marcus** has been named president of the Broadcast Cable Financial Management Assn.

Registration deadline for the Aug. 13-16 Jack The Rapper Convention in Atlanta is July 24. There will be no on-site registration this year.

### Survey: Christian Radio Needs Work

NEW YORK—In a recent study of Christian music fans by the National Christian Music Research Project, 26% of the survey respondents said Christian music radio is "boring," 23% said Christian radio played too many formats, and 42% agreed with the statement "I like Christian music radio, but it needs a lot of improvement."

Almost half (47%) of the survey respondents said they listened to a Christian station at least once a week, and about half of those (24%) said they listen daily. Eleven percent said they did not have a nearby Christian station to listen to.

### Political Radio Ads Fall On Deaf Ears

NEW YORK—While the majority of radio listeners will pay attention to political advertising, a Paragon Research survey found that many radio listeners are dissatisfied with or not interested in political ads.

Of those survey respondents who said they had heard a political ad on the radio in the past several weeks, 52% claimed to have listened to it, 37% said they didn't pay attention to it, and 11% said they changed stations to avoid hearing it.

Of the 427 radio listeners ages 18-64 polled for the study, females showed slightly more interest in political radio ads than males. Fifty-four percent of females said they listened to the ads, as opposed to 50% of males.

# POWER PLAYLISTS™

Playlists supplied by Broadcast Data Systems' Radio Track service. Stations selected from rotating panel of leading broadcasters in top 85 radio markets, electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of plays in monitored week.

MONITORED AIRPLAY FROM THE NATION'S LARGEST AND MOST INFLUENTIAL RADIO STATIONS

## HOT 100 COUNTRY

**96TICFM**  
Hartford P.D.: Tom Mitchell

- 1 En Vogue, My Lovin' (You're Never Gon
- 2 Joe Public, Live And Learn
- 3 Jody Watley, I'm The One You Need
- 4 Laura Enne, This Is The Last Time
- 5 Kathy Troccoli, Everything Changes
- 6 Red Hot Chili Peppers, Under The Brid
- 7 Vanessa Williams, Save The Best For L
- 8 Luther Vandross & Janet Jackson, The B
- 9 Michael Jackson, In The Closet
- 10 TLC, Ain't 2 Proud 2 Beg
- 11 Mariah Carey, I'll Be There
- 12 Kym Sims, Take My Advice
- 13 Linear, T.L.C.
- 14 Tevin Campbell, Strawberry Letter 23
- 15 Lideil Townsell, Nu Nu
- 16 CeCe Peniston, We Got A Love Thing
- 17 Shance, Silent Prayer
- 18 Moccia Soul, Losing You
- 19 Kris Kross, Jump
- 20 CeCe Peniston, Keep On Walkin'
- 21 TKA, Maria
- 22 Lisa Vale, Remember
- 23 Queen, Bohemian Rhapsody
- 24 Chris Walker, Take Time
- 25 Lionel Richie, Do It To Me
- 26 Mariah Carey, Make It Happen
- 27 Celine Dion, If You Asked Me To
- 28 FHR Project, Out Of Control
- 29 U2, One
- 30 Lil Suzy, Take Me In Your Arms

**Z100**  
New York P.D.: Steve Kingston

- 1 En Vogue, My Lovin' (You're Never Gon
- 2 U2, One
- 3 Red Hot Chili Peppers, Under The Brid
- 4 Giggles, What Goes Around
- 5 Vanessa Williams, Save The Best For L
- 6 Mariah Carey, I'll Be There
- 7 Lideil Townsell, Nu Nu
- 8 Joe Public, Live And Learn
- 9 Color Me Badd, All 4 Love
- 10 Nirvana, Come As You Are
- 11 Mr. Big, To Be With You
- 12 Amy Grant, Good For Me
- 13 Kathy Troccoli, Everything Changes
- 14 CeCe Peniston, Finally
- 15 Richard Marx, Hazard
- 16 Kris Kross, Jump
- 17 Luther Vandross & Janet Jackson, The B
- 18 Salt-N-Pepa, You Showed Me
- 19 Sophie B. Hawkins, Damn I Wish I Was
- 20 Genesis, Hold On My Heart
- 21 Queen, Bohemian Rhapsody
- 22 Cover Girls, Wishing On A Star
- 23 Ugly Kid Joe, Everything About You
- 24 Celine Dion, If You Asked Me To
- 25 Jody Watley, I'm The One You Need
- 26 CeCe Peniston, We Got A Love Thing
- 27 TLC, Ain't 2 Proud 2 Beg
- 28 Linear, T.L.C.
- 29 Def Leppard, Have You Ever Needed Som
- 30 Bryan Adams, Thought I'd Died And Gon

**MIX 96.5**  
Houston P.D.: Guy Zapoleon

- 1 Genesis, Hold On My Heart
- 2 Bonnie Raitt, Not The Only One
- 3 Bryan Adams, Do I Have To Say The Wor
- 4 Eddie Money, I'll Get By
- 5 Vanessa Williams, Save The Best For L
- 6 Kathy Troccoli, Everything Changes
- 7 Amy Grant, I Will Remember You
- 8 Simply Red, Stars
- 9 Mariah Carey, I'll Be There
- 10 Genesis, I Can't Dance
- 11 Jude Cole, Time For Letting Go
- 12 Richard Marx, Hazard
- 13 Poco, Call It Love
- 14 Howard Jones, Lift Me Up
- 15 Celine Dion, If You Asked Me To
- 16 Jon Secada, Just Another Day
- 17 Bruce Springsteen, Human Touch
- 18 Wilson Phillips, You Won't See Me Cry
- 19 Seal, Crazy
- 20 Rod Stewart, Your Song
- 21 Paul Young, What Becomes Of The Broke
- 22 The Outfield, For You
- 23 TKA, Maria
- 24 Robert Palmer, Mercy Mercy Me
- 25 Kenny Loggins, Conviction Of The Hear
- 26 Taylor Dayne, Heart Of Stone
- 27 Bad Company, If You Needed Somebody
- 28 Sophie B. Hawkins, Damn I Wish I Was
- 29 Crowded House, Fall At Your Feet
- 30 Roxette, It Must Have Been Love

**KIISFM 102.7**  
Los Angeles P.D.: Bill Richards

- 1 Joe Public, Live And Learn
- 2 En Vogue, My Lovin' (You're Never Gon
- 3 Mariah Carey, I'll Be There
- 4 Red Hot Chili Peppers, Under The Brid
- 5 Michael Jackson, In The Closet
- 6 Vanessa Williams, Save The Best For L
- 7 Richard Marx, Hazard
- 8 Sophie B. Hawkins, Damn I Wish I Was
- 9 Celine Dion, If You Asked Me To
- 10 U2, One
- 11 Genesis, Hold On My Heart
- 12 Kris Kross, Jump
- 13 Mariah Carey, Make It Happen
- 14 Color Me Badd, Thinkin' Back
- 15 Mr. Big, To Be With You
- 16 Eric Clapton, Tears In Heaven
- 17 Michael Bolton, Steel Bars
- 18 Redhead Kingpin & The F.B.I., 3-2-1 P
- 19 Cure, Friday I'm In Love
- 20 Luther Vandross & Janet Jackson, The B
- 21 Color Me Badd, Slow Motion
- 22 Shance, I Love Your Smile
- 23 Nirvana, Come As You Are
- 24 Rozalla, Everybody's Free
- 25 CeCe Peniston, Finally
- 26 U2, Mysterious Ways
- 27 Amy Grant, I Will Remember You
- 28 Color Me Badd, I Wanna Sex You Up
- 29 Amy Grant, Baby Baby
- 30 Michael Jackson, Remember The Time

**KPLX 99.5**  
Dallas P.D.: Bobby Kraig

- 1 John Anderson, When It Comes To You
- 2 George Strait, Gone As A Girl Can Get
- 3 Collin Raye, Every Second
- 4 Brooks & Dunn, Neon Moon
- 5 Travis Tritt, Nothing Short Of Dying
- 6 Sawyer Brown, Some Girls Do
- 7 Mark Chesnut, Old Flames Have New Na
- 8 Ricky Van Shelton, Backroads
- 9 Michelle Wright, Take It Like A Man
- 10 Alan Jackson, Midnight In Montgomery
- 11 McBride & The Ride, Sacred Ground
- 12 Suzy Bogguss, Aces
- 13 Joe Diffie, Ships That Don't Come In
- 14 Billy Ray Cyrus, Achy Breaky Heart
- 15 Wynonna, I Saw The Light
- 16 Shenandoah, Rock My Baby
- 17 Trisha Yearwood, The Woman Before Me
- 18 Doug Stone, Come In Out Of The Pain
- 19 Pam Tillis, Blue Rose Is
- 20 Diamond Rio, Norma Jean Riley
- 21 Ronnie Milsap, All Is Fair In Love An
- 22 Martina McBride, The Time Has Come
- 23 Rodney Crowell, Lovin' All Night
- 24 Randy Travis, I'd Surrender All
- 25 Dwight Yoakam, The Heart That You Own
- 26 Reba McEntire, The Night The Lights W
- 27 Garth Brooks, Papa Loved Mama
- 28 Paulette Carlson, No With My Heart Y
- 29 Billy Dean, Billy The Kid
- 30 Lorrie Morgan, Something In Red

**KEY**  
Minneapolis/St. Paul P.D.: Jim DuBois

- 1 Brooks & Dunn, Neon Moon
- 2 Billy Ray Cyrus, Achy Breaky Heart
- 3 Ricky Van Shelton, Backroads
- 4 Trisha Yearwood, The Woman Before Me
- 5 Sawyer Brown, Some Girls Do
- 6 McBride & The Ride, Sacred Ground
- 7 Diamond Rio, Norma Jean Riley
- 8 Mark Chesnut, Old Flames Have New Na
- 9 Little Texas, First Time For Everythi
- 10 Doug Stone, Come In Out Of The Pain
- 11 Travis Tritt, Nothing Short Of Dying
- 12 Aaron Tippin, There Ain't Nothin' Wro
- 13 Garth Brooks, Papa Loved Mama
- 14 Ronnie Milsap, All Is Fair In Love An
- 15 Shenandoah, Rock My Baby
- 16 Joe Diffie, Ships That Don't Come In
- 17 Suzy Bogguss, Aces
- 18 George Strait, Gone As A Girl Can Get
- 19 Molly & The Heymakers, Jimmy McCarthy
- 20 Reba McEntire, The Night The Lights W
- 21 Alan Jackson, Midnight In Montgomery
- 22 Rodney Crowell, Lovin' All Night
- 23 Wynonna, I Saw The Light
- 24 Michelle Wright, Take It Like A Man
- 25 Remingtons, I Could Love You With My
- 26 Randy Travis, I'd Surrender All
- 27 Sammy Kershaw, Don't Go Near The Wate
- 28 Collin Raye, Every Second
- 29 Pirates Of The Mississippi, Til I'm H
- 30 Tracy Lawrence, Today's Lonely Fool

**WZLW 94.5 FM**  
Boston P.D.: Sunny Joe White

- 1 En Vogue, My Lovin' (You're Never Gon
- 2 Michael Jackson, In The Closet
- 3 Giggles, What Goes Around
- 4 TLC, Ain't 2 Proud 2 Beg
- 5 Kris Kross, Jump
- 6 Paris Red, Good Friend
- 7 Clubland, Set Me Free
- 8 Jody Watley, I'm The One You Need
- 9 CeCe Peniston, Keep On Walkin'
- 10 Tevin Campbell, Strawberry Letter 23
- 11 Sophie B. Hawkins, Damn I Wish I Was
- 12 2 Unlimited, Twilight Zone
- 13 Arrested Development, Tennessee
- 14 Kym Sims, Take My Advice
- 15 Red Hot Chili Peppers, Under The Brid
- 16 Sir Mix-A-Lot, Baby Got Back
- 17 Chaka Khan, Love You All My Lifetime
- 18 Mariah Carey, I'll Be There
- 19 Luther Vandross & Janet Jackson, The B
- 20 Joe Public, Live And Learn
- 21 TKA, Maria
- 22 Shance, Silent Prayer
- 23 Rod Stewart, Your Song
- 24 MC Brains, Everybody's Talking About
- 25 U2, One
- 26 College Boyz, Victim Of The Ghetto
- 27 Ugly Kid Joe, Everything About You
- 28 Black Sheep, The Choice Is Yours
- 29 Genesis, I Can't Dance
- 30 Kris Kross, Warm It Up

**EAGLE 106**  
Philadelphia P.D.: Brian Philips

- 1 En Vogue, My Lovin' (You're Never Gon
- 2 Red Hot Chili Peppers, Under The Brid
- 3 U2, One
- 4 Bryan Adams, Thought I'd Died And Gon
- 5 Vanessa Williams, Save The Best For L
- 6 Celine Dion, If You Asked Me To
- 7 Mariah Carey, I'll Be There
- 8 Eric Clapton, Tears In Heaven
- 9 Sophie B. Hawkins, Damn I Wish I Was
- 10 Mr. Big, To Be With You
- 11 Kathy Troccoli, Everything Changes
- 12 Giggles, What Goes Around
- 13 CeCe Peniston, We Got A Love Thing
- 14 Luther Vandross & Janet Jackson, The B
- 15 Mariah Carey, Make It Happen
- 16 Sophie B. Hawkins, Damn I Wish I Was
- 17 Richard Marx, Hazard
- 18 Jody Watley, I'm The One You Need
- 19 Joe Public, Live And Learn
- 20 Color Me Badd, All 4 Love
- 21 Genesis, I Can't Dance
- 22 Jesus Jones, Right Here, Right Now
- 23 Wilson Phillips, You Won't See Me Cry
- 24 CeCe Peniston, Finally
- 25 U2, Mysterious Ways
- 26 Queen, Bohemian Rhapsody
- 27 Karyn White, Romantic
- 28 Cover Girls, Wishing On A Star
- 29 Luther Vandross & Janet Jackson, The B
- 30 Bryan Adams, (Everything I Do) I Do I

**B96**  
Chicago P.D.: Dave Shakes

- 1 Right Said Fred, Don't Talk Just Kiss
- 2 Red Hot Chili Peppers, Under The Brid
- 3 Paris Red, Good Friend
- 4 Lideil Townsell, Nu Nu
- 5 TKA, Maria
- 6 En Vogue, My Lovin' (You're Never Gon
- 7 Boyz II Men, Please Don't Go
- 8 L.A. Style, James Brown Is Dead
- 9 Kym Sims, Take My Advice
- 10 Joe Public, Live And Learn
- 11 Giggles, What Goes Around
- 12 Wilson Phillips, You Won't See Me Cry
- 13 Cause & Effect, You Think You Know He
- 14 Cure, High
- 15 Linear, T.L.C.
- 16 Luther Vandross & Janet Jackson, The B
- 17 Mariah Carey, I'll Be There
- 18 A Lighter Shade Of Brown, On A Sunday
- 19 Shance, Silent Prayer
- 20 Jody Watley, I'm The One You Need
- 21 Mr. Big, To Be With You
- 22 TLC, Ain't 2 Proud 2 Beg
- 23 Right Said Fred, I'm Too Sexy
- 24 Salt-N-Pepa, You Showed Me
- 25 Michael Jackson, In The Closet
- 26 Vanessa Williams, Save The Best For L
- 27 FHR Project, Out Of Control
- 28 Kris Kross, Jump
- 29 Bisset Fairie, In Paradise
- 30 The KLF, Last Train To Trancentral

**WILD 107.1 FM**  
San Francisco P.D.: Bob Mitchell

- 1 Kris Kross, Jump
- 2 Sir Mix-A-Lot, Baby Got Back
- 3 Jodeci, Come & Talk To Me
- 4 TLC, Baby-Baby-Baby
- 5 Mariah Carey, I'll Be There
- 6 Vanessa Williams, Save The Best For L
- 7 Right Said Fred, I'm Too Sexy
- 8 Kris Kross, Warm It Up
- 9 Color Me Badd, Slow Motion
- 10 Luther Vandross & Janet Jackson, The B
- 11 Arrested Development, Tennessee
- 12 Michael Jackson, Remember The Time
- 13 Doug Stone, Come In Out Of The Pain
- 14 Latin Side Of Soul, Latino Mambo
- 15 Michael Jackson, In The Closet
- 16 En Vogue, My Lovin' (You're Never Gon
- 17 Shance, Silent Prayer
- 18 TLC, Ain't 2 Proud 2 Beg
- 19 Das EFX, They Want EFX
- 20 Tracy Spencer, Love Me
- 21 Marky Mark & The Funky Bunch, Good Vi
- 22 NKOTB, If You Go Away
- 23 Mariah Carey, Make It Happen
- 24 Shance, I Love Your Smile
- 25 Right Said Fred, I'm Too Sexy
- 26 Black Box, Everybody Everybody
- 27 Black Sheep, The Choice Is Yours
- 28 Geto Boys, Mind Playing Tricks On Me
- 29 C+C Music Factory Featuring, Here W
- 30 Naughty By Nature, Everything's Gonna

**KIKK 95.7 FM**  
Houston P.D.: Jim Robertson

- 1 Billy Ray Cyrus, Achy Breaky Heart
- 2 Shenandoah, Rock My Baby
- 3 Collin Raye, Every Second
- 4 Brooks & Dunn, Neon Moon
- 5 McBride & The Ride, Sacred Ground
- 6 George Strait, Gone As A Girl Can Get
- 7 Tracy Lawrence, Today's Lonely Fool
- 8 Wynonna, I Saw The Light
- 9 Doug Stone, Come In Out Of The Pain
- 10 Travis Tritt, Nothing Short Of Dying
- 11 Hal Ketchum, Past The Point Of Rescue
- 12 Ricky Van Shelton, Backroads
- 13 Mark Chesnut, Old Flames Have New Na
- 14 Confederate Railroad, She Took It Lik
- 15 Aaron Tippin, There Ain't Nothin' Wro
- 16 John Anderson, When It Comes To You
- 17 Sawyer Brown, Some Girls Do
- 18 John Anderson, Straight Tequila Night
- 19 Alan Jackson, Dallas
- 20 Rodney Crowell, Lovin' All Night
- 21 Brooks & Dunn, My Next Broken Heart
- 22 Patty Loveless, Can't Stop Myself Fro
- 23 Vince Gill, Take Your Memory With You
- 24 Tanya Tucker, Some Kind Of Trouble
- 25 Pam Tillis, Blue Rose Is
- 26 Diamond Rio, Norma Jean Riley
- 27 Dwight Yoakam, It Only Hurts When I C
- 28 Trisha Yearwood, The Woman Before Me
- 29 Garth Brooks, What She's Doing Now
- 30 Lorrie Morgan, Except For Monday

**KMLE**  
Phoenix P.D.: Alan Sledge

- 1 Billy Ray Cyrus, Achy Breaky Heart
- 2 Wynonna, I Saw The Light
- 3 Rodney Crowell, Lovin' All Night
- 4 Collin Raye, Every Second
- 5 Ricky Van Shelton, Backroads
- 6 McBride & The Ride, Sacred Ground
- 7 Doug Stone, Come In Out Of The Pain
- 8 Trisha Yearwood, The Woman Before Me
- 9 Travis Tritt, Nothing Short Of Dying
- 10 Reba McEntire, The Night The Lights W
- 11 Michelle Wright, Take It Like A Man
- 12 Patty Loveless, Can't Stop Myself Fro
- 13 Suzy Bogguss, Aces
- 14 Diamond Rio, Norma Jean Riley
- 15 John Anderson, When It Comes To You
- 16 George Strait, Gone As A Girl Can Get
- 17 Martina McBride, The Time Has Come
- 18 Matthews, Wright & King, The Power Of
- 19 Alan Jackson, Midnight In Montgomery
- 20 Joe Diffie, Ships That Don't Come In
- 21 Randy Travis, I'd Surrender All
- 22 Shenandoah, Rock My Baby
- 23 Hal Ketchum, Past The Point Of Rescue
- 24 Neal McCoy, Where Forever Begins
- 25 Sawyer Brown, Some Girls Do
- 26 Diamond Rio, Norma Jean Riley
- 27 John Anderson, Straight Tequila Night
- 28 Aaron Tippin, There Ain't Nothin' Wro
- 29 Lee Roy Parnell, What Kind Of Fool Do
- 30 Randy Travis, Better Class Of Losers

**WZLW 108 FM**  
Boston P.D.: Steve Rivers

- 1 En Vogue, My Lovin' (You're Never Gon
- 2 Giggles, What Goes Around
- 3 Joe Public, Live And Learn
- 4 Color Me Badd, Slow Motion
- 5 Mariah Carey, I'll Be There
- 6 Cover Girls, Wishing On A Star
- 7 Michael Jackson, In The Closet
- 8 U2, One
- 9 Red Hot Chili Peppers, Under The Brid
- 10 TLC, Ain't 2 Proud 2 Beg
- 11 Chaka Khan, Love You All My Lifetime
- 12 Kris Kross, Jump
- 13 Mint Condition, Breakin' My Heart (Pr
- 14 Clubland, Set Me Free
- 15 Laura Enne, This Is The Last Time
- 16 Bonnie Raitt, I Can't Make You Love M
- 17 Vanessa Williams, Save The Best For L
- 18 Rod Stewart, Your Song
- 19 CeCe Peniston, Keep On Walkin'
- 20 Celine Dion, If You Asked Me To
- 21 Kathy Troccoli, Everything Changes
- 22 Jody Watley, I'm The One You Need
- 23 Amy Grant, Good For Me
- 24 Luther Vandross & Janet Jackson, The B
- 25 CeCe Peniston, Finally
- 26 Shance, I Love Your Smile
- 27 Right Said Fred, Don't Talk Just Kiss
- 28 Vanessa Williams, Running Back To You
- 29 Midi Maxi & Efti, Bad Bad Boys
- 30 James Brown, Dance, Dance, Dance To T

**B94 FM**  
Pittsburgh P.D.: Buddy Scott

- 1 En Vogue, My Lovin' (You're Never Gon
- 2 Joe Public, Live And Learn
- 3 Vanessa Williams, Save The Best For L
- 4 Mint Condition, Breakin' My Heart (Pr
- 5 Eric Clapton, Tears In Heaven
- 6 Shance, I Love Your Smile
- 7 Atlantic Starr, Masterpiece
- 8 Mariah Carey, Make It Happen
- 9 Sophie B. Hawkins, Damn I Wish I Was
- 10 Michael Jackson, In The Closet
- 11 Color Me Badd, Slow Motion
- 12 Celine Dion, If You Asked Me To
- 13 Bryan Adams, Thought I'd Died And Gon
- 14 Chris Walker, Take Time
- 15 Michael Bolton, Steel Bars
- 16 Genesis, Hold On My Heart
- 17 Mr. Big, To Be With You
- 18 Paula Abdul, Will You Marry Me
- 19 The Outfield, Closer To Me
- 20 Genesis, I Can't Dance
- 21 Tevin Campbell, Tell Me What You Want
- 22 Wilson Phillips, You Won't See Me Cry
- 23 Tevin Campbell, Strawberry Letter 23
- 24 Red Hot Chili Peppers, Under The Brid
- 25 Tom Cochrane, Life Is A Highway
- 26 Luther Vandross & Janet Jackson, The B
- 27 Amy Grant, Baby Baby
- 28 Color Me Badd, All 4 Love
- 29 Kris Kross, Jump
- 30 Def Leppard, Let's Get Rocked

**96.3 FM**  
Detroit P.D.: Rick Gillette

- 1 Sir Mix-A-Lot, Baby Got Back
- 2 Kris Kross, Jump
- 3 TLC, Baby-Baby-Baby
- 4 Kris Kross, Warm It Up
- 5 En Vogue, My Lovin' (You're Never Gon
- 6 Lil Suzy, Take Me In Your Arms
- 7 2nd II None, If You Want It
- 8 TLC, Ain't 2 Proud 2 Beg
- 9 Arrested Development, Tennessee
- 10 Black Sheep, The Choice Is Yours
- 11 Mariah Carey, Make It Happen
- 12 Red Hot Chili Peppers, Under The Brid
- 13 TKA, Maria
- 14 Color Me Badd, Slow Motion
- 15 Das EFX, They Want EFX
- 16 Luke, I Wanna Rock
- 17 Paula Abdul, Will You Marry Me
- 18 Joe Public, Live And Learn
- 19 Cover Girls, Wishing On A Star
- 20 2 Unlimited, I Wish I Was In The
- 21 Linear, T.L.C.
- 22 En Vogue, Giving Him Something He Can
- 23 CeCe Peniston, Keep On Walkin'
- 24 Jodeci, Come & Talk To Me
- 25 Boyz II Men, Please Don't Go
- 26 Vanessa Williams, Save The Best For L
- 27 Michael Jackson, In The Closet
- 28 Marky Mark & The Funky Bunch, Good Vi
- 29 CeCe Peniston, Finally
- 30 Color Me Badd, I Adore Mi Amor

**KUBE 93 FM**  
Seattle P.D.: Bob Case

- 1 Kris Kross, Jump
- 2 Red Hot Chili Peppers, Under The Brid
- 3 En Vogue, My Lovin' (You're Never Gon
- 4 Icy Blu, I Wanna Be Your Girl
- 5 Mariah Carey, I'll Be There
- 6 TLC, Ain't 2 Proud 2 Beg
- 7 Mint Condition, Breakin' My Heart (Pr
- 8 Gerald Levert, Baby Hold On To Me
- 9 Technomatic, Move This
- 10 Sir Mix-A-Lot, Baby Got Back
- 11 Jodeci, Come & Talk To Me
- 12 Luther Vandross & Janet Jackson, The B
- 13 Vanessa Williams, Save The Best For L
- 14 TLC, Baby-Baby-Baby
- 15 Shance, Silent Prayer
- 16 Boyz II Men, Please Don't Go
- 17 Tracie Spencer, Love Me
- 18 Aaron Hall, Don't Be Afraid
- 19 Black Sheep, The Choice Is Yours
- 20 Color Me Badd, I Wanna Sex You Up
- 21 Color Me Badd, Slow Motion
- 22 Salt-N-Pepa, Let's Talk About Sex
- 23 Marcia Griffiths, Electric Boogie
- 24 Nice & Smooth, Sometimes I Rhyme Slow
- 25 Michael Jackson, Black Or White
- 26 C+C Music Factory, Gonna Make You S
- 27 Boyz II Men, Motown Philly
- 28 Heavy D. & The Boyz, Is It Good To Yo
- 29 2nd II None, If You Want It
- 30 Michael Jackson, Remember The Time

**FM100 KILT**  
Houston P.D.: Rick Candea

- 1 Billy Ray Cyrus, Achy Breaky Heart
- 2 John Anderson, When It Comes To You
- 3 Collin Raye, Every Second
- 4 George Strait, Gone As A Girl Can Get
- 5 Hal Ketchum, Past The Point Of Rescue
- 6 Travis Tritt, Nothing Short Of Dying
- 7 Brooks & Dunn, Neon Moon
- 8 Tanya Tucker, Some Kind Of Trouble
- 9 Ricky Van Shelton, Backroads
- 10 Wynonna, I Saw The Light
- 11 Reba McEntire, The Night The Lights W
- 12 Michelle Wright, Take It Like A Man
- 13 Sawyer Brown, Some Girls Do
- 14 Doug Stone, Come In Out Of The Pain
- 15 Aaron Tippin, There Ain't Nothin' Wro
- 16 Alan Jackson, Midnight In Montgomery
- 17 Garth Brooks, Papa Loved Mama
- 18 Trisha Yearwood, The Woman Before Me
- 19 Mark Chesnut, Old Flames Have New Na
- 20 Rodney Crowell, Lovin' All Night
- 21 Patty Loveless, I'm That Kind Of Girl
- 22 Alabama, Born Country
- 23 Little Texas, First Time For Everythi
- 24 Suzy Bogguss, Aces
- 25 Pam Tillis, Blue Rose Is
- 26 McBride & The Ride, Sacred Ground
- 27 Randy Travis, Better Class Of Losers
- 28 Joe Diffie, Ships That Don't Come In
- 29 Tracy Lawrence, Stricks And Stones
- 30 Diamond Rio, Norma Jean Riley

**KZLA 93.7 FM**  
Los Angeles P.D.: Bob Guerra

- 1 Ronnie Milsap, All Is Fair In Love An
- 2 Brooks & Dunn, Neon Moon
- 3 Billy Ray Cyrus, Achy Breaky Heart
- 4 Mark Chesnut, Old Flames Have New Na
- 5 Garth Brooks, Papa Loved Mama
- 6 Collin Raye, Every Second
- 7 Sawyer Brown, Some Girls Do
- 8 Travis Tritt, Nothing Short Of Dying
- 9 Joe Diffie, Ships That Don't Come In
- 10 John Anderson, When It Comes To You
- 11 Shenandoah, Rock My Baby
- 12 Pam Tillis, Blue Rose Is
- 13 Ricky Van Shelton, Backroads
- 14 George Strait, Gone As A Girl Can Get
- 15 Trisha Yearwood, The Woman Before Me
- 16 Suzy Bogguss, Aces
- 17 Doug Stone, Come In Out Of The Pain
- 18 Rodney Crowell, Lovin' All Night
- 19 Diamond Rio, Norma Jean Riley
- 20 Hal Ketchum, Past The Point Of Rescue
- 21 Alan Jackson, Midnight In Montgomery
- 22 McBride & The Ride, Sacred Ground
- 23 Randy Travis, Better Class Of Losers
- 24 Pam Tillis, Maybe It Was Memphis
- 25 Sammy Kershaw, Don't Go Near The Wate
- 26 Alabama, Born Country
- 27 Randy Travis, I'd Surrender All
- 28 Reba McEntire, Is There Life Out Ther
- 29 Marty Stuart, Burn Me Down
- 30 Billy Dean, Only The Wind

**MIX 107.3**  
Washington, D.C. P.D.: Lorrin Palagi

- 1 Bryan Adams, Do I Have To Say The Wor
- 2 Vanessa Williams, Save The Best For L
- 3 Amy Grant, Good For Me
- 4 Eric Clapton, Tears In Heaven
- 5 Celine Dion & Peabo Bryson, Beauty An
- 6 Kenny Loggins, Conviction Of The Hear
- 7 Michael Bolton, Missing You Now
- 8 Robert Palmer, Every Kinda People
- 9 Genesis, Hold On My Heart
- 10 Bonnie Raitt, Not The Only One
- 11 Eddie Money, I'll Get By
- 12 Paul Young, What Becomes Of The Broke
- 13 Atlantic Starr, Masterpiece
- 14 Richard Marx, Hazard
- 15 Bruce Springsteen, Human Touch
- 16 Genesis, I Can't Dance
- 17 Mr. Big, To Be With You
- 18 Lionel Richie, Do It To Me
- 19 Amy Grant, I Will Remember You
- 20 Kathy Troccoli, Everything Changes
- 21 Michael Jackson, Remember The Time
- 22 Wilson Phillips, You Won't See Me Cry
- 23 Celine Dion, If You Asked Me To
- 24 Howard Jones, Lift Me Up
- 25 U2, One
- 26 Michael Bolton, Steel Bars
- 27 Gloria Estefan, Live For Loving You
- 28 Extreme, Hole Hearted
- 29 Righteous Brothers, Unchained Melody
- 30 Richard Marx, Keep Coming Back

**POWER 99 FM**  
Atlanta P.D.: Rick Stacy

- 1 Red Hot Chili Peppers, Under The Brid
- 2 Sophie B. Hawkins, Damn I Wish I Was
- 3 Prince & The N.P.G., Money Don't Matt
- 4 Michael Jackson, In The Closet
- 5 Genesis, Hold On My Heart
- 6 L.A. Guns, It's Over Now
- 7 Bryan Adams, Thought I'd Died And Gon
- 8 Tom Cochrane, Life Is A Highway
- 9 Color Me Badd, Slow Motion
- 10 Lightning Seeds, The Life Of Riley
- 11 Jon Secada, Just Another Day
- 12 Cure, Friday I'm In Love
- 13 The Outfield, Closer To Me
- 14 Corina, Now That You're Gone
- 15 Ugly Kid Joe, Everything About You
- 16 Kelly & Public Announcement, She's
- 17 Blue Pearl, (Can You) Feel The Passio
- 18 The KLF, Last Train To Trancentral
- 19 Def Leppard, Let's Get Rocked
- 20 En Vogue, My Lovin' (You're Never Gon
- 21 Ephraim Lewis, It Can't Be Forever
- 22 Bonnie Raitt, Not The Only One
- 23 Sir Mix-A-Lot, Baby Got Back
- 24 Curtis Stigers, Sleeping With The Lig
- 25 Mariah Carey, I'll Be There
- 26 Amy Grant, I Will Remember You
- 27 Sugarbush, Hill
- 28 Chaka Khan, Love You All My Lifetime
- 29 Van Halen, Right Now
- 30 Jody Watley, I'm The One You Need

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# Single Reviews

EDITED BY LARRY FLICK

## POP

► **THE COVER GIRLS** *Wishing On A Star* (3:56)  
PRODUCER: Tony Moran  
WRITER: B.R. Calvin  
PUBLISHERS: May 12/Warner-Tamerlane, BMI  
Epic 74343 (c/o Sony) (cassette single)

Latina trio offers a faithful rendition of the Rose Royce pop/R&B evergreen. Though a bit more musical variation would have been nice, any opportunity to hear this timeless tune is well worth taking. New lead singer Michelle Valentine shows her pipes off well, and producer Tony Moran supports her with a flourish of dramatic strings and muted horns. Watch this one become a multiformat smash within seconds.

► **ATLANTIC STARR** *Unconditional Love* (4:23)  
PRODUCERS: David E. Lewis, Wayne I. Lewis  
WRITERS: D.E. Lewis, W.I. Lewis  
PUBLISHERS: Jodaway/WB, ASCAP  
Reprise 19081 (c/o Warner Bros.) (cassette single)

There's no reason why this slow and romantic cut from the venerable act's current album, "Love Crazy," won't soar up radio playlists in no time flat—especially since it bears a remarkable resemblance to its top 10 predecessor, "Masterpiece." That, however, is not so bad, given the song's winning formula of rich vocals and stately production.

► **OLIVIA NEWTON-JOHN** *I Need Love* (4:12)  
PRODUCER: Giorgio Moroder  
WRITER: S.A. Kipner, J.L. Parker  
PUBLISHERS: EMI-April/Stephen A. Kipner, ASCAP; Parker's Pen, BMI  
REMIXER: Tommy Musto  
Geffen 4406 (c/o Uni) (cassette single)

Lovely Livvy's back, and has teamed up with disco pioneer Giorgio Moroder and "Physical" tunesmith Stephen Kipner for a potent pop-dance track. ONJ's distinctive vocal style, matched with a well-crafted song, could add to a major comeback hit. Factor in a slammin' house remix by Tommy Musto, and the possibilities seem limitless. One of four new cuts on her "Back To Basics" hits collection.

★ **BRUCE SPRINGSTEEN** *57 Channels (And Nothin' On)* (no timing listed)  
PRODUCERS: Bruce Springsteen, Jon Landau, Chuck Plotkin, Roy Bittan  
WRITER: B. Springsteen  
PUBLISHER: Bruce Springsteen, ASCAP  
Columbia 74354 (c/o Sony) (cassette single)

These days, the road to the top of the pops is a tough one, but the Boss isn't out of the game yet. This deceptively light and sparse gem from the "Human Touch" set is rhythmic enough to pass pop muster without compromising the rocker's integrity. His deep and gravelly delivery is coupled with a muscular bass line and a brain-embedding hook. And brace yourself, a house remix is on the way.

► **COREY HART** *Baby When I Call Your Name* (4:03)  
PRODUCERS: Corey Hart, Tom Lord-Alge  
WRITER: C. Hart  
PUBLISHERS: Corey Hart/Liesse, ASCAP  
Sire 18974 (c/o Warner Bros.) (cassette single)

Canadian rocker makes his Sire debut with an R&B-etched pop ballad that nicely showcases his expressive voice. Arrangement is textured sitar-plucking and Hammond organ fills. First single from "Attitude & Virtue" is fine for both top 40 and AC playlists.

★ **SHAKESPEAR'S SISTER** *Stay* (3:47)  
PRODUCERS: Shakespear's Sister, Alan Moulder, Chris Thomas  
WRITERS: S. Fahey  
PUBLISHER: not listed  
London 869730 (c/o PLG) (cassette single)

British female duo scored a No. 1 pop smash throughout Europe and the U.K. with this complex modern-pop tune. Vocal tradeoff between Marcella Detroit and former member of

Bananarama Siobhan Fahey is both intense and dramatic. May be a tad too sophisticated for some top 40 programmers here, though alternative play seems assured. From the groovy album "Hormonally Yours."

## R & B

► **MILIRA** *One Man Woman* (4:12)  
PRODUCER: Narada Michael Walden  
WRITERS: N.M. Walden, J. Cohen  
PUBLISHER: not listed  
Apollo/Motown 374631 (c/o PGD) (cassette single)

Urban-ites will, no doubt, be thrilled to welcome Milira back to fold—especially given the pure vocal power she exhibits on this bluesy R&B ballad from her new "Back Again" collection. Masterfully produced by Narada Michael Walden, this track is a total delight that deserves equal exposure in the pop and AC arenas.

► **TYLER COLLINS** *Just Make Me The One* (4:08)  
PRODUCERS: Andres Levin, Camus Celli  
WRITERS: M. Roman, C. Celli, A. Levin  
PUBLISHERS: Virgin Songs/Eighth House/Boneless, BMI; Cool Banana, ASCAP  
RCA 62203 (c/o BMG) (cassette single)

Urban siren resurfaces with a beat-savvy funk jam that is etched with retro-minded horns and wah-wah guitar riffs. She has broadened her seductive, purrlike range with richer, more confident tones. Though comparisons to Vanessa Williams may be on the horizon, Collins is well on the road to proving herself as a strong and unique artist in her own right.

► **AL JARREAU** *It's Not Hard To Love You* (3:50)  
PRODUCER: Narada Michael Walden  
WRITERS: N.M. Walden, S.J. Dakota, S. Jett, K. Walden  
PUBLISHER: Gratitude Sky, ASCAP  
Reprise 18872 (c/o Warner Bros.) (cassette single)

Jarreau previews his new album, "Heaven & Earth," with a lush, pop-flavored ballad. His signature vocal style is wrapped in caressing keyboards and a cushiony bass line. The song is empowered with a memorable melody and a jazzy vamp at the end. Sounds like a smash.

► **ALYSON WILLIAMS** *Just My Luck* (3:37)  
PRODUCERS: Daryl Simmons, Kayo  
WRITER: K. Edwards  
PUBLISHERS: Kear/Inner Rhythm/Epic/Solar/Ardendale, BMI  
OBR/Columbia 74171 (c/o Sony) (cassette single)

## NEW & NOTEWORTHY

► **DIVINE STYLER** *Grey Matter* (4:11)  
PRODUCER: Divine Styler  
WRITER: D. Styler  
PUBLISHER: not listed  
REMIXER: Wendell Greene  
Giant/Reprise 18909 (c/o Warner Bros.) (cassette single)

Add Divine Styler's name to the ever-growing brigade of alternative rappers. No gangsta verbage here, but rather well-constructed, smart rhymes, dropped into a funk/jazz-infused groove. Much of the music sounds like it was created on real instruments, which adds weight to DS' fine phrasing. Totally hip.

► **THE MAVERICKS** *Hey Good Lookin'* (no timing listed)  
PRODUCER: Steve Fishell  
WRITER: not listed  
PUBLISHERS: Acuff-Rose/Hiriam, BMI  
MCA 50454 (c/o Uni) (7-inch single)

Pop another quarter in the jukebox and hit the dance floor. This four-man band will rock your socks off, while deftly presenting a hybrid of traditional country music and rock'n'roll.

Hot on the heels of her recent top 10 hit, "Can't Have My Man," Williams delivers a rhythmic slow jam that illustrates why she is on the verge of becoming one of urban radio's fierce ruling divas. She stands tall within a textured arrangement that would easily overpower a lesser talent.

► **SMOKEY ROBINSON** *Rewind* (3:26)  
PRODUCER: Smokey Robinson  
WRITER: S. Robinson  
PUBLISHERS: Jechol/EMI-April, ASCAP  
REMIXERS: Smokey Robinson, Allan Kaufman, Dan Bates  
SBK/ERG 05454 (c/o CEMA) (CD single)

Robinson dips into his current "Double Good Everything" set and pulls out this soft-yet-percussive ditty that is offset by glossy synth and sax solos. While he's certainly written better tunes, this track stands above the tired pack of also-rans. Fine for adult-leaning urban outlets.

► **DEE DEE WILDE** *Get-A-Way* (3:58)  
PRODUCERS: Eugene Wilde, Dee Dee Wilde  
WRITERS: D. Williams, R. Broomfield, W. Ricker  
PUBLISHERS: Phelan/Du Juan/Southern Northern Star, BMI  
Northern Star 1011 (CD single)

Wilde is in fine voice on a sultry jack-swing affair that is sweetened with pop-slick keyboards. The hook is contagious, rendering this a formidable radio contender. Give us a whole album of new material . . . *SOON!*

► **JIMMY CLIFF** *Peace* (3:12)  
PRODUCER: Jimmy Cliff  
WRITER: J. Cliff  
PUBLISHER: not listed  
REMIXERS: Tommy Vican, Casey Young  
JRS 808 (CD single)

Expect the tragic Los Angeles riots to be the inspiration for numerous songs as time goes on. Cliff has penned an affecting call for justice and unity. His performance is evocative and the melody is appealing enough to lure radio pundits.

## COUNTRY

► **MARTY STUART & TRAVIS TRITT** *This One's Gonna Hurt You* (3:30)  
PRODUCERS: Richard Bennett, Tony Brown  
WRITER: M. Stuart  
PUBLISHER: Songs of PolyGram/Tubb's Bus, BMI  
MCA 52348 (c/o Uni) (7-inch single)

Remarkably effective vocals are the fuel for this thoroughly dynamic track. Having two of country music's finest producers at the helm is icing on the cake.

► **JEFF KNIGHT** *I Wish She Didn't Know Me* (3:25)  
PRODUCERS: Bud Logan, Harold Shedd  
WRITER: T.J. Knight  
PUBLISHER: PRI Songs/Music Of The World, BMI  
Mercury 866916 (c/o PolyGram) (7-inch single; cassette version also available, Mercury 866916-4)

Knight's vocals dance with power and grace atop an instrumental track that is without flaw. Self-penned, this tune is unquestionably a spectacular ballad.

► **THE REMINGTONS** *Two-Timin' Me* (3:04)  
PRODUCERS: Larry Michael Lee, Josh Leo  
WRITERS: R. Mainegra, R. Yancey, J. Griffin  
PUBLISHERS: Career's-BMG/Rita's Cloud Nine/Maypop/Wildcountry, BMI  
BNA 34503 (7-inch single)

Harmony-etched, this group-penned number is a praiseworthy production—not to mention a pleasurable listening experience.

► **DAVID LYNN JONES** *Louise* (3:05)  
PRODUCERS: Richie Albright, David Lynn Jones  
WRITER: D.L. Jones  
PUBLISHERS: Mighty Nice/Cabin Fever, BMI  
Liberty 74972 (c/o CEMA) (CD promo)

Expect Jones to set the charts ablaze with this loud, Springsteen-like, summertime driver. Put the rag top down, sing your lungs out, and rock with the rhythm right down to the

bone. Lookout top 40 radio: If you're lucky, this one will be tossed your way, too.

► **KAREN BROOKS & RANDY SHARP** *Baby I'm The One* (3:43)  
PRODUCERS: David Malloy, Randy Sharp  
WRITERS: K. Brooks, K. Fleming  
PUBLISHERS: Maypop/Wildcountry/Irving/Eaglewood, BMI  
Mercury 866834 (c/o PolyGram) (7-inch single)

Brooks carries this number from the soul, and Sharp supports her with finesse. Listen for the "housewife" rap segment at the end of the "I'm the one you come home to after all of your cavorting" message. Amusingly, she pulls it off.

## DANCE

► **TOM TOM CLUB** *Sunshine & Ecstasy (Feel My Heartbeat)* (8:02)  
PRODUCERS: Chris Frantz, Tina Weymouth, Mark Roule, Bruce Martin  
WRITERS: C. Frantz, T. Weymouth, M. Roule, B. Martin  
PUBLISHER: Metered, ASCAP  
REMIXER: Roger S. Sire/Reprise 40444 (c/o Warner Bros.) (12-inch single)

Band fronted by former Talking Heads Tina Weymouth and Chris Frantz, responsible for the classic "Genius Of Love," returns with this kinetic pop/dance gem. A hypnotic chorus is delivered with proper ethereal flair by Weymouth, and is placed within several way-cool house remixes by Roger S. Track embodies appeal for both club and alternative radio programmers. Look for the upcoming "Dark Sneak Love Action" album.

► **49ERS** *Got To Be Free* (6:27)  
PRODUCER: Gianfranco Bortolotti  
WRITERS: A. Smith, J. Phil-Ebosie  
PUBLISHERS: A. Smith, J. Phil-Ebosie  
REMIXERS: E-Smoove, Maurice Joshua, Peter Pritchard, A. Puntillo, M. Pagany, R. Arduini, DJ Professor, A. Genolotto, S. Portoluri  
Great Jones 530616 (c/o Island) (12-inch single)

Italo-housemeisters return with a cover of an infectious jam first recorded by New Life two years ago. Finger-waving diva vocals serve the song well, as do a wide variety of remixes. Track is fueled and ready to steamroll up the club charts, as well as crossover radio—given the proper promotion.

★ **RICHARD ROGERS** *All I Want* (6:02)  
PRODUCER: Mike "Hitman" Wilson  
WRITERS: M. Wilson, T. Amos, M. Weiss  
PUBLISHERS: Warner-Chappel/Misam, ASCAP  
REMIXER: Mike "Hitman" Wilson  
Sam 25025 (12-inch single)

Charismatic Chicago singer ends a too-long absence from recording with a smokin' pop/houser. Rogers' voice has matured nicely, and is complemented by Mike "Hitman" Wilson's astute groove construction. Listen closely for harmonies by Shawn Christopher. For your immediate approval. Contact: 212-730-7160.

► **KAY LADREA** *Like A Love Song* (no timing listed)  
PRODUCER: not listed  
WRITERS: V. Lawrence, K. LaDrea  
PUBLISHER: not listed  
Saber (12-inch single)

LaDrea shows great promise on this disco-spiced houser. Track would benefit from a more bass- and break-conscious remix, though retro-oriented programmers are likely to find a spot for it on their playlists.

## A C

► **JOE-JOE BENTRY** *Long Time* (3:04)  
PRODUCER: Billy Strange  
WRITER: J. Gold  
PUBLISHER: J. Gold

► **Cardinal 01** (CD single)  
Pleasant, up-tempo pop/rocker treads mainstream waters at the expense of charting new musical turf. Bentry's vocals have a unique twang, and the chorus hangs on a memorable hook. Contact: 615-373-5323.

## ROCK TRACKS

► **STING WITH ERIC CLAPTON** *It's Probably Me* (4:41)  
PRODUCERS: Michael Kamen, Stephen McLaughlin  
WRITERS: Sting, E. Clapton, M. Kamen  
PUBLISHERS: Magnetic/Blue Turtle, ASCAP; Warner-Tamerlane, BMI  
A&M 7391 (c/o PGD) (cassette single)

Venerable rockers are well-matched on this sparse and easy-going blues/rock tune taken from the soundtrack to "Lethal Weapon 3." Sting's delicate tenor lightly weaves around Clapton's restrained acoustic and electric guitar etchings. Low-key track is flavored with a fluid sax solo. Perfect for album-rock formats, though popsters should be aware, too.

► **MORRISSEY** *We Hate It When Our Friends Become Successful* (2:29)  
PRODUCER: Mick Ronson  
WRITERS: Morrissey, A. Whyte  
PUBLISHER: not listed  
Sire/Reprise 40560 (c/o Warner Bros.) (CD single)

You can always count on Morrissey for his offbeat musings on human nature. On this preview into his new album, "Your Arsenal," he turns more than a couple of clever phrases, while the music is his typical brand neo-'60s pop strumming. CD and 12-inch formats include four tracks recorded during his 1991 concert tour of the U.K.

► **MELISSA ETHERIDGE** *2001* (4:13)  
PRODUCERS: Kevin McCormick, Melissa Etheridge  
WRITER: M. Etheridge  
PUBLISHERS: MLE/Almo, ASCAP  
Island 6717 (c/o PLG) (CD promo)

Etheridge injects contagious hip-hop beats into a futuristic pop/rock tune. Track's dance edge will likely be a jolt to longtime fans, though it'll give her a much-needed boost at radio. One of the brighter moments on the current "Never Enough" album.

► **MOTORPSYCHO** *Midnite Sun* (3:32)  
PRODUCER: Jim Faraci  
WRITERS: Motorpsycho  
PUBLISHER: Psycho Tribe American Music  
Hollywood 10165 (CD promo)

Hard-driving track is powered by an air-tight rhythm section. Vocalist growls through psycho lyrics as squealing guitar slices through the mix with shrill precision. Headbanger programmers should jump on this one.

► **COL. BRUCE HAMPTON & THE AQUARIUM RESCUE UNIT** *Time Is Free* (4:36)  
PRODUCER: Johnny Sandlin  
WRITER: D.E. Johnson  
PUBLISHERS: Mayflower, ASCAP  
Capricorn 5464 (c/o Warner Bros.) (CD promo)

Jazzy, free-associated jam resonates with bluesy, deep-throated vocals and elaborate, extended guitar solos. Track leans toward the instrumental, and musicianship is superb.

## RAP

► **POETESS** *Making Some Change* (2:45)  
PRODUCER: Baker Boyz  
WRITERS: E. Vidal, N. Vidal, F. Morris  
PUBLISHER: Dos Hermanos/Virgin/Poetic Groove/Skaz, ASCAP  
Interscope 4556 (cassette single)

Fly female brags about "kickin' some rhymes and makin' some change" in this one-dimensional rap jam. Censored version is a harmless, if musically monotonous, exercise in shameless self-promotion.

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.

# The College Boyz

## Victim of the Ghetto

The pop single.

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Over 100,000 albums sold.

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Virgin

# HOT 100 SINGLES SPOTLIGHT



by Michael Ellis

**"JUMP"** BY KRIS KROSS (Ruffhouse/Columbia) holds at the top for a sixth week, losing points but still ahead by an enormous lead and sure to hold for a seventh week. "My Lovin'" by En Vogue (Atco EastWest) is still No. 1 in airplay by a large margin, but its overall point total is slipping. "Jump" is likely to hold for two more weeks, but "Under The Bridge" by the Red Hot Chili Peppers (Warner Bros.), now No. 2 in sales and still growing overall, has an outside chance to hit the top in two weeks if it continues to gain strongly.

**"I'LL BE THERE"** BY Mariah Carey (Columbia) blasts onto the chart at No. 13, the highest debut since the new Hot 100 began last year, fueled by a debut at No. 4 on the Top 40 Radio Monitor. Many stations put the instantly familiar record into immediate heavy rotation. Under the old methodology, a single could not bow at No. 4 in airplay because stations tended to debut a record at a relatively low number on their playlists even if it was placed into heavy rotation out of the box. (On the unprinted small-market airplay chart, which is a small component of the Hot 100 still based on playlists provided by unmonitored stations, the record is only No. 29.) The original "There" by the Jackson 5 went to No. 1 in 1970. The cover seems certain to match that feat in a few weeks—it could easily be the next No. 1 after "Jump" if its sales match its airplay. The No. 56 sales debut bodes well because it had only a partial week in stores during the survey period. "I'll Be There" is taken from Carey's "Unplugged" MTV concert; an EP of the full concert will follow.

**TWO OTHER OUTSTANDING DEBUTS** are eclipsed by "I'll Be There," but are still important to point out. "The Best Things In Life Are Free" by Luther Vandross & Janet Jackson (Perspective) enters at No. 24. The single hit stores only late last week, but even without sales points this is the second-highest debut since the new Hot 100 was introduced. Many stations also put this record right into heavy rotation, such as WTIC-FM Hartford, Conn., where it is No. 8 in airplay, and Wild 107 San Francisco, where it is No. 10. The third great debut is "Wishing On A Star" by the Cover Girls (Epic), entering at No. 41. It scores an impressive 70-19 jump on the Monitor. "Wishing" is already No. 6 in airplay at Kiss 108 Boston. The original by Rose Royce was a regional hit in New York in the early '80s but never hit the Hot 100.

**QUICK CUTS:** Female trio Midi Maxi & Efti enters the chart with "Bad Bad Boys" (Columbia), a hit in their adopted country of Sweden. The trio, including twin sisters Midi and Maxi, originally hails from Africa... "Achy Breaky Heart" by Billy Ray Cyrus (Mercury) is the biggest sales gainer again by a large margin, but jumps to No. 18 overall (No. 4 in sales) and is thus ineligible for the Power Pick/Sales. "Achy" has gone top 20 without top 40 airplay except for a few scattered pockets, but the label is now promoting the single to top 40 radio, so it will be interesting to see if top 40 will play a proven sales smash that happens to be a country record. The sales pick goes to "You Won't See Me Cry" by Wilson Phillips (SBK), the biggest gainer below No. 20.

## HOT 100 RECURRENT SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL)
1	2	2	ALL 4 LOVE	COLOR ME BADD (GIANT)
2	3	3	FINALLY	CECÉ PENISTON (A&M)
3	1	2	I LOVE YOUR SMILE	SHANICE (MOTOWN)
4	4	3	I'M TOO SEXY	RIGHT SAID FRED (CHARISMA)
5	5	5	TELL ME WHAT YOU WANT ME...	TEVIN CAMPBELL (QWEST/WB)
6	6	8	MYSTERIOUS WAYS	U2 (ISLAND/PLG)
7	7	6	SMELLS LIKE TEEN SPIRIT	NIRVANA (DGC)
8	12	27	I WANNA SEX YOU UP	COLOR ME BADD (GIANT)
9	8	5	DIAMONDS AND PEARLS	PRINCE & THE N.P.G. (PAISLEY PARK/WB)
10	16	8	IS IT GOOD TO YOU	HEAVY D. & THE BOYZ (UPTOWN/MCA)
11	11	6	DON'T LET THE SUN GO DOWN...	GEORGE MICHAEL/E. JOHN (COLUMBIA)
12	15	27	MOTOWNPHILLY	BOYZ II MEN (MOTOWN)
13	9	5	UHH AHH	BOYZ II MEN (MOTOWN)
14	18	26	GOOD VIBRATIONS	MARKY MARK (INTERSCOPE/ATLANTIC)
15	10	8	I CAN'T MAKE YOU LOVE ME	BONNIE RAITT (CAPITOL)

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL)
16	17	23	GONNA MAKE YOU SWEAT	C+C MUSIC FACTORY (COLUMBIA)
17	19	22	ROMANTIC	KARYN WHITE (WARNER BROS.)
18	21	14	BABY BABY	AMY GRANT (A&M)
19	13	7	THE WAY I FEEL ABOUT YOU	KARYN WHITE (WARNER BROS.)
20	14	4	I'LL GET BY	EDDIE MONEY (COLUMBIA)
21	22	27	(EVERYTHING I DO) I DO IT FOR YOU	BRYAN ADAMS (A&M)
22	28	18	O.P.P.	NAUGHTY BY NATURE (TOMMY BOY)
23	25	27	NOW THAT WE FOUND LOVE	HEAVY D. & THE BOYZ (UPTOWN/MCA)
24	23	9	CAN'T LET GO	MARIAH CAREY (COLUMBIA)
25	20	7	ON A SUNDAY AFTERNOON	A LIGHTER SHADE OF BROWN (PUMP)
26	—	23	LOSING MY RELIGION	R.E.M. (WARNER BROS.)
27	26	7	TOO BLIND TO SEE IT	KYLM SIMS (I.D./ATCO EASTWEST)
28	30	21	LET'S TALK ABOUT SEX	SALT-N-PEPA (NEXT PLATEAU)
29	—	10	SET ADRIFT ON MEMORY BLISS	P.M. DAWN (GEE STREET/ISLAND/PLG)
30	24	20	EMOTIONS	MARIAH CAREY (COLUMBIA)

Recurrents are titles which have appeared on the Hot 100 for 20 weeks and have dropped below the top 50.

## HOT 100 A-Z

TITLE	(Publisher - Licensing Org.)	Sheet Music Dist.
63 3-2-1 PUMP	(Redmann, ASCAP/Virgin, ASCAP/Sagittaire, ASCAP/Youyoulei, ASCAP) HL	
18 ACHY BREAKY HEART	(Millhouse, BMI/Polygram Int'l, ASCAP) HL	
8 AINT 2 PROUD 2 BEG (D.A.R.P., ASCAP/Diva One, ASCAP/Pebbitone, ASCAP/Tizbiz, ASCAP)		
74 ALL WOMAN	(Big Life, BMI/Careers-BMG, BMI) HL	
58 ANYTHING AT ALL	(Dakota Kid, ASCAP/Shohola, ASCAP/Mondo Melodies, ASCAP/Wood Monkey, ASCAP)	
5 BABY GOT BACK	(Polygram Int'l, ASCAP/Mix-A-Lot, BMI) HL	
84 BABY HOLD ON TO ME	(Trycep, BMI/Ramal, BMI/Willesden, BMI)	
100 BAD BOY BOYS	(Stainless, BMI)	
47 BEAUTY AND THE BEAST	(Walt Disney, ASCAP/Wonderland, BMI) HL	
24 THE BEST THINGS IN LIFE ARE FREE	(Flyte Tyme, ASCAP/Biv 10, ASCAP/Beledat, ASCAP/Rated RT, ASCAP/Burbank Plaza, ASCAP)	
9 BOHEMIAN RHAPSODY	(B. Feldman & Co., BMI/EMI, BMI) WBM	
83 BOOM! I GOT YOUR BOYFRIEND	(Malasongs, BMI/Heatwave, BMI/Music West, BMI)	
42 BREAKIN' MY HEART	(PRETTY BROWN EYES) (Flyte Tyme, ASCAP) WBM	
99 CAN'T CRY HARD ENOUGH	(PSO, Ascaph/Blue Saint, ASCAP/Sky Garden, ASCAP/Prophet Sharing, ASCAP) CPP	
65 THE CHOICE IS YOURS	(Peep Bo, ASCAP/Pri, ASCAP/Char Liz, BMI) HL	
67 CLOSER TO ME	(Polygram Int'l, ASCAP) HL	
54 COME AS YOU ARE	(Virgin Songs, BMI/End Of Music, BMI) HL	
32 COME & TALK TO ME	(EMI April, ASCAP/Across 110th Street, ASCAP/DeSwing Mob, ASCAP) WBM	
7 DAMN I WISH I WAS YOUR LOVER	(Broken Plate, ASCAP/Night Rainbow, ASCAP) HL	
29 DO IT TO ME	(Speeding Bullet, ASCAP) CLM	
72 DON'T BE AFRAID	(Shocklee, BMI/Nasty Man, ASCAP)	
89 DON'T TALK JUST KISS	(Hit & Run, ASCAP) WBM	
14 EVERYTHING ABOUT YOU	(Sloppy Slouch, ASCAP)	
35 EVERYTHING CHANGES	(Realsongs, ASCAP) WBM	
76 EVERYTHING'S GONNA BE ALRIGHT	(Naughty, ASCAP/Island, BMI) HL	
73 FALL IN LOVE AGAIN	(WB, ASCAP/Mite, ASCAP/Tay-Man, ASCAP/Cashola, ASCAP/Kossongs, BMI) WBM	
85 GOODBYE	(AI B. Sure!, ASCAP/Willare, ASCAP/EMI April, ASCAP) HL	
50 GOOD FOR ME	(J-88, ASCAP/Age To Age, ASCAP/Tom Snow, BMI/Emily Boothe, BMI/Geffen, ASCAP) WBM/HL	
21 HAZARD	(Chi-Boy, ASCAP) CLM	
70 HELLUVA	(Delicious Apple, BMI/Purple Records, ASCAP/Fun City, BMI/Van Gogh's Ear, BMI/Music Corp. Of America, BMI/Gasoline Alley, ASCAP) HL	
43 HIGH	(Fiction, ASCAP)	
17 HOLD ON MY HEART	(Anthony Banks, BMI/Philip Collins, PRS/Michael Rutherford, BMI/Hit & Run, ASCAP) WBM	
98 HONEY LOVE	(Willesden, BMI/R.Kelly, BMI)	
61 HUMAN TOUCH/BETTER DAYS	(Bruce Springsteen, ASCAP) CPP	
45 I CAN'T DANCE	(Anthony Banks, BMI/Philip Collins, PRS/Michael Rutherford, BMI/Hit And Run, ASCAP) WBM	
12 IF YOU ASKED ME TO	(Realsongs, ASCAP/U.A., ASCAP/EMI April, ASCAP) WBM	
82 IF YOU WANT IT	(Protoons, ASCAP/Greedy Greg, ASCAP)	
13 I'LL BE THERE	(Jobete, ASCAP/Stone Diamond, BMI)	
38 I'M THE ONE YOU NEED	(RightSong, BMI/Def Mix, ASCAP/Alec Shantzi, ASCAP/EMI April, ASCAP) HL	
57 INNOCENT CHILD	(Empire, PRS/Full Keel, ASCAP/Red Bus, PRS/WB, ASCAP) WBM	
6 IN THE CLOSET	(Mijac, BMI/Warner-Tamerlane, BMI/Donril, ASCAP/Zomba, ASCAP) WBM	
91 I WANNA ROCK	(Pac Jam, BMI) WBM	
26 I WILL REMEMBER YOU	(Age To Age, ASCAP/Riverstone, ASCAP/Edward Grant, ASCAP/Yellow Elephant, ASCAP/Reunion, ASCAP) HL	
92 JAMES BROWN IS DEAD	(Orla, Saban/BMG, ASCAP) HL	
1 JUMP	(So So Def, ASCAP/EMI April, ASCAP)	
30 JUST ANOTHER DAY	(Estefan, ASCAP/Foreign Imported, BMI) CPP	
64 JUST FOR TONIGHT	(Edward Grant, ASCAP/Yellow Elephant, ASCAP/Reunion, ASCAP/Dyad, BMI)	
95 JUSTIFIED AND ANCIENT	(E.G., BMI/Warner Chappell, ASCAP/WB, ASCAP/BMG, ASCAP) WBM	
22 JUST TAKE MY HEART	(EMI April, ASCAP/Eric Martin, ASCAP/Endless Frogs, ASCAP/Bob A-Lew, ASCAP/Lew-Bob, BMI) HL/CLM	
80 KEEP ON WALKIN'	(Last Song, ASCAP/Third Coast, ASCAP)	
20 LET'S GET ROCKED	(Zomba, ASCAP) HL	
44 LIFE IS A HIGHWAY	(Falling Sky, ASCAP/BMG, ASCAP) HL	
33 LIFT ME UP	(Hojo, BMI)	
4 LIVE AND LEARN	(Harrindur, BMI/Joe Public, BMI/Noiseta, BMI/Ensign, BMI) CPP	
62 LOVE ME	(Modern Science, ASCAP)	
78 LOVE YOU ALL MY LIFETIME	(BMG UFA, ASCAP) HL	
23 MAKE IT HAPPEN	(M. Carey, BMI/Virgin, ASCAP/Cole-Civillies, ASCAP/Sony Songs, BMI) HL	
93 MAMA, I'M COMING HOME	(Virgin, ASCAP) HL	
60 MARIA	(Blue Ink, BMI/Third & Lex, ASCAP/Tee Girl, BMI)	
40 MASTERPIECE	(Kenny Nolan, ASCAP) CPP	
88 MISSING YOU NOW	(Warner Chappell, BMI/Mr. Bolton's, BMI/Warner-Tamerlane, BMI/WB, ASCAP/Wallyworld, ASCAP/Realsongs, ASCAP) WBM	
37 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	
69 NEVER SATISFIED	(4 Tammy, ASCAP/S.A. Brown, ASCAP)	
71 NOTHING ELSE MATTERS	(Creeping Death, ASCAP) CLM	
35 NOT THE ONLY ONE	(Almo, ASCAP) CPP	
31 NU NU	(Santal, BMI/Willesden, BMI/Da Posse's, BMI/Copyright Control)	
15 ONE	(U2, ASCAP/Chappell & Co., ASCAP) HL	
56 PLEASE DON'T GO	(Mike Ten, BMI)	
49 REMEMBER THE TIME	(Donril, ASCAP/Zomba, ASCAP/Mijac, BMI/Warner-Tamerlane, BMI/WB,	

## Billboard.

FOR WEEK ENDING MAY 30, 1992

# Top POS Singles Sales

Compiled from a national sample of POS (point of sale) equipped retail stores and rack outlets which report number of units sold to SoundScan, Inc. This data is used in the Hot 100 Singles chart.



THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL)
			★ ★ NO. 1 ★ ★		38	42	6	JUST TAKE MY HEART	MR. BIG (ATLANTIC)
1	1	9	JUMP	KRIS KROSS (RUFFHOUSE/COLUMBIA)	39	35	26	SMELLS LIKE TEEN SPIRIT	NIRVANA (DGC)
2	3	9	UNDER THE BRIDGE	RED HOT CHILI PEPPERS (WARNER BROS.)	40	36	17	REMEMBER THE TIME	MICHAEL JACKSON (EPIC)
3	4	8	BABY GOT BACK	RIFF MIX-A-LOT (DEF AMERICAN/REPRISE)	41	38	13	I WANNA ROCK	LUKE (LUKE/ATLANTIC)
4	9	4	ACHY BREAKY HEART	BILLY RAY CYRUS (MERCURY)	42	48	3	DO IT TO ME	LIONEL RICHIE (MOTOWN)
5	2	11	BOHEMIAN RHAPSODY	QUEEN (HOLLYWOOD)	43	40	17	BOOM! I GOT YOUR BOYFRIEND	M.C. LUSCIOUS (AVENUE)
6	8	9	MY LOVIN' (YOU'RE NEVER...)	EN VOUE (ATCO EASTWEST)	44	43	10	COME AS YOU ARE	NIRVANA (DGC)
7	6	15	AIN'T 2 PROUD 2 BEG	TLC (LAFACE/ARISTA)	45	47	10	CAN'T CRY HARD ENOUGH	THE WILLIAMS BROTHERS (WARNER BROS.)
8	7	6	EVERYTHING ABOUT YOU	UGLY KID JOE (STARDOG/MERCURY)	46	44	7	IF YOU WANT IT	2ND II NONE (PROFILE)
9	5	17	TEARS IN HEAVEN	ERIC CLAPTON (REPRISE)	47	46	15	MAMA, I'M COMING HOME	OZZY OSBOURNE (EPIC ASSOCIATED/EPIC)
10	11	7	TENNESSEE	ARRESTED DEVELOPMENT (CHRYSALIS)	48	73	2	HOLD ON MY HEART	GENESIS (ATLANTIC)
11	10	9	LIVE AND LEARN	JOE PUBLIC (COLUMBIA)	49	55	10	JAMES BROWN IS DEAD	L.A. STYLE (ARISTA)
12	21	4	DAMN I WISH I WAS YOUR LOVER	SOPHIE B. HAWKINS (COLUMBIA)	50	54	7	PLEASE DON'T GO	BOYZ II MEN (MOTOWN)
13	14	8	LET'S GET ROCKED	DEF LEPPARD (MERCURY)	51	50	11	HUMAN TOUCH/BETTER DAYS	BRUCE SPRINGSTEEN (COLUMBIA)
14	12	13	HAZARD	RICHARD MARX (CAPITOL)	52	51	7	3-2-1 PUMP	REDHEAD KINGPIN & THE F.B.I. (VIRGIN)
15	16	4	IN THE CLOSET	MICHAEL JACKSON (EPIC)	53	58	6	EVERYTHING CHANGES	KATHY TROCCOLI (REUNION/GEFFEN)
16	13	6	SMELLS LIKE NIRVANA	"WEIRD AL" YANKOVIC (SCOTTI BROS.)	54	45	5	WHITE MEN CAN'T JUMP	RIFF (SBK/ERG)
17	15	9	COME & TALK TO ME	JOEDECI (UPTOWN/MCA)	55	66	2	VICTIM OF THE GHETTO	THE COLLEGE BOYZ (VIRGIN)
18	26	3	IF YOU ASKED ME TO	CELINE DION (EPIC)	56	—	1	I'LL BE THERE	MARIAH CAREY (COLUMBIA)
19	20	11	ONE	U2 (ISLAND/PLG)	57	71	2	I WILL REMEMBER YOU	AMY GRANT (A&M)
20	23	7	WHY ME BABY?	KEITH SWEAT (ELEKTRA)	58	—	1	LIFE IS A HIGHWAY	TOM COCHRANE (CAPITOL)
21	18	15	MASTERPIECE	ATLANTIC STARR (REPRISE)	59	60	3	HONEY LOVE	R. KELLY & PUBLIC ANNOUNCEMENT (JIVE)
22	19	19	BEAUTY AND THE BEAST	CELINE DION AND PEAPO BRYSON (EPIC)	60	—	1	JUST ANOTHER DAY	JON SECADA (SBK/ERG)
23	22	19	I'M TOO SEXY	RIGHT SAID FRED (CHARISMA)	61	52	15	THE CHOICE IS YOURS	BLACK SHEEP (MERCURY)
24	24	10	THOUGHT I'D DIED AND GONE...	BRYAN ADAMS (A&M)	62	53	16	JUSTIFIED AND ANCIENT	THE KLF, TAMMY WYNETTE (ARISTA)
25	27	9	NOTHING ELSE MATTERS	METALLICA (ELEKTRA)	63	57	24	DON'T LET THE SUN GO DOWN...	GEORGE MICHAEL/E. JOHN (COLUMBIA)
26	39	3	YOU WON'T SEE ME CRY	WILSON PHILLIPS (SBK/ERG)	64	49	17	BABY HOLD ON TO ME	GERALD LEVERT (ATCO EASTWEST)
27	25	11	MAKE IT HAPPEN	MARIAH CAREY (COLUMBIA)	65	56	7	GOODBYE	TEVIN CAMPBELL (QWEST/WARNER BROS.)
28	29	11	NU NU	LIDELL TOWNSELL (MERCURY)	66	61	2	YOU REMIND ME	MARY J. BLIGE (UPTOWN/MCA)
29	30	12	DON'T BE AFRAID	AARON HALL (SOUL/MCA)	67	59	2	THIS IS THE WAY WE ROLL	HAMMER (CAPITOL)
30	17	16	SAVE THE BEST FOR LAST	VANESSA WILLIAMS (WING/MERCURY)	68	68	5	WILL YOU MARRY ME?	PAULA ABDUL (CAPTIVE/VIRGIN)
31	31	11	ALL WOMAN	LISA STANFIELD (ARISTA)	69	69	3	MONEY DON'T MATTER 2 NIGHT	PRINCE (PAISLEY PARK/WB)
32	37	4	THEY WANT EFX	DAS EFX (ATCO EASTWEST)	70	72	2	LOVE ME	TRACIE SPENCER (CAPITOL)
33	28	19	BREAKIN' MY HEART	MINI CONDITION (PERSPECTIVE/A&M)	71	63	14	WE GOT A LOVE THANG	CECE PENISTON (A&M)
34	41	5	SOMETIMES I RHYME SLOW	NICE & SMOOTH (RAL/COLUMBIA)	72	70	4	WHAT YOU GIVE	TESLA (GEPFEN)
35	34	8	HELLUVA	BROTHERHOOD CREED (GASOLINE ALLEY)	73	65	7	NO SUNSHINE	KID FROST (VIRGIN)
36	32	14	I CAN'T DANCE	GENESIS (ATLANTIC)	74	62	12	IF YOU GO AWAY	NKOTB (COLUMBIA)
37	33	3	SILENT PRAYER	SHANICE (MOTOWN)	75	67	29	TELL ME WHAT YOU WANT ME...	TEVIN CAMPBELL (QWEST/WB)

○ Singles with increasing sales. © 1992, Billboard/BPI Communications and SoundScan, Inc.

ASAP/B Funk, ASCAP) WBM	87 THIS IS THE WAY WE ROLL	(Bust-It, BMI)
10 SAVE THE BEST FOR LAST	16 THOUGHT I'D DIED AND GONE TO HEAVEN	(Badams, ASCAP/Almo, ASCAP/Zomba, ASCAP) CPP
4 LIVE AND LEARN	39 T.L.C.	(Pennachio, BMI/Hagis, BMI/Smokin' Vocals, BMI/SHR, BMI/Toiga Katas, BMI)
94 SET ME FREE	48 TO BE WITH YOU	(EMI April, ASCAP/Eric Martin, ASCAP/Dog Turner, ASCAP) HL
90 SHE'S GOT THAT VIBE	3 UNDER THE BRIDGE	(Moebetoblame, BMI) MSC
34 SILENT PRAYER	97 VICTIM OF THE GHETTO	(Virgin, ASCAP/Rom, ASCAP/Black Doors, ASCAP/TJ, ASCAP) HL
28 SLOW MOTION	68 WE GOT A LOVE THANG	(Last Song, ASCAP/Third Coast, ASCAP)
53 SMELLS LIKE NIRVANA	66 WHAT GOES AROUND COMES AROUND	(Charlie "Rock", BMI/It's Time, BMI)
79 SOMETIMES I RHYME SLOW	46 WHY ME BABY?	(Keith Sweat, ASCAP/E/A, ASCAP/WB, ASCAP/Donril, ASCAP/Zomba, ASCAP/LL Cool J, ASCAP/Def Jam, ASCAP) WBM
86 TAKE MY ADVICE	77 WHY (La Lennox, ASCAP/BMG, ASCAP) HL	
51 TAKE TIME	27 WILL YOU MARRY ME?	(EMI April, ASCAP/LeoSun, ASCAP/Maanami, ASCAP/PJA, ASCAP/EMI Blackwood, BMI/Vermal, BMI) WBM
11 TEARS IN HEAVEN	41 WISHING ON A STAR	(May 12, BMI/Warner-Tamerlane, BMI)
19 TENNESSEE	52 YOUR SONG	(Polygram, ASCAP) HL
55 THEY WANT EFX	96 YOU SHOWN ME	(Tickson, BMI) WBM
81 THINKIN' BACK	59 YOU THINK YOU KNOW HER	(M-87, ASCAP/Songcase, BMI)
75 THIS IS THE LAST TIME	25 YOU WON'T SEE ME CRY	(EMI Blackwood, BMI/Get Out, ASCAP/Lentile, ASCAP/Smoochie, BMI/MCA, ASCAP/Aerostation, ASCAP) HL

FROM AN ARTIST WHOSE NAME IS SYNONYMOUS WITH HITS,  
SOMETHING ENTIRELY DIFFERENT.

# OLIVIA

## “I NEED LOVE”

THE PROVOCATIVE NEW SINGLE FROM OLIVIA NEWTON-JOHN.  
PRODUCED BY GIORGIO MORODER.

ADDITIONAL PRODUCTION AND REMIX BY  
TOMMY MUSTO FOR NORTH-COTT PRODUCTIONS LTD.

FROM THE ALBUM BACK TO BASICS: THE ESSENTIAL COLLECTION 1971-1992  
WHICH FEATURES THREE MORE ALL-NEW SONGS INCLUDING "NOT GONNA BE THE ONE,"  
AND THE DIANE WARREN-PENNEDED, "DEEPER THAN A RIVER," PLUS THIRTEEN OF HER  
MOST MEMORABLE HITS EVER, SOME OF WHICH HAVE NEVER BEFORE BEEN  
AVAILABLE ON ANY OLIVIA NEWTON-JOHN ALBUM.



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# 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 30, 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/TOP DEBUT ***</b>		
1	NEW		1	<b>THE BLACK CROWES</b> DEF AMERICAN 26976*/REPRISE (10.98/15.98) <b>THE SOUTHERN HARMONY AND MUSICAL COMPANION</b>		1
2	1	2	7	<b>KRIS KROSS</b> RUFFHOUSE 48710*/COLUMBIA (9.98 EQ/13.98)	TOTALLY KROSSED OUT	1
3	2	1	7	<b>DEF LEPPARD</b> MERCURY 12185* (10.98 EQ/15.98)	ADRENALIZE	1
4	3	3	34	<b>RED HOT CHILI PEPPERS</b> ▲ WARNER BROS. 26681* (10.98/15.98)	BLOOD SUGAR SEX MAGIK	3
5	4	5	36	<b>GARTH BROOKS</b> ▲ 7 LIBERTY 96330* (10.98/15.98)	ROPIN' THE WIND	1
6	6	7	89	<b>GARTH BROOKS</b> ▲ 7 LIBERTY 93866* (9.98/13.98)	NO FENCES	3
7	5	4	10	<b>QUEEN</b> ▲ HOLLYWOOD 61311*/ELEKTRA (10.98/16.98)	CLASSIC QUEEN	4
				<b>***TOP 20 SALES MOVER***</b>		
8	16	19	22	<b>PEARL JAM</b> ▲ EPIC ASSOCIATED 47857*/EPIC (9.98 EQ/13.98)	TEN	8
9	10	12	5	<b>ZZ TOP</b> WARNER BROS. 26846 (10.98/15.98)	GREATEST HITS	9
10	7	6	4	<b>THE CURE</b> FICTION 61309*/ELEKTRA (10.98/15.98)	WISH	2
11	11	11	26	<b>U2</b> ▲ 3 ISLAND 10347/PLG (10.98 EQ/15.98)	ACHTUNG BABY	1
12	NEW		1	<b>IRON MAIDEN</b> EPIC 48993* (10.98 EQ/15.98)	FEAR OF THE DARK	12
13	12	14	8	<b>EN VOGUE</b> ● ATCO EASTWEST 92121* (10.98/15.98)	FUNKY DIVAS	8
14	9	9	7	<b>WYONONNA</b> CURB 10529*/MCA (10.98/15.98)	WYONONNA	4
15	8	8	34	<b>NIRVANA</b> ▲ 3 DGC 24425/GEFFEN (9.98/13.98)	NEVERMIND	1
16	14	21	27	<b>GENESIS</b> ▲ 2 ATLANTIC 82344* (10.98/15.98)	WE CAN'T DANCE	4
17	17	17	5	<b>"WEIRD AL" YANKOVIC</b> SCOTTI BROS. 75256* (9.98/13.98)	OFF THE DEEP END	17
18	22	29	15	<b>SIR MIX-A-LOT</b> ● DEF AMERICAN 26765/REPRISE (9.98/15.98)	MACK DADDY	18
19	13	20	47	<b>BONNIE RAITT</b> ▲ 3 CAPITOL 96111 (10.98/15.98)	LUCK OF THE DRAW	2
20	21	18	4	<b>BEASTIE BOYS</b> CAPITOL 98938 (10.98/15.98)	CHECK YOUR HEAD	10
21	NEW		1	<b>INDIGO GIRLS</b> EPIC 48865* (10.98 EQ/15.98)	rites of passage	21
22	18	15	40	<b>METALLICA</b> ▲ 4 ELEKTRA 61113 (10.98/15.98)	METALLICA	1
23	26	—	2	<b>LIONEL RICHIE</b> MOTOWN 6338* (10.98/15.98)	BACK TO FRONT	23
24	15	16	7	<b>BRUCE SPRINGSTEEN</b> COLUMBIA 53000* (10.98 EQ/15.98)	HUMAN TOUCH	2
25	19	13	4	<b>SLAUGHTER</b> CHRYSALIS 21911/ERG (10.98/15.98)	WILD LIFE	8
26	23	24	25	<b>MICHAEL JACKSON</b> ▲ 2 EPIC 45400 (10.98 EQ/15.98)	DANGEROUS	1
27	20	10	13	<b>SOUNDTRACK</b> ▲ REPRISE 26805* (10.98/15.98)	WAYNE'S WORLD	1
28	24	26	56	<b>MICHAEL BOLTON</b> ▲ 5 COLUMBIA 46771 (10.98 EQ/15.98)	TIME, LOVE AND TENDERNESS	1
29	29	27	39	<b>VANESSA WILLIAMS</b> ▲ WING 843522/MERCURY (9.98 EQ/15.98)	THE COMFORT ZONE	17
30	25	22	43	<b>COLOR ME BADD</b> ▲ 2 GIANT 24429/REPRISE (9.98/15.98)	C.M.B.	3
31	38	41	6	<b>DAS EFX</b> ATCO EASTWEST 91827* (9.98/13.98)	DEAD SERIOUS	31
32	33	31	108	<b>GARTH BROOKS</b> ▲ 3 LIBERTY 90897 (9.98/13.98)	GARTH BROOKS	13
33	NEW		1	<b>ANNIE LENNOX</b> ARISTA 18704* (10.98/15.98)	DIVA	33
34	27	25	34	<b>BRYAN ADAMS</b> ▲ 2 A&M 5367* (10.98/15.98)	WAKING UP THE NEIGHBOURS	6
35	32	30	26	<b>ENYA</b> ▲ REPRISE 26775* (10.98/15.98)	SHEPHERD MOONS	17
36	34	39	33	<b>REBA MCENTIRE</b> ▲ MCA 10400* (10.98/15.98)	FOR MY BROKEN HEART	13
37	31	28	7	<b>BRUCE SPRINGSTEEN</b> COLUMBIA 53001* (10.98 EQ/15.98)	LUCKY TOWN	3
38	36	32	29	<b>HAMMER</b> ▲ 3 CAPITOL 98151 (10.98/15.98)	TOO LEGIT TO QUIT	2
39	30	23	17	<b>UGLY KID JOE</b> ▲ STARDOG 68823*/MERCURY (6.98 EQ/10.98)	AS UGLY AS THEY WANNA BE	4
40	43	34	53	<b>BOYZ II MEN</b> ▲ 4 MOTOWN 6320* (9.98/13.98)	COOLEYHIGHHARMONY	3
41	28	38	49	<b>NATALIE COLE</b> ▲ 4 ELEKTRA 61049 (13.98/16.98)	UNFORGETTABLE	1
42	37	48	53	<b>ALAN JACKSON</b> ▲ ARISTA 8681* (9.98/13.98)	DON'T ROCK THE JUKEBOX	17
43	35	37	63	<b>AMY GRANT</b> ▲ 3 A&M 5321 (10.98/15.98)	HEART IN MOTION	10
44	44	47	51	<b>TRAVIS TRITT</b> ▲ WARNER BROS. 26589* (9.98/15.98)	IT'S ALL ABOUT TO CHANGE	22
45	39	36	35	<b>MARIAH CAREY</b> ▲ 3 COLUMBIA 47980 (10.98 EQ/15.98)	EMOTIONS	4
46	48	54	38	<b>JODECI</b> ▲ UPTOWN 10198*/MCA (9.98/13.98)	FOREVER MY LADY	18
47	41	35	23	<b>MR. BIG</b> ▲ ATLANTIC 82209* (9.98/13.98)	LEAN INTO IT	15
48	42	33	4	<b>GEORGE STRAIT</b> MCA 10532* (10.98/15.98)	HOLDING MY OWN	33
49	45	40	7	<b>BODY COUNT</b> SIRE 26872*/WARNER BROS. (9.98/13.98)	BODY COUNT	32
50	49	50	25	<b>BROOKS &amp; DUNN</b> ARISTA 18658* (9.98/13.98)	BRAND NEW MAN	49
51	51	58	7	<b>CELINE DION</b> EPIC 52473* (10.98 EQ/15.98)	CELINE DION	51
52	40	43	10	<b>YANNI</b> PRIVATE MUSIC 81096* (10.98/15.98)	DARE TO DREAM	32
53	47	46	12	<b>TLC</b> LAFACE 26003*/ARISTA (9.98/13.98)	000000HHH...ON THE TLC TIP	43

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
54	60	64	9	<b>TORI AMOS</b> ATLANTIC 82358* (10.98/15.98)	LITTLE EARTHQUAKES	54
55	NEW		1	<b>TESTAMENT</b> ATLANTIC 82392* (10.98/15.98)	RITUAL	55
56	55	52	35	<b>OZZY OSBOURNE</b> ▲ EPIC ASSOCIATED 46795/EPIC (10.98 EQ/15.98)	NO MORE TEARS	7
57	46	42	26	<b>SOUNDTRACK</b> ▲ WALT DISNEY 60618* (8.98/14.98)	BEAUTY & THE BEAST	19
58	50	44	22	<b>CYPRESS HILL</b> ● RUFFHOUSE 47889/COLUMBIA (9.98 EQ/13.98)	CYPRESS HILL	31
59	54	49	28	<b>RICHARD MARX</b> ● CAPITOL 95874* (10.98/15.98)	RUSH STREET	35
60	53	57	3	<b>TRACY CHAPMAN</b> ELEKTRA 61215* (10.98/15.98)	MATTERS OF THE HEART	53
61	61	53	10	<b>AARON TIPPIN</b> RCA 61129* (9.98/13.98)	READ BETWEEN THE LINES	50
62	52	45	18	<b>HAL KETCHUM</b> CURB 77450* (9.98/13.98)	PAST THE POINT OF RESCUE	45
63	68	89	54	<b>LORRIE MORGAN</b> ● RCA 3021* (9.98/13.98)	SOMETHING IN RED	63
64	63	67	16	<b>R. KELLY &amp; PUBLIC ANNOUNCEMENT</b> JIVE 41469 (9.98/13.98)	BORN INTO THE '90'S	63
65	58	60	46	<b>TRISHA YEARWOOD</b> ▲ MCA 10297* (9.98/13.98)	TRISHA YEARWOOD	31
66	56	51	18	<b>SOUNDTRACK</b> ● REPRISE 26794* (10.98/15.98)	RUSH	24
67	71	74	7	<b>ARRESTED DEVELOPMENT</b> 3 YEARS 5 MONTHS & 2 DAYS IN THE LIFE OF ... CHRYSALIS 21929*/ERG (9.98/13.98)		67
68	64	55	25	<b>BLACK SHEEP</b> ● MERCURY 848368 (9.98 EQ/13.98)	A WOLF IN SHEEP'S CLOTHING	30
69	59	59	9	<b>MELISSA ETHERIDGE</b> ISLAND 512120*/PLG (10.98 EQ/15.98)	NEVER ENOUGH	21
70	57	62	9	<b>K.D. LANG</b> SIRE 26840*/WARNER BROS. (10.98/15.98)	INGENUUE	55
71	69	65	36	<b>TESLA</b> ● GEFFEN 24424 (9.98/15.98)	PSYCHOTIC SUPPER	13
72	65	—	2	<b>GANG STARR</b> CHRYSALIS 21910/ERG (9.98/13.98)	DAILY OPERATION	65
73	67	61	33	<b>PRINCE AND THE N.P.G.</b> ▲ 2 PAISLEY PARK 25379*/WARNER BROS. (10.98/15.98)	DIAMONDS & PEARLS	3
74	70	68	18	<b>SAWYER BROWN</b> CURB 95624* (9.98/13.98)	DIRT ROAD	68
75	62	66	27	<b>LISA STANSFIELD</b> ● ARISTA 18679* (10.98/15.98)	REAL LOVE	43
76	75	75	7	<b>LYLE LOVETT</b> CURB 10475*/MCA (9.98/15.98)	JOSHUA JUDGES RUTH	57
				<b>***POWER PICK***</b>		
77	151	—	37	<b>SOUNDTRACK</b> ● BEACON 10286*/MCA (10.98/15.98)	THE COMMITMENTS	8
78	79	72	48	<b>VAN HALEN</b> ▲ 2 WARNER BROS. 26594* (10.98/15.98)	FOR UNLAWFUL CARNAL KNOWLEDGE	1
79	86	95	115	<b>THE BLACK CROWES</b> ▲ 3 DEF AMERICAN 24278/REPRISE (9.98/13.98)	SHAKE YOUR MONEY MAKER	4
80	74	80	39	<b>DOUG STONE</b> EPIC 47357* (9.98 EQ/13.98)	I THOUGHT IT WAS YOU	74
81	73	63	89	<b>QUEENSRYCHE</b> ▲ 2 EMI 92806/ERG (9.98/15.98)	EMPIRE	7
82	77	69	37	<b>NAUGHTY BY NATURE</b> ▲ TOMMY BOY 1044* (9.98/14.98)	NAUGHTY BY NATURE	16
83	84	105	51	<b>DIAMOND RIO</b> ● ARISTA 8673* (9.98/13.98)	DIAMOND RIO	83
84	76	123	3	<b>PENTHOUSE PLAYERS CLIQUE</b> RUTHLESS 57181/PRIORITY (9.98/14.98)	PAID THE COST	76
85	66	81	117	<b>ORIGINAL LONDON CAST</b> ▲ POLYDOR 831563/PLG (10.98 EQ/15.98)	PHANTOM OF THE OPERA HIGHLIGHTS	46
86	94	79	14	<b>JOHN ANDERSON</b> BNA 61029* (9.98/13.98)	SEMINOLE WIND	64
87	114	153	3	<b>SOPHIE B. HAWKINS</b> COLUMBIA 46797* (9.98 EQ/13.98)	TONGUES AND TAILS	87
88	81	70	11	<b>RIGHT SAID FRED</b> CHARISMA 92107* (9.98/13.98)	UP	46
89	85	76	53	<b>PAULA ABDUL</b> ▲ 3 CAPTIVE 91611*/VIRGIN (10.98/15.98)	SPELLBOUND	1
90	80	73	4	<b>KID FROST</b> VIRGIN 92097* (9.98/13.98)	EAST SIDE STORY	73
91	98	108	34	<b>A TRIBE CALLED QUEST</b> ● JIVE 1418* (9.98/13.98)	LOW END THEORY	45
92	78	71	35	<b>GUNS N' ROSES</b> ▲ 3 GEFFEN 24420 (10.98/15.98)	USE YOUR ILLUSION II	1
93	99	98	9	<b>FU-SCHNICKENS</b> JIVE 41472* (9.98/13.98)	FU-DON'T TAKE IT PERSONAL	93
94	72	56	3	<b>LYNCH MOB</b> ELEKTRA 61322* (10.98/15.98)	LYNCH MOB	56
95	90	83	28	<b>STEVIE RAY VAUGHAN &amp; DOUBLE TROUBLE</b> ▲ EPIC 47390 (9.98 EQ/13.98)	SKY IS CRYING	10
96	83	84	63	<b>VINCE GILL</b> ▲ MCA 10140* (9.98/13.98)	POCKET FULL OF GOLD	37
97	87	94	36	<b>KENNY LOGGINS</b> COLUMBIA 46140* (9.98 EQ/13.98)	LEAP OF FAITH	71
98	103	96	18	<b>SUZY BOGGUSS</b> LIBERTY 95847* (9.98/13.98)	ACES	96
99	97	91	62	<b>R.E.M.</b> ▲ 3 WARNER BROS. 26496 (9.98/15.98)	OUT OF TIME	1
100	91	88	46	<b>TANYA TUCKER</b> ● LIBERTY 95622* (9.98/13.98)	WHAT DO I DO WITH ME	48
101	108	107	19	<b>SAMMY KERSHAW</b> MERCURY 510161* (9.98/13.98)	DON'T GO NEAR THE WATER	97
102	89	90	25	<b>KEITH SWEAT</b> ▲ ELEKTRA 61216* (10.98/15.98)	KEEP IT COMIN'	19
103	102	78	12	<b>PANTERA</b> ATCO EASTWEST 91758* (10.98/15.98)	VULGAR DISPLAY OF POWER	44
104	95	87	26	<b>TEVIN CAMPBELL</b> ● QWEST 26291*/WARNER BROS. (9.98/15.98)	T.E.V.I.N.	38
105	109	86	32	<b>SOUNDGARDEN</b> ● A&M 5374 (9.98/13.98)	BADMOTORFINGER	39
106	88	113	3	<b>SOUL II SOUL</b> VIRGIN 91771* (9.98/13.98)	VOL. III JUST RIGHT	88
107	115	—	2	<b>SANTANA</b> POLYDOR 513197*/PLG (9.98 EQ/15.98)	MILAGRO	107
108	96	93	20	<b>TRACY LAWRENCE</b> ATLANTIC 82326* (9.98/13.98)	STICKS & STONES	71
109	107	104	79	<b>MADONNA</b> ▲ 3 SIRE 26440/WARNER BROS. (13.98/18.98)	THE IMMACULATE COLLECTION	2

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.

INTRODUCING

*Margaritaville*  
RECORDS

# A Party In A Box!

## The Jimmy Buffett Box Set

- Digitally Remastered
- Buffett's 72 hand-picked favorites plus 8 Rarities • 68 page booklet containing rare photos and stories "The Complete Parrot Head Handbook!"
- Each song personally annotated by Buffett

MCA  
NASHVILLE

### Recession Recess Tour

May	21	Atlanta, GA	27	Indianapolis, IN
	22	Atlanta, GA	30	Minneapolis, MN
	23	Atlanta, GA	01	Milwaukee, WI
	24	Columbia, MD	03	Detroit, MI
	26	Cincinnati, OH	04	Detroit, MI
	27	Cincinnati, OH	05	Detroit, MI
	29	Cincinnati, OH	07	Wartaugh, NY
	30	Cincinnati, OH	09	Boston, MA
	31	Pittsburgh, PA	10	Boston, MA
June	02	Philadelphia, PA	11	Boston, MA
	05	Dallas, TX	14	Chicago, IL
	06	Houston, TX	15	Chicago, IL
	07	Houston, TX	16	St. Louis, MO
	12	Atlanta, GA		
	13	Raleigh, NC		
	14	Raleigh, NC		
	16	Holmdel, NJ		
	17	Holmdel, NJ		
	19	Charlotte, NC		
	20	Charlotte, NC		
	21	Nashville, TN		
	23	Cuyahoga Falls, OH		
	24	Cuyahoga Falls, OH		
	26	Indianapolis, IN		

July

August

Sept.

18	Denver, CO
19	Denver, CO
21	Portland, OR
22	Seattle, WA
23	Vancouver, BC, Canada
25	Salt Lake, UT
28	Mountain View, CA
29	Irvine, CA
30	Phoenix, AZ
01	Los Angeles, CA
02	Los Angeles, CA
04	Los Angeles, CA

# Evangeline

The premier act signed to Jimmy Buffett's Margaritaville Records label



• 11 songs

• Check out their debut single and video, "Bayou Boy"

• On tour with Jimmy Buffett and partying before 850,000 fans in '92

MCA  
NASHVILLE

*Recession Recess  
Tour*

*Margaritaville*  
RECORDS

## Cajun Cookin' Never Sounded So Good!

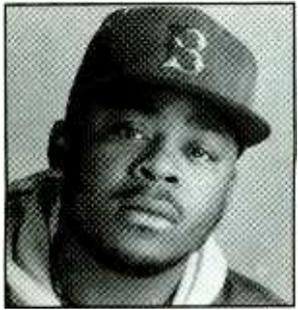
May	21	Richmond, VA	09	Birmingham, AL	27	Indianapolis, IN	18	Denver, CO		
	22	Columbia, MD	10	Atlanta, GA	30	Minneapolis, MN	19	Denver, CO		
	23	Columbia, MD	12	Atlanta, GA	July	01	Milwaukee, WI	21	Portland, OR	
	24	Columbia, MD	13	Raleigh, NC		03	Detroit, MI	22	Seattle, WA	
	26	Cincinnati, OH	14	Raleigh, NC	04	Detroit, MI	23	Vancouver, BC, Canada		
	27	Cincinnati, OH	16	Holmdel, NJ	05	Detroit, MI	25	Salt Lake, UT		
	29	Cincinnati, OH	17	Holmdel, NJ	07	Wantagh, NY	28	Mountain View, CA		
	30	Cincinnati, OH	19	Charlotte, NC	09	Boston, MA	29	Irvine, CA		
	31	Pittsburgh, PA	20	Charlotte, NC	10	Boston, MA	30	Phoenix, AZ		
	June	02	Philadelphia, PA	21	Nashville, TN	11	Boston, MA	Sept.	01	Los Angeles, CA
05		Dallas, TX	23	Cuyahoga Falls, OH	August	14	Chicago, IL		02	Los Angeles, CA
06		Houston, TX	24	Cuyahoga Falls, OH		15	Chicago, IL		04	Los Angeles, CA
07		Houston, TX	26	Indianapolis, IN	16	St. Louis, MO				

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
110	100	111	157	BONNIE RAITT ▲ <sup>3</sup> CAPITOL 91268 (9.98/15.98)	NICK OF TIME	1
111	92	85	7	MARK CHESNUTT MCA 10530* (9.98/15.98)	LONGNECKS & SHORT STORIES	68
112	122	129	16	CECE PENISTON A&M 5381* (9.98/13.98)	FINALLY	70
113	101	99	27	COLLIN RAYE EPIC 47468* (9.98 EQ/13.98)	ALL I CAN BE	54
114	82	106	34	HARRY CONNICK, JR. ▲ COLUMBIA 48685* (10.98 EQ/15.98)	BLUE LIGHT, RED LIGHT	17
115	104	101	31	GERALD LEVERT ● ATCO EASTWEST 91777* (10.98/15.98)	PRIVATE LINE	48
116	105	82	73	C+C MUSIC FACTORY ▲ <sup>3</sup> COLUMBIA 47093 (9.98 EQ/15.98)	GONNA MAKE YOU SWEAT	2
117	110	—	2	THE NEVILLE BROTHERS A&M 5382* (9.98/13.98)	FAMILY GROOVE	110
118	111	115	8	JOE PUBLIC COLUMBIA 48628* (9.98 EQ/15.98)	JOE PUBLIC	111
119	NEW ►	—	1	GRATEFUL DEAD GRATEFUL DEAD 4016* (15.98/19.98)	TWO FROM THE VAULT	119
120	93	77	9	M.C. BRAINS MOTOWN 6342* (9.98/13.98)	LOVERS LANE	47
121	118	114	105	VAN MORRISON ▲ MERCURY 841970 (9.98 EQ/15.98)	THE BEST OF VAN MORRISON	41
122	112	92	35	GUNS N' ROSES ▲ <sup>3</sup> GEFEN 24415 (10.98/15.98)	USE YOUR ILLUSION I	2
123	134	147	10	CONCRETE BLONDE I.R.S. 13137* (9.98/15.98)	WALKING IN LONDON	73
124	126	126	5	SPICE 1 JIVE 41481* (9.98/13.98)	SPICE 1	124
125	124	133	150	MICHAEL BOLTON ▲ <sup>4</sup> COLUMBIA 45012 (9.98 EQ/15.98)	SOUL PROVIDER	3
126	116	119	5	CHAKA KHAN WARNER BROS. 26296* (10.98/15.98)	THE WOMAN I AM	92
127	123	102	13	HANK WILLIAMS, JR. CURB 26806*/CAPRICORN (9.98/15.98)	MAVERICK	55
128	152	182	3	ARC ANGELS DGC 24465/GEFFEN (9.98/13.98)	ARC ANGELS	128
129	129	103	46	SEAL ● SIRE 26627*/WARNER BROS. (9.98/13.98)	SEAL	24
130	136	117	32	JOHN MELLENCAMP ▲ MERCURY 510151* (10.98 EQ/15.98)	WHENEVER WE WANTED	17
131	113	97	3	XTC GEFEN 24474* (10.98/15.98)	NONSUCH	97
132	117	128	46	BEBE & CECE WINANS ● CAPITOL 92078* (9.98/15.98)	DIFFERENT LIFESTYLES	74
133	137	130	101	MARIAH CAREY ▲ <sup>6</sup> COLUMBIA 45202 (9.98 EQ/15.98)	MARIAH CAREY	1
134	119	118	24	AMG SELECT 21642* (9.98/15.98)	BITCH BETTA HAVE MY MONEY	63
135	132	124	20	SHANICE MOTOWN 6319* (9.98/13.98)	INNER CHILD	83
136	120	100	14	2PAC INTERSCOPE 91767/ATLANTIC (9.98/13.98)	2PACALYPSE NOW	64
137	131	110	14	SOCIAL DISTORTION EPIC 47979 (9.98 EQ/13.98)	SOMEWHERE BETWEEN HEAVEN & HELL	76
138	127	112	9	TEARS FOR FEARS FONTANA 10939*/MERCURY (10.98 EQ/15.98)	TEARS ROLL DOWN-HITS 1982-92	53
139	199	—	2	RICKY VAN SHELTON COLUMBIA 46854* (5.98 EQ/9.98)	DON'T OVERLOOK SALVATION	139
140	148	176	27	DOUG STONE ● EPIC 45303* (5.98 EQ/9.98)	DOUG STONE	97
141	NEW ►	—	1	MIDNIGHT OIL COLUMBIA 52731* (10.98 EQ/15.98)	SCREAM IN BLUE: LIVE	141
142	135	135	30	VARIOUS ARTISTS ▲ POLYDOR 845750*/PLG (10.98 EQ/15.98)	TWO ROOMS: SONGS OF E. JOHN & B. TAUPIN	18
143	144	151	55	LUTHER VANDROSS ▲ EPIC 46789 (10.98 EQ/15.98)	POWER OF LOVE	7
144	163	178	3	MCBRIDE & THE RIDE MCA 54356* (9.98/13.98)	SACRED GROUND	144
145	166	—	3	THE COLLEGE BOYZ VIRGIN 91658* (9.98/13.98)	RADIO FUSION RADIO	145
146	121	148	3	DAVID SANBORN ELEKTRA 61272* (10.98/15.98)	UPFRONT	121
147	159	162	66	ENIGMA ▲ CHARISMA 91642* (9.98/13.98)	MCMXC A.D.	6
148	172	146	33	SIMPLY RED ● ATCO EASTWEST 91773* (10.98/15.98)	STARS	76
149	143	125	11	LITTLE TEXAS WARNER BROS. 26820 (9.98/13.98)	FIRST TIME FOR EVERYTHING	99
150	149	152	20	LIVE RADIOACTIVE 10346*/MCA (9.98/13.98)	MENTAL JEWELRY	73
151	150	144	56	DWIGHT YOAKAM ● REPRIS 26344* (9.98/13.98)	IF THERE WAS A WAY	96
152	157	158	9	CAUSE & EFFECT SRC 11019*/ZOO (9.98/13.98)	ANOTHER MINUTE	141
153	146	127	29	2ND II NONE PROFILE 1416 (9.98/14.98)	2ND II NONE	83
154	153	142	37	RUSH ● ATLANTIC 82293* (10.98/15.98)	ROLL THE BONES	3

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
155	175	179	4	TOM COCHRANE CAPITOL 97723* (9.98/13.98)	MAD MAD WORLD	155
156	164	168	43	SHABBA RANKS ● EPIC 47310 (9.98 EQ/13.98)	AS RAW AS EVER	89
157	130	122	8	OTTMAR LIEBERT + LUNA NEGRA EPIC 47848* (10.98 EQ/15.98)	SOLO PARA TI	122
158	106	173	214	ORIGINAL LONDON CAST ▲ <sup>2</sup> POLYDOR 831273*/PLG (17.98 EQ/31.98)	PHANTOM OF THE OPERA	33
159	147	134	31	PRIMUS INTERSCOPE 91659*/ATLANTIC (9.98/13.98)	SAILING THE SEA OF CHEESE	116
160	128	121	12	SOUNDTRACK ELEKTRA 61240* (10.98/15.98)	THE MAMBO KINGS	50
161	179	174	52	RICKY VAN SHELTON ▲ COLUMBIA 46855* (9.98 EQ/13.98)	BACKROADS	23
162	161	141	58	MARC COHN ● ATLANTIC 82178* (9.98/13.98)	MARC COHN	38
163	156	143	33	PUBLIC ENEMY ▲ DEF JAM 47374/COLUMBIA (10.98 EQ/15.98)	APOCALYPSE 91... ENEMY STRIKES BLACK	4
164	162	145	14	TECHMASTER P.E.B. NEWTOWN 2208* (9.98/14.98)	BASS COMPUTER	136
165	139	116	14	LUKE LUKE 91830*/ATLANTIC (10.98/15.98)	I GOT SHIT ON MY MIND	52
166	125	180	16	YO-YO MA/BOBBY MCFERRIN SONY MASTERWORKS 48177* (9.98 EQ/15.98)	HUSH	93
167	142	137	29	ICE CUBE ▲ PRIORITY 57155 (10.98/15.98)	DEATH CERTIFICATE	2
168	155	164	60	ROD STEWART ▲ WARNER BROS. 26300* (9.98/15.98)	VAGABOND HEART	10
169	169	155	76	NINE INCH NAILS ● TVT 2610 (9.98 EQ/13.98)	PRETTY HATE MACHINE	75
170	160	159	89	REBA MCENTIRE ▲ MCA 10016 (9.98/13.98)	RUMOR HAS IT	39
171	167	120	43	MARKY MARK & THE FUNKY BUNCH ▲ INTERSCOPE 91737*/ATLANTIC (10.98/15.98)	MUSIC FOR THE PEOPLE	21
172	176	140	33	MOTLEY CRUE ▲ ELEKTRA 61204* (12.98/16.98)	DECADE OF DECADENCE	2
173	174	—	6	SOUNDTRACK BEACON 10506*/MCA (10.98/15.98)	COMMITMENTS-VOL. 2	118
174	145	156	80	CLINT BLACK ▲ <sup>2</sup> RCA 2372* (9.98/13.98)	PUT YOURSELF IN MY SHOES	18
175	140	131	6	TKA TOMMY BOY 1040* (9.98/16.98)	GREATEST HITS	131
176	180	175	14	MATTHEW SWEET ZOO 11015* (9.98/13.98)	GIRLFRIEND	100
177	NEW ►	—	1	MC BREED WRAP 8109*/ICHBAN (9.98/15.98)	20 BELOW	177
178	186	166	94	TRAVIS TRITT ▲ WARNER BROS. 26094* (9.98/13.98)	COUNTRY CLUB	70
179	141	170	88	YANNI ▲ PRIVATE MUSIC 2067* (9.98/13.98)	REFLECTIONS OF PASSION	29
180	170	160	19	PAM TILLIS ARISTA 8642* (9.98/13.98)	PUT YOURSELF IN MY PLACE	69
181	181	154	65	FIREHOUSE ▲ EPIC 46186* (9.98 EQ/13.98)	FIREHOUSE	21
182	183	192	80	PHIL COLLINS ▲ ATLANTIC 82157 (14.98/19.98)	SERIOUS HITS...LIVE!	11
183	198	163	49	THE KLF ● ARISTA 8657* (9.98/13.98)	WHITE ROOM	39
184	133	136	50	MARY-CHAPIN CARPENTER ● COLUMBIA 46077* (8.98 EQ/13.98)	SHOOTING STRAIGHT IN THE DARK	70
185	187	199	68	GLORIA ESTEFAN ▲ EPIC 46988 (10.98 EQ/15.98)	INTO THE LIGHT	5
186	NEW ►	—	1	DELBERT MCCLINTON CURB 77521* (9.98/13.98)	NEVER BEEN ROCKED ENOUGH	186
187	188	149	10	LED ZEPPELIN ATLANTIC 82371* (29.98/39.98)	REMASTERS	47
188	184	139	20	SOUNDTRACK ● SOUL 10462*/MCA (10.98/15.98)	JUICE	17
189	158	171	3	GROVER WASHINGTON, JR. COLUMBIA 48530 (10.98/15.98)	NEXT EXIT	158
190	196	187	107	WILSON PHILLIPS ▲ <sup>5</sup> SBK 93745/ERG (9.98/13.98)	WILSON PHILLIPS	2
191	NEW ►	—	1	THE BOYS MOTOWN 6336* (9.98/13.98)	THE SAGA CONTINUES...	191
192	171	172	33	JAMES TAYLOR ● COLUMBIA 46038* (10.98 EQ/15.98)	NEW MOON SHINE	37
193	RE-ENTRY	—	31	ALABAMA ● RCA 61040* (9.98/13.98)	GREATEST HITS, VOL. 2	72
194	168	150	14	COWBOY JUNKIES RCA 61049* (9.98/13.98)	BLACK-EYED MAN	76
195	165	138	17	MINT CONDITION PERSPECTIVE 1001/A&M (9.98/13.98)	MEANT TO BE MINT	63
196	177	177	95	THE JUDDS ▲ <sup>2</sup> CURB 8318/RCA (9.98/13.98)	GREATEST HITS	76
197	138	109	8	SOUNDTRACK EMI 98414*/ERG (10.98/15.98)	WHITE MEN CAN'T JUMP	92
198	194	191	110	ALAN JACKSON ▲ ARISTA 8623 (9.98/13.98)	HERE IN THE REAL WORLD	57
199	185	—	174	SOUNDTRACK ▲ <sup>3</sup> ATLANTIC 81933 (9.98/15.98)	BEACHES	2
200	182	169	33	PATTI LABELLE ● MCA 10439 (9.98/13.98)	BURNIN'	71

## TOP ALBUMS A-Z (LISTED BY ARTISTS)

2nd II None 153	C+C Music Factory 116	Gang Starr 72	Patti LaBelle 200	Mint Condition 195	Bonnie Raitt 19, 110	Rush 66	Ugly Kid Joe 39
2Pac 136	Tracy Chapman 60	Genesis 16	k.d. lang 70	Lorrie Morgan 63	Collin Raye 113	Wayne's World 27	Van Halen 78
Paula Abdul 89	Mark Chesnutt 111	Vince Gill 96	Tracy Lawrence 108	Van Morrison 121	Red Hot Chili Peppers 4	White Men Can't Jump 197	Ricky Van Shelton 139, 161
Bryan Adams 34	Tom Cochrane 155	Amy Grant 43	Led Zeppelin 187	Motley Crue 172	Lionel Richie 23	Bruce Springsteen 24, 37	Luther Vandross 143
Alabama 193	Marc Cohn 162	Grateful Dead 119	Annie Lennox 33	Mr. Big 47	Right Said Fred 88	Lisa Stansfield 75	VARIOUS ARTISTS
AMG 134	Natalie Cole 41	Guns N' Roses 92, 122	Gerald Levert 115	Naughty By Nature 82	Rush 154	Rod Stewart 168	Two Rooms: Songs Of E. John & B. Taupin 142
Tori Amos 54	Phil Collins 182	Hammer 38	Ottmar Liebert + Luna Negra 157	The Neville Brothers 117	David Sanborn 146	Doug Stone 80, 140	Stevie Ray Vaughan & Double Trouble 95
John Anderson 86	The College Boyz 145	Sophie B. Hawkins 87	Little Texas 149	Nine Inch Nails 169	Santana 107	Sawyer Brown 74	Grover Washington, Jr. 189
Arc Angels 128	Color Me Badd 30	Ice Cube 167	Live 150	Nirvana 15	Seal 129	Shabba Ranks 156	Hank Williams, Jr. 127
Arrested Development 67	Concrete Blonde 123	Indigo Girls 21	Kenny Loggins 97	ORIGINAL LONDON CAST	Shanice 135	Simply Red 148	Vanessa Williams 29
Beastie Boys 20	Harry Connick, Jr. 114	Iron Maiden 12	Luke Lovett 76	Phantom Of The Opera 158	Social Distortion 137	Sir Mix-A-Lot 18	Wilson Phillips 190
The Black Crowes 1, 79	Cowboy Junkies 194	Michael Jackson 26	Lyke 165	Phantom Of The Opera	Soul II Soul 106	Slaughter 25	BeBe & CeCe Winans 132
Black Sheep 68	The Cure 10	Alan Jackson 42, 198	Lynch Mob 94	Highlights 85	Soundgarden 105	Social Distortion 137	Wynonna 14
Clint Black 174	Cypress Hill 58	Jodeci 46	Yo-Yo Ma/Bobby McFerrin 166	Ozzy Osbourne 56	SOUNDTRACK	Stevie Nicks 100	XTC 131
Body Count 49	Das EFX 31	Joe Public 118	Madonna 109	Pantera 103	Beaches 199	Tania Tucker 100	"Weird Al" Yankovic 17
Suzy Bogguss 98	Def Leppard 3	The Juds 196	Marky Mark & The Funky Bunch 171	Pearl Jam 8	Beauty & The Beast 57	U2 11	Yanni 52, 179
Michael Bolton 28, 125	Diamond Rio 83	R. Kelly & Public Announcement 64	Richard Marx 59	CeCe Peniston 112	The Commitments 77		Trisha Yearwood 65
The Boys 191	Celine Dion 51	Sammy Kershaw 101	M.C. Brains 120	Penthouse Players Clique 84	Commitments-Vol. 2 173		Dwight Yoakam 151
Boyz II Men 40	En Vogue 13	Hai Ketchum 62	MC Breed 177	Primus 159	Juice 188		ZZ Top 9
Brooks & Dunn 50	Enya 35	Chaka Khan 126	McBride & The Ride 144	Prince And The N.P.G. 73	The Mambo Kings 160		
Garth Brooks 5, 6, 32	Gloria Estefan 185	Kid Frost 90	Delbert McClintone 186	Public Enemy 163			
Tevin Campbell 104	Melissa Etheridge 69	The KLF 183	Reba McEntire 36, 170	Queen 7			
Mariah Carey 45, 133	Firehouse 181	Kris Kross 2	John Mellencamp 130	Queensryche 81			
Mary-Chapin Carpenter 184	Fu Schnickens 93		Metallica 22	R.E.M. 99			
Cause & Effect 152			Midnight Oil 141				



**Breeding Ground.** MC Breed is smoking, as "20 Below" leaps 95-60 on Top R&B Albums and 30-9 on Heatseekers. A 90% gain in unit sales—by far the largest percentage increase on this week's Heatseekers list—also places the independently distributed title at No. 177 on The Billboard 200. It ranks in the top 10 in four regions.



**Top Spin.** Spin Doctors' "Pocket Full Of Kryptonite" is an album that refuses to die. Released last August, and named in the Jan. 11 Popular Uprisings as one of 1991's best "overlooked" albums, the title debuts on Heatseekers. The Doctors have been

boosted by airplay in Philadelphia and in several New York markets. The band has also been touring throughout New York and New England.



**All Aboard.** Confederate Railroad's self-titled set chugs ahead 57-52 on Top Country Albums and makes a 23-18 jump on Heatseekers, while its song "She Took It Like A Man" bullets at No. 40 on Hot Country Singles & Tracks. Album sales are strongest in the South Atlantic, South Central, and West North Central regions.

**DIPLOMA TIME:** After six weeks of steady sales increases, Columbia rookie **Sophie B. Hawkins**, last week's No. 1 Heatseeker, graduates from the chart. In a soft sales week, Hawkins' 14% gain pushes her "Tongues And Tails" ahead 27 places, to No. 87, on The Billboard 200, and thus makes her ineligible for the Heatseekers chart.

Artists are removed from Heatseekers when an album jumps into the top half of The Billboard 200, the top 25 of Top Country Albums or Top R&B Albums, or the top five of one of our other popular-format albums charts.

**THAT'S NO JIVE:** The lean and mean Jive label owns the new No. 1 Heatseeker with **Spice 1**. This is Jive's second No. 1 since Heatseekers debuted in late October, which ties the Zomba-owned label with Columbia.

Spice 1 is the No. 1 Heatseeker in the West North Central and Pacific regions (the latter is his home turf). His rhymes are also connecting in East North Central, South Central, and Mountain stores.

**SCORECARD:** Before Spice 1, Jive's other No. 1 was **Fu-Schnickens**. Columbia has topped the list with Hawkins and with **Ned's Atomic Dustbin**. Columbia, however, has the distinction of distributing the most graduates, with four: **Cypress Hill** (on Ruffhouse), **Ned's, Joe Public**, and **Hawkins**.

Atlantic, Epic, and Mercury have each distributed three graduating artists.

With **R. Kelly & Public Announcement** and **Fu-Schnickens**, Jive is one of three labels to distribute a pair of graduates. Priority and Atco/EastWest have also graduated two acts.

**UPDATES:** Relativity's **Corrosion Of Conformity** occupies the poster feature in the June issue of *Guitar*... In the wake of the L.A. riots, all proceeds from "The Word," a call-for-peace single by the **Mod Squad**, a new TNT/Priority act, are being donated to the Rebuild L.A. Fund... **Cracker** drops its first single,

"Teen Angst," in stores June 4... Retro rock act **Big Daddy**, which plays current tunes in the style of '50s and early-'60s pop, trots out a live performance of "Big Daddy's Sgt. Pepper," a send-up of the **Beatles'** "Sgt. Pepper's Lonely Hearts Club Band," at a showcase Wednesday (27) in Santa Monica, Calif.

**ROAD WARRIORS:** The first **Blues Traveler** album re-enters Heatseekers this week. The band has been traveling practically nonstop since the September 1991 release of its second album. Shows are booked through August, and it is possible the tour will last beyond those dates.

Some of Blues Traveler's May dates will see Capricorn act **Col. Bruce Hampton & the Aquarium Rescue Unit** in the warm-up slot. Hampton's heroes have been on the road throughout this month, and also played 13 dates in April. Hampton was the headliner for several of its recent stops, and also opened some Midwest concerts for Elektra's **Phish**.

**KIDS' STUFF:** You know that Nelson is anchored by the twin sons of **Ricky Nelson**. You know that **Wilson Phillips'** members are second-generation popsters whose parents were in the **Beach Boys** and the **Mamas & the Papas**. Now, meet **Bloodline**, an ensemble that features the sons of four famous musicians.

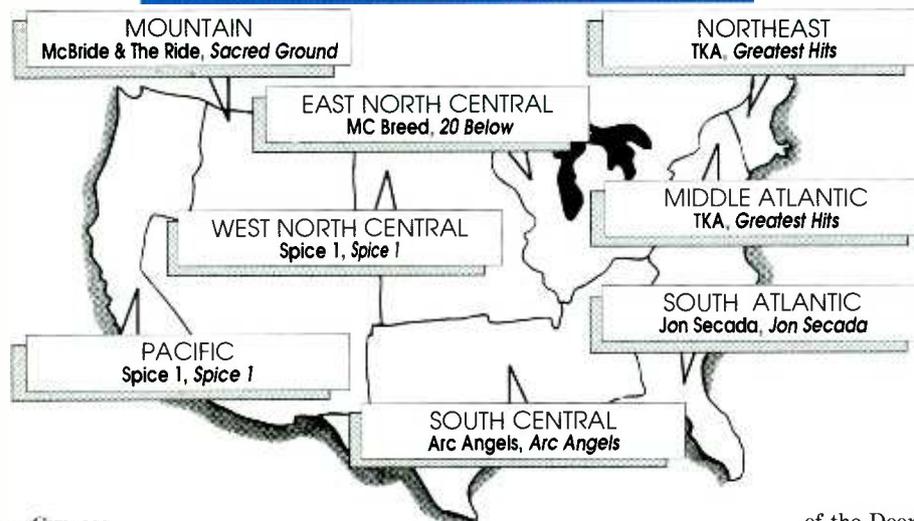
Singer **Aaron Hagar** is the son of **Van Halen's Sammy Hagar**; drummer **Erin Davis** is the son of the late, great **Miles Davis**; guitarist **Waylon Krieger** is the son

of the **Doors'** **Robby Krieger**; and bassist **Berry Oakley Jr.** is named for his late father, who was a member of the **Allman Brothers Band**. Also on board are two Upstate New Yorkers, keyboardist **Lou Segreti** and a 14-year-old guitar-playing phenom named **Smokin' Joe Bonamassa**, who is described as the band's centerpiece.

The sextet is said to be on the verge of inking a major-label deal. Epic is reportedly in the running, although more than one label is bidding. Meanwhile, it is completing a swing that includes stops in Pennsylvania, New Jersey, and five New York markets.

*Popular Uprisings is prepared by Geoff Mayfield with assistance from Paul Page and Roger Fitton.*

## REGIONAL HEATSEEKERS #1's



## THE REGIONAL ROUNDUP

Rotating top-10 lists of best-selling titles by new & developing artists.

WEST NORTH CENTRAL	MIDDLE ATLANTIC
1. Spice 1, Spice 1	1. TKA, Greatest Hits
2. Cause & Effect, Another Minute	2. Spin Doctors, Pocket Full Of Kryptonite
3. McBride & The Ride, Sacred Ground	3. Primus, Sailing The Sea Of Cheese
4. MC Breed, 20 Below	4. Cracker, Cracker
5. Techmaster P.E.B., Bass Computer	5. Cause & Effect, Another Minute
6. Arc Angels, Arc Angels	6. Jon Secada, Jon Secada
7. Roxy Blue, Want Some?	7. Rollins Band, End Of Silence
8. Mitch Malloy, Mitch Malloy	8. Arc Angels, Arc Angels
9. Toad The Wet Sprocket, Fear	9. Phish, Picture Of Nectar
10. Primus, Sailing The Sea Of Cheese	10. Supercat, Don Dada

## BILLBOARD'S HEATSEEKERS ALBUM CHART

COMPILED FOR WEEK ENDING MAY 30, 1992 FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY **SoundScan**

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
1	2	5	<b>SPICE 1</b> JIVE 41481* (9.98/13.98)	<b>SPICE 1</b>
2	5	5	<b>ARC ANGELS</b> DGC 24465/GEFFEN (9.98/13.98)	ARC ANGELS
3	8	3	<b>MCBRIDE &amp; THE RIDE</b> MCA 54356* (9.98/13.98)	SACRED GROUND
4	9	6	<b>THE COLLEGE BOYZ</b> VIRGIN 91658* (9.98/13.98)	RADIO FUSION RADIO
5	6	14	<b>CAUSE &amp; EFFECT</b> SRC 11019*/ZOO (9.98/13.98)	ANOTHER MINUTE
6	4	32	<b>PRIMUS</b> INTERSCOPE 91659*/ATLANTIC (9.98/13.98)	SAILING THE SEA OF CHEESE
7	7	22	<b>TECHMASTER P.E.B.</b> NEWTOWN 2208* (9.98/14.98)	BASS COMPUTER
8	3	7	<b>TKA</b> TOMMY BOY 1040* (9.98/16.98)	GREATEST HITS
9	30	2	<b>MC BREED</b> WRAP 8109*/ICHIHAN (9.98/15.98)	20 BELOW
10	10	12	<b>ROLLINS BAND</b> IMAGO 21006* (9.98/13.98)	END OF SILENCE
11	15	5	<b>CRACKER</b> VIRGIN 91816* (9.98/13.98)	CRACKER
12	21	2	<b>JON SECADA</b> SBK 98845*/JRG (9.98/15.98)	JON SECADA
13	12	9	<b>JAMES</b> FONTANA 510932*/MERCURY (9.98 EQ/13.98)	SEVEN
14	11	14	<b>SARAH MCLACHLAN</b> NETTWERK 18631*/ARISTA (9.98/13.98)	SOLACE
15	17	4	<b>BASSBOY</b> NEWTOWN 2209* (9.98/14.98)	I GOT THE BASS
16	13	32	<b>CURTIS STIGERS</b> ARISTA 18660* (9.98/13.98)	CURTIS STIGERS
17	14	3	<b>BROTHERHOOD CREED</b> GASOLINE ALLEY 10574*/MCA (9.98/15.98)	BROTHERHOOD CREED
18	23	3	<b>CONFEDERATE RAILROAD</b> ATLANTIC 82335* (9.98/15.98)	CONFEDERATE RAILROAD
19	19	10	<b>TOAD THE WET SPROCKET</b> COLUMBIA 47309 (9.98 EQ/13.98)	FEAR
20	18	5	<b>CURVE</b> ANXIOUS 92108*/CHARISMA (9.98/13.98)	DOPPELGANGER

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.

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
21	16	10	<b>POOH-MAN (MC POOH)</b> JIVE 41476* (9.98/13.98)	FUNKY AS I WANNA BE
22	28	6	<b>ROXY BLUE</b> GEFEN 24464* (9.98/13.98)	WANT SOME?
23	22	5	<b>THE JESUS AND MARY CHAIN</b> DEF AMERICAN 26830*/WARNER BROS. (10.98/15.98)	HONEY'S DEAD
24	26	7	<b>KATHY TROCCOLI</b> REUNION 24453*/GEFFEN (9.98/13.98)	PURE ATTRACTION
25	25	32	<b>NEMESIS</b> PROFILE 1411 (9.98/14.98)	MUNCHIES FOR YOUR BASS
26	31	5	<b>BASS PATROL</b> JOEY BOY 3004 (8.98/13.98)	THE KINGS OF BASS
27	35	8	<b>SOUTH CENTRAL CARTEL</b> PUMP 15189/QUALITY (9.98/15.98)	SOUTH CENTRAL MADNESS
28	29	7	<b>POISON CLAN</b> EFFECT 3006*/LUKE (9.98/15.98)	POISONOUS MENTALITY
29	27	32	<b>TRACIE SPENCER</b> CAPITOL 92153 (9.98/13.98)	MAKE THE DIFFERENCE
30	33	31	<b>INFECTIOUS GROOVES</b> EPIC 47402 (9.98 EQ/13.98)	PLAGUE THAT MAKES YOUR BOOTY
31	20	4	<b>OBITUARY</b> R/C 9201*/ROADRUNNER (9.98/13.98)	THE END COMPLETE
32	24	22	<b>HI-C FEATURING TONY A</b> SKANLESS 61235*/WARNER BROS. (9.98/15.98)	SKANLESS
33	—	1	<b>SPIN DOCTORS</b> EPIC ASSOCIATED 47461*/EPIC (9.98 EQ/13.98)	POCKET FULL OF KRYPTONITE
34	—	4	<b>BLUES TRAVELER</b> A&M 5308 (9.98/13.98)	BLUES TRAVELER
35	37	4	<b>L7</b> SLASH 26784*/WARNER BROS. (9.98/13.98)	BRICKS ARE HEAVY
36	—	15	<b>CHRIS LEDOUX</b> LIBERTY 96499* (9.98/13.98)	WESTERN UNDERGROUND
37	34	9	<b>THE WILLIAMS BROTHERS</b> WARNER BROS. 26503* (9.98/13.98)	THE WILLIAMS BROTHERS
38	—	1	<b>HARDLINE</b> MCA 10586* (9.98/13.98)	DOUBLE ECLIPSE
39	—	31	<b>THE STORM</b> INTERSCOPE 91741*/ATLANTIC (9.98/13.98)	THE STORM
40	32	8	<b>KID SENSATION</b> NASTYMIX 7101* (9.98/15.98)	POWER OF RHYME

# Top 40 Radio Monitor™

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 125 top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot 100 Singles chart.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL)
			★ ★ NO. 1 ★ ★		38	34	20	WHAT GOES AROUND COMES ...	GIGGLES (CUTTING)
1	1	11	MY LOVIN'	EN VOUE (ATCO EASTWEST)	39	32	12	TAKE TIME	CHRIS WALKER (PENDULUM/ELEKTRA)
2	2	18	SAVE THE BEST FOR LAST	VANESSA WILLIAMS (WING/MERCURY)	40	40	20	REMEMBER THE TIME	MICHAEL JACKSON (EPIC)
3	3	12	LIVE AND LEARN	JOE PUBLIC (COLUMBIA)	41	53	6	COME & TALK TO ME	JODECI (UPTOWN/MCA)
4	—	1	I'LL BE THERE	MARIAH CAREY (COLUMBIA)	42	44	7	NOT THE ONLY ONE	BONNIE RAITT (CAPITOL)
5	4	9	JUMP	KRIS KROSS (RUFFHOUSE/COLUMBIA)	43	36	9	MONEY DON'T MATTER 2 NIGHT	PRINCE & THE N.P.G. (PAISLEY PARK/WB)
6	5	7	IN THE CLOSET	MICHAEL JACKSON (EPIC)	44	64	2	KEEP ON WALKIN'	CECE PENISTON (A&M)
7	7	7	UNDER THE BRIDGE	RED HOT CHILI PEPPERS (WARNER BROS.)	45	43	17	I CAN'T DANCE	GENESIS (ATLANTIC)
8	13	2	THE BEST THINGS IN LIFE ARE FREE	L. VANDROSS/J. JACKSON (PERSPECTIVE)	46	59	10	MARIA	TKA (TOMMY BOY)
9	10	7	DAMN I WISH I WAS YOUR LOVER	SOPHIE B. HAWKINS (COLUMBIA)	47	46	13	THIS IS THE LAST TIME	LAURA ENEA (NEXT PLATEAU)
10	12	5	HOLD ON MY HEART	GENESIS (ATLANTIC)	48	33	10	YOU THINK YOU KNOW HER	CAUSE & EFFECT (SRC/ZOO)
11	8	12	ONE	U2 (ISLAND/PLG)	49	52	4	NEVER SATISFIED	GOOD 2 GO (GIANT)
12	6	16	MAKE IT HAPPEN	MARIAH CAREY (COLUMBIA)	50	38	10	BOHEMIAN RHAPSODY	QUEEN (HOLLYWOOD)
13	17	6	IF YOU ASKED ME TO	CELINE DION (EPIC)	51	57	7	HIGH	THE CURE (FICTION/ELEKTRA)
14	9	11	AIN'T 2 PROUD 2 BEG	TLC (LAFACE/ARISTA)	52	49	9	EVERYTHING ABOUT YOU	UGLY KID JOE (STARDOG/MERCURY)
15	15	4	SLOW MOTION	COLOR ME BADD (GIANT)	53	47	8	LET'S GET ROCKED	DEF LEPPARD (MERCURY)
16	14	12	THOUGHT I'D DIED AND GONE ...	BRYAN ADAMS (A&M)	54	66	9	PLEASE DON'T GO	BOYZ II MEN (MOTOWN)
17	16	15	HAZARD	RICHARD MARX (CAPITOL)	55	51	18	YOU SHOWED ME	SALT-N-PEPA (NEXT PLATEAU)
18	11	15	TEARS IN HEAVEN	ERIC CLAPTON (REPRISE)	56	35	18	WE GOT A LOVE THANG	CECE PENISTON (A&M)
19	70	2	WISHING ON A STAR	THE COVER GIRLS (EPIC)	57	65	15	EVERYTHING'S GONNA BE ALRIGHT	NAUGHTY BY NATURE (TOMMY BOY)
20	18	21	TO BE WITH YOU	MR. BIG (ATLANTIC)	58	48	10	LOVE ME	TRACIE SPENCER (CAPITOL)
21	20	15	EVERYTHING CHANGES	KATHY TROCCOLI (REUNION/GEFFEN)	59	60	6	YOUR SONG	ROD STEWART (POLYDOR/PLG)
22	27	8	TENNESSEE	ARRESTED DEVELOPMENT (CHRYSALIS)	60	58	9	THE CHOICE IS YOURS	BLACK SHEEP (MERCURY)
23	21	14	NU NU	LIDELL TOWNSELL (MERCURY)	61	68	3	BABY-BABY-BABY	TLC (LAFACE/ARISTA)
24	22	20	GOOD FOR ME	AMY GRANT (A&M)	62	62	5	SET ME FREE	CLUBBLAND (GREAT JONES/PLG)
25	19	13	I'M THE ONE YOU NEED	JODY WATLEY (MCA)	63	72	2	GIVING HIM SOMETHING HE ...	EN VOUE (ATCO EASTWEST)
26	23	5	T.L.C.	LINEAR (ATLANTIC)	64	63	8	COME AS YOU ARE	NIRVANA (DGC)
27	29	3	STEEL BARS	MICHAEL BOLTON (COLUMBIA)	65	61	8	TAKE MY ADVICE	KYM SIMS (LD./ATCO EASTWEST)
28	26	8	LIFT ME UP	HOWARD JONES (ELEKTRA)	66	—	1	WARM IT UP	KRIS KROSS (RUFFHOUSE/COLUMBIA)
29	24	10	WILL YOU MARRY ME?	PAULA ABDUL (CAPTIVE/VIRGIN)	67	—	1	LIFE IS A HIGHWAY	TOM COCHRANE (CAPITOL)
30	45	5	BABY GOT BACK	SIR MIX-A-LOT (DEF AMERICAN/REPRISE)	68	54	16	BEAUTY AND THE BEAST	CELINE DION/PEABO BRYSON (EPIC)
31	37	6	JUST ANOTHER DAY	JON SECADA (SBK/ERG)	69	71	2	INNOCENT CHILD	COLOURHAUS (INTERSCOPE)
32	41	6	JUST TAKE MY HEART	MR. BIG (ATLANTIC)	70	—	1	JUST FOR TONIGHT	VANESSA WILLIAMS (WING/MERCURY)
33	30	6	I WILL REMEMBER YOU	AMY GRANT (A&M)	71	—	1	BAD BAD BOYS	MIDI MAXI & EFTI (COLUMBIA)
34	39	3	YOU WON'T SEE ME CRY	WILSON PHILLIPS (SBK/ERG)	72	55	11	HUMAN TOUCH	BRUCE SPRINGSTEEN (COLUMBIA)
35	31	9	SILENT PRAYER	SHANICE (MOTOWN)	73	67	9	3-2-1 PUMP	REDHEAD KINGPIN & THE F.B.I. (VIRGIN)
36	25	20	BREAKIN' MY HEART	MINT CONDITION (PERSPECTIVE/A&M)	74	56	6	LOVE YOU ALL MY LIFETIME	CHAKA KHAN (WARNER BROS.)
37	42	5	DO IT TO ME	LIONEL RICHIE (MOTOWN)	75	50	18	THINKIN' BACK	COLOR ME BADD (GIANT)

Tracks moving up the chart with airplay gains. © 1992, Billboard/BPI Communications.

## TOP 40 RADIO RECURRENT MONITOR

1	2	9	FINALLY	CECE PENISTON (A&M)	14	9	5	DIAMONDS AND PEARLS	PRINCE & THE N.P.G. (PAISLEY PARK/WB)
2	1	5	I LOVE YOUR SMILE	SHANICE (MOTOWN)	15	14	28	(EVERYTHING I DO) I DO IT FOR ...	BRYAN ADAMS (A&M)
3	3	9	ALL 4 LOVE	COLOR ME BADD (GIANT)	16	22	40	LOSING MY RELIGION	R.E.M. (WARNER BROS.)
4	—	1	MASTERPIECE	ATLANTIC STARR (REPRISE)	17	12	7	THE WAY I FEEL ABOUT YOU	KARYN WHITE (WARNER BROS.)
5	5	28	MOTOWNPHILLY	BOYZ II MEN (MOTOWN)	18	24	15	SET ADRIFT ON MEMORY BLISS	P.M. DAWN (GEE STREET/ISLAND/PLG)
6	4	40	I WANNA SEX YOU UP	COLOR ME BADD (GIANT)	19	21	34	RIGHT HERE, RIGHT NOW	JESUS JONES (SBK/ERG)
7	6	25	GOOD VIBRATIONS	MARKY MARK (INTERSCOPE/ATLANTIC)	20	23	31	TEMPTATION	CORINA (CUTTING/ATCO EASTWEST)
8	7	9	TELL ME WHAT YOU WANT ME ...	TEVIN CAMPBELL (QWEST/WB)	21	18	5	I CAN'T MAKE YOU LOVE ME	BONNIE RAITT (CAPITOL)
9	8	7	MYSTERIOUS WAYS	U2 (ISLAND/PLG)	22	20	7	TOO BLIND TO SEE IT	KYM SIMS (LD./ATCO EASTWEST)
10	10	42	BABY BABY	AMY GRANT (A&M)	23	25	26	NOW THAT WE FOUND LOVE	HEAVY D. & THE BOYZ (UPTOWN/MCA)
11	11	54	GONNA MAKE YOU SWEAT	C+C MUSIC FACTORY (COLUMBIA)	24	—	17	HOLE HEARTED	EXTREME (A&M)
12	13	20	ROMANTIC	KARYN WHITE (WARNER BROS.)	25	15	2	UHM AHH	BOYZ II MEN (MOTOWN)
13	17	9	IS IT GOOD TO YOU	HEAVY D. & THE BOYZ (UPTOWN/MCA)					

Recurrents are titles which have appeared on the Monitor for 20 weeks and have dropped below the top 20.

## DCC, OTHER NEW FORMATS SHOULD SPARK SUMMER CES

(Continued from page 1)

the DCC launch in the fall are Bon Jovi, Boyz II Men, Eric Clapton, Chick Corea, Dire Straits, Heavy D. & the Boyz, Madonna, John Mellencamp, Nirvana, Bonnie Raitt, R.E.M., and Paul Simon.

Altogether, PolyGram and Philips expect at least 300 titles to be available at the same time as the hardware.

According to Gary Rockhold, president of PolyGram Group Distribution, the initial DCC releases will be a combination of new titles and catalog material. At a May 19 press conference in New York, Rockhold noted that, while prerecorded software pricing has not yet been determined, it is expected to be approximately the same as that of CDs.

Unlike early CD releases, many of which were classical, the slate of DCC artists is made up primarily of current hit and jazz acts, as well as strong catalog artists such as Louis Armstrong, Duke Ellington, Patsy Cline, Led Zeppelin, Jimi Hendrix, Bob Marley, Buddy Holly, Van Morrison, and Elton John.

On the show floor, DCC hardware exhibits are expected from Philips, Marantz, Technics, Tandy, Sharp, and Carver. DCC blank tape will be manufactured by BASF, Memtek, TDK, Philips, and Matsushita.

Philips has reportedly raised the list price on its DCC-900 home deck, slated to debut in September. According to Audio Week, an industry newsletter, Philips announced a \$799 list price on the deck, nearly \$100 more than the list price promulgated at Winter CES (Billboard, Jan. 25). This is the second price increase for the unit, which was originally expected at \$600 (Billboard, Feb. 16, 1991).

By press time, Philips executives were unavailable for comment about the price increase. It is also uncertain whether the company will make limited units available to consumers in the June-August prelaunch plan that had been announced by the company at the Winter CES.

Philips plans to follow this fall's launch of a home unit with portable units in the first quarter of 1993 and after-market auto-sound decks by mid-'93, according to Rick Rogers, VP of sales and marketing for PGD.

According to Gerald Tarpley, DCC project manager with Ford Motor Co., the auto maker will introduce DCC as a dealer-installed option in its 1995 Continental model, which debuts in September 1994.

Speaking at the ITA "How and

Why" Seminar May 11-14 in Atlanta, Tarpley noted that GM and Chrysler are also evaluating DCC and have plans for the format in 1994. (For more DCC news from ITA, see page 59.)

### HIGH-END MODELS

Marantz, a Philips affiliate, will be demonstrating two DCC units in its high-end line, priced at \$1,100 and \$1,200. Slated for introduction this fall, the units feature advanced analog-to-digital and digital-to-analog converter technologies as well as expanded user features, according to the company's marketing manager, David Birch Jones.

Launch specifics were unavailable from Tandy and Technics. However, Technics announced in Japan that it would introduce a unit in that market Sept. 21 at a \$1,000 list price (Billboard, May 16). Sources anticipate that a U.S. launch will quickly follow the machine's introduction in Japan.

The DCC Group, made up of hardware and software manufacturers involved in DCC, will be coordinating a workshop, "How To Make DCC Your Next Audio Profit Opportunity," on the second day of the show. The workshop panel will include Time Warner VP Geoffrey Holmes and Ken Pohlman of the Univ. of Florida School of Music.

However, the group will not have its own booth on the show floor, according to spokeswoman Martha Whitely. She says the group will be meeting at CES to discuss marketing and promotion plans for the DCC launch. Among the plans are brochures, posters, and an "infomercial" about the product.

Although the show will be open to consumers for the first time on the final two days, it is unclear whether manufacturers involved in DCC will be making any effort to gear their presentations to the general public.

Although PolyGram declines to give estimates about the sales potential for DCC software, BASF has predicted that 3.5 million DCC tapes, 1 million of them prerecorded, will be shipped worldwide this year. In 1993, the tape manufacturer estimates, worldwide demand will jump to 40.3 million cassettes, 27 million of which will be blank and 13.3 million prerecorded. In 1994, 127 million DCCs will be shipped, according to the company.

Matsushita has predicted that worldwide production of DCC decks will total 60,000 units by the end of

1992, 500,000 in 1993, and 2 million in 1994 (Billboard, May 16).

So far, only Matsushita and Marantz have announced they will be making DCC decks in time for the product launch. Sources estimate the initial hardware production capacity of Marantz will be 2,000-4,000 units per month, and Matsushita has said it will be manufacturing about 1,000 a month.

### OTHER CES FEATURES

Sony Corp., meanwhile, is expected to demonstrate the recordability of its mini-disc format during the show at a suite at the nearby Four Seasons hotel. Additionally, sources say Sony Music will preview a new 20-bit data-transfer process for CD remastering at CES, along with a new reissue series that takes advantage of this technology.

Along with its DCC line, Marantz will also be displaying its recordable CD technology, which has a list price of about \$7,000, and Philips will demonstrate full-screen, full-motion video in its CD-I format for the first time. Further details on the CD-I advance were unavailable by press time.

Although the emphasis is on new formats, the outlook for existing products is decidedly positive.

According to the Electronics Industries Assn., the convention's sponsor, audio and video products experienced a strong first quarter. Unit sales of cassette decks rose 7.6% in the first quarter of 1992 compared with the same period in 1991, while unit sales of multiplay CD players rose 19%.

VCRs performed surprisingly well in the first four months of 1992, posting a 25% increase over sales performance in the first four months of 1991. Laserdisc players have also experienced a strong year thus far, rising 37% in the first four months of 1992.

Among the companies supporting laserdisc are Pioneer, Philips, Kenwood, RCA, Sony, Zenith, and Panasonic. Several new laserdisc introductions are expected at this year's meet, although the emphasis will be on added features rather than lower prices, according to Margaret Wade, president of the Laserdisc Assn.

## P'GRAM, UNI TEAM FOR FILM COMPANY

(Continued from page 7)

30% of the box-office gross excluding the theater's share. Kuhn would not say whether Gramercy will operate using that standard. "It will vary from film to film," he says.

The initial allure for Universal is sharing in distribution profits for movies it has not produced. However, Kuhn says he expects that Universal will begin to produce movies that fit this niche. "Universal's distribution is very good for mainstream movies, but now they have the opportunity to put more specialized movies through this system." Movies from outside companies will be accepted for distribution, but will first go through Universal or one of PolyGram's film companies before being funneled through Gramercy.

The deal will not affect sound-

tracks, Kuhn says. "All PolyGram movies belong to PolyGram and all Universal movies are owned by its parent, MCA; but now they'll be distributed by this new joint venture."

The deal could impact home video distribution. Currently, PolyGram movies enter the home video market via a third-party distributor. However, Kuhn says PolyGram is negotiating with MCA Home Video to have it release all Gramercy product.

Kuhn takes it in stride that MCA and PolyGram are involved in lawsuits with each other over Motown's switch to PolyGram for distribution. "When you get to the size of MCA and PolyGram, there are always suits going on," he says. "If we never did business with each other for that reason, we'd never do any business at all."

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# Trans World Has Profitable 1st, But Stock Is Still Sluggish

■ BY DON JEFFREY

NEW YORK—Trans World Music Corp. says lower costs and higher revenues reversed last year's first-quarter loss and produced a profit this year.

But, despite the stronger results, the stock of the 595-unit, Albany, N.Y.-based music and video retailer has been trading below its yearly price high, a situation that has led management to postpone a proposed secondary stock offering.

Jeffrey Jones, chief financial officer, says, "We've seen our stock price slide over the past few weeks because of selling pressure by one or more shareholders, probably institutional investors. Now we'll wait and see on the offering to see if the stock rebounds. We're not actively scheduling the roadshow at this point." Roadshow refers to the cross-country tour executives take to promote their company's stock to investors and analysts.

The stock had been up as high as \$25 a share in over-the-counter trading in the past year, but at press time it closed at \$20. Analysts say it is common for stocks to drop when companies announce stock offerings, and especially when executives plan to sell their shares.

In its preliminary filing with the Securities and Exchange Commission, Trans World said it planned to vend 1.84 million shares, of which 800,000 shares are company

stock and 1.04 million are those of founder and chief executive Robert Higgins. The proposed price of the offering was \$24.25 a share.

For the three months ended May 2, the music and video retailer posted net profit of \$459,000, compared with a loss of \$582,000 a year ago.

Net sales climbed 16% to \$91.6 million from \$78.9 million. Same-store sales (for units open at least one year) rose 7% from a year ago.

Commenting on the sales increases, Jones says, "We had more help from new releases than last year: Def Leppard, Bruce Springsteen, '101 Dalmatians' on video. It was relatively weak a year ago [in the] first quarter. And the economy is better than last year."

Profitability was enhanced by the jump in sales and by improvements in margins. The company says that, because of a "reduction in distribution costs," gross profit as a percentage of sales rose to 37.1% from 36.8% in last year's first quarter. Jones says this reduction was achieved mainly by "major improvements in productivity."

Control over expenses was also a critical factor in Trans World's first-quarter performance. Selling, general, and administrative expenses as a percentage of sales fell to 34.8% in the quarter from 36.5% last year. Jones says, "Operators did a fabulous job in controlling store payrolls."

## LOLLAPALOOZA '92 PROMISES MUSIC & MORE

(Continued from page 12)

ety of activist organizations.

"We want to make it more of a carnival atmosphere," Gardner says. "We want to expand the situation for people to enjoy themselves and be educated."

Among the front-of-house attractions at each location will be six or seven local acts. Muller says the tour organizers had wanted to showcase local talent last year, but "we bit off more than we could chew." He notes that local acts were presented by Bill Graham Presents at last year's San Francisco date, however, and "it was fantastic. We wanted to incorporate local musicians into being a part of [the show]," he adds. "This is a street-level festival, really."

### SEPARATE AREA

Muller says the "second stage" will be located in the concourse level at each venue: "[Audience members] can take a break, lay out in the grass, and see these bands."

Peter Barsotti of Bill Graham Presents says of the front-of-house area, "Once you come in the door, you'll be occupied. It's a combination of a traveling carnival and a gypsy camp, with a little medicine show thrown in."

Unlike last year, when activist groups were gathered together in a tent, those organizations will be scattered throughout the front-of-house area at Lollapalooza '92.

Gardner says representatives of

Rock the Vote, Refuse & Resist (an all-purpose anti-Establishment group), the Cannabis Action Network (a group that favors legalizing marijuana), and the Coalition for the Homeless will be present at all tour shows. A variety of other organizations, including the American Civil Liberties Union, People for the American Way, Rock For Choice, Rock Out Censorship, People for the Ethical Treatment of Animals, ACT Up, and a handgun-control group, will be represented at selected shows.

Lollapalooza has also continued to solicit the participation of right-of-center groups. Gardner says he hopes the National Rifle Assn. will participate this year, for example.

Rock the Vote co-founder Beverly Lund says last year the group registered an average of 1,000 new voters per show at Lollapalooza.

"We would like to register another 1,000 per show," says Lund. She adds that Rock the Vote's presence on the tour will also serve as a springboard for the group's Register and Rock the Vote Month pre-election drive in September.

Gardner says that this year, a 50-cent surcharge on each ticket will be donated to local groups dedicated to helping the homeless.

"When you buy a ticket, it's 50 cents out of your pocket," Gardner explains. "You're not going to miss it. We deal with it in the settlement [with promoters]."

## POP MAESTRO LAWRENCE WELK DEAD AT 89

(Continued from page 10)

Records, the Decca affiliate, then Dot and, lastly, on Ranwood Records, which was formed by Welk and Dot founder Randy Wood.

Along the way, Welk also built an entertainment empire of sorts, including a music publishing business centering on two major purchases in the early '70s: the T.B. Harms catalog, with much of Jerome Kern's greatest works, and Harry Von Tilzer Music. Both catalogs were sold to PolyGram Music in November 1988.

Welk also moved into label acquisitions. He absorbed Ranwood into his entertainment complex, and in 1986 his company acquired Vanguard Records, the venerable independent, from its founders, Seymour and Maynard Solomon. A few years ago, the Welk Organization sold back the classical end of the Vanguard line to Seymour Solomon, who established Omega, a new classical line.

Welk also launched a home video line, starting off with tapes showcasing his TV shows.

The Ranwood logo has been a repository of Welk's recorded catalog on CD. The most recent project, "Lawrence Welk Anthology," which consists of three CDs and a 24-page book, was released a few months ago.

Welk's recording career had a rather inauspicious start in the late '20s, says Bernice McGeehan, a director of public relations at the Welk Music Group, the music affiliate of the Welk Organization. "He paid \$400, a considerable sum in those days, to make a recording of a song called 'Spiked Beer.' It sold one or two copies."

"Dixieland was by far the music he loved best," says McGeehan, who also wrote seven books with Welk.

Although several members of Welk's TV entourage had solo billing on albums, none achieved the success of a young singing quartet, the Lennon Sisters. Their biggest singles hit, also featuring Welk, was the 1956 medley on Coral of "When The Lilacs Bloom Again"/"Tonight You Belong To Me," which hit No. 15 on the Billboard singles chart. They also charted with two albums on the Dot label.

## BMI POP AWARDS

(Continued from page 19)

Also, "Have You Seen Her," Barbara Acklin, Hammer & Eugene Record, Unichappell Music Inc.; "Heart Of Stone," Gregg Tripp, Could Be Music, Tripland Music, Warner-Tamerlane Publishing Corp.; "High Enough," Jack Blades, Ranch Rock Music, Warner-Tamerlane Publishing Corp.; "Hold On" (second award), Chynna Phillips & Carnie Wilson, EMI-Blackwood Music Inc., Get Out Songs & Smooshie Music; "Hold You Tight," William E. Hammond, Tubin Roy & Jake Smith, Kallman Music Co., One Two Music; "I Don't Have The Heart" (Second Award), Allan Rich, Nelana Music; "I Don't Wanna Cry," Mariah Carey, Sony Songs Inc., Vision Of Love Songs Inc.; "I Don't Want To Talk About It," Danny Whitten, Crazy Horse Music; "I Wanna Sex You Up," Elliot Straite, HiFrost Publishing, Hip City Music Inc.

Also, "I'm Not In Love" (second award), Graham Gouldman (PRS), Eric Stewart (PRS), Manken Music Ltd.; "I'm Your Baby Tonight," Kenneth "Babyface" Edmonds & Antonio "L.A." Reid, Epic/Solar Songs Inc., Kears Music; "I've Been Thinking About You," Jimmy Chambers (PRS), George Chandler (PRS), Jimmy Helms (PRS) & Willy M (PRS), Warner-Tamerlane Publishing Corp.; "Ice Ice Baby (Under Pressure)," David Bowie (PRS), Floyd Brown, John Deacon (PRS), Vanilla Ice, Mario M. Smooth Johnson, Brian May (PRS), Freddie Mercury (PRS) & Roger Taylor (PRS), EMI-Beechwood Music Corp., Fleur Music Ltd., ICBM Music, Ice Baby Music, QPM Music Inc., Tintoretto Music; "It Must Have Been Love" (Second Award), Per Gessle (STIM), EMI-Blackwood Music Inc.

Also, "Joyride," Per Gessle (STIM), EMI-Blackwood Music Inc.; "Just The Way It Is,

Welk, one of eight children, was born March 11, 1903, in Strasburg, N.D. His father taught him to play the accordion, an instrument he often played when he was not wielding a baton. His Germanic-sounding accent—best remembered for such phrases as "wunnerful, wunnerful" and "ah-one, ah-two"—was picked up from his parents, who were immigrants from the Alsace-Lorraine region of France.

Since 1980, the Welk Music Group has been operated on a day-to-day ba-

sis by Welk's son, Larry Welk Jr., although the senior Welk had been making occasional visits to his Santa Monica offices in recent years.

Private services were held May 20 at Holy Cross Cemetery in Culver City, Calif., for family and musicians and singers who were part of Welk's musical family. Mourners were greeted with the sounds of Welk's favorite music, Dixieland. He is survived by his wife, Fern, his son, Larry Welk Jr., and two daughters, Lynn Fredricks and Donna Mack.

## ECHO AWARDS HONOR TOPS IN GERMANY

(Continued from page 10)

cultural life—has resolved to promote music from Germany, and each year to honor and highlight those who have been acclaimed by audiences of millions in the foregoing months."

The judges were drawn from a cross-section of industry professionals, critics, and public figures. They were asked to take into consideration a number of factors, including chart performance.

The focus, though, was firmly on German artists, with the intention of addressing what is seen as an imbalance within the country. Says Gebhardt, "This is of vital importance, considering over 80% of all music in the German charts comes from abroad and the broadcast media in Germany frequently ignore German music. All this, the Phono-Akademie wants to change. To ensure our national products are recognized internationally—that's the issue."

Among the artists attending the ceremony were Klaus Doldinger, Harold Faltermeyer, Gronemeyer, Lindenberg, Mutter, Muller-Westernhagen, Doro Pesch, Matthias Reim, the Scorpions, and Juliane Werding.

In her speech, Bundestag president Sussmuth paid tribute to the contribution of the music industry to Germany's cultural life. She also thanked Gebhardt for a check for \$65,000 that the industry donated to AIDS care and research.

The ceremony was held without

television or press present. The idea was for artists and executives to enjoy themselves in an industry-family atmosphere. The promotion of winners as ambassadors for German music began at midnight, when photographers were allowed in to take pictures of those honored.

## BENEFIT PROJECTS

(Continued from page 12)

Wiltern Theatre in Los Angeles.

On another front, Priority Records president Bryan Turner says he is putting together a benefit compilation album tentatively titled "F— The System" that will feature controversial tracks from Priority acts N.W.A and Ice Cube. Turner says he is also attempting to get clearance to use tracks by Public Enemy, Sir Mix-A-Lot, and L.L. Cool J on the album.

"The compilation will basically trace the chronological history of protest songs recorded by rappers," Turner says. He adds that the conditions that led to the L.A. riots are things "rappers have been trying to bring to the attention for at least five to six years."

Turner says all of Priority's profits from the album will go to the "Rebuild L.A." fund. "It's important to get artists to support it," he adds. "I don't want it to smack of any type of exploitation."

Baby," Danny Wilde, 100 Billion Dollar Music, Warner-Tamerlane Publishing Corp.; "Losing My Religion," Bill Berry, Peter Buck, Mike Mills & Michael Stipe, Night Garden Music; "Love Is A Wonderful Thing," Michael Bolton, Mr. Bolton's Music, Warner-Tamerlane Publishing Corp.; "Love Takes Time," Mariah Carey & Ben Margulies, Been Jammin' Music, Sony Songs Inc., Vision Of Love Songs Inc.; "Miles Away," Paul Taylor, Paul Taylor Music, Small Hope Music, Virgin Songs Inc.; "Miracle," Kenneth "Babyface" Edmonds & Antonio "L.A." Reid, Epic/Solar Songs Inc., Kears Music; "More Than Words Can Say," Freddy Curci (SOCAN) & Steve Demarchi (SOCAN), Could Be Music, Warner-Tamerlane Publishing Corp.

Also, "My, My, My," Kenneth "Babyface" Edmonds & Daryl Simmons, Epic/Solar Songs Inc., Green Skirt Music Inc., Kears Music; "Oh Girl" (fourth Award), Eugene Record, Unichappell Music Inc.; "Oh Pretty Woman" (Third Award), Bill Dees & Roy Orbison, Acuff-Rose Music Inc.; "One And Only Man," Jim Capaldi (PRS) & Steve Winwood (PRS), Warner-Tamerlane Publishing Corp.; "One More Try," Timmy T, RMI Songs, Timmy T Music; "Place In This World," Wayne Kirkpatrick, Emily Boothe Inc.; "Power Of Love/Love Power," Teddy Vann, Unbelievable Pub Corp.; "Release Me" (second award), Chynna Phillips, Carnie Wilson & Wendy Wilson, EMI-Blackwood Music Inc., Get Out Songs, Lente Music, Smooshie Music; "Rhythm Of The Rain" (second award), John Gummoe, Warner-Tamerlane Publishing Corp.

Also, "Right Here, Right Now," Michael Edwards (PRS), EMI-Blackwood Music Inc.; "The Shoop Shoop Song (It's In His Kiss)" (second

award), Rudy Clark, Alley Music Corp., Trio Music Co. Inc.; "Signs," Less Emmerson, Acuff-Rose Music Inc., Galeney Music; "So Close," Daryl Hall, Careers-BMG Music Pub. Inc., Hot Cha Music Co.; "Someday," Mariah Carey & Ben Margulies, Been Jammin' Music, Sony Songs Inc., Vision Of Love Songs Inc.; "Something To Believe In," Bobby Dall, C.C. DeVille, Bret Michaels, Rikki Rockett, Cyanide Publishing; "Somewhere In My Broken Heart," Billy Dean, EMI-Blackwood Music Inc.; "Stand By Me" (seventh award), Ben E. King, Unichappell Music Inc.; "Talk To Me," Anita Baker, Vernon Fails & Michael J. Powell, All Baker's Music, Crystal Rose Music, Del Von Music Inc., Virgin Songs Inc.

Also, "This Old Heart Of Mine" (second award), Lamont Dozier, Brian Holland, Eddie Holland & Sylvia Moy, Stone Agate Music; "Time For Letting Go," Jude Cole, Coleision Music, EMI-Blackwood Music Inc.; "Unskinny Bop," Bobby Dall, C.C. DeVille, Bret Michaels & Rikki Rockett, Cyanide Publishing; "Vision Of Love" (second award), Mariah Carey & Ben Margulies, Been Jammin' Music, Sony Songs Inc., Vision Of Love Songs Inc.; "Waiting For Love," Jeff Paris, Leibraphone Music, Songs Of PolyGram International Inc.; "Wind Beneath My Wings" (fourth award), Larry Henley, Warner House Of Music; "You're In Love," Chynna Phillips, Carnie Wilson & Wendy Wilson, EMI-Blackwood Music Inc., Get Out Songs, Lente Music, Smooshie Music; "You've Lost That Lovin' Feeling" (sixth award), Barry Mann, Phil Spector & Cynthia Weil, A&B&C Music Inc., Mocher Bertha Music Inc., Screen Gems-EMI Music Inc.

## SELL-THRU VIDEO CHAINS BREAKING THROUGH

(Continued from page 1)

tion this Christmas."

At Trans World, which also runs 452 music stores and about 20 video rental stores, senior VP/CFO Jeff Jones says, "Last year, we ended up operating at a loss, even though we planned for a profit. But Saturday Matinee is continuing to improve at a very rapid rate, and at this point we think the chain will operate at break-even or be profitable for the year."

Despite the slowed expansion of the two chains, video supplier executives remain bullish on Suncoast and Saturday Matinee and the sell-through-only concept in general.

Suncoast and Saturday Matinee are "two steps ahead of other people," says George Feltenstein, VP of sales and marketing for MGM/UA Home Video.

Overall, video sell-through generated approximately \$3.1 billion in sales last year, while rental revenue is placed at about \$8 billion. But video industry observers say they expect the sell-through segment of the business to enjoy growth, while the rental

business has been nearly flat.

The weak economy in 1991 made the major suppliers gun-shy about releasing major A titles directly to the sell-through market. They preferred the safer course of an initial rental release, followed by a repriced sell-through release.

However—whether by accident of the theatrical release schedule or a new bullishness on the part of the major suppliers—sale-oriented retailers will benefit from a more aggressive lineup of sell-through product in the second half of this year.

The flood will begin in July, with Walt Disney Home Video's "The Great Mouse Detective" at \$24.99, and Columbia TriStar Home Video's "Hook" at \$24.95. August will bring Paramount's "Wayne's World," HBO Video's Don Bluth-produced "Rock-A-Doodle," and MGM/UA's highly promoted 50th anniversary edition of the classic "Casablanca," all at sell-through prices.

In September, Disney will rerelease "The Rescuers" and will cap the

year with the video release of "Beauty And The Beast," the highest-grossing animated film of all time.

Also expected in the second half of the year are repromotions of a number of major rental titles, including "Terminator 2: Judgment Day." And the trade is betting heavily that Warner Home Video will rush-release the forthcoming theatrical sequel "Batman Returns" at a sale price in November.

According to PaineWebber analyst Craig Bibb, the product schedule "shows that there is inarguable momentum in the market right now."

### RETAILERS SOFTEN SKEPTICISM

Until recently, other music retailers have been critical of the video sell-through-only concept. While most have added video sell-through to their merchandising mix, they say sell-through should not be broken out as a separate business.

"I still don't understand how it's successful," says one executive at a major music chain. "But the fact [that Musicland and Trans World] are still expanding is in itself the best indication that the concept is a success. Any kind of expansion in this market right now is notable."

Bob Higgins, chairman, CEO, and president of Trans World, explains that Saturday Matinee will grow conservatively while it continues to experiment with its merchandising mix and price points. But Trans World executives are bullish about Saturday Matinee because they can see the perceptions of the chain's customers changing, says Jones.

Noting that customers are no longer confusing the chain with video rental outlets, Jones says, "Our Southern stores are showing tremendous same-store sales increases, which shows that lifestyles down there are changing in our favor."

Going forward, Jones says Trans World prefers to grow the chain through mall stores that combine a Saturday Matinee and a music store in one superstore outlet with separate entrances. Already, Saturday Matinee's 94 stores include 11 combo stores, with seven more on the boards for this year.

A typical Saturday Matinee takes

in 2,000 square feet and carries about 6,000 titles. In general, video comprises about 80% of Saturday Matinee's sales, with the remainder coming from video games and other video-related products such as board games, T-shirts, and memorabilia.

Of video sales, about 25% of sales comes from hit and current releases, and 75% comes from catalog. Jones notes that, while Saturday Matinee is buying video direct from most of the major studios, it is still dependent on distributors for fill on many catalog titles. He adds the shakeout among distributors impaired the chain's inventory levels last year but that situation has improved.

Jones says he is optimistic that Trans World will eventually resume its aggressive expansion of Saturday Matinee.

### 1992 GROWTH PLAN

While Musicland also has slowed down the expansion of Suncoast, it continues to pursue the concept more aggressively than does Trans World. Musicland's Feb. 26 prospectus for its initial stock offering says the chain plans to open 10-30 stores in 1992. But developer sources at the recent International Council of Shopping Centers convention report that Musicland's real estate people told them they plan on opening about 25 Suncoast stores this year.

Like Trans World, Musicland has made a practice of pairing Suncoast and music stores together, with separate entrances, to create mall super-

stores.

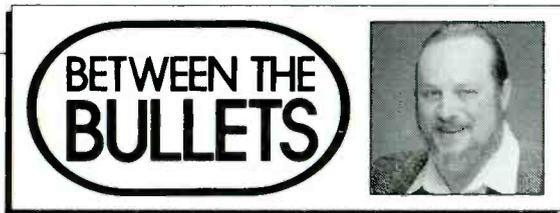
Suncoast executives were unavailable to comment for this article, but the Musicland prospectus states that the Suncoast stores averaged \$284 per square foot in 1992, slightly less than the \$287 per square foot generated by the company's music stores.

Partly due to the Persian Gulf war, Suncoast had a very weak first six months in 1991, and chain executives were very concerned about the concept. But Bruce Bausman, Musicland's senior VP of real estate, said at the ICSC convention, "We had a significant improvement in the second half of the year that more than made up for that slow period. It was a great finish."

The average Suncoast store takes up 2,400 square feet, with video inventory ranging from 5,000 to 8,000 titles. Of the chain's revenue in 1991, 83.3% was derived from video and 16.7% from accessories and related products. In 1990, the chain derived 79.2% of its sales from video sales and 20.8% from accessories.

Of last year's video sales, 66.5% came from movies, 11.1% from special-interest video, and 5.7% from music video.

Musicland continues to experiment with the Suncoast chain. At the chain's convention last September, Suncoast president Gary Ross told Billboard that, in future, the chain would be opening smaller Suncoast stores. "[Suncoast] used to average 2,500 square feet and now we are building 2,000-square-foot ones."



by Geoff Mayfield

**AS THE CROWES FLY:** Right after the **Black Crowes'** single "Remedy" hit rock stations, the band's debut album made upward moves on The Billboard 200 in both the May 2 and May 9 issues. That resurgence seemed to be a promising omen for the Crowes' second set, so it should not be a large surprise that "The Southern Harmony And Musical Companion" opens at No. 1. Sales on last week's No. 1, by **Kris Kross**, declined by 10%, but even if that album's sales had held flat, the Crowes' opening-week tally—in excess of 142,000 units—would have been enough to unseat the young rappers.

**BY THE NUMBERS:** The Crowes' feat marks Def American's first No. 1 on The Billboard 200. There are two catalog numbers for the new Crowes album. The order number listed on The Billboard 200 is the one used for the cassette and the DigiPak version of the CD. The number for the CD that is housed in the standard jewel box, which is being sold in a 6-by-12-inch longbox, is 26916. Similarly, there are two different catalog numbers for the solo debut by **Annie Lennox**. The one being used on the chart is the one that's found on the cassette and the standard jewel-box CD. A collector's version of the CD—which is sold in a special DigiPak that also contains an extra CD featuring a BBC interview with the **Eurythmics** vocalist—is identified by the number 18709.

**SOFT:** Of the top-20 titles that appeared on last week's chart, only **Pearl Jam**, which powers its way to No. 8 with this week's Top 20 Sales Mover award, and **Sir Mix-A-Lot**, at No. 18, show increases over last week's sales. The uptick in business reflected on last week's point-of-sale charts did not continue. Sales of titles on The Billboard 200 fell by more than 6%. Volume on **Heatseekers** dropped by 11%, and on **Top Country Albums** by almost 12%. Consequently, we employed extremely liberal criteria for bullets on all three charts.

**BY COMPARISON:** Last week's issue marked the one-year anniversary of Billboard's use of SoundScan charts. One could fill a space much larger than that occupied by this column to detail the differences between this point-of-sale system and the previous ranked-reporting method, but perhaps the most dramatic contrast can be seen in the turnover at the top of The Billboard 200. In the 52 weeks leading up to the May 18, 1991, issue, the last one in which we employed the old system, there were only six different titles that reached No. 1. As of last week, the new system produced 16 different No. 1's. However, the difference in turnover among all top-10 albums has not been as significant. In the old system's final year, 47 titles made the top 10, compared with 56 in the new system's first year.

**DEAD ON:** The new **Grateful Dead** title is on neither Arista nor Warner Bros. Like last year's "One From The Vaults," "Two From The Vaults" is older material to which the band holds license. The title sells through independent distributors, and its debut, at No. 122, shows that SoundScan has more small chains and one-store dealers on line than a year ago. "One From The Vaults" started a two-week chart run in the May 11, 1991, issue but fell off the list when the SoundScan system—then more reliant on large-chain reporters—debuted in Billboard.

## RKO RESTRUCTURING

(Continued from page 5)

the subject of Harvard Business School case studies—and that he continues to exercise adequate oversight to pull the chain out of Chapter 11.

As to allegations of wasting assets—specifically the postbankruptcy financing—Landes stresses that such financing was arranged specifically to provide operating capital during the reorganization and that his drawing on it does not constitute misappropriation.

"It seems to me that [Berns] and the other two resigning officers convinced the committee that some nefarious plot was afoot to misuse the [postbankruptcy] financing," Landes says in his affidavit. "I believe that they do not wish for me to take the steps necessary to pull RKO through this crisis—especially the drawing down of the [postbankruptcy] financing—because they somehow believe that the use of these funds... would, somehow, leave them more exposed to personal liability for certain state sales taxes."

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# Plot Thickens In Aussie Battle On Parallel Imports

BY ADAM WHITE

SYDNEY—Amid political scandal, the Australian music industry's longest-running soap opera has taken a new plot twist.

The "soap" is the protracted, unresolved conflict between record companies and the government's Prices Surveillance Authority over the cost to consumers of prerecorded music here. The PSA, arguing that prices are too high because of monopolistic practices by labels, recommended in December 1990 a number of copyright law changes that would open the Australian market to parallel imports and, it said, would stimulate competition to force down prices.

The twist is the sudden resignation May 18 of a senior cabinet minister, Sen. Graham Richardson, whose pro-recording-industry stance was important as the government considered whether to accept the PSA recommendations or an industry-backed compromise.

Richardson's exit had nothing to do with this issue. He departed as minister for transport and communications in the ruling Labor administration over his dealings with a relative who is on trial for forgery in the Marshall Islands, a former U.S. protectorate in the Pacific.

Some senior music business officials contacted by Billboard were reluctant to predict publicly the effect of Richardson's resignation, pending a briefing by Emmanuel Candi, executive director of the Australian Re-

ording Industry Assn. At press time, Candi was in Canberra, the seat of government, trying to assess the industry's post-Richardson prospects.

Label chiefs expect the government to delay further action on the PSA-proposed copyright law amendments. The cabinet has already passed several dates when it was expected to decide on a course of action (Billboard, Feb. 15). If the new delay means no changes to the current law—which precludes parallel imports—the industry will not be unhappy, according to several senior executives. "The whole issue might just quietly go away," says one. "If it's deferred indefinitely, it will be good."

If Richardson's replacement is a left-wing Laborite, however, the original PSA recommendations may gain new momentum—even though Prime Minister Paul Keating and at least one other cabinet member are said to be sympathetic to the industry cause. The December 1990 PSA study said prerecorded music prices in Australia were excessive. Currently, a front-line CD here carries a wholesale cost of about \$15 (U.S.).

The proposed compromise between the PSA and record companies—which has not yet been accepted by the government—would prohibit parallel imports of repertoire by Australian artists, whose output accounts for approximately 30% of prerecorded music sales here. The ARIA valued the entire market at \$305 million (U.S.) at wholesale prices in 1991.

## ORION DEVISING OWN PLAN

(Continued from page 7)

his Metromedia Co.—are devising a "stand-alone proposal" that presumably would not require investment by or merger with any other company. The spokesman says that "developments with the creditors" might lead to a "consensual plan for reorganization."

Meanwhile, Orion has announced that its chairman, Eric Pleskow, has voluntarily resigned and he will not be replaced. Pleskow, along with Arthur Krim and the late Robert Benjamin, formed Orion Pictures in 1978 as a joint venture with Warner Bros.

Pictures. In 1982, Orion Pictures Corp. was formed, and Pleskow was named president and CEO. He became chairman in April 1991.

Orion is now led by president/CEO Leonard White. The former head of Orion's home video unit, White assumed his new titles in February.

The company says it received three reorganization bids from outside companies by its deadline of May 14. They are MGM-Pathé Communications Co., Republic Pictures Corp., and Savoy Pictures Entertainment.

There have been published reports that Sony Pictures Entertainment, the U.S. movie, television, and home video subsidiary of Japan's Sony Corp., is proposing a bid for Orion, but neither company will comment on that speculation.

It is considered possible that, if Orion, its creditors, and its major shareholders agree on a plan to reorganize Orion, Sony will have some stake in it, because Sony's entertainment unit has international distribution rights to Orion's feature films and home video releases.

The creditors—including the holders of bonds with face value of \$285 million—are the key to any reorganization plan for Orion. It was their opposition that led New Line Cinema Corp. to withdraw its proposed bid. Some sources, though, believe New Line is still working on a deal to acquire Orion.

Orion filed for bankruptcy protection in December, listing assets of \$1.1 billion and liabilities of \$973 million. Its stock has been trading at less than \$2 a share on the New York Stock Exchange.

# The Billboard Bulletin...

EDITED BY IRV LICHMAN

## VIRGIN, ET AL., LAYOFFS DUE

Look for 40 or so layoffs in Virgin's U.S. operations in the wake of EMI Music's recent acquisition of the label. Paring will be shared by the Virgin, Charisma, Caroline, and Cardiac labels, as well as melding of music publishing activities into EMI Music Publishing. With EC countries, approval of the deal, agreement appears to be on target for a June 1 close.

## DON'T TELL OLIVER STONE, BUT...

Warner Home Video recalled all copies of the laserdisc of "JFK" May 20, one day after it hit the streets, because of a production problem that has left the discs subject to severe deterioration, a phenomenon known as "laser rot." Retailers and distributors estimate some 40,000 discs will have to be returned. Warner is planning to ship new discs as soon as possible, but that is likely to take 30 days.

## RCA SETS PRODUCTION TIES, LABEL BUY

RCA Records is in the process of lining up three or four production deals in the weeks ahead, as well as being near a modest-size label acquisition. Already in effect is a long-term production agreement with Kane Productions, operated by Atlanta attorney Joel Katz and Don Perry, day-to-day production head. They represent such producers as Mike Weinstein, I-Rock & Roy, Randy Rain, X-Man, and Freddy Boy. They often work with TLC producer Dallas Austin.

## LOUISIANA LABELING REDUX

Despite two defeats (including a governor's veto), Louisiana Rep. Ted Haik (R-New Iberia) won't take no for an answer, and has re-introduced his record labeling bill, which cleared the full House May 19 in a 57-40 vote. The bill now has a Haik amendment that makes it not only illegal for a retailer to sell an already-stickered explicit album, but also for a minor to purchase or possess it. The bill will meet intense opposition in the Senate by local and national music groups, including the Recording Industry Assn. of America, as well as a pre-announced veto by recently elected Gov. Edwin Edwards.

## ICE CUBE LABEL VIA EASTWEST

Street Knowledge, a label formed by hardcore rapper Ice Cube, will be distributed by Atco/EastWest Records. Titles from Street Knowledge rappers Lench Mob and Threatt and Kam are forthcoming.

## PE POSTPONES SOUTH AFRICAN TOUR

Public Enemy has postponed its performing tour of South Africa until November, with the group's publicist, Set To Run, attributing the postponement to member Flavor Flav's still-healing broken collarbone, as well as Chuck D's outside production commitments. Public Enemy was to have played 14 dates throughout South Africa and Namibia on the first major South African tour by an international rap act.

## 'EARTH' CENTRAL PARK CONCERT

An all-day, free "Earth Pledge Concert" has been set for June 6 on the Great Lawn of New York's Central Park. Mounted by Heartland Productions in cooperation with the Earth Summit Committee To Promote The Pledge, a committee of a U.N. unit, the event will feature, among others, Stevie Nicks, Skid Row, Ziggy Marley, the Commitments, Lou Gramm, Eddie Money, Cameo, Lynch Mob, Earth, Wind & Fire, Bryan Ferry, and the All Star Jazz Band featuring Lenny White, Chick Corea, Al DiMeola, and George Duke. Concert, for which radio and TV rights are being negotiated, is in response to the International Earth Summit, which begins June 3 in Rio De Janeiro.

## NARM PUTS FOCUS ON SOURCE TAGGING

The music industry moved a step closer to source tagging with a decision by the National Assn. of Recording Merchandisers that it is revising its criteria for electronic article surveillance. The new criteria, which took on added importance when manufacturers decided to go to jewel-box-only merchandising, includes changing the minimum width of tag detection gates to 6 feet from 12 feet.

## CONDOLENCES

Condolences to the family and friends of CEMA Cleveland branch manager Keith Spitler, 43, who died May 17 after a long illness.

# Crowes Set Tops Rock-Solid Chart

ROCK'N'ROLL BANDS took a back seat to rap and dance stars a couple of years ago, but they're in the driver's seat now. Rock bands hold down nine of the top 12 positions on The Billboard 200 this week.

The Black Crowes' "The Southern Harmony And Musical Companion" debuts at No. 1, instantly topping the No. 4 peak of the band's triple-platinum 1990 debut album, "Shake Your Money Maker." That sleeper smash took 54 weeks to break into the top five. "Remedy," the lead track from the new album, tops the Album Rock Tracks chart for the fifth straight week.

The week's second-highest new entry is Iron Maiden's "Fear Of The Dark," which bows at No. 12. It's vying to become the veteran band's first top 10 album. Though the group landed four consecutive platinum albums in the mid-'80s, it has never risen above No. 11.

Other rock bands in the top 12 range from '70s veterans ZZ Top and Queen to '80s carryovers Def Leppard, U2, and the Cure to '90s breakouts Red Hot Chili Peppers and Pearl Jam.

Indeed, the only acts in the top 12 that are not rock bands are teen rap sensation Kris Kross and country superstar Garth Brooks.

**FAST FACTS:** Mariah Carey's remake of the Jackson 5's 1970 smash "I'll Be There" is the highest-debuting single since another 1970 classic, the Beatles' "Let It Be." Carey's smash enters the Hot 100 at No. 13; "Let It Be" bowed at No. 6. Amazingly, this is the first time anyone has charted with a cover of "I'll Be There," which is one of Motown's all-time greatest hits. Carey featured the song in her recent performance on MTV's

"Unplugged" series.

"The Best Things In Life Are Free" by Luther Vandross and Janet Jackson enters the Hot 100 at No. 24. The all-star smash, which also features BBD and Ralph Tresvant, is the first single from A&M's "Mo' Money" soundtrack. Jimmy Jam & Terry Lewis, who have masterminded Jackson's long string of hits, produced and co-wrote the song.

Two rap smashes are listed in the top five on the Hot 100. Kris Kross' "Jump" holds at No. 1 for the sixth straight week (the longest run on top so far in '92); Sir Mix-A-Lot's "Baby Got Back" leaps from No. 12 to No. 5.

The Indigo Girls' "Rites Of Passage" enters The Billboard 200 at No. 21. It's the contemporary-folk duo's highest-charting album to date, eclipsing its Grammy-winning debut, which reached No. 22 in 1989.

Annie Lennox's solo debut album, "Diva," bows at No. 33. Lennox led Eurythmics to four straight top 15 studio albums in the mid-'80s. "Why," the lead single from the new album, jumps to No. 77 on the Hot 100. It's also the top new entry on the Hot Adult Contemporary chart at No. 45.

The expected post-"Saturday Night Live" sales surge for Bruce Springsteen's "Human Touch" and "Lucky Town" albums didn't materialize. In their seventh week on The Billboard 200, the albums drop to Nos. 24 and 37, respectively.

Jodeci lands its third consecutive No. 1 hit on the Hot R&B Singles chart with "Come & Talk To Me." The single, which holds at No. 32 on the Hot 100, follows "Forever My Lady" and "Stay." Al B. Sure! co-produced all three hits with group member Devante Swing.

## Michael Jackson Tour Opening In June

NEW YORK—Michael Jackson's first concert tour in more than three years opens June 27 in Munich, according to sources close to the artist.

The only other confirmed dates so far are June 30-July 1 in Rotterdam, the Netherlands, and July 4 in Rome. Following that, the sources say, Jackson will go on to Milan; Cologne, Germany; Oslo, Norway; Stockholm; and London, all in July.

Later dates will be in Scotland; Frankfurt, Germany; and Austria. By September, Jackson will reach Spain and Lisbon, Portugal. Rumors of a Moscow concert in late September or early October have not been confirmed.



by Paul Grein

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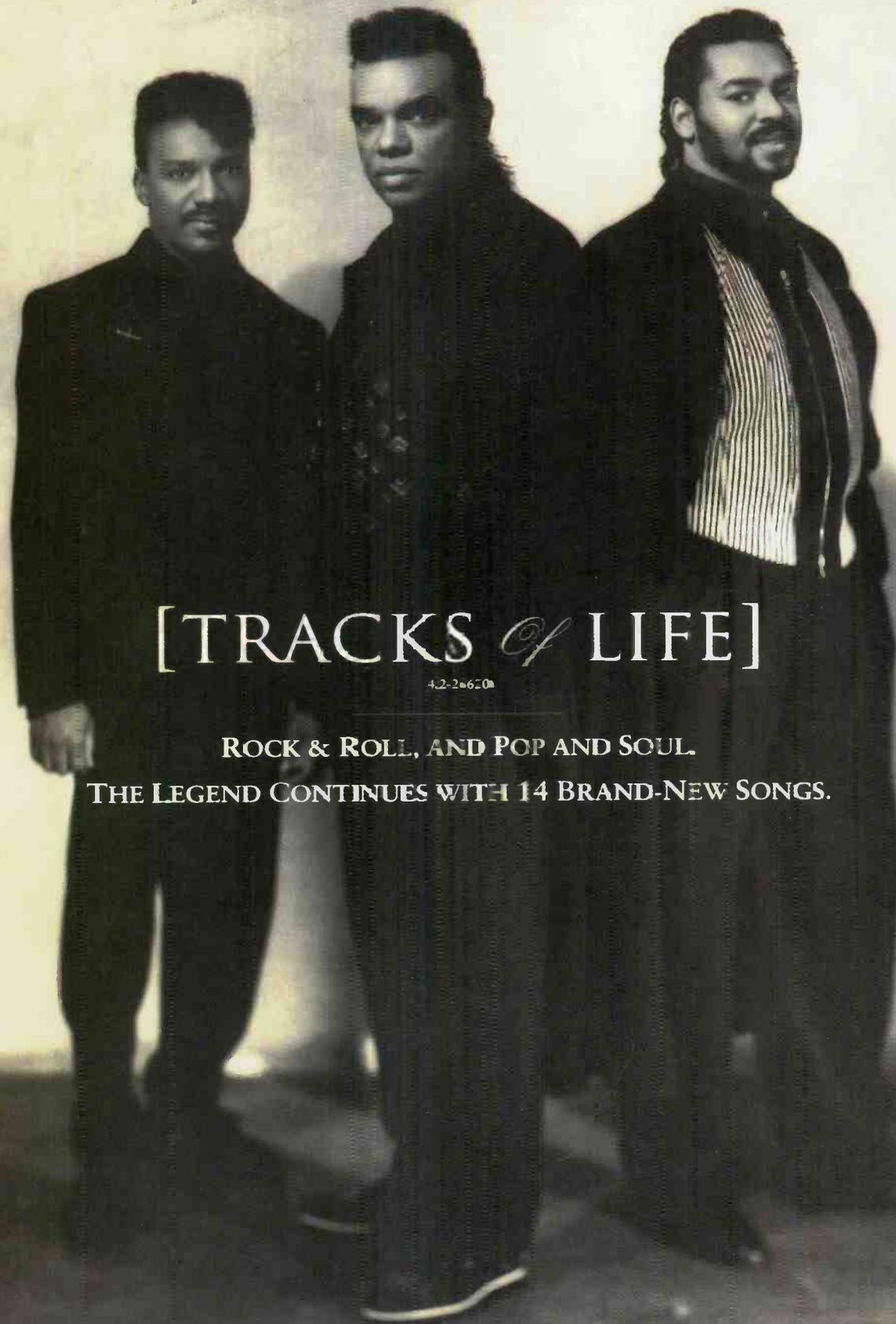
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But it doesn't end there. The list of artists influenced by the Isleys is equally impressive—The Beatles, Jodeci, Michael Jackson, Jimi Hendrix, Boyz II Men and Rod Stewart, just to name a few.

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