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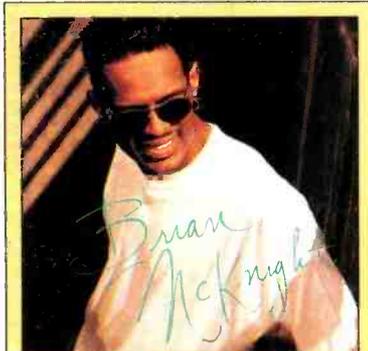
THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

JULY 4, 1992

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Retailers Angry Over CD Box Rebates Say WEA, PolyGram Programs Fall Short

BY PAUL VERNA

NEW YORK—Music retailers across America are sounding a chorus of discontent over the CD-packaging rebate policies announced last week by WEA Corp. and PolyGram Group Distribution.

While merchants applaud those two companies for taking the lead in providing some relief from the costs

necessitated by the impending transition from longbox CD packaging to the jewel-box format, they assail WEA and PGD for falling way short of their expectations.

Furthermore, WEA's announcement of a six-cent wholesale price increase to \$10.30 on \$15.98 CDs—which was made in the letter announcing the rebate—has rankled retailers, with one calling it "a candy-

coated pill."

In a letter to its accounts dated June 19, WEA announced a 22.5-cent rebate on all CDs (excluding singles configurations) purchased between



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June 29, 1992, and March 31, 1993. The rebate will be applied to all purchases during this period, but will be given to retailers at the time they return unsold product.

PGD's policy, which began June 25 and runs through May 24, 1993, consists of a 25-cent credit on all front-

(Continued on page 76)

Quayle, Congressmen, L.A. Pops Join 'Cop Killer' Posse

This story was prepared by Chris Morris in Los Angeles, Bill Holland in Washington, D.C., Charlene Orr in Dallas, and Paul Verna and Ed Christman in New York.

over the song, but Time Warner president and co-CEO Gerald M. Levin emphatically vowed that his company would not remove "Cop Killer" from the market.

(Continued on page 83)

LOS ANGELES—The crossfire surrounding the song "Cop Killer" by rapper Ice-T's thrash metal band Body Count continued last week. Mirroring Vice President Dan Quayle's condemnation of the song, 60 Congressmen sent a letter to Time Warner Inc., parent of Sire/Warner Bros. Records, expressing "outrage"

100 Million Can't Be Wrong As VOA Celebrates Its 50th

BY BILL HOLLAND

WASHINGTON, D.C.—The Voice of America, which is celebrating its 50th year of broadcasting, claims to be the best-known and most-listened-to radio service in the world, surpassing even the BBC's overseas service.

"I think people are just more interested in the United States," says retired White House and State Department VOA correspondent Philomena Jury.

Most Americans do not know much about the VOA because it doesn't broadcast stateside. It beams its shortwave, midwave (AM) and new FM programs to about 100 million listeners (which can easily double when, for example, an estimated 100 million in China alone listened in during the student rebellion that led to the Tiananmen Square massacre).

It not only broadcasts its 24-hour English-language programs, but

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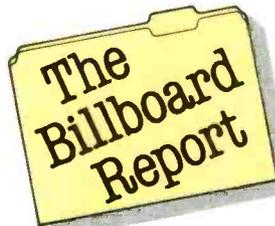


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'Pro Audio & Light' Show In Singapore

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No. 1 IN BILLBOARD

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★ SOME GAVE ALL BILLY RAY CYRUS	(MERCURY)
HOT DANCE CLUB PLAY	
★ NOTHING CAN STOP US SAINT ETIENNE	(WARNER BROS.)
HOT DANCE SALES	
★ CLUB LONELY LIL LOUIS & THE WORLD	(EPIC)
HOT RAP SINGLES	
★ THEY REMINISCE OVER YOU PETE ROCK & C.L. SMOOTH	(ELEKTRA)
HOT ADULT CONTEMPORARY	
★ IF YOU ASKED ME TO CELINE DION	(EPIC)
HOT LATIN TRACKS	
★ OTRO DIA MAS SIN VERTE JON SECADA	(CAPITOL-EMI LATIN)
TOP VIDEO SALES	
★ 101 DALMATIANS	(WALT DISNEY HOME VIDEO)
TOP VIDEO RENTALS	
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In the Medialine

'Monterey Pop' Book Party Draws Rockers

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Harrison Live: Here Comes The Fun

To paraphrase a certain celebrated Liverpool songwriter: Had he come another day, it might not have been like this. But George Harrison's return to concert touring after a 17-year hiatus has proven well worth the wait, as demonstrated by the forthcoming "George Harrison/Live In Japan" (Dark Horse/Warner Bros.), a true listening event and an indispensable document from one of rock's most reluctant superstars.

His long absence from the road allows one to approach George's considerable body of work from a fresh perspective. It has also given him the freedom to rethink his repertoire.

"Even my older songs are new for me, because I've never performed them!" says Harrison, relaxed and reminiscing at his Friar Park estate in Henley-on-Thames outside London. "With the exception of my 'Dark Horse' tour in 1974 and a couple of shows like the [1971] Bangladesh benefit, where I would always have to do 'Here Comes The Sun,' most of my songs I've never done before in concert."

Recorded with Eric Clapton and his seasoned road band over the course of a dozen Osaka and Tokyo dates from Dec. 1-17, 1991, the two-CD, 19-track "Live In Japan" collection brims with material spanning Harrison's Beatles-era classics ("Taxman," "Piggies"), numerous early solo hits ("My Sweet Lord," "What Is Life," "Give Me Love [Give Me Peace On Earth]"), and later chart successes ("All Those Years Ago," "Got My Mind Set On You").

The decision to resume his performing career was a difficult one for Harrison. "The idea of touring was so distant to me," says George, "and if you don't ever do something, it becomes a mystery. I mean, how many years can you think about doing it?" Eventually, however, Clapton convinced him by "very generously" offering to back him up.

Thus committed, Harrison compiled 30-odd songs as possibilities for Clapton's band, and cassette copies were presented to the support troops. Rehearsal time was booked at rural Bray Studios in Windsor, England, and the musicians gathered there on Nov. 4, 1991.

"Before we ever went to rehearsal," says Harrison, "I decided 'I Want To Tell You' would make a good opener. And 'If I Needed Someone' was one that the Beatles actually did in Japan at the Budokan in 1966. And of course Eric played on 'Devil's Radio,' 'Cloud Nine,' and 'While My Guitar Gently Weeps,' so they were perfect ones to do live."

Yet the Harrison canon is not a quick study. "My songs aren't that simple to play," Harrison admits almost sheepishly. "They've got a lot of chords and a lot of little parts which are very integral. 'All Those Years Ago' has all the synth sounds, the slide parts, the counter-melodies, and the 'shoo-bop shoo-ba' in the backing. Unless you get them rehearsed, you're just fooling yourself," he says with a laugh, "and you might as well do 'Roll Over Beethoven!'" (Ultimately, Harrison employed that very tune as an unbridled finale).

Meantime, requests had been mounting from various associates for access to the closed-door practice sessions. "I didn't want people coming and going all the time," says Harrison, "so I said, 'OK, on the last day, November 24, we'll invite all our friends.' And so we had this audience of some TV actors, musician friends like Jim Capaldi and Steve Winwood, and family, and the osteopath's wife,

and so forth. After that, nothing could be as difficult!"

Once the crack ensemble hit Japan, it swiftly eclipsed his fondest hopes. Consequently, "George Harrison/Live In Japan" is that rarest of contemporary artifacts—a bona fide concert transcription whose content often surpasses the originals. The vibrant ambient sound by engineer John Harris was achieved without any postproduction sweetening beyond an impeccable mix, and the track-to-track flow benefits from the tight pacing of the actual program. And, whether swapping arpeggios with George or taking flight alone, Clapton's fret-fraying filigrees represent a new peak in his guitar oratory.

The passion on display is scintillating rather than solemn, with Harrison slipping a George Bush swipe into "Taxman" and a "Hey Jude" refrain into "Isn't It A Pity," and peppering the rest of the proceedings with witty asides. "Although we didn't want to do the songs exactly like the record," says George, "we wanted to do them in the *spirit* of the records. Even 'Something'—I think that's much better than the studio record, and it gives me goose bumps—chicken-skin—every time the solos come and Eric follows me!"

As Harrison himself replays "Live In Japan" at home, the now-preserved experience continues to trigger a stream of memories.

"They all say that 'Something' was inspired by Patti [Boyd Harrison, later remarried to Clapton] but it wasn't really," George confides with an impish chortle. "She was my wife at the time, but when I wrote that I had Ray Charles in my head. I always imagined Ray singing it, and eventually he did record it. There was a period of time when that became a Muzak tune; you'd hear it in elevators, and I started feeling a bit embarrassed, but now I'm back into it and so happy to have written it.

"Sinatra was doing it for years," he notes slyly, "so now I always think of Frank Sinatra when I'm doing it. In fact, I've got that in the live version: 'Stick around Jack, it may show.'"

Another thing that shows is the renewed vigor of Harrison's vocals since he resolved to quit

smoking last June.

"I'm singing much better than I ever sang on those old records," he states bluntly. "One of the reasons to do the tour was I needed to get out of the rut of being a smoker. I knew if I was ever to sing again live, I had to stop. I did breathing exercises to catch up."

While George ponders the logistics of a possible late-September "touring lark in the States, England, Europe, and eventually Australia" with Clapton's outfit, he's writing songs for his next studio effort, producing some tracks for veteran English rocker Joe ("It Only Took A Minute") Brown and relishing the comprehensive reissue of his entire Apple/Capitol and Dark Horse/Warner Bros. solo catalogs; "Wonderwall Music"—the inaugural (Nov. 1, 1968) solo Beatle record—is due in stores Tuesday (30).

As for "George Harrison/Live In Japan," it will be released July 14, with a five-track sampler shipping to radio this week. And will George be performing in your town? Well, as the man himself has put it: "Carve your number on my wall and maybe you will get a call from me."

"Although I'm older now than I've ever been," he quips, "I've got more energy and I feel much better than I've felt for 25 years. It's funny how life goes, isn't it?"

MUSIC TO MY EARS



by Timothy White

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PUBLICISTS TREAT BLACK PRESS UNFAIRLY

Last To Get Invites, Tickets, Access

■ BY GERRIE E. SUMMERS

As Black Music Month draws to a close, it seems ironic that, while the black music press is being recognized for its help in the exposure and support of black artists, it is usually forgotten during the other 11 months of the year.

The late Elliot Horne once wrote a Billboard Commentary on publicists, likening them to Rodney Dangerfields of the industry. I agree publicity is often a thankless job, considered by some to be the bottom rung at record companies—but try being a black music journalist.

In general, the print media sits a few rungs below television and radio; only a choice few publications are considered large enough (in circulation and prestige) to receive the same royal treatment. When it comes to major events and exclusives, R&B magazines, as well as smaller publications, are usually the last in line.

The black press has been given numerous beatings through the years, resulting from the unfair practices of record companies and public relations firms, and some of the blows have been quite low. This year's post-Grammy label parties, for example, were bashes in more ways than one. They were a bash to the head, a slap in the face, and a kick in the butt. According to attendees, few blacks were to be seen at some of the parties, except for company executives and black entertainers, who were fine for adding glitter. One publicist admitted that, at one party, attended by only a scattering of black execs and artists, the club didn't even want the blacks to come in the front door! Is this 1992?

For those who found themselves among the uninvited, the excuse was

the same: "They cut my list in half." That part is believable, although it's also an eye-opening way to find out how low you are on a publicist's list.

The disregard for the black press is fostered by the record and publicity companies, and it is not just the black press that feels this racial bias. I sat in a publicist's office one day and listened as she lamented over the num-

ber of press tickets available for a white rap group's show. After requesting 40 tickets, she said, she'd gotten only half that many from the act's label. A white employee suggested an easy way to solve the problem: cut out some of the black publications. And this for a white rap group trying desperately to get over with a black audience? The same group that was shoved down the black press's throat before pop success arrived?



'Some publicists seem to look down on black writers'

Gerrie E. Summers, the former editor of Word Up! magazine, contributes free-lance pieces to Billboard, Rappages, Essence, and The New York Daily News, among other publications.

ber of press tickets available for a white rap group's show. After requesting 40 tickets, she said, she'd gotten only half that many from the act's label. A white employee suggested an easy way to solve the problem: cut out some of the black publications. And this for a white rap group trying desperately to get over with a black audience? The same group that was shoved down the black press's throat before pop success arrived?

Another time, a publicist was telling me in her office that the pop music division of her company treated the R&B division like dirt. As if to stress her point, someone from the pop department walked in and asked her to cross off any of "her people"—meaning non-essential R&B press members—who didn't *really* need tickets to a concert by a white "soul" singer. The woman read off a couple of names she didn't know, as if only the black media that the pop division

recognizes are important. After working for a pop music publication, I've also found that press parties given for even new white artists are much better than those for a new black artist. The R&B publicist is given a laughable budget to work with; the artist is given an embarrassingly meager introduction; and the journalists eat cheese and drink vinegar wine.

For those who say this is due to bleak economic times, open your eyes. This has been going on for years. This is not to say black artists are never given decent parties. Some R&B publicists have thrown remarkable luncheons and soirees, but usually these have been for artists that, the company believes, will cross over to pop or at least make the expenditure worthwhile.

Now let's consider what happens once the black artist achieves pop success. When black artists start attracting the attention of the mainstream, they are split between the pop and R&B publicity departments, with the R&B publicists getting the shaft. Thus they are unable to accommodate most of the black press, usually causing a rift between the publicist and black press members.

I once attended a party for an R&B singer who the company suddenly decided to take pop. The pop department had taken over the party, to the publicist's dismay, and the results were reflected in the low number of black press members present. The artist ended up receiving very little mainstream coverage. Guess who the label had to come back to?

That a company would desire coverage in a publication with a large circulation is understandable, and black artists deserve this visibility. But it's interesting that the publication's size doesn't matter when the label is trying to break a new artist. How many artists can we name that were forced on us initially and then, after fame came, were no longer available? How many white artists can we name that used us to gain R&B authenticity and were later unavailable to us?

I have often been annoyed by the ineptitude and condescension of certain publicists. What would a mainstream writer do, for instance, if a publicist took a month to send out a simple bio, or if he or she was cut off the freebie list because the publicist didn't like an article?

While there are many white publicists who have helped me, there are some who seem to look down upon black journalists and think they can treat us in any manner they see fit. Quite often, the black press is harassed by artists and publicists alike over negative reviews and stories, because we are not supposed to write anything negative or speak our minds. If we criticize them, we're ostracized. If we cater to them, we get no respect.

It is amazing that an industry that thrives on something that can be so beautiful, comforting, and inspiring as music can cause such grief to the black press. It is also ironic that the major labels make billions of dollars from black music and yet are so racist. Meanwhile, it is the artist who suffers through all of this—and the ones who suffer most are the young artists who will probably not get support from Rolling Stone.

VOICES CARRY

The following is part of an occasional series of articles by Billboard readers outside the entertainment industry.

This must truly be the season for pop culture critiques. Still, it is rather disappointing to see such talented individuals as Michelle Shocked and Bart Bull joining the "I hate gangsta rap" bandwagon, as evidenced in their June 20 Commentary.

Their main complaint seems to be that these rappers are making a profit selling a distorted view of black life to a primarily white audience. On the face of it, it is tempting to say, "So what?" Most popular music of the 20th century originated in black culture before "graduating" into the mainstream. The unique thing about rap is that it has remained a mainly black vehicle. But, while this may shed light on the hostile reaction it has received in some quarters, it is beside the point.

Rap mixes inspiration from a variety of sources with musical and rhe-

torical flourishes. Political rap, especially, exaggerates various experiences or reactions for effect. It is not meant to be taken literally. Pop culture, however, is much like a fun-house mirror: It exaggerates and distorts, yes, but does that mean there is not something "real" here that is worthy of being recognized? The feelings of frustration and, yes, hostility, reflected in much rap are often all too real.

I am a middle-class, 20-something black male. I am relatively well-adjusted and harbor no particularly violent revenge fantasies against whites, Asians, other blacks, gays, or any group you care to name. I do not live in Los Angeles, but close to Washington, D.C. Now, Shocked and Bull may feel that, because they live closer to South Central L.A., they can better speak to how things "really" are. However, if one happens to reside in black skin within America, there are certain situations to which one becomes accustomed.

I am fortunate. My relations with

police officers are generally cordial, though I have several law-abiding friends who have not been as lucky. Like any black male, I am of course viewed warily by many passersby on the street. These things happen, and yeah, they can become damned frustrating. Ice Cube does not speak for me, nor, for the most part, does he necessarily speak *to* me. However, he can speak to a universal form of demonization that many black males do feel, regardless of class.

Secondly, it disturbs me that Michelle Shocked, of all people, should be criticizing pop artists who choose to convey strong sentiments in a particular manner, using particular imagery. Shocked chose to make her own point about aggressive resistance on the cover of her "Short Sharp Shocked" album. As pictured on that cover, a struggling, protesting Shocked is being held rather forcibly by a police officer. Apparently, it is fine for the Shockeds of the pop world to aggressively display their defiance of "the system,"

but it is wrong for N.W.A to do so. Shocked can rail about the abuses women receive in society, but Ice Cube should not vent his anger. Such efforts are casually dismissed by Bull and Shocked as "bullshit."

I suppose Shocked and Bull feel they do us all a great service by digging up insulting "coon" imagery to demean black artists who choose to express themselves in a manner different from hers. The conclusion that I am forced to draw from this editorial "BullShock" is that black people must always present their music in a manner that will not prove a "discredit" to their race. Thus, they should self-censor themselves lest they accidentally ply images that may be a stereotype.

Meanwhile, questions of musical "veracity" or societal exploitation are rarely major considerations for white musicians who freely draw upon the entire world for musical inspiration. (Paul Simon, Peter Gabriel, and Sting are good examples.) On Shocked's own latest release, the

LETTERS

IN PRAISE OF VIRGIN

GM Roger Holdrege and marketing manager Denise Pizzini, formerly of Virgin Classics, deserve a great deal more than just a blurb in an article (Billboard, June 13). I observed their work and their accomplishments during my time as a Virgin intern last summer.

Virgin Classics distinguished itself by having a single purpose: To keep classical music alive and well. The label did so not by holding out for cream-of-the-crop artists (although it did contract Sir Yehudi Menuhin at one time), but by searching for younger "up-and-coming" artists and ensembles, selling high-quality recordings (all of Virgin's product was completely digital), and creating crossover marketing campaigns.

Holdrege's crossover thrust in the U.S. was illustrated by his creation of Virgin Variations, a separate label aimed at 18-30-year-olds. Variations became successful with artists like pianist Richard Kastle (who toured with Jay Leno last year and also appeared on "The Tonight Show") and the Greene String Quartet.

If EMI is trying to eliminate redundancies, it should not worry about Virgin Classics. The label is singular in nature and an asset to Virgin Records.

I consider it a privilege to have worked for Roger and Denise and to have been an employee of Virgin before EMI's takeover. Now that I have graduated and am looking for a job, I find it ironic and outrageous that these two outstanding executives are in the same boat as I am.

Mary-Elizabeth Sullivan
Elizabeth, N.J.

"Arkansas traveler" forays down South to indulge her blues muse before she heads over to the Emerald Island to collaborate with another oppressed people—the Irish.

I again wonder if antagonism toward rap arises because it has yet to be completely absorbed and homogenized by the majority culture—as other forms of black musical expression of the 20th century have been. Evidently, the lesson we must draw from Shocked's and Bull's piece is that certain minority culture attitudes and musical styles are worthy of acclamation—but only after majority appropriation. How sad, then, that gangster rap will not be treated to Shocked's experimentation on her next album.

I am sorry that Shocked needed to resort to this hypocritical editorial soapbox when she usually gets her point across so much better—just letting her music do the talking.

Robert A. George
Annapolis, MD

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Labels Try Higher-Quality Cassettes Aim To Increase Format's Longevity

BY SUSAN NUNZIATA

NEW YORK—As the debuts of the digital compact cassette and the Mini-Disc draw closer, some record companies are looking to new, higher-priced tape formulations to improve the quality of the music cassette in hopes of increasing that format's longevity.

WEA Corp., which has been manufacturing all of its cassette product using the DIGalog digital master process, has begun to employ a new cobalt tape for most of its releases, according to Joseph Vayda, senior VP of WEA Manufacturing, Olyphant, Pa.

Sony Music's Columbia Magnetics division, which supplies duplicating tape for the company, is developing a new cobalt tape and plans to introduce it in the first quarter of 1993. Bob Myers, VP of operations at Sony Music, based in Carrollton, Ga., says that, by the end of next year, all new releases will be duplicated on cobalt using a digital master system, and that the cobalt will eventually replace the standard ferric tape for all Sony product.

BMG has been using a digital mas-

ter system for about two years and began releasing product under the DIGalog banner three months ago. Now it is evaluating the new formulations and expects to make a decision within the next three months, according to Lou Vaccarelli, VP of production with RCA.

"In general, people are starting to see what it's going to cost for DCC duplication and realizing that it's going to be a while before DCC and MD get cranking," says Doug Booth, national industrial sales manager at TDK Electronics Corp., Gardenia, Calif. "Meanwhile, for just pennies, you can upgrade your tape and really put out a spectacular product."

However, not all of the major record companies are embracing the new tapes.

CEMA has no plans to begin using the new formulations, according to president Russ Bach. "We find we're in very good shape with the quality of the product we're putting out right now, which is ferric oxide," says Bach. "At this point, we don't feel there is enough of an upside to move to the added expense of new tapes.

We're going to stay with what we've got unless it's proven that we move down with quality when everybody else moves up."

According to Jim Caparro, executive VP of PolyGram Group Distribution, the company is concentrating primarily on DCC. "That, we believe, is going to be the next true, real improvement to the evolution of the cassette," he says. "And now that we're close to the actual consumer introduction, all of our energy and efforts are going to be toward the successful launch and ultimate consumer acceptance of DCC."

Larry Schnapf, director of manufacturing, quality control, and purchasing at PolyGram Group Distribution, says the company currently puts out about 75% of its cassette releases on chromium dioxide tape.

Executives at Uni Distribution were unavailable for comment. However, an informed source says the company is not expected to begin using the new formulations.

The new analog tapes are designed to better handle the demands of digital. (Continued on page 85)

ZZ Top To Show Its Legs At RCA In \$30 Mil Deal

BY MELINDA NEWMAN

NEW YORK—The rumored worldwide record deal between RCA and ZZ Top has been completed, with the first of five albums expected from the trio next spring, according to the label.

RCA would not comment on specifics, but according to sources, the basic deal is worth at least \$30 million; however, sales incentives and royalties could ultimately boost it to between \$45 million and \$50 million. Sources indicate the band will receive an advance of \$5 million per album, as well as a \$5 million signing bonus. The band's royalty rate is said to be 20%, which is considerably higher than ZZ Top received at Warner Bros., its label home for close to 20 years.

The deal, which was negotiated by ZZ Top attorneys John Branca and Stuart Silfen, also includes hefty video allowances for each album, as well as a budget for a live concert video longform. After the dura-



ZZ TOP

tion of the contract, ownership of the masters and videos reverts back to the band.

"On a pure record deal, it's probably close to one of the richest in the industry," says a source. "If you look at Madonna's or Michael Jackson's deals, that figure also included books, films, and publishing, in addition to the music."

Several labels had been bidding on the band, but negotiations ultimately came down to Warner Bros. and RCA (Billboard, May 9).

RCA president Joe Galante has (Continued on page 87)

LIVE Gets \$20 Mil Advance From WEA Home Video Pact

BY JIM McCULLAUGH

LOS ANGELES—LIVE Entertainment Inc. has received a \$20 million cash advance from WEA, the result of a multiyear home video distribution agreement between the two companies.

LIVE CEO David A. Mount confirmed the receipt of funds for the financially struggling company here June 23 at an annual meeting of shareholders. The advance is recouperable over the three-year life of the agreement.

At the same time, Mount also announced the resignation of Alan J. Hirschfield as acting chairman and a member of the board of directors.

In a prepared statement, LIVE said the resignation "reflects his [Hirschfield's] views regarding his

availability to contribute to the previously announced restructuring process of the company."

No replacement, either as a director or as acting chairman, has been named yet. Hirschfield's term would have extended to the 1995 annual meeting.

Hirschfield had been the acting chairman since November 1991 and a director since November 1989. He was on leave of absence from Wertheim Schroder & Co., an investment banking firm, where he has served as managing director. He is also the co-CEO of the Financial News Network.

The purpose of the stockholders meeting was to vote on the election of new directors and ratify the selection of Ernst & Young as independent auditors of the company for the fiscal (Continued on page 85)



Welcome Bach. CEMA Distribution president Russ Bach is named as this year's honoree for Neil Bogart Memorial Fund, a division of the T.J. Martell Foundation. Bach will be honored at this year's fundraising gala, to be held Nov. 7 at Santa Monica Airport's Barker Hangar. The Bogart Labs are dedicated to the research of pediatric leukemia, cancer and AIDS. Shown at the Bogart Foundation's annual volunteer kick-off breakfast, from left: Geffen president Ed Rosenblatt, last year's honoree; Mary Ellen Bach; Russ Bach; Joyce Bogart Trabulus, co-founder of the Neil Bogart Memorial Fund; Frederic Gaines, Esq., president of the Fund; Capitol-EMI Music president/CEO Joe Smith, a member of the T.J. Martell Foundation's board of directors; and Rikki Rosen, who hosted the breakfast along with her husband, Ticketmaster CEO Fred Rosen.

Top 40 Pioneer Rick Sklar Dies After Surgery

BY ERIC BOEHLERT

NEW YORK—Top 40 programming pioneer Rick Sklar died unexpectedly June 22 following a routine operation at New York's Roosevelt Hospital. He was 62 years old.

Sklar gained industry prominence during a highly successful run as PD at WABC New York from 1962 to 1977. He later served as VP of programming for ABC Radio, wrote a book, "Rocking America: How The All-Hit Radio Stations Took Over," formed Sklar Communications, and, at the time of his death, served as a VP for Interep Radio Store, a New York sales and marketing firm.

During his stretch at WABC, particularly from 1962 to 1968, the station served as a national model for the burgeoning "all-hit" format. The station became the most-listened-to in the country with 6 million weekly listeners—a number unsurpassed since—and helped launch the careers of such popular personalities as "Cousin" Brucie Morrow, Dan Ingram, and Ron Lundy.

Pointing to Sklar's history of good health, as well as his recent running of the New York City marathon, colleagues expressed shock at the news of his death. Friends say Sklar had complained for more than a year about a pain in his foot and finally decided to have elective surgery to relieve the discomfort. Sklar apparently died from complications from the out-patient surgery. Following an autopsy performed by the New York City Medical Examiner's Office, the cause of death is under investigation.

Sklar is best remembered for his innovation and creativity. "Every station that plays contemporary music is borrowing from Rick Sklar," says Morrow. "Rick was the original inno- (Continued on page 76)

BMG, Fox Leap Into Deal For New Soundtrack Label

NEW YORK—BMG and 20th Century Fox have formed Fox Records, a new joint venture that will release movie and television soundtracks before moving on to individual artist signings.

The multiyear, worldwide deal calls for up to 20 annual releases to move through BMG's distribution system. Additionally, BMG's wholly owned labels, RCA, Arista, and Zoo, will assist in the marketing of the projects until Fox Records is able to assume that function, according to Trish Heimers, BMG VP of communications.

This is not the first time the two entities have worked together; 20th Century Fox operated a label more (Continued on page 83)

Boehlert Joins Billboard Radio Team

NEW YORK—Eric Boehlert has joined Billboard in the new position of radio features editor.

Boehlert is the newest member of the Billboard radio team. Heading up the team is Phyllis Stark, who recently was promoted to radio editor. Also new to the crew is Carrie Borzillo, who will be reporting on radio from Billboard's Los Angeles office. Stark and Boehlert are based in New York.

"Boehlert is a welcome addition to the team and will be a major part of Billboard's increased emphasis on radio feature stories," Stark says. "He possesses the kind of in-depth knowledge and understanding of the radio business that will enhance our commitment to quality reporting."

"Billboard's new radio team will continue to provide breaking news, programming trends, and informa-



STARK



BOEHLERT

tion vital to running a successful station. We will also be focusing on the more colorful, behind-the-scenes aspects of the industry that make radio so compelling—not just for the people it employs—but for its casual listeners as well," she says.

"Radio is an indispensable component of the music industry, firing the listening public's imagination in a wholly unique manner," says Billboard editor in chief Timothy White. "The inner workings and creative di-

mension of the radio business are seriously under-reported. With Phyllis Stark at the helm and Eric Boehlert and Carrie Borzillo on board, we have a dynamic new concentration of writing strength, experience, and focused enthusiasm in our radio section, assuring our readers of the finest coverage anywhere in the '90s. Expect great journalism and a lot of surprises."

Although he will be specializing in feature articles at Billboard, Boehlert also will be involved in news coverage and will contribute to the weekly Vox Jox page. He also will write the biweekly Promotions & Marketing column.

Boehlert comes to Billboard from the trade publication Inside Media, where he covered the national radio beat. Previously, he was a reporter at News Inc.

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Artists & Music

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NMS Termed 'Smaller, More Useful' Next Nirvana On Minds Of A&R Execs

This story was compiled by Thom Duffy from staff reports

NEW YORK—With registration limited and the number of panels scaled back 25%, the 13th annual New Music Seminar provided a somewhat less frenzied setting than the NMS events of the previous few years for discussions, debates, deal-making, and general schmoozing.

NMS co-founder Tommy Silverman, CEO of Tommy Boy Records, described this year's seminar, held June 17-21 at the Marriott Marquis Hotel here, as "purposely smaller, less intimidating, and hopefully more useful for everybody." Responding to concerns about over-

crowding at recent seminars, NMS limited attendance to 7,500 and announced the conference was sold out on its fourth day.

But NMS has continued to be most useful as a crash course in the music business for scores of aspiring artists, independent entrepreneurs, and attendees from abroad. International registration peaked this year, accounting for 30% of the total attendance, says Silverman. Although fewer internationally focused panels were offered, non-U.S. executives were present in many of the discussion groups and "Agenda Latina," a series of Latin music showcases and seminars co-sponsored by the Spanish Society of

Authors, Composers & Publishers (SGAE).

Celebrating the roles of both creativity and commerce in the music industry, NMS opened with the presentation of the Joel Webber Awards for Excellence in Music & Business to Bruce Pavitt and Jonathan Poneman of Seattle's influential Sub Pop Records, and to Michael Shalett and Michael Fine, chief executives of SoundScan, whose point-of-sale data is used in some of the Billboard charts.

The seminar began against the backdrop of a boycott threatened against Time Warner by police groups angry over the Body Count
(Continued on page 86)



Genesis At Giants. Atlantic recording group Genesis celebrates with label executives backstage at Giants Stadium in East Rutherford, N.J., where the band played two shows as part of the North American leg of its "We Can't Dance World Tour '92." The band's 17th album, "We Can't Dance," has gone double-platinum and yielded the hit singles "No Son Of Mine," "I Can't Dance," and "Hold On My Heart." Shown, from left, are Atlantic senior VP Tunc Erim; Mike Rutherford, Genesis; Atlantic co-chairman/co-CEO Ahmet M. Ertegun; Genesis manager Tony Smith; Tony Banks, Genesis; Atlantic co-chairman/co-CEO Doug Morris; Phil Collins, Genesis; and Atlantic vice chairman/CFO Mel Lewinter.

Majors Increasingly Letting Indies Take It To The Street

This story was prepared by Deborah Russell and Craig Rosen in Los Angeles and Ken Terry in New York.

LOS ANGELES—In their quest to break new acts in a crowded marketplace, the major record labels are increasingly relying on independent distribution as an alter-

nate route to reach the consumer while cutting artist development costs.

More and more record companies are getting into the act. RCA is planning to inject some product into the indie pipeline through Mechanic Records, with which it has a joint-venture distribution deal. Atlantic has put out several singles and a dance compilation through its independently distributed Big Beat subsidiary. And Island, which has long operated indie imprints, just launched an independent rock offshoot, Indigo Records.

Meanwhile, PolyGram has formed an Independent Label Sales (ILS) unit to handle certain titles from its imprints. Warner Bros. placed Naughty By Nature with its wholly owned, independently distributed label, Tommy Boy. And Sony Music, which owns half of Relativity Entertainment Distribution, is considering using the indie distributor for some of its titles.

"Nowadays, it's difficult to get radio and video exposure, and there's a glut of product," says Rich Kudolla, senior VP of sales at Sony's Columbia label. "You really have to go down to the street. [Independent distributors] reach a consumer we don't always get to."

Kudolla confirms that Columbia will put some of its future product through RED, although he declines to specify titles.

RED recently had dramatic success with Ugly Kid Joe's platinum-certified debut EP, "As Ugly As They Wanna Be," which was released on Mercury's alternative Star Dog imprint. Mercury used RED to establish a positive sales history and a devoted fan base to lay the groundwork for its upcoming album release on Mercury through PolyGram Distribution.

But Larry Stessel, senior VP/GM
(Continued on page 50)

Japan Council Plans Digital Royalties

TOKYO—An advisory council to Japan's Cultural Affairs Agency has set preliminary guidelines regarding the collection and allocation of digital recording royalties, which will likely be introduced in Japan in January 1993.

The Confederation for the Home Taping Problem, comprised of representatives of rights holders, hardware and software manufacturers, academics and consumers, has agreed that royalties will be levied on digital audiotape, MiniDisc, and digital compact cassette machines.

The three rights-holders groups represented in the confederation—the Japanese Society for Rights of Authors, Composers and Publishers (JASRAC), the Recording Industry Assn. of Japan (RIAJ), and the Japan Council of Performers' Organizations (Geidankyo)—will form a new body to collect digital home taping royalties from makers and importers of hardware and blank digital recording media. The exact royalty rate has yet to be set.

Under the terms of the preliminary agreement, JASRAC will take

36% of the total compensation amount for distribution to its members, while the RIAJ and Geidankyo will each take 32%. In addition, the three bodies will set aside an as-yet undetermined percentage of their royalties to fund the activities of the Copyright Research and Information Center.

Copyright holders are reportedly asking that 1,500 yen (\$11.81) be charged for every digital recording device and 30 yen (24 cents) for each blank digital tape sold.

STEVE McCLURE

WB Nashville, Exec Named In Sex-Harass Suit

BY EDWARD MORRIS

NASHVILLE—Nancy Solinski, a 10-year employee at Warner Bros. Records' Nashville division, has sued the label and its artist relations director, alleging sexual harassment. Her suit, filed June 22 in Chancery Court here, asks for compensatory damages of \$500,000 and punitive damages of \$250,000.

In her complaint against George Briner and Warner Bros., Solinski, the label's national in-house marketing director, describes an alleged pattern of harassment that she says dates back to Dec. 19, 1990, four days after Briner transferred to Nashville from his post with Warner Bros. in Chicago.

Following a "work-related social function" that evening, the complaint says, Solinski accepted Briner's offer to drive her to her home. When they arrived, the complaint continues, "Briner unzipped his pants and pulled the plaintiff toward him" and "indicated [she] should perform oral sex on him."

Solinski says she repulsed the advances, concluded they were alcohol-driven, and decided such an incident
(Continued on page 83)

Peter Allen, Singer/Writer, Dead At 48 Composer Of Major Hits Enjoyed Fame As Showman

BY IRV LIGHTMAN

NEW YORK—Peter Allen, the singer/songwriter whose biggest songs were hits by others, but who enjoyed a successful career as a stage and cabaret personality, died June 18 of an AIDS-related illness. He was 48.

Allen was born in Tenterfield, Australia, which was featured in the title of his first album, "Tenterfield Saddler," released by the Metromedia label in the early '70s.

He had only one Hot 100 hit, "Fly Away," which reached No. 92 in 1981. But, starting in the mid-'70s, his melodies, usually with lyrics by Carole Bayer Sager, were the stuff of big chart success.

In 1974, Olivia Newton-John achieved stardom with her No. 1 MCA recording of "I Honestly Love You" (lyrics by Jeff Barry); in 1978, Melissa Manchester's "Don't Cry Out Loud," with words by Sager, hit No. 10 on the Arista label; a year later, "I'd Rather Leave While I'm In Love" reached No. 38 for Rita Coolidge, Allen's label mate at A&M.

His biggest success by far was "Arthur's Theme (Best That You Can Do)" by Christopher Cross, which hit

No. 1 in 1981 on Warner Bros. and earned Oscars for Allen, Sager, Cross, and Burt Bacharach for best song. It was written for the hit film "Arthur."

Although Frank Sinatra and many others either recorded his songs or made them a part of their on-stage acts, Allen himself was the prime vehicle for most of his material, creating cabaret or concert favorites by dint of his dynamic stage presence. On stage, Allen was glitzy on one

hand, poignantly moving on the other, when he sat down at the piano to perform a song such as "Quiet Please! (There's A Lady On Stage)," which he wrote with Sager. The song is said to be a tribute to Judy Garland, who is credited with discovering Allen in Hong Kong when he was part of a duo (Allen was at one time married to Garland's daughter, Liza Minnelli).

Other Allen favorites include his
(Continued on page 76)

Free Boston Concert A Stage For Violence

BY GREG REIBMAN

BOSTON—A free outdoor concert here, which was attended by an estimated 20,000 persons, erupted in violence June 18 shortly after police stopped the music, due to unruly behavior in the crowd. At least 20 people were injured, 24 were arrested, and neighboring stores were looted in the ensuing melee.

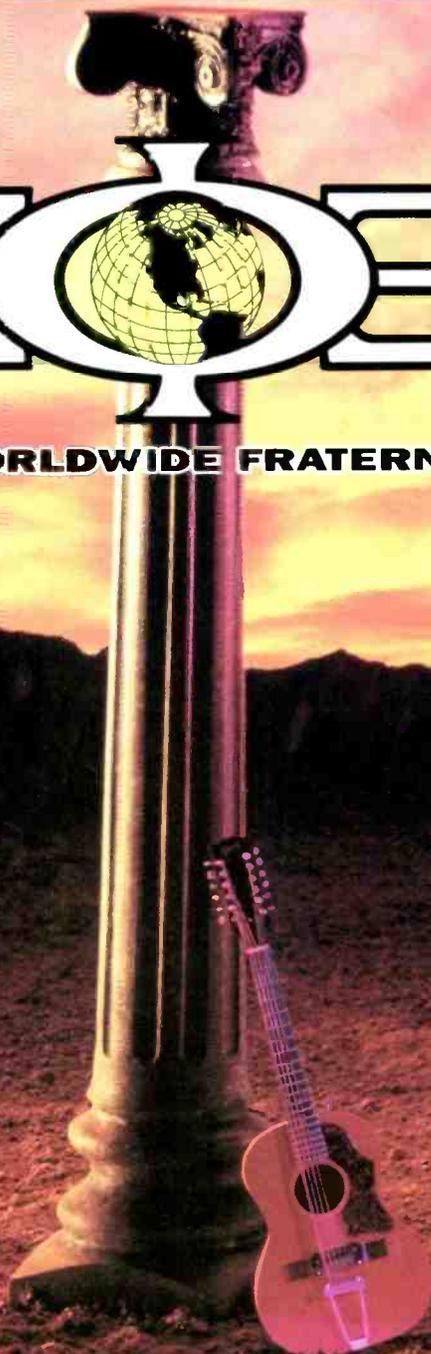
The concert was the first of three planned "Free Summer Jam" con-

certs sponsored by Boston top 40 WZOU-FM.

Only four of the scheduled acts—Meli'sa Morgan, Giggles, Laura Enea, and Mr. Big—actually appeared at the City Hall Plaza concert before the event was halted. Six canceled acts—Stacy Earl, M.C. Brains, Arrested Development, College Boyz, A Tribe Called Quest, and Kim Syms—performed at an impromptu concert at the
(Continued on page 85)

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First-Half Concert Biz Booms 34% Over 1991

NEW YORK—Confirming that the concert business is rebounding from its dismal performance in 1991, Amusement Business has reported that its Top 25 Boxscore grosses for the first six months of 1992 are up 34% in world markets tracked by the publication.

Amusement Business, Billboard's sister publication based in Nashville, says the Top 25 Boxscore grosses for Dec. 9, 1991, through June 8, 1992, totaled \$45,802,383, an increase of \$11,587,251 over the first half of 1991.

Further, the tally notes that attendance at the top 25 shows in-

creased nearly 8%, from 7,642,387 to 8,305,088 ticket buyers.

The top-grossing artist during the first six months of the year has been Neil Diamond, with 10 sellout shows at the Sydney Entertainment Centre in Australia in April and May, which grossed \$3,682,208. Ten of the 25 top-grossing concerts during the first half of 1992 occurred outside the U.S.

The increase in concert attendance is attributed to the touring of established acts such as Diamond, Eric Clapton, U2, and Genesis and is expected to continue through the summer on the strength of tours by Bruce Springsteen, Jimmy Buffett, the Cure, John Mellencamp, and others.

Clapton, Daltrey Top Slate Of July Releases

BY LARRY FLICK

NEW YORK—The July album-release slate is dominated by rock-oriented titles, with Eric Clapton and Roger Daltrey leading the way.

Other key sets are issued by Clint Black, Megadeth, Motorhead, Sonic Youth, DJ Quik, and EPMD, while the soundtrack to the film "Buffy The Vampire Slayer" has a glittery cast of artists.

On July 28, Clapton delivers "Unplugged" on Warner Bros. The album documents a recent live acoustic gig in London. Among the tracks included are "Before You Accuse Me," "Tears In Heaven," and "Layla." The title will be supported by a longform home video release, and a 10-city U.S. concert tour with Elton John this summer.

Daltrey breaks an extended recording silence with "Rocks In The Head" (Atlantic, July 28). The album was re-

(Continued on page 54)



Bottom Line Blues. Virgin U.S. Label Group president Phil Quartararo, center, congratulates recording artists John Hammond, left, and Pops Staples on their performances at Point Blank/Charisma's recent blues show at the Bottom Line in New York. During the show, Staples was joined by his musical family, the Staples Singers. Staples' current album is "Peace To The Neighborhood"; Hammond's latest is "Got Love If You Want It."

CEMA Buys Laurie Catalog, Pacts For Hi/Cream Distrib

BY CRAIG ROSEN

LOS ANGELES—CEMA Special Markets has purchased the Laurie Records catalog and signed a long-term pact to handle Hi Records' Hi/Cream catalog. CEMA representatives say the moves will help fill the void left by Rhino Records' recent defection to WEA Distribution.

The acquired material will be released on a new CEMA-distributed midline label, which will be christened after the name clears the registration office, says Eli Okun, VP/GM of CEMA Special Markets.

"There's no doubt that there was a void left by Rhino's departure," says Russ Bach, president of CEMA Distribution. "With these acquisitions we do fill that void and provide more catalog to take out to the customers."

The Laurie deal gives CEMA Special Markets the worldwide rights to all masters recorded for the label before 1976. This will allow EMI Music companies to package the material in various international markets. CEMA does not own the Laurie name or logo, but can use the name in its album titles.

The Laurie Records catalog includes recordings by Dion, Dion & the Belmonts, the Chiffons, the Royal Guardsmen, the Mystics, and others.

According to Ron Bollon, VP and owner of the Laurie Group, which operates several small labels, the decision to sell off the catalog is part of the company's effort to focus more on current product. "The dollars we get from [the deal] will be used to expand our frontline product," he says.

The Hi/Cream catalog, which had been licensed to MCA/Motown since the early 1980s, includes material by Ann Peebles, Ace Cannon, the Bill Black Combo, and others. Also included is material Al Green recorded for Hi Records, which is licensed to

(Continued on page 77)

Warner Ties Video Debuts To Olympics 60 Million Estimated Viewers To See 17 New Clips

BY TRUDI MILLER

NEW YORK—Seventeen Warner Music Group videos will have their world premieres during the Olympic games, ensuring an estimated 60 million viewers. A different video will premiere each night of the Olympics.

The videos are part of "Medals & Music," a cross-promotion between Warner Music Group, NBC Sports, and Coca-Cola. The other facets of the promotion are a CD/cassette giveaway, a series of seven developing-artist sampler cassettes that can be ordered by mail, and the release of Warner Bros.' "Barcelona Gold" album.

Additionally, Adweek reports that Coca-Cola, via McCann-Erickson/New York, is close to a deal that would see Randy Travis and Natalie Cole doing 15-second introductions

to a series of 60-second Coke TV commercials that will air throughout the Olympics. However, Randy Donaldson, VP of public relations for Coca-Cola USA, says he is unaware of any such plan.

The promotion will be publicized with TV commercials, featuring Rod Stewart in a cameo; a 100-market radio campaign; in-store displays; extensive print advertising; and inserts in Coca-Cola packaging.

Each video will be themed to an Olympic event taking place the day of the broadcast. The video for Eric Clapton's song "Wonderful Tonight," for example, will be broadcast on the eve of the competition for women's individual all-around gymnast. Part of the video was shown as a "work-in-progress" at the press conference here announcing the promotion; it featured a female gymnast preparing for the

event.

"We see this as a unique and powerful opportunity to showcase our artists' music to people who aren't regular listeners," said Jordan Rost, Warner Music Group VP of marketing, at the June 22 press conference.

Regarding the songs, Warner Music Group spokeswoman Margaret Wade says, "Some of the songs are new; some have been rewritten with new lyrics; some are not new but the video is new."

For the CD/cassette giveaway, 20 million award certificates have been placed at random under the caps of specially marked two- and three-liter bottles of Coke and inside Coca-Cola multipacks. The odds of winning are one in 10 for the multipacks and one in 20 for the bottles. There are three six-song volumes to choose from; winners can select by mail

(Continued on page 77)

EXECUTIVE TURNTABLE

RECORD COMPANIES. Gordon Bossin is appointed COO of Vee-Jay Records in Cornwall Bridge, Conn. He was VP of marketing and sales for Vestron Video and Lightning Video.

Capitol Records promotes Keith Thompson to director of artist development in Los Angeles and Frank Murray to director of East Coast crossover promotion in New York. They were, respectively, associate director of artist development and director of dance promotion.

Tim Hyde is promoted to director of alternative promotion for Mercury Records in New York. He was manager of alternative promotion.

Michelle Shore is promoted to alternative promotion director of Gefen Records in Los Angeles. She was associate director of alternative and metal promotion.

Howie Miura is named alternative promotion and marketing director for



BOSSIN



THOMPSON



HYDE



SHORE



MIURA



FROHLICH



ANDRUCCI



HANDLER

Island Records' independent labels—Mango, Great Jones, 4th & B'way, and Indigo—in Los Angeles. He was alternative promotion manager for PolyGram Label Group.

Harold McCoy is promoted to VP of finance/CFO for Windham Hill in Los Angeles. He was finance/accounting director.

Harvey Rosen is named East regional sales manager at Miramar in Seattle. He was VP of sales and marketing for Landmark.

Michael Scott is appointed VP/operations director for Moonroof Rec-

ords in New York. He was VP/GM of Best Performances.

Michelle Andersen is promoted to promotion manager for The Welk Music Group in Los Angeles. She was promotion coordinator.

DISTRIBUTION. Bill Frohlich is promoted to New England branch manager for Sony Music Distribution in Lexington, Mass. He was sales manager, Mid-Atlantic branch.

Rick Kerkow is promoted to Minneapolis branch manager for Sight & Sound Distributors. He was key ac-

counts representative.

PUBLISHING. John Andrucci is promoted to director of the film soundtrack division of EMI Music Publishing in Los Angeles. He was manager of film and TV music.

Melissa Ruderman is named West Coast professional manager of Chrysalis Music Group in Los Angeles. She was production coordinator for Visages Photo.

RELATED FIELDS. Howard Handler is appointed senior VP of marketing for

MTV: Music Television in New York. He was VP of marketing for Broadway Video Entertainment.

Neil Jacobsen is named VP of talent acquisition for MCA Concerts in Los Angeles. He was a senior agent at Triad Artists.

Nicky Lee is appointed manager of marketing services for PolyGram Video in New York. She was a marketing assistant.

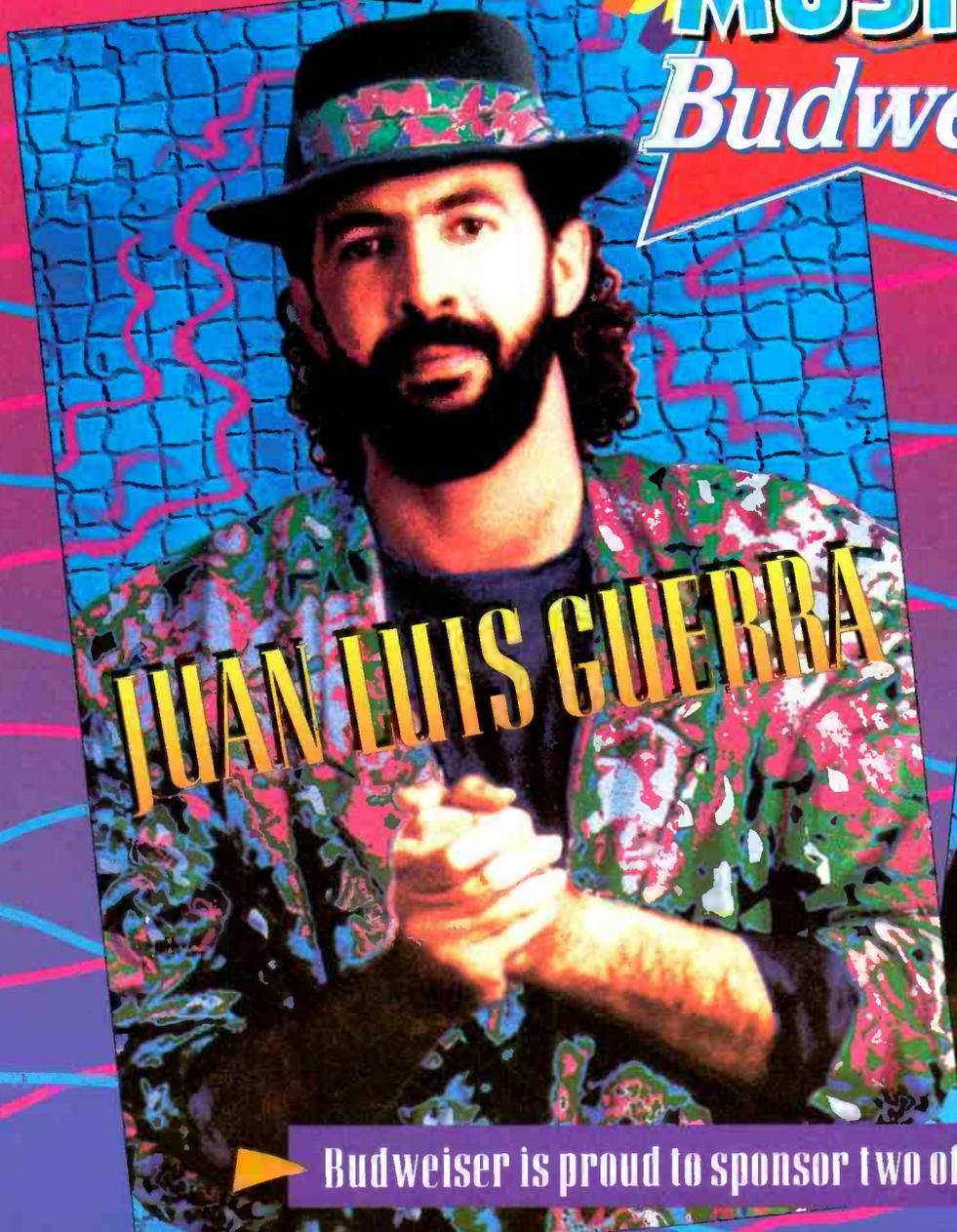
Dave Conrad is promoted to VP/plant manager for Denon Digital Industries in Madison, Ga. He was plant manager.

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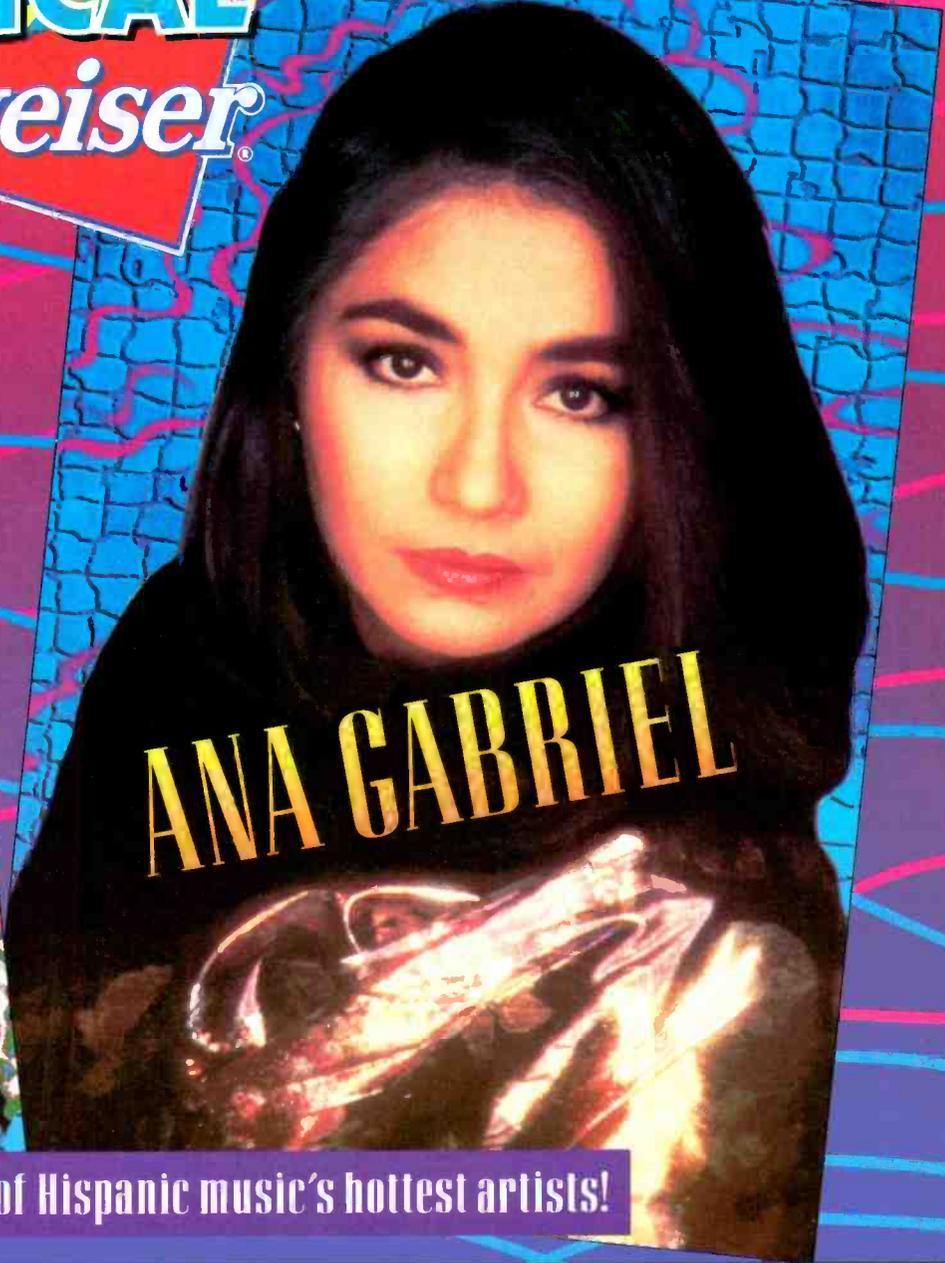
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B-52's Continue To Strut Their Stuff New Set, Tour Follow In Wake Of Wilson's Exit

BY PAUL VERNA

NEW YORK—Riddle: They're organized, yet they know the ways of chaos; they have a mean sting, but deep down they're full of sweetness; and their arrival—which almost invariably occurs in summertime—is always presaged by a buzz. What are they?

They're the Bees. Of course, the B-52's, back with heaps of "Good Stuff," their new Warner Bros. album coming three years after the astronomically successful "Cosmic Thing" album, which has sold more than 3 million copies.

Following the departure of vocalist Cindy Wilson, the remaining trio of



The B-52's—from left, Fred Schneider, Kate Pierson, and Keith Strickland—have recruited Julee Cruise to replace Cindy Wilson on the group's upcoming tour.

singers Kate Pierson and Fred Schneider and multi-instrumentalist Keith Strickland was forced to reinvent itself on every level: writing, rehearsing, recording, and touring.

"It was really a puzzle," says Pierson of Wilson's departure. "Cindy had been saying since the 'Cosmic Thing' tour that she wanted to leave and move back to Georgia to be closer to her family, so it forced us to change and try different configurations—sort of crack the code. So we just jammed and, as it turned out, there was more of a dialog between Fred and I."

Strickland, who generates most of the band's musical ideas in his home studio and records basic tracks for Pierson and Schneider to improvise over in rehearsal, tailored his approach to the new format.

Strickland says, "On this album I started paring down what I put on tape, not getting too many sounds on there, because I find that it really inhibits Kate and Fred. If there's too much in there then all the space is filled up and you just want to sit back and listen."

Pierson filled the void left by Wilson's absence by double-tracking harmonies on most of her vocals with the expectation that someone would be hired to perform those parts on stage. Indeed, the B-52's have just announced that singer Julee Cruise will

join the band for the tour, which begins in mid-August and is expected to run through the end of the year.

Early signs for the album are good. The title cut has already made waves at top 40 and modern rock stations, entering the Hot 100 chart at No. 59 and rising to a bulleted No. 45 in its second week, while the video for the song has been added on MTV in exclusive rotation.

"Good Stuff" is loaded with other singles possibilities, particularly "Is That You Mo-Dean?," which features what the band calls an "intergalactic choir" of friends; "Hot Pants Explosion," a salacious duet about "the longest legs in the shortest pants"; "Tell It Like It T-I-Is," which was inspired by the brassy Esther Sanford from the '70s sitcom "Sanford And Son"; and "Revolution Earth," a "psychedelic awareness vibe" whose lyrics were written by longtime band collaborator Robert Waldrop.

Despite the band's new lineup and
(Continued on next page)



In The Name Of Justice. For an upcoming fall release titled "Strike A Deep Chord: Blues Guitars For the Homeless," on Justice Records, an all-star cast gathered recently at RPM Studios in New York to record "Brother Can You Spare A Dime" and "America The Beautiful," with partial proceeds to benefit the National Coalition for the Homeless. Pictured in the front row, from left, are Justice Records president Randall Jamail and Odetta. In back row from left are guitarist John Campbell, Dr. John, drummer Will Calhoun of Living Colour, and bassist Rufus Reid.

Arc Angels A Divine Blend Of Veteran Blues Rockers

BY CHRIS MORRIS

LOS ANGELES—Any band that includes two Austin, Texas, guitar phenoms and the rhythm section for the late Stevie Ray Vaughan has "prefab supergroup" written all over it.

But Charlie Sexton of the Arc Angels says his partnership with fellow axe man Doyle Bramhall II in the Gefen Records group came about in the most casual fashion imaginable.

"I'm in my little studio, and I'm really serious about the writing thing," Sexton explains. "Doyle was around, and I said, 'Hey man, we should really get together and do some writing.' So we just got together and kinda clicked."

Both Sexton, a former teen wizard who has recorded two solo albums for MCA, and Bramhall, who played side

by side with Jimmie Vaughan in the Fabulous Thunderbirds (and who is signed to a solo development deal with Geffen), are rocking guitarists in the blues-based Austin tradition. So a hookup with bassist Tommy Shannon and drummer Chris "Whipper" Layton of Double Trouble seemed natural to the guitarists.

"To me, I thought it was a good thing to do to keep these guys together," Sexton says. "And it was a good thing for the band—that's why it all happened so fast."

"It was completely a fluke," Sexton continues. "We were just going to get together and play gigs, and people dug it, and two weeks later companies were calling. If we were going to be looking for a deal, we'd probably still be beating the street."

(Continued on next page)

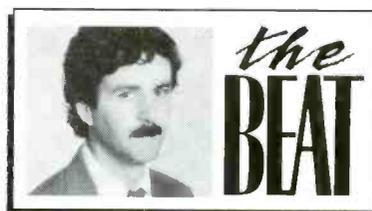
Trey Lorenz's Voice Carries Mariah Hit; Press Backs Utensil; Sweet's 'Inside' Out

WHO'S THAT VOICE? One of the most promising new vocalists on the pop scene has hit No. 1 on the Billboard Hot 100—and yet you may not know his name.

In recent weeks, I keep hearing the same question about Mariah Carey's current chart-topping version of the Jackson 5 hit "I'll Be There." Who is singing that great solo on the track?

His name is **Trey Lorenz**—as Mariah softly notes before this young newcomer briefly steals the spotlight on the single. But her introduction is easy to miss. Lorenz's vocal talent is not.

Signed by Sony Music president **Tommy Mottola**, Lorenz is currently working on his debut disc, due on Epic Records, where associate A&R director **Lee Dannay** reports this South Carolina native—"from an old-fashioned, singing-in-the-church kind of family"—is in the studio with Carey, **Keith Thomas**, and **Walter Afanasieff** producing. Look for a star-bound arrival in the fall.



by Thom Duffy

CELEBRATION: **Mick Jagger** leads a lineup of artists celebrating Britain's National Music Day Sunday (28) in a program he initiated with former arts minister **Tim Renton**. Among other events, Jagger will play at a celebration of the blues at Hammersmith Odeon with **Ron Wood**, the **Charlie Watts Quartet**, **Gary Moore & his Midnight Blues Band**, and **Pop Staples**. . . . Meanwhile, Jagger has been in Los Angeles' Oceanway Studios recently recording with Def American act the **Red Devils**.

BEAT PICKS: While the bass player and drummer dug into sort of a driving-post-punk-grunge groove, the guitarist sunk to the floor of the Manhattan rehearsal studio, flat on his back, his head nearly inside his Marshall amp, tripping off warm waves of riffs both cacophonous and glorious. As the jam reached a peak, the small crowd in the room burst into applause. Along with its musical might, this trio, dubbed **Utensil**, ought to have no problem building a press buzz. The band boasts Columbia/Kaos publicity ace **Jim Merlis** on bass, journalist **Michael Azerrad** on drums, and the inimitable **Ira Robbins**, editor of the Trouser Press record guide, on guitar. . . . In the wake of strong critical reception for "Dance Raja Dance: The South In-

dian Film Music Of **Vijaya Anand**," released on **David Byrne's** world beat label **Luaka Bop**, the Sire/Warner Bros. imprint plans the release this summer of "Dancing Is Beautiful," four dance remixes inspired by composer Anand's music from artists including **Deee-Lite**, **Rudy Tambala** of **A.R. Kane**, and **Nightmares On Wax**. The "Dance Raja Dance" disc debuted last week on the World Music Albums chart. . . . Former **Scandal** vocalist **Patty Smyth** duets with **Don Henley** on "Sometimes Love Ain't Enough" from her forthcoming MCA debut, produced by **Roy Bittan**.

LIFE AFTER THE MAJORS: **The Samples**, the reggae/rock quartet from Colorado that released a debut disc last year on Arista Records, has since left the label and signed with **W.A.R.** (What Are Records), a new indie operation founded by **Rob Gordon**, former A&R exec for EMI Records. "The Samples are one of several emerging bands who tour constantly—and profitably—but cannot be pigeonholed at radio and therefore should not be on a major label," says W.A.R. press and marketing exec **Jim Lewi**. With a 6,000-member fan club building its buzz, Lewi reports the band has moved 15,000 copies of its current release through indie channels in the past six weeks. . . . **The Beyond** is signed to Harvest/EMI U.K., where its album "Crawl" hit the top 75. But when it came to breaking through in the U.S., the band opted for a deal with the street-savvy U.S. affiliate of Continuum Records, which is marketing it through Relativity Entertainment Distribution. After playing the New Music Seminar, the band is due back in the U.S. for a promo tour later this summer.

SWEET HISTORY: You know an artist is breaking through when his back catalog is released by a record label that previously dropped him. Columbia Records' Legacy line has reissued the 1986 debut album "Inside" from **Matthew Sweet**, whose current Zoo Records album "Girlfriend" topped Billboard's Heatseekers chart before cracking The Billboard 200. On the heels of a new single, "I've Been Waiting," Sweet is opening on the **Indigo Girls'** current tour.

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NEWSLINE

Deals: Erasure Goes Mute/Elektra; I.R.S. Inks Non-Fiction In Co-Pact

Erasure has signed with Mute/Elektra Entertainment, according to an announcement from Elektra chairman **Bob Krasnow**. The duo of **Vince Clarke** and **Andy Bell** have enjoyed top 20 hits with "Chains Of Love" and "A Little Respect" while signed to Sire Records in the U.S. Its first Mute/Elektra disc, a tribute EP to **Abba** titled "Abba-esque," has debuted at No. 1 on the Music Week chart in Britain, prior to its release here June 26 . . . **Non-Fiction** from Grand Slam Records to I.R.S. in a joint-label venture. The act's sophomore disc, "In The Know," will arrive in August from Grand Slam/I.R.S. . . . U.K.'s Creation Records act **Adorable** has signed with SBK, while its label mates the **Boo Radleys**, have inked a deal with Columbia . . . **Captain America** has nabbed a U.S. deal—but lost use of its band name. The group has signed with Atlantic for all territories outside the U.K. but has been forced by Marvel Comics to abandon the moniker with which it enjoyed two top-five indie chart singles back home. The band will be known as **Eugenius**.

Worth To Sony For Tour Planning

Responding to the renewed importance of tour coordination in artist development (Billboard, April 25), Sony Music senior VP **Michele Anthony** has appointed **Missy Worth** to the new post of VP of talent development, based in Los Angeles. Worth will work with each of the Sony Music labels to coordinate marketing efforts and tours. Worth was previously VP of talent acquisitions for MCA Concerts.

Williams Heading Monterey N'ville Unit

Buck Williams, a founding partner of **Frontier Booking International**, has joined **Monterey Artists** as head of the booking agency's Nashville division. "With Buck Williams joining us, we are reaffirming our commitment to Nashville as a diverse music community," says **Dan Weiner**, co-founder of Monterey with partner **Fred Bohlander**. For Williams, who began his music career at the Paragon Agency in Macon, Ga., from 1975-79, the move is a return to his Southern roots. He joined **Ian Copeland** in 1980 at F.B.I., which merged earlier this year with the **InterTalent** agency. Monterey's artists include **Aerosmith**, **Bonnie Raitt**, **k.d. lang**, **Highway 101**, and **Lyle Lovett**.

'League' Soundtrack Scores Standards

The upcoming Columbia Records soundtrack of the **Penny Marshall** film "A League Of Their Own," starring **Tom Hanks**, **Geena Davis**, **Lori Petty**, and **Madonna**, offers pop standards of the '30s and '40s, sung by artists including **Billy Joel**, **James Taylor**, the **Manhattan Transfer**, **Art Garfunkel**, and **Carole King**. The film will be promoted at ballparks nationwide in a tie-in with Major League Baseball and will be featured in a half-hour HBO special to air during July. The soundtrack arrives Tuesday (30).

Tours: Sabbath; Lemonheads; Miller

The reunited **Black Sabbath**, featuring **Terry "Geezer" Butler**, **Ronnie James Dio**, **Tony Iommi**, and **Vinny Appice**, opened a world tour June 23 in Rio de Janeiro as Warner Bros. releases the group's new disc, "Dehumanizer," Tuesday (30). The revived group already has enjoyed an album-rock hit this spring with the track "Time Machine" from the multiplatinum "Wayne's World" soundtrack. "TV Crimes" is the lead single from the new set. A U.S. tour will begin July 24 in Miami . . . The **Lemonheads** launch a North American tour Wednesday (1) in Providence, R.I., in support of their sophomore Atlantic disc "It's A Shame About Ray," as the title track and first single from the set climbs the Modern Rock Tracks chart and MTV adds a clip of the tune to "120 Minutes" . . . **Steve Miller** begins his "Lost Cities" tour with support act **Curtis Salgado** July 5 at the Pacific Amphitheater, Los Angeles . . . The **Black Crowes**, riding the worldwide success of their sophomore Def American disc "The Southern Harmony & Musical Companion," have opened their 1992-93 world tour with four sold-out dates in Tokyo and will launch the U.S. leg of their tour July 24 in Minneapolis, where two shows sold-out in an hour each . . . The **Rollins Band**, fronted by the singular **Henry Rollins**, opened a seven-week U.S. tour June 15 in Houston as radio receives "Tearing," the new single from the Rollins Band album "The End Of Silence." Rollins (that's Henry, not the band) also plans select spoken-word performances this summer . . . **Bob Weir** and **Rob Wasserman** are supported on their summer shed tour, their third annual outing together, by **Bruce Cockburn** and **Michelle Shocked**, who will open for Weir & Wasserman then join the two for a set-closing jam in what's been dubbed the "Scaring The Children Tour." Weir & Wasserman are also recording their first album together, produced by **Don Was**, with material penned with the late **Willie Dixon**, **Chris Whitley**, **Michael Penn**, **Shocked**, and others . . . Aboriginal singer/songwriter **Archie Roach**, who makes his U.S. recording debut with "Charcoal Lane" on High Tone Records, opens a tour July 17 at the Vancouver Folk Festival.

Schon Takes Hardline With New Band

Production Duties Lead To Him Joining MCA Act

■ BY THOM DUFFY

NEW YORK—Neil Schon's latest musical journey began by chance, as plans to produce a pair of rocking brothers from L.A. led to a commitment to join a new band, **Hardline**, on MCA Records.

"It was just something that happened on a fluke and the whole band came together," recalls the guitarist, whose platinum credits include albums with **Journey**, **Santana**, and, most recently, **Bad English**.

"Takin' Me Down," the first radio track from **Hardline's** debut disc, "Double Eclipse," has bulleted onto the Album Rock Tracks chart and the band is due to begin a tour later this month with chart-topping act **Mr. Big**.

"We're definitely turning some heads," says Schon. "And this is definitely a summer record."

For Schon, however, **Hardline** was born in the winter of his discontent with **Bad English**, as that group increasingly was urged to record pop/rock material by outside writers. "Nobody seemed very happy in that situation," he says. "Musically, I was getting frustrated because I believe a real band is a band that writes its own material." And **Hardline** does, in a driving arena-rock style, with no apologies.

Schon's involvement began with a tape he received of singer **Johnny Gioeli** and guitarist **Joey Gioeli**, who had established their band **Brunette** on the L.A. scene.

"He was just going to produce them," says **Herbie Herbert**, Schon's longtime manager. "But I said, 'Listen to your playing [on the demo]. How could I ever be satisfied with anyone else?'"

MCA ON THE LINE

After recruiting former **Bad English** drummer **Deen Castronovo** and bassist **Todd Jensen** from **David Lee Roth's** band, **Hardline** was signed by MCA executive VP of A&R **Paul Atkinson**. "We did all the demos on a little Tascam and that's basically what Paul heard," says Schon, who adds that joining MCA was like coming back home, as he reunited with



Hardline members, from left, are **Joey Gioeli**, **Deen Castronovo**, **Johnny Gioeli**, **Neil Schon**, and **Todd Jensen**.

former Columbia Records executives including MCA chairman **Al Teller**, whom he knew during **Journey's** heyday. **Herbert** adds, "I saw [MCA] having success with [album-rock bands] **Trixter** and **Steelheart**" and the label choice seemed ideal.

Even before "Double Eclipse" had been released, **Hardline** was invited by Schon's friends in **Van Halen** this spring to open a fill-in date outside **Detroit** on **Van Halen's** arena tour. "We test-drove it in front of 20,000 people without a record out," says Schon. And the band got called back for an encore.

From a management standpoint, **Herbert** says bands such as **Hardline** and his fellow client the **Storm** are disproving the commonly held belief that album-rock airplay does not translate into album sales.

"Neil Schon feels he has a divine right to platinum," quips veteran manager **Bill Thompson**, who is co-representing **Hardline** with **Herbert**. "He's like a rock'n'roll Mozart; he was a child prodigy at 15."

"We're extremely excited about this album," continues **Thompson**, who notes **Hardline** has already built a buzz in both **Japan** and **European** markets through **BMG/MCA International**. "We want this thing to develop on its own grounds, which will make for a longer life."

B-52's CONTINUE TO STRUT THEIR STUFF

(Continued from preceding page)

new approach, its current record mines the same vein that supplied the lifeblood of "Cosmic Thing": irresistibly upbeat dance songs about love, sex, space travel, fashion, and the earth's frail eco-system.

Similarities between "Cosmic Thing" and "Good Stuff" are not surprising given that the same two veteran producers—**Don Was** and **Nile Rodgers**—worked on both albums.

Schneider says, "When it was time to do this album, I think it was just natural that we chose both of them because it was such a good experience and the results were so good."

He adds, "Even though they're two different types of producers there's a cohesiveness there because they both come from a band background. They wanted to capture us the best way possible and enhance it a little bit, so it was great."

While **Pierson** acknowledges some parallels between the two records, she says, "We definitely didn't set out to do another 'Cosmic Thing.' We still had this creative urge when we finished 'Cosmic Thing' and we had more to say, so it was natural that we continue where we left off. I think there was a feeling of continuity, but in my mind, this album is quite different in a lot of ways. Sonically, I think it takes a leap forward."

THE BIRDS AND THE B'S

Perhaps the most adventurous composition on "Good Stuff" is **Strickland's** instrumental "The World's Green Laughter," which features "vocal" samples of a bobolink and a

green-tailed towhee as well as what is probably the first-ever recorded percussion track by a red-bellied woodpecker.

The birds reflect the **B-52's** longstanding commitment to the defense of animal rights and the environment, as well as the fight against **AIDS**, which in 1985 claimed **Wilson's** brother **Ricky**, a founding member of the band. Indeed, the group has dedicated this album to "all of our brothers and sisters who are living with **HIV**."

The **Bees** are already planning to take their social activism on the road

ARC ANGELS

(Continued from preceding page)

The **Arc Angels** were ultimately signed to **Geffen** by A&R executive **Gary Gersh**, who had also introduced **Sexton** to the band's producer, **Little Steven Van Zandt**, three years ago.

"I always say that he *knew*," **Sexton** says, adding, with a laugh, "I don't know exactly *what* he knew, but I knew he knew something. I just really felt he was the guy to make the first record for this band, just because of his disposition, producing-wise. He's not overpowering, he doesn't put his stamp on it, he loves bands, he's great with arrangements."

The band's first track, "Living In A Dream," has slowly scaled **Billboard's** Album Rock Tracks chart, and the album has hit No. 1 on the **Heatseekers** albums chart. The group is currently supporting the album with a club tour.

with them when they launch their tour later this summer. **Pierson** says the group **Concerts** for the Environment will hand out pamphlets at the shows, and such organizations as **Greenpeace** and **People for the Ethical Treatment of Animals** might also participate. Benefit concerts, always a cornerstone of the group's proactive disposition, will figure into the plan.

The tour will feature, in addition to **Cruise**, **Dan Hickey** on drums, **Sue Hadjopoulos** on percussion and vocals, and longtime collaborators **Tracy Wormworth** on bass and **Pat Irwin** on keyboards, guitar, and vocals.

The group will play mostly shed-size venues with the **Violent Femmes** opening, but some arena dates are in the works as well.

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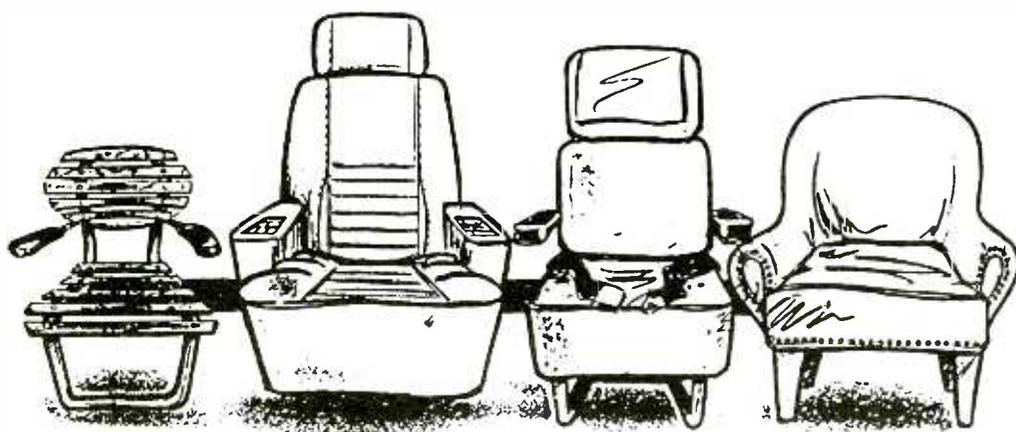
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Artists & Music

P'Gram Profile: Cornish Aims To Increase U.S. Presence

THE MANDATE: PolyGram Music Publishing Group president and CEO Colin Cornish, the Australian publishing veteran who took up his duties in Los Angeles earlier this year, has both a corporate and personal mandate for big growth—but he's reasonable about it.

"I'd say we're probably No. 3 among music publishers in America, but let's face it, the difference between us and Nos. 1 and 2 are hundreds of millions of dollars. We'll be staying No. 3 for some time to come, but I'm out to increase market share."

That being so, Cornish aims to establish the "most proficient, well-man-

aged music publishing operation in the States, one that is creatively appealing to talent. With all the resources of a multinational operation, we can cope with anyone we sign."

Cornish says his corporate mandate, from worldwide publishing chief David Hockman, is to lift the company's U.S. profile so it can provide the worldwide operation with more U.S. repertoire, a responsibility of creative VP Mike Sandoval. With a bit of competitive spirit, Cornish wants to give PolyGram's U.K. operation "a run for the money."

While Cornish is a beneficiary of the worldwide U2 signing and an administration deal with INXS, recent U.S.-based acts now in the PolyGram Music fold include the Beastie Boys, k.d. lang, and new hands Body Count and American Music Club. Also, the Jimmy Webb catalog has also been acquired by the company.

Cornish notes that during the week of June 13, the company had publishing deals for songs on five of the top 10 albums, with cuts by a wide spectrum of talent, including Billy Ray Cyrus, Garth Brooks, the Black Crowes, Pearl Jam, and Sir Mix-A-Lot.

Having moved from Burbank, Calif., to larger quarters more central to the Los Angeles music community—the former home of Almo/Irving Music—Cornish says the Los Angeles and New York staff of 50 is likely to "creep up a bit," with a catalog exploitation staffer in both Los Angeles and New York to be added soon.

As to his new homebase, Cornish notes, "Nothing has surprised me in the months I've been here. After all, I've made at least 50 visits to the States in the last 20 years."

THEIR WORDS, THEIR Music: For years, one of the bright cul-

tural harbingers of spring in New York has been the Sunday and Monday performances of Maurice Levine's "Lyrics And Lyricists" series at the 92nd Street YMCA. Levine put several out on his own label, but now he and producer Richard Seader have made a deal with Hugh Fordin's DRG label to make even more of the events, now totaling 80, available on CD. DRG's summer schedule includes "An Evening" with Johnny Mercer, Alan Jay Lerner, Jerry Herman, Sammy Cahn, Sheldon

Harnick, John Kander and Fred Ebb, and E.Y. Harburg. Later on, look for Stephen Sondheim, Dorothy



by Irv Lichtman

Fields, and Arthur Schwartz. The most recent event is the just-concluded tribute to the Broadway and film songs of composer Jerome Kern. In addition to the archival treat of hearing writers do their own material, many songs are sung by leading lights of the New York cabaret scene. Fordin says he also may get home video rights to 16 studio-shot videos featuring writers who've appeared at the "Y."

JAZZING IT UP: Miss Music, a co-venture in New York between Ervin Litkei, president of Aurora Records, and Ethel Gabriel, president of Dunhill Music, has acquired the Tuckle Day Music jazz catalog of composer/arranger Mark Kirk. Kirk's works and arrangements have been performed by such artists as Phil Woods, Gary Burton, and the Dave Brubeck Quartet and are used in college courses. As a saxist, Kirk has played with Ray Charles, Tony Bennett, Betty Carter, Art Blakey, and as the leader of his own quartet. He also teaches jazz composing and arranging at Rutgers Univ. Also, Litkei and Gabriel plan to release the Mark Kirk Jazz Quartet's CD "Lavender Mist" on their newly formed JazzMania label. Kirk will act as a consultant and supervisor for the label.

PRI NT ON P RI NT: The following are the best-selling folios from Hal Leonard Publications:

1. Anthrax, Attack Of The Killer B's
2. Judds Greatest Hits, Vol. 2
3. Reba McEntire, For My Broken Heart
4. Willie Dixon, Master Blues Composer
5. Robert Johnson, At The Crossroads.

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Ephraim Lewis' Music More Than Skin-Deep

BY DAVID NATHAN

LOS ANGELES—The subject of a major campaign aimed at launching him internationally, British-born Ephraim Lewis describes the music on "Skin," his Elektra Entertainment debut disc, as "subtle yet deep with an ethereal quality... but with substance."

While media pundits have compared Lewis with other U.K. acts like Sade and Seal, the singer/songwriter's style is distinctive. He cites a range of artists from Joni Mitchell to Curtis Mayfield as early musical influences. "Actually, I started singing gospel when I was

real young, just like a lot of black artists in the States," he says.

Lewis, who hails from Wolverhampton, England, was working in a local Kentucky Fried Chicken store when a high school teacher recommended he work as a backup singer in a local studio. Subsequently, he began working at a Sheffield studio, where he met musical partner Jonathan Quaramby, who co-



LEWIS

wrote eight tracks and co-produced Lewis' debut Elektra album. "Between us, we have a whole potpourri of musical tastes," says Lewis. "He's heavily into jazz, while I brought a soul-gospel element to the music."

While shopping a deal, Lewis worked at a London gas station. Through Sheffield studio owner Kevin Bacon, who co-produced the album, Lewis' demo tape landed in the hands of Annie Roseberry, Elektra's U.K. A&R executive. A live audition of the song "Summer Lightning" convinced Roseberry, who in turn sent Lewis' demo to Elektra chairman Bob Krasnow: Lewis was signed to a worldwide deal last fall.

David Bither, senior VP/GM at Elektra, says the label considers Lewis' debut "a priority project through the end of the year." With the

single "It Can't Be Forever" going to urban, AC, top 40, and alternative radio at one time, he says, "We made a statement to the industry." Lewis was in the U.S. for an initial round of special listening parties to introduce him to retail, radio, and press personnel in May.

Lewis says he was "gob-smacked"—a British-ism for "speechless"—at getting his record deal and admits his music is "slightly outside" the work of such well-known British acts as Soul II Soul and Mica Paris. Making mention of specific tracks on "Skin," Lewis notes the title cut came "out of my teenage years, when I felt particularly vulnerable; 'Rules For Life' is about how rules can stop people from achieving their goals and dreams; 'Mortal Seed' refers to a situation where my girlfriend went through an abortion. It was a difficult period in my life."

Elektra's Bither says Lewis is expected back in the States for key television spots "within the next three months," by which time a second single, "Drowning In Your Eyes," will be released. For his part, Lewis is dealing with media and industry attention philosophically.

"I'm glad that people feel my music draws them in and yes, I consider what's happening to be a brilliant opportunity. But I'm not looking to be the next big thing. I just want to deal with everything as it unfolds and use my music as a way to express my vibe about life."

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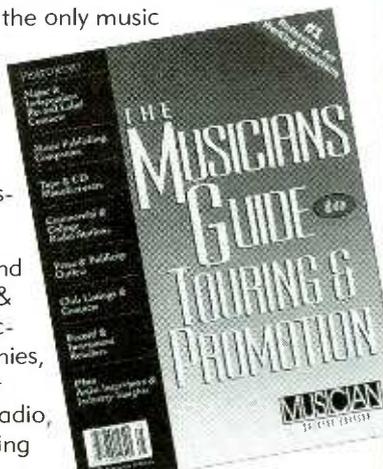
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BOXSCORE TOP 10 CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
GRATEFUL DEAD STEVE MILLER BAND	Giants Stadium East Rutherford, N.J.	June 14-15	\$3,106,542 \$26.50	118,840 two sellouts	Metropolitan Entertainment
GENESIS	Veterans Stadium Philadelphia	May 31- June 1	\$1,518,080 \$35/ \$25	97,744 two sellouts	Electric Factory Concerts
GRATEFUL DEAD	Shoreline Amphitheatre Mountain View, Calif.	May 23-25	\$1,267,288 \$23.50/ \$20	60,000 three sellouts	Bill Graham Presents
GRATEFUL DEAD	Cal Expo Amphitheatre Sacramento, Calif.	May 19-21	\$1,087,500 \$25	43,500 three sellouts	Bill Graham Presents
GRATEFUL DEAD	Charlotte Coliseum Charlotte, N.C.	June 17-18	\$875,693 \$23.50	39,209 two sellouts	Metropolitan Entertainment Cellar Door Concerts
GRATEFUL DEAD	Richfield Coliseum Richfield, Ohio	June 8-9	\$797,003 \$23.50	34,360 two sellouts	Metropolitan Entertainment Belkin Prods.
GRATEFUL DEAD	Knickerbocker Arena Albany, N.Y.	June 11-12	\$722,178 \$23.50	31,923 two sellouts	Metropolitan Entertainment
METALLICA	Coliseum, Seattle Center Seattle	May 27-28	\$560,054 \$21.50	26,049 two sellouts	Bauer/Kinnear Enterprises
JIMMY BUFFETT & THE CORAL REEFER BAND EVANGELINE	Garden State Arts Center Holmdel, N.J.	June 16-17	\$488,242 \$32.50/ \$20	21,604 two sellouts	in-house
CROSBY, STILLS & NASH MICHAEL HEDGES	Jones Beach Theatre Wantagh, N.Y.	June 12-13	\$471,190 \$35/ \$25/ \$20	16,582 21,400, two shows	Beach Concerts

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THE HOT R&B SINGLES CHART is topped off this week by "Do It To Me" by Lionel Richie (Motown), which has reports from the entire panel of 100 radio stations. This is Richie's fifth No. 1 single as a solo artist. His first was a duet with Diana Ross, "Endless Love"; other memorable No. 1 titles include "All Night Long (All Night)" and "Hello."

MORE AT THE TOP: One of the season's most popular records continues to move to the top of the chart. "Tennessee" by Arrested Development (Chrysalis) has reports from 90 stations, gaining WJFX Fort Wayne, Ind., and WPLZ Richmond, Va. It earns No. 1 reports from 15 stations, including WRKS New York; KJMS Memphis; KMJQ Houston; WPAL Charleston, S.C.; WROU Dayton, Ohio; and WZAK Cleveland. "The Best Things In Life Are Free" by Luther Vandross and Janet Jackson (Perspective) from the "Mo' Money" soundtrack gets a boost with strong retail points and moves 8-3. It has reports from 96 stations. It is No. 1 at six stations, including WBLN New York; WUSL Philadelphia; and WDZZ Flint, Mich.

SPEEDIN' RIGHT ALONG: "Keep On Walkin'" by CeCe Peniston (A&M) is the R&B dance record of the year, so far. It has reports from 87 stations, gaining WTMP Tampa, Fla. It is No. 1 at WJLB Detroit. It has seven top five reports and it is on 87 stations. Retail helps to force it through the glut of bullets in the teens. This week's television appearances by Peniston on "Good Day New York," "Live With Regis & Kathie Lee," and "Hangin' With MTV" should guarantee a gold album, following the certified gold success of her debut single, "Finally."

FOR THE SECOND WEEK in a row, one record earns a combined award for both Power Pick Sales and Airplay. "Warm It Up" by Kris Kross (Ruffhouse) gains 68 new retail reports and 11 new radio reports. Some of the radio activity comes from WVEE Atlanta; WZHT Montgomery, Ala.; WKKV Milwaukee; KKKF Seattle; WJMI Jackson, Miss.; and WGZB Louisville, Ky. It is on 71 stations. Last week's double Power Pick, "Giving Him Something He Can Feel" by En Vogue (Atco/EastWest), moves up handily 23-16, gaining strong radio points and new activity at WVEE Atlanta and KCOH Houston. It is on 97 stations.

LIKE CLOCKWORK: "360 Degrees Of Power" by Sister Souljah (Epic) re-enters the Top R&B Albums chart at No. 82. And get this, the next single to be released from this album is "Killing Me Softly: Deadly Code Of Silence" and features a guest appearance by none other than Ice Cube.

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	1	TENNESSEE	ARRESTED DEVELOPMENT	1	2	DO IT TO ME	LIONEL RICHIE
2	2	THEY WANT EFX	DAS EFX	2	6	THE BEST THINGS IN LIFE...	L. VANDROSS/J. JACKSON
3	4	DO IT TO ME	LIONEL RICHIE	3	5	TENNESSEE	ARRESTED DEVELOPMENT
4	6	WHEN YOU'VE BEEN BLESSED	PATTI LABELLE	4	7	YOU REMIND ME	MARY J. BLIGE
5	5	IN THE CLOSET	MICHAEL JACKSON	5	8	WHEN YOU'VE BEEN BLESSED	PATTI LABELLE
6	8	THE BEST THINGS IN LIFE...	L. VANDROSS/J. JACKSON	6	9	FOREVER IN YOUR EYES	MINT CONDITION
7	3	HONEY LOVE	R. KELLY & PUBLIC ANNOUNCEMENT	7	10	MR. LOVERMAN (FROM "DEEP COVER")	SHABBA RANKS
8	9	YOU REMIND ME	MARY J. BLIGE	8	13	I'LL BE THERE	MARIAH CAREY
9	7	FOREVER IN YOUR EYES	MINT CONDITION	9	11	IN THE CLOSET	MICHAEL JACKSON
10	10	MR. LOVERMAN (FROM "DEEP COVER")	SHABBA RANKS	10	11	NEVER SATISFIED	GOOD 2 GO
11	16	KEEP ON WALKIN'	CECE PENISTON	11	12	I'VE BEEN SEARCHIN' (NOBODY LIKE YOU)	GLENN JONES
12	18	THEY REMINISCE OVER YOU	PETE ROCK & C.L. SMOOTH	12	15	SILENT PRAYER	SHANICE
13	14	I'LL BE THERE	MARIAH CAREY	13	4	HONEY LOVE	R. KELLY & PUBLIC ANNOUNCEMENT
14	20	NEVER SATISFIED	GOOD 2 GO	14	17	GIVING HIM SOMETHING HE CAN FEEL	EN VOGUE
15	19	SILENT PRAYER	SHANICE	15	16	KEEP ON WALKIN'	CECE PENISTON
16	22	I'VE BEEN SEARCHIN' (NOBODY LIKE YOU)	GLENN JONES	16	19	USE ME	MEN AT LARGE
17	33	GIVING HIM SOMETHING HE CAN FEEL	EN VOGUE	17	14	THEY WANT EFX	DAS EFX
18	25	HOW ABOUT TONIGHT	EUGENE WILDE	18	23	BABY-BABY-BABY	TLC
19	12	COME & TALK TO ME	JODECI	19	20	WHATEVER IT TAKES (TO MAKE YOU STAY)	TROOP
20	27	WE DIDN'T KNOW	WHITNEY HOUSTON	20	18	HOW ABOUT TONIGHT	EUGENE WILDE
21	—	BABY-BABY-BABY	TLC	21	3	SCHOOL ME	GERALD LEVERT
22	—	WARM IT UP	KRIS KROSS	22	24	WE DIDN'T KNOW	WHITNEY HOUSTON
23	29	USE ME	MEN AT LARGE	23	22	JUST FOR TONIGHT	VANESSA WILLIAMS
24	11	SCHOOL ME	GERALD LEVERT	24	25	NO PLACE LIKE LOVE	CHRIS WALKER
25	13	SOMETIMES I RHYME SLOW	NICE & SMOOTH	25	30	YOU KNOW WHAT I LIKE	EL DEBARGE
26	35	JUST FOR TONIGHT	VANESSA WILLIAMS	26	28	IF YOU FEEL THE NEED	SHOMARI
27	26	BABY GOT BACK	SIR MIX-A-LOT	27	33	JUST MY LUCK	ALYSON WILLIAMS
28	28	LA SCHMOOVE	FU-SCHNICKENS	28	36	WARM IT UP	KRIS KROSS
29	31	NO PLACE LIKE LOVE	CHRIS WALKER	29	34	DEPEND ON YOU	BEBE & CECE WINANS
30	37	WHATEVER IT TAKES (TO MAKE YOU STAY)	TROOP	30	32	LOVE LIKE THIS	GROVER WASHINGTON, JR.
31	17	JUMP	KRIS KROSS	31	26	COME & TALK TO ME	JODECI
32	21	JOY	SOUL II SOUL	32	31	UNCONDITIONAL LOVE	ATLANTIC STARR
33	15	THE SAGA CONTINUES...	THE BOYS	33	37	NOBODY BUT YOU	DAVID BLACK
34	32	SCENARIO	A TRIBE CALLED QUEST	34	38	IT'S NOT HARD TO LOVE YOU	AL JARREAU
35	39	IF YOU FEEL THE NEED	SHOMARI	35	—	I MISS YOU	JOE PUBLIC
36	24	LOVE YOU ALL MY LIFETIME	CHAKA KHAN	36	—	REAL LOVE	LORENZO
37	23	THIS IS THE WAY WE ROLL	HAMMER	37	—	DO UNTO ME	KARYN WHITE
38	30	WHY ME BABY?	KEITH SWEAT	38	40	THE WAY LOVE GOES	BRIAN MCKNIGHT
39	—	LOVE LIKE THIS	GROVER WASHINGTON, JR.	39	39	THEY REMINISCE OVER YOU	PETE ROCK & C.L. SMOOTH
40	—	YOU KNOW WHAT I LIKE	EL DEBARGE	40	—	GIVE U MY HEART	BABYFACE (FEATURING TONI BRAXTON)

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

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.	TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
51 7 DAYS, 7 NIGHTS (Maguiresong, ASCAP/Ensign, ASCAP/Lane Brane, BMI/Ackee, ASCAP/Toe Knee Hangs, ASCAP) CPP	72 I ADORE MI AMOR (Me Good, ASCAP/Azmah Eel, ASCAP)	39 THE SAGA CONTINUES... (Buff Man, BMI)	46 SCENARIO (Zomba, ASCAP/Jazz Merchant, ASCAP/New School, ASCAP)
98 AINT' 2 PROUD 2 BEG (D.A.R.P., ASCAP/Diva One, BMI/Pebbitone, ASCAP/Tizbiz, ASCAP)	74 (IF LOVING YOU IS WRONG) I DON'T WANT TO BE RIGHT (Irving, BMI) CPP	21 SCHOOL ME (Trycap, BMI/Ramal, BMI/Willesden, BMI)	69 SENSITIVE LOVER (A.L.W., ASCAP/Ronnie Runs, ASCAP)
65 ALL ABOUT HER (Another Fine Mix, BMI/So So Smoove, ASCAP/Middletown Sound, ASCAP)	94 I FOUND LOVE (Number Nine, ASCAP/Tunes R UZ, ASCAP)	15 SILENT PRAYER (Gratitude Sky, ASCAP/Virgin, ASCAP/Penzafire, ASCAP)	58 SOMEBODY'S BEEN SLEEPIN' IN MY BED (EMI April, ASCAP/O/B/O Itself, ASCAP/Cuddie B, ASCAP/Stick Funk, ASCAP)
86 ALL 'N' ALL (Virgin, ASCAP/Four Power, ASCAP)	28 IF YOU FEEL THE NEED (Elm City, ASCAP/Pri, ASCAP)	35 SOMETIMES I RHYME SLOW (EMI April, ASCAP/Purple Rabbit, ASCAP)	71 SPRUNG ON ME (We Fly, BMI)
53 ALL THE WAY LOVE (Nu Zulu, BMI/Baby Ann, BMI/Tony Collins, BMI)	11 I'LL BE THERE (Jobete, ASCAP/Stone Diamond, BMI) CPP	97 STILL IN LOVE WITH YOU (Irving, BMI/Al Green, BMI) CPP	59 STRAWBERRY LETTER 23 (Kidada, BMI/Off The Wall, BMI) WBM
70 ALL WOMAN (Big Life, BMI/Careers-BMG, BMI)	36 I MISS YOU (Harrindur, BMI/Jojo Public, BMI) CPP	76 SYPHIN' (Diva One, ASCAP/MCA, ASCAP/Biv Ten, ASCAP)	2 TENNESSEE (Arrested Development, BMI/EMI Blackwood, BMI) WBM
19 BABY-BABY-BABY (Kear, BMI/Greenskirt, BMI)	8 IN THE CLOSET (Mijac, BMI/Warner-Tamerlane, BMI/Donril, ASCAP/Zomba, ASCAP) WBM	23 THEY REMINISCE OVER YOU (T.R.O.Y.) (Ness, Nitty & Capone, ASCAP/Smooth Flowin', ASCAP/Pete Rock, ASCAP)	6 THEY WANT EFX (Straight Out Da Sewer, ASCAP/Donna-Dijon, BMI/EMI Blackwood, BMI/Cellar Addict, BMI/Sewer Slang, BMI) WBM
33 BABY GOT BACK (Songs Of PolyGram, BMI/Mix-A-Lot, BMI)	66 IT CAN'T BE FOREVER (EMI, ASCAP/Zomba, ASCAP)	47 THIS IS THE WAY WE ROLL (Bust-It, BMI)	38 UNCONDITIONAL LOVE (Jodaway, ASCAP/WB, ASCAP) WBM
3 THE BEST THINGS IN LIFE ARE FREE (Flyte Tyme, ASCAP/Biv 10, ASCAP/Beledat, ASCAP/Rated RT, ASCAP/Burbank Plaza, ASCAP/MCA, ASCAP) WBM/HL	41 IT'S NOT HARD TO LOVE YOU (Gratitude Sky, ASCAP)	88 UPTOWN ANTHEM (T-Boy, ASCAP/Naughty, ASCAP)	18 USE ME (Trycap, BMI/Willesden, BMI)
64 BRAINSTORMING (Mike Ten, BMI/Biv Ten, ASCAP)	14 I'VE BEEN SEARCHIN' (NOBODY LIKE YOU) (Luella, ASCAP/Warner Chappell, ASCAP/Mom & Dad, ASCAP)	87 VICTIM OF THE GHETTO (Virgin, ASCAP/Rom, ASCAP/Black Doors, ASCAP/TJ, ASCAP/Pecot, ASCAP)	27 WARM IT UP (EMI April, ASCAP/So So Def, ASCAP) WBM
50 CAN I GET WITH YOU TONIGHT? (Chicago Bros., BMI/Warner-Tamerlane, BMI)	68 I'VE GOTTA HAVE IT (Kharatroy, ASCAP/Chrysalis, ASCAP)	40 THE WAY LOVE GOES (Pri, ASCAP/Let's Have Lunch, ASCAP/Rejoice, BMI)	20 WE DIDN'T KNOW (Stevland Morris, ASCAP) CPP
99 CAN'T HAVE MY MAN (Al B. Sure!, ASCAP/Lanoma, ASCAP/EMI April, ASCAP/Kevin Dean, ASCAP)	84 JUMP AROUND (T-Boy, ASCAP/Soul Assassins, ASCAP)	22 WHATEVER IT TAKES (TO MAKE YOU STAY) (Piggy Rat, ASCAP)	92 WHAT'S IT TAKE TO PULL A HOTTIE (LIKE YOU) ? (Latin Connection, ASCAP/Macka-Frama-Mama, BMI)
75 COME AND GET IT (Stubbs, BMI/Gamble-Huff, ASCAP)	42 JUMP (So So Def, ASCAP/EMI April, ASCAP) WBM	4 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	55 WHY ME BABY? (Keith Sweat, ASCAP/E/A, ASCAP/WB, ASCAP/Donril, ASCAP/Zomba, ASCAP/LL Cool J, ASCAP/Def Jam, ASCAP) WBM
26 COME & TALK TO ME (EMI April, ASCAP/DeSwing Mob, ASCAP/Across 110th Street, ASCAP) WBM	24 JUST FOR TONIGHT (Yellow Elephant, ASCAP/Edward Grant, ASCAP/Dyad, BMI)	63 WISHING ON A STAR (May 12, BMI/Warner-Tamerlane, BMI)	85 YOU CAN'T SEE WHAT I CAN SEE (EMI April, ASCAP/Across 110th Street, ASCAP/E-Z-Duz-It, ASCAP/Chad Elliott, ASCAP)
78 DEEP COVER (Sony Tunes, ASCAP/Nuthouse, ASCAP)	57 JUST MAKE ME THE ONE (Virgin, BMI/Eighth House, BMI/Boneless, BMI/Cool Banana, ASCAP)	29 YOU KNOW WHAT I LIKE (Rambush, ASCAP/MCA, ASCAP)	5 YOU REMIND ME (FROM STRICTLY BUSINESS) (WB, ASCAP/Stone Jam, ASCAP/Milteer, ASCAP) WBM
32 DEPEND ON YOU (Sony Tunes, ASCAP/Yellow Elephant, ASCAP/Benny's Music, BMI/EMI Blackwood, BMI/Angie & Debbie, BMI)	34 JUST MY LUCK (Kear, BMI/Inner Rhythm, BMI/Epic, BMI/Solar, BMI/Arondale, BMI)		
62 DID YOU PRAY TODAY? (Avid One, ASCAP/Whole Nine Yards, ASCAP/O'Hara, BMI/Texas City, BMI)	13 KEEP ON WALKIN' (Last Song, ASCAP/Third Coast, ASCAP)		
1 DO IT TO ME (Speeding Bullet, ASCAP) CLM	30 LA SCHMOOVE (Willesden, BMI/CPMK, BMI/Jazz Merchant, ASCAP/Zomba, ASCAP)		
77 DON'T FORGET ABOUT ME (Maurice Starr, ASCAP)	90 LIVING FOR YOU (Dickiebird, BMI)		
67 DON'T SWEAT THE TECHNIQUE (EMI Blackwood, BMI/Eric B & Rakim, ASCAP)	31 LOVE LIKE THIS (Jobete, ASCAP/Golden Torch, ASCAP/EMI, ASCAP) CPP		
45 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)	82 LOVE ME (Modern Science, ASCAP)		
56 DREAM COME TRUE '92 (Mudslide, BMI/Heavy, BMI/London, BMI)	37 LOVE YOU ALL MY LIFETIME (Arabella, BMI/BMG, ASCAP)		
7 FOREVER IN YOUR EYES (Flyte Tyme, ASCAP)	91 MONEY DON'T MATTER 2 NIGHT (Controversy, ASCAP/WB, ASCAP) WBM		
61 FULL TERM LOVE (FROM CLASS ACT) (Marley Marl, ASCAP/MCA, ASCAP/EMI April, ASCAP/Taking Care Of Business, BMI/Minder, ASCAP)	9 MR. LOVERMAN (FROM DEEP COVER) (Worldwide, BMI/Anchor, ASCAP/Gunsmoke, ASCAP/Pow Wow, ASCAP)		
60 GET-A-WAY (Phelan, BMI/Dujan, BMI/Southern Northern Star, BMI)	54 MY LOVIN' (YOU'RE NEVER GONNA GET IT) (Two Tuff-Enuff, BMI/Irving, ASCAP) CPP		
49 GIVE U MY HEART (FROM BOOMERANG) (Kear, BMI/Ensign, BMI/Greenskirt, BMI/Saba Seven, BMI)	73 NEARER TO YOU (Skyyzoo, ASCAP)		
16 GIVING HIM SOMETHING HE CAN FEEL (Warner-Tamerlane, BMI) WBM	12 NEVER SATISFIED (4 Tammy, ASCAP/S.A. Brown, ASCAP)		
81 GOODBYE (Al B. Sure!, ASCAP/Willaire, ASCAP/EMI April, ASCAP) WBM	43 NOBODY BUT YOU (Proper, ASCAP/Strange Motel, ASCAP/Greg's Groove, ASCAP)		
89 HELLUVA (Delicious Apple, BMI/Purple, BMI/Fun City, BMI/Van Gogh's Ear, BMI/Music Corp. Of America, BMI/Gasoline Alley, ASCAP)	25 NO PLACE LIKE LOVE (Degroat & Degroat, BMI/Warner-Tamerlane, BMI) WBM		
93 HO FRAT SWING (Bust-It, BMI)	52 ONE MAN WOMAN (Gratitude Sky, ASCAP/Penzafire, ASCAP)		
10 HONEY LOVE (Willesden, BMI/R.Kelly, BMI)	96 PEACE (Libert, BMI)		
17 HOW ABOUT TONIGHT (Dujan, BMI)	83 PLEASE DON'T GO (Mike Ten, BMI)		
79 HOW DO I LOVE THEE (Tanoca, ASCAP)	48 REAL LOVE (Peljo, BMI/Scottsville, BMI/Walter Simmons, BMI)		

Billboard. R&B Radio Monitor™

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 63 R&B stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. The chart is being printed for comparison to the Hot R&B Singles chart, which uses playlists, rather than monitored airplay. ○ Tracks moving up the chart with airplay gains. © 1992, Billboard/BPI Communications.

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

R&B SPOTLIGHT II: R&B MARKET THRIVES AS MAJORS STAY HYPERACTIVE

(Continued from page 17)

ing Toni Braxton. L.A. & Babyface produced more than half the tracks for the album, which kicks off with the Babyface/Toni Braxton duet, "Give You My Heart." A debut album by Braxton and releases from two new rap acts is also due from LaFace this year.

Mercury enjoyed a super-hot streak over the past 12 months. Tony Anderson, executive VP/GM, rhythm & black music group, reports that in addition to 2 million sales on the "Revival" album by Tony! Toni! Toné!, the label is racking up more than 1.5 million sales on Vanessa Williams' "The Comfort Zone" album, which has spawned three No. 1 R&B hits, including "Save The Best For Last" which has a simultaneous three-week run as a No. 1 pop, AC, and R&B smash. Jon Lucien scored his biggest album

seller with "Sweet Control," which made No. 1 on the jazz chart, while Oleta Adams broke the platinum barrier with her debut set. Black Sheep's debut album has reached gold, while Ed O.G. & da Bulldogs scored a No. 1 rap single with "Gotta Have It" last year.

Current projects include Williams' fourth single, "Just For Tonight"; the debut single, "The Way Love Goes," and self-titled album by Brian McKnight; the first single, "If You Feel The Need," from the debut album by Shomari; UltraMagnetic MC's' "Poppa Large" from the album "Funk Your Head Up"; Lidell Townsell & More Than Friends with the hit single "Nu Nu"; and DJ/remixer Bobby Konders' compilation album featuring guest vocalists with the leadoff single "Rising To The Top."

Due this year are new releases from Third World ("Committed"), sax man Walter Beasley, Kenya Groove from Dwayne Wiggins' Boom City Records, Diamond D. & the Psycho Neurotics, and a possible September album from Tony! Toni! Toné!. Mercury's Anderson also expects the initial titles from a production agreement with Ricky Bell & Ronnie DeVoe of BBD and producer Nick Martinelli's Tropical Records.

Launched in the spring of '91, Jimmy Jam & Terry Lewis' Perspective Records, a joint venture with A&M, has created an immediate presence with its first two acts,



AL JARREAU

Sounds Of Blackness and Mint Condition. Kevin Fleming, the label's VP/GM, is keying in on a new Mint Condition single, "Forever In Your Eyes," while the release of the "Mo' Money" soundtrack—featuring Johnny Gill, Color Me Badd, Public Enemy, Caron Wheeler, Big Daddy Kane, M.C. Lyte, Sounds Of Blackness, Mint Condition, and others—is a major priority. The first single, "The Best Things In Life Are Free," by Janet Jackson and Luther Vandross featuring BBD and Ralph Tresvant, is a major R&B/pop smash.

The second single from "Mo' Money" is Tresvant's "Money Can't Buy You Love," while acts Lo-Key? and KRUSH, both featured on the soundtrack, will have their own debut albums out this year. Lo-Key? will debut with a July single, "I Got A Thang For Ya," from the album "Where Dey At?" Fleming also expects a new album from singer Lisa Keith, a Christmas album from Sounds Of Blackness, and a possible label debut by young Latino singer Bobby Ross Avila by year's end.

James "Jazzy" Jordan—who as senior director of black music marketing at PLG oversees product from the Island, Polydor, London, Smash, and Alpha International labels—notes that the company's most recent accomplishments have included the establishment of vocalist Will Downing via the top 10 R&B hit "I Try" from the "A Dream Fulfilled" album; the launch of P.M. Dawn with a close-to-platinum album; the best-selling release of the first Brand New Heavies album (via Delicious Vinyl, now affiliated with

(Continued on page 22)



Billboard® FOR WEEK ENDING JULY 4, 1992

Hot Rap Singles™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	3	10	★★★ NO. 1 ★★★ THEY REMINISCE OVER YOU (C) (T) ELE&TRA 64773	◆ PETE ROCK & C.L. SMOOTH 2 weeks at No. 1
2	3	4	8	TAKE IT PERSONAL (C) (T) CHRYSALIS 23848/ERG	◆ GANG STARR
3	5	7	8	LA SCHMOOVE (C) (T) JIVE 42062	◆ FU-SCHNICKENS
4	2	1	13	SOMETIMES I RHYME SLOW (C) (M) (T) RAL 74167/COLUMBIA	◆ NICE & SMOOTH
5	7	8	6	WHY ME BABY? (PT. 2) (M) (T) ATC& EASTWEST 96206*	◆ KEITH SWEAT FEAT. L.L. COOL J
6	4	5	8	DEEP COVER (C) (T) SOLAR 74547/EPIC	◆ DR. DRE
7	6	2	14	THEY WANT EFX (M) (T) ATC& EASTWEST 96206*	◆ DAS EFX
8	8	6	14	TENNESSEE (C) (T) CHRYSALIS 23829/ERG	◆ ARRESTED DEVELOPMENT
9	16	—	2	WARM IT UP (C) (M) (T) RAL RUFFHOUSE 74376/COLUMBIA	◆ KRIS KROSS
10	9	13	6	DON'T CURSE/YOU CAN'T SEE... (C) (T) UPT&W 54420/MCA	◆ HEAVY D. & THE BOYZ
11	11	10	12	SCENARIO (M) (T) JIVE 42056*	◆ A TRIBE CALLED QUEST
12	10	11	13	BABY GOT BACK (C) (M) (T) (X) DEF AMERICAN 18947/REPRISE	◆ SIR MIX-A-LOT
13	15	18	4	STROBELIGHT HONEY (C) (M) (T) MERCURY 866 869*	◆ BLACK SHEEP
14	14	14	7	TRICK WIT A GOOD RAP (C) (T) PWL AMERICA 865 621/MERCURY	◆ SYLK SMOOV
15	17	16	6	EXPLANATION OF A PLAYA (C) (T) RUTHLESS 7011/PRIORITY	◆ PENTHOUSE PLAYERS CLIQUE
16	19	21	4	WALK INTO THE SUN (C) (T) HOLLYWOOD 64746	◆ ORGANIZED KONFUSION
17	13	12	13	VICTIM OF THE GHETTO (C) (T) VIRGIN 98635	◆ THE COLLEGE BOYZ
18	12	9	16	JUMP A 2 (C) (M) (T) (X) RUFFHOUSE 74197/COLUMBIA	◆ KRIS KROSS
19	21	25	3	BRONX NIGGA (M) (T) RUFFHOUSE 74300/COLUMBIA	TIM DOG
20	18	15	9	BUSTIN' OUT (ON FUNK) (C) (T) BUST IT 44818	◆ DOUG E. FRESH
21	29	—	2	HOME GIRL DON'T PLAY DAT (M) (T) ATC& EASTWEST 96171*	◆ YO-YO
22	25	27	3	AIN'T TO BE F...ED WITH (C) (M) (T) (X) WRAP 105/ICHIBAN	◆ MC BREED
23	23	30	3	NASTEE (M) (T) ATLANTIC 85871*	◆ KWAME
24	26	28	4	POPPA LARGE (M) (T) MERCURY 866 733*	◆ ULTRAMAGNETIC MC'S
25	20	20	5	NO SUNSHINE (C) VIRGIN 98583	◆ KID FROST
26	22	19	17	HELLUVA (C) (M) (T) GASOLINE ALLEY 54350/MCA	◆ BROTHERHOOD CREED
27	NEW	▶	1	DON'T SWEAT THE TECHNIQUE (M) (T) MCA 54369*	◆ ERIC B. & RAKIM
28	NEW	▶	1	JUMP AROUND (M) (T) (X) TOMMY BOY 526*	◆ HOUSE OF PAIN
29	NEW	▶	1	FAKIN' THE FUNK (C) (T) WILD P.TCH 50402/ERG	◆ MAIN SOURCE
30	30	—	2	UPTOWN ANTHEM/GUARD YOUR... (M) (T) (X) TOMMY BOY 519*	◆ NAUGHTY BY NATURE

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

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

Station	Artist	Title
New York KISS 108.1 FM P.D.: Vinny Brown	1	Arrested Development, Tennessee
	2	R. Kelly & Public Announcement, Honey
	3	Jodeci, Come & Talk To Me
	4	Shabba Ranks, Mr. Loverman (From "Dee")
	5	Michael Jackson, In The Closet
	6	Kris Kross, Jump
	7	Mary J. Blige, You Remind Me (From "S")
	8	Luther Vandross & Janet Jackson, Th
	9	CeCe Peniston, Keep On Walkin'
	10	Lidell Townsell, Nu Nu
	11	Chaka Khan, Love You All My Lifetime
	12	Tracie Spencer, Love Me
	13	Lionel Richie, Do It To Me
	14	En Vogue, Giving Him Something He Can
	15	Glenn Jones, I've Been Searchin' (Nob
16	Keith Sweat, Why Me Baby?	
17	Shanice, Silent Prayer	
18	TLC, Baby-Baby-Baby	
19	Whitney Houston (Duet With Stevie Non	
20	En Vogue, Love, All Term Love From "Cla	
21	Mint Condition, Forever In Your Eyes	
22	Eugene Wilde, How About Tonight	
23	Mariah Carey, I'll Be There	
24	Patti LaBelle, When You've Been Bless	
25	Tevin Campbell, Strawberry Letter 23	
26	Lisa Stansel, All Woman	
27	Troop, Whatever It Takes (To Make You	
28	BeBe & CeCe Winans, Depend On You	
29	Babyface Feat. Toni Braxton, Give You	
30	Tevin Campbell, Goodbye	
31	Vanessa Williams, Save The Best For L	
32	Boyz II Men, Please Don't Go	
33	Vanessa Williams, Just For Tonight	
34	Gerald Levert, School Me	
35	Luther Vandross, Sometimes It's Only	
36	Aaron Hall, Don't Be Afraid (From "Ju	
37	Mariah Carey, Make It Happen	
38	Michael Jackson, Remember The Time	
39	Good 2 Go, Never Satisfied	
40	Patti LaBelle, Somebody Loves You Bab	
A	Alyson Williams, Just My Luck	
EX	Chris Walker, No Place Like Love	
EX	Monie Love, Full Term Love (From "Cla	
EX	A Tribe Called Quest, Scenario	
EX	Das EFX, They Want EFX	
EX	Pete Rock & C.L. Smooth, They Remins	
EX	Nice & Smooth, Sometimes I Rhyme Slow	
EX	Heavy D. & The Boyz, You Can't See Wh	
EX	Kris Kross, Warm It Up	
EX	Eric B. & Rakim, Don't Sweat The Tech	
EX	Naughty By Nature, Uptown Anthem	

Station	Artist	Title
Atlanta V103-FM P.D.: Mike Roberts	1	Jodeci, Come & Talk To Me
	2	Michael Jackson, In The Closet
	3	R. Kelly & Public Announcement, Honey
	4	Shanice, Silent Prayer
	5	BeBe & CeCe Winans, It's O.K.
	6	Tevin Campbell, Goodbye
	7	Mariah Carey, I'll Be There
	8	Chaka Khan, Love You All My Lifetime
	9	Glenn Jones, Here I Go Again
	10	Luther Vandross, Sometimes It's Only
	11	Mary J. Blige, You Remind Me (From "S
	12	Luther Vandross & Janet Jackson, Th
	13	Lionel Richie, Do It To Me
	14	Glenn Jones, I've Been Searchin' (Nob
	15	Gerald Levert, School Me
16	Tracie Spencer, Love Me	
17	Damian Dame, Gotta Learn My Rhythm	
18	CeCe Peniston, Keep On Walkin'	
19	Patti LaBelle, When You've Been Bless	
20	TLC, Baby-Baby-Baby	
21	Troop, Whatever It Takes (To Make You	
22	Prince And The N.P.G., Money Don't Ma	
23	Shabba Ranks, Mr. Loverman (From "Dee	
24	Arrested Development, Tennessee	
A25	En Vogue, Giving Him Something He Can	
26	Vanessa Williams, Just For Tonight	
27	Das EFX, They Want EFX	
A28	Babyface Feat. Toni Braxton, Give You	
A29	Mint Condition, Forever In Your Eyes	
30	Keith Sweat, Why Me Baby?	
31	Whitney Houston (Duet With Stevie Non	
32	Alyson Williams, Just My Luck	
33	Good 2 Go, Never Satisfied	
34	Charlie Wilson, Sprung On Me	
A35	Kris Kross, Warm It Up	

Station	Artist	Title
Philadelphia POWER 99.1 FM P.D.: Dave Allan	1	Luther Vandross & Janet Jackson, Th
	2	Shabba Ranks, Mr. Loverman (From "Dee")
	3	Mariah Carey, I'll Be There
	4	Jodeci, Come & Talk To Me
	5	R. Kelly & Public Announcement, Honey
	6	Mary J. Blige, You Remind Me (From "S")
	7	En Vogue, Love, All Term Love (From "Cla
	8	CeCe Peniston, Keep On Walkin'
	9	Lionel Richie, Do It To Me
	10	TLC, Baby-Baby-Baby
	11	En Vogue, Giving Him Something He Can
	12	Gerald Levert, School Me
	13	Arrested Development, Tennessee
	14	The Boys, The Saga Continues
	15	Shanice, Silent Prayer
16	Troop, Whatever It Takes (To Make You	
17	Good 2 Go, Never Satisfied	
18	Vanessa Williams, Just For Tonight	
19	Men At Large, Use Me	
20	Patti LaBelle, When You've Been Bless	
21	Chris Walker, No Place Like Love	
22	Michael Jackson, In The Closet	
23	Boyz II Men, Please Don't Go	
24	Mint Condition, Forever In Your Eyes	
25	Chaka Khan, Love You All My Lifetime	
26	Kris Kross, Jump	
27	Whitney Houston (Duet With Stevie Non	
28	Boyz II Men, Sympin'	
29	Joe Public, I Miss You	

Station	Artist	Title
Chicago WGCI 97.5 FM P.D.: Elroy Smith	1	R. Kelly & Public Announcement, Honey
	2	CeCe Peniston, Keep On Walkin'
	3	Gerald Levert, School Me
	4	Das EFX, They Want EFX
	5	Shanice, Silent Prayer
	6	Lionel Richie, Do It To Me
	7	Kris Kross, Warm It Up
	8	Luther Vandross & Janet Jackson, Th
	9	Glenn Jones, I've Been Searchin' (Nob
	10	Shabba Ranks, Mr. Loverman (From "Dee")
	11	Patti LaBelle, When You've Been Bless
	12	TLC, Baby-Baby-Baby
	13	Vanessa Williams, Just For Tonight
	14	En Vogue, Giving Him Something He Can
	15	Nice & Smooth, Sometimes I Rhyme Slow
16	Arrested Development, Tennessee	
17	Mariah Carey, I'll Be There	
18	Whitney Houston (Duet With Stevie Non	
19	Good 2 Go, Never Satisfied	
20	Alyson Williams, Just My Luck	
21	Monie Love, Full Term Love (From "Cla	
22	M.C. Brains, Brainstorming	
23	Troop, Whatever It Takes (To Make You	
24	Mary J. Blige, You Remind Me (From "S	
25	Fu-Schnickens, La Schmoove	
26	Lorenzo, Real Love	
27	El DeBarge, You Know What I Like	
A28	Babyface Feat. Toni Braxton, Give You	
A29	Phyllis Hyman, I Found Love	
A30	Boyz II Men, End Of The Road	
A31	Ralph Tresvant, Money Can't Buy You L	
32	Jodeci, Come & Talk To Me	

Sister Souljah Becomes Front-Page News, But Her Raps Remain Unremarkable

HARDCORE HIP-HOP artists are once again making front-page news. Just as a fire of controversy was building around Ice-T—Time Warner was being threatened with a boycott for refusing to stop distributing “Cop Killer,” a song by T’s metal (*not rap*) band **Body Count**—things were also heating up for **Sister Souljah**, the “radical” rapper signed to Epic.

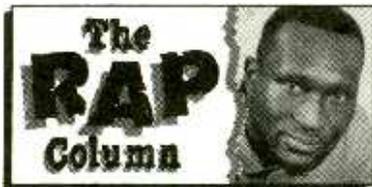
After presidential candidate (and sometimes sax man) **Bill Clinton** charged she was a racist, Souljah’s image was suddenly being projected from the front pages of tabloid newspapers and national news magazines and has become the first rapper to be injected into a presidential news campaign. This, despite the fact that “360 Degrees Of Power,” her debut album on Epic, isn’t very good. It spent just seven weeks on Billboard’s Hot R&B Albums chart, where it peaked at No. 78 in June.

In the hip-hop nation, Souljah is respected more for her no-passive-resistance stance promoted through speeches than for her raps. Despite beats by producers **Eric Sadler** (a prime architect of **Public Enemy**’s multilayered sound, who has worked hard at keeping a low profile) and **Epitome Of Scratch**, her poetics are never remarkable. The way she screams many of her lines may be fine for the lecture circuit, which she frequents, but in a jam her street-warrior delivery alienates the very audience she’s trying to reach—black youth. She bores them.

Souljah, whose real name is **Lisa Williamson**, was born in the South Bronx to welfare parents. She attended Cornell and Rutgers universities, where she majored in African studies. The 28-year-old isn’t new to the worlds of politics or rap, and long before guesting on records by **Public Enemy** and its DJ, **Terminator X**, she had developed a political and social agenda. “I was politicized by my environment early on,” she says. “My activist spirit was always there.”

Souljah may have come to national attention because of controversial statements made to *The Washington Post*, but her uncompromising lyrics

are also likely to upset many. The opening track on “360 Degrees Of Power” advises, “This album is from my heart to my people based on my experiences with America.” She goes on to categorize white feminists as lesbians (“Brainteasers And Doubt-busters”), then she criticizes “African people too scared to call themselves African . . . Too fast to fall for the tricks of the white man and his systems” (“African Scaredy Katz In A



by *Havelock Nelson*

One Exit Maze”). In another cut, “The Hate That Hate Produced,” she warns, “Souljah was not born to make white people comfortable/I am African first, I am black first/I want what’s best for me and my people first/and if my survival means your total destruction then so be it.”

Separatist and black-nationalist sentiments like these are becoming popular in some rap circles these days. Because of the lack of a political leadership that addresses the needs of a generation, rappers like **Intelligent Hoodlum**, **X-Clan**, **Souljah**, and **Ice-T** have developed a “screw the system if it’s doing you wrong” attitude. Like it or not, these performers have mainstream America focusing on race relations for the first time in years. Any way you slice it, that’s positive.

CHECK IT OUT, Y’ALL: **Heather B.** is scheduled to appear on “The Tonight Show Starring Jay Leno” later this month. “I Get Wrecked,” her DJ **Kenny Parker**-produced debut single, on **Edutainer/Elektra**, is set to ship July 20 . . . **Kid Kapri**, **Howie Tee**, and the artist are among the producers contributing to **Special Ed**’s third Profile project . . . **MC Ren**’s solo debut album, “Kizz My Black Azz,” will be released Tuesday (June

30) on **Ruthless/Priority**. An advance listen to four of its songs reveals the **N.W.A** member popping uncompromising hardcore lyrics over sharp, kill-crazy beats. With roaring images of sex and violence, “Kizz My Black Azz” is sure to be controversial . . . **4th & B’way** raptivists the **Disposable Heroes Of Hiphoprisy** deserve more respect from the hardcore rap crowd following their appearances at the **New Music Seminar** . . . The **International Rap Music Alliance** is a nonprofit educational and advocacy organization headed by **Charles Segure** and **Darryl Gibbs**. Contact them at 309 Fifth Ave., Suite 482, Brooklyn, N.Y.; 718-788-7694 . . . The Grammy-nominated **Lifers’ Group** will drop its second **Hollywood/Basic** album this fall . . . **Public Enemy**’s South African odyssey has been pushed back to October . . . **Ced Gee** from **Ultramagnetic MCs** is producing **MF-911**, a Detroit rap act signed to **Next Plateau** . . . The revised and updated lineup for “Close The Crack Houses,” the first single from the **Professor X (X-Clan)** solo album coming this fall, is **Sister Souljah**, **Ice Cube**, **Digital Underground**, **Chuck D.**, **Poor Righteous Teachers**, **Heavy D.**, **YZ**, **Rakim**, **Two Kings In A Ciphers** and **Mtume (!)**. The benefit track will be available in late summer on **Polydor/PLG**.

IT’S YOURS: One didn’t have to go to **IAAAM** (the **International Assn. of African-American Music** celebration) to appreciate black pop’s power and richness, but at the organization’s meet June 11-14 in Philadelphia, the vast nature of the music clicked in and took hold the way it rarely does. Everything from gospel to funk, doo-wop to hip-hop was spotlighted in an upbeat, relaxed environment.

On the rap panel, which I moderated, **Abiodun Oyewole** of the **Last Poets** remarked that all hip-hop should be viewed in the context of the black struggle. Later, he and two more **Poets** performed at the **Diamond Awards for Excellence** dinner, where they were among eight honorees. Much more than historical figures, the **Last Poets** are one of the most potent, arresting unsigned crews making rap today. Some of them are currently tracking material with producer **Bill Laswell**.

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\$\$\$

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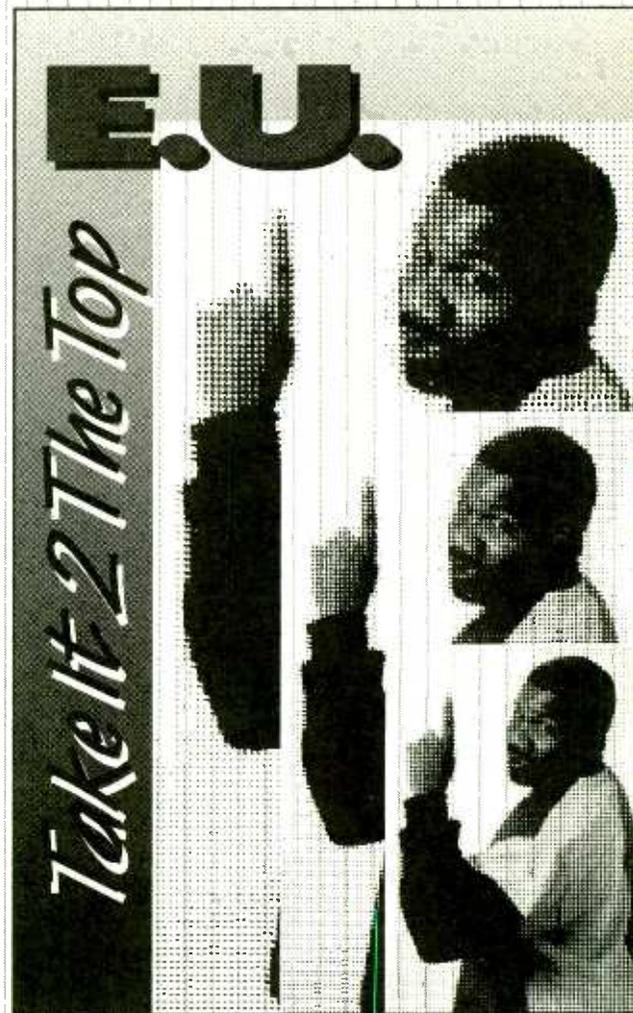
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Billboard® TOP R&B ALBUMS

FOR WEEK ENDING JULY 4, 1992

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST	TITLE	PEAK POSITION
1	1	1	11	DAS EFX ● ATCO EASTWEST 91827* (9.98/13.98)	DEAD SERIOUS	1
*** No. 1 ***						
2	2	2	12	KRIS KROSS ▲ 2 RUFFHOUSE 48710*/COLUMBIA (9.98 EQ/13.98)	TOTALLY KROSSED OUT	1
3	3	3	13	EN VOGUE ▲ ATCO EASTWEST 92121* (10.98/15.98)	FUNKY DIVAS	1
4	4	4	21	R. KELLY & PUBLIC ANNOUNCEMENT ● JIVE 41469* (9.98/13.98)	BORN INTO THE '90'S	3
5	6	6	12	ARRESTED DEVELOPMENT CHRYSALIS 21929*/ERG (9.98/13.98)	3 YEARS 5 MONTHS & 2 DAYS IN THE LIFE OF...	5
6	5	5	54	JODECI ▲ UPTOWN 10198/MCA (9.98/13.98)	FOREVER MY LADY	1
7	7	7	16	TLC ● LAFACE 26003*/ARISTA (9.98/13.98)	OOOOOOHH...ON THE TLC TIP	7
8	13	17	7	LIONEL RICHIE MOTOWN 6338* (10.98/15.98)	BACK TO FRONT	8
9	10	9	30	MICHAEL JACKSON ▲ 4 EPIC 45400 (10.98 EQ/15.98)	DANGEROUS	1
10	9	11	10	CHAKA KHAN WARNER BROS. 26296* (10.98/15.98)	THE WOMAN I AM	9
11	8	8	35	GERALD LEVERT ● ATCO EASTWEST 91777* (10.98/15.98)	PRIVATE LINE	1
12	15	18	9	SOUNDTRACK SOLAR 75330/EPIC (10.98 EQ/15.98)	DEEP COVER	12
13	14	13	16	FU-SCHNICKENS JIVE 41472* (9.98/13.98)	F.U. - DON'T TAKE IT PERSONAL	13
14	12	10	31	LISA STANSFIELD ● ARISTA 18679* (10.98/15.98)	REAL LOVE	6
15	11	12	43	VANESSA WILLIAMS ▲ WING 843522/MERCURY (10.98 EQ/15.98)	THE COMFORT ZONE	1
16	16	14	7	GANG STARR CHRYSALIS 21910/ERG (9.98/13.98)	DAILY OPERATION	14
17	21	24	5	XLCLAN POLYDOR 13225*/PLG (9.98 EQ/13.98)	XODUS	17
18	18	16	37	PATTI LABELLE ● MCA 10439 (9.98/13.98)	BURNIN'	9
19	20	21	20	SIR MIX-A-LOT ● DEF AMERICAN 26765/REPRISE (9.98/15.98)	MACK DADDY	19
20	19	19	24	MINT CONDITION PERSPECTIVE 1001*/A&M (9.98/13.98)	MEANT TO BE MINT	13
21	17	15	31	TEVIN CAMPBELL ● QWEST 26291*/WARNER BROS. (9.98/15.98)	T.E.V.I.N.	5
22	23	23	31	SHANICE ● MOTOWN 6319* (9.98/13.98)	INNER CHILD	13
23	54	—	2	PETE ROCK & C.L. SMOOTH ELEKTRA 60948* (10.98/15.98)	MECCA AND THE SOUL BROTHER	23
24	28	31	18	CECE PENISTON A&M 5381* (9.98/13.98)	FINALLY	24
25	24	25	57	BOYZ II MEN ▲ 4 MOTOWN 6320* (9.98/13.98)	COOLEYHIGHHARMONY	1
26	26	26	11	THE COLLEGE BOYZ VIRGIN 91658* (9.98/13.98)	RADIO FUSION RADIO	25
27	38	54	3	THE ISLEY BROTHERS FEATURING RONALD ISLEY WARNER BROS. 26620* (10.98/15.98)	TRACKS OF LIFE	27
28	22	20	30	KEITH SWEAT ▲ ELEKTRA 61216* (10.98/15.98)	KEEP IT COMIN'	1
29	30	29	8	BROTHERHOOD CREED GASOLINE ALLEY 10574*/MCA (9.98/15.98)	BROTHERHOOD CREED	29
30	40	83	3	MARIAH CAREY COLUMBIA 52758* (7.98 EQ/9.98)	MTV UNPLUGGED EP	30
31	32	37	9	SPICE 1 JIVE 41481* (9.98/13.98)	SPICE 1	31
32	27	27	19	GLENN JONES ATLANTIC 82352* (10.98/15.98)	HERE I GO AGAIN	22
33	29	28	8	PENTHOUSE PLAYERS CLIQUE RUTHLESS 57181/PRIORITY (9.98/14.98)	PAID THE COST	28
34	47	92	3	TROOP ATLANTIC 82393* (10.98/15.98)	DEEPA	34
35	25	22	39	CYPRESS HILL ● RUFFHOUSE 47889/COLUMBIA (9.98 EQ/13.98)	CYPRESS HILL	4
36	36	39	7	GEORGE HOWARD GRP 9669* (10.98/15.98)	DO I EVER CROSS YOUR MIND	36
37	33	32	7	SOUL II SOUL VIRGIN 91771* (9.98/13.98)	VOLUME III JUST RIGHT	32
38	31	30	17	JOE PUBLIC COLUMBIA 48628* (9.98 EQ/15.98)	JOE PUBLIC	23
39	43	45	6	GROVER WASHINGTON, JR. COLUMBIA 48530 (10.98 EQ/15.98)	NEXT EXIT	39
40	34	33	11	ALYSON WILLIAMS OBR 45417*/COLUMBIA (9.98 EQ/13.98)	ALYSON WILLIAMS	31
41	44	41	13	M.C. BRAINS MOTOWN 6342* (9.98/13.98)	LOVERS LANE	31
42	37	35	34	HAMMER ▲ 3 CAPITOL 98151 (9.98/15.98)	TOO LEGIT TO QUIT	3
43	39	36	38	A TRIBE CALLED QUEST ● JIVE 1418* (9.98/13.98)	LOW END THEORY	13
44	42	40	7	MC BREED WRAP 8109*/CHIBAN (9.98/15.98)	20 BELOW	40
45	35	34	23	2PAC INTERSCOPE 91767*/ATLANTIC (9.98/13.98)	2PACALYPSE NOW	13
46	62	93	3	K-SOLO ATLANTIC 82388* (9.98/15.98)	TIME'S UP	46
47	41	38	8	BEASTIE BOYS CAPITOL 98938 (10.98/15.98)	CHECK YOUR HEAD	37
48	45	48	6	THE BOYS MOTOWN 6336* (9.98/13.98)	THE SAGA CONTINUES...	45
49	50	53	6	DOUG E. FRESH & THE NEW GET FRESH CREW BUST IT 98358* (9.98/13.98)	DOIN' WHAT I GOTTA DO	49

50	46	42	34	BLACK SHEEP ● MERCURY 848368 (9.98 EQ/13.98)	A WOLF IN SHEEP'S CLOTHING	15
51	48	47	39	NICE & SMOOTH RAL 47373*/COLUMBIA (9.98 EQ/13.98)	AIN'T A DAMN THING CHANGED	29
52	49	43	50	BEBE & CECE WINANS ● CAPITOL 92078* (9.98/15.98)	DIFFERENT LIFESTYLES	1
53	53	59	5	SUPER CAT COLUMBIA 52435 (9.98 EQ/13.98)	DON DADA	53
54	58	56	7	KID FROST VIRGIN 92097* (9.98/13.98)	EAST SIDE STORY	54
55	51	44	19	LUKE LUKE 91830*/ATLANTIC (10.98/15.98)	I GOT SHIT ON MY MIND	20
56	63	58	17	SOUTH CENTRAL CARTEL G.W.K. 15189/QUALITY (9.98/15.98)	SOUTH CENTRAL MADNESS	51
57	59	55	7	BY ALL MEANS MOTOWN 6344* (9.98/13.98)	IT'S REAL	55
58	56	61	6	SHABBA RANKS POW WOW 7423* (9.98/15.98)	MR. MAXIMUM	56
59	78	—	2	MEN AT LARGE ATCO EASTWEST 92159* (9.98/13.98)	MEN AT LARGE	59
60	60	57	15	THE HARD BOYS A.E.I. 4120*/CHIBAN (8.98/15.98)	A-TOWN HARD HEADS	42
61	55	52	14	CHIC WARNER BROS. 26394* (10.98/15.98)	CHIC ISM	39
62	65	65	6	TYRONE DAVIS CHIBAN 1135* (9.98/15.98)	SOMETHING'S MIGHTY WRONG	62
63	69	66	14	DETROIT'S MOST WANTED BRYANT 4126*/CHIBAN (9.98/15.98)	TRICKS OF THE TRADE VOL. II	58
64	52	46	9	MELI'SA MORGAN PENDULUM 61273*/ELEKTRA (9.98/15.98)	STILL IN LOVE WITH YOU	38
65	68	68	10	BASS PATROL JOEY BOY 3004 (8.98/13.98)	THE KINGS OF EASS	63
66	61	50	38	PRINCE AND THE N.P.G. ▲ 2 PAISLEY PARK 25379*/WARNER BROS. (9.98/15.98)	DIAMONDS & PEARLS	1
67	66	63	35	2ND II NONE PROFILE 1416 (9.98/14.98)	2ND II NONE	26
68	64	60	14	POOH-MAN (MC POOH) JIVE 41476 (9.98/13.98)	FUNKY AS I WANNA BE	38
69	57	51	9	RANDY CRAWFORD WARNER BROS. 26736* (10.98/15.98)	THROUGH EYES OF LOVE	49
70	67	62	15	KID SENSATION NASTYMIX 7101*/CHIBAN (9.98/15.98)	THE POWER OF RHYME	62
71	73	70	6	DAVID SANBORN ELEKTRA 61272* (10.98/15.98)	UP FRONT	70
72	NEW	—	1	KWAME & A NEW BEGINNING ATLANTIC 82356* (9.98/15.98)	NASTEE	72
73	70	67	6	KILO WRAP 8110*/CHIBAN (9.98/15.98)	A-TOWN RUSH	67
74	71	69	10	CLAY D. AND THE NEW GET FUNKY CREW PANDISC 8815 (9.98/15.98)	WE'RE GOIN' OFF	66
75	85	75	55	SHABBA RANKS ● EPIC 47310 (9.98 EQ/13.98)	AS RAW AS EVER	1
76	77	73	50	HEAVY D. & THE BOYZ ▲ UPTOWN 10289/MCA (9.98/13.98)	PEACEFUL JOURNEY	5
77	76	78	35	CHRIS WALKER PENDULUM 61136*/ELEKTRA (9.98/15.98)	FIRST TIME	32
78	74	71	30	AMG SELECT 21642* (9.98/15.98)	BITCH BETTA HAVE MY MONEY	20
79	79	77	12	POISON CLAN EFFECT 3006*/LUKE (9.98/15.98)	POISONOUS MENTAL TY	62
80	92	96	3	CLUB NOUVEAU JVK 19101*/QUALITY (9.98/15.98)	A NEW BEGINNING	80
81	75	76	25	SOUNDTRACK ● SOUL 10462*/MCA (10.98/15.98)	JUICE	3
82	RE-ENTRY	—	9	SISTER SOULJAH EPIC 48713 (9.98 EQ/13.98)	360 DEGREES OF POWER	78
83	86	81	27	BOBBY "BLUE" BLAND MALACO 7458 (9.98/15.98)	PORTRAIT OF THE BLUES	50
84	80	84	21	DON DIEGO ULTRAX 0502 (9.98/15.98)	RAZZ	70
85	83	64	59	LUTHER VANDROSS ▲ EPIC 46789 (10.98 EQ/15.98)	POWER OF LOVE	1
86	82	82	6	BASS BOY NEWTOWN 2209* (9.98/14.98)	I GOT THE BASS	82
87	87	85	12	CHOICE RAP-A-LOT 57172*/PRIORITY (9.98/14.98)	STICK & MOOVE	83
88	72	49	39	MARIAH CAREY ▲ 3 COLUMBIA 47980 (10.98 EQ/15.98)	EMOTIONS	6
89	84	80	35	JOHNNIE TAYLOR MALACO 7460 (9.98/15.98)	I KNOW IT'S WRONG, BUT I JUST CAN'T DO RIGHT	59
90	95	89	37	SCARFACE RAP-A-LOT 57167*/PRIORITY (9.98/14.98)	MR. SCARFACE IS BACK	13
91	89	86	13	GANKSTA N-I-P RAP-A-LOT 57160*/PRIORITY (9.98/14.98)	THE SOUTH PARK PSYCHO	63
92	88	74	92	TRACIE SPENCER CAPITOL 92153 (9.98/13.98)	MAKE THE DIFFERENCE	38
93	81	72	17	BOOGIE DOWN PRODUCTIONS JIVE 41470* (9.98/15.98)	SEX AND VIOLENCE	20
94	90	79	32	U.M.C.'S WILD PITCH 97544/ERG (9.98/15.98)	FRUITS OF NATURE	32
95	91	88	27	JODY WATLEY MCA 10355 (10.98/13.98)	AFFAIRS OF THE HEART	21
96	98	95	8	KATHY SLEDGE EPIC 46851* (9.98 EQ/13.98)	HEART	86
97	96	91	16	CHERRELLE TABU 4005*/A&M (9.98/13.98)	THE WOMAN I AM	43
98	NEW	—	1	SHOWBIZ & A.G. LONDON 828309/PLG (6.98 EQ/9.98)	SHOWBIZ & A.G.	98
99	94	97	10	BEN E. KING CHIBAN 1133* (9.98/15.98)	WHAT'S IMPORTANT TO ME	82
100	93	99	40	NAUGHTY BY NATURE ▲ TOMMY BOY 1044* (9.98/14.98)	NAUGHTY BY NATURE	10

○ Albums with the greatest sales gains this week. ● Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. Most albums available on cassette and CD. *Asterisk indicates vinyl unavailable. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ, and all other CDs, are equivalent prices, which are projected from wholesale prices. © 1992, Billboard/BPI Communications.

R&B SPOTLIGHT II: MARKET THRIVES AS MAJORS STAY HYPERACTIVE

(Continued from page 20)

Atlantic); the introduction of vocalist Marva Hicks; and rap act X-Clan's top-five hit, "Fire & Earth," from the new album "X-Odus."

Current releases include the Alpha International debut of Lorenzo, led off by the single "Real Love" with an album in July. And upcoming releases include Nu Colorus on Wild Card/Polydor, with the single "Tears" from their September debut album; Vivienne McKone on London with the single "Sing" and an August album; Polydor act Dou-

ble Action Theater due in September; product from Don E. on G-Street/Island; Tanya Blount on Polydor; and a third Island album by Mica Paris by year's end.

Distributed through Warner Bros., Quincy Jones' Qwest label has scored with nearly every release in the past year. According to JoAnn Tominaga, director of artist relations & development, the company has had four gold albums: the soundtrack of "Boyz N The Hood," Keith Washington's "Make Time

For Love," Tevin Campbell, whose "T.E.V.I.N." debut produced the gold single "Tell Me What You Want Me To Do," and the Winans' gold-certified "Return."

On the horizon are releases by Force One Network, a group from the San Francisco Bay area whose first album, "MME Program 1," will be teased with the track "Somethin' About You"; and Double Z with a self-titled album and the single "Hott Spot." To come are the soundtrack to Spike Lee's "Malcolm

X" epic, the label debut by jazz player Milt Jackson, and a tribute to Miles Davis featuring Herbie Hancock, Wayne Shorter, Ron Carter, Tony Williams, and Wallace Roney.

Tabu, distributed by A&M, is in a development mode, according to Rochelle Epps, director of marketing and creative services. The label's most recent releases have included albums by Cherrelle and Rhonda Clark. A third cut from the Cherrelle album, "Still In Love With You," is due for single release;

meanwhile new artist Larry Springfield's "All The Way Love" is making its way up the R&B chart as the first single from the album "I'm Just A Man."

Other Tabu releases in '92 will include Kimiko, formerly of Stacey & Kimiko, whose single "The Flow" will precede the album "Curiosity"; "Funny Feelin'" by DeShay Featuring Curly from the album "R&B Style"; black rock act Total Eclipse; and a third-quarter project from Al-

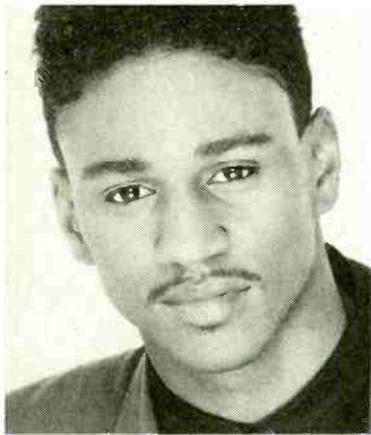
(Continued on next page)

R&B MARKET THRIVES AS MAJORS STAY HYPERACTIVE

(Continued from preceding page)

exander O'Neal featuring various Flyte Tyme producers.

Uptown Entertainment, now in a joint venture with MCA Inc., is coming off of its most explosive period to date, with multiplatinum act Jodeci, another platinum album by Heavy D & the Boyz, a gold single, "I'll Do For You" from rapper Father MC, and a top 10 R&B single by newcomer Mary J. Blige, "You Remind Me," from the soundtrack album for "Strictly Business."



SPRINGFIELD

Uptown Entertainment chairman Andre Harrell says current priorities include a new Father MC single called "Close To You," from the upcoming album, "One Night Stand," and the label debut of Christopher Williams, whose August album "Changes" will be led off by "All I See." Blige's album, "What's The 411," is due in July, while a fourth Heavy D & the Boyz album is due in October.

Virgin Records is gearing up for a strong year, notes Sharon Heyward, outgoing senior VP/GM, R&B Music. After breaking Lenny Kravitz at R&B radio with "It Ain't Over Til It's Over" and scoring well with the soundtrack to "The Five Heartbeats," the label is currently working Soul II Soul's third album, "Vol. III: Just Right," with the single "Move Me No Mountain." Also on the market: Kid Frost's "East Side Story" album and the rap cover hit "It's A Thin Line Between Love And Hate"; the College Boyz' "Radio Fusion" album; singer Ray Simpson's self-titled album; and hip-hop outfit KCM with the single "All-N'All" from the album "Funky Smooth."

The long-awaited second album by After 7, titled "Takin' My Time," is slated for September release, while new act Immature, featuring production by Jermaine Dupri, Aaron Hall, Dr. Dre, Bernard Belle, and others, will have a July single and a September album. Heyward also says albums by Lalah Hathaway, MC Smooth, and new act Bridget are possible October releases.

With a slew of new product from established and developing acts, Warner Bros., has been cementing its position as a major force in the marketplace. Ray Harris, senior VP, black music, jazz marketing & promotion, cites the success of Prince with five consecutive singles from the multiplatinum "Dia-

monds & Pearls" album on Paisley Park, as well as artists Karyn White, Atlantic Starr, Chaka Khan, Fourplay, El DeBarge, Randy Crawford, Chic (with their first album in several years), and Cameo as adding to Warner's reputation in the R&B arena.

New releases include an Isley Brothers set, "Sensitive Love," that reunited brothers Ronald, Marvin, and Ernie; Miles Davis' last studio album, a collaboration with rapper Easy Moe B called "Do Bop"; Al Jarreau's new "Heaven & Earth" album; Def American rapper's album "Mack Daddy" (which features the wildy popular and controversial "Baby Got Back" single); and new Paisley Park ingenue Carmen Electra with a single, "Go Go Dancer," and an album to follow.

Harris also lists forthcoming product by Al B. Sure!, Frankie Beverly & Maze, Ray Charles, Kyze, the Jungle Brothers, Monie Love, new acts Juvenile Committee, Simple Pleasures, and Merlin; Paisley Park albums from George Clinton and Mavis Staples; and Reprise releases by Michael Cooper and Perfect Gentlemen (through an agreement with producer Maurice Starr).

At Zoo, distributed by BMG, Jesus Garber, VP of R&B promotion, mentions the new level of acceptance that Philadelphia International artist Phyllis Hyman has received as a result of staunch label commitment. Her "Prime Of My



BEMSHI

Life" album is nearing gold sales and has yielded her first No. 1 R&B single, "Don't Wanna Change The World." The label is currently working a fourth single, "I Found Love," from that album. Also due is the Dells' first album for Zoo-distributed Philadelphia International, "I Salute You," produced by Gamble & Huff and commemorating the group's 40th anniversary. A first single, "Come And Get It," has been released. Upcoming on the label: rapper Tung Twista, on Loud/Zoo, with his debut album "Running Off At The Mouth"; rap acts N.F.B. and Mark Money, with albums in July; new group Voices, whose album is due in August; and duo Rastine, with a Don Mizell-produced album due in August. Garber also mentions the Zoo debut of Detroit vocalist Oliver Who, produced by Surface, expected by year's end.

ON SALE NOW!

In the July issue of Musician . . .

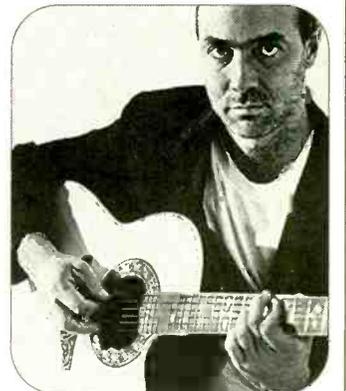
Faith No More struggles with the big follow-up
Sam Phillips explains her husband, T-Bone Burnett
Al Di Meola writes about



the failure of jazz radio
Springsteen introduces his new band Artist/



producer Davitt Sigerson takes over a label All the record companies chase
American Music Club Pearl



Jam's guitarists crack the code We suggest new homes for the Rock & Roll

Hall of Fame And the road manager writes the inside story of Led Zeppelin

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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	4	5	7	NOTHING CAN STOP US WARNER BROS. 40395 1 week at No. 1	◆ SAINT ETIENNE
2	1	3	6	KEEP ON WALKIN' A&M 7382	◆ CECE PENISTON
3	6	8	6	SURRENDER YOURSELF COLUMBIA 74291	THE DAOU
4	9	12	6	HELPLESS (I DON'T KNOW WHAT TO DO...) MAXI 863 329/BIG LIFE	URBANIZED/SILVANO
5	2	2	8	SET ME FREE GREAT JONES 530 615/ISLAND	◆ CLUBLAND FEATURING ZEMYA HAMILTON
6	8	9	8	TREATY HOLLYWOOD 66451/ELEKTRA	◆ YOTHU YINDI
7	3	1	9	CLUB LONELY EPIC 74282	◆ LIL LOUIS & THE WORLD
8	15	25	4	RAIN FALLS VIRGIN 96173	FRANKIE KNUCKLES FEATURING LISA MICHAELIS
9	7	6	9	ELEVATION REACT IMPORT	G.T.O.
10	17	30	3	RUNAWAY ELEKTRA 66424	◆ DEEE-LITE
11	11	15	5	MAKE IT ON MY OWN ARISTA 1-2435	ALISON LIMERICK
12	16	22	5	MIG-29 NEXT PLATEAU 50178	MIG-29
13	14	18	7	WEIRDO BEGGARS BANQUET 62264/RCA	◆ THE CHARLATANS UK
14	13	7	9	IN THE CLOSET EPIC 74267	◆ MICHAEL JACKSON
15	5	4	8	SWEAT DANCE WARNER BROS. 40248	◆ KYZE
16	10	10	8	O FORTUNA RADIKAL 12299	APOTHEOSIS
17	28	38	4	DEEPLY DIPPY CHARISMA 96164	◆ RIGHT SAID FRED
18	23	34	4	I KNOW BIG BEAT 10049/ATLANTIC	NEW ATLANTIC
19	24	32	4	GET YOUR BODY! MCA 54374	◆ ADAMSKI FEATURING NINA HAGEN
20	27	41	3	DROP A BEAT INSTINCT 240	MOBY
21	22	29	5	NOTGONNACHANGE FONTANA 866 855/MERCURY	◆ SWING OUT SISTER
22	38	—	2	JUMP SUNSHINE 812	THE MOVEMENT
23	35	47	3	PARA LOS RUMBEROS ELEKTRA 66421	TITO PUENTE
24	21	16	10	TAKE MY ADVICE I.D. 96191/ATCO EASTWEST	◆ KYM SIMS
25	32	43	3	STROBELITE HONEY MERCURY 866 869	◆ BLACK SHEEP
26	19	19	7	LOVE IS A MASTER OF DISGUISE MORE PROTEIN 96174/CHARISMA	EVE GALLAGHER
27	18	17	8	DIVINE THING BIG LIFE 865 765/MERCURY	◆ THE SOUP DRAGONS
28	34	45	3	CHANGE YOUR MIND LONDON 869 709/PLG	BEATS INTERNATIONAL
29	37	46	4	ENERGY EXPRESS ZYX 6653	HYSTERIA
★★★ Power Pick★★★					
30	46	—	2	PENNIES FROM HEAVEN VIRGIN 96195	◆ INNER CITY
31	42	—	2	JUMP AROUND TOMMY BOY 526	◆ HOUSE OF PAIN
32	41	—	2	SUNSHINE AND ECSTASY SIRE 40444/WARNER BROS.	◆ TOM TOM CLUB
33	30	31	4	YOU KEEP HOLDING BACK (LOVE ME) CUTTING 260	SWING 52
34	20	14	12	STILL IN LOVE WITH YOU PENDULUM 66438/ELEKTRA	◆ MELI'SA MORGAN
35	36	37	4	THEY WANT EFX ATCO EASTWEST 96206	◆ DAS EFX
36	26	26	7	MR. RIGHT 111 EAST 0009	◆ REDD
37	47	—	2	THE POWER OF RHYTHM EPIC 74287	◆ B.G. THE PRINCE OF RAP
38	43	—	2	MONEY REPRIS 40392/WARNER BROS.	CAMEO
39	31	23	10	ROUGH SEX CAROLINE 2518	LORDS OF ACID
40	12	11	13	CLOSER MCA 54363	◆ MR. FINGERS
41	40	48	3	BANG SBK 05456/ERG	◆ BLUR
42	44	—	2	MONEY WAX TRAX 9172	KMFDM FEATURING CHRISSIE DEWINTER
★★★ Hot Shot Debut★★★					
43	NEW ▶	1	1	NEVER BE ANOTHER ONE ACID JAZZ 5322/SCOTTI BROS.	COLONEL ABRAMS
44	NEW ▶	1	1	HIGHER GUERRILLA 13859/I.R.S.	CODE MD
45	25	21	7	FREE YOUR BODY (INJECTED WITH A POISON) SONIC 2003/INSTINCT	◆ PRAGA KHAN
46	NEW ▶	1	1	DON'T STOP...PLANET ROCK TOMMY BOY 1052	AFRIKA BAMBAATAA & THE SOUL SONIC FORCE
47	NEW ▶	1	1	SHINE ON ESQUIRE 74326	◆ DEGREES OF MOTION FEATURING BITI
48	NEW ▶	1	1	WHATEVER U NEED SMASH 865 845/PLG	◆ M. DOC
49	29	20	11	MY LOVIN' (YOU'RE NEVER GONNA GET IT) ATCO EASTWEST 96194	◆ EN VOGUE
50	33	24	13	TWILIGHT ZONE RADIKAL 12300	◆ 2 UNLIMITED

MAXI-SINGLES SALES

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

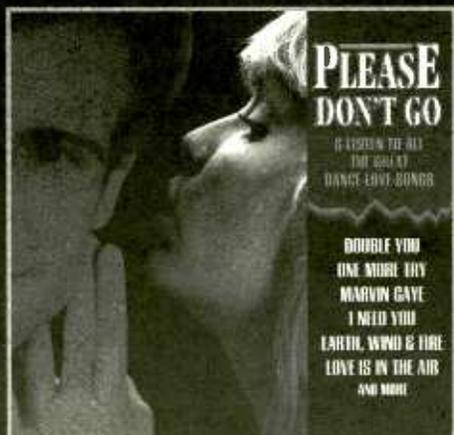
THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★★★ No. 1 ★★★					
1	2	6	6	CLUB LONELY (T) EPIC 74282 1 week at No. 1	◆ LIL LOUIS & THE WORLD
2	1	3	15	BABY GOT BACK (M) (T) (X) DEF AMERICAN 40233/WARNER BROS.	◆ SIF MIX-A-LOT
3	4	4	13	THEY WANT EFX (M) (T) ATCO EASTWEST 96206	◆ DAS EFX
4	7	8	6	SET ME FREE (T) (X) GREAT JONES 530 615/ISLAND	◆ CLUBLAND FEATURING ZEMYA HAMILTON
5	9	12	5	MR. LOVERMAN (T) EPIC 74248	◆ SHA 3BA RANKS
6	6	7	9	CRUCIFIED (T) (X) GIANT 40351/WARNER BROS.	◆ ARMY OF LOVERS
7	10	13	4	KEEP ON WALKIN' (T) A&M 7382	◆ CECE PENISTON
8	3	1	10	LOVE YOU ALL MY LIFETIME (T) (X) WARNER BROS. 40377	◆ CF AKA KHAN
9	24	—	2	RUNAWAY (T) (X) ELEKTRA 66424	◆ DEEE-LITE
10	15	25	5	DON'T CURSE/YOU CAN'T SEE WHAT I CAN SEE (T) UPTOWN 54428/MCA	◆ HEAVY D. & THE BOYZ
11	8	5	14	JUMP (M) (T) (X) RUFFHOUSE 74193/COLUMBIA	◆ KRIS KROSS
12	5	2	13	MY LOVIN' (YOU'RE NEVER GONNA GET IT) (M) (T) ATCO EASTWEST 96194	◆ EN VOGUE
13	14	19	5	STROBELITE HONEY (M) (T) MERCURY 866 869	◆ BLACK SHEEP
14	18	26	4	RAIN FALLS (T) VIRGIN 96173	FRANKIE KNUCKLES FEATURING LISA MICHAELIS
15	27	39	3	JUMP AROUND (T) (X) TOMMY BOY 526	◆ HOUSE OF PAIN
16	16	20	7	NOTHING CAN STOP US (T) (X) WARNER BROS. 40395	◆ SAINT ETIENNE
17	21	24	5	SWEAT DANCE (M) (T) (X) WARNER BROS. 40248	◆ KYZE
18	12	10	12	CLOSER (M) (T) MCA 54363	◆ MF FINGERS
19	17	21	6	LAST TRAIN TO TRANCENTRAL (M) (T) ARISTA 1-2383	◆ THE KLF
20	20	16	9	TENNESSEE (T) CHRYSALIS 23787/ERG	◆ ARRESTED DEVELOPMENT
★★★ Hot Shot Debut★★★					
21	NEW ▶	1	1	WARM IT UP (T) RUFFHOUSE 74377/COLUMBIA	◆ KRIS KROSS
22	28	31	4	GUARD YOUR GRILL/UPTOWN ANTHEM (T) TOMMY BOY 519	◆ NAUGHTY B' NATURE
23	25	27	5	SHINE ON (M) (T) ESQUIRE 74326	◆ DEGREES OF MOTION FEAT RING BITI
24	22	22	10	TWILIGHT ZONE (T) (X) RADIKAL 12300	◆ 2 UNLIMITED
25	30	33	6	THEY REMINISCE OVER YOU (T.R.O.Y.) (T) ELEKTRA 66445	◆ PETE ROCK & C.I. SMOOTH
26	13	14	7	JOY (T) VIRGIN 96172	◆ SOL I II SOUL
27	11	11	13	NOW THAT YOU'RE GONE (M) (T) CUTTING 259/ATCO EASTWEST	CORINA
28	32	38	3	PARA LOS RUMBEROS/RAN KAN KAN (T) ELEKTRA 66421	TITO PUENTE
★★★ Power Pick★★★					
29	37	—	2	THE POWER OF RHYTHM (T) EPIC 74287	◆ B.G. THE PRINCE OF RAP
30	35	43	3	PENNIES FROM HEAVEN (T) VIRGIN 96195	◆ INNER CITY
31	23	15	10	SOMETIMES I RHYME SLOW (M) (T) RAL 74166/COLUMBIA	◆ NICE & SMOOTH
32	29	29	5	BREATH OF LIFE (T) (X) SIRE 40344/WARNER BROS.	◆ ERASURE
33	31	35	4	O FORTUNA (T) RADIKAL 12299	APOTHEOSIS
34	34	32	14	COME & TALK TO ME (M) (T) UPTOWN 54354/MCA	◆ JODECI
35	26	23	7	(CAN YOU) FEEL THE PASSION (M) (T) (X) BIG LIFE 19751/ERG	◆ BLUE PEARL
36	19	9	10	IN THE CLOSET (M) (T) (X) EPIC 74267	◆ MICHAEL JACKSON
37	41	—	2	HELPLESS (I DON'T KNOW WHAT TO DO...) (M) (T) (X) MAXI 863 329/BIG LIFE	URBANIZED SILVANO
38	38	44	4	GET YOUR BODY! (T) MCA 54374	◆ ADAMSKI FEATURING NINA HAGEN
39	42	—	2	SUNSHINE AND ECSTASY (T) (X) SIRE 40444/WARNER BROS.	◆ TOM TOM CLUB
40	NEW ▶	1	1	TOO FUNKY (M) (T) (X) COLUMBIA 74352	◆ GEORGE MICHAEL
41	36	36	6	LA SCHMOOVE (T) JIVE 42062	◆ FU-SCH NICKENS
42	40	41	4	WHY ME BABY? (M) ELEKTRA 66428	◆ KEITH SWEAT
43	NEW ▶	1	1	JUMP (M) (T) SUNSHINE 812	THE MOVEMENT
44	NEW ▶	1	1	PLEASE DON'T GO (M) (T) (X) NEXT PLATEAU 50187	◆ K.W.S.
45	43	42	8	SCENARIO (M) (T) JIVE 42056	◆ A TRIBE CALLED QUEST
46	NEW ▶	1	1	FRIDAY I'M IN LOVE (X) FICTION 66416/ELEKTRA	◆ THE CURE
47	33	18	10	ALL WOMAN/EVERYTHING WILL GET BETTER (T) ARISTA 1-2399	◆ LISA STANSFIELD
48	NEW ▶	1	1	DROP A BEAT (T) INSTINCT 240	MOBY
49	NEW ▶	1	1	HONEY LOVE (T) JIVE 42031	◆ R. KELLY & PUBLIC ANNOUNCEMENT
50	46	47	3	SURRENDER YOURSELF (T) (X) COLUMBIA 74291	THE DAOU

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

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Getting Personal With Daou; Sylvano Singled Out

AS PETER DAOU SETTLES down to chat about his new band, the Daou, he is still slightly unnerved by a bad dream he had the previous night.

In a nutshell, he was awakened by disturbing visions of his wife (and the Daou's lead singer), Vanessa, leaving him. Though the couple is a portrait of marital bliss, the mere mention of the dream makes Peter squirm in his seat. She warmly reassures him, and he smiles and blushes with embarrassment. It is a moment of remarkable honesty and uncensored intimacy; much like the music that fills their Columbia debut album, "Head Music."

As you explore this unique and innovative collection, you often feel as though you are an invisible witness to many personal exchanges between the couple, as Vanessa's soft voice runs a gamut of emotions and moods, seeping into Peter's complex arrangements.

Fans of his nimble work as an ace dance keyboardist, supporting such remixers as Bobby Konders, Danny Tenaglia, and Tommy Musto, will be jolted at first by the jazz and modern-pop tone of "Head Music." Songs like "Surrender Yourself," "Skin Deep," and "Figure In The Sand" are rhythmic enough to stir the body, but are also etched with evocative and poetic lyrics. The band is fleshed out by bassist Leon Lee Dorsey, drummer Anthony Johnson (formerly of 24-7 Spyz), and Mike Caro on guitar.

"When we started writing the songs for this project, we decided to test ourselves," Peter says. "We wanted to explore the heart and the mind, and dig into our other musical influences. We're not abandoning dance music, but rather combining it with other elements and ideas. Quite frankly, it would not have been very satisfying for us to make an album that had lots of house beats and not much else."

The album's concept is balanced by the pair's decision to reconstruct each single with cutting-edge house mixes. "Surrender Yourself" has been treated to a trippy remix by Tenaglia. The single has met with widespread DJ approval, advancing to No. 3 on Billboard's Club Play chart this week. Peter says future 12-inch releases will aim to "keep us in close touch with the underground, while allowing ourselves the freedom to venture into other areas."

Initially, the Daou has been juiced by Peter's notoriety, but the focus is fast shifting onto Vanessa. Her voice is offset by a sexy and exotic image that belies her demure off-camera appearance.

"I've only recently realized that this other person seems to be showing up in photos," she laughs. "Sometimes it's like this dormant, undiscovered part of me is rising out of my body, posing, and vamping around."

Peter and Vanessa knew they had

dealt themselves a tough hand when they completed "Head Music," though they rationalized that even as dance-music artists, they hung left-of-center. As a part of New York indie NuGroove's posse, they issued free-form dance tracks under the names Vandal and Critical Rhythm. Writing and performing has also been a reflection of their desire to create, rather than to



by Larry Flick

fatten their bank accounts. Why should the Daou be any different?

"From a business perspective, we are smart enough to know that a major label will not support a band that is throwing their money away," Peter says. "Fortunately, Columbia sees that we're willing to work within a budget, and they see that we're in the process of developing something that will withstand the test of time. Slow-building success is preferable over a quick hit and a fast buck."

'URBAN' IDOL: Sometimes you never know when opportunity will come a-knockin'. Just ask Sylvano. When the photogenic singer was tapped to front "Helpless," the first single by New York-based act Urbanized, he was not prepared for the whirlwind of activity it would eventually generate.

The track, which is bulleted at No. 4 on Billboard's Club Play chart this week, was premiered at the Winter Music Conference in April and was dubbed an instant smash by most of the leading club DJs in the U.S. Shortly after its release on way-cool indie Maxi Records, Big Life picked up distribution for the single and signed Sylvano to an al-

bum deal.

"To be honest, I wasn't looking for a recording contract when all of this came along," he says. "It's great, and really exciting, but I wonder sometimes if it's happening too fast and too soon."

Regardless, the 25-year-old New Jersey native has immersed himself in the hectic pace that comes with having a club hit. After a lengthy stretch of press and promotion that is aimed at creating crossover radio activity, Sylvano will go back into the studio with Urbanized producers Lem Springsteen and John Ciafone (aka Mood II Swing) to record his album. While he plans to continue exploring the rich, deep-house sound that fuels "Helpless," look for the set to be a stylistically varied affair. Sylvano says he will dip into his extensive history as the lead vocalist with Eddie Palmieri's Latin/jazz orchestra for flavor and inspiration.

"I'm looking forward to showing people all of the different types of songs I can sing. It's like an actor taking on a role; you focus on the emotion conveyed in the lyric of a song and then find a way to relate to it. It's one of the best things about being a singer."

THE SINGLE LIFE: Alison Limerick continues to build her image as one of clubland's leading vocalists with "Gettin' It Right" (Arista), a delicious, R&B-anchored houser that is easily her strongest release since her now-classic "Where Love Lives." Frankie Foncett nicely embellishes Steve Anderson's fine production with a smooth bass line and subtle Philly-styled horn fills.

This single is out on import only, while Arista here contemplates the follow-up to "Make It On My Own." Now if only the label would schedule her wonderful "And Still I Rise" album for U.S. release.

The increasingly popular Roger S. finally unveils the premiere single on his new label, One Records (New York), "No Way" by Todd Terry's act Countdown. The cut is typical Terry fare: a raw and rigid house groove is injected with assorted voice samples and keyboard effects. A fine underground entry that will perk up early-a.m. programs.

Speaking of Roger S., he adds a rousing, soulful vibe to "Make My Day," the first single by Bruce Forest's new band, Grace Under Pressure (ARS/Sony, U.K.). The song is an uplifting, gospel-flavored jam that is empowered with sweeping choir vocals and rich Hammond organs. Domestic release of this hit-bound track is still pending.

Finally, the club campaign behind Michael Jackson's multiplatinum opus "Dangerous" (Epic) continues with the release of "Jam." The track has been remixed by an army of producers: the now omnipresent Roger S., Steve "Silk" Hurley, E-Smoove, Maurice Joshua, Ian Appell, and Jeff Halverson & Steve Berman. Many may be surprised to

learn that the most potent versions of the song are the slammin', techno-angled creations by virtual unknowns Halverson & Berman, and Appell. Roger's deep-house mix has juice, but is far from his best work, while the I.D. Production posse's versions are perfunctory and bleed out some of the original song's urgency.

"Jam" is available to DJs in a two-record 12-inch pressing with a variety of mixes. The commercial format also features Roger's fierce remix of "Don't Stop 'Til You Get Enough." Meanwhile, the cassette and 7-inch singles have a powerful remix of "Rock With You" by Louie Vega and Kenny Gonzalez. At least for now, this is the way you can get your hands on these refreshed classics. *Whew!*

TID-BEATS: The inaugural Dance Music Community Conference has been confirmed for Aug. 19-22 at the Ramada Pennsylvania Hotel in New York. Specific panels are still to be announced, but word has it discussions will be geared heavily toward club and mobile DJs. A portion of the proceeds from the confab will go to LIFEbeat. . . Though we rarely mention tracks on remix service sets, we feel compelled to note the slammin' house updating of Karen Young's disco nugget "Hot Shot" on this month's DMC by Ben Liebrand. *Tasty* . . . Warm congrats to Purple Heart Records principals Barry and Jacqueline Sudano on the birth of their daughter, Christina Rene, June 8 in Nashville. The label will issue a new single by Erin Cruise, "It's Amazing," shortly . . . **Ex-Best Performances VP/GM Michael Scott** has joined Moonroof Records in New York as executive VP/director of operations.

Hot Dance Breakouts

CLUB PLAY

1. YOUR LOVE CHIC WARNER BROS.
2. I NEED LOVE OLIVIA NEWTON-JOHN GEFLEN
3. TEMPLE OF DREAMS MESSIAH KICKIN'
4. DON'T SWEAT THE TECHNIQUE ERIC B. & RAKIM MCA
5. GOT TO BE FREE 49ERS GREAT JONES

MAXI-SINGLES SALES

1. I NEED LOVE OLIVIA NEWTON-JOHN GEFLEN
2. I WANT TO BE FREE TOO SHORT JIVE
3. TAKE ME IN YOUR ARMS LITTLE SUZY WARLOCK
4. PLEASE DON'T GO DOUBLE YOU? ZYX
5. CALL OF THE WILD CALL OF THE WILD EPIC

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

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Hi-NRG: Wash Cleans Up Army Of Lovers Also Wins Big

NEW YORK—Martha Wash and Army Of Lovers were among the big winners at the fourth annual Hi-NRG Music Awards, held June 20 at DeDe's Cabaret here.

Wash took home four trophies for her work as the lead singer of Black Box, including best live performer and best domestic single, "Strike It Up." Giant recording trio Army Of Lovers was honored in three categories, most notably newcomers of the year.

The ceremony recognized the year's top records, performers, producers, DJs, and retailers in the enduring subsection of the club community. Winners were determined in balloting by members of the mu-

sic industry and readers of DMR, an industry tipsheet.

Among the other noteworthy nods of the evening were Stock/Waterman's fourth consecutive win as best production team, and former PWL stalwarts Phil Harding and Ian Curnow being noted once again as best commercial 12-inch remixers.

This year's Hall Of Fame inductee was disco-era siren Claudja Barry, who performed her new Radikal single, "Summer Of Love."

Other live performers included Cynthia Manley, Vicki Sue Robinson, and Ellyn Harris. The show was co-hosted by DMR columnist Dean Ferguson, and Megatone artists David Diebold and Jo-Carol.

HITS!!! 12-INCH PLAY LIST

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

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Cyrus Leads Album Sales At Tower's Fan Fair Site

NASHVILLE—Billy Ray Cyrus was the country album sales leader for Tower Records here during Fan Fair (June 8-14). His "Some Gave All" beat out runner-up Ricky Van Shelton's new gospel midline album, "Don't Overlook Salvation," by a wide margin. Tower, in addition to its West End Ave-

nue location, also operated a temporary on-site store at Fan Fair throughout the week.

Six of the acts in the top 25 best sellers also made in-store appearances at the West End outlet during Fan Fair. They are Trisha Yearwood, Pam Tillis, Michelle Wright, McBride & the Ride, Mark

Chesnutt, and Matthews, Wright & King.

Here are the top 25 sellers in descending order (Sales totals are for both Tower stores and are followed, in parentheses, by the cassette-to-CD sales breakdown):

"Some Gave All," Cyrus, 308 albums (145/163); "Don't Overlook Salvation," Shelton, 259 (208/51); "Wynonna," Wynonna Judd, 184 (34/150); "Trisha Yearwood," Trisha Yearwood, 170 (124/46); "I Thought It Was You," Doug Stone, 148 (138/10).

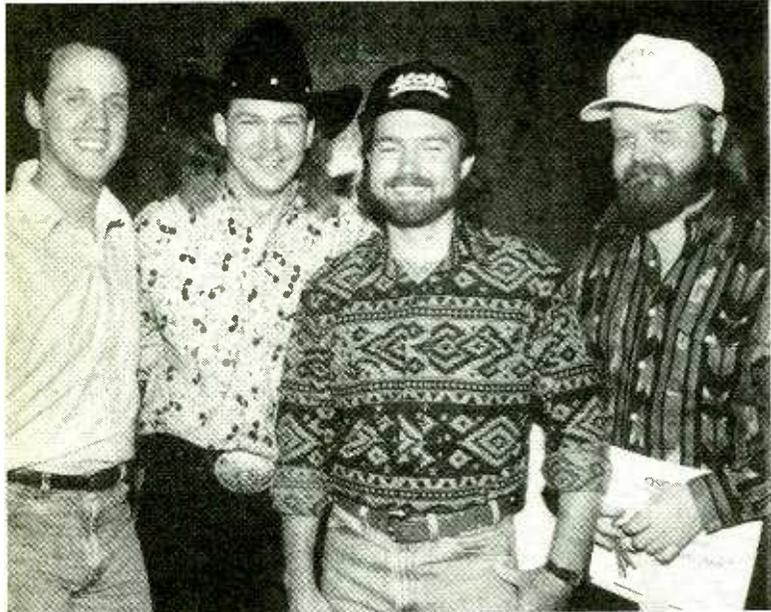
Also, "Past The Point Of Res-

cue," Hal Ketchum, 142 (72/70); "The Power Of Love," Matthews, Wright & King, 130 (48/82); "Put Yourself In My Place," Pam Tillis, 130 (59/71); "Ropin' The Wind," Garth Brooks, 124 (64/60); "Sacred Ground," McBride & the Ride, 117 (71/46).

Also, "Regular Joe," Joe Diffie, 110 (56/54); "Brand New Man," Brooks & Dunn, 107 (77/30); "Don't Rock The Jukebox," Alan Jackson, 100 (66/34); "It's All About To Change," Travis Tritt, 99 (86/13); "Western Beat," Kevin Welch, 92 (16/76).

Also, "What Do I Do With Me," 91 (62/29); "Linda Davis," Linda Davis, 86 (35/51); "Longnecks & Short Stories," Mark Chesnutt, 82 (28/54); "Now & Then" Michelle Wright, 80 (17/63); "Billy Dean," Billy Dean, 77 (60/17).

And, "No Fences," Garth Brooks, 75 (38/37); "All I Can Be," Colin Raye, 75 (43/32); "Sticks & Stones," Tracy Lawrence, 74 (34/40); "First Time For Everything," Little Texas, 72 (44/28); and "Aces," Suzy Bogguss, 71 (34/37).



Celebrating Fools. Songwriters Stan Paul Davis and Kenny Beard, writers of the recent Tracy Lawrence hit "Today's Lonely Fool," are joined by Lawrence at a reception hosted by ASCAP in their honor. Pictured, from left, are ASCAP membership representative Shelby Kennedy, Lawrence, Davis, and Beard.

Album Of Historical Songs Tied In To Columbus Fete

NASHVILLE—An album of 12 historical songs—originally cut here to commemorate the 1976 American bicentennial—has been resurrected and polished to tie-in with the quinquennial observance of Columbus's first voyage to the New World.

The package, titled "Of The I Sing," now includes either a CD or cassette, plus a song book and a 42-page calendar of quinquennial events and historical happenings worldwide.

Quincentury Ltd. Productions, of Brentwood, Tenn., created the package and is overseeing its marketing. Thadd Collins, the company's president, co-produced the album in the mid-'70s with Barry Sadler, best known for his 1996 hit "The Ballad Of The Green Berets." Sadler died in 1989.

Collins says the album, although recorded with the aim of being marketed in conjunction with the American bicentennial, was never released until this year.

Among the singers on the historical collection are Sadler, Merle Kilgore, and Ed Bruce. The background musicians used period instruments for authenticity, Collins says.

Songs included in the album are "Christopher Columbus," "The British Grenadiers," "Mary's Dream," "Tough Yankee Tar," "Drill Ye Tarriers, Drill," "Defense Of The Alamo," "I'm A Lousy Miner," "The Blue And The Grey," "Miles Keogh's Horse," "Indian's Petition," "Oysters And Wine," and "Of Thee I Sing."

The CD package is being sold at retail and by direct mail at \$19.95, the cassette package at \$16.95. Timeless Inc., of Nashville, is distributing the project to record stores, mass merchandisers, and book stores. BNJ Marketing, Brentwood, is handling mail orders generated by radio and TV spots.

"Of Thee I Sing" is also being advertised in magazines, according to Collins, and is on sale at the U. S. Pavilion at Expo '92 and the Library Of Congress gift shop. Collins adds he is negotiating with the Armed Forces Exchange System, theme parks, and other outlets to carry the product.

In February, the Voice Of America broadcast a 30-minute special on the album. A second VOA show is set to air in October.

EDWARD MORRIS

Use Your Disillusion: A New Take On Music Vaus Song Inspired By Lament Over Quality Of Life

FROM DESPAIR TO A DEAL: When San Diego musician and record producer Steve Vaus wrote to six newspapers to complain about the quality of life in his home town and ask for recommendations about where he might relocate, he didn't know he would parlay his discontent into country record deal. But that's what happened.

There were so many responses to the Vaus letters—particularly the one that appeared in USA Today—that he decided to write a song about his lament and produce an accompanying music video.

RCA/Nashville got wind of the project and was sufficiently impressed to release the single and video—"We Must Take America Back"—and sign Vaus to an album deal.

By the way, wasn't this how Ross Perot got started? If tapping the "disillusionment market" can sell presidential candidates, why not records?



by Edward Morris

MERCURY MOVING: Mercury Records is setting up new Nashville headquarters at 66 Music Square West, the building vacated earlier this year by ASCAP. The move will be completed by mid-July.

MAKING THE ROUNDS: It wasn't your normal listening party. Instead of playing their new album, "The Long Haul," for media and friends, the **Oak Ridge Boys** actually performed it recently at a Nashville club. Oaks tenor **Joe Bonsall** recited for the crowd some of the hits-in-embryo the group had turned down while searching for tunes for its albums. Among the rejects: "She Is His Only Need," "Bubba Shot The Jukebox," and (gulp) "Achy Breaky Heart." Don't grieve for the Oaks, though. The songs they ended up with more than match the ones they overlooked.

Patty Loveless has switched from MCA to Epic Records. One of the sweetest voices in the "new traditionalist" school of the mid-'80s, Loveless first hit the country charts in 1985 with "Lonely Days, Lonely Nights." Among her subsequent hits were "A Little Bit In Love," "Blue Side Of Town," "Don't Toss Us Away," "Timber (I'm Falling In Love)," "Chains," and "I'm That Kind Of Girl." A news release announcing the Loveless transfer says she will probably begin recording her first album for Epic in September, with **Emory Gordy Jr.** "involved in production." The first single is tentatively set for January. **Janis Ian** is recording an independent album in Nashville. It will be called "Breaking Silence" ... "Fisher's Hornpipe," a music video starring **David Schnauffer** and the **Cactus Brothers**, has earned a bronze award at Worldfest '92, the Houston International Film & Video Festival.

Jay Self produced and **Greg Crutcher** and **Tom Olyphant** directed the video for Dream Ranch Pictures ... **Janine Rabbitt**, wife of singer **Eddie Rabbitt**, has produced a 60-minute exercise video, "Belly Dancing For Fitness And Fun." Additional information is available from Creative Media Services in Nashville ... **Alvin & the Chipmunks**, an act that last made a foray into country music in 1981 with the "Urban Chipmunk" album, will release a new country album on Epic. **John Boylan** will produce ... **Ron Huntsman**, president of Ron Huntsman Entertainment Marketing, has added **Henry R. Chassaignac**, **Michelle Pearson**, and **Dave Walton** to his staff and has opened a production office on Music Row.

Opryland USA has donated the historic—and still operating—Hatch Show Print shop to the Country Music Foundation. Hatch will function as both a print shop and graphics museum at its new location at 316 Broadway in downtown Nashville. Established in 1879, Hatch Show Print became a leading show-poster printer, particularly distinguishing itself through work done for Grand Ole Opry acts. For the past five years, the company has been operated by the foundation under a loan agreement with Opryland.

MARK YOUR CALENDARS: The vagaries of network programming have caused the Country Music Assn. to once again reschedule its 1992 awards show. According to the latest dispatch, the special will air on CBS-TV Wednesday, Sept. 30 ... **Mark Collie**, **Kevin Welch**, and **Joe Barnhill** will perform a benefit concert for the American Diabetes Assn. and the Juvenile Diabetes Foundation Friday (3) at Pickwick Landing State Park, Savannah, Tenn. Tickets will be sold at the site and are \$5 each ... The 10th annual Winterhawk Bluegrass Festival will be held July 16-19 at the Rothvoss Farm, near Hillsdale, N.Y. Appearing will be **Alison Krauss & Union Station**, **Hot Rize**, **Tony Rice Unit**, **Riders In The Sky**, the **Hillards**, **John Hartford**, the **Nashville Bluegrass Band**, the **Dry Branch Fire Squad**, **Paul Adkins & Borderline**, and the **Eddie Adcock Band** ... **Willie Nelson** and **Ringo Starr & His All-Starr Band** will headline the August In Arkansas Festival, Aug. 13-16, in Little Rock ... the second annual Urban Music Business Conference is set for Aug. 28 at the Maxwell House Hotel in Nashville and Aug. 29 at Middle Tennessee State Univ., in Murfreesboro. **Thomas Cain**, at BMI in Nashville, has more details.

SIGNINGS: **Dean Dillon** to Opryland Music Group for publishing.

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of jagged emotion,
power that will
knock you down
and a passion
that burns.
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thrilled to welcome
Patty Loveless*



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Billboard **HOT COUNTRY** SINGLES & TRACKS

FOR WEEK ENDING JULY 4, 1992

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 LISTEN-R-R DATA.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
				*** NO. 1 *** 1 week at No. 1	
1	4	9	9	I SAW THE LIGHT T. BROWN (L. LANGELLE, A. GOLD)	WYNNONNA (V) CURB 54407/MCA
2	2	3	15	NORMA JEAN RILEY M. POWELL, T. DUBOIS (M. POWELL, D. TRUMAN, R. HONEY)	DIAMOND RIO (V) ARISTA 1-2407
3	9	10	11	MIDNIGHT IN MONTGOMERY S. HENDRICKS, K. STEGALL (A. JACKSON, D. SAMPSON)	ALAN JACKSON (V) ARISTA 1-2418
4	3	5	14	ROCK MY BABY R. BYRNE, K. STEGALL (B. SPENCER, P. WHITLEY, C. WRIGHT)	SHENANDOAH (V) RCA 62199
5	1	1	14	ACHY BREAKY HEART J. SCAIFE, J. COTTON (D. VON TRESS)	BILLY RAY CYRUS (C) (V) MERCURY 866 522
6	6	8	12	SHIPS THAT DON'T COME IN B. MONTGOMERY, J. SLATE (P. NELSON, D. GIBSON)	JOE DIFFIE (V) EPIC 74285
7	5	6	12	GONE AS A GIRL CAN GET J. BOWEN, G. STRAIT (J. M. LANE)	GEORGE STRAIT (V) MCA 54379
8	10	13	12	WHEN IT COMES TO YOU J. STROUD, J. ANDERSON (M. KNOFFLER)	JOHN ANDERSON (C) (V) BNA 62235
9	11	17	10	THE RIVER A. REYNOLDS (V. SHAW, G. BROOKS)	GARTH BROOKS (V) LIBERTY 57765
10	12	14	14	ACES J. BOWEN, S. BOGGUSS (C. WHEELER)	SUZY BOGGUSS (V) LIBERTY 57764
11	13	15	14	TAKE IT LIKE A MAN S. BOGARD, R. GILES (T. HASLEDEN)	MICHELLE WRIGHT (V) ARISTA 1-2406
12	14	16	11	THE NIGHT THE LIGHTS WENT OUT IN GEORGIA T. BROWN, R. MCENTIRE (B. RUSSELL)	REBA MCENTIRE (C) (V) MCA 54386
13	7	2	17	SACRED GROUND S. GIBSON, T. BROWN (V. RUST, K. BROOKS)	MCBRIDE & THE RIDE (V) MCA 54356
14	8	4	15	THE WOMAN BEFORE ME G. FUNDIS (J. JOHNSTONE)	TRISHA YEARWOOD (V) MCA 54362
15	16	22	7	BILLY THE KID C. HOWARD, T. SHAPIRO (B. DEAN, P. NELSON)	BILLY DEAN (V) SBK 57745/LIBERTY
16	22	29	5	TAKE A LITTLE TRIP J. LEO, J. M. LEE, ALABAMA (R. ROGERS, M. WRIGHT)	ALABAMA (V) RCA 62253
17	19	28	6	I FEEL LUCKY J. JENNINGS, M. C. CARPENTER (M. C. CARPENTER, D. SCHLITZ)	MARY-CHAPIN CARPENTER (V) COLUMBIA 74345
18	20	20	9	SOMETHING IN RED R. LANDIS (A. KASET)	LORRIE MORGAN (V) RCA 62219
19	28	39	7	BOOT SCOOTIN' BOOGIE S. HENDRICKS, D. COOK, B. TANKERSLEY (R. DUNN)	BROOKS & DUNN (C) (V) ARISTA 1-2432
20	24	27	11	THE HEART THAT YOU OWN P. ANDERSON (D. YOAKAM)	DWIGHT YOAKAM (V) REPRISE 18966/WARNER BROS.
*** POWER PICK/AIRPLAY ***					
21	33	56	3	WE TELL OURSELVES J. STROUD, C. BLACK (C. BLACK, H. NICHOLAS)	CLINT BLACK (V) RCA 62194
22	31	35	5	THIS ONE'S GONNA HURT YOU R. BENNETT, T. BROWN (M. STUART)	MARTY STUART & TRAVIS TRITT (V) MCA 54405
23	18	12	16	BACKROADS S. BUCKINGHAM (C. MAJORS)	RICKY VAN SHELTON (V) COLUMBIA 74258
24	21	23	13	BLUE ROSE IS P. WORLEY, E. SEAY (B. DIPIERO, P. TILLIS, J. BUCKINGHAM)	PAM TILLIS (V) ARISTA 1-2408
25	23	25	10	THE TIME HAS COME P. WORLEY, E. SEAY (L. WILSON, S. LONGACRE)	MARTINA MCBRIDE (V) RCA 62215
26	27	21	18	SOME GIRLS DO R. SCRUGGS, M. MILLER (M. MILLER)	SAWYER BROWN CURB ALBUM CUT
27	17	7	16	COME IN OUT OF THE PAIN D. JOHNSON (D. DRIMMER, F. J. MYERS)	DOUG STONE (V) EPIC 74259
28	29	24	20	NEON MOON S. HENDRICKS, D. COOK (R. DUNN)	BROOKS & DUNN (V) ARISTA 1-2409
29	26	19	18	NOTHING SHORT OF DYING G. BROWN (T. TRITT)	TRAVIS TRITT (V) WARNER BROS. 18984
30	25	18	19	EVERY SECOND J. FULLER, J. HOBBS (W. PERRY, G. SMITH)	COLLIN RAYE (V) EPIC 74242
31	34	41	6	IF YOUR HEART AIN'T BUSY TONIGHT J. CRUTCHFIELD (T. SHAPIRO, C. WATERS)	TANYA TUCKER (V) LIBERTY 57768
32	32	30	11	CAN'T STOP MYSELF FROM LOVING YOU E. GORDY, JR., T. BROWN (KOSTAS, FOLKVORD)	PATTY LOVELESS (V) MCA 54371
33	15	11	15	ALL IS FAIR IN LOVE AND WAR R. MILSAP, R. GALBRAITH (T. NICHOLS, R. BYRNE)	RONNIE MILSAP (V) RCA 62217
34	35	37	9	HOME SWEET HOME R. LANDIS, J. STROUD (D. ROBBINS, J. S. SHERRILL, B. DIPIERO)	DENNIS ROBBINS (V) GIANT 18982/WARNER BROS.
35	41	53	4	I'LL THINK OF SOMETHING M. WRIGHT (J. FOSTER, B. RICE)	MARK CHESNUTT (V) MCA 54395
36	42	51	6	A WOMAN LOVES S. HENDRICKS, T. DUBOIS (S. BOGARD, R. GILES)	STEVE WARINER (V) ARISTA 12426
37	45	52	6	FIVE O' CLOCK WORLD A. REYNOLDS, J. ROONEY (A. REYNOLDS)	HAL KETCHUM (C) CURB 76903
38	49	63	3	RUNNIN' BEHIND J. STROUD (E. HILL, M. D. SANDERS)	TRACY LAWRENCE ATLANTIC ALBUM CUT
39	36	33	19	OLD FLAMES HAVE NEW NAMES M. WRIGHT (B. BRADDOCK, R. VAN HOY)	MARK CHESNUTT (V) MCA 54334

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
40	44	45	8	WHAT KIND OF FOOL DO YOU THINK I AM S. HENDRICKS, B. BECKETT (A. CARMICHAEL, G. GRIFFIN)	LEE ROY PARNELL (V) ARISTA 12431
41	40	49	9	WHERE FOREVER BEGINS J. STROUD (T. BRUCE, T. MCHUGH)	NEAL MCCOY ATLANTIC ALBUM CUT
42	43	31	18	LOVIN' ALL NIGHT J. LEVENTHAL, R. CROWELL (R. CROWELL)	RODNEY CROWELL (V) COLU MBIA 74250
43	46	50	8	FROM THE WORD LOVE R. SKAGGS, M. MCANALLY (K. SEWELL)	RICKY SKAGGS (V) EPIC 74311
44	53	64	4	YARD SALE B. CANNON, N. WILSON (L. BASTIAN, D. BLACKWELL)	SAMMY KERSHAW (V) MERCURY 866 754
45	51	60	5	COWBOY BEAT H. BELLAMY, D. BELLAMY, E. SEAY (D. BELLAMY, J. BELAND)	THE BELLAMY BROTHERS BELLAMY BROTHERS ALBUM CUT
46	59	67	5	TWO-TIMIN' ME L. M. LEE, J. LEO (R. MAINEGRA, R. YANCEY, J. GRIFFIN)	THE REKINGTONS (V) BNA 62276
47	50	55	10	YOU DO MY HEART GOOD J. BOWEN, C. FRANCIS (T. PADEN, M. LANTRIP)	CLEVE FRANCIS LIBERTY ALBUM CUT
48	63	75	3	I WOULDN'T HAVE IT ANY OTHER WAY E. GORDY, JR. (A. TIPPIN, B. CURRY)	AARON TIPPIN (V) RCA 62241
49	57	70	3	YOU AND FOREVER AND ME J. STROUD, C. DINAPOLI, D. GRAU (P. HOWELL, S. HARRIS)	LITTLE TEXAS (V) WARNER BROS. 18867
50	47	43	11	MASON DIXON LINE K. LEHNING (D. SEALS)	DAN SEALS (V) WARNER BROS. 18968
51	75	—	2	WHAT KIND OF LOVE L. KLEIN (R. CROWELL, W. JENNINGS, R. ORBISON)	RODNEY CROWELL (C) (V) COLU MBIA 74360
52	52	46	14	I'D SURRENDER ALL K. LEHNING (R. TRAVIS, A. JACKSON)	RANDY TRAVIS (V) WARNER BROS. 18943
53	65	—	2	FAMILIAR GROUND R. BYRNE, A. SHULMAN (T. LANCASTER, M. WHITE)	MICHAEL WHITE (V) REPRISE 18881/WARNER BROS.
54	74	—	2	TOO MUCH J. BOWEN, R. ALVES (G. CLARK, L. R. PARNELL)	PIRATES OF THE MISSISSIPPI LIBERTY ALBUM CUT
*** HOT SHOT DEBUT ***					
55	NEW	—	1	I STILL BELIEVE IN YOU T. BROWN (V. GILL, J. B. JARVIS)	VINCE GILL (V) MCA 54406
56	58	59	19	TILL I'M HOLDING YOU AGAIN J. BOWEN, R. ALVES (L. GOTTLIEB, R. ALVES, B. MCCORVEY)	PIRATES OF THE MISSISSIPPI (V) LIBERTY 57704
57	54	58	7	HONKY TONK BABY P. WORLEY, E. SEAY (M. HENDERSON, M. IRWIN)	HIGHWAY 101 (V) WARNER BROS. 18878
58	55	61	7	COME ON OVER TO THE COUNTRY B. BECKETT, H. WILLIAMS, JR., J. STROUD (H. WILLIAMS, JR.)	HANK WILLIAMS, JR. (V) CURB 18922/CAPRICORN
59	72	—	2	THAT'S WHAT I'M WORKING ON TONIGHT B. MONTGOMERY (L. WILLIAMS, N. WILLIAMS, M. W. FRANCIS)	DIXIANA (V) EPIC 74361
60	62	66	20	THE ROCK S. HENDRICKS, B. BECKETT (J. VARSOS, R. SMITH)	LEE ROY PARNELL (V) ARISTA 1-2400
61	56	57	14	SHE TOOK IT LIKE A MAN B. BECKETT (P. NELSON, D. MAYO, K. STALEY)	CONFEDERATE RAILROAD ATLANTIC ALBUM CUT
62	NEW	—	1	SHE TAKES THE SAD OUT OF SATURDAY NIGHT R. PENNINGTON (C. RYLE, B. HENDERSON)	CLINTON GREGORY (V) STEP ONE 439
63	60	54	9	STILL GOT A CRUSH ON YOU R. HAFKINE (D. DILLON, P. OVERSTREET)	DAVIS DANIEL (V) MERCURY 866 822
64	64	62	14	THE POWER OF LOVE S. BUCKINGHAM, L. STRICKLAND (W. ALDRIDGE)	MATTHEWS, WRIGHT & KING (V) COLUMBIA 19069
65	NEW	—	1	COULD'VE BEEN ME J. SCAIFE, J. COTTON (R. NIELSEN, M. POWELL)	BILLY RAY CYRUS (V) MERCURY 866 998
66	NEW	—	1	ROSALEE B. MAHER (C. BICKHARDT, D. SCHLITZ, B. MAHER)	STACY DEAN CAMPBELL (V) COLUMBIA 74357
67	66	71	3	BUBBA SHOT THE JUKE BOX M. WRIGHT (D. LINDE)	MARK CHESNUTT MCA ALBUM CUT
68	69	73	16	AGAINST THE GRAIN A. REYNOLDS (B. BOUTON, L. CORDLE, C. JACKSON)	GARTH BROOKS (V) LIBERTY 44800
69	73	—	2	FALL J. SCAIFE, J. COTTON, THE OAK RIDGE BOYS (D. VON TRESS)	THE OAK RIDGE BOYS (V) RCA 62228
70	67	72	20	WAITIN' FOR THE DEAL TO GO DOWN B. MONTGOMERY (B. FISCHER, C. BLACK, A. ROBERTS)	DIXIANA (V) EPIC 74221
71	NEW	—	1	SHE WROTE THE BOOK S. HENDRICKS (S. BOGARD, R. GILES)	ROB CROSBY (V) ARISTA 12443
72	NEW	—	1	JESUS AND MAMA B. BECKETT (D. B. MAYO, J. D. HICKS)	CONFEDERATE RAILROAD ATLANTIC ALBUM CUT
73	NEW	—	1	OUR LOVE WAS MEANT TO BE C. FARREN (J. STEELE, C. FARREN)	BOY HOWDY CURB ALBUM CUT
74	NEW	—	1	IT COULD'VE BEEN SO GOOD J. FULLER, J. HOBBS (C. WATERS, L. WILSON)	COLLIN RAYE EPIC ALBUM CUT
75	70	—	2	GOODBYE HIGHWAY J. STROUD (J. PHOTOLO, B. DIPIERO)	DARRYL & DIN ELLIS (V) PIC 74325

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

HOT COUNTRY RECURRENTS

1	—	—	1	PAST THE POINT OF RESCUE A. REYNOLDS, J. ROONEY (M. HANLY)	HAL KETCHUM CURB
2	—	—	1	PAPA LOVED MAMA A. REYNOLDS (K. WILLIAMS, G. BROOKS)	GARTH BROOKS LIBERTY
3	—	—	1	THERE AIN'T NOTHIN' WRONG WITH THE RADIO E. GORDY, JR. (A. TIPPIN, B. BROCK)	AARON TIPPIN RCA
4	1	—	2	TODAY'S LONELY FOOL J. STROUD (K. BEARD, S. P. DAVIS)	TRACY LAWRENCE ATLANTIC
5	2	—	2	BURN ME DOWN R. BENNETT, T. BROWN (E. MILLER)	MARTY STUART MCA
6	—	—	1	SOME KIND OF TROUBLE J. CRUTCHFIELD (M. REID, B. MAHER, D. POTTER)	TANYA TUCKER LIBERTY
7	3	1	4	IS THERE LIFE OUT THERE T. BROWN, R. MCENTIRE (S. LONGACRE, R. GILES)	REBA MCENTIRE MCA
8	4	—	2	THE TIPS OF MY FINGERS S. HENDRICKS, T. DUBOIS (B. ANDERSON)	STEVE WARINER ARISTA
9	6	3	9	STRAIGHT TEQUILA NIGHT J. STROUD, J. ANDERSON (K. ROBBINS, D. HUPP)	JOHN ANDERSON BNA
10	7	4	6	DALLAS S. HENDRICKS, K. STEGALL (A. JACKSON, K. STEGALL)	ALAN JACKSON ARISTA
11	9	6	10	EXCEPT FOR MONDAY R. LANDIS (R. NIELSEN)	LORRIE MORGAN RCA
12	10	2	6	BORN COUNTRY J. LEO, L. M. LEE, ALABAMA (J. SCHWEERS, B. HILL)	ALABAMA RCA
13	11	7	9	BETTER CLASS OF LOSERS K. LEHNING (R. TRAVIS, A. JACKSON)	RANDY TRAVIS WARNER BROS.

14	12	11	14	A JUKEBOX WITH A COUNTRY SONG D. JOHNSON (G. NELSON, R. SAMOSET)	DOLG STONE EPIC
15	—	—	1	SHE IS HIS ONLY NEED T. BROWN (D. LOGGINS)	WYNNONNA CURB
16	8	5	3	TAKE YOUR MEMORY WITH YOU T. BROWN (V. GILL)	VINCE GILL MCA
17	14	12	10	MAYBE IT WAS MEMPHIS P. WORLEY, E. SEAY (M. ANDERSON)	PAM TILLIS WARNER BROS.
18	5	—	2	FIRST TIME FOR EVERYTHING J. STROUD, C. DINAPOLI, D. GRAU (P. HOWELL, D. O'BRIEN)	LITTLE TEXAS WARNER BROS.
19	20	10	19	MY NEXT BROKEN HEART S. HENDRICKS, D. COOK (D. COOK, R. DUNN, K. BROOKS)	BROOKS & DUNN ARISTA
20	15	8	15	STICKS AND STONES J. STROUD (E. WEST, R. DILLON)	TRACY LAWRENCE ATLANTIC
21	17	14	19	CADILLAC STYLE B. CANNON, N. WILSON (M. PETERSEN)	SAMMY KERSHAW MERCURY
22	16	16	18	LOVE, ME J. FULLER, J. HOBBS (S. EWING, M. T. BARNES)	COLLIN RAYE EPIC
23	—	22	72	FRIENDS IN LOW PLACES A. REYNOLDS (D. BLACKWELL, B. LEE)	GARTH BROOKS LIBERTY
24	24	23	40	DON'T ROCK THE JUKEBOX S. HENDRICKS, K. STEGALL (A. JACKSON, R. MURRAH, K. STEGALL)	ALAN JACKSON ARISTA
25	22	21	13	THE DIRT ROAD R. SCRUGGS, M. MILLER (M. MILLER, G. HUBBARD)	SAWYER BROWN CURB

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

COUNTRY CORNER



by Lynn Shults

THE REIGN IS OVER for Billy Ray Cyrus and "Achy Breaky Heart." The song was No. 1 on the Hot Country Singles & Tracks chart for five consecutive weeks before dropping to No. 5 on this week's chart. However, the track is still on the move on the Billboard Hot 100, where it climbs one spot to No. 7. Cyrus' album "Some Gave All" shows a 14% retail sales increase over the previous week and stays at the pinnacle of The Billboard 200 and the Top Country Albums chart.

TWO FOR TWO: "I Saw The Light" by Wynonna leaps from No. 4 to No. 1, making it two straight No. 1 hits from the artist's self-titled solo album, which holds at No. 4 on the Top Country Albums chart. The song was co-written by two California writers, Lisa Angelle and Andrew Gold, and produced by Tony Brown. Angelle is an ex-Nashvillean. While residing in Nashville, she was a staff writer for Tom Collins Music and was signed to Liberty Records by former Capitol Records president Jim Foglesong. Gold is an acclaimed West Coast writer and holder of two BMI pop awards. This is the first time for either to top the Billboard Hot Country Singles & Tracks chart.

THE 10 MOST ACTIVE tracks on this week's country singles chart are "We Tell Ourselves" (33-21) by Clint Black; "Runnin' Behind" (49-38) by Tracy Lawrence; "The River" (11-9) by Garth Brooks; "Take A Little Trip" (22-16) by Alabama; "When It Comes To You" (10-8) by John Anderson; "Boot Scootin' Boogie" (28-19) by Brooks & Dunn; "I Saw The Light" by Wynonna; "This One's Gonna Hurt You" (31-22) by Marty Stuart & Travis Tritt; "I Wouldn't Have It Any Other Way" (63-48) by Aaron Tippin; and "Midnight In Montgomery" (9-3) by Alan Jackson.

ALBUM SALES OF COUNTRY artists are up 10% following the massive media coverage of Fan Fair and the related events surrounding this musical marathon. Albums showing the greatest increases on the Top Country Albums chart are "Billy Dean" (35-29) by Billy Dean; "Something In Red" (9-8) by Lorrie Morgan; "Here In The Real World" (43-37) by Alan Jackson; "Longnecks And Short Stories" (21-20) by Mark Chesnutt; and "Now And Then" (24-21) by Michelle Wright.

LOCAL TELEVISION PROGRAMMING of videos is part of the expanding world of country music. In Billboard's survey of fans attending this year's Fan Fair, slightly more than 25% reported awareness of a locally produced country music show in their market. Some 21% of those surveyed said they preferred watching country music to listening to the radio. Who are the pioneers producing their own shows? One is Tom Phillips, better known as Chattanooga Tom. He produces a two-hour show seen on Saturdays and Sundays on 14 cable outlets in the Chattanooga area. Phillips is the marketing director for WFLI-TV, a UHF station, and a veteran of the Chattanooga market, having once been the music director of radio station WDO. He writes, edits, and produces the show. "The original idea was to simulcast with radio station US-101," he says. That concept didn't work out and now he pre-records the show at various remote sites.



Songs And More. Members of the Nashville Songwriters Assn. International take a break during the recent Professional Songwriters Conference held at the Vanderbilt Plaza Hotel in Nashville. The annual event addressed issues concerning professional songwriting. Pictured, from left, are NSAI president Richard Leigh; Bob Gaudio ("Big Girls Don't Cry," "Can't Take My Eyes Off Of You"); Jeff Barry ("Chapel Of Love," "I Honestly Love You"); NSAI executive director Pat Rogers; Jim Messina (founding member of Poco and Loggins & Messina); Cy Coleman ("The Best Is Yet To Come" and, from "Will Rogers Follies," "I Never Met A Man I Didn't Like"); and panel moderator J. Fred Knobloch.

Oswald, Wojcik Pioneer Branson Tix Selling Tickets To Local Attractions

NASHVILLE—Local music executives Marc Oswald and Dan Wojcik have opened Branson Tix, a computerized service to sell tickets to various musical and entertainment attractions in Branson, Mo. Oswald is with Avalon Entertainment Group, a personal management company; Wojcik heads Entertainment Artists, a booking agency.

In addition to offering a toll-free number for phone reservations, Branson Tix also operates walk-in outlets at five locations in Branson

and Springfield, Mo. The service is also computer-linked to Vacation Outfitters, a separate hotel and motel reservation company.

A spokesman says Branson Tix is negotiating with many of the major theaters in the area to subscribe to their ticketing service. Among those that already do are Boxcar Willie Theatre, Gilley's Theater, Moe Bandy Americana Theater, Buck Trent Dinner Theater, and Roy Clark Celebrity Theater.

Infomercial Plugs Cline Package

NASHVILLE—Hallway Entertainment & Distribution here and Corporatel International of Mississauga, Ontario, Canada, will begin direct-marketing a commemorative Patsy Cline package Oct. 1. The 30th anniversary of Cline's death will be March 5, 1993.

To be advertised via a half-hour infomercial, the package will consist of a 60-minute video, "Remembering Patsy"; a gold-laced, sterling silver signature pin; and a framed and autographed photo of Cline. These items will be housed in a jewel box that is a replica of Cline's own. The set costs \$99.95.

Hallway's Dan McLellan says the infomercial will debut in four major markets that have not been confirmed yet.

"The Real Patsy Cline," produced in 1986, was Hallway's entry into the longform video field (Billboard, April 25) and it has become the company's steadiest seller.

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COUNTRY SINGLES A-Z

PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE (Publisher - Licensing Org.) Sheet Music Dist.			
10 ACES (Cheryl Wheeler, ASCAP/Bughouse, ASCAP) HL	69 FALL (Millhouse, BMI)	66 ROSALEE (Colgems-EMI, ASCAP/Craig Bickhardt, ASCAP/MCA, ASCAP/Don Schlitz, ASCAP/Welbeck, ASCAP/Blue Quill, ASCAP)	25 THE TIME HAS COME (Zomba, ASCAP/WB, ASCAP/Long Acre, SESAC) WBM
5 ACHY BREAKY HEART (Millhouse, BMI/Songs Of PolyGram, BMI) HL	53 FAMILIAR GROUND (Makin' It Up, BMI/Sony Cross Keys, ASCAP)	38 RUNNIN' BEHIND (New Haven, BMI/MCA, ASCAP)	54 TOO MUCH (EMI April, ASCAP)
68 AGAINST THE GRAIN (Slide Bar, ASCAP/Polygram, ASCAP/Amanda-Lin, ASCAP) HL	43 FROM THE WORD LOVE (Keith Sewell, BMI)	13 SACRED GROUND (Oavid 'N' Will, ASCAP/Sony Cross Keys, ASCAP) HL	46 TWO-TIMIN' ME (Careers-BMG, BMI/Rita's Cloud Nine, BMI/Maypop, BMI/Wildcountry, BMI) HL
33 ALL IS FAIR IN LOVE AND WAR (Hannah's Eyes, BMI/Fame, BMI/Bobworld, BMI) WBM	7 GONE AS A GIRL CAN GET (O-Tex, BMI/MBI, ASCAP/Max Lane, ASCAP/Fourleaf, ASCAP) HL	62 SHE TAKES THE SAD OUT OF SATURDAY NIGHT (Tillis, BMI/Peer Five, BMI)	70 WAITIN' FOR THE DEAL TO GO DOWN (Bobby Fischer, ASCAP/Chappell & Co., ASCAP/Serenity Manor, ASCAP/MCA, ASCAP) HL
23 BACKROADS (Corner, SOCAN)	75 GOODBYE HIGHWAY (WB, ASCAP/Patrick Janus, ASCAP/After Berger, ASCAP/Little Big Town, BMI/American Made, BMI)	61 SHE TOOK IT LIKE A MAN (Sony Tree, BMI/New Haven, BMI/Pulpit Rock, BMI/AMR, ASCAP) HL	21 WE TELL OURSELVES (Howlin' Hits, ASCAP)
15 BILLY THE KID (EMI Blackwood, BMI/Great Cumberland, BMI) CPP/HL	20 THE HEART THAT YOU OWN (Coal Dust West, BMI) WBM	71 SHE WROTE THE BOOK (WB, ASCAP/Rancho Bogardo, ASCAP/Great Cumberland, BMI/Diamond Struck, BMI/Patrick, BMI)	40 WHAT KIND OF FOOL DO YOU THINK I AM (Shedhouse, ASCAP/Robinette, ASCAP/Polygram Int'l, ASCAP) HL
24 BLUE ROSE IS (Little Big Town, BMI/American Made, BMI/Sony Tree, BMI/Longitude, BMI/Ms. Ducks Ditties, BMI) HL/WBM	34 HOME SWEET HOME (Corey Rock, ASCAP/Sony King, ASCAP/Little Big Town, BMI/American Made, BMI/Brand New Town, BMI/Old Wolf, BMI/Music Corp. Of America, BMI) CPP/WBM/HL	6 SHIPS THAT DON'T COME IN (Warner-Tamerlane, BMI/Maypop, BMI/Wildcountry, BMI) WBM	8 WHEN IT COMES TO YOU (Straitjacket, ASCAP/Almo, ASCAP) CPP
19 BOOT SCOOTIN' BOOGIE (Ronnie Dunn, BMI/Alfred Avenue, BMI/Sony Tree, BMI) HL	57 HONKY TONK BABY (Colgems-EMI, ASCAP/EMI April, ASCAP) WBM	26 SOME GIRLS DO (Zoo II, ASCAP)	41 WHERE FOREVER BEGINS (MCA, ASCAP) HL
67 BUBBA SHOT THE JUKE BOX (EMI Blackwood, BMI/Linde Manor, BMI/Right Key, BMI) WBM	52 I'D SURRENDER ALL (Sometimes You Win, ASCAP/All Nations, ASCAP/Seventh Son, ASCAP/Mattie Ruth, ASCAP) WBM	18 SOMETHING IN RED (Coburn, BMI)	14 THE WOMAN BEFORE ME (Mad Jack, BMI/Bug, ASCAP) HL
32 CAN'T STOP MYSELF FROM LOVING YOU (Songs Of PolyGram, BMI) HL	17 I FEEL LUCKY (EMI April, ASCAP/Getarealjob, ASCAP/Oon Schlitz, ASCAP/Almo, ASCAP) HL/PPP	63 STILL GOT A CRUSH ON YOU (Music Corp. Of America, BMI/Jesse Jo, BMI/Scarlet Moon, BMI) CLM/HL	36 A WOMAN LOVES (WB, ASCAP/Rancho Bogardo, ASCAP/Kinetic Diamond, ASCAP/Edge O' Woods, ASCAP) CPP
27 COME IN OUT OF THE PAIN (G.I.O., ASCAP/Dixie Stars, ASCAP/Josh-Nick, ASCAP) HL	31 IF YOUR HEART AIN'T BUSY TONIGHT (Edge O' Woods, ASCAP/Kinetic Diamond, ASCAP/Moline Valley, ASCAP) CPP	16 TAKE A LITTLE TRIP (Maypop, BMI/Wildcountry, BMI/EMI Blackwood, BMI/Wrightchild, BMI)	44 YARD SALE (Major Bob, ASCAP/Jobete, ASCAP) CPP
58 COME ON OVER TO THE COUNTRY (Bocephus, BMI) CPP	35 I'LL THINK OF SOMETHING (Polygram Int'l, ASCAP) HL	11 TAKE IT LIKE A MAN (Millhouse, BMI/Songs Of PolyGram, BMI) HL	49 YOU AND FOREVER AND ME (Square West, ASCAP/Howlin' Hits, ASCAP/Sony Tree, BMI/Edisto Sound, BMI)
65 COULDN'T BEEN ME (Englishtown, BMI/Warner-Tamerlane, BMI)		59 THAT'S WHAT I'M WORKING ON TONIGHT (Songwriters Ink, BMI/Lazy Gator, BMI/Texas Wedge, ASCAP/BluuWaboo, ASCAP)	47 YOU DO MY HEART GOOD (Starstruck Angel, BMI/Starstruck Writers Group, ASCAP)
45 COWBOY BEAT (Bellamy Brothers, ASCAP)		22 THIS ONE'S GONNA HURT YOU (Songs Of PolyGram, BMI/Tubb's Bus, BMI) HL	
30 EVERY SECOND (Zomba, ASCAP/O-Tex, BMI)		56 TILL I'M HOLDING YOU AGAIN (Julann, ASCAP/Great Cumberland, BMI/Flawfactor, BMI)	
		4 ROCK MY BABY (WB, ASCAP/Stroudavarious, ASCAP) WBM	
		60 THE ROCK (WB, ASCAP/Patrick Janus, ASCAP/MCA, ASCAP) HL/WBM	
		28 NEON MOON (Sony Tree, BMI) HL	
		12 THE NIGHT THE LIGHTS WENT OUT IN GEORGIA (Pix Russ, ASCAP)	
		2 NORMA JEAN RILEY (Rasaca Beach, BMI/Warner-Tamerlane, BMI/Dan Truman, BMI/Studio B, BMI/Mountain Green, BMI) WBM/HL	
		29 NOTHING SHORT OF DYING (Sony Tree, BMI/Post Oak, BMI) HL	
		39 OLD FLAMES HAVE NEW NAMES (Sony Tree, BMI/Royzboz, BMI) HL	
		73 OUR LOVE WAS MEANT TO BE (Mike Curb, BMI/Farren Curtis, BMI/Farren Square, ASCAP)	
		64 THE POWER OF LOVE (Rick Hall, BMI)	
		9 THE RIVER (Gary Morris, ASCAP/Major Bob, ASCAP/Mid-Summer, ASCAP) CPP	

Billboard TOP COUNTRY ALBUMS

FOR WEEK ENDING JULY 4, 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	1	5	BILLY RAY CYRUS MERCURY 510635* (9.98 EQ/13.98)	SOME GAVE ALL	1	
2	2	2	41	GARTH BROOKS ▲ 7 LIBERTY 96330* (10.98/15.98)	ROPIN' THE WIND	1	
3	3	3	93	GARTH BROOKS ▲ 8 LIBERTY 93866* (9.98/13.98)	NO FENCES	1	
4	4	4	12	WYNONNA ▲ CURB 10529*/MCA (10.98/15.98)	WYNONNA	1	
5	5	5	164	GARTH BROOKS ▲ 3 LIBERTY 90897* (9.98/13.98)	GARTH BROOKS	2	
6	6	7	45	BROOKS & DUNN ● ARISTA 18658* (9.98/13.98)	BRAND NEW MAN	6	
7	7	8	58	ALAN JACKSON ▲ ARISTA 8681* (9.98/13.98)	DON'T ROCK THE JUKEBOX	2	
8	9	10	62	LORRIE MORGAN ● RCA 30210* (9.98/13.98)	SOMETHING IN RED	8	
9	8	6	38	REBA MCENTIRE ▲ MCA 10400* (10.98/15.98)	FOR MY BROKEN HEART	3	
10	10	9	56	TRAVIS TRITT ▲ WARNER BROS. 26589* (9.98/13.98)	IT'S ALL ABOUT TO CHANGE	2	
11	11	11	45	HAL KETCHUM ● CURB 77450* (9.98/13.98)	PAST THE POINT OF RESCUE	6	
12	12	12	51	TRISHA YEARWOOD ▲ MCA 10297* (9.98/13.98)	TRISHA YEARWOOD	2	
13	14	18	56	DIAMOND RIO ● ARISTA 8673* (9.98/13.98)	DIAMOND RIO	13	
14	15	14	9	GEORGE STRAIT ● MCA 10532* (10.98/15.98)	HOLDING MY OWN	5	
15	13	13	15	AARON TIPPIN RCA 61129* (9.98/13.98)	READ BETWEEN THE LINES	6	
16	16	16	23	SAWYER BROWN CURB 95624* (9.98/13.98)	DIRT ROAD	12	
17	17	17	19	JOHN ANDERSON BNA 61029* (9.98/13.98)	SEMINOLE WIND	10	
18	19	19	34	SUZU BOGGUSS LIBERTY 95847* (9.98/13.98)	ACES	18	
19	18	15	45	DOUG STONE ● EPIC 47357*/SONY (9.98 EQ/13.98)	I THOUGHT IT WAS YOU	12	
20	21	26	12	MARK CHESNUTT MCA 10530* (9.98/13.98)	LONGNECKS & SHORT STORIES	9	
21	24	27	5	MICHELLE WRIGHT ARISTA 18685* (9.98/13.98)	NOW & THEN	20	
22	22	23	67	VINCE GILL ▲ MCA 10140* (9.98/15.98)	POCKET FULL OF GOLD	5	
23	23	24	85	DWIGHT YOAKAM ● REPRIS 26344*/WARNER BROS. (9.98/13.98)	IF THERE WAS A WAY	7	
24	20	22	18	HANK WILLIAMS, JR. CURB 26806*/CAPRICORN (9.98/15.98)	MAVERICK	7	
25	27	21	39	COLLIN RAYE ● EPIC 47468*/SONY (9.98 EQ/13.98)	ALL I CAN BE	7	
26	26	20	32	SAMMY KERSHAW MERCURY 510161* (9.98 EQ/13.98)	DON'T GO NEAR THE WATER	18	
27	25	25	51	TANYA TUCKER ● LIBERTY 95562* (9.98/13.98)	WHAT DO I DO WITH ME	6	
28	28	28	116	DOUG STONE ● EPIC 45303*/SONY (5.98 EQ/9.98)	DOUG STONE	12	
29	35	40	39	BILLY DEAN SBK 96728*/LIBERTY (9.98/13.98)	BILLY DEAN	29	
30	31	32	57	RICKY VAN SHELTON ▲ COLUMBIA 46855*/SONY (9.98 EQ/13.98)	BACKROADS	3	
31	29	30	8	MCBRIDE & THE RIDE MCA 10540* (9.98/13.98)	SACRED GROUND	27	
32	32	31	61	PAM TILLIS ● ARISTA 8642* (8.98/13.98)	PUT YOURSELF IN MY PLACE	10	
33	36	35	37	ALABAMA ● RCA 61040* (9.98/13.98)	GREATEST HITS VOL. 2	10	
34	40	37	85	CLINT BLACK ▲ 2 RCA 52372 (9.98/13.98)	PUT YOURSELF IN MY SHOES	1	
35	37	39	23	JOE DIFFIE EPIC 47477*/SONY (9.98 EQ/13.98)	REGULAR JOE	22	
36	30	29	30	TRACY LAWRENCE ATLANTIC 82326* (9.98/13.98)	STICKS AND STONES	10	
37	43	46	120	ALAN JACKSON ▲ ARISTA 8623 (8.98/13.98)	HERE IN THE REAL WORLD	4	
38	38	42	202	THE JUDDS ▲ 2 CURB 8318*/RCA (9.98/15.98)	GREATEST HITS	1	
39	39	41	88	MARY-CHAPIN CARPENTER ● COLUMBIA 46077*/SONY (8.98 EQ/13.98)	SHOOTING STRAIGHT IN THE DARK	11	

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
40	33	33	119	TRAVIS TRITT ▲ WARNER BROS. 26094* (9.98/13.98)	COUNTRY CLUB	3
41	34	34	6	SHENANDOAH RCA 66001* (9.98/13.98)	LONG TIME COMIN'	34
42	41	38	93	REBA MCENTIRE ▲ MCA 10016 (9.98/15.98)	RUMOR HAS IT	2
43	46	44	25	GEORGE STRAIT MCA 10450* (9.98/15.98)	TEN STRAIT HITS	7
44	44	43	16	LITTLE TEXAS WARNER BROS. 26820* (9.98/13.98)	FIRST TIME FOR EVERYTHING	19
45	48	50	42	PATTY LOVELESS MCA 10336* (9.98/13.98)	UP AGAINST MY HEART	27
46	47	47	41	THE JUDDS ● CURB 61018*/RCA (9.98/13.98)	GREATEST HITS VOL. II	7
47	42	36	8	CONFEDERATE RAILROAD ATLANTIC 82335* (9.98/15.98)	CONFEDERATE RAILROAD	36
48	49	51	164	CLINT BLACK ▲ 2 RCA 9668 (9.98/13.98)	KILLIN' TIME	1
49	50	52	35	STEVE WARINER ARISTA 18691* (9.98/13.98)	I AM READY	28
50	45	45	5	RODNEY CROWELL COLUMBIA 47985*/SONY (9.98 EQ/13.98)	LIFE IS MESSY	30
51	51	48	11	SHENANDOAH COLUMBIA 48885*/SONY (9.98 EQ/13.98)	GREATEST HITS	43
52	52	49	43	RANDY TRAVIS ● WARNER BROS. 26661* (9.98/13.98)	HIGH LONESOME	3
53	53	54	130	VINCE GILL ▲ MCA 42321 (8.98/13.98)	WHEN I CALL YOUR NAME	2
54	58	58	10	HANK WILLIAMS, JR. & HANK WILLIAMS CURB 77552* (6.98/9.98)	THE BEST OF HANK & HANK	54
55	54	56	4	MARTINA MCBRIDE RCA 66002* (9.98/13.98)	THE TIME HAS COME	54
56	55	59	10	VINCE GILL RCA 61130* (7.98/11.98)	I NEVER KNEW LONELY	51
57	60	63	89	MARK CHESNUTT ● MCA 10032* (9.98/13.98)	TOO COLD AT HOME	12
58	61	67	143	REBA MCENTIRE ● MCA 8034* (10.98/15.98)	REBA LIVE	2
59	59	53	63	MARTY STUART MCA 10106* (9.98/13.98)	TEMPTED	20
60	57	61	66	DOLLY PARTON ● COLUMBIA 46882*/SONY (9.98 EQ/13.98)	EAGLE WHEN SHE FLIES	1
61	62	57	64	BILLY DEAN SBK 94302*/LIBERTY (9.98/13.98)	YOUNG MAN	12
62	56	55	97	KEITH WHITLEY ● RCA 52277* (9.98/13.98)	GREATEST HITS	5
63	65	64	32	RESTLESS HEART RCA 61041* (9.98/13.98)	THE BEST OF RESTLESS HEART	25
64	64	66	95	KATHY MATTEA ● MERCURY 842330* (8.98 EQ/13.98)	A COLLECTION OF HITS	8
65	63	65	127	DAN SEALS ● LIBERTY 48308 (7.98/11.98)	THE BEST	7
66	67	62	42	CHRIS LEDOUX LIBERTY 96499* (9.98/13.98)	WESTERN UNDERGROUND	36
67	68	69	138	THE KENTUCKY HEADHUNTERS ▲ MERCURY 838744 (9.98 EQ/13.98)	PICKIN' ON NASHVILLE	2
68	NEW ►	1	1	LEE GREENWOOD LIBERTY 98568* (9.98/13.98)	AMERICAN PATRIOT	68
69	71	—	2	NEAL MCCOY ATLANTIC 82396* (9.98/15.98)	WHERE FOREVER BEGINS	69
70	70	72	93	DOLLY PARTON ● COLUMBIA 44384/SONY (5.98 EQ/9.98)	WHITE LIMOZEEN	3
71	74	74	108	ALABAMA ● RCA 52108* (9.98/13.98)	PASS IT ON DOWN	3
72	RE-ENTRY	3	3	VARIOUS ARTISTS K TEL 6005* (7.98/12.98)	TODAY'S BEST COUNTRY	70
73	66	60	12	SOUNDTRACK HOLLYWOOD 61303*/ELEKTRA (10.98/15.98)	STRAIGHT TALK	22
74	69	—	2	PATSY CLINE HOLLYWOOD 462*/IMG (4.98/9.98)	AT HER BEST	69
75	RE-ENTRY	6	6	ANNE MURRAY LIBERTY 95954* (9.98/13.98)	FIFTEEN OF THE BEST	62

○ Albums with the greatest sales gains this week. ● Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units ▲ RIAA certification for sales of 1 million units. with multimillion sellers indicated by a numeral following the symbol. Most albums available on cassette and CD *Asterisk indicates vinyl unavailable. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ, and all other CDs, are equivalent prices, which are projected from wholesale prices. © 1992, Billboard/BPI Communications, and SoundScan, Inc.

Billboard Top Country Catalog Albums

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY **SoundScan**
FOR WEEK ENDING JULY 4, 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 ▲ 1 MCA 12 (8.98/12.98)	GREATEST HITS	59
2	2	THE CHARLIE DANIELS BAND ▲ EPIC 38795*/SONY (7.98 EQ/11.98)	A DECADE OF HITS	59
3	3	GEORGE STRAIT ▲ MCA 42035* (7.98/12.98)	GREATEST HITS, VOL. 2	59
4	4	PATSY CLINE DELUXE 5050/IMG (7.98/9.98)	20 GOLD HITS	30
5	5	GEORGE JONES ● EPIC 40776*/SONY (5.98 EQ/9.98)	SUPER HITS	45
6	10	RANDY TRAVIS ▲ 4 WARNER BROS. 25568 (9.98/13.98)	ALWAYS & FOREVER	59
7	14	HANK WILLIAMS, JR. ▲ 2 CURB 60193/WARNER BROS. (9.98/13.98)	GREATEST HITS	49
8	7	ALABAMA ▲ 3 RCA 4939 (7.98/11.98)	ROLL ON	54
9	9	VINCE GILL RCA 9814 (4.98/9.98)	BEST OF VINCE GILL	59
10	13	ALABAMA ▲ 3 RCA 7170 (9.98/13.98)	GREATEST HITS	58
11	6	REBA MCENTIRE ● MCA 6294 (4.98/11.98)	SWEET SIXTEEN	52
12	8	RICKY VAN SHELTON ▲ COLUMBIA 40602*/SONY (5.98 EQ/9.98)	WILD EYED DREAM	28
13	11	THE JUDDS ▲ CURB 5916-1/RCA (7.98/12.98)	HEARTLAND	59

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	WKS. ON CHART
14	15	ANNE MURRAY ▲ 4 LIBERTY 46058* (7.98/12.98)	GREATEST HITS	59
15	18	DWIGHT YOAKAM ● REPRIS 25989/WARNER BROS. (9.98/13.98)	JUST LOOKIN' FOR A HIT	20
16	12	REBA MCENTIRE ● MCA 42134 (4.98/11.98)	REEA	39
17	17	RAY STEVENS MCA 5918* (4.98/11.98)	GREATEST HITS	4
18	19	GEORGE STRAIT ▲ 2 MCA 5567 (7.98/12.98)	GEORGE STRAIT'S GREATEST HITS	59
19	25	KENNY ROGERS ▲ LIBERTY 5112/CAPITOL (9.98/15.98)	TWENTY GREATEST HITS	55
20	21	PATTY LOVELESS ● MCA 42223 (4.98/11.98)	HONKY TONK ANGEL	37
21	16	DOLLY PARTON ▲ RCA 4422 (7.98/11.98)	GREATEST HITS	44
22	24	REBA MCENTIRE ▲ MCA 2789 (7.98/12.98)	GREATEST HITS	59
23	20	GEORGE STRAIT ▲ MCA 5913 (4.98/11.98)	OCEAN FRONT PROPERTY	46
24	23	THE JUDDS RCA 2278* (3.98/No CD)	COLLECTOR'S SERIES	57
25	—	RAY STEVENS CURB 77312* (6.98/9.98)	HIS ALL-TIME GREATEST COMIC HITS	2

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

Music Video

ARTISTS & MUSIC

Siobhan Barron In Limelight; Ashley Exits CMC; Getting In Sync

IN THE LIMELIGHT: It's been a troubling several months for **Limelight**, but the music video production company is determined to regain lost ground. The music video department is now being headed by **Siobhan Barron**, sister of **Limelight** co-founder/director **Steve Barron**. Siobhan, who replaced **Mark Wightwick**, is being assisted by **Holly Ashwell**. The directors roster remains the same. Ashwell says the company is "relaunching the music video department in July," which means sending out new reels on directors and "trying to give **Limelight** videos a profile again; the commercials consumed some of our big directors and we're just getting back on the road again." In addition to **Steve Barron**, other directors at **Limelight** include **Nick Egan**, **Jim Blashfield**, **Big TV**, and **Jessica Bendering**.

SHAKE-UP: **Gil Ashley**, producer of **Oakland, Calif.-based California Music Channel**, was laid off last week. According to **CMC** president **Rick Kurkjian**, the move was economic-based; he offered Ashley the

option of selling advertising time or being laid off, and Ashley took the latter. Most of the hosts on the daily music video program, which runs on **KTSF**, have been trained to produce their own shows and will continue to do so, according to Ashley, who had served as producer for two-and-a-half years. **Kurkjian** says that despite the move, **CMC** is sound and he plans no further layoffs. "I won't deny that the growth is not as rapid as it was in the late '80s and there has been a slowdown in advertising, but we're fine." Ashley says he'd like to stay in the music video business, but doesn't know how many options there are in that area. "I don't see pulling up and moving, but I want to consider any offer. My professional experience is in television, and if I can stay in music, too, I'd be elated." Ashley can be reached at 707-938-5024.

WHERE'S WALDO: **Rowe Video Jukebox** has linked with **Arista Records** and **Aristo Video Promotion** for a promotion with **Brooks & Dunn's** clip for "Boot Scootin' Boogie." When patrons re-

quest the clip, instructions scroll across the screen telling viewers that if they can identify the city and state in which the clip was shot (clues are given throughout the video), they can win a CD or cassette of the duo's "Brand New Man" album by calling a hotline. The contest runs July 1-Sept. 1, or until 200 albums have been won.

IN STEP: In **Sync**, the video production company run by former **Videosyncrasy** staffers **Nancy Kondas** and **Janine Davis**, is lining up projects including a plan to shoot a **Ricky Skaggs** concert for broadcast in **Russia**. According to **Kondas**, the project is being funded by a group of **Chicago** businessmen with interests in the **Commonwealth of Independent States** who are using this as an entrée. Supposedly, the concert will also promote upcoming appearances by **Skaggs** in the **CIS**.

EXPANSION PLANS: **Denver-based** alternative music video show "Teletunes," which this spring expanded from three nights a week to six, is now working on expanding its

weekday time slot from 30 minutes to an hour. According to producer **Doug McVehils**, plans call for the **Monday through Thursday** night editions to go to 60 minutes later this summer; the two weekend episodes are already one hour each.



by Melinda Newman

Additionally, "Teletunes" continues to get mileage out of its co-sponsorship of a concert series with radio station **KTCL**. In return for plugging alternative concerts, "Teletunes" gets mentions in all the print and radio advertising for the shows, as well as its name on the tickets. Among the concerts it has pushed are area appearances by **Cracker**, **Lush**, **My Bloody Valentine**, **Alien Sex Fiend**, and **Siouxsie & the Banshees**.

SPEAKING OF SMART Tie-Ins: "Static," the monthly pop culture interview show, and its new music video counterpart, the weekly "Flux," are benefiting from a card given out in **San Diego** nightclubs promoting the two local cable shows. The card, which describes the two shows and includes a phone number to call and find out when they air and about local nightlife, was sponsored by four area merchants. In **June**, 4,000 were given away and now the show expects to print the cards monthly and increase the distribution to include college campuses and other area schools. "Flux," which began airing last month, is picking up steam. The show, which runs a stream of techno and hip-hop clips strung together by appearances by local club DJs, was seen as less work intensive than "Static" and can be produced faster.

COME TOGETHER: The **Music Video Assn.** held a semiannual gen-

eral meeting **June 19**. The organization, which now boasts more than 200 members, is poised to become a powerful force with the addition of a part-time executive director. The search is on for a **New York-based** staffer who can spend approximately 10 hours a week on the needs of the **MVA** and help create a continuity that isn't broken when the officers change. The goal is to make the position full-time after a year. As is turning into standard procedure at the regional meetings, this session included two

speakers. **Ahmed Tahir, Macrovision**, explained the anti-copying system his company uses for videos and how music artists with retail releases can benefit from encoding their longforms. **Diane Boush, AEI**, spoke about her company's in-flight video service, "Videos In The Air," and the growth it has seen over the past year. **AEI** supplies programming for more than six major airlines and the cost of video play for a month ranges from \$2,000-\$10,000, depending upon the airline and the video program.

DIDN'T VIDEO KILL the radio star? Be that as it may, **The Box** recently began a **Battle of the Bands** competition to discover new music talent nationwide. The first competition was held in conjunction with **Sammons' Oxford Valley Cable** system in **Bensalem, Pa.** (Coincidentally, **Bensalem** is one of the markets that added **The Box** this year and dropped **MTV**; **MTV** was subsequently re-added.) Cable subscribers were notified in their monthly statements about the contest and encouraged to submit audiotapes. Thirty tapes were received and on **June 17**, the five finalists played live before a panel of judges. The winner, a band called **Taken**, will have a video made and paid for by **The Box** that will be programmed nationwide by the interactive channel. According to a representative, more competitions are to follow.

Carvey To Host Expanded MTV Awards Longer Show Moving To UCLA's Pauley Pavilion

BY MELINDA NEWMAN

NEW YORK—With a new host, time slot, and location, the **MTV Video Music Awards** show is doing what the channel so often says it does: reinventing itself.

"**Saturday Night Live**" and "Wayne's World" star **Dana Carvey** will be **MC** at this year's awards, which will be held **Sept. 9**, a **Wednesday** instead of the usual **Thursday**. He follows **Arsenio Hall**, who has hosted the show the previous four years. The location is changing from **Universal Amphitheater** to **UCLA's Pauley Pavilion**, thereby effectively doubling the capacity to nearly 8,000. Furthermore, to capture the entire prime-time slot, the awards will start at **8 p.m., EDT**, instead of **9 p.m.**

"We're reinventing it completely," says **Judy McGrath**, **MTV's** executive VP/creative director. "We didn't want the show to turn into some stodgy institution; this feels like a natural evolution."

Of course, the basics of the evening won't change: The awards honor artists in nine categories, ranging from video of the year to best new artist in a video to best video from a film. Additionally, there are seven technical awards given to honor video accomplishments in such areas as choreography, direction, editing, cinematography, and special effects.

THE HOST WITH THE MOST

After four years of hosting, both **Hall** and **MTV** thought it was time to change partners. "We couldn't think of a better person than **Dana** to reach our audience," says **McGrath**. "He's got a hit movie that appealed to our audience and he was totally ready to

do it; he has carte blanche to do what he wants. **Arsenio** himself felt like it was time to pass the mantle; it was a joint decision." **Carvey** has already appeared on **MTV** as his "Wayne's World" character, **Garth**, on an hour-long special touting the movie. The channel used another "Saturday Night Live" alum, **Dennis Miller**, to host its recent **MTV Movie Awards**.

A "personality change" in terms of venue was also necessary, **McGrath** says. "Pauley Pavilion felt like it smelled of college and teen spirit," she says. "UCLA also has a tennis stadium that we might be able to do something with during the show like have a performance out there."

McGrath also notes that with the additional seating, the show can accommodate more industry people who want to attend the show as well as music fans. "This way we can get more people in the hall who love the music and we can hold more promotions to give away more tickets," **McGrath** says. Logistics are still being worked out, but she says she expects this year's show to have a pit in front of the stage for fans similar to the one at last year's event.

Starting the show an hour earlier leaves room for more acts as well, says **McGrath**. The program is expected to run three hours, a little longer than its usual scheduled time. "We're looking at adding two or three more performances," she says. "We have a bigger space now with two stages so instead of having to stop and set up for each band, we can do two acts back to back and can just use the time more efficiently."

As the awards show has grown in importance each year, the competition to play the show has become

stiffer. Announcements of who is playing this year's show are forthcoming; performers in recent years have included **Prince**, **Van Halen**, **Aerosmith**, and **Madonna**.

This year's awards will mark the third time **MTV** has produced the show itself; previously **dick clark productions** handled that chore. **McGrath** says the channel has learned a lot from the experience. "We've learned that we can do the show ourselves; we're feeling really good about this event thing. We've also learned that doing a live show is more fun than just about anything else that we do."

Similar to last year's **Video Music Awards**, **McGrath** says there will be a **Rock The Vote** booth to register voters. Also, the after-show party will be held on the same grounds as the awards program. In years past, it has been held on the **Universal Studios** lot; this year it will be held on **UCLA's Great Lawn**.

While **UCLA** was picked in part because of its collegiate feel, school will not yet have started by awards time, which makes security easier. "This works because it's before school is in session," **McGrath** says. "We've been talking with security and we definitely plan to give **UCLA** tickets to the show and provide other things for them."

The **Video Music Awards** have been a perennial ratings winner for the channel, far outscoring whatever normally runs in that time slot. Last year's show garnered a **7.2** rating and **13.2** share, and was seen in more than 140 countries. The all-time ratings high can still be claimed by the **1991** show, which had a **9.1** share.



Gathering Of The Troops. Atlantic Records act **Troop** takes a break from shooting the clip for "Whatever It Takes (To Make You Stay)" in **Los Angeles**. From left are director **Okuwah Garrett**, **Underdog Films**; **Reggie Warren**, **Rodney Benford**, and **Allen McNeil** of **Troop**; Atlantic video producer **Michelle Webb**; band members **John "Jon-Jon" Harrel** and **Steve Russell**; and **Bobby Robinson**, **Bust-It Management**.

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Nirvana, Lithium

ADDS

En Vogue, Giving Him Something ...
Genesis, Jesus He Knows Me
Nicky Holland, Lady Killer

FIVE STAR VIDEO

Neville Brothers, Fly Like An Eagle

ARTIST OF THE MONTH

Joe Cocker, Love Is Alive

ADDS

Mary J. Blige, You Remind Me (Remix)
David Black, Nobody But You
Third World, Committed
George Michael, Too Funky
Miles Davis, Doo Bop Song
Highland Place Mobsters, Let's ...

ADDS

Delbert McClinton, Everytime I ...
Boy Howdy, Our Love Was Meant To Be
Buck Owens, If You Can't Find ...
Tracy Lawrence, Runnin' Behind
Holly Dunn, As Long As You ...
Matthews, Wright/King, Mother's Eyes
McBride & The Ride, Going Out ...
Ray Stevens, Mississippi ...
Steve Vaus, We Must Take ...

HEAVY

Arrested Development, Tennessee
Black Crowes, Remedy
Mariah Carey, I'll Be There (Unplugged)
Tom Cochrane, Life Is A Highway
The Cure, Friday, I'm In Love
Def Leppard, Make Love Like A Man
*Madonna, This Used To Be ...
Metallica, Wherever I May Roam
George Michael, Too Funky
Pearl Jam, Even Flow
Red Hot Chili Peppers, Under ...
Red Hot Chili Peppers, Give It Away
U2, Even Better Than The Real Thing

GREATEST HITS

Michael Bolton, Steel Bars
Mariah Carey, I'll Be There (Unplugged)
Celine Dion, If You Asked Me
Genesis, Hold On My Heart
George Michael, Too Funky
Lionel Richie, Do It To Me
Wilson Phillips, You Won't See Me Cry

HEAVY

Tom Cochrane, Life Is A Highway
Elton John, The One
Annie Lennox, Why
Richard Marx, Take This Heart
Jon Secada, Just Another Day
Vanessa Williams, Just For Tonight

HEAVY

R. Kelly, Honey Love
Michael Jackson, In The Closet
Gerald Levert, School Me
Arrested Development, Tennessee
Lionel Richie, Do It To Me
Das EFX, They Want EFX (Radio Remix)
Patti LaBelle, When You've ...
Mint Condition, Forever In Your Eyes
Chaka Khan, Love You All My Lifetime
Jodeci, Come And Talk To Me
Shabba Ranks, Mr. Loverman
Soul II Soul, Joy
The Boys, The Saga Continues
Good 2 Go, Never Satisfied
Nice & Smooth, Sometimes I ...
Kris Kross, Jump
CeCe Peniston, Keep On Walkin'
Hammer, This Is The Way We Roll
Eugene Wilde, How About Tonight
Troop, Whatever It Takes
Ho Frat Ho, Ho Frat Swing

HEAVY

McBride & The Ride, Sacred Ground
Michelle Wright, Take It Like A Man
Shenandoah, Rock My Baby
Reba McEntire, The Night The ...
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 ...
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
Lorrie Morgan, Something In Red
Brooks & Dunn, Boot Scootin' Boogie
Billy Ray Cyrus, Achy Breaky Heart
Mark Chesnut, I'll Think Of Something
Aaron Tippin, I Wouldn't Have It ...
Clint Black, We Tell Ourselves

STRESS

Tori Amos, Crucify
*En Vogue, Giving Him Something ...
Indigo Girls, Galileo
Kis Kross, Warm It Up
Annie Lennox, Why
Richard Marx, Take This Heart
Soup Dragons, Divine Thing
Matthew Sweet, I've Been Waiting

WHAT'S NEW

Tori Amos, Crucify
Lindsay Buckingham, Wrong
Billy Ray Cyrus, Achy Breaky Heart
Enya, Book Of Days
Indigo Girls, Galileo
k.d. lang, Constant Craving
Eugene Wilde, How About Tonight
Eddie Money, Fall In Love Again
Ringo Starr, Weight Of The World
Curtis Stigers, Sleeping With ...
Sting/Eric Clapton, It's Probably Me

MEDIUM

Vanessa Williams, Just For Tonight
Boyz II Men, Sympin' Ain't Easy
El DeBarge, You Know What I Like
Alyson Williams, Just My Luck
Tevin Campbell, Strawberry Letter 23
Jody Watley, It All Begins With You
Men At Large, Use Me
Color Me Badd, Slow Motion
Chris Walker, No Place Like Love

LIGHT

Rosie Flores, Blue Highway
Lyle Lovett, She's Already Made Up ...
Judy Fields, Eyes Of Love
Lige 'N Kickin', You Don't Need ...
Roger Springer, The Right One Left
Tim O'Brien, One Way Street
Jim Lauderdale, Wake Up Screaming
The Mavericks, Hey Good Lookin'
Steven Curtis Chapman, The Great ...
Wayne Newton, The Letter

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Karia Taylor, Little By Little
Michael White, Familiar Ground
Sammy Kershaw, Yard Sale
Crystal Gayle, Three Good Reasons
Little Texas, You And Forever And Me
Pirates Of The Mississippi, Too Much
Paulette Carlson, The Chain Just Broke
Rob Crosby, She Wrote The Book
The Forester Sisters, I Got A Date
Alabama, Richard Petty Fans
The Oak Ridge Boys, Fall
Aaron Barker, Taste Of Freedom
Dixiana, That's What I'm ...
Brooks & Sharp, Baby I'm The One
Evangeline, Bayou Boy
Vince Gill, I Still Believe In You
Tim Mensy, This Ol' Heart

ACTIVE

A Tribe Called Quest, Scenario
Arc Angels, Living In A Dream
Color Me Badd, Slow Motion
Das EFX, They Want EFX
Firehouse, Reach For The Sky
*Jodeci, Come And Talk To Me (Ver. II)
Elton John, The One
Kiss, I Just Wanna
Nice & Smooth, Sometimes I ...
Jon Secada, Just Another Day
*Slaughter, Real Love
TLC, Baby-Baby-Baby
Tesla, Song And Emotion
Toad The Wet Sprocket, All I Want
Weird Al Yankovic, You Don't ...

ADDS

Black Sheep, Strobelite Honey
Das EFX, Mic Checka
En Vogue, Giving Him Something ...
Spice 1, Welcome To The Ghetto
TLC, Baby-Baby-Baby
U2, Even Better Than The Real Thing

BOX TOPS

2 Pac, When My Homies Call
A Tribe Called Quest, Scenario
B Angie B, Class Act
Basehead, 2000 BC
Billy Ray Cyrus, Achy Breaky Heart
Carmen Electra, Go Go Dancer
CeCe Peniston, Keep On Walkin'
Chi-Ali, Roadrunner
Color Me Badd, Slow Motion
Cypress Hill, Hand On The Pump
Das EFX, They Want EFX
Dr. Dre, Deep Cover
En Vogue, My Lovin'
Eric B & Rakim, Don't Sweat ...
Fu-Schnickens, La Schmoove
Gerardo, Oye Como Va
House Of Pain, Jump Around
Keith Sweat, Why Me Baby?
Kid Frost, Thin Line
Kris Kross, Jump
Kwame, Nastee
Luke, Breakdown
Mary J. Blige, You Remind Me
Michael Jackson, In The Closet
Naughty By Nature, Uptown Anthem
Pete Rock/C.L. Smooth, They ...
Queen, Bohemian Rhapsody
R. Kelly, Honey Love
Red Hot Chili Peppers, Under ...
Shabba Ranks, Mr. Loverman
Sir Mix-A-Lot, Baby Got Back
South Central Cartel, Ya Getz Clowned
Super Cat, Ghetto Red Hot

HEAVY

Alan Jackson, Midnight In Montgomery
Billy Dean, Billy The Kid
Brooks & Dunn, Boot Scootin' Boogie
Clint Black, We Tell Ourselves
Dennis Robbins, Home Sweet Home
Dwight Yoakam, The Heart That ...
Joe Diffie, Ships That Don't Come In
John Anderson, When It Comes To You
Lorrie Morgan, Something In Red
Mark Chesnut, I'll Think Of Something
M. Stuart/T. Tritt, This One's ...
*Matthews, Wright/King, Mother's ...
Michelle Wright, Take It Like A Man
Reba McEntire, The Night The ...
Shenandoah, Rock My Baby

MEDIUM

Darryl & Don Ellis, Goodbye Highway
Linda Davis, He Isn't My ...
Ronna Reeves, What If You're Wrong
Stacy Dean Campbell, Rosalee
Karia Taylor, Little By Little
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Alabama, Richard Petty Fans
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Aaron Barker, Taste Of Freedom
Dixiana, That's What I'm ...
Brooks & Sharp, Baby I'm The One
Evangeline, Bayou Boy
Vince Gill, I Still Believe In You
Tim Mensy, This Ol' Heart

ON

Lindsay Buckingham, Wrong
Lynch Mob, Tangled In The Web
*Material Issue, What Girls Want
* DENOTES ADD

BOX TOPS

2 Pac, When My Homies Call
A Tribe Called Quest, Scenario
B Angie B, Class Act
Basehead, 2000 BC
Billy Ray Cyrus, Achy Breaky Heart
Carmen Electra, Go Go Dancer
CeCe Peniston, Keep On Walkin'
Chi-Ali, Roadrunner
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Gerardo, Oye Como Va
House Of Pain, Jump Around
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Kid Frost, Thin Line
Kris Kross, Jump
Kwame, Nastee
Luke, Breakdown
Mary J. Blige, You Remind Me
Michael Jackson, In The Closet
Naughty By Nature, Uptown Anthem
Pete Rock/C.L. Smooth, They ...
Queen, Bohemian Rhapsody
R. Kelly, Honey Love
Red Hot Chili Peppers, Under ...
Shabba Ranks, Mr. Loverman
Sir Mix-A-Lot, Baby Got Back
South Central Cartel, Ya Getz Clowned
Super Cat, Ghetto Red Hot

HOT SHOTS

Aaron Barker, Taste Of Freedom
Aaron Tippin, I Wouldn't Have It ...
Billy Ray Cyrus, Could've Been Me
Dixiana, That's What I'm ...
Holly Dunn, As Long As You ...
McBride & The Ride, Going Out ...
Paulette Carlson, The Chain Just Broke
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Boy Howdy, Our Love Was Meant To Be
Brooks & Sharp, Baby I'm The One
Cleve Francis, You Do My Heart Good
Crystal Gayle, Three Good Reasons
Dan Seals, Mason Dixon Line
Hank Williams, Jr., Come On Over ...
*Jeff Chance, Walk Softly ...
Jim Lauderdale, Wake Up Screaming
Linda Davis, He Isn't My ...
Little Texas, You And Forever And Me
Martina McBride, The Time Has Come
McBride & The Ride, Sacred Ground
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
Ronna Reeves, What If You're Wrong
Sammy Kershaw, Yard Sale
The Bellamy Brothers, Cowboy Beat
The Forester Sisters, I Got A Date
The Oak Ridge Boys, Fall
Tim O'Brien, One Way Street
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Jennifer Batten, Flight Of The ...
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Sonia, Be Young ...
Soul II Soul, Joy
A House, I Don't Care
Club Nouveau, Oh Happy Day

CURRENT

Mary Wilson, Walk The Line
Tim Mensy, This Ol' Heart
Helmet, In The Meantime
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Holly Dunn, As Long As You ...
Richard Marx, Take This Heart
Levitaton, World Around
Crowded House, Weather With You
Hammer, This Is The Way We Roll
360's, Step Outside
En Vogue, Giving Him Something ...
Das EFX, Mic Checka
Saint Etienne, Nothing Can Stop Us
Morrissey, We Hate It ...
Curve, Horror Head
Najee, I Adore Mi Amore
Kingmaker, Really Scrape The Sky
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Boy Howdy, Our Love Was Meant To Be
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Showbiz & A.G., Soul Clap
Poor Righteous Teachers, Easy Star
Yo-Yo, Homegirl Don't Play Dat
Black Sheep, Strobelite Honey
Me Phi Me, Sad New Day

the Medialine

Reed All About It: Films On Jacquet, Dolphy Circulating

SAX ON FILM: Two new films about formidable reed men—one a still-living legend of the '40s, the other a now-deceased giant of '60s jazz experimentalism—have started making the festival rounds.

POP HOP: A publication party for "Monterey Pop," the delightful new Chronicle Books collection of Jim Marshall's classic photos of the 1967 Monterey Pop Festival (with Marshall's reminiscences and commentary by San Francisco Chronicle critic Joel Selvin) drew a crowd in San Francisco recently. On hand were the surviving members of Big Brother & the Holding Company (who performed), Spencer Dryden of Jefferson Airplane, Barry Melton of Country Joe & the Fish, and Nick Gravenites of the Electric Flag.

Michael Bloom of GRP Records wrote to note that "Texas Tenor: The Illinois Jacquet Story" opened the JVC Jazz Film Festival at Film Forum in New York June 19. Directed by fashion photographer Arthur Elgort, the feature follows the saxophonist's career from his early stardom in Lionel Hampton's band (where he recorded his memorable "Flyin' Home" solo) through his tenure as a teacher at Harvard Univ. Sounds smokin' to us.

The Blitz

CHRIS MORRIS

At this writing, "Last Date: Eric Dolphy" was scheduled as part of the American Film Institute's annual festival in Los Angeles. Assembled by Dutch film maker Hans Hy-lkema, the picture captures the multi-instrumentalist at the height of his powers in European exile (he died in Berlin in 1964 at the age of 36). Footage of this late master is all too scarce, making "Last Date" a first-magnitude event for jazz buffs.

CONCERTED Efforts: "ABC In Concert" has a fairly hefty lineup of specials coming in the next two weeks. Chicago will be feted on the occasion of its 25th anniversary with a pair of two-hour shows, set for June 26 and Friday (3). Actor and fellow Windy City native Joe Mantegna will host. On Saturday (4), John Mellencamp will show his red-white-and-blue colors on the series' "Ain't That America: A July 4th Celebration," a live show airing from Deer Creek Music Center in Indianapolis.

IN PRINT

BREAKOUT
Profiles In African Rhythm
By Gary Stewart
(University of Chicago Press, paperback, \$12.95)

AFRICAN STARS
Studies In Black South African Performance
By Veit Erlman
(University Of Chicago Press, \$12.95)



Despite the profusion of Afro-pop books in the last several years, there are still precious few that offer both credible resource information and a canny grasp of cultural reference points. That the relatively compact "Breakout" and "African Stars" succeed so well is a consequence of the humanity they locate within the music.

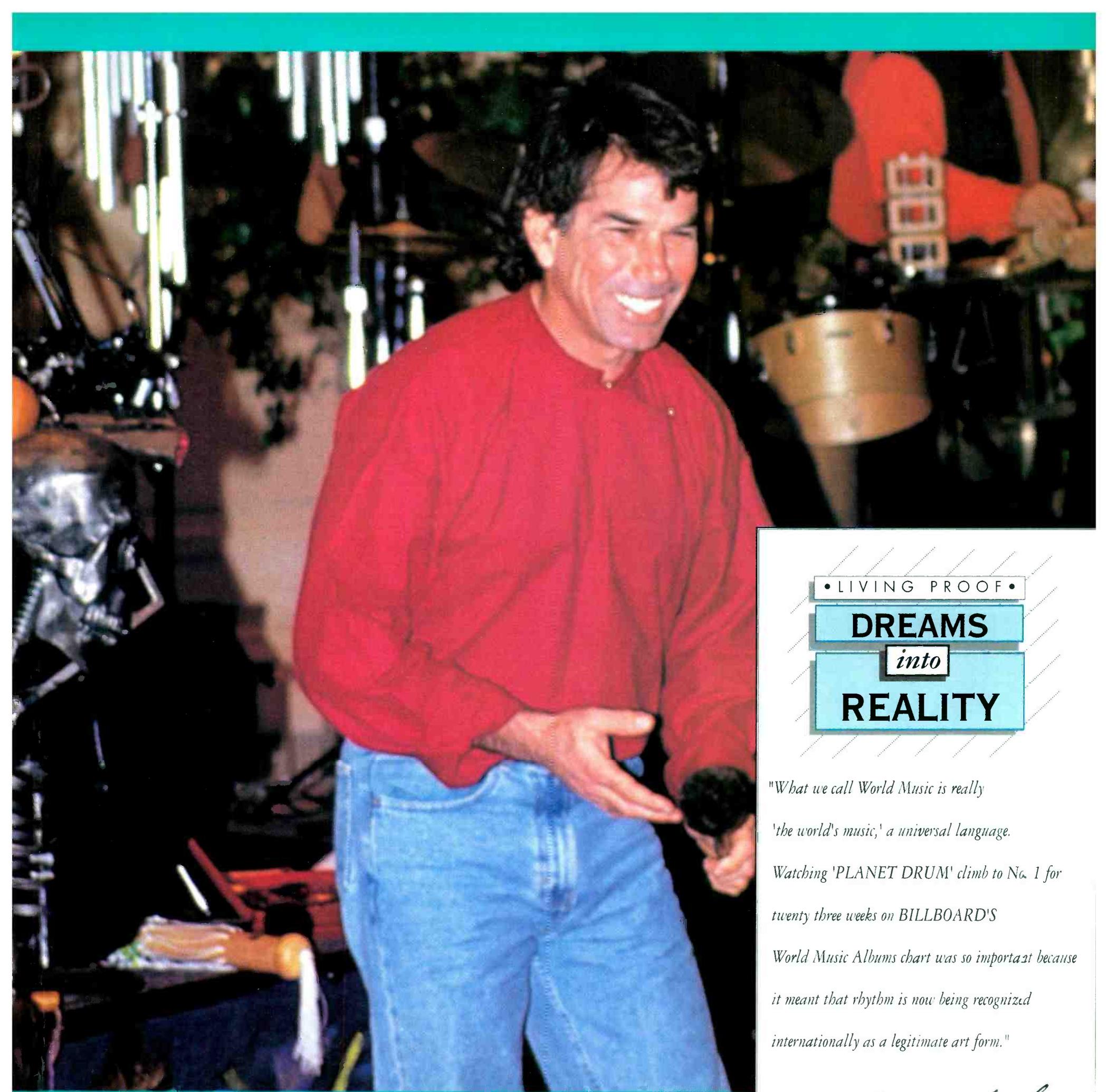


Stewart, a contributor to such savvy ethnomusical magazines as the Beat and Option, shows a knack for elegant simplicity as he spins anecdote-steeped studies of 14 noteworthy African performers including Zairean soukous great Kanda Bongo Man, Ghanaian highlife king Nana Kwame Ampadu,

"African Stars" presents a keenly reported trek into a parallel pop-music universe, tracing modern South African music from the visitations of African-American jubilee singers and white minstrel shows in the mid-1800s through the evolution of black popular entertainment in Durban's Zulu culture during the 1930s.

Struggling to regain a rich but plundered heritage from Natal's white settlers, disenfranchised Zulu artists well understood the tactical genius of their domesticated *ingoma* dance teams and Reuben T. Caluza's quasi-ragtime black nationalist compositions. And the rise of migrant workers' *isicathamiya* choral music is as poetic as it is compelling. Experience the chronicles of vocal groups like the Crocodiles, the Morning Stars, and Solomon Linda & the Evening Birds, and be reminded that song is the thunker of the spirit.

TIMOTHY WHITE



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Mickey Hart, 1992

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GOING ON RECORD: As VP of A&R and GM of Koch International Classics, **Michael Fine** wears many hats. Not only is he chief producer, engineer, and tape editor for the label, which has released some 160 CDs since its formation two years ago, he is also the deal-maker and fund-raiser who makes many of its projects possible.

Fine reports 60 more albums in the can, with sessions for at least 40 more planned through next spring.

Like earlier Koch projects, few involve standard repertoire. If he's contributing to the industry product glut, a situation he joins others in deploring, at least he avoids heavily traveled repertoire ruts.

Having just completed a recording of chamber music by Jongen, Ravel, and Florent Schmitt in early June with members of the Atlantic Sinfonietta, Fine was prepared to cut a set of Schutz motets in Boston, June 24-30, with the group Emmanuel Music.

In mid-September, Fine takes off for Moscow to produce piano concertos by Schnittke and Shostakovich, with **Israella Margalit** as soloist. The Moscow Chamber Orchestra will be conducted by **Donald Barra**. While there, Margalit and Barra will also record Rubinstein's Piano Concerto No. 4 with the Moscow Philharmonic.

In November, a bit closer to home, Fine has scheduled the Brooklyn Philharmonic under **Michael Barrett** in works by contemporary American composers, among them John Corigliano and Alec Wilder. **Bert Lucarelli** will be

the soloist in the latter's Oboe Concerto.

Fine bets on No. 1 in mid-November when he records the First Symphonies of Copland, Roy Harris, and Randall Thompson with the New Zealand Chamber Orchestra led by **James Sedares**.

Later in November the Lehigh Valley Chamber Orchestra conducted by **Donald Stieth** will record works by Copland, Bolcom, and Larry Lipkis, including the latter's Cello Concerto with **Carter Brey** as soloist.

Cantatas by **Daniel Pinkham** performed by the Boston Cecilia led by **Donald Teeters** will be recorded in December, with Pinkham Symphonies Nos. 3 and 4 slated to be cut by Sedares and the London Symphony Orchestra in January.

LEARNING FROM THE MAESTRO: The Bernstein Education Through the Arts Fund will benefit from the manufacture and sale of commemorative articles associated with the late maestro.

The sales project is authorized by the Bernstein estate and the conductor's children. The latter say the BETA Fund was launched to help support "... our father's favorite work—rekindling the love of learning in young people."

MUSICAL KUDOS: Composer **Elliott Carter** and jazz percussionist **Max Roach** are recipients of this year's American Eagle Awards, presented by the National Music Council, an umbrella group representing some 50 domestic music organizations.

The ASCAP award for adventurous programming of contemporary music by a top-budget orchestra has gone to the Saint Paul Chamber Orchestra and its music director **Hugh Wolff**. The American Composers Orchestra and its chief conductor, **Dennis Russell Davies**, were honored for the "strongest commitment to New American Music." Both awards were handed out at the American Symphony Orchestra League's confab June 10-13 in Washington.

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2	2	17	PIECES OF AFRICA NONESUCH 79275-2*	KRONOS Q JARTET
3	3	21	THE BACH ALBUM DG 429737*	KATHLEEN BATTLE, ITZHAK PERLMAN
4	4	93	IN CONCERT ▲ LONDON 430433-2*	CARRERAS, DOMINGO, PAVAROTTI (MEHTA)
5	5	9	PAVAROTTI IN HYDE PARK LONDON 436320*	LUCIANO PAVAROTTI
6	6	7	GORECKI: SYMPHONY NO. 3 NONESUCH 79282-2*	UPSHAW, LONDON SINFONIETTA (ZINMAN)
7	7	15	ROSSINI HEROINES LONDON 436075*	CECILIA BARTOLI
8	8	9	GALA LIRICA RCA 61191*	CARRERAS, CABALLE, DOMINGO
9	23	3	SWITCHED-ON BACH 2000 TELARC CD-80323*	WENDY CARLOS
10	9	19	THE BELLS OF ST. GENEVIEVE RCA 61002-2*	VARIOUS ARTISTS
11	15	3	RESPIGHI: ANCIENT DANCES AND AIRS MERCURY 434304*	PHILHARMONIA HUNGARICA (DORATI)
12	10	21	MOZART: ARIAS LONDON 430513*	CECILIA BARTOLI
13	11	49	FAVORITE ARIAS BY WORLD'S FAVORITE... SONY CLASSICAL MDK 47-76*	CARRERAS - DOMINGO - PAVAROTTI
14	12	7	ARIAS, SONGS & TANGOS DG 435916*	PLACIDO DOMINGO
15	13	57	CORIGLIANO: SYMPHONY NO. 1 ERATO 45601-2-2K*	CHICAGO SYMPHONY (BARENBOIM)
16	19	5	STRAUSS: DIE FRAU OHNE SCHATTEN LONDON 436243*	DOMINGO, BEHRENS, RUNKEL (SOLTI)
17	NEW ▶		SCHUMAN: SYMPHONY NO. 10 RCA 61282*	SAINT LOUIS SYMPHONY (SATKIN)
18	16	15	GILBERT & SULLIVAN: THE MIKADO TELARC CD-80284*	WELSH NATIONAL OPERA (MACHERRAS)
19	NEW ▶		BRAHMS: CHORAL WORKS PHILIPS 432152*	MONTEVERDI CHOIR (GARDINER)
20	21	39	PART: MISERERE ECM 847539-2*	HILLIARD ENSEMBLE
21	17	7	ROSSINI & MEYERBEER ANGEL CDC-54436*	THOMAS HAMPSON
22	18	5	AMERICAN DIVA DELOS DEL 3108*	ALESSANDRA MARC
23	14	25	A TRIBUTE TO SEGOVIA ANGEL CDC-49404*	CHRISTOPHER PARKENING
24	20	7	HERRMANN: SYMPHONY NO. 1 KOCH 7135*	PHOENIX SYMPHONY (SEDAIRES)
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7	7	39	PAVAROTTI SONGBOOK LONDON 433513-2*	LUCIANO PAVAROTTI
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9	8	13	MUSIC FROM THE SCREENS POINT MUSIC 432966-2*	PHILIP GLASS, FODAY MUSA SUSO
10	9	67	SPIRITUALS IN CONCERT DG 429790-2*	BATTLE, NORMAN LEVINE
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VOL. 3, No. 22

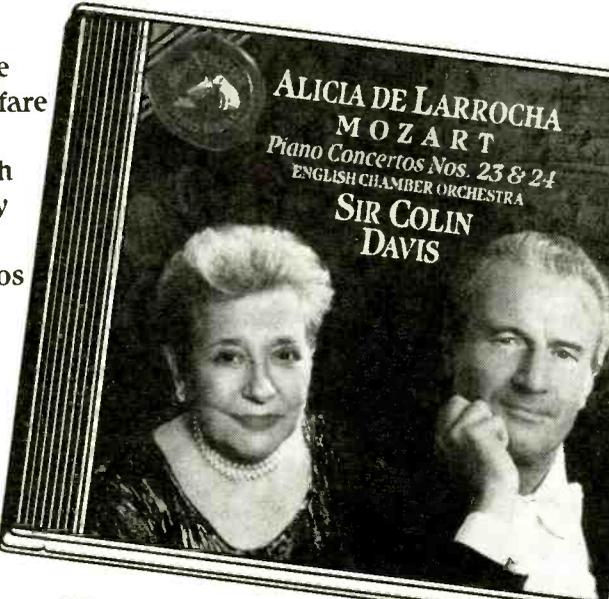
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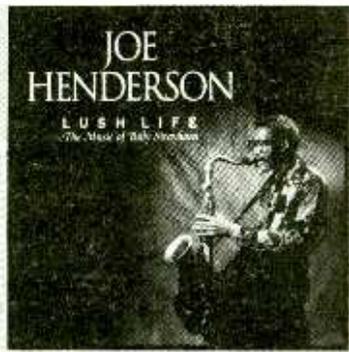
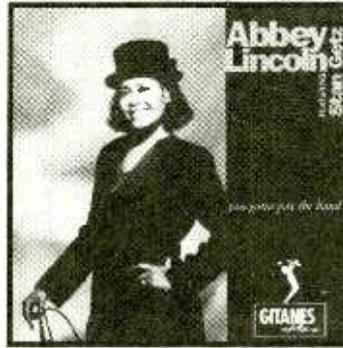
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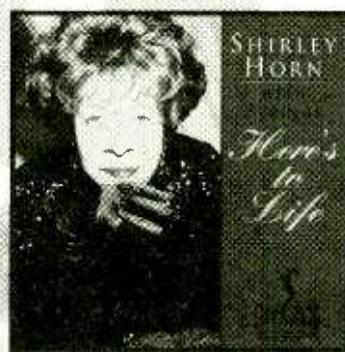
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6	3	17	JOE HENDERSON VERVE 511 779*	LUSH LIFE
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9	15	5	THE BENNY GREEN TRIO BLUE NOTE 98171*/CAPITOL	TESTIFYIN'!
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11	16	5	DELFEAYO MARSALIS NOVUS 63134*/RCA	PONTIUS PILATE'S DECISION
12	7	11	JOEY DEFRANCESCO COLUMBIA 48624*	REBOPPIN'
13	13	7	EDDIE DANIELS AND GARY BURTON GRP 9665*	BENNY RIDES AGAIN
14	11	15	MARCUS ROBERTS NOVUS 63130*/RCA	AS SERENITY APPROACHES
15	12	19	BOBBY MCFERRIN & CHICK COREA BLUE NOTE 95477*/CAPITOL	PLAY
16	20	3	DIZZY GILLESPIE WITH VARIOUS ARTISTS TELARC 83307*	TO DIZ, WITH LOVE
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20	21	7	DONALD HARRISON CANDID 79514*	INDIAN BLUES
21	14	15	THE HARPER BROTHERS VERVE 511 820*	YOU CAN HIDE INSIDE THE MUSIC
22	18	53	NATALIE COLE ▲ ³ ELEKTRA 61049	UNFORGETTABLE
23	NEW ▶		GERRY MULLIGAN GRP 9679*	RE-BIRTH OF THE COOL
24	23	39	DAVE GRUSIN GRP 2005*	THE GERSHWIN CONNECTION
25	25	33	ABBEY LINCOLN FEATURING STAN GETZ VERVE 511 110*	YOU GOTTA PAY THE BAND

TOP CONTEMPORARY JAZZ ALBUMS™

1	1	7	★★★★ No. 1 ★★★★★ DAVID SANBORN ELEKTRA 61272*	3 weeks at No. 1 UPFRONT
2	2	7	GROVER WASHINGTON, JR. COLUMBIA 48530	NEXT EXIT
3	3	9	GEORGE HOWARD GRP 9669*	DO I EVER CROSS YOUR MIND
4	7	5	SPYRO GYRA GRP 9674*	THREE WISHES
5	6	9	JOHN MCLAUGHLIN TRIO VERVE 837 280*	QUE ALEGRIA
6	4	39	FOURPLAY WARNER BROS 26656*	FOURPLAY
7	5	13	YELLOWJACKETS GRP 9667*	LIVE WIRES
8	8	11	RANDY CRAWFORD WARNER BROS 26736*	THROUGH THE EYES OF LOVE
9	10	9	BOB BALDWIN ATLANTIC 82345*	REFLECTIONS OF LOVE
10	9	15	MARION MEADOWS NOVUS 63131*/RCA	KEEP IT RIGHT THERE
11	12	15	KILAUEA BRAINCHILD 9208*	TROPICAL PLEASURES
12	16	5	WAYNE HENDERSON AND THE NEXT CRUSADE PAR 2D13*	BACK TO THE GROOVE
13	11	29	AL DI MEOLA PROJECT TOMATO 79751*/MESA-BLUEMOON	KISS MY AXE
14	15	11	PETER WHITE SIN-DROME 1802*	EXCUSEZ-MOI
15	22	3	ART PORTER VERVE FORECAST 511 877*/VERVE	POCKET CITY
16	24	3	SERGIO MENDES ELEKTRA 61315*	BRASILEIRO
17	13	25	BOBBY CALDWELL SIN DROME 8893*	STUCK ON YOU
18	NEW ▶		COURTNEY PINE ANTILLES 510 769*/VERVE	CLOSER TO HOME
19	19	3	ANDY NARELL WINDHAM HILL JAZZ 10139*	DOWN THE ROAD
20	NEW ▶		BONEY JAMES SPINDLETOP 141*	TRUST
21	20	3	KENNY BLAKE HEADS UP 3014*	RUMOR HAS IT ...
22	25	3	GRANT GEISSMAN BLUEMOON 79178*	TIME WILL TELL
23	17	9	STEVE SWALLOW ECM 511 960*/POLYGRAM	SWALLOW
24	NEW ▶		EVERETTE HARP MANHATTAN 96242*/CAPITOL	EVERETTE HARP
25	14	11	RICARDO SILVEIRA VERVE FORECAST 511 878*/VERVE	SMALL WORLD

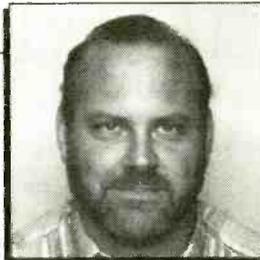
○ Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units with each additional million indicated by a numeral following the symbol. All albums available on cassette and CD.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

Hot Latin Tracks™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL/DISTRIBUTING LABEL	TITLE
*** NO. 1 ***					
1	3	4	8	JON SECADA CAPITOL-EMI LATIN	OTRO DIA MAS SIN VERTE <small>1 week at No. 1</small>
2	1	3	9	PANDORA CAPITOL-EMI LATIN	DESDE EL DIA QUE TE FUISTE
3	2	2	13	SELENA Y ALVARO TORRES CAPITOL-EMI LATIN	BUENOS AMIGOS
4	4	1	14	JOSE LUIS RODRIGUEZ Y JULIO IGLESIAS SONY	TORERO
5	5	6	7	LUIS MIGUEL WEA LATINA	MUCHO CORAZON
6	7	7	5	MIJARES CAPITOL-EMI LATIN	MARIA BONITA
7	8	14	5	JULIO IGLESIAS SONY	MILONGA SENTIMENTAL
8	16	15	9	RICKY MARTIN SONY	EL AMOR DE MI VIDA
9	10	11	6	LOS YONICS FONOVISA	PERO TE VAS A ARREPENTIR
10	17	32	3	MYRIAM HERNANDEZ WEA LATINA	UN HOMBRE SECRETO
11	9	9	8	GLORIA ESTEFAN Y PLACIDO DOMINGO SONY	HASTA AMARTE
12	6	5	12	JULIAN WEA LATINA	SI ELLA SUPIERA
13	14	16	5	ROCIO DURCAL/JUAN GABRIEL ARIOLA	FUE UN PLACER CONOCERTE
14	12	24	5	LISA LOPEZ DISCOS INTERNATIONAL/SONY	VUELVE A MI
15	11	10	10	LOS BUKIS FONOVISA	EL CELOSO
16	15	13	9	RICARDO MONTANER TH-RODVEN	EN EL ULTIMO LUGAR DEL MUNDO
*** POWER TRACK ***					
17	22	17	5	ANGELICA MARIA Y VICENTE FERNANDEZ SONY	YO QUIERO
18	20	28	3	RAPHAEL SONY	ESCANDALO
19	19	19	4	LUIS ENRIQUE SONY	LUCIA
20	13	20	7	YOLANDITA MONGE WEA LATINA	SOBREVIVIRE
21	23	23	4	ALEJANDRO FERNANDEZ SONY	NECESITO OLVIDARLA
22	28	—	2	DANIELA ROMO CAPITOL-EMI LATIN	TAMPOCO FUISTE TU
23	29	—	2	LA MAFIA DISCOS INTERNATIONAL/SONY	NUESTRA CANCION
24	32	29	4	MIAMI BAND RTP/SONY	PONTE EL SOMBRERO
25	18	8	19	LUIS MIGUEL WEA LATINA	NO SE TU
26	26	22	20	LOS TEMERARIOS AFG SIGMA	MI VIDA ERES TU
27	31	—	2	LALO Y LOS DESCALZOS WEA LATINA	SI DIOS ME LLEVA CON EL
28	21	12	9	EDGAR JOEL RTP/SONY	HECHIZO DE LUNA
29	35	36	7	DAVID PABON TH-RODVEN	COMO LO HACES CONMIGO
30	30	39	5	BRONCO FONOVISA	CUATRO CABALLOS
31	33	38	7	DYANGO CAPITOL-EMI LATIN	ALTA MAREA
32	27	37	11	LOS TIGRES DEL NORTE FONOVISA	EL CELULAR
*** HOT SHOT DEBUT ***					
33	NEW ▶	1	1	LOS BUKIS FONOVISA	QUIEREME
34	NEW ▶	1	1	FRANKIE RUIZ TH-RODVEN	MI LIBERTAD
35	NEW ▶	1	1	JERRY RIVERA DISCOS INTERNATIONAL/SONY	CASI UN HECHIZO
36	37	34	21	LOS BUKIS FONOVISA	MI MAYOR NECESIDAD
37	24	21	11	PALOMA SAN BASILIO CAPITOL-EMI LATIN	DE MIL AMORES
38	25	18	19	LA MAFIA DISCOS INTERNATIONAL/SONY	ESTAS TOCANDO FUEGO
39	39	40	3	LUCIA MENDEZ SONY	SE ACABO
40	36	35	10	LOURDES ROBLES SONY	SONANDO CONTIGO

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

Latin Notas



by John Lannert

ALMA EXPANDS: The American Latin Music Assn. elected its 18-member board of directors June 18 during the trade group's inaugural membership meeting in New York. Bill Velez, BMI's senior director, Latin Music, was elected president.

Elected to the board were Velez, Marusa Reyes, manager; Paige Levy, VP of A&R, Warner Reprise; Catherine Schindler, Latin division manager, West Coast, Peer-music; Edwin Aponte, VP, Distribuidora Aponte Inc.; Gustavo Sánchez, president, Chagas Entertainment; Tony Moreno, president, M.P.I.; Salvador Pérez Muñoz, acting GM, BMG U.S. Latin; Henry Cárdenas, president, Cárdenas/Fernández & Assoc.; Carlos Agudelo, music critic; Edmundo Monroy Ortiz, president, Grupo Editorial Edimusa; Sammy Vargas, Sony Discos; Alfredo Alonso, president, Radio Y Música; Teresa Alfonso, VP, Teddysound, S.A.; Eduardo Bautista García, president, SGAE; Emilio García, membership manager, ASCAP; Elias Andrade, manager, EMI Music Publishing, Latin division; and myself.

Other elected officers were Emilio García, VP; Pérez, treasurer; and Schindler, secretary. ALMA's next meeting is slated to be held sometime in September or October in New York.

CAFE TACUBA'S TANTALIZING Musical Blend: Mexico's mighty mestizo rock quartet Café Tacuba superseded the preshow buzz by turning in a wacky, wonderful wee-hours set June 19 at S.O.B.'s in New York. Though hampered by the cozy venue's atrocious sound mix, Café Tacuba easily glided from soulful bolero-based ballads—the seductive "María" could even score on U.S. Latin radio—to souped-up stompers that deftly interwove punk, reggae, R&B, and rock.

Juan, the group's charismatic, dreadlocked front man, bounded recklessly from one side of the stage to the other as band mates Emanuel Del Real (keyboards), plus brothers Quique (upright bass) and Joselo Rangel (guitar) held tight vocal and musical fort. Café Tacuba is booked to perform Sept. 5 at the Lollapalooza concert in Los Angeles. What's more, this fresh crew is slated to release its self-titled WEA Latina debut July 28.

MERCADO PULLS OUT OF FESTIVAL Musical Budweiser: Citing poor ticket sales, promoter/RMM Records president Ralph Mercado has canceled Juan Luis Guerra Y 4.40's Aug. 1 concert at Madison Square Garden. The MSG date is part of a nine-concert tour spon-

sored by U.S. brewer Anheuser-Busch. "What really hurt the show is that Guerra does not have a new single out," says Mercado. No word if a new single or album release is imminent. Guerra's Chicago show also looks shaky, says promoter Henry Cárdenas, president of Cárdenas/Fernández & Assoc. 4.40's last album, "Bachata Rosa," was put out in December 1990. "Frio Frio," the group's most recent single, was released in August 1991.

LOCO MIA FANS PROMOTIONAL FLAMES IN U.S.: After having conquered most of Europe, Japan, South America, and Mexico in 1991, Ibiza-born vocal quartet Loco Mia now has set its sights on the U.S. Hispanic market. In May, the former fashion designers—now perhaps best known for their medieval garb and showy choreography using hand-held fans—released "Taiyo," a slick, house-oriented album whose leadoff single is "Ruymba Samba Mambo."

Interestingly, Loco Mia's time-consuming, market-to-market promotional strategy has found it still hawking its first album "Taiyo"—initially shipped two years ago in Spain—even though a second album, "Locobox," was released last year in many world markets. During a promotional stop in Miami June 15, the band members contended that musically they plan to keep their toes in the dance arena—and the fans in their hands.

"Loco Mia is a concept that combines music and fashion," declared Santos Blanco Lopez, who added that "during part of a live show we use fans. The other segments we're dressed in looser clothes and we dance a little more freely, without fans." Loco Mia—founded by José Carlos Armas Rodríguez, Francesco Boixader Picas, and Manuel Arjona Velasco—currently is playing a 20-show Mexican tour. The band is set to begin recording its third album around the end of the year.

MARIACHI SOL: José Hernández's Sol De Mexico launched its eight-date U.S. tour June 20 at the Hollywood Bowl. Hernández, who arranged the film score of "American Me," has just finished producing a new album for Sony's Tana Libestad. By the way, Sol De Mexico is the only U.S.-based Mariachi outfit currently performing with American symphonies.

RMM REVS UP: RMM currently is very active, with Ismael Miranda's "Entre Sombras" just hitting retail. Oscar D'Leon's label debut on RMM affiliate Sonero, "El Rey De Los Soneros," is set to be shipped July 14. Also due out the same day on Sonero is "Soy La Voz" by Hector Lavoe look-alike Van Lester. RMM's Sergio George ("The New York Sound") and Sonero's Rey Sepulveda ("Soy Como Soy") are set to release product later in July. Celia Cruz is working with Oscar Gomez on her fall album, which may feature a duet with Epic's Gloria Estefan. Also in the studio working on autumn albums are Tony Vega and Tito Nieves. RMM subsidiary Soho Sound is scheduled to release late-summer/early-fall albums from Marc Anthony, Crissy, and India.

Tour Will Salute Top Cuban Acts

MIAMI—Actor Andy Garcia announced June 19 that he is planning a national tour called the Cuban Music Series to honor Cuban musicians.

Conceived by Garcia, the summer/fall trek—scheduled to commence here July 31—will feature legendary Cuban bassist Israel "Cachao" Lopez, creator of mambo-rooted *descargas*, or jam sessions. The Miami concert—hosted by Garcia—will sport a host of top-shelf Cuban and Puerto Rican musicians, including Paquito D'Rivera, Nestor Torres, Alfredo "Chocolate" Armenteros, Alfredo Valdes, and Chombo Silva.

Miami advertising agency Sanchez and Levitan is expected to promote the national tour.

JOHN LANNERT



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Ana Gabriel

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Magneto

Song of the Year

"Cosas Del Amor" - Vikki Carr and Ana Gabriel

TROPICAL/SALSA CATEGORY:

Song of the Year

"Ella Me Vacila" - La Banda Show (RTP/SONY)

REGIONAL/MEXICAN CATEGORY:

Album of the Year

"Mi Mexico" - Ana Gabriel

Group of the Year

La Mafia

Male Artist of the Year

Vicente Fernandez

Female Artist of the Year

Ana Gabriel

Song of the Year

"Como Me Duele Amor" - La Mafia

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Angel Winging Into Crossover Territory To Reach Broader Audience

BY IS HOROWITZ

NEW YORK—Angel Records, the U.S. classical arm of EMI Music, is becoming a crossover label but will continue releasing core classical repertoire on the EMI Classics logo.

The new product that is beginning to come from Angel—including traditional American, Broadway, and avant-garde material—presents a distinctly new profile as the label reaches for a larger share of the U.S. market.

Under the EMI Classics imprint, Angel Records will continue to release product from EMI divisions elsewhere in the world, as well as classical albums performed by Angel artists under a stepped-up release schedule. All lighter material, plus a batch of new midline classical compilations, will sport the Angel imprint.

When Angel president Steven Murphy came to the label just more than a year ago, EMI claimed the No. 2 spot in European sales of classics, behind the PolyGram Group. In the States, however, Angel/EMI held third place.

Label executives concluded that domestic growth could only come from wooing a broader public whose

musical interests extended well beyond the standard classics. That in itself is hardly unique among U.S. classical labels. It is a position that resonates throughout the industry as multiple duplications of standard repertoire glut the retail market.

Angel, however, appears committed to a more radical approach that will reshape the label's consumer image. The expectation is that any early public confusion will dissipate as release patterns clarify the company stance.

The first step, recalls Murphy, was getting adequate funding support to move into and expand new repertoire areas. While Murphy will not disclose Angel's current annual recording budget, he puts it in the "several-million-dollar range," far above past levels.

The next move was to build an A&R and marketing team to support both EMI Classics and Angel.

The recent engagement of Mike Berniker as VP of A&R completes the creative realignment. Berniker, long active as a producer of pop and show material, is charged with implementing Angel's new product directions.

Tony Caronia, longtime VP of art-

ist relations, also assumes the formal role of A&R chief for recordings by Angel artists slated for release on EMI Classics—a position he has, in effect, fulfilled for some time. Among Angel's leading classical artists are Nadja Salerno-Sonnenberg, Andre Watts, and Christopher Parkening.

Murphy says Caronia has been freed to expand his artist roster and recording program to help feed a beefed-up release schedule of 20 to 25 new front-line titles annually, beginning next year.

CROSSOVER FORAYS

While new classical artists, as well as those currently signed, will focus on core classics, forays into crossover territory will be encouraged, says Murphy. Berniker and Caronia will cooperate on such projects.

But Murphy is quick to stress the continuing importance of classics in the overall effort. Despite the new directions being taken by the company, planning calls for 80% of sales to come from the sales of EMI Classics, he says.

In addition to new recordings, Berniker will spend much of his time on catalog reissues. At present, his top

priority is Broadway material culled from the Capitol Records vaults. First vault releases on the new Angel Broadway logo are due in October.

Classical midline reissues bearing various concept rubrics are also planned. The "Great American" series, featuring such composers as Barber and Schuman, was launched with six titles in March, before Berniker joined the label. Four more titles will be released in the fall.

Berniker says Angel expects to release two or three new reissue series a year.

New crossover recordings are in the planning stage. Among them will be packages of classical themes performed by jazz artists and theater music performed by large orchestras in "a more classical way." He is also looking for new artists with credits in both jazz and classics.

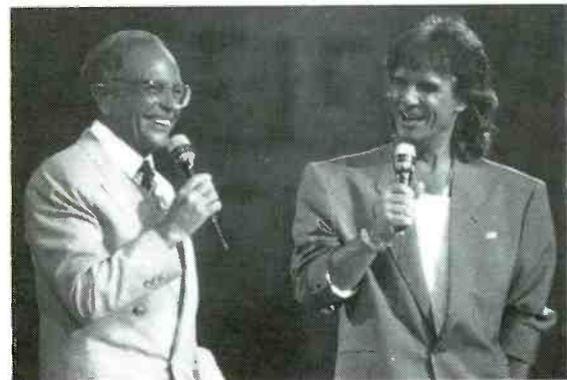
On the marketing front, VP of

sales Gilbert Hetherwick says the label is now more cautious in choosing new product from the vast EMI worldwide pool. He expects to maintain a cap of about 1,000 titles on the active catalog for maximum sales efficiency.

Still, to feed specialty interests, Angel has formed a special imports facility for EMI titles bypassed in regular release. There will be three release clusters a year, issued on a one-shot, no-return, no-long-box basis. The first release of 45 titles will ship in August. Hetherwick notes import titles that show unexpected sales strength may be included in regular EMI Classics releases.

Allegro Imports, which formerly handled much of EMI material bypassed for regular release domestically, still retains U.S. distribution rights to EMI's Classics for Pleasure line, says Hetherwick.

Festival Acapulco Rides On Wave Of Talent



More than 30 Hispanic and non-Hispanic acts performed at the second Festival Acapulco, held May 24-31 in Acapulco. Festival Acapulco '92 was broadcast live each day to more than 200 million viewers. At right, Julio Iglesias, left, and José Luis Rodríguez team up to sing their recent hit "Torero," which reached No. 1 on Billboard's Hot Latin Tracks chart. Above, festival host Raul Velasco, left, jokes with Sony Discos Brazilian performer Roberto Carlos.



At left, BMG's fast-rapping El General entertains the crowd at Festival Acapulco '92. Above, BMG Spanish rock trio Mecano was among the many acts that performed. Shown are band members Nacho Cano, left, and Ana Ana Torroja.



by Jeff Levenson

A GENIUS IN OUR MIDST: The press loves to refer to the fellowships awarded by the MacArthur Foundation as "genius grants." The foundation, however, has more modest guidelines for dispersing its considerable monies: It "provides unique unrestricted fellowships to exceptionally talented and promising individuals who have given evidence of originality and dedication to creative pursuits and capacity for self direction." Sounds easy, you say? Where to get one? Ask reedman **Steve Lacy**.

Lacy is arguably jazz's most impassioned improviser. (In fact, let's lose the *arguably* right now. Lacy's my man.) He's the one musician who pioneered the use of the soprano saxophone in modern jazz (yes, it was he who introduced the instrument to **Coltrane**). During the last 35 years, Lacy has exemplified the very best in adventurous artistry, mixing the traditional with the avant-garde, approaching soloing as a multileveled affair: an opportunity for self-scrutiny, for deliberate examination of the composer whose music he is playing (he is particularly fascinated by **Monk**), for discerning the *essence* of the very notes and spaces he reckons with. Lacy is not casual about music, about his play.

Obviously, the selection committee of the MacArthur Foundation recognizes that fact (as does **RCA/Novus**, which has five of his recent albums). The New York-born reed man (now 57, residing in Paris) is one of 12 artists tapped to receive a stipend ranging from \$150,000 to \$375,000. His take is a cool \$340,000, spread over four payments. Condi-

tions for accepting the money? None. Zero. No strings attached. Just that he stay the genius he is.

He joins compatriots **Cecil Taylor**, **Max Roach**, and **Ran Blake** among modern jazz's distinguished MacArthur Fellows.

IN THIS, THE YEAR OF THE Olympics: Saxophonist **Najee**, whose Midas touch has already yielded three gold albums, is about to try for another with "Just An Illusion" on **EMI**. It is scheduled to ship at the end of the month. The record, we're told, is a departure of sorts for the celebrated reed man; it will feature more flute (an instrument he recently returned to after a 10-year hiatus), more vocalists (**Jeffrey Osborne**, **Will Downing**, and **George Duke** are guests), and more self-penned compositions (he's been developing his writing chops) than any of his previous efforts.

DOWN IN MONTEREY: As evidence of jazz's changing of the guard (presumably that has something to do with aging veterans and their youngblood replacements), I am told the 35th annual **Monterey Jazz Festival**, slated to take place Sept. 18-20 at the Monterey (Calif.) Fairgrounds, will mark the end of one reign and the beginning, hopefully, of another. **Jimmy Lyons**, who started the outdoor fest in 1958 (with help from jazz scribe **Ralph Gleason**) and developed it into a world-class attraction, is stepping down after this year. His hand-picked replacement will be **Tim Jackson**, co-founder of the Kuumbwa Jazz Center in Santa Cruz.

JAZZ

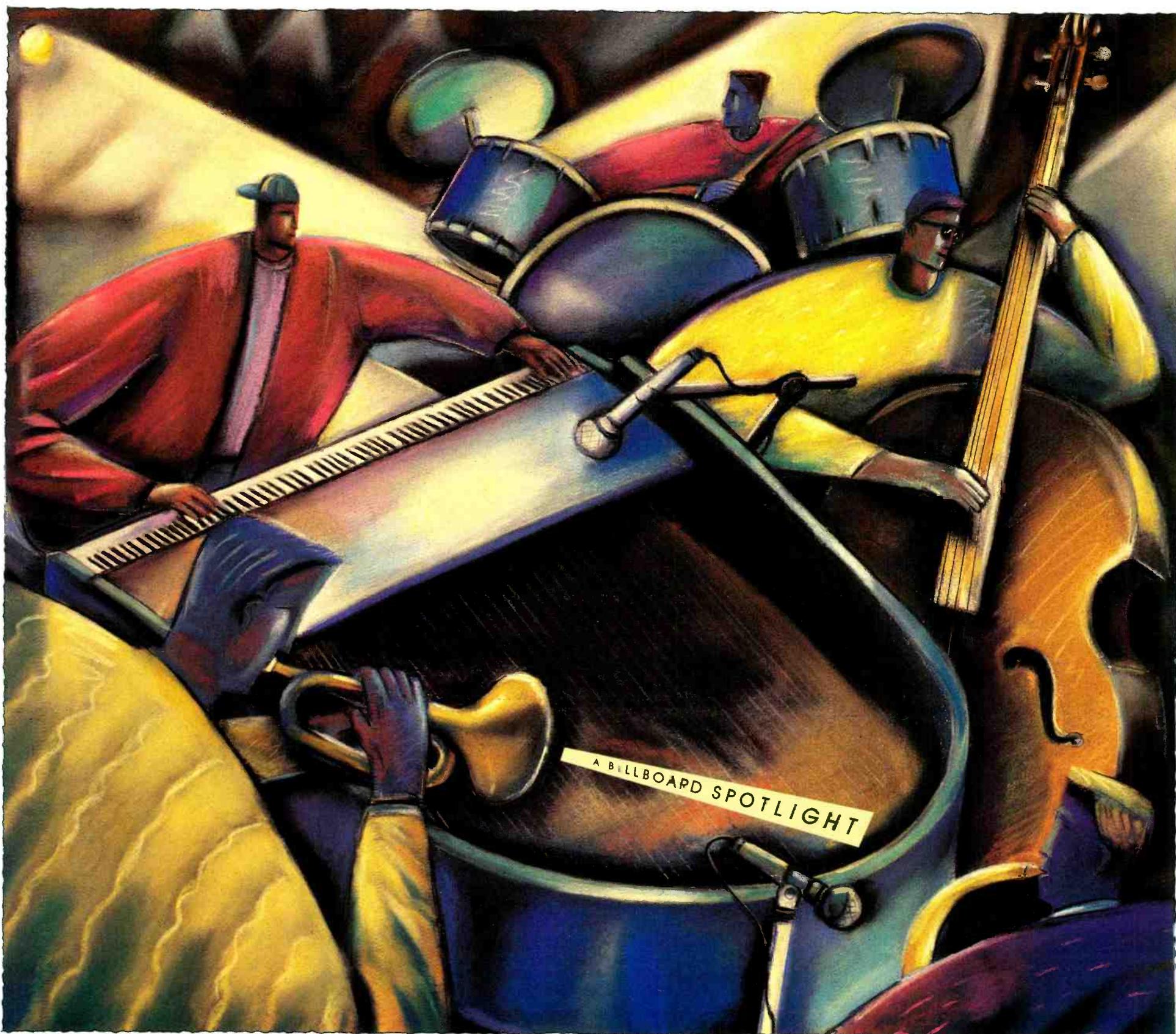


ILLUSTRATION BY JUD GUITTEAU

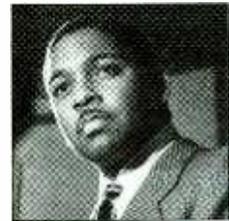
Who's Listening, Who's Buying?

the jazz audience, 1992
BY JEFF LEVENSON

ASK A RANDOM SAMPLING OF JAZZ'S MOVERS AND Shakers, "Who's listening?" "Who's buying the music?" "What does the typical consumer of jazz look like?" and you hear a polyphony of responses worthy of that great man of letters, Professor Irwin Corey: "I am convinced that today's jazz audience is college educated, intellectually motivated fashion-conscious, championing a European cut to their cloth, and mostly young. These listeners are well-groomed, favoring buzz cuts, Ray-Bans and a post-Miles countenance of passionate dispassion..."

"This new, vibrant jazz audience—and I have reams of data supporting this—is fundamentally, and proudly, black. At the same time, this audience is observably white..."

"Young as it may be, they are older than we know. A young/old audience, if you will. Or, if you prefer, old/young..."



Wynton Marsalis

"Most importantly, this jazz-loving audience—and I know I can safely say this without diminishing the industry's credibility or its faith in this wonderful American art form—loves jazz..."

Are these guys running for office, or what? In case anyone believes that the art of Jazz-Speak originated with the insiders who lent their comments to this spotlight, one need only remember that in jazz, qualifiers rule: traditional, mainstream, electric, contemporary, straight-ahead, fusion, avant-garde. Rarely has a music had to wear dog tags for identification. And rarely have the music's purveyors—record executives, concert promoters, artists, agents, radio programmers—enjoyed a consensus regarding what it is they sell.

"First of all," says Scott Southard, co-director of the International Music Network, an agency that books the likes of Milton Nascimento and Joe Zawinul, "what are we talking about? Jazz has become a lot of different things to a lot of different people. As it comes to include world music, for instance, and we continue to move toward more liberal definitions of what jazz is, we're going to find ourselves tapping into a broader demographic."

Okay, but what does that demographic look like? "It looks like people," says Wynton Mar-

World-fusioners Special EFX (G. Jinda at right)



salis, the one player who figures prominently in any discussion regarding today's jazz audience. "All kinds of people. Old people, young people, black people, white people, people from all segments of society, from all over the country. No one part of the population has a monopoly on this music."

Some folks see a narrower consumer field, defined, in effect, by Wynton himself. When the young trumpeter stepped out from behind Art Blakey's shadow at the start of the '80s, it heralded a new era in jazz, one that awakened consumers and artists to the music's rich history. Jazz's musical traditions became the creative wellspring plumbed by Wynton and his musical followers, by then a virtual army of youngbloods (so dubbed by the jazz press) who commanded as much attention for their stage demeanor and dress code as for their playing. These youngbloods, according to

many, attracted a similarly youthful audience.

Says Tom Evered, vice-president of marketing for Blue Note Records, "My feeling is that there are mostly young people buying records. But I don't think that most of them buy because of the tradition. They just like the way the music sounds. They like the beat. That's what keeps the art alive."

Willard Jenkins, executive director of the National Jazz Service Organization, agrees: "People buy based on what they like. The demo has shifted to a younger audience, much of that owing to the young lions proliferating on various labels. But purchasing records is not based on political considerations or some kind of philosophical issue. If the music appeals to them on a visceral level, if it moves them, they buy it."

RCA/Novus' Steve Backer, who uses quantitative data to substantiate his view of the audience, says, "We know from questionnaires accompanying Antonio Hart's latest record—and I imagine this holds true for Roy Hargrove or Marcus Roberts or Christopher Hollyday—that the age of the purchasers is somewhere between 17 and 49. We also know that among those who are single, over 65% earn more than \$30,000."

No one seems to know, however, what the racial make-up of the audience is. Some observers hold that because Wynton's message is extra-musical and implicitly sociological, he



Terence Blanchard

Straight Ahead, part of the vocal boom



stimulated a consumer movement among blacks, coinciding with middle-class black America's increased economic empowerment. Says producer and Red Baron executive Bob Thiele, whose involvement in the music business dates back to the late '30s, "When I first started in jazz, the black audience wasn't there. They looked down on the music. They felt that jazz didn't have the right kind of image for their children. The real supporters were white."

"For the longest time the largest part of the jazz audience was white," concurs Columbia's Dr. George Butler. "Now, however, with more young black artists, there are more black listeners on the scene. These listeners are fascinated by the music and by the styles of dress. We're seeing black publications doing music stories and fashion stories for a black readership."

Rob Gibson, the director of Jazz at Lincoln Center, sees a broader picture: "While I believe there's a whole section of the black community that is coming out to support black arts events in general, and I give Wynton a hell of a lot of credit for that. I expect the audience for jazz to be cross-racial, cross-generational, demographically diverse. When we presented [Latin bassist] Cachao, for instance, an important contributor to the jazz tradition, he drew an audience that was 60% Latin, uncommon for Lincoln Center. Now, that was a jazz audience, albeit a different one than will come out to hear Ed Blackwell. As jazz becomes institutionalized, it will grow."

Certainly part of that current process of
(Continued on page J-8)

In Search of the New Fusion

electric jazz

BY BILL MILKOWSKI

SOWHERE ARE WE AT IN THE '90S? HAS HAPPY JAZZ relinquished its stranglehold on the marketplace, and we due for a backlash? Do people still want to be soothed and pacified by mellow mood music, or have they been angered enough by economic slumps, governmental incompetence and the sheer mediocrity that everywhere prevails to reach for something a little more defiant and daring, something to help them vent some rage? In effect, will we be seeing a return to the sound and fury of more tumultuous times, a resurgence of savage, edgy fusion music?

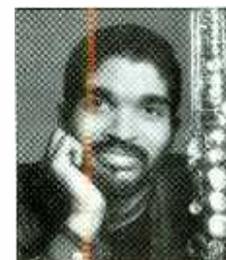
To quote Horney D. Clown: "I don't think so."

At least that's what many industry bigs say when asked about where their companies stand with respect to electric jazz. As Kevin Gore of Columbia Jazz put it, "I think fusion or electric jazz right now is in a bit of a state of uncertainty, and I don't think there are too many folks who would argue with me on that." The dilemma, it seems, is radio airplay. In an age where pristine smile-button jazz dominates the airwaves, nasty electric fusion with wailing guitars and tons of ugly, dissonant chops is hardly de rigueur. As Guy Eckstine of

Verve/Forecast says, "It's a Catch-22 situation. To be creative and cutting edge and be respected within the musicians community, you're gonna end up not getting radio play."

Gore concurs: "I think in general there has been a large movement towards an electric jazz that is easier to digest, something that you can whistle along with or hum along with—what is essentially pop music without lyrics. Consumers and listeners are staying with those stations. And those records are selling, there's no doubt about that. Kenny G and The Rippingtons

have sold a lot of records. So has Kirk Whalum. And yet, I think there is still an audience out there that is hungry for heavier stuff, the kind of more challenging music they grew up with in the '70s. A lot of us thought that New Adult Contemporary radio was going to address that, but it really hasn't. By and large, the longer pieces that stretch out and challenge the listener, that's not what you're going to hear on NAC radio. Meanwhile, the public and commercial jazz radio stations have moved away from an electric sound and more towards an acoustic-based one. So I think fusion's kind of in a crisis right now, in terms of its identity."

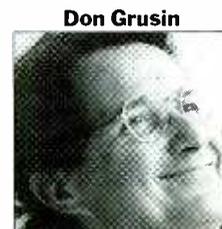


Art Porter

Defying categorization is also a big problem for some artists vying for airplay, as Lynn Adalist of ECM points out. "Guys like Steve Tibbetts and David Torn fall between the cracks. They're not jazz, they're not rock, so to radio stations, they're not anything. There is simply no radio category for this kind of music—so none of the radio stations know what to do with these guys. And yet, I personally think there's a very fanatical audience for that kind of music out there."

Eckstine also sees a large potential audience for challenging electric jazz. "You go to an Allan Holdsworth show or a Mike Stern/Bob Berg Band show and the place is always sold out. There are rabid dogs in the audiences waiting to see that stuff, but it doesn't get played on the radio. And when you talk to young musicians out there trying to get a deal, that's the kind of music they're into. They don't wanna write NAC fluff. They wanna play."

Or as Atlantic recording artist Hiram Bullock puts it, "When you go to these music schools to
(Continued on page J-14)



Don Grusin

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Young Lions Roar an Old Tune

new traditionalists

BY JOE GOLDBERG

THE LATE JAZZ CRITIC MARTIN WILLIAMS USED TO say that when jazz was in a period of consolidation, retrenchment and retrogression, it was time to look for something new to come along. A Louis Armstrong is always followed by a Duke Ellington, he said, who is then followed by a Charlie Parker. His theory seemed to be borne out by what he called the

"funky hard-bop regression," which followed Parker's death, and was in turn followed by the advent of Ornette Coleman, whose music Martin did much to champion. Referring to Coleman, Martin once wrote, "Who will play Ellington to this Armstrong?"

Well, it's now more than thirty years later, and so far, the real thing hasn't come along. Instead of a new New Thing, we have gotten repertory orchestras, such as Gary Giddins and John Lewis' American Jazz Orchestra, and small groups dedicated to preserving the works of deceased composers: Mingus Dynasty, Dameronia, and Sphere, the last devoted to the music of Thelonious Sphere Monk. And, of course, rampant reissues.

Some think that jazz is becoming moribund, but there is also a

school of thought which says that the current conservatism is a good thing, that it is a matter of respect for and knowledge of the tradition. If this movement has a leader, it is surely trumpeter Wynton Marsalis, who unfortunately sometimes speaks as though he not only acknowledges the tradition but discovered it, and that the tradition ends with himself. Marsalis is often aided in this enterprise by his Marlin Fitzwater, Stanley Crouch, who fosters the notion that there is no salvation outside the church.

Billboard spoke with three musicians and three record company executives to see what they thought of all this new traditionalism. One was Wallace Roney, born in 1960, a trumpeter



Delfeayo Marsalis



Marcus Roberts: almost religious devotion

Wallace Roney



who has played with Art Blakey's Jazz Messengers and is now with Tony Williams. At the Montreux Jazz Festival in 1991, Miles Davis asked him to share solo space in a concert of the famous arrangements Gil Evans made for him in the '50s. This summer Roney is touring with Herbie Hancock, Wayne Shorter, Ron Carter and Williams in a tribute to Davis.

"I don't want to be part of a conscious effort at looking back," he says. "I hope something new is going to come up, and I hope I'm part of it. What I'm trying to do is find something to play. Some people say times dictate the music, but Coltrane sounded the way he did because he was Coltrane. The music came out of his body. That's what music is, it's your song." Music is there to soothe people, for the people to enjoy. I think the media sets out to make music more than it is. Music has to advance, but that's not the reason to play it. We should

try to advance as people. Miles is my hero because he never stood still. He tried to challenge himself. Critics are always looking for something new to happen. It's like the musicians aren't playing the music anymore. The critics are playing the musicians. The critics didn't like Ornette, they didn't like Trane. Now they think it's innovative, but they didn't then. It's the critics

who haven't evolved. I don't know what further is, but I'm trying, and maybe we'll meet."

Marcus Roberts, who is blind, replaced pianist Kenny Kirkland in the Wynton Marsalis band in 1985, and has since begun a remarkable series of largely solo albums for RCA. His feeling

(Continued on page J-21)

Reissue Fever

BY DON JEFFREY

CONSUMERS' APPETITE FOR JAZZ IS GROWING, and so has the market for older jazz music, as evidenced by increasingly aggressive moves by record companies to comb the vaults for classic recordings to release. It's gotten far beyond music-lovers replacing their worn-out LPs with better-sounding CDs. Now labels' strategy is to repackage formerly recorded material with never-before-issued live performances, alternate studio takes, and extensive archival notes and discography.

Major companies report that 40%-50% of their total jazz sales come from reissues. "It depends on the richness of your vaults," says Steve Backer, executive producer of RCA's reissue label Bluebird, "and we're very rich." RCA boasts "the very first jazz recording ever made," according to Backer: a 1917 performance by the original Dixieland Jazz Band.

A big factor driving the reissue boom are further developments in sound technology that provide reissues with the quality of newer recordings.

"The basic rule of thumb in reissuing is state-of-the-art sound and packaging," says Gary Pacheco, director of marketing for Sony's Legacy Records. Legacy's Master Sound series will use a new technology called Super Bit Mapping that will transfer sound from old to new masters without loss of musical information.

Labels begin their reissuing process by coming up with a concept for a new release and deciding what specific kinds of recordings they will need for it. The search for old masters then ensues. Michael Brooks, a producer who often works with Legacy, says he will visit Sony's record vaults at Iron Mountain, a massive storage facility literally built into a mountain near the Hudson River Valley of New York. If the search for masters proves fruitless there, or if the materials found are too corroded or otherwise unusable, Brooks goes to his worldwide network of collectors, one of whom, he notes, has over 1 million 78s in his collection.

In the studio, Brooks will clean the old metal masters with a solution strong enough to remove decades of grime but too weak to remove the sound quality. The masters are often negatives, which means special turntables and styli are used to play them in reverse. A digital noise reduction system is then applied to remove the crackles and pops. Brooks recalls that under the old methodology—using a razor blade to cut away sections of tape that were then respliced—he once made 237 cuts in a three-minute piece of music. After noise-reduction,

equalizers are used to remove distortion or to boost bass or midrange. The studio process is not cheap: 20 tracks could cost \$20,000 at studio fees of \$200 an hour.

Record companies then decide on packaging, liner notes, discographies, and basic marketing strategies such as pricing and release date. One common strategy,

(Continued on J-8)



Duke Ellington

New Artist Finally Getting a Break

artists & repertoire

BY TOM MOON

THESE DAYS, THE BUZZ IN THE BOARDROOMS OF THE jazz business isn't the name of some hotshot teenage tenor wizard. It isn't even whisperings about the neo-traditional movement suddenly going stale. What's on the lips of jazz record executives this year signals a profound change in philosophy: For the first time since Wynton Marsalis lead the resurgence of interest in

improvised music in the early '80s, jazz labels are channeling resources into (imagine that?) the longterm development of their new artists.

Jazz activity in the '80s mirrored the society at large: Lots of spend, spend, spend, the reckless throwing of money at any dutiful student with half a chance. Anxious to satisfy the demand for young talent, major labels signed more artists than they could realistically support, and gave little thought to the experiences these just-out-of-school, often green artists were having. They sought sensations, circus sideshow prodigies—artists who were fully formed packages despite their young years. One after another they hit the road, playing with similarly inexperienced

rhythm sections, learning little, rarely benefiting from the kind of interchange with the masters that has been a crucial part of the jazz development process.

Something happened in the last two years: The A&R executives responsible for jazz at the various major labels decided this wasn't exactly healthy. Most are still working to spot talent of any age, but are less likely to put a new sig-

Dr. Michael White



nee onto the debut-record hamster wheel until a certain maturity is evident. Which means that some major labels are looking to veterans for their new-talent roster spots—though he's been active since the early '60s, Joe Henderson, whose "Lush Life" has been an acclaimed record this year, was treated by Verve as a new artist. And, just as significantly, some of this year's most talked-about signings won't release records until 1993.

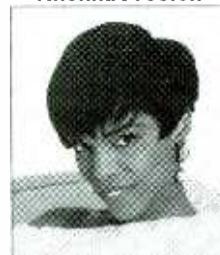
One is saxophonist Joshua Redman, the son of revered saxophonist Dewey Redman, who signed with Warner Brothers after he cleared the semifinal round of the Thelonious Monk Jazz Saxophone competition earlier this year. According to Matt Pierson, director of Jazz and Progressive A&R at Warner Brothers, Redman, who went on to win the competition, will spend this year as a sideman on other jazz records, and will be studying, transcribing and testing his ideas in low-pressure recording sessions before he starts work on his debut.

This way, says Pierson, the 23-year-old Redman can explore music at a normal, natural pace, without the demands and distractions of being a recording artist. "I built a two-tiered deal for Josh," Pierson says. "We've got a good hunk of money we're going to spend on development over the first three years of his deal. Those are the years that, back in the bebop time, people like him were out getting their asses kicked by older players."

Such arrangements are not unusual in pop,

(Continued on page J-6)

Nnenna Freelon



John Coltrane



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JAZZ A&R

(Continued from page J-4)

and as competition in the new talent end of the jazz business heats up, many think they'll become increasingly common. Randall Jamail, the president of Justice Records, set up a similar apprenticeship program for his new signing, New Orleans trumpet player Kermit Ruffins. A member of the Rebirth Brass Band, Ruffins will make his solo debut playing trumpet—and singing in a style Jamail says is reminiscent of Louis Armstrong—next spring. Jamail arranged for Ruffins to visit pianist and jazz educator Ellis Marsalis twice weekly for the rest of the year, not only for nuts-and-bolts jazz improv instruction, but so Ruffin could “talk with Ellis about this music, and understand what it means to be influenced by this heritage.”

Jamail feels that's part of the job. “The idea that you just throw money at a production and say ‘gimme a record’ is abdicating

the process. Your job as a label is to develop these artists, to understand who you signed and help develop what is unique about them into something the rest of the world can see.”

One of the major labels that has proven adept at doing that is Polygram, whose Verve imprint has re-introduced Henderson, Shirley Horn and others after extended absences from major-label activity. Richard Seidel, VP of Verve, believes that whether the talent is young or old, the key is to make “every new record an event: In a time where, regrettably, music alone isn't enough to sell records, when you're looking to sign people you have to make sure the other ingredients are there, too—from a press standpoint, a radio standpoint, even from the standpoint of interesting your own company in it.”

Seidel says he's pleased that signings like Horn and Henderson—and veteran pianist Kenny Barron, whose first major-label date as a leader, a Brazilian project featuring Tonino Horta, Mino Cinelu and Victor Lewis, will be released later this year—run counter to the young-lions frenzy. He hopes that's a sign that the

industry has “become less age-ist in orientation,” and says that he's looking at a number of artists of widely varying ages who might be “appropriate to what Verve represents—reinvigoration of the tradition, with an emphasis on vocals.”

Using the “pendulum-swing” theory to explain recent events, RCA/Novus series director Steve Backer says it was inevitable that activity on the neo-traditional front would eventually cool down. Though RCA was one of the labels leading the “young lions” charge, with artists like Christopher Hollyday, Roy Hargrove and Marcus Roberts, Backer says he's only signed one similar artist, Delfeayo Marsalis. “You have to be sensitive to the way music works in the culture, because the pendulum swings always are related to the socioeconomics of the times,” Backer says. “In the '60s, there were gold records by Trane and Pharoah Sanders. And the society was filled with the war, the Black Panthers. In that context, the avant-garde was very successful. The '80s were a neo-conservative time, from a political point of view and also in the conservatism of the music. In the '90s, it seems to be swinging back to the left, so if there is a parallel, I'd look for music to open up a little bit.”

To that end, Backer reports he's been looking for young leaders in “the outside area”—those who have little use for everyday bebop. But, he cautions, “you don't want to be too far in front of the trend. I don't see the talent yet. But it's important, success-wise, to time those kinds of introductions properly—being able to do that is part of the job description.” RCA's most recent signings: the adventurous but hardly unknown Latin-American pianist Danilo Perez, who, like Redman and Ruffins, may not get a record into the stores until 1993; guitarist/vocalist John Pizzarelli; tradition-minded vocalist Vanessa Rubin.

Dr. George Butler, VP of Progressive A&R at Columbia Records, is now approaching the age question from the other direction. After discovering Wynton Marsalis and many others, Butler is devoting some of his energies to The Master's Series, which will showcase the efforts of “really veteran artists—perhaps the youngest artist is 70 years old.” He's planning to record trumpeter Doc Cheatham, pianist Dorothy Donegan, clarinetist Alvin Batiste and others as a way to acknowledge links between the past and the present: “I'm really concerned about these artists,” Butler says. “Some of them have never been on a major label, never had the benefit of the promotion and marketing of a major label. And they should be heard from, they paved the way for many of the young artists.”

The Master's Series doesn't mean Butler will neglect his scouting duties. He's been listening particularly closely to vocalists these past months, and says he's discovered a woman with “all the nuances of a genuine jazz vocalist like Sarah Vaughan or Ella Fitzgerald.” Her name: Nnenna Freelon. Her debut, coming this summer, features a vocal duet with Grady Tate on “I Fall In Love Too Easily.”

Indeed, the wealth of vocal music isn't surprising. After Natalie Cole's success with “Unforgettable,” many labels scrambled to find a classy jazz diva or an unusual vocal concept (see Atlantic's female-vocal quintet Straight Ahead). As more than one executive explained, vocal music is more accessible. Many vocalists are working out of the canon of familiar Tin Pan Alley songs. In other words, vocalists foster a high comfort level in listeners. “There seemed to be this rush to get a female vocalist on every big roster,” says Justice's Jamail. “We saw a lot of people who've been signed to majors before they got signed. We may be stupid, I don't know, for not signing them, but our commitment is to cut new paths.”

But as anyone who listens regularly to current jazz knows, all the intention to innovate in the world doesn't guarantee great music. Some A&R executives say it's all been done before, that the artists of the day are simply elaborating on forms established and scrupulously followed for some forty years. Others, though, believe there's still room for new discovery. Brian Bacchus, VP of Antilles Records, acknowledges that the broadening of harmonic options that happened in the '60s went as far as it could go, but believes that there is still room for innovation on the rhythmic tip. “That's where there's been the least amount of attention. Rhythmically is where I see the newest things happen, and a lot of that comes from musicians checking out other cultures, African music, Latin music, Caribbean zouk music. It may not be as sophisticated, but rhythmically it's a lot more advanced.”

Bacchus backs up his view with his roster, which includes Latin-jazz trumpeter Charlie Sepulveda, trombonist Steve Turre (whose Conch Shell Choir is due in the fall) and New Orleans clarinetist Dr. Michael White. “Antilles has always had an ethnic leaning. In a sense we're a classic jazz label, but with these other influences. I'm interested in what's going on in jazz and hip-hop right now. I'm interested in non-Western improvised music. There seems to be a lot going on there.”

And, Bacchus says, his label will continue to explore the connections between various ethnic rhythms and the spirit of improvisation. “Once you've heard someone like Salif Keita, it's hard not to let that influence your thinking. You have to be more aware of what's going on musically everywhere, especially with jazz, because the musicians out there today are able to resource all different types of music, since they've grown up with all of it.” ■

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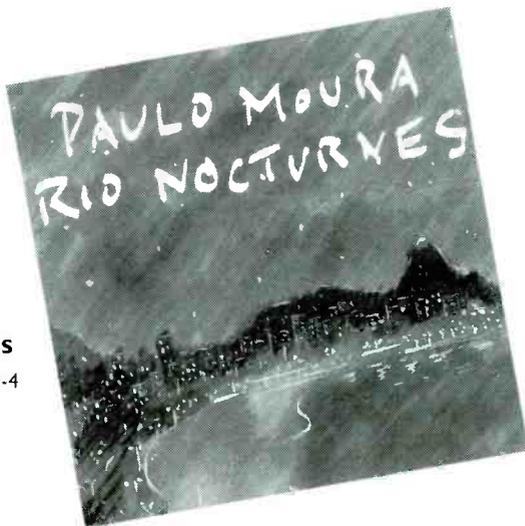
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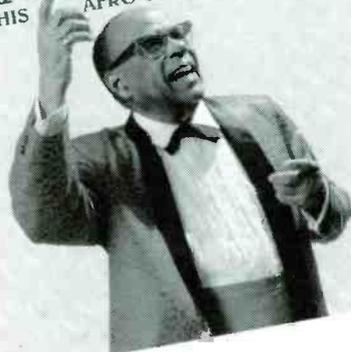
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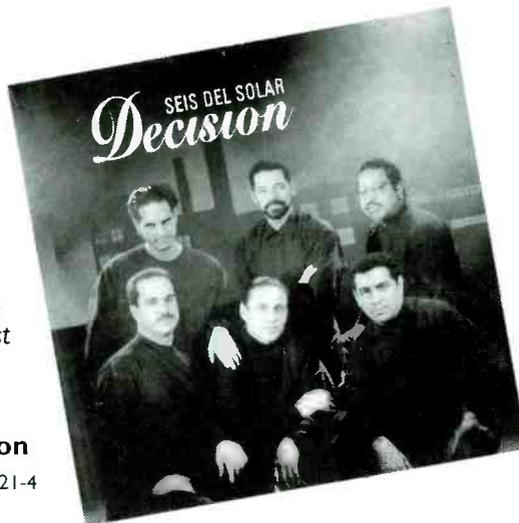
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JAZZ at the crossroads

JAZZ AUDIENCE

(Continued from page J-2)

institutionalization includes the activities of players like Terence Blanchard, who has been working closely with filmmaker Spike Lee, or Branford Marsalis, who's now in a position to reach, what, 25 million people nightly on "The Tonight Show." "It has become very hip to be jazzy," says Richard Seidel, a vice-president at Verve, "almost adult in the trendy sense of the word. Having jazz in the environment, through increased media exposure, through the utilization of jazz elements or attitudes in the pop world—Anita Baker and Sting come to mind—creates a climate for non-jazz people. I would hope that someone who hears Linda Ronstadt or Natalie Cole singing jazz standards would turn to Sarah [Vaughan] or Ella [Fitzgerald] thereafter."

Says Larry Rosen, whose GRP label has lately issued mainstream recordings featuring the music associated with just those masters, "We're finding that the GRP buyer, who has been loyal to us in the pop jazz area, likes this traditional music as well. Those buyers may not understand the tradition, as set down by Pres [Lester Young] or Trane [John Coltrane]. But there's definitely an education process taking place. This old music is new to them—they're learning. It all seems to fit, since jazz buyers, as a demographic, usually conform to a certain education profile."

Support for this notion comes from the world of public radio, where better than 80% of the approximately 750 stations throughout the country program jazz. According to Dave Giovannoni, head of Audio Research Analysis, a company that deciphers virtually unintelligible ratings and audience data, "Public radio is different than other radio in that the audience, as a group, is well educated. This is not to say that everyone in public radio has a Ph.D., but there is an upwardly educated skew. Jazz has become a force on these stations, I'll guess, because younger people are assuming greater management control. In matters relating to programming, they say, 'Why not jazz?' It's got listener viability, and the classical music audience is continuing to age."

Says KXJZ's Gary Vercelli, twice dubbed the Gavin Convention's National Broadcaster of the Year, "We've found a strong correlation between jazz listenership and news listenership. News and jazz are primarily what our station is about, so if our listeners weren't into one or the other, they wouldn't be with us. Loyal listeners are there because they want to be."

Lorraine Gordon of the Village Vanguard, the world's most celebrated jazz basement, has the last word: "This is still a special music that requires some intellectualization and not everyone gets it the way they might get rock or pop or rap. Listeners must invest themselves, must be willing to communicate with the music, with the musicmakers, the same way the music communicates with them."

If they can't, she might have added, there are plenty of industry experts eager to explain how. Hmm...better they should call Irwin Corey. ■

JAZZ REISSUES

(Continued from page J-4)

notes RCA's Backer, is to put out multibox sets around Christmas to stimulate gift sales. Prices can range from the lower-priced lines such as Bluebird Budget (about \$9.98 on CD) to Legacy's Master Sound Series at \$25 each to the multisets that can cost more than \$100. Richard Seidel, VP of Verve (formerly PolyGram Jazz) notes that instrumental recordings tend to be full-priced but adds, "After a period of years, we reduce instrumentals to midprice. Vocal titles have broader appeal so we can sell greater numbers at midprice."

With so much reissue product coming out, label executives bemoan the problem of getting retailers to stock it. "It's literally a battle to get those titles into the stores," says Legacy's Pacheco. As the demand for new jazz heats up, and the amount of archival material grows with the years, the competition for scarce space on retail shelves becomes intense.

But Katzel, senior VP sales and distribution for GRP, says he is developing "dump bins" for retailers to use for Decca and Impulse reissues. But executives see long-term value in the reissue bins. Although it's rare for a title to sell 50,000 copies, as did the Grammy Award-winning 2-CD Billie Holiday set on Decca, many reissues by known artists can sell 20,000-25,000 units. And, as Verve's Seidel points out: "Unlike new products, marketing expenditures required are much less." Another executive notes that when sales of new product become sluggish, labels can depend on steady income from their catalogs.

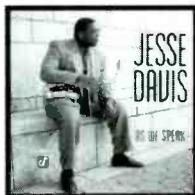
Bob Thiele, the veteran jazz executive who runs the new label Red Baron Records, believes reissues "open up the market for new sales." He says, "They whet the appetite to learn more about American jazz music. They give it a sense of history that lends importance to the music itself." ■

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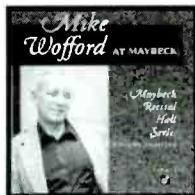
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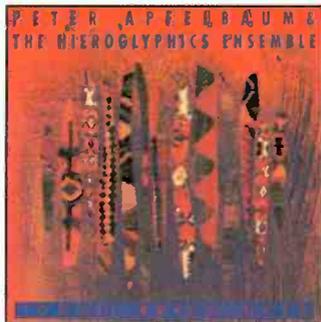
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new year's
at the village vanguard



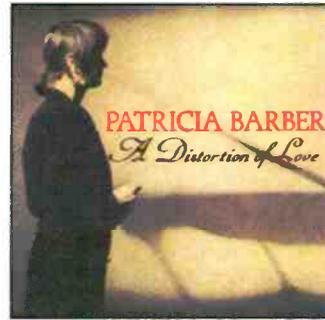
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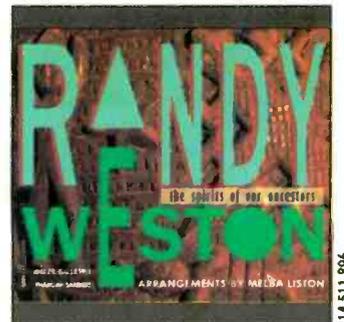
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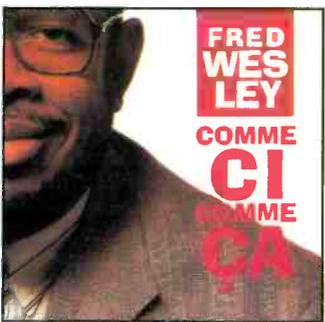
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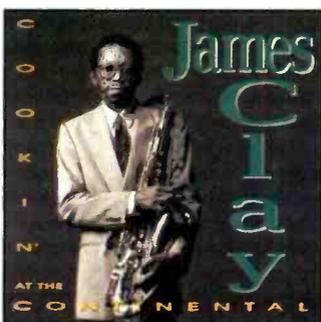
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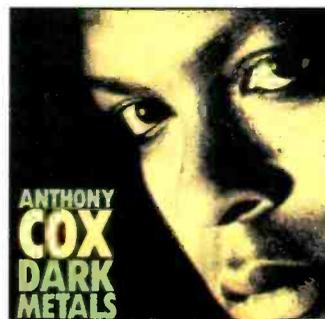
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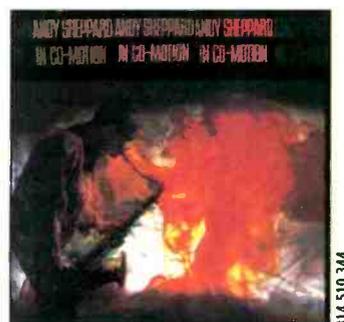
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Jazz Postcards From the Edge

the avant garde

BY JIM MACNIE

ANYBODY CAN TURN ABSTRACT AND MYSTIFY A listener," saxist Bobby Watson told the Boston Globe a few weeks ago, "but the hardest thing to do in music is to just state a clear idea." Watson, who recently released "Present Tense," a record of extraordinarily clear ideas, is articulating a point of view that is shared by more than a few improvisers. But what's sketchy



Geri Allen

to some players and listeners is lucid to others.

"I think that's the kind of misinformation that has gone throughout the '80s" says guitarist/composer Joe Morris in reaction to Watson's statement, "probably

about everything, definitely about jazz. The idea that one kind of music is less abstract than another is just wrong. But if you want to create a new melodic experience, you probably have to utilize an element of surprise."

"Abstract" is a code word of sorts, a slight that non-mainstream jazz artists have had hur-

led at them for decades now, from Ornette Coleman to the Association for the Advancement of Creative Music to Miles Davis. These days the breach between straight-ahead jazz and the avant garde is so huge you can drive an 18-wheeler through it. We decided to sample a representative handful of these vanguard artists to take the temperature signs of the creative music scene. Is it fertile? Does it need a bowl of chicken soup? Or boxing gloves?

Clarinetist Don Byron, who utilizes both frenzy and stateliness on his latest work, "Tuskegee Experiments," can understand both sides. "Wynton's important

David Murray



because he stimulated cats to start playing instruments again," says Byron. "But I believe that if there was some guy doing Moondog or Harry Partch and cashing in, we'd have some takers along those lines too. Jazz used to have that feel, that adventure, like Trane and Mingus in the '60s. That's the feel I want my music to have. Craig Harris's does; same with Geri Allen's. If you buy a Don Pullen record, it's there. But nobody who's into the out stuff is going to spend money on Chris Hollyday."

"I think a lot of what's going on in that 'young lions' realm is simply interpretive music," offers Joe Morris. "It pertains to a particular period in jazz, but it doesn't get marketed as such. Instead it's pushed as the new thing. I'm trying to expand on a particular aesthetic that was last paid attention to by the AACM; the last great burst of creative possibilities was presented by them. Progression has slowed down because people have told us that there's a correct way of doing things. There was a slight danger to Charlie Parker's music—that's why it made people feel alive."

"You never subtract, you just add on," explains cellist Deidre Murray, who worked for most of the past decade with Henry Threadgill's Sextett, "but every eight or 12 years one aesthetic is nudged away by another one, even within the so-called avant garde camps. I'll never forget overhearing a couple of club-own-

Tuskegee Experimentalist Don Byron



ers referring to Muhal Richard Abrams and Cecil Taylor as 'the old avant garde.' I'd never heard that before and thought, 'Woah, what an oxymoron!'"

To more than a few they still are. Abrams' last two recordings are some of his most sublime work; Taylor forges on, too, honing his idiosyncratic style; even Ornette remains a vibrant influence. But there is a mass of adventurous players that contribute to the music's vitality. It's currently festival season in New York and a couple of weeks ago David Murray curated a group of concerts called the Fire Wall Festival. The line-up was fairly representative of the modernist's scope, including raucous big bands, pliable chamber music, extended blowing, and bent funk.

"As a musician I know that there are many, many players whose voices are not being heard," says Murray. "You won't find most of these people at the JVC festival, yet they're active artists. We decided to do something ourselves."

Because much progressive jazz is commercially marginal, that kind of self-reliance has become the norm. Certain venues

(Continued on J-12)



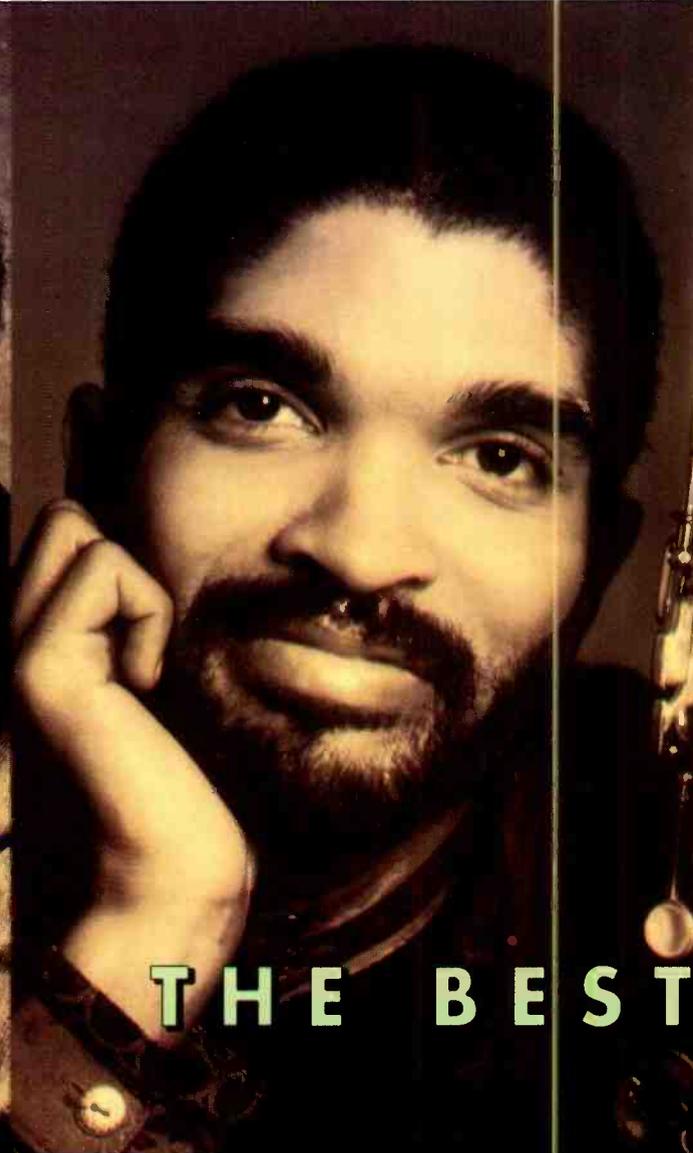
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THE BEST

Big Band Considers an End of an Era

jazz milestones

BY JOSEF WOODARD

AS MOST OF THE MEDIA-ACCESSIBLE POPULATION OF the western world now knows, "The Tonight Show Starring Johnny Carson" is no longer. On May 22, 1992, Doc Severinson struck up what saxist-assistant leader Tommy Newsome calls "the last big band in captivity working on television" for the last time. Long after big bands had faded from the TV landscape, the Tonight Show band swung on, thanks to the boss, who, as Severinson once explained, "likes the band the way it is. You won't see a six-piece combo out there." Now, Severinson is on to other musical projects, including dates with celebrated Tonight Show band alumni like saxist Pete Christlieb, trumpeter Conte Candoli and drummer Ed Shaughnessy.



Branford Marsalis

And while you still won't see a six-piece up there, an octet is now covering the gig, led by saxman Branford Marsalis. In a sense, Marsalis and Co. split the difference between the horn-heavy Severinson band

and the leaner rhythm section bands on talk shows such as Arsenio, Dennis Miller and Letterman. As Marsalis explains, "I wanted to have a horn sound, but I didn't want it to be overkill. Four horns would have been ideal (he settled for three). If you have more than that, you start to limit the band. You have musicians that you pay that don't play. I wanted to keep the band small. Talent negates size, I think, unless you're trying to get a big-band sound."

Yes, the band does play jazz, but diversity was part of the musical agenda from the beginning. As Marsalis notes, "I had an idea

of the type of band that I wanted and the type of music we would play, which would be damn near anything. There are a lot of musicians in the world, but there aren't a lot of good musicians. When you start dealing with versatility, the list gets smaller and smaller and smaller. I just know from the few times that I did watch late-night television that it must have been a drag for artists to constantly redesign their philosophy based on the limitations of the bands, particularly since most pop musicians aren't very expansive musicians in the first place. It makes them want to be on your show less."

Jay Leno adds, "We could have gone the rock 'n' roll band route, but we didn't want to copy anything else that was already on TV. It's a classy set-up. I think we have the best possible musicians. Plus, we wanted to show the record companies that we're real serious about the music in these days of diminishing returns or expectations."

But it was clear from first downbeat that mass appeal isn't the only concern. On his second show, Marsalis programmed all Miles Davis tunes, in honor of the late trumpeter's birthday. And, Marsalis asserts, "We're going to have a Charlie Parker night, a Charles Mingus night, a Beatles night. It's hip music. There are large volumes of stuff you can play. It's more difficult to feature the music

Count Basie & His Orchestra, 1938



of some pop musicians, because a lot of the songs are lick-oriented."

The end of the Tonight Show band's reign might spell the end of an era, but hardly the end of a medium. Big band jazz is alive and, well, kicking in its own humble but solid way. Some of the biggest big-band news this year has come from GRP, whose All-Star Big Band project was launched by Larry Rosen, the R of GRP and a one-time big-band drummer. "This being the tenth anniversary of GRP and the roster being so vast and with so many great players," Rosen says, "we were looking to put together special projects for GRP-- things that would probably happen just once. A big band made a lot of sense."



Peter Apfelbaum

Keyboardist Dave Grusin (the G in GRP) also has a long-standing affinity for the big-band tradition, and played on and arranged selected cuts on the All-Stars album. "It was an arranger's medium, and we all loved it. It became

(Continued on page J-12)



An arranger's dream: GRP's special All-Star Big Band

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BIG BAND

(Continued from page J-11)

hard to find an outlet for that, unless you started a rehearsal band, and a lot of guys did that in L.A. in the '70s."

But GRP's activity is only part of the ongoing if underplayed story of big band music. Bob Mintzer, a member of the GRP All-Stars, showcased his own ardent interest in the genre on his DMP release, "The Art of the Big Band." Sporadic big band releases have come out on major labels. The expanded budgets paid for themselves in the case of crossover successes Harry Connick, Jr. and his Orchestra on Columbia, and Natalie Cole's "Unforgettable," on Elektra. Columbia also released Charles Mingus' epicly scaled "Epitaph" in 1990, and went to the vaults for several Swing Era titles for its archival Legacy series. And twenty-something prodigy saxist Christopher Hollycay's new release on RCA/Novus, "And I'll Sing Once More," also features big-band charts.

"They're not economically great," says Concord Jazz's director of publicity Merilee Trost of big band projects. "Because there are so many players to pay, you really don't make out on a big band album. But it's a permanent part of the jazz genre." Concord, which has titles by Woody Herman and Juggernaut big bands in its catalog, is currently the home of the Canadian big band led by Rob McConnell. Meanwhile Verve is fielding new projects led by Jimmy Heath, McCoy Tyner, and, slated for future release, Joe Henderson. And the Milestone label recently released the Clifford Jordan Big Band's "Down Through The Years."

While classical music has been the backbone of the MusicMasters label, they entered into the jazz market with a Benny Goodman big band album in 1986 and have subsequently released between three and four big band discs by people like Benny Carter, the Mel Lewis Big Band, Louis Bellson and the American Jazz Orchestra. Company head Jeffrey Nissim explains that "with my classical kind of mind, this is symphonic music of a sort. This is great music for ensemble that, knock on wood, will never fade away. We're certainly doing our best to keep it going."

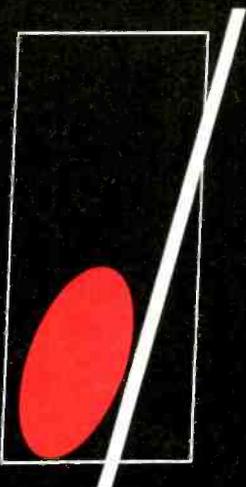
Ironically, though, Nissim continues, "big band music is also in competition with its history. I have found that one of the hardest things in the world to record is Ellington music. The original recordings of these people have been given such mystical status—and not unfairly so. But the most dangerous thing in big band jazz is that the people who love it don't let anybody play it anymore. They say, 'How can you play Johnny Hodges' solo?' and this and that. We did a couple of things of Ellington and it's like people are offended that you dare touch it. I look at that and say, 'Thank God Mozart never got to record anything!' Big band music has a strong, loyal core of people and hopefully they will give living musicians a chance to show that they can really play the hell out of it."

Veteran jazz producer Bob Thiele says, "I believe that the basic concept of big band jazz is not going to fade away. One of the things prolonging it now is the preponderance of CD reissues of all those great bands—Basie and all. What also strikes me is that there are big bands still working. Doc Severinson plays around. Mercer Ellington plays constantly. Then in New York, a lot of the jazz clubs that feature small groups during the week also have big bands, usually on Monday nights. Around New York, there is the Gil Evans Orchestra, the David Murray big band and Bob Mintzer's band."

One of the more unusual big bands currently making the scene is Peter Apfelbaum's Hieroglyphics Ensemble, a Bay Area-based group which freely fuses jazz, world music, rock and other styles. As Antilles' Vice President Brian Bacchus explains, their appeal cuts across the world music, jazz, dance and rock markets, making the targeting of an audience complicated: "My biggest downfall in the corporate arena is really paying attention more to what you like and doing what you feel is valuable and important, and that you think will move people. Then, you have to figure out how to market it. I think, basically, that it's our job to figure that out, not the musician's job."

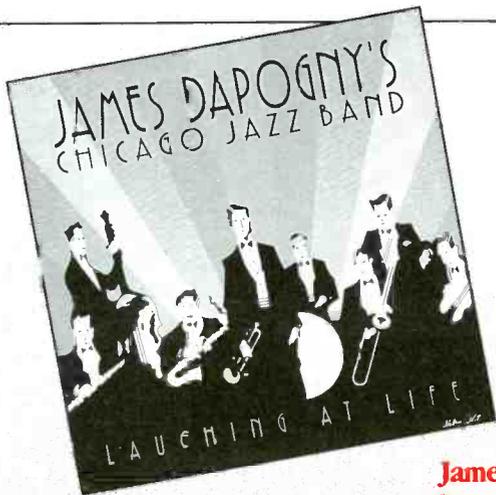
End of an era? As Nissim says, "I think the Tonight Show band's existence was attributable to Johnny Carson, who basically had such prestige and control over that show that he could do it in spite of what the media lords may have wanted for that band. Jazz, and big band music in particular, needs those kinds of strong-willed characters who say, 'Hey, this is great stuff, and I want to make sure that it doesn't fade away.'" ■

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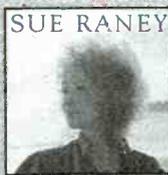
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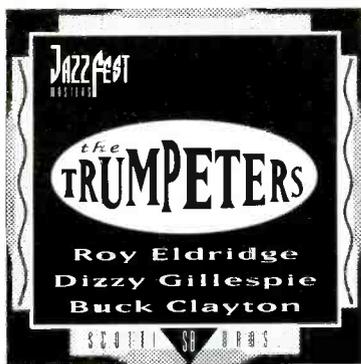
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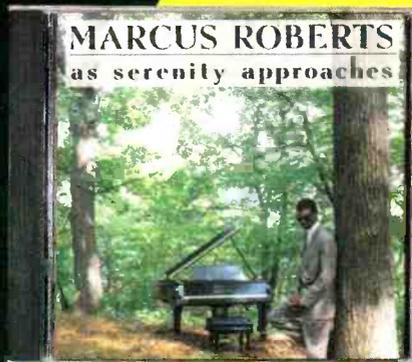


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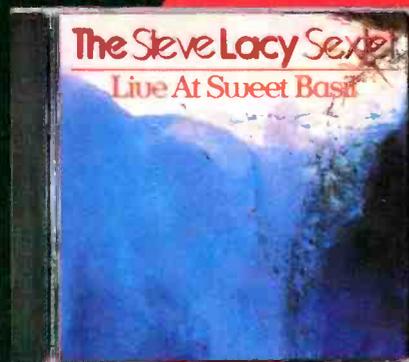
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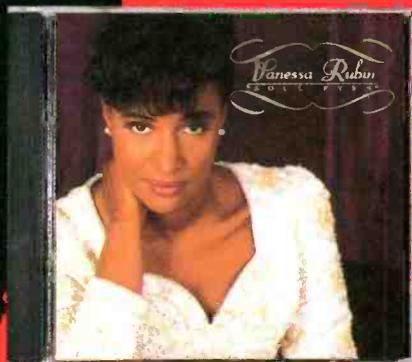
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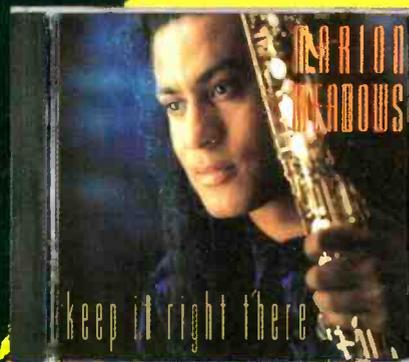
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AVANT-GARDE

(Continued from page J-10)

like the Knitting Factory, Condon's, Visiones and the New Music Cafe are among an expanding list of clubs that make room for the old and new modernists. "Right now is a musically fertile time," says saxophonist/composer Tim Berne, "but gig-wise and record company-wise, I'm not so sure. Another weird thing is that there are so many bandleaders cropping up every day that there are less bands, less steady bands at least. I've tried to stay one step ahead and have a couple of bands in operation at once. It's getting harder to record as well. There are a couple of labels doing it—Hat Hut, Soul Note, JMT—but it's not worth it to include the American labels, because their commitment is so low."

Berne's a prime example of modern versatility. His cheeky and dauntless music can swing in the orthodox sense, and boldly tramp through provocative areas of pumped-up chaos as well. Keeping it open is something that respected composer/conductor Butch Morris thinks is a good idea. "We need to get rid of the stigma, the stereotype of what new jazz or new improvised music is supposed to be," he offers, "because the music has certainly blossomed over the years. I think it's moving to a whole new area of flexibility. After many years of work, listeners' ears are cleaner, more attuned to new sounds. The World Sax Quartet did a Reebok commercial, and I just finished a commercial for Omega watches. We have business people who come out to the gigs and go home saying, 'I just heard something that could be very useful to our company.' No one wants to hear the same old thing."

Berne concurs: "This stuff gets over. I can't remember five concerts I've played where people didn't dig it. I wouldn't shift my sound toward the marketplace—I wouldn't even know how to. I don't hear my music as weird or controversial and I never did, really. If it sounds drastic, maybe it's because everybody else follows the so-called rules so strictly. The guys coming out of the music schools these days are afraid to do anything wrong, they don't know how to be unusual."

Of course one person's radical singularity can beget a shrug from the guy next door. There are those who are set adrift on memory bliss when saxist Charles Gayle's feral squawk cuts through the air. And there are those who yawn, having heard enough loft-era roar to last a lifetime. But no one operates in a vacuum: inspiration can come from almost anywhere. Conductor Butch Morris' often elegant, sometimes delicate music has a huge scope; it even makes room for the alleged conservatives.

"I was writing something yesterday," he says, "and all of a sudden I thought, 'Wow, I'd really like to hear Wynton play this, or, to be more exact, play through this.' It had 18 pieces and leaned toward the symphonic. When, or maybe I should say, if, we ever become the one big community that some people claim we are, I think that some very interesting things will happen. Remember that record where Trane and Cecil played together? Well, I think that Kenny Dorham smoked them all! And he was supposed to be the mainstream guy. There are great players everywhere these days; now we've just got to make some great music -- there's a difference between the two. But I think it's happening now. You nourish something long enough and it will grow." ■

ELECTRIC JAZZ

(Continued from page J-2)

do clinics, you meet young musicians and that's all they're into. I get demo tapes all the time from these young cats and many of them sound just like early Mahavishnu or The Brecker Brothers. So that impulse is still there—it's just not there commercially."

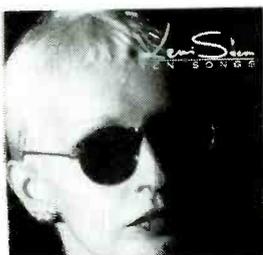
Gary Pacheco, who heads up the Sony Legacy reissue program, notes that there is a dual audience for the '70s fusion classics he's been releasing over the past couple of years. "First you have the people who grew up with that music being pivotal music of their time. These people look at these reissues of electric Miles Davis, Mahavishnu Orchestra, Return To Forever and Weather Report and say, 'I have to have that. That was an important record.' So they're replacing their vinyl copies with CDs. Then you also get a younger audience discovering this music for the first time. So while I don't think the pendulum has swung to the point where electric jazz is in the forefront, it is absolutely a very influential thing and it's still affecting music today."

Steve Backer of RCA/Novus says his company has taken a much lower profile toward electric jazz in recent years: "Normally in the '90s, I think if most companies are going to sign an electric artist, they would have in mind an attempt to cross over to NAC. But the kind of hard-hitting fusion material that was around in the mid-'70s kind of dissipated through the '80s, as far as I can see. While most of our energies lie in the more acoustic area right now, we are always going to have our hand in the pie for whatever we feel we can do in the electric area. But it's



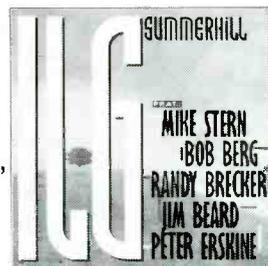
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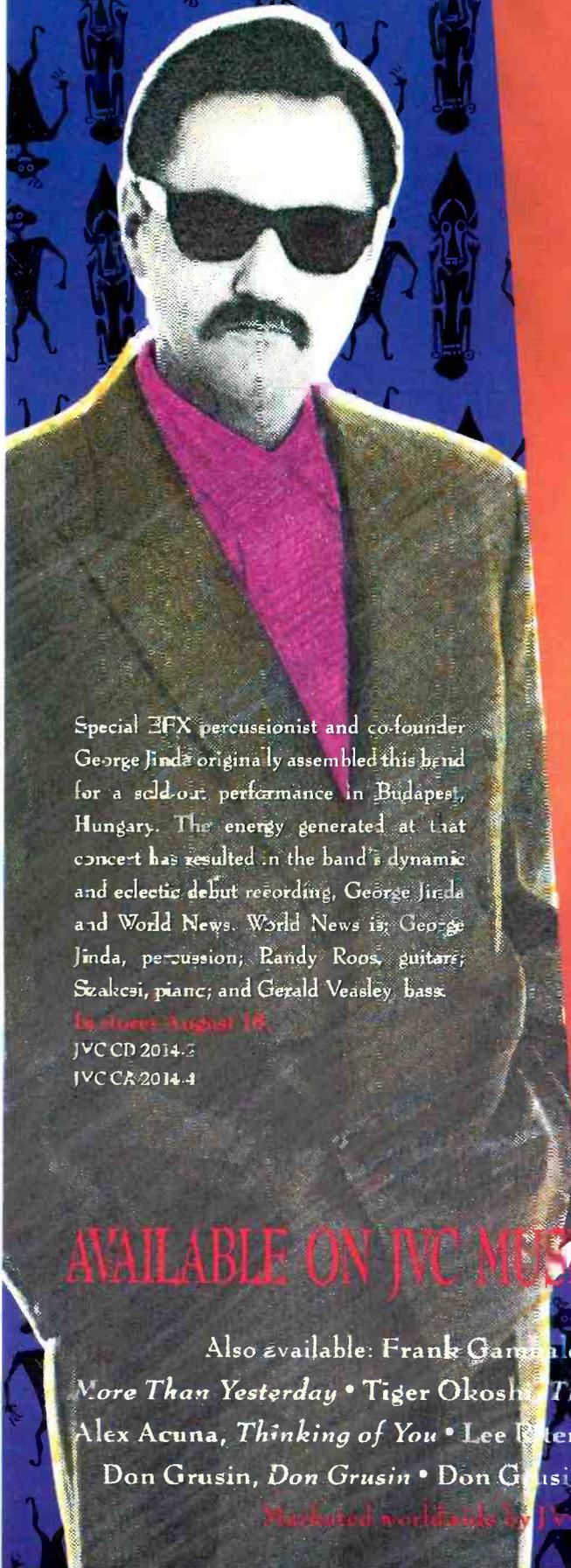
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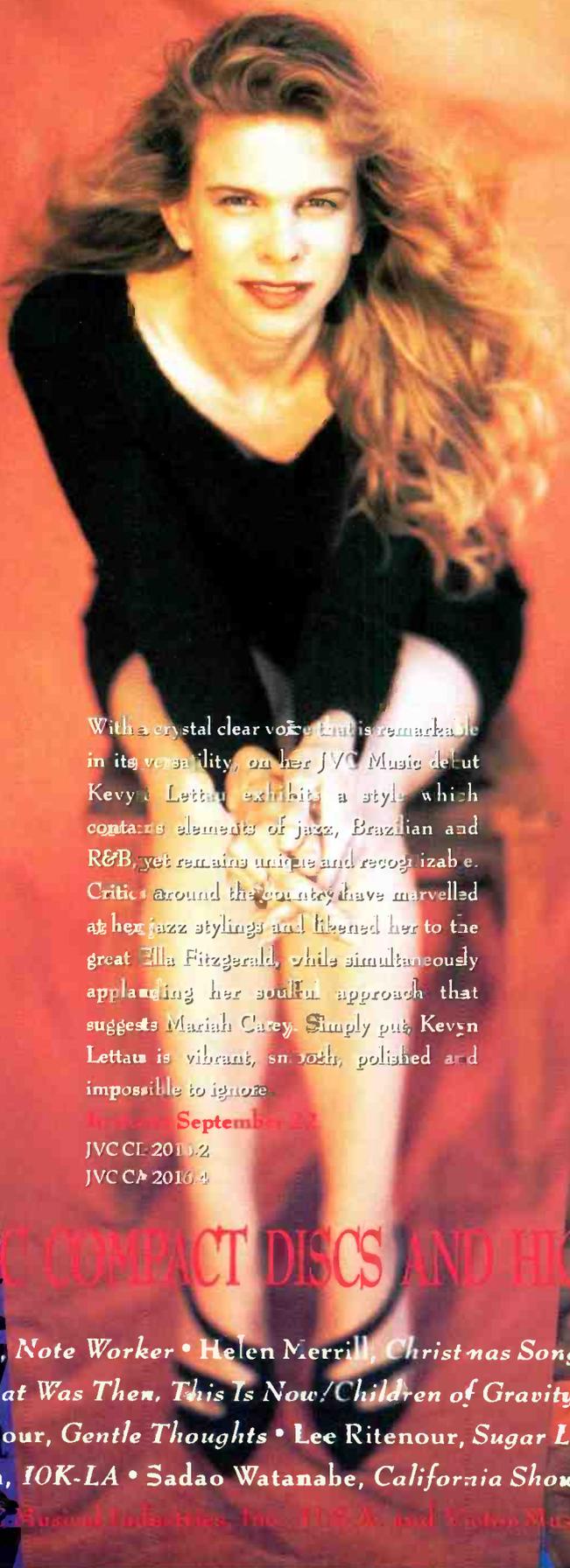
GEORGE JINDA AND WORLD NEWS



Special 3FX percussionist and co-founder George Jinda originally assembled this band for a sold-out performance in Budapest, Hungary. The energy generated at that concert has resulted in the band's dynamic and eclectic debut recording, *George Jinda and World News*. *World News* is: George Jinda, percussion; Randy Roos, guitar; Szakcsi, piano; and Gerald Veasley, bass.

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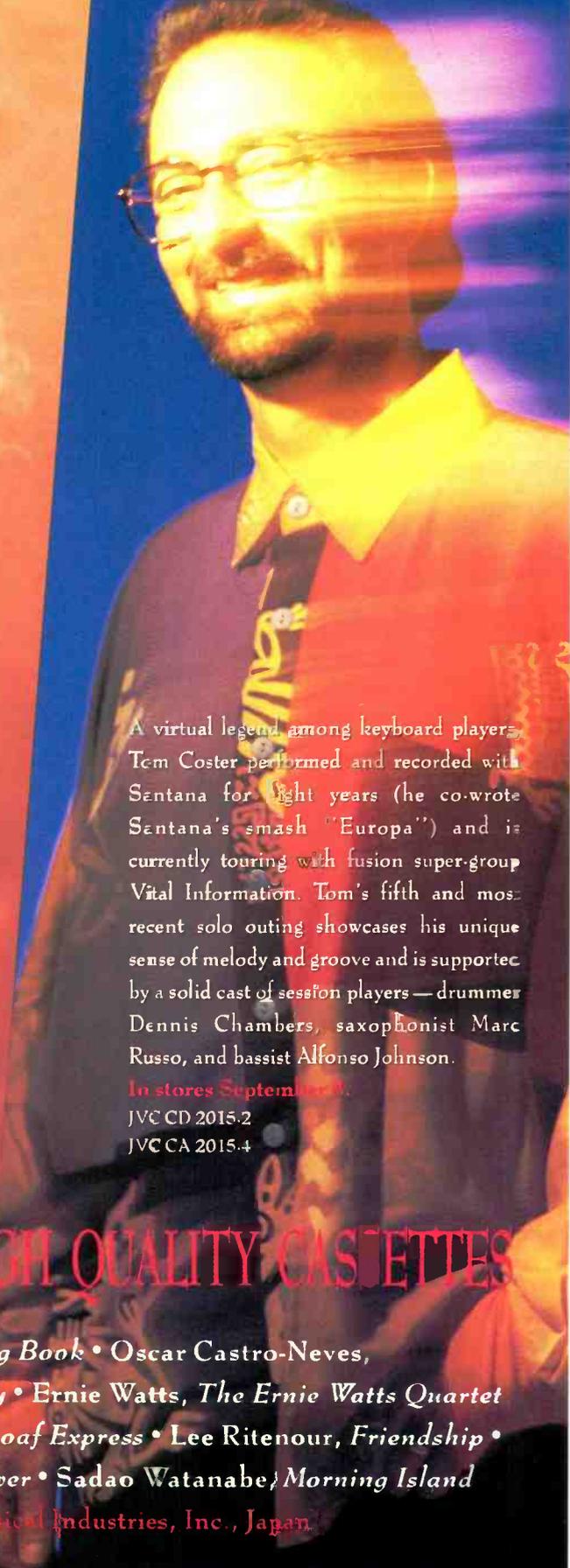
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A virtual legend among keyboard players, Tom Coster performed and recorded with Santana for eight years (he co-wrote Santana's smash "Europa") and is currently touring with fusion super-group Vital Information. Tom's fifth and most recent solo outing showcases his unique sense of melody and groove and is supported by a solid cast of session players — drummer Dennis Chambers, saxophonist Marc Russo, and bassist Alfonso Johnson.

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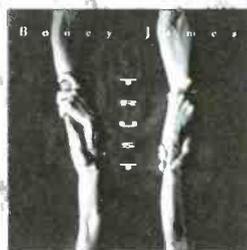
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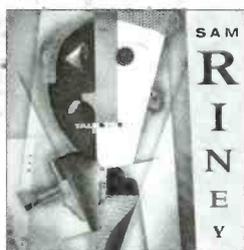


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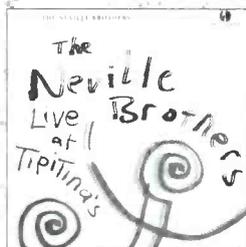
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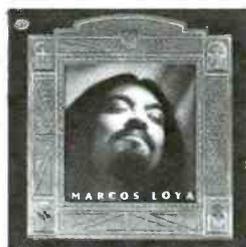
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not that extensive with us now. I don't know any label where it's extensive now, do you?"

GRP Records is perhaps the most successful label at dealing with electric jazz today. With groups like the Ripping Sons, Chick Corea's Elektric Band and the recently-reunited Brecker Brothers, GRP is clearly the leader in this field. But rather than promoting the kind of challenging, uncompromising electric jazz that fueled the early '70s fusion movement, a vast majority of its roster specializes in tame, listener-friendly electric jazz that is tailored specifically for NAC and CHR radioplay.

A few acts on the label, notably keyboardist Don Grusin and the band Special EFX, have taken their electric impulses down the World Fusion trail. Says Grusin of his recent "No Borders," which draws heavily on a number of African musical influences while mixing in computer-sequencer technology, "I had been listening a lot to artists like Mory Kante and Youssou N'Dour, and I thought it would be great to do a semi-jazz version of what Paul Simon and Pete Dinklage and Sting and some of these other guys have done. So while I haven't copied the African thing exactly, I'm trying to use those motifs and rhythmic figures and sounds to help me move in a kind of world music direction."

Adds George Jinda of Special EFX, whose "Global Village" borrowed heavily from Afro-Cuban rhythms, "We haven't heard anything yet. World music is going to keep growing and influencing both pop and jazz music, which to me is a good sign." Jinda himself takes a further step in this new direction with "World News," his debut album as a leader for JVC.

Guitarist Al Di Meola was a major player on the '70s fusion scene with Return To Forever and as a solo artist with Columbia. After focusing exclusively on a more subdued acoustic ambience over the past several years, he has returned to his old high energy ways, ripping it up with a vengeance on "Kiss My Axe," his latest electric release on Tomato Records. "It's something I felt I needed to do again," says Al. "I really think this is the strongest electric record I've had out in ten years. It falls in the category of contemporary jazz but it's definitely not like this happy sax music that you hear on the radio. There's nothing wrong with being happy but it gets real boring real fast to listen to. This music is exciting and full of energy with a definite world music slant. And it runs through a whole bunch of different emotions. I'd call it contemporary world music jazz."

Joe Zawinul, who pioneered this pan-cultural aesthetic with Weather Report back in the early '70s, is a prominent figure in the current trend toward World Fusion. His latest Zawinul Syndicate album for Columbia Records, "Lost Tribes," is an earthy African-inspired project that incorporates state-of-the-art electronics, including the PePe, a breath-controlled MIDI keyboard he designed. Last year Zawinul also produced, arranged and played on Salif Keita's "Amen" (Mango), a landmark album that spent 13 weeks at the top of Billboard's World Music chart and was later nominated for a Grammy. Keita and the Zawinul Syndicate are planning a world tour together this fall.

Perhaps the most provocative new strain of fusion is the melding of hip-hop and jazz. While saxophonists Steve Coleman and Greg Osby have hinted at this kind of cross-fertilization in their past works (see Coleman's "Black Science" and "Rhythm People" on RCA/Novus, Osby's "Man-Talk For Moderns" on Blue Note), Quincy Jones brought the concept to public awareness with last year's Grammy-winning "Back On The Block," which blended rappers Ice-T and Koolhae Dee with jazzers George Benson and Miles Davis. Several artists are now following that lead, including fusion pioneer Michal Urbaniak, who blends in MIDI violin with funky street rhythms on "Manhattan Man," his debut for Milan Records.

But the single album in this vein with the most promise of galvanizing the entire movement is undoubtedly "Doo-Bop," the last studio recording of Miles Davis, done in collaboration with rapper and hip-hop producer Easy Mo Bee. According to Matt Pierson at Warner Bros. Jazz, "Hip-hop has been very influential in jazz in recent years and I think finally this Miles record will be the definitive statement that really clarifies the connection. And not only does this give hip-hop a stamp of credibility in the jazz community but it also shows that hip-hop artists are realizing their roots, seeing that jazz is at the root of what they do."

Pierson believes that "Doo-Bop" is the first true collaboration between the jazz and hip-hop worlds. "Herb Alpert and Greg Osby and others have dabbled with hip-hop rhythms, but until it's a true collaboration with a real hip-hop cat and there's really a give-and-take where you feel the credibility on both ends, it won't be a true direction; it'll just be a trend or a dabbling."

Not to be outdone, Greg Osby has recently gone into the studio with the rap group A Tribe Called Quest producing. "It's going to be a very cutting-edge record," says Bruce Lundvall. "That's really the direction that Osby is taking. And I think that is going to become a trend that's very valid."

Lundvall mentions that Blue Note recently signed the British rapper Ninja and will be releasing three 12" records of Herbie Hancock's "Cantalope Island," Horace Silver's "Song For My Father" and Thelonious Monk's "Straight No Chaser" featuring raps and electronic effects mixed in with samples of the original Blue Note rhythm sections. "It's very experimental, very hip," says Lundvall. Lundvall is also excited about an upcoming Jack



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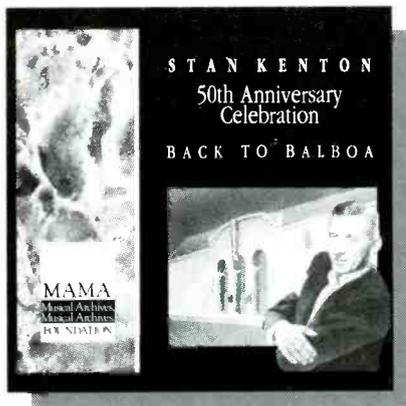
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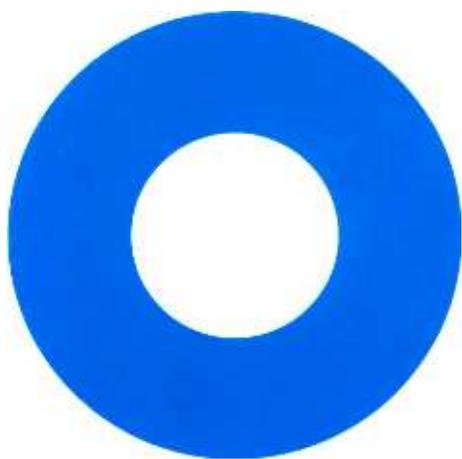


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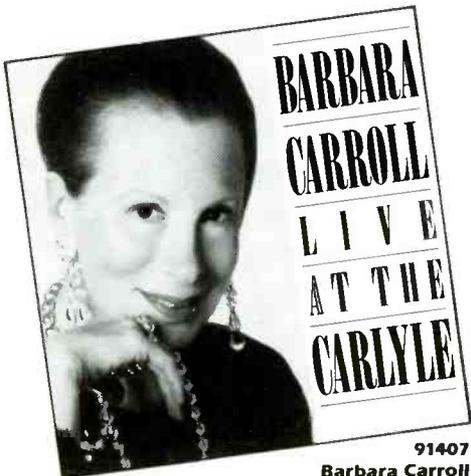
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DeJohnette album on Blue Note which brings together Living Colour's Vernon Reid and Will Calhoun with the great jazz drummer and jazz guitarist John Scofield for what Lundvall calls "a fascinating hodgepodge."

At Verve/Forecast, Guy Eckstine is presiding over the label's attempts to break acid jazz in the States. The leading light of this British jazz-meets-dance-music phenomenon is Jean Paul "Bluey" Maunick, whose "Incognito" was recently licensed in the States through England's Talking Loud label. "It's really hip, not fuzaky at all," says Eckstine. "It's basically a funky fusion of hip-hop rhythms with cool horn arrangements and jazzy soloing over the top. But I think the term 'acid jazz' is really misrepresenting what the music really is. Acid jazz to me sounds like Coltrane and Hendrix together or something like that."

Verve/Forecast is also excited about Art Porter, the young Chicago saxophonist who blows urgent Sanbornesque licks on top of hard-hitting urban dance rhythms. But while the company is backing that act to the hilt, Eckstine hesitates to call it fusion. "When I think of fusion, I go back to Return To Forever and Mahavishnu, the real aggressive chops-oriented stuff I grew up with. And being a drummer who has played that kind of stuff, I have a natural affinity for it. But things have mutated into this radio state where we are now, which is kind of a drag. But you have to deal with that too. So I'm trying to make records that are reflective of an ability to play without going too far out of bounds where you don't get any airplay. It's a real tough line to straddle."

While the major labels might not be catering to aggressive electric jazz acts at this time, at least a couple of smaller independent labels are persisting with challenging electric fare. One is the ambitious German label CMP, whose roster includes such electronic renegades as percussionists Ed Mann and Triok Gurtu, saxophonist Marty Fogel, and the group Lonely Universe featuring guitarist David Torn. Perhaps the label's most exciting addition is a powerful new band of upstarts called Let's Be Generous, who take electric jazz to new levels of intensity on their freewheeling, self-titled CMP debut, which includes radical reworkings of Eric Dolphy material. There hasn't been anything this frighteningly dissonant and downright subversive on the market since Tony Williams Lifetime's "Emergency!" debuted in 1969.

"CMP has musicians and producers who like to take it out and do interesting, challenging things with electronics," says the label's U.S. coordinator Paul Schulman. "We're like the alterna-

tive jazz to alternative rock. Just as there is alternative rock that no one will play, we have alternative jazz that no one will play, except for the adventurous college stations. That's because this music is intimidating and just doesn't work for those commercial happy jazz stations."

In the midst of tough economic times, why is CMP willing to sign these renegades who have little chance of getting on radio and, hence, might be relegated to relatively minuscule sales? "Because the owner of the label, a guy named Kurt Renker, seeks these kinds of musicians out. This is what he wants to do, document adventurous music, not put out the music that everybody else is doing, which has more of an eye on the bottom line. CMP deviates from that in a major way."

So does Axiom, the renegade label started up a couple of years ago by renegade bassist-producer Bill Laswell. Last year, Axiom released three extremely uncompromising fusion offerings in Ronald Shannon Jackson's "Red Warrior," Jonas Hellborg's "The Word" and Sonny Sharrock's brilliant "Ask The Ages," an album that captures the raw, unbridled spirit of the original fusion movement in no uncertain terms. "That album was very much trying to pick up where Coltrane left off," says Axiom's Pete Weatherbee. "And that's pretty much where Bill is at with regard to fusion. He's not interested in all that bogus R&B and fake funk that's so prevalent today. He's really not into complacency."

Neither is Chick Corea, who's launching a new label called Stretch Records, to be distributed by GRP/MCA. Stretch is specifically designed to assist the musicians that have come through Chick's bands with getting their own solo careers established, according to Corea's manager, Ron Moss. Virtuoso Elektric Band bassist John Patitucci and guitarist Robben Ford (with his group Blue Train) are the first releases, coming in September. "The concept behind Stretch is to literally do just that: stretch," says Moss.

Meanwhile, Verve/Forecast's Eckstine has a dream. "I think you're going to see more bands that are a little more cutting-edge getting across again. Maybe we'll see a rebirth of the whole fusion thing. I hope we do. I can definitely see starting some sort of thrash-fusion label because I think all this aggressive, alternative rock music out there, bands like Nirvana and Primus and Red Hot Chili Peppers, is just a natural jump away from a raw fusion thing. Something's definitely on the way and I want to get some bands in the house that are reflective of that." ■

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Small Labels Show Marketing Finesse

T

jazz independents
BY MOIRA McCORMICK

HE JAZZ AUDIENCE IS GETTING YOUNGER, ACCORDING to many executives of smaller jazz labels—and who better to cultivate that situation than these companies, many of them independent, whose chief raison d'être is finding new, exciting talent? Trouble is, they say, there is such a proliferation of jazz product at present, it presents an even greater than usual challenge to sell those new artists' albums. But true to their intrepid spirit, small labels continue to come up with innovative ways to market their music.

"College media is becoming a critical aspect of marketing jazz," says Sam Sutherland, VP of Windham Hill Records, and director Windham Hill Jazz. "In the past two years, the traditional jazz market has begun being refreshed by younger demographics." Windham Hill targets these consumers through college radio, and by utilizing tip-sheets like CMJ. Windham Hill, whose roster encompasses 13 artists (including top sellers Tuck & Patti), is distributed by BMG, which has obvious advantages. Chief among them is "having access to a global audience, and jazz is a commodity with international appeal," says Sutherland. Yet, like

the rest of the record industry, that doesn't make them recession-proof, and Sutherland agrees that sales have been "soft" since the economy took a nosedive. The remedy for Windham Hill has been to target the upscale consumer through boutique marketing strategies.



Wendi Slaton

And Sutherland feels that the current glut of jazz product is exacerbated by all the major-label jazz reissues. "A jazz shopper goes to the record store and sees nothing but rows of famous dead guys," he says.

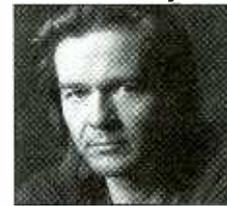
Carl Jefferson, foun-

der of Concord, Calif.-based label Concord Jazz, is another independent label chief who sees a younger audience being turned on to jazz. "This probably stems from their boredom with other genres," he says. Concord's sales, according to Jefferson, "have been up 15% during the recession—and foreign sales are way up." Concord is distributed by A&M in Canada, and by various independent wholesalers in the U.S. Independent distribution has meant "more control" over the process for Concord and its 550-title catalog, though Jefferson notes, "Certain indies have done better for us than others. Our Latin catalog has done really well—we had a Grammy nomination this year for Pancho Sanchez." Three other Concord artists, Mel Torme, Phil Woods, and Rob McConnell were also nominated for Grammys.

Tracy Daniello, spokesperson for Spindletop Records in North Hollywood, Calif., echoes Jefferson's assertion that an advantage of independent distribution is "having more control over everything." Spindletop, which boasts a 50-title catalog, currently has three active artists, of whom saxophonist Boney James is the label's main focus. "We also recently reissued two Neville Brothers double CDs, which are doing very well," she notes. Spindletop is also big on saxman Sam Riney.

Sherry Whittaker, spokesperson for North Hollywood-based Sin-Drome Records, says the main advantage of independent distribution—besides, of course, more control—is, "We're able to get more input from retail; we have more of an opportunity to put the artist in the spotlight." Sin-Drome's top act at present is Bobby Caldwell, who

Sam Riney



Whittaker says has been attracting a major college audience along with "the adult contemporary listeners." "The audience has been growing," confirms Sin-Drome president Linda Fine, "and the new

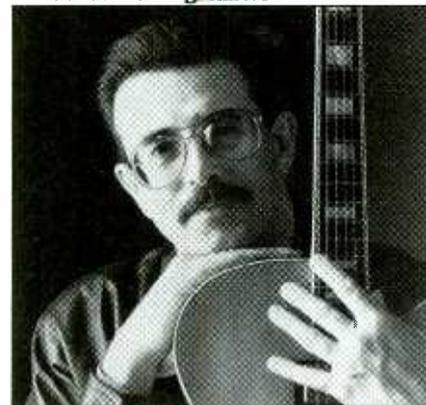
adult contemporary format has been growing and expanding with it." Sin-Drome's newest signing, she says, is Dutch rap act Def Ladesh and Fresh Witness.

Rap, reggae, and world music are frequently found on the rosters of many indie jazz labels these days. CMP Records is one whose self-described "progressive jazz" lineup includes a healthy compliment of world music—in addition to highly-regarded jazz releases by Sonny Sharrock, Chad Wackeman, and Mick Goodrick. The label is based in Germany, and its U.S. operation, headquartered in New York, is run by Joe and Paul Shulman. "Our target audience is people who like jazz and alternative music," says CMP promotion director Joe Pignato. He adds, "We've

been doing fairly well at college radio." CMP's new 3000 series, comprised of traditional world music releases, includes work by artists like Gamelon Sesmar Pegulingansaihpitu from Bali, and Turkish musicians Sharki and Tzigane. In Pignato's opinion, the jazz genre in general is "definitely splitting in two directions, classical jazz and fusion. And there is a real glut of product out there."

Another jazz indie which
(Continued on page J-20)

Concord Jazz guitarist Peter Leitch



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SMALL JAZZ LABELS

(Continued from page J-19)

emphasizes world music is two-year old Triloka Records of Hollywood, Calif. According to president Michael Markus, the label name itself means "three worlds;" Triloka's world music artists include Jai Uttal. A September release by Jackie McClain and her son Rene features veteran South African trumpeter Hugh Masekela. "Walter Becker of Steely Dan is a shareholder in the company," notes Markus. "He also plays a role in A&R, and has been producing records for the company. Also Roger Nichols, a five-time Grammy winner, is our engineer."

"Indies have been able to grasp the international market more than the majors," says Dave Love, president of Seattle-based Heads Up Records, "because they have really concentrated on it. Plus, the kinds of music you find on independent labels sell very well overseas." Heads Up's roster is comprised of nine artists, the four most prominent of which are harpist Carlos Guedes, vocalist/pianist Joe McBride, bassist Gerald Veasley, and saxophonist Kenny Blake. For Love, the jazz product glut "is an issue, but we try to stay a step ahead, keeping our artists and label visible via the media."

Another label with an international perspective is Manfred Eicher's ECM, now distributed by PLG. "It's really been his vision for 23 years," says president Seth Rothstein, who feels ECM releases are united by diversity and an inability to be pigeonholed. Categories are an afterthought at ECM, he insists: "Without a doubt, when we record an album, we think of nothing but the music. When we market it, obviously we have to find niches here and there, but ideally I would hope that some listeners stray from one area to another." ECM is trying for some classical crossover in its New Series, which Rothstein describes as "mostly notated, composed music." Now running to 40 titles, the New Series includes new performances by Keith Jarrett (including the complete preludes and fugues of Shostakovich) and "everything from Meredith Monk to Steve Reich to Estonian composer Arvo Part."

One area of the jazz business which has not been adversely affected by the economy is music video, according to Bob Karcy, president of New York-based special interest video manufacturer V.I.E.W. Video. Plus, says Karcy, the product glut referred to by some many indie jazz label executives "has not been a problem for video companies, because there are no reissues on video." V.I.E.W. Video's most recent jazz titles are concert videos by Joe Williams, George Shearing, and Alberta Hunter. Other jazz artists with V.I.E.W. video product include Bobby McFerrin and Herbie Hancock; Karcy says the company's most successful jazz video to date is "Lady Sings The Blues."

Some independent jazz labels set themselves apart from the pack by virtue of their audiophile recordings. DMP Records of Stamford, Conn., is such a label, according to sales and marketing manager Paul Jung. "We're the only audiophile jazz label right now that uses 20-bit technology," he says. "We sell the label and its 20-bit technology, as well as the artists. Our average consumer is someone with a love of jazz, including new jazz, and a love of quality sound as well." A good portion of DMP buyers come from the college market, he notes.

Other labels become distinctive because of certain expertise, such as latin music honcho Ralph Mercado's newly-launched TropiJazz label. Mercado hopes to mining a growing market for instrumental latin jazz. TropiJazz's first release will come from Berklee-educated Puerto Rican trumpet star Humberto Ramirez, Jr.

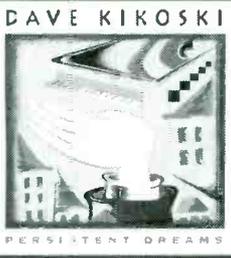
For Mesa/Bluemoon Records, a Burbank, Calif.-based label distributed by WEA (via the label's half ownership by Rhino Records, which is WEA-distributed), the primary marketing tool is touring. "We have marketing people that follow our artists around on tour," says president Jim Snowden, noting, "Despite the recession, our sales were up last year over the previous year." This occurred, says Snowden, despite what he terms "a serious lack of straight-ahead commercial jazz stations." Snowden says Mesa/Bluemoon's audience is "25 and up," but that "our world music and progressive jazz is marketed to college radio." Label artists include Grant Geissman, the Uptown String Quartet, Max Roach, Richie Cole and Scott Henderson.

Justice Records' average consumer fits into "definitely older demographics, because we deal primarily with traditional jazz," according to Gary Moore, director of marketing for the Houston-based label. He adds, "With our upcoming releases next year by R&B and acoustic rock artists, we'll be hitting the colleges." Justice's 11 artists include Herb Ellis, Emily Remler, the duo of Glenn Moore and Nancy King, Wendi Slaton and Rebecca Coupe Franks. Justice takes "a regional approach to promotion," says Moore. "We market heavily in the cities where the artists are from." As the label is self-distributed, Moore notes, "We know exactly where everything is going."

"Jazz is regional music, and indies are regionally based—they're able to pay more attention to product that is active in specific areas," agrees Roland Vasquez, who owns, operates, and is the sole staffer and sole artist of RVCD Records in NY. "Indies can be more specific about what their sales reps target." Lack of radio play and glut of product may be important issues for smaller jazz labels, agrees Vasquez, but "Survival is the first issue. Indies need to stay in touch with who their consumers are." ■

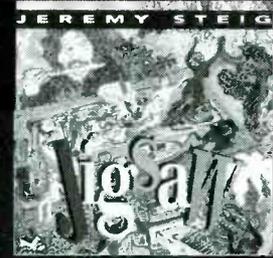
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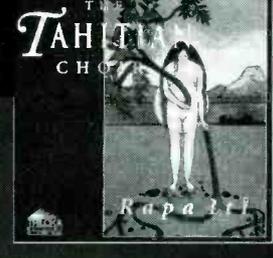
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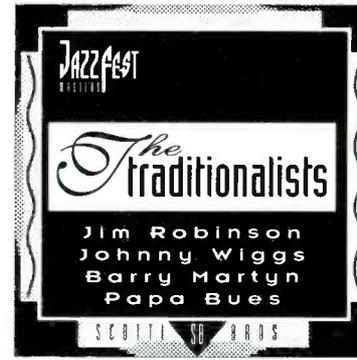
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NEW TRADITION

(Continued from page J-4)

for the tradition is evident on his recording "Alone With Three Giants," devoted to the music of Jelly Roll Morton, and Thelonious Monk. His feeling for roots is almost religious, and his talk reflects the fact that we spoke soon after the Los Angeles riots, which he followed closely. "I don't understand why people think it's strange that I study the music of Morton or Duke, he says. It's our tradition, and you can't know what you're doing unless you have a foundation in the past. Duke wrote "Diminuendo and Crescendo in Blue" in 1938, Monk wrote "Monk's Mood" in 1947, and Coltrane wrote "Giant Steps" in 1961, and people still haven't dealt with the implications of those pieces. I think one of the best things is young and old musicians playing together.

"I think there's a real need for the music now, to use the music in your life. With the looting and burning that we see on television now, with people getting shot on the cop shows or some poor little girl getting her clothes torn off, I think we can use the music more than ever. I think jazz will last a long time. I think it will last hundreds of years, even if it does nothing new. And I think people will eventually come to the realization that Duke Ellington was America's greatest composer."

Delfeayo Marsalis, 26, younger brother of Wynton and Branford, has produced records for his brothers, his father Ellis, Marcus Roberts and Harry Connick, Jr. He has recently released his first album on RCA, "Pontius Pilate's Decision," featuring his trombone, his compositions and his arrangements. "I think our greatest problem is that our music was abandoned by our greatest performers for commercial reasons," he says. "I think that when Miles Davis got interested in fusion, the whole music said, 'That's where we're going!' and they didn't have one one-millionth of the insight into the music that he had. So then you have someone like Wynton come along and say, 'Okay, we're going to start over.'

"In the '50s, there was one specific train of thought. There was segregation, there were Jim Crow laws. Louis Armstrong grew up right after slavery. People always separate that, but you can't. Wynton and Branford were actually the first generation to come out without Jim Crow laws. So that freed their minds to the degree that they could play the concept that they had. They could express anger without restraint. They didn't have to worry about sitting in the back of the bus. And we're not bogged down with dope, like in the '50s, so we have a freer sound in our ears than what they had. We don't have to sound like them, but you have to know what went on before you."

Bruce Lundvall is President of Blue Note Records, the great independent label founded by Alfred Lion and Francis Wolff in 1939. "As many of the young players who have come up under Wynton, who has been the Pied Piper for all that," Lundvall says, "there have been just as many who have been trying to forge some new ground. I guess it was kind of a safe haven to come in and play traditional music, but I find that a lot of these people aren't quite as good as the people I heard growing up in the '50s. I think a lot of these kids haven't found their true voice. I'd rather hear Lee Morgan than some young trumpet player that sounds like Lee Morgan."

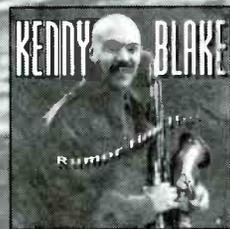
Dr. George Butler has produced Wynton and Branford Marsalis and Harry Connick, Jr., among others, for CBS-Sony. "It seems, he says, that the popularity of this is cyclical, every twenty years or so. I think today it's just about right that straight-ahead music, or pure jazz, has begun to enjoy popularity. I started bringing acoustic jazz back about ten years ago, focusing on Wynton, on young artists who would at least pique the curiosity of young listeners. With Wynton, that's exactly what happened. It would be a mistake for them to try to duplicate what Miles and Coltrane and Monk and all the others did. On occasion they try to suggest that period, but I think that when you observe their development they are offering something new."

It seems fitting to give the last word to Orrin Keepnews, who co-founded the Riverside label and produced recordings with Thelonious Monk, Cannonball Adderley and Bill Evans that are now considered classics. He is still producing for his own label, Landmark, as well as overseeing reissue programs for others. "I don't believe that periods of consolidation are in any way to be scorned," he says. "I believe that the process of assimilation that has been going on for some time in contemporary jazz is very valuable, and a lot of worthwhile music has been created thereby. For an art form that has been so beleaguered throughout its history by bickering between styles and generations, it's extremely positive."

"Today's young musicians have a reverence for and are deliberately building on a style that's as much as forty-odd years old, bebop," he continues. Bebop has outlived and outlasted a lot of things that were supposed to be the next step after it. The post-bop music of the '50s had such validity that it was a rock on which a church was built. It's still contemporary to the young players. Critics get upset because they don't think the music is going the way they think it should. But they don't own it. The owners of it are the creators of it." ■



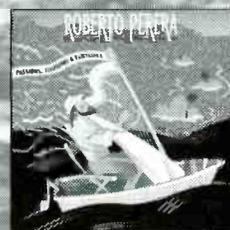
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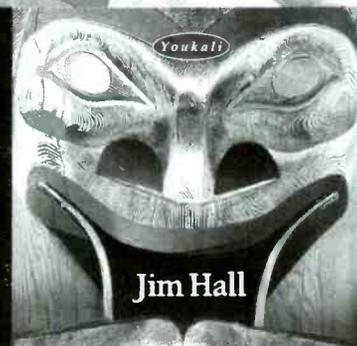
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Capitol Gala Caps 50 Towering Years

HOLLYWOOD, Calif.—Capitol Records celebrated its 50th anniversary with an all-star gala June 4 at the Capitol Tower here, attended by dozens of past and present Capitol artists, label staff, and industry guests. During the celebration, Los Angeles Mayor Tom Bradley presented Capitol Records president Hale Milgrim, Capitol-EMI president/CEO Joe Smith, and EMI Music president/CEO Jim Fifield with a proclamation declaring June 4 “Capitol Records Day” in L.A. A representative of Gov. Pete Wilson read a letter from the governor praising Capitol, and NARAS president Mike Greene presented Milgrim and Smith with the NARAS President’s Award of Merit.



Capitol Records founder Buddy DeSylva is honored with a star on the Hollywood Walk of Fame. Shown, from left, are Joe Smith; Johnny Grant, chairman of the Hollywood Walk of Fame and Mayor of Hollywood; Hale Milgrim; and Bill Welsh, president Emeritus of the Hollywood Chamber of Commerce.



Former Capitol artists Ray Anthony, left, and Les Paul perform in an impromptu jam session.



Joe Smith and Hale Milgrim join past and present Capitol artists in a family portrait.



Harmonizing at the Capitol celebration, from left, are Jim Flanigan, the Four Freshmen; Kay Starr; and the King Sisters.



Artists socialize at the party. Shown, from left, are Young MC, Horace Silver, and Freddie Jackson.



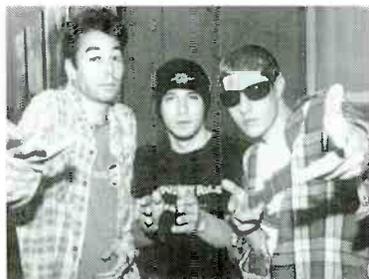
Enjoying the festivities, from left, are Freddie Jackson; Hale Milgrim; Fat DiNizio of the Smithereens; and Phil Perry.



Hale Milgrim mingles with Capitol artists at the celebration. Shown, from left, are Cree Summers of Subject To Change; Phil Perry; Milgrim; Gary Brown; Wallace Scott of the Whispers; Young MC; and Walter Scott of the Whispers.



Artist Brian Wilson, center, chats with Hale Milgrim, left, and Joe Smith.



The Beastie Boys celebrate Capitol's 50th anniversary. From left, are MCA, Ad-Rock, and Mike D.



Recording group Poison celebrates with Capitol executives. Shown, from left, are Bret Michaels of Poison; Hale Milgrim; Jim Fifield; Rikki Rocket, Bobby Dall, and Richie Kotzen of Poison; and Joe Smith.

Italian Publishers Sue Fininvest SIAE Charges Royalty Underpayment

■ BY MIKE HENNESSEY

MILAN—A case that could have dramatic repercussions throughout Europe on the level of authors' rights payments for the broadcast use of music is due to come before a court here before the end of the year.

A four-strong team of lawyers, acting on behalf of Italy's major music publishing companies, is bringing an action against the Fininvest group of media tycoon Silvio Berlusconi, charging it with a massive underpayment of performance royalties.

The music publishers say the contract between Italian authors' society SIAE and Berlusconi provides for royalties equal to about 3% of the Fininvest advertising revenue. They claim Berlusconi's gross advertising revenue is about \$2 billion annually—which should result in royalty payments each year of \$60 million. In fact,

Fininvest pays SIAE an annual \$19 million and Berlusconi says he is prepared to increase this to a maximum of only \$21 million.

Warner-Chappell Italy managing director Adriano Solaro says, "This is a totally unacceptable offer. Fininvest has been underpaying royalties for the past five years and it has cost rights owners at least \$150 million. The big mistake we made was when we signed a three-year contract with Berlusconi in 1984 which provided for a very low tariff in order to help the TV network get started.

"When we attempted to renew the contract on a more realistic basis—that is 300% in payments—Berlusconi went to the tribunal and won the right to continue paying at the concessionary rate, plus an increment to cover inflation. Since then he has rejected all our efforts to bring his payments into line with other users, like the public service RAI television and radio organization and Monte Carlo TV."

The action by the music publishers follows a stalemate in earlier litigation between SIAE and Fininvest. SIAE has won the nominal right to give notice to Fininvest that it will cancel the existing agreement and withdraw authority to use the repertoire it con-

trols; but the court has invited the two parties to make a new agreement within the next six weeks.

However, Berlusconi has made it clear that he has no intention of paying at a level SIAE would find acceptable and that he will insist on SIAE's constitutional obligation to make its repertoire universally available.

Meanwhile, support for the SIAE and its music publisher members has come from Italy's singer/songwriters, a contingent of whom recently entered one of the supermarkets in Berlusconi's Standa chain, accompanied by journalists and photographers, selected a variety of goods and then refused to pay for them.

The manager was summoned and the songwriters explained their demonstration was to underline the fact that their repertoire had to be paid for as did the supermarket goods.

Solaro says, "If the court decides negatively in this matter, it could precipitate a flock of cases in which broadcasters will seek to pay less for musical use. Already RAI has refused to accept an increase in its annual payment from [\$100 million] to [\$120 million] on the grounds that one of its main competitors is enjoying preferential treatment."

German CD Co. Pilz Plans Growth

■ BY MIKE HENNESSEY

KRANZBERG, Germany—Compact disc manufacturer Pilz has declared aggressive expansion plans to hoist its production capacity to 230 million units by the end of 1994.

The potential output will come from new plants being established in the U.S. and Spain. Pilz's original Kranzberg plant, which went into production in 1988, now has an annual capacity of 50 million units. A similar capacity will be available from the plant inaugurated last year at Albrechts, Thuringen, in eastern Germany, which involved an investment of about \$180 million. This is due to come into full production at year-end.

Pilz is investing a further \$225 million in a production site at Avila, 75 miles northwest of Madrid, which will have a capacity of 100 million CDs a year. Building work is due to start at the end of this year. The fourth plant, in the U.S., will be able to produce up to 30 million units annually.

Says Pilz public affairs director Dieter Habicht-Benthin, "We have been looking for an existing CD plant in America which we could acquire and modernize. But, if we don't find one, we are planning to build a new facility in the Philadelphia area, which we see as the best logistical position."

Habicht-Benthin says that, in a situation where capacity is increasing while sales growth rates are declining, the expansion is predicated on gaining market share at the expense of other manufacturers.

"We believe demand for our services will increase," he says, "because of our highly sophisticated
(Continued on next page)

Poland To Keep Pirates Down By Law

■ BY JEFF CLARK-MEADS

LONDON—Audio pirates in the West's piracy capital, Poland, are facing a law aimed specifically at halting their activities, in addition to projected new copyright legislation.

The Polish authorities are aware that, over and above general intellectual property protection, they need a law to eradicate the rampant illicit business in the short term.

Bianka Alicja Kortlan, head of the IFPI's new Warsaw bureau, says the copyright and anti-piracy measures are being discussed by the country's parliamentary commissions.

She says she has been given the impression that the drafts will be presented to parliament "within one or two months." However, in the light of Poland's parlous economic and political state, no timings are guaranteed.

The draft copyright law is a revised version of a document that was under discussion in the fall (Billboard, Oct. 26). Kortlan says she has been told by its author that it contains 50-year protection periods for producers, and life plus 50 years for authors. Provisions for neighboring rights are also included.

The proposed anti-piracy law contains the tough penalties that the Polish authorities did not want to include in the copyright legislation. Kortlan understands that convicted pirates would face up to five years in prison if acting individually and up to 10 years if working as part of an organized group. Heavy fines are also proposed. However, any anti-piracy statute

would be linked to copyright law. If passed before new copyright law is on the books, it will be worthless as it will be based on current, ineffectual legislation. To achieve its purpose, the statute must be passed after the approval of copyright law revisions.

Kortlan, IFPI legal adviser for Eastern Europe, is currently securing and equipping the international label group's first office space in Warsaw. Initially, this will be staffed by herself and an assistant, but more personnel

will be taken on as and when improved copyright law is in force.

The problem Kortlan and her colleagues face is immense, however. Polish pirates have used the new open access to the West, particularly to neighboring, affluent Germany, to flood foreign markets with unlicensed product. Kortlan estimates that "hundreds of thousands" of illicit tapes are exported every year. Unlicensed product also accounts for 90% of the domestic prerecorded cassette market.



Setting Sail Solo. Popular Chilean rocker Jorge Gonzalez, seated at left, renews his deal with EMI Music. The singer was leader of Los Prisioneros, signed to EMI Chile, and he is now embarking on a solo career. Also shown are EMI Music International managing director David Stockley, seated, and, standing from left, EMI Chile managing director Francisco Vitale, EMI Latin America A&R VP Mario Ruiz, and Gonzalez's manager, Carlos Fonseca.

newsline...

THE FIRST Asian Conference on Entertainment (ACE) is scheduled to take place Nov. 4-8 at Singapore's Hyatt Regency Hotel. Event is being organized by Myriad Asia and Music & Movement and hopes to draw as many as 800 delegates. For details, telephone 65-738-0156, fax 65-732-1095.

THE OFFICIAL SONG for this year's Olympic games, "Amigos Para Siempre (Friends For Life)" by José Carreras and Sarah Brightman, is being released by Really Useful/Polydor. It was composed by Andrew Lloyd Webber and Don Black.

U.K. LAW FIRM Cameron Markby Hewitt has created a "contract package" for independent labels to help in dealings with artists, producers, and licensees. Consisting of six standard-form contracts, short explanatory notes, and a preliminary meeting with one of the London firm's lawyers, it is available for approximately \$740.

IRON MAIDEN will tour Brazil, Chile, and Argentina during July and August, its first concert dates in the region. The band's Bruce Dickinson visited Latin America for promotion earlier this year. Another EMI act, Thunder, will open for Maiden.

J-WAVE MUSIC has concluded subpublishing deals with the Curb, Nova, and Triloka labels (all distributed in Japan by Alfa Records), and with Hearts Of Space (handled by Nippon Crown). The company is also representing the Commodores' catalog in Japan.

ATLANTIC RECORDS has a new location for its U.K. office under European promotion manager Mary Hooton. She is located at 83 Baker St., London W1M 1AJ (tel. 71-486-6271), where Warner Music International is headquartered.

Virgin Japan Losing Individual Status

■ BY STEVE McCLURE

TOKYO—Virgin Japan will cease to exist as a separate record company around the end of July. Peter Buckleigh, resident director of EMI Music Japan, says, "The basics are... that Toshiba-EMI would be the Virgin licensee and will eventually acquire marketing, sales, distribution, and manufacturing rights through some phase-in between all the other parties involved."

Virgin Japan Ltd. was founded in 1988 as a 100%-owned subsidiary of Virgin Music Group. In 1990, the Fujisankei Communications Group (parent to record firm Pony Canyon) bought 50% of the company, at which time Virgin Japan established its domestic repertoire section.

Buckleigh says his understanding is that Pony Canyon will absorb Virgin Japan's domestic section. He refers enquiries to Pony Canyon for confirmation. Officials at that company were unavailable for comment by press time.

The domestic section has failed to break any major Japanese artists and is said to be a money-loser for Virgin. One source says it may have lost as much as 1.7 billion yen (\$12 million) in total during 1989-90. Overall, Virgin Japan's sales
(Continued on next page)

GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

CHINA/France: Although he is virtually unknown in his native France, **Patrick Gaspard** has recently undertaken one of the most extensive tours of China ever organized by a Western act. During May, he performed before 100,000 paying customers at 17 concerts in the cities of Peking, Shanghai, Suzhou, Wuxi, Tiawsin, Dallian, and Kun Min. His 90-minute set included numbers in French and one classic Chinese song, "The Sun Is Red," which Gaspard has learned to sing in Mandarin. Gaspard, who comes from Rennes in Brittany, is signed to Island in France, where he has so far released only two singles. Yet in Shanghai he appeared on a prime-time television variety show that regularly attracts 100 million viewers.



EMMANUEL LEGRAND

GERMANY: A new phenomenon is spreading like brush fire in major cities around the country. Clubgoers who have tired of the monotonous techno beat are discovering the oldies of the '60s and '70s. In Munich, the action centers on the freak institution of Ullo's Tanzpalast (Dance Palace), a weekly, midnight schlager show at a prominent discotheque. Instead of the pneumatic rhythms of contemporary music, the kids dance to a more old-fashioned beat, whether it be old pop or soul hits, a Viennese waltz, or even AC/DC. The chubby DJ Ullo's show is taking the city by storm, and BMG Ariola has scheduled a summer release for a compilation of '70s schlager hits Ullo will be presenting on a forthcoming national tour. Along with the popularity of remixed tracks by '70s schlager stars such as **Marianne Rosenberg**, **Jürgen Marcus**, **Jürgen Drews**, and **Manuela** ("Blame It On The Bossa Nova"), there has been a resurgence of interest in American singer **Connie Francis**. Francis was very popular here in the '60s, when she recorded several of her hits in German. Now she is back on the charts with a Jive Bunny-style medley of her best known tunes, "Jive Connie" (Polydor), and the album "Party Power."



ELLIE WEINERT

EGYPT/LIBYA: Fondly known as the godfather of youth music in Egypt, the Libyan expatriate **Hamid El Shaeri** is still leading the way in creating the new sounds that dominate the markets of Cairo. On his latest album, "Kawahil," he turns his attention to house music, incorporating elements of the modern dance craze into arrangements that rely on keyboards, guitar, bass, and drums much more than on traditional Arabic instruments. Best known as a composer and producer, El Shaeri's work has proved hugely popular in Egypt. His most notable success was the song "Lolaki," a hit for the young singer **Ali Hamida**, which is reputed to have sold 8 million copies. Although in Libya he is now regarded as virtually a foreigner, El Shaeri is still the only outsider who can make the kids dance, much to the annoyance of the local musicians.

MUHAMMAD HIJAZI

SWEDEN: Now that **Abba's** reputation has been fully rehabilitated, there is no longer any shame in being a pure pop group from Sweden. Certainly the Stockholm-based trio **Army Of Lovers** has never made any apologies for its pop sound, which is lavishly spiced with an up-to-the-minute mixture of house, hip-hop, and Latin influences. Convened in 1987, the group is the brainchild of composer/producer **Alexander Bard**, a former student of economics and social anthropology in New York, who worked in Berlin in the '80s with producer **Conney Plank**. Already massively successful in Europe (Army Of Lovers' last single, "Crucified," reached No. 1 in Russia, Yugoslavia/Serbia, Czechoslovakia, Poland, Belgium, Argentina, and Uruguay) the group is clearly on the brink of major international acclaim. With some allowances for the streak of naughty black humor that has gotten its videos banned from some of the more sensitive children's TV shows, not to mention the voluptuous charms of newly recruited singer **De La Cour**, Army Of Lovers must now be considered the natural heir to Abba's tinsel crown.

D.S.

France: The list of artists contributing to the new charity double-album "Urgence" (Urgency; Virgin) reads like a who's who of the country's top musical names. **Patrick Bruel**, **Francis Cabrel**, **Julien Clerc**, **Etienne Daho**, **Stephan Eicher**, **Jean-Jacques Goldman**, **Johnny Hallyday**, **Patricia Kaas**, **Mano Negra**, and **Renaud** are just some of the 27 acts that have each recorded a previously unreleased song for the limited-edition album. The proceeds, estimated at a possible 35 million francs (\$6.4 million), will be donated to the Pasteur Institute's department of AIDS research.

E.L.

International

Sony France A Big Money Maker For Co. Reports Revenues Of \$240 Mil; Bows Small Label

BY EMMANUEL LEGRAND

PARIS—When looking for worldwide income, Sony Music officials travel these days to Paris. The French affiliate is their most profitable after the U.S. and Japanese companies, according to president Henri de Bodinat, who has been at the Gallic helm for the past six years.

In 1991, Sony Music France reported revenues of \$240 million (1.3 billion francs), up from \$204 million in 1990. De Bodinat declines to be specific about profits, but sources say 1991 pretax results were about \$31 million—almost double the previous year's \$15.9 million. The firm is determined to maintain this bottom-line appeal. "In these troubled times, we are very cautious and we're planning our expenses very carefully," de Bodinat says, "because I don't want to sacrifice profitability."

Even so, the company intends to launch a new imprint in September—dubbed Small, for Sony Music Associated Label—and is said to be considering the acquisition of an independent. It is also beefing up its A&R efforts, at Columbia particularly. A label head there will be named in September, to fill the post vacated by

Patrick Decam, who is now managing director of the Belgian affiliate.

"As an industry, we have overestimated the importance of marketing these past [few] years," says de Bodinat. "But the key position in a record company by far is A&R. Therefore, I believe that if Sony Music wants to expand its market share, it will be through its capacity to attract new acts and develop careers."

Sony's current slice is around the 20% mark—among the highest of all Sony Music International affiliates—and takes second place to market-leading PolyGram. The Columbia, Epic, and Squatt labels account for 45% of total revenues, followed by special marketing (30%), distributed labels (15%), and classical (10%). "My goal is to have the labels' share reach 50% of our [sales]," de Bodinat states.

As a fourth in-house repertoire source, Small will be what the French executive calls "a very specialized label, in some ways our nursery for very sharp acts who can sell up to 5,000 or 10,000 units, and who deserve that special treatment." He adds: "These acts, local and international, would either come from Sony Music affiliates around the world, or would be signed from independent la-

bels."

On the subject of indies, Sony is rumored to be negotiating with the likes of Bondage or with Marc Hollander, managing director of Belgium's Crammed Discs. On the topic of an acquisition, de Bodinat declines comment on suggestions that Trema, label home of Michel Sardou, is a target. He will just say that "from an artistic point of view, Trema is interesting."

Sony Music France is, meanwhile, beefing up its sales and distribution side under managing director Jean-Claude Gastineau and sales director Jean-Francois Loury, to handle the increasing volume of home video and computer software business. A specialized classical music sales force has also been recruited.

The company's primary artists include Jean-Jacques Goldman, Francis Cabrel, Patricia Kaas, Art Meno, and Thierry Hazard, all on Columbia; Michael Polnareff, Jil Caplan, FFF, Supreme NTM, and Midi V, on Epic; and Jad Wio, Satellites, Wroombie Experience, and Mega Reever Scratch, on Squatt. Aside from Trema, main distributed imprints are Delphine and Talar.

Fests Fail To Boost Sales In Spain

BY HOWELL LLEWELLYN

MADRID—Prerecorded music sales in Spain have slumped for the first four months of the year, despite hopes that the concentration of 1992 festivities would boost business. Indeed, the combination of Seville's Expo '92, the imminence of the Olympic Games in Barcelona, Madrid's turn as European Cultural Capital, and related 500th anniversary events to commemorate the "discovery" of America by Columbus are now being blamed for the setback.

Combined sales of CDs, cassettes,

and records dropped by 10% during January-April, according to industry sources. CD business alone was 40% down on April last year. "It seems that everybody is sitting around watching TV or saving up to go to the Expo, which goes on until October," says Carlos Juan Casado, director of Virgin Spain. "And it got worse in May, which within the industry resembled the fall of the Roman Empire."

Comments Emilio Canil, founder and owner of one of Madrid's pioneer chains of record outlets, Discoplay: "This is a very serious crisis."

Carlos Grande, a seasoned observer of the market and director of the Spanish Phonographic and Videographic Assn. (AFYVE), the only body that monitors sales, says, "The recession took its time to reach Spain, but it has arrived. And, of course, entertainment and music are among the first victims of a recession. There is nothing to indicate any kind of recovery, this year at least."

In 1991, nearly 54.5 million units were sold in Spain, of which 13.3 million were CDs. Revenues were \$666 million at retail.

VIRGIN JAPAN TO LOSE INDIVIDUAL STATUS

(Continued from preceding page)

for the fiscal year ended March 31, 1992, are estimated at 3.5 billion yen (\$27.5 million), with the firm accounting for about 1% of the Japanese record market.

Virgin will still be treated as a separate entity despite being absorbed by Toshiba-EMI, Buckleigh says. "Toshiba-EMI will have a Virgin department within the organization that will only handle Virgin output. The effective date is something we'll have to sort out between Toshiba-EMI and the Virgin operation here, but I would imagine they will transfer most of the activities over during July."

Buckleigh says Toshiba-EMI must also work out details of the transfer with Pony Canyon, which handles Virgin Japan's distribution and sales. He adds that discussions will be held with Victor Co. of Japan (JVC), which now handles CD pressing for Virgin Japan, regarding future arrangements.

Virgin's Japanese operation also includes a publishing arm, Virgin Music

Japan, which is 100%-owned by Virgin Music Group. Buckleigh says it will continue to operate as it does now, except that it will report directly to EMI Music Publishing in New York.

Buckleigh says there will be "opportunities" for some of the 28 employees

of Virgin Japan's international section to come and work at Toshiba-EMI, adding he could not comment on Pony Canyon's plans for placement of Virgin Japan's 20 domestic division employees.

PILZ EXPANSION PLANS

(Continued from preceding page)

production techniques and quality-control system. We are constantly upgrading our facilities—for example, whereas our Kransberg plant produces one CD every 7.5 seconds, in Albrechts we can produce a CD every 4.5 seconds."

The firm is also stepping up production at its Albrechts factory of its patent double-CD box—a package that has the same dimensions as the regular single CD pack but that has 55% less volume and costs only 20% more than the single box.

The new double-box weighs only 64 grams (compared with the normal double-pack's 140 grams and the jewel box's 89 grams), with attendant cost savings in transportation and storage. Pilz has developed a machine that loads discs and inlay cards into the double-box and is producing the double-pack at a rate of 140 million a year.

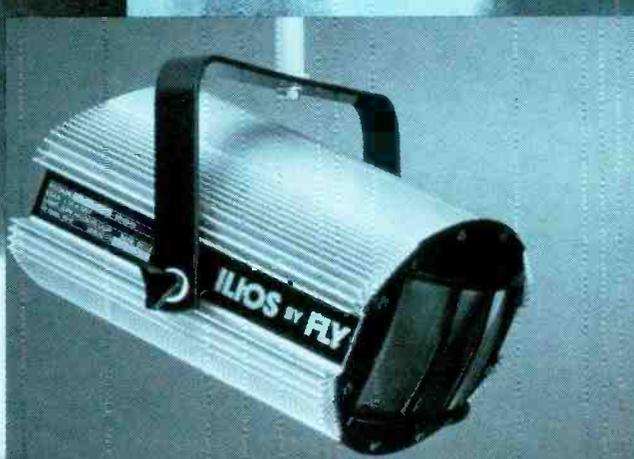
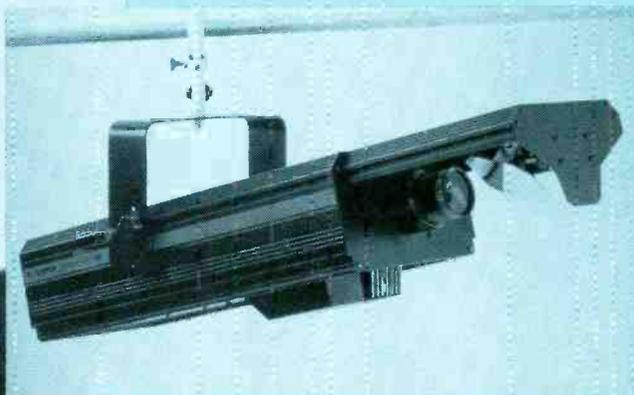
Says Habicht-Benthin, "Of the 1 billion CDs sold worldwide last year, we estimate that 7%-10% were two-CD packages. We foresee a growing market for double-boxes."

Scanners, Strobes & Smoke Machines

ITALIAN STYLE SET TO STORM SINGAPORE AT "PRO AUDIO & LIGHT ASIA '92"

A BILLBOARD EXPANDED INTERNATIONAL SECTION

BY MIKE CLARK



Shining examples of lighting technology, from top: Coemar's Micro Scan controller and Samurci unit, Fly's Nike (back panel) and Ilios units.

Following up on the very positive feedback and yet another rise in attendance figures at the Fifth International Exhibition of Technology & Equipment for Discoteques & Dancehalls, staged in the northern Italian resort of Rimini in March, APIAD (the trade group of Italian discoteque & theater equipment manufacturers) is organizing the direct participation of member companies at Pro Audio & Light—Asia '92 in Singapore, July 8 to 10.

Nicola Ticozzi, APIAD chairman, says: "Along with ICE, the Italian Institute of Foreign Trade, we're out to further Italy's image and exports in this sector through our trip to Singapore. Response to the latest Italian product lines previewed at Rimini was particularly positive from visitors from Southeast Asia, Japan and Australia. This year we've taken on 1,850-square-meter booth space—50 percent bigger than last year's—right alongside the main entrance to the venue, the new IMM Centre."

A comprehensive publicity campaign via trade press and direct mailing will kick up the impact at Singapore of Italian "Disco Style," as well as a July 9 conference there bannered "Italy: Market Leader & Trendsetter."

Among the speakers at the seminar, coordinated by Anthony Goh of Hawko of Singapore (Southeast Asia's most important importer, distributor and installer of club equipment) will be Ticozzi, Patrizia Cerchi of the Rimini Trade Fair Corporation, Hawko president Yeo Yang Thong, and Lincola Cherg, owner of the Zeuk, Singapore's top dance venue. The Zeuk will host a party afterward with Italian deejay Marco Caceró spinning the sounds.

"We're real hopeful of very positive results from this Singapore show," says Ticozzi. "Two years' research of the market in this area has shown there's a real demand for technical upgrading in the ASEAN market, which includes Malaysia, the Philippines, Brunei, Thailand and Indonesia. This was confirmed by official trade delegations of potential importers and trade press who attended the last two SIB events for hands-on demos and previews of the very latest equipment."

CTM's Joe Massari, a veteran figure in the Italian audio industry, says his firm's visit to Singapore last year had "even better" results than at the LDI show in the U.S. This year, CTM again is the only pro audio manufacturer in the Italian contingent.

"The latest additions to our range of hand speaker enclosures are the Supercom 600 and the Epcot," says Massari. "The first is a three-way system with a total power handling

(Continued on page 24)

capacity of 450w with a BS400 250w/40hms bass cabinet, MT300 250w/40hms mid-range section and

TB100 80w/160hms top end. The Epcot is a small cylindrical speaker enclosure for outdoor sound systems,

completely weather- and waterproof and ideal for recreational facilities, swimming pools and so on. The

Epcot's two-way horn-loaded loudspeaker can push out 50 watts."

It's a first outing to Singapore for Fly, a Castelgoffredo-based company dealing in lighting, effects and controller manufacturing. "We're exhibiting our FOS range of high-tech multifunction scanners," says Fly's Daniel Canuti, "with features that include programmable colors and color mix, up to 15 gobos with up to 56 combinations, programmable strobe speed, DMX 512 interface, high-speed digital input, 0/10 analog input, Autotest, effect multiplier and a lot more."

Canuti adds that a prototype of these "intelligent" lighting units was on display at SIB last year. Fly is also unveiling a wide range of projector and lighting effects units: the Nike, Ares, Mitos, Glauz, Argo, Elfo, Samas, Ilios, Eos and Fobos. Says Canuti, "Our contacts with the Southeast Asia market seem to be with very few truly professional trade members, and product price often plays the most important role in equipment specification."

"There's also a lot of confusion between importers and end-users—and the existence of numerous 'clone' manufacturers makes it a market almost impossible to crack for European manufacturers with equipment at the lower end of the market. That's why we're confident about success for our high-tech FOS units there. But in the market as a whole, the manufacturers' policy of turning out low-cost products goes on, in spite of obvious loss of quality and safety. Smaller manufacturers are having a hard time of it since, no matter what the quality or range of their product, their distributors don't pack enough punch."

Also based in Castelgoffredo, Lampo is focusing on its MIG effect unit, which creates eye-catching effects with a combination of twin-beam output and rotating pyramid-shaped reflector. Other new products from Lampo, shown at SIB and now going to Singapore, are the Derby Mambo Point, Olimpo, Music Cone, Steady Cone, Zodiaco and Superbig, plus the top-selling Sintesi HMI 575/MSR 1200.

Lampo director Carlo Pezzini says, "At Singapore last year we got a much greater insight into the Southeast Asian marketplace. Because of the poor quality and lack of originality of units from Taiwan, our policy of stylish theater/club luminaires and effects, using the latest technology, pays even great dividends."

LED is bringing its latest product additions from its Bari headquarters. Along with smoke and bubble machines and a new mini-strobe, there are eight new lighting effects units, including the Summer, which combines scanner-type effects with twin-direction rotation of an oval light design; the Dizzy, with rotating cones of colored light; and the Peacock, with its fan of white or colored beams. All three units have LED built-in microphones for audio-sync.

LED executive Onofrio De Nitto says that last year Singapore led to a big increase in Asian contacts. "We already had clients in the area, but business was mainly done through Hong Kong, where we're handled by the biggest importer," he says. "Now we've met the regional trade. Our overall impression, though, is of a rather slow-moving market, especially if compared with Europe. Many in the trade are less decisive and organized than their Western counterparts—but fortunately there are a few who are the exact opposite and offer interesting ideas."



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 STUDIO TAUSANI FERRINI & LUCCHI - TECNITRON

TERLIZZI/BORGONOVO

ITALIAN STYLE

Pesare-sited lighting and controller manufacturer SGM is showing the Regia 256 and 256/36 lighting control desks, now with DMX 512 and RS-232 output facilities. The Regia can control 144 dimming channels in Frame, Psyc and Chase modes and 96 scanner channels (six for each scanner), which form the Regia's logical channels. The first 36 dimming channels can also be controlled using the two manual presets, programmable for Kill, or Flash or Fader operations, and there are many other unique features.

SGM export manager Franco Zaghini says, "The cutting edge of our effects lighting range on display at Singapore is the Compact 575/1200, the smallest scanners on the market with an HMI 1200 and 575 lamp respectively." They feature micro-stepper motors, with complete micro-processor control, interchangeable dichroic filters, 818 interchangeable gobos that can be superimposed to obtain 16 designs and give a "cross" effect by oscillating two superimposed gobos, and an adjustable strobe rate and a scanner group that rotates through 360 degrees.

SGM is also showing two new "intelligent" effects, the Plus 2 and the Eliscan, as well as four additions (Alfa, Beta, Delta, Gamma) to their line of professional effects lighting.

From their range of theater luminaires, Milan-based Spotlight is



The ES15 Steady Cone from Lampo

showing the Combi range of Fresnel and PC spots, with lamps from 500 watts to 2,500 watts; the Vedette 2500H follow-spot, with external "peak" or "flat" lamp regulation; and the Iccolo ultra-compact follow-spot, with a choice of 1000s or 1200-watt halogen or discharge lamps.

Studio Due's sales manager Franco Bertini says the firm looks to build on its success at the 1991 edition of the Singapore show. "We're showing our top-selling Vary Beam, a motorized spot with an approximately 300-degree pan and tilt—compared to the 120-degrees available from traditional scanners. New products are the Carioca five-color spot, with an automatic sound-activated diaphragm, and the Magnum, a powerful effect for outdoor use."

The name Hawko has become a real byword in Southeast Asian equipment trade circles. Anthony Goh is sales manager of Hawko Trading Co. Pte Ltd., which was founded in 1973 and now has a 30-strong work force, including installation and service teams who key components into a corporate distribution network in Indonesia, Thailand and northern Malaysia.

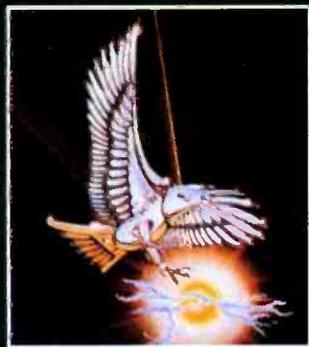
"Over the years," says Goh, "the list of European and U.S. manufacturers who use us as their distributor in this area has expanded to take in such key players as Clay Paky, Coemar, SGM, Optikinetics, High End

Systems, ERO, RCF, Le Maitre, Cerwin Vega, Citronic Martin Audio and many more. With 1991 sales of \$8 mil-

lion, 60 percent of our business consists of exports mainly to Thailand, Indonesia and India. But our retail,

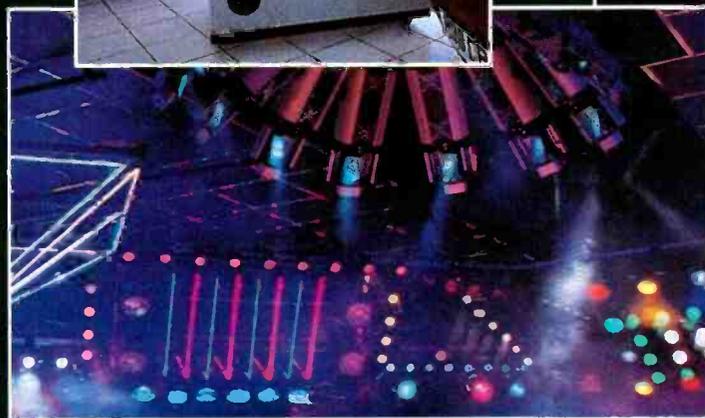
wholesale and installation work is mainly in neighboring countries, including Vietnam and Laos."

In addition to in-house teams who provide after-sales service, Hawko (Continued on page 46)



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ITALIAN STYLE

(Continued from page 45)

also brings in established designers for turnkey venue projects, and, says Goh, this flexibility has brought wide

usage of imported equipment: in clubs, theaters, conference halls, even schools. "Equipment maintenance

and service training courses complete the all-round facilities we have available. And our showroom in Singapore's

Citimar Industrial Complex is constantly updated with the latest offerings from the world's top entertainment technology manufacturers," says the Hawko sales chief.

Bruno Dedoro, president of lighting and effects giant Coemar, says, "As far as Pro Audio & Light—Asia '92 is concerned, we've been involved in this market for years and our participation now is basically to support our distributors." But the center of the company's showcase will be the Micro Scan and Samurai. The Micro Scan is available with a 500 or 650-watt halogen lamp or a 400w MSR.

"We believe this product is particularly right for the Southeast Asian market and is ideal for club and theater use," says Dedoro. "Each detail was studied to reduce size and weight to a minimum, so it's perfect for use in the thousands of karaoke bars and small clubs situated in hotels in Singapore, Hong Kong and Tokyo."

The Micro Scan features five dichroic color filters, adjustable strobe rate, electronic dimmers, stepper motors and control by DMX512 or 0/+10V signals.

The 700w MSR-powered Samurai is the latest example of Coemar technical skill in the scanner field and offers operators the chance to use a really sophisticated scanner in the widest possible variety of areas. It can be installed in any position and offers complete syn and programming of all movements with micro-processor controlled motors, built-in ballast and DMX 512 digital of 0/+10V analog control facilities.

For the first time outside Europe, Clay Paky, one of Italy's top trade names, is exhibiting in the full-scale showroom used for expos nearer home. International manager Pio Nahum says, "Thanks to the collaboration of Hawko, exclusive importer/distributors in the Clay Paky/Pulsar network, we will be taking part with dozens of 'intelligent' lighting units, including our Golden Scan—which has already won three Effect of the Year awards—plus Superscan and Miniscan.

"But there's a whole series of brand-new products to interest those who couldn't make the March launch in Rimini, Italy. There will be 15 units creating an impressive array of moving light, from the highly sophisticated Pinscan and Tiger Multi Rotating Gobo to those created with an eye on more-limited budgets, such as the various versions of the Piper. There are also such spectacular effects as the Bazooka for professional use and such innovative units as the Tornado. We've also restyled some classic Clay Paky effects, like the Atlas and the Atoragi Twin, and updated their technology."

Clay Paky's sales pattern has changed radically through the years. The 90 percent that initially went to the club market is down to 50 percent, with the other half going to television, stage and display lighting. "A remarkable 90 percent of our output is exported," says Nahum. "Asia has already been responsible for 30 percent of our gross, which may seem strange since Taiwan and Korea are traditionally the home of Clay Paky counterfeits. But it goes to prove that this market is no longer interested only in cheap clones but now appreciates creativity, quality and style.

"Our participation at Singapore came about through our firm belief that, since this market is evolving very rapidly, reduction of the time between product launch and market availability is a key factor." ■

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Sony Details MD Launch At Euro Press Gathering

SALZBURG, Austria—Sony brought its MiniDisc roadshow to Europe June 10, inviting more than 200 journalists to see and hear the new configuration in the company of Sony Corp. president/CEO Norio Ohga and Sony Software Corp. president Michael Schulhof, among others.

"Europe is a vital market for Sony," Ohga declared, "not least be-

immediately go after "active and mobile music enthusiasts," said Schmuckli, at "very attractive prices." These will be below DM 750 (\$1,170) for a playback-only portable, and about DM 1,000 (\$1,560) for a recordable home deck. Sony also plans a radio/MiniDisc combo and an in-car unit.

Blank MiniDiscs will be priced to consumers at about 15 deutsche marks (\$23.40). According to Sony, they will be manufactured at a rate of 300,000 units per month at the company's Sendai technology center in Japan. Production of prerecorded discs will start in September at the DADC Austrian plant, and at sites in Japan and the U.S.

The issue of record company support for MiniDisc came up at the Salzburg presentation, and Schulhof commented on the Warner Music Group and PolyGram positions. Warner has yet to make an official commitment to MD; PolyGram has not supported the technology to date. Of the latter, he said, "It seems their interest in DCC is overwhelming, and that their concern—like every record company—will be for artists themselves to show strong interest in this medium. I would expect that as MiniDisc is introduced, the artistic community will probably insist that their record companies release their products this way."

Schulhof also said Sony "will be releasing some [DCC] samplers, and we will gauge how much repertoire to release on DCC according to the reaction of consumers."

'MD will reach all major markets before Christmas'

cause it is the heart of the world record industry, and so many of the world's most favorite artists, both popular and classical, come from Europe." He said 23 hardware companies, eight software-related firms, and 10 blank-tape manufacturers have signed licensing agreements for the MiniDisc technology.

Sony plans to introduce up to 1 million MiniDisc players worldwide in its first year, said Jack Schmuckli, chairman of the company's European operations. "This is a global launch, as products will reach all major markets before Christmas 1992." The precise breakdown by country is not available, but it is understood that priority will be given to Sony's strong markets in Europe—the U.K., France, Germany—and that some 25% of the shipments will be allocated to Germany and 20% to France.

In terms of marketing and product strategy, Sony has decided to

GRP Shuts Zurich Office Follows Switch To BMG Distrib

ZURICH—GRP is to close its European marketing and promotion office here Wednesday (30) as part of the rationalization process initiated when BMG acquired distribution of GRP releases last year.

Marketing director Kurt Weil, who gave notice of his resignation four weeks ago, following transfer of the stock of 80,000 CDs to BMG's central European warehouse in Guetersloh, Germany, plans to continue in the music business as a free-lance consultant. Also leaving

GRP are the other two members of the Zurich office, product manager Gino Ferlin and financial controller Rachel Deprez.

Christoph Ruecker, VP of international marketing for MCA and Geffen, says the promotion and marketing of GRP product in Europe will henceforth be handled by a London-based executive, yet to be appointed.

The GRP Zurich office was opened June 1, 1985.

MIKE HENNESSEY

Firm Plans Soul Music Festival For Paris

LONDON—A French production firm is planning to launch the first Soul Music Festival Oct. 19-20 in Paris, with hopes of making it an annual event. Top U.S. artists will be invited, and the show is being done in association with French TV network TF1 and leading radio network NRJ.

The originator is Paris-based Iena Productions, whose president is Gilbert Bigazzi. The program will include two days of concert appearances at the French capital's Palais Omnisport de Bercy, which seats about 16,000. A "Legend of Soul"

award will be presented by the mayor of Paris.

After the Bercy shows, the festival will move to Marseille and Grenoble in the French Alps, playing to fans at venues in those cities. U.S. representative for the event is Rick Stevens of the Record Plant in Hollywood, Calif.

FM radio wars heat up in Sydney . . . see page 69

Wiseman Rides Into Solo Career Busy Time For Ex-Blue Rodeo Member

■ BY LARRY LeBLANC

TORONTO—To explain the varied activities and stylistic contrasts of his work there must be several Bob Wisemans.

Until recently, the self-taught multi-instrumentalist/producer was a member of the Juno-winning band Blue Rodeo. He left the WEA Canada group in April after recording the act's just-released album, "Lost Together." Wiseman, currently touring in Canada and the U.S. opening for the Shadowy Men On A Shadowy Planet (the house band on the CBC-TV series "The Kids In The Hall"), is also scoring a soundtrack for the upcoming Bruce McCulloch film "Coleslaw Warehouse" and writing a dance piece for Rumanian dancer Laura Thaler.

Wiseman, one of the most visible figures on the Canadian alternative scene, also recently performed on the upcoming Barenaked Ladies Sire debut album and co-wrote "Hold The One You Love" with Scott Dibble for the latter's current WEA album, "One Phoebe Street."

Wiseman's departure from Blue Rodeo in April was not that surprising. Dominated creatively by Greg Keelor and Jim Cuddy, the country-flavored rock band was not the vehicle for Wiseman's distinctly skewed songs. As a result, in recent years, he had released three self-financed solo projects: the album "In Her Dream" (Risque Disque in Canada; Atlantic in the U.S.), the avant-garde indie cassette "Hits Of The '60s And '70s," and the album "Pre-

sent By Lake Michigan Soda" (WEA)—in which he displayed his affection for jazz, pop, and aggressively thought-provoking political themes.

Wiseman also has produced tracks for Edie Brickell, ex-Shockabilly guitarist Eugene Chadbourne (with whom he toured in 1990), and a wide number of number of local acts, including the Bourbon Taber-

'I'm really enjoying being on the road on my own'

nacle Choir, Leslie Spit Treeo, Andrew Cash, Basic English, Bob Snider, Ron Sexsmith & the Uncool, and Mendelson Joe.

"In the past, I've stopped certain projects because of Blue Rodeo but I didn't want to do it anymore," Wiseman explains. "Jim asked me earlier this year if I could make a two-year commitment and I told him I couldn't."

"When I explained to him all the things I was doing, he said to me, 'You can't walk away from all this stuff.'"

"I tried to juggle everything as long as I could but this spring it became clear I wouldn't be able to tour with Blue Rodeo and continue doing what I wanted to do in terms of making my next record and touring myself . . . I'm really enjoying the thrill of being on the road on my own and not having to check with

anyone. It's really the most exciting time of my life. The only thing I miss is other people moving my equipment at the end of the night."

Since last fall, Wiseman has recorded nine songs with singer Brickell, working with her in New York and Canada. The two first met in 1989 when Blue Rodeo opened for Brickell & New Bohemians in Germany and England. Afterward, while Blue Rodeo was in Los Angeles filming a performance segment for the Meryl Streep film "Postcards From The Edge," Wiseman and Brickell became reacquainted and the songstress contributed vocals for Wiseman's quirky "Presented By Lake Michigan Soda" album (the title, referring to a fictitious soft drink, is a parodic slap at Coke, Pepsi, and beer sponsorship tie-ins with music acts).

Last year, when Blue Rodeo opened for Brickell in the U.S., she contacted him about working on some songs she had already written and to co-write some new songs.

For the sessions at the Metalworks Recording Studios, Wiseman assembled a diverse backing group of top-notch jazz and rock players, including guitarists Wayne Cass and Kim Radcliffe, bassist Hugh Phillips, drummer/cellist Don Kerr (from the group Dinner Is Ruined), bassoonist Jeff Burke, trombonist Colin Couch (of the Polkadogs), trumpet player Sara McElcheran, trombonist Steve Donald, and cellist Howie Wiseman, his brother.

MAPLE BRIEFS

MARK ALTMAN, president of Morning Music, has been elected president of the Society of Composers, Authors and Music Publishers of Canada (SOCAN), the Canadian performing rights society. In addition, Michael R. Rock has been named GM of SOCAN following the retirement of CEO Jan Matejcek.

EX-AQUARIUS RECORDS head Terry Flood of Montreal and ex-Spoons drummer Derrick Ross, a partner in DMD Promotions, have joined forces to launch the label **fre**, to be distributed by Capitol Records-EMI Canada. The Toronto-based label's first release will be the Skydigger's album "Restless." DMD will handle promotion for the new label.

INDUSTRY VETERAN Linda Nash has been named national promotion manager at Quality Records in Toronto and, at MCA Records Canada, Sarah Norris has been appointed marketing manager. At retail, Grant Hurley has been named national buyer at A&A Music & Entertainment.

JOE SUMMERS, president of

A&M Records Canada, citing the recent feat of Bryan Adams' album "Waking Up The Neighbours" achieving Canadian diamond status (1 million units), says, "It's fantastic, but we feel we still have a couple hundred thousand [units] left."

THE CANADIAN Recording Industry Assn. has announced its new

slate of officers for 1992-93. Paul Burger, president of Sony Music Canada, has been named chairman; Stan Kulin, president of Warner Music Canada, is vice chairman; and Ross Reynolds, president of MCA Records Canada, has been named treasurer. Deane Cameron, president of Capitol Records-EMI of Canada, is past chairman.

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HITS OF THE WORLD

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EUROCHART HOT 100		6/12/92		MUSIC & MEDIA	
THIS WEEK	LAST WEEK	SINGLES			
1	1	JUMP KRIS KROSS RUFF HOUSE/COLUMBIA			
2	2	RHYTHM IS A DANCER SNAP LOGIC			
3	8	TOO FUNKY GEORGE MICHAEL EPIC			
4	4	ABBA-ESQUE ERASURE MUTE			
5	5	IT'S MY LIFE DR. ALBAN SWEMIX			
6	3	TO BE WITH YOU MR. BIG ATLANTIC			
7	10	PLEASE DON'T GO DOUBLE YOU DWA			
8	6	PLEASE DON'T GO K.W.S. NETWORK			
9	12	THE ONE ELTON JOHN ROCKET			
10	7	KNOCKIN' ON HEAVEN'S DOOR GUNS N' ROSES GEFLEN			
		ALBUMS			
1	1	LIONEL RICHIE BACK TO FRONT MOTOWN			
2	2	QUEEN LIVE AT WEMBLEY '86 PARLOPHONE			
3	3	QUEEN GREATEST HITS II PARLOPHONE			
4	5	ANNIE LENNOX DIVA RCA			
5	4	ZZ TOP GREATEST HITS WARNER BROS			
6	6	IRON MAIDEN FEAR OF THE DARK EMI			
7	7	GENESIS WE CAN'T DANCE VIRGIN			
8	10	DEF LEPPARD ADRENALIZE BLUDGEON RIFFOLA			
9	9	THE CURE WISH FICTION			
10	NEW	GUNS N' ROSES USE YOUR ILLUSION II GEFLEN			

17	17	DEEPLY DIPPY RIGHT SAID FRED IDEAL			
18	18	DON'T TALK, JUST KISS RIGHT SAID FRED BLOW UP/INTERCORD			
20	NEW	THE ONE ELTON JOHN ROCKET/POLYGRAM			
		ALBUMS			
1	1	WESTERNHAGEN JAJA WARNER BROS.			
2	7	LIONEL RICHIE BACK TO FRONT MOTOWN			
3	2	CHRIS DE BURGH POWER OF TEN A&M			
4	3	QUEEN GREATEST HITS II PARLOPHONE			
5	6	SNAP THE MADMAN'S RETURN LOGIC			
6	4	GENESIS WE CAN'T DANCE VIRGIN			
7	8	MAMAS & PAPAS DAYDREAM MCA			
8	5	ZZ TOP GREATEST HITS WARNER BROS			
9	11	RIGHT SAID FRED UP INTERCORD			
10	18	GUNS N' ROSES USE YOUR ILLUSION II GEFLEN			
11	9	SISTERS OF MERCY SOME GIRLS WANDER BY MISTAKE MERCIFUL			
12	10	IRON MAIDEN FEAR OF THE DARK EMI			
13	12	ANNIE LENNOX DIVA RCA			
14	16	KRIS KROSS TOTALLY KROSSED OUT SONY			
15	15	THE CURE WISH FICTION			
16	13	MR. BIG LEAN INTO IT ATLANTIC			
17	17	DEF LEPPARD ADRENALIZE MERCURY			
18	NEW	METALLICA METALLICA PHONOGRAM/POLYGRAM			
19	19	MICHAEL JACKSON DANGEROUS EPIC			
20	NEW	QUEEN LIVE AT WEMBLEY '86 EMI/GERMANY			

3	NEW	LOUDNESS LOUDNESS WARNER BROS.			
4	NEW	MELLOW MIHO NAKAYAMA KING			
5	1	LINDBERG LINDBERG TOKUMA JAPAN			
6	3	SUPER BEST II CHAGE & ASKA PONY CANYON			
7	NEW	ISLAND AFTERNOON KIYOTAKA SUGIYAMA WARNER MUSIC JAPAN			
8	2	HOUNETSUENO AKASHI YUTAKA OZAKI SONY			
9	7	JUNANASAINO CHIZU YUTAKA OZAKI SONY			
10	5	GORGEUSE ZOO FOR LIFE			

FRANCE		6/20/92		Nielsen/Europe 1	
THIS WEEK	LAST WEEK	SINGLES			
1	2	SMELLS LIKE TEEN SPIRIT NIRVANA BMG/GEFFEN			
2	1	JOY FRANCOIS FELDMAN PHONOGRAM/POLYGRAM			
3	6	AVEC TES YEUX PRETTY FACE ROCH VOISINE GMR/CA			
4	5	THE SHOW MUST GO ON QUEEN PARLOPHONE/EMI			
5	4	SUZETTE DANY BRILLANT WEA			
6	8	(I'VE HAD) THE TIME OF MY LIFE BILL MEDLEY & JENNIFER WARNES RCA			
7	3	IMPLORA JEAN PHILIPPE AUDIN & DIEGO MODENA DELPHINE/SONY			
8	7	YOU TEN SHARP COLUMBIA/SONY			
9	10	CAROLINE M.C. SOLAAR POLYGRAM/POLYDOR			
10	17	TOMBE D'AMOUR FRANCOIS FELDMAN POLYGRAM/PHONOGRAM			
11	12	I LOVE YOUR SMILE SHANICE MOTOWN/POLYGRAM			
12	NEW	DIDI KHALED POLYGRAM			
13	NEW	I CAN'T DANCE GENESIS VIRGIN			
14	18	10.9.8.7... BENNY B. SONY			
15	11	ARE YOU READY TO FLY ROZALLA CARRERE			
16	NEW	ONE U2 ISLAND/POLYGRAM			
17	9	IN THE CLOSET MICHAEL JACKSON EPIC/SONY			
18	13	BEYOND MY CONTROL MYLENE FARMER POLYDOR			
19	NEW	RESTE AVEC MOI FRANCIS LALANNE TREMA/SONY			
20	14	TU MANQUES FREDERICKS, GOLDMAN AND JONES COLUMBIA/SONY			
		ALBUMS			
1	1	27 ARTISTES URGENCE URGENCE VIRGIN			
2	4	GENESIS WE CAN'T DANCE VIRGIN			
3	3	JEAN PHILIPPE AUDIN & DIEGO MODENA OCARINA DELPHINE/SONY			
4	2	MICHEL SARDOU LE GRAND REVEIL TREMA/SONY			
5	9	NIRVANA NEVERMIND GEFLEN/BMG			
6	NEW	VERONIQUE SANSON SANS REGRETS WEA			
7	13	QUEEN LIVE AT WEMBLEY '86 EMI			
8	7	MICHAEL JACKSON DANGEROUS EPIC/SONY			
9	NEW	SOUNDTRACK DIRTY DANCING BMG			

10	5	JEAN-MARC THIBAUT LE PRINTEMPS DES CAUSES... SONY/PPL			
11	NEW	U2 ACHTUNG BABY ISLAND/POLYGRAM			
12	11	MIDNIGHT OIL SCREAM IN BLUE L VE COLUMBIA/SONY			
13	NEW	POW TOW REGAGNER LES PLAINES... REMARK/POLYGRAM			
14	19	TRACY CHAPMAN MATTERS OF THE HEART ELEKTRA/WEA			
15	NEW	DIRE STRAITS ON EVERY STREET POLYGRAM			
16	NEW	PRINCE & THE NEW POWER GENERATION DIAMONDS AND PEARLS WEA			
17	6	FRANCIS LALANNE TENDRESSES SONY/TREMA			
18	15	ETIENNE DAHO PARIS AILLEURS VIRGIN			
19	16	FRANCOIS FELDMAN MAGIC BOULVARD PHONOGRAM/POLYGRAM			
20	NEW	M.C. SOLAAR QUI SEMS LE VENT RECOLTE LE... POLYGRAM/POLYDOR			

AUSTRALIA (Australian Record Industry Assn.) 6/28/92

THIS WEEK	LAST WEEK	SINGLES			
1	2	JUMP KRIS KROSS COLUMBIA/SONY			
2	1	TAKE IT FROM ME GIRLFRIEND BMG			
3	6	SAVE THE BEST FOR LAST VANESSA WILLIAMS POLYDOR/POLYGRAM			
4	3	ORDINARY ANGELS (CLUNK EP) FRENTE FESTIVAL			
5	4	THAT WORD (L.O.V.E) ROCKMELONS MUSHROOM/FESTIVAL			
6	5	TO BE WITH YOU MR. BIG WARNER			
7	7	ONE IN A MILLION EUPHORIA EMI			
8	NEW	TOO FUNKY GEORGE MICHAEL EPIC/SONY			
9	17	HAZARD RICHARD MARX EMI			
10	8	I CAN FEEL IT RADIO FREEDOM PHONOGRAM/POLYGRAM			
11	12	TWILIGHT ZONE 2 UNLIMITED LIBERATION/FESTIVAL			
12	10	CRY LISA EDWARDS EMI/COLUMBIA			
13	20	AS UGLY AS THEY WANNA BE UGLY KID JOE PHONOGRAM/POLYGRAM			
14	14	NOTHING ELSE MATTERS METALLICA PHONOGRAM/POLYGRAM			
15	13	IN THE CLOSET MICHAEL JACKSON EPIC/SONY			
16	9	UNDER THE BRIDGE RED HOT CHILI PEPPERS WARNER			
17	15	DJAPANA (GAPIRRI MIX) YOTHU YINDI MUSHROOM/FESTIVAL			
18	11	MISTADOBALINA DEL THA FUNKEE HOMOSAPIEN WARNER			
19	NEW	THE ONE ELTON JOHN PHONOGRAM/POLYGRAM			
20	16	STAY SHAKESPEARS SISTER POLYDOR/POLYGRAM			
		ALBUMS			
1	1	LIONEL RICHIE BACK TO FRONT POLYDOR/POLYGRAM			
2	2	ZZ TOP GREATEST HITS WARNER			
3	3	MICHAEL CRAWFORD PERFORMS ANDREW LLOYD WEBBER WARNER			
4	5	YOTHU YINDI THE TRIBAL VOICE ALBUM MUSHROOM/FESTIVAL			
5	4	RED HOT CHILI PEPPERS BLOOD SUGAR SEX MAGIK WARNER			
6	6	PAUL YOUNG FROM TIME TO TIME COLUMBIA/SONY			
7	7	DIESEL HEFIDELITY CHRYSALIS/EMI			
8	8	JAMES BLUNDELL THIS ROAD EMI			
9	10	THE BLACK CROWES THE SOUTHERN HARMONY AND MUSICAL COMPANION PHONOGRAM/POLYGRAM			
10	11	BABY ANIMALS BABY ANIMALS IMAGO/BMG			
11	9	NEIL DIAMOND THE GREATEST HITS 1966-1992 COLUMBIA/SONY			
12	16	THE CURE WISH EAST WEST/WARNER			
13	12	SIMPLY RED STARS EAST WEST/WARNER			
14	20	TORI AMOS LITTLE EARTHQUAKES WARNER BROS			
15	15	JIMMY BARNES SOUL DEEP MUSHROOM/FESTIVAL			
16	13	SMOKIE GREATEST HITS BMG			
17	NEW	KRIS KROSS TOTALLY KROSSED OUT COLUMBIA/SONY			
18	17	PEARL JAM TEN EPIC/SONY			
19	NEW	MICHAEL JACKSON DANGEROUS EPIC/SONY			
20	19	DEF LEPPARD ADRENALIZE PHONOGRAM/POLYGRAM			

JAPAN (Music Labo) 6/22/92

THIS WEEK	LAST WEEK	SINGLES			
1	2	KIMIGA IRUDAKEDE KOME KOME CLUB SONY			
2	1	BLOWIN' B'Z BMG/VICTOR			
3	4	MOH KOINANTE SHINAI NORIYUKI MAKIHARA WARNER BROS			
4	8	NATSUDANE TUBE SONY			
5	5	ITSUMADEMO KAWARANU AIWO TETSURO ODA BMG/VICTOR			
6	NEW	NAICHAISOUDAYO MISATO WATANABE EPIC/SONY			
7	10	HEYATO WAISHATSUTO WATASHI ERI HIRAMATSU PONY CANYON			
8	9	TOO SHY SHY BOY! ARISA MIZUKI NIHON COLUMBIA			
9	NEW	BLUE MOON STONE CHECKERS PONY CANYON			
10	6	JIBUNWO MITSUMETE/1992 NEN NATSU KYOKO KOIZUMI VICTOR			
		ALBUMS			
1	NEW	NOURYO TUBE SONY			
2	NEW	ICTL SOUNDTRACK SONY			

GERMANY (Der Musikmarkt) 6/16/92

THIS WEEK	LAST WEEK	SINGLES			
1	1	RHYTHM IS A DANCER SNAP LOGIC			
2	3	IT'S MY LIFE DR. ALBAN LOGIC/BMG ARIOLA			
3	2	JUMP KRIS KROSS COLUMBIA/SONY			
4	8	PLEASE DON'T GO DOUBLE YOU MERMAID			
5	4	TO BE WITH YOU MR. BIG ATLANTIC			
6	5	DREAM A LITTLE DREAM OF ME MAMAS & PAPAS MCA			
7	7	TEMPLE OF LOVE (1992) SISTERS OF MERCY MERCIFUL/EAST WEST			
8	6	JIVE CONNIE CONNIE FRANCIS POLYDOR			
9	14	PLEASE DON'T GO K.W.S. RUFF TRADE			
10	9	MISTADOBALINA DEL THA FUNKEE HOMOSAPIEN ELEKTRA			
11	10	STAY SHAKESPEARS SISTER LONDON			
12	12	NOTHING ELSE MATTERS METALLICA VERTIGO/PHONOGRAM			
13	11	UNDER THE BRIDGE RED HOT CHILI PEPPERS WARNER BROS			
14	13	WELCH EIN TAG MARIO JORDAN BMG ARIOLA			
15	NEW	EVERYTHING ABOUT YOU UGLY KID JOE POLYGRAM			
16	16	EVERYTIME WE TOUCH MAGGIE REILLY ELECTROLA			
17	15	IN THE CLOSET MICHAEL JACKSON EPIC/SONY			

HITS OF THE U.K.

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THIS WEEK	LAST WEEK	SINGLES			
1	1	ABBA-ESQUE (EP) ERASURE MUTE			
2	2	HEARTBEAT NICK BERRY COLUMBIA			
3	4	HAZARD RICHARD MARX CAPITOL			
4	6	SOMETHING GOOD UTAH SAINTS MFR			
5	3	PLEASE DON'T GO KWS NETWORK			
6	5	TOO FUNKY GEORGE MICHAEL EPIC			
7	8	IT ONLY TAKES A MINUTE TAKE THAT RCA			
8	12	BLUE ROOM THE ORB BIG LIFE			
9	7	JUMP KRIS KROSS RUFF HOUSE			
10	10	THE ONE ELTON JOHN ROCKET			
11	NEW	I'LL BE THERE MARIAH CAREY COLUMBIA			
12	13	EVEN BETTER THAN THE REAL THING U2 ISLAND			
13	18	AIN'T 2 PROUD 2 BEG TLC ARISTA			
14	20	ONE SHINING MOMENT DIANA ROSS EMI			
15	NEW	SYMPHONY OF DESTRUCTION MEGADETH CAPITOL			
16	11	KNOCKIN' ON HEAVEN'S DOOR GUNS N' ROSES GEFLEN			
17	NEW	MAKE LOVE LIKE A MAN DEF LEPPARD BLUDGEON RIFFOLA			
18	9	EVERYTHING ABOUT YOU UGLY KID JOE MERCURY			
19	36	CRUCIFY TORI AMOS EAST WEST			
20	15	THE WORLD IS STONE CYNDI LAUPER EPIC			
21	21	TEMPLE OF DREAMS MESSIAH KICKIN			
22	14	CONTROLLING ME OCEANIC DEAD DEAD GOOD			
23	17	MOTORCYCLE EMTINESS MANIC STREET PREACHERS COLUMBIA			
24	16	BELL BOTTOMED TEAR THE BEAUTIFUL SOUTH GO! DISCS			
25	32	HANGIN' ON A STRING (KNUCKLES REMIX) LOOSE ENDS TEN			
26	38	FOUR SEASONS IN ONE DAY CROWDED HOUSE CAPITOL			
27	37	GOOD STUFF B52S REPRISE			
28	NEW	THUNDER PRINCE & THE NEW POWER GENERATION PAISLEY PARK			
29	NEW	SOME JUSTICE URBAN SHAKEDOWN URBAN SHAKEDOWN			
30	26	I'LL BE THERE INNOCENCE COOLTEMPO			
31	23	THE SOUND OF CRYING PREFAB SPROUT KITCHENWARE			
32	22	DON'T YOU WORRY 'BOUT A THING INCOGNITO TALKIN' LOUD			
33	NEW	A LITTLE BIT MORE KYM SIMS ATCO			
34	40	DOLPHINS MAKE ME CRY MARTYNY JOSEPH EPIC			
35	35	O.P.P. NAUGHTY BY NATURE BIG LIFE			
36	19	FRIDAY, I'M IN LOVE THE CURE FICTION			
37	24	MY LOVIN' EN VOGUE EASTWEST			
38	NEW	YOU BRING ON THE SUN LONDONBEAT ANXIOUS			
39	28	BALLROOM BLITZ TIA CARRERE REPRISE			
40	25	PENNIES FROM HEAVEN INNER CITY TEN			

THIS WEEK	LAST WEEK	ALBUMS			
1	1	LIONEL RICHIE BACK TO FRONT MOTOWN			
2	NEW	ELTON JOHN THE ONE ROCKET			
3	3	DR. HOOK COMPLETELY HOOKED-THE BEST OF DR. HOOK CAPITOL			
4	NEW	JOE COCKER THE LEGEND-THE ESSENTIAL... POLYGRAM			
5	5	SIMPLY RED STARS EASTWEST			
6	NEW	THE BEATLES SGT. PEPPER'S LONELY HEARTS CLUB BAND PARLOPHONE			
7	4	ALEXANDER O'NEAL THIS THING CALLED LOVE GREATEST HITS TABU			
8	7	QUEEN LIVE AT WEMBLEY '86 PARLOPHONE			
9	NEW	TOM JONES THE COMPLETE TOM JONES FONTANA			
10	2	FAITH NO MORE ANGEL DUST SLASH			
11	9	ANNIE LENNOX DIVA RCA			
12	10	GUNS N' ROSES USE YOUR ILLUSION II GEFLEN			
13	14	LISA STANSFIELD REAL LOVE ARISTA			
14	8	RICHARD MARX RUSH STREET CAPITOL			
15	12	SHAKESPEARS SISTER HORMONALLY YOURS LONDON			
16	16	SOUNDTRACK THE COMMITMENTS MCA			
17	6	DEL AMITRI CHANGE EVERYTHING A&M			
18	11	RIGHT SAID FRED UP TUG			
19	18	GUNS N' ROSES USE YOUR ILLUSION I GEFLEN			
20	15	UGLY KID JOE AS UGLY AS THEY WANNA BE MERCURY			
21	24	U2 ACHTUNG BABY ISLAND			
22	NEW	PRINCE & THE NEW POWER GENERATION DIAMONDS AND PEARLS PAISLEY PARK			
23	17	MICHAEL BALL MICHAEL BALL POLYDOR			
24	23	MADNESS DIVINE MADNESS VIRGIN			
25	13	WILSON PHILLIPS SHADOWS AND LIGHT SBK			
26	29	THE BEAUTIFUL SOUTH 0898 GO! DISCS			
27	30	QUEEN GREATEST HITS II PARLOPHONE			
28	40	TINA TURNER SIMPLY THE BEST CAPITOL			
29	19	U2 THE JOSHUA TREE ISLAND			
30	39	DEF LEPPARD ADRENALIZE BLUDGEON RIFFOLA			
31	NEW	KRIS KROSS TOTALLY KROSSED OUT COLUMBIA			
32	25	SQUEEZE GREATEST HITS A&M			
33	20	THE CURE WISH FICTION			
34	31	GUNS N' ROSES APPETITE FOR DESTRUCTION GEFLEN			
35	NEW	ZZ TOP GREATEST HITS WARNER BROS.			
36	NEW	CROWDED HOUSE WOODFACE CAPITOL			
37	NEW	GENESIS WE CAN'T DANCE VIRGIN			
38	NEW	SHUT UP AND DANCE DEATH IS NOT THE END SHUT UP AND DANCE			
39	36	CHRIS DE BURGH POWER OF TEN A&M			
40	NEW	JOSEF LOCKE HEAR MY SONG (THE BEST OF...) EMI			

NETHERLANDS (Stichting Nederlandse 40) 6/19/92

THIS WEEK	LAST WEEK	SINGLES			
1	1	RHYTHM IS A DANCER SNAP LOGIC			
2	2	KNOCKIN' ON HEAVEN'S DOOR GUNS N' ROSES GEFLEN			
3	4	LIVE AND LEARN JOE PUBLIC COLUMBIA			
4	3	JUMP KRIS KROSS COLUMBIA			
5	8	EVERYTHING ABOUT YOU UGLY KID JOE MERCURY			
6	5	NOTHING ELSE MATTERS METALLICA VERTIGO			
7	6	WORKAHOLIC 2 UNLIMITED BYTE			
8	10	YOU BRING ON THE SUN LONDONBEAT ANXIOUS			
9	NEW	TOO FUNKY GEORGE MICHAEL EPIC			
10	NEW	GYPSY RHYTHM RAUL ORELLANA EMI			
		ALBUMS			
1	3	LIONEL RICHIE BACK TO FRONT MOTOWN			
2	1	VARIOUS ARTISTS THE GREATEST HITS 1992 VOLUME 2 EVA			
3	2	VARIOUS ARTISTS COUNTDOWN ROCKBALLADS MAGNUM/WARNER			
4	4	QUEEN GREATEST HITS II PARLOPHONE			
5	6	METALLICA METALLICA VERTIGO			
6	NEW	JULIO IGLESIAS CALOR COLUMBIA			
7	5	VARIOUS ARTISTS HOUSE PARTY 3 ARCADE			
8	9	SNAP THE MADMAN'S RETURN LOGIC			
9	7	COCK ROBIN THE BEST OF COCK ROBIN COLUMBIA			
10	8	VARIOUS ARTISTS HET BESTE UIT DE TOP 100 ALLERTIJDEN MAGNUM			

CANADA (The Record) 6/8/92

THIS WEEK	LAST WEEK	SINGLES			
1	1	JUMP KRIS KROSS COLUMBIA/SONY			
2	NEW	I'LL BE THERE MARIAH CAREY COLUMBIA/SONY			
3	4	ACHY BREAKY HEART BILLY RAY CYRUS MERCURY/PLG			
4	5	DAMN I WISH I WAS YOUR LOVER SOPHIE B. HAWKINS COLUMBIA/SONY			
5	3	IF YOU ASKED ME TO CELINE DION ELEKTRA/WEA			
6	2	LET'S GET ROCKED DEF LEPPARD VERTIGO/PLG			
7	8	NU NU LIDELL TOWNSELL ISBA/ISBA			
8	6	LIVE AND LEARN JOE PUBLIC COLUMBIA/SONY			
9	10	YOU WON'T SEE ME CRY WILSON PHILLIPS SBK/SBK			
10	NEW	THE BEST THINGS IN			

ITALY



A BILLBOARD
INTERNATIONAL
SPOTLIGHT

FROM TOP LEFT: BRACCO DI GRACI, GIANNA NANNINI, PINO DANIELE, RAF, ALICE, UMBERTO TOZZI, KABALLA, FIORDALISO, FRANCESCA ALOTTA, VINICIO CAPOSSELA • ILLUSTRATION BY MERYL SKLUT-LETTIRE

'91 Vs. '90

OVERALL SALES UP, BUT UNIT SALES DOWN AS RECESSION, PIRACY AND RENTALS GNAW AT PROFITS

By Mike Hennessey

As in most European territories, the growth of the Italian music market last year was a deceptive progression. While sales, at \$428.8 million, were up 5.12 percent from the 1990 figure, the unit aggregate dropped by 6.5 percent.

The same trend is reflected in the figures for the first quarter of 1992 up 6.29 percent in value, down a hefty 9.6 percent in units. "The unit figure is the critical one," says PolyGram's Gianfranco Rebullia. "For about one decade now, unit sales have remained at about the same level, the revenue increments coming from the progressive growth in CD sales. But now unit sales are declining appreciably, and this is a worrisome factor."

The Italian industry is no stranger to worrisome factors. Piracy has been a major problem for years, more recently aggravated by an alarming proliferation of bootleg CDs. There is a growing record-rental business and a substantial traffic in parallel imports.

Parallel imports can account for up to 20 percent of sales of international repertoire. And rental is eating into sales of all categories of product. It has been estimated that every CD on the inventory of a record-rental shop—and there could be as many as 4,000 outlets in Italy means 12 lost CD sales.

Consumption of blank cassettes in Italy is running at 60 million plus annually, compared with prerecorded unit sales of 21 million.

"And, more and more, blank cassettes are being used to record rented CDs," says EMI managing director Roberto Citterio.

All of these elements serve to undermine the prosperity of a record industry already hit by the general economic recession.

Piracy is said by Ernesto Magnani, president of the Italian record industry association AFI, to be costing more than \$80 million a year in lost sales, equal to one-fifth of the total posted last year by member companies.

Rebullia estimates that the combined impact of piracy, direct imports, bootlegs and record rental depletes the industry's income by up to 40 percent.

"Italy has the same population as the U.K., but our record market is one-third the size," he says. "The Italians are great

consumers of music, but per capita expenditure on records is decidedly low compared to that of some of the country's European neighbors."

Someone recently calculated that, if the national debt of Italy were equally shared among its inhabitants, each Italian would owe something like \$20,000. In this economic climate,

Piracy is said to be costing more than \$80 million a year in lost sales, equal to one-fifth of the total posted last year by member companies.

industry leaders say that if business keeps up with inflation this year—currently running at 5.4—percent it will be doing well.

"This is a two-tier country," says Guido Rignano, president of Ricordi. "There is the divide between north and south and also between extremes of richness and poverty throughout the country. Unemployment is running at around 12 percent

in the north, but it is more than 20 percent in the south. Italy is Europe's biggest importer of French champagne and Roly watches but one of the smallest consumers of recorded music in relation to its population."

Ricordi, whose activities embrace record production, music publishing and retailing, has a chain of 25 record stores in Italy. "Sales are running at 2 percent down from last year," says Rignano.

Small dealers are hurting even more. "There are around a thousand dedicated record shops in Italy," says Sony managing director Franco Cabrini, "but the numbers are declining as chains appropriate a larger share of a declining market. The small dealer has to specialize to survive."

The small dealer also faces growing competition from a belated development: rackjobbing operations. "Until now," says PolyGram's Rebullia, "department stores and supermarkets have not been very active in record retailing, but now rackjobbing is developing."

Sony's Cabrini says that records are not sufficiently exposed or accessible in Italy. "We need more stores open on Sunday, the day of the week when Italians promenade and congregate in their local piazzas."

Sunday is certainly an important day for Pietro Milani, who heads the Virgin retail operation in Italy. "We achieve up to 22 percent of our sales on Sundays," he says.

Milani claims that the 16,000-square-foot Virgin store on

Milan's Piazza del Duomo just across the square from Ricordi's flagship store is now accounting for 20 percent of Milan's record market after just nine months of operation.

"Our sales target for the year is \$157 million" he says, "and we are on course, despite the general depression in the market."

Virgin is still planning to open a second store in Rome before the end of 1993. Ricordi, meanwhile, has plans for major new outlets in Palermo, Catania and Bari.

Virgin gets 60 percent of its income from CD sales, with 30 percent from cassettes, 8 percent from LPs and 2 percent from singles. This compares with an overall market mix of:

CDs: 44.69%
Cassettes: 41.53%
LPs: 11.54%
Singles: 2.24%

"There is no longer a meaningful singles market in Italy," says Rebullia. "The singles chart is only valid down to No. 20 at the most. The result has been a surge in what I call 'last resort' TV merchandising a negative development because it depletes the catalog and is not a good way to make budget."

Stefano Senardi, of Warner affiliate CGD, agrees that there are too many TV compilations. The pre-Christmas period last year saw more than 80 such albums competing for sales. Senardi says that for CGD, which derives 70 percent of its sales from national repertoire, radio play and personal appearances by artists are critical in achieving high sales levels.

"We are increasingly doing showcases for our artists around Italy, and we find that a properly organized and sustained campaign combining press and radio interviews and

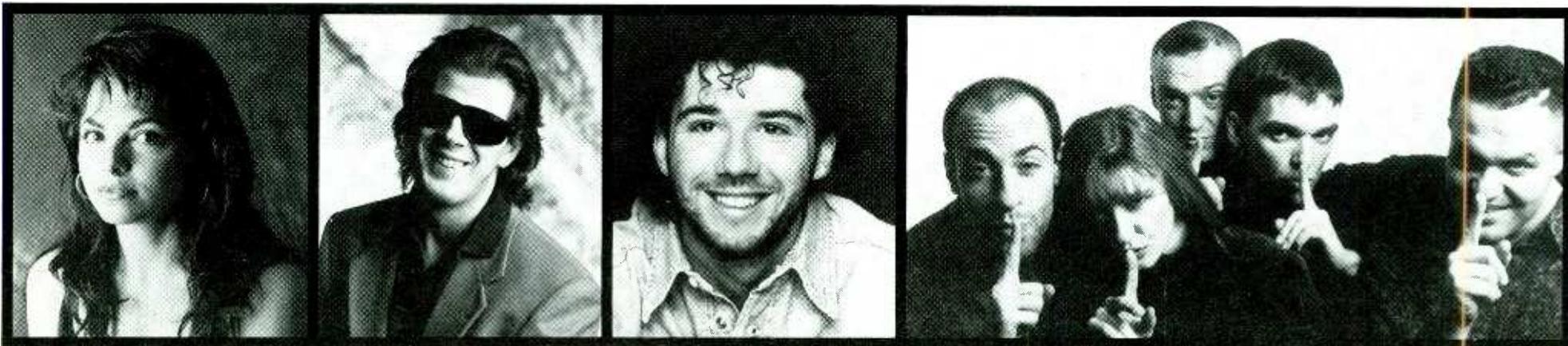
(Continued on page I-14)

SALES TO DEALERS BY IFPI COMPANIES IN FIRST QUARTER OF 1991/1992 IN MILLIONS OF UNITS

	1992	1991	Variation	%
<i>By Repertoire:</i>				
Pop (national)	5.710	5.148	+ .562	+ 10.91
Pop (international)	4.616	6.099	- 1.483	- 24.31
TOTAL POP:	10.326	11.247	- .921	- 8.18
Classical	.890	1.171	- .281	- 23.99
<i>By Configuration:</i>				
Singles	.251	.550	- .299	- 54.36
LPs	1.294	2.539	- 1.245	- 49.03
Cassettes	4.658	5.063	- .405	- 7.99
CDs	5.013	4.266	+ .747	+ 17.51
TOTAL UNITS:	11.216	12.418	- 1.202	- 9.67

FIRST QUARTER SALES TO DEALERS IN VALUE (1,230 lire = \$1)

	1992	1991	Variation	%
Pop music	86,215,786	79,019,258	+ 7,196,528	+ 9.1
Classical music	8,591,249	10,249,899	- 1,658,650	- 16.2
TOTAL:	94,807,035	89,269,157	+ 5,537,878	+ 6.29



WINNERS, from left: Dischi Ricordi's Francesca Alotta and Aleandro Baldi won as the best "New Voices" at this year's San Remo festival. Sugar's Paolo Vallesi took third in the same category. Phonogram group Aeroplanitaliani won a special critics' award with their fusion of styles (including rap sung in Italian).

WE HOPE YOU'RE HAVING A GOOD YEAR.



WE'RE HAVING A PERFECT ONE.

9 ARTISTS IN THE TOP TEN:

1992 SINGLES RELEASED TO DATE:

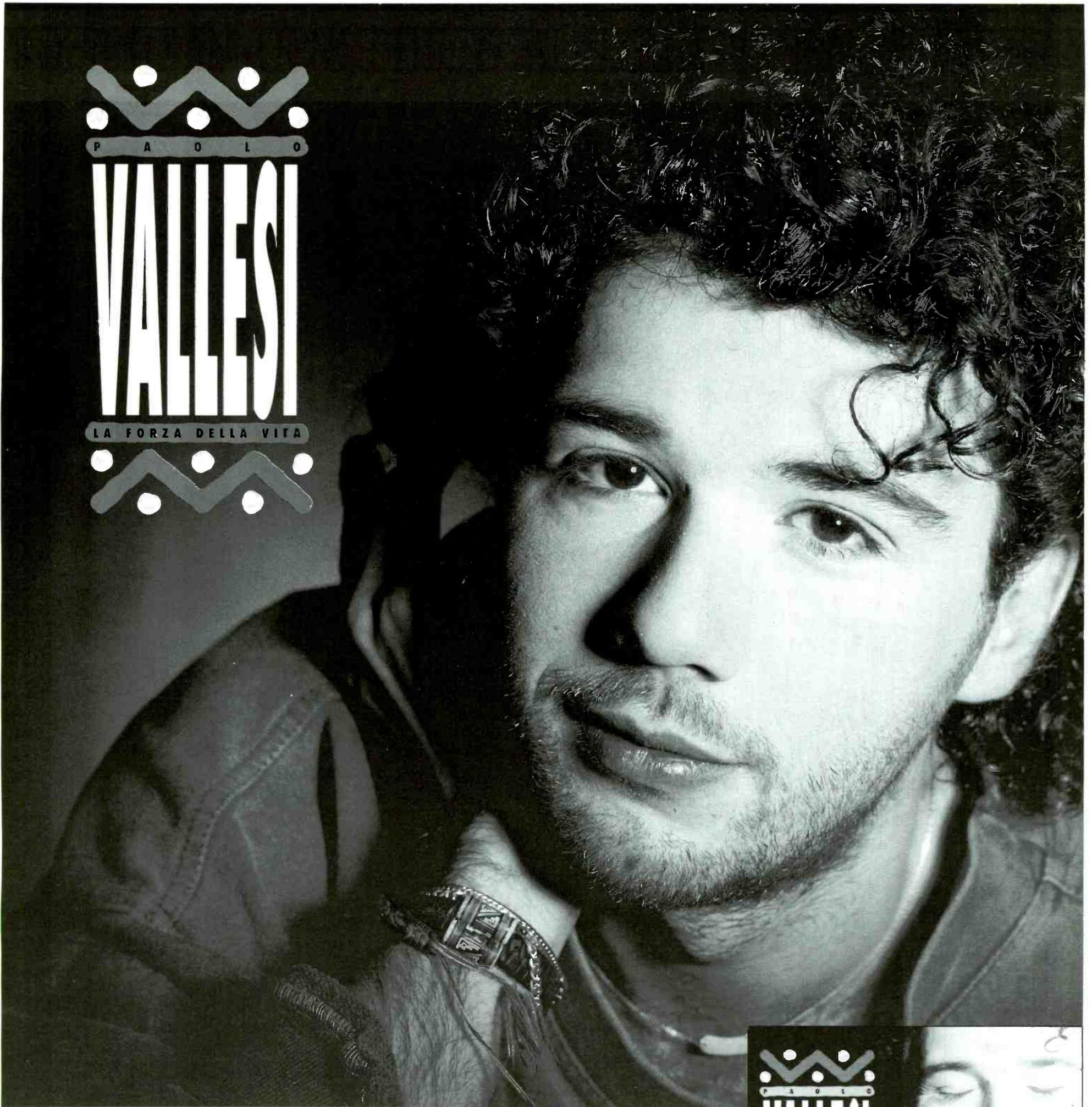
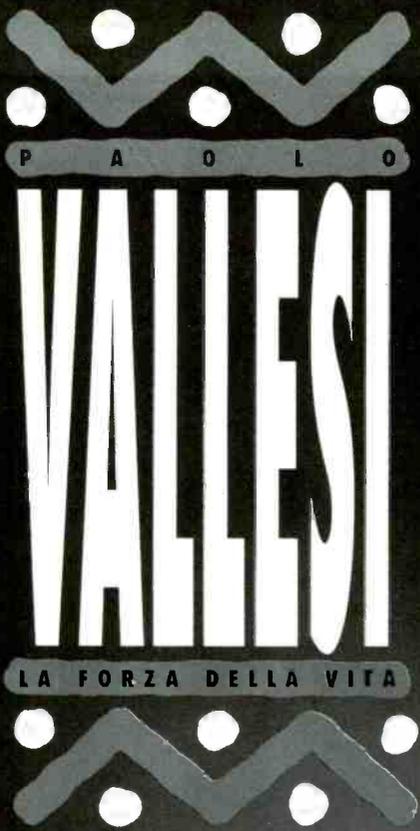
Elio E Le Storie Tese	"Pippero"	#1
Luca Barbarossa	"Portami A Ballare"	#3
Andrea Mingardi/Alessandro Bono	"Con Un Amico Vicino"	#5
Franco Fasano/Flavia Fortunato	"Per Niente Al Mondo"	#7

1992 ALBUMS RELEASED TO DATE:

Luca Barbarossa	"Cuore D'Acciaio"	#1
Fiorella Mannoia	"I Treni A Vapore"	#3
Anna Oxa	"Di Questa Vita"	#7
Ivano Fossati	"Lindbergh"	#10

SONY MUSIC ITALY

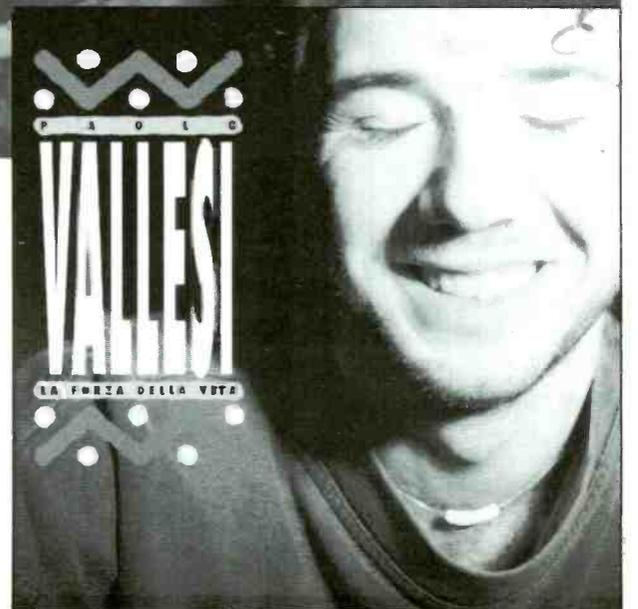
Sony Music International. Wherever you're listening, our music is there.



NUMBER ONE *in the singles, album and airplay charts*

PLATINUM RECORD

Now Available All Over Europe



ITALY RULES THE INTERNATIONAL DANCE FLOORS WITH IMPORTED TALENT AND FAST-BREAKING TRENDS

By David Stansfield

Italy may be dominated mainly by the indie companies, but Italy's dance-music sector refuses to be pushed into any kind of minor-league division status. And what a tough sector it is. Claims and counter-claims are bandied about with ease as to which operator holds the lead position, whose song has been stolen or which firm will go bankrupt within a week.

Dance music is a serious business for serious players—most of whom are plotting to break their product in both national and international markets.

Rome-based Energy Production first scored an international hit back in 1984 with the song "Happy Station" by Fun Fun. It charted in Germany, Austria, Switzerland, Benelux and South Africa, and the band's follow-up single, "Color My Love," enjoyed similar success a year later. More recently, Energy Production has had international hits by the likes of the Jam Machine, Cold Jam, the Strings of Love, Secchi featuring Orlando Johnson, MCJ featuring Sima, Paradise Orchestra and Blue Violet.

For Alvaro Ugolini, Energy's A&R manager, the international market is very important. His firm is also keen to collaborate with production teams in the U.S. and U.K. because he believes strong vocals are necessary for high-quality dance music. Energy's strategy for breaking the international market is not complex, but Ugolini admits that in these times of recession it's not easy.

"We've built up friendly and fruitful relationships with record companies in many territories," he explains. "We do have a legal representative based in New York, and, although indie companies don't normally need the services of lawyers, we've opted for this approach when dealing with majors.

"It worked when we signed Secchi to Sony for release in the U.S. and U.K. A major may want an option on the number of releases of an artist, so we need to act with the utmost professionalism."

Energy also does business with the U.K., and Ugolini says that he has dealt with more than 20 record companies including F.F.R.R., De-Construction and Rhythm King. The U.K. market is not as lucrative as in the past, however, according to Ugolini. "Everyone blames it on the recession, and it is not so easy to make license deals."

Most of the artists contracted to Energy are from the U.S., so how does Ugolini find them? "Some live in Rome and can be discovered in clubs. Sima and Joy Garrison were found that way. Others we get direct from Britain or the States." One artist, however, who was not so easy to track was former James Brown singer Lyn Collins. After a long search, she was "uncovered" in Texas and was featured on Secchi's new single, "Break Your Heart."

The Time Records company places equal importance on the domestic and international markets. To be a key operator

locally means prestige, according to Time founder Giacomo Maiolini, because local success is easier to transfer to the international market, where sales figures for product are always higher.

Though Time is an indie operation, its promotional strategies are slick and sophisticated. "We send product, color slides and biographies to radio stations and magazines in all markets," explains Maiolini. "We follow all this up with phone calls because that gives us the opportunity to promote product verbally and get some personal reaction to releases."

Time uses vocalists only from the U.S. or U.K. and has had great success with the Debbe Cole single "Feel Free" and Jinny's "Never Give Up," which was licensed to the U.K.'s Pulse 8 company for release on its Faze 2 label. Says Maiolini, "We have an office in London, where we select singers very carefully. We get U.S. singers from record companies in the States. A good example is Debbe Cole; she was provided by the Next Plateau label, and we produced the track."

A U.K. base is important to many Italian companies. Bull & Butcher, the dance-music division of Milan-based publishing firm F.M.A. Edizioni Musicale E Discografiche, has launched the label Bull & Butcher U.K. and has set up offices in London. Its first release was the 12-inch mix single "Holdin' On" by DSK, a co-production with U.S. company Hot Productions. Bull & Butcher has forged a working relationship with Expression Records, the label owned by ex-Roxy Music guitarist Phil Manzanera.

F.M.A. Edizioni's Mario Allione explains the deal: "I retain complete autonomy and work with whom I want. But Manzanera's company takes care of press, radio and television promotion. Pinnacle, which distributes product on his label, also distributes ours. It's our first step into the U.K. market, which I believe to be the most important for dance music."

The Naples-based Flying Records company, which is also a key distributor and exporter, has its own U.K. label, Flying U.K. Says promotions manager Alessandro Massara, "To have an office and label based in another territory obviously means that we are very interested in other markets. We are also interested in the U.S., but it's so different from the European and Japanese markets.

"To reach a wide audience in the U.S., an artist has to be released on a major label. It's not that important to license product to indie firms in the U.S. because they can only shift around 5,000 copies of a release and that's nothing."

One of the problems that Flying encounters when licensing product is that some countries want only a single. "Take our priority artist Digital Boy for example," says Massara. "We don't want to sell only singles—we want to sell his album. He's one of the few Italian techno artists who can perform in concert."

Flying has turned down of-

fers from the indie firms to release Digital Boy's product, and the company is hoping for a major deal for the artist following performances at this year's New Music Seminar and at a giant L.A. rave party scheduled for July 4.

Gianfranco Bortolotti, president of Media Records, believes there are 10 key markets for product on his label. These include Italy, U.K., U.S., Germany, France, Japan and Spain. "It's easier to get a hit on the domestic market, so Italy must be counted in one of the top positions," he says. "You can sell a million records on the local market, but you can't reach those results in Germany, for example. That market is very different."

Bortolotti's strategy for success on the international market has been first to establish a good name for his label, one that is known for high-quality product. "Top-level promotion follows," he says. "That's promotion aimed at everybody involved in dance music whether it be radio stations, deejays or the print media. This is our strategy for all markets."

Bortolotti's keen production eye scrutinizes the U.K. dance music sales charts to look for the type of music that can easily crossover to a pop market. He's developed the technique to such an art form that he has a first-option deal with 4th & Broadway for his product and also does business with other key dance specialist labels in the U.K. "It's easier to keep up with the trends in the U.K. than it is in the U.S.," he says. "There are so many in the States that it makes the market all the more difficult to penetrate."

Planning to establish what he describes as a "global village of production" in the U.K., Bortolotti already has studio facilities there. And the soon-to-be-released second album by 49ers is a co-production between Media Italy and its U.K. sister company. "What I want to concentrate on in the future is having U.K. deejays and producers working alongside their Italian counterparts," says Bortolotti. "This could develop into a new type of dance-music culture."

It's a Media policy to opt mainly for vocalists from the U.S. or U.K. "It's necessary," says Bortolotti. "The English language is always in fashion." Media's list of international successes is impressive and includes hits by 49ers, Capella, Katherine E & East Side Beat, Francesco Zappala and DJ Professor, and Clubhouse.

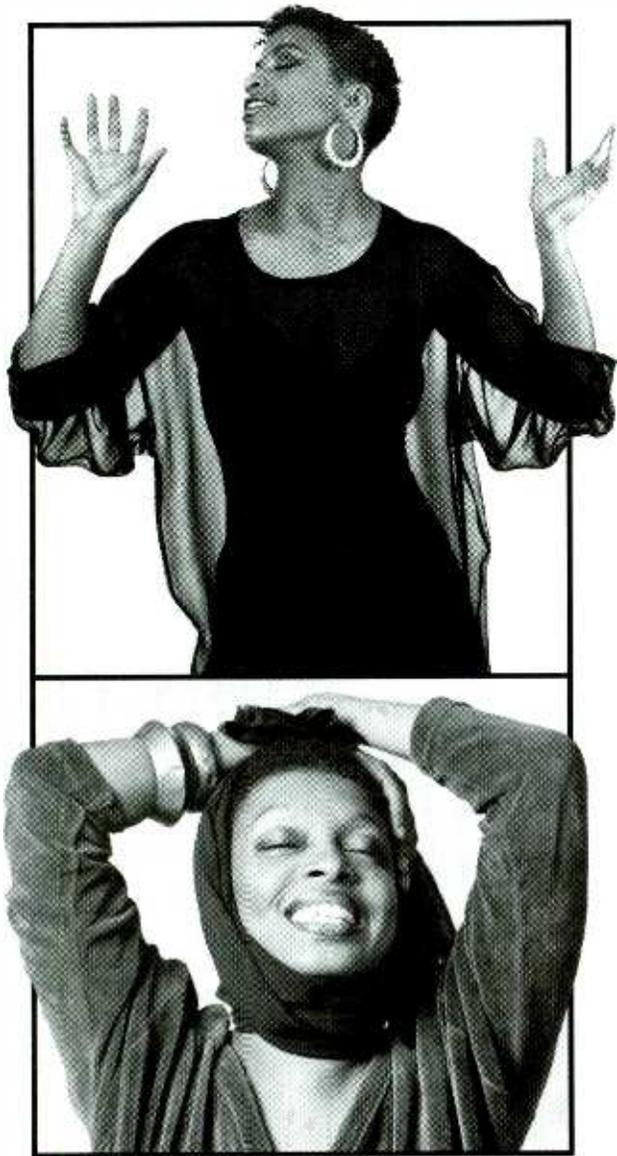
Bortolotti, who has nine recording rooms in his studio complex, is also involved in an exchange of high-tech know-how with Akai in Japan. "In return, we get studio software at what you could call a political price," he says. "In each studio, we have at least four Akai machines. We're currently negotiating a co-promotion deal that will involve both Akai and Media logos."

Milan-based firm Discomagic has no specific strategy for breaking its product in the international market. But it does keep a close eye on the rapidly changing music trends. "You can go away on holiday and by the time you return the whole market has changed," says Discomagic artistic director Reno Facchinetti. "One current problem is that no particular dance music genre stands out as the one to perform best."

Discomagic deals with success on the international market by collaborating with what Facchinetti describes as "high-quality and prestigious companies." The Strictly Rhythm label is on that list and has recently licensed product by Discomagic artists Cinzia M. and Simone.

While some pundits claim that the popularity of domestic dance product is waning, Tony Verde at the Rome-based ACV record company maintains that, together with Belgium, Italy rules the international dance floors. He claims to have results and statistics to prove it. BMG's De-Construction

(Continued on page I-15)



Paradise Orchestra's Karen Jones (top) and Joy Garrison, both of Energy Production.

Art computer: Carlo Beretta

YOUR BEST BET

Dialect Bands And Roots Recovery

Rx FOR ITALIANS TIRED OF "ANGLO-SAXON MUSIC": REACH FOR THE LOCAL AESTHETIC

By David Stansfield

When Italy's president Francesco Cossiga resigned suddenly this year, he made a dramatic television address to the nation in which he said that, while the country was not a major international economic force, it had a rich cultural history to offer the world. Cossiga may well have been thinking of Verdi, Rossini or even Pavarotti if music was on his mind, but Italy's musical roots and culture have never been confined to the classics.

There's a growing interest in local-roots music by some domestic acts and artists, and the results range from the weird to the wonderful. Rap and ragamuffin in local dialect, folk rock steeped in regional traditions and ethnic music bubbling with Mediterranean, Arab, Greek and African influences are being successfully exploited on the Italian market. Some of this product is widely tipped to be transported internationally with success.

Independent firm Ala Bianca is not concerned with folk, rock or pop reworkings as far as its musical culture operations are concerned. The company is keen to preserve a slice of local music history with its Dischi Del Sole label.

Says company president Tony Verona, "We have a large catalog of songs that covers 150 years of Italian popular history. These range from the time of Giuseppe Garibaldi, a central figure in the movement to reform and unite the country, to student protest songs of the 1970s. All Dischi Del Sole releases are now on CD. We believe they are an important document for the future, and we've managed to achieve this without any help from major companies or the government."

Naples has been a gold mine of popular music for centuries. Governments may fear to tread in this southern city, which is ruled by its local mafia, the Camorra, but record companies have not been slow to sign a range of acts and artists whose roots are based in their musical traditions.

Nuova Compagnia Di Canto Popolare, a group that performs in Neapolitan dialect, recently released "Medina" on the CGD label. It was their first album in 10 years, but the group has always been kept busy with festival appearances in such territories as Australia, Singapore and South America. They are scheduled to play in Japan, China and the U.S. later this year.

This group's music reflects Spanish and Arab influences, and the overall sound is not far removed from that produced by the major French/Spanish act Gipsy Kings. The band thought the time was right to record a new album, and CGD marketing director Andrea Rosi agrees. "The last two or three years have proved to be so successful for Italian music that it's given confidence to established and new artists to dig back to their roots," she says. "They no longer feel the need to emulate Anglo-Saxon music."

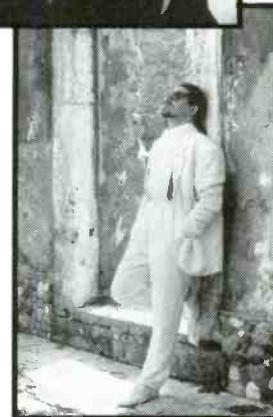
CGD folk-rock act Kabala sings in Sicilian dialect and, although their debut album, "Petra Lavia," didn't exactly set any sales records, the record company is treating the band as a long-term investment.

It may seem that the emergence of bands like Kabala have dented the dominance that Neapolitan music held over the national market. But Rosi believes that major artist Fabrizio De Andre (Dischi Ricordi/Fonit Cetra) can take most of the credit for that.

"Musical ethnicity was limited mainly to the Naples area in the 1970s," she says. "In the early 1980s, there was nothing until De Andre released the album 'Dreuzza De Mar.' That was the record that broke all the rules, and it paved the way for new acts like Kabala and Tazenda (Visa/Ricordi)."

Maurizio Miretti, promotions director at Dischi Ricordi, believes that, with the current boom in domestically produced music, it's only natural that established talent is rediscovering its roots. Even better, new acts and artists are making first-time discoveries.

"Italian music culture is not rooted in rock, beat or house music," says Miretti. "Cantautori, or singer-songwriters,



Italian Music Is A Universal Language (from top): Tazenda sings in Sardinian, Nuova Compagnia Di Canto Popolare performs in the Neapolitan dialect, and Kabala sings in Sicilian.

have always been our major music force, and De Andre is a veteran and a leader in this field."

A group like Tazenda weaves a different musical spell, according to Miretti. "They sing in the Sardinian language," he explains. "No one, except the inhabitants of that island, understands a word, but they've managed to fuse a beautiful singing tradition with strong and modern melodies."

Tazenda is not confined to a specialist niche market. After selling more than 200,000 units of their Sardinian-language debut album, "Murales," they are being touted as a major success story. Their recently released follow-up album, "Limba," charted instantly, and the group will now be marketed by the Swiss-based label Recordz on the European market.

Tazenda is signed to the indie label Visa and distributed in domestic territory by Dischi Ricordi. Mauro Cauchi, Visa artistic director, believes that now is the best time for any band with a difference to break through on the Italian market.

"A lot of mainstream Italian and Anglo-Saxon music is dead as far as Italian consumers are concerned," he says. "We are living in strange times, with dialect bands like Pitura Presca and Sud Sound System gaining wide attention. It seems the time is ripe for new ideas."

(Continued on page I-14)

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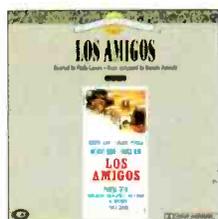
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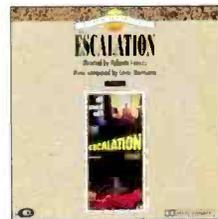
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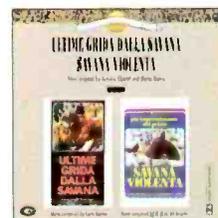
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"LATIN LOOKS" HELP, BUT HARD WORK A BIGGER FACTOR IN ENABLING ITALIAN ACTS TO GET OVER AWAY FROM HOME

By David Stansfield

Despite the continuing boom in domestically produced product in Italy, most serious players refuse to make wild claims about the ease of transferring that success to the international market.

Maurizio Miretti, promotions director at Dischi Ricordi, one of Italy's few remaining major independent record companies, says it's plain damned hard and for all the wrong reasons. "Italy is a country where ridiculous things happen even at the government level," he says, "and I'm afraid that other territories don't take us seriously. We're stereotyped as a loud and noisy nation of killers because of the Mafia and Camorra."

"This means that if a European multinational company is thinking about investing in a release by an Italian artist they will think about it 40 times."

Miretti is quick to defend the quality of domestic talent and believes that other territories are not producing anything new and interesting. He comments, "In Italy, we have large numbers of greatly talented artists who should be able to compete on the European market. But there are few actual prospects because we as a nation lack credibility and re-

spect."

However difficult it may be for Italy to export its talent, artists like Eros Ramazzotti (DDD/BMG), Gianna Nannini (Ricordi) and Zucchero (PolyGram) have made massive breakthroughs. Others, including Ricordi's own Marco Masini, are poised to add to the list.

Masini, whose combined sales of his first two albums total 2.5 million units, has developed from an unknown into a national teen idol in the space of a couple of years. This year he is being marketed in Germany, France and Spain. Comments Miretti, "So far, Masini has performed concerts in Switzerland with great success. It's too early to say whether he'll join the ranks of Nannini or Ramazzotti, but we have international plans, which we will pursue with patience and calm."

Zucchero has achieved an almost impossible feat for an Italian artist by storming the U.K. singles chart on more than one occasion. He has never been satisfied with taking a backseat role in the master plan for international success. Bruno Tibaldi, managing director of Phonogram Italy, explains, "He pushed us and all our European companies in order to prove that a product made in Italy, with an international sound, staff, studios, engineers and so

on, could sell all over Europe. This was his need and it was perfect for the philosophy of PolyGram in Europe.

"Our president Alain Levy says that Europe is a gold mine—or, the best market in the world."

Zucchero broke out of the confines of mainland Europe because of the true international quality of his music, according to Tibaldi, who says, "He was born in Italy, speaks Italian and has an Italian passport. But when he expresses himself with the language of music, it's international."

"He conceives his music in English. He has also received widespread company support. London Records in the U.K. really believes in him and has adopted him as one of its own. And his unique qualities are evidenced by the fact that he was the only mainland European artist to be chosen by Queen to perform at the Freddie Mercury tribute concert at Wembley Stadium in London."

Phonogram also has high aspirations for newcomer Paolo Vallesi in the international marketplace. France, Germany and Spain are the initial priorities for the young artist, who was first discovered as an unknown at the annual San Remo



Major Italian Export: Ricordi's Gianna Nannini.

Umberto Tozzi has been performing for around 20 years and wrote the song "Gloria," which Laura Branigan turned into an international hit.

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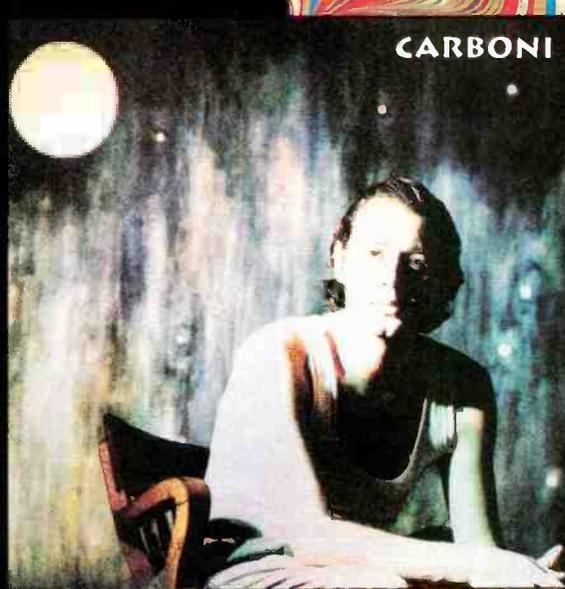
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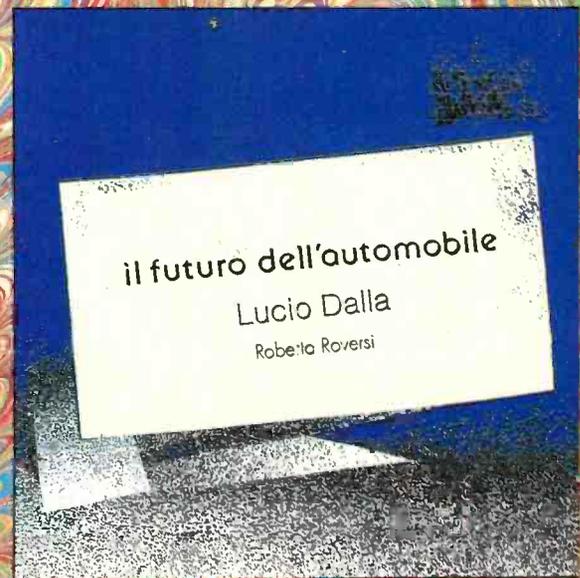
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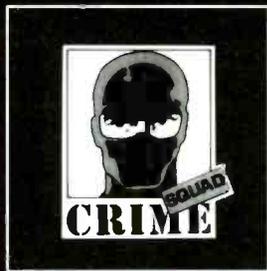
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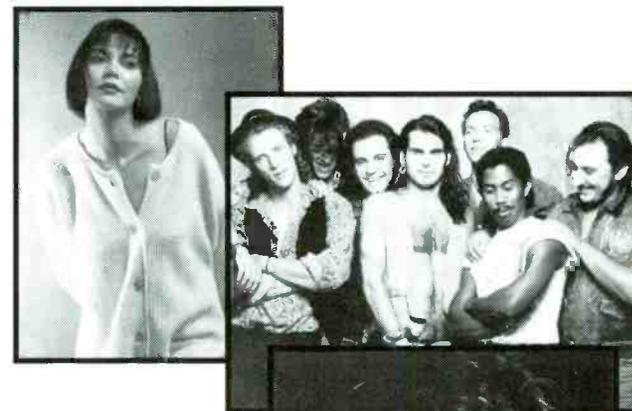
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Hard Work

(Continued from page I-10)



Songs Heard Around The World (from top): Fiordaliso is EMI's trailblazer; Litfiba has made progress in Europe; and Umberto Tozzi has scored in France, Spain and Germany.



Song Contest. His eponymous debut album sold 140,000 units, and domestic sales figures for his follow-up album, "La Forza Della Vita" (Sugar/Phonogram), stand at around the 200,000-unit mark.

Vallesi has that special Latin look, says Tibaldi, who believes that plans for the artist to record a Spanish-language version of one of his albums is a good move. Tibaldi acknowledges that exploiting an Italian artist in the international market is no piece of cake and stresses that a major hit on domestic territory is a vital start.

"You have to start from that point," says Tibaldi. "We can prove the potential of the artist through our own charts and sales, but we cannot judge how big an artist can be in Germany, for example, or France. Companies in those territories have to make their own appraisals. It's vital that local artists do some kind of internal promotion work in other territories so that affiliate companies can get to know them personally."

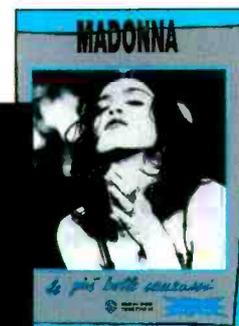
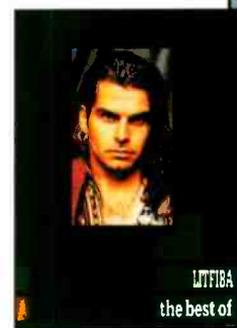
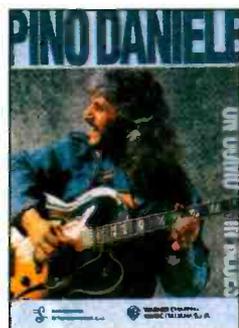
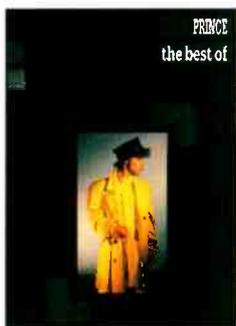
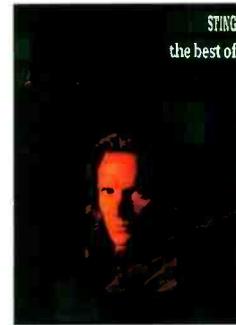
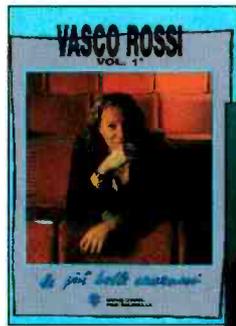
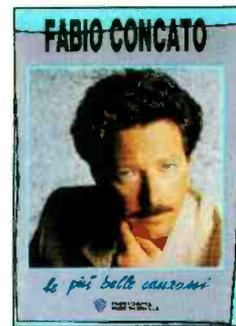
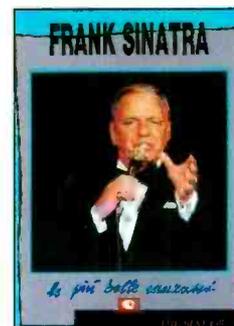
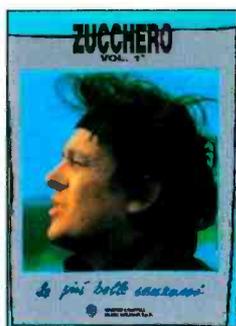
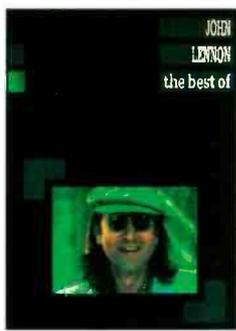
While many Italian artists are credited with possessing special Latin or Mediterranean qualities, most industry experts tip their hats to Eros Ramazzotti (DDD/BMG) as the one to exploit them best. He's now an international superstar who achieved that status through artistic quality and sheer hard work, according to DDD international manager Donatella De Gaetano. "Immediately after Ramazzotti won the Italian San Remo Song Contest in 1984 with the song 'Terra Promessa,' we started to promote him in Germany, Switzerland and Austria through appearances on regional television and radio stations. We're not talking prime-time TV shows, but it was rare for an Italian artist to get any promotional exposure at all back in those days."

In 1985, the artist's single "Una Storia Importante" bulletted to No. 3 on the French singles chart by selling 700,000 units. Ramazzotti's debut album, "Cuori Agitati," sold a total 1.2 million units, and the singer also recorded a Spanish-language version. "That was a smart first move," says De Gaetano. "It's very important for Spanish-speaking territories, and singing in that language is the only exception Eros makes to his usual rule of singing in Italian."

Between 1985 and 1988, Ramazzotti recorded four albums, and the number of territories releasing his product increased steadily. His 1990 "In Ogni Senso" album was released simultaneously in 20 countries. New territories were added later, and worldwide sales of more than 3.2 million have been chalked up. He performed in the U.S. in 1991 and made promotional visits to Chile, Mexico and Argentina in May this year.

Roberto Galanti, managing director at DDD, has said, "If you want to capture the world with an artist, you need a team that will study the art of perfection. Eros is a good-looking and healthy young guy, and that's the image we set about projecting on his album sleeves, photographs and videos."

Ramazzotti has now "captured" most of the world, and De
(Continued on page I-16)



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'91 Vs. '90

(Continued from page 1-2)

record-signing sessions in stores can boost sales substantially. Artists like Enrico Ruggeri (260,000 sales of his last album), Francesco Baccini (260,000) and Pino Daniele have benefited from this policy.

Umberto Tozzi, who is getting increasing recognition outside Italy, achieved 450,000 sales with his last album. A best-of compilation topped 350,000.

"We believe in long-haul promotion," says Senardi. "We released Litfiba's 'El Diablo' album in October 1990, worked hard on the product and achieved sales of 250,000. Last December we ran a TV campaign for the album, and sales are now more than 400,000."

Currently local repertoire is more than holding its own in Italy, "partly," says EMI's Roberto Citterio, "because of a lack of really exciting international product."

Last year, the market share of national pop repertoire in units was 46 percent, compared with 45.4 percent for international product and 8.6 percent for classical. The first quarter of this year, however, shows national repertoire at 51 percent, international at 41 percent and classical at 8 percent.

"The situation is, of course, entirely dependent on the strength of releases at any given period," says Sony's Franco Cabrini, who is anticipating a substantial rise in the company's 10 percent market share this year as a result of Bruce Springsteen and Michael Jackson sales. Sales of Springsteen's last two albums topped 500,000 between them and Jackson's "Dangerous" is already at 500,000. In addition, Sony has a local superstar in Claudio Baglioni, who recently played four sold-out concerts to a total of 60,000 people in Milan and whose last album sold 400,000 copies.

A special niche in terms of local repertoire has been established by Rome-based company CAM, a 30-year-old independent specializing in soundtrack repertoire. CAM has more than 2,500 soundtracks in its catalog, including scores from the golden age of French and Italian cinema, which are being issued on digitally remastered CDs in CAM's Soundtrack Encyclopaedia series. Some 50 CDs have already been issued and another 50 will be released by the fall. New re-

leases in the series include music by Ennio Morricone, Ralph Towner and Fiorenzo Carpi.

If the Italian record market's prospects for this year give rise to general gloom and pessimism, the industry can take some comfort from the advent this year of new copyright legislation that provides for a levy on cassette software and audio hardware, recognizes the record industry as a cultural entity and tightens up the law on neighboring rights.

The new law, introduced last February, provides for a levy equal to 10 percent of the dealer price on blank audio cassettes, 5 percent on videocassettes and 3 percent on audio hardware. It is expected to generate revenue of \$48 million this year, according to Warner/Chappell president Adriano Solaro.

"Our next goal," says AFI director-general Ernesto Magnani, "is to seek an extension of the duration of protection given to phonograms from 20 years for live performances and 30 years for studio recordings to an overall 50 years."

And that would be an achievement welcomed throughout Europe—where traffic in Italian "public domain" product has been a major problem for years. ■

Roots Recovery

(Continued from page 1-6)

Cauchi does admit that he was a little surprised at the initial sales success of Tazenda. "The Italian market is not so big," he says, "and, at first, mainland Italians considered a band from Sardinia as cowboys from Texas. But they're not just cowboys, and people soon came to realize they have heart and do have something to say."

Cauchi agrees that, despite Tazenda's efforts to promote Sardinian musical culture, it is the overall sound of the band that appeals. But his belief that Sardinian music has remained untouched by other cultures cannot be said of mainland Italy and its southern area in particular.

Major artist Pino Daniele (CGD) is so keen to fuse these influences that he has launched his own label, Freeland. "Call it a modern rediscovery if you like," he says. "I want to bring together the European, Mediterranean, Arab and African influences that have been rooted in Italian music for centuries. It's an experiment in producing domestic music that is not influenced by the U.S. or the U.K."

The first three releases on Freeland prove that Daniele's approach is thoroughly modern. Albums by drummer/percussionist Rosario Jermano, keyboard player Mario Rosini and guitarist Lutte Berg include elements of world music, jazz and new adult contemporary. Each is spiced with a range of multi-ethnic flavors but remains unmistakably Italian. Daniele produced all three albums. His partner in the Freeland project, Sergio Pisano, heads the northern Italian firm New Sounds.

At the other end of the cultural scale, the combination of local roots, rap and ragamuffin has been transformed from cult to commercial status. Bands like Persiana Jones E Le Tapperelle Maledette, Africa United, Mau Mau, Ustmamo, Onda Rossa Posse, Officine Schwartz, Nutennici and Sud Sound System are gaining attention by performing in their own regional dialects. Ragamuffin band Pitura Presca, which performs in the Veneto dialect, has stunned its critics by selling more than 130,000 units of its debut album, "Brutta Banda" (Psycho/BMG).

It still remains a mystery why a new generation of musicians is opting to perform in local dialect. Even intrigued sociologists are perplexed. So is Claudio Trotta, Pitura Presca's manager and head of the Barley Arts entertainment organization.

"Maybe it's the way they express themselves best," he says. "But, whatever the reason, I've got a sneaking suspicion that by singing in dialect and not in the Italian language it's going to be easier to break the band in other territories." ■



Pino Daniele has launched the Freeland label.

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Dance Floors

(Continued from page I-5)

specialist dance label licensed the firm's act Black Wood in a deal that involves both singles and an album.

ACV's strategy is to export product on its ACV Records, Blue Village and Hot Trax labels exclusively through the Naples-based firm Flying Records. Verde says, "I used to send out demos to companies in other countries, but that wasn't satisfactory. We need club play and an interest from deejays first. That can give us an import hit, and record companies aren't slow to call after that. It was that way with Black Wood. If I'd tried to get a deal with BMG at MIDEM, it would have been useless."

But it's not all smooth sailing for indies who want a slice of the action—domestic or international. Brescia-based TT Records has a list of claims that includes song theft by noted local producers and contracted artists being lured away from major companies.

Yet, despite the setbacks, TT Records is forging ahead with releases by X-Mode, Beat Twins, P.W.W.A. and Union



Club Discovery Sima.

T, with hopes of scoring in the international marketplace. Says a TT executive, "Getting international success first is the only way to get a distribution deal on the domestic market. It's crazy. There's no local interest until a release is presented as an import. Then they fall on their knees to take it."

The local indie sector has always claimed dance music as its own, but the majors are now gearing up for the challenge. BMG is poised to launch techno artist Lory D into the international market. Polydor's new A&R department has some "slick surprises" up its sleeve, and Phonogram is set to launch the Black Out label dedicated to what it calls "real" dance-music acts.

Sony Music Italy seems to have beaten all the local majors to the punch. Its soul-soaked Columbia act Souled Out released the debut album "Souled: The Magic Of The Language Of Music In Effect" in January last year through most of Europe, excluding the U.K. It's now been repackaged for the U.K. and other markets under the title "Shine On."

Says Sony Music Italy international development manager Selma Howell, "The U.K. team is really committed to the project and thinks it has great possibilities. The repackaged version includes two different remixes, and the album sleeve has been changed."

A remixed version of the "Shine On" single has also been released in the U.K. and Europe. "It was originally an underground hit in the U.K.," says Howell, "so we're not starting from zero. We're working on raising the band's profile and thought it a good idea to add some mixes. It should also be released in the U.S."

Sony Italy has also come up with one of the big dance surprises of the year. Nippon Six, a group involving Italian musicians and a Japanese singer, had their debut five-track EP out late June.

"It started as an extravagant idea by one of our A&R managers," Howell explains. "But its mix of techno, Hi-NRG and downbeat turned out really well, and we think it will be of great interest to other markets." ■

Our cover artist, Meryl Sklut-Lettire, is a graduate of Pratt Institute who lives and works in West Orange, N.J. Her clients have included Playboy, Adweek, The New York Times, The Detroit News, Random House, Musician, The Boston Globe, Estee Lauder, Crains N.Y. Business, New Woman, Travel & Leisure, and In Fashion. She has been awarded three Certificates of Merit by the Society of Illustrators. Her work appears in Illustrator #28 and #34.

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Hard Work

(Continued from page I-12)

Gaetano says the key word is now coordination. "With an artist as important as Eros, you always need to have the situation under control," he says. "Sometimes the problem is to know when to stop. You need to evaluate the real importance of things."

The Warner-owned company CGD boasts a large roster of domestic talent including Pino Daniele, Kabala, Paolo Conte, RAF, Litfiba and Umberto Tozzi. Most are making progress on the European market, but it's Tozzi who's currently tipped to make a major breakthrough.

Tozzi has been performing for around 20 years and wrote the song "Gloria," which U.S. artist Laura Branigan turned into an international hit. Recently, he's been gaining attention in France, with the song "Gli Altri Siamo Noi" acting as a launchpad for success.

Says CGD marketing director Andrea Rosi, "Suddenly, Tozzi became a real force. Carrere, in France, first released his "Gli Altri Siamo Noi" album and then a best-of album, which has sold in excess of 130,000 units. Now he's to be marketed in Germany and Spain, and this will be backed up with in-person promotional visits."

Asked why an artist like Tozzi can make such a breakthrough, Rosi says, "Local acts are becoming more important to the business of Warner Music in Europe. There are not many big releases coming from the U.S. or the U.K., so there's an increased interest in an artist like Tozzi or major names from Germany or Spain. There are no requests to change the language of our artists. Italian is OK, it seems. RAF, however, is currently recording a Spanish-language best-of album."

EMI rocker Vasco Rossi has already built a solid European reputation. He's currently working on a new album for release next year, and, if pre-production experiments with international musicians such as the U.K.'s Dave Stewart end up on vinyl, the results should prove to be more

than passing interest.

EMI has a strong roster of domestic talent, each with international potential. Franco Battiato, an exceptional artist who can turn from pop to ethnic to classical music with ease, is seen as a long-term European prospect for the firm. High hopes are held for new rock act Guernica, who can also sing in English, stylish singer-songwriter Nino Buonocore and Alice, plus veteran Robert Vecchioni.

But it is female artist Fiordaliso who is EMI's current European trailblazer. Says marketing coordinator Beppe Ciaraldi, "Her album 'Il Portico Di Dio' was good and Europe liked it. Once Europe showed interest in the artist and the music, we were able to invest in a very good and expensive video for the track 'Il Mare Piu Grande Che C'e (I Love You Man)'. Fior-doliso traveled through Europe making television appearances and giving press interviews and that's an investment.

"It wasn't just to blah-blah-blah with our European affiliates. There was a real marketing effort. She's also an immediate kind of artist, from whom you can make a quick return on your investment. We've broken the ground, and now it's going to be easier to work her through-

out Europe."

Sony Music (Italy) is currently focusing on the Dutch and Spanish markets with its major artist Claudio Baglioni. Says international development manager Selma Howell, "It's best to concentrate on just one or two countries."

But Baglioni product is not limited to these two territories. His latest double album, "Oltre," has been released on the Nordic market, while a special single-album version has been released in Japan, Germany and France. Howell says that other European priority artists include this year's San Remo Song Contest winner, Luca Barbarossa, plus Ivano Fossati and Anna Oxa.

"Some of the Nordic countries are an important target because they have started to take an interest in

Italian music," adds Howell, who remains a realist where her job is concerned. "We're building. Success is not something that happens overnight, unless you get a big hit on a dance track. With Italian singer-songwriters, it's a longer process. But there is a lot of interest in them right now."

BMG is a firm with its feet firmly on the ground as far as international prospects for domestic talent are concerned. Luca Carboni and Angela Baraldi are two artists seen as packing enough punch and power to stand more than an outside chance of success, but company promotions director Michele Mondella prefers to remain cautious.

"Carboni," the latest album by Luca Carboni, will be released in Germany and probably in Spain. "The artist has recorded in the Spanish language in the past," says Mondella, "but his lyrics don't adapt or translate well into other languages. His latest album has sold 500,000 units in Italy, but he's probably the first in a new generation of Italian artists who don't hark back to the 1950s. Maybe this is an obstacle right now."

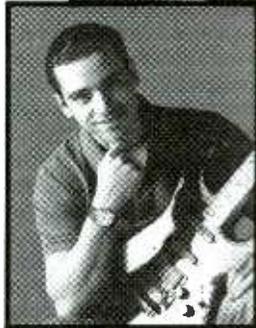
Baraldi is scheduled to release her second album, "L'Onore-vele Angelina," in September. Inspired by a film by the late, acclaimed Italian movie actress Anna Magnani, it will be an all-acoustic set—a far cry from her debut album and promo CD single "Sweet Sad Eyes," an English-language song that should have charted both sides of the Atlantic.

Adds Mondella, "Baraldi's English-language project is currently on standby. We'll propose it to Europe in the future. She's a major priority for the company."

There's not much mention of the U.K. and U.S. markets when talking to the local major players. Zuccherò has made it in an English-language market, but many other local artists find richer pickings elsewhere.

A new wave of Italian talent may well follow suit. Milan-based promoter Claudio Trotta handles the affairs of outstanding new acts Gang, Elio E La Storie Tese and ragamuffin band Pitura Presca. He's currently planning an international promotions campaign for the fall and suggests, "I may stage them in a U.S. concert and relay it via television. Or I might plan a European tour featuring all three bands. Europe excluding the U.K., of course, is too conservative a market."

John Major, that nation's prime minister, would surely disagree. ■



EMI has high hopes for Alice (top). DDD/BMG's Eros Ramazzotti is already an international success.



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Album Reviews

EDITED BY MELINDA NEWMAN, CHRIS MORRIS, AND EDWARD MORRIS

POP

► **ELTON JOHN**
The One
PRODUCER: Chris Thomas
MCA 10614

John's latest doesn't approach his classics, but it is more solid than some of his recent efforts. First single, "The One," is already shaping up as a major AC hit. Biggest winner at all formats will most likely be "Runaway Train," which features Eric Clapton on guitar and vocals. A strong pop contender is "On Dark Street," which seems to be a likely successor to last year's hit "Club At The End Of The Street." Similar to his last album, "Sleeping With The Past," John incorporates soulful grooves into many of the songs.

► **GLENN FREY**
Strange Weather
PRODUCERS: Elliot Scheiner & Glenn Frey
MCA 10599

Frey's fourth solo record finds him exploring such time-honored themes as love and relationships, as well as more current topics like the environment and homelessness. While the requisite rockers here are well done, the midtempo and slow songs really stand out and show the most growth. Especially noteworthy are the title track and "He Took Advantage (Blues For Ronald Reagan)," which proves that Don Henley isn't the only ex-Eagle who can throw well-placed political punches.

► **ORIGINAL MOTION PICTURE SOUNDTRACK**
Batman Returns
PRODUCERS: Danny Elfman & Steve Bartek
Warner Bros. 26972

Gotham City's caped crusader is already smashing box-office records with the new sequel, so Elfman's moody, string- and chorale-laden score seems like an immediate natural. This time around, primarily orchestral package is augmented by a lone Siouxsie & the Banshees track, "Face To Face," which will give album an immediate

NEW & NOTEWORTHY

ELVIS PRESLEY
The King Of Rock 'N' Roll/The Complete 50's Masters
PRODUCERS: Ernst Mikael Jorgensen & Roger Semon
RCA 07863

Jumbo five-CD/cassette, 140-track compilation gathers together all of the King's groundbreaking 1954-58 master recordings. Set couldn't be more classily designed, Peter Guralnick's notes are as well-informed as ever, and competitive pricing puts it squarely within fans' means. Only quibble is scattershot presentation of unreleased material; while it's nice to have the tracks (including a pre-Sun acetate, four live performances from Presley's first Las Vegas engagement, and a Million Dollar Quartet number), haphazard sequencing of these superior archival recordings serves neither fan nor student well.

JACKIE WILSON
Mr. Excitement!
PRODUCERS: Bill Inglot, Simon Rutberg & Walter Devenne
Rhino 70775

The dynamic talents of the late R&B singer get the definitive treatment on three-CD, 72-track boxed set. Comprehensive collection covers ground from Wilson's tenure with Billy Ward and his first solo hits to '60s work with partners ranging from Count Basie to the Chi-Lites. As Robert Pruter's book notes make plain, Wilson's signal achievement was often his triumph over bathetic material and over-the-top arrangements, and compilation makes a fine case for the singer's volatile, willful artistic victories, often in the face of extreme odds.

lift at modern rock locales.

JOAN ARMATRADING
Square The Circle
PRODUCER: Joan Armatrading
A&M 5388

Veteran pop vocalist hasn't come up with a collection with such strong commercial prospects in some time. Armatrading continues to possess an indestructible and unique voice, and she applies it here to a variety of tunes that could have significant top 40 and AC pull. Best prospects include "True Love," "Wrapped Around Her," and "Can I Get Next To You."

★ **SWING OUT SISTER**
Get In Touch With Yourself
PRODUCERS: Paul Stavelly O'Duffy
Fontana 512241

Long-absent British duo mines a wealth of retro-minded pop/dance gems on an album that carefully straddles the line dividing radio and clubs. First single, "Not Gonna Change," is a fine example of this, with its peppy beats percolating beneath slick synths and Chic-style guitars. Corinne Drewery has become a formidable chanteuse, shading her warm alto with jazz phrasing, while partner Andy Connell's arrangements have gotten more complex. Thoroughly satisfying set is rich with singles prospects, including the brassy "Am I The Same Girl" and the funk-fortified "Love Child."

R & B

► **ERIC B. & RAKIM**
Don't Sweat The Technique
PRODUCERS: Eric B. & Rakim
MCA 10594

Hip-hop duo builds on already impressive record with fourth release. Without screaming or being profane, Rakim makes his feelings about love and war clearly known. Woven through the vocals is clever instrumentation that ranges from well-placed horns to wailing guitars to kicking drums. A formidable effort that should have no trouble surpassing pair's gold past.

DANCE

★ **MR. FINGERS**
Introduction
PRODUCER: Larry Heard
MCA 10571

One of dance music's more innovative composers and producers bows as a recording artist with a delightfully diverse and moody set. Fingers (aka Chicago-bred Larry Heard) remains faithful to his club roots while successfully trekking into jazz and R&B territories. Songs like the sullen "Empty" and the soft, dreamy "Survivor" are ripe for urban and AC radio picking. They sit well next to intense deep-housers such as "Dead End Alley" and the recent international club smash "Closer." A refreshing journey that aims to elevate dance music to a more sophisticated and intelligent realm.

JAZZ

JOE WILLIAMS
Ballad And Blues Master
PRODUCERS: Miriam Cutler, David Kreisberg & Ron Berenstein
Verve 354

Title is no misnomer, as veteran singer proves in this wonderful, relaxed recital captured at Hollywood's Vine St. Bar & Grill in 1987. Backed by a strong combo anchored by musical director/arranger/pianist Norman Simmons, Williams wraps his crushed-velvet pipes around a well-selected complement of standards. Lovely stuff for tradition-oriented jazz stations.

CAROL SLOANE
Heart's Desire
PRODUCER: Carl E. Jefferson
Concord 4503

Label debut for seasoned chanteuse is a

SPOTLIGHT



THE B-52'S
Good Stuff
PRODUCERS: Don Was, Nile Rodgers
Reprise 26943

Georgia band, now pared down to a trio with departure of founding member Cindy Wilson, hopes to repeat platinum success of 1989's "Cosmic Thing" with new offering. Paired again with producers Was and Rodgers, group as ever excels in slightly daffy, funk-oriented mess-arounds. Bouncy title cut is an excellent lead-off, with similarly styled "Tell It Like It T-I-Is" and fashion-conscious "Hot Pants Explosion" sounding strong as follow-ups.

delightful 13-song standards set, marked by a throaty, sexy delivery that's still quite graceful and swinging. Backed by a trio featuring pianist Stefan Scaggari, Sloane's interpretations include such timeless melodies as "Secret Love," "Memories Of You," "September In The Rain," and (in a lovely a capella version) "Never Never Land."

THE BOB THIELE COLLECTIVE
Louis Satchmo
PRODUCER: Bob Thiele
Red Baron 52445

Producer/label chief Thiele's newest all-star lineup features Kenny Barron, Grady Tate, hip young tenor Joshua Redman, and veteran trumpeter Red Rodney, whose evocative blowing on the poignant, down-tempo "Ev'ry Time We Say Goodbye" is an album highlight. Still, the album centerpiece is Tate's vocal turn on the title track, followed by other fine entries such as lazy blues "Nice Guys Finish Last" and a fine version of Ellington's enchanting theme "Reminiscing In Tempo."

WORLD MUSIC

★ **NAKA**
Salvador
PRODUCER: Fred Laser
Mango 539 921

From West African nation Guinea, singer/songwriter Ramiro Naka forges a catchy, danceable world pop style that reflects rumba and flamenco influences—but from a decidedly African perspective. (In an album marked by kinetic rhythms and unconventional vocal harmonies, Naka's songs also bear the mark of calypso and other Caribbean genres.) Best of a rousing, electric set include the title track, "Sofer Latche" and "Eya Oh," but especially the poignant guitar-scratchings of "Rabo de Padja" and the breathless, irresistible "Sulu Demba."

REGGAE

► **WAILING SOULS**
All Over The World
PRODUCERS: Richard Feldman & Lee Jaffe
Chaos/Columbia 48653

For its first release, new label Chaos turns to an outfit that dates back to the golden age of ska. The Wailing Souls are among Jamaica's scant few storied elder statespeople—Marcia Griffiths being

another—to make a credible transition to modern conscious dancehall. An acumen for oscillating wordplay and crooning potency lifts veteran vocalists Winston "Pipe" Matthews and Lloyd "Bread" MacDonald into the shakefoot stratosphere on the title track, "Get Real" and luminous, top 40-caliber "If I Were You." Keenly recast covers of the Rolling Stones' "Sweet Black Angel" and the McGarrigles' "Heartbeats Accelerating" further strengthen the package. Only the dull, dated "You Ain't Leaving" mars a richly imagined effort.

LATIN

► **EMMANUEL**
Ese Soy Yo
PRODUCER: Glenn Monroig
Sony Discos 80822

Always expressive Mexican crooner Emmanuel and multifaceted producer/writer Monroig prove to be a match made in heaven on this outstanding package of poignant love narratives graced with pop, salsa, and Stax R&B grooves. Monster session players include Omar Hakim, Franky Suarez, Anthony Jackson, Ricardo Silveira, and George Wadenius. Reed men supreme Ed Caille and Lenny Pickett take frequent improvisational flights on album's numerous potential hits, such as the title track, "Y Ahora Se Me Pasan," "Donde Estara," and "Que Vivan Las Mujeres." Other standouts include "Corazon" and "Magdalena," the latter co-arranged by Brazilian luminaries Gilberto Gil and Liminha.

► **MYRIAM HERNANDEZ**
Corazon
PRODUCER: Juan C. Calderon
WEA Latina 90122

Label bow by sultry Chilean chanteuse dishes up another winning batch of lush, unabashedly romantic lullabies headed by "Un Hombre Secrets"—already a top 10 entry on the Hot Latin chart. Hispanic radio is also likely to gobble up likeminded ballads "Camino A La Libertad," "Se Me Fue," and "Eres Casi Mio," plus the urgent tale of unrequited love, "Decididamente No."

VITAL REISSUES™

CROSBY, STILLS, NASH & YOUNG
4 Way Street
PRODUCERS: David Crosby, Stephen Stills, Graham Nash, & Neil Young
Atlantic 82408

Chronicle of foursome's debut tour, originally released in 1971, finally makes it to CD. The two-CD set, cased in the new Brilliant Box, which allows for both discs in the same-width box as one, includes such nuggets as "Teach Your Children" and "Love The One You're With," as well as four CD bonus tracks taken from the tour, including a Neil Young medley of "The Loner," "Cinnamon Girl," and "Down By The River." The harmonies are gorgeous, but the concert is mixed too low. For purists, the original graphics, liner notes, and cover art are reproduced for the project.

THE LEFT BANKE
There's Gonna Be A Storm
PRODUCER: Bill Inglot
Mercury 848095

Though best known for its only top-five hit, "Walk Away Renee," this New York quintet released a slew of catchy tunes, known as "baroque pop," between 1966 and 1969. Virtually everything here has a light beat (that's easy to dance to) and casual harmonies that make the tunes perfect for a summer day. At 26 tracks, there are a few misses in the mix, but fans of the band and of pop music from the late '60s will find it impossible to walk away from these songs.

SPOTLIGHT



FIREHOUSE
Hold Your Fire
PRODUCER: David Prater
Epic 48615

North Carolina quintet sets ablaze the charts with its platinum debut, and its sophomore effort is likely to do the same. The band's strength is straight-ahead rockers that, while often generic, are driving and melodic. First single, "Reach For The Sky," combines nice acoustic guitar work with screaming vocals. The real delights are "Sleeping With You," an innocent tuneful ditty that recalls the Raspberries, and cranking "Talk Of The Town." Anthemic "Rock You Tonight" will no doubt be a crowd-pleaser during the band's opening slot on Tesla's summer tour.

COUNTRY

► **THE OAK RIDGE BOYS**
The Long Haul
PRODUCERS: Joe Scarfe, Jim Cotton
RCA 66004

After all these years, the Oaks remain a rich vocal treasure. And when they're given good songs—as they are here—they are positively radiant. Best cuts: "Where Can I Surrender," "Fear Of The Flame," "Something Worth Holding On To," and the title tune.

► **HOLLY DUNN**
Getting It Dunn
PRODUCERS: Holly Dunn, Paul Worley, Ed Seay, Chris Waters Dunn
Warner Bros. 26949

Dunn offers a wide range of strong and eloquently interpreted material, ranging from the stately tribute of "Golden Years" to the ironic weeper, "I Laughed Until I Cried." Other prime cuts: "I've Heard It All" and "Half A Million."

CLASSICAL

ROSSINI: 8 OVERTURES
Montreal Symphony Orchestra, Dutoit
London 433 074

Some recent collections of these engaging works feature smaller ensembles and acoustic settings that favor clarity over orchestral weight. Much can be said for this approach; but those who favor a band of ample dimensions and a more lively ambience will find Dutoit and his responsive orchestra even more satisfying. The London engineers do their usual expert job in a venue they know intimately; all the most familiar overtures are here.

LEONIDAS KAVAKOS PLAYS
Leonidas Kavakos, Violin; Peter Nagy, Piano
Delos DE 3116

A choice selection of violin pieces that provides Kavakos with many opportunities to display both his relaxed lyrical bent and some rather awesome examples of virtuosity. Lots of Kreisler and some Paganini, Bazzini, and Wieniawski are among the dozen titles aptly programmed for sustained listening. Only the last piece, a discursive Ernst fantasy on operatic themes, is of doubtful inspiration.

SPOTLIGHT: Predicted to hit top 10 on its appropriate genre's chart or to earn platinum certification. NEW AND NOTEWORTHY: Highlights new and developing acts worthy of attention and other releases of special interest. VITAL REISSUES: Rereleased albums and compilation records of special artistic, archival, and commercial interest. PICKS (►): New releases predicted to hit the top half of the chart in the format listed. CRITIC'S CHOICE (★): New releases, regardless of potential chart action, which the reviewer highly recommends because of their musical merit. All albums commercially available in the U.S. are eligible. Send review copies to Melinda Newman, Billboard, 1515 Broadway, New York, N.Y. 10036, and Chris Morris, Billboard, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210. Send country and gospel albums to Edward Morris, Billboard, 49 Music Square W., Nashville, Tenn. 37203.

Retail

Koch Growth Up-Tempo In U.S. Distributor Diversifying Beyond Classical Mkt.

■ BY DEBORAH RUSSELL

LOS ANGELES—For nearly six years, Koch International USA quietly has been asserting itself as a leading national independent distributor of classical music.

But in the past year Koch's low-key approach has given way to an aggressive diversification and growth strategy as the Westbury, N.Y.-based distributor has successfully negotiated exclusive national distribution deals with leading labels in the world music, jazz, and soundtrack genres.

"We decided if our concept worked with classical labels only, it could also work for American 'pop' labels," says Koch International USA president Michael Koch. "We want to represent two or three main labels in any number of catalog-driven popular genres."

The company now distributes some 30 classical labels, including its own domestic label, Koch International Classics, and its Austrian counterpart, Koch International. The company also owns the German label Schwann, now known as Koch/Schwann. Koch exclusively distributes here such foreign classical imprints as Chandos, Supraphon, Melodiya, and Pearl. Domestic classical imprints include Bridge, Essay, Library of Congress, and Music and Arts, to name a few.

Koch, who estimates the distributor controls about 8%-10% of the full-price U.S. classical marketplace, projects his company will net sales in excess of \$20 million in 1992.

The company, which employs about 70 people, has one warehouse at its Westbury, N.Y., headquarters and regional branch offices in San Francisco and Minneapolis.

When Koch International USA first opened its doors in 1987, the company existed as an importer servicing its Austrian parent, Koch International, and a number of foreign classical labels.

Unlike the majority of regional independent distributors in place at the time, Koch's sphere of influence in America stretched across the entire nation from the very beginning.

In fact, the company's slogan actually claims Koch is "the first name in national distribution," predating the current consolidation in the independ-

ent distribution ranks. The strategy, says Koch, was born more of necessity than choice.

"When you are dealing with imports from a number of foreign labels, you find the overseas parties don't want too many U.S. companies handling their product," Koch says. "They want coherent marketing, and that only works if you have the whole country."

Koch notes his company always has targeted the key classical catalog stores in the nation's major metropolitan areas. Besides, he adds, "The genre is not big enough to warrant three or four distributors for one label."

Koch's overall approach appears to have worked, as its labels have become an increasingly dominant presence on the classical charts.

The Koch title "Hermann: Symphony No. 1" by the Phoenix Sym-

phony Orchestra and the Chandos title "Ives: Symphony No. 1" by the Detroit Symphony Orchestra both reached the top 20 on Billboard's Top Classical Albums chart recently.

But the distributor's overall import business has steadily declined in recent years, Koch says, because dealing with labels overseas has grown increasingly expensive. Koch currently is engaged in an aggressive campaign to horizontally integrate catalog-driven labels and music genres into the Koch International USA fold.

While imported product still dominates Koch's classical output, the move toward picking up catalog lines has resulted in the distributor's domestic business growing to about 66% of overall sales, Koch says.

Much of that increase in domestic business was generated by Koch's one-

(Continued on page 53)



Heal The Earth. Spec's Music & Movies held an Earth Day promotion in April with customers across Florida invited to sign a page of "The World's Largest Get Well Card." The pages were collected and mounted on a giant get-well card, with the originals being bound into a signature book. Here, Spec's Music Inc. president Ann Loeff, right, presents the signature book to U.S. Rep. Dante Fascell, D-Miami. Spec's also raised \$4,649.50 for Friends of the Everglades from the sale of selected titles during April and an auction of music memorabilia.

Majors Increasingly Let Indies Take It To The Street

(Continued from page 8)

of marketing, promotion, and sales at Mercury, stresses that independent distribution was not the sole factor in breaking Ugly Kid Joe. Mercury's own combined marketing, sales, promotion, and publicity efforts, says Stessel, plus airplay at metal radio and video outlets, were as integral to the campaign as RED's distribution efforts.

The major label must be actively involved, Stessel says. "If they aren't and expect an independent to do [everything], it's never going to happen."

INDIE SYSTEM'S PROBLEMS

Island Records GM Andy Allen also warns there are some deficiencies inherent in the independent system. "If you don't have a fast-reacting record, it's sometimes difficult to have the retail community stick with you," he says. "You don't have all the major distribution support to keep the record visible for a long period of time."

But when the major label gets behind the independent's marketing efforts, a release is much better poised to succeed, notes Randy Miller, senior VP of marketing at MCA.

MCA recently licensed its Dead, White & Blue act to Triple X Records, which is distributing the act's debut EP "Heads" through RED. MCA is contributing marketing funds to enhance the Triple X campaign, Miller says.

"[The plan] allows us to really research the marketplace," says Miller. "When [the band] comes back to [MCA], we can relaunch the marketing plan based upon knowledge rather than guesswork and take them to the next level. It allows us to be smarter on where and how we spend our marketing dollars."

Similarly, Atlantic is thinking about working some new acts regionally through its Big Beat label, which has already taken some Atlantic singles through independent distribution, according to Val Azzoli, senior VP/GM of Atlantic.

Under its new distribution deal with Delicious Vinyl, he says, Atlantic is also farming out the LP version of the Brand New Heavies' album to Big Beat. If that works, he says, Atlantic may place more LPs with its indie subsidiary. Meanwhile, Big Beat president Craig Kallman, who is also an Atlantic VP and executive assist-

ant to label cochairman Doug Morris, says Big Beat is working a classic dance compilation album to promote Atlantic's catalog reissues.

Also taking a harder look at the indie marketing route is BMG. According to BMG Distribution president Pete Jones, "We are looking at it as a group. We're close to making a decision about how it might be useful to our labels and the [independent] distributors."

'SPEED AND FLEXIBILITY'

It is no secret that indies can move faster than the majors on some types of music, especially rap. That is why Warner Bros. assigned the then unknown rap act Naughty By Nature to its Tommy Boy label, which took the group to platinum status via independent distributors.

"In some of today's genres, particularly rap, you need speed and flexibility to survive," observes Benny Medina, senior VP of A&R and GM of Warner Bros.' black music division. "The majors are big machines jammed with product and they tend to move slowly. Tommy Boy knows how to work this type of music."

Tommy Boy, which releases about

12 albums per year, has a marketing strategy that is completely different from the majors', says Steve Knutson, VP of sales and marketing for the label.

"With De La Soul and Naughty By Nature, we purposely held back the albums," Knutson says, noting that Tommy Boy let the "O.P.P." maxi-cassette single, 12-inch, and CD-5 build demand before releasing Naughty By Nature's album. "We give them a little and make them want more," he notes. "The majors give them everything at once."

INEXPENSIVE ROUTE

Some of the major labels currently exploring independent alternatives are going that route to hold down artist development costs, says Island's Allen.

Island, for example, has a history of using independent distribution for rap product on 4th & B'way, world music on Mango, and dance music on Great Jones, and it recently announced the formation of Indigo, an independent alternative rock imprint that will go through PolyGram's ILS division. Indigo will bow with the

(Continued on next page)

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INDIE DISTRIBUTION*(Continued from preceding page)*

Wednesday (30) release of PJ Harvey's debut album.

"[The setup] gives us the opportunity to sign a band maybe before their time," Allen says. "The overhead is not as high, and the deals are not as big, so they can have time to develop. We can get in early with a band that has potential and not put the pressure to have them perform [sales-wise] on the first one, two, or three albums."

While the profits generated by independent distribution may not be as great as those reaped through the major pipeline, the cost of a potential failure won't be so great, either, says ILS VP/GM Pat Monaco.

But money isn't always the motivating factor behind these deals, says MCA's Miller.

"If Dead, White & Blue came through MCA, it would have about the same costs," he says. "It's really not a cost issue, it's more an issue of one company being geared to work the streets and develop acts on the street more so than another. Triple X's manpower is oriented toward the street level."

WHAT DOES INDIE GET?

When a major places an act with an indie label, does the independent entity really benefit? Doug Keogh, GM at Roadrunner Records, notes his label currently is negotiating such an arrangement with one of the majors. While he is reluctant to provide details, he does note there is a tradeoff involved.

"In the short term, a deal like this can be tremendous for a label like us," he says. "But we can't be too shortsighted about this. The independents shouldn't be too quick to sell off one of the few things we have that can help us compete with the majors. We can't just give away our future."

"On the other hand," he notes, "it's good to see the majors putting money behind good artists who need time to develop. And as a label, we can get a lot out of a deal like this without carrying too much of the financial risk."

'BIG PAYOFF' LATER

The majors' increased use of the independent pipeline to reach "the street" could actually create more competition for indie labels and distributors not affiliated with the big companies, according to Alan Becker, RED's VP of purchasing.

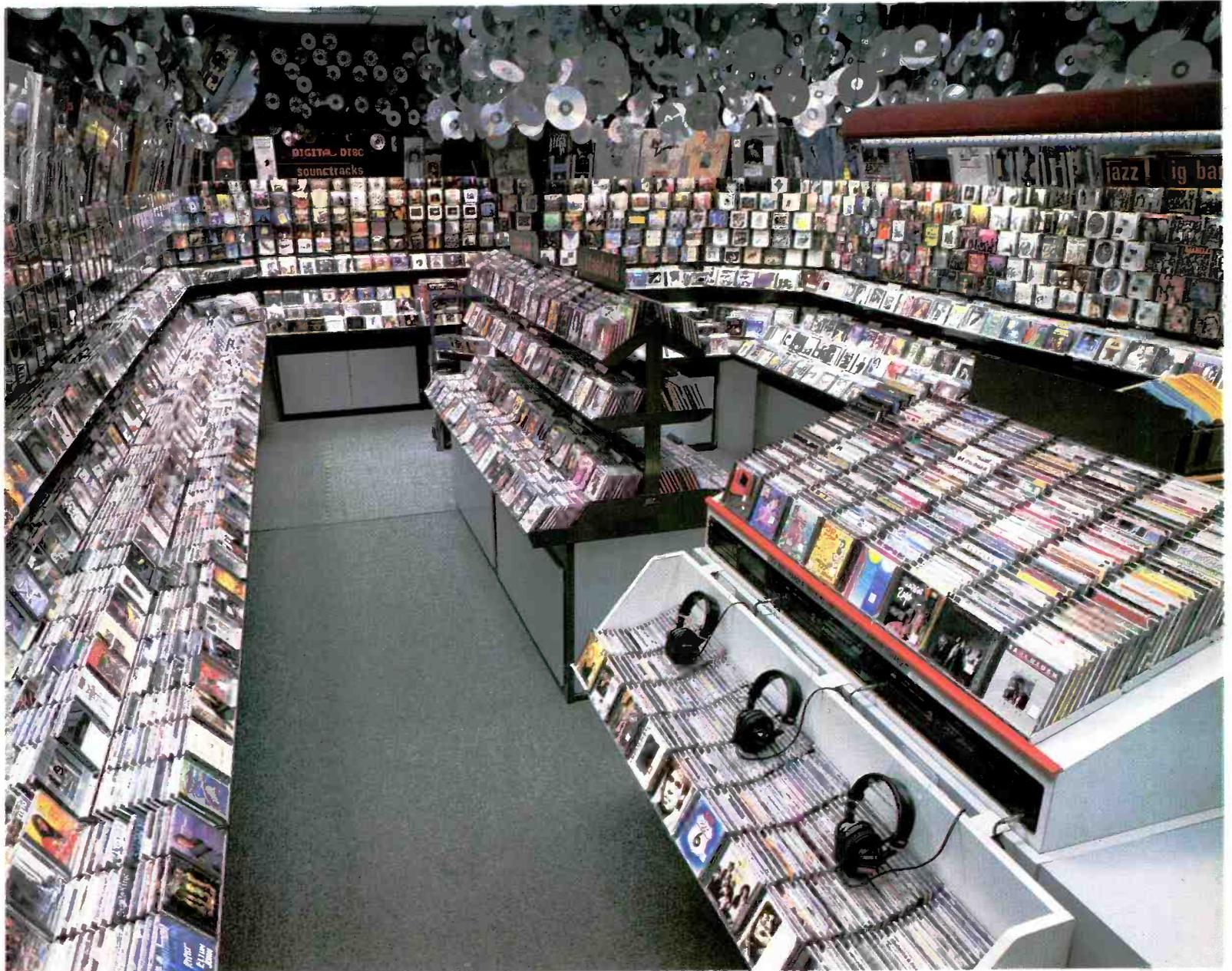
Becker notes the majors can now offer an aspiring artist the "best of both worlds," wooing acts to sign to an affiliated independent label with the promise of a "big payoff" on the major label later.

"It's not necessarily unhealthy," says Becker. "It just makes the indie's job a little more difficult. But labels and distributors that have already carved their niche will still find their audience."

He predicts some major companies soon will acquire their own independent distributors.

"Why give away the distribution?" he says. "Don't you want to keep it? Owning a distributor is the only way."

In contrast, ILS' Monaco projects that, as more major label product moves through the independent system, more entrepreneurs will create new distribution companies to service the growing product base.

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Trans World To Buy More Montgomery Ward Units

MUSIC EXPRESS GOES: By the end of June, Albany, N.Y.-based **Trans World Music Corp.** will have assumed the operation of 27 **Montgomery Ward** leased departments, operating under the name of **Music Express**, from Owensboro, Ky.-based **WaxWorks**. That will give Trans World 36 Montgomery Ward departments and an overall total of 41 leased departments under its umbrella.

It is unclear as to the type of transaction arranged between the two companies because Trans World president **Bob Higgins** and WaxWorks president **Terry Woodward** describe the deal differently.

"It was a turnkey sale," says Woodward. "I didn't see a big future in [the leased departments] and Trans World expressed an interest in them."

Higgins says, "We have purchased the fixtures and inventory from WaxWorks. Also, we will hire the majority, if not all of the help, currently employed in those departments." He declines to comment further.

In other WaxWorks news, Woodward says he expects to open 10 more **Disk Jockey** stores this year. Currently, the chain has 129 outlets.

NOISE FROM THE WESTERN Front: The **Western Merchandisers/Hastings Books, Music and Video** juggernaut is enjoying a strong year, according to **John Marmaduke**, president of the Amarillo, Texas-based company.

Hastings, the retail side of the operation, will enjoy 25% growth this year, thanks to expansion of existing stores and the opening of 10 new outlets, Marmaduke reports.

Currently, the chain is building bigger stores that average between 14,000 and 16,000 square feet. In order to fill the bigger stores, Hastings is expanding its assortment of conventional product lines as well as adding computer software to its merchandising mix.

The rackjobbing operation, which is owned by the **Wal-Mart** discount chain, has increased the pace by which it takes on departments in outlets of the Bentonville, Ark.-based retailer. Currently, Western Merchandisers services some 600 racked depart-

ments, the bulk of them for Wal-Mart.

Late last year, the word making its way around the industry was that **Western Merchandisers** would double the number of 12 Wal-Marts a month it was adding. **Bob Schneider**, executive VP of the rackjobber, says the pace has increased by only 30%. In order to accommodate the additional outlets, Western Merchandisers opened a 76,000-square-foot facility in Atlanta, which has been operational for about six weeks.

In addition to Western Merchandis-

ers, Wal-Mart is racked by Troy, Mich.-based **Handleman Co.** Wal-Mart executives say they will maintain two suppliers for its music and video departments.

RUMORS COME IN COLORS: The rumor out West is that West Sacramento, Calif.-based **Tower Records** is involved in negotiations to buy the five **Rainbow** stores bought a couple of years back by **Barney Cohen**, who heads up Woodland, Calif.-based **Valley Record Distributors**. Tower president **Russ Solomon** acknowledges there have been discussions but says there is no deal on the horizon. Tower recently bought three stores outside San Francisco from San Francisco-based **Rainbow**, which now has only two outlets left. "I want to get a handle on those three stores before I look at any more deals," Solomon says. "We are not yet sure about how well we will be able to operate in small towns. We are learning with those three stores."

MUSICLAND PREFERS Earnings: The **Musicland Group** will spend \$12.6 million in redeeming preferred stock held by **Primerica**, its former parent, in order to enhance earnings. According to **Jim Nermyr**, VP of information systems and treasurer, the move will save the Minneapolis-based company from paying an estimated \$800,000 in dividends in 1992 and \$1.7 million in 1993. Earnings should be enhanced by approximately two cents per share in 1992 and four cents the following year, he says.

Musicland used funds raised from its February initial public offering to redeem the preferred shares. In April, the company redeemed \$110 million in senior subordinated notes with funds generated by that offering.

RETAIL TRACK

by Ed Christman

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NARM, RIAA Back Off Music Vid Campaign Will Tie In With Other Merchandising Programs

NEW YORK—After conducting a survey to assess music video merchandising in music stores, the joint merchandising committee of the **NARM** and the **RIAA** has decided not to mount a full point-of-purchase campaign for music video. Instead, the committee will tie into existing merchandising campaigns by offering a music-video-related item.

For instance, the campaign for the 1992 **MTV Video Music Awards**, which began June 1, includes a streamer saying "Music Video Also Available." If that proves effective, a similar item may be offered with campaigns for the

American Music Awards, **Country Music Assn. Awards**, **Grammy Awards**, and **Soul Train Music Awards**. The committee is also looking into the possibility of a standardized CD bin card, which would be offered by all the record labels to help retailers and rack-jobbers cross-merchandise audio and music video.

NARM members will also receive a pamphlet on music video merchandising with a future issue of **NARM's "Sounding Board"** newsletter.

The committee—sponsored by the **National Assn. of Recording Merchan-**

disers and the Recording Industry Assn. of America—surveyed **NARM** members who currently stock music videos, with about 40 companies responding. Nearly half rated their music video sales as good; an equal number said sales were fair; a few reported sales as poor.

The survey also found that:

- Seventy-eight percent of the respondents merchandise music video in a special section, while 42% cross-merchandise it with audio product.
- Seventy-eight percent have in-store monitors; of those, more than half play label-supplied trailer tapes, 34% show programming supplied by their own companies, and 27% show **MTV** and **VH-1**.
- Seventy-six percent use **P-O-P** offered by the labels; 52% create their own display materials.

At a music video panel at the recent **NARM** convention, both retailers and suppliers said advertisements for audio product should include music videos. Suppliers also said retailers should cross-merchandise more, and that stores with in-store monitors should play more music videos.

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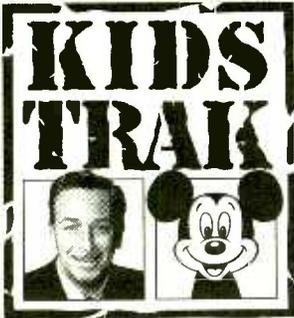
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Indies Make Discoveries About Jewel-Box-Only World

EXECUTIVES WITH independent labels and distributors are divided on how the six major distributors' move to completely eliminate the longbox by Aug. 1, 1993, will impact the indie sector.

The majors have announced they will phase out the longboxes, beginning April 1, 1993, with new product. Major retail and rackjobber accounts across the country are wrestling with whether to refixture and/or buy new security systems.

Some indie executives say they haven't given the issue much thought, but insist labels will be able to adapt to a jewel-box-only world in time to meet that deadline. For instance, **Billy Emerson**, president of Dallas-based **Big State Distributing Corp.**, says the conversion to the jewel-box-only package has not been a major priority for the company or its distributed labels up to this point.

Others, however, say they are concerned about the lack of preparation being displayed by indie labels. "If the transition [to jewel box only] isn't done right, it could be very damaging to the smaller labels," says **Alan Becker**, VP of purchasing at Hollis, N.Y.-based **Relativity Entertainment Distribution**. "The labels have got to get serious about this," otherwise they may face massive returns. Retailers will not take time to cut open the blister pack, put artwork inside the jewel box, and re-shrink-



by Deborah Russell

wrap it, he argues.

Becker has been meeting with RED distributed labels, which mainly package CDs in blister packs, to impress upon them the need to begin a transition to jewel box only.

On the other hand, **Duncan Browne**, GM at Cambridge, Mass.-based **Rounder**, points out that many independent labels already are prepared because they export shrink-wrapped jewel boxes to Europe.

American Gramophone's Western regional manager, **Dan Davis**, agrees, saying the transition to jewel box only shouldn't be too extreme. Currently, American Gramophone services a number of alternative accounts, such as **Natural Wonders**, which buy product without the longbox. And **John Salstone**, executive VP at **M.S. Distributing** in Chicago, points out that some indie labels actually have their product manufactured at pressing plants owned by the six major distributors, and thus should be ready to ship shrink-wrapped jewel boxes when the majors are.

Salstone points out there is still

much confusion among the retailers and major labels about how to proceed with the transition. He says the independent sector will wait to see how the majors and retailers sort it all out. The issue will then be a major topic at the **National Assn. of Recording Manufacturers Wholesalers' Conference** in September. That should give independent labels plenty of time to react to the April 1 launch date for a jewel-box-only world.

Meanwhile, the independent sector also appears divided on whether labels should offer some kind of rebate program to retailers like the six majors manufacturers have pledged. **Bert Goldstein**, who heads up **Landmark Distributors**, based in Torrance, Calif., says he will urge the labels distributed by his company to offer retailers a discount from the savings on the elimination of the long-

box to offset retail's refixturing costs.

American Gramophone already provides a 25-cent discount on product to distributors who buy titles in the shrink-wrapped jewel box, according to Davis.

Other indie distributor and label executives say they don't think they will offer a discount. According to those sources, retailers are expecting compensation from the majors, not from small labels.

OPS: Bethel, Conn.-based **Titus Oaks Distribution** is now the American Gramophone distributor in the Northeast/Mid-Atlantic region. The distributor is not the exclusive national distributor for the label, as was reported here June 20.

Assistance in preparing this column was provided by Ed Christman.

KOCH GROWTH UP-TEMPO IN U.S.

(Continued from page 50)

third acquisition of Shanachie Entertainment (including Yazoo) in 1991. The deal brought Koch a thriving catalog of Irish and world music, plus reggae, blues, and guitar titles.

"We wanted to get into the 'pop' field and knew we had to work with a label strong enough to help us do that," says Koch. "Shanachie opened a lot of accounts for us."

The label opened the door to new charts for Koch, as well. The Shanachie title "A World Out Of Time" by Henry Kaiser & David Lindley recently cracked the top five on Billboard's World Music Albums chart.

In addition, Koch International USA recently pacted for exclusive distribution of the Silva America film/TV soundtrack line, whose "Diva!" by Lesley Garrett was a top three title on the Top Crossover Classical Albums chart June 20.

The distributor also counts the American soundtrack label Intrada among its lines, as well as Mainstream (American jazz and blues), the Smithsonian Collection of Recordings (folk, country, classical, and jazz), and Red House (singer/songwriter folk). In addition, Koch International USA recently closed a licensing agreement with leading German jazz label Enja.

"Now we are looking at labels who specialize in country, folk, bluegrass, and the blues," says Koch.

But while Koch International USA's label strategy has gradually evolved, its business strategy has remained intact. Exclusivity for national distribution has always been a key factor when negotiating with labels, Koch says.

"Labels are looking for the type of homogeneous distribution and market-

ing the majors provide, but the majors can't carry everything," he says.

The Koch-owned (or controlled) labels account for some 55% of the distributor's business, Koch says. Third-party-distributed labels, which make up the rest of the sales, enjoy the security and stability provided by the distributor's flagship imprints, he says.

The firm's 25-person sales and marketing staff is able to concentrate its sales efforts on all distributed labels because the rosters vary in size, he adds. Some of the classical lines release only a handful of titles per year.

In addition, the distributor's sophisticated computer system keeps sales representatives and labels—which can link to the system via a modem—apprised of product flow, he says. The \$600,000 custom-developed system can track a sale by location, item, label, title, catalog, genre, sales representative, or account.

The distributor generally processes orders on the same day, achieving a fill that currently averages about 96%. Since about 66% of Koch's business revolves mainly around timeless catalog titles, the company only makes overnight or second-day delivery if it is required. "Our product is less time-sensitive than hit product," he says.

Koch International services some 2,000 active accounts, says Koch, ranging from the major chains to independent stores that may only account for \$500 or \$1,000 worth of business per year. The distributor uses the nation's key one-stops to "fill the holes" and service the small accounts, Koch says, with one-stops accounting for about 7% of the company's business.

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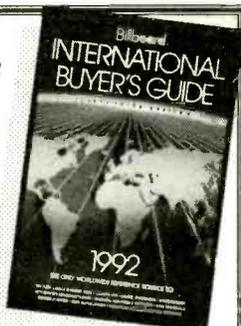
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Retail

British Co. Plescon Bows 'Safer' CD Box Reusable Kwik Case Is Smaller Than 'Keeper'

BY TRUDI MILLER
and ED CHRISTMAN

NEW YORK—In preparation for a jewel-box-only retail world, British company Plescon Ltd. is making arrangements to manufacture Kwik Case, a reusable plastic security case, for distribution in the U.S.

Unlike "keepers," which are long-box-sized and prevent theft by being too large to smuggle out of the store, the Kwik Case is only 2 millimeters larger than a jewel box. It is meant to be used with an electronic security system, with the clear plastic Kwik Case protecting the security tag on the CD from tampering.

The Kwik Case is already in use in music stores outside of the U.S. While Plescon has reached an arrangement with Gressco Ltd. of Waunakee, Wis., to make Kwik

Case, other details about the manufacturing process have yet to be completed. So the company is unable to price its product until that process is completed. But Bob Broadhead, Plescon managing director, vows the Kwik Case will be competitively priced.

Once a CD is loaded into the Kwik Case and locked in place, the case cannot be opened without a special magnetic detacher. When inserted into the detacher, the case opens instantly.

"The thing that puts retailers off with other similar security products is the time it costs to take off the [keeper]," says Broadhead, who refers to the company's product as a "safer," rather than a keeper. "The Kwik Case is the fastest, in terms of opening and closing," than other similar products.

Two weeks ago, chain retailers and rackers asked the six major distributors to delay the elimination of the longbox to allow time for research on a universal source tag to be completed. That request was denied and now retailers are making decisions on how to merchandise CDs in a jewel-box-only world.

"The retailers have to decide what they are going to do to deal with the [elimination of the longbox]," Broadhead continues. "With our product, there is no reason why they can't go to the standard jewel-box size. Surely, in terms of display capacity, it would allow them to store twice as much inventory."

Broadhead says the company has already started marketing itself to key retailers and rackjobbers.

CLAPTON, DALTRY SIZZLE IN JULY

(Continued from page 10)

corded primarily in New York with producer Gerard McMahon and Joan Jett band mates Ricky Byrd and Tommy Price. "Who's Gonna Walk On Water," a politically charged tune, goes to album-rock radio shortly.

Country superstar Black is back in action with "The Hard Way" (RCA, July 14). The artist and James Stroud produced the album, which is being boosted by strong early radio response to the first single, "We Tell Ourselves." Expect a national tour to kick off midsummer.

Other noteworthy country albums in July will come from Marty Stuart, "This One's Gonna Hurt You" (MCA, July 7), and the Nitty Gritty Dirt Band, "Not Fade Away" (Liberty, July 28).

Headbangers will delight in the return of two perennial favorites, Megadeth and Motorhead. Megadeth offers "Countdown To Extinction," due July 20 on Capitol. The speed-metal band will hit the road in August for a concert tour that will send it throughout the U.S., U.K., and Europe over the next six months.

Veteran metallurgist act Motorhead will resurface July 14 with "March Or Die" (Epic). The set will be followed by the single "Hell-raiser" and an extensive world tour. Acclaimed band Sonic Youth

leads the batch of upcoming alternative releases with "Dirty," due July 14 on Geffen. The band, which produced the new set with Butch Vig, will do a series of small-club gigs around the country in preparation for a major tour, slated for the fall. The leadoff track, "100%," went to radio June 25.

Other key alternative albums due this month include "Psalm 69: The Way To Succeed & The Way To Suck Eggs" by Ministry (Warner Bros., July 14); "Your Arsenal" by Morrissey (Sire/Reprise, July 14); "The Love Album" by Carter The Unstoppable Sex Machine (Chrysalis, July 28); and "Anam" by Clanad (Atlantic, July 14).

DJ Quik and EPMD lead this month's rap brigade. On July 20, Profile's Quik offers "Way 2 Fonky," the follow-up to his gold-selling, self-titled debut. The Compton-based lyricist produced and wrote the set himself, and is aided by guests 2nd II None and Hi-C, among others.

The EPMD posse drops "Business Never Personal" July 28 on Columbia. The act is slated to hit the concert trail later this summer.

On July 28, Columbia offers a potpourri of acts on its soundtrack to the upcoming Luke Perry film "Buffy The Vampire Slayer." The first single from the set will be a new

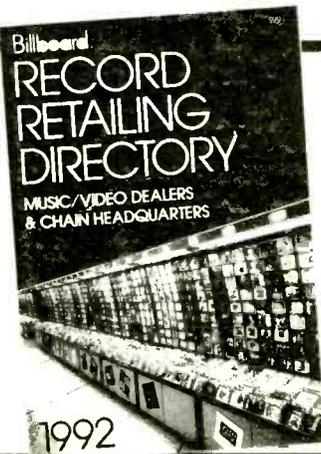
tune by C&C Music Factory, "Keep It Coming," which features a brand new vocal lineup. Also contributing previously unreleased material to the album are Ozzy Osbourne, Susannah Hoffs, Divinyls, and Judas Priest front man Rob Halford.

On the urban tip, all of the acts from Michael Bivens' ever-growing entertainment empire gather for "East Coast Family, Vol. I," due July 28 on Motown. The lineup of talent includes Boyz II Men, Another Bad Creation, and MC Brains, among others. They all perform on the first single, "1-4 All, All 4-1."

Former Gap Band front man Charlie Wilson makes his solo debut July 28 with "You Turn My Life Around" (MCA). The set is preceded by the single "Sprung On Me," which is beginning to pick up urban radio adds.

Zimbabwean dance artist Rozalla makes her U.S. debut July 14 with "Everybody's Free" (Epic). The title track and three other tunes on the album have already topped the U.K. pop and club charts. She is in the midst of an extensive U.S. club tour.

Assistance in preparing this story was provided by Barbara Davies and Trudi Miller in New York and Lisa Morton and Lance Sittig in Nashville.



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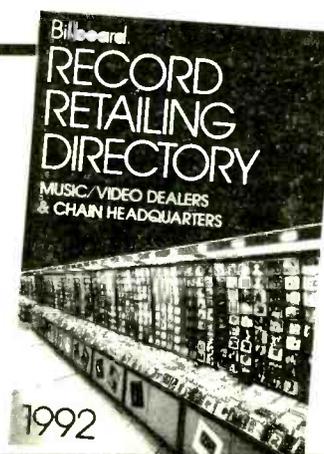
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Top Pop Catalog Albums™

THIS WEEK	LAST WEEK	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan		WKS. ON CHART
		ARTIST	TITLE	
		LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)		
		*** No. 1 ***		
1	1	ENYA ▲ REPRISE 26774* (10.98/15.98)	WATERMARK 9 weeks at No. 1	36
2	2	ERIC CLAPTON ▲ 2 POLYDOR 825382 (7.98 EQ/11.98)	TIME PIECES - THE BEST OF ERIC CLAPTON	59
3	5	JIMMY BUFFETT ▲ 2 MCA 5633 (7.98/11.98)	SONGS YOU KNOW BY HEART	59
4	3	BOB MARLEY AND THE WAILERS ▲ 3 TUFF GONG/ISLAND 846210/PLG (9.98/15.98)	LEGEND	48
5	4	JAMES TAYLOR ▲ 4 WARNER BROS. 3113 (7.98/11.98)	GREATEST HITS	59
6	8	JOURNEY ▲ 3 COLUMBIA 44493* (9.98 EQ/15.98)	JOURNEY'S GREATEST HITS	59
7	6	GUNS N' ROSES ▲ 8 Geffen 24148* (9.98/15.98)	APPETITE FOR DESTRUCTION	59
8	7	THE EAGLES ▲ 12 ELEKTRA 105 (7.98/11.98)	GREATEST HITS 1971-1975	59
9	10	STEVE MILLER BAND ▲ 5 CAPITOL 46101* (7.98/11.98)	GREATEST HITS	59
10	9	MEAT LOAF ▲ 6 CLEVELAND INT'L 34974/EPIC (5.98 EQ/9.98)	BAT OUT OF HELL	59
11	11	THE RIGHTEOUS BROTHERS ▲ CURB 77381* (6.98/10.98)	BEST OF RIGHTEOUS BROTHERS	59
12	12	METALLICA ▲ 7 ELEKTRA 60812* (9.98/15.98)	...AND JUSTICE FOR ALL	50
13	17	METALLICA ▲ 2 ELEKTRA 60439* (9.98/13.98)	MASTER OF PUPPETS	45
14	14	METALLICA ▲ 2 ELEKTRA 60396* (9.98/13.98)	RIDE THE LIGHTNING	44
15	13	AEROSMITH ▲ 6 COLUMBIA 36865* (5.98 EQ/9.98)	GREATEST HITS	59
16	19	PATSY CLINE ▲ 3 MCA 12 (4.98/10.98)	GREATEST HITS	59
17	16	THE EAGLES ● ELEKTRA 60205* (7.98/11.98)	GREATEST HITS VOL. 2	59
18	18	THE DOORS ▲ ELEKTRA 60345* (12.98/19.98)	BEST OF THE DOORS	48
19	15	DEF LEPPARD ▲ 10 MERCURY 830675* (9.98 EQ/15.98)	HYSTERIA	53
20	21	PINK FLOYD ▲ 8 COLUMBIA 36183 (15.98 EQ/31.98)	THE WALL	59
21	20	U2 ▲ 5 ISLAND 842298 (9.98/15.98)	THE JOSHUA TREE	27
22	22	BILLY JOEL ▲ 4 COLUMBIA 40121* (11.98 EQ/28.98)	GREATEST HITS VOL. I & II	59
23	26	ELTON JOHN ● MCA 1689 (4.98/11.98)	GREATEST HITS	58
24	23	QUEEN ▲ HOLLYWOOD 61037*/ELEKTRA (9.98/15.98)	NEWS OF THE WORLD	18
25	24	AC/DC ▲ 10 ATLANTIC 16018* (7.98/11.98)	BACK IN BLACK	59
26	28	PINK FLOYD ▲ 12 CAPITOL 46001 (9.98/15.98)	DARK SIDE OF THE MOON	59
27	25	ENYA ● ATLANTIC 81842* (7.98/11.98)	ENYA	17
28	27	LED ZEPPELIN ▲ 10 ATLANTIC 19129 (7.98/11.98)	LED ZEPPELIN IV	59
29	—	GENESIS ▲ 5 ATLANTIC 81641* (7.98/11.98)	INVISIBLE TOUCH	1
30	29	METALLICA ▲ ELEKTRA 60766* (9.98/13.98)	KILL 'EM ALL	23
31	30	BAD COMPANY ▲ 2 ATLANTIC 81625* (7.98/11.98)	10 FROM 6	56
32	31	CHICAGO ▲ REPRISE 26080 (9.98/15.98)	GREATEST HITS 1982-1989	55
33	—	SIR MIX-A-LOT ● DEF AMERICAN 26182*/REPRISE	SWASS	1
34	35	THE POLICE ▲ A&M 3902 (9.98/15.98)	SINGLES - EVERY BREATH YOU TAKE	52
35	32	QUEEN ● HOLLYWOOD 61065*/ELEKTRA (9.98/13.98)	A NIGHT AT THE OPERA	33
36	34	RED HOT CHILI PEPPERS ● EMI 92152*/ERG (9.98/15.98)	MOTHER'S MILK	10
37	39	THE BEATLES ▲ 8 CAPITOL 46442 (9.98/15.98)	SGT. PEPPER'S LONELY HEARTS CLUB BAND	4
38	33	BEASTIE BOYS ▲ 4 DEF JAM 40238*/COLUMBIA (7.98/11.98)	LICENSED TO ILL	8
39	37	FLEETWOOD MAC ▲ WARNER BROS. 25801* (9.98/15.98)	GREATEST HITS	42
40	44	VIOLENT FEMMES ▲ SLASH 23845*/WARNER BROS. (9.98/13.98)	VIOLENT FEMMES	14
41	40	INDIGO GIRLS ▲ COLUMBIA 45044* (7.98 EQ/11.98)	INDIGO GIRLS	6
42	50	BOB SEGER & THE SILVER BULLET BAND ▲ 3 CAPITOL 12182* (12.98/15.98)	NINE TONIGHT	38
43	36	THE EAGLES ▲ 9 ELEKTRA 103* (7.98/11.98)	HOTEL CALIFORNIA	34
44	45	LED ZEPPELIN ▲ 5 ATLANTIC 19127* (7.98/11.98)	LED ZEPPELIN 2	41
45	38	GRATEFUL DEAD ▲ WARNER BROS. 2764* (7.98/11.98)	THE BEST OF SKELETONS FROM THE CLOSET	15
46	42	GUNS N' ROSES ▲ 3 Geffen 24198* (9.98/15.98)	G N' R LIES	20
47	—	PHIL COLLINS ▲ 7 ATLANTIC 81240* (7.98/11.98)	NO JACKET REQUIRED	9
48	43	LUTHER VANDROSS ▲ EPIC 45320 (13.98 EQ/19.98)	BEST OF LUTHER: THE BEST OF LOVE	52
49	—	ANDREW LLOYD WEBBER ● MCA 6284* (10.98/15.98)	PREMIERE COLLECTION	33
50	—	PAUL SIMON ▲ 3 WARNER BROS. 25447 (9.98/15.98)	GRACELAND	20

Catalog albums are older titles which have previously appeared on The Billboard 200 Top Albums chart and are registering significant sales. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. All albums available on cassette and CD. *Asterisk indicates vinyl LP unavailable. Suggested price is for cassette and CD. Equivalent prices (indicated by EQ), for labels that do not issue list prices, are projected from wholesale prices. © 1992, Billboard/BPI Communications, and SoundScan, Inc.

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Update

LIFELINES

BIRTHS

Girl, Madison Mae, to Jeffrey and Jami Beck, May 20 in Los Angeles. He is director of graphic production for Sony Music, West Coast.

Boy, Sean Blake, to Jim and Linda Stanley, June 14 in Orlando, Fla. He is VP of operations for the Hard Rock Cafe.

Twin girls, Elizabeth Kelly and Samantha Nicole, to Dene and Kimberly Hallam, June 16 in Houston. He is program director of KKBQ Houston. She is an account executive at KODA Houston.

MARRIAGES

Doug Lenier to Karen Seymour, May 29 in Sedona, Ariz. He is a producer/songwriter. She is a singer/songwriter.

Chris White to Sandy Swartos, June 6 in Shelton, Wash. He is sales and merchandising representative for General Record Service One-Stop in Seattle.

Eric Margolis to Batsheva Grimm, June 21 in New York. He is marketing director at WBSL New York.

DEATHS

Hachidai Nakamura, 61, of heart failure, June 10 in Japan. Nakamura was the composer of "Sukiyaki," which topped the Hot 100 in 1963 in a recording by Kyu Sakamoto. The song was known in Japan by its original title, "Ue-o Muite Aruko (Let's Walk With Our Heads Held High)."

Peter Allen, 48, of AIDS-related illness, June 18 in San Diego. Allen was a singer, dancer, songwriter, and pianist who recorded 11 albums and wrote hits for many major stars. (See story, page 8.)

Thomas Whitfield, 38, of a heart attack, June 21 in Detroit. Nicknamed "the master producer of gospel," Whitfield was producer and/or composer on projects by such prominent artists as Aretha Franklin, Shirley Caesar, Edwin Hawkins, Yolanda Adams, Douglas Miller, Keith Pringle, and the late Rev. James Cleveland. He was best known for his work with Vanessa Bell Armstrong on her "Peace Be Still" album. As an artist, Whitfield recorded nine gospel albums, receiving a Grammy nomination for "My Faith" in 1991. His latest album, "Alive & Satisfied" (Benson), was released earlier this year. Whitfield is survived by his mother, Jacqueline, his two brothers, and his fiancée, Gwendolyn Morton, a featured soloist with Whitfield & Co. The family requests that donations be sent to the Thomas A. Whitfield Memorial Fund, c/o Vanguard Recording Complex, Attn: Brian Spears, 13425 Capital St., Oak Park, Mich. 48237.

Rick Sklar, 62, following minor surgery, June 22 in New York. Sklar was an innovator of top 40 radio programming, most notably during his time as PD at WABC New York. (See story, page 6.)



Join The 'Fanclub.' Members of DGC recording group Teenage Fanclub proudly display their "Popular Uprisings" T-shirts, in recognition of their album "Bandwagonesque" reaching No. 1 on Billboard's Heatseekers chart. Shown, from left, are Geffen national sales manager Jason Whittington; band members Norman Blake, Raymond McGinley, and Brendan O'Hare; Billboard associate director of retail research Geoff Mayfield; band member Gerry Love; and Geffen national singles sales manager Iris Grubman.

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 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 30, Copyright Workshop for Songwriters and Musicians, with information on performance rights organizations and music publishing, McGraw-Hill Building, New York. Robin White, 212-586-6300.

JULY

July 1-5, Midtyns Festival, Ringe, Denmark. 011-65-96-25-01.

July 7, "The Record Producer: The Personality

of Sound," seminar sponsored by the Los Angeles chapter of NARAS, A&M Records, Los Angeles. 818-843-8253.

July 11, Genesis Music Group Third Annual Rappathon, VIC Theater, Chicago. 312-645-0300.

July 11, Chicago Music Showcase, Harold Washington Library Ceter Auditorium, Chicago. 312-747-4850.

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. Don Rosenberg, 609-231-7800.

July 31-Aug. 2, 24th Annual Fujitsu Concord Jazz Festival, Concord Pavilion, Concord, Calif. Brad Schulenberg, 510-672-4396.

AUGUST

Aug. 24-25, 10th Annual Sponsorship Dynamics, conference on developing and implementing sponsorship programs, presented by BPI Communications, Grand Hyatt, New York. Laura Stroh, 615-321-4250.

NEW COMPANIES

Larry Getlen Public Relations (LPGR), formed by Larry Getlen. Company will provide full public relations services to acts, industry people, events, and companies looking to fine-tune their image and increase exposure to both consumers and industry people. Services include image consultation, bio writing, customs mailing, and all publicity-related communication. Current clients include CMI, manager of producer Eddie Kramer, Mark Dodson, and Kevin Elson, and Morrisound Recording, where Warrant has just completed its new album. Getlen was former director of publicity for Concrete Marketing and Roadrunner Records. 22-14 21st St., Long Island City, N.Y. 11105; 718-721-6870.

GOOD WORKS

THE 10TH ANNIVERSARY Rock 'N Charity Celebration, "A Decade of Dreams," raised \$375,000 for the fight against children's cancer, leukemia, and AIDS during a week of activities June 7-14 in Los Angeles. The events, co-sponsored by the T.J. Martell Foundation for Leukemia, Cancer and AIDS Research, Reebok, and the Upper Deck Co., featured celebrities competing in tennis, bowling, golf, softball, and hockey.

THANKS to a May 1 National Hunger Relief Concert in Louisville, Ky., Hammer donated 40,000 pounds of food to Los Angeles' South Central food pantry. Sponsored by the Kentucky Derby Festival, the event was a collective effort of the star rapper, USA Harvest, the KFC Corp., BAMA Foods, and Winn-Dixie. In all, the concert collected 500,000 pounds of food, now in the process of being distributed to more than 50 cities in the U.S.

A MUSIC VIDEO recently completed by Word Records features various artists on the Christian label performing "A World Of Difference," a song penned by Babbie Mason and Cheryl Rogers. All monies from the project are being donated to World Relief, the relief, development, and refugee service arm of the National Assn. of Evangelicals, to feed the hungry in Mozambique. Contributions can be sent to World Relief, P.O. Box WRC, Wheaton, Ill. 60189. For more info, contact Darla Koreiba at 615-259-2400.

MUSICARES, a program of NARAS, the recording academy, that focuses on the needs of music and performing professionals, has received a \$3,400 donation from the Gospel Music Assn. The donation represents a portion of the proceeds from the 23rd annual Dove Awards. The check was presented to NARAS president Michael Greene and MusiCares executive director Jan Rhees by GMA president John Styll, executive director Bruce Koblish, and BMI special projects VP Joe Moscheo II.

CHARITY POWER: Kid Power, a group of 45 Southern California youngsters organized after the recent Los Angeles riots, is putting on a showcase Friday (3) at Reseda High School. The show is being co-produced by Barry Fasman, who has been associated with recordings by Diana Ross, Billy Joel, Melissa Manchester, Air Supply, and Placido Domingo, among others. For more info, call Lena Michals Entertainment at 213-656-1277.

Windham Hill Consolidating Its Staff In New Offices

LOS ANGELES—Windham Hill Records will be "reconvening under one roof" in a staff consolidation planned for next March in new northern California offices, according to label president/CEO Anne Robinson.

While the move will lead to the closing of satellite label offices, including one in Burbank, Calif., Robinson says all existing staffers have been offered their jobs at the still-undetermined new site. The pioneering new age/jazz/pop label is currently headquartered in Palo Alto, in northern California.

"It isn't about restructuring, like what's going on at Virgin," Robinson says. "We might lose a receptionist, because we don't need three... [But] this isn't about closing something—this is about opening something."

Robinson depicts the consolidation as a much-needed centralization of operations for Windham Hill, whose employees became far-flung as the staff grew over the years.

"When we first got this building [in Palo Alto], I had really thought that all of us would be able to stay under this roof," she says. "We grew from 25 people to some 55-60."

Parts of the company were moved out of corporate headquarters, and a Los Angeles presence was established after A&M Records began distributing Windham Hill.

Windham Hill signed a joint-venture deal with BMG in May. "[The decision to consolidate] comes after the BMG deal closing, but it comes about because of a lot of leases coming up all at once," Robinson explains.

FOR THE RECORD

Contrary to a statement in a story in the June 27 issue of Billboard, a representative of Bill Ham's company was available for comment on a suit lodged against Ham and ZZ Top, but could not respond since the defendants said they had not yet seen the suit.

The owners of La Pagette Management are LaValle Day, Pat Day, and Bridgette Day. Their names were omitted in the June 27 New Companies column.

An item in the June 27 issue incorrectly described the affiliation of spoken-word label Gang Of Seven. It is not a Windham Hill imprint, but a freestanding label headed by Will Ackerman and distributed by BMG.

HomeVideo

BILLBOARD'S VIDEO NEWSWEEKLY

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New Line's Plans For 'Lawnmower Man'... 59
Uni Signs Distrib Deal With Pacific Arts... 59

Buena Vista To Debut 'Chipmunks' Follows Sell-Thru Success Of 'Bullwinkle'

BY CHRIS MCGOWAN

LOS ANGELES—After racking up huge numbers with the release of the "Rocky & Bullwinkle" videos, Buena Vista Home Video will attempt to score another big sell-through success when it debuts its "Alvin & The Chipmunks" line Sept. 11.

Buena Vista has cut a seven-year exclusive distribution deal with Bagdasarian Productions for home video rights to the animated children's series that first hit television screens in 1961 and has since aired in more than 80 countries. Buena Vista will pick its releases from 65 episodes included in the pact.

The announcement was made June 19 at the Universal Hilton in Universal City, Calif.

The initial launch of Chipmunk product will consist of six 25-minute programs priced at \$12.99 apiece, including special tie-ins to the 35th anniversary of "The Chipmunk Song," the 1958 single that preceded the TV debut of the musically oriented Alvin, Simon, and Theodore characters.

The first set of titles—"Rockin' With The Chipmunks," "Batmunk," "Funny We Shrunk The Adults," "Kong," "Back To Alvin's Future," and "A Chipmunk Christmas"—include two TV specials and four movie spoofs. They will be backed by a free consumer T-shirt offer and a multilevel marketing support program.

Sony Music, which signed a deal this year to market and distribute Chipmunk Records, will release several "Alvin & The Chipmunks" audio titles around the time of the video release. The Sony titles will consist of both new and catalog Chipmunk product, according to

Ross Bagdasarian, CEO of Bagdasarian Productions. Each Sony release will include information about the Buena Vista video titles, and vice-versa.

According to Bagdasarian, "Chipmunk" albums and singles have sold more than 40 million units since 1958 and earned five Grammy awards. Merchandise sales of Chipmunk clothing, toys, stationery products, and other items are near the \$300 million mark.

Bagdasarian attributes part of the Chipmunks' long-term success to the fact that many parents today grew up with the show and now want their children to watch it "because it's nonviolent, familiar, and a safe, comfortable purchase. The Chipmunks have their own niche. They are music-oriented, and have sold more music than any other animated characters."

Along with having a high recognition factor (Bagdasarian claims it is

93%), the furry little musicians with the high-pitched voices will get a hefty promotional boost from the Buena Vista marketing chains. More than 25 million inserts for the six "Chipmunks" video titles will be placed in the upcoming Walt Disney Home Video releases "The Great Mouse Detective," "The Rescuers," and "Beauty And The Beast."

In addition, radio contests are planned, and ongoing live Chipmunk character shows are being staged for children around the country this year. And the Chipmunks have been featured since 1990 on the covers of Del Monte's Fruit and Pudding Snack Packs, which currently ship approximately 60 million units annually.

Up to this point, the "Chipmunks" TV episodes have never been seen on home video, with the exception of a limited release for Target Stores during the chain's "Back To School" (Continued on page 61)

Prism Sales Skyrocket Due To More Product

BY DON JEFFREY

NEW YORK—Prism Entertainment Corp., an independent home video and film production company, says first-quarter sales more than doubled because of a stepped-up schedule of product releases.

For the three months that ended April 30, Los Angeles-based Prism reports net sales jumped 168% to \$5.5 million from \$2 million last year. The company also posted a net profit of \$329,000 in the quarter, compared with a loss of \$275,000 a year ago.

Prism attributes its loss last year to the termination of a video distribution agreement with Paramount Pictures.

Commenting on the last months of the Paramount deal, Earl Rosenstein, senior VP and CFO, says, "There was a lower sales level, plus

their fee, and there were a lot of trailing costs."

But this year the company's film production unit, Prism Pictures, has been maintaining a strategy of releasing one feature a month. In the first quarter the titles were "Night Eyes 2," "All American Murder," and "Prey Of The Chameleon." These movies, for which Prism pays half of the \$1 million-\$1.5 million average production budgets, are released directly to home video on the Prism Entertainment label.

"Since we left Paramount Pictures, we've started to develop and finance our own films," says Rosenstein. "We intend to make 12 a year. They're B titles, but the marketplace is accepting them."

Rosenstein adds that "Night Eyes 2" is the company's biggest ti- (Continued on page 59)

Columbia TriStar Brings Laser Distrib In-House

LOS ANGELES—Columbia TriStar Home Video will take charge of its own laserdisc releases beginning July 24 with the launch of "Hook."

The new arrangement, which ends a longstanding exclusive distribution deal with Pioneer LDCA, adds one more label to the list of those that have gone direct with their discs.

Warner Home Video, Warner Reprise Video, MGM/UA Home Video, MCA Home Video, Pacific Arts Video, Sony Music Video (SMV), Republic Pictures, PolyGram Video, BMG Classics, and Teldec Video are among those suppliers that handle their own laser business.

Of those, Pacific Arts, SMV, and Republic took over their own laser-

dise distribution this spring (Billboard, March 28).

According to Columbia TriStar, the label's discs will be manufactured by Digital Audio Disc Corp., a division of Sony based in Terre Haute, Ind. Laser versions of Columbia TriStar titles will be released day-and-date with VHS editions whenever possible.

"Laserdiscs have become a format of sizable demand. Our decision to market and sell our own laserdiscs is a direct response to the growth of this segment," says Paul Culberg, executive VP and COO at Columbia TriStar.

"Hook" will retail for \$39.95. On July 29, Columbia TriStar will launch "My Girl," "Ruby," and "Diary Of A Hitman" discs (\$34.95 each). "The Prince Of Tides" (\$39.95), "Bugsy" (\$39.95), and "Body Chemistry" (\$34.95) will follow Aug. 5.

Also due soon on disc from Columbia TriStar are "City Of Hope" (\$39.95), an unrated edition of "Wild Orchid 2" (\$34.95), "Under Suspicion" (\$34.95), "Highlander 2: The Quickening" (\$34.95), and "Inner Circle" (\$34.95).

Columbia TriStar's laser releases will encompass titles distributed by Columbia Pictures, TriStar Pictures, Triumph Releasing, Epic Home Video, and other Columbia TriStar acquisition titles.

Pioneer LDCA will continue as one of Columbia TriStar's distributors. "We will have an open distribution agreement with [Columbia TriStar], as we do with MGM, MCA, and others," says David Wallace, marketing manager for Pioneer. "They will sell their own discs, as will we and other distributors. In addition, on

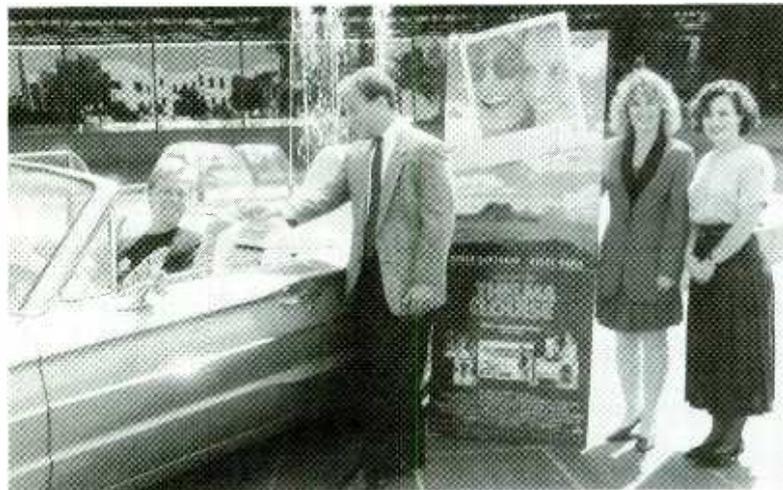
previously released product, we will maintain an exclusive distribution sell-off period for two years."

Going against the trend of major suppliers taking full control of their own discs were exclusive distribution pacts signed by Buena Vista Home Video and Image Entertainment (in

December), and by Capitol Records and Pioneer LDCA (in March).

Among smaller labels, Playboy Home Video recently inked a deal with Image, while MPI Home Video decided to go it alone last November.

CHRIS MCGOWAN



Thelma, Louise & William. William Sanborn of Paladin Video in San Diego prepares to drive off in his brand-new 1968 Ford Thunderbird, which he won in MGM/UA Home Video's recent "Thelma & Louise" contest. Shown standing, from left, are MGM/UA Home Video VP of sales and marketing George Feltenstein, director of sales and marketing Mindy Phillips, and director of advertising Kim Wertz.

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Billboard®

FOR WEEK ENDING JULY 4, 1992

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	11	101 DALMATIANS	Walt Disney Home Video 1263	Animated	1961	G	24.99
2	2	4	THE SILENCE OF THE LAMBS	Orion Pictures Orion Home Video 8767	Jodie Foster Anthony Hopkins	1991	R	19.98
3	5	34	FANTASIA	Walt Disney Home Video 1132	Animated	1940	G	24.99
4	4	5	ALIEN/ALIENS TRIPLE PACK	FoxVideo 5598	Sigourney Weaver	1992	R	39.98
5	7	6	PLAYBOY PLAYMATE OF THE YEAR 1992	Playboy Home Video Uni Dist. Corp. PBV0707	Corinna Harney	1992	NR	19.95
6	8	6	PLAYBOY'S EROTIC FANTASIES	Playboy Home Video Uni Dist. Corp. PBV0712	Various Artists	1992	NR	19.95
7	3	14	FIEVEL GOES WEST ◊	Amblin Entertainment MCA/Universal Home Video 81067	Animated	1991	G	24.95
8	6	8	MADONNA: TRUTH OR DARE	Live Home Video 69021	Madonna	1991	R	19.98
9	14	20	PENTHOUSE: SATIN AND LACE	Penthouse Video A*Vision Entertainment 50291-3	Various Artists	1992	NR	19.98
10	12	6	PLAYBOY PLAYMATE REVIEW '92	Playboy Home Video Uni Dist. Corp. PBV0708	Various Artists	1992	NR	19.95
11	9	60	THE JUNGLE BOOK	Walt Disney Home Video 0602	Animated	1967	G	24.99
12	13	29	CHERFITNESS: A NEW ATTITUDE	CBS/Fox Video FoxVideo 2576	Cher	1991	NR	19.98
13	16	3	MORRISSEY: LIVE IN DALLAS	Warner Reprise Video 3-38305	Morrissey	1992	NR	19.98
14	31	2	BEASTIE BOYS: THE SKILLS TO PAY THE BILLS	Capitol Video 40037	Beastie Boys	1992	NR	14.98
15	19	16	ALIENS	FoxVideo 1504	Sigourney Weaver	1986	R	19.98
16	10	18	QUEEN: WE WILL ROCK YOU	MobileVision/Yellowbill/Queen Strand Home Video 2115	Queen	1992	NR	14.98
17	35	2	MARIAH CAREY: UNPLUGGED + 3	SMV Enterprises 19V-49133	Mariah Carey	1992	NR	19.98
18	15	14	SATURDAY NIGHT LIVE: WAYNE'S WORLD	Broadway Video Starmaker Ent. Inc. 660001	Mike Myers Dana Carvey	1992	NR	14.95
19	11	33	1992 PLAYBOY VIDEO PLAYMATE CALENDAR	Playboy Home Video Uni Dist. Corp. TBV0702	Various Artists	1991	NR	19.98
20	NEW ▶		2ND ANNUAL GIRLS GAMES OF SUMMER	A*Vision Entertainment 3-50315	Various Artists	1992	NR	19.98
21	17	18	PLAYBOY: SEXY LINGERIE IV	Playboy Home Video Uni Dist. Corp. 0705	Various Artists	1992	NR	19.95
22	RE-ENTRY		LONESOME DOVE	RHI Entertainment Inc. Cabin Fever Entertainment 8378	Robert Duvall Tommy Lee Jones	1989	NR	39.95
23	32	3	THIS IS SPINAL TAP	New Line Cinema Columbia TriStar Home Video 75723	Christopher Guest Michael McKean	1984	NR	14.95
24	18	4	THE DOORS	Carolco Home Video Live Home Video 68956	Val Kilmer Meg Ryan	1991	R	19.98
25	24	14	TINY TOON ADVENTURES: HOW I SPENT MY VACATION	Amblin Entertainment Warner Home Video 12290	Animated	1991	NR	19.98
26	NEW ▶		"WEIRD AL" YANKOVIC: VIDEO LIBRARY	BMG Video 75268-3	"Weird Al" Yankovic	1992	NR	14.98
27	20	43	SINGIN' IN THE RAIN (40TH ANNIV.)	MGM/UA Home Video 202539	Gene Kelly Debbie Reynolds	1952	G	19.98
28	34	3	ANNIE LENNOX: DIVA	6 West Home Video 15719-3	Annie Lennox	1992	NR	14.98
29	30	33	PENTHOUSE: 1991 PET OF THE YEAR PLAYOFF	Penthouse Video A*Vision Entertainment 50290-3	Various Artists	1991	NR	19.98
30	23	10	MICHAEL BOLTON: SOUL AND PASSION ●	SMV Enterprises 19V-49122	Michael Bolton	1992	NR	19.98
31	21	7	ZZ TOP: GREATEST HITS	Warner Reprise Video 38299	ZZ Top	1992	NR	19.95
32	22	12	MOTLEY CRUE: DECADE OF DECADENCE '81-'91	Elektra Entertainment 40129	Motley Crue	1992	NR	19.98
33	29	15	MONTY PYTHON AND THE HOLY GRAIL	Columbia TriStar Home Video 92253	John Cleese Graham Chapman	1974	PG	19.95
34	36	17	PLAYBOY VIDEO CENTERFOLD: PAMELA ANDERSON	Playboy Home Video Uni Dist. Corp. 0704	Pamela Anderson	1992	NR	19.95
35	NEW ▶		KRIS KROSS: JUMP	SMV Enterprises 2VS-49139	Kris Kross	1992	NR	12.98
36	26	33	PENTHOUSE: PASSPORT TO PARADISE/HAWAII	Penthouse Video A*Vision Entertainment 50288-3	Various Artists	1991	NR	19.98
37	25	40	THE RESCUERS DOWN UNDER	Walt Disney Home Video 1142	Animated	1991	G	24.99
38	33	90	THREE TENORS IN CONCERT ▲ ³	PolyGram Video 071-223-3	Carreras - Domingo - Pavarotti	1990	NR	24.95
39	27	4	DANCE! WORKOUT WITH BARBIE	Buena Vista Home Video 1361	Animated	1991	NR	19.99
40	28	7	THE JUDDS: THEIR FINAL CONCERT	MPI Home Video 6351	The Judds	1992	NR	19.98

● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1992, Billboard/BPI Communications.

Pioneer-ing Programs In L.A. Firm Takes Lead In Rebuilding

LOS ANGELES—In an effort to contribute to the rebuilding of South Central Los Angeles following the riots that erupted there April 29, Pioneer North America will donate \$600,000 toward educational and vocational programs in the area.

The announcement was made at a June 17 press conference held at the Maxine Waters Employment Preparation Center in Watts.

Pioneer's commitment consists of three parts: \$500,000 for the Pioneer Academy of Electronics (a model program at the Maxine Waters Center); \$100,000 that will go to "Rebuild L.A." education programs; and internships for high school students at Pioneer's headquarters in Long Beach, Calif.

"When we met with community leaders to discuss ways in which Pioneer could help rebuild Los Angeles, the No. 1 problem identified was joblessness," said Setsujiro Onami, president of Pioneer. "Through our expertise in electronics, we are able to provide vocational and job training in one of the most dynamic, fast-growing industries in the U.S."

Added Peter Ueberroth, Rebuild L.A. chairman, "Education and job training are important elements in the process of healing Los Angeles. We encourage more corporations to follow Pioneer by offering jobs, internships, and job-training programs similar to what they have announced today."

The Pioneer Academy of Electronics was created through a partnership between Pioneer Electronics, the Maxine Waters Center, the Los Angeles Unified School District, the LAUSD Board of Education, and the Rebuild L.A. organization.

"The Pioneer Academy of Electronics is a much-needed addition to the Maxine Waters Employment Preparation Center," said Warren Furutani, president of the LAUSD Board of Education. "Without corporate donations, we cannot offer all of the education and job-training skills that this community needs."

Beginning in September, the Pioneer Academy will initially offer 30 junior and senior high school students in South Central L.A. a two-year vocational training program in electronics servicing and repair. Students will study with state-of-the-art equipment and be taught by industry-certified instructors. The program curriculum has been designed by the Electronics Industries Assn.

All participants will be offered paid summer internships at Pioneer facilities and will benefit from field trips and guest lectures given by Pioneer employees and industry experts. The Pioneer Academy will at first serve students from Jordan and Locke high schools. Up to 30 new students will be recruited each year.

CHRIS MCGOWAN

Uni Distrib Acquires Video Rights To Pacific Arts Library

NEW YORK—Uni Distribution has signed a distribution deal with Pacific Arts, the home video label founded by ex-Monkees member Michael Nesmith, according to a Uni statement.

The deal encompasses Pacific Arts' library of more than 200 video titles, including 100 PBS Home Video programs as well as music videos, dramas, and educational fare.

Pacific Arts Corp. president Al Catlabiani says, "As Uni assumes retail sales and distribution responsibilities, we will be able to focus on our core

business, which is programming and marketing."

The agreement calls for Pacific Arts reps to team up with the Uni staff, headed by Janice Durr, to promote Pacific Arts and other Uni-distributed labels, including MCA/Universal Home Video, Rhino Home Video, Playboy Video, and Rabbit Ears.

According to the statement, Pacific Arts will launch another broadcast-related video label later this year with national cable network The Family Channel.

PRISM SALES SKYROCKET

(Continued from page 57)

tle to date, at 50,000 units shipped. The second-quarter films have been "Illicit Behavior" and "Project Shadow Chaser." In July, "Little Noises," with Tatum O'Neal, will be out on video.

Prism also has tapped a stream of revenue through the sale of rights to its films to cable TV networks. Rosenstein estimates that 13% of first-quarter sales were derived from this source.

So far in the second quarter Prism has made its initial home video release of a made-for-television movie by Capital Cities/ABC. This is part of a two-year exclusive distribution and marketing agreement with ABC

Video. The plan is to release one movie a month. The June title was "Acceptable Risks," which starred Brian Dennehy.

Prism has a similar distribution deal with Tribune Entertainment Co., but no made-for-TV movies have been released yet under that agreement.

The company also licenses films for video release from independent producers, but Rosenstein says the number has declined to "only five or six films a year."

The company's stock closed at \$4.25 a share, a 52-week high, in American Stock Exchange trading at press time.

Interactive Media Agency Formed To Promote U.S.-Japan Links On Cd-I, CD-ROM

BY CHRIS MCGOWAN

LOS ANGELES—With the intent of forging new relationships across the Pacific Ocean between artists, publishers, and hardware companies working in the field of multimedia, a new company called Interactive Media Agency has been formed in West Los Angeles.

The president of IMA is Hikaru Sasahara, who formerly served as international GM for CCC, the Japanese megavideo chain, and has also worked with F2 Company Ltd., a multifaceted, Tokyo-based consulting firm and publisher.

His new firm, says Sasahara, will seek to "find untapped CD-ROM, CD-I, and other multimedia publishers here and bring their software concepts to Japanese hardware companies" like Sony, Matsushita, Sega, Nintendo, and others.

"And not only will we arrange distribution in Japan in the platforms there for publishers here, but we will be arranging distribution in the U.S. for Japanese titles," adds Sasahara.

IMA already has made two important signings. One is Joe Sparks, who co-created the hit CD-ROM title "Spaceship Warlock" for Reactor Inc. and has since formed his own company, Pop Rocket, based in San Francisco.

Sparks did most of the music and the 3D modeling for "Spaceship Warlock," an interactive animated CD-ROM title that is both a game and a branching movie. His latest project is "Total Distortion," described by Sasahara as a "CD-ROM multimedia opera."

IMA signed an agreement with Sparks to represent him in Japan, as it also did with Verbum Inc., a San Diego publisher that puts out "Verbum," a quarterly digital art/computer graphics magazine, and "Verbum Interactive," a CD-ROM version of that magazine.

Sasahara is also currently working on bringing together several prominent Japanese animation artists with American CD-ROM publishers. "I think we can create products with multinational appeal, and I hope make some kind of breakthrough in the market," says Sasahara.

Co-production deals involving artists and publishers on both sides of the Pacific have the potential of triggering "the exchange of ideas, concepts, and know-how, and generating a lot of new titles," he adds.

At the moment, the CD-ROM market is underdeveloped in Japan, but expected to grow rapidly in the near future. In Japan, the household penetration of CD-ROM drives is "very low, probably 10% of that in the U.S.," says Sasahara. "But right now Macintosh is the main platform they all use, and Macintosh sales have increased 200% since 1989. This winter Macintosh will introduce computers with built-in CD-ROM drives at a low price in Japan, and that will increase the credibility of Macintosh [based] titles."

In the U.S., CD-ROM titles are

available that are compatible with Macintosh computers, and PCs using MS-DOS or Windows software. There are currently an estimated 500,000 CD-ROM drives in U.S. households. CD-I, CD-TV, and CD-ROM/XA are other multimedia formats (Billboard, May 30). Sega and Nintendo are both developing CD-ROM game titles.

Sasahara sees great potential in CD-ROM for entertainment, education, and how-to applications. In the future, he expects CD-ROM to democratize the motion picture production process. "In Hollywood, a big budget is always the focus, and a couple of hundred people are required. It's controlled by celebrities and famous directors. But a CD-ROM interactive movie can be made by just a handful of people. 'Space-

ship Warlock,' for example, was made by two people. You can have control over what you'd like to see, and you don't need a big budget or a Schwarzenegger or a Coppola. You can still make fantastic movies with just a few very talented computer nerds.

"CD-ROM multimedia allows almost anyone to create in the format who can purchase a Macintosh and the authoring tools," he continues. "It's all available and easily purchased. You can create your own music, graphics, and full-motion video."

At the end of 1992 or in early 1993, IMA, working with F2 Company, will invite new developers from the U.S., Europe, and Japan to a CD-ROM software contest in Tokyo.

New Line Offering 2 Cuts Of 'Lawnmower Man' Video

LOS ANGELES—In what is believed to be an industry first, New Line Home Video will issue an unrated, director's cut version of "The Lawnmower Man" simultaneously with the traditional video release Aug. 26, according to a statement from New Line.

Typically, special editions of movies on either videotape or laserdisc are released subsequent to a regular home video release.

The director's cut of "The Lawnmower Man" will feature extra footage and special effects not seen in the MPAA R-rated theatrical version.

At the same time, New Line Home Video, which has its titles sold through Columbia TriStar Home Video, is backing the \$32 million-grossing sci-fi film with a substantial marketing campaign. At the upcoming Video Software Dealers Assn. convention in Las Vegas, New Line will have several "virtual reality" systems whereby retailers can immerse themselves in a computer landscape. Jeff

Fahey, the film's co-star, will also be on hand in Vegas to sign photos.

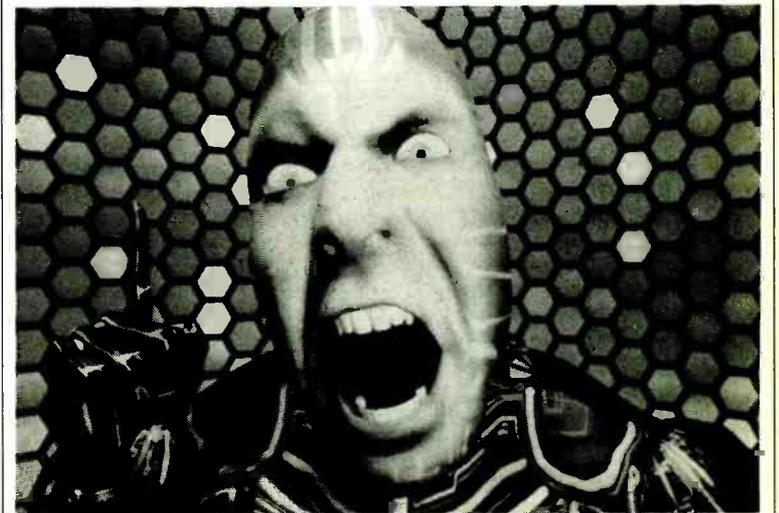
In addition, there will be a 900-number sweepstakes trumpeted by a spot at the front of the cassette whereby consumers can win a virtual-reality system or a Mazda sports car by answering questions about the film.

As an incentive for dealers and distributors, New Line will also offer a special "super cyberpak" offer with the purchase of a "Lawnmower Man" eight-pack. Among items included, valued at more than \$100, are a long-sleeved cotton shirt, a black and silver baseball cap, a silver gyroscope, a key chain, a button, and a silver space-age tote bag.

New Line will also run a national radio promotion to air in the top-100 markets, promoting the street date of the film and its availability at video stores.

Extensive point-of-purchase materials will also be available.

JIM McCULLAUGH



Cyber-Jobe (played by Jeff Fahey), in a scene from New Line Home Video's "The Lawnmower Man."

Home Video

Top Music Videos

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store sales reports.		Type	Suggested List Price
			TITLE, Copyright Owner, Manufacturer, Catalog Number	Principal Performers		
			★★ NO. 1 ★★			
1	NEW		UNPLUGGED + 3 SMV Enterprises 19V-49133	Mariah Carey	LF	19.98
2	1	21	WE WILL ROCK YOU MobileVision/Yellowbill/QueenStrand Home Video 2115	Queen	LF	14.98
3	NEW		EXTRAVAGANZA LIVE AT THE MIRAGE BMG Video 72333-80006-3	Cher	LF	19.98
4	7	5	DIVA 6 West Home Video 15719-3	Annie Lennox	LF	14.98
5	27	3	VIDEO LIBRARY BMG Video 75268-3	"Weird Al" Yankovic	LF	14.98
6	13	3	LIVE IN DALLAS Warner Reprise Video 3-38305	Morrissey	LF	19.98
7	5	9	ZZ TOP GREATEST HITS Warner Reprise Video 38299	ZZ Top	LF	19.95
8	3	5	JUMP SMV Enterprises 9VS-49139	Kris Kross	SF	9.98
9	28	3	THE SKILLS TO PAY THE BILLS Capitol Video 40037	Beastie Boys	LF	14.98
10	8	7	THEIR FINAL CONCERT MPI Home Video 6351	The Judds	LF	19.98
11	9	9	VIDEO COLLECTION Capitol Video 40034	Bonnie Raitt	SF	14.98
12	4	11	SOUL AND PASSION ● SMV Enterprises 19V-49122	Michael Bolton	LF	19.98
13	2	11	DECADE OF DECADENCE '81-'91 Elektra Entertainment 40129	Motley Crue	LF	19.95
14	24	3	REAL LIFE 6 West Home Video 5722	Lisa Stansfield	LF	19.98
15	11	47	GARTH BROOKS ▲ Capitol Video 40023	Garth Brooks	LF	14.95
16	6	91	THE THREE TENORS IN CONCERT ▲ PolyGram Video 071223-3	Carreras - Domingo - Pavarotti	LF	24.95
17	10	7	THE WILD LIFE HOME VIDEO Capitol Video 25052	Slaughter	LF	19.98
18	16	3	PHALLUS IN WONDERLAND Metal Blade Home Video 38285	Gwar	LF	19.98
19	20	5	CHEESY HOME VIDEO A*Vision Entertainment 3-50312	Primus	SF	16.98
20	NEW		SHADOWS AND LIGHT SBK Music Video 33151	Wilson Phillips	LF	16.98
21	NEW		ACOUSTIC Pacific Arts Video PBS Home Video PBS404	Crosby, Stills & Nash	LF	16.95
22	NEW		MTV PARTY TO GO: VOL. 2 Tommy Boy Music Video TBV1053	Various Artists	LF	19.98
23	21	3	INTEGRATION EIGHT X TEN SMV Enterprises 12V-49126	Front 242	LF	12.98
24	NEW		THIS IS GARTH BROOKS Liberty Home Video 40038	Garth Brooks	LF	24.95
25	12	29	LIVE AT THE EL MOCAMBO ● SMV Enterprises 19V-49111	Stevie Ray Vaughan	LF	19.98
26	NEW		THE UNFORGETTABLE CONCERT Elektra Entertainment 40139	Natalie Cole	LF	24.98
27	18	33	FUNKY MONKS Warner Reprise Video 3-38281	Red Hot Chili Peppers	LF	19.98
28	14	17	MOON SHADOWS Warner Reprise Video 3-38289	Enya	SF	14.98
29	NEW		SEXY M.F. Warner Reprise Video 38314	Prince And The N.P.G.	VS	9.98
30	NEW		LA CARRERA PANAMERICANA SMV Enterprises 19V-49128	Pink Floyd	LF	19.98

○ RIAA gold cert. for sales of 25,000 units for video singles; ● RIAA gold cert. for sales of 50,000 units for SF or LF videos; △ RIAA platinum cert. for sales of 50,000 units for video singles; ▲ RIAA platinum cert. for sales of 100,000 units for SF or LF videos; ◇ RIAA gold cert. for 25,000 units for SF or LF videos certified prior to April 1, 1991; ◆ RIAA platinum cert. for 50,000 units for SF or LF videos certified prior to April 1, 1991. LF long-form. SF Short-form. VS Video single. © 1992. Billboard/BPI Communications.

MUSIC VIDEO REVIEWS

Country Music Classics: Webb Pierce/Chet Atkins, Marty Robbins/Ernest Tubb, Ray Price/Jim Reeves (with Ernest Tubb); Shanachie Home Video; three tapes, approximately 60 minutes each; suggested list: \$24.95-\$29.95 each.

Shanachie Records Corp. is giving hardcore country music a reason to celebrate with the release of the first three volumes of "Country Music Classics."

Shanachie plans to issue another seven volumes of "Country Music Classics" throughout the remainder of the year. All 10 volumes are culled from "Stars Of The Grand Ole Opry," a nationally syndicated, half-hour television show that ran from 1954-56.

Live TV performances from this period are not widely available, since the Grand Ole Opry itself did not allow TV broadcasts until the late '70s. Shot on 35mm color film, "Stars Of The Grand Ole Opry" featured live performances of many of that day's top country stars in a relaxed barn-dance setting filled with assorted musicians, square dancers, and fans punctuating the songs with hoots, hollers, and spontaneous applause. Except for some minor glitches, such as a slight tape hiss and an occasional fuzzy image, the overall quality of the video is exceptional, with bright colors and clean sound.

Highly recommended for vintage country music fans, this series also may serve as a valuable reference source for those interested in learning more about the influences behind many of today's country music artists. Finally, it is required viewing for anyone interested in experiencing, first-hand, an important chapter of American music in its prime.

• *Webb Pierce/Chet Atkins*: This is an excellent place to start. Pierce, a classic honky-tonk stylist who remained true to the form for most of his career, is featured here performing 18 of his best songs, including "More & More," "Slowly," "In The Jailhouse Now," and "There Stands The Glass." In addition, there are nine superb finger-picking instrumentals by a pre-"Nashville sound" Atkins.

• *Marty Robbins/Ernest Tubb*: Features Robbins strumming his "Mr. Teardrop" guitar on 12 songs, including "Singin' The Blues," "Time Goes By," and "I Couldn't Keep From Crying." Tubb, meanwhile, is backed up by his longtime band, the Texas Troubadours, performing one classic after another: "Walkin' The Floor Over You," "Tomorrow Never Comes," "Two Glasses," "You Don't Have To Be A Baby To Cry," a total of 14 songs in all. • *Ray Price/Jim Reeves (with Ernest Tubb)*: Features Price singing "Crazy Arms," "Don't Let The Stars Get In Your Eyes," "I'll Be There," and six other great songs. Reeves does "Mexican Joe," "My Lips Are Sealed," "Bimbo," and five others. This is a rare opportunity to see these two country crooners display their early honky-tonk style.

BRIAN P. LIGHT

Tom Petty & the Heartbreakers, "Take The Highway," MCA Music Video, 92 minutes, \$19.98.

This live recording taken from Tom Petty & the Heartbreakers' 1991 out-

ing captures the fiery essence of one of rock's premier touring bands. Directed by Julien Temple, the video is an apt tribute to the 15-year anniversary of the band, whose debut album was released in 1976.

Filmed over two nights (Nov. 23 and 24, 1991), the video has a seamless quality that serves the performances well. Although Temple's direction abounds with jerky shot changes, these are offset by sweeping pans that are almost dizzying in effect. Both styles help accentuate the psychedelic flavor of the show's production, which features a huge tree from which descends the "Psychedelic Dragon" and a few past presidents.

Petty has an endearing on-stage demeanor and the performances are flawless, from the modern fairy tale "Into The Great Wide Open" to his breakthrough hit, the raw "Refugee." Petty's band mates are all crack musicians, most notably Benmont Tench on keyboards and underrated guitarist Mike Campbell, who takes a stroll through guitar heaven at one point, manning guitars, mandolin, and bouzouki. Other high points are "Free Fallin'," "Runnin' Down A Dream," Van Morrison's "I'm Tired, Joey Boy," and the ultra-trippy "Don't Come Around Here No More."

Throughout, "Take The Highway" is a rocking good ride that clocks in at just more than 90 minutes. Although a little more attention could have been paid to Petty's earlier catalog, the 17 songs included are a joy without exception. Here's to hoping Petty and the boys keep makin' some noise for another 15 years or so. RAY WADDELL

GWAR, "Phallus In Wonderland," Metal Blade Home Video, 55 minutes, \$19.98.

Just when you thought it was safe to go back into the music section of your local video store, GWAR is back with its second horrific home video.

Fresh from the release of its third

album, "America Must Be Destroyed," the Spinal Tap of Death Metal has again dawned its latex armor to wreak havoc on the Moral Majority, disease the minds of our nation's youth, and just make a bloody mess of things.

Like GWAR's first video, "Live From Antarctica," the production quality of "Phallus" is poor at best, but what it lacks in video tech it makes up for in blood and guts leftover from GWAR's infamous live shows.

As the story begins, the Cuttlefish of Kthulu (the bodily companion of lead singer Oderous Urungus) has been arrested and stands trial on charges that he is actually a phallus. Following the scrupulous testimony of prosecutor Edna P. Granbo, the court finds the Cuttlefish guilty and sentences it to death. The phallus, however, is acquitted after it agrees to turn state's witness against Urungus and sends Granbo and her Morality Squad on a witch hunt for GWAR.

The plot then sidetracks to a journey with GWAR along a path littered with sex, drugs, and gore. Among the obscenities are scenes of the band ripping the face off a nun, a priest molesting children in the confessional, and a German commercial director (played by Gibby Haines of the Butthole Surfers) feeding crack-laced cereal to kids.

Along the way, the video manages to loosely incorporate several cuts from the new album into the storyline, including "Crack In The Egg," "Have You Seen Me?," and "The Road Behind," before the climactic clash with Granbo during "The Morality Squad."

Although GWAR eventually manages to escape Granbo's wrath, the band soon finds itself under attack again, this time from Gor-Gor, a 400-foot Tyrannasaurus Rex who is actually the band's evil offspring returned with a vengeance. Buckets of blood and tons of stolen Godzilla effects later, the city is left in ruins from the apocalyptic battle. Death... degradation... destruction... just good, clean fun.

BRUCE BUCKLEY

THE HOLLYWOOD REPORTER TOP 10 WEEKLY MOVIE GROSSES

THIS WEEK	PICTURE / (STUDIO)	WEEKEND GROSS (\$)	NO. OF SCRNS PER SCRAN AVG (\$)	WKS IN REL	TOTAL GROSS TO DATE (\$)
1	Batman Returns (Warner Bros.)	45,687,711	2,644 17,280	—	47,720,711
2	Sister Act (Buena Vista)	7,758,639	2,075 3,739	3	55,341,346
3	Patriot Games (Paramount)	7,722,451	2,396 3,223	2	49,114,339
4	Housesitter (Universal)	7,020,720	1,764 3,980	1	20,473,025
5	Lethal Weapon 3 (Warner Bros.)	4,704,475	2,205 2,133	5	121,914,541
6	Far and Away (Universal)	3,011,850	1,746 1,725	4	42,327,835
7	Encino Man (Buena Vista)	1,616,233	1,729 935	4	32,457,575
8	Alien 3 (20th Century Fox)	1,528,605	1,501 1,018	4	49,497,102
9	Class Act (Warner Bros.)	1,223,323	881 1,389	2	9,048,384
10	Basic Instinct (TriStar)	951,125	875 1,087	13	107,273,869

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VSDA Oregon Chapter: Retailers Not Losing Sleep Over PPV

CABLE UP: The controversy over pay-per-view cable TV and its effect on home video rental continues, but the emotional intensity surrounding the issue varies among dealers.

This was surprisingly apparent when the Oregon/SW Washington Chapter of the Video Software Dealers Assn. staged an all-day seminar on the future of home video retailing June 16 at the Shilo Inn.

What a lot of people in the industry don't know is that Portland, Ore., is the site of a long-range test where Warner Home Video movies are released simultaneously to home video and cable, attendees noted.

"I transferred here from Dallas recently and it was surprising to me,"

said Gene Zimmerman, branch manager at Ingram Entertainment. "I thought there would be a hue and cry from retailers, but there isn't that much reaction. Maybe they're resigned to it."

At the seminar, delegates had an easy and captive target—panelist Jay Babbitt, Northwest sales rep for Warner Home Video. But no one went crazy. "This test has been on a while," said Jim Lodwick, owner of Video Giant. "Also, Jay is a super guy and the decision about the cable is not the home video department; it has nothing to do with Jay."

Does the simultaneous release of titles on home video and cable make any difference? Babbitt told delegates he



by Earl Paige

can't see any effect, but Diane Evans, owner of JR's Video, told the audience she definitely cuts back on a Warner Home Video title when it's a simul-release situation.

Others concurred, including Ingram's Zimmerman: "I see the movies having less shelf life, like dropping from four-and-a-half to three-and-a-half weeks. But I have no statistics to

prove that."

CABLE DOWN: Although there was less bashing of PPV and cable TV than one might have expected at the Portland seminar, keynote speaker Bruce Apar was outspoken on the subject.

"PPV is the big lie," charged Apar, the editor-in-chief of Video Business. "There is no such thing as video-on-demand and this test in Cerritos [Calif.] is not a test," he went on, criticizing the much-publicized activity. "Those people are watching TV for free; it's free-per-view. It's not going to tell us anything."

RETURNING HERO: Andy Lasky has resurfaced after a few weeks on

vacation and dozens of calls from curious trade editors piled up on his answering machine in Spartanburg, S.C.

As possibly the best-known video retailer to ever emerge from the Rose City, Lasky was moderator on the main panel at the Portland soiree and was totally surprised over all the furor surrounding his departure from WJB Video, the huge South Carolina Blockbuster Video franchisee where he was buyer.

"It was time to do something else," said Lasky, insisting he left in an amicable situation and merely resigned. Intimates, however, wondered if Lasky's outspoken manner didn't mix
(Continued on next page)

BUENA VISTA BOWING 'ALVIN & CHIPMUNKS' LINE

(Continued from page 57)

With The Chipmunks" promotional campaign in 1990. Only "a few thousand copies of four to five episodes" were released, according to Bagdasarian. "It was only 400 stores in the entire country," he added.

In addition, the 1987 animated feature film "Alvin & The Chipmunks" was released on video by Warner Home Video.

Bagdasarian held off from a major home video deal for the Chipmunks TV programming until now "because we wanted to do it right," he said. "During the '80s, the sell-through market was just starting to take form. We felt that now was the right time, and it was an exciting opportunity for us to come out with Disney."

Bagdasarian hinted that the timing might have been right for Disney as well, especially after the latter's good fortune with a squirrel and a moose. "For a long time, Disney had only done their own characters," he observed. "But I think that their 'Rocky & Bullwinkle' success opened up a wonderful new area of opportunity. On the basis of that success, we were able to put [the deal] together."

Added Jere Hausfater, Buena Vista VP of acquisitions, "Disney is looking to acquire characters with significant brand recognition, which can be marketed and taken to another level. What Disney does well is brand management, and it can be done for third-party product, such as 'Rocky & Bullwinkle,' the Chipmunks, and the Jim Henson line. We are now willing to expand our base in what we're going to offer the consumer."

One of the six upcoming titles, "Rockin' With The Chipmunks," is hosted by rap star Fresh Prince, and features Alvin dancing alongside Michael Jackson. The six episodes will also be released on laserdisc by Image Entertainment at a future date.

Consumers who purchase any two Chipmunks tapes can mail in for a free Chipmunks T-shirt. The release will also be backed by point-of-purchase material such as a six-foot standee prominently featuring the T-shirt offer; a full-color, theatrical-sized poster highlighting Michael Jackson and the free T-shirt offer; and 32- and 64-unit

prepacks to display product in the store and also highlight the shirt.

"In launching and supporting this video product line, we will be building on the equity of the Chipmunks name and the extreme popularity of these characters," said Ann Daly, senior VP of marketing for Buena Vista. "We will be consistently supporting this new video line with comprehensive marketing, in the form of advertising, promotional activities, and collaboration with Sony/Epic, thereby providing retailers with a new and substantial stream of revenue."

Alvin & the Chipmunks were born in 1958, when the late Ross Bagdasarian Sr. scored a hit single with "The Chipmunk Song," in which he applied the speeded-up voice he'd first used in the novelty song "Witch Doctor."

"The Chipmunk Song" sold more than 4.5 million units in just seven weeks and won the first Grammy ever awarded for children's music. This success led to the creation by Bagdasarian of a half-hour TV series for CBS in 1961.

The Chipmunks enjoyed a long run of success in both television and children's music until 1972, when Ross Sr. passed away. Five years later, Ross Jr. (the current CEO) and his wife, Janice Karman, took over the family business and began to work on new material for the Chipmunks.

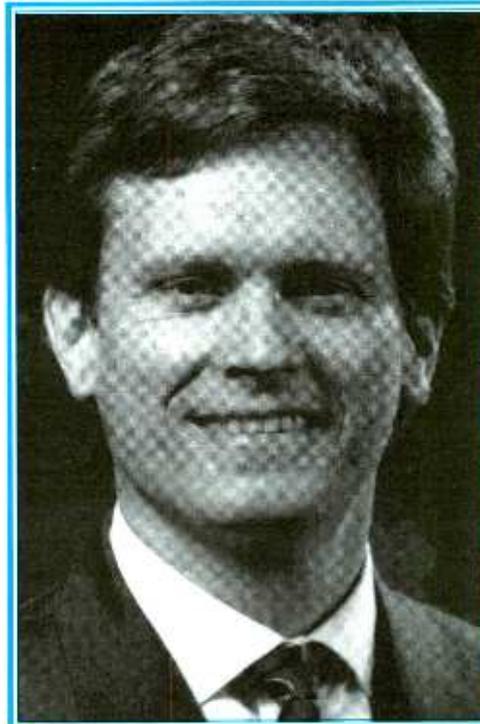
"Chipmunk Punk," the first Chipmunk album since 1967, was released in 1980 and went platinum. In 1981, Alvin and the others returned to TV, appearing in the prime-time special "A Chipmunk Christmas."

The Chipmunks returned to Saturday morning scheduling in 1983, appeared in their first feature in 1987, and went into syndication in 1988. In 1990, they signed with Del Monte and appeared in the NBC special "Rockin' Through The Decades." And in 1991, they were involved in a McDonald's Happy Meal promotion.

The last original Chipmunks programming was taped two years ago, but Bagdasarian is currently producing new audio product featuring the characters. Newly created animated material will also air next year in a TV special marking the Chipmunks' 35th anniversary, according to Bagdasarian.

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.

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STORE MONITOR

(Continued from preceding page)

well with the corporate atmosphere of Blockbuster. "There was never any occasion for WJB to be embarrassed by anything I said or did," said Lasky, who held forth with the leaders of the chapter he helped found.

WHERE'S EVERYBODY? Chagrined chapter leaders Tom Hull, Lodwick, and Mike McQuery were stunned at the poor showing, but Don Rosenberg, VSDA executive VP, was not surprised.

"It's getting tougher to get people out to meetings," he said, after months on the chapter circuit. All the same, the event was considered a resounding success, if for no other reason than the consumer panel, moderated by McQuery, local rep for giant distributor ETD, was a big hit.

TOO MUCH VIDEO: The consumer panel consisted of four men and two women, all customers primarily of Hull's **Triology** store and of Video Giant.

Chapter president Hull urged that the panel be extended in place of afternoon roundtables because the audience was so mesmerized. One woman thought stores can be too large, and several times suggested that consumers are overwhelmed by the amount of product being released.

The audience members, none of whom were home video consumers in the strict sense, were intensely curious. They had plenty of laughs as well. Older clerks are OK, "as long as their teeth stay in," one panelist assured the retailers. As for ratings, "some of the most disgusting movies we've seen were PG and we often are amazed certain movies are R-rated when they seem tame by comparison," a panelist offered.

Rosenberg also addressed the product glut situation. "What's the last movie you rented and the next one you want to rent?," he asked each panelist. The question, which was spawned from consumer research VSDA conducted in preparation for its awareness campaign, elicited no answers.

In fact, one panelist offered "Lethal Weapon 3," which was only recently released theatrically. Rosenberg was hardly surprised. Earlier, on the industry panel, he had said consumers also are not aware of where they shop. "It's not important for independents to look like a national chain," said Rosenberg, adding that the research also shows "people will not drive 10-15 miles to rent a video."

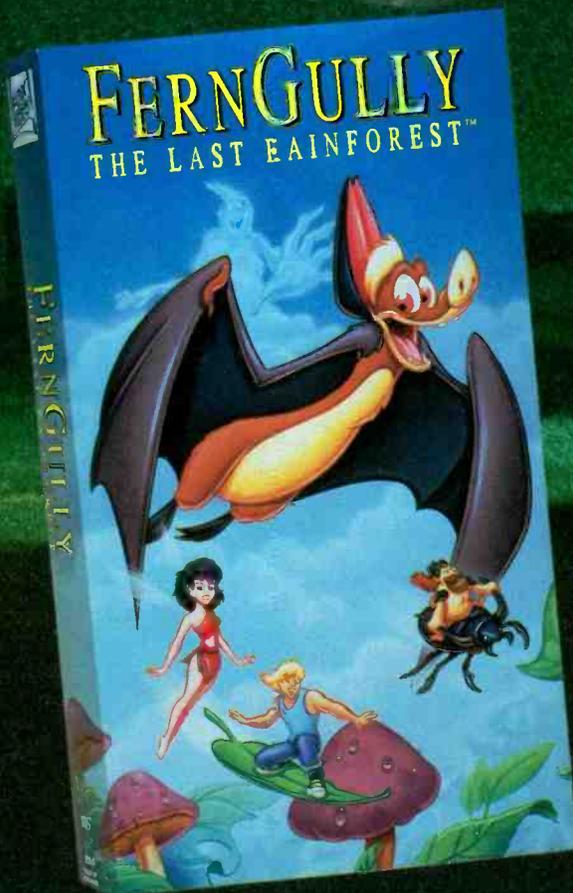
HOLLYWOOD HURRAY: Portland retailers rave about Mark Wattles' chain, **Hollywood Video**, regarded as the best-kept secret in the Oregon territory. "We are very low-key," acknowledges Scott South, VP, who describes the 14-store chain extending up into Seattle.

The huge stores are very glitzy, with walls of monitors, sometimes arrayed in groups of 20 screens, and provide an answer to the eight Blockbuster Video outlets operated by a franchisee in the region.

Modestly, Hollywood Video takes little credit for its \$1.50-for-a-week price offer on catalog, crediting the bold rental plan to **H.E.B. Distribution** in San Antonio and others.

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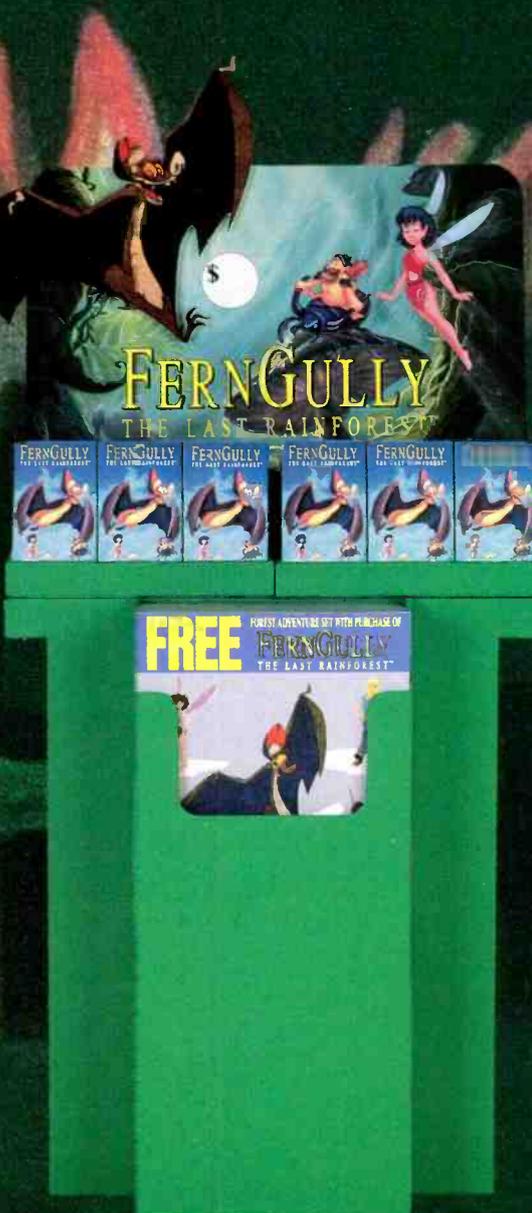
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PolyGram Opens Sellars Doors Via 3 Interpretations

POLYGRAM VIDEO has just launched three of Peter Sellars' avant-garde Mozart operas on disc through its London label. The iconoclastic and innovative director—not to be confused with the late comedian Peter Sellers—has succeeded in thoroughly shocking and intriguing audiences with his contemporary interpretations of classic works.

Each of the three titles has four sides, retails for \$69.95, and is guaranteed to startle. "Don Giovanni" is set in Spanish Harlem and presents us with a Don Giovanni who mainlines

LASER SCANS

by Chris McGowan

dope and strips to his jockey shorts at one point. "Cosi Fan Tutte," staged in a modern seaside coffee shop, ends up considerably darker than Mozart's version. And "Le Nozze Di Figaro" makes the hero into a chauffeur and takes place in a lavish penthouse on the 52nd floor of Trump Tower. Opera was never so up-to-date and provocative.

Also new from PolyGram is Deutsche Grammophon's "Mozart: 'Great' Mass In C Minor" (\$34.95), staged at the Stiftskirche, a beautiful church in Waldsassen, Bavaria, and conducted in 1990 by Leonard Bernstein during the last few months of his life. Philips' "Mozart On Tour: Vol. 2" (\$34.95) features pianists Heidrun Holtmann and Malcolm Frager.

IT'S A WIDE WORLD: It was only back in 1986, with "Lola Montes," that Voyager Co. inaugurated its policy of releasing widescreen movies only in their original aspect ratios on laserdisc. Everyone in the industry thought the folks at Voyager were crazy: Up to that point it had been a purely panscan video and TV universe, with the exception of Woody Allen's letterboxed "Manhattan" in 1985.

Movie fans started to realize what they'd been missing at home, with so much of the widescreen image trimmed off to make movies fit fully onto TV screens. Letterboxing, to put it mildly, became extremely popular over the next few years. To show how far we've now come, NewVisions Inc. has just published a 32-page guide to such discs, titled "Widescreen Movies On Laserdisc." In it, more than 500 letterboxed titles now available are listed.

The \$2.95 booklet is a special supplement to the "Laser Video File" catalog published by NewVisions, which is located in Westwood, N.J.

MGM/UA is releasing the Woody Allen comedy hit "Annie Hall" (1977, widescreen, \$29.98) on disc in July and "An American In Paris" (1951, CAV, four sides, \$39.98) in August. The latter features Gene Kelly, Leslie Caron, and the melodies of George Gershwin.

(Continued on page 65)

Top Video Rentals™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.

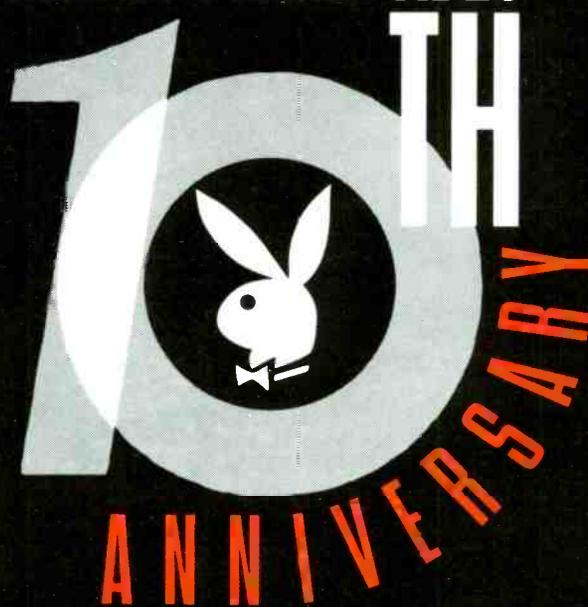
THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
★★★ NO. 1 ★★★							
1	5	2	CAPE FEAR	Amblin Entertainment MCA/Universal Home Video 81105	Robert De Niro Nick Nolte	1991	R
2	2	3	FATHER OF THE BRIDE	Touchstone Pictures Touchstone Home Video 1335	Steve Martin	1991	PG-13
3	1	4	JFK	Warner Bros. Inc. Warner Home Video 12306	Kevin Costner	1991	R
4	3	3	MY GIRL	Columbia TriStar Home Video 50993-5	Macaulay Culkin Anna Chlumsky	1991	PG
5	8	3	FOR THE BOYS	FoxVideo 5595	Bette Midler James Caan	1991	R
6	4	7	FRANKIE & JOHNNY	Paramount Pictures Paramount Home Video 32222	Al Pacino Michelle Pfeiffer	1991	R
7	6	9	THE LAST BOY SCOUT	Warner Bros. Inc. Warner Home Video 12217	Bruce Willis Damon Wayans	1991	R
8	7	5	THE BUTCHER'S WIFE	Paramount Pictures Paramount Home Video 32312	Demi Moore Jeff Daniels	1991	R
9	10	6	FREEJACK	Morgan Creek Productions Inc. Warner Home Video 12328	Emilio Estevez Mick Jagger	1991	R
10	9	13	THE FISHER KING	Columbia TriStar Home Video 70613	Robin Williams Jeff Bridges	1991	R
11	11	8	LITTLE MAN TATE	Orion Pictures Orion Home Video 8778	Jodie Foster Adam Hann-Byrd	1991	PG
12	14	5	HIGHLANDER 2: THE QUICKENING	Columbia TriStar Home Video 91493	Christopher Lambert Sean Connery	1991	R
13	13	6	THE COMMITMENTS	FoxVideo 1906	Robert Arkins Michael Aherne	1991	R
14	12	11	DECEIVED	Touchstone Pictures Touchstone Home Video 1306	Goldie Hawn John Heard	1991	PG-13
15	15	11	CURLEY SUE	Warner Bros. Inc. Warner Home Video 12218	Aislin Porter Jim Belushi	1991	PG
16	NEW ▶		NAKED LUNCH	FoxVideo 5614	Peter Weller Julian Sands	1991	R
17	16	11	RICOCHE	Silver Pictures HBO Video 90683	Denzel Washington John Lithgow	1991	R
18	19	4	COMPANY BUSINESS	MGM/UA Home Video 902356	Gene Hackman Mikhail Baryshnikov	1991	PG-13
19	20	14	DEAD AGAIN	Paramount Pictures Paramount Home Video 32057	Kenneth Branagh Emma Thompson	1991	R
20	18	14	BOYZ N THE HOOD	Columbia TriStar Home Video 50813	Ice Cube Cuba Gooding, Jr.	1991	R
21	21	8	MY OWN PRIVATE IDAHO	New Line Home Video Columbia TriStar Home Video 75403	River Phoenix Keanu Reeves	1991	R
22	17	8	THE PEOPLE UNDER THE STAIRS♦	Universal City Studios MCA/Universal Home Video 81136	Brandon Adams Everett McGill	1991	R
23	23	12	SHATTERED	MGM/UA Home Video 902357	Tom Berenger Greta Scacchi	1991	R
24	26	14	THE DOCTOR	Touchstone Pictures Touchstone Home Video 1257	William Hurt Christine Lahti	1991	PG-13
25	28	3	THE INDIAN RUNNER	MGM/UA Home Video 902518	David Morse Viggo Mortensen	1992	R
26	25	5	HOMICIDE	Columbia TriStar Home Video 91443	Joe Mantegna	1991	R
27	29	10	NECESSARY ROUGHNESS	Paramount Pictures Paramount Home Video 32597	Scott Bakula	1991	R
28	37	2	INSIDE OUT 2	Playboy Home Video Uni Dist. Corp. PBV0710	Various Artists	1992	NR
29	27	6	HOUSE PARTY 2	New Line Home Video Columbia TriStar Home Video 75383	Kid 'N Play	1991	R
30	33	12	THE SUPER	FoxVideo 1872	Joe Pesci Ruben Blades	1991	R
31	31	12	RAMBLING ROSE	Live Home Video 69000	Laura Dern Diane Ladd	1991	R
32	32	13	OTHER PEOPLE'S MONEY	Warner Bros. Inc. Warner Home Video 12223	Danny DeVito Penelope Ann Miller	1991	R
33	30	9	INSIDE OUT	Playboy Home Video Uni Dist. Corp. 0706	Various Artists	1991	NR
34	22	6	AT PLAY IN THE FIELDS OF THE LORD	The Saul Zaentz Company MCA/Universal Home Video 81246	Tom Berenger John Lithgow	1991	R
35	NEW ▶		WAXWORK II: LOST IN TIME	Live Home Video 9893	Zach Galligan Alexander Godunov	1991	R
36	38	2	TRULY, MADLY, DEEPLY	Touchstone Pictures Touchstone Home Video 1353	Alan Rickman	1991	PG-13
37	34	24	THELMA & LOUISE	MGM/UA Home Video 902355	Susan Sarandon Geena Davis	1991	R
38	24	4	CITY OF HOPE	SVS/Triumph Columbia TriStar Home Video 92053	Tony Lo Bianco Vincent Spano	1991	R
39	39	11	BILLY BATHGATE	Touchstone Pictures Touchstone Home Video 1337	Dustin Hoffman Nicole Kidman	1991	R
40	40	4	MEETING VENUS	Warner Bros. Inc. Warner Home Video 12309	Glenn Close	1991	PG-13

♦ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1992, Billboard/BPI Communications.

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LASER SCANS

(Continued from page 63)

WARNER will bow "Final Analysis" on disc in September (widescreen, \$39.98). Directed by Phil Joanou, the psychological thriller stars Richard Gere, Kim Basinger, Eric Roberts, and Uma Thurman.

HBO will launch the Don Bluth animated feature "Rock-A-Doodle" (\$24.98) in August. Glen Campbell, Sandy Duncan, Christopher Plummer, and Charles Nelson Reilly are supplying voices for the cartoon characters.

MULTIMEDIA NEWS: CDIA (The CD-I Assn. of North America) was established last November and now has more than 300 members, says

Laura Foti Cohen, executive director of CDIA, which is based in Los Angeles. Cohen is also senior VP of product planning and creative affairs for PIMA (Philips Interactive Media of America).

COLLECTOR'S CORNER: MCA's "Cape Fear" (1991, widescreen, side 3 CAV, \$39.98) is not for the squeamish or those who don't appreciate the unsettling intensity of director Martin Scorsese's work. This remake of J. Lee Thompson's 1962 "Cape Fear" (itself an adaptation of a John D. MacDonald novel) stars Robert De Niro as a vengeful and eerie ex-con, and Nick Nolte as his prey—a bewildered lawyer

who 14 years earlier was De Niro's public defender. Scorsese's modern take on this thriller turns up the psychological tension several notches and adds abundant original touches and ironies. The psychological and philosophical intricacies of the plot are fascinating, De Niro's acting is once again remarkable, and the story is consistently gripping, with the exception of a few over-the-top moments that venture into horror film territory.

MCA also recently launched a new edition of Steven Spielberg's "Jaws" (1977, wide, side 3 CAV, \$39.98). The disc quality is superb, and the viewer will probably notice many visual details that were overlooked in the theater.

Billboard®

FOR WEEK ENDING JULY 4, 1992

Top Laserdisc Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
			★ ★ NO. 1 ★ ★					
1	NEW ▶		CAPE FEAR	Amblin Entertainment MCA/Universal Home Video 41263	Robert De Niro Nick Nolte	1991	R	39.98
2	3	5	FREEJACK	Morgan Creek Productions Inc. Warner Home Video 12328	Emilio Estevez Mick Jagger	1991	R	29.98
3	1	5	THE COMMITMENTS	FoxVideo Image Entertainment 9381-80	Robert Arkins Michael Aherne	1991	R	39.98
4	2	9	THE LAST BOY SCOUT	Warner Bros. Inc. Warner Home Video 12217	Bruce Willis Damon Wayans	1991	R	29.98
5	NEW ▶		THE TEN COMMANDMENTS (35TH ANNIV.)	Paramount Pictures Pioneer LDCA, Inc. LV12971-3WS	Charlton Heston	1956	G	64.95
6	NEW ▶		DEAD AGAIN	Paramount Pictures Pioneer LDCA, Inc. LV32057-WS	Kenneth Branagh Emma Thompson	1991	R	34.95
7	20	3	LITTLE MAN TATE	Orion Pictures Image Entertainment ID86300R	Jodie Foster Adam Hann-Byrd	1991	PG	34.95
8	4	27	TERMINATOR 2: JUDGMENT DAY	Carolco Home Video Pioneer LDCA, Inc. LD68952-2	A. Schwarzenegger Linda Hamilton	1991	R	29.95
9	NEW ▶		JAWS	Universal City Studios MCA/Universal Home Video 41013	Roy Scheider Robert Shaw	1975	PG	39.98
10	8	3	JFK	Warner Bros. Inc. Warner Home Video 12306	Kevin Costner	1991	R	39.98
11	9	5	BLACK ROBE	Vidmark Entertainment Pioneer LDCA, Inc. LDCVM5553	Lothaire Bluteau Aden Young	1991	R	34.95
12	7	5	THE BUTCHER'S WIFE	Paramount Pictures Pioneer LDCA, Inc. LV32312	Demi Moore Jeff Daniels	1992	R	34.95
13	6	7	FRANKIE & JOHNNY	Paramount Pictures Pioneer LDCA, Inc. LV32222	Al Pacino Michelle Pfeiffer	1991	R	34.95
14	10	11	THE FISHER KING	Columbia TriStar Home Video Criterion/Pioneer LDCA, Inc. 70616	Robin Williams Jeff Bridges	1991	R	39.95
15	11	33	APOCALYPSE NOW	Paramount Pictures Pioneer LDCA, Inc. LV2306-2WS	Marlon Brando Martin Sheen	1979	R	44.95
16	12	13	BOYZ N THE HOOD	Columbia TriStar Home Video Criterion/Pioneer LDCA, Inc. 50816	Ice Cube Cuba Gooding, Jr.	1991	R	34.95
17	16	25	THE GOLDEN AGE OF LOONEY TOONS ('33-48)	MGM/UA Home Video Pioneer LDCA, Inc. ML102400	Animated	1991	NR	99.98
18	NEW ▶		DECEIVED	Touchstone Pictures Image Entertainment 1306AS	Goldie Hawn John Heard	1991	PG-13	39.99
19	5	29	THE SILENCE OF THE LAMBS	Orion Pictures Image Entertainment ID74340R	Jodie Foster Anthony Hopkins	1991	R	29.95
20	13	35	LETHAL WEAPON	Warner Bros. Inc. Warner Home Video 12371	Mel Gibson Danny Glover	1987	R	34.98
21	14	3	AT PLAY IN THE FIELDS OF THE LORD	The Saul Zaentz Company MCA/Universal Home Video 41246	Tom Berenger John Lithgow	1991	R	44.98
22	18	23	THELMA & LOUISE	MGM/UA Home Video Pioneer LDCA, Inc. ML102355	Susan Sarandon Geena Davis	1991	R	29.98
23	15	5	CAPE FEAR	Universal City Studios MCA/Universal Home Video 40514	Gregory Peck Robert Mitchum	1962	NR	34.98
24	NEW ▶		BILLY BATHGATE	Touchstone Pictures Image Entertainment 1337AS	Dustin Hoffman Nicole Kidman	1991	R	39.99
25	22	35	LETHAL WEAPON 2	Warner Bros. Inc. Warner Home Video 11876	Mel Gibson Danny Glover	1989	R	24.98

♦ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at suggested retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at suggested retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1992, Billboard/BPI Communications.

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Pro Audio

Expo Opens Doors To Home Recording Event Boasts Product Exhibits, Seminars

BY BRUCE BUCKLEY

NEW YORK—The influence of home studio technology on the recording industry was the focus of the inaugural Music Tech Expo, held June 13-14 at the Ramada Hotel here.

More than 2,200 people attended the exposition, sponsored by Pro Sound News and sister publication EQ Magazine. The event featured 67 exhibitors of new studio and performance products from around the country and included a series of seminars exploring innovative techniques in studio recording, MIDI and software, digital audio and live sound.

In addition to the seminars, the expo also sponsored a "Techno Music Fair," aimed at investigating the new hi-tech dance music currently storming the club scene.

Martin Porter, executive editor of EQ Magazine, said the techno fair was included in the expo because of its emphasis on advanced home studio technologies.

"The home studio will be the instrument of the '90s and this is the first genre that will be part of the home studio revolution," he told Billboard.

While many of the techno panelists, including Joey Beltram and the act Rhythm Method, said they used mostly state-of-the-art digital samplers, such as the Akai S1000 and the E-Max, to create songs in their home studios, they generally took samples from analog synths. Beltram said many of his best samples were taken from an old Roland Juno Alpha-1 and sampled onto an S1000.

In addition to sampling, Rhythm Method said it also uses several software programs, including Creator and Notator. The band members also emphasized the importance of learning Q-Base, which is very popular in European studios, where most techno artists currently work.

A wide variety of techno artists and DJs, including Omar Santana and Toxic Two, were also on hand to give live demo performances throughout the weekend.

Other panels discussed new technologies, offered tips on how to survive the dance music industry, and speculated on the future of the genre.

Panelists argued that although techno has begun to do well on the American club scene, it is far behind the European rave scene. Beltram, for example, reported he had played to more than 21,000 ravers at a show in Germany last year.

DJ/entertainer Money Penny said she would like to see techno break on the American scene, but is weary of potential abuse by major labels.

"We have to proceed with caution. We don't want to end up like disco in the '70s—major labels killed it! There's no way this scene will break unless we infiltrate the system ourselves," she said.

Techno is not the only musical genre to be dramatically influenced

by the growth of home studios. In the expo's keynote speech, veteran producer Phil Ramone also emphasized the increasing importance of the home studio in the recording industry.

Ramone, who has worked with numerous major artists, including Billy Joel, Paul Simon, Barbra Streisand, and Quincy Jones, said that as home studio technology improves, many producers are turning away from high-priced major studios.

"The fact is that [major producers] make records at home. Most of us do our mixes in our home studios. I still use big studios for big artists, but the artists I'm developing are done at home," he said.

Home studio technology was also the subject of many of the expo's seminars.

At several of the panels, Craig

Anderton, West Coast editor of EQ, discussed the potential of contemporary home studios in light of recent developments in home computers, software, MIDI, and digital audio.

Topics included multitrack digital tape recording (via the Alesis ADAT), recording on computer hard drive, and the potential of new studio editing software.

Many panelists and audience members agreed people were quickly moving away from large, expensive systems, such as the New England Digital Synclavier, and moving to smaller computer-based systems. Digidesign's Sound Tools, in particular, emerged at the seminar as a popular choice for computer recording and editing.

Porter said he was very impressed with the expo and looks forward to seeing it expand in years to come.



Enuff Recording. Members of Enuff Z'Nuff work on their debut album for Arista Records at Music Grinder Studios, Los Angeles. The album, slated for release in September, is tentatively titled "Animals With Human Intelligence." From left are engineer Phil Kaffel, band member Chip Z'Nuff, co-producer Richie Zito, and band members Vikki Fox, Derek Frigo, and Donnie Vie.

Robert Parker Up To Speed On Restoring 78s

BY SUSAN NUNZIATA

NEW YORK—Robert Parker, a sound engineer and collector of more than 17,000 78 rpm records, has been patiently restoring much of his collection and, since 1984, been releasing it on CD.

Parker began collecting 78s in 1948, when he was 12 years old. In 1954 he started experimenting with ways to improve the sound quality of the recordings. In 1974 he began operating Molinare Ltd., his own sound studio in London, and continued his work with 78s.

In 1984, Parker's hobby turned into a series of recordings for the Australian Broadcasting Co.'s ABC Music label, now widely available at midline prices in North America on DRG Records, New York.

The two series, Jazz Classics and The Golden Years, comprising approximately 25 discs, offer collections of classic recordings from the '20s and '30s.

Jazz releases include "New Orleans," a compilation with Johnny Dodds, Louis Armstrong, and King Oliver; "New York," a collection with Fletcher Henderson and Duke Ellington; and eponymous discs featuring individual artists, such as "Benny Goodman," "Clarence Williams," and "Jelly Roll Morton."

The Golden Years compilations include "Movie Musicals," "British Dance Bands," "Hot Violins," "The Blues," and "Swing Big Bands." The releases are made almost exclusively from 78 pressings, many of which come from Parker's collection.

Parker uses a variety of technology and techniques to restore the early recordings. "I've been trying to recon-

struct, using technology, a portrait of what I imagine it would have been like to be in the studio, and I base that concept as a sound engineer on my experience of recording live music, jazz, and classical," he says. "It's something rather different from the normal approach of trying to reissue 78 rpm material, which seems generally tied to releasing as clean a sound as possible. I'm trying to take it a step further, and get back into the studio with the musicians, where the music is live and three-dimensional."

Parker searches out the best possible pressings of the 78s he chooses, noting that many releases from the U.S. and U.K. in the '20s were well-manufactured, as were many of the pressings he acquired in Australia.

According to Parker, the technology he uses falls into three categories. The first is trying to get a good sound out of the 78 record. He notes that, because of a lack of standardization in cutting the albums, grooves can be a variety of different sizes. "I've got 20 different styli," says Parker. "You go up or down depending on the groove, and you find where there's the least distortion and the frequency response seems to be cleanest and widest. Then you can do something with sound."

The next step is employing electronics that can remove clicks, pops, and crackle from the pressing. Parker uses an analog-based system he has evolved for broadband noise reduction, "having a quarter-century of extremely good development of broadband noise reduction that has given musically acceptable results. I've got a cocktail of analog devices which I believe give a more musical result." This mix includes dbx, Dolby noise-reduction units, and Phase Linear products from the '60s and '70s.

Parker generally shies away from the computerized noise-reduction products available from CEDAR and Sonic Solutions. "I've used CEDAR for treating broken records because

they have a good capability for filling in gaps if you have a crack in the records," he says. "I've used CEDAR for that when I've had a disaster with an otherwise mint pressing. I find both of those processes take out the upper frequencies of spectrum, the very areas that I'm trying to preserve, because they give the sense of what music is about. These computer systems suck the life out of it and diminish the vitality."

However, Parker stresses he is not anti-computer. He does a lot of work in the digital domain and says everything he transfers to digital is manipulated through a computer. With the combination of digital and computers, Parker says he has not switched on his analog recorder in two years.

"I can now do all of that razor/seraping technology with a computer, just drawing across a waveform," he says.

Parker uses a combination of software, including an automatic declipping program he is developing with a colleague and Digidesign's Soundtools program, for loading digital audio into the Macintosh computer. "Soundtools

is a very useful system, gives a wide range of digital EQ and processing techniques, and it gives you the ability to redraw waveforms and correct out, manually, gross interferences in the sound," he says. "It's wonderful from the point of view of assembling material. I can load all the material into hard disc and do all the fade-in, fade-out stuff digitally."

Parker is careful to affect the musical content as little as possible, noting he uses technology not for its own sake but to try and give a more forceful impression of what the band was doing. "One method is to spread the sound across the soundstage so it does have a three-dimensional feel to it," he says. "Second is that music should be heard in a reverberant atmosphere. Many of these old recordings they did in studio, and it sounds like it's being played in a shoebox. I try and use digital reverb technology to produce an ambience that I think is applicable to that type of music."

Parker notes the actual recording technology used for 78s was far in advance of the playback media. "Duke Ellington hums when he plays piano, impulsively, from the beginning," says Parker. "You never hear that on the original 78s because it's lost in the humming and whirring of records. It adds that little emotional dimension of the music."

It is that emotional impact Parker is trying to retrieve from "great one-off performances that couldn't be repeated, even by the people who made records."

Part of Parker's goal is to expose these culturally historic recordings to a new generation. "If you can make them sound alive, and modern, and not something that belongs in a museum, there's a whole new generation that know nothing and care nothing about 78s who can enjoy the music. That's what it should be about. It's America's great contribution to 20th century music."

PRO
FILE



Sound engineer Robert Parker, left, a longtime fan of Cab Calloway, center, includes Calloway's "Minnie The Moocher" on his "New York" compilation CD. The disc is part of the Jazz Classics series of 78 records restored by Parker and released on CD by ABC Music. DRG Records is distributing the releases in the U.S. and Canada. Hugh Fordin, DRG president, accompanies Parker and Calloway.

AUDIO TRACK

NEW YORK

ERIC CLAPTON was in Clinton Recording's Studio B for guitar overdubs on an upcoming Ray Charles project. **David O'Donnell** engineered at the Neve 8078 with **Flying Faders**. **Richard Perry** produced the project for Warner Bros. **Artie Smith** provided vintage Fender amplifiers for the classic Stratocaster/Twin reverb sound. **Jack DeJohnette** recorded his new jazz/rock/fusion album in Studio B with engineer **Tom Mark**. The project is 48-track analog.

Reporter was in Multi-Sound Studios tracking for Nitro Records. **Dave Weiner** produced, with **Joe Salvatto** at the board. The project is tentatively scheduled for release in September. Weiner also handled final mixes of an EP by **Gerri Ganz & Rumor Mill** for Altered Records.

Father MC was in Marathon Recording working on tracks with producer **Dave Hall**. **David Kennedy** engineered the material for MCA/Uptown.

Stu Gardner recorded music for the final episodes of "The Cosby Show" at Hip Pocket Recording. **Robert Lamm** (a founding member of Chicago) worked on three separate projects: He tracked his second solo album with producers **Phil Ramone** and **John Van Eps**, worked on an upcoming trio project, and cut demo material for the upcoming Chicago album, titled "22." The Chicago project is slated for release in the fall.

Jon Fausty produced and engineered tracks and mixes on material by the Authority at RPM and Electric Lady. **Susan Dyer** assisted at RPM on the Neve 8068 and **Michael White** assisted at Electric Lady using the Solid State Logic with Ultimotion.

LOS ANGELES

GRAVEYARD TRAIN WAS in Brooklyn Recording in Hollywood working on tracks for Geffen. **Tom Werman** and **Eddie Delena** produced and engineered using the studio's modified vintage Neve 8078 console.

Take One had **Gene Simmons** of Kiss and **Paul Stanley** in producing **Crown Of Thorns**. **Ricky Delena** engineered. Producer **Hakeem Abdul Samad** was in producing songs for the **Boys**, **Colin England**, and **Countess Vaughn**. **John Karpowich** engineered. **Jeff Shannon** assisted on the above sessions.

Hiroshima worked on its upcoming Sony release at Sunset Sound Factory. **Dan Kuramoto** produced, with **David Knight** at the board. **Mike Piersante** assisted. Producer **Mitchell Froom** was in Studio B working on overdubs for **Suzanne Vega's** new project on A&M. **Tchad Blake** engineered, assisted by **John Paterno**. **Motorhead** was in Studio B tracking and overdubbing the title song for the movie "Hellraiser 3." **Billy Sherwood** produced, with **Tom Fletcher** at the board. **Paterno** assisted.

Mighty Joe Young was in Rumbo Recorders and Can Am working on its debut album for Atlantic. **Brendan O'Brien** produced. **Nick "New Jersey" Di Dia** engineered. The project is slated for release in September.

Insane Poetry worked on its debut

album for Nastymix/Ichiban at Stiles Music. **Drew Holiman** produced.

NASHVILLE

NARADA ARTIST/COMPOSER Peter Buffett (who wrote and performed the song "Firedance" for the motion picture "Dances With Wolves") was in Disc Mastering to work on his latest project. The album, titled "Yonnonadio," was recorded at Buffett's **Independent Sound Studios** on 24-track analog with **Dolby SR**. **Randy Bobo** engineered. **John Chase** mastered **David Arkenstone's** new release, "The Spirit Of Olympia," for the Narada label.

Bob Seger was in tracking in Studio A at Woodland Digital for Capitol Records. **Seger** produced with **Punch Andrews**, and **Shelly Yakus** engineered. **Take 6** was in working on group-produced tracks for Warner Bros. **Mike McCarthy** engineered. **Highway 101** worked on mixes for its next Warner Bros. project. **Paul Worley**, **Ed Seay**, and **Anthony Martin** produced, with **Clark Schleisher** at the board.

OTHER CITIES

TRANSMEDIA PRODUCTIONS Studios, Lithia Springs, Ga., had **Phred Moseby** (Bell Biv DeVoe) in cutting tracks on the group **Picture This**. **P.K. and Flowers** provided additional technical assistance. Producer/engineer **David Norman** was in mixing projects for the **Golden Boys** on Van Bos Digital Compact Records, M.C. **Cool B** and **DJ Kurt** for **Twin Productions**, **Fonzo-S** for **Entowne Records**, and **Derek Coile** for **Macola Records**.

The **U Krew** recorded its second album at **Falcon Studios**, Portland, Ore. **Michael Mavrolas**, **Marlon McClain**, and **Larry Bell** produced. The project is scheduled for release on Nastymix/Ichiban.

Producer **Conrad Uno** was in **Bad Animals**, Seattle, working on mixes for an album by **Symon Asher**. The band co-produced the project, slated for release on **Miramir** in July. The album, titled "Three Color Sun," is the label's first rock release. **Sam Hofstedt** assisted. **Guitarist Randy Hansen** was in putting down tracks for the **Holidays'** new release. **Tom McGurk** engineered in Studios A and B.

Sigma Sound, Philadelphia, had **Teddy Pendergrass** in recording vocals for an upcoming album in Studio No. 1. **Gerald Levert** produced, with **Michael Tarsia** engineering. **Brian Witmer** assisted.

Producer **Jim Salmone** was in with **Larry Marcus** of the **Rude Boys** to mix a song with engineers **Tarsia** and **Scott MacMinn**. **Witmer** assisted.

Atlantic group **TNT** was in **Cove City Sound**, Long Island, N.Y., completing its first album for the label, "Realized Fantasies." **Ric Wake** produced and **Gary Lyons** mixed. The album features original material and the first release is "Purple Mountains Majesty." TNT's members include **Tony Harnell**, **Ronni Le Tekro**, **Morty Black**, and **John Macaluso**.

Material for Audio Track should be sent to **Debbie Holley**, Billboard, Fifth Floor, 49 Music Square W., Nashville, Tenn. 37203.

Billboard.

STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING JUNE 27, 1992)

CATEGORY	HOT 100	R&B	COUNTRY	DANCE SALES	MODERN ROCK
TITLE Artist/ Producer (Label)	I'LL BE THERE Mariah Carey/ W.Afanasioff M.Carey (Columbia)	IN THE CLOSET Michael Jackson/ T.Riley,M.Jackson (Epic)	ACHY BREAKY HEART Billy Ray Cyrus/ J.Scaife J.Cotton (Mercury)	BABY GOT BACK Sir Mix-A-Lot/ Sir Mix-A-Lot (Def American)	FRIDAY I'M IN LOVE The Cure/ David M. Allen & The Cure (Fiction/Elektra)
RECORDING STUDIO(S) Engineer(s)	KAUFMAN ASTORIA STUDIOS (New York) Dave Hewitt	OCEANWAY/ LARRABEE (Los Angeles) T.Riley,B.Swedien	MUSIC MILL (Nashville) J.Cotton,G.Smith J.Scaife	MIX-A-LOT (Seattle,WA) Sir Mix-A-Lot	THE MANOR (Shipton-On- Cherwel, ENGLAND) David M. Allen
RECORDING CONSOLE(S)	API	Custom Neve 8078/ SSL 4080 G Series	Focusrite	Peavy Production	SSL 4000 G Series
MULTITRACK RECORDER(S) (Noise Reduction)	Sony 3348	Mitsubishi X-850 /X-880	Mitsubishi X-850	Akai Adam	Studer A-800
STUDIO MONITOR(S)	KRK	Custom Oceanway/ Yamaha NS10 w/ TAD	Big Red	JBL,TOC	Custom Westlake
MASTER TAPE	Ampex 467	Ampex 456/ 3m 996	Ampex 467	Ampex	Ampex 456
MIXDOWN STUDIO(S) Engineer(s)	RIGHT TRACK (New York) Dana Jon Chappelle	PLATINUM ISLAND (New York) Rob Paustian	MUSIC MILL (Nashville) J.Cotton,G.Smith J.Scaife	MIX-A-LOT (Seattle,WA) Sir Mix-A-Lot	OLYMPIC (London, ENGLAND) Mark Saunders
CONSOLE(S)	SSL 4000 E Series	SSL 4000 E Series G Computer	Focusrite	Peavy Production	SSL 4000 G Series
MULTITRACK/ 2-TRACK RECORDER(S) (Noise Reduction)	Sony 3348	Studer A-800	Mitsubishi X-850	Otari, Soundtools Program	Studer A-820
STUDIO MONITOR(S)	Yamaha NS10	UREI 813B	Big Red	JBL,TOC	Genelec
MASTER TAPE	Ampex 467	3M 996	Ampex 467	DAT	Ampex 456
MASTERING (ALBUM) Engineer	MASTERDISK Bob Ludwig	BERNIE GRUNDMAN Bernie Grundman	MASTERMIX Hank Williams	MASTERDISK Howie Weinberg	OLYMPIC Mark Saunders
PRIMARY CD REPLICATOR (ALBUM)	Sony Manufacturing	Sony Manufacturing Inc.	PDO	WEA Manufacturing	WEA Manufacturing
PRIMARY TAPE DUPLICATOR (ALBUM)	Sony Manufacturing	Sony Manufacturing	HTM	WEA Manufacturing	WEA Manufacturing

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Single Reviews

EDITED BY LARRY FLICK

POP

► **MADONNA** *This Used To Be My Playground* (5:06)
PRODUCERS: Madonna, Shep Pettibone
WRITERS: Madonna, S. Pettibone
PUBLISHERS: WB/Bieu Disque/Webo Girl/Shepsongs/MCA. ASCAP
Sire 5588 (c/o Warner Bros.) (cassette single)

This soft and orchestral ballad serves as the theme song to the pop icon's forthcoming film "A League Of Their Own." She offers a subtle and melancholy vocal amid a string-filled production, ably handled by collaborator Shep Pettibone (who is previously known for his work in dance music). A mature and thoroughly satisfying effort that has the potential to broaden the boundaries of pop radio.

► **MICHAEL JACKSON** *Jam* (3:57)

PRODUCERS: Teddy Riley, Michael Jackson, Bruce Swedien
WRITERS: M. Jackson, R. Moore, B. Swedien, T. Riley
PUBLISHERS: Mijac/Warner-Tamerlane, BMI; Rene Moore/Bruce Swedien/Donril/Zomba Enterprises, ASCAP
REMIXERS: Roger S., Maurice Joshua, E-Smoove, Steve "Silk" Hurley, Jeff Halverson, Steve Berman, Ian Appell, Teddy Riley, Christopher Harris, Lenny "Toones" Willyford, Jean-Marie Horvat
Epic 4583 (c/o Sony) (cassette single)

The next in a seemingly endless stream of singles from "Dangerous" is a percussive slice of jack swing that is fortified with brassy horns, a funky bass line, and a rap cameo by Heavy D. Jackson's signature squeals and whoops are at home within an urgent groove that seems to goad him to the point of catharsis. Bottomless choice of remixes ensures play at several radio formats and clubs.

► **MITCH MALLOY** *Nobody Wins In This War* (4:15)

PRODUCER: Sir Arthur Payton
WRITERS: M. Malloy, M. Ribler
PUBLISHERS: Dakota Kid/Mondo Melodies/Wood Monkey, ASCAP
RCA 62297 (c/o BMG) (cassette single)

The label push behind this photogenic rocker is getting pretty intense—and with good reason. On this acoustic-anchored ballad from his fine self-titled debut album, he displays much star-power and an endearing vocal style. An excellent top 40 entry that also has the juice to work at album-rock formats.

► **BIANCA** *Work It Right* (no timing listed)

PRODUCERS: Michael Eckhart, Joe Ericksen, Rod Todd
WRITERS: Eckhart, Todd
PUBLISHER: not listed
Ultra 01 (c/o Macola) (cassette single)

Harmless dance/pop tune treats waters familiar to fans of Madonna's lightest fare. Synthetic, up-tempo instrumentation is heavy on the syncopated percussion. Contact: 218-659-6036.

R & B

► **RALPH TRESVANT** *Money Can't Buy You Love* (4:38)

PRODUCERS: Jimmy Jam, Terry Lewis
WRITERS: J. Harris III, T. Lewis, R. Tresvant
PUBLISHERS: Flyte Tyme Tunes/Rated RT/Burbank Plaza, ASCAP
Perspective/A&M 1714 (c/o PGD) (cassette single)

Tresvant offers the next single from the slamin' soundtrack to the film "Mo' Money." As time wears on, his voice just gets stronger, and his phrasing gets more distinctive. On this track, he is well-cast as a smooth Romeo amid a percolating jack-swing groove and cushiony synths. An instant urban hit that should swiftly cross into the pop arena.

► **MELI'SA MORGAN** *Through The Tears* (4:06)

PRODUCER: not listed
WRITER: not listed

PUBLISHER: not listed
Pendulum 54243 (c/o Elektra) (cassette single)

Morgan will continue to solidify her renewed relationship with urban programmers with this shuffling slow jam. She exudes the confidence of a diva, while the scratch-happy groove gives the slickly produced track a street-smart quality. Quite tasty.

► **CHAKA KHAN** *You Can Make The Story Right* (4:29)

PRODUCER: Wayne Brathwaite
WRITERS: W. Brathwaite, G. Goodman
PUBLISHERS: Zomba Enterprises/Public Eye/Goodness, ASCAP
Warner Bros. 5485 (cassette single)

Khan follows "Love You All My Lifetime" with rhythmic pop/R&B ballad that's framed with her signature vocal style and jazzy keyboards. Far more accessible to several formats than her previous single, look for this one to flirt heavily with top 40 and AC pundits, in addition to its assured approval at urban radio.

★ **DREAD FLIMSTONE & THE MODERN TONE**

► *AGE FAMILY* *Sitting In The Park* (4:17)

PRODUCERS: Dread Filmstone, Jah-T
WRITER: B. Stewart
PUBLISHER: Chavis, BMI
REMIXER: Freddy Bastone
Acid Jazz/Scotti Bros. 75324 (c/o BMG) (cassette single)

Acid-jazz act douses this '70s soul nugget with sunny dancehall rhythms. Dread's rough-but-pleasing delivery is countered by tightly woven backing harmonies. An adventurous urban radio addition, but one that should be made.

► **SWEET MSJ FEATURING LAUREN DENISE**

► *CARTER* *Body Love (I Want That)* (4:11)

PRODUCERS: M. St. Juste, T. Potter
WRITER: M. St. Juste
PUBLISHER: not listed
Street Streete 30001 (cassette single)

Futuristic, hypnotic, synth cut lulls the listener with an ethereal chorus and a seductive, slippery rap. Primal, instrumentally spare track could strike a chord among hedonists who celebrate the flesh. Contact: Century City Station, P.O. Box 67D96, Los Angeles, Calif. 90067.

COUNTRY

► **GEORGE STRAIT** *So Much Like My Dad* (3:25)

PRODUCERS: Jimmy Bowen, George Strait
WRITERS: C. Moman, B. Emmons
PUBLISHERS: Rightsong/Chips Oman/Attadoo, BMI
MCA 54439 (c/o Uni) (7-inch single)

An elaborate and emotional production during which Strait's vocal is remarkably effective. This fine example of songwriting chronicles a man's return home for relationship advice from his mother.

NEW & NOTEWORTHY

► **SAFFRON** *One Love* (5:58)

PRODUCERS: Eric Kupper, Lenny Dee, Neil McLellan
WRITERS: Saffron, E. Kupper, L. Dee, N. McLellan
PUBLISHERS: Warner-Chappell/Dee-Man/Squalene
REMIXERS: Shades Of Rhythm, Eric Kupper, Caspar Pound
Reprise 40567 (c/o Warner Bros.) (CD single)

Charismatic singer from hot U.K. rave act N-Joi takes a solo bow with a vigorous jam that maintains a strong techno edge while adding a more accessible house/NRG flavor. The contagious tune is well-served by Saffron's pretty-but-assertive voice. After having already amassed fans overseas, this track is poised to woo club pundits and radio programmers alike.

► **CLINT BLACK** *We Tell Ourselves* (3:37)

PRODUCERS: James Stroud, Clint Black
WRITERS: C. Black, H. Nicholas
PUBLISHER: Howlin' Hits, ASCAP
RCA 62194 (7-inch single)

Black gives an impassioned reading of these savvy, introspective lyrics about fooling yourself. The tone of production is both imaginative and energetic.

► **VINCE GILL** *I Still Believe In You* (3:57)

PRODUCER: Tony Brown
WRITERS: V. Gill, J.B. Jarvis
PUBLISHERS: Benefit/Inspector, BMI
MCA 54406 (c/o Uni) (7-inch single)

A pristine ballad embrace by one of country's most finely refined vocalists. Delivery and production strong enough to pull on the ears of other formats.

► **BILLY RAY CYRUS** *Could've Been Me* (3:44)

PRODUCERS: Joe Scaife, Jim Cotton
WRITERS: R. Nielsen, O. Turman
PUBLISHERS: Englishtown/Warner-Tamerlane, BMI
Mercury 868434 (c/o PolyGram) (cassette single)

Cyrus' second single follows his "Achy Breaky Heart" phenomenon with a flair of Springsteen-ish style. He reflects on the girl who married someone else. Look for the multiformat ball to keep on rolling.

► **DOUG STONE** *Warning Labels* (2:54)

PRODUCER: Doug Johnson
WRITERS: K. Williams, O. Turman
PUBLISHER: Sony Cross Keys, ASCAP
Epic 74399 (c/o Sony) (7-inch single)

A wailing, traditional, cry-in-your-beer sort of tune is delivered with authority. The storyline suggests sad country songs should be labeled with a warning.

► **AARON TIPPIN** *I Wouldn't Have It Any Other Way* (2:55)

PRODUCER: Emory Gordy Jr.
WRITERS: A. Tippin, B. Curry
PUBLISHERS: Acuff-Rose, BMI/Telly Larc/Groove Palace, ASCAP
RCA 62241 (c/o BMG) (7-inch single)

A bright, feisty, and up-tempo manifesto of individuality, somewhat in the vein of Tippin's previous hit "You've Got To Stand For Something."

► **NITTY GRITTY DIRT BAND** *I Fought The Law* (2:19)

PRODUCERS: Jimmy Bowen, Chuck Howard
WRITER: S. Curtis
PUBLISHER: Acuff-Rose, BMI
Liberty 79349 (c/o CEMA) (CD promo)

Very often, covers call for an extra critical listen. This one simply passes with flying colors. The production is a sizzling ball of Nitty Gritty fun that begs to be cranked on the beachside boom box.

► **KEVIN WELCH & THE OVERTONES** *Something 'Bout You* (3:16)

PRODUCERS: Harry Stinson, Kevin Welch
WRITER: K. Welch
PUBLISHER: Sony Cross Keys, ASCAP
Reprise 5552 (c/o Warner Bros.) (CD promo)

There's something 'bout this song a listener can't help but love. With a smidge of Dylan flair, the soft and innocent side is revealed by one who appears more rough in nature. Assertively infectious.

► **EVANGELINE** *Bayou Boy* (4:01)

PRODUCER: Justin Niebank
WRITER: R.B. Lohmeyer
PUBLISHERS: Savannah Jane/Longfellows
Evangeline/Irving
Margaritaville/MCA 54408 (c/o Uni) (7-inch single)

An anthem to the spellbinding charm of a red-hot cajun lover. Evangeline and its harmonies add a tone of mystery to this easy-to-like number. Witty charm makes this groove catchy.

► **WYLIE & THE WILD WEST SHOW** *This Time* (3:05)

PRODUCER: not listed
WRITER: E. Gustafson
PUBLISHER: Two Medicine, BMI
Cross Three 9204 (7-inch single)

Three cheers for this indie release. Wylie showcases a certain colorfully melodic vocal element against wailing guitars. Well-achieved. Contact: 22 Public Square, Suite 3, Columbia, Tenn. 38401.

DANCE

► **LIDELL TOWNSELL & M.T.F.** *Get With U* (5:34)

PRODUCER: Cajmere
WRITER: Cajmere
PUBLISHER: Curtis A. Jones, ASCAP
REMIXERS: David Morales, Cajmere
Mercury 868998 (c/o PolyGram) (12-inch single)

Second single from Chicago-bred artist proves "Nu Nu" was no fluke. Track pumps a hot'n'heavy house beat, while Townsell wraps his unique baritone around the song's infectious hook. Added pleasure is derived from co-horts Martell and Silk E., who add ample backing vocals and rapping. Remix by David Morales is cool for clubs, while Cajmere's album version is a fine fit for radio.

► **IMMAJE** *Celebrate* (5:15)

PRODUCER: George Lockett Jr.
WRITERS: C. Johnson, C. Edwards, G. Lockett Jr.
PUBLISHERS: Jersey Jams/Full Length, ASCAP
Movin' 018 (12-inch single)

New Jersey-based clique cooks up a smokin' garage jam, inflected with rich retro-soul instrumental nuances and a roof-raising, gospel-tinged lead vocal by Keva Holman. Peak-hour jocks should give the "Joyful" mix a whirl. Contact: 201-674-7573.

★ **MORPHEUS** *That's Evil Man* (5:36)

PRODUCER: Morpheus
WRITERS: B. Turk, Barry B.
PUBLISHER: Charles Farley, ASCAP
Digitalia/Zoo 17075 (c/o BMG) (12-inch single)

Fierce, rave-ready techno track has been bubbling along the New York underground for a while now on much-coveted demo tapes. Fresh remixes will keep longtime supporters aboard, while luring more pop-oriented spinners—and maybe even crossover radio programmers. Ominous spoken-word intro is something that must be experienced.

► **AIRCUT** *Visual Attack* (4:34)

PRODUCERS: Pressure Zone
WRITERS: Dugans, Cockbain
PUBLISHERS: Westbury/Sensual
Sonic 2005 (12-inch single)

Assaulting techno synth lines are interwoven into a kinetic, hip-hop-ish electro beat. A fun way to kick alternative sets into motion, though lack of a house-slanted mix lessens potential for widespread impact. Contact: 212-727-1360.

► **SOUL II SOUL** *Move Me No Mountain* (6:22)

PRODUCER: Jazzie B.
WRITERS: Schroeder, Ragovoy
PUBLISHERS: Dandy Ditty, ASCAP
REMIXERS: Jazzie B., Joey Negro
Virgin 1857 (12-inch single)

Empowered with the silky tones of new vocalist Kofi, second single from "Just Right" is a hearty mix of the act's signature nouveau soul and state-of-the-charts house beats. Go directly to Joey Negro's chipper remixes.

A C

★ **EVERYTHING BUT THE GIRL** *Love Is Strange* (3:21)

PRODUCERS: Everything But The Girl
WRITERS: Smith, Baker
PUBLISHER: Ben Ghazi, BMI
Atlantic 4579 (cassette single)

British duo dips into its gorgeous "Acoustic" album and pulls out this easy-going rendition of Mickey & Sylvia's pop classic. Light harmonies

waft nicely atop soft guitar strumming and subtle strings. An essential for AC playlists.

ROCK TRACKS

► **PATTY SMYTH** *Sometimes Love Just Ain't Enough* (4:28)

PRODUCER: Roy Bittan
WRITERS: P. Smyth, G. Burtnik
PUBLISHER: not listed
MCA 2235 (c/o Uni) (cassette single)

Former Scandal front woman ends a lengthy break from recording with a mournful rock ballad from her upcoming self-titled MCA debut. Her voice sounds better than ever and is bolstered by a guest vocal by Don Henley and savvy production by Springsteen collaborator Roy Bittan. Watch this one sprint up the album-rock chart in no time flat.

► **THE WOLFGANG PRESS** *A Girl Like You* (no timing listed)

PRODUCERS: Drostan Madden, TWP
WRITERS: Allen, Cox, Gray
PUBLISHERS: Beggars Banquet/Momentum
4AD 5415 (c/o Warner Bros.) (CD promo)

Rhythmic, postmodern rocker spirals into hypnotic techno-blivision as moody, soft-spoken vocals bob and weave between lines of guitar feedback and synthetic bass. Alternative programmers should dig the psychedelic groove.

► **THE WOOLRIDGE BROTHERS** *Buried Alive* (3:45)

PRODUCER: not listed
WRITER: S. Woolridge
PUBLISHER: Wesco Music
Don't 2 (7-inch single)

Moody, mysterious guitar riff lends an eerie undertone to this surreal alternative rocker. Influence of the psychedelic Beatles is apparent in swirling, hypnotic instrumentation.

► **MARLOWE** *Serious Crime* (no timing listed)

PRODUCER: Robby Merkin
WRITERS: L. Marlowe, S. Thomas
PUBLISHER: Avalon
Avalon 001 (cassette single)

Commercial rocker harks back to the late '70s and the punchy passion of Pat Benatar. Contact: 201-342-7337.

RAP

► **KID ROCK** *Back From The Dead* (3:40)

PRODUCER: Kid Rock, Mike Clark
WRITERS: R.S. Rodney, G. Wright, C. Peters
PUBLISHER: not listed
Continuum 19255 (cassette single)

Funky, melodic rap rips through a mind-blowing blitz of samples and tempo changes, as Detroit-based Kid Rock tells the listener his life story and chronicles his ascension to the top of the Midwestern rap ranks.

► **RODNEY O-JOE COOLEY FEATURING PSYCHO**

► *You Don't Wanna Run Up* (3:35)
PRODUCERS: Rodney O. Joe Cooley, Psycho
WRITERS: Rodney O. J. Cooley, D. Holiman
PUBLISHERS: Locked Up/Rodney O. Joe Cooley, BMI
Nastymix 92095 (cassette single)

Rappers declare supremacy via edgy track that trades on shades of funky samples, punchy rhythm tracks, and high-speed vocals. Contact: 206-292-8772.

► **D1: PRIORITY** *Rollin' To Tha Soul* (no timing listed)

PRODUCER: D1 Priority
WRITERS: TNT, Doc-Tea
PUBLISHER: Hip Hop Dragon
Power Tune 003 (cassette single)

Dancehall influences and deft scratching combine on this fast-talking rap jam, which introduces the listener to D1's soulful priorities, including intelligence, self-reliance, and defiance. Contact: 132 Selvin Dr., Verona, Pa. 15147.

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.

L.A. Stations KIIS, KBIG Are Nominated In All 5 Billboard Radio Awards Categories

(Continued from page 1)

marketing director, and best air personality.

A total of 174 stations and 15 distributors of network and syndicated radio programming have been nominated by Billboard's five blue-ribbon panels, which comprise radio programmers, record label promotion executives, and members of the Billboard editorial and chart departments.

A number of stations scored at least four nominations this year, particularly in the country category, where seven stations received four nominations apiece. Those stations are KMPS Seattle; KNIX Phoenix; WAMZ Louisville, Ky.; WIVK Knoxville, Tenn.; WMIL Milwaukee; WSM-FM Nashville; and WZZK Birmingham, Ala. A total of 32 country stations are nominated for the awards.

Four R&B stations also earned four nominations each. They are WGCI-FM Chicago; WPEG Charlotte, N.C.; WTLC Indianapolis; and WZAK Cleveland. A total of 36 R&B stations are nominated.

Also scoring four nominations are the following stations: top 40 WNCI Columbus, Ohio; AC KFMB-FM San Diego; AC WMTX Tampa, Fla.; and album KLOS Los Angeles. A total of 34 top 40 stations, 32 adult stations, and 40 rock stations are nominated. The rock category includes all variations of that format, including album rock, classic rock, and modern rock. Similarly, the adult category includes every permutation of AC as well as adult alternative, adult standards, and oldies.

Fifteen program syndicators split the 25 nominations in the network/syndicator nationally distributed program category. Westwood One leads that pack with four shows nominated. ABC Radio Networks and Unistar Radio Networks each have three nominations.

Several individuals also received multiple nominations. KFMB-FM San Diego's Gene Knight is the only person nominated in three categories: PD, MD, and air personality. KIIS

morning man Rick Dees has been recognized in both the air personality category and for his syndicated show "Rick Dees' Weekly Top 40." Both Casey Kasem and Dick Clark have



been nominated for two different syndicated shows. And country KPLX Dallas' morning team, Steve Harmon & Scott Evans, are nominated both for their work at the station and for their countdown show "The Weekly Top 30 With Harmon & Evans."

Also worth noting this year are several market rivalries in which competing stations will battle it out in the same categories. Top 40 station-of-the-year nominees KIIS and Los Angeles rival KPWR also will go head to head in the PD-of-the-year category and the air-personality category. KIIS PD Bill Richards, KPWR PD Rick Cummings, and their respective morning men, Dees and Jay Thomas, are all nominated.

Crosstown AC outlets KBIG and 1991 winner KOST will also compete in three categories including station, MD, and air personality. And Dallas country outlets KSCS and 1991 winner KPLX will compete for the ion-of-the-year and air-personality titles.

In New York, urban PDs Vinny Brown of WRKS and Mike Love of WBLB are nominated in the same category, and two WBLB jocks—Frankie Crocker and Vaughn Harper—will compete against each other for air-personality-of-the-year honors.

New York music directors Frankie Blue of WHTZ (Z100) and Kevin McCabe of WQHT will also compete in the awards.

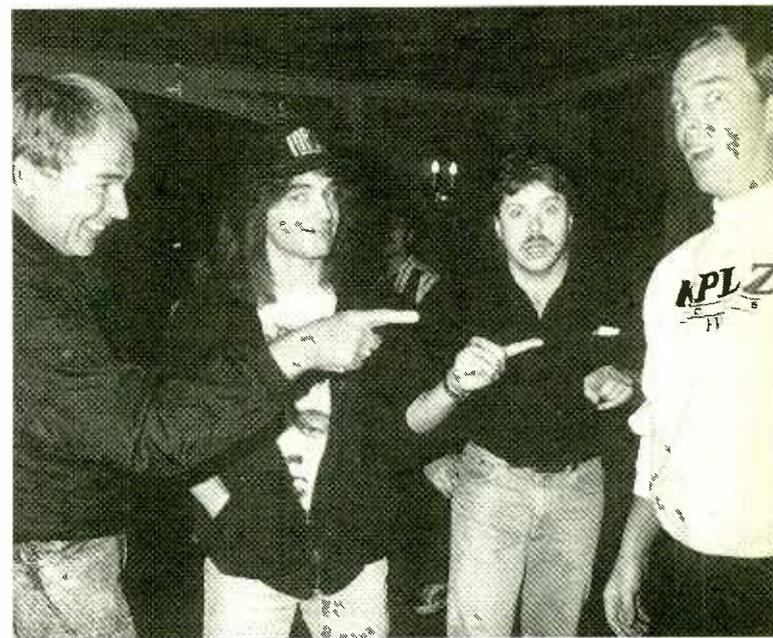
The 1992 Billboard Radio Awards cover the period from May 1991 to May 1992. Nominating panels in each

format were composed of 15 programmers and five label promotion reps who work in the format, plus a Billboard staffer. Panelists could be nominated by a majority of the other panel members, but were not allowed to vote for themselves or any other stations or people in their company.

The top-20 markets are eligible for the large-market awards. Markets 21-50 are considered medium for the purposes of these awards. The remaining stations are counted in the small market category.

The awards ballot follows page 32 in this issue. A space is provided for write-in votes. Ballots must be returned no later than July 31.

The awards ceremony is scheduled for Sept. 10 at the Hotel Intercontinental in New Orleans to coincide with the National Assn. of Broadcasters Convention.



Rushing To Conclusions. Could KPLZ Seattle night jock Mark Alan, right, be a suspect in the murder mystery in the Richard Marx "Hazard" videos? Pictured fingering the alleged culprit are, from left, Capitol's Stan Forman, Marx, and KPLZ promotion director Doug Cooper.

FM Ratings Wars Rage On In Sydney Austereo Hangs On To No. 1 Despite Hoyts' Ascent

BY KATHERINE TULICH

SYDNEY—A ratings battle is raging in Sydney radio between the two top FM stations in the wake of the biggest shakeup Australian radio has seen in some time.

Last March, the radio crown passed to the Austereo network when its Sydney station, 2DAY FM, trounced the seemingly unbeatable 2MMM, owned by Hoyts Media. 2MMM had won the previous 22 consecutive ratings surveys.

2MMM dropped to third place, although now, two surveys later, it has edged its way back and is now just 0.1 behind 2DAY FM.

Austereo and Hoyts Media are the two dominant radio networks in Australia, operating the primary FM stations in the country's capital cities, and competition is fierce between them. They primarily target an 18-39 demographic, and while both networks are consulted by American companies—Larry Bruce Communications for Austereo and the Pollack Media Group for Hoyts Media—their programming is far broader than targeted American formats, and both play a mix of gold and new music.

Two of the most noticeable effects of the competitive battle of the network's flagship stations in Sydney have been the cumulative increase in those stations' audiences and their ability to attract more listeners to the FM band. With a ratings share of 15.5, 2DAY's cumulative audience is 977,000. 2MMM has a 15.4 share and a cumulative audience of 887,000.

While 2MMM has dominated with shares as high as 19% in previous years, the station's combined reach of 31% is close to its highest reach ever.

"2DAY is certainly a more formidable competitor than they have been in previous years, and I predict it will stay neck and neck for some time," says 2MMM GM Graham Smith.

Greg Smith, group GM of programming for the Austereo network, says 2MMM did an excellent job of positioning itself in the early '80s.

"It would take any station a long time to dislodge them from the No. 1 spot. We had to look at their strengths and their weaknesses and draw up a strategic plan to dig them out."

That assault began last year when 2DAY focused its programming to appeal to a female 18-39 demo by introducing more of a dance/pop format, delineating itself from the rock male skew of 2MMM.

"When dance music came in we were able to ride that wave very well and one of the key things it did was give the station a point of difference," says 2DAY's Smith.

It also came as a breath of fresh air to Australian record companies, which were finding it next to impossible to get dance artists played. 2DAY's move signaled a new acceptance of dance on Australian radio and was credited as a major factor in sending Michael Jackson's and Prince's latest releases to the top of the charts in Australia.

2MMM's Smith says 2DAY's move opened up the 10-17 audience. "10 to 17s hadn't been catered to in Sydney since the advent of FM [in 1980]. We've always been an 18-39 station and 2DAY in its early form was a 25-plus station. When they changed their programming they picked up the lion's share of that market so much so that a couple of surveys ago they had four times the amount of 10-17s that we had."

2DAY has attracted as high as a 50% share of the 10-17 audience in recent surveys. They are primarily drawn to its nighttime programming, which concentrates on top 40.

"We target the audience at night. It's the closest thing we have to CHR in Australia," says Brad March, 2DAY's PD.

While March thinks advertisers are beginning to open up to a younger demographic, he still believes 18-39 will remain the darling demographic and, therefore, radio will continue to program a mix of gold and new music. "With the size of the market in Australia it wouldn't be able to sustain a pure CHR format," he says.

While dance music is now part of the format, March believes it was the station's move to a more mainstream format that made it No. 1.

"Dance music got the station noticed, but it wasn't enough to sustain it," he says. "It laid a good foundation and shed a lot of the station's old perceptions, but this year we've made the programming more mainstream with more mass appeal artists, such as Phil Collins."

The 2DAY success story is a feather in the cap for the Austereo network which bought the station in July 1989 when it had only an 8% share.

Austereo's other capital city FM stations are also doing well. SAFM in Adelaide scored 34 consecutive survey wins, while in Melbourne, where there are four FM licenses fighting it out for market share, Austereo's FOX FM has won 19 of the last 26 surveys. But the group's most successful station is B105 in Brisbane.

The network bought that station when it was still AM and drawing only a 7% share. The station was converted to FM and now averages a 30% share, making it the highest-rated station in an Australian capital city. Before his move to 2DAY, Brad March helmed B105's rise.

At the second survey of the year, Austereo made radio history when all of its stations (including FM 104 in Canberra) were sitting at the top of the ratings, making it the first time a national broadcaster has gone to No. 1 in every one of its markets. This feat gave the network a cumulative audience of 2.7 million.



They Can't Dance. Before kicking off the "We Can't Dance" tour, Genesis played for more than 40,000 fans at the Houston Astrodome, where KRBE afternoon host Madison Taylor met the members of the band. Pictured, from left, are the band's Mike Rutherford and Tony Banks, Taylor, and the band's Phil Collins.

VOICE OF AMERICA

(Continued from page 1)

also sends out 47 regionalized and country-customized programs in languages ranging from Albanian and Amharic to Uzbek and Vietnamese.

These broadcasts include music programs featuring both American and world music. Some are extremely popular and engender hundreds of fan letters a week.

Probably the most famous VOA show is Willis Conover's still-popular "Music USA," also known as the "VOA Jazz Hour," which is broadcast on the main English-language service. Despite his obscurity in this country, Conover may be the best-known radio personality in the world.

Conover, 72, who has been sending out jazz to the world since 1955, is primarily responsible for the fiercely loyal audience for "America's classical music" overseas, especially in Europe, the Middle East, and Africa.

Conover hosts several other jazz-oriented shows on the VOA's new FM service, including a show devoted to classic U.S. pop standards by Gershwin, Porter, Kern, Mercer, and others.

CHANGING WORLD

For most of its history, the VOA has had as its primary mission the dissemination of U.S. and local news as well as American values and ideological viewpoints. Now that Communism has crumbled, much of the rationale for the Cold War-related part of its mission has collapsed. In addition, the VOA is facing new challenges from the rise of commercial radio stations in Europe and the Middle East.

"There's a real movement in many countries to privatize [once state-owned] radio, and to provide



VOA's Willis Conover in an early-'60s interview with jazz legend Louis Armstrong.

local news," notes Kim Elliott, VOA's research director. "We have to compete now and offer something special."

During the last decade, VOA has upgraded its powerful equipment around the globe and modernized its Washington, D.C., studios, and it has also modernized its approach.

For one thing, it has created a separate music branch. "There was some organization before," says Doug Levine, a VOA music program writer and producer. "But often it was sort of, 'that's the news and now to round up the hour, here's some music...'"

ARTISTS KNOW ABOUT VOA

Judy Massa, who also broadcasts her "Country Music USA"

show weekly, is the VOA's music director. She says U.S. listeners may not know much about VOA, "but the artists know."

It was Massa who organized a live all-star VOA "Gift of Song" concert March 21 for VOA's 50th birthday. Some of the artists participating were Kenny Rogers, Garth Brooks, Grover Washington Jr., Joe Walsh, Jeff Baxter, Bela Fleck & the Flecktones, Mark O'Connor, and Chet Atkins, along with a number of classical music artists.

"They were all very enthusiastic and eager to play," says Massa of her freebie star lineup. "They know and they appreciate it that they've got legions of fans they might never reach otherwise."

VOA's English-language pop show, "Now Music USA," goes out to listeners three times a week.

Host Ray McDonald says his show tries to portray "all aspects of the pop music scene, everything from metal to hip-hop, the music, interviews, the scene. I cover a lot of ground."

McDonald adds he tries to be "as alternative as I can, but I also play the tunes on the charts, too."

He says his top listener requests are for such established artists as Rogers and Lionel Richie. "The listeners in foreign countries are much more faithful to an artist, following them through their careers. They're less driven by trends."

Doug Levine "scripts" a weekly "Pop Hits USA" show for use by the foreign-language services. He says the songs he plays are usually by established acts; among the most requested are Guns N' Roses, Mariah Carey, Michael Jackson, and Madonna.

REGIONAL SERVICES

VOA also broadcasts a number of extremely popular music shows on the 47 regional services that mix U.S. and home-country music. On the African service, for example, there is Roger Guy Folly's one-hour daily program, "Listener's Request." Folly, originally from Togo, broadcasts a mix of

American blues, R&B, reggae, and West and Central African music.

Georges Collinet, originally from Cameroon, hosts a morning show called "Good Morning Africa," which combines a high-energy delivery with a mix of African and U.S. dance music.

High-energy delivery is also one of the hallmarks of a service called "VOA Europe," which was inaugurated in 1985. One of VOA's 24-hour FM services, it can be picked up for free by local stations.

"VOA Europe" is run by Terry Hourigan, a former successful PD for several U.S. stations and once a Mutual Broadcasting exec.

Says Hourigan: "It's basically a hot hits, top 40 format with an AC approach to personality. Songs, interviews, three-minute Americana features. It's pretty ungovernmental, that's for sure—close to what someone like Satellite Music Network is doing."

It is so nongovernmental and vibrant, in fact, that one staffer on a competing music service grumbled privately about its "slick production tricks."

"It's exactly what's happening in the U.S. music marketplace, what's on the charts," says Hourigan. "It sounds like '80s U.S. radio."

On The Air In Monrovia A Peace Corpsman's VOA Turn

BY BILL HOLLAND

WASHINGTON, D.C.—Like many Americans who served overseas (in my case, with the Peace Corps), I got to know VOA. But I got a lot closer than most.

In the '60s, there were only a handful of pianos in Liberia, but I was playing one that night in a little dive in Monrovia, sitting in with a four-piece hi-life band.

The piano was out of tune, but I wanted very much to learn how to play that music, and the young musicians were amused enough to let me sit in as they made their way through the familiar West African radio hits of the day—a sort of top 40 copy band, African style.

Suddenly, they struck up a song quite different than the rest; I recognized it from having heard it on VOA. It was Dizzy Gillespie's delightful version of "Careless Love," which in Gillespie's hands became sort of "Sixteen Bar Soul-Meets-Salt-Peanuts Samba."

At that time, I wasn't close to being a professional musician (I was teaching English), but I'd heard the tune a few times on VOA and I could sure play it better and more authentically than the more elusive hi-life, which at that time seldom used keyboards.

The African players were elated at how well it came off (rough, but no train wrecks). I suggested a few others, basically jazz-blues tunes like Miles Davis' "Walkin'." They knew the Sonny Rollins tune "St. Thomas." Those numbers kind of

He explains that the shows have a tight format clock, "so the stations that use the program can cut away for local news or commercials."

Hourigan figures the service has about 3.5 million listeners on local radio and cable radio. "Cable's big in some countries. More than 90% of radio listenership in the Netherlands is through cable radio," he says.

PRIVATE SYNDIE SHOWS

"VOA Europe" also strips in several private-sector weekend shows, including Westwood One's "Kasey's Top 40" countdown and ABC's "American Country Countdown," supplied by Radio Express. These programs are offered as part of a "barter" with VOA, which will allow the shows to run foreign-gear commercial in the future, according to Hourigan.

It's a long way from the Cold War VOA shortwave broadcasts to Eastern European listeners huddled around a radio "behind the Iron Curtain," but there are plenty of places still left where VOA provides its fundamental mission to provide news and information here and abroad, tell people about America... and let the music be heard.

worked, too, and the band asked me to rehearse with them so they could cop some "American-style licks."

"Where'd you learn those tunes, anyway?" I asked Sunny Lamptey, the drummer. "Records and VOA," he said.

"VOA? You listen a lot?" Ben Tito, the alto sax player, looked at me like I had rocks in my head; then he nodded yes, as if to a child.

We must have talked for hours after that about artists he and his confreres admired and tunes they wanted to learn.

Eventually, our practice sessions worked out to where we could play a full set of jazz tunes. Raggedy, but OK. A few Peace Corps volunteers snatched on my nighttime activity, but to my surprise, headquarters contacted VOA in Monrovia and they taped us one night. We were all nervous and the performance overall was all right for a bunch of rank jazz amateurs. The tape was played over the VOA African service.

I lost contact with those men after I returned to the U.S., but I am sure they grew more familiar with the jazz music they loved. I still have a copy of that tape. I figure that, if VOA was courageous enough to air it, I'm brave enough to listen to it now and then.

Washington bureau chief Bill Holland, in addition to his writing, worked as a full-time musician for more than a decade with his own band and others.



Performing at VOA's 50th anniversary celebration (above), from left, are Howard Levy of the Flecktones on harmonica and keyboards, Clark Terry on trumpet, Bela Fleck on banjo, Grover Washington Jr. on soprano sax, and Victor Wooten of the Flecktones on bass. The celebration was broadcast live worldwide March 21. In photo at right, Kenny Rogers is interviewed by Judy Massa for her VOA program "Country Music U.S.A." in Nashville, 1982.

Hot Adult Contemporary™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				*** NO. 1 ***	
1	1	1	12	IF YOU ASKED ME TO EPIC 74277	◆ CELINE DION 3 weeks at No. 1
2	4	6	7	I'LL BE THERE COLUMBIA 74330	◆ MARIAH CAREY
3	5	5	12	I WILL REMEMBER YOU A&M 1600	◆ AMY GRANT
4	6	4	9	YOU WON'T SEE ME CRY SBK 07385/ERG	◆ WILSON PHILLIPS
5	2	2	14	HOLD ON MY HEART ATLANTIC 87481	◆ GENESIS
6	3	3	10	DO IT TO ME MOTOWN 2160	◆ LIONEL RICHIE
7	9	10	7	JUST FOR TONIGHT WING 865 888/MERCURY	◆ VANESSA WILLIAMS
8	11	13	10	JUST ANOTHER DAY SBK 07383/ERG	◆ JON SECADA
9	7	7	9	STEEL BARS COLUMBIA ALBUM CUT	◆ MICHAEL BOLTON
10	8	9	9	EVERY KINDA PEOPLE ISLAND ALBUM CUT/PLG	◆ ROBERT PALMER
				*** POWER PICK ***	
11	15	—	2	THE ONE MCA 54423	◆ ELTON JOHN
12	10	8	16	NOT THE ONLY ONE CAPITOL 44764	◆ BONNIE RAITT
13	17	21	6	WHY ARISTA 1-2419	◆ ANNIE LENNOX
14	13	16	9	BE YOUNG, BE FOOLISH, BE HAPPY RCA 62246	◆ SONIA
15	16	18	8	WHEN LOVERS BECOME STRANGERS Geffen ALBUM CUT	CHER
16	19	19	8	FALL IN LOVE AGAIN COLUMBIA 74262	◆ EDDIE MONEY
17	22	27	4	TAKE THIS HEART CAPITOL 44782	◆ RICHARD MARX
18	12	11	22	HAZARD CAPITOL 44796	◆ RICHARD MARX
19	36	—	2	RESTLESS HEART WARNER BROS. 18897	PETER CETERA
20	21	22	11	TAKE TIME PENDULUM 64813/ELEKTRA	◆ CHRIS WALKER
21	18	14	24	SAVE THE BEST FOR LAST WING 865 136/MERCURY	◆ VANESSA WILLIAMS
22	14	12	12	LIFT ME UP ELEKTRA 64779	◆ HOWARD JONES
23	26	29	6	IF YOU BELIEVE COLUMBIA ALBUM CUT	KENNY LOGGINS
24	20	15	25	TEARS IN HEAVEN REPRISE 19038	◆ ERIC CLAPTON
25	27	30	8	FOR YOUR BABIES ATCO EASTWEST 98570	◆ SIMPLY RED
26	31	37	4	EVERYBODY LOVES TO CHA CHA CHA COLUMBIA ALBUM CUT	JAMES TAYLOR
27	24	20	23	THE REAL THING COLUMBIA 74186	◆ KENNY LOGGINS
28	40	49	3	YOU'VE GOT A WAY REUNION 19126/GEFFEN	KATHY TROCCOLI
29	41	47	3	ACHY BREAKY HEART MERCURY 866 522	◆ BILLY RAY CYRUS
30	23	17	12	LOVE OF MY LIFE QWEST ALBUM CUT/REPRISE	CARLY SIMON
				*** HOT SHOT DEBUT ***	
31	NEW ▶	1	1	THIS USED TO BE MY PLAYGROUND SIRE 18822/WARNER BROS.	◆ MADONNA
32	28	25	22	MASTERPIECE REPRISE 19076	◆ ATLANTIC STARR
33	29	23	20	EVERYTHING CHANGES REUNION 19118/GEFFEN	◆ KATHY TROCCOLI
34	33	31	24	MISSING YOU NOW COLUMBIA 74184	◆ MICHAEL BOLTON
35	35	32	27	STARS ATCO EASTWEST 98636	◆ SIMPLY RED
36	38	38	5	HOLD ME NOW QUALITY 19107	◆ DAN HILL WITH RIQUE FRANKS
37	39	39	3	CONSTANT CRAVING SIRE 18942/WARNER BROS.	◆ K.D. LANG
38	34	33	5	LIFE HOLDS ON REPRISE ALBUM CUT	BETH NIELSEN CHAPMAN
39	30	28	25	GOOD FOR ME A&M 1573	◆ AMY GRANT
40	25	26	11	SHE IS HIS ONLY NEED CURB 54320/MCA	WYONNNA
41	42	44	3	DAMN I WISH I WAS YOUR LOVER COLUMBIA 74164	◆ SOPHIE B. HAWKINS
42	32	24	17	SOMETIMES IT'S ONLY LOVE EPIC 74226	LUTHER VANDROSS
43	NEW ▶	1	1	WHAT KIND OF LOVE COLUMBIA 74360	RODNEY CROWELL
44	37	34	18	CAN'T CRY HARD ENOUGH WARNER BROS. 19326	◆ THE WILLIAMS BROTHERS
45	43	36	10	THOUGHT I'D DIED AND GONE TO HEAVEN A&M 1592	◆ BRYAN ADAMS
46	45	40	21	EVER CHANGING TIMES ARISTA 1-2394	◆ ARETHA FRANKLIN
47	NEW ▶	1	1	I'VE GOT MINE MCA 54429	◆ GLENN FREY
48	NEW ▶	1	1	IT'S PROBABLY ME A&M 2407	STING WITH ERIC CLAPTON
49	47	41	34	BEAUTY AND THE BEAST EPIC 74090	◆ CELINE DION/PEABO BRYSON
50	44	35	16	HUMAN TOUCH COLUMBIA 74273	◆ BRUCE SPRINGSTEEN

Records with the greatest airplay gains this week. ◆ Videoclip availability. © 1992, Billboard/BPI Communications.

Billboard's PD of the week

Mike McCoy
KJYO Oklahoma City



ALTHOUGH COUNTRY continues to dominate the market, mainstream top 40 is alive and well and pulling in almost an 11 share in Oklahoma City.

After a disappointing 10.6-9.9 dip in the fall ratings, KJYO (KJ103) was back up to 10.9 in the winter, second only to powerhouse country outlet KXXY-AM-FM, which commands an 18 share. Part of PD Mike McCoy's success has been his willingness to spike country records into the mix, particularly Garth Brooks, who, McCoy says, is "like Elvis" in his home state of Oklahoma. In addition to playing every Brooks single, KJYO plays Billy Ray Cyrus' "Achy Breaky Heart."

McCoy says he discovered through research that the country mix is something his audience wants to hear. "The people who like [Brooks and Cyrus] don't look at these artists as country," he says. McCoy notes however, that not every country crossover is a sure-shot for airplay on KJ103. "I think these records are few and far between, and I don't plan on going nuts [with them]. I don't want to put any rules and restrictions on my station, [but] if I see something happening in our market, I'm going to respond to it."

McCoy, who has been PD at the station for three years, says there is no secret behind the winter book success, only that "more than ever we're just reflecting what our market is—middle America, mainstream, a Midwest market with a little bit of Southern flair to it. We've designed a radio station that fits the market we're in and we're continually adjusting it," he says.

Here's a recent afternoon hour: En Vogue, "My Lovin' (You're Never Gonna Get It)"; Bonnie Raitt, "Not The Only One"; Club Nouveau, "Lean On Me"; Richard Marx, "Take This Heart"; Céline Dion, "If You Asked Me To"; EMF, "Unbelievable"; Wilson Phillips, "You Won't See Me Cry"; Dazz Band, "Let It Whip"; Mr. Big, "Just Take My Heart"; Shanice, "I Love Your Smile"; Billy Ray Cyrus, "Achy Breaky Heart"; After 7, "Can't Stop."

KJYO uses the positioner "the 10-in-a-row station with the most variety," although the station can also be heard declaring "a million head of cattle pass through Oklahoma City every year and they're all listening to KJ103."

KJ103's prime target is KXXY, although McCoy, who targets the 18-34 audience, sees most of the market's other adult stations as competitors. "Nobody is

going after our teens, but everybody wants our adults, [including] AC KMGL [Magic 104], album KATT, and classic rock KRXX," he says. "We don't target teens, we're winning them by default because nobody else is."

As for marketing, McCoy says there are always a few billboards up, and the station normally runs "a spattering of television," although there was no TV during the winter book. Most promotions focus on the music, although there was a phrase-that-pays contest during the winter book with payouts of \$100 and \$1,000 on Thursdays. The station also recently wrapped up a million-dollar dash for cash, where the winner took home about \$7,000.

The morning show generates a lot of stunts, including dipping co-host Danny Douglas in chocolate for Valentine's Day. More recently, the station led a search for the city's biggest Color Me Badd fan in which the morning team hit the streets with an oversized scale and weighed listeners until they finally awarded front-row CMB tickets to a 450-pound woman. McCoy says his is the morning show in the market that "generates the office talk."

McCoy says one of his station's strengths is the consistency of his air staff, which has remained intact for more than a year. In addition to Douglas, the morning show consists of Stacy Barton and sports reporter Bill Simonson, and McCoy says "the chemistry is really strong" among them. McCoy handles late mornings. Rick Reese hosts middays. APD Ronnie Rocket helms afternoons. Todd Tucker is the night jock. MD Billy The Kidd hosts the late-night shift, which consists of a back-to-back new-music hour and quiet storm shows. And Joe Friday handles overnights.

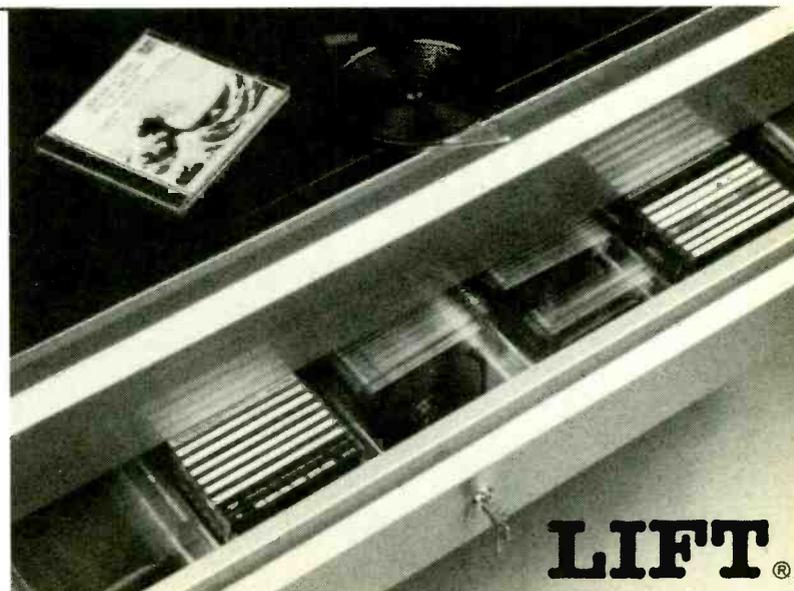
McCoy got his start in radio in the mid-'70s as a jock at KIFG Iowa Falls, Iowa. He moved on to middays and promotions at top 40 KRIB Mayson City, Iowa, and followed that with a middays/production director stint at similarly formatted WCKS (CK101) Cocoa Beach, Fla. From there, it was on to evenings at KLUC Las Vegas, then MD/afternoons at KFMY (K96) Salt Lake City, followed by afternoons at WNCI Columbus, Ohio, and middays at WBZZ (B94) Pittsburgh. His first programming gig came in 1987 at WMGZ Youngstown, Ohio, where he also did mornings. From there, it was on to similar duties at KNMQ Albuquerque, N.M., and finally to KJYO.

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Album Rock Tracks™

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 95 album rock 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.

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/DISTRIBUTING LABEL
				*** No. 1 ***	
1	1	1	11	REMEDY 10 weeks at No. 1 THE SOUTHERN HARMONY AND MUSICAL COMPANION	THE BLACK CROWES DEF AMERICAN/REPRISE
2	2	2	14	UNDER THE BRIDGE BLOOD SUGAR SEX MAGIK	RED HOT CHILI PEPPERS WARNER BROS.
3	3	5	9	ROAD TO NOWHERE NO MORE TEARS	OZZY OSBOURNE EPIC ASSOCIATED/EPIC
4	5	8	6	STING ME THE SOUTHERN HARMONY AND MUSICAL COMPANION	THE BLACK CROWES DEF AMERICAN/REPRISE
5	4	3	7	MAKE LOVE LIKE A MAN ADRENALIZE	DEF LEPPARD MERCURY
6	8	16	6	57 CHANNELS (AND NOTHIN' ON) HUMAN TOUCH	BRUCE SPRINGSTEEN COLUMBIA
7	6	9	10	LIVING IN A DREAM ARC ANGELS	ARC ANGELS DGC
8	10	12	10	EVEN FLOW TEN	PEARL JAM EPIC
9	9	7	19	LIFE IS A HIGHWAY MAD MAD WORLD	TOM COCHRANE CAPITOL
10	11	10	14	GIRLFRIEND GIRLFRIEND	MATTHEW SWEET ZOO
11	15	—	2	LOVE IS ALIVE NIGHT CALLS	JOE COCKER CAPITOL
12	7	4	24	COME AS YOU ARE NEVERMIND	NIRVANA DGC
13	18	18	8	EVERY TIME I ROLL THE DICE NEVER BEEN ROCKED ENOUGH	DELBERT MCCLINTON CURB
14	13	14	9	TANGLED IN THE WEB LYNCH MOB	LYNCH MOB ELEKTRA
15	16	13	17	ONE ACHTUNG BABY	U2 ISLAND/PLG
16	21	20	8	CHURCH OF LOGIC, SIN & LOVE THE MEN	THE MEN POLYDOR/PLG
17	20	19	7	YOU'RE INVITED BUT YOUR FRIEND CAN'T COME ENCINO MAN	V. NEIL HOLLYWOOD
18	12	6	14	NOW MORE THAN EVER WHENEVER WE WANTED	JOHN MELLENCAMP MERCURY
19	17	17	21	WHAT YOU GIVE PSYCHOTIC SUPPER	TESLA Geffen
				*** POWER TRACK ***	
20	26	28	4	IT'S PROBABLY ME LETHAL WEAPON 3	STING WITH ERIC CLAPTON A&M
21	14	11	11	MAKE YOU A BELIEVER RACINE	SASS JORDAN IMPACT/MCA
22	23	25	4	SONG & EMOTION PSYCHOTIC SUPPER	TESLA Geffen
23	24	24	5	FRIDAY I'M IN LOVE WISH	THE CURE FICTION/ELEKTRA
				*** FLASHMAKER ***	
24	NEW ▶	1	1	EVEN BETTER THAN THE REAL THING ACHTUNG BABY	U2 ISLAND/PLG
25	22	21	6	MAN ON A MISSION FOR UNLAWFUL CARNAL KNOWLEDGE	VAN HALEN WARNER BROS.
26	25	22	17	NOTHING ELSE MATTERS METALLICA	METALLICA ELEKTRA
27	33	—	2	LITTLE MISS CAN'T BE WRONG POCKET FULL OF KRYPTONITE	SPIN DOCTORS EPIC
28	32	47	3	LITHIUM NEVERMIND	NIRVANA DGC
29	NEW ▶	1	1	LAST CHANCE WHENEVER WE WANTED	JOHN MELLENCAMP MERCURY
30	30	38	4	DRIVING THE LAST SPIKE WE CAN'T DANCE	GENESIS ATLANTIC
31	28	26	6	THORN IN MY PRIDE THE SOUTHERN HARMONY AND MUSICAL COMPANION	THE BLACK CROWES DEF AMERICAN/REPRISE
32	27	34	7	TEEN ANGST (WHAT THE WORLD NEEDS NOW) CRACKER	CRACKER VIRGIN
33	29	30	5	MARY IN THE MYSTERY WORLD GROOVUS MAXIMUS	ELECTRIC BOYS ATCO EASTWEST
34	31	45	3	REACH FOR THE SKY HOLD YOUR FIRE	FIREHOUSE EPIC
35	NEW ▶	1	1	SHAKIN' THE CAGE SHAKIN' THE CAGE	THE ZOO CAPRICORN
36	34	40	3	I JUST WANNA REVENGE	KISS MERCURY
37	NEW ▶	1	1	STORY OF THE BLUES AFTER HOURS	GARY MOORE CHARISMA
38	38	—	2	ALWAYS THE LAST TO KNOW CHANGE EVERYTHING	DEL AMITRI A&M
39	NEW ▶	1	1	WRONG OUT OF THE CRADLE	LINDSEY BUCKINGHAM REPRISE
40	37	42	4	TAKIN' ME DOWN DOUBLE ECLIPSE	HARDLINE MCA

○ Tracks moving up the chart with airplay gains this week. ◆ Videoclip availability. © 1992, Billboard/BPI Communications.

ALBUM ROCK RECURRENT TRACKS

1	2	3	4	5	6	7	8	9	10
—	—	—	1	1	1	1	1	1	1
1	—	—	1	1	1	1	1	1	1
2	1	—	2	2	2	2	2	2	2
3	4	—	2	2	2	2	2	2	2
4	3	—	2	2	2	2	2	2	2
5	7	—	2	2	2	2	2	2	2
6	2	—	2	2	2	2	2	2	2
7	8	—	2	2	2	2	2	2	2
8	6	—	2	2	2	2	2	2	2
9	5	—	2	2	2	2	2	2	2
10	9	—	2	2	2	2	2	2	2

Recurrents are titles which have appeared on the Album Rock Tracks chart for 20 weeks and have dropped below the top 20.

Radio

Directing Your Attention To The 'Director's Guide'

BY PHYLLIS STARK

NEW YORK—Since public relations duties fall under the jurisdiction of the promotion department at most stations, radio marketers should take notice of a helpful new handbook called "The Radio Promotion Director's Practical Guide To Publicity" (Promotion Publications, \$12.95).

The booklet was written by Dan Acree of the Seattle-based 20/20 Inc. radio promotion firm. Acree, who works out of the firm's San Francisco office, is a radio marketing veteran whose background includes stints at KIIS Los Angeles and KSFO/KYA San Francisco, among others. He was also the editor of the now-defunct newsletter Radio Promotion & Marketing Monthly.

Acree's book is intended to help stations start up or improve their publicity programs. At 32 pages, it is a quick-read primer that serves as both a guide for novices and a refresher course for more experienced promotion people. It covers topics ranging from writing press releases to developing a media mailing list to dealing with adverse publicity.

Some of the booklet's tips, such as reminding promotion directors to include a contact name on press releases, or to put the most significant information in the first two paragraphs of the release, or to send captions along with photos, may seem basic, but they are all too frequently neglected by radio stations. In fact, this book could just have easily been titled "all the things journalists wish they could tell radio marketers."

The book is dedicated to all of the promotion directors "whose bosses are convinced that everything they say and do is worthy of front page coverage."

IDEA MILL: FUN WITH FIDEL

WQBA (La Cubanissima) Miami is offering a furnished house on a beach in Cuba and a car to the listener who can correctly guess the date when Cuban leader Fidel Castro will fall from power. Second prize is a cruise to Havana, Cuba, which will be awarded to the person who correctly guesses the month and year of Castro's downfall. The promotion is the brainchild of Cuban comedian Guillermo Alvarez Guedes.

WKQB (Q106.5) St. Louis searched for the city's laziest father in its Father's Day promotion. Five dads spent a week sitting in recliners at a local theme park in an effort to win a trip to Las Vegas for the Holyfield/Holmes boxing match and \$1,000. Second prize was \$500.

(Continued on next page)

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- 3. Record Retailing Directory:** Detailed information on thousands of independent music stores & chain operations across the USA.
- 4. International Tape/Disc Directory:** All the info on professional services & supplies for the audio/video tape/disc industry.
- 5. Country Music Sourcebook:** Lists personal managers, booking agents, performing artists, country music radio stations & more!
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_____	1992 International Recording Equipment & Studio Directory (8043-9) \$37

Modern Rock Tracks™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/DISTRIBUTING LABEL
				*** No. 1 ***	
1	1	1	9	FRIDAY I'M IN LOVE WISH	THE CURE FICTION/ELEKTRA
2	3	4	6	WE HATE IT WHEN OUR FRIENDS BECOME... YOUR ARSENAL	MORRISSEY SIRE/REPRISE
3	5	6	3	GOOD STUFF GOOD STUFF	THE B-52'S REPRISE
4	4	3	11	FAR GONE AND OUT HONEY'S DEAD	THE JESUS AND MARY CHAIN DEF AMERICAN/WARNER BROS.
5	2	2	10	THE BALLAD OF PETER PUMPKINHEAD NONSUCH	XTC Geffen
6	7	8	4	MIDLIFE CRISIS ANGEL DUST	FAITH NO MORE SLASH/REPRISE
7	8	7	7	WHAT GIRLS WANT DESTINATION UNIVERSE	MATERIAL ISSUE MERCURY
8	6	5	11	DIVINE THING HOTWIRED	THE SOUP DRAGONS BIG LIFE/MERCURY
9	9	10	7	PRETEND WE'RE DEAD BRICKS ARE HEAVY	L7 SLASH
10	10	11	8	GALILEO RITES OF PASSAGE	INDIGO GIRLS EPIC
11	11	15	4	ONE WAY LEVELLING THE LAND	THE LEVELLERS ELEKTRA
12	14	21	5	BLACK METALLIC FERMENT	CATHERINE WHEEL FONTANA/MERCURY
13	17	22	4	HAPPY BIRTHDAY TO ME CRACKER	CRACKER VIRGIN
14	19	27	3	IT'S A SHAME ABOUT RAY IT'S A SHAME ABOUT RAY	LEMONHEADS ATLANTIC
15	18	19	5	SUNSHINE AND ECSTASY DARK SNEAK LOVE ACTION	TOM TOM CLUB SIRE/REPRISE
16	NEW ▶	1	1	EVEN BETTER THAN THE REAL THING ACHTUNG BABY	U2 ISLAND
17	21	26	3	I DON'T WANT TO SEE THE SIGHTS BETWEEN 10TH & 11TH	THE CHARLATANS BEGGARS BANQUET/RCA
18	23	—	2	YOU'RE SO CLOSE HOLY SMOKE	PETER MURPHY BEGGARS BANQUET/RCA
19	15	12	9	WHY DIVA	ANNIE LENNOX ARISTA
20	12	14	8	TWISTERELLA GOING BLANK AGAIN	RIDE SIRE/REPRISE
21	28	—	2	ALWAYS THE LAST TO KNOW CHANGE EVERYTHING	DEL AMITRI A&M
22	22	24	4	CRUCIFY LITTLE EARTHQUAKES	TORI AMOS ATLANTIC
23	26	—	2	WHEN SHE BEGINS SOMEWHERE BETWEEN HEAVEN AND HELL	SOCIAL DISTORTION EPIC
24	NEW ▶	1	1	REVA'S HOUSE KIKO	LOS LOBOS SLASH/WARNER BROS.
25	16	16	10	WE ARE EACH OTHER 0898	THE BEAUTIFUL SOUTH ELEKTRA
26	13	13	16	WEIRDO BETWEEN 10TH & 11TH	THE CHARLATANS BEGGARS BANQUET/RCA
27	NEW ▶	1	1	A GIRL LIKE YOU QUEER	WOLFGANG PRESS 4.A.D./WARNER BROS.
28	24	23	5	STONE ME NO SOUL NO STRAIN	WIRE TRAIN MCA
29	NEW ▶	1	1	SO WHAT'CHA WANT CHECK YOUR HEAD	BEASTIE BOYS CAPITOL
30	20	17	8	POPULAR CREEPS HORSESHOES AND HAND GRENADES	CHRIS MARS SMASH/PLG

○ Tracks with the greatest airplay gains this week. ◆ Videoclip availability. © 1992, Billboard/BPI Communications.

Talk-Show Host Williams Has Harsh Words For Quayle

BY BILL HOLLAND

WASHINGTON, D.C.—Vice President Dan Quayle, addressing the National Assn. of Radio Talk Show Hosts at a June 19 convention luncheon here, was consistent with his recent reputation as Bush administration values-and-morality point man, but he generally got soft-gloves treatment from the conservative convention attendees.

However, Quayle did take one on the chin from talk show host Jerry Williams of WRKO Boston, who suggested to Quayle that his moral-values-and-cultural-elitism themes were "hogwash" and a "smoke-screen" being used by the Bush re-

election campaign to cover up problems of unemployment and inadequate economic policies. The comment drew loud applause.

NAB ENDORSES SEC FINANCIAL RULES

The National Assn. of Broadcasters has endorsed a proposal by the Securities and Exchange Commission that will make it easier for broadcasters to issue stock to raise needed capital. The proposal would exempt small businesses from costly and cumbersome equity-raising rules and allow up to \$5 million in easier financing.

In its endorsement, NAB pointed out that traditional bank financing has "dried up" in the last five years.

SENATE TAX LEGISLATION APPROVED

The Senate Finance Committee has approved new tax legislation, similar to an already passed House bill, that will allow for depreciation of acquired broadcast licenses, thereby lowering owed taxes. Insiders doubt the bill will be passed this session because of variables such as time length of depreciation period. When it is passed by Congress, it could be retroactive to June 16, 1992.

MORE FCC FINES

Radio Moultrie Inc., licensee of WMGA Riverside, Ga., has been notified it may owe the FCC \$10,000 for violating rules requiring prior commission consent to transfer control of the station. The same amount and the same allegation applies to Mountain Signals Inc., licensee of WETB Johnson City, Tenn.

Crista Ministries Inc., licensee of KCIS/KCMS-FM Seattle, got a \$6,000 forfeiture letter from the

WASHINGTON ROUNDUP

commission for violating rules requiring stations to have their public inspection files "available for public inspection at any time during business hours."

VOTING TIME AT NAB

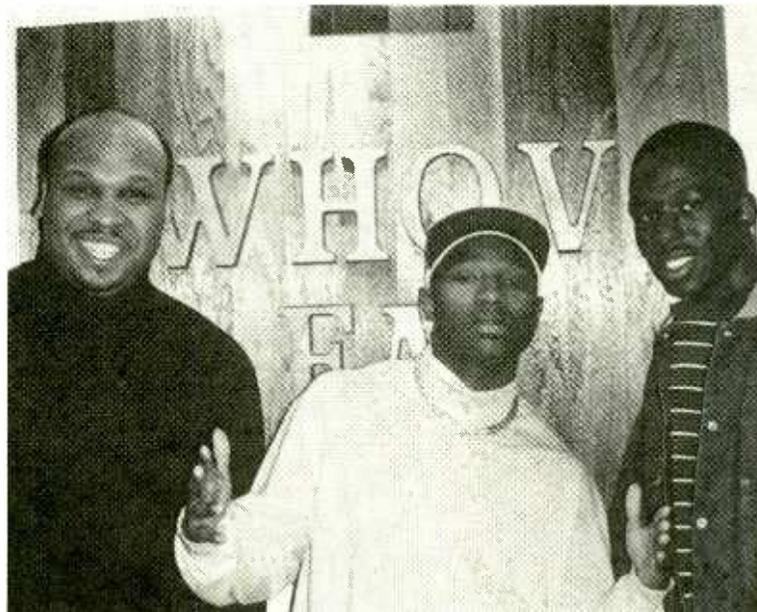
NAB, at its Joint Board meetings here this week, was set to further refine positions on the FCC's station ownership rules, and vote on a

petition to the FCC to allow lenders a security interest in broadcast stations.

In a related development, John David, NAB's VP/congressional relations, will replace outgoing VP/radio Lynn Christian, who's been responsible for the planning and success of the annual NAB Radio Convention.

In April, Christian announced his intention to resign after serving for three years.

David once owned J.R. Broadcasting, with stations in Oklahoma, Kansas, and Missouri, before coming to NAB in 1988.



Cooley Live Harmony. RCA rapper Cooley Live, center, recently stopped by college station WHOV Norfolk, Va., on a visit to the market. He is pictured with GM Frank Sheffield, left, and promotion director Ron Love.



Relief Pitcher. WKCI (KC101) New Haven, Conn., hosted a listener barbecue at the station. PD John Scott, left, and jock Dave Michaels pitched hot dogs at listeners as they drove by.

PROMOTIONS AND MARKETING

(Continued from preceding page)

The third-place winner received a gas grill. The fourth-place winner received two bicycles. Fifth prize was a year's supply of Coca-Cola and a subscription to TV Guide.

The Ypsilanti, Mich.-based THE RADIOGUIDE People has just launched the latest edition of its annual guide, which is designed to assist travelers in finding stations on their car radios. The guides, which are available for 24 markets, are co-sponsored by General Motors and are being distributed at Avis car-rental locations in 24 cities. In each market, one AM and one FM station co-sponsor the guide in exchange for a format exclusive listing. RADIOGUIDE's Art Vuolo has also compiled a rock guide that lists more than 1,000 contemporary rock stations across the country and is designed for rock fans who travel.

KNX Los Angeles was the official radio sponsor of "Hands Across L.A.: All People One City," which took place June 14. Thousands of people formed a 10-mile human chain to sing and pray while church bells across the city rang simultaneously. The station printed and distributed 30,000 song sheets for the occasion... KGFJ Los Angeles was set to celebrate its 65th anniversary

with a reunion party June 26. The station is also marking the occasion by selling a sampler CD called "Genuine Soul—The Legacy Of Black Music." Proceeds benefit a scholarship fund.

CFCA Kitchener, Ontario, marked its 25th anniversary by minting its own commemorative coins. They will be used throughout the year for a retail sales promotional program... WZPL Indianapolis gave away a \$25,000 boat to the person who guessed how many beach balls were in it at a remote.

Broadcast Promotion & Marketing Executives announced the winners of its annual Gold Medallion Awards during a June 17 ceremony in Seattle. Radio winners included KFBK Sacramento, Calif.; KLIT Los Angeles; KROQ Los Angeles; KSFI Salt Lake City; WFAN New York; WGN Chicago; WMXV New York; WNOR Norfolk, Va.; and WWMX Baltimore.

The Stamford, Conn.-based ad agency Rotando, Lerch & Iafeliece is running a summer radio promotion campaign for Red Stripe Jamaican beer. The agency is targeting resort areas near major markets and is tying in with both bars and radio stations. The 60-second spots

feature an original reggae song promoting the beer.

PRO-MOTIONS

Former WSTW Wilmington, Del., promotion director Cindy Stover has been named director of marketing and promotion at WOGL Philadelphia, replacing Ted Kelly. No replacement yet at WSTW.

Robin Kielty-Yannucci has been named director of marketing and promotion at WRKO/WBMX Boston, replacing former WBMX marketing director Lou Bortone. She was previously advertising manager at Nissan. WRKO marketing director Barbara Morrison becomes senior director of marketing and promotion. Former intern Amy Doyle, who was serving as interim promotion director, becomes promotion coordinator.

KUKQ/KUPD Phoenix promotion director Tami G. (602-963-6155) exits Wednesday (1). No replacement has been named... Former WABY/WKLI Albany, N.Y., director of marketing Larry Mossey takes that position at crosstown WROW-AM-FM, replacing Molly Brindle, who exits... WKDD Akron, Ohio, promotion and marketing director Hinda Mitchell exits. No

replacement has been named.

Assistance in preparing this column was provided by John Lantern in Miami.

Radio Listening Remains Healthy

NEW YORK—The 1992 spring RADAR report shows that radio listening remains high with all segments of the population. The Westfield, N.J.-based Statistical Research, which compiles the report, estimates 96% of Americans 12-plus listen to the radio each week, with 78% listening to network-affiliated stations. Projected across the country's entire population, that works out to 197 million weekly radio listeners and 159 million network listeners.

Of those who do stay away from radio, women over 55 make up the largest group, while men 18-24 are the most consistent listeners. Ninety-nine percent tune in at least once a week. Not surprisingly, RADAR reports that teens rarely tune into AM. Men and women 55-plus though, are AM's most loyal fans.

Hits! in Tokyo

Week of June 14, 1992

- 1 Am I The Same Girl Swing Out Sister
- 2 Joy Soul II Soul
- 3 You Won't See Me Cry Wilson Phillips
- 4 Jump Kris Krass
- 5 Uh Huh Oh Yeh Paul Weller
- 6 Do It To Me Lionel Richie
- 7 Hold On My Heart Genesis
- 8 Trouble Mind Workshy
- 9 Stitches And Burns Fra Lippo Lippi
- 10 My Lovin' En Vogue
- 11 Don't Talk Just Kiss Right Said Fred
- 12 Why Anne Lennox
- 13 The Disappointed X.T.C.
- 14 Fly Like An Eagle The Neville Brothers
- 15 If You Asked Me To Celine Dion
- 16 Closer Mr. Fingers
- 17 Rhythm Is Love Keziah Jones
- 18 Baby When I Call Your Name Corey Hart
- 19 In The Closet Michael Jackson
- 20 Make It On My Own Alison Limerick
- 21 Show Me The Night Workshy
- 22 Hey David Sanborn
- 23 Move On Psychedlix
- 24 Love You All My Life Time Chaka Khan
- 25 Lift Me Up Howard Jones
- 26 Just For Tonight Vanessa Williams
- 27 Move Me No Mountain Soul II Soul
- 28 Just Another Day Jon Secada
- 29 One More Day The Neville Brothers
- 30 Gorgeous Zoo
- 31 Attention A Lui Ariella
- 32 Will You Marry Me? Paula Abdul
- 33 True Love The Neville Brothers
- 34 Don't It Make My Brown Eyes Blue Laura Fygi
- 35 Stars Simply Red
- 36 Lady Killer Nicky Holland
- 37 Save The Best For Last Vanessa Williams
- 38 Miss Chatelaine K.D. Lang
- 39 Take Time Chris Walker
- 40 It's Not A Love Thing Geoffrey Williams
- 41 Love Of My Life Carly Simon
- 42 Friend Roberta Flack
- 43 Paradise Lost Danny Tate
- 44 Slow Motion Color Me Badd
- 45 One U2
- 46 I Will Remember You Amy Grant
- 47 Bang Bang Bang Tracy Chapman
- 48 Free Your Soul Keziah Jones
- 49 Highway To Heaven Celine Dion
- 50 Live And Learn Joe Public

Selections can be heard on "Pioneer Tokyo Hot 100" every Sunday 1 PM-5 PM on FM JAPAN/81.3 FM in TOKYO.

POWER PLAYLISTS™

Playlists supplied by Broadcast Data Systems' Radio Track service. Stations selected from rotating panel of leading broadcasters in top 85 radio markets, electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of plays in monitored week.

MONITORED AIRPLAY FROM THE NATION'S LARGEST AND MOST INFLUENTIAL RADIO STATIONS

HOT 100

COUNTRY

POWER 99 FM		KJEL JAMS		KISS 108 FM		MIX 104.5 FM		WPOC 93.1 FM		KJZZ 95.7 FM	
Atlanta P.D.: Rick Stacy 1 George Michael, Too Funky 2 Tom Cochrane, Life Is A Highway 3 Cure, Friday I'm In Love 4 Technontronic, Move This 5 Amy Grant, I Will Remember You 6 Shakespeare's Sister, Stay 7 Mariah Carey, I'll Be There 8 B-52's, Good Stuff 9 Celine Dion, If You Asked Me To 10 Toad The Wet Sprocket, All I Want 11 Arrested Development, Tennessee 12 Genesis, Jesus He Knows Me 13 Color Me Badd, Slow Motion 14 Michael Bolton, Steel Bars 15 TLC, Baby-Baby-Baby 16 Lightning Seeds, Sense 17 Michael Jackson, Jam 18 En Vogue, My Lovin' 19 Joe Public, Live And Learn 20 Richard Marx, Take This Heart 21 Linear, T.L.C. 22 Outfield, Closer To Me 23 Ephraim Lewis, I Can't Be Forever 24 Genesis, Jesus He Knows Me 25 U2, Mysterious Ways 26 Sir Mix-A-Lot, Baby Got Back 27 Van Halen, Right Now 28 Indigo Girls, Galileo 29 Red Hot Chili Peppers, Under The Brid 30 CeCe Peniston, Keep On Walkin'		San Francisco P.D.: Keith Naftaly 1 N2deep, Back To The Hotel 2 Boyz II Men, End Of The Road 3 R. Kelly & Public Announcement, Honey 4 Brotherhood Creed, Helluva 5 TLC, Baby-Baby-Baby 6 Mint Condition, Forever In Your Eyes 7 Black Sheep, Strobebite Honey 8 Das EFX, They Want Elx 9 Nica & Smooth, Sometimes I Rhyme Slow 10 MC Brains, Brainstorming 11 Mariah Carey, I'll Be There 12 Jodeci, Come & Talk To Me 13 Madonna, This Used To Be My Playgroun 14 Luther Vandross & Janet Jackson, The B 15 Tracie Spencer, Love Me 16 Cover Girls, Wishing On A Star 17 TLC, Ain't 2 Proud 2 Beg 18 Monie Love, Full Term Love 19 Pete Rock & C.L. Smooth, They Reminis 20 House Of Pain, Jump Around 21 Johnny Gill, Let's Just Run Away 22 A.L.T. & The Lost Civilization, Tequi 23 MC Lyte, Ice Cream Dream 24 Tevin Campbell, Goodbye 25 Latin Side Of Soul, Latino Mambo 26 Shabba Ranks, Mr. Loverman 27 Ralph Tresvant, Money Can't Buy You L 28 Mary J. Blige, You Remind Me 29 Color Me Badd, Slow Motion 30 George Michael, Too Funky		Boston P.D.: Steve Rivers 1 En Vogue, My Lovin' 2 Mariah Carey, I'll Be There 3 Sophie B. Hawkins, Damn I Wish I Was 4 Giggles, What Goes Around 5 Michael Jackson, In The Closet 6 Chaka Khan, Love You All My Lifetime 7 U2, One 8 Joe Public, Live And Learn 9 Technontronic, Move This 10 CeCe Peniston, Keep On Walkin' 11 Color Me Badd, Slow Motion 12 Genesis, Hold On My Heart 13 Luther Vandross & Janet Jackson, The B 14 Tevin Campbell, Strawberry Letter 23 15 Red Hot Chili Peppers, Under The Brid 16 TLC, Ain't 2 Proud 2 Beg 17 Cover Girls, Wishing On A Star 18 Jon Secada, Just Another Day 19 Pete Rock & C.L. Smooth, They Reminis 20 Laura Enna, This Is The Last Time 21 Lil' Suzy, Take Me In Your Arms 22 A.L.T. & The Lost Civilization, Tequi 23 MC Lyte, Ice Cream Dream 24 Tevin Campbell, Goodbye 25 TLC, Baby-Baby-Baby 26 Kris Kross, Jump 27 Vanessa Williams, Save The Best For L 28 Jade, I Wanna Love You 29 B-52's, Good Stuff 30 Kris Kross, Warm It Up Color Me Badd, I Wanna Sex You Up		Houston P.D.: Guy Zapoleon 1 Celine Dion, If You Asked Me To 2 Genesis, Hold On My Heart 3 Bonnie Raitt, Not The Only One 4 Kathy Troccoli, Everything Changes 5 Amy Grant, I Will Remember You 6 Elton John, The One 7 Bryan Adams, Do I Have To Say The Wor 8 K.D. Lang, Constant Craving 9 Simply Red, Stars 10 Jon Secada, Just Another Day 11 Michael Bolton, Steel Bars 12 Annie Lennox, Why 13 Mariah Carey, I'll Be There 14 Chris Walker, Take Time 15 Jude Cole, Time For Letting Go 16 Madonna, This Used To Be My Playgroun 17 Rod Stewart, Your Song 18 Eddie Money, Fall In Love Again 19 Richard Marx, Take This Heart 20 Eddie Money, I'll Get By 21 Mr. Big, Just Take My Heart 22 Seal, Crazy 23 Extreme, Heart Held 24 Crowded House, Fall At Your Feet 25 Outfield, For You 26 Eddie Money, I'll Get By 27 Aaron Neville, Everybody Plays The Fo 28 Jude Cole, House Full Of Reasons 29 Amy Grant, Baby Baby 30 Robert Palmer, Mercy Mercy Me		Baltimore P.D.: Bob Moody 1 Wynonna, I Saw The Light 2 Garth Brooks, The River 3 Billy Ray Cyrus, Achy Breaky Heart 4 Lorrie Morgan, Something In Red 5 Joe Diffie, Ships That Don't Come In 6 Shenandoah, Rock My Baby 7 John Anderson, When It Comes To You 8 Clint Black, We Tell Ourselves 9 Marty Stuart & Travis Tritt, This One 10 Reba McEntire, The Night The Lights W 11 Suzy Bogguss, Aces 12 Mary Chapin Carpenter, I Feel Lucky 13 Patty Loveless, Can't Stop Myself Fro 14 George Strait, Gone As A Girl Can Get 15 Alan Jackson, Midnight In Montgomery 16 Mark Chesnut, I'll Think Of Somethin 17 Billy Dean, Billy The Kid 18 Alabama, Take A Little Trip 19 Hal Ketchum, Five O'Clock World 20 Tanya Tucker, If Your Heart Ain't Bus 21 Cleve Francis, You Do My Heart Good 22 Dwight Yoakam, The Heart That You Own 23 Brooks & Dunn, Boot Scootin' Boogie 24 Hal Ketchum, Five O'Clock World 25 Diamond Rio, Norma Jean Riley 26 Martina McBride, The Time Has Come 27 Rodney Crowell, What Kind Of Love 28 Pam Tillis, Blue Rose Is 29 Travis Tritt, Any More 30 Lee Roy Parrell, What Kind Of Fool Do Dennis Robbins, Home Sweet Home		Houston P.D.: Jim Robertson 1 John Anderson, When It Comes To You 2 Mary Chapin Carpenter, I Feel Lucky 3 Diamond Rio, Norma Jean Riley 4 McBride & The Ride, Sacred Ground 5 Wynonna, I Saw The Light 6 George Strait, Gone As A Girl Can Get 7 Mark Chesnut, I'll Think Of Somethin 8 Garth Brooks, The River 9 Trisha Yearwood, The Woman Before Me 10 Billy Ray Cyrus, Achy Breaky Heart 11 Brooks & Dunn, Boot Scootin' Boogie 12 Billy Dean, Billy The Kid 13 Clint Black, We Tell Ourselves 14 Joe Diffie, Ships That Don't Come In 15 Patty Loveless, Can't Stop Myself Fro 16 Collin Raye, Every Second 17 Michelle Wright, Take It Like A Man 18 Tanya Tucker, If Your Heart Ain't Bus 19 Shenandoah, Rock My Baby 20 Ricky Van Shelton, Backroads 21 Alabama, Take A Little Trip 22 Suzy Bogguss, Aces 23 Aaron Tippin, There Ain't Nothin' Wro 24 Tanya Tucker, If Your Heart Ain't Bus 25 Brooks & Dunn, Norm Moon 26 Tracy Lawrence, Today's Lonely Fool 27 Pam Tillis, Blue Rose Is 28 Travis Tritt, Any More 29 Sawyer Brown, Some Girls Do 30 Alan Jackson, Midnight In Montgomery	
Boston P.D.: Sunny Joe White 1 Luther Vandross & Janet Jackson, The B 2 George Michael, Too Funky 3 Mariah Carey, I'll Be There 4 Red Hot Chili Peppers, Under The Brid 5 Clubland, Set Me Free 6 TLC, Baby-Baby-Baby 7 Arrested Development, Tennessee 8 K.W.S., Please Don't Go 9 Tevin Campbell, Strawberry Letter 23 10 Celine Dion, If You Asked Me To 11 Sir Mix-A-Lot, Baby Got Back 12 Sophie B. Hawkins, Damn I Wish I Was 13 CeCe Peniston, Keep On Walkin' 14 College Boyz, Victim Of The Ghetto 15 Chaka Khan, Love You All My Lifetime 16 Kris Kross, Warm It Up 17 2 Unlimited, Twilight Zone 18 Michael Jackson, In The Closet 19 Technontronic, Move This 20 T.K.A., Maria 21 En Vogue, My Lovin' 22 Wilson Phillips, You Won't See Me Cry 23 Mr. Fingers, Closer 24 Rozalla, Everybody's Free 25 Kris Kross, Jump 26 Deee-Lite, Runaway 27 Degrees Of Motion, Shine On 28 Frankie Knuckles, Rain Falls 29 Madonna, This Used To Be My Playgroun		San Francisco P.D.: Bob Mitchell 1 Kris Kross, Jump 2 Mariah Carey, I'll Be There 3 Jodeci, Come & Talk To Me 4 Sir Mix-A-Lot, Baby Got Back 5 N2deep, Back To The Hotel 6 MC Brains, Brainstorming 7 Boyz II Men, End Of The Road 8 Das EFX, They Want Elx 9 Arrested Development, Tennessee 10 TLC, Baby-Baby-Baby 11 Madonna, This Used To Be My Playgroun 12 Color Me Badd, Slow Motion 13 TLC, Ain't 2 Proud 2 Beg 14 R. Kelly & Public Announcement, Honey 15 Kris Kross, Warm It Up 16 Tracie Spencer, Love Me 17 En Vogue, My Lovin' 18 Mint Condition, Forever In Your Eyes 19 En Vogue, Giving Him Something He Can 20 Luther Vandross & Janet Jackson, The B 21 Red Hot Chili Peppers, Under The Brid 22 George Michael, Too Funky 23 Nica & Smooth, Sometimes I Rhyme Slow 24 Vanessa Williams, Save The Best For L 25 Ralph Tresvant, Money Can't Buy You L 26 Marky Mark & The Funky Bunch, Good Vi 27 A.L.T. & The Lost Civilization, Tequi 28 A Tribe Called Quest, Scenario 29 Right Said Fred, I'm Too Sexy 30		Chicago P.D.: Dave Shakes 1 Kris Kross, Jump 2 M.C. Luscious, Room I Got Your Boyfri 3 Red Hot Chili Peppers, Under The Brid 4 En Vogue, My Lovin' 5 Mariah Carey, I'll Be There 6 Lidell Townsell, Nu Nu 7 Boyz II Men, Please Don't Go 8 Das EFX, They Want Elx 9 FHR Project, Out Of Control 10 Joe Public, Live And Learn 11 Sir Mix-A-Lot, Baby Got Back 12 Luther Vandross & Janet Jackson, The B 13 T.K.A., Maria 14 Cause & Effect, Another Minute 15 Madonna, This Used To Be My Playgroun 16 Cause & Effect, You Think You Know He 17 Giggles, What Goes Around 18 TLC, Baby-Baby-Baby 19 Cover Girls, Wishing On A Star 20 Color Me Badd, All I Love 21 Lisette Melendez, A Day In My Life 22 Shance, I Love Your Smile 23 George Michael, Too Funky 24 Celine Dion, If You Asked Me To 25 Heavy D. & The Boyz, Now That We Foun 26 Luke, I Wanna Rock 27 Michael Jackson, Jam 28 Salt-N-Pepa, Let's Talk About Sex 29 Vanessa Williams, Save The Best For L		Houston P.D.: Steve Wyrostok 1 Red Hot Chili Peppers, Under The Brid 2 Technontronic, Move This 3 Tom Cochrane, Life Is A Highway 4 En Vogue, My Lovin' 5 Richard Marx, Take This Heart 6 Annie Lennox, Why 7 K.D. Lang, Constant Craving 8 Genesis, Hold On My Heart 9 Meryn Cadell, The Sweater 10 En Vogue, My Lovin' 11 Cure, Friday I'm In Love 12 B-52's, Good Stuff 13 TLC, Baby-Baby-Baby 14 Midi Maxi & Efti, Bad Bad Boys 15 George Michael, Too Funky 16 Howard Jones, Lift Me Up 17 Simply Red, Stars 18 Sophie B. Hawkins, Damn I Wish I Was 19 Luther Vandross & Janet Jackson, The B 20 Color Me Badd, Slow Motion 21 P.M. Dawn, Set Adrift On Memory Bliss 22 Concrete Blonde, Someday 23 U2, Mysterious Ways 24 Cure, High 25 Cause & Effect, Another Minute 26 Bruce Springsteen, 57 Channels 27 Shance, I Love Your Smile 28 Toad The Wet Sprocket, All I Want 29 Mariah Carey, Make It Happen 30 Color Me Badd, I Wanna Sex You Up		Dallas P.D.: Bobby Kraig 1 John Anderson, When It Comes To You 2 Brooks & Dunn, Boot Scootin' Boogie 3 Wynonna, I Saw The Light 4 Joe Diffie, Ships That Don't Come In 5 Garth Brooks, The River 6 George Strait, Gone As A Girl Can Get 7 Trisha Yearwood, The Woman Before Me 8 Diamond Rio, Norma Jean Riley 9 Billy Dean, Billy The Kid 10 Shenandoah, Rock My Baby 11 Alabama, Take A Little Trip 12 Suzy Bogguss, Aces 13 Billy Ray Cyrus, Achy Breaky Heart 14 Alan Jackson, Midnight In Montgomery 15 Martina McBride, The Time Has Come 16 Michelle Wright, Take It Like A Man 17 Reba McEntire, The Night The Lights W 18 Mark Chesnut, I'll Think Of Somethin 19 Lorrie Morgan, Something In Red 20 Clint Black, We Tell Ourselves 21 Marty Stuart & Travis Tritt, This One 22 Steve Wariner, A Woman Loves 23 Tanya Tucker, If Your Heart Ain't Bus 24 Tracy Lawrence, Runnin' Behind 25 Ronnie Milsap, All Is Fair In Love An 26 Mary Chapin Carpenter, I Feel Lucky 27 Tanya Tucker, What Kind Of Fool Do 28 Dwight Yoakam, The Heart That You Own 29 Dennis Robbins, Home Sweet Home 30 Little Texas, You And Forever And Me		Houston P.D.: Rick Candea 1 John Anderson, When It Comes To You 2 Michelle Wright, Take It Like A Man 3 George Strait, Gone As A Girl Can Get 4 Collin Raye, Every Second 5 Doug Stone, Come In Out Of The Pain 6 Hal Ketchum, Take The Point Of Rescue 7 Wynonna, I Saw The Light 8 Travis Tritt, Nothing Short Of Dying 9 McBride & The Ride, Sacred Ground 10 Billy Ray Cyrus, Achy Breaky Heart 11 Clint Black, We Tell Ourselves 12 Alabama, Take A Little Trip 13 Suzy Bogguss, Aces 14 Alan Jackson, Midnight In Montgomery 15 Mary Chapin Carpenter, I Feel Lucky 16 Mark Chesnut, I'll Think Of Somethin 17 Shenandoah, Rock My Baby 18 Brooks & Dunn, Boot Scootin' Boogie 19 Reba McEntire, The Night The Lights W 20 Aaron Tippin, There Ain't Nothin' Wro 21 Diamond Rio, Norma Jean Riley 22 Randy Travis, Better Class Of Losers 23 Billy Dean, Billy The Kid 24 Mark Chesnut, Old Flames Have New Na 25 Alabama, Born Country 26 Reba McEntire, Is There Life Out Ther 27 Tanya Tucker, What Kind Of Fool Do 28 Dwight Yoakam, The Heart That You Own 29 Patty Loveless, I'm That Kind Of Girl 30 Vince Gill, Liza Jane	
Minneapolis/St. Paul P.D.: Mark Bolke 1 George Michael, Too Funky 2 Tom Cochrane, Life Is A Highway 3 Color Me Badd, Slow Motion 4 Outfield, Closer To Me 5 Colourhaus, Innocent Child 6 Mr. Big, Just Take My Heart 7 Amy Grant, I Will Remember You 8 En Vogue, My Lovin' 9 Sophie B. Hawkins, Damn I Wish I Was 10 Celine Dion, If You Asked Me To 11 Jon Secada, Just Another Day 12 Cure, Friday I'm In Love 13 Richard Marx, Take This Heart 14 B-52's, Good Stuff 15 Luther Vandross & Janet Jackson, The B 16 Mariah Carey, I'll Be There 17 Toad The Wet Sprocket, All I Want 18 Bryan Adams, Thought I'd Died And Gon 19 Michael Bolton, Steel Bars 20 Vanessa Williams, Just For Tonight 21 Annie Lennox, Why 22 Jodeci, Come & Talk To Me 23 Joe Public, Live And Learn 24 Wilson Phillips, You Won't See Me Cry 25 T42, Desire 26 Red Hot Chili Peppers, Under The Brid 27 Mitch Malloy, Anything At All 28 Tesla, What You Give 29 Cover Girls, Wishing On A Star 30 Stacy Earl, Slowly		Seattle P.D.: Casey Keating 1 Sophie B. Hawkins, Damn I Wish I Was 2 George Michael, Too Funky 3 En Vogue, My Lovin' 4 Red Hot Chili Peppers, Under The Brid 5 Luther Vandross & Janet Jackson, The B 6 Mariah Carey, I'll Be There 7 Tom Cochrane, Life Is A Highway 8 Cure, Friday I'm In Love 9 Joe Public, Live And Learn 10 Celine Dion, If You Asked Me To 11 Bryan Adams, Thought I'd Died And Gon 12 Genesis, Hold On My Heart 13 Linear, T.L.C. 14 Michael Jackson, In The Closet 15 B-52's, Good Stuff 16 Michael Bolton, Steel Bars 17 Jon Secada, Just Another Day 18 Outfield, Closer To Me 19 Madonna, This Used To Be My Playgroun 20 Cover Girls, Wishing On A Star 21 Amy Grant, Good For Me 22 Richard Marx, Hazard 23 Kris Kross, Jump 24 Richard Marx, Take This Heart 25 Arrested Development, Tennessee 26 Billy Ray Cyrus, Achy Breaky Heart 27 Mariah Carey, Make It Happen 28 Sir Mix-A-Lot, Baby Got Back 29 U2, One 30 Del Leppard, Let's Get Rocked		Dallas P.D.: Joel Folger 1 Tom Cochrane, Life Is A Highway 2 Red Hot Chili Peppers, Under The Brid 3 Annie Lennox, Why 4 Cure, Friday I'm In Love 5 B-52's, Good Stuff 6 Black Roses, Remedy 7 Outfield, Closer To Me 8 Del Leppard, Make Love Like A Man 9 Heavy D. & The Boyz, Now That We Foun 10 Sophie B. Hawkins, Damn I Wish I Was 11 LUTZ, All You've Got 12 Howard Jones, Lift Me Up 13 ZZ Top, Gun Love 14 Richard Marx, Take This Heart 15 Bruce Springsteen, 57 Channels 16 Mr. Big, Just Take My Heart 17 "Weird Al" Yankovic, You Don't Love M 18 Genesis, Hold On My Heart 19 Delbert McClinton, Every Time I Roll 20 Bryan Adams, Thought I'd Died And Gon 21 John Mellencamp, Again Tonight 22 Toad The Wet Sprocket, All I Want 23 Sass Jordan, Make You A Believer 24 Elton John, The One 25 Van Halen, Right Now 26 Firehouse, Reach For The Sky 27 Ugly Kid Joe, Everything About You 28 Metallica, Nothing Else Matters 29 Del Leppard, Let's Get Rocked		Philadelphia P.D.: Jefferson Ward 1 Kris Kross, Jump 2 Jodeci, Come & Talk To Me 3 Brotherhood Creed, Helluva 4 En Vogue, My Lovin' 5 Mariah Carey, I'll Be There 6 Shance, Silent Prayer 7 CeCe Peniston, Keep On Walkin' 8 Mary J. Blige, You Remind Me 9 Arrested Development, Tennessee 10 TLC, Ain't 2 Proud 2 Beg 11 Boyz II Men, End Of The Road 12 Sir Mix-A-Lot, Baby Got Back 13 Boyz II Men, Please Don't Go 14 Das EFX, They Want Elx 15 Lidell Townsell, Nu Nu 16 TLC, Baby-Baby-Baby 17 Shabba Ranks, Mr. Loverman 18 Naughty By Nature, Everybody's Gonna 19 D.J. Jazzy Jeff & The Fresh Pr, Summe 20 R. Kelly & Public Announcement, Honey 21 2 Hyped Brothers & A Dog, Doo Doo Do 22 MC Brains, Brainstorming 23 En Vogue, Giving Him Something He Can 24 Heavy D. & The Boyz, Is It Good To Yo 25 C + C Music Factory, Gonna Make You S 26 Prince, Sexy MF 27 A Tribe Called Quest, Scenario 28 Gerard Levert, Baby Hold On To Me 29 Heavy D. & The Boyz, Now That We Foun 30 Mint Condition, Breakin' My Heart		Hartford P.D.: Johnny Michaels 1 Mary Chapin Carpenter, I Feel Lucky 2 Lee Roy Parrell, What Kind Of Fool Do 3 Alabama, Take A Little Trip 4 Lorrie Morgan, Something In Red 5 Wynonna, I Saw The Light 6 Reba McEntire, The Night The Lights W 7 George Strait, Gone As A Girl Can Get 8 Great Plains, Iola 9 Joe Diffie, Ships That Don't Come In 10 John Anderson, When It Comes To You 11 Suzy Bogguss, Aces 12 Dennis Robbins, Home Sweet Home 13 Clint Black, We Tell Ourselves 14 Billy Dean, Billy The Kid 15 Shenandoah, Rock My Baby 16 Crystal Gayle, Three Good Reasons 17 George Strait, Gone As A Girl Can Get 18 Brooks & Dunn, Boot Scootin' Boogie 19 Remingtons, Two-Timin' Me 20 Steve Wariner, A Woman Loves 21 Diamond Rio, Norma Jean Riley 22 Steve Francis, You Do My Heart Good 23 Patty Loveless, Can't Stop Myself Fro 24 Bellamy Brothers, Cowboy Beat 25 Garth Brooks, The River 26 Neel McCoy, Where Forever Begins 27 Pam Tillis, Blue Rose Is 28 Rodney Crowell, Lovin' All Night 29 Ricky Skaggs, From The Word Love 30 Little Texas, First Time For Everyth		Minneapolis/St. Paul P.D.: Jim DuBois 1 Billy Ray Cyrus, Achy Breaky Heart 2 Wynonna, I Saw The Light 3 Diamond Rio, Norma Jean Riley 4 Shenandoah, Rock My Baby 5 McBride & The Ride, Sacred Ground 6 Ricky Van Shelton, Backroads 7 Suzy Bogguss, Aces 8 Joe Diffie, Ships That Don't Come In 9 Michelle Wright, Take It Like A Man 10 Billy Dean, Billy The Kid 11 Mary Chapin Carpenter, I Feel Lucky 12 Garth Brooks, The River 13 Reba McEntire, The Night The Lights W 14 Trisha Yearwood, The Woman Before Me 15 Alan Jackson, Midnight In Montgomery 16 Lorrie Morgan, Something In Red 17 Michelle Wright, Take It Like A Man 18 George Strait, Gone As A Girl Can Get 19 Brooks & Dunn, Boot Scootin' Boogie 20 Martina McBride, The Time Has Come 21 Steve Wariner, A Woman Loves 22 Alabama, Take A Little Trip 23 Sammy Kershaw, Yard Sale 24 Ronnie Milsap, All Is Fair In Love An 25 John Anderson, When It Comes To You 26 Neal McCoy, Where Forever Begins 27 Sawyer Brown, Some Girls Do 28 Rodney Crowell, Lovin' All Night 29 Patty Loveless, Can't Stop Myself Fro 30 Little Texas, First Time For Everyth	
New York P.D.: Joel Salkowitz 1 Cover Girls, Wishing On A Star 2 T.K.A., Maria 3 TLC, Ain't 2 Proud 2 Beg 4 En Vogue, My Lovin' 5 Mariah Carey, I'll Be There 6 Lidell Townsell, Nu Nu 7 Technontronic, Move This 8 Nyasia, Who's Got Your Love 9 CeCe Peniston, Keep On Walkin' 10 Degrees Of Motion, Shine On 11 Frankie Knuckles, Rain Falls 12 Madonna, This Used To Be My Playgroun 13 Laura Enna, Our Love 14 2 Unlimited, Twilight Zone 15 K.W.S., Please Don't Go 16 Naughty By Nature, Everything's Gonna 17 Joe Public, Live And Learn 18 Clivillés & Cole, Deeper Love 19 Corina, Now That You're Gone 20 Vanessa Williams, Save The Best For L 21 George Michael, Too Funky 22 Kris Kross, Jump 23 Joe Public, Live And Learn 24 Laura Enna, This Is The Last Time 25 Black Sheep, Strobebite Honey 26 TLC, Baby-Baby-Baby 27 Arrested Development, Tennessee 28 House Of Pain, Jump Around 29 Sir Mix-A-Lot, Baby Got Back 30 Troop, Whatever It Takes		Washington, D.C. P.D.: Jay Stevens 1 CeCe Peniston, Keep On Walkin' 2 Pete Rock & C.L. Smooth, They Reminis 3 R. Kelly & Public Announcement, Honey 4 En Vogue, Giving Him Something He Can 5 Boyz II Men, End Of The Road 6 Mary J. Blige, You Remind Me 7 Jodeci, Come & Talk To Me 8 Mariah Carey, I'll Be There 9 Arrested Development, Tennessee 10 By All Means, The Feeling I Get 11 Luther Vandross & Janet Jackson, The B 12 Shabba Ranks, Mr. Loverman 13 Ralph Tresvant, Money Can't Buy You L 14 TLC, Baby-Baby-Baby 15 Das EFX, They Want Elx 16 Cover Girls, Wishing On A Star 17 Kris Kross, Warm It Up 18 Monie Love, Full Term Love 19 Mint Condition, Forever In Your Eyes 20 Sir Mix-A-Lot, Baby Got Back 21 Johnny Gill, Let's Just Run Away 22 Kris Kross, Jump 23 Snap, Rhythm Is A Dancer 24 Tevin Campbell, Strawberry Letter 23 25 Laura Enna, This Is The Last Time 26 George Michael, Too Funky 27 MC Brains, Brainstorming 28 R. Kelly & Public Announcement, She's 29 Michael Jackson, Remember The Time 30 Eric B. & Rakim, Don't Sweat The Tech									

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News Services From ABC, CBS On The Wire; Stradford Soars At KKBT; Stern On Screen?

The race to deliver flexible, around-the-clock, and less costly news services to affiliates is on. Both ABC and CBS radio networks are touting their newly unveiled news services.

ABC's News Wire, a satellite-delivered hard-copy service, debuts Aug. 1 and, says ABC Radio president Robert Callahan, will give stations quality and flexibility at a lower price.

The same goes for CBS' service, produced in conjunction with Zapnews. Starting July 1, CBS' 600 affiliates will be able to choose from categories such as sports, weather, business, state, and world news. The updates will be delivered to fax machines or newsroom computers. The service is meant to enhance the CBS News Radio feed.

CBS' partner, Zapnews, has more than 400 radio, newspaper, and television subscribers, and was formed two years ago in an attempt to relieve the expense of full-time news services. CBS affiliates that subscribe will receive a discount off the normal Zapnews rate. ABC's venture is in partnership with Gannett New Media, which will deliver state and regional news, and Reuters, which will provide national and international news.

ABC has also launched a new division, ABC Satellite Services, that will provide satellite distribution services to clients for remote broadcasts.

In unrelated news, more than 100 stations encouraged their listeners to call the White House comment line on the morning of June 25 in an attempt to encourage President Bush to sign the pending Motor Voter bill. The bill, which has already been passed by the House and Senate, would allow people to register to vote when they apply for, or renew, their drivers' license and would allow mail-in registration. If Bush takes no action by Monday (29), the bill, via the pocket veto, will be killed. Pollack Media Group and Summit Broadcasting were behind the radio push.

PROGRAMMING: KKBT UPS TWO

KKBT Los Angeles PD Mike Stradford has been upped to the new position of VP of programming. MD John Monds becomes APD. OM Liz Kiley takes on more corporate responsibilities . . . WSTR Atlanta MD Lee Chesnut has been promoted to PD, replacing Bill Cahill, who left in January. No new MD will be named.

Larry Nielson steps down as PD at KDGE Dallas but will continue to consult and can be reached through the station. APD/afternoons Wendy Naylor replaces him. Former crosstown KEGH afternoon host Fast Eddie Coyle joins KDGE for mornings, replacing Jerry Lentz, who exits.

WRXL Richmond, Va., PD Bill Pugh moves to WSHE Miami for

those duties, replacing Brian Krysz. WRXL MD Paul Shugrue becomes acting PD . . . WWDE Norfolk, Va., PD Bill Curtis has been named to the long-vacant PD post at KVIL Dallas. No replacement has been named at WWDE.

Former WQUE New Orleans PD Jay Michaels joins XHRM San Diego in that capacity, replac-



by Phyllis Stark
with Eric Boehlert
& Carrie Borzillo

ing Don Davis . . . WHTZ (Z100) New York research director Kris Earl Phillips lands the WYHY (Y107) Nashville PD job, replacing Louis Kaplan.

Top 40 KBEQ Kansas City, Mo., PD Jon Anthony is out. APD Mike Kennedy is acting PD. GM Bob Laurence denies rumors of a format change to churban . . . KHTK St. Louis PD Michael St. John exits to join the tipsheet Hits. No replacement has been named.

Cox's WSUN Tampa, Fla., switched from country to N/T June 22. Keith Connors continues to host a local morning show. The rest of the day the station will pick up Phil Hendrie and David Paul from co-owned WSB Atlanta, and Neil Rogers and Rick & Suds from Cox's WIOD Miami. The rest of the staff remains as board ops.

Former WVVE New London, Conn., PD Matt Allen joins WMQX Greensboro, N.C., as PD/afternoons, replacing Dave Murphy, who exits. Production manager Kevin O'Connor is upped to PD at WVVE . . . Vicki Cannon has been named PD at WJIZ Albany, Ga., replacing Earl Boston. She was previously PD at WZFX Fayetteville, N.C.

ND Frank Kinsman has been upped to PD at Sun Radio Network, replacing Karl Moore. Sun has switched from live to taped programming from 5 a.m. to 3 p.m. on weekdays and from 7 p.m. to 5 a.m. on weekends for cost-cutting reasons.

WBBO Greenville, S.C., PD Bill Catcher, APD Michael Angelo, and morning man Todd Zilla exit. Angelo joins crosstown WMYI for nights . . . J.J. Cook joins WKSF Asheville, N.C., as PD, replacing Brian Maloney. Cook was last PD at WNTQ Syracuse, N.Y.

WDRK Panama City, Fla., has entered into a local marketing agreement with an option to buy crosstown WPFM, which segues from top 40/dance to mainstream top 40, under new PD/morning

man Cruze. He was last APD/morning man at KSAQ San Antonio, Texas, and replaces Lou Cleary as PD. Also, former KSAQ part-timer Charlie Chalupa joins WPFN for nights . . . Production director C.J. Harris has been named PD at WWKO Titusville, Fla. Interim PD/MD Steve Currie will handle MD duties and nights.

Dan O'Neil has been named PD/middays at KSET El Paso, Texas. He was last group PD/MD for the College Station, Texas-based broadcast group OARA. KSET midday host Tim Stone moves to nights . . . Rick Upton has been named PD at KIXX Colorado Springs, Colo., replacing Bob Swisher. He was last with Zoo Entertainment in Dallas, and was previously PD at KAYI Tulsa, Okla.

PEOPLE: STERN GOES HOLLYWOOD

Howard Stern announced at a June 19 press conference in Philadelphia that he is close to signing a film deal with a Hollywood studio. Stern says he'll play a character "very much like myself." Plans call for the film to include Stern's on-air entourage. Stern also repeated his proclamation that he is close to inking simulcast deals for his radio show in Chicago, Detroit, and Cleveland.

Thirty-year WKRC Cincinnati morning veteran Jerry Thomas is out following failed contract negotiations. GM Dennis Logsdon says the door is open for his return, although, according to local press accounts, Thomas will not. OM/afternoon host Dave Mason is handling mornings for now. Staff announcer Vince Zimmer assumes afternoon duties.

KITS (Live 105) San Francisco production director Robert "Tattoo" Ruggeri joins KJQN Salt Lake City as APD/MD/p.m. drive. Afternoon host Johnny Lingo moves to nights. Acting MD/midday host Alison Strong exits. Robyn Terry, last with Interscope Records, joins for middays. Weekender Christopher Allen is upped to overnights replacing Justin Case.

Alan Kabel has been named night jock at WBBM-FM (B96) Chicago, replacing George McFly, who left in March. Kabel was last doing part-time at WZOU Boston and is a former WYTC Chicago night jock. Also, B96 late-night host Baltazar and overnight host Greg Murray have inked new deals with the station . . . KUBE Seattle APD/middays Barry Beck joins WVTY Pittsburgh for mornings.

KMPC Los Angeles p/t Doug Kirkorian joins the midday show to co-host with Joe McDonnell . . . Former WMC-FM Memphis production director Craig Cornett joins WPLJ New York in that capacity, replacing M.J. Kelli. Also, WPRO-FM Providence, R.I., night jock David Simpson adds weekend duties at WPLJ.

newslines..

GARY TAYLOR, president of Broadcast Promotion & Marketing Executives, has resigned after two years for an undisclosed senior management position with a New York-based broadcast group. BPME VP/conference & membership Gregg Balko becomes acting president.

WAYNE VRIESMAN has been elected chairman of the radio board for the National Assn. of Broadcasters, succeeding Dick Novik. Vriesman is VP of Tribune Broadcasting Co. and head of its radio group. KVEN/KHAY Oxnard, Calif., chairman/CEO Robert Fox becomes radio board vice chairman.

MICHAEL FAHERTY has been upped from executive VP/radio to executive VP at Cox Broadcasting. He is replaced by Robert Neil, who was radio regional VP/East for Cox and GM of its WSB-AM-FM Atlanta.

RICHARD WHITE has been named station manager at WNEW/WYNY New York, replacing Don Nelson. White was GM at WCTC/WMGQ New Brunswick, N.J., where Andy Santoro replaces him. Santoro was last executive VP/GM of Shadow Traffic.

TIM MENOWSKY, a broker at the Tampa, Fla.-based Media, Mergers & Acquisitions, will become GM at WRBQ (Q105) Tampa when new owner Clear Channel Communications takes over. He will continue his brokerage. Menowsky replaces acting GM Michael Osterhout. Clear Channel plans to buy another combo in the market within a year.

MIDDLE EAST BROADCASTING Center Ltd. has acquired the bankrupt United Press International for \$3.95 million. The Saudi-owned Middle East is based in London. A judge rejected two earlier bids: a \$3.75 million offer from attorney Leon Charney, and a \$500,000 bid by evangelist Pat Robertson for the company name and some of its assets. Robertson had rescinded an earlier \$6 million bid on UPI.

STATION SALES: KKAM/KBOS Fresno, Calif., from receiver Richard Phalen to CenCal Broadcasting Inc. for \$1.4 million; Maclean Hunter's CFCN/CJAY Calgary, Alberta, and Electrohome's CFRN/CJKE Edmonton, Alberta, to Toronto's Standard Radio.

KPRC Houston midday host Doug Johnson exits to concentrate on his weatherman job at a local TV station. T&Rs to OM Don Armstrong . . . Former KLTD Austin, Texas, PD/morning man Jan Jefferies joins KHTX San Bernardino, Calif., for the long-vacant morning shift . . . WAQQ Charlotte, N.C., midday host and former MD Anne Kelly is upped to APD.

All-sports WTEM Washington, D.C., has inked a deal to simulcast Redskins games on crosstown classical outlet WGMS-FM. Also, WTEM has signed Redskins broadcast team Sonny Jurgensen, Frank Herzog, and Sam Huff to anchor the football broadcasts . . . USA Today sports columnist Rudy Martzke can now be heard talking sports during the Don & Mike show Monday afternoons on WJFK Washington, D.C.

CKKS Vancouver has announced that crosstown CFUN morning hosts Fred Latremouille & Cathy Baldazzi will join the station for that shift at the expiration of their current contract. But CFUN PD Neil Gallagher says that contract has 13 months left to run.

Former WPHR (now WENZ) Cleveland morning man John Landecker joins crosstown WMJI for fill-in work . . . Former WEGX Philadelphia overnights Bobby Willis joins WENZ Cleveland for late nights. He will use a different name.

Mark Bauer has been upped

from morning show producer to MD at KEYE Minneapolis, replacing Wayne Elliott. Pete Stevens joins for nights from middays at sister KFAN . . . KKYK Little Rock, Ark., PD Bill Pressly will permanently assume the MD duties previously handled by Madison Taylor.

KYYS Kansas City, Mo., has upped assistant promotion and music director Michelle England to director of promotion and client services. Sales assistant Debbie Mitchell adds music coordinator duties . . . WMJQ Buffalo, N.Y., PD Rob Lucas adds afternoon duties, replacing Robert W. Taylor, who exits. Former crosstown WJYE weekender Marie Bonacci joins the morning show at WMJQ. New night jock Chris Douglas returns to radio after two years.

KGGG Rapid City, S.D., MD/night host Michael Steele joins KQKQ Omaha, Neb., for late-nights/music coordinator duties . . . WOWW Pensacola, Fla., sales assistant Vida Jerralds has been upped to MD, assuming duties previously handled by PD Steve Ryan . . . WIZN Burlington, Vt., acting MD Mike Luoma gets the permanent gig, replacing Tom Van Sant.

WRFY Reading, Pa., MD/morning man Tommy Frank exits to become MD/nights at WNVZ Norfolk, Va., replacing Ellis B. Feaster, who exits. Former WRFY morning man Mike Browne, who exited radio for a year, returns for that shift where he is again paired with David Stein.

RETAILERS SAY WEA, POLYGRAM CD-PACKAGE REBATES ARE TOO LOW

(Continued from page 1)

line product, 20 cents for midline CDs, and 15 cents for budget discs. The rebate is applied on a per-unit basis as a charge on returns, calculated monthly and applied quarterly.

The main difference between the WEA and PGD programs is that the latter provides a two-month lead time before the rebate takes effect, allowing retailers to receive full return credit for that period rather than rebate-discounted return credit. By contrast, WEA's program allows no lag time, so that retailers are given smaller credits on their returns immediately.

"With WEA, initially we're going to take it in the shorts because we'll be getting less credit for product we bought in the last few months," says Bruce Carlock, president of Nashville-based wholesaler Music City Record Distributors, which owns the 17-store Cat's retail chain.

"The returns program should give us a proper grace period, and WEA's gives none while PolyGram's two months is still not enough," echoes Jack Eugster, chairman of Minneapolis-based Musicland Corp., which operates 826 music outlets. With WEA, "we're going to get credited only for an effectively lower purchase price as of the 26th of June," he adds. "The product we bought at the higher price gets returned at the lower price."

But retailers will receive rebates on all new purchases, and the returns situation will last only as long as they are still returning product they purchased prior to the start of the rebate programs.

LOW REBATES

Perhaps the biggest complaint

against the WEA and PGD plans is that their rebates are too low.

Eugster says, "When we initially did a look at our full cost, if we were to make a full conversion that involved a full electronic security system, it was more like 50 cents per unit for a year-and-a-half to two years."

Similarly, Trans World Music Corp. president Bob Higgins, who oversees the Albany, N.Y.-based chain's 525 music stores, says, "To say that I'm unhappy [about the WEA plan] is an understatement. It's a minor credit. The amount is terrible, especially when you factor in the [WEA] six-cent price increase and you get down to 16.5 cents. That's insufficient. They're clearly sending a message to the retailers that they don't care what our concerns are, and I'm very upset with it." (Higgins was commenting before PGD had announced its program.)

The nine-month rebate period is also seen as inadequate by a majority of retailers, who complain the manufacturers will continue to enjoy a savings from the absence of the longbox even after the rebate offer expires.

"The manufacturers are going to realize at least a 50-cent savings forever, so they need to make a commitment to what they're going to do when the box does in fact go away," notes Jim Bonk, executive VP and COO at 320-store Camelot Music in North Canton, Ohio.

NO EXTENSION

However, WEA president Henry Droz declines to comment on what provisions, if any, the company will make to retailers after April of next year. PGD executive VP Jim Caparro bluntly states that the nine-month pe-

riod will not be extended.

Retailers in the U.S. also complain that their Canadian counterparts converted from the longbox to the jewel box in April 1990 with much more generous assistance from the manufacturers, in the range of 50 cents to \$1 per unit.

In response, Droz says, "It's my understanding—and we've been in touch with Canada—that their CDs were way overpriced compared to what they were in the U.S. [The manufacturers in Canada] not only gave [retailers] a rebate, but at the end of the rebate period, they reduced the price by a dollar." Other label executives concur with Droz's explanation.

SOURCE TAGGING

Retailers are further chagrined that the manufacturers did not listen to their pleas to delay the conversion date beyond the April 1, 1993, deadline mandated by the Recording Industry Assn. of America. The retailers' goal was to allow time for the industry to adopt an electronic article security (EAS) standard that could be used in all stores so the labels could install a universally accepted tag into every piece of product at the point of manufacture. That practice, known as source tagging, would deter pilferage and therefore relieve retailers of the incalculable losses they will suffer when the industry converts to a smaller CD package.

Currently, the music retail industry employs incompatible security systems made by as many as five manufacturers. However, experts agree the prospects for source tagging—once a seemingly impossible goal for the industry—have improved vastly in the past few months.

Furthermore, Caparro, in his letter announcing the rebate policy, promises to "make every reasonable effort to support the research and development now under way to create a universal security strip, or source tag."

That pledge is encouraging to Pam Horovitz, executive VP of the National Assn. of Recording Merchandisers. "Virtually all of the companies have continued to express support—and the PGD letter notes it expressly—for source tagging," she says, adding that the commitment of any financial assistance from manufacturers is welcome.

However, she criticizes WEA and PGD for falling short of NARM members' goals. "Most of the retailers would have expected the manufacturers to have borne a greater percentage of the estimated \$195 million hard cost of making this transition," says Horovitz.

HIGHER RETAIL PRICES?

According to Howard Appelbaum, executive VP of Beltsville, Md.-based Kemp Mill Music, the fact that manufacturers will cover only a percentage of retailers' refixturing costs could lead to higher CD prices for consumers.

"In Kemp Mill's case, the costs of conversion are difficult to quantify," he says. "There are hard costs, like keeper boxes—if you go to keepers—and there are soft costs, like paying someone to put open all those boxes and put the CDs in the keepers on. There's a meaningful amount of overhead involved with that. If a company wants to go to a jewel-box-only environment, there's the cost of retrofitting the racks, breaking boxes, reshinking product, etc. Plus there's the unquantifiable cost of pil-

ferage."

According to Appelbaum, only 50%-60% of the 35-store chain's hard costs would be covered if the other majors implemented policies similar to WEA's. The net effect of such a scenario, he concludes, is that "the consumer is going to pay more for CDs next year."

The other four majors have not announced their plans for a repackaging allowance. Sony Music Distribution president Paul Smith and CEMA Distribution president Russ Bach say they are reviewing their options and expect to reveal their plans shortly. Bach adds: "It's all about cents times time to come up with a program."

BMG president Pete Jones and a representative of Uni Distribution say they are aware of the existing

programs and are reviewing their options.

Concurrent with the unveiling of their rebate policies, WEA and PGD announced they will begin shrink-wrapping jewel-boxes inside long-boxes "as soon as possible," using an industry-accepted standard sticker on the outer package to inform retailers of the shrink-wrapped package inside (Billboard, June 27).

"Within one week we will begin that procedure with deep catalog or the slowest-moving product that we have and then build up," says Droz of the shrink-wrapping of jewel boxes. "We have to do it by stages because we require new equipment."

Assistance in preparing this story was provided by Ed Christman.

TOP 40 PIONEER RICK SKLAR DEAD AT 62

(Continued from page 6)

vator of the contemporary format and WABC was that foundation."

Sklar brought Morrow to WABC before the station came to prominence. He recalls, "Sklar sat us all down and said, 'Whoever at this station becomes No. 1 [in their time slot] gets \$150 and a new suit.' One month later every one of us was No. 1 and Rick was nervous because he didn't have money in the budget for all the \$150 awards. But we all got our money and the suits."

Along with demanding a constant parade of hits, Sklar was adamant, even up until his last consulting job, that radio should be a personality, show business-driven medium.

Along with deftly handling the staff and the music, Sklar also oversaw WABC's countless, high-profile promotions. Morrow remembers one that centered around the Mona Lisa arriving at a New York museum. Listeners sent in 70,000 entries to WABC's best Mona Lisa painting contest. Sklar rented out the old Polo Grounds, spread out all the would-be versions of Mona Lisa, and, with the help of judge Salvador Dali, tried to pick the winners until a rain storm whipped the stadium into a blizzard of portraits.

Sklar's WABC years were also

marked by the on-going rivalry with crosstown WMCA. Not only did the two stations battle over talent, but over "who would get the new Beatles release first," remembers former WABC morning man Harry Harrison. "Those were unbelievable days."

While he is remembered as reserved and quiet, Sklar and the WABC air staff did scuffle from time to time. Morrow says he and Ingram used to steal Sklar's memos and issue their own directives under Sklar's name when the two didn't agree with one of Sklar's edicts—including the time he insisted no song over three minutes long could be aired. On another occasion, Sklar declared songs before 1958 were not allowed. So Morrow and others changed the dates of guilty songs such as "Earth Angel."

"Years later," Morrow recalls, "Rick told me, 'I knew every time you did it, every time you changed labels and every time you wrote memos. But I let you get away with it because if you felt so strongly about it I figured you were right.'"

Sklar began his career as a DJ at WPAC Patchogue, N.Y., and later programmed two other early New York top 40 AMs: WINS and WMGM.

Sklar is survived by his wife, Sydelle, son Scott, and daughter Holly.

SINGER/SONGWRITER PETER ALLEN DEAD AT 48

(Continued from page 8)

breezy "I Go To Rio" and the sprightly "Everything Old Is New Again" (with lyrics by Sager). The latter traded on the nostalgia binge of the '70s.

Allen is also the author of what has become a national anthem of sorts in his native Australia. The song, "I Call Australia Home," has been a signature theme for Qantas, the Australian airline.

Most of Allen's successes, starting with "I Honestly Love You," have been part of the Almo/Irving catalog in a co-publishing venture with Allen's firm, Woolnough Music.

Even in declining health, Allen's personality remained upbeat. "I'd see him every so often and I'd hear him give out with that special way he had of saying 'fabulous' when I asked about how he was doing," says Lance Freed, president of Irving/Almo.

Besides his brief stay at the now defunct Metromedia label, Allen recorded about a dozen albums, mostly on the A&M label.

In 1985, a Carnegie Hall concert was released on Arista. And in 1988,

he became associated with RCA Victor, the crossover label of BMG Classics. The deal was centered on a Broadway cast album of the ill-fated "Legs Diamond," in which Allen starred as the legendary gangster. The show, with a score by Allen, had a lavish style that mirrored Allen's larger-than-life production values.

Allen also made one studio album, released in 1990, for RCA Victor called "Making Every Moment Count," which included Allen songs written with several collaborators. They included duets with Harry Connick Jr. and Melissa Manchester.

An RCA Victor staffer recalls that when Allen appeared at a BMG distribution sales conference a few years ago, he got up to address the attendees and declared, "I can't believe it, I'm looking out at all three of my labels." BMG at the time was the distributor for Arista, RCA Victor, and A&M, which was later acquired by PolyGram.

Allen is survived by his mother and a sister.

Longbox Deadline Has Labels Trying Jewel-Box-Size Units

BY CRAIG ROSEN

LOS ANGELES—With the April 1993 deadline for doing away with the longbox approaching, an increasing number of labels are looking into alternative jewel-box-sized packaging in hopes of having their product stand out at retail.

Aside from the DigiPak and the Eco-Pak recently used on the Black Crowes' Def American album "The Southern Harmony And Musical Companion" and Deee-Lite's Elektra release "Infinity Within," respectively, various labels have released titles in variations of the standard jewel box.

Rykodisc began issuing all of its new titles in transparent, green-tinted jewel boxes with the release of "Devo Hardcore Vol. 2" last August, and it plans to issue new pressings of catalog material in the same boxes.

Sire/Warner Bros. used a red-tinted tray for David Byrne's "Uh-Oh" in March, and this month Interscope issued Helmet's major-label debut, "Meantime," in a clear jewel box.

In addition, Geffen's DGC imprint is planning two editions of Sonic Youth's "Dirty," set for a July 21 release. One edition will have a traditional black tray, while the other will be housed in an am-

ber-tinted transparent tray. Geffen director of marketing Robert Smith says that underneath the tray will be a "fairly graphic photograph" of a Mike Kelly performance-art piece.

The clear or transparent color-tinted jewel boxes are not new, having been offered since 1988, but lately they are generating more interest, says Rhonda Trotter, product marketing manager for Optima Precision, a Fitchburg, Mass.-based jewel-box manufacturer and distributor. "Ever since [the major labels] made the announcement that they were going to abandon the longbox by April 1993, that's when the calls started flooding in," Trotter says.

Although Rykodisc executive manager David Greenberg says the label has been looking into the color-tinted jewel boxes for two years—long before the industry's decision to do away with the longbox—he acknowledges that the colored jewel boxes will help Rykodisc titles stand out in a world without longboxes.

Steve Berman, head of Interscope sales and marketing, says it was Helmet's idea to go with the clear jewel box, which allowed room for additional graphics. And Smith predicts that "we are going to see more creative discs and packaging" in the future.

HOT 100 SINGLES SPOTLIGHT



by Michael Ellis

THE SALES FOR SIR Mix-A-Lot's single, "Baby Got Back" (Def American), carry it to No. 1 on the Hot 100. Under the new chart methodology, we are able to reflect the fact that not only is "Baby" the No. 1-selling single in the country, but that it's No. 1 by almost two-to-one over No. 2. "Baby's" sales of almost 160,000 last week are enough to dethrone "I'll Be There" by Mariah Carey (Columbia) after a two-week stay. Carey's stay at the top was cut short by a decision to stop pressing the single, causing a decline in single sales. "There" stays at No. 1 in airplay for a fourth week, however, by a large margin. There are no other challengers for No. 1 that are even close to the combined sales and airplay points of the top two, so the top spots won't change next week.

"BABY GOT BACK" IS the biggest sales gainer on the chart, while Kris Kross' new single, "Warm It Up" (Ruffhouse), is the runner-up. "Warm" wins the Power Pick/Sales, jumping from No. 18 to No. 10 in sales and making a 17-place jump to No. 21 on the Hot 100. Right behind "Warm" is the runner-up for the sales award, "November Rain" by Guns N' Roses (Geffen). It jumps 23-13 in sales and 40-26 overall. On the airplay side, the biggest gainer on the chart is "Too Funky" by George Michael (Columbia), up 9-6 on the Monitor and 17-12 on the Hot 100. The biggest airplay gainer below No. 20, winning the Power Pick/Airplay, is "The One" by Elton John (MCA), zooming 27 places to No. 50 on the Hot 100. It's getting early support from KEGD Dallas—No. 25 in airplay.

THE RECORD OF THE week is Madonna's "This Used To Be My Playground" (Sire), from her new film, "A League of Their Own." It explodes onto the Top 40 Radio Monitor at No. 14. Equally impressive, it debuts on the Hot 100 at No. 35 without sales, since the record just hit stores last week. Look for a big jump next week, with early sales included. "Playground" received immediate heavy rotation at stations such as Hot 97 New York (No. 12) and Wild 107 San Francisco (No. 11). The eight other new entries include three artists new to the Hot 100. Female duo Shakespears Sister enters at No. 77 with its No. 1 U.K. hit "Stay" (London). It's already No. 6 in airplay at Power 99 Atlanta. Twelve-year-old singer Lil Suzy from New York has her first Hot 100 single, "Take Me In Your Arms" (High Power). It's been a regional hit in many markets, such as Boston, where it's No. 21 in airplay at Kiss 108. And U.K. duo Tag makes its Hot 100 bow with "The Way I Feel" (Scotti Bros.).

QUICK CUTS: The top 15 is so competitive that "The Best Things In Life Are Free" by Luther Vandross & Janet Jackson (Perspective) slips backward to No. 11 while gaining points. Even worse, "Hold On My Heart" by Genesis (Atlantic) falls three places to No. 15 despite gaining points. In other "crowded" parts of the chart, "Why" by Annie Lennox (Arista) moves up only one place to No. 41 despite a strong 20% gain in points and "Helluva" by Brotherhood Creed (Gasoline Alley) drops 55-56 despite a small point gain. "End Of The Road" by Boyz II Men (Motown) debuts at No. 60 on the Monitor but it's an album cut, so it cannot yet enter the Hot 100. It will be a single soon.

HOT 100 RECURRENT SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL)
1	—	1	HAZARD	RICHARD MARX (CAPITOL)	16	14	32	MOTOWNPHILLY	BOYZ II MEN (MOTOWN)
2	2	7	I LOVE YOUR SMILE	SHANICE (MOTOWN)	17	18	31	GOOD VIBRATIONS	MARKY MARK (INTERSCOPE/ATLANTIC)
3	1	7	ALL 4 LOVE	COLOR ME BADD (GIANT)	18	13	2	EVERYTHING'S GONNA BE ALRIGHT	NAUGHTY BY NATURE (TOMMY BOY)
4	7	3	I CAN'T DANCE	GENESIS (ATLANTIC)	19	16	3	WE GOT A LOVE THANG	CECE PENISTON (A&M)
5	3	8	FINALLY	CECE PENISTON (A&M)	20	17	8	I'M TOO SEXY	RIGHT SAID FRED (CHARISMA)
6	6	3	BREAKIN' MY HEART	MINT CONDITION (PERSPECTIVE/A&M)	21	20	13	IS IT GOOD TO YOU	HEAVY D. & THE BOYZ (UPTOWN/MCA)
7	5	3	MASTERPIECE	ATLANTIC STARR (REPRISE)	22	—	1	BABY HOLD ON TO ME	GERALD LEVERT (ATCO EASTWEST)
8	8	5	BEAUTY AND THE BEAST	CELINE DION AND PEAPO BRYSON (EPIC)	23	21	10	TELL ME WHAT YOU WANT ME ...	TEVIN CAMPBELL (QWEST/WB)
9	9	4	REMEMBER THE TIME	MICHAEL JACKSON (EPIC)	24	22	28	GONNA MAKE YOU SWEAT	C+C MUSIC FACTORY (COLUMBIA)
10	4	5	GOOO FOR ME	AMY GRANT (A&M)	25	25	32	NOW THAT WE FOUND LOVE	HEAVY D. & THE BOYZ (UPTOWN/MCA)
11	12	2	BOOM! I GOT YOUR BOYFRIEND	M.C. LUSCIOUS (AVENUE)	26	26	19	BABY BABY	AMY GRANT (A&M)
12	11	5	TO BE WITH YOU	MR. BIG (ATLANTIC)	27	27	10	DIAMONDS AND PEARLS	PRINCE & THE N.P.G. (PAISLEY PARK/WB)
13	10	4	WHAT GOES AROUND COMES ...	GIGGLES (CUTTING)	28	28	13	CAN'T LET GO	MARIAH CAREY (COLUMBIA)
14	19	13	MYSTERIOUS WAYS	U2 (ISLAND/PLG)	29	24	27	ROMANTIC	KARYN WHITE (WARNER BROS.)
15	15	32	I WANNA SEX YOU UP	COLOR ME BADD (GIANT)	30	—	10	IT'S SO HARD TO SAY GOODBYE ...	BOYZ II MEN (MOTOWN)

Recurrents are titles which have appeared on the Hot 100 for 20 weeks and have dropped below the top 50.

HOT 100 A-Z

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL)
1	1	13	BABY GOT BACK	SIR MIX-A-LOT (DEF AMERICAN/REPRISE)
2	2	14	JUMP	KRIS KROSS (RUFFHOUSE/COLUMBIA)
3	4	9	ACHY BREAKY HEART	BILLY RAY CYRUS (MERCURY)
4	3	6	I'LL BE THERE	MARIAH CAREY (COLUMBIA)
5	5	14	UNDER THE BRIDGE	RED HOT CHILI PEPPERS (WARNER BROS.)
6	7	12	TENNESSEE	ARRESTED DEVELOPMENT (CHRYSALIS)
7	6	9	DAMN I WISH I WAS YOUR LOVER	SOPHIE B. HAWKINS (COLUMBIA)
8	8	14	MY LOVIN' (YOU'RE NEVER ...)	EN VOQUE (ATCO EASTWEST)
9	10	14	COME & TALK TO ME	JODECI (UPTOWN/MCA)
10	18	2	WARM IT UP	KRIS KROSS (RUFFHOUSE/COLUMBIA)
11	11	8	IF YOU ASKED ME TO	CELINE DION (EPIC)
12	15	6	LIFE IS A HIGHWAY	TOM COCHRANE (CAPITOL)
13	23	2	NOVEMBER RAIN	GUNS N' ROSES (Geffen)
14	9	16	BOHEMIAN RHAPSODY	QUEEN (HOLLYWOOD)
15	12	11	EVERYTHING ABOUT YOU	UGLY KID JOE (STARDOG/MERCURY)
16	28	2	BABY-BABY-BABY	TLC (LAFACE/ARISTA)
17	13	22	TEARS IN HEAVEN	ERIC CLAPTON (REPRISE)
18	22	5	WISHING ON A STAR	THE COVER GIRLS (EPIC)
19	20	6	JUST ANOTHER DAY	JON SECADA (SBK/ERG)
20	17	9	THEY WANT EFX	DAS EFX (ATCO EASTWEST)
21	14	20	AIN'T 2 PROUD 2 BEG	TLC (LAFACE/ARISTA)
22	19	10	SOMETIMES I RHYME SLOW	NICE & SMOOTH (R&L/COLUMBIA)
23	21	5	THE BEST THINGS IN LIFE ARE FREE	L. VANDROSS/J. JACKSON (PERSPECTIVE)
24	16	14	LIVE AND LEARN	JOE PUBLIC (COLUMBIA)
25	27	8	YOU WON'T SEE ME CRY	WILSON PHILLIPS (SBK/ERG)
26	31	2	TOO FUNKY	GEORGE MICHAEL (COLUMBIA)
27	26	8	DO IT TO ME	LIONEL RICHIE (MOTOWN)
28	32	2	GIVING HIM SOMETHING HE ...	EN VOQUE (ATCO EASTWEST)
29	34	5	MR. LOVERMAN	SHABBA RANKS (EPIC)
30	33	4	KEEP ON WALKIN'	CECE PENISTON (A&M)
31	36	8	HONEY LOVE	R KELLY & PUBLIC ANNOUNCEMENT (JIVE)
32	24	9	IN THE CLOSET	MICHAEL JACKSON (EPIC)
33	25	12	WHY ME BABY?	KEITH SWEAT (ELEKTRA)
34	43	2	FRIDAY I'M IN LOVE	THE CURE (FICTION/ELEKTRA)
35	30	11	JUST TAKE MY HEART	MR. BIG (ATLANTIC)
36	29	13	LET'S GET ROCKED	DEF LEPPARD (MERCURY)
37	37	13	HELLUVA	BROTHERHOOD CREED (GASOLINE ALLEY)
38	39	24	BEAUTY AND THE BEAST	CELINE DION AND PEAPO BRYSON (EPIC)
39	40	7	I WILL REMEMBER YOU	AMY GRANT (A&M)
40	47	7	VICTIM OF THE GHETTO	THE COLLEGE BOYZ (VIRGIN)
41	35	16	ONE	U2 (ISLAND/PLG)
42	41	8	SILENT PRAYER	SHANICE (MOTOWN)
43	51	7	YOU REMIND ME	MARY J. BLIGE (UPTOWN/MCA)
44	44	7	HOLD ON MY HEART	GENESIS (ATLANTIC)
45	38	11	SMELLS LIKE NIRVANA	"WEIRD AL" YANKOVIC (SCOTTI BROS.)
46	52	15	JAMES BROWN IS DEAD	L.A. STYLE (ARISTA)
47	66	4	SCENARIO	A TRIBE CALLED QUEST (JIVE)
48	60	3	REMEDY	THE BLACK CROWES (DEF AMERICAN)
49	42	15	THOUGHT I'D DIED AND GONE ...	BRYAN ADAMS (A&M)
50	48	16	NU NU	LIDELL TOWNSELL (MERCURY)
51	61	2	THEY REMINISCE OVER YOU	PETE ROCK & C.L. SMOOTH (ELEKTRA)
52	49	5	JUST FOR TONIGHT	VANESSA WILLIAMS (WING/MERCURY)
53	46	14	NOTHING ELSE MATTERS	METALLICA (ELEKTRA)
54	63	3	SLOW MOTION	COLOR ME BADD (GIANT)
55	45	18	HAZARD	RICHARD MARX (CAPITOL)
56	55	19	I CAN'T DANCE	GENESIS (ATLANTIC)
57	68	2	SO WHAT'CHA WANT	BEASTIE BOYS (CAPITOL)
58	50	20	MASTERPIECE	ATLANTIC STARR (REPRISE)
59	53	22	BOOM! I GOT YOUR BOYFRIEND	M.C. LUSCIOUS (AVENUE)
60	—	1	TWILIGHT ZONE	2 UNLIMITED (RADIKAL/CRITIQUE)
61	54	12	PLEASE DON'T GO	BOYZ II MEN (MOTOWN)
62	—	1	WHEREVER I MAY ROAM	METALLICA (ELEKTRA)
63	65	18	I WANNA ROCK	LUKE (LUKE/ATLANTIC)
64	56	16	MAKE IT HAPPEN	MARIAH CAREY (COLUMBIA)
65	69	3	T.L.C.	LINEAR (ATLANTIC)
66	62	12	IF YOU WANT IT	2ND II NONE (PROFILE)
67	—	1	JUMP AROUND	HOUSE OF PAIN (TOMMY BOY)
68	—	1	MAKE LOVE LIKE A MAN	DEF LEPPARD (MERCURY)
69	70	4	LA SCHMOOVE	FU-SCHNICKENS (JIVE)
70	—	1	MOVE THIS	TECHNOTRONIC (SBK/ERG)
71	59	17	DON'T BE AFRAID	AARON HALL (SOUL/MCA)
72	—	1	NEVER SATISFIED	GOOD 2 GO (GIANT)
73	—	1	PLEASE DON'T GO	K.W.S. (NEXT PLATEAU)
74	57	16	ALL WOMAN	LISA STANSFIELD (ARISTA)
75	—	2	UPTOWN ANTHEM	NAUGHTY BY NATURE (TOMMY BOY)

Billboard

FOR WEEK ENDING JULY 4, 1992

Top Singles Sales

Compiled from a national sample of POS (point of sale) equipped retail stores and rack outlets which report number of units sold to SoundScan, Inc. This data is used in the Hot 100 Singles chart.



THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL)
1	1	13	BABY GOT BACK	SIR MIX-A-LOT (DEF AMERICAN/REPRISE)	38	39	24	BEAUTY AND THE BEAST	CELINE DION AND PEAPO BRYSON (EPIC)
2	2	14	JUMP	KRIS KROSS (RUFFHOUSE/COLUMBIA)	39	40	7	I WILL REMEMBER YOU	AMY GRANT (A&M)
3	4	9	ACHY BREAKY HEART	BILLY RAY CYRUS (MERCURY)	40	47	7	VICTIM OF THE GHETTO	THE COLLEGE BOYZ (VIRGIN)
4	3	6	I'LL BE THERE	MARIAH CAREY (COLUMBIA)	41	35	16	ONE	U2 (ISLAND/PLG)
5	5	14	UNDER THE BRIDGE	RED HOT CHILI PEPPERS (WARNER BROS.)	42	41	8	SILENT PRAYER	SHANICE (MOTOWN)
6	7	12	TENNESSEE	ARRESTED DEVELOPMENT (CHRYSALIS)	43	51	7	YOU REMIND ME	MARY J. BLIGE (UPTOWN/MCA)
7	6	9	DAMN I WISH I WAS YOUR LOVER	SOPHIE B. HAWKINS (COLUMBIA)	44	44	7	HOLD ON MY HEART	GENESIS (ATLANTIC)
8	8	14	MY LOVIN' (YOU'RE NEVER ...)	EN VOQUE (ATCO EASTWEST)	45	38	11	SMELLS LIKE NIRVANA	"WEIRD AL" YANKOVIC (SCOTTI BROS.)
9	10	14	COME & TALK TO ME	JODECI (UPTOWN/MCA)	46	52	15	JAMES BROWN IS DEAD	L.A. STYLE (ARISTA)
10	18	2	WARM IT UP	KRIS KROSS (RUFFHOUSE/COLUMBIA)	47	66	4	SCENARIO	A TRIBE CALLED QUEST (JIVE)
11	11	8	IF YOU ASKED ME TO	CELINE DION (EPIC)	48	60	3	REMEDY	THE BLACK CROWES (DEF AMERICAN)
12	15	6	LIFE IS A HIGHWAY	TOM COCHRANE (CAPITOL)	49	42	15	THOUGHT I'D DIED AND GONE ...	BRYAN ADAMS (A&M)
13	23	2	NOVEMBER RAIN	GUNS N' ROSES (Geffen)	50	48	16	NU NU	LIDELL TOWNSELL (MERCURY)
14	9	16	BOHEMIAN RHAPSODY	QUEEN (HOLLYWOOD)	51	61	2	THEY REMINISCE OVER YOU	PETE ROCK & C.L. SMOOTH (ELEKTRA)
15	12	11	EVERYTHING ABOUT YOU	UGLY KID JOE (STARDOG/MERCURY)	52	49	5	JUST FOR TONIGHT	VANESSA WILLIAMS (WING/MERCURY)
16	28	2	BABY-BABY-BABY	TLC (LAFACE/ARISTA)	53	46	14	NOTHING ELSE MATTERS	METALLICA (ELEKTRA)
17	13	22	TEARS IN HEAVEN	ERIC CLAPTON (REPRISE)	54	63	3	SLOW MOTION	COLOR ME BADD (GIANT)
18	22	5	WISHING ON A STAR	THE COVER GIRLS (EPIC)	55	45	18	HAZARD	RICHARD MARX (CAPITOL)
19	20	6	JUST ANOTHER DAY	JON SECADA (SBK/ERG)	56	55	19	I CAN'T DANCE	GENESIS (ATLANTIC)
20	17	9	THEY WANT EFX	DAS EFX (ATCO EASTWEST)	57	68	2	SO WHAT'CHA WANT	BEASTIE BOYS (CAPITOL)
21	14	20	AIN'T 2 PROUD 2 BEG	TLC (LAFACE/ARISTA)	58	50	20	MASTERPIECE	ATLANTIC STARR (REPRISE)
22	19	10	SOMETIMES I RHYME SLOW	NICE & SMOOTH (R&L/COLUMBIA)	59	53	22	BOOM! I GOT YOUR BOYFRIEND	M.C. LUSCIOUS (AVENUE)
23	21	5	THE BEST THINGS IN LIFE ARE FREE	L. VANDROSS/J. JACKSON (PERSPECTIVE)	60	—	1	TWILIGHT ZONE	2 UNLIMITED (RADIKAL/CRITIQUE)
24	16	14	LIVE AND LEARN	JOE PUBLIC (COLUMBIA)	61	54	12	PLEASE DON'T GO	BOYZ II MEN (MOTOWN)
25	27	8	YOU WON'T SEE ME CRY	WILSON PHILLIPS (SBK/ERG)	62	—	1	WHEREVER I MAY ROAM	METALLICA (ELEKTRA)
26	31	2	TOO FUNKY	GEORGE MICHAEL (COLUMBIA)	63	65	18	I WANNA ROCK	LUKE (LUKE/ATLANTIC)
27	26	8	DO IT TO ME	LIONEL RICHIE (MOTOWN)	64	56	16	MAKE IT HAPPEN	MARIAH CAREY (COLUMBIA)
28	32	2	GIVING HIM SOMETHING HE ...	EN VOQUE (ATCO EASTWEST)	65	69	3	T.L.C.	LINEAR (ATLANTIC)
29	34	5	MR. LOVERMAN	SHABBA RANKS (EPIC)	66	62	12	IF YOU WANT IT	2ND II NONE (PROFILE)
30	33	4	KEEP ON WALKIN'	CECE PENISTON (A&M)	67	—	1	JUMP AROUND	HOUSE OF PAIN (TOMMY BOY)
31	36	8	HONEY LOVE	R KELLY & PUBLIC ANNOUNCEMENT (JIVE)	68	—	1	MAKE LOVE LIKE A MAN	DEF LEPPARD (MERCURY)
32	24	9	IN THE CLOSET	MICHAEL JACKSON (EPIC)	69	70	4	LA SCHMOOVE	FU-SCHNICKENS (JIVE)
33	25	12	WHY ME BABY?	KEITH SWEAT (ELEKTRA)	70	—	1	MOVE THIS	TECHNOTRONIC (SBK/ERG)
34	43	2	FRIDAY I'M IN LOVE	THE CURE (FICTION/ELEKTRA)	71	59	17	DON'T BE AFRAID	AARON HALL (SOUL/MCA)
35	30	11	JUST TAKE MY HEART	MR. BIG (ATLANTIC)	72	—	1	NEVER SATISFIED	GOOD 2 GO (GIANT)
36	29	13	LET'S GET ROCKED	DEF LEPPARD (MERCURY)	73	—	1	PLEASE DON'T GO	K.W.S. (NEXT PLATEAU)
37	37	13	HELLUVA	BROTHERHOOD CREED (GASOLINE ALLEY)	74	57	16	ALL WOMAN	LISA STANSFIELD (ARISTA)
38	39	24	BEAUTY AND THE BEAST	CELINE DION AND PEAPO BRYSON (EPIC)	75	—	2	UPTOWN ANTHEM	NAUGHTY BY NATURE (TOMMY BOY)

Single with increasing sales. © 1992, Billboard/BPI Communications and SoundScan, Inc.

85	SMELLS LIKE NIRVANA	(Virgin Songs, BMI/End Of Music, BMI) HL	12	TOO FUNKY	(Morrison Leahy, ASCAP/Chappell & Co., ASCAP/Dick Leahy, PRS) HL
45	SOMETIMES I RHYME SLOW	(EMI April, ASCAP/Purple Rabbit, ASCAP) HL	69	TWILIGHT ZONE	(Decos, SABAM)
99	SO WHAT'CHA WANT	(Brooklyn Dust, ASCAP)	3	UNDER THE BRIDGE	(Moebotoblame, BMI) MSC
77	STAY	(Polygram Int'l, ASCAP/EMI, ASCAP) HL	70	VICTIM OF THE GHETTO	(Virgin, ASCAP/Rom, ASCAP/Black Doors, ASCAP/Pecot, ASCAP/TJ, ASCAP) HL
53	STRAWB				

THE Billboard 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY

FOR WEEK ENDING
JULY 4, 1992



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
				*** No. 1/TOP 20 SALES MOVER ***		
1	1	1	5	BILLY RAY CYRUS MERCURY 510635* (9.98 EQ/13.98) 4 weeks at No. 1	SOME GAVE ALL	1
2	2	2	12	KRIS KROSS ▲ ² RUFFHOUSE 48710*/COLUMBIA (9.98 EQ/13.98)	TOTALLY KROSSED OUT	1
3	5	8	3	MARIAH CAREY COLUMBIA 52758* (7.98 EQ/9.98)	MTV UNPLUGGED EP	3
4	3	3	39	RED HOT CHILI PEPPERS ▲ ² WARNER BROS. 26681* (10.98/15.98)	BLOOD SUGAR SEX MAGIK	3
5	6	7	27	PEARL JAM ▲ EPIC ASSOCIATED 47857*/EPIC (9.98 EQ/13.98)	TEN	5
6	4	4	3	WILSON PHILLIPS SBK 98924/ERG (10.98/15.98)	SHADOWS AND LIGHT	4
7	9	9	41	GARTH BROOKS ▲ ⁷ LIBERTY 96330* (10.98/15.98)	ROPIN' THE WIND	1
8	7	5	6	THE BLACK CROWES THE SOUTHERN HARMONY AND MUSICAL COMPANION DEF AMERICAN 26976*/REPRISE (10.98/15.98)		1
9	8	6	12	DEF LEPPARD ▲ ³ MERCURY 12185* (10.98 EQ/15.98)	ADRENALIZE	1
				*** TOP DEBUT ***		
10	NEW ▶		1	FAITH NO MORE SLASH 26785*/REPRISE (10.98/15.98)	ANGEL DUST	10
11	13	15	32	GENESIS ▲ ² ATLANTIC 82344* (10.98/15.98)	WE CAN'T DANCE	4
12	10	10	20	SIR MIX-A-LOT ● DEF AMERICAN 26765*/REPRISE (9.98/15.98)	MACK DADDY	9
13	11	11	94	GARTH BROOKS ▲ ⁸ LIBERTY 93866* (9.98/13.98)	NO FENCES	3
14	15	17	45	METALLICA ▲ ⁴ ELEKTRA 61113 (10.98/15.98)	METALLICA	1
15	12	12	10	ZZ TOP ● WARNER BROS. 26846 (10.98/15.98)	GREATEST HITS	9
16	14	13	13	EN VOGUE ▲ ATCO EASTWEST 92121* (10.98/15.98)	FUNKY DIVAS	8
17	22	19	9	THE CURE ▲ FICTION 61309*/ELEKTRA (10.98/15.98)	WISH	2
18	23	23	52	BONNIE RAITT ▲ ³ CAPITOL 96111 (10.98/15.98)	LUCK OF THE DRAW	2
19	17	16	11	DAS EFX ● ATCO EASTWEST 91827* (9.98/13.98)	DEAD SERIOUS	16
20	16	20	12	WYONNNA ▲ CURB 10529*/MCA (10.98/15.98)	WYONNNA	4
21	18	21	31	U2 ▲ ³ ISLAND 10347/PLG (10.98 EQ/15.98)	ACHTUNG BABY	1
22	20	14	15	QUEEN ▲ HOLLYWOOD 61311*/ELEKTRA (10.98/16.98)	CLASSIC QUEEN	4
23	NEW ▶		1	FIREHOUSE EPIC 48615* (10.98 EQ/15.98)	HOLD YOUR FIRE	23
24	21	22	9	BEASTIE BOYS ● CAPITOL 98938 (10.98/15.98)	CHECK YOUR HEAD	10
25	19	24	7	LIONEL RICHIE MOTOWN 6338* (10.98/15.98)	BACK TO FRONT	19
26	24	18	61	MICHAEL BOLTON ▲ ⁵ COLUMBIA 46771 (10.98 EQ/15.98)	TIME, LOVE AND TENDERNESS	1
27	25	26	31	ENYA ▲ REPRISE 26775* (10.98/15.98)	SHEPHERD MOONS	17
28	27	28	6	ANNIE LENNOX ARISTA 18704* (10.98/15.98)	DIVA	27
29	26	25	39	NIRVANA ▲ ⁴ DGC 24425/GEFFEN (9.98/13.98)	NEVERMIND	1
30	29	29	43	JODECI ▲ UPTOWN 10198*/MCA (9.98/13.98)	FOREVER MY LADY	18
31	31	32	48	COLOR ME BADD ▲ ² GIANT 24429*/REPRISE (9.98/15.98)	C.M.B.	3
32	28	27	58	BOYZ II MEN ▲ ⁴ MOTOWN 6320* (9.98/13.98)	COOLEYHIGHHARMONY	3
33	37	37	113	GARTH BROOKS ▲ ³ LIBERTY 90897 (9.98/13.98)	GARTH BROOKS	13
34	52	73	3	VARIOUS ARTISTS TOMMY BOY 1053* (10.98/15.98)	MTV: PARTY TO GO, VOL. 2	34
35	32	31	44	VANESSA WILLIAMS ▲ WING 843522/MERCURY (10.98 EQ/15.98)	THE COMFORT ZONE	17
				*** Power Pick ***		
36	59	56	54	NATALIE COLE ▲ ⁴ ELEKTRA 61049 (13.98/16.98)	UNFORGETTABLE	1
37	39	49	30	BROOKS & DUNN ● ARISTA 18658* (9.98/13.98)	BRAND NEW MAN	37
38	34	43	12	CELINE DION EPIC 52473* (10.98 EQ/15.98)	CELINE DION	34
39	50	105	40	GUNS N' ROSES ▲ ³ GEFFEN 24415 (10.98/15.98)	USE YOUR ILLUSION I	2
40	44	44	17	TLC ● LAFACE 26003*/ARISTA (9.98/13.98)	000000HHH... ON THE TLC TIP	40
41	35	34	6	INDIGO GIRLS EPIC 48865* (10.98 EQ/15.98)	rites of passage	21
42	36	38	68	AMY GRANT ▲ ³ A&M 5321 (10.98/15.98)	HEART IN MOTION	10
43	38	41	12	BRUCE SPRINGSTEEN ▲ COLUMBIA 53000* (10.98 EQ/15.98)	HUMAN TOUCH	2
44	33	35	30	MICHAEL JACKSON ▲ ⁴ EPIC 45400 (10.98 EQ/15.98)	DANGEROUS	1
45	30	30	10	"WEIRD AL" YANKOVIC ● SCOTTI BROS. 75256* (9.98/13.98)	OFF THE DEEP END	17
46	42	47	40	OZZY OSBOURNE ▲ EPIC ASSOCIATED 46795*/EPIC (10.98 EQ/15.98)	NO MORE TEARS	7
47	45	42	21	R. KELLY & PUBLIC ANNOUNCEMENT ● JIVE 41469 (9.98/13.98)	BORN INTO THE '90'S	42
48	49	52	58	ALAN JACKSON ▲ ARISTA 8681* (9.98/13.98)	DON'T ROCK THE JUKEBOX	17
49	62	66	12	BODY COUNT SIRE 26872*/WARNER BROS. (9.98/13.98)	BODY COUNT	32
50	57	60	12	ARRESTED DEVELOPMENT 3 YEARS 5 MONTHS & 2 DAYS IN THE LIFE OF... CHRYSALIS 21929*/ERG (9.98/13.98)		50
51	41	40	39	BRYAN ADAMS ▲ ² A&M 5367* (10.98/15.98)	WAKING UP THE NEIGHBOURS	6
52	64	62	42	SOUNDTRACK ● BEACON 10286*/MCA (10.98/15.98)	THE COMMITMENTS	8
53	61	57	59	LORRIE MORGAN ● RCA 3021* (9.98/13.98)	SOMETHING IN RED	53

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
54	53	61	8	SOPHIE B. HAWKINS COLUMBIA 46797* (9.98 EQ/13.98)	TONGUES AND TAILS	53
55	46	36	5	KISS MERCURY 48037* (10.98 EQ/15.98)	REVENGE	6
56	58	68	40	GUNS N' ROSES ▲ ³ GEFFEN 24420 (10.98/15.98)	USE YOUR ILLUSION II	1
57	40	33	9	SLAUGHTER CHRYSALIS 21911*/ERG (10.98/15.98)	WILD LIFE	8
58	43	—	2	PETE ROCK & C.L. SMOOTH ELEKTRA 60948* (10.98/15.98)	MECCA AND THE SOUL BROTHER	43
59	51	48	38	REBA MCENTIRE ▲ MCA 10400* (10.98/15.98)	FOR MY BROKEN HEART	13
60	48	39	18	SOUNDTRACK ▲ REPRISE 26805* (10.98/15.98)	WAYNE'S WORLD	1
61	47	45	34	HAMMER ▲ ³ CAPITOL 98151 (10.98/15.98)	TOO LEGIT TO QUIT	2
62	60	65	12	BRUCE SPRINGSTEEN ▲ COLUMBIA 53001* (10.98 EQ/15.98)	LUCKY TOWN	3
63	55	46	22	UGLY KID JOE ▲ STARDOG 68823*/MERCURY (6.98 EQ/10.98)	AS UGLY AS THEY WANNA BE	4
64	54	51	28	MR. BIG ▲ ATLANTIC 82209* (9.98/13.98)	LEAN INTO IT	15
65	71	70	14	K.D. LANG SIRE 26840*/WARNER BROS. (10.98/15.98)	INGENUE	55
66	69	63	31	SOUNDTRACK ▲ WALT DISNEY 60618* (8.98/14.98)	BEAUTY & THE BEAST	19
67	67	55	56	TRAVIS TRITT ▲ WARNER BROS. 26589* (9.98/15.98)	IT'S ALL ABOUT TO CHANGE	22
68	68	64	14	FU-SCHNICKENS JIVE 41472* (9.98/13.98)	FU-DON'T TAKE IT PERSONAL	64
69	72	72	15	YANNI PRIVATE MUSIC 81096* (10.98/15.98)	DARE TO DREAM	32
70	56	53	3	QUEEN HOLLYWOOD 61104*/ELEKTRA (14.98/22.98)	LIVE AT WEMBLEY	53
71	65	59	27	CYPRESS HILL ● RUFFHOUSE 47889*/COLUMBIA (9.98 EQ/13.98)	CYPRESS HILL	31
72	66	58	40	MARIAH CAREY ▲ ³ COLUMBIA 47980 (10.98 EQ/15.98)	EMOTIONS	4
73	70	54	6	IRON MAIDEN EPIC 48993* (10.98 EQ/15.98)	FEAR OF THE DARK	12
74	73	67	23	HAL KETCHUM ● CURB 77450* (9.98/13.98)	PAST THE POINT OF RESCUE	45
75	63	50	5	XCLAN POLYDOR 13225*/PLG (9.98 EQ/13.98)	XODUS	31
76	81	77	33	RICHARD MARX ● CAPITOL 95874* (10.98/15.98)	RUSH STREET	35
77	74	—	2	SOUNDTRACK HOLLYWOOD 61334*/ELEKTRA (10.98/15.98)	SISTER ACT	74
78	79	104	5	JON SECADA SBK 98845*/ERG (9.98/15.98)	JON SECADA	78
79	87	86	122	ORIGINAL LONDON CAST ▲ POLYDOR 831563*/PLG (10.98 EQ/15.98)	PHANTOM OF THE OPERA HIGHLIGHTS	46
80	96	110	9	TOM COCHRANE CAPITOL 97723* (9.98/13.98)	MAD MAD WORLD	80
81	84	74	5	JIMMY BUFFETT MARGARITAVILLE 10613*/MCA (39.98/58.98)	BOATS BEACHES BARS & BALLADS	68
82	76	71	51	TRISHA YEARWOOD ▲ MCA 10297* (9.98/13.98)	TRISHA YEARWOOD	31
83	75	80	14	MELISSA ETHERIDGE ● ISLAND 512120*/PLG (10.98 EQ/15.98)	NEVER ENOUGH	21
84	83	78	3	TROOP ATLANTIC 82393* (10.98/15.98)	DEEPA	78
85	80	—	2	ALLMAN BROTHERS BAND AN EVENING WITH THE ALLMAN BROTHERS BAND 48998* (9.98 EQ/13.98)		80
86	181	—	2	TEMPLE OF THE DOG A&M 5350* (9.98/13.98)	TEMPLE OF THE DOG	86
87	90	90	56	DIAMOND RIO ● ARISTA 8673* (9.98/13.98)	DIAMOND RIO	83
88	86	83	120	THE BLACK CROWES ▲ ³ DEF AMERICAN 24278*/REPRISE (9.98/13.98)	SHAKE YOUR MONEY MAKER	4
89	77	69	30	BLACK SHEEP ● MERCURY 848368 (9.98 EQ/13.98)	A WOLF IN SHEEP'S CLOTHING	30
90	128	125	39	HARRY CONNICK, JR. ▲ COLUMBIA 48685* (10.98 EQ/15.98)	BLUE LIGHT, RED LIGHT	17
91	107	102	8	TRACY CHAPMAN ELEKTRA 61215* (10.98/15.98)	MATTERS OF THE HEART	53
92	89	113	4	SOUNDTRACK MCA 10628* (10.98/15.98)	FAR AND AWAY	89
93	91	85	39	A TRIBE CALLED QUEST ● JIVE 1418* (9.98/13.98)	LOW END THEORY	45
94	88	84	41	TESLA ● GEFFEN 24424 (9.98/15.98)	PSYCHOTIC SUPPER	13
95	93	97	21	CECE PENISTON A&M 5381* (9.98/13.98)	FINALLY	70
96	102	100	84	MADONNA ▲ ³ SIRE 26440*/WARNER BROS. (13.98/18.98)	THE IMMACULATE COLLECTION	2
97	95	79	14	TORI AMOS ATLANTIC 82358* (10.98/15.98)	LITTLE EARTHQUAKES	54
98	92	76	9	GEORGE STRAIT ● MCA 10532* (10.98/15.98)	HOLDING MY OWN	33
99	82	75	15	AARON TIPPIN RCA 61129* (9.98/13.98)	READ BETWEEN THE LINES	50
100	94	87	42	NAUGHTY BY NATURE ▲ TOMMY BOY 1044* (9.98/14.98)	NAUGHTY BY NATURE	16
101	97	82	23	SAWYER BROWN CURB 95624* (9.98/13.98)	DIRT ROAD	68
102	117	115	110	VAN MORRISON ▲ MERCURY 841970 (9.98 EQ/15.98)	THE BEST OF VAN MORRISON	41
103	98	88	19	JOHN ANDERSON BNA 61029* (9.98/13.98)	SEMINOLE WIND	64
104	101	—	2	SOUNDTRACK REPRISE 26989* (10.98/15.98)	LETHAL WEAPON 3	101
105	103	109	12	LYLE LOVETT CURB 10475*/MCA (9.98/15.98)	JOSHUA JUDGES RUTH	57
106	99	93	94	QUEENSRYCHE ▲ ⁷ EMI 92806/ERG (9.98/15.98)	EMPIRE	7
107	108	108	23	SUZY BOGDUSS LIBERTY 95847* (9.98/13.98)	ACES	95
108	106	96	53	VAN HALEN ▲ ² WARNER BROS. 26594* (10.98/15.98)	FOR UNLAWFUL CARNAL KNOWLEDGE	1

○ 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.

ORIGINAL SOUNDTRACK ALBUM BOOMERANG



BABYFACE
(FEATURING TONI BRAXTON)
GIVE U MY HEART



BOYZ II MEN
END OF THE ROAD



JOHNNY GILL
THERE U GO



AARON HALL
(FEATURING CHARLIE WILSON)
IT'S GONNA BE ALRIGHT



GRACE JONES
7 DAY WEEKEND*



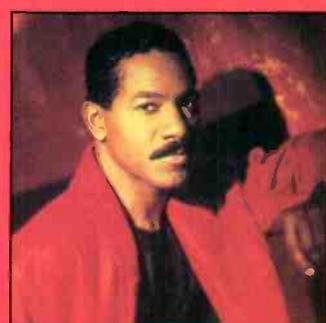
P.M. DAWN
I'D DIE WITHOUT YOU



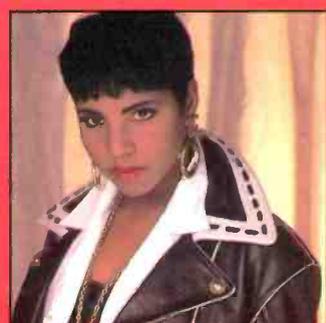
SHANICE
DON'T WANNA LOVE YOU



A TRIBE CALLED QUEST
HOT SEX*



KEITH WASHINGTON
TONIGHT IS RIGHT



TONI BRAXTON
LOVE SHOULDA BROUGHT
YOU HOME



THE LAFACE CARTEL:

Damian Dame
Highland Place Mobsters
TLC
introducing
Toni Braxton
REVERSAL OF A DOG

THE SOUNDTRACK OF THE SUMMER!

The LaFace Original Soundtrack Album to Paramount Pictures' major summer release, starring Eddie Murphy. Includes the first smash "GIVE U MY HEART" by **BABYFACE** (FEATURING TONI BRAXTON)

plus all-new music by some of today's hottest Platinum and Gold artists.

THE ALBUM'S IN-STORE TUESDAY, THE FILM OPENS WEDNESDAY

BOOMERANG

THE SOUNDTRACK YOU'LL KEEP COMING BACK TO

On LaFace chrome cassettes and compact discs

Executive Producers: Antonio "L.A." Reid and Kenny "Babyface" Edmonds

Music Supervisor: Bill Stephney

*Not Contained in the Motion Picture



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THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
109	78	—	2	EMERSON, LAKE & PALMER	BLACK MOON	78
110	113	107	33	STEVIE RAY VAUGHAN & DOUBLE TROUBLE ▲	SKY IS CRYING	10
(111)	134	136	5	NEIL DIAMOND	GREATEST HITS 1966-1992	100
112	100	91	37	SOUNDGARDEN ●	BADMOTORFINGER	39
(113)	116	106	23	SOUNDTRACK ●	RUSH	24
114	104	95	10	SPICE 1	SPICE 1	95
115	105	81	44	DOUG STONE ●	I THOUGHT IT WAS YOU	74
(116)	137	154	12	MARK CHESNUTT	LONGNECKS & SHORT STORIES	68
(117)	130	161	7	SANTANA	MILAGRO	102
118	115	98	155	MICHAEL BOLTON ▲	SOUL PROVIDER	3
(119) NEW ►	—	—	1	AL JARREAU	HEAVEN AND EARTH	119
(120)	125	140	71	ENIGMA ▲	MCMXC A.D.	6
121	110	92	38	SIMPLY RED ●	STARS	76
122	85	99	16	RIGHT SAID FRED ●	UP	46
123	118	122	31	TEVIN CAMPBELL ●	T.E.V.I.N.	38
124	121	—	2	OLIVIA NEWTON-JOHN	BACK TO BASICS/ESSENTIAL COLLECTION 1971-1992	121
(125)	146	152	112	WILSON PHILLIPS ▲	WILSON PHILLIPS	2
(126)	147	131	162	BONNIE RAITT ▲	NICK OF TIME	1
127	120	117	67	R.E.M. ▲	OUT OF TIME	1
128	112	112	14	M.C. BRAINS	LOVERS LANE	47
(129)	138	168	8	ARC ANGELS	ARC ANGELS	128
(130)	151	155	4	MICHELLE WRIGHT	NOW & THEN	127
131	136	124	41	KENNY LOGGINS	LEAP OF FAITH	71
132	142	148	68	VINCE GILL ▲	POCKET FULL OF GOLD	37
133	111	101	38	PRINCE AND THE N.P.G. ▲	DIAMONDS & PEARLS	3
134	126	121	7	THE NEVILLE BROTHERS	FAMILY GROOVE	103
135	122	111	58	PAULA ABDUL ▲	SPELLBOUND	1
136	119	127	8	XTC	NONSUCH	97
(137)	166	156	48	SHABBA RANKS ●	AS RAW AS EVER	89
(138)	150	132	6	DELBERT MCCLINTON	NEVER BEEN ROCKED ENOUGH	132
139	124	119	8	DAVID SANBORN	UPFRONT	117
140	149	149	61	DWIGHT YOAKAM ●	IF THERE WAS A WAY	96
141	132	147	18	HANK WILLIAMS, JR.	MAVERICK	55
142	131	120	17	PANTERA	VULGAR DISPLAY OF POWER	44
143	143	163	4	LOS LOBOS	KIKO	143
144	129	129	78	C+C MUSIC FACTORY ▲	GONNA MAKE YOU SWEAT	2
145	133	128	13	JOE PUBLIC	JOE PUBLIC	111
146	127	130	7	RICKY VAN SHELTON	DON'T OVERLOOK SALVATION	122
(147) NEW ►	—	—	1	LINDSEY BUCKINGHAM	OUT OF THE CRADLE	147
(148)	162	138	32	COLLIN RAYE ●	ALL I CAN BE	54
(149)	177	178	219	ORIGINAL LONDON CAST ▲	PHANTOM OF THE OPERA	33
(150)	168	—	2	THE SOUP DRAGONS	HOTWIRED	150
151	139	123	7	GANG STARR	DAILY OPERATION	65
152	159	169	19	MATTHEW SWEET	GIRLFRIEND	100
153	155	143	81	NINE INCH NAILS ●	PRETTY HATE MACHINE	75
154	158	134	24	SAMMY KERSHAW	DON'T GO NEAR THE WATER	97

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
155	152	150	51	TANYA TUCKER ●	WHAT DO I DO WITH ME	48
(156)	187	182	85	PHIL COLLINS ▲	SERIOUS HITS...LIVE!	11
157	123	103	30	KEITH SWEAT ▲	KEEP IT COMIN'	19
158	109	94	6	TESTAMENT	RITUAL	55
159	140	114	32	LISA STANSFIELD ●	REAL LOVE	43
160	156	146	106	MARIAH CAREY ▲	MARIAH CAREY	1
161	135	144	4	SOUNDTRACK	ENCINO MAN	130
(162)	176	172	11	SOUNDTRACK	COMMITMENTS-VOL. 2	118
163	114	89	8	PENTHOUSE PLAYERS CLIQUE	PAID THE COST	76
164	153	145	29	AMG SELECT	BITCH BETTA HAVE MY MONEY	63
(165) RE-ENTRY	—	—	36	JAMES TAYLOR ●	NEW MOON SHINE	37
166	144	—	2	STEELHEART	TANGLED IN REINS	144
167	163	139	19	2PAC	2PACALYPSE NOW	64
168	141	118	8	THE COLLEGE BOYZ	RADIO FUSION RADIO	118
169	170	174	13	OTTMAR LIEBERT + LUNA NEGRA	SOLO PARA TI	122
(170)	194	177	8	GROVER WASHINGTON, JR.	NEXT EXIT	149
171	148	116	36	GERALD LEVERT ●	PRIVATE LINE	48
172	167	165	51	SEAL ●	SEAL	24
173	145	126	9	KID FROST	EAST SIDE STORY	73
(174) RE-ENTRY	—	—	94	HARRY CONNICK, JR. ▲	WE ARE IN LOVE	22
175	165	160	37	JOHN MELLENCAMP ▲	WHENEVER WE WANTED	17
176	161	196	5	TORA TORA	WILD AMERICA	132
177	173	167	14	NICE & SMOOTH	AIN'T A DAMN THING CHANGED	141
178	154	158	25	SHANICE ●	INNER CHILD	83
179	160	142	15	CONCRETE BLONDE	WALKING IN LONDON	73
180	171	137	9	GEORGE HOWARD	DO I EVER CROSS YOUR MIND	137
181	172	173	5	BASS BOY	I GOT THE BASS	172
182	157	133	19	TECHMASTER P.E.B.	BASS COMPUTER	132
183	182	180	34	2ND II NONE	2ND II NONE	83
(184) NEW ►	—	—	1	SPIN DOCTORS	POCKET FULL OF KRYPTONITE	184
185	179	166	42	RUSH ●	ROLL THE BONES	3
186	169	159	32	DOUG STONE ●	DOUG STONE	97
187	175	157	8	SOUL II SOUL	VOL. III JUST RIGHT	88
(188)	192	199	93	YANNI ▲	REFLECTIONS OF PASSION	29
(189) NEW ►	—	—	1	BILLY DEAN	BILLY DEAN	189
(190) RE-ENTRY	—	—	176	SOUNDTRACK ▲	BEACHES	2
(191) RE-ENTRY	—	—	44	SOUNDTRACK ▲	ROBIN HOOD: PRINCE OF THIEVES	5
192	185	181	70	FIREHOUSE ▲	FIREHOUSE	21
193	190	194	57	RICKY VAN SHELTON ▲	BACKROADS	23
194	183	170	8	MCBRIDE & THE RIDE	SACRED GROUND	144
(195) RE-ENTRY	—	—	3	SOUNDTRACK	DEEP COVER	191
196	191	190	36	PRIMUS	SAILING THE SEA OF CHEESE	116
(197) RE-ENTRY	—	—	24	GEORGE WINSTON ●	SUMMER	55
198	180	164	8	LYNCH MOB	LYNCH MOB	56
199	189	189	60	LUTHER VANDROSS ▲	POWER OF LOVE	7
200	174	153	51	BEBE & CECE WINANS ●	DIFFERENT LIFESTYLES	74

TOP ALBUMS A-Z (LISTED BY ARTISTS)

2nd II None 183	Tracy Chapman 91	Fu-Schnickens 68	Annie Lennox 28	Phantom Of The Opera 149	Jon Secada 78	Bruce Springsteen 43, 62	Stevie Ray Vaughan & Double Trouble 110
2Pac 167	Mark Chesnutt 116	Gang Starr 151	Gerald Levert 171	Phantom Of The Opera Highlights 79	Shabba Ranks 137	Lisa Stansfield 159	
Paula Abdul 135	Tom Cochrane 80	Genesis 11	Ottmar Liebert + Luna Negra 169	Ozzy Osbourne 46	Shanice 178	Steelheart 166	Grover Washington, Jr. 170
Bryan Adams 51	Natalie Cole 36	Vince Gill 132	Kenny Loggins 131	Pantera 142	Simply Red 121	Doug Stone 115, 186	Hank Williams, Jr. 141
Allman Brothers Band 85	Phil Collins 156	Amy Grant 42	Los Lobos 143	Pearl Jam 5	Sir Mix-A-Lot 12	George Strait 98	Vanessa Williams 35
AMG 164	The College Boyz 168	Guns N' Roses 39, 56	Lyle Lovett 105	CeCe Peniston 95	Slaughter 57	Keith Sweat 157	Wilson Phillips 6, 125
Tori Amos 97	Color Me Badd 31	Hammer 61	Lynch Mob 198	Penthouse Players Clique 163	Soul II Soul 187	Matthew Sweet 152	BeBe & CeCe Winans 200
John Anderson 103	Concrete Blonde 179	Sophie B. Hawkins 54	Madonna 96	Primus 196	Soundgarden 112	James Taylor 165	George Winston 197
Arc Angels 129	Harry Connick, Jr. 90, 174	George Howard 180	Richard Marx 76	Prince And The N.P.G. 133	SOUNDTRACK	Techmaster P.E.B. 182	Michelle Wright 130
Arrested Development 50	The Cure 17	Indigo Girls 41	McBride & The Ride 194	Queen 22, 70	Beaches 190	Temple Of The Dog 86	Wynonna 20
Bass Boy 181	Cypress Hill 71	Iron Maiden 73	Delbert McClinton 138	Queensryche 106	Beauty & The Beast 66	Tesla 94	XClan 75
Beastie Boys 24	Billy Ray Cyrus 1	Michael Jackson 44	Reba McEntire 59	R.E.M. 127	The Commitments 52	TLC 40	XClan 75
The Black Crowes 8, 88	Das EFX 19	Alan Jackson 48	John Mellencamp 175	Bonnie Raitt 18, 126	Commitments-Vol. 2 162	TLC 40	"Weird Al" Yankovic 45
Black Sheep 89	Billy Dean 189	Alan Jackson 48	Metallica 14	Collin Raye 148	Deep Cover 195	TLC 40	Yanni 69, 188
Body Count 49	Def Leppard 9	Al Jarreau 119	Lorrie Morgan 53	Red Hot Chili Peppers 4	Encino Man 161	TLC 40	Trisha Yearwood 82
Suzy Bogguss 107	Diamond Rio 87	Jodeci 30	Nine Inch Nails 153	Lionel Richie 25	Far And Away 92	TLC 40	Dwight Yoakam 140
Michael Bolton 26, 118	Neil Diamond 111	Joe Public 145	Nirvana 29	Right Said Fred 122	Lethal Weapon 3 104	TLC 40	
Boyz II Men 32	Celine Dion 38	R. Kelly & Public Announcement 47	Naughty By Nature 100	Robin Hood: Prince Of Thieves 191	Robbin Hood: Prince Of Thieves 191	TLC 40	
Brooks & Dunn 37	Emerson, Lake & Palmer 109	Sammy Kershaw 154	The Neville Brothers 134	Rush 113	Rush 113	TLC 40	
Garth Brooks 7, 13, 33	En Vogue 16	Hal Ketchum 74	Olivia Newton-John 124	Sister Act 77	Sister Act 77	TLC 40	
Lindsey Buckingham 147	Enya 27	Kid Frost 173	Nice & Smooth 177	Wayne's World 60	Wayne's World 60	TLC 40	
Jimmy Buffett 81	Melissa Etheridge 83	Kiss 55	Nine Inch Nails 153	The Soup Dragons 150	The Soup Dragons 150	TLC 40	
Tevin Campbell 123	Mariah Carey 3, 72, 160	Kris Kross 2	Nirvana 29	Spice 1 114	Spice 1 114	TLC 40	
Mariah Carey 3, 72, 160	C+C Music Factory 144	k.d. lang 65	ORIGINAL LONDON CAST	Spin Doctors 184	Spin Doctors 184	TLC 40	
				Seal 172	Seal 172	TLC 40	

'COP KILLER' POSSE GROWING AS QUAYLE, CONGRESSMEN, L.A. COUNCIL PROTEST ALBUM TRACK

(Continued from page 1)

Following the withdrawal of the "Body Count" album from sale by retailers Trans World and Super Club (Billboard, June 27), the 145-store, Dallas-based chain Sound Warehouse yanked the record from its racks June 19. The Philadelphia-based Wee Three chain is also reportedly considering pulling the album from its 167 stores. More than 1,000 record outlets have now removed it from sale, yet the title jumped from No. 62 to No. 49 with a bullet on The Billboard 200 this week.

In Ice-T's hometown of Los Angeles on June 23, both the L.A. City Council and the L.A. County Board of Supervisors, following the example of the Houston City Council's condemnation of "Cop Killer," adopted motions deploring the song.

The sharply worded letter from 60 members of the House of Representatives—only three of them Democrats, many of them from the South, and many from Texas—was mailed June 17 to Time Warner VP of corporate communications Jeanette Lerman. The letter was initiated by House Minority Whip Newt Gingrich (R-Ga.).

"We are writing to express our deep sense of outrage at Time Warner's decision to market... 'Cop Killer,'" the letter said. "It appears that you have chosen potential profit over any reasonable sense of public responsibility. We believe that your decision to disseminate these despicable lyrics advocating the murder of police officers is unconscionable."

The letter concluded, "Those who choose to promote an individual's right to outrageous speech may legitimately be expected to accept the responsibility for the consequences of encouraging violence against our na-

tion's protectors of free speech."

QUAYLE HUNTING

Vice President Quayle fired his opening shot at "Cop Killer" during a June 19 luncheon at the National Assn. of Radio Talk Show Hosts convention in Washington, D.C.

Quayle asked, "Why is Time Warner supporting, financing, and selling a record that says it's OK to kill cops? Where is the corporate responsibility there?" He also excoriated the company for "making money off this obscene record."

Quayle suggested to the largely conservative crowd that they should tell listeners to write to Time Warner to complain about the release and "join the crusade" to demand that record labels and movie studios protect family values.

At the luncheon, WRKO Boston talk show host Jerry Williams suggested to Quayle that his campaign themes of moral values and cultural elitism were "hogwash" and a "smokescreen" to cover up problems of unemployment and inadequate economic policies.

Quayle later reiterated his condemnation of the recording and Time Warner's corporate behavior at campaign appearances in Mission Hills, Calif. (before the National Sheriffs' Assn. convention) and in Los Angeles June 22.

LEVIN SHOOTS BACK

Time Warner's Levin responded to the volley of criticism with a bylined piece, "Why We Won't Withdraw 'Cop Killer,'" in the June 24 issue of The Wall Street Journal.

"We won't retreat in the face of threats of boycotts or political grandstanding," Levin wrote. "In the short

run, cutting and running would be the surest and safest way to put this controversy behind us and get on with our business. But in the long run it would be a destructive precedent. It would be a signal to all the artists and journalists inside and outside Time Warner that if they wish to be heard, then they must tailor their minds and souls to fit the reigning orthodoxies."

Levin continued, "In the weeks and months ahead, Time Warner intends to use the debate engendered by the uproar over this one song to create a forum in which we can bring together the different sides in this controversy. We will invest in fostering the open discussion of the violent tensions that Ice-T's music has exposed."

L.A. CITY COUNCIL ACTS

Meanwhile, the L.A. City Council on June 23 voted 10-4, with one abstention, to request a "voluntary" end to the selling and marketing of "Cop Killer" by Warner Bros., Time Warner, and area retailers. The resolution was introduced by Republican Councilwoman Joan Milke Flores, who is running for Congress.

Although the song has received no airplay, due to its explicit lyrical content, the council also asked area radio stations not to play the track.

Public debate about the song, which occupied an hour of the council session, was spirited. Norma Williams, the widow of Los Angeles police officer Tom Williams, who was slain in a revenge shooting in 1985, called the Body Count number "a despicable and loathsome lesson in how to kill a cop," adding that Time Warner would be "morally responsible" for any deaths resulting from its

release.

Dissenting views were also heard. Members of the left-wing activist group Refuse & Resist distributed fliers characterizing attacks on the song as "Nazi-style record burnings." Speaking before the council, local music journalist Gary Davis noted that Flores' motion incorrectly assumed that "Cop Killer" was written and released after the April civil disturbances in L.A. and was being promoted as a single or album track by Warner Bros. He accused the council of "undermining the intent of the Constitution."

All of the council members who spoke deplored the song's lyrics. But Councilwoman Rita Walters called the motion "an effort at censorship." Added Councilwoman Ruth Galanter, "Government has no business telling artists what they can write or think or say." Both councilwomen later voted against the motion.

While the City Council debate was taking place, the L.A. County Board of Supervisors, by a vote of 3-0 with two members absent, approved a motion by Supervisor Deane Dana, a Republican currently running for reelection, to send a letter to Time Warner condemning the song. While a call for the song's withdrawal was deleted from Dana's original motion, it was amended by Supervisor Gloria Molina to support a public boycott of the record.

At press time, it remained unclear how retail chains with a significant presence in Southern California will respond to the L.A. City Council's request to remove the Body Count album. Senior executives for Tower Records were unavailable for comment, while spokesmen for Wherehouse Records and Musicland de-

clined to comment.

NATIONAL BOYCOTT?

Meanwhile, the Austin, Texas-based Combined Law Enforcement Assns. of Texas, which initiated the Time Warner boycott call (Billboard, June 20), says that support for the group's action has spread nationally.

CLEAT spokesman Mark Clark says police organizations in Chicago, St. Louis, Detroit, Portland, Ore., Los Angeles, San Diego, Phoenix, Dallas-Ft. Worth, San Antonio, Austin, and Houston, as well as groups representing officers in California and Florida, have pledged their participation. Clark adds that the 135,000-member National Assn. of Police Organizations and the 180,000-member Fraternal Order of Police have also offered their support.

In addition, the Alexandria, Va.-based National Sheriffs' Assn., which counts 23,000 sheriffs and sheriffs' deputies as members, called at its convention June 24 for a national boycott of Time Warner.

CLEAT is continuing to plan a protest at Time Warner's July 16 stockholders' meeting in Beverly Hills, Calif. Clark says CLEAT is researching Time Warner's corporate holdings and has asked all state police agencies to research any pension funds that could be invested in Time Warner stock.

Clark says that, since CLEAT's call for a boycott, numerous stockholders have called the group and extended invitations to officers to go to the shareholders' meeting as proxies. "Obviously, we hope to have quite a number of police officers outside, but it would be nice to have some inside, also," Clark says.

OBSCENITY LAW CITED

In other news related to "Cop Killer":

- Paul Ebert, commonwealth attorney in Prince William County, Va., says that on June 24 he asked record and tape distributors and retailers in the county to "voluntarily remove" the Body Count album from shelves and stores. "[The album] comes close to meeting the criteria for obscenity but not quite... [and] comes close to meeting the criteria for advocating a felony but not quite," Ebert says, adding that in his opinion "it could be potentially dangerous in causing harm and loss of life."

- Alabama Gov. Guy Hunt, who had earlier asked retailers in his state to stop selling the album, made what he called "an urgent Father's Day request" to other governors, asking the state executives to request the withdrawal of the record in a statement issued on the June 21 holiday. A spokesman for the governor says, "As of this afternoon [June 24], we have not had any official correspondence from any other governor's offices, but we're still optimistic."

- Two L.A. black police officers' groups lined up on opposite sides of the "Cop Killer" issue. On June 19, the Oscar Joel Bryant Foundation, an organization claiming 350 members, decried the song as "hatred" in a letter to Warner Bros. Records. On June 21, the African American Peace Officers Assn., a group claiming 826 members, denounced Texas law officers' call for a boycott of the Body Count album, calling such action "another act of police brutality." Representatives of both organizations were unavailable for further comment.

WARNER EXEC NAMED IN SEX-HARASSMENT SUIT

(Continued from page 8)

would not likely happen again, since Briner made no mention of the encounter the next day.

In January 1991, the complaint says, Briner approached Solinski at a copy machine, "placed his hand on her breast," and said, "I'll let you give me head, but since I'm married I can't reciprocate."

The next day, according to the complaint, Solinski recounted the event to her supervisor, Nick Hunter, the label's senior VP of marketing and promotion. Hunter asked her if she wanted him to talk to Briner about the incident, and Solinski, the com-

plaint says, told Hunter she believed she had made it clear to Briner that he was not to touch her again.

Hunter, the complaint alleges, "took no further action."

Since that time, according to Solinski's suit, Briner has subjected her to "a continuing pattern of sexual harassment" and acted toward her in a "vindictive and malicious manner." The label, she charges, "tacitly approved and ratified" Briner's actions by failing to take corrective measures.

Solinski also alleges Briner displayed "hardcore pornographic mate-

rials" and pictures of nude women in his office and he suggested to her that they "go to a motel." In addition, Solinski claims, Briner gave her work assignments that were unrealistic and should have been his own responsibilities, following her rebuffs.

On March 6, 1992, the suit continues, Solinski telephoned Michelle Dupuis, Warner Bros. director of personnel, and complained about Briner. Three days later, according to Solinski, Hunter told her that "if she did not 'fix' things with defendant Briner, it could jeopardize her job."

On March 10, Solinski says, Jim Ed

Norman, president of Warner Bros.' Nashville division, called her into his office, urged her to be a "team player," and asked her to meet with Briner and Hunter to resolve the problem.

The complaint says that in subsequent and separate meetings with Norman and Hunter, Briner admitted he had sexually harassed Solinski. Solinski asserts that other Warner officials told her to "ignore" Briner's acts and "carry on."

Following this series of consultations, the complaint continues, Briner hung a banner outside his office that read, "Egotistical, payola-motivated, sex-crazed major-label chieftains (we fit that description quite well)."

The complaint cites three specific counts against Briner and Warner Bros.: sexual harassment, intentional infliction of emotional distress, and malicious harassment.

Filed as an exhibit with the complaint is a March 5, 1992, inter-office memo from Warner Bros. CEO Mo Ostin. The memo specifies the company's stand on sexual harassment and lists the officials to whom complaints are to be made.

"If a supervisor receives such a complaint," the memo says, "he or she is obligated to report it immediately to one of the above-mentioned individuals. Failure to do so will subject the supervisor to disciplinary action."

A publicist for Warner's Nashville office told Billboard Norman alone could speak on the suit and that he had not yet returned from vacation.

BMG, FOX LEAP INTO DEAL FOR NEW SOUNDTRACK LABEL

(Continued from page 6)

than a decade ago that was distributed by RCA.

20th Century Fox chose BMG because "they were the most competitive and offered us the best terms," says Anne Corley, Fox Inc.'s director of corporate communications. "We were also most comfortable with their setup."

The current deal with Fox is structured like other BMG joint ventures, says Heimers. "We invest in them and are here as a resource for them," she says. "We don't make their executive decisions."

20th Century Fox will be responsible for staffing the label, which will be housed at Fox's L.A. headquarters. Corley says the company is interviewing staffers and expects the

key positions to be filled by people already in the music industry.

"Basically, Fox will do what they want and we will distribute it," says BMG CEO Michael Dornemann. "I'm not so interested in the rules and who's in control; that's up to Fox. We have the philosophy that any satellite in our company has a high degree of independence."

Dornemann adds that, because of 20th Century Fox's movie background, it may use different methods to promote its records that could be translated to releases on BMG labels. "They have a lot of creative experience and will come to this with a different angle than we do," he says. "I find that good. Perhaps they can bring something to Fox Records that

we can use elsewhere."

Dornemann does not see this deal as an entrée for BMG into the movie market. "That's a totally different issue; this has nothing to do with getting into film production," he says. "If that were the case, it would not have been initiated as a soundtrack deal by others in the company; it would have been an issue between [Fox chairman] Rupert Murdoch and me."

For Fox, the move is seen as a way to retain control of its soundtracks, which had previously been farmed out to various labels. Among the recent successful soundtrack albums from Fox films are "White Men Can't Jump," on EMI, and "For The Boys," on Atlantic. MELINDA NEWMAN



Shore Shot. Joining the rappers, rockers, alternative artists, and country rookies who normally occupy the Heatseekers list is comedian and MTV staple Pauly Shore, whose new "Scraps From The Future" seems to be selling better than his previous WTG album did. Exposure from his role in "Encino Man" is no doubt helping sales.



Sister Act. MTV "Buzz Bin" play on the song "Stay" is ringing up business for Shakespears Sister. Sales on the single have more than doubled over the previous week. The album, "Hormonally Yours," sees a 58% gain, good for a 37-20 leap on Heatseekers, and has become a top seller in the Jacksonville, Fla., market.



Cat's Meow. A sales surge in the Northeast and South Atlantic regions helps Supercat's "Don Dada" debut on Heatseekers. It is also a top-10 Heatseeker in Middle Atlantic stores. Columbia says sales have been building steadily in the East, and that orders are beginning to build in the Western and Midwestern accounts.

GRADUATION: "Temple Of The Dog," a 1991 set recorded by an all-star team of Seattle-scene musicians, graduates from Heatseekers this week as it zooms ahead 95 places, to No. 86, on The Billboard 200.

The album was recorded as a tribute to the late **Andrew Wood**, who had been lead vocalist for **Mother Love Bone**. Temple Of The Dog included members of Mother Love Bone, **Pearl Jam**, and **Soundgarden**. Boosted by MTV "Buzz Bin" play for "Hunger Strike," this album has been selling like hotcakes for the last two weeks, showing a gain of more than 200% on last week's chart, and more than 100% this week.

Acts are removed from Heatseekers when an album hits the top half of The Billboard 200, the top 25 of Top Country Albums or Top R&B Albums, or the top five of one of our other popular-format album charts.

ANGELS SOAR, DOCTORS SPIN: Arc Angels retain the top slot on Heatseekers. A gain in excess of 10% helps the Texas supergroup make a nine-place jump, to No. 129, on The Billboard 200... It took almost a year, but the New York quartet **Spin Doctors** has finally cracked The Billboard 200. "Pocket Full Of Kryptonite," the band's second album, hit the streets last August.

BOX SCORE: Based on response to her video's first week on pay-for-play music video channel The Box, look for Prince protégée **Carmen Electra** do to major damage when her Paisley Park/Warner Bros. album hits the street July 28. For the week of June 14-20, Electra's "Go Go Dancer" clocked in at No. 10 on The Box. Also notable for that same week is the No. 4 showing of "House Of Pain" by Tommy Boy's **House Of Pain**.

RECRUITING: Army Of Lovers' "Crucified" has reached No. 1 on dance charts in eight different countries, and the Giant act is hopeful that same track will light a fire in the U.S. for its "Mas-

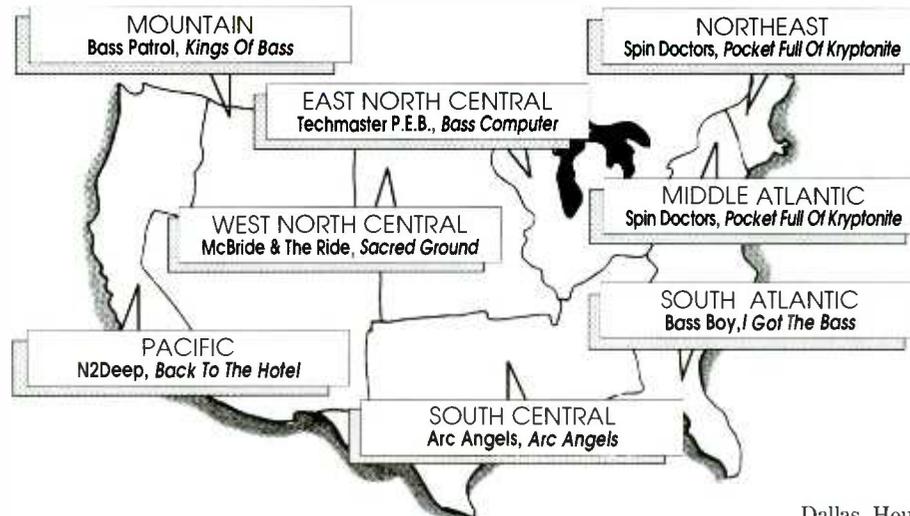
sive Luxury Overdose" album.

The song stands at No. 6 on the Dance Maxi-Singles Sales chart, its highest position on that chart to date. In May, it peaked at No. 6 on the Dance Club Play list.

The international collective, which formed in 1987 in the Swed-

ish dance club scene, has attracted ink from the U.K.'s New Musical Express and from Details, the New York Daily News, and the Village View. On June 5, Army staged a unique listening party for industryites and fans on the roof of Le Parc Hotel in Los Angeles, at which two male and two female models swam in sync to the strains of "Crucified."

REGIONAL HEATSEEKERS #1's



THE REGIONAL ROUNDUP

Rotating top-10 lists of best-selling titles by new & developing artists.

EAST NORTH CENTRAL	SOUTH ATLANTIC
1. Techmaster P.E.B., Bass Computer	1. Bass Boy, I Got The Bass
2. Arc Angels, Arc Angels	2. Saigon Kick, Lizard
3. MC Breed, 20 Below	3. Poison Clan, Clan's Rally
4. Cause & Effect, Another Minute	4. Techmaster P.E.B., Bass Computer
5. Chris Bender, Draped	5. Arc Angels, Arc Angels
6. Bass Boy, I Got The Bass	6. McBride & The Ride, Sacred Ground
7. Decide, Legion	7. Bass Patrol, The Kings Of Bass
8. Cracker, Cracker	8. K-Solo, Time's Up
9. McBride & The Ride, Sacred Ground	9. Confederate Railroad, Confederate Railroad
10. Nemesis, Munchies For Your Bass	10. Primus, Sailing The Sea Of Cheese

GRAND SLAM: Albuquerque, N.M., was one of the first cities to hear **Slammin' Gladys** on commercial airwaves, via local programming on that city's Satellite Music Network Z-Rock station. Thus, the Priority Rocks act made a point to visit that market during a recent swing through the South Central region. While there, it did an on-air interview for local Z-Rock personality Wildman Juan Rivera, and also staged a contest in which the winner would be "roadie for a day" at the band's stand at Cafe DeVille. The winning roadie was paid \$105.10, a number that matches the station's frequency.

Slammin' Gladys also played an acoustic set at one of Albuquerque's five Hastings stores, and served meals to more than 300 homeless people at the Good Shepherd Center. The minitour also included stops in

Dallas, Houston (with **Lillian Axe**), and Austin, Texas. The band's second video is "Down On Your Knees."

THANKS: Paul Page has been part of the Popular Uprisings team since it debuted in the Oct. 26 issue. But, due to increased responsibilities in the area of chart production, he has turned his Popular Uprisings duties over to research supervisor **Roger Fittton**. In the course of his job, however, Page will still be involved with the production of the Heatseekers chart. Sincere thanks to Paul for helping us get this plane off the ground!

Popular Uprisings is prepared by Geoff Mayfield with assistance from Roger Fittton.

BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
1	1	10	ARC ANGELS DGC 24465/GEFFEN (9.98/13.98)	ARC ANGELS
2	4	9	BASS BOY NEWTOWN 2209* (9.98/14.98)	I GOT THE BASS
3	2	27	TECHMASTER P.E.B. NEWTOWN 2208* (9.98/14.98)	BASS COMPUTER
4	12	6	SPIN DOCTORS EPIC ASSOCIATED 47461*EPIC (9.98 EQ/13.98)	POCKET FULL OF KRYPTONITE
5	6	8	MCBRIDE & THE RIDE MCA 54356* (9.98/13.98)	SACRED GROUND
6	7	37	PRIMUS INTERSCOPE 91659*/ATLANTIC (9.98/13.98)	SAILING THE SEA OF CHEESE
7	8	12	TKA TOMMY BOY 1040* (9.98/16.98)	GREATEST HITS
8	—	1	N2DEEP PROFILE 1427* (9.98/14.98)	BACK TO THE HOTEL
9	3	3	K-SOLO ATLANTIC 82388* (9.98/15.98)	TIME'S UP
10	18	9	L7 SLASH 26784*/WARNER BROS. (9.98/13.98)	BRICKS ARE HEAVY
11	15	15	TOAD THE WET SPROCKET COLUMBIA 47309 (9.98 EQ/13.98)	FEAR
12	10	10	CRACKER VIRGIN 91816* (9.98/13.98)	CRACKER
13	9	7	MC BREED WRAP 8109*/CHIBAN (9.98/15.98)	20 BELOW
14	19	10	BASS PATROL JOEY BOY 3004 (8.98/13.98)	THE KINGS OF BASS
15	14	3	SAIGON KICK THIRD STONE 92158*/ATLANTIC (10.98/15.98)	LIZARD
16	—	1	DEICIDE R/C 9192*/R.E.D. (9.98/13.98)	LEGION
17	11	19	CAUSE & EFFECT SRC 11019*/ZOO (9.98/13.98)	ANOTHER MINUTE
18	13	8	CONFEDERATE RAILROAD ATLANTIC 82335* (9.98/15.98)	CONFEDERATE RAILROAD
19	16	37	CURTIS STIGERS ARISTA 18660* (9.98/13.98)	CURTIS STIGERS
20	37	2	SHAKESPEARS SISTER LONDON 28266/PLG (9.98 EQ/13.98)	HORMONALLY YOURS

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
21	17	8	BROTHERHOOD CREED GASOLINE ALLEY 10574*/MCA (9.98/15.98)	BROTHERHOOD CREED
22	23	13	SOUTH CENTRAL CARTEL G.W.K. 15189/QUALITY (9.98/15.98)	SOUTH CENTRAL MADNESS
23	21	37	NEMESIS PROFILE 1411 (9.98/14.98)	MUNCHIES FOR YOUR BASS
24	20	10	THE JESUS AND MARY CHAIN DEF AMERICAN 26830*/WARNER BROS. (10.98/15.98)	HONEY'S DEAD
25	25	2	PAULY SHORE WTG 52788*/EPIC (9.98 EQ/15.98)	SCRAPS FROM THE FUTURE
26	27	4	MARTINA MCBRIDE RCA 66002* (9.98/13.98)	THE TIME HAS COME
27	24	6	HARDLINE MCA 10586* (9.98/13.98)	DOUBLE ECLIPSE
28	28	12	POISON CLAN EFFECT 3006*/LUKE (9.98/15.98)	POISONOUS MENTALITY
29	22	17	ROLLINS BAND IMAGO 21006* (9.98/13.98)	END OF SILENCE
30	31	2	SASS JORDAN IMPACT 10524*/MCA (9.98/15.98)	RACINE
31	36	36	INFECTIOUS GROOVES EPIC 47402 (9.98 EQ/13.98)	PLAGUE THAT MAKES YOUR BOOTY
32	32	9	BLUES TRAVELER A&M 5308 (9.98/13.98)	BLUES TRAVELER
33	26	15	POOH-MAN (MC POOH) JIVE 41476* (9.98/13.98)	FUNKY AS I WANNA BE
34	29	11	ROXY BLUE GEFFEN 24464* (9.98/13.98)	WANT SOME?
35	35	20	CHRIS LEDOUX LIBERTY 96499* (9.98/13.98)	WESTERN UNDERGROUND
36	33	2	JEFFREY GAINES CHRYSALIS 21840*/ERG (9.98/13.98)	JEFFREY GAINES
37	—	1	MEN AT LARGE ATCO EASTWEST 92159* (9.98/13.98)	MEN AT LARGE
38	40	2	NEAL MCCOY ATLANTIC 82396 (9.98/15.98)	WHERE FOREVER BEGINS
39	—	1	SUPERCAT COLUMBIA 52435 (9.98/13.98)	DON DADA
40	—	10	M.C. LUSCIOUS AVENUE 9101* (9.98/15.98)	BOOM!

Court Rules Time Warner Infringed On Optical Recording Patents

■ BY SUSAN NUNZIATA

NEW YORK—A federal district court jury ruled June 23 that Time Warner and its subsidiary, WEA Manufacturing, willfully infringed two CD manufacturing patents held by Toronto-based Optical Recording Co.

The nine-member jury in Wilmington, Del., federal court assessed damages that could total more than \$30 million, according to Lawrence Goodwin, ORC's attorney.

The Canadian firm also has an infringement suit pending in Brooklyn federal court against Denon Digital Industries, a subsidiary of Nippon

Columbia, Japan. That hearing is expected to begin sometime this summer, according to Dick Meixner, senior executive VP of Denon Digital.

The Delaware jury found Time Warner had infringed two 1971 ORC patents that have to do with the glass mastering equipment used by WEA Manufacturing to make CDs. Although WEA's equipment was supplied by Philips, the Dutch firm has its own arrangement with ORC that does not cover end users of the gear, according to Goodwin.

"In the sale of the equipment from Philips to Warner, part of the deal was that Warner would be on its own

with respect to patent infringement," says Goodwin.

The glass mastering gear is necessary for CD manufacturing, and Goodwin says that at least five major CD manufacturers in the U.S. have arranged separate licensing agreements with ORC for use of the technology. The patents held by ORC apply to fundamental synchronization techniques used in recording and playback of CDs, according to Goodwin.

Time Warner has used the technology since 1986 to manufacture approximately 450 million CDs, says Goodwin. The jury awarded damages of six cents per disc, as well as an es-

timated \$4 million-\$5 million in pre-judgment interest.

ORC is planning to file a motion to have the damages trebled because the infringement was willful, according to Goodwin.

"We are aware of the verdict and are preparing to file appropriate legal papers in response," says Margaret Wade, a spokeswoman for the Warner Music Group. Wade declined to comment further on the decision, but sources expect the company to appeal the decision.

The suit was filed in 1990 after Time Warner refused to make a licensing arrangement with ORC, says

Goodwin.

Meixner says "we are definitely concerned" that the decision in the Time Warner case may influence the outcome of Denon's case. But he adds, "We prefer not to settle out of court. Based on technical work we've done with this patent in Japan, we don't think they have prior art."

Interestingly, the U.S. patents held by ORC expired in June. Therefore, future use of the equipment to which the patents apply will not be affected.

ORC is involved in technology development and licensing in the field of optical recording, but it does not manufacture CD gear.

LABELS TRY HIGHER-PRICED TAPE FORMULATIONS

(Continued from page 6)

tal mastering systems by offering better frequency response, wider dynamic range, and lower noise than ferric tape, according to experts in the field. They also eliminate problems with bass response, harshness at the high frequencies, intermodulation distortion, and running problems that can occur with chrome.

However, in an extremely price-conscious industry, these new formulations are more expensive than the basic ferric tape that is still used for 75%-90% of duplication projects. Cobalt can cost as much as or slightly

less than chrome, depending on the supplier. Sources say the new cobalt formulations add three to six cents to the manufacturing cost of each cassette, while chrome adds about six cents per cassette.

The average price of a standard audiocassette, depending on the volume ordered, ranges from 50-70 cents per unit, including Norelco box and insert, sources say.

Available from BASF, Sunkyoung Magnetic, TDK, and Aurex, the new formulations include various cobalt/ferric formulas as well as BASF's

chrome plus, a chrome/cobalt mix introduced this month and intended to eventually replace that company's chrome tape line.

A&M, a PolyGram label, and BMG's Arista, RCA Red Seal, and jazz labels have been releasing product on chrome tape for several years, and those companies anticipate changing over to BASF's chrome plus.

However, the industrywide acceptance of chrome tape has been slow, primarily because of the added cost. Most labels use chrome only for new

releases on major artists; but some duplication facilities, like Hauppauge Tape Manufacturing in Hauppauge, N.Y., and Sonopress in Weaverville, N.C., see higher demand for chrome. HTM's Brian Wilson, VP of sales and marketing, says about 50% of its projects call for chrome, while Deiter Baier, sales manager at Sonopress, says chrome is demanded for about 30%.

The new formulations are expected to eventually replace chrome as well as ferric tape as record companies seek to make their investment in digi-

tal bin systems pay off. "Buying a digital bin [and using ferric tape] is like buying a Ferrari and still driving at 45 miles per hour down city streets," says Terry O'Kelly, director of sales with BASF. "You want to push it and see how good that product can come off of that system."

OPEN QUESTION

However, the issue of how quality improvements in analog cassettes influence the sales of that format is still an open question in the industry. "We can enhance dynamic range of tape media, which allows us to be competitive with the CD," says Sony's Myers. "Tied to the dynamic range of cobalt is the digital high-speed mastering systems that we're using. When you put those two together, the normal consumer will first see a dramatic difference in the quality of the music being presented, and we feel that the combination of our digital high speed mastering and the cobalt will enhance the life of the cassette."

BMG's Vaccarelli says, "I don't know if we would sell more. But we're always looking for ways of improving the quality of whatever the product line is. . . . There's no question we would continue to try to improve the quality of the cassette to the end. I know the quality of cassette is better than it's ever been, even in its decline."

FREE BOSTON CONCERT A STAGE FOR VIOLENCE

(Continued from page 8)

WZOU studios later that evening.

WZOU GM Alan Chartrand admits that recent events—including this riot and the recent trouble after an MTV-sponsored Sports Festival in Belmar, N.J.—will force programmers to "think twice" before holding similar events. However, he adds, "Ultimately, they are worthwhile, because it serves so many people, who in this economy don't have the money to pay \$20 to \$40 to see their favorite artists play their favorite songs."

"The positive side of the whole

thing was that 'ZOU packed the place," Chartrand continued. "The frustrating part is the amount of work by staff that went into this thing, working day and night for a month. And the sad part was that of 20,000 people, most were there to have a good time and to sing along with their favorite artists."

More than 100 concerts have been held in the outdoor plaza in the last three years—including two similar shows sponsored by WZOU that drew smaller crowds last summer—

without incident. Oldies outlet WODS-FM also uses the red-brick plaza for free summer concerts on an almost weekly basis.

Boston Mayor Raymond L. Flynn says the city will continue to permit events at the site because "concerts are very, very important" to "poor and needy kids." Flynn also promises to beef up security at future events. However, the fate of the next WZOU-sponsored "Free Summer Jam," originally scheduled for July 30 with Marky Mark & the Funky Bunch, has

not yet been determined.

FLIGHT TIME

Witnesses who attended the troubled concert say the problems began an hour into the 5:30 p.m. show, when organizers made a last-minute lineup change, substituting pop act Mr. Big for the previously announced College Boyz, a rap act, because Mr. Big had to catch a plane.

When Mr. Big came on instead of the College Boyz, there were cheers and jeers. Several fights broke out. A cherry bomb was tossed into the crowd. The echoing sound was reportedly mistaken for gunshots by some in attendance. As the panicked throng pushed its way toward the front of the stage—knocking over two steel barricades—police and organizers agreed to stop the concert.

WZOU assistant PD Jerry McKenna, who made the lineup decisions, admitted that "had the Boyz been on-stage instead of Mr. Big, it might have calmed things down."

When the unhappy crowd poured into the streets, some headed downtown, starting fights, knocking down passersby, lighting trash cans on fire, breaking store windows, and looting businesses.

Howie Cusack, president of Pretty Polly, the Boston-based booking agency that handled backstage logistics, blames the disturbance on "10 or 20 knuckleheads in the audience."

"I don't think it has to be forecast of doom for future events," Cusack says. "And I don't see this as an offshoot of anything to happen in L.A. I think the police did a good job. With more attention to the audience's needs and security, these kinds of shows should continue without incident."

But one Boston promoter, who declines to be identified, criticizes organizers for assembling a lineup that was "too urban, given the volatile climate of the times."

LIVE GETS \$20 MILLION ADVANCE FROM WEA

(Continued from page 6)

year ending Dec. 31, 1992.

The Ernst & Young proposal carried. Nominees elected to the board at the meeting were Mount; Rae Sanchini, senior VP of Carolco Pictures; Roger R. Smith, executive VP of Carolco; and Lynwood Spinks, executive VP for business and production affairs of Carolco. Their terms extend to the 1995 annual meeting.

Incumbent LIVE directors include Frans J. Afman, Thomas Bradshaw, Mario F. Kasar, Anthony J. Scotti, Satoshi Matsumoto, Devendra Mishra, and R. Timothy O'Donnell.

Recently, the Van Nuys, Calif.-based home video supplier and music retailer defaulted on debt payments by not making a regular interest payment on \$110 million of its subordi-

nated debt.

Mount said the company continues the process of restructuring and is encouraged by two recent developments—the WEA deal and advance, and obtaining a two-year, \$10 million revolving credit facility from Foothill Capital Corp. for working capital for its Specialty Retail Division, which consists of the Strawberries and Waxie Maxie chains.

Mount said LIVE Home Video's first-quarter sales were off this year compared with 1991 because there were no comparable "A" rental titles of the caliber of "Air America" or "Narrow Margin."

However, he said he is encouraged by fourth-quarter 1992 home video prospects, which will include the rental releases of "Basic Instinct," which has taken in more than \$100 million at the box office, as well as the action-adventure movie "Universal Soldier," which opens theatrically July 10.

In addition, he said the fourth quarter would be propelled by the Family Home Entertainment children's line, as well as the repriced sell-through releases of "Terminator 2: Judgment Day" and Madonna's "Truth Or Dare."

Creditors Let RKO Chain Name New COO

NEW YORK—The creditors committee of the bankrupt RKO Warner Video chain withdrew a motion to seek a court-appointed trustee to oversee the day-to-day activities of the firm, choosing instead to allow RKO chairman and CEO Michael Landes to name a new COO, according to an RKO statement.

The motion had been signed by the creditors and was pending the approval of Landes and the bankruptcy judge (Billboard, June 27). It was "withdrawn with prejudice," according to the statement, after which the creditors committee

agreed with Landes to name industry veteran Lawrence Kieves the new COO of RKO.

Under the agreement, Landes will retain the post of chairman and CEO. (A Billboard article last week mistakenly stated that Kieves would serve as court-appointed trustee and CEO.) The agreement also calls for Michael Dougherty, who was recently appointed president, to continue in that capacity.

RKO, once the fourth-largest video specialty retailer in the U.S., filed for Chapter 11 bankruptcy protection in January. PAUL VERNA

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A&R EXECS SEEK NEXT NIRVANA AT 'SMALLER, MORE USEFUL' NMS

(Continued from page 8)

song "Cop Killer" (Billboard, June 27). Body Count leader Ice-T used the NMS opening session to respond to his critics (Billboard, June 27). He was followed by keynote speaker John Trudell, a Native American activist, poet, and Rykodisc artist, who called for creative freedom in the face of alleged corporate oppression.

Michael Greene, president of the National Academy of Recording Arts & Sciences, echoed that view in a wide-ranging industry overview from the artist's perspective. "At no time has the survival of alternative music forms—and by that I mean all music which voices a disparate or alternative point of view—been so vital, not only to the recording industry, but also to society itself," said Greene.

THE ART OF THE DEAL

The multiplatinum breakthrough of Nirvana from an independent, punk-rooted base prompted a panel of major-label A&R executives to discuss whether talent scouting has changed in the wake of that band's startling success.

"I don't think A&R has changed; I think radio has changed," said Danny Goldberg, who previously managed Nirvana and is now senior VP at Atlantic Records.

Michael Rosenblatt, A&R executive with WEA U.K., added, "[The state of A&R] has changed because bands who were seen as cult bands now have to be looked at differently," with recognition for their potential.

On the other side of the deal-making table, leading music business attorney Alan Grubman outlined how the power of superstars has risen in an era of industry consolidation, as top artists negotiate for equity in their own projects.

Grubman traced the rise of the megadeals to the sale of CBS Records (now Sony Music Entertainment) for \$2 billion in 1988, which greatly enhanced the market value of other labels such as Chrysalis, Island, A&M, and Geffen. All have since been sold for immense sums, making their owners very rich, he pointed out; but, with one exception, the artists on those labels did not profit from the mergers.

The exception, he said, was U2, which had a small equity stake in Island prior to its purchase by PolyGram and made a considerable sum from the sale. Since then, said Grub-



Scenes from the New Music Seminar as captured by Billboard photographer Chuck Pulin. Top left: Sub Pop Records' Bruce Pavitt, left, and Jonathan Poneman accept the Joel Webber Award for Excellence in Music & Business. Since forming Sub Pop in 1986 in Seattle, they have helped discover such acts as Nirvana and Soundgarden. SoundScan's Michael Shalett and Michael Fine were similarly honored. Bottom left: Bob Sherwood, VP of sound technology marketing for Sony Software Corp., left, and Marc Finer of Communication Research Inc. exchange comments during a session on music technology. Above: NMS Keynotes Ice-T, left, and John Trudell talk with passion about their music and their messages.

man, music industry attorneys have taken a new approach to renegotiating some superstar contracts: "We're trying to build in appreciation of the contributions these artists made when their labels were acquired."

This extra amount, he indicated, can be covered by higher advances and/or royalty rates, signing advances, and "the famous artist joint venture—like the Madonna and Michael Jackson deals—where the artist forms a joint venture with the label."

The general concept of such deals, he said, is that the artist and the record company co-own the act's future masters and the joint-venture label on which those records are released. The contract contains a provision for the distributing label to buy out the artist somewhere down the line, with the sale price based on a multiple of earnings.

In a question-and-answer session following his talk, Grubman responded to a question about whether he had a conflict of interest in representing both labels and artists. "We do work for major record companies and we do work for artists," he said. "The major part of our practice is artists... But we don't represent Sony Records [in general], we repre-

sent them on specific projects. When we work for companies, we do it in very defined, isolated ways, so there is no conflict of interest. Also, people [i.e., labels] give you more when they like you than when they don't like you."

INTO THE FUTURE

The new technologies that promise to transform how artists from Ice-T to Nirvana to Madonna reach listeners in the decades ahead were surveyed in a panel on "New Technologies in Transition." While the imminent arrival of the digital compact cassette and the MiniDisc formats were discussed, speculation on the future of other sound carriers prompted a spirited exchange.

David Basskin of Canadian Musical Reproduction Rights Ltd. contended that, by early in the next century, sound carriers will be obsolete, with technologies such as digital audio broadcasting and digital cable radio channels replacing discs and tapes.

However, Bud O'Shea, senior VP of Capitol/EMI, compared the development of the audio technologies to the scenario facing movie theaters in the early days of cable and home video, when theater owners were concerned that these new methods of

distributing films would destroy their business.

"Home video and cable and theaters live side-by-side now," said O'Shea. "The reality is that people still like going to the theater and they still like browsing and shopping for music in record stores. They don't sit in front of a TV 24 hours a day."

DOING IT ON THE ROAD

Trying to reach those who still prefer their music live, concert promoters and booking agents said, on a panel, they are taking all steps possible to sell tickets in a tough economy.

The one proven remedy has been to package five or six acts together, as is being done with the second annual Lollapalooza tour. However, convincing acts to participate in such a bill is not always easy.

"You're trying to put together a show with a low ticket price that will appeal to more people, but it's really tough to do because of the egotistical stance some of the bands take," said Rob Prinz, a booking agent for Creative Artists Agency. "With the success of Lollapalooza, I've been amazed at how many bands are unwilling to take a few less dollars in order to be seen by more people."

New Music Nights Fest Filled With Cultural Affairs

NEW YORK—On the opening evening of the New Music Nights festival (June 16-21), a marathon of more than 400 artist showcases coinciding with the recent New Music Seminar, one of the first acts to take a stage was Seis Del Solar, former backup band for Ruben Blades, performing at S.O.B.'s, the world music club.

Here was a Latin salsa band that is signed to a German record label, Messidor, and distributed in the U.S. via Rounder Records out of Cambridge, Mass.

Such instances of cultures colliding in the name of commerce are a hallmark of the New Music Nights festival, which has created an identity apart from the New Music Seminar in recent years.

In 33 venues, ranging from the outdoor Summerstage of New York's

Central Park to historic Times Square theaters to funky downtown clubs, festivalgoers found an exhaustive array of talent.

In one of the festival's major events, the Roseland Ballroom on June 20 hosted a benefit concert, "Music People United For AIDS Relief," featuring Diamanda Galas, Prong, Soul Asylum, the Butthole Surfers, Fred Schneider of the B-52's, Ice-T, and others. The benefit was marred by some controversy, however, when it was claimed during an NMS panel the following day that the Butthole Surfers received \$15,000 for their performance. Gibby Haynes of the Butthole Surfers did not dispute the claim but defended himself by citing the expenses involved in coming to New York for the show.

Several independent and major la-

bels used the festival to stage roster showcases, including Caroline, C/Z, Ecstatic Peace, Homestead, Knitting Factory, Shimmy Disc, Sub Pop, Britain's UFO Records, Quincy Jones' Qwest label, and MCA's black music division.

Other nonfestival events included Rykodisc's introduction of Bob Mould's new band Sugar, Columbia/Legacy's party with Taj Mahal and Johnny Winter, and a showcase of new material by veteran rocker Rick Derringer.

A world of international talent was also presented during New Music Nights, with particular emphasis on "Agenda Latina" showcases co-sponsored by the Spanish Society of Authors, Composers & Publishers.

New York-based Medius Entertainment staged the festival's first

showcase of Japanese bands, opening with the horn-fired, hip-hop-flavored Vibrastone and closing with alternative-scene favorite Shonen Knife. A first-time showcase of Finnish bands presented the groups Poverty Stinks, 22-Pisterpirkko, Leningrad Cowboys, and Barbie Bones, while the Irish Trade Board sponsored festival performances by several Irish acts. The Ritz on June 20 saw a buoyant bill of Caribbean/French Antilles acts, including Kali, Malavoi, Marce et Tumpak, Ralph Tamar, and, lastly, Haiti's Boukman Eksperyans.

Five full-scale, multi-artist rap shows presented the state of the art in hip-hop, concluding with a Ritz concert June 21 co-sponsored by BMI and the Black Rock Coalition of more than 17 rising rappers and rockers.

THOM DUFFY

However, some acts are lowering ticket prices and using other promotional tools to put bodies in seats. For example, Metropolitan Entertainment's Bill Kitchen cited the case of Garth Brooks. Tickets for Brooks' show are low-priced for a superstar: between \$12 and \$15 in most markets. However, Brooks is gambling that most people will feel that, given the bargain ticket price, they can afford to buy a \$20 T-shirt or other merchandise item and that he will ultimately end up with a bigger piece of the pie.

ROCK AND RAP ON THE EDGE

The challenges confronting new rock and rap artists on independent labels were examined at numerous sessions.

Independents were praised for the speed with which they could react to the marketplace, their support of smaller tastemaking retailers, and their personal and emotional involvement in their artists in a panel on rap labels chaired by Cory Robbins of Profile Records.

At a session on rock indies, panelists agreed that independent labels continue to do the A&R legwork for their major-label counterparts and that some bands inevitably will outgrow their independent-label base. But they noted the increasing benefits those deals can bring to labels as well as acts. For example, Sub Pop continues to reap a small royalty on Nirvana's multiplatinum Geffen Records album.

A panel titled "Hip-Hop In The Media: Getting A Bad Rap," moderated by James Bernard, senior editor of the Source, examined what many see as the unfair portrayal of hip-hop culture, largely linked to a lack of understanding of that culture and what some depicted as racism. Panelists said audiences had a responsibility to support newspapers that portray rap fairly, and that they should complain to, or even boycott, those that do not.

The shortcomings of production at live rap concerts was highlighted by Ice-T, who, speaking from the audience at one session, blamed concert promoters who he said provided rap acts with "these little Milton Bradley speakers." He talked about his experience on last year's Lollapalooza tour, which he described as "my first time going on a major tour and seeing what rap can be like with the right money behind it."

ALLIES IN ALL COLORS

Two seminar-closing sessions, the rock artists panel and the rap artists panel, took place simultaneously in adjoining rooms, which sparked discussion at the rock panel about the "segregation."

Panelist Jimmy Drescher of the band Murphy's Law tried to force open the partition that separated the two rooms, then made his way around it to make a surprise appearance at the rap panel. Finally, 10 minutes before the session was scheduled to end, the entire rock panel audience walked out and into the rap room after an audience member described the partition separating the two rooms as "a symbolic wall that exists in the music industry."

Referring to the new entrants in the rap room, Ice-T said, "Our allies come in all colors. The rock community and the rap community... we're all fighting the same thing."

LIP SERVICE

Newsbrief

LOS ANGELES - Record retailers all over the country are calling the MLM HITLINE (800.333.4487) with the answers to these three questions about the new A&M album by DEL AMITRI, *CHANGE EVERYTHING*.

- 1) What is the title of the first single on *CHANGE EVERYTHING*?
- 2) All of the songs on *CHANGE EVERYTHING* are _____ songs in one way or another.
- 3) In which song on *CHANGE EVERYTHING* does the singer say, "But I wanna die, I wanna cry, I wanna tell you I was wrong?"

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BETWEEN THE BULLETS



by Geoff Mayfield

ANOTHER BREAKTHROUGH: Country rookie **Billy Ray Cyrus** accomplishes yet another chart feat, becoming the first act since our May 1991 conversion to the SoundScan system to bullet at No. 1 for four consecutive weeks on The Billboard 200. He also picks up the Top 20 Sales Mover—awarded to the top-20 title that shows the largest gain in unit sales—for the third time in four weeks and, in the process, widens his lead over **Kris Kross**, which also sees a sales increase. The gap between No. 1 and No. 2 is 66%, compared with 51% last week. Cyrus' June 17 shot on "The Arsenio Hall Show" certainly contributed to this sales surge.

SCHOOL'S OUT in many markets, which probably accounts for an uptick in industry sales. Volume on Top Country Albums is 10% ahead of last week's chart; units on The Billboard 200 are up by 9%, and on Heatseekers by 4%. To give you an idea of the contrast, last week only nine of the top 25 titles on The Billboard 200 showed a gain over the prior week. This week, all but five of the top 25 show gains. Consequently, the chart is extremely competitive. In fact, of the first 100 titles, 36 that actually see sales increases are pushed down to lower chart positions.

ROAD WORK: **Genesis** has a banner week after selling out Dodger Stadium in Los Angeles. Although it rises only two places, to No. 11, "We Can't Dance" sees a 44% increase. At the same time, **Phil Collins'** "Serious Hits . . . Live!" sees a 29% gain, as it rises 31 places to No. 156. And, on the Top Pop Catalog chart, the band's "Invisible Touch" shows up for the first time . . . California concerts appear to be the catalyst for a **Harry Connick Jr.** surge, as his latest rises 128-90 with a 47% sales gain on The Billboard 200, while "We Are In Love" re-enters at No. 174 . . . Two vets who tour each summer are already seeing the fruits of their labors. **James Taylor** re-enters at No. 165, while the **Jimmy Buffet** box rebounds 84-81.

TONIGHT: "The Tonight Show Starring Jay Leno" continues to spark sales for some acts. **Tom Cochrane**, who played the show June 16, sees a 31% increase (96-80), while **Tracy Chapman** rebounds 107-91 on a 24% gain. Chapman's album says more about Leno's chart impact, because it had been dropping for the last five weeks.

HAPPY FATHER'S DAY: Father's Day of 1991 was an important launching pad for "Unforgettable," **Natalie Cole's** tribute to her dad, **Nat King Cole**. Billboard chart hawk **Paul Grein** recently reported in Chart Beat that the album had a sales surge following the Mother's Day weekend, and predicted it would have another banner week after Father's Day. Grein was right: The title snags the Power Pick with a 45% gain and jumps 23 places to No. 36.

CONTROVERSY SELLS: Another Billboard columnist, **Terri Rossi**, hit the nail on the head last week when she noted that the controversies surrounding **Ice T's Body Count** and **Sister Souljah** would encourage, rather than discourage, sales. "Body Count," which gained 18% last week, now scores a 29% gain as it jumps 62-49. Souljah's sales also picked up (see story above). Quips one label exec, "Dan Quayle and Bill Clinton are promotion men now."

Souljah Controversy Fuels Album Sales

'360 Degrees' Takes Upward Turn After Clinton Exchange

BY JANINE McADAMS

NEW YORK—Sister Souljah, the rap artist who became a household name after Presidential candidate Bill Clinton labeled her a racist at a June 13 Rainbow Coalition summit, is experiencing a resurgence in sales for her debut album, "360 Degrees Of Power." The Epic Records release re-enters the Top R&B Albums chart this week at No. 82.

The album—which addresses racism, rape, police brutality, global politics, and more—spent seven weeks on the R&B chart in March and April, following the release of the single "The Final Solution: Slavery's Back In Effect" in January. But after a second single, "The Hate That Hate Produced," failed to get radio airplay and its videoclip was rejected by almost every video channel, the album fell off the chart.

According to SoundScan figures, "360 Degrees Of Power" sold about 2,100 pieces in the week following a New York press conference conducted by Sister Souljah—a 100% increase over her sales the previous week. Epic is hoping that the album's third single, "Killing Me Softly: Deadly Code Of Silence," which features platinum rapper Ice Cube, will fare better with hip-hop taste-makers. The single was serviced to rap ra-

dio outlets and mix shows the week of June 15.

"The main thing we've been doing is going back out to our customers and reintroducing the album, servicing more point-of-purchase materials to retailers," says Hank Caldwell, Epic's senior VP, black music division. "And we have already experienced a moderate increase in sales."

Caldwell adds that because of Ice Cube's contractual obligations, no video will be made for the new track.

With an extensive campaign already undertaken at the album's initial release, the label is not planning a major relaunch at this time. Souljah has already completed a national promotional tour, which included lectures at several high schools and colleges. However, Souljah has yet to perform in concert. Epic's Vivian Scott, VP of A&R, says Souljah is polishing her stage presentation.

"I don't think people really saw her as a rapper," says Scott. "People know her as a speaker. Now it's about bridging that gap between being a rapper and an activist. She does plan to bone up on her performing skills."

The first rap artist to become a factor in a Presidential campaign, Souljah was taken to task by Clinton for a Washington Post interview in which she was quoted as saying: "If black

people kill black people every day, why not have a week and kill white people?" In a fiery press conference June 16 in New York, Souljah retaliated by explaining the context of her comments and attacking Clinton's integrity. Saying she was speaking hypothetically "in the mindset and the voice of a black gang member" already accustomed to violence and murder, Souljah then maligned Clinton as immoral, irresponsible, racist, and a draft dodger.

Washington Group Sues To Overtum 'Erotic Music' Law

NEW YORK—The Washington Music Industry Coalition announced at a press conference last week in Seattle that suit has been filed in state court to overturn Washington's HB 2554—the "erotic music law." The American Civil Liberties Union has agreed to represent the WMIC.

The Recording Industry Assn. of America has joined the WMIC in the suit, along with a number of labels, including BMG Music, the David Geffen Co., Capitol-EMI, Elektra Entertainment, Island Records, MCA, A&M, PolyGram Records, Warner Bros., Sony Music Entertainment, Profile Records, and Priority Records.

Artists who have added their names to the list of plaintiffs include Sir Mix-A-Lot, Nirvana's Chris Novoselic, Soundgarden, Heart, Queensryche, Pearl Jam, Alice In Chains, and 7 Year Bitch.

Sub Pop Records, C/Z Records, NastyMix Records, and Estrus Records are among those Seattle-area independent labels now included as plaintiffs.

In addition, several Washington music consumers have joined the suit.

At the press conference, WMIC president Barbara Dollarhide commented that "this is the first time a local music community has taken proactive steps to resist censorship." **BARBARA DAVIES**

ZZ TOP TO SHOW ITS LEGS AT RCA IN \$30 MIL DEAL

(Continued from page 6)

been actively hunting for a superstar act to add to his roster for the last 18 months. RCA also bid for Janet Jackson last year (Billboard, Feb. 23, 1991).

Galante and ZZ Top's manager, Bill Ham, have a close relationship that goes back to the mid-'80s, when Galante, then head of RCA's country division, worked with former Ham client Clint Black. "When you have a background prior to the immediate situation, it provides a comfort zone," Galante says. "But Bill is a very astute businessman and he isn't just going to rely upon our previous relationship in making this deal."

By press time, RCA and Ham had signed the contract. The three band members had been consulted and were prepared to sign within the next few days.

Warner Bros., which retains the band's catalog, tried to re-sign the group, according to label spokesman Bob Merlis. Although sources indicated ZZ Top was unhappy with Warner Bros. in part because of the band's lack of top 40 hits, Merlis says he was unaware of any specific problems. "We assume they're changing because of the money. In terms of hits, everybody wants to have a top 40 hit. If you sell 3 million, you want to hit 6 million; that's entirely understandable, more is always better."

While at Warner Bros., ZZ Top scored several multiplatinum albums, including "Eliminator," which sold 7 million copies; and "Afterburner," which has sold more than 3 million copies. The band's "Greatest Hits" album, which was released in April, reached No. 9 on The Billboard 200.

Commenting on the band's departure, Merlis says, "We had a great run with ZZ Top and we would have preferred that they stay. There are a lot of close, personal relationships between all of us."

Galante says this could be just the first of such high-profile deals for RCA. "There are several people that we're looking at; but when you're looking at an acquisition of this size, it has to make sense to the company on a worldwide basis."

Galante's feelings are echoed by his boss, BMG CEO Michael Dornemann. "When a superstar is available, we'll probably bid, but we have economical questions to consider. We aren't just here for public relations; we're here to make money in a way that's creative with the artist that brings the music to the consumer worldwide. I think ZZ Top is very good for us on a worldwide [basis]; that we should specifically improve our RCA U.S. roster is a well-known fact, so this deal makes a lot of sense in that regard, as well."

ZZ Top's management could not be reached for comment.

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Megaforce Forges New Distrib Link With PGD

NEW YORK—Megaforce Records, a leading label in alternative-metal music, has signed a new deal with PolyGram Group Distribution. The label cut its P&D ties with Atlantic Records earlier this year.

"We're really excited about it and have great respect for their track record," says Jim Caparro, executive VP of PGD. He says the deal developed as a result of PGD's relationship with Island Records' platinum act Anthrax, which is represented by Megaforce chairman Jon Zazula and president Marsha Zazula through their Crazy Management division.

Megaforce, which is fully staffed in the areas of marketing, publicity, retail, video, and radio promotion, will continue to provide all support functions for its acts. "The bottom line is that we will be marketing and [PGD] will be selling," says Jon Zazula.

Compared with Megaforce's five-year arrangement with Atlantic, Zazula says, the label will have greater freedom in how its bands are market-

ed and greater return from those efforts.

The new deal also gives Megaforce the option of routing developing acts through PGD's Independent Label Sales system or tapping the resources of the PolyGram Label Group if a group reaches hit status.

With the PGD deal in place, Megaforce also is launching a new home video arm, Megavision, and a catalog line, Megaforce Classics. The latter line soon will release the first two albums from Anthrax.

Megaforce's first release through PGD will be a live reunion album by the seminal hardcore-metal band S.O.D., recorded earlier this year at the Ritz in New York and titled, with tongue-in-cheek, "Live At Budokan." A longform video of the band will be the first title from Megavision. Megaforce titles will follow through early 1993 from the Skatenigs, Nude Swirl, and Tribe After Tribe, which recently completed a series of dates with Pearl Jam. THOM DUFFY

Prince Of Earl's Court: Artist Sets Venue Record

LONDON—Prince has set a new record. On June 24, he completed his eighth consecutive night at London's 16,000-capacity Earl's Court, the longest run at the venue.

Eight nights means that Prince & the New Power Generation have out-gigged such acts as Led Zeppelin, the Rolling Stones, and Dire Straits, which played six nights at the venue this spring.

Prince's U.K. promoter, Barry Clayman, comments, "We could have done another three nights at Earl's Court easily."

Kicking off April 3 in Tokyo, Prince's "Diamonds And Pearls" tour took in Australia before coming to Europe for 32 dates between May 25 and July 12. If all the shows are completed as planned, an estimated 500,000 people will have seen Prince on the European leg.

Asked why Prince's business is so good in a time of recession in many parts of Europe, Clayman says,

"He's one of the greatest artists in the business today. People have seen him before and have told others how strong the performance is."

Other than the U.K., the tour has been or will be seen in Belgium, Ireland, the Netherlands, Germany, and France. The continental European shows are being promoted by Mama Concerts.

The 135-minute shows are augmented by 17 dancers and backing musicians, an elaborate lighting system featuring huge, illuminated symbols of human gender, and a bed lowered onto the stage, on which Prince simulates groping with two female dancers.

The tour has given a substantial boost to Prince's "Diamonds And Pearls" album. Warner Bros. Europe marketing manager Ian Grenfell says that in several territories the album is now his biggest. "In France, it's outdone 'Purple Rain' by 30%," he says. JEFF CLARK-MEADS

Mix-A-Lot Vid Goes To Retail MTV Curfew Spurs Rush Order

NEW YORK—Following MTV's decision to restrict Sir Mix-A-Lot's video for "Baby Got Back" to the hours after 9 p.m., the rapper's label, Def American, is rush releasing an unedited version of the clip to retail.

Although it was one of the channel's most-requested clips, MTV began limiting play of the video last week due to viewer complaints (Billboard, June 27). Immediately thereafter, Def American and WEA's home video line, Warner Reprise Video, began receiving calls from fans asking if they could buy the clip, says Warner Reprise Video spokeswoman Alisse Kingsley.

"People here felt that there was enough demand to see it for us to release the video," says Kingsley. The company is taking orders from retail-

ers and expects the clip to be in stores within two weeks.

The video, which is priced at \$9.98, is the version originally submitted to the video outlets. That edition was returned by MTV for re-diting and has not been seen on national outlets, according to Kingsley.

Sir Mix-A-Lot announced the release of the home video when he appeared June 19 on "The Arsenio Hall Show"; the program will not carry a parental warning sticker.

"Baby Got Back" is the second video single released by Warner Reprise in as many weeks. Last week, the company released "Sexy M.F." by Prince, which is not airing on television outlets because of its strong language. However, the clip is receiving club play. MELINDA NEWMAN

The Billboard Bulletin...

EDITED BY IRV LICHTMAN

SEX-CRIME BILL ON ITS WAY

The Pornography Victims Compensation bill, which would allow sex-crime victims to sue manufacturers of sexually explicit material if it can be proved that the material was a primary cause of the crime, passed the Senate Judiciary Committee 7-6 June 25. Sen. Joseph Biden (D-Del.) failed to gain passage for an amendment providing that such a suit could be filed only if the supplier had been convicted for distributing obscenity. An amendment limiting liability to one year following the conviction of the perpetrator passed.

EMI CENTRAL LICENSING TALKS ON

Word that EMI's European central licensing deal with the U.K.'s Mechanical Copyright Protection Society has fallen through is being met by an inconclusive reaction from the collection society. MCPS managing director Frans de Witt tells Bulletin, "Discussions have taken place and are continuing to take place."

VID SPECIAL FOR KONG'S 60TH

Turner Home Entertainment has another anniversary coming up for one of its classic RKO titles. It's "King Kong," due in home video outlets early in the fourth quarter, in anticipation of the 60th anniversary of its release in 1933. As with its 50th-anniversary release of "Citizen Kane," THE is working on several packages, including a special documentary. More details are due Tuesday (29), when THE hosts "A Jungle

Brunch" in N.Y. on—you guessed it—the 86th Floor Observatory of the the Empire State Building.

SELL-THRU VID DUE ON 'BEETHOVEN'

In a rare move for a non-box-office blockbuster, MCA/Universal Home Video will release a sell-through-priced cassette of "Beethoven" in the fourth quarter, expecting a heavy response to the current film's family appeal. It's also rare for MCA/Universal to go sell-through on a live-action feature.

EMI MUSIC OLDIES TO COLLECTABLES

Collectables Records has made another major-label deal for cassette singles and 7-inch vinyl releases. VP Melissa Greene tells Bulletin EMI Music labels Capitol, EMI, Chrysalis, Liberty, and SBK will give her company some 300 titles. Collectables has marketed more than 5,000 titles in arrangements with such logos as Columbia, Epic, PolyGram, A&M, Island, Motown, Rhino, Fantasy, and Stax. And there's more to come, Greene adds.

FISCHER HEADS QWEST JAZZ A&R

Grammy award-winning producer/arranger Andre ("Unforgettable") Fischer is joining Qwest Records as VP of jazz A&R, his first assignment being a Tony Bennett album called "Perfectly Frank," a tribute to Frank Sinatra, who, in turn, has stated that Bennett is the best singer he's heard. Under Fischer's deal, he continues to produce for such artists as Dianne Schurr and Milt

Jackson, among others.

NEW LAUDATI LABEL VIA WEA

Rick Laudati, owner of Sound Wave Records and director of the WEA-owned Tropical Storm imprint, will head up a new WEA distributed alternative rock imprint. The first signing to the currently nameless new label is veteran British rock act the Mekons.

SONDHEIM GALA SET FOR RCA VICTOR

The stellar Stephen Sondheim benefit gala June 10 at Carnegie Hall was recorded by RCA Victor for release early next year. A benefit for Carnegie Hall, the event was also taped for video, although no deal has been struck yet for the home video rights.

AUTHOR GAINS ON LENNON FBI FILES

The U.S. Supreme Court on June 23 declined to review an appeals court ruling in a 1983 lawsuit seeking to force the FBI to fully open its file on the late John Lennon. The court's action let stand the ruling last year by the Ninth Circuit Court of Appeals that the FBI must give author Jonathan Wiener more detailed reasons for keeping the files sealed and not subject to release under the Freedom of Information Act. Wiener, now teaching at the Univ. of California, Irvine, wrote a book about Lennon, "Come Together, John Lennon In His Time," in 1984. He had first asked the FBI for the file on Lennon in 1981; only some documents were released to him.

Rap In Sync With Hot 100; Price Points

HOW MAINSTREAM is rap? How mainstream can you get? Two of the last three singles to reach No. 1 on the Hot 100 have been rap smashes. Sir Mix-A-Lot's "Baby Got Back" jumps to No. 1 this week; Kris Kross' "Jump" held the top spot for eight weeks from April to June.

Also, rap albums hold the top two spots on the Top R&B Albums chart for the third straight week. Das Efx's "Dead Serious" is No. 1; Kris Kross' "Totally Crossed Out" is No. 2.

Rap is also centerstage in the media and in the Presidential campaign. Rap was the subject of a Newsweek cover story last week for the second time in two years. And, thanks to Bill Clinton and Dan Quayle, Sister Souljah and Ice-T are the most talked-about musical performers in America, although Souljah's album is not currently on The Billboard 200.

THE \$10.98 suggested list price may be the industry standard, but it's worth noting that four of the top five entries on The Billboard 200 are priced lower. Debut albums by Billy Ray Cyrus, Kris Kross, and Pearl Jam each carry a \$9.98 suggested list-equivalent; an EP by Mariah Carey has a \$7.98 equivalent. Just a coincidence, or a reflection of lingering weakness in the economy?

Carey's "MTV Unplugged EP" jumps to No. 3 in its third week on The Billboard 200. That's higher than Carey climbed with her last studio album, "Emotions," which topped out at No. 4 in October. Incidental releases in between studio albums usually appeal to just die-hard fans, but Carey's EP is appealing to the broad pop audience.

FAST FACTS: Faith No More's "Angel Dust" enters The Billboard 200 at No. 10, already eclipsing the No. 11 peak of the band's last album, "The Real Thing."

Firehouse's "Hold Your Fire" is the second-highest new entry at No. 23. This nearly matches the No. 21 peak of the band's eponymous 1991 debut album. The first single from the new album, "Reach For The Sky," enters the Hot 100 at No. 92. "Love Of A Lifetime," the biggest hit from the debut album, went top five.

Bonnie Raitt's "Luck Of The Draw" commemorates one full year on The Billboard 200 by rebounding from No. 23 to No. 18. Remember: Until March 1990, Raitt had never cracked the top 20... Another long-running, Grammy-winning album, Natalie Cole's "Unforgettable," rebounds from No. 59 to No. 36 in the wake of Father's Day gift-giving.

Celine Dion lands her second top five hit on the Hot 100 as "If You Asked Me To" jumps to No. 5. It's the 12th top five hit for songwriter Diane Warren.

Superstars Madonna and Elton John are off to fast starts with their new singles. Madonna's "This Used To Be My Playground" debuts at No. 35; Elton's "The One" streaks from No. 77 to No. 50 in its second week.

Lionel Richie lands the 11th No. 1 R&B hit of his career with his comeback single, "Do It To Me." But the pop response has been disappointing: The song dips to No. 25 on the Hot 100 after reaching No. 21 last week.

Arista has two of the top three hits on the Hot Country Singles & Tracks chart, a commanding showing for a label that wasn't even in the country business until a few years ago.



by Paul Grein

Black Sabbath

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