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JUNE 20, 1992

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## MTV Fires Up Box-Office Grosses Channel Reaches Prime Movie Audience

BY MELINDA NEWMAN and JIM McCULLAUGH

NEW YORK—This week's launch of the MTV Movie Awards reinforces what the music channel and film studios have long known: The people watching MTV belong to the prime

group of moviegoers. "Our audience not only breaks new artists, but new movies," says Sara Levinson, MTV's executive VP.

Motion picture studios, which credit MTV with contributing to the success of such films as "Wayne's World," "Encino Man," "The Addams

Family," and "Robin Hood: Prince Of Thieves," use the music channel in a variety of ways. For movies geared toward 12-24-year-olds, MTV is often seen as a vital component in publicizing the film, whether it be through advertising, interviews with stars, or  
*(Continued on page 88)*



MTV helped build youth awareness of the "Wayne's World" film.

## 'Achy Breaky' Embraced By Pop Stations Across Nation

BY PHYLLIS STARK

NEW YORK—Billy Ray Cyrus' hit, "Achy Breaky Heart," is shaping up to be the first legitimate country-topop crossover record in almost a decade. PDs at approximately 50 top 40 stations, including many who have never added a country record before, are playing the Cyrus song and claiming their listeners love it.

Cyrus' pop airplay is not limited to Southern markets, where country is relatively popular. Among the stations that have recently added the record are WPLJ New York, KIIS Los Angeles, and KPLZ Seattle.

Both Cyrus' single and his album, "Some Gave All," remain lodged at the top of the country charts this week, and the album is spending its second week in the No. 1 spot on The Billboard 200.

Cyrus is also moving up the Hot 100 singles chart. In its seventh week on the chart, the single holds the No. 8 position. It debuts on the Top 40 Ra-

dio Monitor chart this week at No. 64, and moves from No. 5 to No. 4 on the Top POS Singles Sales chart. In addition, the single debuts on the Hot Adult Contemporary chart this week at No. 47.

But the success of "Achy Breaky Heart" on top 40 radio does not mean  
*(Continued on page 89)*

## 'Tot Rock' Picks Up Tempo Of Children's Music Market

BY MOIRA McCORMICK

CHICAGO—With more and more baby-boomers finally getting around to having children, the past five years have seen the emergence of rock'n'roll created just for kids. In a field previously dominated by folk-based acts, the new "tot rockers" tend to rely on the carefree, upbeat styles of the '50s and '60s, with themes that speak directly to children. But contemporary dance music, rap, and

even alternative rock are being tailored to this market as well.

Tot rock was pioneered by the veteran duo Rosenshontz, who began performing for kids more than 15 years ago. Singer/guitarist Gary Rosen and singer/woodwind player Bill Shontz had begun their career in 1974 performing for adults, doing everything, in Shontz's words, from "being strolling minstrels in a Mexican restaurant to playing background mu-  
*(Continued on page 96)*



**NEW ZEALAND**

SEE PAGE 49

## Coalition Cites Flaws In Visa Regs For Acts

BY BILL HOLLAND

WASHINGTON, D.C.—The controversial new visa regulations, which affect the entrance of foreign musicians, performing artists, and support staff into the U.S., are poorly written and ambiguous, lack clear guidelines for required labor union consultations, and are slowing the  
*(Continued on page 60)*

## No. 1 IN BILLBOARD

HOT 100 SINGLES	
★ I'LL BE THERE	MARIAH CAREY (COLUMBIA)
THE BILLBOARD 200	
★ SOME GAVE ALL	BILLY RAY CYRUS (MERCURY)
HOT R&B SINGLES	
★ HONEY LOVE	R. KELLY & PUBLIC ANNOUNCEMENT (JIVE)
TOP R&B ALBUMS	
★ DEAD SERIOUS	DAS EFX (ATCO EASTWEST)
HOT COUNTRY SINGLES	
★ ACHY BREAKY HEART	BILLY RAY CYRUS (MERCURY)
TOP COUNTRY ALBUMS	
★ SOME GAVE ALL	BILLY RAY CYRUS (MERCURY)
HOT DANCE CLUB PLAY	
★ CLUB LONELY	LIL LOUIS & THE WORLD (EPIC)
HOT DANCE SALES	
★ LOVE YOU ALL MY LIFETIME	CHAKA KHAN (WARNER BROS.)
HOT RAP SINGLES	
★ SOMETIMES I RHYME SLOW	NICE & SMOOTH (RAL)
HOT ADULT CONTEMPORARY	
★ IF YOU ASKED ME TO	CELINE DION (EPIC)
HOT LATIN TRACKS	
★ TORERO	JOSE LUIS RODRIGUEZ/ JULIO IGLESIAS (SONY)
TOP VIDEO SALES	
★ 101 DALMATIANS	(WALT DISNEY HOME VIDEO)
TOP VIDEO RENTALS	
★ JFK	(WARNER HOME VIDEO)

## GLOBAL MUSIC PULSE

A Cappella Pow Wow Scoring Big In France

PAGE 47

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- Chris Cornell - Smashing Pumpkins
- Mudhoney - Screaming Trees



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# Clapton & Sting Click On Hot Single

Like creativity, friendship is a sudden spark, appreciated and protected. Chance provides the opportunity; care preserves the light.

*Click! Fump! Click!* It was late March of this year, and Eric Clapton was hunched before a lone microphone in a control room of London's SARM Studios West, striking a metal lighter to ignite his umpteenth cigarette as he strummed his new Ramirez acoustic guitar. Time was tight, each nervous tick and probative chord progression assuming a tempoed intensity, as Eric tested various tone sequences for a movie-soundtrack-in-progress.

The film score in question was "Lethal Weapon 3," and Clapton was brainstorming with composer/arranger Michael Kamen, with whom he'd scored the first two installments of Hollywood's most successful crime-and-comedy adventure series. The release date of the movie was scarcely two months away—and creative pressure had built to the percolation point.

"Eric kept picking out the bluesy chords of the basic 'Lethal Weapon' theme, re-examining the melody line," recalls Kamen, "and in this quick, continuous clicking motion, he'd simultaneously light one cigarette after another with his Zippo. *Click! Fump! Click!* It was a three-part ritual: the metal lighter case popping open, the flick of ignition, and the shutting of the case. Steve McLaughlin, a mad Scotsman who was co-producing the sessions, decided to sample the Zippo and reshuffle its sequence."

The demo segment combining Clapton's guitar, his cadent lighter, and Kamen's pliant electric piano was added to a compilation of approximately 20 musical cues for the basic screen music. Seeking input for a unifying song, Clapton and Kamen impulsively decided on April 6 to send the cues off to a pal of Eric's. "We wanted a 'buddy song,'" says Kamen, "since the unlikely friendship between Mel Gibson and Danny Glover has always been the basis of the three films' plots."

Soon the package arrived at a farmhouse in Wiltshire, England, where it was immediately opened by the laird—Sting. He'd known Clapton for several years, and their mutual fondness and musical respect had recently deepened in the aftermath of personal losses. Following the tragic death in March 1991 of his 4-year-old son Conor, Eric had found a measure of solace in "The Soul Cages" (A&M), Sting's album inspired by the passing of his parents. Sting was similarly touched by "Tears In Heaven" (Reprise), Clapton's eulogistic tribute to his child.

"There's a maturity in Eric's work that we need," says Sting, "and there's an integrity there that just gets better and better. I've always thought he was one of the greatest 'feel' players ever."

"I walked around the property, listening to the cassette of rough ideas, and I especially liked the percussive motif of the lighter sounds and the way the guitar chords moved. So I worked out a melody that would go over the theme's changes, and my pop training told me it also needed an old-fashioned bridge."

"I began to think about the film's characters and how there was a bond between them—but they'd probably be fairly reticent about expressing that bond because of the somewhat macho type of characters they were. Two days later, I came up with a key lyric phrase that said: When everything else fails, at least there's one person that will stand up for you, and it's probably me."

"I carefully phrased the lyrics and wrote out melodies that I thought would be Eric Clapton-like," Sting continues, chuckling. "And Eric came back, saying, 'Well, could you sing it?'"

Kamen had arranged for all hands to converge on Manhattan's BMG Studios that weekend (April 11-13) in an all-out assault on the raw material, so Sting hopped a flight from London to New York, reaching the BMG facilities on Sixth Avenue at 8:30 a.m. to greet his session mates. The core rhythm infantry consisted of Sting on electric bass, Steve Gadd on drums, and Don Alias on additional percussion. Clapton improvised on both electric and acoustic axes. His pensive leads were subtly tinted by Kamen's keyboard interpolations, while David Sanborn wove a wistful sax break over Sting's aptly bashful vocal. The Greater New York Alumni Orchestra was enlisted to lend some string nuances.

Recording stretched into Sunday, its stressful logistics redoubled by the presence of "Lethal Weapon" director Richard Donner, who shot the proceedings for a companion music video.

"As a rule," says Sting, "songwriting is painful to me; it's a *tabula rasa* in which I have to deal with who and I am and what I think. But in this case, the naturalness of both the song and the video came from us having to get on with the job!"

Kamen concurs. "Even though it was very high-pressure, ideas for the track came together fast because friendship and coincidence constantly worked in its favor. Sting's lyrics set the tone: They express a classic sentiment, and the music's mood is evocative of a simpler time."

"It's funny about the effectiveness of the Zippo lighter, too," adds Kamen, "because—by another pure coincidence—throughout the movie the Mel Gibson character is trying to give up smoking."

Moreover, it was exactly 60 summers ago, during a muggy 1932 evening in the depths of the Depression, that a former machinery salesman named George Blaisdell stepped out on the terrace of the Pennhill Country Club in Bradford, Pa., and encountered a tuxedoed friend firing up his cigarette with a bulky 25-cent Austrian lighter. "You're all dressed up," Blaisdell chided his chum. "Why don't you get a lighter that looks decent?" "Well," the friend demurred, "it works."

On impulse, Blaisdell obtained U.S. distribution rights for the Austrian lighter and redesigned its cumbersome brass casing as a slender brushed-chrome unit that fit in the palm of one's hand. Blaisdell adapted his product's tradename from the "zipper" term coined by B.F. Goodrich in 1923 for its rubber boots' "hookless fasteners." To this day, the patented (No. 3,032,695) Zippo carries an unrestricted lifetime guarantee, the company fixing and returning any lighter free in order to satisfy its slogan: "It works."

Zippos have since become the stuff of fable, the vest-pocket presence of its sturdy case saving the lives of GIs in World War II by deflecting bullets. Ever-dependable Zippos have kindled the rescue fires of mountain climbers and shipwreck survivors, received *gratis* repairs after being mangled by golf fairway gang mowers, and been recovered from the bellies of fish. And now, during one of the most refined and rhythmically adroit efforts on record by either Sting or Eric Clapton, a Zippo sets the tempo for "It's Probably Me."

"I'm really pleased," says Sting of the new single, which was released June 9 on CD and cassette by A&M Records, with the film soundtrack being issued by Reprise. "Everyone and everything helped, including the Zippo that runs through the whole track. And the song fulfilled exactly what was required of it. The rest is up to chance, but as far as I'm concerned: It works."

## MUSIC TO MY EARS



by Timothy White

## THIS WEEK IN BILLBOARD

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## L.A. RIOTS: CARTOONS VS. REALITY *Gangster Rappers Preserve White Myths*

BY MICHELLE SHOCKED  
and BART BULL

Apparently, those of us locals who were stunned by the riots in Los Angeles were both fools and faulty consumers.

After all, according to the rock critic for The London Sunday Times, "The recent social meltdown will not have surprised anybody with even a cursory knowledge of California's black rap acts."

The fact that Los Angeles as a whole and South Central specifically bear little resemblance to the cartoon landscape—the Zip Coon Toon Town—of gangster rap is the sort of inconvenient information blithely ignored by journalists whose most energetic research takes place when they inspect the morning mail for free CDs.

True, it's no news that rock critics the world over are clueless when it comes to telling the difference between social criticism and show business. ("Warfare between Ice-types and the L.A. police is endemic," declared the armchair sociologist from Britain.) But the degree to which the received knowledge of gangster rap informed mass-media discussions of the riots is the degree to which we were one and all encouraged to cake-walk, arm in arm, back to the '80s—the 1880s, that is, back to the beginning of the "coon song" era.

Coon songs are the form of blackface minstrelsy that has lingered longest, the one that most accurately mirrors our own current methods of "blacking up." The coon song was pop music's response to the throngs of black Americans who flooded Northern cities as they fled the horror of the post-Reconstruction South.

At a time when our government pulled Federal troops from the South, black people who had once had the economic worth of chattel, of valuable farm implements, were left to survive the newly erected Jim Crow laws and the surge of lynchings that accompanied them. Then as now, whites felt threatened and fascinated by blacks, obsessed with everything from their culture right down to their very skin, and the craze for coon songs capitalized on that obsession. "Every Nation Has A Flag (But The Coon)" summed up the coon stereotype in images, proposing a banner featuring chicken, pork chops, and watermelon, with a pair of street fighter's straight razors crossed. A black man lost the ragtime championship of the world, held at New York's Tammany Hall, when he dared to make the preposterous claim that he couldn't play a song titled "All Coons Look Alike To Me" (written by the black songwriter Ernest Hogan), which was as big a hit at the turn of the century as "Ice, Ice Baby" was a sum-

mer or so ago.

"Zip Coon" (or "Turkey In The Straw," as this authentic folk tune became known many years before the arrival of the term "politically correct") was the megahit of the late 1840s, establishing an image for black men that has lasted intact through the coon song era into our own. What white folks have always believed about black men is just what the work of Ice Cube, N.W.A., and other gangster rappers



**'They stand to make a cool profit selling cartoons of others' misery'**

Michelle Shocked is a Mercury recording artist; Bart Bull is a free-lance writer.

confirms today. The chicken-thieving, razor-toting "coon" of the 1890s is the drug-dealing, Uzi-toting "nigga" of today. And then as now, the central audience for this imagery has been primarily white.

No one with even a cursory knowledge of the history of blackface minstrelsy can be the least surprised by the hollow sound of pundits who watched the L.A. riots

*The chicken-thieving, razor-toting "coon" of the 1890s is the drug-dealing, Uzi-toting "nigga" of today'*

and were certain they saw Zip Coon everywhere. Just as gangster rap has supplied the long-standing demand for Zip Coon imagery, it has also provided a sort of self-fulfilling pseudo-sociology for those with too many reasons to avoid the reality of life in black America—unless it arrives on a silver platter inside a CD jewel box. "The social historians of the future will love it," is the way the philosopher king from The London Times put it, and he's dead right. It's simple, neat, and dramatic, no matter how far from the truth it stands.

The truth is that, as the young opportunists he categorizes as "Ice-types" have come to represent black America to their white audience, that same audience will eventually feel justified in all manner of acts of racism, predicated on Zip Coon stereotypes sold with the enthusiastic support of the entertainment industry.

As South Central Los Angeles has been transformed into a coon song Fantasyland with the cooperation of those who have never

traveled further south of Hollywood than Wilshire Boulevard, we might want to consider Watts. Not the small community whose storefronts burned a quarter of a century ago, but the phenomenon of decay the code word "Watts" came to represent.

"Watts" became a place to stay away from. "Watts" became the name for where black people—all the black people of Los Angeles—were hidden. First-time visitors to L.A. always asked where "Watts" was; when you asked them if they wanted to go there, they looked at you like you were crazy. The point of "Watts" was to stay away.

Everybody did—or at least everybody who could. Banks stayed away, and developers and realtors and grocery stores and gas stations and fast food chains and convenience stores stayed away, too. It got so that, if you wanted to buy a gallon of gas in "Watts," you had to go four or five miles outside the community border.

A generation of college kids whose closest contact with black Americans consists of attending a Public Enemy concert with a bunch of other white kids has already moved off into mortgage banking, real estate development, even social service. If people who function as professional critics can't distinguish between melodramatic fiction and mundane fact ("There is a graphic rap describing the artist's pain and annoyance as he awaits treatment for gunshot wounds at the crowded local hospital," says the wide-eyed writer for The Times as he buys another cubic yard of Ice Cube's bullshit), can we expect much more of casual consumers?

The fact that their words will work to intensify the worst effects of the riots and to confirm the worst historical stereotypes of their audience probably won't matter much to the greed-artists of gangster rap. They stand to make a cool profit selling cartoon postcards of other people's misery to tourists who never get around to visiting. Their parents—the ones with the freshly mown yards, the clean-swept sidewalks, the steady job at the post office, and the mortgage on the house smack dab in the middle of South Central—they're the ones in trouble. They're not Zip Coon, and they may have had to struggle their whole lives to prove it. How could they know their own kids were willing to destroy their property values, their life savings, for the price of a coon song?

## LETTERS

### TOO MUCH VIOLENCE

Last year more than 600 people were murdered in Detroit. Most of them were black. Most of them were shot to death. A disturbingly high percentage of them were children.

The reasons behind these chilling statistics are too numerous to list here. But one would surely be the fact that violence with handguns is an indispensable image in the pop culture lexicon, without which hardly a single hit movie or television series is complete.

Now it seems that attitude has, to use one of your industry's favorite phrases, "crossed over." Notwithstanding the egregious sexism and cartoonish stereotyping in some recent Billboard ads, using a pistol-packing "gangsta" to sell records is an approach we can all live without.

I'm not an advocate of censorship. I'm just tired of reading in my morning newspaper about 12-year-olds shooting each other. Since that's who keeps the music industry floating in royalties, I would think Billboard would feel the same way.

Please don't accept any more ads that promote violence as a merchandising aid.

David Vawter  
Troy, Mich.

### 'TOO COOL TO CARE?'

Regarding Luther Campbell's situation in Omaha, Neb., I sit here shaking my head and wondering what kind of a nation we are becoming that would rather protect the pornographer than the innocent child he sells this garbage to.

In days gone by, a community would have jailed this kind of low-life. Now we make big stars out of them. Something is dreadfully wrong here. Are we becoming a nation that is just too cool to care?

Eddie Rabbitt  
Nashville

### LIKES MINIDISC

A four-format marketplace? How about two, CD and MiniDisc? Let's take a quick look at the "new" digital compact cassette. Digital? Well, most of the music data are there, anyway. Compact? The MiniDisc is smaller; even the DAT tape is smaller. Random access? Depends on how long you want to wait. Will DCC tape stretch? Do dogs bark?

As for the alleged backward compatibility of DCC, most consumers who purchase cassettes already own a tape deck or two, and they can't purchase a DCC tape and pop it into their existing car stereo system. CDs did not have to be compatible with record albums in order to be an overwhelming success and completely wipe out the album market.

The MiniDisc is the most important audio product since the compact disc. MD has all the sex appeal of the CD, with the recording ability consumers seem to want.

I am calling upon all retailers to educate themselves and their customers about MD and to support the format 100%. We'll all benefit if

all tape formats die a slow death. Philips, these are the '90s, not the '70s. Please reconsider optical. The last thing the world needs is another tape format.

Daniel McAvinchy  
Owner  
Carolina Laser Tunes  
Raleigh, N.C.

### SONGWriters, PLEASE!

I have a question about Billboard's Latin charts: Why doesn't the name of the songwriter appear in each entry? It's of utmost importance to mention the names of the artist and the record label, the song's rank for that week, and the number of weeks on the chart. But aren't we forgetting the one person that makes the charts possible?

The songwriter creates a product for the artist to perform, for the producers to produce, for the publishers to publish, and for industry publications to list on their charts. As it is, songwriters receive little or no recognition for their contributions to the success of a song. Radio stations rarely mention the songwriter's name unless the artist happens to write the song.

On behalf of publishers and our writers, I would like to commend Billboard on including the songwriter's name on charts such as the Hot 100 Singles, Hot R&B Singles, and Hot Country Singles & Tracks. But I'd also suggest that the same recognition be given to songwriters on the Latin charts to reflect our growing market and the contribution of writers to the Latin music industry.

Silvia Samalea  
President  
Lanfranco Music  
Miami

### RACE AND MERIT

Kid Panic stated in a recent letter (Billboard, April 11) that he and some other white rap artists face racism. The more things change over time, the more they remain the same. I'm sure that many black artists still find it difficult to cross over into the pop field, some of it due to racism.

Young Panic should expect criticism of his rap, be it warranted or baseless. I have never heard him, but if he is good, his records will be played by radio stations and bought in stores.

I am reminded that, 30 years ago, a white act faced what Kid Panic is dealing with now. The act had a few regional hit records and a sound somewhat similar to the early Isley Brothers. Yet when this duo showed up at some black radio stations, they had their records pulled by PDs because they were white. The two "blue-eyed soul men" were Bill Medley and Bob Hatfield, aka the Righteous Brothers, who went on to become major hit makers.

So, Mr. Panic, if you are good, we will hear about it.

Robert Mitchell  
Franklin Square, N.Y.

# Virgin Retail Fine-Tunes Plans For L.A. Seeks Sunset Blvd. Property For Megastore

■ BY ADAM WHITE

LONDON—Virgin Retail is close to finalizing the deal for its first megastore in Los Angeles (Billboard, May 23), a 25,000-square-foot store that the global chain hopes will rake in as much as \$20 million a year.

Virgin is seeking to lease a property in a new shopping center at 8000 Sunset Blvd. at the corner of Crescent Heights.

"That's the site we're going for," says Ian Duffell, managing director of Virgin Retail's Asia Pacific division, although he acknowledges the deal "is not yet signed and sealed." Based in Sydney, Duffell is overseeing the company's California entry, and will move to the U.S. this year.

He says the British-owned chain will operate in the U.S. as a joint venture with a partner he declines to identify at present. "It's someone we've talked to for some time, who will be a good ally for us in the entertainment field. We're also likely to do other joint ventures with them in Asia." Duffell adds that Virgin will open a megastore in Singapore, Hong Kong, or Seoul within the next 12 months.

The Los Angeles outlet will offer about 125,000 titles of prerecorded music, as well as sell-through video and computer games, says Duffell. There will also be a ticket desk for the Virgin Atlantic airline, its first such stand-alone outlet in California.

Duffell says annual revenues of \$20 million are possible for the Sunset store, "based on information we have about the competition." He suggests the figure is "probably realistic, going on ambitious," which would peg the site's per-square-foot revenue at the \$800 mark. The equivalent from other Virgin megastores worldwide ranges from a minimum of \$500 to a maximum (at the Tokyo and Paris outlets) of \$3,000, the executive

says.

The Sunset Boulevard shopping center is the work of a Japanese developer, Hazama Corp., and offers 150,000 square feet of retail space with underground parking for 850 cars. Virgin would have 200-foot frontage on Sunset, according to Duffell.

## CHRISTMAS OPENING?

Virgin hopes the store, in which it is investing about \$5 million, will open before or just after Christmas. "We're trying to create something that's different in concept, so we're not aiming for a particular date at any cost," Duffell explains. "Christmas is important, but not that impor-

tant. But, obviously, we'll fast-track [the opening]."

Duffell acknowledges the strength of the competition in Los Angeles—not least of all, Tower—and the current weak economic climate. He says the British retailer is "quietly confident" about U.S. opportunities. "L.A. seems to be light on megastores. We have essentially the same approach as the airline: the best, not necessarily the biggest. Obviously we've got ambitions to open further stores nationally, but intend to cut our teeth first—in much the same way we did in Japan. Having refined our operation in Shinjuku over the first 18 months, we're now scheduled to open

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**Major Milestone.** Celebrating Capitol Records' 50th anniversary June 4 at the label's Capitol Tower in Hollywood, from left, are Jim Fifield, president/CEO of EMI Music; Hale Milgrim, president of Capitol Records; and Joe Smith, president/CEO of Capitol-EMI Music.

# Music-Biz Coalition Plans Suit Over Wash. 'Erotic' Bill

■ BY CHRIS MORRIS

LOS ANGELES—A coalition of music industry organizations—including the Washington Music Industry Coalition and the Recording Industry Assn. of America—and several Washington state musicians and music business figures plan to file suit Monday (15) to overturn Washington's "erotic music" bill amendment.

On March 20, Washington Gov. Booth Gardner signed the bill amendment, HB 2554, which extended 20-year-old restrictions on the sale or display to minors of "erotic" material—including films, magazines, and books—to encompass sound recordings (Billboard, March 14 and April 4). Offenders could be fined up to \$5,000 and receive a one-year prison term.

The passage and signing of the amendment set off a furor within the Washington music community, which is currently enjoying a high national profile thanks to the success of such acts as Nirvana, Pearl Jam, Soundgarden, and Sir Mix-A-Lot.

The plaintiffs in the Washington suit, who are being represented by the American Civil Liberties Union, will seek a declaratory ruling that the erotic music amendment is unconstitutional and should be stricken from the books.

At press time, a preliminary copy of the Washington filing was not available. However, Barbara Dollarhide, president of the WMIC and director of promotion for the Seattle-based independent label C/Z

Records, says that, besides the WMIC and the RIAA, the plaintiffs will include Nirvana bassist Chris Novoselic, C/Z Records owner Daniel House, and Pullman, Wash.-based retailer Pterodactyl Records. She adds that she hopes rapper Sir Mix-A-Lot and the members of Pearl Jam will join the list of plaintiffs by the time the action is filed.

The state of Washington will be named as the defendant. At press time, Dollarhide was not sure whether the suit would be filed in state or federal court.

"We can get this [bill] on a procedural basis as unconstitutional, and we want to make it clear that recorded music should not be in this bill," Dollarhide says.

Dollarhide founded the WMIC to represent the state music community's interests as the erotic music amendment worked its way through the state Senate and House of Representatives. She and other local music activists were vocal in their criticism of the RIAA, the National Assn. of Recording Merchandisers, and other industry groups they view as lax in fighting the legislation.

But Dollarhide, who says she was "very angry" with the RIAA, now says the trade group "saw the error of its ways" in its approach to combating the bill.

In a prepared statement, RIAA executive VP Hilary Rosen says the trade group "is proud to stand with [the WMIC]" in fighting the legislation.

Rosen continues, "The newly

(Continued on page 97)

# Michigan County Cracks Down On Explicit Albums

■ BY SUSAN NUNZIATA

NEW YORK—At least one Michigan retail chain temporarily removed three Geto Boys albums from its shelves after a letter was sent June 5 to local retailers by the prosecuting attorney in Macomb County, Mich., stating that sale of the albums to minors violates the state's sexually explicit matter statute.

The Harmony House chain, based in Troy, Mich., withdrew the albums from its six stores in Macomb County after receiving the letter, but it plans to restore them by June 12, according to company president Bill Thom.

Musicland and Trans World outlets in the area also were sent the letter. Executives from those companies were unavailable for comment by press time.

Macomb County prosecutor Carl Marlinga says withdrawal of the material from store shelves is not his intent. Instead, Marlinga says, by sending the letter he is seeking a "good faith attempt" by retailers to limit sales of sexually explicit recordings to minors.

According to Marlinga, none of the local stores involved enforces an 18-to-purchase policy with regard to stickered albums. On a national level, many retail chains dropped or modified their 18-to-purchase restrictions last year (Billboard, April 13, 1991).

Harmony House has a 16-to-purchase policy on recordings containing

parental advisory warnings, which Thom says was being enforced at the Macomb County stores.

The prosecutor's letter, which Marlinga says resulted from a complaint by an area citizen whose teenage son acquired a copy of a Geto Boys cassette, is the first step in his office's campaign to restrict sales of explicit material to minors.

Although the letter specifies four Geto Boys songs—"Assassins" and "Mind Of A Lunatic" from the album "The Geto Boys," "Gangster Of Love" from the album "Grip It! On That Other Level," and the title track of "We Can't Be Stopped"—Marlinga says the group is not the only one being targeted.

Investigators from the county prosecutor's office will purchase albums of all genres that carry parental warning stickers, listen to the material, and compile a list of those recordings that meet criteria set forth in the Michigan statute, according to Marlinga.

The law prohibits the dissemination to minors of "any sound recording which contains any detailed verbal description or narrative account of sexual excitement, exotic fondling, sexual intercourse, or sadomasochistic abuse" that is harmful to minors.

According to Marlinga, this list, expected to include approximately 30-40 titles, will be sent to area retailers, who will be expected to enforce an 18-to-purchase policy on the recordings.

"I'm not going to prosecute unless I'm sure that the [retailer] has been warned, has albums that are explicit, and that there is willful intent to test the law and sell it to anyone underage," says Marlinga.

## RETAILERS CONCERNED

However, the strongly worded letter, which also states that the albums meet the definition of obscenity under a separate state law that would prohibit sales to adults, caused confusion and concern among area retailers.

Judging by the letter, "it looks like no one can buy these, 18 or older, mi-

nors, or adults," says Michael Himes, president of the single-outlet Record Time in Roseville, Mich. "If it's ruled obscene, it looks like you shouldn't have it."

Record Time began checking identification on Geto Boys buyers after receiving the letter, but has kept the releases on its shelves. Sales to minors of other product containing parental advisory stickers is left to the discretion of Record Time's clerks, according to Himes.

Harmony House's Thom notes that his store's decision to pull the albums was prompted by the letter's vague

(Continued on page 96)

# Branson Sees L.A. Store As An Export Base

■ BY JEFF CLARK-MEADS

VIENNA—Virgin Retail's projected Los Angeles store (see story, this page) will be a base for exporting American-made records to Europe, said Virgin Group chairman Richard Branson. He told a press conference at the June 4 opening of his new Vienna store, "L.A. will be a source of product cheaper than Europe."

Branson's proclamation flies directly against label policies that prohibit the exportation of U.S. titles, especially to Europe. In the past, music distribution companies have dealt harshly with U.S. accounts thought to be violating that policy.

U.S. record distribution executives reacted cautiously to Branson's announcement. For instance, Sony Music Distribution president Paul Smith says, "They are not even an account of ours

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# Bush Likely To OK Bill That Would Renew All Pre-1978 Copyrights

WASHINGTON, D.C.—The music industry's Copyright Renewal Act, which will assure songwriters, publishers, and their heirs that copyrights for pre-1978 musical compositions are renewed automatically, is on its way to the White House for President Bush's expected signature.

The full House and Senate passed the bill June 4.

The noncontroversial, passage-ready bill had languished in Con-

gress despite being approved by Senate and House committees last November.

The bill automatically extends the 28-year first-term copyright on pre-1978 copyrighted works for another 47 years, unless another claim is made to the Copyright Office within a year before the expiration date. The new Copyright Act, which took effect in 1978, protects works for life of the author

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# Artists & Music

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

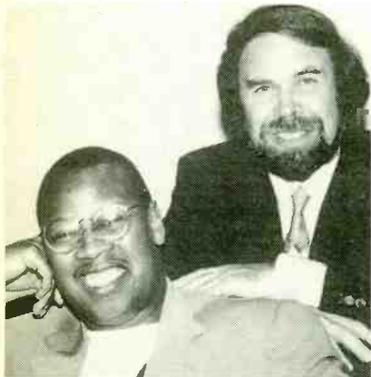
## Uptown, MCA Seal Multimedia Deal Harrell Looks To 'Synergize' Music, Film, TV

BY JANINE McADAMS

NEW YORK—Uptown Records, headed by Andre Harrell, has sealed a multimillion-dollar, seven-year deal with MCA Inc. for projects with the MCA Music Entertainment Group, Universal Pictures, and Universal Television.

This marks the first multimedia contract forged between a distributed label and MCA's music, film, and television arms. Though no financial details have been divulged, the pact is said to be worth about \$50 million.

Now called Uptown Entertainment



Andre Harrell, left, CEO of the newly formed Uptown Entertainment Co., with Al Teller, chairman of the MCA Music Entertainment Group.

ment, the New York-based company will add offices at Universal Studios and at the MCA Records complex in Universal City, Calif.

"The biggest thing about this deal is that I have the ability to take artists with personalities, like Heavy D., and create TV and film projects, and I can take the ideas and also work them with major stars like Wesley Snipes or Denzel Washington and put music to them," says Harrell. "What I have here is one-stop shopping."

"I strongly believe Andre's talent crosses a number of creative areas,

and in introducing him to other components of MCA, both the film and TV areas responded positively," says Al Teller, chairman and CEO of the MCA Music Entertainment Group.

Teller says MCA's expanded commitment to R&B-oriented Uptown is "totally unrelated" to the defection of R&B/pop hit machine Motown from MCA/Uni Distribution last year. (Motown and MCA have traded breach-of-contract suits, and the matter is still in litigation.)

"We've always taken R&B music seriously at the company," Teller says. "If you look at the history, MCA has been the No. 1 R&B label for several years; our commitment is very strong, very deep, very historical. The move we're making with Uptown is in recognition of Andre's success."

Harrell says the film and television aspect was in development since last year, when Teller introduced Harrell to MCA Inc. chairman Sidney Sheinberg in September. Sheinberg in turn set up meetings for Harrell with various department heads at Universal Pictures and Universal Television. "I talked to them about there being a void in programming TV to satisfy [the African-American] community," says Harrell. "The same things I was able to do in music and showcase in 'Strictly Business' in terms of our lifestyle, I could bring to them in the television medium as well as in film. And I felt I was already versed in the management side of MCA."

When he was renegotiating Uptown's contract earlier this year, Harrell says, he pressed for "synergy" in all three divisions and was supported by Teller.

### BUILDING A LEGACY

"The next 10 years of my life, I'll be dedicated to building a legacy here, with a specific black viewpoint," says Harrell, who is 31. "I'll also be providing an opportunity for young executives. Uptown has a very

young, very hungry, very creative staff of people."

With the financial support afforded by its new MCA deal, Uptown has increased its staff from 13 to 33 people. James Jenkins returned to the label as VP of promotion and marketing. Among the new regional promotion reps reporting to him are Rhonda Nolan, Midwest; Lou Tucker, Mid-Atlantic; Mel Smith, Southwest; Tonya Salvant, West Coast; and Eric Fuellen, Southeast. In addition, George Harrell (no relation) remains as promotion rep in the Northeast region.

In A&R, Tara Geter has been named director of A&R and James Earl Jones (no relation to the actor), associate director of A&R. Sean "Puffy" Combs has been upped to senior director of A&R. Other staffers include Lisa Cambridge, director of

(Continued on page 89)



For He's A Jolly Good Fellow. Arista president Clive Davis, second from left, is honored as "Man of the Year" by the New York Friars Club. A portion of the proceeds from the event, which took place at the Grand Ballroom of New York's Waldorf Astoria, will be donated to AmFAR in Davis' name. Also shown, from left, are Kenny G, who sang his hit "Songbird"; Aretha Franklin, who performed "Everyday People" and "Bridge Over Troubled Water"; and Barry Manilow, who did a medley of his hits, plus a special song he wrote for the occasion called "Enter Clive." Others who performed included Sammy Cahn, Jennifer Holliday, Dionne Warwick, and Whitney Houston.

## Delicious Vinyl Pacts With Atlantic

BY CHRIS MORRIS

LOS ANGELES—Confirming previous reports, Delicious Vinyl, the L.A.-based hip-hop label, has entered a long-term joint venture with Atlantic Records.

The deal, details of which were not revealed, will end a long period of inactivity by Delicious Vinyl, formerly handled by PolyGram, which had purchased Delicious' original distributor, Island Records. Delicious had not issued any product since late last year,

as it apparently sought a new distributor.

Atlantic senior VP/GM Val Azzoli views Delicious as a valuable new talent source.

"Their A&R ability is great," Azzoli says. "Tone Loc, Brand New Heavies—they have great ears, and you can never have enough people on the team with great ears."

Delicious president Mike Ross, who co-owns the label with fellow producer Matt Dike, says of the association with Atlantic, "Being that we're ultra-street, we still need to compete with all the labels out there that had the resources to bring a record home all the way. We needed somebody to make us competitive."

As part of the new deal, Delicious will institute a new imprint, Brass Records.

"Brass is a subsidiary label we started to give us the flexibility to

put out more 12-inches," Ross explains. "It's devoted to jazz, hip-hop, rare groove type of music."

The deal with Atlantic will allow Delicious the option of moving its product through either WEA or Atlantic's independently distributed Big Beat. Ross says that all of Brass' 12-inch singles and "probably a lot of albums" will be distributed independently.

"The whole concept is, they have two different ways to go," Azzoli says. "We're going to set up different avenues for different kinds of acts."

The first Delicious single under the new pact, Brand New Heavies' "Dream Come True '92," was released last week. Later this summer, plans call for new singles by rappers Def Jeff and Tone Loc, as well as an album, "Heavy Rhyme Experience Volume I," featuring such rap acts as

(Continued on page 94)

## Island Launches Independent Label Indigo Records

BY CRAIG ROSEN

LOS ANGELES—Island Records has launched a new independent alternative rock label called Indigo. Its first release, the debut album by London-based trio PJ Harvey, is due out June 30.

Indigo, like Island's other independent imprints, 4th & B'way, Great Jones, and Mango, will be distributed by I.L.S., PolyGram's new independent distribution arm (Billboard, Feb. 1).

All of the label's other functions, including radio promotion, publicity, and artist development, will be handled by existing Island personnel.

Chris Blackwell, the founder/CEO of Island Records, says the creation of Indigo and other independents gives PLG "a sort of valve where they can focus on what they feel they can have the best success with in their market, while allowing things to develop through another port.

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## L.A. Aid: 'Stand & Be Proud' Scotti Single, Vid To Help City

LOS ANGELES—A cassette single and a video for the song "Stand & Be Proud," which has been adopted as the official anthem of the Rebuild LA committee, will be released in early July by Scotti Bros. Records and distributed by BMG. All proceeds from sales of the record and video will be donated to Rebuild LA.

Spearheading the effort and serving as executive producers on the project are publicist Larry Winokur of Baker/Winokur/Ryder Public Relations and noted producer Bob Ezrin.

The song was written by David Cassidy, who recently signed with

Scotti Bros., and his wife Sue Shifrin. But Cassidy and other stars do not perform on the record or in the video.

Instead, the recording and video features a 1,400-voice choir comprised of community and religious groups from all over the Los Angeles area. Accompaniment was provided by the Hollywood Bowl Orchestra conducted by John Mauceri.

L.A. Mayor Tom Bradley and Peter Ueberroth, chairman/CEO of the Rebuild LA project, were on hand at the June 6 taping of the video at the Hollywood Bowl.

The song was recorded and produced

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## RIAA Takes Stock In Children's Music Forms Committee To Improve Awareness

BY TRUDI MILLER

NEW YORK—The Recording Industry Assn. of America has formed a Children's Music Committee to improve marketing of children's music, gather demographics, and promote consumer awareness of the genre.

"There's a real renewed interest in children's music, and we want to respond to the needs of our member companies," says RIAA VP of communications Tim Sites. "We want to find out who's buying this music, where they're buying it, what's appealing about the packaging—really taking a broad look at all aspects of children's music, where it's marketed, how it's marketed, how the word gets out. Then we will work with re-

tailers and manufacturers to expand their interest. In addition to straight demographics, we want to provide marketing advice and launch a general public-relations awareness campaign."

The focus of the media campaign, aimed at consumers, will be "to generate awareness of the diversity of children's music" and "hopefully drive consumers into the stores," says Sites. The committee will meet in the fall to plan the specifics of the campaign.

The committee also hopes to establish a children's music seminar in 1993, which would draw retailers, record companies, distributors, and even toy manufacturers. "We just want to

(Continued on page 94)



Pictured at the signing of the Mechanic/RCA deal, back row, from left, are Ric Aliberte, VP of East Coast A&R, RCA; Joe Galante, president, RCA; Ron Urban, senior VP of operations, RCA; and Randy Goodman, senior VP of marketing, RCA. In front, from left, are Jules Kurz, director of business affairs, Mechanic; Steve Sinclair, president, Mechanic; and Holly Lane, VP/GM, Mechanic.

## RU Ready Set First In New RCA-Mechanic Distrib Deal

BY DEBORAH RUSSELL

LOS ANGELES—RCA Records and the hard rock/alternative Mechanic label will launch a joint-venture distribution deal in late summer.

Under the terms of the three-year

agreement, Mechanic Records is slated to deliver four albums per year to RCA for distribution through BMG. The first Mechanic/RCA title under the deal is an album by RU Ready, set for August release.

Mechanic, meanwhile, will maintain its ties to the independent distribution network through an exclusive deal with Relativity Entertainment Distribution. RED will distribute titles from the Mechanic imprints World of Hurt and Futurist, but acts signed to those labels now have a potential avenue for future artist development through the RCA/BMG system, says Steve Sinclair, president of New York-based Mechanic.

Meanwhile, RCA has the option to distribute an act independently through RED—as Mercury did recently with Stardog act Ugly Kid Joe—prior to a major-label campaign.

“Generally, we’re rushing acts into the marketplace, and this gives us the time to develop records,” says

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## INXS Benefit Raked By Media Fire Low Charity Yield Spurs Oz Scandal

BY GLENN A. BAKER

SYDNEY—The INXS-headlined “Concert For Life” benefit show here March 28 has led to a full-blown scandal over the amount of proceeds donated to charity.

The concert was conceived by two principals of an organization called Meridian Marketing, which joined forces with INXS’ management company, MMA. It was staged in this city’s vast Centennial Park as a fundraiser for the Victor Chang Cardiac Research Centre and the AIDS Patient Services and Research divisions of St. Vincent’s Hospital. Apart from INXS, the bill included Crowded House, Yothu Yindi, Jenny Morris, Ratcat, Diesel, and cameos from the likes of Jimmy Barnes, Kate Ceberano, Chris Bailey, James Reyne, and James Blundell.

With a crowd of 100,000 confidently expected, the organizers were touting likely charity receipts of between \$750,000 and \$1 million. However, inclement weather resulted in a crowd of just 62,000.

On April 13, it was announced that the concert’s provisional profit had been \$500,000. This went largely unreported, as did an April 27 release from St. Vincent’s Hospital describing the concert as “a great success in every respect.”

The turning point of the controversy came May 23, when a front-page story in the Sydney Morning Herald (“Charity On The Rocks”) revealed that the total raised for the twin causes was \$466,000. Of that, \$192,000 was composed of donations from the Department of Health & Community Services, Coca-Cola, Reebok, and others.

The concert itself—with a gate of \$1.05 million—had returned an operating profit of approximately \$270,000, including revenue from merchandising and concessions. With the latter subtracted, the Herald said, the profit after operating costs had

been a mere \$117,800. The article contrasted this with a 1990 earthquake benefit concert in the nearby city of Newcastle. That also featured major rock acts, including Midnight Oil, drew 42,000 people, cost only \$120,000 to present, and resulted in a donation to the needy of \$720,000.

### TORRENT OF CRITICISM

When the financial statements for “Concert For Life” became available, a torrent of criticism, accusations, and questions followed. The documents detailed the expenditure of almost \$82,000 for venue use, \$44,600 for the PA system, \$84,600 for stage/scaffolding, \$77,000 for security, and about \$150,000 for promotion and publicity—all of which came as somewhat of a surprise to those who had presumed that most of the show’s components were being donated in the spirit of charity.

However, the sense of outrage that began to emerge in some quarters came from such declarations as \$12,750 for an orchestra that played on only two INXS songs, \$26,000 for a light show at a concert that ended at sunset, almost \$3,800 for hire cars, about \$30,700 for “rehearsal costs,” and \$27,700 for a stage production manager flown in from London.

It was also revealed that sets by INXS and Yothu Yindi were videotaped for later promotional use, with no film rights levied, and it was suggested that some advertising was paid at full market rates when it would likely have been provided free, if the publications had been asked. Eric Robinson of Jands Production Services claimed that his company had offered to do the production management gratis, but the offer was not taken up.

### DEFENSE OF EVENT

Although MMA and INXS have been silent on the matter, the beneficiaries swiftly and emphatically defended the event. St. Vincent’s Hospi-

tal took out a large print advertisement challenging most of the accusations and declaring solidarity with INXS, which, it said, “deserve our support for their generosity, not cheap shots to cut them down.”

One of the most notable aspects of the furor has been the relatively little direct criticism of INXS, which is not seen to be responsible for the final profit level. Sources close to the band say the six members are “terribly confused and upset” by the adverse publicity, believing they should not be vilified for an eventual charity donation of \$460,000.

## Flax Brings Wide Experience To EMI Pub Post

BY IRV LIGHTMAN

NEW YORK—As a lawyer as well as a onetime charted artist, songwriter, and producer, Robert Flax, the new worldwide executive VP of EMI Music Publishing, feels he is ready to take on broad

responsibilities in the world of music publishing.

Flax joins EMI after leaving a partnership at the powerhouse New York entertainment



FLAX

law firm of Grubman Indursky Schindler Goldstein & Flax. As second-in-command to chairman/

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## EXECUTIVE TURNTABLE

**RECORD COMPANIES.** David Novik is appointed senior VP of A&R for RCA Records in New York. He was senior VP of A&R for Columbia.

Angel Records in New York names Mike Berniker VP of A&R and Aimee Gautreau publicist. They were, respectively, producer at Sony Music, and promotions and publicity manager at Japan Society Inc.

Keith Frye is promoted to VP of field promotions for Capitol Records in Atlanta. He was national director of promotions.

A&M Records in Los Angeles promotes Chris Castle to VP of business and legal affairs and names Sylvia De Graff operations manager of the urban music department. They were, respectively, director of business and legal affairs at A&M and national administrative assistant in the black music department at RCA.

Thomas Weatherly is promoted to VP of finance and administration for



NOVIK



BERNIKER



FRYE



CASTLE



ALAGO



SANTOSUOSSO



O'SULLIVAN



BLACK

Sony Classical USA. He was controller.

Michael Alago is named director of A&R for Elektra Entertainment in New York. He was in the A&R department at Geffen.

RCA Records appoints Michele Santosuosso national director of dance promotion in New York and Gary Richards manager of West Coast dance crossover in Los Angeles. They were, respectively, music director of KKLQ San Diego and president of Double Hit Productions.

Cliff O'Sullivan is appointed se-

nior director of video and product development, West Coast, for Mercury Records in Los Angeles. He was VP of marketing at Chrystalis.

Clive Black is promoted to A&R director of EMI Records U.K. in London. He was GM, A&R department.

Max Muller is appointed director of international marketing, Europe, for MCA Records International in London. He was European managing editor of Metal Hammer magazine.

Susan Solomon is named director of video production for A&M Records in Los Angeles. She was head of mu-

sic video for Satellite Films.

Paula Samonte is appointed national promotions director for Narada Productions in Ukiah, Calif. She has been an independent consultant for two years, prior to which she was promotions manager at Narada.

**DISTRIBUTION.** Sony Music Distribution appoints Pete Anderson branch manager, L.A. branch, and Glenn Devery sales manager, L.A. branch. They were, respectively, sales manager of Sony Distribution's Mid-Central branch, and director of market-

ing, West Coast, for Sony Classical.

**PUBLISHING.** Robert Flax is named worldwide executive VP of EMI Music Publishing in New York. He was senior partner in the law firm of Grubman Indursky Schindler Goldstein & Flax. (See story, this page.)

Mitchell Rubin is promoted to director of international acquisitions and special projects for BMG Music Publishing Worldwide in New York. He was acting GM for BMG Music Publishing International in London.

# Carlos Santana Gets Personal

## Artistic Expression Abounds On Polydor Debut

BY ROBIN TOLLESON

SAN FRANCISCO—The morning air is warming quickly outside Carlos Santana's northern California home, and the guitarist is thinking back over the past year with mixed emotions. He recently ended a 21-year association with CBS, now Sony Music, where he sold 30 million albums worldwide, signing a multi-album deal with Polydor/PLG Records. A week before Santana went into the studio, his friend and mentor Bill Graham died in a helicopter crash. A few months later the guitarist's musical inspiration, Miles Davis, also passed. The album Santana is now promoting, "Milagro," is a celebration of his newfound musical freedom at Polydor, and of Davis and Graham, the two men who meant so much to him.

"Kids will always be checking out

Jimi Hendrix or Bob Marley. Their music's going to be forever," says Santana. "That's what I'm interested in, music that's going to last beyond the fashions. In 1969 I purposely blew an audition for Atlantic at the Carousel Ballroom because I wanted to be with CBS, with people like Bob Dylan, Miles Davis, Barbra Streisand, Simon & Garfunkel, and Johnny Cash." But he says his relationship with Sony Music soured in recent years.

Davitt Sigerson, president of Polydor and longtime Santana fan, understood the artist's creative wishes. "I felt that if we could consistently make music that was really close to Carlos' heart, the kind of music that he plays for people when he goes out on tour, that we could reforge a connection with people. Because there's no one that sounds like him. From the first note of any good Santana record, you know it's him."

### EXHILARATING DEBUT

"Milagro" is a potent, fiery blend, with sweet soulfulness and plenty of extended instrumental passages over the vibrant Latin pulse Santana is known for. It is an exhilarating label debut. "The idea here is to build a long and fruitful relationship," says Rick Dobbis, president and CEO of the PolyGram Label Group. "Carlos introduced a lot of new sounds to people, opened up the lexicon. That's first and foremost. We also believe that he was an undervalued asset, that a creative and financial relationship could be extremely healthy because he's capable of making great music for as long as he chooses to, and has a very solid sales base around the world."

For Santana the artist, it means no more producers imposed by the re-

cord company, and not having to answer the question, "Where's the single?" "They said, 'Follow your heart. We don't want anybody in your face. Do it the way you hear it and see it,'" Santana recalls. "Davitt came a couple of times and the suggestions he brought in were really good. So we approached the album more the way the Beatles approached 'Sgt. Pepper' or Jimi Hendrix approached 'Electric Ladyland,' like one house with many mansions, not just a bunch of songs put together."

"Milagro" was cut almost completely live in the studio. There are several long tracks, amazing pieces with different sections and changes. As Sigerson reports, "Carlos counted them off, they started, and 11 minutes

(Continued on page 14)



"That's what I'm interested in, music that's going to last beyond the fashions," says Carlos Santana of "Milagro," his debut disc in a new multi-album deal with Polydor/PLG Records.

# The World Of Youssou N'Dour Broadening To Include U.S.

BY SCOTT BRODEUR

NEW YORK—The acceptance of world music in the United States may have come slowly, so far, but that is about to change, says West African singer/songwriter Youssou N'Dour, one of the top ambassadors and biggest cheerleaders of the world music movement.

"The new generation of African musicians really has a chance to have an impact on American audiences," says N'Dour, who has received high-profile support from music industry fans such as Sting and Peter Gabriel, with whom he has toured. "That has not yet happened, but I think it will, soon."

N'Dour's latest release, "Eyes Open," could help pave the way. Self-produced and filled with expressive songs in five different lan-

guages, "Eyes Open" blends complicated African rhythms with accessible pop melodies, created by N'Dour's 14-piece band, Super Etoile, from his native Senegal.

Above the music, N'Dour's rich vocals soar, alternating easily between a smooth lilt and a passionate screech. There is the beautifully stark ballad "Hope," which needs no translation, as well as the flamenco guitar-driven "No More," which builds into a defiant anthem by the end with N'Dour angrily repeating the title over and over in English.

There are also more traditional-sounding African songs such as "Yo Le Le Fulani Groove" and "New Africa."

"I think this is my most mature record," says N'Dour, through a translator during a recent visit to New York. "I was much more sure of myself. I had sharper ideas in respect to the marriage of African feeling and other sounds that I've encountered in my travels."

N'Dour says he also felt a new

(Continued on page 12)



N'DOUR



**BRC's New Board.** The Black Rock Coalition, a 200-plus-member, nonprofit advocacy group for black musicians and artists, has elected several new members to its executive board. Bruce Mack, leader of the band PBR Streetgang, was voted president, replacing BRC co-founder Vernon Reid, guitarist for Living Colour, who now serves as chairman of the BRC board. Beverly Jenkins is the new executive director, replacing five-year veteran Don Eversley. Pictured, from left, are Jared Nickerson, director of operations; Tom Sinclair, director of publicity; Jenkins; Jimmy Saal, director of communications; Mike Jones, director of marketing and promotion; David Miles, treasurer; and Mack.

# Los Lobos Explore New Edge With 'Kiko'; Bruce's Crystal Vision; Neil's New Deal

IT HAPPENED ONE MORNING recently in L.A., recalls Steve Berlin of Los Lobos, as he listened to college station KCRW. A hip-hop track melted into this ear-grabbing piece, with percussion shuffling like a weary child, strange guitar sounds, climbing and falling keyboard samples, and haunting vocals.

"It was just a brilliant, great-sounding segue," says Berlin, sitting in a Warner Bros. conference room in New York with his band mates. "Just like what you would hope radio would do. And it was like, 'Wow! What was that?'"

A split-second later, it hit him. "And it was us! And it sounded right on the radio."

The song, in fact, was "Angels With Dirty Faces," one of 16 tracks on Los Lobos' new album, "Kiko." The disc is a career milestone for a great rock'n'roll band, recorded with no concessions to hit-single mentality, yet one of the coolest sounding new records any radio programmer could find. The rave-up "Reva's House" has been serviced to album-rock and modern-rock outlets in the past two weeks.

In the years since Los Lobos shot to the top of the charts with their remake of Ritchie Valens' "La Bamba" in 1987 ("a wild ride," remembers Cesar Rosas), this East L.A. quintet has re-embraced its Mexican roots with "La Pistola Y El Corazon" and rocked out through "The Neighborhood."

If Los Lobos have bridged the worlds of the bars and the barrio, now—like the little boy in "Kiko," this Slash/Warner Bros. album's namesake—the band is happily creating a musical world all its own.

Drummer Louie Perez, who co-writes much of Los Lobos' songs with lead singer David Hidalgo, says the album's title track "does tie in with us because it's about somebody who kind of lives outside everything else. We kind of live in our own little world and use that as an asset, the difference as an asset."

They did so with the support of their label. "No one at any time said, you know, 'Give us a single and then you guys can fuck around with everything else,'" says Berlin. "We tracked six of the songs as demos," he says—the twanging prayer of "Peace," the banjo tale of "Two Janes," the beautiful instrumental "Arizona Skies," the hook-driven "Short Side Of Nothing," the distortion-laced "Wicked Rain," and the horn-fired march of "Rio De Tenampa"

"We played them for [Warner Bros.] president Lenny Waronker," continues Berlin, "and he said, 'Push fur-

ther, go deeper, make it wilder. I want you to push it. Just go deeper in.'"

They did, working with producer Mitchell Froom and his "House of Keyboards," creating a sonic landscape quite unlike any they had crossed before. But would the fans follow?

"That was the question," concedes bassist Conrad Lozano. "We were just wondering if they understood what we were trying to do and if they would be behind us."

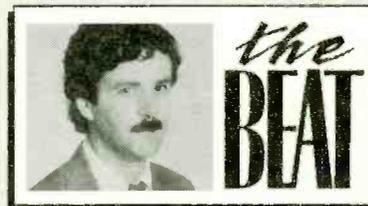
Los Lobos got part of their answer in New York last week, where their three-night stand at the Bottom Line was sold out with an enthusiastic crowd. But for the musically cautious, Los Lobos close the new album with the marching-horn invitation of "Rio De Tenampa."

"That's where the cowboy rides away," says Perez, describing the track. "It had that kind of feeling of the parade going over the hill—and whoever's going to go along, can go along."

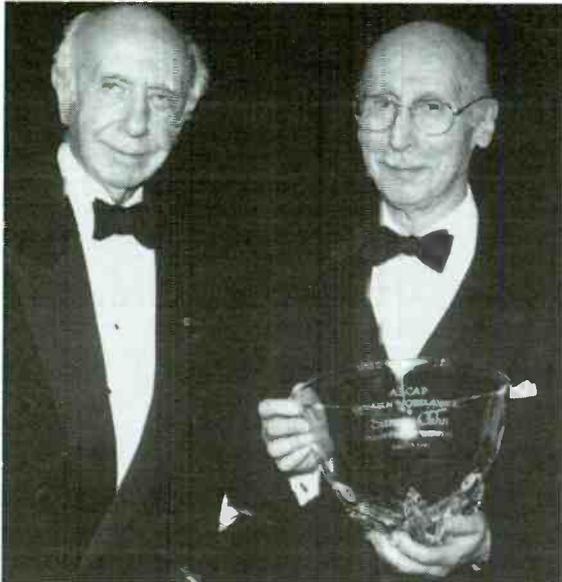
**WHAT, ME WORRY?** As his new band vamped through "Glory Days" during his live-tour preview broadcast from L.A. June 6, Bruce

Springsteen testified in familiar, comic fashion. "We gotta hit that road," he shouted. "I see in the crystal ball... romance, adventure, financial *ree-ward!* I see those *albums*, man, rising back up them charts, past that old Def Leppard, past that Kris Kross, all the way up past 'Weird Al' Yankovic even..." Beyond the acoustic version of "Hungry Heart" listeners heard close the radio show, Billboard's Chris Morris reports Bruce and crew encoored with Wilson Pickett's "Ninety-Nine And A Half (Won't Do)," a solo version of "Dancing In The Dark," and, in a poignant moment, "Bobby Jean" with longtime band mate Miami Steve Van Zandt. The next day, Springsteen sold out a record 11 dates at New Jersey's Meadowlands Arena as well as other announced U.S. shows.

**ON THE BEAT:** Former Motley Crue front man Vince Neil and Elektra have mutually settled his contract, the label confirms, in the wake of Neil's announcement of a pending deal with Warner Bros. ... U2 manager Paul McGuinness reaffirms that the band's pending expansion of its Mother Records label in the U.S. (Billboard, June 13) will not affect U2's own future with Island/PolyGram Records. While acknowledging future negotiations, McGuinness told the Beat, "It's unimaginable to us that we would not be on Island forever."



by Thom Duffy



Songwriter Sammy Cahn, right, is presented with ASCAP's first Golden World Award by ASCAP president Morton Gould. Cahn expressed his gratitude by performing his song "Call Me Irresponsible" with special lyrics written for the occasion.



Warner/Chappell Music was named publisher of the year, with 10 award-winning songs. Warner/Chappell president Les Bider, left, and executive VP/GM Jay Morgenstern accept the award from ASCAP managing director Gloria Messinger.



Recording artist Vince Neil, right, congratulates songwriter Freedom Williams on his Pop Awards for "Gonna Make You Sweat (Everybody Dance Now)" and "Here We Go, Let's Rock 'N Roll," recorded by C&C Music Factory. Both Neil and Williams were awards presenters at the ceremony.

## ASCAP Pulls Out All Stops To Honor The Tops In Pop

LOS ANGELES—More than 600 songwriters, publishers, and recording artists attended the ninth annual ASCAP Pop Awards Dinner, held May 13 at the Beverly Hilton Hotel here. The ceremony honored the writers and publishers of the most-performed songs in the ASCAP repertory during the 1991 survey year (Oct. 1, 1990-Sept. 30, 1991).



Award-winning artist Luther Vandross, center, presents the songwriter-of-the-year award to Jimmy Jam, left, and Terry Lewis. The two were honored for having written the greatest number of award-winning songs, including "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. Vandross and his co-writer Marcus Miller won an ASCAP Pop Award for "Power Of Love."



Song-of-the-year honors went to "Unchained Melody," written by Alex North and Hy Zaret and published by Frank Music Corp. Accepting the award were Anna North, on behalf of her late husband Alex North, and Helene Blue, GM of MPL Communications, parent company of Frank Music Corp. Shown, from left, are ASCAP president Morton Gould; North; Blue; and ASCAP managing director Gloria Messinger.



Shown on stage at the ASCAP Pop Awards, from left, are Tommy Shaw of Damn Yankees, who was a presenter as well as a Pop Award winner for "High Enough," a song he co-wrote; Judy Stakee, director of creative services, Warner/Chappell; Andy Goldmark, who won a Pop Award for his song "Love Is A Wonderful Thing," published by Warner/Chappell and Nonpareil Music; and Shari Saba, director of creative services, Warner/Chappell.



Enjoying the festivities are Smokey Robinson, left, and ASCAP president Morton Gould. Robinson won an ASCAP Pop Award for "The Way You Do The Things You Do," a song he co-wrote with Robert Rogers.



Diane Warren, who was named ASCAP songwriter of the year at the previous two ASCAP Pop Awards dinners, congratulates Narada Michael Walden, who won a Pop Award this year for "I Don't Wanna Cry," recorded by Mariah Carey.



ASCAP senior director of member relations Loretta Munoz, center, and Western regional executive director Todd Brabec, right, congratulate Jon Secada on his ASCAP Pop Award for his song "Coming Out Of The Dark."



Producer Don Was of Was (Not Was), left, chats with Martin Page, who picked up an award for the song "King Of Wishful Thinking" with his co-writers Peter Cox (PRS) and Richard Drummie (PRS).

## THE WORLD OF YOUSOU N'DOUR

(Continued from page 10)

freedom on this album because he had more artistic control, resulting from his signing with Spike Lee's 40 Acres And A Mule Musicworks label, marketed through Columbia.

N'Dour also thought Lee's new label matched his goal of reaching an African-American audience, which has so far eluded him.

"Breaking through to [African-American] audiences has always been important to me, and I just haven't been able to make the inroads that I wanted to make," N'Dour says. "But I feel associating myself a little more closely with people in the business who work in black music circles could give us a shot at getting something accomplished along those lines."

The time is also right, N'Dour says, for musicians from the so-called Third World countries to start getting wider recognition all through the U.S.

"American perceptions of music from the Third World are evolving," N'Dour says. "What we young musicians from the Third World bring is a new kind of sound, much more studied, much more composed, much more reflective, much more up-to-date than the kind of African music that may have first come to America. It's fascinating, and I think Americans are going to start becoming more and more interested in it."



## 'Lovin' Feelin' ' Finds Itself In The 5-Mil Club

**A SONG THAT HASN'T** Lost It: Hitting the 5-million airplay mark recently was "You've Lost That Lovin' Feelin'," the 1965 copyright penned by Barry Mann, Cynthia Weill, and Phil Spector and published by Screen Gems-EMI Music, with performance clearance by BMI. It joins only four other songs to achieve this plateau, which the folks at BMI have figured would, based on an average length of three minutes, account for about 250,000 hours, or 28 years, of air-time if played continuously.

The other 5-million-plus oldies-but-venerable-goodies are "Yesterday" by John Lennon & Paul McCartney, "By The Time I Get To Phoenix" by Jimmy Webb, "Never My Love" by Donald & Richard Addisi, and "Gentle On My Mind" by John Hartford. Not to be sneezed at are two recent 4-million-performance achievers,

Hoagy Carmichael & Stuart Gorrell's "Georgia On My Mind" and Ben E. King, Jerry Leiber & Mike Stoller's "Stand By Me."

**A DEAR DAN LETTER:** Folk singer Christine Lavin, who likes to deflate "media marvels," as her PR representative put it, has penned and taped a "Dear Dan (Letter To Dan Quayle)" opus she has written on the Vice President's depiction of fictional TV character Murphy Brown as a poor role model because of her decision to be a single parent to a child born out of wedlock. "Maybe you should turn off the situation comedy and tune into the news," one line in the song declares. Lavin's previous "Just Say No To Geraldo" focused on TV talk-show host Geraldo Rivera, who has admitted to many one-night stands with famous show-business women. The "Dear Dan" song is administered by Cherry Lane Music.

**NMPA BOARD:** The National Assn. of Music Publishers has named its board slate. Newcomer is Martin Bandier, chairman and CEO of EMI Music Publishing. He replaces Irwin Robinson, former president of EMI Music, who now heads Famous Music. Robinson himself replaces Sid Herman of Famous Music on the board. Still to be replaced is Chuck Kaye, formerly of Windswept Pacific. Other board members are Freddy Bienstock, Al Brackman, Leon Brettler, Arnold Broido, Lance Freed, Al Gallico, Buddy Killen, Kevin Lamb, Leeds Levy, Bill Lowery, Stanley Mills, Jay Morgenstern, Ralph Peer II, Lester Sill, and Mike Stewart.

**GRANDPA'S HITS:** RCA Records is honoring the 100th anniversary this year of Eddie Cantor's birth with a CD this summer featuring his hit recordings and rare sessions as well. Archive producer Brian Gari, who has written several off-Broadway scores, has uncovered tracks more than 60 years old. In addition, he'll write the liner notes with some

special authority. The great vaudeville/film/radio/TV star was his grandfather.



by Irv Lichtman

**A PIECE OF**

The Action: Last week's reference to EMI Music Publishing's strong hand in rap success should have noted that the DAS EFX single "They Want EFX" is co-published by Next Decade Entertainment on behalf of Donna-Dijon Music. The group members themselves are signed as writers to EMI Music Publishing.

**EVEN SAMMY CAHN,** the master lyricist known also for writing special tributes using well-known tunes, almost couldn't find all the words to get writer Irving Gordon to end his anti-rock tirade at the Songwriters Hall of Fame awards dinner May 27 (Words & Music, June 6). But Cahn, president of the hall, did his bit, as last week's column should have noted. As Cahn has often stated, he'd love to be the writer of any song the public took to its heart.

**SPRING IS PEER:** Peermusic has done it again with a breezy promotion calling attention to its new releases. "Look What's Springing Up At Peermusic" boasts a flower pot along with Wild Forget-Me-Not seeds. Its second-quarter singles releases have included songs recorded by Timmy T., the Spent Poets, Peter Case, Suzanne Rhatigan, the Williams Brothers, Sarah McLachlan, and Rosie Flores. Two other cassettes feature the new Rhatigan album on Imago and a six-song cassette of '40s copyrights. There is also a three-track CD by the Spent Poets on One Little Indian Records.

**PRINT ON PRINT:** The following are the best-selling folios from Warner Bros. Publications:

1. ZZ Top Greatest Hits
2. Queen—Greatest Hits II
3. Queen, Bohemian Rhapsody & The Best Of Queen
4. The Secret Garden
5. Led Zeppelin, Remasters.

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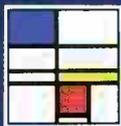
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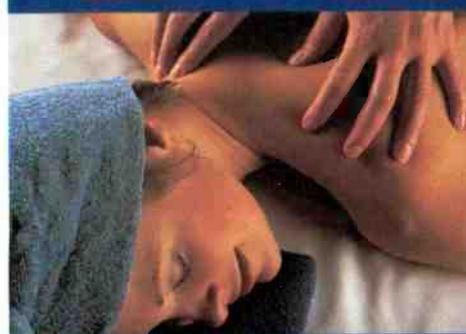
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**ARTIST DEVELOPMENT**

**THE LEVELLERS' WAY**

With their ringing acoustic guitars, call-to-action drums, and the exuberant affirmation of lead singer Mark Chadwick, the Levellers cut broadly against the grain of the current U.K. dream-pop scene with "One Way," the opening track from their U.S. debut on Elektra Entertainment.

"It's not fashionable-sounding at all," says Chadwick, front man for the

folkish rock quintet, which formed in the British seaside town of Brighton four years ago.

Fashionable or not, the Levellers have garnered both a growing U.K. following and lofty comparisons to acts from the Waterboys to the Clash with their mix of mandolins, violins, banjo, guitars, and punklike energy.

After a bidding battle in the U.K. last year ended with the band signing

to China Records in its homeland, Elektra A&R VP Nancy Jeffries saw the group last December and enthusiastically brought it to Elektra in the U.S.

"It's the honesty of it," says Jeffries of what drew her to the Levellers' music. "Everything is geared to what life is about now. And even though it's got these folkie instruments, it's still got the energy of the cutting edge."

"One Way" cracked the Modern Rock Tracks chart last week, while MTV has featured the song's video on "120 Minutes." The Levellers are due to open their first tour of the U.S. with a New Music Seminar showcase performance Saturday (20) at the Academy in New York.

THOM DUFFY

**NEWSLINE**

**Metropolitan To Book 4 N.Y. Clubs With Operator Peter Gatien**

New York-area promoter Metropolitan Entertainment is teaming up with venue operator Peter Gatien to book concerts at four of Gatien's New York clubs: Limelight, the newly acquired Tunnel, the Palladium, and USA, a new midtown theater in Times Square. Other event bookers who have previously worked in Gatien's venues will continue to do so, now through Metropolitan. Talent buyer Bill Kitchen at Metropolitan will be the principal buyer for Gatien's four clubs and will continue to book the Ritz in Manhattan.

**On The Road: Chieftains, U2 Openers**

The Chieftains are to be joined by Roger Daltrey and Nanci Griffith at the Universal Amphitheater in L.A. June 23 in a reprise of their joint performance on the Chieftains' most recent RCA disc, "An Irish Evening: Live At The Grand Opera". . . U2 has picked MCA/Radioactive act Fatima Mansions to open for its European dates through Thursday (18) in Glasgow. Meanwhile, the Mansions are releasing a new CD EP including covers of Ministry's "Stigmata" and R.E.M.'s "Shiny Happy People". . . The Cure has tapped Charisma act Curve to open its Texas Stadium show June 13 in Irving, Texas. The Cranes are supporting the Cure on other dates . . . Humorist Tom Bodett, one of the first artists on Windham Hill's new spoken-word label, Gang of Seven, opened a tour with label founder Will Ackerman and Patti Larkin June 11 at San Francisco's Great American Music Hall . . . The Dead Milkmen open a summer tour supporting their Hollywood Records disc "Soul Rotation" with a homecoming date Friday (19) at the Trocadero in Philadelphia . . . David Wilcox has found a new way to peddle his two A&M albums, including his latest "Home Again," with a weeklong tour of Massachusetts—via bicycle.

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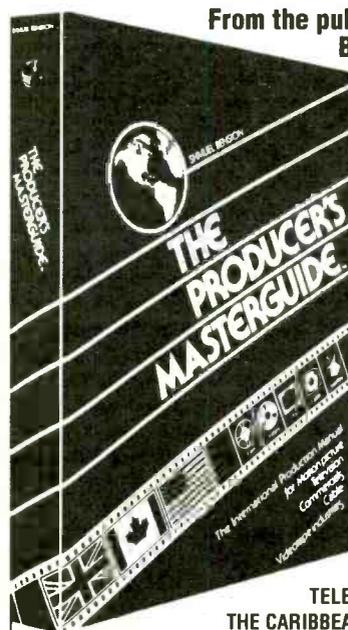
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## ARTISTS IN CONCERT

### STEVIE WONDER

Wembley Arena, London

**T**HIRTY YEARS AFTER the release of his first record—yes, 30 years—Stevie Wonder commands a grip on rock and soul's emotional heritage firmer than most of his peers. This June 3 show, part of his "Natural Wonder" tour of Europe, was powerful, three-point testimony to that effect.

First, there are the songs. In particular, material such as "Village Ghetto Land," "Love's In Need Of Love Today," "Big Brother," and, of course, "Living For The City" has grown in stature since its original release. Wonder performed these in London with clarity and force, and with irony in the wings: The lyrics initially called to mind recent events in Los Angeles—and then drew recognition that they were written 20

years ago. Few other songwriters can close the circle thus.

Secondly, there is the Motown heartbeat. It drives "Higher Ground," "I Wish," and "Signed, Sealed, Delivered." Wonder performed them as he recorded them: as works of reflective optimism, with shards of reality. Here, too, his dynamic band came into its own, namely Nathan Watts on bass, Gerry Brown on drums, Ben Bridges on guitar, Lenny Castro on percussion, Wayne Lindsey and Isaiah Sanders on keyboards.

Adding vocal breadth in back were Keith John, Lynne Fidmmt-Lindsey, Marva Hicks (what a voice!), and Kimberley Brewer. Providing counterpoint and depth was a string section composed of members of the Royal Philharmonic Orchestra, conducted by Dr. Henry Panion III.

Thirdly, there was pacing and mood. Wonder grouped together

songs by inflection, texture, imagery: "Saturn," "As," and "Ribbon In The Sky" created, for example, a powerful, evocative trilogy—made all the more welcome because the singer has seldom performed the climactic "Saturn" (from 1976's "Songs In The Key Of Life") in concert.

Wonder also perfectly placed his festive songs in the set, including "Ngiculela," "Sir Duke," and "Master Blaster." The effect was an aural fireworks display, illuminating and elevating the arena. New compositions offered to good effect were the effervescent "Dancing To The Rhythm" from Wonder's forthcoming "Conversation Piece" album, and a rhythmic "Woman Pleasing Man."

On the basis of this tour, the Motown wonder, man and boy, understands his art, his audience—and the spirit of rock'n'soul.

ADAM WHITE



**Sweet Sounding Deal.** Austin singer/songwriter Lucinda Williams, who gained critical acclaim with two previous albums on Rough Trade Records, has signed a long-term deal with WEA-distributed Chameleon Records. The label will release "Sweet Old World," Williams' first new disc in four years, this August. Chameleon also plans to reissue Williams' Rough Trade albums. The singer will showcase her new songs on the road this summer. Pictured, from left, are Chuck Plotkin, executive VP, Chameleon Records; Bob Buziak, COO, Chameleon Entertainment; Williams; and Rob Kos of Metropolitan Entertainment, Williams' management company.

## Santana's PLG Deal Calls For Guts & Grace

**SAN FRANCISCO**—Santana's new contract with the PolyGram Label Group also calls for the formation of his own record label, Guts & Grace. The guitarist will be signing and developing acts. "I'd like to find bands and musicians who I feel represent the music of the future," he says. "It can be kids or people over 50. All that matters is how the music's played."

"Carlos is a very creative person, and the kinds of projects he's interested in are attractive to us," says PLG president/CEO Rick Dobbis. "When he has the time and opportunity to focus on that, I think we'll get some really cool music."

"It's important to him to be blind to labels, national origin and age," adds Polydor president Davitt Sigerson, "and to just find musicians who are telling the truth as they feel it, and doing it in extraordinary ways." **ROBIN TOLLESON**

## CARLOS SANTANA GETS PERSONAL

(Continued from page 10)

later it was a take. It was a very unfashioned record, and a very nonfashiony record. All of that worked together with the idea of how I thought it should be marketed, which is through the music, through press, and his own ability to reach people with it. We don't think it's going to be hard to justify this from a business point of view, but as a kind of creative reclamation project it's also very much the kind of thing that I want Polydor to be doing: letting artists be themselves and proving that can work."

Sigerson adds, "This record is going to be worked in the marketplace consistently over a long period of time. It's a fairly simple plan. It's just about consistency and determination on our part, and purity of vision on his. He's got it and we're not going to try and mess with it."

### PLAYING IN THE BAND

"Milagro" features Santana band mainstays such as percussionists Raul Rekow, Armando Peraza, and Walfredo Reyes; singer Alex Ligertwood; and keyboardist/co-producer Chester Thompson. New faces

include bassist Benny Rietveld, timablero Karl Perazzo, drummer Billy Johnson (Hammer), and vocalist Larry Graham on the single "Right On." "If you play in Jerusalem, can you make Palestinians and Hebrew people dance together? That's the battlefield," says Santana. "I'm into the front lines. Whether we open up for the Grateful Dead or Harry Connick Jr., when we play, can we change the atmosphere and the conditions of life? That's not pursuing too much, believe me. Music has the power to change people from inside, and remind people that we are eagles instead of turkeys."

Santana's guitar playing on his Polydor debut is some of the rawest, most direct work he has ever done, but he graciously deflects compliments. "I feel really inspired since Bill and Miles left. I feel empowered by them for what they said on the way out. Miles said that two hours onstage is a spiritual orgasm. And Bill Graham's philosophy was, 'Stop complaining so much. What can you do about it?' Even though I didn't want them, these things are in me now," he says laughing. "To me, it's very real that these two spirits are on me to do certain things they wanted to complete and see through."

"I look at the things that Bill Graham did, like matching the first \$1 million for the earthquake relief effort, right out of his pocket. That's an Oscar, a Super Bowl, a World Series, Wimbledon. When you can match \$1 million and help people, that's more important. Shame your government by adopting a school or adopting four blocks, and being responsible for their bread, light, and water. Yeah, that turns me on more than the next album. Playing music is easy, like drinking water. But changing the conditions of life is a little more challenging, and infinitely more rewarding."

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ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
GRATEFUL DEAD STEVE MILLER BAND	Rich Stadium Buffalo, N.Y.	June 6	\$1,680,770 \$26	65,228 sellout	Metropolitan Entertainment
JUAN LUIS GUERRA Y 4.40	Luna Park Buenos Aires	May 22-25	\$808,000 \$50/\$40/\$18	32,000 sellout	Hector Cavallero Prods.
HAMMER BOYZ II MEN JODECI	Madison Square Garden New York	May 15-16	\$627,054 \$31.50/\$30.50	24,277 40,000	A.H. Enterprises
VAN HALEN THE BABY ANIMALS	Neal S. Blaisdell Center Honolulu	May 29-31	\$549,378 \$35/\$22.50	24,122 sellout	SRO Entertainment
JIMMY BUFFETT & THE CORAL REEFER BAND EVANGELINE	Coca-Cola Starplex Amphitheatre Dallas	June 5	\$429,386 \$27.50/\$18.50	20,000 sellout	MCA Concerts PACE Concerts
GEORGE STRAIT PAM TILLIS	America West Arena Phoenix	June 6	\$345,248 \$19.50	18,202 sellout	Varnell Enterprises
GARTH BROOKS MARTINA MCBRIDE CHRIS LADDOUX	McNichols Sports Arena Denver	June 2	\$329,326 \$18.70	18,225 sellout	Varnell Enterprises
INDIGO GIRLS MATTHEW SWEET KIRSTEN HALL GERRARD McHUGH	Beacon Theatre New York	June 1-4	\$255,795 \$23.50	11,013 sellout	New Audiences Prods.
RINGO STARR'S ALL-STARR BAND	Sunrise Musical Theatre Sunrise, Fla.	June 2-3	\$215,626 \$35.75/\$28.75	7,007 8,166	David Fishof Prods. Cellar Door Concerts
RUSH MR. BIG	Thomas & Mack Center Las Vegas	June 6	\$206,198 \$29.50/\$22.50/ \$20	8,993 10,500	Beaver Prods. Avalon Attractions

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# POPULAR UPRISEINGS

A SPECIAL BILLBOARD FOCUS ON BREAKING NEW TALENT

## New Strategies For Going Over The Top *How Today's Rookie Hitmakers Beat The Odds*

■ BY THOM DUFFY

NEW YORK—The odds are daunting. Recording artists by the thousands release albums every year, from independent projects produced on a shoestring, to major-label priorities backed by six-figure budgets. Every new disc carries within its grooves both the creative visions of those artists and their dreams of finding a national or international audience.

But the competition is fierce, as hundreds of deserving artists vie for the attention of retailers, radio programmers, video outlets, concert promoters, and ultimately fans. What do label executives consider the most crucial factors in breaking new talent?

For most, the challenge begins with knowing which artists to sign in the first place. "As Bob Dylan said, 'You can't let other people get your kicks for you,'" says Davitt Sigerson, who has produced artists including Tori Amos, David + David, and the Bangles and is now the president of Polydor Records, part of the PolyGram Label Group. "The one thing I learned in producing was I couldn't ever steer by someone else's gut; I had to genuinely understand the music and like it and go by the goosebumps." But Sigerson, like other talent-oriented executives,

also works with an A&R staff, as he wryly puts it, to "extend my goosebump range."

In the face of a tight economy, many executives are finding self-sufficiency an added bonus. "I have to find artists who are prepared to make their own careers happen the same way the Police or the Go-Go's happened," says Miles Copeland, chairman of I.R.S. Records. "I need to sign artists who have sustaining elements within the group. The whole point is dealing with reality for what it is. If the band is good and will go out and build an audience, if your attitude is right and your costs are low enough to allow you to sustain, you can make it. It's when your costs are too high and outpace your expenditures that you start running into trouble."

At the largest record companies, once a new artist is signed, a range of staff will coordinate development of their careers in areas of publicity, retail marketing, video and radio promotion, touring, and more, with the act's manager serving as liaison with the artist. The preparation for a priority debut on a major label such as Columbia Records may begin with an in-house introduction to the artist's work eight to 12 months before its arrival in record stores.

"Obviously, every project is really different," says Jay Krugman, VP of East Coast marketing. "With an artist like Chris Whitley or Sophie B. Hawkins, I started 90 to 120 days ahead," he says of two artists who have spent time on Billboard's Heatseekers chart in the past year

before recently graduating to The Billboard 200. Krugman notes that Whitley and Hawkins (as was Mariah Carey before them) were introduced by to record retailers with video presentations at the annual convention of the National Assn. of Recording Merchandisers.

Krugman notes that Columbia uses a full range of marketing tools for new artists, ranging from teaser postcards and promotional CD-5's targeted at press, retail and radio, all the way to T-shirts and videos for buyers of new discs. But he cautions that "you need to put it into the marketplace at a time when the project is ripe, as the consumer audience is beginning to understand what the act means."

Often that's when an artist has begun to support a debut album with a tour and other aspects of the marketing plan are falling in place. "If everything is all in a row, the promotion guys are in touch with radio, the publicity is in swing, and all of this is coordinated by the artist development staff," says Carl Scott, senior VP of artist relations at Warner Bros. Records.

Scott explains how a record company may subsidize an act with tour support in order to have it reach fans directly. "It's just common sense that you can't replace the

emotion of a tour," he says. "It beats everything else. The touring is real and it's there. You're guaranteed you can put the band on the road on some level." Scott and others also note that record companies are now able to better track regional sales of albums as artists tour through the computerized retail data compiled by SoundScan Inc., the information that is published on some Billboard charts.

Atlantic Records earlier this year set up a new department specifically to coordinate touring by its artists with other aspects of artist development and marketing. "The right word is artist development; you just don't throw the record out there," says Perry Cooper, who holds the recently created post of VP of artist tour development at Atlantic, under senior VP/GM Val Azzoli.

Cooper described a meeting in mid-May to make initial plans for the release of a band's album that is not due until October and to discuss how to coordinate it with the act's tour plans. "The more in front of

the project we can get, the better it's going to be," he says. "The marketing, promotion, publicity, and sales department are all geared up. We want to make sure that everyone is working in the same direction. You can't depend on one factor anymore, whether it's MTV or radio."

Putting the efforts of artist development and breaking new talent in perspective, Sigerson at Polydor notes, "Some one would say that the downside of signing artists in a competitive marketplace is that the music has to be commercial. But I think that if we can be clever enough about finding ways to get music into the hands of the people who might like it, that being commercial is not a very onerous burden to carry on our shoulders as people who are trying to move the art forward."



# Popular Uprisings

## Graduation Day: The Class of '92 31 Heatseekers Who Made The Big Leap

BY GEOFF MAYFIELD

LOS ANGELES—Rules are rules: the fine print of Billboard's Weekly Heatseekers chart clearly states that any Heatseeker who appears on the top hundred of the Billboard 200 chart, or the top 25 of the R&B Albums or Top Country Albums charts, or makes the top five of any other Billboard album chart, is instantly graduated. In the 29 charts since Popular Uprisings first appeared in the October 26, 1991 issue of Billboard until the May 16, 1992 issue, there have been 31 such graduates, all of them textbook examples of how to launch a new act. We thought it

would be interesting to ask their labels what they knew about each breakout, and when they knew it.

**SCARFACE** "Mr. Scarface Is Back" (Rap-A-Lot/Priority). Entered Heatseekers at No. 1 on 10/26/91. Graduated 11/2, when it jumped 137-59 on The Billboard 200.

**First Rumbblings:** "Personally, the first time I listened to the DAT copy of 'Mr. Scarface' it blew me away," says Tamara Wall, director of publicity, Rap-A-Lot/Priority. "Then there was a write-up in the *Washington Post* by a writer who claimed he didn't like gangster rap, but the raspy, unique voice of Scarface really got to him."

**GERALD LEVERT** "Private Line" (Atco/EastWest). Entered Heatseekers at No. 1 on 11/02/91. Graduated 11/16, when it reached No. 21 on Top R&B Albums.

**First Rumbblings:** "Black radio was playing three or four cuts at the same time," says Rick Nuhn, national director of promotion, Atco/EastWest. **Breakthrough:** "The BDS system showed more than 2,000 plays, and radio refused to drop the record."

**RICHARD ELLIOT** "On The Town" (Capitol). Entered Heatseekers at No. 36 on 10/26/91. Graduated 12/7, when it reached No. 5 on Top Contemporary Jazz.

**First Rumbblings:** "Because he'd done such a good job at creating a base, with constant touring and visibility, we knew the record was extremely radio-friendly," says Tom Evered, VP of marketing, Blue Note. "There was great feedback from radio and retail. The orders we got for his entire catalog from Enigma were huge. The record went up on the charts and stayed there."

**COLLIN RAYE** "All I Can Be" (Epic/Sony Nashville). Entered Heatseekers at No. 37 on 11/09/91. Graduated 12/7, when it reached No. 20 on Top Country Albums.

**First Rumbblings:** "We knew we had a superstar in the making," says Mike Martinovich, VP of marketing, Epic/Sony Nashville. "That was confirmed by the single, which held No. 1 on the singles chart for three weeks and had heavy radio rotation. We told him that early on he might have to do two shows a night. He thought that was a relief because he'd been doing four."

**D.J. MAGIC MIKE & M.C. MADNESS** "Ain't No Doubt About It" (Continued on page 20)

### CASE STUDY: POP

## Feeding The Brushfire Flames For Mr. Big

Mr. Big didn't start out that way. As manager Sandy Einstein puts it, "Our strategy was to start with one brick and build a foundation, then gradually build from there."

That initial "brick" was the mom-and-pop stores and the reputations of the band's members: bassist Billy Sheehan had built a rabid following playing with David Lee Roth and his own band, Talas; guitarist Paul Gilbert was known for the band Racer X; and singer Eric Martin had released three solo albums. So prior to the release of Mr. Big's self-titled Arista debut in 1989, Atlantic sent autographed posters of the band and advance in-store play copies of the album to 500 mom-and-pop heavy metal shops, where the core fans shop.

"With hard rock projects, you have a real active fan base that can spur initial sales, which generates excitement," explains Atlantic VP of A&R Jason Flom. "So we aggressively promoted awareness at the mom-and-pops."

Atlantic released the album in June of 1989. Now it was time for brick No. 2: constant, non-stop touring. Banking on its built-in fan base, Mr. Big did successful club tours in the U.S. and Japan, as well as 63 dates opening for Rush. The second album, "Lean Into It," came out in March of 1991, followed by a headlining tour of England and opening-act stints for White Lion and the Scorpions.

By summer, the third brick, radio, fell into place unexpectedly. John Terry, then-music director and now program director of KFMQ in Lincoln, Nebraska, fell in love with the song "To Be With

You." "I took it to my boss and told him how strongly I felt," says Terry. "The very first time we played it, we got calls. We started pounding it, and it went from No. 5 on our request list to No. 3 to No. 1."

Sales of the album boomed in Lincoln and nearby Omaha. At the time, Atlantic was working a different single, "Lucky This Time," but soon realized that "To Be With You" was a gold mine. "We didn't know we had a magical record until KFMQ started playing it. I'll be the first to admit it," says Val Azzoli, senior VP/general manager of Atlantic. "We started checking the stores around the area, and they all sold out. With that story we approached AOR radio and got more stations, then went to pop." In each town, "as soon as we had an indication of airplay, I made sure there were records in the stores literally within a day or two. Once we saw a brushfire, we kept feeding the flames."

With touring, radio, and retail in place, the next step was to make a video. "We realized that the magic thing about the song is its simplicity," says Azzoli. "So we decided to stick with a simple video: one camera, four guys sitting on stools. Again, it worked on MTV."

On Feb. 29, "To Be With You" reached No. 1, and has since gone gold. The album reached No. 15 and has gone platinum. The second single, "Just Take My Heart," has reached No. 22. Tours headlining and with Rush are underway. Says Einstein, "The sheet wall is done; now we're ready to start our roof."

—TRUDI MILLER



### CASE STUDY: METAL

## Pantera Pursues Touring With A Vengeance

Pantera, says the group's manager, is one of those "old-fashioned" bands, in the sense that this metal four-piece can play. And play. Pantera has been on one big extended tour since April 1990, when they hit the club circuit to prime audiences for the summer release of their power groove Atco debut "Cowboys From Hell" (250,000 units sold to date).

"I decided I had to play on the band's strengths," says manager Walter O'Brien. "They're great live, so I figured 'let's let them play live.'"

Sometimes the attitude is, "Once we sell some records, we'll go tour." But I decided we needed to sink some money up front, get them out in front of people, and keep them out."

Pantera just wrapped a tour with Skid Row, and in the past

two years has shared live bills with the likes of Judas Priest, Suicidal Tendencies, Exodus, and Prong. Pantera had written their second album, "Vulgar Display Of Power," in hotel rooms and on the tour bus, and tightened its delivery in front of audiences as far away as Moscow (during a stint on the "Monsters Of Rock" extravaganza). The non-stop tour thus served as an ideal "pre-production" phase for the recording sessions, and as a perfect "pre-promotion" vehicle for the new album. "About a week after 'Vulgar' came out, kids were already singing along with the tunes," O'Brien points out.

He adds that early on the Atco crew began to notice a clear pattern

emerging at retail in nearly every market where the band performed: "You could practically trace our tour by looking at the sales charts. This strategy is actually old-fashioned and I don't know why more people don't use it."

The intense touring generated a deafening street buzz on the band, says Matt Pollack, Atco's VP of AOR promotion. The label was eager to protect that street credibility, and has limited its radio campaign to a number of select, hard-edged AOR

metal stations. "We had no plans at all to go with commercial radio right out of the chute," Pollack says. "We wanted to be very careful not to shove it down the fans' throats. Timing is a very calculated process."

When the label did take Pantera to metal radio three months ago, the single "Mouth Of War," literally broke records in several markets. Atco is following it up with the radio-friendly track, "This Love." "Radio is important, but it's always going to be there," says Pollack. "The most important thing leading up to airplay is the band's image as a metal entity."

The keeper of that image is Atco A&R director Derek Oliver. He actually "inherited" the band from the former Atco regime, and says his relationship with Pantera defies traditional A&R standards: "My role is really to protect Pantera from the idiots who want to change them or advise them."

—DEBORAH RUSSELL



### CASE STUDY: DANCE

## CeCe Peniston Grows From Club Roots

With her certified gold A&M single, "Finally," CeCe Peniston has reaffirmed that a dance music artist can reach beyond the club arena and generate an enduring pop radio staple. And subsequent singles from her debut album (also entitled "Finally") have met with similar enthusiasm at club, radio, and sales levels. "We Got A Love Thang" went to No. 1 on Billboard's Club Play Chart within a month of its release last February, and is still getting heavy top 40 play. And the just-issued "Keep On Walking" is starting to make inroads into urban radio.

Not bad for an artist who initially had a little trouble landing an album deal. "There was a little resistance to signing CeCe to more than a one-off single deal at first," admits Manny Lehman, director of A&R at A&M. "We had to prove that she was an artist with more than one track in her, which is certainly fair. Once I was able to get [VP of A&R] Marc Mazetti excited about the project, we became a team with a mission."

Lehman first encountered Peniston in Jan. 1991, when she was recording backing vocals for two tracks on A&M rapper the Overweight Pooch's debut album. "I heard her voice, and had to meet her immediately. She was working on a demo with [producer] Felipe Delgado. One of the songs

on that demo was 'Finally.'"

Although it was an instant smash in the clubs, Rick Stone, senior VP of promotion at A&M, notes that breaking the track at pop radio required "immense passion and belief in the music and the artist. We knew we had something special, so we decided to stick with it for a little while, and try to spread the excitement we were feeling from the street." The A&M promo staff worked the track from Labor Day to Christmas. "We thought it had reached its peak in December, and then out of nowhere it resurged," says Stone. "It got to a point when the single had taken on a life of its own."

Touring has also been an integral part of breaking Peniston, with nine solid months of playing clubs and small theaters throughout the U.S., U.K., and Europe. She says the experience has been by turns exhilarating and overwhelming: "I feel like I've been in constant motion since the first single came out. It's a little scary at times, but I try to never lose sight of how fortunate I am to have this opportunity."

Lehman notes, "As people in the pop field get to know CeCe better, we're now starting to focus a little more on urban radio. But we're still paying very close attention to the dance jocks who were there first." —LARRY FLICK



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Name of Band \_\_\_\_\_  
 Leader's Name \_\_\_\_\_  
 Address \_\_\_\_\_  
 # Band Members \_\_\_\_\_  
 Evening Phone (\_\_\_\_) \_\_\_\_\_  
 Daytime Phone (\_\_\_\_) \_\_\_\_\_

I/We wish to enter the semi-finals in (check one):

- Las Vegas Sunday, 8/16 at Shark Club
- Chicago Thursday, 8/20 at China Club
- Boston Tuesday, 8/25 at Paradise Rock Club
- Philadelphia Thursday, 8/27 at Chestnut Cabaret
- Miami Location and date to be determined

I've read the rules and affirm that this entry is in compliance with them.

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CASE STUDY: ALTERNATIVE

## Ugly Kid Joe's "No-Hype Campaign"

Early expectations for California brat-rockers Ugly Kid Joe were humble. Mercury/Stardog predicted their debut EP, "As Ugly As They Wanna Be," would sell around 25,000 copies—healthy enough sales for a record that reportedly cost only \$12,000 to make. But this "ugly" band's looks improved considerably when that EP hit the platinum mark in March, less than six months after its release.

Ugly Kid Joe took a slightly offbeat route to success, says Bob Skoro, senior VP of A&R at Mercury. It was Skoro who brought the band to the label's indie offshot, Stardog, and brainstormed their "no-hype campaign." "We just present [the music], and let people make their own decisions, just allow the Kids to do their thing," Skoro says.

After signing the act, Skoro and Jim Genova, national director of alternative marketing for Island's Independent Label Sales division, enlisted the aid of RED, the independent distribution arm of Relativity Records. This move was made to put the music into the independent retail market, Skoro says. "None of the major [distributors] sell to the Mom-and-Pops. That's where young music lovers in rock and metal go, that's where buzzes start."

Mercury metal promoter Cheryl Valentine worked the band's first two singles, "Funky Fresh Country Club" and "Everything About You" at radio, where hard-rock fans reacted enthusiastically. "The grass roots level is notorious for selling 30,000-250,000 copies, very good at buzz building," Valentine says. "The metal kids will come back every time. It's a good way to get a groundswell."

Valentine says the groundswell reached a breaking point when Denver rock station KBPI moved the band's second single, "Everything About You," from a metal show to regular programming. "Within two weeks they were the No. 2 request, behind Metallica. That's when we knew we had something."

When the band played Denver shortly after the KBPI add, marketing execs roped local record sellers into the campaign "and it all translated into sales," says Jim Genova. "I wanted [retailers] to feel the buzz, know something happened, rather than overhype. When you do that, people get defensive. We let the retailer discover."

Once the band had secured support at the retail level, "MTV was a major factor in taking the band to the next level," says Mercury VP of video promotion/charts/singles sales Randy Roberts.

That the debut was an EP also contributed to the record's success, Skoro says. At \$9.98 in stores, it was cheaper for fans than a full-length album. It was also cheaper for the label. Larry Stessel, VP/GM marketing, sales, and promotions, told Billboard that sales of 50,000 copies of the EP cost the label "one-third the cost of what we'd spend trying to break the act on AOR radio."

Throughout the band's rise, Genova says the label maintained its "no hype" stance and simply let the band work itself. "You get one or two major adds and you get crazy, start thinking you can conquer the world. This was a case of artist development, pure and simple."

—BARBARA DAVIES



CASE STUDY: RAP

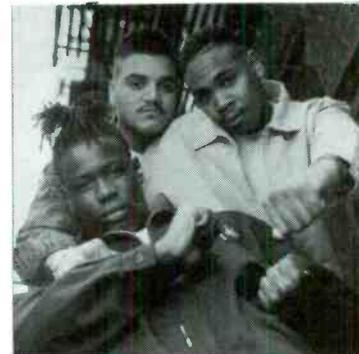
## FU-Schnickens Get Beyond The Gimmicks

In all art, what goes around always comes around. And since many practitioners of the hip-hop aesthetic grew up in the '70s' golden age of Superfly, the Mack and Kung Fu movies, their poses often spring from such films. Jive artists the FU-Schnickens are probably the first rap act to explicitly exploit the influence of Kung Fu flicks. Besides their name, and their distinctly Oriental outfits, their out-the-box promotional items included fortune cookies and chop sticks.

The FU-Schnickens' debut album, "F.U.—Don't Take It Personal," a madly shifting mix of fun and braggadocio, has reached #13 on Billboard's Top R&B Albums chart, and #69 on The Billboard 200. The collection's first single, "Ring The Alarm," came out in November, 1991, heralded by a whimsical video press kit delivered to retailers, press and video outlets in giant Chinese-food containers. Its contents used a Ninja B-movie format to present the group. "The press kit definitely wasn't typical," says Ann Carli, Jive's senior VP

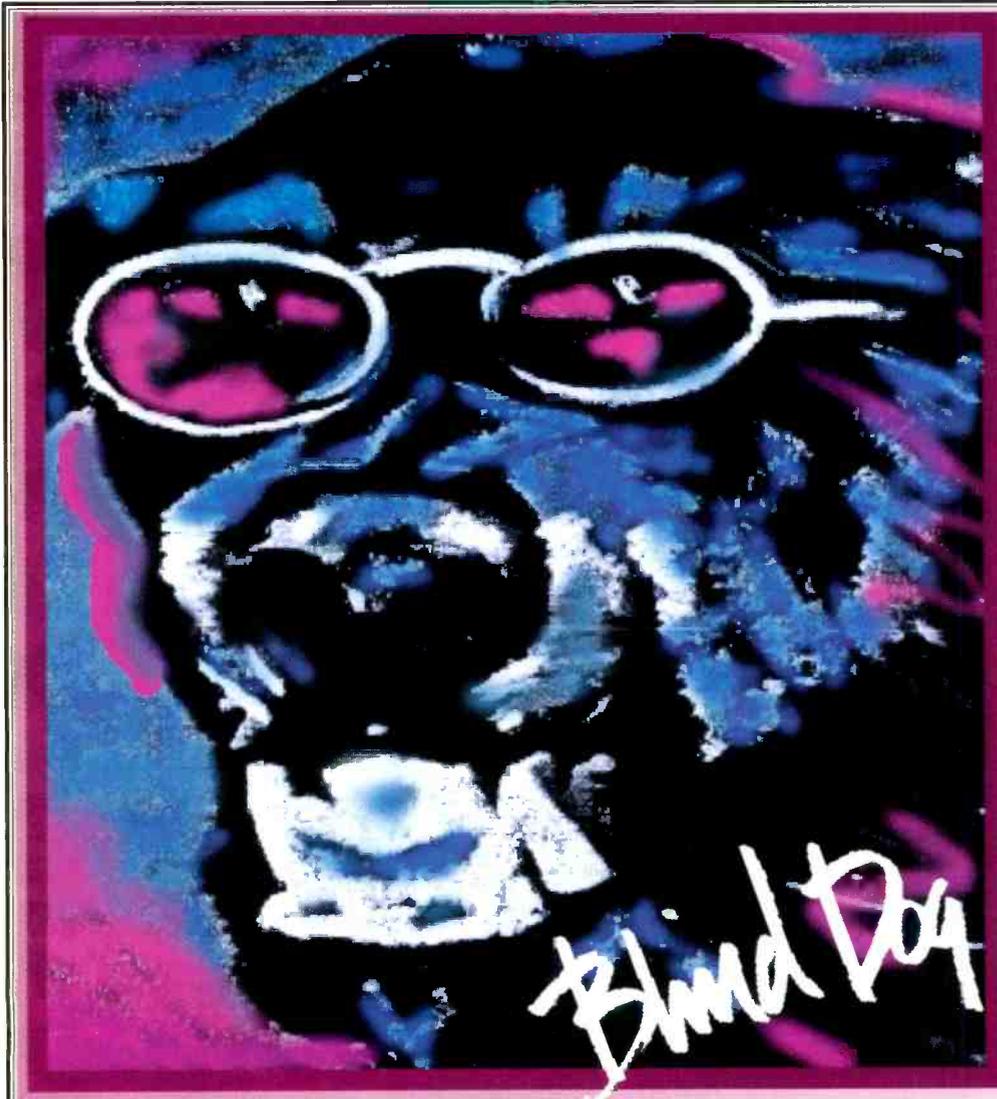
of artist development. It was a gimmick, but as Sophia Chang, the A&R rep who signed FU-Schnickens points out, "In this day and age when the market is so glutted, the reaction to things that have some sort of novelty is immediate."

Ralph McDaniels at New York's "Video Music Box" was the first person to use the press kit as programming. "We realize that video is a big, big part of marketing and selling talent," says Chang. "The success of a lot of groups depends on shows like 'Video Juke-



box.' Whether that's right, I don't know—but it's the reality."

Despite their Kung Fu schtick, the FU-Schnickens aren't from the Far East at all, instead hailing from East Flatbush in Brooklyn. The crew, which includes Poc-FU, Chip-FU and Moc-FU, came together in 1988. "We were all doing our separate things," Poc recalls. "We all had different styles." Each member has perfected one particular brand of rap singing, which inspired their name: "It means (Continued on page 22)



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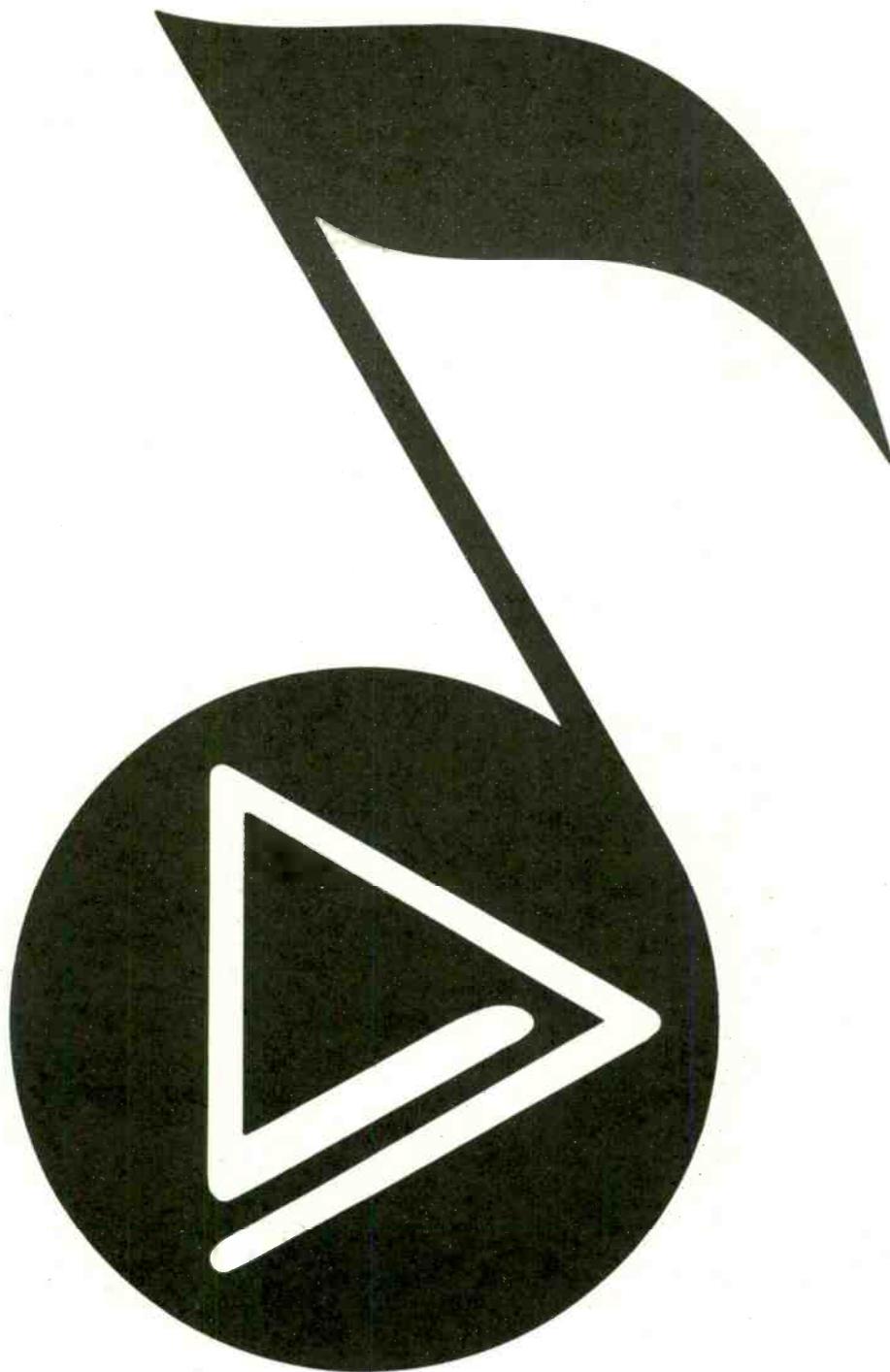
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## CLASS OF '92

(Continued from page 16)

(Cheetah). D.J. Magic Mike's fourth Heatseeker album entered the chart at No. 1 on 11/23/91. Graduated 12/7, when it reached No. 91 on The Billboard 200.

**First Rumbblings:** "The main thing was ground-up marketing for the first three albums," says Cindy Barr, director of national marketing and artist development, Cheetah. "The solid fan base was most responsible for the last albums going gold, and his core audience continued to expand. The new album and video, plus airplay, seemed to validate our expectations."

**MICHAEL CRAWFORD** "Michael Crawford Performs Andrew Lloyd Webber" (Atlantic). Entered Heatseekers at No. 1 on 11/30/91. Graduated 12/7, when it jumped 115-69 on The Billboard 200.

**First Rumbblings:** "They announced a tour and every show was sold out," says Val Azzoli, senior VP and general manager, Atlantic. "At that point, I knew we had something. We

had an in-store in New York and a thousand people showed up."

**Breakthrough:** "We were selling to a demographic that doesn't get catered to that often. Everywhere the tour was, we just did guerrilla warfare. He'd come in, do the dates and

*You can't hype a rap record; If the kids like it, they'll respond.'*

sell all the records in that market—a consistent 10,000 to 15,000 a week. We'll have a gold record by the end of the month—with no airplay."

**TEVIN CAMPBELL** "T.E.V.I.N." (Qwest/Warner Bros.). Entered Heatseekers at No. 1 on 12/7/91. Graduated 12/14, when it reached No. 84 on The Billboard 200.

**First Rumbblings:** "It started when

Quincy Jones brought him in to do the 'Tomorrow' song," says Hank Spann, VP black music promotion, Qwest/Warner Bros. "Tevin doesn't like being compared to Michael Jackson, but I'll compare how I felt when I met Michael—the same feeling. I was thoroughly convinced he'd have a megastar career."

**Breakthrough:** "All the radio stations want him to do the track dates, but I have to remind them that he's in school."

**CYPRESS HILL** "Cypress Hill" (Ruffhouse/Columbia). Entered Heatseekers at No. 24 on 11/23/91. Graduated 1/4/92, when it reached No. 23 on Top R&B Albums.

**First Rumbblings:** "Early on, there were always comments like 'not your typical rap record,'" says John Doyle, director of sales for Columbia.

**Breakthrough:** "By the second video, 'How I Could Just Kill A Man,' which got a lot of video outlets, and that's when the sales kicked in."

**SHANICE** "Inner Child" (Motown).

Entered Heatseekers at No. 21 on 12/7/91. Graduated 1/11/92, when it reached No. 24 on Top R&B Albums. **First Rumbblings:** "I've known Shanice since 1986 and realized she was a superstar then," says Michael Mitchell, VP communications, Motown. "Her vocals have matured—a five-octave voice deserves attention. When our pop and R&B people came back to us with raves on the advance cassette, we knew we had something. We were getting 5,000 plays a week on pop radio when it was released. It was a monster."

**LIVE** "Mental Jewelry" (Radioactive/MCA). Entered Heatseekers at No. 7 on 1/18/92. Graduated 1/25, when it jumped 200-99 on The Billboard 200.

**First Rumbblings:** "We began to see CD-5 sales bit by bit and shipped the record four months afterwards," says Jonathan Coffino, senior VP sales and field marketing. "We began to see sales from day one. We've sold over a quarter of a million."

**Breakthrough:** "MTV really believed in the band from the moment they touched it. Now they're getting a lot of attention from [Top 40] as well as alternative."

**PAM TILLIS** "Put Yourself In My Place" (Arista). Entered Heatseekers at No. 38 on 10/26/91. Graduated 2/1/92, when it reached No. 23 on Top Country Albums.

**First Rumbblings:** "We knew it was special the minute we recorded it," says Mike Dungan, senior director of marketing and sales, Arista. "The first single, 'Don't Tell Me What To Do,' took off out of the box."

**Breakthrough:** "It came a full 11 months later, when we released 'Maybe It Was Memphis' to radio in November. It had such a pop sound we were reticent to release it until she was firmly established in the country market. Between December 1 and February 1, it sold almost 300,000 units."

**PEARL JAM** "Ten" (Epic Associated/Epic). Entered Heatseekers at No. 38 on 11/2/91. Graduated 2/1/92, when it jumped 106-54 on The Billboard 200.

**First Rumbblings:** "The first successes came out of heavy touring with the Red Hot Chili Peppers and Smashing Pumpkins," says Steve Backer, VP alternative and video, Epic Associated/Epic. "Between the release and touring there was radio support, but the tour buzz created a great street credibility."

**Breakthrough:** "The metal radio market was there from the beginning. They were all over the record. By December, the roof blew off—both alternative and album formats. MTV picked up in January."

**2ND II NONE** "2nd II None" (Profile). Entered Heatseekers at No. 37 on 11/2/91. Graduated 2/1/92, when it reached No. 92 on The Billboard 200. **First Rumbblings:** "The first inkling that they'd be big was the grass-roots support: mixed college and specialty rap/mix shows in Atlanta, Houston, Seattle, Detroit and a real strong reaction in the Bay Area," says Gerard Babbitts, rap radio-retail promotions coordinator, Profile.

**Breakthrough:** "I knew that the group, as well as their record, had reached a peak when we got Power 106 to play the record in L.A."

**BLACK SHEEP** "A Wolf In Sheep's Clothing" (Mercury). Entered Heatseekers at No. 2 on 11/09/91. Gradu-

(Continued on next page)

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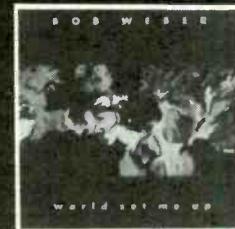
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# Popular Uprisings

## CLASS OF '92

(Continued from preceding page)

ated 2/1/92, when it jumped 104-76 on The Billboard 200.

**First Rumbings:** "Video was a very big factor," says Randy Roberts, VP single sales and video promotions, Mercury. "Rap shows got a great buzz when video hit and went to a different level. When the band performed on 'In Living Color,' we saw another major explosion."

**Breakthrough:** "It was all through video. We'd had good black radio, college airplay and mini-tours, but MTV



SOCIAL DISTORTION

of the 'Cadillac Style' spots on TV, plus the success of the first 60 days of the single's release, we knew we had the resources available to go the distance."

**NED'S ATOMIC DUSTBIN** "God Fodder" (Columbia). Entered Heatseekers at No. 9 on 10/26/91. Graduated 2/15/92, when it reached No. 91 on The Billboard 200.

**First Rumbings:** "They'd played and toured a lot of the alternative markets, and we got a real strong sense that the album would continue to sell," says John Doyle, director of sales, Columbia.

**Breakthrough:** "The 'Grey Cell Green' video caused a real public reaction, but it was the infamous T-shirt campaign that really got everybody's attention. Until that time, it hadn't jumped up and grabbed people by the throat."

**UGLY KID JOE** "As Ugly As They Wanna Be" (Star Dog/Mercury). Entered Heatseekers at No. 38 on 1/25/92. Graduated 2/22, when it hit No. 98 on The Billboard 200.

**MINT CONDITION** "Meant To Be Mint" (Perspective/A&M). Entered Heatseekers at No. 30 on 1/25/92. Graduated 2/22, when it hit No. 19 on Top R&B Albums.

**First Rumbings:** "The urban Washington market is where it really happened," says Nick Stearn, national director of sales and distribution, A&M. "Then pop play came so quickly—it was an immediate sales reaction. It was incredible. The same thing is happening with the second single."

**R. KELLY & PUBLIC AN-**



2 PAC

**NOUNCEMENT** "Born Into The '90s" (Jive). Entered Heatseekers at No. 33 on 2/1/92. Graduated 2/29, when it reached No. 24 on Top R&B Albums.

**First Rumbings:** " 'She's Got That Vibe' had some pop crossover, but basically it's been a real steady shipment," says Julia Lipari, product manager, Jive. "It's been a success story from the word go. There's been no stopping them. It's really radio exposure and BET that brought on the breakthrough."

**HAL KETCHUM** "Past The Point Of Rescue" (Curb). Entered Heatseekers at No. 26 on 10/26/91. Graduated 3/14/92, when it reached No. 21 on Top Country Albums.

**First Rumbings:** "We knew what we had when 'Small Town Saturday Night' started to break," says Mike Curb, chairman of Curb. "Actually, the very first rumbings were when we played it all through the office. When we released the third single,

'Past The Point Of Rescue,' everything hit."

**PANTERA** "Cowboys From Hell" (Atco/EastWest). Entered Heatseekers at No. 32 on 1/11/92. Graduated 3/14, when the new album, "Vulgar Display Of Power," debuted at No. 44 on The Billboard 200.

**2PAC** "2Pacalypse Now" (Interscope/Atlantic). Entered Heatseekers at No. 31 on 2/1/92. Graduated 3/14, when it reached No. 21 on Top R&B Albums.

**First Rumbings:** "The video was the first major indicator because it started with Video Jukebox and gener-



CHIEFTAINS

ated a reaction from radio and the general market," says Mark Benesh, GM of Interscope.

**Breakthrough:** " 'Brenda' went to No. 1 on 'Yo! MTV Raps!' along with 'Trapped.' There's been BET and MTV support, with sales following almost immediately. 'Brenda' really hit a chord with the inner-city. The album was almost a textbook example of a building project."

**TLC** "Oooooohhh...On The TLC Tip" (LaFace/Arista). Entered Heatseekers at No. 2 on 3/14/92. Graduated 3/21, when it reached No. 84 on The Billboard 200.

**First Rumbings:** "It started at the end of last year with the 'Ain't Too Proud To Beg' video," says Jim Chiado, senior VP sales and distribution, LaFace/Arista. "We didn't have a single available for three weeks, so it got picked up by BET, and then very aggressively by MTV."

**Breakthrough:** "The single went to radio and took off on urban and [Top 40] almost simultaneously. The combo of MTV and radio gave us that blast."

**THE CHIEFTAINS** "An Irish Evening—Live At The Grand Opera" (RCA Victor). Their second Heatseeker album entered the chart at No. 27 on 2/15/92. Graduated 4/4, when it reached No. 3 on World Music.

**First Rumbings:** " 'An Irish Evening' was a late January release, and we were in a position to come off 'The Bells Of Dublin' success," says Steve Vining, senior director sales and marketing, RCA Victor. "Because the group already had so much momentum, the new album orders came pouring in. We had airplay showing up on radio within two weeks of its release. The band was on the road, and by St. Patrick's Day all hell broke loose."

**MATTHEW SWEET** "Girlfriend" (Zoo). Entered Heatseekers at No. 25 on 2/1/92. Graduated 4/11, when it reached No. 100 on The Billboard 200.

**First Rumbings:** "The album was

(Continued on next page)

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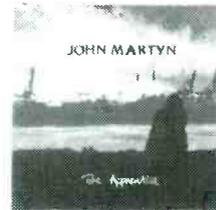
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PEARL JAM

# Popular Uprisings

## CLASS OF '92

(Continued from preceding page)

No. 1 for in-store play for at least six weeks running," says Jayne Simon, VP sales and marketing, Zoo. "From out of the box, it validated our own enthusiasm. There was widespread support from other labels, BMG Distribution, wholesale and retail, college and alternative."

**Breakthrough:** "In late January, we were at 80,000 units and had the No. 2 alternative record in the country. When MTV added the 'Girlfriend'

video to 'Buzz Bin,' I knew we were on the way."

**SOCIAL DISTORTION** "Somewhere Between Heaven & Hell" (Epic). Entered Heatseekers at No. 1 on 2/29/92. Graduated 4/18, when it reached No. 93 on The Billboard 200. **First Rumbblings:** "When the last album ended, we realized how big 'Somewhere Between Heaven & Hell' was going to be," says Steve Backer, VP alternative and video, Epic. "The

band spent January on a 20-plus city tour—coast to coast—to really touch base with the base."

**Breakthrough:** "The band did a big show at CBGB's, which was broadcast on the Sony Jumbotron screen in Times Square. It was incredible. Then MTV's 'Buzz Bin' got alternative and college rolling."

**TORI AMOS** "Little Earthquakes" (Atlantic). Entered Heatseekers at No. 26 on 3/28/92. Graduated 4/18,

when it reached No. 97 on The Billboard 200.

**First Rumbblings:** "The first signs were in England—not so much on the charts but in the reactions she got live," says Val Azzoli, senior VP and general manager, Atlantic. "She was selling out the clubs without releasing a record. In the U.S., we sent out the album to a series of pacesetters, critics, etc. They were all blown away. It was a heavy word-of-mouth undercurrent that kept selling out the records."

**FU-SCHNICKENS** "FU—Don't Take It Personal" (Jive). Entered Heatseekers at No. 15 on 3/14/92. Graduated 5/9, when it reached No. 21 on Top R&B Albums.

**JOE PUBLIC** "Joe Public" (Columbia). Entered Heatseekers at No. 40 on 3/14/92. Graduated 5/16, when it reached No. 23 on Top R&B Albums. **First Rumbblings:** "Driven by the 'Live and Learn' single, it got played on black radio and the video did real good," says John Doyle, director of sales, Columbia. "It was broken in a very traditional manner—a hit single that went to radio and video simultaneously. The breakthrough came when the single went Top 10 on the black singles chart."

**ARRESTED DEVELOPMENT** "3 Years, 5 Months And 2 Days In The

Life Of..." (Chrysalis/ERG). Entered Heatseekers at No. 12 on 4/11/92. Graduated 5/16, when it jumped 114-74 on The Billboard 200.

**First Rumbblings:** "On the first of March, there was a rumbling with urban accounts," says Dutch Cramblitt, national director of sales, EMI Records Group. "By the end of March, it was selling aggressively through major chains. Right after the record went No. 1 on Denver's KS-104, we got MTV's 'Buzz Bin.' Sales doubled. At Musicland, it went from 452 to 248—a huge pickup. We knew then that the record was legit."

**PENTHOUSE PLAYERS CLIQUE** "Paid The Cost" (Ruthless/Priority). Entered Heatseekers at No. 1 on 5/16/92. Graduated 5/23, when it jumped 123-76 on The Billboard 200.

**First Rumbblings:** "Penthouse Players Clique has been around the rap scene for a while and has built a good reputation," says Bryan Turner, president, Priority. "D.J. Quik's success and Eazy-E's involvement gave them that last nudge they needed to gain the respect and the ear of the street. The LP backed up all the hype."

*Cindy Lamb assisted in the preparation of this story.*

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(Continued from page 18)

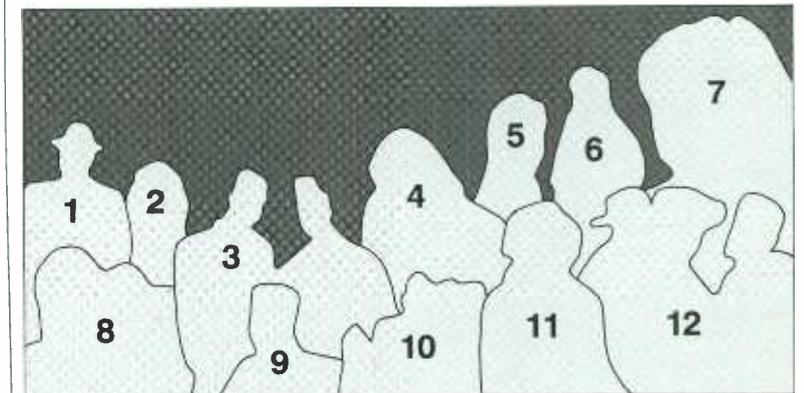
For Unity of Many Styles, Lyrical Techniques And Verbal Tactics That We've Mastered," says Chip. "It's derived from the many styles that we kick," adds Poc, who proceeds to list them: "Substitution, the hardcore-looney style, wild expression, speed-rapping, rhyming backwards and straight-up hardcore street smoothness."

The group was discovered in February of 1991 by A&R rep Sophia Chang. "The first thing I noticed was their energy," she says. "It drew me in. They're one of the best groups that I've seen live, and their demo tape just sewed it up." While other labels expressed interest in the group, "it never turned into a bidding war," Chang says. "I think once they saw the

kind of company Jive is, they had pretty much made up their minds."

As they move beyond their initial breakout, FU-Schnickens is now guarding against being locked into the look that got them over in the first place. Using De La Soul as an example, Ann Carli warns, "Rap is the chameleon of music. Flavors change from month to month. I told the group they'll eventually get tired of one look and have a hard time backpeddling from it once it's set." As a result, the clip for the second single, "La Schmoove," features the group wearing everyday gear, and subsequent photos were "not all Chinese clothes," says Carli, who adds, "You have to be careful how you market acts."

—HAVELOCK NELSON



The artists pictured in the photo montage on the first page of this section are as follows:  
1. Scarface; 2. Richard Elliot; 3. Black Sheep; 4. Shanice; 5. Collin Raye; 6. Gerald Levert; 7. Pam Tillis; 8. Cypress Hill; 9. D.J. Magic Mike; 10. Ned's Atomic Dustbin; 11. Tori Amos; 12. TLC. (Montage by Jeff Nisbet)

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## PGD, Capitol Strike Celebratory Chord Via Black-Music Packages

**T**HIS IS THE YEAR in which Black Music Month is inspiring labels to reach new heights of creativity in celebrating their rich musical past and present.

A particularly nice promotion-only package comes from PGD. Called "PGD Gives You The Richness Of Black Music," it is essentially a compilation of contemporary tracks from the distribution company's roster of Mercury, Verve, Motown, Antilles, Benson, Tabu, PWL America, Polydor, Perspective, Alpha International, Smash, and London, gathered into five separate headings—rap, gospel, jazz, silky soul, and power jams—along with two volumes of R&B classics, one that covers hits of the '70s and '80s from the PolyGram vaults and one of mostly '60s classics from Motown. Available in CD or cassette, and stylishly packaged (the CD set comes in a multisleeve vinyl carrier), the set includes too many artists to mention. Suffice it to say that it goes from **Herb**

Alpert to the Gap Band, Billy & Sarah Gaines to Rick James, Bobby Konders & Massive Sounds to CeCe Peniston, Marvin Gaye to Black Sheep, and many, many more.

However, according to Steve Corbin, VP of sales for PGD, the package was conceived as a promotional item. It is being given to retailers—a lot of independent stores and some chains—for in-store play only. No service to radio, no commercial availability. Essentially, it's a great perk for retailers and a way to drive sales of PGD's albums. Get it if you can—it's a treasure trove.

Capitol Records, which is celebrating its 50th anniversary this year, is releasing a unique CD: "Black Music Month: A Musical Vision Preserved For 50 Years, 1942-1992," a promotion-only project for radio and retail. The single disc includes classic Capitol artists Nat King Cole and George Clinton, and contemporary artists Hammer, Adeva, Bemshi, Gary Brown, Richard Elliot, Doug E. Fresh, Everette Harp, Freddie Jackson, Little Shawn, Mellow Man Ace, Marc Nelson, Tracie Spencer, Tina Turner, and BeBe & CeCe Winans.

The label has also begun a series of Black Music Month performances for retail and radio with its developing artists, focusing primarily on rapper Mellow Man Ace, crooner Brown, and jazz man Harp. Brown and Ace appear Sunday (14) in L.A. at Abbey Road Distributors; Harp plays Thursday (18) in Seattle at Studio 9.9 and Saturday (20) in

Dallas for a CEMA bowling party at Don Carter's Bowling Alley. Doug E. Fresh and Little Shawn get to strut their rap style June 23 in New York at Unique Distributors in New Hyde Park; on June 27, Brown will appear for the public at DJ's nightclub in Norfolk, Va.

**MOTOWN CARES:** Paris Eley, Motown's senior VP of R&B promotion, is a record industry executive with a social agenda. For years, Eley has worked with inner-city youths, and he currently is actively involved in L.A.'s 331 organization to support youths orphaned by violent crimes.

Eley encouraged Motown to host a press conference June 1 during which Admiral James Watkins, Secretary of the U.S. Dept. of Energy, detailed the expansion of the

Department of Minority Outreach bank deposit program from its current \$20 million to \$250 million annually. Under the expanded program, California banks will receive some \$37 million, of which \$22 million will go to participating L.A.-area minority-owned banks. The goal is to encourage reinvestment in urban communities and support rebuilding L.A. after the recent civil unrest.

The bank deposit program obtains its funds from settlements under the Emergency Petroleum Allocations Act of 1973 and the Economic Stabilization Act of 1970. A number of representatives from L.A.'s minority-owned banks and businesses attended the event at Motown's invitation.

**STUFF:** Michael Bivins has signed his new act, Whytegize, to Capitol. This five-man vocal ensemble hails from Newport News, Va. ... Al Bell, president of Bellmark Records; Ed Eckstine, president of Mercury Records; Ray Harris, senior VP, black music, of Warner Bros.; promoter Al Haymon; and A.D. Washington, senior VP of promotion at MCA, are among the honorees set for the Jackson, Miss., Music Awards, to be held July 6 at the Holiday Inn in downtown Jackson. The theme is "Black Music—Positive Images Through Music." Other R&B artists will also be honored ... This year's Yogi Horton Tribute takes place Monday (15) at Laura Belle's, 120 W. 43rd St. in New York, and will be hosted by WBLS' Vaughn Harper and WRKS' Ann Tripp. The show will feature Najee, Angela Bofill, Will Downing, and new rap artists D.E. S.T.I.N.Y., Ana-Ste-Jah, and Benzie, as well as other special guests.

(Continued on page 31)

### The Rhythm and the Blues



by Janine McAdams

DEEEE-LITE

Deee-Lite

PRESENTS  
THE NEW  
SINGLE  
AND  
VIDEO

"RUNAWAY"



Elektra

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IT'S A  
PRO-CHOICE  
SINGLE!

PRODUCED BY Deee-Lite  
FOR SAMPLADLIC PRODUCTIONS  
FROM THE UPCOMING ALBUM  
"INFINITY WITHIN"

FEEL The Realness of the ITCH!



MANAGEMENT: GARY KURHIST/OVERLAND PRODUCTIONS AND BILL COLEMAN/PEACE DISCOUT © 1992 ELEKTRA ENTERTAINMENT, A DIVISION OF WARNER COMMUNICATIONS, INC. A TIME WARNER COMPANY

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## HONOREES

### 2 LEGIT 2 QUIT

JAMES EARLEY  
EARLEY TUNES MUSIC

### ADDICTIVE LOVE

KEITH THOMAS  
SONY TUNES INC.  
YELLOW ELEPHANT MUSIC

### AFTER THE DANCE

MARVIN GAYE  
LEON WARE  
JOBETE MUSIC CO., INC.

### ALL I WANT IS YOU

DAVID PIC CONLEY  
DERRICK CULLER  
EMI MUSIC PUBLISHING  
MULTI CULLER MUSIC  
SONY TUNES INC.

### ALL TRUE MAN

JIMMY JAM  
TERRY LEWIS  
AVANT GARDE MUSIC  
PUBLISHING, INC.  
FLYTE TYME TUNES

### ANOTHER LIKE MY LOVER

TIM GATLING  
ALTON STEWART  
TIM TIM MUSIC  
WHOLE NINE YARDS  
WOKIE MUSIC

### AROUND THE WAY GIRL

LL COOL J  
MARLEY MARL  
DEF JAM MUSIC, INC.  
LL COOL J MUSIC  
MARLEY MARL MUSIC, INC.

### BACKYARD

CHERYL JAMES  
BED OF NAILS MUSIC, INC.

### CAN YOU STOP THE RAIN

WALTER N. AFANASIEFF  
JOHN BETTIS  
JOHN BETTIS MUSIC  
WALLY WORLD MUSIC  
WARNER/CHAPPELL MUSIC, INC.

### THE COMFORT ZONE

KIPPER JONES  
REGGIE STEWART  
ALMO MUSIC CORPORATION  
KIPTEEZ MUSIC  
PEGOT MUSIC CO.  
SOMETHIN' STOOPID MUSIC  
VIRGIN MUSIC, INC.

### D-O-C ME OUT

TEDDY RILEY  
DAVE WAY  
DONRIL MUSIC  
TEN WAYS TO SUNDOWN MUSIC  
ZOMBA ENTERPRISES INC.

### DO ME AGAIN

DARRYL DASH  
LOUIS HUMPHRY JR.  
ALAN JONES  
PAUL LAURENCE  
BUSH BURNIN' MUSIC INC.  
DATA WORKS  
DLA PRODUCTIONS  
MCA MUSIC PUBLISHING  
A DIV. OF MCA INC.

### DO ME RIGHT

HEAVY D  
TEDDY RILEY  
DAVE WAY  
ACROSS 110TH STREET  
PUBLISHING  
DONRIL MUSIC  
EMI MUSIC PUBLISHING  
E-Z-DUZ-IT  
TEN WAYS TO SUNDOWN MUSIC  
ZOMBA ENTERPRISES INC.

### DON'T WANNA CHANGE THE WORLD

DAVID DARLINGTON  
KAREN MANNO  
JONATHAN ROSEN  
BASS HIT  
NUMBER NINE MUSIC

### DON'T WANT TO BE A FOOL

MARCUS MILLER  
LUTHER VANDROSS  
EMI MUSIC PUBLISHING  
MCA MUSIC PUBLISHING,  
A DIV. OF MCA INC.  
THRILLER MILLER MUSIC  
UNCLE RONNIE'S MUSIC  
COMPANY, INC.

### EMOTIONALLY YOURS

BOB DYLAN  
SPECIAL RIDER MUSIC

### FUN DAY

STEVIE WONDER  
STEVLAND MORRIS MUSIC

### GET HERE

BRENDA RUSSEL  
RUTLAND ROAD MUSIC  
WARNER/CHAPPELL MUSIC, INC.

### GETT OFF

PRINCE  
CONTROVERSY MUSIC

### GIVING YOU ALL MY LOVE

CHRIS WALKER  
CCW PUBLISHING  
ROCLI MUSIC, INC.

### GONNA MAKE YOU SWEAT

ROBERT CLIVILLES  
FREEDOM WILLIAMS  
COLE/CLIVILLES MUSIC  
ENTERPRISES  
VIRGIN MUSIC, INC.

### HOUSE CALL

MICHAEL BENNETT (PRS)  
CLIFTON DILLON  
MAXI PRIEST (PRS)  
SHABBA RANKS  
ANCHOR RECORDING CO. LTD.  
(PRS)

AUNT HILDA'S MUSIC INC.  
GUNSMOKE MUSIC PUBLISHERS  
MAXI MUSIC (PRS)  
ZOMBA ENTERPRISES INC.

### HOW CAN I EASE THE PAIN

LISA FISCHER  
NARADA MICHAEL WALDEN  
GRATITUDE SKY MUSIC  
LYNNELIESE SONGS  
MCA MUSIC PUBLISHING,  
A DIV. OF MCA INC.

### I ADORE MI AMOR

BRYAN KYETH ABRAMS  
MARK ELRA CALDERON  
HAMZA EL DIN LEE  
KEVIN KAIG THORNTON  
SAMUEL J. WATTERS  
AZMAH EEL  
ME-GOOD MUSIC

### I CAN'T WAIT ANOTHER MINUTE

ERIC FOSTER WHITE  
4MW MUSIC INC.  
ZOMBA ENTERPRISES INC.

### I DON'T KNOW ANYBODY ELSE

DANIELE DAVOLI (SIAE)  
MIRKO LIMONI (SIAE)  
VALERIO SEMPLICI (SIAE)  
LOMBARDONI EDIZIONI  
MUSICALI (SIAE)  
WARNER/CHAPPELL MUSIC, INC.

### I DON'T WANNA CRY

NARADA MICHAEL WALDEN  
GRATITUDE SKY MUSIC

### I LIKE THE WAY (THE KISSING GAME)

BERNARD BELLE  
TEDDY RILEY  
DAVE WAY  
B-FUNK MUSIC  
DONRIL MUSIC  
TEN WAYS TO SUNDOWN MUSIC  
WARNER/CHAPPELL MUSIC, INC.  
ZOMBA ENTERPRISES INC.

### I LOVE YOUR SMILE

JARVIS LA RUE BAKER  
SYLVESTER JACKSON  
NARADA MICHAEL WALDEN  
SHANICE WILSON  
GRATITUDE SKY MUSIC  
SHANICE 4 U

### ILL GIVE ALL MY LOVE TO YOU

KEITH SWEAT  
BOBBY WOOTEN  
KEITH SWEAT PUBLISHING  
MAESTRO B. MUSIC  
SONY TUNES INC.  
WARNER/CHAPPELL MUSIC, INC.

## R&B SONGWRITERS OF THE YEAR

JIMMY JAM & TERRY LEWIS

NARADA MICHAEL WALDEN



### DO WHAT I GOTTA DO

JIMMY JAM  
TERRY LEWIS  
FLYTE TYME TUNES

### DON'T BE A FOOL

TREVOR JACOBS (PRS)  
PHILLIP LINTON (PRS)  
CARL MCINTOSH (PRS)  
KENNY NICHOLAS (PRS)  
BMG SONGS, INC.  
MCA MUSIC PUBLISHING,  
A DIV. OF MCA INC.

### EMOTIONS

ROBERT CLIVILLES  
DAVID COLE  
COLE/CLIVILLES MUSIC  
ENTERPRISES  
VIRGIN MUSIC, INC.

### EXCLUSIVITY

DAMIAN  
MACADAMIAN MUSIC

### FOREVER MY LADY

AL B. SURE!  
DEVANTE SWING  
ACROSS 110TH STREET  
PUBLISHING  
AL B. SURE! INDUSTRIES, INC.  
DESWING MOB  
EMI MUSIC PUBLISHING

### GOTTA HAVE YOU

STEVIE WONDER  
STEVLAND MORRIS MUSIC

### HERE WE GO LET'S ROCK & ROLL

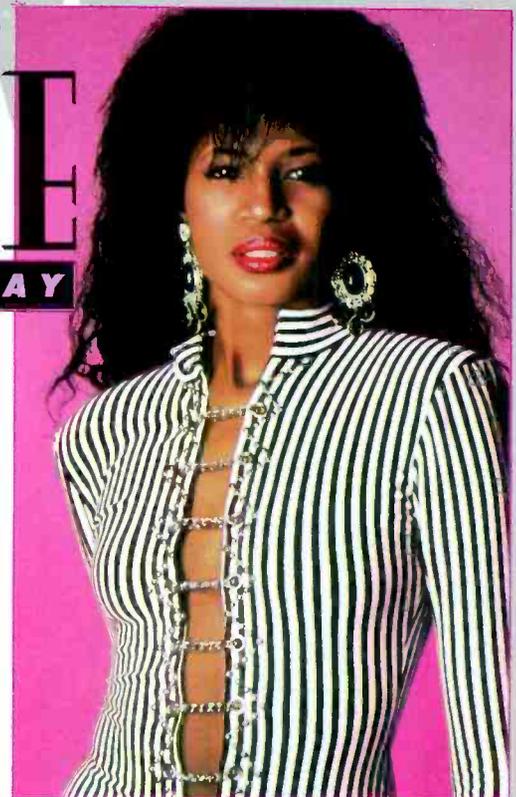
ROBERT CLIVILLES  
FREEDOM WILLIAMS  
COLE/CLIVILLES MUSIC  
ENTERPRISES  
R.B.G.-DOME MUSIC  
VIRGIN MUSIC, INC.

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**Dee Dee Wilde's**  
new smash single/album entitled:  
**"Get-A-Way."**



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George Duke, Nick Martinelli,  
Phyllis Hyman, Will to Power,  
Comeo, James Brown, Howard  
Hewitt, George Howard, Chris  
Walker, Mikki Howard, and Charles  
Christopher, **Dee Dee Wilde** steps  
into the forefront of contemporary  
music with her premiere album and  
single release **"Get-A-Way."**

*Dee Dee*  
**WILDE**  
**GET-A-WAY**



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Executive Producers:  
Bayard Specter and T. C. Thompkins  
Art Direction: Hy Fujita

Just give your WEA Soles Rep.  
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**"Get-A-Way"** this summer  
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new smash album/single.

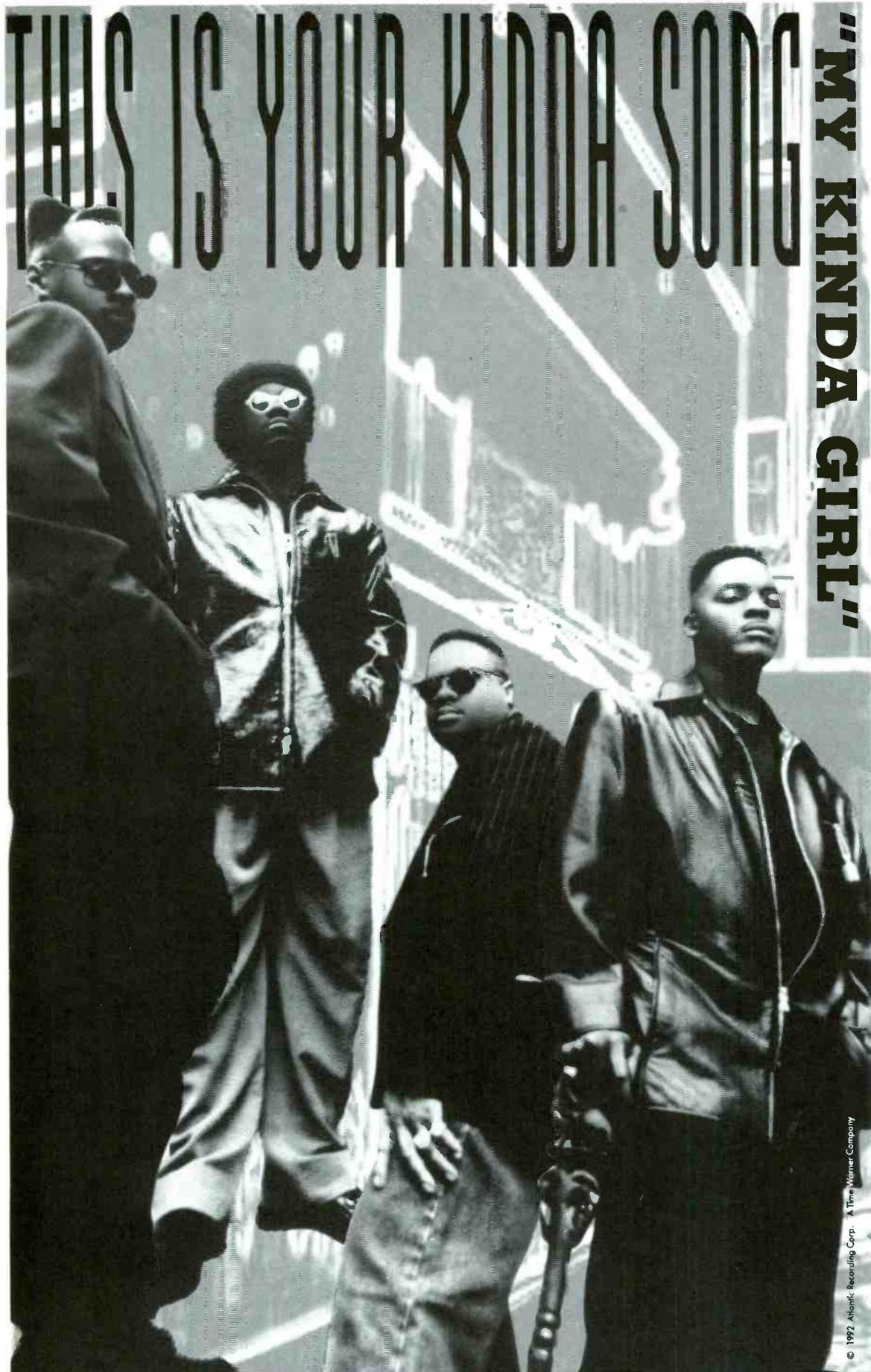
CASSETTE-SINGLE #WEA-30003-4

CD ALBUM #WEA-30001-2  
CASSETTE ALBUM #WEA-30001-4

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"MY KINDA GIRL"

**RUDEBOYS**

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"MY KINDA GIRL"

One listen and you're hooked. Now their new album, **RUDE HOUSE**, takes their unbelievable talent to the next level.

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**TERRI ROSSI'S RHYTHM SECTION**

**AT THE TOP:** "Honey Love" by R. Kelly & Public Announcement continues to gain airplay and playlist reports. It holds onto the No. 1 Hot R&B Singles spot by such a large margin that unless there is a precipitous point decline, it will be No. 1 again next week. Michael Jackson's "In The Closet" (Epic) made good gains. It has reports from 98 stations. Arrested Development's "Tennessee" (Chrysalis) makes a major breakthrough in the number of stations that traditionally report rap records. It is now on 88 stations, gaining WDAO Dayton, Ohio; WMVP Milwaukee; WYFX West Palm Beach, Fla.; and KDKO Denver. It gets its first No. 1 report from WGZB Louisville, Ky.

**TURNIN' UP THE RADIO:** "Givin' Him Something He Can Feel" by En Vogue (Atco-EastWest) makes a powerful radio-point increase, gaining 17 stations and benefiting from large number jumps on playlists, such as 39-24 at WDAS Philadelphia; 43-18 at WOWI Norfolk, Va.; and 51-21 at KMJJ Shreveport, La. Radio reports are beginning to catch up with actual airplay. It ranks No. 8 on the R&B Radio Monitor chart. TLC's "Baby-Baby-Baby" (LaFace) jumps 52-41 from strong radio reports, including new activity at 20 stations, for a total of 81. Likewise, actual radio play outpaces reports. "Baby's" strong airplay increases push it up the monitored chart 20-11. Next week, playlist reports should catch up with airplay.

**SPECIAL EFFECTS:** "Dead Serious" by Das EFX (Atco EastWest) heads the Top R&B Albums chart, as the single "They Want EFX" moves 8-6. It has reports from 77 stations and earns its first No. 1 from WCDX Richmond, Va. Fourteen stations show top 10 reports, such as WBLS New York (No. 3); WHRK Memphis (No. 6); WZAK Cleveland (No. 6); WJLB Detroit (No. 6); and WGCI Chicago (No. 9). Atco-EastWest has two other top 10 charted albums: En Vogue's "Funky Divas" and Gerald Levert's "Private Line."

**"SOMETIMES I RHYME SLOW"** by Nice & Smooth (RAL) moves up 21-17 unbulleted, falling just shy of criteria in spite of major station gains. Some of this week's new activity is listed by WZHT Montgomery, Ala.; KJMZ Dallas; and KKBT Los Angeles. It has reports from 62 stations, including nine in the top 10. Some of those reports come from WBLS New York, WEDR Miami, and KMJM St. Louis.

**FRESH START:** "Real Love" by Lorenzo (Alpha Int'l) enters the singles chart at No. 74, following Alpha's lengthy absence from releases, pending the completion of a promotion and distribution deal with the PolyGram Label Group. "Real Love" earns some impressive call letters, such as KKDA Dallas; WBLX-FM Mobile, Ala.; WHRK and KJMS, Memphis; WJMI Jackson, Miss.; WZAK; KJLH L.A.; WTLC Indianapolis; and hometown station WDAS Philly.

**Billboard. R&B Radio Monitor™**

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 63 R&B 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. The chart is being printed for comparison to the Hot R&B Singles chart, which uses playlists, rather than monitored airplay. ○ Tracks moving up the chart with airplay gains. © 1992, Billboard/BPI Communications.

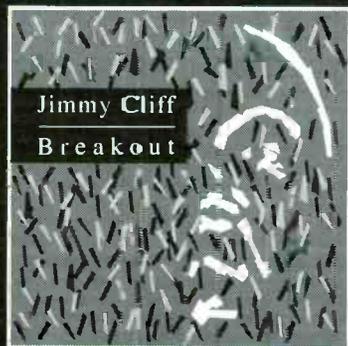
T. WK	L. WK	WKS. ON	TITLE	ARTIST (LABEL)	T. WK	L. WK	WKS. ON	TITLE	ARTIST (LABEL)
1	1	12	COME & TALK TO ME	JODECI (UPTOWN/MCA) 3 weeks at No. 1	21	29	6	SILENT PRAYER	SHANICE (MOTOWN)
2	3	10	HONEY LOVE	R. KELLY & PUBLIC ANNOUNCEMENT (JIVE)	22	15	12	BREAKIN' MY HEART	MINT CONDITION (PERSPECTIVE/A&M)
3	2	12	MY LOVIN' (YOU'RE NEVER ...)	EN VOGUE (ATCO EASTWEST)	23	25	12	MAKE IT HAPPEN	MARIAH CAREY (COLUMBIA)
4	4	5	THE BEST THINGS IN LIFE ARE FREE	L. VANDROSS/J. JACKSON (PERSPECTIVE)	24	21	12	DON'T BE AFRAID	AARON HALL (SOUL/MCA)
5	5	12	LOVE YOU ALL MY LIFETIME	CHAKA KHAN (WARNER BROS.)	25	28	12	LIVE AND LEARN	JOE PUBLIC (COLUMBIA)
6	6	9	IN THE CLOSET	MICHAEL JACKSON (EPIC)	26	19	12	JUMP	KRIS KROSS (RUFFHOUSE/COLUMBIA)
7	12	9	YOU REMIND ME	MARY J. BLIGE (UPTOWN/MCA)	27	23	12	SOMEBODY LOVES YOU BABY	PATTI LABELLE (MCA)
8	10	8	GIVING HIM SOMETHING HE ...	EN VOGUE (ATCO EASTWEST)	28	35	2	WE DIDN'T KNOW	WHITNEY HOUSTON/S. WONDER (ARISTA)
9	7	5	MR. LOVERMAN	SHABBA RANKS (EPIC)	29	30	4	THEY WANT EFX	DAS EFX (ATCO EASTWEST)
10	11	12	GOODBYE	TEVIN CAMPBELL (QWEST/WARNER BROS.)	30	24	12	REMEMBER THE TIME	MICHAEL JACKSON (EPIC)
11	20	3	BABY-BABY-BABY	TLC (LAFACE/ARISTA)	31	34	2	WARM IT UP	KRIS KROSS (RUFFHOUSE/COLUMBIA)
12	13	6	KEEP ON WALKIN'	CECE PENISTON (A&M)	32	—	1	WHEN YOU'VE BEEN BLESSED	PATTI LABELLE (MCA)
13	17	4	I'LL BE THERE	MARIAH CAREY (COLUMBIA)	33	32	12	BABY HOLD ON TO ME	GERALD LEVERT (ATCO EASTWEST)
14	22	6	TENNESSEE	ARRESTED DEVELOPMENT (CHRYSLIS)	34	37	3	USE ME	MEN AT LARGE (ATCO EASTWEST)
15	8	12	ALL WOMAN	LISA STANSFIELD (ARISTA)	35	33	3	WHATEVER IT TAKES	TROOP (ATLANTIC)
16	18	10	SCHOOL ME	GERALD LEVERT (ATCO EASTWEST)	36	—	11	HERE I GO AGAIN	GLENN JONES (ATLANTIC)
17	14	12	PLEASE DON'T GO	BOYZ II MEN (MOTOWN)	37	26	12	SAVE THE BEST FOR LAST	VANESSA WILLIAMS (WING/MERCURY)
18	16	12	WHY ME BABY?	KEITH SWEAT (ELEKTRA)	38	—	1	FOREVER IN YOUR EYES	MINT CONDITION (PERSPECTIVE/A&M)
19	9	12	LOVE ME	TRACIE SPENCER (CAPITOL)	39	—	3	HOW ABOUT TONIGHT	EUGENE WILDE (MCA)
20	27	8	DO IT TO ME	LIONEL RICHIE (MOTOWN)	40	—	3	I'VE BEEN SEARCHIN'	GLENN JONES (ATLANTIC)

# Jimmy Cliff

## Breakout



The Master of Reggae is Back!  
His long awaited album  
'Breakout'



Jimmy Cliff  
Breakout

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Including the First Single  
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FOR WEEK ENDING JUNE 20, 1992

# Hot R&B Singles Sales & Airplay

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

SALES				AIRPLAY			
THIS WEEK	LAST WEEK	TITLE	ARTIST	THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	HONEY LOVE	R. KELLY & PUBLIC ANNOUNCEMENT	1	2	HONEY LOVE	R. KELLY & PUBLIC ANNOUNCEMENT
2	3	TENNESSEE	ARRESTED DEVELOPMENT	2	4	IN THE CLOSET	MICHAEL JACKSON
3	5	THEY WANT EFX	DAS EFX	3	3	SCHOOL ME	GERALD LEVERT
4	6	SCHOOL ME	GERALD LEVERT	4	5	DO IT TO ME	LIONEL RICHIE
5	8	IN THE CLOSET	MICHAEL JACKSON	5	7	TENNESSEE	ARRESTED DEVELOPMENT
6	9	DO IT TO ME	LIONEL RICHIE	6	10	WHEN YOU'VE BEEN BLESSED	PATTI LABELLE
7	4	COME & TALK TO ME	JODECI	7	11	FOREVER IN YOUR EYES	MINT CONDITION
8	10	WHEN YOU'VE BEEN BLESSED	PATTI LABELLE	8	1	LOVE YOU ALL MY LIFETIME	CHAKA KHAN
9	12	FOREVER IN YOUR EYES	MINT CONDITION	9	13	YOU REMIND ME	MARY J. BLIGE
10	7	JUMP	KRIS KROSS	10	14	THE BEST THINGS IN LIFE...	L. VANDROSS/J. JACKSON
11	2	LOVE YOU ALL MY LIFETIME	CHAKA KHAN	11	17	MR. LOVERMAN (FROM "DEEP COVER")	SHABBA RANKS
12	13	YOU REMIND ME	MARY J. BLIGE	12	16	THE SAGA CONTINUES...	THE BOYS
13	28	THE BEST THINGS IN LIFE...	L. VANDROSS/J. JACKSON	13	18	NEVER SATISFIED	GOOD 2 GO
14	14	SOMETIMES I RHYME SLOW	NICE & SMOOTH	14	12	JOY	SOUL II SOUL
15	23	MR. LOVERMAN (FROM "DEEP COVER")	SHABBA RANKS	15	19	I'VE BEEN SEARCHIN' (NOBODY LIKE YOU)	GLENN JONES
16	16	JOY	SOUL II SOUL	16	20	THEY WANT EFX	DAS EFX
17	21	THE SAGA CONTINUES...	THE BOYS	17	6	COME & TALK TO ME	JODECI
18	33	I'LL BE THERE	MARIAH CAREY	18	26	I'LL BE THERE	MARIAH CAREY
19	22	BABY GOT BACK	SIR MIX-A-LOT	19	25	SILENT PRAYER	SHANICE
20	37	KEEP ON WALKIN'	CECE PENISTON	20	24	HOW ABOUT TONIGHT	EUGENE WILDE
21	27	SILENT PRAYER	SHANICE	21	23	THIS IS THE WAY WE ROLL	HAMMER
22	26	THIS IS THE WAY WE ROLL	HAMMER	22	28	KEEP ON WALKIN'	CECE PENISTON
23	34	NEVER SATISFIED	GOOD 2 GO	23	27	USE ME	MEN AT LARGE
24	38	THEY REMINISCE OVER YOU (T.R.O.Y.)	PETE ROCK	24	29	WHATEVER IT TAKES (TO MAKE YOU STAY)	TROOP
25	39	I'VE BEEN SEARCHIN' (NOBODY LIKE YOU)	GLENN JONES	25	36	GIVING HIM SOMETHING HE CAN FEEL	EN VOGUE
26	11	LOVE ME	TRACIE SPENCER	26	30	JUST FOR TONIGHT	VANESSA WILLIAMS
27	30	HOW DO I LOVE THEE	QUEEN LATIFAH	27	33	WE DIDN'T KNOW	WHITNEY HOUSTON
28	31	(IF LOVING YOU IS WRONG) I DON'T...	RHONDA CLARK	28	32	SOMETIMES I RHYME SLOW	NICE & SMOOTH
29	24	WHY ME BABY?	KEITH SWEAT	29	—	BABY-BABY-BABY	TLC
30	20	MY LOVIN' (YOU'RE NEVER GONNA GET IT)	EN VOGUE	30	35	NO PLACE LIKE LOVE	CHRIS WALKER
31	—	HOW ABOUT TONIGHT	EUGENE WILDE	31	39	IF YOU FEEL THE NEED	SHOMARI
32	19	SENSITIVE LOVER	THE ISLEY BROTHERS	32	31	(IF LOVING YOU IS WRONG) I DON'T...	RHONDA CLARK
33	—	WE DIDN'T KNOW	WHITNEY HOUSTON	33	40	LOVE LIKE THIS	GROVER WASHINGTON, JR.
34	25	ALL WOMAN	LISA STANSFIELD	34	—	UNCONDITIONAL LOVE	ATLANTIC STARR
35	40	SCENARIO	A TRIBE CALLED QUEST	35	9	MONEY DON'T MATTER 2 NIGHT	PRINCE AND THE N.P.G.
36	29	DEEP COVER	DR. DRE INTRODUCING SNOOP DOGGY DOGG	36	22	MY LOVIN' (YOU'RE NEVER GONNA GET IT)	EN VOGUE
37	17	MONEY DON'T MATTER 2 NIGHT	PRINCE AND THE N.P.G.	37	—	YOU KNOW WHAT I LIKE	EL DEBARGE
38	—	LA SCHMOOVE	FU-SCHNICKENS	38	8	STILL IN LOVE WITH YOU	MELI'SA MORGAN
39	18	CAN'T HAVE MY MAN	ALYSON WILLIAMS	39	—	DEPEND ON YOU	BEBE & CECE WINANS
40	—	NO PLACE LIKE LOVE	CHRIS WALKER	40	38	HOW DO I LOVE THEE	QUEEN LATIFAH

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

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.	BMI/Van Gogh's Ear, BMI/Music Corp. Of America, BMI/Gasoline Alley, ASCAP)	71 NU NU (Sanjar, BMI/Willesden, BMI/Da Posse's, BMI/Copyright Control)
59 7 DAYS, 7 NIGHTS (Maggiestrong, ASCAP/Ensign, ASCAP/Lane Brane, BMI/Ackee, ASCAP/Toe Knee Hangs, ASCAP) CPP	1 HONEY LOVE (Willesden, BMI/R.Kelly, BMI)	24 HOW ABOUT TONIGHT (Dujan, BMI)	63 ONE MAN WOMAN (Gratitude Sky, ASCAP/Penzafire, ASCAP)
77 AIN'T 2 PROUD 2 BEG (D.A.R.P., ASCAP/Diva One, BMI/Pebbitone, ASCAP/Tizbiz, ASCAP)	32 HOW DO I LOVE THEE (Tanoca, ASCAP)	26 (IF LOVING YOU IS WRONG) I DON'T WANT TO BE RIGHT (Irving, BMI) CPP	49 PLEASE DON'T GO (Mike Ten, BMI)
95 ALL ABOUT HER (Another Fine Mix, BMI/So So Smoove, ASCAP/Middletown Sound, ASCAP)	72 I FOUND LOVE (Number Nine, ASCAP/Tunes R UZ, ASCAP)	38 IF YOU FEEL THE NEED (Elm City, ASCAP/Pri, ASCAP)	74 REAL LOVE (Peljo, BMI/Scottsville, BMI/Walter Simmons, BMI)
67 ALL THE WAY LOVE (Nu Zulu, BMI/Baby Ann, BMI/Tony Collins, BMI)	99 IF YOU WANT IT (Protoons, ASCAP/Greedy Greg, ASCAP)	18 I'LL BE THERE (Jobete, ASCAP/Stone Diamond, BMI) CPP	56 REWIND (Jechol, ASCAP/EMI April, ASCAP)
42 ALL WOMAN (Big Life, BMI/Careers-BMG, BMI)	87 I'VE GOTTA HAVE IT (Kharatroy, ASCAP/Chrysalis, ASCAP)	91 I WANNA BE YOUR LOVE (Basement Boys, ASCAP/Shoe Soul, ASCAP)	15 THE SAGA CONTINUES... (Buff Man, BMI)
41 BABY-BABY-BABY (Kear, BMI/Greenskirt, BMI)	20 I'VE BEEN SEARCHIN' (NOBODY LIKE YOU) (Luella, ASCAP/Warner Chappell, ASCAP/Mom & Dad, ASCAP)	76 I WANNA ROCK (Pac Jam, BMI) WBM	47 SCENARIO (Zomba, ASCAP/Jazz Merchant, ASCAP/New School, ASCAP)
28 BABY GOT BACK (Songs Of PolyGram, BMI/Mix-A-Lot, BMI)	87 I'VE GOTTA HAVE IT (Kharatroy, ASCAP/Chrysalis, ASCAP)	14 JOY (Virgin, ASCAP/Jazzie B, ASCAP/Soul II Soul Mad, ASCAP)	3 SCHOOL ME (Trycep, BMI/Ramal, BMI/Willesden, BMI)
12 THE BEST THINGS IN LIFE ARE FREE (Flyte Tyme, ASCAP/Biv 10, ASCAP/Beledat, ASCAP/Rated RT, ASCAP/Burbank Plaza, ASCAP/MCA, ASCAP) WBM/HL	91 I WANNA BE YOUR LOVE (Basement Boys, ASCAP/Shoe Soul, ASCAP)	19 JUMP (So So Def, ASCAP/EMI April, ASCAP) WBM	45 SENSITIVE LOVER (A.L.W., ASCAP/Ronnie Runs, ASCAP)
100 BREAKIN' MY HEART (PRETTY BROWN EYES) (Flyte Tyme, ASCAP) WBM	76 I WANNA ROCK (Pac Jam, BMI) WBM	29 JUST FOR TONIGHT (Yellow Elephant, ASCAP/Edward Grant, ASCAP/Dyad, BMI)	21 SILENT PRAYER (Gratitude Sky, ASCAP/Virgin, ASCAP/Penzafire, ASCAP)
68 BUSTIN' OUT (ON FUNK) (Jobete, ASCAP) CPP	14 JOY (Virgin, ASCAP/Jazzie B, ASCAP/Soul II Soul Mad, ASCAP)	78 JUST MAKE ME THE ONE (Virgin, BMI/Eighth House, BMI/Boneless, BMI/Cool Banana, ASCAP)	17 SOMETIMES I RHYME SLOW (EMI April, ASCAP/Purple Rabbit, ASCAP)
66 CAN I GET WITH YOU TONIGHT? (Chicago Bros., BMI/Warner-Tamerlane, BMI)	19 JUMP (So So Def, ASCAP/EMI April, ASCAP) WBM	52 JUST MY LUCK (Kear, BMI/Inner Rhythm, BMI/Epic, BMI/Solar, BMI/Aronalde, BMI)	80 SOMETIMES IT'S ONLY LOVE (EMI April, ASCAP/Uncle Ronnie's, ASCAP/JVA, ASCAP)
51 CAN'T HAVE MY MAN (Al B. Sure!, ASCAP/Lanoma, ASCAP/EMI April, ASCAP/Kevin Dean, ASCAP)	29 JUST FOR TONIGHT (Yellow Elephant, ASCAP/Edward Grant, ASCAP/Dyad, BMI)	22 KEEP ON WALKIN' (Last Song, ASCAP/Third Coast, ASCAP)	40 STILL IN LOVE WITH YOU (Irving, BMI/Al Green, BMI) CPP
65 COME AND GET IT (Stubbs, BMI/Gamble-Huff, ASCAP)	78 JUST MAKE ME THE ONE (Virgin, BMI/Eighth House, BMI/Boneless, BMI/Cool Banana, ASCAP)	46 LA SCHMOOVE (Willesden, BMI/CPMK, BMI/Jazz Merchant, ASCAP/Zomba, ASCAP)	97 SYMPIN' (Diva One, ASCAP/MCA, ASCAP/Biv Ten, ASCAP)
11 COME & TALK TO ME (EMI April, ASCAP/DeSwing Mob, ASCAP/Across 110th Street, ASCAP) WBM	52 JUST MY LUCK (Kear, BMI/Inner Rhythm, BMI/Epic, BMI/Solar, BMI/Aronalde, BMI)	90 LET'S WAIT AWHILE (Flyte Tyme, ASCAP/Help The Bear, BMI/Black Ice, BMI) WBM	4 TENNESSEE (Arrested Development, BMI/EMI Blackwood, BMI) WBM
84 CROSS YOUR MIND (DQ, ASCAP/K-Daves, ASCAP/WB, ASCAP) WBM	22 KEEP ON WALKIN' (Last Song, ASCAP/Third Coast, ASCAP)	89 LIVE AND LEARN (Harrindur, BMI/Jobete, BMI/Noisneta, BMI/Ensign, BMI) CPP	79 THAT KIND OF GUY (Better In Black, ASCAP/Sony Tree, BMI)
54 DEEP COVER (Sony Tunes, ASCAP/Nuthouse, ASCAP)	46 LA SCHMOOVE (Willesden, BMI/CPMK, BMI/Jazz Merchant, ASCAP/Zomba, ASCAP)	39 LOVE LIKE THIS (Jobete, ASCAP/Golden Torch, ASCAP/EMI, ASCAP) CPP	37 THEY REMINISCE OVER YOU (T.R.O.Y.) (Ness, Nitty & Capone, Smooth Flowin', Pete Rock, ASCAP)
50 DEPEND ON YOU (Sony Tunes, ASCAP/Yellow Elephant, ASCAP/Benny's Music, BMI/EMI Blackwood, BMI/Angie & Debbie, BMI)	90 LET'S WAIT AWHILE (Flyte Tyme, ASCAP/Help The Bear, BMI/Black Ice, BMI) WBM	34 LOVE ME (Modern Science, ASCAP)	6 THEY WANT EFX (Straight Out Da Sewer, ASCAP/Donna-Dijon, BMI)
88 DID YOU PRAY TODAY? (Avid One, ASCAP/Whole Nine Yards, ASCAP/O'Hara, BMI/Texas City, BMI)	89 LIVE AND LEARN (Harrindur, BMI/Jobete, BMI/Noisneta, BMI/Ensign, BMI) CPP	9 LOVE YOU ALL MY LIFETIME (Arabella, BMI/BMG, ASCAP)	23 THIS IS THE WAY WE ROLL (Bust-It, BMI)
5 DO IT TO ME (Speeding Bullet, ASCAP) CLM	39 LOVE LIKE THIS (Jobete, ASCAP/Golden Torch, ASCAP/EMI, ASCAP) CPP	35 MONEY DON'T MATTER 2 NIGHT (Controversy, ASCAP/WB, ASCAP) WBM	43 UNCONDITIONAL LOVE (Jodaway, ASCAP/WB, ASCAP) WBM
69 DON'T BE AFRAID (FROM JUICE) (Shocklee, BMI/Nasty Man, ASCAP)	34 LOVE ME (Modern Science, ASCAP)	13 MR. LOVERMAN (FROM DEEP COVER) (Worldwide, BMI/Anchor, ASCAP/Gunsmoke, ASCAP/Pow Wow, ASCAP)	25 USE ME (Trycep, BMI/Willesden, BMI)
92 DON'T FORGET ABOUT ME (Maurice Starr, ASCAP)	9 LOVE YOU ALL MY LIFETIME (Arabella, BMI/BMG, ASCAP)	31 MY LOVIN' (YOU'RE NEVER GONNA GET IT) (Two Tuff-Enuff, BMI/Irving, ASCAP) CPP	61 WARM IT UP (EMI April, /So So Def, ASCAP) WBM
94 DON'T MAKE ME BEG TONIGHT (EMI April, ASCAP/O/B/O Itself, ASCAP/Cuddie B, ASCAP/JKD, ASCAP)	35 MONEY DON'T MATTER 2 NIGHT (Controversy, ASCAP/WB, ASCAP) WBM	82 NEARER TO YOU (Skyyzoo, ASCAP)	58 THE WAY LOVE GOES (Pri, ASCAP/Let's Have Lunch, ASCAP/Rejoice, BMI)
96 DON'T PUT ME OFF 'TIL TOMORROW (Sony Tunes, ASCAP/Multi Culler, ASCAP/Pic & Choose, ASCAP)	13 MR. LOVERMAN (FROM DEEP COVER) (Worldwide, BMI/Anchor, ASCAP/Gunsmoke, ASCAP/Pow Wow, ASCAP)	16 NEVER SATISFIED (4 Tammy, ASCAP/S.A. Brown, ASCAP)	27 WE DIDN'T KNOW (Stevland Morris, ASCAP) CPP
60 OO UNTO ME (Warner-Tamerlane, BMI/Kings Kid, BMI/Gimme 1/2, ASCAP/Welbeck, ASCAP/Leftover Soupped, ASCAP/ATV, BMI/Ackee, ASCAP/Toe Knee Hangs, ASCAP)	31 MY LOVIN' (YOU'RE NEVER GONNA GET IT) (Two Tuff-Enuff, BMI/Irving, ASCAP) CPP	57 NOBODY BUT YOU (Proper, ASCAP/Strange Motel, ASCAP/Greg's Groove, ASCAP)	30 WHATEVER IT TAKES (TO MAKE YOU STAY) (Piggy Rat, ASCAP)
81 DREAM COME TRUE '92 (Mudslide, BMI/Heavy, BMI/London, BMI)	82 NEARER TO YOU (Skyyzoo, ASCAP)	33 NO PLACE LIKE LOVE (Degroat & Degroat, BMI/Warner-Tamerlane, BMI) WBM	70 WHEN SOMEBODY LOVES SOMEBODY (AACI, ASCAP/Matchit, ASCAP/Big Kingpin, BMI/63rd St., BMI/Hot Wings, BMI/Careers-BMG, BMI)
8 FOREVER IN YOUR EYES (Flyte Tyme, ASCAP)	57 NOBODY BUT YOU (Proper, ASCAP/Strange Motel, ASCAP/Greg's Groove, ASCAP)		7 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
85 FULL TERM LOVE (Marley Mari, ASCAP/MCA, ASCAP)			98 WHO'S CRYING NOW (Weed High Nightmare, BMI) WBM
75 GET-A-WAY (Phelan, BMI/Dujan, BMI/Southern Northern Star, BMI)			48 WHY ME BABY? (Keith Sweat, ASCAP/E/A, ASCAP/WB, ASCAP/Donril, ASCAP/Zomba, ASCAP/LL Cool J, ASCAP/Def Jam, ASCAP) WBM
36 GIVING HIM SOMETHING HE CAN FEEL (Warner-Tamerlane, BMI) WBM			44 YOU KNOW WHAT I LIKE (Rambush, MCA/ASCAP)
64 GOODBYE (Al B. Sure!, ASCAP/Willaire, ASCAP/EMI April, ASCAP) WBM			10 YOU REMIND ME (FROM STRICTLY BUSINESS) (WB, ASCAP/Stone Jam, ASCAP/Milteer, ASCAP) WBM
86 GOTTA LEARN MY RHYTHM (Kear, BMI/Sony Epic/Solar, BMI/Greenskirt, BMI)			93 YOU'RE THE ONE FOR ME (111 Posse, ASCAP)
73 HELLUVA (Delicious Apple, BMI/Purple, BMI/Fun City,			

# Richie Back (To Front) In Action

## Mostly Retrospective Set Refuels Interest

BY DAVID NATHAN

LOS ANGELES—As "Back To Front" (his first album since 1986's multiplatinum "Dancing On The Ceiling" set) continues its chart rise, buoyed by the hit single "Do It To Me," Lionel Richie is experiencing a renewed appreciation for his career following a five-year hiatus from recording and performing.

"I was not suffering from some phobia about going back into the studio as some of the rumors said," says the singer/songwriter, who spent the first 12 years of his career as a member of the Commodores. "The truth is, I spent 15 years in a row working,

There were endless tours, shows, everything. I guess it really became clear to me one day when I went home to Tuskegee [Ala.] for a family reunion. That was the first one I'd been to in 12 years. That's when I knew I had to slow down."

Though industry speculation that Richie will sign a new contract with PolyGram could not be verified by press time, Harry Anger, COO at Motown, says Richie is not contractually obligated to record another set for the label. "However, there are a lot of variables and nuances in regard to what may happen [in the future]," he says. "We're approaching this record as the one we have to work right now, irre-

spective of whether it's Lionel's last for Motown or not."

Richie's return to recording comes via an album that contains 11 No. 1 songs from 1977's "Easy" through to 1987's Oscar-winning "Say You, Say Me"; four recorded with the Commodores; "Endless Love," Richie's best-selling duet with Diana Ross; plus three new songs, written by Richie and co-produced with Stewart Levine.

The decision to release an album that is primarily a retrospective set was taken as a result of ongoing discussions between Richie and Motown Records. Says Anger, "We felt that we could take advantage of the strength of Lionel's major hits [this way] and that Lionel would come back with a real impact. The result is an album that is literally exploding on a world-wide basis."

Richie adds, "We'd already talked about putting together a greatest-hits package to sum up my career to date. I got into a bit of a panic mode about it, trying to figure out which 10 songs to put on the album. If I'd had my way... I'd have included 'Zoom,' which is one of my all-time favorite Commodores songs, and 'Wandering Stranger' [from Richie's first solo album], which summed up my feelings after leaving the group. As it was, we decided to go for the 11 No. 1 singles in order of popularity."

While both the album and its first single, "Do It To Me," are receiving an immediate response in several European territories, Anger says the project "is taking a little more time to build here. It's not an explosive kind of record and we didn't expect it to be that. Based on current sales patterns, we expect it to be a platinum-plus album."

Commenting on the album's new material, Richie says he took some tunes in to Motown CEO/president Jheryl Busby, who listened to the first three songs and loved what he heard.

Working with producer Levine, whose credits include work with Simply Red and B.B. King, Richie cut tracks with key players, including bassist Freddie Washington, drummer Jim Keltner, and Quincy D. Jones III, who handled drum programming.

Anger notes that the label is looking at releasing at least one more single from the album: "No final decision has been taken yet but our goal is to reach 1 million units with each single."

Richie, who has just returned from highly successful one-off live performances in London, Paris, Hamburg, and Amsterdam, is excited about touring again following his self-imposed hiatus. "I didn't plan a five-year vacation but a lot of things happened to me personally in the last few years. My father passed away two years ago and he was a real foundation in my life. My marriage went through changes: Brenda and I are now divorcing and I have to say that the pressure of public life can be unbearable. I also went through a major throat problem and, at one point, I didn't know if I'd be able to sing again. Now, after this hiatus, I have the energy that I had years ago. I can't wait to perform; I've got a lot of catching up to do."

Billboard® FOR WEEK ENDING JUNE 20, 1992

## Hot Rap Singles

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	2	4	11	★★★ NO. 1 ★★★ SOMETIMES I RHYME SLOW (C) (M) (T) RAL 74167/COLUMBIA	NICE & SMOOTH 1 week at No. 1
2	1	1	12	THEY WANT EFX (M) (T) ATCO EASTWEST 96206*	DAS EFX
3	4	6	8	THEY REMINISCE OVER YOU (C) (T) ELEKTRA 64773	PETE ROCK & C.L. SMOOTH
4	8	11	6	TAKE IT PERSONAL (C) (T) CHRYSALIS 23848/ERG	GANG STARR
5	5	8	6	DEEP COVER (C) (T) SOLAR 74547/EPIC	DR. DRE
6	3	2	12	TENNESSEE (C) (T) CHRYSALIS 23829/ERG	ARRESTED DEVELOPMENT
7	10	10	6	LA SCHMOOVE (C) (T) JIVE 42062	FU-SCHNICKENS
8	12	14	4	WHY ME BABY? (PT. 2) (M) ELEKTRA 66428*	KEITH SWEAT FEAT. L.L. COOL J
9	6	3	14	JUMP ▲ (C) (M) (T) (X) RUFFHOUSE 74197/COLUMBIA	KRIS KROSS
10	9	7	10	SCENARIO (M) (T) JIVE 42056*	A TRIBE CALLED QUEST
11	11	9	11	BABY GOT BACK ● (C) (M) (T) (X) DEF AMERICAN 18947/REPRISE	SIR MIX-A-LOT
12	7	5	11	VICTIM OF THE GHETTO (C) (T) VIRGIN 98635	THE COLLEGE BOYZ
13	16	19	4	DON'T CURSE/YOU CAN'T SEE... (C) (T) UPTOWN 54420/MCA	HEAVY D. & THE BOYZ
14	17	20	5	TRICK WIT A GOOD RAP (M) (T) PWL AMERICA 865 621*/MERCURY	SYLK SMOOV
15	19	18	7	BUSTIN' OUT (ON FUNK) (C) (T) BUST IT 44818	DOUG E. FRESH
16	22	23	4	EXPLANATION OF A PLAYA (C) (T) RUTHLESS 7011/PRIORITY	PENTHOUSE PLAYERS CLIQUE
17	14	13	15	HAND ON THE PUMP (C) (M) (T) (X) RUFFHOUSE 74105/COLUMBIA	CYPRESS HILL
18	24	—	2	STROBELIGHT HONEY (M) (T) MERCURY 866 869*	BLACK SHEEP
19	18	16	15	HELLUVA (C) (M) (T) GASOLINE ALLEY 54350/MCA	BROTHERHOOD CREED
20	25	27	3	NO SUNSHINE (C) VIRGIN 98583	KID FROST
21	26	—	2	WALK INTO THE SUN (C) (T) HOLLYWOOD 64746	ORGANIZED KONFUSION
22	15	15	12	IF YOU WANT IT (C) (T) PROFILE 5361	2ND II NONE
23	23	24	7	EVERYBODY'S TALKING ABOUT M.C. BRAINS (C) (M) (T) MOTOWN 2158	M.C. BRAINS
24	13	12	8	13 AND GOOD (C) (T) JIVE 6206	BDP
25	NEW	1	1	BRONX NIGGA (M) (T) RUFFHOUSE 74300/COLUMBIA	TIM DOG
26	21	17	9	NIGHTTRAIN (C) (M) (T) (X) DEF JAM 74272/COLUMBIA	PUBLIC ENEMY
27	NEW	1	1	AIN'T TO BE F...ED WITH (C) (M) (T) (X) WRAP 1051/CHIBAN	MC BREED
28	28	—	2	POPPA LARGE (M) (T) MERCURY 866 733*	ULTRAMAGNETIC MC'S
29	20	21	6	LADY/WHAT'S A BRO TO DO? (M) ATCO EASTWEST 96217*	THE FUTURE SOUND
30	NEW	1	1	NASTEE (M) (T) ATLANTIC 85871*	KWAME

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. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (X) CD maxi-single availability. © 1992, Billboard/BPI Communications.



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## HOT R&B PLAYLISTS

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

**107.5 FM BLS**

New York P.D.: Mike Love

1	3	Michael Jackson, In The Closet
2	4	Gerald Levert, School Me
3	5	Das EFX, They Want EFX
4	7	Mary J. Blige, You Remind Me (From "S
5	9	R. Kelly & Public Announcement, Honey
6	8	Men At Large, Use Me
7	11	Eugene Wilde, How About Tonight
8	14	Luther Vandross And Janet Jackson, Th
9	12	Arrested Development, Tennessee
10	10	Nice & Smooth, Sometimes I Rhyme
11	13	Shabba Ranks, Mr. Loverman
12	16	Shanice, Silent Prayer
13	19	En Vogue, Giving Him Something He Can
14	18	Heavy D. & The Boyz, You Can't See Wh
15	15	Good 2 Go, Never Satisfied
16	21	Pete Rock & C.L. Smooth, They Reminis
17	23	CeCe Peniston, Keep On Walkin'
18	27	Lionel Richie, Do It To Me
19	25	Mariah Carey, I'll Be There
20	26	Glenn Jones, I've Been Searchin' (Nob
21	30	Monie Love, Full Term Love
22	24	Atlantic Starr, Unconditional Love
23	27	Mint Condition, Forever In Your Eyes
24	31	Aiyson Williams, Just My Luck
25	32	Najee, I Adore Mi Amor
26	32	Joe Public, I Miss You
A27	—	Al Jarreau, It's Not Hard To Love You
28	28	Rhonda Clark, (If Loving You Is Wrong
29	29	Sir Mix-A-Lot, Baby Got Back
A30	—	Grover Washington, Jr. Featuring Lala
A31	—	El DeBarge, You Know What I Like
A32	—	Main Source, Fakin' The Funk
33	33	Dr. Dre Introducing Snoop Doggy Dogg,
A34	—	Milira, One Man Woman
35	1	Chaka Khan, Love You All My Lifetime
36	2	Jodeci, Come & Talk To Me

19	29	Vanessa Williams, Just For Tonight
20	21	Queen Latifah, How Do I Love Thee
21	24	Das EFX, They Want EFX
22	33	En Vogue, Giving Him Something He Can
23	26	Chris Walker, No Place Like Love
24	30	Rare Essence, Work The Walls
25	31	Shanice, Silent Prayer
26	32	George Howard, Cross Your Mind
27	38	TLC, Baby-Baby
28	28	The College Boyz, Victim Of The Ghetto
29	34	Glenn Jones, I've Been Searchin' (Nob
30	35	Mariah Carey, I'll Be There
31	41	Troop, Whatever It Takes (To Make You
32	25	Tommy G, That's How I Hit 'Em
33	37	Smokey Robinson, Rewind
34	39	Eugene Wilde, How About Tonight
35	43	Atlantic Starr, Unconditional Love
36	36	The Isley Brothers Featuring Ronald I
37	40	A Tribe Called Quest, Scenario
38	47	Tyler Collins, Just Be Me One
39	45	Grover Washington, Jr. Featuring Lala
40	42	Joe Public, I Miss You
41	44	Al Jarreau, It's Not Hard To Love You
42	46	Fu-Schnickens, La Schmoove
43	50	Kiss The Sky, Living For You
44	48	El DeBarge, You Know What I Like
45	49	Ephraim Lewis, It Can't Be Forever
46	52	Karyn White, Do Unto Me
47	51	Monie Love, Full Term Love
48	53	The DeLis, Come And Get It
A49	—	Kris Kross, Warm It Up
A50	—	Brian McKnight, The Way Love Goes
A51	—	George Michael, Too Funky
A52	—	B Angie B, A Class Act I
A53	—	Eric B. & Rakim, Don't Sweat The Tech
A54	—	The Brand New Heavies (featuring N'De
A55	—	Phyllis Hyman, Mr. Loverman
A56	—	CeCe Peniston, Keep On Walkin'
A57	—	Mint Condition, Forever In Your Eyes
A58	—	Luther Vandross And Janet Jackson, Th

**FM 92-THE BEAT**

Los Angeles P.D.: Mike Stradford

1	3	Jodeci, Come & Talk To Me
2	5	Gerald Levert, School Me
3	6	Arrested Development, Tennessee
4	1	Chaka Khan, Love You All My Lifetime
5	5	En Vogue, My Lovin' (You're Never Gon
6	8	Michael Jackson, In The Closet
7	11	Hammer, This Is The Way We Roll
8	12	Lionel Richie, Do It To Me
9	13	Eugene Wilde, How About Tonight
10	14	Luther Vandross And Janet Jackson, Th
11	15	Good 2 Go, Never Satisfied
12	16	Shabba Ranks, Mr. Loverman
13	17	Vanessa Williams, Just For Tonight
14	18	Men At Large, Use Me
15	19	Lisa Taylor, Did You Pray Today
16	20	BeBe & CeCe Winans, Depend On You
17	21	Troop, Whatever It Takes (To Make You
18	22	Brian McKnight, The Way Love Goes
19	23	R. Kelly & Public Announcement, Honey
20	23	El DeBarge, You Know What I Like
21	24	David Black, Nobody But You
22	26	Mariah Carey, I'll Be There
23	27	Whitney Houston (Duet With Stevie Won
24	28	Mary J. Blige, You Remind Me (From "S
25	29	Das EFX, They Want EFX
26	30	En Vogue, Giving Him Something He Can
A27	—	The Boyz, The Saga Continues...
A28	—	TLC, Baby-Baby
A29	—	Nice & Smooth, Sometimes I Rhyme
A30	—	Shomari, If You Feel The Need
A31	—	Jabalani, Shine Your Light
32	4	Tracie Spencer, Love Me

**WEDR**

Miami P.D.: James Thomas

1	4	R. Kelly & Public Announcement, Honey
2	3	Michael Jackson, In The Closet
3	5	Nice & Smooth, Sometimes I Rhyme
4	1	Gerald Levert, School Me
5	6	Sir Mix-A-Lot, Baby Got Back
6	8	Lionel Richie, Do It To Me
7	9	Arrested Development, Tennessee
8	10	Patti LaBelle, When You've Been Bless
9	11	Good 2 Go, Never Satisfied
10	12	Shabba Ranks, Mr. Loverman
11	13	Luther Vandross And Janet Jackson, Th
12	14	Mary J. Blige, You Remind Me (From "S
13	15	Das EFX, They Want EFX
14	16	Mike Davis, When Only A Friend Will D
15	22	Chris Bender, Who We'll Choose
16	17	Hammer, This Is The Way We Roll
17	18	Eugene Wilde, How About Tonight
18	19	Glenn Jones, I've Been Searchin' (Nob
19	23	Men At Large, Use Me
20	2	Melissa Morgan, Still In Love With Yo
21	7	Chaka Khan, Love You All My Lifetime
22	25	Soul II Soul, Joy
23	25	Rhonda Clark, (If Loving You Is Wrong
24	27	Queen Latifah, How Do I Love Thee
25	28	Grover Washington, Jr. Featuring Lala
26	29	The Boys, The Saga Continues...
27	45	Karyn White, Do Unto Me
28	31	Chris Walker, No Place Like Love
29	33	Shomari, If You Feel The Need
30	40	El DeBarge, You Know What I Like
31	34	Everette Harp, Let's Wait Awhile
32	35	Smokey Robinson, Rewind
33	36	Vanessa Williams, Just For Tonight
34	37	Fam-Lee, You're The One For Me
35	38	A Tribe Called Quest, Scenario
36	39	David Black, Nobody But You
37	42	MC Lyte, Eyes Are The Soul
38	44	Sky, Nearer To You
39	46	Po, Break & Love? Funky Vibe
40	47	Milira, One Man Woman
41	49	Men With Charm, Never Forget
42	50	Dr. Dre Introducing Snoop Doggy Dogg,
43	52	D.J. Magic Mike, Class In Session
44	48	Lata Sida & The Boys, You Can't See Wh
45	60	The DeLis, Come And Get It
46	63	Mariah Carey, I'll Be There
47	58	Troop, Whatever It Takes (To Make You
48	62	Atlantic Starr, Unconditional Love
49	64	TLC, Baby-Baby
50	39	Aiyson Williams, Just My Luck
51	51	Tevin Campbell, Strawberry Letter 23
52	54	Lisa Taylor, Did You Pray Today
53	54	Mass Order, I Wanna Be Your Love
54	55	Dee Dee Wilde, Get-A-Way
55	56	Brian McKnight, The Way Love Goes
56	57	Ephraim Lewis, It Can't Be Forever
57	55	Jimmy Cliff, Peace
A58	—	Al Jarreau, It's Not Hard To Love You
A59	—	En Vogue, Giving Him Something He Can
A60	—	See Ann Carraway, 7 Days, 7 Nights
A61	—	Heavy D. & The Boyz, You Can't See Wh
A62	—	Mint Condition, Forever In Your Eyes
A63	—	Najee, I Adore Mi Amor
A64	—	Smoove, All About Her
A65	—	Elcia, My Only Love

**WJLS**

Washington D.C. P.D.: Barbara Prieto

1	3	Gerald Levert, School Me
2	4	Michael Jackson, In The Closet
3	4	R. Kelly & Public Announcement, Honey
4	5	Mary J. Blige, You Remind Me (From "S
5	6	Arrested Development, Tennessee
6	7	Soul II Soul, Joy
7	1	Chaka Khan, Love You All My Lifetime
8	9	Prince And The N.P.G., Money Don't Ma
9	12	Lionel Richie, Do It To Me
10	11	The Boyz, The Saga Continues...
11	13	Patti LaBelle, When You've Been Bless
12	14	Shabba Ranks, Mr. Loverman (From "Dee
13	17	Whitney Houston (Duet With Stevie Won
14	19	Good 2 Go, Never Satisfied
15	23	Men At Large, Use Me
16	16	Hammer, This Is The Way We Roll
17	20	Nice & Smooth, Sometimes I Rhyme Slow
18	27	Pete Rock & C.L. Smooth, They Reminis

## Wild Pitch/EMI Distrib Deal Bears Fruit; 'Fire' Starters; 'Loverman' Video Vision

IT'S BEEN ONE year since Wild Pitch inked its distribution arrangement with EMI Records. "We're extremely excited about the deal," says Wild Pitch president Stu Fine. "It gives us worldwide muscle and juice."

In the past, Wild Pitch released the debut albums by Lord Finesse and Gang Starr. Current releases on the 5-year-old indie's roster are Hard Knocks' "School Of Hard Knocks" and the U.M.C.'s "Fruits Of Nature"—two underrated album releases that further attest to hip-hop's self-confidence and maturity. Despite back-to-back No. 1 ("Blue Cheese") and No. 2 ("One To Grow On") rap singles, sales of "Fruits Of Nature" are below expectations. "I think the group's image was a bit confusing," says Fine. "Their sound is like A Tribe Called Quest or De La Soul, but their look is more like Kid 'N Play." U.M.C.'s third single will be "Never Never Land."

Hard Knocks is also not the most obvious thing. "Hardhead, the group's lead rapper, paints vivid word pictures that need to be taken in as a whole album," offers Fine. "It takes a while to get this record, but people that do are ecstatic about it."

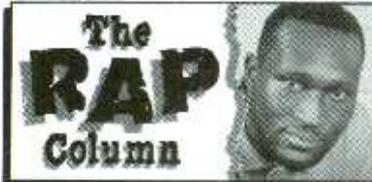
WZAK Cleveland's Lynn Tolliver recently added the timely cut "Dirty Cop Named Harry" to his station's playlist. According to Fine, Tolliver said, "Any black radio station that plays rap anywhere, any time, must play this record now."

The label is excited about upcoming releases from Chill Rob G, who gave us "The Power" in 1990; dancehall stylist Willi One Blood; female rapper N'Tyce; and especially Main Source, which Fine describes as "the Steely Dan of hip-hop" because of its meticulousness in the studio. "Fakin' The Funk," from the "White Men Can't Rap" EP, will be the first single from Main Source's second album, "The Science." A clip for the track is already a top request on MTV and other outlets. "It's doing a great job setting up our album," Fine says.

About the label's future, he adds,

"We just wanna keep makin' the hardest, dopest rap records around."

**FLASH TO THE BEAT:** Featured players on the Material rap track "Playin' With Fire" (Axiom) are Herbie Hancock, Sly Dunbar, and P-Funk alumni Bootsy Collins, Fred Wesley, Gary "Mudbone"



by Havelock Nelson

Cooper, Maceo Parker, and Bernie Worrell. The socially conscious lead rap is by the Jungle Brothers' Mike G. and Afrika Baby Bam. An upcoming four-track CD single of "Playin'" contains a remix by Eric "Vietnam" Sadler and Chris Champion... Fab 5 Freddy's video translation of Shabba Ranks' house-rocking "Mr. Loverman" (Epic) is a wet-dream fantasy voyage into paradise. The clip, which has a cool version and a more explicit hot version, is as rhythmic and inviting as the music... Producers Alan Blake (College Boyz) and Eric "Quicksilver" Johnson (Salt-N-Pepa, Kid 'N Play, Tone Loc) are working on a progressive-jazz-meets-hip-hop project, which is unsigned. In the pairing, called The Bridge, Johnson creates most of the beats; Blake, who is a Berklee School of Music grad, plays Wes Montgomery-esque guitar. The tracks "Can You Feel It?" and "Once Upon A Time" have a lot in common with cuts on Ronny Jordan's "The Antidote" on 4th & B'way. This guitarist carves sharp jazzy lines (also influenced by Montgomery) into milky hip-hop grooves. Rapper Longsy-D is featured on two songs... "Pass Da Mic" (EastWest) by the Youngstas was remixed by Pete Rock & C.L. Smooth... Fittingly named ragamuffin/dancehall bad boy S.N.O.W. is coming this summer on Ato/ EastWest... Nas-

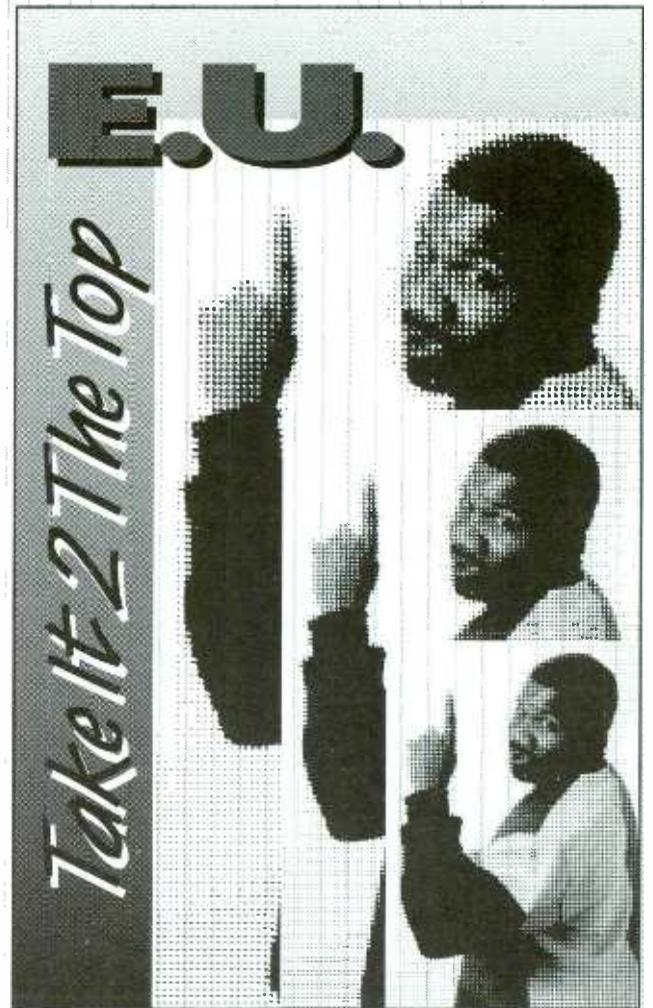
tymix has signed the U-Krew, a Portland, Ore., group that debuted in 1989 with the single "If You Were Mine." Since then the band has toured with such acts as Public Enemy and Bell Biv DeVoe... Daddy Freddy's upcoming second album for Chrysalis contains tracks produced by Cypress Hill's DJ Muggs, Skatmaster Tate, and Robert Livingston. The cuts supervised by Livingston feature Heavy D., Super Cat, and Frankie Paul... Loud Records rapper Tung Twista is the world's fastest rhymer, according to the upcoming 1993 edition of "The Guinness Book Of World Records"... Film maker John Singleton has been named contributing editor to The Source magazine... Following four dates with Queen Latifah, Naughty By Nature, Black Sheep, and DAS EFX this month, Cypress Hill will embark on a six-week tour of theaters with DAS EFX.

### RHYTHM AND BLUES

(Continued from page 23)

Proceeds from the show (\$75 for dinner and show, \$25 for show only) will go to the Yogi Horton Scholarship Fund, for a music student attending Alabama State Univ. Horton, a well-known and respected drummer who toured with Luther Vandross for six years, died in 1987. Call event chairperson Jackie Rhinehart at 718-783-5964... Lionel Richie's still got it. (Well, he had five years to rehearse.) More a fan of his Commodores days than of some of his pop/country solo hits, we were nevertheless thoroughly enchanted by his one-off appearance June 5 at New York's Ritz club. Despite a steady downpour outside and relatively little advance promotion, Richie performed to a packed house and left us clamoring for more after nearly 90 minutes of nonstop hits. Richie was in great voice and great form and by the evening's end, we were all dancing on the ceiling... Another Bad Creation, Big Daddy Kane, Naughty By Nature, Cypress Hill, and Biz Markie will make their film debuts in Robert Townsend's upcoming feature "The Meteor Man."

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# Billboard<sup>®</sup> TOP R&B ALBUMS

FOR WEEK ENDING JUNE 20, 1992

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

THIS WEEK	LAST WEEK	2 WKS AGO	WEEKS ON CHART	ARTIST	TITLE	PEAK POSITION
1	3	3	9	<b>DAS EFX</b> ATCO EASTWEST 91927* (9.98/13.98)	<b>No. 1</b> DEAD SERIOUS	1
2	1	1	10	<b>KRIS KROSS</b> ▲ 2 RUFFHOUSE 48710*/COLUMBIA (9.98 EQ/13.98)	TOTALLY KROSSED OUT	1
3	2	2	11	<b>EN VOGUE</b> ▲ ATCO EASTWEST 92121* (10.98/15.98)	FUNKY DIVAS	1
4	4	4	19	<b>R. KELLY &amp; PUBLIC ANNOUNCEMENT</b> JIVE 41469* (9.98/13.98)	BORN INTO THE '90'S	3
5	5	5	52	<b>JODECI</b> ▲ UPTOWN 10198/MCA (9.98/13.98)	FOREVER MY LADY	1
6	8	11	10	<b>ARRESTED DEVELOPMENT</b> CHRYSALIS 21929*/ERG (9.98/13.98)	3 YEARS 5 MONTHS & 2 DAYS IN THE LIFE OF...	6
7	7	8	14	<b>TLC</b> ● LAFACE 26003*/ARISTA (9.98/13.98)	O.O.O.O.O.H.H.H...ON THE TLC TIP	7
8	6	7	33	<b>GERALD LEVERT</b> ● ATCO EASTWEST 91777* (10.98/15.98)	PRIVATE LINE	1
9	10	10	28	<b>MICHAEL JACKSON</b> ▲ 4 EPIC 45400 (10.98 EQ/15.98)	DANGEROUS	1
10	9	6	29	<b>LISA STANSFIELD</b> ● ARISTA 18679* (10.98/15.98)	REAL LOVE	6
11	12	15	8	<b>CHAKA KHAN</b> WARNER BROS. 26296* (10.98/15.98)	THE WOMAN I AM	11
12	11	9	41	<b>VANESSA WILLIAMS</b> ▲ WING 843522/MERCURY (9.98 EQ/15.98)	THE COMFORT ZONE	1
13	13	14	14	<b>FU-SCHNICKENS</b> JIVE 41472* (9.98/13.98)	F.U.- DON'T TAKE IT PERSONAL	13
14	17	21	5	<b>GANG STARR</b> CHRYSALIS 21910*/ERG (9.98/13.98)	DAILY OPERATION	14
15	14	12	29	<b>TEVIN CAMPBELL</b> ● QWEST 26291*/WARNER BROS. (9.98/15.98)	T.E.V.I.N.	5
16	16	17	35	<b>PATTI LABELLE</b> ● MCA 10439 (9.98/13.98)	BURNIN'	9
17	22	26	5	<b>LIONEL RICHIE</b> MOTOWN 6338* (10.98/15.98)	BACK TO FRONT	17
18	21	24	7	<b>SOUNDTRACK</b> SOLAR 75330/EPIC (10.98 EQ/15.98)	DEEP COVER	18
19	19	18	22	<b>MINT CONDITION</b> PERSPECTIVE 1001*/A&M (9.98/13.98)	MEANT TO BE MINT	13
20	15	13	28	<b>KEITH SWEAT</b> ▲ ELEKTRA 61216* (10.98/15.98)	KEEP IT COMIN'	1
21	20	20	18	<b>SIR MIX-A-LOT</b> ● DEF AMERICAN 26765/REPRISE (9.98/15.98)	MACK DADDY	20
22	18	16	37	<b>CYPRESS HILL</b> ● RUFFHOUSE 47889/COLUMBIA (9.98 EQ/13.98)	CYPRESS HILL	4
23	23	19	29	<b>SHANICE</b> MOTOWN 6319* (9.98/13.98)	INNER CHILD	13
24	49	84	3	<b>XCLAN</b> POLYDOR 13225*/PLG (9.98 EQ/13.98)	XODUS	24
25	24	22	55	<b>BOYZ II MEN</b> ▲ 4 MOTOWN 6320* (9.98/13.98)	COOLEYHIGHHARMONY	1
26	25	30	9	<b>THE COLLEGE BOYZ</b> VIRGIN 91658* (9.98/13.98)	RADIO FUSION RADIO	25
27	26	27	17	<b>GLENN JONES</b> ATLANTIC 82352* (10.98/15.98)	HERE I GO AGAIN	22
28	29	31	6	<b>PENTHOUSE PLAYERS CLIQUE</b> RUTHLESS 57181/PRIORITY (9.98/14.98)	PAID THE COST	28
29	32	33	6	<b>BROTHERHOOD CREED</b> GASOLINE ALLEY 10574*/MCA (9.98/15.98)	BROTHERHOOD CREED	29
30	27	25	15	<b>JOE PUBLIC</b> COLUMBIA 48628* (9.98 EQ/15.98)	JOE PUBLIC	23
31	35	36	16	<b>CECE PENISTON</b> A&M 5381* (9.98/13.98)	FINALLY	31
32	33	42	5	<b>SOUL II SOUL</b> VIRGIN 91771* (9.98/13.98)	VOLUME III JUST RIGHT	32
33	31	32	9	<b>ALYSON WILLIAMS</b> OBR 45417*/COLUMBIA (9.98 EQ/13.98)	ALYSON WILLIAMS	31
34	28	23	21	<b>2PAC</b> INTERSCOPE 91767*/ATLANTIC (9.98/13.98)	2PACALYPSE NOW	13
35	30	28	32	<b>HAMMER</b> ▲ 3 CAPITOL 98151 (9.98/15.98)	TOO LEGIT TO QUIT	3
36	34	34	36	<b>A TRIBE CALLED QUEST</b> ● JIVE 1418* (9.98/13.98)	LOW END THEORY	13
37	38	45	7	<b>SPICE 1</b> JIVE 41481* (9.98/13.98)	SPICE 1	37
38	37	41	6	<b>BEASTIE BOYS</b> CAPITOL 98938 (10.98/15.98)	CHECK YOUR HEAD	37
39	46	52	5	<b>GEORGE HOWARD</b> GRP 9669* (10.98/15.98)	DO I EVER CROSS YOUR MIND	39
40	42	46	5	<b>MC BREED</b> WRAP 8109*/CHIBAN (9.98/15.98)	20 BELOW	40
41	45	43	11	<b>M.C. BRAINS</b> MOTOWN 6342* (9.98/13.98)	LOVERS LANE	31
42	39	37	32	<b>BLACK SHEEP</b> ● MERCURY 848368 (9.98 EQ/13.98)	A WOLF IN SHEEP'S CLOTHING	15
43	43	40	48	<b>BEBE &amp; CECE WINANS</b> ● CAPITOL 92078* (9.98/15.98)	DIFFERENT LIFESTYLES	1
44	36	29	17	<b>LUKE LUKE</b> 91830*/ATLANTIC (10.98/15.98)	I GOT SHIT ON MY MIND	20
45	53	58	4	<b>GROVER WASHINGTON, JR.</b> COLUMBIA 48530 (10.98 EQ/15.98)	NEXT EXIT	45
46	40	38	7	<b>MELI'SA MORGAN</b> PENDULUM 61273*/ELEKTRA (9.98/15.98)	STILL IN LOVE WITH YOU	38
47	47	47	37	<b>NICE &amp; SMOOTH</b> RAL 47373*/COLUMBIA (9.98 EQ/13.98)	AIN'T A DAMN THING CHANGED	29
48	50	57	4	<b>THE BOYS</b> MOTOWN 6336* (9.98/13.98)	THE SAGA CONTINUES...	48

49	41	35	37	<b>MARIAH CAREY</b> ▲ 3 COLUMBIA 47980 (10.98 EQ/15.98)	EMOTIONS	6
50	44	39	36	<b>PRINCE AND THE N.P.G.</b> ▲ 2 PAISLEY PARK 25379*/WARNER BROS. (9.98/15.98)	DIAMONDS & PEARLS	1
51	51	49	7	<b>RANDY CRAWFORD</b> WARNER BROS. 26736* (10.98/15.98)	THROUGH EYES OF LOVE	49
52	48	44	12	<b>CHIC</b> WARNER BROS. 26394* (10.98/15.98)	CHIC-ISM	39
53	57	79	4	<b>DOUG E. FRESH &amp; THE NEW GET FRESH CREW</b> BUST IT 98358* (9.98/13.98)	DOIN' WHAT I GOTTA DO	53
54	<b>NEW</b>	1	1	<b>THE ISLEY BROTHERS FEATURING RONALD ISLEY</b> WARNER BROS. 26620* (10.98/15.98)	TRACKS OF LIFE	54
55	61	61	5	<b>BY ALL MEANS</b> MOTOWN 6344* (9.98/13.98)	IT'S REAL	55
56	60	65	5	<b>KID FROST</b> VIRGIN 92097* (9.98/13.98)	EAST SIDE STORY	56
57	54	56	13	<b>THE HARD BOYS</b> A.E.I. 4120*/CHIBAN (8.98/15.98)	A-TOWN HARD HEADS	42
58	73	75	15	<b>SOUTH CENTRAL CARTEL</b> G.W.K. 15189/QUALITY (9.98/15.98)	SOUTH CENTRAL MADNESS	51
59	78	98	3	<b>SUPER CAT</b> COLUMBIA 52435 (9.98 EQ/13.98)	DON DADA	59
60	56	53	12	<b>POOH-MAN (MC POOH)</b> JIVE 41476 (9.98/13.98)	FUNKY AS I WANNA BE	38
61	68	77	4	<b>SHABBA RANKS</b> POW WOW 7423* (9.98/15.98)	MR. MAXIMUM	61
62	65	70	13	<b>KID SENSATION</b> NASTYMIX 7101*/CHIBAN (9.98/15.98)	THE POWER OF RHYME	62
63	52	48	33	<b>2ND II NONE</b> PROFILE 1416 (9.98/14.98)	2ND II NONE	26
64	55	54	57	<b>LUTHER VANDROSS</b> ▲ EPIC 46789 (10.98 EQ/15.98)	POWER OF LOVE	1
65	62	69	4	<b>TYRONE DAVIS</b> CHIBAN 1135* (9.98/15.98)	SOMETHINGS MIGHTY WRONG	62
66	66	62	12	<b>DETROIT'S MOST WANTED</b> BRYANT 4126*/CHIBAN (9.98/15.98)	TRICKS OF THE TRADE VOL. II	58
67	70	72	4	<b>KILO WRAP</b> 8110*/CHIBAN (9.98/15.98)	A-TOWN RUSH	67
68	67	63	8	<b>BASS PATROL</b> JOEY BOY 3004 (8.98/13.98)	THE KINGS OF BASS	63
69	69	68	8	<b>CLAY D. AND THE NEW GET FUNKY CREW</b> PANDISC 8815 (9.98/15.98)	WE'RE GOIN' OFF	66
70	71	82	4	<b>DAVID SANBORN</b> ELEKTRA 61272* (10.98/15.98)	UP FRONT	70
71	58	50	28	<b>AMG SELECT</b> 21642* (9.98/15.98)	BITCH BETTA HAVE MY MONEY	20
72	64	51	15	<b>BOOGIE DOWN PRODUCTIONS</b> JIVE 41470* (9.98/15.98)	SEX AND VIOLENCE	20
73	79	76	48	<b>HEAVY D. &amp; THE BOYZ</b> ▲ UPTOWN 10289/MCA (9.98/13.98)	PEACEFUL JOURNEY	5
74	63	60	90	<b>TRACIE SPENCER</b> CAPITOL 92153 (9.98/13.98)	MAKE THE DIFFERENCE	38
75	74	78	53	<b>SHABBA RANKS</b> ● EPIC 47310 (9.98 EQ/13.98)	AS RAW AS EVER	1
76	59	55	23	<b>SOUNDTRACK</b> ● SOUL 10462*/MCA (10.98/15.98)	JUICE	3
77	77	73	10	<b>POISON CLAN</b> EFFECT 3006*/LUKE (9.98/15.98)	POISONOUS MENTALITY	62
78	75	71	33	<b>CHRIS WALKER</b> PENDULUM 61136*/ELEKTRA (9.98/15.98)	FIRST TIME	32
79	72	59	30	<b>U.M.C.'S</b> WILD PITCH 97544/ERG (9.98/15.98)	FRUITS OF NATURE	32
80	82	88	33	<b>JOHNNIE TAYLOR</b> MALACO 7460 (9.98/15.98)	I KNOW IT'S WRONG, BUT I JUST CAN'T DO RIGHT	59
81	80	91	25	<b>BOBBY "BLUE" BLAND</b> MALACO 7458 (9.98/15.98)	PORTRAIT OF THE BLUES	50
82	85	92	4	<b>BASS BOY</b> NEWTOWN 2209* (9.98/14.98)	I GOT THE BASS	82
83	<b>NEW</b>	1	1	<b>MARIAH CAREY</b> COLUMBIA 52758* (7.98 EQ/9.98)	MTV UNPLUGGED EP	83
84	87	83	19	<b>DON DIEGO</b> ULTRAX 0502 (9.98/15.98)	RAZZ	70
85	86	87	10	<b>CHOICE</b> RAP-A-LOT 57172*/PRIORITY (9.98/14.98)	STICK & MOOVE	83
86	83	81	11	<b>GANKSTA N-I-P</b> RAP-A-LOT 57160*/PRIORITY (9.98/14.98)	THE SOUTH PARK PSYCHO	63
87	81	66	8	<b>SOUNDTRACK</b> EMI 98414*/ERG (10.98/15.98)	WHITE MEN CAN'T JUMP	48
88	76	64	25	<b>JODY WATLEY</b> MCA 10355 (10.98/13.98)	AFFAIRS OF THE HEART	21
89	94	100	35	<b>SCARFACE</b> RAP-A-LOT 57167/PRIORITY (9.98/14.98)	MR. SCARFACE IS BACK	13
90	91	89	24	<b>BUST DOWN</b> EFFECT 3005*/LUKE (9.98/15.98)	NASTY BITCH (CHAPTER 1)	56
91	89	80	14	<b>CHERRELLE</b> TABU 4005*/A&M (9.98/13.98)	THE WOMAN I AM	43
92	<b>NEW</b>	1	1	<b>TROOP</b> ATLANTIC 82393* (10.98/15.98)	DEEPA	92
93	<b>NEW</b>	1	1	<b>K-SOLO</b> ATLANTIC 82388* (9.98/15.98)	TIME'S UP	93
94	92	96	45	<b>COLOR ME BADD</b> ▲ 2 GIANT 24429/REPRISE (9.98/15.98)	C.M.B.	10
95	90	94	6	<b>KATHY SLEDGE</b> EPIC 46851* (9.98 EQ/13.98)	HEART	86
96	<b>NEW</b>	1	1	<b>CLUB NOUVEAU</b> JVK 19101*/QUALITY (9.98/15.98)	A NEW BEGINNING	96
97	93	93	8	<b>BEN E. KING</b> CHIBAN 1133* (9.98/15.98)	WHAT'S IMPORTANT TO ME	82
98	<b>NEW</b>	1	1	<b>THREE SHADES BROWN</b> INTERSCOPE 92106*/ATLANTIC (9.98/13.98)	STRONGER THAN STRONG	98
99	98	—	38	<b>NAUGHTY BY NATURE</b> ▲ TOMMY BOY 1044* (9.98/14.98)	NAUGHTY BY NATURE	10
100	88	74	49	<b>PHYLLIS HYMAN</b> PIR 11006*/ZOO (9.98/13.98)	PRIME OF MY LIFE	10

○ 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.

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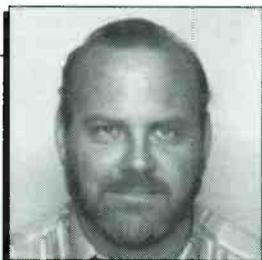
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## Latin Notas



by John Lannert

**IT'S ABOUT TIME:** Nearly 50 years after he first fused North American jazz melodies to Afro-Cuban rhythms, Mario Baúza, longtime musical director of singer Frank "Machito" Grillo, finally has released a solo album.

Named after Baúza's signature composition, "Tanga," the 11-song album sports an ear-catching array of rousing improvisational runs encapsulated in spirited arrangements laid out by arranger Arturo "Chico" O'Farrill, plus Ray Santos and Paquito D'Rivera.

O'Farrill reshapes the title track into a dazzling, five-movement Afro-Cuban suite. Santos contributes four bracing cuts, among them a wicked mambo entry, "Mambo Rincón." D'Rivera closes out the set with a shuffling stomp, "Chucho."

Legendary singer/songwriter Rudy Calzado also serves up "Ganga (Palo En Ganga)," the lone vocal track on the album—released on Messidor/Rounder. Hats off to Messidor's head honcho, Götz Wörner, for rescuing the 81-year-old musical titan from undeserved neglect. Rounder, incidentally, has been distributing the Germany-based label in the U.S. since last autumn.

**VASQUEZ TO SONY MEXICO:** Robert Summer, president of Sony Music International, announced June 8 that Raúl Vasquez has been appointed managing director of Sony Music Mexico. Vasquez, currently deputy managing director of Sony Music Brazil, replaces Fernando Hernandez, who is leaving the company.

"We will miss Fernando," said Summer in a prepared statement, "but I respect his desire to look for new challenges. I am delighted that we have someone of the caliber of Raúl Vasquez ready to take on the responsibility for continuing and strengthening Sony Music Mexico's leadership role as the No. 1 company in Latin America."

Vasquez, whose position takes effect July 1, will report to Hans Beugger, VP of Latin American operations. For most of the past 10 years, Vasquez has held several posts with Sony, including GM of CBS Publishing Brazil and CFO of Sony Music Brazil.

**MISCELLANEA:** The Spanish Broadcast System Inc.—owned by Raúl Alarcón Jr.—placed 68th on Hispanic Business' 500, the Latin business magazine's equivalent to the Fortune 500. The magazine says SBS earned \$30.1 million in revenue in 1991... Several Hispanic acts will be performing in New York this summer at Lincoln Center's "Midsummer Night Swing," including Manny Oquendo's Libre (June 27), Johnny Pacheco Y Su Tumbao (July 15), and Adalberto Santiago and Irish & Franklyn (July 23)... Thanks, in part, to Luis Miguel's

runaway blockbuster "Romance," WEA Latina is "on course to finally being a record company." That according to the label's director of operations, Luis Pisterman, who also notes that WEA Corp.'s distribution network has "helped us a lot." Pisterman adds he expects the label to enjoy a record year in sales revenue in '92. WEA Latina currently has a best-ever five singles on the Hot Latin Tracks survey... **Inocencia** is slated to ship its still-untitled album on WEA in August... Among the recent releases from Kubaney are "Yo Quiero Mambo" by Leo Acosta Y Su Orquesta, "Como Acostumbrás" by Gloria Lasso, "De Primera" by Los Dukes, and "Ecos de Venezuela," a fine compilation of Venezuelan standards featuring Orquesta Serenata Tropical and Los Fabulosos Tres Paraguayos... BMG's Rocio Durcal, who released the live double-album "El Concierto En Vivo" in May, is scheduled to kick off a 12-city tour Sept. 12 in Atlantic City, N.J... Isabel Pantoja's forthcoming BMG effort, "Corazón Herido"—produced by José Luis Perales—is due out June 23. Also set to be shipped June 23 is a CD-5 called "Super Dance Remixes," which features "América" by Panamanian rapper Renato, which will be worked to Anglo radio. Renato released his latest album, "Picante," last week... Caifanes' latest outing, "El Silencio," is due out in late June/early July... Raul di Blasio, Marisela, Wilkins, and Gloria Trevi are finishing up their studio projects. Meanwhile, Juan Gabriel is reportedly starting his own recording project. He is slated to begin production on Durcal's new studio album in July or August. Spain's megatrio Mecano drew a capacity crowd of 8,000 fans to its concert May 29 at the Roberto Clemente Stadium in San Juan, Puerto Rico... Just out on TH-Rodven is "Llamada" by Señor Sol and the eponymous effort from Segovianos that features an ear-opening rumbia/reggae groove, "Quiero Que Seas Feliz."

**MORE:** Los Acuario, Mar International's hot-selling grupo, has launched a national tour that will be opened by label mates Grupo Oasis, Catarino Lara Benavidez, and Los Jinns. Mar acts with just-released product include three new bands: Fuerza 747 ("Perdoname"), Canka ("Será Que Ya Te Olvidé"), and Grupo Guadiana ("Amor Prohibido"). Benavides ("Eres"), Los Gitanos De Michoacán ("La Muerte Me Anda Rodando"), and Super Grupo Madera ("A Que No Le Cuentas") have also shipped new albums... Tony Tatis Y Su Merengue Sound, a longtime Miami fixture, has just released its debut album, "Querer Es Poder," on TTH... AFG Sigma's ever-hot grupo Los Temerarios will launch another U.S. trek in July. The band's top-selling album "Mi Vida Eres Tú" has been put out in Argentina and Guatemala... Mr. Chivo, recently signed to a three-year deal with AFG, is slated to release his label bow, "Para La Pata," in August... Grupo Zeus has just shipped its label debut, "Marchate"... Carlos Sarli has finished remixing "La Vie En Rose" by WEA Latina's Chantelle. He's reworking Jon Secada's SBK single "Just Another Day" and "Bomba," a peppy Haitian kompas track by Kubaney's Mr. Prix.

## Hot Latin Tracks™

					COMPILED FROM NATIONAL LATIN RADIO AIRPLAY REPORTS.				
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE				
				LABEL/DISTRIBUTING LABEL					
1	1	3	12	JOSE LUIS RODRIGUEZ Y JULIO IGLESIAS	◆ TORERO	★★★ NO. 1 ★★★			
2	2	1	11	SELENA Y ALVARO TORRES	◆ BUENOS AMIGOS				
3	3	5	7	PANDORA	◆ DESDE EL DIA QUE TE FUISTE				
4	6	14	6	JON SECADA	◆ OTRO DIA MAS SIN VERTE				
5	5	4	10	JULIAN	◆ SI ELLA SUPIERA				
6	16	16	5	LUIS MIGUEL	MUCHO CORAZON				
7	11	25	3	MIJARES	◆ MARIA BONITA				
8	4	2	17	LUIS MIGUEL	◆ NO SE TU				
9	8	8	6	GLORIA ESTEFAN Y PLACIDO DOMINGO	HASTA AMARTE				
10	7	10	8	LOS BUKIS	EL CELOSO				
11	13	19	4	LOS YONICS	◆ PERO TE VAS A ARREPENTIR				
12	14	15	7	EDGAR JOEL	◆ HECHIZO DE LUNA				
13	18	17	7	RICARDO MONTANER	EN EL ULTIMO LUGAR DEL MUNDO				
14	20	26	3	JULIO IGLESIAS	◆ MILONGA SENTIMENTAL				
15	19	20	7	RICKY MARTIN	EL AMOR DE MI VIDA				
16	24	34	3	ROCIO DURCAL/JUAN GABRIEL FUE UN PLACER CONOCERTE					
17	22	24	3	ANGELICA MARIA Y VICENTE FERNANDEZ	YO QUIERO				
18	12	11	17	LA MAFIA	◆ ESTAS TOCANDO FUEGO				
					★★★ POWER TRACK ★★★				
19	32	—	2	LUIS ENRIQUE	◆ LUCIA				
20	23	33	5	YOLANDITA MONGE	◆ SOBREVIVIRE				
21	17	18	9	PALOMA SAN BASILIO	DE MIL AMORES				
22	15	9	18	LOS TEMERARIOS	◆ MI VIDA ERES TU				
23	28	—	2	ALEJANDRO FERNANDEZ	NECESITO OLVIDARLA				
24	29	27	3	LISA LOPEZ	◆ VUELVE A MI				
25	9	6	14	ANGELA CARRASCO	◆ SUSPIROS				
26	10	7	11	LINDA RONSTADT	PERFIDIA				
27	21	12	12	ANA GABRIEL	SIN PROBLEMAS				
					★★★ HOT SHOT DEBUT ★★★				
28	NEW ▶	—	1	RAPHAEL	◆ ESCANDALO				
29	36	—	2	MIAMI BAND	PONTE EL SOMBRERO				
30	34	32	4	ALEJANDRO JAEN	TE VAS A ENAMORAR DE MI				
31	27	22	17	MAGNETO	◆ PARA SIEMPRE				
32	NEW ▶	—	1	MYRIAM HERNANDEZ	◆ UN HOMBRE SECRETO				
33	33	28	5	THE TRIPLETS	LA ESPERANZA				
34	25	13	19	LOS BUKIS	◆ MI MAYOR NECESIDAD				
35	31	23	8	LOURDES ROBLES	SONANDO CONTIGO				
36	RE-ENTRY	—	5	DAVID PABON	COMO LO HACES CONMIGO				
37	26	21	9	LOS TIGRES DEL NORTE	EL CELULAR				
38	30	35	5	DYANGO	ALTA MAREA				
39	35	38	3	BRONCO	◆ CUATRO CABALLOS				
40	NEW ▶	—	1	LUCIA MENDEZ	◆ SE ACABO				

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

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- Thom Duffy  
February 1992

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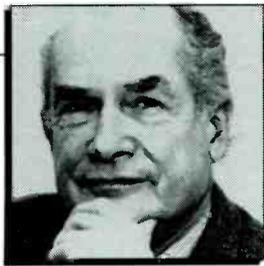
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## Classical KEEPING SCORE



by Is Horowitz

**INDIE RECOGNITION:** Joseph Dalton, MD of Composers Recordings Inc., comes up with a suggestion for NARAS, the recording academy, after watching the recent Tony Awards show present an honorary Tony and a grant of \$125,000 to the Goodman Theatre of Chicago.

"How about an honorary Grammy going each year to an outstanding performing institution and/or an outstanding independent record label?" he asks. "This would be a way to honor and encourage areas of American classical music activity other than by big-name artists and labels."

Dalton feels such recognition would be especially appropriate as a feature of the academy's proposed stand-alone Grammy Awards telecast devoted to classical music and jazz.

**GOING ON RECORD:** Cyprien Katsaris, now an exclusive Sony Classical artist, will be recording the complete Chopin piano literature for his new label. His first Sony CD, due out this fall, launches the cycle with the three piano sonatas. Also in the planning stages is a series of discs grouping diverse works based on a given theme. The first, "Mozartiana," will program compositions by Czerny, Thalberg, and Liszt, among others; it's slated for release next year.

Clarinetist Richard Stoltzman was the soloist in a BMG premiere recording of Takemitsu's "Fantasma/Cantos," with BBC Welsh Symphony conducted by Tadaaki

Otaka. The June 2 sessions in Cardiff were produced by Max Wilcox. The work will be programmed on disc with other Takemitsu pieces, recorded earlier.

**UNDER FIRE:** Producer Thomas Frost is back in New York after supervising the music end of an audio/video project in Berlin devoted to works inspired by the Prometheus legend. Claudio Abbado conducted the Berlin Philharmonic in the end-of-May live recording to be issued by Sony Classical in both CD and home video versions. Compositions by Beethoven, Liszt, Nono, and Scriabin make up the program. Martha Argerich was the pianist in the Scriabin "Poem of Fire."

**FRIENDLY SUPPORT:** Former Nimbus Records exec Sharon Korot-McCord is forming American Friends of the Hanover Band, a facility seeking tour support for the U.K. period-instrument orchestra. Another client of her newly formed Classic Promotions firm, based in Ruckersville, Va., is harpsichordist Igor Kipnis.

The Hanover Band, which performed a series of recordings for Nimbus, has more recently been featured on Hyperion Records, and now has long-term recording commitments with both BMG and EMI. Among early titles due under the latter deals, says Korot-McCord, are a set of Handel arias featuring Nathalie Stutzmann for BMG, and the Bach "Brandenburg Concertos," directed by Anthony Halstead at the harpsichord, for EMI.

**PASSING NOTES:** Veteran music man Ivan Mogul reported talking to labels about video release of five live productions starring Luciano Pavarotti. Mogul says he acquired worldwide video and television rights to the performances—several recital programs and a complete "Tosca"—from Mrs. Pavarotti and Raul Ostorero, of Bologna.

## Top Classical Albums™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	7	★★★ No. 1 ★★★ BAROQUE DUET SONY CLASSICAL SK 46627* KATHLEEN BATTLE, WYNTON MARSALIS	3 weeks at No. 1
2	2	15	PIECES OF AFRICA NONESUCH 79275-2*	KRONOS QUARTET
3	3	19	THE BACH ALBUM DG 429737*	KATHLEEN BATTLE, ITZHAK PERLMAN
4	4	91	IN CONCERT▲ LONDON 430433-2** CARRERAS, DOMINGO, PAVAROTTI (MEHTA)	
5	5	7	PAVAROTTI IN HYDE PARK LONDON 436320*	LUCIANO PAVAROTTI
6	9	5	GORECKI: SYMPHONY NO. 3 NONESUCH 79282* UPSHAW, LONDON SINFONietta (ZINMAN)	
7	6	13	ROSSINI HEROINES LONDON 436075*	CECILIA BARTOLI
8	7	7	GALA LIRICA RCA 61191*	CARRERAS, CABALLE, DOMINGO
9	8	17	THE BELLS OF ST. GENEVIEVE RCA 61002-2*	VARIOUS ARTISTS
10	10	19	MOZART: ARIAS LONDON 430513*	CECILIA BARTOLI
11	11	47	FAVORITE ARIAS BY WORLD'S FAVORITE... SONY CLASSICAL MDK 47176* CARRERAS - DOMINGO - PAVAROTTI	
12	13	5	ARIAS, SONGS & TANGOS DG 435916*	PLACIDO DOMINGO
13	12	55	CORIGLIANO: SYMPHONY NO. 1 ERATO 45601-2-ZK* CHICAGO SYMPHONY (BARENBOIM)	
14	14	23	A TRIBUTE TO SEGOVIA ANGEL CDC-49404*	CHRISTOPHER PARKENING
15	NEW ▶		RESPIGHI: ANCIENT DANCES AND AIRS MERCURY 434304* PHILHARMONIA HUNGARICA (DORATI)	
16	18	13	GILBERT & SULLIVAN: THE MIKADO TELARC CD-80284* WELSH NATIONAL OPERA (MACKERRAS)	
17	15	5	ROSSINI & MEYERBEER ANGEL CDC-54436*	THOMAS HAMPSON
18	21	3	AMERICAN DIVA DELOS DEL 3108*	ALESSANDRA MARC
19	22	3	STRAUSS: DIE FRAU OHNE SCHATTEN LONDON 436243* DOMINGO, BEHRENS, RUNKEL (SOLTI)	
20	16	5	HERRMANN: SYMPHONY NO. 1 KOCH 7135* PHOENIX SYMPHONY (SEDAES)	
21	20	37	PART: MISERERE ECM 847539-2*	HILLIARD ENSEMBLE
22	19	9	IVES: SYMPHONY NO. 1 CHANDOS 9053*	DETROIT SYMPHONY (JARVI)
23	NEW ▶		SWITCHED-ON BACH 2000 TELARC CD-80323*	WENDY CARLOS
24	24	11	BRAHMS: PIANO QUARTETS SONY CLASSICAL S2K 45846* AX, STERN, LAREDO, MA	
25	17	15	ROSSINI RECITAL RCA 60811-2-RC*	MARILYN HORNE

## TOP CROSSOVER ALBUMS™

★★★ No. 1 ★★★

1	1	17	HUSH SONY MASTERWORKS SK 48177* YO-YO MA/BOBBY MCFERRIN	15 weeks at No. 1
2	9	3	KIRI SIDETRACKS PHILIPS 434092*	KIRI TE KANAWA
3	4	9	DIVA! SILVA AMERICA SSD 1007*	LESLEY GARRETT
4	2	15	LUCKY TO BE ME PHILIPS 422401-2*	JESSYE NORMAN
5	6	11	DOMINGO SONGBOOK SONY MASTERWORKS MDK 48299*	PLACIDO DOMINGO
6	3	37	THE WIND BENEATH MY WINGS RCA 60862-2-RC*	JAMES GALWAY
7	5	37	PAVAROTTI SONGBOOK LONDON 433513-2*	LUCIANO PAVAROTTI
8	7	11	MUSIC FROM THE SCREENS POINT MUSIC 432966-2* PHILIP GLASS, FODAY MUSA SUSO	
9	8	65	SPIRITUALS IN CONCERT DG 429790-2*	BATTLE, NORMAN (LEVINE)
10	12	9	CARTOON CLASSICS RCA 60738-2-RV*	VARIOUS ARTISTS
11	NEW ▶		JAMES GALWAY'S GREATEST HITS VOL. 2 RCA 61178-2*	JAMES GALWAY
12	11	7	FENNELL CONDUCTS SOUSA MERCURY 434300* EASTMAN WIND ENSEMBLE (FENNELL)	
13	NEW ▶		MAN WITH THE WOODEN FLUTE DORIAN DOR-90166*	CHRIS NORMAN
14	10	19	HEART TO HEART ANGEL CDQ-54299*	KIRI TE KANAWA
15	13	17	RODGERS & HAMMERSTEIN: SONGBOOK FOR... TELARC CD-80278* CINCINNATI POPS (KUNZEL)	

● 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.



## Nipper News



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“All the News That Fits His Prints”

VOL. 3, No. 21

## CRITICS RAVE OVER ZUKERMAN'S NEWEST



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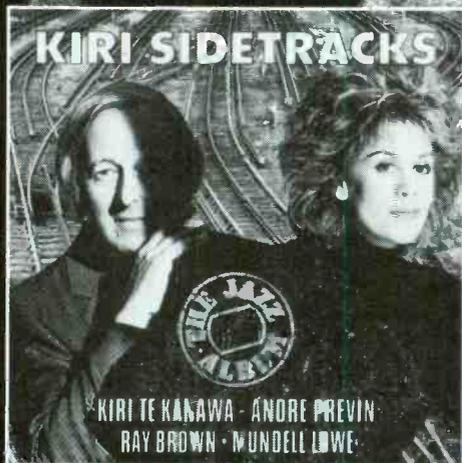
“THE CENTERPIECE OF Mr. Zukerman's BMG recordings is the set of 10 Beethoven sonatas. The violinist remains scrupulously faithful to the scores and elevates musical values over dramatic ones, conveying an absolute seriousness of purpose and a steadfast refusal to engage in showy effects or gratuitous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

— The New York Times



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## PHILIPS

POLYGRAM  
CLASSICS  
& JAZZ

## Top Jazz Albums™

THIS WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	3	5	<b>★★★ No. 1 ★★★</b> SHIRLEY HORN VERVE 511 879*	1 week at No. 1 HERE'S TO LIFE
2	2	11	DIANE SCHUUR GRP 2006*	IN TRIBUTE
3	1	15	JOE HENDERSON VERVE 511 779*	LUSH LIFE
4	4	7	ROY HARGROVE NOVUS 63132*/RCA	THE VIBE
5	13	3	GRP ALL-STAR BIG BAND GRP 9672*	GRP ALL-STAR BIG BAND
6	10	7	TONY WILLIAMS BLUE NOTE 98169*/CAPITOL	STORY OF NEPTUNE
7	7	9	JOEY DEFRANCESCO COLUMBIA 48624*	REBOPPIN'
8	<b>NEW ▶</b>		WYNTON MARSALIS SEPTET COLUMBIA 48729*	BLUE INTERLUDE
9	8	7	JOHN SCOFIELD BLUE NOTE 98167*/CAPITOL	GRACE UNDER PRESSURE
10	12	7	BOBBY WATSON COLUMBIA 52400*	PRESENT TENSE
11	6	13	MARCUS ROBERTS NOVUS 63130*/RCA	AS SERENITY APPROACHES
12	5	17	BOBBY MCFERRIN & CHICK COREA BLUE NOTE 95477*/CAPITOL	PLAY
13	15	5	EDDIE DANIELS AND GARY BURTON GRP 9665*	BENNY RIDES AGAIN
14	9	13	THE HARPER BROTHERS VERVE 511 820*	YOU CAN HIDE INSIDE THE MUSIC
15	20	3	THE BENNY GREEN TRIO BLUE NOTE 98171*/CAPITOL	TESTIFYIN'!
16	17	3	DELFEAYO MARSALIS NOVUS 63134*/RCA	PONTIUS PILATE'S DECISION
17	11	11	ARTURO SANDOVAL GRP 9668*	I REMEMBER CLIFFORD
18	16	51	NATALIE COLE▲ <sup>3</sup> ELEKTRA 61049	UNFORGETTABLE
19	23	3	TERENCE BLANCHARD COLUMBIA 48903*	SIMPLY STATED
20	<b>NEW ▶</b>		DIZZY GILLESPIE WITH VARIOUS ARTISTS TELARC 83307*	TO DIZ, WITH LOVE
21	25	5	DONALD HARRISON CANDID 79514*	INDIAN BLUES
22	14	9	JOEY CALDERAZZO BLUE NOTE 98165*/CAPITOL	TO KNOW ONE
23	19	37	DAVE GRUSIN GRP 2005*	THE GERSHWIN CONNECTION
24	21	17	STAN GETZ - KENNY BARRON VERVE 510 823*	PEOPLE TIME
25	18	31	ABBIE LINCOLN FEATURING STAN GETZ VERVE 511 110*	YOU GOTTA PAY THE BAND

## TOP CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	2	5	<b>★★★ No. 1 ★★★</b> DAVID SANBORN ELEKTRA 61272*	1 week at No. 1 UPFRONT
2	1	5	GROVER WASHINGTON, JR. COLUMBIA 48530	NEXT EXIT
3	3	7	GEORGE HOWARD GRP 9669*	DO I EVER CROSS YOUR MIND
4	4	37	FOURPLAY WARNER BROS. 26656*	FOURPLAY
5	5	11	YELLOWJACKETS GRP 9667*	LIVE WIRES
6	7	7	JOHN MCLAUGHLIN TRIO VERVE 837 280*	QUE ALEGRIA
7	15	3	SPYRO GYRA GRP 9674*	THREE WISHES
8	8	9	RANDY CRAWFORD WARNER BROS. 26736*	THROUGH THE EYES OF LOVE
9	6	13	MARION MEADOWS NOVUS 63131*/RCA	KEEP IT RIGHT THERE
10	11	7	BOB BALDWIN ATLANTIC 82345*	REFLECTIONS OF LOVE
11	9	27	AL DI MEOLA PROJECT TOMATO 79751*/MESA-BLUEMOON	KISS MY AXE
12	10	13	KILAUEA BRAINCHILD 9208*	TROPICAL PLEASURES
13	12	23	BOBBY CALDWELL SIN-DROME 8893*	STUCK ON YOU
14	17	9	RICARDO SILVEIRA VERVE FORECAST 511 878*/VERVE	SMALL WORLD
15	18	9	PETER WHITE SIN-DROME 1802*	EXCUSEZ-MOI
16	23	3	WAYNE HENDERSON AND THE NEXT CRUSADE PAR 2013*	BACK TO THE GROOVE
17	20	7	STEVE SWALLOW ECM 511 960*/POLYGRAM	SWALLOW
18	14	13	TOM GRANT VERVE FORECAST 849 530*/VERVE	IN MY WILDEST DREAMS
19	<b>NEW ▶</b>		ANDY NARELL WINDHAM HILL JAZZ 10139*	DOWN THE ROAD
20	<b>NEW ▶</b>		KENNY BLAKE HEADS UP 3014*	RUMOR HAS IT ...
21	13	9	SPECIAL EFX GRP 9670*	GLOBAL VILLAGE
22	<b>NEW ▶</b>		ART PORTER VERVE FORECAST 511 877*/VERVE	POCKET CITY
23	16	11	BOB MINTZER DMP 488*	ONE MUSIC
24	<b>NEW ▶</b>		SERGIO MENDES ELEKTRA 61315*	BRASILEIRO
25	<b>NEW ▶</b>		GRANT GEISSMAN BLUEMOON 79178*/BLUE MOON	TIME WILL TELL

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

# 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
<b>★★★ No. 1 ★★★</b>					
1	2	4	7	<b>CLUB LONELY</b> EPIC 74282 <small>1 week at No. 1</small>	LIL LOUIS & THE WORLD
2	3	5	6	SET ME FREE GREAT JONES 530 615/ISLAND	◆ CLUBLAND FEATURING ZEMYA HAMILTON
3	6	17	4	KEEP ON WALKIN' A&M 7382	◆ CECE PENISTON
4	9	13	6	SWEAT DANCE WARNER BROS. 40248	◆ KYZE
5	10	19	5	NOTHING CAN STOP US WARNER BROS. 40395	◆ SAINT ETIENNE
6	8	14	7	ELEVATION REACT IMPORT	G.T.O.
7	1	2	7	IN THE CLOSET EPIC 74267	◆ MICHAEL JACKSON
8	16	24	4	SURRENDER YOURSELF COLUMBIA 74291	THE DAOU
9	13	20	6	TREATY HOLLYWOOD 66451/ELEKTRA	◆ YOTHU YINDI
10	11	11	6	O FORTUNA RADIKAL 12299	APOTHEOSIS
11	7	1	11	CLOSER MCA 54363	◆ MR. FINGERS
12	19	33	4	HELPLESS (I DON'T KNOW WHAT TO DO WITHOUT YOU) MAXI 2008	URBANIZED FEAT. SILVANO
13	17	9	11	(CAN YOU) FEEL THE PASSION BIG LIFE 19751/ERG	◆ BLUE PEARL
14	4	3	10	STILL IN LOVE WITH YOU PENDULUM 66438/ELEKTRA	◆ MELI'SA MORGAN
15	25	37	3	MAKE IT ON MY OWN ARISTA 1-2435	ALISON LIMERICK
16	5	6	8	TAKE MY ADVICE I.D. 96191/ATCO EASTWEST	◆ KYM SIMS
17	23	28	6	DIVINE THING BIG LIFE 865 765/MERCURY	◆ THE SOUP DRAGONS
18	21	30	5	WEIRDO BEGGARS BANQUET 62264/RCA	◆ THE CHARLATANS
19	24	29	5	LOVE IS A MASTER OF DISGUISE MORE PROTEIN 96174/CHARISMA	EVE GALLAGHER
20	12	8	9	MY LOVIN' (YOU'RE NEVER GONNA GET IT) ATCO EASTWEST 96194	◆ EN VOGUE
21	22	26	5	FREE YOUR BODY (INJECTED WITH A POISON) SONIC 2003/INSTINCT	◆ PRAGA KHAN
22	33	47	3	MIG-29 NEXT PLATEAU 50178	MIG-29
23	15	12	8	ROUGH SEX CAROLINE 2518	LORDS OF ACID
24	20	7	11	TWILIGHT ZONE RADIKAL 12300	◆ 2 UNLIMITED
<b>★★★ POWER PICK★★★</b>					
25	44	—	2	RAIN FALLS VIRGIN 96173	FRANKIE KNUCKLES FEATURING LISA MICHAELIS
26	30	36	5	MR. RIGHT 111 EAST 0009	◆ REDD
27	27	15	10	CRUCIFIED GIANT 40351/WARNER BROS.	◆ ARMY OF LOVERS
28	26	21	8	JUMP RUFFHOUSE 74193/COLUMBIA	◆ KRIS KROSS
29	38	46	3	NOTGONNACHANGE FONTANA 866 855/MERCURY	SWING OUT SISTER
<b>★★★ HOT SHOT DEBUT★★★</b>					
30	<b>NEW</b>	1	1	RUNAWAY ELEKTRA 66424	◆ DEEE-LITE
31	41	—	2	YOU KEEP HOLDING BACK (LOVE ME) CUTTING 260	SWING 52
32	43	—	2	GET YOUR BODY! MCA 54374	◆ ADAMSKI FEATURING NINA HAGEN
33	14	10	10	LOVE YOU ALL MY LIFETIME WARNER BROS. 40377	◆ CHAKA KHAN
34	42	—	2	I KNOW BIG BEAT 10049/ATLANTIC	NEW ATLANTIC
35	34	39	5	CHAIN ME TO THE BEAT MAXI 2010	◆ SOUL VERITE FEATURING SABRINA BRITT
36	39	43	4	SHAKE IT UP (SHAKE IT UP TONIGHT) CARDIAC 4025	BROTHER MAKES 3
37	48	—	2	THEY WANT EFX ATCO EASTWEST 96206	◆ DAS EFX
38	47	—	2	DEEPLY DIPPY CHARISMA 96164	◆ RIGHT SAID FRED
39	28	22	8	HIGH FICTION 64766/ELEKTRA	◆ THE CURE
40	18	16	13	LIFT EVERY VOICE (TAKE ME AWAY) COLUMBIA 74131	◆ MASS ORDER
41	<b>NEW</b>	1	1	DROP A BEAT INSTINCT 240	MOBY
42	36	38	5	EVERYTHING WILL GET BETTER ARISTA 1-2399	LISA STANSFIELD
43	<b>NEW</b>	1	1	STROBELITE HONEY MERCURY 866 869	◆ BLACK SHEEP
44	29	25	9	MAKE IT HAPPEN COLUMBIA 74189	◆ MARIAH CAREY
45	<b>NEW</b>	1	1	CHANGE YOUR MIND LONDON 869 709/PLG	BEATS INTERNATIONAL
46	49	—	2	ENERGY EXPRESS Zyx 6653	HYSTERIA
47	<b>NEW</b>	1	1	PARA LOS RUMBEROS ELEKTRA 66421	TITO PUENTE
48	<b>NEW</b>	1	1	BANG SBK 05456/ERG	◆ BLUR
49	40	44	3	WHO KILLED JFK? Zyx 6648	◆ MISTERIA
50	31	31	11	SAILING ON THE SEVEN SEAS VIRGIN PROMO	◆ O.M.D.

## MAXI-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
<b>★★★ No. 1 ★★★</b>					
1	2	5	8	<b>LOVE YOU ALL MY LIFETIME</b> (T) (X) WARNER BROS. 40377 <small>1 week at No. 1</small>	◆ CHAKA KHAN
2	1	1	11	MY LOVIN' (YOU'RE NEVER GONNA GET IT) (M) (T) ATCO EASTWEST 96194	◆ EN VOGUE
3	3	4	13	BABY GOT BACK (M) (T) (X) DEF AMERICAN 40233/REPRISE	◆ SIR MIX-A-LOT
4	6	7	11	THEY WANT EFX (M) (T) ATCO EASTWEST 96206	◆ DAS EFX
5	4	3	12	JUMP (M) (T) (X) RUFFHOUSE 74193/COLUMBIA	◆ KRIS KROSS
6	7	14	4	CLUB LONELY (T) EPIC 74282	LIL LOUIS & THE WORLD
7	8	11	7	CRUCIFIED (T) (X) GIANT 40351/WARNER BROS.	◆ ARMY OF LOVERS
8	10	20	4	SET ME FREE (T) (X) GREAT JONES 530 615/ISLAND	◆ CLUBLAND FEATURING ZEMYA HAMILTON
9	5	2	8	IN THE CLOSET (M) (T) (X) EPIC 74267	◆ MICHAEL JACKSON
10	9	10	10	CLOSER (M) (T) MCA 54363	◆ MR. FINGERS
11	12	12	11	NOW THAT YOU'RE GONE (M) (T) CUTTING 259/ATCO EASTWEST	CORINA
12	18	30	3	MR. LOVERMAN (T) EPIC 74248	◆ SHABBA RANKS
13	21	—	2	KEEP ON WALKIN' (T) A&M 7382	◆ CECE PENISTON
14	20	26	5	JOY (T) VIRGIN 96172	◆ SOUL II SOUL
15	15	15	8	SOMETIMES I RHYME SLOW (M) (T) RAL 74166/COLUMBIA	◆ NICE & SMOOTH
16	19	19	7	TENNESSEE (T) CHRYSALIS 23787/ERG	◆ ARRESTED DEVELOPMENT
17	11	9	9	TAKE MY ADVICE (M) (T) I.D. 96191/ATCO EASTWEST	◆ KYM SIMS
18	13	8	8	ALL WOMAN/EVERYTHING WILL GET BETTER (T) ARISTA 1-2399	◆ LISA STANSFIELD
19	26	40	3	STROBELITE HONEY (M) (T) MERCURY 866 869	◆ BLACK SHEEP
20	23	29	5	NOTHING CAN STOP US (T) (X) WARNER BROS. 40395	◆ SAINT ETIENNE
21	28	36	4	LAST TRAIN TO TRANCENTRAL (M) (T) ARISTA 1-2383	◆ THE KLF
22	24	25	8	TWILIGHT ZONE (T) (X) RADIKAL 12300	◆ 2 UNLIMITED
23	25	33	5	(CAN YOU) FEEL THE PASSION (M) (T) (X) BIG LIFE 19751/ERG	◆ BLUE PEARL
24	32	48	3	SWEAT DANCE (M) (T) (X) WARNER BROS. 40248	◆ KYZE
25	38	49	3	DON'T CURSE/YOU CAN'T SEE WHAT I SEE (T) UPTOWN 54428/MCA	◆ HEAVY D. & THE BOYZ
<b>★★★ POWER PICK★★★</b>					
26	48	—	2	RAIN FALLS (T) VIRGIN 96173	FRANKIE KNUCKLES FEATURING LISA MICHAELIS
27	36	46	3	SHINE ON (M) (T) ESQUIRE 74326	◆ DEGREES OF MOTION FEATURING BITI
28	17	17	9	STILL IN LOVE WITH YOU (T) PENDULUM 66438/ELEKTRA	◆ MELI'SA MORGAN
29	33	31	3	BREATH OF LIFE (T) (X) SIRE 40344/WARNER BROS.	◆ ERASURE
30	16	13	9	DON'T BE AFRAID (T) (X) SOUL 54384/MCA	◆ AARON HALL
31	46	—	2	GUARD YOUR GRILL/UPTOWN ANTHEM (T) TOMMY BOY 519	◆ NAUGHTY BY NATURE
32	27	24	12	COME & TALK TO ME (M) (T) UPTOWN 54354/MCA	◆ JODECI
33	35	41	4	THEY REMINISCE OVER YOU (T.R.O.Y.) (T) ELEKTRA 66445	◆ PETE ROCK & C.L. SMOOTH
34	14	6	12	WORKOUT (T) VIRGIN 96201	FRANKIE KNUCKLES FEATURING ROBERTA GILLIAM
35	45	—	2	O FORTUNA (T) RADIKAL 12299	APOTHEOSIS
36	41	42	4	LA SCHMOOVE (T) JIVE 42062	◆ FU-SCHNICKENS
37	22	16	10	MARIA (M) (T) TOMMY BOY 520	TKA
<b>★★★ HOT SHOT DEBUT★★★</b>					
38	<b>NEW</b>	1	1	PARA LOS RUMBEROS/RAN KAN KAN (T) ELEKTRA 66421	TITO PUENTE
39	<b>NEW</b>	1	1	JUMP AROUND (T) (X) TOMMY BOY 526	◆ HOUSE OF PAIN
40	29	28	7	VICTIM OF THE GHETTO (T) VIRGIN 96185	◆ THE COLLEGE BOYZ
41	43	—	2	WHY ME BABY? (M) ELEKTRA 66428	◆ KEITH SWEAT
42	40	38	6	SCENARIO (M) (T) JIVE 42056	◆ A TRIBE CALLED QUEST
43	<b>NEW</b>	1	1	PENNIES FROM HEAVEN (T) VIRGIN 96195	◆ INNER CITY
44	49	—	2	GET YOUR BODY! (T) MCA 54374	◆ ADAMSKI FEATURING NINA HAGEN
45	31	21	7	REJOICING (I'LL NEVER FORGET) (T) WARNER BROS. 40368	ULTRA NATE
46	30	18	12	I'M THE ONE YOU NEED (M) (T) MCA 54278	◆ JODY WATLEY
47	<b>NEW</b>	1	1	SURRENDER YOURSELF (T) (X) COLUMBIA 74291	THE DAOU
48	42	44	4	SHAKE IT UP (SHAKE IT UP TONIGHT) (M) (T) CARDIAC 4025	BROTHER MAKES 3
49	<b>NEW</b>	1	1	MAXIMIZOR (T) (X) COLUMBIA 74316	◆ T99
50	39	37	6	WHO KILLED JFK? (M) (T) ZYX 6648	◆ MISTERIA

○ Titles with the greatest sales or club play increases this week. ◆ Videoclip availability. Catalog number is for cassette maxi-single, or vinyl maxi-single if cassette is unavailable. On sales chart: (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (X) CD maxi-single availability. © 1992, Billboard/BPI Communications.

**Lil' Louis & the World**  
"Journey with the Lonely"  
in-store NOW!! available on epic Lp's, cassettes, and Cds.  
featuring the #1 club smash "Club Lonely"

arranged, mixed & produced by Lil' Louis, management, The Firm & Gail Butler

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## New Deee-Lite: Band Aims To Click Again

IS IT POSSIBLE for an act to alter the shape of mainstream pop culture and still be *hip*? That's the burning question surrounding Deee-Lite's second Elektra album, "Infinity Within."

When the group's double-A-sided single, "Groove Is In The Heart"/"What Is Love," was released in 1990, it was difficult to envision success be-

**DANCE  
TRAX**



by Larry Flick

yond the club arena. The whole concept and presentation seemed too quirky and innovative for most. But within two months, the act leaped from the top of Billboard's dance charts onto radio playlists and fast became a media darling. Fashion followers dug Lady Miss Kier's '70s-styled go-go-dancer gear and thick hairbands, while critics heralded Super DJ Dmitry and Jungle DJ Towa Towa's knack for melding tasty dance grooves with unshakable pop hooks.

By the end of the trio's 1991 world tour in support of its gold debut album, "World Clique," media excitement threatened to become overkill. Observers started to question the group's longevity. Was Deee-Lite a one-hit wonder?

Apparently not. Nearly two years after its first release, a newly coiffed Deee-Lite has re-emerged with a double-A-side 12-inch single, "Runaway"/"Rubber Lover." While the former song has safe remixes by Louie Vega & Kenny Gonzalez, both tracks slam quite hard. The songs exemplify the overall sound of "Infinity Within"; the quirkiness and simplicity of "World Clique" has been toned down in favor of a more sophisticated deep-house and neo-psychedelic funk vibe. It is a perfect complement to the band's now sleek, retro-Hollywood look.

(Continued on next page)

### Hot Dance Breakouts

#### CLUB PLAY

1. **PENNIES FROM HEAVEN** INNER CITY VIRGIN
2. **JUMP THE MOVEMENT** SUNSHINE
3. **NEVER BE ANOTHER ONE** COLONEL ABRAMS SCOTTI BROS.
4. **IT'S A FINE DAY** OPUS III ATCO EASTWEST
5. **DON'T STOP . . . PLANET ROCK** AFRIKA BAMBAATAA TOMMY BOY

#### MAXI-SINGLES SALES

1. **THE POWER OF RHYTHM** B.G. THE PRINCE OF RAP EPIC
2. **WE HATE IT WHEN OUR FRIENDS...** MORRISSEY SIRE
3. **DROP A BEAT** MOBY INSTINCT
4. **SO WHAT 'CHA WANT** BEASTIE BOYS CAPITOL
5. **NOTGONNACHANGE** SWING OUT SISTER FONTANA

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



## DANCE TRAX

(Continued from preceding page)

"We didn't think of this album in relation to following up a big hit or being trendy," Kier asserts. "We're more interested in taking people on a journey. We wanted to create something that would put them in touch with the warm and positive part of their mind."

Another of the group's goals is to educate. Headline-conscious issues like safer sex, the withering environment, voter registration, and the judicial system are tackled with a firm and philosophical hand.

"We respond to the problems of the world in a very deep and personal way," Dmitry says. "We've been given a chance to communicate with a large amount of people through our music. It's important that we speak out on the human issues, and try to spread a positive message."

Kier adds, "How could anyone see their friends die of AIDS and not feel motivated to speak out on safe sex? We promote the importance of peace

and understanding, but we also promote the idea of education and motivation. If people tap into their internal strength and vision, they can collectively change the world. One of our primary goals is to remind them of that."

Deep, eh? Toss in a matured sense of production and song construction, as well as guest appearances from artists like **Bernie Worrell**, **Michael Franti** from **Disposable Heroes Of Hiphoprisy**, **Arrested Development**, and **Bootsy Collins**, and you have an album that packs a serious wallop. Although there isn't anything here as obvious as "Groove Is In The Heart," songs like "Fuddy Duddy Judge," "Heart Be Still," and "Thank You Everyday" are fine candidates for club and radio play.

Another of the more striking aspects of "Infinity Within" is Kier's vocal delivery, which is far more confident and relaxed. "The experience of recording the first album, and then being on the road as long as we were, has put me in touch with my voice and how it works," she says.

Look for Deee-Lite possibly to hit the road once again later this summer. In the meantime, it is trekking throughout the U.S. and Europe on an extensive promotional jaunt.

"Hopefully, this album will prove that there is a lot of depth to dance music," Kier says. "Of course, we want to move your body, but we also want to feed your brain and soul."

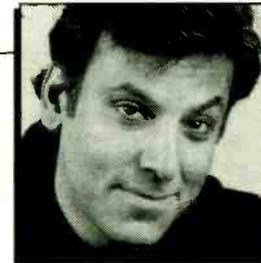
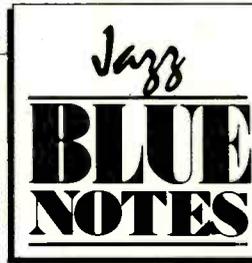
**GRAMMY UPDATE:** Once again, the Board of Trustees of the **National Academy of Recording Arts and Sciences** has rejected a proposal to honor dance music with a Grammy category. NARAS president **Mike Greene** says the voting committee was not given enough information and research data to justify instituting a category.

"There's no denying the passion of the people who have petitioned the board over the past few years," he says. "The problem is that none of the proposals we've received have been complete. You have to create a really extensive study that proves the music has more than a dozen acts and projects growth and longevity. The last proposal we received was only a page and a half long; we need more than that."

In an effort to squelch cries of an anti-dance attitude, Greene notes that eight other potential new categories were also rejected this year for the same reason. He also says he is "more than willing to sit down and help anyone who wants to try putting together a thorough proposal." In fact, Greene has already agreed to work with **Ray Soular**, who submitted this year's bid. Soular, by the by, has just launched an new organization called the **National Academy of Dance Artists & Music**.

**TID-BEATS:** David Cole and **Robert Clivilles** will unveil the new lineup of **C&C Music Factory** later this summer with "Keep It Coming," a cut on the soundtrack to the **Luke Perry** film "Buffy The Vampire Slayer." **Debra Cooper**, who sang on the duo's most recent hit, "Pride (A Deeper Love)," and rapper **Q/Unique** perform on the tune, and will be

prominent on the next C&C album on **Columbia**. The set is tentatively due out in late 1992... Are we witnessing the birth of a new trend? **Yvonne Turner** will join the ranks of singing remixer/producers when "Change For The Better," a tune by her new act, **Love Tempo**, hits the streets next month. It will be the first single from New York indie **Pow Wow Records'** forthcoming dance compilation, "Be Lovely." **Freddy Perez** also sings on the track... Call it the battle of the K.C. covers. Two New York labels, **Next Plateau** and **ZYX**, are currently hustling new versions of **K.C. & the Sunshine Band's** evergreen "Please Don't Go." Both were licensed from Europe and have had international success. Next Plateau's cut is by **K.W.S.**, and is still on the British pop charts, while **ZYX** has a version by **Double You**, which is a bit more house-ish and is a club hit. The labels are in contention over which came first, and are vying for radio play. The outcome should be interesting... The dates for the **Desert West Record Pool's** "Music Round-Up" confab have been changed to Sept. 1-3. It will still be held at the **Pointe Squaw Peak Resort** in Phoenix. Call **Terry Gilson** at Desert West in Phoenix for further details... Glad to see that **Miracle**, the first-ever non-profit nightclub in the U.S., is off to such a promising start. After only three weeks of operations, the New York venue estimates it will raise \$30,000-\$45,000 a month to benefit the **Manhattan Center For Living**, an AIDS-relief group. **Miracle** was created by dance music veteran **Mel Cheren**, and emphasizes disco-era music... Speaking of club-related charities, on Saturday (20) 20 cool DJs will appear at "It's Alive: The Monster Party," a bash to benefit **LIFEbeat** at **Webster Hall** in New York. Music will run a gamut of styles, including techno, deep-house, and dancehall, and will be spread out over four rooms. **Bobby Konders**, **Todd Terry**, **Junior Vasquez**, **Denard**, and **Moby** are among those confirmed to participate... Former **Smash Records** club promoter **Sean Knight** has resurfaced at **Immortal Entertainment**, a label in Los Angeles. He will handle marketing and promotion. Among the acts on the roster is up-and-coming alternative/dance act **Doubling Thomas**.



by Jeff Levenson

**ADD TO THE LIST OF** jazz environments designed to encourage individual creativity and development the **BMI Jazz Composers Workshop**. Directed by BMI executive (and jazz scribe) **Burt Korall**, the workshop has been operational for better than three years. During that time, it has served as a vital resource for young composers choosing to hone their skills; the current crop of students is aided by faculty instructors **Manny Albam**, **Roger Kellaway**, and **Jim McNeely**.

Within this workshop context it was especially inspiring the other day to hear guest lecturer **Jimmy Giuffre** waxing anecdotal and discussing his music. Approximately 30 students heard Giuffre expound upon his compositional techniques, his reed play, his innovative conceptions regarding the improvising trios he led throughout his career. Giuffre's drummerless groups, in particular, helped pave the path for what ultimately became known as chamber jazz.

The talk was made all the more timely because **ECM** has just issued "Jimmy Giuffre 3, 1961," a double-CD package drawn from the long out-of-print titles "Fusion" and "Thesis." Featuring pianist **Paul Bley** and bassist **Steve Swallow**, the works detail Giuffre's desire to examine group improvisation that is spare and unmediated. As a clarinetist, Giuffre always favored a relaxed, burnt sienna sound. On these reissues, the warmth of his play facilitated a soft-focus approach that communicated ease and affordability of expression at the same time it bared the intoxicating bite behind emotion-rich improvisation—like good cognac, amber and smooth.

Back to the workshop. Hearing Giuffre discuss music he made 30 years ago was more than a trip down memory lane. For students who covet the wisdom, know-how, experiences of accomplished jazzmen and women who excel in the very field they hope to crack, it was a rare occasion. What better way to

get on with a career than by tapping the mind of a master? The **BMI Jazz Composers Workshop** routinely affords serious jazz composers that opportunity.

**HOT, HOT, HOT (French-Style):** In the early '30s, the **Hot Club de France**, a society of jazz enthusiasts smitten by the ways of black American culture, began issuing newsletters, sponsoring radio broadcasts, and recording performances by some seminal jazzmen. **Hugues Panassie** and **Charles Delaunay** were the two movers and shakers within the organization (though a rift—not a riff—developed between them amid charges of moldy figism vs. rampant modernism); **Louis Armstrong** was the organization's honorary president from 1936 to his death in 1971.

Reportedly, there's a wealth of unissued material still residing in **HCF's** vaults. **Milan Records** has just gotten its hands on some of it, including works by **Willie "The Lion" Smith**, **Coleman Hawkins**, **Sister Rosetta Tharpe**, **Jimmy Noone**, **Ethel Waters**, **Albert Ammons**, **Armstrong**, and **Memphis Slim**. The label is planning to issue 10 titles in the next couple of months. First up? Louis' "Blueberry Hill" and Slim's "Memphis Blues."

**WILD ABOUT WILDER:** **Ed Berger**, assistant director of the **Institute of Jazz Studies**, is about to issue on his own label a recording by **Joe Wilder**. Wilder was, throughout the '50s and '60s, one of the first trumpeters who played jazz and classical music. The practice, as we all know, has been managed successfully in recent years by **Wynton Marsalis**. During Wilder's heyday, however, blacks who went both ways musically were hardly encouraged to do so. Berger is hoping to throw the spotlight on this underappreciated talent. The album (on an as-yet-unnamed label) should be out in six to eight weeks.

## Sales Chart Gets New Name

NEW YORK—Effective with this issue, **Billboard's** 12-Inch Singles Sales chart will be called the **Maxi-Singles Sales** chart. The chart tracks retail activity for maxi-cassette and maxi-CD formats, as well as 12-inch vinyl.

This move is sparked by the increasing availability of extended remixes in the various "maxi" configurations. The **Maxi-Singles Sales** chart will denote each format in which a single is available. The maxi-cassette is noted with an "M"; the maxi-CD, with an "X"; and the 12-inch, with a "T."

In addition, **Billboard** plans to convert the chart to use **SoundScan** unit sales data later this year.



## HITS!!! 12-INCH PLAY LIST

● OPEN YOUR MINDS - REMIX <i>Last Rhythm</i>	Underground
● PLEASE DONT GO REMIX <i>Double You?</i>	House
● ENERGY EXPRES REMIX <i>Histeria</i>	Garage
● DILDO - REMIX <i>Sub-Active</i>	Techno
● FREEDOM FAC. S. E.P. - 4 TRACS <i>Freedom Factory</i>	Underground
● TROPICAL MOVEMENT <i>D.J. D. Lite</i>	House
● CAÑA DE AZUCAR <i>Tonny Montana</i>	Raggamuffin
● FURIA <i>Mal</i>	Techno
● LET'S GET TOGETHER <i>Synthesis</i>	House Techno
● GET STOP <i>Platform 69</i>	Techno
● BASIC INGREDIENTS E.P. <i>Tribal Underground</i>	Tribal
● YEAH! <i>Maurizio Braccagni feat D.J. System</i>	Techno
● SIEMPRE ADELANTE! <i>Centurion</i>	Techno
● NU NU - NA NA <i>Moon Beat</i>	Garage Techno
● RAINDROPS OF FIRE <i>Sparkies</i>	House
● FEELING FINE <i>D.J.'s for Feat Julie Scott</i>	House
● GET YOUR LOVE <i>Linda Ray</i>	House
● NIGHT LATIN RHYTHM <i>Avantgarde</i>	Tribal
● TIME NO TIME <i>Lorena Jaycee</i>	Tribal
● YOU GET ME DOWN <i>Carrara Feat Leyla</i>	House

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**A Minnie Salute.** Pee-wee Herman, left, visits with Roy Clark backstage during a recent all-star salute to country comic Minnie Pearl. Herman and Clark both appeared on the taped show. The program is scheduled for broadcast this fall.

## Mavericks Are Lounging Around Aim To Build Fan Base At Hotel Venues

■ BY EDWARD MORRIS

NASHVILLE—Many an act ends its career playing hotel lounges. The Mavericks aim to start theirs that way. On Tuesday (16), the new MCA country band will open its "Lounge N' Around" tour at the Timonium Holiday Inn near Baltimore. From there, it is on to the veloured venues of Pittsburgh, Dallas, Atlanta, Cincinnati, Chicago, and points beyond.

Walt Wilson, MCA's senior VP of marketing and sales, says it is important to get "baby bands" out where they can be seen, particularly if they don't yet have a hit single. The problem, he adds, is that tour support is expensive and doesn't al-

ways pay off.

In supporting a club tour, Wilson continues, the label has to pay food, lodging, and transportation costs, as well as buy large blocks of tickets from the club to give to retail, radio,

*'A lot of people consider them taboo . . . but it makes a lot of sense to use them'*

and the media. "You may have spent \$2,500-\$3,000 a market and play in front of 50 people. So what have you done?"

The hotel lounges, Wilson maintains, are alternatives. "A lot of people consider them taboo, because that seems to be the starting ground for a lot of bands. But it makes a lot of sense to [use large lounges in the target cities] that have the same capacity as some of the hipper clubs."

The hotels involved will cover food and lodging for the Mavericks, and since the lounges are free and accessible to all, the label doesn't have to deal with buying tickets.

"Another nice thing," Wilson says, "is that a lot of these lounges have a built-in crowd." Thus, the label has little to cover beyond transportation costs. The group will travel by van.

As Wilson sees it, the Mavericks are essentially well-suited to this promotion: "This band is a lot of fun. They're not a comedy act, by any means. But they're young, and they've got great personalities. They're their own best salespeople."

Instead of following the hit-and-run pattern of a regular tour, the Mavericks will spend three heavily scheduled days in each market. Be-

sides doing two nights of shows, they will visit record stores and country, college, and alternative radio stations, as well as meet with the press. They will not, however, do in-store promotions.

Adding visibility to the tour will be a sweepstakes promotion. MCA has designed a folded and perforated card ("kind of a double postcard"), half of which has a picture and a bio of the Mavericks. The other half is the sweepstakes entry form the holder must bring to the lounge and drop into a box to be eligible for the grand prize, an all-expenses-paid trip for two to Miami Beach, the Mavericks' home territory.

MCA will send prepacks of 1,000 forms to each hotel. Each pack will also contain a press kit, bios, a CD, and a video.

Coordinators from MCA's Nashville office are working to ensure retail and radio attendance.

The band has finished shooting its second music video, which will accompany the new single, "This Broken Heart." Wilson says the label will try to get the video played in the lounges involved.

"We're also going to do a beer coaster that will be given out at the lounges," Wilson reports. "It will describe who the band is and announce that the album is out in the stores now."

MCA will set up dates in other cities after it measures the effectiveness of the first two. Wilson doesn't want to limit the tour by setting an arbitrary ending date for it. Last year, the label sent Marty Brown on a heavily publicized tour of Wal-Mart stores that featured him singing in each store. "The worst thing about that tour was we stopped," he says.

## Fine-Tuning: Scene Picks All-Time Faves Also, Country's Contribution To '91 Record Sales

AVAILABLE FOR THE FIRST TIME EVER! With "Achy Breaky Heart" dug in at the top of the charts and "Boot Scootin' Boogie" shuffling briskly in that direction, it occurs to us that one day the titles of these two estimable tunes will be scrolling across the TV screen in an ad for a "Greatest Country Hits" album, which, we will be warned sternly, will not be sold in stores. The thought of this impending chapter in music history was sufficiently arresting to make us wonder how other lovers of country music might "A&R" their own packages of favorites. Would they be governed in their choices by a particular period, style, act, or lyrical theme? Or would they simply pick the tunes that washed in when their emotional gates were down?

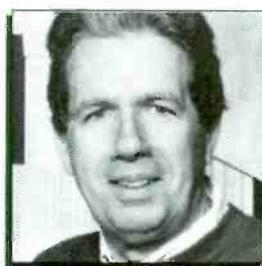
Well, if the perpetrator of "Nashville Scene" were programming his own desert-island jukebox or counseling K-tel on packaging the best country songs of all times, these are the ones he'd recommend: "Gone," **Ferlin Husky**; "Back Street Affair" and "I Haven't Got The Heart," **Webb Pierce**; "Old And In The Way," **Hazel Dickens**; "I'd Rather Have What We Had," **John Conlee**; "Under These Conditions," **George Strait**; "It's Not Love (But It's Not Bad),"

**Merle Haggard**; "It Turns Me Inside Out," **Lee Greenwood**; "Lonesome Old Song," **Ralph Stanley**; "Before I Met You," **Flatt & Scruggs**; "She Thinks I Still Care," **George Jones**; "Don't That Road Look Rough And Rocky," **Hylo Brown**; "Don't Close Your Eyes," **Keith Whitley**; "Lost To A Stranger," **Ricky Skaggs**; "When The Autumn Leaves Begin To Fall," **Bill Monroe**; "Don't Give Your Heart To A Rambler," **Travis Tritt**; "Busiest Memory In Town," **Ronnie Milsap**; "Slowly," **Kippi Brannon**; and "Mama Knows," **Shenandoah**.

Maybe "Achy Breaky" would make Vol. II.

**MAKING THE ROUNDS:** According to the Recording Industry Assn. of America, country music's share of the total dollar volume in U.S. record sales rose from 8.8% in 1990 to 12.5% in 1991. That amounts to a very grand total of more than \$979 million, a portion of which did not go to **Garth Brooks** . . . **Boy Howdy's** drummer, **Hugh Wright**, was severely injured in a traffic accident in Dallas May 30, when he stopped to help a motorist involved in an earlier mishap. Boy Howdy records for Curb Records . . . The Country Music Hall of Fame is mailing its

summer gift catalog this month, listing more than 1,000 country albums (including the acclaimed Hall of Fame Series), longform music videos, celebrity biographies and cookbooks, and all manner of rustic bric-a-brac . . . It's a good thing **Mac McAnally** writes and sings such classy songs. Otherwise, his latest music might be overwhelmed by its wrapping. MCA has just sent out promo copies of McAnally's "Live And Learn" CD, packaged to resemble an ornately bound Victorian giftbook. Inside is a 16-page lyric booklet that repeats the period design and typography, right down to the "MCMXCII" copyright date. After this, a gold record would seem terribly garish, don't you think? . . . **Shirley Hutchens** has been promoted to the director of administration post at Buckhorn Music . . . Singer **Marty Haggard** recently attended a reception in Washington, D.C., to honor people involved with the National Head Injury Foundation. Haggard suffered such an injury himself in a 1988 car accident and acts as a spokesman for the foundation . . . The Nitty Gritty Dirt Band's May 27-June 4 Alaskan concert tour was filmed for a state-funded TV special . . . Veterans **Randy Meisner**, **Billy Swan**, and **Allen Rich** have teamed for a series of concerts . . . Li-



by Edward Morris

berly/SBK's **Billy Dean** has opened his Dean & Co. office on Music Row at 1207 16th Ave., South . . . Voting for the Bud's Country Fans' Choice Awards will take place at more than 1,000 record stores across Canada between July 1 and mid-August. Nominees for favorite act are **George Fox**, **Rita MacNeil**, **Anne Murray**, **Prairie Oyster**, and **Michelle Wright** . . . Former **Oak Ridge Boy William Lee Golden** has donated his "Mountain Man" portrait to the Country Music Hall of Fame. The painting is by **David Wright**.

**MARK YOUR CALENDAR:** **Michael Martin Murphey's** West Fest will be held June 13-14 in Red River, N.M. . . . The Songwriters Guild Foundation will sponsor songwriter and publisher **Ralph Murphy** in a daylong "Listen And Learn" workshop June 27 at the Guild's Nashville office at 1222 16th Ave., South . . . The International Bluegrass Music Assn.'s 1992 World of Bluegrass will be held Sept. 21-27 in Owensboro, Ky.

**SIGNINGS:** **Ronnie McCranie** to the MSR Music Group for recording and management.



**Fishing Buddies.** Warner Bros. artist Dan Seals, center, donates one of his personal, handmade fishing rods to the Country Music Foundation at a recent listening party for his new Warner Bros. album, "Walking The Wire." Also pictured at the party are Martha Sharp, VP of A&R at Warner Bros., and Bill Iven, executive director, CMF.

# TOP COUNTRY ALBUMS

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
				*** No. 1 ***		
1	1	1	3	BILLY RAY CYRUS MERCURY 510635* (9.98 EQ/13.98)	SOME GAVE ALL	1
2	2	2	39	GARTH BROOKS ▲ 7 LIBERTY 96330* (10.98/15.98)	ROPIN' THE WIND	1
3	3	3	91	GARTH BROOKS ▲ 7 LIBERTY 93866* (9.98/13.98)	NO FENCES	1
4	4	4	10	WYNONNA ▲ CURB 10529*/MCA (10.98/15.98)	WYNONNA	1
5	5	5	162	GARTH BROOKS ▲ 3 LIBERTY 90897* (9.98/13.98)	GARTH BROOKS	2
6	6	6	36	REBA MCENTIRE ▲ MCA 10400* (10.98/15.98)	FOR MY BROKEN HEART	3
7	8	9	43	BROOKS & DUNN ARISTA 18658* (9.98/13.98)	BRAND NEW MAN	7
8	7	7	56	ALAN JACKSON ▲ ARISTA 8681* (9.98/13.98)	DON'T ROCK THE JUKEBOX	2
9	9	8	54	TRAVIS TRITT ▲ WARNER BROS. 26589* (9.98/13.98)	IT'S ALL ABOUT TO CHANGE	2
10	10	12	60	LORRIE MORGAN ● RCA 30210* (9.98/13.98)	SOMETHING IN RED	10
11	11	10	43	HAL KETCHUM CURB 77450* (9.98/13.98)	PAST THE POINT OF RESCUE	6
12	12	14	49	TRISHA YEARWOOD ▲ MCA 10297* (9.98/15.98)	TRISHA YEARWOOD	2
13	15	13	13	AARON TIPPIN RCA 61129* (9.98/13.98)	READ BETWEEN THE LINES	6
14	14	11	7	GEORGE STRAIT MCA 10532* (10.98/15.98)	HOLDING MY OWN	5
15	16	16	43	DOUG STONE ● EPIC 47357*/SONY (9.98 EQ/13.98)	I THOUGHT IT WAS YOU	12
16	13	15	21	SAWYER BROWN CURB 95624* (9.98/13.98)	DIRT ROAD	12
17	18	17	17	JOHN ANDERSON BNA 61029* (9.98/13.98)	SEMINOLE WIND	10
18	17	18	54	DIAMOND RIO ● ARISTA 8673* (9.98/13.98)	DIAMOND RIO	13
19	19	19	32	SUZY BOGDUSS LIBERTY 95847* (9.98/13.98)	ACES	19
20	22	21	30	SAMMY KERSHAW MERCURY 510161* (9.98 EQ/13.98)	DON'T GO NEAR THE WATER	18
21	21	22	37	COLLIN RAYE ● EPIC 47468*/SONY (9.98 EQ/13.98)	ALL I CAN BE	7
22	28	28	16	HANK WILLIAMS, JR. CURB 26806*/CAPRICORN (9.98/15.98)	MAVERICK	7
23	24	23	65	VINCE GILL ▲ MCA 10140* (9.98/15.98)	POCKET FULL OF GOLD	5
24	27	29	83	DWIGHT YOAKAM ● REPRIS 26344*/WARNER BROS. (9.98/13.98)	IF THERE WAS A WAY	7
25	23	20	49	TANYA TUCKER ● LIBERTY 95562* (9.98/13.98)	WHAT DO I DO WITH ME	6
26	30	25	10	MARK CHESNUTT MCA 10530* (9.98/15.98)	LONGNECKS & SHORT STORIES	9
27	20	59	3	MICHELLE WRIGHT ARISTA 18685* (9.98/13.98)	NOW & THEN	20
28	25	26	114	DOUG STONE ● EPIC 45303*/SONY (5.98 EQ/9.98)	DOUG STONE	12
29	26	24	28	TRACY LAWRENCE ATLANTIC 82326* (9.98/13.98)	STICKS AND STONES	10
30	29	27	6	MCBRIDE & THE RIDE MCA 10540* (9.98/13.98)	SACRED GROUND	27
31	32	32	59	PAM TILLIS ARISTA 8642* (8.98/13.98)	PUT YOURSELF IN MY PLACE	10
32	31	31	55	RICKY VAN SHELTON ▲ COLUMBIA 46855*/SONY (9.98 EQ/13.98)	BACKROADS	3
33	39	33	117	TRAVIS TRITT ▲ WARNER BROS. 26094* (9.98/13.98)	COUNTRY CLUB	3
34	38	44	4	SHENANDOAH RCA 66001* (9.98/13.98)	LONG TIME COMIN'	34
35	36	37	35	ALABAMA ● RCA 61040* (9.98/13.98)	GREATEST HITS VOL. 2	10
36	42	41	6	CONFEDERATE RAILROAD ATLANTIC 82335* (9.98/15.98)	CONFEDERATE RAILROAD	36
37	41	36	83	CLINT BLACK ▲ 2 RCA 52372 (9.98/13.98)	PUT YOURSELF IN MY SHOES	1
38	40	38	91	REBA MCENTIRE ▲ MCA 10016 (9.98/15.98)	RUMOR HAS IT	2
39	33	39	21	JOE DIFFIE EPIC 47477*/SONY (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	44	49	37	BILLY DEAN SBK 96728*/LIBERTY (9.98/13.98)	BILLY DEAN	34
41	35	35	86	MARY-CHAPIN CARPENTER ● COLUMBIA 46077*/SONY (8.98 EQ/13.98)	SHOOTING STRAIGHT IN THE DARK	11
42	37	40	200	THE JUDDS ▲ 2 CURB 8318/RCA (9.98/15.98)	GREATEST HITS	1
43	43	34	14	LITTLE TEXAS WARNER BROS. 26820* (9.98/13.98)	FIRST TIME FOR EVERYTHING	19
44	46	43	23	GEORGE STRAIT MCA 10450* (9.98/15.98)	TEN STRAIT HITS	7
45	34	30	3	RODNEY CROWELL COLUMBIA 47985*/SONY (9.98 EQ/13.98)	LIFE IS MESSY	30
46	45	42	118	ALAN JACKSON ▲ ARISTA 8623 (8.98/13.98)	HERE IN THE REAL WORLD	4
47	47	45	39	THE JUDDS ● CURB 61018*/RCA (9.98/13.98)	GREATEST HITS VOL. II	7
48	48	46	9	SHENANDOAH COLUMBIA 48885*/SONY (9.98 EQ/13.98)	GREATEST HITS	43
49	49	47	41	RANDY TRAVIS ● WARNER BROS. 26661* (9.98/13.98)	HIGH LONESOME	3
50	50	53	40	PATTY LOVELESS MCA 10336* (9.98/13.98)	UP AGAINST MY HEART	27
51	51	50	162	CLINT BLACK ▲ 2 RCA 9668 (9.98/13.98)	KILLIN' TIME	1
52	53	54	33	STEVE WARINER ARISTA 18691* (9.98/13.98)	I AM READY	28
53	52	52	61	MARTY STUART MCA 10106* (9.98/13.98)	TEMPTED	20
54	56	51	128	VINCE GILL ▲ MCA 42321 (8.98/13.98)	WHEN I CALL YOUR NAME	2
55	61	61	95	KEITH WHITLEY ● RCA 52277* (9.98/13.98)	GREATEST HITS	5
56	68	—	2	MARTINA MCBRIDE RCA 66002* (9.98/13.98)	THE TIME HAS COME	56
57	57	57	62	BILLY DEAN SBK 94302*/LIBERTY (9.98/13.98)	YOUNG MAN	12
58	66	67	8	HANK WILLIAMS, JR. & HANK WILLIAMS CURB 77552* (6.98/9.98)	THE BEST OF HANK & HANK	55
59	62	56	8	VINCE GILL RCA 61130* (7.98/11.98)	I NEVER KNEW LONELY	51
60	54	48	10	SOUNDTRACK HOLLYWOOD 61303*/ELEKTRA (10.98/15.98)	STRAIGHT TALK	22
61	55	55	64	DOLLY PARTON ● COLUMBIA 46882*/SONY (9.98 EQ/13.98)	EAGLE WHEN SHE FLIES	1
62	64	69	40	CHRIS LEDOUX LIBERTY 96499* (9.98/13.98)	WESTERN UNDERGROUND	36
63	59	58	87	MARK CHESNUTT ● MCA 10032* (9.98/13.98)	TOO COLD AT HOME	12
64	58	60	30	RESTLESS HEART RCA 61041* (9.98/13.98)	THE BEST OF RESTLESS HEART	25
65	65	66	125	DAN SEALS ● LIBERTY 48308 (7.98/11.98)	THE BEST	7
66	60	64	93	KATHY MATTEA ● MERCURY 842330* (8.98 EQ/13.98)	A COLLECTION OF HITS	8
67	63	63	141	REBA MCENTIRE ● MCA 8034* (10.98/15.98)	REBA LIVE	2
68	73	65	132	SHENANDOAH ● COLUMBIA 44468*/SONY (8.98 EQ/13.98)	THE ROAD NOT TAKEN	6
69	67	68	136	THE KENTUCKY HEADHUNTERS ▲ MERCURY 838744 (9.98 EQ/13.98)	PICKIN' ON NASHVILLE	2
70	71	—	2	VARIOUS ARTISTS K-TEL 6005* (7.98/12.98)	TODAY'S BEST COUNTRY	70
71	72	71	107	THE CHARLIE DANIELS BAND ● EPIC 45316*/SONY (5.98 EQ/9.98)	SIMPLE MAN	2
72	70	62	91	DOLLY PARTON ● COLUMBIA 44384*/SONY (5.98 EQ/9.98)	WHITE LIMOZEEN	3
73	74	—	9	CLEVE FRANCIS LIBERTY 96498* (9.98/13.98)	TOURIST IN PARADISE	58
74	75	73	106	ALABAMA ● RCA 52108* (9.98/13.98)	PASS IT ON DOWN	3
75	69	70	5	ANNE MURRAY LIBERTY 95954* (9.98/13.98)	FIFTEEN OF THE BEST	62

○ 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.

## Billboard Top Country Catalog Albums

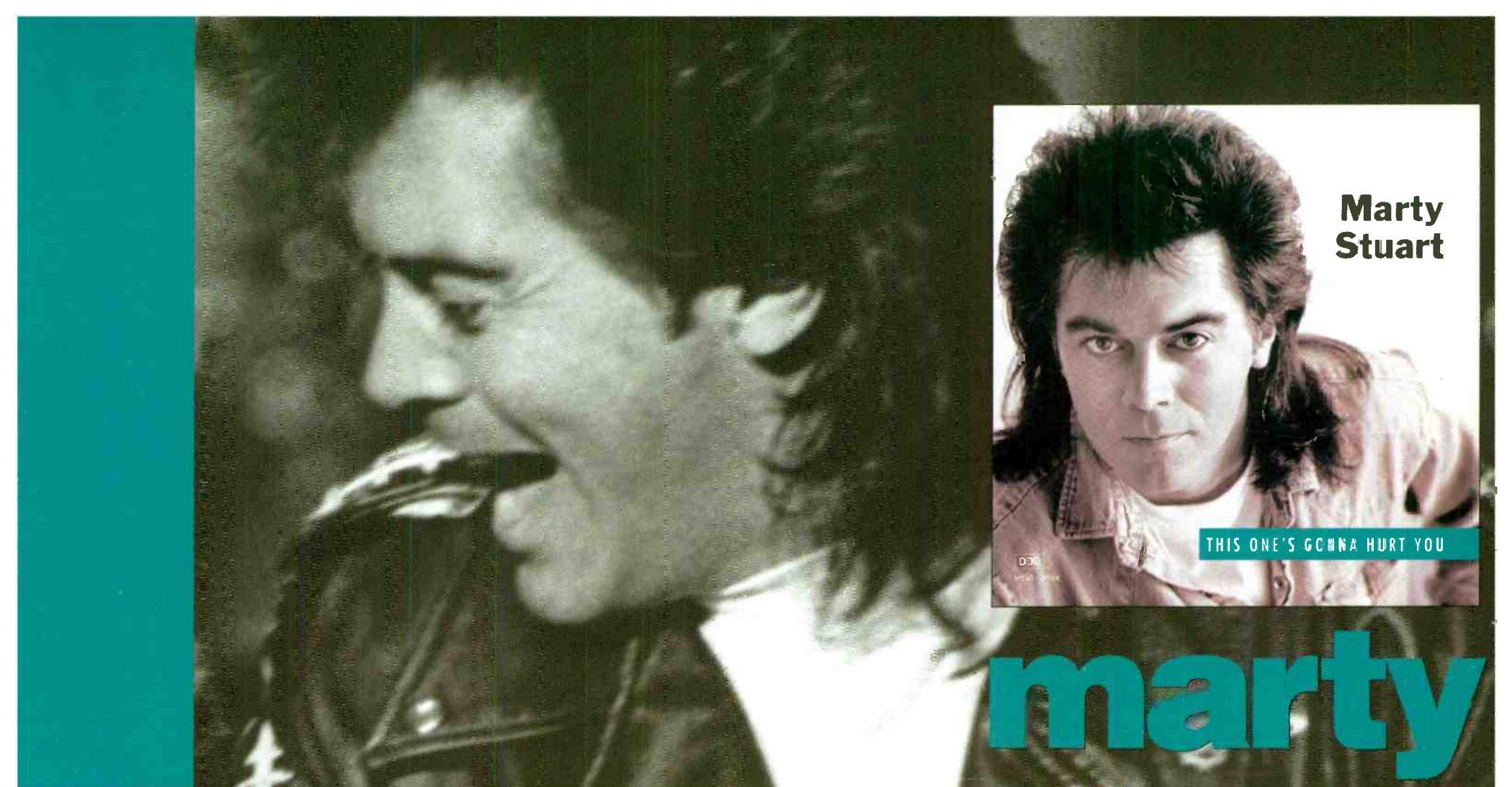
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY **SoundScan**

FOR WEEK ENDING JUNE 20, 1992

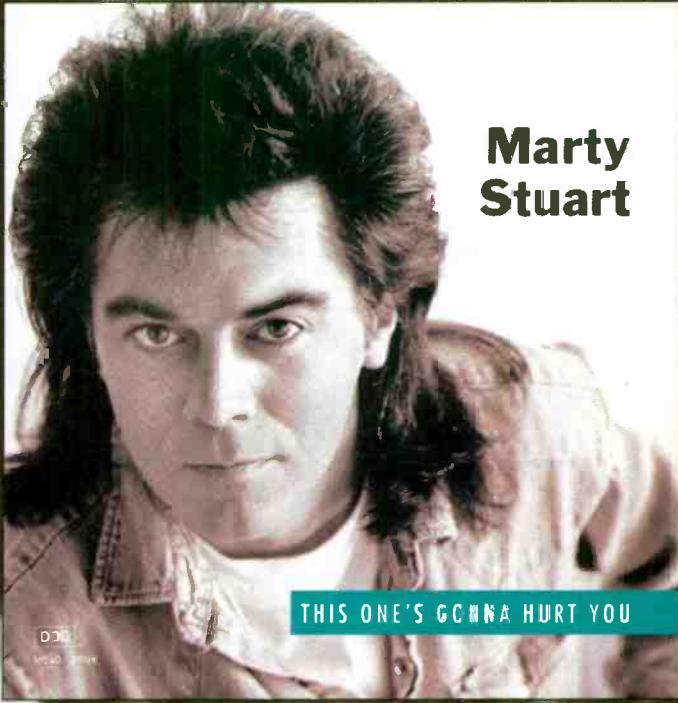
THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	WKS. ON CHART
1	1	PATSY CLINE ▲ 3 MCA 12 (8.98/12.98)	GREATEST HITS	57
2	2	THE CHARLIE DANIELS BAND ▲ EPIC 38795*/SONY (7.98 EQ/11.98)	A DECADE OF HITS	57
3	3	GEORGE STRAIT ▲ MCA 42035* (7.98/12.98)	GREATEST HITS, VOL. 2	57
4	4	PATSY CLINE DELUXE 5050/IMG (7.98/9.98)	20 GOLD HITS	28
5	5	GEORGE JONES ● EPIC 40776*/SONY (5.98 EQ/9.98)	SUPER HITS	43
6	7	ALABAMA ▲ 3 RCA 4939 (7.98/11.98)	ROLL ON	52
7	6	REBA MCENTIRE ● MCA 6294 (4.98/11.98)	SWEET SIXTEEN	50
8	9	RICKY VAN SHELTON ▲ COLUMBIA 40602*/SONY (5.98 EQ/9.98)	WILD EYED DREAM	26
9	11	THE JUDDS ▲ CURB 5916-1/RCA (7.98/12.98)	HEARTLAND	57
10	8	VINCE GILL RCA 9814 (4.98/9.98)	BEST OF VINCE GILL	57
11	13	REBA MCENTIRE ● MCA 42134 (4.98/11.98)	REBA	37
12	10	RANDY TRAVIS ▲ 4 WARNER BROS. 25568 (9.98/13.98)	ALWAYS & FOREVER	57
13	14	ALABAMA ▲ 3 RCA 7170 (9.98/13.98)	GREATEST HITS	56

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	WKS. ON CHART
14	12	HANK WILLIAMS, JR. ▲ 2 CURB 60193/WARNER BROS. (9.98/13.98)	GREATEST HITS	47
15	17	DOLLY PARTON ▲ RCA 4422 (7.98/11.98)	GREATEST HITS	42
16	16	GEORGE STRAIT ▲ 2 MCA 5567 (7.98/12.98)	GEORGE STRAIT'S GREATEST HITS	57
17	15	ANNE MURRAY ▲ 4 LIBERTY 46058* (7.98/12.98)	GREATEST HITS	57
18	20	DWIGHT YOAKAM ● REPRIS 25989/WARNER BROS. (9.98/13.98)	JUST LOOKIN' FOR A HIT	18
19	18	PATTY LOVELESS ● MCA 42223 (4.98/11.98)	HONKY TONK ANGEL	35
20	25	RAY STEVENS MCA 5918* (4.98/11.98)	GREATEST HITS	2
21	23	ALABAMA ▲ 4 RCA 4229 (7.98/11.98)	MOUNTAIN MUSIC	36
22	24	THE JUDDS RCA 2278* (3.98/No CD)	COLLECTOR'S SERIES	55
23	19	GEORGE STRAIT ▲ MCA 5913 (4.98/11.98)	OCEAN FRONT PROPERTY	44
24	22	REBA MCENTIRE ▲ MCA 2789 (7.98/12.98)	GREATEST HITS	57
25	—	RAY STEVENS CURB 77312* (6.98/9.98)	HIS ALL-TIME GREATEST COMIC HITS	1

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



**Marty  
Stuart**



THIS ONE'S GONNA HURT YOU

# marty stuart

**“This One’s Gonna Hurt You  
(For A Long, Long, Time)”**

*the debut single and  
duet with Travis Tritt  
from the long-awaited new album,  
**This One’s Gonna Hurt You.***

**Produced by Richard Bennett  
and Tony Brown**

**Album Street Date: July 7**

# no pain no gain



MANAGEMENT: ROTHBAUM & GARNER

**MCA**  
NASHVILLE  
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COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS' RADIO TRACK SERVICE. 110 COUNTRY 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 WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
				★ ★ ★ No. 1 ★ ★ ★ 4 weeks at No. 1	
1	1	1	12	ACHY BREAKY HEART J.SCAIFE,J.COTTON (D.VON TRESS)	◆ BILLY RAY CYRUS (C) (V) MERCURY 866 522
2	2	5	15	SACRED GROUND S.GIBSON,T.BROWN (V.RUST,K.BROOKS)	◆ MCBRIDE & THE RIDE (V) MCA 54356
3	5	8	13	NORMA JEAN RILEY M.POWELL,T.DUBOIS (M.POWELL,D.TRUMAN,R.HONEY)	DIAMOND RIO (V) ARISTA 1-2407
4	6	9	13	THE WOMAN BEFORE ME G.FUNDIS (J.JOHNSTONE)	TRISHA YEARWOOD (V) MCA 54362
5	7	12	12	ROCK MY BABY R.BYRNE,K.STEGALL (B.SPENCER,P.WHITLEY,C.WRIGHT)	◆ SHENANDOAH (V) RCA 62199
6	8	11	10	GONE AS A GIRL CAN GET J.BOWEN,G.STRAIT (J.M.LANE)	GEORGE STRAIT (V) MCA 54379
7	3	4	14	COME IN OUT OF THE PAIN D.JOHNSON (D.DFRIMMER,F.J.MYERS)	DOUG STONE (V) EPIC 74259
8	9	16	10	SHIPS THAT DON'T COME IN B.MONTGOMERY,J.SLATE (P.NELSON,D.GIBSON)	◆ JOE DIFFIE (V) EPIC 74285
9	10	14	7	I SAW THE LIGHT T.BROWN (L.ANGELLE,A.GOLD)	WYONNNA (V) CURB 54407/MCA
10	12	13	9	MIDNIGHT IN MONTGOMERY S.HENDRICKS,K.STEGALL (A.JACKSON,D.SAMPSON)	◆ ALAN JACKSON (V) ARISTA 1-2418
11	13	17	13	ALL IS FAIR IN LOVE AND WAR R.MILSAP,R.GALBRAITH (T.NICHOLS,R.BYRNE)	RONNIE MILSAP (V) RCA 62217
12	4	2	14	BACKROADS S.BUCKINGHAM (C.MAJORS)	RICKY VAN SHELTON (V) COLUMBIA 74258
13	15	18	10	WHEN IT COMES TO YOU J.STROUD,J.ANDERSON (M.KNOPLER)	◆ JOHN ANDERSON (C) (V) BNA 62235
14	18	21	12	ACES J.BOWEN,S.BOGGUSS (C.WHEELER)	SUZU BOGGUSS LIBERTY ALBUM CUT
15	19	22	12	TAKE IT LIKE A MAN S.BOGARD,R.GILES (T.HASELDEN)	◆ MICHELLE WRIGHT (V) ARISTA 1-2406
16	21	19	9	THE NIGHT THE LIGHTS WENT OUT IN GEORGIA T.BROWN,R.MCENTIRE (B.RUSSELL)	◆ REBA MCENTIRE (C) MCA 54386
17	39	51	8	THE RIVER A.REYNOLDS (V.SHAU,G.BROOKS)	GARTH BROOKS LIBERTY ALBUM CUT
18	11	3	17	EVERY SECOND J.FULLER,J.HOBBS (W.PERRY,G.SMITH)	COLLIN RAYE (V) EPIC 74242
19	14	6	16	NOTHING SHORT OF DYING G.BROWN (T.TRITT)	TRAVIS TRITT (V) WARNER BROS. 18984
20	24	30	7	SOMETHING IN RED R.LANDIS (A.KASET)	◆ LORRIE MORGAN (V) RCA 62219
21	17	7	16	SOME GIRLS DO R.SCRUGGS,M.MILLER (M.MILLER)	◆ SAWYER BROWN CURB ALBUM CUT
22	30	36	5	BILLY THE KID C.HOWARD,T.SHAPIO (B.DEAN,P.NELSON)	◆ BILLY DEAN SBK ALBUM CUT/LIBERTY
23	23	26	11	BLUE ROSE IS P.WORLEY,E.SEAY (B.DIPIERO,P.TILLIS,J.BUCKINGHAM)	PAM TILLIS (V) ARISTA 1-2408
24	20	15	18	NEON MOON S.HENDRICKS,D.COOK (R.DUNN)	BROOKS & DUNN (V) ARISTA 1-2409
25	26	29	8	THE TIME HAS COME P.WORLEY,E.SEAY (L.WILSON,S.LONGACRE)	◆ MARTINA MCBRIDE (V) RCA 62215
26	25	23	19	PAST THE POINT OF RESCUE A.REYNOLDS,J.ROONEY (M.HANLY)	◆ HAL KETCHUM CURB ALBUM CUT
27	27	32	9	THE HEART THAT YOU OWN P.ANDERSON (D.YOAKAM)	◆ DWIGHT YOAKAM (V) REPRISE 18966/WARNER BROS.
28	35	44	4	I FEEL LUCKY J.JENNINGS,M.C.CARPENTER (M.C.CARPENTER,D.SCHLITZ)	MARY-CHAPIN CARPENTER (V) COLUMBIA 74345
29	46	61	3	TAKE A LITTLE TRIP J.LEO,L.M.LEE,ALABAMA (R.ROGERS,M.WRIGHT)	ALABAMA (V) RCA 62253
30	37	40	9	CAN'T STOP MYSELF FROM LOVING YOU E.GORDY,JR.,T.BROWN (KOSTAS,FOLKVORD)	PATTY LOVELESS (V) MCA 54371
31	16	10	16	LOVIN' ALL NIGHT J.LEVENTHAL,R.CROWELL (R.CROWELL)	◆ RODNEY CROWELL (V) COLUMBIA 74250
32	32	27	20	TODAY'S LONELY FOOL J.STROUD (K.BEARD,S.P.DAVIS)	◆ TRACY LAWRENCE ATLANTIC ALBUM CUT
33	28	25	17	OLD FLAMES HAVE NEW NAMES M.WRIGHT (B.BRADDOCK,R.VAN HOY)	MARK CHESNUTT (V) MCA 54334
34	31	28	19	THERE AIN'T NOTHIN' WRONG WITH THE RADIO E.GORDY,JR. (A.TIPPIN,B.BROCK)	◆ AARON TIPPIN (V) RCA 62181
35	47	58	3	THIS ONE'S GONNA HURT YOU R.BENNETT,T.BROWN (M.STUART)	◆ MARTY STUART & TRAVIS TRITT (V) MCA 54405
36	29	24	19	PAPA LOVED MAMA A.REYNOLDS (K.WILLIAMS,G.BROOKS)	GARTH BROOKS (V) LIBERTY 57734
37	43	46	7	HOME SWEET HOME R.LANDIS,J.STROUD (D.ROBBINS,J.S.SHERILL,B.DIPIERO)	◆ DENNIS ROBBINS (V) GIANT 18982/WARNER BROS.
38	36	33	19	SOME KIND OF TROUBLE J.CRUTCHFIELD (M.REID,B.MAHER,D.POTTER)	◆ TANYA TUCKER (V) LIBERTY 57703
				★ ★ ★ POWER PICK/AIRPLAY ★ ★ ★	
39	56	63	5	BOOT SCOOTIN' BOOGIE S.HENDRICKS,D.COOK,B.TANKERSLEY (R.DUNN)	◆ BROOKS & DUNN (C) ARISTA 2432

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
40	33	34	20	BURN ME DOWN R.BENNETT,T.BROWN (E.MILLER)	MARTY STUART (V) MCA 54253
41	49	52	4	IF YOUR HEART AIN'T BUSY TONIGHT J.CRUTCHFIELD (T.SHAPIO,C.WATERS)	TANYA TUCKER LIBERTY ALBUM CUT
42	38	38	20	THE TIPS OF MY FINGERS S.HENDRICKS,T.DUBOIS (B.ANDERSON)	◆ STEVE WARINER (V) ARISTA 1-2393
43	45	45	9	MASON DIXON LINE K.LEHNING (D.SEALS)	◆ DAN SEALS (V) WARNER BROS. 18968
44	34	31	20	FIRST TIME FOR EVERYTHING J.STROUD,C.DINAPOLI,D.GRAU (P.HOWELL,D.O'BRIEN)	◆ LITTLE TEXAS (V) WARNER BROS. 19024
45	48	50	6	WHAT KIND OF FOOL DO YOU THINK I AM S.HENDRICKS,B.BECKETT (A.CARMICHAEL,G.GRIFFIN)	LEE ROY PARNELL (V) ARISTA 12431
46	22	20	12	I'D SURRENDER ALL K.LEHNING (R.TRAVIS,A.JACKSON)	RANDY TRAVIS (V) WARNER BROS. 18943
47	42	39	19	SHE IS HIS ONLY NEED T.BROWN (D.LOGGINS)	WYONNNA (V) CURB 54320/MCA
48	44	41	20	DON'T GO NEAR THE WATER B.CANNON,N.WILSON (C.HARTFORD,J.FOSTER)	◆ SAMMY KERSHAW (V) MERCURY 866 324
49	52	47	7	WHERE FOREVER BEGINS J.STROUD (T.BRUCE,T.MCHUGH)	◆ NEAL MCCOY ATLANTIC ALBUM CUT
50	51	49	6	FROM THE WORD LOVE R.SKAGGS,M.MCANALLY (K.SEWELL)	◆ RICKY SKAGGS (V) EPIC 74311
51	54	57	4	A WOMAN LOVES S.HENDRICKS,T.DUBOIS (S.BOGARD,R.GILES)	STEVE WARINER (V) ARISTA 12426
52	57	60	4	FIVE O' CLOCK WORLD A.REYNOLDS,J.ROONEY (A.REYNOLDS)	HAL KETCHUM CURB ALBUM CUT
53	64	—	2	I'LL THINK OF SOMETHING M.WRIGHT (J.FOSTER,B.RICE)	◆ MARK CHESNUTT (V) MCA 54395
54	53	48	7	STILL GOT A CRUSH ON YOU R.HAFFKINE (D.DILLON,P.OVERSTREET)	◆ DAVIS DANIEL (V) MERCURY 866 822
55	55	53	8	YOU DO MY HEART GOOD J.BOWEN,C.FRANCIS (T.PADEN,M.LANTRIP)	◆ CLEVE FRANCIS LIBERTY ALBUM CUT
				★ ★ ★ HOT SHOT DEBUT ★ ★ ★	
56	NEW ▶		1	WE TELL OURSELVES J.STROUD,C.BLACK (C.BLACK,H.NICHOLAS)	◆ CLINT BLACK (V) RCA 62194
57	40	37	12	SHE TOOK IT LIKE A MAN B.BECKETT (P.NELSON,D.MAYO,K.STALEY)	◆ CONFEDERATE RAILROAD ATLANTIC ALBUM CUT
58	59	54	5	HONKY TONK BABY P.WORLEY,E.SEAY (M.HENDERSON,M.IRWIN)	HIGHWAY 101 (V) WARNER BROS. 18878
59	58	55	17	TILL I'M HOLDING YOU AGAIN J.BOWEN,R.ALVES (L.GOTTLIEB,R.ALVES,B.MCCORVEY)	PIRATES OF THE MISSISSIPPI (V) LIBERTY 57704
60	61	68	3	COWBOY BEAT H.BELLAMY,D.BELLAMY,E.SEAY (D.BELLAMY,J.BELAND)	◆ THE BELLAMY BROTHERS BELLAMY BROTHERS ALBUM CUT
61	60	56	5	COME ON OVER TO THE COUNTRY B.BECKETT,H.WILLIAMS,JR.,J.STROUD (H.WILLIAMS,JR.)	◆ HANK WILLIAMS, JR. (V) CURB 18923/CAPRICORN
62	50	43	12	THE POWER OF LOVE S.BUCKINGHAM,L.STRICKLAND (W.ALDRIDGE)	◆ MATTHEWS, WRIGHT & KING (V) COLUMBIA 19069
63	NEW ▶		1	RUNNIN' BEHIND J.STROUD (E.HILL,M.D.SANDERS)	TRACY LAWRENCE ATLANTIC ALBUM CUT
64	75	—	2	YARD SALE B.CANNON,N.WILSON (L.BASTIAN,D.BLACKWELL)	◆ SAMMY KERSHAW (V) MERCURY 866 754
65	62	59	19	PLAY, RUBY, PLAY R.PENNINGTON (T.BROWN,T.SEALS)	◆ CLINTON GREGORY (C) (V) STEP ONE 437
66	63	64	18	THE ROCK S.HENDRICKS,B.BECKETT (J.VARSOS,R.SMITH)	◆ LEE ROY PARNELL (V) ARISTA 1-2400
67	68	74	3	TWO-TIMIN' ME L.M.LEE,J.LEO (R.MAINEGRA,R.YANCEY,J.GRIFFIN)	THE REMINGTONS (V) BNA 62276
68	65	65	5	IOLA B.MAHER,D.POTTER (J.SUNDRUD,S.BRASWELL,K.MILES)	GREAT PLAINS (V) COLUMBIA 74310
69	66	62	19	I COULD LOVE YOU (WITH MY EYES CLOSED) L.M.LEE,J.LEO (R.MAINEGRA,R.YANCEY)	◆ THE REMINGTONS (V) BNA 62201
70	NEW ▶		1	YOU AND FOREVER AND ME J.STROUD,C.DINAPOLI,D.GRAU (P.HOWELL,S.HARRIS)	◆ LITTLE TEXAS (V) WARNER BROS. 18867
71	NEW ▶		1	BUBBA SHOT THE JUKE BOX M.WRIGHT (D.LINDE)	MARK CHESNUTT MCA ALBUM CUT
72	71	70	18	WAITIN' FOR THE DEAL TO GO DOWN B.MONTGOMERY (B.FISCHER,C.BLACK,A.ROBERTS)	◆ DIXIANA (V) EPIC 74221
73	70	69	14	AGAINST THE GRAIN A.REYNOLDS (B.BOUTON,L.CORDLE,C.JACKSON)	GARTH BROOKS (V) LIBERTY 44800
74	NEW ▶		1	HEY GOOD LOOKIN' S.FISHELL,R.MALO (H.WILLIAMS,SR.)	◆ THE MAVERICKS MCA ALBUM CUT
75	NEW ▶		1	I WOULDN'T HAVE IT ANY OTHER WAY E.GORDY,JR. (A.TIPPIN,B.CURRY)	◆ AARON TIPPIN (V) RCA 62241

○ 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. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (V) Vinyl single availability. (X) CD maxi-single availability. © 1992, Billboard/BPI Communications.

## HOT COUNTRY RECURRENTS

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	1	—	2	IS THERE LIFE OUT THERE T.BROWN,R.MCENTIRE (S.LONGACRE,R.GILES)	◆ REBA MCENTIRE MCA
2	3	2	4	BORN COUNTRY J.LEO,L.M.LEE,ALABAMA (J.SCHWEERS,B.HILL)	ALABAMA RCA
3	4	1	7	STRAIGHT TEQUILA NIGHT J.STROUD,J.ANDERSON (K.ROBBINS,D.HUPP)	◆ JOHN ANDERSON BNA
4	2	3	4	DALLAS S.HENDRICKS,K.STEGALL (A.JACKSON,K.STEGALL)	ALAN JACKSON ARISTA
5	—	—	1	TAKE YOUR MEMORY WITH YOU T.BROWN (V.GILL)	VINCE GILL MCA
6	5	4	8	EXCEPT FOR MONDAY R.LANDIS (R.NIELSEN)	LORRIE MORGAN RCA
7	8	9	7	BETTER CLASS OF LOSERS K.LEHNING (R.TRAVIS,A.JACKSON)	◆ RANDY TRAVIS WARNER BROS.
8	13	11	13	STICKS AND STONES J.STROUD (E.WEST,R.DILLON)	◆ TRACY LAWRENCE ATLANTIC
9	10	5	5	WHAT SHE'S DOING NOW A.REYNOLDS (P.ALGER,G.BROOKS)	GARTH BROOKS LIBERTY
10	14	10	17	MY NEXT BROKEN HEART S.HENDRICKS,D.COOK (D.COOK,R.DUNN,K.BROOKS)	◆ BROOKS & DUNN ARISTA
11	6	7	12	A JUKEBOX WITH A COUNTRY SONG D.JOHNSON (G.NELSON,R.SAMOSSET)	◆ DOUG STONE EPIC
12	11	8	8	MAYBE IT WAS MEMPHIS P.WORLEY,E.SEAY (M.ANDERSON)	◆ PAM TILLIS ARISTA
13	7	6	5	ONLY THE WIND C.HOWARD,T.SHAPIO (T.SHAPIO,C.JONES)	◆ BILLY DEAN SBK

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
14	12	12	17	CADILLAC STYLE B.CANNON,N.WILSON (M.PETERSEN)	◆ SAMMY KERSHAW MERCURY
15	18	15	7	IT ONLY HURTS WHEN I CRY P.ANDERSON (D.YOAKAM,R.MILLER)	◆ DWIGHT YOAKAM REPRISE
16	16	13	16	LOVE, ME J.FULLER,J.HOBBS (S.ewing,M.T.BARNES)	◆ COLLIN RAYE EPIC
17	15	16	7	SAME OL' LOVE R.SKAGGS,M.MCANALLY (C.AUSTIN,G.BARNHILL)	◆ RICKY SKAGGS EPIC
18	9	14	16	SHAMELESS A.REYNOLDS (B.JOEL)	GARTH BROOKS LIBERTY
19	—	25	36	SHE'S IN LOVE WITH THE BOY G.FUNDIS (J.IMS)	◆ TRISHA YEARWOOD MCA
20	21	21	11	THE WHISKEY AIN'T WORKIN' G.BROWN (R.SCAIFE,M.STUART)	◆ TRAVIS TRITT WITH MARTY STUART WARNER BROS.
21	19	18	11	THE DIRT ROAD R.SCRUGGS,M.MILLER (M.MILLER,G.HUBBARD)	◆ SAWYER BROWN CURB
22	17	17	71	FRIENDS IN LOW PLACES A.REYNOLDS (D.BLACKWELL,B.LEE)	GARTH BROOKS LIBERTY
23	22	19	38	DON'T ROCK THE JUKEBOX S.HENDRICKS,K.STEGALL (A.JACKSON,R.MURRAH,K.STEGALL)	◆ ALAN JACKSON ARISTA
24	—	—	64	FOREVER AND EVER, AMEN K.LEHNING (P.OVERSTREET,D.SCHLITZ)	◆ RANDY TRAVIS WARNER BROS.
25	23	23	35	DOWN AT THE TWIST AND SHOUT M.C.CARPENTER,J.JENNINGS (M.C.CARPENTER)	◆ MARY-CHAPIN CARPENTER COLUMBIA

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

# COUNTRY CORNER



by Lynn Shults

**FAN FAIR HAS PASSED.** And so has a whirlwind of activity. When combined with Nashville's Summer Lights promotion it covers more than two weeks of fast-paced activity showcasing a wide variety of talent. This year, one must also combine Starwood Amphitheatre performances by the likes of **Reba McEntire, Aaron Tippin, Hank Williams Jr., Patty Loveless, and John Anderson.** Label shows used to be held only during their allotted Fan Fair slots; now there are multiple showcases of artists conflicting directly with Fan Fair's events. Along with all this activity, Nashville hosted national meetings by the Handleman Co. and by WEA. The backstage area was jammed with industry schmoozers, radio personnel, retailers, and rackjobbers. There was also a gathering of talent buyers. The city has been overrun with tourists and national and international media. The blitz will have been continuous through Saturday's June Jam in Fort Payne, Ala. Nashville and the country music industry have never been healthier.

**MOST ACTIVE** on this week's Hot Country Singles & Tracks chart are "The River" (39-17) by **Garth Brooks**; "Boot Scootin' Boogie" (56-39) by **Brooks & Dunn**; "Billy The Kid" (30-22) by **Billy Dean**; "We Tell Ourselves" (debut-56) by **Clint Black**; "Take A Little Trip" (46-29) by **Alabama**; "I Feel Lucky" (35-28) by **Mary-Chapin Carpenter**; **Mark Chesnutt's** "I'll Think Of Something" (64-53); **Alan Jackson's** "Midnight In Montgomery" (12-10); **Marty Stuart & Travis Tritt's** "This One's Gonna Hurt You..." (47-35); and **Tanya Tucker's** "If Your Heart Ain't Busy Tonight" (49-41).

**ANALYZING THE CHARTS** has always been an interesting point of conversation. Chart watchers have long known not all No. 1's are equal. In making a commitment to provide more factual information to the entertainment industry, Billboard recognized the need to differentiate the relative strengths between competing records. This led to the development of the BDS monitoring system, which provides the industry with next-day information as to those recordings monitored radio stations are actually playing. Then came SoundScan and the wiring of more than 9,000 retail locations to track consumer purchases. Much of the industry fought these changes but today few critics remain. For them the primary issues are about control and manipulation, which have been eliminated by BDS and SoundScan.

**BREAKING OLD** habits is not easy, but the removal of shackles of the past has finally provided the country industry with something it has always wanted but rarely achieved—dignity and respect, equal to, and not apart from the rest of the music industry. The latest example is the **Billy Ray Cyrus** story. Billboard's uncompromising stance to break the chains of the past and create an environment of equal opportunity for all artists of all musical genres affords Cyrus and those who have preceded him in the past year the opportunity to attain the full recognition of their accomplishments. In Billboard, Cyrus' "Achy Breaky Heart" has been a strong No. 1 for four consecutive weeks and looks likely to hold for a fifth. Only real monitored airplay, not reported playlists, and actual sales data can reflect the true magnitude of this phenomenon: No. 1 country single for four weeks; No. 8 on the Hot 100 Singles chart; and the No. 1 album on The Billboard 200 for two weeks.

## Warner Offers 'Date' With Forester Sisters Single Promo Will Send Winner To Mt. Fuji Fest

NASHVILLE—Joining other Nashville record labels on the alternative marketing and promotions bandwagon, Warner Bros. Nashville is staging a "Win A Date To Mt. Fuji With The Foresters" campaign in support of the group's "I Got A Date" single. Their album of the same title was released in March.

As part of the promotion, the Forester Sisters' "I Got A Date" video debuted on The Nashville Network's "Video Morning" show May 26. The single shipped to radio June 9 and the full promotion is scheduled to begin June 16 on "Crook & Chase."

The special 60-second promotional spots feature a clip from the video, a clip from Northwest Airlines, some footage from last year's Japan Festival, and voiceovers by Lorianne Crook and Charlie Chase. The spots are to air three times each week for three weeks on "Crook & Chase."

Viewers are invited to mail in a postcard for a chance to win a date with the Forester Sisters to Mt. Fuji's Country Heart Festival Oct. 25. On July 30, the Forester Sisters will draw the winning card on "Crook &

Chase."

This marks the first Country Heart Festival, a one-day country concert, which is part of Fujinomiya City's 50th Anniversary celebration and the Shizuoka Prefectural Site Seeing campaign. The festival is scheduled to be an annual event.

The winner receives two round-trip tickets to Japan on Northwest Airlines (departing Oct. 21 and returning Oct. 26), meals and hotel accommodations for four nights, and concert tickets and backstage

passes for the Forester Sisters' performance. Fifty additional names will be drawn to receive the new Forester Sisters "I Got A Date" album.

Sponsors of the campaign include Northwest Airlines, Country Heart Festival, Refugee Management, and Warner Bros. Records.

Other artists scheduled to perform include the Texas Tornados, Porter Wagoner, Doug Kershaw, and Charlie Nagatani and the Cannonballs.

DEBBIE HOLLEY

## Brooks Tops To TNN Viewers

### Jackson, McEntire Also Snag Awards

NASHVILLE—Viewers and subscribers proclaimed Garth Brooks their entertainer of the year in results announced at the TNN/Music City News Awards show June 8 at the Grand Ole Opry House here.

Alan Jackson, who hosted the show with Tanya Tucker, won the top-male-artist, best-single, and best-album awards, the latter two for "Don't Rock The Jukebox."

Reba McEntire copped the best-female-artist honor.

Other winners: Travis Tritt, star of tomorrow; Ray Stevens, best comedian; Vince Gill, best instrumentalist; the Chuck Wagon Gang, best gospel group; the Statlers, best vocal group; the Judds, best vocal duo; Dolly Parton and Ricky Van Shelton, best vocal collaboration and best video ("Rockin' Years"); Roy Rogers, Living Legend Award; and Emmylou Harris, the Minnie Pearl Award (for humanitarian deeds).

## RCA's Talmadge To Keynote N'ville Songwriters Seminar

NASHVILLE—Randy Talmadge, VP of A&R for RCA Records, will be the keynote speaker at the Nashville Songwriters Assn.'s Summer Seminar '92. The July 17-18 event will be held here at the Holiday Inn Crowne Plaza.

Talmadge will give registrants an overview of the music industry to open the seminar Friday. His speech will be followed by round-table discussions conducted by publishers, managers, producers, A&R reps, professional songwriters, recording engineers, music attorneys, radio personalities, and performing rights organization reps. Each reg-

istrant can choose three 30-minute discussions.

The evening will conclude with the Super Songwriters Showcase.

On July 18, Danny Arena, staff instructor for the Great Smokies Song Chase, will speak on "The Craft Behind Successful Songs." Subsequently, he will present "A Composer's Bag Of Tricks" concurrently with Hugh Prestwood's talk on songwriting tips.

Publishers will evaluate the registrants' songs in a July 18 session.

The seminar will conclude that evening with a showcase of songs by 40 of the registrants.

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## COUNTRY SINGLES A-Z

### PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

- |   |   |   |   |
|---|---|---|---|
| TITLE (Publisher - Licensing Org.) Sheet Music Dist.  |   |   |   |
| 14 ACES (Cheryl Wheeler, ASCAP/Bughouse, ASCAP) HL  | 18 BLEMUS (EMI Blackwood, BMI) HL   | 66 THE ROCK (WB, ASCAP/Patrick Janus, ASCAP/MCA, ASCAP) HL/WBM  | 42 THE TIPS OF MY FINGERS (Sony Tree, BMI/Champion, BMI) HL   |
| 1 ACHY BREAKY HEART (Millhouse, BMI/Songs Of PolyGram, BMI) HL  | 22 EVERY SECOND (Zomba, ASCAP/O-Tex, BMI)   | 63 RUNNIN' BEHIND (New Haven, BMI/MCA, ASCAP)   | 32 TODAY'S LONELY FOOL (Golden Reed, ASCAP/Loggy Bayou, ASCAP) WBM  |
| 73 AGAINST THE GRAIN (Slide Bar, ASCAP/Polygram, ASCAP/Amanda-Lin, ASCAP) HL  | 44 FIRST TIME FOR EVERYTHING (Howlin' Hits, ASCAP/Square West, ASCAP) CPP   | 2 SACRED GROUND (David 'N' Will, ASCAP/Sony Cross Keys, ASCAP) HL   | 67 TWO-TIMIN' ME (Careers-BMG, BMI/Rita's Cloud Nine, BMI/Maypop, BMI/Wildcountry, BMI) HL                          |
| 11 ALL IS FAIR IN LOVE AND WAR (Hannah's Eyes, BMI/Fame, BMI/Bobworld, BMI) WBM                                       | 52 FIVE O' CLOCK WORLD (Screen Gems-EMI, BMI)   | 47 SHE IS HIS ONLY NEED (MCA, ASCAP/Emerald River, ASCAP) HL  | 72 WAITIN' FOR THE DEAL TO GO DOWN (Bobby Fischer, ASCAP/Chappell & Co., ASCAP/Serenity Manor, ASCAP/MCA, ASCAP) HL |
| 12 BACKROADS (Corner, SOCAN)  | 50 FROM THE WORD LOVE (Keith Sewell, BMI)   | 57 SHE TOOK IT LIKE A MAN (Sony Tree, BMI/New Haven, BMI/Pulpit Rock, BMI/AMR, ASCAP) HL                    | 56 WE TELL OURSELVES (Howlin' Hits, ASCAP)  |
| 22 BILLY THE KID (EMI Blackwood, BMI/Great Cumberland, BMI) CPP/HL  | 6 GONE AS A GIRL CAN GET (O-Tex, BMI/MBI, ASCAP/Max Lane, ASCAP/Fourleaf, ASCAP) HL   | 8 SHIPS THAT DON'T COME IN (Warner-Tamerlane, BMI/Maypop, BMI/Wildcountry, BMI) WBM                         | 45 WHAT KIND OF FOOL DO YOU THINK I AM (Shedhouse, ASCAP/Robinette, ASCAP/Polygram Int'l, ASCAP) HL                 |
| 23 BLUE ROSE IS (Little Big Town, BMI/American Made, BMI/Sony Tree, BMI/Longitude, BMI/Ms. Ducks Ditties, BMI) HL/WBM | 27 THE HEART THAT YOU OWN (Coal Dust West, BMI) WBM   | 21 SOME GIRLS DO (Zoo II, ASCAP)  | 13 WHEN IT COMES TO YOU (Straitjacket, ASCAP/Almo, ASCAP) CPP   |
| 39 BOOT SCOOTIN' BOOGIE (Ronnie Dunn, BMI/Aired Avenue, BMI/Sony Tree, BMI)   | 74 HEY GOOD LOOKIN' (Acuff-Rose, BMI/Hiriam, BMI)   | 38 SOME KIND OF TROUBLE (Almo, ASCAP/Brio, ASCAP/Welbeck, ASCAP/Blue Quill, ASCAP/Sheep In Tow, BMI) HL/PPP | 49 WHERE FOREVER BEGINS (MCA, ASCAP) HL   |
| 71 BUBBA SHOT THE JUKE BOX (EMI Blackwood, BMI/Linde Manor, BMI/Right Key, BMI)                                       | 37 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) CPP/WBM/HL | 20 SOMETHING IN RED (Coburn, BMI)   | 4 THE WOMAN BEFORE ME (Mad Jack, BMI/Bug, ASCAP) HL   |
| 40 BURN ME DOWN (Warner-Elektra-Asylum, BMI/Vidor, BMI) WBM   | 58 HONKY TONK BABY (Colgems-EMI, ASCAP/EMI April, ASCAP) WBM  | 54 STILL GOT A CRUSH ON YOU (Music Corp. Of America, BMI/Jesse Jo, BMI/Scarlet Moon, BMI) CLM/HL            | 51 A WOMAN LOVES (WB, ASCAP/Rancho Bogardo, ASCAP/Kinetic Diamond, ASCAP/Edge O' Woods, ASCAP) CPP                  |
| 30 CAN'T STOP MYSELF FROM LOVING YOU (Songs Of PolyGram, BMI) HL  | 69 I COULD LOVE YOU (WITH MY EYES CLOSED) (Maypop, BMI/Rita's Cloud Nine, BMI) WBM  | 29 TAKE A LITTLE TRIP (Maypop, BMI/Wildcountry, BMI/EMI Blackwood, BMI/Wrightchild, BMI)                    | 64 YARD SALE (Major Bob, ASCAP/Jobete, ASCAP)   |
| 7 COME IN OUT OF THE PAIN (G.I.D., ASCAP/Dixie Stars, ASCAP/Josh-Nick, ASCAP) HL                                      | 46 I'D SURRENDER ALL (Sometimes You Win, ASCAP/All Nations, ASCAP/Seventh Son, ASCAP/Mattie Ruth, ASCAP) WBM  | 15 TAKE IT LIKE A MAN (Millhouse, BMI/Songs Of PolyGram, BMI) HL  | 70 YOU AND FOREVER AND ME (Square West, ASCAP/Howlin' Hits, ASCAP/Sony Tree, BMI/Edisto Sound, BMI)                 |
| 61 COME ON OVER TO THE COUNTRY (Bocephus, BMI) CPP  | 28 I FEEL LUCKY (EMI April, ASCAP/Getareajob, ASCAP/Don Schlitz, ASCAP/Almo, ASCAP) HL/PPP  | 34 THERE AIN'T NOthin' WRONG WITH THE RADIO (Acuff-Rose, BMI) CPP   | 55 YOU DO MY HEART GOOD (Starstruck Angel, BMI/Starstruck Writers Group, ASCAP)                                     |
| 60 COWBOY BEAT (Bellamy Brothers, ASCAP)  | 41 IF YOUR HEART AIN'T BUSY TONIGHT (Edge O' Woods, ASCAP/Kinetic Diamond, ASCAP/Moine Valley, ASCAP) CPP   | 35 THIS ONE'S GONNA HURT YOU (Songs Of PolyGram, BMI/Tubb's Bus, BMI) HL                                    |   |
| 48 DON'T GO NEAR THE WATER (Sony Tree,  | 53 I'LL THINK OF SOMETHING (Polygram Int'l, ASCAP)  | 59 TILL I'M HOLDING YOU AGAIN (Julann, ASCAP/Great Cumberland, BMI/Flawfactor, BMI) CPP                     |   |
|   |   | 25 THE TIME HAS COME (Zomba, ASCAP/WB, ASCAP/Long Acre, SESAC) WBM  |   |
|   |   | 19 NOTHING SHORT OF DYING (Sony Tree, BMI/Post Oak, BMI) HL   |   |
|   |   | 33 OLD FLAMES HAVE NEW NAMES (Sony Tree, BMI/Royzboyz, BMI) HL  |   |
|   |   | 36 PAPA LOVED MAMA (Sony Cross Keys, ASCAP/Major Bob, ASCAP) HL/PPP   |   |
|   |   | 26 PAST THE POINT OF RESCUE (Beann Eadair, BMI/Stainless, BMI/Foreshadow, BMI) CLM                          |   |
|   |   | 65 PLAY, RUBY, PLAY (Warner-Tamerlane, ASCAP/WB, ASCAP/Two Sons, ASCAP) WBM                                 |   |
|   |   | 62 THE POWER OF LOVE (Rick Hall, BMI)   |   |
|   |   | 17 THE RIVER (Gary Morris, ASCAP/Major Bob, ASCAP/Mid-Summer, ASCAP) CPP                                    |   |
|   |   | 5 ROCK MY BABY (WB, ASCAP/Stroudavarious, ASCAP) WBM  |   |

# Music Video

ARTISTS & MUSIC

## Indie Labels Seeing Increased Success With Vids

BY BRUCE BUCKLEY  
and MELINDA NEWMAN

NEW YORK—While many major labels have become increasingly conservative in making videos, several small independent rock and metal labels are experiencing their first flushes of success with the medium and are upping their production schedules.

Comparatively speaking, their numbers are still small, but some labels are releasing four times as many videos this year as they have in the past. Mammoth Records plans to put out eight clips this year, quadrupling its 1991 output. Earache U.S., which made six videos between June '90 and June '91, made 15 in the same time period this year, and now makes a clip for every artist. Sub Pop, which produced only three videos in 1989, will make at

*While exposure on MTV is important, there are a lot of regional shows with devoted viewers'*

least 10 in 1992.

The increase is due to the power video has shown in affecting record sales as well as the proliferation of local and regional shows devoted to alternative music, say label representatives. Additionally, lack of commercial radio play for many of these acts has made video second only to touring as a means of exposure.

"In looking at SoundScan numbers the week after one of our clips has been played on MTV's 'Headbangers Ball' or '120 Minutes,' there's usually a significant increase in sales," says Jonas Nachsin, marketing director for Roadrunner Records.

While many labels cite MTV airplay as their ultimate goal, most are cognizant of the impact of the more than 100 local and regional shows catering to alternative music. "It would be wonderful to be on MTV, but there are a million reasons for them not to play us," says Bruce Duff of Triple X Records. "Every now and then we get one on there, but if they don't play it, we'll get 80 other local and regional shows, pools, and other national outlets." Triple X saw the effect local play can have with the Ultras and their clip "Galactic Kid." "The band hadn't played outside of California, but for some reason this local show in Austin took to them and played the video quite a bit and sales leapt in Austin. You couldn't hope for more for a band like that."

Mammoth Records has found videos to be extremely effective in breaking bands in Australia and Europe, says label head Jay Faires. In fact, Faires says his European dis-

tributors have asked for longform compilation reels of his artists. He plans to release a 15-video reel overseas in the fall.

One deterrent that keeps labels from making clips is the production cost, but many have found that more money does not necessarily mean more airplay. While the occasional video will get a budget that rivals a major label, the vast majority of clips made by these labels have astonishingly low budgets, between \$1,000 and \$6,000.

"Most of our clips are made for between \$2,500 and \$6,000," says Jim Welch, president of Earache U.S. "That's nothing when you compare it to other people's video budgets, but we've found that you can get the same amount of play no matter how much you spend as long as it's a cool video."

Earache and other companies surveyed keep costs down by using film students who donate their time for the experience. "We go out and find people who have recently graduated from film school or people who are trying to make a name for themselves in the video world. We've been incredibly lucky," says Corey Rusk, president of Touch & Go Records. "People see our videos and ask if they cost \$20,000, \$30,000, or \$40,000, but we've never spent more than \$2,500 on a video. The average cost is \$1,000 to \$1,500."

Caprice Carmona, head of independent video promotion company Sudden Impact, says a low budget has not hindered airplay for the bands she has promoted. "Urge Overkill, Afghan Whigs, and Mudhoney have all gotten played at over 90% of the outlets serviced and each was made for about \$2,000," she says. "Bad Religion's video for 'Atomic Garden' has been added at almost every outlet serviced and is getting big requests from viewers. This project has done so well that I've even had a major-label A&R rep call me for a copy of the video because he's interested in signing the band."

Some labels have experimented with higher budgets, and found the risk was not worth the reward. "We make clips somewhere in the neighborhood of \$1,000 to \$2,000, but we've gone up to \$10,000 for the Celebrity Skins' 'Hello' video," says Triple X Records' Duff. "In hindsight, I don't think it was that great of an idea [to go with a large production company] compared to some of the other videos we've done for much less that look just as good."

In addition to production, duplication and mailing costs can also be daunting. To save money, many independent labels service compilation reels featuring new clips by three or more acts when logistically possible. For instance, Sub Pop recently released its third compilation reel with new clips from Afghan Whigs, Mudhoney, Love Battery, Reverend Horton Heat, and the Walkabouts. A new reel will be issued later this month, and another in September.

Producing and manufacturing the video is only half the game. While a few of the labels have a video promotion director on staff, others rely on independent video promotion companies to push their product.

Randy Crittenton, co-owner of DB Records, says his label relied on its own admittedly limited resources until they hired an indie promoter to push a 1990 clip for the Jody Grind. "The indie promoter expanded the number of outlets that we were aware of," he says. "I wouldn't release a video again without hiring

someone else to promote it."

Independent video promoters can help labels learn about the dozens of local television shows that feature clips by alternative artists.

"I currently work with approximately 200 video outlets and every week I find out about new programs," says Carmona. "While exposure on MTV is important, there are a lot of regional shows out there that have very devoted viewers and can make a significant impact on record sales."

The inability to find those outlets

can make some labels feel videos are a waste of money. "We made a few videos that didn't get onto MTV, so we decided we can't afford to make totally ineffective videos," says Kelley Cox, co-owner of Moist Records. "There are all these cable-access and local video shows around the country, but we don't know how to get a list of them to get in touch with them. We were even thinking about going to the library and starting to go through phonebooks."

# THE EYE



by Melinda Newman

THE LAST FEW weeks have seen another round of musical chairs in the music video community. Bruce Rabinowitz has resigned as president of Vis-ability, effective June 12. Rabinowitz, who has been president of the independent video promotion company for two-and-a-half years, says he will announce his video-related plans within the next few weeks. The new president is marketing manager Jeff Amato . . . Susan Solomon, formerly head of music video at Satellite Films, is now director of video production at A&M Records. She will be responsible for commissioning and overseeing all music video projects . . . After a brief stint at The Box as director of programming and marketing, Lou Robinson has returned to New York to run Chaos Records' video promotion department. The move reunites him with Jim Cawley, his old boss at EMI Records, who is heading up the new Columbia Records imprint. The Box is looking for a replacement; interested parties should send a resumé to the Miami-based interactive video channel . . . Ken Weinstein has left Beggars Banquet to handle video promotion for Caroline Records. He replaces Janet Billig, who is now at Goldmountain Management . . . Alias Records has named Spencer Gates to coordinate its video promotion efforts; she will also handle radio promotion . . . Elektra Entertainment has expanded its video promotion department by adding Dave Saslow as video promotion assistant. Additionally, Gina Audino is replacing Dina Hirschler as video coordinator. Hirschler is now the assistant to Elektra GM David Bither . . . The massive restructuring at Virgin and Charisma has caused a few changes in the video world: Virgin's New York-based dance label, Cardiac, has been shuttered and Nancy Lubliner, head of Cardiac's video department, has been laid off. However, she says she and many other label staffers will be resurfacing soon under a new name. Other changes include Virgin video promotion coordinator Laura Potter heading over to Charisma to run the video production department. She is replaced by Richy Vesecky, who had been in Virgin's artist development department. He will report to national director of video promotion Lori Feldman . . . One of MTV's founding members, Marshall Cohen, has resigned as MTV Networks' executive VP of research and strategic planning to open his own shop. During his 12 years at the company, Cohen has held several posts, including senior VP of corporate communications. His new company will handle market research and consulting for media and consumer product companies. One of his first clients? MTV Networks . . . On the production company front, Portfolio Artists Network has signed German director Nico Beyer for music videos and commercials in the U.S. His first project was "I'm Not Gonna Change"

for Swing Out Sister. He will be based in Hamburg . . . Oil Factory has added directors Paul Andresen and George Dougherty to its roster.

SUMMER IN DETROIT: Warner Bros. is running a contest with 35 local and regional music video shows whereby one grand-prize winner will go to the Lollapalooza II tour in Detroit in August. The contest works similarly to last year's Crowded House/Richard Thompson promotion orchestrated by Capitol's Sean Fernald. Each of the participating shows runs a spot, produced by JBTB, detailing the contest and how to enter via an 800 number. Viewers call the number, set up by West Interactive, and enter their phone number and verbally give their name, address, and the code number for the show they saw the spot on. Every day, Wendy Griffiths, WB's associate director of national video promotion, will get a report from West Interactive telling her how many calls have been generated from each show. Each program is limited to 250 entrants and viewers can enter only once. In addition to the benefits of a coordinated promotion, Griffiths notes the detailed feedback the label will receive will enable her to see which shows really do get viewer responses.

ALL THAT JAZZ: It took "Jazz Alley," a new weekly jazz program shown on Denver-area cable systems, only three months to gain national exposure. Starting Monday (15), the program will air twice weekly on American Family Entertainment Network, a burgeoning cable channel now available in 15 markets and growing. The 30-minute show, produced by Kenny Burgmaier, will expand to one hour for both its Colorado carriers and the Family Entertainment Network. "Jazz Alley" combines videoclips with interviews and profiles of jazz and blues artists. To commemorate its 10th episode, "Jazz Alley" featured the world premiere of a longform video by the GRP All-Star Big Band, a conglomerate put together to celebrate the jazz label's 10th anniversary.

PAST LIVES: In his former life, PictureVision head/director Jon Small was the drummer for the Hassles. For those unfamiliar with the Long Island, N.Y., band, EMI plans to release an 18-track compilation this summer as part of its Legends of Rock and Roll series. Like Small, most of the band members have moved into areas other than performing, except for lead singer Billy Joel, who's still plugging away.

TAKE ME OUT To The Ball Game: MTV has Pauly Shore, star of "Encino Man," and VH-1 has Rosie O'Donnell, who is featured in "A League Of Their Own." To celebrate that movie's release, VH-1 is running a sweepstakes in which the grand-prize winner will be awarded a trip for two to three baseball games around the country. The package includes private Lear Jet transportation to games in New York, Chicago, and Los Angeles, hotel accommodations, VIP baseball tickets, passes to the movie opening in Hollywood, and an autographed costume worn in the film.

# Billboard THE CLIP LIST™

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



Continuous programming  
1515 Broadway, New York, NY 10036

**EXCLUSIVE**

The B-52's, Good Stuff  
The Cure, Friday, I'm In Love  
Faith No More, Midlife Crisis  
Guns N' Roses, November Rain  
Metallica, Wherever I May Roam

**HEAVY**

Arrested Development, Tennessee  
Black Crowes, Remedy  
Def Leppard, Make Love Like A Man  
En Vogue, My Lovin'  
Genesis, Hold On My Heart  
\*George Michael, Too Funky  
Pearl Jam, Even Flow  
Queen, We Are The Champions  
Red Hot Chili Peppers, Under ...  
\*U2, Even Better Than The Real Thing

**STRESS**

Mariah Carey, I'll Be There (Unplugged)  
Tom Cochrane, Life Is A Highway  
Sophie B. Hawkins, Damn ...  
Kris Kross, Warm It Up  
Annie Lennox, Why  
Vince Neil, You're Invited ...  
Sir Mix-A-Lot, Baby Got Back  
Soup Dragons, Divine Thing  
Bruce Springsteen, Better Days  
Wilson Phillips, You Won't See Me Cry  
XTC, The Ballad Of Peter Pumpkinhead  
Van Halen, Right Now

**BUZZ BIN**

Beastie Boys, So What'cha Want  
Faith No More, Midlife Crisis  
Shakespears Sister, Stay  
Temple Of The Dog, Hunger Strike

**ACTIVE**

A Tribe Called Quest, Scenario  
Tori Amos, Crucify  
Arc Angels, Living In A Dream  
Lindsey Buckingham, Wrong  
\*Color Me Badd, Slow Motion  
Das EFX, They Want EFX  
EMF, Getting Through  
Firehouse, Reach For The Sky  
Michael Jackson, In The Closet  
\*Kiss, I Just Wanna  
Mr. Big, Just Take My Heart  
Richard Marx, Take This Heart  
Midi, Maxi & Efti, Bad Bad Boys  
Dzzy Osbourne, Road To Nowhere  
Soundgarden, Rusty Cage  
\*Tesla, Song And Emotion  
Toad The Wet Sprocket, All I Want

**ON**

Afghan Whigs, Conjure Me  
Jeffrey Gaines, Hero In Me  
Lynch Mob, Tangled In The Web  
Spinal Tap, The Majesty Of Rock  
Matthew Sweet, I've Been Working  
Teenage Fanclub, What You Do To Me  
\* DENOTES ADDS

**Street Beat**

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

**CURRENT**

K-Solo, I Can't Hold It Back  
Opus III, It's A Fine Day  
Jon Secada, Just Another Day  
Tori Amos, Crucify  
Corey Hart, Baby When I ...  
Lindsey Buckingham, Wrong  
Black Crowes, Remedy  
Enya, Book Of Days  
Monie Love, Full Term-Lover  
Atlantic Starr, Unconditional Love  
Solo, Breakdown  
B Angie B, A-Class Act I  
L 7, Rain  
The Zoo, Shakin' The Cage  
O.C.U., Trigger Happy Police  
Teenage Fanclub, What You Do To Me  
Saugon Kick, Hostile Youth  
Everything But The Girl, Love Is ...  
Kid Frost, Thin Line  
Men At Large, Use Me  
Electric Boys, Mary In The ...  
Nubian M.D.B., Farway To Go



Continuous programming  
1515 Broadway, New York, NY 10036

**ADDS**

Mariah Carey, I'll Be There (Unplugged)  
George Michael, Too Funky  
Elton John, The One  
Eddie Money, Fall In Love Again

**FIVE STAR VIDEO**

Ephraim Lewis, It Can't Be Forever

**ARTIST OF THE MONTH**

Wilson Phillips, You Won't See Me Cry

**GREATEST HITS**

Michael Bolton, Steel Bars  
Celine Dion, If You Asked Me  
Genesis, Hold On My Heart  
Amy Grant, I Will Remember You  
Michael Jackson, In The Closet  
Lionel Richie, Do It To Me

**HEAVY**

Tom Cochrane, Life Is A Highway  
Sophie B. Hawkins, Damn ...  
Richard Marx, Take This Heart  
Neville Brothers, Fly Like An Eagle  
Queen, These Are The Days ...  
Jon Secada, Just Another Day  
Vanessa Williams, Just For Tonight

**WHAT'S NEW**

Tori Amos, Crucify  
Lindsey Buckingham, Wrong  
Tracy Chapman, Bang Bang Bang  
Enya, Book Of Days  
Garland Jeffries, The Answer  
k.d. lang, Constant Craving  
Annie Lennox, Why  
Ottmar Liebert, Reaching Out 2 U  
Lyle Lovett, She's Already Made Up ...  
Simply Red, For Your Babies  
Ringo Starr, Weight Of The World  
Curtis Stigers, Sleeping With ...  
Sting/Eric Clapton, It's Probably Me

**THE BOX**

Continuous programming  
12000 Biscayne Blvd, Miami, FL  
33181

**ADDS**

2 Die 4, You Got What It Takes  
Alabama, Richard Petty Fans  
Atlantic Starr, Unconditional Love  
Carmen Electra, Go Go Dancer  
Chi-Ali, Roadrunner  
Color Me Bad, Slow Motion  
Cranes, Tomorrow's Tears  
The Cure, Friday, I'm In Love  
Eugene Wilde, How About Tonight  
Firehouse, Reach For The Sky  
Garland Jeffries, The Answer  
Hi-C, Leave My Curl Alone  
Jody Watley, It All Begins With You  
L 7, Pretend We're Dead  
MC Breed, I Ain't To Be Flexed With  
Material Issue, What Girls Want  
Men At Large, Use Me  
N2Deep, Back To The Hotel  
Nikolaj Sten, The New Message  
Opus III, It's A Fine Day  
The Outfield, Closer To Me  
Patti LaBelle, When You've ...  
Queen, These Are The Days ...  
Santana, Right On  
Shakespears Sister, Stay  
Sophie B. Hawkins, Damn ... (Vers II)  
Tori Amos, Crucify  
Ziggy, Toss It Up

**BOX TOPS**

B Angie B, Class Act  
Das EFX, They Want EFX  
Dr. Dre, Deep Cover  
Gerardo, Oye Como Va  
House Of Pain, Jump Around  
Kris Kross, Jump  
Luke, Breakdown  
Naughty By Nature, Uptown Anthem  
R. Kelly, Honey Love  
Shabba Ranks, Mr. Loverman  
Sir Mix-A-Lot, Baby Got Back

**AMERICA'S NO. 1 VIDEO**

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**CURRENT**

Color Me Badd, Slow Motion  
Sophie B. Hawkins, Damn ...  
Mr. Big, Just Take My Heart  
Vanessa Williams, Just For Tonight  
Arrested Development, Tennessee  
Jodeci, Come And Talk To Me  
Colorhaus, Innocent Child  
Monie Love, Full Term Lover



Black Entertainment Television

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

**ADDS**

Alyson Williams, Just My Luck  
Patti LaBelle, When You've ...

**HEAVY**

Jodeci, Come And Talk To Me  
Chaka Khan, Love You All My Lifetime  
R. Kelly, Honey Love  
Gerald Levert, School Me  
Michael Jackson, In The Closet  
Tracie Spencer, Love Me  
Arrested Development, Tennessee  
Meli'sa Morgan, Still In Love With You  
Kris Kross, Jump  
Lionel Richie, Do It To Me  
Das EFX, They Want EFX (Radio Remix)  
En Vogue, My Lovin'  
Prince, Money Don't Matter 2 Night  
Mint Condition, Forever In Your Eyes  
Alyson Williams, You Can't Have ...  
Soul II Soul, Joy  
The Boys, The Saga Continues  
The Isley Brothers, Sensitive Lover  
Nice & Smooth, Sometimes I ...  
Hammer, This Is The Way We Roll

**MEDIUM**

Ho Frat Ho, Ho Frat Swing  
Shabba Ranks, Mr. Loverman  
CeCe Peniston, Keep On Walkin'  
Vanessa Williams, Just For Tonight  
Everette Harp, Let's Wait Awhile  
Good 2 Go, Never Satisfied  
Boyz II Men, Sympin'  
Joy Public, I Miss You

**CMT**

COUNTRY MUSIC TELEVISION

Continuous programming  
2806 Opryland Dr, Nashville, TN  
37214

**HEAVY**

Alan Jackson, Midnight In Montgomery  
Billy Dean, Billy The Kid  
Billy Ray Cyrus, Achy Breaky Heart  
Dan Seals, Mason Dixon Line  
Dennis Robbins, Home Sweet Home  
Dwight Yoakam, The Heart That ...  
Joe Diffie, Ships That Don't Come In  
John Anderson, When It Comes To You  
Lorrie Morgan, Something In Red  
Martina McBride, The Time Has Come  
M. Stuart/T. Tritt, This One's Gonna ...  
McBride & The Ride, Sacred Ground  
Michelle Wright, Take It Like A Man  
Reba McEntire, The Night The ...  
Shenandoah, Rock My Baby  
\*Vince Gill, I Still Believe In You

**HOT SHOTS**

Aaron Barker, Taste Of Freedom  
Aaron Tippin, I Wouldn't Have It ...  
Brooks & Dunn, Boot Scootin' Boogie  
Clint Black, We Tell Ourselves  
Dixiana, That's What I'm ...  
Mark Chesnutt, I'll Think Of Something  
Paulette Carlson, The Chain Just Broke  
Stacy Dean Campbell, Rosalee  
The Bellamy Brothers, Cowboy Beat  
\*Tim Mensy, This Ol' Heart

**MEDIUM**

Brooks & Sharp, Baby I'm The One  
Cleve Francis, You Do My Heart Good  
Crystal Gayle, Three Good Reasons  
Darryl & Don Ellis, Goodbye Highway  
Hank Williams, Jr., Come On Over ...  
Jim Lauderdale, Wake Up Screaming  
Linda Davis, He Isn't My ...  
Little Texas, You And Forever And Me  
Live 'N Kickin', You Don't Need ...  
Matthews, Wright & King, Power ...  
Michael White, Familiar Ground  
Neal McCoy, Where Forever Begins  
Pirates Of The Mississippi, Too Much  
Ricky Skaggs, From The Word Love  
Rob Crosby, She Wrote The Book  
Rodney Crowell, Lovin' All Night  
Ronnie Milsap, What If You're Wrong  
Sammy Kershaw, Yard Sale  
The Forester Sisters, I Got A Date  
The Oak Ridge Boys, Fall  
Tim O'Brien, One Way Street  
\* DENOTES ADDS



THE NASHVILLE NETWORK  
The Heart of Country  
The Nashville Network

30 Hours Weekly  
2806 Opryland Dr, Nashville, TN  
37214

**ADDS**

The Oak Ridge Boys, Fall  
Aaron Barker, Taste Of Freedom  
Dixiana, That's What I'm ...  
Brooks & Sharp, Baby I'm The One  
Jim Lauderdale, Wake Up Screaming

**HEAVY**

Dan Seals, Mason Dixon Line  
McBride & The Ride, Sacred Ground  
Rodney Crowell, Lovin' All Night  
Michelle Wright, Take It Like A Man  
Shenandoah, Rock My Baby  
Reba McEntire, The Night The ...  
Billy Ray Cyrus, Achy Breaky Heart  
Joe Diffie, Ships That Don't Come In  
Confederate Railroad, She Took ...  
Alan Jackson, Midnight In Montgomery  
Martina McBride, The Time Has Come  
John Anderson, When It Comes To You  
Dwight Yoakam, The Heart That ...  
Matthews, Wright & King, Power ...  
Dennis Robbins, Home Sweet Home  
Davis Daniel, Still Got A Crush On You  
Neal McCoy, Where Forever Begins  
Cleve Francis, You Do My Heart Good  
Billy Dean, Billy The Kid  
M. Stuart/T. Tritt, This One's Gonna ...  
Hank Williams, Jr., Come On Over ...  
The Bellamy Brothers, Cowboy Beat

**LIGHT**

The Mavericks, Hey Good Lookin'  
Jessica Boucher, What A Friday ...  
Rosie Flores, Blue Highway  
Six Shooter, Steppin' Stone  
Mario Martin, It Takes A Lotta Heart  
Glen Campbell, Rock-A-Doodle  
Lyle Lovett, She's Already Made Up ...  
Judy Fields, Eyes Of Love  
Live 'N Kickin', You Don't Need ...  
Roger Springer, The Right One Left  
Tim O'Brien, One Way Street

**MEDIUM**

Wayne Newton, The Letter  
Darryl & Don Ellis, Goodbye Highway  
Linda Davis, He Isn't My ...  
Ronnie Reeves, What If You're Wrong  
Stacy Dean Campbell, Rosalee  
Karla Taylor, Little By Little  
Michael White, Familiar Ground  
Sammy Kershaw, Yard Sale  
Mark Chesnutt, I'll Think Of Something  
Crystal Gayle, Three Good Reasons  
Brooks & Dunn, Boot Scootin' Boogie  
Little Texas, You And Forever And Me  
Pirates Of The Mississippi, Too Much  
Lorrie Morgan, Something In Red  
Ricky Skaggs, From The Word Love  
Paulette Carlson, The Chain Just Broke  
Rob Crosby, She Wrote The Book  
The Forester Sisters, I Got A Date  
Aaron Tippin, I Wouldn't Have It ...  
Alabama, Richard Petty Fans

**Audio Vision**

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

**CURRENT**

Sting/Eric Clapton, It's Probably Me  
Geoff Moore, A Friend Like You  
Genesis, Hold On My Heart  
Celine Dion, If You Asked Me  
Beautiful South, We Are Each Other  
Lisa Stansfield, All Woman  
Simply Red, For Your Babies  
Amy Grant, I Will Remember You  
Midge Ure, Cold Cold Heart  
Stevie Wonder, These Three Words  
John Mellencamp, Now More ...

**Pump It Up**

1 hour weekly  
5745 Sunset Blvd, Los Angeles, CA  
90028

**CURRENT**

Kid Frost, No Sunshine  
Das EFX, They Want EFX  
Queen Latifah, How Do I Love Thee  
The Poetess, Love Hurts  
MC Lyte, When In Love  
MC Lyte, Eyes Are The Soul  
Hard Knocks, A Dirty Cop Named Harry

# the Medialine

## Schipper's Grammy Slam; New Concrete Chart Plans

**GRAMMY BRANNIGAN:** That loud cursing and gnashing of teeth you hear is probably emanating from the National Academy of Recording Arts and Sciences' headquarters, where they're poring over advance copies of **Henry Schipper's** withering new book "Broken Record: The Inside Story Of The Grammy Awards" (Birch Lane, \$17.95).

Schipper, the former music editor of Daily Variety and a producer at Fox Network News, rakes NARAS and its voting members over the coals in succinct but pitiless fashion, offering a jaundiced history of the Grammys from their inception in 1957 through the 1991 ceremonies. While the writer's dissection of the awards occupies only 94 of the book's 271 pages (the rest is taken up by artist profiles and a complete listing of Grammy winners), the tome manages to be as unsparing and damning as anything ever penned about the music business.

Schipper's thesis is simple: After NARAS was formed and the Grammys were created to salute "artistic excellence" (i.e., non-rock'n'roll acts that met the stodgy, safe criteria of the academy's graying founders), the awards were handed out mainly to artists who in the main represented popular mediocrity and/or extreme musical conservatism.

Coming out with guns blazing, Schipper trots out a seemingly endless and mind-bending litany of NARAS gaffes, embarrassments, and monumental lapses of taste. Remember when "Volare" beat out Frank Sinatra's "Witchcraft" for record of the year? The Anita Kerr Singers trouncing the Beatles? The Christo-

pher Cross sweep? The dire list rolls on through the late '80s and early '90s, culminating with such memorable latter-day scandals as **Jethro Tull's** triumph over **Metallica** in the first hard rock/metal derby and, of course, the **Milli Vanilli** debacle.

Beyond these highly public disasters, Schipper also takes in the backstage politicking that has colored both the award-giving process and the mounting of the annual Grammys show.

Scathing, highly unauthorized, and sadly on the money, "Broken Record" will give **Mike Greene** and the NARAS board some unwanted food for thought. And you can rest assured that Greene and Co. will not be quick to offer Schipper tickets to the 1993 Grammys ceremony in L.A.

### The Blitz



CHRIS MORRIS

**HARD DATA:** SoundScan and Concrete Marketing have teamed up to create the Hard Music Chart for consumer magazines worldwide, based on SoundScan's point-of-sale retail information. The chart will track heavy metal, hard rock, and hard-alternative-rock genres, according to the announcement from SoundScan CEO **Mike Fine** and COO **Mike Shalett** and Concrete Marketing president **Bob Chiappardi**.

The two companies also plan to develop best-seller and breakout charts and will explore new ways of using the marketing data obtained through the Hard Music Chart, including TV opportunities in Europe and Japan. The magazines that will feature the Hard Music Chart have not yet been announced, but they will not include Foundations, the trade magazine published by Concrete Marketing.

### IN PRINT

#### SOUND BITES By Albert Goldman (Turtle Bay, \$22)

Critic Goldman is best known as the resurrection man who battered Elvis Presley and John Lennon in his best-selling biographies. This collection of pieces, most of them from the late '60s, delineates the impulses that resulted in those malignant books.

Goldman wrote about rock for such ritzy publications as Life, New York, and the New York Times. A former Columbia Univ. professor of popular culture, he covered the scene as anthropologist Margaret Mead might study a South Pacific cargo cult—"with gun and camera through the darkest Fillmore East." He also surveys contemporaneous soul with a kind of awed condescension.

In the pieces compiled here, he demonstrates a real affection for the ballroom and rock disco brand of "psychedelic vaudeville," and raves

on about certain period excesses that have not aged well, especially the rock theatrics of the Doors and the Who's "Tommy."

Goldman's millennial hopes for rock quickly curdled as the decade faded, and he lambastes what he perceives as the thorough "decadence" of music in the early '70s. The tone of outraged disgust that permeates his Presley and Lennon bios suffuses a chapter from his 1978 book "Disco," which simultaneously sensationalizes the scene for his prurient readership and condemns its perceived excesses.

Goldman is a clever descriptive writer who can turn a phrase with the best of them, but his persistent, backdated hipsterism and his unrelenting gush of disappointed bile makes "Sound Bites" queasy reading at best. The book's dust jacket notes that he is working on a Jim Morrison bio; that sounds like a cue to run for cover.

CHRIS MORRIS

## Virgin Shuffle Has Global Effect Mergers, Layoffs, Title Changes Follow

■ BY ADAM WHITE  
and JEFF CLARK-MEADS

LONDON—The restructuring of the Virgin Music Group under new owner Thorn-EMI is having global repercussions.

Though media attention has so far focused on job cuts in the U.S. and U.K. (Billboard, June 13), record and music publishing operations in other parts of the world are also being affected.

Virgin Records International managing director Jon Webster says the Virgin record companies in both Australia and New Zealand have been merged into the respective EMI affiliates. Five people have been made redundant in Australia; seven will continue to work for Virgin under EMI's auspices. In New Zealand, six jobs have gone, leaving one label manager and support staff.

In Southeast Asia, EMI has held the Virgin license for some time. Webster says only a receptionist has been lost at the company's Hong Kong operations, and five people will continue at EMI. He adds that he anticipates no further job losses at any of the rest of Virgin's 21 record company affiliates outside Japan.

In Japan, the situation is complicated by the fact that the Virgin record company is 50% owned by companies in the Fujisankei Communications Group and that Toshiba-EMI is a joint venture between the British record company and the Japanese electronics firm.

It is believed EMI-Virgin's plans for restructuring are being hampered by the Japanese commercial taboo against cutting jobs. While making no comment on this, Webster says the future shape of the company is currently under discussion.

Webster describes himself as satisfied with the new-look operations in Australia, New Zealand, and Southeast Asia. He says that although the company has lost office staff and others as promotion and sales teams have been combined, its ability to market and promote its product is unimpaired.

"I'm content with the way it has worked out," he comments. "It could have been a lot worse."

As for Virgin as a whole, Webster, who has been with the company for 17 years, reflects on the worldwide job losses with, "I have lost friends as well as colleagues. But, the mood is that this has happened and we just have to get on with it from here."

Pressed further about whether the company retains the independent-minded unconventionalism of the past, Webster says, "It still feels like Virgin. Obviously, it's changed over the years, but it's still got the same spirit that it always had. Things have to change to stay healthy."

Revenues of Virgin's worldwide record companies outside the U.S. and the U.K. were about \$300 million in fiscal 1991, according to informed sources.

Virgin Music (Publishers) has affili-

ates in all the major international markets, and division managing director Steve Lewis says these are being evaluated territory by territory. "We're looking at what kind of company we've got in each case, what kind of people, what kind of company EMI Music Publishing has. That's one of the reasons I wanted to stay on [through the transition], because I helped set up this network." The affiliates' web was created from January 1987 (Virgin was previously subpublished by CBS Songs) and some are small units, with as few as three employees; others are considerably larger.

The fate of several has already been decided, according to Lewis: Virgin Music in Spain, for example, will be merged into EMI's operation, headed by the Virgin managing director, Juan Marquez. In Australia, GM Judy Moore is leaving but will assist with the transition to EMI. In Japan and

France, Lewis calls the situation "complicated," and says it will take time to resolve.

In the U.K., Virgin's publishing head count is 33 (not 14, as previously reported), of which approximately half have left or will be leaving. The remainder will be employed at EMI Music Publishing or Virgin Records, according to the company.

Lewis himself is departing, having decided after discussions with EMI that he did not want to continue with the combined entity. "I've known about this for a long time," he adds, "and I've had to implement it." A 24-year Virgin veteran, Lewis expects to announce his plans in due course, "after I've taken a bit of a break."

Outside North America, Virgin's publishing revenues for fiscal 1991 were, sources say, approximately \$35 million, divided about 50/50 between the U.K. and the rest of the world.

## Ex-Label Prez: French Indies Not In Vogue

■ BY PHILIPPE CROCCQ

PARIS—The sale of French independent label Vogue—acquired last month by BMG France—was the inevitable result of severe economic pressure that, according to former Vogue president Jean-Louis Detry, makes it impossible for small independent companies to survive.

Says Detry, "It is essential for a record company to have its own roster of artists. But with the dramatic decline of the single format, it has become necessary to invest in the production, promotion, and marketing of albums, which are vastly more expensive."

"On top of this, you have to confront the situation that French FM radio stations—which are critical in terms of breaking new artists—have mostly adopted a top 40 format and key stations like NRJ and Fun give minimal exposure to domestic product. Only 5.1% of Fun's air time

is allocated to French repertoire and the figure for NRJ is 15.9%.

"An independent label cannot survive on licensed repertoire alone, because this means that you are investing money in promoting artists who don't really belong to your company."

A former director of the independent record company Carrere (now part of the Warner group), Detry took over at Vogue in September 1986, after the company went bankrupt. He relaunched it as Vogue S.A., effected major economies by closing the manufacturing facility and recording studio, and generated an accelerating cash flow by recycling part of the Vogue catalog of 10,000 recordings.

Sales increased from 40 million francs in 1986 to 180 million francs (some \$33 million) last year, with an average profitability of 4 million francs (\$740,000).

"In addition to reissuing back catalog on CD and signing licensing deals

## newsline...

**PHILIPS JAPAN** has announced it will launch its DCC 900 digital compact cassette record/playback deck in mid-September, priced at \$905. The company says it plans to introduce a portable unit sometime in 1993.

**WARNER MUSIC INTERNATIONAL** will hold its 1992 worldwide managing directors' conference Monday-Thursday (15-18) in Boston. Approximately 80 delegates will attend.

**PAISLEY PARK STUDIOS** is holding an open house Thursday (18) at the New Music Seminar in New York, inviting international attendees to learn more about the Minneapolis-based facility. Venue is the Marriott Marquis Hotel.

**EROS RAMAZZOTTI** has completed a promotional trip to Chile, Argentina, and Mexico. The Italian artist guested on TV shows, held press conferences, and participated at Mexico's Acapulco Festival. Others involved in the latter event included Julio Iglesias, Mecano, and Vanilla Ice.

**GUY FLETCHER** has been elected chairman of The British Academy of Songwriters, Composers and Authors. He succeeds Don Black.

**DUTCHMAN WALLY VAN MIDDENDORP**, 34, has been appointed GM of Brussels-based Benelux record company Play It Again Sam. His new post is in addition to his current role as GM of the company's Dutch division.

## Vienna: Virgin's New Battlefield

■ BY JEFF CLARK-MEADS

VIENNA—Virgin Retail's battle for more flexible opening hours is moving into a new arena.

Having effectively reached a conclusion in Paris, the debate is now switching to the site of the group's latest outlet, Vienna.

After a two-year argument with the French authorities, Virgin has been effectively told it cannot open its Paris store on Sundays unless the area it is in, the Champs-Elysee, is designated a tourist center. Now Richard Branson's retail group is railing against the Viennese authorities, who have decreed Virgin's newest store must follow city tradition and close at 6:30 p.m. Monday-Friday and at lunchtime Saturdays. Sunday opening is not even on the agenda.

Branson, in Vienna for the store's opening June 4, declared, "At the very least, we should be allowed to open Saturday afternoons. The public want it." He presented his argument to the Mayor of Vienna, who attended the official opening, and Virgin staff members are continuing to carry the debate to the city council.

Virgin Retail's seventh store in continental Europe is sited in Mariahilferstrasse, Vienna, a main shopping street slightly away from the city's center and within easy walking distance of the busy Vienna West train station. It has 22,000 square feet of trading space on two floors, with one further floor currently ready but unused.

The group's next opening will be in Amsterdam in the summer, followed by Barcelona in September and Hamburg in November.

## New Firm For Former BMG Int'l Exec

LONDON—Following his departure as BMG International's VP of finance and administration in the Asia/Pacific region (Billboard, April 4), John Bell has set up a new company in Hong Kong, Avalon Music International. At the same time, the executive says he is continuing legal action against his former employer for breach of contract.

Bell states that Avalon will be representing European companies with catalogs of all types, especially in the jazz, blues, and R&B fields, and releasing this repertoire in Asia. "It's not very glamorous, but it will be profitable," he says. His Avalon partner is Ted Healy, who has experience in the region's advertising industry.

The firm's emphasis will be on exploring opportunities neglected by the major labels, Bell indicates, working "closely with direct clients and agencies, and looking at specialist marketing techniques such as direct mail."

Avalon is negotiating to release an exclusive line of light classics through Virgin's retail outlets in Japan, a compilation package for Nescafe Gold Blend, and a selection of drinking songs for a brand of beer. "We're also in the process of having Avon Cosmetics handle our product in China," says Bell, where an obstacle to selling music is the lack of coherent distribution.

In another venture, Bell is affiliating with Anders Nelsson, who departed as managing director of BMG's Hong

Kong affiliate in March. They are hoping to set up a broader entertainment company for one of Hong Kong's leading conglomerates.

The acrimonious dispute between Bell and BMG has been reviewed by Hong Kong's Labour Tribunal, and now appears headed for the High Court. "I have no doubt that I will win it, too," he says. "I simply want what is owed to me, and want to see the entire BMG chapter closed."

BMG International senior VP for Asia/Pacific, Peter Jamieson, declines to comment on the case. Bell claims he was unfairly dismissed, with approximately 15 months left on his employment contract, and insufficiently compensated.

# GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

**BELGIUM:** The Brussels-based vocal group **Zap Mama** is flavor of the month on the international circuit this summer. The all-woman troupe's two concerts at the New Music Seminar this week in New York (SOBs, Friday [19], and Central Park's SummerStage, Saturday [20]) are followed by tours and appearances at festivals in France, Switzerland, and England. "We're called Zap Mama because we zap between cultures," the five-piece group's leader, **Marie Daulne**, explains. Daulne and three of the other singers were born in Zaire. She traveled through Central Africa, absorbing vocal, rhythmic, and storytelling traditions, particularly from the pygmies, who use music to contact the spirits. By combining a myriad of such influences, Zap Mama produces an exuberant mix of Afro-Arabic-Cuban rhythms and gospel/soul harmonies, sung almost entirely a cappella. Initially supported by the French Belgian Community Government's cultural department, the group released its self-titled debut album on the Cramworld label at the end of last year. **MARC MAES**

**FRANCE:** Vocal groups are enjoying enhanced popularity here, and the spirit of old American gospel harmony acts like the **Golden Gate Quartet**, which was so popular in the '30s, lives on, particularly in the music of a new four-piece called **Pow Wow**. This group's first album, "Regagner Les Plaines" (Getting Back To The Plains; Polydor), boasts some of the most refreshing music recorded in recent times. While there are percussive embellishments on two songs, the other eight, which combine original compositions with old classics such as "Louie Louie," are sung purely a cappella. The group incorporates gospel, spiritual, jazz, doo-wop, and even snatches of Gregorian chants in its uplifting repertoire of vocal styles. **EMMANUEL LEGRAND**

**IRELAND:** **Power Of Dreams** is the Dublin-based group of which it was once said: "They have a habit of blowing offstage any band that isn't nailed down." Whether those acts **Power Of Dreams** has supported on its recent travels throughout Europe and Japan—the **Mission**, the **House Of Love**, and **Wire**—would agree is another matter, but there is no doubt these young performers put on a powerful live show. Their second album, "To Hell With Common Sense" (Polydor), produced by **Dave Meegan** (**Pere Ubu**, the **House Of Love**) was released last month. Featuring as usual the songs of singer/guitarist/front man **Craig Walker**, the album finds the group moving away from the indie fringes and toward heavier rock and mildly psychedelic pastures with songs like "Rain-down" and "Metalscape." The band's next appearance is at the massive Glastonbury festival in England at the end of June. Get out the hammer and nails. **D.S.**

**SPAIN:** **Joan Manuel Serrat**, a songwriter from Barcelona who usually sings in his local language Catalan and is best known as a '70s protest singer, has surprised everyone by shooting straight to the top of the chart with his album "Utopia" (BMG-Ariola)—ahead of **Julio Iglesias** even (whose 67th album "Calor" debuted at No. 2 the same week). After three weeks, "Utopia" had sold 83,000 copies, an unprecedented figure for the '90s by an artist who first peaked 20 years ago in a genre that is supposedly out of fashion. As the leading protest singer at the time of the authoritarian regime of General Franco, Serrat caused outrage merely by singing publicly in Catalan—at that time an illegal act. Now 45, Serrat is extremely popular in Latin America, especially in Chile and Argentina, where he has opposed the military regimes. On "Utopia," Serrat has added Caribbean salsa rhythms to his usual sound, and the famous flamenco guitarist **Pao de Lucia** guests on the title track. According to a record company spokeswoman, the secret of Serrat's renewed success is that "he is the spirit of an entire Spanish generation." **HOWELL LLEWELLYN**

**INDIA:** With her snakelike dancing and high-pitched voice, **Sophiya** has the hypnotic visual style and vocal pyrotechnics of an Asian **Kate Bush**. The 20-year-old singer's music has been described as "a melting pot of Eastern melodies and Western influences" and as well as fronting her own band **Akasa**, she has now been signed up as a VJ by MTV Asia. Of Anglo-Bangladeshi descent, Sophiya was brought up in the U.K. Although her lyrics are sung in English, both she and her band are determined to keep the "Indian-ness" of their music at the fore. Thanks to MTV exposure, Akasa has already enjoyed a hit with "Kama Sutra," which combines Western dance rhythms with traditional raga scales played on classical Indian instruments. The band's latest single, "Sweet Is The Kiss," tackles the thorny subject of arranged marriages, still the custom here. **HANS EBERT**

## EMI's Brulez Takes Belgian IFPI Helm New Prez Stresses Need To Boost Singles Sales

■ BY MARC MAES

BRUSSELS—Guy Brulez, managing director of EMI Belgium, has been elected president of the Belgian IFPI label trade group as successor to Charles Licoppe (Billboard, March 28). The new VP is Bert Cloeckaert, managing director of PolyGram here.

Brulez has a busy time in prospect: a new authors' rights bill is due to be presented to parliament and the cassette-single experiment appears to be ending in failure.

He says it is vitally important that his group now plays an active and positive role. He comments, "That's why we will concentrate on boosting singles sales again; singles are crucial to our industry."

"We launched the cassette single last autumn to make up for falling sales, but the whole project more or less failed because the industry couldn't supply the complete chart on cassette single. Smaller companies

didn't join the majors in releasing top-selling material on the new format.

"We couldn't just sit back and wait, and that's why at the presentation of the [IFPI group's] annual report, we have already alluded to the introduction of a two-track CD single."

Brulez believes that, as in France, the two-track CD could be effective in boosting singles sales. "But before we go ahead with a massive launch campaign, we have assigned market research company Marketing Unit to carry out a consumer survey to see whether this is what our target buyers want. Possibly, we will then launch the two-track CD, in a low-price cardboard sleeve, in the autumn."

The approval of revised copyright law, expected within a matter of months, will also spur the record companies into putting broadcast royalties onto a formal footing. At present, all state-owned broadcasters pay roy-

alties despite not being legally obliged to do so.

When the proposed new law is in place, 800 private stations will have to pay broadcast royalties. At present, IFPI member companies service only royalty-paying stations with promotional product. Brulez says the companies are unlikely to extend this facility to all 800 commercial broadcasters. "This would lead to massive costs for the record industry," he says.

Further priorities for the IFPI group include continued anti-piracy efforts and restructuring of the charts. "IFPI has been criticized by the media because of the national aspect of the chart. In future, we might look into one chart per language community in Belgium and based on sales to consumers rather than on sales from the industry to retailers."

Another item on the agenda is the comprehensive introduction of barcoding on all music product.

## Changes At Top At Hot Warner Australia

■ BY GLENN A. BAKER  
and ADAM WHITE

SYDNEY—The changes keep coming at Warner Music Australia, even as the company maintains a torrid chart pace with albums by Michael Crawford, the Red Hot Chili Peppers, ZZ Top, the Cure, Prince, and Simply Red.

The latest corporate development is the retirement of chairman Paul Turner (Billboard, June 6), who has guided Warner's interests here since the affiliate was formed in 1970. Though some in the industry were surprised at its timing, the exit was expected. In a May 29 statement, Warner Music International chairman Ramon Lopez said Turner "has threatened for a number of years to retire at age 55 to pursue his own interests; we are sorry that he really means it, and we wish him all the best for the future."

Lately, Turner had been reporting to Stephen Shrimpton, Warner Music's senior VP for the Asia/Pacific region. Sydney-based Shrimpton took up that post last year, and has been closely assessing the performance of all the company's area affiliates. He will occupy the chairman's desk until Turner's successor is named.

Reporting to Shrimpton are Robert Rigby, managing director of Warner Music Australia, and Phil Mortlock, managing director of EastWest Records. Mortlock's unit felt the chill wind of change two months ago: Its promotion and marketing force was dismantled and folded into one Warner team under Rigby. Approximately 20 staffers lost their jobs, including EastWest's national promotion and marketing managers.

Rigby himself was promoted to managing director last September, succeeding Peter Ikin, who relocated to Warner Music Interna-

tional's London headquarters as senior VP of international marketing/A&R development. Speaking to Billboard earlier this year, Rigby pledged that the Australian company—which has historically kept a low profile, despite strong market shares—would become "more aggressive, adventurous, competitive, and upfront." He added, "We're going to break new acts, market more effectively, use TV advertising better, extensively exploit our back catalog, and give the other majors a run for their money that I don't think they're expecting."

Just prior to word of Turner's retirement, Rigby asserted that positive results were already evident. "We're on our hottest streak in 12

*We're going to  
give the other  
majors a run  
for their money'*

months," he said, claiming a 22%-23% market share based on shipments to the retail trade. The company's top-selling album of late is Prince's "Diamonds And Pearls," which is at the 250,000-unit level. It is followed by the Red Hot Chili Peppers' "Blood Sugar Sex Magik" at 140,000-plus, and Simply Red's "Stars" at more than 100,000 units.

"Michael Crawford Performs Andrew Lloyd Webber," currently Australia's No. 1 album, is closing in on 100,000 sales, according to Rigby. Releases by the Cure and Mr. Big are also performing, although the latter is struggling in the top 40, despite the band's No. 1 single ("To Be With You") here last week.

By contrast, the Red Hot Chili Peppers have two charted albums—including the top 10-ranked "Blood

Sugar Sex Magik"—as their "Under The Bridge" single declines slowly from its No. 1 peak. The Peppers were due in Australia last month for a tour promoted by Michael Gudinski, but band-member changes have deferred the swing until the fall.

Another priority for Warner Music is U.S. singer Schasle, whose Reprise debut album has been remarketed by the label in tandem with an intense promotion drive. "She didn't work the first time 'round because maybe the cover wasn't right," observes Rigby, "and perhaps she got lost in the year-end rush, but I think she's suited for this market."

On the domestic talent front, Warner Music Australia's most important activity involves the rooArt label, which recently switched from Phonogram. The imprint, part of INXS manager Chris Murphy's talent stable, has now shipped its first releases through Warner, including albums by Weddings, Parties, Anything (WPA), and Tall Tales & True, plus an EP by Cleopatra Wong.

Murphy brought rooArt to Warner in an international deal negotiated with Lopez, but Rigby says the Australian affiliate is excited at the prospect of working with its roster. "The rooArt label is very diverse, with a true Australian flavor. I have to be honest and say that, as great as it is to get international acts away, nothing is quite like the buzz from breaking local talent."

Under Turner, Warner Music signed and helped develop other local acts, including INXS, Jenny Morris, Cold Chisel, Goanna, James Morrison, and Boom Crash Opera. For calendar 1991, industry estimates place the company's market share at approximately 17%—tied with Sony, two points behind PolyGram—with revenues near the \$53 million mark (\$70 million Australian).

# HITS OF THE WORLD



## EUROCHART HOT 100 5/29/92 MUSIC & MEDIA

THIS WEEK	LAST WEEK	SINGLES
1	3	JUMP KRIS KROSS RUFF HOUSE/COLUMBIA
2	1	RHYTHM IS A DANCER SNAP LOGIC
3	2	TO BE WITH YOU MR. BIG ATLANTIC
4	6	KNOCKIN' ON HEAVEN'S DOOR GUNS N' ROSES GEFLEN
5	5	PLEASE DON'T GO K.W.S. NETWORK
6	9	IT'S MY LIFE DR. ALBAN SWEMIX
7	7	DAS BOOT U96 POLYDOR
8	4	YOU TEN SHARP COLUMBIA
9	12	EVERYTHING ABOUT YOU UGLY KID JOE MERCURY
10	8	STAY SHAKESPEARS SISTER LONDON
ALBUMS		
1	1	QUEEN GREATEST HITS II PARLOPHONE
2	2	IRON MAIDEN FEAR OF THE DARK EMI
3	5	ANNIE LENNOX DIVA RCA
4	3	ZZ TOP GREATEST HITS WARNER BROS
5	4	BRUCE SPRINGSTEEN HUMAN TOUCH COLUMBIA
6	NEW	LIONEL RICHIE BACK TO FRONT MOTOWN
7	6	DEF LEPPARD ADRENALIZE BLUDGEON RIFFOLA
8	10	SIMPLY RED STARS EASTWEST
9	9	GENESIS WE CAN'T DANCE VIRGIN
10	8	THE CURE WISH FICTION

THIS WEEK	LAST WEEK	SINGLES
18	19	IT'S A FINE DAY OPUS III EASTWEST
19	NEW	SAVE THE BEST FOR LAST VANESSA WILLIAMS POLYGRAM
20	20	EVERYTIME WE TOUCH MAGGIE REILLY ELECTROLA
ALBUMS		
1	2	WESTERNHAGEN JAJA WARNER BROS
2	1	CHRIS DE BURGH POWER OF TEN A&M
3	3	QUEEN GREATEST HITS II PARLOPHONE
4	4	ZZ TOP GREATEST HITS WARNER BROS
5	20	IRON MAIDEN FEAR OF THE DARK EMI
6	5	GENESIS WE CAN'T DANCE VIRGIN
7	6	ANNIE LENNOX DIVA RCA
8	8	RIGHT SAID FRED UP INTERCORD
9	12	SNAP THE MADMAN'S RETURN LOGIC/BMG ARIOLA
10	9	SISTERS OF MERCY SOME GIRLS WANDER BY MISTAKE MERCIFUL
11	10	MR. BIG LEAN INTO IT ATLANTIC
12	11	DEF LEPPARD ADRENALIZE MERCURY
13	7	BRUCE SPRINGSTEEN HUMAN TOUCH COLUMBIA
14	13	THE CURE WISH FICTION
15	16	QUEEN GREATEST HITS PARLOPHONE
16	NEW	KISS REVENGE POLYGRAM
17	14	RED HOT CHILI PEPPERS BLOOD SUGAR SEX MAGIK WARNER BROS
18	15	TRACY CHAPMAN MATTERS OF THE HEART ELEKTRA
19	NEW	GUNS N' ROSES USE YOUR ILLUSION II GEFLEN
20	18	SIMPLY RED STARS EASTWEST

THIS WEEK	LAST WEEK	SINGLES
3	4	SUPER BEST II CHAGE & ASKA PONY CANYON
4	6	JUNANASAINO CHIZU YUTAKA OZAKI SONY
5	5	GORGEOUS ZOO FOR LIFE
6	3	SKETCH OF HEART JUNICHI INAGAKI FUN HOUSE
7	10	KAIKISEN YUTAKA OZAKI SONY
8	NEW	BABY BLUE T-BOLAN ROCK IT
9	NEW	LAST TEENAGE APPEARANCE YUTAKA OZAKI SONY
10	NEW	ACTIVE CIAOPEA PIONEER/LDC

## FRANCE (Nielsen/Europe 1) 6/2/92

THIS WEEK	LAST WEEK	SINGLES
1	1	JOY FRANCOIS FELDMAN PHONOGRAM/POLYGRAM
2	4	SMELLS LIKE TEEN SPIRIT NIRVANA BMG/GEFFEN
3	5	SUZETTE DANY BRILLANT WEA
4	3	YOU TEN SHARP COLUMBIA/SONY
5	2	THE SHOW MUST GO ON QUEEN PARLOPHONE/EMI
6	6	DON'T LET THE SUN GO DOWN ON ME GEORGE MICHAEL & ELTON JOHN SONY/EPIC
7	14	IMPLORA JEAN PHILIPPE AUDIN & DIEGO MODENA DELPHINE
8	20	CAROLINE M.C. SOLAAR POLYGRAM/POLYDOR
9	7	I LOVE YOUR SMILE SHANICE POLYGRAM/POLYDOR
10	NEW	AVEC TES YEUX PRETTY FACE ROCH VOISINE RCA
11	18	IN THE CLOSET MICHAEL JACKSON SONY/EPIC
12	NEW	TU MANQUES FREDERICKS, GOLDMAN & JONES EPIC
13	8	BEYOND MY CONTROL MYLENE FARMER POLYDOR
14	NEW	(I'VE HAD) THE TIME OF MY LIFE BILL MEDLEY & JENNIFER WARNES RCA
15	10	1990 JEAN LELOUP WMD
16	NEW	UN POETE DISPARU FANNY EMI
17	NEW	YOU SHOWED ME SALT-N-PEPA frfr
18	11	NIGHT CALLS JOE COCKER EMI
19	12	I CAN'T DANCE GENESIS VIRGIN
20	NEW	LAD SO LOW (TEARS ROLL DOWN) TEARS FOR FEARS FONTANA
ALBUMS		
1	1	NIRVANA NEVERMIND GEFLEN/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

THIS WEEK	LAST WEEK	SINGLES
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	PATRICK BRUEL SI CE SOIR RCA/BMG
16	15	JOHNNY 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) 6/1/92

THIS WEEK	LAST WEEK	SINGLES
1	1	IT'S MY LIFE DR. ALBAN SWEMIX
2	3	JUMP KRIS KROSS COLUMBIA
3	NEW	LANGA BOLLAR PA BENGT SVENNE RUBINS START KLART RECORDS
4	10	RHYTHM IS A DANCER SNAP LOGIC
5	NEW	VARJE GANG JAG SER DIG LISA NILSSON DIESEL MUSIC
6	4	CATCH THE MOON STEFAN ANDERSSON RECORD STATION
7	NEW	THE ACTOR MICHAEL LEARNS TO ROCK MEDLEY
8	2	STAY SHAKESPEARS SISTER LONDON
9	NEW	MAGALUF ORUP METRONOME
10	NEW	SWEAT (A LA LA LA LONG) INNER CIRCLE METRONOME
ALBUMS		
1	1	LISA NILSSON HIMLEN RUNT HORNET DIESEL MUSIC
2	2	ZZ TOP GREATEST HITS WARNER BROS
3	4	STEFAN ANDERSSON EMPEROR'S DAY RECORD STATION
4	3	VARIOUS ARTISTS ABSOLUTE MUSIC 13 EVA
5	5	ANNIE LENNOX DIVA RCA
6	6	DEF LEPPARD ADRENALIZE PHONOGRAM
7	NEW	ELECTRIC BOYS GROOVUS MAXIMUS VERTIGO
8	10	IRON MAIDEN FEAR OF THE DARK EMI
9	7	ORUP STOCKHOLM & ANDRA STALLEN METRONOME
10	9	VARIOUS ARTISTS MORE POWER BALLADS EVA

## AUSTRALIA (Australian Record Industry Assn.) 6/7/92

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

## JAPAN (Music Labo) 6/8/92

THIS WEEK	LAST WEEK	SINGLES
1	NEW	BLOWIN' B'z BMG/VICTOR
2	1	KIMIGA IRUDAKEDU KOME KOME CLUB SONY
3	NEW	MOH KOINANTE SHINAI NORIYUKI MAKIHARA WARNER BROS.
4	NEW	TOO SHY SHY BOY! ARISA MIZUKI NIHON COLUMBIA
5	2	ITSUMADEMO KAWARANU AIWO TETSURO ODA BMG/VICTOR
6	3	HEYATO WAISHATSUTO WATASHI ERI HIRAMATSU PONY CANYON
7	7	NATSUDANE TUBE SONY
8	5	BLUE MOON STONE CHECKERS PONY CANYON
9	NEW	MANHATTAN KISS NARIYA TAKEUCHI MMG
10	NEW	ANO NATSUGA KIKOERU YUJI ODA TOSHIBA/EMI
ALBUMS		
1	1	LINDBERG LINDBERG TOKUMA JAPAN
2	2	HOUNETSUENO AKASHI YUTAKA OZAKI SONY

# HITS OF THE U.K.

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THIS WEEK	LAST WEEK	SINGLES
1	NEW	ABBA-ESQUE (EP) ERASURE MUTE
2	1	PLEASE DON'T GO KWS NETWORK
3	2	JUMP KRIS KROSS RUFF HOUSE
4	NEW	TOO FUNKY GEORGE MICHAEL EPIC
5	5	HAZARD RICHARD MARX CAPITOL
6	9	SOMETHING GOOD UTAH SAINTS frfr
7	NEW	HEARTBEAT NICK BERRY COLUMBIA
8	3	EVERYTHING ABOUT YOU UGLY KID JOE MERCURY
9	16	IT ONLY TAKES A MINUTE TAKE THAT RCA
10	4	KNOCKIN' ON HEAVEN'S DOOR GUNS N' ROSES GEFLEN
11	13	THE ONE ELTON JOHN A&M
12	6	FRIDAY, I'M IN LOVE THE CURE FICTION
13	10	MIDLIFE CRISIS FAITH NO MORE SLASH
14	8	MY LOVIN' EN VOUE EASTWEST
15	7	ON A RAGGA TIP SL2 XL
16	NEW	CALIFORNIA THE WEDDING PRESENT RCA
17	NEW	MOTORCYCLE EMPTINESS MANIC STREET PREACHERS COLUMBIA
18	37	THE WORLD IS STONE CYNDI LAUPER EPIC
19	24	DON'T YOU WORRY 'BOUT A THING INCOGNITO TALKIN'LOUD
20	NEW	CONTROLLING ME OCEANIC DEAD DEAD GOOD
21	11	I DON'T CARE SHAKESPEARS SISTER LONDON
22	39	I WANT YOU NEAR ME TINA TURNER ARISTA
23	33	PRECIOUS ANNIE LENNOX RCA
24	NEW	PENNIES FROM HEAVEN INNER CITY TEN
25	12	BACK TO THE OLD SCHOOL BASSHEADS deCONSTRUCTION
26	35	BALLROOM BLITZ TIA CARRERE REPRISE
27	14	KEEP ON WALKIN' CECE PENISTON A&M
28	19	HANG ON IN THERE BABY CURIOSITY RCA
29	31	ONE REASON WHY CRAIG MCLACHLAN EPIC
30	NEW	BELL BOTTOMED TEAR THE BEAUTIFUL SOUTH GO! DISCS
31	38	SENSE THE LIGHTNING SEEDS VIRGIN
32	28	SET YOUR LOVING FREE LISA STANSFIELD ARISTA
33	NEW	TV CRIMES BLACK SABBATH IRS
34	22	PAPUA NEW GUINEA THE FUTURE SOUND OF LONDON JUMPIN' AND PUMPIN'
35	34	I BELIEVE IN MIRACLES THE PASADENAS COLUMBIA
36	NEW	MOVE ME NO MOUNTAIN SOUL II SOUL TEN
37	20	YOU WON'T SEE ME CRY WILSON PHILLIPS SBK
38	NEW	THE SOUND OF CRYING PREFAB SPROUT KITCHENWARE
39	17	KARMADROME/EAT ME DRINK ME POP WILL EAT ITSELF RCA
40	27	FEED MY FRANKENSTEIN ALICE COOPER EPIC

THIS WEEK	LAST WEEK	ALBUMS
1	1	LIONEL RICHIE BACK TO FRONT MOTOWN
2	NEW	DEL AMITRI CHANGE EVERYTHING A&M
3	2	QUEEN LIVE AT WEMBLEY 1986 PARLOPHONE
4	7	ALEXANDER O'NEAL THIS THING CALLED LOVE-GREATEST HITS TABU
5	NEW	DR. HOOK COMPLETELY HOOKED-THE BEST OF DR. HOOK CAPITOL
6	NEW	WILSON PHILLIPS SHADOWS AND LIGHT SBK
7	NEW	RICHARD MARX RUSH STREET CAPITOL
8	5	SIMPLY RED STARS EASTWEST
9	NEW	UGLY KID JOE AS UGLY AS THEY WANNA BE MERCURY
10	3	MICHAEL BALL MICHAEL BALL POLYDOR
11	6	SHAKESPEARS SISTER HORMONALLY YOURS LONDON
12	8	ANNIE LENNOX DIVA RCA
13	4	RIGHT SAID FRED UP TUG
14	10	SOUNDTRACK THE COMMITMENTS MCA
15	11	GUNS N' ROSES USE YOUR ILLUSION II GEFLEN
16	12	LISA STANSFIELD REAL LOVE ARISTA
17	14	THE CURE WISH FICTION
18	9	SQUEEZE GREATEST HITS A&M
19	NEW	U2 THE JOSHUA TREE ISLAND
20	NEW	CECE PENISTON FINALLY A&M
21	15	MADNESS DIVINE MADNESS VIRGIN
22	NEW	THE LEVELLERS LEVELLING THE LAND CHINA
23	20	GUNS N' ROSES USE YOUR ILLUSION I GEFLEN
24	32	U2 ACHTUNG BABY ISLAND
25	16	ZZ TOP GREATEST HITS WARNER BROS.
26	21	QUEEN GREATEST HITS II PARLOPHONE
27	19	CURTIS STIGERS CURTIS STIGERS ARISTA
28	13	BLACK CROWES THE SOUTHERN HARMONY AND MUSICAL COMPANION DEF AMERICAN
29	26	EN VOUE FUNKY DIVAS EASTWEST
30	25	CHRIS DE BURGH POWER OF TEN A&M
31	23	GENESIS WE CAN'T DANCE VIRGIN
32	18	EXTREME EXTREME II PORNOGRAFFITTI A&M
33	29	MARIAH CAREY EMOTIONS COLUMBIA
34	28	NIRVANA NEVERMIND DGC
35	22	NATALIE COLE UNFORGETTABLE ELEKTRA
36	17	IRON MAIDEN FEAR OF THE DARK EMI
37	31	DEF LEPPARD ADRENALIZE BLUDGEON RIFFOLA
38	NEW	U2 THE UNFORGETTABLE FIRE ISLAND
39	NEW	THE BEAUTIFUL SOUTH 0898 GO! DISCS
40	34	TINA TURNER SIMPLY THE BEST CAPITOL

## SPAIN (TVE/AFYVE) 5/23/92

THIS WEEK	LAST WEEK	SINGLES
1	1	RHYTHM IS A DANCER SNAP LOGIC
2	4	KNOCKIN' ON HEAVEN'S DOOR GUNS N' ROSES GEFLEN
3	2	JUMP KRIS KROSS COLUMBIA
4	3	PLEASE DON'T GO DOUBLE YOU ZYX
5	5	NOTHING ELSE MATTERS METALLICA VERTIGO
6	7	WORKAHOLIC 2 UNLIMITED BYTE
7	NEW	LIVE AND LEARN JOE PUBLIC COLUMBIA
8	NEW	QUALIFIED LOIS LANE POLYDOR
9	NEW	EVERYTHING ABOUT YOU UGLY KID JOE MERCURY
10	6	TO BE WITH YOU MR. BIG ATLANTIC
ALBUMS		
1	2	VARIOUS ARTISTS THE GREATEST HITS 1992 VOLUME 2 EVA
2	4	VARIOUS ARTISTS COUNTDOWN ROCKBALLADS MAGNUM/WARNER
3	1	QUEEN GREATEST HITS II PARLOPHONE
4	5	LIONEL RICHIE BACK TO FRONT MOTOWN
5	3	VARIOUS ARTISTS HOUSE PARTY 3 ARCADE
6	7	COCK ROBIN THE BEST OF COCK ROBIN COLUMBIA
7	6	VARIOUS ARTISTS HET BESTE UIT DE TOP 100 ALLERTIJDEN MAGNUM
8	10	METALLICA METALLICA VERTIGO
9	8	ANNIE LENNOX DIVA RCA
10	9	GENESIS WE CAN'T DANCE VIRGIN

## CANADA (The Record) 6/1/92

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

# NEW ZEALAND

A BILLBOARD EXPANDED INTERNATIONAL SECTION

## Indie Labels Mirror Kiwi Diversity Cover Maori Rap To Thrash And More

BY GRAHAM REID

AUCKLAND—The '90s have seen the emergence of a number of innovative Kiwi independent labels, and because of their niche marketing in a small country (population, 3.45 million), they mirror the many cultural threads that make up Kiwi music today.

### SOUTHSIDE/WILDSIDE

The brainchild of Rip It Up magazine editor Murray Cammick, the Southside label was formed in late 1988 with the intention of recording local Maori and Polynesian styles of dance, hip-hop, soul, funk, and rap.

"The name was chosen to mean the south side of the Waitemata Harbour in Auckland," says Cammick. First signing the Upper Hutt Posse, a rap group led by the politically militant Dean Hapeta (D-Word), created an early sensation for the label, and cut New Zealand's first rap album, "Against The Flow," which celebrated the Maori people's warrior heritage.

Singer Ngaire topped the charts for six weeks with a seductive cover of "To Sir With Love" in 1990 and Moana & the Moahunters went to No. 2 with a cover of "Black Pearl," then picked up Polynesian record of the year at this year's Music Awards, with "AEIOU," a song urging preservation of the Maori language. The group was invited to this year's New Orleans Jazz & Heritage Festival by the Neville Brothers.

The most conspicuous band on his label is MC OJ & Rhythm Slave, an energetic white rap duo accepted in Maori and Polynesian circles, who sprang four chart singles and the much-acclaimed "What Can We Say"



Clockwise from upper right: Upper Hutt Posse, Moana & the Moahunters, Shona Laing, Murray Cammick, the 3Ds.

album.

Parallel to Southside, Cammick has established Wildside ("It's definitely the noisy label"), which concentrates on the hard rock scene that has grown out of the Powerstation club in Auckland. After only two years in

### INDIES AT A GLANCE



existence, Wildside boasts a successful thrash and trash roster with Rumblefish, Emulsifier, Freakpower, Second Child, Nemesis Dub Systems, Hallelujah Picassos, and Trasch. Wellington band Head Like A Hole (currently a live favorite) has a single out shortly, and the Hallelujah Picassos have an album due within a few weeks.

### TALL POPPY

Few labels could boast the immediate success that Tall Poppy, out of Auckland, had with its first single. By astutely picking up Push Push, a slightly alternative hard rock band that had built a solid live following over three years, it saw the band's first single, "Trippin'," shoot straight to No. 1 on the charts in 1991 and remain there for six weeks. The band's current "A Trillion Shades Of Happy" similarly tore up the charts and went gold within a fortnight of release.

Unlike Southside/Wildside and Flying Nun, the Tall Poppy label has no clear market profile. Its other acts include alternative rock chanteuse Jay Clarkson and pop-rockers These Wilding Ways.

"We wanted to get away from that clear pigeonholing that can happen in New Zealand," says Steve Morice, co-manager of the label and manager of Push Push.

With Tim Foreman, who owns Airforce Studios in Auckland (the country's premier 24-track studio), Morice says he has decided to concentrate on only releasing and promoting one or two albums a year to give "110% ef-

fort to those, rather than 10% to a lot of different acts."

### TANGATA

Labels promoting Maori artists have always been a small but significant part of the infrastructure of the New Zealand recording scene.

That wider acceptance has yet to be matched by radio, although the fledgling Tangata Records, out of Auckland, the largest center of Maori and Polynesian people in the world, has been encouraged by radio's response to its first signing, Maree Sheehan, a Maori soul-pop singer.

### DEEPCROOVES

Coming in from the left and center simultaneously is how the small Deepgrooves label might be described. Kane Massey worked on live sound for Auckland's Rastafarian group the 12 Tribes Of Israel and later at the college radio station Campus BFM; Bill Latimer is of the small but significant Lab Studios (which has recorded artists as diverse as Straitjacket Fits for Flying Nun); and Mark Tierney is part of the studio-based Straw People duo, as well as producer and Campus BFM staffer.

The center aspect is the sound of central Auckland where, as Massey says, "an alternative dance culture emerged in the last three years through the influence of the Flying Nun band Headless Chickens and the dancehall reggae of 12 Tribes.



## Kilgour, 3Ds, Push Push Among Rock's High Rollers

AUCKLAND—The prime movers on the New Zealand rock scene are an uncommon crew, with singer/songwriter David Kilgour currently occupying a preeminent position. It was Kilgour's now-disbanded band the Clean that launched the Flying Nun label with its first single "Tally Ho!" back in late 1981 (it spent seven weeks on the charts, unprecedented for an alternative band) and followed that up with the "Boodle Boodle Boodle" EP, which held a phenomenal 26-week residency in New Zealand's top 40.

The Clean toured widely, won a huge following in Germany in particular, but finally disintegrated in late 1982. When the Clean briefly re-formed in the late '80s for a tour and the album "Vehicle," it was more by accident than design.

Since then—with the exception of a short-lived band project called Stephen, which recorded an EP, "Dumb," for Flying Nun—Kilgour has mostly been out of sight, staying home recording or surfing off the beach near his home in the southern city of Dunedin. His return to recording and touring last month with his Flying Nun solo effort, "Here Come The Cars," was a major event, largely because it marked a major change in direction for the man one newspaper recently called a "guitar mystic."

"The main idea was to make a really warm record," says Kilgour of the catchy, acoustic pop album. "Other things I've done have been not garagey exactly, but driving and hard. This time it was good to just let things happen in the studio."

With "Cars" in the New Zealand top 40 and climbing steadily, the

modest Kilgour is eager for the success of seeing his album licensed overseas. "I want it because I like to create and want to make a living out of my art. I also want to get across to people."

### TALENT ROUNDUP



### THE 3Ds

After two promising EPs on the Flying Nun label, "Swarthy Songs" and "Fish Tales," the 3Ds—a four-piece from Dunedin, fronted by guitarists David Mitchell and David Saunders—sprang the excellent "Hellzapoppin'" album. The record debuted on the national charts at No. 24 and stayed in the top 50 for six weeks.

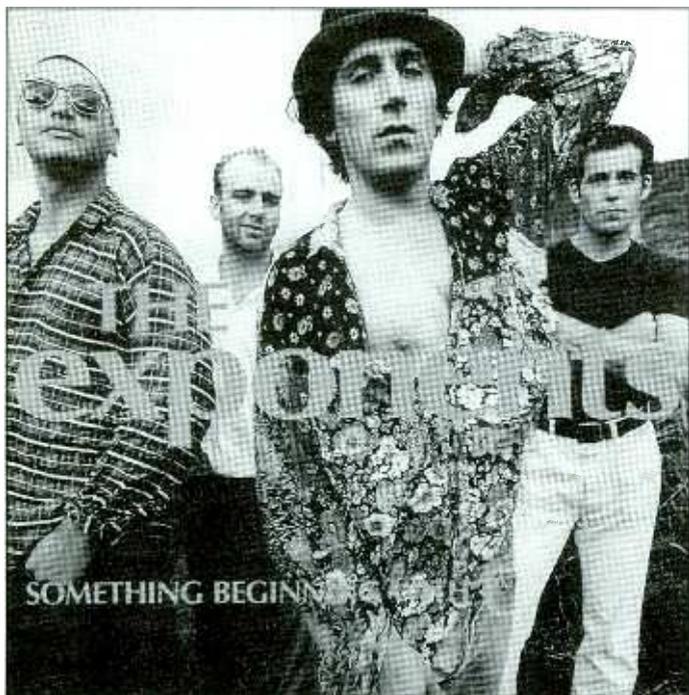
"We prefer things to be well played and have the right feel rather than the right sound," says guitarist/singer/songwriter Saunders. "We also prefer the sound of records to CD so we had some fun with 'Hellzapoppin'' by overloading the equipment in [Dunedin's] Fish Street Studio to get unnatural distortions. The 3Ds sound is the sound of confusion."

And its approach has found favor in college radio markets in the States, where the band has been

(Continued on page 52)

**PolyGram New Zealand  
congratulates**

# THE exponents



## THE ALBUM

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## New Zealand

INTERNATIONAL



## Kiwi Acts Breaking Down Musical Barriers MC OJ & Rhythm Slave Among Homegrown Delights

■ BY GRAHAM REID

AUCKLAND—If any one album could be seen to symbolize what has happened in the small but vigorous New Zealand market in the last 12 months, it would be "What Can We Say" by the rap duo MC OJ & Rhythm Slave.

Released on an independent label (Southside), as are most Kiwi acts' albums, it crossed a number of race and style barriers, sprang the modest-selling hit single "Money Worries," and brought together a cross-section of contemporary artists into its persuasive rhyme and rhythm.

In the past year, musical barriers have fallen in New Zealand and even the Flying Nun label, with its long-held reputation for alternative rock, unexpectedly found itself with a dance hit when Headless Chickens went top 10 with their "Cruise Control" single.

But nowhere was the cross-fertilization of ideas more obvious than on "What Can We Say," where the white duo took on black hip-hop and called in guests like Mickey Havoc of Push Push to contribute hard rock screams to "Money Worries" and late-night cool-jazz trumpeter Greg Johnson to add his distinctive sound to "10.55."

Elsewhere, Bobbylon from the Hallelujah Picassos joined in the reggaefied "Sway Like This," rap-



MC OJ & RHYTHM SLAVE

per Teremoana Rapley added her sound to the pro-condom/anti-AIDS message of "Body Rhymes (Protest Yourself)," and the album was produced by the Rhythm & Business team and the Straw People.

"What Can We Say" was the sound of the musical melting pot that is New Zealand in the early '90s.

And in a welcome departure from what had been the tradition, commercial radio picked up on MC OJ & Rhythm Slave.

If there has been any unwelcome stone on the pathway of Kiwi music, it has been commercial radio. Stories abound of how singles by artists like Chills and Shona Laing are ignored at home until they go top 10 in Australia or the U.K. Commercial radio has been held in low regard in New Zealand for many years, and three years ago a major campaign was mounted to legislate for a local music quota.

With a change of government, the incoming National Party favoring the free-market approach, the

petition failed and yet, ironically, radio has slowly but quite emphatically swung around. David Parker, Push Push, the Exponents, MC OJ & Rhythm Slave, and, most unexpectedly, the Headless Chickens were all given good exposure



HALLELUJAH PICASSOS

on radio and even on the few television video shows available on the three local channels.

A diverse series of radio programs funded by New Zealand On Air (which collects revenue from television license fees) also put Kiwi music on Kiwi airwaves.

Liz Tan, ex-station manager for Campus Radio BFM, the student station in Auckland, presented six half-hour programs on the growth and development of a distinctive rap/hip-hop culture in New Zealand. "Crash Hot" was a series of six hourlong programs about Kiwi rock sold to 20 college radio stations in the U.S., while the regular weekly "Counting The Beat" reaches 136,000 listeners across the country with its magazine-style presentation of the latest in New Zealand music.

And success has bred success. Push Push became the phenomenon of 1991 with the runaway success of the "Trippin'" single, along with photogenic good looks and down-to-earth humor. The band also graduated past teen fandom and, like the Exponents, whose album "Something Beginning With C," which also went gold within a fortnight of release, rejuvenated interest in Kiwi pop.

Roger Marbeck, whose eponymous chain has opened a second store on Auckland's main street to cash in on passing (particularly tourist) trade, says, "Specialist shops are experiencing a big turnaround. Artists like the Lightning Seeds and Charlatans ("slightly off-beam artists for chain stores") have proven good sellers in recent months."

Marbeck also notes, however, the low penetration of CD sales in New Zealand. CD sales make up 46.8% of the retail market (up from 37.6% a year ago) and have for the first time surpassed cassette sales (44.3% currently, down from 49.4%). Vinyl sales have dropped off completely (only 2%, down from 6%).

Meantime, 14 singles by Kiwi

artists in the past year have gone top 20 and 15 others reached the top 50. It is perhaps a reflection of the still depressed market that only six of those were certified gold (5,000 sales) and none platinum.

Albums by MOR artists like pianist Carl Doy and saxophonist Brian Smith (most often tele-advertised) fared better, with Doy going platinum with "Piano By Candlelight Vol. 3" (with Crowded House's "Woodface" the only other platinum seller) and Smith's "Moonlight Sax 2" registering gold.

The past year has seen, yet again, the emergence of numerous small record labels (Tangata and Deepgrooves have representatives attending the New Music Seminar) but also the entry of major labels into New Zealand's indigenous talent pool has been welcomed—and rewarded.

PolyGram signed the Exponents (formerly the Dance Exponents) and saw the band share a gold album with "Something Beginning With C" and pick up the award for single of the year (for "Why Does Love Do This To Me") and top male vocalist (for front man Jordan Luck) at this year's New Zealand Music Awards.

Sony Music NZ—which has had a long involvement with Kiwi acts—invested in blues-rocker Midge Marsden, and his album "Burning Rain" took awards for best production and best engineering. Sony has also picked up singer/songwriter Shona Laing after her 1990 signing to Atlantic Records dissolved in March last year.

With five songs already recorded for Atlantic with producer Pete Smith (Sting, Sam Browne), Sony and Laing recorded a further five songs in Auckland with Smith, and the recently released "New On Earth" album has received early critical acclaim. Laing—whose international career stretches back to work with Manfred Mann and a solo back catalog of top 10 singles in Australia and France—is the



STRAW PEOPLE WITH MERENIA

jewel in Sony's crown at present.

At all levels, the New Zealand music industry struggles yet remains optimistic. Flying Nun has celebrated its first 10 years, radio has slowly recognized the worth of New Zealand artists, and small labels and multinationals see a pool of talent that is as rich and diverse as any.

As MC OJ & Rhythm Slave say in their hit single "Positivity" from the "What Can We Say" album, "positivity, that's the way!"

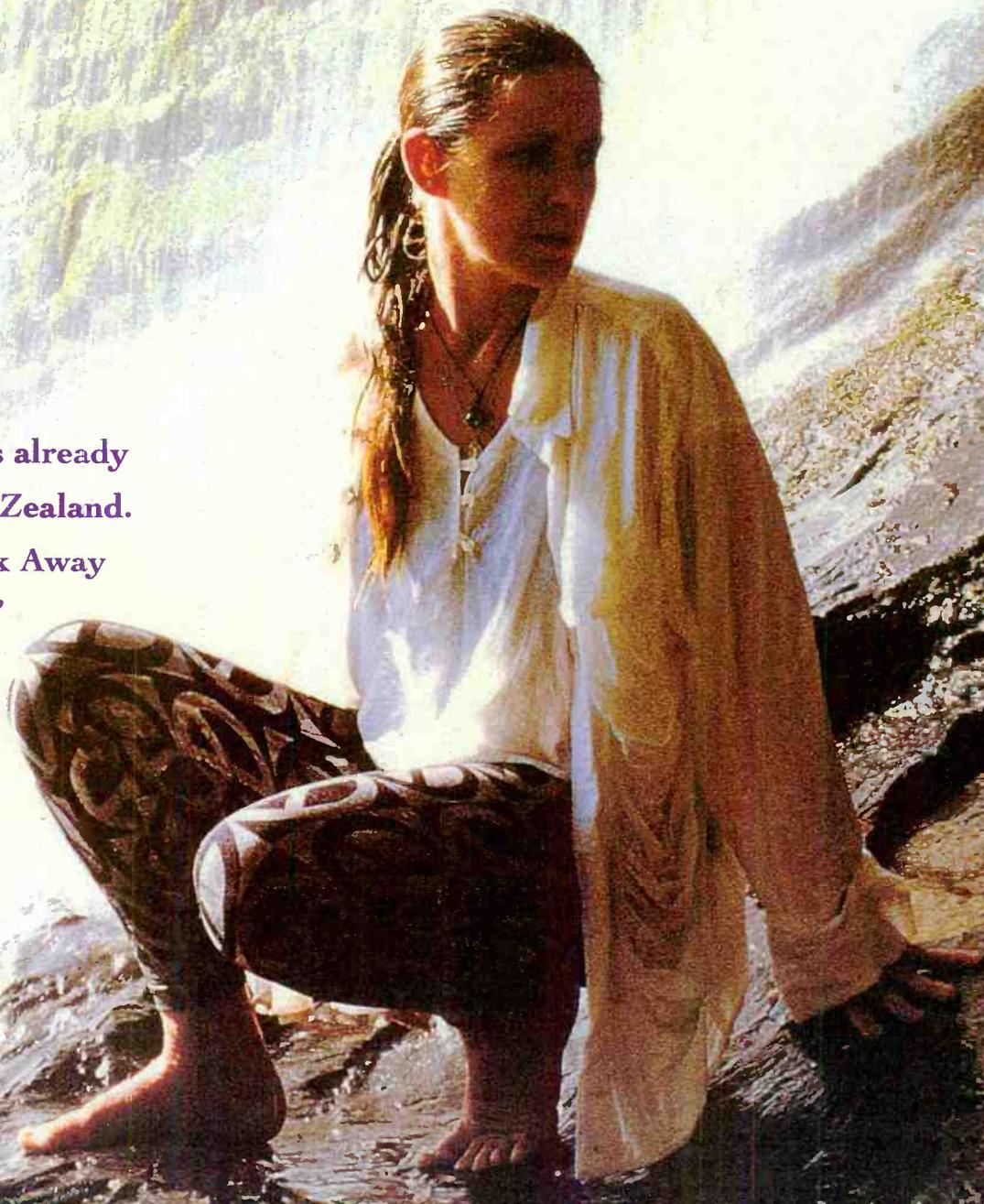
# Shona Laing

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## New Zealand



INTERNATIONAL

### TALENT ROUNDUP

(Continued from page 49)

picked up for distribution by First Warning, through BMG.

#### PUSH PUSH

If last year belonged to any band in New Zealand it was Push Push, an energetic, hard-working Auckland five-piece that topped the charts for six straight weeks with its debut single "Trippin'."

The song, "a three-chord thrash inspired by the Ramones," according to lead singer Mickey Havoc, became an instant classic and led to the top 10 follow-up "Song 27."

Formed at a local high school on Auckland's North Shore, Push Push underwent small lineup changes early on, acquired regular gigs at the Powerstation, and then quickly eclipsed much of the fashionable hard-rock set.

The debut album released three months ago, "A Trillion Shades Of Happy" (Tall Poppy, distributed through Festival), brought all the elements together. Included were the two singles, a third top 10 hit in "What My Baby Likes," and a cover of the Chills' "Love My Leather Jacket." Push Push has also been successful in Australia, where "Trippin'" went top 30.

#### HOI POLLOI

Founded eight years ago, the four-piece Hoi Polloi started life in earnest when singer Jenny Gullen joined the band four years ago. With her powerful style, which has often invited comparisons with Melissa Etheridge, Gullen has developed into a compelling front woman for a band that specializes in commercial rock with a Christian message. Hoi Polloi has also secured significant opening spots for international artists such as Amy Grant and scored the coup of being signed to Reunion in the U.S.

It was in a Nashville club where the hard-rocking band met up with representatives from Reunion and the subsequent album for the label, recorded at Auckland's Airforce Studios and in Nashville, allows it to make an entry into the commercial mainstream.

"That's where the tougher judges are," says singer/songwriter Gullen. "What we're seeing now, I believe, is a new openness to spiritual issues."

#### SHONA LAING

The irony of singer/songwriter Shona Laing being potentially one of New Zealand's biggest export commodities isn't lost on anyone—

certainly not Laing herself.

After all, here is a woman whose current Sony New Zealand album "New On Earth" is her seventh in a career that stretches back 20 years to her first hit, "1905."

The in-between years have seen Laing working in England, fronting for the Manfred Mann band and enjoying chart hits in Europe and Australia with her "Soviet Snow" and "Glad I'm Not A Kennedy" singles.

Epic in the U.S. has picked up "New On Earth" and will release it in Britain and America the first week in August.

GRAHAM REID

## New Zealand: The Market At A Glance

Population: 3.45 million.

Estimated retail market 1991: \$113.7 million (in 1990, \$111.8 million).

Unit single sales (including cassette singles): 1991, 962,000 (in 1990, 853,000).

Vinyl LPs: 140,000 (398,000).

Cassettes: 3,615,000 (3.945 million).

CDs: 2,354,000 (1.881 million).

Music videos: 106,000 (117,000).

Platinum albums 1991/92 (sales of 20,000): "Piano By Candlelight, Vol. 3," Carl Doy; "Woodface," Crowded House.

Gold albums 1991/92 (sales of 10,000): "Moonlight Sax 2," Brian Smith; "Heart To Heart," Kiri Te Kanawa and Malcolm McNeill; "Honeychild," Jenny Morris; "Standing Ovation," Rob Guest; "Legends Alive," Gray Bartlett and others; "Something Beginning With C," the Exponents; "A Trillion Shades Of Happy," Push Push. Platinum singles (sales of 10,000): none.

Gold singles 1991/92 (sales of 5,000): "Tears On My Pillow," the Parker Project; "Why Does Love Do This To Me," the Exponents; "Song 27," Push Push; "Who Loves Who The Most," the Exponents; "Cruise Control," Headless Chickens; "Side By Side," Barry Crump & Scotty.

Information from the Recording Industry Assn. of New Zealand (RIANZ), May 1992.

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# Music-Biz Numbers Are Up, But Label Execs Are Still Skeptical

BY LARRY LeBLANC

TORONTO—Despite an unsettled economy, a national unemployment rate of 11.2%, and uncertainty about digital compact cassette and Mini-Disc, 1992 is shaping up to be a slightly better year than expected for the Canadian recording industry.

In the first four months of 1992, according to the Canadian Recording Industry Assn., overall units rose 7%, from 12.8 million units in 1991 to 13.7

million units in 1992. The wholesale value of those shipments also rose, from \$109.2 million in 1991 to \$121.3 million in 1992, a change of 11%.

"When you look at the absolute numbers, it's not as bad as people think but the feeling you get everywhere is that things are terrible," says Stan Kulin, president of Warner Music Canada. "However, if you look at this year's figures, music videos are included in the total. We only started reporting them in May of last

year. If you just take cassette and CD until the end of April, the units are up 5.1% and the dollars are up 8.8%, because January and February were so strong. It looks to me like the market is going down."

With eight albums—by Queen, Black Crowes, ZZ Top, Red Hot Chili Peppers, Genesis, k.d. lang, the Cure, and Metallica—in The Record's Top 20 Retail Albums chart, Warner's sales are lagging, says Kulin. "While June is going to be a good month for

us, two years ago if I had eight of the top 20, I think my sales would have been at least 15% higher than what they are right now."

Bob Jamieson, president and GM of BMG Music Canada, also says the figures are not as impressive as they suggest if the comparison is only with last year, when the Gulf war, the recession, and overhauls at the Discus and A&A retail chains disrupted business for the first five months. "When business is down

from last year, when A&A was virtually out of business and the war was going on, that's scary," he says.

"Anybody who says business is good is either hyping you or has a low business plan and got a lucky one," Jamieson adds.

"From July '89 to June '90, we had the best year in our history, and from July '90 to June '91 was the worst year in our history," says Al Mair, president of the indie Attic Music Group. "July '91 to June '92 hasn't been a bad year. However, we've had to constantly diversify."

As in other territories, unit growth in the Canadian industry has been with CDs, but that growth has been largely achieved by suppliers dropping prices a year ago (they now range from \$11.42-\$13.20), the introduction of varied budget and mid-price CD lines, and such major retail chains as HMV, Sam the Record Man, Sunrise, and A&A battling each other with aggressive pricing.

"Units aren't anything if the average price has come down," says Kulin. "Manufacturer sales are not necessarily reflecting store sales," says Canada's leading record retailer, Sam Sniderman, president of Roblan Distributors, which operates the Sam the Record Man chain. "We're stocking more inventory but I don't even know if we're selling more. Also, A&A started this price cutting that all of us are following. We're selling more CDs than we've ever sold before but we're making no money."

Vito Ierullo, president of the Records On Wheels chain, argues that to survive record retailers must diversify into other entertainment software, such as laserdiscs, movies, and music videos. "We're trying to get more of the entertainment buck," he says.

Racker Leonard Kennedy, president of Saturn Distributing, which handles the Zeller's department store chain, citing a 7% drop in cassette sales for his company last year, agrees with Ierullo. "Unitwise, we're equaling last year's numbers but we were also down last year. However, CDs are really doing numbers for us, and we're looking forward to big numbers in video."

With a 17% plunge in cassette sales in 1991, and a continued 15% drop from last year in 1992, industry sources here are hoping DCC or MD can make back some of the losses. "However, we still have a long way to go to get CD players into the marketplace," cautions Kulin. "The penetration is only 24%. I'd like to see it up over 50%. We're going to come out with about 50 DCC titles in probably November, but I don't think DCC will have an impact here until the first quarter of 1993."

"I'm concerned about the [DCC] price," says Jamieson. "I don't think the consumer is going to perceive it's a good value if they're charging the same price as CDs, which the consumer is already bitching about as being too high."

All those industry sources surveyed say they do not anticipate a turnaround in sales this year. "The feeling in the States is that things have picked up and, if they come out of it, we're usually six months behind them," says Joe Summers, president of A&M Records Canada.

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# Retail

## Nova Eyes National Expansion Ga. Distributor Toasts Its Own At Confab

BY EARL PAIGE

LAKE LANIER ISLANDS, Ga.—Nova Distributing Corp., which just held its first convention in the 11-year history of the one-stop, is poised to increase sales volume another 10% to \$18 million next year, according to company founder and chairman Steve Libman.

At the company's convention, May 29-31 at Stouffer Pineisle Hotel and Golf Club here, Libman said the Norcross, Ga.-based company would dramatically increase its presence on a national scale via an upgrade in computerized systems capabilities. In addition to more sophisticated internal systems, Nova, in association with Atlanta-based Young Systems, is offering accounts a computer linkup that can allow for marketing information and orders to be electronically transmitted to the one-stop, all for the price of a local telephone call.

In announcing the new setup, Libman served notice on such one-stops as Bethel, Conn.-based CD One-Stop; Woodland, Calif.-based Valley Record Distributors; and Santa Ana, Calif.-based Abbey Road Distributors, boasting that Nova would now "bypass" them in terms of effectiveness in shipping nationally.

At the convention, with more the feeling of a family reunion than a business conference, suppliers and clients alike praised the advancements already made by Nova.

Typical of the accolades bestowed was that of Graham Edmunds, BMG area sales representative, who paid tribute to Nova's integrity, company spirit, and family-operated style that binds together 52 staffers.

"Some of us didn't give Nova much of a chance when it opened, saying that there were already four one-stops in Atlanta and that was enough," he said. "Now only one of those is left."

Of the original Atlanta-area one-stops, One-Stop Record House is not solely a subwholesaler, as the company also has a retail arm, the 13-unit Peppermint Records & Tapes, as well as a gospel label, Atlanta International. Gone are RTI, Record Shack, Tracks, and still another one-stop Edmunds could have

included, MJS.

Libman, who has been in the business 36 years, was equally surprised at Nova's early success, having had an earlier one-stop go broke (Southern California Record Distributors) before moving here as part of the old Southland Record Distributors operation headed by Don Johnson.

As head of a firm generating \$16 million its last fiscal year, ended Oct. 31, 1991, and expecting to increase that another \$2 million, Libman points to the company's enhanced system as heralding in the next phase of expansion.

Of the many expanded capabilities, the new network will allow accounts to poll Nova's inventory and in a reverse feature allow Nova to download new release information to the stores. "Whatever our telemarketers are pulling up on their screens to look at, our accounts can do the same," Libman said.

### ELECTRONIC UPGRADE

In keeping pace with the times, Nova is upgrading to a new IBM AS 400 from a System 36 that is now stretched beyond capacity. In addition to increasing speed and memory, the new computer is integral to the company's move into electronic data interchange, including the feature of downloading information to accounts.

The company, housed in a 31,000-square-foot facility, will soon add another 2,700 square feet. Inventory totals about 8,000 titles, with deep catalog in pop and R&B.

Libman, 54, has groomed his son Bud, 33, as president and heir apparent, and looks to both his wife, Joan, and daughter, Linda McCallum, as further family support in the business.

Steve Libman said a heart attack in early 1991 made him realize he had to cut down on his working hours. In doing so, he had to figure a way to fill the void. He knew he could rely on Bud, whom he describes as a "pure product man, who eats and lives" the business. But in order to pick up the slack in other areas of operations, it was a natural to bring in Terry Caruthers, who left Camelot Music after 17 years, as VP of administration and director of

marketing.

Other key executives include Ken Steel, "our premier sales rep for six years," said Libman, who is now sales manager. Also, warehouse manager Johnny Stephens, once with WEA, who has developed and trained Jim Schmidt as an assistant in what the senior Libman describes as a central management tenet at Nova.

"I insist that our managers never be afraid to groom someone who can do the job better than they can. Their future is still secure," and not threatened by the trainee, Libman vowed.



**Prime Prime.** John Prine, on tour promoting his latest album, "The Missing Years," on Oh Boy Records, visits with the staff of Paulstarr, which serves as the Midwest distributor for his album, after a show at the Orpheum Theater in Minneapolis. From left are Paulstarr VP of sales Joe Cerami II; Prine; Paulstarr VP/GM Scott Haidle; Paulstarr marketing manager Pam Peterson; and Prine's manager, Al Bunetta.

## CONVENTION CAPSULES

Following is a roundup of events at the Nova Distributing Corp. convention, May 29-31 at Stouffer Pineisle Hotel and Golf Club in Lake Lanier Islands, Ga.

**CUSTOMER FIRST:** As befits the company's motto of thinking of the customer first, Steve Libman, chairman and founder of the Norcross, Ga.-based

Nova Distributing Corp., was crestfallen when two special T-shirts became lost among 260 bags filled with tchatchkas. The shirts were designed to commemorate the initial account of Nova, when it opened 11 years ago. Offering a reward of an oak Savoy CD rack, Libman scored. **Third World** No. 6 locally and **Sound City** in Pikeville, Ky., had received the lost shirts meant

for **Dick Gardner**, owner of **Rock N' Easy**, Brunswick, Ga., Nova's first account, from April 13, 1981.

**NEW KIDS:** Five youngsters from Chattanooga, Tenn., took the Nova crowd by storm and took hip-hop to a new level, combining acrobatics and rap that included playing in the audience as much as on stage. Called **Nu Beginnings** on **4 Sight Records**, the members range in age from **Adrian Johnson (Kid)**, 11, to **Anthony Byrd (Ace)**, 15. **Reginald McKibbens (Red)** and **(Cha Cha) Usher Raymond** are 12, and **Charles Yarbrough (Chocolate)** is 13. The act is affiliated with an anti-drug effort that includes 30 people.

**INDEPENDENTS' DAY:** The Nova account base consists of many aggressive and determined indie stores, bragged **Bud Libman**, president of the one-stop, who pointed to such examples as **Corner Compact Disc**, where owner **Bill Adcock** uses a five-headphone rig that allows shoppers to sample music before buying. That account "really sells a lot of new music," Libman said. Another innovator is **Jimmy Parker** of **Repo Records**, Charlotte, N.C., who buys a lot of television time "in the middle of the night at next to nothing. We featured some of his wild spots here at the convention," Libman explained.



**Charlatans Exposed.** The Charlatans recently visited the downtown Tower store in New York to promote their latest album, "Between 10th & 11th." Shown, from left, are RCA regional sales director Derek Graham; BMG's New York branch manager, Curt Swedlow; Tower store manager Howard Cespedes; Charlatans Mark Collins, Tim Burgess, John Brookes, Rob Collins, and Martin Blunt; Tower security staffer Nadine Robinson; and Tower sales associate Rogue Gallart.

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# Retail

## Sales Staff Is Shuffled At Virgin And Charisma

**SALES-A-RAMA:** The recent cutbacks at Virgin and Charisma resulted in a reconfigured sales staff, with the four Virgin regional representatives and the two Charisma regional reps keeping their jobs, but with layoffs of four field retail promotion representatives. Each imprint will maintain a separate sales department at the national level, while the six regionals will now work product for both labels.

At Charisma, VP of sales **Jerre Hall** will continue to head up that label's effort, while at Virgin, VP of sales **Joyce Castagnola** will do the same. In the field, the Virgin and Charisma regional sales managers will have the country divided up between the six of them. Virgin and Charisma will leave the WEA orbit June 26 and move over to CEMA for distribution.

When that happens, the Northeast will be handled by Virgin's **B.J. Loberman**, who will work out of CEMA's New Jersey branch. Charisma's **Jay Perloff**, who will continue to be based in Philadelphia, will be assigned to CEMA's Washington branch and cover the mid-Atlantic region, Pennsylvania, Cleveland, and Detroit.

In the Midwest, **Billy Giardini**, who already was handling both labels, will work out of the CEMA branch in Chicago, and cover Minneapolis, St. Louis, Chicago, and Kansas City, Mo., as well as oversee the **Handleman** account in Troy, Mich. In the South, **Paul Babin**, based in Atlanta, will cover a region taking in that city over to Dallas. Meanwhile, sources were unsure as to how the West would be divided up between Charisma's **Lori Johns** and Virgin's **Mark Kohler**.

While the six regionals escaped the layoffs, the Virgin and Charisma retail promotion representatives weren't as fortunate. As a result, those four are seeking industry opportunities. They are **Lynne MacKenzie Bortone** (New England region, 508-632-6818), **Dan Sell** (Midwest, 216-688-8820), **Jane**

**Steck** has joined Pittsburgh-based **Rank Retail Services** as CEO and president. While his last job serving as VP of operations for **Legg's**, the hosiery manufacturer, may make Steck seem like an unlikely choice to head up a racking operation, a closer look at his background sheds new light on why he was hired. Steck joined Legg's from the retail drug trade in 1984 to help the company expand its video racking operation. From 1984-88, Legg's had a division that racked video in supermarkets and other locations that carried the company's stockings. Eventually, Legg's discontinued that division and Steck took on new responsibilities within the company.

While most mass merchants already carry video and music, such other locations as supermarkets and drugstores represent greener pastures for rack-jobbers. Thus Steck's background and relationships within the supermarket industry should serve him well if Rank decides to go after that business.

**THAT SUMMER FEELIN':** In years past, the sales and distribution company executives across the land would just be gearing up for hitting the retail convention trail for the summer. But not this year, as most retail chains have either deep-sixed their annual conventions or spread them out a little further apart. But the one-stop community is stepping into the void left by the chains. Already, Albany, N.Y.-based **Northeast One Stop**, Norcross, Ga.-based **Nova Distributing Corp.**, and Miami-based **Bassin Distributors** have had conventions, with Philadelphia-based **Universal One Stop** planning to have a daylong convention June 23.

**SPEAKING OF THE Bassin** convention, held last month in the Florida Keys, **Shaleen Gilman**, marketing manager for the super one-stop, called to say her company's seventh annual convention was well attended by both accounts and label and distribution representatives. Among the accounts in attendance were **The Musicland Group**, **Camelot Music**, **WaxWorks**, **Strawberries**, **Nobody Beats The Wiz**, **Trans World Music Group**, and **Best Buy**, while many of the one-stop's

(Continued on page 58)

## RETAIL TRACK

by Ed Christman

**Mesics** (Northern California, 415-821-3253), and **Wendy Fernald** (818-783-3854).

**WRAPUP:** **Chemical Bank** and **David Bloom** are finishing up the dismantling of the Port Washington, N.Y.-based **Record World** chain. Three stores—in Cederhurst, Long Island, and in Medford and Bergen, N.J.—were sold to **MCD Records**, a New York-based retailer with two music stores, according to Bloom, president of the now-defunct **Record World** chain. **Michael Koffler**, who heads up MCD, didn't return phone calls for comment. Minneapolis-based **The Musicland Group** was slated to buy two other stores—in Atlantic City and Short Hills, N.J.

Most of the **Record World** assets have been sold off, so Bloom now says he probably will spend the next 60 days reconciling claims against the company and wrapping up loose ends.

**FOR SALE:** **Neil Hyman**, who heads up Seattle-based **Sound Entertainment**, acknowledges that he is actively trying to sell his three-store chain. Hyman moved to Seattle to open a **Peaches** store when that chain was still headed up by his brother **Tommy**. When **Peaches** was split up, **Neil Hyman** set out on his own and has since added two stores. The stores range in size from 5,000 square feet to 6,800 square feet and operate under the logo **Beehive**.

**STECK'S VITAL STATS:** As reported in **Billboard** last week, **Harry**



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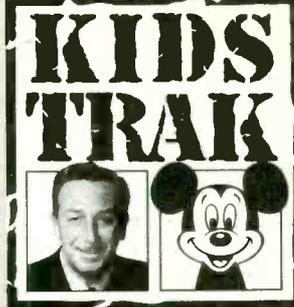
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## Splish Splash

**THE LITTLE MERMAID** and her "under-the-sea" friends first made a big splash in record stores in 1989. After the colossal success of the original motion picture soundtrack, the popularity of Ariel and Sebastian not only held steady, but actually increased.

**Sebastian**, featuring **Samuel E. Wright**, was the first reggae and calypso album created especially for kids and is now a short stroke away from **Gold Record** status.

**Sebastian Party Gras** was released in 1991 for the Caribbean **Crustacean's** many fans who demanded more of his infectious dance rhythms.

In March, **The Little Mermaid** released her own album, **Songs from the Sea**, with **Jodi Benson** reprising her award-winning role as Ariel. Now, **The Little Mermaid** and the **Sea Kingdom** are set to swim their way into the hearts of fans with the debut of her new **CBS TV Saturday morning** series. This new series will continue the musical adventures that so many families have grown to love.

Don't be the last one in the water! Make a splash with your family shoppers and merchandise all four albums from **The Little Mermaid** and **Sebastian**.



# Warner Special Products, Insomnia Get Direct

**MADE TO (MAIL) ORDER:** Warner Special Products is distributing its "V-Disc: The Songs That Went To War" via mail order through the Time-Life customer services division in Richmond, Va.

The deluxe, 80-song package celebrates the music of the World War II era, with tracks culled from a collection of more than 2,000 tunes recorded exclusively for the ears of American troops from 1943-49 (Billboard, April 25).

**Michael Kapp**, president of Warner Special Products and executive producer of the project, says mail order is the best way to reach the audience for this historic musical documentary, which he calls the "hidden treasure of World War II."

"This is not a retail kind of package; it goes predominantly to an older buyer and you can't get airplay for it," he says.

Big band jazz buffs and musicologists will be intrigued by the rare musical collaborations inspired by the war effort. **Jimmy and Tommy Dorsey's** "Brotherly Jump" ended an extended separation between the siblings, for example.

**MAIL-ORDER** distribution also could be the key to reaching pockets of alternative music buyers who don't have access to hip, underground

stores, according to **Dave Hansen**. Hansen and **Leeds Levy** are trying to capitalize on that tactic through their recently launched, Los Angeles-based **Insomnia Records** mail-order distribution business (Billboard, June 6).

Insomnia's debut catalog lists some 500 titles by more than 300 artists on 19 labels, including **Triple X**, **Alias**, and **Sub Pop**. The catalog was released earlier this month, and by the end of the year the firm hopes to have distributed some 150,000 catalogs to consumers via inserts in cutting-edge music magazines.

Titles are priced at \$8.50 and \$13.50 for cassette and CD, respectively, and domestic shipping costs are included. Cutout LP/cassettes are priced at \$5.50, with CDs at \$9.50. Fulfillment to consumers would be between two and five weeks, Hansen says.

Labels involved are selling product directly to Insomnia at basic wholesale prices, says Hansen.

**HAPPY ANNIVERSARY:** New York's famed **Knitting Factory** is celebrating its fifth anniversary with a special concert June 26, featuring **Sun Ra & his Chicago Reminiscence Orchestra**, **Nana Vasconcelos**, the **Jazz Passengers**, **Blind Idiot God**, and more. Meanwhile, the

club's in-house label, **Knitting Factory Works**, will release a five-volume set titled "Live At The Knitting Factory" in addition to a special collectors' edition book compiled by club founder **Michael Dorf**.



by Deborah Russell

**HEAVY METAL BLUES:** Novato, Calif.'s **Shrapnel Records** has launched its **Blues Bureau International** subsidiary with the release of its all-star heavy metal blues album "L.A. Blues Authority." The compilation laces traditional blues standards with hard-rocking wizardry. Contributing musicians include **Zakk Wylde**, **Fred Coury**, **Billy Sheehan**, and **Kevin Dubrow**, to name just a few.

**REUNITED:** Kansas is back in the mix with its first recording in six years. The June release of **InterSound Entertainment's** audio/video package "Kansas: Live At The Whisky" was recorded and videotaped during an April concert at the

renowned Hollywood nightclub. Original members **Steve Walsh**, **Phil Ehart**, and **Richard Williams** appear on the new video, cassette, and CD release, which features a special appearance by **Kerry Livgren**. The current lineup also features musicians **Billy Greer**, **Greg Robert**, and **David Ragsdale**. The band is in the midst of its 15-month "Seat Of Our Pants" tour. Intersound is based in Roswell, Ga.

**MOVIN' ON:** **AutoTonic** is a New York/Hoboken, N.J.-based independent promotions company formed by a trio of former **Rough Trade** and **4AD** staffers. **Lisa Gottheil**, **Victoria Wheeler**, and **Dan Mackta** list **Big Cat**, **Contempo/Cargo**, **dedicated/RCA**, **Matador**, No. 6, and **Sub Pop** among their label clients... **Caroline** publicist **Janet Billig** has left the New York-based label/distributor to work for **Gold Mountain Entertainment** in New York... **Michelle Roche** has folded her Atlanta-based publicity and marketing firm, and has taken a publicity post at Atlanta's **Sky Records**... **Larry Getlen**, former director of publicity for **Concrete Marketing** and **Roadrunner Records**, has formed his own Queens, N.Y.-based publicity/marketing firm, **LGPR**... **Hands On** is a new Los

(Continued on next page)

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## RETAIL TRACK

(Continued from page 56)

major and independent label vendors also were well represented.

Bassin Distributors also took time to acknowledge "the outstanding support" given to the company by its vendors. Among those honored were WEA's Jerry Smith; A&M's Billy Gilbert and Al Marks; PolyGram Group Distribution's Charmelle Gamble; Uni's Joe Bucklew; CEMA's Greg Vickers; Cheetah's Tom Reich; TDK's W. David Pickett; and L. Haas' Mike Haas and John Rankin.

Among the acts that entertained at the convention were Electric Love

Hogs, Jessy Strange, the Mavericks, Jon Secada, the Cages, and Wendy Maharry. Also, if Track can believe our eyes, Tiny Tim made a special appearance at the convention, according to information provided by Gilman.

**ON THE MOVE:** The Musicland Group has just made a series of changes in store operations. Paula Connerney, who heads up the chain's U.K. effort, is returning to the States as senior VP of the Western division. In Edison, N.J., Brad Tait, Southeast regional manager, has just been promoted to VP of stores, heading up the Minneapolis-based chain's Eastern division. Ken Onstead, a regional director, will move to the U.K. to replace Connerney, while Teresa Gerstacker, a district manager, will replace Tait in the Southeast as regional manager.

Look for BMG Distribution's Tom White to join RCA's Nashville office as senior director of national accounts. Others who have left Minneapolis for positions in Nashville include Arista's Mike Dungen, who now works at the label's Nashville division, and Bob Freese, who now heads up the Liberty Records sales effort.

Bank in Minneapolis BMG has promoted Rick Shedd to sales manager. He will report to the Chicago branch. Also, Jimmy Wheeler, formerly a sin-

gles specialist in Atlanta, has been promoted to a sales rep in Minneapolis.

In other happenings in Minneapolis, Carrie Heil, the head music buyer for Target Stores, has taken an indefinite leave of absence from the chain... In Pittsburgh, National Record Mart has hired Tom Patton from Ernst & Young to serve as the chain's VP of operations. Bill Teitelbaum, NRM's chairman, president, and CEO, says the chain is looking to make other additions to its management team.

**GETTING AHEAD:** Marc Appelbaum, who joined the company in 1980, has been made an equity partner at 35-unit, Beltsville, Md.-based Kemp Mill Music. Appelbaum, formerly VP of operations, also has been promoted to executive VP of operations.

**LET'S GO TO THE VIDEOTAPE:** Track was recently sent some videotapes for our viewing pleasure. The first was from Torrance, Calif.-based Wherehouse Entertainment, featuring a hilarious series of commercials, all based on the theme of offering a \$1 discount off sale pricing to customers who came into the store and sang a song to the chain's store staff. The chain ran the campaign, dubbed "Sing your lungs out sale," in April. "Customers and associates loved it, so I would expect that we would try to do some version of it again," says Bruce Jesse, VP of advertising... Secondly, Jon Burk, a sales rep in CEMA's N.Y. branch, put together a creative video titled "Garth Brooks Takes Manhattan." In it, Burke captured local legend Teddy Allwell of the New York-based Record Explosion chain expounding on the virtues of Garth Brooks albums. Also featured were certain members of The Musicland Group braintrust, including head honcho Jack Eugster, senior VP of business development Larry Gaines, music store group president Arnie Bernstein, and senior field product administrator Brian Albright.

Assistance in preparing this column was provided by Paul Sweeting and Geoff Mayfield.

## GRASS ROUTE

(Continued from preceding page)

Angeles-based public relations/marketing firm launched by Craig Melone. Clients include K-tel International and Cheetah Records... Michelle Andersen is now promotions manager at Santa Monica, Calif.'s Welk Music Group... Our apologies to Spencer Gates, who recently joined the Burbank, Calif.-based Alias Records promotion staff. We referred to Ms. Gates as "he" May 30.

**DISTRIBUTION NEWS:** Bethel, Conn.-based Titus Oaks Distribution has acquired the exclusive, domestic distribution rights to Omaha, Neb.'s American Gramophone... When we listed distributors handling the Independent Label Sales division of the PolyGram Group Distribution May 30, we inadvertently omitted Elk Grove, Ill.'s M.S. Distributing Co.

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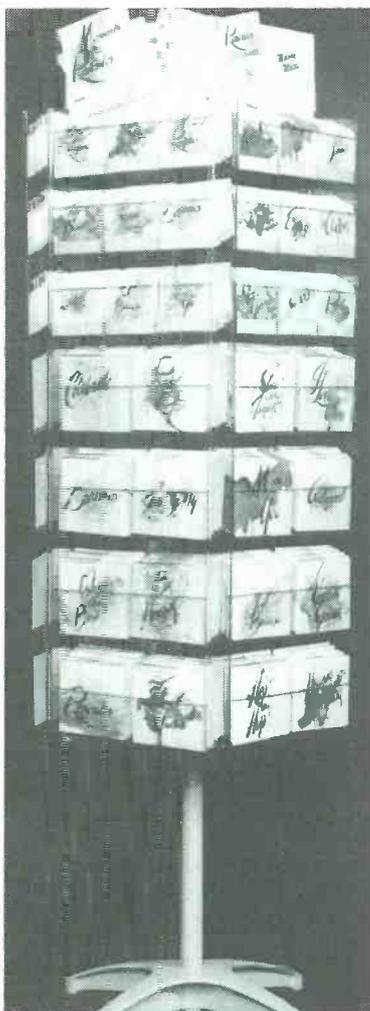
THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	WKS. ON CHART
1	1	ENYA ▲ REPRISE 26774* (10.98/15.98)	WATERMARK 7 weeks at No. 1	34
2	2	ERIC CLAPTON ▲ <sup>2</sup> POLYDOR 825382 (7.98 EQ/11.98)	TIME PIECES - THE BEST OF ERIC CLAPTON	57
3	3	JIMMY BUFFETT ▲ MCA 5633 (7.98/11.98)	SONGS YOU KNOW BY HEART	57
4	4	BOB MARLEY AND THE WAILERS ▲ <sup>3</sup> TUFF GONG/ISLAND 846210/PLG (9.98/15.98)	LEGEND	46
5	7	JAMES TAYLOR ▲ <sup>4</sup> WARNER BROS. 3113 (7.98/11.98)	GREATEST HITS	57
6	5	JOURNEY ▲ <sup>3</sup> COLUMBIA 44493* (9.98 EQ/15.98)	JOURNEY'S GREATEST HITS	57
7	12	THE EAGLES ▲ <sup>12</sup> ELEKTRA 105 (7.98/11.98)	GREATEST HITS 1971-1975	57
8	6	MEAT LOAF ▲ <sup>6</sup> CLEVELAND INT'L 34974/EPIC (5.98 EQ/9.98)	BAT OUT OF HELL	57
9	9	THE RIGHTEOUS BROTHERS ● CURB 77381* (6.98/10.98)	BEST OF RIGHTEOUS BROTHERS	57
10	11	GUNS N' ROSES ▲ <sup>8</sup> Geffen 24148* (9.98/15.98)	APPETITE FOR DESTRUCTION	57
11	8	STEVE MILLER BAND ▲ <sup>5</sup> CAPITOL 46101* (7.98/11.98)	GREATEST HITS	57
12	14	METALLICA ▲ <sup>3</sup> ELEKTRA 60812* (9.98/15.98)	...AND JUSTICE FOR ALL	48
13	13	AEROSMITH ▲ <sup>6</sup> COLUMBIA 36865* (5.98 EQ/9.98)	GREATEST HITS	57
14	10	DEF LEPPARD ▲ <sup>10</sup> MERCURY 830675* (9.98 EQ/15.98)	HYSTERIA	51
15	22	METALLICA ▲ <sup>2</sup> ELEKTRA 60396* (9.98/13.98)	RIDE THE LIGHTNING	42
16	21	METALLICA ▲ <sup>2</sup> ELEKTRA 60439* (9.98/13.98)	MASTER OF PUPPETS	43
17	18	PATSY CLINE ▲ <sup>3</sup> MCA 12 (4.98/10.98)	GREATEST HITS	57
18	15	THE DOORS ▲ ELEKTRA 60345* (12.98/19.98)	BEST OF THE DOORS	46
19	19	PINK FLOYD ▲ <sup>8</sup> COLUMBIA 36183 (15.98 EQ/31.98)	THE WALL	57
20	17	QUEEN ▲ HOLLYWOOD 61037*/ELEKTRA (9.98/15.98)	NEWS OF THE WORLD	16
21	30	THE EAGLES ● ELEKTRA 60205* (7.98/11.98)	GREATEST HITS VOL. 2	57
22	16	U2 ▲ <sup>5</sup> ISLAND 842298 (9.98/15.98)	THE JOSHUA TREE	25
23	23	BILLY JOEL ▲ <sup>4</sup> COLUMBIA 40121* (11.98 EQ/28.98)	GREATEST HITS VOL. I & II	57
24	20	ELTON JOHN ● MCA 1689 (4.98/11.98)	GREATEST HITS	56
25	26	AC/DC ▲ <sup>10</sup> ATLANTIC 16018* (7.98/11.98)	BACK IN BLACK	57
26	24	PINK FLOYD ▲ <sup>12</sup> CAPITOL 46001 (9.98/15.98)	DARK SIDE OF THE MOON	57
27	29	LED ZEPPELIN ▲ <sup>10</sup> ATLANTIC 19129 (7.98/11.98)	LED ZEPPELIN IV	57
28	25	ENYA ● ATLANTIC 81842* (7.98/11.98)	ENYA	15
29	31	METALLICA ▲ ELEKTRA 60766* (9.98/13.98)	KILL 'EM ALL	21
30	27	QUEEN ● HOLLYWOOD 61065*/ELEKTRA (9.98/13.98)	A NIGHT AT THE OPERA	31
31	37	BAD COMPANY ▲ <sup>2</sup> ATLANTIC 81625* (7.98/11.98)	10 FROM 6	54
32	34	CHICAGO ▲ REPRISE 26080 (9.98/15.98)	GREATEST HITS 1982-1989	53
33	—	THE BEATLES ● CAPITOL 46442 (9.98/15.98)	SGT. PEPPER'S LONELY HEARTS CLUB BAND	2
34	33	THE POLICE ▲ A&M 3902 (9.98/15.98)	SINGLES - EVERY BREATH YOU TAKE	50
35	35	BEASTIE BOYS ▲ <sup>4</sup> DEF JAM 40238*/COLUMBIA (7.98/11.98)	LICENSED TO ILL	6
36	32	RED HOT CHILI PEPPERS ● EMI 92152*/ERG (9.98/15.98)	MOTHER'S MILK	8
37	38	FLEETWOOD MAC ▲ WARNER BROS. 25801* (9.98/15.98)	GREATEST HITS	40
38	36	LUTHER VANDROSS ▲ EPIC 45320 (13.98 EQ/19.98)	BEST OF LUTHER: THE BEST OF LOVE	50
39	40	DEF LEPPARD ▲ <sup>8</sup> MERCURY 10308* (9.98/13.98)	PYROMANIA	10
40	43	INDIGO GIRLS ▲ COLUMBIA 45044* (7.98 EQ/11.98)	INDIGO GIRLS	4
41	44	VIOLENT FEMMES ▲ SLASH 23845*/WARNER BROS. (9.98/13.98)	VIOLENT FEMMES	12
42	42	SOUNDTRACK ▲ <sup>5</sup> COLUMBIA 40323* (7.98 EQ/11.98)	TOP GUN	13
43	28	QUEEN ● HOLLYWOOD 61066*/ELEKTRA (14.98/20.98)	LIVE KILLERS	16
44	46	THE CHARLIE DANIELS BAND ▲ EPIC 38795* (7.98 EQ/11.98)	A DECADE OF HITS	36
45	41	BOB SEGER & THE SILVER BULLET BAND ▲ <sup>3</sup> CAPITOL 12182* (12.98/15.98)	NINE TONIGHT	36
46	—	GRATEFUL DEAD ▲ WARNER BROS. 2764* (7.98/11.98)	THE BEST OF SKELETONS FROM THE CLOSET	13
47	—	THE EAGLES ▲ <sup>9</sup> ELEKTRA 103* (7.98/11.98)	HOTEL CALIFORNIA	32
48	45	BOSTON ▲ <sup>10</sup> COLUMBIA 34188 (9.98/13.98)	BOSTON	10
49	—	SALT-N-PEPA NEXT PLATEAU 1025 (9.98/13.98)	BLITZ OF SALT-N-PEPA HITS	32
50	—	GEORGE STRAIT ▲ MCA 42035* (7.98/11.98)	GREATEST HITS VOL. 2	28

Catalog albums are older titles which have previously appeared on The Billboard 200 Top Albums chart and are registering significant sales. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. All albums available on cassette and CD. \*Asterisk indicates vinyl LP unavailable. Suggested price is for cassette and CD. Equivalent prices (indicated by EQ), for labels that do not issue list prices, are projected from wholesale prices. © 1992, Billboard/BPI Communications, and SoundScan, Inc.

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**Multi-Hued Storage.** Coast Manufacturing introduces the Color Accent Series of portable carrying cases for CDs and cassettes, available in black with turquoise, magenta, or purple trim. Model CAC-15 holds up to 15 audiocassettes and has a suggested retail price of \$9.95; model CACP-30 holds up to 30 audiocassettes, with a suggested retail price of \$14.95; model CAC-60 holds up to 60 audiocassettes, with a suggested retail price of \$19.95; model CAC-90 holds up to 90 audiocassettes, with a suggested retail price of \$35.95; and model CCD-30 holds up to 30 CDs, with a suggested retail price of \$17.95. Contact Coast Manufacturing in Yonkers, N.Y.



**Music Box.** Melody Mates offers gift packaging for CDs and cassettes. Each Melody Mate includes a CD- or cassette-sized card, a fold-together box of the same size, and a 1-inch sticker to seal the box, making an attractive package that can be mailed or given as a gift. Suggested retail: \$3-\$3.60 each. The company also offers a display rack designed specifically for the cards. Contact Melody Mates in Dayton, Ohio.

**Make Your CDs Sparkle.** The Optical Division of Trident Enterprises International introduces Calotherm Compact Disc Cleaner, a dry cloth that safely cleans CDs without sprays or liquids. Calotherm is sold in display boxes of 36 cloths, each in an individual wallet-sized package. Suggested retail: \$4.99 per cloth. Contact Trident in Minneapolis.



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## COALITION POINTS OUT FLAWS IN NEW MUSICIAN VISA REGULATIONS

(Continued from page 1)

business of booking foreign acts, according to a coalition of entertainment industry groups.

The coalition recently presented these views in written comments filed with the U.S. Immigration and Naturalization Service, which is now drawing up the final visa rules.

While there is continued confusion over the new regs, the coalition lawyers hope the comments will avoid an all-out bureaucratic backlog stemming from the often puzzling "interim regulations."

The INS has pledged to amend the rules covering O and P nonimmigrant visas, which went into effect April 1, so that they will be clearer and more workable. The agency has also promised to make the rules more easily available. "Sure, we need to do more outreach; we're not particularly used to dealing with the entertainment community," says Vern Jarvis, an INS spokesman.

The coalition legal advisers say that the inept handling of the interim regulations, along with the lack of co-

ordination and publicity by INS and the AFL-CIO's Department of Professional Employees, has caused widespread confusion among agents, managers, entertainment groups, and foreign tour agents and promoters.

"The rules were published in the Federal Register April 8," says Jonathan Ginsburg, who is coordinating coalition efforts to present INS with amendment suggestions. "But many people dealing with foreign artists and tours have never heard of or seen the Federal Register. There's a lack of any real information out there."

Arts groups advisers add that, while the new visa regulations have caused confusion and logistical slowdowns, the mess hasn't grown to crisis proportions yet—no symphony orchestras, dance troupes, or rock groups have been turned down by the INS or the unions.

But, they say, if INS and the unions don't heed the advice offered in their comments, the situation could worsen later this year when the final

regulations go into effect.

"There's no question [the interim rules] have encumbered the conduct of business," said Barry Robinson, deputy general counsel of the Recording Industry Assn. of America. "And, in addition to all the confusion about who has to consult with what union, and who sends what form to INS and when, there's going to be some ill will toward the U.S., some retaliation overseas by some very angry people if these problems are not ironed out."

The new regulations affect a wide range of artists and performers—not only individual musicians and orchestras and bands, but also opera and dance troupes, folklore groups, athletes, sports teams, actors in film and theater and a large category of support personnel in all these fields.

### LITANY OF COMPLAINTS

Among the coalition's complaints about the visa regs are the following:

- Due to the rules' lack of specifics, many visa petitioners are sending the

forms to the wrong party or location. Further, "merit" criteria (such as record sales, reviews, awards, etc.) are not spelled out or are ambiguous, which could lead to unfair union consultant decisions.

- There is no shorthand "no objection" provision to allow unions or peer groups to "pass" on artists that don't require full-blown advisory opinions, a void that may lengthen the limit built into the statute for INS approval.

- The new rule requiring application filings exclusively at the four INS regional centers will cause problems, says the coalition, noting that this rule adds at least five business days to the process. There is also no structure to handle emergencies. Available district offices are better

prepared to handle situations such as when a foreign artist cancels and a substitute is available, according to the coalition.

- Some of the new language displays a total lack of "real life" knowledge about the music business, the coalition claims. For example, why is there a provision stating that agents must guarantee the wage offered to an act, although that is customarily the province of promoters?

- There is also a concern about the jump in INS fees. Why, petitioners are asking, have the fees skyrocketed if they are not part of the new interim regulations? What benefits come from this fee increase?

The coalition working for changes in the interim regulations form a  
(Continued on page 89)

## Democrats Pushed O & P Provisions Into Visa Law

■ BY BILL HOLLAND

WASHINGTON, D.C.—Under pressure from organized labor, a Democrat-led group of lawmakers made sure that the controversial O- and P-category visa provisions were inserted in the massive immigration reform law that Congress passed in late 1990.

Ironically, the U.S. Immigration and Naturalization Service, which has taken most of the heat for what critics see as its confusing implementation of the new rules, did not believe the new categories were needed when they were first proposed. Nor did the Bush Administration favor them at the outset.

The O and P visa categories, which affect foreign musicians and performing artists, replaced the time-honored H visas for "non-resident aliens." In the view of organized labor officials, that broad category had allowed too many foreign workers to displace Americans.

Both union officials and Capitol Hill staffers who worked on the bill admit that the focus of the new visa categories was on workers in areas other than music and the performing arts. The new categories were applied to musicians and artists near the end of the legislative drafting stage, according to staffers.

By all accounts, the application of the O's and P's to musicians and performing artists was suggested by a House Immigration Subcommittee member, then Rep. Bruce Morrison, D-Conn.

Morrison, who was actively courting union support in his reelection campaign, insisted on inserting the draft language provided by lobbyists from the AFL-CIO's Department of Professional Employees, sources say. Nevertheless, he lost the election and is now a partner in a New Haven, Conn. law firm.

Morrison was unavailable for comment at press time.

The AFL-CIO's DPE wanted the visa provisions primarily to deal with a relatively small problem of foreign "ethnic" acts (mariachi groups, Asian "Top 40" lounge

bands) displacing American groups in casinos and hotels in some cities, according to those familiar with the bill.

How and when did the sections actually get into the bill? "Well, for one thing, the Senate version never had all these additions," says an insider who followed the legislation. "None of them. They were inserted in the House bill in late 1990 at the suggestion of Morrison by a labor-oriented staff lawyer on loan from another committee." There was no time for the entertainment industry to meet to study them or fight the provisions.

That staffer, say sources, was also instrumental in getting the sections of the bill passed in Senate-House conference. She convinced the lawmakers, burdened with major end-of-session legislation passage concerns, that the new categories were "uncontroversial"—although quite the opposite turned out to be true.

As a result of the sudden appearance of the House-generated provisions nearly a year after the initial hearings on a bill without those clauses, in March 1991 a music/performing arts coalition was formed to fight the most onerous sections of the measure.

Those provisions, which included a 25,000-person cap for O-1 visitors, were not deleted until after the bill became law, in large part due to the reaction of Senators Edward Kennedy, D-Mass., Alan Simpson, R-Wyo., and Paul Simon, D-Ill. (Billboard, Oct. 12, 1991).

The new O-1 visa category is for artists of extraordinary "ability" or "achievement." The O-2 visa is for support staff, and requires them to be "integral" and with "critical skills." The P-1 classification is for "members of internationally recognized entertainment groups." And the P-2 classification is for artists or entertainers in "reciprocal exchange" programs.

Except for the latter category, an artist's entry into the U.S. depends on whether the INS and the consulted unions or "peer group" consultants view the applicant as having sufficient recognition and fame.



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# Album Reviews

EDITED BY MELINDA NEWMAN, CHRIS MORRIS, AND EDWARD MORRIS

## POP

### ► LINDSEY BUCKINGHAM

#### Out Of The Cradle

PRODUCERS: Lindsey Buckingham & Richard Dashut  
Reprise 26182

With two magnificent solo albums to his credit, former Fleetwood Macster and California's reigning latter-day pop eccentric pulls off the hat trick. Sharp attention to harmony, melody, and production pays off in this largely one-man show; there is plenty of heart-stopping material here. Label is leading with the quirky "Wrong," but "Countdown" and "You Do Or You Don't," melodic rockers in the great Mac tradition, and trancelike "All My Sorrows" sound like winners, among too many others to list. Pop craft has never been marshaled quite so brilliantly.

### ► THE ALLMAN BROTHERS BAND

#### An Evening With The Allman Brothers Band

PRODUCER: Tom Dowd  
Epic 48998

ABB's first live release since the seminal "At Fillmore East" (which will be reissued this fall) shows the guys still have it in spades. The performances are crisp, especially Dickey Betts' guitar work; Gregg Allman sounds downright inspired on such cuts as "Get On Your Life." While it would be reasonable to expect a sense of rote lethargy to creep into "Bly Sky" or "Melissa," which they must be playing for the millionth time, it doesn't happen here. Label copy boasts that this release contains the only official live version of "Revival," official being the key word here.

### ► THE COVER GIRLS

#### Here It Is

PRODUCERS: Various  
Epic 47381

Latina trio is currently storming up the Hot 100 with safe-but-lovely rendition of Rose Royce's '70s nugget "Wishing On A Star." Remainder of this label debut is chock full of kinetic dance beats and infectious, radio-ready pop hooks. Tunes are well-served by new lead singer Michelle Valentine, whose unpolished alto is rough enough to cut through street-vibed jams like "Still Miss You," but strong enough to give sweet ballads like "Thank You" universal appeal. A sturdy effort that should fill top 40 airwaves for months to come.

### ► DEL AMITRI

#### Change Everything

PRODUCER: Gil Norton  
A&M 5385

Scottish combo that nicked the top 40 two years ago with "Kiss This Thing Goodbye" sounds primed to fly high with this gorgeously tuneful new album. Front man Justin Currie leads his fellow Glaswegians through a rocking pop recital with several immediately accessible radio-ready numbers, including "Be My Downfall," "When You Were Young," and "To Last A Lifetime." This may be the album to justify the label's high hopes for this outstanding band.

### ★ BUFFY SAINTE-MARIE

#### Coincidence And Likely Stories

PRODUCERS: Chris Birkett & Buffy Sainte-Marie  
Ensign/Chrysalis/ERG 21920

It's been 20 years since Sainte-Marie had a chart hit as a performer—on the U.S. charts, that is: This album was big in England earlier this year. Despite certain critical acclaim, it's unlikely to strike as responsive a chord here as abroad due to dark nature and radio's general resistance to material not immediately accessible. Those intrigued by the current collection of Native American rockers will undoubtedly be interested in the cuts that reflect Sainte-Marie's Cree Indian heritage, such as "Starwalker" and "Bury My Heart At Wounded Knee"; others will be attracted to her raspy voice, which is a

strange blend of Marianne Faithfull and Shawn Colvin.

### BABYLON A.D.

#### Nothing Sacred

PRODUCER: Tom Werman  
Arista 18702

Second release from hard-rock act blends commercial pop with bar-room enthusiasm. Aimed straight at Def Leppard and Bon Jovi fans, the songs here never rock so hard as to risk alienating radio. While that may be an indictment for some, it's a compliment for Babylon A.D. because very few bands are able to walk that fine line as well. Songs such as "Take The Dog Off The Chain" and "Psychedelic Sex Reaction" are meant to rock the walls, while ballads such as "Redemption" (is it a requirement to have a song about child abuse or incest on every album now?) show the band's sensitive side.

### SAIGON KICK

#### The Lizard

PRODUCER: Jason Bieler  
Third Stone/Atlantic 92158

Elements of the Beatles, Led Zeppelin, and virtually every band in between fuel Saigon Kick's second release, which packs a more well-rounded punch than 1991's debut. A canine getting run over is as worthy fodder as any for a metal song ("My Dog"), and "Love Is On The Way" is delivered more convincingly than most metal ballads. Best cut is melodic "God Of 42nd Street."

### ★ THE ZOO

#### Shakin' The Cage

PRODUCERS: Billy Thorpe & Mick Fleetwood  
Capricorn 42004

Reactivated side project for Fleetwood Mac skinman Fleetwood should blow down some doors at album rock, thanks to the formidable vocal chemistry of longtime Aussie star Thorpe and Bekka Bramlett, banshee-voiced daughter of Delaney and Bonnie Bramlett. Tunes here rock ruthlessly and shout soulfully: title track will make tracks shortly, while big follow-ups loom in "Reach Out" and "How Does It

Feel."

### THE ROCHESES

#### A Dove

PRODUCER: Stewart Lerman  
MCA 10601

Fans of the three Roche sisters have long marveled at the way the siblings' voices intertwine to transcend mere harmonies. Producer Lerman wisely keeps the musical arrangements spare and the vocals upfront to highlight the clever songwriting. Among the best tunes are "Ing," a song where every line closes with a word ending in "ing," the rhythmic "Too Tough Hide," and the country-tinged "You're The One."

### ORIGINAL MOTION PICTURE SOUNDTRACK

#### Sister Act

PRODUCERS: Marc Shaiman, Jimmy Vivino & Joel Moss;  
Maurice Starr  
Hollywood 61334

Soundtrack to hit Whoopi Goldberg movie combines remakes of R&B chestnuts and original instrumentals. While a few tracks may find isolated success, project as a whole will have its greatest appeal among people who loved the movie—soul music fans will probably opt for an R&B collection over this mixed bag.

### ★ DR. JOHN

#### Goin' Back To New Orleans

PRODUCER: Stewart Levine  
Warner Bros. 26940

A sequel of sorts to the good doctor's 1972 New Orleans R&B retrospective "Gumbo," current set slips and slides its relaxed way through a bouquet of classic Crescent City songs from all musical genres. Singer/pianist's mind-boggling supporting cast includes the Neville Brothers, storied jazz man Danny Barker, Pete Fountain, Al Hirt, Alvin "Red" Tyler, and Herb Hardesty. Like all of Doc Rebennack's best, this highly personal project is as flavorful as good gumbo and entertaining as a Mardi Gras parade.

### SLAMMIN' GLADYS

PRODUCER: David Eaton  
Priority 57162

Rap label makes a not entirely auspicious foray into hard rock with its first nonurban signing. Big deficit is the screech of lead singer Brooks; pluses include some spunky production ideas and solid playing by guitarist J.J. Farris. Most airworthy selections are "Lay Me Down (On The Roses)" and clever rearrangement of "Piece Of My Heart"; too bad the snazzily conceived, horn-trimmed "Cum" has subject matter not quite fit for radio.

### BRENDAN CROKER

#### The Great Indoors

PRODUCER: Barry Beckett  
Silvertone 41471

Pub rocker and Notting Hillbillies veteran Croker slips and slides through another easygoing solo set of balladry and slow-burning rockers. Producer Beckett shapes things sympathetically, and fellow Hillbilly Mark Knopfler and his recent instrumental partner Chet Atkins stop in to lend star appeal. Subdued "I Guess That Says It All," "Darlin'," and smoky rocker "Anything I Can Say" will fill the bill for adult album rockers.

### ★ SCOTT KEMPNER

#### Tenement Angels

PRODUCERS: Lou Whitney, Manny Caiati & Scott Kempner  
Razor & Tie 2809

A match made in rock'n'roll heaven—former Dictator and Del-Lord Kempner and Springfield, Mo.'s masterful Skeleton unload a soulful, tradition-minded, but never musty slab. Beach Boys-flecked "You Move Me" and Iggy-fried "I.C.U." are only two of the tough yet delicately played tracks here that will sit fine with roots-friendly modern rockers. All in all, an excellent and compulsively listenable solo debut for Kempner.

## SPOTLIGHT



### FAITH NO MORE

#### Angel Dust

PRODUCERS: Matt Wallace & Faith No More  
Slash/Reprise 26785

San Francisco band that gave a performance of "Epic" proportion on 1990's platinum "The Real Thing" throws down another volatile, attitudinal stanza that will hook in both album rock and modern rock programmers. While some tracks find FNM veering into hitherto untrammeled musical territory, there's more than enough of the band's trademark funk'n'roll to entertain the troops. Leadoff track "MidLife Crisis," "Land Of Sunshine," and "Everything's Ruined" all could easily turn the radio trick.

### ★ DAVE HOLE

#### Short Fuse Blues

PRODUCER: Dave Hole  
Alligator 4807

Here's one Hole you'll want to fall into: Aussie blues guitarist/singer exhibits a literally over-the-top style (he plays slide over the top of the neck) on this very satisfying U.S. debut. Besides penning some convincing originals, Hole is comfy with tunes associated with Peter Green, Freddie King, Elmore James, Albert King, Blind Willie Johnson, and Jimi Hendrix. Socko stuff for blues axe fans.

### ★ THE NEW BROADWAY CAST RECORDING

#### The Most Happy Fella

PRODUCER: Mike Berniker  
RCA Victor 61294

The classy revival of Frank Loesser's 1956 hit is one of this season's Broadway joys. Forget whether it's operatic or high-tone Broadway—the score's a melodic, moving delight and it's performed by remarkably gifted vocal talent. As on stage, the Loesser-approved twin-piano scoring is used, perfectly balanced by producer Berniker with the singing.

### ORIGINAL CAST PERFORMANCES

#### The Best Of Broadway

PRODUCER: Steve Gottlieb  
TVT 9436

Part of the label's series of performances taken off the tracks of "The Ed Sullivan Show," the two-disc set presents 24 mostly original cast performances featured on the show over the years, usually within weeks of their Broadway debuts. Along with the selections is an informative booklet with delightful Al Hirschfeld drawings. An off-beat highlight: Alan Lerner, with Fritz Loewe accompanying on piano, singing "How To Handle A Woman" from "Camelot." Overall sound? More than acceptable.

## R & B

### ► AL JARREAU

#### Heaven And Earth

PRODUCER: Narada Michael Walden  
Reprise 26849

Jazzy soul man Jarreau has finally managed to rein in some of his considerable vocal virtuosity in the greater service of his songs, which bodes well for

his renewed commercial appeal. Kicking "What You Do To Me" (which features a Brand New Heavies sample) and "Blue Angel," with some judicious editing, could make inroads at R&B, AC, and pop locales.

### ► PETE ROCK & C.L. SMOOTH

#### Mecca And The Soul Brother

PRODUCER: DJ Pete Rock  
Elektra 60948

Like KRS-ONE, this duo focuses on education and positive Afrocentric images without ever being unrealistic or compromising. "For Pete's Sake" is a tasty slice of hypnotic hip-hop, while "Ghetto Of The Mind" addresses the bleakness of inner-city life. C.L. Smooth's easy delivery coupled with Rock's smart scratching make for a winning combination.

## JAZZ

### STRAIGHT AHEAD

#### Look Straight Ahead

PRODUCER: Lenny White  
Atlantic Jazz 82373

Five-woman outfit comes on strong with a blend of contemporary and traditional jazz served on a bed of R&B that should appeal to a wide audience. Interesting instrumentation, including violin and flute, keep the arrangements lively. Best cuts are sprightly "Blues For Anne," with its fine piano work, and "Impressions," which fuses together a number of influences.

## LATIN

### ► HENRY HIERRO

PRODUCER: Henry Hierro  
J&N 747

There's nary a weak track on Hierro's smooth yet vivacious merengue effort, offset by a gorgeous bachata-flavored love ode "Solo Tu." A highly regarded multi-instrumentalist who also is a fine singer/songwriter, Hierro touches up the galloping rhythms with ethereal synth accents that nicely augment his sentimental romantic yarns.

### ► RENATO

#### Picante

PRODUCER: none listed  
Pradis/BMG 3346

Veteran Panamanian rapper Leonardo Renato Alder layers an assortment of good-time, girl-chasing ditties over techno-Caribbean grooves ranging from calypso to dancehall. Exuberant calypso entry "Desorden" and midtempo love song "Hacer El Amor" highlight another "reggae en español" set.

## COUNTRY

### RODNEY CROWELL

#### Life Is Messy

PRODUCERS: Rodney Crowell, John Leventhal, Larry Klein,  
C.J. Vanston  
Columbia 47985

By turns pensive and flirtatious, ironic and direct, this album "reads" like a diary only slightly edited and sounds country, only in the most elastic sense of the term. Guests include Linda Ronstadt, Steve Winwood, Sam Phillips, Marc Cohn, Don Henley, and Jim Lauderdale.

### MICHELLE WRIGHT

#### Now & Then

PRODUCERS: Steve Bogard, Rick Giles  
Arista 18685

Apparently Arista/Nashville head Tim DuBois is sticking to his commitment to release cream-of-the-crop product, for Wright's new album is no exception. Her vocals are eager, exciting, and effectively controlled. Not a bad cut among the 10, but favorites include "Take It Like A Man," "Now & Then," "One Time Around," "He Would Be Sixteen," "If I'm Ever Over You," and "The Change."

SPOTLIGHT: Predicted to hit top 10 on its appropriate genre's chart or to earn platinum certification. NEW AND NOTEWORTHY: Highlights new and developing acts worthy of attention and other releases of special interest. VITAL REISSUES: Rereleased albums and compilation records of special artistic, archival, and commercial interest. PICKS (►): New releases predicted to hit the top half of the chart in the format listed. CRITIC'S CHOICE (★): New releases, regardless of potential chart action, which the reviewer highly recommends because of their musical merit. All albums commercially available in the U.S. are eligible. Send review copies to Melinda Newman, Billboard, 1515 Broadway, New York, N.Y. 10036, and Chris Morris, Billboard, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210. Send country and gospel albums to Edward Morris, Billboard, 49 Music Square W., Nashville, Tenn. 37203.

## PolyGram Label Group Shows Off Product, Acts At Meeting



PLG VP of urban promotion David Linton, fourth from left, and the rest of PLG's urban promotion staff congratulate Alpha International artist Lorenzo, sixth from left, after his performance. Third from right is Luther Terry, senior national singles director, PLG.



PLG staffers strut their stuff at the '50s theme party held during the PLG national meetings. Shown, from left, are Maryann Koenig, local promotion manager, Los Angeles; and Betty Cordes, manager of operations and administration.



Electric Love Hogs close the show at the PLG convention.



Smash recording artist M-Doc performs at a music showcase.

WEST PALM BEACH, Fla.—PolyGram Label Group held its second annual meeting May 13-17 at the Ritz Carlton here. Highlights included product presentations from Polydor, London, Island, Smash, Alpha International, and Victory Music; live performances by Vivienne McKone, M-Doc, Lorenzo, House Of Lords, Tanya Blount, Quicksand, Kimm Rogers, and the Electric Love Hogs; and a '50s theme party featuring dancing, karaoke, and a costume contest.



Vivienne McKone is congratulated after her performance at the PLG convention. Shown, from left, are Russ Reiger, VP of artist development, London Records; John Barbis, senior VP of promotion and sales, PLG; John Reid, head of international, London Records U.K.; Hilary Shaw, McKone's manager; David Linton, director of urban promotion, PLG; McKone; Peter Koepke, president, London Records; and Rick Dobbis, president/CEO, PLG.



Tonya Blount entertains the PLG crowd.



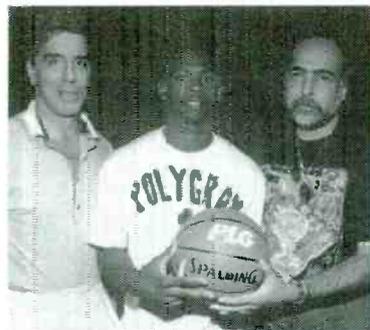
Walter Schriefels of newly signed Polydor act Quicksand sings for the assembled PLG staffers.



PLG president/CEO Rick Dobbis, with beard, center, mingles with members of PLG's national staff during the convention.



Polydor artist Cathy Dennis drops by the meeting to give staffers a preview of her upcoming album. Shown, from left, are Curt Eddy, VP of field marketing, PGD; Gerry Kopecky, VP of sales, PLG; Simon Fuller, Dennis' manager; Davitt Sigerson, president, Polydor; Dennis; Rick Dobbis, president/CEO, PLG; Dennis Fine, VP of communications, PLG; and Jeff Jones, VP of marketing, PLG.



Alpha International/PLG artist Lorenzo, center, presents an autographed basketball to PLG president/CEO Rick Dobbis, right, as Alpha International president Peter Pelullo looks on.



The House Of Lords socialize backstage with PLG and Victory Music personnel. Shown, from left, are Sean McNabb, House Of Lords band member; David Ross, national director of A&R promotion, PLG; Chick, House Of Lords; Sky Daniels, VP of promotion, PLG; James Christian, House Of Lords; Dennis Fine, VP of communications, PLG; Phil Carson, president, Victory Music; Rick Dobbis, president/CEO, PLG; Gregg Giuffria, House Of Lords; John Barbis, senior VP of promotion and sales, PLG; Takao Tsutsumi, VP, Victory Music; Jeff Jones, VP of marketing, PLG; and Tommy Aldridge, House Of Lords.

# HomeVideo

BILLBOARD'S VIDEO NEWSWEEKLY

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**Full Moon Puts Dealers In Spotlight . . . . . 67**



**Three-Point Promo Plan For 'White Men Can't Jump.'** Wesley Snipes and Woody Harrelson in the rental-priced "White Men Can't Jump," due from FoxVideo Aug. 20. To support the \$70 million-grossing title, Fox will conduct a nationwide promotion whereby consumers can win free movie posters at participating video stores. In addition, each cassette of "White Men Can't Jump" will feature an exclusive music videoclip for the Boyz II Men track "Sympin' Ain't Easy." Also included on the video will be trailers for the National Basketball Assn.

## MCA/Universal Unveils Kid-Vid Line Releasing Duvall's 'Bedtime Stories'

LOS ANGELES—MCA/Universal Home Video is launching a new children's video line—"Shelley Duvall's Bedtime Stories."

The initial release will consist of three cassettes arriving in stores Aug. 20 at a \$12.98 suggested list price each.

As executive producer and host for the series, actress/producer Duvall will open and close each cassette with a live-action segment.

The stories themselves, based on well-known children's picture books, will be animated and narrated by celebrities.

Among stories on the initial releases are "Elbert's Bad Word," narrated by former Beatle Ringo Starr; "Weird Parents," narrated by Bette Midler; "Elizabeth And Lazrry," by Jean Stapleton; "Bill And Pete," by Dudley Moore; "Little Toot And The Loch Ness Monster," by Rick Moranis; and "Choo Choo," by Bonnie Raitt. Each cassette contains two stories.

The tapes will be a joint production of Duvall's Think Entertainment and MCA's animation division, Universal Cartoon Studios. The animation director is Arthur Leonardi, whose background includes work on "The Pink Panther."

The "Bedtime Stories" series for MCA/Universal Home Video is a continuation of Duvall's work in the family programming area.

She has spearheaded the "Faerie Tale Theatre" line, which played on cable and was later distributed on home video by CBS/Fox and FoxVideo, as well as her cable TV project "Shelley Duvall's Tall Tales And Legends."

Duvall is the recipient of such

awards as the George Foster Peabody Award, and numerous ACE awards for her work in family entertainment programming.

"Bedtime Stories" premiered earlier this year on the Showtime Network.

Future "Bedtime Stories" will feature narrations by such well-known celebrities as Michael J. Fox, Martin Short, and Sissy Spacek.

Duvall formed Think Entertainment in 1988 in conjunction with TCI, Newhouse Broadcasting, and United Artists Entertainment.

Duvall is also recording a series of children's records for Lou Adler's new kids' label, Ode To Kids.

JIM McCULLAUGH



Shelley Duvall, in a scene from "Shelley Duvall's Bedtime Stories."

## LIVE Involves Dealers In Video-Pricing

BY JIM McCULLAUGH

LOS ANGELES—In two dealer-oriented programs, LIVE Home Video says it will repeat its "Right Price" secondary-title pricing program while also starting a "Retailer's Choice" program whereby retailers will help shape future marketing campaigns on select titles.

According to Stuart Snyder, sales

VP, LIVE moved 66,783 copies of "Waxworks 2," which had a suggested list of \$49.95.

Original goals for the title in the experimental pricing program were in the 55,000-60,000 range, he says, as LIVE estimated it would need to sell 2.3 times more copies of what the title would have sold if the suggested list had been the more normal \$89.98.

Calling the idea of pricing secondary titles at a lower price in response to dealer requests a "concept which goes beyond LIVE and is a home video industry issue," Snyder termed the experiment a "success. The retailers have spoken."

The next "Right Price" title will be "Protect And Serve," which is slated for a November release.

The first title in the "Retailer's Choice" program is "Dark Horse," a family-oriented film starring Ed Begley Jr. and Mimi Rogers.

According to LIVE, the company will begin to send out screeners of films accompanied by a questionnaire to a cross-section of 50-75 randomly selected retailers every quarter.

In turn, LIVE will incorporate dealer opinions and suggestions into the marketing mix on those titles for such elements as key art and merchandising.

If a majority of the retail panel tells LIVE it would recommend the title to viewers, LIVE will also place a "Retailer's Choice" logo on the package.

In other LIVE developments, the company says "Basic Instinct," which has moved past the \$100 million U.S. box-office mark, will be

"an early fall" rental title, while the final touches are being placed on a fourth-quarter repriced "Terminator 2: Judgment Day" campaign.

Another anticipated fourth-quarter LIVE rental title will be the big-budget action-adventure yarn "Universal Soldier," starring Jean-Claude Van Damme and Dolph Lundgren, which will soon open theatrically.

Upcoming theatrical titles for the balance of this year and next to which LIVE will have video rights are "Charlie," starring Robert Downey Jr., Kevin Kline, Dan Akroyd, Anthony Hopkins, and Winona Ryder; "Bob Roberts," a political satire that Tim Robbins wrote, directed, and stars in; "Reservoir Dogs," starring Harvey Keitel; "Fixing The Shadow," with Charlie Sheen; "Kickboxer 3: The Art Of War," starring Sasha Mitchell; "Glengarry Glen Ross," starring Al Pacino, Jack Lemmon, and Alec Baldwin; and "Light Sleeper," starring Willem Dafoe and Susan Sarandon.

For the upcoming LIVE video release of "Amazon," starring Robert Davi and Rae Dawn Chong, LIVE will lend its support to the Rainforest Action Network, a nonprofit group dedicated to preserving the world's environment.

A portion of the sales of the cassette, arriving in stores Aug. 12, in the U.S. and Canada, will be donated to the Rainforest Action Network, while a public-service announcement about the network will appear at the head of the tape.

In addition, LIVE will print all "Amazon" posters and sell sheets on recycled papers.

## Image Posts 1st Annual Profit, Increased Sales

BY DON JEFFREY

NEW YORK—Image Entertainment Inc., the laserdisc distributor, has reported its first-ever annual net profit and a 22.6% jump in yearly sales.

For the 12 months that ended March 31, Image says its net income was \$516,208, compared with a loss of \$609,306 the year before.

Net sales climbed to \$59.1 million from \$48.2 million a year ago.

The sales growth was due to the growing demand for films and other product on laserdisc. Paul Kagan & Associates reports the number of U.S. households with laserdisc players increased 42% last year to 660,000

(Continued on page 66)

## GIRLS, GIRLS, GIRLS.



No one's got 'em like Playboy. From *Video Centerfolds* to *Playmate Reviews* to the ever-popular *Sexy Lingerie* and *Wet & Wild* series and more, Playboy Home Video has the girls your customers want. Get 'em today from your Uni rep.

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## Nova Ramps Up Its Service; Mass. Firm Stages 'Set Up'

**MUSIC, MUSIC, MUSIC:** As video specialty outlets add prerecorded music and get more involved in music video, wholesalers are gearing up. That was one theme at the Nova Distributing convention May 29-31 in Lake Lanier Islands, Ga., near Atlanta (see story, page 55).

At the conclave, founder Steve Libman announced an alliance with three firms that will upgrade Nova's ability to service stores via computer.

Bud Libman, president, said video outlets particularly require a lot of product knowledge and advice "and we can download new release information, prices, and shipping schedules all through a local telephone hookup."

**IT'S A SET UP:** If Video Department Set Ups sounds generic, that's exactly how founder and owner Barry Glousky wants it. The 3-year-old Massachusetts racker furnishes video rental stocks to convenience stores, variety stores, drugstores, liquor stores, and other types of high-traffic locations. Illustrating the contrast between these stores and traditional video outlets, Glousky says, "The average video store is busy 25-30 hours a week. These stores are busy all day, seven days a week."

Glousky should know a thing or two about video stores. He operated three for eight years, then sold them to enter the wholesale business. Two of the three stores—Back Bay Video and Boston Video—are still open. Recalling his days of renting video, Glousky says, "We have a motto: It's not how many titles you put in but how many of the correct titles. I remember how it was. That's why we have a guarantee rental program. If something isn't renting we take it back and give the store credit."

In somewhat of a departure from conventional racking, Video Department Set Ups does not consign product. Instead, stores pay for the inventory upfront.

The firm has 200 accounts, mostly in New England, "but word of mouth has us as far away as New York, New Jersey," says Glousky.

One secret for Glousky and Ruane Crummet, his assistant, is that they only go with the hits. "Rarely more than three per title deep, with a sprinkling of catalog titles, some classics. We believe you do 80% of your business with 20% of your titles," says Glousky, who published the Record Buyers Guide for 10 years and has a lot of friends in the music business.

**WHAT'S NEW?** Video retailers continue to debate how to handle new releases, with many critical of dedicating a specific section to the new product.

Rick Veingrad, owner of Video Connection in Miami, does not like a new-release section. Instead, he integrates new releases into the main sections, spreading them out in respective genre categories.

This is important because it relates to the price war spreading to Miami, Veingrad says. He uses two descriptions to

identify new product and create a price difference. "New Arrivals" are 1-6 months old, while "New Releases" are new, "right out of the box," he says.

The New Arrivals are old enough to allow Veingrad to rent them out at a lower price, because he has recouped the cost of the tapes. "I can play around a little," he says. "They are OK in our four-for-\$8 offers and so on."

**CAMPAIGN TRAIL:** Veingrad squeaked through in terms of qualifying as one of two outside candidates for the board of the Video Software Dealers Assn. A record six are official choices of a nominating committee.

The other independent candidate is Jay Gruenwald, who operates five Prime Time Video stores in the Apple Valley, Calif., area northeast of L.A.

Tightly enforced rules nearly eliminated Veingrad because none of the required 20 letters of recommendation can be signed by anyone not current with VSDA dues. It was that rule that cut out Gary Messenger, the controversial ex-board member and head of North American Video, Durham, N.C. Messenger says, "I am totally in favor of the new way we are operating our elections. You will see me again."

**ADD CAMPAIGN:** Should a distributor encourage inviting mass merchandisers, drug and grocery store representatives, even someone from Phar-Mor, to serve on VSDA's board? Maybe it's blasphemous, but Joe Mazon, owner of Video Distributors of Florida, supports the idea. "We have a very broad-minded board," he says, with few critical of Mazon's stance.

As a director of VSDA's Southern Florida Chapter, Mazon is well aware that some members resent the decision to have larger players on the national board. "The independents are starting to realize that we need a dialog with

(Continued on next page)



by Earl Paige

# 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	6	2	JFK	Warner Bros. Inc. Warner Home Video 12306	Kevin Costner	1991	R
2	1	5	FRANKIE & JOHNNY	Paramount Pictures Paramount Home Video 32222	Al Pacino Michelle Pfeiffer	1991	R
3	2	7	THE LAST BOY SCOUT	Warner Bros. Inc. Warner Home Video 12217	Bruce Willis Damon Wayans	1991	R
4	3	11	THE FISHER KING	Columbia TriStar Home Video 70613	Robin Williams Jeff Bridges	1991	R
5	5	3	THE BUTCHER'S WIFE	Paramount Pictures Paramount Home Video 32312	Demi Moore Jeff Daniels	1991	R
6	4	4	FREEJACK	Warner Bros. Inc. Warner Home Video 12328	Emilio Estevez Mick Jagger	1991	R
7	7	6	LITTLE MAN TATE	Orion Pictures Orion Home Video 8778	Jodie Foster Adam Hann-Byrd	1991	PG
8	<b>NEW</b>		MY GIRL	Columbia TriStar Home Video 50993-5	Macaulay Culkin Anna Chlumsky	1991	PG
9	9	9	DECEIVED	Touchstone Pictures Touchstone Home Video 1306	Goldie Hawn John Heard	1991	PG-13
10	8	4	THE COMMITMENTS	FoxVideo 1906	Robert Arkins Michael Aherne	1991	R
11	<b>NEW</b>		FATHER OF THE BRIDE	Touchstone Pictures Touchstone Home Video 1335	Steve Martin	1991	PG-13
12	10	3	HIGHLANDER 2: THE QUICKENING	Columbia TriStar Home Video 91493	Christopher Lambert Sean Connery	1991	R
13	<b>NEW</b>		FOR THE BOYS	FoxVideo 5595	Bette Midler James Caan	1991	R
14	12	12	BOYZ N THE HOOD	Columbia TriStar Home Video 50813	Ice Cube Cuba Gooding, Jr.	1991	R
15	11	9	RICOCHET	Silver Pictures HBO Video 90683	Denzel Washington John Lithgow	1991	R
16	13	9	CURLEY SUE	Warner Bros. Inc. Warner Home Video 12218	Aiisan Porter Jim Belushi	1991	PG
17	15	12	DEAD AGAIN	Paramount Pictures Paramount Home Video 32057	Kenneth Branagh Emma Thompson	1991	R
18	14	6	THE PEOPLE UNDER THE STAIRS♦	Universal City Studios MCA/Universal Home Video 81136	Brandon Adams Everett McGill	1991	R
19	24	2	COMPANY BUSINESS	MGM/UA Home Video 902356	Gene Hackman Mikhail Baryshnikov	1991	PG-13
20	17	6	MY OWN PRIVATE IDAHO	New Line Home Video Columbia TriStar Home Video 75403	River Phoenix Keanu Reeves	1991	R
21	16	10	SHATTERED	MGM/UA Home Video 902357	Tom Berenger Greta Scacchi	1991	R
22	25	3	HOMICIDE	Columbia TriStar Home Video 91443	Joe Mantegna	1991	R
23	20	12	THE DOCTOR	Touchstone Pictures Touchstone Home Video 1257	William Hurt Christine Lahti	1991	PG-13
24	28	22	THELMA & LOUISE	MGM/UA Home Video 902355	Susan Sarandon Geena Davis	1991	R
25	18	4	AT PLAY IN THE FIELDS OF THE LORD	The Saul Zaentz Company MCA/Universal Home Video 81246	Tom Berenger John Lithgow	1991	R
26	21	10	THE SUPER	FoxVideo 1872	Joe Pesci Ruben Blades	1991	R
27	22	11	OTHER PEOPLE'S MONEY	Warner Bros. Inc. Warner Home Video 12223	Danny DeVito Penelope Ann Miller	1991	R
28	<b>NEW</b>		THE INDIAN RUNNER	MGM/UA Home Video 902518	David Morse Viggo Mortensen	1992	R
29	19	4	HOUSE PARTY 2	New Line Home Video Columbia TriStar Home Video 75383	Kid 'N Play	1991	R
30	34	7	INSIDE OUT	Playboy Home Video Uni Dist. Corp. 0706	Various Artists	1991	NR
31	23	8	NECESSARY ROUGHNESS	Paramount Pictures Paramount Home Video 32597	Scott Bakula	1991	R
32	30	10	RAMBLING ROSE	Live Home Video 69000	Laura Dern Diane Ladd	1991	R
33	31	2	CITY OF HOPE	SVS/Triumph Columbia TriStar Home Video 92053	Tony Lo Bianco Vincent Spano	1991	R
34	26	9	BILLY BATHGATE	Touchstone Pictures Touchstone Home Video 1337	Dustin Hoffman Nicole Kidman	1991	R
35	36	2	STRICTLY BUSINESS	Warner Bros. Inc. Warner Home Video 12303	Tommy Davidson	1991	PG-13
36	29	3	INTO THE SUN	Vidmark Entertainment 5306	Anthony Michael Hall	1992	R
37	27	4	YEAR OF THE GUN	Columbia TriStar Home Video 91453	Andrew McCarthy Sharon Stone	1991	R
38	37	2	MEETING VENUS	Warner Bros. Inc. Warner Home Video 12309	Glenn Close	1991	PG-13
39	35	5	LATE FOR DINNER	New Line Home Video Columbia TriStar Home Video 75443	Brian Wimmer Peter Berg	1991	PG
40	33	6	29TH STREET	FoxVideo 1874	Danny Aiello Anthony LaPaglia	1991	R

♦ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1992, Billboard/BPI Communications.

## STORE MONITOR

(Continued from preceding page)

the mass merchandisers, we need civilized discussion," he says, adding that the dialog includes Pharmor, which comes in for a lot of bashing due to its discounting on rental and low music prices.

**I**NDEPENDENTS' DAY: "There are 300 independents thriving down here right in Blockbuster Video's backyard," says Mazon, careful not to disparage the Fort Lauderdale-based megachain, where he has several friends. "It's a measure of how well-operated independent stores can survive and flourish, but it's also illustrative of how Blockbuster can't go into every neighborhood, because of the population density they require or for other demographic reasons," says Mazon.

Actually, right now is a period of golden opportunity for savvy independents "because a lot of small stores have gone out, there's a vacuum in a lot of places" where an independent did flee a Blockbuster, or became burned out, or "found out that today you have to do work. You need marketing. It's not like it was five years ago and you could just put a movie out on the shelf and watch it disappear every evening," Mazon says.

Veingrad, who raves about a coupon offer that has been working well, concurs. One postcard offer is "rent four movies for \$8." The offer, designed to increase Thursday business, allows the customer to keep the movies Thursday-to-Monday. There are exceptions, however—no adult, no new release, no laserdiscs, and no games.

Yet another coupon has \$2 off on purchase of any compact disc or cassette.

In case the mention of music seems odd, Video Connection is among those specialty stores that are adding prerecorded music. Ingram Entertainment services the section. "If something doesn't sell, I can even exchange it for video, for anything," he says.

Other offers on Video Connection's coupon card include hardware-related items—\$10 off on repairs, and some just plugging a Minolta camera or a Fisher VCR, or Pioneer laser player. Another offer is "rent one laserdisc and get another second one free."

**NEVER ON WEDNESDAY:** As the National Assn. of Video Distributors assesses its campaign to release all videos on a Wednesday, it had better not tap Veingrad. "Did they talk to any dealers at all?" he says. "When it piles up on one day like this, what are we expected to do, hire two more people? Just to put up stock?"

As it is, the store runs smoothly with just one employee on slow weekdays. It's no problem to spread out the receipt of new product. "But when it hits all on one day, whee," he says.

Of course, NAVD is counting on dealers building up midweek business now that all the new releases hit then. Veingrad agrees on the basic aim of the plan, but the problem is the transition until business does pick up.

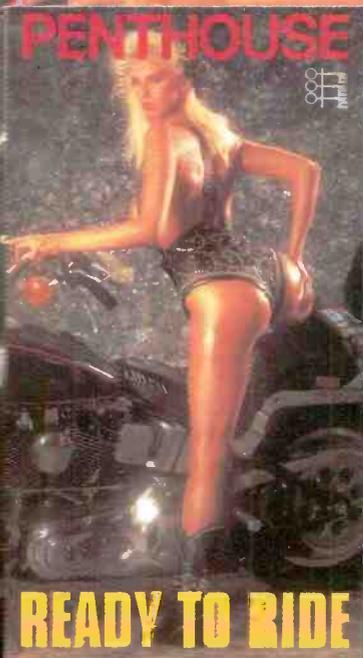
# THREE IS DEFINITELY NOT A CROWD!

## 3 BRAND NEW HOT SELLERS FROM PENTHOUSE VIDEO

Priced to Please:

# \$19.98

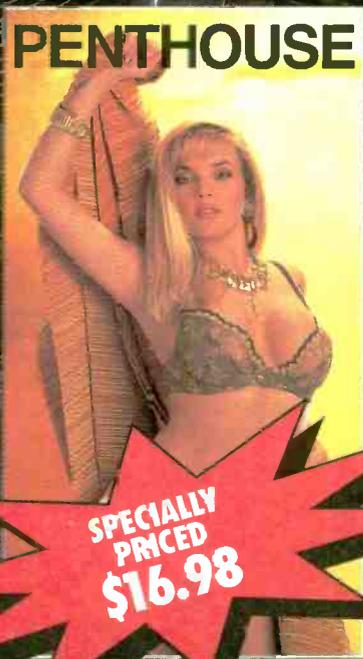
Street Date: 7/7/92



### READY TO RIDE

There is something erotic and compelling about the combination of fast moving motorcycles and beautiful women. In a fast-paced series of scorching scenes and hot rock n' roll Penthouse Video's latest release Ready to Ride takes you customers down an erotic road. This tape is guaranteed to "kick start" your sales in a high gear!

Cat: 50318-3



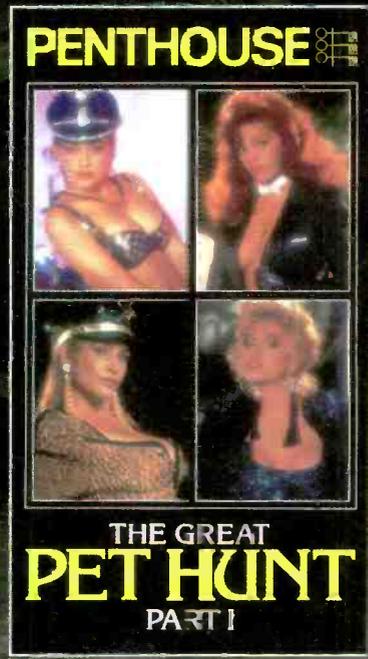
### PENTHOUSE PET OF THE YEAR WINNERS

All-New videos of Brandy and Amy Lynn! Judge for yourself what it takes to be Penthouse Pet of the Year, as Brandy takes us into her private world of sultry fantasies and revealing secrets. And as that's not enough, we've added another ongoing and exciting look at runner-up Amy Lynn at her sexiest best. Both girls are every inch the winner!

Cat: 50323-3

### THE GREAT PET HUNT VOLUME I

Premiere Penthouse photographer Earl Miller travels throughout north America to capture nineteen incredible women as they display their raw sexual energy on stage and off, sharing their most intimate secrets. Travel on this revealing journey with some of the most beautiful erotic dancers in the world, competing for an opportunity to be selected as a Penthouse Centerfold Pet. Cat: 50331-3

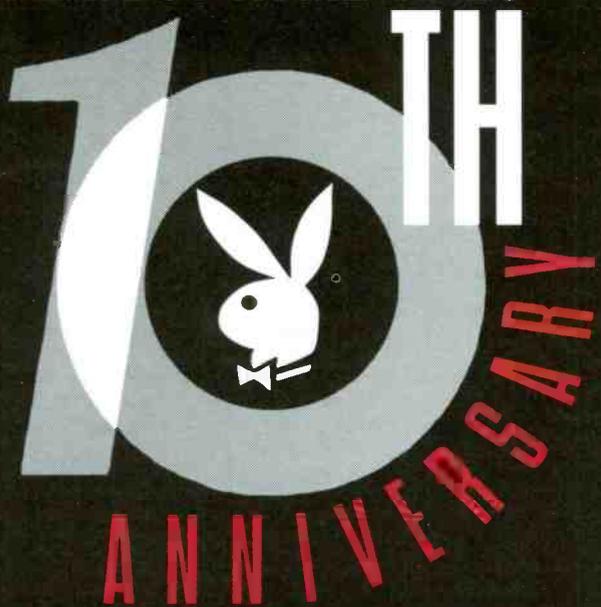


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## Home Video

### Strand Expands Its Music, Kid Lines *Queen's 'Rock You,' 'Thomas Tank Engine' Set Pace*

LOS ANGELES—Buoyed by the phenomenally successful longform music video "Queen: We Will Rock You" and by cumulative million-unit sales for the multivolume "Thomas The Tank Engine And Friends" series, Strand Home Video says it will continue to carve out an independent niche in the U.S. market.

The Queen title has topped the Billboard Top Music Video chart and hit the top 10 on the Top Video Sales chart.

With an eye on expanding its children's, music video, and original programming, the company has just acquired the rights to "Little Toot," a 50-minute animated children's classic. The video will be released at a \$12.98 sell-through price in the fall with additional episodes likely for 1993 release.

The original "Little Toot" book for children, published by Putnam & Sons, was first issued about 50 years ago. Combined with sequels, the books have sold more than 6 mil-

lion copies.

Steve Ayres, chief executive of London-based parent VCI, says Strand Home Video will aggressively seek acquisitions to bolster its catalog. The company will also look to co-produce and co-finance new projects. Currently, the company is in major negotiations for new music video product, says Ayres.

"There's been some speculation about the company, but we are still very committed to the U.S. market," Ayres says.

Strand distributes the ABC Kid-time label as well as the Jungle Book series from Japanese animation house Nippon. In addition, the company has a "Slimline" fitness series and a number of "instant news" programs and documentaries through ITN, England's major news agency.

Strand has recently undergone a realignment of its corporate and sales staff, says Ayres.

Recent changes have seen Colin

Bayliss, a veteran MGM/UA and Vestron Video International executive, appointed to president of Strand Home Video.

At the same time, Don Gold has been elevated to sales VP from national sales manager; Nick Cregor has been appointed VP of marketing, moving from VCI headquarters in London; and Brian Blair has been appointed marketing coordinator.

Other staffers are as follows: Suzanne Schafer, previously Northwest regional sales manager for Coliseum Video and Western regional sales manager for LIVE Home Video, has been named Western regional sales manager; Olga Economou, formerly regional sales manager for Hanna-Barbera Home Video, joins as Midwestern regional sales manager; and Ron Hughbanks continues to act as Eastern regional sales manager.

VCI claims to be Europe's largest independent sell-through company since 1985.

JIM McCULLAUGH

### Greenwood's New Game Is B'buster

■ BY EARL PAIGE

LOS ANGELES—On the afternoon the riots erupted here in South Central neighborhoods, former professional basketball star David Greenwood was watching television along with other Blockbuster Video franchisees in Fort Lauderdale, Fla. He saw his own store being looted.

That was April 30. On June 11—six weeks later—Greenwood happily cut the ribbon once more as the store in the Gateway Plaza of Compton, Greenwood's hometown, reopened.

Hoping to find worthwhile investments and causes following his retirement from the pro basketball ranks, Greenwood became impressed with the career of Blockbuster chairman H. Wayne Hui-zenga.

"I heard him make a speech and I started researching the company. My friends in the National Basketball Assn. were encouraging me. They said the inner-city neighbor-

hoods needed good video stores," he says.

Today, scars of the rampage are evident everywhere at the corner of Central and Rosecrans, where a Kinney Shoes outlet that burned to the ground is an open lot. Yet, the site is making a dramatic comeback.

"They're going to erect the new Taco Bell in two days," Greenwood says of a neighboring fast-food business that was also burned out.

"The idea is if they can build a Taco Bell in two days they can heal all this in whatever time they set," says Greenwood.

In some respects, Greenwood considers himself lucky because his other Blockbuster store in Ladera Heights was untouched. "What saved that center was a 6-foot-tall fence around the whole place," he says.

It never crossed Greenwood's mind to just pull up stakes in the dark hours as he tried to get back to Los Angeles from the franchisee meeting at the corporate headquar-

ters in Florida.

"I had family who came in right away and saved the computers. Also, the Mayor of Compton was determined that Gateway Plaza and Renaissance Center, with a K mart, were going to be protected so the guard moved in real soon at both centers," he says.

Greenwood says looters in his store used a grocery cart taken from a nearby Boys supermarket that was also ransacked, hurled the cart through the window of the video store, and hauled out armloads of product.

Anxious hours passed as Greenwood first flew to San Antonio, Texas, where he once lived while he played for the Spurs. "I told my wife that I had to get to L.A., had to be there," he says of finally getting a flight two days later when the curfew was imposed and the violence subsided.

Greenwood, 33, heads a company under his own initials, D.K.G. En-

(Continued on next page)

### IMAGE POSTS ITS FIRST ANNUAL PROFIT

(Continued from page 63)

and projects another 42% gain this year.

Image says its profitability was due to the higher sales and "improved operating efficiencies."

The Chatsworth, Calif.-based company notes that selling, general, and administrative expenses as a percentage of sales dropped to 12.4% in the recently completed fiscal year from 14.4% a year ago.

Jerry Smolar, VP and CFO, says, "We're running the company with virtually no more people than we were a year to 18 months ago, and we were able to sell more product without generating more costs."

In addition, there was a 5% decrease in amortization costs to \$2.9 million from \$3 million. One reason,

Smolar says, is that although Image released fewer titles on laserdisc in the past year, there were more blockbusters. "It doesn't cost much more to do a 'Dances With Wolves' than an 'Ernest Goes To Hollywood,'" says Smolar. Image has also reduced its amortization costs through the expanded use of an in-house postproduction facility. "We used to do a lot of production work at outside post-houses. When you had to make a change to a master, it cost \$350 an hour. Since November 1990 we have put postproduction on-site. Costs per title are less."

Interest expense, however, grew in the year to \$2 million from \$1.5 million. That is because the company sold \$20 million worth of debt securi-

ties in a private placement with a large life insurance company in November 1991. The money raised was used to refinance other debt.

Although prospects for the current fiscal year appear strong, Martin Greenwald, chairman and chief executive, warns in a company statement that first-quarter results "will be weak due to a generally poor schedule of new releases from Image's suppliers." He adds that the quarter "historically has been slow."

Image estimates it has a 35% share of the domestic laserdisc market. Its biggest suppliers are Disney and Fox.

The stock fell 37.5 cents in over-the-counter trading at press time and closed at \$8.625. Its 52-week price high is \$12.75.

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## Full Moon Putting Dealers In Spotlight

LOS ANGELES—Video retailers will be eligible to win an appearance in an upcoming Full Moon Entertainment film, the result of local drawings as the company is mounting a promotional, grass-roots roadshow in 20 cities for dealers and distributors.

Full Moon, a highly successful fantasy/sci-fi/horror label distributed by Paramount Home Video, began its tour in Milwaukee May 27, to be followed by presentations in Chicago and Indianapolis, according to Charles Band, Full Moon founder/producer/director. Other cities will follow.

Band will host the "Band On The Road" tour, the locale of which will be a local movie theater.

Among elements of the presentation will be a special Full Moon filmed montage, a multimedia special-effects demonstration, a display of creatures and props from best-selling Full Moon films, a question-and-answer session with Band, a drawing for the film appearance, and complimentary cassettes and gifts.

The label has 14 titles currently in distribution, while upcoming titles include "Dr. Mordrid," "Trancers III," "Subspecies II," "Subspecies III," "Arcade," and "Puppet Master IV."

In related developments, Full Moon Entertainment is creating a new label called Moonbeam for G- and PG-rated product, which will also be distributed by Paramount Home Video. The first Moonbeam release is slated for the first quarter of 1993.

### GREENWOOD'S NEW GAME

*(Continued from preceding page)*

terprises, marketing T-shirts, running the video stores, "and working with several youth groups and organizations." A third D.K.G. Blockbuster Video is being built in Culver City, Calif.

Greenwood says he believes Blockbuster Video has a real advantage in that the company is successful enough to be able to locate more stores in the inner cities. While many neighborhoods throughout the nation are saturated with Blockbuster outlets, the inner cities are not, Greenwood maintains.

He also believes stores can be customized for the local movie preferences, and that such stores can be profitable even beyond the promises of franchise brochures and research from Fort Lauderdale.

At the Ladera Heights store, Greenwood has a section where customized signage promotes reggae, rap, blues, gospel, jazz, and several other music video subgenres.

Because the videos Blockbuster stocks tend to be formularized, Greenwood says he worries that franchisees may hesitate to make exceptions. Often a certain movie is recommended at only two to three copies, but for Compton "we might need 84," he says of such titles as "Straight Out Of Brooklyn."

Titles such as "Heaven Is A Playground," "Hangin' With The Homeboys," and "Talkin' Dirty After Dark" are required in quantities above the recommended levels of corporate headquarters, he maintains.

# BILLBOARD'S VSDA SUPERSECTION

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special will provide in-depth coverage of the

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Our VSDA edition will produce significant

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who affect the immediate success of your breaking

product, and the whole spectrum of artists and

executives who collectively determine long term

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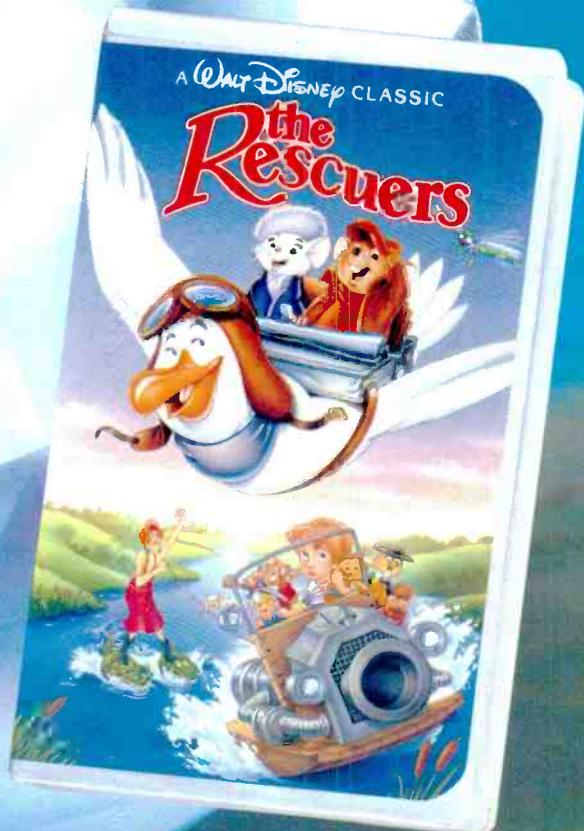
# Vault To Video...

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Last Fall's Smash Video,  
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**\$24.99**  
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**Prebook: August 18**  
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Dolby Mastered / Hi-Fi Stereo / Running Time: 76 Minutes / Color  
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Stock #1399



WALT DISNEY  
HOME VIDEO

# 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
			<b>★ ★ ★ NO. 1 ★ ★ ★</b>					
1	1	9	101 DALMATIANS	Walt Disney Home Video 1263	Animated	1961	G	24.99
2	2	12	FIEVEL GOES WEST ◊	Amblin Entertainment MCA/Universal Home Video 81067	Animated	1991	G	24.95
3	3	32	FANTASIA	Walt Disney Home Video 1132	Animated	1940	G	24.99
4	4	2	THE SILENCE OF THE LAMBS	Orion Pictures Orion Home Video 8767	Jodie Foster Anthony Hopkins	1991	R	19.98
5	20	3	ALIEN/ALIENS TRIPLE PACK	FoxVideo 5598	Sigourney Weaver	1992	R	39.98
6	6	16	QUEEN: WE WILL ROCK YOU	MobileVision/Yellowbill/Queen Strand Home Video 2115	Queen	1992	NR	14.98
7	7	4	PLAYBOY PLAYMATE OF THE YEAR 1992	Playboy Home Video Uni Dist. Corp. PBV0707	Corinna Harney	1992	NR	19.95
8	11	6	MADONNA: TRUTH OR DARE	Live Home Video 69021	Madonna	1991	R	19.98
9	13	4	PLAYBOY'S EROTIC FANTASIES	Playboy Home Video Uni Dist. Corp. PBV0712	Various Artists	1992	NR	19.95
10	5	58	THE JUNGLE BOOK	Walt Disney Home Video 0602	Animated	1967	G	24.99
11	9	4	PLAYBOY PLAYMATE REVIEW '92	Playboy Home Video Uni Dist. Corp. PBV0708	Various Artists	1992	NR	19.95
12	8	27	CHERFITNESS: A NEW ATTITUDE	CBS/Fox Video FoxVideo 2576	Cher	1991	NR	19.98
13	14	18	PENTHOUSE: SATIN AND LACE	Penthouse Video A*Vision Entertainment 50291-3	Various Artists	1992	NR	19.98
14	12	31	1992 PLAYBOY VIDEO PLAYMATE CALENDAR	Playboy Home Video Uni Dist. Corp. TBV0702	Various Artists	1991	NR	19.98
15	10	12	SATURDAY NIGHT LIVE: WAYNE'S WORLD	Broadway Video Starmaker Ent. Inc. 660001	Mike Myers Dana Carvey	1992	NR	14.95
16	16	10	MOTLEY CRUE: DECADE OF DECADENCE '81-'91	Elektra Entertainment 40129	Motley Crue	1992	NR	19.98
17	21	5	ZZ TOP: GREATEST HITS	Warner Reprise Video 38299	ZZ Top	1992	NR	19.95
18	19	12	TINY TOON ADVENTURES: HOW I SPENT MY VACATION	Amblin Entertainment Warner Home Video 12290	Animated	1991	NR	19.98
19	22	41	SINGIN' IN THE RAIN (40TH ANNIV.)	MGM/UA Home Video 202539	Gene Kelly Debbie Reynolds	1952	G	19.98
20	15	16	PLAYBOY: SEXY LINGERIE IV	Playboy Home Video Uni Dist. Corp. 0705	Various Artists	1992	NR	19.95
21	31	2	THE DOORS	Carolco Home Video Live Home Video 68956	Val Kilmer Meg Ryan	1991	R	19.98
22	23	8	MICHAEL BOLTON: SOUL AND PASSION ●	SMV Enterprises 19V-49122	Michael Bolton	1992	NR	19.98
23	<b>NEW ▶</b>		MORRISSEY: LIVE IN DALLAS	Warner Reprise Video 3-38305	Morrissey	1992	NR	19.98
24	17	38	THE RESCUERS DOWN UNDER	Walt Disney Home Video 1142	Animated	1991	G	24.99
25	<b>RE-ENTRY</b>		ALIENS	FoxVideo 1504	Sigourney Weaver	1986	R	19.98
26	24	5	THE JUDDS: THEIR FINAL CONCERT	MPI Home Video 6351	The Judds	1992	NR	19.98
27	18	31	PENTHOUSE: PASSPORT TO PARADISE/HAWAII	Penthouse Video A*Vision Entertainment 50288-3	Various Artists	1991	NR	19.98
28	<b>NEW ▶</b>		ANNIE LENNOX: DIVA	6 West Home Video 15719-3	Annie Lennox	1992	NR	14.98
29	25	31	PENTHOUSE: 1991 PET OF THE YEAR PLAYOFF	Penthouse Video A*Vision Entertainment 50290-3	Various Artists	1991	NR	19.98
30	39	11	BUNS OF STEEL	The Maier Group	Greg Smithey	1989	NR	14.95
31	40	15	PLAYBOY VIDEO CENTERFOLD: PAMELA ANDERSON	Playboy Home Video Uni Dist. Corp. 0704	Pamela Anderson	1992	NR	19.95
32	29	2	DANCE! WORKOUT WITH BARBIE	Buena Vista Home Video 1361	Animated	1991	NR	19.99
33	33	12	NEW JACK CITY	Warner Bros. Inc. Warner Home Video 12073	Wesley Snipes Ice-T	1991	R	19.98
34	35	88	RICHARD SIMMONS: SWEATIN' TO THE OLDIES ◊	Warner Home Video 616	Richard Simmons	1990	NR	19.98
35	34	13	MONTY PYTHON AND THE HOLY GRAIL	Columbia TriStar Home Video 92253	John Cleese Graham Chapman	1974	PG	19.95
36	<b>NEW ▶</b>		THIS IS SPINAL TAP	New Line Cinema Columbia TriStar Home Video 75723	Christopher Guest Michael McKean	1984	NR	14.95
37	30	88	THREE TENORS IN CONCERT ▲ <sup>3</sup>	PolyGram Video 071-223-3	Carreras - Domingo - Pavarotti	1990	NR	24.95
38	32	17	GOODFELLAS	Warner Bros. Inc. Warner Home Video 12039	Robert De Niro Joe Pesci	1990	R	19.98
39	26	88	STAR TREK IV: THE VOYAGE HOME (DIRECTORS' SERIES)	Paramount Pictures Paramount Home Video 1797	William Shatner Leonard Nimoy	1986	PG	29.95
40	28	5	THE QUIET MAN (40TH ANNIV.)	Republic Pictures Home Video 3359	John Wayne Maureen O'Hara	1952	NR	69.98

● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1992, Billboard/BPI Communications.

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## NEWSLINE

## Paramount In Juicy Tie-In With MCA Records For Soundtrack, Vid

Paramount Home Video and MCA Records are teaming up for a joint promotional effort for the release of the movie "Juice," which arrives in stores July 30. According to Alan Perper, senior VP of Paramount Home Video, a commercial for the soundtrack will appear at the back end of each cassette. "It's very hip in that it's not really a commercially oriented ad but almost a value-added MTV-like spot in itself," he says. "We will be billboarding the front of the cassette by telling viewers to stay tuned for a special message." MCA is supplying Paramount with copies of the soundtrack, which the studio will use not only for trade solicitation purposes but as prizes for a national radio promotion involving giveaways of soundtracks, movie cassettes, and stereo equipment. "Juice" took in about \$20 million at the box office, while the soundtrack went as high as No. 17 on The Billboard 200.

## Technicolor Goes Direct With Texaco

Technicolor Videocassette, the Livonia, Mich.-based duplication giant, will provide direct fulfillment to more than 6,000 Texaco service stations on a 45-minute Olympics highlights tape. The program, "The Olympic Challenge," is available for \$4.99 with a minimum 8-gallon fillup at participating stations, except in New Jersey and Rhode Island, where no fillup is required to purchase the tape. Technicolor has set up a toll-free number Texaco dealers can call to reorder the program; turnaround time is 48 hours. Written, directed, and produced by Olympics historian Bud Greenspan, "The Olympic Challenge" was produced for Texaco to reinforce the oil company's "The Energy To Go Further" campaign, which is supported by TV and radio spots. Each video will contain a coupon for a free 2-liter bottle of Coca-Cola Classic or Diet Coke.

## P'Gram, Propaganda In Step With Reebok

The hot step training approach to fitness gets a high-profile cassette as PolyGram Video will market the MTV-style "Step Reebok: The Video" June 23 to record and video specialty stores, according to Bill Sondheim, PolyGram VP of sales and marketing. Reebok will sell the tape through its own distribution network, which includes sporting-goods stores. Priced at \$29.95 suggested retail, it's produced by Propaganda Films ("Beverly Hills, 90210," "Twin Peaks," "Truth Or Dare"). Reebok, the sponsor of the NBC network telecast of the summer Olympic Games, plans on spending more than \$70 million as part of a generic consumer-awareness program. It is estimated that more than 7.3 million people have incorporated step training into their fitness lifestyle.

## Of Special Interest: SIVA, ITA Shows

The Special Interest Video Assn. is teaming with 3M to present the inaugural Special Interest Assn. Awards. The inaugural event is scheduled to take place Nov. 14 at the Grand Hyatt Regency Hotel in Old Greenwich, Conn., in conjunction with the third annual SIVA convention. SIVA '92 is slated for Nov. 12-14. Awards will be given in such categories as children (nontheatrical), documentary, educational, entertainment (nontheatrical), exercise, how-to, sports, and special accomplishments in marketing. Deadline for the awards will be July 30 with a \$25-per-tape submission for SIVA members. The non-SIVA entry fee per submission is \$45. Program suppliers may enter in as many categories as they would like with a limit of one entry per category. Entries must have been produced and released between Jan. 1, 1991, and July 15, 1992. Entries or requests for entry forms should be sent to: SIVA Video Awards Committee, P.O. Box 402, Oak Ridge, N.J. 07438 . . . Another special-interest show, the ITA's fifth annual Super Seminar on Special Interest Video, will be held Oct. 15-16 at the Loews Santa Monica Beach Hotel in Santa Monica, Calif.

## Carvey To Perform At VSDA Awards

"Saturday Night Live" actor Dana Carvey, who stars as Garth in Paramount Home Video's upcoming August direct-to-sell-through title "Wayne's World," will entertain attendees at the Video Software Dealers Assn.'s closing-night Awards Banquet, scheduled for July 29 during the trade group's annual convention in Las Vegas. Once again, "Entertainment Tonight's" Leonard Maltin will be MC. In other VSDA convention news, VSDA says it will employ a "Donahue" approach to the "Pay-Per-View: Sound And Fury Signifying . . . What?" seminar July 28. Ron Castell, senior VP of programming and communications at Blockbuster, will moderate the panel from the audience with a cordless microphone. Panel members will include Rick Blume, president of Action Pay-Per-View; Bruce Karpas, president of Request TV; Hugh Panero, VP of marketing and pay-per-view for Time Warner Cable/Brooklyn-Queens Division; Hal Richardson, senior VP of worldwide pay TV for Walt Disney TV; and Geoffrey Roman, VP of technology and new business development for Jerrold Communications.

## Simitar Releasing 'Explicit' Gay Sex-Ed Vid Tape Called Breakthrough In British Censorship

■ BY PETER DEAN

LONDON—Simitar Entertainment has hit the headlines in the U.K. by being the first video distributor to service the gay market with a safe sex guide. Titled "Gay Man's Guide To Safer Sex," the program is the first explicit gay sex educational video to be approved by the strict British censors and as such represents a major breakthrough in U.K. censorship.

The tape, which aims to educate and inform gay men about all aspects of safer sex in an explicit and erotic way, has been produced in close conjunction with AIDS charity the Terence Higgins Trust, which will receive royalties on every tape sold.

Trust chief executive Nick Par-

tridge claims that the program is a worldwide first. "This tape is the first video of its kind which both explains safer sex in detail, and illustrates it in practice," he says. "It will complement other initiatives promoting safer sex for gay men, as well as those for other sections of the community. Sadly, some people will see it as pornography. It isn't pornography—it's an erotic lifesaver."

Simitar U.K. managing director Tony Carne explains that the explicitness is essential to convey accurate information in combating HIV infection. He says, "The content is very explicit and fairly erotic in comparison with the recent straight sex educational videos. It also uses strong language throughout. It has to re-

flect the real lives of 2 million gay men in Britain. If it was patronizing in its attitude or shirked the issues, it would be ignored by the homosexual community and would not succeed in its educational mission."

"The Gay Man's Guide" will be released on Simitar's Loving Touch label, which was launched last year with "The Essential Guide To Better Sex." Forthcoming releases on the label will include tapes on menopause and female hormone replacement.

Last year the U.K. was flooded by safe sex guides, none of which addressed the needs of gay men or women. "The Lover's Guide," which was the best seller at more than 400,000 copies (and which has just

(Continued on next page)

## Billboard Salutes John Taylor-



## Video Man Of The Year

In our July 25, 1992 Pre-VSDA issue Billboard pays tribute to a very special man, with an unusual success story. John Taylor's incredible work

at Ingram and his leadership in engineering the Ingram/Commtron merger make him one of the most respected men in the video industry. His efforts have helped create the largest video distributor in the business, employing the greatest force of telemarketers and representing one third of the market.

Billboard's Video Man Of The Year issue will receive bonus distribution to over one thousand video distributor telemarketers.

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# Top Music Videos™

Compiled from a national sample of retail store sales reports.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE, Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Type	Suggested List Price
★ ★ NO. 1 ★ ★						
1	1	19	<b>WE WILL ROCK YOU</b> MobileVision/Yellowbill/Queen/Strand Home Video 2115	Queen	LF	14.98
2	2	9	<b>DECADE OF DECADENCE '81-'91</b> Elektra Entertainment 40129	Motley Crue	LF	19.95
3	29	3	<b>JUMP</b> SMV Enterprises 9VS-49139	Kris Kross	SF	9.98
4	4	9	<b>SOUL AND PASSION ●</b> SMV Enterprises 19V-49122	Michael Bolton	LF	19.98
5	3	7	<b>ZZ TOP GREATEST HITS</b> Warner Reprise Video 38299	ZZ Top	LF	19.95
6	6	89	<b>THE THREE TENORS IN CONCERT ▲<sup>3</sup></b> PolyGram Video 071223-3	Carreras - Domingo - Pavarotti	LF	24.95
7	14	3	<b>DIVA</b> 6 West Home Video 15719-3	Annie Lennox	LF	14.98
8	5	5	<b>THEIR FINAL CONCERT</b> MPI Home Video 6351	The Judds	LF	19.98
9	10	7	<b>VIDEO COLLECTION</b> Capitol Video 40034	Bonnie Raitt	SF	14.98
10	9	5	<b>THE WILD LIFE HOME VIDEO</b> Capitol Video 25052	Slaughter	LF	19.98
11	7	45	<b>GARTH BROOKS ▲<sup>4</sup></b> Capitol Video 40023	Garth Brooks	LF	14.95
12	8	27	<b>LIVE AT THE EL MOCAMBO ●</b> SMV Enterprises 19V-49111	Stevie Ray Vaughan	LF	19.98
13	<b>NEW ▶</b>		<b>LIVE IN DALLAS</b> Warner Reprise Video 3-38305	Morrissey	LF	19.98
14	13	15	<b>MOON SHADOWS</b> Warner Reprise Video 3-38289	Enya	SF	14.98
15	12	7	<b>ROCK VIDEO GIRLS 2</b> PolyGram Diversified Ent. PolyGram Video 0844933	Various Artists	LF	14.95
16	<b>NEW ▶</b>		<b>PHALLUS IN WONDERLAND</b> Metal Blade Home Video 38285	Gwar	LF	19.98
17	16	13	<b>THREE SIDES LIVE</b> Wienerworld Presentation BMG Home Video 80002-3	Genesis	LF	14.98
18	11	31	<b>FUNKY MONKS</b> Warner Reprise Video 3-38281	Red Hot Chili Peppers	LF	19.98
19	<b>RE-ENTRY</b>		<b>FOR MY BROKEN HEART ●</b> MCA Music Video 10528	Reba McEntire	SF	9.95
20	17	3	<b>CHEESY HOME VIDEO</b> A*Vision Entertainment 3-50312	Primus	SF	16.98
21	<b>NEW ▶</b>		<b>INTEGRATION EIGHT X TEN</b> SMV Enterprises 12V-49126	Front 242	LF	12.98
22	15	17	<b>VIDEOGRAPHY</b> EMI Home Video 1640	Pet Shop Boys	LF	19.98
23	19	23	<b>LIVE AT THE APOLLO</b> MCA Music Video 10470	Patti LaBelle	LF	24.95
24	<b>NEW ▶</b>		<b>REAL LIFE</b> 6 West Home Video 5722	Lisa Stansfield	LF	19.98
25	22	75	<b>THE IMMACULATE COLLECTION ▲<sup>4</sup></b> Warner Reprise Video 3-38195	Madonna	LF	19.98
26	24	3	<b>GREAT VIDEO HITS</b> Warner Reprise Video 3-38260	Hank Williams, Jr.	LF	16.98
27	<b>NEW ▶</b>		<b>VIDEO LIBRARY</b> BMG Video 75268-3	"Weird Al" Yankovic	LF	14.98
28	<b>NEW ▶</b>		<b>THE SKILLS TO PAY THE BILLS</b> Capitol Video 40037	Beastie Boys	LF	14.98
29	21	34	<b>VIDEO ANTHOLOGY 1978-88 ▲<sup>4</sup></b> SMV Enterprises 24V-49010	Bruce Springsteen	LF	14.98
30	20	33	<b>24 NIGHTS</b> Warner Reprise Video 3-389193	Eric Clapton	LF	24.98

○ RIAA gold cert. for sales of 25,000 units for video singles; ● RIAA gold cert. for sales of 50,000 units for SF or LF videos; ▲ RIAA platinum cert. for sales of 50,000 units for video singles; ▲ RIAA platinum cert. for sales of 100,000 units for SF or LF videos; ○ RIAA gold cert. for 25,000 units for SF or LF videos certified prior to April 1, 1991; ◆ RIAA platinum cert. for 50,000 units for SF or LF videos certified prior to April 1, 1991. LF long-form. SF Short-form. VS Video single. © 1992, Billboard/BPI Communications.

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# Home Video

## Paramount Spins Out 'Wayne's World'; ABCO Goes For 'Shelter'; Pioneer Players

**PARTY ON:** Paramount Home Video will release "Wayne's World" (widescreen, \$24.95) on disc in August. Mike Myers, Dana Carvey, Rob Lowe, and Tia Carrere star in the hit comedy. In addition, Paramount is set to launch "Juice" (pan-scan or wide, \$34.95), and remastered, low-priced laser editions of "Raiders Of The Lost Ark" (1981, wide, \$24.95) and "Indiana Jones And The Temple Of Doom" (1984, wide, \$24.95).

**ABKCO VIDEO** will debut "Gimme Shelter" (1970, \$34.95) on disc June 23. The first home video release for ABKCO, run by Allen Klein, the documentary of the Rolling Stones' 1969 tour includes footage from their notorious Altamont Speedway concert. David Maysles, Albert Maysles, and Charlotte Zwerin directed.

**PROMOTION:** Peter Trimurco joins LumiVision as its new marketing director.

**NEWVISIONS** has just published the spring/summer 1992 edition of its Laser Video File catalog. This time, the 363-page, \$4.95 paperback lists more than 6,400 laserdisc titles and also supplies details for about 48 different laser players, including 11 karaoke-ready units. NewVisions is located in Paramus, N.J.

**PIONEER** is introducing several new laser combiplayer hardware models: the CLD-S201 (\$535 list), CLD-D501 (\$890), CLD-D701 (\$1,200), and the Elite CLD-52 (\$950).

The CLD-S201 features an independent CD tray to facilitate quicker CD loading and playback. The CLD-D701 includes an eight-bit digital memory for special effects, and a jog dial control. And the CLD-52 offers both-side play with a high-speed alpha-turn mechanism, plus a "theater mode" audio setting and two gold-plated audio/video outputs.

**PIONEER LASER Entertainment** is the sponsor of the nationally syndicated "Karaoke Showcase," which is set to debut this month. First Media Entertainment produced the show, which is being syndicated by Genesis Entertainment. Jon Bauman (Bowzer of "Sha Na Na") hosts.

### GAY SEX-ED VID

(Continued from preceding page)

had a sequel called "Making Sex Even Better") sold well largely on the back of an anomaly within censoring body the British Board of Film Classification, which bars the explicitness of U.S. adult videotapes but allows stronger material for educational purposes.

The \$30 "Gay Man's Guide" is expected to be sold primarily through mail-order channels.

**APOCALYPSE WHEN?** Warner will launch Wim Wenders' "poetic sci-fi millennial" tale "Until The End Of The World" (wide, \$34.98) in late July. William Hurt stars as an enigmatic fugitive traveling the world with a strange camera that mixes images with emotions and memory and allows the blind to see. Meanwhile, the world is on edge as a nuclear-powered satellite is poised to

## LASER SCANS

by Chris McGowan

plunge back to earth. Solveig Dommartin, Sam Neill, Max Von Sydow, and Jeanne Moreau also star in this critically acclaimed film.

Also due from Warner: the Chevy Chase comedy "Memoirs Of An Invisible Man" (wide, \$29.98); the Gene Hackman thriller "Night Moves" (1975, \$34.98); the comic-strip tale "The Flash" (1990, \$34.98); "Captain Horatio Hornblower" with Gregory Peck (1951, \$34.98); and "Wait Until Dark" with Audrey Hepburn and Alan Arkin (1967, \$34.98).

**WARNER REPRISE** recently bowed "Natalie Cole: Unforgettable Concert" (\$34.98), "Phil Collins: No Ticket Required" (\$29.98), "Enya: Moon Shadows" (\$24.98), and "Funny: The Movie" (\$39.98).

**MCA** has four laser titles set for July 23 release. Sylvester Stallone and Estelle Getty star in the action-comedy "Stop! Or My Mom Will Shoot" (side 2 CAV, \$34.98). "Jesus Christ Superstar" (1973, wide, \$34.98) features an Andrew Lloyd Webber and Tim Rice score. Abbott and Costello create havoc in "The

Naughty Nineties" (1945, side 2 CAV, \$34.98). And Cynthia Rothrock enters the martial arts underworld in "Tiger Claws" (\$34.98).

**PIONEER ARTISTS** recently bowed "Bonnie Raitt: The Video Collection" (\$24.95), "Tom Petty And The Heartbreakers: Take The Highway Live" (\$34.95), and "BeBe And CeCe Winans" (\$24.95). Due in August from the label are the Mozart opera "La Clemenza Di Tito" with the Glyndebourne Festival Opera (\$44.95) and "Dianne Reeves: The New Orleans Concert" (\$29.95).

**COLLECTOR'S CORNER:** Voyager Co.'s Criterion Collection edition of "Boyz N The Hood" (widescreen, extras, \$49.95) is a deluxe laserdisc presentation of director John Singleton's remarkable movie debut. In his commentary on analog track two, Singleton reflects both on the making of his first feature film and on growing up in South Central Los Angeles. In addition, deleted scenes are included at the end of side two, and viewers can program their players to edit them into the film.

Warner's "The Eiger Sanction" (1975, wide, \$39.98), directed by and starring Clint Eastwood, has it all: spies, murders, art history, topless fitness instructors, and superb mountaineering sequences. The plot comes loose from its thematic pitons at times, but on the whole this Eastwood alpine thriller is fast-paced and lots of fun.

LumiVision's "Aliens, Dragons, Monsters, & Me" (\$34.95) is a 57-minute tribute to special-effects master Ray Harryhausen. Fans of sci-fi and fantasy movies will enjoy the many examples of Harryhausen's outstanding stop-motion magic in films like "Mysterious Island," "The 7th Voyage Of Sinbad," and "Clash Of The Titans."

THE HOLLYWOOD REPORTER TOP 10 WEEKLY MOVIE GROSSES				
THIS WEEK	PICTURE/(STUDIO)	WEEKEND GROSS (\$)	NO. OF SCRNS PER SCRAN AVG (\$)	TOTAL GROSS TO DATE (\$)
1	Patriot Games (Paramount)	18,511,191	2,366 7,824	18,511,191
2	Sister Act (Buena Vista)	11,237,706	1,742 6,451	28,005,364
3	Lethal Weapon 3 (Warner Bros.)	9,035,802	2,568 3,519	104,319,853
4	Far and Away (Universal)	5,605,630	1,820 3,080	31,394,745
5	Encino Man (Buena Vista)	4,118,282	2,090 1,970	24,419,987
6	Alien 3 (20th Century Fox)	4,011,555	2,040 1,966	42,107,939
7	Class Act (Warner Bros.)	3,421,827	1,148 2,981	3,421,827
8	Basic Instinct (TriStar)	1,509,950	1,313 1,150	103,845,824
9	Beethoven (Universal)	1,008,940	1,140 885	47,003,580
10	Fried Green Tomatoes (Universal)	921,905	878 1,050	76,743,604

# Home Video

## MUSIC VIDEO REVIEWS

"The Story Of Creation," Warner Reprise Video, 60 minutes, \$12.98.

This story doesn't start at the beginning but picks up with yet another chapter in the burgeoning book of hot U.K. indie label Creation Records. Under the guiding hand of managing director Alan McGee, Creation has been the launching pad for a stableful of British alternative rock acts that have found their way across the Atlantic in recent years on various labels.

Before SBK struck a deal last September for the right to first crack at Creation's new artists, Sire

Records managed to scoop up the three critically acclaimed acts featured here—Primal Scream, My Bloody Valentine, and Ride.

In this casual, conversational presentation, each act receives equal time in the spotlight via segments that meander around presentations of a handful of their songs. The clips are enhanced by visual vignettes and comments by various band members and patriarch McGee. Enlightening moments include Primal Scream's Bobby Gillespie expounding on the artistic virtues of taking hallucinogens and McGee's comical reminiscence of the first time he saw My Bloody Valentine perform and determined the band just wasn't suited for Cre-

ation.

The video does a wonderful job of presenting Creation's knack for finding and nurturing what arguably has come to be its signature style of alternative-rock creations: bands with a bent for moody, psychedelic feel and sound. However, the three acts here do forfeit a bit of their individuality in the proceedings. Most of the clips that accompany each band's songs are strikingly similar in scheme and style, although the Ride footage is most successful at standing out from the pack.

Nonetheless, "The Story Of Creation" is revealing and fun, and is well worth stocking on the shelf.

CATHERINE APPELFELD

Billboard®

FOR WEEK ENDING JUNE 20, 1992

# Top Laserdisc Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
*** NO. 1 ***								
1	4	3	THE COMMITMENTS	FoxVideo Image Entertainment 9381-80	Robert Arkins Michael Aherne	1991	R	39.98
2	1	7	THE LAST BOY SCOUT	Warner Bros. Inc. Warner Home Video 12217	Bruce Willis Damon Wayans	1991	R	29.98
3	2	3	FREEJACK	Warner Bros. Inc. Warner Home Video 12328	Emilio Estevez Mick Jagger	1991	R	29.98
4	5	25	TERMINATOR 2: JUDGMENT DAY	Caroco Home Video Pioneer LDCA, Inc. LD68952-2	A. Schwarzenegger Linda Hamilton	1991	R	29.95
5	6	27	THE SILENCE OF THE LAMBS	Orion Pictures Image Entertainment ID74340R	Jodie Foster Anthony Hopkins	1991	R	29.95
6	3	5	FRANKIE & JOHNNY	Paramount Pictures Pioneer LDCA, Inc. LV32222	Al Pacino Michelle Pfeiffer	1991	R	34.95
7	19	3	THE BUTCHER'S WIFE	Paramount Pictures Pioneer LDCA, Inc. LV32312	Demi Moore Jeff Daniels	1992	R	34.95
8	NEW ▶		JFK	Warner Bros. Inc. Warner Home Video 12306	Kevin Costner	1991	R	39.98
9	11	3	BLACK ROBE	Vidmark Entertainment Pioneer LDCA, Inc. LDCVM5553	Lothaire Bluteau Aden Young	1991	R	34.95
10	8	9	THE FISHER KING	Columbia TriStar Home Video Criterion/Pioneer LDCA, Inc. 70616	Robin Williams Jeff Bridges	1991	R	39.95
11	7	31	APOCALYPSE NOW	Paramount Pictures Pioneer LDCA, Inc. LV2306-2WS	Marlon Brando Martin Sheen	1979	R	44.95
12	10	11	BOYZ N THE HOOD	Columbia TriStar Home Video Criterion/Pioneer LDCA, Inc. 50816	Ice Cube Cuba Gooding, Jr.	1991	R	34.95
13	13	33	LETHAL WEAPON	Warner Bros. Inc. Warner Home Video 12371	Mel Gibson Danny Glover	1987	R	34.98
14	NEW ▶		AT PLAY IN THE FIELDS OF THE LORD	The Saul Zaentz Company MCA/Universal Home Video 41246	Tom Berenger John Lithgow	1991	R	44.98
15	24	3	CAPE FEAR	Universal City Studios MCA/Universal Home Video 40514	Gregory Peck Robert Mitchum	1962	NR	34.98
16	16	23	THE GOLDEN AGE OF LOONEY TOONS ('33-48)	MGM/UA Home Video Pioneer LDCA, Inc. ML102400	Animated	1991	NR	99.98
17	12	5	THE DOCTOR	Touchstone Pictures Image Entertainment 1257AS	William Hurt Christine Lahti	1991	PG-13	39.99
18	17	21	THELMA & LOUISE	MGM/UA Home Video Pioneer LDCA, Inc. ML102355	Susan Sarandon Geena Davis	1991	R	29.98
19	20	11	POINT BREAK	FoxVideo Image Entertainment 1870-85	Patrick Swayze Keanu Reeves	1991	R	49.98
20	NEW ▶		LITTLE MAN TATE	Orion Pictures Image Entertainment ID86300R	Jodie Foster Adam Hann-Byrd	1991	PG	34.95
21	9	5	BARTON FINK	FoxVideo Image Entertainment 1905-80	John Turturro John Goodman	1991	R	39.98
22	RE-ENTRY		LETHAL WEAPON 2	Warner Bros. Inc. Warner Home Video 11876	Mel Gibson Danny Glover	1989	R	24.98
23	18	34	STAR TREK IV (DIRECTORS' SERIES)	Paramount Pictures Pioneer LDCA, Inc. LV12883-2WS	William Shatner Leonard Nimoy	1986	PG	49.95
24	15	5	THE PEOPLE UNDER THE STAIRS♦	Universal City Studios MCA/Universal Home Video 41136	Brandon Adams Everett McGill	1992	R	34.98
25	14	25	FATAL ATTRACTION (DIRECTORS' SERIES)	Paramount Pictures Pioneer LDCA, Inc. LV12881-2WS	Michael Douglas Glenn Close	1987	R	49.95

♦ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at suggested retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ♦ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at suggested retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1992, Billboard/BPI Communications.

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# Pro Audio

## Sailing Into Caribbean Sound Basin World (Music) Class Facility Reflects Trend

■ BY DAN DALEY

TRINIDAD, West Indies—Caribbean Sound Basin, an \$8 million multiroom world-class recording facility that opened its doors here last December, is among the harbingers of world music's future in the recording industry.

Paul Simon, Sting, and a host of other major recording artists have incorporated diverse multicultural influences in their pop music, opening the doors to more pristine versions of regional sounds to a wider range of listeners. The increasing popularity of world music is being paralleled on the professional audio side by the emergence of world-class recording studios in nontraditional music power centers.

The last year has seen the openings of several, including BOP Studios in Bophuthatswana, South Africa, and Capri Digital Studios on the island of Capri off the coast of Italy.

Unlike some of the new breed of international studios, CSB has a viable established local music market to support it: The traditional calypso and the more recent, edgier soca musical genres are staples throughout the Caribbean and South America.

The facility is part of a larger business empire run by Robert Amar and his two brothers under the rubric Amar Entertainment Ltd., which also operates several record labels, music publishing companies, and a management company as well as the country's Pepsico bottling and distribution franchise.

### NAME THAT STUDIO

Each of the three CSB studios was named after one of the Amar brothers—Rob, Rick, and Rawl—and each features Westlake monitoring systems and Bryston

amplifiers.

In keeping with its location, the CSB's design gives it an open feel. Large steel pan drum orchestras are amply accommodated in the huge naturally lit main recording

*'CSB allows us to expand the sounds of soca and steel pan throughout the world marketplace'*

room, Studio Rob, which can seat more than 80 musicians. Studio Rob's control room sports a Solid State Logic 64-input G Series console and Otari 24-track analog recorders.

The room was designed by Sam Toyoshima and John Flynn of London's Acoustic Design Group. Studio Rick, designed by Kronos Acondicionamientos of nearby Venezuela, features a Neve VR48 console with Flying Fader automation and Mitsubishi X880 32-track digital recorder.

Studio Rawl features an Amek BC2 board, Otari tape machines, and Otari DDR10 two-track "tapeless" recorder/sampler/editor workstation.

Like its other international counterparts off the beaten paths of the New York-London-Los Angeles axis, CSB offers fairly sumptuous accommodations to lure artists from around the world, including private in-studio residence suites, workout facilities, a pool, and both a private Cessna aircraft and 44-foot yacht for quick trips to Tobago, the less-developed sister island of Trinidad.

"Caribbean Sound Basin offers in-

ternational producers and artists the opportunity to work in a highly creative environment which combines the most advanced audio technology and the natural splendor of the Caribbean," says co-owner Rick Amar. "It also allows us to refine and expand the regional sounds of soca and steel pan music throughout the world marketplace."

Robert Amar echoes that sentiment, adding that studios looking to gain an international status need to bring more than technology to the table. "They have to have something of a local musical culture to offer, as well as the technical equipment and ability," he says. "There has to be something unique about it and the locations of studios like this will be dictated to a large degree by the niche positions of the music they work with."



**Zuccherò In Capri.** International artist Zuccherò Fornaciari is working on his upcoming album at Capri Digital Studios, a new state-of-the-art studio on the island of Capri, Italy. In the control room, from left, are Capri Digital's programmer and MIDI specialist Max Carola, Zuccherò, producer/guitarist Corrado Rustici, engineer Gordon Lyon, and the studio's chief engineer, Gaetano Ria. The project's overdubs and mixes were done at Capri, with other sessions at Miraval Studios, France, and Umbi Studios, Italy.

## AUDIO TRACK

### NEW YORK

**DE LA SOUL WAS IN THE Magic Shop** recording and producing tracks with Maceo Parker and the J.B.'s for **Tommy Boy**. Robert Powers engineered, with Joseph Warda assisting. Producer David Kahne was in cutting and mixing tracks with Brenda Kahn for her upcoming release on **Columbia**. Steve Rosenthal engineered, with Warda assisting. Wendy Chamlin recorded her new album for **BMG** with producers Bob Riley and Dusty Michael. Rosenthal engineered, assisted by Edward Douglas.

Tom Verlaine produced **Television's** new album for **Capitol Records** at **Sorcerer Sound**. Mario Salvati engineered, assisted by Patrick Derivaz. The project was tracked on Studio A's **Acoustilog** console and mixed on Studio B's **Neve** with **GML** automation. Kip Hanrahan produced tracks on **Jack Bruce**. Jon Fausty engineered, assisted by John Azelvandre.

### LOS ANGELES

**WARRANT WAS IN Alpha Studios** tracking its new album in Studio A with producer/engineer Michael Wagener. Russell Burt was second engineer. Producer Gene Griffin completed mixes on **M.I.N.D.'s** new album. Gary Joost engineered. Warner Bros. act **Power Trio From Hell** was in Studio B working on material with engineers "G.G." Garth Richardson and Richard "US" McIntoch.

Zoo Entertainment producer/executive George Daly was at **Edge Recorders** tracking the Malibu, Calif.-based band **Speeding Through Wonderland**. Mark Paladino was at the board.

Devonshire had **Los Fabulosos Cadillacs** in recording with producer **KC Porter** (Luis Miguel, Sting, Daniela Romo). Steve Sykes mixed the album

at **Studio 56**. The **Sony Music** album is scheduled for release in July.

**Little Richard** was in **Studio Masters** tracking and mixing for a **To-shiba-EMI/Japan** release of his greatest hits. **Joey Carbone** produced, while **Wolfgang Aichholz** engineered. **Thomas Mahn** assisted. The project is scheduled for release in August.

### NASHVILLE

**DEANNA COX WAS IN Castle Recording** mixing her Warner Bros. album with producer **Gregg Brown**. **John Hampton** engineered, assisted by **Clark Hook**. **Travis Tritt** was in tracking and overdubbing for Warner Bros. with **Brown**. **Rob Feaster** engineered, assisted by **Hook**. **Rob Crosby** was in with producer **Scott Hendricks** mixing a new **Arista** project. **Hendricks** engineered, assisted by **John Kunz**.

**Marty Brown** was in overdubbing his new **MCA** album at **Woodland Sound**. **Richard Bennett** produced, with **Rocky Schnaars** at the board. **Billy Dean** worked on overdubs and vocals in Studio A with producers **Chuck Howard** and **Tom Shipiro**. **Bob Bullock** and **Bob Cambellsmith** were at the board. The project is scheduled for release on **Liberty Records**. **Restless Heart** was in tracking for **RCA** with producer **Josh Leo**. **Steve Marcantonio** engineered.

### OTHER CITIES

**EPIC ACT FIREHOUSE** was in **BearTracks**, Suffern, N.Y., recording its new album with producer **David Prater**. **Doug Oberkircher** engineered, assisted by **Stephen Regina**.

**Metropolis Audio's** mobile recording and broadcast facility, South Melbourne, Australia, was used to record all Sydney and Melbourne concerts on **Neil Diamond's** Australian tour (some 50 program hours). **Diamond** pro-

duced; **Bernie Becker** engineered. **Sam Cole** coordinated the project for **Arch Angel Recording**.

**Morrisound Recording**, Tampa, Fla., had **Warrant** in completing guitar and vocal tracks for its new **Columbia** project. **Jim Morris** engineered.

**Monster Music** had the **Looters** in recording a follow-up album to "Jericho Down" in **Komotion Studios**, San Francisco. **Mat Callahan** of the **Looters** produced and **Fred Cirillo** engineered. The new album, tentatively titled "Imago Mundi," is to feature the **Tower Of Power** horn section. It is slated for release this fall.

**Richard Erwin** was in **Studios A and B** at **Bad Animals**, Seattle, to record and mix a project for **Bananafish** with group member **Jay Pinto**. **Heart** members **Nancy Wilson**, **Howard Leese**, and former bass player **Steve Fossen** contributed to the tracks. **Erwin** engineered, assisted by **Sam Hofstedt**.

**Nik Pak** and the **Rap Attack** were in **Hillside Recording**, Englewood, N.J., to remix and remaster the single "(How Can You) Act As If You Don't See." **Dave Kowalski** engineered and is slated to add guitar overdubs.

**San Jose, Calif., reggae band Inka** completed its new release at **Music Annex**, Menlo Park, Calif. Tracks were completed in Studio A, overdubs in Studio D, and mixes in Studio C. **Patrick Coughlin** engineered. The **Chris Cain Band** was in with producer **Patrick Ford** to work on a new album for **Blind Pig Records**. **Bruce Kaphan** engineered.

**Pieces Of A Dream** was in **Morning Star**, Spring House, Pa., recording its album with executive producer **Gar Roberts**. **Glen Barrett** engineered at the facility's **Amek 2520** console.

*Material for Audio Track should be sent to Debbie Holley, Billboard, Fifth Floor, 49 Music Square W., Nashville, Tenn. 37203.*



The main control room at Caribbean Sound Basin, in Trinidad, features a 64-input Solid State Logic G Series console. The studio is large enough to accommodate more than 80 musicians, and caters to the area's thriving soca and calypso scene as well as international artists.

# Gerhard Gruber Named Siemens Audio Inc. Prez

BY SUSAN NUNZIATA

NEW YORK—Siemens Audio Inc., the North American distributor of Neve and AMS products, has named Gerhard G. Gruber president. Gruber succeeds Barry Roche in that capacity.

Gruber has been with the firm in a variety of management positions for the past 17 years. Most recently, he has been executive VP of Siemens Audio Inc. Prior to that he was VP of sales with Neve North America for four years.

Roche, who had been company president of Neve North America for the past 10 years, is no longer with Siemens. He had served in various capacities with the firm for approximately 18 years.

The change is part of an overall reorganization for Siemens Audio Inc., Bethel, Conn., a division of Siemens' audio/video systems group, headquartered in Germany.

Formerly Neve North America, the U.S. company's rebirth as Siemens Audio Inc. occurred last October, following its parent company's purchase of AMS Industries. The North American operations of AMS and Neve were merged at that time, and Roche was appointed president of Siemens Audio Inc. (Billboard, Oct. 19, 1991).

"Siemens Audio experienced rapid growth over the past several years and now, with economic conditions affecting pro audio sales overall, we need this time to reorganize the company in order to maximize future growth as well as to support our client base in the best professional man-

ner," said Gruber in a prepared statement.

He added that the company is "carefully reviewing" its current personnel to ensure that the company is using all staff members to their fullest potential.

"The future direction of Siemens Audio is to realize increased market share in the areas of broadcast, post-production, and film with both the AMS and Neve product lines," said Gruber. "We also look to expand our presence in other sectors of the music recording market, which has traditionally been the strongest market for both the Neve and AMS product lines."

Gruber was appointed president by Hans Haider, chairman of Siemens Audio Inc. and division head of Siemens audio and video systems.

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# STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING JUNE 13, 1992)

CATEGORY	HOT 100	R&B	COUNTRY	DANCE SALES	MODERNROCK
TITLE Artist/ Producer (Label)	JUMP Kris Kross/ J.Dupri (Ruffhouse/COL.)	HONEY LOVE R.Kelly & Public Announcement R.Kelly (Jive)	ACHY BREAKY HEART Billy Ray Cyrus/ J.Scaife J.Cotton (Mercury)	MY LOVIN' (YOU'RE NEVER GONNA GET IT) En Vogue/ T.McElroy D.Foster (Atco EastWest)	FRIDAY I'M IN LOVE The Cure/ David M. Allen & The Cure (Elektra)
RECORDING STUDIO(S) Engineer(s)	KALA/STUDIO 4 (Atlanta/ Philadelphia) Joe Nicolo	CHICAGO RECORDING (Chicago) Peter Mokran	MUSIC MILL (Nashville) J.Cotton,G.Smith J.Scaife	FANTASY (Berkley,CA) Steve Counter	THE MANOR (Shipton-On- Cherwel, ENGALND) David M. Allen
RECORDING CONSOLE(S)	Trident 65 Series/ Neve 8048	Neve VR 72	Focusrite	Trident Series 80	SSL 4000 G Series
MULTITRACK RECORDER(S) (Noise Reduction)	Studer A-80	Studer A-827	Mitsubishi X-850	Studer A-800	Studer A-800
STUDIO MONITOR(S)	UREI 813	Lakeside/TAD	Big Red	UREI 813	Custom Westlake
MASTER TAPE	Ampex 456	3m 996	Ampex 467	Ampex 456	Ampex 456
MIXDOWN STUDIO(S) Engineer(s)	STUDIO 4 (Philadelphia) Joe Nicolo	BATTERY (New York) Chris Trevett	MUSIC MILL (Nashville) J.Cotton,G.Smith J.Scaife	CAN AM (Los Angeles) Ken Kessie	OLYMPIC (London, ENGALND) Mark Saunders
CONSOLE(S)	SSL 4000 E Series G Computer	SSL 4000 G Series	Focusrite	SSL 4000 E Series G Computer	SSL 4000 G Series
MULTITRACK/ 2-TRACK RECORDER(S) (Noise Reduction)	Studer A-80	Otari MTR-100	Mitsubishi X-850	Otari MTR-90/ Studer A-800 Mark III	Studer A-820
STUDIO MONITOR(S)	KRK	Tannoy SSMU	Big Red	Yamaha NS10	Genelec
MASTER TAPE	Ampex 467	Ampex 456	Ampex 467	Ampex 456	Ampex 456
MASTERING (ALBUM) Engineer	MASTERDISK Tony Dawsey	HIT FACTORY DMS Herb Powers Jr.	MASTERMIX Hank Williams	BERNIE GRUNDMAN Brian Gardner	OLYMPIC Mark Saunders
PRIMARY CD REPLICATOR (ALBUM)	Sony Manufacturing	Disc Manufacturing Inc.	PDO	WEA Manufacturing	WEA Manufacturing
PRIMARY TAPE DUPLICATOR (ALBUM)	Sony Manufacturing	Sonopress	HTM	WEA Manufacturing	WEA Manufacturing

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- 1. International Buyer's Guide:** The worldwide music & video business to business directory jampacked with record & video co's, music publishers, distributors & more.
- 2. International Talent & Touring Directory:** The source for US & Intl' talent, booking agencies, facilities, services & products.
- 3. Record Retailing Directory:** Detailed information on thousands of independent music stores & chain operations across the USA.
- 4. International Tape/Disc Directory:** All the info on professional services & supplies for the audio/video tape/disc industry.
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## NEW PRODUCTS AND SERVICES

**TRIDENT DISCONTINUES 80:** Trident Audio Developments Ltd. has ended a decade of producing its Series 80 console. After nearly 500 consoles, the last Series 80 was delivered to Idris Studios in Kuala Lumpur, Malaysia. The unit will be replaced by the Trident 90, a fully automated console that made its debut at the APRS Exhibition, June 3-5 in London. It will be available for sale in the U.S. in late September, according to Trident Audio U.S.A. sales director Wayne Freeman. Trident U.S.A. is based in Torrance, Calif.

**CEDAR SIGNS HHB:** Cedar Audio Ltd., Cambridge, U.K., has appointed London-based HHB Com-

munications as international sales agent and distributor of its digital audio restoration products. The first product to be adopted by HHB under the new agreement is the Cedar DC 1 de-clicker, a stand-alone digital scratch-removal module.

**UNITEL ACQUIRES EDITEL:** Unitel Video Inc., New York, has completed its acquisition of the business assets of Editel, a division of Banta Corp., with locations in New York, Chicago, and Los Angeles. The purchase price of \$17.5 million consists of \$12 million in cash, a seven-year \$2.5 million subordinated seller note, and \$3 million of 6% convertible preferred shares, plus the assumption of certain liabilities. Editel/Chi-

cago recently went on-line with the Landco Labs audio satellite network.

**NEW FOCUSRITE FOCUS:** Focusrite, the U.K.-based pro audio manufacturer, has appointed several new distributors to handle sales of its signal processing modules in North America. The new additions are SG Audio, Chicago; Audio Systems, Seattle; and Richard Audio of Quebec. Further distributors have been chosen in Belgium, Denmark, France, Germany, and the Netherlands. Earlier this year, a 72-channel Focusrite console was purchased by Sound Design Studios in Tokyo.

**TAPE DISC DIRECTORY:** Billboard's 1992 Tape Disc Directory is now available at a suggested list price of \$35. The directory includes listings of audio- and videotape duplicators,

CD replicators, blank-tape manufacturers, duplicating equipment, mastering systems and gear, packaging services, and raw materials. Included are expanded European and international listings, as well as a blank-tape products chart for audio- and videotapes.

**SSL TRACKS:** BearTracks Recording Studios, Suffern, N.Y., has upgraded its Solid State Logic E Series console with G Series studio computer and software. Producer David Prater was the first to use the upgraded board when he mixed the new Dream Theater album for EastWest Records at the facility. The 10-year-old BearTracks also features an extensive roster of new and vintage gear, including two Studer A820 24-track tape recorders with 48 channels of Dolby SR noise reduction, two Studer A80 MkIII two-track tape recorders with SR and A-Type noise reduction, and custom-designed George Augspurger monitor microphones using Neumann tubes. Augspurger designed the facility's control room.

**NEW ANIMAL:** Engineer Reed Ruddy was named studio manager for Bad Animals/Seattle by president/co-owner Steve Lawson of Lawson Productions Inc. Ruddy has been a recording engineer at Lawson Productions for the past two-and-a-half years, and was previously audio engineer with Kaye-Smith Studios for 15 years. The six-room facility's Studio X, designed for co-owners Ann and Nancy Wilson, of Heart, recently installed a unique concrete-well monitor system designed by Technical Audio Devices, a division of Pioneer Electronics, USA Inc., Long Beach, Calif. More than 1,000 guests turned out for the grand opening of Studio X in late April.

**DMC1000 ON THE ROAD:** Two Yamaha DMC1000 digital mixing consoles were used for a live house mix on Paul Winter Consort performances in Spain. The shows were recorded for a forthcoming CD using two DRU8 20-bit digital multitrack recorders.

**NEW PROJECTION SYSTEM:** JVC and Hughes Aircraft formed a joint venture to cooperatively develop, design, manufacture, and market a new generation of liquid-crystal light valve projectors. The new firm, Hughes-JVC Technology Corp., will be located in Carlsbad, Calif.

**MASTER COURSE:** Mastering engineer Bernie Grundman will teach a two-day UCLA Extension course on music mastering July 11-12. The course will meet at the university's Dodd Hall in Los Angeles and will include a field trip.

**8078 Retrofit:** In one of the first retrofits of new faders on a vintage board, Clinton Recording Studios, New York, installed 72 channels of Flying Fader automation to its Neve 8078 in Studio B.

**FOSTEX DELIVERS:** Fostex Corp. of America, Norwalk, Calif., delivered its first PD-2 portable time-

code DAT machine to Audio Services Corp., North Hollywood. The unit is destined for Audio Services client Steve Hawk, an independent production sound engineer who recently worked on "Please Save Us The World," a music film produced for the United Nations Earth Summit. The company also introduced the D-20B, an updated version of its digital master recorder, offering time-code generator and chase-lock synchronizer.

**UPTOWN UPDATE:** Uptown Automation has developed a new, more cost-effective moving-fader automation system based on its System 2000. The new System 990 incorporates the Uptown Mix software, and mixes done on the new system are compatible with mixes performed on other Uptown automation systems. System hardware consists of replacement conductive plastic motorized faders, a microprocessor-based circuit board mounted in the console under each band of eight faders, a rack-mounted power supply, an eight-button control panel, and the 80386-based computer. Group One Ltd., Farmingdale, N.Y., distributes Uptown products.

**STUDIOTECH:** The San Francisco chapter of NARAS is co-hosting StudioTech, a music and recording industry exhibition, Friday-Saturday (19-20) at the Golden Gateway Holiday Inn, San Francisco. The event, which will feature education seminars, technical exhibits, workshops, product demonstrations, and a live recording session, is being co-hosted by Mix and Electronic Musician magazines, Audio Industries Corp., and Leo's Audio and Music Technologies.

**KINERGY:** Kinergetics Holdings Ltd., a London-based venture-capital group, has acquired loudspeaker manufacturer KEF and has signed an agreement to acquire Celestion International Ltd. pending approval by Celestion's shareholders.

**MEYER IN CUNCUN:** The Cancun Jazz Festival, May 23-24, featured an all-Meyer house sound system provided by See Factor, a New York-based sound rental company. The system included 36 MSL-3 full-range cabinets and 18 Meyer 650-R2 subwoofers. The festival required construction of a temporary amphitheater on the beach to house the estimated crowd of 14,000-16,000 people. Performers included Santana, Grover Washington Jr., B.B. King, and Etta James. Meyer Sound Labs is based in Berkeley, Calif.

**MUSIC TECH EXPO:** The first annual Music Tech Expo is slated for June 13-14 at the Ramada Hotel, New York. Hosted by P.S.N. Publications, publisher of Pro Sound News and EQ magazines, the expo will feature seminars on specialized topics such as MIDI and software, recording, electronic music, and live sound, as well as equipment exhibits.

**APOLLO STAFF CHANGES:** Arvilla "Mickey" Isley was named acting recording studio manager of the Apollo Theater Recording Studio in New York. Isley replaces studio manager Weldon Cochran, who departed the facility in April.

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(Continued on next page)

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# Update

## LIFELINES

**BIRTHS**

Boy, Steven Marcus, to **Ken and Robin Schlager**, June 9 in Montclair, N.J. He is managing editor of Billboard.

Boy, Luke Soo Jim, age 3½, adopted by **Bob and Linda Halligan**, May 8 in Pawling, N.Y. He is a songwriter and recording artist. She is a songwriter.

Girl, Kyla Michelle, to **Jeff and Michelle Foxx**, April 26 in New York. He is morning air personality on KISS-FM New York.

Boy, Kyle Everett, to **Gary and Kathryn Brody**, May 12 in New York. He is VP of sales for Domino Records there.

Boy, Sam Augustus, to **Kim and Camille Robbins**, May 22 in Los Angeles. He is GM, West Coast, of Relativity Entertainment Distribution. She is senior secretary at PolyGram Group Distribution.

Boy, Sebastian, to **Jack and Miriam Czernak**, May 25 in New York. He is a sales rep for BMG Distribution there.

Boy, Sean Patrick, to **John and Barbara Kiernan**, May 26 in Silver Spring, Md. He is sales manager for the Mid-Atlantic branch of PolyGram Group Distribution.

Boy, Samuel Walter, to **Peter and Karen Cronin**, June 3 in New York. He is developments editor at Musician magazine.

Boy, James Alexander, to **Igor and Liz Saulsky**, June 3 in Los Angeles.

He is Western regional sales engineer at Solid State Logic there.

Boy, Jacob Aaron, to **Phil and Lillian Perry**, June 7 in Los Angeles. He is a Capitol recording artist whose latest album is "The Heart Of The Man."

**MARRIAGES**

**Mark Drews to Tone Wang-Nilsen**, May 27 in Sandefjord, Norway. He is president and founder of New Ear Productions and the Music Engineering Group. They reside in Syracuse, N.Y.

**Christopher Collins to Melissa Smith**, June 6 in Hendersonville, Tenn. He is a manager for The Musicland Group in Madison, Tenn. She is an assistant manager for The Musicland Group in Nashville.

**DEATHS**

**Joe Medwick**, 61, of natural causes, April 12 in Houston. Medwick was a vocalist/songwriter who wrote many songs for Duke Records artists. He is best known for the hits he wrote for Bobby "Blue" Bland, including "Don't Cry No More," "Further On Up The Road," "I Pity The Fool," "I Don't Want No Woman," "Cry, Cry, Cry," and "Yield Not To Temptation." He also wrote "If I Don't Get Involved" for Grady Gaines & the Texas Upsetters' 1988 Black Top album "Full Gain," as well as singing on the recording. His vocals can also be heard on Black Top's "Blues-A-Rama, Vol. 5," a live 1988 album recorded at Tipitina's.

**Floyd Arceneaux**, 58, of natural causes, May 13 in Houston. Arceneaux was a trumpeter whose career included stints with soul artist

Chuck Willis' touring and studio band and with Roy Gaines. He also worked in the Joe Scott Orchestra, which served as the studio and touring band for many of the Duke/Peacock label recording artists, including Bobby "Blue" Bland and Little Junior Parker. In the '60s, Arceneaux toured with Ray Charles and Lloyd Price. He also appeared on the album "Full Gain" by Grady Gaines & the Texas Upsetters, and was band leader for the live Black Top album "Blues-A-Rama, Vol. 5."

**Peter John "Ollie" Halsall**, 43, of a heart attack, May 29 in Madrid. Halsall was a British guitarist and vibraphonist who began recording in 1963. Over the course of his career he recorded with such acts as Timebox (on Decca), Patto (on Phonogram), Tempest (on Warner Bros.), Boxer (on Virgin), and Kevin Ayers (on EMI).

**William "Bill" O'Boyle**, 70, of natural causes, May 29 in Dallas. O'Boyle was a veteran music industry executive who began his career with Capitol Records. In the early '50s he became a sales executive for Columbia Records, where he launched a line of low-cost phonographs to be sold through record retailers. Under O'Boyle's management, the project was a success and played a leading role in gaining consumer acceptance of Columbia's long-playing record. During O'Boyle's 15-year tenure, Columbia became a major name in the recording industry. In the late '60s, O'Boyle joined Scovil Industries as VP of marketing. He retired several years ago. He is survived by his wife, Mary, a daughter, three sons, and several grandchildren.

## GOOD WORKS

**RAP OF REBUILDING:** Rap artists from the Los Angeles area have made a rap single on Mercury Records that will benefit one of the relief charities born of the recent Los Angeles riots. Produced by **D.J. Pooh**, the session includes participation by **Ice Cube**, **Yo-Yo**, **Cypress Hill**, **Nefertiti**, **Compton's Most Wanted**, **Kam**, **D.J. Quik**, **King T.**, **Threat**, and **Lench Mob**. For more info, call **Walter Greene** at 212-603-7901 or 212-603-6901.

**IN ANOTHER MOVE**, the Assn. of Independent Music Publishers' Los Angeles and New York chapters have sent a check for \$500 to **Sam Ginsberg** of the **Abbey Road** one-stop in Los Angeles as a donation to be used to help rebuild record stores in riot-torn areas of Los Angeles through the Ginsberg-organized **L.A. Music Relief Fund**.

**A GREAT SINGER'S LEGACY** will help fund an organization named after him. "EPCASO 1992" is a retrospective CD featuring the voice of opera/Broadway performer **Ezio Pinza**, to benefit the **Ezio Pinza Council for American Singers of Opera**, formed by his daughter **Claudia** as a five-week summer training program. For more info on the CD, manufactured by **Digital House** in New York, contact **Randy Savicky** at 516-754-5950 or by fax at 516-754-8168.

**STEPHEN STILLS** received an award June 1 in Washington, D.C., for help and support of the **United States Information Agency**-sponsored exhibit in Bulgaria, "Environment Action In America." The project got a boost when the rocker organized a free concert on short notice in Bulgaria last November.

**THE NEW MUSIC SEMINAR** will sponsor an AIDS benefit showcase Saturday (20) as part of its **New Music Nights Festival** in New York. It's called "Music People United For AIDS Relief." Performers confirmed by press time include **Diamonda Galas**, **Prong**, **Soul Asylum**, and **Butthole Surfers**. MCs will be **Fred Schneider** of the **B-52's** and **Ice-T**. Organizations to benefit are **God's Love We Deliver**, the **AIDS Resource Center**, **Community Health Project**, and **LIFEbeat**. For more info, contact **Meryl Wheeler** at 718-522-7171 or by fax at 718-522-7242.

**THE BATTLE AGAINST AIDS** is also the theme July 11 of "Pop Bop!" a show produced and hosted by **Glenn Darby** for **Century Cable Public Access** in Santa Monica, Calif. During the show and a short time after, Darby will be asking viewers to make donations in person, for which they will receive assorted promotional items. He is asking for music industry help in promotional CDs, cassettes, T-shirts, etc., and call-ins or appearances by artists. Call **Darby** at 213-876-2296.

## 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.*

**JUNE**

June 13-14, **Playboy Jazz Festival**, Hollywood Bowl, Los Angeles. 310-659-4080.

June 14-17, **Broadcast Promotion and Marketing Executives Seminar**, Seattle. Kelly Grow, 213-465-3777.

June 16, "Who's Hiring? Recording Industry Employment In The '90s," seminar presented by the Los Angeles chapter of **NARAS**, at **A&M Records**, Hollywood. Billy James, 818-843-8253.

June 17, **Music and Performing Arts Unit of B'nai B'rith Dinner**, honoring **Gloria Estefan** (Humanitarian Award) and **Les Paul** (Creative Achievement Award), **Sheraton New York Hotel** and **Towers**, New York. Al Feilich, 516-374-4298.

June 17-21, **New Music Seminar**, **Marriott Marquis**, New York. 212-473-4343.

June 17-21, **Rapfest '92 Conference**, **Sheraton City Centre Hotel**, Cleveland. Leslie Webber, 216-292-9492.

June 18, **American Latin Music Assn. Annual Membership Meeting**, **Marriott Marquis Hotel**, New York. Bill Velez, 212-830-2573.

June 18, "Something to Talk About—Sexual Harassment In The Entertainment Industry,"

seminar presented by the law firm of **King & Ballou**, **Vanderbilt Plaza Hotel**, Nashville. Tracie Albright, 615-726-5484.

June 20, **Fourth Annual Hi-NRG Awards Show**, **De De's**, New York. Dean Ferguson, 516-667-1112.

June 23, **The Music And Entertainment Industry Chapter for the City of Hope 1992 "Spirit of Life" Award Luncheon**, honoring **BMG chairman/CEO Michael Dornemann**, **Hotel Macklowe**, New York. Joanne Miller, 212-704-8146.

June 28, "Tuning Up! Format Strategies For The '90s," presented by the **International Radio & Television Society**, **Time-Life Building**, New York. 212-867-6650.

June 18-20, **Talk Show Hosts Convention**, **Mayflower Hotel**, Washington, D.C.

June 25-27, **Bobby Poe Convention**, **Sheraton Premiere**, **Tyson's Corner**, Va. 301-951-1215.

June 25-28, **Music Industry Dedicated Assn. of Independent Retailers Conference**, **Congress Hotel**, Chicago. 312-493-8818.

June 25-July 5, **Summerfest**, **Festival Grounds**, **Milwaukee**. 800-837-3378.

June 27, **Symposium on Opportunities in Broadcasting**, presented by **On the Air Studios**, **Sobolsohn School**, New York. 800-766-6247.

**JULY**

July 1-5, **Midtyns Festival**, **Ringe**, Denmark. 011-65-96-25-01.

July 14-15, **Radio Academy Festival**, **International Convention Centre**, **Birmingham**, U.K. 011-

44-71-839-1461.

July 15, **Music Royalties Seminar**, presented by **Hawksmere Ltd.**, **Hyatt Carlton Hotel**, London. 011-44-71-824-8257.

July 16-19, **Upper Midwest Communications Conclave**, **Radisson South Hotel**, Minneapolis. Tom Kay, 612-927-4487.

July 16-20, **Fifth Annual International Teleproduction Society Forum and Exhibition**, **Beverly Hilton Hotel**, Los Angeles. Jessica Josell, 212-877-5560.

July 26-29, **Video Software Dealers Assn. 11th Annual Convention**, **Las Vegas Hilton and Convention Center**, Las Vegas. Don Rosenberg, 609-231-7800.

July 26-Aug. 1, **Third Annual Victory in Praise Music and Arts Seminar on Gospel Music**, location to be announced, **Washington, D.C.** Debbie Smith, 317-921-3081.

July 31-Aug. 2, **24th Annual Fujitsu Concord Jazz Festival**, **Concord Pavilion**, **Concord, Calif.** Brad Schulenberg, 510-672-4396.

## FOR THE RECORD

Virgin Records West Coast A&R rep **Andy Factor** remains with the company, contrary to a statement in a June 13 **Billboard** story.

## B'cast Royalty Issues Create Rift In U.K. Labels, Radio Stations Still At Odds Over Rates

■ BY MIKE MCGEEVER

LONDON—Battle lines have been drawn in the 2-year-old dispute over broadcast royalties between the U.K.'s record companies and commercial radio stations.

Collecting society Phonographic Performance Ltd., representing the record companies, and the Assn. of Independent Radio Contractors, on behalf of the independent local radio stations, are due to present their arguments to a Copyright Tribunal in London June 29. The tribunal will make a binding decision on what the level of payments should be.

PPL has flatly rejected the AIRC's proposal of a fixed rate of 3.5% of net advertising revenue (NAR)—which the trade body partially based on comparing rates in the rest of Europe. Meanwhile, the PPL's proposed sliding scale tariff of 5.5% to 15% of so-called "relevant revenue" has been labeled "greedy and unacceptable" by the AIRC.

PPL's relevant revenue tariff is based not only on NAR but includes revenue derived from subscription, sponsorship, and the cash value of barter deals.

The lowest band of the PPL proposed tariff is up to \$3 million. The payment would be 5.5% of relevant revenue while the high band, \$11.88 million and above of relevant revenue per annum, would represent a royalty fee of 20% of relevant revenue.

The AIRC proposed a fixed flat rate because it says it does not discriminate between different sized stations, because the PPL is paid a varying amount as advertising revenue fluctuates.

Under the old rates set in 1986 based on nine hours' record use per day, a commercial radio station in the U.K. paid 4% of NAR up to \$3.06 million, and 7% above that figure.

Two years later, the nine hours' use restriction was lifted by the PPL under an experimental license, allowing stations to double their record use per day.

Since then the two sides have been embroiled in a lengthy, expensive, and often openly bitter dispute.

On the issue of relevant revenue, Trevor Faure, PPL's head of legal affairs, contends the PPL now has a right to a cut of the stations' sponsorship money since the government regulations on sponsorship have been relaxed.

He says, "If you are making pots of money from advertising on which you pay tax, and you are making sponsorship money aside from that, the temptation for the stations is to try and shift as much money into sponsorship. If you cut down on spot time it's much more attractive programming. And of course, it keeps money away from the PPL."

However, AIRC director Brian West argues, "Now that sponsorship regulations are relaxed, there is much more of it. But our evidence to the tribunal will show that it is still not a significant proportion of the industry and is not likely ever to be so."

West contends that sponsorship packages are a combination; sponsoring companies will still buy spot advertising to back up their on-air mentions. He continues, "Most of our stations insist that the majority of the packages' money be spent on spots."

Faure also charges that airplay can be detrimental to record sales. "When BBC Radio increased its broadcasting hours, the rate over record sales growth declined. When the BBC again increased its hours there was another decline. And when commercial radio came on the scene there were further decreases.

"It is fair to say that the airplay of one record will result in its increased sales. But the number of examples we will show in opposition to that far outweigh those instances."

Faure adds, "What about dance hits and acid house music that are doing well in the charts? They don't get much airplay."

But West says the AIRC will argue that record companies need radio. "Why do they send pluggers in white BMWs around to stations begging them to play the new releases? That is a red herring."

He maintains AIRC evidence can show the majority of record buyers are influenced by what they hear on

the radio. "If one record succeeds at the expense of another as PPL claims, it is because the buyer doesn't have an infinite source of disposable income."

Other issues to be presented to the tribunal include:

- PPL contends records are the cheapest and most popular form of programming considering the development costs of record companies. It adds the argument that AIRC members have used PPL records to increase audience and revenue.

- The AIRC argues the record companies would be profiting from monopoly licensing as the proposed PPL tariff is higher than what the record companies would charge if the rates were negotiated individually. Also, the radio group claims the royalties paid to PPL are risk-free income.

PPL will argue that the record and radio industries and their regulatory structuring in the rest of Europe, coupled with their varied histories, make comparison to the U.K. invalid. Also, U.K. PPL members spend significantly more money and effort on A&R than their European counterparts. But AIRC maintains European laws and cross-border broadcasting validate a comparison. In addition, the industries in countries such as Germany and France are similar to the U.K. but royalty rates are set between 2.1%-3.8%, the AIRC charges.

## Dingell Invites Sikes Up The Hill To Testify

■ BY BILL HOLLAND

WASHINGTON, D.C.—Once there was a famous boxing match dubbed the Ali-Frazier "Thrilla in Manila." Come this autumn, we could see the Sikes-Dingell "Whopper in Washington."

Energy and Commerce chairman Rep. John Dingell, D-Mich., has taken up FCC chairman Al Sikes' confrontational suggestion that Sikes testify in front of the House Oversight and Investigations Subcommittee that his March ruling for relaxed ownership rules is supported by well-researched data.

Dingell plans to hold a hearing into charges the Sikes-led FCC manufactured after-the-fact data supporting the conclusion that radio-ownership rules should be relaxed.

The relaxed rules, passed by the commission in March but subject to a reconsideration vote, allow a licensee to own up to 30 AM and 30 FM stations nationwide and up to six total in a market. Dingell and other critics say the high numbers are aimed at pleasing existing group owners rather than serving the public.

After threatening to bring Sikes to Capitol Hill to justify the numbers, Dingell sent him a letter, dated May 27, enumerating his complaints and charges. Sikes, who had wanted to maintain a smooth rela-

## Hit The Road, Jac: Sommers' Show A Cross-Country Hit

■ BY CARRIE BORZILLO

NEW YORK—Kicking down the PD's wall might be career suicide for some, but for Dale Sommers it was the beginning of a long, successful relationship.

It was 1977. After the wall at WDAF Kansas City, Mo., crumbled into the adjoining office, PD Randy Michaels called Sommers a bozo, prompting the jock to hit the airwaves as "The Afternoon Bozo." Seven years later, Michaels (now executive VP/COO of Jacor Communications) wanted to start a show geared toward truck drivers at WLW Cincinnati and chose Sommers to host it.

Today, Sommers goes by "The Truckin' Bozo" from midnight to 5 a.m. on the 50,000-watt clear-channel station, which reaches across 38 states and nine Canadian provinces. His "Interstate 700" show ranked No. 1 in Cincinnati in Arbitron's winter book, and WLW has been the market's top station for nine consecutive rating surveys.

Sommers—whose show includes country music and news and weather reports—has become an advocate for the nation's estimated 650,000 cross-country drivers. Being a former driver himself (for six months in 1968 between radio jobs), he understands their

concerns. The show's 800 number is a way for truckers to voice their complaints and work out problems. Sommers claims to receive 300 to 400 calls a night from truckers with handles such as Coca-Cola, Possum Breath, and Crud, as well as their wives and other family members.

"I've gotten to know a lot of them closely, but not by their names, by their handles," he says. "Cabbage Head would call all the time. When his wife got sick with cancer he called me at home. He was really upset and I was the first person he called."

Others call at happier moments. One man proposed marriage to his girlfriend on the air. At other times, wives call to tell their husbands they miss them or that they've gone into labor.

"The show has really become a family affair," he says. "I've gotten to recognize their voices so when they call I can say exactly who it is. It makes them feel good, because they sometimes look up to me."

"I do worry about them a lot, though," he continues. "It's hard not to bring this kind of work home with you."

The 48-year-old Tennessee-born DJ's involvement with his listeners goes beyond emotional support. (Continued on page 82)

tionship with the Hill, unlike his predecessors, responded by offering to appear on the Hill to defend his staff's background data. As soon as that announcement hit the newspapers, Dingell made the decision to accommodate Sikes' request.

Although the challenge has been accepted, media watchers will have

would manufacture DAB receivers, the main input for the design and functions will be decided by the manufacturers themselves, and radio broadcasters.

Members of the Electronics Industries of America/Consumer Electronics Group, along with radio broadcasters, including trade groups such as the National Assn. of Broadcasters, will have the largest share of input planning, according to a recent vote of the EIA's Digital Radio Subcommittee.

Meanwhile, the arm-wrestling match at the FCC between satellite DAB proponents and NAB's terrestrial broadcast members continues, this time with NAB reminding the commission that designating spectrum to satellite entrepreneurs—in this case Satellite CD Radio—for DAB use before traditional radio stations are given the OK on in-band use will foul up a coherent digital radio policy.

Since the thumbs-down decision on the original Eureka L band system, the only fully developed terrestrial system, and the World Administrative Radio Conference decision to move away from L band allocation, DAB-bound broadcasters have been forced to stall for time and only hope that the FCC won't give satellite industries an early startup with allocations. (Continued on page 83)



**A Little Help From Their Friends.** WXRK (K-Rock) New York marked the 25th anniversary of the Beatles album "Sgt. Pepper's Lonely Hearts Club Band" by leading a sing-along in Times Square. Pictured in costume, from left, are jocks Jimmy Fink, "Boy" Gary Dell'Abate, Pete Fornatale, Meg Griffin, Alison Steele, and Dave Herman.

### WASHINGTON ROUNDUP

to wait until after the August recess to witness the spectacle of the FCC chairman under oath defending his ruling and the data supporting it. Explained a senior Dingell aide: "We have to deal with [the passage of] the cable bill . . . and a possible upcoming rail strike first."

However, the new rules (and numbers) become official Aug. 1, unless the FCC has finished its reconsideration review, which insiders consider unlikely, or Sikes decides to issue a delay order. Further, if the new rules do become effective, chances are good that a critic of the rules will take the issue to court even before Dingell puts the screws to Sikes.

### WHO DECIDES ON DAB RECEIVERS?

According to the people who

# Hot Adult Contemporary™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	2	2	10	IF YOU ASKED ME TO EPIC 74277	◆ CELINE DION 1 week at No. 1
2	1	1	12	HOLD ON MY HEART ATLANTIC 87481	◆ GENESIS
3	3	3	8	DO IT TO ME MOTOWN 2160	◆ LIONEL RICHIE
4	4	5	7	YOU WON'T SEE ME CRY SBK 07385/ERG	◆ WILSON PHILLIPS
5	5	7	10	I WILL REMEMBER YOU A&M 1600	◆ AMY GRANT
6	8	14	5	I'LL BE THERE COLUMBIA 74330	◆ MARIAH CAREY
7	7	9	7	STEEL BARS COLUMBIA ALBUM CUT	◆ MICHAEL BOLTON
8	6	4	14	NOT THE ONLY ONE CAPITOL 44764	◆ BONNIE RAITT
9	10	12	7	EVERY KINDA PEOPLE ISLAND ALBUM CUT/PLG	◆ ROBERT PALMER
10	13	18	5	JUST FOR TONIGHT WING 865 888/MERCURY	◆ VANESSA WILLIAMS
11	9	6	20	HAZARD CAPITOL 44796	◆ RICHARD MARX
12	11	10	10	LIFT ME UP ELEKTRA 64779	◆ HOWARD JONES
★★★POWER PICK★★★					
13	18	25	8	JUST ANOTHER DAY SBK 07383/ERG	◆ JON SECADA
14	14	11	22	SAVE THE BEST FOR LAST WING 865 136/MERCURY	◆ VANESSA WILLIAMS
15	12	8	23	TEARS IN HEAVEN REPRISE 19038	◆ ERIC CLAPTON
16	19	20	7	BE YOUNG, BE FOOLISH, BE HAPPY RCA 62246	◆ SONIA
17	16	19	10	LOVE OF MY LIFE QWEST ALBUM CUT/REPRISE	CARLY SIMON
18	23	31	6	WHEN LOVERS BECOME STRANGERS Geffen ALBUM CUT	CHER
19	22	27	6	FALL IN LOVE AGAIN COLUMBIA 74262	◆ EDDIE MONEY
20	20	17	21	THE REAL THING COLUMBIA 74186	◆ KENNY LOGGINS
21	30	38	4	WHY ARISTA 1-2419	◆ ANNIE LENNOX
22	24	26	9	TAKE TIME PENDULUM 64813/ELEKTRA	◆ CHRIS WALKER
23	15	15	18	EVERYTHING CHANGES REUNION 19118/GEFFEN	◆ KATHY TROCCOLI
24	17	13	15	SOMETIMES IT'S ONLY LOVE EPIC 74226	LUTHER VANDROSS
25	21	16	20	MASTERPIECE REPRISE 19076	◆ ATLANTIC STARR
26	25	29	9	SHE IS HIS ONLY NEED CURB 54320/MCA	WYONNA
27	35	—	2	TAKE THIS HEART CAPITOL 44782	◆ RICHARD MARX
28	28	21	23	GOOD FOR ME A&M 1573	◆ AMY GRANT
29	31	41	4	IF YOU BELIEVE COLUMBIA ALBUM CUT	KENNY LOGGINS
30	33	42	6	FOR YOUR BABIES ATCO EASTWEST 98570	◆ SIMPLY RED
31	26	24	22	MISSING YOU NOW COLUMBIA 74184	◆ MICHAEL BOLTON
32	32	32	25	STARS ATCO EASTWEST 98636	◆ SIMPLY RED
33	41	48	3	LIFE HOLDS ON REPRISE ALBUM CUT	BETH NIELSEN CHAPMAN
34	29	23	16	CAN'T CRY HARD ENOUGH WARNER BROS. 19326	◆ THE WILLIAMS BROTHERS
35	27	22	14	HUMAN TOUCH COLUMBIA 74273	◆ BRUCE SPRINGSTEEN
36	36	40	8	THOUGHT I'D DIED AND GONE TO HEAVEN A&M 1592	◆ BRYAN ADAMS
37	45	—	2	EVERYBODY LOVES TO CHA CHA CHA COLUMBIA ALBUM CUT	JAMES TAYLOR
38	48	49	3	HOLD ME NOW QUALITY 19107	◆ DAN HILL WITH RIQUE FRANKS
★★★HOT SHOT DEBUT★★★					
39	NEW▶	1	1	CONSTANT CRAVING SIRE 18942/WARNER BROS.	◆ K.D. LANG
40	38	36	19	EVER CHANGING TIMES ARISTA 1-2394	◆ ARETHA FRANKLIN
41	37	34	32	BEAUTY AND THE BEAST EPIC 74090	◆ CELINE DION/PEABO BRYSON
42	42	35	16	MAKE IT HAPPEN COLUMBIA 74239	◆ MARIAH CAREY
43	34	28	12	ONE ISLAND 866 533/PLG	◆ U2
44	NEW▶	1	1	DAMN I WISH I WAS YOUR LOVER COLUMBIA 74164	◆ SOPHIE B. HAWKINS
45	39	30	12	HOOKED ON THE MEMORY OF YOU COLUMBIA ALBUM CUT	◆ N. DIAMOND/K. CARNES
46	40	37	23	WHAT BECOMES OF THE BROKENHEARTED MCA 54331	PAUL YOUNG
47	NEW▶	1	1	ACHY BREAKY HEART MERCURY 866 522	◆ BILLY RAY CYRUS
48	46	46	27	I'LL GET BY COLUMBIA 74109	◆ EDDIE MONEY
49	NEW▶	1	1	YOU'VE GOT A WAY REUNION 19126/GEFFEN	KATHY TROCCOLI
50	44	33	11	WILL YOU MARRY ME? CAPTIVE 98584/VIRGIN	◆ PAULA ABDUL

○ Records with the greatest airplay gains this week. ◆ Videoclip availability. © 1992, Billboard/BPI Communications.

## PD

of the week

**Terry Gillingham**  
KBOQ Monterey, Calif.



**F**OR A BROADCASTER who has spent most of his career in AC radio and has what he describes as a "remedial" knowledge of classical music, classical KBOQ (K-Bach) Monterey, Calif., GM/PD Terry Gillingham has done remarkably well.

In the winter Arbitron book, the station shot up 2.8-5.3, although that dramatic rise was later credited, in part, to an Arbitron error in which listening for adult alternative KXDC was incorrectly credited to KBOQ. Nevertheless, the station generally hovers around a three share in the ratings, making it one of the highest-rated classical outlets in the country.

While the station's core demographic is that of a typical classical station (i.e., 35-plus, well-educated, affluent), Gillingham subscribes to some of the theories of classical programming maverick Mario Mazza of WNCN New York, who advocates a top 40-like presentation style to attract younger audiences to the format.

"We use a much warmer approach than typical classical stations," Gillingham says. "The morning show is called 'Baroque & Eggs,' the noontime show is 'Bach's Lunch.' And we recently did a remote from a gas station and called it 'classical gas.' Maintaining a sense of humor about ourselves is important."

The station's only on-air slogan is a mouthful: "proud to be a cultural asset of the greater Monterey Bay area." Gillingham began his career in the Bay area at Foot-hill College station KFJC, then graduated to his first commercial job at KRVE Los Gatos, Calif., a multi-ethnic station where Gillingham was "the English-language drive-time announcer in between Portuguese and Spanish."

After an MD stint at AC KEZR San Jose, Calif., he moved back to small-market radio as OM/PD/mornings at similarly formatted KUIC Vallejo, Calif. From there, it was on to Monterey-based Fred Magazine as AC editor. Then, it was back to KEZR as PD.

An AE stint at crosstown KFAT led to Gillingham joining Buckley Broadcasting's AC KWAV Monterey as GM in 1981. He was overseeing a few other Buckley properties as well by the time he left to pursue station ownership. He owned two AM/FM combos until their sale in 1991. It was then, after close to 19 years in radio, that Gillingham had his first exposure to classical music when he joined KBOQ as VP/GM.

Shortly after joining the station, he eliminated the OM/PD job, and assumed those duties himself. In his first few months as PD, Gillingham says, "I kept my hand out of the programming because I felt I didn't know enough about the music or the audience. At first, I was intimidated by the fact that it was classical music. So I spent a lot of time studying it, and talking to the

audience." He also trusted in his belief that "there are basic principles of programming that apply no matter what the format."

But he discovered that there are also some differences. "It's not a matter of currents vs. oldies," he says. "It's a matter of balancing between baroque and classical and romantic, balancing moods. After having spent all these years in radio, it was a shock to come here and discover how complicated it was."

While Gillingham says his knowledge of the music is "still remedial," he now thinks he has "a good enough understanding of it. I defer a lot to the people on the air and take their input. As PD, I don't think I need to be involved in the selection of every piece of music that goes on the air."

In an almost unheard-of move in '90s radio, Gillingham allows his jocks to pick their own music with very little guidance other than an occasional group meeting to talk about "parameters."

Here's two hours in morning drive: Franz Richter, "Flute Concerto In E-Minor"; Karl Matys, "Konzert-stucke for Horn & Orchestra"; N. Matteis, "Sonata In C"; Francois Couperin, "Selections From La Francoise"; Felix Mendelssohn, "Symphony No. 6"; J.A. Gros, "Trumpet Concerto In D"; and Anton Kraft, "Cello Concerto In C, Opus 4."

In addition to straight classical fare, KBOQ airs programs that "allow people to take a break from the war-horses of classical music." They include two Saturday-morning shows, "classics of film and stage," and the children's program "KBOQ Kid Classics."

Although he has no direct format competitors among commercial stations, Gillingham is concerned about the effects of the cable audio service Digital Music Express (DMX), which programs three classical channels. In response to a service that allows listeners to buy CDs directly from DMX, KBOQ will be offering a similar service this month. Gillingham says the venture will generate a small profit for the station.

Like many classical stations, most of KBOQ's marketing involves tie-ins with local cultural organizations. The station publishes a quarterly fine arts newsletter and, in the fall, will also launch a major catalog merchandising effort selling everything from etched wine glasses to gourmet cook sets to leather jackets.

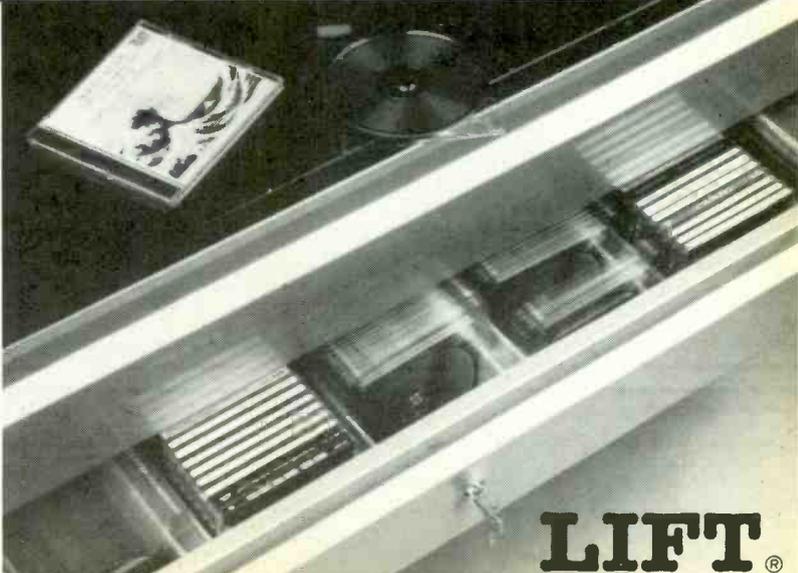
Two years ago, the recession forced the station to cut back to broadcasting 18 hours a day, but there are plans in the works to resume 24-hour operations by the end of the summer. Down the road, Gillingham is looking to broaden the station's reach with a venture into satellite programming.

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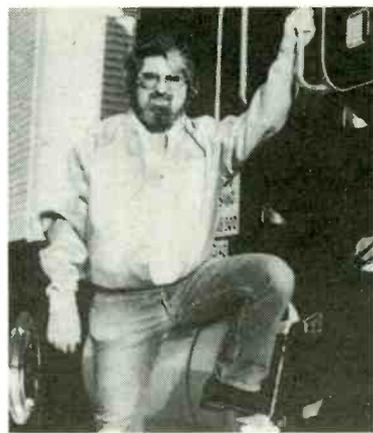
# Album Rock Tracks™

COMPILED BY BROADCAST DATA SYSTEMS FROM A NATIONAL SAMPLE OF 95 MONITORED ALBUM ROCK STATIONS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
<b>★★★ NO. 1 ★★★</b>					
1	1	1	9	<b>REMEDY</b> DEF AMERICAN 18877/REPRISE	◆ THE BLACK CROWES 8 weeks at No. 1
2	2	2	12	<b>UNDER THE BRIDGE</b> WARNER BROS. 18978	◆ RED HOT CHILI PEPPERS
3	7	8	5	<b>MAKE LOVE LIKE A MAN</b> MERCURY 864 038	◆ DEF LEPPARD
4	4	4	22	<b>COME AS YOU ARE</b> DGC 19120	◆ NIRVANA
5	6	7	7	<b>ROAD TO NOWHERE</b> EPIC ASSOCIATED ALBUM CUT/EPIC	◆ OZZY OSBOURNE
6	3	5	12	<b>NOW MORE THAN EVER</b> MERCURY 866 802	◆ JOHN MELLENCAMP
7	8	6	17	<b>LIFE IS A HIGHWAY</b> CAPITOL 44815	◆ TOM COCHRANE
8	13	16	4	<b>STING ME</b> DEF AMERICAN ALBUM CUT/REPRISE	THE BLACK CROWES
9	11	17	8	<b>LIVING IN A DREAM</b> DGC ALBUM CUT	◆ ARC ANGELS
10	10	15	12	<b>GIRLFRIEND</b> ZOO 14043	◆ MATTHEW SWEET
11	12	11	9	<b>MAKE YOU A BELIEVER</b> IMPACT 54347/MCA	◆ SASS JORDAN
12	9	12	8	<b>EVEN FLOW</b> EPIC ALBUM CUT	◆ PEARL JAM
13	5	3	15	<b>ONE</b> ISLAND 866 533/PLG	◆ U2
14	15	18	7	<b>TANGLED IN THE WEB</b> ELEKTRA 64749	◆ LYNCH MOB
15	18	13	28	<b>MAMA, I'M COMING HOME</b> EPIC ASSOCIATED 74093/EPIC	◆ OZZY OSBOURNE
16	19	—	4	<b>57 CHANNELS (AND NOTHIN' ON)</b> COLUMBIA 74354	BRUCE SPRINGSTEEN
17	14	10	19	<b>WHAT YOU GIVE</b> Geffen 19117	◆ TESLA
<b>★★★ POWER TRACK★★★</b>					
18	32	28	6	<b>EVERY TIME I ROLL THE DICE</b> CURB ALBUM CUT	DELBERT MCCLINTON
19	20	19	5	<b>YOU'RE INVITED BUT YOUR FRIEND CAN'T COME</b> HOLLYWOOD ALBUM CUT	◆ V. NEIL
20	24	29	6	<b>CHURCH OF LOGIC, SIN &amp; LDVE</b> POLYDOR ALBUM CUT/PLG	◆ THE MEN
21	23	27	4	<b>MAN ON A MISSION</b> WARNER BROS. ALBUM CUT	VAN HALEN
22	21	22	15	<b>NOTHING ELSE MATTERS</b> ELEKTRA 64770	◆ METALLICA
23	22	23	20	<b>HELP ME UP</b> REPRISE ALBUM CUT	◆ ERIC CLAPTON
24	33	32	3	<b>FRIDAY I'M IN LOVE</b> FICTION 64742/ELEKTRA	◆ THE CURE
25	49	—	2	<b>SONG &amp; EMOTION</b> Geffen ALBUM CUT	◆ TESLA
26	27	36	4	<b>THORN IN MY PRIDE</b> DEF AMERICAN ALBUM CUT/REPRISE	THE BLACK CROWES
27	16	14	7	<b>GUN LOVE</b> WARNER BROS. ALBUM CUT	ZZ TOP
28	34	—	2	<b>IT'S PROBABLY ME</b> A&M 2407	◆ STING WITH ERIC CLAPTON
29	17	20	8	<b>TOUCH THE HAND</b> A&M ALBUM CUT	◆ BRYAN ADAMS
30	47	49	3	<b>MARY IN THE MYSTERY WORLD</b> ATCO EASTWEST ALBUM CUT	◆ ELECTRIC BOYS
31	26	25	30	<b>MYSTERIOUS WAYS</b> ISLAND 866 189/PLG	◆ U2
32	28	26	7	<b>LITTLE WING</b> EPIC ALBUM CUT	◆ STEVIE RAY VAUGHAN & DOUBLE TROUBLE
33	29	21	12	<b>LET'S GET ROCKED</b> MERCURY 866 568	◆ DEF LEPPARD
34	37	33	5	<b>TEEN ANGST (WHAT THE WORLD NEEDS NOW)</b> VIRGIN 98551	◆ CRACKER
35	39	44	6	<b>SOLAR SEX PANEL</b> REPRISE ALBUM CUT	LITTLE VILLAGE
36	35	39	22	<b>EMPTY ARMS</b> EPIC ALBUM CUT	STEVIE RAY VAUGHAN & DOUBLE TROUBLE
37	41	38	51	<b>TOP OF THE WORLD</b> WARNER BROS. 19151	◆ VAN HALEN
38	36	—	2	<b>DRIVING THE LAST SPIKE</b> ATLANTIC ALBUM CUT	GENESIS
39	40	35	25	<b>ALIVE</b> EPIC ALBUM CUT	◆ PEARL JAM
<b>★★★ FLASHMAKER★★★</b>					
40	<b>NEW ▶</b>	1	1	<b>I JUST WANNA</b> MERCURY ALBUM CUT	◆ KISS
41	31	30	46	<b>RIGHT NOW</b> WARNER BROS. 19059	◆ VAN HALEN
42	48	—	2	<b>TAKIN' ME DOWN</b> MCA ALBUM CUT	◆ HARDLINE
43	50	41	34	<b>THE UNFORGIVEN</b> ELEKTRA 64814	◆ METALLICA
44	<b>NEW ▶</b>	1	1	<b>BLACK MOON</b> VICTORY ALBUM CUT/PLG	EMERSON, LAKE AND PALMER
45	<b>NEW ▶</b>	1	1	<b>REACH FOR THE SKY</b> EPIC 74335	◆ FIREHOUSE
46	45	31	29	<b>I CAN'T DANCE</b> ATLANTIC 87532	◆ GENESIS
47	<b>NEW ▶</b>	1	1	<b>LITHIUM</b> DGC ALBUM CUT	NIRVANA
48	38	50	6	<b>HAMMER TO FALL</b> HOLLYWOOD ALBUM CUT	◆ QUEEN
49	42	34	21	<b>EVERYTHING ABOUT YOU</b> STARDOG 866 632/MERCURY	◆ UGLY KID JOE
50	30	24	9	<b>JUST TAKE MY HEART</b> ATLANTIC 87509	◆ MR. BIG

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



Dale Sommers

## DALE SOMMERS

(Continued from page 80)

port. He often uses his show as a political platform to address issues such as speed limits, high fuel prices, and registration fees, and encourages truckers to stand up for their rights. This is why some members of the press have dubbed him "The Voice of the American Truck-

er." The issue lately, he says, is police harassment of truckers. Sommers says some states are citing trucks for "everything and anything they can conjure up," and he advises the drivers not to pay the fines. "If enough of them got together and went to jail for this then maybe people would say, 'Hey, what's going on?'" he says.

"I've tried to get the truckers to write their Congressmen letters about things such as the radar detector ban in 1989. We ended up getting 100,000 letters written to stop the ban. Getting truckers to write is not an easy thing, but sometimes it needs to be done."

Sommers' involvement with his audience has gained him national attention several times. In 1986, he overheard a robbery in progress in the background of a telephone call from "The Mississippi Lady" in Camilla, Ga., and called the police.

He encouraged the boycott of truck stops in Indiana in 1988 in response to the state's decision to drop the speed limit for 18-wheelers to 55 mph, increase the fuel tax and surtax by four cents, and increase registration fees by 25%. He urged truckers to drop their initial plan to shut down supplies to the state and opted for the boycott.

"Our show is the first one on a national level to stand up for drivers' rights. I believe what I say. I say what I believe, and because I'm heard over so many states and I've helped truckers in many situations, I think I do have some authority and respect among the drivers. I just want the government to treat them with respect," he says.

The show is a "dream come true" for Sommers, who began his radio career at the now defunct WAEF-FM Cincinnati at age 16. In his 32 years in the business, he has manned microphones at more than 40 rock and country music stations from Seattle to Miami.

"It's just a dream of a young guy who wanted to be famous and when that opportunity came along, I took it," says Sommers.

# JOE HENRY

## SHORT MAN'S ROOM

SONGS ABOUT WELL-MEANING, MISGUIDED,  
MURDEROUS MINOR LEAGUE BALL PLAYERS.

COMING TO "OUR TOWN SOON.

STOP BY IF YOU CAN.

mammoth RECORDS  
CARB MILL 2ND FLOOR  
CARBORO, NC 27510  
919-932-1882

EXCLUSIVELY DISTRIBUTED BY  
NARAD

# 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
<b>★★★ NO. 1 ★★★</b>					
1	1	2	7	<b>FRIDAY I'M IN LOVE</b> FICTION 64742/ELEKTRA	◆ THE CURE 2 weeks at No. 1
2	2	1	8	<b>THE BALLAD OF PETER PUMPKINHEAD</b> Geffen 19124	◆ XTC
3	3	4	9	<b>FAR GONE AND OUT</b> DEF AMERICAN 40422/WARNER BROS.	◆ THE JESUS AND MARY CHAIN
4	5	10	4	<b>WE HATE IT WHEN OUR FRIENDS BECOME...</b> SIRE 40560/REPRISE	MORRISSEY
5	4	3	9	<b>DIVINE THING</b> BIG LIFE 865 7659/MERCURY	◆ THE SOUP DRAGONS
6	<b>NEW ▶</b>	1	1	<b>GOOD STUFF</b> REPRISE 18895	◆ THE B-52'S
7	7	12	5	<b>WHAT GIRLS WANT</b> MERCURY ALBUM CUT	◆ MATERIAL ISSUE
8	29	—	2	<b>MIDLIFE CRISIS</b> SLASH ALBUM CUT/REPRISE	◆ FAITH NO MORE
9	6	6	11	<b>THE SWEETEST DROP</b> BEGGARS BANQUET 62239/RCA	◆ PETER MURPHY
10	16	18	5	<b>PRETEND WE'RE DEAD</b> SLASH ALBUM CUT	◆ L7
11	11	16	6	<b>GALILEO</b> EPIC ALBUM CUT	◆ INDIGO GIRLS
12	14	14	7	<b>WHY</b> ARISTA 1-2419	◆ ANNIE LENNOX
13	8	5	14	<b>WEIRDO</b> BEGGARS BANQUET 62293/RCA	◆ THE CHARLATANS
14	13	17	6	<b>TWISTERELLA</b> SIRE 40448/REPRISE	◆ RIDE
15	21	—	2	<b>ONE WAY</b> ELEKTRA ALBUM CUT	◆ THE LEVELLERS
16	10	11	8	<b>WE ARE EACH OTHER</b> ELEKTRA 64765	◆ THE BEAUTIFUL SOUTH
17	9	13	6	<b>POPULAR CREEFS</b> SMASH ALBUM CUT/PLG	◆ CHRIS MARS
18	15	8	10	<b>SOMEDAY</b> I.R.S. ALBUM CUT	◆ CONCRETE BLONDE
19	19	25	3	<b>SUNSHINE AND ECSTASY</b> SIRE 40444/REPRISE	◆ TOM TOM CLUB
20	20	22	4	<b>SOMETIMES</b> COLUMBIA ALBUM CUT	◆ MIDNIGHT OIL
21	17	30	3	<b>BLACK METALLIC</b> FONTANA ALBUM CUT/MERCURY	◆ CATHERINE WHEEL
22	27	—	2	<b>HAPPY BIRTHDAY TO ME</b> VIRGIN ALBUM CUT	◆ CRACKER
23	24	29	3	<b>STONE ME</b> MCA ALBUM CUT	◆ WIRE TRAIN
24	22	—	2	<b>CRUCIFY</b> ATLANTIC 82399	◆ TORI AMOS
25	12	9	9	<b>LOVER LOVER LOVER</b> SIRE 40435/REPRISE	◆ IAN MCCULLOCH
26	<b>NEW ▶</b>	1	1	<b>I DON'T WANT TO SEE THE SIGHTS</b> BEGGARS BANQUET ALBUM CUT/RCA	◆ THE CHARLATANS
27	<b>NEW ▶</b>	1	1	<b>IT'S A SHAME ABOUT RAY</b> ATLANTIC ALBUM CUT	◆ LEMONHEADS
28	25	23	4	<b>HORROR HEAD</b> CHARISMA ALBUM CUT	◆ CURVE
29	28	21	6	<b>EVEN FLOW</b> EPIC ALBUM CUT	◆ PEARL JAM
30	18	7	14	<b>TEEN ANGST (WHAT THE WORLD NEEDS NDW)</b> VIRGIN 98551	◆ CRACKER

Tracks with the greatest airplay gains this week. ◆ Videoclip availability. © 1992, Billboard/BPI Communications.

## Modern-Rock Stations Favor 'Adult' Promotions

BY CARRIE BORZILLO

NEW YORK—Some promotion directors at modern-rock stations have pushed aside traditional marketing tools and promotions—such as beach-ball giveaways—for what they say their “culturally hip,” musically aware listeners really want: “adult” promotions, expensive giveaways, cause-related events, and anything to do with music.

They say modern-rock listeners are more intelligent, better educated, and more politically and environmentally aware than, say, the core top 40 audience. But this profile of modern-rock listeners has not yet sunk into most advertisers’ way of thinking, according to promotion directors.

“Some still think of our listeners as youths with pink hair [and] mohawks dressed in leather, even in the summer. What they actually are is yuppies,” says Theresa Beyer, director of marketing and promotions at WDRE Long Island, N.Y. “Sure, some are still like the ‘80s punk crowd, but most have white-collar jobs, drive four-wheel drive vehicles, and have disposable income,” she adds.

“When a national client like [an ice cream chain] comes to you and wants you to do something like pick the flavor of the month, well, that’s fine for CHR, but we have a very adult, very tuned-in audience. They don’t want that kind of stuff,” says Beyer.

WFNX Boston marketing manager Ginny Markowitz also sees modern rock listeners as wanting more “substantial” giveaways and promotions. She previously worked at an AC station where a Chevrolet was an ideal prize, but says “that wouldn’t work with our listeners. They would want a Mercedes or Jaguar instead. Instead of giving away a trip to the Poconos, we’d send people to see the Cure in Italy.”

Tami G., promotions director at KUKQ Phoenix (which hosts a large annual modern-rock festival) and sister album rocker KUPD, says car or boat giveaways don’t work for a modern-rock station, although they are successful on the rock station.

“Our listeners just want music—CDs, trips to concerts, festivals,” says Tami G. “We can’t do a mud bog [truck show] on the [KUKQ], but on the [KUPD] we would.”

Modern-rock festivals or concerts at small venues work especially well for many modern rockers.

“We have a leg up on other stations because most AOR or top 40 stations play artists that only tour large coliseums,” says Dwight Arnold, promotions director at XETRA-FM (91X) San Diego. “Most of our artists play at the smaller local clubs, therefore we get to do a lot of those events.”

### IDEA MILL: WINNING SINNERS

To the sound of the Vatican bells,

XHTZ San Diego had listeners call in and confess their crimes to win tickets to the new Whoopi Goldberg movie “Sister Act.” One sinner’s penance, given by Z90’s jocks, was to run barefoot through a parking lot yelling “I love Jammin’ Z90,” return items she stole, and tune all the radios in a store to the station’s frequency.

WMXP (Mix Jamz 100.7) Pittsburgh is giving away a trip for two to the Summer Olympics in Barcelona, Spain. The winning listener will get to carry the torch that will light the Olympic flame . . . WRQX (Mix 107.3) Washington, D.C., presented a Carolina Beach Music Festival June 7 at the Alexandria Red Cross Waterfront Festival.

Country Music Fest ’92, the American Lung Assn.’s first nation-

al radiothon, is set to air on more than 200 stations Saturday (20) from noon until midnight. The taped show will feature about 20 acts including Reba McEntire, Vince Gill, and Alan Jackson, and will be co-hosted by Ricky Skaggs and Gary Morris. Among the stations carrying the radiothon are KEEY Minneapolis, KMPS Seattle, WHBQ Memphis, Tenn., and WNOE New Orleans.

The organization Anthem!America is involving radio stations in its attempt to find a new national anthem to submit to Congress, and plans to award the writer of the winning song \$1 million. The nonprofit Raleigh, N.C.-based group is seeking radio stations to carry the contest and songwriters to submit songs to be judged at various sites

nationwide.

No stations have signed on yet, but organizer Anders Skaar claims to have been interviewed on approximately 50 stations. As for raising the \$1 million, the plan is to have those voting on the best songs donate a penny or more.

### BBC, ABC TOP AWARD WINNERS

At the New York Festivals 1992 Radio Programming and Promotion Awards June 11, the top winners were the BBC with six gold medals; Capital Cities/ABC with five; and WETA Washington, D.C., with four. Westwood One scored a gold for “Casey’s Top 40 With Casey Kasem.”

The following received three medals each: Australian Broadcasting Corp., KGO San Francisco, and Toronto’s Rogers Broadcasting Ltd. Winning one gold medal each were Westwood One’s The Source; Glasgow, Scotland’s Clyde 1 and Clyde 2; Canadian Broadcasting Corp.; Ireland’s Downtown Radio; Minnesota Public Radio; National Public Radio; and WDHA Morristown, N.J.

### PRO-MOTIONS

Betsy Vorce has been upped from VP/public relations to senior VP/public relations at Viacom Entertainment and Broadcast Groups . . . WJZE (Jazzy 100) Washington, D.C., promotion director Tami Flater (301-890-7446) exits to look for a new opportunity in the record business.

Former WCDJ Boston marketing and promotions director Michael McDermott joins crosstown WMJX in that capacity replacing Jamie Love, who exits radio. . . WFHN New Bedford, Mass., promotion director Jesse Garcia joins WOKY/WMIL Milwaukee in that capacity replacing Rosemary Barnekow, who exits radio. WFHN overnigher Mike Kelley replaces Garcia, and intern Kevin Matthews is now promotions assistant and overnigher.

AE Bruce Cole adds promotion director duties at WMYI Greenville, S.C., replacing David Wettlin, who exits. Cole was formerly doing overnights at WUSN Chicago.



Pictured at the Mercury Awards for radio advertising are, from left, RAB president Gary Fries, Group W Radio president Jim Thompson, Unistar Radio Networks chairman/CEO Nick Verbitsky, and host Dick Clark.

## Richards Group Tops At Mercury Awards

NEW YORK—The Dallas-based Richards Group agency was the top prize winner in the first Mercury Awards for radio advertising held here June 4. Fourteen agencies, production companies, and freelancers split cash prizes totaling \$200,000.

Approximately 900 broadcasters and advertising industry executives attended the ceremony, which was hosted by Dick Clark. ABC’s Deborah Norville, and WOR New York’s

John Gambling presented the \$100,000 Mercury Gold Award to the Richards Group for a Motel 6 ad called “Singing Phone Number.”

The awards, which recognize creative excellence in radio advertising, are sponsored by the Radio Advertising Bureau’s Radio Creative Fund, an ad hoc committee of prominent broadcast groups, industry associations, and rep firms. Winners were selected from a field of 600 entries.

## WASHINGTON ROUNDUP

(Continued from page 80)

### NAB, WOMEN’S GROUPS PETITION FCC

The NAB, in its petition about the FCC’s ongoing review of the lengthy and expensive method of comparing and choosing licensees, has asked the commission to streamline the comparative hearings and not toss them out in favor of random selection of licensees.

The NAB also doesn’t want local station management “integration” credits allowed (it calls them “outdated structural criteria”), nor undue weight given to entrepreneur applicants who haven’t demonstrated a commitment to a community or to long-term operation of a station.

In a related development, several women’s communications groups petitioned the FCC to restore the traditional preference given to women in awarding broadcast licenses, a preference ruled unconstitutional in U.S. appeals court earlier this year. The FCC could reinstate the preference as it restructures its methods for awarding licenses since the court decision applied only to the commission’s comparative licensing process as presently structured.

### ELECTIONS, ADS, AND THE LAW

Want to make sure you’re up to

date with the very latest rules governing political broadcasting as we zoom toward the fall election season? Then tip off your station’s lawyers that there’s a seminar on the topic Wednesday (17) at the Washington Marriott here.

Co-sponsored by the Federal Communications Bar Assn. and the American Bar Assn.’s Forum on Communications, the seminar is \$25 for FCBA members and \$30 for non-members.

Participants will include station reps, leading political ad issue lawyers, NAB officials, and FCC brass. To register, contact the FCBA.



# Hits! in Tokio

Week of May 31, 1992

- 1 Joy Soul II Soul
- 2 My Lovin’ En Vogue
- 3 Am I The Same Girl Swing Out Sister
- 4 Uh Huh Oh Yeh Paul Weller
- 5 The Disappointed X.T.C.

- 6 You Won’t See Me Cry Wilson Phillips
- 7 Hold On My Heart Genesis
- 8 Why Annie Lennox
- 9 Love You All My Life Time Chaka Khan
- 10 Trouble Mind Workshy

- 11 Jump Kris Kross
- 12 Don’t Talk Just Kiss Right Said Fred
- 13 Baby When I Call Your Name Corey Hart
- 14 Rhythm Is Love Keziah Jones
- 15 Lift Me Up Howard Jones

- 16 Bang Bang Bang Tracy Chapman
- 17 Save The Best For Last Vanessa Williams
- 18 Miss Chatelaine K.D. Lang
- 19 Do It To Me Lionel Richie
- 20 It’s Not A Love Thing Geoffrey Williams

- 21 Fly Like An Eagle Neville Brothers
- 22 Make It On My Own Alison Limerick
- 23 The Feeling I Get By All Means
- 24 Hey David Sanborn
- 25 Take Time Chris Walker

- 26 Lovin’ You Shanie
- 27 Love Of My Life Carly Simon
- 28 If You Asked Me To Celine Dion
- 29 We Got A Love Thing Ce Ce Peniston
- 30 Kimiga Irudakode Kame Kame Club

- 31 Free Your Soul Keziah Jones
- 32 In The Closet Michael Jackson
- 33 Human Touch Bruce Springsteen
- 34 Chic Mystique Chic
- 35 Attention A Lui Ariella

- 36 I’m Too Sexy Right Said Fred
- 37 Stitches And Burns Fra Lippo Lippi
- 38 Be Quick Or Be Dead Iron Maiden
- 39 True Love The Neville Brothers
- 40 Don’t It Make My Brown Eyes Blue Laura Fygi

- 41 Stars Simply Red
- 42 Silent All These Years Tori Amos
- 43 Let’s Get Racked Def Leppard
- 44 Will You Marry Me? Paula Abdul
- 45 Paradise Fabian

- 46 This One’s For You Joe Public
- 47 To Be With You Mr. Big
- 48 Live And Learn Joe Public
- 49 Love Is Strange Everything But The Girl
- 50 Every Kissa People Robert Palmer



J-WAVE  
81.3FM

# 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

**POWER 99 FM**

Atlanta P.D.: Rick Stacy

- 1 Tom Cochrane, Life Is A Highway
- 2 Color Me Badd, Slow Motion
- 3 En Vogue, My Lovin' (You're Never Gonna Get This)
- 4 Mariah Carey, I'll Be There
- 5 George Michael, Too Funky
- 6 Cure, Friday I'm In Love
- 7 Amy Grant, I Will Remember You
- 8 Toad The Wet Sprocket, All I Want
- 9 Genesis, Jesus He Knows Me
- 10 Smothers, Get A Hold Of My Heart
- 11 Linear, T.L.C.
- 12 Richard Marx, Take This Heart
- 13 Indigo Girls, Galileo
- 14 Arrested Development, Tennessee
- 15 TLC, Baby-Baby
- 16 CeCe Peniston, Keep On Walkin'
- 17 Celine Dion, If You Asked Me To
- 18 Cover Girls, Wishin' On A Star
- 19 Eddie Money, Fall In Love Again
- 20 Michael Bolton, Steel Bars
- 21 Joe Public, Live And Learn
- 22 Curtis Stigers, Steppin' With The Lix
- 23 Jon Secada, Just Another Day
- 24 Ugly Kid Joe, Everything About You
- 25 Prince & The N.P.G., Money Don't Matter
- 26 Red Hot Chili Peppers, Under The Bridge
- 27 Sophie B. Hawkins, Damn I Wish I Was Cause & Effect
- 28 You Think You Know Her
- 29 Technronic, Move This
- 30

**96 TIC FM**

Hartford P.D.: Tom Mitchell

- 1 Michael Jackson, In The Closet
- 2 Lil' Suzy, Take Me In Your Arms
- 3 En Vogue, My Lovin' (You're Never Gonna Get This)
- 4 Arrested Development, Tennessee
- 5 Red Hot Chili Peppers, Under The Bridge
- 6 Mariah Carey, I'll Be There
- 7 Celine Dion, If You Asked Me To
- 8 Luther Vandross & Janet Jackson, The B
- 9 Tevin Campbell, Strawberry Letter 23
- 10 Mervyn Cadell, The Sweater
- 11 George Michael, Too Funky
- 12 Cover Girls, Wishin' On A Star
- 13 Chris Walker, Take Time
- 14 Joe Public, Live And Learn
- 15 CeCe Peniston, Keep On Walkin'
- 16 Technronic, Move This
- 17 Kathy Troccoli, Everything Changes
- 18 Cure, Friday I'm In Love
- 19 CeCe Peniston, Keep On Walkin'
- 20 TKA, Maria
- 21 Jody Watley, I'm The One You Need
- 22 Liddell Townsell, Nu Nu
- 23 Color Me Badd, Slow Motion
- 24 Laura Enea, This Is The Last Time
- 25 Sophie B. Hawkins, Damn I Wish I Was
- 26 B-52's, Good Stuff
- 27 Ugly Kid Joe, Everything About You
- 28 Jon Secada, Just Another Day
- 29 Mr. Big, Just Take My Heart
- 30 Sir Mix-A-Lot, Baby Got Back

**92.5 WPLJ**

New York P.D.: Scott Shannon

- 1 Mariah Carey, I'll Be There
- Celine Dion, If You Asked Me To
- U2, One
- Amy Grant, Good For Me
- Genesis, Hold On My Heart
- Kathy Troccoli, Everything Changes
- Howard Jones, Lift Me Up
- Rod Stewart, Your Song
- Luther Vandross & Janet Jackson, The B
- Bryan Adams, Thought I'd Died And Gone
- Red Hot Chili Peppers, Under The Bridge
- Bonnie Raitt, Not The Only One
- Vanessa Williams, Save The Best For L
- Sophie B. Hawkins, Damn I Wish I Was
- Eddie Money, I'll Get By
- Jon Secada, Just Another Day
- Richard Marx, Hazard
- Michael Bolton, Steel Bars
- Bonnie Raitt, I Can't Make You Love Me
- Amy Grant, I Will Remember You
- Lionel Richie, Do It To Me
- Mr. Big, To Be With You
- Kenny Loggins, Conviction Of The Heart
- Cover Girls, Wishin' On A Star
- Wilson Phillips, You Won't See Me Cry
- Bruce Springsteen, Human Touch
- Mr. Big, Just Take My Heart
- Genesis, I Can't Dance
- R.E.M., Losing My Religion
- Firehouse, Love Of A Lifetime

**B94 FM**

Pittsburgh P.D.: Buddy Scott

- 1 Celine Dion, If You Asked Me To
- 2 Mariah Carey, I'll Be There
- 3 En Vogue, My Lovin' (You're Never Gonna Get This)
- 4 Joe Public, Live And Learn
- 5 Vanessa Williams, Save The Best For L
- 6 Tom Cochrane, Life Is A Highway
- 7 Sophie B. Hawkins, Damn I Wish I Was
- 8 Color Me Badd, Slow Motion
- 9 Luther Vandross & Janet Jackson, The B
- 10 Mr. Big, Just Take My Heart
- 11 Bryan Adams, Thought I'd Died And Gone
- 12 Eric Clapton, Tears In Heaven
- 13 Cover Girls, Wishin' On A Star
- 14 Linear, T.L.C.
- 15 Richard Marx, Take This Heart
- 16 John Mellencamp, Now More Than Ever
- 17 Jon Secada, Just Another Day
- 18 Vanessa Williams, Save The Best For L
- 19 Tevin Campbell, Strawberry Letter 23
- 20 Michael Jackson, In The Closet
- 21 Red Hot Chili Peppers, Under The Bridge
- 22 Annie Lennox, Why
- 23 George Michael, Too Funky
- 24 Vanessa Williams, Save The Best For L
- 25 Tevin Campbell, Strawberry Letter 23
- 26 Michael Bolton, Steel Bars
- 27 Tevin Campbell, Tell Me What You Want
- 28 Mint Condition, Breakin' My Heart
- 29 Cure, Friday I'm In Love
- 30 Kris Kross, Jump

**WPOC 93.1**

Baltimore P.D.: Bob Moody

- 1 Billy Ray Cyrus, Achy Breaky Heart
- 2 Lorie Morgan, Something In Red
- 3 Garth Brooks, The River
- 4 Trisha Yearwood, The Woman Before Me
- 5 Shenandoah, Rock My Baby
- 6 Joe Diffie, Ships That Don't Come In
- 7 Wynonna, I Saw The Light
- 8 Reba McEntire, The Night The Lights W
- 9 Doug Stone, Come In Out Of The Pain
- 10 George Strait, Gone As A Girl Can Get
- 11 Patty Loveless, Can't Stop Myself Fro
- 12 Ronnie Milsap, All Is Fair In Love An
- 13 Michelle Wright, Take It Like A Man
- 14 Highway 101, Honky Tonk Baby
- 15 Dwight Yoakam, The Heart That You Own
- 16 Dan Seals, Mason Dixon Line
- 17 Mary Chapin Carpenter, I Feel Lucky
- 18 Suzy Bogguss, Aces
- 19 Alan Jackson, Midnight In Montgomery
- 20 McBride & The Ride, Sacred Ground
- 21 Diamond Rio, Norma Jean Riley
- 22 John Anderson, When It Comes To You
- 23 Dennis Robbins, Home Sweet Home
- 24 Cleve Francis, You Do My Heart Good
- 25 Billy Dean, Billy The Kid
- 26 Pam Tillis, Blue Rose Is
- 27 Martina McBride, The Time Has Come
- 28 Alabama, Take A Little Trip
- 29 Lee Roy Parnell, What Kind Of Fool Do
- 30 Hal Ketchum, Five O'clock World

**WMM**

Knoxville P.D.: Les Acree

- 1 Diamond Rio, Norma Jean Riley
- 2 Little Texas, First Time For Everythi
- 3 Travis Tritt, Nothing Short Of Dying
- 4 Ricky Van Shelton, Backroads
- 5 Doug Stone, Come In Out Of The Pain
- 6 McBride & The Ride, Sacred Ground
- 7 Alan Jackson, Midnight In Montgomery
- 8 Billy Ray Cyrus, Achy Breaky Heart
- 9 Joe Diffie, Ships That Don't Come In
- 10 Restless Heart, Familiar Pain
- 11 Marty Stuart & Travis Tritt, This One
- 12 John Anderson, When It Comes To You
- 13 Reba McEntire, The Night The Lights W
- 14 Garth Brooks, The River
- 15 Wynonna, I Saw The Light
- 16 George Strait, Gone As A Girl Can Get
- 17 Mary Chapin Carpenter, I Feel Lucky
- 18 Hal Ketchum, Five O'clock World
- 19 Martina McBride, The Time Has Come
- 20 Trisha Yearwood, The Woman Before Me
- 21 Shenandoah, Rock My Baby
- 22 Lee Roy Parnell, What Kind Of Fool Do
- 23 Pam Tillis, Blue Rose Is
- 24 Steve Warner, A Woman Loves
- 25 Billy Dean, Billy The Kid
- 26 Mark Chesnut, Bubba Shot The Jukebox
- 27 Alabama, Take A Little Trip
- 28 Brooks & Dunn, Boot Scootin' Boogie
- 29 Tracy Lucker, If Your Heart Ain't Bus
- 30 Tanya Lawrence, Runnin' Behind

**WZLX 94.5 FM**

Boston P.D.: Sunny Joe White

- 1 Luther Vandross & Janet Jackson, The B
- 2 Mariah Carey, I'll Be There
- 3 Tevin Campbell, Strawberry Letter 23
- 4 George Michael, Too Funky
- 5 Clubland, Set Me Free
- 6 Arrested Development, Tennessee
- 7 Michael Jackson, In The Closet
- 8 En Vogue, My Lovin' (You're Never Gonna Get This)
- 9 CeCe Peniston, Keep On Walkin'
- 10 Red Hot Chili Peppers, Under The Bridge
- 11 Kris Kross, Warm It Up
- 12 2 Unlimited, Twilight Zone
- 13 Sir Mix-A-Lot, Baby Got Back
- 14 Sophie B. Hawkins, Damn I Wish I Was
- 15 College Boyz, Victim Of The Ghetto
- 16 K.W.S., Please Don't Go
- 17 Chaka Khan, Love You All My Lifetime
- 18 Degrees Of Motion, Shine On
- 19 Giggles, What Goes Around
- 20 Paris Red, Good Friend
- 21 Laura Enea, This Is The Last Time
- 22 Melissa Morgan, Still In Love With Yo
- 23 TKA, Maria
- 24 Celine Dion, If You Asked Me To
- 25 Wilson Phillips, You Won't See Me Cry
- 26 Black Sheep, Strabobite Honey
- 27 TLC, Baby-Baby
- 28 Jody Watley, Take Me In Your Arms
- 29 Joe Public, Live And Learn
- 30 Shabba Ranks, Mr. Loverman

**KIIS FM 102.7**

Los Angeles P.D.: Bill Richards

- 1 George Michael, Too Funky
- 2 Mariah Carey, I'll Be There
- 3 Sophie B. Hawkins, Damn I Wish I Was
- 4 Red Hot Chili Peppers, Under The Bridge
- 5 Joe Public, Live And Learn
- 6 En Vogue, My Lovin' (You're Never Gonna Get This)
- 7 Celine Dion, If You Asked Me To
- 8 Cover Girls, Wishin' On A Star
- 9 Michael Jackson, In The Closet
- 10 Luther Vandross & Janet Jackson, The B
- 11 Kris Kross, Jump
- 12 Genesis, Hold On My Heart
- 13 U2, One
- 14 Cure, Friday I'm In Love
- 15 Sir Mix-A-Lot, Baby Got Back
- 16 Vanessa Williams, Save The Best For L
- 17 Amy Grant, I Will Remember You
- 18 CeCe Peniston, Keep On Walkin'
- 19 Mariah Carey, Make It Happen
- 20 Richard Marx, Hazard
- 21 Shynice, I Love Your Smile
- 22 L.A. Style, James Brown Is Dead
- 23 Eric Clapton, Tears In Heaven
- 24 Rozalla, Everybody's Free
- 25 Michael Bolton, Steel Bars
- 26 Color Me Badd, Slow Motion
- 27 En Vogue, Giving Him Something He Can
- 28 Redhead Kingpin & The F.B.I., 3-2-1 P
- 29 Guns N' Roses, November Rain
- 30 Vanessa Williams, Just For Tonight

**Q102**

Philadelphia P.D.: Jefferson Ward

- 1 Kris Kross, Jump
- 2 Mariah Carey, I'll Be There
- 3 George Michael, Too Funky
- 4 Arrested Development, Tennessee
- 5 Brotherhood Creed, Helluva
- 6 Shabba Ranks, Mr. Loverman
- 7 TLC, Ain't 2 Proud 2 Beg
- 8 Boyz II Men, Please Don't Go
- 9 Jodeci, Come & Talk To Me
- 10 En Vogue, My Lovin' (You're Never Gonna Get This)
- 11 Black Sheep, The Choice Is Yours
- 12 TLC, Baby-Baby
- 13 Vanessa Williams, Save The Best For L
- 14 MC Brains, Brainstorming
- 15 Shynice, Silent Prayer
- 16 Sir Mix-A-Lot, Baby Got Back
- 17 CeCe Peniston, Finally
- 18 Cover Girls, Wishin' On A Star
- 19 Das EFX, They Want EFX
- 20 Naughty By Nature, Everything's Gonna
- 21 Liddell Townsell, Nu Nu
- 22 C+C Music Factory, Gonna Make You S
- 23 Heavy D & The Boyz, Now That We Foun
- 24 Latin Side Of Soul, Latino Mambo
- 25 Salt-N-Pepa, Let's Talk About Sex
- 26 Shynice, I Love Your Smile
- 27 Tevin Campbell, Tell Me What You Want
- 28 Mint Condition, Breakin' My Heart
- 29 2 Hyped Brothers, L.O.D., Doo Doo Bro
- 30 Atlantic Starr, Masterpiece

**KPLZ 92.3**

Seattle P.D.: Casey Keating

- 1 Red Hot Chili Peppers, Under The Bridge
- 2 Michael Jackson, In The Closet
- 3 Joe Public, Live And Learn
- 4 Mariah Carey, I'll Be There
- 5 En Vogue, My Lovin' (You're Never Gonna Get This)
- 6 Richard Marx, Hazard
- 7 Sophie B. Hawkins, Damn I Wish I Was
- 8 Tom Cochrane, Life Is A Highway
- 9 Cure, Friday I'm In Love
- 10 Bryan Adams, Thought I'd Died And Gone
- 11 George Michael, Too Funky
- 12 Genesis, Hold On My Heart
- 13 Linea 7, L.C.
- 14 Celine Dion, If You Asked Me To
- 15 B-52's, Good Stuff
- 16 Luther Vandross & Janet Jackson, The B
- 17 U2, One
- 18 Jon Secada, Just Another Day
- 19 Cover Girls, Wishin' On A Star
- 20 Billy Ray Cyrus, Achy Breaky Heart
- 21 Michael Bolton, Steel Bars
- 22 Outfield, Closer To Me
- 23 Kris Kross, Jump
- 24 Mariah Carey, Make It Happen
- 25 Mervyn Cadell, The Sweater
- 26 Amy Grant, Good For Me
- 27 Def Leppard, Let's Get Rocked
- 28 Mr. Big, Just Take My Heart
- 29 Sir Mix-A-Lot, Baby Got Back
- 30 TLC, Ain't 2 Proud 2 Beg

**96.3 KSCS**

Dallas P.D.: Ted Stecker

- 1 Billy Ray Cyrus, Achy Breaky Heart
- 2 Garth Brooks, The River
- 3 McBride & The Ride, Sacred Ground
- 4 Trisha Yearwood, The Woman Before Me
- 5 George Strait, Gone As A Girl Can Get
- 6 Shenandoah, Rock My Baby
- 7 Ronnie Milsap, All Is Fair In Love An
- 8 Diamond Rio, Norma Jean Riley
- 9 Joe Diffie, Ships That Don't Come In
- 10 Reba McEntire, The Night The Lights W
- 11 John Anderson, When It Comes To You
- 12 Michelle Wright, Take It Like A Man
- 13 Ricky Van Shelton, Backroads
- 14 Marty Stuart, Burn Me Down
- 15 Dennis Robbins, Home Sweet Home
- 16 Sawyer Brown, Some Girls Do
- 17 Suzy Bogguss, Aces
- 18 Garth Brooks, Papa Loved Mama
- 19 Wynonna, She Is His Only Need
- 20 Mark Chesnut, Old Flames Have New Na
- 21 Brooks & Dunn, Neon Moon
- 22 Collin Raye, Every Second
- 23 Doug Stone, Come In Out Of The Pain
- 24 Alabama, Take A Little Trip
- 25 Vince Gill, Take Your Memory With You
- 26 Dwight Yoakam, It Only Hurts When I C
- 27 Reba McEntire, Is The Life Out Ther
- 28 Wynonna, I Saw The Light
- 29 Hal Ketchum, Past The Point Of Rescue
- 30 Aaron Tippin, There Ain't Nothin' Wro

**KZLA 93.9 FM**

Los Angeles P.D.: Bob Guerrero

- 1 Billy Ray Cyrus, Achy Breaky Heart
- 2 Diamond Rio, Norma Jean Riley
- 3 Ronnie Milsap, All Is Fair In Love An
- 4 Doug Stone, Come In Out Of The Pain
- 5 Ricky Van Shelton, Backroads
- 6 McBride & The Ride, Sacred Ground
- 7 Joe Diffie, Ships That Don't Come In
- 8 Trisha Yearwood, The Woman Before Me
- 9 John Anderson, When It Comes To You
- 10 Suzy Bogguss, Aces
- 11 Dwight Yoakam, The Heart That You Own
- 12 George Strait, Gone As A Girl Can Get
- 13 Shenandoah, Rock My Baby
- 14 Collin Raye, Every Second
- 15 Fanny, I Saw The Light
- 16 Sawyer Brown, Some Girls Do
- 17 Alan Jackson, Midnight In Montgomery
- 18 Billy Dean, Only The Wind
- 19 Alan Jackson, Dallas
- 20 Sammi Hernandez, Don't Go Near The Wate
- 21 Mary Chapin Carpenter, I Feel Lucky
- 22 Brooks & Dunn, Neon Moon
- 30 Mark Chesnut, Old Flames Have New Na

**KISS 108 FM**

Boston P.D.: Steve Rivers

- 1 En Vogue, My Lovin' (You're Never Gonna Get This)
- 2 Mariah Carey, I'll Be There
- 3 Giggles, What Goes Around
- 4 U2, One
- 5 Color Me Badd, Slow Motion
- 6 Sophie B. Hawkins, Damn I Wish I Was
- 7 Michael Jackson, In The Closet
- 8 CeCe Peniston, Keep On Walkin'
- 9 Joe Public, Live And Learn
- 10 Luther Vandross & Janet Jackson, The B
- 11 Red Hot Chili Peppers, Under The Bridge
- 12 Bonnie Raitt, I Can't Make You Love Me
- 13 Cover Girls, Wishin' On A Star
- 14 Troop, Whatever It Takes
- 15 TLC, Ain't 2 Proud 2 Beg
- 16 Technronic, Move This
- 17 Vanessa Williams, Save The Best For L
- 18 Laura Enea, This Is The Last Time
- 19 Tevin Campbell, Strawberry Letter 23
- 20 Kris Kross, Jump
- 21 Mint Condition, Breakin' My Heart
- 22 Chaka Khan, Love You All My Lifetime
- 23 B-52's, Good Stuff
- 24 Amy Grant, Good For Me
- 25 Jody Watley, I'm The One You Need
- 26 Marky Mark & The Funky Bunch, Good Vi
- 27 Kris Kross, Warm It Up
- 28 Midi Maxi & Etti, Bad Bad Boys
- 29 Corina, Now That You're Gone
- 30

**Power 106 FM**

Los Angeles P.D.: Rick Cummings

- 1 En Vogue, My Lovin' (You're Never Gonna Get This)
- 2 Redhead Kingpin & The F.B.I., 3-2-1 P
- 3 Arrested Development, Tennessee
- 4 Joe Public, Live And Learn
- 5 Rozalla, Everybody's Free
- 6 Mariah Carey, I'll Be There
- 7 Unlimited, Get Ready For This
- 8 CeCe Peniston, Keep On Walkin'
- 9 Technronic, Move This
- 10 2nd II None, If You Want It
- 11 Cover Girls, Wishin' On A Star
- 12 Shane, Silent Prayer
- 13 TLC, Baby-Baby
- 14 Brotherhood Creed, Helluva
- 15 Keith Sweat, Why Me Baby?
- 16 Boys, The Saga Continues
- 17 Vanessa Williams, Save The Best For L
- 18 Color Me Badd, Thinkin' Back
- 19 Heavy D & The Boyz, Is It Good To Yo
- 20 Kris Kross, Jump
- 21 Luther Vandross & Janet Jackson, The B
- 22 L.A. Style, James Brown Is Dead
- 23 Kris Kross, Warm It Up
- 24 A Tribe Called Quest, Scenario
- 25 College Boyz, Victim Of The Ghetto
- 26 Jodeci, Come & Talk To Me
- 27 Movement, Jump!
- 28 Das EFX, They Want EFX
- 29 Sir Mix-A-Lot, Baby Got Back
- 30 Celine Dion, If You Asked Me To

**EAGLE 106**

Philadelphia P.D.: Brian Philips

- 1 Red Hot Chili Peppers, Under The Bridge
- 2 Mariah Carey, I'll Be There
- 3 U2, One
- 4 Celine Dion, If You Asked Me To
- 5 Cure, Friday I'm In Love
- 6 Genesis, Hold On My Heart
- 7 Sophie B. Hawkins, Damn I Wish I Was
- 8 Joe Public, Live And Learn
- 9 En Vogue, My Lovin' (You're Never Gonna Get This)
- 10 Luther Vandross & Janet Jackson, The B
- 11 Mervyn Cadell, The Sweater
- 12 Bryan Adams, Thought I'd Died And Gone
- 13 Giggles, What Goes Around
- 14 Michael Bolton, Steel Bars
- 15 George Michael, Too Funky
- 16 Amy Grant, Good For Me
- 17 Wilson Phillips, You Won't See Me Cry
- 18 Mariah Carey, Make It Happen
- 19 Vanessa Williams, Save The Best For L
- 20 Mr. Big, To Be With You
- 21 Cover Girls, Wishin' On A Star
- 22 CeCe Peniston, Finally
- 23 Michael Jackson, In The Closet
- 24 Color Me Badd, All 4 Love
- 25 Eric Clapton, Tears In Heaven
- 26 Karyn White, Romantic
- 27 U2, Mysterious Ways
- 28 Jesus Jones, Right Here, Right Now
- 29 Bryan Adams, Everything I Do I Do I
- 30 Richard Marx, Hazard

**MIX 107.3**

Washington, D.C. P.D.: Lorrin Palagi

- 1 Michael Bolton, Steel Bars
- 2 Mariah Carey, I'll Be There
- 3 Richard Marx, Hazard
- 4 Celine Dion, If You Asked Me To
- 5 Genesis, Hold On My Heart
- 6 Amy Grant, Good For Me
- 7 Kenny Loggins, Conviction Of The Heart
- 8 Jon Secada, Just Another Day
- 9 Robert Palmer, Every Kinda People
- 10 Mr. Big, To Be With You
- 11 Bonnie Raitt, Not The Only One
- 12 Kathy Troccoli, Everything Changes
- 13 Bruce Springsteen, Human Touch
- 14 Michael Jackson, Remember The Time
- 15 Bonnie Raitt, I Can't Dance
- 16 Amy Grant, I Will Remember You
- 17 U2, One
- 18 Howard Jones, Lift Me Up
- 19 Lionel Richie, Do It To Me
- 20 Sonia, Be Young, Be Foolish, Be Happy
- 21 Vanessa Williams, Just For Tonight
- 22 Bryan Adams, Do I Have To Say The Wor
- 23 Wilson Phillips, You Won't See Me Cry
- 24 Celine Dion & Peabo Bryson, Beauty An
- 25 Vanessa Williams, Save The Best For L
- 26 Richard Marx, Take This Heart
- 27 Eddie Money, I'll Get By
- 28 Extreme, Hole Hearted
- 29 Paul Young, What Becomes Of The Broken
- 30 Bonnie Raitt, I Can't Make You Love M

**COUNTRY 92.5**

Hartford P.D.: Johnny Michaels

- 1 Reba McEntire, The Night The Lights W
- 2 Michelle Wright, Take It Like A Man
- 3 Wynonna, I Saw The Light
- 4 George Strait, Gone As A Girl Can Get
- 5 Joe Diffie, Ships That Don't Come In
- 6 Great Plains, I'lla
- 7 Lee Roy Parnell, What Kind Of Fool Do
- 8 John Anderson, When It Comes To You
- 9 Lorie Morgan, Something In Red
- 10 Patty Loveless, Can't Stop Myself Fro
- 11 Suzy Bogguss, Aces
- 12 Billy Ray Cyrus, Achy Breaky Heart
- 13 Diamond Rio, Norma Jean Riley
- 14 Dennis Robbins, Home Sweet Home
- 15 Alabama, Take A Little Trip
- 16 Mary Chapin Carpenter, I Feel Lucky
- 17 Martina McBride, The Time Has Come
- 18 Shenandoah, Rock My Baby
- 19 Cleve Francis, You Do My Heart Good
- 20 Ricky Skaggs, From The Word Love
- 21 Matthews, Wright & King, The Power Of
- 22 McBride & The Ride, Sacred Ground
- 23 Clint Black, We Tell Ourselves
- 24 Pam Tillis, Blue Rose Is
- 25 Billy Dean, Billy The Kid
- 26 Dan Seals, Mason Dixon Line
- 27 Alan Jackson, Midnight In Montgomery
- 28 Mac McAnally, Live And Learn
- 29 Neal McCoy, Where Forever Begins
- 30 Doug Stone, Come In Out Of The Pain

**K102**

Minneapolis/St. Paul P.D.: Jim DuBois

- 1 Billy Ray Cyrus, Achy Breaky Heart
- 2 Sawyer Brown, Some Girls Do
- 3 Reba McEntire, The Night The Lights W
- 4 Shenandoah, Rock My Baby
- 5 Ricky Van Shelton, Backroads
- 6 Diamond Rio, Norma Jean Riley
- 7 Wynonna, I Saw The Light
- 8 McBride & The Ride, Sacred Ground
- 9 Joe Diffie, Ships That Don't Come In
- 10 Michelle Wright, Take It Like A Man
- 11 Trisha Yearwood, The Woman Before Me
- 12 Suzy Bogguss, Aces
- 13 Garth Brooks, The River
- 14 Doug Stone, Come In Out Of The Pain
- 15 Brooks & Dunn, Neon Moon
- 16 Little Texas, First Time For Everythi
- 17 John Anderson, When It Comes To You
- 18 Billy Dean, Billy The Kid
- 19 Travis Tritt, Nothing Short Of Dying
- 20 Alan Jackson, Midnight In Montgomery
- 21 Ronnie Milsap, All Is Fair In Love An
- 22 Lorie Morgan, Something In Red
- 23 Mary Chapin Carpenter, I Feel Lucky
- 24 George Strait, Gone As A Girl Can Get
- 25 Martina McBride, The Time Has Come
- 26 Neal McCoy, Where Forever Begins
- 27 Alabama, Take A Little Trip
- 28 Hal Ketchum, Past The Point Of Rescue
- 29 Rodney Crowell, Lovin' All Night
- 30 Molly & The Heymakers, Jimmy McCarthy

**B96**

Chicago P.D.: Dave Shakes

- 1 Liddell Townsell, Nu Nu
- 2 Red Hot Chili Peppers, Under The Bridge
- 3 En Vogue, My Lovin' (You're Never Gonna Get This)
- 4 Mariah Carey, I'll Be There
- 5 Cause & Effect, You Think You Know He
- 6 M.C. Luscious, Boom I Got Your Boyfri
- 7 Boyz II Men, Please Don't Go
- 8 Luther Vandross & Janet Jackson, The B
- 9 CeCe Peniston, Keep On Walkin'
- 10 Joe Public, Live And Learn
- 11 Kris Kross, Jump
- 12 FHR Project, Out Of Control
- 13 Sir Mix-A-Lot, Baby Got Back
- 14 Cover Girls, Wishin' On A Star
- 15 TLC, Ain't 2 Proud 2 Beg
- 16 George Michael, Too Funky
- 17 Shamen, Move Any Mountain
- 18 Heavy D & The Boyz, Now That We Foun
- 19 TKA, Maria
- 20 Salt-N-Pepa, Let's Talk About Sex
- 21 Shynice, Silent Prayer
- 22 Lisette Melendez, A Day In My Life
- 23 CeCe Peniston, Finally
- 24 Luke, I Wanna Rock
- 25 Vanessa Williams, Save The Best For L
- 26 L.A. Style, James Brown Is Dead
- 27 R. Kelly & Public Announcement, Honey
- 28 KLF, Last Train To Trancentral
- 29 TLC, Baby-Baby
- 30 Color Me Badd, I Wanna Sex You Up

**Z100**

New York P.D.: Steve Kingston

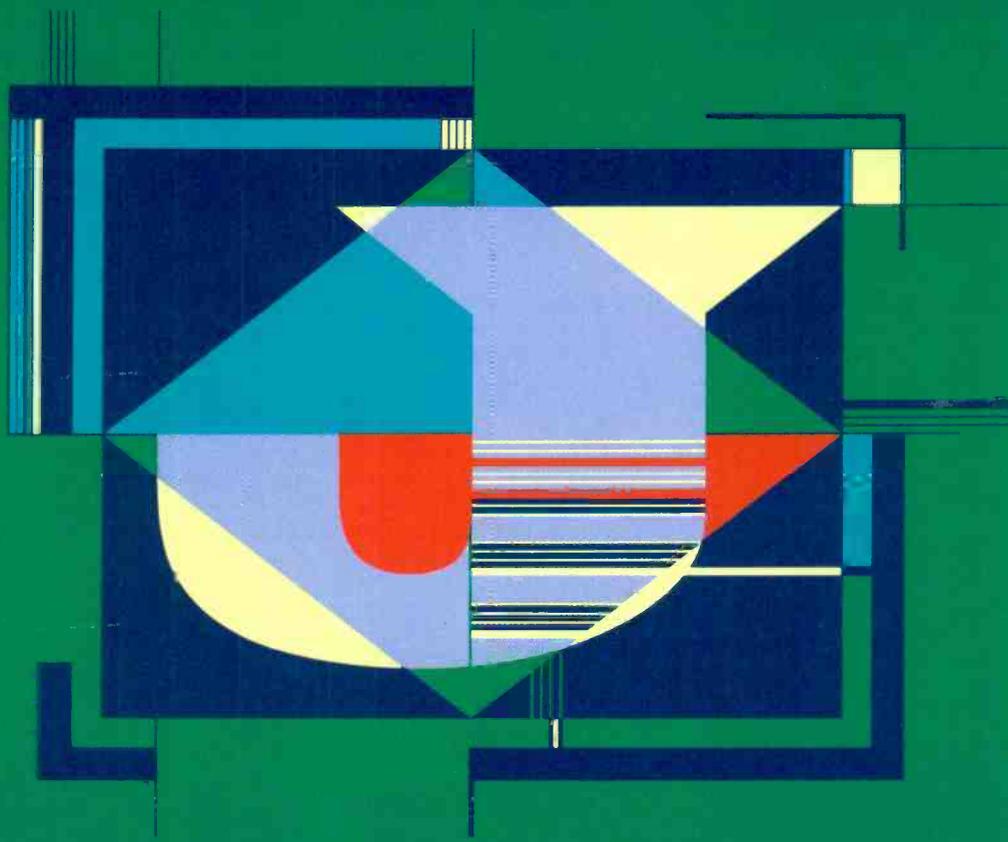
- 1 En Vogue, My Lovin' (You're Never Gonna Get This)
- 2 Mariah Carey, I'll Be There
- 3 Red Hot Chili Peppers, Under The Bridge
- 4 U2, One
- 5 Giggles, What Goes Around
- 6 Joe Public, Live And Learn
- 7 Vanessa Williams, Save The Best For L
- 8 Bryan Adams, Thought I'd Died And Gone
- 9 Liddell Townsell, Nu Nu
- 10 Sophie B. Hawkins, Damn I Wish I Was
- 11 Cover Girls, Wishin' On A Star
- 12 CeCe Peniston, Finally
- 13 Genesis, Hold On My Heart
- 14 Kris Kross, Jump
- 15 Salt-N-Pepa, You Showed Me
- 16 Nirvana, Come As You Are
- 17 George Michael, Too Funky
- 18 Celine Dion, If You Asked Me To
- 19 CeCe Peniston, We Got A Love Thang
- 20 Cure, Friday I'm In Love
- 21 TLC, Ain't 2 Proud 2 Beg
- 22 Vanessa Williams, Just For Tonight
- 23 Amy Grant, Good For Me
- 24 Ugly Kid Joe, Everything About You
- 25 Michael Bolton, Steel Bars
- 26 Kathy Troccoli, Everything Changes
- 27 Eric Clapton, Tears In Heaven
- 28 Luther Vandross & Janet Jackson, The B
- 29 Arrested Development, Tennessee
- 30 Color Me Badd, All 4 Love

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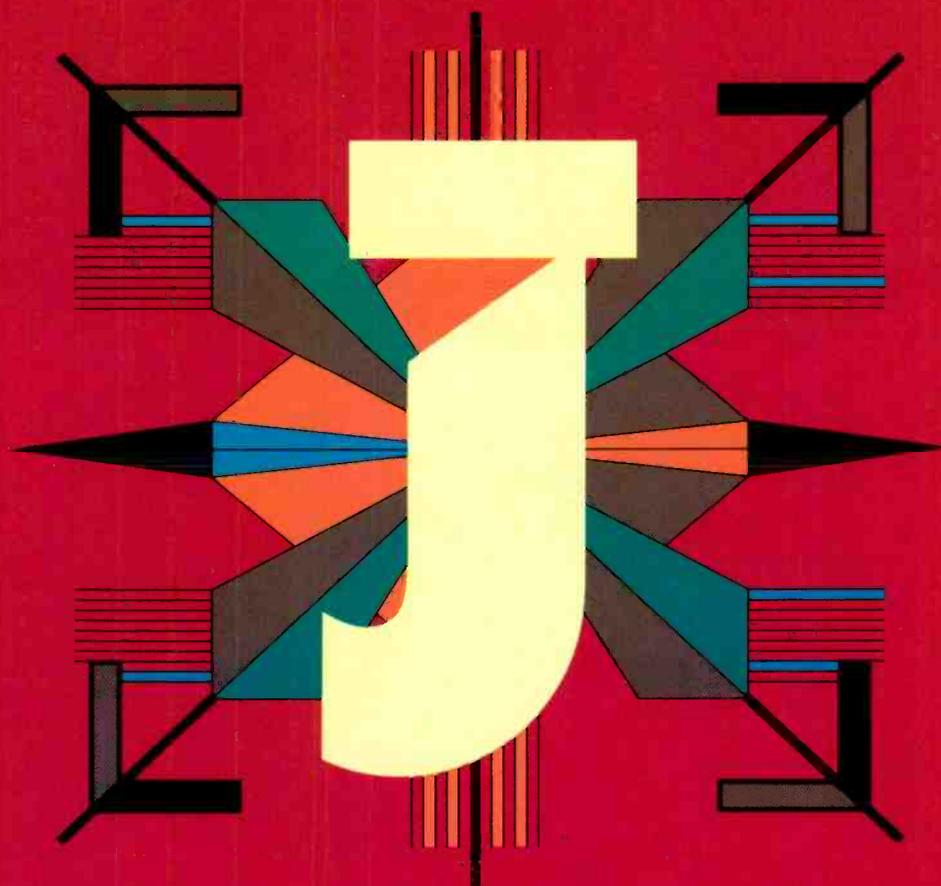
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**hot like fire — cool like ice**  
**THE HEARTBEAT OF TOKIO**

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## Exposed: WEBN Comes Under Fire Again; Utz Explores New Dimensions; McKay Move

LAST week, it was reported here that WEBN Cincinnati had angered a women's group by defacing station billboards that depicted a bikini-clad woman. This week, the station runs into even more controversy. The Cincinnati Post reports WEBN and crosstown WLW are the latest targets of the anti-obscenity group Citizens for Community Values.

The group is asking its members to write or call advertisers on the two stations and ask them to pull their ads "until the indecent and sexually offensive comments are stopped."

In other static this week, the Los Angeles-based production company Entertainment Hotline has filed suit against KLIT (K-Lite) Los Angeles and parent Golden West Broadcasters alleging that the station breached a contract to carry entertainment reports produced by Entertainment Hotline. The production company is seeking an unspecified amount for damages suffered as a result of K-Lite's alleged breach.

Golden West president/GM Bill Ward had no comment, but in a letter to Entertainment Hotline's attorney, an attorney for Golden West says the two parties engaged in "exploratory communications," [but] "there was never a legally binding oral or written contract." K-Lite has offered to pay up to \$300 for expenses incurred by the production company. The trial is set for June 25.

Also, Stoner Broadcasting System, licensee of WMXZ New Orleans, has been fined \$7,000 by the FCC for a series of violations, including not using its official station ID and running a contest promising \$100,000 worth of cars as prizes, when the actual prize was just one car worth much less than that amount.

### PROGRAMMING: GROUP W REGRUOPS

Group W VP/programming Ted Utz has formed T.N. Broadcasting, which he describes as a "multidimensional media company." First clients include the Sillerman Cos., Bullet Productions, Electric Lady Studios, and Group W's WNEW-FM New York, where he will continue to be based. WNEW midday host Pat St. John has been named PD.

KLIT Los Angeles PD Dan McKay exits to be OM/mornings at AC WGLM Lafayette, Ind., which signs on Monday (15). Scott O'Neil, who does production on sister KMPC, will be interim PD at KLIT. Attorney Kelly Vaughan is owner/GM of WGLM.

WPNT Chicago PD Harv Blain (708-933-9414) is out. No replacement has been named, but consultant Gary Berkowitz becomes in-house programming consultant... WXRT Chicago PD Norm Winer adds VP/programming stripes... Former WWBZ Chicago night jock Brian Kelly joins crosstown suburban outlet WYSY as PD, replacing Bob Spence.

Brian Krysz, VP/programming

for TK Communications and PD at the group's WSHE Miami, exits for the PD chair at KEGL Dallas recently vacated by Joel Folger. KEGL becomes a Dwight Douglas client, but GM Donna Fadal insists there is no format change in the works. Krysz is looking for jocks and wants T&Rs. No replacement has been named at WSHE.

Unistar will merge its soft AC "Special Blend" format into its "Format 41." President/programming Ed Salamon says the formats had evolved to the point where "there are no longer significant differences between them." Unistar



by Phyllis Stark  
with Carrie Borzillo

expects to transfer all interested Special Blend affiliates to Format 41 before the fall ratings period.

Pollack Media Group programmer Pat Welsh has been upped to VP/music programming... KMJQ Houston APD/MD/afternoons Tony Richards adds PD duties at sister AM KYOK, replacing Jimmy Olsen, who stays on for evenings.

KKNW Seattle PD Nick Francis exits next month. No replacement has been named. T&Rs to GM Dennis Gwiazdon... KEZR San Jose, Calif., PD Kirk Patrick steps down to concentrate on his afternoon show. Consultant and former PD Jan Jeffries will be in-house PD for the interim. T&Rs to GM John Levitt.

Apollo Radio's KKAT Salt Lake City has entered into a sales and programming LMA, with an option to buy, with crosstown full-service AC/oldies combo KALL-AM-FM, owned by George Hatch. Apollo president/CEO Bill Stakelin says no format changes are expected.

Mike Easterlin has been upped from MD to PD at WAQQ Charlotte, N.C., replacing Steve Meade, who stays on for nights... WVBS Wilmington, N.C., PD/MD/afternoons Alan Hoover exits for the PD/MD job at WMXF Fayetteville, N.C., replacing Dale O'Brien and Sammy Simpson. Former WVKZ-FM Albany, N.Y., PD/morning man Ryan Walker replaces Hoover.

WSRS Worcester, Mass., PD Rick Love joins WRMM Rochester, N.Y., in that capacity, replacing Chuck Lakefield. No replacement has been named at WSRS. Also, former WSRS PD Jon Miosky (508-791-2737) is looking for a new opportunity in New England.

Country KEBC Oklahoma City PD/morning man Eddie Edwards exits for mornings at WNOE New Orleans, replacing Kim Carson,

who moves to afternoons. Michael Allen moves from afternoons to nights, and Richard Blake moves from nights to overnights. No replacement has been named at KEBC, although morning co-host Jan "The Jammer" Robey moves to middays, replacing Eric Logan, who becomes acting PD/mornings. The station also moves from mainstream to "Hot Country."

CKLH Hamilton, Ontario, changes from soft AC/easy to hot AC "K-Lite." Morning host Sandy Bishop exits. Former C1FX Winnipeg, Manitoba, morning co-host Sunni Genesco joins CKLH in that capacity. Mike Nabuurs is interim co-host. He was last APD/MD at sister CKOC.

Former country KNFO Waco, Texas, PD/afternoons Sam McGuire is now handling those duties at similarly formatted KNUE Tyler, Texas, replacing George Owens, who exits radio. Former KWTX Waco PD/morning man Pat Ryan replaces McGuire. Also at KNFO, morning hosts Jim Miller and Richard Darryl are now handling afternoons and morning news, respectively. P/T Amy White moves into mornings.

Dave Roberts, who exited as PD at KZKZ Ft. Smith, Ark., seven months ago, returns. Mark Morgan stays on as MD... WXLN Davenport, Iowa, production director Ray Sherman is upped to PD/middays, replacing Guy Perry... Country WFXF Indianapolis changes calls to WCKN.

KMXX Idaho Falls, Idaho, changes from soft AC to country as KID-FM. GM David Ferraro is out. Former crosstown KFTZ sales manager Dana Page replaces him. KFTZ MD Mike Parsons joins KID-FM as PD, replacing Jeff Harris, who remains PD of the AM. Ex-KFTZ night jock Roger Stone joins the FM as MD/mornings. Former KZHT Salt Lake City PD Rich Summers is now PD/mornings at KFTZ, replacing PD/morning man Jay Stevens (aka Young) and partner Brian Elder, who exit for mornings at WAPI-FM (I-95) Birmingham, Ala. They are replacing Jimbo Wood, who moves to nights, replacing Jerry Hart, now doing wakeups at KBOS Fresno, Calif.

### PEOPLE: SEATTLE VET DIES

Sorry to report the June 3 death of Seattle market vet Bob Hardwick, 61, of a self-inflicted gunshot wound. Hardwick spent more than 30 years in Seattle radio, including 25 years as morning host at KVI. More recently, he was morning host at KING until April. In 1978, Hardwick was named air personality of the year in the Billboard Radio Awards.

KFOG San Francisco morning man M. Dung is out. Midday host Dave Morey replaces him. PD Greg Solk expects to announce other lineup changes in the next few weeks... Former KDBK San Francisco jock Maria Lopez joins crosstown KKSF for nights, replacing Lauren

## newslines..

**WILLIAM BATTISON** exits as president of Westwood One Inc. He will not be replaced.

**MICK ANSELMO**, GM of KFAN/KEEY Minneapolis, becomes regional VP of parent Malrite Communications. In addition to overseeing the Minneapolis stations, he will oversee KLAC/KZLA Los Angeles and KNEW/KSAN San Francisco.

**PAT ROBERTSON** has withdrawn his \$6 million bid for the financially troubled United Press International that included its radio network.

**JEFF SMULYAN**, CEO of Emmis Broadcasting, has sold the Seattle Mariners to a group of investors including Nintendo president Hiroshi Yamauchi for \$100 million.

**BUD PAXON** of Paxon Broadcasting has terminated his \$8.4 million deal to acquire 63% of TM Century following the departure of TM CEO Dave Scott under unexplained circumstances.

**STATION SALES:** KFXX/KGON Portland, Ore., from Ackerly Communications to Apogee Communications; KMNS/KSEZ Sioux City, Iowa, from Legend Communications to Cy Chesterman for \$1.3 million. Also, Mary Helen Barro has bought out partner Steve McGavren to become sole owner of Spanish KAFY Bakersfield, Calif.

**RICHARD KIMBALL**, WW1's VP/artist relations & mobile recording, joins competitor Global Satellite Network, where he will head the new-artist and talent acquisition department.

**ALFRED WHIFFEN**, Newcap Broadcasting's GM/Western division, becomes GSM for NewCap's five Newfoundland, Canada, stations. GM/Eastern division Fred Trainor assumes those duties for all stations.

**BONNIE PRESS**, senior VP/GM of the Katz Radio Group Network, assumes those duties at Katz Radio Group Sales.

Casey, who exits.

Former KQLZ Los Angeles morning man Jeff Davis moves into middays, replacing Suzie Cruz... Former WHQT Miami morning host Guy Black joins KKDA-FM Dallas for afternoons. Ex-KJMZ Dallas midday host Sammi Gonzalez joins KKDA, but will not be on the air for a while due to a non-compete. Brian Scott moves from afternoons to middays.

WMZQ Washington, D.C., has announced plans to split off the formerly simulcast AM in mornings. Morning team Jim London & Mary Ball, have renegotiated their contracts, and will move to the AM. The search is on for an FM replacement. Afternoon host Keith MacDonald is filling in.

KKBB Bakersfield, Calif., midday host Kelli Cluque adds MD duties previously handled by PD Steve Hoffman... Stan Robak joins WQFM Milwaukee for middays, replacing David Lee. He was formerly with Satellite Music Network's "Star Station" format.

WAAF Worcester/Boston adds John Osterlind in nights, replacing Liz Wilde, who now does afternoons. He previously held that shift at WCCC-FM Hartford, Conn... AC WHAS Louisville, Ky., adds a midday talk show hosted by Doug McElvein, who previously hosted a weekend show.

WZPL Indianapolis research staffer Lynne Jeanrenaud has been upped to research director... Former WAHT Harrisburg, Pa., jock Jim Carr joins crosstown WLBR/WUFM for P/T... Former KORV Chico, Calif., morning man/-

sports director Mike Wessels (916-345-7677) is now P/T at crosstown country KHSL, and is looking for a full-time sports job.

WXKE Ft. Wayne, Ind., morning man Gregory Jay Gibbons joins WAWC Syracuse, Ind., for that shift, replacing Bill Dixon, who now does afternoon news. WAWC overnights Lori Dixon moves to morning news. Ryan Wood moves from nights to overnights, and WKVI Knoxville, Ind., weekender Bob Densmore joins for nights.

KKDJ Fresno, Calif., adds six new weekenders: former crosstown KFSR PD Jerry Lima and MD/afternoon host Frank "Q-Tip" Quattlebaum, former crosstown KBOS production director Rob Noxious, former KBOS jock D-Day, ex-KOCM/KSRF (Mars-FM) Los Angeles weekender Dave Alexander, and ex-crosstown KRZR jock Radio London... Former WKJF Traverse City, Mich., afternoon host Mitch Beck is now doing middays at KPTL Reno, Nev.

Dan O'Day will hold his "Air Personality Plus" weekend seminar Aug. 15-16 in Washington, D.C... Beck-Ross Communications chairman Martin Beck will be the 1992 recipient of the National Radio Award at the September National Assn. of Broadcasters convention in New Orleans... WVKO Columbus, Ohio, swing/weekend jock Kevin Townes is the new overnights at crosstown WCKX.

Assistance in preparing this column was provided by Jeff Pike in Seattle.

# Single Reviews

EDITED BY LARRY FLICK

## POP

▶ **ELTON JOHN** *The One* (5:49)  
PRODUCER: Chris Thomas  
WRITER: E. John, B. Taupin  
PUBLISHER: not listed  
MCA 2263 (c/o Uni) (cassette single)

Title tune from the legendary singer's upcoming set is a sweeping pop ballad that is on par with some of his best work. John has a field day within a complex and dramatic arrangement, filled with wrenching lyrics, as well as spiraling string and piano lines. Deserves to become an immediate favorite at several formats.

▶ **THE B-52s** *Good Stuff* (4:05)  
PRODUCER: Don Was  
WRITERS: The B-52s  
PUBLISHERS: More Gliss/Irving, BMI  
Reprise 18895 (c/o Warner Bros.) (cassette single)

Title track from enduring pogo-pop band's new album tempers its signature sound with a smokin' funk vibe. Departed singer Cindy Wilson is missed, but Fred Schneider and Kate Pierson are fine on their own, swapping lines in a goofy and seductive fashion. An irresistible radio entry that will sound great cranked up to 10 while twisting on the beach.

**RICHARD MARX** *Take This Heart* (4:10)  
PRODUCER: Richard Marx  
WRITER: R. Marx  
PUBLISHER: not listed  
Capitol 79170 (c/o CEMA) (cassette single)

A respectable Hot 100 debut last week holds promise for this spirited midtempo pop-rocker from Marx's underrated "Rush Street" set. His heartfelt rasp is matched by crisp guitars and an appealing chorus. Cool for top 40 and AC playlists.

★ **CAUSE & EFFECT** *Another Minute* (3:42)  
PRODUCER: Sean Rowley  
WRITERS: Rowe, Rowley  
PUBLISHERS: m-87, ASCAP; Songcase, BMI  
REMIXERS: Danny Tenaglia, Keith Magliulo, Paul Rijnders, Christian B  
SRC/Zoo 17065 (c/o BMG) (cassette single)

Synth-pop trio recently scored a surprise (and deserved) hit with the year-plus-old "You Think You Know Her." Follow-up is an equally engaging ditty that melds Depeche Mode-ish vocals with a perky dance beat. Should have little trouble increasing act's radio profile.

**PETE ROCK & CL SMOOTH** *They Reminisce Over You (T.R.O.Y.)* (4:45)  
PRODUCER: DJ Pete Rock  
WRITERS: P. Phillips, C. Penn  
PUBLISHERS: Ness, Nitty & Capone/Smooth Flowin'/Pete Rock, ASCAP  
Elektra 64773 (cassette single)

Now that this tasty debut by production/rhyme team has won fans in urban and rap circles, groundwork is laid for a massive pop crossover. Clever lyrics are delivered with great style, while the beat-base is embellished with fluid sax lines and a contagious melody. Look for their album, "Mecca & The Soul Brother."

**STEELHEART** *Sticky Side Up* (4:09)  
PRODUCERS: Tom Werman, Mike Matijevic  
WRITERS: M. Matijevic, J. Ward  
PUBLISHER: not listed  
MCA 2269 (c/o Uni) (cassette single)

Derivative hard-rocker sounds a bit dated, as lead singer screeches past screaming guitars and a rhythm section that inspire memories of early AC/DC. Regardless, growing fan base at both radio and MTV is likely to warmly embrace this first single from the forthcoming "Tangled In Reins" album.

★ **D'BORA** *E.S.P.* (3:38)  
PRODUCER: Steve "Silk" Hurley  
WRITERS: S. Hurley, F. Rodrigo  
PUBLISHERS: Last Song/Third Coast, ASCAP  
REMIXERS: Shaou LaBelle, Mike "Hitman" Wilson,

Maurice Joshua  
Smash 6720 (c/o Island) (cassette single)

It boggles the brain that the pop and urban mainstream has yet to fully recognize D'Bora's formidable talent and charisma. Title cut from her fab debut set bounces with a peppy swing/funk groove and an instantly memorable hook. Would sit quite comfortably next to recent hits by En Vogue and Joe Public. Get with it.

## R & B

▶ **BOYZ II MEN** *Sympin* (4:17)  
PRODUCER: Dallas Austin  
WRITERS: D. Austin, N. Morris, S. Stockman, W. Morris, M. Bivins  
PUBLISHER: not listed  
REMIXER: Rico Anderson  
Motown 6310452 (c/o PGD) (cassette single)

Insistent jack-swing jam from the soundtrack to "White Men Can't Jump," and their breakthrough album, "Cooleyhighharmony," is enriched with act's now-famous vocal interplay and a muscular bass line. Expect an easy glide up the urban chart, while track is slick enough to lure popsters to the fold, too.

★ **KATHY SLEDGE** *All My Love* (4:03)  
PRODUCER: Barry J. Eastmond  
WRITERS: S. Gold, S. Gold  
PUBLISHER: not listed  
Epic 74372 (c/o Sony) (cassette single)

After thrilling clubgoers with the No. 1 dance hit "Take Me Back To Love Again," Sledge is poised to conquer urban and AC radio with a shining moment from her fine album, "Heart." This sentimental ballad would have become a sugary cliché in lesser hands, but Sledge's honest and restrained performance renders it noteworthy. Not to be missed.

**JABULANI** *Shine Your Light* (4:28)  
PRODUCER: Daddy-O  
WRITERS: G. Bolton, B. Alexander  
PUBLISHERS: Odad/Professor B., BMI  
Giant 18925 (c/o Warner Bros.) (cassette single)

Soulful, gospel song is a midtempo ode to the Lord. Mellow but uplifting, track has instrumentation that is heartwarming, modern, and dramatically pure. Spiritual nature should not discourage urban/AC play.

**LADY SOUL** *Don't Forget About Me* (3:55)  
PRODUCER: Maurice Starr  
WRITER: M. Starr  
PUBLISHER: Maurice Starr, ASCAP  
Boston International 64758 (c/o Elektra Entertainment) (cassette single)

Lush and elegant ballad is easy-listening soul at its best. Adult-leaning urban programmers should quickly warm up to Starr's latest discovery, a trio of harmonizing females who are well-versed in the ways of smooth, R&B vocalizing.

## NEW & NOTEWORTHY

**THE WAILING SOULS** *Shark Attack* (4:36)  
PRODUCER: Richard Feldman  
WRITERS: W. Matthews, R. Feldman  
PUBLISHERS: Winmatt/New Envoy/Orcas, ASCAP  
REMIXERS: Richard Feldman, John Volatis, Bobby Digital, Phil Nicolò  
Chaos 74283 (c/o Sony) (12-inch single)

Columbia bows its new Chaos label with slinky reggae/dancehall jam. Traditional grooves are matched by layered harmonies, glistening Caribbean-style horns, and a catchy chorus. Variety of remixes manage to maintain the integrity of the song, while adding potential for play at alternative and urban formats. An interesting and refreshing way to premiere a new major label.

## COUNTRY

▶ **CLINT BLACK** *We Tell Ourselves* (3:37)  
PRODUCERS: James Stroud, Clint Black  
WRITERS: C. Black, H. Nicholas  
PUBLISHER: Howlin' Hits, ASCAP  
RCA 62194 (c/o BMG) (7-inch single)

Black gives an impassioned reading of savvy, introspective lyrics about fooling oneself. The production is both imaginative and energetic.

**RONNA REEVES** *What If You're Wrong* (3:40)  
PRODUCERS: Harold Shedd, Clyde Brooks  
WRITERS: A. Cunningham, D. Davis  
PUBLISHERS: MCA/Judy Judy Judy, ASCAP  
Mercury 866914 (c/o PolyGram) (7-inch single; cassette version also available, Mercury 866914-4)

Reeves' vocals glisten with electricity as she makes a power play for the charts with this ballad. Restrained production loses listener interest on the verses.

**PIRATES OF THE MISSISSIPPI** *Too Much* (3:03)  
PRODUCERS: Jimmy Bowen and Richard Alves  
WRITERS: G. Clark, L.R. Parnell  
PUBLISHERS: EMI April/PolyGram/R-BAR-P, ASCAP/BMI  
Liberty 79321 (c/o CEMA) (CD promo)

When it comes to his baby, there is no such thing as excess. A rompish, little swing melody backs this compare-and-contrast ditty.

**DIXIANA** *That's What I'm Working On Tonight* (2:36)  
PRODUCER: Bob Montgomery  
WRITERS: L. Williams, N. Williams, M.W. Francis  
PUBLISHERS: Songwriters Ink/Lazy Gator, BMI/Texas Wedge/BluWaBoo, ASCAP  
Epic 74361 (c/o Sony) (7-inch single)

A rough and ready, piano-tickling, country blaze. Spotted with rock guitar, this one is certainly and assertively one to dance to.

**DAWNY REB** *Out Of The Blue* (2:16)  
PRODUCERS: A. J. Masters, Jeff Hall  
WRITER: R. Armstrong  
PUBLISHERS: Squaw Holler/On The Wall, BMI  
Arrowood 101 (7-inch single)

A high-spirited, up-tempo assertion of love. Contact: 209-332-2048

## DANCE

▶ **SIMONE** *Hey Fellas* (9:48)  
PRODUCER: George Morel, Steven Grant, Jimmie Wilson  
WRITERS: J. Wilson, S. Grant  
PUBLISHERS: Strictly Rhythm/Groove On/More Over, ASCAP  
REMIXER: George Morel  
Strictly Rhythm 003 (12-inch single)

Diva who wowed club DJs through the U.S. and Europe last year with "My Family Depends On Me" returns with pop-splashed houser. A star-quality vocal performance is offset by an invigorating groove that is guaranteed to propel most peak-hour sets upon impact. Radio programmers would be wise to take note, too. Contact: 212-246-0026.

★ **GRAND DIVA TOUR FEATURING LISA CARSON** *Find Somebody Else* (5:44)  
PRODUCERS: Lem Springsteen, John Ciafone  
WRITER: L. Springsteen  
PUBLISHERS: A Frank Luz/Lem Springsteen/Maxi/Selective/Estrogen, BMI  
Maxi 2008 (12-inch single)

Production team responsible for current club smash "Helpless" by Urbanized is at the helm of this smokin' garage/houser. Carson blasts a cheating lover with cracking hand and a sassy voice. The bass line seeps into the spine, while the chorus takes comfy residence in the brain. Could be huge. Contact: 212-366-0950.

**LOVE DROPS** *Super Hero* (6:57)  
PRODUCERS: Love Drops  
WRITERS: S. Hunter, A. Love  
PUBLISHER: Glamco, ASCAP  
REMIXER: DJ Hunter

Warner Bros. 40438 (12-inch single)

New York-based act's charming front woman Asia Love thrives on this bottom-heavy garage/house affair. Of the myriad of remixes by DJ Smash Hunter, jazzy "Hardbody II" and guitar-anchored "Strum & Hum" mixes work best. For added pleasure, go for the flute-flavored "Siento" on the flipside.

**VICKI SHEPARD** *Let Me Take You Dancing* (5:50)  
PRODUCERS: Stephen L. Freeman, Rick W. Nelson  
WRITERS: B. Adams, J. Vallance  
PUBLISHER: Irving, BMI  
Spinner 9202 (12-inch single)

Hi-NRG siren takes a tune from Bryan Adams' catalog and turns it into percussive, retro journey. Loyal followers will probably prefer her shoulder-shaking take of Jimmy Ruffins' "Hold On To My Love" on the Bside. Contact: 303-678-9307.

## A C

★ **BOUNCE THE OCEAN** *Throw It All Away* (3:17)  
PRODUCER: Steve Berlin  
WRITER: J. Utter  
PUBLISHER: 2 Dogs, BMI  
REMIXER: Michael Omartian  
Private Music 81004 (CD single)

Duo comes on like a cross between the Everly Brothers and the Beach Boys on this soft and romantic pop ballad. Tightly woven harmonies, sing-along chorus, and slow-building arrangement should do the trick in luring AC pundits.

## ROCK TRACKS

▶ **IAN MCCULLOCH** *Love Love Love* (3:46)  
PRODUCER: Henry Priestman  
WRITER: L. Cohen  
PUBLISHERS: Leonard Cohen/Stranger, SOCAN  
Sire/Reprise 18861 (c/o Warner Bros.) (cassette single)

McCulloch infuses this Leonard Cohen composition with infectious, modern-rock stylings. Fluffy pop gem's hook-laden chorus is sure to delight longtime fans. Track is apt to see plenty of action at hip, alternative outlets.

**PETER MURPHY** *You're Close* (4:04)  
PRODUCERS: Mike Thorne, Peter Murphy  
WRITERS: Murphy, Statham  
PUBLISHER: MCA, ASCAP; Incomplete, BMI  
Beggars Banquet/RCA 62285 (c/o BMG) (CD single)

Murphy's deep vibrato vocals weave a gloomy undercurrent beneath this typically swirling and spacey modern-rock track. Should dig a deep groove at alternative outlets.

**THE LEVELLERS** *One Way* (3:33)  
PRODUCER: Al Scott  
WRITERS: Chadwick, Cunningham, Friend, Heather, Sevink  
PUBLISHER: Empire  
Elektra 8572 (c/o Warner Bros.) (CD promo)

Militaristic, marching beat underscores this dramatic, coming-of-age track about following one's dream. Funky, fuzzy guitar licks should garner an audience at college radio.

★ **MY LIFE WITH THE THRILL KILL KULT** *Sex On Wheelz* (3:19)  
PRODUCER: not listed  
WRITER: not listed  
PUBLISHER: not listed  
Interscope 4621 (c/o Atlantic) (CD promo)

Dance-rockers have been faves on the alternative circuit via indie releases for some time now. Band has not softened its risqué attack, as proven by this titillating cut from the band's major-label debut. Track sports funky, horn-rimmed remixes by the band, as well as the previously unavailable

treat "Farout 1."

**SUZANNE RHATIGAN** *To Hell With Love* (4:37)  
PRODUCER: Fred Maher  
WRITERS: S. Rhatigan, C. Charles  
PUBLISHER: Peer, BMI  
Imago 28027 (c/o BMG) (CD promo)

Soulful, blues-rocker is driven by beefy bass line and funky guitar riffs. Rhatigan's vocals could use some punch in the bottom end to meet the band's passionate performance.

**THE LIGHTNING SEEDS** *Sense* (4:11)  
PRODUCER: Ian Broudie, Simon Rogers  
WRITERS: I. Broudie, T. Hall  
PUBLISHER: not listed  
MCA 54431 (c/o Uni) (CD promo)

Modern-pop gem should appeal to college and alternative programmers with an ear for catchy melodies and pleasant pop harmonics.

**21 GUNS** *Little Sister* (4:14)  
PRODUCER: Chris Lord Alge  
WRITERS: Gorham, Johansen  
PUBLISHERS: EMI/Zip Grand E/Life Not Leaf, BMI, PRS  
RCA 62280 (c/o BMG) (cassette single)

Classic, commercial hard rock is reminiscent of early Van Halen. Band is tightly wound around a driving, groove-happy rhythm section that plays perfectly off wailing guitar and scorching vocals.

**GENERAL JOHNSON & THE CHAIRMEN OF THE BOARD** *Boy Toy* (3:59)  
PRODUCER: General Johnson  
WRITER: General Johnson  
PUBLISHER: Music In General, BMI  
Surfside 920301-A (7-inch single)

General Johnson & the Chairmen of the Board return with a hip rock'n'roll dance track sure to incite action on the summer dance floor. Soulful bass drives a heavy groove while bright horns lend a lift to the catchy melody. Contact: 704-372-9918.

## RAP

▶ **TOO SHORT** *I Want To Be Free (That's The Truth)* (4:44)  
PRODUCER: Ant Banks  
WRITERS: T. Shaw, K. Williams, M. Kent, J.R. Bailey  
PUBLISHERS: Willesden/A Dish-A-Tunes, BMI  
Jive 42068 (c/o BMG) (12-inch single)

Dope lyricist takes a bleak look at the harassment that black men face on a daily basis. Wordplay is stark and startling, while the shuffling groove insinuates. From the cool album "Shorty The Pimp."

▶ **XCLAN** *Xodus* (4:23)  
PRODUCERS: Jason Hunter, L. Robert Carson, Claude Gray  
WRITERS: J. Hunter, L.R. Carson, C. Gray, G.A. Webster, M.R. Pierce, N.P. Napier, A. Noland, L. Bonner, M.E. Jones, R. Middlebrooks, W. Morrison, G. Clinton Jr., B.G. Worrrell, W. Collins  
PUBLISHERS: (none listed)  
Polydor 689 (c/o PGD) (cassette single)

Booming, tribalistic bass line, dissonant samples, and persistent scratches lay the groundwork for Native Tongue rap that is laced with serious political and religious imagery.

**COOLY LIVE** *Shake Her* (3:59)  
PRODUCERS: Emanuel Rahiem LeBlanc and Cooly Live  
WRITERS: T. Drayton, Cooly Live, A. Willis, D. Lasley, J. Beckenstein, E.R. LeBlanc  
PUBLISHERS: Timbo Tunes/2 Slamming/Halwill, ASCAP; Crossyed Bear/T.C.J., BMI  
RCA 62288 (c/o BMG) (cassette single)

Cooly's take on the break-up scene is good for comic relief, as the listener is regaled with tales of an unrelenting, persistent ex-lover's quest to regain the rapper's affection.

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.

## MTV'S DEBUT MOVIE AWARDS REFLECT GROWING SYNERGY BETWEEN MUSIC CHANNEL AND FILM COMPANIES

(Continued from page 1)

special promotions designed by the channel and the studios. And MTV promotions, programming, and advertising executives routinely meet with studio counterparts to develop marketing strategies that extend beyond on-air video play.

The synergy between MTV and the studios reached a new plateau with the MTV Movie Awards, which aired on the channel June 10. The June 6 taping drew many of Hollywood's power elite, including Arnold Schwarzenegger, Billy Crystal, Eddie Murphy, Daryl Hannah, and Demi Moore. Among the other stars in attendance were Wesley Snipes, Linda Hamilton, Rebecca DeMornay, Mike Myers, and Keanu Reeves.

"The movie awards are a logical extension for us," Levinson says. "We cover the things that are of interest to our audience, and movies are high on that list." While the decision to add an awards program was an internal one not based on outside studio influence, Levinson says, "We've only had a positive response from the studios on this."

Though Levinson would not give

numbers, she says movie companies are one of MTV's largest group of advertisers. And Madison Avenue has long been aware of MTV's appeal to the youth market. "MTV has always been a good vehicle to reach that [segment of the market]," says Julie Friedlander, senior VP/director of national broadcast negotiations for Ogilvy & Mather, the advertising agency that represents Paramount. "Other channels on cable offer the ability to reach that target, but MTV's probably the best."

### THE BIG PICTURE

However, it is what MTV can offer outside of advertising that seals the bond between the music channel and studios. For example, movies that appeal to MTV's audience get exposure via "The Big Picture," a 4-year-old weekly program, hosted by Christopher Connelly, that highlights current films via clips and interviews with their stars.

Studios also benefit by including on their soundtracks those artists who regularly appear on MTV. The soundtrack to "Lethal Weapon 3," for



Walt Disney Pictures president Jeffrey Katzenberg, second from left, congratulates MTV executives on the success of the channel's first MTV Movie Awards. From left are Tom Freston, CEO/chairman, MTV Networks; Katzenberg; Judy McGrath, creative director, MTV; Sara Levinson, executive VP, MTV; and Doug Herzog, senior VP of programming, MTV.

instance, features a cut by Sting and Eric Clapton. In addition to airing the videoclip, which features snippets from the movie, MTV also promoted the movie on a news segment by interviewing Sting and Clapton about their involvement. Similarly, "Robin Hood: Prince Of Thieves" received reams of free publicity via heavy play of its theme song, "(Everything I Do) I Do It For You" by Bryan Adams.

"You gotta think that MTV put people in the theater seats for us by playing Bryan's video so much," says Jim Mazza, co-president of Morgan Creek Records, which supervises the music for films produced by Morgan Creek Productions. "Every time it played, it was really a commercial for the movie, surrounded by a great song and imagery."

MTV estimates that 20 of the 100 videoclips currently in regular rotation on the channel contain movie scenes.

According to Sony U.S.A. vice chairman Michael Schulhof, who supervises Sony Pictures and Sony Music, studios are increasingly realizing the benefit of early video play in promoting movies. The Temptations' title-track clip for "My Girl," which contained movie scenes, was released weeks before the movie opened; subsequent airplay increased word of mouth about the film. Schulhof says Sony's music and film units are now trying to use the early approach whenever possible (Billboard, June 6).

### FREEWHEELING PROMOTIONS

For many studio executives, it is often the exposure extending beyond videoclip airplay that propels a movie.

"The best part about working with MTV is that they don't bring in a lot of preconceived notions about what promotions are or what they should be," says Brett Dicker, VP of promotions for Walt Disney Studios. "They are willing to try different things and to give things an MTV spin. In a sense, that's what we are looking for."

In the case of "Encino Man," released by Disney imprint Hollywood Pictures, an MTV tie-in was natural, since the movie featured MTV VJ Pauly Shore. Besides benefiting from Shore's daily presence on MTV, "Encino Man" was also highlighted in a one-hour special produced by MTV and Hollywood Pictures for the channel. Additionally, the channel held a contest awarding five winners a trip to Disney World.

"It culminated with the MTV Street Party, which was filmed in Or-

lando," says Dicker. "Several bands from the movie soundtrack performed, including Yothu Yindi [which is signed to Hollywood Records]. All in all, during the month of May it was a great synergistic effort between a number of MTV shows and our film. We certainly credit MTV with helping us to launch that film." Despite mainly unfavorable reviews, "Encino Man" has grossed \$24 million in its first two weeks of release, according to The Hollywood Reporter.

### 'WAYNE'S WORLD' KICKOFF

"Wayne's World" and "The Addams Family," each of which has grossed more than \$100 million domestically, received MTV kickoffs.

"MTV was very instrumental in the success of 'The Addams Family' and 'Wayne's World,'" says Harry Anderson, corporate spokesman for Paramount Pictures. "We put Wayne and Garth on as guest VJs for an hour before 'Wayne's World's' theatrical opening, and MTV's ratings went through the roof. In terms of awareness and building anticipation for the film, you couldn't ask for anything better." The special, produced by MTV, was funded by both the channel and the studio.

For "The Addams Family," MTV

ran a contest centered around the movie and Hammer, who contributed many songs to the film. Additionally, Hammer interviews geared to his new album included film mentions. Both films got extended visibility through music videoclips gleaned from the soundtracks that were placed in high rotation on the channel.

Anderson goes so far as to credit MTV Europe for its impact on "Wayne's World" overseas. "Wayne's World" opened huge recently in the U.K. and Ireland and one of the reasons for that is we used MTV Europe," he says. "We think we will use MTV for France, Germany, and other places abroad."

While the promotion and advertising departments operate independently, Levinson notes it would be hard to imagine a movie promotion taking place without an advertising commitment from the studio. "We're going to put our programming effort into things that are of interest to our audience," says Levinson. "If the studio doesn't think our audience is important enough to reach through advertising, they probably aren't going to do a promotion, anyway."

MTV also sees the benefit of tying in with movies off the air. In promoting the movie awards, MTV advertised in theaters for the first time. It is now planning an August theater campaign to promote its critically acclaimed "Liquid Television" program.

The channel also plans to promote further synergy through building the movie awards. "Our prediction is that these awards can grow into [something as big as] the Video Music Awards, based on the response in terms of who wanted to be there on the talent side," says Levinson. The VMAs have become a huge franchise for us, and this feels like it can be on that level."

Studios sense the same growth potential. "Look what MTV has done with their music awards show and how popular and successful it's become," Dicker says. "I see no reason why the MTV movie awards won't perhaps even surpass what they've done with the music show."

## BRANSON SEES L.A. STORE AS AN EXPORT BASE

(Continued from page 7)

yet. We will deal with the issue when we go to set them up as an account."

But some distribution executives privately say they will not tolerate violations of the exporting policy. "Our policy stands," says one distribution executive. "If we catch somebody exporting, we will warn them. If we catch them a second time, we will shut them off."

At the Vienna press conference, Branson also indicated his willingness to ship across borders in Europe. He said, "If records are cheaper in Spain, we will import those records. We will be searching out cheaper imports abroad."

Questioned later by Billboard, Branson said, "My attitude is that we are now part of the European Community and that product can move as freely as if it was one country. If a record is produced cheaper in England than in Austria, then it makes sense to buy it in England." Austria is currently not part of the 12-nation EC, but the restrictions at its border with neighboring Germany, which is an EC member, are minimal.

Branson continued, "What we are not going to do is find that a shop down the road is importing and we are not and they get an advantage

over us.

"In Germany, there are shops openly selling bootlegs without the industry doing anything about it. We are about to write to the record companies there and tell them that unless they stop it happening elsewhere, we will start doing it."

Virgin currently has stores in Berlin and Frankfurt and is planning to open in Hamburg before the end of the year. With the opening of its Vienna store, Virgin now has seven continental European outlets (see story, page 46).

Asked about the profitability of Virgin's non-U.K. retail operations, Branson said, "Some are very successful; the Japanese operation is very successful and the Australian operation will be profitable this year."

Responding to speculation about the group's French flagship store in the Champs-Elysée, he stated, "It will still be there in a hundred years. Paris has been a financial success." As for the other two French stores, he said, "Marseille is looking fine; it will be difficult to ever make Bordeaux pay. We've just been too ambitious."

## VIRGIN RETAIL

(Continued from page 7)

in Kyoto, Yokohama and Shibuya during the coming year."

In Japan and Britain, Virgin already competes with Tower. "It's an American institution," comments Duffell. "They do a great job on range, and virtually every American has shopped and grown up with Tower. But we tackled them in the U.K., off their home turf, and we've done quite well against them in Japan."

Virgin's other major adversary in leading world markets—the U.K., Japan, Australia—is Britain's HMV Group, where Duffell worked from 1983-87. About its U.S. entry last year, he says, "HMV's profile in the U.K. is fantastic; they have a great image. Hopefully, they didn't go into the U.S. and expect to carry that

over. They were very brave to [debut] in New York, which convinces me that we should be a bit humble, as well."

The Los Angeles Virgin Megastore will devote approximately 5,000 square feet to a separate classical shop, sound-proofed and with its own entrance; about 3,000-4,000 square feet to sell-through video; and 2,000-3,000 square feet to electronic games. "The store will be geared to interactive facilities," says Duffell, "with a huge number of listening facilities, and so on. It will not be a passive environment: people will participate." There will be a Virgin cafe, and Virgin Atlantic merchandise will be sold at the ticket desk.

## 'T2' In Action At MTV Awards En Vogue, Neil Among Performers

LOS ANGELES—"Terminator 2: Judgment Day" swept the first MTV Movie Awards June 6, picking up six of 12 awards during a ceremony taped at the Walt Disney Studios in Burbank.

TV talk show host Dennis Miller was MC at the event, which featured live performances by En Vogue, Ugly Kid Joe, Vince Neil, and Arrested Development.

"Terminator 2" received awards for best movie and best action sequence. Meanwhile, the film's stars Linda Hamilton and Arnold Schwarzenegger picked up awards for best female performance and best male performance, respectively, and Hamilton also won the award for most desirable female. Edward Furlong received the breakthrough performance award.

Keanu Reeves won the award for most desirable male, Dana Carvey and Mike Myers were named best

on-screen duo, Rebecca DeMornay won best villain, Billy Crystal won best comedic performance, and Macaulay Culkin and Anna Chlumsky received the award for best kiss. Bryan Adams' "(Everything I Do) I Do It For You" was named best song from a movie.

In addition, "Boyz N The Hood" director John Singleton received the special best-new-film-maker award. A panel of more than 100 established film makers voted in this separate category, presented by Eddie Murphy.

Between 60,000 and 70,000 MTV viewers voted for the regular awards through a write-in campaign sponsored by Blockbuster Video and via a 900-number phone line.

The slate of nominees was determined by a random-sample national survey of the MTV audience.

DEBORAH RUSSELL

# HOT 100 SINGLES SPOTLIGHT



by Michael Ellis

"I'LL BE THERE" BY Mariah Carey (Columbia) dislodges "Jump" by Kris Kross (Ruffhouse) after eight weeks on top. "There" scores the second biggest total point gain on the entire Hot 100, and is ahead by a large margin, which should ensure a lengthy stay at No. 1. If it should falter in either sales or airplay, however, "Baby Got Back" by Sir Mix-A-Lot (Def American), the biggest total point gainer this week, is a possibility to move in. "Baby" registers a 30% sales gain to more than 120,000 units. "There" is third in sales after "Baby" and "Jump," but its edge in airplay is large enough to make it No. 1 overall. "Under The Bridge" by the Red Hot Chili Peppers (Warner Bros.) has been steadily gaining in points but has slipped one position each of the last two weeks as "There" and "Baby" jumped over it.

THERE IS A CHART JAM from No. 10 to No. 22, and several records' growth is not reflected in their chart moves. "The Best Things In Life Are Free" by Luther Vandross & Janet Jackson (Perspective), after exploding last week, shows additional growth, but at a slower rate, and is pushed back 17-18 in sales despite an increase. Overall it holds at No. 10 with a bullet. "Hold On My Heart" by Genesis (Atlantic) similarly is held at No. 13 on the Hot 100 with a bullet and "You Won't See Me Cry" by Wilson Phillips (SBK) holds at No. 21. Even worse, "Just Take My Heart" by Mr. Big (Atlantic) and "Slow Motion" by Color Me Badd (Giant) are pushed backward despite gaining points, two places (16-18) for Mr. Big's single and four places (18-22) for C.M.B. It is unfortunate that "Slow Motion" gains points overall and yet slips four places, but five records pass it by gaining more points.

THE POWER PICK/AIRPLAY goes to George Michael's "Too Funky" (Columbia) at No. 30, which is the strongest airplay gainer on the entire Hot 100. It's currently No. 1 in airplay at KIIIS-FM Los Angeles and No. 3 at Q102 Philadelphia. The next strongest airplay gainers on the chart are "Keep On Walkin'" by CeCe Peniston (A&M), up 40-23 on the Monitor and already top 10 at stations in Chicago and Boston; "Baby-Baby-Baby" by TLC (LaFace), up 36-22 on the Monitor and No. 13 at Power 106 Los Angeles; and "Friday I'm In Love" by the Cure (Fiction), up 44-33 on the Monitor with early top 10 reports from Eagle 106 Philadelphia and KPLZ Seattle. "Friday" is also the biggest sales gainer below No. 20, and so wins the Power Pick/Sales. The combination of strong airplay and sales gains fuels a 29-place jump on the Hot 100 to No. 39.

THE EIGHT NEW ENTRIES are led by the B-52's new single, "Good Stuff" (Reprise). It's already No. 10 in airplay at Power 99 Atlanta. Two artists make their Hot 100 bows. Mary J. Blige, originally from Atlanta, enters at No. 77 with her top 10 R&B hit, "You Remind Me" (Uptown). Almost 80% of its points are from sales. U.K. trio K.W.S. debuts with its No. 1 U.K. hit, "Please Don't Go" (Next Plateau). The dance cover of KC & the Sunshine Band's No. 1 hit from 1979 is breaking out of Boston, where it's No. 16 in airplay at WZOU.

## HOT 100 RECURRENT SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL)
1	—	1	BREAKIN' MY HEART	MINT CONDITION (PERSPECTIVE/A&M)	16	13	30	MOTOWNPHILLY	BOYZ II MEN (MOTOWN)
2	1	6	FINALLY	CECE PENISTON (A&M)	17	12	11	MYSTERIOUS WAYS	U2 (ISLAND/PLG)
3	—	1	MASTERPIECE	ATLANTIC STARR (REPRISE)	18	14	29	GOOD VIBRATIONS	MARLY MARK (INTERSCOPE/ATLANTIC)
4	—	1	I CAN'T DANCE	GENESIS (ATLANTIC)	19	18	8	DIAMONDS AND PEARLS	PRINCE & THE N.P.G. (PAISLEY PARK/WB)
5	4	5	ALL 4 LOVE	COLOR ME BADD (GIANT)	20	16	26	GONNA MAKE YOU SWEAT	C+C MUSIC FACTORY (COLUMBIA)
6	3	5	I LOVE YOUR SMILE	SHANICE (MOTOWN)	21	—	1	THINKIN' BACK	COLOR ME BADD (GIANT)
7	2	3	GOOD FOR ME	AMY GRANT (A&M)	22	15	11	IS IT GOOD TO YOU	HEAVY D. & THE BOYZ (UPTOWN/MCA)
8	5	3	BEAUTY AND THE BEAST	CELINE DION AND PEABO BRYSON (EPIC)	23	21	17	BABY BABY	AMY GRANT (A&M)
9	6	2	REMEMBER THE TIME	MICHAEL JACKSON (EPIC)	24	20	9	SMELLS LIKE TEEN SPIRIT	NIRVANA (DGC)
10	7	3	TO BE WITH YOU	MR. BIG (ATLANTIC)	25	27	30	NOW THAT WE FOUND LOVE	HEAVY D. & THE BOYZ (UPTOWN/MCA)
11	8	2	WHAT GOES AROUND COMES...	GIGGLES (CUTTING)	26	26	25	ROMANTIC	KARYN WHITE (WARNER BROS.)
12	9	6	I'M TOO SEXY	RIGHT SAID FRED (CHARISMA)	27	17	2	MISSING YOU NOW	MICHAEL BOLTON (COLUMBIA)
13	11	30	I WANNA SEX YOU UP	COLOR ME BADD (GIANT)	28	29	11	I CAN'T MAKE YOU LOVE ME	BONNIE RAITT (CAPITOL)
14	10	8	TELL ME WHAT YOU WANT ME...	TEVIN CAMPBELL (WEST/WB)	29	24	8	UHH AHH	BOYZ II MEN (MOTOWN)
15	—	1	WE GOT A LOVE THANG	CECE PENISTON (A&M)	30	22	23	LET'S TALK ABOUT SEX	SALT-N-PEPA (NEXT PLATEAU)

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.
66 3-2-1 PUMP (Redman, ASCAP/Virgin, ASCAP/Sagittaire, ASCAP/Yougoule, ASCAP) HL	57 CHANNELS (AND NOTHIN' ON) (Bruce Springsteen, ASCAP)
8 ACHY BREAKY HEART (Millhouse, BMI/Polygram Int'l, ASCAP) HL	17 AINT 2 PROUD 2 BEG (D.A.R.P., ASCAP/Diva One, ASCAP/Pebbitone, ASCAP/Tizbiz, ASCAP)
79 ALL WOMAN (Big Life, BMI/Careers-BMG, BMI) HL	76 ALL YOU'VE GOT (Turbo, ASCAP/Key Grip, ASCAP)
62 ANYTHING AT ALL (Dakota Kid, ASCAP/Shohola, ASCAP/Mondo Melodies, ASCAP/Wood Monkey, ASCAP)	45 BABY-BABY-BABY (Kear, BMI/Greenskirt, BMI)
2 BABY GOT BACK (Polygram Int'l, ASCAP/Mix-A-Lot, BMI) HL	93 BABY HOLD ON TO ME (Trycpe, BMI/Ramal, BMI/Willesden, BMI)
10 THE BEST THINGS IN LIFE ARE FREE (Flyte Tyme, ASCAP/Biv 10, ASCAP/Beledat, ASCAP/Rated RT, ASCAP/Burbank Plaza, ASCAP/MCA, ASCAP) WBM/HL	28 BOHEMIAN RHAPSODY (B. Feldman & Co., BMI/EMI, BMI) WBM
71 BOOM! I GOT YOUR BOYFRIEND (Malasongs, BMI/Heatwave, BMI/Music West, BMI)	87 THE CHOICE IS YOURS (Peep Bo, ASCAP/Pri, ASCAP/Char Liz, BMI) HL
43 CLOSER TO ME (Polygram Int'l, ASCAP) HL	74 COME AS YOU ARE (Virgin Songs, BMI/End Of Music, BMI) HL
16 COME & TALK TO ME (EMI April, ASCAP/Across 110th Street, ASCAP/DeSwing Mob, ASCAP) WBM	6 DAMN I WISH I WAS YOUR LOVER (Broken Plate, ASCAP/Night Rainbow, ASCAP) HL
23 DO IT TO ME (Speeding Bullet, ASCAP) CLM	85 DON'T BE AFRAID (Shocklee, BMI/Nasty Man, ASCAP)
27 EVERYTHING ABOUT YOU (Sloppy Slouch, ASCAP)	50 EVERYTHING CHANGES (Realsongs, ASCAP) WBM
83 EVERYTHING'S GONNA BE ALRIGHT (Naughty, ASCAP/Island, BMI) HL	54 FALL IN LOVE AGAIN (WB, ASCAP/Mite, ASCAP/Tay-Man, ASCAP/Cashola, ASCAP/Kossongs, BMI) WBM
98 FOREVER IN YOUR EYES (Flyte Tyme, ASCAP)	39 FRIDAY I'M IN LOVE (Fiction, ASCAP)
51 GIVING HIM SOMETHING HE CAN FEEL (Warner-Tamerlane, BMI) WBM	91 GOODBYE (Al B. Sure!, ASCAP/Williari, ASCAP/EMI April, ASCAP) HL/WBM
59 GOOD STUFF (More Gliss Now, BMI/Irving, BMI)	36 HAZARD (Chi-Boy, ASCAP) CLM
53 HELLUVA (Delicious Apple, BMI/Purple Records, ASCAP/Fun City, BMI/Van Gogh's Ear, BMI/Music Corp. Of America, BMI/Gasoline Alley, ASCAP) HL	88 HIGH (Fiction, ASCAP)
13 HOLD ON MY HEART (Anthony Banks, BMI/Phiiip Collins, PRS/Michael Rutherford, BMI/Hit & Run, ASCAP) WBM	49 HONEY LOVE (Willesden, BMI/R.Kelly, BMI)
95 HUMAN TOUCH/BETTER DAYS (Bruce Springsteen, ASCAP) CPP	7 IF YOU ASKED ME TO (Realsongs, ASCAP/U.A., ASCAP/EMI April, ASCAP) WBM
81 IF YOU WANT IT (Protoons, ASCAP/Greedy Greg, ASCAP)	1 I'LL BE THERE (Jobete, ASCAP/Stone Diamond, BMI) CPP
72 I'M THE ONE YOU NEED (Rightsong, BMI/Def Mix, ASCAP/Alec Shantzis, ASCAP/EMI April, ASCAP) HL	60 INNOCENT CHILD (Empire, PRS/Full Keel, ASCAP/Red Bus, PRS/WB, ASCAP) WBM
12 IN THE CLOSET (Mijac, BMI/Warner-Tamerlane, BMI/Donril, ASCAP/Zomba, ASCAP) WBM	94 I WANNA ROCK (Pac Jam, BMI) WBM
20 I WILL REMEMBER YOU (Age To Age, ASCAP/Riverstone, ASCAP/Edward Grant, ASCAP/Yellow Elephant, ASCAP/Reunion, ASCAP) HL	63 JAMES BROWN IS DEAD (Orfa, Saban/BMG, ASCAP) HL
3 JUMP (So So Def, ASCAP/EMI April, ASCAP) WBM	15 JUST ANOTHER DAY (Estefan, ASCAP/Foreign Imported, BMI) CPP
32 JUST FOR TONIGHT (Edward Grant, ASCAP/Yellow Elephant, ASCAP/Reunion, ASCAP/Dyad, BMI)	18 JUST TAKE MY HEART (EMI April, ASCAP/Eric Martin, ASCAP/Endless Frogs, ASCAP/Bob-A-Lew, ASCAP/Lew-Bob, BMI) HL/CLM
34 KEEP ON WALKIN' (Last Song, ASCAP/Third Coast, ASCAP)	38 LET'S GET ROCKED (Zomba, ASCAP) HL
19 LIFE IS A HIGHWAY (Falling Sky, ASCAP/BMG, ASCAP) HL	33 LIFT ME UP (Hojo, BMI)
11 LIVE AND LEARN (Harrindur, BMI/Joe Public, BMI/Noiseta, BMI/Ensign, BMI) CPP	69 LOVE ME (Modern Science, ASCAP)
97 LOVE YOU ALL MY LIFETIME (BMG UFA, ASCAP) HL	40 MAKE IT HAPPEN (M. Carey, BMI/Virgin, ASCAP/Cole-Civiles, ASCAP/Sony Songs, BMI) HL
55 MARIA (Blue Ink, BMI/Third & Lex, ASCAP/Tee Girl, BMI)	90 MONEY DON'T MATTER 2 NIGHT (Controversy, ASCAP/WB, ASCAP) WBM
57 MOVE THIS (BMC, ASCAP/Bogam, ASCAP/Colegems-EMI, ASCAP)	56 MR. LOVERMAN (FROM DEEP COVER) (Worldwide Anchor, ASCAP/Gunsmoke, ASCAP/Pow Wow, ASCAP)
5 MY LOVIN' (YOU'RE NEVER GONNA GET IT) (Two Tuff-Enuff, BMI/Irving, BMI) CPP	64 NEVER SATISFIED (4 Tammy, ASCAP/S.A. Brown, ASCAP)
84 NOTHING ELSE MATTERS (Creeping Death, ASCAP) CLM	42 NOT THE ONLY ONE (Almo, ASCAP) CPP
37 NU NU (Sanlar, BMI/Willesden, BMI/Da Posse's, BMI/Copyright Control)	25 ONE (U2, ASCAP/Chappell & Co., ASCAP) HL
52 PLEASE DON'T GO (Mike Ten, BMI)	99 PLEASE DON'T GO (Harrick, BMI/Longitude, BMI)
61 REMEDY (Enough To Contend With, BMI) WBM	26 SAVE THE BEST FOR LAST (Longitude, BMI/Moon & Stars, BMI/Virgin, ASCAP/Big Mystique, BMI/Kazzoom, ASCAP/Polygram Int'l, ASCAP) WBM/HL
82 SCENARIO (Zomba, ASCAP/Jazz Merchant, ASCAP/New School, ASCAP)	41 SILENT PRAYER (Gratitude Sky, ASCAP/Virgin,

## Billboard.

FOR WEEK ENDING JUNE 20, 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)
38	37	12	NOTHING ELSE MATTERS	METALLICA (ELEKTRA)	39	47	5	I WILL REMEMBER YOU	AMY GRANT (A&M)
40	35	18	MASTERPIECE	ATLANTIC STARR (REPRISE)	41	42	5	HOLD ON MY HEART	GENESIS (ATLANTIC)
42	45	5	VICTIM OF THE GHETTO	THE COLLEGE BOYZ (VIRGIN)	43	40	14	ALL WOMAN	LISA STANSFIELD (ARISTA)
44	63	2	KEEP ON WALKIN'	CECE PENISTON (A&M)	45	32	22	I'M TOO SEXY	RIGHT SAID FRED (CHARISMA)
46	50	10	PLEASE DON'T GO	BOYZ II MEN (MOTOWN)	47	41	14	MAKE IT HAPPEN	MARIAH CAREY (COLUMBIA)
48	46	13	JAMES BROWN IS DEAD	L.A. STYLE (ARISTA)	49	53	5	YOU REMIND ME	MARY J. BLIGE (UPTOWN/MCA)
50	43	15	DON'T BE AFRAID	AARON HALL (SOUL/MCA)	51	44	17	I CAN'T DANCE	GENESIS (ATLANTIC)
52	52	3	JUST FOR TONIGHT	VANESSA WILLIAMS (WING/MERCURY)	53	48	20	BOOM! I GOT YOUR BOYFRIEND	M.C. LUSCIOUS (AVENUE)
54	49	22	BREAKIN' MY HEART	MINT CONDITION (PERSPECTIVE/A&M)	55	56	16	I WANNA ROCK	LUKE (LUKE/ATLANTIC)
56	54	10	IF YOU WANT IT	2ND II NONE (PROFILE)	57	51	29	SMELLS LIKE TEEN SPIRIT	NIRVANA (DGC)
58	57	3	DEEP COVER	DR. DRE (SOLAR/EPIC)	59	59	20	REMEMBER THE TIME	MICHAEL JACKSON (EPIC)
60	60	13	COME AS YOU ARE	NIRVANA (DGC)	61	58	13	CAN'T CRY HARD ENOUGH	THE WILLIAMS BROTHERS (WARNER BROS.)
62	72	2	LA SCHMOOVE	FU-SCHNICKENS (JIVE)	63	61	10	3-2-1 PUMP	REDHEAD KINGPIN & THE F.B.I. (VIRGIN)
64	62	18	MAMA, I'M COMING HOME	OZZY OSBOURNE (EPIC ASSOCIATED/EPIC)	65	—	1	UPTOWN ANTHEM	NAUGHTY BY NATURE (TOMMY BOY)
66	65	2	MARIA	TKA (TOMMY BOY)	67	—	1	SLOW MOTION	COLOR ME BADD (GIANT)
68	—	1	REMEDY	THE BLACK CROWES (DEF AMERICAN)	69	68	27	DON'T LET THE SUN GO DOWN...	GEORGE MICHAEL/E. JOHN (COLUMBIA)
70	66	14	HUMAN TOUCH/BETTER DAYS	BRUCE SPRINGSTEEN (COLUMBIA)	71	69	8	WILL YOU MARRY ME?	PAULA ABUOL (CAPTIVE/VIRGIN)
72	67	18	THE CHOICE IS YOURS	BLACK SHEEP (MERCURY)	73	71	2	SCENARIO	A TRIBE CALLED QUEST (JIVE)
74	—	1	I DROVE ALL NIGHT	ROY ORBISON (MCA)	75	—	1	T.L.C.	LINEAR (ATLANTIC)

Single with increasing sales. © 1992, Billboard/BPI Communications and SoundScan, Inc.

ASCAP/Penzalire, ASCAP) HL	89 TWILIGHT ZONE (Decos, SABAM)
96 SLEEPING WITH THE LIGHTS ON (Sony Tunes, ASCAP/C. Montrose S., ASCAP/Wayne's World, ASCAP)	4 UNDER THE BRIDGE (Moebetolame, BMI) MSC
100 SLOWLY (Kazzoom, ASCAP/Polygram Int'l, ASCAP/Dream Dealers, ASCAP/BMG, ASCAP)	68 VICTIM OF THE GHETTO (Virgin, ASCAP/Rom, ASCAP/Black Doors, ASCAP/TJ, ASCAP) HL
22 SLOW MOTION (Me Good, ASCAP/Howie Tee, BMI/Irvine, BMI) CPP	75 WARM IT UP (EMI April, ASCAP/So So Def, ASCAP) WBM
67 SMELLS LIKE NIRVANA (Virgin Songs, BMI/End Of Music, BMI) HL	65 WHATEVER IT TAKES (TO MAKE YOU STAY) (Piggy Rat, ASCAP)
44 SOMETIMES I RHYME SLOW (EMI April, ASCAP/Purple Rabbit, ASCAP) HL	47 WHY ME BABY? (Keith Sweat, ASCAP/E/A, ASCAP/WB, ASCAP/Donril, ASCAP/Zomba, ASCAP/LL Cool J, ASCAP/Def Jam, ASCAP) WBM
58 STRAWBERRY LATTER 23 (Kidada, BMI/Off The Wall, BMI) WBM	46 WHY (La Linnox, ASCAP/BMG, ASCAP) HL
48 TAKE THIS HEART (Chi-Boy, ASCAP) CLM	70 WILL YOU MARRY ME? (EMI April, ASCAP/LeeSun, ASCAP/Maana, ASCAP/PJA, ASCAP/EMI Blackwood, BMI/Yermal, BMI) WBM
80 TAKE TIME (CCW, ASCAP/Rogli, ASCAP)	14 WISHING ON A STAR (May 12, BMI/Warner-Tamerlane, BMI) WBM
24 TEARS IN HEAVEN (United Lion, BMI/Drumlin, PRS) HL	77 YOU REMIND ME (FROM STRICTLY BUSINESS) (WB, ASCAP/Stone Jam, ASCAP/Milteer, ASCAP)
9 TENNESSEE (EMI Blackwood, BMI/Arrested Development, BMI) WBM	92 YOUR SONG (Polygram, ASCAP) HL
35 THEY WANT EFX (Straight Out Da Sewer, ASCAP/Donna-Dijon, BMI)	73 YOU THINK YOU KNOW HER (M-87, ASCAP/Songcase, BMI)
86 THIS IS THE LAST TIME (Next Plateau, ASCAP/Pantaleo, ASCAP/In House, ASCAP/Fachinni, ASCAP)	21 YOU WON'T SEE ME CRY (EMI Blackwood, BMI/Get Out, ASCAP/Lentle, ASCAP/Smushie, BMI/MCA, ASCAP/Aerostation, ASCAP) HL
29 THOUGHT I'D DIED AND GONE TO HEAVEN (Badams, ASCAP/Almo, ASCAP/Zomba, ASCAP) CPP	
31 T.L.C. (Pennachio, BMI/Hagis, BMI/Smokin' Vocals, BMI/SHR, BMI/Tolga Katas, BMI) HL	
30 TOO FUNKY (Morrison Leahy, ASCAP/Chappell & Co., ASCAP) HL	

# 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  
JUNE 20, 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 20 Sales Mover ***</b>		
1	1	4	3	<b>BILLY RAY CYRUS</b> MERCURY 510635* (9.98 EQ/13.98) 2 weeks at No. 1	<b>SOME GAVE ALL</b>	1
2	2	1	10	<b>KRIS KROSS</b> ▲ <sup>2</sup> RUFFHOUSE 48710*/COLUMBIA (9.98 EQ/13.98)	TOTALLY KROSSED OUT	1
3	3	3	37	<b>RED HOT CHILI PEPPERS</b> ▲ WARNER BROS. 26681* (10.98/15.98)	BLOOD SUGAR SEX MAGIK	3
				<b>***TOP DEBUT***</b>		
4	<b>NEW</b>		1	<b>WILSON PHILLIPS</b> SBK 98924/ERG (10.98/15.98)	SHADOWS AND LIGHT	4
5	4	2	4	<b>THE BLACK CROWES</b> THE SOUTHERN HARMONY AND MUSICAL COMPANION DEF AMERICAN 26976*/REPRISE (10.98/15.98)		1
6	5	5	10	<b>DEF LEPPARD</b> ▲ <sup>3</sup> MERCURY 12185* (10.98 EQ/15.98)	ADRENALIZE	1
7	6	8	25	<b>PEARL JAM</b> ▲ EPIC ASSOCIATED 47857*/EPIC (9.98 EQ/13.98)	TEN	6
8	<b>NEW</b>		1	<b>MARIAH CAREY</b> COLUMBIA 52758* (7.98 EQ/9.98)	MTV UNPLUGGED EP	8
9	7	7	39	<b>GARTH BROOKS</b> ▲ <sup>2</sup> LIBERTY 96330* (10.98/15.98)	ROPIN' THE WIND	1
10	9	16	18	<b>SIR MIX-A-LOT</b> ● DEF AMERICAN 26765*/REPRISE (9.98/15.98)	MACK DADDY	9
11	11	10	92	<b>GARTH BROOKS</b> ▲ <sup>7</sup> LIBERTY 93866* (9.98/13.98)	NO FENCES	3
12	10	11	8	<b>ZZ TOP</b> WARNER BROS. 26846 (10.98/15.98)	GREATEST HITS	9
13	12	12	11	<b>EN VOGUE</b> ▲ ATCO EASTWEST 92121* (10.98/15.98)	FUNKY DIVAS	8
14	8	9	13	<b>QUEEN</b> ▲ HOLLYWOOD 61311*/ELEKTRA (10.98/16.98)	CLASSIC QUEEN	4
15	14	15	30	<b>GENESIS</b> ▲ <sup>2</sup> ATLANTIC 82344* (10.98/15.98)	WE CAN'T DANCE	4
16	18	27	9	<b>DAS EFX</b> ATCO EASTWEST 91827* (9.98/13.98)	DEAD SERIOUS	16
17	20	23	43	<b>METALLICA</b> ▲ <sup>4</sup> ELEKTRA 61113 (10.98/15.98)	METALLICA	1
18	15	14	59	<b>MICHAEL BOLTON</b> ▲ <sup>5</sup> COLUMBIA 46771 (10.98 EQ/15.98)	TIME, LOVE AND TENDERNESS	1
19	13	13	7	<b>THE CURE</b> ● FICTION 61309*/ELEKTRA (10.98/15.98)	WISH	2
20	19	19	10	<b>WYONNNA</b> ▲ CURB 10529*/MCA (10.98/15.98)	WYONNNA	4
21	17	17	29	<b>U2</b> ▲ <sup>3</sup> ISLAND 10347/PLG (10.98 EQ/15.98)	ACHTUNG BABY	1
22	16	18	7	<b>BEASTIE BOYS</b> CAPITOL 98938 (10.98/15.98)	CHECK YOUR HEAD	10
23	21	24	50	<b>BONNIE RAITT</b> ▲ <sup>3</sup> CAPITOL 96111 (10.98/15.98)	LUCK OF THE DRAW	2
24	24	20	5	<b>LIONEL RICHIE</b> MOTOWN 6338* (10.98/15.98)	BACK TO FRONT	20
25	23	21	37	<b>NIRVANA</b> ▲ <sup>3</sup> DGC 24425/GEFFEN (9.98/13.98)	NEVERMIND	1
26	27	38	29	<b>ENYA</b> ▲ REPRISE 26775* (10.98/15.98)	SHEPHERD MOONS	17
27	33	36	56	<b>BOYZ II MEN</b> ▲ <sup>4</sup> MOTOWN 6320* (9.98/13.98)	COOLEYHIGHARMONY	3
28	29	32	4	<b>ANNIE LENNOX</b> ARISTA 18704* (10.98/15.98)	DIVA	28
				<b>***POWER PICK***</b>		
29	35	43	41	<b>JODECI</b> ▲ UPTOWN 10198*/MCA (9.98/13.98)	FOREVER MY LADY	18
30	26	22	8	<b>"WEIRD AL" YANKOVIC</b> SCOTTI BROS. 75256* (9.98/13.98)	OFF THE DEEP END	17
31	25	26	42	<b>VANESSA WILLIAMS</b> ▲ WING 843522/MERCURY (10.98 EQ/15.98)	THE COMFORT ZONE	17
32	32	34	46	<b>COLOR ME BADD</b> ▲ <sup>2</sup> GIANT 24429*/REPRISE (9.98/15.98)	C.M.B.	3
33	31	25	7	<b>SLAUGHTER</b> CHRYSALIS 21911*/ERG (10.98/15.98)	WILD LIFE	8
34	30	29	4	<b>INDIGO GIRLS</b> EPIC 48865* (10.98 EQ/15.98)	rites of passage	21
35	28	28	28	<b>MICHAEL JACKSON</b> ▲ <sup>4</sup> EPIC 45400 (10.98 EQ/15.98)	DANGEROUS	1
36	22	6	3	<b>KISS</b> MERCURY 48037* (10.98 EQ/15.98)	REVENGE	6
37	39	39	111	<b>GARTH BROOKS</b> ▲ <sup>3</sup> LIBERTY 90897 (9.98/13.98)	GARTH BROOKS	13
38	44	45	66	<b>AMY GRANT</b> ▲ <sup>3</sup> A&M 5321 (10.98/15.98)	HEART IN MOTION	10
39	37	35	16	<b>SOUNDTRACK</b> ▲ REPRISE 26805* (10.98/15.98)	WAYNE'S WORLD	1
40	38	37	37	<b>BRYAN ADAMS</b> ▲ <sup>2</sup> A&M 5367* (10.98/15.98)	WAKING UP THE NEIGHBOURS	6
41	34	33	10	<b>BRUCE SPRINGSTEEN</b> ▲ COLUMBIA 53000* (10.98 EQ/15.98)	HUMAN TOUCH	2
42	50	55	19	<b>R. KELLY &amp; PUBLIC ANNOUNCEMENT</b> JIVE 41469 (9.98/13.98)	BORN INTO THE '90'S	42
43	40	48	10	<b>CELINE DION</b> EPIC 52473* (10.98 EQ/15.98)	CELINE DION	40
44	45	46	15	<b>TLC</b> ● LAFACE 26003*/ARISTA (9.98/13.98)	OOOOOOHHH... ON THE TLC TIP	43
45	46	41	32	<b>HAMMER</b> ▲ <sup>3</sup> CAPITOL 98151 (10.98/15.98)	TOO LEGIT TO QUIT	2
46	41	40	20	<b>UGLY KID JOE</b> ▲ STARDOG 68823*/MERCURY (6.98 EQ/10.98)	AS UGLY AS THEY WANNA BE	4
47	48	53	38	<b>OZZY OSBOURNE</b> ▲ EPIC ASSOCIATED 46795*/EPIC (10.98 EQ/15.98)	NO MORE TEARS	7
48	49	47	36	<b>REBA MCENTIRE</b> ▲ MCA 10400* (10.98/15.98)	FOR MY BROKEN HEART	13
49	53	54	28	<b>BROOKS &amp; DUNN</b> ARISTA 18658* (9.98/13.98)	BRAND NEW MAN	49
50	36	31	3	<b>XCLAN</b> POLYDOR 13225*/PLG (9.98 EQ/13.98)	XODUS	31
51	52	51	26	<b>MR. BIG</b> ▲ ATLANTIC 82209* (9.98/13.98)	LEAN INTO IT	15
52	51	49	56	<b>ALAN JACKSON</b> ▲ ARISTA 8681* (9.98/13.98)	DON'T ROCK THE JUKEBOX	17
53	<b>NEW</b>		1	<b>QUEEN</b> HOLLYWOOD 61104*/ELEKTRA (14.98/22.98)	LIVE AT WEMBLEY	53

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
54	42	30	4	<b>IRON MAIDEN</b> EPIC 48993* (10.98 EQ/15.98)	FEAR OF THE DARK	12
55	56	52	54	<b>TRAVIS TRITT</b> ▲ WARNER BROS. 26589* (9.98/15.98)	IT'S ALL ABOUT TO CHANGE	22
56	47	50	52	<b>NATALIE COLE</b> ▲ <sup>4</sup> ELEKTRA 61049 (13.98/16.98)	UNFORGETTABLE	1
57	62	66	57	<b>LORRIE MORGAN</b> ● RCA 3021* (9.98/13.98)	SOMETHING IN RED	57
58	43	42	38	<b>MARIAH CAREY</b> ▲ <sup>3</sup> COLUMBIA 47980 (10.98 EQ/15.98)	EMOTIONS	4
59	57	56	25	<b>CYPRESS HILL</b> ● RUFFHOUSE 47889/COLUMBIA (9.98 EQ/13.98)	CYPRESS HILL	31
60	61	60	10	<b>ARRESTED DEVELOPMENT</b> CHRYSALIS 21929*/ERG (9.98/13.98)	3 YEARS 5 MONTHS & 2 DAYS IN THE LIFE OF...	60
61	58	74	6	<b>SOPHIE B. HAWKINS</b> COLUMBIA 46797* (9.98 EQ/13.98)	TONGUES AND TAILS	58
62	54	68	40	<b>SOUNDTRACK</b> ● BEACON 10286*/MCA (10.98/15.98)	THE COMMITMENTS	8
63	59	61	29	<b>SOUNDTRACK</b> ▲ WALT DISNEY 60618* (8.98/14.98)	BEAUTY & THE BEAST	19
64	69	94	12	<b>FU-SCHNICKENS</b> JIVE 41472* (9.98/13.98)	FU-DON'T TAKE IT PERSONAL	64
65	55	44	10	<b>BRUCE SPRINGSTEEN</b> ▲ COLUMBIA 53001* (10.98 EQ/15.98)	LUCKY TOWN	3
66	63	57	10	<b>BODY COUNT</b> SIRE 26872*/WARNER BROS. (9.98/13.98)	BODY COUNT	32
67	65	63	21	<b>HAL KETCHUM</b> CURB 77450* (9.98/13.98)	PAST THE POINT OF RESCUE	45
68	70	89	38	<b>GUNS N' ROSES</b> ▲ <sup>3</sup> GEFFEN 24420 (10.98/15.98)	USE YOUR ILLUSION II	1
69	60	65	28	<b>BLACK SHEEP</b> ● MERCURY 848368 (9.98 EQ/13.98)	A WOLF IN SHEEP'S CLOTHING	30
70	77	77	12	<b>K.D. LANG</b> SIRE 26840*/WARNER BROS. (10.98/15.98)	INGENUITY	55
71	71	69	49	<b>TRISHA YEARWOOD</b> ▲ MCA 10297* (9.98/13.98)	TRISHA YEARWOOD	31
72	67	62	13	<b>YANNI</b> PRIVATE MUSIC 81096* (10.98/15.98)	DARE TO DREAM	32
73	<b>NEW</b>		1	<b>VARIOUS ARTISTS</b> TOMMY BOY 1053* (10.98/15.98)	MTV: PARTY TO GO, VOL. 2	73
74	68	76	3	<b>JIMMY BUFFETT</b> MARGARITAVILLE 10613*/MCA (9.98/58.98)	BOATS BEACHES BARS & BALLADS	68
75	84	67	13	<b>AARON TIPPIN</b> RCA 61129* (9.98/13.98)	READ BETWEEN THE LINES	50
76	76	64	7	<b>GEORGE STRAIT</b> MCA 10532* (10.98/15.98)	HOLDING MY OWN	33
77	64	58	31	<b>RICHARD MARX</b> ● CAPITOL 95874* (10.98/15.98)	RUSH STREET	35
78	<b>NEW</b>		1	<b>TROOP</b> ATLANTIC 82393* (10.98/15.98)	DEEPA	78
79	66	59	12	<b>TORI AMOS</b> ATLANTIC 82358* (10.98/15.98)	LITTLE EARTHQUAKES	54
80	82	72	12	<b>MELISSA ETHERIDGE</b> ● ISLAND 512120*/PLG (10.98 EQ/15.98)	NEVER ENOUGH	21
81	87	84	42	<b>DOUG STONE</b> ● EPIC 47357* (9.98 EQ/13.98)	I THOUGHT IT WAS YOU	74
82	73	70	21	<b>SAWYER BROWN</b> CURB 95624* (9.98/13.98)	DIRT ROAD	68
83	80	87	118	<b>THE BLACK CROWES</b> ▲ <sup>3</sup> DEF AMERICAN 24278*/REPRISE (9.98/13.98)	SHAKE YOUR MONEY MAKER	4
84	72	75	39	<b>TESLA</b> ● GEFFEN 24424 (9.98/15.98)	PSYCHOTIC SUPPER	13
85	89	97	37	<b>A TRIBE CALLED QUEST</b> ● JIVE 1418* (9.98/13.98)	LOW END THEORY	45
86	79	93	120	<b>ORIGINAL LONDON CAST</b> ▲ POLYDOR 831563*/PLG (10.98 EQ/15.98)	PHANTOM OF THE OPERA HIGHLIGHTS	46
87	75	80	40	<b>NAUGHTY BY NATURE</b> ▲ TOMMY BOY 1044* (9.98/14.98)	NAUGHTY BY NATURE	16
88	99	90	17	<b>JOHN ANDERSON</b> BNA 61029* (9.98/13.98)	SEMINOLE WIND	64
89	96	85	6	<b>PENTHOUSE PLAYERS CLIQUE</b> RUTHLESS 57181/PRIORITY (9.98/14.98)	PAID THE COST	76
90	94	92	54	<b>DIAMOND RIO</b> ● ARISTA 8673* (9.98/13.98)	DIAMOND RIO	83
91	90	96	35	<b>SOUNDGARDEN</b> ● A&M 5374 (9.98/13.98)	BADMOTORFINGER	39
92	83	130	36	<b>SIMPLY RED</b> ● ATCO EASTWEST 91773* (10.98/15.98)	STARS	76
93	93	86	92	<b>QUEENSRYCHE</b> ▲ <sup>2</sup> EMI 92806/ERG (9.98/15.98)	EMPIRE	7
94	85	73	4	<b>TESTAMENT</b> ATLANTIC 82392* (10.98/15.98)	RITUAL	55
95	112	119	8	<b>SPICE 1</b> JIVE 41481* (9.98/13.98)	SPICE 1	95
96	88	82	51	<b>VAN HALEN</b> ▲ <sup>2</sup> WARNER BROS. 26594* (10.98/15.98)	FOR UNLAWFUL CARNAL KNOWLEDGE	1
97	92	99	19	<b>CECE PENISTON</b> A&M 5381* (9.98/13.98)	FINALLY	70
98	78	78	153	<b>MICHAEL BOLTON</b> ▲ <sup>4</sup> COLUMBIA 45012 (9.98 EQ/15.98)	SOUL PROVIDER	3
99	98	88	14	<b>RIGHT SAID FRED</b> CHARISMA 92107* (9.98/13.98)	UP	46
100	105	103	82	<b>MADONNA</b> ▲ <sup>3</sup> SIRE 26440/WARNER BROS. (13.98/18.98)	THE IMMACULATE COLLECTION	2
101	97	83	36	<b>PRINCE AND THE N.P.G.</b> ▲ <sup>2</sup> PAISLEY PARK 25379*/WARNER BROS. (10.98/15.98)	DIAMONDS & PEARLS	3
102	74	71	6	<b>TRACY CHAPMAN</b> ELEKTRA 61215* (10.98/15.98)	MATTERS OF THE HEART	53
103	113	106	28	<b>KEITH SWEAT</b> ▲ ELEKTRA 61216* (10.98/15.98)	KEEP IT COMIN'	19
104	152	193	3	<b>JON SECADA</b> SBK 98845*/ERG (9.98/15.98)	JON SECADA	104
105	110	124	38	<b>GUNS N' ROSES</b> ▲ <sup>3</sup> GEFFEN 24415 (10.98/15.98)	USE YOUR ILLUSION I	2
106	81	79	21	<b>SOUNDTRACK</b> ● REPRISE 26794* (10.98/15.98)	RUSH	24
107	95	100	31	<b>STEVIE RAY VAUGHAN &amp; DOUBLE TROUBLE</b> ▲ EPIC 47390 (9.98 EQ/13.98)	SKY IS CRYING	10
108	106	95	21	<b>SUZY BOGGUSS</b> LIBERTY 95847* (9.98/13.98)	ACES	95
109	86	81	10	<b>LYLE LOVETT</b> CURB 10475*/MCA (9.98/15.98)	JOSHUA JUDGES RUTH	57

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.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)						
110	102	129	7	<b>TOM COCHRANE</b>	MAD MAD WORLD	102
111	107	98	56	<b>PAULA ABDUL</b> ▲ <sup>3</sup>	CAPTIVE 91611*/VIRGIN (10.98/15.98)	1
112	129	133	12	<b>M.C. BRAINS</b>	MOTOWN 6342* (9.98/13.98)	47
113	114	—	2	<b>SOUNDTRACK</b>	MCA 10628* (10.98/15.98)	113
114	91	91	30	<b>LISA STANSFIELD</b> ●	ARISTA 18679* (10.98/15.98)	43
115	109	123	108	<b>VAN MORRISON</b> ▲	MERCURY 841970 (9.98 EQ/15.98)	41
116	122	116	34	<b>GERALD LEVERT</b> ●	ATCO EASTWEST 91777* (10.98/15.98)	48
117	108	108	65	<b>R.E.M.</b> ▲ <sup>4</sup>	WARNER BROS. 26496 (9.98/15.98)	1
118	131	138	6	<b>THE COLLEGE BOYZ</b>	VIRGIN 91658* (9.98/13.98)	118
119	117	150	6	<b>DAVID SANBORN</b> ●	ELEKTRA 61272* (10.98/15.98)	117
120	101	107	15	<b>PANTERA</b>	ATCO EASTWEST 91758* (10.98/15.98)	44
121	103	126	5	<b>THE NEVILLE BROTHERS</b>	A&M 5382* (9.98/13.98)	103
122	126	110	29	<b>TEVIN CAMPBELL</b> ●	QWEST 26291*/WARNER BROS. (9.98/15.98)	38
123	115	101	5	<b>GANG STARR</b>	CHRYSALIS 21910/ERG (9.98/13.98)	65
124	104	104	39	<b>KENNY LOGGINS</b>	COLUMBIA 46140* (9.98 EQ/13.98)	71
125	116	128	37	<b>HARRY CONNICK, JR.</b> ▲	COLUMBIA 48685* (10.98 EQ/15.98)	17
126	137	105	7	<b>KID FROST</b>	VIRGIN 92097* (9.98/13.98)	73
127	133	142	6	<b>XTC</b>	GEFFEN 24474* (10.98/15.98)	97
128	120	112	11	<b>JOE PUBLIC</b>	COLUMBIA 48628* (9.98 EQ/15.98)	111
129	124	115	76	<b>C+C MUSIC FACTORY</b> ▲ <sup>3</sup>	COLUMBIA 47093 (9.98 EQ/15.98)	2
130	145	122	5	<b>RICKY VAN SHELTON</b>	COLUMBIA 46854* (5.98 EQ/9.98)	122
131	121	127	160	<b>BONNIE RAITT</b> ▲ <sup>3</sup>	CAPITOL 91268 (9.98/15.98)	1
132	153	168	4	<b>DELBERT MCCLINTON</b>	CURB 77521* (9.98/13.98)	132
133	132	149	17	<b>TECHMASTER P.E.B.</b>	NEWTOWN 2208* (9.98/14.98)	132
134	135	114	22	<b>SAMMY KERSHAW</b>	MERCURY 510161* (9.98/13.98)	97
135	NEW ▶	1	1	<b>K-SOLO</b>	ATLANTIC 82388* (9.98/15.98)	135
136	100	117	3	<b>NEIL DIAMOND</b>	COLUMBIA 52703* (17.98/31.98)	100
137	144	152	7	<b>GEORGE HOWARD</b>	GRP 9669* (10.98/15.98)	137
138	134	118	30	<b>COLLIN RAYE</b> ●	EPIC 47468* (9.98 EQ/13.98)	54
139	147	148	17	<b>2PAC</b>	INTERSCOPE 91767/ATLANTIC (9.98/13.98)	64
140	148	157	69	<b>ENIGMA</b> ▲	CHARISMA 91642* (9.98/13.98)	6
141	169	169	23	<b>LIVE</b>	RADIOACTIVE 10346*/MCA (9.98/13.98)	73
142	119	121	13	<b>CONCRETE BLONDE</b>	I.R.S. 13137* (9.98/15.98)	73
143	154	162	79	<b>NINE INCH NAILS</b> ●	TVT 2610 (9.98 EQ/13.98)	75
144	130	—	2	<b>SOUNDTRACK</b>	HOLLYWOOD 61330*/ELEKTRA (10.98/15.98)	130
145	139	140	27	<b>AMG SELECT</b>	21642* (9.98/15.98)	63
146	125	134	104	<b>MARIAH CAREY</b> ▲ <sup>6</sup>	COLUMBIA 45202 (9.98 EQ/15.98)	1
147	166	146	16	<b>HANK WILLIAMS, JR.</b>	CURB 26806*/CAPRICORN (9.98/15.98)	55
148	141	120	66	<b>VINCE GILL</b> ▲	MCA 10140* (9.98/13.98)	37
149	163	156	59	<b>DWIGHT YOAKAM</b> ●	REPRISE 26344* (9.98/13.98)	96
150	136	109	49	<b>TANYA TUCKER</b> ●	LIBERTY 95562* (9.98/13.98)	48
151	140	—	2	<b>THE ISLEY BROTHERS FEATURING RONALD ISLEY</b>	WARNER BROS. 26620* (10.98/15.98)	140
152	195	199	110	<b>WILSON PHILLIPS</b> ▲ <sup>5</sup>	SBK 93745/ERG (9.98/13.98)	2
153	159	160	49	<b>BEBE &amp; CECE WINANS</b> ●	CAPITOL 92078* (9.98/15.98)	74
154	176	139	10	<b>MARK CHESNUTT</b>	MCA 10530* (9.98/15.98)	68

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LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)						
155	127	—	2	<b>MICHELLE WRIGHT</b>	ARISTA 18685* (9.98/13.98)	127
156	143	151	46	<b>SHABBA RANKS</b> ●	EPIC 47310 (9.98 EQ/13.98)	89
157	123	113	6	<b>SOUL II SOUL</b>	VIRGIN 91771* (9.98/13.98)	88
158	118	136	23	<b>SHANICE</b>	MOTOWN 6319* (9.98/13.98)	83
159	158	144	30	<b>DOUG STONE</b> ●	EPIC 45303* (5.98 EQ/9.98)	97
160	146	137	35	<b>JOHN MELLENCAMP</b> ▲	MERCURY 510151* (10.98 EQ/15.98)	17
161	111	102	5	<b>SANTANA</b>	POLYDOR 513197*/PLG (9.98 EQ/15.98)	102
162	162	131	23	<b>TRACY LAWRENCE</b>	ATLANTIC 82326* (9.98/13.98)	71
163	151	—	2	<b>LOS LOBOS</b>	SLASH 26786*/WARNER BROS. (10.98/15.98)	151
164	128	111	6	<b>LYNCH MOB</b>	ELEKTRA 61322* (10.98/15.98)	56
165	138	143	49	<b>SEAL</b> ●	SIRE 26627*/WARNER BROS. (9.98/13.98)	24
166	155	153	40	<b>RUSH</b> ●	ATLANTIC 82293* (10.98/15.98)	3
167	164	—	12	<b>NICE &amp; SMOOTH</b>	COLUMBIA 47373 (9.98 EQ/13.98)	141
168	142	147	6	<b>ARC ANGELS</b>	DGC 24465/GEFFEN (9.98/13.98)	128
169	161	179	17	<b>MATTHEW SWEET</b>	ZOO 11015* (9.98/13.98)	100
170	172	145	6	<b>MCBRIDE &amp; THE RIDE</b>	MCA 54356* (9.98/13.98)	144
171	165	—	2	<b>ORIGINAL BROADWAY CAST</b>	ANGEL 54618* (10.98/15.98)	165
172	150	171	9	<b>SOUNDTRACK</b>	BEACON 10506*/MCA (10.98/15.98)	118
173	177	174	3	<b>BASS BOY</b>	NEWTOWN 2209* (9.98/14.98)	173
174	156	165	11	<b>OTTMAR LIEBERT + LUNA NEGRA</b>	EPIC 47848* (10.98 EQ/15.98)	122
175	NEW ▶	1	1	<b>SAIGON KICK</b>	THIRD STONE 92158*/ATLANTIC (10.98/15.98)	175
176	189	155	4	<b>MC BREED</b>	WRAP 8109*/ICHIBAN (9.98/15.98)	155
177	149	159	6	<b>GROVER WASHINGTON, JR.</b>	COLUMBIA 48530 (10.98/15.98)	149
178	175	185	217	<b>ORIGINAL LONDON CAST</b> ▲ <sup>2</sup>	POLYDOR 831273*/PLG (17.98 EQ/31.98)	33
179	187	172	32	<b>ICE CUBE</b> ▲	PRIORITY 57155 (10.98/15.98)	2
180	180	161	32	<b>2ND II NONE</b>	PROFILE 1416 (9.98/14.98)	83
181	196	189	68	<b>FIREHOUSE</b> ▲	EPIC 46186* (9.98 EQ/13.98)	21
182	190	183	83	<b>PHIL COLLINS</b> ▲	ATLANTIC 82157 (14.98/19.98)	11
183	192	175	36	<b>MOTLEY CRUE</b> ▲	ELEKTRA 61204* (12.98/16.98)	2
184	RE-ENTRY	12	12	<b>LED ZEPPELIN</b>	ATLANTIC 82371* (29.98/39.98)	47
185	188	166	17	<b>LUKE</b>	LUKE 91830*/ATLANTIC (10.98/15.98)	52
186	174	187	20	<b>MINT CONDITION</b>	PERSPECTIVE 1001/A&M (9.98/13.98)	63
187	179	182	36	<b>PUBLIC ENEMY</b> ▲	DEF JAM 47374/COLUMBIA (10.98 EQ/15.98)	4
188	157	141	12	<b>TEARS FOR FEARS</b>	FONTANA 10939*/MERCURY (10.98 EQ/15.98)	53
189	171	135	58	<b>LUTHER VANDROSS</b> ▲	EPIC 46789 (10.98 EQ/15.98)	7
190	185	181	34	<b>PRIMUS</b>	INTERSCOPE 91659*/ATLANTIC (9.98/13.98)	116
191	RE-ENTRY	2	2	<b>SOUNDTRACK</b>	SOLAR 75330*/EPIC (10.98 EQ/15.98)	191
192	200	190	22	<b>PAM TILLIS</b>	ARISTA 8642* (9.98/13.98)	69
193	184	178	61	<b>MARC COHN</b> ●	ATLANTIC 82178* (9.98/13.98)	38
194	194	177	55	<b>RICKY VAN SHELTON</b> ▲	COLUMBIA 46855* (9.98 EQ/13.98)	23
195	RE-ENTRY	45	45	<b>MARKY MARK &amp; THE FUNKY BUNCH</b> ▲	INTERSCOPE 91737*/ATLANTIC (10.98/15.98)	21
196	167	132	3	<b>TORA TORA</b>	A&M 5371* (9.98/13.98)	132
197	RE-ENTRY	96	96	<b>TRAVIS TRITT</b> ▲	WARNER BROS. 26094* (9.98/13.98)	70
198	RE-ENTRY	22	22	<b>SOUNDTRACK</b> ●	SOUL 10462*/MCA (10.98/15.98)	17
199	191	194	91	<b>YANNI</b> ▲	PRIVATE MUSIC 2067* (9.98/13.98)	29
200	173	154	8	<b>CHAKA KHAN</b>	WARNER BROS. 26296* (10.98/15.98)	92

## TOP ALBUMS A-Z (LISTED BY ARTISTS)

2nd II None 180	Tom Cochrane 110	Amy Grant 38	Tracy Lawrence 162	Mr. Big 51	Red Hot Chili Peppers 3	Rush 106	VARIOUS ARTISTS
2Pac 139	Marc Cohn 193	Guns N' Roses 68, 105	Led Zeppelin 184	Naughty By Nature 87	Lionel Richie 24	Wayne's World 39	MTV: Party To Go, Vol. 2 73
Paula Abdul 111	Natalie Cole 56	Hammer 45	Annie Lennox 28	The Neville Brothers 121	Spice 1 95	Bruce Springsteen 41, 65	Stevie Ray Vaughan & Double Trouble 107
Bryan Adams 40	Phil Collins 182	Sophie B. Hawkins 61	Gerald Levert 116	Nice & Smooth 167	Lisa Stansfield 114	Doug Stone 81, 159	Grover Washington, Jr. 177
AMG 145	The College Boyz 118	George Howard 137	Ottmar Liebert + Luna Negra 174	Nine Inch Nails 143	George Strait 76	Keith Sweat 103	Hank Williams, Jr. 147
Tori Amos 79	Color Me Badd 32	Ice Cube 179	Live 141	Nirvana 25	Matthew Sweet 169	Jon Secada 104	Vanessa Williams 31
John Anderson 88	Concrete Blonde 142	Indigo Girls 34	Kenny Loggins 124	Original Broadway Cast 171	Seal 165	Shabba Ranks 156	Wilson Phillips 4, 152
Arc Angels 168	Harry Connick, Jr. 125	Iron Maiden 54	Los Lobos 163	ORIGINAL LONDON CAST	Shanice 158	Simply Red 92	BeBe & CeCe Winans 153
Arrested Development 60	The Cure 19	The Isley Brothers Featuring Ronald Isley 151	Lyle Lovett 109	Phantom Of The Opera 178	Slaughter 33	Sir Mix-A-Lot 10	Michelle Wright 155
Bass Boy 173	Cypress Hill 59	Michael Jackson 35	Luke 185	Phantom Of The Opera	Soul II Soul 157	Southern Avenue 91	Wynonna 20
Beastie Boys 22	Billy Ray Cyrus 1	Alan Jackson 52	Lynch Mob 164	Highlights 86	Soundgarden 91	SOUNDTRACK	XClan 50
The Black Crowes 5, 83	Das EFX 16	Joe Public 128	Madonna 100	Ozzy Osbourne 47	Beauty & The Beast 63	Tea 84	XTC 127
Black Sheep 69	Def Leppard 6	R. Kelly & Public Announcement 42	Marky Mark & The Funky Bunch 195	Pantera 120	The Commitments 62	Tesla 84	"Weird Al" Yankovic 30
Body Count 66	Diamond Rio 90	Sammy Kershaw 134	Richard Marx 77	Pearl Jam 7	Commitments-Vol. 2 172	Tina Turner 192	Yanni 72, 199
Suzy Bogguss 108	Neil Diamond 136	Hai Ketchum 67	M.C. Brains 112	CeCe Peniston 97	Deep Cover 191	Aaron Tippin 75	Trisha Yearwood 71
Michael Bolton 18, 98	Celine Dion 43	Chaka Khan 200	MC Breed 176	Penthouse Players Clique 89	U2 21	TLC 44	Dwight Yoakam 149
Boyz II Men 27	En Vogue 13	Kid Frost 126	Delbert McClinton 132	Prince And The N.P.G. 101	Ugly Kid Joe 46	Tora Tora 196	
Brooks & Dunn 49	Enigma 140	Kiss 36	Reba McEntire 48	Public Enemy 187	Van Halen 96	A Tribe Called Quest 85	
Garth Brooks 9, 11, 37	Enya 26	Kris Kross 2	John Mellencamp 160	Queen 14, 53	Ricky Van Shelton 130, 194	Travis Tritt 55, 197	
Jimmy Buffett 74	Firehouse 181	K-Solo 135	Metallica 17	Queensryche 93	Luther Vandross 189	Troop 78	
Tevin Campbell 122	Fu-Schnickens 64	k.d. lang 70	Mint Condition 186	Re.E.M. 117		Tanya Tucker 150	
Mariah Carey 8, 58, 146	Gang Starr 123		Lorrie Morgan 57	Bonnie Raitt 23, 131		U2 21	
C+C Music Factory 129	Genesis 15		Van Morrison 115	Collin Raye 138		Van Halen 96	
Tracy Chapman 102	Vince Gill 148		Motley Crue 183			Ugly Kid Joe 46	
Mark Chesnutt 154						Van Halen 96	

## ISLAND LAUNCHES INDIGO RECORDS

(Continued from page 8)

"Almost always, any new direction in music tends to start within the independent structure," Blackwell continues. "Very often something new, by definition, sounds odd. It's harder to push it through and get attention for it in a system which is really most effective with large-selling records."

Indigo will be active in the U.S. only, but Blackwell says part of the

inspiration for the label springs from the success of British indie rock.

"The whole independent record scene in England operates outside the general structure of the corporate record companies," he says. "They are able to operate at a different kind of pace and in a different kind of way. Using the indie structure, one can get records out much

quicker. With the larger corporations, you need an advance to set up the army to carry it through to retail."

Blackwell adds that the major labels tend to focus on the chain stores, whereas an independent "can pay more attention to the stores that really introduce new music."

Another impetus for creating Indigo is the fact that major distributors, such as PGD, are handling a heavy amount of releases. "Seeing how many records are coming through the system, it's just impossible for any company to work that many records at the same time," he says. "More often than not, [new acts] fall before they have a chance to flower."

Indigo will act as a kind of farm

team for Island/PLG, in much the same manner that the Stardog imprint has for Mercury/PLG. Blackwell calls Mercury's handling of the platinum-plus "As Ugly As They Wanna Be" by Stardog's Ugly Kid Joe through independent channels "spectacularly successful."

Blackwell says Indigo will release about six titles a year. "We're looking for acts that are a little to the left of center that we feel we can build into a seminal act of the future," he says.

### DIVERSE TALENT POOL

Indigo will draw talent from the U.K. and the U.S., but also possibly from Scandinavia, Holland, and Germany. "There's a lot happening in European rock music now," Black-

well says.

Indigo's debut release was originally issued on the London-based independent Too Pure label in the U.K., where it topped the independent charts. Blackwell says that "ideally" he will go after acts that have an independent release on the market.

The Indigo acts will primarily be promoted at mom-and-pop retail outlets and alternative and college radio. Blackwell says they will also be supported with videoclips and touring. "They won't necessarily be high-budget videos, but hopefully they will be inventive videos whose budget is in the same range as their records," he says. "Most importantly, we will support them on tour."

## RIAA FORMS CHILDREN'S MUSIC COMMITTEE

(Continued from page 8)

get retailers and manufacturers talking to each other, to discover the best ways to market children's music," Sites says.

### 36 MEMBERS

The committee, which comprises 36 members, held its first meeting May 25 in Anaheim, Calif. Among its members are Walt Disney Records VP Mark Jaffe; Sony Kids Music and Video director of children's programming Linda Morgenstern; Discovery Music president Ellen Wohlstadt; Kid Rhino director Mary Mueller; Mercury senior VP of marketing Larry Stessel; BMG Enterprises VP Ron Osher; Capitol senior VP of sales Lou Mann; A&M director of children's marketing Regina Kelland; MCA VP of marketing Geoff Bywater; and Warner Bros. VP of creative enter-

tainment George Bergman. Other companies represented on the committee include WEA, Music for Little People, Sony Distribution, K-tel, and Ode 2 Kids.

Over the past year, many of the leading music and video companies have stepped up their activity in the children's music arena (Billboard, Feb. 22). Among the recently launched children's divisions are Sony Kids Music and Sony Kids Video, BMG Kidz, and Kid Rhino. Last fall Warner Bros. acquired a 49% interest in kids label/distributor Music for Little People.

Children's music accounted for 0.3% of total U.S. music dollar sales in 1991, according to an RIAA study. That would give the genre \$234 million of the total \$7.8 billion.

## L.A. AID: 'STAND & BE PROUD'

(Continued from page 8)

duced at A&M, Warner Bros., and the Hollywood Bowl by Ezrin. All of the facilities were donated to the project.

In addition, long- and shortform videos of the event are being prepared by Propaganda Films director Nigel Dick, whose credits include the "Band Aid" video, and producer Gregg Fienberg, who worked on U2's movie "Rattle & Hum."

"Seeing the collection of faces and the racial mix was absolutely amazing," Dick says. "It's unlike anything I have seen or done before." The video was shot with the assistance of inner-city youths who

were given camcorders to tape scenes of the event.

According to Scotti Bros. GM/VP of sales and marketing Chuck Gullo, the project was inspired by Cassidy, who was scheduled to record with the choir from the South Central Los Angeles-based First A.M.E. Church the night the civil unrest broke out.

### 'UNIVERSAL MESSAGE'

Scotti Bros. is hoping to simultaneously release a cassette single of the song and a 12- to 15-minute video. Despite the fact that the song was inspired by the disturbances in Los Angeles, Gullo says it has the potential to reach a wider audience.

"It's a universal message," he says. "It not only addresses the problems of L.A., but the problems of a lot of inner cities."

Gullo says the song, designed to "raise the spirits and the consciousness of people," is needed "all over the world. I believe we are going to be able to drive it home across the country."

Gullo says almost every company involved in the project donated their services, including cassette manufacturer Sonopress, which will produce the first 50,000 units free, and Disc-Tronics, which is manufacturing the promotional CD singles.

Scotti Bros. plans to premiere the single for radio programmers June 12 during the Radio & Records convention in the label's suite at the Century Plaza Hotel here.

Another relief record, "City Of Fallen Angels" (Billboard, May 16), was released June 9. The song, produced by Larry Handelman and featuring Kid Frost, Young MC, the Boys, Rick James, and others, was released by Frontline Spirit Records and distributed by Landmark Distributors.

## DELICIOUS VINYL PACT

(Continued from page 8)

Black Sheep, Main Source, and Gang Starr performing over live tracks by Brand New Heavies. In July, the company will release "Yo Mama," a single by its new signees, the young rap group the Pharcyde.

Brass will issue an EP sampler in midsummer, to be followed by the singles "Try My Love" by soul vocalist Lalomie Washburn and "Spirit Of Love" by white R&B performer Angel C. The imprint has also signed the L.A. jazz-funk group Soulsonics, and Ross says the label will license dance and soul singles as well.

Other acts on the Delicious roster include Brand New Heavies vocalist N'Dea Davenport, rappers Jesse Jaymes and Kenyatta, and the rock acts Masters Of Reality, the Bogen, and Spinout.



Executives from Atlantic Records and Delicious Vinyl announce their new long-term joint venture, whereby Atlantic will distribute Delicious Vinyl recordings in North America. Shown, from left, are Andrea Ganis, senior VP, Atlantic; Richard Nash, senior VP/black music division, Atlantic; Craig Kallman, VP/assistant to the co-chairman, Atlantic; Mel Lewinter, vice chairman/CFO, Atlantic; Michael Ross, president/co-owner, Delicious Vinyl; Doug Morris, co-chairman/co-CEO, Atlantic; Rick Ross, VP/GM, Delicious Vinyl; Val Azzoli, senior VP/GM, Atlantic; and Paul Moshay, VP of marketing, Delicious Vinyl.

## FLAX BRINGS WIDE EXPERIENCE TO EMI PUBLISHING POST

(Continued from page 9)

CEO Martin Bandier, he will oversee all U.S. business operations for the publishing firm and assist Bandier in running worldwide operations.

Flax assumes some of the duties of Irwin Robinson, who left EMI Music Publishing as president/COO April 1 (he has since joined Famous Music as chairman/CEO).

Bandier notes he has a longstanding business and personal relationship with Flax. On the business end, Flax's former law firm has represented the music interests of Bandier and his partner Charles Koppelman for a number of years, includ-

ing their SBK Records' setup through EMI Records Group North America, which Koppelman runs.

Flax says he is comfortable with the "aggressive stance" Bandier is taking with the publishing business. On the agenda are catalog acquisitions, says Flax, who, by the way, sold his 50-song catalog to EMI some years ago.

Looking at the future of music publishing, Flax sees the new digital compact cassette and the Mini-Disc as formats that will "create, in effect, a new industry and with that, the possibility of a dramatic

change in which rates are formulated."

Flax sees a creative role for himself at EMI, although John Sykes, executive VP of creative operations, runs that phase of the operation. "Will I be involved? The answer is 'yes.' I know what it's like to be on the other side of the fence."

As a writer in the early '70s, Flax co-wrote, co-produced, and, in one instance, was a lead voice in charted pop singles. They are "White Lies, Blue Eyes" by Bullet (Big Tree) and "Do You Know What Time It Is" by Peanut Gallery (Buddah). His first major involvement with songwriting came in 1968 when he joined the writing staff of MRC/Chappell.

"Bob's decision to join us is a real coup for EMI and music publishing in general," says Bandier. "He's got a unique background both as a songwriter and as a partner in the best-known law firm in the business. He left at the top of his career to go back to music publishing. Even the competition is scratching their heads at our good fortune."

## BILLBOARD SINGLES CHARTS

(Continued from page 9)

er configuration. The CD single, previously available only as a maxi-single comparable to the 12-inch vinyl single and cassette maxi-single, now has two formats. Several labels have begun releasing CD singles with short versions at a lower price than that of the CD maxi-singles.

To reflect this change, the previous (CD) designation to indicate CD single availability has been eliminated. Effective immediately, a (D) indicates a commercially available CD single in the shorter length, while an (X) indicates the higher-priced CD maxi-single. These new designations join the previous designations of commercial availability: (C) for cassette singles; (M) for

cassette maxi-singles; (T) for vinyl 12-inch maxi-singles; and (V) for vinyl 7-inch singles, which are primarily for jukebox use.

For three of the five charts affected, Hot 100 Singles, Hot R&B Singles, and Hot Rap Singles, sales of all six configurations are combined in determining chart rankings. For the Dance Maxi-Singles Sales chart, only the sales of the three maxi-single configurations are included (see story, page 38).

The fifth chart listing configurations, the Hot Country Singles & Tracks chart, is an airplay-only chart, and commercial availability is included for information purposes only.

## FOR THE RECORD

The phone number for Blue Dude Records, distributor of Johnny Quest's "10 Million Summers," was incorrectly listed in the June 13 album reviews. Blue Dude's number is 919-851-5083.

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**Batter Up.** Can a rap artist score with collectors of baseball memorabilia? Kid Sensation is, thanks to an assist from Seattle Mariners sensation Ken Griffey Jr. The all-star outfielder appears on Kid Sensation's song "The Way I Swing." The cassette single's package includes a baseball card, and collectors are buying them by the box.



**Kicking In.** There's no sophomore jinx for Saigon Kick. The band's first Third Stone/Atlantic album, which was released in 1991, never made The Billboard 200, but, in its first week on the street, Saigon Kick's new album, "Lizard," enters that chart at No. 175. The band has been a winner for three consecutive years at the South Florida Rock Awards.



**Her Time.** RCA Nashville's Martina McBride, on a 30% gain, moves up eight places, and bullets, on both Heatseekers (No. 28) and Top Country Albums (No. 56). The title track from her album, "The Time Has Come," also bullets, at No. 25 on Hot Country Singles & Tracks. She'll be on tour this summer with country king Garth Brooks.

**HOT SPICE:** After a three-week ride at No. 1 on Heatseekers, **Spice 1** graduates from the chart with a 112-95 jump on The Billboard 200. Compared with the previous week, the rapper sees a 22% increase in sales.

Artists are removed from Heatseekers when an album hits the top half of The Billboard 200, the top 25 of Top R&B Albums or Top Country Albums, or the top five of one of our specialty charts... With Spice 1's triumph, the small-but-mighty Jive label moves into a second-place tie with Atlantic, Epic, and Mercury, which have each seen three acts graduate from Heatseekers. The only label that has distributed more graduates is Columbia, with four.

**MIAMI SPICE:** The new No. 1 Heatseeker is Cuban-born and Miami-bred **Jon Secada**, who once sang background vocals behind **Gloria Estefan** and whose SBK debut was co-produced by Gloria's mate, **Miami Sound Machine** leader **Emilio Estefan Jr.**

As noted last week in Popular Uprisings, Secada appeared on Jay Leno's June 3 "The Tonight Show," but even if he hadn't gotten that exposure, Secada was already on a roll. His "Just Another Day" continues to chug ahead, retaining its bullet as it moves 19-15 on Billboard's Hot 100 Singles. And, for a second straight week, Secada makes a quantum leap on The Billboard 200. Last week, he jumped 193-152 on the big chart on a 22% gain. This week, he blasts ahead another 48 places, to No. 104, on a 48% gain. Given this handsome momentum, it seems certain that Secada will graduate from Heatseekers next week.

**TUNED IN:** DGC's **Arc Angels** appeared June 10 on "Late Night With David Letterman."

**SWINGING FOR THE FENCES:** **Kid Sensation** re-enters Heatseekers this week at No. 33, and it appears the rapper owes a debt to baseball star **Ken Griffey Jr.**, who plays for

the Seattle Mariners, the Nastymix label's home team.

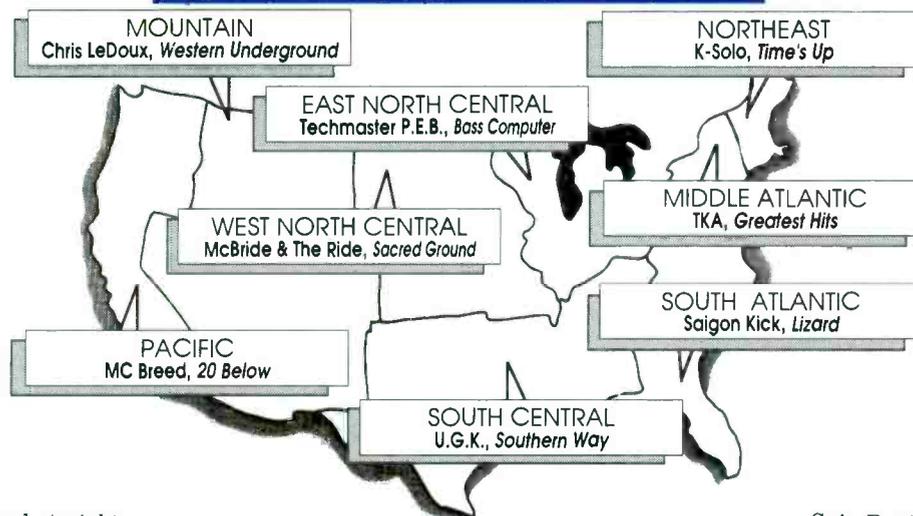
The all-star outfielder does a duo with Kid Sensation on "The Way I Swing," which originally was the B side of "Ride The Rhythm." Harry Akaki, director of marketing and press for Nastymix, explains that since the label issued the cassette

single with a baseball card printed on the tape's O-card, it has become a hot item for baseball collectors. Baseball card enthusiasts are buying box lots of the cassette single in Seattle, and it has also sold well in Cincinnati, Griffey's hometown.

Akaki says Kid Sensation's album, "The Power Of Rhyme," is moving well in the Northwest, in California's major markets, in Detroit, and in Atlanta. Among Heatseekers, it ranks in the top 10 in the Mountain region and jumps 9-4 in the Pacific region.

**UP AND DOWN:** Sales of titles on Heatseekers were more than 8% ahead of last week's numbers; thus we raised our bullet criterion for this chart from 10% to 15%. This increased competition, and the high debuts scored by Atlantic acts **K-Solo** (No. 3) and **Saigon Kick** (No. 7), cause **Nemesis** to move back one place, to No. 21, despite earning a bullet. Similarly, **Cracker** moves back one place, despite a 12% increase... Next to Secada, the largest percentage gain on Heatseekers belongs to **Corrosion Of Conformity**, which re-enters the list at No. 34 on a 40% gain. Other big increases: **Hardline** (39%), **Poison Clan** (36%), **L7** (27%), **Spin Doctors** (26%), and **South Central Cartel** (23%).

## REGIONAL HEATSEEKERS #1'S



## THE REGIONAL ROUNDUP

Rotating top-10 lists of best-selling titles by new & developing artists.

MOUNTAIN	NORTHEAST
1. Chris LeDoux, <i>Western Underground</i>	1. K-Solo, <i>Time's Up</i>
2. Techmaster P.E.B., <i>Bass Computer</i>	2. Spin Doctors, <i>Pocket Full Of Kryptonite</i>
3. MC Breed, <i>20 Below</i>	3. TKA, <i>Greatest Hits</i>
4. Jon Secada, <i>Jon Secada</i>	4. Phish, <i>Picture Of Nectar</i>
5. Primus, <i>Sailing The Sea Of Cheese</i>	5. Cracker, <i>Cracker</i>
6. Hardline, <i>Double Eclipse</i>	6. Arc Angels, <i>Arc Angels</i>
7. McBride & The Ride, <i>Sacred Ground</i>	7. Marcia Griffiths, <i>Carousel</i>
8. Nemesis, <i>Munchies For Your Bass</i>	8. Jon Secada, <i>Jon Secada</i>
9. Kid Sensation, <i>Power Of Rhyme</i>	9. Primus, <i>Sailing The Sea Of Cheese</i>
10. Arc Angels, <i>Arc Angels</i>	10. L7, <i>Bricks Are Heavy</i>

**FROM VENDOR TO OPENER:** A year ago, her husband was a member of **Garth Brooks'** road crew, and she sold Brooks merchandise at the concerts. This summer, when Brooks returns to the concert trail, **Martina McBride** will be the tour's opening act. McBride is already making strong moves on Heatseekers and Top Country Albums, so it is safe to assume that exposure from the Brooks tour will help the RCA rookie find a place on The Billboard 200.

*Popular Uprisings is prepared by Geoff Mayfield with assistance from Roger Fitton and Paul Page.*

# BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE
			COMPILED FOR WEEK ENDING JUNE 20, 1992 FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILLED, AND PROVIDED BY <b>SoundScan</b>	
			★★★★ No. 1 ★★★★★	
1	4	7	<b>JON SECADA</b> SBK 98845*/ERG (9.98/15.98)	<b>JON SECADA</b> 1 week at No. 1
2	2	25	<b>TECHMASTER P.E.B.</b> NEWTOWN 2208* (9.98/14.98)	<b>BASS COMPUTER</b>
3	—	1	<b>K-SOLO</b> ATLANTIC 82388* (9.98/15.98)	<b>TIME'S UP</b>
4	3	8	<b>ARC ANGELS</b> DGC 24465*/GEFFEN (9.98/13.98)	<b>ARC ANGELS</b>
5	6	6	<b>MCBRIDE &amp; THE RIDE</b> MCA 54356* (9.98/13.98)	<b>SACRED GROUND</b>
6	7	7	<b>BASS BOY</b> NEWTOWN 2209* (9.98/14.98)	<b>I GOT THE BASS</b>
7	—	1	<b>SAIGON KICK</b> THIRD STONE 92158*/ATLANTIC (10.98/15.98)	<b>LIZARD</b>
8	10	5	<b>MC BREED</b> WRAP 8109*/ICHIBAN (9.98/15.98)	<b>20 BELOW</b>
9	9	35	<b>PRIMUS</b> INTERSCOPE 91659*/ATLANTIC (9.98/13.98)	<b>SAILING THE SEA OF CHEESE</b>
10	5	10	<b>TKA</b> TOMMY BOY 1040* (9.98/16.98)	<b>GREATEST HITS</b>
11	11	35	<b>CURTIS STIGERS</b> ARISTA 18660* (9.98/13.98)	<b>CURTIS STIGERS</b>
12	12	6	<b>CONFEDERATE RAILROAD</b> ATLANTIC 82335* (9.98/15.98)	<b>CONFEDERATE RAILROAD</b>
13	8	17	<b>CAUSE &amp; EFFECT</b> SRC 11019*/ZOO (9.98/13.98)	<b>ANOTHER MINUTE</b>
14	13	8	<b>CRACKER</b> VIRGIN 91816* (9.98/13.98)	<b>CRACKER</b>
15	14	6	<b>BROTHERHOOD CREED</b> GASOLINE ALLEY 10574*/MCA (9.98/15.98)	<b>BROTHERHOOD CREED</b>
16	21	4	<b>SPIN DOCTORS</b> EPIC ASSOCIATED 47461*/EPIC (9.98 EQ/13.98)	<b>POCKET FULL OF KRYPTONITE</b>
17	28	4	<b>HARDLINE</b> MCA 10586* (9.98/13.98)	<b>DOUBLE ECLIPSE</b>
18	15	13	<b>TOAD THE WET SPROCKET</b> COLUMBIA 47309 (9.98 EQ/13.98)	<b>FEAR</b>
19	16	9	<b>ROXY BLUE</b> GEFFEN 24464* (9.98/13.98)	<b>WANT SOME?</b>
20	26	7	<b>L7</b> SLASH 26784*/WARNER BROS. (9.98/13.98)	<b>BRICKS ARE HEAVY</b>

The Heatseekers chart lists the best-selling titles by new and developing artists, defined as those who have never appeared in the top 100 of The Billboard 200 chart, nor in the top 25 of the Top R&B Albums or Top Country Albums chart, nor in the top five of any other Billboard album chart. When an album reaches any of these levels, the album and the artist's subsequent albums are immediately ineligible to appear on the Heatseekers chart. All albums are available on cassette and CD. \*Asterisk indicates vinyl LP is unavailable. ○ Albums with the greatest sales gains. © 1992, Billboard/BPI Communications.

21	20	35	<b>NEMESIS</b> PROFILE 1411 (9.98/14.98)	<b>MUNCHIES FOR YOUR BASS</b>
22	18	15	<b>ROLLINS BAND</b> IMAGO 21006* (9.98/13.98)	<b>END OF SILENCE</b>
23	23	11	<b>SOUTH CENTRAL CARTEL</b> G.W.K. 15189*/QUALITY (9.98/15.98)	<b>SOUTH CENTRAL MADNESS</b>
24	24	8	<b>BASS PATROL</b> JOEY BOY 3004 (8.98/13.98)	<b>THE KINGS OF BASS</b>
25	22	13	<b>POOH-MAN (MC POOH)</b> JIVE 41476* (9.98/13.98)	<b>FUNKY AS I WANNA BE</b>
26	38	10	<b>POISON CLAN</b> EFFECT 3006*/LUKE (9.98/15.98)	<b>POISONOUS MENTALITY</b>
27	19	8	<b>THE JESUS AND MARY CHAIN</b> DEF AMERICAN 26830*/WARNER BROS. (10.98/15.98)	<b>HONEY'S DEAD</b>
28	36	2	<b>MARTINA MCBRIDE</b> RCA 66002* (9.98/13.98)	<b>THE TIME HAS COME</b>
29	34	18	<b>CHRIS LEDOUX</b> LIBERTY 96499* (9.98/13.98)	<b>WESTERN UNDERGROUND</b>
30	27	34	<b>INFECTIOUS GROOVES</b> EPIC 47402 (9.98 EQ/13.98)	<b>PLAGUE THAT MAKES YOUR BOOTY</b>
31	29	7	<b>OBITUARY</b> R/C 9201*/ROADRUNNER (9.98/13.98)	<b>THE END COMPLETE</b>
32	25	12	<b>JAMES</b> FONTANA 510932*/MERCURY (9.98 EQ/13.98)	<b>SEVEN</b>
33	—	9	<b>KID SENSATION</b> NASTY MIX 7101* (9.98/15.98)	<b>POWER OF RHYME</b>
34	—	9	<b>CORROSION OF CONFORMITY</b> RELATIVITY 2031* (9.98/13.98)	<b>BLIND</b>
35	32	7	<b>BLUES TRAVELER</b> A&M 5308 (9.98/13.98)	<b>BLUES TRAVELER</b>
36	31	35	<b>TRACIE SPENCER</b> CAPITOL 92153 (9.98/13.98)	<b>MAKE THE DIFFERENCE</b>
37	17	17	<b>SARAH MCLACHLAN</b> NETTWERK 18631*/ARISTA (9.98/13.98)	<b>SOLACE</b>
38	—	4	<b>CLEVE FRANCIS</b> LIBERTY 96498*/CAPITOL (9.98/13.98)	<b>TOURIST IN PARADISE</b>
39	—	24	<b>HI-C FEATURING TONY A</b> SKANLESS 61235*/WARNER BROS. (9.98/15.98)	<b>SKANLESS</b>
40	—	23	<b>SMASHING PUMPKINS</b> CAROLINE 1705* (9.98/13.98)	<b>GISH</b>

## ROCKING THE CRADLE: GENRE OF KIDS MUSIC GROWING STRONG

(Continued from page 1)

sic for a Chinese cooking demonstration to playing Irish pubs on St. Pat's Day to playing bar mitzvahs."

When the New York-based duo would play the Central Park Zoo, Rosen recalls, they began getting the most immediate, positive reaction from children. They relocated to New England in 1977 and began doing school programs. "We performed for all different age levels," recalls Shontz, and found the junior high and high school kids "responded really well to rock'n'roll. The young kids responded to the rock beat right from the start." Rosenshontz began developing rock songs for the elementary set as well, such as "Eat It Up" (an R&B number about eating your vegetables) and their signature tune, "Rock'N'Roll Teddy Bear."

"I never doubted that rock would translate to a children's audience," says Rosen. "There's something magic about those songs—a simple, great beat, electric guitars, and clever lyrics that appeal to adults as well. The transition from folk to rock in kids' music is not surprising. Kids are more sophisticated than they were 10 years ago; they've been raised on rock'n'roll."

"It's not easy to write simple songs," he cautions. "The challenge is to write simply without being boring. The whole idea is, don't baby the music. Write themes that are of interest to kids, but make music that sounds good to adults."

Rosenshontz carried that philosophy into the studio, where the act worked with several different producers, including Bill Usher, who also produces children's superstars Sharon, Lois & Bram. "We didn't tone it down for the kids," Rosen observes. "We used a hot band for 'Rock'N' Roll Teddy Bear,' a real band that played together, not just studio musicians. We'd hire producers with an affinity for kids, as well as a knowledge of music."

Rosenshontz sold more than 350,000 copies of its albums on its own Vermont-based RS Records before its catalog was picked up last year by Lightyear Entertainment (distributed by BMG). Now, Rosen's and Shontz's solo works will also appear on Lightyear. Although they continue to perform some 40-50 dates a year as a duo, backed by a full band in the larger venues, Rosen and Shontz have no plans to record as Rosenshontz again. Rosen continues to perform what he calls "good-time tot rock" for a 2-to-7-year-old audience; Shontz's music has an environmental theme and is aimed at third-through eighth-graders and their parents.

### SECOND-CLASS CITIZENS

Although he originally set out to entertain adults, Rosen now prefers playing for kids, and he resents the characterization of children's music artists "as second-class, even if that's how some of the industry perceives us."

Doug & Gary, a Rochester, N.Y.-based duo whose logo includes the descriptive "Kid Rock!", are also outspoken on the subject of the "second class" perception of children's music. "This is my life," says Gary Smith, a father of five who says he has absolutely no desire to perform for adults. "I want to put children's music on the map, take it out of the back room."

Smith and partner Doug Ladd, both singer/songwriter/guitarists, have put their money where their mouths are. Fed up with the "shop-

ping-mall sound systems" they encountered when they started performing three years ago, Doug & Gary invested in their own sound system and hired a full-time road manager. Though a live backing band is currently cost-prohibitive, they play wireless guitars to DAT backing tracks, and aspire to "lighting, stage effects," and, of course, a band. "We want kids and parents to be entertained as much as they would at a \$20 rock show," says Smith.

Doug & Gary have released a handful of independent albums and a 50-minute home video (on which, with backers' help, they spent \$100,000). Last year, Doug & Gary played 367 dates, and they have performed to crowds of 3,000-4,000.

Doug & Gary's rock repertoire, primarily '50s- and '60s-influenced, includes numbers with titles like "Popcorn," "Bug Boogie," "Surfin'," and "The Megga-Pegga-Legga Dinosaurus."

As the duo's rock'n'roll content has risen, so has the age span of its audience, according to manager Lorrie Modica. "We're seeing a lot more 10-13-year-olds," she says. "We see whole families coming to the shows."

### OLDER AUDIENCE

Singer Joanie Bartels, whose seven-title "Magic" record series primarily appeals to young children, says she, too, began to attract an older audience with her most recent release, the rock-oriented "Dancin' Magic." "Twelve- and 13-year-old boys have been coming up and asking for my autograph—not for their little sisters, but for themselves," she says with a laugh.

While Bartels' "Magic" series, released by Van Nuys, Calif.-based Discovery Music (which has a joint venture with BMG), is aimed at children under 9, "Dancin' Magic" is a collection of dance tunes such as "The Peppermint Twist," "La Bamba," "Barefootin'," and "The Loco-Motion."

"Little kids want to listen to what older kids are listening to, and Madonna and Michael Jackson aren't appropriate for that age group," says Bartels, commenting on the genesis of "Dancin' Magic." She adds, "An MTV for kids would be the next logical step. Video is crucial—let's give them something worth seeing."

Creating an MTV for kids "with a storyline" is one of the goals of Tim Noah, one of the most "kick-ass" rockers on the children's scene. Auburn, Wash.-based Noah, who signed with A&M more than a year ago, actually began as a folkie. His first official kids' concert was 12 years ago, and as time went on, he "began putting more and more stuff to a rock beat."

Much of Noah's repertoire, he notes, incorporates "roots, blues rock, real basic stuff that's indigenous to the Northwest—like the Kingsmen's 'Louie Louie.'"

Noah describes his upcoming A&M album, "Supertunes," due Aug. 18, as having "a bit more of an edge" than its predecessors. "It kicks pretty good," he says with a grin. "Supertunes" includes Latin-flavored rocker "Look Out World," and the Springsteen-esque "Raised on Rock'N' Roll."

"I've always wanted kids to feel their own power," says Noah, "and rock'n'roll has an empowering vibe about it. Makes kids feel they can take the world by the tail."



Tot-rockers draw on the music of their generation to create rock'n'roll for kids. Top photo shows Rosenshontz, a duo with 15 years in the genre; at left is the effervescent Tim Noah; and right, Walt Disney recording artist Craig Taubman, of Craig 'N Co.

### LYRIC AND VIBE

"Rock'n'roll is as much the lyric and vibe as the music itself," agrees Craig Taubman, whose kids' rock band Craig 'N Co. records for Walt Disney Records. "The song's message makes it as rock'n'roll as the sound." Taubman cites his own tune "Haircut," which upholds rock's time-honored anti-establishment stance by noting how much kids hate haircuts.

"Little kids need more than just a low-key, acoustic guitar show to get involved," Taubman says. "And I never would have chosen folk as my medium, because I grew up on rock'n'roll. The indie kids' labels maintain a small folk base and do it well—I'm not saying our approach is better, but different. They've focused on a different approach to marketing."

Sony Kids' Music artist Rory, a Bethesda, Md.-based mother of two,

calls the music she composes with songwriting partner Tom Guernsey "kid rock"—although, as she notes, contemporary pop is probably closer to the mark. "A lot of what we're doing is recapturing the stuff we grew up with," she says, "and a lot of young parents want to hear contemporary sounds. The kids' music field has to keep up."

Both she and Guernsey are heavily influenced by Motown, as evidenced by Rory tunes like "The Incredible Piglets"—which receives a full Supremes-like treatment in her hilarious home video "The Rory Story." "We're always proud to borrow from the best," she smiles. Songs like the Bo Diddley-inspired "Noise" "really rock out in concert," says Rory, who performs with either a four- or five-piece band.

### RAPPIN' MAMA GOOSE

Kids' music has recently become

## MICHIGAN COUNTY CRACKS DOWN ON EXPLICIT ALBUMS

(Continued from page 7)

ness. "The letter implied that the material was obscene and if you sold to anyone you risked arrest," says Thom. "Until we were able to discern what the purpose of this whole thing was, we just basically didn't want to become involved."

### NOT SEEKING COURT ORDER

Marlinga stresses that he is not seeking to have the material declared obscene in court. "I don't think I could prove beyond a reasonable doubt that these are obscene for adults," he says. "I don't want to have a constitutionally negative effect. I don't want to have these records and tapes pulled off shelves. I

just want a clear understanding as to what should happen at the point of sale."

Himes, who has spoken with Marlinga since receiving the letter, says that the conversations have been positive. "Right now, we're going to do our policy the same as we have, until we see this list," he says. "If it looks too ridiculous, then we'll have to fight. It's just [the questions of] who's going to decide what titles are or are not sexually explicit, and when this list comes out will it be accurate or not."

Himes added that the situation can be resolved, "as long as [Marlinga] is open-minded enough to let us also

even more up-to-the-minute. For example, MCA Records is releasing "Nursery Rhymes Rap Featuring Mama Goose," which delivers just what it says—rap versions of nursery rhymes, hosted by a female voice identified as "Mama Goose."

Then there's a pair of contemporary dance projects for kids, Show N'Tell and Walk The Walk. Show N'Tell is a group of child vocalists that has released an album, "ABC," on Hot Pink Productions of High Point, N.C. The album is a collection of contemporary dance tunes, à la Paula Abdul, Madonna, etc., but with lyrics fit for kids. Featuring a 7-year-old rapper on the title track, the album includes songs like "Don't Talk To Strangers" and "Reddy Teddy."

Walk The Walk is an 11-piece "rhythm and rock band" led by Don Kisselbach, an accomplished studio musician who currently works with Flo & Eddie and the Turtles. Kisselbach's album aims to create top 40 pop "with positive images and role models, in which songs are morally suited for teens and preteens—simultaneously musically appealing to their parents," he says. The track "Pure Satisfaction," he says, "could conceivably have been done by [John] Prine for INXS, while 'Zzakkly What You Make It' could have been done by your favorite funk band."

### HOBOKEN PARENTS ROCK

Perhaps most intriguing of all the new children's rock bands is Over The Moon, a four-piece alternative/garage band featuring members of various Hoboken, N.J., alternative groups—all of them recent parents. Founders Deena Shoshkes (singer/guitarist for the Cucumbers) and Alice Genese (former vocalist/bassist with Gutbank, now with Sexpot) wanted to create "an original rock'n'roll band for children," in Shoshkes' words—and succeeded. Backed by keyboardist David Cogswell (the Minx) and drummer Frank Giannini (the Bongos), Over The Moon does matinees at rock clubs like Maxwell's in Hoboken and the Knitting Factory in New York—though they also perform at "churches, schools, and day care centers," says Shoshkes.

Their self-released seven-song tape harks back to the '50s and '60s with neo-rockabilly and early Beatles-type tunes, but the spirit, delivery, and certainly the production are all pure garage. Over The Moon will have three songs appearing on upcoming Zoom Express/BMG Kidz series Early Ears, and the group is developing a 15-minute serial adventure for New York public radio station WNYE.

help him on [the list]."

Thom notes that he has not spoken with Marlinga about the situation but plans to maintain the stores' 16-to-purchase policy.

In other news, a pretrial hearing was set for June 12 in the Omaha case in which the Trans World and Pickles webs are charged with distributing harmful materials to minors.

In Louisiana, a lyrics labeling bill has passed the state house of representatives and a senate committee and is now awaiting a final senate decision.

## BUSH LIKELY TO RENEW COPYRIGHT-RENEWAL BILL

(Continued from page 7)

plus 50 years.

In the past, some copyright owners or their heirs have seen their works (including songs and movies) go into public domain and lost royalties because they or their management or publishers were not aware of the law that required "timely" re-filing for copyright extension.

### WIDOW'S COMPLAINT

Jacqueline Byrd, the widow of Robert Byrd, author of "Little Bitty Pretty One," the 1957 hit, described such a scenario last year to law makers.

Byrd intercepted a letter to the songwriter, who was fighting cancer, saying the Copyright Office had not received a renewal notice and had renewed the copyright for the song, thus ending royalty payments to Byrd and the small music publishing firm that owned the song. Byrd never told her husband, who died soon afterward. Had the song been renewed, she and her four children would have received

royalties until the year 2037.

In another music industry development, the final Judiciary Committee Report on the Audio Home Taping Act was filed in the Senate June 9, which means law makers can consider passage "imminently," ac-

ording to a spokesperson at the Recording Industry Assn. of America.

The bill was passed out of House committee June 3 and out of Senate committee late last year.

The bill legalizes audio home taping, allows importation and sale of

consumer digital format recorders equipped with one-copy-only SCMS, and provides a small royalty to copyright owners.

Industry officials say they still hope Congress will pass the bill and that President Bush will sign it be-

fore the August recess.

The industry is expecting hardware manufacturers to begin a major push on digital equipment this fall.

## U.S. Threat Makes Taiwan Clean Up Its C'right Act

BY BILL HOLLAND

WASHINGTON, D.C.—Taiwan, which was in danger of coming under U.S. trade sanctions because of its copyright violations, agreed June 5 to clean up its act and enforce its copyright laws.

The change of attitude came as the U.S. Trade Representative moved ahead with an investigation growing out of a trade law Section 301 designation of Taiwan as a "priority foreign country" costing U.S. copyright industries an estimated

\$370 million a year (Billboard, May 9).

If no progress had been reported after six months, the USTR could have moved ahead with trade restrictions.

The International Intellectual Property Alliance announced its support of the agreement, under which Taiwan will take all necessary steps to reduce piracy of audio and video recordings and computer software.

The agreement contains detailed enforcement language, including imposition of fines and jail terms, pros-

ecution of pirates, and customs of-fice action to stop mounting exports of pirate CDs and computer software.

The Recording Industry Assn. of America found out last year that seven CD manufacturing plants in Taiwan were cranking out and exporting "tens of thousands" of bogus compact discs monthly. That discovery underscored federal and private sector evidence that Taiwan pirates were blatantly ripping off U.S. companies.

RIAA president Jason Berman

comments, "We are extremely gratified that Taiwan is prepared, at the highest levels of government, to take immediate steps to eliminate the production and export of pirated discs."

Neal Turkewitz, RIAA's VP/international, notes that, while the 301 investigation has been terminated, there is now "rigid oversight over the agreement" and that "the USTR has made its intentions clear that it will not accept anything less than full compliance with the letter and spirit of the agreement."

## BETWEEN THE BULLETS



by Geoff Mayfield

**MAKING HIS MARK:** Many industryites have labeled Billy Ray Cyrus' "Achy Breaky Heart" a novelty hit, and that may be a fair assessment, but sales on his chart-topping "Some Gave All" album are for real. For the second week in a row, Cyrus wins the Top 20 Sales Mover on The Billboard 200, awarded to the top-20 title that shows the biggest increase in unit sales over the prior week. This marks the first time since we introduced the Top 20 Sales Mover on the first of this year that an album has won that award in its second week at No. 1. That is notable since it is difficult for a No. 1 album to score any kind of gain in the weeks after it reaches the top spot. The album posts a 30% gain, and leads Kris Kross, at No. 2, by a whopping 47% margin.

**POP LIVES:** With all eyes posted on the emergence of country, rap, and the Seattle scene's grunge sound, it's worthwhile to note that good ol' pop music is still alive and well. The two highest debuts on The Billboard 200 belong to Wilson Phillips and Mariah Carey, who both debut in the top 10. It will be interesting to see how these titles fare in the next couple of weeks, but my guess is that both will see increases... Sometimes a new album will revive sales on an artist's older titles; sometimes the opposite occurs. On a 37% gain, Wilson Phillips' first album jumps ahead 43 places. In contrast, Carey's first two albums lose position this week.

**BOOM:** Hopefully it's a trend, rather than a momentary blip, but volume on The Billboard 200 rose by 10% over the previous week. The swell prompted us to raise bullet criteria on The Billboard 200, Top Country Albums, and Heatseekers from 10% to 15%. Industryites suggest the gain was helped by the release of the Carey and Wilson Phillips albums, and by students whose summer breaks started early. It has also been suggested that this week's climb might just be a return to normal after several down weeks.

**CROWDED HOUSE:** Chart numbers sometimes don't tell the whole story. For example, the week's sales surge, and the two top-10 debuts, cause some records to go backward, despite gains that would have been big enough to earn bullets and advanced chart positions in recent weeks. Sales on Pearl Jam, Wynonna, and Sophie B. Hawkins advanced by, respectively, 14%, 10%, and 9%. Likewise, 5% gains aren't large enough to keep Céline Dion and Cypress Hill from sliding down.

**UPDATES:** As reported here last week, it appears that Jay Leno's "The Tonight Show" is motivating album sales. This week, Jon Secada and Mr. Big both bullet in the wake of Leno appearances. The impact on Secada is hard to gauge, because the singer had already established momentum (see Popular Uprisings, page 95), but Mr. Big's rise is significant because its album has been dropping on the chart for several weeks... Jodeci (No. 29) wins the Power Pick on a 24% gain. Its "Come & Talk To Me" hits No. 16 this week on Hot 100 Singles, and like Boyz II Men (33-27), the act is on the Hammer tour... Could the bow of "Big Daddy's Sgt. Pepper" have anything to do with the Beatles re-entering the Top Pop Catalog chart? This is only the second time since the chart was introduced in May 1991, that the Fab Four have appeared on it. The Rolling Stones and the Who have never appeared on that chart.

## RCA-MECHANIC DEAL

(Continued from page 9)

RCA president Joe Galante.

New Mechanic/RCA signings will be announced soon, says Sinclair. He projects the label's roster will grow to include about eight artists by next year.

Mechanic and RCA personnel will collaborate on the marketing plans for Mechanic/RCA releases, with each team focusing on individual strengths. Mechanic will work releases from the "street" angle, tapping the alternative radio, retail, press, and fanzine outlets. RCA, meanwhile, will handle the mainstream, mass-appeal marketplace.

"We're partners. This is a creative venture between RCA and Mechanic," says Galante. "We'll be developing artists jointly and working on them together. We're looking at bringing bands together, making records together, and marketing them together."

### MARKETING RCA ACT

In addition, the Mechanic staff will contribute to the marketing efforts of select RCA acts, such as 21 Guns, that have nothing to do with the joint venture.

The new Mechanic/RCA venture does not affect Mechanic catalog or titles currently distributed by MCA through Uni under an existing agreement (Billboard, April 8). Mechanic titles by such acts as Voivod, Trixter, and Bang Tango will continue to be distributed through MCA and Uni Distribution.

## MUSIC-BIZ COALITION

(Continued from page 7)

amended statute already is having a chilling effect on free speech, creating a fear of prosecution for record retailers who sell our music. In particular, the statute has many procedural infirmities that deny due process to record retailers, thereby creating a classic censorship scenario."

Dollarhide says NARM was not asked to join the suit. The Northwest Area Music Assn., the main regional music trade group, has charter bylaws prohibiting such partisan action.

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# PPV Show By Guns N' Roses May Prove To Be Biggest Yet

NEW YORK—PolyGram Diversified Entertainment is claiming, based on preliminary estimates, that Guns N' Roses' June 6 pay-per-view concert from Paris will prove to be the most-watched PPV event of all time.

The gig was telecast via satellite from the Hippodrome de Vincennes Stadium to more than 25 countries, 11 of which had it live. By the end of the month, when the PPV has been shown everywhere, an estimated half a billion people worldwide will have seen the con-

cert.

Although the buy rates are still being tabulated, the three-hour show is said to have accumulated an approximate 8% buy rate in the U.S., which would make it the biggest PPV musical event here to date.

The concert, titled "Guns N' Roses Invade Paris," included guest appearances by Lenny Kravitz and Aerosmith's Joe Perry and Steven Tyler, and was simulcast by the Westwood One Radio Network. **LARRY FLICK**

# N.W.A's Dr. Dre Arrested On New Assault Charges

NEW YORK—Andre Young, aka rap artist Dr. Dre, surrendered to police June 5 at the Van Nuys, Calif., County Courthouse after the authorities in Woodland Hills, Calif., issued a warrant for his arrest on charges that he assaulted a local record producer. Young is a resident of Calabasas, Calif.

Young allegedly assaulted Damon Thomas at the producer's Woodland Hills apartment May 5. Police say Thomas's jaw was broken during the incident.

Young was charged with intent to cause great bodily injury and assault with a deadly weapon. Both charges are misdemeanors. A West Valley Homicide Unit spokesman says Young, who was armed with only his fists, was arraigned June 8. A court hearing has been set for

Monday (15).

Calls to Young's attorney were not returned and attempts to reach Thomas were unsuccessful by press time.

This incident is Young's most recent in a string of brushes with the law. A member of the controversial rap group N.W.A, as well as head of the new Death Row Records, Young was arrested in New Orleans May 22 after a fight in which one youth was stabbed at the Sheraton New Orleans Hotel during the Black Radio Exclusive convention there.

Earlier this year, Young was sentenced to a fine and community service time for assaulting Dee Barnes, host of the rap music television show "Pump It Up."

**JANINE McADAMS**

# Texas Police Protest Ice-T Song Assns. Urge Time Warner Boycott

■ BY THOM DUFFY and CHARLENE ORR

DALLAS—Police associations in Texas are calling for the boycott of Time Warner products and businesses—including records, movies, and the Six Flags theme parks—to protest the song "Cop Killer" from the Sire/Warner Bros. band Body Count, led by rapper Ice-T.

Time Warner has defended the recording, labeling the police action as censorship.

The Dallas Police Assn. and the Combined Law Enforcement Assns. of Texas staged a press conference June 11 to announce a campaign to have the track removed from future copies of "Body Count." The album is at No. 66 this week on The Billboard 200. The press conference was held at the Six Flags Over Texas amusement park in Arlington, Tex.

The song was criticized earlier this month in a newsletter of the Dallas Police Assn. by senior captain Glenn White, who wrote that the track glamorizes the ambushing of police officers.

"I urge you to boycott any and all Time Warner products and movies until such time as they have recalled this tape," White wrote in his newsletter column.

He later commented to the Dallas Morning News, "I wonder if the stockholders of this media giant

know what kind of material the company is using to make its money? I'm all for freedom of expression, but where does it stop?"

Time Warner issued this statement: "Time Warner is committed to the free expression of ideas for all our authors, journalists, recording artists, screenwriters, actors and directors. We believe this commitment is crucial to a democratic society, where the full range of opinion and thought—whether we agree with it or not—must be able to find an outlet. Censorship only suppresses the open discussion of important issues. It does not make them disappear."

## DIFFERENT VIEW

Not all police associations in Texas have joined the call for action against Time Warner. In Dallas, the acting branch president of the Texas Peace Officers Assn., Greg Jhounkin, said his group would not join the boycott.

The song is "only an attempt to vent the frustration that the African-American community is feeling about the recent events such as Rodney King and police chief Daryl Gates' actions in Los Angeles," Jhounkin told the Dallas Morning News. His group believes the song "was directed only at those officers that have caused havoc in the African-American community, whether they're black or white."

# The Billboard Bulletin...

EDITED BY IRV LICHMAN

## MGM/UA LASER PRICE HIKES

Apparently retreating from a strategy of releasing select high-profile titles at bargain prices, MGM/UA has raised prices on 16 laserdisc titles. Among the releases moving up in price are the two-disc "2001: A Space Odyssey," from \$29.98 to \$39.98, and "The Wizard Of Oz," from \$24.98 to \$34.98. A new title, a CAV version of "That's Dancing," will arrive in stores carrying a \$44.95 list rather than the previously stated \$39.95. MGM/UA VP of sales and marketing George Feltenstein says the hikes were a result of a "look at the profitability of certain titles." Feltenstein adds, however, that a widescreen edition of "Annie Hall," set for July, will list at \$29.95. Increases were effective June 1.

## SEE LIONEL RICHIE TO MERCURY

Bulletin hears Mercury Records is on the brink of signing Lionel Richie, whose contract with Motown expired with the release of the greatest-hits album "Back To Front." The album is currently No. 24 on The Billboard 200. ZZ Top is said to be even closer to an RCA label deal than previously reported in Bulletin.

## CLINTON FACING MTV VIEWERS

MTV plans to air "An MTV Choose Or Lose Special: Facing The Future With Bill Clinton" at 10 p.m. Tuesday (16). The one-hour special will be taped that morning on the Warner Bros. lot.

## MOGULL, CONWAY MAKE PUB MOVES

Ivan Mogull, veteran music publisher who sold his copyrights in 1989 to British conglomerate Filmtrax, is ready to resume independent publishing action in New York now that his three-year noncompete clause is over. He's activating his firms Eleven East Corp., Harvard Music, and Artwork Music. Serving as president of Filmtrax Mogull Inc., he had a hand in the acquisition of such firms as Mills Music, Al Gallico Music, TriStar, and Columbia Pictures Publishing, now owned by EMI Music Publishing. Also on the publishing front, look for Lionel Conway, former chairman of PolyGram/Island Music, to join the new Madonna music complex, Maverick, as head of its pub setup, also dubbed Maverick. He'll work out of the offices of Madonna's manager Freddy DeMann in Los Angeles.

## IMPORTS TO BE ALLOWED DOWN UNDER

The Australian government will repeal the nation's copyright laws to allow unrestricted imports of nonpirate repertoire as of July 1994. This is bad news for domestic labels, which have been fighting claims by the government's Prices Surveillance Authority that prices are too high. They have two years in which to lobby against repeal. The good news is Australian repertoire is protected from imports under the changes. In other global developments, Tower Records Far East managing director Keith Cahoon says Tower will open a new store this year in Tokyo's Shinjuku,

also the location of a Virgin Megastore. MTV Europe is to introduce a show based on the U.K.'s industry-backed charts next month. It's the only TV broadcast other than the BBC's "Top Of The Pops" to be based on the Gallup-collated listings.

## POWERS, GRIERSON FORM LABEL

Former Chameleon Records president Stephen Powers and ex-Epic and Capitol A&R VP Don Grierson have formed a new partnership, Drive Entertainment. Powers says the company will be a label operation, with possible ancillary interests in merchandising and publishing. Drive has no funding or label affiliation yet, but Powers indicates he and Grierson have been talking to potential domestic and foreign investors.

## IT'S LOLLAPALOOZA ALL OVER AGAIN

Lollapalooza '92 is shaping up as another blockbuster tour, if early ticket sales are any indication. Dates at the L.A.-area Irvine Amphitheatre (capacity 30,000) and Lakewood Amphitheatre in Atlanta (18,500) sold out on the day tickets went on sale; at Pine Knob in Detroit, all 15,000 tickets were snapped up in 22 minutes, while all 30,000 tickets for the World Amphitheatre date in Chicago were snatched in two hours. Both dates at Shoreline Amphitheatre in San Francisco (40,000 total) are sold out. A general-admission show at UBC Field in Vancouver has sold 26,555 tickets.

# Newer & Improved: Young Acts Ride High

NEWER ARTISTS continue to dominate The Billboard 200: Four of this week's top five albums are first or second releases. Debut albums by Billy Ray Cyrus and Kris Kross hold at Nos. 1 and 2, the second album by Wilson Phillips opens at No. 4, and the sophomore set by the Black Crowes dips to No. 5.

Wilson Phillips' album, "Shadows And Light," would probably have debuted even higher if the lead single had zoomed into the top 10 as expected. After seven weeks, "You Won't See Me Cry" holds at No. 21 with a bullet.

Cyrus' "Achy Breaky Heart" jumps to No. 8 on the Hot 100, becoming the first country hit to crack the top 10 since 1984. Leaving aside for the moment cross-over-minded hits by Eddie Rabbitt, Willie Nelson, and Kenny Rogers & Dolly Parton, "Achy Breaky Heart" is the first hard-core country record to reach the top 10 since the Oak Ridge Boys' "Elvira" in 1981.

MARIAH CAREY's remake of the Jackson 5's "I'll Be There" jumps to No. 1 in its fourth week on the Hot 100. It's Carey's sixth No. 1 single since August 1990. Carey is the first female solo artist ever to amass six No. 1 pop hits in less than two years.

This is the third time a remake of a No. 1 Motown hit has reached No. 1. It happened in 1975, when the Carpenters' update of the Marvelettes' "Please Mr. Postman" topped the chart, and again in 1987, when Kim Wilde scored with a dance version of the Supremes' "You Keep Me Hangin' On."

The success of Carey's "I'll Be There" enables her "MTV Unplugged EP" to enter The Billboard 200 at No. 8. It's the second time in a year that a spinoff re-

cording from MTV's "Unplugged" series has entered inside the top 15. Paul McCartney's "Unplugged—The Official Bootleg" bowed at No. 14 a year ago.

MTV is the source of another of this week's top new entries—"MTV: Party To Go, Vol. 2," which bows at No. 73. The first volume, featuring such stars as Hammer and Paula Abdul, peaked at No. 38 a year ago.

**FAST FACTS:** Two of the top three singles on the Hot 100 are rap smashes—Sir Mix-A-Lot's "Baby Got Back" at No. 2 and Kris Kross' "Jump" at No. 3. A third rap hit—Arrested Development's "Tennessee"—enters the top 10 at No. 9.

Jodeci cracks the top 20 on the Hot 100 for the first time as "Come & Talk To Me" leaps from No. 26 to No. 16. The group's platinum album, "Forever My Lady," rebounds to No. 29. Tom Cochrane has the first top 20 hit of

Capitol Records' second 50 years as "Life Is A Highway" jumps from No. 29 to No. 19. Amy Grant's "I Will Remember You" jumps from No. 26 to No. 20. It's the fifth straight top 20 hit from Grant's triple-platinum album, "Heart In Motion."

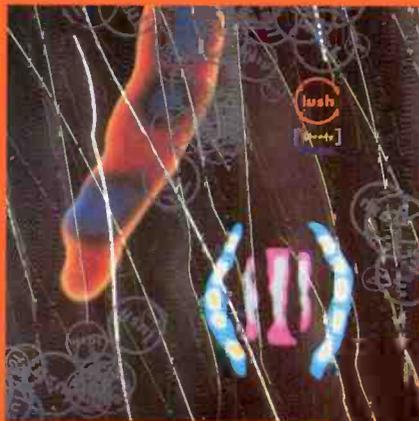
The B-52's have the top new entry on the Hot 100 with "Good Stuff" at No. 59. It's the first single from the quartet's forthcoming album of the same name. The group's last album, "Cosmic Thing," went double-platinum and spawned back-to-back No. 3 singles, "Love Shack" and "Roam."

Queen's "Live At Wembley" enters The Billboard 200 at No. 53. And "Classic Queen" dips to No. 14 after spending six weeks in the top 10. This is the first time since 1980 that Queen has had two hit albums at the same time.



by Paul Grein

(4/2-24798)



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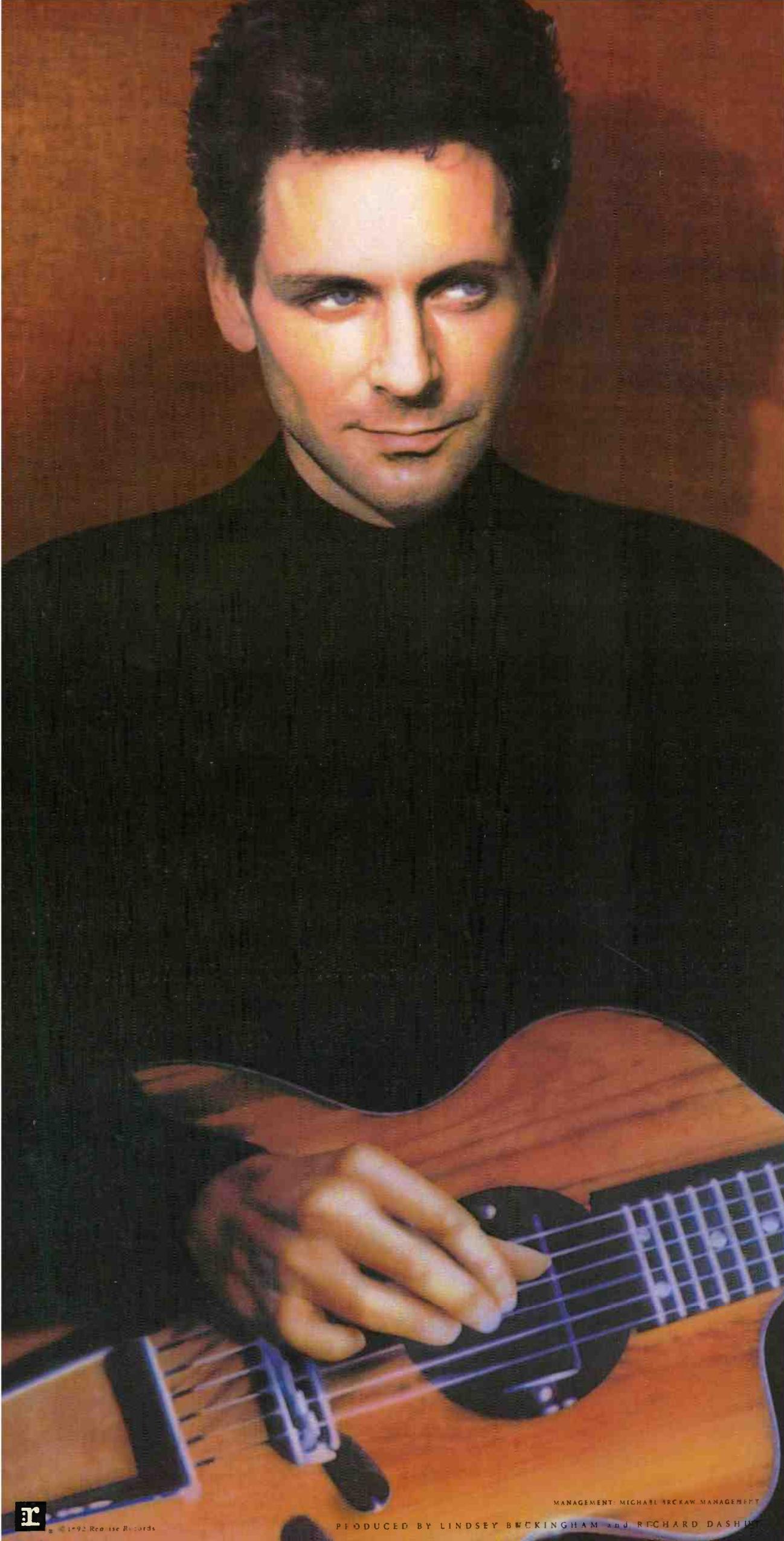
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