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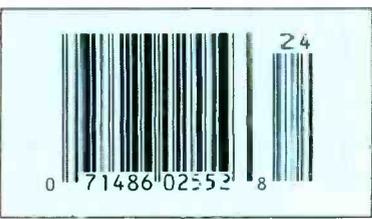
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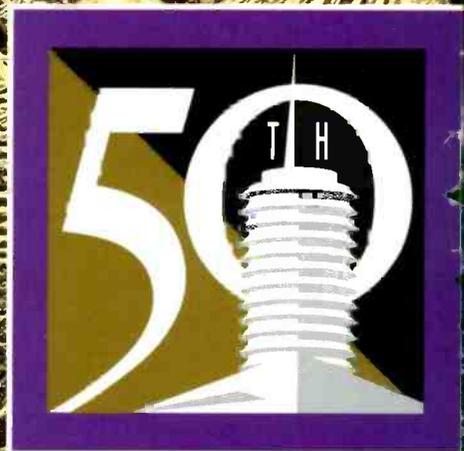


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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT JUNE 13, 1992





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Rank Retail Services Suffers Big Losses, Changes Management

PAGE 10

Artists Raise Voices In Presidential Race

PAGE 14

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

JUNE 13, 1992

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UPCOMING IN BILLBOARD--

VSDA SUPERSECTION

ISSUE DATE: AUG. 1
AD CLOSE: JULY 7

Cuts Strike Deep At Virgin Labels 135 Staffers Are Laid Off In Revamping

This story was prepared by Chris Morris in Los Angeles, Larry Flick, Thom Duffy, and Irv Lichtman in New York, Adam White in London, and Jeff Clark-Meads in Vienna.

LOS ANGELES—Deep staff cuts in the Virgin Music Group's U.S. and British label operations came quickly on the heels of the June 1 completion of Thorn-EMI's \$957 million acquisition of Virgin.

As part of a massive and widely anticipated restructuring of Virgin's operations, the company laid off at least 135 employees—55 at Virgin Records and its sister label Charisma Records in the U.S., and 80 at Virgin U.K. and its associated label, Circa Records.

Layoffs had been predicted when Thorn-EMI agreed to purchase Virgin in March (Billboard, March 21). At the time, EMI Music president/CEO Jim Fifeild, who is known for reining in costs to enhance the bot-



tom line, hinted at the need for roster cuts and greater efficiency at Virgin. The elimination of redundant jobs was also the impetus behind the massive pink-slipping of EMI, Chrysalis, and SBK employees that occurred last December, only two weeks after the label staffs were consolidated under the EMI Records Group North America banner (Billboard, Dec. 14).

Ken Berry, managing director/CEO of the Virgin Music Group, says worldwide Virgin cutbacks were probably inevitable, even if Thorn-EMI had not bought the company.

"EMI knew ahead of time that we would make changes," he says. "Obviously, this suits them as well, but the reorganization was not EMI-driven."

On the other hand, Richard Branson, Virgin Music's founder, ex-owner, and "president for life," indicates that EMI was behind the cutbacks. "Obviously, I feel enormously for the people who have been made redundant," he says. "... What Thorn have done in merging Circa and Virgin is something that, if we had been brave enough earlier, we should have done two or three years ago. I think it was the right decision, and I think we were a bit too bold in America in setting up Charisma as a completely separate operation to Virgin in L.A. I can see the logic of what they've done."

Berry says the layoffs were necessary to bring the company to "an op- (Continued on page 81)

Vid Dealers Say Mkt. Hurt By Fewer Post-Street Ads

BY JIM McCULLAUGH

LOS ANGELES—Post-street-date TV advertising—a studio practice originally designed to extend the rental life of home video titles—has steadily eroded during the last year and a half.

The result, claim a number of video dealers, has been to aggravate the continuing flatness of the (Continued on page 52)

No. 1 IN BILLBOARD

HOT 100 SINGLES		
★ JUMP	KRIS KROSS	(RUFFHOUSE)
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HOT LATIN TRACKS		
★ TORERO	JOSÉ LUIS RODRIGUEZ/ JULIO IGLESIAS	(SONY)
TOP VIDEO SALES		
★ 101 DALMATIANS		(WALT DISNEY HOME VIDEO)
TOP VIDEO RENTALS		
★ FRANKIE & JOHNNY		(PARAMOUNT HOME VIDEO)

Heavy Competition Leaves AC Format Less Attractive

BY PHYLLIS STARK

NEW YORK—While adult contemporary continues to be the most-listened-to radio format in the country, the fierce competition that has plagued it for the last several years is finally taking its toll. Approximately 117 stations have changed out of the format in the last year, including 63 that exited in the three-month period between February and April.

There are currently 1,683 AC stations nationwide, 6.5% fewer than the format's peak of approximately 1,800 outlets a year ago, according to the M Street Journal, an industry newslet- (Continued on page 66)

Lively Irish Music Business Has Thriving Export Industry

BY KEN STEWART

DUBLIN—Ireland may be a David among Goliaths in the international music industry, but David has a creative voice louder than that of some nations 10 times its size.

The total population of the island, including Northern Ireland, is less than 5 million, about the same as the number of people who make their homes in Brooklyn and Queens, N.Y. Domestic sales, which last year had an es-

timated retail value of \$39 million, contributed only 0.5% of the European market and 0.16% of the world market.

However, Ireland can arguably boast the world's biggest band in U2, along with a number of other internationally successful acts. The Emerald Isle currently basks in the reflected glory of Sinead O'Connor, Van Morrison, Enya, the Pogues, Gary Moore, Chris De Burgh, and Clannad and can look (Continued on page 84)



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In the Medialine

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PAGE 39

In Billboard Bulletin...

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PAGE 86

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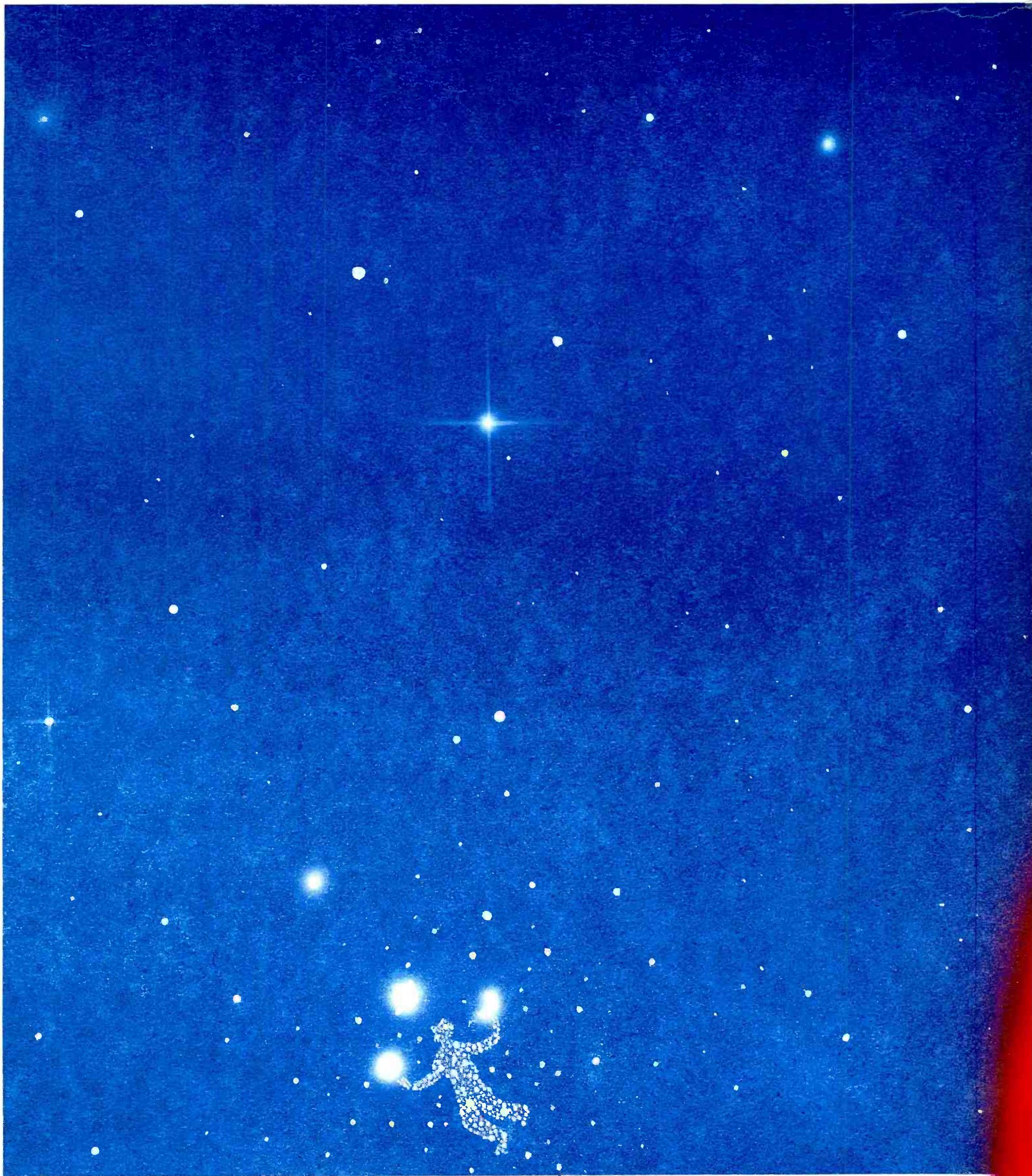
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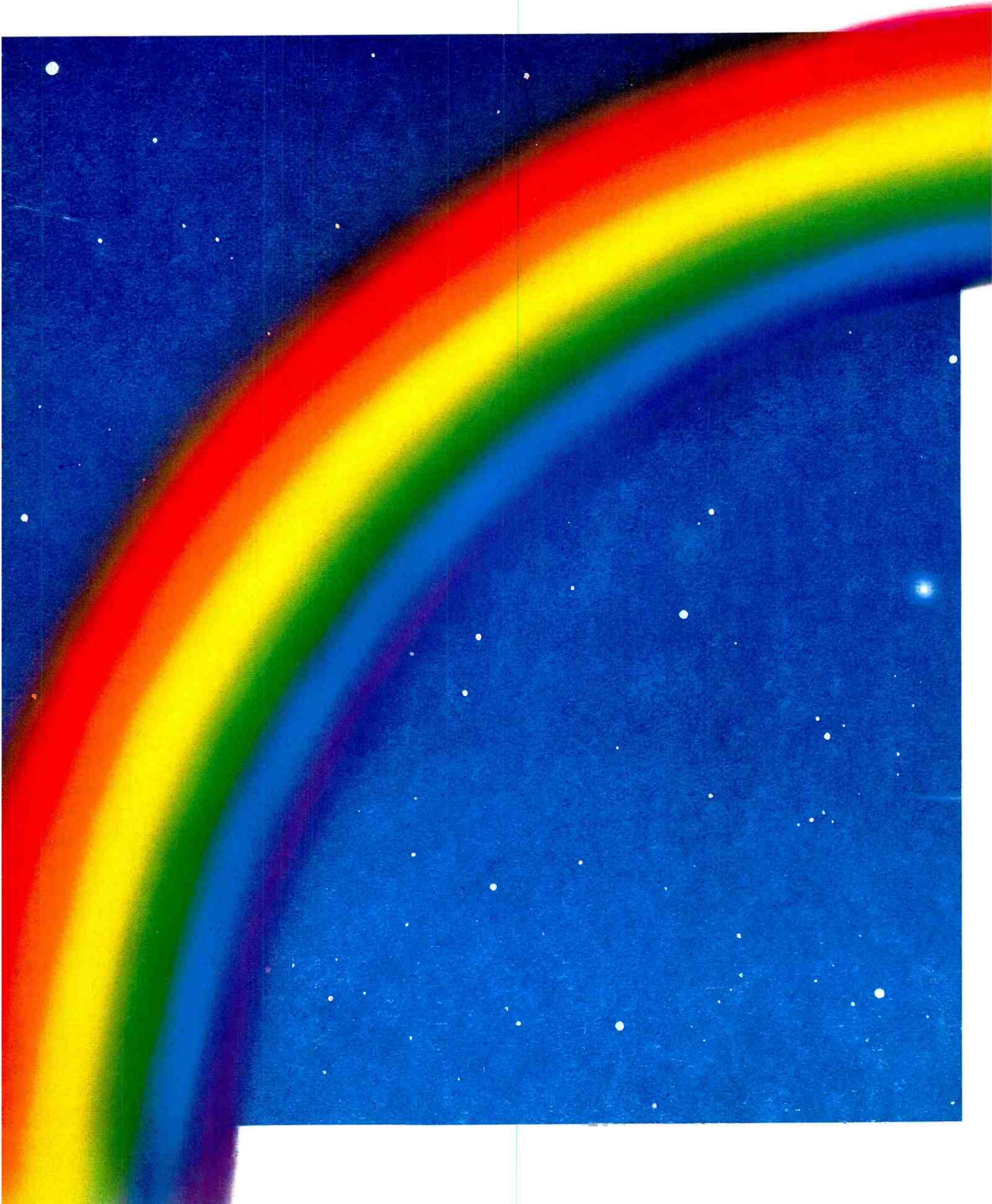


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Warner Closer To Supporting MiniDisc But Still Wants To Ensure It Won't Harm CD Sales

■ BY KEN TERRY
and SUSAN NUNZIATA

NEW YORK—The Warner Music Group last week moved closer to supporting the launch of Sony's new MiniDisc format but stopped short of making an official commitment. At press time, it was also unclear whether Warner would join in the U.S. rollout of the format or whether it might limit its initial participation to certain other territories.

At the Summer Consumer Electronics Show May 28-31 in Chicago, Warner announced it was "working toward the development of the MiniDisc and digital compact cassette within the framework of crucial issues. Varied geographic requirements, new technology marketing plans, artistic considerations, and product specifications are actively being addressed before WMG companies release titles on a worldwide basis."

In addition, WMG chairman Robert Morgado noted, "Compact disc is the premier carrier for the music industry, and we are asking manufacturers to assure us that their new technologies do not adversely impact CD's continued growth."

All of this sounded similar to Warner's position back in March, when Morgado and Time Warner senior VP Geoff Holmes made it clear that, because of the potential threat to the CD market, they preferred to go slow on supporting the recordable optical disc (Billboard, March 28).

But in a recent interview with The Wall Street Journal, Morgado said that "on the basis of 'verbal reassurances' related to how the MiniDisc could affect future compact disc growth, Warner 'intends to release titles on the format and participate in the launch later this year.'"

WMG spokeswoman Margaret Wade

confirms that "we anticipate being part of the launch, based on some verbal affirmations from Sony." But she declines to say whether or not Warner plans to be part of the U.S. launch and states that "we don't have any formal commitment yet."

"Where and when [Warner will release MD software] is still contingent on Sony's written response to our written request to them," she says. That request pertains to Sony's launch plans, its re-

lease schedule, and its target market for MD as those factors relate to the growth of the CD market.

Besides discussing its concern about the cannibalization of CDs, says WMG marketing VP Jordan Rost, Warner has asked Sony not to license its technology to companies that are on the IFPI pirate list and to limit the format's recording capabilities to real-time operation.

Rost says that, with Sony and WMG
(Continued on page 73)

Shock-Resistant Portables Precede MD Units In Market

■ BY SUSAN NUNZIATA

CHICAGO—While several playback-only portable MiniDisc units are due to be introduced later this year or in 1993, both Sony and Fisher already have new high-end portable CD players that incorporate some of the shock-resistant features of both MD players and player-recorders.

The portable CD players, which are debuting this month, incorporate a three-second RAM memory chip similar to that used in MiniDisc units. This memory chip is designed to act as a buffer, so that if the laser reading the disc mistracks, the unit will continue playing uninterrupted from the data stored in RAM.

The Sony Model D515 and the Fisher Walkabout each have suggested retail prices of \$500, which is at the high end for portable CD units. However, this

CES '92

price point is close to the reported \$465 price tag on Sony's playback-only MD (Billboard, June 6), which would require new prerecorded software. Additionally, the new portable CD line has a price point much lower than the anticipated \$620 price tag for a portable record/playback MD unit.

While it would appear that these new CD players would compete with MD, Mike Vitelli, Sony's senior VP of personal audio, says, "MD has [the same] RAM feature, but it's dramatically different in size. The 2 1/2-inch disc is much more portable, and it has a plastic caddy around it which makes it much more durable than CD."

According to Vitelli, the introduction of portable CD players with RAM chips
(Continued on page 73)

THIS WEEK IN BILLBOARD

JON LANDAU'S GLORY DAYS

For 17 years, Jon Landau has engaged in what he calls a creative dialog with the Boss of bosses, Bruce Springsteen. In a rare dialog with a reporter, Landau sat down recently with Thom Duffy to discuss that relationship and the making and marketing of Springsteen's two new albums. **Page 16**

RCA CELEBRATES BLACK MUSIC

In celebration of Black Music Month, RCA Records has released a comprehensive compilation of black music mined from its deep vaults. Janine McAdams has the story. **Page 21**

DUAL-VID STRATEGY FOR COUNTRY ACT

The odds are pretty good you'll soon be seeing a video for Stacy Dean Campbell's first single. Doubly good, in fact, since Columbia has decided to release two separate clips of the country newcomer's song. Edward Morris susses out the strategy. **Page 29**

WORD INC. IS ON THE MARKET

The word on the Christian music front is that the world's largest Christian record label is for sale. As Bob Darden reports, Capital Cities/ABC is seeking a buyer for Word Inc. **Page 34**

U.K. PRIZE TO PEG TOP ALBUMS

The U.K.'s album-buying public will soon be getting a shopping list of sorts, via the voting process for the inaugural Mercury Music Prize. In July, the 10 titles shortlisted for the prize will be revealed. Jeff Clark-Meads reports. **Page 42**

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MUSIC

Album Reviews	51
Artists & Music	12
Between The Bullets	85
The Billboard Bulletin	86
Boxscore	20
Canada	46
Chart Beat	86
Classical/Keeping Score	37
Clip List	39
Commentary	11
Country	29
Dance Trax	26
Executive Turntable	14
Global Music Pulse	44
Gospel Lectern	35
Grass Route	49
Hits Of The World	45
Hot 100 Singles Spotlight	75
In The Spirit	34
International	42
Jazz/Blue Notes	33
Latin Notas	36
Lifelines	63
Medialine	39
Music Video	38
Newsmakers	41
Popular Uprisings	82
Power Playlists	70
Pro Audio	60
R&B	21
Radio	66
Retail	47
Rossi's Rhythm Section	23
Single Reviews	72
Studio Action	61
Update	63
Vox Jox	71

HOME VIDEO

Box Office	55
Health And Fitness	55
Top Kid Video	54
Recreational Sports	55
Store Monitor	56
Video Rentals	58
Video Sales	56

MUSIC CHARTS

Top Albums	
The Billboard 200	78
Contemporary Christian	35
Country	28
Gospel	34
Heatseekers	82
Latin	36
Modern Rock Tracks	68
New Age	50
R&B	25
Rock Tracks	68
World Music	50
Hot Singles	
Adult Contemporary	66
Country	30
Dance	27
Hot Latin	37
Hot 100	76
R&B	22
R&B Radio Monitor	23
Rap	24
Top 40 Radio Monitor	81
CLASSIFIED/ REAL ESTATE	64

Rank Retail Brings On New Sr. Staff Move Follows Racker's \$36 Mil Loss In Yr.

■ BY PAUL SWEETING
and ED CHRISTMAN

NEW YORK—New senior management has been appointed to oversee Pittsburgh-based Rank Retail Services, which posted a loss of \$36 million on estimated revenues of about \$90 million for the year ended Oct. 31, 1991.

In addition, the rackjobber of music and video is eliminating 34 positions from its headquarters and field staffs.

Harry Steck, formerly of the L'EGGS pantyhose division of the Sara Lee corporation, has been named president and CEO of Rank Retail Services, reporting directly to its London-based parent company, Rank Organization Plc. Steck joined the company April 17.

Paul Pasquarelli, who served as president of the merchandising division of Rank Retail, covering sales, purchasing, and distribution, left the company in late May.

According to sources close to Rank, several other senior executives have recently left the company. Moreover, it appears Rank has not finished rebuilding its senior ranks. According to one senior rackjobbing executive, a headhunter has been making inquiries on the company's behalf in racking circles.

MTV Awards Are New Hook For Video Titles

LOS ANGELES—A number of current home video titles are getting an unexpected promotional boost as MTV preps for its first MTV Movie Awards show, set to air Wednesday (10).

Since April 23, MTV has been airing extended clips from several films that are already on dealer shelves as either rental or sell-through titles. The cable channel, which reaches some 58 million U.S. homes, has been inviting viewers to vote via a 900 number for their favorite movies in 12 categories.

Moreover, consumers have been able to vote via ballots at Blockbuster Video stores throughout the U.S. Blockbuster is a sponsor in the show.

MTV had tallied more than 60,000 ballots by early June, according to Joel Gallen, MTV VP of production.

The show was to be taped June 6 at the Walt Disney Studios and hosted by comedian Dennis Miller.

Of the best-movie nominees, "Backdraft," "Boyz n The Hood," "JFK," "Robin Hood: Prince Of Thieves," and "Terminator 2: Judgment Day," have all been released on video.

Originally issued as rental titles, both MCA/Universal's "Backdraft" and LIVE Home Video's "Terminator 2: Judgment Day" are about to be reprinted as sell-through titles.

Other major titles getting a boost are "Thelma & Louise," which is being reprinted from rental to sell-through; the upcoming direct-to-sell-through "Wayne's World"; and the upcoming rental title "The Hand That Rocks The Cradle."

JIM McCULLAUGH

Steck declines to identify the executives who have been replaced or whose positions have been eliminated.

Referring to the layoffs, Steck says Rank Retail "had a difficult last 12 months. Like any business, we reviewed our costs and we found it appropriate to slim down in all areas."

Steck says 30 of the employees whose jobs have been eliminated have been offered other positions within the Rank network of companies. In addition to rackjobbing and video duplication in the U.S., Rank has holdings in film and television, hotels, real estate, the Hard Rock cafes, restaurants, and theme parks.

Worldwide, Rank Organization generated about \$3.8 billion in sales and net profits of about \$336 million, based on current exchange rates. In the U.S., Rank's network of companies generated gross sales of about \$771 million and net profits of \$8.6 million.

The rackjobbing division, formerly called Video Channels, represents 10%-15% of Rank's total U.S. operations, according to sources.

In the U.S., Rank racks the Connecticut-based Caldor discount department store chain, Woolworth's, some Montgomery Ward stores, and Toys "R" Us with music and/or video. Billboard estimates it is the 34th largest music account in the U.S.,

based on purchases from the six major distributors.

In listing the reasons why its worldwide profit performance was off for its latest fiscal year—earnings per share were down to 69 cents from the prior year's \$1.26—The Rank Organization listed its video distribution business first, followed by some other businesses such as Precision Industries and Universal Studios Florida, the theme park it co-owns with MCA Inc.

LONGTIME PROBLEMS

According to supplier and other trade sources, Rank Retail has long been plagued by problems in its operations. While most supplier sources agree that Rank's Caldor account is a major headache—and unprofitable at that—they give con-

(Continued on page 74)

Spec's Profit Jumps; Sales Rise Slightly

■ BY DON JEFFREY

NEW YORK—Spec's Music Inc., the 62-store music and video retailer, says net profit jumped 11.9% in the third quarter, but sales, hurt by sluggish demand for home video, increased only 4.1%.

For the three months that ended April 30, Miami-based Spec's reports



Bigger And Better. Sony Music announces the expansion of its compact disc production facility in Pitman, N.J. The expansion will increase the facility's annual production capacity nearly 50%, from 50 million to 74 million units. State, local, and community leaders applauded the move and the additional employment it will generate. Shown, from left, are Sony Music president Tommy Mottola; New Jersey Gov. Jim Florio; Sony Music Entertainment Inc. chairman Michael Schulhof; Congressman Bill Hughes; and Stan Nimroski, VP of Pitman Manufacturing, Sony Music.

net income of \$374,000, compared with \$334,000 in the same period last year. Revenues were up to \$14.7 million from \$14.2 million. But same-store sales (for units open at least one year) were flat in the quarter.

Craig Bibb, securities analyst with PaineWebber, calls it "a bad quarter" for Spec's. "Margins were lousy."

"The collapse of video rentals cratered the quarter," Bibb adds. He says same-store sales from video rental fell "almost 24%" from last year. The gross margin on rentals dropped to 46.5% in the period, says the analyst, from about 49% a year ago.

Peter Blei, Spec's CFO, says reasons for the video-rental decline included "the competitive situation, some stores closing, and the lack of good hits." He also cites the company's switch in rental policy to customer prepayment and use of a "drop box" for returning videocassettes. "The customers love it but it has hurt turnover," says Blei.

Same-store music sales, on the other hand, rose 4% from last year, adds Blei, who says "better product and a better job distributing" were responsible.

As for costs, the company has been enjoying the benefits of strong controls that went into effect in January 1991. But in the third-quarter total expenses as percentage of revenues were "flat" compared with last year, Blei says. He attributes that to such "one-time" expenses as additional

promotional costs for home video and "severance arrangements" in connection with staff layoffs.

In the first nine months of this fiscal year, the retailer opened two stores—in Tampa, Fla., and San Juan, Puerto Rico—and closed one. And, last month it acquired four Q Records & Video outlets in South Florida for \$900,000 (see Retail Track, page 48). Bibb says the acquisition "makes sense" for Spec's.

Blei points out that the company paid for Q Records out of cash flow, which was \$1.9 million at the end of the quarter. He says Spec's has no debt.

(Continued on page 74)

LIVE Aiding L.A. Vid Stores With Free Copies Of Tapes

LOS ANGELES—LIVE Home Video says it plans to come to the relief of local video stores affected by the recent civil unrest here in the wake of the Rodney King beating trial.

According to Dave Mount, LIVE CEO, the label will give one new copy of each new LIVE release for the past year to any video store in Los Angeles that was damaged to the point of closing during the riots but which plans to reopen.

Combining rental and sell-through releases, dealers can be eligible for as many as 75 pieces of product, a label spokesperson says.

Affected dealers can contact

their local distributor in order to be placed on a "riot relief" list, where their status will be verified.

The company estimates that as many as 75-100 video dealers may have been affected by the riots.

Mount says he hopes LIVE's actions will encourage "our colleagues and competitors at the other studios to do something similar. We think the communities need their neighborhood stores."

At the same time, Paramount Home Video is offering extended dating on catalog product through its distributors to riot-affected video dealers.

JIM McCULLAUGH

INDI Gets OK For Schwartz Bros. Buy

LOS ANGELES—The U.S. Bankruptcy Court for the District of Maryland has approved the Independent National Distributors Inc. proposal to purchase the audio inventory of Lanham, Md.-based distributor Schwartz Brothers Inc.

The deal, approved by the court May 28, is expected to close Friday (12), following a court-ordered appeal period, says INDI counsel Chris Joyce.

SBI filed for Chapter 11 reorganization March 23. Court papers indicate that SBI's 20 biggest audio and video creditors are owed more than

\$8.8 million (Billboard, April 4).

SBI's audio inventory was valued at approximately \$3 million as of May 28, Joyce says.

"INDI will pay the distributor cost for the inventory, which is 100% of the price that appears on [SBI's] books," Joyce says. The price changes daily, as SBI continues to operate until the deal is closed, he says.

Once the deal closes, SBI will shut down and liquidate its remaining assets, Joyce says. INDI will assume the audio inventory, move it to INDI warehouses on both coasts, and begin processing it through the INDI

distribution system.

INDI also will assume the lease of the SBI warehouse in Atlanta, and will purchase fixtures there, which have a book value of \$26,416, Joyce confirms. INDI will not acquire SBI's Lanham warehouse.

INDI will continue to service SBI's accounts in the Washington, D.C.-Baltimore region.

SBI employees in the New York and Atlanta branches, as well as staffers in Cleveland and Washington have been asked to join INDI, says Joyce.

DEBORAH RUSSELL

Record-Renters In Japan Demand C'right Revisions

■ BY STEVE McCURE

TOKYO—Japan's record-renters are on the warpath.

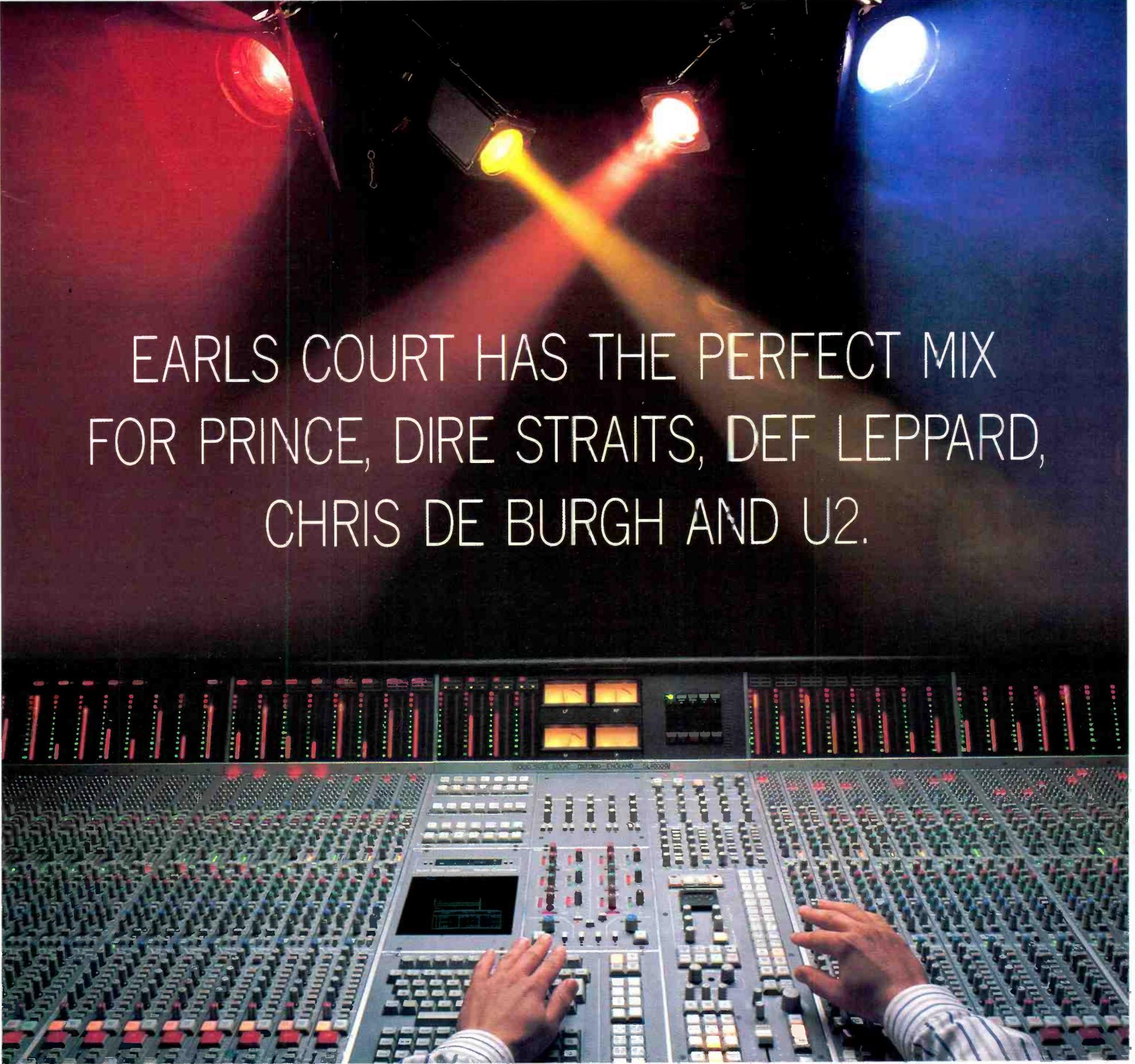
About 100 representatives of the nation's rental shops, wearing "hachimaki" headbands bearing the slogan "Protect our rental culture!" demanded May 28 that the government revise the copyright law to limit foreign companies' right to ban rental of their product.

"We must not submit to pressure from foreign companies," said a Japan Record Rental Commerce Trade Assn. spokesman at the meeting, held in a building containing offices of lower-house members of the Japanese Diet. "We need to get together to fight against their challenge."

That "challenge" is the refusal by the six major international record firms to accept anything less than the one-year ban on rental of new foreign product allowed under the revised Copyright Law, which came into effect Jan. 1.

The JRRCTA says foreign companies are ignoring the spirit of the revised law by "abusing" their rental right. "The purpose of the law was to ensure the right to compensation

(Continued on page 85)



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Rock The Vote In High Gear With TV, Retail, Tour Drives

■ BY MELINDA NEWMAN

NEW YORK—Rock The Vote is gearing up for the Nov. 3 general election with a multipronged attack to increase voter registration among 18-25-year-olds. Among the highlights:

- A Sept. 15 special on the Fox Network, sponsored by Pepsi, will feature artists who support the campaign.

- A September voter-registration drive coordinated with the National Assn. of Recording Merchandisers will involve thousands of record retail outlets. The drive will also tie in with 3,000 Taco Bell restaurants across the country.

- Tours by Genesis, U2, John Mellencamp, Guns N' Roses, and the Lollapalooza II outing will feature registration booths.

- A new series of public-service announcements, featuring Michael Bolton, Jody Watley, L.L. Cool J, and others, will begin airing on television stations this summer. A print campaign is also slated.

The first round of PSAs was shot recently on A&M Records' soundstage, according to Rock The Vote co-founder Jody Uttal-Gold. Other participants included Diane Keaton, Rosie Perez, Marky Mark, Dennis Miller, Megadeth's Dave Mustaine, Mark Slaughter and Blas Elias of Slaughter, Yo-Yo, and Dwight Yoakam.

The cost of the shoot was partially funded by the National Assn. of Secretaries of State, which will use some of the more mainstream artists for its own voter-registration campaign.

Two additional PSA shoots have been scheduled. The last weekend in June, several African-American artists will be working on PSAs directed by music video director Eric Meza. Warner Bros. is partially funding the shoot, which is planned for South Central L.A.

A third round of PSAs will be

filmed in New York during the Democratic National Convention. Sony Music has committed to helping fund the East Coast shoot. The cost of the PSAs is held to a minimum because everyone, from the directors to the caterers, donates his time, Uttal-Gold says.

Similar to previous PSAs shot by the nonprofit organization, these spots will be placed with the most appropriate outlets. "Certain ones are geared toward MTV and BET, while others are better for TNN and CMT," Uttal-Gold says. "There are also PSAs designed for the widest possible audience, which will be targeted for ABC, CBS, NBC, and Fox."

Previous PSAs, many of which dealt with censorship, were distributed to local and regional music video shows by Capitol Records. Uttal-Gold expects similar action with the new spots, although the sponsoring label has

(Continued on page 83)



Hot Development. Chrysalis recording act Arrested Development receives its "Popular Uprisings" T-shirts, commemorating the rise of the group's album "3 Years 5 Months & 2 Days In The Life Of Arrested Development" to the No. 1 position on Billboard's Heatseekers chart. The album has since graduated to the upper half of The Billboard 200. Shown in back row, from left, are Geoff Mayfield, associate director of retail research, Billboard; road manager Lisa Jackson; Arrested Development's Aerie Taree, Dionne Farris, and Headline; manager Bart Phillips; and Dutch Cramblitt, national director of sales, EMI Records Group. In front row, from left, are Arrested Development's Speech, Rasadon, and Montsho-Eshe.

Acts Raise Voices For Favorite Candidates Music, Presidential Politics Mix In A 'Cool Way'

■ BY CRAIG ROSEN

LOS ANGELES—Musicians aren't only urging people to get out and vote—some have performed at events for specific candidates.

Saxophonist Kenny G played a June 1 benefit, on the eve of the California primary, here at the Sheraton Grand Hotel to raise funds for Bill Clinton's presidential campaign.

On May 30, Willie Nelson performed at a Little Rock, Ark., rally celebrating the success of a drive to have Texas billionaire H. Ross Perot included on the state's ballot for president in November. According to published reports, Nelson is impressed with Perot's vow to help farmers and said he plans to appear on behalf of

Perot again.

The candidate with the most support from the music community, however, is California's last Democratic governor, Jerry Brown.

The B-52's, joined by actress Kim Basinger and keyboardist Don Was, headlined a benefit for Brown March 25 at the Ritz in New York that pulled in \$23,000, according to a Brown campaign spokesperson.

Another Brown benefit featuring Concrete Blonde, Stan Ridgway, Wire Train, No Doubt, and Julie Ritter from Mary's Danish, held May 23 at the Hollywood Palladium here, collected close to \$25,000, sources say. (Ridgway also performed at a smaller Brown benefit April 28 at Al's Bar in Los Angeles).

John Switzer, co-owner of Los Angeles-based D-Time management, set up the Hollywood Palladium benefit by contacting the Brown campaign. "We took this event to the campaign," he says. "We wanted to show people that politics and the disenfranchised 18-24-year-old age group can still blend in a very cool way."

Other musicians who have supported Brown include Bette Midler, Bonnie Raitt, Carly Simon, Bob Weir, David Crosby, and Graham Nash. MTV News reported Brown had tried and failed to win the support of Public Enemy leader Chuck D.

According to Michael Davis, talent coordinator for the June 1 Clinton benefit, Kenny G is "among the gov-

(Continued on page 83)

'Adrenalize' Set Rushes To Triple-Platinum

■ BY PAUL GREIN

LOS ANGELES—Def Leppard's "Adrenalize" lived up to its title in May, being certified gold, platinum, double-platinum, and triple-platinum simultaneously. The last rock band to be certified triple-platinum out of the box was "Metallica" in October.

The Recording Industry Assn. of America had a double dose of good news for teen rappers Kris Kross. The duo's debut album, "Totally Krossed Out," went gold and platinum simultaneously; its monster single, "Jump," went double-platinum. "Jump" is the second rap crossover smash to go multiplatinum in the past few months, following Naughty By Nature's "O.P.P."

Another crossover rap act, Sir Mix-A-Lot, landed both a gold album ("Mack Daddy") and a gold single ("Baby Got Back").

Queen's greatest hits album, "Classic Queen," was also certified gold and platinum simultaneously in May. In addition, the band's classic, "Bohemian Rhapsody," went gold for the second time. The song was previously certified in 1976 when it was first a hit.

Bruce Springsteen's "Human Touch" and "Lucky Town" collections both went gold and platinum simultaneously. And Pearl Jam's album, "Ten," and Ugly Kid Joe's EP, "As Ugly As They Wanna Be," both topped the million-sales mark.

En Vogue landed both a gold album, "Funky Divas," and a gold single, "My Lovin' (You're Never Gonna Get It)."

Nat King Cole's "Capitol Collector's Series" went gold. It's the first installment of the 39-volume series to top the 500,000 sales mark.

(Continued on page 84)

EXECUTIVE TURNTABLE

RECORD COMPANIES. H. LeBaron Taylor is promoted to senior VP of corporate affairs for Sony Music Entertainment Inc. in New York. He was VP/GM of corporate affairs. He also serves as VP of corporate affairs for Sony Software Corp.

Karen Mason is named director of marketing for Atco/EastWest Records in New York. She was product manager at Columbia.

Josh Rosenthal is promoted to associate director of artist development for Columbia Records in New York. He was regional promotion manager, alternative music, East Coast.

Mariel Pastor is promoted to director of product development at A&M Records in Los Angeles. She was manager of product development.

Peter Standish is promoted to product manager for Warner Bros./Reprise Records in Los Angeles. He was national promotion/marketing manager, modern music, at Reprise.



TAYLOR



MASON



ROSENTHAL



PASTOR



STANDISH



O'BRIEN



VACCARELLI



COATES

Tim O'Brien is appointed president of Sedona Recording Co. (SRC) in Los Angeles. He was president of Brookhill Record Corp.

Lou Vaccarelli is promoted to VP of production for RCA Records Label in New York. He was senior director of production.

Roy Coates is promoted to marketing administrator for RCA Victor in New York. He was sales administrator.

Lisa Jefferson is appointed manager of West Coast publicity and artist development for Elektra Enter-

tainment in Los Angeles. She was West Coast publicist for A&M.

Liz Loblack is promoted to manager of artist development for Pendulum Records in New York. She was administrative assistant.

Glen Boyd is named national retail promotion director at Def American Records in Burbank, Calif. He was national retail promotion director at Nastymix.

WEA Corp. appoints Paris Shelton in-house marketing rep for the Chicago branch and Kathie Crowley in-house marketing rep for the Bos-

ton sales office. They were, respectively, account merchandising rep and sales assistant.

Harold Sulman is named executive VP/GM of Oak Street/Dino Music in Los Angeles. He was VP/national sales manager of MCA Records.

Attic Music Group in Toronto names Peter Piasecki director of marketing and sales. He was assistant manager of the music division at Denon Canada.

DISTRIBUTION. Colin Willis is promoted to branch manager, Midwest

branch, for Sony Distribution in Rolling Meadows, Ill. He was sales manager for the Los Angeles branch.

PUBLISHING. Jennifer Insogna is promoted to director of foreign and administrative music services for EMI Music Publishing in New York. She was director of foreign administration.

Mara Bruckner is named professional manager for Emerald Forest Entertainment in Los Angeles. She was a professional manager at Bug Music.

P'Gram Unit In New Deal With Licensing Firm

NEW YORK—PolyGram Diversified Entertainment's merchandising division, Great Entertainment Merchandise, and marketing company Great Southern Co. have entered into an exclusive licensing and merchandising agreement with Indianapolis-based Curtis Management Group.

Under the arrangement, Curtis Management Group will seek licensing deals for artists represented by GEM/Great Southern, including Elton John, Cher, John Mellencamp, Bon Jovi, Depeche Mode, Skid Row, Ugly Kid Joe, and Slaughter.

"The idea of the deal with Curtis is to extend the scope of [GEM/Great Southern] beyond the standard wholesale items, such as T-shirts, and make available greater opportunities to expose our clients in nontraditional ways, such as video games, cologne and perfume deals, toys and dolls," says Tom Cyrana, VP of PolyGram Diversified Entertainment. "Curtis has the expertise and experience with their varied client list, and we felt this would be a great affiliation for us, enabling us to get up and running and provide these services to our clients right away."

PolyGram Diversified Entertainment created GEM in May 1991, and at the same time entered into its distribution agreement with Great Southern.

Curtis Management Group is a diversified international licensing and marketing firm with a roster of nearly 150 clients, including the families of Fred Astaire, James Dean, and Humphrey Bogart. TRUDI MILLER

Anheuser-Busch To Sponsor 2 Tours By Latin Artists

MIAMI—In an effort to capture a share of the growing U.S. Hispanic concert market, Anheuser-Busch Inc. has announced the launch of two summer Latin tours, both of which are called Festival Musical Budweiser.

The announcement was expected to be made June 5 by Budweiser marketing director August A. Busch IV, who added that the twin-track tour would be the "first of its kind" in the U.S.

Headlining the two nationwide treks are Grammy-winning superstar act Juan Luis Guerra Y 4.40 and Mexican balladeer Ana Gabriel—a four-time winner at Billboard's Latin Music Awards.

Most of the festival dates will feature opening performances by national or regional acts. National bands confirmed, thus far, are Tejano standout group La Mafia and Mexican teen-pop quintet Magneto.

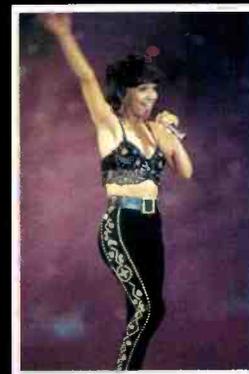
Guerra's 10-city jaunt is scheduled to commence July 3 in Los Angeles; Gabriel's 11-city swing is due to kick off July 10 in Tucson, Ariz. Part of the proceeds from the tours, which are being promoted by Ron Weisner, will benefit the National Hispanic Scholarship Fund. JOHN LANNERT

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Margaret Urlich • Sergio Dalma
Andreas Vollenweider • Marco Masini
Vaya con Dios • Eva Dahlgren
Jazz Gitti • Oleg Gazmanov • Arja

Special thanks to our hosts
Olivia Newton John • Cliff Richard
and our presenters
Kylie Minogue • Tony Hadley
Claudia Schiffer • Samantha Fox
Britt Ekland • Ursula Andress • Jocelyn
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We would also like to thank the artists' management and all the record labels.



« As we move towards more of a global village, the World Music Awards are a wonderful showcase of how all international music can work together under one banner ».

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Sir John Morgan
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of the Phonographic Industry

Landau's Creative Touch With Springsteen

BY THOM DUFFY

NEW YORK—On June 15, Bruce Springsteen will kick off his first worldwide tour in four years in Stockholm, showcasing his two new Columbia Records albums "Human Touch" and "Lucky Town" with a new band—guitarist Shane Fontayne, drummer Zachary Alford, bassist Tommy Simms, and E Street Band keyboardist Roy Bittan. He previewed the tour June 5 with a live international broadcast from Los Angeles syndicated by the Album Network and will open his U.S. tour at New Jersey's Meadowlands Arena July 23.

Recently, Springsteen's longtime manager and producer, Jon Landau, sat down for a rare interview with Billboard to discuss the making and the marketing of these new albums and his role in bringing forth Springsteen's music, in what Landau calls a 17-year-long creative dialog.

Billboard: This is the first time Bruce has opened a tour in Europe.

Jon Landau: We've had a growing and wonderful relationship with the audience in Europe. Sometimes what happens is, you put your record out and an artist concentrates so exclusively on their home base, that by the time you turn your attention elsewhere, the record has gone through its initial cycle. So this time, we thought, let's begin with an old-fashioned, essentially promotional tour there before we dig down in North America for the rest of the year. I think it's going to be an exciting way to start.

We've really had success there that has built steadily since "The River,"

which was the first real tour we did in Europe [in 1981]. We've had great assistance from Bob Summer [president of Sony Music International] and Bob Campbell [VP of creative operations at Sony Music International] and the heads of all the companies we've gotten to know over the years.

BB: The summer shows announced thus far are all indoor dates.

JL: My feeling, both here and in Eu-



LANDAU

'The point is, with Bruce, the creative leads. We're not trying to go for things that simply publicize the person as a celebrity'

rope, was just to start out indoors, with two new records and a new band, especially because it's Bruce's intention to concentrate heavily on the new music.

BB: This is the first major tour without the E Street Band.

JL: For the '70s and '80s, no artist could have been better served by a band than Bruce was by the E Street Band. That's just a fact. Fantastic people. Fantastic musicians. Bruce and the E Street Band could have toured forever.

But at some point, he just needed to sort of shake things up, just to give himself some new challenges and new inspiration. After the Amnesty International tour ended [in late 1988], it was pretty clear he didn't want them waiting on him. This was a time for ev-

eryone to make their individual moves.

This wasn't a totally sudden thing. He made the "Nebraska" album by himself, made "Born In The U.S.A." with the band, then made "Tunnel Of Love" basically by himself. So the logical extension of that, having made two of the three last studio records by himself, was, "Let's see what somebody else sounds like."

BB: "Human Touch" was recorded largely with drummer Jeff

with each other.

BB: Let's talk about how these albums took shape, first "Human Touch."

JL: The very first song that is on the records was created in December 1989. It was "Roll Of The Dice." Bruce had been writing for a while but hadn't found his voice yet for this particular work. Both musically and in terms of the inspirational quality of the lyric, the touch of R&B, many different factors in that song turned out to have meaning for the record as a whole.

After that, a number of songs emerged fairly quickly. But in the spring of 1990 was when he came up with "Human Touch." There was the unifying piece, there was the statement, and we were all real excited at the time. "57 Channels," which was one of the very last songs to be written [for "Human Touch"], was a great little moment because its inclusion brought another dimension in terms of the music and the humor. Those were some of the high points.

BB: "Lucky Town," in contrast, was written comparatively quickly by Bruce, alone in his home studio.

JL: That type of record... "Born To Run," "Nebraska," "Tunnel Of Love," and "Lucky Town" were all albums where what's on the record is almost all of what he's created. "Darkness,"

"The River," "Born In The U.S.A.," "Human Touch" are albums where there's a lot of experimentation and recording beyond what's on the record. So there's two different modes.

So anyway, we had finished "Human Touch" and he said, "I feel this album is finished but I still feel like writing." He was working at home. He called me and he had something. It was "Living Proof" and "Waist Deep In The Big Muddy." I told him in so many words, "Hey, if there's any more where this came from, let's just keep going."

I went out there a little while later and he played me the "Lucky Town" album, 85% to 95% the form that it's in. That was in the summer of '91. It was just breathtaking.

BB: Why did you decide on the simultaneous release of the albums?

JL: We thought about putting one out and holding one back. And we thought about mixing them together. But it really was two separate musical experiences that were made consecutively, in relatively the same time frame. And the reason we came up with the simultaneous release was that it simply was the truest representation of what had occurred. He made two albums.

BB: What was Columbia's reaction?

(Continued on page 20)

Buffy Sainte-Marie Returns To Form

BY PAUL SEXTON

LONDON—Buffy Sainte-Marie has her own pocket guide to her last 15 years of relative obscurity:



SAINTE-MARIE

"I quit recording when my son was born, decided to take some time off, went to 'Sesame Street' for five years, stayed home [in Hawaii], raised my son, did concerts on Indian reservations, won an Academy Award, and decided to get back in the record business."

The return of Sainte-Marie to recording at the age of 51 has already

borne fruit. A U.K. signing to Chrysalis Records' Ensign imprint, Sainte-Marie hit the top 40 on the British charts with the single "The Big Ones Get Away" from the album "Coincidence And Likely Stories," which will be released in the U.S. June 16 by Chrysalis Records, through the EMI Records Group North America.

During the '80s, the veteran singer/songwriter surfaced only in 1982 to secure an Oscar for best song as co-writer of "Up Where We Belong" from the film "An Officer And A Gentleman." It has been exactly 20 years since her sole flirtation with the top 40 of Billboard's Hot 100 via "Mister Can't You See" and nearly 27 years since Donovan's cover of "Universal Soldier" first gave her songwriting no-

toriety. When she returned, it was at her own pace.

"This record was made as a direct reflection of the fact that I could have my own studio at my disposal at all times in my home, so I could live where I live, and as I wrote my songs I just put them into my computer, and then the whole thing was either put onto a DAT and sent by post or else, in the case of all the electronic music, it was sent by modem over the phone wires and put on tape in London by my coproducer Chris Birkett."

The album is a striking, modern, and thoughtful collection of rock'n'roll songs that updates Sainte-Marie's musical image, while also tapping into her Canadian Cree Indian heritage in songs such as "Starwalker" and "Bury My Heart At Wounded Knee."

The impetus for Sainte-Marie's re-emergence came from Ensign managing director Nigel Grainge and A&R director Chris Hill, who received a demo tape of her material via former Chrysalis A&R executive Kate Hyman, who is now at Imago Records.

"They're big record fans," says Sainte-Marie of Grainge and Hill. "They're both ex-disc jockeys, and we have a good time just going over there and playing old records... They listened to these songs and thought they were real contemporary."

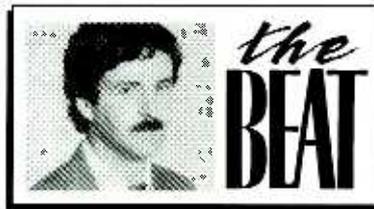
Sainte-Marie expresses a dissatisfaction with the phrase "protest

(Continued on next page)

NMS Sampler Calls Attention To Batch Of Unsigned Bands

UNSIGNED '92: While the New Music Seminar is a hotly competitive showcase spot for indie acts and major-label movers alike, it also continues to offer a key shot to some of the more notable unsigned acts on its annual sampler tape, a preview of which was passed on to the Beat by Paul Monahan, production manager of the New Music Nights Festival...

Amid a burst of feedback and funk-edged bass, the Denver trio Spell opens with "Mom," a rush of Rocky Mountain thrash... The Brooklyn, N.Y., duo of Total Effect turns in fast and smart raps on "Grab Da Mike," over tracks from DJ Clash... "Jesus In The Driving Rain" is harmony-driven, distortion-laced folk rock from New York's Hinnies... Manhattan's Mother May I's rave "Birthday Wish" has a careening solo from guitarist and vocalist Damon Hennessey... New York's Sweet Diesel rolls in on bass riffs, dense guitars, shifting tempos, and overlaid vocals on "I Look At You"...



by Thom Duffy

... Toronto's Wild Strawberries romp through the sprightly, infectious, organ-accented "Sisyphus" ... With samples spinning above

live keyboards and bass, Check 1-2 is "Droppin The Beats" out of Brookline, Mass. ... If the B-52's covered AC/DC, they'd sound like Cloaca on "Ding Dong Daddy" out of Baltimore ... Natives Of The New World, also out of Brookline, bring an Afro-Cuban hip-hop tip to the tape with "This Is How We Swing" ... By way of Birmingham,

Ala., Sugar La La's taps a bit of psychedelia, layered vocals, and great pop chops on "Free Love" ... Rego Park, N.Y.'s buddabang brings the feline wit of "Hairball

Or Puke" to the set in a rich attack of slide, lead, and rhythm guitars ... The Novaks turn in a delight with "Love/Hate/Love," equal parts propulsive guitar and dreamy vocals ... F Word, from Raleigh, N.C., drives through "Syd's Mood" with a double sax attack ... Funk'n'roll fiddle? Check out New York's audacious Big Hair and this frantic vamp on "Girl So Stoopit" ... Finally, over B-3-like organ lines and metal-smacking percussion, Brooklyn's Hidden Concept closes things out with the rapid-fire raps of "Figure Of Speech." NMS '92 runs June 17-20 in New York.



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King's X Marks Time In The Spotlight

'On The Verge' Rock Act Moves Closer With 4th Set

■ BY ELIANNE HALBERSBERG

NEW YORK—Since the 1990 breakthrough of its album "Faith Hope Love" and the album-rock hit "It's Love," King's X has been tagged as a serious contender in the hard-rock arena. Its self-titled fourth album is again a lyrical exploration of personal struggle, and a display of power-trio virtuosity by bassist Doug Pinnick, drummer Jerry Gaskill, and guitarist Ty Tabor.

"Many people think we're 'on the verge' and it would be wonderful if that were true," says Pinnick. "But success to King's X has always been what we're doing now: putting a record out and playing in this band.

When I picked up my first bass, I felt I had made it—it has never been measured by money, sales, or videos. Success is based on our own standards—making music that is true to our own hearts."

But King's X also is gaining success on the airwaves; "Black Flag" has been on the Album Rock Tracks chart for the past three months while a video of the song landed in Buzz Bin rotation on MTV. The band is now on a headlining club tour of the U.S.

While the group reached a new peak last year with "Faith Hope Love," its members have kept perspective. "The third album sold more than the first two, and that's a step in the right direction," says Pinnick.

"This new one is the next step in the adventures we find ourselves going through. It's immediate; we wrote the songs a few weeks before going into the studio. For me, success is being able to put on tape how I feel today. We're blessed and honored to be able to do so when many bands cannot because they haven't gotten a break."

"King's X" marks the group's debut for Atlantic Records, having previously been signed to Megaforce, which was distributed by Atlantic.

"Actually, we were in the middle of recording when we got the call," says Pinnick. "Then Atlantic popped up and said, 'Keep doing what you do. We'll make this work. This record will break you.' Without taking anything away from Megaforce, because we were very close and they worked so hard to get us to the next level, I think Atlantic can take us with more muscle."

While it is increasing its fan base, Pinnick doesn't see King's X as the flavor of the month. "Not yet, I'm sure," he jokes. "When it happens, it happens, and it does to any band who keeps putting out records and has a hit. If we become a passing trend, we'll still be King's X after the trend is over. Hopefully we'll still have the base that was there at the beginning, and we'll still make music good enough for the world to hear."

BUFFY SAINTE-MARIE RETURNS TO FORM

(Continued from preceding page)

songs." Yet she acknowledges, "The only reason I ever became a singer in the first place was because I had something to say. I've always written three kinds of songs: one is big love songs, like 'Up Where We Belong' and 'Until It's Time For You To Go.'

"Then protest songs—there's two kinds. One, like with Indian material, is the kind where I'm telling you something that you had no idea of.

"And then the other kind of song is

like 'The Big Ones Get Away' or 'Universal Soldier,' where what I'm trying to do is sum up the feeling that's in the air, in our whole generation. If you can sum up the stuff that's in the back of everybody's mind, if you can do that in three minutes and still make it sound great on the radio, then I think you succeed. And that's what these songs are about; they're saying something that we all know but we're not reading it anywhere."

NEWSLINE

They Might Be Giants On The Road: Full-Band Tour Begins This Month

The duo of **They Might Be Giants** begin their first full-band tour June 16 in Northampton, Mass., behind their current Elektra album, "Apollo 18." Guitarist **John Flansburg** says, "At first, we were reluctant to tour with a rhythm section, but then they said they'd help drive." The act plays "The Tonight Show" July 6.

Folk Fest's Having A 'Hootenanny'

The Carnegie Hall Folk Festival, a series of performances at the New York venue's Weill Recital Hall, concludes with a Hootenanny in the main hall Friday (12) featuring the **Clancy Brothers & Robbie O'Connell**, **Doc Watson**, **Odetta**, **Turner & Lynn Fodderell**, and **Tom Paxton**.

Hewitt Joins Int'l Talent Group

Booking agent **Charlie Hewitt** has joined the International Talent Group in New York, bringing aboard clients **Goo Goo Dolls**, **Consolidated**, **900 Foot Jesus**, and **Pigface**.

Living Colour Picks Up New Bassist

Living Colour has recruited **Tackhead** bassist **Doug Wimbush** to replace **Muzz Skillings** and has begun work on a third Epic Records disc with producer **Ron St. Germain** (**Sonic Youth**, **Soundgarden**, **Bad Brains**). The album is due next winter.

Women In Music Showcase Set

The networking group **Women In Music** presents its first industry showcase, featuring seven acoustic acts, Thursday (11) at the Bitter End in New York.

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OTIS CLAY
ANN PEBBLES
The Cinegrill
Hollywood, Calif.

A ONE-NIGHTER by these two soul veterans May 9 was forced to make do for a weeklong engagement wiped out by the L.A. riots. But the single show drew an enthusiastic house of R&B fans, and Hi Records grads Ann Peebles and Otis Clay rocked the house with a "Memphis R&B Review."

Coming back after a long career hiatus with the new Bullseye Blues album "Full Time Love," opener Peebles' heated performances had patrons of the sedate Cinegrill standing and dancing. Svelte and smashing in a tight chiffon-trimmed dress, the

songstress essayed punchy versions of old hits like "Breaking Up Somebody's Home" and such new material as the custom-tailored "St. Louis Woman (With A Memphis Melody)" and Robert Ward's "Fear No Evil."

Getting a big lift from a large, tight group including Hi house band members Howard Grimes on drums and Leroy Hodges on bass and spearheaded by the guitar work of band leader Thomas Bingham, Peebles' set reached a stomping conclusion with an inevitable rendition of the big 1973 hit "I Can't Stand The Rain."

Touting his own Bullseye Blues album "I'll Treat You Right," Clay proved something of a disappointment after Peebles' emotion-wracked set.

While the supple-voiced shouter

scored hits of his own on Hi and Chicago's One-Derful imprint, he chose for the most part to ignore his own material during an overlong show made up mostly of covers.

Clay scorched the house with a granite-hard version of O.V. Wright's "A Nickel And A Nail," but familiar tunes like "Let The Good Times Roll" and a show-closing medley of "Love And Happiness," "(I Wanna) Testify," and "Soul Man" received overwrought, unrewarding renditions.

Clay can be a mean showman (though he needn't have repeated one sharp move—a unison freeze of the band, extended to the breaking point—twice during the set). But he sells his abilities, and his audience, short with too many lounge crowd-pleasers and not enough of his own virtuosity.

CHRIS MORRIS

10th Yr. For Writers' Haven; Irving Gordon Rages Again

The first item in this week's column was written by Edward Morris in Nashville.

WHERE EVERYONE MIGHT Know Your Name (Someday): In just 10 years, Nashville's Bluebird Cafe has attained an almost mythic status as star maker for songwriters who happen to sing their own songs. And with good reason. Stars incubate there every night. While **Garth Brooks** was not actually "discovered" there (he had auditioned earlier for Capitol Records), it was his rousing performance at the Bluebird that earned him an offer from the label on the spot.

Mark Irwin washed dishes and tended

bar at the Bluebird for five years. At the same time he was writing songs, one of which—"Here In The Real World"—became **Alan Jackson's** first hit. **Liz Hengber** once labored as a waitress in the club but is likely to be remembered these days as the co-writer of **Reba McEntire's** chart topper "For My Broken Heart."

The Bluebird is not, however, a strictly country music venue. Owner and guiding spirit **Amy Kurland** makes her microscopic stage available to talents of all stripes. **Melissa Etheridge**, **Midge Ure**, **John Gorka**, **Cowboy Junkies**, **Janis Ian**, **Rosie Flores**, **John Prine**, and **Chris Isaak** are among the thousands of acts that have tested their material in the almost always crowded room. This is not where you go to hear the songs you've always loved. But it's very likely that it's where you'll hear songs you'll come to love.

Most evenings, the Bluebird offers two separate shows. During a typical week, there will be an open-mike night for aspiring singer/songwriters, an in-the-round performance by established (and often famous) writers, and full-length shows by a dozen or more locally or nationally known acts. The Bluebird's consistently biggest draw for the past several years has been **Jonell Moss** (Billboard, Dec. 7, 1991), a powerful singer and writer who has never had a record deal.

During the first week of June, the Bluebird celebrated—in song, naturally—its first fruitful decade via three special concerts. On June 2, **Tricia Walker**, **Ashley Cleveland**, **Karen Staley**, and **Beth Nielsen Chapman** performed in the round. The next evening featured acoustic sets by **Don Henry**, **Nanci Griffith**, **Fred Knobloch**, **Mike Reid**, and **Chapman**. And on June 4, the official birthday bash concluded with performances by the **Jay Patten Band** with **Ashley Cleveland**, **Russell Smith**, **Lee Roy Parnell**, **Jimmy Hall**, **Pebble Daniel**, **Vickie Carrico**, **Frank Sheen**, **Roberto**

Bianco, and others.

RAGE AGAINST ROCK, PART 2: **Irving Gordon** gave an exciting night of awards and music-making a bit of graceless drama, just as he did in being honored for his song "Unforgettable" at the Grammy Awards earlier this year. As the recipient of a special song citation for the same song at the **Songwriters Hall of Fame** awards dinner May 27 in New York, he resoundingly lost a voice vote to go on and on and on... yet still unwillingly gave up the

stage to **Paul Simon**, who gave the official membership nod to **Billy Joel**. But not before Gordon tossed off some in-ventives



by Irv Lichtman

against the music he doesn't like—the music composed not of "melodies but maladies." Both Simon and Joel gave an indirect but classy rebuttal to Gordon's rage against rock, part 2. Simon said it was always the nature of the older generation to put down the next generation's music, and the Songwriters Hall of Fame connected with all eras, while Joel told of his visit as an artist to the former Soviet Union, where, with comic aplomb, he made the serious point that he heard all kinds of American music flow from all kinds of people and places, a chorus bursting with approval of a culture the Soviets loved. He even managed to charmingly simulate the sound of a scratchy recording. And earlier, the audience was told that inductee the late, great rock'n'roll writer **Doc Pomus** (inducted with his songwriting partner **Mort Shuman**) had one great dream in his later years: to be a member of the Songwriters Hall of Fame so that he would be in the company of such inductees as **Irving Berlin**. It would have been a similar honor for other inductees the late **Linda Creed** and the team of **Elton John & Bernie Taupin**, who were unable to attend the event. And the fellow who got the **Johnny Mercer Award** was composer **Burton Lane**, who has been writing wonderful songs since Berlin's heyday. The great music melting pot, Irv!

OOPS! A reference to the 100th anniversary year of the birth of **Richard Rodgers** in last week's item on **Cole Porter** was incorrect. His centennial year is 2002.

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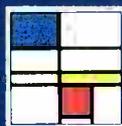
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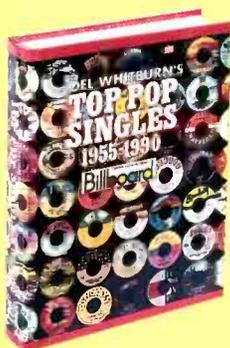
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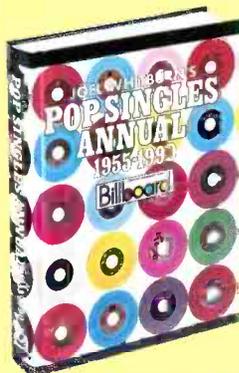
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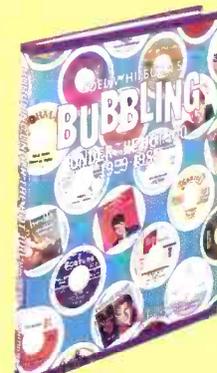
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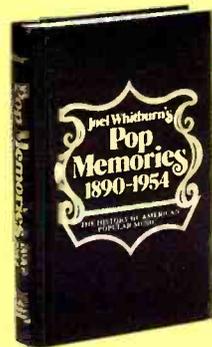
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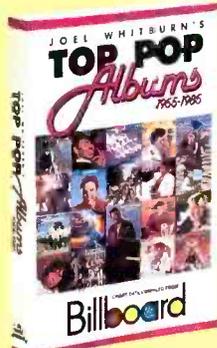
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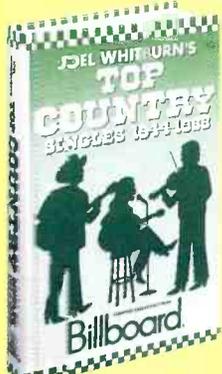
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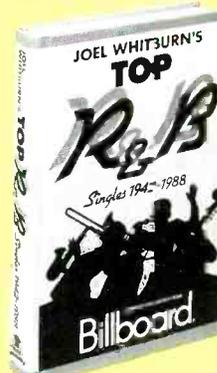
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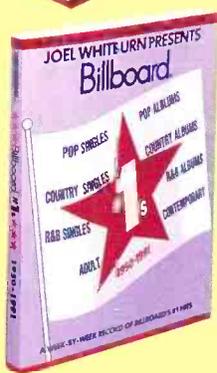
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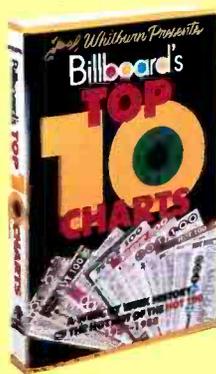
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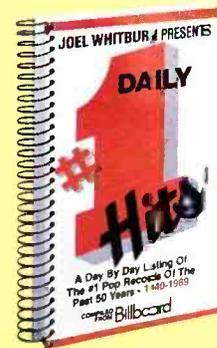
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JON LANDAU'S CREATIVE TOUCH WITH SPRINGSTEEN

(Continued from page 16)

JL: It was really dreamlike for me. Their enthusiasm was heartfelt. I told them about it in a sensational meeting in October [1991] that I had with Tommy [Mottola, president of Sony Music] and Donnie [Ienner, president of Columbia Records]. I can truthfully say there was no discussion on the point at all. They understood it.

BB: Let's go back to the recording of "Human Touch." From a production standpoint, were things done differently this time around?

JL: Not really. You're dealing at all times in the studio with Bruce, the writer. The dominating factor is the song. In terms of [fitting] contemporary taste, it's just not something that's actively discussed. There's sure a lot of guitar for a '90s record and there's a lot of guitar because that's what felt right for these songs.

On the other hand, there was some general awareness that we're making a record in the '90s for the '90s. And we certainly wanted to meet the prevailing taste halfway—which is to say you want to show some intelligent flexibility as long as you're being true to your work.

BB: How would you describe your role in Bruce's creative process?

JL: My role has evolved over the years. There's a level at which it's just this one big dialog we've had for 17 years. This is all one big conversation. Sometimes it's about tours, sometimes it's about songs. At this point, Bruce is thoroughly knowledgeable about the studio and, along with Chuck Plotkin and Roy Bittan, I'm there trying to,

number one, fill any gaps that I think anybody's missing and, number two, I find myself focusing a great deal on the songs and the singing, and interacting with Bruce about the songs. It's a very comfortable, ongoing, and fulfilling interaction and, as you say, sometimes [it means] stepping back. In the case of the "Lucky Town" album, Bruce was in

'The simultaneous release was simply the truest representation of what occurred: He made two albums'

his home studio setup and he sent me the tape and I said, "Hey, just keep doing what you're doing."

BB: From the studio to the marketplace, your role shifts.

JL: Now we are into the artist and manager [relationship]. But again, it's a collaboration. Bruce is a person who is in control of his own destiny, so it is a collaboration.

BB: The broader issue is how a top artist and manager respond to changes in today's marketplace.

JL: The response is real obvious and I think we're accomplishing that. We generally like to put the records out in a very direct fashion, not pre-digested for everybody with a lot of pre-inter-

views and things that can feel too hyped. Having done that, now is obviously the time to step forward and let people know what's on your mind and get out and do these shows.

BB: That low-hype launch, however, may have resulted in the lower chart positions of these albums.

JL: Once again, we're very aware of that. But we tend to get our priorities internally and then find our best way of getting the music out there. We're in this for the long haul. And the records went up. The records are where they are now. The records are going to go back up. The life of these records will be long.

BB: What philosophy guides your business and marketing decisions?

JL: The point is, with Bruce, the creative leads. Songs, records, shows, and now videos. That's the body of work. That's the career. So what we try to do is make anything that calls attention to Bruce to be related to one of those four things.

In other words, we're not trying to go for things that simply publicize the person as a celebrity because Bruce long ago decided that, if he was going to be well known, [it would be] for what he did. We're trying to help increase the focus on what Bruce has created, to help people find what it is there that might be of use to them.

You go to radio with the things that work for them and collaborate with radio. They have been friends to us for 20 years. But you also have to go supplement that, and in the case of a great touring artist like Bruce, the tour has become the centering experience. It's a gathering point and it personalizes the experience for people in a way nothing else can.

BB: Barbara Carr has worked with you for the past 12 years. What is her management role?

JL: We function as a team; 90% of the work we do has become interchangeable. She participates with me in the creation and execution of all our ideas in presenting Bruce's work to the public.

BB: Some say your management style is fairly secretive.

JL: I have learned from a history of working with Bruce that when you're in the studio, things change. And the reporting of information that's outdated as soon as it's printed just confuses people.

So the approach we've taken over the years, for better or worse, is that we really have nothing to say until we're done, then we try to be as informative as we can be. Although that can make a certain amount of sense to us, the down side can be for a long period of time to go by without us saying anything. And maybe that's not the best thing. That's something I would think about doing differently when this particular part of the process recurs because it's not our intention to withhold information.

BB: You have chosen not to discuss the terms of Springsteen's record deal at Columbia. But there has been widespread speculation about Springsteen's future with the label.

JL: We have not had discussions with anyone else. We have no plans to, and we couldn't be happier with their performance to date. Tommy [Mottola] and Don [Ienner] have shown a tremendous ability to deal with the mar-

keting needs of the '90s. There's no question they're at the top of their game. I would go a step further and say that, in the course of working together, we have all started to develop the kinds of collaborative relationships that augur well for the future.

BB: Looking back and looking

ahead, what is your perspective of your work with Bruce Springsteen?

JL: We hooked up over what I took to be something unique about Bruce's creativity and some ability I had to help in the process by which he expresses himself. And after all this time, it's continued to be as rewarding and fulfilling a form of work as I could have ever hoped for. Certainly, everything I do with Bruce is designed to add to the sum of worthwhile music that's being created in our generation's time.

If we talk, as we have, about the record-company things and marketing things... I love all that stuff and I never undervalue it and its part of my job.

But at the end of the day, for me, when Bruce cranked into "Living Proof" at "Saturday Night Live," or as I look ahead to our first night in Stockholm, and the true force of what we're going to do next is revealed, that's what it's all about for me. It's what it's been all about for me since the first time I saw Bruce perform. As long as I feel that way about it, then I remain totally motivated.



"Bruce is a person who is in control of his own destiny, so it is a collaboration," says manager and producer Jon Landau of his relationship with Springsteen.



Clocking Another Hit. Cause & Effect, the debut alternative pop act from SRC/Zoo Records, currently on the Hot 100 with "You Think You Know Her," recently filmed the music video for its follow-up single, "Another Minute," in the clock tower of the Westside Pavilion shopping mall in Los Angeles. The band's debut album, "Cause & Effect," has hit the top 10 on the Heatseekers Albums chart. Pictured, from left, are Sean Rowley, Robert Rowe, and Richard Shepherd.



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GENESIS	Three Rivers Stadium Pittsburgh	May 26	\$1,047,668 \$25	42,790 45,000	DiCesare-Engler Prods.
GENESIS	Pontiac Silverdome Pontiac, Mich.	May 24	\$904,225 \$25	36,169 45,000	Belkin Prods.
ERIC CLAPTON	Florida Suncoast Dome St. Petersburg, Fla.	May 24	\$555,777 \$50/ \$21.50	24,669 sellout	Fantasma Prods.
BOB DYLAN	Pantages Theatre Hollywood, Calif.	May 13-14, 16-17, 19-21	\$519,975 \$32/ \$27	16,555 18,749, seven shows	Nederlander Organization
ERIC CLAPTON	Dean E. Smith Center Univ. of North Carolina Chapel Hill, N.C.	May 11	\$469,535 \$27.50	17,074 sellout	C&C Entertainment
ERIC CLAPTON	Richfield Coliseum Richfield, Ohio	May 20	\$459,975 \$25	18,399 sellout	Belkin Prods.

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TERRI ROSSI'S RHYTHM SECTION

AND THE WINNER IS "Honey Love" by **R. Kelly & Public Announcement** (Jive). It leaps over "Love You All My Lifetime" by Chaka Khan (Warner Bros.) with reports from 99 of the radio panel's 100 reporters. "Honey" has No. 1 reports from 25 stations, including WGCI Chicago; WZAK Cleveland; WCDX Richmond, Va.; WOWI Norfolk, Va.; WPEG Charlotte, N.C.; and KMJM St. Louis. It ranks No. 2 in radio and No. 1 in retail. "Lifetime" holds at No. 2 in spite of reasonable gains in both radio and retail points. It has reports from 99 stations and ranks No. 1 in radio points. Some of the 34 No. 1 reports are listed by WBLN New York; WENN and WATV, both in Birmingham, Ala.; WHUR and WKYS, both in Washington, D.C.; and KKBT and KJLH, both in Los Angeles. Two records move strongly into the top five. "School Me" by **Gerald Levert** (Atco-EastWest) has reports from 99 stations. It has No. 1 reports from 15 stations and top five reports from 48 others. Some of the No. 1 reports are registered by WMXD and WJLB, both in Detroit; KKDA-FM Dallas; KJMS Memphis; WEDR Miami; WQOK Raleigh, N.C.; and WMYK Norfolk. "In The Closet" by **Michael Jackson** (Epic) gains WBSK Norfolk for a total of 98 radio reports. It has top-five reports from 27 stations and No. 1 reports from WVEE Atlanta, KJMQ Houston, and WOCQ Ocean City, Del.

"TENNESSEE" by **Arrested Development** (Chrysalis) continues its drive to the top of the chart, moving up strongly 8-6. It has reports from 84 stations, with new activity at WATV. It also makes strong gains in retail, ranking No. 3 overall. This record has developed on the chart and in real sales like a No. 1 record; however, approximately 10%-15% of the stations on the R&B radio panel will not play or report dance and rap records—they target adults. Therefore, many youth-oriented hit records may not reach the summit of this chart.

A recent example is "Ain't 2 Proud 2 Beg" by **TLC** (LaFace), which peaked at No. 2. It ranked No. 1 in sales points and is certified platinum, but those adult-oriented stations held it back from earning a No. 1 on the Hot R&B Singles chart. "Tennessee" has garnered 20 top-10 reports. Nineteen stations list it top five, including WXYV Baltimore; WIZF Cincinnati; XHRM San Diego; WEAS Savannah; and WJHM Orlando, Fla.

BIG RECORDS: "The Best Things In Life Are Free" by **Luther Vandross** and **Janet Jackson** (Perspective) vaults 33-20, with reports from 89 stations. This week it gains new activity from WNOO Chattanooga, Tenn. Retail reports flood in as stock fully reaches the retail outlets. It gains new listings from 74 retail reporters. "I'll Be There" by **Mariah Carey** (Columbia) earns both the Power Pick/Sales and Airplay awards. It gains 16 stations, for a total of 87 stations; sales reports come in from 57 dealers.

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



RCA UNLEASHES COLLECTION

(Continued from page 21)

tion. A limited-edition poster featuring a number of the artists' signatures will be available at the press conference. Miller, who says the advertising campaign will target collectors, mentions possible contest tie-ins with radio and Black Entertainment Television for package giveaways and is encouraging urban radio to use the package for special Black Music Month programming.

Altman, who researched, compiled, and produced the music for "Rock It In Rhythm," had already worked on other RCA reissue and compilation projects as series director for the RCA Heritage Series. Among his recent work were three rereleases on the Bluebird label and a Delta Blues sampler. Altman has been honored with Congressional citations for his audio restoration work; most of the recordings had to be digitally remas-

tered.

"The label really has a remarkable back catalog," says Altman. "All I tried to do was put together as many good songs by important artists as I could. This music is important historically, geographically, stylistically. The area that I worked on that this project covered—really the first half of this century—the RCA catalog is really a living history of the blues in that respect... There are things that all music fans may know. 'Walk Right In' and 'Milk Cow Blues' have been covered by a million people; 'Little Schoolgirl' was covered by the Grateful Dead. These songs are part of our national musical consciousness. One of the things I wanted to do was put it into a historical perspective."

Adds Miller, "There are very significant types of things in here: I

(Continued on next page)

Hot Rap Singles™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	1	11	★ ★ ★ NO. 1 ★ ★ ★ THEY WANT EFX (M) (T) ATCO EASTWEST 96206*	◆ DAS EFX 3 weeks at No. 1
2	4	5	10	SOMETIMES I RHYME SLOW (C) (M) (T) RAL 74167/COLUMBIA	◆ NICE & SMOOTH
3	2	2	11	TENNESSEE (C) (T) CHRYSALIS 23829/ERG	◆ ARRESTED DEVELOPMENT
4	6	8	7	THEY REMINISCE OVER YOU (C) (T) ELEKTRA 64473	◆ PETE ROCK & C.L. SMOOTH
5	8	9	5	DEEP COVER (C) (T) SOLAR 74547/EPIC	◆ DR. DRE
6	3	3	13	JUMP ▲ (C) (CD) (M) (T) RUFFHOUSE 74197/COLUMBIA	◆ KRIS KROSS
7	5	4	10	VICTIM OF THE GHETTO (C) (T) VIRGIN 98635	◆ THE COLLEGE BOYZ
8	11	12	5	TAKE IT PERSONAL (C) (T) CHRYSALIS 23848/ERG	◆ GANG STARR
9	7	6	9	SCENARIO (M) (T) JIVE 42056*	◆ A TRIBE CALLED QUEST
10	10	13	5	LA SCHMOOVE (C) (T) JIVE 42062	◆ FU-SCHNICKENS
11	9	7	10	BABY GOT BACK ● (C) (CD) (M) (T) DEF AMERICAN 18947/REPRISE	◆ SIR MIX-A-LOT
12	14	25	3	WHY ME BABY? (PT. 2) (M) ELEKTRA 66428*	◆ KEITH SWEAT FEAT. L.L. COOL J
13	12	15	7	13 AND GOOD (C) (T) JIVE 6206	◆ BDP
14	13	10	14	HAND ON THE PUMP (C) (M) (T) RUFFHOUSE 74105/COLUMBIA	◆ CYPRESS HILL
15	15	14	11	IF YOU WANT IT (C) (T) PROFILE 5361	◆ 2ND II NONE
16	19	26	3	DON'T CURSE/YOU CAN'T SEE... (C) (T) UPTOWN 54428/MCA	◆ HEAVY D. & THE BOYZ
17	20	21	4	TRICK WIT A GOOD RAP (C) (M) (T) PWL AMERICA 865 621*/MERCURY	◆ SYLK SMOOV
18	16	11	14	HELLUVA (C) (M) (T) GASOLINE ALLEY 54350/MCA	◆ BROTHERHOOD CREED
19	18	20	6	BUSTIN' OUT (ON FUNK) (C) (T) BUST IT 44818	◆ DOUG E. FRESH
20	21	23	5	LADY/WHAT'S A BRO TO DO? (M) ATCO EASTWEST 96217*	◆ THE FUTURE SOUND
21	17	17	8	NIGHTTRAIN (C) (CD) (M) (T) DEF JAM 74272/COLUMBIA	◆ PUBLIC ENEMY
22	23	28	3	EXPLANATION OF A PLAYA (C) (T) RUTHLESS 7011/PRIORITY	◆ PENTHOUSE PLAYERS CLIQUE
23	24	30	6	EVERYBODY'S TALKING ABOUT M.C. BRAINS (C) (M) (T) MOTOWN 2158	◆ M.C. BRAINS
24	NEW ▶	1	1	STROBELIGHT HONEY (M) (T) MERCURY 866 869*	◆ BLACK SHEEP
25	27	—	2	NO SUNSHINE (C) VIRGIN 98583	◆ KID FROST
26	NEW ▶	1	1	WALK INTO THE SUN (C) (T) HOLLYWOOD 64746	◆ ORGANIZED KONFUSION
27	29	29	8	THE HATE THAT HATE PRODUCED (C) (T) EPIC 74206	◆ SISTER SOULJAH
28	NEW ▶	1	1	POPPA LARGE (M) (T) MERCURY 866 733*	◆ ULTRAMAGNETIC MC'S
29	25	24	13	BRENDA'S GOT A BABY/IF MY HOMIE CALLS (M) (T) INTERSCOPE 96212*/ATLANTIC	◆ 2PAC
30	22	16	14	AGE AIN'T NOTHIN' BUT A # (C) (T) RELATIVITY 1088	◆ CHI-ALI

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

Hot R&B Singles Sales & Airplay™

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

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

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

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.	RIGHT (Irving, BMI) CPP	39 NO PLACE LIKE LOVE (Degroat & Degroat, BMI/Warner-Tamerlane, BMI) WBM
70 7 DAYS, 7 NIGHTS (Maggiestrong, ASCAP/Ensign, ASCAP/Lane Brane, BMI/Ackee, ASCAP/Toe Knee Hangs, ASCAP) CPP	71 I FOUND LOVE (Number Nine, ASCAP/Tunes R UZ, ASCAP)	71 I FOUND LOVE (Number Nine, ASCAP/Tunes R UZ, ASCAP)	65 NU NU (Sanlar, BMI/Willesden, BMI/Da Posse's, BMI/Copyright Control)
67 AIN'T 2 PROUD 2 BEG (D.A.R.P., ASCAP/Diva One, BMI/Pebbitone, ASCAP/Tizbiz, ASCAP)	44 IF YOU FEEL THE NEED (Elm City, ASCAP/Pri, ASCAP)	44 IF YOU FEEL THE NEED (Elm City, ASCAP/Pri, ASCAP)	87 OH HAPPY DAY (EMI U Catalog, ASCAP/Buddah, ASCAP)
82 ALL THE WAY LOVE (Nu Zulu, BMI/Baby Ann, BMI/Tony Collins, BMI)	88 IF YOU WANT IT (Protoons, ASCAP/Greedy Greg, ASCAP)	88 IF YOU WANT IT (Protoons, ASCAP/Greedy Greg, ASCAP)	76 ONE MAN WOMAN (Gratitude Sky, ASCAP/Penzafire, ASCAP)
36 ALL WOMAN (Big Life, BMI/Careers-BMG, BMI)	27 I'LL BE THERE (Jobete, ASCAP/Stone Diamond, BMI) CPP	27 I'LL BE THERE (Jobete, ASCAP/Stone Diamond, BMI) CPP	33 PLEASE DON'T GO (Mike Ten, BMI)
52 BABY-BABY-BABY (Kear, BMI/Greenskirt, BMI)	66 I MISS YOU (Harrindur, BMI/Joe Public, BMI) CPP	66 I MISS YOU (Harrindur, BMI/Joe Public, BMI) CPP	57 REWIND (Jechol, ASCAP/EMI April, ASCAP)
32 BABY GOT BACK (Songs Of PolyGram, BMI/Mix-A-Lot, BMI)	4 IN THE CLOSET (Mijac, BMI/Warner-Tamerlane, BMI/Donril, ASCAP/Zomba, ASCAP) WBM	4 IN THE CLOSET (Mijac, BMI/Warner-Tamerlane, BMI/Donril, ASCAP/Zomba, ASCAP) WBM	17 THE SAGA CONTINUES... (Buff Man, BMI)
20 THE BEST THINGS IN LIFE ARE FREE (Flyte Tyme, ASCAP/Biv 10, ASCAP/Beledat, ASCAP/Rated RT, ASCAP/Burbank Plaza, ASCAP/MCA, ASCAP) WBM	99 IS IT GOOD TO YOU (FROM JUICE) (Zomba, ASCAP/Donril, ASCAP/EMI April, ASCAP/Across 110th Street, ASCAP)	99 IS IT GOOD TO YOU (FROM JUICE) (Zomba, ASCAP/Donril, ASCAP/EMI April, ASCAP/Across 110th Street, ASCAP)	97 SCENARIO (Zomba, ASCAP/Jazz Merchant, ASCAP/New School, ASCAP)
80 BREAKIN' MY HEART (PRETTY BROWN EYES) (Flyte Tyme, ASCAP) WBM	86 IT CAN'T BE FOREVER (EMI, ASCAP/Zomba, ASCAP)	86 IT CAN'T BE FOREVER (EMI, ASCAP/Zomba, ASCAP)	3 SCHOOL ME (Trycep, BMI/Ramal, BMI/Willesden, BMI)
84 BRENDA'S GOT A BABY (GLG Two, BMI)	69 IT'S NOT HARD TO LOVE YOU (Gratitude Sky, ASCAP)	69 IT'S NOT HARD TO LOVE YOU (Gratitude Sky, ASCAP)	25 SENSITIVE LOVER (A.L.W., ASCAP/Ronnie Runs, ASCAP)
58 BUSTIN' OUT (ON FUNK) (Jobete, ASCAP) CPP	98 IT'S O.K. (Sony Tunes, ASCAP/Yellow Elephant, ASCAP/Benny's Music, BMI/EMI Blackwood, BMI)	98 IT'S O.K. (Sony Tunes, ASCAP/Yellow Elephant, ASCAP/Benny's Music, BMI/EMI Blackwood, BMI)	26 SILENT PRAYER (Gratitude Sky, ASCAP/Virgin, ASCAP/Penzafire, ASCAP)
77 CAN I GET WITH YOU TONIGHT? (Chicago Bros., BMI/Warner-Tamerlane, BMI)	23 I'VE BEEN SEARCHIN' (NOBODY LIKE YOU) (Luella, ASCAP/Warner Chappell, ASCAP/Mom & Dad, ASCAP)	23 I'VE BEEN SEARCHIN' (NOBODY LIKE YOU) (Luella, ASCAP/Warner Chappell, ASCAP/Mom & Dad, ASCAP)	21 SOMETIMES I RHYME SLOW (EMI April, ASCAP/Purple Rabbit, ASCAP)
29 CAN'T HAVE MY MAN (Al B. Sure!, ASCAP/Lanoma, ASCAP/EMI April, ASCAP/Kevin Dean, ASCAP)	96 I'VE GOTTA HAVE IT (Kharatroy, ASCAP/Chrysalis, ASCAP)	96 I'VE GOTTA HAVE IT (Kharatroy, ASCAP/Chrysalis, ASCAP)	54 SOMETIMES IT'S ONLY LOVE (EMI April, ASCAP/Uncle Ronnie's, ASCAP/JVA, ASCAP)
75 COME AND GET IT (Stubbs, BMI/Gamble-Huff, ASCAP)	97 I WANNA BE YOUR LOVE (Basement Boys, ASCAP/Shoe Soul, ASCAP)	97 I WANNA BE YOUR LOVE (Basement Boys, ASCAP/Shoe Soul, ASCAP)	13 STILL IN LOVE WITH YOU (Irving, BMI/AI Green, BMI) CPP
5 COME & TALK TO ME (EMI April, ASCAP/DeSwing Mob, ASCAP/Across 110th Street, ASCAP) WBM	68 I WANNA ROCK (Pac Jam, BMI) WBM	68 I WANNA ROCK (Pac Jam, BMI) WBM	6 TENNESSEE (Arrested Development, BMI/EMI Blackwood, BMI) WBM
78 CROSS YOUR MIND (DQ, ASCAP/K-Daves, ASCAP/WB, ASCAP) WBM	16 JOY (Virgin, ASCAP/Jazzie B, ASCAP/Soul II Soul Mad, ASCAP)	16 JOY (Virgin, ASCAP/Jazzie B, ASCAP/Soul II Soul Mad, ASCAP)	53 THAT KIND OF GUY (Better In Black, ASCAP/Sony Tree, BMI)
48 DEEP COVER (Sony Tunes, ASCAP/Nutthouse, ASCAP)	9 JUMP (So So Def, ASCAP/EMI April, ASCAP) WBM	9 JUMP (So So Def, ASCAP/EMI April, ASCAP) WBM	45 THEY REMINISCE OVER YOU (T.R.O.Y.) (Ness, Nitty & Capone, Smooth Flowin'/Pete Rock, ASCAP)
56 DEPEND ON YOU (Sony Tunes, ASCAP/Yellow Elephant, ASCAP/Benny's Music, BMI/EMI Blackwood, BMI/Angie & Debbie, BMI)	94 JUST MAKE ME THE ONE (Virgin, BMI/Eighth House, BMI/Boneless, BMI/Cool Banana, ASCAP)	94 JUST MAKE ME THE ONE (Virgin, BMI/Eighth House, BMI/Boneless, BMI/Cool Banana, ASCAP)	8 THEY WANT EFX (Straight Out Da Sewer, ASCAP/Donna-Dijon, BMI)
7 DO IT TO ME (Speeding Bullet, ASCAP) CLM	63 JUST MY LUCK (Kear, BMI/Inner Rhythm, BMI/Epic, BMI/Solar, BMI/Arondale, BMI)	63 JUST MY LUCK (Kear, BMI/Inner Rhythm, BMI/Epic, BMI/Solar, BMI/Arondale, BMI)	24 THIS IS THE WAY WE ROLL (Bust-I, BMI)
59 DON'T BE AFRAID (FROM JUICE) (Shocklee, BMI/Nasty Man, ASCAP)	30 KEEP ON WALKIN' (Last Song, ASCAP/Third Coast, ASCAP)	30 KEEP ON WALKIN' (Last Song, ASCAP/Third Coast, ASCAP)	49 UNCONDITIONAL LOVE (Jodaway, ASCAP/WB, ASCAP) WBM
61 DON'T MAKE ME BEG TONIGHT (EMI April, ASCAP/O/B/O Itself, ASCAP/Cudde B, ASCAP/JKD, ASCAP)	55 LA SCHMOOVE (Willesden, BMI/CPMK, BMI/Jazz Merchant, ASCAP/Zomba, ASCAP)	55 LA SCHMOOVE (Willesden, BMI/CPMK, BMI/Jazz Merchant, ASCAP/Zomba, ASCAP)	34 USE ME (Trycep, BMI/Willesden, BMI)
79 DO 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)	83 LET'S WAIT AWHILE (Flyte Tyme, ASCAP/Help The Bear, BMI/Black Ice, BMI) WBM	83 LET'S WAIT AWHILE (Flyte Tyme, ASCAP/Help The Bear, BMI/Black Ice, BMI) WBM	51 VICTIM OF THE GHETTO (Virgin, ASCAP/Rom, ASCAP/Black Doors, ASCAP/TJ, ASCAP)
89 THE FEELING I GET (April Joy, BMI/Island, BMI/Gabrielle's Song, BMI)	72 LIVE AND LEARN (Harrindur, BMI/Joe Public, BMI/Noisnet, BMI/Ensign, BMI) CPP	72 LIVE AND LEARN (Harrindur, BMI/Joe Public, BMI/Noisnet, BMI/Ensign, BMI) CPP	74 THE WAY LOVE GOES (Pri, ASCAP/Let's Have Lunch, ASCAP/Rejoice, BMI)
11 FOREVER IN YOUR EYES (Flyte Tyme, ASCAP)	42 LOVE LIKE THIS (Jobete, ASCAP/Golden Torch, ASCAP/EMI, ASCAP) CPP	42 LOVE LIKE THIS (Jobete, ASCAP/Golden Torch, ASCAP/EMI, ASCAP) CPP	38 WE DIDN'T KNOW (Stevland Morris, ASCAP) CPP
93 FUNKY VIBE (Ruthless Attack, ASCAP/Don Wilson, ASCAP/Underlove, ASCAP)	12 LOVE ME (Modern Science, ASCAP)	12 LOVE ME (Modern Science, ASCAP)	40 WHATEVER IT TAKES (TO MAKE YOU STAY) (Piggy Rap, ASCAP)
95 GET-A-WAY (Phelan, BMI/Dujan, BMI/Southern Northern Star, BMI)	2 LOVE YOU ALL MY LIFETIME (Arabella, BMI/BMG, ASCAP)	2 LOVE YOU ALL MY LIFETIME (Arabella, BMI/BMG, ASCAP)	91 WHEN ONLY A FRIEND WILL DO (Zomba, ASCAP/Sonic Sheet, ASCAP)
46 GIVING HIM SOMETHING HE CAN FEEL (Warner-Tamerlane, BMI) WBM	100 MAKE IT HAPPEN (M Carey, BMI/Virgin, ASCAP/Cole-Civilles, ASCAP/Sony Songs, BMI)	100 MAKE IT HAPPEN (M Carey, BMI/Virgin, ASCAP/Cole-Civilles, ASCAP/Sony Songs, BMI)	73 WHEN SOMEBODY LOVES SOMEBODY (AACI, ASCAP/Matchit, ASCAP/Big Kingpin, BMI/63rd St., BMI/Hot Wings, BMI/Careers-BMG, BMI)
60 GOODBYE (Al B. Sure!, ASCAP/Willaire, ASCAP/EMI April, ASCAP) WBM	90 MISSIN' YOU (Baby Bruner, ASCAP/Blue U, ASCAP)	90 MISSIN' YOU (Baby Bruner, ASCAP/Blue U, ASCAP)	10 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
43 GOTTA LEARN MY RHYTHM (Kear, BMI/Sony Epic/Solar, BMI/Greenskirt, BMI)	14 MONEY DON'T MATTER 2 NIGHT (Controversy, ASCAP/WB, ASCAP) WBM	14 MONEY DON'T MATTER 2 NIGHT (Controversy, ASCAP/WB, ASCAP) WBM	81 WHO'S CRYING NOW (Weed High Nightmare, BMI) WBM
64 HELLUVA (Delicious Apple, BMI/Purple, BMI/Fun City, BMI/Van Gogh's Ear, BMI/Music Corp. Of America, BMI/Gasoline Alley, ASCAP)	18 MR. LOVERMAN (FROM DEEP COVER) (Worldwide, BMI/Anchor, ASCAP/Gunsmoke, ASCAP/Pow Wow, ASCAP)	18 MR. LOVERMAN (FROM DEEP COVER) (Worldwide, BMI/Anchor, ASCAP/Gunsmoke, ASCAP/Pow Wow, ASCAP)	41 WHY ME BABY? (Keith Sweat, ASCAP/E/A, ASCAP/WB, ASCAP/Donril, ASCAP/Zomba, ASCAP/LL Cool J, ASCAP/Def Jam, ASCAP) WBM
1 HONEY LOVE (Willesden, BMI/R.Kelly, BMI)	19 MY LOVIN' (YOU'RE NEVER GONNA GET IT) (Two Tuff-Enuff, BMI/Irving, ASCAP) CPP	19 MY LOVIN' (YOU'RE NEVER GONNA GET IT) (Two Tuff-Enuff, BMI/Irving, ASCAP) CPP	50 YOU KNOW WHAT I LIKE (Rambush, MCA/ASCAP)
28 HOW ABOUT TONIGHT (Dujan, BMI)	85 NEARER TO YOU (Skyyzoo, ASCAP)	85 NEARER TO YOU (Skyyzoo, ASCAP)	15 YOU REMIND ME (FROM STRICTLY BUSINESS) (WB, ASCAP/Stone Jam, ASCAP/Milteer, ASCAP) WBM
35 HOW DO I LOVE THEE (Tanoca, ASCAP)	22 NEVER SATISFIED (4 Tammy, ASCAP/S.A. Brown, ASCAP)	22 NEVER SATISFIED (4 Tammy, ASCAP/S.A. Brown, ASCAP)	92 YOU'RE THE ONE FOR ME (111 Posse, ASCAP)
31 (IF LOVING YOU IS WRONG) I DON'T WANT TO BE	62 NOBODY BUT YOU (Proper, ASCAP/Strange Motel, ASCAP/Greg's Groove, ASCAP)	62 NOBODY BUT YOU (Proper, ASCAP/Strange Motel, ASCAP/Greg's Groove, ASCAP)	

Billboard® TOP R&B ALBUMS

FOR WEEK ENDING JUNE 13, 1992

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
				★ ★ ★ No. 1 ★ ★ ★		
1	1	1	9	KRIS KROSS ▲ ² RUFFHOUSE 48710*/COLUMBIA (9.98 EQ/13.98)	TOTALLY KROSSED OUT	1
2	2	2	10	EN VOGUE ● ATCO EASTWEST 92121* (10.98/15.98)	FUNKY DIVAS	1
3	3	3	8	DAS EFX ATCO EASTWEST 91827* (9.98/13.98)	DEAD SERIOUS	3
4	4	4	18	R. KELLY & PUBLIC ANNOUNCEMENT JIVE 41469* (9.98/13.98)	BORN INTO THE '90'S	3
5	5	7	51	JODECI ▲ UPTOWN 10198/MCA (9.98/13.98)	FOREVER MY LADY	1
6	7	5	32	GERALD LEVERT ● ATCO EASTWEST 91777* (10.98/15.98)	PRIVATE LINE	1
7	8	8	13	TLC LAFACE 26003*/ARISTA (9.98/13.98)	OOOOOHHH... ON THE TLC TIP	7
8	11	14	9	ARRESTED DEVELOPMENT CHRYSALIS 21929*/ERG (9.98/13.98)	3 YEARS 5 MONTHS & 2 DAYS IN THE LIFE OF...	8
9	6	6	28	LISA STANSFIELD ● ARISTA 18679* (10.98/15.98)	REAL LOVE	6
10	10	10	27	MICHAEL JACKSON ▲ ⁴ EPIC 45400 (10.98 EQ/15.98)	DANGEROUS	1
11	9	9	40	VANESSA WILLIAMS ▲ WING 843522/MERCURY (9.98 EQ/15.98)	THE COMFORT ZONE	1
12	15	17	7	CHAKA KHAN WARNER BROS. 26296* (10.98/15.98)	THE WOMAN I AM	12
13	14	15	13	FU-SCHNICKENS JIVE 41472* (9.98/13.98)	F.U. DON'T TAKE IT PERSONAL	13
14	12	11	28	TEVIN CAMPBELL ● QWEST 26291*/WARNER BROS. (9.98/15.98)	T.E.V.I.N.	5
15	13	12	27	KEITH SWEAT ▲ ELEKTRA 61216* (10.98/15.98)	KEEP IT COMIN'	1
16	17	16	34	PATTI LABELLE ● MCA 10439 (9.98/13.98)	BURNIN'	9
17	21	29	4	GANG STARR CHRYSALIS 21910/ERG (9.98/13.98)	DAILY OPERATION	17
18	16	13	36	CYPRESS HILL ● RUFFHOUSE 47889/COLUMBIA (9.98 EQ/13.98)	CYPRESS HILL	4
19	18	18	21	MINT CONDITION PERSPECTIVE 1001*/A&M (9.98/13.98)	MEANT TO BE MINT	13
20	20	22	17	SIR MIX-A-LOT ● DEF AMERICAN 26765/REPRISE (9.98/15.98)	MACK DADDY	20
21	24	27	6	SOUNDTRACK SOLAR 75330/EPIC (10.98 EQ/15.98)	DEEP COVER	21
22	26	37	4	LIONEL RICHIE MOTOWN 6338* (10.98/15.98)	BACK TO FRONT	22
23	19	20	28	SHANICE MOTOWN 6319* (9.98/13.98)	INNER CHILD	13
24	22	21	54	BOYZ II MEN ▲ ⁴ MOTOWN 6320* (9.98/13.98)	COOLEYHIGHHARMONY	1
25	30	28	8	THE COLLEGE BOYZ VIRGIN 91658* (9.98/13.98)	RADIO FUSION RADIO	25
26	27	26	16	GLENN JONES ATLANTIC 82352* (10.98/15.98)	HERE I GO AGAIN	22
27	25	25	14	JOE PUBLIC COLUMBIA 48628* (9.98 EQ/15.98)	JOE PUBLIC	23
28	23	19	20	2PAC INTERSCOPE 91767*/ATLANTIC (9.98/13.98)	2PACALYPSE NOW	13
29	31	33	5	PENTHOUSE PLAYERS CLIQUE RUTHLESS 57181/PRIORITY (9.98/14.98)	PAID THE COST	29
30	28	23	31	HAMMER ▲ ³ CAPITOL 98151 (9.98/15.98)	TOO LEGIT TO QUIT	3
31	32	31	8	ALYSON WILLIAMS OBR 45417*/COLUMBIA (9.98 EQ/13.98)	ALYSON WILLIAMS	31
32	33	38	5	BROTHERHOOD CREED GASOLINE ALLEY 10574*/MCA (9.98/15.98)	BROTHERHOOD CREED	32
33	42	55	4	SOUL II SOUL VIRGIN 91771* (9.98/13.98)	VOLUME III JUST RIGHT	33
34	34	35	35	A TRIBE CALLED QUEST ● JIVE 1418* (9.98/13.98)	LOW END THEORY	13
35	36	41	15	CECE PENITON A&M 5381* (9.98/13.98)	FINALLY	35
36	29	24	16	LUKE LUKE 91830*/ATLANTIC (10.98/15.98)	I GOT SHIT ON MY MIND	20
37	41	45	5	BEASTIE BOYS CAPITOL 98938 (10.98/15.98)	CHECK YOUR HEAD	37
38	45	48	6	SPICE 1 JIVE 41481* (9.98/13.98)	SPICE 1	38
39	37	32	31	BLACK SHEEP ● MERCURY 848368 (9.98 EQ/13.98)	A WOLF IN SHEEP'S CLOTHING	15
40	38	40	6	MELI'SA MORGAN PENDULUM 61273*/ELEKTRA (9.98/15.98)	STILL IN LOVE WITH YOU	38
41	35	36	36	MARIAH CAREY ▲ ³ COLUMBIA 47980 (10.98 EQ/15.98)	EMOTIONS	6
42	46	60	4	MC BREED WRAP 8109*/ICHIBAN (9.98/15.98)	20 BELOW	42
43	40	30	47	BEBE & CECE WINANS ● CAPITOL 92078* (9.98/15.98)	DIFFERENT LIFESTYLES	1
44	39	34	35	PRINCE AND THE N.P.G. ▲ ² PAISLEY PARK 25379*/WARNER BROS. (9.98/15.98)	DIAMONDS & PEARLS	1
45	43	39	10	M.C. BRAINS MOTOWN 6342* (9.98/13.98)	LOVERS LANE	31
46	52	78	4	GEORGE HOWARD GRP 9669* (10.98/15.98)	DO I EVER CROSS YOUR MIND	46
47	47	47	36	NICE & SMOOTH RAL 47373*/COLUMBIA (9.98 EQ/13.98)	AIN'T A DAMN THING CHANGED	29
48	44	43	11	CHIC WARNER BROS. 26394* (10.98/15.98)	CHIC-ISM	39
49	84	—	2	XCLAN POLYDOR 13225*/PLG (9.98 EQ/13.98)	XODUS	49

50	57	62	3	THE BOYS MOTOWN 6336* (9.98/13.98)	THE SAGA CONTINUES...	50
51	49	54	6	RANDY CRAWFORD WARNER BROS. 26736* (10.98/15.98)	THROUGH EYES OF LOVE	49
52	48	44	32	2ND II NONE PROFILE 1416 (9.98/14.98)	2ND II NONE	26
53	58	76	3	GROVER WASHINGTON, JR. COLUMBIA 48530 (10.98 EQ/15.98)	NEXT EXIT	53
54	56	52	12	THE HARD BOYS A.E.I. 4120*/ICHIBAN (8.98/15.98)	A-TOWN HARD HEADS	42
55	54	50	56	LUTHER VANDROSS ▲ EPIC 46789 (10.98 EQ/15.98)	POWER OF LOVE	1
56	53	51	11	POOH-MAN (MC POOH) JIVE 41476 (9.98/13.98)	FUNKY AS I WANNA BE	38
57	79	93	3	DOUG E. FRESH & THE NEW GET FRESH CREW BUST IT 98358* (9.98/13.98)	DOIN' WHAT I GOTTA DO	57
58	50	49	27	AMG SELECT 21642* (9.98/15.98)	BITCH BETTA HAVE MY MONEY	20
59	55	46	22	SOUNDTRACK ● SOUL 10462*/MCA (10.98/15.98)	JUICE	3
60	65	72	4	KID FROST VIRGIN 92097* (9.98/13.98)	EAST SIDE STORY	60
61	61	70	4	BY ALL MEANS MOTOWN 6344* (9.98/13.98)	IT'S REAL	61
62	69	75	3	TYRONE DAVIS ICHIBAN 1135* (9.98/15.98)	SOMETHINGS MIGHTY WRONG	62
63	60	56	89	TRACIE SPENCER CAPITOL 92153 (9.98/13.98)	MAKE THE DIFFERENCE	38
64	51	42	14	BOOGIE DOWN PRODUCTIONS JIVE 41470* (9.98/15.98)	SEX AND VIOLENCE	20
65	70	80	12	KID SENSATION NASTYMIX 7101*/ICHIBAN (9.98/15.98)	THE POWER OF RHYME	62
66	62	61	11	DETROIT'S MOST WANTED BRYANT 4126*/ICHIBAN (9.98/15.98)	TRICKS OF THE TRADE VOL. II	58
67	63	63	7	BASS PATROL JOEY BOY 3004 (8.98/13.98)	THE KINGS OF BASS	63
68	77	88	3	SHABBA RANKS POW WOW 7423* (9.98/15.98)	MR. MAXIMUM	68
69	68	66	7	CLAY D. AND THE NEW GET FUNKY CREW PANDISC 8815 (9.98/15.98)	WE'RE GOIN' OFF	66
70	72	82	3	KILO WRAP 8110*/ICHIBAN (9.98/15.98)	A-TOWN RUSH	70
71	82	89	3	DAVID SANBORN ELEKTRA 61272* (10.98/15.98)	UP FRONT	71
72	59	53	29	U.M.C.'S WILD PITCH 97544/ERG (9.98/15.98)	FRUITS OF NATURE	32
73	75	67	14	SOUTH CENTRAL CARTEL G.W.K. 15189/QUALITY (9.98/15.98)	SOUTH CENTRAL MADNESS	51
74	78	69	52	SHABBA RANKS ● EPIC 47310 (9.98 EQ/13.98)	AS RAW AS EVER	1
75	71	65	32	CHRIS WALKER PENDULUM 61136*/ELEKTRA (9.98/15.98)	FIRST TIME	32
76	64	58	24	JODY WATLEY MCA 10355 (10.98/13.98)	AFFAIRS OF THE HEART	21
77	73	81	9	POISON CLAN EFFECT 3006*/LUKE (9.98/15.98)	POISONOUS MENTALITY	62
78	98	—	2	SUPER CAT COLUMBIA 52435 (9.98 EQ/13.98)	DON DADA	78
79	76	74	47	HEAVY D. & THE BOYZ ▲ UPTOWN 10289/MCA (9.98/13.98)	PEACEFUL JOURNEY	5
80	91	77	24	BOBBY 'BLUE' BLAND MALACO 7458 (9.98/15.98)	PORTRAIT OF THE BLUES	50
81	66	57	7	SOUNDTRACK EMI 98414*/ERG (10.98/15.98)	WHITE MEN CAN'T JUMP	48
82	88	91	32	JOHNNIE TAYLOR MALACO 7460 (9.98/15.98)	I KNOW IT'S WRONG, BUT I JUST CAN'T DO RIGHT	59
83	81	71	10	GANKSTA N-I-P RAP-A-LOT 57160*/PRIORITY (9.98/14.98)	THE SOUTH PARK PSYCHO	63
84	67	64	30	ATLANTIC STARR REPRISE 26545* (9.98/15.98)	LOVE CRAZY	25
85	92	100	3	BASS BOY NEWTOWN 2209* (9.98/14.98)	I GOT THE BASS	85
86	87	96	9	CHOICE RAP-A-LOT 57172*/PRIORITY (9.98/14.98)	STICK & MOOVE	83
87	83	84	18	DON DIEGO ULTRAX 0502 (9.98/15.98)	RAZZ	70
88	74	59	48	PHYLLIS HYMAN PIR 11006*/ZOO (9.98/13.98)	PRIME OF MY LIFE	10
89	80	68	13	CHERRELLE TABU 4005*/A&M (9.98/13.98)	THE WOMAN I AM	43
90	94	86	5	KATHY SLEDGE EPIC 46851* (9.98 EQ/13.98)	HEART	86
91	89	92	23	BUST DOWN EFFECT 3005*/LUKE (9.98/15.98)	NASTY BITCH (CHAPTER 1)	56
92	96	95	44	COLOR ME BADD ▲ ² GIANT 24429*/REPRISE (9.98/15.98)	C.M.B.	10
93	93	98	7	BEN E. KING ICHIBAN 1133* (9.98/15.98)	WHAT'S IMPORTANT TO ME	82
94	100	79	34	SCARFACE RAP-A-LOT 57167*/PRIORITY (9.98/14.98)	MR. SCARFACE IS BACK	13
95	97	94	8	SISTER SOULJAH EPIC 48713 (9.98 EQ/13.98)	360 DEGREES OF POWER	78
96	95	90	30	ICE CUBE ▲ PRIORITY 57155 (9.98/15.98)	DEATH CERTIFICATE	1
97	90	85	11	TOO MUCH TROUBLE (THE BABY GETO BOYS) RAP-A-LOT 57174*/PRIORITY (9.98/14.98)	BRINGING HELL ON EARTH	54
98	RE-ENTRY	37	37	NAUGHTY BY NATURE ▲ TOMMY BOY 1044* (9.98/14.98)	NAUGHTY BY NATURE	10
99	85	83	44	DAMIAN DAME LAFACE 2-6000/ARISTA (9.98/15.98)	DAMIAN DAME	21
100	86	73	15	HI-C FEATURING TONY A SKANLESS 61235* (9.98/15.98)	SKANLESS	53

○ 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.

RCA COLLECTION

(Continued from preceding page)

think everybody should have 'Young Gifted And Black' by Nina Simone, and 'Sometimes I Feel Like A Motherless Child' by Paul Robeson. In light of the [recent Los Angeles] riots, here's a man who, in light of his commitment, left the country because of what he believed."

Miller adds that he hopes the compilation will inspire other labels to look more deeply into their vaults to uncover music of historical significance. "Hopefully, it will lead to other companies looking at what they've done and leaving a legacy," he says.

THE RHYTHM AND THE BLUES

(Continued from page 21)

this had nothing to do with 99.9% of the people at the conference. It was a guy using his insecurity about his girlfriend to start trouble."

BRE NOTES: We're not supposed to say anything about it, but here goes: "Mo' Money," the movie, seen at a screening in New Orleans, is not going to make anybody's Top 10 list. But don't let that deter you from a fabulous soundtrack. The Perspective Records release boasts some smokin' fun jams of which "The Best Things In Life Are Free" is only a taste. And Jimmy Jam & Terry Lewis, as well as star Damon

Wayans, were on hand at BRE to pump up the volume... In full effect at BRE was Detroit Pistons forward John Salley, who is trying to get into the music business with his own production company and a bevy of developing artists. His B.A.M.M! Productions is based in Detroit.

MO' BLACK MUSIC: A couple of interesting black music compilations have crossed the desk in honor of June's monthlong music celebration. In addition to "The RCA Records Label: The 1st Note In Black Music" (see story, page 21), Warner Bros. has is-

sued the single-disc "Sweet Soul Music: Voices From The Shadows" on the newly reactivated Sire/Blue Horizon label. A companion to the book "Sweet Soul Music" by musicologist Peter Guralnick, the album contains 15 tracks by such artists as O.V. Wright, Percy Sledge, Otis Clay, the Invincibles, Don Covay & the Good Timers, Solomon Burke, and Laura Lee. In the liner notes, Guralnick explains that these artists—many of them forgotten, unsung, or one-hit wonders—created the backbone of Southern soul music and deserve to be recognized and celebrated. The package was executive-

produced by Sire senior VP of A&R Joe McEwen and Guralnick.

Also of note is "Genuine Soul: The Legacy Of Black Music," a single-disc collection of all-new tracks produced by Deborah McDuffie of Jana Productions as a benefit for the Thurgood Marshall Scholarship Fund. With tracks by MC Lyte and D-Nice; Patti Austin; Al Green; Third World; John Faddis and Ravi Coltrane; and Jon Lucien, among others, the package is sponsored by the Miller Brewing Co. and attempts to musically trace all the varying influences of contemporary African-American music.

What's 'Nu Nu' With Lidell Townsell; RCA Roster

LIDELL TOWNSELL LAUGHS at how the brain-embedding hook for "Nu Nu" was accidentally created.

"I was hanging in the studio with Hula [of hip production team Hula & K. Fingers], and we were fooling around with a track. I heard this one riff, and I just started to go 'mmmm, hmmm, yeah yeah' over it. It only took about 35 minutes to write that song. It was magical."

Actually, one might guess that musical muse must have cast a magic spell over each of the sessions for the Chicago-bred DJ/musician's first Mercury album, "Harmony." The highly potent 12-song set was recorded in a three-week whirlwind.

"It was so wild," Townsell says, beaming. "We were writing the songs as we went along. It may sound like we were rushed, but we weren't. It was fresh and spontaneous. These songs are now, they are a part of this moment in time. To

me, there is something exciting about that."

However, Townsell's taking such a tack should not downplay the potential longevity of the songs that fill "Harmony." Stylistically, the songs range from deep-house to retro funk and soul—with a dash of pop flavor. While single-worthy cuts like "Trust Me," "I Can't Wait," and the new single, "Get With You," are wisely trend-conscious, they also have the kind of strong hooks and quality production that will wear well over time. Townsell gets formidable support from his backing group, M.T.F., which stands for More Than Friends. His rough-but-pleasing vocal style is matched by Martell's smooth baritone and rapper Silk E.'s clever wordplay.

"Our music works well because we respect each other's talents and let them flow naturally," Townsell says. "There are no ego trips or anything like that. It's like being

friends; you can't have one person take all of the credit for making a relationship work."

Townsell first hit the Chicago club scene when he was teenager, spinning records, tinkering with keyboards, and absorbing the music of others. "I used to hang out in clubs like Powerplant, and listen to



by Larry Flick

Frankie Knuckles spin. Those days influenced my style more than anything else."

Shortly after recording the cult hit "Time To Jack" with Chip-E, he was signed by local indie label DJ International. As he progressed, collaborations with luminaries like Knuckles, Mr. Lee, Adonis, and Marshall Jefferson followed. In 1986, he joined the Clubhouse Records roster and began hanging with Hula & Fingers and producer Cajmere. "Nu Nu" was actually a massive underground club anthem on Clubhouse for several months before Mercury signed Townsell.

As he stokes up for the big push behind his debut album, and "Get With You" (which has been remixed by David Morales), Townsell is polishing up his stage act for a U.S. club tour with Martell and Silk E. that is already in progress. Although he is buoyed by the success "Nu Nu" is enjoying at pop radio, Townsell is well aware that much more hard work lies ahead of him.

"I have no intention of being a one-hit wonder. Some people say that 'Nu Nu' had a kind of novelty feel, but I feel that it was also very musical. I'm out to prove that my music, and house music in general, is legitimate. It has crazy grooves, but it is also real music—with interesting melodies and good vocals. It has true soul."

FOLLOWING UP: As predicted, Michelle Santosuosso has been tapped to head up the new crossover department at RCA Records. The former music director at Q106 San Diego will relocate to New York shortly and take on the title of national director of crossover promotion.

Also, Gary Richards has been named West Coast manager of crossover promotion. He is known mostly as a rave promoter around Los Angeles. An East Coast counterpart may be added to the staff sometime in the future.

According to Butch Waugh, senior VP of promotion at the label, this new department will concentrate on both clubs and radio—though he notes that much emphasis will be placed on breaking more dance acts in the pop arena.

"We've had a lot of club success [with dance records], and not enough action at radio. It's time we do our best to have both. Our plan is not to lose any of the ground we have worked so hard to gain in the clubs, but to build upon it. I feel that Michelle and Gary come to us with the talent to make that happen."

COMPILATION CRAZY: Although many of the compilations now circulating are more filler tracks surrounding one or two worthwhile singles, here is a look at

three sets that offer more bang for your bucks.

BMG/Canada is now two volumes deep into its new CD series "Cool Cutz." Volume One sports extended mixes of such treats as "Come Back For Real Love" by Alison Limerick (which has never been released here as a single) and "Call My Name" by Love & Sas. The just-issued Volume Two has several home-grown treasures, including "Get Up On This" by Jesse Lee Davis—an artist who is best described as a techno-colored Seal. Look for the third volume in September.

New Jersey-based Continuum Records offers "This Is Techno," a set of rave-ready tracks that wisely mixes fine material from Belgium and Italy with such notable U.S. entries as "Raving Mad" by Middle Finger and "View (The Universe)" by Red Red Groovy. Worth a spin.

The best of the batch is "A Basement, A Red Light & A Feelin,'" which showcases several acts on producer Kerri Chandler's New Jersey-based Mad House Records. His distinctive, jazzy, deep-house sound is evident on each sparkling cut. Top programming picks are "Why You Wanna" by Krista'FA, "The Way It Was" by Jillette Riley, and "Get Out" by Matrix.

THE SINGLE LIFE: After several weeks of heavy hush-hush tape action, Columbia has finally issued mixes of George Michael's fab "Too Funky." A cut from the upcoming "Red Hot + Dance" AIDS benefit album, it's thick with a subtle, house-flavored bass line and urbanized synths. The singer has crafted several sturdy remixes, aimed at enticing pop, techno, and R&B spinners.

While we don't want to risk stealing too much of the thunder from "Too Funky," we can't resist tipping you off to that fact that Michael's next single will likely be the jazzy deep-houser "Do I Really Want To Know" (also to be featured on "Red Hot + Dance"). We've been given a sneak preview, and we're still in a sweat.

(Continued on next page)

NEW RELEASES:
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D.S.K. - I'LL KEEP HOLDING ON - HOT PRODUCTIONS
JESSE SAUNDERS - HOUSE TRAX VOL. 1 - JES SAY
DETROIT DEEP SOUND - YOU CAN'T GO WRONG - AZTONK
CAMILLE - MY LOVE WILL SET YOU FREE - MARTRU
MOTION MOVEMENT - STEP DOWN - STRICTLY RHYTHM
LATIN KINGS - I WANNA KNOW - NERVOUS
BOYS OF DARKNESS - THE PILL - CITI
VARIOUS - D.J.'S ON VINYL VOL. 3 - NEW GENERATION
MARK ROGERS - I PROMISE YOU - DETENTE
THAT KID CHRIS - KEEP ON - DIGITAL DUNGEON
JAMMY - INFATUATION - VIBE
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● I WANT YOUR LOVE Lee Marrow Garage
● I NEED YOU Space Masters Techno House
● CLOSE YOUR EYES Dara Drama Techno
● ALPHA CENTAURI Arkanoid Feat. Lisa Jones Techno
● FEEL FREE Debbie Cole Garage
● MUEVELO El Mandamas Raggamuffin
● WHY Jackie Moore Downbeat
● LOVE ME IN THE NIGHT Yankees House
● THE FIRST MACHINE RY Olophonics Techno
● STRANGE Intermental Techno
● NEVER GIVE UP remix Jinny House
● DO YOU FEEL ALLRIGHT D.J. Power Techno
● ELECTRONIC COMMUNICATIONS L. P. Arkanoid Techno
● DESIRE Sarah Jane House
● AFRIKA Afrika Sound System Tribal
● TRIBAL ACTIVITY Corrado Tribal
● RING OF LOVE Athena Deep House
● I AM MAD Valli Melody Techno
● CAN YOU HEAR ME Wait 93 Techno
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Hot Dance Breakouts
CLUB PLAY
1. JUMP AROUND HOUSE OF PAIN TOMMY BOY
2. THE POWER OF RHYTHM B.G. THE PRINCE OF RAP EPIC
3. FETISH BABY FORD SIRE
4. WHATEVER U NEED M. DOC SMASH
5. MONEY CAMEO REPRISE
12" SINGLES SALES
1. PARA LOS RUMBEROS/RAN KAN KAN TITO PUENTE ELEKTRA
2. THIS IS THE WAY WE ROLL HAMMER CAPITOL
3. SUNSHINE AND ECSTASY TOM TOM CLUB SIRE
4. WHO'S GOT YOUR LOVE? NYASIA MICMAC
5. HELPLESS (I DON'T KNOW WHAT TO DO WITHOUT YOU) URBANIZED FEATURING SILVANO MAXI
Breakouts: Titles with future chart potential, based on club play or sales reported this week.

CLUB PLAY

COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
*** No. 1 ***					
1	2	7	6	IN THE CLOSET EPIC 74267 1 week at No. 1	MICHAEL JACKSON
2	4	10	6	CLUB LONELY EPIC 74282	LIL LOUIS & THE WORLD
3	5	13	5	SET ME FREE GREAT JONES 530 615/ISLAND	CLUBLAND FEATURING ZEMYA HAMILTON
4	3	3	9	STILL IN LOVE WITH YOU PENDULUM 66438/ELEKTRA	MELI'SA MORGAN
5	6	11	7	TAKE MY ADVICE I.D. 96191/ATCO EASTWEST	KYM SIMS
6	17	31	3	KEEP ON WALKIN' A&M 7382	CECE PENISTON
7	1	2	10	CLOSER MCA 54363	MR. FINGERS
8	14	21	6	ELEVATION REACT IMPORT	G.T.O.
9	13	26	5	SWEAT DANCE WARNER BROS. 40248	KYZE
10	19	32	4	NOTHING CAN STOP US WARNER BROS. 40395	SAINT ETIENNE
11	11	23	5	O FORTUNA RADIKAL 12299	APOTHEOSIS
12	8	9	8	MY LOVIN' (YOU'RE NEVER GONNA GET IT) ATCO EASTWEST 96194	EN VOGUE
13	20	27	5	TREATY HOLLYWOOD 66451/ELEKTRA	YOTHU YINDI
14	10	4	9	LOVE YOU ALL MY LIFETIME WARNER BROS. 40377	CHAKA KHAN
15	12	18	7	ROUGH SEX CAROLINE 2518	LORDS OF ACID
16	24	41	3	SURRENDER YOURSELF COLUMBIA 74291	THE DAOU
17	9	1	10	(CAN YOU) FEEL THE PASSION BIG LIFE 19751/ERG	BLUE PEARL
18	16	8	12	LIFT EVERY VOICE (TAKE ME AWAY) COLUMBIA 74131	MASS ORDER
19	33	44	3	HELPLESS (I DON'T KNOW WHAT TO DO WITHOUT YOU) MAXI 2008 URBANIZED FEAT. SILVANO	URBANIZED FEAT. SILVANO
20	7	5	10	TWILIGHT ZONE RADIKAL 12300	2 UNLIMITED
21	30	38	4	WEIRDO BEGGARS BANQUET 62264/RCA	THE CHARLATANS
22	26	34	4	FREE YOUR BODY (INJECTED WITH A POISON) SONIC 2003/INSTINCT	PRAGA KHAN
23	28	37	5	DIVINE THING BIG LIFE 865 765/MERCURY	THE SOUP DRAGONS
24	29	42	4	LOVE IS A MASTER OF DISGUISE MORE PROTEIN 96174/CHARISMA	EVE GALLAGHER
*** POWER PICK ***					
25	37	—	2	MAKE IT ON MY OWN ARISTA 1-2435	ALISON LIMERICK
26	21	14	7	JUMP RUFFHOUSE 74193/COLUMBIA	KRIS KROSS
27	15	6	9	CRUCIFIED GIANT 40351/WARNER BROS.	ARMY OF LOVERS
28	22	22	7	HIGH FICTION 64766/ELEKTRA	THE CURE
29	25	16	8	MAKE IT HAPPEN COLUMBIA 74189	MARIAH CAREY
30	36	40	4	MR. RIGHT 111 EAST 0009	REDD
31	31	20	10	SAILING ON THE SEVEN SEAS VIRGIN PROMO	O.M.D.
32	23	19	10	REJOICING (I'LL NEVER FORGET) WARNER BROS. 40368	ULTRA NATE
33	47	—	2	MIG-29 NEXT PLATEAU 50178	MIG-29
34	39	46	4	CHAIN ME TO THE BEAT MAXI 2010	SOUL VERITE FEATURING SABRINA BRITT
35	18	15	12	TAKE ME BACK TO LOVE AGAIN EPIC 74212	KATHY SLEDGE
36	38	45	4	EVERYTHING WILL GET BETTER ARISTA 1-2399	LISA STANSFIELD
37	35	36	5	METHODICAL VIRTUE NETWORK 13858/R.S.	THE FINAL CUT
38	46	—	2	NOTGONNACHANGE FONTANA 866 855/MERCURY	SWING OUT SISTER
39	43	47	3	SHAKE IT UP (SHAKE IT UP TONIGHT) CARDIAC 4025	BROTHER MAKES 3
40	44	—	2	WHO KILLED JFK? ZYX 6648	MISTERIA
*** HOT SHOT DEBUT ***					
41	NEW	1	1	YOU KEEP HOLDING BACK (LOVE ME) CUTTING 260	SWING 52
42	NEW	1	1	I KNOW BIG BEAT 10049/ATLANTIC	NEW ATLANTIC
43	NEW	1	1	GET YOUR BODY! MCA 54374	ADAMSKI FEATURING NINA HAGEN
44	NEW	1	1	RAIN FALLS VIRGIN 96173	FRANKIE KNUCKLES FEATURING LISA MICHAELIS
45	32	28	8	NOW THAT YOU'RE GONE CUTTING 259/ATCO EASTWEST	CORINA
46	34	25	7	CHIME FFRR 350 001/LONDON	ORBITAL
47	NEW	1	1	DEEPLY DIPPY CHARISMA 96164	RIGHT SAID FRED
48	NEW	1	1	THEY WANT EFX ATCO EASTWEST 96206	DAS EFX
49	NEW	1	1	ENERGY EXPRESS ZYX 6653	HYSTERIA
50	27	12	12	WORKOUT VIRGIN 96201	FRANKIE KNUCKLES FEATURING ROBERTA GILLIAM

12-INCH SINGLES SALES

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
*** No. 1 ***					
1	1	2	10	MY LOVIN' (YOU'RE NEVER GONNA GET IT) ATCO EASTWEST 96194 2 weeks at No. 1	EN VOGUE
2	5	6	7	LOVE YOU ALL MY LIFETIME WARNER BROS. 40377	CHAKA KHAN
3	4	4	12	BABY GOT BACK DEF AMERICAN 40233/REPRISE	SIR MIX-A-LOT
4	3	3	11	JUMP RUFFHOUSE 74193/COLUMBIA	KRIS KROSS
5	2	1	7	IN THE CLOSET EPIC 74267	MICHAEL JACKSON
6	7	7	10	THEY WANT EFX ATCO EASTWEST 96206	DAS EFX
7	14	29	3	CLUB LONELY EPIC 74282	LIL LOUIS & THE WORLD
8	11	15	6	CRUCIFIED GIANT 40351/WARNER BROS.	ARMY OF LOVERS
9	10	12	9	CLOSER MCA 54363	MR. FINGERS
10	20	34	3	SET ME FREE GREAT JONES 530 615/ISLAND	CLUBLAND FEATURING ZEMYA HAMILTON
11	9	11	8	TAKE MY ADVICE I.D. 96191/ATCO EASTWEST	KYM SIMS
12	12	13	10	NOW THAT YOU'RE GONE CUTTING 259/ATCO EASTWEST	CORINA
13	8	14	7	ALL WOMAN/EVERYTHING WILL GET BETTER ARISTA 1-2399	LISA STANSFIELD
14	6	5	11	WORKOUT VIRGIN 96201	FRANKIE KNUCKLES FEATURING ROBERTA GILLIAM
15	15	18	7	SOMETIMES I RHYME SLOW RAL 74166/COLUMBIA	NICE & SMOOTH
16	13	9	8	DON'T BE AFRAID SOUL 54384/MCA	AARON HALL
17	17	20	8	STILL IN LOVE WITH YOU PENDULUM 66438/ELEKTRA	MELI'SA MORGAN
18	30	—	2	MR. LOVERMAN EPIC 74248	SHABBA RANKS
19	19	24	6	TENNESSEE CHRYSALIS 23787/ERG	ARRESTED DEVELOPMENT
20	26	33	4	JOY VIRGIN 96172	SOUL II SOUL
*** HOT SHOT DEBUT ***					
21	NEW	1	1	KEEP ON WALKIN' A&M 7382	CECE PENISTON
22	16	16	9	MARIA TOMMY BOY 520	TKA
23	29	39	4	NOTHING CAN STOP US WARNER BROS. 40395	SAINT ETIENNE
24	25	25	7	TWILIGHT ZONE RADIKAL 12300	2 UNLIMITED
25	33	46	4	(CAN YOU) FEEL THE PASSION BIG LIFE 19751/ERG	BLUE PEARL
*** POWER PICK ***					
26	40	—	2	STROBELITE HONEY MERCURY 866 869	BLACK SHEEP
27	24	22	11	COME & TALK TO ME UPTOWN 54354/MCA	JODECI
28	36	48	3	LAST TRAIN TO TRANCENTRAL ARISTA 1-2383	THE KLF
29	28	35	6	VICTIM OF THE GHETTO VIRGIN 96185	THE COLLEGE BOYZ
30	18	8	11	I'M THE ONE YOU NEED MCA 54278	JODY WATLEY
31	21	21	6	REJOICING (I'LL NEVER FORGET) WARNER BROS. 40368	ULTRA NATE
32	48	—	2	SWEAT DANCE WARNER BROS. 40248	KYZE
33	31	—	2	BREATH OF LIFE SIRE 40344/WARNER BROS.	ERASURE
34	23	17	15	NU NU MERCURY 866 445	LIDELL TOWNSELL
35	41	47	3	THEY REMINISCE OVER YOU (T.R.O.Y.) ELEKTRA 66445	PETE ROCK & C.L. SMOOTH
36	46	—	2	SHINE ON ESQUIRE 74326	DEGREES OF MOTION FEATURING BITI
37	34	38	5	GOTTA LEARN MY RHYTHM LAFACE 2-4013/ARISTA	DAMIAN DAME
38	49	—	2	DON'T CURSE YOU CAN'T SEE WHAT I SEE UPTOWN 54428/MCA	HEAVY D. & THE BOYZ
39	37	42	5	WHO KILLED JFK? ZYX 6648	MISTERIA
40	38	41	5	SCENARIO JIVE 42056	A TRIBE CALLED QUEST
41	42	49	3	LA SCHMOOVE JIVE 42062	FU-SCHNICKENS
42	44	45	3	SHAKE IT UP (SHAKE IT UP TONIGHT) CARDIAC 4025	BROTHER MAKES 3
43	NEW	1	1	WHY ME BABY? ELEKTRA 66428	KEITH SWEAT
44	27	27	7	HOW DO I LOVE THEE TOMMY BOY 524	QUEEN LATIFAH
45	NEW	1	1	O FORTUNA RADIKAL 12299	APOTHEOSIS
46	NEW	1	1	GUARD YOUR GRILL/UPTOWN ANTHEM TOMMY BOY 519	NAUGHTY BY NATURE
47	22	10	11	TAKE ME BACK TO LOVE AGAIN EPIC 74212	KATHY SLEDGE
48	NEW	1	1	RAIN FALLS VIRGIN 96173	FRANKIE KNUCKLES FEATURING LISA MICHAELIS
49	NEW	1	1	GET YOUR BODY! MCA 54374	ADAMSKI FEATURING NINA HAGEN
50	35	26	12	LIVE AND LEARN COLUMBIA 74230	JOE PUBLIC

○ Titles with the greatest sales or club play increase this week. ♦ Videoclip availability. Records listed under Club Play are 12-inch unless indicated otherwise. © 1992, Billboard/BPI Communications.

DANCE TRAX

(Continued from preceding page)

When all is said and done, David Diebold will be probably best be remembered as one of the hi-NRG community's most enduring artists. However, he has just unleashed a slammin' single with the potential to transform him into one of the rave scene's top guns. With "Where Is God" (Megatone, San Francisco), he weaves cathartic synth lines with ominous vocal bits, and a memorable melody. Not to be missed.

TID-BEATS: Arista Records has picked up DNA's groovy "Taste

This" album for release in the U.S. The act is currently in the studio tweaking the project in order to make it unique from the European version. The first single is due out within the month, and is a cover of Sharon Redd's "I Specialize In Love." The track has newly recorded vocals by a mystery artist that the label is keeping under tight wraps... Another project to be aware of is Ryuichi Sakamoto's third set for Virgin, "Heartbeat." Due out in July, the album is far more groove-oriented than past ef-

forts. Guests include Deee-Lite's Jungle DJ Towa Towa and Super DJ Dmitry (who offers a fierce Russian rap on one cut), Ingrid Chavez, David Sylvian, Satoshi Tomiei, and underground siren Dee Dee Brave... Alex Paterson is out to set a record. "Blue Room," his next single as the Orb, clocks in at an intimidating 39 minutes and 58 seconds. Natch, there are two edits on the 12-inch single—both come in at approximately 12 minutes. Look for a midsummer release date on Big Life.

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FOR WEEK ENDING JUNE 13, 1992

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	—	2	BILLY RAY CYRUS MERCURY 510635* (9.98 EQ/13.98)	SOME GAVE ALL	1	
2	2	1	38	GARTH BROOKS ▲ ⁷ LIBERTY 96330* (10.98/15.98)	ROPIN' THE WIND	1	
3	3	2	90	GARTH BROOKS ▲ ⁷ LIBERTY 93866* (9.98/13.98)	NO FENCES	1	
4	4	3	9	WYONNNA CURB 10529*/MCA (10.98/15.98)	WYONNNA	1	
5	5	4	161	GARTH BROOKS ▲ ³ LIBERTY 90897* (9.98/13.98)	GARTH BROOKS	2	
6	6	5	35	REBA MCENTIRE ▲ MCA 10400* (10.98/15.98)	FOR MY BROKEN HEART	3	
7	7	6	55	ALAN JACKSON ▲ ARISTA 8681* (9.98/13.98)	DON'T ROCK THE JUKEBOX	2	
8	9	9	42	BROOKS & DUNN ARISTA 18658* (9.98/13.98)	BRAND NEW MAN	8	
9	8	7	53	TRAVIS TRITT ▲ WARNER BROS. 26589* (9.98/13.98)	IT'S ALL ABOUT TO CHANGE	2	
10	12	12	59	LORRIE MORGAN ● RCA 30210* (9.98/13.98)	SOMETHING IN RED	10	
11	10	11	42	HAL KETCHUM CURB 77450* (9.98/13.98)	PAST THE POINT OF RESCUE	6	
12	14	13	48	TRISHA YEARWOOD ▲ MCA 10297* (9.98/15.98)	TRISHA YEARWOOD	2	
13	15	14	20	SAWYER BROWN CURB 95624* (9.98/13.98)	DIRT ROAD	12	
14	11	8	6	GEORGE STRAIT MCA 10532* (10.98/15.98)	HOLDING MY OWN	5	
15	13	10	12	AARON TIPPIN RCA 61129* (9.98/13.98)	READ BETWEEN THE LINES	6	
16	16	15	42	DOUG STONE EPIC 47357*/SONY (9.98 EQ/13.98)	I THOUGHT IT WAS YOU	12	
17	18	16	53	DIAMOND RIO ● ARISTA 8673* (9.98/13.98)	DIAMOND RIO	13	
18	17	17	16	JOHN ANDERSON BNA 61029* (9.98/13.98)	SEMINOLE WIND	10	
19	19	19	31	SUZY BOGDUSS LIBERTY 95847* (9.98/13.98)	ACES	19	
20	59	—	2	MICHELLE WRIGHT ARISTA 18685* (9.98/13.98)	NOW & THEN	20	
21	22	24	36	COLLIN RAYE EPIC 47468*/SONY (9.98 EQ/13.98)	ALL I CAN BE	7	
22	21	21	29	SAMMY KERSHAW MERCURY 510161* (9.98 EQ/13.98)	DON'T GO NEAR THE WATER	18	
23	20	20	48	TANYA TUCKER ● LIBERTY 95562* (9.98/13.98)	WHAT DO I DO WITH ME	6	
24	23	18	64	VINCE GILL ▲ MCA 10140* (9.98/15.98)	POCKET FULL OF GOLD	5	
25	26	26	113	DOUG STONE ● EPIC 45303*/SONY (5.98 EQ/9.98)	DOUG STONE	12	
26	24	22	27	TRACY LAWRENCE ATLANTIC 82326* (9.98/13.98)	STICKS AND STONES	10	
27	29	29	82	DWIGHT YOAKAM ● REPRIS 26344*/WARNER BROS. (9.98/13.98)	IF THERE WAS A WAY	7	
28	28	25	15	HANK WILLIAMS, JR. CURB 26806*/CAPRICORN (9.98/15.98)	MAVERICK	7	
29	27	27	5	MCBRIDE & THE RIDE MCA 10540* (9.98/13.98)	SACRED GROUND	27	
30	25	23	9	MARK CHESNUTT MCA 10530* (9.98/15.98)	LONGNECKS & SHORT STORIES	9	
31	31	30	54	RICKY VAN SHELTON ▲ COLUMBIA 46855*/SONY (9.98 EQ/13.98)	BACKROADS	3	
32	32	34	58	PAM TILLIS ARISTA 8642* (8.98/13.98)	PUT YOURSELF IN MY PLACE	10	
33	39	39	20	JOE DIFFIE EPIC 47477*/SONY (9.98 EQ/13.98)	REGULAR JOE	22	
34	30	—	2	RODNEY CROWELL COLUMBIA 47985*/SONY (9.98 EQ/13.98)	LIFE IS MESSY	30	
35	35	35	85	MARY-CHAPIN CARPENTER ● COLUMBIA 46077*/SONY (8.98 EQ/13.98)	SHOOTING STRAIGHT IN THE DARK	11	
36	37	36	34	ALABAMA ● RCA 61040* (9.98/13.98)	GREATEST HITS VOL. 2	10	
37	40	37	199	THE JUDDS ▲ ² CURB 8318*/RCA (9.98/15.98)	GREATEST HITS	1	
38	44	56	3	SHENANDOAH RCA 66001* (9.98/13.98)	LONG TIME COMIN'	38	
39	33	33	116	TRAVIS TRITT ▲ WARNER BROS. 26094* (9.98/13.98)	COUNTRY CLUB	3	

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
40	38	31	90	REBA MCENTIRE ▲ MCA 10016 (9.98/15.98)	RUMOR HAS IT	2
41	36	32	82	CLINT BLACK ▲ ² RCA 52372 (9.98/13.98)	PUT YOURSELF IN MY SHOES	1
42	41	52	5	CONFEDERATE RAILROAD ATLANTIC 82335* (9.98/15.98)	CONFEDERATE RAILROAD	41
43	34	28	13	LITTLE TEXAS WARNER BROS. 26820* (9.98/13.98)	FIRST TIME FOR EVERYTHING	19
44	49	46	36	BILLY DEAN SBK 96728*/LIBERTY (9.98/13.98)	BILLY DEAN	34
45	42	38	117	ALAN JACKSON ▲ ARISTA 8623 (8.98/13.98)	HERE IN THE REAL WORLD	4
46	43	40	22	GEORGE STRAIT MCA 10450* (9.98/15.98)	TEN STRAIT HITS	7
47	45	41	38	THE JUDDS ● CURB 61018*/RCA (9.98/13.98)	GREATEST HITS VOL. II	7
48	46	43	8	SHENANDOAH COLUMBIA 48885*/SONY (9.98 EQ/13.98)	GREATEST HITS	43
49	47	42	40	RANDY TRAVIS ● WARNER BROS. 26661* (9.98/13.98)	HIGH LONESOME	3
50	53	53	39	PATTY LOVELESS MCA 10336* (9.98/13.98)	UP AGAINST MY HEART	27
51	50	50	161	CLINT BLACK ▲ ² RCA 9668 (9.98/13.98)	KILLIN' TIME	1
52	52	48	60	MARTY STUART MCA 10106* (9.98/13.98)	TEMPTED	20
53	54	49	32	STEVE WARINER ARISTA 18691* (9.98/13.98)	I AM READY	28
54	48	45	9	SOUNDTRACK HOLLYWOOD 61303*/ELEKTRA (10.98/15.98)	STRAIGHT TALK	22
55	55	47	63	DOLLY PARTON ● COLUMBIA 46882*/SONY (9.98 EQ/13.98)	EAGLE WHEN SHE FLIES	1
56	51	44	127	VINCE GILL ▲ MCA 42321 (8.98/13.98)	WHEN I CALL YOUR NAME	2
57	57	51	61	BILLY DEAN SBK 94302*/LIBERTY (9.98/13.98)	YOUNG MAN	12
58	60	57	29	RESTLESS HEART RCA 61041* (9.98/13.98)	THE BEST OF RESTLESS HEART	25
59	58	55	86	MARK CHESNUTT ● MCA 10032* (9.98/13.98)	TOO COLD AT HOME	12
60	64	58	92	KATHY MATTEA ● MERCURY 842330* (8.98 EQ/13.98)	A COLLECTION OF HITS	8
61	61	60	94	KEITH WHITLEY ● RCA 52277* (9.98/13.98)	GREATEST HITS	5
62	56	59	7	VINCE GILL RCA 61130* (7.98/11.98)	I NEVER KNEW LONELY	51
63	63	54	140	REBA MCENTIRE ● MCA 8034* (10.98/15.98)	REBA LIVE	2
64	69	65	39	CHRIS LEDOUX LIBERTY 96499* (9.98/13.98)	WESTERN UNDERGROUND	36
65	66	64	124	DAN SEALS ● LIBERTY 48308 (7.98/11.98)	THE BEST	7
66	67	67	7	HANK WILLIAMS, JR. & HANK WILLIAMS CURB 77552* (6.98/9.98)	THE BEST OF HANK & HANK	55
67	68	66	135	THE KENTUCKY HEADHUNTERS ▲ MERCURY 838744 (9.98 EQ/13.98)	PICKIN' ON NASHVILLE	2
68	NEW ►	—	1	MARTINA MCBRIDE RCA 66002* (9.98/13.98)	THE TIME HAS COME	68
69	70	62	4	ANNE MURRAY LIBERTY 95954* (9.98/13.98)	FIFTEEN OF THE BEST	62
70	62	63	90	DOLLY PARTON ● COLUMBIA 44384/SONY (5.98 EQ/9.98)	WHITE LIMOZEEN	3
71	NEW ►	—	1	VARIOUS ARTISTS K-TEL 6005* (7.98/12.98)	TODAY'S BEST COUNTRY	71
72	71	68	106	THE CHARLIE DANIELS BAND ● EPIC 45316/SONY (5.98 EQ/9.98)	SIMPLE MAN	2
73	65	69	131	SHENANDOAH ● COLUMBIA 44468*/SONY (8.98 EQ/13.98)	THE ROAD NOT TAKEN	6
74	RE-ENTRY	—	8	CLEVE FRANCIS LIBERTY 96498* (9.98/13.98)	TOURIST IN PARADISE	58
75	73	70	105	ALABAMA ● RCA 52108* (9.98/13.98)	PASS IT ON DOWN	3

○ 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 13, 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	56
2	2	THE CHARLIE DANIELS BAND ▲ EPIC 38795*/SONY (7.98 EQ/11.98)	A DECADE OF HITS	56
3	3	GEORGE STRAIT ▲ MCA 42035* (7.98/12.98)	GREATEST HITS, VOL. 2	56
4	4	PATSY CLINE DELUXE 5050/IMG (7.98/9.98)	20 GOLD HITS	27
5	6	GEORGE JONES ● EPIC 40776*/SONY (5.98 EQ/9.98)	SUPER HITS	42
6	8	REBA MCENTIRE ● MCA 6294 (4.98/11.98)	SWEET SIXTEEN	49
7	7	ALABAMA ▲ ³ RCA 4939 (7.98/11.98)	ROLL ON	51
8	9	VINCE GILL RCA 9814 (4.98/9.98)	BEST OF VINCE GILL	56
9	5	RICKY VAN SHELTON ▲ COLUMBIA 40602*/SONY (5.98 EQ/9.98)	WILD EYED DREAM	25
10	12	RANDY TRAVIS ▲ ⁴ WARNER BROS. 25568 (9.98/13.98)	ALWAYS & FOREVER	56
11	11	THE JUDDS ▲ CURB 5916-1/RCA (7.98/12.98)	HEARTLAND	56
12	16	HANK WILLIAMS, JR. ▲ ² CURB 60193/WARNER BROS. (9.98/13.98)	GREATEST HITS	46
13	10	REBA MCENTIRE ● MCA 42134 (4.98/11.98)	REBA	36

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	WKS. ON CHART
14	13	ALABAMA ▲ ³ RCA 7170 (9.98/13.98)	GREATEST HITS	55
15	14	ANNE MURRAY ▲ ⁴ LIBERTY 46058* (7.98/12.98)	GREATEST HITS	56
16	17	GEORGE STRAIT ▲ ² MCA 5567 (7.98/12.98)	GEORGE STRAIT'S GREATEST HITS	56
17	15	DOLLY PARTON ▲ RCA 4422 (7.98/11.98)	GREATEST HITS	41
18	22	PATTY LOVELESS ● MCA 42223 (4.98/11.98)	HONKY TONK ANGEL	34
19	23	GEORGE STRAIT ▲ MCA 5913 (4.98/11.98)	OCEAN FRONT PROPERTY	43
20	19	DWIGHT YOAKAM ● REPRIS 25989/WARNER BROS. (9.98/13.98)	JUST LOOKIN' FOR A HIT	17
21	—	KENNY ROGERS ▲ LIBERTY 5112/CAPITOL (9.98/15.98)	TWENTY GREATEST HITS	53
22	20	REBA MCENTIRE ▲ MCA 2789 (7.98/12.98)	GREATEST HITS	56
23	21	ALABAMA ▲ ⁴ RCA 4229 (7.98/11.98)	MOUNTAIN MUSIC	35
24	18	THE JUDDS RCA 2278* (3.98/No CD)	COLLECTOR'S SERIES	54
25	—	RAY STEVENS MCA 5918* (4.98/11.98)	GREATEST HITS	1

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

Stacy Dean Campbell Gets Dual-Vid Treatment

BY EDWARD MORRIS

NASHVILLE—Are two videos better than one? Columbia Records aims to find out with the release of two separate music videos of newcomer Stacy Dean Campbell's first single, "Rosalee."

The first version, a concept video in black-and-white, has already been shipped and is airing on Coun-

try Music Television. Version two—which has color footage and features Campbell performing—is on its way to outlets. The releases were about 10 days apart.

To test Campbell's appeal, Columbia has tagged the second video with a "Stacy Dean Campbell Information Hotline" message that invites viewers to call an 800 number to vote on which video they prefer.

Callers will also be asked to provide demographic data about themselves.

"We had great reaction to the first [video]—as we had anticipated," reports James Carlson, director of product marketing. "But we had this wonderful footage of Stacy that we just really wanted to take advantage of, since he is such a special artist visually." Aristo Video is promoting

both clips.

Call-ins to the 800 number will be monitored by the Plan A company, headed by Allen Brown. Brown also manages the 24-year-old singer/songwriter.

Although viewers are asked to vote on their preference, the vote will not result in the "losing" video being pulled.

Brown says callers will first be given information about Campbell's single and album, and his upcoming television and concert appearances. "At the end of the call," Brown says, "we ask the callers if they are interested in giving their name, address, age, and where they saw or heard the toll-free number." Those who give their address will be sent an in-

formation card that updates Campbell's activities and asks if they want to join his fan club.

The regional shows that display the toll-free number will be given the demographic data collected from their viewers.

Brown says the experiment is new for both Columbia and Plan A and that, consequently, he does not know how long the information line will be maintained. "The initial volume," he explains, "will dictate whether we do it for two months or longer than that. We just have to play it by ear."

Campbell's album, "Lonesome Wins Again," will be out the last week of July. He is produced by Brent Maher.

Music Videoclips Are Redefining Country Format Has Altered The Way Music Is Conceived

THE VIDEO VENUE: To its credit—and ultimately to its own profit—the country music industry continues to push the marketing potential of videos. Columbia Records has just announced it is releasing two separate videos on the same single in an attempt to break new artist Stacy Dean Campbell (see story, this page). Mercury Records, as amply chronicled in these pages during the past several weeks, circumvented almighty radio altogether in creating an image for Billy Ray Cyrus—and a very salable image it has turned out to be.

But there is something more profound and revolutionary about music videos than told by random success stories. Not only have videos changed the way music is promoted—they have also altered the way music is conceived. Who can write a song, select a song, produce a song, or perform a song these days without at least speculating on its video possibilities? Who will risk signing an act to record that has nothing but strong vocals to recommend it? Although it is happening far less quickly and dramatically, the video is redefining country music as surely as sound redefined the movies. On one level, it is purging the music of its purely rural connotations. And on another, it is allowing—indeed, requiring—artists to find other modes of eloquence than the voice alone. The video format demands that singers also be performers in the widest sense. Thus, a well-executed video can give a new artist not just visibility but stature of the kind it once took years to achieve.

We are at a transitional stage—one at which it still appears that any act can "do a video." But as time and turnover are demonstrating, there is more to doing a video than singing in front of a camera. One has to blossom in front of it to make the effort worthwhile. Acts that can meet this requirement, it now seems, are the future of country music.

MAKING THE ROUNDS: "Nashville Now" is returning to its longtime 90-minute format for four nights a week, beginning June 30. The Nashville Network reduced the popular talk show to 60 minutes March 30. But, according to TNN VP/GM David Hall, there were so many viewer objections to the shorter show that the network decided to switch back to the original length. However, the Monday edition will stay at 60 minutes . . . Kathy Mattea, who was twice the Country Music Assn.'s female vocalist of the year, will soon undergo outpatient surgery at the Vanderbilt Voice Center to correct a recurring vocal cord injury. Mattea was sidelined this time last year with the same problem but still managed to "converse" with her fans at Fan Fair by using a computer . . . TNN has donated \$33,000 to the W.O. Smith Nashville Community Music School. The contribution represents the proceeds

from 900-number fees charged voters in last year's TNN Music City News Country Awards balloting . . . The Cactus Brothers have been picked to perform two songs on-camera in the upcoming George Strait movie "Pure Country," now being filmed in Fort Worth, Texas. A third Cactus Brothers song is slated for the movie's soundtrack . . . Betty Jo Fowler has been named director of publishing administration for Malaco Records' Nashville office. For the past 18 years, she was director of royalties and synchronization for Tree and Sony/Tree.

MARK YOUR CALENDAR: Mel McDaniel, Jim Ed Brown, Razyzy Bailey, Skeeter Davis, Hank Locklin, Margo Smith, Justin Tubb, Leona Williams, John Hartford, Charlie McCoy, Lois Johnson, Marty Haggard, Danny Dill, and the Gibsons are among the artists who will perform at the Reunion of Professional Entertainers' annual "Fan Jam," Monday (8) at the National Guard Armory in Nashville. Tickets are on sale at the three Ernest Tubb Record Shops in Music City and at the ROPE office in the GMA Building, 7 Mu-



by Edward Morris

sic Circle, South . . . The Songwriters Guild of America presents its next edition of "Songmania" at 7:30 p.m. Tuesday (9) at Nashville's Boardwalk Cafe. The event allows the audience to vote by applause for the best songs of the evening as well as for the best excuses offered by losing songwriters as to why their songs didn't win. Free admission . . . Grand Ole Opry stars Jim & Jesse will hold their fourth annual bluegrass festival June 11-13 at Slagle's Pasture in Elizabethton, Tenn. . . Lynn Gann will critique guild members' songs at 7 p.m. June 15 at the Songwriters Guild offices. Gann is professional manager for Tom Collins Music . . . Songwriter John Scott Sherrill will be the featured speaker at the guild's Ask-A-Pro session, 7 p.m. June 24 at its offices . . . The 18th annual Dahlonega Bluegrass Festival will be held June 24-27 at Blackburn Park in Dahlonega, Ga. . . Country Radio Broadcasters, the presenters of the annual Country Radio Seminar, will stage a "Cowboy Casino Party" from 6:30-10 p.m. June 26 at the Maxwell House Hotel in Nashville. Proceeds will be used to benefit the CRB scholarship endowment fund . . . The 13th annual Bluegrass & Chili Festival is set for Sept. 11-13 in downtown Tulsa, Okla.

SIGNINGS: After working for the past several months with interim management—following his much-publicized split with Bill Ham—Clint Black has signed with Stan Moress of Moress, Nanas, Golden Entertainment.

CMA Offering Members Free Advice On Music Marketing

NASHVILLE—The Country Music Assn. has set up a system to give its organizational members free marketing advice about the use of country music. According to Joe Aniello, the CMA's marketing director, the service will be offered for the rest of this year.

Organizational membership in the CMA is offered to companies involved in the various ways of selling country music.

The source of the data, Aniello says, is Simmons Market Research Bureau. "Originally, we were going to charge [organizational members] on an hourly basis," he continues, "but the board of directors felt that for the first year [we should] find out how people want to use it."

For example, Aniello explains, "If

you're a radio station in Seattle and you want to pitch [advertising] to a big electronics chain, you can call us and get statistics on country music listeners vs. adult contemporary listeners—as it applies to TV and radio purchases—and we'll run you those numbers for your region . . . The same would be true for a manager who's trying to get a corporate sponsor for an act."

The CMA has already prepared and sent to its organizational members an outline of its marketing data services and how they can be used.

"We can tailor their request to anything they need," Aniello promises. "It's a very flexible system." The toll-free number is 800-998-4636.

EDWARD MORRIS



Men In The Moon. Arista artists Brooks & Dunn celebrate their recent No. 1 single "Neon Moon" at a party hosted by Sony/Tree. Donna Hilley, CEO of Sony/Tree, presented the duo and its co-producers with neon moon lights. Pictured, from left, are Don Cook, producer; Dan Wilson, director of creative services, Sony/Tree; Ronnie Dunn, Hilley; Kix Brooks; Scott Hendricks, producer; Walter Campbell, GM of creative services, Sony/Tree; and Tim DuBois, VP/GM, Arista/Nashville. The record held the top spot on the Hot Country Singles & Tracks chart for two consecutive weeks.

HOT COUNTRY SINGLES & TRACKS

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
1	1	1	11	ACHY BREAKY HEART J.SCAIFE, J.COTTON (D.VON TRESS)	◆ BILLY RAY CYRUS (C) (V) MERCURY 866 522
★★★ NO. 1 ★★★ 3 weeks at No. 1					
2	5	8	14	SACRED GROUND S.GIBSON, T.BROWN (V.RUST, K.BROOKS)	◆ MCBRIDE & THE RIDE (V) MCA 54356
3	4	6	13	COME IN OUT OF THE PAIN D.JOHNSON (D.DFRIMMER, F.J.MYERS)	DOUG STONE (V) EPIC 74259
4	2	5	13	BACKROADS S.BUCKINGHAM (C.MAJORS)	RICKY VAN SHELTON (V) COLUMBIA 74258
5	8	11	12	NORMA JEAN RILEY M.POWELL, T.DUBOIS (M.POWELL, D.TRUMAN, R.HONEY)	DIAMOND RIO (V) ARISTA 1-2407
6	9	9	12	THE WOMAN BEFORE ME G.FUNDIS (J.JOHNSTONE)	TRISHA YEARWOOD (V) MCA 54362
7	12	17	11	ROCK MY BABY R.BYRNE, K.STEGALL (B.SPENCER, P.WHITLEY, C.WRIGHT)	◆ SHENANDOAH (V) RCA 62199
8	11	12	9	GONE AS A GIRL CAN GET J.BOWEN, G.STRAIT (J.M.LANE)	GEORGE STRAIT (V) MCA 54379
9	16	25	9	SHIPS THAT DON'T COME IN B.MONTGOMERY, J.SLATE (P.NELSON, D.GIBSON)	◆ JOE DIFFIE (V) EPIC 74285
10	14	20	6	I SAW THE LIGHT T.BROWN (L.ANGELLE, A.GOLD)	WYONNNA (V) CURB 54407/MCA
11	3	3	16	EVERY SECOND J.FULLER, J.HOBBS (W.PERRY, G.SMITH)	COLLIN RAYE (V) EPIC 74242
12	13	16	8	MIDNIGHT IN MONTGOMERY S.HENDRICKS, K.STEGALL (A.JACKSON, D.SAMPSON)	◆ ALAN JACKSON (V) ARISTA 1-2418
13	17	18	12	ALL IS FAIR IN LOVE AND WAR R.MILSAP, R.GALBRAITH (T.NICHOLS, R.BYRNE)	RONNIE MILSAP (V) RCA 62217
14	6	4	15	NOTHING SHORT OF DYING G.BROWN (T.TRITT)	TRAVIS TRITT (V) WARNER BROS. 18984
15	18	19	9	WHEN IT COMES TO YOU J.STROUD, J.ANDERSON (M.KNOFFLER)	◆ JOHN ANDERSON (C) (V) BNA 62235
16	10	10	15	LOVIN' ALL NIGHT J.LEVENTHAL, R.CROWELL (R.CROWELL)	◆ RODNEY CROWELL (V) COLUMBIA 74250
17	7	2	15	SOME GIRLS DO R.SCRUGGS, M.MILLER (M.MILLER)	◆ SAWYER BROWN CURB ALBUM CUT
18	21	22	11	ACES J.BOWEN, S.BOGGUSS (C.WHEELER)	SUZY BOGGUSS LIBERTY ALBUM CUT
19	22	24	11	TAKE IT LIKE A MAN S.BOGARD, R.GILES (T.HASELDEN)	◆ MICHELLE WRIGHT (V) ARISTA 1-2406
20	15	7	17	NEON MOON S.HENDRICKS, D.COOK (R.DUNN)	BROOKS & DUNN (V) ARISTA 1-2409
21	19	23	8	THE NIGHT THE LIGHTS WENT OUT IN GEORGIA T.BROWN, R.MCENTIRE (B.RUSSELL)	◆ REBA MCENTIRE (C) MCA 54386
22	20	21	11	I'D SURRENDER ALL K.LEHNING (R.TRAVIS, A.JACKSON)	RANDY TRAVIS (V) WARNER BROS. 18943
23	26	30	10	BLUE ROSE IS P.WORLEY, E.SEAY (B.DIPIERO, P.TILLIS, J.BUCKINGHAM)	PAM TILLIS (V) ARISTA 1-2408
24	30	38	6	SOMETHING IN RED R.LANDIS (A.KASET)	◆ LORRIE MORGAN (V) RCA 62219
25	23	14	18	PAST THE POINT OF RESCUE A.REYNOLDS, J.ROONEY (M.HANLY)	◆ HAL KETCHUM CURB ALBUM CUT
26	29	35	7	THE TIME HAS COME P.WORLEY, E.SEAY (L.WILSON, S.LONGACRE)	◆ MARTINA MCBRIDE (V) ARISTA 1-2415
27	32	37	8	THE HEART THAT YOU OWN P.ANDERSON (D.YOAKAM)	◆ DWIGHT YOAKAM (V) REPRISE 18966/WARNER BROS.
28	25	15	16	OLD FLAMES HAVE NEW NAMES M.WRIGHT (B.BRADDOCK, R.VAN HOY)	MARK CHESNUTT (V) MCA 54334
29	24	13	18	PAPA LOVED MAMA A.REYNOLDS (K.WILLIAMS, G.BROOKS)	GARTH BROOKS (V) LIBERTY 57734
30	36	44	4	BILLY THE KID C.HOWARD, T.SHAPIRO (B.DEAN, P.NELSON)	◆ BILLY DEAN SBK ALBUM CUT/LIBERTY
31	28	26	18	THERE AIN'T NOTHIN' WRONG WITH THE RADIO E.GORDY, JR. (A.TIPPIN, B.BROCK)	◆ AARON TIPPIN (V) RCA 62181
32	27	27	19	TODAY'S LONELY FOOL J.STROUD (K.BEARD, S.P.DAVIS)	◆ TRACY LAWRENCE ATLANTIC ALBUM CUT
33	34	32	19	BURN ME DOWN R.BENNETT, T.BROWN (E.MILLER)	MARTY STUART (V) MCA 54253
34	31	29	19	FIRST TIME FOR EVERYTHING J.STROUD, C.DINAPOLI, D.GRAU (P.HOWELL, D.O'BRIEN)	◆ LITTLE TEXAS (V) WARNER BROS. 19024
35	44	58	3	I FEEL LUCKY J.JENNINGS, M.C.CARPENTER (M.C.CARPENTER, D.SCHLITZ)	MARY-CHAPIN CARPENTER (V) COLUMBIA 74345
36	33	31	18	SOME KIND OF TROUBLE J.CRUTCHFIELD (M.REID, B.MAHER, D.POTTER)	◆ TANYA TUCKER (V) LIBERTY 57703
37	40	42	8	CAN'T STOP MYSELF FROM LOVING YOU E.GORDY, JR., T.BROWN (KOSTAS, FOLKVOORD)	PATTY LOVELESS (V) MCA 54371
38	38	33	19	THE TIPS OF MY FINGERS S.HENDRICKS, T.DUBOIS (B.ANDERSON)	◆ STEVE WARINER (V) ARISTA 1-2393
39	51	51	7	THE RIVER A.REYNOLDS (V.SHAW, G.BROOKS)	GARTH BROOKS LIBERTY ALBUM CUT

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
40	37	40	11	SHE TOOK IT LIKE A MAN B.BECKETT (P.NELSON, D.MAYO, K.STALEY)	◆ CONFEDERATE RAILROAD ATLANTIC ALBUM CUT
41	42	39	20	TAKE YOUR MEMORY WITH YOU T.BROWN (V.GILL)	VINCE GILL (V) MCA 54282
42	39	36	18	SHE IS HIS ONLY NEED T.BROWN (D.LOGGINS)	WYONNNA (V) CURB 54320/MCA
43	46	46	6	HOME SWEET HOME R.LANDIS, J.STROUD (D.ROBBINS, J.S.SHERILL, B.DIPIERO)	◆ DENNIS ROBBINS (V) GIANT 18982/WARNER BROS.
44	41	28	19	DON'T GO NEAR THE WATER B.CANNON, N.WILSON (C.HARTFORD, J.FOSTER)	◆ SAMMY KERSHAW (V) MERCURY 866 324
45	45	45	8	MASON DIXON LINE K.LEHNING (D.SEALS)	◆ DAN SEALS (V) WARNER BROS. 18968
★★★ POWER PICK/AIRPLAY ★★★					
46	61	—	2	TAKE A LITTLE TRIP J.LEO, L.M.LEE, ALABAMA (R.ROGERS, M.WRIGHT)	ALABAMA (V) RCA 62253
47	58	—	2	THIS ONE'S GONNA HURT YOU R.BENNETT, T.BROWN (M.STUART)	◆ MARTY STUART & TRAVIS TRITT (V) MCA 54405
48	50	50	5	WHAT KIND OF FOOL DO YOU THINK I AM S.HENDRICKS, B.BECKETT (A.CARMICHAEL, G.GRIFFIN)	LEE ROY PARNELL (V) ARISTA 12431
49	52	65	3	IF YOUR HEART AIN'T BUSY TONIGHT J.CRUTCHFIELD (T.SHAPIRO, C.WATERS)	TANYA TUCKER LIBERTY ALBUM CUT
50	43	41	11	THE POWER OF LOVE S.BUCKINGHAM, L.STRICKLAND (W.ALDRIE)	◆ MATTHEWS, WRIGHT & KING (V) COLUMBIA 19069
51	49	49	5	FROM THE WORD LOVE R.SKAGGS, M.MCANALLY (K.SEVELL)	◆ RICKY SKAGGS (V) EPIC 74311
52	47	47	6	WHERE FOREVER BEGINS J.STROUD (T.BRUCE, T.MCHUGH)	◆ NEAL MCCOY ATLANTIC ALBUM CUT
53	48	48	6	STILL GOT A CRUSH ON YOU R.HAFFKINE (D.DILLON, P.OVERSTREET)	◆ DAVIS DANIEL (V) MERCURY 866 822
54	57	66	3	A WOMAN LOVES S.HENDRICKS, T.DUBOIS (S.BOGARD, R.GILES)	STEVE WARINER (V) ARISTA 12426
55	53	53	7	YOU DO MY HEART GOOD J.BOWEN, C.FRANCIS (T.PADEN, M.LANTRIP)	◆ CLEVE FRANCIS LIBERTY ALBUM CUT
56	63	73	4	BOOT SCOOTIN' BOOGIE S.HENDRICKS, D.COOK, B.TANKERSLEY (R.DUNN)	◆ BROOKS & DUNN (C) ARISTA 2432
57	60	72	3	FIVE O' CLOCK WORLD A.REYNOLDS, J.ROONEY (A.REYNOLDS)	HAL KETCHUM CURB ALBUM CUT
58	55	43	16	TILL I'M HOLDING YOU AGAIN J.BOWEN, R.ALVES (L.GOTTLIEB, R.ALVES, B.MCCORVEY)	PIRATES OF THE MISSISSIPPI (V) LIBERTY 57704
59	54	54	4	HONKY TONK BABY P.WORLEY, E.SEAY (M.HENDERSON, M.IRWIN)	HIGHWAY 101 (V) WARNER BROS. 18878
60	56	56	4	COME ON OVER TO THE COUNTRY B.BECKETT, H.WILLIAMS, JR., J.STROUD (H.WILLIAMS, JR.)	◆ HANK WILLIAMS, JR. (V) CURB 18923/CAPRICORN
61	68	—	2	COWBOY BEAT H.BELLAMY, D.BELLAMY, E.SEAY (D.BELLAMY, J.BELAND)	◆ THE BELLAMY BROTHERS BELLAMY BROTHERS ALBUM CUT
62	59	55	18	PLAY, RUBY, PLAY R.PENNINGTON (T.BROWN, T.SEALS)	◆ CLINTON GREGORY (C) (V) STEP ONE 437
63	64	60	17	THE ROCK S.HENDRICKS, B.BECKETT (J.VARSOS, R.SMITH)	◆ LEE ROY PARNELL (V) ARISTA 1-2400
★★★ HOT SHOT DEBUT ★★★					
64	NEW ▶	1	1	I'LL THINK OF SOMETHING M.WRIGHT (J.FOSTER, B.RICE)	◆ MARK CHESNUTT (V) MCA 54395
65	65	63	4	IOLA B.MAHER, D.POTTER (J.SUNDRUD, S.BRASWELL, K.MILES)	GREAT PLAINS (V) COLUMBIA 74310
66	62	52	18	I COULD LOVE YOU (WITH MY EYES CLOSED) L.M.LEE, J.LEO (R.MAINEGRA, R.YANCEY)	◆ THE REMINGTONS (V) BNA 62201
67	67	61	8	THIS NIGHTLIFE J.STROUD (C.BLACK, H.NICHOLAS)	CLINT BLACK RCA ALBUM CUT
68	74	—	2	TWO-TIMIN' ME L.M.LEE, J.LEO (R.MAINEGRA, R.YANCEY, J.GRIFFIN)	THE REMINGTONS (V) BNA 62276
69	66	62	6	LIVE AND LEARN T.BROWN, M.MCANALLY (M.MCANALLY)	MAC MCANALLY (V) MCA 54372
70	69	67	13	AGAINST THE GRAIN A.REYNOLDS (B.BOUTON, L.CORDLE, C.JACKSON)	GARTH BROOKS (V) LIBERTY 44800
71	70	59	17	WAITIN' FOR THE DEAL TO GO DOWN B.MONTGOMERY (B.FISCHER, C.BLACK, A.ROBERTS)	◆ DIXIANA (CD) (V) EPIC 74221
72	NEW ▶	1	1	SOME GAVE ALL J.SCAIFE, J.COTTON (B.R.CYRUS, C.CYRUS)	BILLY RAY CYRUS MERCURY ALBUM CUT
73	73	—	2	IT'S WHO YOU LOVE A.REYNOLDS (C.BLACK, K.KANE, R.M.BOURKE)	DON WILLIAMS (V) RCA 62240
74	72	70	5	JIMMY MCCARTHY'S TRUCK P.WORLEY, E.SEAY (M.SCHERER, S.HOGIN)	MOLLY & THE HEYMAKERS (V) REPRISE 18944/WARNER BROS.
75	NEW ▶	1	1	YARD SALE B.CANNON, N.WILSON (L.BASTIAN, D.BLACKWELL)	◆ SAMMY KERSHAW (V) MERCURY 866 754

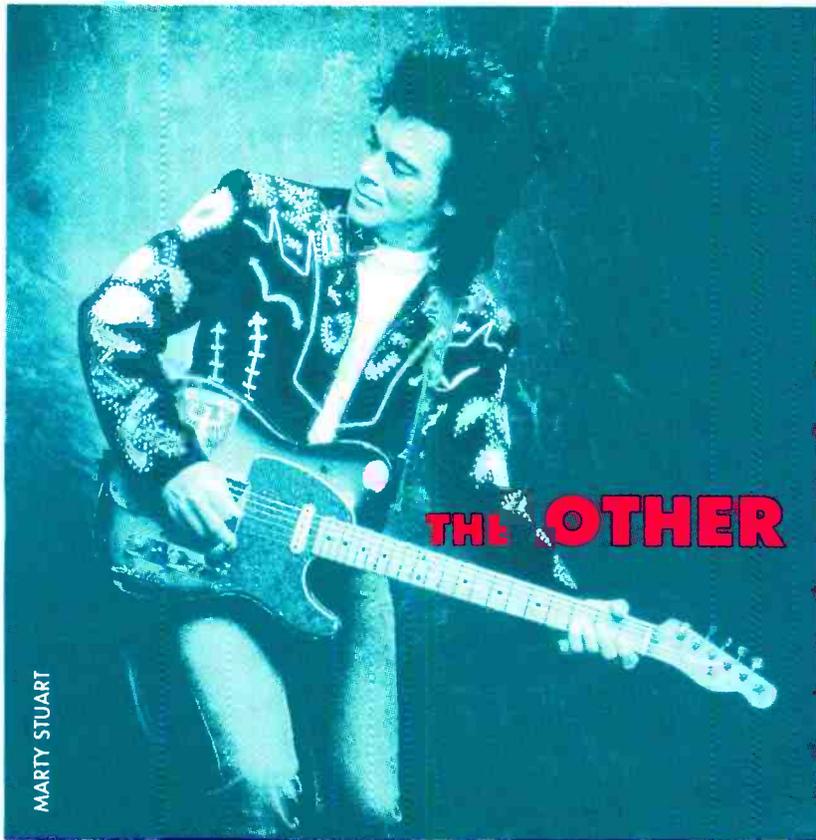
Records moving up the chart with airplay gains this week. ◆ Videoclip availability. Catalog number is for cassette single, or vinyl if cassette is unavailable. (C) Cassette single availability. (CD) Compact disk single availability. (M) Cassette maxi-single availability. (T) 12-inch vinyl single availability.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

HOT COUNTRY RECURRENTS

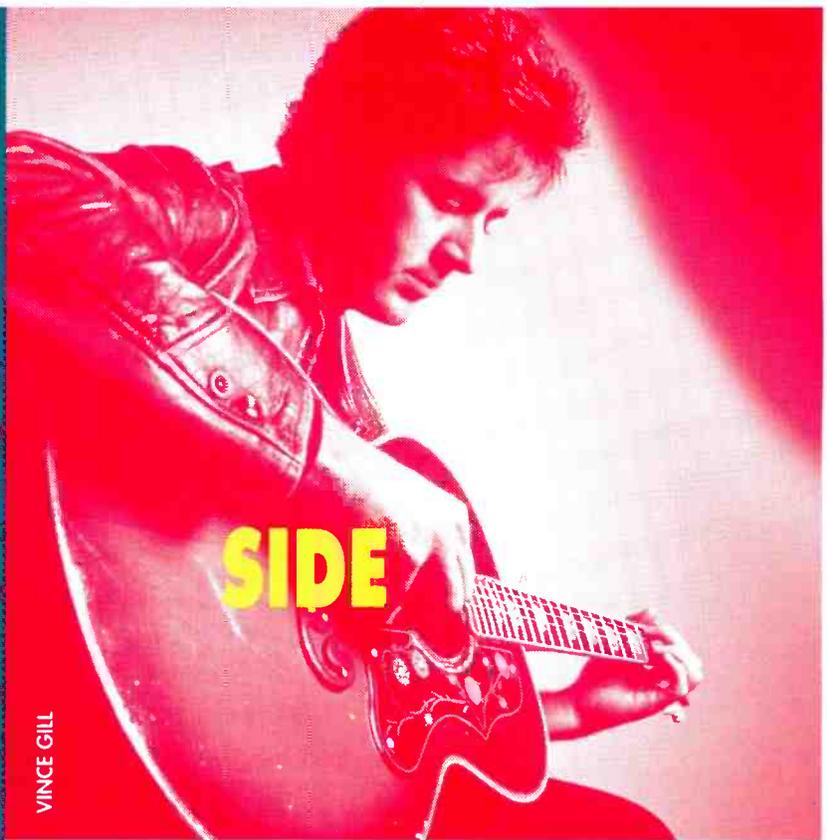
1	—	—	1	IS THERE LIFE OUT THERE T.BROWN, R.MCENTIRE (S.LONGACRE, R.GILES)	◆ REBA MCENTIRE MCA
2	3	1	3	DALLAS S.HENDRICKS, K.STEGALL (A.JACKSON, K.STEGALL)	ALAN JACKSON ARISTA
3	2	2	3	BORN COUNTRY J.LEO, L.M.LEE, ALABAMA (J.SCHWEERS, B.HILL)	ALABAMA RCA
4	1	3	6	STRAIGHT TEQUILA NIGHT J.STROUD, J.ANDERSON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

14	10	16	16	MY NEXT BROKEN HEART S.HENDRICKS, D.COOK (D.COOK, R.DUNN, K.BROOKS)	◆ BROOKS & DUNN ARISTA
15	16	13	6	SAME OL' LOVE R.SKAGGS, M.MCANALLY (C.AUSTIN, G.BARNHILL)	◆ RICKY SKAGGS EPIC
16	13	11	15	LOVE, ME J.FULLER, J.HOBBS (S.EDWING, M.T.BARNES)	◆ COLLIN RAYE EPIC
17	17	25	70	FRIENDS IN LOW PLACES A.REYNOLDS (D.BLACKWELL, B.LEE)	GARTH BROOKS LIBERTY
18	15	17	6	IT ONLY HURTS WHEN I CRY P.ANDERSON (D.YOAKAM, R.MILLER)	◆ DWIGHT YOAKAM REPRISE
19	18	18	10	THE DIRT ROAD R.SCRUGGS, M.MILLER (M.MILLER, G.HUBBARD)	◆ SAWYER BROWN CURB
20	—	—	6	RODEO A.REYNOLDS (L.BASTIAN)	GARTH BROOKS LIBERTY
21	21	19	10	THE WHISKEY AIN'T WORKIN' G.BROWN (R.SCAIFE, M.STUART)	◆ TRAVIS TRITT WITH MARTY STUART WARNER BROS.
22	19	22	37	DON'T ROCK THE JUKEBOX S.HENDRICKS, K.STEGALL (A.JACKSON, R.MURRAH, K.STEGALL)	◆ ALAN JACKSON ARISTA
23	23	24	34	DOWN AT THE TWIST AND SHOUT M.C.CARPENTER, J.JENNINGS (M.C.CARPENTER)	◆ MARY-CHAPIN CARPENTER COLUMBIA
24	24	23	15	YOU CAN DEPEND ON ME J.LEO, L.M.LEE (R.ROGERS, J.GRIFFIN)	RESTLESS HEART RCA
25	20	20	4	OUTBOUND PLANE J.BOWEN, S.BOGGUSS (N.GRIFFITH, T.RUSSELL)	◆ SUZY BOGGUSS LIBERTY

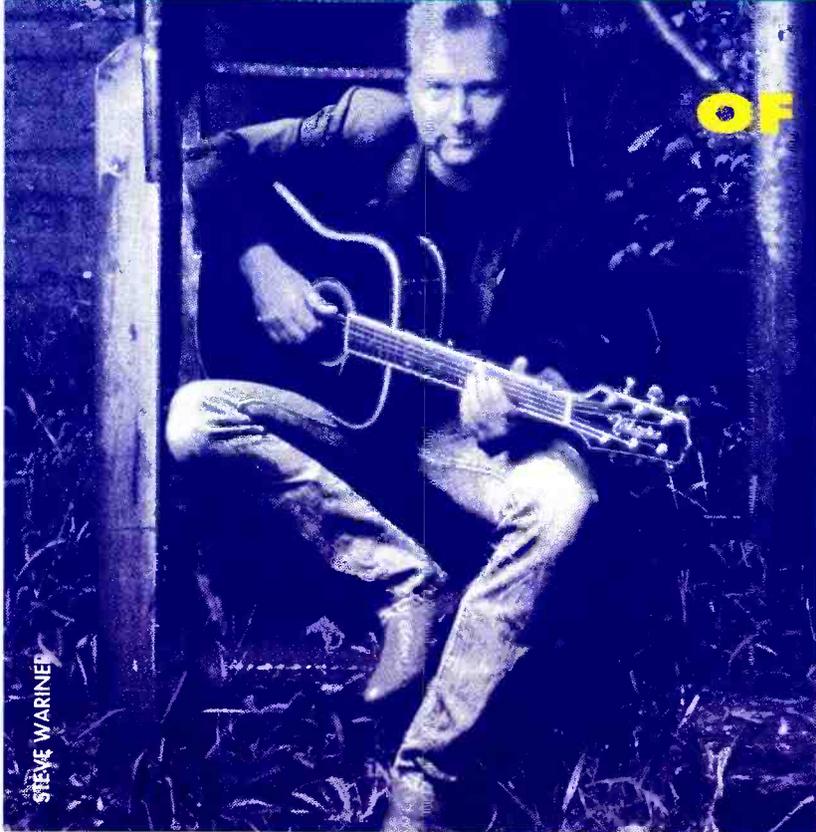
◆ Videoclip availability. Recurrents are titles which have already appeared on the top 75 Singles & Tracks chart for 20 weeks and have dropped below the top 20. Commercial availability is not indicated on the recurrent chart.



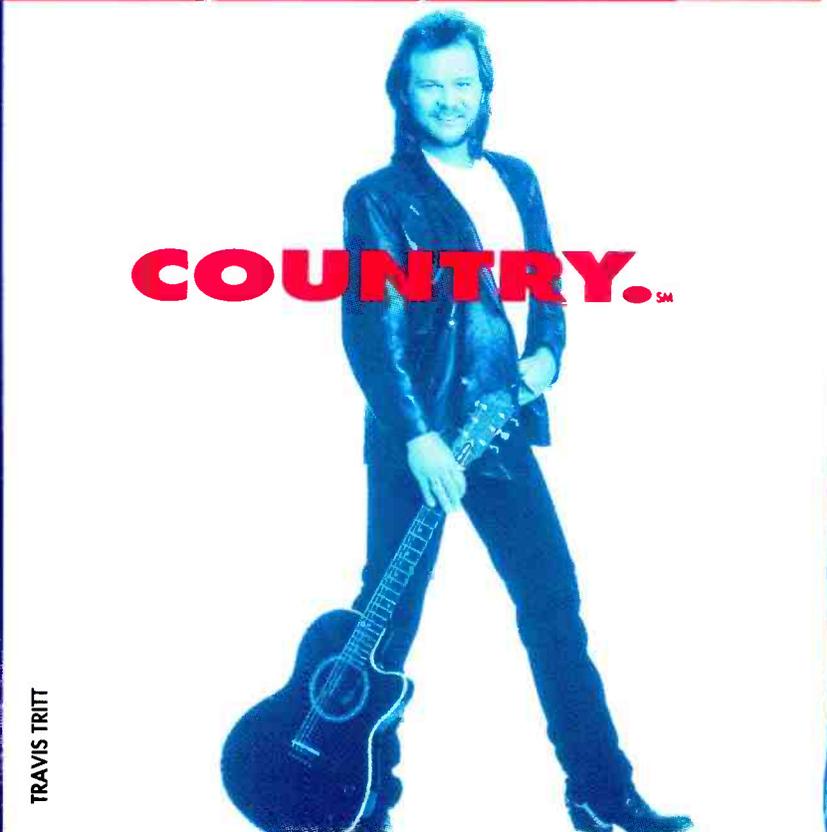
MARTY STUART



VINCE GILL



STEVE WARINER



TRAVIS TRITT

THEY STRIKE A CHORD with young adults, especially young women who are buying the records that are topping the charts. And there's only one place where young fans can see them and dozens more artists just like them—
CMT: Country Music Television.

ALL VIDEO. ALL DAY. ALL NIGHT. ALL YEAR.



COUNTRY CORNER



by Lynn Shults

AT THE TOP: Billy Ray Cyrus' debut album, "Some Gave All," takes over the No. 1 position on The Billboard 200, climbing from No. 4. Cyrus joins Garth Brooks as the second country artist to top The Billboard 200 since the magazine changed to the SoundScan point-of-sale system in determining its albums charts. "Achy Breaky Heart" holds on to No. 1 on the Hot Country Singles & Tracks chart for the third consecutive week. The song continues to gain new listeners; it is being played at more than 40 top 40 and 10 AC radio stations. "Achy Breaky" remains at No. 12 on Billboard's Hot 100 Singles chart and drops from No. 4 to No. 5 on the Top POS Singles Sales chart although its sales increased. Gross sales on the cassette single are now more than 500,000 units. Cyrus' album increased its sales from the previous week over the No. 2 album, Brooks' "Ropin' The Wind," by almost 70,000 units. Brooks showed a decline of 18% in sales from the previous week; Cyrus' sales increased by 36%. Mercury claims orders for the album have surpassed the 1-million mark.

THE 10 MOST ACTIVE TRACKS on the singles chart are Alabama's "Take A Little Trip" (61-46); Marty Stuart & Travis Tritt's "This One's Gonna Hurt You" (58-47); "The River" (51-39) by Garth Brooks; "Something In Red" (30-24) by Lorrie Morgan; "Rock My Baby" (12-7) by Shenandoah; "Ships That Don't Come In" (16-9) by Joe Diffie; "I Feel Lucky" (44-35) by Mary-Chapin Carpenter; "If Your Heart Ain't Busy Tonight" (52-49) by Tanya Tucker; "Sacred Ground" (5-2) by McBride & the Ride; and "I Saw The Light" (14-10) by Wynonna.

TOTAL ALBUM SALES were down for the week but there were some winners other than Billy Ray Cyrus. Michelle Wright's "Now & Then" exploded from No. 59 to No. 20 on the Top Country Albums chart. The album debuts at No. 127 on The Billboard 200. Albums also showing positive sales are "Regular Joe" (39-33) by Joe Diffie; "Long Time Comin'" (44-38) by Shenandoah; "Billy Dean" (49-44); and "Up Against My Heart" (53-50) by Patty Loveless. Debuting is Martina McBride's "The Time Is Come" at No. 68 on the Top Country Albums chart and No. 36 on the Heatseekers chart.

RADIO, TV, CLUBS, MUSIC, and video continue to fuse in various ways. At KSSN Little Rock, Ark., Don Moore not only programs the radio station but also works as a DJ in a club, and is involved with local TV outlet KARK. Moore and KSSN were approached to do a country video show by a local UHF station. Says Moore, "The original show was a half-hour weekly show on Saturdays at 6 p.m. We cross-promoted the show on both the radio and TV station." Now the concept has moved to the NBC affiliate. KSSN's morning-drive personality, Bob Robbins, hosts the show, which features more than videos. "We highlight artists that are coming to the area," says Moore. "Often we are able to catch a new artist that is playing in one of the local clubs and interview them or have them as a special guest host of the video show and that has worked out real well." Concludes Moore: "Everyone is real happy." The big winners are the country consumers and the country music industry.

Ray Stevens Bows 'Album' Of Music Vids

NASHVILLE—Composer/comedian Ray Stevens has released an album of eight music videos, four of which were produced specifically for the project.

Called "Ray Stevens' Comedy Video Classics," the collection contains "Surfin' U.S.S.R.," "Help Me Make It Through The Night," "Santa Claus Is Watching You," and "Sittin' Up With The Dead," all of which were previously released. The new videos are "It's Me Again Margaret," "The Streak" (with an animated streaker), "Mississippi Squirrel Revival," and "Everything Is Beautiful."

The videocassette is priced at \$19.95 and is being sold by direct mail and at the Ray Stevens Theatre in Branson, Mo. Promotion and distribution is being handled by Video Imagery Marketing, Nashville; WnR Direct Response Consultants, Calabasas, Calif., is overseeing direct marketing.

America's Watching 'America's New Country'

NASHVILLE—"America's New Country," a weekly hour-long program of music videos and artist interviews, is now being syndicated on 75 TV stations in the U.S. The most recent station to sign on was WBAL-TV, the CBS affiliate in Baltimore.

The program, offered on a barter basis, is jointly produced by Manhattan Sierra Entertainment and Flessing & Flessing, Auburn, Calif. Total Video, New York, handles national ad sales.

"America's New Country" debuted in early April.

Each of the 32 original shows

produced each year allots six-and-a-half minutes for local ads and six minutes for national ones. According to Total Video's Jon Feller, Six Flags is the only national advertiser to date. He says he expects more to sign up for the fall season.

A spokesman for MSE says a number of NBC affiliates are using "America's New Country" to hold the audiences built for the ambitious, but short-lived, "Hot Country Nights."

The program is delivered by satellite or videotape and is licensed one year at a time.

David Gibson Replaces Father At Nationwide

NASHVILLE—David "Noel" Gibson has been named president of Nationwide Sound Distributors here.

A graduate of Belmont College, Gibson replaces his father, Joe Gibson, who had served as the company's president for more than 20 years. The elder Gibson will continue to work with the company in an advisory capacity while concentrating on his recently formed indepen-

dent promotion company.

NSD is involved in custom record manufacturing, mailing, promotion, and domestic and export sales for independent labels.

Vid's impact mullied at Music Row meet
... see page 39

HELLO, COLUMBUS: We've been discovered—and we've got mighty mixed feelings about it. There we were, cavorting mindlessly on the shores of Nashville in our Levi loincloths and, all of a sudden, we were over-run—not by generals, but by generalizers. Our lat-

—Edward Morris
March, 1992

Nashville

Scene

READ

EVERY WEEK IN BILLBOARD!

COUNTRY SINGLES A-Z

PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

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

- 18 ACES (Cheryl Wheeler, ASCAP/Bughouse, ASCAP) HL
- 1 ACHY BREAKY HEART (Millhouse, BMI/Songs Of PolyGram, BMI) HL
- 70 AGAINST THE GRAIN (Slide Bar, ASCAP/Polygram, ASCAP/Amanda-Lin, ASCAP) HL
- 13 ALL IS FAIR IN LOVE AND WAR (Hannah's Eyes, BMI/Fame, BMI/Bobworld, BMI) WBM
- 4 BACKROADS (Corner, SOCAN)
- 30 BILLY THE KID (EMI Blackwood, BMI/Great Cumberland, BMI) CPP/HL
- 23 BLUE ROSE IS (Little Big Town, BMI/American Made, BMI/Sony Tree, BMI/Longitude, BMI/Ms. Ducks Ditties, BMI) HL/WBM
- 56 BOOT SCOOTIN' BOOGIE (Ronnie Dunn, BMI/Alfred Avenue, BMI/Deerfield Court, BMI)
- 33 BURN ME DOWN (Warner-Elektra-Asylum, BMI/Vidor, BMI) WBM
- 37 CAN'T STOP MYSELF FROM LOVING YOU (Songs Of PolyGram, BMI) HL
- 3 COME IN OUT OF THE PAIN (G.I.D., ASCAP/Dixie Stars, ASCAP/Josh-Nick, ASCAP) HL
- 60 COME ON OVER TO THE COUNTRY (Bocephus, BMI) CPP
- 61 COWBOY BEAT (Bellamy Brothers, ASCAP)
- 44 DON'T GO NEAR THE WATER (Sony Tree, BMI/Bleamus, BMI/Willesden, BMI) HL
- 11 EVERY SECOND (Zomba, ASCAP/O-Tex, BMI)

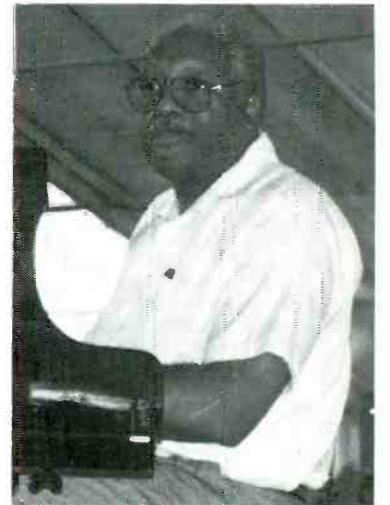
- 34 FIRST TIME FOR EVERYTHING (Howlin' Hits, ASCAP/Square West, ASCAP) CPP
- 57 FIVE O' CLOCK WORLD (Screen Gems-EMI, BMI)
- 51 FROM THE WORD LOVE (Keith Sewell, BMI)
- 8 GONE AS A GIRL CAN GET (O-Tex, BMI/MBI, ASCAP/Max Lane, ASCAP/Fourleaf, ASCAP) HL
- 27 THE HEART THAT YOU OWN (Coal Dust West, BMI) WBM
- 43 HOME SWEET HOME (Corey Rock, ASCAP/Sonny King, ASCAP/Little Big Town, BMI/American Made, BMI/Brand New Town, BMI/Old Wolf, BMI/Music Corp. Of America, BMI) WBM/HL
- 59 HONKY TONK BABY (Colgems-EMI, ASCAP/EMI April, ASCAP)
- 66 I COULD LOVE YOU (WITH MY EYES CLOSED) (Maypop, BMI/Rita's Cloud Nine, BMI) WBM
- 22 I'D SURRENDER ALL (Sometimes You Win, ASCAP/All Nations, ASCAP/Seventh Son, ASCAP/Mattie Ruth, ASCAP) WBM
- 35 I FEEL LUCKY (EMI April, ASCAP/Getareajob, ASCAP/Don Schlitz, ASCAP/Almo, ASCAP)
- 49 IF YOUR HEART AIN'T BUSY TONIGHT (Edge O' Woods, ASCAP/Kinetic Diamond, ASCAP/Moline Valley, ASCAP)
- 64 I'LL THINK OF SOMETHING (Polygram Int'l, ASCAP)
- 65 IOLA (Red Quill, BMI/Moraine, BMI/Average Angel, ASCAP/House Of Trout, ASCAP)
- 10 I SAW THE LIGHT (Great Eastern, BMI/Sluggo

- Songs, BMI/Sister Elisabeth, BMI)
- 73 IT'S WHO YOU LOVE (Sony Cross Keys, ASCAP/Chappell, ASCAP)
- 74 JIMMY MCCARTHY'S TRUCK (Sony Tree, BMI) HL
- 69 LIVE AND LEARN (Beginner, ASCAP) WBM
- 16 LOVIN' ALL NIGHT (Sony Cross Keys, ASCAP) HL
- 45 MASON DIXON LINE (Pink Pig, BMI)
- 12 MIDNIGHT IN MONTGOMERY (Mattie Ruth, ASCAP/Seventh Son, ASCAP/Golden Reed, ASCAP) WBM
- 20 NEON MOON (Sony Tree, BMI) HL
- 21 THE NIGHT THE LIGHTS WENT OUT IN GEORGIA (Pix Russ, ASCAP)
- 5 NORMA JEAN RILEY (Rasaca Beach, BMI/Warner-Tamerlane, BMI/Dan Truman, BMI/Studio B, BMI/Mountain Green, BMI) WBM
- 14 NOTHING SHORT OF DYING (Sony Tree, BMI/Post Oak, BMI) HL
- 28 OLD FLAMES HAVE NEW NAMES (Sony Tree, BMI/Royzboyz, BMI) HL
- 29 PAPA LOVED MAMA (Sony Cross Keys, ASCAP/Major Bob, ASCAP) HL/PPP
- 25 PAST THE POINT OF RESCUE (Beann Eadair, BMI/Stainless, BMI/Foreshadow, BMI) CLM
- 62 PLAY, RUBY, PLAY (Warner-Tamerlane, ASCAP/WB, ASCAP/Two Sons, ASCAP) WBM
- 50 THE POWER OF LOVE (Rick Hall, BMI)
- 39 THE RIVER (Gary Morris, ASCAP/Major Bob, ASCAP/Mid-Summer, ASCAP) CPP
- 7 ROCK MY BABY (WB, ASCAP/Stroudavariou, ASCAP) WBM
- 63 THE ROCK (WB, ASCAP/Patrick Janus, ASCAP/MCA,

- ASCAP) HL/WBM
- 2 SACRED GROUND (David 'N' Will, ASCAP/Sony Cross Keys, ASCAP) HL
- 42 SHE IS HIS ONLY NEED (MCA, ASCAP/Emerald River, ASCAP) HL
- 40 SHE TOOK IT LIKE A MAN (Sony Tree, BMI/New Haven, BMI/Pulpit Rock, BMI/AMR, ASCAP) HL
- 9 SHIPS THAT DON'T COME IN (Warner-Tamerlane, BMI/Maypop, BMI/Wildcountry, BMI) WBM
- 72 SOME GAVE ALL (Pri, BMI/Sly Dog, BMI/Pri, ASCAP/Music Express, ASCAP)
- 17 SOME GIRLS DO (Zoo II, ASCAP)
- 36 SOME KIND OF TROUBLE (Almo, ASCAP/Brio, ASCAP/Welbeck, ASCAP/Blue Quill, ASCAP/Sheep In Tow, BMI) HL/PPP
- 24 SOMETHING IN RED (Coburn, BMI)
- 53 STILL GOT A CRUSH ON YOU (Music Corp. Of America, BMI/Jesse Jo, BMI/Scarlet Moon, BMI) CLM/HL
- 46 TAKE A LITTLE TRIP (Maypop, BMI/Wildcountry, BMI/EMI Blackwood, BMI/Wrightchild, BMI)
- 19 TAKE IT LIKE A MAN (Millhouse, BMI/Songs Of PolyGram, BMI) HL
- 41 TAKE YOUR MEMORY WITH YOU (Benefit, BMI) WBM
- 31 THERE AIN'T NOTHIN' WRONG WITH THE RADIO (Acuff-Rose, BMI) CPP
- 67 THIS NIGHTLIFE (Howlin' Hits, ASCAP) CPP
- 47 THIS ONE'S GONNA HURT YOU (Songs Of PolyGram, BMI/Tubb's Bus, BMI)
- 58 TILL I'M HOLDING YOU AGAIN (Julann, ASCAP/Great Cumberland, BMI/Flawfactor, BMI)

- CPP
- 26 THE TIME HAS COME (Zomba, ASCAP/WB, ASCAP/Long Acre, SESAC) WBM
- 38 THE TIPS OF MY FINGERS (Sony Tree, BMI/Champion, BMI) HL
- 32 TODAY'S LONELY FOOL (Golden Reed, ASCAP/Loggy Bayou, ASCAP) WBM
- 68 TWO-TIMIN' ME (Careers-BMG, BMI/Rita's Cloud Nine, BMI/Maypop, BMI/Wildcountry, BMI)
- 71 WAITIN' FOR THE DEAL TO GO DOWN (Bobby Fischer, ASCAP/Chappell & Co., ASCAP/Serenity Manor, ASCAP/MCA, ASCAP) HL
- 48 WHAT KIND OF FOOL DO YOU THINK I AM (Sheddhouse, ASCAP/Robinette, ASCAP/Polygram Int'l, ASCAP) HL
- 15 WHEN IT COMES TO YOU (Straitjacket, ASCAP/Almo, ASCAP) CPP
- 52 WHERE FOREVER BEGINS (MCA, ASCAP) HL
- 6 THE WOMAN BEFORE ME (Mad Jack, BMI/Bug, ASCAP) HL
- 54 A WOMAN LOVES (WB, ASCAP/Rancho Bogardo, ASCAP/Kinetic Diamond, ASCAP/Edge O' Woods, ASCAP)
- 75 YARD SALE (Major Bob, ASCAP/Jobete, ASCAP)
- 55 YOU DO MY HEART GOOD (Starstruck Angel, BMI/Starstruck Writers Group, ASCAP)

New Orleans Brings Out The Best At 23rd Jazz Fest



Jazz
**BLUE
NOTES**



by Jeff Levenson

NOW THAT JAZZ AT Lincoln Center has completed its first year's mission—that is, asserting jazz's right to co-exist among the "serious" musics of the world—it has wasted no time announcing its second season, scheduled to run from July 31 of this year through May 6, 1993. Titled "Celebrations in Rhythm and Tune," the sophomore schedule consists of nearly 100 events, including thematic concerts, educational programs, a 28-city tour of the Lincoln Center Jazz Orchestra, and collaborations with other Lincoln Center organizations.

Taken as a whole, this slate of activities constitutes the most ambitious program ever launched on behalf of jazz, which has traditionally been a popular art largely misunderstood or neglected by hi-cult purists. Slowly, through the efforts of the program's master planners—chiefly, director Rob Gibson, trumpeter Wynton Marsalis, and consultant Stanley Crouch—there appears to be a cultural revamping of attitude taking place.

Not only did the program's inaugural season enjoy artistic and box-office success, but it also attracted upcoming support from a host of benefactors, including those representing corporate America—Lexus and Cognac Hennessy. The prevailing wisdom tells us that if you tap mainstream dollars you tap mainstream values. Thus, the uninitiated are likely to say, this music *must* be important because the smart money says it is.

Although there's always been an enlightened minority that champions jazz without needing corporate validation regarding its worth or legitimacy, jazz's future does look rosier when arts-friendly executives put their money where the demos analysts tell them.

Of course, as Lincoln Center was quick to understand, jazz's best friend is Wynton, a born spokes-

man who can strut down both sides of the cultural divide—one foot in Storyville, the other at Juilliard—while he convinces the power elite that they best jump on the check-writing bandwagon.

One presumes that Wynton is only beginning to take on the good fight (especially now that the jazz department is on track to receive constituent status within the Lincoln Center complex, like the Metropolitan Opera or the New York Philharmonic). Below are the second season highlights. Smart money, take note:

- Classical Jazz—"Monk's Mood: Solo Reflections on Thelonious" (July 31); "Kind of Blue: Miles, Trane and Cannonball" (Aug. 1); "Blue Clarinet Stomp: The Music of Morton and Dodds" (Aug. 5); "Music Is My Mistress: The Romantic Ellington" (Aug. 6); "The Majesty of Tap" (Aug. 7); "The Real McCoy" (Aug. 8).
- Thelonious Monk International Jazz Drums Competition (Oct. 24, 25).
- Young People's Concerts, conducted by Wynton—"Holiday For Jazz" (Dec. 19); "What Is American Music?" (Jan. 23); "What Is a Big Band?" (March 27); "What Is New Orleans Jazz?" (May 1).
- A commissioned collaboration between Wynton and the New York City Ballet (Jan. 14, 16, 17, 20).
- Film Program—"Vocal Projections: Jazz Divas on Film" (Dec. 2); "Movement as Metaphor: Jazz Dance on Film" (Jan. 27); "Jazz Drums on Film," hosted by Tony Williams (April 14).
- Lectures—"In Search of Buddy Bolden" (Dec. 7); "Blues and Ballet" (Jan. 7); "Blues To Be Constitutional," with Stanley Crouch (April 22).
- Lincoln Center Jazz Orchestra 28-city fall tour, conducted by David Berger and featuring the music of Duke Ellington (Sept. 12-Oct. 19).

The New Orleans Jazz & Heritage Festival celebrated its 23rd year April 24-May 3 by presenting another unique and exciting lineup of musical stars. Among the performers, clockwise from top left, were Bobby Womack, Gladys Knight, Allen Toussaint and friends, Buckwheat Zydeco, Ellis Marsalis, Dr. John, Al Green, OJ Ekemode (fronting His Nigerian Allstars), Wayne Toups, the Neville Brothers, Carole King, and Johnny Winter. (Photos: Melody Mineo)



Top Gospel Albums™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.		ARTIST	TITLE
			LABEL & NUMBER/DISTRIBUTING LABEL			
★ ★ NO. 1 ★ ★						
1	1	13	REV. MILTON BRUNSON & THE THOMPSON COMMUNITY SINGERS WORD 48784*/EPIC 7 weeks at No. 1 MY MIND IS MADE UP			
2	2	35	MISSISSIPPI MASS CHOIR MALACO 6008 GOD GETS THE GLORY			
3	3	23	SHIRLEY CAESAR WORD 48785*/EPIC HE'S WORKING IT OUT FOR YOU			
4	4	13	THOMAS WHITFIELD BENSON 2841* ALIVE & SATISFIED			
5	5	23	REV. T. WRIGHT/CHICAGO INTERDENOMINATIONAL MASS CHOIR SAVOY 14804/MALACO I'M GLAD ABOUT IT			
6	17	3	REV. JAMES MOORE MALACO 6009 LIVE IN DETROIT			
7	10	5	L.A. MASS CHOIR LIGHT 73055*/SPECTRA COME AS YOU ARE			
8	8	47	SHUN PACE RHODES SAVOY 14807*/MALACO HE LIVES			
9	6	53	DOROTHY NORWOOD/N. CALIFORNIA G.M.W.A. MASS CHOIR MALACO 4450 LIVE			
10	7	47	BEBE & CECE WINANS SPARROW 1257* DIFFERENT LIFESTYLES			
11	19	3	WEST ANGELES C.O.G.I.C SPARROW 1319* SAINTS IN PRAISE VOL.III			
12	12	15	NICHOLAS WORD 48786*/EPIC BACK TO BASICS			
13	9	61	NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE TYSCOT 1401/SPECTRA WASH ME			
14	22	3	HEZEKIAL WALKER BENSON 8535*/A&M FOCUS ON GLORY			
15	11	43	YOLANDA ADAMS TRIBUTE 790113/SPECTRA THROUGH THE STORM			
16	14	27	THE EVEREADYS GREAT JOY 4750* A MESSAGE FOR YOU			
17	15	21	V.I.P. MUSIC & ARTS SEMINAR MASS CHOIR TYSCOT 40195/SPECTRA VICTORY IN PRAISE			
18	30	5	WILLIE NEAL JOHNSON & THE NEW KEYNOTES MALACO 6010 THE COUNTRY BOY GOES HOME			
19	13	39	REV. J. CLEVELAND/L.A. GOSPEL MESSENGERS SAVOY 7103/MALACO REV. J. CLEVELAND/L.A. GOSPEL MESSENGERS			
20	20	7	WILLIE BANKS MALACO 4449 THE LEGEND LIVES ON			
21	18	19	RON WINANS, FAMILY & FRIENDS CHOIR SELAH 7507*/SPARROW FAMILY AND FRIENDS CHOIR VOL. 3			
22	24	7	DONNIE HARPER/NEW JERSEY MASS CHOIR TRIBUTE 1160*/SPECTRA HOPE OF THE WORLD			
23	31	7	JOHN P. KEE TYSCOT 9115*/SPECTRA CHURCHIN' WITH THE TYSCOT ARTISTS			
24	29	13	ADORATION 'N' PRAYZE TM 1007*/SPECTRA TIME IS RUNNING OUT			
25	25	7	WAR ON SIN LIGHT 73077*/SPECTRA THIS IS GOSPEL			
26	16	37	HELEN BAYLOR WORD 48781*/EPIC LOOK A LITTLE CLOSER			
27	23	23	VARIOUS ARTISTS CGI 8530/A&M A TRIBUTE TO JAMES CLEVELAND VOL. 1			
28	21	41	WALT WHITMAN & THE SOUL CHILDREN OF CHICAGO I AM 74014* LIVE & BLESSED			
29	34	29	COMMISSIONED BENSON 2808* NUMBER 7			
30	26	5	REV. LAWRENCE THOMISON & THE MUSIC MASS CHOIR NEW HAVEN 20014* NEVER LET GO OF HIS HAND			
31	35	7	AL GREEN WORD 48860*/EPIC LOVE IS REALITY			
32	28	47	THE WILLIAMS BROTHERS BLACKBERRY 2203301012/SPECTRA THIS IS YOUR NIGHT			
33	NEW		THE RICHARD SMALLWOOD SINGERS SPARROW 1283* TESTIMONY			
34	36	9	ALBERTINA WALKER BENSON 8532*/A&M LIVE			
35	37	73	REV. E. DAVIS, JR./WILMINGTON MASS CHOIR FEAT. REV. D. COLEY ATLANTA INTERNATIONAL 10162 HE'S PREPARING ME			
36	27	33	CHICAGO MASS CHOIR LIGHT 75073*/SPECTRA CALL HIM UP			
37	NEW		THE NEW YORK RESTORATION CHOIR SAVOY 14811/MALACO THANK YOU JESUS			
38	33	19	REV. BENJAMIN CONE, JR./MISSISSIPPI MASS CHOIR MALACO 4452* HAMMERTIME (J.C.)			
39	32	89	TRAMAINÉ HAWKINS SPARROW 1246 LIVE			
40	39	7	REV. WILLIAM ABNEY BETHEL PENTECOSTAL CHOIR TM 1004* LORD USE ME			

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

Artists & Music



by Lisa Collins

GOSPEL MUSIC IS a powerful and important part of black history and black culture," says Milton Brunson, a recording artist for Word Records and director of the Thompson Community Singers. "But many look at it as a Sunday-only sort of thing. But I was on the radio for 10 years every Saturday afternoon and had the biggest audience in town. It's not about shake your booty and crawl on the floor. It's [about] inspiring people and telling them that there's hope. People want it. Sooner or later, somebody is going to recognize that gospel will sell a lot of records. Then it will get the fair treatment it deserves."

It is a point Brunson has been trying hard to make for years with his 55-voice-strong Thompson Community Singers (affectionately dubbed "the Tommies"). Its latest release has topped the gospel chart for the past two months. And while the syncopated rhythms of the title single "My Mind Is Made Up" seem tailor-made for R&B airplay, Word Records execs are steering clear of the dreaded "C" word.

"We haven't gone after any crossover," says James Bullard, executive director of Word's gospel music division. Word executives do expect this to be Brunson's biggest seller ever. "It came out hot," Bullard says, "and sales are continuing to grow."

HOLDING STEADY on the gospel music chart after more than a year is the latest by Shun Pace Rhodes, who skyrocketed onto the gospel music scene last year. Descriptions of her debut, "He Lives," bandy about such names as Mahalia Jackson, Aretha Franklin, and Vanessa Bell Armstrong.

Although it is her first solo release, Rhodes is no newcomer. For more than 20 years, she has been known as one of "The Anointed Pace Sisters" singing group.

One of 10 children, Shun began singing gospel music at the age of 7, when she joined the family group (all eight of her sisters—save the youngest—sing). And while she's currently the only one with a recording contract, she says it by no means implies that she is the best of the lot.

"My father used to joke with me after our concerts and say, 'You better watch out girl, or Bernice is going to sit you down,'" Rhodes says. "Or he'd say, 'I see Leslie rising up and she's going to knock you out of the way.'"

Just 26, Rhodes says her staunch traditional style often makes her feel out of step with today's youth. And there have been times she's been tempted to sing secular music.

"I had offers in high school and, due to some rough spots, I wanted to take one of them," she says, "but the Lord blocked it."

Today she is glad He did. "What excites me about the gospel industry is the message that gospel music itself has, and I want to bring a more positive message about traditional gospel to let the young people know that after you get through beeping and bopping with the contemporary music, there is a message in the traditional that will take you across that bridge over troubled waters."

After her recent marriage, she says her husband encouraged her to record an album. But no one is more shocked than she is about its success. A follow-up live album will be released in September.

EFFECTIVE MAY 17, Theresa Hairston resigned her post as director of A&R/marketing, black gospel division, at the Benson Music Group to devote her energies to Score magazine. Hairston founded the magazine in 1989 to provide a forum for gospel music enthusiasts, consumers, and the industry. Hairston will continue to work independently with Benson through the summer, while also serving as executive producer on upcoming projects for the Gospel Music Workshop of America and other groups.

Capital Cities Seeks Buyer For Word

BY BOB DARDEN

WACO, Texas—There is no "For Sale" sign outside Word Inc.'s faceless corporate headquarters near Dallas, but the world's largest Christian record label is on the market.

No price tag has been announced for Word, which is reported to control nearly 50% of the contemporary Christian and gospel recorded music industry with artists like Amy Grant, Sandi Patti, and Petra, and a smaller book publishing division.

Roland Lundy, president of Word Inc., made the announcement in early May to the company's nearly 500 employees that Capital Cities/ABC had decided to sell Word.

Lundy says he already has received "a lot" of calls from interested or potential buyers.

"I've forwarded those calls to CapCities," he says. "There already seems to be a lot of interest out there."

Rumors that the gospel giant, particularly Word Publishing, was for sale have been floating through the record industry for nearly a year. The official announcement that Word Inc. is seeking new ownership comes on the heels of similar rumors about many of the major inspirational labels.

"I've heard the various rumors that this or that gospel label is for sale," Lundy says, "and I think there is a lot of interest in the gospel business

right now. A lot of people see an opportunity to be a part of it.

"Our relationship with CapCities has been a good one for us since 1974, from the standpoint of growth and financial support. If the opportunity avails itself, I'm sure someone will take advantage of it."

But other industry insiders say the relationship between Word and Capital Cities/ABC has been an uneasy one since Capital Cities and Word founder/president Jarrell McCracken parted company five years ago.

McCracken's Capital Cities/ABC-appointed replacement, Gary Ingersoll, moved Word from its original home in Waco to Dallas, virtually eliminated several profitable divisions, and downsized others. Lundy, who replaced Ingersoll, has slowly been re-establishing ties within the close-knit religious music and book-publishing ranks.

In a prepared release, Ann M. Gray, president of the Diversified Publishing Group of Capital Cities/ABC, confirmed that Word Inc. was not a "strategic fit for the long-term."

"Because the core of Capital Cities/ABC is television, radio, newspapers, and magazines, most revenues are generated through advertising sales. Word's consumer product and retail orientation is a substantially different business and requires a better fit for the long-term."

Lundy says he has been told that Capital Cities/ABC intends to sell

Word Inc. as a complete package.

"I understand that it is their goal to sell Word Inc. to someone who understands the vision and mission of this company," Lundy says.

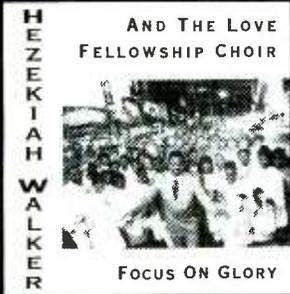
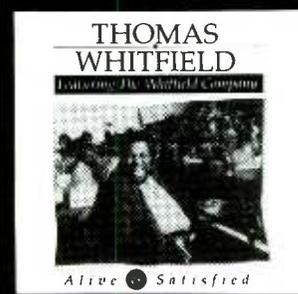
Whoever the ultimate buyer, Lundy says he hopes many of Word's long-term employees will be asked to remain with the company.

"Our products are reaching out, hitting the hot buttons, and meeting the needs of people," Lundy says. "This has been Word's goal since our doors opened in 1951. It's business as usual. We're confident that the current transition in ownership will not alter our commitment to quality communications."

Word's best-selling product includes Grant's "Heart In Motion" (recently certified triple-platinum), recent gold records from Petra and Patti, the new Nolan Ryan autobiography from Word Publishing, "Miracle Man" (first printing of 240,000), and the release of the mass paperback edition of Pat Robertson's "The New World Order" (first printing, 150,000).

The announcement that Word Inc. is for sale has rekindled earlier speculation that the company may consolidate some offices, including its popular Myrrh Records office currently in Los Angeles. Other insiders believe Word may ultimately move to Nashville, joining its two closest competitors, Sparrow Records and Benson Records.

Ascending The Charts! Hit Music From A&M Records, Inc.





by Bob Darden

CHARLIE PEACOCK is contemporary Christian music's resident wunderkind. The talented singer/songwriter/musician/producer has done it all since his early days with the legendary group **Vector**.

Peacock's resumé includes songwriting credits for **Amy Grant** ("Every Heartbeat"), **Philip Bailey**, **Russ Taff**, and **Bourgeois Tagg**. He has toured with the **Fixx**, **General Public**, and **Let's Active**. He has produced a number of albums, most recently **Margaret Becker's** Dove award-winning "Simple House." And he has released some spectacular music on his own, including "The Secret Of Time," "West Coast Diaries," and his latest Sparrow project, "Love Life."

"Love Life" caused no little controversy in the contemporary Christian marketplace with its emphasis on love—spiritual and otherwise—between a husband and wife. Peacock recently finished up a tour with a cracker-jack band that included **Vince Ebo** (Warner Alliance) and drummer **Aron Smith** (the Temptations, Romeo Void).

"I hear the response to 'Love Life' has been mostly positive, but it was reasonable to assume that coming out of the chute that there would be some parties that would think it violates what they think constitutes Christian music," Peacock says. "But, for the most part, the fan base has responded really well."

"Love Life" is different musically from its predecessors, as well, particularly the **Simply Red** soul of "The Secret Of Time." "I try not to repeat myself because I have a lot to write and sing about, but I only have 10 songs to record it," Peacock says. "And unless Sparrow and the rest of the industry change their minds on mechanical royalties, I'll probably have to continue to do 10 songs per release and

no more. So when you look at the sheer number of songs, it is very small when you compare them to the amount of songs I'd like to write and sing."

Despite the number of requests from fellow artists, Peacock produces only three or four projects per year.

"I'm looking for a door, an entry to contribute to a person's life and music when I produce," he says. "If I don't see that, I can't be involved in it. It can be as simple as the sound of a voice on one syllable I was able to tap into."

Before he begins the follow-up to "Love Life," he says he has a couple of experimental projects he wants to try.

"Actually, I'm a little bit fearful when I begin to think about my next project because I'm still waiting to see what the feedback will be from 'Love Life,'" he says. "I spend a lot of time and money on records and there's always that tension between commerce and art. You always want to see whether the people will actually embrace what you do or if the retailers will stock enough of it."

THE POTENT FOREFRONT label is leaving the Benson Co. for Star Song July 1. ForeFront's roster of **DC Talk**, **Eddie DeGarmo**, **Larry Howard**, **Geoff Moore & the Distance**, **Dana Kay**, **Iona**, **E.T.W.**, and others gave Benson a sorely needed presence in rock and rap music.

In recent months, Star Song has signed other distribution agreements with Pure Metal Records, the Living Epistles merchandise line, Home Sweet Home Productions for the children's video star Gerbert, and the gospel label Fikit Records.

The loss of DC Talk was particularly bitter for Benson, which will retain the rights to the group's best-selling video "Rap Rock & Soul" through the end of September. DC Talk may be the next contemporary Christian group to join the best-selling ranks of **Amy Grant**, **Carman**, **Petra**, **Sandi Patti**, and **Michael W. Smith**.

ForeFront president **Dan R. Brock** took pains not to criticize his longstanding relationship with Benson, instead saying, "The more we looked to corporate development in the coming decade, the more we recognized the need for a synergy in our distribution agreement."

Top Contemporary Christian™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
Compiled from a national sample of retail store and one-stop sales reports.				
★★ NO. 1 ★★				
1	3	63	AMY GRANT ▲ ³ WORD 6907*	27 weeks at No. 1 HEART IN MOTION
2	2	85	MICHAEL W. SMITH ● REUNION 0063*/WORD	GO WEST YOUNG MAN
3	1	29	CARMAN BENSON 2809*	ADDICTED TO JESUS
4	4	33	MICHAEL ENGLISH WARNER ALLIANCE 4104*/WARNER BROS.	MICHAEL ENGLISH
5	5	23	PETRA WORD 48859*/EPIC	UNSEEN POWER
6	6	73	STEVEN CURTIS CHAPMAN SPARROW 1258*	FOR THE SAKE OF THE CALL
7	8	33	TWILA PARIS STARSONG 8207*	SANCTUARY
8	14	3	JON GIBSON FRONTLINE 9285*	FOREVER FRIENDS
9	9	27	KATHY TROCCOLI REUNION 0725*/WORD	PURE ATTRACTION
10	10	9	FIRST CALL DAYSPRING 6925*/WORD	HUMAN SONG
11	7	47	BEBE & CECE WINANS ● SPARROW 1257*	DIFFERENT LIFESTYLES
12	13	85	D.C. TALK FOREFRONT 2682*/BENSON	NU THANG
13	11	85	SANDI PATTI WORD 48545*/EPIC	ANOTHER TIME ANOTHER PLACE
14	12	63	SUSAN ASHTON SPARROW 1259*	WAKENED BY THE WIND
15	15	11	RAY BOLTZ DIADEM 2094*/SPECTRA	MOMENTS FOR THE HEART
16	24	3	MARGARET BECKER SPARROW 1354*	STEPS OF FAITH
17	16	303	AMY GRANT ▲ MYRRH 3900*/WORD	THE COLLECTION
18	NEW▶		THE ALLIES DAYSPRING 4226*/WORD	MAN WITH A MISSION
19	23	7	STEVE GREEN SPARROW 1315*	HIDE EM' IN YOUR HEART VOL.2
20	17	47	RICH MULLINS REUNION 0066*/WORD	THE WORLD AS BEST I REMEMBER
21	19	11	LISA BEVILL VIREO 2201*/SPARROW	MY FREEDOM
22	18	36	MARGARET BECKER SPARROW 1261*	SIMPLE HOUSE
23	21	7	AL DENSON BENSON 2858*	THE EXTRA MILE
24	31	9	CINDY MORGAN WORD 9258*	REAL LIFE
25	26	135	CARMAN ● BENSON 2588*	REVIVAL IN THE LAND
26	28	15	DALLAS HOLM BENSON 2839*	CHAIN OF GRACE
27	25	99	PETRA WORD 48546*/EPIC	BEYOND BELIEF
28	22	21	ACAPPELLA WORD 9299*	WE HAVE SEEN HIS GLORY
29	34	15	HOSANNA! MUSIC INTEGRITY 041*/SPARROW	UP TO ZION
30	32	11	MAGDALLAN INTENSE 9098*/FRONTLINE	BIG BANG
31	20	3	S.F.C. BRAINSTORM 0527*/WORD	PHASE III
32	NEW▶		RHYTHM & NEWS IMAGE 7 7864*/WORD	WORD 2 Y'ALL
33	NEW▶		VARIOUS ARTISTS SPARROW 1330*	CORAM DEO
34	NEW▶		WEST ANGELES C.O.G.I.C SPARROW 1319*	SAINTS IN PRAISE VOL.III
35	29	3	AL GREEN WORD 48860*/EPIC	LOVE IS REALITY
36	35	50	GLAD BENSON 2602	ACAPELLA PROJECT II
37	38	19	CHARLIE PEACOCK SPARROW 1303*	LOVE LIFE
38	27	78	SANDI PATTI WORD 8456*	THE FINEST MOMENTS
39	33	35	GLEN CAMPBELL NEW HAVEN 2011*/SPECTRA	SHOW ME YOUR WAY
40	30	29	SANDI PATTI WORD 48787*/EPIC	OPEN FOR BUSINESS

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Paul Beasley "Light On A Hill"

Spiritual Wonders "Let Jesus Take Control"

Little Anthony and The Truettones "Heaven"

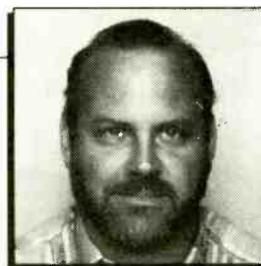
Gospel Keynotes "Savior Will Take Care of You"

Top Latin Albums

	THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.		
				ARTIST	TITLE	LABEL & NUMBER/DISTRIBUTING LABEL
POP	1	1	27	LUIS MIGUEL	ROMANCE	WEA LATINA 75805
	2	2	19	ALVARO TORRES	NADA SE COMPARA...	CAPITOL-EMI LATIN 42537
	3	3	29	MAGNETO	MAGNETO	SONY 80670
	4	4	59	PANDORA	CON AMOR ETERNO	CAPITOL-EMI LATIN 42451
	5	5	13	LOS BUKIS	QUIEREME	FONOVISA 9040
	6	7	15	RICKY MARTIN	RICKY MARTIN	SONY 80695
	7	9	3	YOLANDITA MONGE	CARA DE ANGEL	WEA LATINA 77467
	8	6	51	RICARDO MONTANER	ULTIMO LUGAR	TH-RODVEN 2864
	9	—	1	JULIO IGLESIAS	CALOR	SONY 80763
	10	16	3	PANDORA	ILEGAL	CAPITOL-EMI LATIN 42686
	11	—	1	MIJARES	MARIA BONITA	CAPITOL-EMI LATIN 42687
	12	11	47	GLORIA TREVI	TU ANGEL DE LA GUARDA	ARIOLA 3087/BMG
	13	8	5	JULIAN	VUELA MI IMAGINACION	WEA LATINA 75878-4
	14	13	31	CAMILO SESTO	A LA VOLUNTAD DEL CIELO	ARIOLA 3196/BMG
	15	10	7	PALOMA SAN BASILIO	DE MIL AMORES	CAPITOL-EMI LATIN 42677
	16	12	19	P. SAN BASILIO/P. DOMINGO	POR FIN JUNTOS	CAPITOL-EMI LATIN 42624
	17	17	11	JOSE LUIS RODRIGUEZ	PIEL DE HOMBRE	SONY 80746
	18	24	3	LISA LOPEZ	UNICA	DISCOS INTERNATIONAL 80618/SONY
	19	—	1	RAPHAEL	AVE FENIX	SONY 80767
	20	15	5	ALEJANDRO JAEN	MAS DE MIL VIDAS	PRODISCOS 103
	21	—	1	CALO	PONTE ATENTO	CAPITOL-EMI LATIN 42667
	22	—	28	PROYECTO M	ARDE QUE ME QUEMAS	CAPITOL-EMI LATIN 42529
	23	—	1	FRANCO DE VITA	EN VIVO 16 DE MARZO	SONY 80750
	24	22	43	GARIBALDI	QUE TE LA PONGO	TH-RODVEN 2792
	25	14	45	VIKKI CARR	COSAS DEL AMOR	SONY 80635
TROPICAL/SALSA	1	2	15	SOUNDTRACK	THE MAMBO KINGS	ELEKTRA 961240
	2	4	11	DOMINGO QUINONES	PINTANDO LUNA	SONERO 80738/SONY
	3	1	31	GILBERTO SANTA ROSA	PERSPECTIVA	DISCOS INTERNATIONAL 80689/SONY
	4	7	9	LALO RODRIGUEZ	DE VUELTA EN LA TRAMPA	CAPITOL-EMI LATIN 42478
	5	5	25	ALEX D'CASTRO	SOLO	TH-RODVEN 2883
	6	8	37	EDDIE SANTIAGO	SOY EL MISMO	CAPITOL-EMI LATIN 42296
	7	3	17	TITO ROJAS	TITO ROJAS	M.P.I. 6061
	8	10	27	LOS SABROSOS DEL MERENGUE	SIETE VECES MAS...	M.P.I. 6059
	9	11	7	ZONA ROJA	ORQUESTA ZONA ROJA	CANDELA 001
	10	14	13	ALEX BUENO	COMO NADIE	J&N 1991/J&N
	11	6	17	LUIS ENRIQUE	UNA HISTORIA DIFERENTE	SONY 80710
	12	17	11	JOHNNY RIVERA	ENCUENTRO CASUAL	SONERO 80727/SONY
	13	13	75	JUAN LUIS GUERRA Y 4.40	BACHATA ROSA	KAREN 109/BMG
	14	24	36	EL GENERAL	MUEVELO CON	NEW CREATIONS 3190/BMG
	15	18	41	TONY VEGA	UNO MISMO	RMM 80641/SONY
	16	19	33	TITO PUENTE	THE MAMBO KING 100TH LP	RMM 80680/SONY
	17	15	7	GRUPO NICHE	LLEGANDO AL 100%	DISCOS INTERNATIONAL 80712/SONY
	18	—	1	JERRY RIVERA	CUENTA CONMIGO	DISCOS INTERNATIONAL 80776/SONY
	19	—	1	GRUPO WAO	GRUPO WAO	HEAVEN 008
	20	12	7	ANGELA CARRASCO	PIEL CANELA	CAPITOL-EMI LATIN 42591
	21	20	24	MILLY Y LOS VECINOS	FLYING SOLO	VQ 1991
	22	9	13	LIMITE 21	YO TE SEGUIRE QUERIENDO	M.P.I. 6047
	23	—	1	SONORA DINAMITA	VUELA, VUELA	SONOTONE 6024
	24	16	12	LA BANDA SHOW	100% LATINO	RTP 80722/SONY
	25	—	1	L. RAMIREZ/R. DE LA PAZ	OTRA NOCHE CALIENTE	RMM 80748/SONY
REGIONAL MEXICAN	1	1	35	LA MAFIA	ESTAS TOCANDO FUEGO	DISCOS INTERNATIONAL 80660/SONY
	2	2	31	BRONCO	SALVAJE Y TIERNO	FONOVISA 3106
	3	4	17	LOS TEMERARIOS	MI VIDA ERES TU	AFG SIGMA 3002
	4	3	43	ANA GABRIEL	MI MEXICO	SONY 80605
	5	5	33	MAZZ	MAZZ LIVE-UNA NOCHE JUNTOS	CAPITOL-EMI LATIN 42549
	6	6	13	INDUSTRIA DEL AMOR	PARA TI	UNICO 9037/FONOVISA
	7	18	3	BANDA VALLARTA SHOW	TE VES BIEN BUENA	FONOVISA 5146
	8	7	37	LOS ACUARIO	LA HIELERA	MAR INT'L 291
	9	—	1	SELENA Y LOS DINOS	ENTRE A MI MUNDO	CAPITOL-EMI LATIN 42635
	10	8	23	LINDA RONSTADT	MAS CANCIONES	ELEKTRA 2-61239
	11	9	15	BANDA MOVIL	LA UNICA	FONOVISA 9033
	12	10	33	YNDIO	ROMANTICAMENTE	CAPITOL-EMI LATIN 42564
	13	12	15	EMILIO NAVAIRA	UNSHUNG HIGHWAYS	CAPITOL-EMI LATIN 42626
	14	11	19	ROCIO BANQUELLS	A MI VIEJO	CAPITOL-EMI LATIN 42620
	15	14	35	LOS CAMINANTES	DOS CARTAS Y UNA FLOR	LUNA 1215
	16	20	3	LOS YONICS	VOLVERE A CONQUISTARTE	FONOVISA 9047
	17	23	43	V. FERNANDEZ/R. AYALA	ARRIBA EL NORTE...	SONY 80628
	18	25	7	LUCERO	LUCERO DE MEXICO	FONOVISA 9039
	19	13	5	LOS TIGRES DEL NORTE	CON SENTIMIENTO Y SABOR	FONOVISA 9044
	20	17	5	LOS CARDENALES DE NUEVO LEON	CARDENALES...	FONOVISA 9035
	21	—	8	BANDA R-15	BANDA R-15	DISA 397
	22	19	9	LOS ACUARIO	LAS MISMAS PIEDRAS	MAR INT'L 304
	23	16	13	LA SOMBRA	INTOCABLE	FONOVISA 3021
	24	22	31	JUAN VALENTIN	CUANDO LOS HOMBRES...	CAPITOL-EMI LATIN 1555
	25	—	1	RAMON AYALA	ME SACAS DE ONDA	FREDDIE 009

Artists & Music

Latin Notas



by John Lannert

HOT ACAPULCO ACTION: In only its second year, "Festival Acapulco '92" is shaping up to be the annual TV musical event of the year. On hand for the weeklong affair—which kicked off May 24 via Mexican network Televisa—was a scintillating array of Hispanic stars, including Ana Gabriel, Julio Iglesias, Daniela Romo, Ricardo Montaner, Roberto Carlos, José Luis Rodríguez, Myriam Hernández, Magneto, Ricky Martin, Eros Ramazzotti, Los Temerarios, Yuri, Lola Beltrán, Guadalupe Pineda, Rocío Durcal, Emmanuel, Mijares, Camilo Sesto, Mecano, and Don Francisco, who, incidentally, appeared May 28 on "The Tonight Show."

Among the non-Hispanic notables who appeared on the program were Joe Public, Beach Boys, Gino Vannelli, Chic, and Jon Secada. Veteran "Siempre En Domingo" host Raúl Velasco was MC at the show, while son Arturo handled the logistical details. The program was broadcast to an estimated 200 million viewers, most of whom were Latin Americans.

CHAYANNE—WORLD CITIZEN: Sony Discos' Chayanne has been named international ambassador to the United Nations by the International Immigrants Foundation, an immigration-assistance organization based in New York. The 23-year-old Puerto Rican singing idol will be sworn in to his August post July 3 at the U.N. in New York.

WHY ASK THE BASICS WHY? The Basics—Discos MM's Tejano rock outfit—have just inked a two-year endorsement pact with Anheuser-Busch that calls for the band to represent A-B's Bud Dry brand in the U.S. Bud Dry's 2-year-old "Why Ask Why?" advertisement campaign remains in full unanswered swing. Elsewhere, Basics' label colleague Mercedez has just put out its third Tejano album, "C'est La Vie."

TV NOTAS: On June 1, Spanish-language network Telemundo—for the first time ever on U.S. Hispanic TV—began airing Warner Bros. and "Popeye" cartoons in Spanish, courtesy of an agreement the network recently signed with Turner Broadcasting, owner of the cartoons. The animated shorts will be shown Monday through Friday on Telemundo's new early-morning cartoon program, "TeleMuñequitos" . . . Talk-show hostess Cristina Saralegui ("Cristina") is currently taping her initial batch of English-language segments, slated to begin airing June 22 on CBS-TV affiliates in Los Angeles, New York, and Miami.

LABEL MISCELLANEA: Hard-hitting norteño group Los Hermanos Corona has shipped its self-titled debut on TH-Rodven. Also out on TH is the label bow of Mexican grupo Los Fugitivos, formerly known as Grupo Karino. Finally, TH is jumping on the banda bandwagon with the eponymous album by the highly regarded Charanda Band—now on a U.S. trek with Fonovisa's Los Bukis . . . Veteran front man Luisito Carrión strikes out on his own with his appropriately titled M.P.I. debut, "Y Ahora Voy Yo . . ." Also shipped on M.P.I. is "Con Todo El Poder" by Luisito Ayala Y Su Puerto Rican Power . . . Gifted multi-instrumentalist Henry Hierro has just released an eponymous album on JNN . . . Ranchero king Vicente Fernández is set to (Continued on next page)

LA SALSA DE HOY

This double album compilation includes 20 tracks by salsa music's biggest superstars singing their most recent hits. Songs like "Tu No Le Amas Le Temes" by Luis Enrique, "Lo Mio Es Amor" by Tony Vega, "Lo Que Esta Pa'Ti" by Willy Chirino, "Casi Te Envidio" by Andy Montañez, "Lluvia" by Eddie Santiago, are just a few of the mega-hits included in this album. This album has the makings of one of the year's best.



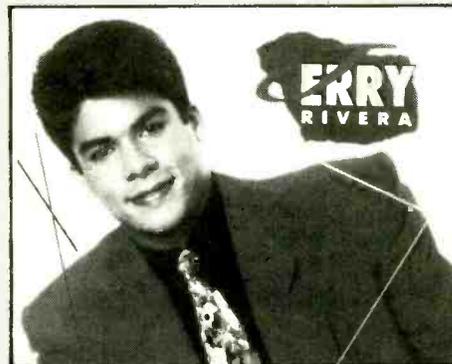
GXC-CDT-80782

TU NO LE AMAS LE TEMES - Luis Enrique / TU ERES EL HOMBRE - Orquesta de La Luz / LO MIO ES AMOR - Tony Vega / ESA NIÑA - Jerry Rivera / NO PODRAS ESCAPAR DE MI - Willie Gonzalez / LLUVIA - Eddie Santiago / SONAMBULO - Tito Nieves / LO QUE ESTA PA'TI - Willy Chirino / CASI TE ENVIDIO - Andy Montañez / SUEÑO CONTIGO - Jose Alberto "El Canario" / PERDONAME - Gilberto Santa Rosa / DESNUDATE MUJER - Frankie Ruiz / NUESTRO SUEÑO - Grupo Niche / QUE SE SIENTA - Oscar O'Leon / MORENA LINDA - Anthony Cruz / PORQUE TE AMO - Nino Segarra / VEN DEVORAME OTRA VEZ - Lalo Rodriguez / SIEMPRE SERE - Tito Rojas / LOBO DOMESTICADO - Tommy Olivencia / AQUEL VIEJO MOTEL - David Pabon



JERRY RIVERA "Cuenta Conmigo"

After the overwhelming success of his album "Abriendo Puertas" which has obtained two nominations, "Tropical Album of the Year" and "Singer of the Year" in the tropical salsa category of this year's prestigious "Lo Nuestro" awards to be held on May 14th, this young and explosive salsa singer releases his latest album titled "Cuenta Conmigo" (Count On Me). The first single released "Casi Un Hechizo" is presently receiving heavy airplay in the U.S. and Puerto Rico. Renowned composers such as Jorge Luis Piloto, Ricardo Montaner, Omar Alfanno, Cuco Pena, Domingo Quinones and Jerry's magnificent innovative style will, without a doubt make "Cuenta Conmigo" another award winning album for this teenage superstar.



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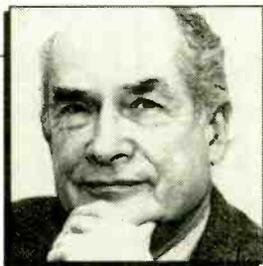
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Classical KEEPING SCORE



by Is Horowitz

MUSICAL CONSTELLATION: By design, Argo, the London Records imprint revived in 1990, concerns itself almost entirely with British and American music. Within that ample mandate executive producer **Andrew Cornell** continues to find fresh repertoire, some of which challenges traditional classical definitions, even as he occasionally touches down on some very familiar territory.

Wherever possible, London marketing execs attempt to group this eclectic pool into related release clusters, notes **Steve Winn**, recently named director of promotion & product management.

Argo's May release, for instance, was devoted to contemporary British composers. This month the theme is opera, with Robert Moran's "Desert of Roses" and a first complete recording of Michael Balfe's "The Bohemian Girl" on tap. In August it will be English titles, including works by Delius and Elgar. A mostly American release is being readied for October, with an **Alan Feinberg** disc and a chamber music package of works by David Byrne, Michael Torke, John Lurie, and Moran, played by the **Balanescu Quartet**.

In the can, but yet unscheduled, are pieces by Aaron Jay Kernis and Peter Maxwell Davies.

Argo recording sessions this spring add Bernstein's "Age of Anxiety" with the New World Symphony conducted by **Michael Tilson Thomas**; another **Feinberg** album, and Gorecki's "Beatus Vir," with the Czech Philharmonic conducted by **John Nelson**.

Robert Beaser's Piano Concerto will be recorded in the fall with **Pamela Mia Paul** as soloist and **Dennis Russell Davies** conducting the American Contemporary Orchestra.

Other upcoming Argo sessions will be devoted to Brit-

ten's arrangement of Gay's "Beggar's Opera," as well as Britten's own "Gloriana," a selection of Michael Nyman film scores, and that ever fresh Baroque staple, "Messiah."

NOT FOR PROFIT: New World Records has developed a multicultural course on American music to be taught on the high school level. Pilot versions have already been tested in several New York schools.

The not-for-profit label, founded in 1975 with help from the Rockefeller Foundation, continues an active release program, with 15-18 new titles issued annually. Focus is on American music of diverse genres it considers neglected by commercial companies.

Somewhat more than half of New World's operating expenses comes from sales revenues, with the balance made up from government and corporate contributions. Retail sales are supplemented by a subscriber list of some 350 libraries and educational institutions. In addition, NW claims active sales in more than 20 countries in Europe and the Far East.

PLUPERFECT: Wayne Wadhams, head of fledgling label Boston Skyline, reports a licensing deal with Capitol Records to reissue on CD the vintage **Leopold Stokowski** recording of Holst's "The Planets" with the Los Angeles Philharmonic.

Wadhams says he's also in discussion with PolyGram to return to CD currency several other choice recordings from the '60s. Among these he cites a set of Praetorius dances on Archiv conducted by **Fritz Neumeier**, and titles on Argo performed by harpist **Marisa Robles**.

PASSING NOTES: Deutsche Grammophon artist **Anne-Sophie Mutter** will record the Berg Violin Concerto with **James Levine** and the Chicago Symphony later this month, along with the violin concerto by contemporary German composer **Wolfgang Rihm**. Latter will be a disc premiere.

Mutter will be spending lots of time in the States during upcoming months. Concerto appearances at Mostly Mozart in New York and at the Tanglewood Festi-

(Continued on page 63)

LATIN NOTAS

(Continued from preceding page)

ship his forthcoming Sony Discos album "Que De Raro Tienes" June 23. Ana Gabriel's upcoming Sony album "Silueta" is due July 26. Emmanuel's latest effort, "Ese Soy Yo"—written and produced by WEA Latina's **Glenn Monroig**—is expected to hit retail in late June. Albums from **Ilan Chester** and **Hansel** also are due out in June. Scheduled to be released in July are albums from **Rubén Blades**, **H2O**, and **Que Pasa**. Flamboyant va-

riety-show hostess **Charytin**, recently signed to Sony, is being repackaged as a demure balladeer, according to Angel Carrasco, label VP of A&R... Capitol/EMI Latin's **Mazz** and **Pablo Ruiz** are expected to ship new product in late June/early July. New albums by label mates **José Feliciano** and **Ednita Nazario** are slated for August release. Also, Capitol's marvelous rock act from Spain—**El Último De La Fila**—capped off its

Mexican tour in May with an appearance on the aforementioned "Festival Acapulco '92." The band's latest album is titled "Nuevo Pequeño Catálogo De Seres Y Estares"... Super saxman **Ernie Watts**' latest CTI effort, "Afoxé," was cut with WEA Latina's Brazilian giant **Gilberto Gil**... Club DJs likely will jump on the "dance mix" of **Latin Side Of Soul**'s current RCA 12-inch single, "Latino Mambo (Latin Swing)." The killer tumbao-style break in the middle needs to be stretched out, though.

CHART NOTE: In a very unusual chart occurrence this week, "Buenos Amigos" (**Selena Y Alvaro Torres**) gained more than twice the amount of points needed to maintain its bullet but is overtaken by "Torero" (**José Luis Rodríguez/Julio Iglesias**), which scored even more points, shooting from No. 3 to No. 1. As a result, "Buenos Amigos" moves down from No. 1 to No. 2 but has a bullet.

SPECIAL NOTES: Grievously unmentioned in the recent coverage of Billboard's third annual Latin Music Conference was the fine keynote address delivered by IFPI's Mexican representative, **Gabriel Abaroa**, who spoke about the integration of various Hispanic markets into one megamarket covering both North and South America.

Hot Latin Tracks™

COMPILED FROM NATIONAL LATIN RADIO AIRPLAY REPORTS.

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

○ 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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Music Video

ARTISTS & MUSIC

Music Row Summit Probes Video-Radio Synergy

NASHVILLE—When music video first burst onto the scene more than 10 years ago, there was fear it would cannibalize radio's audience, but now the general consensus is that the two media contribute to each other's success. At least that was the thinking during the "Video Vs. Radio: Strange Bedfellows?" panel at the Music Row Industry Summit, held here May 14-16.

"Radio was leery of video at first because it was going into uncharted territory, but now people watch videos and then get into their car and turn the radio to the country station [so they can hear a song they first saw on television]," said Kevin O'Neal, PD at WSM Nashville.

More than other genres, country has intertwined video and radio. Several dozen local country music video shows are sponsored by a local radio station or have a local radio station personality hosting the program.

FMTV, a Birmingham, Ala.-based production company, produces music video programs for local television stations that are hosted by area radio personalities. "I've been tied in with radio since 1983," said FMTV owner Mike Ousley. "Usually, I sign a radio station and then see the local TV stations and pitch the program directors. I've never had a radio station turn me down." Country is such a strong market that FMTV will begin concentrating solely

on shows for that format in July (Billboard, May 30).

Similarly, Country Music Television has established a cross-promotion program with 60 radio stations across the country.

CMT promotes radio stations by airing their logos and call letters 30 times per month every other month. In return, the radio stations promote CMT in their local markets by talking about videos for songs they are playing on the air. "We also ask them to say what cable system CMT is on so if someone listening is on a cable system that doesn't offer CMT, they can call and request it," said Dawn Gardenhour, CMT's promotion manager. The idea, she continued, is to show the country audience that "we're working together with radio. They aren't the competition, VH-1 and MTV are."

Both Ousley and Al Wyntor, host of The Nashville Network's "Video AM" program, commented on video's effect on country music's demographics. "Because of video, the demos for country music have expanded," Ousley said. "It used to be 35-54 years old; now it's 18-34 years old." Wyntor noted that "Video PM," an afternoon-drive-time TNN program, is the top-rated show among 18-34-year-olds on the channel.

However, coexistence between radio and video is still uneasy in some markets, according to Mark Cantrell, bet-

ter known as DJ Johnny Outlaw on WSTH Columbus, Ga., and host of a weekly music video show.

"Being affiliated with a radio station helps a video show tremendously," said Cantrell. "But the local radio owners don't necessarily appreciate TV. If ours sees a sponsor that they don't have on radio, they wonder why." In fact, the radio station owner does not allow cross-promotion between the video show and radio station.

MELINDA NEWMAN

VIDEO PROGRAMMERS' ROLE IN BREAKING ARTISTS EXPANDING

Whether or not label chiefs recognize the fact, music videos have become an essential element in developing artists and selling records. That was the consensus of music video panelists during a panel on programmers' impact on breaking new acts.

Michael Harnett, president and producer of JBTV, Chicago, asserted that most people 18 and under say they do not listen to radio: "They get their information [on music] from friends and watching videos." He said a lot of label executives started their careers at radio and are thus predisposed toward according that medium more importance than it merits. He observed that Nirvana sold a million albums before the group was played on radio.

George Rodrigues, producer and VJ

for WNGM in Athens, Ga., reported that video alone has made Six Shooter an important act. A youthful country group on Curb Records, Six Shooter has yet to achieve significant radio play. Even so, Rodrigues said, the group recently filled a 1,500-seat club in his area, while an additional 500 were turned away, for a concert publicized by the channel.

The ascendance of video as a promotional tool is so inevitable, said Larry Guzy, producer of "ET Video," Burbank, Calif., that "all we have to do is wait for it to happen."

Harnett argued that "it's a mistake [for labels] not to do a video for every single" and complained that labels spend huge sums on videos for established acts while spending comparatively little on videos for new acts.

Tracy Storey, manager of programming for Country Music Television, said 70% of the network's playlist is devoted to new and developing acts. "In 1991," she continued, "we played videos by 18 new acts, seven of which went to No. 1."

However, not all genres are using the music video medium as effectively as they could. Tom Green, producer and host of "Light Music," Wall, Pa., a show that features Christian and "positive-message" videos, contended that some Christian labels still "don't have a clue" about the use and potential of

videos, adding that even some major Christian music acts turn out sub-standard videos.

EDWARD MORRIS

COUNTRY VIDS VS. POP: PERCEPTION VS. REALITY

For years, the perception of country videos has been that they are inferior to pop clips because the average budget is less than half that of top 40 videos. Separating the myth from the reality was the goal of a May 15 panel featuring producers, directors, and programmers called "Are Country Videos As Good As Pop Videos?"

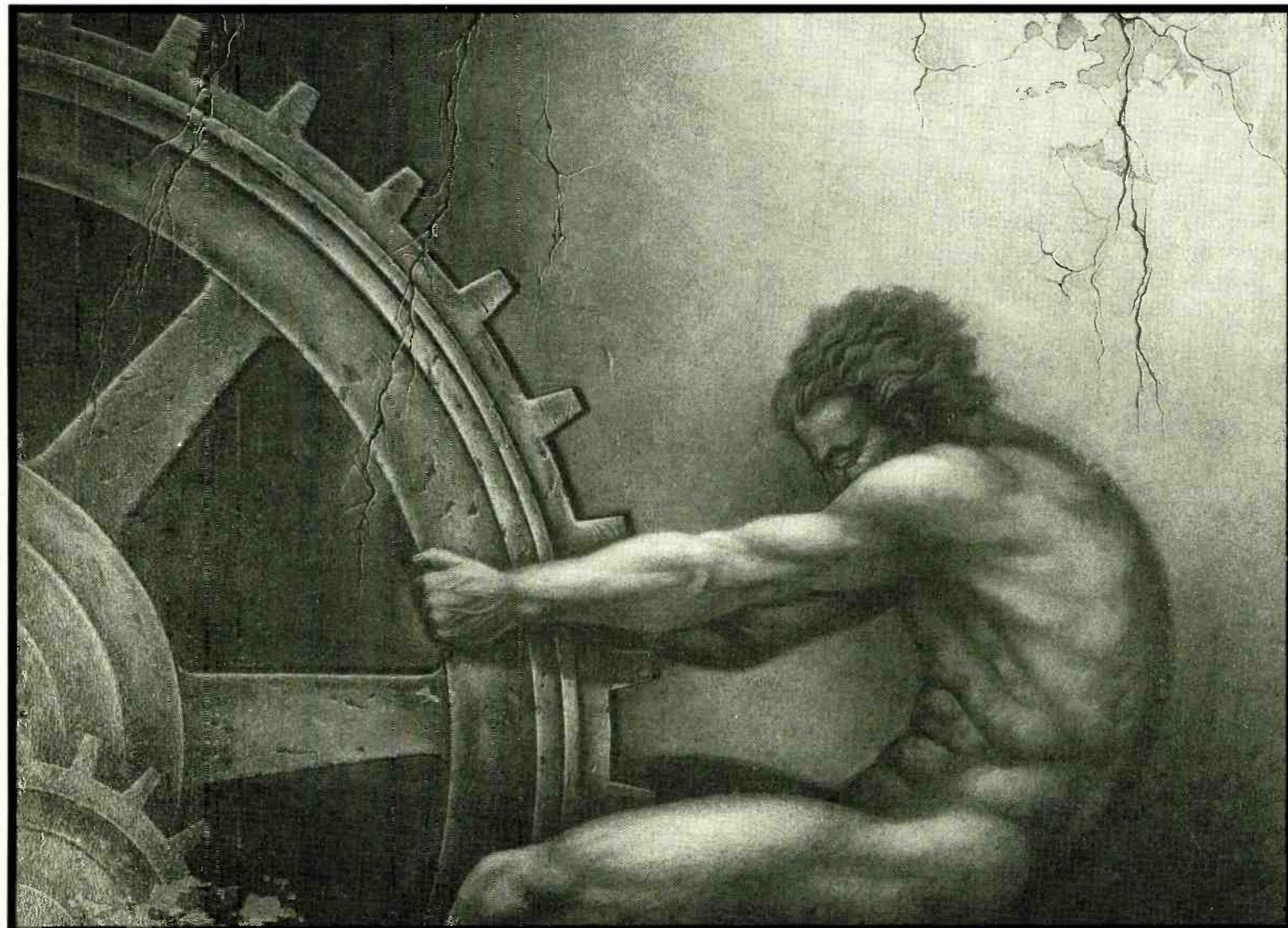
"It's a hard comparison to make," said director Jack Cole of Flashframe Films. "But in general, are country clips as good as they could be? Not by a long shot."

Like the other producers and directors on the panel, Cole felt a higher budget usually means a higher-quality clip just because the production company has more options.

"The country marketplace has done well with the budget and perimeters we have," said producer Mary Matthews of Studio Productions. "It's very hard with a \$35,000-\$40,000 budget to come up with something that matches the pop market people are trying to compare us with."

Programmers on the panel felt
(Continued on page 40)

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The Cure, Friday, I'm In Love
Def Leppard, Make Love Like A Man
Faith No More, Midlife Crisis
Guns N' Roses, November Rain
*Kris Kross, Warm It Up
Metallica, Wherever I May Roam

ADDS

Lionel Richie, Do It To Me
Neville Brothers, Fly Like An Eagle
Lindsay Buckingham, Wrong
Curtis Stigers, Sleeping With...

FIVE STAR VIDEO

Ephraim Lewis, It Can't Be Forever

ARTIST OF THE MONTH

Wilson Phillips, You Won't See Me Cry

ADDS

Jodeci, Come And Talk To Me

HEAVY

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

ADDS

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

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...
Hank Williams, Jr., Come On Over...
The Bellamy Brothers, Cowboy Beat

HEAVY

Black Crowes, Remedy
Genesis, Hold On My Heart
Nirvana, Come As You Are
Pearl Jam, Even Flow
Queen, We Are The Champions
Red Hot Chili Peppers, Under...
Bruce Springsteen, Better Days

GREATEST HITS

Michael Bolton, Steel Bars
Celine Dion, If You Asked Me
En Vogue, My Lovin'
Genesis, Hold On My Heart
Amy Grant, I Will Remember You
Michael Jackson, In The Closet

HEAVY

Tom Cochrane, Life Is A Highway
Sophie B. Hawkins, Damn...
Queen, These Are The Days...
Jon Secada, Just Another Day
Bruce Springsteen, Better Days
Vanessa Williams, Just For Tonight

MEDIUM

Nice & Smooth, Sometimes I...
Ho Frat Ho, Ho Frat Swing
Shabba Ranks, Mr. Loverman
Heavy D. & The Boyz, Don't Curse
CeCe Peniston, Keep On Walkin'
Vanessa Williams, Just For Tonight
Doug E. Fresh, Bustin' Out
Everette Harp, Let's Wait Awhile

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...

STRESS

Bryan Adams, Touch The Hand
Arrested Development, Tennessee
Tom Cochrane, Life Is A Highway
En Vogue, My Lovin'
Sophie B. Hawkins, Damn...
Michael Jackson, In The Closet
Annie Lennox, Why
Mr. Big, Just Take My Heart
Vince Neil, You're Invited...
Ozzy Osbourne, Road To Nowhere
Shakespeare's Sister, Stay
Sir Mix-A-Lot, Baby Got Back
Soundgarden, Rusty Cage
Soup Dragons, Divine Thing
*Temple Of The Dog, Hunger Strike
U2, One (Vers III)
Van Halen, Right Now
Wilson Phillips, You Won't See Me Cry

WHAT'S NEW

Tori Amos, Crucify
Tracy Chapman, Bang Bang Bang
Enya, Book Of Days
Garland Jeffries, The Answer
k.d. Lang, Constant Craving
Annie Lennox, Why
Ottmar Leibert, Reaching Out 2 U
Lyle Lovett, She's Already Made Up...
Richard Marx, Take This Heart
Simply Red, For Your Babies
Ringo Starr, Weight Of The World
Sting/Eric Clapton, It's Probably Me

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MEDIUM

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Lionel Cartwright, Family Tree
Marie Osmond, True Love Never...
Roger Springer, The Right One Left
Wayne Newton, The Letter
Anne Murray, I Can See Arkansas
Darryl & Don Ellis, Goodbye Highway
Linda Davis, He Isn't My...
Tim O'Brien, One Way Street
Ronnie Reeves, What If You're Wrong
Special People, Fair Shake
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
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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
McBride & The Ride, Sacred Ground
Michelle Wright, Take It Like A Man
Reba McEntire, The Night The...
Rodney Crowell, Lovin' All Night
Shenandoah, Rock My Baby

MEDIUM

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Crystal Gayle, Three Good Reasons
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Little Texas, You And Forever And Me
Pirates Of The Mississippi, Too Much

ACTIVE

*A Tribe Called Quest, Scenario
Tori Amos, Crucify
Arc Angels, Living In A Dream
Army Of Lovers, Crucified
Lindsay Buckingham, Wrong
Concrete Blonde, Someday?
*EMF, Getting Through
Firehouse, Reach For The Sky
Sass Jordan, Make You A Believer
Richard Marx, Take This Heart
Midi, Maxi & Efti, Bad Bad Boys
Sting/Eric Clapton, It's Probably Me
Toad The Wet Sprocket, All I Want

ADDS

Alice Cooper, Feed My Frankenstein
Billy Ray Cyrus, Achy Breaky Heart
CeCe Peniston, Keep On Walkin'
Clubland, Set Me Free
Concrete Blonde, Someday?
Diamond D, I Need You Tonight
I DeBarge, You Know What I Like
Ephraim Lewis, It Can't Be Forever
Hardline, Takin' Me Down
Jeffrey Gaines, Hero In Me
Joe Public, I Miss You
K-Solo, I Can't Hold It Back
Kid Frost, Thin Line
Kwame & A New Beginning, Nastee
Lindsay Buckingham, Wrong
Lisa Stansfield, Time To Make...
Luke, Breakdown
Manic Street Preachers, Slash...
MC Lyte, Eyes Are The Soul
Nubian M.O.B., Far Way To Go
Saigon Kick, Hostile Youth
Salt-N-Pepa, Expression '92
Skinny Puppy, Killing Game
Stephen Wynne, Drag
Toad The Wet Sprocket, All I Want
True Culture, Rude Boys Come To Play
W.C. & Maad Circle, Ghetto...

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Billy Ray Cyrus, Achy Breaky Heart
Clint Black, We Tell Ourselves
Dan Seals, Mason Dixon Line
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ON

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

BOX TOPS

B Angie B, Class Act
Das EFX, They Want EFX
Dr. Dre, Deep Cover
House Of Pain, Jump Around
Jodeci, Come And Talk To Me
Keith Sweat, Why Me Baby?
Kris Kross, Jump
Naughty By Nature, Uptown Anthem
Queen, Bohemian Rhapsody
R. Kelly, Honey Love
Shabba Ranks, Mr. Loverman
Yo Yo, Homegirl Don't Play Dat

HOT SHOTS

*Aaron Barker, Taste Of Freedom
Aaron Tippin, I Wouldn't Have It...
Brooks & Dunn, Boot Scootin' Boogie
*Dixiana, That's What I'm...
Linda Davis, He Isn't My...
Mark Chesnutt, I'll Think Of Something
M. Stuart/T. Tritt, This One's...
Paulette Carlson, The Chain Just Broke
*Stacy Dean Campbell, Rosalee
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Davis Daniel, Still Got A Crush On You
Hank Williams, Jr., Come On Over...
*Jim Lauderdale, Wake Up Screaming
Little Texas, You And Forever And Me
Live 'N Kickin', You Don't Need...
Marie Osmond, True Love Never...
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
Roger Springer, The Right One Left
Ronnie Reeves, What If You're Wrong
Sammy Kershaw, Yard Sale
Sawyer Brown, Some Girls Do
The Forester Sisters, I Got A Date
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Slowdive, The Ballet Of Sister Sue
Yo Yo, Homegirl Don't Play Dat
L 7, Pretend We're Dead
Enya, Book Of Days
The Outfield, Closer To Me
Patti LaBelle, When You've...
Jodeci, Come And Talk To Me
Roy Orbison, I Drove All Night
Stephen Wynne, Drag
Beastie Boys, So What'cha Want
Skinny Puppy, Killing Game
UK Bassheads, Is There Anybody There
CeCe Peniston, Keep On Walkin'
Sting/Eric Clapton, It's Probably Me
Bryan Adams, Touch The Hand
Boyz II Men, Sympin' Ain't Easy
House Of Pain, Jump Around
Celine Dion, If You Asked Me
Iron Maiden, Be Quick Or Be Dead
Ozzy Osbourne, Road To Nowhere
Stevie Ray Vaughan, Little Wing

CURRENT

Prince, 1999 (Live)
Prince, Purple Rain (Live)
Prince, Diamonds & Pearls (Live)
Prince, Baby I'm A Star (Live)
Prince, Take Me With You (Live)
Prince, Willing And Able
Prince, Money Don't Matter 2 Night

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the Medialine

CD/Book Tie-Ins Among Upcoming Pub Offerings

ABA ANTICS: The most popular promo item at the 1992 American Booksellers Assn. Convention (held May 23-26 in the Anaheim Convention Center in Anaheim, Calif.) appeared to be a red fez emblazoned with a picture of Alfred E. Newman. Which proves that while ABA conventioners may be more literate than most, they can act just as silly as the average Shriner.

Silliness aside, the ABA gave publishers around the country a chance to show their wares for the fall/winter book season, and stops at some 35 booths indicated that a cornucopia of music titles will be coming for the Christmas season.

A number of these books will be coming with built-in CD tie-ins. Warner Books' "Madonna Erotica" will be offered with a CD single (as if the lavish \$50 book's shots of the semi-clad superstar aren't enough of an inducement to buy). HarperCollins' "Ferrington Guitars," a handsome book devoted to the custom luthier, will also come with a CD that will include performances by such well-known Ferrington owners as Elvis Costello, Ry Cooder, David Hidalgo of Los Lobos, David Lindley, Albert Lee, and Richard Thompson. Louisiana State Univ. Press will publish a special edition of its "Cajun Music And Zydeco" with a companion CD of source music.

Strange Films") will range from tropical-music maestro Martin Denny to spoken-word innovator Ken Nordine.

By far the most heavily promoted music title on view at the ABA was Doubleday's "Bill Graham Presents," the promoter's posthumous autobiography, penned with Robert Greenfield. The publisher hyped the fall release with bound advance copies (which were all snapped up within three hours) and laminated "backstage passes" featuring the cover art.

While most of the merchandise on display was between covers, at least one software manufacturer made a major incursion: Philips Interactive Media was pushing its CD-I's at a hardware-equipped booth.



BEHIND THE BOARD: Hal Leonard Books and Mix magazine have joined forces to publish "Music Producers," a collection of interviews originally published in the studio-oriented mag. Interviewees include Walter Afanasieff, Dave Edmunds, Bruce Fairbairn, Roy Halee, Daniel Lanois, Bill Laswell, Jeff Lynne, George Martin, Hugh Padgham, Phil Ramone, Rick Rubin, and Don Was, among others.

TONY TOPPERS: All-American musicals scored big at the May 31 Tony Awards. The Gershwin's "Crazy For You" won as best musical; Gregory Hines was feted for his leading role in the Jelly Roll Morton extravaganza "Jelly's Last Jam"; and Frank Loesser's "Guys And Dolls" won as best revival. It looks like England's days of Tony domination are over for the moment.

IN PRINT

CHICAGO SOUL
By Robert Pruter
(Univ. of Illinois, paperback, \$21.95)

The only flaw of this wonderful book is also its greatest attribute.

"Chicago Soul" is organized semi-chronologically, with chapters devoted to the labels that helped put the city on the musical map. In an effort to be comprehensive in scope, Goldmine R&B editor Pruter disproportionately slights the heavyweights to devote space to practically everybody who ever cut a soul record in Chicago.

So, instead of a revealing examination of someone like Etta James, Pruter's coverage of her career totals some two-and-a-half pages spread throughout the book, while an obscure act like the Starlets merits three pages.

Any book examining soul inevitably invites comparisons with Peter Gural-

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MUSIC ROW INDUSTRY SUMMIT

(Continued from page 38)

that, overall, country videos have shown steady improvement over the last few years. "The biggest change in country videos is that the clips now have a lot more artist imaging rather than scenes in the field," said Lois Ruben of VH-1.

"Country videos tend to have a certain style," agreed Kadima Levadi of Rowe Video Jukebox. "They tend to get closer to the artist in day-to-day-life kind of situations than other formats."

From quality, the panel segued into control and who has it on the video shoot. Cole, who is known for his elaborate, storytelling clips, said, "A music video is a single person's vision; it's not a bureaucratic vote. A director has to earn the right to have the creative control." However, Matthews disagreed. "The thing is the artist has to look at the clip five years

from now and still like the way they look. It's a collaborative process."

Director Sherman Halsey agreed with Matthews. "There has been a lot of artist involvement on my clips," he said. "The three clips we did for the Kentucky Headhunters were almost documentaries. To get that on film, you have to get into the artist's head."

Despite the differing opinions, everyone on the panel agreed on what did not work. "Regardless of the budget, a video does not succeed if the artist looks uncomfortable," said Ruben.

Cole went so far as to suggest that a performer who is boring "perhaps shouldn't be making clips. Showing someone in front of a camera to make a clip just to fulfill a contractual obligation does no one any good." M.N.

LOS ANGELES

VANESSA WILLIAMS' new video "Just For Tonight" is an A+R Group production directed by Jim Evans. David Cameron produced the Mercury Records shoot.

Nitrate Films director Gore Verbinski recently directed Radioactive Cats' "Bed Of Roses" video for Warner Bros. The performance-oriented clip reveals the "true nature" of the wholesome, all-American girl. Catherine Smith produced. Smith also produced "Don't Make Me Wait" by the Boston International/Hollywood act Classic Example. Kim Watson directed the shoot, using Unilux and strobe lights to add dramatic highlights to the performance, dance, and surreal conceptual footage.

VIDEO TRACK

NEW YORK

THE new Warner Bros. video by the B-52's, "Good Stuff," is a Portfolio Artists Network production directed by Marcus Nispel. Crescenzo Notarile directed photography on the shoot, set at the Broadway Studio in Astoria, and Lorraine Williams produced. Anouk Frankel executive-produced.

Hex Films director Kevin Bray is the eye behind Black Sheep's new Mercury video, "Strobelight Honey," shot on location at the Brooklyn Bridge, on 42nd Street, and in the Village club Astors. Bray matches the group's street-smart lyrics with whimsical footage. Gina Harrell produced.

Oil Factory director Jim Swaffield directed the coquettish new video "Nu Nu" for Mercury's Lidell Townsell & the MTF. Joe Nardelli produced.

OTHER CITIES

SCENE THREE director John Lloyd Miller recently directed the Marty Stuart/Travis Tritt duet "This One's Gonna Hurt You" for

MCA. The Nashville-based shoot evokes the mood of a black-and-white documentary, and includes behind-the-scenes footage of the two country stars. Marc Ball directed photography and produced.

Members of Morgan Creek's 2 Die 4 bungee-jump through their debut video, "You Got What It Takes," directed by Nigel Dick. The clip, set in Normandy, France, features shots lensed by special cameras affixed to the jumpers' shoes and helmets.

Mary Matthews and Steve Boyle co-directed Karla Taylor's new Curb video, "Little By Little," for Studio Productions. Harold Jarboe directed photography on the Nashville-based shoot. Matthews produced.

Portfolio Artists Network director Nico Beyer shot "I'm Not Gonna Change" for Fontana Records' Swing Out Sister. The Paris-based video was produced by Anouk Frankel.

Oil Factory's Pedro Romhanyi directed Del Amitri's "Always The Last To Know" for A&M. The London-based black-and-white video makes clever use of projection combined with bluescreen.

BRIT TRADE BACKS CLASSICAL AWARDS

(Continued from page 12)

panies and retailers.

At present, the BPI is involved in classical honors as part of its annual, televised British Record Industry Awards event. While no formal decision has been made over classical music's continued participation there, it is likely the organization's full effort will now be concentrated on the new Gramophone ceremony.

BPI classical committee chairman Rupert Perry comments, "From the BPI's point of view, we have realized that the classical awards do not really fit into the Brits show."

He continues, "We're now going to have a proper format for recognizing classical product and classical artists. This is just the start of what I hope will become a worldwide, recognized event each year."

Perry, president and CEO of EMI Records Group, U.K. and Eire, is open-minded about the future of the event. Asked whether it will eventually be televised, he says, "Who knows? It's possible. I've been to Grammys that weren't televised, and the Brits weren't televised at first."

He says the organizers are not trying to make this the premier international event, nor is it a response to NARAS' announced interest in establishing a new, televised awards show for classical music, jazz, Broadway shows, and perhaps world music.

According to NARAS president Michael Greene, the recording academy hopes to mount the first such event in early summer 1993, while continuing to include the above categories in the regular Grammy show, which is usually held in February. CBS-TV is committed to the concept, he says, but NARAS needs to find a corporate sponsor or a "consortium of musical entities" to cover the production costs.

RETAIL PARTICIPATION

The Gramophone awards will be presented Oct. 2 at London's Dorchester Hotel; as in the past, they will be decided by a panel of the magazine's reviewers. Additionally, BARD will use its information resources to determine the best-selling album.

Historically, the bulk of the awards have involved the selection of the top work in a number of classical categories and the choosing of a record of the year from among that number.

This year, to help the marketing focus, five awards will be singled out: record of the year, artist of the year, best-selling album, young artist, and the lifetime achievement honor. A short list of five candidates for record of the year will be published in advance of the ceremony.

BARD chairman Brian McLaughlin says U.K. retailers are discussing how they will promote the Gramophone award-winning albums and artists in store. As an organization, he hopes there will be a uniform display package available, and he is eager to see individual retailers go further by mounting additional marketing initiatives.

He admits, though, "Those additional things cost money." Speaking as managing director of HMV U.K., he says his group is prepared to spend that money.

McLaughlin does not believe the new-look awards will result in a sudden explosion of classical sales; rather, he envisages a "drip, drip, drip" effect. However, he and all involved in the Gramophone project believe there is a vast untapped potential for classical material.

Assistance in preparing this story was provided by Ken Terry in New York.

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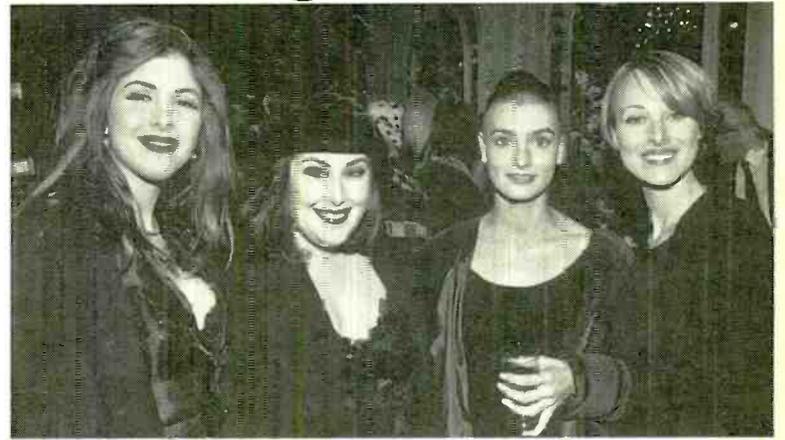
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EMI Music Executives, Artists Gather At Marketing Conference



Mingling at the gala dinner, from left, are Simon LeBon of Capitol group Duran Duran and his wife, Yasmin; Jim Fifield, president/CEO, EMI Music; Chrysalis artist Billy Idol; Charles Koppelman, chairman/CEO, EMI Records Group North America; and David Gilmour of Pink Floyd.

NEW YORK—EMI Music Worldwide held its A&R/marketing conference May 4-7 at the Macklowe Hotel here. Highlights included presentations by the EMI Music divisions; a meeting and video presentation by Liberty Records star Garth Brooks; and performances by Arrested Development, Jesus Jones, Concrete Blonde, Tom Cochrane, Smitherens, Quireboys, Jon Secada, Holly Cole, Rachelle Ferrell, and classical performers Barto, Hampson and Antonson. The week was capped with a gala dinner featuring a surprise a cappella performance by Sinead O'Connor.



Chrysalis artist Sinead O'Connor, second from right, mingles with SBK group Wilson Phillips. From left are Wendy Wilson, Carnie Wilson, and Chynna Phillips.



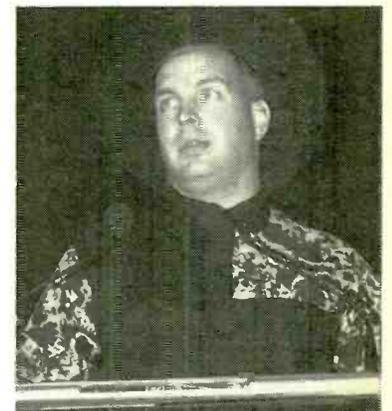
Chrysalis artist Sinead O'Connor performs during the gala dinner.



It's the battle of the saxes, featuring, from left, Blue Note's Joe Lovano; EMI's Najee; Manhattan's Everette Harp; Manhattan/Capitol's Dave Koz; and Manhattan's Richard Elliot.



Capitol artists Tina Turner and Bob Seger joke at the party.



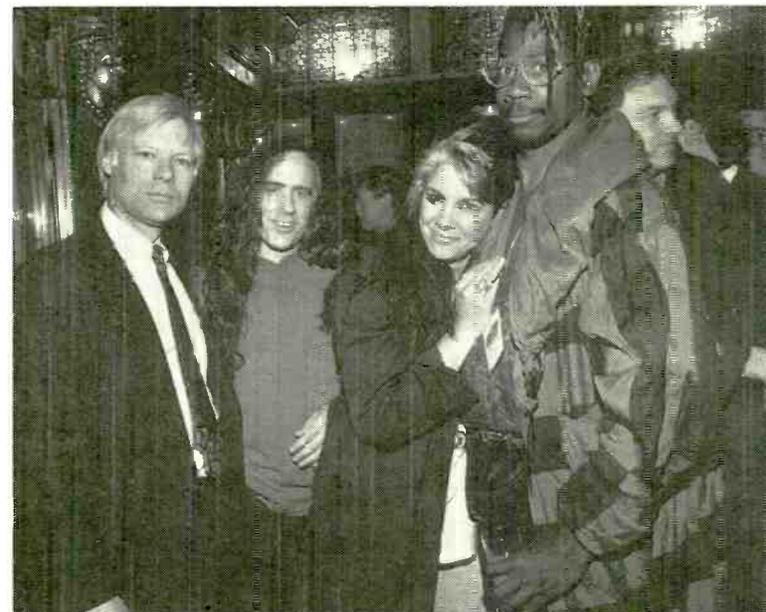
Liberty Records star Garth Brooks introduces his video of concert and interview footage to an audience of European EMI Music executives.



Capitol Records president Hale Milgrim, left, chats with Capitol artist Tom Cochrane.



EMI Music president/CEO Jim Fifield, center, talks shop with members of EMI act the Pet Shop Boys—Neil Tennant, left, and Chris Lowe.



I.R.S. chairman Miles Copeland, left, meets with artists from his label. From left are Concrete Blonde's James Mankey and Johnette Napolitano, and artist Vinx.



Socializing at the dinner, from left, are David Gilmour of Pink Floyd; Rupert Perry, managing director, EMI Records U.K.; and David Coverdale, founding member of Whitesnake.



Enjoying the festivities, from left, are EMI Electrola artist Herbert Gronemeyer; Theresa Santisi, executive VP/GM, EMI Records Group North America; Helmut Fest, regional managing director, EMI Electrola (Germany, Austria, Switzerland); and Miles Copeland, chairman, I.R.S. Records.



EMI artist Robert Palmer, left, discusses business with Joe Smith, president/CEO, Capitol-EMI Music.



EMI Music president/CEO Jim Fifield, center, talks with Capitol artist Freddie Jackson, left, and EMI artist Najee.



Chrysalis artist Billy Idol, left, admires the dinner of Chynna Phillips, a member of SBK trio Wilson Phillips. Looking on is Charles Koppelman, chairman/CEO, EMI Records Group North America.

S. African Promoters Under Fire Have To Answer For Tour Debacles

■ BY ARTHUR GOLDSTUCK

JOHANNESBURG—South African concert promoters are still smarting over fiascos involving international tours. Protests during Paul Simon's visit and the curious self-destruction of the Public Enemy tour have not helped create confidence in their abilities to handle major tours.

The general feeling in the local industry is that the cancellation of the Public Enemy tour was a blessing in disguise. Observers point out that tickets were being sold for venues that had not been booked; backing bands that had also not been booked were included on the bills; and the concert program was drastically trimmed days before the band was due to arrive.

It has been alleged that the local promoter's claims of foreign investors backing the tour had no substance—that he was relying on advance ticket sales to provide working capital for the production costs of the tour.

The tour's production head, Chris de Vries, confirmed that preparations were inadequate because they could not go ahead with certain aspects while "waiting for money from the promoter."

It was impossible to contact pro-

ducer Brian X in the wake of the tour cancellation, but a spokesman for his company, Shabazz Promotions, insisted the tour would take place in October. It is believed Public Enemy is also still keen to tour South Africa.

Such setbacks may well keep South Africa in the tour wilderness for a little longer, but foreign artists remain keen to establish contacts and at least their music here. Two major acts flew in over the weekend of May 23-24 for promotional visits. Randy Crawford arrived with her current Warner Bros. album, "Through The Eyes Of Love," tucked under her arm. After refusing numerous invitations to perform here, she announced she was finally ready. The singer was planning a tour of Africa in October, and would try to include South Africa in her itinerary, she said.

Crawford is popular in both

white and black markets in South Africa, and is playlisted on pop stations across the various ethnic divides.

On May 24, Australian band Indecent Obsession arrived for its own weeklong promotional tour. With solid appeal in the white market, it concentrated on pop radio and TV exposure.

The two acts touched down in the midst of a flurry of foreign TV actors arriving for charity work or to promote shows that had been bought by local stations. And while the string of celebrity faces flashing across local TV screens provides South Africans with an aura of normality, the cultural boycott has, in fact, not yet been effectively broken.

Music industry sources say a major American star has agreed to tour, but they are making sure no strings are left untied before they make their announcements.

French Albums Chart Computerizes

■ BY EMMANUEL LEGRAND

PARIS—Computer technology has been introduced to the French albums chart for the first time, enabling the listing to move to a week-

ly instead of a fortnightly cycle from this month.

Sales are now recorded on computer terminals in 100 stores across the country, a system that has replaced the old handwritten accounts that had been criticized as inaccurate.

The changes have been introduced by Top No. 1, the subsidiary of radio station Europe 1 that compiles the charts. So far, the new system is used only for the albums chart, although the company says it will be applied to the weekly singles listing before the end of the year.

The revamped chart does not yet, though, have the backing of record company trade association SNEP. The body decided to stop supporting the charts in February last year after complaining that the methodology was not accurate enough. SNEP pressed Top No. 1 to modernize procedures.

A SNEP spokesman says now that the record industry is waiting to see how effective are the changes; he concedes, though, that they are "a step in the right direction." He adds, "On a technical standpoint, they have made a lot of progress. We are now waiting for

Tape Firms Bemoan Spain's Levy Plan Say They Will Not Be Able To Pay

■ BY HOWELL LLEWELLYN

MADRID—The 25 companies that manufacture and import blank audio- and videotape into Spain are saying they will not be able to meet levy payments proposed in amendments to the country's 1987 copyright law.

The amendments will, if approved by the senate, the upper house of



Welcome To The Festival. Alligator Records president Bruce Iglauer celebrates the label's new Australasian licensing deal with executives from Festival Records, Sydney. Shown in front row, from left, are Festival managing director Bill Eeg; artist Lil' Ed Williams; Iglauer; and Festival A&R director Kerry Fitzgerald. In back row, from left, are Peter Hebbes, managing director of Festival's publishing division; and Festival executives Stephen Hale, John Kiddle, and Martyn Smith.

New U.K. Award Promises To Peg Album A-List

■ BY JEFF CLARK-MEADS

LONDON—The British record-buying public will be told officially July 13 exactly which albums it should be taking home.

It is then that the 10 titles shortlisted for the inaugural Mercury Music Prize will be announced. According to one of the project's instigators, Virgin Records international managing director Jon Webster, "We're saying to them: If you are looking for quality in music and you don't know what to buy, take a look at this. These are 10 red-hot albums."

The Mercury Music Prize, sponsored by telephone company Mercury Communications and unconnected with former Queen singer Freddie Mercury, is unique in the U.K.'s panoply of honors for pop and rock records. Other awards are based on sales or, as with the Brits, on a decision by an industry academy.

Now, for the first time, honors will be determined by a panel of judges independent of the music industry. Chaired by critic and academic Simon Frith, the panel consists of broadcasters and journalists.

The prize is open to any album released by a British or Irish artist in the 12 months to June 30 this year. Webster says the effective winners are those shortlisted; he considers the album of the year chosen from their number as of less significance than

(Continued on next page)

newsline...

THE MEGASTORE in Hong Kong is reported to be in trading difficulties, but CEO Sam Ho refutes rumors of major problems. He attributes lack of sales to the overall retail slump, while acknowledging the outlet will give up selling audio and video hardware.

MCA RECORDS INTERNATIONAL has kicked off a pan-European marketing drive for Kim Wilde's new album, "Love Is." It involves consumer print and poster advertising, retail displays, and an extensive series of personal appearances across the region by Wilde.

SONY MUSIC AUSTRALIA is distributing Volition, the label home of Falling Joys, Swordfish, and Single Gun Theory. The deal follows the launch of Sony's own alternative music imprint, Raw, earlier this year, and its selective distribution ties with Melbourne's Shock Records.

TOSHIBA-EMI PRESIDENT Takeshi Okkotsu was recently named chairman of the Recording Industry Assn. of Japan, replacing outgoing chairman Noboru Takayama. Named as deputy chairmen were Sony Music Entertainment (Japan) president Shugo Matsuo, BMG Victor president Osamu Sato, and Pony Canyon president Akira Ijichi.

THE GERMAN/DUTCH independent MMS Group has switched U.K. distribution to London's Posh Entertainment through TBD. The change affects such labels as Silenz, Waylo, Mausoleum, MMS, and Cooltunes.

VIRGIN RETAIL is planning to open three new stores in Japan this year, including an outlet in Kyoto July 18. It will offer approximately 10,000 square feet of trading space. In December, the chain will unveil a store in Tokyo's Shibuya district, competing there with HMV and Tower sites.

U.K. MINISTER FOR TRADE Edward Leigh is among guests expected at a dinner for the IFPI board in London Tuesday (9), on the eve of the trade group's council meeting. In December, the chain will unveil a store in Tokyo's Shibuya district, competing there with HMV and Tower sites.

Australia Is Abuzz With New CD Manufacturing Plant Activity

■ BY ADAM WHITE

SYDNEY—Three compact disc plants are scheduled to open in Australia over the next nine months, two financed by multinationals and the third by an independent consortium.

In September, EMI Music Australia expects test pressings from its new CD factory at Silverwater, west of Sydney. The facility will incorporate the latest Monoline equipment, and eventually be capable of producing 20 million CDs a year, according to David Snell, managing director of EMI's affiliate here.

Australian Compact Disc Manufacturers (ACD) also debuts in September, with an Adelaide plant capable of an initial yield of 4 million CDs a year, featuring Uniline equipment.

Early in 1993, Sony Music Australia is expected to open its new CD facility. Last year, the company expressed doubts about the investment, citing potential market disruption if the Prices Surveillance Authority recommendations on copyright law changes went ahead (Billboard, Aug. 24, 1991). That issue remains unresolved, but Sony apparently feels optimistic enough to greenlight the \$15 million factory expenditure.

At EMI, Snell says the first stage of its plant will cost about \$3.75 million, and that the Thorn-EMI board has approved the outlay. Production will feed the multinational's Australian and New Zealand needs, and may also be able to supply some affiliates in Asia. At present, the EMI facility in Swindon, England, supplies approximately two-thirds of the company's requirements in Australasia.

Snell comments, "Our decision, and that of Sony, to invest in CD manufacturing here does reaffirm that Australia, although a minor market by virtue of population size, is important for international repertoire." In addition, he acknowledges, it is hard

to maintain sufficient CD inventory "with a 10,000-mile supply line" from abroad. There were, for example, problems fulfilling local demand for Queen product in the aftermath of Freddie Mercury's death.

The EMI executive notes that CD player penetration here is around the 70% mark. Last year, member firms of the Australian Recording Industry Assn. shipped 19.3 million CD albums and 1.3 million CD singles to the trade, up by 41% and 423%, respec-

tively, on 1990 figures. Ironically, Snell says, the Christmas discount war among major retailers has hastened the switch by consumers to CD from cassette. "It was a blessing in disguise," he observes.

In addition, Snell confirms the increasing viability of the CD single in Australia. "The configuration is starting to become a powerful influence," he says, adding that given the volatility of demand for singles, a local supply source is more vital.

On one matter, Snell declines comment: industry rumors that the EMI CD factory is—or will become—a joint venture with Warner Music. Similarly, Warner executives have nothing to say on the subject.

The new independent plant, ACD, is being backed to the tune of around \$5 million by four industry professionals with backgrounds in artist management, songwriting and composition, music teaching, and retail management. One partner is an in-

ventor with global patents in plastics and audio technology.

The principal executive is Noel Forth, who serves as ACD general manager and was once a founding member of Australian rock band Vertical Hold. The facility is housed in a 110-year-old church adjacent to Adelaide's Entertainment Centre. Expansion beyond the one Uniline 2000 system is planned for early 1993, and ACD will also establish in-house mastering facilities.

NEW U.K. AWARD

(Continued from preceding page)

the overall promotion.

Webster says the idea is based on an old campaign by the U.K.'s book industry that projected "the 10 best authors in Britain." He states, "That got me buying books again. We hope this will get people buying records. It's no good having a generic campaign if you don't tell people what records to buy."

An easy analogy for the Mercury Music Prize is the Booker Prize for literature. "Sales of the winning book have been known to jump by 60%," says Webster.

He adds that a sampler album of tracks from the shortlisted titles will be released in August prior to the winner being announced.

The prize is intended to be equally accessible to labels of all sizes. Nominations can be submitted by virtually anyone involved in the music industry. The first three nominations received by the organizers were "Doppelganger" by Curve (Anxious Records), "Mind Adventures" by Des'ree (Dusted Sound/Sony), and "Achtung Baby" by U2 (Island).

HOT! HOT! HOT!

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TAPE FIRMS BEMOAN SPAIN'S LEVY PLAN

(Continued from page 42)

million. He says his member companies could not afford "the supposed harm that domestic recording does to the rights of authors, artists, and producers."

His arguments have been attacked by Spanish record and video company trade body AFYVE. Director Carlos Grande says, "The manufacturers have only themselves to blame."

"Under the original 1987 law, they were required to negotiate the

amount of the levy by July 1989. They refused to do so, and this year the government was forced to set an amount. The modification in the law is the fault of their own maneuvering to avoid paying."

To ease the tape manufacturers' burden, the ruling socialist party says it will present a further amendment when the bill reaches the senate. It wants the back-dated debt, which, at the proposed new levy rates, it calculates at \$170 million, to

be renegotiated between the manufacturers and the record and video companies. In other words, reduced.

The 1987 law laid down the principle of the software and hardware levy, but did not specify an amount. The levies approved by Spain's congress, the lower house, April 29 are small: 30 cents per blank audiocassette, 50 cents per videotape, \$1 per cassette recorder, and \$11 per VCR.

But Miguel says, "This means that if 1991 sales are maintained, Spanish consumers will have to pay [\$70 million] more this year." He adds that ANFIMA would appeal the law as unconstitutional.

AFYVE's Grande says a study carried out for his group by the Nielsen Institute showed that 122.3 million hours of music a year are recorded by home-tapers in Spain. "And yet, the 1991 sales in Spain of prerecorded music totaled 35.6 million hours," Grande says. "That is, about four times fewer hours of music is sold than is recorded."

Meanwhile, Spanish video retailers have reported a turnaround in fortune after two bad years during which the number of outlets and total income more than halved.

Alfredo Garcia Iglesias, president of the Spanish Federation of Video Outlet Assns. (FEAV), says, "We are coming out of the cataclysm, from a crisis that very nearly knocked us out; but we have taken the blows and we're still standing."

The "cataclysm" was the nationwide introduction of private TV in 1989-90. The increase from two state channels to up to six public and private stations, with the resultant rise in the number of movies on TV, has led in the past two years to the close of more than 5,000 of 11,000 video outlets.



Love In Europe. Chrysalis and EMI executives help Britain's Carter The Unstoppable Sex Machine launch its new Chrysalis release, "1992—The Love Album," at the mini-European model village in Brussels, the capital of the European Economic Community. Shown, from left, are Adrian Boss, the band's manager; Rupert Perry, president/CEO, EMI Records Group U.K. and Eire; band members Fruitbat and Jim-Bob; and John Williams, A&R director of Chrysalis Records U.K.

GLOBAL™ MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

ITALY: In an effort to nurture the ethnic spirit in Italian music, the multi-talented star **Pino Daniele** (singer, guitarist, writer, producer) has launched his own label, Freeland. "My aim is to fuse the European, Mediterranean, African, and Arab influences that are embedded in the cultural roots of Italian music," he explains. The first three albums released on Freeland are mainly instrumental but not, Daniele insists, new age. "Living In Percussion" by drummer/percussionist **Rosario Jermano** unleashes Turkish and African influences. A more Mediterranean flavor is evident in pianist **Mario Rosini's** album "Mediterraneo Centrale," while Italian/Swedish guitarist **Lutte Berg** combines North European, Latin, and Eastern music cultures to great effect on his album "Mountain's Breath." All three albums were produced by Daniele, who also plays guitar on "Mediterraneo Centrale" and "Living In Percussion." Daniele does not rule out the option of using vocalists on future Freeland releases, as long as they capture that all-important ethnic feel.

DAVID STANSFIELD

JAPAN: The avant-garde is alive and well here, as anyone who's ever seen a butoh dance performance will tell you. Butoh is an underground dance/performance movement with a distinct emphasis on the extreme



and the bizarre. In music as well, some artists are still prepared to take risks, witness the new album by pianist **Takashi Kako**. "Apocalypse" (Escalier/Epic) is a collection of starkly beautiful solo piano pieces that may grate on some ears at first but that bear repeated listening. The album grew out of a collaboration between Kako and Brazilian dancer **Ismael Ivo** that was originally staged in 1989 under the direction of **Ushio Amagetsu** of the Sankaijuku butoh troupe. Titles such as "Empty Trance" and "Wind In Water" give an idea of the music's cerebral, spacy flavor, but it is not ambient noodling—Kako is

an accomplished pianist whose approach can be traced to classical training with such masters as **Olivier Messiaen**.

STEVE McCLURE

FRANCE/PERU: Blessed with one of the greatest voices of her time, **Yma Sumac** sold millions of records in the '50s and '60s, thanks to a unique style that combined songs from her native Peru with the big-band arrangements of Hollywood. Born in Peru in 1927 and now resident in Los Angeles, the diva broke a long silence with a trip to France to perform at the music festival in Bourges last month. Her extraordinary voice might have lost some of its five-octave range, but not its power and exquisite quality. She gave of her best during the ballads, especially an old lullaby sung in quechua (the language of the Andes). Unfortunately, her hastily organized eight-piece band was underrehearsed and the flavor of some of her repertoire was too "American." Sumac's return to favour in France owes much to a name check in the hit single "Joe Le Taxi" by **Vanessa Paradis**.

EMMANUEL LEGRAND

INDIA: The ban on liquor advertising here has turned out to be a boon for classical music. Forced to promote their vintage brand of whisky in other ways, the manufacturer McDowells has collaborated with the Gramco

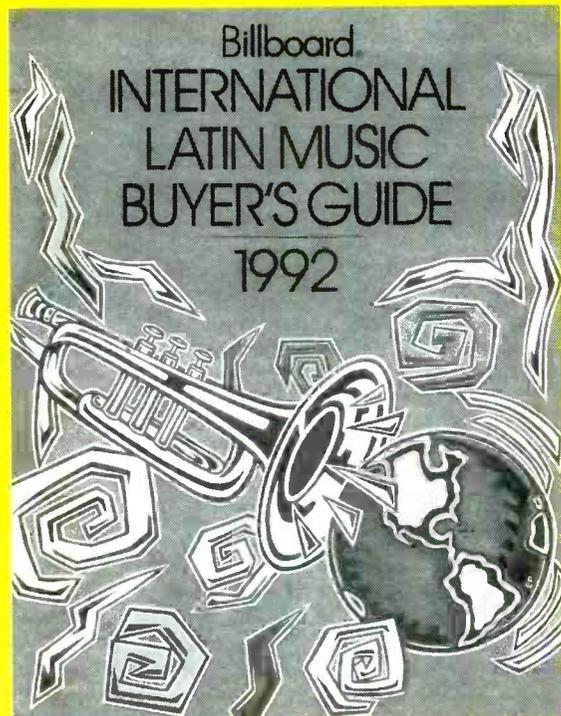
label in marketing two six-cassette sets of music, one by Western composers such as Bach, Mozart, and Beethoven, the other exploring Indian classical music. The latter set lives up to its "Vintage Virtuoso" title with rare and long-unavailable works by artists like **Ustad Hafiz Ali Khan** (sarod), **Ustad Ahmedjan Thirakwa** (tabla), **Ustad Ali Ahmed Hussain** (shenai), **Pandit Pannala Ghosh** (flute), and **Pandit Ravi Shankar** (sitar), among many others. Gramco obtained some of this long-lost music from the archives of the government-owned radio station All-India Radio.

JERRY D'SOUZA

U.K.: Although he sounds unnervingly like **Stevie Wonder**, the signs are that **Done**, a 21-year-old newcomer from South London, could be an international soul star in the making. No expense was spared in promoting his debut single, "Love Makes The World Go Round" (4th & B'way), and the song has cracked the top 20 with ease. A gifted singer, writer, and multi-instrumentalist, he has the talent to go far—once he finds his own voice... Another rising star of British R&B is **Ephraim Lewis**, who is often compared to **Seal**, but whose gruff, sultry performance on his debut single, "It Can't Be Forever" (Elektra), is actually closer in spirit and tone to the great **Sly Stone**.

D.S.

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HITS OF THE WORLD

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EUROCHART HOT 100 5/15/92 MUSIC & MEDIA		
THIS WEEK	LAST WEEK	SINGLES
1	2	RHYTHM IS A DANCER SNAP LOGIC
2	1	TO BE WITH YOU MR. BIG ATLANTIC
3	6	JUMP KRIS KROSS RUFF HOUSE
4	3	YOU TEN SHARP COLUMBIA
5	5	PLEASE DON'T GO K.W.S. NETWORK
6	13	KNOCKIN' ON HEAVEN'S DOOR GUNS N' ROSES GEFEN
7	4	DAS BOOT U96 POLYDOR
8	9	STAY SHAKESPEARS SISTER LONDON
9	NEW	IT'S MY LIFE DR. ALBAN LOGIC/BMG
10	NEW	RAVING I'M RAVING SHUT UP AND DANCE PETER BOUNCER SHUT UP AND DANCE
THIS WEEK	LAST WEEK	ALBUMS
1	1	QUEEN GREATEST HITS II PARLOPHONE
2	10	IRON MAIDEN FEAR OF THE DARK EMI
3	3	ZZ TOP GREATEST HITS WARNER BROS
4	2	BRUCE SPRINGSTEEN HUMAN TOUCH COLUMBIA
5	4	ANNIE LENNOX DIVA RCA
6	6	DEF LEPPARD ADRENALIZE BLUDGEON RIFFOLA
7	8	CHRIS DE BURGH POWER OF TEN A&M
8	9	THE CURE WISH FICTION
9	5	GENESIS WE CAN'T DANCE VIRGIN
10	7	SIMPLY RED STARS EASTWEST

18	15	WHY ANNIE LENNOX RCA
19	NEW	IT'S A FINE DAY OPUS III EASTWEST
20	NEW	EVERY TIME WE TOUCH MAGGIE REILLY ELECTROLA
THIS WEEK	LAST WEEK	ALBUMS
1	1	CHRIS DE BURGH POWER OF TEN A&M
2	2	WESTERNHAGEN JAJA WARNER BROS
3	3	QUEEN GREATEST HITS II PARLOPHONE
4	4	ZZ TOP GREATEST HITS WARNER BROS
5	5	GENESIS WE CAN'T DANCE VIRGIN
6	7	ANNIE LENNOX DIVA RCA
7	6	BRUCE SPRINGSTEEN HUMAN TOUCH COLUMBIA
8	12	RIGHT SAID FRED UG INTERCORD
9	11	SISTERS OF MERCY SOME GIRLS WANDER BY MISTAKE MERCIFUL
10	9	MR. BIG LEAN INTO IT ATLANTIC
11	10	DEF LEPPARD ADRENALIZE MERCURY
12	20	SNAP THE MADMAN'S RETURN LOGIC
13	8	THE CURE WISH FICTION
14	19	RED HOT CHILI PEPPERS BLOOD SUGAR SEX MAGIK WARNER BROS
15	13	TRACY CHAPMAN MATTERS OF THE HEART ELEKTRA
16	17	QUEEN GREATEST HITS PARLOPHONE
17	16	CURTIS STIGERS CURTIS STIGERS ARISTA
18	14	SIMPLY RED STARS EASTWEST
19	NEW	HOWARD CARPENDALE MIT VIEL, VIEL HERZ POLYGRAM
20	15	IRON MAIDEN FEAR OF THE DARK EMI

3	NEW	SKETCH OF HEART JUNICHI INAGAKI FUN HOUSE
4	3	SUPER BEST II CHAGE & ASKA PONY CANYON
5	2	GORGEOUS ZOO FOR LIFE
6	4	JUNANASAINO CHIZU YUTAKA OZAKI SONY
7	NEW	B.G.B.G.B. THE BUBBLE GUM BROTHERS EPIC/SONY
8	NEW	HUMAN MULTI-MAX TOSHIBA/EMI
9	NEW	FEAR OF THE DARK IRON MAIDEN TOSHIBA/EMI
10	5	KAIKISEN YUTAKA OZAKI SONY

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 PHILLIPE 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 IFR
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
THIS WEEK	LAST WEEK	ALBUMS
1	1	NIRVANA NEVERMIND GEFEN/BMG
2	NEW	SARDOU LE BAC G SONY/TREMA
3	2	GENESIS WE CAN'T DANCE VIRGIN
4	4	MICHAEL JACKSON DANGEROUS EPIC/SONY
5	6	JEAN PHILLIPE AUDIN & DIEGO MODENA OCARINA DELPHINE/SONY
6	3	BRUCE SPRINGSTEEN HUMAN TOUCH COLUMBIA
7	11	U2 ACHTUNG BABY ISLAND/POLYGRAM
8	9	DIRE STRAITS ON EVERY STREET VERTIGO/POLYGRAM
9	6	BRUCE SPRINGSTEEN LUCKY TOWN COLUMBIA

10	7	SOUNDTRACK DIRTY DANCING RCA/BMG
11	8	FRANCOIS FELDMAN MAGIC BOUL'VARD PHONOGRAM/POLYGRAM
12	10	TEN SHARP UNDER THE WATER-LINE COLUMBIA/SONY
13	14	SIMPLY RED STARS EASTWEST
14	16	JEAN-JACQUES GOLDMAN FREDERICKS, GOLDMAN & JONES COLUMBIA/SONY
15	13	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

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) FRENTÉ 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
THIS WEEK	LAST WEEK	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 HEFIDELITY CHRYSALIS/EMI
14	10	THE CURE WISH EASTWEST/WARNER
15	16	THE 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) 6/1/92		
THIS WEEK	LAST WEEK	SINGLES
1	1	KIMIGA IRUDAKED KOME KOME CLUB SONY
2	2	ITSUMADEMO KAWARANU AIWO TETSURO ODA BMG/VICTOR
3	4	HEYATO WAISHATSUTO WATASHI ERI HIRAMATSU PONY CANYON
4	NEW	URAHARA SHIZUKA KUDO PONY CANYON
5	NEW	BLUE MOON STONE CHECKERS PONY CANYON
6	NEW	PILOTNI NARITAKUTE PRINCESS PRINCESS SONY
7	3	NATSUDANE TUBE SONY
8	5	I LOVE YOU YUTAKA OZAKI SONY
9	9	HAGAYUI KUCHIBIRU MARIKO TAKAHASHI VICTOR
10	6	KOIWO SHIYOYO YEAH! YEAH! LINDBERG TOKUMA JAPAN
THIS WEEK	LAST WEEK	ALBUMS
1	NEW	LINDBERG LINDBERG TOKUMA JAPAN
2	1	HOUNETSUENO AKASHI YUTAKA OZAKI SONY

HITS OF THE U.K.

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THIS WEEK	LAST WEEK	SINGLES
1	1	PLEASE DON'T GO KWS NETWORK
2	4	JUMP KRIS KROSS RUFF HOUSE
3	5	EVERYTHING ABOUT YOU UGLY KID JOE MERCURY
4	3	KNOCKIN' ON HEAVEN'S DOOR GUNS N' ROSES GEFEN
5	10	HAZARD RICHARD MARX CAPITOL
6	8	FRIDAY, I'M IN LOVE THE CURE FICTION
7	7	ON A RAGGA TIP SL2 XL
8	6	MY LOVIN' EN VOUE EASTWEST
9	NEW	SOMETHING GOOD UTAH SAINTS IFR
10	NEW	MIDLIFE CRISIS FAITH NO MORE SLASH
11	9	I DON'T CARE SHAKESPEARS SISTER LONDON
12	15	BACK TO THE OLD SCHOOL BASSHEADS deCONSTRUCTION
13	NEW	THE ONE ELTON JOHN A&M
14	11	KEEP ON WALKIN' CECE PENISTON A&M
15	2	RAVING I'M RAVING SHUT UP AND DANCE/PETER BOUNCER SHUT UP AND DANCE
16	NEW	IT ONLY TAKES A MINUTE TAKE THAT RCA
17	NEW	KARMADROME/EAT ME DRINK ME POP WILL EAT ITSELF RCA
18	14	15 YEARS (EP) THE LEVELLERS CHINA
19	12	HANG ON IN THERE BABY CURIOSITY RCA
20	19	YOU WON'T SEE ME CRY WILSON PHILLIPS SBK
21	13	WORKAHOLIC 2 UNLIMITED PWL CONTINENTAL
22	22	PAPUA NEW GUINEA THE FUTURE SOUND OF LONDON JUMPIN' AND PUMPIN'
23	16	BEAUTY AND THE BEAST CELINE DION & PEABO BRYSON EPIC
24	NEW	DON'T YOU WORRY 'BOUT A THING INCOGNITO TALKIN LOUD
25	21	DEEPLY DIPPY RIGHT SAID FRED TUG
26	18	LOVE MAKES THE WORLD GO ROUND DON E 4TH & BWAY
27	NEW	FEED MY FRANKENSTEIN ALICE COOPER EPIC
28	NEW	SET YOUR LOVING FREE LISA STANSFIELD ARISTA
29	29	ERNIE (THE LASTING MILKMAN IN THE WEST) BENNY HILL EMI
30	17	ALWAYS THE LAST TO KNOW DEL AMITRI A&M
31	36	ONE REASON WHY CRAIG MCLACHLAN EPIC
32	27	EVERGLADE L7 SLASH
33	NEW	PRECIOUS ANNIE LENNOX RCA
34	NEW	I BELIEVE IN MIRACLES THE PASADENAS COLUMBIA
35	NEW	BALLROOM BLITZ TIA CARRERE REPRISE
36	26	JUST TAKE MY HEART MR. BIG ATLANTIC
37	NEW	THE WORLD IS STONE CYNDI LAUPER EPIC
38	NEW	SENSE THE LIGHTNING SEEDS VIRGIN
39	NEW	I WANT YOU NEAR ME TINA TURNER ARISTA
40	23	YOU'RE ALL THAT MATTERS TO ME CURTIS STIGERS ARISTA

THIS WEEK	LAST WEEK	ALBUMS
1	NEW	LIONEL RICHIE BACK TO FRONT MOTOWN
2	NEW	QUEEN LIVE AT WEMBLEY 1986 PARLOPHONE
3	1	MICHAEL BALL MICHAEL BALL POLYDOR
4	3	RIGHT SAID FRED UP TUG
5	2	SIMPLY RED STARS EASTWEST
6	5	SHAKESPEARS SISTER HORMONALLY YOURS LONDON
7	4	ALEXANDER O'NEAL THIS THING CALLED LOVE-GREATEST HITS TABU
8	6	ANNIE LENNOX DIVA RCA
9	8	SQUEEZE GREATEST HITS A&M
10	10	SOUNDTRACK THE COMMITMENTS MCA
11	12	GUNS N' ROSES USE YOUR ILLUSION II GEFEN
12	19	LISA STANSFIELD REAL LOVE ARISTA
13	9	THE BLACK CROWES THE SOUTHERN HARMONY AND MUSICAL COMPANION DEF AMERICAN
14	23	THE CURE WISH FICTION
15	13	MADNESS DIVINE MADNESS VIRGIN
16	11	ZZ TOP GREATEST HITS WARNER BROS
17	7	IRON MAIDEN FEAR OF THE DARK EMI
18	17	EXTREME EXTREME II PORNOGRAFFITTI A&M
19	18	CURTIS STIGERS CURTIS STIGERS ARISTA
20	24	GUNS N' ROSES USE YOUR ILLUSION I GEFEN
21	20	QUEEN GREATEST HITS II PARLOPHONE
22	16	NATALIE COLE UNFORGETTABLE ELEKTRA
23	22	GENESIS WE CAN'T DANCE VIRGIN
24	14	CARTER THE UNSTOPPABLE SEX MACHINE 1992-2000 THE LOVE ALBUM CHRYSALIS
25	15	CHRIS DE BURGH POWER OF TEN A&M
26	NEW	EN VOUE FUNKY DIVAS EASTWEST
27	25	TEARS FOR FEARS TEARS ROLL DOWN (GREATEST HITS 82-92) FONTANA
28	26	NIRVANA NEVERMIND DGC
29	29	MARIAH CAREY EMOTIONS COLUMBIA
30	32	SOUNDTRACK THE COMMITMENTS VOL. 2 MCA
31	27	DEF LEPPARD ADRENALIZE BLUDGEON RIFFOLA
32	NEW	U2 ACHTUNG BABY ISLAND
33	34	CECE PENISTON FINALLY A&M
34	35	TINA TURNER SIMPLY THE BEST CAPITOL
35	30	K.D. LANG INGENUE SIRE
36	36	MICHAEL JACKSON DANGEROUS EPIC
37	21	KIM WILDE LOVE IS MCA
38	31	SOUL II SOUL VOLUME III JUST RIGHT TEN
39	NEW	QUEEN GREATEST HITS PARLOPHONE
40	NEW	FRANKIE VALLI/THE FOUR SEASONS THE VERY BEST OF... FLYING/POLYGRAM

SPAIN (TVE/AFVYE) 5/23/92		
THIS WEEK	LAST WEEK	SINGLES
1	1	PLEASE DON'T GO DOUBLE YOU BLANCO Y NEGRO
2	2	FINE DAY OPUS 3 WARNER
3	3	DE QUE ME SIRVE LLORAR O.B.K. BLANCO Y NEGRO
4	4	QUIMICA C.BAYO ARE IMP
5	5	TWILIGHT ZONE 2 UNLIMITED BLANCO Y NEGRO
6	6	RHYTHM IS A DANCER SNAP BMG/ARIELA
7	NEW	DEJAME COMERTE O.B.K. BLANCO Y NEGRO
8	10	ARE YOU READY TO FLY ROZALLA BLANCO Y NEGRO
9	NEW	I LOVE YOUR SMILE SHANICE POLYGRAM
10	NEW	A DEEPER LOVE CLIVILLES & COLE CBS/SONY
THIS WEEK	LAST WEEK	ALBUMS
1	1	JULIO IGLESIAS CALOR CBS/SONY
2	2	JOAQUIN SABINA FISICA Y QUIMICA BMG/ARIELA
3	3	JOAN MANUEL SERRAT UTOPIA BMG/ARIELA
4	6	SERGIO DALMA ADIVINA DE MUSICALES
5	4	QUEEN GREATEST HITS II EMI
6	5	LA UNION TREN DE LARGO RECORRIDO WARNER
7	7	PRESUNTOS IMPLICADOS SER DE AGUA WARNER
8	NEW	LUZ SANTAL A COMPLICADA HISPAVOX
9	9	BRUCE SPRINGSTEEN HUMAN TOUCH CBS/SONY
10	8	DIRE STRAITS ON EVERY STREET POLYGRAM

GERMANY (Der Musikmarkt) 5/26/92		
THIS WEEK	LAST WEEK	SINGLES
1	1	RHYTHM IS A DANCER SNAP LOGIC
2	3	JUMP KRIS KROSS COLUMBIA/SONY
3	2	TO BE WITH YOU MR. BIG ATLANTIC
4	4	JIVE CONNIE CONNIE FRANCIS POLYDOR
5	5	DREAM A LITTLE DREAM OF ME THE MAMAS & THE PAPAS MCA
6	6	STAY SHAKESPEARS SISTER LONDON
7	9	IT'S MY LIFE DR. ALBAN LOGIC/BMG
8	10	TEMPLE OF LOVE (1992) SISTERS OF MERCY MERCIFUL/EASTWEST
9	7	WELCH EIN TAG MARIO JORDAN BMG/ARIELA
10	12	GOD GAVE ROCK & ROLL TO YOU II KISS EASTWEST
11	13	MISTADOBALINA DEL THA FUNKEE HOMOSAPIEN ELEKTRA
12	14	UNDER THE BRIDGE RED HOT CHILI PEPPERS WARNER
13	8	DON'T TALK, JUST KISS RIGHT SAID FRED BLOW UP/INTERCORD
14	16	NOTHING ELSE MATTERS METALLICA VERTIGO/PHONOGRAM
15	11	DAS BOOT U96 POLYDOR
16	NEW	IN THE CLOSET MICHAEL JACKSON EPIC/SONY
17	18	DEEPLY DIPPY RIGHT SAID FRED IOEAL

CANADA (The Record) 5/18/92		
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
THIS WEEK	LAST WEEK	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 KRANE 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

Echo Awards Celebrate German Music



German music was the focus at the Echo Awards, held May 18 at Flora Hall in Cologne (Billboard, May 30). Among the 500 guests who attended, from left, were Erwin Bach, divisional managing director, EMI Germany; Udo Lange, managing director, Virgin Records Germany; Helmut Fest, managing director, EMI Electrola; Richard Lyttelton, president, EMI Classics; Brian May of Queen; Jim Fifield, CEO, EMI Music Worldwide; EMI artist Herbert Gronemeyer, who won the Echo for national male artist; Anne-Sophie Mutter, Echo winner for national classical artist, who records for EMI, PolyGram Klassik, and Sony; Roger Taylor of Queen; Jim Beach, manager of Queen; and Peter Ende, managing director, EMI Music Publishing, continental Europe.



German music publishers socialize at the awards ceremony. Shown, from left, are Peter Ende of EMI and his wife; Michael Karnstedt of Peer; and Gabriele Schulze-Spahr of Warner/Chappell.



Writer/producer Michael Cretu, left, and writer/producer Harold Faltermeyer chat at the Echo Awards.



Former BMG president Monti Lueftner, who presented some of the evening's awards, enjoys the festivities.



The Scorpions and friends celebrate the group's Echo award for being the best-selling German group on the international music market.



Phono-Akademie chairman Gerd Gebhardt makes a presentation.



Marius Muller-Westernhagen receives the Echo award for best-selling video from MTV Europe VJ Kristiane Backer.



Udo Lindenberg received the Echo lifetime achievement award. The singer has had a chart career spanning 20 years.

Wright Takes Latest Single To Top Of Country Chart

■ BY LARRY LeBLANC

TORONTO—Singer Michelle Wright started off the first week of June with "Take It Like A Man," the lead single from her second Arista album, "Now & Then," topping The Record's country chart. That makes Wright only the second Canadian artist to accomplish the feat in the chart's nine-year history; Anne Murray was the first with "Now And Forever (You And Me)" six years ago.

Wright's single holds the No. 19 position on Billboard's Hot Country Singles & Tracks chart. Her new album, produced by Rick Giles and Steve Bogard, the team that recorded her Arista debut, was released May 22 in the U.S., and debuted at No. 59 with a bullet on the June 6 Top Country Albums chart.

Although she is now based in Nashville, Wright's chart triumphs are cheered throughout the Canadian country music community because she's perceived as a product of the Canadian star-making system. In 1986, she won the CJBX London, Ontario, "Country Roads Talent Search." That led to her recording the singles "I Want To Count On You" and "New Fool At An Old Game" on manager Brian Ferriman's independent Savannah label. Then, with money provided by friends and funding from the Foundation to Assist Canadian Talent on Record, the Canada-only "Do Right By Me" album was released. It included several Canadian hits.

By 1991, Wright swept three Canadian Country Music Assn. awards; hosted the CBC-TV televised "Bud Country Talent Search Finals"; and completed "Michelle," a one-hour CBC-TV solo special to be broadcast this October.

In the past 18 months, Wright has opened for Randy Travis, Alabama, the Nitty Gritty Dirt Band, Mark Chesnutt, Steve Wariner, Joe Diffie, and Rickie Van Shelton, and did almost 50 concerts with Kenny Rogers. She is booked by Steve Dahl of Monterey Artists in Nashville and Vinny Cinquemani of The Agency in Toronto.

"We've done 42 states in the past 18 months," says Ferriman, who, like his client, also has a home in Nashville and retains permanent residence here. "Michelle's also headlining more shows now in Canada."

Wright's profile is larger in Canada than in the U.S. but, says Ferriman, "We're starting to see some tremendous gains in America. We're close to 100,000 pieces with the new album, which is darn good because she's still considered a new artist there. In Canada, she's already got 10 singles in 'gold' at radio and we're at 34,000 pieces. Although we're presently working both Canada and the U.S., we're also interested in the international potential of Michelle's career. She's just played in the U.K. and has offers to do dates in Holland."

One of the factors aiding Wright's U.S. breakthrough was Ferriman's decision to move part of his Savannah management and label operations into the U.S. In October 1991, he opened offices on 17th Avenue in

Nashville, which, with wife Sue as comptroller and Dawn Costigan as manager of client services, directly handles the management of Wright, Gary Fjellgaard, and One Horse Blue, and co-manages Joel Feeney. (The Savannah office in Toronto—with GM Bill Carruthers and Sylvia Mason, manager of client services—oversees the activities of acts Good Brothers and Anita Perras, as well as the Savannah label, which is distributed by Warner Music Canada Ltd.)

Ferriman says the proximity to Nashville's key country decision-makers has greatly benefited Wright's career. "Arista, for example, is available for consultations on a daily basis and it's a lot more immediate and personable than it was by phone," he notes. "Tim DuBois [senior VP/GM of Arista Records], Alan Butler [VP of artist development and national promotion], and Mike Dungan [senior director of marketing and sales] have done a great job in motivating the company."

Another key factor contributing to Wright's success was her teaming in 1985 with veteran Nashville-based songwriters Giles and Bogard.

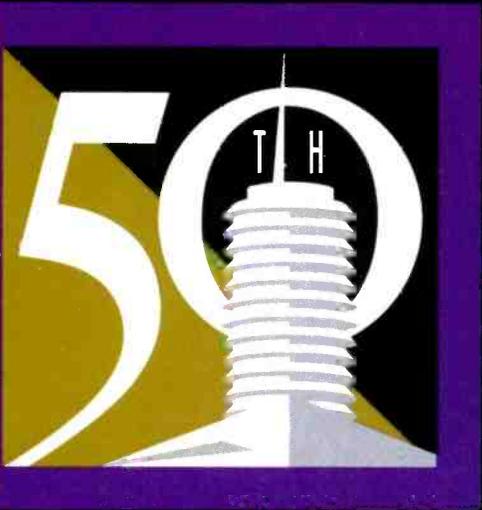
Giles first heard Wright at an outdoor music festival in Maxville, Ontario. He and Bogard invited Wright and Ferriman to Nashville to record some new demos. Eventually, the two coaxed DuBois into flying to Toronto to see Wright perform at The Diamond club in May 1989. DuBois offered Wright a deal with Arista's new country division.

"We weren't looking to get into production and we weren't interested in coming up with songs specifically for an artist like her," claims Bogard. "However, we both felt Michelle was so good and she was also at a stage in her career which was perfect for us."

Despite the strong show of support for Wright by Arista in the U.S., Ferriman says the role of the label's distributor here has been a key in providing momentum for the singer. "BMG Canada, and [president] Bob Jamieson in particular, have made an enormous contribution to Michelle's career. One key move was assigning Ken Bain to head country radio promotion for the label. For 'Take It Like A Man,' promotion was beating up radio in a fashion that country radio isn't used to in Canada and it paid dividends."

For my terrific and successful 12 years with **CAPITOL RECORDS** (1951-1960 and 1975-1977), I thank **GLENN WALLICHS, HAL COOK, DICK LINKÉ, MARGARET WHITING, AL COURY, & all the great Capitol artists for believing in me. Great times! Congratulations CAPITOL!**
Don Ovens

CAPITOL
RECORDS
1942



1992
FIFTIETH
ANNIVERSARY

A BILLBOARD ADVERTISING SUPPLEMENT



THE STORY SO FAR, FROM THE BEGINNING

By Paul Grein

Fifty years have passed since that war-torn summer when the Cardinals and Yankees were heading for penants...when Bette Davis lit up the screen in "Now, Voyager" and Jimmy Cagney high-stepped through "Yankee Doodle Dandy"...when hits by Glenn Miller, Benny Goodman and Harry James gave radio listeners moments of escape from the sobering war bulletins coming out of the Philippines, Midway Island and Guadalcanal...and when an upstart Hollywood-based record company, Capitol, dared to take on the long-established, Manhattan-headquartered Big Three: Columbia, RCA-Victor and Decca.

Capitol issued its first platter on 78 rpm shellac in June 1942: Paul Whiteman's New Yorker Hotel Orchestra performing "The General Jumped At Dawn" b/w "I Found A New Baby."

How did it do? Let's just say it was no "U Can't Touch This."

Capitol had much better luck with two other early releases: Johnny Mercer's "Strip Polka" and Freddy Slack's "Cow Cow Boogie." By September, both had reached Billboard's Top 10.

Still, Capitol was hardly home free. Two months after the label's official launch, the American Federation of Musicians forced an industry-wide ban on recording, on the grounds that records were killing off job opportunities for musicians. A wartime shortage of shellac also seemed to spell disaster for the fledgling label.

"In the beginning, it looked hopeless," Glenn Wallichs conceded in a late-'50s interview. "The war was starting and you couldn't get raw materials...My partners and co-founders, Johnny Mercer and Buddy DeSylva, were worried, but we made our decision—to go ahead anyway."

At least the three founders had "day jobs" to go back to. Mercer was one of the country's top composers, with four songs on the 1942 Hit Parade ("Fangarine," "Blues In The Night," "Skylark" and "I Remember You"). DeSylva—who put up the \$10,000 seed money that got Capitol on its feet—was a successful songwriter and the executive producer of Paramount Pictures. Wallichs was the founder of Wallichs' Music City, the ahead-of-its-time "super store" at the corner of Sunset and Vine, which consolidated records, radios, sheet music and custom-recording facilities.

Few in the music industry gave Capitol much of a chance to

survive. Paul Weston, the renowned arranger and producer who would later join Capitol as music director, remembers, "I don't think anybody took it too seriously. There wasn't any rush of artists from other companies to try and get on Capitol. I remember a lot of people said it would last a couple of months."



Pianist Freddy Slack hit the Top 10 in September, 1942.

But fate was on Capitol's side. "Everything that should have held us back, worked for us," Mercer remembered in 1967. "The war and even the musicians strike only made our little company better known and more quickly recognized....Due to the shortage of other labels, we got heard a lot. We could do nothing wrong."

Capitol executives had proof of their out-of-the-box success when they picked up their copy of *Down Beat* on the morning of July 15, 1942. "New Capitol Records Splendid" was the headline of reviewer Mike Levin's appraisal of the new label and its maiden batch of releases. "The record situation is upped considerably this week, but not with any thanks to the Big Three," wrote Levin. "They are so busy with occupational jitters...that

they've paid very little attention to the business of making and selling records. The same is not true on the coast. There, Johnny Mercer, Glenn Wallichs of the famed Music City store at Sunset and Vine, and Buddy DeSylva, production chief for Paramount, have organized a new record company, with labels printed as 'Capitol Records.'

"Their first records, reviewed below, are excellent. Surface noise and record materials are far better than the general output. The choice is good, with the obvious necessary concessions to commercialism. What gets me though is that with everybody else in the business pulling in the shutters, these guys are setting sail full of drive and confidence that they can make a go of it."

Mercer spoke of that optimism in his 1967 essay. "We forged ahead with the undaunted enthusiasm of young men to whom nothing is impossible," he wrote.

"It was a busy, happy time...It takes me back with great nostalgia to those days, when we were swinging and our hearts were young and gay."

Young-At-Heart

Capitol's great success in the '40s can also be measured by

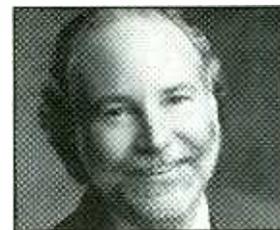
(Continued on page C-4)



Capitol founders, from left: Johnny Mercer, Glenn Wallichs, Buddy DeSylva

I remember an early promotion idea that helped break the Beatles in the USA. They spent \$5,000 to get people like Janet Leigh and other celebrities of the time to dress up in Beatle wigs. This was the first major publicity we received over there, and it seemed to do the trick! Cheers.

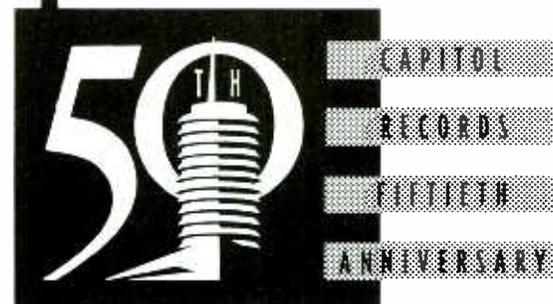
—Paul McCartney



Hale Milgrim, President, Capitol Records

It's simply through the good fortunes of fate that I should have the privilege to be the president of Capitol Records at the time of its 50th anniversary. Having said that, I must point out that in many ways I grew up with Capitol Records. We were both born and raised in Los Angeles and driven by the love and continual pursuit of great music.

I used to drive past the Tower with my family and think about how incredibly different this was from



anything else on the L.A. skyline; there was a magic and mystique that exuded from this flying saucer of an office building. At a young age, I would tie up the listening booths at Wallichs' Music City on the corner of Hollywood and Vine. I had no idea that this musical paradise had any relation to that space-age structure up the street.

The day I assumed the role as Capitol's president marked the first time I had ever set foot in the Tower. Soon after, I came to learn that one of the label's founders was none other than Glenn Wallichs, who owned that store from my childhood. I had an obvious connection to this

(Continued on page C-4)

Unbelievably,

**we find that when first we met,
you were even younger than we
are now. Time has dealt kindly
with both of us - and we're *still*
in stock ! So for this and much
more we offer you warmth,
affection and goodwill
Capitol on your
fiftieth birthday.**



Apple

THE GIFT THAT KEEPS ON GIVING

Capitol Records was the outcome of Mrs. Johnny Mercer's quest for the perfect birthday gift for her husband.

In 1935, Ginger Mercer was talking to composer Harry Warren, one of her husband's frequent collaborators, and he mentioned how pleased he was with a radio that had recently been installed in his car.

Perfect! A car radio it would be. Mrs. Mercer got the address from Warren and brought her husband's car to a lit-

tle shop on Ivar Street in Hollywood, where she met the installer, Glenn Wallichs.

The present was a big hit. Johnny Mercer later came in himself and went on to become a steady customer—and a good friend—of Wallichs. The two men started talking shop, sharing their observations and complaints about the music business. Mercer argued that recording artists were seldom presented at their best; Wallichs had gripes of his own about prevailing merchandising and distribution policies.

The result of their conversations was inevitable: Why not start a record company of their own? And so, in the winter of 1941, the idea for Capitol was born. —PAUL GREIN

SO FAR (Continued from page C-2)

the esprit de corps among the artists, producers and staffers who worked there.

Paul Weston remembers, "Through 1948, Capitol was like family. We would finish at NBC and come across the street and go up in the office and hang around, and everybody knew everybody else. There were very few interoffice arguments. I mean, it was a very nice operation—if you can use that word, and maybe it's the proper word. Every night when you'd go down to record, you'd have a wonderful group of friends and great players. You looked forward to making the records."

The late Mike Maitland, who joined Capitol just after World War II and went on to become president of Warner Bros. and MCA Records, said the secret to Capitol's success in the '40s was that the staff was unencumbered by old ways of thinking.

"Most of us, fortunately, didn't have the burden of a decade of experience in the record business," he wrote in a 1967 essay. "The prevalent moods were 'what if?' and 'why not?' rather than 'but...' and 'well, seven years ago...' If the idea made sense, it went into effect immediately, and that meant *right now*, not next Friday, not after it cleared legal, not after it went through the accounting department or the board of directors."

In the '50s, Capitol hit a solid groove of commercial and artistic success. Nat King Cole and Frank Sinatra set a new standard for pop singing. Les Paul & Mary Ford pioneered overdubbing in a long string of hits, Jackie Gleason recorded a series of romantic "mood music" albums, Tennessee Ernie Ford recorded a string of best-selling albums of gospel hymns, and Capitol became the premier label for soundtracks and original-cast albums.

Between 1954 and 1958, Capitol's annual sales more than tripled. In the same period, its number of album releases more than quadrupled. At one heady point in late 1955 and early 1956, Capitol had four out of five No. 1 hits.

It was as if Rodgers & Hammerstein's "Whistle A Happy Tune," from Capitol's chart-topping "The King And I" soundtrack, had become the company's official theme song.

"Capitol was the hottest and the sort of creme de la creme, if you will, of American record companies," says Don Zimmermann, who rose through



**The Standard Setter:
Frank Sinatra**



Nat King Cole's Trio



Best Of Jazz And Pop: Peggy Lee

the ranks to become president of the label in the mid-'70s.

"Capitol was the class company," concurs Al Coury, who joined Capitol in the late '50s and served as senior VP of promotion in the '70s. "We were considered the new, young company from California. We were the innovators in album cover design and in servicing records to radio stations. We were always in the foreground of developing new ways to expose our music and to work closer with the retailers. We were the young, aggressive company in those days."

In January 1955, Electric & Musical Industries, Ltd. (EMI) purchased a controlling interest in Capitol for \$8.5 million. The sale was the first record-business bombshell of 1955, a year that would also see the emergence of rock 'n' roll—a music that would challenge the existing pop-music order that Capitol by then epitomized.

In 1956, Capitol responded to the rock 'n' roll explosion by signing Gene Vincent, who had one of the seminal rock hits, "Be-Bop-A-Lula." The company also hit big with Johnny Otis, who recorded "Willie And The Hand Jive."

But Capitol was still far better-known for the timeless, high-tone pop of Sinatra and Cole. Even company insiders acknowledge that Capitol was painfully slow to come to terms with rock 'n' roll.

Al Coury sees several reasons for Capitol's early indifference—perhaps even antipathy—to rock: "Capitol had a distinguished A&R staff of the likes of the Dave Cavanaugh and the Voyle Gilmores," he notes. "They came out of that big-band era, and they were brilliant at what they did. When it came to recording Peggy Lee or Stan Kenton or Frank Sinatra, they were able to put the best of jazz and pop together. But they knew nothing about—and looked down upon—rock 'n' rollers. They didn't like the music and they couldn't relate to it."

"A very, very big psychological change had to take place at Capitol and many of the other majors to convert them over to rock 'n' roll."

A Change Is Gonna Come

That change began in the mid-'60s with the success of the Beatles and the Beach Boys. Between them, the two groups released 26 gold albums in the '60s, more than all other Capitol artists combined.

Finally, Capitol was on the boards

(Continued on page C-30)

MILGRIM (Continued from page C-2)

man. I had spent my real growth years in the industry working in record stores, selling and marketing music. I received great pleasure out of "turning people on" to new sounds, and this was apparently a pursuit shared by Wallichs, who encouraged visitors to make use of the listening booths in his shop.

I am extremely proud to be a part of Capitol's heritage, which has included some of the most influential artists of the past five decades: Frank Sinatra, Nat King Cole, Peggy Lee, the Beatles, the Beach Boys, The Band, Bob Seger, Tina Turner, Bonnie Raitt, Hammer and so many others.

However, like the presidents before



me, I am not satisfied to sit back and revel in the successes of the past. This is a vibrant, dynamic company staffed by many of the most dedicated and talented employees in the music business. Together, we look forward to breaking new acts and bringing established artists to higher and higher levels of success.

During this, Capitol's golden anniversary, we proudly reflect on the label's outstanding history...while we actively move ahead to create the legends that will be celebrated at the company's 100th anniversary!

Hale Milgrim

President, Capitol Records ■

I hope Capitol never loses the soul of its founders, those such as Glenn Wallichs, Johnny Mercer, Buddy DeSylva, Jim Conkling, Dave Cavanaugh, Alan Livingston and many wonderful men and women who followed. They truly had the interest of the artist at heart. As one of the first founding artists, I believe they are the reason for its great success. It will never hurt to look back at them.

—Peggy Lee

HAPPY **50TH** BIRTHDAY TO
CAPITOL RECORDS
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CAPITOL INVESTMENT

FOR THE NEXT 50, THE LABEL IS BANKING ON SELECTIVE SIGNINGS
AND LONG-TERM COMMITMENTS TO ITS ARTISTS

By Craig Rosen

The future is now" is a slogan coined by famed football coach George Allen. If that's the case, the future of Capitol Records is incredible.

During the past two years, Capitol has enjoyed one of the most successful and profitable periods in its grand 50-year history, thanks to the double threat of Hammer and Bonnie Raitt.

But Capitol's future just begins with those superstars. The label has a whole slew of promising talents making inroads to long-term success and, most importantly, a commitment to artist development matched by few other labels.

By the time Hale Milgrim took the reins of Capitol in October 1989, he had learned the benefits of commitment from stints at Warner Bros. and Elektra. "That's what I came out of," he explains. "That was my background—learning how to stay with the artists who you really believe have musical character and charisma when they perform live."

In a harsh economic climate that has some labels pulling the plug on projects that aren't garnering immediate dividends, Capitol has shown time and time again it's in it for the long haul.

"Whether you look at Eric Johnson, Tracie Spencer, School of Fish, Dave Koz or Phil Perry, all have been year-long or year-plus marketing-intensive campaigns," Milgrim says. With each of those artists, the approach has been slightly different. Some have focused on extensive touring, while others have worked the promotional circuit. What remains the common thread in each is the Capitol commitment.

That commitment doesn't emanate only from the Tower, but also from the artists signed to the label. "We're being very selective—and have been for some time—about who we're signing," Milgrim says. "They have to have the attitude of wanting to work hard. It's not going to happen overnight in most cases. These days it takes longer to develop and build an artist, and they have to be prepared to work sometimes for eight, 10, 12 or 14 months before you start seeing the fruits of that labor."

Among those who have benefited from Capitol's long-run strategy are Richard Thompson, Mellow Man Ace, the Smithereens, and BeBe & CeCe Winans. Then, of course, there's Hammer and Bonnie Raitt.

"When I combine them with new artists we're developing, it makes me feel that we really are building the type of artist roster that I am very, very proud of," Milgrim says. "We do have the right artists on this roster now. We have to maintain an incredible focus and watch our release schedules."

Not only have the critics noted the quality of such Capitol artists as Crowded House, Lloyd Cole, the Cocteau Twins, the Smithereens and Megadeth, but so have the fans. The Smithereens' "11" and Megadeth's "Rust In Peace" have both reached gold sales status. Megadeth is about to release a new album, which Milgrim feels will be their biggest seller yet. "At the end of the year, it's nice to see all of your acts on the critics' lists, but you also like to be able to say that these acts are experiencing positive growth with each successive album," Milgrim says. "As long as I see that type of growth, I feel that we are doing the right thing here."

Capitol is also branching out with the recent announcement of five production deals designed to bring even more diversity to the label's varied roster. The deals include Rough Trade, headed by Geoff Travis; World Domination, an imprint run by musicians Dave Allen and Luc van Acker with Gold Mountain Entertainment's Ron Stone; Revolution Records, the brainchild of Megadeth manager Ron Laffitte; Catalyst Records, fronted by artist-manager Warren Entner; and Signal Entertainment, run by A&R veteran Peter Philbin.

The label also recently beefed up its efforts in the R&B and rap arenas with production deals with Michael Bivins and his Biv Entertainment, the Whispers' Black Tie Entertainment, BeBe Winans' Benjamin Productions, Al B. Sure! and Kyle West and their Suretime! Records, and En Vogue manager David Lombard's Lombard Street Records.

"The seeds of working together with a number of these people were planted quite a few years ago," Milgrim explains. "But they just came to fruition in the last six to eight months." Milgrim says he noted Travis' "amazing musical instincts" more than a decade ago, while at Warner Bros.

"In every one of these cases, it's been a long-term partnership or a friendship that I've had with these people and the belief that they are going to bring great music to this company," says Milgrim.

Yet Capitol isn't just relying on those sources to bring in new talent. Promising recent signings include Levitation, Subject to Change, New Version of Soul, Charles & Eddie, I Mother Earth, Cages, Mazzy Star, Bemshi, Rachelle Farrell, Blind Melon, Butthole Surfers, Gary Brown and (Bivins' find) the Whytize. Also, a few established acts, such as Graham Parker, Full Force and Television, have recently come over to the Capitol stable. Capitol additionally has great expectations for the latest albums by the Beastie Boys, Tom Coch-rane and Freddie Jackson. Other up-and-coming artists are King Tee, D'Atra Hicks and Little Shawn.

Capitol's roster has also gotten a boost from its Blue Note label, under the auspices of president Bruce Lundvall. The prestigious jazz label, which was named Label of the Year in *Down Beat's* critics poll for the last three years, boasts such art-

(Continued on page C-34)



Joe Smith, President and CEO, Capitol-EMI Music, Inc.

My memories of Capitol Records cover a lot of years and many distinct phases of my life as a consumer, disc jockey, competitor and now the chief executive of our North American businesses.

I recall playing records at the Yale University radio station in the late '40s and being struck that so much of what I had on my playlist was from Capitol. The jazz music, the pop sounds and the all-around

quality were first-rate.

When I graduated from Yale, I began a career as a broadcaster, specializing in sports and music. Wherever I worked—Virginia, Pennsylvania, Massachusetts—the packages from Capitol were always opened with great anticipation. I was "Cousin Joe" on a Petersburg, VA., station, playing country records and watching Capitol make its move into an area dominated by RCA and Decca Records.

In Boston I hit my stride as a deejay and again jumped on new music from the Hollywood Tower. Whether it was the Four Freshmen, Peggy Lee, Frank Sinatra, George

(Continued on page C-10)



The Smithereens



Mellow Man Ace



Megadeth

I'm fortunate to have had a lot of great experiences in the last two years as a Capitol artist. But foremost on my mind is most certainly the night Hale and Ann Milgrim took me to my first Grateful Dead show...My life will never be the same!
—Dave Koz

**Congratulations
on 50 years
of mastering
the art of
CAPITOL  SM.**

EMI Records Group

North America



HANDS ACROSS THE WATER

A SKILLED INTERNATIONAL PLAYER FROM THE START, CAPITOL HAS FOUND TALENT NEAR AND FAR FROM HOME AND SOLD IT AROUND THE GLOBE

By Terry Barnes

As the Capitol staff rang in the New Year of 1955, they could only wonder if the rumors were true—that president and co-founder Glenn Wallich was ready to sell his company. Even over the holidays, lawyers were drafting papers that would give controlling interests to a British holding company, EMI. The media even speculated that Capitol would end up distributing EMI's product lines, ranging from toasters to televisions. On January 17, 1955, the Billboard story hit the newsstands. For its \$8 million, EMI hadn't even asked to drive Capitol's clean-running machine; they left the staff intact. Rather, EMI was along for the ride—and had plenty of gas money.

In those days, pop music was made in America, period. Nat King Cole, responsible for a quarter of Capitol's income in its first decade, also became an international pioneer. He cut the red tape that had kept musicians from crossing international borders.

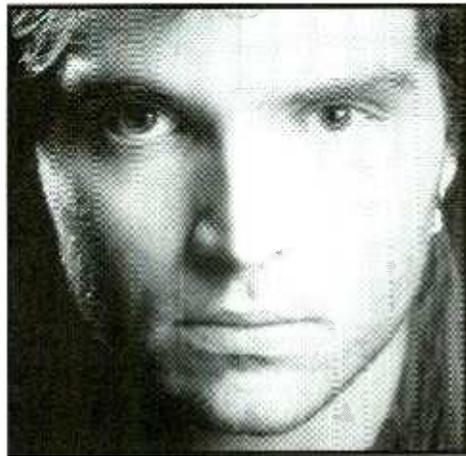
"Back then, the British and American musicians unions didn't even recognize one another," recalls Lee Young, Sr., Nat Cole's musical director and drummer, "which meant that U.S. musicians couldn't play in Europe, and European musicians couldn't play in the States. We went to London with Nat, but they wouldn't let us onstage until his manager arranged a union trade-off—the first of its kind, as I recall. They decided to let us play as long as Ted Heath's British band could tour with us in the States, followed by Stan Kenton's big band going to Europe."

By the time of his death in 1965, Cole was a citizen of the world. "When we played in Japan in the late '50s," Young reminisces, "the audience couldn't speak English, but they knew every word of his songs." Cole's band braved the Cuban revolution to record "Cole En Espanol," the first album recorded in Spanish by a black American. And, in a 1990 Billboard survey, Cole tied Michael Jackson as the ninth-biggest U.S. hit-maker in British chart history—edged out by fourth-place fellow Capitolist Frank Sinatra.

Pop music made outside the U.S. meant little until 1963, when, after passing on the group's first two singles, Capitol released the third single by EMI's British sensation, the Beatles. Within months, Capitol retur-



Tina Turner has become an international icon.



Overseas markets account for half of Richard Marx's sales.



Bob Seger was among Capitol's '70s signings who were popular internationally.

ned the favor with the Beach Boys, who rode a 263-week wave on the British charts.

In 1970, Capitol's Beatles/Beach Boys boom busted: The Beatles disbanded, and the Beach Boys departed. EMI's solution seemed uniquely British. They sent in an Indian president, Bhaskar Menon, who ripped Capitol apart and glued it back together with the help of EMI's British bands: Paul McCartney and Wings had nine Top 10 albums, and Pink Floyd's "Dark Side Of The Moon" went deca-platinum. Although Capitol found plenty of new U.S. talent—Grand Funk Railroad, Steve Miller, Bob Seger, the Knack, Dr. Hook—only Hook was able to score as many as six Top 10 hits in England.

The '70s ushered new stars onto the world stage: Heart, Poison and Tina Turner (Capitol's biggest international artist). But, for most American acts, the global picture was fading. Ironically, EMI and other international companies had cultivated so much foreign talent that American hits met stiff competition around the world. As a result, the U.S. share of the world market went into a steady decline.

Bad news? "Not at all," explains Tom Corson, VP of Capitol's international artist development. "International money is a much bigger slice of the pie now—not because America is selling less, but because the rest of the world is selling so much more.

"Brand-new markets are opening up, particularly in Southeast Asia, where the economies are growing at tremendous rates—up to 15 percent a year—which means that the prices go up and we take more money out of those markets. Every time you put a pirate out of business, your sales count goes up. And as the people get more affluent they buy hardware (players) followed by software (music). It's a great location, between Japan and Australia. Anyone touring there can add China and Southeast Asia dates easily."

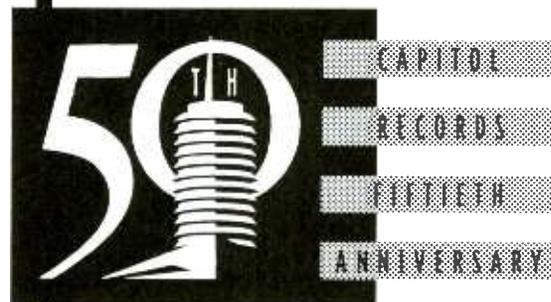
Capitol and EMI tested the waters there last year with uncanny success: 100,000 units on a new Capitol/Manhattan jazz artist, instrumentalist Dave Koz. "We'd had a lot of international interest in Koz but not much action," Corson admits. "No one was exactly sure how to package him, particularly

(Continued on page C-12)

SMITH (Continued from page C-8)

Shearing or the Five Keys, the music was always tasteful, the sound impeccable, and the graphics outstanding. There was a certain grace and style to the people I met who represented the company. Mike Maitland was president of the distribution organization, and we became good friends on our trips to each other's home field.

When it was time to move west and enter the record business, I had my first crack at joining the company in a promotion position. Unfortunately, another characteristic of Capitol at the time was its position at the bottom of the pay curve.



Maitland moved on to Warner Bros. and upped the ante, so I watched the Tower from the Bunny headquarters in Burbank. Then along came the British and the Beatles. Capitol was on top again, and one could only marvel at their style and success.

Over the years, as we were building at Warners, the scene on Vine Street was constantly changing. There were runs of great chart success and longer dry spells. Somewhere, somehow, the company had lost its way creatively. Periodic upheavals in London took their toll on the company's ability to compete in a fast-moving talent field.

(Continued on page C-12)

The funniest thing I remember with Capitol Records was the time I brought the master of "Good Vibrations" up the Tower to Karl Engeman's office. Karl was my A&R man in 1966. When he played it, he smiled the whole time. When he was finished listening to it, he had a total spaz attack. He was deliriously happy. He kept ravin' about it as he leaned back in his chair. I watched as his chair was going back farther and farther. Finally, saying "Whoooo" with his all and all, he fell backwards and rolled out of his chair. He was embarrassed, but his enthusiasm kept him from feeling too disoriented.

—Brian Wilson

Sorry we can't be there... but we're here... installing a new console in studio 3



Love from all at  abbey road

WHAT'S IN A NAME?



Capitol wasn't the original name of the label. It was a last-minute substitute offered by Johnny Mercer's wife, Ginger. Johnny told the story in 1967: "We were sitting in Chasen's one night at dinner, trying to decide on a name. I had tried to clear Liberty from the Liberty Music Shops in New York City, but they were reluctant to let us have it and seemed steamed at the suggestion. Gosh knows how many we had been through.

Victory was popular at the time, but we decided it was mighty close to Victor. Then Ginger came up with Capitol. Well, it certainly seemed solid enough, and dignified. And when Glenn [Wallichs] came up with the four stars around the dome, that was it. Of course, that didn't hurt us with the military either—all those four-star generals took us for their very own." —P.G.

HANDS (Continued from page C-10)

in Europe. We decided to hold off and see how the American story developed, but Malaysia had a different idea. Kenny G had done well there, as do ballads and soft music. So, very quietly, they released the Koz album and, focusing on his good looks, presented him to radio as a pop act—not as an instrumentalist, even though he doesn't sing. Radio reacted immediately: One track became the No. 1 most-played song in Malaysia. When the airplay sold 7,500 albums, we zeroed in and fed the market all the tools they wanted, including an electronic press kit. The record kept building, and they started asking for the artist to come over. When the album was nearly gold, we sent Dave in.

"We also started to spread it to Hong Kong and the Philippines. By then, Malaysia had reached 50,000. Suddenly, we were at 100,000 albums in Southeast Asia—in addition to the 200,000 sold in the U.S."

Japan, 1,600 miles northwest, has become a gold mine for Capitol and EMI. "Last year, EMI was the No. 1 company for international repertoire in Japan," says Corson. "They make money not only with their own roster of Japanese talent, but with American acts. Hammer, besides being the first rapper to cross pop around the world, became the No. 1 international act last year." But not without some diligent hammering by both Capitol and EMI.

"He was already platinum in Japan before he arrived there on tour," explains Corson. "In order to create a sort of product line for the Japanese retailers, who already had his album and his home videos, we released an EP of Hammer remixes. It was the perfect trigger: It sold platinum, and Hammer sold out two Tokyo Dome dates, pushing the album to triple-platinum."

Another market making headlines is Mexico. "As a music market, they're back," says Corson. "The economy and the leadership are strong, and they're selling lots of records—



Britain's Pink Floyd hit decaplatinum with "Dark Side Of The Moon."

Pop music made outside the U.S. meant little until 1963, when Capitol released the third single by EMI's British sensation, the Beatles.



Jazz instrumentalist Dave Koz has created a sensation in Southeast Asia.

CANADIAN CONNECTION

In 1949 Capitol founded its first foreign outpost, in Canada. Now a fully independent EMI company, Capitol-Canada proved itself a pioneer of the Great White North during the British Invasion. The Canadians were the first to release a Beatles record in North America and nearly cornered the market on UK hitmakers by acquiring rights to non-EMI acts the Dave Clark Five, the Animals, the Hollies, and others. As a result, the company achieved a staggering 45 percent share of the Canadian market in the '60s.

"Capitol-Canada has had a longer, deeper commitment to Canadian artists than any other label," points out president

Deane Cameron, the 38-year-old A&R whiz who brought Corey Hart, Rush and April Wine to the label. "Canadian repertoire accounts for 10 to 20 percent of our total revenue." Issued since 1960, Capitol's Canadian roster introduced the multimillion-selling career of Anne Murray and, now nearing 700,000 units, that of Tom Cochrane.

Last year was the biggest in Capitol-Canada history, breaking revenue records set in 1990 and 1989. One reason: Hammer time. Approaching certification for nine-times-platinum—900,000 units—Hammer's Canadian sales account for nearly 20 percent of his total albums sold outside the USA. —T.B. ■

Hammer did 300,000. They're also in the perfect location, next to the States. If you're playing El Paso, Phoenix or San Diego, you can pop right down to Monterrey, Guadalajara and Mexico City."

After 30 years of international music history, the key to Capitol's success is still live appearances. Says Corson, "More and more, you hear the foreign media saying, 'If you want us to break your act—to put an American group on this show ahead of one of our domestic acts—then you must commit to this market. Bring the artist over here, and we'll provide the exposure you need.'"

Tina Turner, who staged the biggest-ever European tour two years ago, is an unparalleled international icon. "She sells 5 million albums outside the U.S. on every release—five to 10 times her base sale in the States," explains Corson. "And Richard Marx sells 50 percent overseas: 'Repeat Offender' sold 3 million domestic, 3 million foreign."

No matter how much an act normally sells overseas, a U.S. hit spurs even more sales. "It will open up territories that rely heavily on Hot 100 chart numbers, such as Latin America and Asia, and they can sell up to another 2 million units," says Corson, who predicts that his next international phenomenon will be Crowded House.

Formed by Split Enz's Neil Finn, this group of Australia/New Zealand homeboys signed directly to Capitol/USA. With their third album, Crowded House has begun to break in Europe, starting with a gold certification in England. They're a hit, says Corson, "because they've been to England and Europe four times in the past nine months, and they're going for the fifth time in June. That's the type of commitment that's expected now, and that's the kind of commitment we're making with Bonnie Raitt and Megadeth, our top-priority pop acts to break internationally." ■

SMITH (Continued from page C-10)

In 1972, I had the opportunity to join Capitol as its president and actually accepted the offer—falling victim to temporary amnesia in which I forgot my four-year obligation to Warner Bros., which that company was not inclined to waive.

When Bhaskar Menon came along in 1987 with a third invitation, it was an offer I couldn't turn away. The rich heritage, the great catalog, the worldwide name recognition—even with hard times—all made it irresistible.

The ride back to the top has been arduous. Many non-Capitol new faces are on board; many



long-term veterans have moved on. But everyone involved with this company is very much aware that Capitol Records has indelibly etched its logo in musical history and that the current run of success is another chapter of a marvelous musical story.

Capitol always had and still has...class. From my own personal slant, I still get a charge when I see the building...read about the company...and hear the records from yesterday and today.

Joe Smith

President and CEO, Capitol-EMI Music, Inc. ■

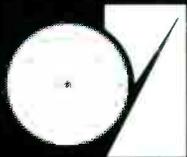
Capitol Records not only made music history, but they continue to provide great music and keep making history.

—Garth Brooks

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50TH
B I R T H D A Y
Capitol
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AN AMBITIOUS CATALOG DEVELOPMENT PROGRAM ENSURES LABEL'S RICH PAST IS PRESENT AND ACCOUNTED FOR

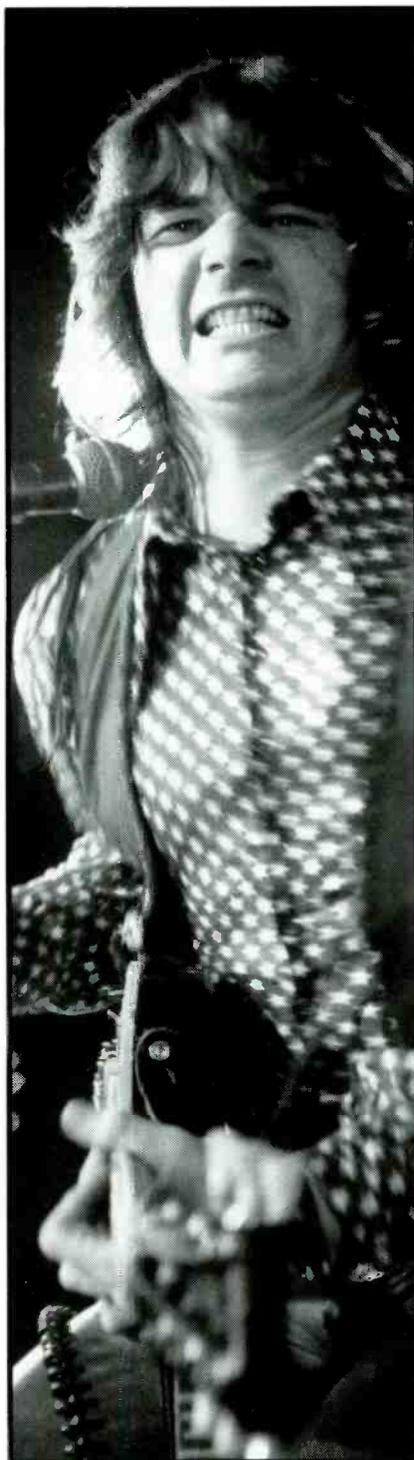
By Gene Sculatti

We feel that the depth of catalog here is so rich, we could spend years mining it and not get to it all properly. The possibilities are endless." Coming from the senior director of artist and catalog development at just any record label, that claim could seem boastful. But the speaker is Clark Duval, the label is Capitol, and the record speaks for itself.

Years before it turned 50, Capitol was actively demonstrating serious commitment to its musical past—both as a profit center and as a cornerstone of America's



A Capitol Couple:
Les Paul & Mary Ford



A July Box For The "Joker":
Steve Miller

we do no more than four a year." Set to join such acclaimed Masters boxes as those of Les Paul, Judy Garland and Frank Sinatra are imminent packages on Sinatra (16 CDs in a hardwood case containing the entirety of Sinatra's Capitol LP output), a four-CD Nat King Cole box and a Steve Miller set (slated for July).

While the Masters series is the label's most prestigious, the flagship of its catalog program remains the Capitol Collectors



A Capitol Master:
Judy Garland

Series. In less than two years, the 30-odd Collectors titles have sold some 800,000 units (its Nat Cole compilation just went gold). The series has also set industry standards for tasteful packaging, solid sound and value (bonus tracks are practically de rigueur) and includes definitive anthologies on everyone from the Kingston Trio, the Four Preps and Dean Martin to the Raspberries, Tex Ritter and such foot-stomping rock 'n' roll footnotes as the Five Keys and Esquerita.

(Continued on page C-16)

cultural heritage in the late twentieth century. Bringing the world the music of such significant artists and entertainers as Frank Sinatra, the Beatles, the Beach Boys, Miles Davis and Stan Kenton is a privilege not to be taken lightly.

"We feel our boxed sets are the ultimate tribute we can give these artists," Duval says of Capitol's premier catalog line, Capitol Masters. "Because they're so labor intensive [from conception to stock-in-store usually runs nine to twelve months],

THE MUSIC MAN

Ac-Cent-Tchu-Ate The Positive" isn't just the title of one of Johnny Mercer's biggest hits. It sums up the personal philosophy of one of the most successful music men of the 20th century.

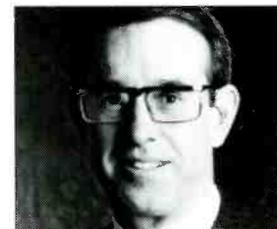
In addition to being a co-founder of Capitol Records, Mercer was the label's first president and one of its top artists. In his spare time, he established himself as one of the most successful lyricists in pop-music history. Mercer's 1,000-plus songs include such standards as "Dream," "Goody Goody," "Hooray For Hollywood," "You Must Have Been A Beautiful Baby," "Fools Rush In," "Blues In The Night," "Tangerine," "I Remember You," "Skylark," "That Old Black Magic," "One For My Baby," "Laura," "Come Rain Or Come Shine."

"Autumn Leaves," "Something's Gotta Give" and "Satin Doll."

Though Mercer had recorded as an artist for Decca, he hit his stride only after he began waxing for Capitol. "Strip Polka," his first single for Capitol, "swept across America like good news from the war front," in the memorable phrase of Capitol's Dave Dexter. It was followed by many other hits, including "G.I. Jive," "San Fernando Valley" and "Zip-A-Dee-Do-Dah."

In one 12-month period, Mercer landed four No. 1 hits as an artist: "Ac-Cent-Tchu-Ate The Positive," "Candy," "On The Achison, Topeka And The Santa Fe" and "Personality."

It just goes to show what you can do when you "Hold on to the affirmative/And don't mess with Mr. In-Between." —P.G.



Jim Fifield, President and CEO, EMI Music

In 1898, EMI Music's roots were planted with the formation of the Gramophone Company, Britain's first record company. Forty years later, three forward-thinking entrepreneurs came together in Hollywood with the concept of forming a different type of record company—one that would be dedicated to providing a true sensitivity to each of its artists'



"creative vision." Even their choice of location was different: Capitol Records was the first major based on the West Coast.

Despite overwhelming odds in the midst of World War II, Capitol Records thrived and went on to become the music industry's pacesetter, providing music by some of the most influential artists of the 20th century: Nat King Cole, Frank Sinatra, the Beach Boys, the Beatles, The Band, Bob Seger, Hammer, Bonnie Raitt and Tina Turner, to name just a few.

Capitol Records has played an

(Continued on page C-16)

Baxter • Beach Boys • Beatles • Peabo Bryson • Blind Melon • Cages • Glen Campbell • Johnny Clegg
 Savuka • George Clinton • Joe Cocker • Natalie Cole • Crowded House • Martha Davis • Frank Devol • Neil
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 J McGarvey • Mellow Man Ace • Steve Miller • Liza Minnelli • Ella Mae Morse • Anne Murray • Way
 Newton • Juice Newton

When "Cow Cow Boogie" was a 1942 success

Jo Stafford • Alvin Karpis • Helen Reddy • Linda Ronstadt • Sandler & Young • Bob Seger & The Silver Bu
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story, no one realized that it was

the beginning of something that would make

1992 "Unforgettable".

Congratulations to Capitol Records on

50 great years.

Jo Stafford • Alvin Karpis • Helen Reddy • Linda Ronstadt • Sandler & Young • Bob Seger & The Silver Bu
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 Diamond • Dinning Sisters • Dr. Hook • Rachelle Ferrell • Ella Fitzgerald • Stan Freberg • Four Freshmen
 Four Knights • Grand Funk Railroad • Bobbie Gentry • Great White • Merle Haggard • Hammer • Bob He
 • Ferlin Husky • Betty Hutton • I Mother Earth • Freddie Jackson • Wanda Jackson • Sonny James • E
 Johnson • Kingston Trio • Dave Koz • Peggy Lee • The Lettermen • Levitation • Jerry Lewis • Little Ri

ONE MORE TIME



Frank Sinatra *still* wasn't satisfied. The star was in the Capitol studio recording a song with the great Nelson Riddle conducting a 35-piece orchestra. And Sinatra wanted to hit it just right.

A perfectionist, Sinatra could be demanding—of himself and of others. He could also be temperamental and difficult. Today he was all of the above.

Before the playback even began, Sinatra snapped, "I don't know how in the hell you can make records with that mike up there."

He rejected take after seemingly flawless take: Too

fast. Too slow. Too brassy. Too flat.

Billy May remembered the session in Joe Smith's book, "Off The Record": "So finally, they get to, like, the 28th take, and Nelson stops the band, and Frank's looking around, and everyone's thinking, 'Who's he gonna pick on next?'"

"And from the back, Sweets Edison hollers, 'Shit, daddy, you can't do it no better than that.'"

"Everybody laughed, including Frank, and that was it. From then on, we'd say, 'In the immortal words of Sweets Edison...' and Frank would fall on the floor."

—P.G.

REISSUES (Continued from page C-14)

A third line, Capitol Sings, concentrates on compilations of various Capitol artists—usually from the late '40s to mid-'50s—performing the works of classic American composers (Cole Porter, George Gershwin, Johnny Mercer). Administered by the director of catalog development, Wayne Watkins, the line issues four to five titles annually.

"We started Capitol Sings as a composer-driven series," Watkins explains, "but we've broadened it some, with concept packages on Academy Award-winning songs and such. We also try to mix a fair amount of lesser-known artists whom we feel are deserving of more attention—such as Jane Frohman and Andy Russell—in with the Peggy Lees and Judy Garlands more familiar to the public."

As if the Masters, Collectors and Capitol Sings programs aren't enough, the label has plans to carry its legendary past far into the future. There are additional catalog programs planned...

* An as-yet-untitled "best of" line that will follow (but not replace) the Collectors Series. Set to bow in September, this single-CD line will sport its own logo and graphics and will emphasize artists of the '60s, '70s and '80s.

* American Originals. Scheduled for an August-September launch, this reissues program will highlight such practitioners of Americana as Folk-rockers John Stewart and Hoyt Axton, humorist Andy Griffith and even some country-western singers and storytellers.

* The Discovery Series. An ambitious line



Gold For The King

intended to start operation in 1993, Discovery will focus on the lesser-known recordings of familiar artists as well as the overlooked work of lesser-known artists. Tentative titles and concepts include "Glen Campbell, Folksinger," the vocal sides of Nat King Cole and "The Louvin Brothers' Tragic Songs Of Life." Also under discussion are sets on bluesman T-Bone Walker and bandleaders Paul Whiteman and Les Baxter.

Drawing principally on Capitol's own repertoire—but also occasionally swapping sides with sister EMI's labels—Duval, Watkins and staffers Jenny Bingaman and Sujata Murthy continue to generate some highly imaginative presentations. Among the latest is a forthcoming three-set series from Watkins that will highlight Capitol artists' contributions to mid-'60s psychedelic rock.

"Our intent with all of our lines," Duval emphasizes, "is to put together the best possible packages and do our best to get them to the customers." Watkins' comments on the acid-rock compilation sum up much of the attitude behind Capitol's various catalog enterprises. He says the series, which will bring the public such period delights as Lothar & the Hand People, Terry Knight & the Pack, and Insect Trust, "is being prepared as a very listenable and highly enjoyable history lesson." ■

BOXING THE BEATLES

The CD repackaging of the Fab Four's catalog continues with Capitol's forthcoming EP box, due in stores at the end of June. The EP (extended-playing single) was popular in Britain during the '60s. Normally a seven-inch 45 rpm with four songs, the format was used by the Beatles to spotlight popular album tracks or, in some cases, catch spillover from singles sessions. EMI re-released the 15 EPs as a set in 1981 in the U.K., and small quantities were imported into the U.S.

"What we're trying to do is stay true to the original set," says Capitol's Clark Duval. "The CD version is essentially identical to the vinyl package; it will be housed in a very handsome hard-shell black box with a flip-open top. All the EPs are in five-inch square cardboard sleeves with the original four-color artwork, and the mixes are exactly the way they were originally released."

"In addition," says Duval, "there's a bonus EP, which had not been previously released this way before." The bonus

tracks are "The Inner Light," "Baby You're A Rich Man," "She's A Woman" and "This Boy." The Beatles box will correct the reprocessed stereo on "This Boy" and put back the count-in to "She's A Woman."

Since EPs comprised a medium somewhere between singles and albums, the "Magical Mystery Tour" double EP caused its share of format headaches. Capitol has decided to release both mono and stereo versions of that EP's six tracks to try and please everybody. Also included will be the original 24-page booklet from the "Magical Mystery Tour" package.

"With the Beatles, they have final creative control, and everything has to be approved by them," Duval explains. "Essentially, we make recommendations, but nobody's closer to the music than they are, and they want to oversee all releases. They decide when they want it out, and we work to achieve those dates."

"A lot of people have to feel comfortable with these [CD reissues]," he says, "and that's why it takes a long time..."

In 1978, I walked into [president] Don Zimmermann's office and insisted he stop the presses on the intended single release and instead release 'You Needed Me.' I knew it was a hit. In the nine years I had been on the label, I'd left all the negotiating and talking to the record people up to my managers and producers. I pretty much did my work in the studio and handed it over. Imagine my surprise when Zimmermann didn't even hesitate. He picked up the phone and it was done. 'You Needed Me' was released April 17, 1978. By November, it was a No. 1 record. —Anne Murray

FIFIELD (Continued from page C-14)

important role in EMI's rich history.

This heritage of bringing great music to the world is an essential part of EMI's culture; our distinguished past has cast the mold for continuing success in the future.

Capitol Records' 50th anniversary is truly a noteworthy occasion, not only for EMI, but as a reflection of the entire industry's growth, longevity and maturity. There are very few labels that have reached this milestone, and I'm proud and honored to be a part of this exciting anniversary. Here's to the



next 50 years.

Jim Fifield

President and CEO, EMI Music ■



Hammer

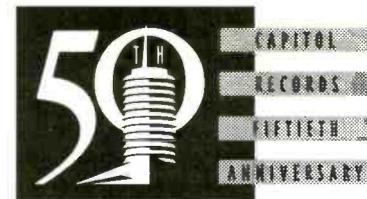


EMI Proudly Salutes Fifty Years of Capitolism!

EMI MUSIC PUBLISHING
The World's Leading Music Publisher

TALL STORY: BUILDING THE TOWER

By Paul Grein



As a round building in a square world, the Capitol Tower was bound to attract attention. The oddity of a circular office building sparked dozens of one-liners, even before it opened in 1956 (hold the rim shots):

* "Song Publishers' Lament: I went to Capitol and they gave me the runaround!"

* "Since the Tower looks like a stack of records, they're going to change the name of the intersection of Hollywood and Vine to Hollywood and Vinyl!"

* "They're delaying construction because they don't know whether to put it on at 33-1/3 or 45!"

And those were the *best* ones. The zingers eventually got so repetitious that former Capitol executive Lloyd Dunn sought to cut the comics off at the pass: "I took all their tired gags and put out a little book called 'It's Been Said!,' which we icily presented to all the would-be wits."

One reason that the \$2 million building captured the public's imagination is that America was looking for symbols of progress and futuristic thinking. It was the year before Sputnik triggered the space race and several years into the boom of atomic-moderne architecture in coffee shops and drive-ins.

A reporter pursued the futuristic angle in a 1956 story headlined "Around Here There's No Office Drudgery."

"Automation has already come to some factories—but what of the offices?" it began. "What will it look like, the office of tomorrow? What will it be like to work in? The most modern office in the world has just been opened in Hollywood. Like a straightened, hygienic version of



the Leaning Tower of Pisa, this pen-pusher's paradise has sprouted to completion in 18 months."

Truth be told, Capitol executives almost passed on the idea of a round building when it was first presented to them by architect Welton Beckett.

"At first I rejected it because it sounded too much like a cheap stunt," said Glenn Wallich in a 1956 interview. "But [Beckett] convinced me it would be the best possible design for our purposes. And it has turned out beautifully. Making the building round has not been more expensive; in fact, we may have saved some money on the final cost. And we've got a building that will be a real landmark."

Lloyd Dunn agrees that the idea of a round building took a little getting used to.

"When Welton Beckett brought in the first sketch we all smiled tolerantly," he remembers. "His next sketch looked formal, like the Bank of America, and we frowned in unison. I guess we were in love with the round building from the beginning..."

Though it's hard to believe, the circular design of the Tower wasn't tied to the shape of a phonograph record.

Capitol must have known this was going to come up a *lot*, because it gave all of its employees a booklet on the Tower.

"Why round?" it asked rhetorically. "You, as a Capitol employee, are going to be asked that question a hundred times. So let's get the answer straight! The Capitol Tower is round primarily because it offers the greatest possible efficiency at the lowest possible cost.

"The round design saves time: There are

fewer steps between offices. Only 14% of a circular building is needed for service areas; rectangular buildings usually require 20%. The heating and air conditioning of a round building is considerably more efficient, because its outer surface area is as much as 20% smaller than that of a conventional structure. Light distribution around the 360-degree plan is much more uniform."

The move into the Tower came not a moment too soon for the fast-growing company. In 1956, Capitol was bursting at the seams of three separate buildings: its longtime headquarters above Music City at Sunset and Vine, the Palmer Building on Hollywood Boulevard and its recording studios at 5515 Melrose Avenue. As a result, employees had to constantly shuttle back and forth with memos and correspondence. In the Tower, however, there was room to spare: Capitol occupied eight floors and rented out five others.



The Tower became an immediate Hollywood landmark, a "must-see" for tourists. From day one, it was as popular as such other, long-established landmarks as Grauman's (now Mann's) Chinese Theatre, the Hollywood Bowl, the Hollywood sign and the Hollywood Walk of Fame.

The 82-foot trilon spire atop the Tower is just for looks (and to hold up the light strands in the shape of a giant Christmas tree, which is a holiday tradition). A red beacon at the top of the spire flashes the magic word "H-O-L-L-Y-W-O-O-D" in Morse code.

(Continued on page C-36)

FIFTY?!!

YOU DON'T LOOK A DAY OVER FORTY TO US! MUST BE SOMETHING IN THE WATER.



CONGRATULATIONS FROM JACK, MARK, MICHAEL, AUDIE AND ALAN



Ivy Hill Packaging

DATES IN THE LIFE

50 MILESTONES IN 50 YEARS

APRIL 8, 1942

Liberty Records is formed by Buddy DeSylva, Johnny Mercer and Glenn Wallichs. On June 4, the label is renamed Capitol to avoid a conflict with the Liberty Music Shops in New York.



AUGUST 22, 1942

Capitol lands its first Top 10 hit with Freddie Slack's "Cow Cow Boogie" (Capitol 102). The boogie-woogie novelty number introduces an 18-year-old Texas singer named Ella Mae Morse. Two weeks later, the company scores its second Top 10 hit with Johnny Mercer's "Strip Polka" (Capitol 103).



MAY 1944

Capitol releases its first album, "Songs by Johnny Mercer," featuring Jo Stafford, the Pied Pipers and Paul Weston.

APRIL 30, 1946

Capitol offers 95,000 shares of public stock. With the proceeds, the company buys a pressing plant in Scranton, Pa.—then the world's largest—which gives the label a pressing capacity of 50 million disks annually.

SEPTEMBER 1946

Bozo the Clown makes his first appearance with the release of "Bozo At The Circus." The album sells more than 100,000 copies in its first month and positions Capitol as the leader in the burgeoning kiddie-music field.



1949

Capitol becomes the first label to release records in all three speeds: 78, 45 and 33-1/3. Also, Capitol releases its first classical albums; begins to manufacture its own line of phonographs, needles and accessories; launches the Capitol Record Club; and moves into the field of soundtracks and original-cast albums.

1948

Capitol enjoys its biggest year to date, with sales of nearly \$18 million. Pee Wee Hunt's Dixieland novelty smash, "Twelfth Street Rag," becomes the label's top-seller to date. Capitol also becomes the first company to abandon the old acetate system of recording in favor of magnetic tape.

MARCH 13, 1947

Capitol co-founder Johnny Mercer wins his first Academy Award for best original song for "On The Achison, Topeka And Santa Fe." Mercer goes on to win three more Oscars—more than other songwriter.

DECEMBER 13, 1946

Stan Kenton's "Artistry In Rhythm" becomes a Top 5 best-seller. The album is later elected into the Grammy Hall of Fame.

JULY 8, 1950

Nat King Cole's "Mona Lisa" hits No. 1. The recording is later elected into the Grammy Hall of Fame, along with Cole's 1946 classic, "The Christmas Song." Cole is a mainstay of the Capitol roster from 1943 until his death in 1965.

APRIL 21, 1951

Les Paul & Mary Ford's "How High The Moon" hits No. 1. It, too, is later elected into the Grammy Hall of Fame.



MAY 1953

Frank Sinatra debuts on Capitol and quickly becomes the label's signature artist. The Chairman records such smash hits as "Young At Heart" and "Witchcraft" and such landmark albums as "In The Wee Small Hours," "Come Fly With Me" and "Only The Lonely."

JANUARY 1, 1955

EMI purchases a controlling interest in Capitol for \$8.5 million. In April, Capitol president Glenn Wallichs becomes a director of EMI.

1956

Capitol hits a peak of success and industry dominance, accounting for four out of five No. 1 hits between November 1955 and March 1956. The label scores with Tennessee Ernie Ford's "Sixteen Tons," Dean Martin's "Memories Are Made Of This," Nelson Riddle's "Lisbon Antigua" and Les Baxter's "Poor People Of Paris."

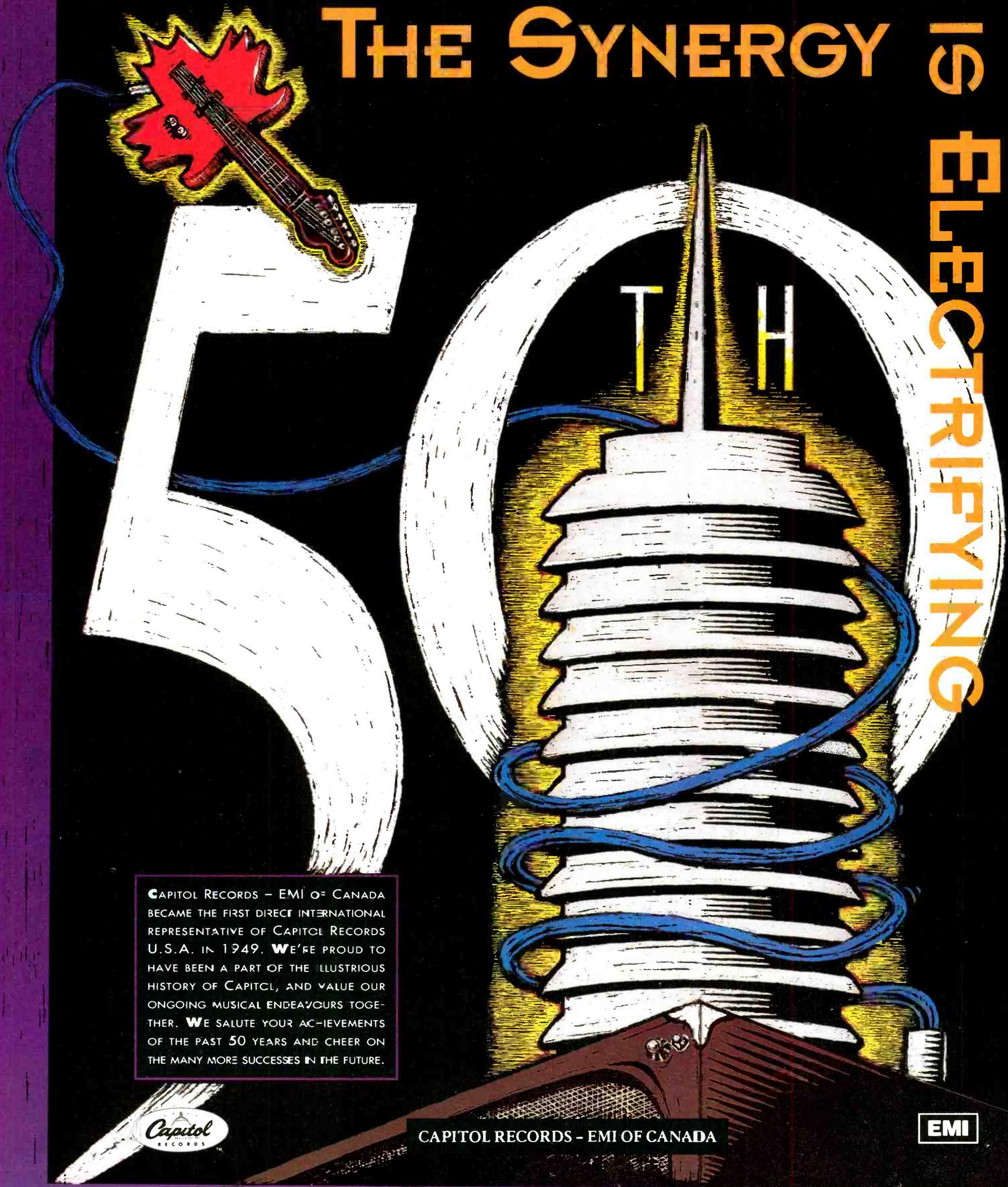


It's only fitting that we salute
 Capitol Records. After all,
 some of their biggest hits have been
 performed in our showers.

Congratulations on 50 successful years.



THE SYNERGY IS ELECTRIFYING



CAPITOL RECORDS - EMI OF CANADA BECAME THE FIRST DIRECT INTERNATIONAL REPRESENTATIVE OF CAPITOL RECORDS U.S.A. IN 1949. WE'RE PROUD TO HAVE BEEN A PART OF THE ILLUSTRIOUS HISTORY OF CAPITOL, AND VALUE OUR ONGOING MUSICAL ENDEAVOURS TOGETHER. WE SALUTE YOUR AC-IEVEMENTS OF THE PAST 50 YEARS AND CHEER ON THE MANY MORE SUCCESSES IN THE FUTURE.



CAPITOL RECORDS - EMI OF CANADA



DATES IN THE LIFE

50 MILESTONES IN 50 YEARS



APRIL 6, 1956

The Capitol Tower—the world's first circular office building—opens. Frank Sinatra conducts the first session in Capitol's state-of-the-art recording studio.

APRIL 4, 1964

The Beatles hold down the top five spots on Billboard's Hot 100 with "Can't Buy Me Love," "Twist And Shout," "She Loves You," "I Want To Hold Your Hand" and "Please Please Me."

MAY 1966

The Beach Boys release "Pet Sounds." Though the album features the hits "Sloop John B" and "Wouldn't It Be Nice," sales fall short of expectations. Only later does it come to be regarded as a classic.

JULY 21, 1956

Gene Vincent & His Blue Caps' "Be-Bop-A-Lula" hits the Top 10. It's Capitol's first big rock 'n' roll hit.

MARCH 26, 1964

Barbra Streisand opens on Broadway in "Funny Girl." It's the hottest ticket in New York since Judy Garland's Carnegie Hall triumph three years before. Once again, Capitol is on hand to capture the event for posterity. The original-cast album became a million-seller and wins a Grammy.

1967

Capitol celebrates its 25th anniversary in style with the release of the Beatles' landmark "Sgt. Pepper's Lonely Hearts Club Band." This is the first year that Capitol's sales top \$100 million. In addition, Capitol wins a total of 16 Grammy Awards—one of every three awards this year.

1957

Capitol releases Miles Davis' legendary "Birth Of The Cool" album. The album is later elected to the Grammy Hall of Fame.

1957

Capitol acquires the prestigious Angel classical line. Legendary diva Maria Callas is the star attraction.

NOVEMBER 24, 1958

The Kingston Trio's debut album, featuring "Tom Dooley," hits No. 1. The collegiate folk/pop trio becomes the first (and only) act to top the chart with its first five studio albums.

APRIL 23, 1961

Judy Garland performs a legendary, SRC concert at Carnegie Hall in New York. Capitol records the show and rush-releases a two-record set, "Judy At Carnegie Hall." The album spends 13 weeks at No. 1—longer than any other live recording in history—and wins four Grammy Awards, including album of the year.

JULY 8, 1958

Capitol's "Oklahoma!" soundtrack receives the first gold album award from the Recording Industry Association of America. Capitol also has the industry's second gold album: Tennessee Ernie Ford's "Hymns."

MAY 4, 1959

Capitol dominates the first Grammy Awards ceremony, winning 10 out of 28 awards. Among the Capitol artists who are soluted are Billy May, Louis Prima & Keely Smith, Ston Freberg, the Kingston Trio and Frank Sinatra (who is cited for designing the year's best album cover, "Only The Lonely").

NOVEMBER 6, 1967

John Lennon appears on the cover of the first issue of *Rolling Stone*. "That choice explained what we hoped to stand for," publisher Jann Wenner would observe in an essay after Lennon's death in 1980.



Capitol

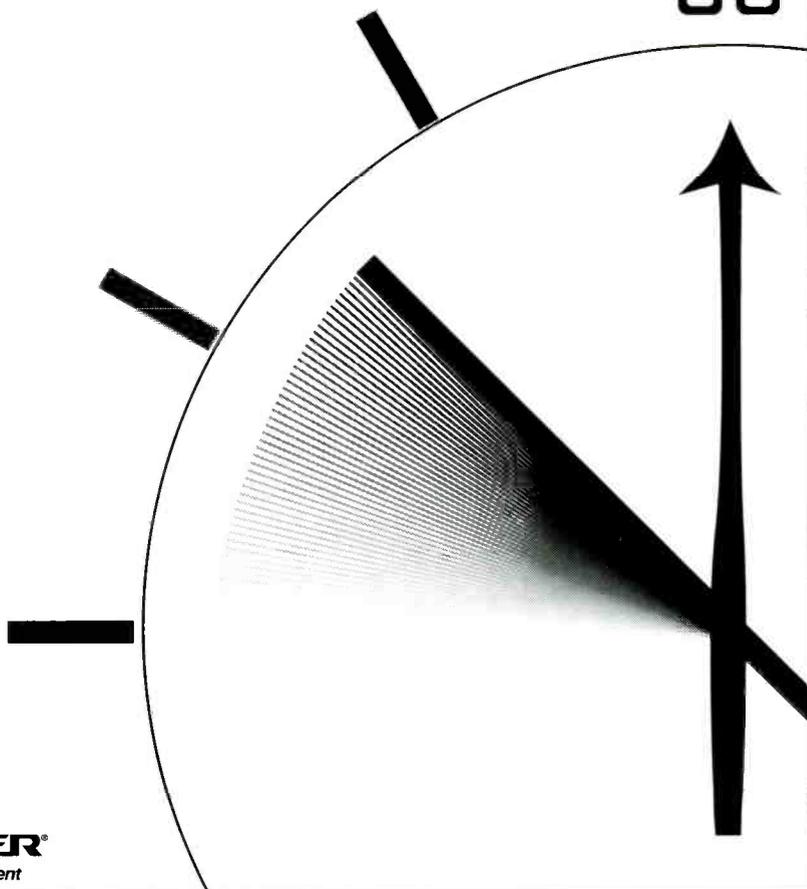
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from

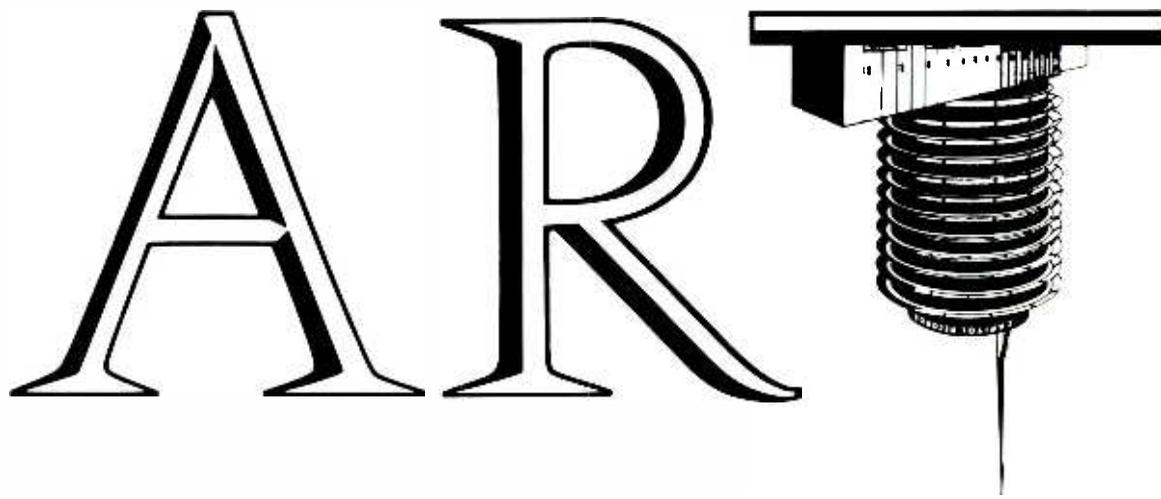
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PIONEER
The Art of Entertainment

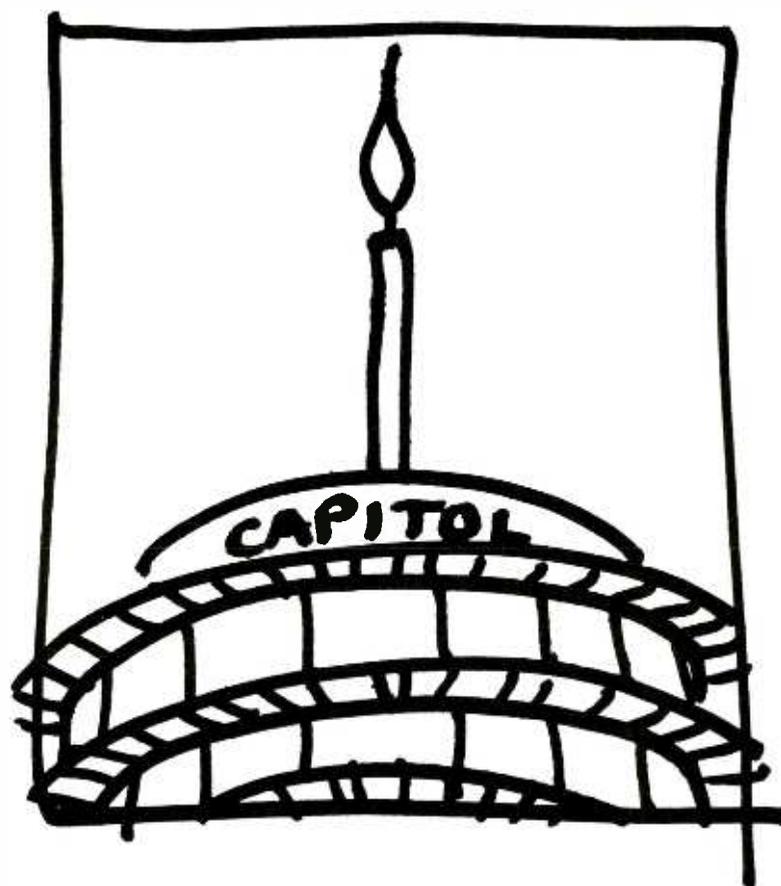
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CONGRATULATIONS
ON
FIFTY YEARS
OF
RECORDING

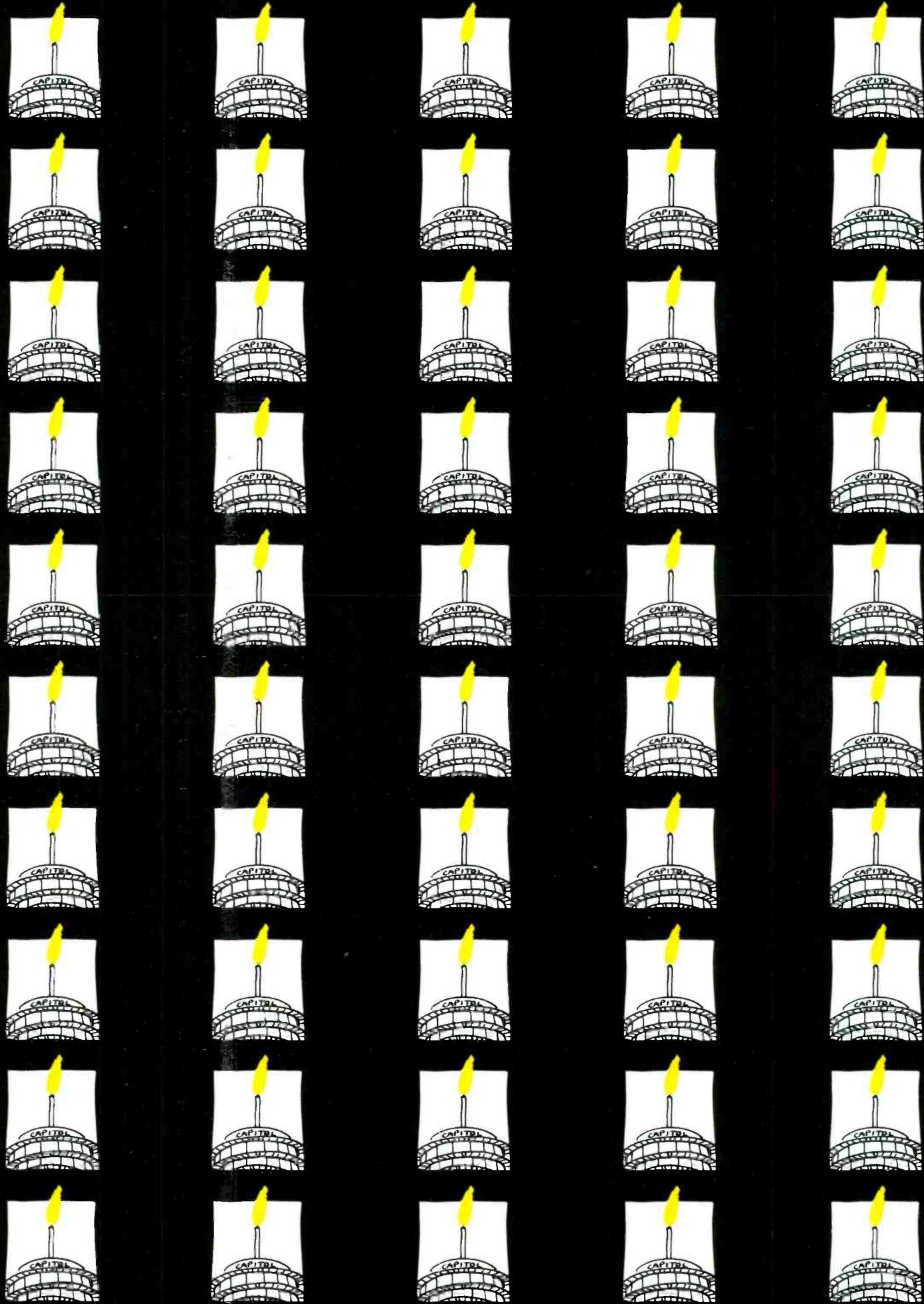


AGI



Queens Lithographing

Some things change. Some things don't.



Designed by Queens Group Design, Inc.

Congratulations Capitol. The Future has never been brighter.



DATES IN THE LIFE

50 MILESTONES IN 50 YEARS

AUGUST 1968

Capitol releases The Band's legendary "Music From Big Pink" album.



SEPTEMBER 1968

The Beatles form Apple Records and release their first Apple single, "Hey Jude"/"Revolution." It tops the Hot 100 for nine weeks, becoming one of the decade's biggest hits. Capitol distributes Apple records through 1975.

APRIL 28, 1973

Pink Floyd's "The Dark Side Of The Moon" hits No. 1. The album, on Capitol's Harvest subsidiary, remains on the chart for 741 weeks—an all-time record—and sells more than 12 million copies in the U.S.

MAY 1976

Paul McCartney and Wings' "Wings Over America" tour kicks off in Texas. It's the pop-music event of the year, landing McCartney on the covers of *Time* and *Rolling Stone*, whose critics name him Musician of the Year.



FEBRUARY 10, 1977

The Steve Miller Band's "Fly Like An Eagle" is named Album of the Year for 1976 in the *Rolling Stone* critics' poll. The album goes quadruple-platinum and spawns a series of multi-format hit singles.



MARCH 3, 1973

Helen Reddy receives a Grammy for "I Am Woman," saying, "I want to thank everyone concerned at Capitol Records; my husband and manager, Jeff Wald, because he makes my success possible; and God, because She makes everything possible."



DECEMBER 29, 1977

Bob Seger and the Silver Bullet Band's "Night Moves" is selected as the best single of 1977 in the *Rolling Stone* critics' poll. The "Night Moves" album sells more than 5 million albums in the U.S., as does Seger's 1978 follow-up, "Stranger In Town."



OCTOBER 1970

Merle Haggard is named Entertainer of the Year at the Country Music Awards. The award caps a year in which Haggard dominated country music with such hits as "Okie From Muskogee," "The Fightin' Side Of Me," "Street Singer," and "Jesus, Take A Hold."



AUGUST 1, 1971

The Concert for Bangladesh is held at Madison Square Garden in New York. A live album from the all-star fund-raiser becomes a smash and wins the Grammy for album of the year.



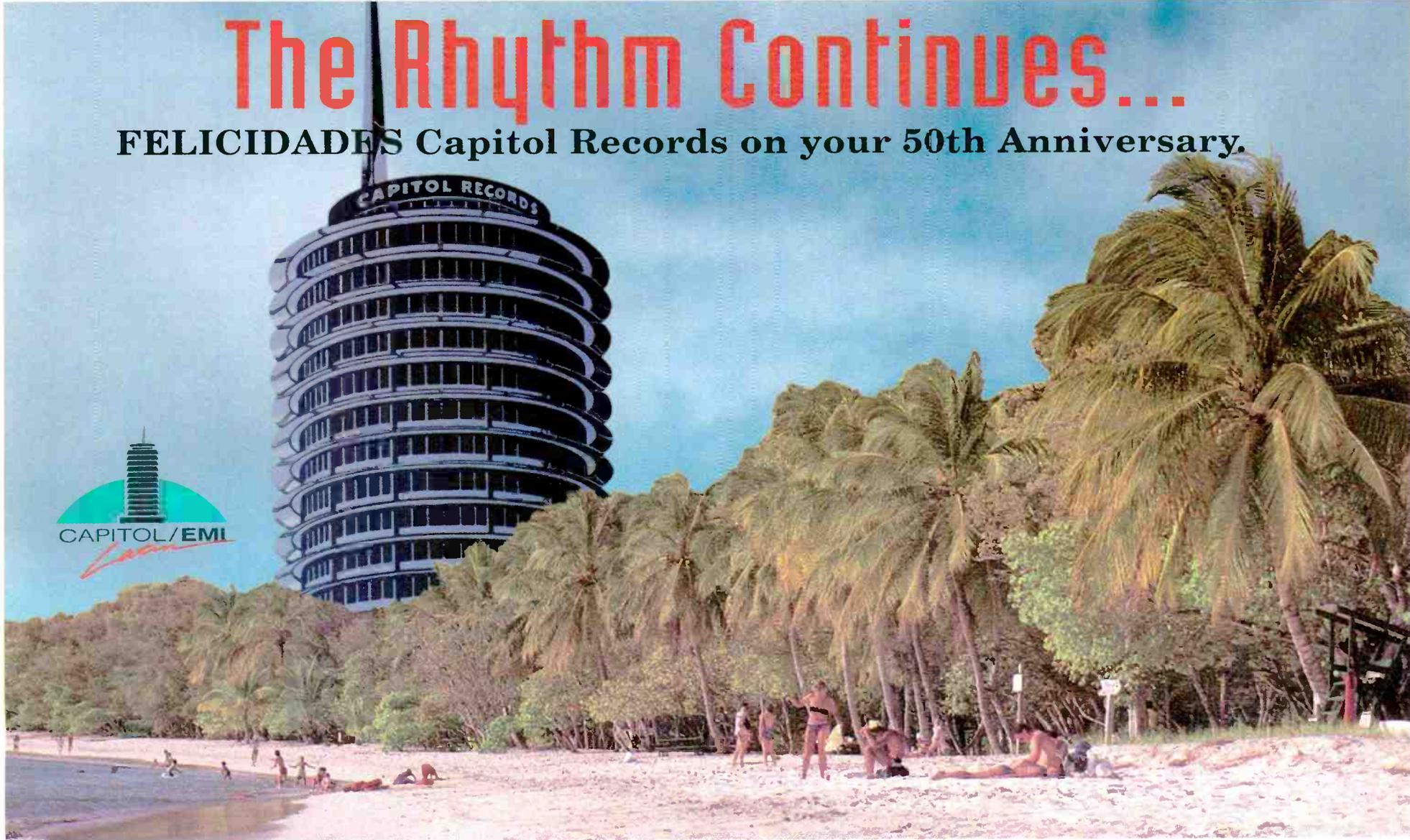
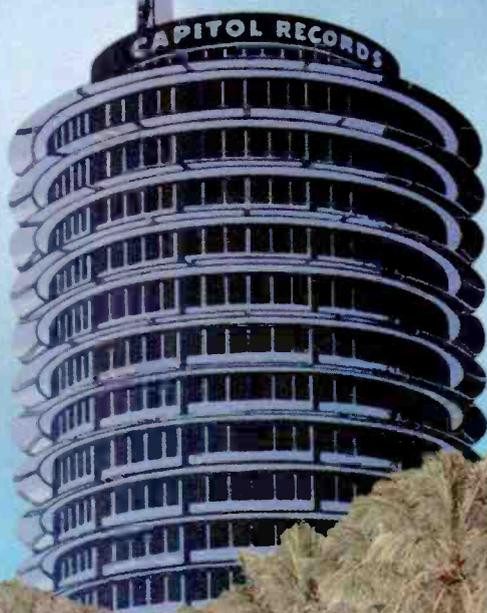
APRIL 1971

Bhaskar Menon, a 37-year old EMI executive from India, is named president of Capitol.

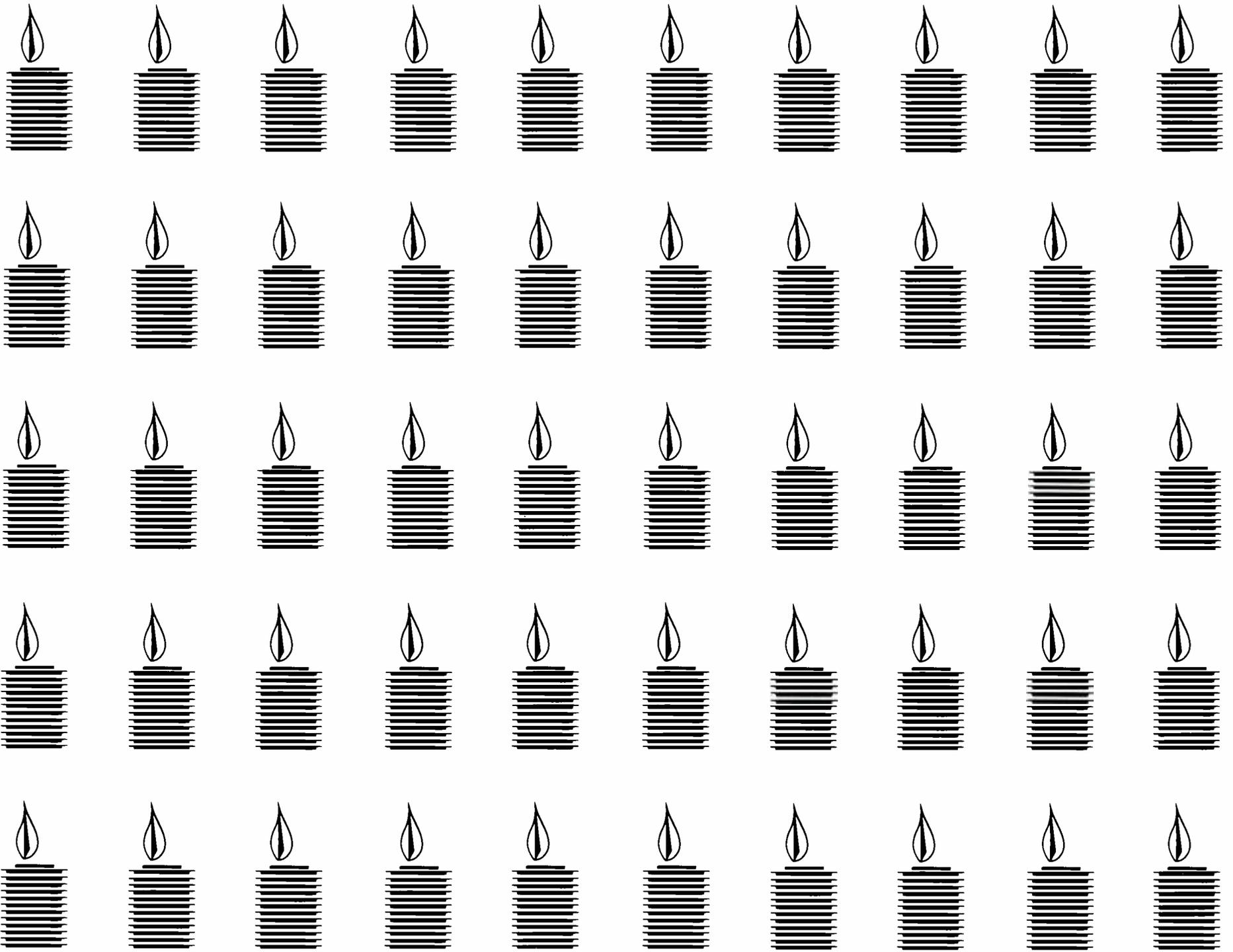
AUGUST 25, 1979

The Knack hits No. 1 with "My Sharona," signaling a resurgence for rock 'n' roll after an extended period of disco dominance. Capitol rides the new wave with two other bands: the Motels and Missing Persons.

The Rhythm Continues... FELICIDADES Capitol Records on your 50th Anniversary.



HAPPY ANNIVERSARY CAPITOL RECORDS



50 YEARS AND STILL GLOWING!

SHOREWOOD  **PACKAGING**

New York

Georgia

Alabama

N. Carolina

Illinois

Virginia

California

Canada

DATES IN THE LIFE

50 MILESTONES IN 50 YEARS



JULY 13, 1985

Tina Turner performs a white-hot duet with Mick Jagger at the Live Aid concert in Philadelphia, confirming her status as the queen of rock 'n' roll. Turner's Capitol debut album, "Private Dancer," sells more than 5 million copies in the U. S.



DECEMBER 21, 1985

Heart's first Capitol album becomes its first album to hit No. 1. The "Heart" album sells more than 4 million copies in the U.S. and spawns four Top 10 singles. The band's next two albums are also certified multiplatinum.

FEBRUARY 1991

Capitol is voted 1990 Record Company of the Year at the Gavin Awards in San Francisco by representatives of the radio, retail and record communities.



FEBRUARY 1987

Industry veteran Joe Smith becomes CEO of Capitol-EMI Music, Inc. He announces that he wants the company to become "a little looser, a little funkier, a little less neat, a little less orderly, [with] a little more music playing in the place."

JUNE 9, 1990

Hammer's "Please Hammer Don't Hurt 'Em" hits No. 1 on the Billboard 200, where it remains for 21 weeks—three times longer than any previous rap album. The album eventually sells more than 10 million copies in the U. S.

FEBRUARY 21, 1990

Bonnie Raitt's "Nick Of Time" wins the Grammy for album of the year. The album hits No. 1 six weeks later, making Raitt a multiplatinum star.



FEBRUARY 1988

Three Capitol legends—Les Paul, the Beatles and the Beach Boys—are inducted into the Rock 'n' Roll Hall of Fame.



OCTOBER 1989

Hale Milgrim becomes president of Capitol Records.



FEBRUARY 25, 1992

The Capitol story comes full circle as the late Nat King Cole is saluted at the 34th annual Grammy Awards. Cole and his daughter, Natalie, share two awards, including record of the year for "Unforgettable." Four current Capital family artists also won Grammys: Bonnie Raitt, Garth Brooks, BeBe and CeCe Winans, and Eric Johnson.

1989

The "Capitol Collector's Series" is introduced as part of a major catalog push. The first five CDs spotlight Frank Sinatra, Johnny Mercer, Hank Thompson, Bobby Darin and Ferlin Husky.

CAPITOL • RECORDS

MEGADETH

&

LAFFITTE ENTERTAINMENT DIVISION

CONGRATULATIONS ON YOUR GOLDEN ANNIVERSARY. THANKS FOR YOUR PLATINUM SERVICE FROM YOUR DIAMOND IN THE RUFF.

PARTNERS.

Guaranteed for the next 50 years.

Congratulations!

Your friends,

Cema

D I S T R I B U T I O N



HAPPY 50TH ANNIVERSARY TO EVERYONE AT CAPITOL!

THANKS FOR BEING OUR RECORD COMPANY

THE CAVEDOGS
& BACK TO MONO PRODUCTIONS



Gold Mountain®

TO OUR FRIENDS AT CAPITOL

CONGRATULATIONS ON YOUR
50TH BIRTHDAY

WE HOPE TO CONTINUE TO BE
A PART OF THE
NEXT HALF CENTURY

ALL OF US AT
GOLD MOUNTAIN

SO FAR (Continued from page C-4)



**An American Band:
Grand Funk Railroad**

in rock 'n' roll. By the end of the '60s, Capitol had broken The Band and Quicksilver Messenger Service and was building such future stars as Bob Seger and the Steve Miller Band.

Capitol celebrated its 25th anniversary in 1967, which was the first year in which its sales topped \$100 million. It was an extraordinary year for Capitol in other respects: The company won 16 Grammy Awards—one of every three awarded that



**A Ton Of Hits:
Tennessee Ernie Ford**

year. But Glenn Wallichs had his eye on the future. "The best years are still ahead," he said at the time. "Even though we are a world-wide organization, we still attempt to retain the small company spirit and dedication."

As the '70s began, Capitol found itself in a familiar position on the best-seller charts: No. 1. The Beatles, who had amassed 13 No. 1 albums in the '60s, were holding on to the top spot with their latest classic, "Abbey Road."

It was starting to seem as if the Beatles' magic would go on forever. But it was not to be. On April 17, 1970—scarcely 100 days into the new decade—the Beatles called it quits. The following January, Paul McCartney filed suit to dissolve the group.

If the breakup triggered sadness among pop fans from all



**In Cahoots With Capitol:
The Band**

over the world, imagine the reaction on "E" floor of the Capitol Tower. The Beatles were the biggest, the most popular, the most prestigious act Capitol had ever produced. Now, suddenly, they were no more.

Capitol could no longer count on a new Beatles album every year to keep the company in the black. From now on, it would have to hustle for hits like every other record company.

As the Beatles once put it so succinctly: "Help!"

Fortunately, Capitol's 1970 artist roster included several future top-sellers who would eventually help to offset the loss of the Fab Four: Bob Seger, the Steve Miller Band, Pink Floyd,



**Seventies Superstar
Helen Reddy**

Anne Murray and Helen Reddy. The roster also included The Band, Linda Ronstadt, Merle Haggard, Glen Campbell and Grand Funk. And all four individual Beatles went on to become best-selling solo artists.

Still, Capitol endured a rough passage in the immediate aftermath of the Beatles' breakup. In the 1970-71 fiscal year alone, the company lost more than \$8 million.

Though Glenn Wallichs was by that time dying of bone cancer, he intervened to save his company, as Dave Dexter remembered in his obituary for Wallichs, published in *Billboard* in January 1972: "His height shortened by four inches and his physical pain so acute that his physicians ordered him to take more than 50 medication pills every day, the indomitable Wallichs sucked in his guts, flew to England, and convinced EMI's management to 'clean out' the Tower and revamp the ailing, floundering organization with fresh, inspiring, knowledgeable leadership. And so, last April [1971], 37-year old Bhaskar Menon, a devoted friend of Wallichs and an experienced record man rather than an attorney or an Ivy League business school grad, assumed Capitol's presidency.

"Glenn's wisdom, as always, became apparent immediately.



In the first quarter [July through September] of 1971, Capitol turned the corner with a \$76,000 profit...Glenn, at 61, lived to see the near-miraculous turnaround."

Renewal

By 1973, Capitol was back on its feet. That was the year of Pink Floyd's "The Dark Side Of The Moon" (on Capitol-distributed Harvest Records), which has sold more than 12 million copies in the U.S. Also that year, Helen Reddy became the top female solo artist in the business, the Steve Miller Band and Grand Funk each landed No. 1 singles and smash albums, and Anne Murray rebounded with a Top 10 hit. In addition, the Beatles scored with their "Red" and "Blue" compilation albums, and all four former Beatles landed Top 10, gold albums.

The label's recovery was complete by 1975, when it landed gold albums by Linda Ronstadt, Helen Reddy, Natalie Cole, Paul McCartney & Wings, George Harrison, Glen Campbell and the Beach Boys.



**Seventies Split:
The Beatles**

(Continued on page C-32)

We salute

CAPITOL RECORDS

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CONGRATULATIONS, CAPITOL ON 50 YEARS OF THE GREATEST MUSIC EVER!

THE JERRY BRENNER GROUP

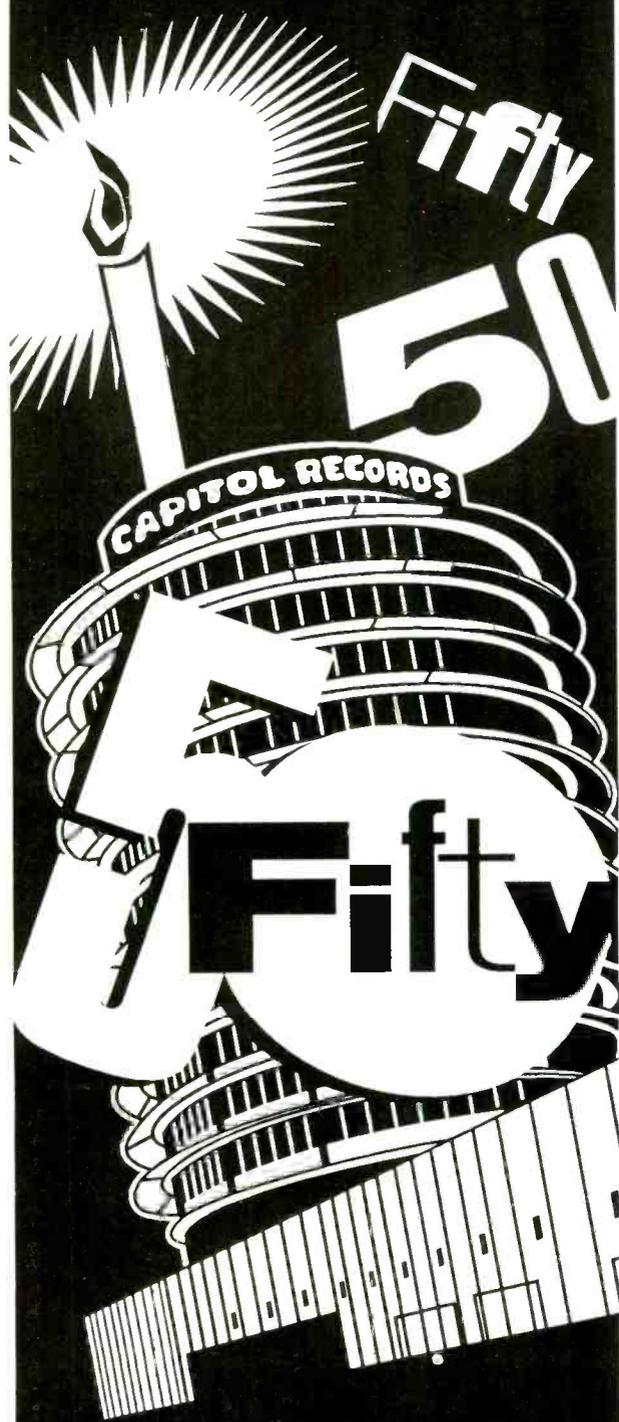
Jerry, Carl, Kathy, Rodney, Jonathan, Tara & Martha

Mmmmmmm
mmmmmm...

Good!

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We wish you great
success as you journey
from Gold to Platinum.
From all of us at

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SO FAR (Continued from page C-31)

Cole's emergence in 1975 was the pivot for Capitol's newly formed black-music division, headed by Larkin Arnold. The division also spawned such best-selling acts as Maze, featuring Frankie Beverly, Peabo Bryson, A Taste of Honey, the Sylvers and Tavares.

From 1976 to 1985, Capitol had megaplatinum albums with the Steve Miller Band, Bob Seger & the Silver Bullet Band, Anne Murray, Tina Turner and Heart. The label's pop-hit machinery worked so well that a 1980 soundtrack from a box-office flop, Neil Diamond's "The Jazz Singer," sold more than 5 million copies and spawned three Top 10 singles.

But by the mid-'80s, Capitol had again fallen behind other labels. Enter industry veteran Joe Smith, who moved into the CEO slot of Capitol-EMI Music in early 1987.



Linda Ronstadt Found Gold In 1975

"My feeling was that this was a great company that just needed to get jump-started," Smith says.

But he quickly learned that a jump-start wouldn't do it; Capitol needed a complete overhaul. The company was over-extended and unprofitable. Smith's first order of business was to stem the losses.

"We knew we had to do something to stop the blood from flowing—that was the first step," he says. "We had to get out of businesses and close down labels and restructure and decentralize."

Smith's second mission was to energize the company: "They had an old mentality: 'We know what we're doing, this is the way we've always done it, and this is the way we will continue to operate.' It is a certain arrogance that refuses to admit that there is a world out there."

Hale Milgrin, who became president of Capitol in October 1989, thinks that Capitol got off the track at various points in the '70s and '80s by being too hit-driven.

"I don't think Capitol was developing as many artists for the long-term as a number of other labels in the business were,"



The Boys Of "Endless Summer"

he says. "They were looking more for that quick pop/urban hit. And they were having success with a number of acts that gave them that, which was fueling that attitude...I think the company is much more focused today. We are more consistent about the prioritization of our bands and keeping them out on the road when we're getting a buzz from video, retail or press."

By 1990, Capitol was again back on top. Hammer's "Please Hammer Don't Hurt 'Em" sold more than 10 million copies in the U.S. and spawned three Top 10 singles. Bonnie Raitt, Great White, Heart and Poison also enjoyed multiplatinum albums.

Smith commented on the turnaround in his 1990 holiday message to the staff: "Three years ago we said that this company would regain its pride and its position in the record indus-

(Continued on page C-36)

A Broadway Lady Celebrates Capitol's 50th On Her 89th



The Hudson Theatre's been a showcase for talent since 1903.

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Lennon & McCartney

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HMG HAUPPAUGE
MANUFACTURING GROUP

HTM Audio Division
HVM Video Division

INVESTMENT (Continued from page C-8)

ists as Gonzalo Rubalcaba, Michel Petrucciani, Joe Lovano, Benny Green, Dianne Reeves and Tony Williams.

"I'm not trying to build a warehouse here of artists who, if they become popular in five years, just *happen* to be on the label," Milgrim explains. "I really believe in working each one of these artists and having long-term partnerships with them."

An example of how Capitol is now setting up its new acts for success is Blind Melon's recent stint as the opening act on MTV's "120 Minutes Tour," headlined by alternative rock veterans Public Image Ltd. and Big Audio Dynamite II. What's notable about Blind Melon's participation in this package tour was the fact that the band was already out on the road building a national base months before its debut album's release.

"We're finding the type of artists who can go out on the road and build a real base whether or not they are getting that all-important radio and/or video airplay," Milgrim says. "Then, what was considered alternative or was not considered something for Top 40 radio will, in time, become something that Top 40 radio will play when there's consumer demand for it."

Bonnie Raitt's 1989 album, "Nick Of Time," is often credited with sparking Capitol's '90s hit streak. The album, which went on to garner the No. 1 spot on The Billboard 200 and sell more than 3 million copies, garnered three Grammy Awards, including the coveted album of the year honors. Raitt and Capitol are experiencing similar success with the follow-up effort, "Luck Of The Draw," which received three Grammys and has also entered into the triple platinum sales level.

Then there's Hammer. His "Please Hammer Don't Hurt 'Em" has sold more than 15 million units worldwide. The follow-up album, "Too Legit To Quit" is just that, selling more than 3 million copies to date and still rolling out the doors of stores everywhere as Hammer hits the road with an extensive U.S. tour.

Capitol also still has its share of legends on its roster. "We have Bob Seger, Tina Turner, Paul McCartney, Richard Marx, Great White, Poison, Heart and Joe Cocker right alongside Everette Harp, Wildside, Slik Toxik and Holly Cole," Milgrim says.

"Hopefully, these new acts we are signing are going to be the future of Capitol Records. The label has had a phenomenal 50 years," Milgrim adds. "I want the artists who we're bringing in now to be part of my legacy. Hopefully, we are building the next 10 or 15 years of success for Capitol Records." ■

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ON 50 YEARS OF MAKIN' THE HITS**

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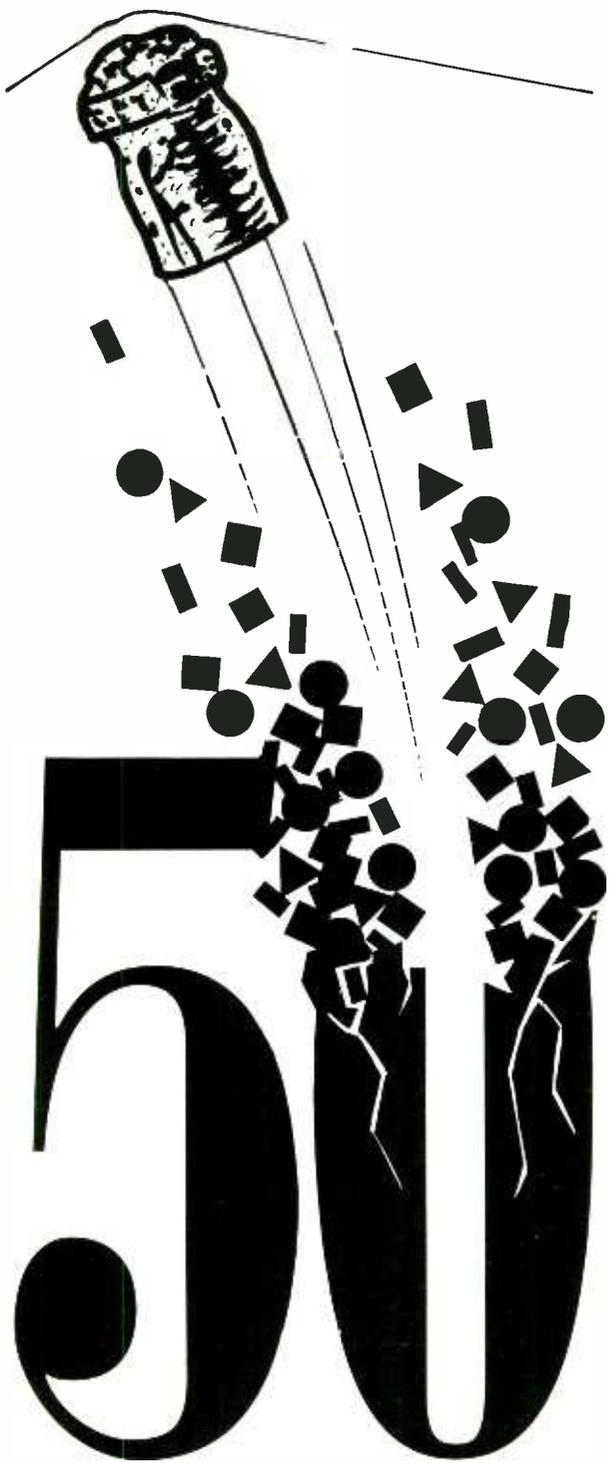
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Paul/Martin
Films



TOWER (Continued from page C-18)

A 1956 company brochure noted that "on a clear night" one could see the floodlit Tower from Catalina Island. We haven't had a lot of clear nights since 1956, so it's hard to tell if the claim was ever true. But it's highly doubtful. Even in 1956, a newspaper article referred to the 13-story building (that was the Los Angeles height limit at the time) as a "smogscraper."

A British publication called *People* did a feature on the Tower in 1956. It noted, "Standing on a former parking lot, the building is a monument to one man who, 15 years ago, was repairing radios and selling records in a tiny shack nearby."

That man, Glenn Wallichs, summed up his feelings about the new building in a 1950s brochure: "We're quite proud of the Capitol Tower, both for what it is—the world's first circular office building—and for what it represents—the progress of our company."

"In the entertainment business especially, imagination is a most valuable quality; it can take shape in a hit record, or in a dramatic structure, like the Tower." ■

SO FAR (Continued from page C-32)

try. Thanks to all of you who have worked and rooted so hard, we've accomplished both of those goals."

In Billboard's "The Year In Music" recap in December 1991, Capitol was the No. 2 label in pop album activity, its highest year-end ranking since Billboard began keeping score in the early '70s. Capitol was also No. 2 in R&B album activity, marking the sixth time in the past eight years that the company had ranked among the top three. And Liberty, formerly Capitol Nashville, was No. 3 in country album action.

Sitting in his office in the historic Capitol Tower, Milgrim is reminded of the inspiring and poetic words of his predecessor Johnny Mercer: "It was a busy, happy time...We forged ahead with the undaunted enthusiasm of young men to whom nothing is impossible."

Milgrim mulls the words for a moment and then decides, "I would say the same thing today. But I'd add women." ■

THIRD TIME LUCKY

Capitol Records got very lucky with the Beatles, an act they had turned down. Twice.

Alan Livingston, who was president of Capitol from 1961 to 1968, remembered the story: "I had assigned a man named Dave Dexter to review all the EMI product that came in, because we had the right of first refusal on it. And none of it was selling in this country. We'd sometimes put out a record from England or somewhere just to please EMI, but we knew it wouldn't sell. There was just no interest in foreign product."



"As I read the British trade press, I kept reading about the Beatles, who were quite successful in England. And I said, 'Dexter, what about the Beatles?' And he said, 'Ah, I got 'em in. They're a bunch of long-haired kids. Forget it. They're nothin'.'"

Upon Dexter's rejection, the Beatles were picked up by Vee Jay and then Swan. On the third go-around, Capitol exercised its option, released "I Want To Hold Your Hand" and rewrote pop music history.

Once Capitol came on board, the company waged an aggressive marketing campaign on the Beatles' behalf. Six weeks before the group's appearance on "The Ed Sullivan Show" made them an "overnight sensation," Capitol executives mapped out the elements of the Beatles' campaign. Paul Russell, Capitol's national album merchandising manager, summarized the plan of attack: "We should be fully prepared to take every possible advantage of the Beatle snowball."

That they did. "I Want To Hold Your Hand" became the fastest-selling single in Capitol history, eclipsing Tennessee Ernie Ford's "16 Tons" and the Kingston Trio's "Tom Dooley." In just two weeks, in February 1964, there

(Continued on page C-47)

**HAPPY
 50TH!**



Tony Jone

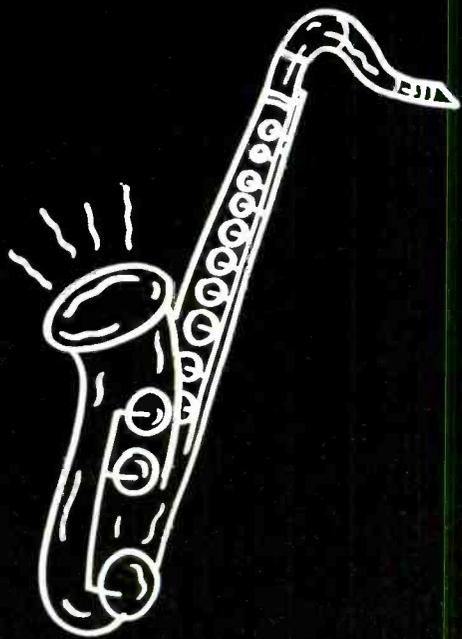
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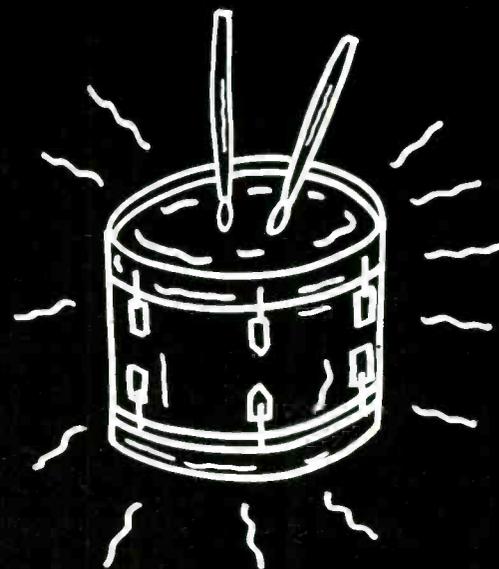
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 From One Capitol
 To Another.**





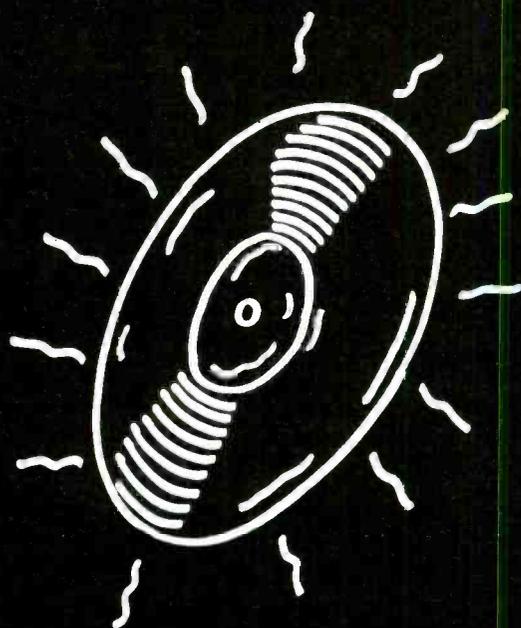
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THE OUTSTANDING
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CAPITOL RECORDS'
EMPLOYEES AND
ARTISTS
OVER THE PAST**



**50
YEARS**



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THE NEXT
HALF-CENTURY
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WITH A LITTLE HELP FROM THEIR FRIENDS

Sir Joseph Lockwood, the chairman of EMI in London, learned just how big the Beatles were in 1967, when the group released "Sgt. Pepper's Lonely Hearts Club Band."



It wasn't just that the album shot to No. 1 all over the world. Topping the charts had, by that point, become almost old hat for the Beatles. What really impressed Lockwood was that none of the celebrities in the famous collage on the album cover sued or threatened to sue. Most, in fact, were happy to be included.

That wasn't the response that Lockwood and his legal advisors expected. "Absolutely hopeless," one assured him. "You mustn't touch it," the other concurred. But Paul McCartney insisted that they were all being too cautious. "You won't have any problem at all. They will be delighted," the Beatle told Lockwood.

Lockwood wasn't convinced, as he told writer Demitri Coryton: "Look here," I said. "you don't know the Americans. We will have law cases of every kind, even [over] using that photograph without permission." Lockwood had a few specific concerns: "I said, 'I can't agree to Ghandi being in it because he is a holy man in India, and we are important in India.' So they agreed to drop him out. Then I was worried about that little girl, Shirley Temple, because there were [songs] about drugs, 'Lucy In The Sky With Diamonds' and things. I was a bit worried about her.

"Anyway, I said, 'Provided we get permission in writing or by telegram from each of these people on this list, I'll agree.' Well, of course that wasn't easy. But bit by bit, weeks went by, and we got more and more acceptances....We never had a complaint of any kind and haven't had to this day, as far as I know." Actually, there was *one* complaint. Actor Leo Gorcey requested a fee for the use of his likeness. He was painted out. Mae West also had misgivings, though they had nothing to do with money. Ever mindful of her sexy image (and taking the album title a bit too literally, she wrote back: "What would I be doing in a lonely hearts club?") The Beatles wrote her a personal letter and she gave her consent.

The album, of course, went on to become a landmark in pop culture. It won four Grammy Awards: Album of the Year, Best Contemporary Album, Best Engineered Recording—and Best Album Cover, Graphic Arts.

On the last score, the Beatles got by with a little help from their friends: Mae West, Shirley Temple, Fred Astaire, Bob Dylan, W.C. Fields... —P.G.



Tracie Spencer

I'll never forget the first time I visited the Capitol Tower. I was 11 years old, had just signed to the label, and was extremely excited. My first glimpse of the Tower was of the purple Capitol Records sign. Purple is my favorite color, and I thought Capitol had painted it that way just for me! Happy 50th anniversary, Capitol!

—Tracie Spencer

.....

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ON 50 SUCCESSFUL YEARS!!
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SPECIAL THANKS TO CAPITOL
FOR GIVING ME MY START
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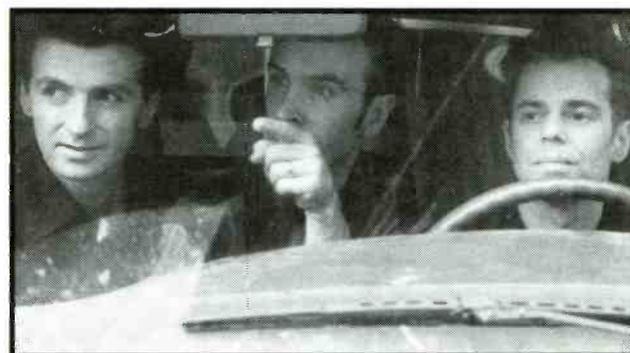


Capitol always has been the class of the record industry.
—Bruce Belland, the Four Preps



Cocteau Twins

I'll never forget the time Hale—who has always been very supportive of us, by the way—called to tell me that the Grateful Dead were in town and asked if it would be all right if he saw their show instead of ours. I told him, 'By all means, go see the Dead.' He did. We think he made the right decision.
—Robin Guthrie, Cocteau Twins

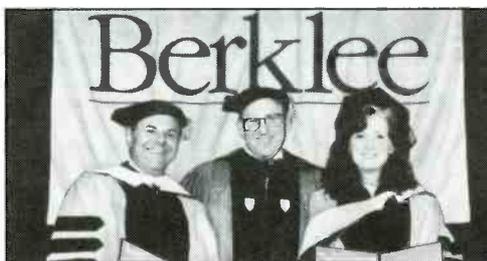


Crowded House

I think our most memorable Capitol moment would have to be the band, management, Don Zimmermann [then president of the label] and several Capitol staff members jumping into the pool at the Hollywood Roosevelt Hotel in our underwear after a promotional gig at Yamashiro's restaurant and discussing promotion and marketing of our first record. For us, it felt like we had finally reached a turning point.
—Neil Finn, Crowded House

After having signed with Capitol Records, I was in Bruce Lundvall's office talking enthusiastically about my future with Capitol, when the phone rang. Bruce mentioned that I was in his office, and apparently the other party asked him to describe my music. Bruce said, 'Oh, Bemshi! She's uncategorizable.' When I heard that, I knew he truly believed in me, and I felt confident that the people at Capitol are true music lovers.
—Bemshi

Congratulations to
Capitol Records
for 50 Years of
Musical Inspiration!



Joe Smith (left), Dr. Lee Eliot Berk (center), Bonnie Raitt (right).

President Lee Eliot Berk and the students, faculty, and staff of Berklee College of Music want to give special thanks to Capitol-EMI Music CEO Joe Smith and Capitol recording artist Bonnie Raitt for inspiring the Class of 1992 as our Commencement Honorees.

Berklee

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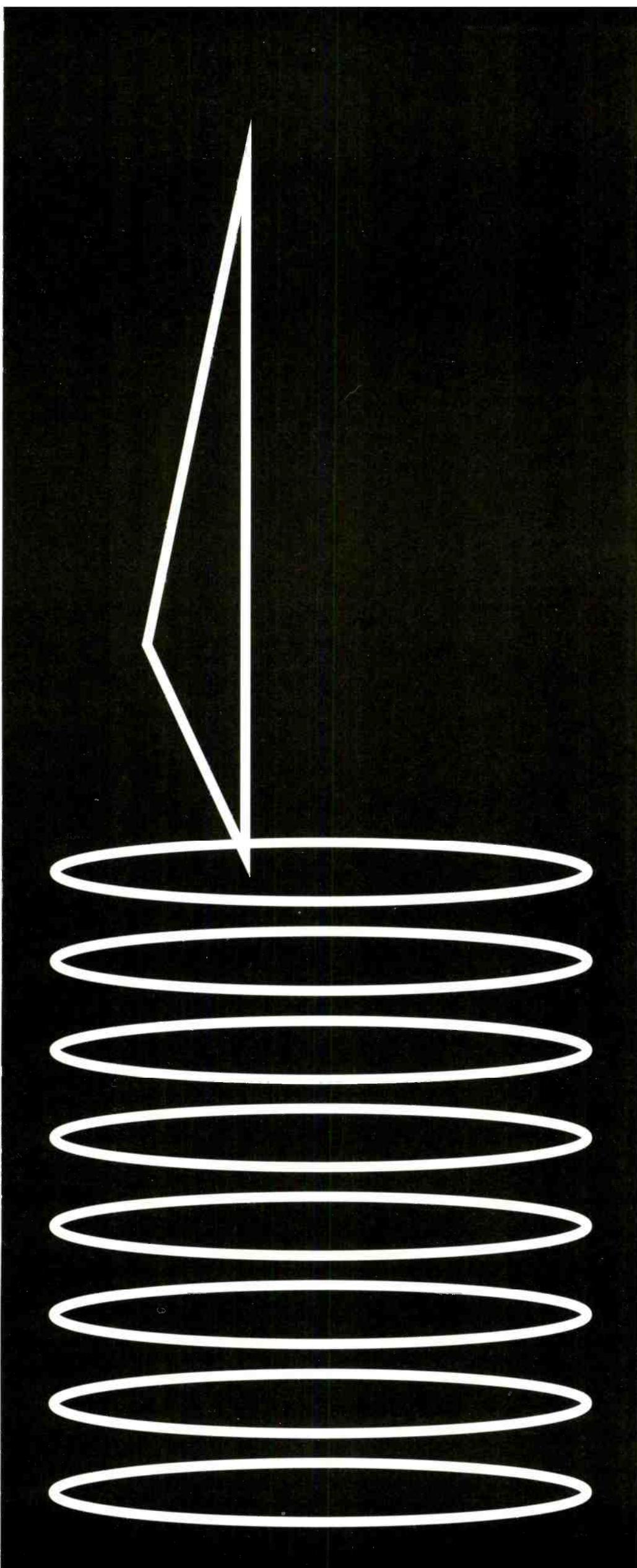
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50 years
in show
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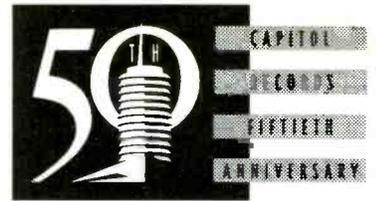
Congratulations
50
years

Congratulations
to CAPITOL RECORDS
for 50 years
of great music!

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Signing with Capitol brought about a great sense of pride—to share the label with the likes of Nat Cole and other greats.
—Walter Scott, the Whispers

When I think of my years at Capitol—especially the early ones—the word that immediately comes to mind is 'fun.' We took our work seriously but not ourselves, so we were able to work very hard and have a ball at the same time. I look back in amazement that we were actually paid for having so much fun.
—Jo Stafford

I recorded some of the songs from my "Unforgettable With Love" album at Capitol's Studio A, the same studio that my dad had recorded these songs in. It was ironic and eerie. It was also very intense and moving for me. The atmosphere in the sessions, especially with the people who had worked with my dad before, was just amazing.
—Natalie Cole



Nat and Natalie Cole



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A Leader Now*

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And
Associates

A CINDERELLA STORY

It's possible to pinpoint the exact date that a recharged Capitol Records went into overdrive: February 21, 1990, when the 32nd annual Grammy Awards were presented in Los Angeles. Bonnie Raitt's comeback hit, "Nick Of Time," won three Grammys at the event, including album of the year. Within six weeks, it was No. 1. "Nick Of Time" eventually sold more than 3 million copies in the U.S. and established Raitt, a perennial music-biz bridesmaid, as a multiplatinum star. No one could have predicted such smashing success. And so, the night before the Grammys, Joe Smith and his wife, Donnie, threw a dinner party for Raitt at their home in Beverly Hills.



"We were there to thank Bonnie," remembers Art Jaeger, Capitol's executive VP. "Basically, we weren't sure what the outcome would be, and we wanted to tell Bonnie how much we appreciated what she had done—no matter what happened the next day. We all walked in to the Shrine Auditorium hoping she would win one Grammy, which we thought would be fantastic. Well, she went out there and it was her night. It was the most exciting thing. She won four Grammys [the fourth award was for a collaboration with blues legend John Lee Hooker], and it was just unbelievable. And then the orders started coming in. We sold 1.5 million records that month." ■

Memories are made like this...

■ by **Bob Weiss**, European Director,
CAPITOL RECORDS 1951-1958



In 1939 the late founder-owner of Capitol Records Glenn E. Wallich operated a small off-the-air recording studio in the rear of the Hollywood House of Music on the second floor at 5205 Hollywood Blvd. With his brother Clyde, Glenn made special airchecks of such Hollywood radio broadcasts as Bob Hope, Jack Benny, Edgar Bergen/Charlie McCarthy, Burns & Allen, etc., in behalf of the various stars. At the same time, Glenn's little recording studio was the Monday through Friday broadcast home of the "Make Believe Ballroom"

emceed by the late Al Jarvis on Warner Bros., KFWB.

It was at the small broadcast studio where I first met Glenn, while working with Jarvis, my very first job out of Hammond High School, Hammond, Ind. Little did I realize then that this was the beginning of a longtime personal and business relationship with Glenn.

From this small studio, Glenn and his brother Clyde moved to Sunset & Vine where they opened in 1940, the first of a chain of their famous Music City retail stores. It was at the Music City record counter opposite the NBC radio studios where Glenn met the frequent radio star and emerging songwriter, the late Johnny Mercer. It was Glenn and Johnny, along with the late Paramount Pictures producer Buddy DeSylva, who founded Capitol Records to challenge the 'big 3', RCA, Columbia and Decca.

Recognizing the vast Hollywood talent pool of artists, songwriters and musicians, Capitol, working from small office space next door to the photographer Gene Lester, and utilizing Johnny's special knack for spotting talent and Glenn's personal friendship with the late manager Carlos Gastel (among others), Capitol began. Capitol made an immediate impact with the soon-to-be names like Ella Mae Morse, Nellie Lutcher, Nat "King" Cole, Margaret Whiting, Paul Weston, Jo Stafford, Stan Kenton, Freddie Slack, the Pied Pipers, Peggy Lee, etc.

Selecting his staff with great care, Glenn assembled his Capitol "team" including executives-to-be Alan W. Livingston (who started with the writing and producing of Capitol's famous line of children's records such as "Sparky's Magic Piano"), Floyd Bittaker (domestic sales & distribution), James Conkling (A&R), the late Dave Dexter, Jr., who brought his jazz and



Left to right: Bobby Weiss, Glenn E. Wallich, Maurice Rosengarten, Hans Leiber

blues knowledge, Paul Weston to produce many of the pop music sessions and of course Johnny Mercer's development of selected artists. Hal Cook, was the enthusiastic VP of Sales based in New York who was always so helpful.

It was after my leaving the US Air Force in 1945 that I joined up with Glenn again, having helped Glenn establish his first-ever East Coast distribution via Nat Cohn's Modern Vending just prior to World War II. Being named Capitol's first National Publicity & Promotion Director at that time, I had the wonderful opportunity to be a part of and work on musical history being made because of Glenn's personal vision of making Capitol Records a success! It was my working with Capitol's artists, the executive management team at Capitol and learning the complete Capitol Record business that this would develop a career in the international record business for myself.

In 1951, Glenn felt it was the right time to launch Capitol in Europe and I was named the first European Director of Capitol, based in Paris but now charged with the responsibility to organize and manage with total European (UK & the Continent) marketing and distribution network. Under the

guidance of the late Alex Porges, Capitol's international manager, I received excellent advice and special assistance from Glenn to develop Capitol, second to none. Glenn had already selected Teldec G.m.b.H, Hamburg, as the very first company to represent Capitol and it was my role to now develop all other markets, to single out those companies estimated as the best in each of the European countries. It was an exciting time as we were the very first USA company to actually demand and receive their very own label - and logo, not the split label identifications as with other companies. Capitol was now a good mile ahead of the competition!

In the very beginning, we started a country-by-country pursuit of the best licensees/distributors and they included the late Sixten Eriksson (Elektra/Sweden), the late Maurice Rosengarten (for Switzerland & Austria), Elif Meyer of Nera/Norway, Gerry Oord and his great Bovema team in the Netherlands, the late Sir Edward Lewis (known as E.R. Ted Lewis) of the British Decca company. The plan was a good one - we organized Capitol 78's and LPs to be manufactured at the Teldec West Germany plant and they serviced the whole of the Continent with excellent, daily air deliveries of Capitol hits. When Teldec could not supply certain product, then British Decca came through with their share of Capitol hits - from London.

We spent more time on the road for Capitol in those formative years - constantly flying to London, Stockholm, Helsinki, Oslo, Copenhagen, Hamburg, Munich, Amsterdam, Brussels, Milan, Barcelona, Athens and Lisbon from my Paris base. It would be an average of 10 days flying and meeting associates and a week to 10 days back in Paris to take care of other Capitol day-to-day business.

While based in Paris I was obliged to leave the French distribution until the last and finally made the deal with Pathe-Marconi, an EMI company. The result was the most explosive sales ever attained by an American company in France and this was attributed to the guidance of their then Managing Director, Francois Minchin and his very enthusiastic Capitol label manager Jacques Plait. The success of Nat "King" Cole and Stan Kenton prompted their then manager, the late and great Carlos Gastel, to set concert tours for these Capitol standouts. In addition, the sales of records by Jo Stafford, Les Paul & Mary Ford, Tennessee Ernie Ford, Dean Martin, Ella Mae Morse, Peggy Lee, etc., established the power of the Capitol name in this very difficult market for English-singing artists.

The Capitol hits attracted the attention of John MacLeod, the International Director of EMI, who selected Paris as his headquarters as he did not wish to live in England! It was after Pathe's Minchin advised me that John MacLeod wanted to meet with me - that I discovered the keen interest EMI was developing in Capitol. After various meetings with MacLeod, he asked for a personal meeting with Glenn and it just so happened that Glenn and his wife, Dorothy, would be coming to Paris in April of '58 to drive through Europe on a month-long holiday and meeting Capitol's licensees at the same time. These meetings began as a direct result of the agreement with Pathe-Marconi!

When Glenn finally met with MacLeod, it was at this momentous Paris discussion that EMI expressed their interest in buying Capitol. Glenn was not really anxious to sell and especially as Capitol was his very life. However, as he had an obligation to both his partners, Mercer & DeSylva, Glenn brought the proposal back to the USA after abruptly terminating his planned European holiday. He just didn't feel comfortable knowing this offer was now awaiting a decision - a big decision.

With EMI's buyout of Capitol for \$9-million, EMI would now have a definite base for the USA launching of their numerous British artists plus eventually, Capitol's talent roster would keep EMI-owned record presses busy throughout the world and help Glenn attain a worldwide image for Capitol.

During those early years for Capitol as their first European Director, we were pleased to see that we could establish many "firsts" for Capitol including...distribution on our own Capitol label...weekly broadcasts on radio Luxembourg thanks to the help of RL's Philip Jones and Geoffrey Everitt, who gladly exchanged gratis airtime weekly for my promise of delivering a name artist to emcee the half-hour broadcasts.

With Capitol artists Margaret Whiting, Dean Martin, Les Paul & Mary Ford, Nat "King" Cole, Stan Kenton, Tennessee Ernie Ford, Frank Sinatra, Frank DeVol, Jack Smith, Peggy Lee, etc. these weekly broadcasts, because of their late night airtime covering not only the UK but practically the whole of Europe, helped Capitol attain a most unique position and unheard of promotion, all for no charge for the airtime!

With this airtime establishing the Capitol name even further around the UK-Eire & Europe, we then worked special arrangements with the American Forces Network (AFN), the military broadcasts concentrating on USA troop areas in Munich, Stuttgart, Berlin, Frankfurt, Naples, etc., to receive through AFRTS in Hollywood, special transcriptions of Capitol masters so that we also began a profitable sale of product through the US PX stores and the Navy installations. The public also heard the military programs and they were impressed!

Capitol, during these early years while we were still in Europe, was able to make a striking impression, becoming the first record company to actually use graphics - colorful art work, for their LP covers. Normally, tradition dictated that the record companies only used printed words to describe the contents of a release.

During those launching years, we also were able to coordinate day-and-date releases of Capitol artists so that we secured UK & Continental release dates at the same time as Capitol USA would be hitting the retail stores stateside. Tape was not available in those days and we had to airfreight or ship by sea (if time allowed) the mothers for processing abroad. One hilarious moment occurred when the Capitol office sent me a cable declaring "150 mothers arrive Genoa for Cetra/Italy. Please assist!" Try and explain that to an Italian customs officer!

The Capitol label directors - at each of the companies we had the pleasure of knowing and working with in those seven years, were outstanding examples of cooperation and our friendships have lasted all these many years. We are proud to say that they helped share Glenn's dream for a number-one label status along with myself.

Although it could have been nice for the Capitol dream to continue for myself and to build Capitol even further, staying in Europe. With EMI's buyout I was preparing to return to the Hollywood office of Capitol when Warner Bros., beckoned and I left those wonderful memories of Capitol behind and joined WB Records and music publishing to head up their worldwide operations for another seven years overseas. So, Glenn's original proposal "just one or two years" actually became eight years; after eight years with WB worldwide, I finally came home to California...16 years later. Truly memories are made like this. Thank you Glenn for being such a positive influence on my life in the record business and, personally. What a man, what a vision and what a great personal friend.

I finally returned to the USA and I now operate my own One World of



Martin and Lewis, Patti Lewis "Happy Birthday", Bobby Weiss during London Paladium Appearance.

Music consultancy for record companies and music publishers on a global basis. In addition, along with my partner Pielak Chang of Singapore, we operate a number-one independent label distribution company in SE Asia, known as Chiang Huat Co. Pte. Ltd./Around the World Music - and we distribute exclusive labels from the USA, Australia, England, Europe, etc., in Singapore, Malaysia Thailand, Hong Kong and Taiwan; we are now opening up in the Philippines, Indonesia and Korea. As active members

of the IFPI we constantly alert companies about the pirating and because of our physical presence in these markets, help to combat this menace. We are also members of NAIRD and look forward to helping American and foreign labels acquire a sales position in the growing SE Asian market through our firmly-established distribution. It's a pleasure to continue to be associated in such a positive manner with one of the most exciting factors in the entertainment business. After all these years, I still say..." Thanks, Glenn!"

Most sincerely,
Bobby Weiss

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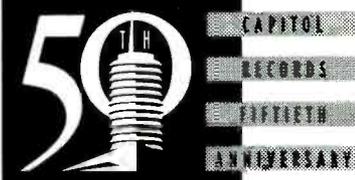
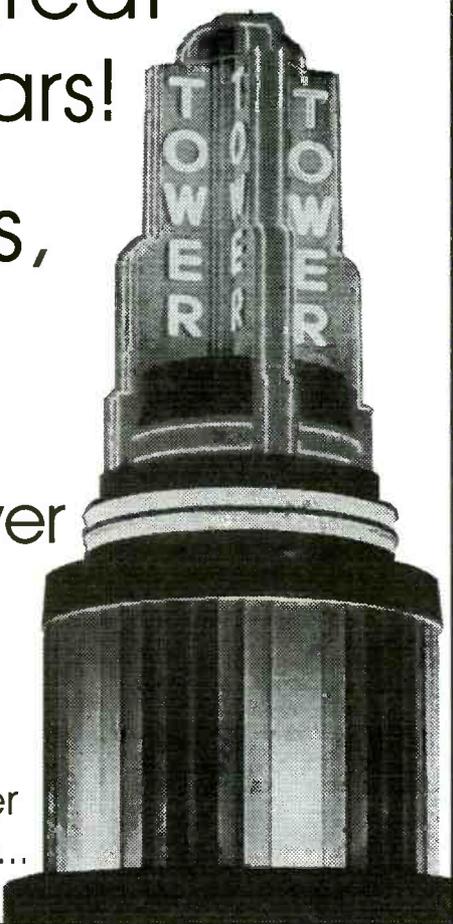
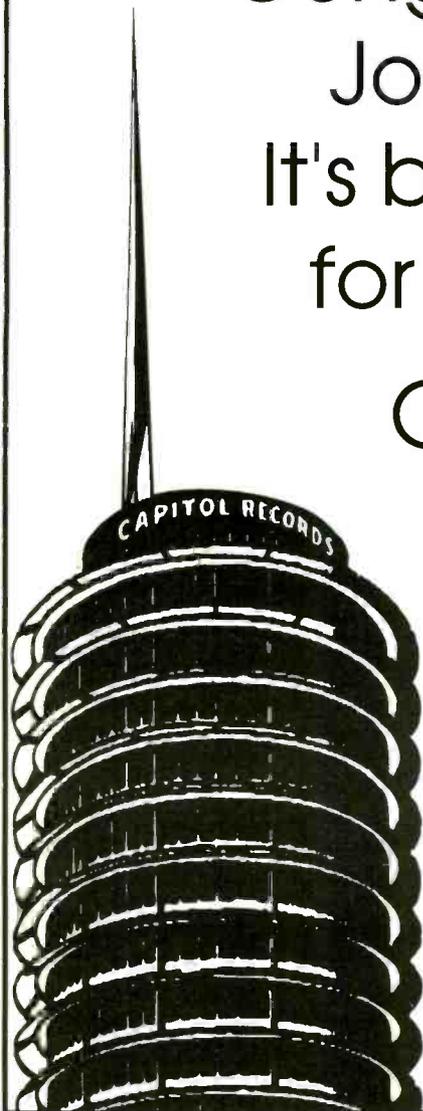
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so there!



Probably the two greatest memories I have of Capitol Records and Poison would be from the early days.

The first being in May 1986, when Capitol was in the process of signing Poison over from Enigma Records. Tom Whalley was our A&R rep, and, at the time, he didn't know much about the band. He came to see us at a Hollywood in-store signing party for our first album, "Look What The Cat Dragged In," and I remember seeing his face with his jaw hanging on the ground when he saw 2,000 people lining up outside the building and down the street for some small-time, local band. I think it just blew his mind.

The second memory has got to be April 1987, when Don Zimmermann, who was president of Capitol at the time, handed us our first platinum album after our Long Beach arena show that we opened for Ratt. That definitely blew my mind!

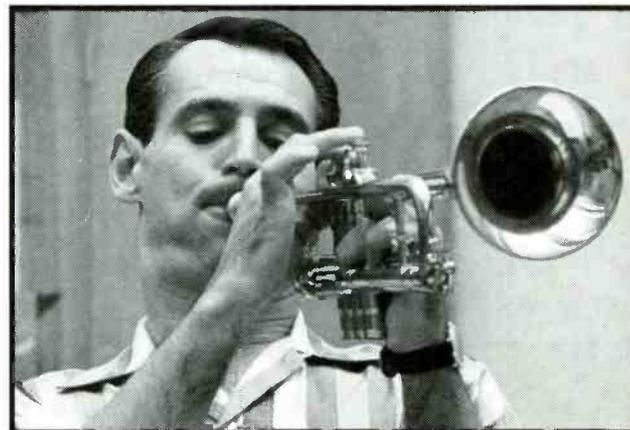
—Bret Michaels, Poison



Poison

My introduction into the Capitol Records family started in 1949, through the combined efforts of Hal Cook, Lee Gillette, Jim Conkling and, of course, Mr. Glenn Wallichs. It was one of the happiest periods of my career.

—Ray Anthony



Ray Anthony

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 WITH WARMEST WISHES,
 Dave Koz



PUBLIC DANCER

Capitol's most dramatic success story in the '80s was Tina Turner's 1984 comeback with "Private Dancer." The album sold more than 5 million copies in the U.S. and spawned the No. 1 smash "What's Love Got To Do With It." Turner also walked off with three Grammy Awards, including record of the year.



But not everyone at Capitol thought that Turner would be a successful signing. Don Zimmermann, Capitol's president in the early '80s, remembers his reaction when Rupert Perry, the senior VP of A&R, said he was thinking about signing the veteran star.

"I said, 'Gee, Rupert, I don't know...she's not the kind of artist we are actually looking for.' So [Capitol staff producer John] Carter came to see me and I said, 'Are you crazy, Carter?' He said, 'I can make hits with her. Everybody loves her.' He said that she was an underdog, that she would work her arse off and that she really wanted it. And that was probably the biggest determining [factor] in my mind."

The album was an instant smash and remained in the Top 10 for more than nine months.

"The record appealed to everybody," Zimmermann exclaims. "We just couldn't do anything wrong with that record." —P.G.

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PRE-PRESS SERVICES



Tom Cochrane

It's nice to be back with a record company that feels like family. Congratulations on your 50th Anniversary.
 —Tom Cochrane

When we were finally worthy to be on a major label and had various offers coming in from several of them, we asked ourselves where we should go. One of the questions was 'What can Capitol do for us; are they more than just a circular building?' When we realized the Beatles were on Capitol, we concluded that if it was good enough for the Beatles, it would be good enough for Megadeth. Congrats on your 50th! —Megadeth

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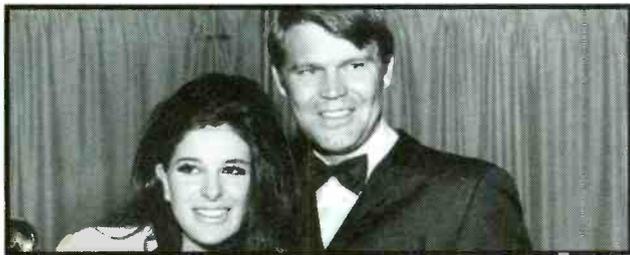
A Division of WaxWorks/VideoWorks

were 13,882 articles about the Beatles in American newspapers. ("This is no made-up figure," Capitol assured skeptics. "That's the number of clippings Capitol got from its service—at a cost of \$2,100.")

In a January 29, 1964 press release titled "What's Happening In Beatleland," Capitol attempted to pull together all the facts, figures, hype and hysteria surrounding the Fab Four. It was a lot like trying to catch the wind.

"In the past few weeks, Beatlemania has done a lot more than sell a lot of records," it noted. "A Beatle-cut hairdo was created by a Hollywood hair stylist....Beatle fan clubs are sprouting like crabgrass, and Beatle wigs are all the rage on high school campuses....Beatle buttons, Beatle sweatshirts, and even Beatlenut ice cream are being readied for the marketplace. Where it will all end is an absolute mystery. All that is known is that Beatlemania is off to a more riotous start than anybody, including the Beatles, ever dreamed."

(In a 1967 essay in *Billboard*, Dexter admitted his blunder: "No act in 25 years has meant so much to Capitol," he wrote.)—P.G.



I went into Al Coury's office, and he said I had to sit down, listen to this song and cut it for him. He wanted Lambert & Potter to produce it. The song turned out to be "Rhinestone Cowboy." I played the song and I knew I had to be the one to record it. It turned out to be my first hit to go No. 1 across-the-board.
—Glen Campbell

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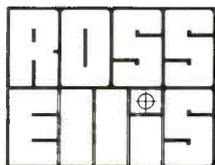
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The early days at Capitol felt like the frontier times in the early West. We were out on the West Coast (a long way from Nashville), and country music was new and fresh...and when we got a hit, Capitol knew how to run with it and bring it home! —Buck Owens



Buck Owens

When Barbara Lewis, VP of black music, informed Step Johnson we were looking for a better situation than the one we were in, Step and Scott Folks flew to New York to tell us exactly how they felt about Full Force. That was one of the most positive days of our career. We will never forget it. Happy 50th anniversary, Capitol. —Full Force

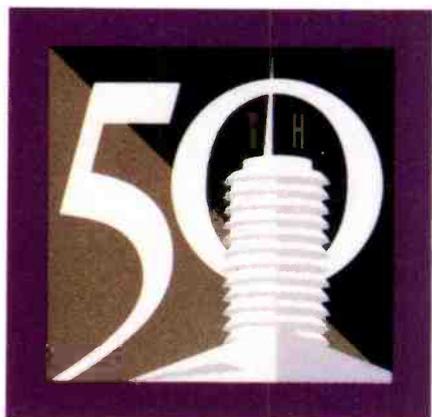
I remember as a young girl of 15 walking into a recording studio and recording "My Ideal" with Billy Butterfield's orchestra for the newly formed Capitol Records. Johnny Mercer had written songs with my father and heard me sing, and that's how I became one of the first signings. This was my beginning at Capitol. To think 50 years have come and gone and Capitol is still as exciting as it was then. —Margaret Whiting



Heart

Capitol signed us at a crucial moment in our career and believed in us all the way. We'll always appreciate their vision. Besides, what other record company has Richard Dreyfuss for its president? —Heart

CONGRATULATIONS TO CAPITOL RECORDS



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祝

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Last month, Curb had its biggest month with Capitol-CEMA, hitting #1 and #2 in Billboard with Hal Ketchum and Sawyer Brown and achieved the highest debut on the AOR chart with Delbert McClinton.

We salute the vision of Jim Fifield, Joe Smith, Hale Milgrim, and Russ Bach for giving Curb the opportunity to be Capitol-CEMA's hottest independent label for the next 50 years.

Congratulations on 50 brilliant years.



Now Playing At Retail: Studio Stores Warner Bros., Turner Follow Disney's Lead

This is the first in an occasional series of articles focusing on unique retailing concepts.

BY BARBARA A. HOGAN

NEW YORK—The success of the 3-year-old, 126-unit The Disney Store apparently has induced Warner Bros. and Turner Broadcasting Systems Inc. to launch similarly themed retail concepts based on their own film libraries.

Burbank, Calif.-based Warner Bros. opened four stores last fall and plans to have an additional 14 outlets opened by the end of this year. In Atlanta, Turner is experimenting with two stores that feature products based on the film libraries it has acquired.

The Disney Store concept started out as tourist shops next to the company's theme parks and has snowballed into a hugely successful stand-alone chain. Apparel, toys, and books based on Disney's animated characters are available at the store, where trained and uniformed employees are the "hosts" and shoppers are "guests." Products for adults are available, but the target customers at Disney's stores are definitely children. Video screens in the rear of the stores run bits of animated movies with the words so kids can sing along.

The Disney Stores are typically 3,500 square feet and reports have them doing an average of \$650 a square foot. Disney officials were unavailable to comment, but the chain has 65 additional stores slated to open this year, according to published reports.

MORE WB STORES SET

In Burbank, the Warner Bros. Retail Group has been given the green light to open more Warner Bros. Studio Stores, thanks to the successful performance of the chain's first four outlets. The stores offer entertainment-themed merchandise based on Warner Bros. movies and licensed characters.

The company's latest and largest store opened in early May at The Forum Shops at Caesars, Las Vegas. According to published reports, the 8,000-square-foot store brought in \$180,000 in sales the first three days it was open. Women's Wear Daily quoted a source as saying that based on its initial performance, Warner Bros. would have to revise upward its initial projection that

the store would take in \$6.5 million in sales in its first year.

Although some music and video retailers are concerned by their major suppliers moving into retail, Peter Starrett, Warner Bros. senior VP and director of retail, says, "We are not trying to be a video or music store. We are trying to represent the total properties of Warner Bros."

Warner Bros. has distributed its products through other retailers for some time, but "there was nothing that placed all the properties under one roof, into one cohesive state," Starrett says. "The studio stores bring us one step closer to the customer with the highest quality of Warner Bros. property."

The chain's stores feature about 2,500 SKUs, with a mixture of clothing, toys, books, and housewares. Much of the inventory has been developed exclusively for the chain.

The stores carry more than 200 Warner Bros. movie titles, and nearly as many music titles. The videos, which range in price from \$12.98-\$19.98, make up approximately 5% of total store inventory, Starrett says.

The music selection mainly consists of movie soundtracks or other titles that fit in with the atmosphere in the store. So far, the apparel product line seems to be the strongest seller at the Warner Bros. stores.

APPEALS TO HIPPER CROWD

Overall, the store is merchandised to appeal to the older, hipper customer, he says. Some products geared to this group include posters of vintage Warner Bros. movies, animation cells, and silk ties and watches featuring Looney Tunes characters.

The design of the stores, which average 6,000-8,000 square feet, is intended to give customers the feeling they are walking onto a back lot at the Warner Bros. studios.

The stores are divided into "stages," which feature oversize sets dramatizing the products sold in that section.

Warner Bros. added some hi-tech entertainment features to the stores, including a "coloring tree" in the children's department. Using a touch-screen coloring system, children can computer-color any of 16 animated scenes. In the rear of the stores, a 10-by-10-foot video wall continuously dis-

plays movie clips, outtakes, cartoons, and music videos.

While he declines to divulge actual figures, Starrett says store-sales-per-square-foot were running about 50% above mall averages, which, observers say, is about \$232, a square foot.

Despite the inevitable comparison with The Disney Store, Starrett says the retailers are not direct competitors since they go after different customer niches. "Disney caters to children, with little merchandise for the adult," while the Warner Bros. Studio Store focuses mainly on the adult, although it does contain a children's section, he explains.

AND TURNER MAKES 3

Meanwhile, in Atlanta, Turner has opened two stores filled with products
(Continued on page 50)



You Can't Keep A Good Store Down. "The Wherehouse is Coming Back!" reads the sign at Wherehouse's location at La Brea Avenue and Rodeo Road, which was destroyed during the recent riots in Los Angeles. Wherehouse Entertainment has announced it will reopen the store within the next year. Two other stores that were damaged during the riots will reopen within two months, the company said. Some of the displaced employees were reassigned to other Wherehouse stores, while other staffers earned their full salary by voluntarily working within the community.

School Radio Net Boosts New Music

BY PAT HADLER

COLUMBUS, Ohio—In an attempt to turn kids onto new music, a marketing firm is staging simulated radio broadcasts in California schools that tie the event to retail by giving students discount certificates that can be redeemed at local record stores.

The simulated radio broadcasts are staged at Los Angeles-area schools by School Entertainment and Activities Program, a Los Angeles-based youth-marketing firm that is behind the Joining Music with Academics Mini-Concerts (JAM). SEAP has named its latest concept in street-level marketing KDION: The School Radio Network, which presents new music to students in the format of a positive-achievement activity.

To participate, a school must designate 90 minutes of the school day for the outdoor activity twice a month, every month. Prior to the event—which consists of DJs spinning music live and providing students with information on the featured titles—qualifying students

are given certificates based on good grades and attendance. Those certificates are redeemable at local retailers for product featured at the program. In addition, coupons, promotional items, and product are randomly given away at the event.

"We're looking at this as opening the door and providing a way for the kids and their parents to get introduced to new music," says SEAP president DeVoux "Dion" L. Grant. "The only way the industry is going to survive going through the '90s is with new music. KDION is a vehicle for getting new music directly to the consumer, and it's also a good way for independent labels to have their product sampled by a target audience."

On May 12, a KDION preview show was presented to the 900 students of Compton's Roosevelt Middle School in the heart of riot-torn Los Angeles. The preview show saw such labels as Motown Records, Sony Music, Scotti Bros. Records, RCA, Stone Crazy Records, and Tommy Boy Records providing product, says Grant.

At that performance, SEAP gave

away about 125 pieces of product. In addition, SEAP informed surrounding-area retailers about its activities so they would have the appropriate titles on hand. "We let the retailers know what we are doing," says Lovelace Lee III, SEAP's VP of communications. "The idea is to tie KDION to the local retailers and create a stream of traffic to the stores."

Currently, labels participate by supplying product, but Lee says SEAP plans to charge record companies an as-yet-undetermined price for KDION's service. Labels will pay a fee, based on the number of schools, to be added to KDION's playlist, he explains.

Since its May 12 debut and a couple of other KDION "broadcasts," Lee has been working with schools to schedule other events.

SEAP, which has relations with about 75 schools in the Los Angeles area, is currently negotiating with several companies, including a major soft drink company, to provide long-term sponsorship of KDION.

Professional and student DJs are
(Continued on next page)



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Q'ed Up For Growth: Spec's Completes Buy; Mercury Has 'Say' In Rock The Vote Project

MOVING AND GROOVING: Spec's Music & Movies has completed its \$900,000 acquisition of Q Records & Video, picking up four stores to bring its total count to 63. Spec's president, Ann Loeff, says the integration of the four stores into the chain won't slow down the growth of the Spec's web because the Q stores are already strong and well managed. Also, Loeff reports that Spec's investments in upgrading its distribution center and computer system now allow the chain to look beyond Florida for growth. Already, the chain has a store in Puerto Rico, but at the recent shopping center convention in Las Vegas, Spec's was looking at sites in other states in mainland America.

LATER THIS MONTH Mercury will release a compilation album from Artists For Rock The Vote, "Say What You Want," featuring various recording artists on the label's roster. Proceeds from the album will go to the Rock The Vote campaign and already the account base is getting into the spirit of the album, according to Jeff Brody, Mercury's senior VP of sales. Brody reports that a number of retailers and one-stops are giving the album free advertising space in their in-store circulars or catalogs, including The Musicland Group, Tower Records, Warehouse Entertainment, Universal One Stop, CD One Stop, Abbey Road, and Valley Distributors.

TOWER RECORDS' Pulse! magazine is co-sponsoring Central Park SummerStage, the summerlong series of concerts held in New York's Central Park. This year's Central Park SummerStage series is scheduled to feature Rosanne Cash, Kronos Quartet, Sonic Youth, and the Neville Brothers. The magazine already got its feet wet by co-sponsoring the the ninth annual Chicago Blues Festival, held June 5-7.

ON THE MOVE: Chris Stimson, formerly VP of sales at the new age



by Ed Christman

label Hearts Of Space, is looking for opportunities. He can be reached at 415-664-9743.

AMBLING IN AUSTIN: While visiting Austin, Texas, during the National Assn. of Independent Record Distributors and Manufacturers confab, Retail Track contributor Geoff Mayfield took time for a tour of some of the town's music stores, and was impressed with what he observed:

• Tower Records' Austin store

might be the prettiest in the chain, and the service there is friendlier than one would tend to associate with Tower. And, the person who does artist-identification strips for the jazz CD bins truly has a sense of humor. In the big-band section, a strip that reads "Duke Ellington" is followed by ones that read "More Duke," "And More Duke," and "Still More Duke." Then, the last Ellington bin card reads, "But Wait, There's More Duke."

• The bin strips at Austin's renowned Waterloo Records & Tapes tell their own story. Aside from a section devoted to Texas artists and another dedicated to world music, most albums are presented alphabetically, with no mind to genre categorization. A quick glance at one row of P's is especially eclectic, as it houses titles by Jaco Pastorius, Mandy Patinkin, Luciano Pavarotti, and Les Paul. Just around the corner from the main Waterloo store is a vinyl-only unit, stocked mostly with used goods.

To the empire that already includes the Antone's club, the Antone's Records store, and the Antone's Records label, Clifford Antone has added another enterprise—the University Card Shop, which is devoted to baseball collectibles and other sports memorabilia. We hear the store's hours of operation are erratic, and tend to be longer during the baseball season.

SCHOOL RADIO NET DELIVERS NEW MUSIC, POSITIVE MESSAGE

(Continued from preceding page)

coached prior to the activity on how to talk to the students and present the music. A variety of music is presented, from rap to reggae to R&B. For instance, the Compton show featured product by the Boys, Queen Latifah, May May, Good 2 Go, and Pasando El Rato. Virtually all new music appealing to teens is considered for the show. The only requirement is that every artist is mentioned after the song is played. Grant has also insisted that KDION will not feature any music or messages that contain any objectionable content. The shows also feature celebrity prerecorded PSAs with stay-in-school and anti-drug messages.

"We give the school a planned activity revolving around new music, while at the same time it's tied into academics," says Grant. "We have to have a positive message for these kids or we couldn't be there."

The show in Compton was extremely successful and a big hit with the students because of the recent riots, adds Lee. "The kids went wild," he says. "They came up to us to say how grateful they were that someone cared about them."

SEAP is headquartered on Crenshaw Boulevard, and many of the buildings around the company were burned and destroyed. "Thank God we're still here," says Lee, "because it was obvious on May 12 how much we're needed." As a result of the Compton show, SEAP is lobbying

corporate sponsors to back a special "Heal L.A." school tour in conjunction with the KDION format. So far, the Los Angeles Clippers, Bank of

America, L.A. Gear, and the Supermarkets Foundation are committed to the event, Lee says.

ALBUM RELEASES

The following configuration abbreviations are used: CD—compact disc; CA—cassette; LP—vinyl album; EP—extended play. List price noted when available. Multiple records and/or tapes in a set appear within parentheses following the catalog number.

POP/ROCK

ALLMAN BROTHERS BAND
An Evening With The Allman Bros. Band—First Set

CD Epic 48998
CA 48998

BALLOON
Gravity

CD Dedicated 07863 66034-2
CA 07863 66034-4

SUE ANN CARWELL
Painkiller

CD MCA 10312
CA 10312

C'VELLO

CD Rendezvous 07863 61014-2
CA 07863 61014-4

EXPLODING BOY
New Generation

CD BRC 3392-2 \$14.98

JAMES McMURTRY
Candyland

CD Columbia 46911
CA 46911

STEVE MORSE BAND
Coast To Coast

R&B

3RD AVENUE
Let's Talk About Love

CD Epic Associated 75327
CA 75327

DWIGHT SILL
Second Wind

CD Columbia 47398
CA 47398

EUGENE WILD
How About Tonight

CD MCA 10568
CA 10568

JAZZ/NEW AGE

ROY GERSON
That Gerson Person

CD Jazz Alliance 10012

HUGH MASEKELA
Beatin' Aroun De Bush

CD Novus 01241 63136-2
CA 01241 63136-4

SOUNDTRACKS

BAD CHANNELS

CD Moonstone 12936 \$13.98

FERNGULLY: THE LAST RAINFOREST

CD MCA 10619
CA 10619

FRIED GREEN TOMATOES

CD MCA 10634
CA 10634

MAN TROUBLE

CD Varese Sarabande 5369
CA 5369

PATRIOT GAMES

CD Milan 07863 66051-2
CA 07863 66051-4

WORLD/REGGAE

CULTURE
Wings Of A Dove

Shanachie 43097
43097

SAMITE OF UGANDA
Pearl Of Africa Reborn

Shanachie 65008
65008

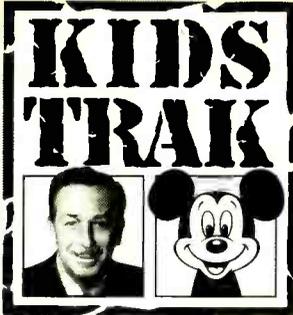
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Nouveau Navigates Mktg. Waters; NMS Guide; Jim Chappell Gets Real

DON'T TOUCH THAT DIAL: Nouveau Records is charting new marketing waters with the debut of its own half-hour "infomercial," which will advertise the label's innovative and unique act **Celestial Navigations** on cable television.

Celestial Navigations combines the spoken-word, storytelling skills of accomplished actor **Geoffrey Lewis** with the musical prowess of composers **Geoff Levin** and **Chris Many**, who together have scored a number of feature films, TV movies, and TV series.

The marketing move is unusual and somewhat costly for the Plymouth, Minn.-based Nouveau, which is distributed by **K-Tel International**. But **Bill Hallquist**, manager of entertainment marketing at Nouveau/K-Tel, is convinced its Celestial Navigations program will win fans and move product.

The infomercial combines live-performance footage and interviews with the group with testimonials from fans and sales pitches from a pair of hosts. Viewers can purchase the act's three Nouveau titles, "Celestial Navigations," "Chapter II," and "Ice: Chapter III," plus a 20-minute video, for \$29.99 (cassette) or \$39.99 (CD).

"It's an entertaining half-hour," Hallquist says. "The act is very visual; the viewer is drawn in. We don't have to sell them so much as just show them to people and the rest takes care of itself."

To date, Nouveau has tested its program on local network affiliates and independent TV stations in Charlotte, N.C.; Memphis; Casper/Riverton, Wyo.; and Fresno and Santa Barbara, Calif.

The clip also has aired on the nationally distributed **Discovery Channel**, and Hallquist currently is negotiating with the **Learning Channel**, **CNBC**, and **VH-1**, among others. Hallquist declines to reveal the cost for the effort, except to say it was an "undertaking."

NEW MUSIC SEMINAR is almost upon us once again (June 18-21), and the 1992 lineup appears chock full of nuts-and-bolts information geared specifically to the independents. Budget constraints are a hot topic, as panelists address the strategies to record and market albums and videos cheaply. We recommend the distribution panel, as well as the panels regarding independent A&R, publishing, and touring.

SIGN ME UP: Keyboardist extraordinaire **Jim Chappell** has signed to Sausalito, Calif.'s **Real Music**, with his album "In Search Of The Magic" set for August. Chappell will embark on a tour this fall... **Bob Mould** (formerly of **Hüsker Du**) is now rocking at **Rykodisc**, with "Copper Blue," a new album from his band **Sugar**, set for September release... Mould's former band mate **Grant Hart** has formed his own Minneapolis-based label, **Tone Tine**, and recently released the "Shoot Your Way To Freedom" single by his current band **Nova Mob**. An as-yet-untitled EP is set for release later this month

GRASS ROUTE



by Deborah Russell

... Seattle's **Nastymix** has inked a deal with **Insane Poetry**, featuring **Psycho The Lyrical Maniac** and **DJ Streek**. The single, "How You Gonna Reason With A Psycho," hits the streets June 30.

SEEDS & SPROUTS: Next Plateau's **Salt-N-Pepa** recently trekked to Capitol Hill to participate in an AIDS-awareness press conference organized by the **National Minority AIDS Council**. Proceeds from their "Let's Talk About AIDS" single are being donated to the **T.J. Martell Foundation** for AIDS research... **Brooklyn, N.Y.**, is now home to **Ozone Records**, which debuted recently with the "reunion" album of experimental jazz rockers **Brand X**. The group's "X-Communication" release features original members **John Goodsall** and **Percy Jones** (guitar and bass, respectively), with drummer **Frank Katz**.

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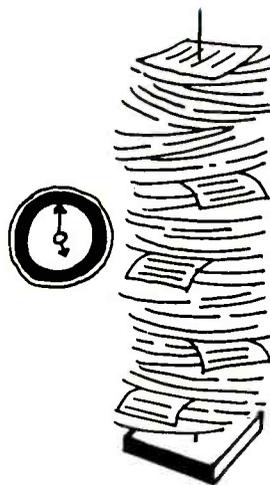
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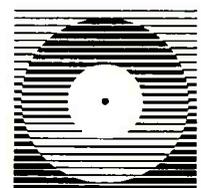
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STUDIO STORES

(Continued from page 47)

related to the holdings of the Turner Broadcasting Systems Inc.

The two-unit Turner Store features items bearing the names and logos of TBS networks and merchandise based on the company's library of classic MGM, RKO, and pre-1950 Warner Bros. films.

The stores focus heavily on two of Turner's strongest movie holdings: "Gone With The Wind" and "The Wiz-

ard Of Oz." The TBS film library carries approximately 3,000 titles, says Shelley Charles, manager of the company's two stores. However, due to space limitations, only a handful of movie selections are for sale. Plans to triple the size of one of the stores, located at the CNN Center in Atlanta, would allow for a larger movie section, Charles says.

Like Starrett of Warner Bros.,

Charles does not see the competition among Turner, Disney, and Warner. "Disney is totally character-driven," she says, "and Warner pushes new movies. We have the classics."

On the other hand, The Turner Store, like Disney and Warner Bros., offers cartoon-character-based products as well as movie paraphernalia. In December 1991, TBS purchased Hanna-Barbera Productions Inc., adding licensed characters such as the Flintstones, the Jetsons, and Yogi Bear to its collection.

HANNA-BARBERA IN FOLD

Hanna-Barbera had two retail outlets of its own, both of which have been closed since the sale. The stores were "not financially solvent," according to Charles. The cartoon characters are now included in The Turner Stores, but comprise only about 15% of the merchandise, she reports.

The Turner Store also engages in hi-tech entertainment features. A chroma-key screen is set up in the stores, whereby customers can see themselves on a choice of 40 different backgrounds, including settings from "The Wizard Of Oz," "Gilligan's Island," and the CNN newsroom.

Warner Bros.' Starrett says critics should not focus on competition between Warner Bros., Disney, and Turner. "I feel there's room for other entertainment-themed stores in the marketplace," he says.



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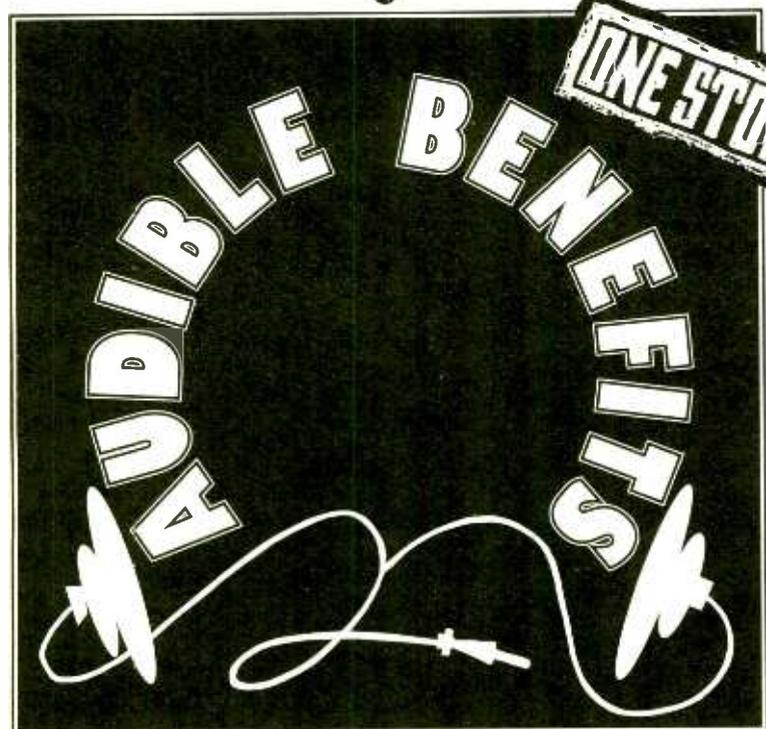
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★★ NO. 1 ★★												
1	1	27	SHEPHERD MOONS ▲		REPRISE 26775*		19 weeks at No. 1				ENYA	
2	2	9	SOLO PARA TI		EPIC 47848*						OTTMAR LIEBERT + LUNA NEGRA	
3	3	11	DARE TO DREAM		PRIVATE MUSIC 82096*						YANNI	
4	4	7	ROCKOON		MIRAMAR MPD 2802*						TANGERINE DREAM	
5	6	33	SUMMER ●		WINDHAM HILL WH-11107						GEORGE WINSTON	
6	5	29	RETURN TO THE HEART		NARADA ND-64005*						DAVID LANZ	
7	7	15	BOOK OF ROSES		COLUMBIA CK 48601*						ANDREAS VOLLENWEIDER	
8	8	15	AUTUMN DREAMS		NICHOLS-WRIGHT NIW921*						DANNY WRIGHT	
9	14	3	THE SPIRIT OF OLYMPIA		NARADA ND-64006*						DAVID ARKENSTONE	
10	10	7	MORNING IN MEDONTE		NARADA ND-61030*						MICHAEL JONES	
11	9	158	WATERMARK ▲		REPRISE 26774*						ENYA	
12	12	21	SEDONA SUITE		SOUNDINGS OF THE PLANET 7142*						TOM BARABAS	
13	17	111	NOUVEAU FLAMENCO		HIGHER OCTAVE HOM 7026*						OTTMAR LIEBERT	
14	23	3	MOONLIGHT REFLECTIONS		INNOVATIVE COMMUNICATIONS IC720-171*						DANCING FANTASY	
15	NEW ▶		THE VISIT		WARNER BROS. 26880*						LOREENA MCKENITT	
16	20	11	EVERY ACT OF LOVE		HIGHER OCTAVE HOMCD 7040*						WILLIAM AURA & FRIENDS	
17	16	11	KEEPERS OF THE LIGHT		ORDER OP3009*/LAURIE						JEFF ORDER	
18	11	15	GUITAR FOR MORTALS		RELATIVITY 88561-1078-2*						ADRIAN LEGG	
19	13	19	BEGUILED		HEARTS OF SPACE HSI 1027-2*						TIM STORY	
20	25	5	SEA OF GLASS		HEARTS OF SPACE HSI 1030-2*						GILES REAVES	
21	19	17	IMAGINATIONS		GOLDEN GATE 71702*						GARY LAMB	
22	22	103	REFLECTIONS OF PASSION ▲		PRIVATE MUSIC 2067-2-P*						YANNI	
23	18	49	BORRASCA		HIGHER OCTAVE HOMC 7036*						OTTMAR LIEBERT	
24	NEW ▶		THE OPENING OF DOORS		WINDHAM HILL 11114-2*						WILL ACKERMAN	
25	21	21	SUNDAY MORNING COFFEE		AMERICAN GRAMAPHONE AGCD 100*						VARIOUS ARTISTS	
WORLD MUSIC ALBUMS™												
★★ NO. 1 ★★												
1	2	11	LOGOZO		MANGO 162539918*		1 week at No. 1				ANGELIQUE KIDJO	
2	1	11	PIECES OF AFRICA		NONESUCH 79275-2*						KRONOS QUARTET	
3	3	35	PLANET DRUM		RYKO RCD 10206/RYKODISC						MICKEY HART	
4	4	17	DANCE THE DEVIL AWAY		HANNIBAL HNCD 1369*/RYKODISC						OUTBACK	
5	13	3	A WORLD OUT OF TIME		SHANACHIE 64041*						HENRY KAISER & DAVID LINDLEY	
6	6	7	APOCRYPHA		HANNIBAL HNCD 1368*/RYKODISC						MARTA SEBESTYEN	
7	5	13	HOUSE OF EXILE		SHANACHIE 43094*						LUCKY DUBE	
8	7	5	APOCALYPSE ACROSS THE SKY		AXIOM 314-510 857*/ISLAND						MASTER MUSICIANS OF JAJOUKA	
9	NEW ▶		AMERICAS		MESA 79041-2-M*						STRUNZ & FARAH	
10	9	5	RITUAL BEATING SYSTEM		AXIOM 314-510 856*/ISLAND						BAHIA BLACK	
11	14	3	TRIBAL VOICE		HOLLYWOOD HR-61288-2*/ELEKTRA						YOTHU YINDI	
12	10	7	WELCOME TO THE USA		LIBERTY 97457*						ZULU SPEAR	
13	11	47	ESTE MUNDO		ELEKTRA 61179*						GIPSY KINGS	
14	8	15	AN IRISH EVENING		RCA 60916-2-RC*						CHIEFTAINS	
15	12	7	ISMAEL LO		MANGO 162539919*						ISMAEL LO	

● 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.

Album Reviews

EDITED BY MELINDA NEWMAN, CHRIS MORRIS, AND EDWARD MORRIS

POP

EMERSON, LAKE & PALMER

Black Moon
PRODUCER: Mark Mancina
Victory 480003

Fourteen years after last studio album together, original pop-rock triumvirate of Keith Emerson, Greg Lake, and Carl Palmer regroup for another go. Keyboard-heavy approach (there are three instrumental tracks here) and platitudinous lyrics are largely unaffected by the years. Outrageous "Paper Blood" and ballad "Farewell To Arms" (which harks back to "Lucky Man" for subject matter) are top picks for unregenerate album rockers.

★ EVERYTHING BUT THE GIRL

Acoustic
PRODUCER: Everything But The Girl
Atlantic 82395

Similar to "Love Is A Strange Hotel," Gregson & Collister's exceptional 1990 album of covers, EBTG's latest is devoted to well-selected and even better delivered remakes. Tops are Springsteen's "Tougher Than The Rest" and Cyndi Lauper's "Time After Time." There are also several previously released original tunes here, rerecorded to fit the acoustic format. The result is a stirring collection that packs a wallop—albeit quietly.

BOOTSAUCE

Bull
PRODUCER: Bootsauce
Island 512361

Canadian band differs from the dozens of others that blend funk'n'roll with a nasty rawness that no amount of shiny production can quell. Second release shows a diversity that serves the group well. Funky "Love Monkey #9" kicks hard, but not nearly as relentlessly as "Hold Tight," which features Motorhead's Lemmy. The horn-driven "Big Bad & Groovy" sounds like a cross between INXS and Faith No More. Then for good measure—and possible radio play—there's an sentimental ballad "Whatcha Need." No matter what the style, all are delivered convincingly.

LITTLE CAESAR

Influence
PRODUCERS: Howard Benson & Little Caesar
DGC 24472

L.A. hard rock unit's sophomore serving more or less eliminates the soul influences that made its debut an invigorating blast. But vocalist Ron Young still howls with the

best of them, and addition of veteran guitarist Earl Slick supplies instrumental crunch. Hard rockers will profit from tough-pounding numbers like "Stand Up" and "Piece Of The Action," lubricious "Slow Ride," and change-of-pace "Ballad Of Johnny."

2 DIE 4

PRODUCER: E.T. Thorngren
Morgan Creek 20013

Crunchy quartet with a tendency toward mainstream pop-rockers makes a nice debut that could find favor with the MTV crowd. Lead singer Andy Shaw's strong vocals enhance somewhat generic tunes. Thorngren's production is punchy and emphasizes band's clean, tight sound.

THE LEROI BROTHERS

Crown Royale
PRODUCERS: The Leroi Brothers, Charlie Sexton
Rounder 9031

Austin, Texas' long-running and beloved roots combo pounds back with another set still full of home-brewed rock'n'roll, country corn, Cajun capers, and R&B- and blues-wracked excursions. Guests this time through include saxophonist Clifford Scott, ex-Asleep At The Wheel pianist Floyd Domino, and vocalist Chris O'Connell, and every-Texan Doug Sahn. Good originals and sharp covers add up to fine good time, Lone Star style.

BIG DADDY

Sergeant Pepper's
PRODUCERS: Big Daddy
Rhino 70371

Deconstructing the Beatles I: California rock parodists salute the 25th anniversary of the Fab Four's landmark album with a song-by-song takeoff, which mocks the tunes in the styles of a number of rock'n'roll and pop performers—the Coasters, Johnny Mathis, Jerry Lee Lewis, Dion, Buddy Holly, etc. It's a one-joke concept, but Beatlemaniacs and other lovers of rock arcana might get a slight kick out of it (and some tracks will make for good segues during album rock radio salutes to the original).

VARIOUS ARTISTS

Downtown Does The Beatles Live At The Knitting Factory
PRODUCERS: Various
Knitting Factory Works 113

Deconstructing the Beatles II: This ain't the Summer of Love, as a motley collection of noise makers scrabbles its way through a host of Beatles compositions. Perpetrators include Defunkt, Alex

Chilton, Lydia Lunch, Eugene Chadbourne, King Missile, Arto Lindsay, Mark Ribot, and Syd Straw. Most of these teeth-rattling covers will be best appreciated by alternative music champions—performances here are decidedly not easy listening.

JOHNNY QUEST

10 Million Summers
PRODUCERS: Dick Hodgkin & Johnny Quest
Blue Dude

North Carolina-based quartet treads ground mined by Red Hot Chili Peppers, Faith No More, and Psychofunkapus with bass-heavy funk-rock sound. Title track, with a strong dose of psychedelia thrown in, is most winning, but the cleverly titled "You Make Me Feel, Like, Unnatural Woman" also deserves points. College and alternative spinners can pick and choose here with confidence. Contact: 919-861-5083.

R & B

▶ TROOP

Deepa
PRODUCERS: Steven Russell; Demetrius Shipp; Lawrence A. McNeil & Gaphlin Entertainment Group; Gregory Cauthen
Atlantic 82398

L.A. quintet follows gold debut with a sleek, well-produced effort that highlights its vocal harmonies. In addition to first single "Whatever It Takes (To Make You Stay)," other highlights include the sprightly "She Blows My Mind," which is reminiscent of Michael Jackson's "Remember The Time," and soulful ballad "I Feel You." At 15 tracks, the album dips in consistency, but the winners far outweigh the losers.

▶ THE ISLEY BROTHERS FEATURING RONALD ISLEY

Tracks Of Life
PRODUCERS: Angela Winbush, Ronald Isley
Warner Bros. 26620

Siblings Ronnie, Ernie, and Marvin regroup for a set that attempts to recast the group's R&B sound in up-to-the-minute radio terms. The idea obviously works, given the success of first single "Sensitive Lover." For old fans, there may be a few too many soppy ballads here and not enough of Ernie's guitar heat, but some numbers—the Prince-like "Get My Licks In," "No Axe To Grind," the slightly kinky "Whatever Turns You On," and the lightly funk-up "Morning Love"—have kick to them.

KWAME & A NEW BEGINNING

Nastee
PRODUCERS: Kwame & A New Beginning
Atlantic 82356

While young rapper has lost his youthful insouciance, he's gained a greater sense of rhythm and production. First single, the title track, is a smooth slice of funk that samples Yarbrough & Peoples' 1980 hit "Don't Stop The Music." The attitude is a bit too much to take at times, but overall, strong hip-hop tracks save the day.

DANCE

▶ 2 UNLIMITED

Get Ready
PRODUCERS: Wilde & DeCoster
Critic/Radikal 15407

These days, the challenge for most techno acts is to know exactly when to inject pop flavoring into their music. This conglomeration of talent from Belgium and Holland proves to be highly astute on this slick and appealing debut. Rapper Kid Ray and singer A' (let's see how long that apostrophe lasts) put a radio-friendly face on the project, while producer/musicians Wilde & DeCoster kick tough beats and infectious melodies. Club DJs have already embraced "Get Ready For This" and "Twilight Zone," while "Desire" and "Workaholic" could easily cross the act into the top 40 arena.

SPOTLIGHT



MARIAH CAREY

MTV Unplugged
PRODUCERS: Walter Afanaseff & Mariah Carey
Columbia 52758

Seven-song EP taken from Carey's acoustic MTV concert finds her performing with grace and aplomb. Surrounded by a phalanx of backup singers and musicians, she shows a confidence and ease previously missing in her live appearances. Especially appealing are "Someday," with an a cappella intro, and her remake of "I'll Be There," featuring Trey Lorenz, which is already zooming up the charts. On the latter, Carey displays an admirable restraint, indicating that she's realized less is sometimes more.

JAZZ

▶ WYNTON MARSALIS

Blue Interlude
PRODUCER: Steve Epstein
Columbia 48729

Like his triptych "Soul Gestures In Southern Blue," Marsalis' latest album staggers under the weight of its pretensions. While the record features crisp playing by the leader, piano alumnus Marcus Roberts, and reed men Wessell Anderson and Todd Williams, the trumpeter continues to pen compositions that play like traditionalist pastiches. (There is even a five-minute spoken explication of a 38-minute suite.) One can only hope Marsalis eventually lets the hot air out of his music.

HERB ALPERT

Midnight Sun
PRODUCER: Herb Alpert
A&M 75021

The promotional package for this album, dedicated to the memory of sax man Stan Getz, calls the contents "classic songs that turn night into heaven," and that about hits it on the head. Trumpeter Alpert's septet plays sweetly, and leader offers up some of his charmingly affectless vocals, on tunes from the classic repertoire; languid, lushly arranged set sounds ideal for both pop-jazz and AC formats. Not an unfamiliar concept, but craftily executed nonetheless.

THE CLIFFORD JORDAN BIG BAND

Down Through The Years
PRODUCER: Helen Keane
Milestone 9197

Veteran Chicago tenor man leads his 15-piece group through a convulsively rhythmic set captured live last year at Condon's in New York. While ensemble playing isn't always tight as a drum, it's always a pleasure to hear Jordan, whose original compositions and lead work here are compelling, and other members (most notably altoist Jerome Richardson) contribute notable solos. Worth a listen at big band-oriented jazz outlets.

DAVE STRYKER

Guitar On Top
PRODUCER: Dave Stryker
Ken Music 019

Despite the title, the sound here is very much of a collective unit running through Stryker originals and covers, such as Sonny

Rollins' "Solid," with aplomb.

Accompanying Stryker are Mulgrew Miller on piano, Robert Hurst on bass, and Victor Lewis on drums. While the production could use some punching up, the performances, especially Miller's, sound fine.

WORLD MUSIC

ASIA CLASSICS I

The South Indian Film Music of Vijaya Anand/Dance Raja Dance
COMPILATION PRODUCER: Yale Evelev
Luaka Bop/Warner Bros. 26847

Inaugural entry in Luaka Bop's latest series of world music anthologies may also be one of the more eccentric projects of the year: a frankly zany collection of tracks from Indian movies, featuring ululating vocals, bizarre sampling, even weirder instrumentation, and a generally disorienting compositional style. This is what is considered "pop music" in India; it'll never hit the Hot 100 here, but lovers of the exotic will have their ears rattled by it.

THE TEREM QUARTET

Terem
PRODUCER: Tony Berg
Virgin/Realworld 92130

Russian ensemble playing indigenous instruments (domras, balalaika, and bayan accordion) produces some enchanting, lovely treatments of original and traditional themes. Possibly ringing a bell with fans of Blowzabella or 3 Mustaphas 3 (at their most slavik), the highly classical air of many folk themes reveals their conservatory roots, especially on "Toccata" or Tchaikovsky rearrangement "Variations On Swan Lake." Other times they play with the breakneck abandon of speedrockers on such tracks as the dazzling "Fantasy" or the circuslike "Old Carousel."

LATIN

▶ FRANKIE RUIZ

Mi Libertad
PRODUCER: Vicente "Vinny" Urrutia
TH Rodven 2946

Standout Puerto Rican salsa returns after serving a three-year drug sentence to deliver a joyous brassy set that often underscores his fervent desire to stay on the high road. The strong-voiced crooner deftly offsets buoyant testimonials "Mi Libertad" and "Esta Vez Si Voy Pa' Encima" with his snappy, sensual entries "Voy A Estenar" and "Bailando."

★ PARALAMAS

PRODUCERS: Various
Capitol/EMI Latin 42641

Brazil's first-rate rock'n'reggaie ensemble makes a smooth Portuguese-to-Spanish translation of six of its biggest Portuguese-language hits, including "Alagados" (Inundados), "Melo Do Marinheiro" ("Cancion Del Marinero"), and "Lanterna Dos Afogados" ("Linterna De Los Afiebrados"). Expressive English-speaking front man Herbert Vianna could convince in any idiom.

CLASSICAL

SWITCHED-ON BACH 2000

Wendy Carlos, Synthesizers
Telarc CD-80323

The original S-OB captivated an unsuspecting public 25 years ago with its fresh and innovative approach, and became a giant hit. Carlos says it took about 1,000 hours to produce. Even with, or perhaps in part because of, new technical possibilities, she says this state-of-the-art remake took three times as long to complete. Somewhere along the line the power to intrigue has been watered down; the synthesized sounds are familiar and predictable, still interesting, but no longer arresting. Promotional potential, however, remains strong.

NEW & NOTEWORTHY

EPHRAIM LEWIS

Skin
PRODUCERS: Kevin Bacon & Jonathan Quarmby
Elektra Entertainment 61318

Comparisons with Seal and Terence Trent D'Arby are inevitable since Lewis displays their same knack for blending pop and soul in an arresting way. With his low-slung, spoken delivery, Lewis' first single—the hypnotic "It Can't Be Forever"—recalls both Barry White and Robbie Robertson. The rest of the album is composed of smooth, catchy songs bolstered by Lewis' expansive voice that seems to adapt perfectly to each tune's needs. Expect action at R&B, adult contemporary, and pop.

T-99

Children Of Chaos
PRODUCERS: T-99
Columbia 52769

Belgian techno outfit bows this satisfying full-length debut after setting the international rave scene ablaze with hits "Anasthasia" and "Nocturne." Masterminds Patrick DeMeyer and Oliver Abbeloos further embellish the

frenzied, hard-house vibe of those singles, while also serving softer, more ambient dance cuts like "After Beyond" and the just-released "Maximizer." Both are accessible enough to entice popsters to the fold without losing the act's ardent core following.

VARIOUS ARTISTS

Capricorn Records Presents The Scepter Records Story
PRODUCER: Diana Reid Haig
Capricorn 42003

Capricorn enters the reissue market with a nifty three-CD overview of the hit-prolific label's '50s-'70s history. Memorable artists—the Shirelles, Maxine Brown, Chuck Jackson, the Isley Brothers, King Curtis, the Kingsmen, Dionne Warwick, B.J. Thomas—are represented by their major chart triumphs as well as some good outtakes and unreleased tracks. The sound is peerless, presentation is handsome, and compilation and annotation are careful. A hot one for nostalgics and musicologists of all stripes.

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.

HomeVideo

BILLBOARD'S VIDEO NEWSWEEKLY

'Desire And Hell'
Reviewed 54
Audio Books At
Sound Warehouse ... 56
A&M Video Next To
Break \$10 Mark 58

Post-Street Ads Continue To Erode Some Dealers Say Effect Undermines Market

(Continued from page 5)

rental market by shortening the life expectancy of even hit titles.

Moreover, add retailers, the lack of any extended back-end support for rental may also be undermining that market by making dealers hesitant about buying major titles in depth and may eventually sour some music/video chains on the rental business. Specialty dealers also charge that the falloff in post-street-date ad support may be contributing to the recent wave of rental price wars taking place in various U.S. markets.

Supplier policies regarding post-street-date advertising vary, according to studio executives. Some studios are continuing the practice on selected titles, while others have backed off considerably.

In lieu of post-street advertising, the studios argue, they are funneling their rental support efforts in such alternative directions as more concentrated pre-street-date advertising, co-op funds, cross-merchandising, value-added campaigns involving promotional partners, on-cassette advertising, previously viewed pushes, prepack kits, and more in-store "event" merchandising.

Nevertheless, some retailers are not mollified. "There has been a discernible falloff in post-street advertising," says John Thrasher, video product manager of the West Sacra-

mento, Calif.-based Tower Video chain. "I'm telling the studios that they have a golden goose, but it's dying. Nobody is going to be buying titles in big quantities anymore if they know the title will be done in three or four weeks."

"There's no question that the 'legs' have gone out of many titles," says specialty video dealer Mitch Lowe of

"There's no question that the 'legs' have gone out of many titles"

the three-unit Northern California Video Droid chain. "It hadn't occurred to me that it might be the fall-out from less post-street advertising, but it probably is.

"We've been curious as to why the active rental activity on a title seems much shorter. We haven't lost overall on rental, but the time a title is booked up by the consumer is much shorter. And the quantity of rentals we get in the first 90 days is also a lot less, 60 turns down to 40 turns on average for a top title in the first 90 days."

Adds Thrasher, "What's happening now is that the studios are watching titles roll off the charts in three or four weeks, whereas those titles

might once have had 7-10 weeks life expectancy. It's not a good situation because if the retailer isn't making any money, they will be ordering less."

RETURN ON INVESTMENT

Some suppliers say their return on post-street advertising has not justified their investment.

For example, from the release of "Twins" in June 1989 until the end of 1990, says Andrew Kairey, VP of marketing for MCA/Universal Home Video: "We were on the air for approximately 18 months. We supported our titles with post-street-date advertising with campaigns that started at street date and extended 30 days, as well as post-street-date advertising to sell off previously viewed cassettes 90 days to six months after street date.

"The reality was that we gave the titles and the retailer great benefit in terms of product awareness. But the reality as a supplier and businessman was that we didn't get a return on investment. It didn't influence our sales. If you're a smart businessman, you figure out a way to change your

(Continued on page 55)

Image To Distribute Playboy Titles In Exclusive Pact

BY CHRIS MCGOWAN

LOS ANGELES—Playboy Home Video has signed an exclusive distribution agreement with Image Entertainment, according to Dick Sowa, president of distribution and COO for Playboy Entertainment Group.

The pact involves a minimum of 10 new titles per year through 1994 and is the first direct deal between Playboy and Image.

Until last fall, Playboy's video titles were distributed by HBO, and HBO's programs were in turn released on disc by Image. Last fall, HBO's deal with Playboy expired and the latter found itself without laser distribution for about nine months.

In addition, the laser deal between Image and HBO (part of Time Warner) had lapsed, and the latter's titles are now distributed on disc by Warner Home Video.

While the Playboy/HBO and HBO/Image pacts were running, Image released a few dozen Playboy programs on laserdisc.

"We were very satisfied with Image's sales and marketing of our titles, and they have been doing it for seven years through one distribution deal or another," says Jeff Jenest, senior VP and GM of Playboy Home Video. "Since that [laserdisc] business was running along very nicely, it didn't make sense to make the investment to do it ourselves at this time, although we did take a long look at it."

That decision by Playboy, whose VHS titles are distributed by Uni Distribution, a unit of MCA, runs against a general trend of many video labels taking over their own distribution in laserdisc. Over the last six months, Sony Music Video, Pacific Arts Video, MPI Home Video, and Republic Pictures have all chosen to go direct with their discs.

However, not everyone is headed in that direction. Last December Image signed a four-year licensing deal with Buena Vista Home Video; in February Vidmark cut a two-year distribution deal with Pioneer LDCA, and in March Capitol Rec-

(Continued on page 55)

'Twin Peaks': Towering Success In Japan

BY STEVE McCLURE

TOKYO—It's a long way from Tokyo to Twin Peaks—geographically and culturally.

But unlikely as it may seem, David Lynch's quirky saga of American small-town life is a hit in Japan's rental-video market.

Each new batch of "Twin Peaks" episodes has been eagerly awaited by under-30 Japanese since video stores started renting the series last July.

And now Japanese "Twin Peaks" freaks can even sign up for a special tour that takes them to the northern Washington state locations where the shows were filmed.

While exact viewer figures are not available, "Twin Peaks" is probably one of the most successful American TV programs ever shown in Japan.

One reason is that Lynch's work is greatly respected in this country. Another is that the limited availability of the videos has helped to give the series a fashionable, cultish aura.

"There are only two outlets for 'Twin Peaks' in Japan," says Yoshiaki Saito of Amuse Video, which distributes the series in Japan. One is Japan Satellite Broadcasting, which presented "Twin Peaks" from July to December last year and is now midway through a repeat broadcast of the 29-episode cycle.

The other is video rental. "We

didn't release many tapes to video stores," says Saito, "only two or three copies to each store." Each tape usually includes two or three episodes.

Saito says Amuse did not plan it that way, but this move led to "Twin Peaks" acquiring an image of exclusivity that made it a must-see item among trend-conscious young people in major Japanese cities.

"Young female fans liked the 'scandalous' theme," says Saito, "and then the female viewers brought along the male viewers."

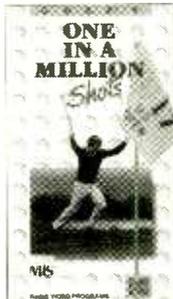
So far Amuse has distributed a total of just more than 95,000 "Twin Peaks" videocassettes to rental stores. That works out to roughly

6,800 copies of each of the 14 tapes, but, given the high turnover of the tapes at individual shops (Saito says tapes rent five times a week at many outlets), that translates into a relatively large viewing audience.

Saito says it was hard at first to sell Japan's typically cramped video stores on the idea of stocking a 14-cassette series, but adds that it has paid off for them.

The series is also available on laserdisc on a sell-through basis for a total of 60,000 yen (\$465) and on videocassette for 55,000 yen (\$426). Just more than 7,000 laserdisc sets have been sold and advance orders for the sell-through video set, which was released May 22, totaled 13,000.

Tee up with 4 winners that'll drive dads wild.



First, we've got a twosome for dads who love the links - one with golf's most exciting pros and celebrity players and another filled with the legendary shots that made tournament history. And for dads on the fast track, Paul Newman is featured in a thrilling look at a car racer's need for speed. We even have a video for dads who want to turn their waistlines into washboards. Four fast-moving titles that'll score big with dads everywhere!

Wood Knapp Video
The special interest studio
5900 Wilshire Blvd. Los Angeles, CA 90036
1-800-521-2666



Gentlemen, Start Your Engines. Legendary race car driver A.J. Foyt celebrated the release of his new video, "Champion For Life," by Cabin Fever Entertainment. Pictured, from left, are, Rick Margolis, VP, Cabin Fever; Mike Davis, VP, merchandising, Major Video Concepts; Foyt; and Andy Perl, national accounts manager, Cabin Fever.

PRINCE AND THE NEW POWER GENERATION

Sexy



This new home video single features an exclusive nine-minute version of "Sexy Mf" that you won't see on television.

On Paisley Park/Warner Reprise Video.

Produced by Rob Borm for Point Of View Films
Directed by Sotera Tschetter



©1992 Warner Reprise Video.

'Desire' Delights; 'Let Him' Hits; 'Girtalk' Shocks; 'Love Crimes' Thrills

This biweekly column is provided as a guide through the wilderness of unfamiliar feature video titles.

• **"Desire And Hell At Sunset Motel"** (1992), FoxVideo, prebooks 6/16.

This oddball erotic thriller is a total delight, full of eccentric characters, hilarious dialog, and an intricate plot full of off-the-wall twists and turns. Whip Hubley and Sherilyn Fenn play the ultimate dysfunctional couple in the '50s who check into a motel run by Paul Bartel, who immediately starts spying on the luscious Ms. Fenn. She hires a hit man to kill her husband while he hires a psychotic to spy on her. Soon there are double-

crosses galore, made all the more complicated by her bouts with amnesia, which leave gaping holes in the story. Film was written and directed by Alien Castle, who gives David Lynch a run for his money and proves that a low budget can produce high-quality entertainment. Rent it with "Twin Peaks."

• **"Let Him Have It"** (1991), New Line Home Video, prebooks Thursday (11).

The story of Derek Bentley's execution is one of the most startling travesties of justice in British history. Two teenagers are caught by the police during an attempted robbery. When a police officer asks Derek's friend for his gun, Derek says, "Let him have it,"



by Michael Dare

meaning "give him the gun," but instead his friend shot the policeman. Elvis Costello wrote a song about it ("Let Him Dangle") and now director Peter Medak ("The Ruling Class") tells the story with just the right combination of compassion and righteous indignation. Rent it with "Midnight Express."

• **"Girtalk"** (1988), Fox Lorber, prebooks Wednesday (10).

This stunning documentary covers the lives of three teenage runaway girls who tell their stories straight to the camera with chilling honesty. One works in a strip joint, one spends her time dodging the authorities, and one is preparing to give birth. They all live off the streets while dreaming of richer lives. The poignancy is almost overwhelming as they give the viewer as strong a dose of reality as they're ever likely to encounter on video. It's a tough and compas-

sionate look at life on the bottom. See it with "Three Women."

• **"Love Crimes"** (1992), HBO Video, available 6/17.

Director Lizzie Borden manages to tell this tale of sex and crime with a minimum of standard Hollywood trappings, creating a distinctly realistic and provocative thriller. Sean Young plays a district attorney who is hot on the trail of a sadistic rapist who seduces his victims by posing as a famous photographer. Once she finds him, he manages to seduce (Continued on page 59)

Billboard®

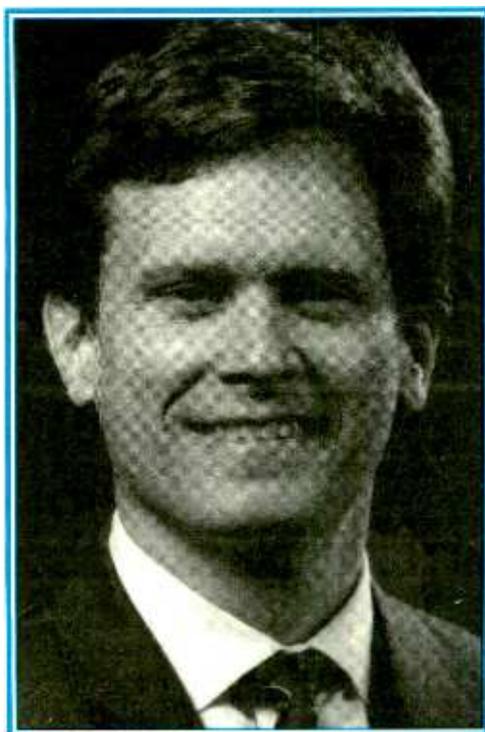
FOR WEEK ENDING JUNE 13, 1992

Top Kid Video™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Copyright Owner, Manufacturer, Catalog Number	Year of Release	Suggested List Price
★ ★ No. 1 ★ ★					
1	1	7	101 DALMATIANS Walt Disney Home Video 1263	1961	24.99
2	2	11	FIEVEL GOES WEST ◊ Amblin Entertainment/MCA/Universal Home Video 81067	1991	24.95
3	4	57	THE JUNGLE BOOK Walt Disney Home Video 1122	1967	24.99
4	3	29	FANTASIA Walt Disney Home Video 1132	1940	24.99
5	5	11	TINY TOON ADVENTURES: HOW I SPENT MY VACATION Amblin Entertainment/Warner Home Video 12290	1991	19.98
6	6	37	THE RESCUERS DOWN UNDER Walt Disney Home Video 1142	1991	24.99
7	8	350	DUMBO ♦ Walt Disney Home Video 24	1941	24.99
8	7	131	THE LAND BEFORE TIME Amblin Entertainment/MCA/Universal Home Video 80864	1988	24.95
9	9	209	AN AMERICAN TAIL ◊ Amblin Entertainment/MCA/Universal Home Video 80536	1986	19.95
10	10	89	PETER PAN Walt Disney Home Video 960	1953	24.99
11	12	198	ROBIN HOOD ♦ Walt Disney Home Video 228	1973	29.95
12	16	7	DANCE! WORKOUT WITH BARBIE Buena Vista Home Video 1361	1991	19.99
13	13	139	BAMBI Walt Disney Home Video 942	1942	26.99
14	11	295	ALICE IN WONDERLAND ♦ Walt Disney Home Video 36	1951	24.99
15	15	194	CHARLOTTE'S WEB Hanna-Barbera Prod. Inc./Paramount Home Video 8099	1973	14.95
16	14	91	ALL DOGS GO TO HEAVEN ◊ MGM/UA Home Video M301868	1989	24.98
17	17	107	THE LITTLE MERMAID Walt Disney Home Video 913	1989	26.99
18	19	7	TEX AVERY'S SCREWBALL CARTOONS 4 MGM/UA Home Video 202494	1992	12.95
19	20	21	SEBASTIAN'S CARIBBEAN JAMBOREE Walt Disney Home Video 1255	1991	12.99
20	24	3	THOMAS THE TANK ENGINE: TRUST THOMAS Quality Family Entertainment Inc./Strand Home Video 1206	1992	12.98
21	NEW ▶		TURTLES VS. LEATHERHEAD Family Home Entertainment 27400	1992	12.98
22	NEW ▶		TURTLES VS. THE FLY Family Home Entertainment 27399	1992	12.98
23	NEW ▶		TURTLES VS. RHINOMAN Family Home Entertainment 27401	1992	12.98
24	NEW ▶		TURTLES VS. THE TURTLE TERMINATOR Family Home Entertainment 27398	1992	12.98
25	18	7	GEORGE OF THE JUNGLE: THE WORLD ACCORDING TO GEORGE FoxVideo (CBS/Fox) 3250	1992	9.98

♦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.

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.

Join the celebration!



Sponsor of the 1992 Billboard Video Man of the Year Awards.

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POST-STREET-DATE ADS CONTINUE TO ERODE

(Continued from page 52)

approach."

Similarly, George Feltenstein, VP of sales and marketing at MGM/UA Home Video, notes, "In a perfect world, I would only do post-street-date advertising. Unfortunately, the biggest problem in the home video business is that we still generate most of our marketing efforts at the trade rather than consumers. It's been a huge disappointment to me that the economics can't support more direct advertising to the consumer."

'NECESSARY EVIL'

Feltenstein calls pre-street-date advertising "a necessary evil" for studios. "Pre-street is what's necessary to get distributors and dealers aware of a title," he says.

Paramount Home Video says it was never very interested in advertising after street date. "We don't do much of it since it really doesn't affect any additional orders," says Alan Perper, the company's senior VP of marketing. "We are trying to help retailers gauge their needs with our pre-sell campaigns. We feel there is a lot of value in doing pre-street advertising both for the trade and the consumer's benefit."

"Obviously we want to give a title the best legs possible. We don't think post-street-date advertising is a bad idea. But with limited amounts of funds on some titles, we think our efforts are better spent in presell advertising in order to generate as many units onto rental shelves as possible."

HASN'T GONE AWAY

Despite the reduction of post-street-date advertising, it hasn't disappeared. MGM/UA Home Video continues to do as much as it can, Feltenstein claims, citing "Thelma & Louise," "Shattered," "Rush," and "The Man In The Moon."

"Post-street advertising hasn't gone away by any means," says MCA/Universal's Kairey. "It just ex-

ists today in different variations."

For example, he says, MCA/Universal supports rental titles in video publications, while also encouraging retailers to use co-op money for both post-street-date ads and selling off previously viewed product.

"We've also increased our on-cassette advertising," Kairey adds. "All of our cassettes advertise other product. The business has also changed. We've also created point-of-purchase merchandising kits, and prepack kits which didn't exist previously."

Another studio executive says, "To the extent that there has been a shift, we do a lot of our advertising much closer before the actual street date. That serves both sides of the argument, selling the title in and having that spill past the street date. That's similar to what's done with theatrical films."

But Rick Veingrad, owner of the two Video Connection stores in Miami, says, "I see little advertising anymore, pre or post. Even if the studios say they are doing a lot of pre-street-date advertising, it's all forgotten. I wish they would concentrate more on the consumer. I am a firm believer in advertising."

Veingrad correlates the falloff in post-street-date advertising during the past 18 months to the Video Software Dealers Assn. efforts to mount a generic ad campaign.

"We tried to get a regional ad campaign off the ground in this market," he says, "but we never got the funding. The rental cycles are getting shorter and shorter. The manufacturers used to say to us that if we bought more, they would advertise after the title was in the store. I didn't have a problem with that. And you would know if there was post-street-date advertising from the studio fliers. But it's all gone away now. The fliers either say nothing about advertising support or else use words like 'huge' TV campaign but never really are more specific than that. That means pre-street date advertis-

ing."

MOVIE WITH 'LEGS'

Just how critical pure post-street TV advertising can be for certain retailers, Thrasher adds, can be seen in the results of Warner Home Video's recent decision to support "The Last Boy Scout" with post-street-date advertising in selected regions.

"In markets where 'The Last Boy Scout' has been advertised, such as Sacramento and Seattle, we've seen really good results a month after," Thrasher says. "That really stimulated the title, even four weeks after street date. There's no question that the initial results are positive in markets where it ran. In markets where it didn't run, there was a dip. [Post-street advertising] works."

Thrasher says Tower increased its orders for Warner's "JFK" because of the studio's back-end support for the title. "We anticipate stronger rentals because they plan to advertise it at the end of June."

Like a number of other dealers, both Lowe and Thrasher suggest the falloff in post-street support may be contributing to price wars at the retail level.

"You've got chains now saying they are at \$1.50 [a night]," Thrasher explains. "That provokes stores to go to 99 cents, then others go to 89 cents, and still others go to 69 cents on every new release. But it's not a 12-week cycle where you can make your money back. Retailers are buying titles at \$60-\$65. You need 90 days of rental just to pay for it at 80 cents. There's just no money in that game."

Says Lowe, "I always felt confident about stepping out for a title when there was more post-street-date advertising. You felt you could get a return on investment. Right now one of my managers is urging me to lower the rental price for more days during the week. But that scares me. I don't like doing it. Unless you create a much larger demand, which I don't believe exists, all

IMAGE/PLAYBOY PACT

(Continued from page 52)

ords pacted exclusively with Pioneer for three years.

In 1992, Image will launch both 10 new programs and select Playboy titles from the last nine months that missed laser release after the HBO deal lapsed.

The first three titles set for release under the new agreement will launch June 25. They are "Playboy's Playmate Of The Year: Corinna Harney," "Playboy's Erotic Fantasies," and "1992 Playboy Video Playmate Review."

In addition, the Playboy/Image deal includes titles in the "For Couples Only" series produced by Playboy in association with The Sharper Image. Those programs will first be released through The Sharper Image stores and catalog.

Currently, Image has exclusive licensing or distribution deals with FoxVideo, Hanna-Barbera Home Video, and Turner Home Video, along with Buena Vista and Play-

Billboard.

FOR WEEK ENDING JUNE 13, 1992

Top Special Interest Video Sales™

RECREATIONAL SPORTS™				HEALTH AND FITNESS™					
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price	THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price
★ ★ NO. 1 ★ ★					★ ★ NO. 1 ★ ★				
1	1	31	MAGIC JOHNSON: ALWAYS SHOWTIME FoxVideo (CBS/Fox) 3189	19.98	1	1	23	CHERFITNESS: A NEW ATTITUDE FoxVideo (CBS/Fox) 2576	19.98
2	2	31	LARRY BIRD: A BASKETBALL LEGEND FoxVideo (CBS/Fox) 3191	19.98	2	3	93	RICHARD SIMMONS: SWEATIN' TO THE OLDIES Warner Home Video 616	19.98
3	5	5	WRESTLEMANIA VIII Coliseum Video 102	59.95	3	4	283	CALLANETICS MCA/Universal Home Video 80429	24.95
4	RE-ENTRY		BO KNOWS BO: THE BO JACKSON STORY FoxVideo (CBS/Fox) 3394	19.98	4	5	19	BUNS OF STEEL 3: BUNS AND MORE The Maier Group 131	9.95
5	8	270	BOB MANN'S COMPLETE AUTOMATIC GOLF METHOD VidAmerica VA 39	19.98	5	2	29	JANE FONDA'S LOWER BODY SOLUTION Warner Home Video 655	19.97
6	3	67	MICHAEL JORDAN'S PLAYGROUND FoxVideo (CBS/Fox) 2858	19.98	6	6	59	BUNS OF STEEL WITH GREG SMITHEY The Maier Group	14.95
7	4	136	MICHAEL JORDAN: COME FLY WITH ME FoxVideo (CBS/Fox) 2173	19.98	7	8	13	CORY EVERSON'S STEP N' TIME KVC Entertainment 60005	19.95
8	9	3	THE OFFICIAL 1992 NCAA CHAMPIONSHIP VIDEO FoxVideo (CBS/Fox) 5577	19.98	8	7	7	ABS OF STEEL 2 The Maier Group	9.99
9	7	24	MAGIC JOHNSON: PUT MAGIC IN YOUR GAME FoxVideo (CBS/Fox)	9.98	9	9	7	ABS OF STEEL The Maier Group	9.99
10	6	15	NFC 1991 VIDEO YEARBOOK FoxVideo (Media) M102833	19.98	10	15	34	BUNS OF STEEL 2: STEP WORKOUT The Maier Group TMG116	9.99
11	RE-ENTRY		ONE SHINING MOMENT FoxVideo (CBS/Fox) 5551	9.98	11	16	178	KATHY SMITH'S FAT-BURNING WORKOUT FoxVideo (Media) FH1059	19.98
12	RE-ENTRY		LARRY BIRD: WINNING BASKETBALL FoxVideo (CBS/Fox) 3379	9.98	12	10	137	BEGINNING CALLANETICS MCA/Universal Home Video 80892	24.95
13	14	3	TRIUMPH ON TOBACCO ROAD FoxVideo (CBS/Fox) 5552	19.98	13	14	172	JANE FONDA'S COMPLETE WORKOUT Warner Home Video 650	29.98
14	19	103	CHAMPIONS FOREVER J2 Communications J2-0047	19.95	14	RE-ENTRY		QUICK CALLANETICS-HIPS AND BEHIND MCA/Universal Home Video 81063	14.95
15	20	3	THE MAKING OF MICHAEL JORDAN'S PLAYGROUND FoxVideo (CBS/Fox) 3378	9.98	15	12	11	DENISE AUSTIN'S STEP WORKOUT Parade Video 81	19.98
16	18	7	1992 WINTER OLYMPICS HIGHLIGHTS FoxVideo (CBS/Fox) 5553	19.98	16	11	35	QUICK CALLANETICS-STOMACH MCA/Universal Home Video 81062	14.95
17	NEW		ATTACK: ANDRE AGASSI & NICK BOLLETTIERI SMV Enterprises SPV-49504	29.98	17	18	243	JANE FONDA'S LOW IMPACT AEROBIC WORKOUT Warner Home Video 070	29.98
18	15	24	SUPER SLAMS OF THE NBA FoxVideo (CBS/Fox) 3244	14.98	18	RE-ENTRY		JANE FONDA'S LEAN ROUTINE Warner Home Video 654	29.98
19	16	5	NBA SUPERSTARS 2 FoxVideo (CBS/Fox) 5558	16.98	19	NEW		DANCE! WORKOUT WITH BARBIE Buena Vista Home Video 1361	19.99
20	11	54	SPORTS BLOOPER AWARDS ESPN Home Video 850314	9.95	20	20	137	SUPER CALLANETICS MCA/Universal Home Video 80809	24.95

◆ ITA gold certification for sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, or 50,000 units or \$2 million at suggested retail for nontheatrical titles. © 1992 Billboard/BPI Communications.

THE HOLLYWOOD REPORTER® TOP 10 WEEKLY MOVIE GROSSES				
THIS WEEK	PICTURE/(STUDIO)	WEEKEND GROSS (\$)	NO. OF SCRNS PER SCRIN AVG (\$)	TOTAL GROSS TO DATE (\$)
1	Lethal Weapon 3 (Warner Bros.)	15,420,806	2,510 6,144	90,678,585
2	Sister Act (Buena Vista)	11,894,587	1,430 8,318	11,894,587
3	Alien 3 (20th Century Fox)	8,366,727	2,227 3,767	35,208,201
4	Far and Away (Universal)	7,513,885	1,597 4,705	23,138,095
5	Encino Man (Buena Vista)	6,414,195	2,071 3,097	18,116,140
6	Basic Instinct (TriStar)	2,345,436	1,524 1,539	101,378,802
7	Beethoven (Universal)	1,356,135	1,420 955	45,559,235
8	Beauty and the Beast (Buena Vista)	1,271,804	1,003 1,268	137,332,388
9	The Player (Fine Line)	1,192,505	452 2,638	13,899,054
10	White Men Can't Jump (Fox)	945,898	1,132 836	68,368,684

Audio Books Scoring High Marks At Sound Warehouse

SOUND IDEA: The Sound Warehouse chain is experimenting with audio books for rent and sale in select Miami outlets, such as its massive, 12,000-square-foot unit on Dixie Highway opposite the Univ. of Miami. Rental is \$2.50 for five days. Selection is limited thus far but the product is being given one of the top traffic spots in the sprawling store. While Sound Warehouse's sister web, **Music Plus** in Los Angeles, hasn't taken the plunge yet, that chain would face potentially stiffer competition for that product area should it elect to experiment. Southern California's

Wherehouse Entertainment, for example, has a long lead time in audio books and the 300-store-plus chain is considered one of the premier rental outlets by many suppliers who say a number of chains are just jumping into this hottest of categories.

MIAMI'S PRICE WAR: The video rental price war is drifting like volcanic ash across the U.S. In Miami, along bustling Dixie Highway, Sound Warehouse is blasting out hundreds of titles at 49 cents, the price point established by Music Plus in Los Angeles. Sprinkling in somewhat more recent titles, Sound Warehouse is emphasizing movies like "Texasville," "White Palace," "Memphis Belle," "Narrow Margin," and other titles of that time frame. "The consumer is confused by all these rental prices," says Ann Lief, president of Spec's Music & Movies. "It's going to destroy any confidence in the value." Spec's is just converting four Q Records & Video outlets following an acquisition and is very conscious of the price issue. "A customer confronted me in one of the Q stores. She was so angry and fearful that we would raise prices or change them," says Lief. Sources in Miami say the price battles are rough for those dealers relying on rental alone. Fortunately, say these same sources, music is gaining ground, a relief for music-and-video combo outlets.

SUPER SHUFFLE: A shakeup at Super Club Video Corp. last month resulted in the departure of John Himelfarb, executive VP of merchandising and marketing; Patrick Kane, director of visual presentation; Ron Foppen, director of advertising; and Randy Price, buyer. Super Club N.A. president and CEO Darrell Baldwin is now running the operation, which consists of the Movietime/Alfalfa, Video Towne, Movies At Home chains, and the rental operation of the company's music stores. Assisting Baldwin is Anne Currence, VP of operations and

marketing. Super Club Video Corp. was created last fall when the Dallas-based company merged its four video chains.

NOT SO SOUND: Count Rick Veingrad among those not touting audio books. The owner of the two-unit Video Connection in Miami is moving into laserdiscs instead. "You have to make choices," he says. "I have heard too many conflicting stories about audio books."

BIGGEST IN WEST: Wherehouse can still make good on a boast that it is the largest, if not also the dominant chain, headquartered on the West Coast, said Gregory Fisher, assistant VP of real estate, during an interview at the recent International Council of Shopping Centers annual convention in Las Vegas.

But the chain is feeling the effects of eastern front invasions, Fisher said. Both Ohio-based Camelot Music and Trans World Music from New York are making incursions. Also here in growing strength is the Minneapolis-based Musicland Group, which established a firm foothold in 1985 with the acquisition of original Los Angeles chain Licorice Pizza. And on the fringes of Wherehouse territory is Hastings out of Texas.

Wherehouse is still bullish about video rental, but is steadily spreading its emphasis to other products, such as audio books. The chain is still optimistic about computer software, too. This is a product Wherehouse added in 1985 when other music chains did likewise, but only Wherehouse stayed with it.

"Our problem is that Lieberman Enterprises was our prime supplier and now they have been absorbed into Handleman Co.," said Fisher. He says supply sources are being adjusted and that the category is still part of the plan.

"We see ourselves as a complete home entertainment retailer," said Fisher. He added that stores have to be larger these days, to cater to broader demographics.

However, Wherehouse wants to expand its mall presence, where store sizes tend to be much smaller than the freestanding units.

"With California developers asking \$30 a square foot per year, a larger [mall] store becomes a problem," said Fisher, even if they are available.

"Music stores still do not have the clout to strongly influence developers, but they will have to come around to realizing we need more space at reasonable costs," Fisher said.



by Earl Paige

Top Video Sales™

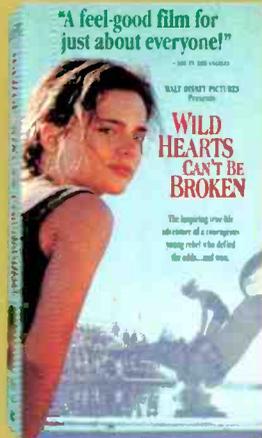
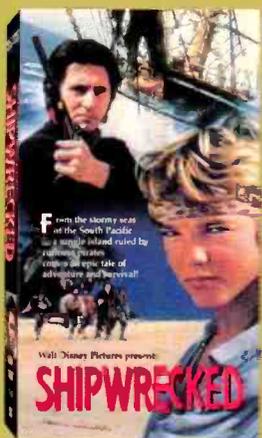
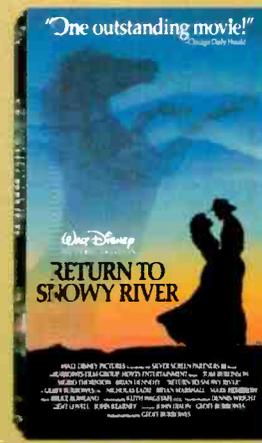
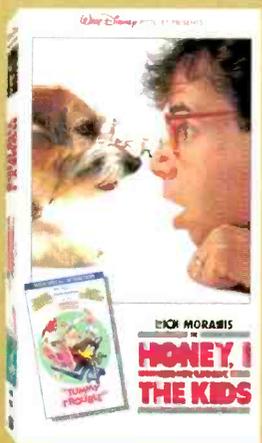
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
			*** No. 1 ***					
1	1	8	101 DALMATIANS	Walt Disney Home Video 1263	Animated	1961	G	24.99
2	2	11	FIEVEL GOES WEST ◊	Amblin Entertainment MCA/Universal Home Video 81067	Animated	1991	G	24.95
3	3	31	FANTASIA	Walt Disney Home Video 1132	Animated	1940	G	24.99
4	NEW ▶		THE SILENCE OF THE LAMBS	Orion Pictures Orion Home Video 8767	Jodie Foster Anthony Hopkins	1991	R	19.98
5	4	57	THE JUNGLE BOOK	Walt Disney Home Video 0602	Animated	1967	G	24.99
6	5	15	QUEEN: WE WILL ROCK YOU	MobileVision/Yellowbill/Queen Strand Home Video 2115	Queen	1992	NR	14.98
7	8	3	PLAYBOY PLAYMATE OF THE YEAR 1992	Playboy Home Video Uni Dist. Corp. PBV0707	Corinna Harney	1992	NR	19.95
8	7	26	CHERFITNESS: A NEW ATTITUDE	CBS/Fox Video FoxVideo 2576	Cher	1991	NR	19.98
9	12	3	PLAYBOY PLAYMATE REVIEW '92	Playboy Home Video Uni Dist. Corp. PBV0708	Various Artists	1992	NR	19.95
10	6	11	SATURDAY NIGHT LIVE: WAYNE'S WORLD	Broadway Video Starmaker Ent. Inc. 660001	Mike Myers Dana Carvey	1992	NR	14.95
11	19	5	MADONNA: TRUTH OR DARE	Live Home Video 69021	Madonna	1991	R	19.98
12	10	30	1992 PLAYBOY VIDEO PLAYMATE CALENDAR	Playboy Home Video Uni Dist. Corp. TBV0702	Various Artists	1991	NR	19.98
13	13	3	PLAYBOY'S EROTIC FANTASIES	Playboy Home Video Uni Dist. Corp. PBV0712	Various Artists	1992	NR	19.95
14	11	17	PENTHOUSE: SATIN AND LACE	Penthouse Video A*Vision Entertainment 50291-3	Various Artists	1992	NR	19.98
15	9	15	PLAYBOY: SEXY LINGERIE IV	Playboy Home Video Uni Dist. Corp. 0705	Various Artists	1992	NR	19.95
16	14	9	MOTLEY CRUE: DECADE OF DECADES '81-'91	Elektra Entertainment 40129	Motley Crue	1992	NR	19.98
17	17	37	THE RESCUERS DOWN UNDER	Walt Disney Home Video 1142	Animated	1991	G	24.99
18	22	30	PENTHOUSE: PASSPORT TO PARADISE/HAWAII	Penthouse Video A*Vision Entertainment 50288-3	Various Artists	1991	NR	19.98
19	15	11	TINY TOON ADVENTURES: HOW I SPENT MY VACATION	Amblin Entertainment Warner Home Video 12290	Animated	1991	NR	19.98
20	25	2	ALIEN/ALIENS TRIPLE PACK	FoxVideo 5598	Sigourney Weaver	1992	R	39.98
21	18	4	ZZ TOP: GREATEST HITS	Warner Reprise Video 38299	ZZ Top	1992	NR	19.95
22	16	40	SINGIN' IN THE RAIN (40TH ANNIV.)	MGM/UA Home Video 202539	Gene Kelly Debbie Reynolds	1952	G	19.98
23	35	7	MICHAEL BOLTON: SOUL AND PASSION	SMV Enterprises 19V-49122	Michael Bolton	1992	NR	19.98
24	30	4	THE JUDDS: THEIR FINAL CONCERT	MPI Home Video 6351	The Judds	1992	NR	19.98
25	26	30	PENTHOUSE: 1991 PET OF THE YEAR PLAYOFF	Penthouse Video A*Vision Entertainment 50290-3	Various Artists	1991	NR	19.98
26	23	87	STAR TREK IV: THE VOYAGE HOME (DIRECTORS' SERIES)	Paramount Pictures Paramount Home Video 1797	William Shatner Leonard Nimoy	1986	PG	29.95
27	21	30	ROBIN HOOD: PRINCE OF THIEVES	Morgan Creek Warner Home Video 14000	Kevin Costner	1991	PG-13	24.98
28	36	4	THE QUIET MAN (40TH ANNIV.)	Republic Pictures Home Video 3359	John Wayne Maureen O'Hara	1952	NR	69.98
29	NEW ▶		DANCE! WORKOUT WITH BARBIE	Buena Vista Home Video 1361	Animated	1991	NR	19.99
30	24	87	THREE TENORS IN CONCERT ▲ ³	PolyGram Video 071-223-3	Carreras - Domingo - Pavarotti	1990	NR	24.95
31	NEW ▶		THE DOORS	Carolco Home Video Live Home Video 68956	Val Kilmer Meg Ryan	1991	R	19.98
32	39	16	GOODFELLAS	Warner Bros. Inc. Warner Home Video 12039	Robert De Niro Joe Pesci	1990	R	19.98
33	27	11	NEW JACK CITY	Warner Bros. Inc. Warner Home Video 12073	Wesley Snipes Ice-T	1991	R	19.98
34	20	12	MONTY PYTHON AND THE HOLY GRAIL	Columbia TriStar Home Video 92253	John Cleese Graham Chapman	1974	PG	19.95
35	28	87	RICHARD SIMMONS: SWEATIN' TO THE OLDIES ◊	Warner Home Video 616	Richard Simmons	1990	NR	19.98
36	34	29	JANE FONDA'S LOWER BODY SOLUTION	Jane Fonda Warner Home Video 655	Jane Fonda	1991	NR	19.97
37	32	40	FATAL ATTRACTION (DIRECTORS' SERIES)	Paramount Pictures Paramount Home Video 12881	Michael Douglas Glenn Close	1987	R	29.95
38	38	7	ED SULLIVAN: THE GREATEST ENTERTAINERS	Buena Vista Home Video	Various Artists	1992	NR	19.99
39	33	10	BUNS OF STEEL	The Maier Group	Greg Smithey	1989	NR	14.95
40	37	14	PLAYBOY VIDEO CENTERFOLD: PAMELA ANDERSON	Playboy Home Video Uni Dist. Corp. 0704	Pamela Anderson	1992	NR	19.95

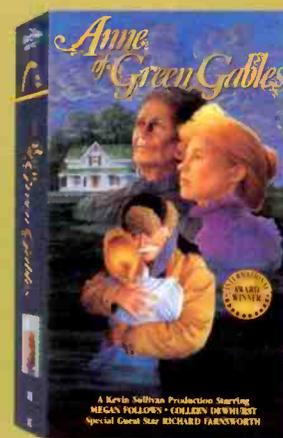
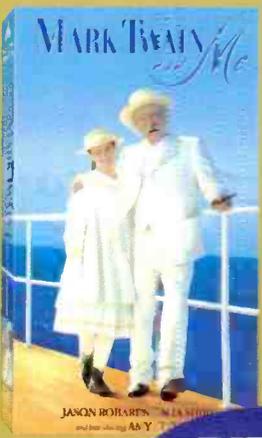
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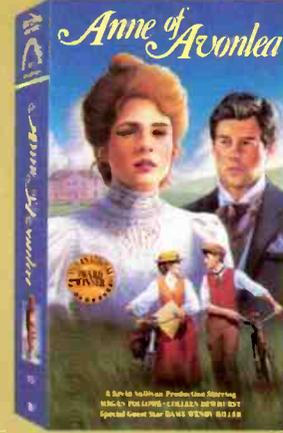
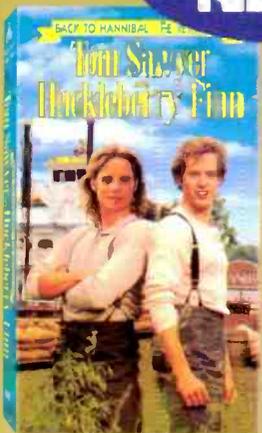
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A&M Touts 'Lamb' Chops; Sony Takes 'First' Steps

SHARI HAD A LITTLE LAMB: A&M breaks the \$10 barrier for the first time July 28 with the release of its four-title "Lamb Chop's Play-Along" series, each 30 minutes at \$9.95. The announcement was made at the American Booksellers Assn. convention, held May 23-26 in Anaheim, Calif. According to director of children's products Regina Kelland, the series is culled from Shari Lewis' hit PBS TV show of the same name (it ranks second only to "Sesame Street" in PBS' children's ratings, and was nominated for four Emmys).

The four titles, "Action Songs," "Action Stories," "Jokes, Riddles, Knock-Knocks, And Funny Poems," and "Betchas, Tricks, And Silly Stunts," are special compilations put together from a variety of episodes starring Lewis, Lamb Chop, Hush Puppy, and Charlie Horse. A 12-piece counter display and 24-piece floor display are available to retailers and, Kelland said, "Details of a consumer contest will be attached to the floor display."

Shari Lewis was on hand at ABA to autograph copies of her newest video, "Don't Wake Your Mom," released April 21, which debuted at No. 25 on Billboard's Top Kid Video chart. Her first A&M video, "Lamb Chop In The Land Of No Manners," doubled its sales when the PBS show kicked in, said Kelland. Lewis confirmed that her show has been renewed for another season; due to popular demand, series reruns begin June 29 rather than in the fall, as originally scheduled.

The videos' \$9.95 price point, said Kelland, "will open more doors for Shari at supermarkets, mass-merchants, etc. It's hit product to begin with—it should have a mass audience at the video level." Five of A&M's eight kid-vid releases in 1992 are Lewis', Kelland noted.

SONY FIRSTS: Sony Kids' Music/Video threw a delectable brunch bash at ABA May 24, at which the company's new "My First Video" series was unveiled. Plus, Sony Kids' recording artists Dan Crow, Lois Young, and Tom Chapin (in order of appearance) performed a collective handful of tunes that left grown-ups and young'uns alike singing and clapping along.

The four "My First Video" titles, 40-50 minutes long and retailing for \$14.98, are based on the "My First" children's book series from Britain's Dorling Kindersley publishers (available domestically from Random House/Knopf). They are "My First Cooking Video," "My First Nature Video," "My First Science Video," and "My First Activity Video." Linda Morgenstern, director of children's programming for Sony Kids' Music, said the series marks the company's

first foray into the nonfiction book-based video arena. Aimed at ages 4-10, the videos offer step-by-step instructions for a variety of projects, and encourage interactivity through use of the VCR pause button.

PSS AT ABA: Pamela Beall and Susan Nipp, creators of the enormously popular Wee Sing audio/video/book series (15 million video units sold), who were holding court at the ABA booth of their publisher Price Stern Sloan, gave Child's Play a preview of their upcoming seventh Wee Sing video. It's called "Wee Sing In The Marvelous Musical Mansion,"

and it's due Oct. 1. PSS video manager Claudia Sloan said the video's "main thrust is the importance of music," while Nipp noted, "Self-esteem is the theme."

Like the other Wee Sing offerings, "M" will include a blend of traditional and original music, connected by a storyline. In this case, said Beall, "three kids and their Auntie Annabella visit their uncle in the Marvelous Musical Mansion. Plus, there's a mystery involved, which is a first for Wee Sing." Songs include "She'll Be Comin' Round The Mountain," "Hickory Dickory Dock," and "When The Saints Go Marching In."

Nipp and Beall noted that, at long last, Wee Sing merchandise may be available in the near future. The pair had resisted merchandising offers at first, in their desire to not over-commercialize the line. Now they're looking into the possibility because the public demand for toy Wee Sing characters like Melody Mouse and the Snoodle Doodles has increased. "Wee Sing started, not as a marketing phenomenon, but because there was a need for an affordable collection of kids' songs," said Beall. "As we've grown, we see the need for new products, and we're not averse to them."

LEARNING LIVE: The Learning Station, a Florida-based trio whose home video "All Aboard" is simply one of the finest children's videos Child's Play has yet had the pleasure of viewing, invited the public to participate in a video shoot for its next project. From July 1-4, the Learning Station will be appearing at Front Street Park in Melbourne, Fla., doing kid-in-the-street interviews with attendees. Best replies to the question "How would you wish America a happy birthday?" will appear in its new longform, produced by Melbourne-based CRM Group. The Learning Station's next audio release, "a collection of all-time favorites," according to founding member Laurie Monopoli, will be out in July on Hug-A-Chug Records, manufactured and distributed by high-profile Orlando, Fla.-based indie dance label Cheetah Records.



by Moira McCormick

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	2	4	FRANKIE & JOHNNY	Paramount Pictures Paramount Home Video 32222	Al Pacino Michelle Pfeiffer	1991	R
2	1	6	THE LAST BOY SCOUT	Warner Bros. Inc. Warner Home Video 12217	Bruce Willis Damon Wayans	1991	R
3	3	10	THE FISHER KING	Columbia TriStar Home Video 70613	Robin Williams Jeff Bridges	1991	R
4	6	3	FREEJACK	Warner Bros. Inc. Warner Home Video 12328	Emilio Estevez Mick Jagger	1991	R
5	7	2	THE BUTCHER'S WIFE	Paramount Pictures Paramount Home Video 32312	Demi Moore Jeff Daniels	1991	R
6	NEW ▶		JFK	Warner Bros. Inc. Warner Home Video 12306	Kevin Costner	1991	R
7	5	5	LITTLE MAN TATE	Orion Pictures Orion Home Video 8778	Jodie Foster Adam Hann-Byrd	1991	PG
8	10	3	THE COMMITMENTS	FoxVideo 1906	Robert Arkins Michael Aherne	1991	R
9	4	8	DECEIVED	Touchstone Pictures Touchstone Home Video 1306	Goldie Hawn John Heard	1991	PG-13
10	12	2	HIGHLANDER 2: THE QUICKENING	Columbia TriStar Home Video 91493	Christopher Lambert Sean Connery	1991	R
11	8	8	RICOCHET	Silver Pictures HBO Video 90683	Denzel Washington John Lithgow	1991	R
12	9	11	BOYZ N THE HOOD	Columbia TriStar Home Video 50813	Ice Cube Cuba Gooding, Jr.	1991	R
13	13	8	CURLEY SUE	Warner Bros. Inc. Warner Home Video 12218	Alisan Porter Jim Belushi	1991	PG
14	14	5	THE PEOPLE UNDER THE STAIRS ♦	Universal City Studios MCA/Universal Home Video 81136	Brandon Adams Everett McGill	1991	R
15	11	11	DEAD AGAIN	Paramount Pictures Paramount Home Video 32057	Kenneth Branagh Emma Thompson	1991	R
16	15	9	SHATTERED	MGM/UA Home Video 902357	Tom Berenger Greta Scacchi	1991	R
17	16	5	MY OWN PRIVATE IDAHO	New Line Home Video Columbia TriStar Home Video 75403	River Phoenix Keanu Reeves	1991	R
18	22	3	AT PLAY IN THE FIELDS OF THE LORD	The Saul Zaentz Company MCA/Universal Home Video 81246	Tom Berenger John Lithgow	1991	R
19	31	3	HOUSE PARTY 2	New Line Home Video Columbia TriStar Home Video 75383	Kid 'N Play	1991	R
20	19	11	THE DOCTOR	Touchstone Pictures Touchstone Home Video 1257	William Hurt Christine Lahti	1991	PG-13
21	18	9	THE SUPER	FoxVideo 1872	Joe Pesci Ruben Blades	1991	R
22	17	10	OTHER PEOPLE'S MONEY	Warner Bros. Inc. Warner Home Video 12223	Danny DeVito Penelope Ann Miller	1991	R
23	21	7	NECESSARY ROUGHNESS	Paramount Pictures Paramount Home Video 32597	Scott Bakula	1991	R
24	NEW ▶		COMPANY BUSINESS	MGM/UA Home Video 902356	Gene Hackman Mikhail Baryshnikov	1991	PG-13
25	26	2	HOMICIDE	Columbia TriStar Home Video 91443	Joe Mantegna	1991	R
26	20	8	BILLY BATHGATE	Touchstone Pictures Touchstone Home Video 1337	Dustin Hoffman Nicole Kidman	1991	R
27	36	3	YEAR OF THE GUN	Columbia TriStar Home Video 91453	Andrew McCarthy Sharon Stone	1991	R
28	25	21	THELMA & LOUISE	MGM/UA Home Video 902355	Susan Sarandon Geena Davis	1991	R
29	32	2	INTO THE SUN	Vidmark Entertainment 5306	Anthony Michael Hall	1992	R
30	23	9	RAMBLING ROSE	Live Home Video 69000	Laura Dern Diane Ladd	1991	R
31	NEW ▶		CITY OF HOPE	SVS/Triumph Columbia TriStar Home Video 92053	Tony Lo Bianco Vincent Spano	1991	R
32	27	7	101 DALMATIANS	Walt Disney Home Video 1263	Animated	1961	G
33	29	5	29TH STREET	FoxVideo 1874	Danny Aiello Anthony LaPaglia	1991	R
34	34	6	INSIDE OUT	Playboy Home Video Uni Dist. Corp. 0706	Various Artists	1991	NR
35	33	4	LATE FOR DINNER	New Line Home Video Columbia TriStar Home Video 75443	Brian Wimmer Peter Berg	1991	PG
36	NEW ▶		STRICTLY BUSINESS	Warner Bros. Inc. Warner Home Video 12303	Tommy Davidson	1991	PG-13
37	NEW ▶		MEETING VENUS	Warner Bros. Inc. Warner Home Video 12309	Glenn Close	1991	PG-13
38	30	13	BARTON FINK	FoxVideo 1905	John Turturro John Goodman	1991	R
39	28	9	PARADISE	Touchstone Pictures Touchstone Home Video 1258	Melanie Griffith Don Johnson	1991	PG-13
40	24	7	BLACK ROBE	Vidmark Entertainment 5543	Lothaire Bluteau Aden Young	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.

2ND FEATURES

(Continued from page 54)

her to his side by playing off her own repressed sexuality. It's a twisted psychological drama that explores some brand-new avenues of dementia. Rent it with "The Collector."

• "The American Gangster," Columbia Tristar Home Video, prebooks Thursday (11).

This documentary puts real faces to names we've heard a million times in films. Bugsy Siegel, John Dillinger, Lucky Luciano, and dozens of other mobsters' stories are told with a collection of vintage film and still photographs. It's a fascinating glimpse of the realities of organized crime, and a perfect double bill with "Bugsy," "The Untouchables," "Nitti—The Enforcer," or any other gangster film.

• "Caroline?" (1989), Republic Pictures Home Video, prebooks Wednesday (10).

Caroline had been presumed dead for 15 years before she mysteriously reappears to collect her inheritance from her wealthy family. What starts out as a standard melodrama turns into a surprisingly tender study of the intricate subtleties of child abuse. Whether Caroline is who she says she is becomes secondary to whether she can actually help her two half-siblings get out from under the wings of an incredibly oppressive family situation; sort of "Laura" meets "Rain Man." Rent it with either of those, or "The Miracle Worker."

• "Voyager" (1992), Academy Entertainment, prebooks Thursday (11).

Strong performances, beautiful locations, and a strong sense of existential angst all add up to a surprisingly dull experience in this international travelog about a man's search for his heart. Sam Shepard plays an engineer who survives a plane crash, then takes an ocean voyage where he meets a stunning young girl who warms up his cold cold heart. Soon, a startling truth is uncovered that was obvious to every viewer from the get-go. Rent it with "La Luna."

• "Videomaker: The Video Series, Volume 1, No. 1" (1992), Victory Audio Video Services (Culver City), available now.

If your VCR still reads 12:00 and you just leave your camcorder on autofocus and hope for the best, this instructional tape is the perfect introduction to the basics of home videography. Camera technique, lighting, and computer special effects are all covered for the beginning videomaker. Rent it with "Peeping Tom."

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RANDOM HOUSE HOME VIDEO

Kids Are Watching Us!

Pro Audio

Sony Classical (Major) Productions

Adds Studios, Begins Ambitious Reissue Series

■ BY SUSAN NUNZIATA

NEW YORK—Sony Classical Productions has added two new studios to its facilities here, one of which is dedicated to remastering, and has taken on an ambitious reissue series involving three decades of Leonard Bernstein recordings.

"The Leonard Bernstein Royal Edition," which draws on more than 500 works recorded in stereo by the conductor for CBS from the '50s through the '70s, will span 119 CDs released on Sony Classical during the next two and a half years.

The first 10 titles, devoted to the music of Bartok and Beethoven, are being released this month, with another 40 titles due by year's end. The series will be arranged mostly alphabetically by composer, according to Sony.

The majority of the recordings feature the New York Philharmonic, for which Bernstein served as music director.

The project represents one of the first applications of the new 20-bit digital processing technology that has been added as part of the studio's expansion.

Customized equipment from Studer and others allows the studio to play back vintage two-, three-, and eight-track tapes, and the material is transferred to digital using prototype 20-bit gear from Sony and Sonic Solutions.

TIMETABLE

According to Christian Constantinov, Sony Classical's VP of audio operations, the time dedicated to each recording varies. "Once, we took two weeks for one CD, which is considered an enormous amount of time today," he says. "In our business, for remastering, it's one to three days maximum, otherwise it's not considered profitable. But we are preserving our archives, transferring this material for future use, and since we have promised that we will deliver the

best on the market, we feel it's a worthwhile investment."

The remastering projects originate in the A&R department. Once a concept for release is formulated, a producer is assigned to go through Sony's archives to locate available recordings and determine whether to use the original three- or eight-track recordings or the two-track mixes of the program material. In many cases, because of poor editing or improper EQs on the mixed versions, the original multitrack recordings are used, according to Constantinov.

On the Bernstein project, "We encountered many bad splices, noises, distortions, things which we have to go back and fix at this point in time, which hadn't been problems with LPs," says Constantinov.

"We're trying to re-create the entire sessions and do new editing, following the original instructions of the conductor but trying to do it better," he adds. "When the original recordings were done, they had to be equalized because the speakers didn't have high frequencies. Now [the recordings] sound shrill. Also . . . there might be street noise or rumble which couldn't have been heard because the dynamic range of the original amps and speakers was very narrow and small. We had to go through the entire exercise of making it as perfect as possible by today's equipment and standards."

RESTORATION PROCESS

For some of the more age-ravaged tapes, a special restoration process is used that involves baking the tapes at high temperatures. This makes the tapes playable for one pass, enabling the material to be copied to digital.

Once the tapes have been transferred, using 20-bit analog-to-digital conversion, the prototype 20-bit Sonic Solutions system is utilized for editing.

However, Constantinov stresses that the Sonic system is used only as an editor and for some minimal equal-

ization. The San Francisco-based Sonic Solutions also makes a noise-reduction system called No Noise but neither that nor any other noise-reduction process is being used on the Bernstein recordings, according to Constantinov.

"We're trying to have as little electronics as possible in the way of the signal," says Constantinov. "The signal path is as straightforward as possible. We're using an analog machine and preamplifier, and we are just recording directly onto 20-bit and editing."

According to Constantinov, when rumble has to be removed "we prefer to have an engineer with hands on, rather than having a mechanical system doing a human job. There has to be a real human being with musical taste, with ears, who does it while he's involved in listening to this music. This music is intended for human beings, not machines. We have to have it done for human taste."

Four engineers are currently at work on the Bernstein project, although all of the engineers at Sony Classical are qualified to work on the restorations, according to Constantinov.

Producers Andrew Kazdin, Thomas Z. Shepard, and Dennis Rooney are involved in the Bernstein project.

Although the 20-bit process was intended for new releases, Constantinov says it also brings a dramatic difference in clarity and detail to remastered recordings. "The normal 16-bit recording doesn't give you more than 14.5 bits [of resolution] on a CD because of the limitations of the technology. When you have a 16-bit CD, the original 16-bit recording is now 14.5 bits. But when you have a 16-bit CD, and your original transfer has been 20 bit, when you reduce to 16 bit you still have a full 16-bit recording with good linearity and more detail."

Although most of the 20-bit technology used for the Bernstein project is not proprietary, Sony Classical Productions chief engineer David Smith has developed a prototype 20-bit multitrack digital recorder. Only one such unit exists, and Constantinov was uncertain whether Sony Corp.'s pro audio division would begin marketing that unit.

At the Summer Consumer Electronics Show, held May 27-31, Sony Corp. also announced a new super-bit mapping processor designed to truncate and redither the 20-bit signals to 16 bit for CD.

Among other 20-bit remastering projects under way at Sony Classical Productions is a rerelease of the Glen Gould collection.

The Bernstein collection earns the "Royal Edition" moniker because the front covers of the CDs use Aquarelles painted by England's Prince of Wales. Prince Charles is personally selecting and matching his pictures with the music on the CDs, according to Sony Classical reissues director Andreas Packhauser.



SPARS Workstation Confab Draws 200. The fourth annual Society of Professional Audio Recording Services digital audio workstation conference, held May 16-17 at the Beverly Grand Hotel in Los Angeles, was attended by approximately 200 industry members. Above, SPARS board members join representatives from Akai, AMS, Digidesign, Fairlight, New England Digital, Otari, Roland ProAudio/Video, Solid State Logic, Sonic Solutions, Studer/Dyaxis II, and Waveframe.

EUROSOUNDS

A column by Zenon Schoepe on the European professional audio industry.

U.K.

PRODUCER YOUTH, OF U2, Marc Almond, and James fame, has installed the U.K.'s first DDA Profile desk in his new studio complex. "I had already got a [DDA] DMR and I liked the clarity and freedom the desk gave me. Trading up to the Profile was really the only choice," says Youth.

Meanwhile, UB40 purchased a DDA AMR24 for its new studio currently being built in Birmingham.

AUSTRIA

MEDIA SOUND has introduced its latest mobile studio, the **Track Truck One**. The studio is based on a Scania R142M tractor and equipped with a 64-channel **Raindirk Symphony LN** and **Sony 24-** and **48-track** digital recorders.

THE ENTIRE **FREDDIE MERCURY TRIBUTE** concert was recorded on the **Manor Mobile's Raindirk** console.

OPERA SINGERS **Placido Domingo, Juan Pons, and Jaume Aragall** recently recorded at Vienna's **MG Sound**. The tracks will be part of a CD destined for the opening of this year's Olympic Games in Barcelona.

POLAND

THE POLISH PARLIAMENT HAS BEEN drafting a new broadcast law following the veto of the previous legislation by the country's president. Airways will be regulated by an independent national council, the members of which will not be allowed to hold high office in any political party.

SWEDEN

SWEDISH MINISTRY OF CULTURE has announced that 175 FM transmitters will be available for commercial radio. The transmitters are due to be available by year's end.

BELGIUM

RADIO DONNA, BELGIUM'S fifth radio channel, has gone on-air supported by up to 12 minutes per hour of advertising.

SPAIN

KASH PRODUCTIONS IN MADRID has ordered Spain's first **AMS Logic 1** digital console. The unit is slated for installation in the facility's new CD mastering suite.

HARMONIA MUNDI has revealed its **Ibis** digital desk, which is built up from four-channel blocks and operates in conjunction with EQ and dynamics modules. The desk currently operates in a snapshot mode, but full dynamic automation is promised by the manufacturer, along with a complement of video interfaces.



Emerson, Lake & Palmer. Emerson, Lake & Palmer celebrate the wrap-up of their album, "Black Moon," at Conway Studios in Hollywood. The album and title cut were released in May on Victory Music/PLG, and the trio kicks off a world tour in the U.S. next month. From left are band member Greg Lake, KLOS/ABC Rock Radio Network's Gayl Murphy, PLG regional sales director Billy Cox, band members Keith Emerson and Carl Palmer, and Victory Music president Phil Carson.

Billboard.

STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING JUNE 6, 1992)

CATEGORY	HOT 100	R&B	COUNTRY	DANCE SALES	ALBUM ROCK
TITLE Artist/ Producer (Label)	JUMP Kris Kross/ J.Dupri (Ruffhouse/COL.)	COME & TALK TO ME Jodeci/ D.Swing Al B.Sure (Uptown)	ACHY BREAKY HEART Billy Ray Cyrus/ J.Scaife J.Cotton (Mercury)	MY LOVIN' (YOU'RE NEVER GONNA GET IT) En Vogue/ T.McElroy D.Foster (Atco EastWest)	REMEDY The Black Crowes/ The Black Crowes George Drakoulis (Def American)
RECORDING STUDIO(S) Engineer(s)	KALA/STUDIO 4 (Atlanta/ Philadelphia) Joe Nicolo	QUANTAM (New Jersey) Mark Partis	MUSIC MILL (Nashville) J.Cotton,G.Smith J.Scaife	FANTASY (Berkley,CA) Steve Counter	SOUTHERN TRACKS (Atlanta) Brendan O'Brien
RECORDING CONSOLE(S)	Trident 65 Series/ Neve 8048	SSL 4000 Series G Computer	Focusrite	Trident Series 80	SSL 4000 E Series
MULTITRACK RECORDER(S) (Noise Reduction)	Studer A-80	Studer A-800	Mitsubishi X-850	Studer A-800	Sony JH24
STUDIO MONITOR(S)	UREI 813	UREI 813C Yamaha NS10	Big Red	UREI 813	Yamaha NS10 Augsberger
MASTER TAPE	Ampex 456	Ampex 456	Ampex 467	Ampex 456	Ampex 456
MIXDOWN STUDIO(S) Engineer(s)	STUDIO 4 (Philadelphia) Joe Nicolo	CONWAY (Los Angeles) Mick Guzauski	MUSIC MILL (Nashville) J.Cotton,G.Smith J.Scaife	CAN AM (Los Angeles) Ken Kessie	RECORD PLANT (Los Angeles) Brendan O'Brien
CONSOLE(S)	SSL 4000 E Series G Computer	Neve VR	Focusrite	SSL 4000 E Series G Computer	SSL 4000 G Series
MULTITRACK/ 2-TRACK RECORDER(S) (Noise Reduction)	Studer A-80	Studer A-827	Mitsubishi X-850	Otari MTR-90/ Studer A-800 Mark III	Studer A-800
STUDIO MONITOR(S)	KRK	Custom Conway	Big Red	Yamaha NS10	Yamaha NS10 TAD/Kinoshita
MASTER TAPE	Ampex 467	Ampex 456	Ampex 467	Ampex 456	Ampex 456
MASTERING (ALBUM) Engineer	MASTERDISK Tony Dawsey	HIT FACTORY DMS Chris Gehringer	MASTERMIX Hank Williams	BERNIE GRUNDMAN Brian Gardner	MASTERDISK Howie Weinberg
PRIMARY CD REPLICATOR (ALBUM)	Sony Manufacturing	WEA Manufacturing	PDO	WEA Manufacturing	WEA Manufacturing
PRIMARY TAPE DUPLICATOR (ALBUM)	Sony Manufacturing	WEA Manufacturing	HTM	WEA Manufacturing	WEA Manufacturing

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M S G
UGLY KID JOE
BOYZ II MEN
QUEEN



Audio Prince. Britain's Prince Edward gets a hands-on demonstration of Neve's new Capricorn digital recording console during the royal opening May 20 of the company's new headquarters in Litchington, Hertfordshire. From left are Neve's digital systems development manager, Paul Lidbetter; Prince Edward; Neve product manager, multitrack recording, Roger Cameron; Neve managing director Laci Nester-Smith; and group president of audio and visual systems, Siemens AG, Hans Haider. Siemens is Neve's parent company.

Pro Audio

AUDIO TRACK

NEW YORK

PRODUCER/REMIXER **MOBY** was in *Prime Cuts* remixing the B-52's "Good Stuff" track. **Steven "Boom" Barkan** engineered. Producer/editor **DJ Pierre** was in the Studio B editing suite working on "Give A Little Love" by **Photon, Inc.** for **Strictly Rhythm Records**. Editor **Todd Culver** was in cutting a new production of "Dominatrix Sleeps Tonight" by **Dominatrix** on **I Squared Records**.

Ruben Blades was in **Power Station** and **Electric Lady** working on a self-produced project for **Sony International**. **Jon Fausty** engineered, assisted by **Chris Albert** at **Power Station** and **Michael White** at **Electric Lady**. Both studios house Sony 3348 48-track digital machines.

Multi-Sound Studios tracked a new album by **Reporter** for **Nitro Records**. **Dave Weiner** produced and **Joe Salvatto** engineered. The project is tentatively scheduled for release in September. Weiner handled final mixes for the upcoming EP release by **Gerri Ganz & Rumor Mill** on **Altered Records**. **Multi-Sound** recently added two Sony DAT recorders to its equipment roster.

Producer **David Hall** was in **Marathon Recording** with 411 tracking and mixing its upcoming Atlantic album. **David Kennedy** and **Dave Dashing** engineered using a **Neve VR-60** with **Flying Faders** and **Otari MTR-90 MKIII**. **Skeff** produced tracks and mixes on Sony's **Jamal-Ski**. **Kennedy** engineered. **Total Look And Style** was in with Hall tracking and mixing for **Def Jam**. **Kennedy** engineered.

LOS ANGELES

TRAX RECORDING had **College Boyz** in recording the "How To Act" track for the "White Men Can't Jump" film soundtrack. **Michael Nally** engineered.

Warner artist **Peter Cetera** was in **Ocean Studios** overdubbing tracks for his upcoming album. **David Foster** co-produced the songs tracked at Ocean, while **Andy Hill** produced songs tracked in England. **Rick Holbrook** engineered, assisted by **Michael Rodriguez** and **Michael Geiser**. The project features **Chaka Khan** on a duet with Cetera.

At **Indigo Ranch**, **Larry Dunn** (a former member of **Earth, Wind & Fire**) completed his new album. **Chris Burnt** engineered, with **Chuck Johnson** assisting.

NASHVILLE

GOLDEN PEAR artist **Ji Lim** recorded his debut album at **Kaleidoscope Sound**. The album, titled "Looking For A Revolution," was produced by **Craig Hansen**. **Garrett Rockey** and **Hansen** engineered at the **Tac Matchless** board. The album is slated for release in September.

Dutch artist **Rick Dean** completed his debut with producer **Patty Parker** at **Chelsea**. **Jim Williamson** engineered. The single is slated for release this summer on **Comstock**.

Pam Tillis was in the **Money Pit** overdubbing her second **Arista** album

with producers **Paul Worley** and **Ed Seay**. **Seay** engineered. **Highway 101** was in with **Worley** and **Seay** working on tracks and vocals for its new **Warner Bros.** album. **Seay** engineered, assisted by **Anthony Martin**. **Joy White** worked on tracks and mixes with producers **Worley** and **Blake Chancey**. **Seay** engineered the **Sony/Epic** project.

OTHER CITIES

FANTASY STUDIOS, Berkeley, Calif., had **Robert Cray** in tracking and mixing his latest **PolyGram** project in **Studios A and D**. **Dennis Walker** produced. **John Hampton** and **Steve Savage** engineered. **Eric Thompson** assisted. **2-Tuff-E-Nuff's Denzil Foster** and **Thomas McElroy** were in producing **Samuelle's** second Atlantic album in **Studio B**. **Steve Counter** engineered.

Bumstead/Warner artist **Glen Stace** completed work on his second release with producer **Barry Beckett** at **Vancouver Studios** and **Little Mountain Studio**, both in **Vancouver**. **Kenny Marshal** engineered.

Nick Martinelli completed several mixes for **Regina Belle's** new release at **Criteria** in **Miami**. **Eric Schilling** and **Bruce Weeden** engineered the 56-track sessions in the studio's **Solid State Logic G-series** room. **Mark Krieg** assisted. **Sony International** artist **Chayanne** was in cutting tracks for his next album in the vintage **Neve** tracking room. **Eddy Martinez** co-produced the 32-track digital sessions. **Mike Couzzi** engineered. **Andrew Roshberg** assisted.

Studio 4, Philadelphia, had producer **Jim Salamone** in with **Larry Marcus** of the **Rude Boys** to mix tracks with **Phil Nicolo** and **Joe "the Butcher" Nicolo** for the **Rude Boys'** upcoming album, titled "Rude House." **Scott MacMinn** and **Diane Zaiko** assisted. **Joe Nicolo** completed a remix of **Bruce Springsteen's "57 Channels"** for **Columbia**. The dance remix was done on the studio's 56-input **SSL G-series** board. **Manuel LeCuona** engineered tracks for the new **Ruffhouse/Columbia** act the **Goats**. **Joe Nicolo** produced the sessions on the **Neve 4048** console.

Danny McCulloch, Bic Briggs, and **Barrie Jenkins** (all formerly of the **Animals**) were in **Unbeaten Tracks Studios**, **Fiskerton Lines, England**, with **Jack McCulloch** (formerly of **Thunderclap Newman**) to work on an album. **Tony Leonard** engineered.

At **Normandy Sound, Warren, R.I.**, **Phil Greene** completed a new **John Cafferty & the Beaver Brown Band** record for **Scotti Bros.**

Watermelon Sugar was in **Seagrape, Chicago**, completing a four-song project with engineer **Mike Konopka**. Basic tracks were recorded at **Jordan Studios** with **Pat Metheny Group** drummer **Paul Wertico** and former **Survivor** bassist **Dennis Johnson**. The project is planned for **CD** release.

Material for Audio Track should be sent to Debbie Holley, Billboard, Fifth Floor, 49 Music Square W., Nashville, Tenn. 37203.

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Update

GOOD WORKS

THAT'S THE SPIRIT, MIKE! Michael Dornemann, chairman and CEO of the Bertelsmann Music Group, will receive the "Spirit Of



DORNEMANN

Life" award from the City of Hope's music and entertainment chapter Sept. 17 in Los Angeles. He's the first non-American CEO of an international entertainment company to receive the honor. Kickoff luncheons will be held June 19 in Los Angeles and June 23 in New York. Also, a special celebrity softball game, concert, and reception is scheduled to be held Sunday (7) in Nashville. City of Hope funds efforts to combat juvenile-related diseases and disorders.

HELPING HAND: **Children Of The Night**, the Los Angeles-based organization battling child prostitution and pornography, salutes the music industry Thursday (11) in Los Angeles as one of a series of events celebrating the opening of the group's new shelter in Van Nuys. Among the major efforts was that of rocker **Richard Marx**, who donated the publishing royalties of his song "Children Of The Night" to the group, which has already added more than \$250,000 to its coffers. According to **Dr. Lois Lee**, executive director of the 13-year-old organization, the rock music community has helped raise more than \$600,000 for the fund to create the facility. For more info, call **Sharon Weisz** at 213-852-1043.

GEORGE MICHAEL has contributed three new tracks, "Happy," "Do You Really Want To Know," and a single, "Too Funky," to the upcoming "Red Hot + Dance" album on **Columbia** benefiting various AIDS activism and awareness groups throughout the country. All of Michael's and Columbia's proceeds from sales of the single and album will be donated to AIDS charities.

SAMMY IS FIRST: Lyricist **Sammy Cahn** was honored June 2 with the first **Joslin Distinguished Achievement Award** to be presented by the **Joslin Diabetes Center** in Boston. Cahn, who was first diagnosed with diabetes in the '70s, is a patient at Joslin.

PHILADELPHIA 'EARTH AID' takes place June 27 at the Beach Club. The event will highlight local talent, including **Joseph**, the **Rhythm Cats** featuring **Bekka Eaton**, the **Cutaways!**, and **Soul Survivors**. The event, organized by music producer **Sherri Bonghi**, is part of the **Clean Air Council's** celebration of its 25th anniversary. For info, contact **Bonghi** at 215-563-3260 or **Betty Marcucci** at 215-545-1832.



A Kiss For Baltimore. Baltimore Mayor Kurt Schmoke, center, presents the members of rock band Kiss with honorary citizenship and proclaims May 4 "Kiss Day" in Baltimore. The group's current Mercury album, "Revenge," debuted at No. 6 on The Billboard 200.

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 7, 14th **Platinum Music Conference**, seven-hour intensive seminar on the music business. Demo tapes will be reviewed and finalists chosen to perform at an invitation-only industry showcase in New York. Holiday Inn-Center City, Philadelphia. 800-875-1580.

June 7-14, **T.J. Martell 1992 Rock 'n Charity Celebration**, various locations, Los Angeles. 818-883-7719.

June 8, **Benefit for LIFEbeat, The Music Industry Organization to Fight AIDS**, featuring the Pet Shop Boys, Salt-N-Pepa, and Frankie Knuckles, Roseland, New York. 212-245-3240.

June 10, "Everything You Ever Wanted to Know About Music Publishing, But Were Afraid to Ask," presented by the Assn. of Independent Music Publishers, Sheraton New York. 212-983-0400.

June 10-13, **NAB Radio Montreux**, Centre de Congress et d'Exposition, Montreux, Switzerland. 202-775-4972.

June 11-13, **Radio & Records Convention**, Century Plaza Hotel, Los Angeles. Karen Bionda, 213-553-4330.

June 11-14, **Sixth Annual Reggae Riddims and International Arts Festival '92**, various locations, New Orleans. 504-522-5555.

June 11-14, **African American Music Month IAAAM '92 Celebration**, hosted by the International Assn. of African American Music, Wyndham Franklin Plaza Hotel, Philadelphia. 215-664-1677.

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 & Ballow, Vanderbilt Plaza Hotel, Nashville. Tracie Albright, 615-726-5484.

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.

June 28, "Tuning Up! Format Strategies For The '90s," presented by the International Radio & Television Society, Time-Life Building, New York. 212-867-6650.

JULY

July 1-5, **Midtfnys 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.

AUGUST

Aug. 13-16, **Jack The Rapper Conference**, Atlanta Hilton and Towers Hotel, Atlanta. 407-423-2328.

Aug. 19-23, **Nova Russia Song Festival**, Luzhniki Stadium, Moscow. 011-49-95-201-0046.

LIFELINES

BIRTHS

Girl, **Emily Ann**, to **Dennis and Kerry Drew**, March 24 in Buffalo, N.Y. He is the keyboard player of Elektra recording group 10,000 Maniacs.

Boy, **Benjamin Francis**, to **Steve Berkowitz and Monica van Dorp**, April 14 in N.Y. He is director of A&R/marketing at Columbia Records.

Girl, **Samantha Allison**, to **Mark and Melinda Ballard**, April 20 in Glendale, Calif. He is a buyer at Pacific Coast One-Stop.

Boy, **David**, to **Jon Webster and Debra Clancy**, April 25 in London. He is international managing director and she is international label manager for Virgin Records in London.

Boy, **Miles Joseph**, to **Paul and Jan Ramey**, May 17 in New York. He is director of national sales for GRP Records there. She is an account executive at Cable Network Inc.

Boy, **Tarek Chrystopher**, to **Chrystopher and Hanaa Hansen**, May 20 on St. Thomas, U.S. Virgin Islands. He is owner of the Modern Music retail chain of the U.S. Virgin Islands.

Girl, **Alexa Rae**, to **Rick and Lisa Timmermans**, May 27 in Sacramento, Calif. He is Bay area regional video manager for Tower Records/Video. She is advertising director for Tower Pulse! magazine.

DEATHS

Pat Kelleher, 66, of a stroke, May 27 in New York. Kelleher retired from RCA Records in 1986 after 33 years of service. While he held posts in the merchandising and promotion departments, his most significant contributions were in artist development and artist relations, planning and managing artist tours. He played an important role in Elvis Presley tours from the late '60s to Presley's final tour in 1977. He also worked with such artists as the Guess Who, Eurythmics, John Denver, and Triumph. Kelleher is survived by his wife, Virginia; a daughter, Mary Catherine; and two sons, Patrick and Thomas.

Steven Feldman, 52, of natural causes, May 27 in Fairlawn, N.J. Feldman was sales manager of the New York branch of Commtron Corp., where he had worked for five years. Prior to joining Commtron, he had worked in the record divisions of Warner Bros. and RCA in various capacities for nearly 20 years. He is survived by his wife, Emily; and his children, Alyssa and Scott. Memorial cards may be sent to 39-15 Van Duren Ave., Fairlawn, N.J. 07410.

Send information to Lifelines, c/o Billboard, 1515 Broadway, 39th Floor, New York, N.Y. 10036 within six weeks of the event.

KEEPING SCORE

(Continued from page 37)

val in Lennox, Mass., are set for early July. A six-city recital tour is scheduled in October.

BMG Classics has signed tenor **Jerry Hadley** to a long-term, multi-record deal that will encompass both classical and crossover repertoire. His first for RCA Victor, in the latter category, is an album of Broadway standards produced by **Steve Vining**. Repertoire for Red Seal projects is still to be fixed.

Delos International has moved its Hollywood headquarters from space rented in the Record Plant studio complex to larger space at Hollywood and Vine. The new location provides on-site warehousing

facilities as well as more office and studio footage. The label expects to handle more of its production in-house, says **Amelia Haygood**, label president.

Koch International's Michael Fine was in Portland, Ore., May 29 to record **James DePreist** and the Oregon Symphony in Menotti's "Apocalypse of Martin Luther King" and Dello Joio's "Meditations on Ecclesiastes." From June 8-10 Fine was due to produce a recording of masses by Arvo Part and Lou Harrison, performed by the Oregon Repertory Singers directed by **Gilbert Seeley**.

Savage Jumps To BMG For Distribution

NEW YORK—Savage Records, a label formed in the U.K. in 1988 by **David Mimran**, has officially switched its U.S. distribution from Uni to BMG, while also setting up its first global licensing deal with **BMG International** (Billboard, June 6).

Savage, which set up its U.S. operation in 1990, will handle all of the A&R, promotion, and marketing functions out of its New York headquarters. Also, it has begun the process of hiring a promotional

field staff. According to a joint statement by Savage and BMG, Savage left the Uni fold by mutual consent.

Internationally, BMG will handle the marketing and promotion for Savage; a Savage office in London will focus on A&R.

The Savage roster includes **Gene Loves Jezebel**, **Dannii Minogue**, **Mocca Soul**, **Medicine Men**, **Westworld**, **Roxus**, the **Believers**, **2 Lost Sons**, **Homeboy**, **Hippie & A Funki Dredd**, **Mean Street**, **Young**

Blood, and **Soho**.

In another relationship, **Frank DiLeo Management Ltd.** is housed under the Savage Records Group, representing such acts as **Laura Branigan**, **Devante**, **Taylor Dayne**, **Father MC**, **Jodeci**, **Jeanette Katt**, **Little Shawn**, **Or-N-More**, **Renee Props**, **Richie Sambora**, **Al B. Sure!**, and **Kyle West**.

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Competition Makes AC Less Attractive Top Format Loses 6.5% Of Stations In Yr.

(Continued from page 5)

ter that tracks format changes.

Calling AC "the new loser in American radio," M Street editor Robert Unmacht compares the mass station exodus to top 40's well-documented recent troubles.

"No one saw this coming," he says. "Everyone's been so preoccupied with the rise of country and the fall of CHR [top 40] that no one expected this. All of a sudden, it just started to fall apart. That's how CHR started."

For several years prior to the recent station exodus, the AC format had been holding steady, gaining or losing one or two stations a week on average. Therefore, the sudden drop in AC outlets—all across the country and in markets of every size—comes as a surprise to industry observers.

No particular format has benefited from the AC defections—including country. While 45 new country stations signed on in the February-April period, only some are former ACs.

The sudden drop in the number of AC stations was not reflected in the latest Billboard/Arbitron rankings of national format listening (Billboard, May 30), despite significantly fewer stations in the format. In that survey, which was based on the winter rating book that ended April 1, AC still led the format pack with 18.4% of total listening, and was up or flat in every major daypart and demo from the previous book.

A cross-section of stations that have abandoned AC in the last few months includes KRJY St. Louis (now oldies "Jukebox 96"), KPSN Phoenix (also now oldies), WLYY Lansing, Mich. (now country WILS-FM), KELT (K-Lite) Brownsville, Texas (now country KFRQ "K-Frog"), and WPCN Mt. Pocono, Pa. (now album WPMR).

STRONG COMPETITION

Most broadcasters point to the fierce competition in the AC arena as the primary cause of the defections. In recent years, it has become commonplace for an average-size market to have as many as six AC stations. While they tend to skew their music in slightly different directions (i.e., hot AC, soft AC, gold-based AC), the stations are all competing for a piece of the 25-54-year-old demographic.

"In Lansing, there were four or five variations of the AC format... a veritable plethora of AC stations," says WILS-FM GM Bill Files, who changed the station to country in mid-March. "Being one of four or five from a ratings standpoint you couldn't do well, and from a revenue standpoint we couldn't make it work to our satisfaction," he says.

KPSN (Sunny 97) MD Alan Cook describes a similar situation, which led to his station's recent switch from AC. "There were five ACs here [and] we were the last one in," he says. "It's next to impossible to build the listener base out of some-

thing that fragmented."

While many former ACs changed to formats that still target the coveted 25-54-year-old demographic (e.g., oldies, country), most broadcasters believe having a format niche with less direct competition increases their chances of attracting targeted advertising buys and a loyal core audience.

KELT is an unusual example of an AC station with no competition in its own format that still opted to dump AC to become the market's second country outlet. "We did it from a position of strength, says PD Jeff Garrison. "We actually had a really good year in 1991 [a 4.7 share in the winter Arbitron, up from 4.3 in the fall]. But 20% of the market was country with only one station," he says, referring to country market leader KTEX, which commanded 20.9% of the ratings in the fall. "We wanted a bigger piece of the pie."

WHY THE SUDDEN SWITCH?

Considering the AC competition, it is not surprising that a number of stations have left the format. What is surprising, however, is that so many stations did it at once, especially since that competition has been intense for years. Some broadcasters says the economy may have encouraged some AC outlets to throw in the towel.

"I think the economy had a lot to do with [it]," says KPSN's Cook. "A lot [of AC stations] were hanging on and thought they could make it, and things took a turn for the worse with the economy."

"Some of them hung in there because [AC is] a mass-appeal format and you are supposed to be able to make money," agrees Eric Norberg, editor and publisher of The Adult Contemporary Music Research Letter. "But it's real hard to make money if you're the 19th station in the market."

Afropop Program Is Spreading The Word On World Music Weekly NPR Shows Designed To Expose Talent, Educate Listeners

BY CARRIE BORZILLO

NEW YORK—Afropop Worldwide wants to turn on the world to world music—and more.

The program, which airs on National Public Radio and is created by World Music Productions, has a lineup of new summer programs set to begin airing the first week of June. Its purpose, according to producer Sean Barlow, is to broaden listeners' musical horizons.

"The question most musicians ask when I visit other countries is, 'Why don't Americans know about our music [when] we know all about theirs?'" Barlow says.

So Barlow, Afropop Worldwide



host Georges Collinet, and an international network of correspondents and co-producers are attempting to change that situation by creating weekly shows that not only expose global talent, but attempt to teach the audience about a variety of cultures as well. Barlow and Collinet also present Afropop dance parties at clubs throughout the U.S. and lecture on the diversity of African music at universities.

The one-hour weekly show, which debuted in 1988, features exclusive 24-track concert recordings and studio tracks. Collinet, a native of Cameroon, West Africa, provides commentary on the music and culture of the featured artists. Music news reports from Africa and the Caribbean are provided. The program airs on more than 200 stations in the U.S. via NPR and in the U.K. and northern France on BBC Radio 5.

"We want to introduce listeners to world-class talent from around



Making Headline News. Unistar Radio Networks has signed a five-year renewal with Turner Broadcasting System for the domestic radio rights to CNN Radio and CNN Headline News. To mark the event, Unistar chairman Nick Verbitsky presented Turner chairman Ted Turner with an antique radio. Pictured, from left, are CNN's Tom Johnson, Verbitsky, Turner, Unistar president William Hogan, and Turner's W. Russell Barry.

the world," Barlow says. "It's a slow and often frustrating process, but slowly more and more Americans are becoming familiar with names like Thomas Mafumo from Zimbabwe and Cheb Khaled of Algeria. Youssou N'Dour, in his hometown of Dakar, Senegal, gives new meaning to the word superstar."



COLLINET

Collinet says the show offers insight into other cultures through interviews with the popular stars of other regions and new artists who explain their music and musical roots.

A recent program featured a live performance from N'Dour, the rehearsal of Baaba Maal's acoustic group, and performances by emerging artists Vieux Mac Faye and Omar Pene.

The second week of June, Afropop Worldwide presents "Si, Si, Caribe—New Latin Sounds From The Caribbean," which includes Carta-

gena's picoteros (DJs) talking about the tricks of their trade, music from Honduras, and the reggae sounds of El General and Nando Boom.

The show scheduled for the third week of June is "Live From The Festival Internationale de Louisiane," a live concert from Lafayette, La. The event features Jean Emilien from Madagascar on harmonica and steel string guitar; Wailing Roots, a reggae group from French Guyana; and Louisiana Cajun band Steve Riley & the Mambo Playboys.

"The African Roots Of Rock And Roll" airs the fourth week of this month, with music writer Robert Palmer discussing African traditions in popular music.

New York-based World Music Productions also offers a free listeners' guide to record stores, labels, festivals, and nightclubs around the world that specialize in world music. The guide includes a glossary of world music terms, maps, a recommended reading list, and a discography of world music artists.



Freeze Frame. WXKS (Kiss 108) Boston's 13th annual concert raised \$50,000 for charity. The May 30 show featured performances by James Brown, Marky Mark, Julian Lennon, Color Me Badd, Kris Kross, Right Said Fred, P.M. Dawn, and others. Former J. Geils Band front man Peter Wolf, right, is pictured backstage with Richie Balsbaugh, CEO of WXKS parent Pyramid Broadcasting.

Radio Rules Rock FCC/Capitol Hill Rapport

BY BILL HOLLAND

WASHINGTON, D.C.—The smooth-sailing relationship with Capitol Hill that FCC chairman Al Sikes said he wanted during his tenure has run into stormy seas. Maybe even a typhoon.

In fact, the leading congressional critic of the recent radio ownership-rule changes now charges that Sikes' commission tried to pull the wool over the eyes of Congress with a sleight-of-hand statis-

WASHINGTON ROUNDUP

tical exercise to justify the upward changes in the rules limiting the numbers of stations licensees can own nationally.

Rep. John Dingell, D-Mich., chairman of the House Energy and Commerce Committee and the chief House overseer of the FCC,

concluded that the FCC concocted its 30-AM/30-FM and up-to-six-in-one-market station numbers (originally 12/12 and up to two stations in one market) in its recent ownership-rule revision out of "speculative opinions" and "policy gossip" that actually contained "an apparent lack" of analytical supportive data.

He concluded that the new ownership rules contain "no analysis whatsoever" and added that the

(Continued on page 68)

Hot Adult Contemporary™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				*** NO. 1 ***	
1	1	1	11	HOLD ON MY HEART ATLANTIC 87481	◆ GENESIS 5 weeks at No. 1
2	2	2	9	IF YOU ASKED ME TO EPIC 74277	◆ CELINE DION
3	3	4	7	DO IT TO ME MOTOWN 2160	◆ LIONEL RICHIE
4	5	6	6	YOU WON'T SEE ME CRY SBK 07385/ERG	◆ WILSON PHILLIPS
5	7	7	9	I WILL REMEMBER YOU A&M 1600	◆ AMY GRANT
6	4	3	13	NOT THE ONLY ONE CAPITOL 44764	◆ BONNIE RAITT
7	9	12	6	STEEL BARS COLUMBIA ALBUM CUT	◆ MICHAEL BOLTON
8	14	17	4	I'LL BE THERE COLUMBIA 74330	◆ MARIAH CAREY
9	6	5	19	HAZARD CAPITOL 44796	◆ RICHARD MARX
10	12	15	6	EVERY KINDA PEOPLE ISLAND ALBUM CUT/PLG	◆ ROBERT PALMER
11	10	13	9	LIFT ME UP ELEKTRA 64779	◆ HOWARD JONES
12	8	8	22	TEARS IN HEAVEN REPRISE 19038	◆ ERIC CLAPTON
				*** POWER PICK ***	
13	18	23	4	JUST FOR TONIGHT WING 865 888/MERCURY	◆ VANESSA WILLIAMS
14	11	10	21	SAVE THE BEST FOR LAST WING 865 136/MERCURY	◆ VANESSA WILLIAMS
15	15	11	17	EVERYTHING CHANGES REUNION 19118/GEFFEN	◆ KATHY TROCCOLI
16	19	20	9	LOVE OF MY LIFE QWEST ALBUM CUT/REPRISE	CARLY SIMON
17	13	9	14	SOMETIMES IT'S ONLY LOVE EPIC 74226	LUTHER VANDROSS
18	25	31	7	JUST ANOTHER DAY SBK 07383/ERG	◆ JON SECADA
19	20	21	6	BE YOUNG, BE FOOLISH, BE HAPPY RCA 62246	◆ SONIA
20	17	16	20	THE REAL THING COLUMBIA 74186	◆ KENNY LOGGINS
21	16	14	19	MASTERPIECE REPRISE 19076	◆ ATLANTIC STARR
22	27	29	5	FALL IN LOVE AGAIN COLUMBIA 74262	EDDIE MONEY
23	31	37	5	WHEN LOVERS BECOME STRANGERS GEFFEN ALBUM CUT	CHER
24	26	28	8	TAKE TIME PENDULUM 64813/ELEKTRA	◆ CHRIS WALKER
25	29	33	8	SHE IS HIS ONLY NEED CURB 54320/MCA	WYONNNA
26	24	25	21	MISSING YOU NOW COLUMBIA 74184	◆ MICHAEL BOLTON
27	22	19	13	HUMAN TOUCH COLUMBIA 74273	◆ BRUCE SPRINGSTEEN
28	21	22	22	GOOD FOR ME A&M 1573	◆ AMY GRANT
29	23	18	15	CAN'T CRY HARD ENOUGH WARNER BROS. 19326	◆ THE WILLIAMS BROTHERS
30	38	45	3	WHY ARISTA 1-2419	◆ ANNIE LENNOX
31	41	46	3	IF YOU BELIEVE COLUMBIA ALBUM CUT	KENNY LOGGINS
32	32	32	24	STARS ATCO EASTWEST 98636	◆ SIMPLY RED
33	42	43	5	FOR YOUR BABIES ATCO EASTWEST 98570	◆ SIMPLY RED
34	28	24	11	ONE ISLAND 866 533/PLG	◆ U2
				*** HOT SHOT DEBUT ***	
35	NEW ▶	1	1	TAKE THIS HEART CAPITOL 44782	◆ RICHARD MARX
36	40	39	7	THOUGHT I'D DIED AND GONE TO HEAVEN A&M 1592	◆ BRYAN ADAMS
37	34	35	31	BEAUTY AND THE BEAST EPIC 74090	◆ CELINE DION/PEABO BRYSON
38	36	38	18	EVER CHANGING TIMES ARISTA 1-2394	◆ ARETHA FRANKLIN
39	30	26	11	HOOKED ON THE MEMORY OF YOU COLUMBIA ALBUM CUT	◆ N. DIAMOND/K. CARNES
40	37	36	22	WHAT BECOMES OF THE BROKENHEARTED MCA 54331	PAUL YOUNG
41	48	—	2	LIFE HOLDS ON REPRISE ALBUM CUT	BETH NIELSEN CHAPMAN
42	35	30	15	MAKE IT HAPPEN COLUMBIA 74239	◆ MARIAH CAREY
43	43	42	14	I CAN'T DANCE ATLANTIC 87532	◆ GENESIS
44	33	27	10	WILL YOU MARRY ME? CAPTIVE 98584/VIRGIN	◆ PAULA ABDUL
45	NEW ▶	1	1	EVERYBODY LOVES TO CHA CHA CHA COLUMBIA ALBUM CUT	JAMES TAYLOR
46	46	47	26	I'LL GET BY COLUMBIA 74109	◆ EDDIE MONEY
47	45	40	36	I CAN'T MAKE YOU LOVE ME CAPITOL 44729	◆ BONNIE RAITT
48	49	—	2	HOLD ME NOW QUALITY 19107	◆ DAN HILL WITH RIQUE FRANKS
49	44	41	21	TO BE WITH YOU ATLANTIC 87580	◆ MR. BIG
50	39	34	13	ALL WOMAN ARISTA 2398	◆ LISA STANSFIELD

Records with the greatest airplay gains this week. ◆ Videoclip availability. © 1992, Billboard/BPI Communications.

Billboard's PD of the week

Suzy Mayzel
KOIT San Francisco



FOR A MARKET with five AC outlets, soft AC KOIT San Francisco enjoyed a spectacular success in the winter book. The station jumped 3.6-4.3 12-plus, making it fifth in the market, well ahead of format competitors KIOI (3.3), KABL (3.2), KBAY (2.3), and KDBQ/KDBK (1.8).

While pleased her station is the top AC, PD Suzy Mayzel is eyeing some different competitors now. "I'm going after [N/T market leader] KGO," she says. "I consider anyone who's going after who I'm going after as competition."

Mayzel's broadcasting career began with a college internship at WLW Chicago. Her first postcollege job in 1981 was as a programming assistant at crosstown WBBM-FM, then a soft-rock outlet. In the early '80s under PD Buddy Scott, the station became one of many adopting Mike Joseph's "Hot Hits" format. Shortly thereafter, Mayzel left for the MD slot at crosstown WAGO (now classic rock WCKG), and later that year moved to Bonneville's WCLR in the same capacity. During her tenure there, she became APD and served as interim PD twice. In 1987, when the PD slot at co-owned KOIT opened up, Mayzel accepted her first job outside the Chicago market.

San Francisco was quite a change. "The Bay area is very unique because everyone here has a cause," she says. "It's very liberal."

Despite being one of only a handful of female PDs in the business, Mayzel says she has never faced any career obstacles as a result of her gender. She does, however, remember being asked by a woman's group to lecture on the subject of breaking the "glass ceiling." When she informed the group that she would be happy to speak, but had encountered no such obstacles, the invitation was rescinded.

For a female-targeted station, Mayzel thinks a female PD is a natural, and is puzzled by the lack of female PDs in the format. "When I started, I thought, 'Who better to program an AC station than a woman?'" she says. "I'm scratching my head thinking, 'Doesn't anyone else think this?'"

Like most soft ACs, KOIT is musically conservative and plays very few currents because, Mayzel says, the audience doesn't expect to hear them. "The listener who turns the radio dial and stops at the song that's familiar, that's who we're targeting," she says.

"When we play Whitney Houston's 'Greatest Love Of All' or Kenny Rogers' 'Lady,' people call and say, 'Who was that?,' and those records have been out a long time. We just keep it real familiar. There is no secret to it, we just play the hits."

This is a recent weekend morning hour on KOIT:

Chris De Burgh, "Lady In Red"; Fleetwood Mac, "Rhiannon"; Beatles, "I'll Follow The Sun"; Atlantic Starr, "Masterpiece"; Hall & Oates, "One On One"; Drifters, "Up On The Roof"; Simply Red, "Holding Back The Years"; Crosby, Stills & Nash, "Teach Your Children"; Irene Cara, "Flashdance"; Dave Mason, "We Just Disagree"; Temptations, "Just My Imagination"; Whitney Houston, "Greatest Love Of All"; England Dan & John Ford Coley, "I'd Really Love To See You Tonight"; Céline Dion & Peabo Bryson, "Beauty And The Beast"; and Johnny Nash, "I Can See Clearly Now."

In the last couple of years, Mayzel has had to contend with a series of major news events, including an earthquake, the Gulf war, and the Oakland fires, which gave the market's N/T stations a boost. "There have been a lot of newsworthy things going on almost every book, and as a music station the challenge is to serve the listeners and still be what we say we are," she says.

During events like that, Mayzel says, "we positioned the station as 'we know there's a lot going on, but if you just need to get away and relax, we're here for you.'"

In the winter book, Mayzel says the ratings are "back up to where they should be." It remains to be seen what kind of impact the Los Angeles riots will have in the spring book, but odds are the copycat rioting they set off in San Francisco will once again boost the N/T numbers.

But there are also some programming factors that contributed to the station's success. During the winter book, Mayzel says she "freshened" the music and added jingles like "working through the day with you . . . KOIT" and "lite rock, less talk" for the first time in years.

The jingles were added to longtime liners like "we never talk over your favorite songs." This is a promise Mayzel takes seriously, going out of her way to select "innocuous music" for promos rather than popular songs to talk over. "We have to be consistent with what we promise. It's like raising kids: If you say no, you've got to mean no," she says.

Marketing dollars are primarily spent on heavy television schedules. While Mayzel says KOIT is "not a gimmicky, contesty radio station," she did run a \$10,000 song-of-the-day contest in the winter book.

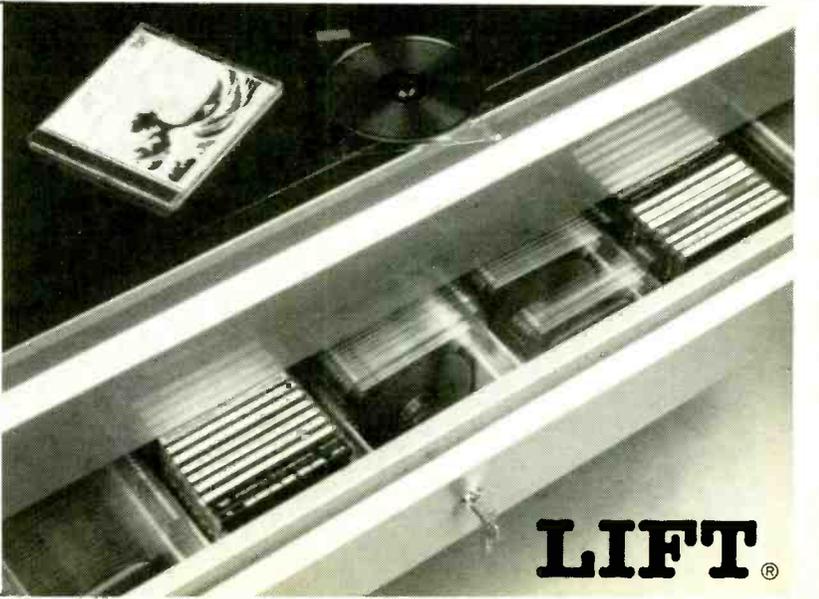
The newest member of the KOIT team is Laurie Sanders, who hosts a new 8 p.m.-midnight love-songs feature called "Nite Lite." Sanders, who made her debut in March, has some experience in this area, having previously hosted a similar program on KOST Los Angeles.

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THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
*** NO. 1 ***					
1	1	1	8	REMEDY DEF AMERICAN 18877/REPRISE	◆ THE BLACK CROWES 7 weeks at No. 1
2	2	2	11	UNDER THE BRIDGE WARNER BROS. 18978	◆ RED HOT CHILI PEPPERS
3	5	5	11	NOW MORE THAN EVER MERCURY 866 802	◆ JOHN MELLENCAMP
4	4	4	21	COME AS YOU ARE DGC 19120	◆ NIRVANA
5	3	3	14	ONE ISLAND 866 533/PLG	◆ U2
6	7	9	6	ROAD TO NOWHERE EPIC ASSOCIATED ALBUM CUT/EPIC	◆ OZZY OSBOURNE
7	8	14	4	MAKE LOVE LIKE A MAN MERCURY ALBUM CUT	◆ DEF LEPPARD
8	6	7	16	LIFE IS A HIGHWAY CAPITOL 44815	◆ TOM COCHRANE
9	12	21	7	EVEN FLOW EPIC ALBUM CUT	◆ PEARL JAM
10	15	18	11	GIRLFRIEND ZOO 14043	◆ MATTHEW SWEET
*** POWER TRACK ***					
11	17	17	7	LIVING IN A DREAM DGC ALBUM CUT	◆ ARC ANGELS
12	11	11	8	MAKE YOU A BELIEVER IMPACT 54347/MCA	◆ SASS JORDAN
13	16	19	3	STING ME DEF AMERICAN ALBUM CUT/REPRISE	THE BLACK CROWES
14	10	12	18	WHAT YOU GIVE Geffen 19117	◆ TESLA
15	18	22	6	TANGLED IN THE WEB ELEKTRA 64749	◆ LYNCH MOB
16	14	8	6	GUN LOVE WARNER BROS. ALBUM CUT	ZZ TOP
17	20	13	7	TOUCH THE HAND A&M ALBUM CUT	◆ BRYAN ADAMS
18	13	15	27	MAMA, I'M COMING HOME EPIC ASSOCIATED 74093/EPIC	◆ OZZY OSBOURNE
19	RE-ENTRY	3		57 CHANNELS (AND NOTHIN' ON) COLUMBIA 74354	BRUCE SPRINGSTEEN
20	19	24	4	YOU'RE INVITED BUT YOUR FRIEND CAN'T COME HOLLYWOOD ALBUM CUT	◆ V. NEIL
21	22	20	14	NOTHING ELSE MATTERS ELEKTRA 64770	◆ METALLICA
22	23	16	19	HELP ME UP REPRISE ALBUM CUT	◆ ERIC CLAPTON
23	27	50	3	MAN ON A MISSION WARNER BROS. ALBUM CUT	VAN HALEN
24	29	28	5	CHURCH OF LOGIC, SIN & LOVE POLYDOR ALBUM CUT/PLG	◆ THE MEN
25	9	6	8	ROLL OF THE DICE COLUMBIA ALBUM CUT	BRUCE SPRINGSTEEN
26	25	30	29	MYSTERIOUS WAYS ISLAND 866 189/PLG	◆ U2
27	36	49	3	THORN IN MY PRIDE DEF AMERICAN ALBUM CUT/REPRISE	THE BLACK CROWES
28	26	31	6	LITTLE WING EPIC ALBUM CUT	◆ STEVIE RAY VAUGHAN & DOUBLE TROUBLE
29	21	10	11	LET'S GET ROCKED MERCURY 866 568	◆ DEF LEPPARD
30	24	23	8	JUST TAKE MY HEART ATLANTIC 87509	◆ MR. BIG
31	30	29	45	RIGHT NOW WARNER BROS. 19059	◆ VAN HALEN
32	28	41	5	EVERY TIME I ROLL THE DICE CURB ALBUM CUT	DELBERT MCCLINTON
33	32	—	2	FRIDAY I'M IN LOVE FICTION 64742/ELEKTRA	◆ THE CURE
*** FLASHMAKER ***					
34	NEW ▶	1		IT'S PROBABLY ME A&M 2407	◆ STING WITH ERIC CLAPTON
35	39	27	21	EMPTY ARMS EPIC ALBUM CUT	STEVIE RAY VAUGHAN & DOUBLE TROUBLE
36	NEW ▶	1		DRIVING THE LAST SPIKE ATLANTIC ALBUM CUT	GENESIS
37	33	38	4	TEEN ANGST (WHAT THE WORLD NEEDS NOW) VIRGIN 98551	◆ CRACKER
38	50	35	5	HAMMER TO FALL HOLLYWOOD ALBUM CUT	◆ QUEEN
39	44	46	5	SOLAR SEX PANEL REPRISE ALBUM CUT	LITTLE VILLAGE
40	35	40	24	ALIVE EPIC ALBUM CUT	◆ PEARL JAM
41	38	36	50	TOP OF THE WORLD WARNER BROS. 19151	◆ VAN HALEN
42	34	34	20	EVERYTHING ABOUT YOU STARDOG 866 632/MERCURY	◆ UGLY KID JOE
43	NEW ▶	1		WEIGHT OF THE WORLD PRIVATE MUSIC 81003	◆ RINGO STARR
44	RE-ENTRY	8		STAND UP (KICK LOVE INTO MOTION) MERCURY ALBUM CUT	DEF LEPPARD
45	31	33	28	I CAN'T DANCE ATLANTIC 87532	◆ GENESIS
46	45	43	17	THE DREAM IS OVER WARNER BROS. ALBUM CUT	VAN HALEN
47	49	—	2	MARY IN THE MYSTERY WORLD ATCO EASTWEST ALBUM CUT	◆ ELECTRIC BOYS
48	NEW ▶	1		TAKIN' ME DOWN MCA ALBUM CUT	◆ HARDLINE
49	NEW ▶	1		SONG & EMOTION Geffen ALBUM CUT	◆ TESLA
50	41	47	33	THE UNFORGIVEN ELEKTRA 64814	◆ METALLICA

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

WASHINGTON ROUNDUP

(Continued from page 66)

data submitted was "arbitrary and capricious."

Further, Dingell told Sikes in his May 27 letter that "a careful review of that support leads inescapably to the conclusion that the commission is preoccupied with the profitability of the radio business, and cares little about the benefits of diversity to the public."

Pending the outcome of his investigation, Dingell may make good on hints that he would bring the Sikes FCC up before Congress' Investigations and Oversight Committee if his review of the rules turns up statistical shenanigans.

But for now, Dingell indicates the courts can modify the shot-in-the-dark numbers, if the FCC does not quickly revamp its rules in the upcoming reconsideration process.

Dingell points out that even the National Assn. of Broadcasters has petitioned the FCC for reconsideration of the rules, and has suggested lower numbers in light of its membership data as well as public service and minority input considerations. (NAB president Eddie Fritts stated earlier that the FCC went too far in its revisions.)

Chairman Sikes replied to Dingell's salvo with a terse, five-line statement June 1 that indicated he will stand by his staff's recommendations and analysis.

"The Commission believes the Radio Report was amply justified by the record and that the decision-making process was both thorough and analytical," Sikes wrote. "If Congressman Dingell disagrees, it would be my hope that he would hold a hearing. I believe if he did, at the conclusion of the meeting, he would have a different view."

SENATE SAFE-HARBOR REDUX?

If Sen. Robert Byrd, D-W.Va., is successful in getting the Senate to agree, the industry could once again have "safe harbor" hours for indecent but constitutionally protected broadcasting.

The powerful senator, president pro tempore of the Senate, has offered an amendment (S. 1504) to the annual public broadcasting authorization bill to allow (or restrict, depending on point of view) indecent broadcasts during the hours of midnight to 6 a.m. The amendment would affect commercial and noncommercial radio and TV stations.

If this all sounds familiar, it is. The midnight-6 a.m. safe harbor is the same time frame the FCC employed after beefing up its original 10 p.m.-6 a.m. safe-harbor hours in 1987.

The new-hours ruling lost a legal challenge, but before the FCC could sort that out, the now-famous 24-hour ban was passed by Congress in 1988 and signed into law. That complete ban on indecent broadcasts, which the FCC was forced by law to support, was also struck down by the Supreme Court this March.

In the meantime, the FCC has been processing all complaints (Continued on next page)

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Modern Rock Tracks™

COMPILED FROM COMMERCIAL AND COLLEGE RADIO AIRPLAY REPORTS.					
THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
*** NO. 1 ***					
1	2	2	6	FRIDAY I'M IN LOVE FICTION 64742/ELEKTRA	◆ THE CURE 1 week at No. 1
2	1	1	7	THE BALLAD OF PETER PUMPKINHEAD Geffen 19124	◆ XTC
3	4	7	8	FAR GONE AND OUT DEF AMERICAN 40422/WARNER BROS.	◆ THE JESUS AND MARY CHAIN
4	3	3	8	DIVINE THING BIG LIFE 865 7659/MERCURY	◆ THE SOUP DRAGONS
5	10	16	3	WE HATE IT WHEN OUR FRIENDS BECOME... SIRE 40560/REPRISE	MORRISSEY
6	6	5	10	THE SWEETEST DROP BEGGARS BANQUET 62239/RCA	◆ PETER MURPHY
7	12	15	4	WHAT GIRLS WANT MERCURY ALBUM CUT	◆ MATERIAL ISSUE
8	5	4	13	WEIRDO BEGGARS BANQUET 62293/RCA	◆ THE CHARLATANS
9	13	13	5	POPULAR CREEPS SMASH ALBUM CUT/PLG	◆ CHRIS MARS
10	11	10	7	WE ARE EACH OTHER ELEKTRA 64765	◆ THE BEAUTIFUL SOUTH
11	16	14	5	GALILEO EPIC ALBUM CUT	◆ INDIGO GIRLS
12	9	9	8	LOVER LOVER LOVER SIRE 40435/REPRISE	◆ IAN MCCULLOCH
13	17	19	5	TWISTERELLA SIRE 40448/REPRISE	◆ RIDE
14	14	17	6	WHY ARISTA 1-2419	◆ ANNIE LENNOX
15	8	8	9	SOMEDAY I.R.S. ALBUM CUT	◆ CONCRETE BLONDE
16	18	20	4	PRETEND WE'RE DEAD SLASH ALBUM CUT	◆ L7
17	30	—	2	BLACK METALLIC FONTANA ALBUM CUT/MERCURY	◆ CATHERINE WHEEL
18	7	6	13	TEEN ANGST (WHAT THE WORLD NEEDS NOW) VIRGIN 98551	◆ CRACKER
19	25	—	2	SUNSHINE AND ECSTASY SIRE 40444/REPRISE	◆ TOM TOM CLUB
20	22	29	3	SOMETIMES COLUMBIA ALBUM CUT	◆ MIDNIGHT OIL
21	NEW ▶	1		ONE WAY ELEKTRA ALBUM CUT	◆ THE LEVELLERS
22	NEW ▶	1		CRUCIFY ATLANTIC B2399	◆ TORI AMOS
23	15	12	7	COLD FEELINGS EPIC ALBUM CUT	◆ SOCIAL DISTORTION
24	29	—	2	STONE ME MCA ALBUM CUT	◆ WIRE TRAIN
25	23	28	3	HORROR HEAD CHARISMA ALBUM CUT	◆ CURVE
26	24	25	3	THE SWEATER SIRE ALBUM CUT/REPRISE	◆ MERYN CADELL
27	NEW ▶	1		HAPPY BIRTHDAY TO ME VIRGIN ALBUM CUT	◆ CRACKER
28	21	26	5	EVEN FLOW EPIC ALBUM CUT	◆ PEARL JAM
29	NEW ▶	1		MIDLIFE CRISIS SLASH ALBUM CUT/REPRISE	◆ FAITH NO MORE
30	19	11	15	BORN OF FRUSTRATION FONTANA 866 495/MERCURY	◆ JAMES

Tracks with the greatest airplay gains this week. ♦ Videoclip availability. © 1992, Billboard/BPI Communications.

MediaStar Puts Talent, Mktg. Strategy Under 1 Roof

BY CARRIE BORZILLO

NEW YORK—MediaStar International is combining the services of a talent agency and a marketing firm to sell new programming to syndicators.

MediaStar, which opened shop here in April, works with new and established program suppliers to market their products nationally and internationally.

Among its first clients is WHTZ (Z100) New York radio personality Kid Kelly, who will be hosting "Back Trax U.S.A.," a new weekly program for top 40 and AC stations featuring hits of the past decade. MediaStar is seeking a syndication deal for "Back Trax" beginning this summer.

MediaStar founder Dan Forth says his 20 years of experience in radio give him an advantage with syndicators and networks because they "know me already and trust me. They know that I also understand the sales perspective of the business as well as the talent aspect."

Forth is former VP/group director of the ABC Young Adult Radio Networks and senior marketing adviser for Pollack Media Group. He also helped launch the NBC Source Radio Network as director of affiliate relations, and was president of the Westwood Group.

He will be teaming with radio consultant and former WABC New York PD Valerie Geller on certain MediaStar projects. Other than that, he will be working solo.

Forth says, "I wanted to do something unique. To my knowledge, there's no one else out there who works as a talent agent, who brings talent—ideas, personalities and/or programs—to syndicators. I'm concentrating on helping to find new talent to break as well as helping with everything from marketing to advice to concept development and clearance."

He says that in addition to discovering talent, his firm will be a "powerful marketing machine" for that talent. "We can bring the best talent

to [syndicators and networks] with a marketing edge that will separate them from the rest."

Another of MediaStar's first clients has already signed with a syndicator. "Travel Minutes," a radio show hosted by Paul Lasley and Elizabeth Harryman, travel experts for NBC's "Today" and CNN, inked a deal with MediaAmerica in May.

MediaStar is also venturing into the recording business. It consults DAI Entertainment, a Connecticut-based record label, and helped get the label's act Urban Symphony airplay on KSHE St. Louis and WQFM Milwaukee, among other stations.

The rest of its clients receive marketing and/or concept development advice from the company. These clients include Sports Entertainment Network, a 24-hour sports talk network for radio live from Las Vegas; "Making Relationships Work," a weekly talk show hosted by Joel and Kim Schechter; Radio Today, producer of syndicated and network radio programs including "Flashback"; Adele Scheele, Ph.D., author of best seller "Skills for Success"; and Jim Jorgensen's "Money Talk," a weekly personal finance talk show on KFRC San Francisco.

NOT JUST ANOTHER STUPID IDEA

Knowing that radio stations are bombarded with unsolicited demo tapes, Stupid Productions decided to send something that couldn't be overlooked—chickens. The live birds were sent to six major-market stations with a demo of "The Mean Farmer," a two-minute weekly comedy program that airs on WMAD Madison, Wis., and KEZO Omaha, Neb.

A messenger delivered what the Omaha-based Stupid Productions dubbed the "coveted pullet surprise" to PDs May 14. Lucky recipients were WLUP-FM Chicago, KQRS Minneapolis, KSHE St. Louis, KYYK Kansas City, Mo., KBPI Denver, and KATT Oklahoma City.

Stupid VP/marketing J.P. "Buck" Weyerman says his goal is to break "The Mean Farmer" in 25 markets. Two weeks after sending the chickens, stations in 19 cities in the Midwest received a dried corn cob with the demo attached.

Stupid is offering 52 segments of

the show plus holiday specials for \$200 in a deal that includes a complex advertising package and guaranteed airplay.

AROUND THE INDUSTRY

Westwood One's Mutual Broadcasting System will celebrate the sounds of Oklahoma-bred performers Garth Brooks, Reba McEntire, and Vince Gill this week (8) with an exclusive three-hour special, "Oklahoma Swing."

WW1 also has two specials planned for the week of June 29 to celebrate America's 216th birthday: a two-hour Mutual special, "American Dreams," and a three-hour special, "All American Rebels," with Travis Tritt, Alan Jackson, Dwight Yoakam, Tanya Tucker, and Billy Dean.

CBS Hispanic Radio Network is broadcasting "Los Juegos De Barcelona '92," a series of news and interview shows on the 1992 Barcelona Games June 1-Aug. 9. "El Camino A Barcelona," airing through July 24, features profiles of Hispanic athletes from Latin America and the U.S. who will be contending for the gold.

Also, "Reportando Desde Barcelona," airing July 25-Aug. 9, will give

reports on competition results and medal standings as well as interviews and reports from Barcelona. "Los Juegos De Barcelona Hoy," July 25-Aug. 9, includes hourlong recaps of each day's events.

Mutual has signed an exclusive contract with the Univ. of Notre Dame to broadcast Notre Dame football for another five years. Its 25th season of play-by-play coverage begins Sept. 5.

CBS is celebrating Black Music Month weekdays throughout June. The Temptations, Aretha Franklin, Quincy Jones, Stevie Wonder, and Anita Baker will be profiled. WMVP Milwaukee PD Billy Young, will host the series.

Rock'n'roll's New Orleans roots is the topic of "Cruisin' America With Cousin Brucie's" June 13-14 special. The special includes interviews with Clarence "Frogman" Henry, Al Hirt, Frankie Ford, the Dixie Cups, and Cosimo Matassa, owner and engineer of J&M Recording Studios in New Orleans.

Al Peterson joins Unistar Radio Networks' affiliate relations department. He previously headed Peterson Media Services.



KBPI Goes To The Birds. KBPI Denver was one of six stations that received a live chicken from Stupid Productions to promote the company's syndicated show "The Mean Farmer." Research director Teddi Garcia, left, and receptionist Kurston Bailey, right, had rather different reactions to the gift.

WASHINGTON ROUNDUP

(Continued from preceding page)

about indecent broadcasts, but only acting on complaints about (and doling out fines to) daytime broadcasts it finds indecent, leaving the other complaints unenforced and in legal limbo.

Broadcast industry insiders say the Byrd amendment, even if it is passed by the Congress and makes its way to President Bush's desk, must include new justifications for the hours chosen. The courts didn't buy the FCC's conclusions from its listenership data that the wee-small-hours time frame was necessary, and unless the Byrd amendment makes a better case, it may suffer the same fate.

The FCC fines continue, begin-

ning with a rarity—a \$25,000 fine for a FM station applicant for a license. It seems that Ellwood Beach Broadcasting, which applied for a new FM frequency in Montecito, Calif., didn't tell the commission in a comparative hearing that it had lost its proposed transmitter site, a circumstance the commission considers important when choosing a licensee.

MORE FCC RULE VIOLATIONS FINES

Others getting FCC forfeiture letters: J.C. Maxwell Broadcasting Group and its noncommercial WMPR Jackson, Miss., \$7,500, for broadcasting what the FCC says was an unpermitted commercial

ad; Channel 33 Inc.'s KFBT Las Vegas, \$12,500, for violating FCC lottery rules by airing and promoting lottery activities at a local club; and Sound Broadcasting's KCNA Medford, Ore., for violating the commission rule against putting a listener on the air without informing him.

FCC MANUAL IN FILE—'NEVER MIND'

That's right—the FCC now says stations don't need to keep its outdated (1974) procedure manual in the public file... at least until it's updated. Last month, NAB brought the printed fossil to the commission's attention.



Ain't 2 Proud 2 Beg. Members of LaFace/Arista act TLC stopped by WXYV (V103) Baltimore to promote their album "Oooooohhh... On The TLC Tip." Pictured, from left, are the group's Left Eye and Chilli, V103 midday jock Tim Watts, and TLC's T-Boz.

Hits! in Tokio

Selections can be heard on "Pioneer Tokio Hot 100" every Sunday 1 PM-5 PM on FM JAPAN 81.3 FM in TOKYO.

- 1 Joy Soul II Soul
- 2 My Lovin' En Vogue
- 3 Am I The Same Girl Swing Out Sister
- 4 Don't Talk Just Kiss Right Said Fred
- 5 Love You All My Life Time Chaka Khan
- 6 Why Annie Lennox
- 7 Trouble Mind Workshy
- 8 Bang Bang Bang Tracy Chapman
- 9 Save The Best For Last Vanessa Williams
- 10 Uh Huh Oh Yeh Paul Weller
- 11 Make It On My Own Alison Limerick
- 12 The Disappointed K.T.C.
- 13 Baby When I Call Your Name Corey Hart
- 14 Hold On My Heart Genesis
- 15 We Got A Love Thing Co Ce Peniston
- 16 You Won't See Me Cry Wilson Phillips
- 17 Rhythm Is Love Keziah Jones
- 18 Lift Me Up Howard Jones
- 19 Chic Mystique Chic
- 20 It's Not A Love Thing Genetrix Williams
- 21 Let's Get Rocked Def Leppard
- 22 Take Time Chris Walker
- 23 The Feeling I Get By All Means
- 24 Do It To Me Lionel Richie
- 25 Miss Chatelaine K.D. Lang
- 26 Hey David Sanburn
- 27 Stitches And Burns Fra Lippo Lippi
- 28 If You Asked Me To Celine Dion
- 29 Love Of My Life Carly Simon
- 30 Jump Kris Kross
- 31 Don't It Make My Brown Eyes Blue Laura Fygi
- 32 I'm Cryin' Shallice
- 33 I'm Too Sexy Right Said Fred
- 34 Paradise Fabian
- 35 Human Touch Bruce Springsteen
- 36 In The Closet Michael Jackson
- 37 This One's For You Joe Public
- 38 Silent All These Years Tori Amos
- 39 Free Your Soul Keziah Jones
- 40 To Be With You Mr. Big
- 41 Not The Only One Bonnie Raitt
- 42 High The Cure
- 43 Tears To Heaven Eric Clapton
- 44 The Life Of Riley The Lightning Seeds
- 45 I'm The One You Need Jody Watley
- 46 That's Why I Call You My Friend Diana Ross
- 47 Lovin' You Shallice
- 48 Don't Look At Me That Way Chaka Khan
- 49 Moon Flower Sandy Lam
- 50 Every Kinda People Robert Palmer

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

108 FM
Boston P.D.: Steve Rivers

- 1 En Vogue, My Lovin' (You're Never Gonna Get This)
- 2 Giggle, What Goes Around
- 3 Color Me Badd, Slow Motion
- 4 Joe Public, Live And Learn
- 5 U2, One
- 6 Cover Girls, Wishing On A Star
- 7 Red Hot Chili Peppers, Under The Bridge
- 8 Michael Jackson, In The Closet
- 9 Kris Kross, Jump
- 10 Tevin Campbell, Strawberry Letter 23
- 11 Sophie B. Hawkins, Damn I Wish I Was Your Girl
- 12 CeCe Peniston, Keep On Walkin'
- 13 TLC, Ain't 2 Proud 2 Beg
- 14 Luther Vandross & Janet Jackson, The Best Of L
- 15 Mint Condition, Breakin' My Heart
- 16 Miki Mann & Eric, Bad Bad Boys
- 17 Genesis, Hold On My Heart
- 18 Chaka Khan, Love You All My Lifetime
- 19 Laura Enea, This Is The Last Time
- 20 Nia Peeples, Faces Of Love
- 21 Bonnie Raitt, I Can't Make You Love Me
- 22 Corina, Now That You're Gone
- 23 Vanessa Williams, Save The Best For Last
- 24 Paris Red, Good Friend
- 25 Jody Watley, I'm The One You Need
- 26 Clubland, Set Me Free
- 27 Amy Grant, Good For Me
- 28 Shania, I Love Your Smile
- 29 Joe Public, I Miss You

MIX 106.5
Houston P.D.: Guy Zapoleon

- 1 Bonnie Raitt, Not The Only One
- 2 Mariah Carey, I'll Be There
- 3 Bryan Adams, Do I Have To Say The Word
- 4 Genesis, Hold On My Heart
- 5 Simply Red, Stars
- 6 Bruce Springsteen, Human Touch
- 7 Amy Grant, I Will Remember You
- 8 Jon Secada, Just Another Day
- 9 Howard Jones, Lift Me Up
- 10 Eddie Money, I'll Get By
- 11 CeLine Dion, If You Asked Me To
- 12 Kathy Troccoli, Everything Changes
- 13 k.d. lang, Constant Craving
- 14 Genesis, I Can't Dance
- 15 Rod Stewart, Your Song
- 16 Jude Cole, Time For Letting Go
- 17 Eddie Money, Fall In Love Again
- 18 Annie Lennox, Why
- 19 Robert Palmer, Every Kinda People
- 20 Sophie B. Hawkins, Damn I Wish I Was Your Girl
- 21 Aaron Neville, Every Body Plays The Fiddle
- 22 Richard Marx, Take This Heart
- 23 Chris Isaak, Wicked Game
- 24 Crowded House, Fall At Your Feet
- 25 Taylor Dayne, Heart Of Stone
- 26 Richard Marx, Hazard
- 27 Paul Young, What Becomes Of The Broken Hearted
- 28 Jude Cole, Baby, It's Tonight
- 29 Jude Cole, House Full Of Reasons
- 30 Amy Grant, Baby Baby

95.5 WPLJ
New York P.D.: Scott Shannon

- 1 U2, One
- 2 Celine Dion, If You Asked Me To
- 3 Genesis, Hold On My Heart
- 4 Kathy Troccoli, Everything Changes
- 5 Bonnie Raitt, Not The Only One
- 6 Mariah Carey, I'll Be There
- 7 Amy Grant, Good For Me
- 8 Howard Jones, Lift Me Up
- 9 Red Hot Chili Peppers, Under The Bridge
- 10 Sophie B. Hawkins, Damn I Wish I Was Your Girl
- 11 Richard Marx, Take This Heart
- 12 Eric Clapton, Tears In Heaven
- 13 Vanessa Williams, Save The Best For Last
- 14 Bryan Adams, Thought I'd Died And Gone
- 15 Jon Secada, Just Another Day
- 16 Mr. Big, To Be With You
- 17 Eddie Money, I'll Get By
- 18 Rod Stewart, Your Song
- 19 Kenny Loggins, The Real Thing
- 20 Wilson Phillips, You Won't See Me Cry
- 21 Lionel Richie, Do It To Me
- 22 Paul Young, What Becomes Of The Broken Hearted
- 23 Bonnie Raitt, I Can't Make You Love Me
- 24 Genesis, I Can't Dance
- 25 Mr. Big, Just Take My Heart
- 26 Bruce Springsteen, Human Touch
- 27 Michael Bolton, Steel Bars
- 28 Cover Girls, Wishing On A Star
- 29 Robert Palmer, Every Kinda People
- 30 Linear, T.L.C.

KMEL JAMS
San Francisco P.D.: Keith Naftaly

- 1 Jodeci, Come & Talk To Me
- 2 TLC, Baby-Baby-Baby
- 3 Mariah Carey, I'll Be There
- 4 Michael Jackson, In The Closet
- 5 Tracie Spencer, Love Me
- 6 TLC, Ain't 2 Proud 2 Beg
- 7 Arrested Development, Tennessee
- 8 Cover Girls, Wishing On A Star
- 9 Luther Vandross & Janet Jackson, The Best Of L
- 10 Mint Condition, Forever In Your Eyes
- 11 Sir Mix-A-Lot, Baby Got Back
- 12 Kris Kross, Warm It Up
- 13 House Of Pain, Jump Around
- 14 Brotherhood Creed, Helluva
- 15 Das EFX, They Want EFX
- 16 Latin Side Of Soul, Latino Mambo
- 17 R. Kelly & Public Announcement, Honey
- 18 MC Brains, Brainstorming
- 19 Shabba Ranks, Mr. Loverman
- 20 Color Me Badd, Slow Motion
- 21 George Strait, Gone As A Girl Can Get
- 22 Gerald Levert, Baby Hold On To Me
- 23 Tevin Campbell, Goodbye
- 24 Troop, Whatever It Takes
- 25 Clubland, Set Me Free
- 26 Red Hot Chili Peppers, Under The Bridge
- 27 Color Me Badd, Slow Motion
- 28 Teddy Riley Featuring Tammy Lu, Is It A Tribe Called Quest, Scenario
- 29 A Tribe Called Quest, Scenario
- 30 Joe Public, Live And Learn

WPOC 93.1
Baltimore P.D.: Bob Moody

- 1 Joe Diffie, Ships That Don't Come In
- 2 Garth Brooks, The River
- 3 Billy Ray Cyrus, Achy Breaky Heart
- 4 Ronnie Milsap, All Is Fair In Love And War
- 5 Wynonna, I Saw The Light
- 6 Trisha Yearwood, The Woman Before Me
- 7 McBride & The Ride, Sacred Ground
- 8 Doug Stone, Come In Out Of The Pain
- 9 Mary Chapin Carpenter, I Feel Lucky
- 10 Diamond Rio, Norma Jean Riley
- 11 Reba McEntire, The Night The Lights Went Out In Georgia
- 12 Patty Loveless, Can't Stop Myself From Loving You
- 13 Ricky Van Shelton, Backroads
- 14 Shenandoah, Rock My Baby
- 15 John Anderson, When It Comes To You
- 16 Clevie Francis, You Do My Heart Good
- 17 Lorie Morgan, Something In Red
- 18 Billy Dean, Billy The Kid
- 19 Suzy Bogguss, Aces
- 20 George Strait, Gone As A Girl Can Get
- 21 Highway 101, Honky Tonk Baby
- 22 Dan Seals, Mason Dixon Line
- 23 Alan Jackson, Midnight In Montgomery
- 24 Dwight Yoakam, The Heart That You Own
- 25 Michelle Wright, Take It Like A Man
- 26 Pam Tillis, Blue Rose Is
- 27 Randy Travis, I'd Surrender All
- 28 Confederate Railroad, She Took It Like A Man
- 29 Martina McBride, The Time Has Come
- 30 Alabama, Take A Little Trip

K102
Minneapolis/St. Paul P.D.: Jim DuBois

- 1 Billy Ray Cyrus, Achy Breaky Heart
- 2 Doug Stone, Come In Out Of The Pain
- 3 Ricky Van Shelton, Backroads
- 4 Reba McEntire, The Night The Lights Went Out In Georgia
- 5 Diamond Rio, Norma Jean Riley
- 6 Little Texas, First Time For Everything
- 7 McBride & The Ride, Sacred Ground
- 8 Brooks & Dunn, Neon Moon
- 9 Sawyer Brown, Some Girls Do
- 10 Trisha Yearwood, The Woman Before Me
- 11 Aaron Tippin, There Ain't Nothin' Wro
- 12 Lorie Morgan, Something In Red
- 13 Joe Diffie, Ships That Don't Come In
- 14 Shenandoah, Rock My Baby
- 15 Ronnie Milsap, All Is Fair In Love And War
- 16 Travis Tritt, Nothing Short Of Dying
- 17 Alan Jackson, Midnight In Montgomery
- 18 Mark Chesnut, Old Flames Have New Na
- 19 Michelle Wright, Take It Like A Man
- 20 Wynonna, I Saw The Light
- 21 Molly & The Heymakers, Jimmy McCarthy
- 22 George Strait, Gone As A Girl Can Get
- 23 Rodney Crowell, Lovin' Ain't Bus
- 24 Suzy Bogguss, Aces
- 25 Neal McCoy, Where Forever Begins
- 26 John Anderson, When It Comes To You
- 27 Garth Brooks, The River
- 28 Hal Ketchum, Past The Point Of Rescue
- 29 Billy Dean, Billy The Kid
- 30 Collin Raye, Every Second

99.6
Chicago P.D.: Dave Shakes

- 1 TK4, Maria
- 2 Mariah Carey, I'll Be There
- 3 En Vogue, My Lovin' (You're Never Gonna Get This)
- 4 L.A. Style, James Brown Is Dead
- 5 Cause & Effect, You Think You Know Me
- 6 Lidell Townsell, Nu Nu
- 7 Boyz II Men, Please Don't Go
- 8 TLC, Ain't 2 Proud 2 Beg
- 9 Moe'N Soul, Losing You
- 10 Joe Public, Live And Learn
- 11 Sir Mix-A-Lot, Baby Got Back
- 12 Right Said Fred, Don't Talk Just Kiss
- 13 George Michael, Too Funky
- 14 Luther Vandross & Janet Jackson, The Best Of L
- 15 Red Hot Chili Peppers, Under The Bridge
- 16 Cure, High
- 17 Cover Girls, Wishing On A Star
- 18 Mr. Big, To Be With You
- 19 FHR Project, Out Of Control
- 20 Lisette Melendez, A Day In My Life
- 21 M.C. Luscious, Boom I Got Your Boyfri
- 22 Michael Jackson, In The Closet
- 23 Kym Sims, Too Blind To See It
- 24 Salt-N-Pepa, Let's Talk About Sex
- 25 Vanessa Williams, Save The Best For Last
- 26 Heavy D. & The Boyz, Now That We Foun
- 27 Shamen, Move Any Mountain
- 28 A Lighter Shade Of Brown, On A Sunday
- 29 Luke, I Wanna Rock

104 KRBE
Houston P.D.: Steve Wyrostok

- 1 Cure, Friday I'm In Love
- 2 En Vogue, My Lovin' (You're Never Gonna Get This)
- 3 Technronic, This
- 4 Richard Marx, Hazard
- 5 Red Hot Chili Peppers, Under The Bridge
- 6 Mariah Carey, I'll Be There
- 7 Genesis, Hold On My Heart
- 8 Howard Jones, Lift Me Up
- 9 Jon Secada, Just Another Day
- 10 Sophie B. Hawkins, Damn I Wish I Was Your Girl
- 11 Toad The Wet Sprocket, All I Want (To Do Is Love You)
- 12 Michael Jackson, In The Closet
- 13 Color Me Badd, Slow Motion
- 14 Miki Mann & Eric, Bad Bad Boys
- 15 Tom Cochrane, Life Is A Highway
- 16 Paula Abdul, Will You Marry Me
- 17 Luther Vandross & Janet Jackson, The Best Of L
- 18 Cure, High
- 19 Shania, I Love Your Smile
- 20 Simply Red, Stars
- 21 Shamen, Move Any Mountain
- 22 George Michael, Too Funky
- 23 Prince & The N.P.G., Money Don't Matter
- 24 Army Of Lovers, Crucified
- 25 Annie Lennox, Why
- 26 Color Me Badd, I Wanna Sex Up You
- 27 Cause & Effect, You Think You Know Me
- 28 U2, Mysterious Ways
- 29 CeCe Peniston, Keep On Walkin'
- 30 P.M. Dawn, Set Adrift On Memory Bliss

Q102
Philadelphia P.D.: Jefferson Ward

- 1 Kris Kross, Jump
- 2 TLC, Ain't 2 Proud 2 Beg
- 3 En Vogue, My Lovin' (You're Never Gonna Get This)
- 4 George Michael, Too Funky
- 5 Boyz II Men, Please Don't Go
- 6 Mariah Carey, I'll Be There
- 7 Cover Girls, Wishing On A Star
- 8 Vanessa Williams, Save The Best For Last
- 9 Brotherhood Creed, Helluva
- 10 En Vogue, Giving Him Something He Can Believe
- 11 Jodeci, Come & Talk To Me
- 12 Shance, Silent Prayer
- 13 Black Sheep, The Choice Is Yours
- 14 M.C. Luscious, Boom I Got Your Boyfri
- 15 Arrested Development, Tennessee
- 16 Lidell Townsell, Nu Nu
- 17 Das EFX, They Want EFX
- 18 Naughty By Nature, Everything's Gonna Be Alright
- 19 CeCe Peniston, Finally
- 20 Shania, I Love Your Smile
- 21 MC Brains, Brainstorming
- 22 Heavy D. & The Boyz, It Good To Yo
- 23 Salt-N-Pepa, Let's Talk About Sex
- 24 2 Hyped Brothers & A Dog, Ooo Doo Bro
- 25 Atlantic Starr, Masterpiece
- 26 Technronic, Move This
- 27 Sir Mix-A-Lot, Baby Got Back
- 28 TLC, Baby-Baby-Baby
- 29 Heavy D. & The Boyz, Now That We Foun
- 30

WWILD 101.1
San Francisco P.D.: Bob Mitchell

- 1 Mariah Carey, I'll Be There
- 2 Kris Kross, Jump
- 3 Sir Mix-A-Lot, Baby Got Back
- 4 Jodeci, Come & Talk To Me
- 5 TLC, Baby-Baby-Baby
- 6 En Vogue, Giving Him Something He Can Believe
- 7 Michael Jackson, In The Closet
- 8 Color Me Badd, Slow Motion
- 9 Mariah Carey, Achy Breaky Heart
- 10 George Michael, Too Funky
- 11 Cover Girls, Wishing On A Star
- 12 Arrested Development, Tennessee
- 13 Kris Kross, Warm It Up
- 14 Shabba Ranks, Mr. Loverman
- 15 MC Brains, Brainstorming
- 16 En Vogue, My Lovin' (You're Never Gonna Get This)
- 17 TLC, Ain't 2 Proud 2 Beg
- 18 Tracie Spencer, Love Me
- 19 Luther Vandross & Janet Jackson, The Best Of L
- 20 Das EFX, They Want EFX
- 21 Mint Condition, Forever In Your Eyes
- 22 A Tribe Called Quest, Scenario
- 23 Black Box, Everybody Everybody
- 24 College Boyz, Victim Of The Ghetto
- 25 Shance, Silent Prayer
- 26 Vanessa Williams, Save The Best For Last
- 27 MC Brains, Oochie Coochie
- 28 C + C Music Factory, Gonna Make You Sweat
- 29 Mariah Carey, Make It Happen
- 30 Marky Mark & The Funky Bunch, Good Vi

KPLX 99.5
Dallas P.D.: Bobby Kraig

- 1 George Strait, Gone As A Girl Can Get
- 2 McBride & The Ride, Sacred Ground
- 3 John Anderson, When It Comes To You
- 4 Brooks & Dunn, Boot Scootin' Boogie
- 5 Wynonna, I Saw The Light
- 6 Sawyer Brown, Some Girls Do
- 7 Trisha Yearwood, The Woman Before Me
- 8 Billy Ray Cyrus, Achy Breaky Heart
- 9 Alan Jackson, Midnight In Montgomery
- 10 Diamond Rio, Norma Jean Riley
- 11 Shenandoah, Rock My Baby
- 12 Michelle Wright, Take It Like A Man
- 13 Doug Stone, Come In Out Of The Pain
- 14 Suzy Bogguss, Aces
- 15 Ronnie Milsap, All Is Fair In Love And War
- 16 Joe Diffie, Ships That Don't Come In
- 17 Garth Brooks, The River
- 18 Alabama, Take A Little Trip
- 19 Billy Dean, Billy The Kid
- 20 Dwight Yoakam, The Heart That You Own
- 21 Lorie Morgan, Something In Red
- 22 Reba McEntire, The Night The Lights Went Out In Georgia
- 23 Patty Loveless, Can't Stop Myself From Loving You
- 24 Martina McBride, The Time Has Come
- 25 Tanya Tucker, If Your Heart Ain't Bus
- 26 Dennis Robbins, Home Sweet Home
- 27 Steve Warner, A Woman Loves
- 28 Mary Chapin Carpenter, I Feel Lucky
- 29 Pam Tillis, Blue Rose Is
- 30 Randy Travis, I'd Surrender All

102.5
Phoenix P.D.: R.J. Curtis

- 1 Billy Ray Cyrus, Achy Breaky Heart
- 2 McBride & The Ride, Sacred Ground
- 3 Wynonna, I Saw The Light
- 4 John Anderson, When It Comes To You
- 5 Ricky Van Shelton, Backroads
- 6 Alan Jackson, Midnight In Montgomery
- 7 Shenandoah, Rock My Baby
- 8 Suzy Bogguss, Aces
- 9 George Strait, Gone As A Girl Can Get
- 10 Doug Stone, Come In Out Of The Pain
- 11 Diamond Rio, Norma Jean Riley
- 12 Joe Diffie, Ships That Don't Come In
- 13 Michelle Wright, Take It Like A Man
- 14 Davis Daniel, Still Got A Crush On Yo
- 15 Reba McEntire, The Night The Lights Went Out In Georgia
- 16 Ricky Skaggs, From The Word Love
- 17 Dwight Yoakam, The Heart That You Own
- 18 Randy Travis, I'd Surrender All
- 19 Billy Dean, Billy The Kid
- 20 Pam Tillis, Blue Rose Is
- 21 Lorie Morgan, Something In Red
- 22 Mary Chapin Carpenter, I Feel Lucky
- 23 Tanya Tucker, If Your Heart Ain't Bus
- 24 Alabama, Take A Little Trip
- 25 Brooks & Dunn, Neon Moon
- 26 Aaron Tippin, There Ain't Nothin' Wro
- 27 Steve Warner, A Woman Loves
- 28 Clevie Francis, You Do My Heart Good
- 29 Patty Loveless, Can't Stop Myself From Loving You
- 30 Sammy Kershaw, Don't Go Near The Water

97.1 KROL
Dallas P.D.: Joel Folger

- 1 En Vogue, My Lovin' (You're Never Gonna Get This)
- 2 Joe Public, Live And Learn
- 3 Michael Jackson, In The Closet
- 4 Red Hot Chili Peppers, Under The Bridge
- 5 Mariah Carey, I'll Be There
- 6 Bryan Adams, Thought I'd Died And Gone
- 7 Richard Marx, Hazard
- 8 Color Me Badd, Slow Motion
- 9 Luther Vandross & Janet Jackson, The Best Of L
- 10 Mariah Carey, Make It Happen
- 11 Cure, Friday I'm In Love
- 12 Cure, High
- 13 Vanessa Williams, Save The Best For Last
- 14 U2, One
- 15 Lidell Townsell, Nu Nu
- 16 Mr. Big, To Be With You
- 17 Paula Abdul, Will You Marry Me
- 18 Celine Dion, If You Asked Me To
- 19 Kathy Troccoli, Everything Changes
- 20 Genesis, I Can't Dance
- 21 Prince & The N.P.G., Money Don't Matter
- 22 Mr. Big, Just Take My Heart
- 23 Del Leppard, Let's Get Rocked
- 24 Linear, T.L.C.
- 25 Sophie B. Hawkins, Damn I Wish I Was Your Girl
- 26 Howard Jones, Lift Me Up
- 27 Jon Secada, Just Another Day
- 28 U2, Mysterious Ways
- 29 TLC, Baby-Baby-Baby
- 30 Black Crowes, Remedy

Power 106 FM
Los Angeles P.D.: Rick Cummings

- 1 Joe Public, Live And Learn
- 2 Redhead Kingpin & The F.B.I., 3-2-1 P
- 3 Arrested Development, Tennessee
- 4 2 Unlimited, Get Ready For This
- 5 Miki Mann & Eric, Bad Bad Boys
- 6 Luther Vandross & Janet Jackson, The Best Of L
- 7 TLC, Ain't 2 Proud 2 Beg
- 8 Cover Girls, Wishing On A Star
- 9 En Vogue, My Lovin' (You're Never Gonna Get This)
- 10 Mariah Carey, I'll Be There
- 11 Kris Kross, Jump
- 12 Rozalla, Everybody's Free
- 13 Boys, The Saga Continues
- 14 2nd II None, If You Want It
- 15 Color Me Badd, Slow Motion
- 16 Heavy D. & The Boyz, It Good To Yo
- 17 Color Me Badd, Thinkin' Back
- 18 CeCe Peniston, Keep On Walkin'
- 19 Vanessa Williams, Save The Best For Last
- 20 Celine Dion, If You Asked Me To
- 21 Naughty By Nature, Everything's Gonna Be Alright
- 22 Del The Funkies Homosapien, Mistadobai
- 23 Black Sheep, The Choice Is Yours
- 24 Shance, Silent Prayer
- 25 Michael Jackson, In The Closet
- 26 Sir Mix-A-Lot, Baby Got Back
- 27 Brotherhood Creed, Helluva
- 28 Salt-N-Pepa, You Showed Me
- 29 Kid 'n Play, Ain't Gonna Hurt Nobody
- 30 Keith Sweat, Why Me Baby?

B94 FM
Pittsburgh P.D.: Buddy Scott

- 1 En Vogue, My Lovin' (You're Never Gonna Get This)
- 2 Sophie B. Hawkins, Damn I Wish I Was Your Girl
- 3 Joe Public, Live And Learn
- 4 Vanessa Williams, Save The Best For Last
- 5 Mr. Big, Just Take My Heart
- 6 Eric Clapton, Tears In Heaven
- 7 Tom Cochrane, Life Is A Highway
- 8 Celine Dion, If You Asked Me To
- 9 Color Me Badd, Slow Motion
- 10 Luther Vandross & Janet Jackson, The Best Of L
- 11 Michael Bolton, Steel Bars
- 12 Genesis, Hold On My Heart
- 13 Bryan Adams, Thought I'd Died And Gone
- 14 Mariah Carey, I'll Be There
- 15 Rozalla, Everybody's Free
- 16 Michael Jackson, In The Closet
- 17 Richard Marx, Take This Heart
- 18 Tevin Campbell, Tell Me What You Want
- 19 John Mellencamp, Now More Than Ever
- 20 Jon Secada, Just Another Day
- 21 Red Hot Chili Peppers, Under The Bridge
- 22 Cover Girls, Wishing On A Star
- 23 Atlantic Starr, Masterpiece
- 24 Vanessa Williams, Just For Tonight
- 25 Tevin Campbell, Strawberry Letter 23
- 26 Del Leppard, Let's Get Rocked
- 27 Wilson Phillips, You Won't See Me Cry
- 28 Amy Grant, Baby Baby
- 29 Shania, I Love Your Smile
- 30 Mariah Carey, Make It Happen

95.5 FM WPGC
Washington, D.C. P.D.

- 1 Arrested Development, Tenn
- 2 Jodeci, Come & Talk To Me
- 3 R. Kelly & Public Announcement, Honey
- 4 Mariah Carey, I'll Be There
- 5 CeCe Peniston, Keep On Walkin'
- 6 En Vogue, Giving Him Something He Can Believe
- 7 By All Means, The Feeling
- 8 Shabba Ranks, Mr. Lover
- 9 Kris Kross, Jump
- 10 Luther Vandross & Janet Jackson, The Best Of L
- 11 En Vogue, My Lovin' (You're Never Gonna Get This)
- 12 TLC, Baby-Baby-Baby
- 13 Das EFX, They Want EFX
- 14 Tevin Campbell, Goodbye
- 15 Cover Girls, Wishing On A Star
- 16 Bebe & Cece Wins
- 17 Jon Secada, Just Another Day
- 18 Kris Kross, Warm It Up
- 19 Luther Vandross, Sor
- 20 Sir Mix-A-Lot, Baby
- 21 TLC, Ain't 2 Proud 2 Beg
- 22 CeCe Peniston, Finally
- 23 Michael Jackson, In The Closet
- 24 Shance, I Love Yo
- 25 R. Kelly & Public I
- 26 Good 2 Go, Never
- 27 Frankie Knuckles
- 28 Keith Sweat, Wh
- 29 Bebe & Cece Win
- 30 College Boyz, Vi

KIKK 95.7 FM
Phoenix P.D.: Alan Sledge

- 1 Billy Ray Cyrus, Achy Breaky Heart
- 2 McBride & The Ride, Sacred Ground
- 3 Wynonna, I Saw The Light
- 4 John Anderson, When It Comes To You
- 5 Ricky Van Shelton, Backroads
- 6 Alan Jackson, Midnight In Montgomery
- 7 Shenandoah, Rock My Baby
- 8 Suzy Bogguss, Aces
- 9 George Strait, Gone As A Girl Can Get
- 10 Doug Stone, Come In Out Of The Pain
- 11 Diamond Rio, Norma Jean Riley
- 12 Joe Diffie, Ships That Don't Come In
- 13 Michelle Wright, Take It Like A Man
- 14 Davis Daniel, Still Got A Crush On Yo
- 15 Reba McEntire, The Night The Lights Went Out In Georgia
- 16 Ricky Skaggs, From The Word Love
- 17 Dwight Yoakam, The Heart That You Own
- 18 Randy Travis, I'd Surrender All
- 19 Billy Dean, Billy The Kid
- 20 Pam Tillis, Blue Rose Is
- 21 Lorie Morgan, Something In Red
- 22 Mary Chapin Carpenter, I Feel Lucky
- 23 Tanya Tucker, If Your Heart Ain't Bus
- 24 Alabama, Take A Little Trip
- 25 Brooks & Dunn, Neon Moon
- 26 Aaron Tippin, There Ain't Nothin' Wro
- 27 Steve Warner, A Woman Loves
- 28 Clevie Francis, You Do My Heart Good
- 29 Patty Loveless, Can't Stop Myself From Loving You
- 30 Sammy Kershaw, Don't Go Near The Water

KMLE
Phoenix P.D.: Alan Sledge

- 1 Billy Ray Cyrus, Achy Breaky Heart
- 2 McBride & The Ride, Sacred Ground
- 3 Wynonna, I Saw The Light
- 4 John Anderson, When It Comes To You
- 5 Ricky Van Shelton, Backroads
- 6 Alan Jackson, Midnight In Montgomery
- 7 Shenandoah, Rock My Baby
- 8 Suzy Bogguss, Aces
- 9 George Strait, Gone As A Girl Can Get
- 10 Doug Stone, Come In Out Of The Pain
- 11 Diamond Rio, Norma Jean Riley
- 12 Joe Diffie, Ships That Don't Come In
- 13 Michelle Wright, Take It Like A Man
- 14 Davis Daniel, Still Got A Crush On Yo
- 15 Reba McEntire, The Night The Lights Went Out In Georgia
- 16 Ricky Skaggs, From The Word Love
- 17 Dwight Yoakam, The Heart That You Own
- 18 Randy Travis, I'd Surrender All
- 19 Billy Dean, Billy The Kid
- 20 Pam Tillis, Blue Rose Is
- 21 Lorie Morgan, Something In Red
- 22 Mary Chapin Carpenter, I Feel Lucky
- 23 Tanya Tucker, If Your Heart Ain't Bus
- 24 Alabama, Take A Little Trip
- 25 Brooks & Dunn, Neon Moon
- 26 Aaron Tippin, There Ain't Nothin' Wro
- 27 Steve Warner, A Woman Loves
- 28 Clevie Francis, You Do My Heart Good
- 29 Patty Loveless, Can't Stop Myself From Loving You
- 30 Sammy Kershaw, Don't Go Near The Water

96 TIC-FM
Hartford P.D.: Tom Mitchell

- 1 En Vogue, My Lovin' (You're Never Gonna Get This)
- 2 Michael Jackson, In The Closet
- 3 Lil' Suzy, Take Me In Your Arms
- 4 Mariah Carey, I'll Be There
- 5 Red Hot Chili Peppers, Under The Bridge
- 6 Joe Public, Live And Learn
- 7 Celine Dion, If You Asked Me To
- 8 Arrested Development, Tennessee
- 9 Luther Vandross & Janet Jackson, The Best Of L
- 10 TK4, Maria
- 11 Tevin Campbell, Strawberry Letter 23
- 12 Color Me Badd, Slow Motion
- 13 Cover Girls, Wishing On A Star
- 14 Jody Watley, I'm The One You Need
- 15 Technronic, Move This
- 16 Linear, T.L.C.
- 17 Kathy Troccoli, Everything Changes
- 18 CeCe Peniston, We Got A Love Thing
- 19 Chris Walker, Take Time
- 20 Sophie B. Hawkins, Damn I Wish I Was Your Girl
- 21 Sir Mix-A-Lot, Baby Got Back
- 22 Lionel Richie, Do It To Me
- 23 Laura Enea, This Is The Last Time
- 24 CeCe Peniston, Keep On Walkin'
- 25 Clubland, Set Me Free
- 26 Lidell Townsell, Nu Nu
- 27 Lisa Vale, Remember
- 28 Kris Kross, Jump
- 29 Shania, Silent Prayer
- 30 TLC, Ain't 2 Proud 2 Beg

KDWB 101.3
Minneapolis/St. Paul P.D.: Mark Bolke

- 1 Celine Dion, If You Asked Me To
- 2 Bryan Adams, Thought I'd Died And Gone
- 3 Luther Vandross & Janet Jackson, The Best Of L
- 4 Red Hot Chili Peppers, Under The Bridge
- 5 Mr. Big, Just Take My Heart
- 6 Joe Public, Live And Learn
- 7 Michael Bolton, Steel Bars
- 8 Genesis, Hold On My Heart
- 9 Michael Jackson, In The Closet
- 10 Colourhaus, Innocent Child
- 11 En Vogue, My Lovin' (You're Never Gonna Get This)
- 12 Howard Jones, Lift Me Up
- 13 Mariah Carey, I'll Be There
- 14 Eddie Money, Fall In Love Again
- 15 Tom Cochrane, Life Is A Highway
- 16 Chris Walker, Take Time
- 17 Color Me Badd, Slow Motion
- 18 Jon Secada, Just Another Day
- 19 Ozzy Osbourne, Mama, I'm Coming Home
- 20 Van Halen, Right Now
- 21 Mitch Malloy, Anything At All
- 22 Wilson Phillips, You Won't See Me Cry
- 23 Cure, High
- 24 Cause & Effect, You Think You Know Me
- 25 Kathy Troccoli, Everything Changes
- 26 Outfield, Closer To Me
- 27 Cover Girls, Wishing On A Star
- 28 Tesla, What You Give
- 29 Ugly Kid Joe, Everything About You
- 30 Bronx Style Bob, Forbidden Love

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 05. Artists, managers, agents, attorneys
 06. Concert promoters, concert facilities
 07. Music fans
 08. Music publishers, unions, industry associations
 09. Music merchandisers
 10. Other (Please be specific)

On Boards: Topless Tiff, 3D Jock Strap; Stations Hitch Ride On Summit Voter Drive

WEBN Cincinnati's latest billboard campaign has drawn the ire of a local women's group. The boards, which depict a bikini-clad woman, originally contained the message, "On May 26, The Top Comes Off." The "top," it turns out, was the woman's head, which was removed from the ads.

The Cincinnati Post reports that protesters thought the ads represented "blatant abuse, mutilation, and exploitation of women." GM **Jaqui Brumm** told the Post the protesters didn't understand the station's sense of humor. The station previously attracted the attention of a mental health group, which protested earlier ads depicting the air personalities in straitjackets.

In other billboard news, sports radio **KMPC** Los Angeles has erected a three-dimensional jock strap on a Sunset Boulevard board with the tag line, "One station fits all."

SUMMIT LEADS VOTER DRIVE

More than 50 radio stations were set to join Summit Broadcasting's campaign to register a quarter of a million black voters the weekend of June 6-7. Each participating station planned to tie the drive into an existing event. **WRKS** New York will register voters at the Black Expo; **WVEE** Atlanta, at the Brotherhood March at the Martin Luther King Center; **WPGC** Washington, D.C., at the city's Unity Festival; **WVAZ** Chicago, at a Bulls playoff game; and **WXYV** Baltimore, at an AIDS walk.

Stations Remember Watergate, 'Pepper'

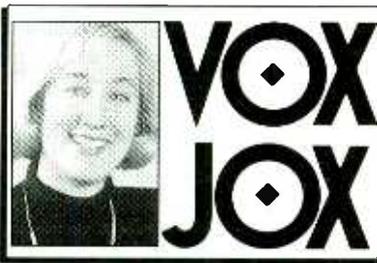
NEW YORK—**WJFK** Washington, D.C. midday host G. Gordon Liddy, best known for his involvement in the Watergate scandal 20 years ago, will mark that 20th anniversary by broadcasting live from the Watergate Hotel on June 17. Guests will include former Richard Nixon White House aide Charles Colson, three police officers who arrested the Watergate burglars, and Len Colodny, author of the Watergate-themed book "Silent Coup: The Removal Of A President."

In other landmark news, several stations marked the 25th anniversary of the release of the Beatles album "Sgt. Pepper's Lonely Hearts Club Band." On June 1, **WXRK** (K-Rock) New York led several hundred listeners in a Times Square sing-along of "A Little Help From My Friends." The following day, **WTMX** (Mix 102) Chicago marked the day with CD giveaways and a 5 p.m. broadcast of the entire album, which featured remembrances by former crosstown **WLS** jock Ron Riley.

PROGRAMMING: POLLACK/WW1 SPLIT

In a tersely worded statement, Westwood One announced it has terminated its relationship with the Pollack Media Group. **Jeff Pollack** has consulted the networks since 1988.

Jacksonville, Fla., gets yet another local marketing agreement this week, this one between Evergreen's top 40 **WAPE** (The Ape) and Metroplex's album **WFYV-FM** (Rock 105). In the sales and programming LMA,



by *Phyllis Stark*
with *Carrie Borzillo*

Evergreen will oversee **WAPE**. **WFYV** GM **Mark Kanak**, MD/mid-days **John Leard**, and a promotions assistant are out. PD **Ralph Cipolla** remains. Business manager **Michelle Hegeman** becomes station manager.

Top 40 **KBTS** (B93) Austin, Texas, flips to hot AC "Mix 93.3" under crosstown LMA partner **KHFI**. The station is running jockless for now, but the lineup should be announced soon. **KHFI** PD **Roger Allen** becomes OM for both stations. Former **B93** MD **Tracy Austin** becomes APD at **KHFI**.

Former **KDKB** Phoenix PD **Don McCrae** joins **KSD** St. Louis in that capacity, replacing **John Larson**. **WFXF-AM** Indianapolis picks up Satellite Music Network's "Real Country" ... **WMAD-AM-FM** Madison, Wis., has been taken off the air by the Bank of Sun Prairie.

Classic rock **WJFM** Grand Rapids, Mich., GM **Joel Schaaf**, PD/mid-days **Sean Stevens**, morning man **Jeff France**, and GSM **Tom Gill** are out. Former **WVAZ** (V103) Chicago GSM **Tim Feagan** joins as GM, and is looking for a new PD and jocks.

Rick Everett has been named PD at **WWRX-FM** Providence, R.I., replacing **Dave Richards**, who exits. Everett has been an AE at the station and was formerly PD at **WRCH** Hartford, Conn. **Mike Montecalvo** is upped from ND to PD at **WWRX-AM**.

WCTK Providence PD **Mark Burns** adds OM stripes and moves from afternoons to middays. Former midday host **Tiffany Hill** exits. **KTQQ** Lake Charles, La., PD/morning man **Mike McCoy** joins for afternoons. Ex-**WNTX** Cape Cod, Mass., morning host **Carolyn Kruse** joins for nights, replacing **Tom Peachey**, who exits. Former **KCBQ** San Diego news/production director **John Lawrence** becomes PD at **KTQQ**.

Tichenor Media's long awaited FM sign-on was finally set to launch June 6 under the call letters **KLTN** (Estereo Latino). Jocks will include

morning man **Raoul Brindis**, last with **KBRG** San Jose, Calif.; midday host **Gloria Regil**, last with sister **KLAT** Houston; afternoon host **Reynaldo Perez**, last with **KXYZ** Houston; and night jock **Ricardo Abaud**, last with **KMPQ** Houston.

Jesse Rios has been named PD at Spanish **KXMG** Tucson, Ariz., effective July 1. The bilingual station will change call letters to **KOHT** (La Caliente De Tucson). Rios was last PD at **KXTN** (Tejano 107) San Antonio, Texas.

KQKQ Omaha, Neb., PD **Ken Benson** lands the PD job at **KKRZ** Portland, Ore., replacing **Mark Capps**. APD/night jock **Tom Gjerderum** replaces him ... **Jim Rumsley** has been named PD/MD at **WELW** Cleveland, replacing **Eric Ochs**, who stays for afternoons. Rumsley previously worked on the retail side.

New Champaign, Ill., country outlet **WIXY** signs on under OM/PD/morning man **Clint Marsh**, who was previously PD of similarly formatted **WKKG** Columbus, Ind. After two days as "Garth [Brooks] Radio," the station switched over to Unistar's "Hot Country" format in every day-part but mornings and middays. Marsh is looking for a jock for the latter shift. **Scott Boltz** of parent **Holli-day Broadcasting** is GM.

WSGY Albany, Ga., GM **Terry Alred** and PD/MD/mid-days **Holly Houston** exit. **Bud Diehm**, last in real estate, becomes GM. Morning man **Jim Jacobs** adds PD/MD duties. Former crosstown **WKAK** P/T **Bonnie Scot** joins for middays. Former **WSGY** morning man **Clay Jackson** joins **WKAK** for mornings, where he is teamed with ex-**WKAK** overnigher **Jacquie Hayes**. They replace **Dotti Davis**, who exits radio. Former **WSGY** afternoon jock **Lou Christopher** joins **WKAK** for overnights. P/T **Scott Hiliary** replaces him.

Oldies **WOLZ** Fort Myers, Fla., becomes a **McVay Media** client, but keeps the format ... **AC** **KKUS** San Luis Obispo, Calif., which will flip to country this week, has applied for the new calls **KKJG**.

PEOPLE: IMUS \$15 MILLION MAN

WFAN New York morning man **Don Imus** has signed a new five-year pact with new station owners **Infinity Broadcasting**. The New York Daily News reports that the deal is worth \$15 million ... Former **WFAN** host **Pete Franklin** joins **KNBR** San Francisco for afternoons, replacing **Peter B. Collins**, who exits.

Legendary **KCBQ** San Diego morning men **Charlie & Harrigan** return to the station for that shift, replacing **Jeff McNeal**, who exits. Ironically, when the pair filled in for **McNeal** on April Fools' Day, they claimed they were back to stay as a stunt, prompting **McNeal** to call the station from home to make sure he still had a job.

KGIL Los Angeles afternoon talk host **Carole Hemingway's** show has been replaced with syndicated pro-

newslines...

GREG BATUSIC has been upped from executive VP/director of sales to the newly created title of president of Westwood One's Network Radio Division.

GEORGE SOSSON, president/COO of WIN Communications/M.L. Media, has formed an alliance with General Electric Investment Management to form **Radio Equity Partners**, L.P. GE will provide \$55 million to bankroll top 30 market properties. **SBC Technologies**, formerly **Sage Broadcasting**, is an investor. **Sosson** and **GE** will also form a management company, **Fairfield Communications**, to oversee the existing WIN properties and the new acquisitions.

THE SENATE passed the broadcast indecency ban (see Washington Roundup, page 66) June 3 by a vote of 93 to 3.

DAVID PARNIGONI has been upped from station manager at **WAVZ/WKCI** New Haven, Conn., to VP/Eastern Division at parent **Noble Broadcasting**.

PETER COUGHLIN, COO of **ALTA Partners**, is out after just a few days on the job. His position has been eliminated.

MICHAEL OSTERHOUT, president/COO of **Edens Broadcasting** and acting GM of **WRBQ** Tampa, Fla., has decided not to remain with the company after the sale of **WRBQ** and **WRVA/WRVQ** Richmond, Va., to **Clear Channel**. He will not be replaced at **Edens**.

LYOYD ROACH has been named station manager at **WKSZ** Philadelphia, replacing former GM **Larry Wexler**. **Roach** is the owner of suburban country outlet **WCZN**, and was previously station manager at **WKSZ** from 1982-85.

STATION SALES: **WDFX** Detroit to **Alliance Broadcasting** for an undisclosed price. The station had been in receivership. Also, **KEZW/KOSI** Denver from **D&D Broadcasting** to **Tribune Broadcasting** for \$19.9 million.

EZ COMMUNICATIONS has begun a tender offer for at least 90% of its publicly-held 12.7% senior subordinated debt notes, due in 1996, at a price of 95 cents on the dollar. The offer will expire June 24.

gramming as part of a cost-cutting move. **Hemingway** will now host a show from 1-2 p.m. Among the syndicated shows being added to the lineup is the **Larry King** show, which had been without a Los Angeles affiliate since **KMPC's** change to sports ... **KABC** Los Angeles has inked a new five-year deal with the Los Angeles **Dodgers**.

The Bay area will lose two news people next month when **KCBS** San Francisco reporter **Mike Suger** exits for a one-year fellowship at the Univ. of Chicago and his wife, crosstown **KKSF** ND **Janice Wright**, accompanies him. **Wright** has not been replaced. **T&R** to PD **Steve Feinstein**.

After a lengthy contract negotiation, **WPGC** Washington, D.C., morning host **Robin Breedon** (301-322-7580) is out. No replacement has been named. Across town, **WMZQ** morning team **Jim London** and **Mary Ball's** contract expired May 31, but was extended for 15 days as negotiations continue.

AC **KEYI** Austin, Texas, afternoon host **Ben Garcia** assumes MD duties previously handled by PD **Bob Belt**. Also, **Rusty Mikell** joins as production director/mid-days from crosstown **KBTS**. Former afternoon host **Carol Nelson** moves to morning news.

Don Parker, PD of new Las Vegas modern rock outlet **KEDG**, adds afternoon duties previously handled by

former PD **Rick Bonner** ... **WMXF** Fayetteville, N.C., MD/interim PD **Sammy Simpson** exits for morning co-host duties at **WXLK** (K92) Roanoke, Va.

Former **WHLI** Long Island, N.Y., ND **Janell Teubner** returns to the station in that capacity, replacing **Joe Clines**, now with the Fox-TV affiliate in New York ... Former **WRVF** Columbus, Ohio, overnight jock **Chuck Patterson** joins crosstown **WCKX** for mornings, replacing PD **Frank Kelly**, who comes off the air ... **KCQR** Santa Barbara, Calif., overnigher **Tony Fornaro** adds MD duties previously handled by PD **Rick Williams**.

WKBQ St. Louis morning men **Steve & D.C.** have inked a new two-year deal with the station. The jocks will receive \$200,000 each annually ... **WNCX** Columbus, Ohio, midday host **Bill Louis** and evening host **Ruby Cheeks** swap shifts.

Former **WRXB** Tampa, Fla., morning co-host **Brian "M.C." Holmes** is now MD/afternoons at **WIDO** Tuscaloosa, Ala. ... Country **WTXT** Tuscaloosa morning man **Steve Amari** is now doing middays at similarly formatted **WCKT** Fort Myers, replacing **J.D. Hawk**. Former **WMBC** Columbus, Miss., OM/morning man **D.D. Hamrick** replaces **Amari** at **WTXT**.

Former **WHQT** Miami morning man/programming assistant **Mark "The Shark" Andrews** (419-849-3934) is looking for a new opportunity.

Single Reviews

EDITED BY LARRY FLICK

POP

▶ GEORGE MICHAEL *Too Funky* (3:45)

PRODUCER: George Michael
WRITER: G. Michael
PUBLISHERS: Morrison-Leahy/Chappell & Co., ASCAP
Columbia 4622 (c/o Sony) (cassette single)

Michael works up an impressive sweat amid a swirling array of funk-driven guitars and keyboards. Slinky urban/dance jam is one of several new songs by the singer on the new "Red Hot + Dance" benefit album. All artist and label profits will be donated to AIDS organizations. This bears all the marks of a well-deserved multiformat smash.

▶ EN VOGUE *Giving Him Something He Can Feel* (3:56)

PRODUCERS: Thomas McElroy, Deniz Foster
WRITER: C. Mayfield
PUBLISHER: Warner-Tamerlane, BMI
EastWest 4559 (c/o Atlantic) (cassette single)

Hot on the heels (or should that be pumps?) of the quartet's smash "My Lovin' (You're Never Gonna Get It)" comes this lovely, retro-minded pop/R&B ballad. Their remarkable trademark harmonies are always at the forefront of a musical environment that often recalls the early days of Aretha Franklin and Mary Wells. A soothing interlude for all formats.

▶ DEF LEPPARD *Make Love Like A Man* (4:13)

PRODUCERS: Mike Shipley, Def Leppard
WRITERS: Clark, Collen, Elliott, Lange
PUBLISHERS: Bludgeon Riffola Ltd./Zomba, ASCAP
Mercury 864038 (c/o PolyGram) (cassette single)

Second single from the band's massive "Adrenalize" is a stomping, radio-friendly headbanger. Air-punching chorus works well with singer Joe Elliott's sexy delivery and the track's heavily layered guitar arrangement. Already winning fans at album-rock radio, look for this one to woo top 40 pundits much more easily than the previous "Let's Get Rocked."

▶ TECHNOTRONIC FEATURING YA KID K *Move This* (3:38)

PRODUCER: Jo Bogaert
WRITERS: M. Kamost, J. Bogaert
PUBLISHERS: BMC/Bogam/Colgems-EMI, ASCAP
REMIXERS: Victor Simonelli, Steve Wyrostock
SBK/ERG 50400 (c/o CEMA) (cassette single)

Pop-juiced hip-houser was first heard on Technotronic's "Pump Up The Jam" album a couple of years ago. Resurrection via a Revlon TV commercial has sparked heavy pop radio interest. Ya Kid K's rhymes are appropriately cute'n'clever, and the beats and melody are strong enough to withstand heavy competition.

▶ KATHY TROCCHI *You've Got A Way* (3:53)

PRODUCER: Ric Wake
WRITERS: K. Troccoli, J. Franzel
PUBLISHERS: Emily Boothe, BMI; Bird Wins, ASCAP
REMIXER: Larry Robinson
Reunion/Geffen 4410 (c/o Uni) (cassette single)

Christian songbird turned pop siren laid sturdy groundwork with the previous "Everything Changes." This grand, Mariah Carey-styled power ballad is empowered with a belted vocal, stately choir support, and a crisp remix by Larry Robinson. Should easily catapult her into the top 10.

★ GUNS N' ROSES *November Rain* (8:53)

PRODUCERS: Mike Clink, Guns N' Roses
WRITER: Rose
PUBLISHERS: Guns N' Roses, ASCAP
Geffen 4387 (c/o Uni) (cassette single)

Axl Rose turns in a highly charged and emotional performance on this sweeping, majestic rock ballad. Clocking in at nearly nine minutes, this one will be tough to slot into tightly constructed pop formats, although it will certainly be aided by its healthy run at album-rock radio. A

virtually flawless moment from the controversial band's "Use Your Illusion I" epic.

THE CURE *Friday I'm In Love* (3:32)

PRODUCERS: The Cure, David Allen
WRITERS: Smith, Gallup, Thompson, Williams, Bamonte
PUBLISHER: Fiction Songs Inc.
Elektra 61309 (cassette single)

Engaging, jangly melody is upbeat and poppy, with an irresistible hook hanging on the utopian theme: "It's Friday, I'm in love." Ringing melody will please the band's fans, as well as folks who program modern rock and top 40 formats.

★ TIA CARRERE *Why You Wanna Break My Heart* (3:32)

PRODUCER: Ted Templeman
WRITER: D. Twilley
PUBLISHERS: Diono/Bug, ASCAP
Reprise 18943 (c/o Warner Bros.) (cassette single)

Photogenic actress proves her prowess as a vocalist on this sparkling pop/rock ditty from the soundtrack to the megasmash "Wayne's World." Penned by cult fave Dwight Twilley, this tune has a hook that instantly seeps into the brain. Deserves immediate top 40 approval.

LORENZO *Real Love* (3:19)

PRODUCERS: Fitzgerald Scott, Joe Jefferson
WRITER: F. Scott
PUBLISHERS: Pejo/Scottville/Walter Simmons, BMI
Alpha International 959787 (c/o PLG) (cassette single)

Every once in a while, label-generated buzz turns out to be well-deserved. Charming singer exudes serious star-power on this seductive pop/jack-swing effort. First release from Alpha International's recently inked distribution deal with PolyGram seems like a safe bet to click quickly with pop and urban radio programmers.

LYNCH MOB *Tangled In The Web* (4:39)

PRODUCER: Keith Olsen
WRITERS: Lynch, Brown, Esposito, Mason, Olsen
PUBLISHERS: Sacred Groove/Mick's Up/Guiny Toons/Buddy Reed/Pogologo, ASCAP
Elektra 64749 (cassette single)

Hard-rock quartet fronted by guitar hero George Lynch tries to transfer album rock airplay into pop approval with this horn-rimmed tune. Properly acrobatic vocals are offset by nimble fretwork and subtle blues inflections. May prove to be a hard sell, but well worth a spin nevertheless.

R & B

L'TRIMM *Get Loose* (3:59)

PRODUCER: Davis Stone Klein
WRITERS: L. Julian, J. Stone, P. Klein, R. DeRougemont, E. Cager
PUBLISHERS: Henstone/Musicworks, BMI
Atlantic 4548 (cassette single)

NEW & NOTEWORTHY

EPHRAIM LEWIS *It Can't Be Forever* (4:21)

PRODUCERS: Kevin Bacon, Jonathan Quarmby
WRITERS: Bacon, Lewis, Quarmby
PUBLISHERS: EMI/Zomba
Elektra 8580 (cassette single)

Label's overzealous hype of this urban newcomer is fast on the verge of overshadowing the music. If you close your eyes, however, and simply listen to the music, you'll discover a unique and refreshing R&B shuffer that is on par with the best by Seal and Terence Trent D'Arby. Lewis' stirring baritone is complemented by a textured, lowkey arrangement of muted horns and caressing strings. Quickly picking up adds at urban radio, this sophisticated gem also has strong pop radio potential.

Lethally infectious urban/hip-houser provides an irresistible call to all party people, as a rap mixed with vocals urges the listener to "shake your money maker." Funky guitar licks jam this saucy, danceable track.

★ MARION MEADOWS *Come Back To Me* (4:02)

PRODUCERS: Bob Baldwin, Marion Meadows
WRITERS: J. Jackson, J. Harris III, T. Lewis
PUBLISHERS: Black Ice, BMI; Flyte Tyme Tunes, ASCAP
Novus 64010 (c/o BMG) (cassette single)

Janet Jackson's pop hit has been transformed into an ultra-smooth, jazz-spiced ballad—and is tailored for an evening of moonlit romance. Meadows' expressive soprano saxophone glides flawlessly through easy-listening melody. Will Downing and Asha contribute seductive backing vocals.

COUNTRY

▶ DOLLY PARTON *Light Of A Clear Blue Morning* (4:11)

PRODUCERS: Greg Ladanyi, Dolly Parton
WRITER: D. Parton
PUBLISHERS: HolPic/Velvet Apple, BMI
Hollywood 8564 (cassette single)

Second offering from the soundtrack to Parton's recent film "Straight Talk" is euphoric slice of pop/country. Uplifting lyrics are enlivened by her energetic and sincere delivery, as well as a knee-slappin' arrangement that includes bright harmonica lines, banjos, and choir backing vocals. A country smash in the making that deserves play at AC radio, too.

▶ ALABAMA *Take A Little Trip* (3:16)

PRODUCERS: Josh Leo, Larry Michael Lee, Alabama
WRITERS: R. Rogers, M. Wright
PUBLISHERS: Maypop/Wildcountry/EMI-Blackwood/Wrightchild, BMI
RCA 62253 (c/o BMG) (7-inch single)

Ever economical, the lads from Fort Payne opt to make the most of what they've got—to a very determined and assertive beat.

▶ THE OAK RIDGE BOYS *Fall* (3:56)

PRODUCERS: Joe Scaife, Jim Cotton, Oak Ridge Boys
WRITER: D. Von Tress
PUBLISHERS: Millhouse, BMI
RCA 62228 (c/o BMG) (7-inch single)

A fresh, intense, and poetic argument against falling in love too quickly. This could be a breakout for the Oaks.

▶ LITTLE TEXAS *You And Forever And Me* (3:44)

PRODUCERS: James Stroud, Christy DiNapoli, Doug Grau
WRITERS: P. Howell, S. Harris
PUBLISHERS: Square West/Howlin' Hits, ASCAP/Sony Tree/Edisto Sound, BMI
Warner Bros. 18867 (7-inch single)

A summertime ballad from a progressive group. Praiseworthy performance frolics with harmonies. Thoughtful production is effectively smooth.

▶ TRACY LAWRENCE *Runnin' Behind* (2:54)

PRODUCER: not listed
WRITERS: E. Hill, M.D. Sanders
PUBLISHERS: New Haven, BMI, MCA, ASCAP
Atlantic 4639 (CD promo)

Lawrence delivers this swing ditty and its working-class storyline with snap. Perhaps another new themed line dance is in order—the "Blue Collar Backset Slide."

BOY HOWDY *Our Love Was Meant To Be* (no timing listed)

PRODUCER: Chris Farren
WRITERS: J. Steele, C. Farren
PUBLISHERS: Mike Curb Music/Farren Curtis, BMI/Farren Square, ASCAP
Curb 097 (CD promo)

Lead vocal is spirited and colorfully delightful, while the musicianship proves notable. Production accommodates, but is uneventful.

Listeners will hear Herb Pedersen guesting on background harmonies.

LIVE 'N KICKIN' *You Don't Need To Knock* (2:29)

PRODUCER: Kyle Lehning
WRITERS: C. Waters, T. Shapiro
PUBLISHERS: Sony Cross Keys/Terrace, ASCAP
Warner Bros. 18983 (7-inch single)

Hot, fun, twang, and rhythm! Major nasal twang, but lead singer Julie Strandemo hooked this catchy little romp in a mighty way. Once again, Lehning has charmed the elements into a sizzling chart stalker.

DANCE

★ DAVID DIEBOLD *Where Is God?* (no timing listed)

PRODUCER: David Diebold
WRITER: D. Diebold
PUBLISHERS: Audiosis/Marsan, ASCAP
Mega-Tech 103 (c/o Megatone) (12-inch single)

Hi-NRG mainstay delivers the single of his career with this razor-sharp techno workout. Softened with a melody that will please his longtime fans and mainstream DJs, this track has the potential to fast become a rave staple. Trendy jocks should put aside preconceived notions and give this one a fair shot. Contact: 415-621-7475.

★ JAMIE PRINCIPLE *Hot Body* (7:59)

PRODUCERS: Steve "Silk" Hurley, Jamie Principle
WRITERS: J. Principle, S. Hurley
PUBLISHERS: Last Song/Third Coast, ASCAP
REMIXERS: Steve "Silk" Hurley, E-Smoove, Maurice Joshua
Smash 866933 (c/o PLG) (12-inch single)

Second release from Principle's underrated "Midnite Hour" set is steamy house affair, replete with seductive Sylvester-styled vocals and guitar licks from Donna Summer's "Bad Girls." There are several fine remixes to choose from, though the strongest is E-Smoove's hypnotic "Groovy" mix. Take heed.

★ FUTURE MINDS *Sounds You Can Feel* (no timing listed)

PRODUCERS: DJ Romain, Matt "Keys" Echols
WRITER: not listed
PUBLISHERS: Play The Music/Raise The Roof, ASCAP
Kaleidoscope 9139 (12-inch single)

Sample'n'sax-anchored garage track is infected with subtle house and jazz nuances. Male spoken passages add a sensual edge, and the bass line is downright irresistible. A cool way to twirl off of the dancefloor and into the sunlight. Contact: 201-483-1006.

ROCK TRACKS

▶ FAITH NO MORE *Mid-Life Crisis* (3:56)

PRODUCERS: Matt Wallace, Faith No More
WRITERS: Faith No More
PUBLISHERS: Big Thrilling/Vomit God, ASCAP
Slash/Reprise 5498 (c/o Warner Bros.) (CD promo)

First shot from the band's hotly anticipated "Angel Dust" set is an intense and rhythmic rocker, propelled by an affectingly ominous lead vocal by Mike Patton. Despite the fact a few spins are required in order to absorb the intricacies of the track, watch alternative programmers devour this one in no time flat. Ultimately a highly pleasing listening experience.

▶ GLENN FREY *I've Got Mine* (3:58)

PRODUCERS: Elliot Scheiner, Glenn Frey
WRITERS: G. Frey, J. Tempchin
PUBLISHER: not listed
MCA 2276 (c/o Uni) (CD promo)

Peek into Frey's new "Strange Weather" is a smooth, pop-slanted tune that glistens with a fluid sax line similar to his "Miami Vice" hit "You Belong To The City." Underplayed

lead vocals and nice harmonies make this palatable for both album-rock and AC formats.

▶ EMF *Search & Destroy* (3:50)

PRODUCERS: Ralph Jeppard, Ian Dench
WRITERS: J. Osterberg, J. Williamson
PUBLISHERS: Screen Gems/EMI/Fluer/Straut James/James Osterberg/Bug, BMI
EMI/ERG 99401 (c/o CEMA) (CD promo)

Guitar-driven, neo-psychedelic rave-up from U.K. band's four-song EP, "Unexplained," takes group far away from the rhythmic pop vibe of its 1991 breakthrough hits. Aggressive attack will strengthen its credibility among alternative and album-rock denizens, though popsters will likely shy away.

▶ SOUTHSIDE JOHNNY & THE ASBURY JUKES *I've Been Working Too Hard* (3:59)

PRODUCER: Little Steven
WRITER: S. Van Zandt
PUBLISHER: not listed
Impact 2120 (c/o Uni) (CD promo)

Rousing, rootsy rocker is a rowdy working stiff's ultimate anthem. Straight-ahead rock'n'roll cut should be a huge success with workaholics the world over. Classic Southside Johnny surely will win new fans and please the diehards.

BABYLON A.D. *Bad Blood* (3:57)

PRODUCER: Tom Wermer
WRITERS: Derek DeLaRosa
PUBLISHERS: Virgin/Perfect Pen, ASCAP
Arista 2421 (c/o BMG) (CD promo)

High-energy, raunchy rocker is hotwired to run a blue streak through the commercial metal pipeline, as programmers likely will embrace this catchy headbanger's infectious appeal.

THE ZOO *Shakin' The Cage* (3:36)

PRODUCERS: Billy Thorpe, Mick Fleetwood
WRITERS: B. Thorpe, B. Burnette
PUBLISHERS: Big Mick/Warner-Tamerlane, BMI; Billy Beau/Chrysalis, ASCAP
Capricorn 5436 (c/o Warner Bros.) (CD promo)

Band led by Fleetwood Mac founder Mick Fleetwood offers a raucous blues/rocker. Track is like Tina Turner meets ZZ Top in a three-dimensional mix that melds soulful rock'n'roll influences with rowdy Southern roots.

RAP

▶ YO-YO *Home Girl Don't Play Dat* (3:17)

PRODUCER: DJ Poo
WRITERS: Yo-Yo, Daddy Threat
PUBLISHER: Street Knowledge, BMI
EastWest 4619 (c/o Atlantic) (cassette single)

Preview of the fierce femme lyricist's new album, "Black Pearl," is a trouncing hip-hop assault. Purists have already begun to chomp furiously on this one, while adventurous urban-ites would be wise to investigate as well.

▶ K-SOLO *I Can't Hold It Back* (4:00)

PRODUCER: Sam "Sneed" Anderson
WRITERS: K. Madison
PUBLISHERS: Slow-Flow, ASCAP
Atlantic 4561 (cassette single)

Angst-ridden rap explores the pitfalls of fame, targeting everyone from the misguided press to back-stabbing rappers. Dazzling display of wide-ranging samples livens up the mix.

PAPA SAN *Dem Say Mi Wicked* (4:20)

PRODUCERS: DJ Clark Kent, Big Larr
WRITER: Papa San
PUBLISHER: Pow Wow, ASCAP
Pow Wow 468 (cassette single)

A cacophony of samples, scratchers, and high-speed vocals are combined on this up-tempo dancehall gem. Another in a long line of fine releases from this reggae icon. Contact: 1776 Broadway, N.Y., N.Y. 10019.

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.

Davis, Brubeck, Dylan Among Acts Set For Special Legacy CDs

BY SUSAN NUNZIATA

CES '92

CHICAGO—Sony Music's Legacy division previewed a new special-edition line of CD reissues, mastered with advanced 20-bit technology, at the Consumer Electronics Show here last week. The first six titles, which will be part of the MasterSound series, are slated to hit the market in September at a suggested list price of about \$25.

In addition to using improved recording technology, the discs will also feature 24-karat gold plating and a special-edition keeper package measuring 5-by-10 inches, which includes an extensive booklet and an explanation of the technical improvements.

The initial titles in the MasterSound series will be Miles Davis' "Kind Of Blue," Dave Brubeck's "Time Out," Bob Dylan's "Blonde On Blonde," Boston's self-titled debut, Bruce Springsteen's "Born To Run," and Billy Joel's "52nd Street."

"This new line reflects what we hope to do as a label," said Jerry Shulman, VP of marketing for Legacy, at a presentation during CES. "That is to present the ultimate in audio fidelity. We want to take album classics and rerelease them in the most enhanced format possible."

The use of 20-bit masters is growing, as more studio equipment offers

the expanded analog-to-digital conversion rate. The advantages of 20-bit conversion are improved clarity and linearity, resulting in better detail and ambiance in the recordings.

However, all CDs are still 16-bit, which means the 20-bit master has to be tailored to fit onto a CD. Usually, 20-bit masters are truncated or re-dithered for transfer to a 16-bit disc. Although CDs made from 20-bit masters offer improved precision, both methods of transferring the data have their shortcomings, according to Sony. Truncation increases harmonic distortion, while re-dithering can impair the overall signal-to-noise ratio of the recording, the company says.

The MasterSound discs will make

use of Sony's new super-bit mapping technology to transfer a 20-bit digital master to the 16-bit CD, while avoiding the pitfalls of the other two transfer methods.

The super-bit mapping processor will be available from Sony Professional audio by special order for a suggested list price of \$15,200, and delivery will take about five months.

Sony Classical is also planning 20-bit reissues of Leonard Bernstein recordings (see story, page 60), but the first of these, due out this month, will not use super-bit mapping.

Shulman noted the MasterSound series of discs is intended for the avid music fan. However, when an original recording is converted to 20-bit, it will be archived and may be re-

released in ordinary form 18 months to two years after the special-edition disc.

In informal demonstrations at CES, Sony compared two reference discs made from the same 20-bit master, one of which was a re-dithered version and the other transferred using super-bit mapping. Although some experts attending the listening sessions noted the differences in the recordings were subtle, some said that they were particularly apparent on vocals and drums, where the material transferred with super-bit mapping seemed to have more clarity and spatiality.

WARNER CLOSER TO SUPPORTING MINIDISC

(Continued from page 9)

holding "meaningful, positive discussions," it is possible Warner could have product in the U.S. MD launch. Bob Sherwood, VP of sound technology marketing for Sony Software, already takes that for granted. "This [Morgado statement] means to me that Warner is in," he says. "I'm going to get together with them to discuss numbers of titles and so on."

But at CES, Time Warner's Holmes said, "We'll look at the Japanese market differently from the U.S. It has a much higher CD penetration and no cassette. Absolutely, we will introduce MD in different markets at different times."

That echoed Morgado's line in March, when he told Billboard he would be untroubled by the introduction of MD in Japan this year but would like the U.S. market penetration of CD, currently at 35%-40%, to be higher before the MiniDisc debuts here.

NO TECHNICAL PROBLEMS

Morgado also said at the time

that Warner would have to see a working model of MD hardware before it could support the technology. While that has not yet been made available, the WMG statement at CES did not mention any technical obstacles.

The change may be related to the fact that Sony gave demonstrations of its MD encoding/decoding technology to mixing engineers, producers, and technical personnel at Warner and other labels from April 27-May 8. According to Sherwood, the demonstrations in Los Angeles, Nashville, New York, and London were well-received.

Veteran producer Hugh Padgham, who was present at the London presentation, says that, while there is a difference between MD and CD in terms of sonic quality, "most people could probably not tell the difference or care about the difference."

Tom Jung, a producer and president of DMP Records, attended the New York demo. "[MD] cer-

tainly isn't 16-bit linear, like CD, and it's not really intended to replace or compete with that," he says. "It's really a medium to replace the analog cassette, and it's better than cassette."

Sherwood admits there are not enough encoders available yet to enable label people to test them in

their own studios.

"It's more likely we'll have the actual players for them to play with first," he says.

Sherwood adds that, with or without Warner, Sony expects to have at least 300 MD titles going into the launch.

Besides Sony Music, the only

other major label group committed to the MD launch is EMI Music. All of the majors are supporting the debut of DCC, scheduled to bow here in September.

Assistance in preparing this story was provided by Zenon Schoepe in London.

HI-TECH PORTABLE CD UNITS TO BOW

(Continued from page 9)

is part of Sony's attempt "to find ways to differentiate features as you step up through the CD line. This electronic shock protection is something that can help position the high-end portable Discman for people who think CD is the ultimate format and who want to take it with them."

Vitelli adds he expects the RAM feature to be available only in high-end portable CD players.

The planned introduction of playback-only MD units seems puzzling, considering that one of

the new format's prime features is its recording capability. While the manufacturers introducing these units say they are seeking to meet all possible market requirements, several observers speculate that the playback-only models are being planned primarily to appease record companies concerned about home taping.

MINIDISC PROTOTYPES

At the Sony suite during the Summer Consumer Electronics Show here last week, MiniDisc prototypes were displayed by Sony, Sanyo-Fisher, Aiwa, and Denon, as well as autostand manufacturers Clarion and Alpine. Most of the products shown were nonworking mockups and are expected to be in-

troduced over the course of 1993.

Among the prototypes shown was a "boom-box" portable unit from Sanyo-Fisher that incorporates a CD player, MD recorder/player, and AM/FM radio, slated for introduction in the fall of 1993.

Sony's playback-only MD unit is slated for spring 1993 introduction.

Additionally, Sony Recording Media of America and TDK Electronics Corp. previewed MD blank-media prototypes, which are slated to be available when the format is launched later this year.

Sony also used a relatively large-sized MD mockup labeled "for professional use only" to demonstrate the equipment's recording capability.

CONVENTION CAPSULES

The following is a roundup of news and events from the Summer Consumer Electronics Show.

CONSUMER DAZE: Approximately 98,720 consumers attended the Summer Consumer Electronics Show at McCormick Convention Center in Chicago, according to the Electronics Industries Assn. Consumers were admitted on the last two days of the show, held May 28-31, for the first time in the convention's 25-year history. The show, with 984 exhibitors on-site, had about 51,850 trade attendees.

DCC ADJUSTMENTS: In addition to raising its projected list price for DCC recorders from \$700 to \$799, Philips has also scrapped plans announced in January to begin limited sales of DCC units this summer (Billboard, Jan. 25). According to Frans Schmetz, VP of marketing, audio products, the company decided a pre-launch sales period would dilute the September rollout. However, in-store demonstrations are slated to begin at three Sears outlets in the Chicago area this week.

HIGH DCC PROFILE ON SHOW FLOOR: Digital compact cassette displays from Philips and Technics were omnipresent on the show floor. The companies kept the consumers in mind, with Technics employing spokesmodels to give DCC basics while Philips used a huge screen to show its DCC video, which debuted at the National Assn. of Recording Merchandisers meeting in March. Tandy also showed its DCC prototype, expected to debut this fall.

FULL-MOTION CD-I: Philips debuted its long-awaited

full-motion, full-screen interactive video on a 5-inch disc that provides 72 minutes of VHS-quality video and digital audio. The first full-motion discs are due out before year's end, along with a plug-in cartridge that would give existing players full-motion capabilities. Development is under way on full-length CD-I feature films, and CD-I music videos are also planned, according to Bernie Luskin, president of Philips Interactive Media. CD-I players have a list price of about \$1,000.

DENON DVI: Denon displayed its DVI interactive multimedia player, which also offers full-motion video. Built around a Denon CD-ROM drive, 80286 computer, and Intel DVI processing board, the system operates on an MS-DOS platform. No plans were revealed for introduction in the U.S. The company also demonstrated an in-dash car audio receiver incorporating the RDS format-identification system for use by FM broadcasters.

MD BROADCAST: WFMT-FM Chicago conducted the world's first MiniDisc broadcast May 27, featuring Sony executives and audio critic Len Feldman. Hosted by producer Rich Warren, the one-hour broadcast included selections from various MDs and a demonstration of the format's recordability.

ID LOGIC UPDATE: PRS Corp., involved in developing a format-identification standard based around its ID Logic system and the RDS system for use in FM and AM broadcast, has also begun working with BBC and Voice Of America in developing applications for shortwave radio broadcasting.



Welcome To The Club. A group of top songwriters joined ASCAP member Phil Galdston, co-writer of Vanessa Williams' smash hit "Save The Best For Last," as he was inducted into the society's "Number 1 Club." Seated with Galdston is ASCAP president Morton Gould, right. In back row, from left, are Peter Thom, Linda Halligan, Bob Halligan Jr., Cindy Mizelle, Wayne Cohen, John Van Eps, Steve Tarshis, and Robert Lamm.

future shock \ˈfyü-cher shäk\ *n*: the physical and psychological distress suffered by one who is unable to cope with the rapidity of social and technological changes

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FAST FORWARD TO THE FUTURE

You can't get any closer to the people, events, and factors that shape the video industry than VSDA's Annual Convention, July 26-29, in Las Vegas. It's still the best place to find out what's happening in the video industry, who's responsible and how you can advance with strategies that will fortify your business.

You'll see new products before everyone else does, have early access to information that can save you time and money, and make business contacts that count.

Plan on moving with the shakers this July in Las Vegas by sharing their company at the VSDA Convention. Don't be left behind—register today. Call VSDA at 605/231-7800 for details.

las vegas

July 26-29

RANK RETAIL

(Continued from page 10)

flicting reports on the company's other problems. Some say the company's marketing information system is deficient, making it difficult to determine whether inventory is selling through and whether individual locations are profitable.

Steck declines to comment on specific accounts or on reports of operations problems.

Some suppliers say Rank has a returns problem, but others disagree. Still others say Rank has problems in reconciling cooperative advertising expenditures because Caldor does not always provide verification of ads it has run.

A senior rackjobbing executive who shops at the Caldor stores says Rank's music section is disproportionately stocked with cassettes. On the other hand, he says the video section is strong and deep.

Whatever operations problems Rank may be experiencing, however, suppliers say the company continues to enjoy good credit terms with its vendors. Suppliers also credit the company with strong and innovative merchandising tactics.

Rank, which began by racking video specialty stores, expanded into audio in June 1989 when it acquired Ervin Litkei's rackjobbing operation in New York, which consisted of Olympia, Arovox, and Games Arts. After merging Litkei's operations with Video Channels, Rank then had 3,000 locations, with its major account being the Woolworth's chain.

In the past 18 months, the company has de-emphasized its original video specialty store strategy to pursue mass-merchant accounts. Steck says video specialty stores comprise a small fraction of Rank's account base.

The biggest account Rank gained under the new strategy is Caldor, which has long been regarded by the industry as a headache account. In fact, suppliers suggest Caldor was one of the main reasons Lieberman Enterprises ran into difficulties before it was sold to Troy, Mich.-based Handleman Co. last year.

SPEC'S STATS

(Continued from page 10)

For nine months, Spec's reports that net profit rose 33.7% to \$2 million from \$1.5 million the previous year, while revenues went up 5% to \$47.5 million from \$45.2 million. Same-store sales increased 1%.

The company's stock fell 50 cents a share in over-the-counter trading at press time and closed at \$6.25. Although the 52-week price high is \$9, the stock is trading nearly 50% above its level one year ago.

Boston Pops Fetes Nature On New Album

NEW YORK—It's not quite Broadway or the movies this time around for the Boston Pops; it's musical awareness of the environment.

The orchestra, under John Williams, is releasing an album later this month on Sony Classical called "The Green Album," turning to the likes of Aaron Copland, Irving Berlin, Leonard Bernstein, and Woody Guthrie to express the wonderment of nature.

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Bust It Management

“Whatever It Takes

(to make you stay)”

(4-87475)



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THE Billboard 200

FOR WEEK ENDING
JUNE 13, 1992

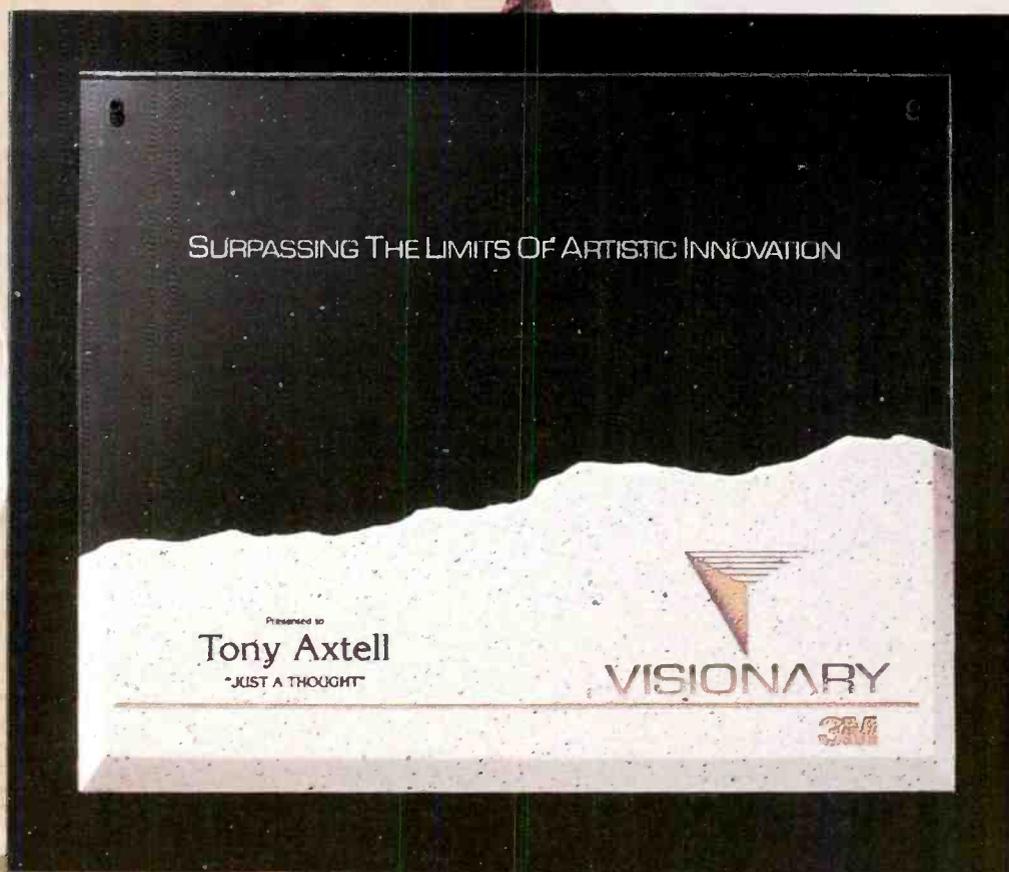
THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL
SAMPLE OF RETAIL STORE AND RACK SALES REPORTS
COLLECTED, COMPILED, AND PROVIDED BY



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
*** No. 1/Top 20 Sales Mover ***						
1	4	—	2	BILLY RAY CYRUS MERCURY 510635* (9.98 EQ/13.98) 1 week at No. 1	SOME GAVE ALL	1
2	1	2	9	KRIS KROSS ▲ ² RUFFHOUSE 48710*/COLUMBIA (9.98 EQ/13.98)	TOTALLY KROSSED OUT	1
3	3	4	36	RED HOT CHILI PEPPERS ▲ WARNER BROS. 26681* (10.98/15.98)	BLOOD SUGAR SEX MAGIK	3
4	2	1	3	THE BLACK CROWES THE SOUTHERN HARMONY AND MUSICAL COMPANION DEF AMERICAN 26976*/REPRISE (10.98/15.98)		1
5	5	3	9	DEF LEPPARD ▲ ³ MERCURY 12185* (10.98 EQ/15.98)	ADRENALIZE	1
6	8	8	24	PEARL JAM ▲ EPIC ASSOCIATED 47857*/EPIC (9.98 EQ/13.98)	TEN	6
7	7	5	38	GARTH BROOKS ▲ ⁷ LIBERTY 96330* (10.98/15.98)	ROPIN' THE WIND	1
8	9	7	12	QUEEN ▲ HOLLYWOOD 61311*/ELEKTRA (10.98/16.98)	CLASSIC QUEEN	4
9	16	18	17	SIR MIX-A-LOT ● DEF AMERICAN 26765*/REPRISE (9.98/15.98)	MACK DADDY	9
10	11	9	7	ZZ TOP WARNER BROS. 26846 (10.98/15.98)	GREATEST HITS	9
11	10	6	91	GARTH BROOKS ▲ ⁷ LIBERTY 93866* (9.98/13.98)	NO FENCES	3
12	12	13	10	EN VOGUE ● ATCO EASTWEST 92121* (10.98/15.98)	FUNKY DIVAS	8
13	13	10	6	THE CURE FICTION 61309*/ELEKTRA (10.98/15.98)	WISH	2
14	15	16	29	GENESIS ▲ ² ATLANTIC 82344* (10.98/15.98)	WE CAN'T DANCE	4
15	14	28	58	MICHAEL BOLTON ▲ ³ COLUMBIA 46771 (10.98 EQ/15.98)	TIME, LOVE AND TENDERNESS	1
16	18	20	6	BEASTIE BOYS CAPITOL 98938 (10.98/15.98)	CHECK YOUR HEAD	10
17	17	11	28	U2 ▲ ³ ISLAND 10347/PLG (10.98 EQ/15.98)	ACHTUNG BABY	1
18	27	31	8	DAS EFX ATCO EASTWEST 91827* (9.98/13.98)	DEAD SERIOUS	18
19	19	14	9	WYNONNA CURB 10529*/MCA (10.98/15.98)	WYNONNA	4
20	23	22	42	METALLICA ▲ ⁴ ELEKTRA 61113 (10.98/15.98)	METALLICA	1
21	24	19	49	BONNIE RAITT ▲ ³ CAPITOL 96111 (10.98/15.98)	LUCK OF THE DRAW	2
22	6	—	2	KISS MERCURY 48037* (10.98 EQ/15.98)	REVENGE	6
23	21	15	36	NIRVANA ▲ ³ DGC 24425/GEFFEN (9.98/13.98)	NEVERMIND	1
24	20	23	4	LIONEL RICHIE MDTOWN 6338* (10.98/15.98)	BACK TO FRONT	20
25	26	29	41	VANESSA WILLIAMS ▲ WING 843522/MERCURY (9.98 EQ/15.98)	THE COMFORT ZONE	17
26	22	17	7	"WEIRD AL" YANKOVIC SCOTTI BROS. 75256* (9.98/13.98)	OFF THE DEEP END	17
POWER PICK						
27	38	35	28	ENYA ▲ REPRISE 26775* (10.98/15.98)	SHEPHERD MOONS	17
28	28	26	27	MICHAEL JACKSON ▲ ⁴ EPIC 45400 (10.98 EQ/15.98)	DANGEROUS	1
29	32	33	3	ANNIE LENNOX ARISTA 18704* (10.98/15.98)	DIVA	29
30	29	21	3	INDIGO GIRLS EPIC 48865* (10.98 EQ/15.98)	rites of passage	21
31	25	25	6	SLAUGHTER CHRYSALIS 21911/ERG (10.98/15.98)	WILD LIFE	8
32	34	30	45	COLOR ME BADD ▲ ² GIANT 24429/REPRISE (9.98/15.98)	C.M.B.	3
33	36	40	55	BOYZ II MEN ▲ ⁴ MOTOWN 6320* (9.98/13.98)	COOLEYHIGHHARMONY	3
34	33	24	9	BRUCE SPRINGSTEEN ▲ COLUMBIA 53000* (10.98 EQ/15.98)	HUMAN TOUCH	2
35	43	46	40	JODECI ▲ UPTOWN 10198*/MCA (9.98/13.98)	FOREVER MY LADY	18
36	31	—	2	XCLAN POLYDOR 13225/PLG (9.98 EQ/13.98)	XODUS	31
37	35	27	15	SOUNDTRACK ▲ REPRISE 26805* (10.98/15.98)	WAYNE'S WORLD	1
38	37	34	36	BRYAN ADAMS ▲ ² A&M 5367* (10.98/15.98)	WAKING UP THE NEIGHBOURS	6
39	39	32	110	GARTH BROOKS ▲ ³ LIBERTY 90897 (9.98/13.98)	GARTH BROOKS	13
40	48	51	9	CELINE DION EPIC 52473* (10.98 EQ/15.98)	CELINE DION	40
41	40	39	19	UGLY KID JOE ▲ STARDOG 68823*/MERCURY (6.98 EQ/10.98)	AS UGLY AS THEY WANNA BE	4
42	30	12	3	IRON MAIDEN EPIC 48993* (10.98 EQ/15.98)	FEAR OF THE DARK	12
43	42	45	37	MARIAH CAREY ▲ ³ COLUMBIA 47980 (10.98 EQ/15.98)	EMOTIONS	4
44	45	43	65	AMY GRANT ▲ ³ A&M 5321 (10.98/15.98)	HEART IN MOTION	10
45	46	53	14	TLC LAFACE 26003*/ARISTA (9.98/13.98)	OOOOOOHHH...ON THE TLC TIP	43
46	41	38	31	HAMMER ▲ ³ CAPITOL 98151 (10.98/15.98)	TOO LEGIT TO QUIT	2
47	50	41	51	NATALIE COLE ▲ ⁴ ELEKTRA 61049 (13.98/16.98)	UNFORGETTABLE	1
48	53	56	37	OZZY OSBOURNE ▲ EPIC ASSOCIATED 46795/EPIC (10.98 EQ/15.98)	NO MORE TEARS	7
49	47	36	35	REBA MCENTIRE ▲ MCA 10400* (10.98/15.98)	FOR MY BROKEN HEART	13
50	55	64	18	R. KELLY & PUBLIC ANNOUNCEMENT JIVE 41469 (9.98/13.98)	BORN INTO THE '90'S	50
51	49	42	55	ALAN JACKSON ▲ ARISTA 8681* (9.98/13.98)	DON'T ROCK THE JUKEBOX	17
52	51	47	25	MR. BIG ▲ ATLANTIC 82209* (9.98/13.98)	LEAN INTO IT	15
53	54	50	27	BROOKS & DUNN ARISTA 18658* (9.98/13.98)	BRAND NEW MAN	49

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
54	68	77	39	SOUNDTRACK ● BEACON 10286*/MCA (10.98/15.98)	THE COMMITMENTS	8
55	44	37	9	BRUCE SPRINGSTEEN ▲ COLUMBIA 53001* (10.98 EQ/15.98)	LUCKY TOWN	3
56	52	44	53	TRAVIS TRITT ▲ WARNER BROS. 26589* (9.98/15.98)	IT'S ALL ABOUT TO CHANGE	22
57	56	58	24	CYPRESS HILL ● RUFFHOUSE 47889/COLUMBIA (9.98 EQ/13.98)	CYPRESS HILL	31
58	74	87	5	SOPHIE B. HAWKINS COLUMBIA 46797* (9.98 EQ/13.98)	TONGUES AND TAILS	58
59	61	57	28	SOUNDTRACK ▲ WALT DISNEY 60618* (8.98/14.98)	BEAUTY & THE BEAST	19
60	65	68	27	BLACK SHEEP ● MERCURY 848368 (9.98 EQ/13.98)	A WOLF IN SHEEP'S CLOTHING	30
61	60	67	9	ARRESTED DEVELOPMENT 3 YEARS 5 MONTHS & 2 DAYS IN THE LIFE OF... CHRYSALIS 21929*/ERG (9.98/13.98)		60
62	66	63	56	LORRIE MORGAN ● RCA 3021* (9.98/13.98)	SOMETHING IN RED	62
63	57	49	9	BODY COUNT SIRE 26872*/WARNER BROS. (9.98/13.98)	BODY COUNT	32
64	58	59	30	RICHARD MARX ● CAPITOL 95874* (10.98/15.98)	RUSH STREET	35
65	63	62	20	HAL KETCHUM CURB 77450* (9.98/13.98)	PAST THE POINT OF RESCUE	45
66	59	54	11	TORI AMOS ATLANTIC 82358* (10.98/15.98)	LITTLE EARTHQUAKES	54
67	62	52	12	YANNI PRIVATE MUSIC 81096* (10.98/15.98)	DARE TO DREAM	32
68	76	—	2	JIMMY BUFFETT MARGARITAVILLE 10613*/MCA (39.98/58.98)	BOATS BEACHES BARS & BALLADS	68
69	94	93	11	FU-SCHNICKENS JIVE 41472* (9.98/13.98)	FU-DON'T TAKE IT PERSONAL	69
70	89	92	37	GUNS N' ROSES ▲ ³ GEFEN 24420 (10.98/15.98)	USE YOUR ILLUSION II	1
71	69	65	48	TRISHA YEARWOOD ▲ MCA 10297* (9.98/13.98)	TRISHA YEARWOOD	31
72	75	71	38	TESLA ● GEFEN 24424 (9.98/15.98)	PSYCHOTIC SUPPER	13
73	70	74	20	SAWYER BROWN CURB 95624* (9.98/13.98)	DIRT ROAD	68
74	71	60	5	TRACY CHAPMAN ELEKTRA 61215* (10.98/15.98)	MATTERS OF THE HEART	53
75	80	82	39	NAUGHTY BY NATURE ▲ TOMMY BOY 1044* (9.98/14.98)	NAUGHTY BY NATURE	16
76	64	48	6	GEORGE STRAIT MCA 10532* (10.98/15.98)	HOLDING MY OWN	33
77	77	70	11	K.D. LANG SIRE 26840*/WARNER BROS. (10.98/15.98)	INGENUITY	55
78	78	125	152	MICHAEL BOLTON ▲ ⁴ COLUMBIA 45012 (9.98 EQ/15.98)	SOUL PROVIDER	3
79	93	85	119	ORIGINAL LONDON CAST ▲ POLYDOR 831563/PLG (10.98 EQ/15.98)	PHANTOM OF THE OPERA HIGHLIGHTS	46
80	87	79	117	THE BLACK CROWES ▲ ³ DEF AMERICAN 24278/REPRISE (9.98/13.98)	SHAKE YOUR MONEY MAKER	4
81	79	66	20	SOUNDTRACK ● REPRISE 26794* (10.98/15.98)	RUSH	24
82	72	69	11	MELISSA ETHERIDGE ● ISLAND 512120*/PLG (10.98 EQ/15.98)	NEVER ENOUGH	21
83	130	148	35	SIMPLY RED ● ATCO EASTWEST 91773* (10.98/15.98)	STARS	76
84	67	61	12	AARON TIPPIN RCA 61129* (9.98/13.98)	READ BETWEEN THE LINES	50
85	73	55	3	TESTAMENT ATLANTIC 82392* (10.98/15.98)	RITUAL	55
86	81	76	9	LYLE LOVETT CURB 10475*/MCA (9.98/15.98)	JOSHUA JUDGES RUTH	57
87	84	80	41	DOUG STONE EPIC 47357* (9.98 EQ/13.98)	I THOUGHT IT WAS YOU	74
88	82	78	50	VAN HALEN ▲ ² WARNER BROS. 26594* (10.98/15.98)	FOR UNLAWFUL CARNAL KNOWLEDGE	1
89	97	91	36	A TRIBE CALLED QUEST ● JIVE 1418* (9.98/13.98)	LOW END THEORY	45
90	96	105	34	SOUNDGARDEN ● A&M 5374 (9.98/13.98)	BADMOTORFINGER	39
91	91	75	29	LISA STANSFIELD ● ARISTA 18679* (10.98/15.98)	REAL LOVE	43
92	99	112	18	CECE PENISTON A&M 5381* (9.98/13.98)	FINALLY	70
93	86	81	91	QUEENSRYCHE ▲ ² EMI 92806/ERG (9.98/15.98)	EMPIRE	7
94	92	83	53	DIAMOND RIO ● ARISTA 8673* (9.98/13.98)	DIAMOND RIO	83
95	100	95	30	STEVIE RAY VAUGHAN & DOUBLE TROUBLE ▲ EPIC 47390 (9.98 EQ/13.98)	SKY IS CRYING	10
96	85	84	5	PENTHOUSE PLAYERS CLIQUE RUTHLESS 57181/PRIORITY (9.98/14.98)	PAID THE COST	76
97	83	73	35	PRINCE AND THE N.P.G. ▲ ² PAISLEY PARK 25379*/WARNER BROS. (10.98/15.98)	DIAMONDS & PEARLS	3
98	88	88	13	RIGHT SAID FRED CHARISMA 92107* (9.98/13.98)	UP	46
99	90	86	16	JOHN ANDERSON BNA 61029* (9.98/13.98)	SEMINOLE WIND	64
100	117	—	2	NEIL DIAMOND COLUMBIA 52703* (17.98/31.98)	GREATEST HITS 1966-1992	100
101	107	103	14	PANTERA ATCO EASTWEST 91758* (10.98/15.98)	VULGAR DISPLAY OF POWER	44
102	129	155	6	TOM COCHRANE CAPITOL 97723* (9.98/13.98)	MAD MAD WORLD	102
103	126	117	4	THE NEVILLE BROTHERS A&M 5382* (9.98/13.98)	FAMILY GROOVE	103
104	104	97	38	KENNY LOGGINS COLUMBIA 46140* (9.98 EQ/13.98)	LEAP OF FAITH	71
105	103	109	81	MADONNA ▲ ³ SIRE 26440/WARNER BROS. (13.98/18.98)	THE IMMACULATE COLLECTION	2
106	95	98	20	SUZY BOGDUSS LIBERTY 95847* (9.98/13.98)	ACES	95
107	98	89	55	PAULA ABDUL ▲ ³ CAPTIVE 91611*/MIRGIN (10.98/15.98)	SPELLBOUND	1
108	108	99	64	R.E.M. ▲ ³ WARNER BROS. 26496 (9.98/15.98)	OUT OF TIME	1
109	123	121	107	VAN MORRISON ▲ MERCURY 841970 (9.98 EQ/15.98)	THE BEST OF VAN MORRISON	41

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.



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THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
110	124	122	37	GUNS N' ROSES ▲ 3 GEFEN 24415 (10.98/15.98)	USE YOUR ILLUSION I	2
111	102	107	4	SANTANA POLYDOR 513197*PLG (9.98 EQ/15.98)	MILAGRO	102
112	119	124	7	SPICE 1 JIVE 41481* (9.98/13.98)	SPICE 1	112
113	106	102	27	KEITH SWEAT ▲ ELEKTRA 61216* (10.98/15.98)	KEEP IT COMIN'	19
114	NEW		1	SOUNDTRACK MCA 10628* (10.98/15.98)	FAR AND AWAY	114
115	101	72	4	GANG STARR CHRYSALIS 21910/ERG (9.98/13.98)	DAILY OPERATION	65
116	128	114	36	HARRY CONNICK, JR. ▲ COLUMBIA 48685* (10.98 EQ/15.98)	BLUE LIGHT, RED LIGHT	17
117	150	146	5	DAVID SANBORN ELEKTRA 61272* (10.98/15.98)	UPFRONT	117
118	136	135	22	SHANICE MOTOWN 6319* (9.98/13.98)	INNER CHILD	83
119	121	123	12	CONCRETE BLONDE I.R.S. 13137* (9.98/15.98)	WALKING IN LONDON	73
120	112	118	10	JOE PUBLIC COLUMBIA 48628* (9.98 EQ/15.98)	JOE PUBLIC	111
121	127	110	159	BONNIE RAITT ▲ 3 CAPITOL 91268 (9.98/15.98)	NICK OF TIME	1
122	116	115	33	GERALD LEVERT ● ATCO EASTWEST 91777* (10.98/15.98)	PRIVATE LINE	48
123	113	106	5	SOUL II SOUL VIRGIN 91771* (9.98/13.98)	VOL. III JUST RIGHT	88
124	115	116	75	C+C MUSIC FACTORY ▲ 3 COLUMBIA 47093 (9.98 EQ/15.98)	GONNA MAKE YOU SWEAT	2
125	134	133	103	MARIAH CAREY ▲ 6 COLUMBIA 45202 (9.98 EQ/15.98)	MARIAH CAREY	1
126	110	104	28	TEVIN CAMPBELL ● QWEST 26291*/WARNER BROS. (9.98/15.98)	T.E.V.I.N.	38
127	NEW		1	MICHELLE WRIGHT ARISTA 18685* (9.98/13.98)	NOW & THEN	127
128	111	94	5	LYNCH MOB ELEKTRA 61322* (10.98/15.98)	LYNCH MOB	56
129	133	120	11	M.C. BRAINS MOTOWN 6342* (9.98/13.98)	LOVERS LANE	47
130	NEW		1	SOUNDTRACK HOLLYWOOD 61330*/ELEKTRA (10.98/15.98)	ENCINO MAN	130
131	138	145	5	THE COLLEGE BOYZ VIRGIN 91658* (9.98/13.98)	RADIO FUSION RADIO	131
132	149	164	16	TECHMASTER P.E.B. NEWTOWN 2208* (9.98/14.98)	BASS COMPUTER	132
133	142	131	5	XTC GEFEN 24474* (10.98/15.98)	NONSUCH	97
134	118	113	29	COLLIN RAYE EPIC 47468* (9.98 EQ/13.98)	ALL I CAN BE	54
135	114	101	21	SAMMY KERSHAW MERCURY 510161* (9.98/13.98)	DON'T GO NEAR THE WATER	97
136	109	100	48	TANYA TUCKER ● LIBERTY 95562* (9.98/13.98)	WHAT DO I DO WITH ME	48
137	105	90	6	KID FROST VIRGIN 92097* (9.98/13.98)	EAST SIDE STORY	73
138	143	129	48	SEAL ● SIRE 26627*/WARNER BROS. (9.98/13.98)	SEAL	24
139	140	134	26	AMG SELECT 21642* (9.98/15.98)	BITCH BETTA HAVE MY MONEY	63
140	NEW		1	THE ISLEY BROTHERS FEATURING RONALD ISLEY WARNER BROS. 26620* (10.98/15.98)	TRACKS OF LIFE	140
141	120	96	65	VINCE GILL ▲ MCA 10140* (9.98/13.98)	POCKET FULL OF GOLD	37
142	147	128	5	ARC ANGELS DGC 24465/GEFFEN (9.98/13.98)	ARC ANGELS	128
143	151	156	45	SHABBA RANKS ● EPIC 47310 (9.98 EQ/13.98)	AS RAW AS EVER	89
144	152	—	6	GEORGE HOWARD GRP 9669* (10.98/15.98)	DO I EVER CROSS YOUR MIND	144
145	122	139	4	RICKY VAN SHELTON COLUMBIA 46854* (5.98 EQ/9.98)	DON'T OVERLOOK SALVATION	122
146	137	130	34	JOHN MELLENCAMP ▲ MERCURY 510151* (10.98 EQ/15.98)	WHENEVER WE WANTED	17
147	148	136	16	2PAC INTERSCOPE 91767/ATLANTIC (9.98/13.98)	2PACALYPSE NOW	64
148	157	147	68	ENIGMA ▲ CHARISMA 91642* (9.98/13.98)	MCMXC A.D.	6
149	159	189	5	GROVER WASHINGTON, JR. COLUMBIA 48530 (10.98/15.98)	NEXT EXIT	149
150	171	173	8	SOUNDTRACK BEACON 10506*/MCA (10.98/15.98)	COMMITMENTS-VOL. 2	118
151	NEW		1	LOS LOBOS SLASH 26786*/WARNER BROS. (10.98/15.98)	KIKO	151
152	193	—	2	JON SECADA SBK 98845*/ERG (9.98/15.98)	JON SECADA	152
153	168	186	3	DELBERT MCCLINTON CURB 77521* (9.98/13.98)	NEVER BEEN ROCKED ENOUGH	153
154	162	169	78	NINE INCH NAILS ● TVT 2610 (9.98 EQ/13.98)	PRETTY HATE MACHINE	75

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155	153	154	39	RUSH ● ATLANTIC 82293* (10.98/15.98)	ROLL THE BONES	3
156	165	157	10	OTTMAR LIEBERT + LUNA NEGRA EPIC 47848* (10.98 EQ/15.98)	SOLO PARA TI	122
157	141	138	11	TEARS FOR FEARS FONTANA 10939*/MERCURY (10.98 EQ/15.98)	TEARS ROLL DOWN-HITS 1982-92	53
158	144	140	29	DOUG STONE ● EPIC 45303* (5.98 EQ/9.98)	DOUG STONE	97
159	160	132	48	BEBE & CECE WINANS ● CAPITOL 92078* (9.98/15.98)	DIFFERENT LIFESTYLES	74
160	180	175	8	TKA TOMMY BOY 1040* (9.98/16.98)	GREATEST HITS	131
161	179	176	16	MATTHEW SWEET ZOO 11015* (9.98/13.98)	GIRLFRIEND	100
162	131	108	22	TRACY LAWRENCE ATLANTIC 82326* (9.98/13.98)	STICKS & STONES	71
163	156	151	58	DWIGHT YOAKAM ● REPRIS 26344* (9.98/13.98)	IF THERE WAS A WAY	96
164	RE-ENTRY		11	NICE & SMOOTH COLUMBIA 47373 (9.98 EQ/13.98)	AIN'T A DAMN THING CHANGED	141
165	NEW		1	ORIGINAL BROADWAY CAST ANGEL 54618* (10.98/15.98)	CRAZY FOR YOU	165
166	146	127	15	HANK WILLIAMS, JR. CURB 26806*/CAPRICORN (9.98/15.98)	MAVERICK	55
167	132	—	2	TORA TORA A&M 5371* (9.98/13.98)	WILD AMERICA	132
168	176	166	18	YO-YO MA/BOBBY MCFERRIN SONY MASTERWORKS 48177* (9.98 EQ/15.98)	HUSH	93
169	169	150	22	LIVE RADIOACTIVE 10346*/MCA (9.98/13.98)	MENTAL JEWELRY	73
170	125	119	3	GRATEFUL DEAD GRATEFUL DEAD 4016* (15.98/19.98)	TWO FROM THE VAULT	119
171	135	143	57	LUTHER VANDROSS ▲ EPIC 46789 (10.98 EQ/15.98)	POWER OF LOVE	7
172	145	144	5	MCBRIDE & THE RIDE MCA 54356* (9.98/13.98)	SACRED GROUND	144
173	154	126	7	CHAKA KHAN WARNER BROS. 26296* (10.98/15.98)	THE WOMAN I AM	92
174	187	195	19	MINT CONDITION PERSPECTIVE 1001/A&M (9.98/13.98)	MEANT TO BE MINT	63
175	185	158	216	ORIGINAL LONDON CAST ▲ 7 POLYDOR 831273/PLG (17.98 EQ/31.98)	PHANTOM OF THE OPERA	33
176	139	111	9	MARK CHESNUTT MCA 10530* (9.98/15.98)	LONGNECKS & SHORT STORIES	68
177	174	—	2	BASS BOY NEWTOWN 2209* (9.98/14.98)	I GOT THE BASS	174
178	197	192	35	JAMES TAYLOR ● COLUMBIA 46038* (10.98 EQ/15.98)	NEW MOON SHINE	37
179	182	163	35	PUBLIC ENEMY ▲ DEF JAM 47374/COLUMBIA (10.98 EQ/15.98)	APOCALYPSE 91... ENEMY STRIKES BLACK	4
180	161	153	31	2ND II NONE PROFILE 1416 (9.98/14.98)	2ND II NONE	83
181	164	137	16	SOCIAL DISTORTION EPIC 47979 (9.98 EQ/13.98)	SOMEWHERE BETWEEN HEAVEN & HELL	76
182	158	152	11	CAUSE & EFFECT SRC 11019*/ZOO (9.98/13.98)	ANOTHER MINUTE	141
183	163	141	3	MIDNIGHT OIL COLUMBIA 52731* (10.98 EQ/15.98)	SCREAM IN BLUE: LIVE	141
184	178	162	60	MARC COHN ● ATLANTIC 82178* (9.98/13.98)	MARC COHN	38
185	181	159	33	PRIMUS INTERSCOPE 91659*/ATLANTIC (9.98/13.98)	SAILING THE SEA OF CHEESE	116
186	167	142	32	VARIOUS ARTISTS ▲ POLYDOR 845750*/PLG (10.98 EQ/15.98)	TWO ROOMS: SONGS OF E. JOHN & B. TAUPIN	18
187	172	167	31	ICE CUBE ▲ PRIORITY 57155 (10.98/15.98)	DEATH CERTIFICATE	2
188	166	165	16	LUKE LUKE 91830*/ATLANTIC (10.98/15.98)	I GOT SHIT ON MY MIND	52
189	155	177	3	MC BREED WRAP 8109*/ICHIBAN (9.98/15.98)	20 BELOW	155
190	183	182	82	PHIL COLLINS ▲ ATLANTIC 82157 (14.98/19.98)	SERIOUS HITS...LIVE!	11
191	194	179	90	YANNI ▲ PRIVATE MUSIC 2067* (9.98/13.98)	REFLECTIONS OF PASSION	29
192	175	172	35	MOTLEY CRUE ▲ ELEKTRA 61204* (12.98/16.98)	DECADE OF DECADENCE	2
193	173	160	14	SOUNDTRACK ELEKTRA 61240* (10.98/15.98)	THE MAMBO KINGS	50
194	177	161	54	RICKY VAN SHELTON ▲ COLUMBIA 46855* (9.98 EQ/13.98)	BACKROADS	23
195	199	190	109	WILSON PHILLIPS ▲ 5 SBK 93745/ERG (9.98/13.98)	WILSON PHILLIPS	2
196	189	181	67	FIREHOUSE ▲ EPIC 46186* (9.98 EQ/13.98)	FIREHOUSE	21
197	RE-ENTRY		175	SOUNDTRACK ▲ 3 ATLANTIC 81933 (9.98/15.98)	BEACHES	2
198	186	—	2	JULIO IGLESIAS SONY DISCOS 80763* (10.98 EQ/15.98)	CALOR	186
199	RE-ENTRY		23	CURTIS STIGERS ARISTA 18660* (9.98/13.98)	CURTIS STIGERS	101
200	190	180	21	PAM TILLIS ARISTA 8642* (9.98/13.98)	PUT YOURSELF IN MY PLACE	69

TOP ALBUMS A-Z (LISTED BY ARTISTS)

2nd II None 180	Mark Chesnutt 176	Vince Gill 141	Kris Kross 2	Van Morrison 109	Bonnie Raitt 21, 121	Far And Away 114	Ugly Kid Joe 41
2Pac 147	Tom Cochrane 102	Amy Grant 44	k.d. lang 77	Motley Crue 192	Collin Raye 134	The Mambo Kings 193	Van Halen 88
Paula Abdul 107	Marc Cohn 184	Grateful Dead 170	Tracy Lawrence 162	Mr. Big 52	Red Hot Chili Peppers 3	Rush 81	Ricky Van Shelton 145, 194
Bryan Adams 38	Natalie Cole 47	Guns N' Roses 70, 110	Annie Lennox 29	Naughty By Nature 75	Lionel Richie 24	Wayne's World 37	Luther Vandross 171
AMG 139	Phil Collins 190	Hammer 46	Gerald Levert 122	The Neville Brothers 103	Right Said Fred 98	Spice 1 112	VARIOUS ARTISTS
Tori Amos 66	The College Boyz 131	Sophie B. Hawkins 58	Ottmar Liebert + Luna Negra 156	Nice & Smooth 164	Rush 155	Bruce Springsteen 34, 55	Two Rooms: Songs Of E. John & B.
John Anderson 99	Color Me Badd 32	George Howard 144	Live 169	Nine Inch Nails 154	David Sanborn 117	Lisa Stansfield 91	Taupin 186
Arc Angels 142	Concrete Blonde 119	Ice Cube 187	Kenny Loggins 104	Nirvana 23	Santana 111	Curtis Stigers 199	Stevie Ray Vaughan & Double
Arrested Development 61	Harry Connick, Jr. 116	Julio Iglesias 198	Los Lobos 151	Original Broadway Cast 165	Sawyer Brown 73	Doug Stone 87, 158	Trouble 95
Bass Boy 177	The Cure 13	Indigo Girls 30	Lyle Lovett 86	ORIGINAL LONDON CAST	Seal 138	George Strait 76	Grover Washington, Jr. 149
Beastie Boys 16	Cypress Hill 57	Iron Maiden 42	Luke 188	Phantom Of The Opera 175	Jon Secada 152	Keith Sweat 113	Hank Williams, Jr. 166
The Black Crowes 4, 80	Billy Ray Cyrus 1	The Isley Brothers Featuring Ronald Isley 140	Lynch Mob 128	Phantom Of The Opera	Shabba Ranks 143	Matthew Sweet 161	Vanessa Williams 25
Black Sheep 60	Das EFX 18	Michael Jackson 28	Yo-Yo Ma/Bobby McFerrin 168	Highlights 79	Shanice 118	James Taylor 178	Wilson Phillips 195
Body Count 63	Def Leppard 5	Alan Jackson 51	Madonna 105	Ozzy Osbourne 48	Simply Red 83	Tears For Fears 157	BeBe & CeCe Winans 159
Suzy Bogguss 106	Diamond Rio 94	Jodeci 35	Richard Marx 64	Pantera 101	Sir Mix-A-Lot 9	Techmaster P.E.B. 132	Michelle Wright 127
Michael Bolton 15, 78	Neil Diamond 100	Joe Public 120	M.C. Breed 189	Pearl Jam 6	Slaughter 31	Testament 85	Wynonna 19
Boyz II Men 33	Celine Dion 40	R. Kelly & Public Announcement 50	McBride & The Ride 172	CeCe Peniston 92	Social Distortion 181	Pam Tillis 200	XCLC 36
Brooks & Dunn 53	En Vogue 12	Sammy Kershaw 135	Delbert McClinton 153	Soul II Soul 123	Southern All Stars 9	Aaron Tippin 84	XTC 133
Garth Brooks 7, 11, 39	Enigma 148	Hal Ketchum 65	John McEntire 49	SOUNDTRACK	Soul II Soul 123	TKA 160	"Weird Al" Yankovic 26
Jimmy Buffett 68	Enya 27	Chaka Khan 173	John Mellencamp 146	Beaches 197	SOUNDTRACK	Yanni 67, 191	Trisha Yearwood 71
Tevin Campbell 126	Melissa Etheridge 82	Kid Frost 137	Metallica 20	Beauty & The Beast 59	Beats 197	Yanni 67, 191	Dwight Yoakam 163
Mariah Carey 43, 125	Firehouse 196	Kiss 22	Midnight Oil 183	The Commitments 54	Beauty & The Beast 59	ZZ Top 10	
Cause & Effect 182	Fu-Schnickens 69		Mint Condition 174	Commitments-Vol. 2 150	The Commitments 54		
C+C Music Factory 124	Gang Starr 115		Lorrie Morgan 62	Encino Man 130	Commitments-Vol. 2 150		
Tracy Chapman 74	Genesis 14			Queen 8	Encino Man 130		
				Queensryche 93			
				R.E.M. 108			

Top 40 Radio Monitor

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 127 top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot 100 Singles chart.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL)
			★ ★ NO. 1 ★ ★		38	40	3	LIFE IS A HIGHWAY	TOM COCHRANE (CAPITOL)
1	2	3	I'LL BE THERE	MARIAH CAREY (COLUMBIA) 1 week at No. 1	39	59	3	JUST FOR TONIGHT	VANESSA WILLIAMS (WING/MERCURY)
2	1	13	MY LOVIN' (YOU'RE NEVER...)	EN VOGUE (ATCO EASTWEST)	40	38	4	KEEP ON WALKIN'	CECE PENISTON (A&M)
3	3	14	LIVE AND LEARN	JOE PUBLIC (COLUMBIA)	41	41	12	YOU THINK YOU KNOW HER	CAUSE & EFFECT (SRC/ZOO)
4	4	9	UNDER THE BRIDGE	RED HOT CHILI PEPPERS (WARNER BROS.)	42	33	15	I'M THE ONE YOU NEED	JODY WATLEY (MCA)
5	7	4	THE BEST THINGS IN LIFE ARE FREE	L. VANDROSS/J. JACKSON (PERSPECTIVE)	43	39	15	THIS IS THE LAST TIME	LAURA ENEA (NEXT PLATEAU)
6	6	9	IN THE CLOSET	MICHAEL JACKSON (EPIC)	44	—	1	FRIDAY I'M IN LOVE	THE CURE (FICTION/ELEKTRA)
7	9	8	IF YOU ASKED ME TO	CELINE DION (EPIC)	45	57	4	GIVING HIM SOMETHING HE...	EN VOGUE (ATCO EASTWEST)
8	5	20	SAVE THE BEST FOR LAST	VANESSA WILLIAMS (WING/MERCURY)	46	55	11	PLEASE DON'T GO	BOYZ II MEN (MOTOWN)
9	10	9	DAMN I WISH I WAS YOUR LOVER	SOPHIE B. HAWKINS (COLUMBIA)	47	47	2	THEY WANT EFX	DAS EFX (ATCO EASTWEST)
10	8	11	JUMP	KRIS KROSS (RUFFHOUSE/COLUMBIA)	48	42	14	TAKE TIME	CHRIS WALKER (PENDULUM/ELEKTRA)
11	11	7	HOLD ON MY HEART	GENESIS (ATLANTIC)	49	43	19	I CAN'T DANCE	GENESIS (ATLANTIC)
12	13	4	WISHING ON A STAR	THE COVER GIRLS (EPIC)	50	73	2	MOVE THIS	TECHNOTRONIC (SBK/ERG)
13	12	6	SLOW MOTION	COLOR ME BADD (GIANT)	51	45	6	NEVER SATISFIED	GOOD 2 GO (GIANT)
14	18	10	TENNESSEE	ARRESTED DEVELOPMENT (CHRYSALIS)	52	54	17	EVERYTHING'S GONNA BE ALRIGHT	NAUGHTY BY NATURE (TOMMY BOY)
15	14	14	ONE	U2 (ISLAND/PLG)	53	36	12	WILL YOU MARRY ME?	PAULA ABDUL (CAPTIVE/VIRGIN)
16	16	14	THOUGHT I'D DIED AND GONE...	BRYAN ADAMS (A&M)	54	53	3	WARM IT UP	KRIS KROSS (RUFFHOUSE/COLUMBIA)
17	15	13	AIN'T 2 PROUD 2 BEG	TLC (LAFACE/ARISTA)	55	46	9	HIGH	THE CURE (FICTION/ELEKTRA)
18	19	5	STEEL BARS	MICHAEL BOLTON (COLUMBIA)	56	49	20	YOU SHOWED ME	SALT-N-PEPA (NEXT PLATEAU)
19	51	2	TOO FUNKY	GEORGE MICHAEL (COLUMBIA)	57	48	11	EVERYTHING ABOUT YOU	UGLY KID JOE (STARDOG/MERCURY)
20	23	8	JUST ANOTHER DAY	JON SECADA (SBK/ERG)	58	56	7	SET ME FREE	CLUBLAND (GREAT JONES/PLG)
21	22	7	BABY GOT BACK	SIR MIX-A-LOT (DEF AMERICAN/REPRISE)	59	72	2	STRAWBERRY LETTER 23	TEVIN CAMPBELL (QWEST/WARNER BROS.)
22	20	7	T.L.C.	LINEAR (ATLANTIC)	60	60	4	INNOCENT CHILD	COLOURHAUS (INTERSCOPE)
23	24	17	HAZARD	RICHARD MARX (CAPITOL)	61	68	11	3-2-1 PUMP	REDHEAD KINGPIN & THE F.B.I. (VIRGIN)
24	17	18	MAKE IT HAPPEN	MARIAH CAREY (COLUMBIA)	62	50	20	WE GOT A LOVE THANG	CECE PENISTON (A&M)
25	31	8	JUST TAKE MY HEART	MR. BIG (ATLANTIC)	63	52	12	LOVE ME	TRACIE SPENCER (CAPITOL)
26	21	16	NU NU	LIDELL TOWNSELL (MERCURY)	64	63	8	YOUR SONG	ROD STEWART (POLYDOR/PLG)
27	25	17	TEARS IN HEAVEN	ERIC CLAPTON (REPRISE)	65	64	3	CLOSER TO ME	THE OUTFIELD (MCA)
28	28	10	LIFT ME UP	HOWARD JONES (ELEKTRA)	66	62	10	COME AS YOU ARE	NIRVANA (DGC)
29	32	8	I WILL REMEMBER YOU	AMY GRANT (A&M)	67	58	10	LET'S GET ROCKED	DEF LEPPARD (MERCURY)
30	26	17	EVERYTHING CHANGES	KATHY TROCCOLI (REUNION/GEFFEN)	68	69	2	ANYTHING AT ALL	MITCH MALLOY (RCA)
31	34	7	DO IT TO ME	LIONEL RICHIE (MOTOWN)	69	66	3	BAD BAD BOYS	MIDI MAXI & EFTI (COLUMBIA)
32	30	8	COME & TALK TO ME	JODECI (UPTOWN/MCA)	70	—	1	WHATEVER IT TAKES	TROOP (ATLANTIC)
33	27	5	YOU WON'T SEE ME CRY	WILSON PHILLIPS (SBK/ERG)	71	71	2	FALL IN LOVE AGAIN	EDDIE MONEY (COLUMBIA)
34	29	11	SILENT PRAYER	SHANICE (MOTOWN)	72	—	1	TAKE THIS HEART	RICHARD MARX (CAPITOL)
35	37	9	NOT THE ONLY ONE	BONNIE RAITT (CAPITOL)	73	—	1	TWILIGHT ZONE	2 UNLIMITED (RADIKAL/CRITIQUE)
36	44	5	BABY-BABY-BABY	TLC (LAFACE/ARISTA)	74	61	11	MONEY DON'T MATTER 2 NIGHT	PRINCE & THE N.P.G. (PAISLEY PARK/WB)
37	35	12	MARIA	TKA (TOMMY BOY)	75	—	1	WHY	ANNIE LENNOX (ARISTA)

○ Tracks moving up the chart with airplay gains. © 1992, Billboard/BPI Communications.

TOP 40 RADIO RECURRENT MONITOR

1	3	11	FINALLY	CECE PENISTON (A&M)	14	17	44	BABY BABY	AMY GRANT (A&M)
2	2	7	I LOVE YOUR SMILE	SHANICE (MOTOWN)	15	15	9	MYSTERIOUS WAYS	U2 (ISLAND/PLG)
3	5	2	GOOD FOR ME	AMY GRANT (A&M)	16	18	22	ROMANTIC	KARYN WHITE (WARNER BROS.)
4	1	2	TO BE WITH YOU	MR. BIG (ATLANTIC)	17	14	11	IS IT GOOD TO YOU	HEAVY D. & THE BOYZ (UPTOWN/MCA)
5	4	11	ALL 4 LOVE	COLOR ME BADD (GIANT)	18	16	11	TELL ME WHAT YOU WANT ME...	TEVIN CAMPBELL (QWEST/WB)
6	7	2	WHAT GOES AROUND COMES...	GIGGLES (CUTTING)	19	23	9	TOO BLIND TO SEE IT	KYM SIMS (I.D./ATCO EASTWEST)
7	6	2	BREAKIN' MY HEART	MINT CONDITION (PERSPECTIVE/A&M)	20	22	11	IT'S SO HARD TO SAY GOODBYE...	BOYZ II MEN (MOTOWN)
8	9	2	REMEMBER THE TIME	MICHAEL JACKSON (EPIC)	21	20	42	LOSING MY RELIGION	R.E.M. (WARNER BROS.)
9	8	3	MASTERPIECE	ATLANTIC STARR (REPRISE)	22	—	18	LET'S TALK ABOUT SEX	SALT-N-PEPA (NEXT PLATEAU)
10	12	42	I WANNA SEX YOU UP	COLOR ME BADD (GIANT)	23	19	7	DIAMONDS AND PEARLS	PRINCE & THE N.P.G. (PAISLEY PARK/WB)
11	11	30	MOTOWNPHILLY	BOYZ II MEN (MOTOWN)	24	—	18	HOLE HEARTED	EXTREME (A&M)
12	10	27	GOOD VIBRATIONS	MARKY MARK (INTERSCOPE/ATLANTIC)	25	25	30	(EVERYTHING I DO) I DO IT FOR...	BRYAN ADAMS (A&M)
13	13	56	GONNA MAKE YOU SWEAT	C+C MUSIC FACTORY (COLUMBIA)					

Recurrents are titles which have appeared on the Monitor for 20 weeks and have dropped below the top 20.

CUTS STRIKE DEEP AT VIRGIN MUSIC IN U.S., U.K.

(Continued from page 5)

timum size" for current market conditions and future prospects. He states that the reorganization and layoffs will reduce the group's operating costs "by millions of pounds."

He confirms that Virgin Records America (including its Charisma and America units) lost more than \$20 million in fiscal 1991, which—according to inside sources—was ahead of the previous year's deficit of almost \$5 million. "We've made money and we've lost money in the U.S.," says Berry. "It goes up and down according to the release schedule."

The Virgin chief asserts that these losses were anticipated, and are inevitable with start-up companies "if you invest as aggressively as we did." He adds that the company is expected to show a profit in 1993, its fifth full fiscal year of operation. "Five years was the magic number [for profitability] when we planned this. We're starting to turn the corner."

'NOT THAT DEEP'

Virgin America co-chairman Jordan Harris maintains the staff cuts are not as severe as they appear. "The cuts actually didn't go all that deep," he says. "It's far less than 20%, and it's in areas where there is an overlap of shared functions at the companies... Given the size of our roster, we did not do anything that would cut back the meat of the company."

That statement sounds like the one Fifield made in March, when he said, "We will certainly be more efficient, but not at the expense of A&R, promotion, and marketing." Nevertheless, Virgin's A&R and marketing departments took major hits in the round of layoffs.

A well-placed source indicates that a total of 55 American label staffers were let go—30 of Virgin's total of 170 and 25 of Charisma's total of 70. Virgin officially listed the number of domestic layoffs at 50.

Virgin's second American operation (an earlier, more modest venture was terminated in the early '80s) was started in December 1986 as what then-co-managing directors Jeff Ayeroff and Jordan Harris described as "a large boutique label." At that time, the label had about 45 employees. Charisma was initiated in February 1990 with approximately 35 staffers. So the size of both operations ballooned before the recent cuts.

However, the sales of Virgin/Charisma did not keep pace with the expansion of their staffs. In fact, Virgin's share of The Billboard 200 dipped from 3.8% in 1990 to 2.5% in 1991, and its decline on the Top R&B Albums chart was even more precipitous—from 4.5% in 1990 to 1.4% in 1991 (Billboard, Feb. 8).

Right Said Fred's Charisma album "Up," at No. 98 on The Billboard 200 this week, is the highest of five current chart entries for Virgin and Charisma.

DEEP CUTS IN A&R

Staff parings began at Virgin and Charisma in the U.S. June 2 after a general announcement to label staffers on both coasts.

Deep cuts were reported in the A&R departments. Charisma East Coast VP of A&R Jeff Fenster and A&R director Joanna Spock Dean, Virgin West Coast A&R reps Andy Factor and Barbara Hunt, and Virgin East Coast A&R rep Kevin Curry were among those laid off.

Layoffs were also reported in the

labels' artist development, artist relations, product management, sales, dance promotion, publicity, and back-office departments. Virgin Classics' two staffers in New York—GM Roger Holdredge and marketing manager Denise Pizzine—were also let go.

One area that escaped nearly unscathed was promotion. All of both labels' regional promo reps in the U.S. were retained and will divide up their existing territories.

Some senior Virgin executives had already resigned before the shuffling began at the label, including senior VP/GM Jim Swindel, black music senior VP/GM Sharon Heyward, and senior director of crossover promotion Iris Dillon.

Simultaneous with the layoff announcement, Virgin named former Virgin Records America co-managing directors Ayeroff and Harris as co-chairmen of the company and elevated Charisma president Phil Quartararo to the presidency of both Virgin and Charisma, as expected (Billboard, May 23). Quartararo, who will handle the day-to-day operations of the labels, reports to London-based Virgin Music Group CEO Berry, as do Harris and Ayeroff.

Regarding Harris' and Ayeroff's new duties, Harris says, "In a sense, not a lot changes... It allows Jeff and I to get involved in the creative work at Charisma."

Berry rebuts industry speculation that Ayeroff and Harris will leave the company. Referring to the duo plus Quartararo, he says, "The three work as a team, and all are involved in the operating side of the company. They've known each other for a long time, and in fact, it was Jeff and Jordan's suggestion [to make Quartararo president]... There is no lessening of [Harris' and Ayeroff's] authority. They all work very well together as a team, a collective."

CARDIAC IS GONE

Virgin also announced it would shutter its 2-year-old New York-based dance label, Cardiac Records; four of the independently distributed label's 15 staff members were immediately laid off, with further cuts anticipated soon.

Cardiac president Cathy Jacobson says she is exploring other options within the Virgin/EMI system, but that she will not know anything definitive for the next few weeks. She says she will place the nine acts on the Cardiac roster within the Virgin/Charisma system.

Departing U.S. staffers are reportedly receiving a generous severance package of one month's salary for every year with the company. The layoffs will result in the consolidation of office space. Charisma's L.A. staff will move into Virgin's Beverly Hills offices, while Virgin's New York staff will be housed in Charisma's Manhattan space.

BIG BITE IN U.K.

The 80 redundant U.K. jobs were in marketing, A&R, legal, finance, accounts, and field sales. Among those thought to be departing are GM Mark Williams, financial director Torrens Lyster, head of press Sian Davies, artist development's Elly Smith, and A&R man Willie Richardson. Virgin officials in London would not confirm the names of those leaving.

Circa, established in 1987, is being folded into Virgin Records. All the associated Virgin labels marketed

through Circa will continue to retain their own identities through the combined company. Based at Virgin's North London headquarters, the restructured operation now employs 190.

Circa joint managing directors Ray Cooper and Ashley Newton will now serve as joint deputy managing directors of the Virgin U.K. Record Companies, with Jon Webster continuing as managing director of Virgin Records International.

Paul Conroy, managing director of Virgin U.K., notes that the Virgin U.K. roster has been under review for some time. One year ago, there were approximately 160 acts on Virgin, Circa, 10, and the other labels in the stable. That figure is now 84.

Meanwhile, more staff cutbacks are expected in other Virgin operations. Virgin indicates that 50% of its U.K. publishing arm, Virgin Music Publishers Ltd., "will be made redundant" by a consolidation with EMI Music Publishing, although some publishing employees will be offered either temporary or permanent positions within the newly integrated unit. The merger of the publishing firms will take place "as soon as practical," according to the company.

PUBLISHING PURGE

Seven publishing employees—approximately half the staff of the U.K. division—will lose their jobs, and London-based Steve Lewis, managing director of Virgin Music (Publishers) Ltd. outside North America, will also be leaving.

The future of the U.S. publishing units, Virgin Music and Virgin Songs, is being discussed with EMI at present, according to Berry. A decision is likely within two weeks, he says, and the sentiment is to keep it separate from EMI. According to a well-informed source, the back-office employees of Virgin's publishing arm will remain in place at least through September.

Talks about the fate of Virgin Classics are also ongoing. "Obviously it makes sense to plug into EMI Classics' worldwide structure," Berry remarks, "but we hope to continue classical as a division."

(Continued on page 83)

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Hardline Approach. Led by guitar star Neal Schon, whose resumé includes tenures with Bad English, Journey, and Santana, Hardline is making fast progress in the West North Central and Mountain regions. Among Heatseekers, it moves 22-14 in the former, and 22-7 in the latter. Meanwhile, its "Takin' Me Down" debuts on the Album Rock Tracks list.



Meanwhile, as predicted last week in Popular Uprisings, the May 26 arrival of GWAR's longform video helps its latest album re-enter the Heatseekers chart.

Another Candidate. Borrowing a page from comedian Pat Paulsen, GWAR manager Sleazy P. Martini says he is running for President of the United States, with the band's Oderous Urungus serving as his campaign manager.



The Wright Stuff. Arista's country division continues to play a hot hand. The newest ace in the label's deck is Michelle Wright, whose "Take It Like A Man" has climbed to No. 19 on Hot Country Singles & Tracks. That radio activity almost triples sales on her album. With a 59-20 leap on Top Country Albums, Wright graduates from Heatseekers.

TWO GRADS: Budding country star Michelle Wright and rap act the College Boyz both graduate from Heatseekers this week. After just a one-week stand on the chart, Wright leaves the pack by virtue of a 59-20 jump on Top Country Albums; the College Boyz get their diplomas with a 30-25 move on Top R&B Albums.

Both acts are also making progress on The Billboard 200. Wright enters at No. 127 on a huge sales gain—compared with what she sold last week, her units increased by more than 175%.

Meanwhile, the College Boyz reach a new peak on The Billboard 200, skipping ahead seven places to No. 131.

Artists are removed from Heatseekers when an album reaches the top half of The Billboard 200, the top 25 of Top R&B Albums or Top Country Albums, or the top five of one of our other popular-format albums charts... You'll notice a remarkable similarity of titles in singles by Wright and by another fledgling country act, Heatseeker Confederate Railroad. Wright's is called "Take It Like A Man," while the Railroad sings "She Took It Like A Man." It's simply a case of coincidence as the songs do not answer each other.

SPICY AND STEADY: Rapper Spice 1 continues to rule over Heatseekers for a third straight week, and continues to make progress on The Billboard 200, moving seven places to No. 112... With a re-entry on the big chart by Curtis Stigers, the top 11 Heatseekers titles all appear on The Billboard 200. It appears Stigers' sales were boosted by "The Tonight Show." (See Between The Bullets, page 85.)

ON THE TUBE: Cracker cracked the television airwaves on the June 2 edition of "The Dennis Miller Show," while Jon Secada visited "The Tonight Show" June 3... Secada, by the way, scores a 22% gain in sales, which moves him up seven places, to No. 4, on Heatseekers. On The Billboard 200, that increase pushes his album ahead 41 spots, to No. 152. His "Just Another Day" blows ahead 24-19 on Hot 100 Singles.

ROAD WORK: Among the Rykodisc acts touring this summer are musician/actor John Trudell and his Graffiti Man Band and rock/folk purveyor the Oyster Band.

In addition to keynoting New Music Seminar in New York June 17 (Billboard, May 30), Trudell will also stage a poetry

reading that same day. Over the next two nights, he and the band play two Gotham clubs, Lone Star Roadhouse and Wetlands, before moving on to Philadelphia, Charleston, W.Va., and the Washington, D.C., suburb Alexandria, Va. The Oyster Band kicks off a 20-date swing with a Thursday (11) show in New York. Stops include Seattle, Portland, Ore., four California markets,

Denver, Minneapolis, and Boston... Industrial-influenced KMFDM started a 13-date North American tour June 4 in Dallas. The itinerary for the Wax Trax! act includes three California dates, Minneapolis, Chicago, Detroit, New York, Boston, Philadelphia, and Cleveland. Def American's Barkmarket warms up all of the dates except for the one in New York, where L7 and Sister Machine Gun will be on the bill. In the fall, KMFDM plans to kick off a six-week swing. Because its album is called "Money" and its latest song is called "Sucks," that circuit will be promoted as the "KMFDM Money Sucks Tour."

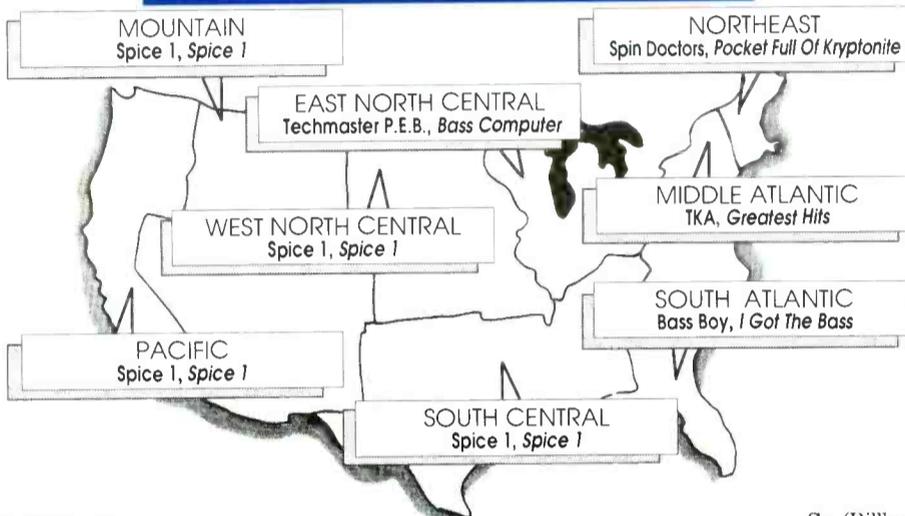
ANOTHER CHIP: A few weeks ago, Popular Uprisings told you about Bloodline, an upstate New York ensemble that includes the sons of Miles Davis, Sammy Hagar, Robby Krieger, and Berry Oakley

Sr. (Billboard, May 30). Now comes word of another second-generation musician, Julian Coryell, son of jazz guitar pioneer Larry Coryell.

A recent performance by Julian, 18, in which he played with his father and British folk vet John Renbourn, received a glowing review from The Boston Globe. Like father, the younger Coryell plays guitar, and although he has jazz chops, he's shopping for a pop-label deal. Meanwhile, the Berklee College of Music grad has signed an endorsement deal with Ovation Guitars.

Popular Uprisings is prepared by Geoff Mayfield with assistance from Paul Page and Roger Fitton.

REGIONAL HEATSEEKERS # 1 ' s



THE REGIONAL ROUNDUP

Rotating top-10 lists of best-selling titles by new & developing artists.

PACIFIC	SOUTH CENTRAL
1. Spice 1, Spice 1	1. Spice 1, Spice 1
2. MC Breed, 20 Below	2. Arc Angels, Arc Angels
3. South Central Cartel, South Central...	3. U.G.K., Southern Way
4. Brotherhood Creed, Brotherhood Creed	4. Techmaster P.E.B., Bass Computer
5. Arc Angels, Arc Angels	5. McBride & The Ride, Sacred Ground
6. Primus, Sailing The Sea Of Cheese	6. Bass Boy, I Got The Bass
7. Pooh-Man (MC Pooh), Funky As I Wanna...	7. Confederate Railroad, Confederate Railroad
8. Sarah McLachlan, Solace	8. Chris LeDoux, Western Underground
9. Kid Sensation, Power Of Rhyme	9. Bust Down, Nasty Bilch (Chapter 1)
10. Hi-C Featuring Tony A, Skantless	10. Emilio Navaira, Unsung Highways

B I L L B O A R D ' S H E A T S E E K E R S A L B U M C H A R T

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
1	1	7	SPICE 1	SPICE 1
2	5	24	TECHMASTER P.E.B.	BASS COMPUTER
3	4	7	ARC ANGELS	ARC ANGELS
4	11	4	JON SECADA	JON SECADA
5	9	9	TKA	GREATEST HITS
6	3	5	MCBRIDE & THE RIDE	SACRED GROUND
7	8	6	BASS BOY	I GOT THE BASS
8	7	16	CAUSE & EFFECT	ANOTHER MINUTE
9	10	34	PRIMUS	SAILING THE SEA OF CHEESE
10	6	4	MC BREED	20 BELOW
11	20	34	CURTIS STIGERS	CURTIS STIGERS
12	12	5	CONFEDERATE RAILROAD	CONFEDERATE RAILROAD
13	13	7	CRACKER	CRACKER
14	14	5	BROTHERHOOD CREED	BROTHERHOOD CREED
15	17	12	TOAD THE WET SPROCKET	FEAR
16	27	8	ROXY BLUE	WANT SOME?
17	15	16	SARAH MCLACHLAN	SOLACE
18	16	14	ROLLINS BAND	END OF SILENCE
19	26	7	THE JESUS AND MARY CHAIN	HONEY'S DEAD
20	21	34	NEMESIS	MUNCHIES FOR YOUR BASS

The Heatseekers chart lists the best-selling titles by new and developing artists, defined as those who have never appeared in the top 100 of The Billboard 200 chart, nor in the top 25 of the Top R&B Albums or Top Country Albums chart, nor in the top five of any other Billboard album chart. When an album reaches any of these levels, the album and the artist's subsequent albums are immediately ineligible to appear on the Heatseekers chart. All albums are available on cassette and CD. *Asterisk indicates vinyl LP is unavailable. © Albums with the greatest sales gains. © 1992, Billboard/BPI Communications.

21	38	3	SPIN DOCTORS	POCKET FULL OF KRYPTONITE
22	22	12	POOH-MAN (MC POOH)	FUNKY AS I WANNA BE
23	23	10	SOUTH CENTRAL CARTEL	SOUTH CENTRAL MADNESS
24	25	7	BASS PATROL	THE KINGS OF BASS
25	18	11	JAMES FONTANA	SEVEN
26	34	6	L7	BRICKS ARE HEAVY
27	24	33	INFECTIOUS GROOVES	PLAGUE THAT MAKES YOUR BOOTY
28	35	3	HARDLINE	DOUBLE ECLIPSE
29	30	6	OBITUARY	THE END COMPLETE
30	19	7	CURVE	DOPPELGANGER
31	31	34	TRACIE SPENCER	MAKE THE DIFFERENCE
32	40	6	BLUES TRAVELER	BLUES TRAVELER
33	28	9	KATHY TROCCHI	PURE ATTRACTION
34	37	17	CHRIS LEDOUX	WESTERN UNDERGROUND
35	33	3	CHRIS WALKER	FIRST TIME
36	—	1	MARTINA MCBRIDE	THE TIME HAS COME
37	—	5	GWAR	AMERICA MUST BE DESTROYED
38	36	9	POISON CLAN	POISONOUS MENTALITY
39	—	2	PHISH	PICTURE OF NECTAR
40	—	18	MARCIA GRIFFITHS	CAROUSEL

ROCK THE VOTE IN HIGH GEAR

(Continued from page 14)

not been selected.

The PSA campaign will continue into the fall in conjunction with the retail registration campaign, which runs through September.

According to Jim Donio, NARM communications director, a mailing about the campaign will go to the trade organization's members June 15. It will include information on Rock The Vote and an order form depicting the various point-of-purchase items members can select to promote the campaign. The main item is a 9-by-12-inch easel counter piece that will have tear-off sheets detailing how customers can register. Because registration requirements differ from state to state, potential voters will be instructed to call an 800 number and leave their name and address. Within a few days, they will receive a letter from Rock The Vote detailing how and where they can register.

"Something like this has never been done before," says Uttal-Gold. "We've hired a direct-response company that is developing a computer program for us. This will be specific down to the person's ZIP code."

In states where in-store voter

registration is allowed, Rock The Vote will coordinate with stores. However, Donio expects the vast majority of retailer participants will use only the point-of-purchase display. "For most of the major chains who have stores in multiple states, it would be extremely hard to administer on-site registration," Donio says. "But there might be some smaller chains or individual stores that will undertake it."

Donio would not estimate how many retailers will take part in the voter drive, but says 6,000 stores is not an unrealistic expectation.

On the concert front, trained volunteers will be able to perform on-site registration in most states.

Registration will be much easier should the House of Representatives pass the National Voter Registration Act, according to Rock The Vote co-founder Beverly Lund. The Senate has already passed the measure, which is also known as the Motor Voter bill. Rock The Vote has been very active in lobbying for passage of the bill, which would require states to register people over 18 automatically when they apply for or renew their driver's licenses (Billboard, June 6).

TOUCH TUNES PLUGS INTO N.Y. AREA CODE

(Continued from page 12)

ple around the nation would relate to Tower," adds DeMeo, who also notes, "We're not trying to take away anything from retail stores. The message invites people to buy from their usual store, as well as offering the mail-order option. We're just trying to increase awareness of new releases. Everybody wins."

Touch Tunes created a similar multilabel promotion last December with Spin magazine (Billboard, Dec. 7, 1991), but that promotion "didn't do as well as expected," says Fenter, citing two reasons. First, the number in that promotion was a 900 number costing 70 cents per minute. In the new promotion, a one-minute call from Los Angeles to New York costs only 25 cents. Second, Touch Tunes did not have creative control of the magazine

ad, and "the message wasn't well conveyed," says DeMeo. "It looked like a typical consumer retail ad for records. The number was too small. That was a very important reason why we're taking control this time. Now the ad says 'Hearing is Believing!' and 'Now You Can Hear The Music Before You Buy' in big letters, and the phone number is very prominent. There's also a big picture of a phone."

ARISTA ON THE LINE

Arista Records' Sarah McLachlan and the Church are among the acts featured in the ad. Says Arista VP of artist development Richard Sanders, "We at Arista are always looking for alternative ways to market our artists, and the telephone seems like a natural. There are more phones in houses than any

other appliance. If the cost is reasonable enough to the consumer, I feel that they'll give a listen and perhaps buy our records." He also cites sound quality, saying, "Touch Tunes seems to have gone to the forefront as far as technology goes; they offer the best sound to date."

Touch Tunes' next promotion will be done in conjunction with Country America, a country lifestyle magazine that will feature a two-page ad for a phone line in its July issue. That promotion will include 25 country releases from Epic, Columbia, Arista, Mercury, MCA Nashville, and BMG. Artists featured will include Billy Ray Cyrus, Rodney Crowell, Doug Stone, the Mavericks, Marty Stuart, Michelle Wright, and Steve Wariner.

ARTISTS RAISE VOICES FOR CANDIDATES OF CHOICE

(Continued from page 14)

error's favorite saxophone players." Clinton, who also plays saxophone, performed with Kenny G at the event. Davis says more than \$50,000 was raised at the event, which also featured veteran soul songstress Freda Payne and Roger Clinton & Politics, a blues band fronted by the governor's brother.

Davis is hopeful Clinton's saxophone playing would "show the human side" of the candidate. Clinton was scheduled to appear, with his saxophone, on "The Arsenio Hall Show" June 3.

"We're trying to reach the young professional type of citizen from all cultures," says Davis. "That group really needs to be encouraged to vote to make a difference."

On the campaign trail, Clinton supporters have been known to play recordings of Mariah Carey's "Make It Happen" and Fleetwood Mac's "Don't Stop."

At the May 30 Perot rally in Little

Rock, Nelson performed "On The Road Again" and "I Saw The Light" to an audience of more than 4,000, including Perot.

When Perot's office in Sherman Oaks, Calif., opened its doors in April, country rocker Billy Swan performed at the celebration.

Even one record label lent its support to a candidate. Democrat Barbara Boxer, one of two women running for the U.S. Senate in California, celebrated her nomination at A&M Records' Chaplin Stage in Hollywood. Use of the space was donated to the Boxer campaign by the label. An A&M spokesperson said label chairman Jerry Moss is a Boxer supporter.

Of course, musical associations are not a guarantee of voter support. Sonny Bono, a former pop star and Mayor of Palm Springs, Calif., was unsuccessful in his bid for the Republican nomination for Senate in California.

CUTS STRIKE DEEP AT VIRGIN MUSIC IN U.S., U.K.

(Continued from page 83)

It is widely expected that a portion of Virgin/Charisma's 77 U.S. acts will be dropped in the wake of the restructuring. Some artists, unhappy about being caught in the middle of the company's transition, have already left Virgin.

"We started negotiating our way out of our contract a month and a half ago," says Bill Diggins of DMA Entertainment, who manages Public Image Ltd. "This restructuring wasn't working for us. We asked for a release and they granted that to us."

Other managers of Virgin artists echoed Diggins' view that uncertainty among label staffers as the sale was pending—and since it was announced March 6—has affected the company's efficiency.

"I'm having a hard time communicating with them; it concerns me

greatly," says Morey Alexander of Alexander Artists, whose management client Kid Frost released his sophomore album, "East Side Story," last month. "They're not functioning as far as moving funds for things that need to be done. I'm not a happy camper."

Stuart Griffen of Innovative Talent, who manages Loudhouse, explained how he negotiated a release for his band from its Virgin contract as the impact of the sale became evident as early as late last year. "What was frustrating, and what everybody went through, was a lack of [label executives] owning up to what was going on. Around the holidays of 1991, you were feeling support slip away as people worried about their jobs."

Virgin executives could not be reached for comment on this situation by press time.

"ROCK 'N ROLL REVOLUTIONARIES"

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December 8, 1991 - L.A. Times

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Our data is used to compile the Billboard charts and for the Billboard Awards show, appears in Rolling Stone, Entertainment Weekly, and countless U.S. newspapers.

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LIVELY IRISH MUSIC BUSINESS HAS THRIVING EXPORT INDUSTRY

(Continued from page 5)

back with pride on the careers of Them, the Undertones, the Boomtown Rats, and Thin Lizzy, among others.

Ireland also boasts popular music's only knight of the realm, "Sir" Bob Geldof. Geldof was honored by Britain's Queen Elizabeth for his founding of Band Aid and Live Aid; however, as a foreign national he is not allowed to use the title.

In Ireland, recognition of the country's musical drive is more overt. Mary Robinson, president of the Irish Republic, has referred to the music business as "an industry which, over the last 10 years, has grown and flourished in this country in an astonishing way. Its success has fed our economy and enhanced our reputation abroad."

How is it that such a small island can make such a big impression, musically?

Concert promoter Robert Stephenson says it is because "Irish people are great talkers, songwriters, artists. I think our way of getting across to the world is through music. Unfortunately, the Irish language is dying out to an extent, but all that resonates how we feel is reflected in the music that comes out of Ireland, be it jazz, rock'n'roll, or traditional folk.

"It's all there. That's our expression of everything—of love, hope, pain, anger, confusion, sex, whatever. We, the Irish, are smaller and we're quicker on our feet. We're developing the European market now. I think that if the U.K. and America don't wake up quickly, they're going to find they lose a lot of business in Europe. But the Irish are going to create plenty of business there."

Among the newer Irish acts considered to have the most potential are Mary Black, Gavin Friday, Luka Bloom, Lir, Don Baker, the Saw Doctors, the Stunning, Mary Coughlan, Rita Connolly, and Four Men And A Dog. Other promising new artists are featured on the second volume of "Music From Ireland—Breaking Sound Barriers," the CD compilation to be distributed at this month's New Music Seminar in New York.

Alan Parker, director of "The Commitments," which launched such new stars as Andrew Strong and Robert Atkins, called Dublin the "city of 1,000 bands"—and so it is. But some of the hottest new bands are from outside the republic's capital: My Little Funhouse (Kilkenny), which signed to Geffen in April and supported label mates Guns N' Roses at Slane in May; Tiberius Minnows (Belfast); Sultans Of Ping F.C. (Cork); the 4 Of Us (Newry); and two Galway bands, the Saw Doctors and the Stunning.

LONDON NO LONGER GATEWAY

Not so long ago, London was the essential gateway for ambitious Irish acts, and emigration was part of the package. But today, Ireland is no longer so much in London's shadow, and a growing number of indies—Mother, Solid, Danceline, Round Tower, Tara, Crashed, Dara, Ritz, and Lunar among them—are asserting themselves and developing new talent with international prospects.

Danceline is a lively young (1989) label whose compilations, "Bright Green Lights" and "Fresh Evidence," have drawn attention to such contenders as Memphis, Diesel Heart, Till September, Vivid Posse, the D II Runners, Georgia, The Way It Is, the Bloodstones, and the Foreign Correspondents.

Past experience has taught Dance-

line's managing director, Eddie Joyce, that "Irish bands spend too much time courting A&R personnel in London. We have been making the same mistake ourselves. Obviously, you cannot ignore the U.K. market, but if Danceline learned anything last year, it was to spend an equal amount of time and effort 'shopping' our acts in Europe, America, and beyond."

On the home front, Danceline is fighting for a 35% Irish music-content ruling for all radio stations, some of which give little or no support to emerging native talent.

"We wrote to a government minister," adds the label's A&R director, Pete "The Roz" McCarthy. "He replied that it wasn't really fair because we're all members of the European Community now, so, say, France and Germany should have the same right of access to Irish radio.

"We think that's rubbish; otherwise, France wouldn't be trying so hard for a [local] content ruling."

GREAT EXPECTATIONS

There are great expectations from Mother Records because of its association with U2 and an impressive track record of one-off singles that launched such bands as Hothouse Flowers, In Tua Nua, and Black Velvet Band.

"It really started out as a philanthropic venture," says Mother's managing director, Dave Pennefather, "but now we're working on artist development, with albums from the Golden Horde, Engine Valley, and a new signing, Bumble. They're doing something we haven't done in Ireland before—very dance-based, but with a great Irish input. I think people may see their expectations realized sooner rather than later."

Mother will officially announce European and U.S. licensing agreements toward the end of June.

Solid Records, whose roster includes the Saw Doctors, the Stunning, Whipping Boy, Toasted Heretic, the Honey Thieves, Blue Angels, and Sharon Shannon, closed a licensing deal with Warner Music in May.

Solid's managing director, Oliver Walsh, says, "It's a worldwide agreement that gives us an option to pick and choose labels and allows us complete artistic control."

Noting that the Saw Doctors' album was quadruple-platinum three weeks after its release, he adds the label's next major release will be an album by the Blue Angels, produced by Jimmy Miller, who has worked with the Rolling Stones.

"It has been a problem that, in Ireland, I'm dealing with one of the smallest sales markets in the world," notes Walsh. "But it gives a band a chance to learn how to deal with the industry in a small market. If it doesn't work in Ireland, the media are much more forgiving than elsewhere."

Sales of the debut release by Shannon, a young, traditional accordionist, were a pleasant surprise to Solid. Records by such acts sell consistently, but usually in low volumes.

"The Edge picked her among his five top albums of 1991 in a Billboard interview," says Walsh. "Adam Clayton and members of Hothouse Flowers and the Waterboys played on it."

GOVERNMENT SUPPORT

The efforts of the Irish industry to break its acts overseas are assisted by the consistently and increasingly supportive attitude of the govern-



Ireland continues to yield internationally successful acts, such as Clannad (top photo); vocalist Enya (bottom right), the sister of Clannad's Maire Brennan; and the Black Velvet Band, whose Maria Doyle-Kennedy appeared as a singer in the Irish film "The Commitments."

ment. New initiatives, sometimes in partnership with government agencies, have strengthened the industry's infrastructure and provided support systems that newcomers in particular find important.

The Irish Trade Board has assisted the industry since the early '70s, principally with an industry stand at MIDEM, which it hopes to resume in 1993.

Spurred by the efforts of ITB's Derry O'Brien, one of the key figures in upgrading the image of the music business, the Irish industry took a stand at the New Music Seminar for the first time in 1990. Says O'Brien, "Recently, our music has been mainly aimed at North America, and more and more Irish bands are getting deals directly with American labels. It's the complete reverse of the situa-

tion in the '70s, when the focus was London. We provide a marketing platform for them.

"As for music as a serious area for investment, I don't think we'll see results in the short term, but we have to create a climate where people realize this is a serious industry for investment. A couple of recording studios have run into difficulties, which has probably colored financial institutions' attitudes, but the studio business generally is very depressed around the world.

"The rise of indigenous labels is a trend that is going to continue, and it's an area the banks and institutions should be considering backing because I think that is where the real growth will be over the next 10 years. The export value of music is already worth [\$41 million] a year."

DOMESTIC OUTLOOK

By comparison, there seems to be less potential for growth in domestic sales. Irish IFPI group chairman Peter Price, managing director of Warner Music and an Englishman who has been here three years, describes Ireland as "a hard country to live in, with a lot more have-nots than haves."

He continues, "We haven't suffered the depression and downturn in the economy the way they have in the U.K. until the last couple of months. But everybody I talk to says we're going through possibly the quietest time the industry has known for the last seven or eight years."

The CD has taken longer to catch on in Ireland than in some other European markets. Price notes cassettes are taking 61%, CDs 35%, and vinyl only 4% of the market. "We face a problem in Ireland in that we're late developers with CDs," he says. "They should get to about 50%, but we're not going to reach that before we launch two new formats—DCC in September and, later on, the MiniDisc."

As IFPI group chairman, Price has led moves to bring about Ireland's most accurate chart and has intensified the fight against piracy.

He has also "tried to make this an industry for every label, not just the majors, but to get the smaller, local labels involved in industry matters and help them."

'ADRENALIZE' SET RUSHES TO TRIPLE-PLATINUM

(Continued from page 14)

TLC's top 10 single, "Ain't 2 Proud 2 Beg," went platinum.

Here's the complete list of May certifications:

MULTIPLATINUM ALBUMS

Def Leppard, "Adrenalize," Mercury, 3 million.

Willie Nelson & Family, "Honeysuckle Rose," Columbia, 2 million.

PLATINUM ALBUMS

Bruce Springsteen, "Human Touch," Columbia, his 11th.

Bruce Springsteen, "Lucky Town," Columbia, his 10th.

Def Leppard, "Adrenalize," Mercury, its fifth.

Queen, "Classic Queen," Hollywood/Elektra, its fifth.

Kris Kross, "Totally Krossed Out," Ruffhouse/Columbia, their first.

Pearl Jam, "Ten," Epic Associated, its first.

GOLD ALBUMS

Queen, "Classic Queen," Hollywood/Elektra, its 13th.

Bruce Springsteen, "Human Touch," Columbia, his 11th.

Bruce Springsteen, "Lucky Town," Columbia, his 10th.

Blue Oyster Cult, "Secret Treaties," Columbia, its sixth.

Nat King Cole, "Capitol's Collectors Series," Capitol, his sixth.

Def Leppard, "Adrenalize," Mercury, its

fifth.

Melissa Etheridge, "Never Enough," Island, her third.

Simply Red, "Stars," Atco EastWest, its third.

Sir Mix-A-Lot, "Mack Daddy," Def American, his third.

En Vogue, "Funky Divas," Atco EastWest, their second.

Brooks & Dunn, "Brand New Man," Arista, their first.

Kris Kross, "Totally Krossed Out," Ruffhouse/Columbia, their first.

Quicksilver Messenger Service, "Happy Trails," Capitol, its first.

Shanice Wilson, "Inner Child," Motown, her first.

MULTIPLATINUM SHORT-FORM ALBUMS

Ugly Kid Joe, "As Ugly As They Wanna Be," Mercury, their first.

MULTIPLATINUM SINGLES

Kris Kross, "Jump," Ruffhouse/Columbia, their first.

PLATINUM SINGLES

Wham!, "Careless Whisper," Columbia, its second.

Gregory Abbott, "Shake You Down," Columbia, his first.

Julio Iglesias/Willie Nelson, "To All The Girls I've Loved Before," Columbia, Iglesias' first, Nelson's second.

Paul McCartney/Michael Jackson, "Say Say Say," Columbia, McCartney's first, Jackson's seventh.

Bruce Springsteen, "Dancing In The

Dark," Columbia, his first.

TLC, "Ain't 2 Proud 2 Beg," LaFace/Arista.

Wham!, "Wake Me Up Before You Go-Go," Columbia, its first.

Deniece Williams, "Let's Hear It For The Boy," Columbia, her first.

GOLD SINGLES

Lisa Lisa & Cult Jam, "Lost In Emotion," Columbia, their fifth.

Queen, "Bohemian Rhapsody"/"The Show Must Go On," Hollywood/Elektra, their fifth.

Wham!, "Everything She Wants," Columbia, its third.

En Vogue, "My Lovin' (You're Never Gonna Get It)," Atco EastWest, its second.

Bruce Springsteen, "Santa Claus Is Comin' To Town," his second.

Gregory Abbott, "Shake You Down," Columbia, his first.

Atlantic Starr, "Masterpiece," Reprise, its first.

Berlin, "Take My Breath Away," Columbia, its first.

Celine Dion/Peabo Bryson, "Beauty And The Beast," Epic, their first.

Rebbie Jackson, "Centipede," Columbia, her first.

Nu Shooz, "I Can't Wait," Atlantic, its first.

Red Hot Chili Peppers, "Under The Bridge," Warner Bros., its first.

Sir Mix-A-Lot, "Baby Got Back," Def American, its first.

Bruce Springsteen, "Dancing In The Dark," Columbia, his first.

RECORD-RENTERS IN JAPAN ARE DEMANDING REVISIONS IN COPYRIGHT LAW

(Continued from page 10)

[for rental], not the right to license," JRRCTA managing director Osamu Wakamatsu told reporters after the meeting. "The 12-month period should be changed to one month."

That would require further revision of the copyright law, and thus the JRRCTA used the meeting to kick off a campaign to lobby Diet members and the government for such a move. Five Diet members spoke at the meeting and said they sympathize with the record-renters' plight.

Lower-house Dietman Shinya Totsuka of the ruling Liberal Democratic Party (LDP) said foreign record companies need a better understanding of Japan. "If they want to do business here, they need to understand our cultural and business background," said Totsuka, who has close ties to LDP heavyweights Shin Kanemaru, the party's vice president, and former LDP secretary general Ichiro Ozawa. "But I want to avoid a head-on clash with

them," Totsuka added.

Another lower-house LDP member, Mitsuhiro Manabe, said that, when he was chairman of the lower-house education and culture council and thus responsible for overseeing revision of the copyright law, he believed both sides would be able to reach a compromise and introduce a surcharge system.

The JRRCTA accuses foreign companies of ignoring a Diet resolution that calls for "harmonious" relations between renters and copyright holders. "We cannot submit to [foreign firms'] self-centered insistence," the association said in a statement characterized by its relatively militant language.

CLAIMS IT WAS MISLED

The JRRCTA says the government misled it into believing foreign firms would accept the kind of compromise agreed to by Japanese record companies. Under these informal agreements, rental

of new domestic product is banned for one week after release, eventually extending to three weeks, with renters paying a surcharge in exchange for the right to rent for the remainder of the one-year rental-right period.

Wakamatsu said rental stores will continue their policy of "voluntary" self-restraint on rental of new foreign product while the JRRCTA tries to get the copyright law revised. The ban has caused some stores' revenues to fall by as much as 50%, he says, while the number of rental outlets fell from about 5,500 last December to about 5,200 in May.

Wakamatsu admits it would be politically difficult for the government, already involved in various trade disputes with Washington, D.C., to revise the copyright law. Therefore, he says, the association will try to get its message across to foreign companies by making its appeal through joint-venture record firms such as Toshiba-EMI.

Asked to comment, a Toshiba-EMI spokesman says such inquiries should be directed to the Recording Industry Assn. of Japan. Says RIAJ spokesman Takuo Chiba, "We are absolutely opposed to revision of the copyright law."

Wakamatsu adds that the JRRCTA is asking domestic companies to delay the scheduled Aug. 1 extension of the ban on Japanese product rental to two weeks so renters will have more time to deal with the foreign "problem."

"Our basic policy is to realize

the three-week banning term as early as possible," says Chiba, "but we didn't foresee foreign companies insisting on the one-year banning term." He adds that the RIAJ will formally respond to the JRRCTA's proposal in a couple of weeks.

"Some of our members insist strongly that we are not responsible for the foreign makers' stance, so we cannot bear the burden of compensating the record-rental association for their losses," Chiba adds.



Jazz Masters. Los Angeles Mayor Tom Bradley recently honored five L.A.-area jazz musicians who have received the National Endowment for the Arts' American Jazz Masters Fellowship, the highest honor a jazz musician can receive in the U.S. Shown standing, from left, are composer and trumpeter Harry "Sweets" Edison, composer and orchestra leader Gerald Wilson, Bradley, and Benny Carter, composer, alto sax player, and trumpeter. Seated, from left, are vocalist Ella Fitzgerald and pianist Dorothy Donegan.

BETWEEN THE BULLETS



by Geoff Mayfield

ROOKIE HOMERS: New country star Billy Ray Cyrus has found the perfect cure for his "Achy Breaky Heart," as his "Some Gave All" album dances to the top slot on The Billboard 200. In its second week on the street, the Kentucky native's debut set scores the Top 20 Sales Mover award with a sales increase of more than 35%. Even if Kris Kross, which held last week's No. 1, had been able to sell as much as it did in the previous week, Cyrus would still have emerged on top... SoundScan estimates volume on The Billboard 200 declined by roughly 5% from the previous week, though sales on Heatseekers and singles gained slightly.

THE BIG SCREEN: "Far And Away" has not been a major smash at the box office, but the film is having an impact on music sales. Its soundtrack is the Top Debut at No. 114, and even more impressive is how that same film has picked up sales for Enya. Her "Book Of Days" song, from "Shepherd Moons," was rerecorded—with its Gaelic lyrics translated into English—for the movie's closing credits. That exposure, and play from adult stations and even alternative rock outlets, scores a 32% gain for her album and wins the Power Pick, awarded to the title under No. 20 that scores the biggest unit increase. A cassette single of the English "Book Of Days" is in stores.

THE LITTLE SCREEN: Jay Leno's television ratings were impressive in his first week in the driver's seat of "The Tonight Show," but we're also impressed with the boost the revamped variety program gave to Simply Red (which moves 47 places, to No. 83, on a 40% gain), Shanice (136-118 on a 12% gain), and Curtis Stigers (who re-enters The Billboard 200 on a 45% increase). Of those three artists, only Shanice holds a place on Hot 100 Singles, and her "Silent Prayer" had already peaked by the time she appeared on Leno's kickoff show. Leno usually gives his musical guests two performance slots, and for now, his fans are making their way to record stores... Shanice may also have been aided by her stop on "MTV Unplugged," which ran a couple of weeks ago.

MORE: Similarly, Bette Midler's "Beaches" soundtrack re-enters The Billboard 200. This sales surge might well have been sparked by the singer's touching appearance on "The Tonight Show" May 21, the last night Johnny Carson had guests on his show. Ratings for that night's edition, and for Leno's first night as host, both rank in the top four in the series' history.

OTHER CHANNELS: Both Guns N' Roses "Use Your Illusion" albums are on the rebound, at Nos. 70 and 110. Catalyst appears to be televised promos on MTV and Fox for the June 6 multinetwork premiere of Guns' "November Rain" video. The band has also gotten a lot of attention for the pay-per-view cablecast of its Paris concert, which is scheduled for the same night as the "November Rain" premiere.

FUTURES: Mariah Carey's "I'll Be There" is vying for No. 1, and her first album bullets this week at No. 125. Wilson Phillips' first album re-entered The Billboard 200 five weeks ago, after its "You Won't See Me Cry" single hit radio. This activity suggests that Carey's "MTV Unplugged" EP and Wilson Phillips' second album will have high chart debuts next week.

NARAS AIMS TO BOOST EDUCATION, HUMAN SERVICES

(Continued from page 12)

dedicated to all musical genres, Greene says. Chicago is one potential site, he says.

Meanwhile, the academy is conducting a feasibility study regarding "taking the Grammys on the road," says Greene. NARAS potentially could sponsor a tour of Grammy-winning artists, tied to daylong educational festivals in various cities.

NARAS' other prime concern is with the artists who actually make the music, says Greene. The academy's developing MusiCares program is a human services division to provide financial assistance and grants to artists in need, and will launch a self-paid health insurance program in many states in the next few weeks (see Commentary, page 11). NARAS also is developing a capital campaign to raise funds to construct and operate its own health-care facility.

Eligibility requirements for MusiCares services vary, but artists need not be academy members to qualify, Greene says.

In addition, the MusiCares program will make available a free directory of human resources, including more than 14 union, guild, and foundation service providers.

"This may be—next to archiving and preservation—the most important thing this academy has ever done," says Greene.

Another key issue at the recent trustees meeting was the ongoing development of a separate Grammy telecast for the classical, jazz, world music, and musical theater categories. CBS is committed to a broadcast, says Greene, and NARAS is looking for a corporate sponsor or consortium of sponsors to underwrite

the production budget. The telecast likely would follow the regular Grammy broadcast by several weeks, says Greene, who is hopeful that the second Grammy telecast will debut in 1993.

The traditional Grammy broadcast is set to originate from Los Angeles' Great Western Forum in 1993, allowing for some 12,000 industry attendees, says Greene. Tickets to the program will not be sold to the general public, he says.

In addition, the Grammy award nomination process regarding the jazz category has been revised to include an extra step, whereby a panel of jazz industry experts will nomi-

nate five recordings from a slate of 10 titles nominated by the academy's general membership of 7,000. In the past, the general membership selected the final five nominees.

Also, the NARAS trustees voted to award producer-of-the-year accolades to all producers who contribute to a winning album, Greene says. In the past, when an album listed various producers, only the producer responsible for at least 51% of the recording received the award.

The academy continues to conduct feasibility studies about beginning recording academies in Latin America, Great Britain, and Japan, says Greene.

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Freedom Williams Claims C&C Founders Breached Contract

NEW YORK—Freedom Williams, the rapper on several hits by C&C Music Factory, has filed a \$10 million lawsuit against the act's founders and producers, David Cole and Robert Clivilles. He is charging the duo with breach of contract and failure to pay publishing, merchandising, and recording royalties.

In a suit filed June 1 in New York State Supreme Court, Williams also alleges the producers forced him to sign on with their managers, Barbara Warren-Pace and Robert Gordon of 23 West Entertainment. Warren-Pace and Gordon have also been named in the suit.

Williams is the featured rapper on much of C&C Music Factory's triple-platinum debut album on Columbia, "Gonna Make You Sweat," including the No. 1 title cut and two other chart hits, "Here We Go" and "Things That Make You Go Hmmm..." Williams asserts that he played a primary role

in establishing the act's sound and image. He also says he and choreographer Jamal Graves were responsible for the act's visual look onstage and in videos.

Although the defendants have yet to officially answer the charges, Clivilles takes exception to the language of the suit, noting that "the success of C&C Music Factory is not a case of one person taking the lead, but rather a combination of various talents and efforts. It is unfair for any one person to take credit for the success of C&C Music Factory."

He continues, "It's a shame that he feels so slighted. I feel that we have been fair to him."

Williams has severed ties with Cole & Clivilles Enterprises, where he had a production deal. He has signed on with Scott Welch and Platinum Management and is seeking a solo recording contract.

Suit Revolving Around 'Everything' Percy Sledge Copyright In Question

NEW YORK—Does Tommy Page's sole U.S. chart topper, "I'll Be Your Everything," co-penned with two members of New Kids On The Block, infringe the copyright of an old Percy Sledge hit? That was the main question before a New York Federal District Court jury at press time.

The trial, scheduled to conclude Monday (8) or Tuesday (9), charges Jordan Knight and Danny Wood of the New Kids joined with Page in illegally using the main portion of Sledge's "I'll Be Your Everything," written by George Soule, for the Page song of the same name.

Page's Sire single topped Billboard's Hot 100 Singles chart in February 1990. Sledge's recording, on Capricorn, went to No. 15 on Bill-

board's Hot Soul Singles chart and No. 62 on the Hot 100 in 1974.

Soule, testifying June 2 and 3, insisted the "hook" of the Page song was the same as the "hook" of his. Stewart Madison, a principal of plaintiff Northside Partners, which now owns Soule's copyright, made the same point.

Wood, called as a hostile witness by Stewart L. Levy, attorney for the plaintiff, said he had written some of the Page song's lyrics at the request of Knight, the composer. On cross-examination by attorney Steven Hayes, the defendant's counsel, Wood said he had never heard the Sledge single before the litigation.

Levy also planned to call Knight and Page.

FRED KIRBY

SUPER BOWL GOAL: MICHAEL AT HALFTIME

NEW YORK—Will Michael Jackson play Super Bowl XXVII next January?

The National Football League reports it is negotiating with Jackson's agents at the Creative Artists Agency to stage a halftime extravaganza featuring the Sony Music superstar. The singer's representatives have not confirmed the talks.

The NFL also has approached Elton John, says spokesman Greg Aiello. He adds that the league would also look at working with artists on the level of Paul McCartney, Bruce Springsteen, and Natalie Cole, but has not had discussions with those acts.

Jackson has a longtime sponsorship deal with Pepsi and John has a sponsorship agreement with Coca-

Cola. Either of those advertisers would sponsor the Super Bowl event, which traditionally is one of the most-watched television programs of the year.

The NFL has contracted with Radio City Music Hall Productions to stage the halftime show Jan. 31, 1993, during the Super Bowl.

Killer Of Manager's Wife Sentenced To Die

HOUSTON—A paroled felon who was convicted last month of the murder of the wife of ZZ Top manager Bill Ham was sentenced to death June 1 by a Texas jury.

The same jury found Spencer Corey Goodman, 23, guilty of capital murder May 26 in the death of Cecile Ham, 48. She was abducted outside a west Houston drugstore July 1 of last year. After killing Ham, Goodman took her car and credit cards and embarked on a statewide spending spree. He was on parole for auto theft at the time of the crime.

Bill Ham was present in the courtroom throughout Goodman's trial.

The Billboard Bulletin...

EDITED BY IRV LICHMAN

WALTER Y., MOVIE & MUSIC MOGUL

Bulletin hears that currently low-profile **Walter Yetnikoff**, the former head of CBS Records and—post **Sony Inc.** buyout—**Sony Music**, is to surface as the major figure behind a new company that will be making movies and music. It's understood that when Yetnikoff left Sony Music in 1990 he agreed to a two-year noncompete clause, which ends in September.

U2 NEAR MOTHER, PUB DEALS

U2 is close to a deal to expand its own **Mother Records** label worldwide through **WEA**-distributed **Interscope Records** in North America and **London/PolyGram** elsewhere. **PolyGram** and **Interscope** would be equity partners with U2 in the venture, says **Paul McGuinness** of **Principle Management**. The band has a long relationship with producer **Jimmy Iovine**, co-founder of **Interscope**. **Mother Records**, launched by U2 in 1981 as a showcase label for Irish bands, has released discs by acts such as **Hothouse Flowers**. In one indication of U2's future commitment as artists to **PolyGram** via **Island Records**, sources report the band is close to switching its publishing from **Warner/Chappell** to **PolyGram Music Publishing**.

LEE, PHELPS EXIT HEADHUNTERS

Citing "differences," brothers **Ricky Lee** and **Doug Phelps**, members of **Mercury/Nashville's** platinum act the **Kentucky Headhunters**, are leaving the band, effective

immediately. Lee was the group's lead singer and Phelps was bass player. The band signed with **Mercury/Nashville** in 1989. It is scheduled to begin touring in early July, with the first stops in Canada. It also has a number of dates booked with **Hank Williams Jr.** and is preparing to record a third album, which will feature new members.

NOT BIDIN' ITS TIME

Angel Broadway's first Broadway cast album, "Crazy For You," may hit the 100,000-shipped mark by next week—a real biggie by cast-album standards these days—as the **Gershwin brothers'** musical is being ordered on the basis of "thousands of copies a day," reports **EMI Classics/Angel Broadway** topper **Steve Murphy**. Egging the sales on, no doubt, are the musical's three **Tony** awards earned on network TV May 31, including best musical. The album is No. 165 on **The Billboard 200** this week. More good cast sales news is likely with the releases of other **Tony** winners "The Most Happy Fella" (June 9) and "Guys & Dolls" (July 14), both on **RCA Victor**.

CONGRESS POISED TO OK AUDIO BILL

The **Audio Home Recording Act** of 1991 was passed out of committee on the House side June 3. Now all that remains is approval on the Senate and House floors of the legislation, providing copyright owners with royalties stemming from digital recorders and blank tape, to go

to **President Bush** for signing. Software and hardware industry officials are confident (but have their fingers crossed anyway) that the bill will be enacted before the August recess to coincide with plans to bring in consumer-oriented digital machines this fall.

SEE RCA/MECHANIC TIES

RCA Records and hard-rock/alternative imprint **Mechanic Records** are negotiating a multitiered joint-venture deal, confirm representatives from both labels. Details of the pact, which is expected to close imminently, were not available by press time. **Mechanic** recently severed ties with **MCA Records** (**Billboard**, April 18).

BOOTH TO SONY U.K. PUB UNIT

Sony Music Publishing U.K. has found its new managing director in **William Booth**, who moves over from **PolyGram's London** label. He succeeds **Jeremy Pearce**, now helming the new licensed repertoire at **Sony Music**.

BARBRA, ON & OFF THE RECORD

Columbia Records is releasing a 24-song CD version of **Barbra Streisand's** bio in song, "Just For The Record," the 94-track, four-CD box released last September. The album, dubbed "Highlights From 'Just For The Record,'" is due June 30, when, perhaps, her new **Columbia/Sony Pictures** deal will be history.

Billy Ray Has His Day In The Sun

ROOKIES RULE the charts this week. **Billy Ray Cyrus'** "Some Gave All" becomes the first debut album to reach No. 1 on **The Billboard 200** in just two weeks since 1963, when **Billboard** merged its separate stereo and mono charts. And **Kris Kross'** "Jump" becomes the first debut single to log eight weeks at No. 1 on the **Hot 100** since 1977, when **Debbi Boone** reigned for 10 weeks with "You Light Up My Life."

Kris Kross' album, "Totally Krossed Out," dips to No. 2 on **The Billboard 200** after spending two weeks on top. Yet, for all this success, the duo's follow-up single, "Warm It Up," holds at No. 92 in its second week on the **Hot 100**.

Cyrus' single, "Achy Breaky Heart," is faring much better: It holds at a bulleted No. 12 on the **Hot 100** for the second straight week.

Incidentally, this week marks the first time debut albums have held both of the top two spots on **The Billboard 200** since May 1991, when **Mariah Carey** and **C&C Music Factory** were out front.

FAST FACTS: **George Michael's** "Too Funky," the lead single from the forthcoming album "Red Hot + Dance," enters the **Hot 100** at No. 41. Proceeds from the sale of the album, which is due on **Columbia** in early July, will benefit leading **AIDS** organizations. The album will include three previously unreleased songs by **Michael** plus remixes of songs by such dance faves as **Madonna**, **Lisa Stansfield**, **Seal**, **Crystal Waters**, **EMF**, and **P.M. Dawn**.

Rick Rubin's **Def American Records** has two albums in the top 10 on **The Billboard 200**: the **Black Crowes'** "The Southern Harmony And Musical Companion" at No. 4 and **Sir Mix-A-Lot's** "Mack Daddy"

at No. 9. **Rubin** was the subject of a cover story in a recent issue of the **L.A. Times' Calendar** section.

For the first nine years of his platinum-studded career, **Luther Vandross** couldn't buy a top 10 hit on the **Hot 100**. Times change. This week, he lands his fourth in little more than two years. "The Best Things In Life Are Free," **Vandross'** all-star duet with **Janet Jackson**, jumps from No. 19 to No. 10 in its third week.

The **Cover Girls'** remake of "Wishing On A Star," a 1978 **Rose Royce** gem, jumps from No. 31 to No. 17 in its third week on the **Hot 100**. **Rose Royce's** original version of the exquisite ballad was buried in the "Saturday Night Fever" disco avalanche. It "bubbled under" the **Hot 100**, peaking at No. 101... **Color Me Badd** lands its fifth top 20 hit from its double-platinum debut album, "C.M.B.," as "Slow Motion" jumps from No.

25 to No. 18.

TLC's "Baby, Baby, Baby," the trio's follow-up to the platinum smash "Ain't 2 Proud 2 Beg" vaults from No. 86 to No. 60 in its second week on the **Hot 100**.

The **Cure's** "Friday I'm In Love," the second single from "Wish," enters the **Hot 100** at No. 68. "Love Song," the biggest hit from the band's last studio album, "Disintegration," hit No. 2.

R. Kelly & Public Announcement's "Honey Love" hits No. 1 on the **Hot R&B Singles** chart and advances to No. 63 on the **Hot 100**. **Kelly's** debut album, "Born Into The '90's," jumps to No. 50 on **The Billboard 200**—its highest ranking to date.

The **Broadway** cast album from "Crazy For You," this year's **Tony** winner for best musical, enters **The Billboard 200** at No. 165.



by Paul Grein

FOR THE RECORD

Due to an editing error, a story about **Boyz II Men** in the June 6 issue of **Billboard** gave the wrong information about the group's management. **Michael Bivins** discovered and manages **Boyz II Men**.



• LIVING PROOF •

DREAMS

into

REALITY

"I was so excited when 'ROMANTIC' went to No. 1 on Billboard's Hot 100. I took a deep breath, thanked God and my family and all the talented people involved in this project. Also, it gave me a great excuse to go straight to the Chanel boutique and reward myself with a gorgeous purse!"

Karyn White, 1992

It's not a hit until it's a hit in

Billboard.

FAITH NO MORE

Angel Dust

(4/2-26785)

The new album.

"Pure with intent and unabashedly innovative, Faith No More might just be the greatest progressive hard-rock band since Queen in its golden age...we could all stand a massive hit of the twisted smoke Faith No More is blowing our way." *-Spin*



featuring • Land Of Sunshine • Caffeine
MidLife Crisis • RV • Smaller And Smaller
Everything's Ruined • Malpractice
Kindergarten • Be Aggressive • A Small Victory
Crack Hitler • Jizzlobber • Midnight Cowboy

See them on tour with Metallica and Guns & Roses this summer!

Produced by Matt Wallace and Faith No More Career Direction: Warren Entner and John Vassiliou for W.E.M. © 1992 Slash Records. B-e-A-g-g-r-e-s-s-i-v-e.

SLASH