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FOLLOWS PAGE 44

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

MAY 9, 1992

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Country Newcomers Waiting On Line For Airplay Amid Boom, Stations Face Glut Of Promising Talent

BY SEAN ROSS

NEW YORK—After more than two years of unprecedented breakthroughs for new acts on country radio, country PDs are finally making good on last year's warning that they would start breaking unfamiliar artists at a more moderate pace. While eight out of this week's top 10 songs on the Billboard Hot Country Singles & Tracks chart are from acts that broke between 1988-91, labels are finding it more difficult to get brand-new acts on the radio than they did last year.

If Billy Ray Cyrus' "Achy Breaky Heart" goes top 15 on the country

singles list next week, he will be the only artist this year to reach that area of the chart for the first time, unless Wynonna Judd is regarded as



McBRIDE

CYRUS

a new act. By contrast, nine new artists went top 15 for the first time during the initial four months of 1991.

That's a dramatic drop when one considers country radio's recent reputation as a mecca for new acts, the first quarter's usual hospitality to new artists, and the fact that many playlists are tightening even further

for the spring ratings. Of the brand-new artists in the middle range of the country singles chart, only two—Cyrus and Martina McBride—are considered sure shots for the top 15 by most radio people.

Fifteen months ago, WPOC Baltimore PD Bob Moody and a number

of other major country PDs voiced their concerns about how much longer country radio could keep assimilating new artists. Eventually, they said, there would come a point when the new artists already breaking would so dominate station playlists

(Continued on page 82)

Labels Aid German Retailers Lowballing Hurts Indie Dealers

BY MIKE HENNESSEY

HAMBURG—Call them "white areas" on the distribution map: locations in Germany—usually towns of 20,000-30,000 people—that have no dedicated record retail outlets. Now the German music industry is trying to prevent the "white areas" from ex-

panding by giving independent retailers a helping hand.

Over the past 15 years, the number of music retail sites in western Germany has declined by more than half. From a total of 15,000 outlets in the mid '70s, the number is down to 7,000 and still dropping, largely due to low-priced competition from supermar-

(Continued on page 54)

Home Studios Under Attack In L.A.; Some Close

BY SUSAN NUNZIATA

NEW YORK—The home-studio controversy that has bubbled under the Los Angeles recording community for years is reaching full boil as studio business in the area experiences a

(Continued on page 98)

Copyright Clock Is Ticking On Golden Era Of Pop Song

BY IRV LICHMAN

NEW YORK—Every New Year's Day, members of the U.S. music publishing community wake up to the realization that some of their company's greatest assets—beloved standards—are no longer assets at all.

They have become part of the public domain here and are no longer able to generate income solely on the basis of copyright ownership, as they have for 75 years. Under U.S. copyright law, this is the

maximum period for which publishers, writers, or their heirs can hold the rights to pre-1978 songs.

For music users, ranging from record companies to broadcasters to home video suppliers, the relegation of songs to public-domain status reduces the cost of doing business. And the ability to exploit old favorites without having to pay performing or mechanical fees could, ironically, lead to greater usage of them.

But, for the old-line publishers, (Continued on page 52)



GLOBAL MUSIC PULSE Bulgarian, Italian Acts Join On Dance Record

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No. 1 IN BILLBOARD

HOT 100 SINGLES	
★ JUMP	KRIS KROSS (RUFFHOUSE)
THE BILLBOARD 200	
★ ADRENALIZE	DEF LEPPARD (MERCURY)
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★ WORKOUT	FRANKIE KNUCKLES (VIRGIN)
HOT DANCE SALES	
★ IN THE CLOSET	MICHAEL JACKSON (EPIC)
TOP VIDEO SALES	
★ 101 DALMATIANS	(WALT DISNEY HOME VIDEO)
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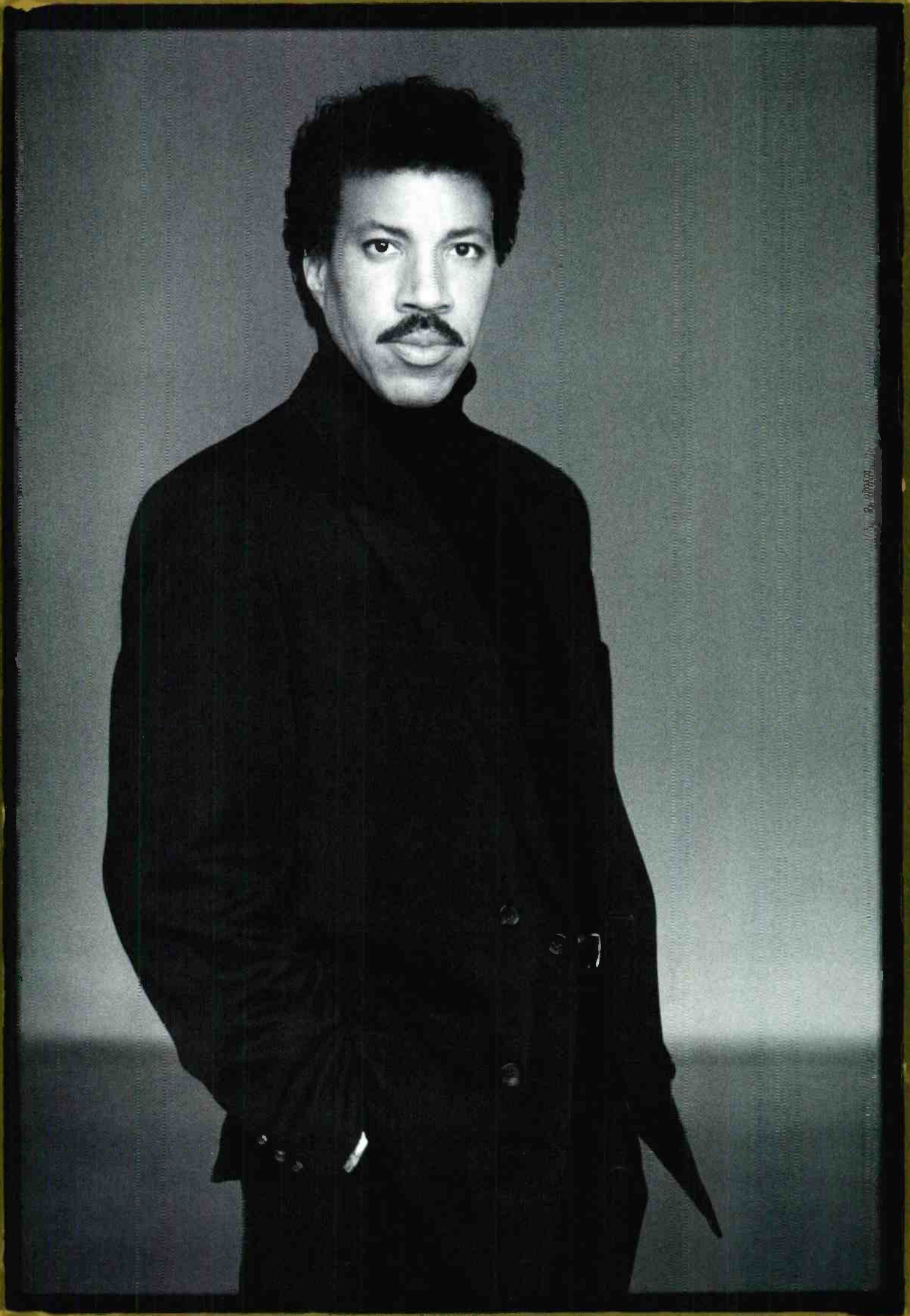
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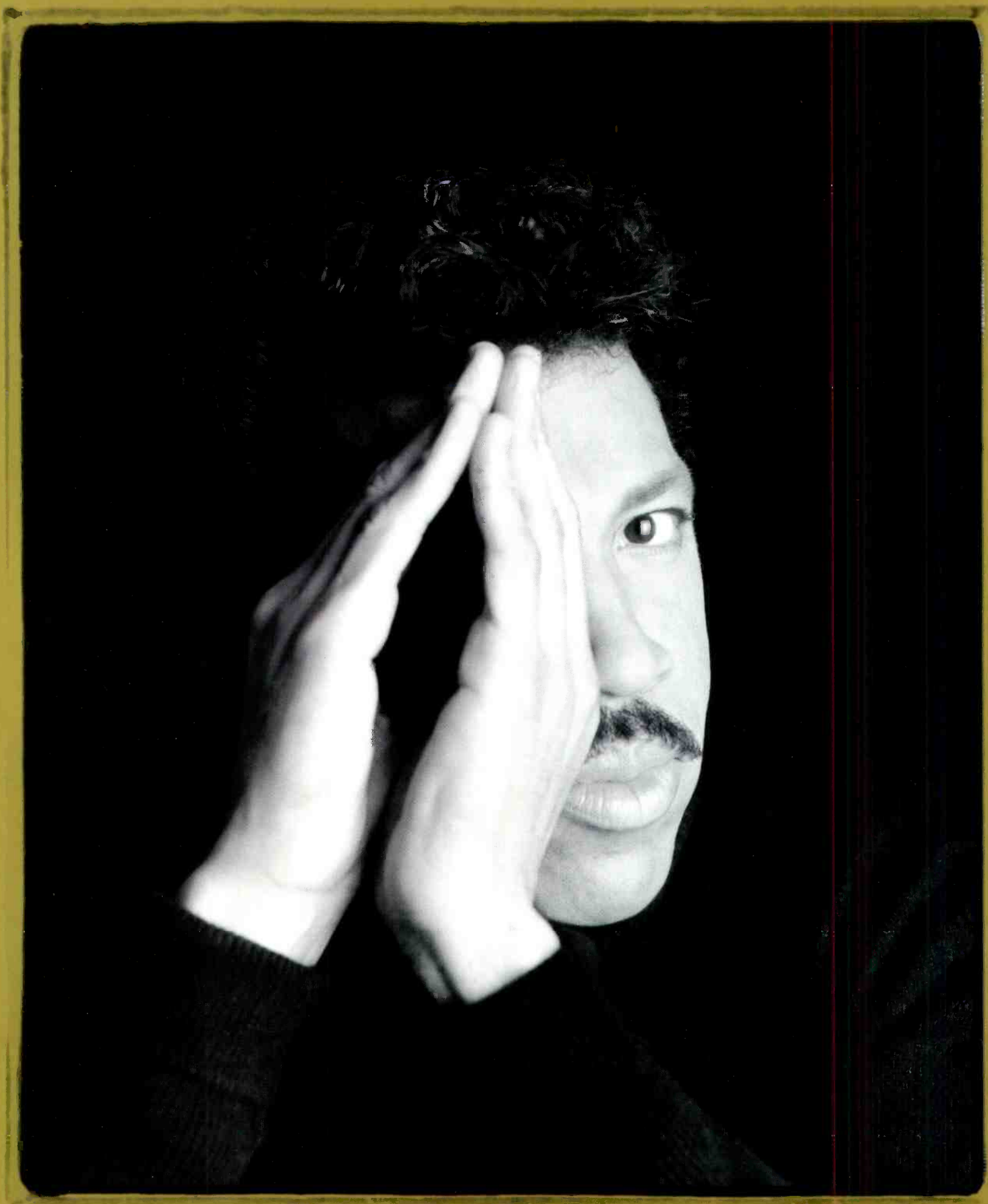
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Native American Song, Then & Now

History is memory hewn by politics. Culture is poetry carved by experience. Somewhere between the two lies the simple human truth. "This year America is glorifying its 500th anniversary of the 1492 Columbus voyage, and since you can't celebrate Columbus without acknowledging the American Indian, this country's indigenous people will once again come into view," says John Trudell, a Santee Sioux whose new spoken-word album "AKA Grafitti Man" (Rykodisc) offers his own eloquent perspective on his ancestry's untold story. "We always have the potential to see the plain facts, but my experience in life has taught me that no one does anything unless it serves their own self-interests. I don't mean that cynically, I mean it *clinically*."

In Native American culture, 500 years is a mere finger-snap in time. As Peter Nabokov writes in "Native American Testimony: A Chronicle of Indian-White Relations from Prophecy To The Present, 1492-1992" (Viking): "Before the coming of the white man, bronze-skinned men and women from northern Asia had been exploring and settling the Americas for anywhere from ten to fifty thousand years." Thus, it was actually this migratory race (who by A.D. 1250 had already built cities larger than London and tribal mounds bigger than the Great Pyramid of Cheops) that discovered America.

At the close of the 15th century, a forlorn Columbus made landfall in the Bahamas, believing he'd found a new passage to India. The indigenous people befriended Columbus, and he responded by taking 25 Indians back to Spain as slaves. Columbus financed all of his subsequent explorations of the Americas by trafficking in Indian slaves, and his son Diego made the first formal petition (to King Charles V of Spain in 1519) to commence the African slave trade.

Native Americans still wonder why a society would honor cunning explorers like Columbus, yet ignore the highly skilled Indian guides, mapmakers, and diplomats (Hernando Cortez requiring the Aztec woman Malinche, the Lewis and Clark expedition dependent on the great female Shoshone scout Sacajawea, etc.) who trustingly escorted each of them across the Americas.

Similarly, the Wampanoag tribe saved the lives of the former city-dwelling Pilgrims by teaching them to hunt and plant in the New World—and the Pilgrims repaid them with bondage. Yet, as Jack Weatherford notes in his new book "Native Roots—How The Indians Enriched America" (Crown): "In the four hundred years since the European settlers began coming to North America, they have not found a single American plant suitable for domestication that the Indians had not already cultivated." Even our Founding Fathers' concepts for governing the wilderness settlements were shaped by the Iroquois Confederacy Great Law instituted in the 15th century by the legendary Hiawatha and Deganawidah.

"If people in this country really want to know how to help the Indian people, they must learn to help themselves," says Trudell in his taut, nasal drawl, "because the wheel has turned to where all the things we've suffered are now becoming the norm of the average citizen: the lack of representation, the political deception, the ethnic and class discrimination, the loss of jobs and health and property."

Expounding on these themes, "AKA Grafitti Man" is the sound of an edgy orator ("probably the most charismatic speaker I've ever heard," says Bonnie Raitt) seeking to merge his social activism and traditional tribal music with what he terms "modern elec-

tric song."

Trudell was born and raised on the Santee Sioux Reservation on the border of northeastern Nebraska and South Dakota. Following four years of Vietnam-era Navy duty, during which Trudell was deeply affected by the racism directed at his fellow minority troops as well as the Asian adversaries, he found himself drawn in the late '60s to the American Indian Movement. Trudell's key role in AIM's Indian rights campaigns is recounted in Peter Matthiessen's newly published best-seller "In The Spirit Of Crazy Horse," which should be required reading in high school social studies classes.

Trudell's segue from social activism into performance art occurred circa 1979 while he was appearing with Jackson Browne and Bonnie Raitt at various environmental and Indian benefits. With his musician friends' encouragement, Trudell channeled his speech-making verve into verse, and ultimately set his spoken stanzas to tribal tempos.

"I started out with just indigenous drums," Trudell recalls, "but once I met the Kiowa guitarist Jesse Ed Davis in 1985, his incredible leads gave me the compulsion to rock the words."

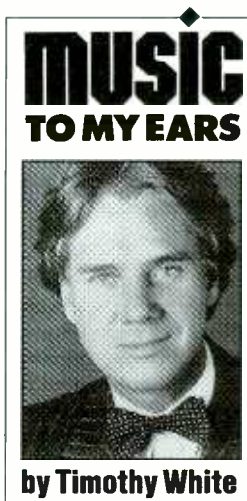
Billboard's Hot 100 has seen the periodic appearance of Native American rock 'n' roll, with Redbone scoring a hit in the early '70s with "Come And Get Your Love" and Buffy Sainte-Marie reaching the top 40 with "Mister Can't You See." However, Trudell's hybrid "AKA Grafitti Man" experiments (most intriguing on the title track, "What He'd Done," and "Beauty In A Fade") sound far more organic and heritage-based.

Indeed, Trudell's Jackson Browne-produced record seems a timely counterpart to another recent Rykodisc release, "Honor The Earth Powwow: Songs Of The Great Lakes Indians," produced on location at Wisconsin and Minnesota reservations by the Grateful Dead's Mickey Hart. The tremolo chants and rhythmic invocations preserved on "Powwow" 's nighttime sessions are transporting in their timelessness, and their keen unity of ancestral song, story, and spirituality also reveal a custodial philosophy toward the physical world.

Historians tend to characterize this continent's timberlands as having been "wild" when Columbus beheld them. But as the book "Native Roots" documents, North America's Indian peoples had over the course of millennia conceived an intricate array of forestry practices—like selective firings of woods to remove undergrowth, aid soil fertility, and direct the grazing of animal life—whose sheer scope and park-like efficiency stagger the modern imagination. By the 1870s, though, white lumber companies had left the Midwest's settled forests so ravaged and debris-cluttered that a new word—*firestorm*—was coined to describe the dozens of catastrophic blazes their negligence had precipitated. (The fires ceased after many Indian forestry practices were restored.)

"There's a character in the old Sioux folk song and stories called Iktome the Spider," says Trudell. "Iktome always thinks he knows what's best, but he inevitably goes about things the wrong way, consuming more than he should, not listening to owls and other fellow creatures who warn of danger. So everyone suffers the consequences."

"The Sioux used the Iktome character to teach moral lessons and learn from their mistakes," adds Trudell. "My music and all Indian music just tries to offer the same food for thought. We believe we're *all* here to learn—and to avoid turning out like Iktome."



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U.S. Should Get In Step With Other Nations

THE CASE FOR A PERFORMANCE ROYALTY

■ BY MARC JACOBSON

The United States should get in step with the rest of the world and grant record producers a performance right for sound recordings. The performance right is a copyright-related protection that entitles a producer, in the first instance, to receive royalties for public performances of a recording created by that producer.

This right is specifically exempted by statute in the U.S., even though most other countries grant such a right to both domestic and foreign producers. What's more, since those nations that grant a performance right to foreign producers do so on the basis of reciprocity, U.S. record producers are denied protection both here and abroad.

Congress recently asked the Copyright Office to study a number of copyright issues, including the question of whether the U.S. should grant a performance right. The Copyright Office recommended that a performance right for sound recordings be enacted in the U.S. This recommendation is a clear signal that the tide is turning. The U.S. music industry should appreciate and welcome the value, ap-

propriateness, and worldwide support for this kind of protection, and Congress should recognize the performance right.

Perhaps more than anything else, what moves this issue forward is the significant amount of money involved. As the Copyright Office's study recognized, the lack of a performance right deprives the United States of "valuable international trade dollars." The U.S. is the leading exporter of sound recordings in the world, but U.S. nationals are denied compensation from a performance right in many countries that profit from the commercial use of U.S. recordings. This anomaly is rather costly. According to the study, the pool of performance royalties shared by other countries was \$100 million in 1989 and was growing rapidly.

As a practical matter, the major record companies would be the beneficiary of a performance right, although the Copyright Act grants most rights to the creator. Since the artist and the producer create the sound recording, a performance right would probably belong to them. However, the realities of the music business typically require the artist and the producer to convey ownership of the record

master—and the putative performance right that would flow from it—to the record company. So, while the label might be compelled contractually to share a performance royalty with the artist and/or the producer, the proposed revision of the Copyright Act would primarily benefit record companies. (But independent producers, working with independent labels

the U.S. is losing out on significant trade revenues, and in turn, tax dollars?")

The National Assn. of Broadcasters argues that radio provides free publicity for a recording when it is played on the air, which is good for everyone involved—the radio station, the author and composer, the publisher, the artist, the record company, and even the producer.

Of course, the playing of sound recordings on the air is what keeps most radio stations in business, and they receive the record for free!

The NAB further argues that broadcasters already pay enough when they pay royalties to the performing

rights societies, and they don't want to pay any more. Surely songwriters and publishers deserve to receive royalties for the commercial exploitation of their work. But that is no reason not to pay the producers their fair share for the same exploitation. Nor should the producer's royalty be deducted from the performing rights society payments. No one has suggested that paying producers a fair royalty will put broadcasters out of business. In the beginning it may square the margin, but the strong will ultimately survive.

Ever since the Rome Convention for the Protection of Performers, Producers of Phonograms, and Broadcasting Organizations (1961), the trend throughout the world has been to expand protection for sound recordings by granting a performance right and other related "neighboring rights." The United States is conspicuously absent from the Rome Convention, and adherence is long overdue.

Preparations are under way to unify the copyright laws within the European Community, where a performance right is already commonplace. When and if Western Europe goes under a single body of copyright law, including a performance right, it will strengthen the competitive position of European labels vis-a-vis producers and artists.

The U.S. Copyright Office has seen the light. It has recognized the enormous importance of a performance right with regard to musical works, and the fact that royalties received by composers and lyricists have been a major source of income for them. There is no reason why creators of sound recordings should be denied such a right and a similar source of revenue any longer.

For the health of our recording industry at home and for the sake of our tremendous role in the export of sound recordings to be performed abroad, the United States must act now to recognize these performing rights and adhere to the Rome Convention.



'What moves this issue forward is the amount of money involved'

Marc Jacobson is counsel to the New York-based law firm of Phillips, Nizer, Benjamin, Krim & Ballon, and is the founding chairman of the N.Y.S. Bar Assn. Section on Entertainment Arts and Sports Law.

and acts, might be able to retain a performance right and the revenue stream to be derived from it.)

Under the present system, the Copyright Office study noted, the only source of revenue for U.S. record producers is record sales. As new technologies such as satellite and digital transmission of recordings (through fiber optics and other means) change the face of the music industry and the distribution of music to the public, recordings will reach more people but possibly sell fewer units. (Even without direct electronic marketing, unit sales declined 7.5% in the U.S. last year.) Even if the Copyright Act is amended to keep up with these technological innovations, U.S. producers of sound recordings will still receive revenue only from the sale of prerecorded music.

The Copyright Office's study also commented that, judging by the responses it received regarding the performance right, it seemed to be the most controversial of the issues in the study, and that battle lines were clearly drawn between broadcasters and the music recording industry. Broadcasters are the biggest obstacle to a performance right in the U.S., because they would be obligated to pay royalties to producers for the "performance" (i.e., broadcast) of sound recordings. It was, in fact, the broadcasting industry that persuaded Congress to leave a performance right out of the 1976 Copyright Act.

Now those same broadcasters are back on Capitol Hill exclaiming they shouldn't have to pay. Naturally, broadcasters don't want to pay royalties to producers. Why would anyone want to pay for something they now get for free? The legislators and the music industry can be equally rhetorical in response: "Maybe because it is fair? Or because the rest of the world believes it is the right thing to do, and the U.S. is once again out of step with the world intellectual property community? Or because

BETTER AND BETTER

There once was a man, Ken Terry
Whose verse was much worse than very.
And his views on MD
For posterity
Ranged from somber to silly to scary.

He gave it a pretty bad rappin',
But Ken, MD's gonna happen.
We've come up with the goods
To lead you out of the woods
And Sony's not the one who's been nappin'!

MD sounds great and it's portable.
It won't skip, and what's hip, it's recordable.
Even *you* will agree
Best of all, Mr. T,
Is that MD is highly affordable.

The future is so hard to see
That maybe you'd best let it be.
Consumers will choose
The formats they'll use,
And they've now got the option of three.

It's just your horizon that's shrinking—
Miniaturization requires big thinking.
Technology keeps moving
And the sound keeps improving,
And *that's* what you should be inking.

Bob Sherwood

(Bob Sherwood is VP, sound technology/marketing, for Sony Software Corp. His poem is a response to that of Ken Terry on a recent Commentary page [Billboard, April 4].)

LETTERS

TAKING STEPS TO SAVE TOP 40

I am writing in response to Sean Ross' column concerning the alleged demise of top 40 radio (Billboard, March 28). I agree with Ross that the declaration by some in the industry of the downfall of top 40 is probably premature.

The problem top 40 is facing is that adults are not tuning in to radio for music. I think Ross hits the point when he suggests that a station can indeed play Garth Brooks and Mariah Carey in the same hour. It is the variety that will save top 40. One only has to talk to listeners on the street to learn their biggest complaint about radio is hearing the same song over and over.

Playing Brooks and Carey is only the first step for the format to survive. The second step is for music directors to be a little more receptive to AC-oriented artists that are doing quite well, such as Michael Bolton, Paul Young, Kenny Loggins, and Bonnie Raitt.

Thirdly, top 40 stations should rely a little more on older songs to get the numbers and keep them. That is, songs from the '80s that did real well with top 40 and then vanished.

Look at all the top 40s that have gone AC in the past year. It's time for the format to borrow some of the successful music tactics of AC without becoming an AC. Maybe the Power days are over, but there's no reason why top 40 cannot still be a viable and profitable format.

Brian Beddow
Program Director
WTR-AM
Westminster, Md.

EMBARRASSED FOR STATE

I'm embarrassed. As a record store owner in a normally liberal city with a normally progressive state government, I am now required to limit the sale of music with so-called "erotic" content to those over the age of 18.

I intend to abide by the law to the best of my ability. However, I expect the revolt against it to affect the career of the politically ambitious governor who signed the bill. I also expect to see increased sales of the affected product to people of all ages, due to the interest this misguided legislation has created.

Gary Del Mastro
Platters
Seattle

GET YOUR KICKS ON ...

The group Asleep At The Wheel hardly has "the most noted" version of "Route 66," as reported in a story about musical acts involved in a celebration of the road's 66th anniversary (Billboard, April 18).

Is your writer old enough to have heard of the Nat King Cole Trio?

Gerald Ruark
Indianapolis

Ingram Reveals Post-Merger Plans Details New Management Structure

■ BY EARL PAIGE

LOS ANGELES—Ingram Entertainment was to unveil the management structure for the combined operation of Ingram and Commtron at the National Assn. of Video Distributors annual meetings, April 29-May 4 in San Diego.

The makeup of the new management team, which will be headed by Ingram president/CEO John Taylor, has been the subject of speculation since Ingram announced its intention to acquire Des Moines, Iowa-based Commtron Corp. two months ago (Billboard, Feb. 22).

Under the new structure, Ingram officials tell Billboard, Vern Fross will hold the title of senior VP, sales and marketing—essentially the same

title he held at Commtron, where he was VP, video sales and marketing. Fross served at Commtron for 11 years.

Along with three other executives from Commtron and one from Ingram, Fross will report directly to Taylor.

Also reporting directly to Taylor will be Bob Webb, VP of branches (currently VP of product and purchasing at Ingram), as well as ex-Commtron executives Steve Lacy, CFO; Mark Ramer, VP of management information systems; and Frank Mattson, VP of distribution.

Ray Capp, currently executive VP and chief operating officer at Ingram, will become president and COO of Ingram Merchandising Services, the company's rackjobbing di-

vision.

According to Ingram officials, the new management structure has been designed partly to decentralize sales and marketing functions throughout what will be the industry's largest home video wholesale operation.

The merged entity, which will claim roughly a third of the video distribution market, will include a new layer of management made up of four regional VPs "that will place more autonomy in the field and offer a better opportunity for customers to interact," says Capp.

Fran Salamon, currently Ingram VP of sales, will become the Northeast regional VP. The other regional VPs will be Debbie Blackburn, Southwest; Elmer Fink, Southeast; John

(Continued on page 94)

Guns N' Roses Previewing Its Tour With PPV Special

■ BY THOM DUFFY
and CHRIS MORRIS

NEW YORK—Guns N' Roses will preview a summer stadium tour of the U.S. with a pay-per-view performance next month from Paris. To be presented by PolyGram Diversified Entertainment, the GN'R special will be the company's first PPV event featuring a major rock act.

The broadcast will test the concept that a rock PPV prior to a major tour can sell better than previous such events, which have customarily followed tours, and will not siphon off concert-ticket sales.

"Guns N' Roses Invades Paris"—featuring A&M act Soundgarden as

the opener and guest stars to be announced—will be carried on a tape-delay feed from the Hippodrome de Vincennes stadium in Paris at 9 p.m. (EDT) June 6. It will be simulcast by the Westwood One Radio Networks.

Referring to the worldwide broadcast of the event, which is PPV only in the U.S., band manager Doug Goldstein says, "Following the tremendous success of the releases 'Use Your Illusion' I & II as well as completing a sold-out tour, Guns N' Roses felt this worldwide television event would enable them to reach millions of their fans who would otherwise not be able to see

(Continued on page 94)

Tartikoff To Give Keynote At Forward-Looking VSDA Meet

■ BY JIM McCULLAUGH

LOS ANGELES—Paramount Pictures chairman Brandon Tartikoff will keynote the 1992 Video Software Dealers Assn.'s annual convention at the Las Vegas Hilton & Convention Center.

The 11th annual VSDA conclave, themed this year as "Fast Forward To The Future," is slated for July 26-29. Last year, VSDA attracted some 12,500 attendees.

Tartikoff, the former head of NBC TV who was appointed chairman of Paramount

last July, will give his address during the opening business session July 27.

In addition, a number of Hollywood studios—including Columbia TriStar Home Video, FoxVideo, LIVE Home Video, MCA/Universal Home Video, MGM-Pathé Home Video, Paramount Home Video, Walt Disney Home Video, and Warner Home Video—will co-sponsor a dinner and showcase presentation that night.

Each studio, according to VSDA executive VP Don Rosenberg, will make presentations to promote upcoming theatrical and/or video releases.

The co-sponsored event is in keeping with a VSDA trend begun last year when major studios pulled back from sponsoring elaborate meal and showcase presentations on their own.

The only exception to that, according to trade sources, is an elaborate dinner/showcase reportedly scheduled for July 26, co-sponsored by Walt Disney Home Video and Nabisco.

"The business is changing," Rosenberg says of the evolving format of the convention. "Retailers coming to the convention will be able to see what those changes are. There have been a lot of negatives out there regarding the home video business and its future, but that's not really the case.

"The convention is going to showcase opportunities for the future. Despite the economy, we expect an upbeat show. We're going to showcase

what the home video experience is as it exists now, along with both new hardware and software technology."

Rosenberg says VSDA is aggressively pursuing new exhibitors for this year's show, in part to offset consolidation in the industry that has left fewer players, and which could impact attendance at the convention. The convention represents VSDA's largest single source of revenue, according to Rosenberg, and a smaller show could cut into the trade group's resources.

"You can't convince a Hanna-Barbera Video to come and exhibit when they don't exist anymore," Rosenberg says of the impact of consolidation.

(Continued on page 94)



Award Gala. BMI president/CEO Frances Preston is presented with the annual Humanitarian Award of the T.J. Martell Foundation for Leukemia, Cancer & AIDS Research at a gala dinner held April 25 at the New York Hilton. The event raised more than \$6 million for the foundation. Shown, from left, are Tony Martell, president of the foundation; recording artist Patti LaBelle, who opened the evening by performing the national anthem; Charles Koppelman, chairman of EMI Records Group North America and last year's honoree; Preston; recording artist Michael Bolton, who was the evening's featured performer; dinner master of ceremonies Dick Clark; and Floyd Glinert, chairman of the Martell board.

Super Club In Super Debt, Analysis Finds

■ BY DON JEFFREY

NEW YORK—The struggling music and video retailer Super Club has a negative valuation as high as \$218 million, according to an analysis undertaken by bankers after 51% owner Philips N.V. decided to try to restructure Super Club's debt and buy out the part of the company it does not now own.

The summary of the valuation analysis by the investment banking firm Credit Suisse First Boston Ltd., a copy of which was obtained by Billboard, warns that the Belgium-based company "has experienced significant negative cashflows recently and at present continues to incur cash losses."

For the nine months that ended Dec. 31, Super Club reported a net loss of \$127 million on \$349.2 million in net sales. U.S. sales amounted to \$296 million.

According to the valuation analysis, Super Club has estimated that its U.S. operations posted an operating profit of \$9.5 million on revenues of \$372.7 million for the fiscal year that ended March 31.

The analysis provided preliminary valuations for Super Club's various U.S. components. The music chains are valued at between \$115 million-\$150 million, the video chains at \$24

(Continued on page 94)

U.S. Warns 3 Asian Nations On Piracy

■ BY BILL HOLLAND

WASHINGTON, D.C.—The Bush administration's U.S. Trade Representative has singled out Thailand, India, and Taiwan as priority countries engaging in unfair trade practices, a determination that could lead to imposition of U.S. trade sanctions this year.

Thailand and Taiwan were cited for lack of copyright protection. India, which was warned last year about its intellectual-property piracy problems but has partly cleaned up its act, was cited for patent-related issues.

Thailand, like India, made the priority list last year, triggering a year-long investigation. USTR has now judged that enforcement efforts in Thailand to clean up massive piracy have been inadequate and may proceed with trade sanctions, according to the USTR announcement.

The USTR also listed nine problem countries on its near-worst "priority watch" list, as well as 22 more "watch list" countries that have ongoing problems with regard to market access and patent and intellectual-property protection.

Countries with particularly troublesome copyright-enforcement problems include Indonesia, Egypt, Korea, Turkey, Poland, Australia, the Philippines, the United Arab Emirates, Saudi Arabia, Paraguay, and El Salvador.

After bilateral discussions on those situations, efforts in those countries to redress the problems will be evaluated next year.

The USTR decided to withhold actions against Mexico, which now has a new copyright law and new en-

(Continued on page 94)

RIAA: Paraguay, El Salvador Menace Copyright Owners

■ BY PAUL VERNA

NEW YORK—The Recording Industry Assn. of America is launching an all-out assault on pirates of prerecorded music in key markets throughout South and Central America.

Neil Turkewitz, VP, international, for the RIAA, says the association is focusing its efforts on Paraguay and El Salvador, which he says are two of the most egregious violators of U.S. copyrights in the Americas.

In addition, Mexico, Brazil, and Venezuela remain problem areas, he

says, despite recent legislative efforts in those countries to implement copyright protection.

The RIAA recently recommended to the U.S. Trade Representative that Paraguay, El Salvador, and Venezuela be denied most-favored-nation trading status and other benefits as a result of their alleged offenses. The USTR responded April 29 by putting those countries—plus Brazil and Guatemala—on an annual watch list of offending countries, according to Turkewitz (see story, this page).

Under Section 301 of the U.S. Trade Act of 1984, the "adequate

and effective" protection of U.S. copyrighted works is a precondition to the dispensation of GSP (general system of preferences) benefits. A country cited by the USTR for copyright violations risks losing those benefits.

Turkewitz says, "Denial of GSP is one of the major points of leverage available" in trying to force a trading partner to observe U.S. copyright protection laws.

However, Turkewitz cautions that the RIAA's target territories are not necessarily those cited by the USTR. "Listing on 301 reflects a large number of variables, some of

them political," he says.

The RIAA, in its recommendation to the USTR, estimates that Paraguay produces in excess of \$200 million worth of illicit recordings per year, an amount that is "more than the combined legitimate markets of Argentina, Bolivia, Chile, Colombia, Peru, Venezuela, and all the Central American countries."

Paraguay's GSP benefits were suspended in 1987 because of human rights violations; that suspension was lifted in 1991.

Turkewitz notes that Paraguay, unlike El Salvador, "has a fairly

(Continued on page 37)

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Not All Live Acts Click On U.K. Show Pitfalls Seen In New 'Top Of Pops' Policy

BY DAVID SINCLAIR

LONDON—When Britain's most important music TV program, "Top Of The Pops," overhauled its format last October, the most important change was that artists would be required to perform live in the studio whenever possible.

Reversing a 28-year-old policy of having artists lip-sync to prerecorded tracks, "TOTP" was suddenly no longer a place where the latest and (sometimes) greatest pop stars could simply turn up and go through the motions. Since Oct. 3, 1991, even if backing tapes have been used for the instruments, all studio acts have had to sing lead vocals live.

Although no acts have turned down a "TOTP" slot as a result, industry observers say the new show has dramatized the vocal shortcomings of some artists—especially dance acts—that had previously been able to hide them under several layers of studio gloss. Observers are divided, however, on whether this hurts or helps the talent.

"The music business shouldn't really have people in it that can't sing," says Douglas Kean, manager of Eddi Reader, ex-vocalist with Fairground Attraction, who declined to lip-sync on the old "TOTP." "If 'TOTP' shows them up, then I think that's fine. I think it makes a bad program, though. Professionally, I think there should be

more flexibility. Dance acts, or a highly produced pop act, should be allowed to mime, because those acts are never going to be able to reproduce live what they can do in the studio. I don't like miming, but with some dance acts, the singers are so atrocious that it disturbs my ears."

Malcolm Hill, head of promotion at EMI Records, agrees that some of the vocal performances have been a "disaster" but argues that the public doesn't seem to be too bothered.

"I've watched things and been amazed at how awful it's been, and seen it rocket up the chart the week after," he says. "I've been there when singers have had to be changed (Continued on page 99)

Garth Shares The Spotlight At Country Music Awards

BY CRAIG ROSEN

LOS ANGELES—Garth Brooks was among the big winners at the 27th annual Academy of Country Music Awards show here April 29, but this year there was no sweep.

Brooks won two of the six categories in which he was nominated, entertainer of the year and top male vocalist, a feat that pales only when compared with his six awards at last year's ACM Awards.

At this year's ceremony at the Universal Amphitheatre, Brooks had to share the spotlight with four other multiple-award winners—

newcomers Brooks & Dunn and Billy Dean, rising star Alan Jackson, and veteran Reba McEntire.

Dean took the song-of-the-year award for "Somewhere In My Broken Heart" as well as the trophy for top new male vocalist. Brooks & Dunn took awards for top vocal duet and top new vocal group or duet.

Jackson walked away with honors for single record of the year and album of the year with "Don't Rock The Jukebox." In the latter category, Jackson was pitted against Brooks' multiplatinum albums, (Continued on page 100)

Columbia Hopes Chaos Will Reign With Cawley At Helm

BY IRV LIGHTMAN

NEW YORK—While Columbia's new Chaos label has only one staffer at the moment—label manager Jim Cawley—the long-awaited logo already has plans for its first three album releases.



CAWLEY

First up from Chaos in June will be world music group Wailing Souls' "All Over The World." In July, the label will issue the self-titled album by rock trio Collision, to be followed by singer/songwriter Brenda Kahn's "Epiphany In Brooklyn" in August.

Further additions to the Chaos roster are in the works. Also, selected releases from Def Jam and RAL, the Columbia-distributed Russell Sim-

mons label, will be mutually marketed by Chaos and Simmons' staffers.

The placement of artists on Chaos will be determined by a team of executives dubbed "the Chaotic Board." The team is composed of Cawley, Columbia president Don Ienner, Columbia senior VP of A&R David Kahne, Columbia VP/GM Fred Ehrlich, and Michele Anthony, senior VP of Sony Music. Such decisions will also involve input from artists and their management.

In essence, Chaos, without its own A&R staff, will rely on Columbia's talent-signing efforts.

"We'll always be a consideration when [Columbia A&R] is listening to acts, but actual placement won't be that often," says Cawley.

Cawley employs a technical definition of Chaos to explain the label's artist philosophy. "In physics, chaos means no set rules. We won't define (Continued on page 95)



Heatseeker/Heartstopper. Atlantic recording artist Tori Amos, center, gets her Popular Uprisings T-shirt from Billboard editor-in-chief Timothy White, left, and director of charts Michael Ellis. The presentation was made prior to a performance at New York's Bottom Line, where she kicked off her North American solo tour. (Photo: Cori Wells Braun.)

Cannelli To Head Talent Relations Division At MTV

BY MELINDA NEWMAN

NEW YORK—MTV has named John Cannelli head of its talent relations department. Cannelli, who retains his title of VP of music and talent, will now be the music channel's principal liaison with record companies.

Among Cannelli's short-term goals are the expansion and reorganization of the talent relations staff and the exploration of more avenues for exposing artists on air.

"Among the things that we'll be striving to do is implement more creative strategies with the labels and open up the process more than it has been," Cannelli says. "I want to look at different ways for labels to promote their artists on the channel above and beyond videos by our tapping into the other departments here that may not have been so involved in the process in the past. There are a lot of great ideas floating around here and it's my challenge to collect them."

Since Abbey Konowitch, senior VP of music and talent, moved away from the day-to-day operation of the channel to focus more on special projects, Cannelli and fellow VP of music and talent Rick Krim have helmed the department. While Krim will now report to Cannelli, Cannelli says the internal operation between the two will not change drastically. "Rick and I will continue to work closely as a team, but I'll be the guy who has to (Continued on page 98)



CANNELLI



KRIM

Rounder, Rykodisc Merging Their Indie Distrib Firms

BY DEBORAH RUSSELL

LOS ANGELES—Rounder Records and Rykodisc will merge their respective independent distribution companies, Rounder Distribution and East Side Digital, in order to better cover the Northeastern, mid-Atlantic, and Midwestern regions of the U.S.

The move reflects the current upheaval in independent distribution, which seems to be going in the direction of national distributors.

Cambridge, Mass.-based (Continued on page 95)

Elvis Lives! (In RCA's 140-Track Set)

BY PAUL VERNA

NEW YORK—RCA Records will kick off the first phase of a massive Elvis Presley reissue program June 23 with the release of the five-disc/five-cassette boxed set titled "Elvis: The King Of Rock'N'Roll—The Complete '50s Masters."

The 140-track set—timed to commemorate the 15th anniversary of the legendary singer's death—contains live takes, alternate versions, other rare material, and every master studio take of the Sun and RCA sessions Elvis recorded throughout the decade. It was prepared with cooperation from the Presley estate, according to executives at RCA and BMG.

It also contains 14 previously unreleased performances, including the track "That's When Your Heartaches Begin" from the B side of the acetate

to "My Happiness," which Elvis recorded as a birthday gift to his mother; and a demo recording of "Fool Fool Fool"—never otherwise recorded by the singer—that was made by a club promoter at an audition.

The package comes with a 92-page, four-color booklet complete with a discography, a sessionography, rare photos from the Presley estate, and liner notes by Peter Guralnick, who won a Grammy in 1986 for his album notes to a Sam Cooke live set.

Project coordinator Don Wardell—who won a best-historical-album Grammy in 1982 for co-producing a Tommy Dorsey/Frank Sinatra reissue—says the Elvis set is the first of a series of boxed-set releases that will span the artist's entire career and serve as "the definitive source" for anyone wanting to delve into his catalog.

Wardell estimates that the program will continue with sets of Elvis' '60s and '70s recordings, respectively; the target date for the final release in the series is December 1996, he says.

The '50s project has been in the making for two years, according to Wardell, who says an RCA/BMG international restoration committee was formed at a meeting in April 1990 attended by Priscilla Presley, Elvis' widow.

Wardell notes that, throughout Elvis' career and since his death, masters were moved around, fake stereo was added, and masters were doctored to remove hiss and other extraneous noises. Consequently, the committee took pains to locate original masters in locations throughout the U.S., Denmark, Germany, England, and Hong Kong.

(Continued on page 99)



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Acts Find Theme Parks Safe Rides Money, New Audience Main Attractions

■ BY CRAIG ROSEN

LOS ANGELES—The theme park circuit is becoming an increasingly important part of the touring schedule for new pop and R&B acts.

For the artists, the benefits are twofold: Theme parks pay some acts double what they could make at a club appearance and give them an opportunity to perform in front of a broader audience.

"You can pick up \$10,000 to \$12,000 for doing an amusement park date, while \$5,000 is usually the max in a club situation," says Bob Currie, president of Artist Only Management Co., whose clients include Tony Terry and Sweet Sensation.

While theme parks have traditionally featured veteran country, pop, and rock acts, some parks are now willing to book up-and-coming acts on the heels of their first hit singles.

Theme park representatives, artist managers, and talent bookers call this an ideal situation, since the hot pop acts provide the parks with added punch at the ticket window, while the theme park venues allow performers to reach both the younger and older demos that don't frequent nightclubs. According to Lucy Unsworth of the Santa Clara, Calif.-based Great America theme park, "a lot of teens and preteens attend their first concerts [at the park]. Parents feel that it's a safe place to see a show."

Bob Schultz, director of marketing for Great America in Santa Clara, says, "It's a win-win situation for us and them. And in the concert business, it's not always easy to win."

The Time Warner-affiliated Six Flags Entertainment has put an increasing focus on its involvement in pop touring by entering into a major promotion with MTV (Billboard, April 25) and moving to book talent on a national basis at its seven parks.

Bob Pittman, chairman/CEO of

Six Flags Entertainment, says, "If we think about it as a national booking, it becomes compatible with a lot of artists' touring needs." Pittman says 85% of Americans live within a day's drive of one of the chain's theme parks.

"We can give acts an opportunity that no one else can," he adds. "And we have the parks [on the outskirts of] the top three markets—New York, Los Angeles, and Chicago."

RIGHT FOR FRED

Right Said Fred, a Charisma Records act that recently scored on the Hot 100 Singles chart with "I'm Too Sexy," has performed at four parks across the country—Six Flags Magic Mountain in Valencia, Calif.; Six Flags Over Texas in the Dallas-Fort Worth area; AstroWorld in Houston; and Walt Disney World's Paradise Island in Orlando, Fla.

By appearing at parks such as these, says Charisma national tour manager Patty Morris, the act is broadening its following.

"Their core audience is in clubs, but I thought [playing theme parks] would be an ideal situation for the band to become a household name," Morris says.

Darren Johnson, who manages CeCe Peniston, concurs. "For CeCe, it opens up a market for children and parents of all different races that you normally wouldn't get to."

Morris suggests that theme parks have become increasingly important due to the difficult tour environment. "Because of the economy, booking agents, labels, and all parties involved have to come up with different ideas to reach the public," she says.

John Ade, VP of touring, North America, for Famous Artists, says theme parks are an ideal situation for several of his clients, including Marky Mark & the Funky Bunch, Mint Condition, and Cause & Effect. "There is a lot less risk, because you don't have to sell hard tickets. The

kids are already there. [Often] one price gets you into the park and the opportunity to see a group and get on all the rides. It also gives people the opportunity to see groups that they normally wouldn't pay to see."

CLUBS VS. PARKS

At most of the theme park shows featuring new acts, the performers (Continued on page 27)



drawkcaB yllatoT. It was all topsy turvy at Columbia Records recently as top executives congratulated the members of Kris Kross, their management, and Ruffhouse Records for the gold success of their first single, "Jump." The single has since gone platinum, as has the duo's debut album, "Totally Krossed Out," according to the label. The members of Kris Kross, Chris Smith and Chris Kelly, are pictured in the front row with producer Jermaine Dupri, center.

Thorn Closer To Virgin Buy European Commission OKs Deal

LONDON—Thorn-EMI's \$960 million acquisition of Virgin Music should be completed June 1, now that the European Commission has approved the takeover.

According to a statement issued April 28 in Brussels, commission officials found that the combined market share in prerecorded music of the EMI Music and Virgin com-

panies "will remain less than 25% in nearly all [EC] member states" and in the European Community as a whole. Their study produced no indications "that the proposed acquisition will fundamentally change conditions of competition in the market."

In music publishing, EC officials (Continued on page 95)

Frenchman Cecillon Named To Top Post At EMI's USA/SBK Label

■ BY ADAM WHITE

LONDON—EMI Records U.K. has appointed Jean-Francois Cecillon to managing director of its EMI USA/SBK label division, marking the first time a Frenchman has advanced to such a senior post in the British record industry.

Cecillon has been marketing director of EMI Music's international sector team in London for the past two years; in that post, he was responsible for territories outside Europe and North America. He started his new job April 28, succeeding Clive Swan, who left the company unexpectedly in March.

Taking over from Cecillon will be Mario Ruiz, currently Miami-based VP of A&R and marketing for EMI Music's Latin American division. He relocates to London May 18, reporting to David Stockley, managing director of EMI Music International.

Cecillon reports to Rupert Perry, president/CEO of the EMI Records Group U.K. and Eire. Discussing the appointment, Perry contends that EMI operates on "a much more global basis" than some of (Continued on page 95)



CECILLON



RUIZ

EXECUTIVE TURNTABLE

RECORD COMPANIES. Jean-Francois Cecillon is appointed managing director of the EMI USA/SBK division of EMI Records U.K. in London. He was marketing director for EMI Music International. (See story, this page.) In other appointments, EMI names **Mario Ruiz** marketing director of EMI Music International in London, **Ruben Aprile** VP of A&R and marketing for EMI Music's Latin American division in Miami, **Tony Wadsworth** divisional marketing director of EMI USA/SBK in London, and **Mike Andrews** divisional marketing director of Parlophone/Capitol in London. They were, respectively, VP of A&R and marketing for EMI Music's Latin American division, marketing director for EMI-Odeon Argentina, GM of EMI USA/SBK, and GM of Parlophone/Capitol.

Denise Skinner is promoted to senior director of artist development for Capitol in Los Angeles. She was



SKINNER



BONIN



KATZ



HARDY



GLASS



WOHLGEMUTH



ROZALLA



DEMERS

director of artist development.

Arista Records in New York promotes **Kirk Bonin** to national senior director of sales and marketing, **Jordan Katz** to national senior director of field sales, **Carolyn Wright** to manager of national single sales, and **Laura Match** to national coordinator of video sales and merchandising. They were, respectively, senior director of urban marketing, Northeast regional marketing director, coordinator of national field and single sales, and assistant to the national director of sales and advertising administration.

Phil Hardy is promoted to senior director of national album promotion for RCA Records in New York. He was director of artist development.

Jill Glass is promoted to executive director of marketing for A&M Records in Los Angeles. She was national director of product development.

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

PUBLISHING. **John Wohlgemuth** is appointed GM and director of BMG Mu-

sic Publishing in London. He was an attorney at the British law firm of Theodore Goddard.

RELATED FIELDS. **David Rozalla** is named managing director of PolyGram Video International in London. He was managing director of Sunset and Vine, a British video company.

Dave Demers is appointed VP of sales and service for SoundScan in Hartsdale, N.Y. He was director of sales and artist development at Epic.

Harriet Seittler is named senior VP of new business development for VH-

1 in Los Angeles. She was senior VP of marketing and promotions for MTV Networks.

MTV: Music Television in Los Angeles announces that **John Cannelli** will run MTV's talent relations department, becoming MTV's principal liaison with artists and record companies, and that **Rick Krim** will oversee expanding the presence of music talent on MTV and be involved in the research and development of the music focus for MTV's three-network format. Both retain the title of VP of music and talent. (See story, page 10.)

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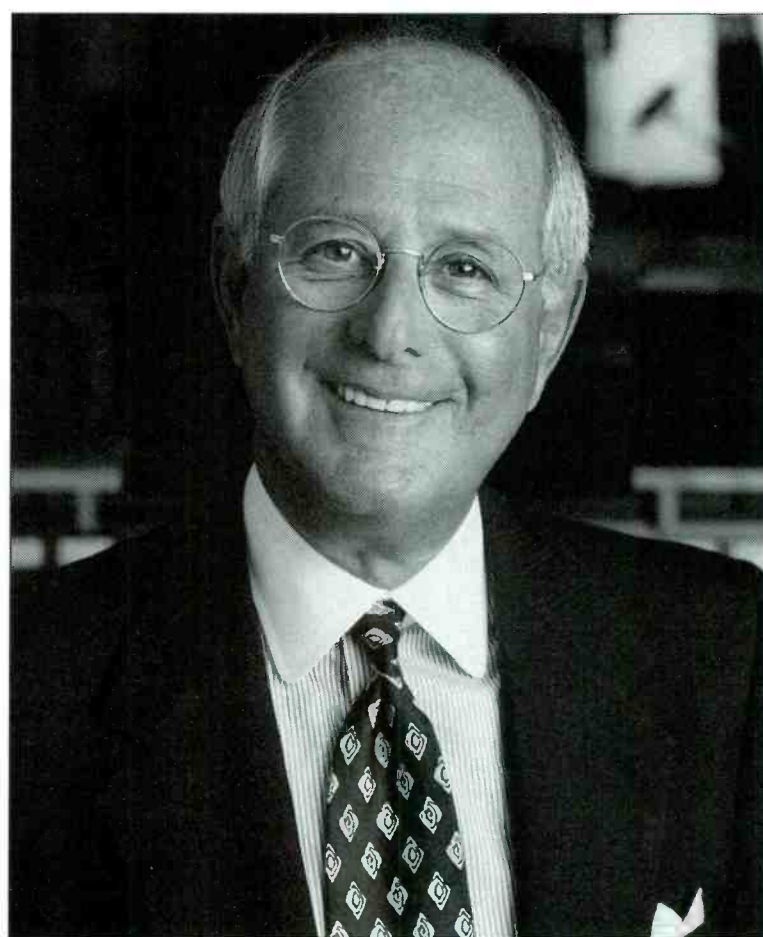
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The Nevilles Are In An R&B Groove 'Fly Like Eagle' Cover Exudes Funk Feel

BY CHRIS MORRIS

LOS ANGELES—The Neville Brothers hope to soar on the charts with their version of Steve Miller's "Fly Like An Eagle," the first single from the New Orleans group's new A&M album, "Family Groove,"



"We got into the funk this time," says Art Neville of the Neville Brothers' new A&M album, "Family Groove," which arrives Tuesday (5). New Orleans' first family of R&B, from left, consists of Cyril Neville, Aaron Neville, Charles Neville, and Art Neville.

which arrives at retail Tuesday (5). Keyboardist, singer, and elder brother Art Neville says the Miller song, a No. 2 pop hit in 1976, remains an important social statement today.

"It still pertains to what's happening," says Neville. "We screwed up,

and we're headed for a revolution if we don't fix things up."

Beyond being in sync with the Nevilles' societal point of view, the group's version of "Eagle" takes the band back to its musical roots.

"[Producer] Daniel [Lanois] took us in a totally different mode," says Neville, referring to the band's last two albums, the ethereal "Yellow Moon" and "Brother's Keeper," both on A&M. "But he wasn't into the funk. We got into the funk this time."

Some of the impetus to accentuate the Nevilles' gutsier, Meters-styled funk on "Family Groove" was supplied by co-producer Hawk Wolinski, who co-wrote and produced several albums by Rufus.

Wolinski, who wound up making "Family Groove" in collaboration with the Nevilles and David Leonard, says he has wanted to make a record with the group since the early '80s, when the Nevilles jammed with Rufus at a New Orleans show.

"I told Aaron [Neville], 'I am the only motherfucker who should produce your group,'" Wolinski says emphatically.

Surprisingly, the R&B feel of "Family Groove" was arrived at through the use of computer technology. Wolinski collected the band's live recordings and demos,

and loaded the 25 numbers he liked best into his Apple SE30 to facilitate preproduction work on arrangements.

"We could make any structural or key changes on the computer," Wolinski says. "We could audition everything... Whenever it didn't work one way, we had the option to go the other way."

Among the songs Wolinski computerized was "Fly Like An Eagle." "It was kind of a tired [live] version they did 10 years ago," he says. "I (Continued on page 16)



Achtung Anniversary Party. U2 joined the staff of the Centrum in Worcester, Mass., in celebrating the 10th anniversary of the arena during a recent stop of the band's Zoo TV tour. Gathered backstage, from left, are Greg Tesone, director of operations at the arena; John Wentzell, GM; Craig Gates, director of finance; Bono; the Edge; Larry Mullen Jr.; Adam Clayton; promoter Don Law; and U2 manager Paul McGuinness of Principle Management. U2's current Island/PLG album "Achtung Baby" has been certified triple-platinum and the band recently announced dates on a summer U.S. stadium tour.

New Vulgar Display Of Blissful Rock; Chameleon Crew; Manic Street On Fire

SOMETIMES A LITTLE album sneaks up on you and wins your heart and ears, refusing to let go of either. That has happened to me in the past few weeks with "Please Panic," the sophomore album from the **Vulgar Boatmen**. With softly woven guitar lines, percolating rhythms, sweet harmonies, a dash of violin, and plain-spoken lyrics, the Vulgar Boatmen play simply blissful rock'n'roll.

After catching this band in a wonderful night-closing set in Austin, Texas, during the South By Southwest conference, I've been drawn back repeatedly to the Boatmen's mix of reverie and energy.

I'm not alone in my admiration for "Please Panic," as a small but notable number of reviewers and programmers attest. "This delightful album achieves more in its modesty than most rock does in its ambition," wrote Bill Flanagan in the April issue of *Musician*, *Billboard's* sister mag. The disc has garnered strong play from stations including WXRT Chicago, WRLT Nashville, KAVE Eugene, Ore., and KQTR San Luis Obispo, Calif.

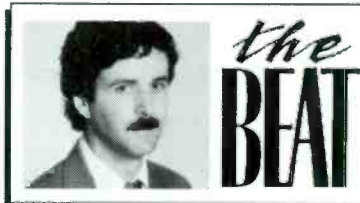
As on the band's 1989 debut disc, "Me & Your Sister," it is the ability of the Vulgar Boatmen to make uncomplicated and marvelous music out of everyday moments that makes "Please Panic" such a gem. The album boasts neither the hype of a major label nor even the hip buzz of a major indie; it was released by Safe House Communications in West Lebanon, N.H. (802-295-1269) and distributed through Caroline Records. The Vulgar Boatmen open three dates for the **Meat Puppets** beginning Sunday (3) at Slim's in San Francisco, then resume their own headlining club tour this month with shows in San Francisco, Portland, Ore., Seattle, and Eugene, Ore.

CHAMELEON'S CREW: The revived Chameleon Records has announced its new roster, including the Kentucky hard-rock trio **Black Cat Bone**; the funk'n'roll quartet **Vova Nova** from Birmingham, Ala.; rock singer/songwriter **Doc Lawrence**, whose debut album has been produced by **Chuck Plotkin**; the marvelous twang-and-soul singer **Lucinda Williams**; Britain's **Flesh For Lulu**; and pop/R&B act **Sonia Da Da**. Remaining from Chameleon's earlier incarnation is **Dramarama**.

MANIC SETS IN: Wielding fuzz-blasting guitars, punk-metal melodies, and loads of youthful outrage and attitude, the **Manic Street Preachers** span the Atlantic to make their U.S. debut with "Generation Terrorists" on Columbia Records. Setting up a current U.S. club tour for the U.K. rockers, Columbia released a CD-5 of "Stay Beautiful," which landed on the likes of KROQ Los Angeles, WDRE New York, WXRT Chicago, and KDFW Dallas, while MTV added the video to "120 Minutes." Now the radio buzz has moved on to the track "Slash N' Burn."

BEAT PICKS: **Terry Reid** is one of the great lost voices

of British soul. A contemporary of **Rod Stewart** and a predecessor of **Paul Young**, Reid had been missing in action for years prior to the U.K. release last year of his album "The Driver." This disc, which boasts rich renditions of "Fifth Of July" by **Louise Goffin** and Reid's own title track, and contributions from **Brian Wilson**, **Enya**, **Joe Walsh**, **Alan White**, and **Stewart Copeland**, has been quietly released by Warner Bros. in the U.S.—and should not be allowed to get lost. And how about reissuing Epic's "Bang, Bang, You're Terry Reid"?... In the wake of their dance/alternative/pop hit "I'm Free" and the U.S. breakthrough of their last album, "Love God," Scotland's **Soup Dragons** return on Big Life/Mercury Records with "Hot-wired," led by the single "Divine Thing," which has already hit top 10 on the Modern Rock Tracks chart.



by Thom Duffy

ON THE LINE: The William Morris Agency has announced new booking deals with **Erasure**, **Lisa Stansfield**, **Martika**, **Cathy Dennis**, and the **Storm**... **Bluesman Albert Collins** has signed with the Rosebud Agency for worldwide booking... The **Fairfield Four**, originally formed in the '20s, are newly signed to Alliance Records, the gospel subsidiary of Warner Bros. Records, and are opening for **Lyle Lovett's** current club tour... **Sharon Osbourne** has dropped management of **Bonham**, the **London Quireboys**, and **Zakk Wylde**, retaining **Ozzy Osbourne** as her sole client... North Carolina's **Copperhead** has signed with Capitol Records and is recording its debut disc with Southern rock veteran **Tom Dowd**. **Eddie Murphy** has retained **Susan Blonde Inc.** for publicity of his record career plans. The **Terrie Williams** Agency still represents Murphy for his film work... Set To Run public relations has picked up the **B-52's**, **Tom Tom Club**, and **Christopher Williams** as clients... The Prime Time Music Corp., a 14-year-old music marketing and record company, has opened a campus division with offices in New York, Pittsburgh, and Cleveland to expose a full spectrum of acts to the college market. Signed to the firm: **Jibri Wise One**, **Zone Patrol**, **Audrey Wheeler**, **Donnie Iris & the Cruisers**, the **Michael Stanley Band**, **Triple XXX**, **ZaZa**, and **Ellis & Groves**.

ON THE ROAD: Memphis soul veterans **Otis Clay** and **Ann Peebles**, who each release a new disc for Bullseye Blues/Rounder Records May 15, launched a "Soul Revue" spring tour at **B.B. King's** nightclub in Memphis April 22 and share dates through the summer... Farewell tour: Morgan Creek act **Eleven**, relocating to London in the wake of its U.K. chart success, played a string of L.A. club dates to say so-long. The band also is supporting **Pearl Jam** on tour in Europe this summer... Shanachie Records is currently staging the "New Voices, New Visions" tour, with singer/songwriters **Richard Meyer**, **Rod MacDonald**, **Richard Shindell**, and **Michael Jerling**.

Diverse Musical Styles Meet At Memphis' Crossroads

BY RICK CLARK

MEMPHIS—The first Crossroads showcase here picked up where the now-defunct but highly successful Memphis Producers Showcase left off, and delivered a well-organized

event April 9-10, displaying an impressively diverse range of music, including alternative, rap, singer/songwriter, mainstream rock and pop, urban, hardcore, blues, jazz, and much more.

"We had double the amount of A&R people we had last year at the Producers Showcase, which was the best attended one ever," says Jon Hornyak, a Memphis-based manager and chairman of Crossroads '92.

Fred Davis, senior VP of A&R for EMI Records Group and veteran attendee of the Memphis Producers Showcase, says, "Year after year I've been going down to Memphis, and it has always shown to have the strongest cross-sections of music of any region in the country. Between drawing from the South, the Delta region, and the general musical integrity of the people that work out of Memphis, you can literally walk into almost any club and see a band that you feel glad you have seen. The quality of the young bands and the diversity of the area's musical resources are outstanding."

During previous Memphis showcases, as a music attorney, Davis was instrumental in landing deals for **Every Mother's Nightmare**, the **Eric Gales Band**, and **Copperhead**, which is recording its debut Mercury album at Ardent Studios with **Tom Dowd**.

Highlights among the more than 120 acts that participated were the primal hardcore swamp of **D.D.T.**, the (Continued on page 18)

Jon Secada Goes On Record With His Songs

MIAMI—Jon Secada says he secured his first recording contract with SBK largely on the strength of his songs and his songwriting reputation—he co-wrote six tracks on Gloria Estefan's 1991 album "Into The Light," including her No. 1 smash "Coming Out Of The Dark."



SECADA

But Secada admits that when he first met Emilio Estefan six years ago, his songwriting skills were less than polished.

(Continued on page 18)

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NEVILLES ARE IN AN R&B GROOVE

(Continued from page 14)

said, "That's a shitty version, but what a great song!"

Wolinski sent a tape of the Nevilles' album version to Steve Miller, who was so impressed that he contributed some guitar work.

Wolinski says "Eagle" fit in with his objectives for the album: "I tried to make a record that was accessible, that satisfied their political end, that was funky."

A&M senior VP of artist development and marketing Jim Guerinot sees "Eagle" as the critical track to finally break the group at radio.

"The Nevilles have had such a limited radio presence, we feel that with that track we've got it set up to go to AOR," Guerinot says.

According to Guerinot, "Eagle" will also be worked at top 40, col-

lege, and alternative stations, and a dance mix will be delivered to clubs.

The time is right for the Nevilles, Guerinot says, since Aaron Neville has enjoyed recent attention, both as Linda Ronstadt's vocal partner and with his own hit, "Everybody Plays The Fool."

"People are aware of that Neville name and the Neville legacy," Guerinot says. "When you say 'the Neville Brothers' now, it's not a cult thing."

The band will support "Family Groove" with a tour of arenas and sheds that began April 24 in New Orleans. Art Neville says he expects the road work to be extensive: "I heard something about six months of hard labor."

ARTIST DEVELOPMENTS

SEEDS SPROUTING

Until the release of the Lightning Seeds' MCA debut album, "Cloude-cuckooland," in 1990, Liverpudlian Ian Broudie was best known for producing such groups as the Icicle Works, the Three O'Clock, and Echo & the Bunnymen, for which he also played guitar on tour.

With the Seeds' follow-up disc, "Sense," and the hit single "The Life Of Riley," which debuted April 25 on the Hot 100, Broudie has taken his one-man effort to a full band status.

"Because the first album did well, people now know me as a songwriter and artist as well as a producer," says Broudie. "'Cloude-cuckooland' also had a certain naiveté to it—which couldn't happen twice. So with the second al-

bum, I imagined Lightning Seeds branching out into being a band—not a straight studio project like before."

This time, Broudie and his co-producer, Simon Rogers, bounced guitar parts and song ideas off each other while developing material in the studio.

"It was a natural progression which left the doors open to get a band together and play live, which I now plan to do. That's why I called it Lightning Seeds—not Ian Broudie and a backing band. I wanted to be able to naturally and gradually evolve into a group of creative people getting together."

At the same time, though, Broudie, who cites Brian Eno and Phil Spector as his major composer/producer influences, maintained his unabashed love for the pop-song structure.

Says Broudie, "It's very difficult to write a pop song that isn't trite, that you can only listen to three times before going back to your Led Zeppelin albums."

Broudie is now assembling a touring band for a Lightning Seeds tour expected in the U.S. in late summer.

JIM BESSMAN

FIONA TAKES FLIGHT

Geffen A&R executive John Kalodner has been eyeing a gap in the pop and rock charts ever since former rock siren Pat Benatar turned her attentions to the blues. And now he'd like nothing more than to fill that slot with singer Fiona Flanagan.

"That sounds all right to me," jokes Fiona, who has remained a constant presence on the hard-rock scene since her 1985 debut album for Atlantic Records. But the singer never achieved a commercial breakthrough on Atlantic, despite a couple of acting roles and the 1989 MTV hit "Everything You Do (You're Sexing Me)," a duet with Kip Winger.

Kalodner is hoping to change that with "Squeeze," which marks Fiona's debut for Geffen Records. Produced by Marc Tanner, the album is a straight-ahead rock collection by a variety of writers, including proven hit makers Diane Warren and Jani Lane of Warrant. The goal, says Kalodner, was a Benatar-style album, peppered with pop singles.

"I was going for what Pat Benatar was doing when she was selling 5

(Continued on page 18)

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U2 THE PIXIES	San Diego Sports Arena San Diego	April 15	\$345,600 \$25	13,824 sellout	Bill Silva Presents Avalon Attractions
U2 THE PIXIES	ASU Activity Center Arizona State Univ. Tempe, Ariz.	April 10	\$332,550 \$25	13,302 sellout	Fey Concert Co.
HAMMER BOYZ II MEN JOOECI OAKTOWN'S 3.5.7	Spectrum Philadelphia	April 22	\$325,916 \$25.50	12,781 17,352	A.H. Enterprises
GEORGE STRAIT PAM TILLIS	ARCO Arena Sacramento, Calif.	April 25	\$269,010 \$21	13,060 sellout	Varnell Enterprises
ERIC CLAPTON	Kiefer UNO Lakefront Arena Univ. Of New Orleans New Orleans	April 27	\$238,285 \$35/\$25/\$22	9,541 sellout	Beaver Prods.
BRYAN ADAMS THE STORM	The Pyramid Memphis	April 25	\$229,790 \$20/\$17.50	12,351 15,000	Mid-South Concerts

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Set Displays Shermans' 'Supercalifragilistic' Skills

The lead item in this week's column was written by Deborah Russell in Los Angeles.

THE BOYS FROM DISNEY: Style. Dignity. Class.

These are the words songwriting partners **Richard** and **Robert Sherman** use to describe the songs written by the likes of composers **Jerome Kern** and **Richard Rodgers** and lyricists **Lorenz Hart** and **Oscar Hammerstein**.

The same words should be used to describe Sherman & Sherman.

Between 1961-74, the Sherman Bros. wrote more than 150 tunes under the creative genius of **Walt Disney**. The catalog, published by **BMI's Wonderland Music**,



by Irv Lichtman

includes some of the best-loved American classics of all time.

On May 12, **Walt Disney Records** will release a 26-track retrospective of the Shermans' Disney career. "The Sherman Bros.: Walt Disney's 'Supercalifragilistic' Songwriting Team" pays much-deserved tribute to the skills of these two prolific writers.

"We're from the old school," says **Dick Sherman**, who notes the brothers collaborate on both music and lyrics. "We're not performers. We're strictly tunesmiths. We write the song and then hope that some wonderful, talented voice will come along and give wings to it."

Over the years, a number of talented voices have given wings to Sherman Bros. tunes—including **Julie Andrews**, **Louis Prima**, **Hayley Mills**, and **Angela Lansbury**—that were featured in such movies as "Mary Poppins," "The Jungle Book," "The Parent Trap," and "Bedknobs And Broomsticks," to name just a few.

While re-examining the Wonderland catalog, the Shermans rediscovered such personal favorites as **Maurice Chevalier** singing "The Aristocats" shortly before his death in 1972, plus **Louis Armstrong's** "Ten Feet Off The Ground" and **Burl Ives' "The Ugly Bug Ball."**

In addition to these gems, the collection also includes **Annette Funicello's "Tall Paul"** (the brothers' Disney debut), as well as their TV theme to "The Wonderful World Of Color." The closing track is a 14-second recording of the brothers actually singing with Disney himself.

What's more priceless than the songs are the histories behind them: "It's A Small World" was a problem song "written under the gun," says Bob, while "Supercalifragilisticexpialidocious" was an "atrocious and precocious" word the brothers made up as kids during a contest in summer camp, says Dick. "Feed The Birds" was Walt Disney's fa-

vorite Sherman Bros. song, says Bob, and Disney would often tell Dick to play it during Friday afternoon meetings.

The Sherman Bros. have won Grammy and Academy Awards; their songs have been featured in 28 Disney movies and 25 Disney TV shows; and their songs can be heard in attractions at Disneyland and Walt Disney World.

They estimate they've published some 500 songs, and written twice that many. A number of new Sherman Bros. tunes can be heard in the Hemdale film "Little Nemo," set for summer release.

DEALS: PolyGram/Island has acquired the **Jimmy Webb** catalog, which includes

standards such as "MacArthur Park" and "Wichita Lineman," among others. Under the deal, Webb will also deliver new material. Also, **Beacon Films**, responsible for "The Commitments," has signed a publishing agreement with the company, including publishing rights to works by **John Hughes**, **Robert Arkin**, and the **Corrs**. In yet other arrangements, PolyGram/Island has made publishing deals with singer/writer **Tevin Campbell**, the **Outfield**, and **Thurn & Taxis**. **Zomba Music Publishing** has made an exclusive worldwide co-publishing deal with **Clifton Dillon**, aka **Specialist**, manager and executive producer of hit maker **Shabba Ranks**. The deal includes co-publishing of five other artists signed to Clifton, including **Cobra**, currently completing his **Sony** debut album, and **Richie Stevens**, the featured vocalist on the first **Soul II Soul** single from its new album due shortly, as well as copyrights on Ranks' album and hit single, "House Call" . . . Jazz vocalist **Cassandra Wilson** has affiliated with **SESAC**, the performing rights group. She's just released her fourth album, "Cassandra Wilson Live," on **JMT/PolyGram**. . . **TRF**, the New York-based production music library, has added the **Image** library to its more than 50,000 selections now available. Other production music units under the TRF banner are **Bosworth**, **Carlin**, **Tele Music**, **MP 2000 (Montparnasse)**, and the **BMG Library** on the **RCA** label.

PRINT ON PRINT: The following are the best-selling folios at **Music Sales Inc.:**

1. Red Hot Chili Peppers, Blood Sugar Sex Magik
2. The Cure, Disintegration
3. Paul Simon, The Concert In The Park
4. Bob Dylan's Greatest Hits
5. Cat Stevens Greatest Hits



Four-time Dove Songwriter of the Year **Steven Curtis Chapman** also grabbed the Contemporary Album prize. (photo: Don Putnam)



Sandi Patti was a Dove winner in the Female Vocalist, Inspirational Recorded Song, Short Form Music Video and Children's Music Album categories. (photo: Beth Gwinn)



CeCe and BeBe Winans took home Dove honors for Group of the Year and Contemporary Black Gospel Recorded Song. (photo: Don Putnam)



Michael English, named New Artist and Male Vocalist, is shown backstage at the Doves with **BMI's Joe Moscheo**. (photo: Don Putnam)



Performing at the **BMI Gospel Luncheon** are **DC Talk (Toby McKeethan, Michael Tait and Kevin Smith)**, who won Doves for Rap Recorded Song and Long Form Music Video. (photo: Don Putnam)



At the **BMI Gospel Luncheon** are (seated) Dove nominee **Kathy Troccoli**, **BMI president & CEO Frances Preston**; (standing) Dove nominee **Paul Overstreet** and Dove Song of the Year winner **Wayne Kirkpatrick ("Place In This World")**. (photo: Don Putnam)



BMI Gospel Publisher of the Year is **Sparrow Song/Careers-BMG Music Publishing, Inc.:** **BMI's Roger Sovine, Billy Ray Hearn, Randy Cox, Elwyn Raymer, Peter York, Michael Puryear** and **BMI's Joe Moscheo**. (photo: Don Putnam)

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ARTIST DEVELOPMENTS

(Continued from page 16)

million records," says Kalodner. "There's a huge opening there. Huge. The other artists who have tried it didn't have good enough songs. It's that simple."

Fiona spent a year writing songs and searching for outside material for the new album. In the end, only three of her own compositions, co-written with Tanner and others, made the cut. But she insists her ego was not bruised by the process.

"I think it would have bothered me more earlier in my career," says Fiona. "But I decided it was more important to have the best songs we

could on there, instead of putting something on just because I wrote it. I've seen my name enough to last a lifetime."

Indeed, the singer is now sharing her name with a permanent band, billed as Fiona (à la Bon Jovi, Van Halen, etc.), with guitarist Dave Marshall, former Y&T drummer Jimmy DeGrasso, and bassist Laura McDonald.

"She's as serious as a heart attack about being successful," says Kalodner. "That's why I wanted to sign her. She's really determined."

STEVE APPELFORD

DIVERSE STYLES MEET AT CROSSROADS

(Continued from page 14)

literate alternative pop/rock of the Gunbunnies, and Neighborhood Texture Jam, an exciting hard rock/funk amalgamation that made the Chili Peppers seem lightweight.

Dance/pop artist Kevin Paige turned in an impressive set and the Mother Station's performance, featuring the incredible blues-influenced wailing of Susan Marshall, got people talking. In the blues department, Sherman Robertson transcended cliché with a fine set. John Carbo, one of the most heavily attended slots of the event, was unfortunately beset with a sore throat. Nevertheless, his soulful urban pop is definitely worth checking out.

Logistically, Crossroads '92 ran almost without a hitch. Most of the activity was centered on Beale Street, with alternative talent located at the 616 Club, a mile away. Trolley shut-

tles to the 616 Club were provided but use of other currently inactive Beale Street venues would have given the event more focus.

"There are some bands getting signed out of this," says Eli Ball, independent producer at Warehouse Studios. "Out of all the showcases nationally, this is one of the four or five best I've seen, and that's pretty damn strong. A lot of the success of the event came from its diversity. There was a healthy black participation, a good country participation, and there was jazz on the street. It worked! It was very cool to see all those different kinds of music and all these cultures of people coming together on the street at the same time, and not have any problems. There were gangsta rappers doing their thing on the street right next to rednecks with cowboy hats on. How cool can it be?"

JON SECADA GOES ON RECORD

(Continued from page 14)

"I was doing a lot of songwriting before I met him, but there was no definite focus," recalls Secada, who at the time he met Estefan had just earned a Master's degree in jazz vocal performance from the Univ. of Miami. "I wasn't directing my songwriting toward any particular style. I just wrote a song and it was good, but I didn't feel it was focused enough—especially when it came to writing for myself."

"It took us awhile to eventually get where we felt we had a personality going for me, where there was something that I felt comfortable singing, and that it would be good enough to get me a recording contract."

Secada, who was born in Cuba and reared in Miami, signed his record deal with SBK shortly after the label's A&R rep, Nancy Brennan, saw him perform last year as a backing vocalist during Gloria Estefan's "Into The Light" tour. Secada describes his eponymous label debut as a "combination of rhythm and blues, Soul II Soul, and a little bit of Latin spunk." The album—due out Tuesday (5)—was produced by Emilio Estefan, along with Miami Sound Machine members Jorge Casas and Clay Ostwald.

The 12-song album also contains two Spanish-language tracks, including "Otro Dia Mas Sin Verte," a Spanish-language version of the

leadoff single "Just Another Day," lodged at No. 71 with a bullet on the May 2 Hot 100 Singles chart.

"When I signed with the company," says Secada, "they realized I sang in Spanish and they said, 'Why don't you do two of the tracks in Spanish?' Now they're even thinking in the future of me doing a Spanish-language record because they don't have a crossover artist."

Secada is planning a series of radio promotion tours in May and June.

JOHN LANNERT

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Impact SuperSummit Hits On Wide Range Of Topics

BY JANINE McADAMS

ATLANTIC CITY, N.J.—This year's Impact SuperSummit VI, held April 24-26 at the Bally's Park Place Hotel & Casino here, didn't emit the same sparks as last year's meet, where there was a groundswell of support for the failing Apollo Theatre and the industry got a preview of platinum acts Boyz II Men and Jodeci. But it covered a good deal of ground and was solidly attended.

Jules Malamud, conference organizer, says he is very pleased with the content and the turnout. "This has been the best ever," he says. He adds that registration numbers were up since last year's summit, but will not give exact attendance figures. "We're not interested in numbers," he says. "We're interested in giving quality to those who do come."

The conference, sponsored by the Pennsylvania-based black music trade paper, covered topics from guerrilla marketing tactics and the effects of rap music lyrics, to the evolution of fusion music styles and how to combat bootlegging.

Keynoter Irving Azoff, head of Giant Records, paid tribute to the enormous strength of R&B-oriented music and to the creative powers of its

executives. "American black music product is now driving the worldwide music machine," he said. "Following a wave of billions of dollars of music acquisitions, one can draw a direct line from music created on the streets and marketed and broken by [black music executives] that goes all the way from Tokyo to New York to London stock exchange."

NEW JACK PANEL SWINGS

One highlight that got people talking was the "New Jack Executives Panel" moderated in homeboy fashion by LaMont Boles, VP of operations/GM of LaFace Records. With a panel of 11 up-and-coming and newly arrived executives from radio and records—including Giant's Cassandra Mills, Perspective's Kevin Fleming, Columbia's Angela Thomas, WPEG Charlotte, N.C.'s Wayne Brown, MCA business affairs attorney Donald Walton, managers Shakim and Hiram Hicks, EMI Records Group's Glynice Coleman, and others—Boles attempted to smash industry stereotypes and get at the real ways in which a dedicated individual can start at an entry level and move up to a position of power. Each panelist was asked to explain how they got their start in the business, with Boles

asking such questions as "Where the hell did you come from?" of Motown VP of A&R/GM Steve McKeever; "Who did you screw to get your job?" of Blossette Kitson-Elliott, VP of A&R for Island; and "Is the rumor

'The elevation of more black executives means there is more room for us'

true that you got your job because you're Hammer's brother?" of Louis Burrell, president of Bust It. While this approach may have ruffled some feathers, Boles warned the audience that he would be direct. He had also discussed the questions with each panelist beforehand.

While the panelists also identified what they felt are their greatest obstacles in the business, such as the Ivory Tower syndrome at labels where executives are too far from the street to understand the music, overall the mood was upbeat, with Mills summarizing: "The black music in-

dustry is going through a major change, bringing in younger people. Busby's move [to CEO/chairman of Motown] revolutionized the industry. The elevation of more black executives means there is more room for us."

LABEL-RADIO RELATIONSHIP

The ongoing friction between record labels and radio was discussed at the keynote session, "Partners For Progress Or Casualty By Choice." Ernie Singleton, president, black music division, for MCA, represented the record side, citing the importance of radio in breaking new artists and calling for more support in terms of more frequent, creative, and timely promotions at stations.

Charles Warfield, GM of WRKS New York, began his dynamic statement by expressing regret that NARAS president Michael Greene, who was scheduled to moderate the session, could not attend due to personal business. Warfield took exception to a recent Billboard Commentary by Greene in which Greene stated that programmers no longer cared about music and that consultants are paid to deliver rapid ratings. "These remarks went out from the president of an organization that

wouldn't know how to identify or define any of the new music, much less acknowledge this new music," said Warfield.

RETAIL SUMMIT BOWS

A new feature in the Impact lineup proved highly successful. The first annual Impact/Billboard Retail Summit, co-chaired by Beverly Taylor of Cleveland's House Of Music and Billboard's Terri Rossi, received a strong response to its Sunday schedule devoted to retail issues. According to Rossi, between 65 and 70 stores were represented among those who attended the Sunday meetings. These were in addition to Impact registrants who also attended.

The summit represented one of the few formal opportunities independent black retailers have had to air their views, apart from the National Assn. of Recording Merchandisers convention. Therefore, each issue elicited strong emotional response and audience participation.

For example, attendees seemed universally angry about the loss of business due to bootleggers and illegal cassette vendors. At the "Overcoming Obstacles Of Illegal Competition" panel, they learned what the Recording Industry Assn. of America is doing to combat the problem. Steven D'Onofrio and investigator Ken Giel of the RIAA's Anti-Piracy Unit described how their efforts, which include the Street Vendor Alert Program and the 1-800-BAD-BEAT number, work to get vendors and distributors off the streets. Many of those in attendance agreed that illegal vendors are sapping their business and that vendors sell primarily rap, blues, and gospel—all African-American music forms.

TEMPERATURES RISING

"Retailers Speak Out" allowed some of the more prominent independents to describe what does and does not work in terms of sales patterns, merchandising, one-stop service, and promotions in their stores. But the final session, "Automate Or Evaporate," moderated by Michael Ellis, director of charts for Billboard, raised temperatures again. Computerization in general was hailed as a way to better control and manage stores. "We're doing 80% more business with 30% less overhead," said Steve Libman of Nova Distribution of his investment in a computer system. But conversion to the SoundScan reporting system, which was described in detail by Ellis and Leann Sanders of SoundScan, raised a number of questions.

Sanders pointed out that the SoundScan data collected is identified in the computer only by store size (major chain, chain, rackjobber, or independent) and by geographic area, and that the identity of the store is stripped to assure confidentiality. According to Ellis and Rossi, the R&B albums and singles charts are expected to be converted by summer, with the singles chart being configured on SoundScan, BDS data (monitored airplay), and some playlist information.

Panel Explores Direction Of Evolutionary Music

AT IMPACT SUPERSUMMIT VI, which took place April 24-26 (see story, this page), IAAAM co-founder Dyana Williams led a panel discussion on "Evolutionary Music: Fusion Styles Of The '90s." I was drafted at the last minute to sit on this panel with Gerry Griffith, senior VP, black music, Arista; singer El DeBarge; saxophonist George Howard, songwriter/producer Bernard Belle; and producer/recording artist Bobby Konders. I was perfectly happy to participate, in light of my recent musings in this column about African-American artists making music other than R&B and in last week's cover story on "alternative" rap artists.

The Impact panel got bogged down in discussions not exactly relevant or helpful to the topic at hand: There was a sentiment that (as I understood it) there is no such thing as fusion since all styles of musical expression are essentially African-American in origin and should be labeled only as such (the motto of the desperately arrogant/insecure artist: Don't categorize me!); recountings of recent artistic endeavors by the panelists that, while of anecdotal interest, shed no light on whether they felt there is a fusion movement afoot; and a tedious discussion of the pros and cons of sampling.

The panel topic is relevant as we surge through the '90s. Look at the popularity of the doo-wop-hip-hop movement, which is producing even more practitioners. Giant's latest act, Good To Go, is a girl group taking this concept in hand—it is fusing 40-year-old vocal traditions with decidedly '90s hard-core beats. Tracy Chapman, who as a young African-American artist surprised many by reviving folk music traditions, is returning with her third Elektra album. Spanish-language dancehall was brought to our attention via Columbia's "Dancehall Reggaespañol" compilation. Hollywood BASIC's Zimbabwe Legit, two brothers who rap in a mixture of their native Ndebele dialect and English, inject modern African influences into hip-hop. The alternative rap acts mentioned in last week's

story—Arrested Development, Disposable Heroes Of Hiphoprisy, Me Phi Me, Divine Styler, and Basehead—as well as the dancehall/reggae hip-hop and Latin hip-hop artists and all of the abovementioned artists make music that is the foundation for the 21st century. Who knows if they will be huge successes? They are planting the seeds of musical progress and laying their foundation for a new generation of music makers.

In researching last week's alternative rap story,



by Janine McAdams

a few people made interesting comments about the trend. Daddy-O, producer and former member of Stetsasonic, says these new fusion artists represent "the natural progression of things. Stetsasonic was doing it for a long time. When Boogie Down Productions and Public Enemy became the green light for message music in rap, we were the green light for live music and jazz. Now it's being taken to another level."

Instead of aping the rap styles and images already established, these artists innovated with what was aurally and physically available to them.

"There are a lot of young kids who have grown up taking their listening experience and developing it from their own personal point of view," says Ron Baldwin, manager of A&R at Imago. "I don't think as an artist [Basehead's Michael Ivey] is consciously charting a new course for this style of mu-

sic. He's the product of what he's been listening to."

"We didn't sit down and consciously decide to make something new," says Rono Tse, one half of the Disposable Heroes Of Hiphoprisy. Tse and partner Michael Franti had performed as part of the now-defunct group the Beatnigs. "The background we had [in the Beatnigs] was of performing out of nothing: metal garbage cans and chains."

What is also interesting is that a few rappers have evolved their style due to dissatisfaction with hip-hop stereotypes. Rappers Divine Styler and Me Phi Me both reinvented themselves. Styler had had a previous album, "Word Power," released on Epic two years ago, and says he was discouraged from being too experimental on that album by his label. Me Phi Me, a native of Flint, Mich., says that as a teen he was rapping on the streets with pal M.C. Breed. Now a resident of Tennessee, the state immortalized in Arrested Development's debut single, Me Phi Me says, "I got so fed up with the same old, everyday crap that a lot of MCs were kicking—that I was, too. You talked about the gold chains, your sneakers, the size of your penis. I just got sick of it. I just started writing a whole 'nother way."

There is a popular fear that the more successful and broad-based hip-hop becomes, the more it will cease to be a "black thang" and will be "stolen" or co-opted the way rock 'n' roll and to a lesser extent jazz and blues have been. Says Bill Stephney, head of Stepson Records, "There is that paranoia. But if we sought to control rap, we get into that whole thing of white people being able to steal a culture. No one can steal what you protect and support."

FOR THE RECORD: Due to some production snafus, a couple of lines fell off the end of Havelock Nelson's feature on Daddy-O in the April 25 issue. The last sentence should have read: "The company [Oke-doke] also oversees the careers of producers Ed Lawson, Bamba War, Cazerny Barr, and Will Robertson."

Billboard TOP R&B ALBUMS

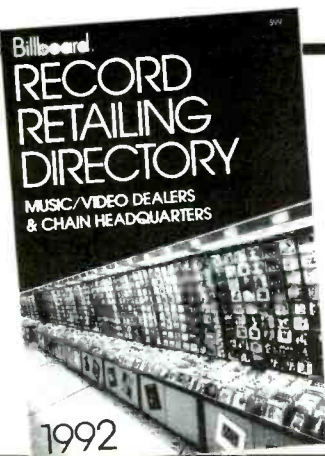
FOR WEEK ENDING MAY 9, 1992

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
★ ★ ★ NO. 1 ★ ★ ★						
1	2	5	5	EN VOGUE ATCO EASTWEST 92121* (10.98)	FUNKY DIVAS	1
2	4	16	4	KRIS KROSS RUFFHOUSE 48710*/COLUMBIA (9.98 EQ)	TOTALLY KROSSED OUT	2
3	1	3	35	VANESSA WILLIAMS ▲ WING 843522/MERCURY (9.98 EQ)	THE COMFORT ZONE	1
4	3	1	27	GERALD LEVERT ● ATCO EASTWEST 91777* (10.98)	PRIVATE LINE	1
5	5	2	22	MICHAEL JACKSON ▲ 4 EPIC 45400 (10.98 EQ)	DANGEROUS	1
6	9	9	13	R. KELLY & PUBLIC ANNOUNCEMENT JIVE 41469* (9.98)	BORN INTO THE '90'S	6
7	10	10	8	TLC LAFACE 26003*/ARISTA (9.98)	OOOOOHHH...ON THE TLC TIP	7
8	8	6	46	JODECI ▲ UPTOWN 10198/MCA (9.98)	FOREVER MY LADY	1
9	6	4	31	CYPRESS HILL ● RUFFHOUSE 47889/COLUMBIA (9.98 EQ)	CYPRESS HILL	4
10	7	7	23	TEVIN CAMPBELL ● QWEST 26291*/WARNER BROS. (9.98)	T.E.V.I.N.	5
11	11	8	22	KEITH SWEAT ▲ ELEKTRA 61216* (10.98)	KEEP IT COMIN'	1
12	12	15	23	LISA STANSFIELD ● ARISTA 18679* (10.98)	REAL LOVE	12
13	13	13	15	2PAC INTERSCOPE 91767*/ATLANTIC (9.98)	2PACALYPSE NOW	13
14	14	11	29	PATTI LABELLE ● MCA 10439 (9.98)	BURNIN'	9
15	15	12	49	BOYZ II MEN ▲ 4 MOTOWN 6320* (9.98)	COOLEYHIGHHARMONY	1
16	16	17	16	MINT CONDITION PERSPECTIVE 1001*/A&M (9.98)	MEANT TO BE MINT	13
17	30	50	3	DAS EFX ATCO EASTWEST 91827* (9.98)	DEAD SERIOUS	17
18	18	18	23	SHANICE MOTOWN 6319* (9.98)	INNER CHILD	13
19	17	14	26	HAMMER ▲ 3 CAPITOL 98151 (9.98)	TOO LEGIT TO QUIT	3
20	20	23	11	LUKE LUKE 91830*/ATLANTIC (10.98)	I GOT SHIT ON MY MIND	20
21	26	27	8	FU-SCHNICKENS JIVE 41472* (9.98)	F.U.- DON'T TAKE IT PERSONAL	21
22	23	24	11	GLENN JONES ATLANTIC 82352* (10.98)	HERE I GO AGAIN	22
23	19	19	30	PRINCE AND THE N.P.G. ▲ 2 PAISLEY PARK 25379*/WARNER BROS. (9.98)	DIAMONDS & PEARLS	1
24	21	20	17	SOUNDTRACK ● SOUL 10462*/MCA (10.98)	JUICE	3
25	22	21	9	BOOGIE DOWN PRODUCTIONS JIVE 41470* (9.98)	SEX AND VIOLENCE	20
26	27	28	9	JOE PUBLIC COLUMBIA 48628* (9.98 EQ)	JOE PUBLIC	26
27	25	25	31	MARIAH CAREY ▲ 3 COLUMBIA 47980 (10.98 EQ)	EMOTIONS	6
28	24	22	26	BLACK SHEEP ● MERCURY 848368 (9.98)	A WOLF IN SHEEP'S CLOTHING	15
29	28	26	12	SIR MIX-A-LOT DEF AMERICAN 26765/REPRISE (9.98)	MAC K DADDY	21
30	29	29	42	BEBE & CECE WINANS ● CAPITOL 92078* (9.98)	DIFFERENT LIFESTYLES	1
31	37	67	4	ARRESTED DEVELOPMENT CHRYSALIS 21929*/ERG (9.98)	3 YEARS 5 MONTHS & 2 DAYS IN THE LIFE OF...	31
32	32	31	5	M.C. BRAINS MOTOWN 6342* (9.98)	LOVERS LANE	31
33	31	33	30	A TRIBE CALLED QUEST ● JIVE 1418* (9.98)	LOW END THEORY	13
34	34	34	24	U.M.C.'S WILD PITCH 97544/ERG (9.98)	FRUITS OF NATURE	32
35	35	32	22	AMG SELECT 21642* (9.98)	BITCH BETTA HAVE MY MONEY	20
36	76	—	2	CHAKA KHAN WARNER BROS. 26296* (10.98)	THE WOMAN I AM	36
37	39	37	51	LUTHER VANDROSS ▲ EPIC 46789 (10.98 EQ)	POWER OF LOVE	1
38	41	45	6	POOH-MAN (MC POOH) JIVE 41476 (9.98)	FUNKY AS I WANNA BE	38
39	36	36	27	2ND II NONE PROFILE 1416 (9.98)	2ND II NONE	26
40	33	30	25	ATLANTIC STARR REPRISE 26545* (9.98)	LOVE CRAZY	25
41	65	91	3	COLLEGE BOYZ VIRGIN 91658* (9.98)	RADIO FUSION RADIO	41
42	38	41	19	JODY WATLEY MCA 10355 (10.98)	AFFAIRS OF THE HEART	21
43	40	35	43	PHYLLIS HYMAN PIR 11006*/ZOO (9.98)	PRIME OF MY LIFE	10
44	42	42	10	CECE PENISTON A&M 5381* (9.98)	FINALLY	42
45	43	48	7	THE HARD BOYS A.E.I. 4120*/ICHIHAN (8.98)	A-TOWN HARD HEADS	43
46	44	43	8	CHERRELLE TABU 4005*/A&M (9.98)	THE WOMAN I AM	43
47	46	39	27	CHRIS WALKER PENDULUM 61136*/ELEKTRA (9.98)	FIRST TIME	32
48	49	62	6	CHIC WARNER BROS. 26394* (10.98)	CHIC-ISM	48
49	45	40	29	SCARFACE RAP-A-LOT 57167/PRIORITY (9.98)	MR. SCARFACE IS BACK	13

50	66	90	3	ALYSON WILLIAMS OBR 45417*/COLUMBIA (9.98 EQ)	ALYSON WILLIAMS	50
51	50	56	19	BOBBY "BLUE" BLAND MALACO 7458 (9.98)	PORTRAIT OF THE BLUES	50
52	47	46	47	SHABBA RANKS ● EPIC 47310 (9.98 EQ)	AS RAW AS EVER	1
53	52	55	9	SOUTH CENTRAL CARTEL G.W.K. 15189/QUALITY (9.98)	SOUTH CENTRAL MADNESS	51
54	53	49	31	NICE & SMOOTH RAL 47373*/COLUMBIA (9.98 EQ)	AIN'T A DAMN THING CHANGED	29
55	58	59	84	TRACIE SPENCER CAPITOL 92153 (9.98)	MAKE THE DIFFERENCE	38
56	54	57	6	TOO MUCH TROUBLE (THE BABY GETO BOYS) RAP-A-LOT 57174*/PRIORITY (9.98)	BRINGING HELL ON EARTH	54
57	69	—	2	SOUNDTRACK EMI 98414*/ERG (10.98)	WHITE MEN CAN'T JUMP	57
58	61	60	6	DETROIT'S MOST WANTED BRYANT 4126*/ICHIHAN (9.98)	TRICKS OF THE TRADE VOL. II	58
59	57	53	10	HI-C FEATURING TONY A SKANLESS 61235* (9.98)	SKANLESS	53
60	48	44	30	PUBLIC ENEMY ▲ DEF JAM 47374/COLUMBIA (10.98 EQ)	APOCALYPSE 91...THE ENEMY STRIKES BLACK	1
61	55	52	6	SKYY ATLANTIC 82328* (9.98)	NEARER TO YOU	52
62	63	68	7	KID SENSATION NASTYMIK 7101*/ICHIHAN (9.98)	THE POWER OF RHYME	62
63	56	47	34	NAUGHTY BY NATURE ▲ TOMMY BOY 1044 (9.98)	NAUGHTY BY NATURE	10
64	67	69	5	GANKSTA N-I-P RAP-A-LOT 57160*/PRIORITY (9.98)	THE SOUTH PARK PSYCHO	64
65	62	82	4	POISON CLAN EFFECT 3006*/LUKE (9.98)	POISONOUS MENTALITY	62
66	NEW ►	—	1	SOUNDTRACK SOLAR 75330*/EPIC (10.98 EQ)	DEEP COVER	66
67	NEW ►	—	1	MELI'SA MORGAN PENDULUM 61273*/ELEKTRA (9.98)	STILL IN LOVE WITH YOU	67
68	59	51	25	ICE CUBE ▲ PRIORITY 57155 (9.98)	DEATH CERTIFICATE	1
69	60	54	31	MC LYTE FIRST PRIORITY 91731*/ATLANTIC (10.98)	ACT LIKE YOU KNOW	14
70	75	70	13	DON DIEGO ULTRAX 0502 (9.98)	RAZZ	70
71	51	38	49	SOUNDS OF BLACKNESS PERSPECTIVE 1000/A&M (9.98)	THE EVOLUTION OF GOSPEL	4
72	78	74	27	JOHNNIE TAYLOR MALACO 7460 (9.98)	I KNOW IT'S WRONG, BUT I JUST CAN'T DO RIGHT	59
73	80	—	2	CLAY D. AND THE NEW GET FUNKY CREW PANDISC 8815 (9.98)	WE'RE GOIN' OFF	73
74	73	65	67	TONY TERRY EPIC 45015 (9.98 EQ)	TONY TERRY	35
75	77	75	42	HEAVY D. & THE BOYZ ▲ UPTOWN 10289/MCA (9.98)	PEACEFUL JOURNEY	5
76	71	66	39	COLOR ME BADD ▲ 2 GIANT 24429/REPRISE (9.98)	C.M.B.	10
77	74	73	18	BUST DOWN EFFECT 3005*/LUKE (9.98)	NASTY BITCH (CHAPTER 1)	56
78	68	64	25	BIG DADDY KANE COLD CHILLIN' 26715*/REPRISE (9.98)	PRINCE OF DARKNESS	25
79	64	58	45	NATALIE COLE ▲ 4 ELEKTRA 61049 (13.98)	UNFORGETTABLE	5
80	79	88	3	SISTER SOULJAH EPIC 48713 (9.98 EQ)	360 DEGREES OF POWER	79
81	94	—	39	DAMIAN DAME LAFACE 2-6000/ARISTA (9.98)	DAMIAN DAME	21
82	72	63	24	D.J. MAGIC MIKE & M.C. MADNESS ● CHEETAH 9405* (9.98)	AIN'T NO DOUBT ABOUT IT	31
83	84	80	5	FATHER DOM WRAP 8105*/ICHIHAN (9.98)	FATHER DOM	80
84	85	—	2	BEN E. KING ICHIBAN 1133* (9.98)	WHAT'S IMPORTANT TO ME	84
85	86	84	15	TECHMASTER P.E.B. NEWTOWN 2208* (9.98)	BASS COMPUTER	83
86	92	—	2	BASS PATROL JOEY BOY 3004 (8.98)	THE KINGS OF BASS	86
87	89	—	2	MAY MAY SCOTTI BROS. 75233 (9.98)	THE INTRODUCTION	87
88	NEW ►	—	1	RANDY CRAWFORD WARNER BROS. 26736* (10.98)	THROUGH EYES OF LOVE	88
89	87	97	46	PEABO BRYSON COLUMBIA 46823 (9.98 EQ)	CAN YOU STOP THE RAIN	1
90	81	76	27	DIGITAL UNDERGROUND TOMMY BOY 1045 (9.98)	SONS OF THE P	23
91	97	77	11	B.B.KING MCA 10295 (9.98)	THERE IS ALWAYS ONE MORE TIME	76
92	NEW ►	—	1	VARIOUS ARTISTS EMI 99087/ERG (7.98)	WHITE MEN CAN'T RAP (MUSIC FROM "WHITE MEN CAN'T JUMP")	92
93	70	61	32	KARYN WHITE ● WARNER BROS. 26320* (10.98)	RITUAL OF LOVE	7
94	NEW ►	—	1	SPICE 1 JIVE 41481* (9.98)	SPICE 1	94
95	91	78	49	CHUBB ROCK SELECT 21640/ELEKTRA (9.98)	THE ONE	13
96	83	71	28	BARRY WHITE A&M 5377 (9.98)	PUT ME IN YOUR MIX	8
97	96	98	4	CHOICE RAP-A-LOT 57172*/PRIORITY (9.98)	STICK & MOOVE	93
98	93	89	4	CALLOWAY SOLAR 75326*/EPIC (9.98 EQ)	LET'S GET SMOOTH	89
99	88	83	34	POOR RIGHTEOUS TEACHERS PROFILE 1415 (9.98)	PURE POVERTY	23
100	95	—	17	JERMAINE JACKSON LAFACE 2-6001*/ARISTA (9.98)	YOU SAID	39

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



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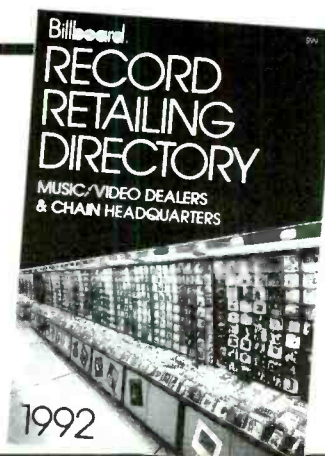
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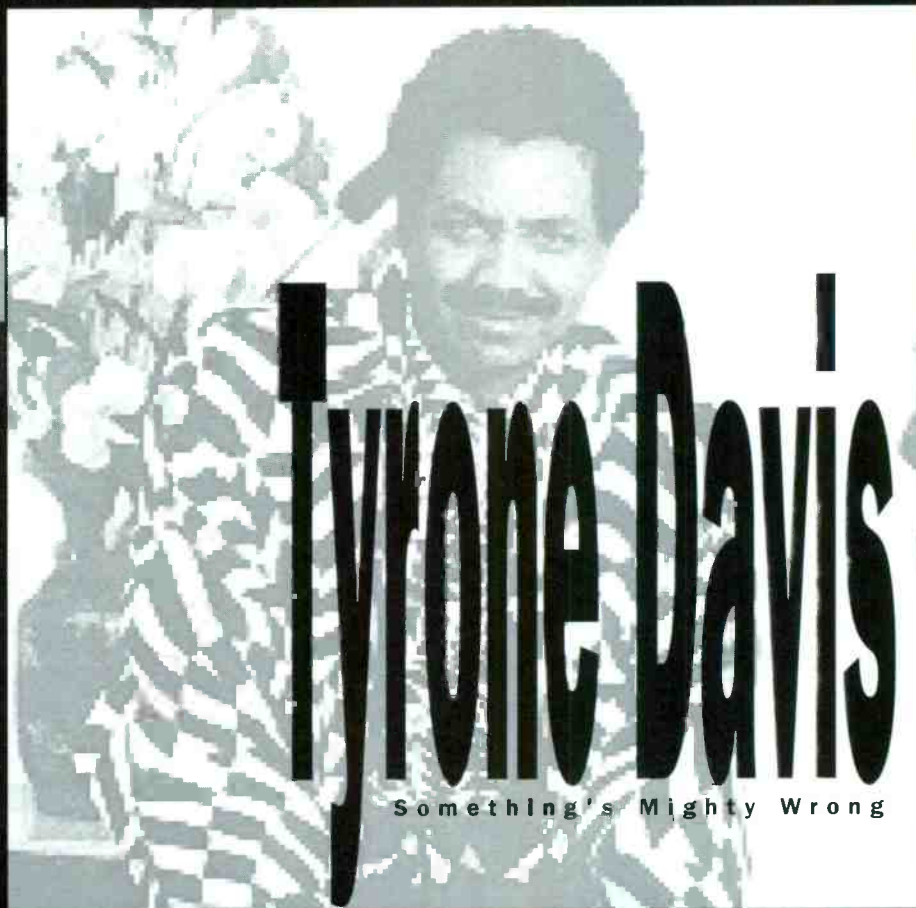
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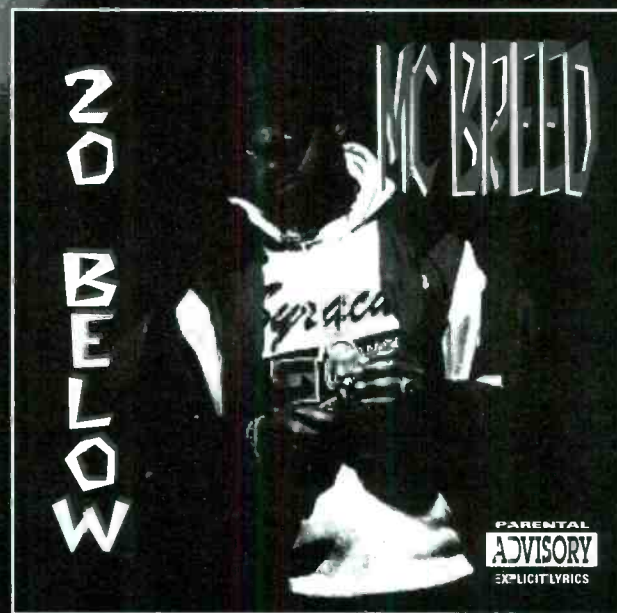
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**TERRI ROSSI'S
RHYTHM
SECTION**

REAL WOMAN: "All Woman" by Lisa Stansfield (Arista) rises to the top of the Hot R&B Singles chart with reports from 94 stations. It has No. 1 reports from four stations, and at 67 other stations it still has a strong chance to move up on playlists. The album "Real Love" holds at No. 12, but after making steady increases over the past few weeks, it regains its bullet. On the R&B Radio Monitor chart it is on 61 stations. It gets pushed back on that chart 8-9, even though it increases in points. Also, two records jump forcefully over it: "Jump" by Kris Kross (Ruffhouse) leaps 13-2 on the monitor, gaining airplay on four stations for a total of 58 out of the 63 monitored stations. "Love You All My Lifetime" by Chaka Khan (Warner Bros.) bounces back 12-7. The performance of this record on the monitored chart has been affected by the release of new mixes. Currently there are six mixes in the monitor's library, the last of which was active for only one chart day. "Lifetime" gains one station, therefore receiving airplay on all of the monitored stations. The only other record on the monitor with airplay on the entire panel is "Love Me" by Tracie Spencer (Capitol).

MO MONEY: "My Lovin' (You're Never Gonna Get It)" by En Vogue (Atco EastWest) moves up on the playlist-based chart 6-3, with reports from 97 stations. It gets No. 1 reports from eight stations. On the monitored chart it earns a bullet at No. 1 for the third week. It gains airplay on one station, for a total of 62. "Jump" by Kris Kross now has reports from 83 playlist-based stations, gaining WJFX Fort Wayne, Ind. It is No. 1 at six stations.

ALTERNATIVE ALTERNATIVES: "Tennessee" by Arrested Development (Chrysalis) gains radio reports from 11 stations, including WBLS New York; WQQK Nashville; WPGA Macon, Ga.; KKBK Los Angeles; and WHRK Memphis. It now has reports from 63 stations. "They Want EFX" by Das EFX (Atco EastWest), while more mainstream in its musical style, entered the chart four weeks ago strictly on sales points. Last week was the first week it gained radio reports and 27 stations listed it. This week it earns activity at 21 more. It is on a total of 48 stations. On the monitor, 42 stations register actual airplay.

FYI: In lieu of a printed Radio Action Box, the following is a list of some of the records already on the chart that got double-digit adds this week: "This Is The Way We Roll" by Hammer (Capitol)—18 stations; "Sensitive Lover" by the Isley Brothers (Warner Bros.)—15; "You Remind Me" by Mary J. Blige (Uptown)—14; and "How Do I Love Thee" by Queen Latifah (Tommy Boy)—12.

THE RAP COLUMN

(Continued from page 23)

more patient," he says. Flex, whose sets now follow a carefully researched formula, adds, "My selections are for the people, and 40% of what I play I don't like."

FLYING HIGH: Fans of Cypress Hill can catch it at the movies later this year. The members of the Ruffhouse rap act have scored speaking roles in Robert Townsend's upcoming black-superhero flick, "The Media Man." The group's Sen Dog, B-Real, and DJ Muggs will portray Los Angeles gang members in the comedy. The trio was scheduled to play the 19th annual Fifth Avenue Pot Parade and Smoke-In in Manhattan's Washington Square Park with Brand Nubian and others May 2. On May 22, they will be hosting a gold-record party at Santa Monica, Calif.'s Mu-

seum of Flying that will feature performances by EastWest's Das EFX, Chrysalis' Daddy Freddy, and Tommy Boy's House Of Pain, which DJ Muggs produced. A Cypress remix of the Beastie Boys' "So Whatcha Want" will be available May 11. The crew's cut "A To The K" is out now on Chrysalis' "White Men Can't Rap" EP; "Shoot 'Em Up" appears on the "Juice" soundtrack (SOUL).

ALL MIXED UP: Baba Professor X The Overseer is completing a solo album project, due early this summer on Polydor. The X-Clan member and black nationalist native son of Brooklyn activist Sonny Carson will join forces with KRS-ONE, College Boyz, Afrika Bambaataa, and others on the track "Close The Crack Houses." PXO promises the song's

words will be followed by action through Blackwatch, the youth organization that spawned X-Clan. X-Clan's second album, "X-Odus," due May 19, is kickin' afronautics with titles like "Cosmic Ark" and "Holy Rum Swig." Despite a surfeit of familiar beats, the collection's 11 conscious cuts provide lots of hardcore jollies, including PXO's distinctive "heavens to mergatroid" voice... La Grange's spare rock/rap/acid-jazz hybrid is one of my favorite things of the moment. Tracks like "Jump To The Rhythm" and "Can't Understand The Black Man" fuse moody raps with lots of guitar spunk and nimble bass grooves. This self-distributed North Carolina band is scheduled to play the New Music Seminar next month. "Jump To The Rhythm" (YGB Rec- (Continued on page 27)

Billboard. R&B Radio Monitor™

Compiled from a national sample of monitored R&B radio stations by Broadcast Data Systems. 63 R&B stations are monitored 24 hours a day, seven days a week. The titles are printed in order of gross impressions, which are 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	6	MY LOVIN' 4 weeks at No. 1	EN VOGUE (ATCO EASTWEST)	21	22	6	SOMETIMES IT'S ONLY LOVE	LUTHER VANDROSS (EPIC)
2	13	6	JUMP	KRIS KROSS (RUFFHOUSE/COLUMBIA)	22	21	6	STAY	JODECI (UPTOWN/MCA)
3	4	6	COME & TALK TO ME	JODECI (UPTOWN/MCA)	23	20	6	HERE I GO AGAIN	GLENN JONES (ATLANTIC)
4	2	6	REMEMBER THE TIME	MICHAEL JACKSON (EPIC)	24	28	4	HONEY LOVE	R. KELLY & PUBLIC ANNOUNCEMENT (JIVE)
5	3	6	MAKE IT HAPPEN	MARIAH CAREY (COLUMBIA)	25	24	6	IT'S O.K.	BEBE & CECE WINANS (CAPITOL)
6	14	6	GOODBYE	TEVIN CAMPBELL (QWEST/WARNER BROS.)	26	31	4	SCHOOL ME	GERALD LEVERT (ATCO EASTWEST)
7	12	6	LOVE YOU ALL MY LIFETIME	CHAKA KHAN (WARNER BROS.)	27	25	6	EVERLASTING LOVE	TONY TERRY (EPIC)
8	6	6	DON'T BE AFRAID	AARON HALL (SOUL/MCA)	28	32	4	STILL IN LOVE WITH YOU	MELISSA MORGAN (PENDULUM/ELEKTRA)
9	8	6	ALL WOMAN	LISA STANSFIELD (ARISTA)	29	29	6	CAN'T HAVE MY MAN	ALYSON WILLIAMS (OBR/COLUMBIA)
10	5	6	BREAKIN' MY HEART	MINT CONDITION (PERSPECTIVE/A&M)	30	26	6	I LOVE YOUR SMILE	SHANICE (MOTOWN)
11	7	6	BABY HOLD ON TO ME	GERALD LEVERT (ATCO EASTWEST)	31	30	6	KEEP IT COMIN'	KEITH SWEAT (ELEKTRA)
12	10	6	SAVE THE BEST FOR LAST	VANESSA WILLIAMS (WING/MERCURY)	32	38	2	GIVING HIM SOMETHING HE...	EN VOGUE (ATCO EASTWEST)
13	16	3	IN THE CLOSET	MICHAEL JACKSON (EPIC)	33	40	2	MONEY DON'T MATTER 2 NIGHT	PRINCE & THE N.P.G. (PAISLEY PARK/WB)
14	17	6	WHY ME BABY?	KEITH SWEAT (ELEKTRA)	34	36	3	YOU REMIND ME	MARY J. BLIGE (UPTOWN/MCA)
15	18	6	LIVE AND LEARN	JOE PUBLIC (COLUMBIA)	35	34	4	I DREAM, I DREAM	JERMAINE JACKSON (LAFACE/ARISTA)
16	19	6	LOVE ME	TRACIE SPENCER (CAPITOL)	36	—	1	DON'T MAKE ME BEG TONIGHT	GARY BROWN (CAPITOL)
17	11	6	PLEASE DON'T GO	BOYZ II MEN (MOTOWN)	37	—	1	NU NU	LIDELL TOWNSELL (MERCURY)
18	9	6	SOMEBODY LOVES YOU BABY	PATTI LABELLE (MCA)	38	—	1	JOY	SOUL II SOUL (VIRGIN)
19	15	6	AIN'T 2 PROUD 2 BEG	TLC (LAFACE/ARISTA)	39	—	1	THE SAGA CONTINUES...	THE BOYS (MOTOWN)
20	23	2	DO IT TO ME	LIONEL RICHE (MOTOWN)	40	39	6	WE GOT A LOVE THANG	CECE PENISTON (A&M)

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Northern Star Rises. T.C. Thompkins, left, president of newly formed Northern Star Records, and George Tavares, VP of business affairs for the label, happily sign their first artist, Dee Dee Wilde. The label is based in Miami. Wilde's first album, "Get-A-Way," is due for release this month.

Hot R&B Singles Sales & Airplay™

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

SALES				AIRPLAY					
THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT R&B POSITION	THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT R&B POSITION
1	1	JUMP	KRIS KROSS	4	1	3	WHY ME BABY?	KEITH SWEAT	2
2	4	ALL WOMAN	LISA STANSFIELD	1	2	6	ALL WOMAN	LISA STANSFIELD	1
3	6	MY LOVIN' (YOU'RE NEVER GONNA GET IT)	EN VOGUE	3	3	8	MY LOVIN' (YOU'RE NEVER GONNA GET IT)	EN VOGUE	3
4	7	WHY ME BABY?	KEITH SWEAT	2	4	2	GOODBYE	TEVIN CAMPBELL	5
5	5	LIVE AND LEARN	JOE PUBLIC	6	5	9	LOVE ME	TRACIE SPENCER	9
6	8	HELLUVA	BROTHERHOOD CREED	18	6	10	COME & TALK TO ME	JODECI	7
7	2	GOODBYE	TEVIN CAMPBELL	5	7	4	MAKE IT HAPPEN	MARIAH CAREY	10
8	3	DON'T BE AFRAID (FROM "JUICE")	AARON HALL	8	8	1	DON'T BE AFRAID (FROM "JUICE")	AARON HALL	8
9	11	COME & TALK TO ME	JODECI	7	9	11	SOMETIMES IT'S ONLY LOVE	LUTHER VANDROSS	12
10	14	LOVE ME	TRACIE SPENCER	9	10	14	JUMP	KRIS KROSS	4
11	12	I'M CRYIN'	SHANICE	11	11	12	PLEASE DON'T GO	BOYZ II MEN	14
12	10	MAKE IT HAPPEN	MARIAH CAREY	10	12	13	I'M CRYIN'	SHANICE	11
13	15	HONEY LOVE	R. KELLY & PUBLIC ANNOUNCEMENT	16	13	16	CAN'T HAVE MY MAN	ALYSON WILLIAMS	13
14	16	CAN'T HAVE MY MAN	ALYSON WILLIAMS	13	14	7	LIVE AND LEARN	JOE PUBLIC	6
15	22	LOVE YOU ALL MY LIFETIME	CHAKA KHAN	15	15	5	IT'S O.K.	BEBE & CECE WINANS	17
16	9	IT'S O.K.	BEBE & CECE WINANS	17	16	17	LOVE YOU ALL MY LIFETIME	CHAKA KHAN	15
17	17	SOMETIMES IT'S ONLY LOVE	LUTHER VANDROSS	12	17	18	HONEY LOVE	R. KELLY & PUBLIC ANNOUNCEMENT	16
18	23	TENNESSEE	ARRESTED DEVELOPMENT	21	18	19	STILL IN LOVE WITH YOU	MELI'SA MORGAN	19
19	18	BRENDA'S GOT A BABY	2PAC	23	19	21	SCHOOL ME	GERALD LEVERT	20
20	21	PLEASE DON'T GO	BOYZ II MEN	14	20	27	IN THE CLOSET	MICHAEL JACKSON	24
21	13	AIN'T 2 PROUD 2 BEG	TLC	25	21	25	DON'T MAKE ME BEG TONIGHT	GARY BROWN	22
22	25	STILL IN LOVE WITH YOU	MELI'SA MORGAN	19	22	26	I DREAM, I DREAM	JERMAINE JACKSON	30
23	28	THEY WANT EFX	DAS EFX	33	23	32	MONEY DON'T MATTER 2 NIGHT	PRINCE AND THE N.P.G.	29
24	30	IF YOU WANT IT	2ND II NONE	38	24	33	DO IT TO ME	LIONEL RICHIE	36
25	27	I'M THE ONE YOU NEED	JODY WATLEY	27	25	28	TAKE ME BACK TO LOVE AGAIN	KATHY SLEDGE	26
26	31	DON'T MAKE ME BEG TONIGHT	GARY BROWN	22	26	31	GOTTA LEARN MY RHYTHM	DAMIAN DAME	31
27	26	THE LOVER IN YOU	BIG DADDY KANE	28	27	35	JOY	SOUL II SOUL	37
28	—	SCHOOL ME	GERALD LEVERT	20	28	34	WHO'S CRYING NOW	RANDY CRAWFORD	35
29	32	TAKE ME BACK TO LOVE AGAIN	KATHY SLEDGE	26	29	—	TENNESSEE	ARRESTED DEVELOPMENT	21
30	37	VICTIM OF THE GHETTO	COLLEGE BOYZ	41	30	30	SUPERFICIAL LOVE	BAS NOIR	32
31	38	BABY GOT BACK	SIR MIX-A-LOT	46	31	36	THE SAGA CONTINUES...	THE BOYS	40
32	19	HERE I GO AGAIN	GLENN JONES	39	32	40	FOREVER IN YOUR EYES	MINT CONDITION	34
33	24	SAVE THE BEST FOR LAST	VANESSA WILLIAMS	44	33	29	THE LOVER IN YOU	BIG DADDY KANE	28
34	—	SUPERFICIAL LOVE	BAS NOIR	32	34	20	I'M THE ONE YOU NEED	JODY WATLEY	27
35	—	IN THE CLOSET	MICHAEL JACKSON	24	35	—	WHEN YOU'VE BEEN BLESSED	PATTI LABELLE	47
36	36	I WANNA ROCK	LUKE	55	36	37	BRENDA'S GOT A BABY	2PAC	23
37	—	GOTTA LEARN MY RHYTHM	DAMIAN DAME	31	37	—	NEVER SATISFIED	GOOD 2 GO	50
38	—	NU NU	LIDELL TOWNSELL	49	38	—	BUSTIN' OUT (ON FUNK)	DOUG E. FRESH	42
39	—	FOREVER IN YOUR EYES	MINT CONDITION	34	39	—	YOU REMIND ME	MARY J. BLIGE	53
40	29	MASTERPIECE	ATLANTIC STARR	57	40	24	HELLUVA	BROTHERHOOD CREED	18

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.)

New York P.D.: Vinny Brown

Kiss 98.7 FM

- 1 Kris Kross, Jump
- 2 Lisa Stansfield, All Woman
- 3 Keith Sweat, Why Me Baby?
- 4 En Vogue, My Lovin' (You're Never Gon
- 5 Tevin Campbell, Goodbye
- 6 Tracie Spencer, Love Me
- 7 Vanessa Williams, Save The Best For L
- 8 Mariah Carey, Make It Happen
- 9 Jodeci, Come & Talk To Me
- 10 Joe Public, Live And Learn
- 11 Aaron Hall, Don't Be Afraid (From "Ju
- 12 Luther Vandross, Sometimes It's Only
- 13 Glenn Jones, Here I Go Again
- 14 Chaka Khan, Love You All My Lifetime
- 15 Jody Watley, I'm The One You Need
- 16 Atlantic Starr, Masterpiece
- 17 Gary Brown, Don't Make Me Beg Tonight
- 18 Gerald Levert, School Me
- 19 Alyson Williams, Can't Have My Man
- 20 Meli'sa Morgan, Still In Love With Yo
- 21 Patti LaBelle, Somebody Loves You Bab
- 22 Michael Jackson, Remember The Time
- 23 CeCe Peniston, We Got A Love Thang
- 24 Mint Condition, Breakin' My Heart (Pr
- 25 Jodeci, Stay
- 26 Gerald Levert (Duet With Eddie Levert
- 27 Shanice, I'm Cryin'
- 28 Jermaine Jackson, I Dream I Dream
- 30 Michael Jackson, In The Closet
- 31 Lionel Richie, Do It To Me
- 32 Mary J. Blige, You Remind Me (From "S
- 33 Cherelle, Tears Of Joy
- 34 R. Kelly & Public Announcement, Honey
- 35 Karyn White, The Way I Feel About You
- 36 Patti LaBelle, When You've Been Bless
- 37 The Boys, The Saga Continues...
- 38 Prince And The N.P.G., Money Don't Ma
- 39 Mariah Carey, Can't Let Go
- 40 Keith Sweat, Keep It Comin'
- A Pete Rock & C.L. Smooth, They Reminis
- A — Smooth, Sometimes I Rhyme Slow
- A — The Boys, The Saga Continues...
- EX Lidell Townsell, Nu Nu
- EX Arrested Development, Tennessee
- EX A Tribe Called Quest, Scenario
- EX Das EFX, They Want EFX
- EX Scarface, A Minute To Play And A Seco
- EX Big Daddy Kane, The Lover In You
- EX U.M.C.S., One To Grow On
- EX Black Sheep, The Choice Is Yours

Atlanta P.D.: Mike Roberts

103-FM

- 1 En Vogue, My Lovin' (You're Never Gon
- 2 Mint Condition, Breakin' My Heart (Pr
- 3 Teddy Riley (Featuring Tammy Lucas),
- 4 BeBe & CeCe Winans, It's O.K.
- 5 Glenn Jones, Here I Go Again
- 6 Tevin Campbell, Goodbye
- 7 Lisa Stansfield, All Woman
- 8 Patti LaBelle, Somebody Loves You Bab
- 9 Vanessa Williams, Save The Best For L
- 10 Gerald Levert (Duet With Eddie Levert
- 11 Mariah Carey, Make It Happen
- 12 Keith Sweat, Why Me Baby?
- 13 Chaka Khan, Love You All My Lifetime
- 14 Boyz II Men, Please Don't Go
- 15 Joe Public, Live And Learn
- 16 Alyson Williams, Can't Have My Man
- 17 Aaron Hall, Don't Be Afraid (From "Ju
- 18 Randy Crawford, Who's Crying Now
- 19 Mob, ASAP/Across 110th Street, ASAP)
- 20 Atlantic Starr, Masterpiece
- 21 Damian Dame, Gotta Learn My Rhythm
- 22 Kathy Sledge, Take Me Back To Love Ag
- 23 Meli'sa Morgan, Still In Love With Yo
- 24 Michael Jackson, In The Closet
- 25 Tracie Spencer, Love Me
- 26 Luther Vandross, Sometimes It's Only
- 27 Kris Kross, Jump
- 28 Lionel Richie, Do It To Me
- 29 Prince And The N.P.G., Money Don't Ma
- 30 Soul II Soul, Joy
- 31 Gerald Levert, School Me
- 32 TLC, Ain't 2 Proud 2 Beg
- 33 The Boys, The Saga Continues...
- 34 KCM, Let Me Groove You
- 35 Jodeci, Come & Talk To Me
- 36 Guy, Let's Stay Together
- 37 Michael Jackson, Remember The Time
- 38 Shanice, I'm Cryin'
- 39 R. Kelly & Public Announcement, Honey

Philadelphia P.D.: Dave Allan

POWER 99fm

- 1 En Vogue, My Lovin' (You're Never Gon
- 2 Boyz II Men, Please Don't Go
- 3 Aaron Hall, Don't Be Afraid (From "Ju
- 4 Joe Public, Live And Learn
- 5 Mariah Carey, Make It Happen
- 6 Tracie Spencer, Love Me
- 7 Soul II Soul, Joy
- 8 Atlantic Starr, Masterpiece
- 9 Glenn Jones, Here I Go Again
- 10 Alyson Williams, Can't Have My Man
- 11 Shanice, I'm Cryin'
- 12 Lidell Townsell, Nu Nu
- 13 Gerald Levert, School Me
- 14 The Boys, The Saga Continues...
- 15 Prince And The N.P.G., Money Don't Ma
- 16 TLC, Ain't 2 Proud 2 Beg
- 17 Lionel Richie, Do It To Me

Chicago P.D.: Elroy Smith

WGCI 107.5 FM AM 1390

- 1 TLC, Ain't 2 Proud 2 Beg
- 2 Boyz II Men, Please Don't Go
- 3 En Vogue, My Lovin' (You're Never Gon
- 4 Kris Kross, Jump
- 5 Keith Sweat, Why Me Baby?
- 6 Tevin Campbell, Goodbye
- 7 Mint Condition, Breakin' My Heart (Pr
- 8 Mariah Carey, Make It Happen
- 9 Big Daddy Kane, The Lover In You
- 10 Aaron Hall, Don't Be Afraid (From "Ju
- 11 Luther Vandross, Sometimes It's Only
- 12 Jodeci, Come & Talk To Me
- 13 Joe Public, Live And Learn
- 14 Lisa Stansfield, All Woman
- 15 Shanice, I'm Cryin'
- 16 R. Kelly & Public Announcement, Honey
- 17 Tracie Spencer, Love Me
- 18 CeCe Peniston, Keep On Walkin'
- 19 Alyson Williams, Can't Have My Man
- 20 BeBe & CeCe Winans, It's O.K.
- 21 Black Sheep, The Choice Is Yours
- 22 Chaka Khan, Love You All My Lifetime
- 23 Meli'sa Morgan, Still In Love With Yo
- 24 Gerald Levert, School Me
- 25 Michael Jackson, In The Closet
- 26 Jermaine Jackson, I Dream I Dream
- 27 Lionel Richie, Do It To Me
- 28 Lidell Townsell, Nu Nu
- 29 Eugene Wilde, How About Tonight
- 30 ZPac, Brenda's Got A Baby

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

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
25 AIN'T 2 PROUD 2 BEG (D.A.R.P., ASCAP/Diva One, BMI/Pebbitone, ASCAP/Tizib, ASCAP)	ASCAP/New School, ASCAP
1 ALL WOMAN (Big Life, BMI/Careers-BMG, BMI)	ASCAP/Benny's Music, BMI/EMI Blackwood, BMI)
46 BABY GOT BACK (Songs Of PolyGram, BMI/Mix-A-Lot, BMI)	ASCAP/Warner Chappell, ASCAP/Mom & Dad, ASCAP)
63 BABY HOLD ON TO ME (Trycep, BMI/Ramal, BMI/Willesden, BMI)	ASCAP/Warner Chappell, ASCAP/Mom & Dad, ASCAP)
56 BREAKIN' MY HEART (PRETTY BROWN EYES) (Flyte Tyme, ASCAP) WBM	ASCAP/Jahmanie, ASCAP/Zomba, ASCAP)
23 BRENDA'S GOT A BABY (GLG Two, BMI)	ASCAP/Soul II Soul, ASCAP/Soul II Soul Mad, ASCAP)
42 BUSTIN' OUT (ON FUNK) (Jobete, ASCAP) CPP	ASCAP/Sony Music, ASCAP/Def Jam, ASCAP)
13 CAN'T HAVE MY MAN (Al B. Sure!, ASCAP/Lanoma, ASCAP/EMI April, ASCAP/Kevin Dean, ASCAP)	ASCAP/Sony Music, ASCAP/Def Jam, ASCAP)
65 THE CHOICE IS YOURS (Peep Bo, ASCAP/Pri, ASCAP)	ASCAP/Sony Music, ASCAP/Def Jam, ASCAP)
7 COME & TALK TO ME (EMI April, ASCAP/DeSung Mob, ASCAP/Across 110th Street, ASCAP)	ASCAP/Sony Music, ASCAP/Def Jam, ASCAP)
91 CRAZY PICTURES (Virgin, ASCAP)	ASCAP/Sony Music, ASCAP/Def Jam, ASCAP)
72 CROSS YOUR MIND (DQ, ASCAP/K-Daves, ASCAP/WB, ASCAP)	ASCAP/Sony Music, ASCAP/Def Jam, ASCAP)
87 DEEP COVER (Sony Tunes, ASCAP/Nuthouse, ASCAP)	ASCAP/Sony Music, ASCAP/Def Jam, ASCAP)
36 DO IT TO ME (Speeding Bullet, ASCAP)	ASCAP/Sony Music, ASCAP/Def Jam, ASCAP)
84 DO NOT PASS ME BY (Bust-I!, BMI/SRF, ASCAP)	ASCAP/Sony Music, ASCAP/Def Jam, ASCAP)
8 DON'T BE AFRAID (FROM JUICE) (Shocklee, BMI/Wasty Man, ASCAP)	ASCAP/Sony Music, ASCAP/Def Jam, ASCAP)
22 DON'T MAKE ME BEG TONIGHT (EMI April, ASCAP/O/B/O Itself, ASCAP/Cuddie B, ASCAP/JKD, ASCAP)	ASCAP/Sony Music, ASCAP/Def Jam, ASCAP)
85 EVERLASTING LOVE (Sun Face, ASCAP/Shaman Drum, BMI/EMI Blackwood, BMI)	ASCAP/Sony Music, ASCAP/Def Jam, ASCAP)
51 THE FEELING I GET (April Joy, BMI/Island, BMI/Gabrielle's Song, BMI)	ASCAP/Sony Music, ASCAP/Def Jam, ASCAP)
83 FIRE & EARTH (Not Listed)	ASCAP/Sony Music, ASCAP/Def Jam, ASCAP)
34 FOREVER IN YOUR EYES (Flyte Tyme, ASCAP)	ASCAP/Sony Music, ASCAP/Def Jam, ASCAP)
94 FUNKY VIBE (Ruthless Attack, ASCAP/Don Wilson, ASCAP/Underglove, ASCAP)	ASCAP/Sony Music, ASCAP/Def Jam, ASCAP)
5 GOODBYE (Al B. Sure!, ASCAP/Willaire, ASCAP/EMI April, ASCAP)	ASCAP/Sony Music, ASCAP/Def Jam, ASCAP)
31 GOTTA LEARN MY RHYTHM (Kear, BMI/Sony Epic/Solar, BMI/Greenskirt, BMI)	ASCAP/Sony Music, ASCAP/Def Jam, ASCAP)
18 HELLUVA (Delicious Apple, BMI/Purple, BMI/Fun City, BMI/Van Gogh's Ear, BMI/Music Corp. Of America, BMI/Gasoline Alley, ASCAP)	ASCAP/Sony Music, ASCAP/Def Jam, ASCAP)
39 HERE I GO AGAIN (Luella, ASCAP)	ASCAP/Sony Music, ASCAP/Def Jam, ASCAP)
16 HONEY LOVE (Willesden, BMI/R.Kelly, BMI)	ASCAP/Sony Music, ASCAP/Def Jam, ASCAP)
68 HOW ABOUT TONIGHT (Dujan, BMI)	ASCAP/Sony Music, ASCAP/Def Jam, ASCAP)
67 HOW DO I LOVE THEE (Tanoca, ASCAP)	ASCAP/Sony Music, ASCAP/Def Jam, ASCAP)
30 I DREAM, I DREAM (Kear, BMI/Sony Epic/Solar, BMI/Greenskirt, BMI)	ASCAP/Sony Music, ASCAP/Def Jam, ASCAP)
54 (IF LOVING YOU IS WRONG) I DON'T WANT TO BE RIGHT (Irving, BMI) CPP	ASCAP/Sony Music, ASCAP/Def Jam, ASCAP)
38 IF YOU WANT IT (Protoons, ASCAP/Greedy Greg, ASCAP)	ASCAP/Sony Music, ASCAP/Def Jam, ASCAP)
11 I'M CRYIN' (Gratitude Sky, ASCAP/Shanice 4 U, ASCAP) CPP	ASCAP/Sony Music, ASCAP/Def Jam, ASCAP)
27 I'M THE ONE YOU NEED (Rightsong, BMI/Def Mix, ASCAP/Alex Shantzis, ASCAP/EMI April, ASCAP)	ASCAP/Sony Music, ASCAP/Def Jam, ASCAP)
24 IN THE CLOSET (Mijac, BMI/Warner-Tamerlane, BMI/Donril, ASCAP/Zomba, ASCAP)	ASCAP/Sony Music, ASCAP/Def Jam, ASCAP)
95 IRRESISTIBLE (Sunshine, BMI)	ASCAP/Sony Music, ASCAP/Def Jam, ASCAP)
58 IS IT GOOD TO YOU (FROM JUICE) (Zomba, ASCAP/Donril, ASCAP/EMI April, ASCAP/Across 110th Street, ASCAP)	ASCAP/Sony Music, ASCAP/Def Jam, ASCAP)
93 IT'S GONNA BE ALRIGHT (Zomba, ASCAP)	ASCAP/Sony Music, ASCAP/Def Jam, ASCAP)
79 IT'S NOT A LOVE THING (Copyright Control)	ASCAP/Sony Music, ASCAP/Def Jam, ASCAP)
17 IT'S O.K. (Sony Tunes, ASCAP/Yellow Elephant, ASCAP/Benny's Music, BMI/EMI Blackwood, BMI)	ASCAP/Sony Music, ASCAP/Def Jam, ASCAP)
73 I'VE BEEN SEARCHIN' (NOBODY LIKE YOU) (Luella, ASCAP/Warner Chappell, ASCAP/Mom & Dad, ASCAP)	ASCAP/Sony Music, ASCAP/Def Jam, ASCAP)
55 I WANNA ROCK (Pac Jam, BMI)	ASCAP/Sony Music, ASCAP/Def Jam, ASCAP)
80 THE JAM (Aunt Hilda, ASCAP/BDP, ASCAP/Pal Joey, ASCAP/Jahmanie, ASCAP/Zomba, ASCAP)	ASCAP/Sony Music, ASCAP/Def Jam, ASCAP)
37 JOY (Virgin, ASCAP/Jazzie B, ASCAP/Soul II Soul Mad, ASCAP)	ASCAP/Sony Music, ASCAP/Def Jam, ASCAP)
4 JUMP (So So Def, ASCAP)	ASCAP/Sony Music, ASCAP/Def Jam, ASCAP)
78 LET ME GROOVE YOU (Virgin, ASCAP/Four Power, ASCAP)	ASCAP/Sony Music, ASCAP/Def Jam, ASCAP)
42 LET'S GET SMOOTH (Epic, BMI/Solar, BMI/Calloco, BMI/S.Beck, BMI/K-Rob, BMI/Screen Gems-EMI, BMI)	ASCAP/Sony Music, ASCAP/Def Jam, ASCAP)
6 LIVE AND LEARN (Harrindur, BMI/Joe Public, BMI/Noisnet, BMI/Ensign, BMI) CPP	ASCAP/Sony Music, ASCAP/Def Jam, ASCAP)
75 LOVE LIKE THIS (Jobete, ASCAP/Golden Touch, ASCAP)	ASCAP/Sony Music, ASCAP/Def Jam, ASCAP)
9 LOVE ME (Modern Science, ASCAP)	ASCAP/Sony Music, ASCAP/Def Jam, ASCAP)
52 LOVE OR THE SINGLE LIFE (Blackson, ASCAP/Third Stone, ASCAP/Warner Chappell, ASCAP/Diva I, ASCAP/Killings, ASCAP)	ASCAP/Sony Music, ASCAP/Def Jam, ASCAP)
28 THE LOVER IN YOU (AZ, ASCAP/Cold Chillin', ASCAP/WB, ASCAP) WBM	ASCAP/Sony Music, ASCAP/Def Jam, ASCAP)
15 LOVE YOU ALL MY LIFETIME (Arabella, BMI/BMG, ASCAP)	ASCAP/Sony Music, ASCAP/Def Jam, ASCAP)
10 MAKE IT HAPPEN (M Carey, BMI/Virgin, ASCAP/Cole-Civiles, ASCAP/Sony Songs, BMI)	ASCAP/Sony Music, ASCAP/Def Jam, ASCAP)
57 MASTERPIECE (Kenny Nolan, ASCAP) CPP	ASCAP/Sony Music, ASCAP/Def Jam, ASCAP)
81 (MEANWHILE) BACK AT THE RANCH (Another Fine Mix, BMI/So So Smoove, ASCAP/Middletown Sound, ASCAP)	ASCAP/Sony Music, ASCAP/Def Jam, ASCAP)
74 A MINUTE TO PRAY AND A SECOND TO DIE (N-The Water, ASCAP)	ASCAP/Sony Music, ASCAP/Def Jam, ASCAP)
29 MONEY DON'T MATTER 2 NIGHT (Controversy, ASCAP/WB, ASCAP)	ASCAP/Sony Music, ASCAP/Def Jam, ASCAP)
3 MY LOVIN' (YOU'RE NEVER GONNA GET IT) (Two Tuft-Enuff, BMI/Irving, ASCAP) CPP	ASCAP/Sony Music, ASCAP/Def Jam, ASCAP)
50 NEVER SATISFIED (4 Tammy, ASCAP/S.A. Brown, ASCAP)	ASCAP/Sony Music, ASCAP/Def Jam, ASCAP)
49 NU NU (Sanlar, BMI/Willesden, BMI/Da Posse's, BMI/Copyright Control)	ASCAP/Sony Music, ASCAP/Def Jam, ASCAP)
70 OH HAPPY DAY (EMI U Catalog, ASCAP/Buddah, ASCAP)	ASCAP/Sony Music, ASCAP/Def Jam, ASCAP)
82 ONE TO GROW ON (Frozen Soap, ASCAP/Fruits Of Nature, ASCAP)	ASCAP/Sony Music, ASCAP/Def Jam, ASCAP)
88 OOCHEE COOCHEE (Mike Ten, BMI/Biv Ten, ASCAP)	ASCAP/Sony Music, ASCAP/Def Jam, ASCAP)
14 PLEASE DON'T GO (Mike Ten, BMI)	ASCAP/Sony Music, ASCAP/Def Jam, ASCAP)
100 POOR GEORGIE (Top Billin', ASCAP/MCA, ASCAP/Must Rock, BMI/Worldwide, BMI/Hudmar, ASCAP)	ASCAP/Sony Music, ASCAP/Def Jam, ASCAP)
69 REMEMBER THE TIME (Donril, ASCAP/Zomba, ASCAP/Mijac, BMI/Warner-Tamerlane, BMI/WB, ASCAP/B Funk, ASCAP) WBM	ASCAP/Sony Music, ASCAP/Def Jam, ASCAP)
66 ROMEO & JULIET (Virgin, ASCAP/Oliver Leiber, ASCAP)	ASCAP/Sony Music, ASCAP/Def Jam, ASCAP)
40 THE SAGA CONTINUES... (Buff Man, BMI)	ASCAP/Sony Music, ASCAP/Def Jam, ASCAP)
44 SAVE THE BEST FOR LAST (Longitude, BMI/Moon & Stars, BMI/Virgin Songs, BMI/Big Mystique, BMI/Kazoom, ASCAP/Polygram Int'l, ASCAP) WBM	ASCAP/Sony Music, ASCAP/Def Jam, ASCAP)
89 SCENARIO (Zomba, ASCAP/Jazz Merchant, ASCAP/New School, ASCAP)	ASCAP/Sony Music, ASCAP/Def Jam, ASCAP)
20 SCHOOL ME (Trycep, BMI/Ramal, BMI/Willesden, BMI)	ASCAP/Sony Music, ASCAP/Def Jam, ASCAP)
76 SECRETS OF THE HEART (Avid One, ASCAP/Zip Your Lip, ASCAP/Whole Nine Yards, ASCAP)	ASCAP/Sony Music, ASCAP/Def Jam, ASCAP)
61 SENSITIVE LOVER (A.L.W., ASCAP/Ronnie Runs, ASCAP)	ASCAP/Sony Music, ASCAP/Def Jam, ASCAP)
97 SHE JUST CAN'T HELP IT (F.C.A., ASCAP/Hurt, ASCAP)	ASCAP/Sony Music, ASCAP/Def Jam, ASCAP)
60 SHOWER YOU WITH LOVE (Peabo, ASCAP/WB, ASCAP)	ASCAP/Sony Music, ASCAP/Def Jam, ASCAP)
64 SOMEBODY LOVES YOU BABY (YOU KNOW WHO IT IS) (Gamble-Huff, ASCAP/Henry Sue Mae, BMI/Tajai, BMI/Mighty Three, BMI) WBM	ASCAP/Sony Music, ASCAP/Def Jam, ASCAP)
45 SOMETIMES I RHYME SLOW (EMI April, ASCAP/Purple Rabbit, ASCAP)	ASCAP/Sony Music, ASCAP/Def Jam, ASCAP)
12 SOMETIMES IT'S ONLY LOVE (EMI April, ASCAP/Uncle Ronnie's, ASCAP/JVA, ASCAP)	ASCAP/Sony Music, ASCAP/Def Jam, ASCAP)
99 STAY (EMI April, ASCAP/DeSung Mob, ASCAP) WBM	ASCAP/Sony Music, ASCAP/Def Jam, ASCAP)
19 STILL IN LOVE WITH YOU (Irving, BMI/Al Green, BMI) CPP	ASCAP/Sony Music, ASCAP/Def Jam, ASCAP)
32 SUPERFICIAL LOVE (Today's Crucial, BMI/Warner-Tamerlane, BMI/Me And My Boy, BMI) WBM	ASCAP/Sony Music, ASCAP/Def Jam, ASCAP)
26 TAKE ME BACK TO LOVE AGAIN (Tocep, BMI/Jumpin' Off, BMI/Dream Dealers, ASCAP/BMG, ASCAP/Virgin, ASCAP)	ASCAP/Sony Music, ASCAP/Def Jam, ASCAP)
77 TEARS OF JOY (MCA, ASCAP/Music Corp. Of America, BMI/Bayjun Beat, BMI)	ASCAP/Sony Music, ASCAP/Def Jam, ASCAP)
21 TENNESSEE (Arrested Development, BMI/EMI Blackwood, BMI)	ASCAP/Sony Music, ASCAP/Def Jam, ASCAP)
33 THEY WANT EFX (Straight Out Da Sewer, ASCAP/Donna-Dijon, BMI)	ASCAP/Sony Music, ASCAP/Def Jam, ASCAP)
59 THIS IS THE WAY WE ROLL (Bust-I!, BMI)	ASCAP/Sony Music, ASCAP/Def Jam, ASCAP)
43 UP AND OVER (STRONGER AND BETTER) (One Toone, ASCAP)	ASCAP/Sony Music, ASCAP/Def Jam, ASCAP)
41 VICTIM OF THE GHETTO (Virgin, ASCAP/Rom, ASCAP/Black Doors, ASCAP/TJ, ASCAP)	ASCAP/Sony Music, ASCAP/Def Jam, ASCAP)
98 WALKIN' THE DOG (Warner-Tamerlane, ASCAP/Kings Kid, BMI/Ensign, BMI/Lane Brane, BMI/Flyte Tyme, ASCAP/Ackee, ASCAP/Toe Kneec, ASCAP) WBM/CPP	ASCAP/Sony Music, ASCAP/Def Jam, ASCAP)
86 WE GOT A LOVE THANG (Last Song, ASCAP/Third Coast, ASCAP)	ASCAP/Sony Music, ASCAP/Def Jam, ASCAP)
62 WHEN ONLY A FRIEND WILL DO (Zomba, ASCAP/Sonic Sheet, ASCAP)	ASCAP/Sony Music, ASCAP/Def Jam, ASCAP)
71 WHENYADOWHATCHADO (Mikki Bleu, ASCAP/Tommy G, ASCAP)	ASCAP/Sony Music, ASCAP/Def Jam, ASCAP)
47 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	ASCAP/Sony Music, ASCAP/Def Jam, ASCAP)
96 WHERE'S THE PARTY (Zomba, ASCAP/Goldhill, BMI/Willesden, BMI/Da Posse's, BMI)	ASCAP/Sony Music, ASCAP/Def Jam, ASCAP)
48 WHITE MEN CAN'T JUMP (Not Listed)	ASCAP/Sony Music, ASCAP/Def Jam, ASCAP)
35 WHO'S CRYING NOW (Weed High Nightmare, BMI)	ASCAP/Sony Music, ASCAP/Def Jam, ASCAP)
2 WHY ME BABY? (Keith Sweat, ASCAP/E/A, ASCAP/WB, ASCAP/Donril, ASCAP/Zomba, ASCAP/LL Cool J, ASCAP/Def Jam, ASCAP)	ASCAP/Sony Music, ASCAP/Def Jam, ASCAP)
53 YOU REMIND ME (FROM STRICTLY BUSINESS) (WB, ASCAP/Stone Jam, ASCAP/Milteer, ASCAP)	ASCAP/Sony Music, ASCAP/Def Jam, ASCAP)
90 YOUR LOVE DRIVES ME CRAZY (T-Boy, ASCAP/J.E.W. Jr., ASCAP)	ASCAP/Sony Music, ASCAP/Def Jam, ASCAP)

THEME PARKS RIDING HIGH AS CONCERT VENUES

(Continued from page 12)

are paired with another emerging talent. These types of showcases often draw far more attendees than a show at a club. Great America's Schultz notes that the packages "work well" at the parks.

Ade reports that a recent concert by R&B singer Tony Terry and newcomer Mint Condition at Six Flags Magic Mountain drew close to 6,000. "Mint Condition can go out and can work the clubs, but they can't play in front of that many people."

On the other hand, Currie notes that theme parks offering concerts are not numerous enough to be a circuit by themselves. "There just aren't enough of them to say, 'We're going

to do amusement parks and not do clubs,'" he says. "But we can route the tour around the parks and use them for anchor dates."

Pittman says that acts can often play a theme park and a club or theater in the same city, because theme park dates "tend to add income, rather than cannibalize it" from other dates.

Aside from the financial benefits, Pittman says the parks offer performers "a good enthusiastic crowd in a good mood."

Currie also points out that the theme parks are usually more reliable than the clubs. "You are guaranteed payment no matter how many

people come in and you get the sound and lighting requirements that you ask for. In the clubs very often it's a hit-and-miss situation."

NOT MANY ROCK ACTS

In general, theme parks are more interested in contemporary pop and R&B/dance acts than they are in rock bands (although Ade reports receiving inquiries from parks about rock act Trixter). Some parks are targeting a teen demographic, Ade explains, and the ones that are booking more new top 40 and R&B talent often consult local radio stations to confirm an act's drawing power. "The radio stations are basically dictating the ones that will do good," he says.

One park that is taking a cue from top 40 radio is Great America in Santa Clara, Calif. The park works with

top 40 KHQT (Hot 97.7) San Jose on an annual "Hot Day South Bay" series. This year's lineup includes Marky Mark & the Funky Bunch, Lighter Shade Of Brown, and Sir Mix-A-Lot on one date, and Kid 'N Play and Shanice on another date.

While the park's theater is booked by Bill Graham Presents, and features a wide variety of talent, Schultz says the park generally shies away from hard rock and hardcore rap. "We certainly have some concern about the crowd and the conduct of the act on stage," he says. "When every other word is a four-letter word, we wouldn't feel that is appropriate."

Joel Peresman, an agent for the International Talent Group, also notes that theme parks tend to shy away from hard rock. However, he did have some success booking alterna-

tive rock act Jesus Jones last summer at a few Six Flags parks after the act experienced some success at top 40.

"They would never do something like Dinosaur Jr., but they will do something that has commercial pop appeal," he says.

Besides booking new pop and R&B acts and the occasional rock group, several parks hire unknown bands to cover popular hits. Others, such as Hersheypark in Hershey, Pa., and Knott's Berry Farm in Buena Park, Calif., focus on country acts such as Joe Diffie, Ricky Skaggs, and Eddie Rabbit.

The parks that are booking new acts also still tend to occasionally turn to old standbys such as the Spinners and Chuck Berry.

H'wood Sues Importer Over Queen Sets

LOS ANGELES—Hollywood Records has filed a suit against the Valley Center, Calif.-based Express Music Imports Inc., claiming the company engaged in copyright infringement and unfair business practices by importing and selling Queen titles manufactured outside of the U.S.

According to the suit filed April 20 in U.S. District Court in San Diego, Hollywood gave Express written notice that its importation and sales of "Queen's Greatest Hits I" and "Queen's Greatest Hits II" infringed on Hollywood's exclusive deal with the group twice in late 1991 and twice more in January, but that the company failed to comply with Hollywood's demands.

The suit contends Express caused

Hollywood "irreparable injury" and deprived the label of revenues.

Hollywood, which signed Queen in 1990, has not released "Queen's Greatest Hits I" or "Queen's Greatest Hits II" in the U.S. Instead, the company opted to compile a new package, "Classic Queen," which includes material from both of those albums (Billboard, April 18).

Released March 10, "Classic Queen" climbs to No. 4 with a bullet on The Billboard 200 this week.

Hollywood is seeking a jury trial; an order enjoining Express from importing and selling imported Queen titles; statutory, punitive, and exemplary damages, and any other further relief the court deems proper.

Island Sues 2 Firms In Bob Marley Case

NEW YORK—Island Records filed suit last week in New York federal court against two companies that allegedly violated the copyrights of several Bob Marley recordings released on Island since 1972.

The suit says Essex Entertainment Inc., a New Jersey company, distributed and sold "Bob Marley At His Best," a compilation of Marley recordings on CD and cassette. The suit alleges San Juan Music Group Inc., Parlin, N.J., granted Essex a license to use the recordings.

Prior to the release of the recordings, however, San Juan purported-

ly entered into an agreement with Rec Track, Brooklyn, N.Y., in which Rec Track allegedly granted San Juan nonexclusive rights to the recordings. Rec Track is not named in the suit as a defendant.

The suit states that Island had no knowledge of any agreements among the three companies, nor did the company give consent for use of the recordings.

Island is seeking a court order restraining San Juan and Essex from further sales of the record.

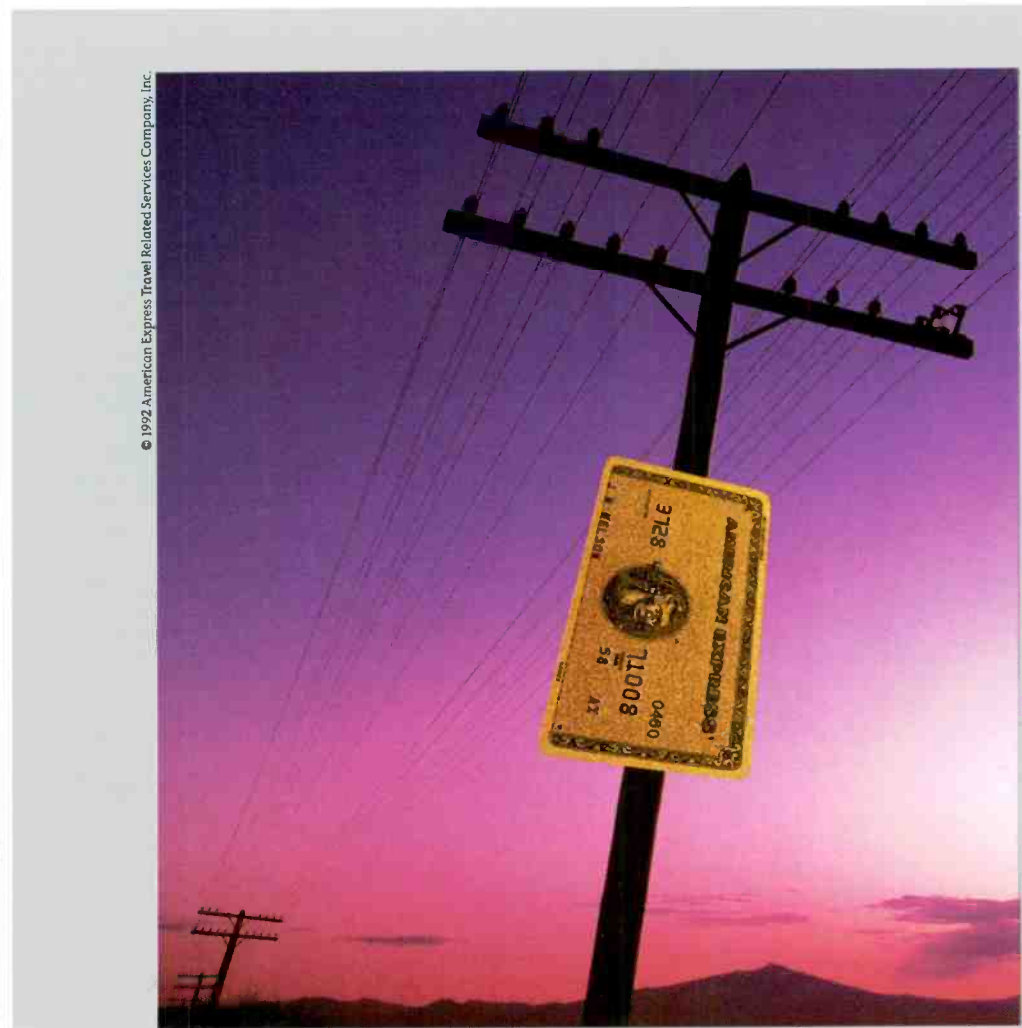
No specific monetary award is requested in the suit. BARBARA DAVIES

THE RAP COLUMN

(Continued from page 25)

cords) was heard recently on **Kid Capri's** WBSL New York mix show... **Nice & Smooth** have secured the rights to their debut album on Sleeping Bag Records. The pair is planning to remix several cuts from that collection and then rerelease the album by September with three or four new songs on Def Jam. Greg Nice and Smooth B have also produced material for **Pure Blend**, Nice & Smooth's backup act; and **Mellow-T**, who performed a rap on "Down The Line," from the pair's near-gold "Ain't A Damn Thing Changed" album. Both new acts are negotiating major-label deals... After serving 18 months in jail on a drug-related charge, Profile artist **Ron C** is set to drop "Back On The Streets," his second album, in

July. His debut, "C-Ya," was released in late 1989 and has sold 215,000 units, mostly in the South and Midwest. Also upcoming on Profile: "Deja Vu, It's '82" by **Crusaders For Real Hip Hop** (a group featuring **Poor Righteous Teachers** producer **Tony D**); "Way 2 Fonkay" by near-platinum rapper **DJ Quik**; and an as-yet-untitled third album by **Rob Base & DJ E-Z Rock**. According to SoundScan, Rob and E-Z's debut release, "It Takes Two," is still selling well at the rate of 1,500 units a week. **Run-D.M.C.**, also on Profile, is in the studio completing an unprecedented seventh album. While its last offering gave us greatest hits, the buzz is that the new set might garner some *lat-est* hits.



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Ultra Nate Rejoices; Jackson Jams; Levi Surfaces

YOU COULD NEVER TELL what a tough year it has been for Ultra Nate by watching her work a room.

At a recent music industry function, the Baltimore-bred singer glided through a sea of schmoozing smiles, graciously accepting kudos on the success of "Rejoicing," her current single on Warner Bros. She is poised with a winning combination of sassy wit and humble charm.

Advancing this week to No. 12 on Billboard's Club Play chart a mere month after its release, the track is a bona-fide smash. Its success comes on the heels of a brilliant but sorely underrated debut album, "Blue Notes In The Basement," and a single, "Deeper Love," that quickly faded from view. Both failed to meet the expectations raised by previous hit singles "Scandal" and "It's Over Now."

While others would have developed an edge of bitterness, Nate has rolled with the punches and emerged with a philosophical and upbeat attitude.

"It certainly has been a period of ups and downs," she says. "But to be honest, there are worse ways to make a living. I am grateful for the continued chances the label has given this project."

There was, however, a point when it was questionable whether or not the project would ever see the light of day. Though released in mid-1991, "Blue Notes In The Basement" was actually recorded a year earlier with hip production team the **Basement Boys** at the helm. Postproduction tweaking here and there delayed its release, as did assorted scheduling snafus. Even sources at Warner Bros. agree the momentum generated by Nate's early hits was weakened by the continued delays.

"I must say that I was happy to have an opportunity to go back and flesh out the songs a little more," Nate notes. "It was more important

to me—and everyone involved—that the album was as good as it could be, even if it meant losing some of the momentum. Although I've had to fight falling through the cracks, I have always had faith that things would turn around for me if the music was strong."

And that it is. Enlivened by remixes by Deee-Lite, "Rejoicing" is virtually a revival meeting set to a house beat. Nate's soulful alto soars above a rousing gospel choir and muscular bass line. This is not your typical slice of diva-driven house. But then again, Ultra Nate is not your typical club diva.

"People hear the word 'diva' and think of a woman with a loud voice and lot of attitude," she says. "And that's incorrect. A diva is a strong person who has her stuff in check. With that in mind, I am a diva—and one who people will need to pay attention to."

With that in mind, Ultra Nate is winding down from a yearlong club tour that has taken her throughout the U.S., as well as Japan, London, and Switzerland. She is preparing to enter the studio to begin her second album. The Basement Boys will, once again, handle production with the singer, while Nellee Hooper and Mass Order have submitted songs.

"I feel like I'm just beginning to come into my own as a singer and songwriter," she says. "I'm proud of 'Rejoicing' because it brought gospel music into the clubs. I'm looking forward to testing my wings further by bringing other styles of music—like jazz, for example—into this realm. I want to broaden dance music, and bring it to the world."

MORE ON MJ: Epic's apparent mission to increase Michael Jackson's hip quotient at the club level continues with a decision to remix a



by Larry Flick

slew of his classics. Starting with his next single, "Jam," which is slated for June release, the CD-5 and maxi-cassette formats of future singles will have reinterpretations of old hits by the top guns of dance music.

As per usual, nothing is confirmed until it has MJ's personal stamp of approval. The tentative lineup of tracks and remixers is as follows: "Don't Stop 'Til You Get Enough," "Little" Louie Vega & Kenny "Dope" Gonzalez and Roger S.; "Wanna Be Startin' Somethin'," Brothers In Rhythm and Tommy D.; "Thriller," Frankie Knuckles and David Morales; "Off The Wall," Maurice Joshua and E-Smoove; "Beat It," Moby and Mike "Hitman" Wilson; "Billie Jean," Tony Moran and 4 On The Floor; "Shake Your Body," Tommy Musto; and "Rock With You," Knuckles and Vega & Gonzalez.

New versions of "Don't Stop 'Til You Get Enough" will appear with "Jam," which is being refashioned by Hurley, Joshua, E-Smoove, and Roger S. Although it could not be confirmed, word has it that a double remix album—featuring many of these tracks and others—may materialize.

THE SINGLE LIFE: After nearly a month of heavy-duty street buzzing, "Free Your Mind" by newcomer Ira Levi (Strictly Rhythm, New York) has finally surfaced. This track is an uplifting pop/houser, empowered with an infectious chorus and a juicy,

Chic-influenced guitar solo. Despite the fact that it was helmed by a posse of personality-driven dudes (George Morel, DJ Pierre, James Bratton, and Chris Payne), Levi's engaging and earnest performance is always the cut's focal point.

Rack up another smash for A&M's new reigning pop/club diva, CeCe Peniston, as the I.D. Productions posse's remixes of "Keep On Walking" start to circulate. The slinky, jack-swing album version has been refashioned into a disco-spiced house affair. Go directly to Maurice Joshua's vocal and dub renditions.

Lindy Layton, who is probably best known to U.S. jocks as the singer on Beats International's 1990 hit "Dub Be Good To Me," continues her bid for solo success with "I'll Be A Freak For You" (Debut, U.K.). Dressed with retro-flavored strings and percussion, this pop/houser is a fine showcase for Layton's charming and restrained stylings. Could click at club and radio levels here with the proper remix.

While Charisma has barely begun promoting "Don't Talk, Just Kiss" by Right Said Fred to top 40 radio, the label's dance department is about to launch an intensive club campaign in support of "Deeply Dippy," the act's peppy third single. The idea is to stay in sync with the European dance market, where the cut is already clicking with DJs. This time, novelty tricks are kept to a minimum, with an emphasis placed on a well-crafted house arrangement and a catchy hook.

Producer/remixer Freddy Bastone makes his debut as a recording artist with a house rendition of Queen's "It's Late" (Mercury). On the surface, it may appear that he is cashing in on the public's newfound interest in the classic-rock band. However, it should be noted that Bastone began work on the track months before Freddie Mercury's death. Actually, his association with Queen stems back to late 1990, when he was tapped by the band to revamp various cuts for a series of CD reissues of its catalog.

All of that aside, the track is a seductive deep-house affair, fueled by a thick bass line and pretty femme harmonies. Fine for mainstream sets.

TID-BEATS: How 'bout OMD having a surprise club smash with its fab current single, "Sailing On The Seven Seas." The band's founder, Andy

McCluskey, has created four way-cool new mixes of the track, ranging in style from festive hi-NRG to intense techno to pop/house. A scant 200 12-inch promo-only copies have been pressed. Applause to Virgin's Rick Squillante for his tireless commitment to the project... Look for a new album by legendary Chicago housemeister Ten City on Atlantic this summer. Most of the set has been produced by the act, although David Morales has contributed a track. We've been privvy to a sneak preview of a few tracks—and they *slam!* Let's hope the label puts the proper muscle behind this project... Disco disciples should prepare for the return of Carol Douglas. The voice of such eternal gems as "Midnight Love Affair" will unleash one of several new tracks she's recorded for New Image (Great Neck, N.Y.) in late May... Hi-NRG icon Ernest Kohl and Troy Bronstein, of the T-Best Talent Agency, have formed Intense Records. The label will be distributed by Wide Angle in Minneapolis. Kohl will release his next single, "Don't You Want My Love" b/w "Stomp," as well as his first album, "The Importance Of Being," on Intense later this month. Other artists signed to the label include Jeannie Tracy and comic Judy Tenuta.



HITS!!! 12-INCH PLAY LIST

• TWILIGHT GREW Nexy Lanton	Garage
• ON FIRE Pavese Sound	Techno
• LAST TRAIN TO PARADISE Quazar	House
• FAR OUT Son'2 Of a Loop da Era	Techno House
• PAR AVION Temperamento Ferrari	Underground
• GIVE IT TO ME BABY Remix-Love Revolution	House
• SHE'S COMING D.O.C. Brown	Techno
• KILLER FABER Infamia II	Techno
• IT'S A DREAM Unity 3	Techno
• CARMINA BURANA'S THEME Simonetti Horror Project	Ambient
• BLACK MAGIC WOMAN J. & B. Orchestra	House
• 2.D.O.1. Maximum Respect Feat. Manuel Miller	Raggamuffin
• DREAMER Blue Mobile	House
• I JUST CAN GO Winton	Techno
• START TO DANCE Lory Lee	House
• DIGITAL REVERSE Task Four Feat. D.J. Moffa	Techno
• I'VE GOT THE MUSIC A. R. Monique	Techno House
• I'M IN LOVE WITH YOU Linda Lewis	House
• FREDDY'S CELEBRATION Space Invaders	Techno
• KARISMA Ray Place	Techno

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Minutes Turn To Hours. Pop/dance act Cause & Effect takes a breather during promotion behind its new single on SRC Records, "Another Minute." It is the title track to the group's upcoming debut album, which will also feature its recent multiformat hit, "You Think You Know Her." Shown, from left, are Richard Shepherd, Cause & Effect; Robert Rowe, Cause & Effect; Tim O'Brien, president of SRC; and Sean Rowley, Cause & Effect.

Hot Dance Breakouts

CLUB PLAY

1. O FORTUNA APOTHEOSIS RADIKAL
2. EVERYTHING WILL GET BETTER LISA STANSFIELD ARISTA
3. NOTHING CAN STOP US ST. ETIENNE WARNER BROS.
4. LOVE IS A MASTER OF DISGUISE EVE GALLAGHER MORE PROTEIN
5. CHAIN ME TO THE BEAT SOUL VERTE MAXI

12" SINGLES SALES

1. WHO KILLED JFK? MISTERIA ZYX
2. EXPLANATION OF PLAYER PENTHOUSE PLAYERS CLIQUE RUTHLESS
3. I AIN'T WIT BEIN' BROKE GETO BOYS RAP-A-LOT
4. FREE YOUR BODY (INJECTED WITH A POISON) PRAGA KHAN SONIC
5. WE NEED MUSIC KEYS AND TRONICS ENSEMBLE IRMA

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



- "TWILIGHT GREW" THE THIRD GREAT NEXY LANTON'S SINGLE.
- NEW EXIT IN APRIL.
- MASTER & PUBLISHING RIGHTS

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CLUB PLAY				ARTIST	
THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE	LABEL & NUMBER/DISTRIBUTING LABEL
★★★ No. 1 ★★★					
1	1	2	7	WORKOUT	VIRGIN 96201 2 weeks at No. 1 FRANKIE KNUCKLES FEATURING ROBERTA GILLIAM
2	4	6	7	TAKE ME BACK TO LOVE AGAIN	EPIC 74212 ◆ KATHY SLEDGE
3	3	4	8	I'M THE ONE YOU NEED	MCA 54278 ◆ JODY WATLEY
4	5	7	7	LIFT EVERY VOICE (TAKE ME AWAY)	COLUMBIA 74131 MASS ORDER
5	6	8	6	BABY GOT BACK	DEF AMERICAN 40233/REPRISE ◆ SIR MIX-A-LOT
6	9	15	5	(CAN YOU) FEEL THE PASSION	BIG LIFE 19751/SBK ◆ BLUE PEARL
7	11	16	4	LOVE YOU ALL MY LIFETIME	WARNER BROS. 40377 ◆ CHAKA KHAN
8	8	10	7	DON'T TALK JUST KISS	CHARISMA 96200 ◆ RIGHT SAID FRED
9	12	14	7	SCHIZOPHRENIA	RCA 62232 QUADROPHONIA
10	2	3	10	NU NU	MERCURY 866 445 ◆ LIDELL TOWNSELL
11	15	17	5	CLOSER	MCA 54363 ◆ MR. FINGERS
12	16	19	5	REJOICING (I'LL NEVER FORGET)	WARNER BROS. 40368 ULTRA NATE
13	7	1	9	HEAR THE MUSIC	E-LEGAL 6209 GYPSYEMEN
14	10	5	11	MAKE IT MINE	EPIC 74241 ◆ THE SHAMEN
15	20	30	5	TWILIGHT ZONE	RADIKAL 12300 ◆ 2 UNLIMITED
16	18	24	5	SAILING ON THE SEVEN SEAS	VIRGIN PROMO ◆ O.M.D.
17	25	31	4	CRUCIFIED	GIANT 40351/WARNER BROS. ◆ ARMY OF LOVERS
18	23	33	4	STILL IN LOVE WITH YOU	PENDULUM 66438/ELEKTRA ◆ MELI'SA MORGAN
19	21	25	5	VOGUE	WAX TRAX 9178 ◆ KMFD
20	24	29	5	HOW DO I LOVE THEE	TOMMY BOY 524 ◆ QUEEN LATIFAH
21	19	26	6	I GOTTA HOLD ON U	I.D. 1011 MAURICE JOSHUA
22	13	9	9	THE CHOICE IS YOURS	MERCURY 866 087 ◆ BLACK SHEEP
23	30	40	3	MAKE IT HAPPEN	COLUMBIA 74189 ◆ MARIAH CAREY
24	34	41	3	MY LOVIN' (YOU'RE NEVER GONNA GET IT)	ATCO EASTWEST 96194 ◆ EN VOGUE
★★★ Power Pick★★★					
25	37	—	2	JUMP	RUFFHOUSE 74193/COLUMBIA ◆ KRIS KROSS
26	32	43	3	SURVIVAL	GREAT JONES 612/ISLAND MACHINE ORCHESTRA
27	31	36	4	FAIT ACCOMPLI	CHARISMA PROMO ◆ CURVE
28	14	11	12	MOIRA JANE'S CAFE	CARDIAC 4023 ◆ DEFINITION OF SOUND
29	38	—	2	CHIME	FFRR 350 001/LONDON ORBITAL
30	39	46	3	NOW THAT YOU'RE GONE	CUTTING 259 CORINA
31	22	18	10	INDEPENDENT WOMAN	CAPITOL 15803 ADEVA
32	26	20	7	SUPERFICIAL LOVE	ATLANTIC 85903 ◆ BAS NOIR
33	45	—	2	TAKE MY ADVICE	I.D. 96191/ATCO EASTWEST ◆ KYM SIMS
34	28	23	7	NEVER AGAIN	FICTION 85898/ATLANTIC DIE WARZAU
35	48	—	2	ROUGH SEX	CAROLINE 2518 LORDS OF ACID
36	44	—	2	LIVE AND LEARN	COLUMBIA 74230 ◆ JOE PUBLIC
★★★ Hot Shot Debut★★★					
37	NEW ▶	1	1	IN THE CLOSET	EPIC 74267 ◆ MICHAEL JACKSON
38	17	13	10	REMEMBER THE TIME	EPIC 74201 ◆ MICHAEL JACKSON
39	50	—	2	HIGH FICTION	64766/ELEKTRA ◆ THE CURE
40	33	22	8	IOU	RCA 62207 ARTHUR BAKER FEATURING NIKEETA
41	NEW ▶	1	1	CLUB LONELY	EPIC 74282 LIL LOUIS
42	41	32	8	LOVE STORM	STRICTLY RHYTHM SRB-001 CYNTHIA M.
43	46	—	2	INSTRUMENTS OF DARKNESS	CHINA IMPORT ◆ THE ART OF NOISE
44	NEW ▶	1	1	ELEVATION	REACT PROMO G.T.O.
45	NEW ▶	1	1	ARACHNOPHOBIA	GUERRILLA 13854/I.R.S. ARAKNOFOBIA
46	42	38	5	CALL MY NAME	RCA 62236-1 ◆ LOVE & SAS
47	27	12	11	DON'T LOSE THE MAGIC	ARISTA 1-2412 SHAWN CHRISTOPHER
48	43	37	6	CYBEX	CUTTING 257 OH-BONIC
49	29	21	10	KILLER	SIRE 40230/WARNER BROS. ◆ SEAL
50	36	27	12	LOSING YOU	SAVAGE 54348 MOCCA SOUL

12-INCH SINGLES SALES				ARTIST	
THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE	LABEL & NUMBER/DISTRIBUTING LABEL
★★★ No. 1 ★★★					
1	8	—	2	IN THE CLOSET	EPIC 74267 1 week at No. 1 ◆ MICHAEL JACKSON
2	3	5	6	JUMP	RUFFHOUSE 74193/COLUMBIA ◆ KRIS KROSS
3	1	1	10	NU NU	MERCURY 866 445 ◆ LIDELL TOWNSELL
4	6	9	5	MY LOVIN' (YOU'RE NEVER GONNA GET IT)	ATCO EASTWEST 96194 ◆ EN VOGUE
5	4	4	8	DON'T LOSE THE MAGIC	ARISTA 1-2412 SHAWN CHRISTOPHER
6	7	7	6	I'M THE ONE YOU NEED	MCA 54278 ◆ JODY WATLEY
7	10	12	6	TAKE ME BACK TO LOVE AGAIN	EPIC 74212 ◆ KATHY SLEDGE
8	2	2	13	AIN'T 2 PROUD 2 BEG	LAFACE 2-4009/ARISTA ◆ TLC
9	12	13	7	BABY GOT BACK	DEF AMERICAN 40233/REPRISE ◆ SIR MIX-A-LOT
10	13	17	6	WORKOUT	VIRGIN 96201 FRANKIE KNUCKLES FEATURING ROBERTA GILLIAM
11	5	3	11	MAKE IT MINE	EPIC 74241 ◆ THE SHAMEN
12	14	16	7	DON'T TALK JUST KISS	CHARISMA 96200 ◆ RIGHT SAID FRED
13	9	6	10	THE CHOICE IS YOURS	MERCURY 866 087 ◆ BLACK SHEEP
14	11	11	9	HEAR THE MUSIC	E-LEGAL 6209 GYPSYEMEN
15	18	27	5	THEY WANT EFX	ATCO EASTWEST 96206 ◆ DAS EFX
16	24	34	3	DON'T BE AFRAID	SOUL 54384/MCA ◆ AARON HALL
17	41	—	2	LOVE YOU ALL MY LIFETIME	WARNER BROS. 40377 ◆ CHAKA KHAN
18	25	28	4	MARIA	TOMMY BOY 520 TKA
19	16	18	9	MOIRA JANE'S CAFE	CARDIAC 4023 ◆ DEFINITION OF SOUND
20	19	23	6	COME & TALK TO ME	UPTOWN 54354/MCA ◆ JODECI
★★★ Power Pick★★★					
21	29	30	5	NOW THAT YOU'RE GONE	CUTTING 259 CORINA
22	23	26	4	MAKE IT HAPPEN	COLUMBIA 74189 ◆ MARIAH CAREY
23	27	31	4	CLOSER	MCA 54363 ◆ MR. FINGERS
24	28	36	4	EVERYTHING CHANGES	REUNION 21706/GEFFEN ◆ KATHY TROCCOLI
25	21	19	7	LIVE AND LEARN	COLUMBIA 74230 ◆ JOE PUBLIC
26	31	40	3	TAKE MY ADVICE	I.D. 96191/ATCO EASTWEST ◆ KYM SIMS
27	17	21	9	HELLUVA	GASOLINE ALLEY 54349/MCA ◆ BROTHERHOOD CREED
28	33	38	3	FAITH HEALER	SIRE 40345/WARNER BROS. ◆ RECOIL
29	36	41	4	HIGH FICTION	64766/ELEKTRA ◆ THE CURE
30	30	25	8	LOSING YOU	SAVAGE 54348 MOCCA SOUL
31	39	45	3	STILL IN LOVE WITH YOU	PENDULUM 66438/ELEKTRA ◆ MELI'SA MORGAN
32	42	—	2	ALL WOMAN/EVERYTHING WILL GET BETTER	ARISTA 1-12399 ◆ LISA STANSFIELD
33	44	—	2	SOMETIMES I RHYME SLOW	RAL 74166/COLUMBIA ◆ NICE & SMOOTH
★★★ Hot Shot Debut★★★					
34	NEW ▶	1	1	CRUCIFIED GIANT	40351/WARNER BROS. ◆ ARMY OF LOVERS
35	40	—	2	HOW DO I LOVE THEE	TOMMY BOY 524 ◆ QUEEN LATIFAH
36	26	10	10	REMEMBER THE TIME	EPIC 74201 ◆ MICHAEL JACKSON
37	22	22	7	SUPERFICIAL LOVE	ATLANTIC 85903 ◆ BAS NOIR
38	38	42	3	PASS THE MIC	CAPITOL 15827 ◆ BEASTIE BOYS
39	NEW ▶	1	1	TENNESSEE	CHRYSALIS 23787/ERG ◆ ARRESTED DEVELOPMENT
40	NEW ▶	1	1	REJOICING (I'LL NEVER FORGET)	WARNER BROS. 40368 ULTRA NATE
41	32	24	10	LIFT EVERY VOICE (TAKE ME AWAY)	COLUMBIA 44-74131 MASS ORDER
42	37	32	14	WE GOT A LOVE THANG	A&M 7328 ◆ CECE PENISTON
43	NEW ▶	1	1	VICTIM OF THE GHETTO	VIRGIN 96185 ◆ COLLEGE BOYZ
44	46	—	2	TWILIGHT ZONE	RADIKAL 12300 ◆ 2 UNLIMITED
45	20	15	8	KILLER	SIRE 40230/WARNER BROS. ◆ SEAL
46	15	8	13	GOOD FRIEND	EPIC 74157 ◆ PARIS RED
47	45	46	5	I GOTTA HOLD ON YOU	I.D. 1011 MAURICE JOSHUA
48	34	14	11	CHIC MYSTIQUE	WARNER BROS. 40225 ◆ CHIC
49	35	35	5	GOT TO GET AWAY	EPIC 74140 OFF SHORE FEATURING JOCELYN BROWN
50	43	37	7	INDEPENDENT WOMAN	CAPITOL 15803 ADEVA

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

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The Truck Stops Here: Mercury's Knight On The Road

BY DEBBIE HOLLEY

NASHVILLE—Mercury/Nashville artist Jeff Knight has completed his first month of stops on the multicity Interstate Radio Network "Discover America" sweepstakes tour, celebrating the 500th anniversary of the discovery of the New World. The tour is staging nearly 40 live performances by Knight, who is a former big-rig trucker, at major trucking events and truck stops across the country.

Steve Miller, national director of sales and marketing at Mercury/Nashville, says the label is targeting the nation's 3.2 million truck drivers with this marketing campaign. He says the tie-in is a natural, in light of Knight's experience as a trucker, the trucking industry's loyalty to country music, and the role IRN plays within the trucking community.

Initially, Mercury forwarded promotion kits that included a four-color brochure about the promotion, the video of Knight's first single, "They've Been Talkin' About Me" (the video was shot at a truck stop in Houston), and posters of Knight to all tour stops.

To feed the fire, the record company provided IRN radio station affiliates with cassette singles and full-length cassettes for on-air giveaways before the performance dates. The promotion also includes approximately \$400,000 worth of commercial ad spots that feature Knight's voice-overs as well as his music. The spots are running networkwide on IRN throughout the campaign.

The sweepstakes segment of the promotion offers owner/operators or licensed 18-wheeler drivers the opportunity to win a \$140,000 White/GMC tall integral sleeper. The grand-prize truck will be awarded Oct. 12 in Columbus, Ohio, during Ohio's celebration of Columbus Day.

At the tour stops, radio stations set up live remotes for Knight's scheduled appearance and host a "Wheel Of Fortune" giveaway, where cassettes are

given away along with other prizes, including radar detectors and CB radios. At the stops, truckers can sign up for the grand-prize sleeper.

"I'm going to tie into Southeastern Tape in Atlanta," says Miller. "We're going to buy them an ad promoting the cassette and tour in Truck Stops Of America, a publication that comes out monthly to truck stops. We want to attack those truck-stop locations with front-line product," he adds, noting that most truck stops stock mid-line and budget product.

Miller has also offered advertising in Truckers News (circulation approximately 300,000) and Owner Operator (circulation approximately 150,000) to the Handleman Co. "I want to tag one of their accounts with an ad in both of those publications to absolutely hit the truck drivers again about the promotion and about Jeff." At press time, Miller was negotiating a tie-in with a mass merchant whereby the merchant would be offered ads in the above-named publications and, in return, the merchant would give away \$100 worth of gift certificates at every truck-stop visit.

Included in the tour entourage is the giveaway rig and a trailer that features a Rand McNally map of the U.S.—the only decal Rand McNally has ever allowed anyone to make of one of its maps, according to Miller—which encircles the complete trailer. Inside the trailer, booths are set up for AT&T, Bridgestone, White/GMC trucks, etc. "It's like a little exhibit," says Miller.

In addition, Miller says stations along the tour route are actively playing several songs from Knight's debut album, including "They've Been Talkin' About Me" and "I Wish She Didn't Know Me," his second single, slated for release Monday (4).

According to Miller, the whole idea for the tour came about after Knight did an interview with Interstate Radio Network during the Country Radio Seminar here in early March. Miller

had the idea to target truckers and give away a truck and tie in AT&T, which has a large truck division for credit cards.

After a series of phone inquiries, Mercury discovered IRN had already

Jeff Knight is a former big-rig trucker

had the idea to target truckers and give away a truck and tie in AT&T, which has a large truck division for credit cards. After a series of phone inquiries, Mercury discovered IRN had already

planning meeting with IRN in Chicago to explain how an artist might tie in with its existing sweepstakes tour, which began in March. 1992 is the fourth year IRN has coordinated a sweepstakes tour of this sort and the first year an artist has been tied in.

Knight, who was added to the tour in April, is appearing at nearly 40 of IRN's more than 50 scheduled stops, three of which will feature him with a full band: Walcott Jamboree, July 9 in Walcott, Iowa; International Truck Show, July 23 in Anaheim, Calif. (expected attendance of more than 30,000); and Jubitz Truck Stop, Aug. 11 in Portland, Ore.

Shows were scheduled through the month of September in Georgia, Flor-

ida, Tennessee, Virginia, Delaware, Connecticut, Pennsylvania, New York, Ohio, Illinois, Missouri, Colorado, Texas, Oklahoma, Iowa, California, Oregon, and Washington.

Miller says it is still too early to see results from the tour, but reports the promotion has allowed him to put 40,000 units out in the marketplace. "Plus," he says, "we have good stock availability through the mass merchants, which is where a lot of these guys and their families do much of their shopping."

Tour sponsors include White/GMC, AT&T, Chevron, J.B. Hunt, Bridgestone, Rand McNally, Best Western, Wabash National, and Caterpillar Engines.

Nothing Comforts Quite Like Country Unabashed Sentiment Speaks To Strangers' Grief

DURABLE GOODS: It would have been easy to overlook, wedged as it was in the back pages of the newspaper, down among the classified ads. It was a tiny "In Memoriam" notice with a picture of a young man who, according to the dates, had died a few months before his 24th birthday. The element that caught our eye, however, was the inscription beneath the picture: "If you get there before I do/Don't give up on me/I'll meet you when my chores are through/I don't know how long I'll be..." Although the inscription was signed "Momma and Melissa," we recognized it as the chorus of "Love, Me," a song written by Skip Ewing and Max T. Barnes, and which was a hit last year for Collin Raye. The writers and the singer could hope for no greater an appreciation of their work than this. No. 1 records, industry awards, and gold certifications have their own places and values, but they are historical trivia compared with the stature a song earns when it gives voice and comfort to a stranger's deepest griefs.

Country music has always been especially good at addressing profound emotions—not because of its sound or subject matter but because it is not self-conscious. It talks about great pain without affecting a stiff upper lip, without resorting to wit and irony for relief, and without fearing that it will be made fun of (even though it usually is). Tony Arata's "The Dance," if you are terribly sophisticated, is pretentious pop philosophy. But if you dare to be moved by eloquence, it is a magnificent defense of passionate risk-taking—and, happily, tens of thousands hear it that way. The same sort of sensitivity has made Tony Haselden and Tim Mensy's "Mama Knows" and Gary Burr's "That's My Job," for example, not just well-crafted or hit songs but also emotional statements that will remain universally valid.

Rock music may have the edge when it comes to expressing bacchanalian joy, but nothing else commiserates and comforts like country.

MAKING THE ROUNDS: Nashville is so saturated with showcases staged in bars and nightclubs that singer/songwriter Gina Gibson elected an alternate method to gain the music industry's attention. She recently produced a half-hour TV show on herself and then purchased a Sunday-night slot on a local network affiliate to air it. Invitations to watch the program were sent to about 800 people in the entertainment business. The size of the audience was no doubt increased by an illustrated front-page story in one of the Nashville dailies the

day before the broadcast. Gibson estimates the effort—including wardrobe, instrumental tracks, and live musicians—cost her \$5,000-\$6,000. She sang (both country and pop), danced a bit, and chatted easily with the viewing audience. It was an impressive performance throughout. And it was a brilliant display of determination... RCA Records celebrated Aaron Tippin's No. 1 hit single—"There Ain't Nothin' Wrong With The Radio"—with a party in a weight room at a Vanderbilt Univ. gymnasium. (Tippin is a bodybuilder.) Among the well-wishers on hand were Reba McEntire, whose husband, Narvel Blackstock, is Tippin's manager, and Patty Loveless, whose husband, Emory Gordy Jr., produces the singer. Tippin's new album, we're told, has sold almost 400,000 units... What a deal! The Country Music Assn. has made a deal with Sterling Cards to market "Country Gold" trading cards—described as "a line of collectible[s]... using various country music artists and bearing the CMA logo as an official seal." Prototypes of the cards will be



by Edward Morris



Bellamys Bowing Hits Set Marks Debut Of Bros.' Own Label

NASHVILLE—The Bellamy Brothers, who most recently recorded for Atlantic, are bowing their own record label with the release of a greatest-hits collection. Called "The Best Of The Best," the Bellamy Brothers Records album also contains the duo's new single, "Cowboy Beat," which was shipped April 29. The single will be supported by a video, and both are being promoted by Gerrie McDowell.

Hallway Productions in Nashville is direct-marketing the 21-cut album via television and will also be working with retail distribution. The company has produced a 60-second TV commercial to advertise the album throughout North America. The television campaign has an early-May launch date. "Most likely," says Hallway's Dan McLellan, "those 60-second commercials will be followed up by 90-second ones as we get a little

further into the campaign."

The spots will be placed on TNN and CMT. McLellan adds, "We're also looking at buying some time on a market-by-market basis that would coincide with specific show dates they have."

CD versions of the album will sell for \$19.95 and cassettes for \$12.95.

The retail edition, which will be out this summer, will contain seven hits, "Cowboy Beat," and two other new singles.

The hits included on the TV album go back to the Bellamys' first one, "Let Your Love Flow," from 1976, and include "Old Hippie," "If I Said You Had A Beautiful Body," "Sugar Daddy," "Redneck Girl," "I Need More Of You," and "Kids Of The Baby Boom."

The CD booklet also serves as a merchandise catalog.

EDWARD MORRIS

on display at Fan Fair in June, and the line is expected to go on sale in late summer... Singer Becky Hobbs held an "Out Of Africa" press conference April 21 to tell the media about her just concluded six-week concert tour of Rwanda, Lesotho, Zimbabwe, Swaziland, Kenya, Burundi, and Zambia. The tour was sponsored by the Arts America division of the United States Information Agency... Aspiring songwriters will love the inside look offered them by Country Music Hall of Famer Cliffie Stone in his new book, "Everything You Always Wanted To Know About Songwriting—But Didn't Know Who To Ask." Not only are there the nuts-and-bolts tips, but also hundreds of colorful and historical anecdotes about the business. And the guide is illustrated and indexed... Sony/Tree Publishing boasts four of the top 10 singles on this week's chart, including the No. 1 "Neon Moon" by Brooks & Dunn.

MARK YOUR CALENDAR: Lorrie Morgan, Mary-Chapin Carpenter, Kathy Mattea, Doug Stone, and Ricky Skaggs will headline the 10th annual Budweiser Downtown Hoedown, May 8-10 in Detroit. The event is billed as "America's largest free celebration of country music"... Emmylou Harris, Dwight Yoakam, and Clint Black will salute singing cowboys in a concert May 16 at the Gene Autry Western Heritage Museum in Los Angeles. The show is part of the three-day Music Of The West Festival there.

COUNTRY CORNER



by Lynn Shults

THE NEW NO. 1 on the Hot Country Singles & Tracks chart is "Neon Moon" by Brooks & Dunn. It's the third consecutive No. 1 country hit for the duo, whose hard-driving rhythms have made it one of the forces behind the explosion of new country artists. Kix Brooks and Ronnie Dunn are continuing to stretch out and pioneer new trails. Their next cutting-edge move is a special remix of their upcoming single, "Boot Scoot Boogie." The special mix will be shipped to dance clubs and not radio. "Boot Scoot Boogie" is also providing more than one cross-promotion idea. Boot companies, beer manufacturers, and distributors of various other spirits are seeking ways to be a part of what is growing into a national "Boot Scoot" dance contest. The track has been a hot item since the release of the "Brand New Man" album. Ron Burt, who programs the music for Cowboy's, one of the hottest clubs in Dallas, says, "I began using 'Boot Scoot' in the club and it was my No. 1 dance track for three months." Burt recently tested the new extended (6-minute-24 second) version and says, "The response to it was tremendous. We have a request box in the club and we had about 249 requests for this special dance-club mix." Arista's Allen Butler acknowledges concern, and at the same time excitement, over how some may perceive the club-only concept behind the special mix. Says Butler, "This is ready, fire, aim." A video was filmed recently in Tulsa, Okla., and will be synced to the regular CD version. So, if you want to hear this special for-dance-clubs-only track you'd best find your local "country" club.

BREAKY QUAKEY HIT: Billy Ray Cyrus' "Achy Breaky Heart" debuts on Hot 100 Singles at No. 83. The song has been the most active track on the Hot Country Singles & Tracks chart for the past three weeks and this week climbs from No. 28 to No. 17. What makes this accomplishment so remarkable is that there is no known airplay other than at country radio. "Achy Breaky" hits the Hot 100 solely on the strength of sales. It was an unusual move for Mercury to issue a cassette single for Cyrus and the success of the song challenges the belief that there is no market for country singles. Sources at PolyGram report orders for the single are now more than 250,000 units and the album, scheduled for release May 19, has advance orders surpassing 300,000.

THE YOUNG COUNTRY FORMAT is taking off in Dallas. The eyes of America have been on KRSR Dallas since it launched its version of Young Country early this year. PD Dan Pearman says, "The response has been tremendous. We have gone from a zero in January, to a three in February, to a five in March." The Young Country format means many things to many people, Pearman is quick to point out. For KRSR and Dallas-Ft. Worth, he says, "We are basically a morning show 24 hours a day, morning, noon, and night. We are personality-driven and we go after the active listener." To win T-shirts, various KRSR listeners have washed a car without using their hands, mud-wrestled on the side of the road, bobbed for minnows, and appeared in public covered only by shaving cream. Says Pearman, "We are bringing fun back to radio." Billboard will begin monitoring KRSR this week for the Hot Country Singles & Tracks chart via Broadcast Data Systems.

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OUR 15TH YEAR

COUNTRY SINGLES A-Z

PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
4 ACES (Cheryl Wheeler, ASCAP/Bughouse, ASCAP)	BMI/Fame, BMI/Bobworld, BMI) WBM
17 ACHY BREAKY HEART (Millhouse, BMI/Songs Of PolyGram, BMI) HL	ASCAP/Amanda-Lin, ASCAP) HL
72 AGAINST THE GRAIN (Slide Bar, ASCAP/Polygram, ASCAP/Amanda-Lin, ASCAP) HL	ASCAP/Square West, ASCAP) CPP
25 ALL IS FAIR IN LOVE AND WAR (Hannah's Eyes, BMI/Fame, BMI/Bobworld, BMI) WBM	ASCAP/Max Lane, ASCAP/Fourleaf, ASCAP)
56 BABY, I'M MISSING YOU (Love This Town, ASCAP/Diamond Dog, ASCAP) WBM	ASCAP/Song Box, ASCAP)
13 BACKROADS (Corner, SOCAN)	ASCAP/Square West, ASCAP) HL
75 BIBLE BELT (FROM MY COUSIN VINNY) (Sony Tree, BMI/Post Oak, BMI)	ASCAP/Square West, ASCAP) HL
73 BILLY CAN'T READ (Scarlet Moon, BMI/Fifty Grand, BMI) CLM	ASCAP/Square West, ASCAP) HL
41 BLUE ROSE IS (Little Big Town, BMI/American Made, BMI/Sony Tree, BMI/Longitude, BMI/Ms. Ducks Ditties, BMI) HL	ASCAP/Square West, ASCAP) HL
31 BORN COUNTRY (Collins Court, ASCAP) CPP	ASCAP/Square West, ASCAP) HL
8 BURN ME DOWN (Warner-Elektra-Asylum, BMI/Vidor, BMI) WBM	ASCAP/Square West, ASCAP) HL
47 CAN'T STOP MYSELF FROM LOVING YOU (Songs Of PolyGram, BMI)	ASCAP/Square West, ASCAP) HL
14 COME IN OUT OF THE PAIN (G.I.D., ASCAP/Dixie Stars, ASCAP/Josh-Nick, ASCAP) HL	ASCAP/Square West, ASCAP) HL
30 DALLAS (Mattie Ruth, ASCAP/Seventh Son, ASCAP/Warner-Tamerlane, BMI) WBM	ASCAP/Square West, ASCAP) HL
12 DON'T GO NEAR THE WATER (Sony Tree,	ASCAP/Square West, ASCAP) HL
58 I SAW THE LIGHT (Great Eastern, BMI/Sluggo Songs, BMI/Sister Elisabeth, BMI)	ASCAP/Square West, ASCAP) HL
27 IS THERE LIFE OUT THERE (W.B.M., SESAC/Long Acree, SESAC/Edge O' Woods, ASCAP/Kinetic Diamond, ASCAP) WBM/CPP	ASCAP/Square West, ASCAP) HL
51 JEALOUS BONE (Edge O' Woods, ASCAP/Kinetic Diamond, ASCAP/WB, ASCAP/Rancho Bogardo, ASCAP) WBM/CPP	ASCAP/Square West, ASCAP) HL
63 JEZEBEL KANE (Bob-A-Lew, ASCAP/CurbSongs, ASCAP/Arvinbetty, ASCAP/Endless Frogs, ASCAP)	ASCAP/Square West, ASCAP) HL
71 LIVE AND LEARN (Egginer, ASCAP)	ASCAP/Square West, ASCAP) HL
57 LONESOME BLUES (Mills Music, ASCAP) CPP	ASCAP/Square West, ASCAP) HL
16 LOVIN' ALL NIGHT (Sony Tunes, ASCAP) HL	ASCAP/Square West, ASCAP) HL
52 MASON DIXON LINE (Pink Pig, BMI)	ASCAP/Square West, ASCAP) HL
33 MIDNIGHT IN MONTGOMERY (Mattie Ruth, ASCAP/Seventh Son, ASCAP/Golden Reed, ASCAP)	ASCAP/Square West, ASCAP) HL
49 THE MORE I LEARN (THE LESS I UNDERSTAND ABOUT LOVE) (Tom Collins, BMI/Amra, BMI) CPP	ASCAP/Square West, ASCAP) HL
1 NEON MOON (Sony Tree, BMI) HL	ASCAP/Square West, ASCAP) HL
48 THE NIGHT THE LIGHTS WENT OUT IN GEORGIA (Pix Russ, ASCAP)	ASCAP/Square West, ASCAP) HL
67 NO LOVE HAVE I (Cedarwood, BMI)	ASCAP/Square West, ASCAP) HL
24 NORMA JEAN RILEY (Rasaca Beach, BMI/Warner-Tamerlane, BMI/Dan Truman, BMI/Studio B, BMI/Mountain Green, BMI) WBM	ASCAP/Square West, ASCAP) HL
9 NOTHING SHORT OF DYING (Sony Tree, BMI/Post Oak, BMI) HL	ASCAP/Square West, ASCAP) HL
5 OLD FLAMES HAVE NEW NAMES (Sony Tree, BMI/Rockin'R, ASCAP) HL	ASCAP/Square West, ASCAP) HL
32 ONLY THE WIND (Edge O' Woods, ASCAP/Moline Valley, ASCAP/Kinetic Diamond, ASCAP) CPP	ASCAP/Square West, ASCAP) HL
42 OUTBOUND PLANE (Wing And Wheel, BMI/Irving,	ASCAP/Square West, ASCAP) HL
ASCAP) CPP	ASCAP/Square West, ASCAP) HL
4 PAPA LOVED MAMA (Sony Cross Keys, ASCAP/Major Bob, ASCAP) HL/CPP	ASCAP/Square West, ASCAP) HL
2 PAST THE POINT OF RESCUE (Beann Eadair, BMI/Stainless, BMI/Foreshadow, BMI) CLM	ASCAP/Square West, ASCAP) HL
37 PLAY, RUBY, PLAY (Warner-Tamerlane, ASCAP/WB, ASCAP/Two Sons, ASCAP) WBM	ASCAP/Square West, ASCAP) HL
45 THE POWER OF LOVE (Rick Hall, BMI)	ASCAP/Square West, ASCAP) HL
69 THE RIVER (Gary Morris, ASCAP/Major Bob, ASCAP/Mid-Summer, ASCAP)	ASCAP/Square West, ASCAP) HL
28 ROCK MY BABY (WB, ASCAP/Stroudavarious, ASCAP) WBM	ASCAP/Square West, ASCAP) HL
55 THE ROCK (WB, ASCAP/Patrick Janus, ASCAP/MCA, ASCAP) HL/WBM	ASCAP/Square West, ASCAP) HL
20 SACRED GROUND (David 'N' Will, ASCAP/Sony Cross Keys, ASCAP) HL	ASCAP/Square West, ASCAP) HL
26 SHE IS HIS ONLY NEED (MCA, ASCAP/Emerald River, ASCAP) HL	ASCAP/Square West, ASCAP) HL
43 SHE TOOK IT LIKE A MAN (Sony Tree, BMI/New Haven, BMI/Pulpit Rock, BMI/AMR, ASCAP) HL	ASCAP/Square West, ASCAP) HL
44 SHIPS THAT DON'T COME IN (Warner-Tamerlane, BMI/Maypop, BMI/Wildcountry, BMI)	ASCAP/Square West, ASCAP) HL
6 SOME GIRLS DO (Zoo II, ASCAP)	ASCAP/Square West, ASCAP) HL
7 SOME KIND OF TROUBLE (Almo, ASCAP/Brio, ASCAP/Welbeck, ASCAP/Blue Quill, ASCAP/Sheep In Tow, BMI) HL/CPP	ASCAP/Square West, ASCAP) HL
59 SOMETHING IN RED (Coburn, BMI)	ASCAP/Square West, ASCAP) HL
68 STILL GOT A CRUSH ON YOU (Music Corp. Of America, BMI/Jesse Jo, BMI/Scarlet Moon, BMI)	ASCAP/Square West, ASCAP) HL
74 STRAIGHT TALK (HoPic, BMI/Velvet Apple, BMI) CPP	ASCAP/Square West, ASCAP) HL
36 TAKE IT LIKE A MAN (Millhouse, BMI/Songs Of PolyGram, BMI) HL	ASCAP/Square West, ASCAP) HL
22 TAKE YOUR MEMORY WITH YOU (Benefit, BMI) WBM	ASCAP/Square West, ASCAP) HL
10 THERE AIN'T NOTHIN' WRONG WITH THE RADIO (Acuff-Rose, BMI) CPP	ASCAP/Square West, ASCAP) HL
62 THIS NIGHTLIFE (Howlin' Hits, ASCAP)	ASCAP/Square West, ASCAP) HL
23 TILL I'M HOLDING YOU AGAIN (Julann, ASCAP/Great Cumberland, BMI/Flawfactor, BMI) CPP	ASCAP/Square West, ASCAP) HL
46 THE TIME HAS COME (Zomba, ASCAP/WB, ASCAP/Long Acree, SESAC)	ASCAP/Square West, ASCAP) HL
19 THE TIPS OF MY FINGERS (Sony Tree, BMI/Champion, BMI) HL	ASCAP/Square West, ASCAP) HL
3 TODAY'S LONELY FOOL (Golden Reed, ASCAP/Loggy Bayou, ASCAP) WBM	ASCAP/Square West, ASCAP) HL
39 WAITIN' FOR THE DEAL TO GO DOWN (Bobby Fischer, ASCAP/Chappell & Co., ASCAP/Serenity Manor, ASCAP/MCA, ASCAP) HL	ASCAP/Square West, ASCAP) HL
35 WHAT SHE'S DOING NOW (Balt And Beer, ASCAP/Forerunner, ASCAP/Major Bob, ASCAP/Mid-Summer, ASCAP) CLM/CPP	ASCAP/Square West, ASCAP) HL
38 WHEN IT COMES TO YOU (Straitjacket, ASCAP/Almo, ASCAP) CPP	ASCAP/Square West, ASCAP) HL
61 WHERE FOREVER BEGINS (MCA, ASCAP)	ASCAP/Square West, ASCAP) HL
18 THE WOMAN BEFORE ME (Mad Jack, BMI/Bug, ASCAP)	ASCAP/Square West, ASCAP) HL
66 YOU DO MY HEART GOOD (Starstruck Angel, BMI/Starstruck Writers Group, ASCAP)	ASCAP/Square West, ASCAP) HL

Billboard TOP COUNTRY ALBUMS

FOR WEEK ENDING MAY 9, 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)	TITLE	PEAK POSITION
				★ ★ ★ No. 1 ★ ★ ★		
1	2	2	33	GARTH BROOKS ▲ ⁷ LIBERTY 96330* (10.98) 30 weeks at No. 1	ROPIN' THE WIND	1
2	1	1	4	WYONNNA CURB 10529*/MCA (10.98)	WYONNNA	1
3	3	3	85	GARTH BROOKS ▲ ⁷ LIBERTY 93866* (9.98)	NO FENCES	1
4	4	4	156	GARTH BROOKS ▲ ³ LIBERTY 90897* (9.98)	GARTH BROOKS	2
5	NEW ▶		1	GEORGE STRAIT MCA 10532* (10.98/15.98)	HOLDING MY OWN	5
6	5	5	30	REBA MCENTIRE ▲ MCA 10400* (9.98)	FOR MY BROKEN HEART	3
7	6	7	37	HAL KETCHUM CURB 77450* (9.98)	PAST THE POINT OF RESCUE	6
8	8	8	7	AARON TIPPIN RCA 61129* (9.98)	READ BETWEEN THE LINES	6
9	7	6	48	TRAVIS TRITT ▲ WARNER BROS. 4-26589* (9.98)	IT'S ALL ABOUT TO CHANGE	2
10	10	14	37	BROOKS & DUNN ARISTA 18658* (9.98)	BRAND NEW MAN	10
11	12	10	50	ALAN JACKSON ▲ ARISTA 8681* (9.98)	DON'T ROCK THE JUKEBOX	2
12	14	16	15	SAWYER BROWN CURB 95624* (9.98)	DIRT ROAD	12
13	11	13	43	TRISHA YEARWOOD ▲ MCA 10297* (9.98)	TRISHA YEARWOOD	2
14	9	12	4	MARK CHESNUTT MCA 10530* (9.98)	LONGNECKS & SHORT STORIES	9
15	15	11	22	TRACY LAWRENCE ATLANTIC 82326* (9.98)	STICKS AND STONES	10
16	13	9	59	VINCE GILL ▲ MCA 10140* (9.98)	POCKET FULL OF GOLD	5
17	17	18	11	JOHN ANDERSON BNA 61029* (9.98)	SEMINOLE WIND	10
18	16	15	31	COLLIN RAYE EPIC 47468*/SONY (9.98)	ALL I CAN BE	7
19	19	20	24	SAMMY KERSHAW MERCURY 510161* (9.98 EQ)	DON'T GO NEAR THE WATER	18
20	18	17	43	TANYA TUCKER ● LIBERTY 95562* (9.98)	WHAT DO I DO WITH ME	6
21	21	26	37	DOUG STONE EPIC 47357*/SONY (9.98 EQ)	I THOUGHT IT WAS YOU	12
22	24	21	10	HANK WILLIAMS, JR. CURB 26806*/CAPRICORN (9.98)	MAVERICK	7
23	20	19	8	LITTLE TEXAS WARNER BROS. 26820* (9.98)	FIRST TIME FOR EVERYTHING	19
24	23	22	26	SUZY BOGDUSS LIBERTY 95847* (9.98)	ACES	19
25	25	23	54	LORRIE MORGAN ● RCA 30210-4* (9.98)	SOMETHING IN RED	10
26	28	35	48	DIAMOND RIO ● ARISTA 8673* (9.98)	DIAMOND RIO	13
27	22	24	4	SOUNDTRACK HOLLYWOOD 61303*/ELEKTRA (10.98)	STRAIGHT TALK	22
28	27	30	77	DWIGHT YOAKAM ● REPRIS 26344*/WARNER BROS. (9.98)	IF THERE WAS A WAY	7
29	26	25	17	GEORGE STRAIT MCA 10450* (9.98)	TEN STRAIT HITS	7
30	32	32	85	REBA MCENTIRE ▲ MCA 10016 (9.98)	RUMOR HAS IT	2
31	29	28	111	TRAVIS TRITT ▲ WARNER BROS. 26094* (9.98)	COUNTRY CLUB	3
32	31	29	77	CLINT BLACK ▲ ² RCA 52372 (9.98)	PUT YOURSELF IN MY SHOES	1
33	33	27	53	PAM TILLIS ARISTA 8642* (8.98)	PUT YOURSELF IN MY PLACE	10
34	36	33	194	THE JUDDS ▲ ² CURB 8318/RCA (9.98)	GREATEST HITS	1
35	30	31	49	RICKY VAN SHELTON ▲ COLUMBIA 46855*/SONY (9.98 EQ)	BACKROADS	3
36	34	36	80	MARY-CHAPIN CARPENTER ● COLUMBIA 46077*/SONY (8.98 EQ)	SHOOTING STRAIGHT IN THE DARK	11
37	35	37	29	ALABAMA ● RCA 61040* (9.98)	GREATEST HITS VOL. 2	10
38	37	34	33	THE JUDDS ● CURB 61018*/RCA (9.98)	GREATEST HITS VOL. II	7
39	38	45	55	MARTY STUART MCA 10106* (9.98)	TEMPTED	20

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
40	39	42	35	RANDY TRAVIS ● WARNER BROS. 26661* (9.98)	HIGH LONESOME	3
41	43	38	108	DOUG STONE ● EPIC 45303*/SONY (8.98 EQ)	DOUG STONE	12
42	40	39	112	ALAN JACKSON ▲ ARISTA 8623 (8.98)	HERE IN THE REAL WORLD	4
43	42	40	58	DOLLY PARTON ● COLUMBIA 46882*/SONY (9.98 EQ)	EAGLE WHEN SHE FLIES	1
44	50	56	3	SHENANDOAH COLUMBIA 48885* (9.98 EQ)	GREATEST HITS	44
45	44	44	156	CLINT BLACK ▲ ² RCA 9668 (9.98)	KILLIN' TIME	1
46	47	47	15	JOE DIFFIE EPIC 47477* (9.98)	REGULAR JOE	22
47	46	43	122	VINCE GILL ▲ MCA 42321 (8.98)	WHEN I CALL YOUR NAME	2
48	41	41	27	STEVE WARINER ARISTA 18691* (9.98)	I AM READY	28
49	49	48	81	MARK CHESNUTT ● MCA 10032* (9.98)	TOO COLD AT HOME	12
50	69	70	87	KATHY MATTEA ● MERCURY 842330* (8.98 EQ)	A COLLECTION OF HITS	8
51	48	46	24	RESTLESS HEART RCA 61041* (9.98)	THE BEST OF RESTLESS HEART	25
52	45	49	29	PIRATES OF THE MISSISSIPPI LIBERTY 95798* (9.98)	WALK THE PLANK	39
53	54	53	34	PATTY LOVELESS MCA 10336* (9.98)	UP AGAINST MY HEART	27
54	51	—	2	VINCE GILL RCA 61130* (7.98)	I NEVER KNEW LONELY	51
55	53	51	89	KEITH WHITLEY ● RCA 52277* (9.98)	GREATEST HITS	5
56	52	52	85	DOLLY PARTON ● COLUMBIA 44384*/SONY (8.98 EQ)	WHITE LIMOZEEN	3
57	57	55	135	REBA MCENTIRE ● MCA 8034* (8.98)	REBA LIVE	2
58	55	—	2	HANK WILLIAMS, JR. & HANK WILLIAMS CURB 77552* (6.98)	THE BEST OF HANK & HANK	55
59	59	58	119	DAN SEALS LIBERTY 48308 (4.98)	THE BEST	7
60	56	54	130	THE KENTUCKY HEADHUNTERS ▲ MERCURY 838744 (8.98 EQ)	PICKIN' ON NASHVILLE	2
61	60	60	12	THE REMINGTONS BNA 61045* (9.98)	BLUE FRONTIER	55
62	67	71	57	KATHY MATTEA MERCURY 846 975* (9.98)	TIME PASSES BY	9
63	64	65	101	THE CHARLIE DANIELS BAND ● EPIC 45316*/SONY (8.98 EQ)	SIMPLE MAN	2
64	61	64	100	ALABAMA ● RCA 52108* (9.98)	PASS IT ON DOWN	3
65	58	50	31	BILLY DEAN SBK 4-96728*/LIBERTY (9.98)	BILLY DEAN	34
66	65	63	84	THE JUDDS ● CURB 52070*/RCA (9.98)	LOVE CAN BUILD A BRIDGE	5
67	63	57	57	GEORGE STRAIT ▲ MCA 10204* (9.98)	CHILL OF AN EARLY FALL	4
68	74	—	34	CHRIS LEDOUX LIBERTY 96499* (9.98)	WESTERN UNDERGROUND	36
69	RE-ENTRY		150	LORRIE MORGAN ● RCA 9594 (9.98)	LEAVE THE LIGHT ON	6
70	66	61	127	SHENANDOAH ● COLUMBIA 44468*/SONY (8.98 EQ)	THE ROAD NOT TAKEN	6
71	62	59	4	CLEVE FRANCIS LIBERTY 96498* (9.98)	TOURIST IN PARADISE	58
72	71	68	56	BILLY DEAN SBK 94302*/LIBERTY (9.98)	YOUNG MAN	12
73	75	66	63	AARON TIPPIN RCA 2374* (9.98)	YOU'VE GOT TO STAND FOR SOMETHING	23
74	72	67	55	THE KENTUCKY HEADHUNTERS ● MERCURY 848054* (9.98 EQ)	ELECTRIC BARNYARD	3
75	68	62	33	KEITH WHITLEY RCA 3156* (9.98)	KENTUCKY BLUEBIRD	45

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

Billboard Top Country Catalog Albums

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY **SoundScan**
FOR WEEK ENDING MAY 9, 1992

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	WKS. ON CHART
1	1	PATSY CLINE ▲ ³ MCA 12 (8.98) 51 weeks at No. 1	GREATEST HITS	51
2	3	THE CHARLIE DANIELS BAND ▲ EPIC 38795*/SONY (6.98 EQ)	A DECADE OF HITS	51
3	4	GEORGE STRAIT ▲ MCA 42035* (8.98)	GREATEST HITS, VOL. 2	51
4	2	ANNE MURRAY ▲ ⁴ LIBERTY 46058* (7.98)	GREATEST HITS	51
5	7	ALABAMA ▲ ³ RCA 4939 (8.98)	ROLL ON	46
6	5	RANDY TRAVIS ▲ ⁴ WARNER BROS. 25568 (5.98)	ALWAYS & FOREVER	51
7	6	RICKY VAN SHELTON ▲ COLUMBIA 40602*/SONY (6.98 EQ)	WILD EYED DREAM	20
8	9	REBA MCENTIRE ● MCA 6294 (9.98)	SWEET SIXTEEN	44
9	11	THE JUDDS ▲ CURB 5916-1/RCA (8.98)	HEARTLAND	51
10	8	GEORGE JONES ● EPIC 40776*/SONY (5.98 EQ)	SUPER HITS	37
11	10	VINCE GILL RCA 9814 (4.98)	BEST OF VINCE GILL	51
12	14	REBA MCENTIRE ● MCA 42134 (8.98)	REBA	31
13	—	PATSY CLINE DELUXE 7887/IMG (7.98)	20 GOLD HITS	22

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	WKS. ON CHART
14	17	DOLLY PARTON ▲ RCA 4422 (6.98)	GREATEST HITS	36
15	13	HANK WILLIAMS, JR. ▲ ² CURB 60193/WARNER BROS. (9.98)	GREATEST HITS	41
16	12	ALABAMA ▲ ³ RCA 7170 (8.98)	GREATEST HITS	50
17	15	REBA MCENTIRE ▲ MCA 2789 (8.98)	GREATEST HITS	51
18	16	GEORGE STRAIT ▲ ² MCA 5567 (8.98)	GEORGE STRAIT'S GREATEST HITS	51
19	18	THE JUDDS RCA 2278-4* (3.98)	COLLECTOR'S SERIES	49
20	23	DWIGHT YOAKAM ● REPRIS 25989/WARNER BROS. (9.98)	JUST LOOKIN' FOR A HIT	12
21	25	THE JUDDS ▲ CURB 5319/RCA (8.98)	WHY NOT ME	36
22	—	PATTY LOVELESS ● MCA 42223 (8.98)	HONKY TONK ANGEL	30
23	24	KENNY ROGERS ▲ LIBERTY 5112/CAPITOL (9.98)	TWENTY GREATEST HITS	49
24	—	ALABAMA ▲ ⁴ RCA 4229 (8.98)	MOUNTAIN MUSIC	32
25	19	GEORGE STRAIT ▲ MCA 42114 (8.98)	IF YOU AIN'T LOVIN' YOU AIN'T LIVIN'	46

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

A Great Big Thanks!

To Travis Tritt, Marty Stuart, And Mark O'Connor
For The Sold Out NARAS Benefit Last Friday Night
At MTSU Murphy Center And For The \$50,000 You
Raised To Support Music Education And Other
Projects Of The Nashville Chapter Of
The Recording Academy®



Show Produced For NARAS By Moore Entertainment

Photo: Bill Thorup



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	2	6	12	NEON MOON S.HENDRICKS,D.COOK (R.DUNN)	BROOKS & DUNN (V) ARISTA 1-2409
★ ★ ★ NO. 1 ★ ★ ★ 1 week at No. 1					
2	5	5	13	PAST THE POINT OF RESCUE A.REYNOLDS,J.ROONEY (M.HANLY)	◆ HAL KETCHUM CURB ALBUM CUT
3	4	3	14	TODAY'S LONELY FOOL J.STROUD (K.BEARD,S.P.DAVIS)	◆ TRACY LAWRENCE ATLANTIC ALBUM CUT
4	6	8	13	PAPA LOVED MAMA A.REYNOLDS (K.WILLIAMS,G.BROOKS)	GARTH BROOKS (V) LIBERTY 57734
5	8	11	11	OLD FLAMES HAVE NEW NAMES M.WRIGHT (B.BRADDOCK,R.VAN HOY)	MARK CHESNUT (V) MCA 54334
6	9	12	10	SOME GIRLS DO R.SCRUGGS,M.MILLER (M.MILLER)	◆ SAWYER BROWN CURB ALBUM CUT
7	3	4	13	SOME KIND OF TROUBLE J.CRUTCHFIELD (M.REID,B.MAHER,D.POTTER)	◆ TANYA TUCKER LIBERTY ALBUM CUT
8	7	9	14	BURN ME DOWN R.BENNETT,T.BROWN (E.MILLER)	MARTY STUART (V) MCA 54253
9	10	13	10	NOTHING SHORT OF DYING G.BROWN (T.TRITT)	TRAVIS TRITT (V) WARNER BROS. 18984
10	1	1	13	THERE AIN'T NOTHIN' WRONG WITH THE RADIO E.GORDY,JR. (A.TIPPIN,B.BROCK)	◆ AARON TIPPIN (V) RCA 62181
11	12	15	11	EVERY SECOND J.FULLER,J.HOBBS (W.PERRY,G.SMITH)	COLLIN RAYE (V) EPIC 74242
12	14	16	14	DON'T GO NEAR THE WATER B.CANNON,N.WILSON (C.HARTFORD,J.FOSTER)	◆ SAMMY KERSHAW (V) MERCURY 866 324
13	17	17	8	BACKROADS S.BUCKINGHAM (C.MAJORS)	RICKY VAN SHELTON (V) COLUMBIA 74258
14	16	18	8	COME IN OUT OF THE RAIN D.JOHNSON (D.DFRIMMER,F.J.MYERS)	DOUG STONE (V) EPIC 74259
15	19	20	14	FIRST TIME FOR EVERYTHING J.STROUD,C.DINAPOLI,D.GRAU (P.HOWELL,D.O'BRIEN)	◆ LITTLE TEXAS (V) WARNER BROS. 19024
16	18	19	10	LOVIN' ALL NIGHT J.LEVENTHAL,R.CROWELL (R.CROWELL)	◆ RODNEY CROWELL (V) COLUMBIA 74250
17	28	46	6	ACHY BREAKY HEART J.SCAIFE,J.COTTON (D.VON TRESS)	◆ BILLY RAY CYRUS (C) (V) MERCURY 866 522
18	20	30	7	THE WOMAN BEFORE ME G.FUNDIS (J.JOHNSTONE)	TRISHA YEARWOOD (V) MCA 54362
19	13	7	14	THE TIPS OF MY FINGERS S.HENDRICKS,T.DUBOIS (B.ANDERSON)	◆ STEVE WARINER (V) ARISTA 1-2393
20	23	29	9	SACRED GROUND S.GIBSON,T.BROWN (V.RUST,K.BROOKS)	◆ MCBRIDE & THE RIDE (V) MCA 54356
21	32	39	4	GONE AS A GIRL CAN GET J.BOWEN,G.STRAIT (J.M.LANE)	GEORGE STRAIT (V) MCA 54379
22	11	2	15	TAKE YOUR MEMORY WITH YOU T.BROWN (V.GILL)	VINCE GILL (V) MCA 54282
23	22	27	11	TILL I'M HOLDING YOU AGAIN J.BOWEN,R.ALVES (L.GOTTLIEB,R.ALVES,B.MCCORVEY)	PIRATES OF THE MISSISSIPPI LIBERTY ALBUM CUT
24	30	37	7	NORMA JEAN RILEY M.POWELL,T.DUBOIS (M.POWELL,D.TRUMAN,R.HONEY)	DIAMOND RIO (V) ARISTA 1-2407
25	27	32	7	ALL IS FAIR IN LOVE AND WAR R.MILSAP,R.GALBRAITH (T.NICHOLS,R.BYRNE)	RONNIE MILSAP (V) RCA 62217
26	15	10	13	SHE IS HIS ONLY NEED T.BROWN (D.LOGGINS)	WYNONNA (V) CURB 54320/MCA
27	21	14	16	IS THERE LIFE OUT THERE T.BROWN,R.MCINTIRE (S.LONGACRE,R.GILES)	◆ REBA MCINTIRE (V) MCA 54319
28	33	38	6	ROCK MY BABY R.BYRNE,K.STEGALL (B.SPENCER,P.WHITLEY,C.WRIGHT)	◆ SHENANDOAH (V) RCA 62199
29	34	41	6	I'D SURRENDER ALL K.LEHNING (R.TRAVIS,A.JACKSON)	RANDY TRAVIS (V) WARNER BROS. 18943
30	24	21	18	DALLAS S.HENDRICKS,K.STEGALL (A.JACKSON,K.STEGALL)	ALAN JACKSON (V) ARISTA 1-2385
31	26	22	18	BORN COUNTRY J.LEO,L.M.LEE,ALABAMA (J.SCHWEERS,B.HILL)	ALABAMA (V) RCA 62168
32	31	23	19	ONLY THE WIND C.HOWARD,T.SHAPIRO (T.SHAPIRO,C.JONES)	◆ BILLY DEAN (V) SBK 448D3/LIBERTY
★ ★ ★ POWER PICK/AIRPLAY ★ ★ ★					
33	45	59	3	MIDNIGHT IN MONTGOMERY S.HENDRICKS,K.STEGALL (A.JACKSON,D.SAMPSON)	ALAN JACKSON ARISTA ALBUM CUT
34	42	47	6	ACES J.BOWEN,S.BOGGUSS (C.WHEELER)	SUZY BOGGUSS LIBERTY ALBUM CUT
35	36	31	19	WHAT SHE'S DOING NOW A.REYNOLDS (P.ALGER,G.BROOKS)	GARTH BROOKS (V) LIBERTY 57733
36	43	48	6	TAKE IT LIKE A MAN S.BOGARD,R.GILES (T.HASELDEN)	◆ MICHELLE WRIGHT (V) ARISTA 1-2406
37	25	25	13	PLAY, RUBY, PLAY R.PENNINGTON (T.BROWN,T.SEALS)	◆ CLINTON GREGORY (C) (V) STEP ONE 437
38	49	55	4	WHEN IT COMES TO YOU J.STROUD,J.ANDERSON (M.KNOPLER)	◆ JOHN ANDERSON (C) BNA 62235
39	39	40	12	WAITIN' FOR THE DEAL TO GO DOWN B.MONTGOMERY (B.FISCHER,C.BLACK,A.ROBERTS)	◆ DIXIANA (CD) (V) EPIC 74221

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
40	35	33	13	I COULD LOVE YOU (WITH MY EYES CLOSED) L.M.LEE,J.LEO (R.MAINEGRA,R.YANCEY)	◆ THE REMINGTONS (V) BNA 62201
41	47	50	5	BLUE ROSE IS P.WORLEY,E.SEAY (B.DIPIERO,P.TILUS,J.BUCKINGHAM)	PAM TILLIS (V) ARISTA 1-2408
42	41	42	19	OUTBOUND PLANE J.BOWEN,S.BOGGUSS (N.GRIFFITH,T.RUSSELL)	◆ SUZY BOGGUSS LIBERTY ALBUM CUT
43	51	53	6	SHE TOOK IT LIKE A MAN B.BECKETT (P.NELSON,D.MAYO,K.STALEY)	◆ CONFEDERATE RAILROAD ATLANTIC ALBUM CUT
44	53	57	4	SHIPS THAT DON'T COME IN B.MONTGOMERY,J.SLATE (P.NELSON,D.GIBSON)	◆ JOE DIFFIE (V) EPIC 74285
45	52	56	6	THE POWER OF LOVE S.BUCKINGHAM,L.STRICKLAND (W.ALDRIDGE)	◆ MATTHEWS, WRIGHT & KING (V) COLUMBIA 19069
46	57	—	2	THE TIME HAS COME P.WORLEY,E.SEAY (L.WILSON,S.LONGACRE)	◆ MARTINA MCBRIDE (V) RCA 62215
47	58	64	3	CAN'T STOP MYSELF FROM LOVING YOU E.GORDY,JR.,T.BROWN (KOSTAS,FOLKVORD)	PATTY LOVELESS (V) MCA 54371
48	72	73	3	THE NIGHT THE LIGHTS WENT OUT IN GEORGIA T.BROWN,R.MCINTIRE (B.RUSSELL)	◆ REBA MCINTIRE MCA ALBUM CUT
49	50	49	10	THE MORE I LEARN (THE LESS I UNDERSTAND ABOUT LOVE) H.SHEDD,C.BROOKS (S.DEAN,K.STALEY)	◆ RONNA REEVES (C) (V) MERCURY 866 380
50	61	70	3	THE HEART THAT YOU OWN P.ANDERSON (D.YOAKAM)	◆ DWIGHT YOAKAM (V) REPRISE 18966/WARNER BROS.
51	55	52	19	JEALOUS BONE E.GORDY,JR.,T.BROWN (R.GILES,S.BOGART)	◆ PATTY LOVELESS (CD) (V) MCA 54271
52	62	68	3	MASON DIXON LINE K.LEHNING (D.SEALS)	◆ DAN SEALS (V) WARNER BROS. 18986
53	48	44	11	FAMILIAR PAIN J.LEO,L.M.LEE (S.LONGACRE,W.ALDRIDGE)	RESTLESS HEART (V) RCA 62054
54	59	61	4	I GOT A LIFE S.BUCKINGHAM (M.REID,R.BOURKE)	MIKE REID (V) COLUMBIA 74286
55	56	54	12	THE ROCK S.HENDRICKS,B.BECKETT (J.VARSOS,R.SMITH)	◆ LEE ROY PARNELL (V) ARISTA 1-2400
56	60	58	18	BABY, I'M MISSING YOU P.WORLEY,E.SEAY (S.SESKIN,N.MONTGOMERY)	HIGHWAY 101 (V) WARNER BROS. 19043
57	63	62	17	LOVESICK BLUES J.BOWEN,G.STRAIT (I.MILLS,C.FRIEND)	GEORGE STRAIT (V) MCA 54318
★ ★ ★ HOT SHOT DEBUT ★ ★ ★					
58	NEW ▶	1	1	I SAW THE LIGHT T.BROWN (L.ANGELLE,A.GOLD)	WYNONNA (V) CURB 54407/MCA
59	NEW ▶	1	1	SOMETHING IN RED R.LANDIS (A.KASET)	LORRIE MORGAN (V) RCA 62219
60	64	63	5	HONKY TONK MYSELF TO DEATH K.LEHNING (D.BARNES,M.T.BARNES)	GEORGE JONES (V) MCA 54370
61	NEW ▶	1	1	WHERE FOREVER BEGINS J.STROUD (T.BRUCE,T.MCHUGH,B.MOULDS)	◆ NEAL MCCOY ATLANTIC ALBUM CUT
62	67	74	3	THIS NIGHTLIFE J.STROUD (C.BLACK,H.NICHOLAS)	CLINT BLACK RCA ALBUM CUT
63	70	71	3	JEZEBEL KANE J.STROUD (J.WHITE,J.WHITE,A.PESSIS)	JJ WHITE CURB ALBUM CUT
64	54	51	8	I'M OKAY (AND GETTIN' BETTER) R.HALL (S.ewing,M.T.BARNES)	BILLY JOE ROYAL ATLANTIC ALBUM CUT
65	NEW ▶	1	1	HOME SWEET HOME R.LANDIS,J.STROUD (D.ROBBINS,J.S.SHERILL,B.DIPIERO)	◆ DENNIS ROBBINS (V) GIANT 18982/WARNER BROS.
66	74	—	2	YOU DO MY HEART GOOD J.BOWEN,C.FRANCIS (T.PADEN,M.LANTRIP)	◆ CLEVE FRANCIS LIBERTY ALBUM CUT
67	69	67	3	NO LOVE HAVE I P.WORLEY,E.SEAY,H.DUNN (M.TILLIS)	HOLLY DUNN (V) WARNER BROS. 18956
68	NEW ▶	1	1	STILL GOT A CRUSH ON YOU R.HAFFKINE (D.DILLON,P.OVERSTREET)	◆ DAVIS DANIEL (V) MERCURY 866 822
69	73	—	2	THE RIVER A.REYNOLDS (V.SHAW,G.BROOKS)	GARTH BROOKS LIBERTY ALBUM CUT
70	66	69	19	FIGHTING FIRE WITH FIRE R.HAFFKINE (M.WHITE,C.R.WHITE)	◆ DAVIS DANIEL (V) MERCURY 866 132
71	NEW ▶	1	1	LIVE AND LEARN T.BROWN,M.MCANALLY (M.MCANALLY)	MAC MCANALLY (V) MCA 54372
72	68	72	8	AGAINST THE GRAIN A.REYNOLDS (B.BOUTON,L.CORDLE,C.JACKSON)	GARTH BROOKS LIBERTY ALBUM CUT
73	65	60	9	BILLY CAN'T READ B.BANNISTER,P.OVERSTREET (P.OVERSTREET,J.MICHAEL)	◆ PAUL OVERSTREET (V) RCA 62193
74	71	66	5	STRAIGHT TALK G.LADANY,D.PARTON (D.PARTON)	◆ DOLLY PARTON (C) HOLLYWOOD 64776/ELEKTRA
75	NEW ▶	1	1	BIBLE BELT (FROM "MY COUSIN VINNY") G.BROWN (T.TRITT)	◆ TRAVIS TRITT (C) (V) WARNER BROS. 18965

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

HOT COUNTRY RECURRENTS

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	—	—	1	STRAIGHT TEQUILA NIGHT J.STROUD,J.ANDERSON (K.ROBBINS,D.HUPP)	◆ JOHN ANDERSON BNA
2	1	—	2	EXCEPT FOR MONDAY R.LANDIS (R.NIELSEN)	LORRIE MORGAN RCA
3	—	—	1	BETTER CLASS OF LOSERS K.LEHNING (R.TRAVIS,A.JACKSON)	◆ RANDY TRAVIS WARNER BROS.
4	2	—	2	MAYBE IT WAS MEMPHIS P.WORLEY,E.SEAY (M.ANDERSON)	◆ PAM TILLIS ARISTA
5	—	—	1	SAME OL' LOVE R.SKAGGS,M.MCANALLY (C.AUSTIN,G.BARNHILL)	◆ RICKY SKAGGS EPIC
6	3	1	3	IS IT COLD IN HERE B.MONTGOMERY,J.SLATE (D.MORRISON,J.DIFFIE,K.PHILLIPS)	◆ JOE DIFFIE EPIC
7	—	—	1	IT ONLY HURTS WHEN I CRY P.ANDERSON (D.YOAKAM,R.MILLER)	◆ DWIGHT YOAKAM REPRISE
8	4	2	6	A JUKEBOX WITH A COUNTRY SONG D.JOHNSON (G.NELSON,R.SAMOSET)	◆ DOUG STONE EPIC
9	5	3	10	LOVE, ME J.FULLER,J.HOBBS (S.ewing,M.T.BARNES)	◆ COLLIN RAYE EPIC
10	7	5	11	CADILLAC STYLE B.CANNON,N.WILSON (M.PETERSEN)	◆ SAMMY KERSHAW MERCURY
11	8	11	10	SHAMELESS A.REYNOLDS (B.JOEL)	GARTH BROOKS LIBERTY
12	6	4	7	STICKS AND STONES J.STROUD (E.WEST,R.DILLON)	◆ TRACY LAWRENCE ATLANTIC
13	12	9	3	TURN THAT RADIO ON R.MILSAP,R.GALBRAITH (A.JORDAN,P.DAVIS)	RONNIE MILSAP RCA

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
14	11	10	32	SHE'S IN LOVE WITH THE BOY G.FUNDIS (J.JMS)	◆ TRISHA YEARWOOD MCA
15	—	—	1	THAT'S WHAT I LIKE ABOUT YOU G.FUNDIS (J.HADLEY,K.WELCH,W.WILSON)	◆ TRISHA YEARWOOD MCA
16	10	8	5	THE DIRT ROAD R.SCRUGGS,M.MILLER (M.MILLER,G.HUBBARD)	◆ SAWYER BROWN CURB
17	17	15	15	ANYMORE G.BROWN (T.TRITT,J.COLUCCI)	◆ TRAVIS TRITT WARNER BROS.
18	9	6	11	MY NEXT BROKEN HEART S.HENDRICKS,D.COOK (D.COOK,R.DUNN,K.BROOKS)	◆ BROOKS & DUNN ARISTA
19	19	14	32	DON'T ROCK THE JUKEBOX S.HENDRICKS,K.STEGALL (A.JACKSON,R.MURRAH,K.STEGALL)	◆ ALAN JACKSON ARISTA
20	13	7	5	THE WHISKEY AIN'T WORKIN' G.BROWN (R.SCAIFE,M.STUART)	◆ TRAVIS TRITT WITH MARTY STUART WARNER BROS.
21	—	—	1	SOMEBODY'S DOIN' ME RIGHT B.MEVIS,G.FUNDIS (J.F.KNOBLOCH,P.OVERSTREET,D.TYLER)	KEITH WHITLEY RCA
22	15	12	10	YOU CAN DEPEND ON ME J.LEO,L.M.LEE (R.ROGERS,J.GRIFFIN)	RESTLESS HEART RCA
23	24	19	32	SMALL TOWN SATURDAY NIGHT A.REYNOLDS,J.ROONEY (P.ALGER,H.DEVITO)	◆ HAL KETCHUM CURB
24	14	17	11	FOR MY BROKEN HEART T.BROWN,R.MCINTIRE (L.HENGBER,K.PALMER)	◆ REBA MCINTIRE MCA
25	16	18	29	DOWN AT THE TWIST AND SHOUT M.C.CARPENTER,J.JENNINGS (M.C.CARPENTER)	◆ MARY-CHAPIN CARPENTER COLUMBIA

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

Top Classical Albums™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.	
			TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	9	★★★ No. 1 ★★★ PIECES OF AFRICA NONESUCH 79275-2*	3 weeks at No. 1 KRONOS QUARTET
2	2	13	THE BACH ALBUM DG 429737*	KATHLEEN BATTLE, ITZHAK PERLMAN
3	3	85	IN CONCERT▲ LONDON 430433-2* CARRERAS, DOMINGO, PAVAROTTI (MEHTA)	
4	4	7	ROSSINI HEROINES LONDON 436075*	CECILIA BARTOLI
5	5	11	THE BELLS OF ST. GENEVIEVE RCA 61002-2*	VARIOUS ARTISTS
6	6	13	MOZART: ARIAS LONDON 430513*	CECILIA BARTOLI
7	7	49	CORIGLIANO: SYMPHONY NO. 1 ERATO 45601-2-ZK* CHICAGO SYMPHONY (BARENBOIM)	
8	8	9	ROSSINI RECITAL RCA 60811-2-RC*	MARILYN HORNE
9	NEW▶		PAVAROTTI IN HYDE PARK LONDON 436320*	LUCIANO PAVAROTTI
10	9	41	FAVORITE ARIAS BY WORLD'S FAVORITE... SONY CLASSICAL MDK 47176* CARRERAS - DOMINGO - PAVAROTTI	
11	11	7	BARBER: THE LOVERS KOCH 3-7125-2H1* CHICAGO SYMPHONY & CHORUS (SCHENCK)	
12	15	5	BARBER/PISTON/GRIFFES MERCURY 434307-2* EASTMAN-ROCHESTER ORCHESTRA (HANSON)	
13	14	17	A TRIBUTE TO SEGOVIA ANGEL CDC-49404*	CHRISTOPHER PARKENING
14	10	9	POEME: FRENCH SHOWPIECES LONDON 433519-2* BELL, ROYAL PHILHARMONIC (LITTON)	
15	17	7	GILBERT & SULLIVAN: THE MIKADO TELARC CD-80284* WELSH NATIONAL OPERA (MACKERRAS)	
16	12	31	PART: MISERERE ECM 847539-2*	HILLIARD ENSEMBLE
17	13	5	BRAHMS: PIANO QUARTETS SONY CLASSICAL S2K 45846* AX, STERN, LAREDO, MA	
18	25	3	IVES: SYMPHONY NO. 1 CHANDOS 9053*	DETROIT SYMPHONY (JARVI)
19	19	5	PISTON: SYMPHONY NO. 4 DELOS DEL 3106* SEATTLE SYMPHONY (SCHWARZ)	
20	NEW▶		GALA LIRICA RCA 61191*	CARRERAS, CABALLE, DOMINGO
21	16	27	MCCARTNEY/DAVIS: LIVERPOOL ORATORIO ANGEL CDQB-54371* TE KANAWA, HADLEY, ROYAL LIVERPOOL PHIL. (DAVIS)	
22	18	27	TOGETHER ANGEL CDQ-54266*	PLACIDO DOMINGO, ITZHAK PERLMAN
23	21	5	WAGNER: SIEGFRIED DG 429407-2* GOLDBERG, BEHRENS, BATTLE (LEVINE)	
24	NEW▶		MOZART: REQUIEM LONDON 433688* BARTOLI, AUGER, VIENNA PHILHARMONIC (SOLTI)	
25	NEW▶		BAROQUE DUET SONY CLASSICAL SK 46627* KATHLEEN BATTLE, WYNTON MARSALIS	

TOP CROSSOVER ALBUMS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.	
			TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	11	★★★ No. 1 ★★★ HUSH SONY MASTERWORKS SK 48177*	9 weeks at No. 1 YO-YO MA/BOBBY MCFERRIN
2	2	9	LUCKY TO BE ME PHILIPS 422401-2*	JESSYE NORMAN
3	3	31	THE WIND BENEATH MY WINGS RCA 60862-2-RC*	JAMES GALWAY
4	4	31	PAVAROTTI SONGBOOK LONDON 433513-2*	LUCIANO PAVAROTTI
5	5	59	SPIRITUALS IN CONCERT DG 429790-2*	BATTLE, NORMAN (LEVINE)
6	7	13	HEART TO HEART ANGEL CDQ-54299*	KIRI TE KANAWA
7	6	5	MUSIC FROM THE SCREENS POINT MUSIC 432966-2* PHILIP GLASS, FODAY MUSA SUSO	
8	11	3	DIVA! SILVA AMERICA SSD 1007*	LESLEY GARRETT
9	8	5	DOMINGO SONGBOOK SONY MASTERWORKS MDK 48299*	PLACIDO DOMINGO
10	9	11	RODGERS & HAMMERSTEIN: SONGBOOK FOR... TELARC CD-80278* CINCINNATI POPS (KUNZEL)	
11	NEW▶		FENNEL CONDUCTS SOUSA MERCURY 434300* EASTMAN WIND ENSEMBLE (FENNEL)	
12	10	31	AMAZING GRACE PHILIPS 432546-2*	JESSYE NORMAN
13	12	21	THE BROADWAY I LOVE ATLANTIC 82350-2*	PLACIDO DOMINGO
14	15	3	CARTOON CLASSICS RCA 60738-2-RV*	VARIOUS ARTISTS
15	13	21	KISMET SONY BROADWAY SK 46438* RAMEY, MIGENES, HADLEY, PATINKIN	

● 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.

Classical KEEPING SCORE



by Is Horowitz

GOING ON RECORD: May shapes up as a busy recording month for Sony Classical, with operatic, symphonic, concerto, and chamber music projects sharing the agenda.

On the purely orchestral side, Loren Maazel and the Pittsburgh Symphony turn to Sibelius May 2-4, with his First and Sixth Symphonies scheduled. Steven Epstein is producer. A few days later, in Amsterdam, Carlo Maria Giulini and the Royal Concertgebouw undertake Dvorak's Symphony No. 9, with David Mottley as producer, to be followed by a live recording in Berlin of Strauss' "Ein Heldenleben" by Zubin Mehta and the Berlin Philharmonic.

On the concerto side, Jean-Pierre Rampal will record Vivaldi's "Four Seasons" with the Franz Liszt Chamber Orchestra. Producer of the mid-May Budapest sessions is George Kadar. And before the month is out, Salvatore Accardo will tape a live performance of the Brahms Violin Concerto with Giulini and the Vienna Philharmonic.

Sony Classical will be finishing up its recording of Verdi's "Don Carlo" with the Metopera conducted by James Levine in May, as well as a collection of ballet music from Verdi operas with the Met orchestra. Michel Glotz supervises these New York sessions.

As for chamber music, the label will add to the Juilliard String Quartet discography in midmonth with works by Ravel and Dutilleux. The sessions, in Princeton,

N.J., will be produced by Gary Schultz.

THE RUSSIANS ARE COMING: Philips Records will tie in the release of Mussorgsky's "Khovanschina" by Valery Gergiev and the Kirov Opera with the first appearance of the Russian company at the Metropolitan Opera House in July.

That's only one of a slew of Russian operas and ballets the label is committed to with Gergiev and the Kirov.

A complete Tchaikovsky "Sleeping Beauty" will be released in the fall, to be followed by Prokofiev's "War and Peace." Just this past April Gergiev and his company recorded Tchaikovsky's "Pique Dame."

Still to be recorded are Glinka's "Russlan and Ludmilla," Prokofiev's "The Fiery Angel" and "Love for Three Oranges," Rimsky-Korsakov's "The Tsar's Bride," and Borodin's "Prince Igor."

DEAD OR ALIVE: So violinist Nigel Kennedy has decided to exempt Bach from his personal recording ban on "dead composers" (Billboard, May 2). It strikes me as an absolutely valid decision. Who would dare argue that Bach's music has less relevance today than most music written by our contemporaries?

Maybe Kennedy will return to other deceased composers whose music is still alive and well.

Kennedy's use in rock and jazz of a noble old violin, made by the long-dead Joseph Guarnerius in 1735, may be another anomaly among the many that puzzle conservative observers of this talented but oddball artist.

I recall an earlier experience with this very instrument. In 1962, Ruggiero Ricci recorded an album of 15 selections, each played on a different Italian violin of special pedigree. Kennedy's recently acquired Guarnerius was among them. The album, on Decca Records, was appropriately titled "The Glory of Cremona." I remember it well. I produced the package.



RCA VICTOR

Nipper News



deutsche harmonia mundi

🐾 "All the News That Fits His Prints" 🐾

Vol. 3, No. 18

GALA LIRICA

Placido Domingo, Montserrat Caballé and José Carreras are three of the extraordinary singers that celebrated the May 1991 opening of Seville's new opera house in a gala performance unique in concert history.

Now titled *Gala Lírica*, the evening's electrifying performances included Domingo's dramatic "Ah, la paterna mano," Caballé's heart-melting "Pleurez mes yeux," Carreras' stirring "No puede ser" and others by grand opera greats Alfredo Kraus, Pilar Lorengar, Juan Pons, Teresa Berganza, Pedro Lavirgen and Giacomo Aragall.

This once-in-a-lifetime event is preserved in an outstanding new live recording from RCA Victor Red Seal and will be available April 28th on CD, Cassette, VHS and Laser Disc.



09026-61191-2

Celebrate the musical magic of Domingo, Caballé and Carreras. Celebrate *Gala Lírica*.



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Artists & Music

Top Jazz Albums™

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

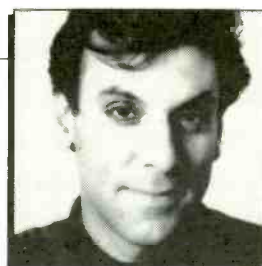
THIS WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	9	JOE HENDERSON VERVE 511 779* ★★★★ NO. 1 ★★★★★ 3 weeks at No. 1 LUSH LIFE	
2	3	5	DIANE SCHUUR GRP 2006*	IN TRIBUTE
3	4	11	BOBBY MCFERRIN & CHICK COREA BLUE NOTE 95477*/CAPITOL	PLAY
4	5	7	MARCUS ROBERTS NOVUS 63130*/RCA	AS SERENITY APPROACHES
5	2	25	ABBEY LINCOLN FEATURING STAN GETZ VERVE 511 110*	YOU GOTTA PAY THE BAND
6	10	7	THE HARPER BROTHERS VERVE 511 820*	YOU CAN HIDE INSIDE THE MUSIC
7	6	31	DAVE GRUSIN GRP 2005*	THE GERSHWIN CONNECTION
8	7	11	ELLIS MARSALIS COLUMBIA 47509	HEART OF GOLD
9	12	11	VANESSA RUBIN NOVUS 63127*/RCA	SOUL EYES
10	8	29	HARRY CONNICK, JR. ▲ COLUMBIA 48685*	BLUE LIGHT, RED LIGHT
11	13	5	ARTURO SANDOVAL GRP 9668*	I REMEMBER CLIFFORD
12	15	3	JOEY DEFRANCESCO COLUMBIA 48624*	REBOPPIN'
13	NEW ▶		ROY HARGROVE NOVUS 63132*/RCA	THE VIBE
14	9	11	STAN GETZ - KENNY BARRON VERVE 510 823*	PEOPLE TIME
15	NEW ▶		JOHN SCOFIELD BLUE NOTE 98167*/CAPITOL	GRACE UNDER PRESSURE
16	11	45	NATALIE COLE ▲³ ELEKTRA 61049	UNFORGETTABLE
17	NEW ▶		TONY WILLIAMS BLUE NOTE 98169*/CAPITOL	STORY OF NEPTUNE
18	14	13	JOHN PIZZARELLI NOVUS 63129/RCA	ALL OF ME
19	19	3	JOEY CALDERAZZO BLUE NOTE 98165*/CAPITOL	TO KNOW ONE
20	17	9	KENNY BARRON TRIO CANDID 79508*	LEMURIA - SEASCAPE
21	21	5	DAVID MURRAY DIW 48963*/COLUMBIA	SHAKILL'S WARRIOR
22	16	23	GERALD ALBRIGHT ATLANTIC 82334*	LIVE AT BIRDLAND
23	23	3	CASSANDRA WILSON JMT 849 149*/VERVE	LIVE
24	NEW ▶		BOBBY WATSON COLUMBIA 52400*	PRESENT TENSE
25	18	7	JACK DEJOHNETTE BLUE NOTE 96690*/CAPITOL	EARTH WALK

TOP CONTEMPORARY JAZZ ALBUMS™

★★★★ NO. 1 ★★★★★

THIS WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	31	FOURPLAY WARNER BROS. 26656* 29 weeks at No. 1 FOURPLAY	
2	3	5	YELLOWJACKETS GRP 9667*	LIVE WIRES
3	5	7	MARION MEADOWS NOVUS 63131*/RCA	KEEP IT RIGHT THERE
4	2	21	AL DI MEOLA PROJECT TOMATO 79751*/MESA-BLUEMOON	KISS MY AXE
5	6	17	BOBBY CALDWELL SIN-DROME 8893*	STUCK ON YOU
6	9	7	TOM GRANT VERVE FORECAST 849 530*/VERVE	IN MY WILDEST DREAMS
7	NEW ▶		GEORGE HOWARD GRP 9669*	DO I EVER CROSS YOUR MIND
8	8	9	ACOUSTIC ALCHEMY GRP 9666*	EARLY ALCHEMY
9	12	9	HOLLY COLE TRIO MANHATTAN 97349*/CAPITOL	BLAME IT ON MY YOUTH
10	4	13	KIM PENSYL GRP 9663*	3 DAY WEEKEND
11	NEW ▶		JOHN MCLAUGHLIN TRIO VERVE 837 280*	QUE ALEGRIA
12	7	13	NELSON RANGELL GRP 9662*	IN EVERY MOMENT
13	14	7	KILAUEA BRAINCHILD 9208*	TROPICAL PLEASURES
14	15	5	BOB MINTZER DMP 488*	ONE MUSIC
15	16	3	SPECIAL EFX GRP 9670*	GLOBAL VILLAGE
16	22	3	RANDY CRAWFORD WARNER BROS. 26736*	THROUGH THE EYES OF LOVE
17	18	7	VERNELL BROWN, JR. A&M 5382*	STAY TUNED
18	11	9	STEVE LAURY DENON 9043*/A&M	PASSION
19	17	9	CORNELL DUPREE AMAZING 1025*	CAN'T GET THROUGH
20	10	29	RICHARD ELLIOT MANHATTAN 96687*/CAPITOL	ON THE TOWN
21	21	3	PETER WHITE SIN-DROME 1802*	EXCUSEZ-MOI
22	13	13	KEIKO MATSUI SIN-DROME 1800*	NIGHT WALTZ
23	24	3	RICARDO SILVEIRA VERVE FORECAST 511 878*/VERVE	SMALL WORLD
24	NEW ▶		BOB BALDWIN ATLANTIC 82345*	REFLECTIONS OF LOVE
25	NEW ▶		STEVE SWALLOW ECM 511 960*/POLYGRAM	SWALLOW

○ 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.



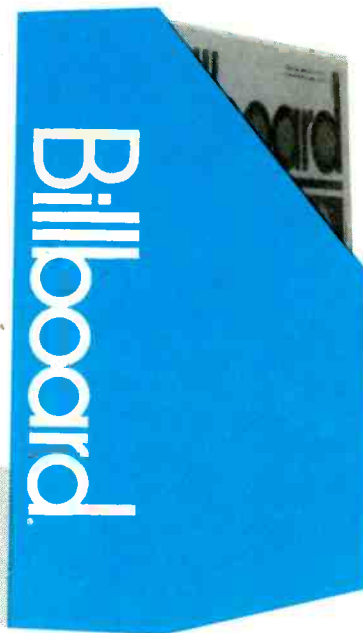
by Jeff Levenson

MY VOTE FOR THE unsung portion of the column is the periodic subsection called "Stuff" (bold of me to say so, isn't it?). You know, the hodgepodge effect that conveys the impression of either a mind brimming with meaningful detail or a desk enlivened by nuclear-test-site chaos. Paper, releases, CDs, more paper, everywhere. Lucky for us, there's plenty of (explosive?) info among the ruins...

STUFF: JVC is about to sponsor big-time festival jazz for the ninth straight year. Working in tandem with Festival Productions, the Japanese hardware/software maker is once again underwriting blowouts in the States and overseas, including New York, Rhode Island (Newport), London, France (Nice), and Holland (Den Haag)... Pianist **Herbie Hancock** leads one of the acoustic groups making the JVC tour. He and fellow jazzmen **Wayne Shorter**, **Ron Carter**, **Tony Williams**, and **Wallace Roney** are presenting a tribute to former bossman **Miles Davis**, who died last September. The group—V.S.O.P. revisited, 20 years later and sans **Freddie Hubbard**—is as close as we're going to get to the great Miles Davis Quintet of the mid-'60s. (Roney, it seems, is forging a career as Miles' official stand-in. The young trumpeter mimics that walking-on-eggshells sound better than anyone.)... Homage to Past Masters, Part II: Rolling Stones drummer (and closet jazzbo) **Charlie Watts**, who once published a tribute book to **Charlie Parker**, "Ode To A High Flying Bird," then

followed it (25 years later) with a Continuum CD/book reissue, "From One Charlie," is about to continue his love affair. Next month he'll release (on that same label) Watts' "A Tribute To Charlie Parker, With Strings" featuring the Zen backbeatmeister's quintet. A U.S. tour is in the works, slated for July and August... PBS has scheduled for May 22 a national broadcast of **Jacksonville Jazz XII**, based, of course, on the Florida gala, which claims to be one of the nation's largest, totally free jazz fests. The program stars a good number of performers from the contemporary side, many of whom record for GRP: **Diane Schuur**, the **Chick Corea Elektric Band**, **Arturo Sandoval**, and the **Rippingtons** featuring **Russ Freeman**. Moreover, the folks at Jacksonville Jazz are now accepting entries for their fest kickoff, the **Great American Jazz Piano Competition**, the prestigious showcase for undiscovered talent... Brassman Sandoval has been receiving plenty of attention regarding his **Clifford Brown** tribute, "I Remember Clifford." Among those admiring his efforts is one **LaRue Brown Watson**, the late trumpeter's widow. Her enthusiasm and support for the album, Sandoval says, is "the ultimate review"... **Concord Jazz** has negotiated a high-flying deal with United Airlines. During May and June, the carrier will devote an audio channel on its flights to Concord's "Maybeck Recital Hall" series. The program includes performances by the likes of **JoAnne Brackeen**, **Hal Galper**, **Roger Kellaway**, **Barry Harris**, **Marian McPartland**, and **Walter Norris**, among the series' pianists. (For more on the deal, see *Grass Route*, page 59.) **Vis A Vis**, the airline's in-flight magazine, will be profiling many of those same artists... Concord has a few of its other artists starring in this year's **Fujitsu Concord Jazz Festival**, the 24th annual, set for the Concord Pavilion in California, July 31 through Aug. 2. Count **Rosemary Clooney**, **Gene Harris**, and the **Clayton-Hamilton Jazz Orchestra** among them.

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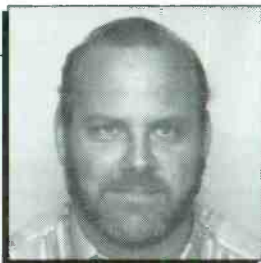


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Billboard

Latin Notas



by John Lannert

MICKY'S UNFORGETTABLE MIAMI TRIP: Luis Miguel's visit to Miami April 25-26 was a smashing success for the WEA Latina crooner, both commercially and artistically. For starters, his April 25 press conference—his first in more than a year—revealed the supposedly taciturn Miguel to be a friendly, accessible performer who beguiled the reporters and journalists with sincere responses and witty repartee.

The handsome Mexican heartthrob—known as "Micky" to his fans—called his blockbuster compendium of bolero classics, "Romance," a "transition record." Still, Miguel quickly noted he would cut another bolero collection in the future. "I never imagined that this record would be the commercial hit that it was," Miguel said, adding he would begin recording his next album "in June or July." Look for a well-known American producer to be behind the board. Miguel also pointed out that he plans to record an English-language album within the next two years.

Miguel, 22, followed up his sparkling press conference one day later with a spectacular concert that often sent the mainly female crowd at the sold-out James L. Knight Center to its feet. The strong-voiced baritone rumbled through a crisp, 80-minute set, adroitly intertwining romantic ballad hits with up-tempo funk/rock numbers—most of which were culled from "Busca Una Mujer" and "20 Años."

All was not perfect, however. Miguel's excellent bolero miniset, featuring his No. 1 smashes "No Sé Tú" and "Inolvidable," was too brief; and the OK dance thumper

"Cuando Calienta El Sol" was only a passable finale to a concert that disappointingly offered no encore. But Miguel, who allowed his fine 11-piece backing band ample room to improvise, put on one of the hippest shows ever by a Hispanic artist. Micky truly lived up to his still-growing legend.

PREMIO LO NUESTRO NEWS: Epic's Gloria Estefan will be given the Lifetime Achievement Award during "Premio Lo Nuestro" (Latin Music Awards), scheduled to air live at 8 p.m. May 14 on Univision. Among the awards presenters and performers who are so far scheduled to appear on "Premio Lo Nuestro" are José Carreras, Ricardo Montaner, Luis Enrique, Jon Secada, Bronco, Vikki Carr, Pandora, Selena, Raúl di Blasio, Franco de Vita, Victor Fictor, Charytín, Luca Benticoglio, Ricky Martin, Rocío Banquells, Magneto, Locomía, La Banda Show, and Fransheska.

LABEL MISCELLANEA: Máximo Aguirre resigned April 28 as managing director of BMG U.S. Latin. No successor has been formally named, but the label's marketing director, Salvador Pérez Muñoz, will assume Aguirre's duties . . . Just out is Franco de Vita's latest Sony Discos effort, "Marzo 16," a live greatest-hits album that also includes two new tracks, "Entre Tu Vida Y La Mía" and the leadoff single, "Estró No Lo Había Pensado" . . . Also just out is Alejandro Jaen's Prodiscos album "Más De Mil Vidas," which features a duet with Marie Osmond called "No Puedo Viver Sin Ti" . . . Fonovisa's Los Tigres Del Norte, who released their latest album, "Con Sentimiento Y Sabor," two weeks ago, will perform May 7-10 at several German clubs located near U.S. military bases . . . Finally, TH-Rodven has shipped a marvelous five-CD set titled "100 Años Del Bolero." Two-and-a-half years in the making, "100 Años" features 100 different artists, including Beny Moré, Celia Cruz, Lola Flores, and Armando Manzanero, to name but a few. The only missing item is liner notes briefly detailing the history of each song.

RIAA ATTACKING PIRACY PROBLEM IN SOUTH AND CENTRAL AMERICA

(Continued from page 8)

adequate law protecting intellectual property, but because of the complete indifference of government officials, you have pirates operating openly and they've simply been out of the reach of law enforcement in Paraguay."

The association's goal is to foster a dialog with the Paraguayan authorities to persuade them of the importance of protecting intellectual property.

Turkewitz says Paraguayan government officials have already made assurances that they are going to go after the pirates. As he explains, the country

has a lot to gain by prosecuting purveyors of illegal product: "They stand to secure a bilateral investment treaty [with the U.S.], retain most-favored-nation status, and harmonize sufficiently within Latin America to arrive at a free trade zone."

If Paraguay represents a problem for the RIAA, the situation in El Salvador is perhaps more daunting, because that country has no legislation in place to protect sound recordings. "You're at ground zero," says Turkewitz. "You have no mechanism of protection."

Turkewitz says he and RIAA president Jason Berman—who recently returned from Paraguay—will travel to El Salvador in late May in the hopes of stemming the tide of illicit recordings. "Product from El Salvador has shown up on street corners in every major [U.S.] city that has a Hispanic population," notes Turkewitz, adding that El Salvador's piracy rate is 100%.

Turkewitz says some Latin American countries have stepped up their copyright protection efforts. For instance, Mexico enacted a copyright law in July of last year that, for the first time, protects U.S. sound recordings. Also, Venezuela has drafted a law that, if passed, would also protect intellectual copyright owners.

However, Turkewitz says the Mexican law has had little impact on the pirate trade in that country, and does not expect that the situation in Venezuela would be much different if the copyright bill there were enacted into law.

The RIAA aims to buttress its anti-piracy drive with the North American Free Trade Agreement and a Bush administration initiative called Enterprise for the Americas, designed to support economic growth and reform in Latin America and the Caribbean.

"We're extremely encouraged with the market liberalizations and developing economies throughout Latin America," says Turkewitz. "Many governments are revisiting the issue of copyright law. For them, adequate copyright legislation is important because it leads to [foreign] investments."

Hot Latin Tracks™

					COMPILED FROM NATIONAL LATIN RADIO AIRPLAY REPORTS.	
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE	
				★★★ NO. 1 ★★★		
1	1	1	11	LUIS MIGUEL WEA LATINA	◆ NO SE TU 4 weeks at No. 1	
2	2	2	13	LOS BUKIS FONOVISA	MI MAYOR NECESIDAD	
3	3	7	6	JOSE LUIS RODRIGUEZ Y JULIO IGLESIAS SONY	TORERO	
4	5	5	11	LA MAFIA DISCOS INTERNATIONAL/SONY	◆ ESTAS TOCANDO FUEGO	
5	6	3	11	RICKY MARTIN SONY	◆ FUEGO CONTRA FUEGO	
6	4	4	12	LOS TEMERARIOS AFG SIGMA	MI VIDA ERES TU	
7	10	10	8	ANGELA CARRASCO CAPITOL-EMI LATIN	◆ SUSPIROS	
8	8	8	11	MAGNETO SONY	◆ PARA SIEMPRE	
9	9	14	5	SELENA Y ALVARO TORRES CAPITOL-EMI LATIN	BUENOS AMIGOS	
10	15	25	4	JULIAN WEA LATINA	SI ELLA SUPIERA	
11	7	6	13	MIJARES CAPITOL-EMI LATIN	◆ PERSONA A PERSONA	
				★★★ POWER TRACK★★★		
12	14	22	5	LINDA RONSTADT ELEKTRA	PERFIDIA	
13	18	18	6	ANA GABRIEL SONY	SIN PROBLEMAS	
14	16	16	9	INDUSTRIA DEL AMOR UNICO	ENAMORADO DE TUS OJOS	
15	11	9	13	DANIELA ROMO CAPITOL-EMI LATIN	◆ DUELE	
16	19	31	3	PALOMA SAN BASILIO CAPITOL-EMI LATIN	DE MIL AMORES	
17	12	13	9	LOS LOBOS ELEKTRA	BELLA MARIA DE MI ALMA	
18	23	26	3	LOS TIGRES DEL NORTE FONOVISA	EL CELULAR	
19	27	—	2	LOS BUKIS FONOVISA	EL CELOSO	
20	30	32	7	JOHNNY RIVERA RMM/SONY	TE REGALARE	
21	22	15	11	RICARDO MONTANER TH-RODVEN	◆ VAMOS PA' LA CONGA	
22	26	28	6	GLORIA TREVI ARIOLA	QUE VOY A HACER SIN EL	
23	13	11	13	LUIS ENRIQUE SONY	LO QUE ES VIVIR	
24	20	27	6	LOS CAMINANTES LUNA	EL AMAR NO ES PECADO	
25	21	20	7	ALEX D'CASTRO TH-RODVEN	◆ SOLO	
				★★★ HOT SHOT DEBUT★★★		
26	NEW ▶	1	1	EDGAR JOEL RTP/SONY	HECHIZO DE LUNA	
27	31	—	2	ILAN CHESTER SONY	UN QUERER COMO EL TUYO	
28	NEW ▶	1	1	RICKY MARTIN SONY	EL AMOR DE MI VIDA	
29	39	39	3	LUCERO FONOVISA	LLORAR	
30	17	17	12	BRONCO FONOVISA	LIBROS TONTOS	
31	NEW ▶	1	1	RICARDO MONTANER TH-RODVEN	EN EL ULTIMO LUGAR DEL MUNDO	
32	28	24	6	JOSE MARIA NAPOLEON FONOVISA	AQUI ENTRE NOS	
33	37	—	2	NATUSHA CAPITOL-EMI LATIN	TU LA TIENES QUE PAGAR	
34	24	12	19	ALVARO TORRES CAPITOL-EMI LATIN	◆ NADA SE COMPARA CONTIGO	
35	33	—	2	LOURDES ROBLES SONY	SONANDO CONTIGO	
36	NEW ▶	1	1	ROBERTO CARLOS SONY	ADONDE ANDARAS PALOMA	
37	34	—	2	TITO ROJAS M.P.I.	PORQUE ESTE AMOR	
38	36	29	8	TITO ROJAS M.P.I.	◆ CONDENAME A TU AMOR	
39	32	38	4	LALO RODRIGUEZ CAPITOL-EMI LATIN	CON QUE CARA	
40	NEW ▶	1	1	PANDORA CAPITOL-EMI LATIN	DESDE EL DIA QUE TE FUISTE	

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

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Music Video

ARTISTS & MUSIC

Propaganda Spreading In Video, Film Arenas

BY MELINDA NEWMAN

LOS ANGELES—As co-chairman Joni Sighvatsson briskly walks through Propaganda's sprawling office, employees follow, getting him to sign off on matters great and small. He orders a muffin from the company cafe in the lobby before settling into a round and high-ceilinged room—nicknamed the silo—for a meeting.

Such a hands-on approach has served Sighvatsson and co-chairman Steve Golin well as Propaganda has grown from a music video production company to that and much more in five years.

With 95 staffers, Propaganda is not only one of the leading music video companies, but it has grown into a top-notch commercial production house and movie maker, producer of such notable films as Madonna's "Truth Or Dare" and David Lynch's "Wild At Heart."

Despite its expansion, music videos are still seen as Propaganda's creative center, if for no other reason than today's top music video director is tomorrow's hot movie director. One has to look no further than David Fincher, the man behind clips by Madonna, Don Henley, George Michael, and Aerosmith. He has just wrapped "Alien 3" as his first film venture.

Now Propaganda is poised to sign the new Finchers and Dominic Senas

(Sena is directing "California" with Brad Pitt and Juliette Lewis).

"For a while we weren't aggressively seeking new directors," Sighvatsson says. "We still had a lot of directors here, but they weren't doing music videos anymore. Now we're ready to bring up the second generation of Propaganda directors."

Commandeering that mandate is Alex Melnyk, who has run the company's music video division for a year.

One of her goals is also to build Propaganda's in-house roster. "The Propaganda tradition was that all the jobs used in-house directors," Sighvatsson recalls. "But Michael Jackson has used outside directors, so has Prince. Although we still want to offer that, we want to reverse that in part and build up our staff." The reversal may already be beginning. While the first two Jackson videos from "Dangerous" were produced by Propaganda using outside directors, the fourth video, "Jam," is being directed by David Kellogg in Chicago with guest Michael Jordan. (The third video was done by another company.)

Most of Propaganda's directors are common names in the music video industry. Among them are Neil Abramson (P.M. Dawn, Michael Bolton), Michael Bay (Wilson Phillips, Lionel Richie), Nicholas Brandt (Julian Lennon, XTC), Nigel Dick (Tears For Fears, Guns N' Roses), Greg Gold (Richard Marx, Oleta Adams), and Da-

vid Hogan (Bob Seger, Bonnie Raitt).

Also, Larry Jordan (Robert Plant, Billy Idol), Alek Keshishian (Madonna, Bobby Brown), Jean-Baptiste Mondino (Madonna, Don Henley), and Stephane Sednaoui (U2, Red Hot Chili Peppers).

BREEDING GROUND

And Melnyk is eager to add more directors as soon as she hires a junior rep. "It isn't right for a director to spend time writing a concept if his or her idea isn't going to get listened to,

so I want to wait until I get a rep, but then I plan on taking on some directors quite quickly. I want to work with some exciting new directors."

While looking at prospects' reels, Melnyk has learned to keep an eye to the future. "When I first joined Propaganda, I was very critical of some of the videos that young directors would make and Joni would sit me down and say, 'This is really good; sometimes it takes time to develop people's careers,' and he's absolutely right."

While she wants directors with

fresh ideas for music videos, she also has a higher goal: "Music video is a breeding ground for new talent. It's a great way to learn about film making and explore ideas; but I'm also concerned about directors who will then be able to move into commercials and eventually become film makers."

Bringing in new directors is one way to breathe the new life into Propaganda, but it also fills a need to offer record labels directors who will consider low budgets.

(Continued on next page)



by Melinda Newman

NO ANNOUNCEMENT FROM MTV, but the word is that John Cannelli, VP of music and artist relations, is about to be kicked up to senior VP, filling the slot vacated by Abbey Konowitch, who moved over to special events several months ago.

SAME BUILDING, different channel: VH-1 has undergone some staff changes lately. Harriet Seidler, MTV alum, has come aboard to fill the newly created position of senior VP of new business development. Departing is producer/on-air talent Tim Sommer, who is now West Coast A&R rep for Atlantic Records. Sommer's show "Inside Music" has enough segments already filmed to last another quarter. "Flix" host Wendy Tush has also left.

IN A FAMILY WAY: According to Paul Krimsier, VP of programming for The Family Channel, the team originally responsible for "VideoSycrasy" (now known as "AudioVision With Scott Ross") has been reassigned to focus on such events as telethons. However, several members of that original team, including Jeanine Jordan, Nancy Kordas, and Dale Weller, have already formed their own production team called "In Sync." "AudioVision" is now produced by Northstar Entertainment, a production unit within The Family Channel responsible for producing other commercial fare, such as "Big Brother Jake." "We think 'AudioVision' will be even more successful with the new format," Krimsier says.

GREAT RESULTS: One year after its inception, the NAACP's music video task force is already seeing the fruits of its labor. Led by Michael Fletcher, the Beverly Hills, Calif., branch of the NAACP put forth a mandate of increasing the number of music videos produced by minority-owned companies, as well as increasing the number of minority crew members on shoots. Of the 1,783 videos made in 1991, 160 were produced by minority-owned companies; that's double the number made by minority-owned companies in 1990. "We've seen some great improvement," says Fletcher. "Without everyone's support and understanding of the complexity of the problems, we wouldn't have gotten this far." Especially beneficial were the two minority job fairs, one on each coast, organized by the Music Video Producers Assn., as well as the Minority Directors Showcase, held during the Billboard Music Video Conference last year.

However, Fletcher stresses there is still work to be done. "There still needs to be improvement in terms of crew personnel," he says. To that end, the NAACP is working on setting up university programs to provide on-the-job training for crews.

CHANGES: Matt Murray, longtime music video produc-

tion head at EMI, is leaving the newly structured EMI Records Group, where he was VP of video along with Jeff Panzer. Murray was unavailable for comment. . . Director George Seminara has joined Flashframe Films. . . Paul Rachman has joined Maddhatter Films. . . Marcus Blunder has rejoined Spellbound Pictures.

AND THE WINNER IS: Top nominees for MTV's inaugural Movie Awards include "Terminator 2: Judgment Day" and "Robin Hood: Prince Of Thieves." We're more interested in the nominees for most desirable male: Kevin Costner, Keanu Reeves, Christian Slater, Patrick Swayze, and Jean-Claude Van Damme. Most-desirable-female noms go to Christina Applegate, Kim Basinger, Tia Carrere, Linda Hamilton, and Julia Roberts. Winners will be announced at a June 10 ceremony.

WHILE DEDICATED TO all music formats, the Music Row Industry Summit, slated for May 14-16 in Nashville, is shaping up as a music video bonanza. Bob Oermann, Living Section editor of the Nashville Tennessean, will moderate a panel called "Are Country Videos As Good As Those Of Other Formats," which will feature Rowe Jukebox's Kadima Levadi, Wolfram Video's Wolf Zimmerman, VH-1's Lois Ruben, director Jack Cole, and others. I will be moderating a session titled "Video's Role In Breaking New Artists From A Programmer's Perspective." Among the panelists are Michael Harnett, "JBTV"; Larry Guzy, "E.T. Videos"; CMT's Tracy Storey; and VJN's Lou Robinson. Pollack Media's Moon Mullins will moderate the session titled "Are Radio And Video Strange Bedfellows" with FMTV's Mike Ousley and CMT's Dawn Gardenhour, among others. Additionally, two round-table discussions on longform video and video opportunities for new artists will be held. The Music Video Assn. will hold a meeting May 14 at the start of the conference. For more information, call MVA president Jeff Walker at Aristo Promotions in Nashville.

PASS THE CHAMPAGNE: The Caption Center, which subtitles television programs and music videos for the hearing impaired, launched a yearlong celebration of its 20th anniversary with a music video dance party April 25 at Gallaudet Univ. in Washington, D.C. Close to 3,000 people attended the "It's Music To Your Eye" party, which included bands and a captioned music-videotape projected onto large screens. Among the artists represented on the tape were Michael Jackson, Bruce Springsteen, Prince, C&C Music Factory, and Vanessa Williams. Trivia quiz: What was the first music video by a major artist to be captioned? Living Colour's "Cult Of Personality."

LOOKS GOOD, BUT. . . Speaking of Michael Jackson, his new video for "In The Closet" looks great, but has about as much heat as an ice cube. The so-called courting dance between Jackson and Naomi Campbell is more like two peacocks in search of a mirror rather than a mate. Good to know the adrogynous Jackson can be just as sexist as any other guy with the long lingering shots on Campbell's body parts, while Jackson is normally shown full length. Herb Ritts' direction is stunning to look at, but the action just isn't convincing. We'll see what happens with the new clip, being shot in Chicago by David Kellogg.

VJN Net Loss Doubled In '91 Despite Revenue Rise

BY DON JEFFREY

NEW YORK—Video Jukebox Network Inc., claiming that recession-strapped consumers requested fewer music videos by telephone for its cable channel in 1991, reports its net loss more than doubled last year.

For the 12 months that ended Dec. 31, the Miami-based interactive television company posted a \$2.68 million loss, compared with a \$1.23 million deficit in 1990.

Overall revenues, though, continued to climb: increasing 13.6% to \$15.5 million from \$13.6 million. But that was principally because the company had 163 units in operation Dec. 31, a 24% rise from 131 units at the end of 1990. A unit refers to the system that transmits music video programming via television in a certain area. Consumers order videos through a 900 phone number.

Slower growth in advertising revenues, as well as in consumer requests, led to an operating loss (the deficit before interest, taxes, depreciation, and other charges are deducted) of \$44,000 for the year. In 1990 the company had an operating profit of \$1.14 million.

In its news release, Video Jukebox president Andrew Orgel said: "The company believes that viewer

transactions have been significantly affected by generally weak economic conditions which adversely impacted the demand for virtually all youth and young adult entertainment products in 1991."

Orgel added: "This was combined with insufficient marketing expenditures which affected growth in both distribution and purchasing."

But the executive expressed optimism about 1992 because of "new pricing strategies" that have been developed and the increase in revenues. A series of new promotional activities—many involving recording artists—have been planned as well. Recently the network began to air trailers for new movies.

The company also reported earlier that it had registered an 18% increase in the number of households reached during 1991 to 13 million from 11 million in 1990.

For the fourth quarter of 1991, the company reports a \$796,000 net loss on revenues of \$4 million, compared with a \$216,000 loss on \$3.8 million in revenues a year earlier.

Video Jukebox's stock has slumped in the past year. At press time, investors bid \$1.625 a share in the over-the-counter market, which gave the company a market valuation of \$17.4 million.

Billboard THE CLIP LIST™

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

Music Video ARTISTS & MUSIC

NEW VIDEOCLIPS

This weekly listing of new videoclips generally available for programming and/or promotional purposes includes artist, title, album (where applicable), label, producer/production house, and director. Please send information to Billboard, New Videoclips, Suite 700, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210.

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 Deep Cover, Original Motion Picture Soundtrack/Solar-Epic
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 David Byrnes/Graying & Balding Inc.
 Jim Gable

THE MAVERICKS
Hey, Good Lookin'
 From Hell To Paradise/MCA
 Marc Ball/Scene Three
 John Lloyd Miller

SLAUGHTER
The Wild Life
 The Wild Life/Chrysalis
 Jon Small, Steven Saporta/Picture Vision
 Jon Small

LIDELL TOWNSELL & MTF
Nu Nu
 Lidell Townsell & MTF/Mercury
 Joseph Nardelli/New Generation Pictures
 Jim Swaffield

A TRIBE CALLED QUEST
Scenario
 The Low End Theory/Alive
 Joseph Nardelli/New Generation Pictures
 Jim Swaffield

JESSICA BOUCHER
What A Friday Night Is For
 Habits Of The Heart/Mercury
 Joe Pollaro/Pollaro Media
 Joe Pollaro

HELEN BRUNER
Missin' You
 Have You Heard About It?/Cardiac
 Alicia Bernard/Paul Weiland Film Co.
 Michael Bernard

MARTIN DELRAY
Who, What, Where, When, Why, How
 Get Rhythm/Atlantic
 Kitty Moon/Scene Three
 Marc Ball

CELINE DION
If You Asked Me To
 Celine Dion/Epic
 Joseph Sassone/Mark Freedman Productions
 Dominic Orlando

SPREADING PROPAGANDA

(Continued from preceding page)

A frequent complaint against Propaganda is that, as Sighvatsson puts it, "We can't even move for less than \$200,000." He and Melnyk discount that by mentioning several developing directors, such as Antoine Fuqua and Ellen Weissbrod, who will work for a quarter of that amount.

"We decided that we had to shift to meet the marketplace," Melnyk says. "We have some young cutting-edge directors and some very expensive more established directors; I think we're very balanced but I still want to bolster the lower end."

A VIDEO FOR EVERY BUDGET

Propaganda has also addressed the issue of providing less-expensive videos via its subsidiaries. "People say a production company can't get too big because it stifles creativity, and maybe there is some truth to that," says Sighvatsson. "So we want to have companies that labels can come to that have a lower overhead than we do and can charge less, but still get all the benefits of Propaganda such as our buying power and support staff."

To that end, Propaganda (which is owned by the PolyGram Group) launched Satellite Films two years ago, a smaller company with a reputation for fine alternative work. Satellite has just hired its first commercial rep and Sighvatsson expects it to be showing a profit soon.

Propaganda also purchased half of Fragile Films, helmed by Rupert Wainwright. Fragile is best known for its work with Hammer. "That helped up tap into the black/rap market that we'd never tapped into before," Sighvatsson says. (Propaganda has since signed Fuqua, who is black). Though Propaganda has no official comment, the company is also in discussions with minority-owned Black & White Television, though sources say those talks involve several different working arrangements, not necessarily a buyout.

For a time, Propaganda also owned a portion of Spellbound Pictures, which started two years ago following the col-

lapse of AWGO. "Part of the problem in our relationship with Spellbound was that we were trying to do too much, too fast," he says. "Also, we've found that the management and supervision of the companies [we invest in] have to be very closely tied to Propaganda, even if the day-to-day operation isn't."

Another growth area is Propaganda's U.K. office. "What started as a company dependent on U.S. directors going over to the U.K. is now growing on its own," says Sighvatsson. "They have a core of directors and are now going to go into commercials." Included in the U.K. stable are Matthew Amos (Jesus Jones, Soup Dragons), David Croft (Depeche Mode, Paul McCartney), and Nick Wiling (Debbie Gibson, Public Image Ltd.). One of Melnyk's latest signings is British-based Cindy Palmano, who directed Tori Amos' "Silent All These Years."

ACCOUNTING FOR MARGINS

One of the keys to Propaganda's success is its financial stability. Rarely does it offer to do a job below the industry's standard markup of 15%, but Sighvatsson scoffs at the record-company notion that Propaganda works on a 20% margin. "I'd say our markup usually averages 12%-13% because there are projects where we lose all of it." To confirm the figure he calls accounting, only to find that through March, the company's average margin on music videos is 10.5% due to high postproduction costs.

"At 10% maybe we're breaking even. Music video for us is less a profit center and more research and development," Sighvatsson says. "There seems to be resentment from the labels who think that we don't care about music video, but the fact that we've become so successful in other areas is what allows our music video success. Music video margins aren't enough to support a large company. We can afford to run the music video division at a loss for six months or so because we have other resources; a small company can't do that."

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1515 Broadway, New York, NY 10036

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

30 Hours Weekly
2806 Opryland Dr, Nashville, TN 37214

EXCLUSIVE
 Black Crowes, Remedy
 Roy Orbison, I Drove All Night
 Pearl Jam, Even Flow
 Weird Al Yankovic, Smells Like Nirvana

ADDS
 Paula Abdul, Will You Marry Me?
 Simply Red, For The Baby
 Sting/Eric Clapton, It's Probably Me
 Wilson Phillips, You Won't See Me Cry

FIVE STAR VIDEO
 k.d. Lang, Constant Craving

ADDS
 Nice & Smooth, Sometimes I...
 Guy, Teddy's Jam
 Lisa Taylor, Secrets Of The Heart
 State Of Art, Laughing At The Years

ADDS
 Alan Jackson, Midnight In Montgomery

HEAVY
 Sammy Kershaw, Don't Go Near...
 Little Texas, First Time For Everything
 Aaron Tippin, There Ain't...
 Tanya Tucker, Some Kind Of Trouble
 Dan Seals, Mason Dixon Line
 Hal Ketchum, Past The Point Of Rescue
 Sawyer Brown, Some Girls Do
 Tracy Lawrence, Today's Lonely Fool
 Dixiana, Waitin' For...
 McBride & The Ride, Sacred Ground
 Rodney Crowell, Lovin' All Night
 The Remingtons, I Could Love You
 Michelle Wright, Take It Like A Man
 Shenandoah, Rock My Baby
 Reba McEntire, The Night...
 Prairie Oyster, Will I Do...
 Billy Ray Cyrus, Achy Breaky Heart
 Joe Diffie, Ships That Don't Come In
 Confederate Railroad, She Took...

HEAVY
 The Cure, High
 Def Leppard, Let's Get Rocked
 Genesis, Hold On My Heart
 Hammer, This Is The Way We Roll
 Michael Jackson, In The Closet
 Kris Kross, Jump
 John Mellencamp, Now More...
 Metallica, Nothing Else Matters
 Nirvana, Come As You Are
 Prince, Money Don't Matter 2 Night
 Red Hot Chili Peppers, Under...
 Bruce Springsteen, Better Days
 U2, One (Version II)
 Van Halen, Right Now
 Wilson Phillips, You Won't See Me Cry

ARTIST OF THE MONTH
 Lyle Lovett, She's Already Made...

GREATEST HITS
 Mariah Carey, Make It Happen
 Michael Jackson, In The Closet
 Richard Marx, Hazard
 Queen, Bohemian Rhapsody
 Bonnie Raitt, Not The Only One
 Bruce Springsteen, Human Touch
 U2, One (Version II)

HEAVY
 Bryan Adams, Thought I'd Died...
 Celine Dion, If You Ask Me
 En Vogue, My Lovin'
 Genesis, Hold On My Heart
 Amy Grant, I Will Remember You
 Sophie B. Hawkins, Damn...
 Howard Jones, Lift Me Up
 Kathy Troccoli, Everything Changes

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

HEAVY
 Travis Tritt, Bible Belt
 Dolly Parton, Straight Talk
 Ricky Skaggs, Same Ol' Love
 Molly & The Heymakers, Mountain...
 Ronna Reeves, The More I Learn
 Jeff Knight, They've Been Talkin'...
 Deanna Cox, Texas Sideshow
 Matthews, Wright & King, Power...
 Chris LeDoux, Riding For A Fall
 Dennis Robbins, Home Sweet Home
 Lionel Cartwright, Family Tree
 Martina McBride, The Time Has Come
 Marie Osmond, True Love Never...
 Cleve Francis, You Do My Heart Good
 John Prine, The Picture Show
 Dreamer, Thunder And Lightning
 Roger Springer, The Right One Left
 Davis Daniel, Still Got A Crush On You
 John Anderson, When It Comes To You
 Wayne Newton, The Letter
 Hank Williams, Jr., Come On Over...
 Dwight Yoakam, The Heart...
 Anne Murray, I Can See Arkansas
 Neal McCoy, Where Forever Begins
 Darryl & Don Ellis, Goodbye Highway

STRESS
 Paula Abdul, Will You Marry Me?
 Tori Amos, Silent All These Years
 Body Count, There Goes...
 En Vogue, My Lovin'
 Joe Public, Live And Learn
 Richard Marx, Hazard Chapter Two
 Ozzy Osbourne, Road To Nowhere
 Slaughter, The Wild Life
 Social Distortion, Bad Luck
 Tesla, What You Give

WHAT'S NEW
 Tracy Chapman, Bang Bang Bang
 Annie Lennox, Why
 Prince, Money Don't Matter 2 Night
 Leon Russell, No Man's Land
 Jon Secada, Just Another Day
 Michelle Shocked, Come A Long Way
 Geoffrey Williams, It's Not...

MEDIUM
 Hammer, Good To Go
 Damian Dame, Gotta Learn My Rhythm
 Hammer, Do Not Pass Me By
 Cherrelle, Tears Of Joy
 Big Daddy Kane, The Lover In You
 Karyn White, Walkin' The Dog

MEDIUM
 Travis Tritt, Bible Belt
 Dolly Parton, Straight Talk
 Ricky Skaggs, Same Ol' Love
 Molly & The Heymakers, Mountain...
 Ronna Reeves, The More I Learn
 Jeff Knight, They've Been Talkin'...
 Deanna Cox, Texas Sideshow
 Matthews, Wright & King, Power...
 Chris LeDoux, Riding For A Fall
 Dennis Robbins, Home Sweet Home
 Lionel Cartwright, Family Tree
 Martina McBride, The Time Has Come
 Marie Osmond, True Love Never...
 Cleve Francis, You Do My Heart Good
 John Prine, The Picture Show
 Dreamer, Thunder And Lightning
 Roger Springer, The Right One Left
 Davis Daniel, Still Got A Crush On You
 John Anderson, When It Comes To You
 Wayne Newton, The Letter
 Hank Williams, Jr., Come On Over...
 Dwight Yoakam, The Heart...
 Anne Murray, I Can See Arkansas
 Neal McCoy, Where Forever Begins
 Darryl & Don Ellis, Goodbye Highway

BUZZ BIN
 Cracker, Teen Angst
 King's X, Black Flag
 Live, Pain Lies On The Riverside
 Pearl Jam, Even Flow
 Soundgarden, Rusty Cage

ACTIVE
 Arrested Development, Tennessee
 Concrete Blonde, Someday?
 *EMF, Getting Through
 Sophie B. Hawkins, Damn...
 James, Born Of Frustration
 Mr. Big, Just Take My Heart
 Primus, Jerry Was A Race Car Driver
 Right Said Fred, Don't Talk, Just Kiss
 Sir Mix-A-Lot, Baby Got Back
 *Sting/Eric Clapton, It's Probably Me
 TLC, Ain't 2 Proud 2 Beg

Continuous programming
12000 Biscayne Blvd, Miami, FL 33181

ADDS
 2 Unlimited, Twilight Zone
 Blur, Bang
 Celine Dion, If You Ask Me
 The Charlatans UK, Weirido
 Colorhaus, Innocent Child
 Dr. Fink/Mystery Band, Hooked On...
 Doctor Rain, What's Your Name
 Genesis, Hold On My Heart
 Amy Grant, I Will Remember You
 Gun, Steal Your Fire
 k.d. Lang, Constant Craving
 Kiss, Unholy
 Annie Lennox, Why
 Linear, T.L.C.
 Lionel Richie, Do It To Me
 Michael Jackson, In The Closet
 Pete Rock & C.L. Smooth, They...
 Queen Latifah, How Do I Love Thee
 Rare Essence, Work The Walls
 Shabba Ranks, Mr. Loverman
 Sylk Smoov, Trick Wit A Good Rap
 Tom Cochrane, Life Is A Highway
 Ugly Kid Joe, Mad Man
 Voice Farm, Seeing Is Believing
 Dwight Yoakam, The Heart...

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HEAVY
 Aaron Tippin, There Ain't...
 Billy Ray Cyrus, Achy Breaky Heart
 Dixiana, Waitin' For...
 Hal Ketchum, Past The Point Of Rescue
 Joe Diffie, Ships That Don't Come In
 Little Texas, First Time For Everything
 Matthews, Wright & King, Power...
 McBride & The Ride, Sacred Ground
 Michelle Wright, Take It Like A Man
 Rodney Crowell, Lovin' All Night
 Sammy Kershaw, Don't Go Near...
 Sawyer Brown, Some Girls Do
 Shenandoah, Rock My Baby
 Tanya Tucker, Some Kind Of Trouble
 Tracy Lawrence, Today's Lonely Fool

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

CURRENT
 Roxette, Church Of Your Heart
 Eric Clapton, Tears In Heaven
 D.J. Jazzy Jeff, Summertime
 R.E.M., Near Wild Heaven
 Harry Connick, Jr., You Didn't...
 College Boyz, Victim Of The Ghetto
 Hammer, Do Not Pass Me By

ON
 *Arc Angels, Living In A Dream
 *Cause And Effect, You Think...
 The Charlatans UK, Weirido
 Jeffrey Gaines, Hero In Me
 Sass Jordan, Make You A Believer
 Pantera, Mouth For War
 Rollins Band, Low Self Opinion
 Roxy Blue, Rob The Cradle
 * DENOTES ADDS

HEAVY
 2Pac, Brenda's Got A Baby
 A Tribe Called Quest, Scenario
 Das EFX, They Want EFX
 En Vogue, My Lovin'
 Gerald Levert, Baby Hold On To Me
 Ghetto Girtz, My Man's Playing...
 Keith Sweat, Why Me Baby?
 Lidell Townsell & M.T.F., Nu Nu
 MC Brains, Oochie Coochie
 MC Brains, Everybody's Talkin'...
 Michael Jackson, Remember The Time
 Queen, Bohemian Rhapsody
 Sir Mix-A-Lot, Baby Got Back
 TLC, Ain't 2 Proud 2 Beg

HOT SHOTS
 Alan Jackson, Midnight In Montgomery
 Dennis Robbins, Home Sweet Home
 John Anderson, When It Comes To You
 *Linda Davis, He Isn't My...
 Martina McBride, The Time Has Come
 Reba McEntire, The Night...

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

HEAVY
 Red Hot Chili Peppers, Under...
 Social Distortion, Bad Luck
 The Sugarcoats, Hit
 Lou Reed, What's Good
 Live, Operation Spirit

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

AMERICA'S NO. 1 VIDEO
 Kris Kross, Jump

MEDIUM
 Anne Murray, I Can See Arkansas
 Cleve Francis, You Do My Heart Good
 Clinton Gregory, Play, Ruby, Play
 Confederate Railroad, She Took...
 Dan Seals, Mason Dixon Line
 Darryl & Don Ellis, Goodbye Highway
 Davis Daniel, Still Got A Crush On You
 Deanna Cox, Texas Sideshow
 Dolly Parton, Straight Talk
 Dwight Yoakam, The Heart...
 Glen Campbell, Rock-A-Doody
 Hank Williams, Jr., Come On Over...
 Jessica Boucher, What A Friday...
 John Prine, The Picture Show
 Lionel Cartwright, Family Tree
 Marie Osmond, True Love Never...
 Mario Martin, It Takes A Lotta Heart
 Martin Delray, Who, What...
 Neal McCoy, Where Forever Begins
 Prairie Oyster, Will I Do...
 Ricky Skaggs, Same Ol' Love
 Roger Springer, The Right One Left
 *Ronna Reeves, The More I Learn
 Rosie Flores, Blue Highway
 Six Shooter, Steppin' Stone
 Steve Wariner, The Tips Of My Fingers
 The Mavericks, Hey Good Lookin'
 The Remingtons, I Could Love You
 Travis Tritt, Bible Belt
 * DENOTES ADDS

MEDIUM
 Fishbone, Fight The Youth
 Electronic, Feel Every Beat
 Revenge, Dead Beat
 Seal, Killer
 Lush, For Love
 The Lightning Seed, The Life Of Riley
 The KLF, Justified And Ancient
 U2, One
 The Church, Ripple
 The Real People, Window Pane
 Body Count, There Goes...
 They Might Be Giants, Statue Got...
 Bobby Konders, Mack Daddy
 Blue Pearl, (Can You) Feel The Passion
 Follow For Now, Evil Wheels
 Original Flavor, You'll Be Proud...
 Ned's Atomic Dustbin, Kill...

CURRENT
 Love And Sas, Call My Name
 XTC, The Ballad Of Peter Pumpkinhead
 Arc Angels, The Profile
 Gucci Crew, Booty Shake
 Positive K, Night Shift
 L7, Everglade
 The Judybats, Is Anything
 Soul Verite, Chain Me To The Beat
 Human Drama, Look Into...
 Social Distortion, Bad Luck
 Good 2 Go, Never Satisfied
 The Beautiful, John Doe
 Kathy Troccoli, Everything Changes
 Gun, Steal Your Fire
 Deshay, Funny Feelin'
 Kid Frost, No Sunshine
 Love On Ice, Don't Leave Me
 Ghetto Girtz, My Man's Playing...
 CUD, Through The Roof
 Geoffrey Williams, It's Not...
 Slik Toxix, Helluva Time
 May May, Life's A Test

CURRENT
 Michael Jackson, In The Closet

MEDIUM
 Fishbone, Fight The Youth
 Electronic, Feel Every Beat
 Revenge, Dead Beat
 Seal, Killer
 Lush, For Love
 The Lightning Seed, The Life Of Riley
 The KLF, Justified And Ancient
 U2, One
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 Bobby Konders, Mack Daddy
 Blue Pearl, (Can You) Feel The Passion
 Follow For Now, Evil Wheels
 Original Flavor, You'll Be Proud...
 Ned's Atomic Dustbin, Kill...

Prince Gig Sign 0 Bigger Aussie Shows?

■ BY KATHERINE TULICH

SYDNEY—When Prince & the New Power Generation perform Sunday (3) for 40,000 people at Sydney's Cricket Ground, it will mark the first outdoor concert by an international artist allowed in Australia's largest city since Michael Jackson appeared here in 1987.

The lack of large outdoor venues has been singled out as the main reason Australia has missed large-scale touring acts such as Madonna and the Rolling Stones. In Sydney, the only other large site is the indoor Entertainment Centre, which holds 12,000.

Paul Dainty is the promoter who has pulled off the Prince coup. "If we get it right this time," he says, "it will set the scene for future acts. People are ready for this now. It's been a long time coming and it's a great venue." Stringent noise restrictions have so far kept touring acts indoors, but Dainty resisted through weeks of negotiations with the venue. "We invested in acoustic

tests to prove that the sound levels would be acceptable," he says.

While Michael Jackson performed outdoors at Parramatta Stadium, it was generally regarded as an unsatisfactory venue located too far out of the city center. "I've always thought the only way an outdoor show in Sydney would be successful is if you can have it in the city area," says Dainty.

The lack of outdoor venues was also very much on the minds of INXS when it organized and headlined The Concert For Life, a charity event March 28 at Sydney's Centennial Park that drew 100,000 people. INXS was instrumental in securing the park, and guitarist Tim Farris says: "We'd play all the great outdoor venues around the world and we'd come back to Sydney and there was nothing. We hoped the concert would highlight the fact that Sydney needed an outdoor venue."

With Prince, Dainty says demands for ticket sales were so high that the outdoor venue was added after six shows had already been

sold out at the Entertainment Centre. Collectively, the artist will be playing to 170,000 in Australia, including dates in Brisbane and Melbourne.

The tour has proved to be perfect timing. Prince's Paisley Park/Warner album "Diamonds And Pearls" has sold more than 200,000 units, topped the charts, and found more acceptance at radio than his previous releases. It stands at No. 4 on the current best-selling list.

"We can play Prince across the board now," says Brad March, program director for Sydney's top station, 2DAY FM, which targets 18-39-year-olds. "The new album is far more acceptable to a mainstream audience."

According to Robert Rigby, managing director of Warner Music Group Australia, the Prince itinerary is highly anticipated within the company. "We've never known a tour where an artist has had so much anticipation and exposure at the media and retail level," he says. "We're now finding a great revival

for all Prince's early repertoire, and we are supporting it with a major catalog campaign. He has sold 800,000 units in this country, and we expect by the end of the tour to hit 1 million units."

With Prince's expensive stage production and 80-strong entourage, Dainty says it makes logistical and economic sense for him to come to Australia on the back of his Japanese dates. With ticket prices at about \$35, Dainty says he wanted to keep prices as low as possible, and some costs have been offset by Coke and Reebok sponsorship deals.

With a bumper touring season here—the last few months have seen Rod Stewart, Bryan Adams, Harry Connick Jr., Bonnie Raitt, Bob Dylan, and Neil Diamond—Dainty opines that despite the recession, the dollars are still there for the right acts. Another superstar will test that theory soon: Jackson is reported to be headed back to Australia as part of his upcoming international trek.

Norwich Is Brit Music Hub, For A Bit

■ BY JEFF CLARK-MEADS

NORWICH, England—A city chiefly noted as a center of agriculture and unhurried living became the focus of British music industry activity for six days in April.

Tagged as Sound City '92, this was a joint venture between BBC Radio 1, the British Phonographic Industry, and the British Musicians' Union, held April 20-25 in Norwich, approximately 100 miles northeast of London. With scores of seminars, workshops, and concerts, the event's aim was to present both music and information to a community away from the London epicenter of the record industry.

On the music side, brass bands played on the concourse of Norwich railway station, local acts performed on a stage (sponsored by HMV) in the main shopping area, and first-division acts—such as the Cure—put on shows at the city's main venues. As for information, industry professionals took part in discussions on topics from guitar maintenance to how to succeed in the record business.

Radio 1 played the most public role in the proceedings, broadcasting 30 concerts and making a point of including eight local acts within them. Executive producer Stuart Grundy comments, "The major advantage to us is that this is in keeping our closer-to-the-music attitude. 'It's all very well carrying major concerts, but we have a responsibility to present music from the other end of the scale. It's sort of a scattergun approach, but it's important to bring the record industry to cities like Norwich and to broadcast what we find here to the rest of Britain."

At least two record company managing directors made the two-hour journey from London. Phonogram U.K. chief David Clipsham, for one, said he felt the attention on the city should provide encouragement to local musicians and potential recruits to the music industry.

All parties involved in Sound City '92 appear determined to see it repeated in another location in '93. BPI spokesman Jeremy Silver says Norwich was chosen for the inaugural event because of the level of local cooperation. He is now gratified that other cities are vying to be next year's host, with financial contributions to boot.

A spinoff success this year, according to Silver, was that Norwich retailers reported sales increases of up to 50%. He adds, though, "There is no one single benefit from this event. It's very good promotion for the bands and the industry as a whole."

A STIM-ulating '91 For Sweden's Rights Society

■ BY MIKE HENNESSEY

STOCKHOLM—Swedish performing rights society STIM enjoyed a record-breaking year in 1991 with total revenues up 17% to the equivalent of \$74.2 million and distributable income up 20% to \$67.3 million.

Factors contributing to the boost in revenues, according to STIM managing director Gunnar Petri, were the international success of Swedish act Roxette, the increased use of music—notably by proliferating broadcasting operations—and STIM's increased efficiency and cost-effectiveness that have secured a situation in which music use in Sweden is well-monitored.

Petri points out in his annual report that in four consecutive years, distributable income has increased by an average of 20%—representing a total increase of 100%—and the cost/income ratio has been reduced from 27% to 19.5%.

"This excellent result," Petri says, "has been achieved despite the generally gloomy economic situation and the fact that there has been no resolution of the conflict between STIM and the commercial television and radio stations which

refuse to recognize the royalty principle when it comes to licensing copyright music."

The television companies have refused a STIM offer to go to arbitration on the issue and have meanwhile referred the matter to the restrictive trading practices commissioner.

Petri notes that of STIM's performance income, 24% was generated abroad—"a large proportion for a comparatively small country."

Revenues from performances of Swedish and international songs increased in 1991 by 13% to \$30.3 million. With performance revenues from abroad up 13.4% at \$7.7 million, plus financial revenue and

income from fixed assets, total receipts from public performances were up 17.8% at \$43.7 million, of which \$35.2 million is distributable.

Mechanical income for 1991, received by STIM via the Nordisk Copyright Bureau, the organization it jointly owns with its sister organizations in Denmark, Finland, Iceland, and Norway, was up 15.8% to \$34.5 million.

In an observation on Sweden's application for membership of the European Community, Petri asserts that European integration will "entail rising demands on copyright collecting societies as regards openness, cost-effectiveness, and swift payments. It is

only by those means that we will be able to preserve in the future European environment all the advantages of national collecting societies, embedded in their own cultural settings and traditions."

He also notes that the situation in Eastern Europe gives rise to concern, particularly that prevailing in the Baltic republics where there is no copyright legislation and no legal representation of foreign copyright societies.

Petri predicts a more moderate rate of growth for STIM in 1992 with the decisive issue that of how the copyright dispute between the society and commercial television and radio will be resolved.



New Kids In New Zealand. New Kids On The Block receive gold discs signifying sales of more than 100,000 units of "The Tour Souvenir Collection" in New Zealand. The album was released only in New Zealand and Australia. Shown, from left, are tour manager Kathy McLaughlin; New Kids Donnie Wahlberg and Jordan Knight; Sony Music Entertainment New Zealand managing director Michael Glading; New Kids Danny Wood, Joe McIntyre, and Jon Knight; and band manager Dick Scott.

For a wrapup of news on the European professional audio industry, see page 70

Hong Kong Labels Making Cultural Connection Local Acts Embrace Both Cantonese, Mandarin Music

■ BY HANS EBERT

HONG KONG—It could be described as a musical cultural exchange program, but whatever it is, Cantonese and Mandarin music is in closer harmony than ever for Hong Kong recording companies.

Over the past year, significant opportunities have emerged for artists to have two careers: one as a purveyor of Canto-pop for Hong Kong, the other as a singer of Mandarin songs—or Mando-pop, as it's been called—for Taiwan and other Mandarin-speaking countries.

Perhaps the most notable success stories to date are those of Warner Music's Sandy Lam and PolyGram's Grasshopper. Lam, for instance, racked up sales of more than 450,000 units with her first Mando-pop release, "Loving For The Wanderer."

Known in Hong Kong for attempts to leave behind mawkish Canto-pop, Lam broke in Taiwan last year with a dance-oriented track, coupled with a heavy promotional push by her label. "We were a little fortunate," says Warner Music's regional chief, Paul Ewing, "because Sandy was born in Shanghai, and so can speak Mandarin. Though she had a head start in this respect, what made things take off was her image as a trendsetter, her great voice—and a willingness to take on a hectic promotional schedule."

With Taiwan only one hour's flying time from Hong Kong, Lam has visited the country more than 30 times in the past six months. Al-

though such visits are costly, according to Ewing, they can be offset by the relatively low expenses involved in producing a Mandarin album by a Hong Kong artist. "At Warner," Ewing explains, "we bring in a producer from Taiwan to hear an artist's latest Cantonese album. From there, we're advised as to which tracks would best suit the Taiwan market. We then use the tracks and rerecord the vocals in Mandarin. If we're short one or two songs, these are specifically recorded for that market."

In Lam's case, the benefits included sales of more than 100,000 al-

bums in Singapore and Malaysia, in addition to the 100,000-plus in Taiwan, where the project was initially aimed. Next in line for a promotional push: South Korea and China. "With Sandy's catalog including 16 releases, we can't see her running out of Mandarin material for quite some time," says Ewing.

Warner Music is also experiencing success in Mando-pop with "Walking Carefree," the first locally produced Mandarin album for singer/actress Sally Yeh. She has sold more than 300,000 pieces in Taiwan, and another 100,000 units com-

(Continued on next page)

ABC Flies High In Specialty Sphere

Aussie Co.'s Niche Is Kids, Country, More

■ BY GLENN A. BAKER

SYDNEY—In a market recognized for maverick labels, Australia's ABC Music is carving out an identity for itself, one step removed from the rock wars.

The marketing arm of the government-controlled Australian Broadcasting Corp., the firm is flourishing under the command of Meryl Gross, who joined in 1991 after a 25-year career at Festival Records. It is prospering in the specialty spheres of children's product, country, jazz, classical, and soundtracks; its charter precludes the recording of commercial rock and pop repertoire.

Under the ABC For Kids banner, three acts are responsible for cumulative sales of more than a million albums: Don Spencer and Peter Coombes (both 300,000-plus) and the team from the ABC Television show "Playschool" (more than 500,000). Substantial sales have also come from other titles, including the "0-9" series, which saw an album—featuring many popular rock performers in junior mode—prepared for each of the first 10 years of age.

Gross says, "We're the only people in this country who take children's recording seriously. None of the majors ever bothered to try. We're not condescending, not pa-

(Continued on page 44)

newsline...

CIC VIDEO (U.K.) has appointed a new managing director, Graham Gutteridge, who was formerly its GM of sales. The London-based firm, international distributor of Universal and Paramount product on video, has been without a chief executive since John Bickley's exit six months ago.

CD-INTERACTIVE made its official debut in Japan April 25, with Philips shipping 34 CD-I titles to retailers. Earlier in the month, the company began marketing a domestic CD-I player priced at about \$1,000. Philips says it plans to offer a portable CD-I unit later this year. A total of about 100 software titles should be available by then.

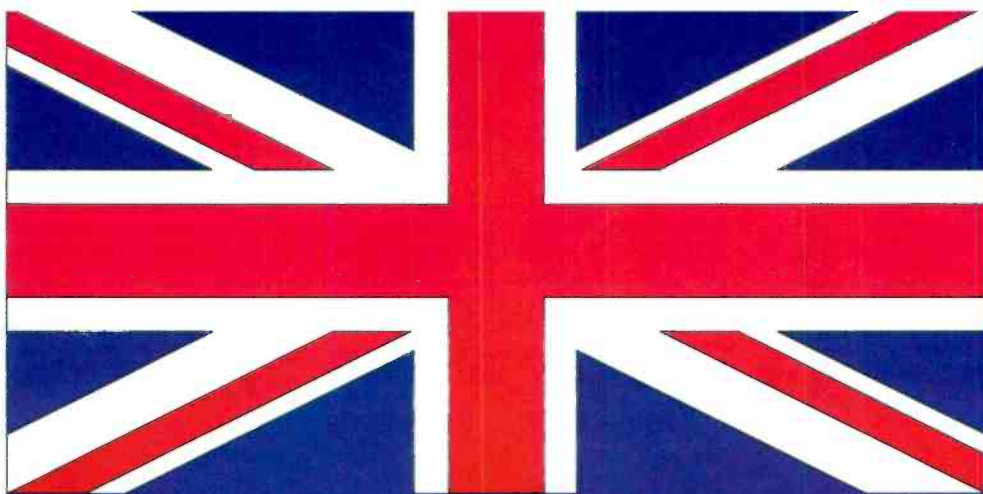
U.K. CABINET MINISTER David Mellor and outgoing BBC director general Michael Checkland are among speakers scheduled for this year's Radio Academy Festival in Birmingham, July 14-15. Mellor's government responsibilities include broadcasting and the arts. Eddie Fritts, CEO of the U.S. National Assn. of Broadcasters, is also to speak at the event.

THE CHINESE GOVERNMENT has given permission for a major operatic concert—which will feature José Carreras, among others—to be staged Sept. 26 in Beijing's Forbidden City. It will be presented by IMG in association with Santiago & Demoustier. Plans call for a live television broadcast worldwide, and recordings for later release in audio and video formats.

FOUR BELGIAN FIRMS specializing in dance music have launched a new marketing, sales, and distribution enterprise for independent labels under the name NEWS (North East West South). The participants are Music Man International, Antler/Subway, R&S, and Boudisque. NEWS is headed by Lieven van den Broeck, Hessel Tieter, and Arthur Praet; the firm is based in Ghent.

COOPERATION BETWEEN the U.S. and Polish video industries was evident during a recent seminar in Warsaw organized by Grzegorz Boguta, head of State Scientific Publishers. Macrovision Inc. demonstrated its systems for preventing illicit video duplication. U.S. suppliers are reluctant to enter the Polish market because of piracy. New copyright legislation is awaiting consideration by the country's parliament.

POLYGRAM FRANCE president Gilles Paire has been elected president of French music industry body SNEP. He succeeds Virgin France president Patrick Zelnik. Paire will have a two-year term.



NEW ZEALAND

A BILLBOARD SALUTE



ISSUE DATE: JUNE 20
AD CLOSE: MAY 26

The island of New Zealand is where music is happenin'! New acts and new labels are makin' a splash and indie and major acts are sweepin' up the awards. Billboard's special will feature the New Zealand Music Awards,

the current music scene and emerging labels. Plus, artist profiles and a report on the New Music Seminar delegates make this must reading!

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HONG KONG ARTISTS, LABELS MAKE WAY FOR CANTO-MANDARIN CONNECTION

(Continued from preceding page)

bined in Singapore, Malaysia, and South Korea. There are plans for a release in China, too.

Hong Kong-based Norman Cheng, recently appointed president of PolyGram Far East, comments, "What must be understood is the immense popularity of Hong Kong show business in its entirety. Except for Sandy Lam, most of Hong Kong's most popular singers also happen to be extremely popular movie stars, and this has proved to be a great promotional vehicle."

He also attributes this popularity to the lethargy of the Taiwanese recording industry. "Quite simply, Taiwan doesn't have the artists to really create a music scene per se," claims Cheng, although he does mention Taiwanese balladeer Angus Tung as a tremendous hit in

Hong Kong and, especially, China, where the singer's recordings sell "at least two and a half million copies."

PolyGram, which employs a similar marketing and recording technique as Warner Music for Mandarin projects, is currently enjoying success with Hong Kong's leading actor-turned-singer Andy Lau. His Mando-pop releases, according to Cheng, average "anywhere between 450,000 and 500,000 units."

Grasshopper is also successful, a trio of onetime male dancers for Hong Kong dance diva Anita Hui, modeled along New Kids On The Block lines. "They are very popular in Hong Kong," says Cheng, "but nothing compared to their celebrity status in Taiwan, where their last release sold more than 600,000

copies."

In the PolyGram executive's view, the new acceptance of Hong Kong acts by the Taiwanese is not unlike the "turning Japanese" trend which overtook Hong Kong about five years ago. Then, everything Japanese—whether music, movies, or fashion—was the rage. "The big difference is that this trend toward Hong Kong artists recording in Mandarin is here to stay," Cheng asserts.

"With Hong Kong coming under the rule of mainland China in 1997, we can see more and more artists recording in Mandarin. This is for the simple reason that the bulk of the people in Hong Kong who won't emigrate will have to learn to converse in Mandarin long before 1997."

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GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

RUSSIA: Despite the deplorable economic conditions here, music is still the most coveted commodity among the young. Foremost among a rapid turnover of top acts in recent months have been **Laskovy Mai**,



with its sweet songs for adolescents; **LUBE**, with its harsh ballads and "militarized" image; and **KAR-Man**. But currently most popular of all is the aggressive rapper **Bogdan Titomir** and his band, **Vysokaya Energiya** (High Energy). For more about them watch this space . . . The BIZ Enterprise Co., headed by Boris Zosimov, is known both here

and abroad for its involvement in organizing the Monsters Of Rock show at Tushino airport featuring AC/DC last September. The company's latest ambitious project is called the Rock Monsters' Tour Of The Ruins Of The Empire Of Evil. Beginning Tuesday (5) at Yubileiny Sports Arena in St. Petersburg, the show will visit Tallin, Estonia, Riga, and Latvia, finishing with a grandiose event May 12 in Moscow. Russian acts on the program are **Shah, Master, E.S.T.**, and **Black Obelisk** together with Brazilian metal band **Sepultura**.

VLADIM YURCHENKOV

ITALY: It was a brave move by the Bulgarian vocal troupe **Le Mystere Des Voix Bulgares** to team up with the zany and irreverent rock act **Elio E Le Storie Tese** on its latest single, "Pippero" (Psycho/Sony). But the result is astounding. The song's infectious chorus and hypnotic beat make it a strong contender for dance record of the year. The surprises don't stop there. The record's B side, "Uomoni Col Borsello (Ragazza Che Limoni Sola)," features guest appearances by Irish folk veterans the **Chieftains**, local balladeer **Riccardo Fogli**, and singer **Skarby** from domestic reggae phenomenon **Pittura Fresca** (see Pulse, April 11). The song is a mixture of garage rock and melody with lyrics that poke fun at various personalities, including leading politicians. Elio E Le Storie Tese is a Milan act that gained a cult reputation in the city's clubs and universities. Its debut album, "Elio Samaga Hukapan Kariyana Turu," released in 1989, sold more than 150,000 copies and the group has regularly toured the country, playing to capacity crowds. The "Pippero" single is a taster for its eagerly awaited new album, "Italian Rum Casuso Cikti," set for release this month.

DAVID STANSFIELD

GERMANY: The enduring appeal of the "chanson" genre is demonstrated by the success of **Pe Werner**, the young singer currently enjoying a wave of commercial and critical acclaim. Her second album, "Kribbeln Im Bauch" (Butterflies In The Stomach, Intercord), which has spent six months on the chart, won the German Record Award of the Music Critics. The title track enjoyed a 35-week run on the singles chart and is followed by the current hit "Geld Zurueck" (Money Back). Werner made her debut in 1989 with the album "Weibsbilder" (Womenfolk), but the upsurge of popularity in German-language chanson dates back to the late '60s and '70s, when singer/songwriters like **Joana**, **Stephan Sulke**, and **Reinhard Mey** were in their prime. Modern German pop-chanson has evolved from a purer form that was originally fashioned in the tradition of the French greats: **Jacques Brel**, **Charles Aznavour**, and **Georges Moustaki**. Like the music of those past masters, today's chanson lays heavy emphasis on its (often narrative) lyrical content. It is therefore not surprising that Pe Werner should have won the Fred Jay Award for best German newcomer lyricist. Insiders say she is also the hot favorite to win the German record industry's Echo Award for best newcomer artist '91, to be announced May 18.

ELLIE WEINERT

POLAND: The foundation Seeing Through Music was set up in 1988 to help develop the musical gift in blind children. The foundation trains music teachers in the Orff method, supplies instruments for those who need them, and arranges foreign scholarships for particularly talented youths. Its future plans include the restoration of a Gothic castle in Szymbark in the north, where an educational center is to be installed to provide assistance for musical children. It is an idea that has attracted international interest among blind artists, notably **Stevie Wonder**, who first heard about the foundation's work during a stay here.



ROMAN WASCHKO

HITS OF THE WORLD



EUROCHART HOT 100 4/25/92 **MUSIC & MEDIA**

THIS WEEK	LAST WEEK	SINGLES
1	1	TO BE WITH YOU MR. BIG ATLANTIC
2	2	YOU TEN SHARP COLUMBIA
3	4	DAS BOOT U96 POLYDOR
4	8	DEEPLY DIPPY RIGHT SAID FRED TUG
5	6	AMERICA: WHAT TIME IS LOVE? THE KLF KLF COMMUNICATIONS
6	5	DON'T LET THE SUN GO DOWN ON ME GEORGE MICHAEL & ELTON JOHN EPIC
7	3	WHY ANNIE LENNOX RCA
8	9	STAY SHAKESPEAR'S SISTER LONDON
9	18	SAVE THE BEST FOR LAST VANESSA WILLIAMS WING
10	7	HUMAN TOUCH BRUCE SPRINGSTEEN COLUMBIA
ALBUMS		
1	1	BRUCE SPRINGSTEEN HUMAN TOUCH COLUMBIA
2	2	BRUCE SPRINGSTEEN LUCKY TOWN COLUMBIA
3	4	GENESIS WE CAN'T DANCE VIRGIN
4	5	SIMPLY RED STARS EASTWEST
5	6	DEF LEPPARD ADRENALIZE BLUDGEON RIFFOLA
6	7	ANNIE LENNOX DIVA RCA
7	3	NIRVANA NEVERMIND DGC
8	9	TEARS FOR FEARS TEARS ROLL DOWN (GREATEST HITS 82-92) FONTANA
9	11	RIGHT SAID FRED UP TUG
10	8	QUEEN GREATEST HITS II PARLOPHONE

16	13	WHY ANNIE LENNOX RCA
17	17	HUMAN TOUCH BRUCE SPRINGSTEEN COLUMBIA
18	14	HIGH THE CURE FICTION
19	15	I'M TOO SEXY RIGHT SAID FRED IDEAL
20	20	REMEMBER THE TIME MICHAEL JACKSON EPIC
ALBUMS		
1	1	WESTERNHAGEN JAJA WARNER BROS.
2	2	BRUCE SPRINGSTEEN HUMAN TOUCH COLUMBIA
3	3	GENESIS WE CAN'T DANCE VIRGIN
4	4	BRUCE SPRINGSTEEN LUCKY TOWN COLUMBIA
5	5	CURTIS STIGERS CURTIS STIGERS ARISTA
6	7	QUEEN GREATEST HITS II PARLOPHONE
7	6	SIMPLY RED STARS EASTWEST
8	8	TEARS FOR FEARS TEARS ROLL DOWN (GREATEST HITS 82-92) MERCURY
9	18	DEF LEPPARD ADRENALIZE MERCURY
10	11	RIGHT SAID FRED UP INTERCORD
11	9	NIRVANA NEVERMIND GEFEN
12	10	GARY MOORE AFTER HOURS VIRGIN
13	14	MR. BIG LEAN INTO IT ATLANTIC
14	13	MICHAEL JACKSON DANGEROUS EPIC
15	12	U96 DAS BOOT POLYDOR
16	15	MELISSA ETHERIDGE NEVER ENOUGH ISLAND
17	19	NICOLE AUGENBLICKE JUPITER
18	17	RED HOT CHILI PEPPERS BLOOD SUGAR SEX MAGIK WARNER BROS.
19	16	QUEEN GREATEST HITS PARLOPHONE
20	20	GENESIS TURN IT ON AGAIN VIRGIN

2	NEW	SMILE TUBE SONY
3	3	HALLELUJAH NOKKO SONY
4	6	YELL KEIZO NAKANISHI PIONEER
5	2	GUITARHTM ACTIVE TOUR 91-92 TOMOYASU HOTEL TOSHIBA/EMI
6	4	HUMAN TOUCH BRUCE SPRINGSTEEN SONY
7	9	AINO SEDAINO MAENI SHOGO HAMADA SONY
8	5	LUCKY TOWN BRUCE SPRINGSTEEN SONY
9	8	BEST SELECTION II MIYUKI NAKAJIMA PONY CANYON
10	10	ROCK ALIVE CHISATO MORITAKA WARNER

FRANCE (Nielsen/Europe 1) 4/25/92

THIS WEEK	LAST WEEK	SINGLES
1	2	JOY FRANCOIS FELDMAN PHONOGRAM/POLYGRAM
2	1	YOU TEN SHARP COLUMBIA/SONY
3	5	DON'T LET THE SUN GO DOWN ON ME GEORGE MICHAEL & ELTON JOHN SONY/EPIC
4	4	THE SHOW MUST GO ON QUEEN EMI
5	3	SUZETTE DANY BRILLANT WEA
6	6	SMELLS LIKE TEEN SPIRIT NIRVANA BMG/GEFFEN
7	7	C'EST TOI QUE JE T'AIME LES INCONNUS PPL/SONY
8	11	1990 JEAN LOUPOU WMD
9	9	JE NE TE SUFFIS PAS FREDERIC FRANCOIS SONY/TREMA
10	9	I CAN'T DANCE GENESIS VIRGIN
11	8	REMEMBER THE TIME MICHAEL JACKSON EPIC/SONY
12	10	DANS UN AN DANS UN JOUR JOHNNY HALLYDAY POLYGRAM/PHONOGRAM
13	NEW	NIGHT CALLS JOE COCKER EMI
14	14	HIGH THE CURE POLYGRAM/POLYDOR
15	17	I LOVE YOUR SMILE SHANICE POLYGRAM/POLYDOR
16	16	GLI ALTRI SIAMO NOI UMBERTO TOZZI CARRERAS
17	12	MES VEUX DANS TON REGARD NILDA FERNANDEZ EMI
18	20	TEMPTATION INDRA CARRERAS
19	NEW	LAID SO LOW TEARS FOR FEARS POLYGRAM/PHONOGRAM
20	15	SONG OF OCARINA JEAN PHILLIPE AUDIN & DIEGO MODENA DELPHINE/SONY
ALBUMS		
1	1	NIRVANA NEVERMIND GEFEN/BMG
2	2	GENESIS WE CAN'T DANCE VIRGIN
3	NEW	BRUCE SPRINGSTEEN HUMAN TOUCH COLUMBIA
4	3	MICHAEL JACKSON DANGEROUS EPIC/SONY
5	4	JEAN PHILLIPE AUDIN & DIEGO MODENA OCARINA DELPHINE/SONY
6	NEW	BRUCE SPRINGSTEEN LUCKY TOWN COLUMBIA
7	6	SOUNDTRACK DIRTY DANCING RCA/BMG

8	7	FRANCOIS FELDMAN MAGIC BOUL'VARD PHONOGRAM/POLYGRAM
9	8	DIRE STRAITS ON EVERY STREET VERTIGO/POLYGRAM
10	13	TEN SHARP UNDER THE WATERLINE COLUMBIA/SONY
11	5	U2 ACHTUNG BABY ISLAND/POLYGRAM
12	9	FREDERIC FRANCOIS JE NE TE SUFFIS PAS TREMA/SONY
13	10	PATRICK BRUEL SI CE SOIR RCA/BMG
14	12	SIMPLY RED STARS EASTWEST
15	14	JOHNNY HALLYDAY CA NE CHANGE PAS UN HOMME PHONOGRAM/POLYGRAM
16	11	JEAN-JACQUES GOLDMAN FREDERICKS, GOLDMAN & JONES COLUMBIA/SONY
17	16	JANE BIRKIN JE SUIS VENUE TE QUE JE M'EN VAIS POLYGRAM/PHONOGRAM
18	NEW	DEF LEPPARD ADRENALIZE POLYGRAM/PHONOGRAM
19	17	WILLIAM SHELTER EN SOLITAIRE PHONOGRAM/POLYGRAM
20	NEW	STEPHANE EICHER ENGLEBERG POLYGRAM/BARCLAY

SWEDEN (GLF) 4/15/92

THIS WEEK	LAST WEEK	SINGLES
1	1	TO BE WITH YOU MR. BIG ATLANTIC
2	7	HIMLEN RUNT HORNET LISA NILSSON DIESEL MUSIC
3	3	SHAME SHAME SHAME IZABELLA VIRGIN
4	2	STOCKHOLM ORUP METRONOME
5	10	DAS BOOT U96 POLYDOR
6	6	AMERICA: WHAT TIME IS LOVE? THE KLF MEGA/COMA
7	NEW	STAY SHAKESPEAR'S SISTER LONDON
8	NEW	HAZARD RICHARD MARX CAPITOL
9	NEW	MY SWEET SENORITA TREBLE & BASS SONET
10	5	YOU TEN SHARP COLUMBIA
ALBUMS		
1	5	BRUCE SPRINGSTEEN HUMAN TOUCH COLUMBIA
2	1	VARIOUS ARTISTS MORE POWER BALLADS EVA
3	8	BRUCE SPRINGSTEEN LUCKY TOWN COLUMBIA
4	NEW	ORUP STOCKHOLM & ANDRA STALLEN METRONOME
5	NEW	DEF LEPPARD ADRENALIZE PHONOGRAM
6	NEW	VARIOUS ARTISTS RADIO CITY HITS 3 POLYDOR
7	6	STEFAN ANDERSSON EMPEROR'S DAY RECORD STATION
8	2	GARY MOORE AFTER HOURS VIRGIN
9	NEW	VARIOUS ARTISTS ABSOLUTE MUSIC 13 EVA
10	NEW	ANNIE LENNOX DIVA RCA

AUSTRALIA (Australian Record Industry Assn.) 5/3/92

THIS WEEK	LAST WEEK	SINGLES
1	1	UNDER THE BRIDGE RED HOT CHILI PEPPERS WARNER
2	2	WAY OUT WEST JAMES BLUNDELL & JAMES REYNE EMI
3	6	TO BE WITH YOU MR. BIG WARNER
4	5	STAY SHAKESPEAR'S SISTER POLYDOR/POLYGRAM
5	7	NOT A DAY GOES BY RICK PRICE COLUMBIA/SONY
6	3	GET READY FOR THIS 2 UNLIMITED FESTIVAL
7	9	BE MY BABY LEEN QUEENS PHONOGRAM/POLYGRAM
8	4	MARVELOUS THE TWELFTH MAN EMI
9	10	ALIVE PEARL JAM EPIC/SONY
10	8	LET'S GET ROCKED DEF LEPPARD PHONOGRAM/POLYGRAM
11	11	DIZZY VIC REEVES & THE WONDER STUFF PHONOGRAM/POLYGRAM
12	NEW	NOTHING ELSE MATTERS METALLICA PHONOGRAM/POLYGRAM
13	15	I THINK I LOVE YOU VOICE OF THE BEEHIVE POLYDOR/POLYGRAM
14	13	THOUGHT I'D DIED AND GONE TO HEAVEN BRYAN ADAMS A&M/POLYDOR
15	18	JAMES BROWN IS DEAD L.A. STYLE BMG
16	16	HIGH THE CURE EASTWEST/POLYDOR
17	12	ONE U2 ISLAND/POLYGRAM
18	NEW	MONEY DON'T MATTER 2 NIGHT PRINCE WARNER
19	20	DJAPANA (GAPIRRI MIX) YOTHU YIINDI MUSHROOM/FESTIVAL
20	14	I CAN'T DANCE GENESIS VIRGIN/EMI
ALBUMS		
1	1	RED HOT CHILI PEPPERS BLOOD SUGAR SEX MAGIK WARNER
2	5	NEIL DIAMOND THE GREATEST HITS 1966-1992 COLUMBIA/SONY
3	2	DEF LEPPARD ADRENALIZE PHONOGRAM/POLYGRAM
4	4	PRINCE & THE N.P.G. DIAMONDS & PEARLS WARNER
5	3	DIESEL HEFIDELITY CHRYSALIS/EMI
6	6	JIMMY BARNES SOUL DEEP MUSHROOM/FESTIVAL
7	7	SIMPLY RED STARS EASTWEST/WARNER
8	NEW	MELISSA ETHERIDGE NEVER ENOUGH PHONOGRAM/POLYGRAM
9	8	BRUCE SPRINGSTEEN HUMAN TOUCH COLUMBIA/SONY
10	13	NIRVANA NEVERMIND GEFEN/BMG
11	9	BABY ANIMALS BABY ANIMALS IMAGO/BMG
12	10	GARY MOORE AFTER HOURS VIRGIN/SONY
13	11	SOUNDTRACK THE COMMITMENTS MCA/BMG
14	NEW	PEARL JAM TEN EPIC/SONY
15	12	BRUCE SPRINGSTEEN LUCKY TOWN COLUMBIA/SONY
16	NEW	ANTHONY WARLOW ON THE BOARDS POLYGRAM
17	NEW	NEIL DIAMOND THE ESSENTIAL DIAMOND MCA/BMG
18	14	BRYAN ADAMS WAKING UP THE... A&M/POLYDOR
19	15	QUEEN GREATEST HITS EMI
20	NEW	NEIL DIAMOND HOT AUGUST NIGHT MCA/BMG

JAPAN (Music Labo) 4/27/92

THIS WEEK	LAST WEEK	SINGLES
1	5	LOVE SONG CHAGE & ASKA PONY CANYON
2	3	WALK CHAGE & ASKA PONY CANYON
3	1	KANASHIMIWA YUKINOYOUNI SHOGO HAMADA SONY
4	6	HEYATO WAISHATSUTO WATASHI ERI HIRAMATSU PONY CANYON
5	9	ITSUMADEMO KAWARANU AIWO TETSURO ODA BMG/VICTOR
6	4	BRIDGE HOUNDDOG MMG
7	2	NAMIDA NAMIDA BAKUFU-SLUMP SONY
8	NEW	DAKARA NAMIDATO YOBANAIDE COCO PONY CANYON
9	7	WOMAN KEIZO NAKANISHI PIONEER
10	8	HORI PRO ROAD & SKY FUJI PACIFIC
ALBUMS		
1	1	SUPER BEST II CHAGE & ASKA PONY CANYON

13	NEW	NIGHT CALLS JOE COCKER EMI
14	14	HIGH THE CURE POLYGRAM/POLYDOR
15	17	I LOVE YOUR SMILE SHANICE POLYGRAM/POLYDOR
16	16	GLI ALTRI SIAMO NOI UMBERTO TOZZI CARRERAS
17	12	MES VEUX DANS TON REGARD NILDA FERNANDEZ EMI
18	20	TEMPTATION INDRA CARRERAS
19	NEW	LAID SO LOW TEARS FOR FEARS POLYGRAM/PHONOGRAM
20	15	SONG OF OCARINA JEAN PHILLIPE AUDIN & DIEGO MODENA DELPHINE/SONY
ALBUMS		
1	1	NIRVANA NEVERMIND GEFEN/BMG
2	2	GENESIS WE CAN'T DANCE VIRGIN
3	NEW	BRUCE SPRINGSTEEN HUMAN TOUCH COLUMBIA
4	3	MICHAEL JACKSON DANGEROUS EPIC/SONY
5	4	JEAN PHILLIPE AUDIN & DIEGO MODENA OCARINA DELPHINE/SONY
6	NEW	BRUCE SPRINGSTEEN LUCKY TOWN COLUMBIA
7	6	SOUNDTRACK DIRTY DANCING RCA/BMG

NETHERLANDS (Stichting Nederlandse 40) 4/17/92

THIS WEEK	LAST WEEK	SINGLES
1	2	TO BE WITH YOU MR. BIG ATLANTIC
2	1	UNDER THE BRIDGE RED HOT CHILI PEPPERS WARNER
3	3	KAPLAARZEN DINGETJE POLYDOR
4	NEW	PLEASE DON'T GO DOUBLE YOU ZYX
5	5	GOODNIGHT GIRL WET WET WET LONDON
6	8	MAD ABOUT THE BOY DINAH WASHINGTON MERCURY
7	7	MONEY DON'T MATTER 2 NIGHT PRINCE & THE N.P.G. PAISLEY PARK
8	9	WHY ANNIE LENNOX RCA
9	NEW	DAS BOOT U96 POLYDOR
10	NEW	WHO WANTS TO LIVE FOREVER QUEEN PARLOPHONE
ALBUMS		
1	2	BRUCE SPRINGSTEEN HUMAN TOUCH COLUMBIA
2	1	RED HOT CHILI PEPPERS BLOOD SUGAR SEX MAGIK WARNER
3	3	FOREIGNER THE VERY BEST OF... ATLANTIC
4	5	BRUCE SPRINGSTEEN LUCKY TOWN COLUMBIA
5	4	GENESIS WE CAN'T DANCE VIRGIN
6	9	VARIOUS ARTISTS TOUR OF DUTY 4 ARCADE
7	6	VARIOUS ARTISTS GREATEST HITS... MAGNUM
8	7	SIMPLY RED STARS EASTWEST
9	NEW	ANNIE LENNOX DIVA RCA
10	NEW	WET WET WET HIGH ON THE HAPPY SIDE PRECIOUS

HITS OF THE U.K.

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THIS WEEK	LAST WEEK	SINGLES
1	1	DEEPLY DIPPY RIGHT SAID FRED TUG
2	3	ON A RAGGA TIP SL2 XL
3	NEW	TEMPLE OF LOVE (1992) SISTERS OF MERCY MERCIFUL RELEASE
4	9	THE DAYS OF PEARLY SPENCER MARC ALMOND SOME BIZZARE
5	4	SAVE THE BEST FOR LAST VANESSA WILLIAMS POLYDOR
6	7	YOU'RE ALL THAT MATTERS TO ME CURTIS STIGERS ARISTA
7	8	THE ONLY LIVING BOY IN NEW CROSS CARTER THE UNSTOPPABLE SEX MACHINE CHRYSALIS
8	NEW	IN THE CLOSET MICHAEL JACKSON EPIC
9	30	PLEASE DON'T GO KWS NETWORK
10	10	YOU TEN SHARP COLUMBIA
11	14	FINER FEELINGS KYLIE MINOGUE PWL INTERNATIONAL
12	NEW	NOTHING ELSE MATTERS METALLICA VERTIGO
13	2	BE QUICK OR BE DEAD IRON MAIDEN EMI
14	6	TO BE WITH YOU MR. BIG ATLANTIC
15	24	HANG ON IN THERE BABY CURIOSITY RCA
16	12	VIVA LAS VEGAS ZZ TOP WARNER BROS.
17	NEW	SONG FOR LOVE EXTREME A&M
18	NEW	UNEXPLAINED EP EMF PARLOPHONE
19	NEW	STAY SHAKESPEAR'S SISTER LONDON
20	22	SO RIGHT K-KLASS deCONSTRUCTION
21	20	ONE STEP OUT OF TIME MICHAEL BALL POLYDOR
22	11	EVAPOR 8 ALTERN 8/PP ARNOLD NETWORK
23	NEW	WORKAHOLIC 2 UNLIMITED PWL CONTINENTAL
24	NEW	REMEDY BLACK CROWES DEF AMERICAN
25	19	ULTIMATE TRUNK FUNK (EP) BRAND NEW HEAVIES LONDON
26	NEW	LOVE IS HOLY KIM WILDE MCA
27	13	JOY SOUL II SOUL TEN
28	16	HOLD ON MY HEART GENESIS VIRGIN
29	NEW	TIRED OF BEING ALONE TEXAS MERCURY
30	21	PRETEND WE'RE DEAD L7 SLASH
31	15	FINALLY CECE PENISTON A&M
32	17	MAKE IT HAPPEN MARIAH CAREY COLUMBIA
33	32	DO YOU WANT IT RIGHT NOW DEGREES OF MOTION I/BITI fit
34	NEW	NEVER AGAIN THE MISSION MERCURY
35	NEW	WEEKENDER FLOWERED UP HEAVENLY
36	27	AM I THE SAME GIRL SWING OUT SISTER FONTANA
37	26	LET'S GET ROCKED DEF LEPPARD BLUDGEON RIFFOLA
38	NEW	EVERYWHERE I GO ISOTONIK Ifreedom
39	18	WHY ANNIE LENNOX RCA
40	39	TAKE ME DREAM FREQUENCY CITYBEAT

THIS WEEK	LAST WEEK	ALBUMS
1	NEW	THE CURE WISH FICTION
2	1	RIGHT SAID FRED UP TUG
3	2	ANNIE LENNOX DIVA RCA
4	9	SIMPLY RED STARS EASTWEST
5	6	ZZ TOP GREATEST HITS WARNER
6	4	MADNESS DIVINE MADNESS VIRGIN
7	30	QUEEN GREATEST HITS II PARLOPHONE
8	3	SOUL II SOUL VOLUME III JUST RIGHT TEN
9	7	DEF LEPPARD ADRENALIZE BLUDGEON RIFFOLA
10	5	TEARS FOR FEARS TEARS ROLL DOWN (GREATEST HITS 82-92) FONTANA
11	11	LISA STANSFIELD REAL LOVE ARISTA
12	12	CURTIS STIGERS CURTIS STIGERS ARISTA
13	8	TEMPTATIONS MOTOWN'S GREATEST HITS MOTOWN
14	13	THE COMMITMENTS THE COMMITMENTS VOL. 2 MCA
15	20	SOUNDTRACK THE COMMITMENTS MCA
16	10	JOSEF LOCKE HEAR MY SONG (THE BEST OF...) EMI
17	NEW	QUEEN GREATEST HITS PARLOPHONE
18	16	GENESIS WE CAN'T DANCE VIRGIN
19	22	NIRVANA NEVERMIND DGC
20	15	THE BEAUTIFUL SOUTH 0898 GO! DISCS
21	NEW	GUNS N' ROSES USE YOUR ILLUSION I GEFEN
22	18	SHAKESPEAR'S SISTER HORMONALLY YOURS LONDON
23	NEW	FOREIGNER THE VERY BEST OF FOREIGNER ATLANTIC
24	NEW	L7 BRICKS ARE HEAVY SLASH
25	14	TINA TURNER SIMPLY THE BEST CAPITOL
26	NEW	GUNS N' ROSES USE YOUR ILLUSION II GEFEN
27	17	BRUCE SPRINGSTEEN HUMAN TOUCH COLUMBIA
28	29	MICHAEL JACKSON DANGEROUS EPIC
29	NEW	EXTREME EXTREME II PORNORAFFITTI A&M
30	19	WET WET WET HIGH ON THE HAPPY SIDE PRECIOUS
31	21	CROWDED HOUSE WOODFACE CAPITOL
32	27	PRINCE & THE N.P.G. DIAMONDS AND PEARLS PAISLEY PARK
33	24	VANESSA WILLIAMS THE COMFORT ZONE POLYDOR
34	38	CHER LOVE HURTS GEFEN
35	32	U2 ACHTUNG BABY ISLAND
36	23	ROBERT PALMER ADDICTIONS VOLUME 2 ISLAND
37	26	BRYAN ADAMS WAKING UP THE NEIGHBOURS A&M
38	NEW	R.E.M. OUT OF TIME WARNER BROS.
39	NEW	SIMPLY RED PICTURE BOOK EASTWEST
40	25	BARRINGTON PHELOUNG INSULTION MORSE VOL 2 VIRGIN TELEVISION

CANADA (The Record) 4/6/92

THIS WEEK	LAST WEEK	SINGLES
1	2	SAVE THE BEST FOR LAST VANESSA WILLIAMS MERCURY/PLG
2	1	JUSTIFIED AND ANCIENT THE KLF f/TAMMY WYNNETTE RCA/BMG
3	3	BEAUTY AND THE BEAST CELINE DION & PEABO BRYSON COLUMBIA/SONY
4	10	NOTHING ELSE MATTERS METALLICA ELEKTRAWEA
5	8	ONE U2 ISLAND/GEFFEN
6	6	IF YOU GO AWAY NEW KIDS ON THE BLOCK COLUMBIA/SONY
7	5	THOUGHT I'D DIED AND GONE TO HEAVEN BRYAN ADAMS A&M/A&M
8	9	WE GOT A LOVE THANG CECE PENISTON A&M/A&M
9	7	HAZARD RICHARD MARX CAPITOL/CAPITOL
10	4	DON'T LET THE SUN GO DOWN ON ME GEORGE MICHAEL & ELTON JOHN COLUMBIA/SONY
ALBUMS		
1	1	DEF LEPPARD ADRENALIZE VERTIGO/PLG
2	6	QUEEN CLASSIC QUEEN HOLLYWOOD/WEA
3	2	NIRVANA NEVERMIND DGC/DGC
4	4	BRUCE SPRINGSTEEN HUMAN TOUCH COLUMBIA/SONY
5	7	TOM COCHRANE MAD MAD WORLD CAPITOL/CAPITOL
6	10	CELINE DION CELINE DION COLUMBIA/SONY
7	5	BRUCE SPRINGSTEEN LUCKY TOWN COLUMBIA/SONY
8	8	U2 ACHTUNG BABY ISLAND/A&M
9	3	BRYAN ADAMS WAKING UP THE NEIGHBOURS A&M/PLG
10	NEW	SOUNDTRACK WAYNE'S WORLD REPRISE/WEA



Joan Around the World. PolyGram International Music Publishing CEO David Hockman, left, congratulates Joan Armatrading, center, on her new worldwide deal with the publishing company. At right is Armatrading's manager, Mike Noble.

ABC FLIES HIGH IN SPECIALTY SPHERE

(Continued from page 41)

tronizing. We get the best writers of children's songs and use the best contemporary musicians and producers.

"Our albums are of the same quality as most rock records made [here]. Because of that, and the ABC television programs on which most of what we do is based, parents feel they can trust us." He

'We're the only people in this country who take children's recording seriously'

adds, "Our releases have an Australian identity and aren't full of Americanisms."

A master of cross-marketing, ABC has myriad spinoffs and outlets for everything it does. Apart from 14 ABC Shops and 88 ABC Centres (within bookshops) nationally, there are two new ABC For Kids concept stores in Sydney and two ABC Education outlets in the same city, linked to ABC-TV's new "open university" telecasts through which students can earn degrees.

In the ABC Shops, there is a range of soundtracks, books, audio books, and videos, or puzzles and games about "Bananas In Pyjamas" and other ABC-TV characters or tickets for ABC For Kids concerts staged at major performance venues.

Far less commercially rewarding but a definite attention-grabber is ABC Music's country product. At the ARIA rock awards, it took honors for best country record, as well as best children's record, best classical record, and best soundtrack.

With a country stable led by Anne Kirkpatrick, Graeme Connors, and Colin Buchanan, the company has

been instrumental in establishing Australian country outside of strict rural pockets of interest. One series of five albums, related to a national radio show, "Ian McNamara's Australia All Over," has racked up more than 400,000 unit sales.

Gross recalls, "When I came to ABC, there was an almost cringing attitude toward country music, as if it was an embarrassment. I said, 'Face it, we're into country, so let's stop tap dancing about and get into it.' We've had great results since."

Then comes the jazz catalog, led by Robert Parker's renowned "Jazz Classics In Digital Stereo" series of 50-plus-year-old recordings, and including albums by Don Burrows and James Morrison, and even an easy-listening "diversion" work by rock singer Marc Hunter.

The classical catalog has recordings of orchestras from every state and the recently released "Bird Symphony," which has sold more than 20,000 copies.

Despite the charter restriction, rock gets a look-in with singer/songwriter Tania Bowra and a wide range of studio concert recordings by national avant-garde youth radio network 2JJJ-FM. In preparation is a CD of some 20 bizarre treatments of "Stairway To Heaven" from cult TV show "The Money Or The Gun."

But for all that activity, the only area that competes seriously with ABC For Kids is that of TV drama soundtracks. Triple-platinum plaques have been earned for soundtracks to local productions "Sweet & Sour," "Stringer," and "Come In Spinner," with "Brides Of Christ" now past gold.

Now Gross is working toward placing ABC product in international markets, believing that the overall quality allows her to compete in any country. "We've had the best response to the kids' stuff so far from the U.S. and Canada. Maybe it's because North Americans, like us, tend to drive long distances and like to have something to keep kids quiet in the car."

**Intrepid Records Builds Sturdy Base
Label Prez Details Its Commitment To Acts**

■ BY LARRY LeBLANC

TORONTO—While growing up as a teenager in England in the '60s, Stuart Raven-Hill, president of Intrepid Records here, and his friends used to visit London's Petticoat Lane on Saturday mornings and seek records on such labels as Sun, Stax, Volt, and Island.

"We didn't care who the artists were because we knew how good the labels were," Raven-Hill recalls. "I hope that is what people are doing today with Intrepid. I want people to understand that if it's on Intrepid, it's their kind of record."

Intrepid Records started up in June 1987, tied to a licensee agreement with Capitol Records-EMI of Canada. Following a financial commitment from the Sifton Capitol Corp., the label switched to a buy-sell arrangement with Capitol in 1990. In addition to the label, Raven-Hill also oversees Intrepid Management, half-owned by the label's A&R head, Graham Stairs, who co-manages singer Meryn Caddell and manages Big Faith and B-Funn.

Debuting with the German-based Kurdish group Yarinstan, Intrepid has since released albums by such domestic acts as Bob's Your Uncle, Cottage Industry, the Bookroom, National Velvet, Stranger Than Fiction, Rheostatics, and Caddell. It has also released a Russian pop compilation ("Glasnost") and a highly acclaimed Bruce Cockburn tribute album.

Scheduled in upcoming months is a label debut by Martha & the Muffins ("Modern Lullaby"); sophomore albums by Cottage Industry ("Superstar") and Rheostatics ("Whale Music"); and two compilations, "Hear Comes The Sound Pirates," with production by indie producers Squidly, ICE, Rail Tec, and Hallejuah Funky Bumpers, and a Joni Mitchell tribute album.

Raven-Hill says he is confident Intrepid is on its way to becoming Canada's leading pop music niche-marketer. "We've got about 14 radio stations that play our records and three or four consumer publications that support us because we're called 'hip,'" he says.

"And, importantly, MuchMusic [the national video network] loves what we do. We recognized from the start we could spend money through marketing video and get the country more than we could by trying to beat down radio stations. We've made two videos of every one of our [album] releases, using funding provided by VideoFact and Foundation to Assist Canadian Talent on Records [FACTOR], at an average cost of \$10,000."

Originally from Romford, England, Raven-Hill emigrated to Canada in 1972, first working as a personnel manager for the Keg and Cleaver restaurant chain until he was hired to sell advertising for the now defunct Night Out entertainment magazine here. In 1975, while working as a bartender at night, he was hired to do store checks for Island Records for \$25 a week. A brief

stint as national publicity manager for GRT Records of Canada was followed by a six-year job with the True North label and management office, where Raven-Hill worked closely with Bernie Finkelstein and was tour manager for Cockburn. Afterward, he surfaced briefly at the short-lived Dallcorte label, handling promotion before becoming a

the potential of these recordings, they're only what I call 'mantlepiece masters.' Our job is to market them and give them identity. Still, I look for a potential for long-term creative growth as well as being a strong live act. I have clauses in our contracts that say acts have to play a certain amount of live dates or we can bump them."

One of the unique aspects of Intrepid's deals with its artists is unit profit sharing. "All Intrepid acts have 50/50 deals," Raven-Hill explains. "I make them go form a holding company, which, owning the master, leases me the rights for five years on a 50/50 deal. Then we agree on the marketing plan and when that and the artwork gets recouped 100%, the rest is profit, which we split. The acts stay in charge of their artistic vision and their master."

"I give small advances nonrecoupable and try to get 5% of the gross revenue of the merchandising; it's obviously a source of revenue. If we put up money, we try to get co-publishing [rights], but we've done some deals where we've either administered publishing rights for only the length of the recording contract or we haven't bothered at all."

Raven-Hill notes that despite Intrepid's size and lack of deep pockets, it has never lost an act to a Canadian-based multinational. "In the case of the Rheostatics nobody would take them on because they were too weird," he says, laughing. "But I thought their first album, 'Melville,' which cost \$7,000 [to make], was a great little record."

While Caddell was signed to Sire Records in the U.S. this year, Raven-Hill, who co-manages him and negotiated the deal, insisted Intrepid hold Canadian rights. "I will not give away Canadian rights," he says. "I fought tooth-and-nail to keep the Canadian rights to Meryn and Seymour [Stein] agreed. Now I'm fighting with two other American labels for the same thing for the Rheostatics."

'The idea of boutique labels as A&R sources is going to blossom'

tour production consultant working extensively with jazz artists.

If the stakes to launch an act have skyrocketed in recent years for multinational labels operating in Canada, for a Canadian independent like Intrepid, with a staff of six, the costs of recording and marketing, can be daunting. But Raven-Hill is bullish about his label's future.

"As the A&R budgets shrink through multinationalism, the idea of boutique labels is going to blossom as A&R repertoire sources," he says. "And, if you don't believe that Toronto has the best artists in the world, you're crazy. I can take an A&R guy from anywhere in the world to clubs on Queen Street and blow their minds. I'm just sitting here pipelining stuff."

Despite Raven-Hill's optimism, the majority of Intrepid artists are indebted to the government and to broadcaster-funded loan organization FACTOR to get their recordings, with average budgets of \$25,000, made. Only in the case of Caddell has Intrepid directly funded a master.

The label generally picks up finished masters with a commitment from the acts for a follow-up album—more if the act is signed outside of Canada and additional recording commitments are made.

"We're a cause and effect of the FACTOR program," says Raven-Hill. "Unless somebody recognizes

MAPLE BRIEFS

BARENAKED LADIES, whose self-titled cassette release recently went gold (50,000 units), have signed a worldwide agreement with Sire Records in the U.S., which already has a roster filled with such Canadian acts as k.d. lang, Corey Hart, and Meryn Caddell. At a signing party April 27 at the Scarborough Civic Centre, Sire president Seymour Stein and a number of Warner Music Canada executives celebrated and watched the band give a brief performance for about 50 local fans.

THE RETAIL COUNCIL has announced that HMV Canada has won the innovative-retailer-of-the-year award, to be presented May

26 at the council's annual awards at the Metro Convention Centre here. The annual award is open to all Canadian retail organizations, including general and specialty stores, and financial and food services. In announcing the award, one of two given this year, the Retail Council noted, "HMV has been given this award because it has developed and successfully applied creative techniques in the following retail functions which directly impact on the customer: store layout, merchandise section, marketing, advertising and promotions, public relations, community involvement, visual merchandising, exceptional service and performance of staff."

HomeVideo

BILLBOARD'S VIDEO NEWSWEEKLY

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Trans World To Spread Video Rental Expanding Movies Plus To 30 Stores

■ BY ED CHRISTMAN

NEW YORK—Trans World Music Corp., the giant music and video sell-through retailer, is stepping up its invasion of the video rental marketplace.

Trans World, based in Albany, N.Y., is taking a two-pronged approach in its video rental strategy. The company owns a 19-unit chain, known as Movies Plus, based in Buffalo, N.Y. It also operates video rental departments in 20 of its free-standing music outlets.

Movies Plus will have 30 stores by the end of 1992, according to Bob Higgins, Trans World's chairman, CEO, and president. "We now have 19, we will close three and have 14 outlets on the books," he explains.

"A year or two ago, I felt that with the coming of cable you really had to question the viability of rental," Higgins says. "But after looking at the business closely, I feel rental is viable even though the biggest growth will come from the sell-through side of the business."

Trans World is one of the major sell-through players through its 83-unit Saturday Matinee chain. The company also aggressively pushes video sell-through in its 486 music stores, and in its 11 combo music stores/Saturday Matinee outlets.

When Trans World acquired the then three-unit Movies Plus chain in November 1988, it only had a few rental departments in some of its music outlets. Since then, the company has stepped up its experiments with rental in its music stores and through Movies Plus.

"At the end of this year we will analyze results," says Higgins. "If the performance is strong, we will

grow our video rental business," mainly through the Movies Plus operation.

However, even if Trans World starts aggressively growing its rental operation, Higgins acknowledges that the company "won't be a major factor" in that business segment.

*"There will be room
for us. We can
gain market share"*

ment.

"We are taking a market share approach," says Higgins. "Over the long haul, the video rental industry won't grow, and it might even lose revenue. The undercapitalized retailers will drop out of sight, and there is no mistake that Blockbuster will be king, but there will be room for us. We can gain market share."

Movies Plus is headed up by chain founder Don Desmarchais, who also serves as buyer. The 20 video rental departments in Trans World's free-standing music stores are operated by corporate, with input from Desmarchais, Higgins says.

Movies Plus mainly operates as a stand-alone business, according to Desmarchais. Accounting is taken care of by Trans World corporate, while advertising is handled by the Trans World-owned ad agency Media Logic. But Desmarchais and the chain's two district managers perform most other functions. For instance, in addition to buying, Desmarchais says he makes all the real estate decisions, "with approval from Bob Higgins and the Trans World real estate staff."

In terms of geography, Movies Plus now has two focal points—one is in Western Pennsylvania, mainly in the Pittsburgh area, where the chain has five stores, and the other is in the Buffalo, N.Y. area. "Next year, our major concentration for growth will be the Pittsburgh area," Desmarchais says.

In addition to Buffalo and Pittsburgh, Movies Plus likes to open outlets in small towns outside those cities. Generally, the chain looks for small towns with populations above the 20,000 mark, Desmarchais says.

Movies Plus outlets generally stock some 10,000 titles in 6,000-square-foot spaces, although the company is headquartered in its 16,000 square-foot flagship outlet in Cheektowaga, N.Y., outside Buffalo. That store is the only one in the Movies Plus chain to carry music.

The chain recently changed its display fixturing so that it can fit 10,000 titles into a 4,000-square-

foot area, and new stores likely will be split equally between the 4,000-square-foot prototype and the larger 6,000-square-foot one, says Desmarchais.

Movies Plus has its own point-of-sale system, which "we will try to interface with Trans World's when their system is completely installed, says Desmarchais. Trans World is in the process of replacing its current POS system with a more sophisticated one.

Movies Plus, which mainly buys from Baker & Taylor, uses a two-day rental policy, charging \$2.99 for new releases; \$2.49 for higher-demand titles; and \$1.99 for catalog. "Our claim to fame on marketing," says Desmarchais, "is if you take a movie out on Monday with it due back on Wednesday"

(Continued on page 47)

VSDA Promotes Voting Thru Booths In Vid Stores

■ BY PAUL SWEETING

NEW YORK—The Video Software Dealers Assn. will launch a nationwide voter registration drive through video stores beginning Aug. 1.

The effort will build upon the campaign under way for the past two years in California, spearheaded by national VSDA board member Mitch Lowe, owner of Video Droid in Mill Valley, Calif.

In the 26 states that allow registration through the mail, VSDA will distribute counter displays to participating retailers that will include 100 registration forms. Stores in the other 26 states will receive displays con-

taining bookmark-size information cards telling consumers how and where they can register.

The first kit will be sent to dealers free of charge. VSDA will ask participating retailers for a \$3 donation for subsequent kits of 100 forms.

According to Lowe, VSDA hopes to get the displays placed in 15,000 retail locations. The campaign's goal is to register 1 million new voters between Aug. 1 and the beginning of October, so they will be eligible for the national elections in November.

The VSDA has allocated about \$50,000 to fund the campaign, Lowe says, and has received sup-

(Continued on page 47)

Dickson One-Play Tape Put To Test

■ BY EARL PAIGE

LOS ANGELES—The controversial Dickson Video Systems Vutrac limited-play videocassette has finally gotten as far as a field test.

While not as well known as Rank Video Services America's Showcase limited-play cassette, the Vutrac has touched off a hot debate among those familiar with it because it is being positioned as a revenue-sharing system between retailers and suppliers.

Vutrac cassettes can only be played once by the viewer at home, because they can't be rewound in a conventional VCR. They must be brought back to the store, where they are rewound by the retailer's black box, which keeps a record of how many times the tape has been played.

The Vutrac experiment, which is being conducted in seven Winnipeg, Manitoba, video chains, is designed to test the black-box technology that allows operators of the system to reactivate a returned videocassette, according to Dickson president Joe Anderson.

In the test, various suppliers will provide a total of 13 titles, free of charge, to Dickson, which will in turn distribute the Vutrac tapes free to participating retailers. Each outlet will select 50 of its regular customers for the test. When these customers come in for a regular rental, they will receive one of the Vutrac titles for free, to be returned at the same time as the regular rental. Dickson will pay the retailer \$1.25 for each Vutrac transaction.

Among the suppliers participating in the test are Prism, Cineglobe, Water Bearer Films, Fries, Republic, Quest Entertainment, Goldcrest, Central Park Media, and A.I.P. Home Video.

The 13 titles are as follows: "Dev-

il's Daughter," "Lower Level," "Manhunt For Claude Dallas," "Tales Of The Unexpected," "Bikini Island," "In The Blood," "Black Rainbow," "Letting Go," "The Spring," "Reunion," "Desert Chase," "Little Vera," and "Man And His World."

A second phase of the Vutrac test will employ 50 titles.

If the test is successful and the Vutrac cassette is rolled out, Dickson will purchase B titles from suppliers

at approximately half price and then set up a revenue-sharing system with retailers and suppliers whereby the store takes 60% of the rental money and Dickson splits the remaining 40% with the studio.

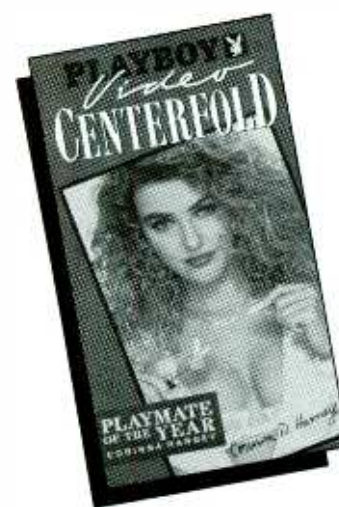
Although limited-play videocassettes are still viewed skeptically by many in the industry, they are gradually catching on, according to Anderson, who says studios are increasing-

(Continued on page 51)



Shaping Up. Supermodel Cindy Crawford celebrates the completion of her new made-for-video exercise program at the Hotel Carlton in Cannes during the recent MIP-TV market. The video will be distributed by GoodTimes Home Video. Also pictured are Joseph Cayre, left, president of GoodTimes; and Xavier Roy, CEO of the MIDEM Organisation, sponsor of MIP-TV.

YELTSIN. LENO. HARNEY.



It's been quite a year for new leaders. Latest to reach the pinnacle is our very own Playmate of the Year, Corinna Harney. While the first two may be good for glasnost and gags, Corinna will be your leader in sales.

Get her today from your Uni rep.

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Kountze To Helm ITC's New U.S. Video Division

LOS ANGELES—ITC Home Entertainment Group is launching a new home video division with veteran video executive Vallery Kountze named executive VP/GM.

Kountze was previously president of Republic Pictures Home Video and VP of marketing for RCA/Columbia Pictures Home Video.

In existence for 35 years, ITC has specialized in production and distribution of feature films and television programming.

Some of the film titles in the 5,000-hour library include "On Golden Pond," "Sophie's Choice," and "Without A Clue," while some of the TV and miniseries titles are "Poor Little Rich Girl," "Billionaire Boy's Club," and "Unnatural Causes."

Headquartered in Los Angeles with offices in New York, Chicago, Toronto, London, and Tokyo, ITC has previously licensed its programming to third-party companies for home video distribution.

Recently, ITC has spun off what it considers a successful U.K.

home video operation, according to Christopher Gorog, ITC president and CEO. ITC has also established home video divisions in Italy and Australia.

"We have decided to expand with our own video label in the U.S. as well," he says. "Vallery's invaluable experience and expertise in this field will be instrumental in establishing ITC has a major supplier of home video."

CONTROL PRODUCT SUPPLY

Gorog notes that under the new home video division, ITC would directly control the supply of product to home video retailers and distribution outlets.

Kountze will be responsible for all home video business strategy, as well as implementation and supervision of all domestic rental and sell-through home video-related activities.

Moreover, Kountze will oversee the management of ITC's current and future video assets by dealing directly with ITC's licensees and distribution affiliates.

She will also be instrumental in development plans for new feature productions and acquisitions as they relate to the U.S. home video marketplace.



KOUNTZE

NEWSLINE

PGD Adds Six Sales Positions To Handle P'Gram Video Product

PolyGram Group Distribution has established six new sales positions to handle PolyGram Video product in its branches across the country. PolyGram says the new structure is being implemented to accommodate the video label's growing product lines. Aside from longform music video product, PolyGram Video has expanded into sports and fitness programming, and has entered into programming ventures with IMG, NFL Films, and Reebok. The new structure will consist of the six new sales representatives, and three regional managers, who will oversee sales, promotion, and marketing programs. No appointments have yet been made to the new positions.

Cabin Fever Letting Repriced 'Dove' Fly

Cabin Fever Entertainment is repricing its highly successful "Lonesome Dove," and will repackage the series in three different configurations. A two-volume set and a four-volume set, both duplicated in the standard-play mode, will each be offered for \$39.95 list. A new, one-volume configuration, duplicated in the extended-play mode, will list for \$19.95. Street date for the new packages will be June 4. "Lonesome Dove" has sold more than 200,000 copies to date.

Flagship Dropping Membership Price

Flagship Entertainment, the Taunton, Mass.-based buying group, is marking its fifth anniversary this month by dropping its membership price from \$1,200 a year to \$50. "We've gotten much more efficient in what we do, and we don't want to give any dealer any reason not to join us," says Flagship president Frank Lucca. Lucca says he expects the group to add about 365 stores this year, about 100 more than it added last year. Lucca says the group now counts 1,001 stores in 50 states. Flagship is also set to introduce an on-line information system for its members and a series of quarterly marketing programs.

Rentrak Makes 'Fastest-Growing' List

Rentrak Corp., the Portland, Ore.-based pay-per-transaction distributor, has been ranked No. 44 on Inc. magazine's 1992 list of the 100 fastest-growing publicly traded companies. Rentrak's stock is traded over the counter and was listed at \$6 a share April 28.

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	3	101 DALMATIANS	Walt Disney Home Video 1263	Animated	1961	G	24.99
2	2	6	FIEVEL GOES WEST	Amblin Entertainment MCA/Universal Home Video 81067	Animated	1991	G	24.95
3	4	52	THE JUNGLE BOOK	Walt Disney Home Video 0602	Animated	1967	G	24.99
4	3	26	FANTASIA	Walt Disney Home Video 1132	Animated	1940	G	24.99
5	6	10	PLAYBOY: SEXY LINGERIE IV	Playboy Home Video Uni Dist. Corp. 0705	Various Artists	1992	NR	19.95
6	10	6	SATURDAY NIGHT LIVE: WAYNE'S WORLD	Broadway Video Starmaker Ent. Inc. 660001	Mike Myers Dana Carvey	1992	NR	14.95
7	9	12	PENTHOUSE: SATIN AND LACE	Penthouse Video A*Vision Entertainment 50291-3	Various Artists	1992	NR	19.98
8	8	6	TINY TOON ADVENTURES: HOW I SPENT MY VACATION	Amblin Entertainment Warner Home Video 12290	Animated	1991	NR	19.98
9	5	9	OSCAR'S GREATEST MOMENTS	Columbia TriStar Home Video 50973	Karl Malden	1992	NR	19.95
10	7	21	CHERFITNESS: A NEW ATTITUDE	CBS/Fox Video FoxVideo 2576	Cher	1991	NR	19.98
11	12	25	1992 PLAYBOY VIDEO PLAYMATE CALENDAR	Playboy Home Video Uni Dist. Corp. TBV0702	Various Artists	1991	NR	19.98
12	11	10	QUEEN: WE WILL ROCK YOU	MobileVision/Yellowbill/Queen Strand Home Video 2115	Queen	1992	NR	14.98
13	13	25	ROBIN HOOD: PRINCE OF THIEVES	Morgan Creek Warner Home Video 14000	Kevin Costner	1991	PG-13	24.98
14	17	95	AN AMERICAN TAIL ◊	Amblin Entertainment MCA/Universal Home Video 80536	Animated	1986	G	19.95
15	15	4	MOTLEY CRUE: DECADE OF DECADENCE '81-'91	Elektra Entertainment 40129	Motley Crue	1992	NR	19.98
16	33	19	THE TEN COMMANDMENTS (35TH ANNIV.)	Paramount Pictures Paramount Home Video 6524	Charlton Heston	1956	G	29.95
17	23	7	MONTY PYTHON AND THE HOLY GRAIL	Columbia TriStar Home Video 92253	John Cleese Graham Chapman	1974	PG	19.95
18	19	25	PENTHOUSE: PASSPORT TO PARADISE/HAWAII	Penthouse Video A*Vision Entertainment 50288-3	Various Artists	1991	NR	19.98
19	25	2	ED SULLIVAN: THE GREATEST ENTERTAINERS	Buena Vista Home Video	Various Artists	1992	NR	19.99
20	20	2	FRANKENWEENIE	Walt Disney Home Video	Barret Oliver	1984	PG	14.99
21	14	7	SPORTS ILLUSTRATED-THE OFFICIAL SWIMSUIT VIDEO	HBO Video 90740	Kathy Ireland Naomi Campbell	1992	NR	19.98
22	18	10	PLAYBOY VIDEO CENTERFOLD: PAMELA ANDERSON	Playboy Home Video Uni Dist. Corp. 0704	Pamela Anderson	1992	NR	19.95
23	27	24	JANE FONDA'S LOWER BODY SOLUTION	Jane Fonda Warner Home Video 655	Jane Fonda	1991	NR	19.97
24	24	25	PENTHOUSE: 1991 PET OF THE YEAR PLAYOFF	Penthouse Video A*Vision Entertainment 50290-3	Various Artists	1991	NR	19.98
25	28	32	THE RESCUERS DOWN UNDER	Walt Disney Home Video 1142	Animated	1991	G	24.99
26	21	6	NEW JACK CITY	Warner Bros. Inc. Warner Home Video 12073	Wesley Snipes Ice-T	1991	R	19.98
27	22	11	GOODFELLAS	Warner Bros. Inc. Warner Home Video 12039	Robert De Niro Joe Pesci	1990	R	19.98
28	37	2	MICHAEL BOLTON: SOUL AND PASSION	SMV Enterprises 19V-49122	Michael Bolton	1992	NR	19.98
29	26	2	ED SULLIVAN: UNFORGETTABLE PERFORMANCES	Buena Vista Home Video	Various Artists	1992	NR	19.99
30	16	82	RICHARD SIMMONS: SWEATIN' TO THE OLDIES ◊	Warner Home Video 616	Richard Simmons	1990	NR	19.98
31	RE-ENTRY		STAR TREK IV: THE VOYAGE HOME (DIRECTORS' SERIES)	Paramount Pictures Paramount Home Video 1797	William Shatner Leonard Nimoy	1986	PG	29.95
32	30	82	THREE TENORS IN CONCERT ▲ ³	PolyGram Video 071-223-3	Carreras - Domingo - Pavarotti	1990	NR	24.95
33	35	12	HERE COMES PETER COTTONTAIL	Family Home Entertainment 27321	Animated	1971	NR	14.95
34	29	5	BUNS OF STEEL	The Maier Group	Greg Smithey	1989	NR	14.95
35	40	2	PLAYBOY SECRETS OF EUROMASSAGE	Playboy Home Video Uni Dist. Corp. PBV0342	Various Artists	1992	NR	19.95
36	32	35	FATAL ATTRACTION (DIRECTORS' SERIES)	Paramount Pictures Paramount Home Video 12881	Michael Douglas Glenn Close	1987	R	29.95
37	34	36	HOME ALONE	FoxVideo 1866	Macaulay Culkin Joe Pesci	1990	PG	24.98
38	31	18	LIVE AT THE EL MOCAMBO	SMV Enterprises 19V-49111	Stevie Ray Vaughan	1983	NR	19.98
39	RE-ENTRY		ENYA: MOON SHADOWS	Warner Reprise Video 3-38289	Enya	1992	NR	14.98
40	RE-ENTRY		PENTHOUSE: FAST CARS/FANTASY WOMEN	Penthouse Video A*Vision Entertainment 50289-3	Various Artists	1991	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.

VSDA PROMOTES VOTING

(Continued from page 45)

port in the form of donated services from several outside vendors.

The trade group has produced four public service announcements, each 30 seconds long, featuring actors Martin Sheen and Morgan Fairchild, Orville Redenbacher, and the animated Spiderman character. Services of the four spokespersons were offered free of charge.

The VSDA will be sending the PSAs to 45 suppliers, asking that they run one on the front end of their movie releases between August and October. The spots direct viewers to their local participating video store for further information.

Some chains will also be running the spots on in-store trailers, Lowe says.

Unlike the music industry's Rock The Vote registration drive, which was spurred by the rash of legislation and prosecution of record stores over controversial lyrics, the VSDA campaign will be "non-partisan and non-issue," Lowe says.

"We anticipate that our campaign will ultimately help on the censorship issue," says Lowe, "but that's not what we're building it around."

Lowe says the non-partisan character of the VSDA campaign has allowed it to draw on support from groups across the ideological spectrum, including Vote America, Rock The Vote, the National Assn. of Secretaries of State, and the national Republican and Democratic parties.

TRANS WORLD EXPANDS

(Continued from page 45)

day, and you bring it back early before six o'clock p.m. Tuesday, you get a regular catalog movie for free, or you can get \$1 off another new release."

As for merchandising, the chain displays live inventory in some locations, but keeps tapes behind the counter in others.

In addition to rental, Movies Plus also carries about 1,000 video sell-through titles. The company also carries about 1,000 previously-viewed tapes for sale.

In moving forward, Desmarchais, like Higgins, acknowledges that Blockbuster is king. In towns where Movies Plus competes with Blockbuster, the chain doesn't have to be No. 1 in market share to be profitable, he says. In fact, in one market, Movies Plus may even be third in marketshare, but "we still make our numbers so it appears there is enough business for everyone," Desmarchais says. He attributes the chain's profitability to a tightly run operation.

"Obviously, we would like to be No. 1, but my main concern is the bottom line," Desmarchais says. "As long as I am improving and making my goals, I don't care if Blockbuster does twice the amount of business as we do. I'd rather do half the business and make more money."

30 YEARS LATER THE LEGEND LIVES ON

**EACH VIDEO INCLUDES SPECIAL COLLECTOR'S FEATURES
AVAILABLE FOR THE FIRST TIME:**



★ Rare Movietone News footage of Marilyn!



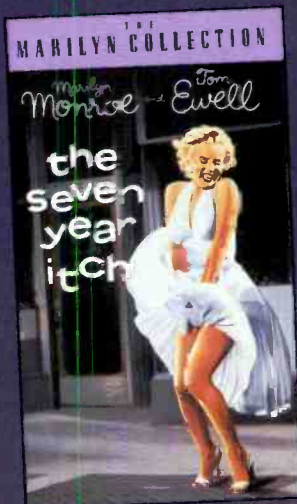
★ Exclusive mail-in offer for *Something's Got To Give*, with footage from Marilyn's last and unfinished film.



★ Original theatrical trailer.



★ A collector card of the original theatrical art with trivia facts.



NEW PACKAGING - NEW LOW PRICE

- LOVE NEST #1957 **New On Video**
- LET'S MAKE IT LEGAL #1950 **New On Video**
- WE'RE NOT MARRIED #1956 **New On Video**
- DON'T BOOTHER TO KNOCK #1231 **New On Video**
- MONKEY BUSINESS #5140
- NIAGARA #5138
- GENTLEMEN PREFER BLONDES #1019
- HOW TO MARRY A MILLIONAIRE #1023
- RIVER OF NO RETURN #5135
- THE SEVEN YEAR ITCH #1043
- BUS STOP #1031
- LET'S MAKE LOVE #1141
- 12-PACK #1958

Suggested Retail Price:
\$14.98
EACH

DEALER ORDER DATE: JUNE 2, 1992 · STREET DATE: JUNE 25, 1992

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Chapter & Verse On Audio Books: Pricing Strategies, Growth, More

BY THE BOOK: Video retailers are moving aggressively into audio books (Billboard, May 2) and are discovering some weird rental formulas, suggests Carl Krause, manager at Chicago's Words In Motion.

At the store, audio books under \$16 in list price rent for \$2.49 for two days, 50 cents each day afterward. From there, it moves upward according to the value of the book.

In a range from \$16-\$24.99 in list price, a book rents for \$3.99; then \$5.49 for books that run \$25-\$35; \$6.99 when the book runs \$35-\$45; \$8.49 if it's \$45-\$55; \$9.99 at \$55-\$65; and finally a whopping \$12.99 for two days if the book is more than \$65.

Additional days increase, too, all the way up to \$2.50 for each added day.

Of a stock comprising 4,500 titles, 1,000 are maintained for rental in the 1,000-square-foot store, situated in the upscale Chicago Place Mall on Michigan Avenue's Gold Coast. Krause describes Words In Motion as one of the growing audio book specialty stores, among them Jimmy B's Audio Books near the Los Angeles International Airport; Reddings Audiobook Superstores in Phoenix; and Audiobooks in San Francisco.

So is all rosy in the world of audio books? A Wall Street Journal front-page story a year ago had Miami investor Gerry Pila, who launched Words In Motion in late 1990, talking about a possible 20-30 such outlets in the subsequent 18 months. Krause can't comment, but does indicate that growth hasn't been all that quick.

MORE ON BOOKS: One of the most optimistic early boosters of audio books as rental income for video stores is William Patterson, owner of what was once five Columbus Tape & Video stores in the Georgia city. Patterson was touting the idea in 1990 at the Alexis Park Resort Hotel in Las Vegas during the Video Software Dealers Assn. annual regional leaders confab.

At the time, the American Video Assn. was just putting together an audio books merchandising program and Patterson was a director of AVA and Georgia Chapter chief of the VSDA group.

"Audio books never caught on," says Patterson, who has since sold two stores to Blockbuster franchise giant WJB Video in South Carolina. "My mistake was never putting in more assortment. We only put in 200 titles," he says, realizing that today selection is a key to the category. "They do better

over in Atlanta where there is more of a commuter market," says Patterson, who confesses to a personal liking for audio books.

L.A. PRICE WAR: Los Angeles area chains continue to knock each other around with rental prices. Latest to promote low-cut rates is four-store Video Market in the San Fernando Valley. All but new releases are 99 cents Mondays through Thursdays, thus topping Odyssey Video, which has that price only on Tuesdays and Thurs-

days. Some chains are tentative. Extravaganza Video, directly across from Odyssey in West L.A., cautions cus-

tomers that its 25 cents on Tuesdays and Thursdays is being offered on a week-to-week basis, not permanently.

PIRACY PUSH: New York stores in the Bronx and outlets in the Los Angeles suburb of Maywood were among targets of searches and seizures during the most recent reporting period of the Motion Picture Assn. of America's anti-piracy activity. Four California raids in Maywood were conducted at Classic Video, 4222 East Slauson; The Clubhouse, 6157 Heliotrope Ave.; Sun Video, 4003 East Slauson Ave.; and Video 2000, 5314 Atlantic Blvd. Also hit was Penguin Video, 1903 N. Glenoaks Blvd., Burbank.

In New York, the Bronx stores include two Star Search Video stores, at 1590 Westchester Ave. and at 279 E. 161st St. Also, Elegante Video, 869 E. Tremont. Also hit were three Queens locations: a lab at 112-15 111th Ave., where 1,967 tapes were seized; Athens Corner Video, 30-97 31st Ave.; and Ditmars Video & Electronics, 35-02 Ditmars Blvd. And, S & S Club Video, 514 Nostrand Ave., Brooklyn.

In an unusual move, three street vendors were raided, all in New Jersey. These were Nayel M. Salem, 6201 Jefferson St., West New York; Bibi Henderson, 255 21st St., Irvington; and Ahmed Ali, 678 Summer Ave., also Irvington. Video Venture, 86 Main St., Farmingdale, N.J., was also raided.

Other raids occurred at a Rockmart, Ga., flea market involving distributor Alton Keith Moss; Video 2000, 1939 W. 4th St., Davenport, Iowa; the Kenneth H. Adent residence at 144 Woodlawn Ave., Frankfort, Ill.; JR Video, 1522 S. Main St., Fall River, Mass.; and Crazy Dave's, Pineville Plaza, Long Beach, Miss.



by Earl Paige

Top Video Rentals

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.									
THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating		
				★ ★ ★ NO. 1 ★ ★ ★					
1	1	5	THE FISHER KING	Columbia TriStar Home Video 70613	Robin Williams Jeff Bridges	1991	R		
2	2	6	BOYZ N THE HOOD	Columbia TriStar Home Video 50813	Ice Cube Cuba Gooding, Jr.	1991	R		
3	8	3	DECEIVED	Touchstone Pictures Touchstone Home Video 1306	Goldie Hawn John Heard	1991	R		
4	10	3	RICOCHET	Silver Pictures HBO Video 90683	Denzel Washington John Lithgow	1991	R		
5	NEW ▶		THE LAST BOY SCOUT	Warner Bros. Inc. Warner Home Video 12217	Bruce Willis Damon Wayans	1991	R		
6	7	3	CURLEY SUE	Warner Bros. Inc. Warner Home Video 12218	Alisan Porter Jim Belushi	1991	PG		
7	3	6	DEAD AGAIN	Paramount Pictures Paramount Home Video 32057	Kenneth Branagh Emma Thompson	1991	R		
8	4	5	OTHER PEOPLE'S MONEY	Warner Bros. Inc. Warner Home Video 12223	Danny DeVito Penelope Ann Miller	1991	R		
9	5	4	SHATTERED	MGM/UA Home Video 902357	Tom Berenger Greta Scacchi	1991	R		
10	6	6	THE DOCTOR	Touchstone Pictures Touchstone Home Video 1257	William Hurt Christine Lahti	1991	PG-13		
11	13	3	BILLY BATHGATE	Touchstone Pictures Touchstone Home Video 1337	Dustin Hoffman Nicole Kidman	1991	R		
12	16	2	NECESSARY ROUGHNESS	Paramount Pictures Paramount Home Video 32597	Scott Bakula	1991	R		
13	9	2	101 DALMATIANS	Walt Disney Home Video 1263	Animated	1961	G		
14	11	16	THELMA & LOUISE	MGM/UA Home Video 902355	Susan Sarandon Geena Davis	1991	R		
15	12	4	THE SUPER	FoxVideo 1872	Joe Pesci Ruben Blades	1991	R		
16	14	4	RAMBLING ROSE	Live Home Video 69000	Laura Dern Diane Ladd	1991	R		
17	15	4	PARADISE	Touchstone Pictures Touchstone Home Video 1258	Melanie Griffith Don Johnson	1991	PG-13		
18	17	11	REGARDING HENRY	Paramount Pictures Paramount Home Video 32403	Harrison Ford Annette Bening	1991	PG-13		
19	18	26	THE SILENCE OF THE LAMBS	Orion Pictures Orion Home Video 8767	Jodie Foster Anthony Hopkins	1991	R		
20	19	14	POINT BREAK	FoxVideo 1870	Patrick Swayze Keanu Reeves	1991	R		
21	23	10	DON'T TELL MOM THE BABYSITTER'S DEAD	HBO Video 90637	Christina Applegate Joanna Cassidy	1991	PG-13		
22	22	21	CITY SLICKERS	New Line Cinema Columbia TriStar Home Video 75263	Billy Crystal Daniel Stern	1991	PG-13		
23	27	2	BLACK ROBE	Vidmark Entertainment 5543	Lothaire Bluteau Aden Young	1991	R		
24	21	5	FIEVEL GOES WEST	Ambli Entertainment MCA/Universal Home Video 81067	Animated	1991	G		
25	20	8	BARTON FINK	FoxVideo 1905	John Turturro John Goodman	1991	R		
26	28	7	THE HITMAN	Cannon Video 32045	Chuck Norris	1991	R		
27	25	5	TWENTY-ONE	SVS/Triumph Columbia TriStar Home Video 91103	Patsy Kensit	1991	R		
28	24	11	THE ROCKETEER	Walt Disney Home Video 1239	Bill Campbell Jennifer Connelly	1991	PG		
29	26	12	HOT SHOTS	FoxVideo 1930	Charlie Sheen Lloyd Bridges	1991	PG-13		
30	NEW ▶		LIEBESTRAUM	MGM/UA Home Video 902498	Kevin Anderson Pamela Gidley	1991	R		
31	NEW ▶		INSIDE OUT	Playboy Home Video Uni Dist. Corp. 0706	Various Artists	1991	NR		
32	NEW ▶		THE RAPTURE	New Line Cinema Columbia TriStar Home Video 75393	Mimi Rogers	1991	R		
33	34	11	DOUBLE IMPACT	Stone Group Home Video Columbia TriStar Home Video 59683-5	Jean-Claude van Damme	1991	R		
34	35	8	DEFENSELESS	Live Home Video 61704	Barbara Hershey Sam Shepard	1991	R		
35	29	6	BACKTRACK	Vestron Video 9952	Dennis Hopper Jodie Foster	1991	R		
36	30	10	PURE LUCK	Universal City Studios MCA/Universal Home Video 81114	Martin Short Danny Glover	1991	PG		
37	40	7	FREDDY'S DEAD: THE FINAL NIGHTMARE	New Line Home Video Columbia TriStar Home Video 75293	Robert Englund	1991	R		
38	33	4	LIVIN' LARGE	HBO Video 90676	Terrence T.C. Carson Lisa Arrindell	1991	R		
39	31	9	HARLEY DAVIDSON AND THE MARLBORO MAN	MGM/UA Home Video 902514	Mickey Rourke Don Johnson	1991	R		
40	32	14	JUNGLE FEVER	Universal City Studios MCA/Universal Home Video 81093	Wesley Snipes Annabella Sciorra	1991	R		

♦ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1992, Billboard/BPI Communications.

Carolco Posts \$265 Mil Net Loss In '91

NEW YORK—Despite having released the No. 1 box-office hit of 1991 in "Terminator 2: Judgment Day," Carolco Pictures Inc. has reported a staggering \$265 million net loss for the year because of restructuring costs and the consolidation of financial results from the ailing home video company LIVE Entertainment Inc., of which Carolco owns 53%. In the previous year, the company posted a \$17.3 million net profit.

Carolco's total revenues, on the other hand, were up a mighty 123% to \$601.1 million from \$269.1 million, but that was mostly because of the addition of LIVE's numbers. In 1990, Carolco accounted for LIVE by the equity method, under which

revenues are not included.

To stem its losses, Carolco undertook a huge restructuring that has included a 40% reduction in its workforce and more than \$100 million in writeoffs. The company says it has "refocused" its strategy on the production of two or three "event" movies a year. On tap for this year are the action film "Universal Soldier," the Chaplin biopic "Charlie," and the Sylvester Stallone thriller "Cliffhanger." In 1991 "Terminator 2" yielded \$93.5 million in theatrical revenues for Carolco.

Although Carolco has cleaned up its balance sheet with the writeoffs and writedowns and has won new financing packages from its foreign strategic partners and its banks, its

news release warns of the possibility that it "will require additional funds."

Meanwhile, LIVE also has disclosed a river of red ink for 1991—a net loss of \$107 million on a 10.6% reduction in revenues to \$361.3 million. A sizable chunk of the loss was \$77.4 million in charges for disposing of the rack-jobber Lieberman Enterprises in a sale to Handleman Co. The Lieberman sale also resulted in a \$48.1 million after-tax loss on Carolco's balance sheet.

At press time, Carolco's stock fell 12.5 cents to \$1.875 a share on the New York Stock Exchange, while LIVE's moved up 25 cents to \$2. **DON JEFFREY**

HomeMedia Panel Explores Multimedia Formats Retail Possibilities Grow As Genre Gains In Mass Appeal

BY CHRIS MCGOWAN

LOS ANGELES—As consumers are introduced to a variety of multimedia CD formats, they will be able to buy such products through both catalogs and a wide range of retail outlets, according to panelists at the "Distribution Channels Of The New Media" seminar, held at the recent HomeMedia Expo in Beverly Hills, Calif.

The launch of CD-I at the end of 1991 involved selling the hardware and software together in more than 1,000 retail outlets, said Emiel Petrone, senior VP of marketing for PIMA (Philips Interactive Media of America).

The second phase, from 1992-95, will involve lower price points and wider retailer distribution. The third phase, that of "market maturity," will see full market acceptance, mem-

bership warehouses, and the involvement of national mass merchandisers, added Petrone.

"We feel CD-I will be the ultimate playback system for CD-I and other types of optical discs to follow," said Petrone. He added, "We position our-

'If it's not a mass business, it's not the one we want to be in'

selves as a mass consumer product' as opposed to some computer software firms that are pursuing niches with their CD-ROM titles. "If it's not a mass business, it's not the one we want to be in."

Petrone revealed that an accelerated promotion for CD-I was to begin

in May, starting with radio and print and then hitting television later in the year. He predicted the ultimate household penetration of CD-I will rival that of the VCR.

After hearing the latter projection, Tower Records/Tower Video's Bob Feterl commented, "I'd be happy if CD-I got to where the laser penetration point is [now]. If it got to that, we'd go into it more heavily."

Tower currently is test-marketing multimedia titles in its Los Angeles and New York-area video stores. Feterl manages the Sunset Boulevard Tower Video in Hollywood.

Added Feterl, "We're waiting to see how the hardware penetration is going on CD-I and CD-ROM. We don't know how they'll catch on."

Both Merisel and Educorp distribute CD-ROM titles to computer owners. The former firm currently has nine warehouses in the U.S. and started "taking a serious look" at multimedia six months ago, according to Merisel's David Weiss. He noted his firm conducts "soft teach" seminars for retailers and frequently arranges for them to meet with software manufacturers.

He is encouraged by how consumers react when they see CD-ROM titles such as "Compton's Multimedia Encyclopedia," which combines text, audio, and video. "When they see Compton's, they buy the computer," said Weiss.

Educorp president Vahe Guzeli-mian revealed that his firm has been distributing CD-ROM titles since 1988, mostly for Macintosh computers. He estimated that currently there are 175,000 CD-ROM drives for Macintosh machines and about 300,000 CD-ROM drives for IBM-compatibles.

Guzeli-mian said, "We've established a good distribution chain with good roots in Japan, Europe, Australia, and Canada." He noted that a moderate seller currently moves about 1,000 units, while a best seller is in the range of "10,000 in one year."

Among Educorp's hottest titles are Reactor's "Spaceship Warlock," "Grolier's Encyclopedia," and vari-

(Continued on page 51)

Top Music Videos

Compiled from a national sample of retail store sales reports.					
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE, Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Type Suggested List Price
1	2	3	★★ NO. 1 ★★ DECADE OF DECADES '81-'91 Elektra Entertainment 40129	Motley Crue	LF 14.95
2	3	13	WE WILL ROCK YOU MobileVision/Yellowbill/Queen Strand Home Video 2115	Queen	LF 14.98
3	9	3	SOUL AND PASSION SMV Enterprises 19V-49122	Michael Bolton	LF 19.98
4	5	39	GARTH BROOKS ▲ ³ Capitol Video 40023	Garth Brooks	LF 14.95
5	4	83	THE THREE TENORS IN CONCERT ▲ ³ PolyGram Video 071223-3	Carreras - Domingo - Pavarotti	LF 24.95
6	1	21	LIVE AT THE EL MOCAMBO SMV Enterprises 19V-49111	Stevie Ray Vaughan	LF 19.98
7	6	9	MOON SHADOWS Warner Reprise Video 3-38289	Enya	SF 14.98
8	7	3	MUSIC FOR THE PEOPLE A*Vision Entertainment 50311	Marky Mark & The Funky Bunch	LF 14.98
9	NEW ▶		ZZ TOP GREATEST HITS Warner Reprise Video 38299	ZZ Top	LF 19.95
10	24	21	THE HEART IN MOTION VIDEO COLLECTION ● A&M Video PolyGram Video 617433	Amy Grant	SF 14.95
11	10	25	TWO ROOMS ▲ PolyGram Video 083589-3	Various Artists	LF 19.95
12	8	7	THREE SIDES LIVE Wienerworld Presentation BMG Home Video 80002-3	Genesis	LF 14.98
13	11	31	UNFORGETTABLE Elektra Entertainment 40135	Natalie Cole	VS 9.98
14	NEW ▶		ROCK VIDEO GIRLS 2 PolyGram Video 0844933	Various Artists	LF 14.95
15	26	3	LEAN INTO IT A*Vision Entertainment 50206	Mr. Big	LF 16.98
16	13	11	VIDEOGRAPHY EMI Home Video 1640	Pet Shop Boys	LF 19.98
17	NEW ▶		VIDEO ANTHOLOGY 1978-88 SMV Enterprises 24V-49010	Bruce Springsteen	LF 14.98
18	22	5	TEARS ROLL DOWN PolyGram Video 083751-3	Tears For Fears	LF 19.95
19	29	29	DON'T BLAME ME SMV Enterprises 19V-49103	Ozzy Osbourne	LF 19.98
20	NEW ▶		VIDEO COLLECTION Capitol Video 40034	Bonnie Raitt	SF 14.98
21	15	9	INTO THE LIGHT WORLD TOUR SMV Enterprises 19V-49118	Gloria Estefan	LF 19.98
22	23	27	24 NIGHTS Warner Reprise Video 3-389193	Eric Clapton	LF 24.98
23	NEW ▶		LET THE GOOD TIMES ROLL Island Visual Arts PolyGram Video 4400844973	Various Artists	LF 19.95
24	27	30	REBA IN CONCERT ● MCA Music Video 10380	Reba McEntire	LF 14.95
25	12	25	FUNKY MONKS Warner Reprise Video 3-38281	Red Hot Chili Peppers	LF 19.98
26	28	9	UNDER SIEGE Roadrunner Video 0996	Sepultura	LF 19.98
27	19	17	LIVE AT THE APOLLO MCA Music Video 10470	Patti LaBelle	LF 24.95
28	17	33	THE BEST OF LUTHER VANDROSS SMV Enterprises 19V-49095	Luther Vandross	LF 19.98
29	18	3	JIMI HENDRIX EXPERIENCE Warner Reprise Video 3-38297	Jimi Hendrix	LF 12.98
30	21	23	STORYTELLER 1984-1991 Warner Reprise Video 3-38255	Rod Stewart	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.

Japan's Mitsui Buys Stake In Image Entertainment

NEW YORK—Mitsui Corp., a Japanese-based multinational trading company with a stake in laserdisc manufacturing, has bought more than 234,000 restricted shares of common stock in Image Entertainment, valued at \$2 million.

The investment constitutes a 2% stake in the Chatsworth, Calif.-based laserdisc licensee and distributor, according to Image VP of marketing David Del Grosso.

The deal encompasses a manufacturing agreement with Kuraray Co., a laserdisc pressing facility that is involved in various co-ventures with Mitsui, according to a press release from Image.

"Part of the underlying theme to this investment is to encourage Image to press more product in the Kuraray facility. It's a win-


win-win situation," says Del Grosso.

The Mitsui stock purchase mirrors an earlier investment by the Mitsubishi Corp., which invested \$4 million in Image Feb. 27, according to Del Grosso.

Commenting on both the Mitsubishi and Mitsui deals, Del Grosso says, "The agreements are structured in a way that these companies help us with their investments and we help them by sending more production out there."

In addition to these ventures, Image has issued warrants to the Walt Disney Co. for an option to purchase Image stock, which Del Grosso says Disney has not exercised yet. However, Disney did extend a licensing agreement with Image for another four years, says Del Grosso.

PAUL VERNA



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'Apocalypse' Soon From Paramount; Warner Preps 'JFK' For Summer

KURTZ WAS HERE: In June, Paramount will launch a laserdisc collector's edition of Francis Ford Coppola's surreal Vietnam epic "Apocalypse Now" (1979, widescreen, side 3 CAV, digital stereo, surround sound, \$79.95). Included on the five-sided release is the 1991 "making of" documentary, "Heart Of Darkness: A Filmmaker's Apocalypse," which will also be released by itself as a separate title (\$34.95).

STONE'S EYE VIEW: While we're on the subject of controversial fictional interpretations of historical events, Warner is bowing Oliver Stone's "JFK" on disc in early summer (widescreen, \$39.98). Kevin Costner, Tommy Lee Jones, Kevin Bacon, Gary Oldman, and Sissy Spacek star in the hit film that grossed \$150 million worldwide and garnered two Academy awards.

Also this summer, Warner will release six comedy favorites on laser, all at \$34.98: "No Time For Sergeants" with Andy Griffith (1958); "The In-Laws" with Peter Falk and Alan Arkin (1979); Carl Reiner's "Oh, God!" with George Burns and John Denver (1977); "The Fiendish Plot Of Dr. Fu Manchu" with Peter Sellers and Sid Caesar (1980); "I Love You, Alice B. Toklas" with Peter Sellers (1968); and Richard Lester's "The Ritz" with Rita Moreno, Jack Weston, and F. Murray Abraham (1976).

FROM DIDDLEY TO KITARO: In May, Pioneer Artists will

launch three quite diverse music video titles. "30th Anniversary Of Rock 'N Roll All Star Jam With Bo Diddley" (\$24.95) features the great Diddley with guests such as Ron Wood, John Mayall, Mick Fleetwood, and Mitch Mitchell in a 1985 concert. "Club MTV Party To Go" (\$24.95) includes 60 minutes of nonstop dance mixes of hit tunes by Hammer, Paula Abdul, Information Society, and eight other acts. And "Kitaro World Tour 1990: Kojiki" (\$29.95) showcases the famed new age keyboardist/composer.

IMAGE is making available the "Image Entertainment Laserdisc Catalog Vol. 2" (CAV, \$9.95), an 8-inch disc that features 7,000 still frames of program information on 3,500 titles currently distributed by the firm.

MCA will launch "Kuffs" (\$34.98) on disc June 25. Christian Slater, Tony Goldwyn, Milla Jovovich, and George De La Pena star in this comedy/adventure directed by Bruce Evans.

MULTIMEDIA NEWS: Sony recently introduced its latest model of the Data Discman handheld electronic book player. The new DD-10EXB, which is more compact and advanced than Sony's original Discman (the DD-1EX), includes a 3.15-inch CD-ROM/XA drive and 3.4-inch backlit liquid crystal display. New retrieval capabilities have been added, such as additional scrolling features. Each disc read by the player can hold 200

LASER SCANS

by Chris McGowan

megabytes of digital data (about 100,000 text pages or 5.6 hours of audio).

Sony is currently "bundling" the DD-10EXB with three "electronic book" titles: "Grolier Electronic Encyclopedia" concise edition, "Passports World Travel Translator," and Ira Levin's "Sliver." List

price for the bundle is \$549.95.

Warner New Media has just launched "The Orchestra" (\$79.98), a new CD-ROM "Audio Notes" title for the Macintosh that adds digital interactivity, graphics, and abundant background information to an audio recording of Benjamin Britten's "The Young Person's Guide To The Orchestra." Educorp, Rose Records, Ingram, and Merisel are all distributing the title.

COLLECTOR'S CORNER: Voyager recently shipped several outstanding new Criterion Collec-

tion laserdisc titles: "Close Encounters Of The Third Kind" (1977, widescreen, \$59.95); "Casablanca" (1942, \$49.95); "Carrie" (1976, CAV, extras, \$89.95), with a commentary track; "Dr. No" (1962, wide, \$39.95); "From Russia With Love" (1963, wide, \$39.95); "Goldfinger" (1964, wide, \$39.95); "Lolita" (1962, \$59.95); "Dr. Strangelove" (1963, wide, CAV, \$89.95); "The Great Escape" (1963, wide, CAV, \$89.95); "The Harder They Come" (1973, wide, \$49.95); "Some Like It Hot" (1959, wide, \$59.95); and "Sunday, Bloody Sunday" (1971, wide, \$49.95).

Billboard®

FOR WEEK ENDING MAY 9, 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	2	3	THE FISHER KING	Columbia TriStar Home Video Criterion/Pioneer LDCA, Inc. 70616	Robin Williams Jeff Bridges	1991	R	39.95
2	1	5	BOYZ N THE HOOD	Columbia TriStar Home Video Criterion/Pioneer LDCA, Inc. 50816	Ice Cube Cuba Gooding, Jr.	1991	R	34.95
3	3	19	TERMINATOR 2: JUDGMENT DAY	Carolco Home Video Pioneer LDCA, Inc. LD68952-2	A. Schwarzenegger Linda Hamilton	1991	R	29.95
4	5	21	THE SILENCE OF THE LAMBS	Orion Pictures Image Entertainment ID74340R	Jodie Foster Anthony Hopkins	1991	R	29.95
5	4	7	THE ROCKETEER	Walt Disney Home Video Image Entertainment 1239	Bill Campbell Jennifer Connelly	1991	PG	39.99
6	6	15	THELMA & LOUISE	MGM/UA Home Video Pioneer LDCA, Inc. ML102355	Susan Sarandon Geena Davis	1991	R	29.98
7	NEW ▶		THE LAST BOY SCOUT	Warner Bros. Inc. Warner Home Video 12217	Bruce Willis Damon Wayans	1991	R	29.98
8	9	3	FIEVEL GOES WEST	Amblin Entertainment MCA/Universal Home Video 41067	Animated	1991	G	24.98
9	8	25	APOCALYPSE NOW	Paramount Pictures Pioneer LDCA, Inc. LV2306-2WS	Marlon Brando Martin Sheen	1979	R	44.95
10	16	19	FATAL ATTRACTION (DIRECTORS' SERIES)	Paramount Pictures Pioneer LDCA, Inc. LV12881-2WS	Michael Douglas Glenn Close	1987	R	49.95
11	10	17	THE GOLDEN AGE OF LOONEY TOONS ('33-48)	MGM/UA Home Video Pioneer LDCA, Inc. ML102400	Animated	1991	NR	99.98
12	7	5	POINT BREAK	FoxVideo Image Entertainment 1870-85	Patrick Swayze Keanu Reeves	1991	R	49.98
13	11	5	OTHER PEOPLE'S MONEY	Warner Bros. Inc. Warner Home Video 12223	Danny DeVito Penelope Ann Miller	1991	R	29.98
14	21	3	SHATTERED	MGM/UA Home Video Pioneer LDCA, Inc. ML102357	Tom Berenger Greta Scacchi	1991	R	24.98
15	14	9	THE JUNGLE BOOK	Walt Disney Home Video Image Entertainment 1122	Animated	1967	G	29.99
16	RE-ENTRY		LETHAL WEAPON	Warner Bros. Inc. Warner Home Video 12371	Mel Gibson Danny Glover	1987	R	34.98
17	NEW ▶		MIDWAY	Universal City Studios MCA/Universal Home Video 12003	Charlton Heston Henry Fonda	1976	PG	39.98
18	12	5	HOT SHOTS	FoxVideo Image Entertainment 1930-80	Charlie Sheen Lloyd Bridges	1991	PG-13	39.98
19	24	28	STAR TREK IV (DIRECTORS' SERIES)	Paramount Pictures Pioneer LDCA, Inc. LV12883-2WS	William Shatner Leonard Nimoy	1986	PG	49.95
20	13	25	FANTASIA	Walt Disney Home Video Image Entertainment 1132AS	Animated	1940	G	39.99
21	15	3	THE HITMAN	Cannon Video Warner Home Video 32075	Chuck Norris	1991	R	29.98
22	RE-ENTRY		THE LIVING DAYLIGHTS	MGM/UA Home Video Pioneer LDCA, Inc. ML102530	Timothy Dalton Maryam d' Abo	1987	PG	39.98
23	NEW ▶		THE TIME MACHINE	MGM/UA Home Video Pioneer LDCA, Inc. ML102566	Rod Taylor	1960	G	34.98
24	18	13	JUNGLE FEVER	Universal City Studios MCA/Universal Home Video 41093	Wesley Snipes Annabella Sciorra	1991	R	39.98
25	19	11	REGARDING HENRY	Paramount Pictures Pioneer LDCA, Inc. LV32403	Harrison Ford Annette Bening	1991	PG-13	34.95

♦ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at suggested retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. > ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at suggested retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1992, Billboard/BPI Communications.



Key Account. Tracey Moore, right, Republic Pictures Home Video's Southwest regional sales manager, presents car keys to Tom Wagner, manager of Video City, winner of a new Mazda Miata in Republic's promotional contest in behalf of "Beastmaster 2: Through The Portal Of Time." Also pictured are John Heim, owner of Video City (seated, in car), and Dave Hargave, sales representative for distributor Baker & Taylor (standing in back).

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Administrator To Guard Palace Vid In U.K. Called In After P'Gram Decided Not To Purchase Firm

BY PETER DEAN

LONDON—An administrator has been called in to run Palace Video and its parent company, the Palace Group, following PolyGram's decision not to go ahead with the \$12 million purchase that was due to be completed April 2.

The announcement also comes a week before a winding-up hearing on Palace Video under the Insolvency Act, brought to the High Court by the Parkfield Group Plc, which claims to be a creditor.

The decision to call in the administrator was taken "in order to allow

the time necessary to successfully complete the sale arrangements," according to a joint statement from Palace Pictures co-chairmen Nik Powell and Stephen Woolley. The statement also claims Palace has received a second offer for the company.

Palace Video is the theatrical and video distribution arm of the Palace Group, which also includes subsidiary Palace Music and editing facility The Palace.

Palace Video is renowned for breaking the mainstream mold of film distribution in the U.K., opening up the British market for foreign-language and cult pictures

such as "Diva" and "Fitzcarraldo." It also distributed mainstream pictures such as "When Harry Met Sally..." and "Wish You Were Here," as well as producing 10 movies, including "Scandal" and "A Rage In Harlem."

Last year Palace achieved gross revenues of about \$40 million. It ventured into TV production and video retailing, and last year had its bid for a commercial television broadcasting license turned down.

It is widely believed that Palace Video generated the group's main cash flow, and that the bulk of debts were incurred through production.

Wood Knapp Nabs Kid-Vid Library Of Children's Circle

LOS ANGELES—Wood Knapp Video has strengthened its specialty video and audio niche by acquiring the Children's Circle/CC Studios library of video and audio adaptations of classic children's picture books.

There are more than 140 spoken-word audio and video titles in the library, including Ludwig Bemelmans' "Madeline's Rescue" and other "Madeline" stories, Robert McCloskey's "Make Way For Ducklings," H.A. Ray's "Curious George Rides A Bike," and Maurice Sendak's "Where The Wild Things Are."

Recently, Wood Knapp picked up the Audio Renaissance spoken-word audio line for exclusive distribution in video specialty stores (Billboard, April 11).

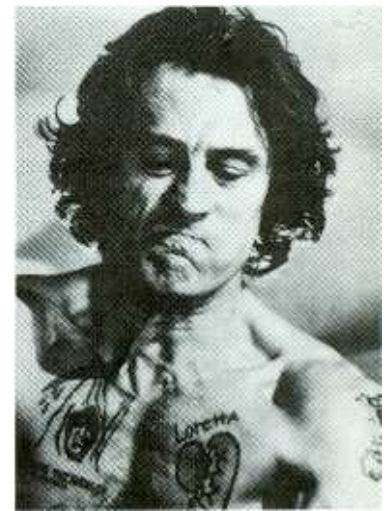
Both spoken-word audio, as well as children's video and audio, are growing market segments within the home entertainment industry (Billboard, May 2).

The Children's Circle/CC Studios product was originally produced for distribution in schools and libraries over the past 40 years by Weston Woods, parent company of Children's Circle/CC Studios.

The video library has been available only on a limited basis in

stores and through direct mail for six years. Wood Knapp says it will distribute the collection in video, book, and retail avenues nationwide.

The audio line will be introduced at retail for the first time.



Tattoo You. Robert De Niro stars in Martin Scorsese's remake of "Cape Fear." The \$75 million box-office grosser will be released by MCA/Universal Home Video June 4.

PANEL: MULTIMEDIA FORMATS GAINING IN MASS APPEAL

(Continued from page 49)

ous programs from Warner New Media, Voyager Co., and Verbum. Guzelimian added that he thinks "bundle arrangements" are on the right track, referring to when CD-ROM drives are sold packaged with several CD-ROM titles.

Merisel's Weiss noted that "upgrade kits" that add multimedia capacity to PCs have been "moving at accelerated rates since Christmas."

Weiss predicted that "the computer's going to end up doing everything and being the center of the house."

PIMA's Petrone had a different message, saying "the question is, should the PC be in the TV or the TV in the PC?"

Petrone noted computers are perceived as "productivity tools," while the CD-I is more for "playback." He added that both types of units, one for the user to program himself and another that is extremely user-friendly and plays prerecorded multimedia material, can co-exist in the home.

Weiss later voiced a warning that "we're confusing the heck out of the

consumer" with so many different formats coming out at once. "We as an industry have got to get a consolidated message."

Hal Josephson of the consulting firm MediaSense revealed that this summer's Consumer Electronics Show, which for the first time will be open to the public, will have a 7,000-8,000-square-foot area dedicated to multimedia hardware and software products and will hold four general sessions on the subject.

DICKSON ONE-PLAY TAPE PUT TO TEST

(Continued from page 45)

ly interested and cooperative.

"The deal is different with each studio; some are selling us at distributor prices, others more, but they are basically asking for a guarantee of half the normal distributor price," says Anderson.

Anderson's low-key approach to the test has endeared him to retailers, according to Sheldon Gale, GM/VP of operations at nine-store Star Time Foto Video, one of seven chains in Winnipeg involved in the test.

"There was frustration at the first meeting," says Gale. "I think Joe felt Vutrac would be the answer to making very high-quality videos available. The problem is if people are not aware of the product, it won't rent, no matter what the quality."

Rather than going for art titles or entering into the highly competitive new release feature film arena, Dickson focuses on B titles that a store might not otherwise stock. "We're more willing to try Vutrac on that basis," says Gale. The fact that more and more Vutrac titles are available "frees up budget and we can buy more movies," including more copies of hot A titles, he adds.

Gale reports that the program—which is billed as Extra Choice—is running smoothly.

Other dealers are not quite so sanguine about the prospects of Vutrac. Bill Acheson, president of Bill's Video in Winnipeg and a director of the Video Software Dealers Assn., says the tape's biggest drawback is that it "allows viewers to watch a movie only once in its entirety. That has the po-

tential of turning off too many customers." Acheson is not participating in the test.

Rank's Showcase cassette, last tested in Texas on a highly confidential basis, can be set for any number of plays before it self-erases. In a test last summer in Northern California, which led to Rank's current policy of keeping its plans for the tape secret, the Showcase was set for 25 plays.

In the current Rank test in 50 HEB Video Distributors stores in San Antonio and at two-store Audio Video Plus, the Columbia TriStar Home Video title "Stone Cold" was rented without the customer being told it was a limited-play tape.

Rank charges retailers approximately half the price of a regular rental cassette, providing an incentive to use the limited-play format.



Grand Entertainment. Kevin Kline, left, and Danny Glover star in Lawrence Kasdan's "Grand Canyon," due June 25 from FoxVideo.

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THE <i>Hollywood</i> REPORTER TOP 10					
WEEKLY MOVIE GROSSES					
THIS WEEK	PICTURE / (STUDIO)	WEEKEND GROSS (\$)	NO. OF SCRNS PER SCRIN AVG (\$)	WKS IN REL	TOTAL GROSS TO DATE (\$)
1	Basic Instinct (TriStar)	5,355,420	1,866 2,870	5	77,976,444
2	Beethoven (Universal)	5,029,035	1,938 2,595	3	31,984,105
3	White Men Can't Jump (Fox)	4,491,484	1,835 2,448	4	54,795,312
4	White Sands (Warner Bros.)	3,151,629	1,275 2,472	—	3,151,629
5	Sleepwalkers (Columbia)	3,150,017	1,853 1,700	2	22,775,419
6	The Babe (Universal)	3,010,560	1,568 1,920	1	9,697,385
7	FernGully (20th Century Fox)	2,812,257	1,568 1,794	2	13,324,019
8	Deep Cover (New Line Cinema)	2,419,228	901 2,685	1	8,004,591
9	Wayne's World (Paramount)	2,326,653	1,402 1,660	10	106,415,557
10	City of Joy (TriStar)	2,205,580	884 2,495	1	6,975,881

IN THE PUBLIC DOMAIN: COPYRIGHT CLOCK RUNNING OUT FOR GOLDEN ERA OF SONG

(Continued from page 1)

the loss of revenues from steady earners will, in time, seriously erode their income, especially if they hit cold spells in their contemporary business or if they have not tried to develop contemporary writers.

Even for publishers who have built a strong presence in contemporary material, the loss of important songs to public domain (PD) means they are likely to be losing songs for which they usually own 100% of the publishing rights. (The publishing income pie for many contemporary songs is usually split two ways or more.)

"I'd estimate that songs from the '20s and '30s account for 15%-20% of old-line net publisher share each year," says a source familiar with this area.

As the PD toll mounts, publishers will have to consider buyouts of older catalogs with great care, eyeing the clock as much as they consider a company's financial track record.

"I was ready to buy five great copyrights for my publishing company, but dropped the idea when I found out they had only five more years of life in this country," says one prominent music publisher.

OLDIES-BUT-GOODIES

Within the next decade or so, hundreds of venerable songs—oldies-but-goodies in a true chronological sense—will join the likes of Irving Berlin's "Alexander's Ragtime Band" (1911) and Jerome Kern and M.E. Rourke's "They Didn't Believe Me" (1914) as songs that no longer are protected under a claim of intellectual property.

As 1992 got under way, these songs entered the public domain: "If You Were The Only Girl In The World" by Nat D. Meyer & Clifford Grey; "Pretty Baby" by Egbert Van Alstyne, Tony Jackson & Gus Kahn; "Nola" by Felix Arndt; and "Roses Of Picardy" by Frederick E. Weatherly & Haydn Wood.

When the curtain rises on 1993, it will signal the end of the copyright life of such favorites as "The Bells Of St. Mary's" by Emmet



IRVING BERLIN



GEORGE M. COHAN

Adams & Douglas Furber; "Over There" by George M. Cohan; W.C. Handy's "Beale Street Blues"; "For Me And My Gal" by E. Ray Goetz, Edgar Leslie & George W. Meyer; "Till The Clouds Roll By" by Jerome Kern & P.G. Wodehouse; "Oh Johnny, Oh Johnny, Oh!" by Abe Olman & Ed Rose; and "Tiger Rag" by Harry DeCosta & the Original Dixieland Jazz Band.

But even this esteemed list of songs pales before the era of pop

songs beginning in the '20s. By the middle of the current decade, the public-domain floodgates will open to the golden era of American popular song, claiming numbers penned in the '20s by such great tunesmiths and lyricists as Jerome Kern, Irving Berlin, Cole Porter, George & Ira Gershwin, Richard Rodgers & Lorenz Hart, Richard Whiting, Vincent Youmans, and dozens of others. Because most of these writers were prolific, many of their songs will enter the public domain at the same time.

Looking ahead, for instance, to Jan. 1, 2003, the songs in the classic Jerome Kern-Oscar Hammerstein II musical "Show Boat," including "Ol' Man River," "Can't Help Lovin' Dat Man," "Make Believe," and "Why Do I Love You?," will no longer be an asset in the U.S. to its current publisher, PolyGram's T.B. Harms. That year, the Richard Rodgers-Lorenz Hart songs in "A Connecticut Yankee," including "Thou Swell" and "My Heart Stood Still," also end their copyrighted life in the U.S.

CONSOLATION PRIZE

The only consolation, in terms of continuing copyright protection for this material, is that, had it not been for the 1976 Copyright Act, hundreds of additional standards would already be in the public domain.

The statute, which revised an antiquated 1909 law, added an additional 19 years of copyright life to all songs still in copyright when the law took effect in January 1978. It revised copyright protection to life of the author plus 50 years, replacing a life span of 56 years, with renewal after the 28th year. Including the extra 19 years, the maximum term is 75 years.

Thus, any song written in 1935 or before would have fallen into the public domain by now if not for the new law.

Recordings of a PD song made before it reached PD status do not earn performing or mechanical royalties after the effective PD date. However, there is a three-year period post-PD status in



Ira and George Gershwin and the other great tunesmiths and lyricists pictured on this page are among the giants of American song whose major compositions will begin slipping into the public domain in the coming years.

which mechanical royalties can be collected for sales of recordings that occurred before the song became PD.

One copyright expert, preferring anonymity, claims many record companies continue to pay mechanical royalties even though there is no longer any obligation to do so.

'We have a shorter copyright period than almost anywhere else in the world'

"You'd be amazed by their ignorance," the expert says. "If I were a label executive, I'd make sure my license department had an annual update of songs that are PD, no longer subject to mechanicals."

It should be noted that PD songs, like folk songs, can—and do—earn royalties indirectly through the creation of copyrighted arrangements of them. In this case, it is the arrangement, not the song, that is copyrighted.

Pop songs cleared by the 78-year-old performing rights society, ASCAP, form the bulk of important songs that will fall into PD status in the coming years. But, due to a switch many years ago of E.B. Marks Music from the ASCAP to the BMI fold, the latter society, founded in 1940, will soon have to cease tracking some songs that were written before it opened shop. For example, a venerable Rodgers & Hart song, "Manhattan" (1925), is currently cleared through BMI.

FOREIGN RECIPROCITY

Besides the loss of U.S. income from songs falling into public domain, some old-line publishers are also concerned about losing income in other countries where the copyright term is longer but that do not protect U.S. copyrights for the full period they give to local works.

"From an international point of view," says a copyright authority, "there's a wrinkle down the line that will see more discussion not of

national treatment, but of reciprocity.

"Some countries, like Holland, use the rule of shorter term. If they give a longer term of copyright protection than that of another country, that country's copyright receives only [the term of] its own country's protection."

The only way to prevent this would be for Congress to extend the term of U.S. copyright. Although there is no such move afoot, there have been suggestions that PD songs be granted continued life as income earners, with monies going to nonprofit groups to aid the arts or other social needs.

To New York-based copyright attorney Michael Sukin, America diminishes itself when it takes the "discount" approach to its output from the earlier era of popular music, which, he asserts, "reflects the coming of age of America as a world power, full of a uniquely American combination of youthful vigor, sophistication, and naivete that continues to capture the world's imagination . . ."

"We have a shorter copyright period than almost anywhere else in the world," he continues. "We have an industry custom of reduced royalties . . . In doing so, we give credence to the notion that we are a land of hucksters and opportunists. We belittle the beauty and the worth of our creations."

"In many cases, when these works go out of copyright in America, they will go out of copyright in most of the world [due to the rule of shorter term]. People will be able to take apart the music, take apart the lyrics, put their own lyrics in, put their own music in, change the music around, change the lyric around in ways unforeseen by the creators."

"Why should we create a structure that permits despoliation? We simply do not pay attention to our greatest gifts."

Yet, even if a serious movement were to be made in the direction of longer copyright protection, a decade or more would likely pass before such change would be mandated by Congress into law.

Meanwhile, public-domain status awaits hundreds—and eventually thousands—of the great pop songs of this century.



OSCAR HAMMERSTEIN II and JEROME KERN

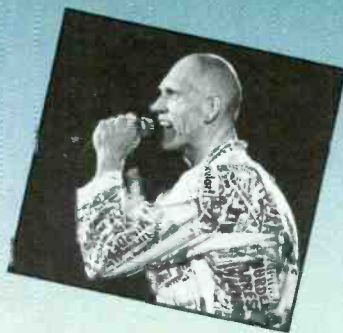


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LEFT TO RIGHT: BABY ANIMALS, JIMMY BARNES, MIDNIGHT OIL, YOTHU YINDI, KYLIE MINOGUE, JOHN FARNHAM, AC/DC

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 SYDNEY
 ENTERTAINMENT CENTRE
 WEDNESDAY 11, THURSDAY 12
 ADELAIDE
 ENTERTAINMENT CENTRE
 SATURDAY 14, SUNDAY 15
 SYDNEY
 ENTERTAINMENT CENTRE
 TUESDAY 17, WEDNESDAY 18,
 THURSDAY 19
 MELBOURNE
 NATIONAL TENNIS CENTRE
 SUNDAY 22, MONDAY 23
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 ENTERTAINMENT CENTRE
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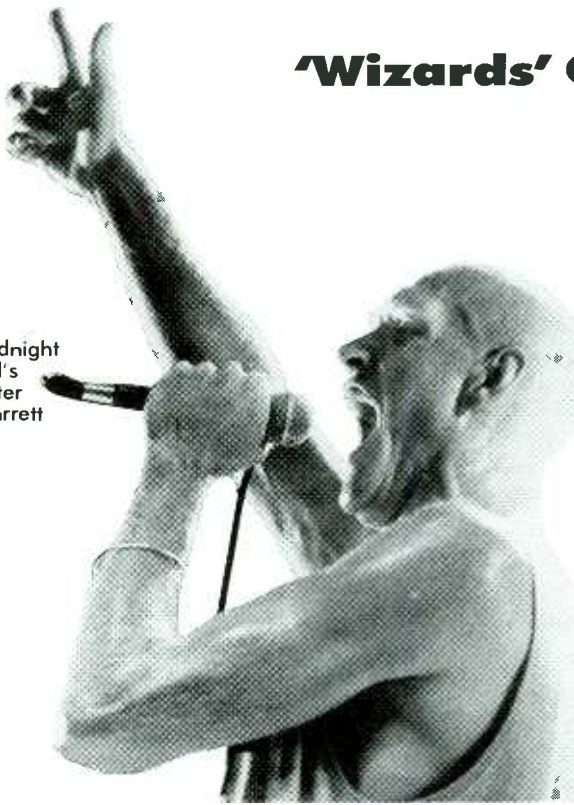
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'Wizards' Only The Latest Wave From This Deep Talent Pool**"A Bloody Long Way Away"**BY
GLENN A. BAKERMidnight
Oil's
Peter
GarrettFirst to be Big Outside Oz:
Little River Band

There is no yellow-brick road for the Wizards of Oz. The challenge of developing a rich and unique sound at the bottom of the world and taking it to vast, indifferent and over-catered markets a half a planet away is only marginally easier in the 1990s than it was at the turn of the century, when Dame Nellie Melba sang opera in London.

Or in the late 1950s, when rocker Johnny O'Keefe tried to stir a ruckus in Los Angeles as the Boomerang Boy. The logistics remain daunting, the cost prohibitive and the emotional commitment draining.

Australia stands widely admired and generally recognized as the third-ranked (behind the U.S. and the U.K.) repertoire source for world markets. Four resident acts have sold over 10 million albums worldwide.

Yet, for all that, success flows consistently. Australia stands widely admired and generally recognized as the third-ranked (behind the U.S. and the U.K.) repertoire source for world markets. Four resident acts have sold over 10 million albums worldwide, and another three have sold more than 5 million.

The tally for Oz Rock abroad approaches 100 million albums (and well exceeds that if you include AC/DC). Fifteen years after Little River Band proved that it was possible to remain based in Australia and operate effectively as an international force, a stream of new and vibrant artists are vying for their own place on the global stage.

"We have a population the same as Southern California, and we're a bloody long way away," points out John Farnham, the only recording artist to sell over a million copies of an album at home. "So to keep what we do interesting, we have to give it that little bit extra. I'm not sure just what that is, but it has something to do with the fact that we've always had to compete in our own market with the best from Britain and America. We've learned how to glean what we wanted from both and then add something that says who we are."

There is no question that it is who we are that determines how we sound. The much-touted "Australian Sound" may well be nothing more than an honest, rangy, good-humored, open-ended approach to performing, but perhaps that is enough to provide an edge in a global market where virtually all the participants are building the same house with different colored bricks.

"The personality of the people making the music can't be discounted," suggests Imago Records A&R director Ian Whittred. "In both music and in film, that shines through, and people seem to get off

on it."

Sony Music Australia CEO Denis Handlin believes that "Australian artists are real, and they have an overall commitment to excellence because of the obstacles they know they have to overcome. There's a lot of natural rawness and enthusiasm, and, because of our geographic position, there's a sense of freedom that comes from not being intimidated by being forced into the big picture before you're ready."

Of course, the curiosity factor can only account for so much. It may persuade a programmer to give music a listen, but it won't persuade him to add it if it's not in the grooves. In fact, most of the major Australian acts of the past decade—INXS, Crowded House, Air Supply, Jason Donovan, Divinyls, Icehouse, the Church, Flash & the Pan, Olivia Newton-John and Real Life among them—have consciously submerged their nationality abroad and presented themselves as international practitioners of their craft.

"We needed to circumvent our nationality," once admitted INXS vocalist Michael Hutchence, "otherwise we would have ended up stuck in a pocket, a convenient corner for overseas marketing." Adds manager Chris Murphy, "I've never allowed record companies to mar-

(Continued on A-10)

John
Farnham

Girlfriend

**Nine Acts To Hit L.A. In Unprecedented Effort To "Kick Start" U.S. Awareness And Return Home With Deals**

BY KATHERINE TULICH

Sidney—It is an eager and unified army of Australian musicians (and related personnel) who will hit the beachhead of Southern California this month. They are the shock troops of the "Wizards Of Oz" assault, landing to present their music in six nights of showcases at the Palace theater in Hollywood May 10 to 15.

Field-marching the campaign is Export Music Australia, created in 1988 as an industry-funded, non-profit organization to further develop export markets for Oz music. EMA is owned and funded by three key bodies: the Australasian Mechanical Copyright Owners Society (AMCOS), the Australasian Performing Rights Association (APRA) and the Australian Record Industry Association (ARIA).

EMA has assisted the industry with trade missions and music seminars and has coordinated the Australian stand at MIDEM. But the "Wizards Of Oz" is its most ambitious exercise—and the single largest initiative undertaken by the Australian music business. "We wanted to make sure this is

what the industry wanted, and we spent months researching it," says EMA general manager Brian Peacock. "We identified this program as being the most effective for the North American market.

"Australia has built a solid reputation for great live bands. But it's very difficult to get the U.S. industry down to Australia to see our artists, and it's equally hard for our bands to get over there, so this program has been formulated to get over that problem. It kick starts that whole A&R and artist development process."

The campaign was the brainchild of EMA chairman Chris Gilbey, who, as managing director of MCA Music/Chris Gilbey P/L, has had many years experience in the world market. "It may be only a small step for the bands, but it is a giant leap for the Australian music industry," he comments. "It has already created a tremendous interest for the industry internationally. What EMA is doing is putting the artist in the marketplace and making them aware

of the realities of it. It's also important for artists to get over to the U.S. and see what the music scene is all about—see what audiences there want."

EMA is recognized by Austrade (the Australian Trade Commission) as the official music-industry export organization. Austrade's marketing expert, Dr. John Robertson, identifies the "Wizards" as a marketing strategy that could earn a potential \$A10 million [U.S. \$7.69 million, at 1.30 exchange rate].

"With the U.S. as the prime music market, 'Wizards' will create a major impact on business development prospects for

Australian music," he says. "It won't be a one-off event designed to create a short-term buzz—it's an ideal mechanism for building a platform to broaden our export base, which is currently running at some \$A100 million [U.S. \$76.9 million]."

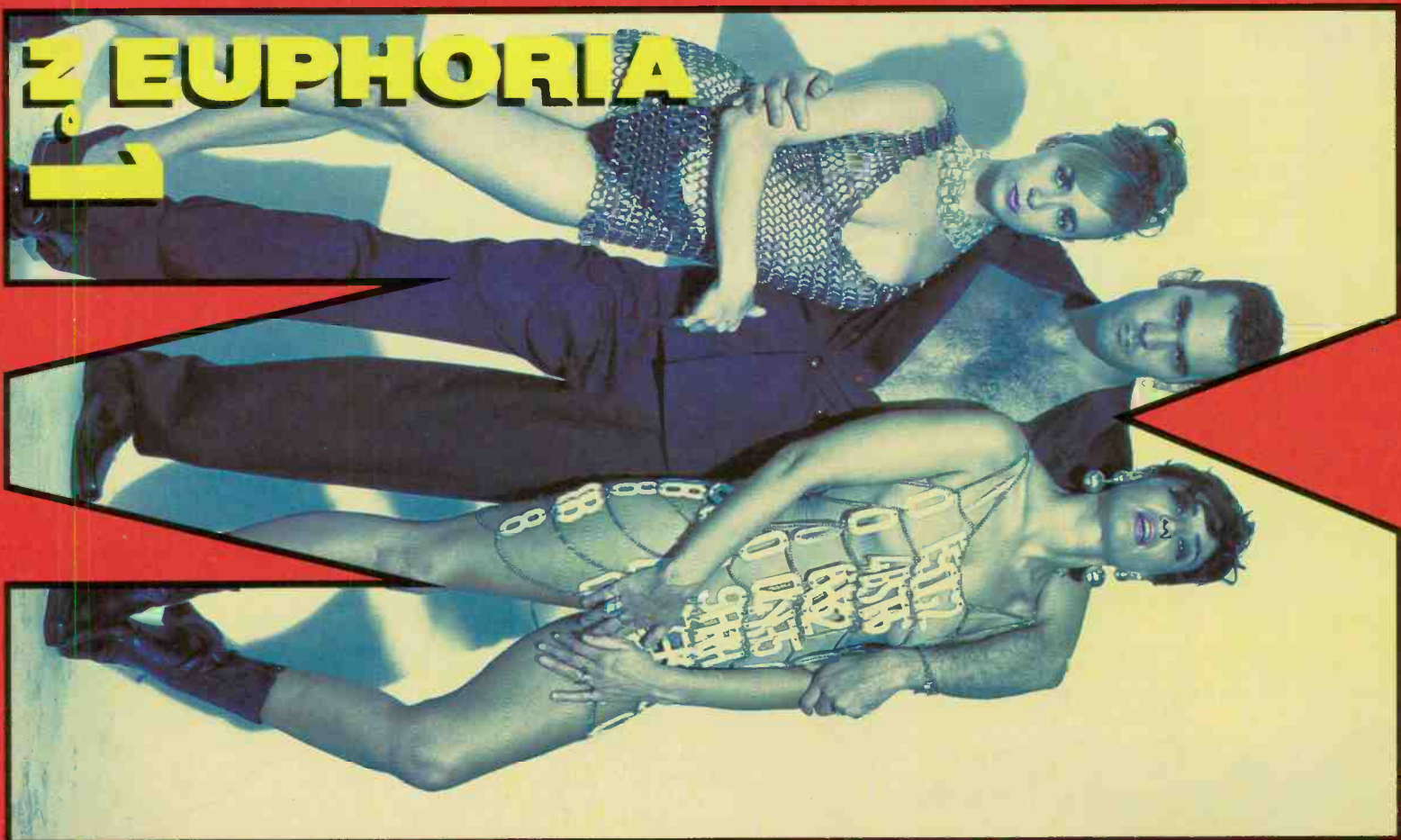
The nine acts were selected by a panel of industry peers (Continued on A-10)

OZ INVASION

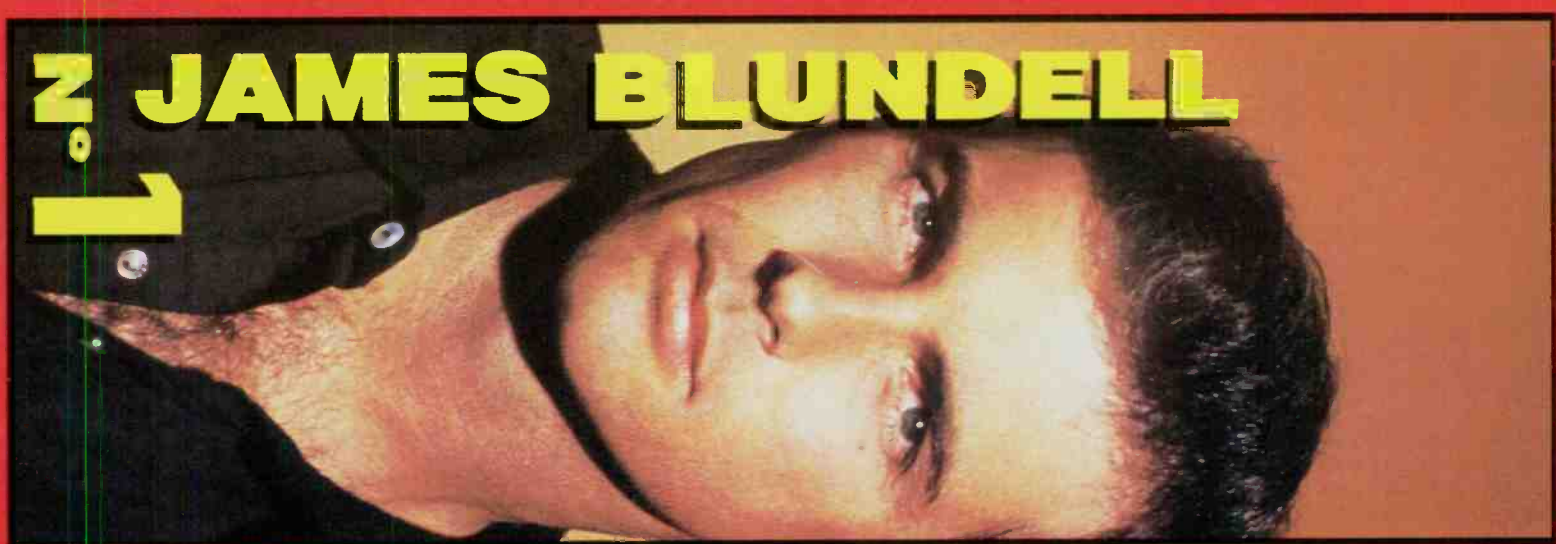




DIESEL: HEPIDELITY
ALBUM 4 WEEKS ON
THE NATIONAL CHARTS:
2 TOP 10 SINGLES, NEW
SINGLE "MAN ALIVE"
RELEASED MAY.



EUPHORIA: DEBUT SINGLE
"LOVE YOU RIGHT" PEAKED
AT NUMBER ONE ON
NATIONAL CHARTS FOR
2 WEEKS. NEW SINGLE OUT
APRIL, "ONE IN A MILLION."



JAMES BLUNDELL: FIRST
SINGLE "WAY OUT WEST"
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REACHED NUMBER ONE
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Oz Invaders: Who They Are, How They Sound

BY KATHERINE TULICH

When the "Wizards Of Oz" showcase series takes over the Palace theater in Los Angeles May 10 to 15, U.S. music-industry invitees and paying patrons alike will hear a remarkably diverse Australian music menu: from the four-on-the-floor rock and roll of the Angels, for example, to the soulful funk of Kate Ceberano, from the sophisticated pop of Rick Price to the melting pot of folk, blues and zydeco found in the Black Sorrows.

It's also a mixture of seasoned professionals and brash new talent, backed by independent and major labels and publishers—and all sharing a determination to succeed in the world market.

BEATFISH

Beatfish teams two luminaries of the Australian music scene, James Freud and Martin Plaza.

From 1982 to '87, Freud was in the Models, one of Australia's top bands, with a long run of chart success at home and abroad and extensive touring experience in the U.S. and Europe. After they split in 1987, Freud recorded in New York with American producer Bernard Edwards.

Plaza co-founded Mental As Anything in 1976, which, with seven hit albums to its credit, has scored more Australian Top 40 hits than any other act. He also embarked upon a sporadic solo career.

In terms of style, the Models and Mental As Anything were worlds apart. Together as Beatfish, Freud and Plaza have produced an album for BMG Australia (to whom they're also signed for publishing) that is part pop and part dance.

"I'm reluctant to say Beatfish is a dance band," Plaza declares, "because that suggests the entire album is full of up-tempo songs you can dance to—and it's not. But in terms of the sounds we're using and our approach to the material, we're certainly in step with what's happening right now." The duo is managed by Jeremy Fabinyi at Mental Management.



THE ANGELS

The Angels offer ten albums (so far) of gut-wrenching rock 'n' roll—all of which went platinum in their homeland—linked

with mesmerizing live performances featuring distinctive frontman Doc Neeson.

Furthermore, as the Angels or Angel City, the band's influence has been acknowledged by such heavyweights as Guns N' Roses and Def Leppard. Five of its albums have been released internationally, although the band has yet to break out of cult status in most overseas territories.

The most recent release, "Red Back Fever," was recorded in Sydney with English producer Steve James. Its title takes its name from the killer Australian Red Back spider.

In Australia, the Angels' recordings are released by Mushroom Records, with EMI/Rondor as publisher, but the band is currently unsigned elsewhere. Managed by Brent Eccles, they are still "hungry and determined" and aim, they say, "to smash through the wall into America."



THE BLACK SORROWS

The Sorrows draw from such diverse influences as rock, blues, country, Tex-Mex and zydeco. They've been together since 1984 and are fronted by Joe Camilleri, a leading innovator in Oz music since the 1970s. His mix of R&B and reggae made his former band, Jo Jo Zep and the Falcons, a regular hitmaker on Australian charts.

The Sorrows combine Camilleri's cleverly crafted songs with fine musicianship and the backing vocals of Vika and Linda Bull—a mix that has earned rave reviews.

With six albums to its credit, the band—signed to Sony Music Australia for the world, with Rondor as publisher—has sold consistently well. "Hold On To Me" was in the Australian album charts for a year, selling over 200,000 units. It also sold 150,000 plus in Europe and North America. The band has toured Europe four times.

With the Black Sorrows' latest album, "Harley And Rose," just out in the U.S. on Columbia, the "Wizards Of Oz" showcase could prove a real launchpad for the band's break into the U.S. market. They are managed by Doug Hunter.

KATE CEBERANO & THE MINISTRY OF FUN

She's 25 and firmly established as one of Australia's leading lights in music. Kate Ceberano has been hitting local fans with her distinctive vocal style since she started as a 17-year-old member of the Melbourne dance band I'm Talking.

She's been solo since 1986, and her debut album sold 250,000 units. Her "Bedroom Eyes" was the biggest-selling single in Australia in 1989. While Ceberano has consistently charted with her brand of soulful funk, she has a dual career in Australia as a highly rated jazz singer and has released two jazz albums, mixing standards with new songs.

Her second solo album, "Think About It," is her current release for Regular Records (she's also with the company's publishing arm). A dance package recorded in New York and Melbourne, it features such producers as Frankie Knuckles, Arthur Baker, and Camus Celli & Andres Levin.

Ceberano is now seeking a new deal for the world. Says manager Cherie Ceberano, "For the past two or three years, we've launched extensive campaigns into the U.S. and Europe in search of a deal. The 'Wizards' showcase has come at just the right time."



CLUB HOY

Penny Flanagan and Julia Richardson are Club Hoy, an act that mixes melody with harmony. They met at high school, shared a love of playing guitar and singing, and worked in the

folk clubs of Sydney.

After two years of gigs for inner-city audiences and a well-received single on Waterfront Records, the duo signed to Regular Records for Australia and is now published by Mushroom Music.

The debut album, "Thursday's Fortune," underscores Club Hoy's talent for writing perky pop and soulful ballads. It was produced by Martin Amiger.

Manager Graham Kennedy says, "They're unique in the Australian scene. On one side, you have the hard-rock pub acts and on the other the pure pop of Kylie Minogue. Club Hoy is somewhere in the middle."

Kennedy sees the "Wizards Of Oz" as the right showcase for his act's songs and talent. "They're young, charming and happy on stage. They remind me of a young Crowded House." In fact, Club Hoy has opened for Crowded House, as well as Paul Kelly, Kate Ceberano and Britain's Wonderstuff.



DEBORAH CONWAY

Australia's *Rolling Stone* magazine reckoned, "Deborah Conway is one of the few who can truthfully be said to have charisma." Her first solo album, "String Of

Pearls," convinced many last year that she's one of the top Oz female talents.

In the early 1980s, Conway fronted the distinctive Do Re Mi, who made two albums. Buoyed by promises of overseas success, the band moved to the U.K., but, after expensive recording sessions, nothing was released. They were dropped by their label, and Conway stayed on for a solo career. After working in Los Angeles on a project funded—but never released—by Virgin U.K., she returned to Australia in 1990.

But that time abroad apparently helped fine-tune her songwriting. "String Of Pearls," released by Mushroom, was praised by critics and rewarded with Top 20 chart action. Her re-entry into the Oz music business resulted in nine nominations at the Australian Recording Industry Awards this year. Conway is managed by Amanda Michaelson at MAP Management.



THE POOR BOYS

When the Poor Boys moved to Sydney this year, they stirred a frenzy not often seen in Australia's A&R fraternity. The band comes from Darwin, in Australia's far north, and many pundits reckon they could follow in the footsteps of great Australian rock outfit AC/DC. Poor Boys' drummer James Young is, in fact, a cousin of AC/DC's Angus Young.

Though the four members—lead singer Anthony Skene, bassist Matthew Whitby, guitarist Julian Grynglas and drummer Young—have had only a year together, they're known to play rock 'n' roll with all the skill and tightness of bands with much more experience.

Not yet signed to a major record deal, the Poor Boys qualified for the "Wizards" showcase via a "shoestring-budget" EP release by Sony Music Australia. They're managed by Gary Rabin and Brent Eccles.

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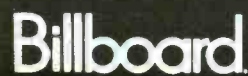
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AUSTRALIAN ROCK MUSIC SHOWCASES
THE PALACE, LOS ANGELES
10 - 15 MAY, 1992



BEATFISH



DEBORAH CONWAY



THE BLACK SORROWS



HATE CEBERANO



PEARLS & SWINE



CLUB HOY



THE POOR BOYS



RICH PRICE



THE ANGELS

independence
plus
downunder
strength
equals
mushroom



MUSHROOM RECORDS has chronicled Australian rock 'n' roll for over 20 years. The current roster is the most exciting ever - **THE ANGELS** - **NICK BARKER & THE REPTILES** - **JIMMY BARNES** - **DEBBIE BYRNE** - **DEBORAH CONWAY** - **DANNI** - **NICK DISBRAY** - **JASON DONOVAN** - **DUBROVNIKS** - **PAUL KELLY** - **KINGS OF THE SUN** - **KYLIE MINOGUE** - **RIKKI MORRIS** - **IAN MOSS** - **PAUL NORTON** - **ROCKMELONS** - **SHERINE** - **THE TWINS** - **YOTHU YINDI**

MELODIAN RECORDS was formed in association with Australian pop guru Ian 'Molly' Meldrum and has a roster of hand picked young artists destined for success - **PETER ANDRE** - **CHILL FACTOR** - **INDECENT OBSESSION** - **ROXUS** - **JOBETH TAYLOR**

WHITE RECORDS, evolved from the innovative White Label, features awe-inspiring local artists and has recently included international signings - **BUGHOUSE** - **THE CHURCH** - **FRENTE** - **HAVE A NICE DAY** - **HELVELLN** - **HUNTERS & COLLECTORS** - **G W McLENNAN** - **BOB MOULD** - **PALE SAINTS**

FLYING NUN's reputation is world renowned. Based in New Zealand, the label is downunder's equivalent of Sub Pop and is a wealth of talent - **THE BATS** - **HEADLESS CHICKENS** - **3Ds** - **CHRIS KNOX** - **STRAITJACKET FITS** - **JPS EXPERIENCE**

AURORA, a roots based indigenous label, launched itself in 1990 with the phenomenal success of Aboriginal singer/songwriter **ARCHIE ROACH**. Its second signing is the prodigious **CHRIS WILSON**, known for his work with Crowded House and Paul Kelly

RAZOR RECORDS is Australia's coolest dance label and scored internationally with **FILTHY LUCRE**'s phenomenal remix of Yothu Yindi's *Treaty*. The artist/producers are now working on new material for local diva **KERRI SIMPSON**

BIG STARS: The Sydney-based label formed with local manager Michael Browning, is rapidly developing a high profile roster of rock acts - **PEARLS & SWINE** - **PETER WELLS** - **SUCCOTASH**

TRUETONE is historically one of Australia's premier A&R sources and finds a challenging new home for its stable of acts - **COLOUR BLUE** - **MAURICE D'ABRUZZIO** - **INSPIRIT** - **MATT FINISH** - **STEELTOWN** - **CLIVE YOUNG**

LITTLE ROCK displays the diversity of the Mushroom Group. From the first release of Jimmy and Jane Barnes' children **THE TIN LIDS**, the label has become a hit-driven children's label and has signed 9 year old guitar prodigy **NATHAN CAVALERI**

MXL MUSIC is the latest label in the group, specialising in new music from around the world. The roster so far - **THE KILLJOYS** and **BASS CULTURE** from Australia, plus **NAUGHTY BY NATURE** and **PARIS** from the US

LIBERATION RECORDS is unrivalled in its ability to break internationally licensed product. Agressive in the search for suitable releases and successful with their marketing in Australasia, the current roster includes - **ARMY OF LOVERS** - **BILLY BRAGG** - **BRUCE COCKBURN** - **JOE COCKER** - **D A D** - **DE LA SOUL** - **ICE CUBE** - **THE KLF** - **STEVE MILLER BAND** - **GRAHAM PARKER** - **THE PIXIES** - **R S F** - **ROZALLA** - **2 UNLIMITED** - **HOLLYWOOD RECORDS** - **CHINA RECORDS** - **SLASH** - **MUTE** - **ONE LITTLE INDIAN** - **J R S** and **PULSE-8**. Contact Gary Ashley: fax 61 3 696 3937 phone 61 3 690 3399

MUSHROOM MUSIC is the largest independent music publisher in Australia and New Zealand with the finest writers - **CROWDED HOUSE** - **PAUL KELLY** - **YOTHU YINDI** - **HUNTERS & COLLECTORS** and **THE CHILLS**, plus a diverse selection of international acts including - **RED HOT CHILI PEPPERS** - **THE CURE** - **ZZ TOP** - **SUZANNE VEGA** and **NAUGHTY BY NATURE**. Contact Ian James: fax 61 3 695 7819 phone 61 3 695 7832

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See DEBORAH CONWAY, THE ANGELS and PEARLS & SWINE at THE WIZARDS OF OZ Showcases, The Palace Los Angeles May 10-15

Pool

(Continued from page A-4)

ket us as 'Australia's No. 1 band,' which is what you see stickered on most Australian albums that get released in the U.S."

"The only people in the world who are nationalistic about Australian music are Australians," reasons East West Music marketing director Phil Mortlock. "Sure, we're an affable, likable, approachable people with a good musical track record who speak English and don't make 'world music' that's hard to come to terms with. But nothing is ever handed to us. We still have to prove ourselves over and over. In the end," he says, "other countries will only go for what we're offering if it's good and it's sala-

The "Australian Sound" may well be nothing more than an honest, rangy, good-humored approach to performing, but that may be enough to provide an edge in a global market where most of the participants are building the same house with different colored bricks.

ble, not because it's cute and Australian and you can cuddle it and hold it in your hands. That flavor, be it of the month or the year, only stretches so far. I personally have an aversion to flag waving; it can also work against you. You can't just sit here and wait for your record to be a hit in America. It just doesn't work that way."

Of course, there is a temptation to do just that, now that the cultural cringe is over and Australians finally have a respectable sales base at home. Australians spend around \$200 million per year on their own music and it is not uncommon for five of the Top 10 albums to be domestic. Phil Collins recently pointed out that it is becoming difficult for foreign acts to take for granted an instant place on the Australian charts because they are now so dominated by local stars. This is a situation that the pioneers of Oz Rock, who pounded against closed doors in the 1960s and 1970s, only dreamed about.

After years of dispensing basically one kind of music—steel-forged power rock—Australia has discovered that its access to world markets allows it to fashion a variety of styles, the most successful of which is crisp, canny teen pop. With Kylie Minogue, Jason Donovan, Dannii Minogue, Craig McLachlan, Indecent Obsession and the just-emerging Girlfriend, Australia has found a contrast and balance to the Midnight Oil, INXS, Jimmy Barnes, Angels, Noiseworks, Ratcat, Screaming Jets monolith.

"We are deliberately styling music to a specific age bracket, and we do it well—perhaps like nobody else," says Mushroom Records general manager Gary Ashley. "Our early Kylie and Jason videos were vibrant, young and full of sunshine because that's what the world wanted. The people buying these records are responding to Australia, to a way of life they see as free, easy and happy. When you get down to it, a kid in Munich is the same as a kid in Paris, who is the same as a kid in Sydney. They want an image to aspire to, to make them feel good. Why shouldn't we give it to them?"

Why not indeed. "Once, there was a real, honest amazement that good music could come from somewhere below the equator—particularly on the part of Americans, who are raised on pretty much their own music," explains Glenn Wheatley, the young musician-cum-manager who took Little River Band to the

world in the late 1970s and now operates Emerald City Records.

"But that's all over now. The barriers were broken down a long time ago. To be honest, I don't think Australia ever was a hot ticket in the States," continues Wheatley. "LRB was a hot ticket, Men At Work was a hot ticket, INXS is a hot ticket. Being Australian doesn't open doors anymore. The people who once couldn't believe that anything good could come from here now believe it. So we just have to compete one-on-one, and we have to be as good or better."

For every snake, there is a ladder, and Australian music is still able to offset its logistic disadvantages with a few intrinsic benefits—chief among them is a culture of live entertainment that survives against a mounting tide of dire predictions. Although he uttered the words a few years ago, rocker Jimmy Barnes is still on the mark when he says, "We have the best pub and club scene in the world. Go to New York, and you can't see as many bands playing as you can in Sydney. Good bands here can go out and work any day of the week. That's why we have such intense and unique bands."

The Divinyls' Chrissie Amphlett boasts, "We have a lot to be proud of here because we don't have huge record-company support. We have to do it on our own. You have to play live in Australia. You have to be able to draw a thousand people before you can even get a deal. Live performance is the only way you can come up, because that's what audiences ask of you."

The Bee Gees learned the ropes in Australian workingmen's clubs in the early 1960s. AC/DC tightened their particular vice in

Aussie rock pubs in the mid-1970s. INXS played everything from dances to pubs to concert halls Down Under in the early 1980s. All then took what they had learned and purposefully strode across world stages.

The maxim that an Oz Rock act can walk on any stage anywhere and hold its own is as true now as it has been for the past quarter century. Like Swiss watches, Russian gymnasts and Italian shoes, Oz Rock always delivers. "We took one way, the live way," says INXS member Kirk Pengilly. "We realized that, in America, just going and playing, even when we didn't have a single out, really paid off for us. We could feel the loyalty in the audiences—it was like football matches. There's a real strong bond that devel-

ops, because the most personal thing a musician or band can do is play live."

Glenn Wheatley relates, "On the first Little River Band U.S. tour, we were away for five months. We had three confirmed gigs, that was all. We just kept adding, going with the flow, slipping over the border to Toronto to get our visas extended. We didn't

know any other way to do it but hard work."

For contemporary acts like the Hoodoo Gurus, Hunters & Collectors, Baby Animals, Indecent Obsession, Black Sorrows, Noiseworks, Girl Overboard, Daryl Braithwaite, Jenny Morris, the Church, Kings of the Sun, Roxus, Yothu Yindi, Troy Newman, Diesel, Lime Spiders, Not Drowning Waving and Boom Crash Opera, the work ethic is still the pivot around which their success revolves. That and the careful attention that needs to be paid to preserving the unique nature of individual styles.

"Our greatest advantage, as I see it, is our isolation," offers

Australian Record Industry Association chairman Michael Smellie. "Our sound is one of freshness and originality mixed with a pioneering spirit. We are capable of developing things that are slightly different, and I think we break through when we are most distinctive—which is probably why cracking the corporate-rock scene in America is still largely beyond us. We do better than Canada internationally, despite having a smaller population, because I think that being so close to the biggest mass market in the world makes Canadians less inclined to take chances and develop truly individual characteristics."

Concludes John Farnham, "The greatest danger we face is being assimilated into international music. If we start tailoring what we do for overseas, then we're gone. We'll just sound like everybody else. We have to make music for ourselves and hope that the world keeps listening."

"I know, we all know, that there's good music in Australia and that the musicians are as good as any in the world," offers Black Sorrows leader Joe Camilleri. "The only difference is that it's such a long walk."



Not Kylie: Dannii Minogue



Troy Newman

James Morrison



Nine

(Continued from page A-4)

supervised by the EMA board. The aim was to pick a varied selection of Australian acts that would meet EMA's criteria. At the top end, bands that have achieved a Top 30 Billboard chart entry were deemed ineligible, and, at the other end, an act without a recording or publishing deal was out of the running.

"We didn't want amateur bands with no hope of succeeding in the market," says Peacock. "There was no point sending bands who didn't have the right structure around them, such as good management or support from a record company or publisher. It's too hard to break the market without a reasonable level of resources."

While the EMA and the record industry will pick up 90 percent of the costs, which are budgeted at just over \$230,000, each act was asked to make a financial commitment of \$7,700.

The series of six concerts at the Palace will give each of the nine acts the opportunity to play two live performances to key A&R executives, other members of the U.S. music business and a potential club audience of 1,000. Peacock says, "Each act is free to do what it wants after the showcases, and I'm sure most will use the visit for other performances and promotion."

To get maximum mileage, EMA is providing direct marketing of the event to the U.S. industry. Key figures will receive a specially produced marketing pack containing information and a CD of each act. EMA has employed Laister Dickson as PR representatives in North America.

Sponsorship for the first series is from ASCAP, BMI and Billboard, and Peacock hopes future ventures will attract others. "We're confident that, if we make this work, in future years we'll get enough sponsorship so the event will virtually pay for itself and reduce the cost to the industry."

Peacock is also confident that "Wizards Of Oz" will become an annual event and says EMA is checking out prospects of taking it to Europe, the U.K. and Japan. "We'll review and access the best ways of marketing Australian music overseas," he concludes.



Indecent Obsession



Girl Overboard



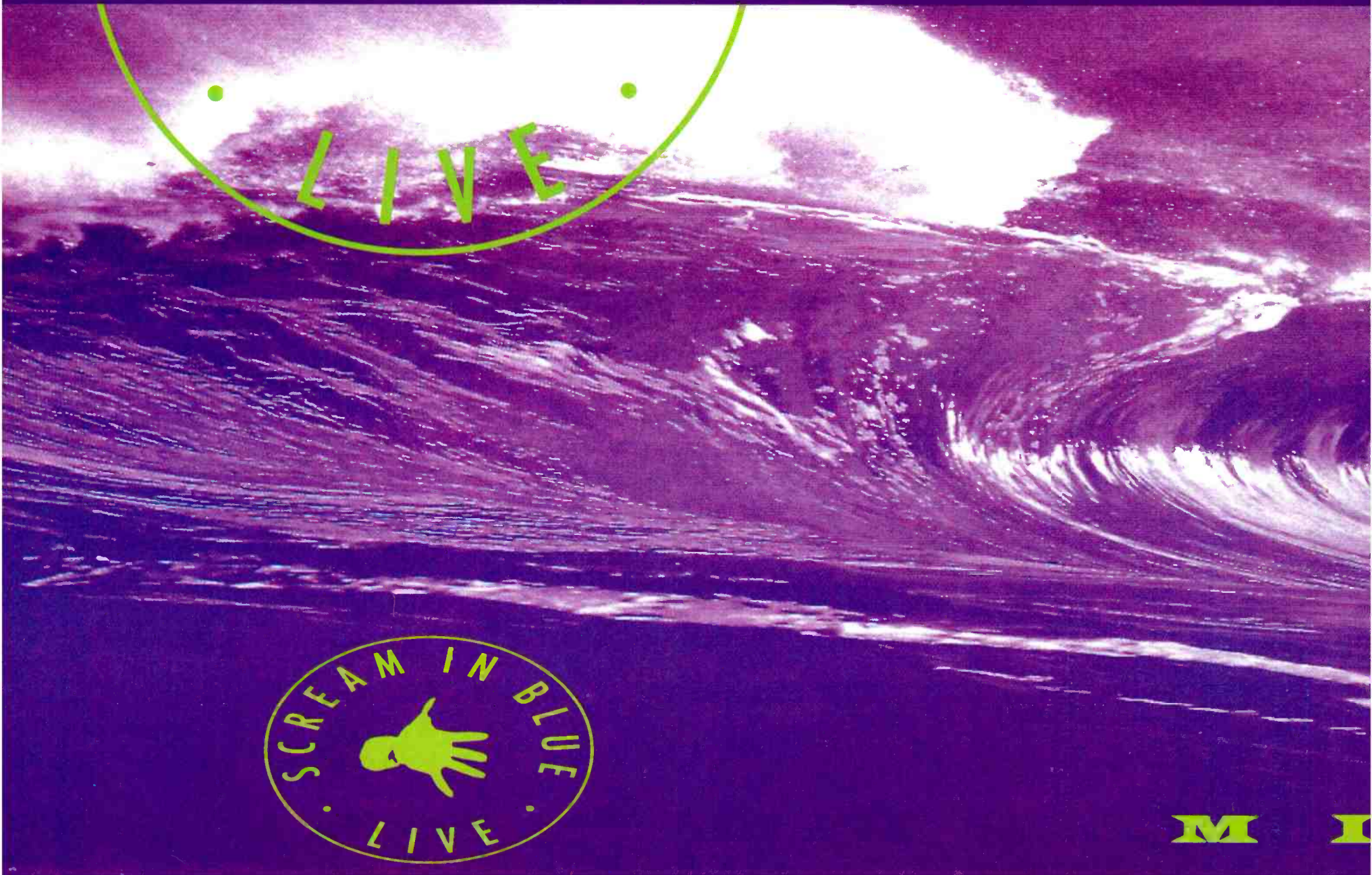
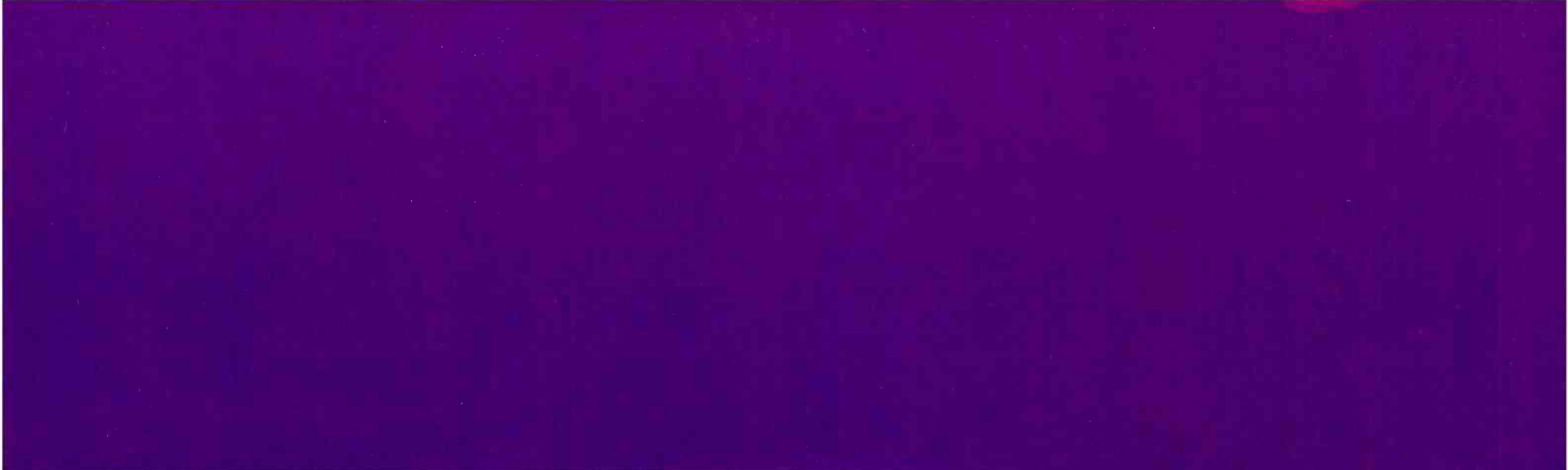
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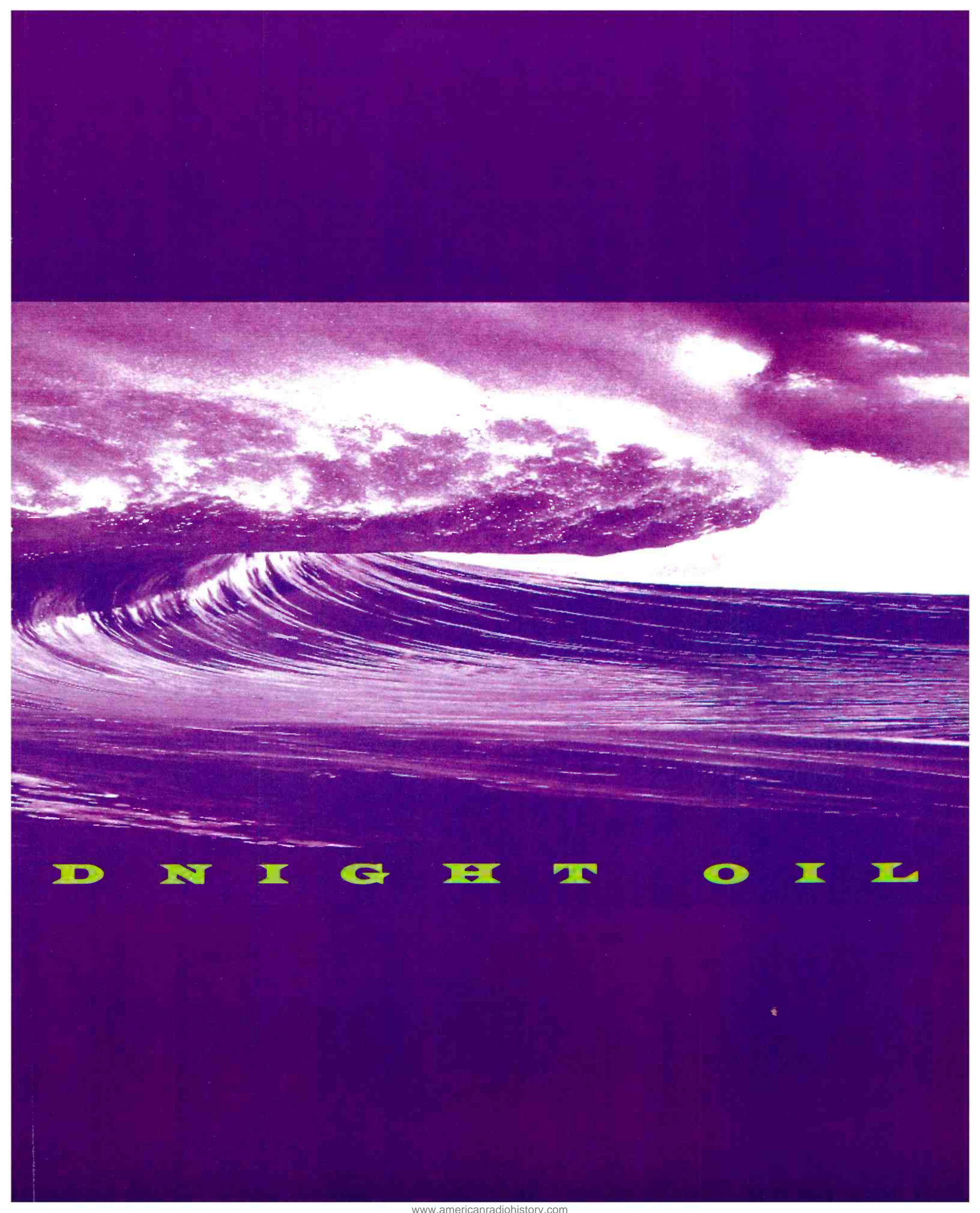




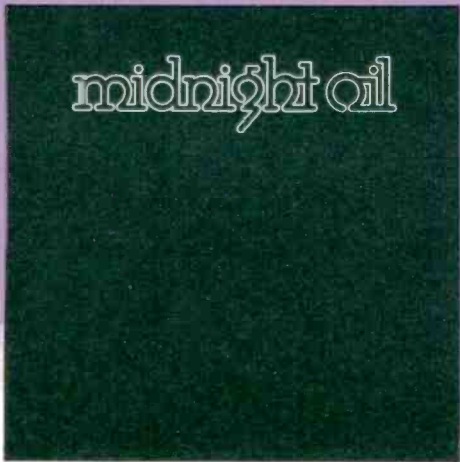
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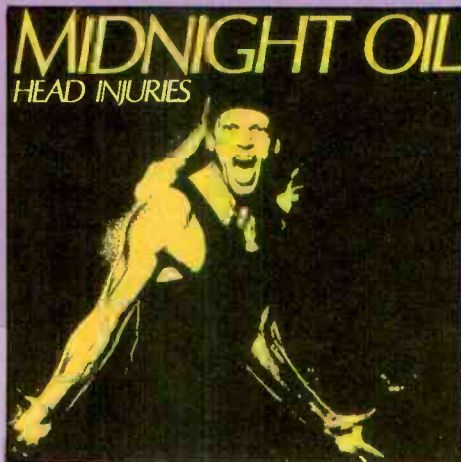
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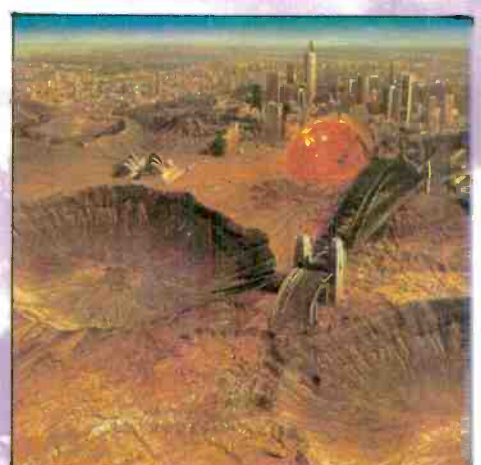
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Oz Labels Increasingly Creative At Marketing Away From Home

BY KATHERINE TULICH

Glenn Wheatley thought of them as kamikaze expeditions or like visiting an elephant burial ground. "We'd go there, get nowhere and usually break up," he laughs. "There was no support structure to help us."

One of the most successful pioneers of exporting Australian music, as manager of the Little River Band, Wheatley is recalling his first attempts—as a member of the band Master's Apprentice—to break into the international music market more than 20 years ago. "We were one of a number of Australian bands who traveled to the U.K. in hope of worldwide success," he explains. "We'd jokingly refer to these forays as suicide missions. The difference today is like chalk and cheese. Record companies and management now have a much more global attitude."

All Australian labels would agree that a global vision is essential when it comes to developing repertoire, and they are increasingly investigating ways to market Australian music more effectively in overseas territories. "Australian artists currently represent 30 percent of our business," says Denis Handlin, managing director and CEO of Sony Music Australia. "It's very important from this point on that we gain international success, and we have set ourselves some high international goals to achieve that. The company has committed to manpower support in New York and in the U.K."

The past year has been very successful in terms of Sony's local roster, with Daryl Braithwaite's "Rise" album reaching sales of 270,000 units and the Black Sorrows' "Harley And Rose" album selling 150,000. "We had a great year locally, but our goal this year is to achieve serious international success," Handlin says. "We want to make records that not only appeal to Australia but can impact overseas as well." Part of that vision includes more overseas input at the point of recording the album, utilizing overseas songwriters and producers. "It's not that we are trying to take away any originality from the artists, but having that input and getting the act overseas gets them attuned to what's happening over there," he says.

With the release of the Midnight Oil live album and plans for an international release of new artist Rick Price (who is featured on the "Wizards Of Oz" bill in Los Angeles this month), Handlin is expecting a bumper year for the company. "I think the flag will definitely be flying for our artists internationally," he says, "and we'd like it eventually to be a victory flag."

Securing commitment from overseas companies has often been a problem for an Australian artist, but in some cases artists have been receiving strong support from those firms at a very early stage. Troy Newman, on East West Records, is a case in point. Signed to the Australian company, Newman so impressed East West America that they chose to release his album "Gypsy Fire" simultaneously with Australia.

Mark Pope, Newman's manager and a veteran of the Australian music industry, says, "It was quite a feat for an unknown artist. Usually, bands go over to America with the tag 'the biggest act in Australia' and that's been happening for ten years. Most of the acts that have waved that banner have gone there and failed, so it doesn't mean much these days."

A joint commitment meant that East West America was involved with the creation and the image of Newman's album, and the first single, "Love Gets Rough," made inroads into the American charts, reaching the lower end of Billboard's Hot 100. "East West is committed to the long haul and the artist's development. They see Troy as a potential blue-chip artist," says Pope.

Imago Records took commitment a step further by establishing an A&R base in Australia, and their first signing, Baby Animals, has already made headway in the U.S. market.



Manager John Woodruff

"Imago believes that Australia is a major source of talent for the whole world," says Baby Animals' manager John Woodruff. "It's a very new philosophy, but it makes sense; it means the American company, from day one, can finance the album, the tour support and the videos because they have 100 percent of the world to recoup the costs instead of only 5 percent of the market, which is all that Australia represents."

He adds, "The Baby Animals album is huge in Australia—with sales of 210,000 already—but that is nothing in terms of the investment. You potentially have to be able to sell millions of records to get the investment back, so it makes it very difficult for Australian record companies."

Baby Animals are supporting Van Halen on their U.S. tour. Their second single release, "Painless," received 16 weeks of high rotation on MTV, and the album has sold around 200,000 units in the U.S. "It's been a long grind and there's a lot more work to go, but the band is certainly making inroads," says Woodruff.

While Michael Gudinski's Mushroom Records, Australia's largest independent label, has had unheralded success overseas—particularly with acts like Kylie Minogue, who has now racked up world sales of 10 million albums—the company is now looking further afield.

"International success is increasingly important to the company, and we are frustrated that we are not getting as many albums out there as we would like. In the future, we are monitoring more closely how we license our product overseas," says Gudinski. "With so many large independents being absorbed by major companies, Mushroom is now one of the biggest independent

labels in the world and we are certainly planning to widen our horizons. One of our goals is to set up our own Mushroom label through the U.K. and Europe, and if we get success in the U.S. we'd like to follow there as well. Because we set up license deals for each act, some of our acts do not get releases, which wouldn't happen if we had a label deal."

But the northern hemisphere is not the only market Australia looks toward these days. More companies are investigating the prospects of breaking the Southeast Asian market. "The rationale is to break America or Britain, but Australia is the biggest Western country in the Asian region and it is potentially a huge consumer market for Australian music," says Stuart Rubin, managing director of BMG Records Australia. "When you consider that the population of Indonesia is 180 million and their record industry is now 70 percent legitimate, there's enormous potential."

One band that has already made considerable inroads into Asia is Indecent Obsession, whose first release, "Tell Me Something," made it to the top of the charts in Malaysia and Hong Kong and to the Top 5 in Japan—it also charted Top 30 in the U.S.

"When we signed with MCA, Stuart Watson, head of MCA International, was confident the band could break in Asia, which made more sense than just sitting around in America and just waiting," says the band's manager, Amanda Michaelson. "We spent a lot of time there, touring five times in Japan, but it proved that we could break through."

But while Australian rock 'n' roll has been the litmus test of worldwide success, East West's managing director Philip Mortlock believes that in the future other musical styles will make an impact on the world. "Everyone is focused on the next INXS, but there are Australian jazz artists, classical artists and world-music artists all carving niches around the world," he says.

He points to the success of East West jazz artist James Morrison, who has achieved releases and good support for his last three albums in every world territory—a feat many pop acts haven't achieved. "I think we've been so focused on rock 'n' roll, we haven't seen the potential of other artists," says Mortlock.



Sony's Denis Handlin, right, with Daryl Braithwaite



Mushroom's Michael Gudinski



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The Invisible Hitmakers Of Oz

For every Australian act who's broken through in the top half of the world, there has been a non-performing talent who's made it as a songwriter, producer, publisher or record exec

BY GLENN A. BAKER

SYDNEY—For ten weeks in 1981, Olivia Newton-John's "Physical" occupied the No. 1 position on the Billboard Hot 100. Not only was it the biggest U.S. hit of the year, it was a prime example of how Australia's music industry, in all its facets, had successfully infiltrated world markets.

Newton-John was an Australian artist who had sailed off to London in the mid-1960s to seek her fortune. Her manager was Roger Davies, an Australian who had guided top Down Under pop outfit Sherbet to huge success in the 1970s.

The song was written by Steve Kipner, who had fronted the '60s Sydney garage band Steve & the Board and had elbowed his way to international acceptance via the hit duo Tin Tin. It was produced by mentor John Farrar, former leader of the Melbourne '60s hit band the Strangers, who by that stage had penned a string of global Newton-John hits himself.

For every Australian act who has broken through in the top half of the world, there has been a non-performing talent who has achieved some distinction as a songwriter, producer, manager, journalist, road manager, radio announcer, music publisher, impresario, film scorer or record-company head. These largely unsung Aussie heroes not only have opened doors for Australian artists but also have played a significant role in the international music industry.

Australians were in key positions as early as the mid-1960s, when such acts as the Easybeats, the Seekers and the Bee Gees were assisted in Britain on BBC Radio 1 and Radio Luxembourg by such sympathetic deejays as Australian Alan Freeman. When the Bee Gees arrived in London, it might have been Brian Epstein they were determined to connect with, but it was his deputy, Australian Robert Stigwood, who took them under his wing. Stigwood was, in fact, preceded by Peter Gormley, who had taken Frank Ifield to England in the late 1950s, was then managing Cliff Richard and the Shadows, and would go on to give Olivia Newton-John the base of British success she needed to crack the American market.

Out of that 1960s scramble to the pop mecca of London came the duo of Harry Vanda and George Young, who scored a transatlantic hit with "Friday On My Mind" as members of the Easybeats. Then they went on to an illustrious career as songwriters (David Bowie, Rod Stewart, Grace Jones, the Bay City Rollers, Gary Moore, Peter Frampton, INXS and others) and producers (AC/DC).

Hit songwriting has long been an Australian strong suit, going back to the pre-rock days when Dorothy Dodd penned the lyrics for "Grenada" and Percy Grainger wrote "An English Country Garden." Next to Vanda & Young must be ranked Terry Britten, the lead guitarist from the '60s Adelaide band the Twilights (which also yielded up Little River Band leader Glen Shorrock). He has crafted mega-hits for the likes of Tina Turner, Cliff Richard and Michael Jackson. Then comes Steve Kipner, a deft writer of ditties for a score of notables, including Chicago and George Benson as well as Olivia Newton-John.

Kipner's father, Nat, who produced the Bee Gees before they left for England, was also no stranger to the charts. With John Vallins, he wrote the 1978 Johnny Mathis & Deniece Williams U.S. No. 1, "Too Much Too Little Too Late." Brian Cadd, another '60s



Mike Chapman, left, with Nicky Chinn

hitmaker (the Gloop, Axiom), started out writing songs for former Manfred Mann vocalist Paul Jones and went on to provide material for the Pointer Sisters, Bonnie Tyler, Glen Campbell and Yvonne Elliman.

Peter Allen—one half of early-1980s Australian television act the Allen Brothers—while becoming a major stage-musical star in New York, wrote hit songs for Melissa Manchester, Olivia Newton-John and Christopher Cross. Hans Poulsen, a cosmic wonderchild

in London in 1985 writing songs for the stage musical "Time," which were sung by Julian Lennon and Cliff Richard and produced by Burt Bacharach.

And on it goes. Reece Kirk wrote Crystal Gayle's 1983 U.S. country No. 1, "Our Love Is On The Faultline"; Mark Holden (a '70s teen idol) is writing for Belinda Carlisle; and folk master Eric Bogle has racked up hundreds of covers for songs like "And The Band Played Waltzing Matilda" by everyone from the Fureys to the Skids. Billy Field has written for David Lee Roth and Mick Fleetwood.

The most successful Australian producer is Mike Chapman, who left Brisbane as a mere lad, formed the Chinnichap production/writing partnership with Nicky Chinn in London, and found instant success with Suzi Quatro, Smokie, Mud and Sweet. Since then, his enormous credit list has included Blondie, Pat Benatar, the Knack and, recently, Baby Animals.

There is also no shortage of Australians in key industry positions. Apart from Stigwood, there is supermanager Roger Davies, whose present and past client list includes Tina Turner, Olivia Newton-John, Joe Cocker and Mick Jagger. There's also Jeffrey Schukraft, former Little River Band manager, who now takes care of American act Nelson.

Stephen Shrimpton, former EMI Australia managing director, is now back in Australia in a regional capacity for Warner Music International after directing the multinational's European operations and, earlier, running Paul McCartney's MPL Communications for years. PolyGram Music Publishing head Colin Cornish recently moved to Hollywood to become president of PolyGram/Island Music Publishing, which makes him the first Australian executive to head up a North American publishing house.

And, of course, it is only fitting that Australia, the country that helped pioneer the inventive rock video clip, gave the world Russell Mulcahy, the first superstar rock-clip director. Mulcahy's work for Duran Duran, Billy Joel, Elton John and a score of others set a widely imitated visual tone for rock vision. Just as the Fairlight synthesizer—an Australian invention—helped alter the technology of contemporary production. Just as Australian visual artist Martin Sharp defined the psychedelic "look" of British rock with his startling design for Cream's "Wheels Of Fire" album.

This country's contribution to global music creation, production, recording and organization is wholly disproportionate to its remote geographical position and tiny population of just 17 million. From the vastly experienced roadies regularly poached by visiting acts to the seemingly endless legion of creators and conceptualists, there is virtually no area untouched by a special expertise bred and nurtured in the Great Southern Land.



Superwriters Vanda & Young

CASEBOOK: INXS

Market: U.S.

BY TERRY BARNES

LOS ANGELES—Led by an admitted megalomaniac, working hundreds of 18-hour days on the road, and willing to gamble a million dollars on video, INXS pounced on the U.S. in 1982. Manager Chris Murphy pulled up his Australian roots, moved in with an American family, and took an office at Atco Records to better "understand how they clicked."

"The day I met Chris," recalls Sean Coakley, then head of Atco promotion and now New York-based president of Murphy's MMA Management, "he sat down in my office and asked, 'Do you mind if I sit here for a while and just listen to you on the telephone?'"

"After an hour, I asked how long he was planning to stay. He said, 'As long as it takes me to really understand this market.' I said it would take about a year. And that's about how long he ended up staying."

Over the next 18 months, as Murphy scrutinized radio, retail and touring, INXS latched onto three U.S. tours. Their third Australian album, "Shaboo Shoobah," became their first U.S. release in 1983.

"The timing was perfect," Coakley explains. "Radio was under tremendous pressure and attack because it had been so resistant to New Wave. AOR programmers knew they couldn't recycle the same dinosaurs forever, but they weren't sure which new acts would burn out and which would stick."

AOR was just as skeptical of INXS, but the group's live act made them believers. "You could tell that these guys weren't



some group that had gotten together last Tuesday," says Coakley. "They had a certain confidence and ease with each other onstage. You knew they'd been together for years; they seemed permanent."

By the end of INXS' first U.S. tour, "Shaboo" had launched two Top 10 AOR tracks.

"That same year," says Coakley, "we put out a mini-album, 'Dekadance,' which was remixed tracks from 'Shaboo.' It cemented things forever with alternative radio. A third big factor in breaking INXS was college radio. And there was also this new upstart called MTV, which put INXS' first video in their Top 30."

In 1985, after changes in the Atco structure, Murphy moved the group to Atlantic. "It worked very well for them," comments Doug Morris, Atlantic's president and CEO, "because, as fate would have it, 'Listen Like Thieves' was the album that busted them. And when the back catalog started selling, we knew we really had something." On April 12, "What You Need" became the group's first ticket into the pop Top 5.

Between video clips and live dates, the INXS assault was relentless. "We seemed to be around the corner every month in America. It was hard to ignore us," admits lead singer Michael Hutchence. Over 10 years, INXS played nearly 500 U.S. gigs, many of them during 18-hour days, after the group sat for interviews at radio stations, TV stations, cable stations and maybe even Texaco stations. ICM stuck to its "undersell the venues" strategy, which kept the group playing to overflow crowds clamoring for a short supply of INXS tickets.

In December 1987, INXS fired the big gun: "Kick." The album started with a No. 1 single ("Need You Tonight"), followed by a No. 2 single ("Devil Inside"), a No. 3 single ("New Sensation") and a No. 7 single ("Never Tear Us Apart"). When the dust cleared, "Kick" was quadruple platinum, "Thieves" moved up to platinum, and "Swing" and "Shaboo" were certified gold.

When you weren't watching INXS onstage, you couldn't miss them on TV. In a 1991 *USA Today* list of artists with the most clips played on MTV, INXS tied for second place. But their huge investment in 37 promotional clips turned into a gold mine. INXS's five longform videos have earned gold and platinum certifications.



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Casebook: MIDNIGHT OIL

Market: France

BY EMMANUEL LEGRAND

PARIS—If France has had a love affair with AC/DC since the 1970s, the nation was rather slower to see the attractions of a new standard-bearer for Australian rock, Midnight Oil. But after their cult status in the early '80s, the Oils eventually became one of the most popular bands in the country.

The first albums to get really solid distribution in France by CBS were 1983's "10,9,8,7,6,5,4,3,2,1" and 1984's "Red Sails In The Sunset." Virginie Auclair, marketing director for Sony Music's Columbia label, recalls, "At that time, the band came to play in Paris in a small club. We concentrated our promotion and marketing on specialized outlets, press, TV programs and retailers. It created a good buzz."

Eventually, the albums sold over 15,000 units, mainly through word of mouth. Salomon Hazot, of the concert-promotion company Garance, says the band's early recognition in France owed a lot to Antoine de Caunes. The host of a TV rock program on French public channel Antenne 2, he was one of the first in the media to pay attention to the Oils.

Chart activity started late. It was only with "Diesel & Dust"

The follow-up package, "Blue Sky Mining," was a Top 3 seller. It sold 480,000 copies and yielded two Top 50 singles: the title track and "Forgotten Years."

Says Auclair, "When 'Beds Are Burning' came out, we knew we had a major hit. But we struggled to get the radio stations to play it. Leading Top 40 stations NRJ, Skyrock and Fun were mainly dance-oriented and were telling us that, though they liked the song, it didn't fit their formats."

"At one point, NRJ decided to add it and unexpectedly clubs started playing it. The record mainly grew from that and made the charts at the end of the summer. But it needed six months of hard work before it took off," she says.

One key aspect in breaking the Oils was their ability to cut it live. Following the release of "Diesel & Dust," their increasing popularity was evidenced by the fact that they played first in a 1,200 capacity venue (Elysees-Montmartre) and then, three months later, in a 6,000-capacity hall (Zenith), paving the way for future shows at the 15,000-capacity Bercy arena. In addition, the group played a series of concerts in French cities before 5,000 to 8,000 fans.

"It's a real live band," says Hazot, who contends that when he booked them for Zenith he was considered "crazy by everybody, but I was convinced they could sell out there." For Hazot, this success proved that rock bands can make it without having to compromise themselves with mainstream promotion such as prime-time TV variety shows.

Auclair says that having a Top 50 song was important in order to expand from the band's core support to a wider public. She also feels that their "ecology-conscious" message was important in the image building. "We did a special marketing campaign for 'Blue Sky Mining' with Skyrock that was inspired by the ecological message. It was innovative for that time," she says.

Both Auclair and Hazot contend that working with an act from a distant country isn't a major problem, provided things are carefully planned in advance.

Both also note their good working relationship with the Oils. Hazot laughs, "They weren't too excited about touring France at first, but they learned to discover the country. I think they changed their minds when we took them to good restaurants."

Casebook: JOHN FARNHAM

Market: Germany

BY ELLIE WEINERT

MUNICH—John Farnham has yet to establish himself in the U.S. or the U.K., but when it comes to Europe's largest music market—Germany—the singer is probably one of Australia's best-known exports. "You're The Voice" was a No. 1 single here in 1987, and his album sales to date exceed 400,000. Last year, he made a splash via concert dates with ZZ Top and Bryan Adams.

RCA/BMG introduced Farnham to Europe in 1987 with the help of the best marketing tool available: the artist himself. "Although 'You're The Voice' had a promotional video, RCA felt it was essential to present Farnham in each European country for as long as each deemed necessary," explains Rick Blaskey, who was then VP of European marketing for RCA U.K.

Farnham spent three months doing promotional work and performing live throughout the region, and the result was chart success in not only Germany, but Spain, Holland, Belgium, Sweden, Denmark, Norway and Switzerland as well. RCA applied the same marketing techniques that helped break Whitney Houston and Bruce Hornsby, according to Blaskey.

In Germany, Farnham appeared on two major TV shows and impressed the public by singing live instead of lip-syncing. "You're The Voice" went to No. 1 in April, slipped, then returned to the top the following month. In total, the record spent 19 weeks on the charts and sold 300,000 copies.

Eckhart Gundel, marketing head at BMG Ariola Hamburg, enthuses, "The John Farnham phenomenon was the magic of the song, 'You're The Voice,' combined with the charisma of the artist. He made friends everywhere he went—and the media just loved him for it." The singer's "Whispering Jack" album hit No. 4 in May 1987, selling 240,000 copies, just short of Germany's gold status of 250,000.



that the band cracked the French album charts in the spring of 1988, reaching the Top 5 that fall and selling a total of 680,000 units. The album produced three Top 50 singles, including the Top 5 "Beds Are Burning" and the Top 20 "The Dead Heart."

(Continued on page A-20)

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Farnham

(Continued from page A-18)

A tour of summer festivals that same year introduced Farnham to German concert audiences. He appeared in Munich with Chris de Burgh and performed two dates with Tina Turner in Essen and Giessen.

In 1988, RCA/BMG embarked on an intensive marketing drive in the German media and at retail for Farnham's "Age Of Reason" album. Again, the singer jetted in for a seven-city concert tour. The release sold 150,000 copies, and the title track was a Top 20 single.

To support his "Chain Reaction" package, Farnham toured in 1991, and the itinerary included three concerts with ZZ Top and Bryan Adams in Mannheim, Nuremberg and Cologne. He also played at the open-air Rock Am Ring festival at the famed Nuerburgring auto racetrack for a crowd of 70,000.

This year, RCA/BMG is hoping that Farnham's consistent appearances in Germany will assist sales of his live double album, "Full House," from the "Chain Reaction" tour. Sales by March had topped the 20,000 mark, and a single of Farnham's show-stopping version of the Beatles' "Help" was set to be released in late April. In addition, the label undertook a special four-week advertising campaign in the German TV guide magazine, *Hoer Zu*, which has a circulation of 3.4 million.

Casebook: CROWDED HOUSE
Market: Canada

BY LARRY LeBLANC



TORONTO—The United States' northern neighbor was so important to Crowded House, says the band's manager, Gary Stamler, that they "almost have dual citizenship in Australia and Canada."

Comments Peter Diemer, VP of national promotion at Capitol Records/EMI of Canada, "Our company has a special relationship with Crowded House because where they broke into North America was here in Canada. It's like their second home."

The band's debut album, released in July 1986 and containing the hits "Don't Dream It's Over" and "Something So Strong," sold 150,000 units here. Almost instantly, it gave the band a sizable national profile. "When people heard the album at Capitol, they fell in love with it," recalls Olie Kornelsen, former director of promotions for the label.

Prior to the album's release, Stamler and the band's Neil Finn met with Capitol executives in Toronto to discuss battle plans. "Neil had been on a whirlwind trip that week, flying from Australia to L.A.," recalls Kornelsen. "Though jet-lagged, he seemed very eager to do whatever it took to break the record. He also knew a lot about the country, about certain radio stations, which impressed us."

Just after the album launch, Finn returned with band members Nick Seymour and Paul Hester for a two-night acoustic set at the Duke of Gloucester pub in Toronto for local media. While it created a strong impression, a quickly arranged, electrifying show at the Diamond Club soon afterwards gave the band—then touring with Bruce Hornsby—practically legendary status. "When Bruce canceled two nights because of laryngitis, we quickly put together a date at the Diamond," recalls Kornelsen. "The place was just packed out, and the band gave an unbelievable show."

Capitol pushed "Don't Dream It's Over" and "Something So Strong" up the charts and heavily cross-promoted the band at radio and the MuchMusic national video service. "The band was willing to do almost anything we asked them to do," says Kornelsen. "Unfortunately, it didn't gel the same way in the U.S., but the fact we were doing something up here affected how people in the company felt down there."

Stamler says strong Canadian support of the follow-up was even more crucial. "Canada really broke away and showed its colors on 'Temple Of Low Men,'" he says. "The record company ran 'Better Be Home Soon' up to No. 1 [on *The Record* singles chart] for two weeks, while Americans couldn't get it into the Top 40."

"We did an extensive tour, a backwoods tour, where we

crisscrossed Lake Ontario three times. We were all over the place. Canadian acts don't even do some of the cities we did!" says Stamler.

Kicking off the summer 1991 release of the "Woodface" album, Crowded House performed at a well-attended media launch at the Canadian National Exhibition bandshell in Toronto, followed by several days of local promotion and a knockout gig at a media club showcase in Montreal. A few months later, the band returned and played sellout dates in Vancouver, Calgary, Edmonton, Winnipeg, Toronto, Ottawa and Montreal.

Sales of "Temple Of Low Men" in Canada were not far behind those of the first album's 150,000 units, according to Stamler, while "Woodface" has hit 50,000 so far. "The [latter] did well in the fall," says Diemer. "The fan base was re-attained, but there was a lot of traffic out there."

With the recent Crowded House activity in the U.K., the label has now relaunched the album here and issued "Weather With You" as a focus track. "Based on [the single's] Top 10 status in England and the history of the band here, we should be able to relaunch the album," says Diemer. "It has been out for a long time, but the response from the few radio stations that have been playing 'Weather With You' has been very positive."

Casebook: JIMMY BARNES
Market: Sweden

BY HUGH FIELDER

LONDON—It's difficult to overestimate the significance of Jimmy Barnes on the Australian rock scene. During his 20-year career as lead singer of Cold Chisel and as a solo artist, he has come to personify Australian hard rock. His albums are owned with pride in Australia, and mention of his name to any expatriate will invariably produce a bout of homesickness.

But, like many indigenous acts, Barnes' music has not traveled too successfully to other territories. Cold Chisel signed a worldwide deal with Warners in the late 1970s and released albums on Atlantic, Elektra and WEA, but, despite the radio-friendly AOR appeal of their "East" album in 1980, they failed to achieve a U.S. breakthrough. (Rumor has it that their chances were not improved when they trashed some offices at their U.S. label while on a promotional visit!)

As a solo artist, Barnes was signed to Geffen for the world beyond Australia and his eponymous 1986 album—compiled from two Australian releases—was picked up by Warners most successfully in Sweden, a country that's about as far away from Barnes' homeland as it is possible to get.

"We felt it was an exceptionally strong album and that Barnes' style of rock would do very well here," recalls international label manager Mattias Wachtmeister. "Radio particularly favored him, and several programmers dug deep into the album, playing four or five tracks from it. The press reviews were also good, which encouraged us to take advertisements in the national newspapers, and we also managed to get two video clips on TV—something that's very difficult with an unknown foreign act."

Despite the fact that neither of the two single releases made the charts, the album made a sustained showing in the Top 20, selling nearly 20,000 copies—very respectable for a country with a population of 8 million.

Barnes' subsequent albums, "Freight Train Heat" in 1988 and "Two Fires" (released by Atlantic) in 1990, failed to emulate the first, although both sold around 10,000 copies.

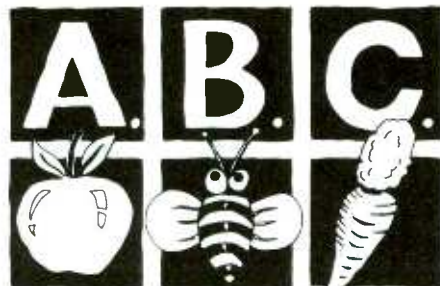
"Neither of them was as solid as the first," says Wachtmeister, who also admits that there were logistical problems in trying to coordinate a personal promotional visit by Barnes, since they did not have direct access to Barnes or to his Australian label, Mushroom Records.

Indeed, when Barnes undertook a European tour in the late 1980s, he played gigs in neighboring Norway but somehow never managed to cross the border into his most successful territory outside Australia.

Nevertheless, Wachtmeister remains confident that Barnes could still revive his fortunes in Sweden. "If he made an album as strong as his first, I'm certain he would do very well here. Sweden is the best Springsteen market in the world, and Barnes' albums appeal to the same market."

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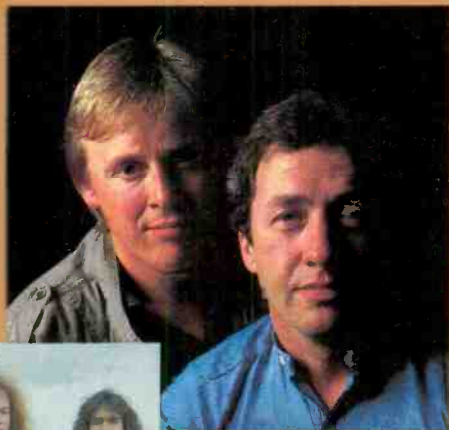
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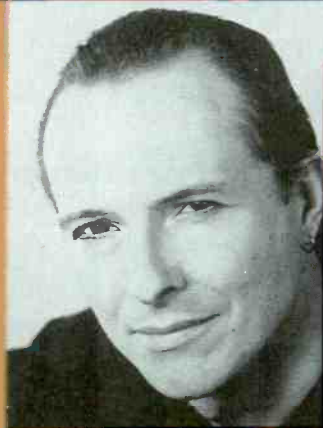
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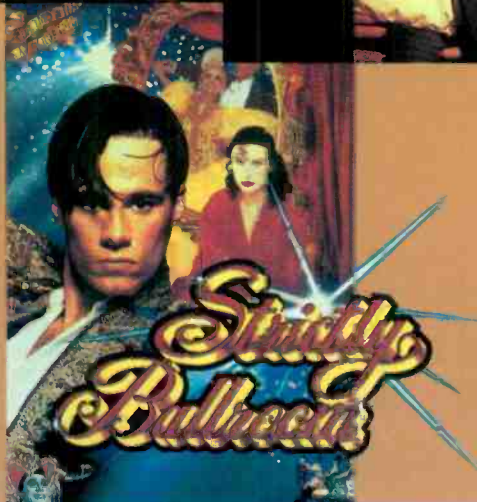
AC/DC



WAYNE JURY



MARK WILLIAMS



STRICTLY BALLROOM
Soundtrack Album

SPOTLIGHT ON

A U S T R A L I A

Casebook: KYLIE MINOGUE/
JASON DONOVAN
Market: U.K.

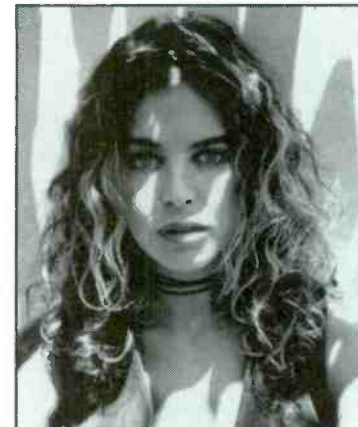
BY PAUL SEXTON

LONDON—The European evidence is that the latter-day career modifications of Kylie Minogue and Jason Donovan have enhanced their long-term prospects, but with mixed short-term results.

Minogue's 1990 switch to a sexier, adult image and Donovan's 1991 stage debut in the London production of Andrew Lloyd Webber's "Joseph and the Amazing Technicolour Dreamcoat" have widened their potential fan base, but they no longer hold chart sway as they did in the Stock Aitken Waterman-dominated late '80s.

That said, Minogue has maintained an enviable record of reaching the U.K. Top 10 with all but one of her hits since January 1988. Following two multi-platinum albums ("Kylie" and "Enjoy Yourself"), last year's "Let's Go To It" failed to reach silver status (200,000 units).

Donovan had enjoyed seven U.K. Top 10 hits from 1988 to 1990, but more recent singles brought that run to an end. His multi-platinum success from the days of albums like "10 Good Reasons" and "Between The Lines" was in decline by the time he departed SAW's



Kylie Minogue

PWL label last year with a "Greatest Hits" set. But Donovan's new entertainer image and his association with a familiar, popular musical catapulted him back to the chart summit. He is now with Polydor, and his "Any Dream Will Do" single was No. 1 in the U.K. and helped take the original cast album to platinum sales (300,000) locally.

Minogue's recent German single, "Give Me Just A Little More Time," was an airplay

hit but charted only modestly, while sales of Donovan's last PWL album fell well short of his customary gold (250,000) standard. Their lack of availability for promotion has, says Wolfgang Johansen, director of international artist marketing for East West Records Germany. "Physical presence is very important. The fact that both artists were involved in other activities—with movies and musicals—there's no chance."

But PWL managing director David Howells argues, "Pop acts aren't about touring. The audiences at a Kylie or Jason show bring copies of the albums to be autographed—they already have the records. Kylie has gone on record more than once assaying she's set out to change her audience, and unfortunately her album sales have dropped as a result."

Mike Soutar, editor of Britain's leading teen magazine, *Smash Hits*, comments, "It can't be denied that their influence and fame has waned since the glory days three years ago, but I'm amazed how they've both managed to reinvent themselves, in a way nobody else has in the last five years. Kylie's image as the saucy foxstress and Jason's as the thespian star have given them a staying power you would never have expected at the outset. They're both still very bankable: If I'm looking to do a promotional poster, chances are they'll still be on there."

The reinventions have afforded new media opportunities. "Magazines like *The Face*, *I-D* and *Vogue*, those doors have opened for Kylie in the last couple of years," says her British press officer, Sue Foster at Sharp End Promotions. Polydor press chief Lee Leschasin says of Donovan, "The 'Joseph' show has completely opened up his market. Now he's known to housewives, middle-aged men, everybody. He was famous before, but in a much narrower market. It probably would have taken a very long time to achieve that just by making records."



Jason Donovan

Casebook: THE DIVINYLS Market: U.S.

BY JIM BESSMAN

NEW YORK—Anyone who never thought the Divinyls could break in America has to be forgiven. Not only did the band's 1983 debut album, "Desperate," front such riveting but despairing tunes as "Boys In Town" and "Only Lonely," but lead singer Christina Amphlett, in her Catholic schoolgirl's uniform and holey stockings, set new standards of bizarre performance, painting her face with lipstick and seeming to tear out her hair in between monkeylike moves.

Then in 1991 came the band's eponymous Virgin Records debut album, which included a song that even pop radio couldn't resist. With "I Touch Myself" dominating the MTV airwaves and rocketing up the singles charts, the Divinyls—who are Amphlett and her guitarist and co-songwriter



Mark McEntee—suddenly became an eight-year overnight sensation.

"Of course, they had three albums that had done well at alternative, so we weren't starting from scratch," says Virgin's Diana Fried, the Divinyls' product manager. "But the reason they broke is that they had such a great song and video. The video was done way in advance, and

we were able to get it on MTV prior to the album's release. In fact, it was in 'Buzz Bin' rotation the day the album hit the street."

That was January 29 of last year. "MTV pounded the video and generated a lot of radio activity on the song," Fried continues, "even though it was more rock than radio was playing at this time last year. But it was an undeniable hit record, and, between having a great video and MTV really supporting it, we really had a hit, and the album practically went gold on the song alone."

But the "I Touch Myself" clip wasn't the only part of an intensive promotional campaign laid out well ahead of the "Divinyls" release. Blessed with a two-month setup time, Virgin was able to send out thousands of advance cassettes to radio, retail and press. A three-part teaser postcard campaign and a vinyl-covered promo CD caused further excitement, while December press dates by Amphlett and McEntee in New York and Los Angeles brought forth media saturation in February.

With the single and album well established, the Divinyls commenced a U.S. tour of approximately 50 major markets. "That they're a very powerful live band helped bring in the non-believers," says CAA's Mitch Rose, the Divinyls' agent. "A lot of people who didn't know their history might have thought they were just a one-hit wonder, but when they saw them live, they realized they were a real rock 'n' roll band!"

This time out, though, Amphlett presented herself as the steamy seductress portrayed in the "I Touch Myself" video. "She and Mark had paid their dues and finally came in with the right record," says Fried. "They'd made a name for themselves, and we were very happy to take that base and get a hit."

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Casebook: THE CLOUDS Market: New Zealand

BY GRAHAM REID

AUCKLAND—For an Australian band to be accepted in New Zealand is good for their credibility back home, given that the smaller country is very selective about music from its neighbor.

So the Sydney-based four-piece Clouds are more than gratified by their acceptance next door, as it were. "We were very nervous about playing there last June," explains drummer Stuart Eadie, "because we knew New Zealanders are very discerning about their music. We thought they'd slag us off, but it went very well and was a lot of fun. We can't wait to get back over. The country is also a melting pot for amazing raw talent, and nearly everyone we know comes from there. To be received well in New Zealand is both flattering and encouraging."

It has also not been uncommon for Australian bands of all kinds to make their initial impact here before breaking elsewhere. Midnight Oil, the Angels and Cold Chisel regularly toured the country and built loyal followings that often allowed them to add "Gold disc: New Zealand" to their band bios.

Eadie notes that the Clouds' Kiwi connection was reinforced by their recent Australian tour with Crowded House, which is led by New Zealand expatriate Neil Finn. And last year, they played a successful Auckland concert en route to the New Music Seminar. When in New York, they played at the Beowulf, supporting U.S. band the Poppies, "a 70-piece—yes, seven zero—group with five songwriters, full string and brass sections, someone on finger cymbals, the whole bit," says Eadie. "The fact they all turned up with a friend meant we played to a full house! Reports of that, the most memorable gig of my life, undoubtedly raised our profile back home."

At home, the Clouds are signed to independent Red Eye Records, headed by John Foy. Through the label, their album, "Penny Century," was licensed to Polydor in the U.K., Metro-nome in Germany and Barclay in France.

In Australia, the Clouds collected high placings in year-end 1991 charts for their "Loop" and "Cloud Factory" EPs and for "Hieronymus," the most recent single off "Penny Century." Eadie says he feels the band's direction is further into EPs, allowing them to diversify within the pop framework and give record buyers more insight into their music without the expense of album buying.

And the level of their live performances—regular crowds of 1,000 and a New Zealand tour in September—is comfortable for them. It also continues to give Kiwi fans what they like: the chance to see up-and-coming talent early in a career.



John Clouds

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PEARLS AND SWINE

At the Australian launch for "Wizards Of Oz" in March, Pearls and Swine proved to be a sensation, their performance rating the TV news and newspaper front pages. Now they're out for global impact.

It was just over a year ago that lead singer Robert Gale—previously with one of Sydney's most irreverent bands, Johnny Teen and the Broken Hearts—teamed with guitarist Mark Ward, bassist Ronnie Neal and drummer Ken Wheeler to create what they dub "swine metal." It is a musical brew that, they say, "lashes together the anger of punk, the vastness of 1970s metal, the raw brutality of thrash and the charming seductiveness of cabaret."

Onstage, Pearls and Swine have opened for leading Aus-

tralian bands like Noiseworks and Baby Animals, as well as overseas names like Motorhead and Jane's Addiction.

Released on new independent label Big Stars through Mushroom and published by Big Music/Mushroom, the band's debut single is "No More Room In Heaven." The facetiously titled "Far King Great" album is set to follow. Pearls and Swine is managed by Michael Browning and Sam Righi at Big Deal Management.

RICK PRICE

A new signing to Sony Music Australia's Epic label, Rick Price arrived with a splash via "Not A Day Goes By." The debut single, which he co-authored, climbed into the Australian Top 20 in three chart weeks, following strong radio support.

A singer-songwriter who has been playing guitar, bass, keyboards and drums since the age of nine, Price was an in-demand musician in various Sydney bands by the time he was 18. He concentrated on singing, though, and launched a solo career in 1988.

His debut album, "Heaven Knows," was recorded in the U.S. with producer Chris Lord-Alge (who's produced Rod Stewart, Joe Cocker, Steve Winwood and Tina Turner).

Price is signed to Sony Music Publishing, and his distinctive pop songs are attracting interest among Sony affiliates in the U.K., U.S. and Europe. Record releases are imminent. Sony Music Australia, meanwhile, is confident he'll soon be one of their leading artists. He is managed by Ralph Carr.



Yothu Yindi

Along with the nine acts selected for the "Wizards Of Oz" showcases, a guest appearance will be made by Yothu Yindi, who mixes tribal aboriginal music with contemporary rock. The members of the band hail from the remote aboriginal communities of Arnhem Land, situated at the top end of Australia in the Northern Territory.

Lead singer Mandawuy Yunupingu explains the meaning of their name: "It means mother and child, representing the kinship aboriginal people feel. We sing about animals and nature, all the things that relate to us and our association with Mother Earth."

While Yothu Yindi has already created a sensation in Australia, sweeping this year's Australian Recording Industry Awards, the band is also making waves in overseas markets. Signed to U.S. label Hollywood Records, Yothu Yindi is the first aboriginal band to establish a major world release, and their song "Treaty" is already a dance-club favorite.

American audiences first saw the band when they toured with Midnight Oil in 1988. They were also featured at last year's New Music Seminar. Their appearance at the "Wizards Of Oz" showcase is part of a six-week U.S. tour.

—KATHERINE TULICH



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Sony Music Australia

Album Reviews

EDITED BY MELINDA NEWMAN, CHRIS MORRIS, AND EDWARD MORRIS

POP

► TRACY CHAPMAN

Matters Of The Heart

PRODUCERS: Tracy Chapman & Jimmy Iovine
Elektra 61215

Chapman's world view hasn't changed a lot since her first album four years ago. Neither has her musical style. She still sings of the oppressed and the oppressors in a world-weary way that suggests virtually no hope. Salvation does come in the form of "Dreaming Of The World," a sprightly(!) tune about the wish for a better day. Also touching are the loving "Open Arms" and wistful title track.

► HARDLINE

Double Eclipse

PRODUCER: Neal Schon
MCA 10586

Newest Neal Schon project owes more to Bon Jovi than his previous outfits Journey and Bad English. That's largely due to lead singer Johnny Gioeli's rough and ready vocals. Schon's stellar guitar work anchors the songs, whether they be driving ("Rhythm From A Red Car"), midtempo ("Change Of Heart"), or beautifully acoustic "31-91." Also check out radio-friendly "Everything" and pop ditty "I'll Be There." Add video play and stir for potential megasuccess.

★ STEVE WYNN

Dazzling Display

PRODUCER: Joe Chiccarelli
RNA 70283

Former Dream Syndicate member's latest solo offering serves up his smart and snarly brand of alternative rock with a side helping of horns on "What A Drag It Is," genial rockabilly on "Tuesday," wistful reminiscence on "Bonnie & Clyde," and straight up on "Grace." Not that he needs it, but Wynn gets assistance from Flo & Eddie, Concrete Blonde's Johnette Napolitano, R.E.M.'s Peter Buck, and others. Consistently stylish and worthwhile.

XTC

Nonsuch

PRODUCER: Gus Dudgeon
Geffen 24474

Three years after the group's much-lauded "Oranges And Lemons," the English pop eccentrics bounce back with another radio-friendly melange of merrily pirated melodies, sometimes caustic lyrics, and slightly bent sensibilities. Unabashedly fond of the Beatles, the Beach Boys, and other pop keystones, Andy Partridge,

Colin Moulding, Dave Gregory, et al. offer some crackling good tunes; modern rock has winning opportunities in "The Ballad Of Peter Pumpkinhead," "Dear Madam Barnum," "Omnibus," and "Then She Appeared," among others.

DELBERT McCLINTON

Never Been Rocked Enough

PRODUCERS: Jim Horn & Delbert McClinton, Don Was, Bonnie Raitt
Curb 77521

While the Texas tornado's new one isn't as altogether rockin' as 1990's "I'm With You," it couldn't come at a better time: McClinton won the spotlight this year by sharing a Grammy with Bonnie Raitt for the duet "Good Man, Good Woman" (included here). Delbert's in generally great shape here, backed by the World's Most Dangerous Band and others on a steamy mix of rock, blues, R&B, and soul-tinged pop. Choice cuts: "Everytime I Roll The Dice" and great covers of John Hiatt's "Have A Little Faith In Me" and Bob Marley's "Stir It Up."

JOHN HAMMOND

Got Love If You Want It

PRODUCER: J.J. Cale
Charisma/Pointblank 92146

Singer/guitarist Hammond, making his first major-label appearance in 10 years, scarcely varies the formula of his '60s records—material here is almost entirely straight blues, picked country simple and with rocking backup bands. John Lee Hooker (on Charles Brown's "Driftin' Blues") and Little Charlie & the Nightcats lend support, but the fiercest tracks here are solo shots on Tom Waits' "No One Can Forgive Me But My Baby" and Son House's "Preachin' Blues," featuring Hammond's stinging slide work.

OYSTER BAND

Deserters

PRODUCER: John Ravenhall
Rykodisc 10237

Newest effort from frenetic U.K. folk-rock act consists of new material whose dramatic presentation and classic changes make you think that despite the publishing credits, these couldn't be original tunes. (Which they are, except for the Oysters' psychedelic cover version of Pete Seeger's "Bells Of Rhymney.") Highlights of a spirited, entertaining set include the rousing strains of "Diamond For A Dime" and "Fiddle Or A Gun," the up-tempo Celtic pop/folk of "All That Way For This," and the tense political parable "Elena's Shoes."

BAD RELIGION

Generator

PRODUCERS: Bad Religion
Epitaph 86416

L.A. postpunk five-piece offers a rough-edged set of mostly political/topical tunes reinforced by a solid wall of guitar racket. Standouts in a highly consistent set include the classic garage rock of "Two Babies In The Dark," hard-driving themes "No Direction" and "Only Entertainment," the sharp-edged beats of "Too Much To Ask" and "Fertile Crescent," and the killer groove of "Atomic Garden."

★ CHRIS CACAVAS & JUNKYARD LOVE

Good Times

PRODUCERS: Brett Gurewitz & Chris Cacavas
Heyday 025

Former Green On Red keyboardist Cacavas' successor to his solo unit's excellent 1989 debut is another moody guitar duke-out that surges along on the Crazy Horse-derived interplay of Cacavas' and John Thoman's axes. Leader continues to grow as an affecting singer, and tracks balance melody and instrumental fire beautifully; best starter for modern rockers here is the insistently hooky "Just Do Something."

OBITUARY

The End Complete

PRODUCERS: Scott Burns & Obituary
Roadrunner Records 9201

Into everyone's life a little death metal must fall and it might as well come courtesy of Obituary. There's a certain amount of charm to the relentless, but often melodic, beats here that accompany the apocalyptic (if often unintelligible) lyrics. Donald Tardy's drum work and lead guitarist Allen West infuse the project with just the right amount of foreboding.

VARIOUS ARTISTS

A Swell Party

PRODUCERS: David Kernan, Martin Smith
Silva America 1006

ORIGINAL LONDON CAST

Cole Porter Centennial Gala Concert

PRODUCER: Christopher Palmer
Teldec 9031-75277

Here are two welcome stragglers to last year's centennial tribute to songwriter Cole Porter. Silva America's "A Swell Party" is, indeed, partylike with a bright cast of singers performing against an equally smart-sounding dual-piano team. On the other hand, the star-studded "Centennial Gala" captures a one-night stand last June featuring Alice Faye, Van Johnson, Sammy Cahn, Michael Feinstein, and Margaret Whiting, among others. Take your pick; Porter is well-served on both discs.

★ MARANO & MONTEIRO

A Perfect Match

PRODUCERS: Ettore Stratta, Pat Phillips
Denon 9407

Is it pop? Is it jazz? Actually, the answer is a little bit of both. Either way, this is an ingratiating album, with a pocketful of Antonio Carlos Jobim bossa nova songs and pop ballads by others that couldn't be in better hands than those of vocalist Nancy Marano and her accordion duo mate. Roger Kellaway's piano and Gerry Mulligan's saxophone make single guest appearances. Spring's in the air with this one.

R & B

► CHAKA KHAN

The Woman I Am

PRODUCERS: Various
Warner Bros. 26296

R&B diva returns with a set heavily skewed toward crossover-oriented balladry. Initial single "Love You All My Lifetime" is already a top 20 item; remainder of package is weighted with similar-sounding material, but change-of-pace tracks like the kicking Marcus Miller-

produced "Everything Changes" and "I Want" sound like best bets for a follow-up number.

► GANG STARR

Daily Operation

PRODUCERS: DJ Premier & The Guru
Chrysalis/ERG 21910

The Guru's monotone rap delivery, backed by DJ Premier's spare beats and scratches, is surprisingly effective on pair's second label outing. While some rappers focus on issues, Gang Starr's world is geared more toward the neighborhood and daily life, though it still effectively makes social points. Among the best cuts are the loping "Ex Girl To Next Girl," Brooklyn homage "The Place Where We Dwell," and reality check "No Shame In My Game."

★ MOCCA SOUL

Persistence Of Memory

PRODUCER: Ron St. Louis
Savage 10569

Don't be fooled by the intense deep-house tone of act's recent club hit, "Losing You"; much of the material on this sparkling debut often does not break a beat above a sultry midtempo pace. Producer and songwriter Ron St. Louis proves his potential as the U.S. equivalent to Soul II Soul's Jazzie B by crafting a collection that blends elements of funk, retro-soul, reggae, and house into a unique sound that may expand the parameters of urban radio. Singer Joy Rose adds warmth and depth, and helps render tracks such as "Shelter Of Love" and "Deep Sea So Blue" quite powerful.

NONA HENDRYX AND BILLY VERA

You Have To Cry Sometime

PRODUCER: Joe Ferry
Shanachie 9001

While certainly not the most natural pairing that comes to mind, singer and vocalist/guitarist come together for this collection of soul tracks, some original, some classic. Hendryx returns to her R&B Bluebell days, soaring through tunes like "It's Your Thing." Vera certainly doesn't have the flash, but more than rises to the occasion, especially on a remake of his 1967 hit "Storybook Children." Half of the proceeds go toward the Rhythm & Blues Foundation.

JAZZ

► SHIRLEY HORN WITH STRINGS

Here's To Life

PRODUCER: Johnny Mandel
Verve 314 511 879

Pianist/singer Horn, whose last two Verve releases have re-established her as a major jazz talent, is heard here in vocal settings ranging from trios to large string-drenched ensembles arranged by veteran Mandel. (Wynton Marsalis sits in on trumpet for two tracks.) While Horn's similar attack and extremely s-l-o-w tempos tend to make this pretty languid listening at one sitting, romantic mood and leader's mature, slow-burning readings should make this a radio and retail hit.

► GROVER WASHINGTON JR.

Next Exit

PRODUCERS: Grover Washington Jr.: Donald Robinson; Sergio George
Columbia 48530

Saxophonist's fourth Columbia album finds him generously sharing the spotlight with such logical vocalists as Nancy Wilson ("Your Love") and surprising ones as rapper Doug E. Fresh ("Check Out Grover"). While sure to see action at contemporary jazz outlets with such tunes as the tasty "Greene Street," "Next Exit" could also see significant airplay from churban stations based on the delicate "Love Like This" (vocals by Lalah Hathaway) and snappy "Till You Return To Me," featuring the great Levi Stubbs.

LISA ONO

Menina

PRODUCERS: Kazuo Yoshida & Lisa Ono
BMG International 3200

An energetic, infectious bossa nova singer in the Astrud Gilberto mold, Japanese-Brazilian songstress Ono endears herself with a delightfully light, agile vocal style, backed by bands that range in size from a couple of players to those with large horn and string sections. Aside from airy, lovely themes such as "Quem Fala O Que Quer," "Roda De Choro," and "Clea," album highlights include the light, Jobim-esque "O Samba," the balladic "Cancela," the choral singalong "Carnaval," and the sweet Portuguese patter of "Para Com Isso."

CLASSICAL

► BAROQUE DUET

Kathleen Battle, Wynton Marsalis, Orchestra of St. Luke's, Nettle
Sony Classical SK 46672

Artist name power alone guarantees success here and, at its best, the album supplies more than a few thrilling moments. Best known of the nine works are Handel's "Let The Bright Seraphim" and the closing sections of Bach's "Jauchzet Gott" Cantata. Their florid passage work for both voice and trumpet are excitingly negotiated by Battle and Marsalis, and set an upbeat pattern that's relieved on occasion by more reflective selections. On the debit side is a tendency by the supporting instrumentalists to defer with undue modesty to their superstar colleagues, skewing balances unnecessarily.

MESSIAEN: TURANGALILA-SYMPHONIE

Loriod, Bastille Orchestra, Chung
Deutsche Grammophon 431 7811

The sprawling work is extravagant in its use of complex rhythms, harmonies, birdsong (a Messiaen trademark), and the inventive juxtaposition of dense and transparent textures. The youthful Myung-Whun Chung seems in absolute control of a piece that has exerted a strong appeal on young conductors. Witness the recording by Simon Rattle and the work's debut in 1949 by Leonard Bernstein while still in his 20s. The Chung interpretation has the imprimatur of Messiaen himself, and liner notes by the composer are detailed and informative.

NEW & NOTEWORTHY

BROTHERHOOD CREED

PRODUCERS: Aaron Arca & David Michery
Gasoline Alley/MCA 05742

New imprint's debut act already has a huge hit in "Helluva," a gentle rap delivered over the Rascals' "Groovin." Therein lies BHC's key to success: Virtually every one of the songs has an underlying melody taken from an R&B smash. The new and old seamlessly blend into some new creation, especially on "Hey Now," which incorporates the melody from "Strawberry Letter #23." Unfortunately, the original stuff isn't nearly as compelling, but that's not so surprising given the quality of the hit songs interwoven here.

JON SECADA

PRODUCERS: Emilio Estefan Jr., Jorge Casas & Clay Ostwald
SBK/ERG 98845

Gloria and Emilio Estefan protégé and label priority has a hit in the making with first single, the easy yet catchy "Just Another Day." And like Estefan, Secada is poised to capture the Anglo and Hispanic markets at the same time—two

tracks are in Spanish. The ballads, such as the graceful "Angel" fare better than the predictable up-tempo numbers. Secada's voice is much better suited to yearning crooning than speedy acrobatics. Look for multiformat action.

ERROLL GARNER

The Erroll Garner Collection Volumes 4 & 5

PRODUCER: Martha Glaser
EmArcy 511821

These never-before-released solo-piano mono recordings from 1954 offer a captivating testament to Garner's sheer pianistic creativity. With generally beautiful sound quality throughout, Garner's florid arrangements often spin into arhythmic fantasias, but always come back swinging powerfully, as on "Coquette" and "Liza." Other beauties in a radiant set include his lavish arrangements of "I Only Have Eyes For You" and "Old Man River," his arresting take on "That Old Black Magic," the glorious neoclassical touches on "Indian Summer," and the lush sonorities of "I Want To Be Loved."

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

German Record Industry Is Coming To The Aid Of Independent Music Stores

(Continued from page 1)

kets and mass-merchandise outlets.

To help counter this trend and the threat of stagnation, the local record industry is investing in a retail advice and staff training center, as well as a two-way computerized information and ordering system known as PhonoNet. Financed by 21 member companies of the German IFPI group, which have invested \$1.8 million in it, the system is currently operating on a pilot basis with six retailers.

The advice and training initiative is being run through a Cologne consultancy service called the CBT (Clearing und Beratungstelle fuer den Tontraegtermarkt). Heading the center is Peter Schmidt-Sausen, a free-lance executive who is VP of the Federal Assn. of German Consultants. Financed by the record manufacturers' trade association to the annual tune of \$170,000, it is operated in close cooperation with dealer organizations.

Schmidt-Sausen offers counseling on staff training and store modernization. His office also gives instruction in analysis of weaknesses in business organization, on strategic planning, cost accounting, product presentation, and marketing techniques.

"It's essential for the future prosperity of the record industry that the small and medium-size retailer population is not further reduced," he says. "We want to instruct dealers in applying modern operation methods."

LOSS-LEADER TACTIC

A key factor in the decline of these stores has been the expansion of record sections in department stores, along with the increasing role of supermarkets and "brown goods" outlets that exploit the attractiveness of sound carriers by using them as loss leaders. Appliance/consumer electronics chains such as Media Markt and Pro Markt have been known to offer hit CDs, which normally retail for about \$18, for as little as \$5.90, including value-added tax.

"The price-cutting and loss-leader strategy practiced by retail chains

create serious problems for the specialist dealer," comments Schmidt-Sausen, "particularly when product is offered at below-cost price. And this jeopardizes the overall distribution of sound carriers in Germany.

"We have to convince the specialists that there are other more beneficial and long-term ways to build a retail business than trying to compete on prices. The dedicated dealer must emphasize trained sales personnel, good presentation and service, a wide range of repertoire, and up-to-date releases. A specialist cannot compete in price terms with the chains, but he can prosper by offering a service which they can't match."

There are encouraging signs that loss-leader operations with sound carriers are diminishing, says Schmidt-Sausen, "because increasing costs are forcing the [mass-merchandise] chains to charge more realistic prices. At the present time, however, the German competition law is very lax when it comes to price-cutting. We are hoping that pressure from the European Community Commission will bring about a change in the law to prohibit the sale of goods as cost price or below. The retail price should be calculated on the basis of cost price plus expenses."

Schmidt-Sausen adds that the fragile financial structure of Germany's specialist retailers cannot continue to cope with the unfair competition of stores offering product at below cost price. Currently, 70% of Germany's small dealers earn less than \$25,000 a year.

WANTS HIGHER CD PRICES

He also maintains that retail prices must increase. "Because the price of sound carriers—in spite of inflation—has effectively dropped over the last 20 years, they are no longer regarded as prestigious products by the public. This trend has to be reversed. Hand in hand with the effort to eliminate loss-leader practices, the industry must act by mounting public relations exercises to restore the compact disc to its true status as a luxury item, a precious possession.

"This will prepare the ground for

the implementation of retail price rises which are essential to balance increases in costs and to keep the smaller dealers in business in order to safeguard future distribution and, ultimately, production. The public must understand that 30 DM [\$18.18] is no longer a realistic price for a CD."

In concert with this action, says Schmidt-Sausen, the record industry must continue to apply itself to easing the disadvantages suffered by small- and medium-size dealers. Four years ago, the market share accounted for by conventional dealers was 30%. Today it is only a little over 20%, which is 5% below what the industry regards as the minimum to safeguard optimum cover-

(Continued on page 68)



My Favorite Yearwood. MCA country artist Trisha Yearwood makes an in-store appearance at Camelot Superstore No. 264 in the Eastpoint Centre, Columbus, Ohio. Camelot conducted the appearance in conjunction with radio station WHOK Columbus. Shown, from left, are Kristy Good, DJ, WHOK; Dave Weigand, Northern regional sales director, MCA Nashville; Mark Farrell, district buyer, Camelot; Yearwood; and Tom Knight, manager, Camelot No. 264.

CSNY Set To Be Housed In 'Brilliant Box' Marks 1st Use Of Novel Plastic Pack On U.S. Release

■ BY PAUL VERNA

NEW YORK—The hotly anticipated CD release of Crosby, Stills, Nash & Young's "4 Way Street" has taken on new significance as a result of an unprecedented packaging decision by the band's manager, Bill Siddons, and its record company, Atlantic.

The two-disc set will be housed in the Brilliant Box, a plastic package of jewel-box dimensions that will contain both discs. In addition, it will be shipped partially in this jewel-box variant alone and partially in a 6-by-12-inch cardboard longbox.

Furthermore, Atlantic will offer retailers a 10% discount on the Brilliant Box alone, and 5% on the longbox, according to Yves Beauvais, the label's director of catalog development.

Siddons says the longbox discount will probably disappear after street date, while the discount on the Brilliant Box will be lowered to 5%. Beauvais said he could not confirm this.

The Brilliant Box, according to Siddons and Beauvais, is less costly than the standard double-thickness jewel box typically used on multiple-disc releases. Joe Nies, president of Fitchburg, Mass.-based Optima Precision, the U.S. distributor for the Belgian-

made Brilliant Box, says the package is used widely in Europe and has made its way into the U.S. marketplace through imports. However, the CSNY release marks the first time the novel box will be used on a domestic release.

Optima also makes colored, translucent, and marbelized jewel boxes used on recent Rykodisc discs and the new David Byrne CD on Warner Bros., among others.

Because of the special packaging provisions, the release date for "4 Way Street" has been pushed back repeatedly, most recently until July 14.

The decision to go with the Brilliant Box and the split release came after months of negotiations between Siddons and Atlantic. "Basically, we made a compromise agreement," says Siddons, who had lobbied for the Brilliant Box across the board.

Beauvais says WEA was "absolutely adamant" about giving retailers the option to purchase the CD in a longbox. Noting that "4 Way Street" is often cited in polls as one of the mostly eagerly awaited CD catalog releases, he says "it's a major event" that could not be compromised by alienating retailers.

What makes the CD release espe-

cially attractive is that it will contain four bonus tracks not included on the original 1971 album: Graham Nash's "King Midas In Reverse," Stephen Stills' "Black Queen," David Crosby's "Laughing," and a 10-minute medley from Neil Young comprising "The Loner," "Cinammon Girl," and "Down By The River." The Crosby and Young entries have never been released before, according to Beauvais. All four tracks are acoustic performances recorded during the same batch of shows that yielded the material for "4 Way Street."

Beauvais says, "WEA felt they couldn't maximize the potential of such a major release if it was in a shrink-wrapped jewel box. At the same time, it was important for us to accommodate the artists' preference."

He notes that the suggested retail price for the double-CD version will be \$27.98; the single cassette, which will not contain the four bonus tracks, will cost \$15.98.

Beauvais says another packaging option that was considered was a 5-by-10-inch paperboard package similar to AGI's limited-edition model for the current Van Morrison double disc and earlier boxes for Billie Holiday and Frank Sinatra releases.

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Retail

One-Stops Hit The Phones To Solve Street-Date Problems

ONE-STOP CORNER: One-stops continue to maneuver behind the scenes in an attempt to get **Sony Music Distribution** to reverse its decision to ship new releases on Monday. About a dozen major one-stops participated in a **National Assn. of Recording Merchandisers**-sponsored nationwide conference call to discuss the issue April 23. **Pam Horovitz**, NARM executive VP, termed the call "productive."

"The one-stops came up with a list of ideas that they think are worth discussing further that will help the one-stop community," she says. "The bulk of the call was devoted to what they can do to solve the street-date-violation problem. They also discussed punitive actions that can be taken so the guilty can be targeted without harming innocent parties."

Although a number of one-stops told **Billboard** the purpose of the phone call was to discuss litigation against Sony, that turned out to be "pretty far down the list" in the conference-call discussion, Horovitz says.

Street-date violations have been a problem plaguing the industry for a while. Most blame independent retailers for jumping street dates, although chains have been known to make what one one-stop executive terms "honest mistakes" in displaying product a couple of days before Tuesday, the industry standard release date. Manufacturers ship accounts by the previous Friday, in order to allow retailers and wholesalers time to get product into stores by Tuesday.

In early April, **PolyGram Group Distribution**, reacting to widespread street-date violations, withdrew Friday-shipment privileges from all New York one-stops and moved new-release shipments to Monday. Two weeks later, Sony also said it was cracking down on street-date violations by moving shipments to Monday for the entire one-stop community. But **Paul Smith**, Sony Music Distribution president, indicated that the new policy is not set in stone and that he is willing to work with one-stops on the issue.

So as a result of the NARM-sponsored conference call, a delegation of one-stops was scheduled to meet with Smith and other Sony officials April 30 to present some suggestions to him. Stay tuned.

NARM NEWS: NARM has announced its fall meeting schedule. The Wholesalers Conference will return to Newport Beach, Calif., Sept. 18-23 at the Hyatt Newporter. The Retailers Conference will be held Oct. 11-14 at the Cheyenne Mountain Conference Resort in Colorado Springs.

TOUGH JAMM: Upon joining **Arista** in February, **Jim Chiado**, senior VP of sales, was faced with a tough situation. The **KLF** was enjoying a hit single with "Justified And Ancient," but a different version of the song, minus the vocals of **Tammy Wynette**, was available on the band's album "The White Room." For legal reasons, **Arista** couldn't re-press the

album to include the **Wynette** version. So **Chiado** improvised by putting the album together with a CD-5 of the **Wynette** version in a makeshift package and selling it for \$15.98. He did the same with the cassette single and album, selling it at \$11.98. After some account resistance, **Arista** and **BMG Distribution** managed to get the new package into stores. "It wasn't the neatest way to do things, and it's not something that I want to do all the time, but at least it got some additional sales for the album," **Chiado** says.

MILESTONES COME AND GO: **National Record Mart** VP **George Balicky** is philosophical over the recent sale of 20 stores to **Wee Three**. Now that **NRM** is down to 95 stores, **Balicky** jokingly asks: "How many chains get the opportunity to open 100 stores twice?"

OPS: **Track** incorrectly identified **WEA's Jack O'Connell** last week. His correct title is executive VP of finance.

ON THE MOVE: **Phil Blume**, formerly director of national sales at **EMI Records**, has joined **BMG Kidz** as director of marketing and sales...



by Ed Christman

Don Brody, sales manager at **Roadrunner Records**, has left the label to become, in his own words, "Mr. Mom" for his 4-month-old son, **Perry**. **Brody** resides in **Hoboken, N.J.**

GOOD NEWS: That's what **Musicland Stores Corp.** got when the two major debt rating agencies **Standard & Poor's** and **Moody's Investor Services** upgraded the ratings on a \$53.5 million debt issue due Sept. 30, 2000. **Standard & Poor's** raised to **BB-** from **B** on the company's implied senior debt, while changing its rating on the subordinated debt to **B** from **CCC+**. **Moody's** changed its rating on the subordinated debt to **B2** from **B3**.

The rating change on the senior debt will result in a reduction of one-half of a percentage point in the interest rate paid on the company's senior term and revolver loans, a **Musicland** press release states.

RETAIL TRACK extends hearty congratulations to **David** and **Wendy Silverman**, who on March 23 were blessed with a 7-pound, 3-ounce baby boy, who was named **Max Robert Silverman**. **David** is the son of **Mark Silverman**, former president and owner of the **Waxie Maxie** chain, which was sold to **LIVE Specialty Retail Group** a couple of years back. The newborn is the great-grandson of chain founder **Max Silverman**.

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How many children's albums are being released by major record labels in the first half of 1992?

- More than 20 titles
- Too much for my store space
- I just found out I had a children's section in my store

Name **Walt Disney Records'** three **Music Box Artist Series** acts:

- Craig 'n Company**, **Norman Foote** and **Parachute Express**
- A tot rocker, a funny guy and a lively trio
- A mermaid, a crab and a beast

Why does **Disney's Music Box** label have only three acts?

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When you buy children's music, what do you buy?

- Craig 'n Company**, **Norman Foote** and **Parachute Express**
- Craig 'n Company**, **Norman Foote** and **Parachute Express**
- This is a trick question, isn't it?



Time's up. Pencils down.



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ALBUM RELEASES

The following configuration abbreviations are used: CD—compact disc; CA—cassette; LP—vinyl album; EP—extended play. List price noted when available. Multiple records and/or tapes in a set appear within parentheses following the catalog number.

POP/ROCK

NICK CAVE & THE BAD SEEDS

Henry's Dream
CD Mute/Elektra 61323-2
CA 61323-4

JULIANA HATFIELD

Hey Babe
CD Mammoth 0035-2
CA 0035-4

MANIC STREET PREACHERS

Generation Terrorists
CD Columbia 52474
CA 52474

MIDNIGHT OIL

Scream In Blue
CD Columbia 52731
CA 52731

THE POSTER CHILDREN

Daisychain Reaction
CD Reprise/Sire 26947-2
CA 26947-4

TERRY REID

The Driver
CD Warner Bros. 26912-2
CA 26912-4

JOHNNY QUEST

CD Blue Dude 007 \$13.98
CA 007 \$9.98

RISE ROBOTS RISE

CDTVT 3210
CA 3210

JON SECADA

CD SBK 98845-2
CA 98845-4

SHOOTING GALLERY

CD Mercury 314512184-2
CA 314512184-4

THE SOUP DRAGONS

Hot Wired
CD Big Life/Mercury 314513178-2

THE SPENT POETS

CD Geffen D-24467
CA D-24467

THE VELDT

Marigolds
CD Stardog 162771150-2
CA 162771150-4

XTC

Nonesuch
CD Geffen D-24467
CA C-24467

R&B

ADAMSKI

Naughty
CD Radioactive RARD-10600
CA RARC-10600

BEASTIE BOYS

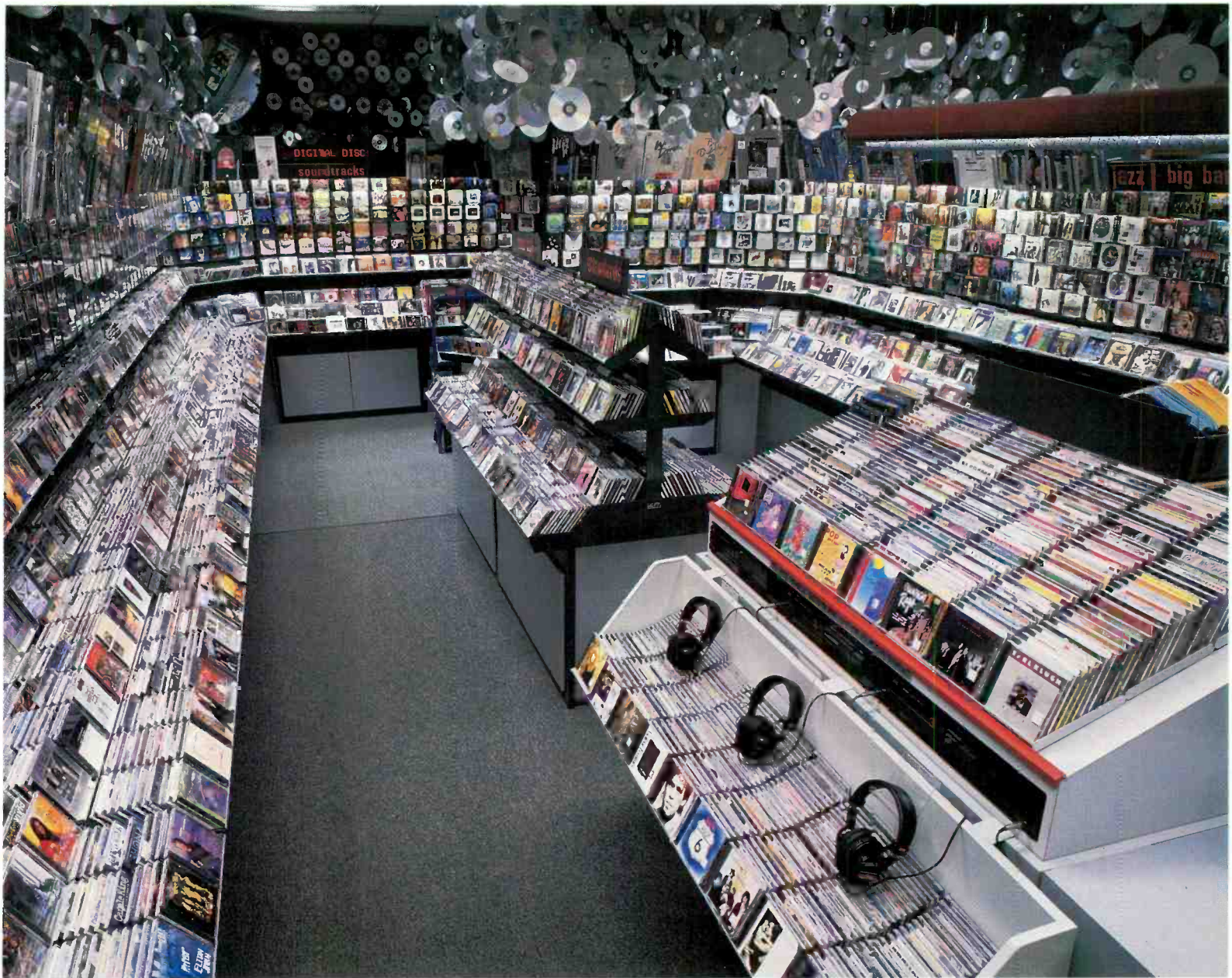
Check Your Head
CD Capitol 7989382
CA 7989382-4

THE BOYS

The Saga Continues
CD Motown 374636338-2

(Continued on next page)

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Retail

ALBUM RELEASES

(Continued from preceding page)

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 CD Motown 37463 6344-2
 CA 37463 6344-4
RHONDA CLARK
 If Loving You Is Wrong
 CD A&M 28965 4006-2
 CA 28965 4006-2
MIKE DAVIS
 When Only A Friend Will Do
 CD Jive 41482-2
 CA 41482-4
GANG STARR
 Daily Operation
 CD Chrysalis 211910
 CA 211910
LIONEL RICHIE
 Back To Front
 CD Motown 374636338
 CA 374636338
SIR MIX-A-LOT
 Swass
 CD Def American/Reprise 26970-2 \$15.98
 CA 26970-4 \$9.98
LIDELL TOWNSELL
 Harmony
 CD Mercury 314512328-2
 CA 314512328-4

COUNTRY

JEFF KNIGHT
 They've Been Talkin' About Me
 CD Mercury Nashville 314510765-2
 CA 314510765-2

JAZZ/NEW AGE

KIRSTEN GUSTAFSON
 You Taught My Heart To Sing
 CD Atlantic 82387
 CA 82387
DELFEAYO MARSALIS
 Pontius Pilate's Decision
 CD RCA/Novus 01241 63134-2
 CA 01241 63134-4

CAROL SLOANE
 Heart's Desire
 CD Concord Jazz 4503
 CA 503C

STRAIGHT AHEAD
 Look Straight Ahead
 CD Atlantic 82373
 CA 82373

GROVER WASHINGTON JR.
 Next Exit
 CD Columbia 48530
 CA 48530
 LP 48530

WORLD/REGGAE

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 CA 26848-4 \$9.98
VARIOUS ARTISTS
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 CD WB/Sire/Luaka Bop 2-26912
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 CA 52750
THE POWER OF ONE
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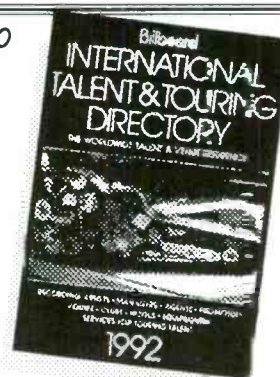
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Concord Jazz Flies The Friendly Skies Of United

AIR PLAY: "Fly United" is a popular slogan floating around at the Concord Jazz labels these days, as United Airlines devotes an entire audio channel of its in-flight programming throughout May and June to Concord's "Maybeck Recital Hall" series.

All travelers ticketed on United's domestic and international flights can tune into the airline's "channel eight" for 90 minutes of solo piano by such Concord artists as JoAnne Brackeen, Dave McKenna, Dick Hyman, Walter Norris, Marian McPartland, Roger Kellaway, and Alan Broadbent, to name just a few.

"Radio programming is one of the most valuable things we can do to sell records," says Concord president Carl Jefferson. In-flight programming is an ideal variation on that theme, he says, as it provides a "captive" audience with information about Concord and its artists.

Other carriers also program Concord Jazz on their in-flight programs, but this is the first time an airline has devoted 90 minutes on one channel to the Concord, Calif.-based label's music. Travelers also can hear Concord artists on TWA, American, and British Airways flights, in addition to many others.

WHAT'S IN A NAME? Seattle's grungy Sub Pop imprint is tapping into the major-label marketing frenzy surrounding the sound it spawned—we're referring, of course, to the strains of pre-A&M Soundgarden, pre-DGC Nirvana, et al.—with a new division named Sub Pop Classics. First up, the recent rerelease of Soundgarden's early EPs "Screaming Life/Fopp" (released in 1987 and 1988, respectively) and Mudhoney's 1988 EP "Superfuzz Bigmuff."

NEW DEALS: Elk Grove, Ill.'s MS Distributing Co. has opened a sales office in Cleveland to service accounts in Ohio, Michigan, western Pennsylvania, and western New York. Industry veteran Bob Kozlik is now sales manager for the mid-East region. MS plans to hire additional staff to cover sales, marketing, telemarketing, and promotion... Atlanta's Ichiban Records has pacted for distribution with

GRASS ROUTE



by Deborah Russell

the Independent National Distributors Inc. network.

PEOPLE ON THE MOVE: L.A.'s Restless Records recently expanded its marketing department. Maureen McCormick was promoted to national marketing manager, while Scott Bradford and David Jafri are now alternative and metal retail managers, respectively. Meanwhile, Ron Goudie is heading up the label's A&R department; new appointments in A&R include Liz Garo and Melanie Tusquella... Belated congratulations to Cathy Jacobson, president of N.Y.'s Cardiac Records, and Pat Monaco, VP/GM at Island's Independent Label Sales division, on the birth of their son, Jake, several weeks ago. Cardiac A&R director Ramon Wells has been managing the label during Jacobson's maternity leave. Liz Axelrod, formerly of N.Y.'s Next Plateau, recently joined Cardiac's publicity department.

THE NORTH AMERICAN Folk Music And Dance Alliance of Chapel Hill, N.C., has scheduled its fifth annual conference for Feb. 18-21, 1993, in Tucson, Ariz. Entry deadline for artist showcases is June 30. Contact the alliance for details.

GRASS ROUTE sends deepest sympathy to the families and friends of the Jody Grind, who lost bassist Robert Paul Hayes and drummer Robert F. Clayton Jr. in an auto accident April 19. The alternative rock act released two albums for Atlanta's DB Records.

INDIES GET IN TOUCH: Independent labels that attend the "New Technologies Demonstration" panel at the National Assn. of Independent Distributors and Manufacturers convention Saturday (9) will see

the Intouch Group Inc.'s in-store music sampling device, known as the i-station.

Intouch is using NAIRD to introduce its interactive merchandising device to member labels, and will offer them a chance to load their musical catalogs onto the i-station for a free, three-month test-marketing period beginning in July. After the test, Intouch will allow independent labels to participate in the system at the same preferred pricing offered to the six major distributors.

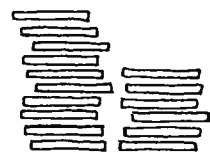
For instance, Intouch will waive its \$15 per CD processing fee on all CDs received before June 1 for all labels participating through NAIRD. Preview fees will start at \$1.33 per CD per station per year, with volume discounts based on the number of

NAIRD members who participate in the program. Intouch will offer ongoing preferred monthly pricing to NAIRD labels.

Indies that already have signed on include Tommy Boy, Telarc, Fantasy, and Rykodisc, according to Intouch president Josh Kaplan.

The system is activated by scanning in the bar code that appears on a customer's own user card and the bar code of a particular music selection. Consumers will have access to as many as 20,000 titles and can use the i-station to preview specific selections, as well as access reviews, videos, targeted promotions, and coupons. Participating labels, meanwhile, will receive comprehensive data regarding album ratings, preview behavior, and purchase frequency.

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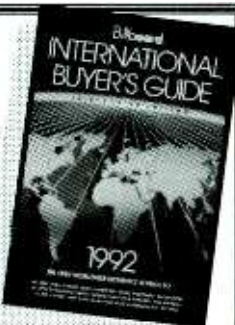
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NAIRD '92

BILLBOARD PREVIEWS THE ANNUAL INDEPENDENT RETAILERS & DISTRIBUTORS CONFERENCE

Indies To Round Up Topics From Promo To Packaging

BY DEBORAH RUSSELL

LOS ANGELES—Independent entrepreneurs spanning the entire spectrum of the music industry will converge on the Lone Star State this week as the 1992 National Assn. of Independent Record Distributors and Manufacturers meet kicks off Wednesday (6).

An estimated 700 independent representatives are registered for the convention in Austin this year. NAIRD executive director Holly Cass predicts registration could be up as much as 10% from 1991.

"In these difficult times, you wouldn't expect to see an increase, but it looks like we'll have an impressive turnout," Cass says.

NEWCOMERS WELCOME

The 1992 NAIRD agenda is packed with new and interesting elements, including an all-day "crash course" for industry newcomers and NAIRD first-timers, plus a personnel management seminar and a new-technologies demonstration (see schedule, page 67).

The "Crash Course For Rookies" forum opens the convention Wednes-

day and will be led by Turquoise Records president Pat Martin.

"We looked at the NAIRD membership to see what percentage of conference attendees would be first-timers or who operate fairly small companies," Martin says. "We learned there was a big demand for this type of very basic, nuts-and-bolts information."

The "crash courses" begin with an 11 a.m. orientation, and panels run until 5:45 p.m. Topics include distribution, retail, label/artist contracts, marketing/promotion, and production/manufacturing/packaging.

The Saturday (9) panel "There Are No Business Problems, There Are Only People Problems" is a new feature designed to help indie executives manage personnel more effectively. Management consultant/psychologist Paul Brown will lead the discussion.

A new-technologies demonstration also is set for Saturday, and will provide a glimpse into the future. Of particular interest to the in-

dies should be the hands-on demonstration of the in-store sampling device called the i-station (see Grass Route, page 59).

Distribution surely will be a hot topic in formal and informal discussions again, predicts Cass, as the past year has wrought substantial changes in the way independent entrepreneurs will be doing business in coming years.

"Distribution certainly will dominate much of the convention," she predicts, "but whether any conclusions are drawn or any actions are taken is going to be anybody's

guess."

The convention buzz last year revolved around Tower Records' parent MTS Inc., which used NAIRD to reveal its intent to purchase the assets of the financially ailing House Distributors of Olathe, Kan. The deal never happened, but Tower has since acquired a majority interest in Bayside Distributing Corp. of San Rafael, Calif.

Bayside president Robin Wise will be in Austin, and label executives who are curious about the impact of a retail-owned distributor would do well to query Wise in per-

son.

"I'll be talking to my labels, making sure everything is good for them," Wise says. "The dust finally seems to be settling [regarding the deal]."

DISTRIBUTION DEVELOPMENTS

There have been other important distribution developments since the last NAIRD convention, including the recent announcement that Lanham, Md.'s Schwartz Brothers, one of the oldest and largest distributors in the business, had filed for

(Continued on page 64)



Guide To NAIRD Indie Awards Nominees

LOS ANGELES—The winners of the National Assn. of Independent Record Distributors and Manufacturers' Indie Awards will be revealed Saturday (9) at the 1991 Indie Awards Banquet at the Town Lake Hyatt Regency in Austin, Texas.

This year, some 70 labels are represented among the 165 nominees in NAIRD's 31 categories.

Due to changes in the Indie Awards presentation, voting this year was done strictly by mail, and final balloting was completed in mid-April. In previous years,

NAIRD hosted a booth during the convention for last-minute voters. No ballots will be accepted at the convention this year.

The following is Billboard's annual guide to the nominees for the 1991 NAIRD Indie Awards:

12-INCH SINGLE

Lords Of Acid, "Take Control" (Antler Subway): European new-beat act re-emerged with this trendy, techno record. Track was a top-10 U.S. club hit.

Corina, "Temptation" (Cutting): Freestyle siren scored a massive club and pop radio hit with this kinetic, new-

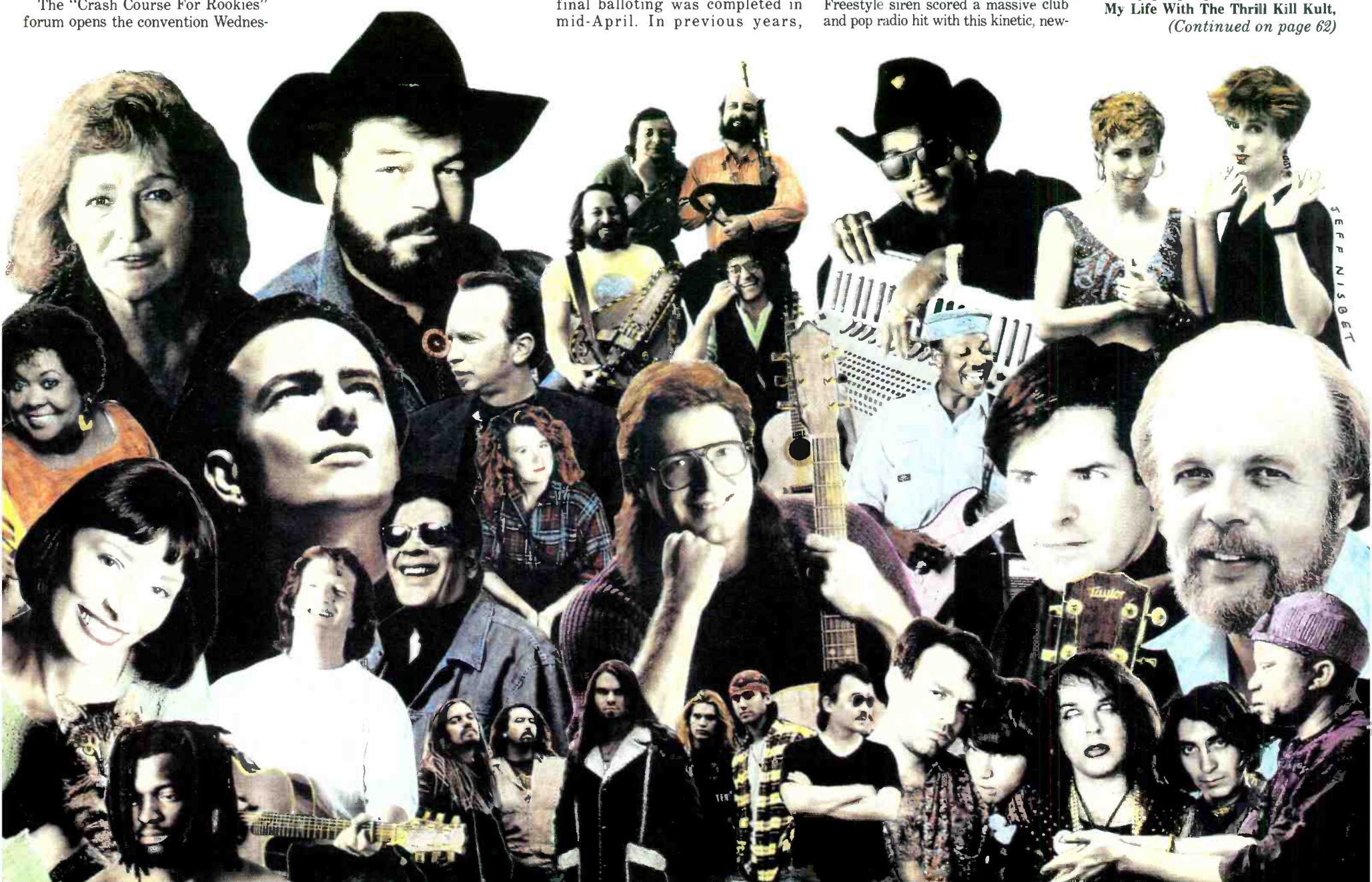
school jam, produced and written by Carlos Berrios.

Geto Boys, "Mind Playing Tricks On Me" (Rap-A-Lot): Controversial rap act broke down pop radio barriers with this infectious hip-hop cut.

LFO, "LFO" (Tommy Boy): Intense and aggressive techno instrumental was a favorite on the international rave circuit.

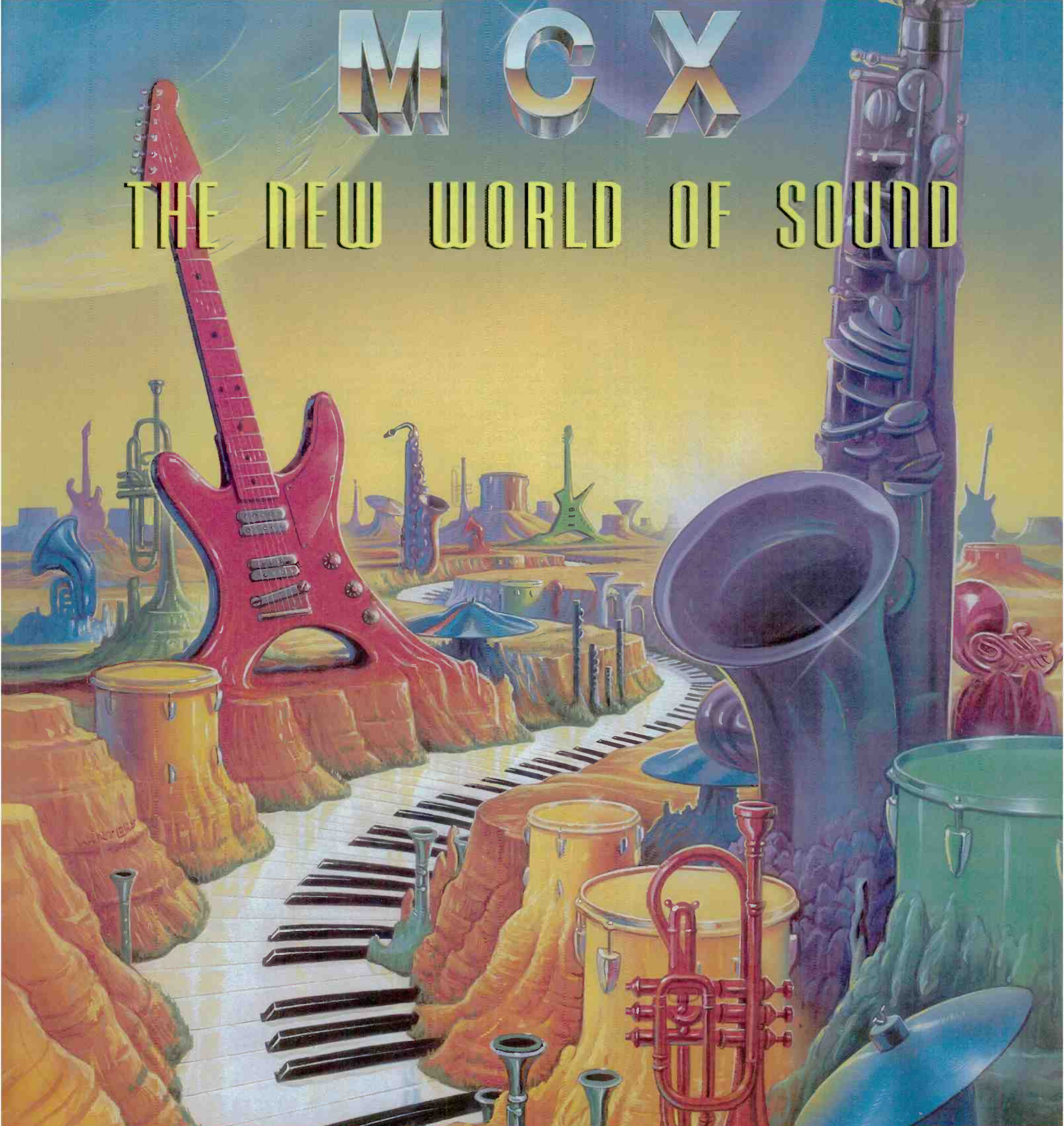
Naughty By Nature, "O.P.P." (Tommy Boy): Rap act discovered by Queen Latifah scored with one of the most successful pop/hip-hop singles of 1991.

My Life With The Thrill Kill Kult, "My Life With The Thrill Kill Kult" (Continued on page 62)



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GUIDE TO NAIRD INDIE AWARDS NOMINEES

(Continued from page 60)

"Sexplosion" (Wax Trax): Double-entendre-laden funk/dance gem was a hit among alternative club and radio programmers.

ADULT CONTEMPORARY/POP
Karen Akers, "Unchained Melodies" (DRG): Collection of current Broadway show tunes includes contemporary and standard cuts from Gershwin to Rodgers & Hart.

Amarna, "Shadowplay" (Higher Octave): Higher Octave's first vocal release blends vocal and instrumental textures.

Joe Grushecky & the Houserockers, "Swimming With The Sharks" (Rounder): Grushecky's second Rounder release is a return to the gritty, hard-driving rock that made him and his former band, the Iron City Houserockers, a critics' darling.

Jonathan Richman, "Having A Party With Jonathan Richman" (Rounder): Recorded live and live-in-the-studio, Richman's guitar/vocal format runs the gamut from rockabilly to doo-wop.

The Story, "Grace In Gravity" (Green Linnet): Piano, acoustic guitar, and vocals meld into captivating melodies, offbeat story lines, and vocal nuances that fall somewhere between jazz and pop.

ALTERNATIVE ROCK

No Man, "How The West Was Won" (SST): Boston-based power duo plays shell-shocked pop tunes with a big bottom.

The Leaving Trains, "Sleeping Un-

derwater Survivors" (SST): Fourth album from "misunderstood" band captures the sound and fury of its live set.

Smashing Pumpkins, "Gish" (Caroline): Wash of guitars, unsettling vocals, and disquieting tempo changes mix with references from Hendrix, Velvet Underground, and Black Sabbath.

Big Drill Car, "Batch" (Cruz): Second album of hyper-revved-up tunes from Orange County, Calif. quartet includes a pumped-up version of Devo's "Freedom Of Choice."

Various Artists, "The Best Of Mountain Stage: Volume 2 Live" (Blue Plate): An American Public Radio collection of live performances by such acts as R.E.M., Billy Bragg, Robyn Hitchcock, Michelle Shocked, and John Prine.

BLUEGRASS

The Bluegrass Suspects, "The Bluegrass Suspects" (Kaleidoscope): Studio album displays the dazzling vocal and instrumental talents of a host of artists, including Frank Wakefield, Norton Buffalo, Maria Muldaur, Tony Rice, and more.

Jim And Jesse McReynolds, "Music Among Friends" (Rounder): Aided by Bill Monroe, Ricky Skaggs, Emmylou Harris, and other stalwarts, the brothers from Virginia offer up such classics as "Dream Of Me" and "We'll Meet Again Sweetheart."

Nashville Bluegrass Band, "Home Of The Blues" (Sugar Hill): NBB spices its bluegrass with strains of other folk forms, including Southern gospel and blues. Features dobro wizard Jerry

Douglas and the gospel a cappella group the Fairfield Four.

Peter Rowan, "All On A Rising Day" (Sugar Hill): One of the most inventive and eclectic figures in bluegrass, Rowan wrote 10 of the 12 songs on this album. Guests include Alison Krauss and Larry Atamanuk, who played with Rowan in Seatrain.

Sidesaddle, "Daylight Train" (Turquoise): West Coast-based female quintet embroiders its bluegrass with threads of folk, pop, and country.

BLUES

James Cotton, "Mighty Long Time" (Antone's): The harmonica ace, a veteran of the Muddy Waters band and a longtime star in his own right, runs down original and classic tunes with a powerful crew of guest stars.

Zu Zu Bollin, "Texas Bluesman" (Antone's): This unjustly obscure Dallas singer/guitarist, who died in 1990, receives a well-deserved posthumous tribute in this collection of earthy sides cut in 1988-89.

Robert Ward, "Fear No Evil" (Black Top): The legendary Ohio-bred singer/guitarist, whose distinctive axe sound can be heard on classic Wilson Pickett and Motown recordings, catches fire on his soulful solo debut.

Champion Jack Dupree, "Forever And Ever" (Bullseye Blues): New Orleans piano wizard Dupree, who passed away earlier this year, offers a flavorful last serving of blues, barrelhouse, and boogie.

The Holmes Brothers, "Where It's

At" (Rounder): Siblings Sherman and Wendell Holmes and Popsy Dixon deliver a second eclectic, ecstatic platter of gutsy blues, freewheeling R&B, and soaring gospel.

Various Artists, "Rockin' Eighty Eights" (Modern Blues): Johnnie Johnson, Clayton Love, and Jimmy Vaughn head up an all-star cast of musicians who pay tribute to rock'n'roll's piano origins.

CAJUN/ZYDECO

Chubby Carrier, "Boogie Woogie Zydeco" (Flying Fish): Creole collection of traditional dance-all-night two-steps is fused with contemporary mainstream flair.

John Delafosse & His Eunice Playboys, "Joe Pete Got 2 Women" (Arhoolie): Expressive southwestern-Louisiana collection was recorded between 1980 and 1982, and features vocals in English and French Creole.

Nathan Williams & the Zydeco Chas, "Your Mama Don't Know" (Rounder): Jumping brand of R&B-flavored zydeco features driving rhythms and an often Caribbean-inflected backbeat.

David Doucet, "Quand J'ai Part I" (Rounder): Guitarist from premier Cajun band, Beausoleil, steps forward to sing on this acoustic record.

Jimmy C. Newman, "The Alligator Man" (Rounder): Writer of many country hits and longtime member of The Grand Ole Opry pays a fitting tribute to his Cajun roots.

CELTIC

De Dannan, "1/2 Set In Harlem" (Green Linnet): Traditional Irish group turns in another distinctive performance, melding traditional Irish fiddle and accordion with nontraditional instruments.

Pentangle, "Think Of Tomorrow" (Green Linnet): Band fuses folk, jazz, and blues influences into its repertoire of traditional and original material.

John Whelan, "From The Heart" (Oenoke): Whelan returns to his traditional Irish folk roots on acoustic album, which features 10 musicians playing accordion, fiddle, flute, banjo, and uilleann pipes.

Brian McNeill, "The Busker & The Devil's Only Daughter" (Temple): Multi-instrumentalist, former member of the Battlefield Band, and novelist composed and/or arranged all of the tunes here, which were recorded in correlation with his novel "The Busker."

Various Artists, "Fiddler's Five" (Temple): Five of Scotland's top traditional fiddlers—Brian McNeil, John Martin, Marie Fielding, John McCusker, and Chuck Fleming—perform individually and as an ensemble on this album of tradition-based music.

CHILDREN'S MUSIC

Sherban Cira, "One Ton Tomato" (Amused): Fourteen hi-tech pop tunes that cover topics from conservation to racial harmony.

Michael Mish, "I'm Blue" (Mish Mash): A look at planet Earth and all its
(Continued on next page)

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NAIRD NOMINEES

(Continued from preceding page)

neighbors through the eyes of a child, with sometimes funny, sometimes poignant kid-on-the-street interviews.

Peter Alsop, "Pluggin' Away" (Moose School): A little girl escapes into her tape deck—instead of cleaning her room—along with Alsop and his kid friends. They all sing songs about what they'd do if kids ran things.

Banana Slug String Band, "Slugs At Sea" (Music For Little People): The high-energy, earth-friendly combo's latest disc addresses the environment, naturally, but this time it's the environment of the ocean.

Trout Fishing In America, "Big Trouble" (Trout): Veteran grownup act, members of which consider themselves "kids posing as adults," presents children's music with an edge.

Various Artists, "For Our Children" (Walt Disney): All-star compilation, featuring Bob Dylan, Paul McCartney, and Barbra Streisand, among others, was recorded to benefit the Pediatric AIDS Foundation.

CLASSICAL

William Kanengiser, "Rondo Alla Turca" (GSP): Classical solo guitar recording by the members of the Los Angeles Guitar Quartet features Handel's "Suite #8" in D Major, Leo Brouwer's "El Decameron Negro," and Brian Head's "Sketches For Friends."

New York Festival Of Song, "Blitzstein—Zipperfly" (Koch): Baritone William Sharp, soprano Karen Holvik, and pianist Steven Blier perform these unknown songs by an American original.

Phoenix Symphony, "Copland—Tenderland" (Koch): The Phoenix Symphony's debut recording, conducted by music director James Sedares, is a well-chosen all-Copland program.

The Collegiate Chorale, "Friedenstag" (Koch): This world-premiere recording of Richard Strauss' opera features a previously neglected work by the famed composer.

Dallas Wind Symphony, "Fiesta!" (Reference Recordings): A program of colorful, dynamic Mexican-flavored music is the centerpiece of one of the most popular pieces for wind band, "La Fiesta Mexicana" by H. Owen Reed. American music by Morton Gould, Clifton Williams, and Roger Nixon continues the festive theme.

The Emily Lowe Singers, "Choral Tapestries" (Northeastern): Top-flight Midwestern choir performs works by major composers Corigliano, Pinkham, and Bassett, and rising stars Iannaccone and Spencer.

COUNTRY

John & Jamie Hartford, "Hartford & Hartford" (Flying Fish): Father-son duo performs old-time country, bluegrass, and blues, for which both members take songwriting credit.

Tom Russell, "Hurricane Season," (Philo): Recorded in Norway, album showcases Russell's skill at shaping his songs from true life events.

Chris Wall, "No Sweat" (Rykodisc): Raised on a Montana ranch, Wall delivers down-to-earth country music and recounts life on the road.

Carl Jackson/John Starling, "Spring Training" (Sugar Hill): Album, featuring Emmylou Harris & the Nash Ramblers, is full of snappy picking and soulful bluegrass vocals.

Ranch Romance, "Blue Blazes" (Sugar Hill): Four contemporary cowgirls put western harmonies on a blend of honky-tonk, rockabilly, and swing music.

Tim O'Brien, "Odd Man In" (Sugar Hill)

(Continued on next page)

On this day I'm writing this letter to those in charge of getting the word out on the street. As a fan of Rap-A-Lot I watched the Geto Boys go gold, then platinum like BAM! Then Scarface. His dope shit's slamin'!

But now she doubtin' the Rap-A-Lot posse! she my wisdom fallin'! I want 12 new groups, all dropping albums this year, and Geto Boys too?! What she wonderin' is if a smaller than small, about nothin', label like Rap-A-Lot is in too deep. So much in so little time?! Wassup?!

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Sincerely,

Rap-A-Lot
Publicity Dept.

GUIDE TO THE NAIRD INDIE AWARDS NOMINEES

(Continued from preceding page)

Hill): A collection of self-penned "new country" tunes by former Hot Rize (bluegrass) front man and featuring the musicianship of Jerry Douglas, Stuart Duncan, Nick Forster, and Mollie O'Brien.

DANCE

Clubland, "Hold On Tighter (To

Love)" (4th & B'way): Swedish act, fronted by Zemya Hamilton, scored an international dancefloor smash with this jam, thanks partly to Steve "Silk" Hurley's inspired house remixes.

Various Artists, "Dance Around The World" (Rhythm Safari): Producers Hilton Rosenthal and Bobby Summerfield earned acclaim for this collection of

world-beat favorites remixed for club consumption.

808 State, "Oops" (Tommy Boy): U.K. ambient-house act teamed up with Bjork of the Sugarcubes for this acid-splashed dance track, which was a favorite among club and alternative radio programmers.

LFO, "LFO" (Tommy Boy): Intense and aggressive techno instrumental was a favorite on the international rave circuit.

My Life With The Thrill Kill Kult, "Sexplosion" (Wax Trax): Double-entendre-laden funk/dance gem was a hit among alternative club and radio programmers.

FOLK

Chris Smither, "Another Way To Find You" (Flying Fish): Much-lauded blues-folk guitarist performs his show staples on stage before a Boston audience.

The Deighton Family, "Rolling Home" (Green Linnet): Seven-member folk family mixes genres ranging from Celtic to Indonesian.

John Prine, "The Missing Years" (Oh Boy): Grammy-winning album has Prine twisting tales and incorporating the "character voices" of guests like Tom Petty, Bonnie Raitt, and Phil Everly.

The Bitchin' Babes, "Buy Me, Bring Me, Take Me... But Don't Mess My

Hair" (Philo): Live recording by funny female folk outfit (featuring Christine Lavin, Patty Larkin, Sally Fingerett, and Megon McDonough) grouses good-naturedly about love, life, and relationships.

Various Artists, "When October Goes" (Philo): Collection of "autumn love songs" brings together songs for the season.

Doc Watson, "My Dear Old Southern Home" (Sugar Hill): Legendary Appalachian guitarist combines country and blues with traditional story-telling sensibility on album of classic folk and original songs.

GOSPEL

Carman, "Addicted To Jesus" (Benson): Church-themed collection, featuring the work of six producers, covers rap, rockabilly, country, Southern gospel, and story-songs.

Jerry & Tammy Sullivan, "A Joyful Noise" (CMF): Marty Stuart produced and co-wrote a number of these tunes, which showcase a brand of white gospel music that includes string-band traditions and driven solo and harmony vocals.

Gospel Harmonettes Of Demopolis, Alabama, "The Gospel Harmonettes Of Demopolis, Alabama" (Global Village): A 12-song collection of Southern black gospel music performed a cappella by a four-woman group.

The Ricky Grundy Chorale, "The Spirit Come Down" (Sparrow): The traditional urban gospel sound of the Chorale's second Sparrow release combines contemporary elements with traditional overtones.

Marion Williams, "Strong Again" (Spirit Feel): A 20-song anthology of original material demonstrating the range of this traditional black gospel singer.

HEAVY METAL

Chuck Treece, "Dream'n" (Caroline): Metal guitarist (briefly of Bad Brains) fuses skate punk (non)sensibility and pop melody on his first solo outing.

Skin Yard, "1000 Smiling Knuckles" (SST/Cruz): Mean metallic skronk from a crew of Seattle-ites, including Sub Pop superproducer Jack Endino.

Corrosion Of Conformity, "Blind" (Relativity): Crushing chords and forays into hardcore and grunge give this multigenre metal band what one critic called its "serrated" edge.

Sepultura, "Arise" (Roadrunner/RC): Brazilian quartet's searing third effort tackles speed metal and social ills.

Bad Brains, "Spirit Electricity" (SST): Six blow-the-audience-to-the-wall "rasta-core" tracks recorded live on the D.C. band's 1986 tour. Includes "Day Tripper" and "Banned In D.C."

(Continued on next page)



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NAIRD MEET TO ROUND UP TOPICS FROM PROMOTION TO PACKAGING

(Continued from page 60)

Chapter 11 protection.

Cambridge, Mass.-based Rounder, meanwhile, actually did acquire the assets of the House and is operating a Midwestern branch out of the former House headquarters. A number of other independent distributors, including Landmark, Relativity, Navarre, Koch, and Caroline, continue to grow and seek new lines. The label/distributor one-on-ones could be mind-boggling.

Discussions about packaging take on a new dimension this year as well, in the wake of the recent decision by major manufacturers to adopt an industrywide jewel-box-only standard.

In addition, a number of independent women in music for the first time will be featured on a panel Saturday, offering insight into their in-

creasingly important role in the "old boy" network.

Panelist Nina K. Easton, executive VP at Atlanta's Ichiban Records, notes the panel indicates how times have changed in the independent music industry, as the number of women who hold positions of significant power grows.

"This has always been a male-dominated industry, but there are a lot of successful females in all aspects of the entertainment business," she says.

A production crew from "Austin City Limits" is putting on the Indie Awards presentation, hosted by Austin DJ Jody Denberg of KGSR.

Carla Olson will perform her raucous brand of rock'n'roll at the awards ceremony. Her set likely will include tunes from her Razor &

Tie album "Too Hot For Snakes" (with Mick Taylor), which is nominated for an indie award in the rock category. Spindletop's Marcos Loya also will perform his own brand of Latin-style contemporary jazz during the show. Loya's album "Love Is The Reason" is nominated for an Indie Award, as well.

Huey Meaux, owner of Crazy Cajun Records, will be inducted into the Trustees Hall of Fame, as will rocker George Thorogood, who began his recording career with Rounder Records.

After-hours entertainment should be especially hot this year, as convention headquarters is close to the popular Sixth Street clubs, which should be jumping with independent music showcases, both tied to the convention and not.

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GUIDE TO THE NAIRD INDIE AWARDS NOMINEES

(Continued from preceding page)

HISTORICAL

Bob Marley & the Wailers, "One Love" (Heartbeat): Forty tracks comprise this collection of previously unreleased material, rare alternate takes, and obscure Jamaican single sides.

Jimmie Rodgers, "Jimmie Rodgers Library" (Rounder): Series of recordings chronicles the "father of country music's" career. Tracks were remastered by Jorg Siemer of Bear Family in Germany and set is fully annotated by Rodgers biographer Nolan Porterfield.

Leadbelly, "Library Of Congress Recordings" (Rounder): Set includes performances recorded by John and Alan Lomax between 1934 and 1942. Three volumes include old standards such as "C.C. Rider" and "Green Corn."

Duke Ellington, "Carnegie Hall, November 13, 1948" (Vintage Jazz Classics): The complete never-before-issued concert recording features Ben Webster, Johnny Hodges, and Al Hibbler performing many tunes never recorded by the band.

Nat King Cole, "The Complete Early Transcriptions" (Vintage Jazz Classics): Milestone set features more than a hundred unissued tracks that thoroughly document the trio's early recording career, predating its first commercial records.

JAZZ, CONTEMPORARY

Jesse Davis, "Horn Of Passion" (Concord Jazz): New Orleans-bred lion debuts on this recording. Bird may echo from the bell of his alto, but Davis is obviously crafting a sound of his own.

Jeff Linsky, "Simpatico" (Kamei): Linsky's chord-melody improvisations result in Latin-based swing, a specialty from this virtuoso on the requinto (a three-quarter-sized Spanish guitar).

Ellis Marsalis, "Solo Piano (Piano In E)" (Rounder): The head of New Orleans' "First Family" ruminates through piano jazz history, tipping his hat to masters who preceded him.

Marcos Loya, "Love Is The Reason" (Spindletop): Music director for the "Paul Rodriguez Show" (and Madonna sidekick) forges the pop link between American and Latin sensibilities on this solo debut.

Sam Riney, "Talk To Me" (Spindletop): Wearing the producer's hat for the first time, reedman Riney opted for the "live performance" feel on this, his fourth album for the label.

JAZZ, TRADITIONAL

Rosemary Clooney, "For The Duration" (Concord Jazz): This poignant collection of World War II songs perfectly frames all the emotions worth summoning. Rosey looks back, nostalgically, but not sadly.

Lin Halliday, "Delayed Exposure" (Delmark): It took tenorman Halliday more than 40 years to come up with his first session as a leader, thus, the hip album title. A full-bodied blowing date, without frills or excess.

Houston Person, "Why Not" (Muse): A most underappreciated tenorist surrounds himself with up-and-comers on this tenor-organ-trumpet cooker. Brawn meets burn.

Ricky Ford, "Hard Groovin'" (Muse): Ford invites the next generation's best players to engage him in some "hard groovin'." Playmates Roy Hargrove, Geoff Keezer, Bob Hurst, and Jeff "Tain" Watts rise to the challenge.

Wallace Roney, "Obsession" (Muse): The heir to Miles Davis (sonically speaking, that is) crosses horns with tenorist and front-line foil Gary Thomas. Their "obsession" is our delight.

Tony Campise, "Once In A Blue Moon" (Heart Music): Following the Texas tradition of big-toned tenorists, Campise asserts his authority with jazz standards and bebop classics.

LATIN

Flor de Cana, "Dancing On The Wall" (Flying Fish): Bilingual American septet expands its "Pan American World Beat" sound to include French West African zouk.

Ray Barretto, "Handprints" (Concord Picante): This veteran conguero from Brooklyn turns in another tasty Latin-flavored jazz album.

Tito Puente, "Out Of This World" (Concord Picante): A typically brassy, bright, Afro-Caribbean jazz treat from "Mr. Mambo" himself.

Various Artists, "Latino Latino: Music From The Streets Of L.A." (Rhythm Safari): A host of L.A.'s most popular Hispanic artists proves that tropical Latin dance grooves exist outside of Miami and New York.

Carabali, "Carabali II" (Mango): The

second album by this New York outfit further reaffirms that salsa does not require a horn section to sound hot.

NEW AGE

EKO, "Future Primitive" (Higher Octave): Debut instrumental album featuring acoustic and electronic instruments blends Andean, African, Irish, Celtic, and Caribbean music.

Ottmar Liebert & Luna Negra, "Borrasca" (Higher Octave): Third album in group's trilogy features special horn arrangements as well as a sultry Latin piano.

Doug Smith, "Order Of Magnitude" (American Gramophone): Debut recording by a virtuoso of the acoustic steel string guitar fuses folk, rock, and jazz themes.

Tim Story, "Beguiled" (Hearts Of Space): Story's first complete album in four years includes keyboards, acoustic piano, and guitar, painting intimate moments of quiet strength, poignancy, and delicate drama.

Paul Sullivan, "Nights In The Gardens Of Maine" (River): The latest release from classically trained pianist/composer whose classical and jazz roots are interwoven with his love for nature.

Various Artists, "Day Parts: Sunday Morning Coffee" (American Gramophone): This album is the first in a new series of conceptually reflective musical collections titled "Day Parts."

R&B

Johnny Adams, "Johnny Adams Sings Doc Pomus: The Real Me"

(Rounder): Recording comprises many tunes written specifically for Adams just prior to Pomus' death, plus several little-known compositions from years past.

Digital Underground, "Sons Of The P" (Tommy Boy): Whimsical, Oakland-based rap release is a paean to the music and zany mythology of George Clinton's '70s supergroup Parliament.

Clarence Carter, "The Dr.'s Greatest Prescriptions" (Ichiban): Veteran R&B singer offers a solid collection of great hits from his Ichiban catalog.

Mollie O'Brien, "Every Night In The Week" (Resounding).

Mitch Woods & His Rocket '88s, "Solid Gold Cadillac" (Blind Pig): Rock-a-boogie jump/swing release mixes late-'40s boogie-woogie and early-'50s rock influences. Charlie Musselwhite, Ronnie Earl, and the horn section from Roomful Of Blues guest.

RAP

Dream Warriors, "And Now The Legacy Begins" (4th & B'way): First album by Canadian duo melds pop and rock music with hip-hop rhythms for a reflective and fun look at the cultural landscape.

Success-N-Effect, "Back-N-Effect" (Ichiban): Atlanta-based rap duo covers traditional ground—street survival, partying, sex, social ills—with an album of jack swing beats.

Ice Cube, "Death Certificate" (Priority): Cube continued his red-hot streak with this platinum release, detonating a

(Continued on next page)

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(Continued from preceding page)

storm of controversy with hardcore and socially inflammatory lyrics.

Naughty By Nature, "Naughty By Nature" (Tommy Boy): Queen Latifah championed this group of New Jersey homeboys who rap about survival, sex, and society. Group hit paydirt with crossover smash "O.P.P."

Queen Latifah, "Nature Of A Sista" (Tommy Boy): The reigning queen of rap explores a variety of musical expressions, from jazz and R&B to new jack swing, with her cool and composed rhyming style.

REGGAE

Lee Scratch Perry, "Lord God Muzick" (Heartbeat): Veteran producer, known as the Mighty Upsetter, chants and raves over his own wicked dance grooves.

Burning Spear, "Jah Kingdom" (Mango): Grammy-nominated Burning Spear, aka Winston Rodney, continues visionary message and focus on his African and Rastafarian heritage.

Israel Vibration, "Forever" (RAS): On its sixth album, trio uses mesmerizing harmonies and a traditional roots reggae sound to express spiritual and religious convictions.

MIKEY DREAD, "Best Sellers" (Rykodisc): Compilation spans Dread's career from 1979 to the present, including such U.K. reggae-pop hits as "Break Down The Walls" and "Warrior Stylee."

Lucky Dube, "Captured Live" (Shanachie): Album by South Africa's best-selling recording artist showcases rich, buttery vocals and intense, live performances.

Mutabaruka, "Blakk Wi Blak. k. k." (Shanachie): Jamaica's foremost dub poet explores such topics as environmental destruction, misrepresentation of Rastafari, junk food, and racism.

ROCK

Sunday All Over The World, "Kneeling At The Shrine" (EG): Robert Fripp returns to the recording landscape with familiar Frippish ideas—skittering guitar lines creating intricate webs of sound—and soulful vocals by wife Toyah.

Dave Alvin, "Blue Blvd" (Hightone): Ex-Blaster's first album in four years re-examines the roots of rock'n'roll on this collection of wry hard-luck stories.

The Bobs, "Sing The Songs Of" (Kaleidoscope): A cappella group wraps its vocal chords around rock classics by the Beatles, Jimi Hendrix, Led Zeppelin,

and more.

Carla Olson And Mick Taylor, "Too Hot For Snakes" (Razor & Tie): Ex-Rolling Stones guitarist Taylor and former Textones front woman Olson turn in a live set of bluesy originals and covers.

Spanic Boys, "Strange World" (Rounder): Father-son team builds its brand of country-rock on twangy guitars and Everly Brothers-like harmonies.

SEASONAL

Variou Artists, "Ichiban Blues At Christmas" (Ichiban): Blues artists perform classic and original Christmas ma-

terial.

Variou Artists, "And The Angels Sing" (North Star Records): Album of seasonal carols and hymns, cloaked in Baroque and Renaissance sounds, was created for Boston's Museum of Fine Arts to accompany a songbook of the same name.

Peter Kater, "The Season" (Silver Wave): Pianist Kater delivers six traditional numbers and four originals. The follow-up to his "For Christmas" release.

Variou Artists, "Sugar Plums—Holiday Treats From Sugar Hill" (Sugar Hill): An album full of holiday spirit from a cappella to gospel, from bluegrass to humor, and from rock to instrumentals.

Ware Patterson Duo, "An Angel's Noel" (Sugo): Winter music—many classics—performed by flutist Bettine Clemen Ware and guitarist Richard Patterson.

Variou Artists, "Crystal Winter" (World Disc Productions): Traditional and original music for winter and the holidays performed by 10 artists, including Paul Scherer, Chythia Lynn Douglass, and Glen Helgeson.

SOUNDTRACKS

Five Guys Named Moe, "Five Guys Named Moe" (Relativity): A well-received London revue built around the music of '40s jazz star Louis Jordan. The show opened on Broadway in April.

Vladimir Cosma, "My Father's Glory/My Mother's Castle" (DRG): From the composer of "Diva," nostalgic, poignant scores for two films based on autobiographical books by playwright/film director Marcel Pagnol.

Star Trek—The Next Generation, "The Best Of Both Worlds I & II" (GNP Crescendo): Original television soundtrack from the third-season cliffhanger and the fourth-season opener.

Star Trek Vol. II, "Doomsday Machine/Amok Time" (GNP Crescendo): Original television soundtrack of these two episodes from popular series.

Unoriginal Cast, "Forbidden Broadway Vol. 2" (DRG): A compilation of the best Broadway show parodies from "Forbidden Broadway," now in its 10th year.

STORYTELLING/SPOKEN WORD

Jim Weiss, "She And He: Adventures In Mythology" (Greathall Productions): The storyteller's versions of Greek and Roman myths, aimed at children, addresses equality of the sexes and the value of love and honor.

Rosalie Sorrels, "Report From Grimes Creek" (Green Linnet): The veteran folk singer reminisces about her life in Boise, Idaho.

Milbre Burck, "Saints And Other Sinners" (Kind Crone): A live story-telling concert for adults, consisting of dramatic monologs and narrative "saint stories" from around the world. Themes of faith, struggle, endurance, and human kindness run throughout.

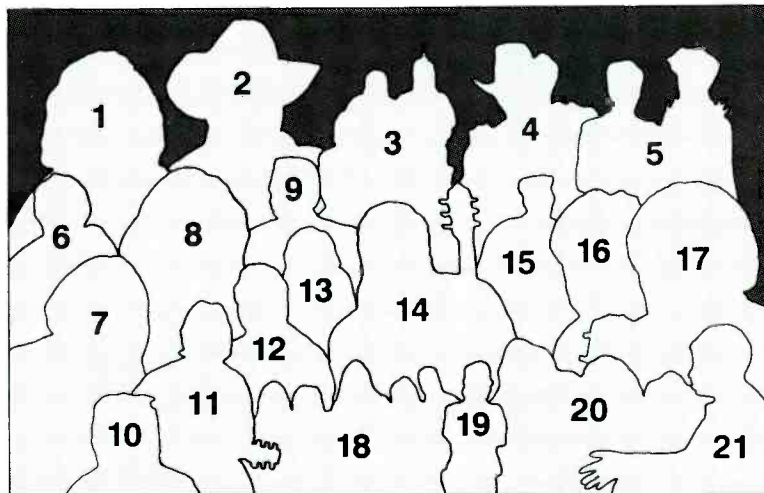
Holly Near, "Singer In The Storm" (Redwood): Double cassette chronicles Near's intriguing life, beginning with her rural childhood and spanning her years at UCLA, in Hollywood, Vietnam, and beyond. Music cuts are interspersed throughout.

Jackie Torrence, "Jump Tales" (Rounder): Children's tales with a surprise ending—hence the term "jump"—are culled from Torrence's family stories and folk tradition, among other sources.

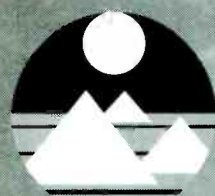
STRING

Frank Ferrell, "Yankee Dreams" (Flying Fish): New England fiddler pays homage to legendary fiddlers of the Northeast on traditional and origi-

(Continued on next page)

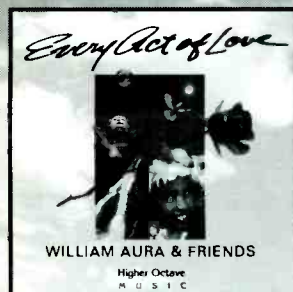


The 1991 NAIRD Indie Award nominees pictured in the photo montage on page 60 are as follows: 1. Rosalie Sorrels; 2. Chris Wall; 3. Ad Vielle que pourra; 4. Nathan Williams; 5. the Story; 6. Jackie Torrence; 7. Karen Akers; 8. Ottmar Liebert; 9. Dave Alvin; 10. Lucky Dube; 11. Chris Smither; 12. Ray Barretto; 13. Holly Near; 14. Doug Smith; 15. Robert Ward; 16. Tim Story; 17. Dan Cray; 18. Corrosion Of Conformity; 19. John Prine; 20. the Leaving Trains; 21. Salif Keita. (Montage by Jeff Nisbet)



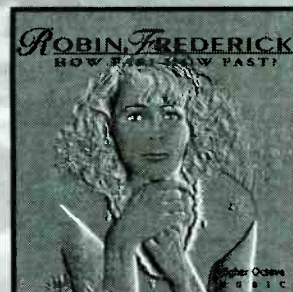
Higher Octave Music Congratulates Our NAIRD 1991 Indie Awards Nominees

Introducing our future nominees



William Aura
"Every Act Of Love"
(HOM 7040)

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Top 20 Billboard New Age
Smooth flowing melodies are complemented by a rich undercurrent of Brazilian percussion. "From first note to last...a labor of love and this feeling can't help but be passed along to the listener."
-Beth Lewis, MAC Report



Robin Frederick
"How Far? How Fast?"
(HOM 7041)

Over 5 million listeners have been touched by Robin's music. Her debut solo album is a collaboration with Fleetwood Mac producer Ken Caillat and features performances from Grant Geissman and Dave Koz, woven through sensual pop grooves.

NEW AGE

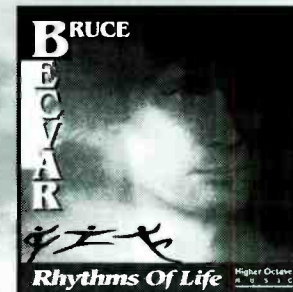
ĒKŌ "Future Primitive"
(HOM 7035)

Ottmar Liebert "Borrasca"
(HOM 7036)

ADULT CONTEMPORARY/POP

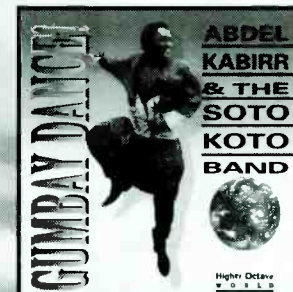
Amarna "Shadowplay"
(HOM 7033)

Introducing our future nominees



Bruce BecVar
"Rhythms Of Life"
(HOM 7043)

Heartfelt guitar melodies eloquently express diversity through rhythm. BecVar's fourth album and Higher Octave debut is highlighted with his own invention, the Shakti-Harp and performances from Paul McCandless, Alex Acuna and Randy Tica among others.



Abdel Kabirr and The Soto Koto Band
"Gumbay Dance!"
(HOM 7044)

"Smile Music" of The Gambia returns in this explosive debut album. Spectacular percussion and exotic instruments are combined with contemporary guitars, saxophones and keyboards generating an irresistible urge to dance.

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(Continued from preceding page)

nal works from the Shetland Isles, Cape Breton, Boston, etc.

Mike Compton And David Grier, "Climbing The Walls" (Rounder): Two of bluegrass' finest players perform a sparkling set of traditional and original instrumentals along with Blaine Sprouse, Roy Huskey, and a host of Nashville's finest.

Jody Stecher And Kate Brislin, "Blue Lightning" (Rounder): Breadth of duo's material spans everything from blues to bluegrass, old-time to hoedown, and honky-tonk to gospel.

Mike Seeger, "Solo: Oldtime Country Music" (Rounder): Home-recorded solo album features 16 traditional-style Southern ballads, songs, and instru-

mentals.

Dan Crary, "Thunderation" (Sugar Hill-Pamlico Sound): Flatpicking guitar album will appeal to guitarists, folkies, new-agers, and bluegrassers alike. Tracks range from traditional to progressive.

WORLD MUSIC, CONTEMPORARY
Boukman Eksperyans, "Vodou Adjae" (Mango): Exuberant synthesis of the music of Vodou temples, Haitian *rara* music, and contemporary Caribbean popular music.

Salif Keita, "Amen" (Mango): Wayne Shorter, Carlos Santana, and Bill Summers join Keita on this album, which fuses African rhythms with jazz. Lyrics

address contemporary political issues.

Thomas Mapfumo, "Chamunorwa" (Mango): Called the "Lion of Zimbabwe" for his outspoken political stance, Mapfumo takes traditional Shona melodies, normally played on mbira (thumb piano), and updates them to guitar.

3 Mustaphas 3, "Friends, Fiends And Froids" (Omnium): Compilation of singles and rarities from 10 years of recordings by offbeat, genre-bending Balkan group.

Mouth Music, "Mouth Music" (Rykodisc): Duo's debut is a synthesis of traditional Gaelic singing styles, African rhythms, and modern keyboard technology.

WORLD MUSIC, TRADITIONAL

Los Folkloristas, "Mexico" (Flying Fish): Seven-person group is the premier folkloric ensemble in Mexico. Its work spans pre-Columbian melodies using traditional instruments to contemporary nueva cancion and conjunto.

Sid Beckerman and Others, "Klezmer Plus" (Flying Fish): Beckerman has been a star of the East Coast Jewish music scene for four decades, mixing traditional klezmer melodies with contemporary dance music.

Ad Vielle que pourra, "Come What May" (Green Linnet): Canadian group updates traditional French music using the rare "vielle," a type of hurdy-gurdy, as well as Flemish bagpipes, bouzouki, and mandola.

Milladoiro, "Castellum Honesti" (Green Linnet): Group uses uilleann pipes, bouzouki, Celtic harp, fiddle, accordion, flute, and keyboards in a joyful performance of Galician music, the Celtic music of Spain.

Bayram Bilge Toker, "Bayram" (Music Of The World): Toker, a virtuoso on the instrument known as baglama or saz, showcases his talents on this collection of traditional Turkish folk songs and Sufi melodies.

COVER DESIGN

"The Essential King Crimson: Frame By Frame" by King Crimson (EG), design by Bill Smith.

"Grace In Gravity" by the Story (Green Linnet), design by Jennifer Kimball.

"Nature Of A Sista" by Queen Latifah (Tommy Boy), design by Red Herring Design.

"For Our Children" by Various Artists (Walt Disney), design by Claudia Mielnik.

"Voyaging With The Whales" by Richard Hooper (World Disc Productions), design by Mitzi Johnson.

LINER NOTES

"On Tap" by Junior Wells (Delmark), notes by Steve Tomashefsky.

"In Country: Songs Of Americans In The Vietnam War" by Various Artists (Flying Fish), notes by Lydia Fish.

"There's A Bright Side Somewhere" by Nathaniel and Fleeta Mitchell (Global Village), notes by Art Rosenbaum.

"Black History/Black Culture" by the Soul Vibrations (Redwood), notes by Greg Landau.

"Long Journey Home" by the Kentucky Colonels (Vanguard), notes by Mary Katherine Aldin.

Compiled by Deborah Russell with reporting by Glenn Darby, Barbara Davies, Larry Flick, Debbie Holley, John Lannert, Jeff Levenson, Rochelle Levy, Janine McAdams, Moira McCormick, Trudi Miller, Chris Morris, and Edward Morris.

SCHEDULE OF EVENTS FOR 1992 NAIRD CONVENTION

Town Lake Hyatt Regency, Austin, Texas, May 6-10

Wednesday, May 6

8 a.m.-5 p.m.	Registration/NAIRD Office, Panhandle
11 a.m.	Orientation/First Timers Phase I, Hill Country B/C
noon	Distribution (Crash Course panel), Hill Country B/C
1:30 p.m.	Vended box lunch for Crash Course attendees, Hill Country A
2 p.m.	Label/Artist Contracts (Crash Course panel), Hill Country B
3 p.m.	Production/Manufacturing/Packaging (Crash Course panel), Hill Country B/C
4 p.m.	Marketing/Promotion (Crash Course panel), Hill Country B/C
5 p.m.	Retail (Crash Course panel), Hill Country B/C
9 p.m.	Welcome Reception, Foothills-17th Floor

Thursday, May 7

8 a.m.-5 p.m.	Registration/NAIRD Office, Panhandle
8 a.m.	Continental Breakfast, Branchwater
9 a.m.-1 p.m.	Exhibitor Set-Up, Texas Ballroom
9 a.m.	General Membership Meeting, Hill Country
9:45 a.m.	A Texas-Sized Welcome from Mayor Bruce Todd and Councilman Max Nofziger, Hill Country
10 a.m.	Opening Remarks, Hill Country
10:30 a.m.	Legends Panel, Hill Country
12:15 p.m.	Distributor/Label One-On-One Meetings, Foothills-17th Floor
2 p.m.-6 p.m.	Opening Session of 1992 Trade Show
6 p.m.	Committee Meetings: Indies, Convention '93, Membership, Children's Music SIG, Big Bend
7:15 p.m.	Night Out At Austin's Broken Spoke Roadhouse. Meet in Hyatt lobby.
11 p.m.-2 a.m.	Hospitality Suite, Room 1606

Friday, May 8

8 a.m.	Continental Breakfast, Branchwater
8:15 a.m.	First Timers: Phase II, Big Bend
8:30 a.m.-4 p.m.	Registration/NAIRD Office, Panhandle
9:30 a.m.	Distribution In The '90s, Hill Country
11:15 a.m.	Working A Release, Big Bend; Publishing, Hill Country
1 p.m.	Distributor/Label One-On-One Meetings, Foothills-17th Floor
2:30 p.m.	Special-Interest Workshops: Indie Label Sales Reps, Hill Country A; Rap/R&B/Urban, Hill Country B; Gospel, Hill Country C; Packaging Options, Big Bend D/E.
4 p.m.	Deadline for Agenda Items for Sunday's General Member Meeting & Trustee Ballots.
4 p.m.-7 p.m.	Closing Session, 1992 Trade Show
11 p.m.-2 a.m.	Hospitality Suite, Room 1606

Saturday, May 9

8 a.m.	Continental Breakfast, Branchwater
9 a.m.-noon	Registration/NAIRD Office, Panhandle
9 a.m.	New Technologies Demonstration, Texas III
9:30 a.m.	Sell The Gift Of Video, Big Bend
10:45 a.m.	"There Are No Business Problems, There Are Only People Problems," personnel management seminar, Hill Country
10:45 a.m.	Independent Women In Music, Big Bend
12:30 p.m.	Distributor/Label One-On-One Meetings, Foothills-17th Floor
2 p.m.	Special-Interest Workshops: Charts & Tip Sheets, How To Use Them, Hill Country A; World Music, Hill Country B; Hard Rock/Heavy Metal, Hill Country C; Folk/Bluegrass, Big Bend A/B/C
3:45 p.m.	Special-Interest Workshops: Children's Music, Hill Country A; International Sales, Hill Country B; Jazz, Hill Country C; Rock/Alternative, Big Bend A/B/C; New Age, Big Bend D/E
7 p.m.	Cocktails, Texas Foyer
7:45 p.m.	Banquet, Texas III
9 p.m.	1991 Trustees Hall Of Fame Awards Ceremony, 1991 NAIRD Indie Awards Ceremony, Texas III; After Awards NAIRD Hospitality Suite, Room 1606

Sunday, May 10

9 a.m.-11 a.m.	Breakfast and Closing Business Session, Adjournment, Texas I
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(Continued from page 54)

age of the population.

Currently, 80% of German record sales are accounted for by fewer than 1,000 outlets. Department stores and various kinds of chain stores have about 35% of the record business, rackjobbers and supermarkets about 17%, other wholesalers 12%, megastores 7%, clubs 5%, and other outlets 4%.

DEALERS MUST SPECIALIZE

So far, according to Schmidt-Sausen, 75 dealers have sought advice and help from the Cologne center. Among record companies, typical are comments from Phonogram managing director Louis Spillman. "To stay in business," he says, "small dealers must concentrate on what they do best. They just can't operate with the racks and the chains by selling only the top 30. They should specialize more—and the Cologne center is helping to move them in this direction.

"A good example of the value of specialization is the Michell record store in Hamburg, which specializes in hard rock and heavy metal," he continues. "When there's a new re-

lease by, say, Metallica, the shop notifies its customers by mail six weeks ahead and can count on selling a thousand albums as soon as the record is out. The store has become a mecca for hard rock and metal devotees, where service and product knowledge are more important than discounting."

Spillman emphasizes that one reason for the industry to help the small shops survive "is because they play an important part in developing new acts, by making product available in small towns and rural areas. If a demand is created by radio play and there is no store to meet that demand, then sales are very often lost."

PHONONET UPWARD BOUND

Meanwhile, the PhonoNet project is aimed at facilitating provision of release information to dealers and the ordering of product. Based in Hamburg and headed by managing director Georg Hellwig, PhonoNet hopes to get upward of 700 dealers on-line after the present test period aimed at perfecting the software.

Retailers joining the system,

which costs about \$12 a day to subscribe to, will be able to input all their orders in one operation, with the computer directing the orders to the appropriate company mail boxes. They will also receive regular information on new releases, price changes, deletions, and so on.

Retailers that are already computerized can simply adapt and install the PhonoNet program. Dealers not yet computerized will be able to acquire a single work station plus all the necessary software for about \$2,700, with payments spread over four years. Without subsidization by the record companies, the cost would be about \$4,500.

The system permits fast tracing of repertoire by title, composer, or artist and, says Hellwig, will enable the dealer to devote more time to his customers.

A long-term goal of PhonoNet is the widespread monitoring of unit sales to enhance the accuracy of the industry sales charts.

DEALER APATHY

A major problem to be overcome in maximizing the effectiveness of the CBT and PhonoNet is a certain apathy among dealers who, according to German record industry association director Peter Zombik, have been slow to respond to these industry initiatives. "We have to educate the dealers to see the advantages of computerization and of adopting sophisticated business methods and marketing techniques," he says.

Sony Music managing director Jochen Leuschner, a firm supporter of the PhonoNet system, argues that the industry should not be worried by initial dealer apathy. "The move into data processing is not easy for the traditional dealer—and it will take time for the message to get home. Teething troubles are normal with data processing, and getting the program right can be a long process.

"But I think the PhonoNet idea is an absolute must for our future business. Holland has had a similar system for a number of years, and it works fine. I'm convinced the system will, in time, be widely adopted in Germany. We just have to show the dealers the advantages."

**U.K. pirate station
Radio Caroline is
finally going legit
... see page 76**

PhonoNet Ordering System Follows In U.K. Footsteps

BY JEFF CLARK-MEADS

LONDON—The PhonoNet system recently introduced in Germany is based on a project introduced in the U.K. in 1987, the Electronic Retail Ordering System.

The main difference between EROS and PhonoNet is that EROS still has only half the U.K.'s distributors on board, while PhonoNet is being backed by all the major players in the German market.

EROS was established by PolyGram, with EMI and BMG joining the initiative at an early stage. However, despite retailers' enthusiasm for the system, none of the other significant distributors has joined EROS in its five years of operation.

Though it has never been said publicly, it is believed the nonparticipating distributors feel the inhibiting factor is the cost of becoming involved. PolyGram, EMI, and BMG put considerable effort into seeking partners, but potential collaborators were deterred by

the portion of the development costs they would have to bear.

The incentive for joining EROS stems from the argument that it is good for business because available titles can be displayed readily to both the retailer and consumer. Indeed, there is a large fun element involved when customers are given access to EROS and can browse through catalogs. Dealers say such browsing often leads to purchases.

However, the downside for the distributors is the temptation for retailers to order frequently. Instead of presenting one substantial order to a telesales operator or sales rep, dealers find it easy to tap in a request whenever they sit at their EROS equipment keyboard. That, say the distributors, can lead to five or more orders in one day from the same store.

Nonetheless, EROS is popular with both ends of the distribution chain because of the paperwork it has removed and the easier lines of communication it has created.

Sony Beats The Pop Drum For 'Hush'

BY BARBARA DAVIES

NEW YORK—Crossover success for "Hush," the classical collaboration between cellist Yo-Yo Ma and vocalist Bobby McFerrin, has Sony Classical executives thinking about keeping the album's momentum strong enough to carry it into the Christmas sales season.

Though the album has received little airplay and is selling well without benefit of a video, it is being marketed like a pop album, says Jim Gavigan, Sony Classical's VP of sales. At some retail locations, sales of the album have surpassed those of Natalie

Cole and Nirvana, he claims.

"Hush" is on Wherehouse Entertainment's roster for April's "Test Spin" program, alongside several pop acts, and Ma and McFerrin are to appear on "The Arsenio Hall Show" Monday (4), about the time a series of ads for the set will run on VH-1.

It seems an unlikely campaign for an album considered classical, but Sony executives say since the album defies definition, so should the marketing and publicity. "We've had to find ways to get into peoples' ears without the airplay," says Loraine Perri, Sony Classical's VP of product marketing, who says the duo has

been featured recently on Sony's Times Square Jumbotron. They may also do a video.

Because of the continuing buzz, the album has been flying out of stores, says Gavigan, and reached No. 93 on The Billboard 200 in the April 25 issue, before slipping back to No. 126 last week. The album has also been No. 1 on the Top Crossover Albums chart for seven weeks.

The retail buzz was created early on through Sony's branch offices, which "really worked the product," Gavigan says, and through a teaser cassette sent out to retailers before the album shipped in late January.

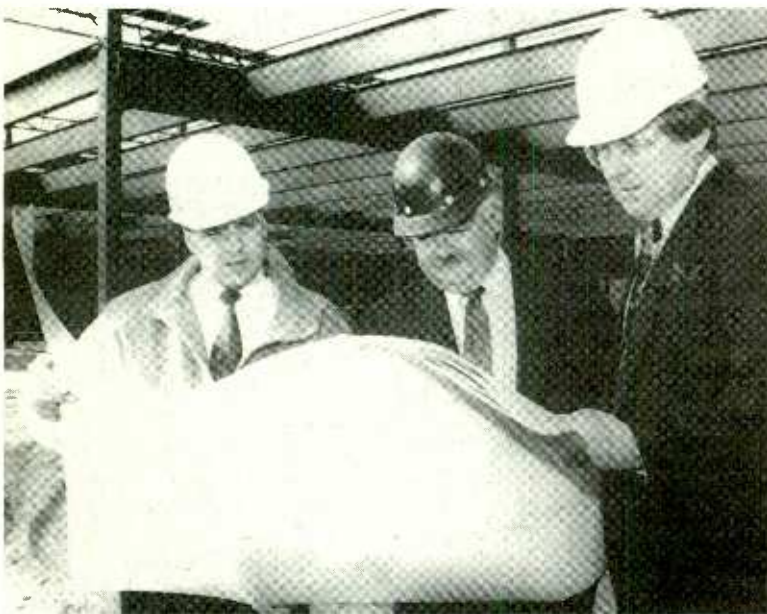
Billboard®

FOR WEEK ENDING MAY 9, 1992

Top Pop. Catalog Albums™

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	WKS. ON CHART
1	1	ERIC CLAPTON ▲ ² POLYDOR 825382 (7.98 EQ/11.98)	*** NO. 1 *** TIME PIECES - THE BEST OF ERIC CLAPTON 11 weeks at No. 1	51
2	2	ENYA ▲ REPRISE 26774* (10.98/15.98)	WATERMARK	28
3	13	QUEEN ● HOLLYWOOD 61065*/ELEKTRA (9.98/13.98)	A NIGHT AT THE OPERA	25
4	4	DEF LEPPARD ▲ ¹⁰ MERCURY 830675* (9.98 EQ/15.98)	HYSTERIA	45
5	10	MEAT LOAF ▲ ⁶ CLEVELAND INT'L 34974/EPIC (5.98 EQ/9.98)	BAT OUT OF HELL	51
6	29	QUEEN ▲ HOLLYWOOD 61037*/ELEKTRA (9.98/15.98)	NEWS OF THE WORLD	10
7	3	JAMES TAYLOR ▲ ⁴ WARNER BROS. 3113 (7.98/11.98)	GREATEST HITS	51
8	7	JOURNEY ▲ ³ COLUMBIA 44493* (9.98 EQ/15.98)	JOURNEY'S GREATEST HITS	51
9	9	BOB MARLEY AND THE WAILERS ▲ ³ TUFF GONG/ISLAND 846210/PLG (9.98/15.98)	LEGEND	40
10	25	QUEEN ● HOLLYWOOD 61066*/ELEKTRA (14.98/20.98)	LIVE KILLERS	10
11	8	STEVE MILLER BAND ▲ ⁵ CAPITOL 46101* (7.98/11.98)	GREATEST HITS	51
12	6	THE EAGLES ▲ ¹² ELEKTRA 105 (7.98/11.98)	GREATEST HITS 1971-1975	51
13	12	AEROSMITH ▲ ⁶ COLUMBIA 36865* (5.98 EQ/9.98)	GREATEST HITS	51
14	5	THE RIGHTEOUS BROTHERS ● CURB 77381* (6.98/10.98)	BEST OF RIGHTEOUS BROTHERS	51
15	11	THE DOORS ▲ ELEKTRA 60345* (12.98/19.98)	BEST OF THE DOORS	40
16	17	JIMMY BUFFETT ▲ MCA 5633 (7.98/11.98)	SONGS YOU KNOW BY HEART	51
17	16	GUNS N' ROSES ▲ ⁸ Geffen 24148* (9.98/15.98)	APPETITE FOR DESTRUCTION	51
18	14	METALLICA ▲ ³ ELEKTRA 60812* (9.98/15.98)	...AND JUSTICE FOR ALL	42
19	15	ELTON JOHN ● MCA 1689 (4.98/11.98)	GREATEST HITS	50
20	19	U2 ▲ ⁵ ISLAND 842298 (9.98/15.98)	THE JOSHUA TREE	19
21	21	PATSY CLINE ▲ ³ MCA 12 (4.98/10.98)	GREATEST HITS	51
22	22	METALLICA ▲ ² ELEKTRA 60396* (9.98/13.98)	RIDE THE LIGHTNING	36
23	20	METALLICA ▲ ² ELEKTRA 60439* (9.98/13.98)	MASTER OF PUPPETS	37
24	18	THE EAGLES ● ELEKTRA 60205* (7.98/11.98)	GREATEST HITS VOL. 2	51
25	26	PINK FLOYD ▲ ⁸ COLUMBIA 36183 (15.98 EQ/31.98)	THE WALL	51
26	27	LED ZEPPELIN ▲ ¹⁰ ATLANTIC 19129 (7.98/11.98)	LED ZEPPELIN IV	51
27	28	AC/DC ▲ ¹⁰ ATLANTIC 16018* (7.98/11.98)	BACK IN BLACK	51
28	31	PINK FLOYD ▲ ¹² CAPITOL 46001 (9.98/15.98)	DARK SIDE OF THE MOON	51
29	30	DEF LEPPARD MERCURY 10308* (9.98/13.98)	PYROMANIA	4
30	24	BILLY JOEL ▲ ² COLUMBIA 40121* (11.98 EQ/28.98)	GREATEST HITS VOL. I & II	51
31	23	ENYA ● ATLANTIC 81842* (7.98/11.98)	ENYA	9
32	33	METALLICA ▲ ELEKTRA 60766* (9.98/13.98)	KILL 'EM ALL	15
33	32	BAD COMPANY ▲ ² ATLANTIC 81625* (7.98/11.98)	10 FROM 6	48
34	34	SALT-N-PEPA NEXT PATEAU 1025 (9.98/13.98)	BLITZ OF SALT-N-PEPA HITS	28
35	38	CHICAGO ▲ REPRISE 26080 (9.98/15.98)	GREATEST HITS 1982-1989	47
36	35	ANDREW LLOYD WEBBER ● MCA 6284* (10.98/15.98)	PREMIERE COLLECTION	28
37	37	THE POLICE ▲ A&M 3902 (9.98/15.98)	SINGLES - EVERY BREATH YOU TAKE	44
38	36	LED ZEPPELIN ▲ ⁵ ATLANTIC 19127* (7.98/11.98)	LED ZEPPELIN 2	39
39	40	RED HOT CHILI PEPPERS ● EMI 92152*/ERG (9.98/15.98)	MOTHER'S MILK	2
40	45	BOB SEGER & THE SILVER BULLET BAND ▲ ³ CAPITOL 12182* (12.98/15.98)	NINE TONIGHT	30
41	41	FLEETWOOD MAC ▲ WARNER BROS. 25801* (9.98/15.98)	GREATEST HITS	34
42	46	LUTHER VANDROSS ▲ EPIC 45320 (13.98 EQ/19.98)	BEST OF LUTHER: THE BEST OF LOVE	44
43	39	BRYAN ADAMS ▲ ⁴ A&M 5013* (9.98/15.98)	RECKLESS	8
44	—	THE DOORS ▲ ² ELEKTRA 515*/(7.98)	GREATEST HITS	20
45	42	VIOLENT FEMMES ▲ SLASH 23845*/WARNER BROS. (9.98/13.98)	VIOLENT FEMMES	6
46	—	FOREIGNER ▲ ³ ATLANTIC 80999* (7.98/11.98)	RECORDS	36
47	44	JIMI HENDRIX ▲ ² REPRISE 2276 (7.98/11.98)	SMASH HITS	12
48	—	THE EAGLES ▲ ⁹ ELEKTRA 103* (7.98/11.98)	HOTEL CALIFORNIA	30
49	43	U2 ● ISLAND 811148* (7.98 EQ/11.98)	WAR	6
50	—	BOSTON ▲ ¹⁰ COLUMBIA 34188 (9.98/13.98)	BOSTON	4

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.



Construction Data. Executives of Sony's Digital Audio Disc Corp. CD manufacturing plant in Terre Haute, Ind., study the blueprints for construction of a new CD-ROM production center slated to go on-line later this year. At the site, from left, are the new facility's head of operations, Russ Kunz; DADC executive VP Mike Moran; and chairman/CEO James Frische. The facility will have a monthly production capacity of 2.5 million CD-ROM discs.

Team Spirit Resounded At Wembley Clair Bros. Delivered Message Loud & Clear

■ BY MIKE LETHBY

LONDON—Freddie Mercury, who died late last year of AIDS, received a spectacular and fitting memorial at London's Wembley Stadium April 20 with The Freddie Mercury Tribute Concert for AIDS Awareness.

Roger Taylor, Brian May, and John Deacon—the three surviving members of Queen—assembled a star-studded cast for a memorable concert, seen live by 72,000 and on television in 73 countries.

Without a bill having been announced, the show, promoted by Harvey Goldsmith, sold out in just three hours. "It was one of the biggest events we've ever done, and it was a brilliant success," said Goldsmith. "As a tribute to Freddie, we couldn't let it be anything less."

The original plan had been for Queen to play with a succession of star vocalists and guest musicians.

But the event grew in concept until the final bill was divided into two halves, with the first half consisting of sets from Metallica, Extreme, Def Leppard, Spinal Tap, and Guns N' Roses, and the second half featuring Queen.

Clips from a U2 show and a Johannesburg AIDS benefit concert were cut in during the first half by satellite, although they were slightly marred by technical problems.

After a speech by Elizabeth Taylor it was Queen's turn, with guests including David Bowie, George Michael, Lisa Stansfield, Roger Daltrey, Italian star Zucchero, Robert Plant, the old Mick Ronson/Ian Hunter team, and a bizarre but brilliant duet on "Bohemian Rhapsody" from Elton John and Axl Rose. Liza Minnelli led the show's finale with "We Are The Champions."

Clair Brothers, Queen's PA company since the '70s, brought over a 120-cabinet S4 system, stacked—unusually—12 high by five wide per side. "I've always favored tall, narrow stacks," said Clair Brothers president Roy Clair. "For once, the set design allowed us to use it, and I'm very happy about it." With Wembley's cavernous acoustics and stringent spillage laws, the configuration proved ideal.

Clair's team, led by house engineer Trip Khalaf and monitor chief Jim Devenney, included Keith Carroll, Dave Kob, Manu Dajee, Anthony Tang, and Tom Ford. The sound team, as well as the lighting teams led by Samuelson Concert Productions' Brian Droft, had just 48 hours to prep the show. An American football game on Saturday meant only part of the stage set could be installed beforehand.

Sound hardware onstage included Clair Brothers monitors; Clair and Community sidefills; and Harrison, Ramsa, and Yamaha PM2800 desks. Everyone except Def Leppard shared the same Marshall backline to cut changeovers. Engineer Chris Wade-Evans turned up with radio mikes and stayed to give his time to the general effort. "Whichever mikes the bands request we've tried to supply—Shure, Sennheiser, AKG, etc.," said Carroll. "We've been able to meet almost all of their demands."

Out front, Khalaf mixed on a pair of Yamaha PM3000s and a Clair console, with a basic rack inventory, "to keep it as simple as possible," said Clair. "We always use Yamahas for this type of show because they're familiar to everyone."

Sound quality was generally very high, except—as always at Wembley—under the huge echoing canopies. The system was time-aligned through Clair's Coherent Transfer boxes with custom-built limiters. "No other type was good enough," commented Clair, "and no one can hear ours in action."

On the visual side, John McGraw designed a set aimed at making a big statement as cheaply as possible. The huge scrim was painted by Hangman of Nottingham, which also ap-

plied the art to the phoenix logos built by Samuelsons Group company Brilliant Stages.

David Mallett directed the cameras for Fugitive Films, with live broadcasts on BBC 2 and a host of other stations around the world. The international flavor continued with power by U.S.-based Show Power, pyros by Le Maitre, and a pair of Star Vison screens from ScreenCo.

The enormous light show was brought together by Samuelson's John Coppen and Steve Nolan from Chromatic Productions. "The Samuelson people became the nucleus, enabling us to run everything without getting in their way," said Nolan. "The crew were fantastic—happy and proud to be part of the show, even after four hours' sleep on the load-in days."

The light show was designed by Patrick Woodroffe, and its sheer scale and scope—designed equally for TV and the live audience—rated among his best work.

He explained, "The brief was basically [make it] spectacular, and as simple and strong as Queen shows always were. I had two emotions about it afterward. One, relief that we'd got through it OK. And two, I was very, very happy with the way it all went."

Brian Croft, Vari-Lite Europe chief, said, "I worked on Queen's last tour in '86 and Jerry [Stickles, production manager] is an old friend. He called me from Rock In Rio and asked me to coordinate the different types of lighting under one budget. We had about two months to organize it—and two days to build it!"

"Everything is much bigger than on a normal show; and as it was a one-shot, it was a little nerve-racking with so many millions watching. Jerry put a lot of Queen's old team together—Rick O'Brien's the production manager, Lee Charteris is stage manager, among other old Queen roadies who came back."

Croft concluded, "It's hard to believe it's six years since Queen's last gig at Knebworth—which was a wonderful show. Queen tours were famous for being good, happy tours. There are some great stories. There were plenty of damp eyes at the end of this concert."

AUDIO TRACK

NEW YORK

PRODUCER ERIC KUPPER was in I.N.S. Recording working on tracks and remixing "Hypnotized" and "Set Me Free" by Clubland (Great Jones/Island). Kupper was also in with Mohammed Moretta completing the remix on Afrika Bambaataa's "Planet Rock" for Tommy Boy. Grand Master Flash was in with Audio 2 cutting vocals and mixing on the group's upcoming 1st Priority/Atlantic album. Winston "Rice 'n Beans" Rosa was at the board. Towa Tei of Deee-Lite was in working on digital edits for the group's new Elektra album. Dennis Mitchell edited.

Run-D.M.C. put down tracks for its new album on Profile Records at Rawlston Recording. Larry Smith and Jam Master Jay produced, with Akili Walker and George Mayers at the board.

LOS ANGELES

THE RED DEVILS MIXED their live project for Def American at Hollywood Sound Recorders. Brendan O'Brien engineered and Rick Rubin produced. Maria McKee (formerly of Lone Justice) was in overdubbing her upcoming album on Geffen. George Drakoulis produced and O'Brien was at the board.

Color Me Badd was in Aire L.A. remixing its "Thinking Back" single. Rhett Lawrence produced, with John Potoker at the board. Gregg Barrett assisted. Bob Margoulf and his assistant Brant Biles mixed tracks by Don Ciccone. Jerry Corbetta produced, assisted by Rusty Richards. Rock Melons were in mixing their new album for Mushroom Records. Carmen Rizzo engineered, assisted by Barrett.

OTHER CITIES

THE HARD BOYS completed tracking and mixing their debut album on A.E.I. Records at Cheshire in Atlanta. The album is titled "A-Town Hard Heads" and the first single is titled "Groupies" (distributed by Ichiban Records). George "Catfish" Pappas, Tom Wright, Thom "T.K." Kidd, and Dalea Abbott engineered. Kidd mixed.

Mixes for Geri Allen's upcoming Blue Note/Toshiba/EMI album took place at Acme Recording, Mamaroneck, N.Y. Peter Denenberg engineered, assisted by Thom Leinbach. Nice 'N Smooth was in working on remixes with engineer Rory Young for Ral/Sony. Digital edit work was completed on the Spin Doctors' Epic release.

Tomme Gun recorded three songs at Planet Dallas, Dallas, for its blues/rock album on AM/FM Records. Rick Rooney engineered and Rick Hollowell produced. The Blue Johnnies completed recording and mixes on a song for Dragon Street Records. Patrick Keel produced and Rooney engineered.

Johnny Quest was in Jag Studios, Raleigh, N.C., recording tracks for the upcoming Blue Dude/DB release titled "10 Million Summers." Dick Hodgkin and Quest produced. Hodgkin engineered and mixed.

Ultrasonic Studios, New Orleans, had Delfeayo Marsalis in producing a tribute to Miles Davis. The recording features New Orleans trumpet players Leroy Jones and Nicholas Payton. Hammond Scott of Blacktop Records completed digital editing of "Blues Pajama Party," a compilation CD of Blacktop artists including cuts by Robert Ward, Lynn August, Snooks Eaglin, Earl King, Rod Piazza, Bobby Radcliff, James Harman, Hubert Sumlin, Ronnie Earl, Mighty Sam

McClain, and James "Thunderbird" Davis.

Sunset Studios, Denver, had German band White Noise in working on tracks for its first American release, on Tripan Entertainment. The album, titled "Late Great United States," was produced by Jon Fair. Lior M. and Techno Posse engineered.

Debra Winger was in Full Sail Recording, Winter Park, Fla., for the recording of the soundtrack to the TriStar Pictures movie "Wilder Napalm." Two songs on the project are by the Mighty Echos, a four-person a cappella group. Gary Platt engineered, accompanied by Synclavist/arranger/assistant Ken Latchney.

Material for Audio Track should be sent to Debbie Holley, Billboard, Fifth Floor, 49 Music Square W., Nashville, Tenn. 37203.



For Whom The Belle Tolls. Regina Belle works with her brother Bernard on her upcoming album at Sound Factory studios in New York.

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STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING MAY 2, 1992)

CATEGORY	HOT 100	R&B	COUNTRY	MODERN ROCK	ALBUM ROCK
TITLE Artist/ Producer (Label)	JUMP Kriss Kross/ J.Dupri (Ruffhouse/COL.)	DON'T BE AFRAID Aaron Hall/ H.Shocklee, G.G.Wiz (Soul/MCA)	THERE AIN'T NOTHIN WRONG WITH THE RADIO Aaron Tippin, E.Gordy Jr. (RCA)	HIGH The Cure/ David M.Allen & The Cure (Fiction)	REMEDY The Black Crowes/ The Black Crowes & George Drakoulis (Def American)
RECORDING STUDIO(S) Engineer(s)	KALA/STUDIO 4 (Atlanta/ Philadelphia) Joe Nicolo	UNIQUE (New York) Richard Joseph Rob Paustian	EMERALD (Nashville) Bob Bullock	THE MANOR (Shipton-On- Cherwel, ENGLAND)	SOUTHERN TRACKS (Atlanta) Brendan O'Brien
RECORDING CONSOLE(S)	Trident 65 Series/ Neve 8048	SSL 4000 E Series G Computer	SSL 4064 E Series	SSL 4000 G Series	SSL 4000 E Series
MULTITRACK RECORDER(S) (Noise Reduction)	Studer A-80	Studer A-800 Mark III	Mitsubishi X-850	Studer A-800	Sony JH24
STUDIO MONITOR(S)	UREI 813	Westlake	Kinoshita/Hidley TAD	Custom Westlake	Yamaha NS10 Augsberger
MASTER TAPE	Ampex 456	Ampex 456	Ampex 467	Ampex 456	Ampex 456
MIXDOWN STUDIO(S) Engineer(s)	STUDIO 4 (Philadelphia) Joe Nicolo	UNIQUE (New York) Paul Logus	MASTERFONICS (Nashville) John Guess	OLYMPIC (London, ENGLAND) Mark Saunders	RECORD PLANT (Los Angeles) Brendan O'Brien
CONSOLE(S)	SSL 4000 E Series G Computer	SSL 4000 E Series G Computer	SSL 4000 E Series G Total Recall	SSL 4000 G Series	SSL 4000 G Series
MULTITRACK/ 2-TRACK RECORDER(S) (Noise Reduction)	Studer A-80	Studer A-800	Otari DTR-900	Studer A-820	Studer A-800
STUDIO MONITOR(S)	KRK	Westlake	Kinoshita/Hidley	Genelec	Yamaha NS10 TAD/Kinoshita
MASTER TAPE	Ampex 467	Ampex 456	Ampex 456	Ampex 456	Ampex 456
MASTERING (ALBUM) Engineer	MASTERDISK Tony Dawsey	CBS MASTERING Vlado Meller	MASTERFONICS Glenn Meadows	OLYMPIC Mark Saunders	MASTERDISK Vlado Meller
PRIMARY CD REPLICATOR (ALBUM)	Sony Manufacturing	MCA Manufacturing	JVC	WEA Manufacturing	WEA Manufacturing
PRIMARY TAPE DUPLICATOR (ALBUM)	Sony Manufacturing	MCA Manufacturing	Sonopress	WEA Manufacturing	WEA Manufacturing

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EUROSOUNDS

A column by Zenon Schoepe on the European professional audio industry.

U.K.

LEADING LONDON MASTERING HOUSE Tape One Studios, which recently entered into receivership following the withdrawal of overdraft facilities by its bank, is now in "advanced negotiations" with a potential buyer from mainland Europe.

The unnamed buyer reportedly operates in a related business and, according to Tape One co-owner **Bill Foster**, is "keen to carry on the Tape One tradition of advanced technology."

SENNHEISER U.K. WILL handle the sales, distribution, service, and technical support for the entire Neumann product range in the U.K. and Eire. The move follows Sennheiser's purchase of its fellow German microphone manufacturer last year.

"It is our intention to increase the market penetration of all Neumann product beyond the traditional studio-based market," says Sennheiser U.K. sales and marketing manager **Paul Whiting**.

THE SISTERS OF MERCY'S Andrew Eldritch has bought a Yamaha DMR8 and DRU8 16-track tape-based all-digital recording system for home reproduction on the group's forthcoming album.

EMI STUDIOS ABBEY ROAD has installed a Cedar Restoration and Production System for removing noise from recordings. "Since taking delivery of our Cedar system, it has constantly been in use," said **Chris Buchanan**, manager of transfer operations at Abbey Road.

LIVE SOUND ENGINEERS using BSS DPR901 dynamic equalizers on tour include **Robert Collins** and **Adrian Fitzpatrick** with **Dire Straits**, **Lars Broghard** with **Rod Stewart**, **Rory Magrath** with **Simply Red**, and **John Lemmon** with **the Cure**.

NU-NU WHITING AND Dutch Michaels have joined forces to relaunch the **Music Bank** backline and production hire service. The service is based in hire company **Hilton Sound's** new premises in Liverpool Grove, near the Elephant and Castle, London.

ENGINEER/PROGRAMMERS Phil Harding and Ian Curnow have left **PWL Studios** and set up in one of the suites at **The Strongroom** in London.

FRANCE

FEBRUARY'S COMBINED SIEL and Theatrical Services Exhibition in Paris attracted 292 exhibitors, up 11% over 1991, and 27,328 visitors from 54 countries, an increase of 14% over the previous year.

POLAND

POLISH SOUND DESIGNER Jarek Regulski worked in close cooperation with **Tom Clark**, sound designer for the **Minskoff Theatre**, New York, on the specification and design of the system for the musical "Metro." The play, which opened at the Minskoff recently, has been running at the **Warsaw Teatr Dramatyczny** for more than a year. The specifications included a 40-input **Soundcraft Europa** fitted with 56 **Out Board Electronics** moving faders.

SWEDEN

INDEPENDENT PRODUCTION COMPANY Ricochet in Stockholm has equipped each of its three recording studios with 32 tracks of **Yamaha DRU8** eight-track digital recorders running from two 40-channel **Yamaha DMC1000s** and four **DMP7s**.

"We wanted the best sound quality available combined with full automation and total recall to save time," said Ricochet MD **Peter Swartling**.

GERMANY

TOUCHDOWN STUDIOS near Munich has installed the world's first **Neve VRP Legend**. The 60-channel postproduction version with **Flying Faders** automation is housed in the control room of the **John Flynn-** and **Sam Toyoshima-**designed **Studio 2** to run alongside a **Sony 3348** and two **Otari MTR100s** with **Dolby SR**. Touchdown's 3348 is the 1,000th **DASH** machine sale in the world.

HEAVY METAL BAND THE SCORPIONS have purchased five **Akai DR1200** digital 12-tracks for their personal recording setups. New enhancements to the system include extended recording time to 21.5 minutes at 44.1kHz and the availability of a digital offset editor.

SWITZERLAND

STELLAVOX HAS ANNOUNCED the manufacture of its 100th **Stelladat** portable DAT machine replacement for the analog **Nagra** in-field recorder. Stellavox has now presold 1,200 of the machines.

Update

CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other events. Send information to *Calendar*, *Billboard*, 1515 Broadway, New York, N.Y. 10036.

MAY

May 2-3, Seminar on Music Markets, presented by SOCAN, Hotel du Parc, Montreal. 514-844-8377.

May 4-7, The 1992 International DJ Expo/West, presented by DJ Times and Testa Communications, Sheraton Universal Hotel, North Hollywood, Calif. 516-767-2500.

May 5, "New Opportunities In Direct Response Entertainment Marketing," presented by EPM Communications, Le Parker Meridien Hotel, New York. Leslie Graham, 312-472-2466.

May 5, "Who's Hiring? Recording Industry Employment in the '90s," seminar presented by the Los Angeles chapter of NARAS, at A&M Records, Hollywood. Billy James, 818-843-8253.

May 6, "Creation Vs. Re-Creation: A Discussion on Sampling and Remixing Original Works," presented by the Assn. of Independent Music Publishers, ASCAP office, New York. Donna Frisina, 212-207-1793.

May 6-10, NAIRD Convention, Hyatt Regency, Austin, Texas. 609-482-8999.

May 7-8, Sponsorship Opportunities Workshop, seminar on getting corporate sponsorship, New York Vista Hotel, New York. 212-799-9029.

May 7-10, NABOB 16th Annual Spring Broadcast Management Conference, The Hilton Resort Oceanfront at Palmetto Dunes Resort, Hilton Head Island, S.C. 202-463-8970.

May 9-10, Music Business Forum, Washington Marriott Hotel, Washington, D.C. 301-604-2330.

May 11-14, ITA "How and Why" Audio and Video Seminar, Nikko Hotel, Atlanta. 212-643-0620.

May 12, "The Recession: How to Survive It in the Entertainment Industry," Ma Maison Sofitel Hotel, Los Angeles. Jefflyn Dangerfield, 213-465-9814.

May 13-14, Third Annual Billboard Latin Music Conference and Fourth Annual Billboard/Univision Latin Music Awards, Caesars Palace, Las Vegas. Melissa Subatch, 212-536-5018.

May 14, World Music Awards, Monte Carlo Sporting Club, Monaco. 011-33-93-254-369.

May 14, Boston Songwriters Showcase, Club 3, Somerville, Mass. Adam Kibbe, 617-229-5781.

May 14-16, Music Row Industry Summit '92, Maxwell House Hotel, Nashville. 615-269-7074.

May 16-17, SPARS 1992 Los Angeles Business/Technical Conference: "Audio Work Stations: The Audio Solution for Video Post Production," Beverly Garland Hotel, Los Angeles. 800-771-7727.

May 19, BMI Awards Dinner, honoring the writers and publishers of the most-performed songs of 1991, Beverly Wilshire Hotel, Los Angeles. 213-659-9109.

May 20-24, BRE Convention, Sheraton Hotel, New Orleans. 213-469-7262.

May 27, Songwriters Hall of Fame 23rd Annual Induction Ceremony and Awards Dinner, Sheraton New York Hotel, New York. 212-206-0621.

May 27-31, American Women in Radio and Television Conference, La Posada Resort, Scottsdale, Ariz. Diane Walden, 202-429-5102.

May 28-31, Summer Consumer Electronics Show, McCormick Center Place, Chicago. 202-457-8700.

JUNE

June 4, Radio Creative Fund's Mercury Awards, presented to the creators of the country's best radio advertising, sponsored by the Radio Advertising Bureau, New York Hilton, New York. 212-254-4800.

June 4-6, 1992 North Carolina Music Showcase, sponsored by ASCAP, Mad Monk nightclub, Wilmington/Wrightsville Beach, N.C. 919-990-3299.

June 10-13, NAB Radio Montreux, Centre de Congress et d'Exposition, Montreux, Switzerland. 202-775-4972.

June 17-21, New Music Seminar, Marriott Marquis, New York. 212-473-4343.

LIFELINES

BIRTHS

Boy, Hugo Peter, to Brian and Liza Stanley, March 10 in New York. He is a bass player who has performed with such acts as the Kinks, Bryan Adams, and Tommy Shaw.

Boy, Jeremy Donald, to Gerry and Jane Kopecky, March 19 in Den- ville, N.J. He is VP of sales at PolyGram Label Group.

Girl, Zoe Lynn, to Bill and Rita Tassar, April 11 in Englewood, N.J. He is VP and she is president of The Toy Specialists in New York, a professional audio, video, and musical instrument rental company.

Boy, Joshua Andrew, to Harv and Andrea Blain, April 14 in Chicago. He is program director at WPNT Chicago. She is creative services and publicity consultant at Smarty Pants Audio & Video.

Girl, Holly Elizabeth, to Barry and Rosalie Howarth, April 16 in San Francisco. He is market/sales coordinator for BASS/TM Tickets in Concord, Calif. She is music director for KFOG-FM San Francisco.

Boy, Parker, to Marc and Helen Chase, April 19 in Tampa, Fla. He is operations manager for WFLZ there.

Boy, Brandon Maurice, to Paul and Sheryl Menes, April 20 in Los Angeles. He is an entertainment attorney and partner in Menes Law Corp.

Girl, Anastasia Sophia, to Joseph and Pamela DiCocco Alvarado, April 26 in Los Angeles. She is former West Coast office manager of BPI Communications, parent company of Billboard. They also own Alvarado Lighting Instruments, a company that provides lighting for music videos, movies, and television.



A Technical Matter. National Music Publishers Assn. and Harry Fox Agency president Ed Murphy, second from right, is shown following an address on new technologies April 6 at the monthly meeting of the music and performing arts unit of B'nai B'rith. He is flanked, from left, by Brad Simon, executive VP of the unit; Stanley Mills, VP of the unit; Morton Gould, president of ASCAP; and Mickey Gensler, president of the unit. (Photo: Chuck Pulin)

MARRIAGES

Leonard Breijo to Deirdra Gray, April 25 in Surfers Paradise, Australia. He is senior VP of business and legal affairs for Scotti Bros. Records. She is a television producer in Australia.

DEATHS

John DeVries, 76, of complications after exploratory surgery, April 17 in Houston. DeVries was a lyricist who, with pianist Joe Bushkin, wrote such standards as "Oh, Look at Me Now," a 1941 hit for Frank Sinatra, and "There'll Be a Hot Time In The Town Of Berlin," a song made popular by Glenn Miller. DeVries also collaborated with guitarist/impresario Eddie Condon; together they wrote such numbers as "Wherever There's Love," a song recorded by Lee Wiley. DeVries was also an interior designer, who produced designs for such legendary New York jazz clubs as the Famous Door. A well-known illustrator, DeVries has been credited with designing some of the earliest record album covers in the '40s for the Commodore label. Most recently he was working on covers for CDs by Clark Terry and Teddy Wilson.

Stanley Styne, 61, of natural causes, April 23 in Los Angeles. Styne was a noted lyricist who collaborated with such composers as George Duning, Neal Hefti, Barry Mann, Nelson Riddle, and his father, Jule Styne. His songs include "(This is the End of) A Beautiful Friendship," "Gidget Goes Hawaiian," "Cry For Happy," and "The Shortest Distance Between Two Lips (Is A Kiss)." He also served as West Coast professional manager for Stratford Music Corp. and handled the songs of lyricists Betty Comden and Adolph Green, and his father. In addition he was a film publicist and Broadway stage manager. He is survived by his father; a son, Bruce; three daughters, Beth, Julie and Carolyn; two brothers, Norton and Nicky; and a sister,

Katherine.

Milton Rosenstock, 74, of heart disease, April 24 in Manhattan. From the '40s to the late '70s, Rosenstock was the music director for some 25 Broadway shows, including "Funny Girl," "Gypsy," "The Music Man," and "The King And I." He was also the music director of American Ballet Theater and of the Lyric Chamber Theater, a small opera group that toured colleges in the '60s. A clarinetist, he received a New York Philharmonic scholarship at the age of 13, was trained in conducting and composition at Juilliard, and received the Alice M. Ditson award for American conductors, given by Columbia Univ. He is survived by his companion, Karen Stefkko; a son, George; two daughters, Karen Greene and Linda Estrin; and four grandchildren.

Brian Macleod, 39, after a yearlong fight against cancer, April 25 in Vancouver. Macleod was a multi-instrumentalist/producer and one of Canada's most respected musical figures. He began his career as a member of the popular groups Huskey, Garrison Hill, and Pepper Tree. Later, he worked with singer George Olliver and the Edward Bear Band. In 1977 he joined the well-established Vancouver-based band Chilliwack. Largely credited with resparking the veteran band, Macleod co-wrote many of the group's U.S. and Canadian chart hits, such as "My Girl (Gone Gone)" and "Whatcha Gonna Do (When I'm Gone)." Macleod also produced such acts as the Good Brothers, Billy Newton Davis, Chrissy Steele, and the Headpins, Loverboy, and Chicago.

Send information to *Lifelines*, c/o *Billboard*, 1515 Broadway, 39th Floor, New York, N.Y. 10036 within six weeks of the event.

GOOD WORKS

RAITT & SMITH: Recording artist Bonnie Raitt and Joe Smith, Capitol-EMI Music president, receive honorary Doctor of Music Degrees May 2 from the Berklee College of Music in Boston. Smith and Capitol-EMI are donating the complete library of Blue Note albums on CD, 400 in all, to the Boston Public Library, which is holding a May 1 reception honoring Smith and formally acknowledging the gift.

GETTING OUT THE VOTE: The Video Software Dealers Assn. is launching a nationwide initiative in August as part of a nonpartisan voter-registration effort, The Video Store Registration Drive, which targets familiar neighborhood locations such as video stores. The campaign is supported by a multimedia ad effort designed to drive consumers to video stores with the tag line, "To register or for more information, visit your local participating video store." VSDA says it has received support from the League of Women Voters, Vote America, Rock The Vote, the National Assn. of Secretaries of States, and federal and state legislators, among others. A key participant in the VSDA drive is Mitch Lowe of Video Droid, Mill Valley, Calif., whose 1990 California registration drive served as a model for the VSDA effort.

ON THE Rock To Vote front, Mercury artist Dan Reed has joined PolyGram and his label in support of the registration drive. In addition to a reduced royalty rate on a cut that appears on a compilation album, "Say What U Want (Artists For Rock The Vote)," Reed has volunteered to donate his time to the drive. Reed has been conducting his personal registration effort in his hometown of Portland, Ore., visiting local schools and lecturing students on the importance of voting and the Bill of Rights.



Family Ties. Among the devoted fans who packed the Palace in Los Angeles for the recent Lush show were Ben Merlis, son of Warner Bros. Records VP of publicity Bob Merlis, and Yasuko Austin, mother of Lush vocalist/guitarist Miki Berenyi. Shown backstage, from left, are Miki Berenyi; Ben Merlis; Yasuko Austin; and Bob Merlis.

FOR THE RECORD

Martin Otelsberg, who was Bo Diddley's manager, owned Martin Otelsberg Management in Palm Beach, Calif. Talent Consultants International is Bo Diddley's booking agency, but Otelsberg did not work for that company. Incorrect information was given in *Lifelines* in the May 2 issue.

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Newsmakers



A Really Big Show. Atlantic cc-chairman/co-CEO Doug Morris and vice chairman/chief financial officer Mel Lewinter join other Atlantic executives in congratulating recording group Mr. Big after the band's sold-out performance at the Ritz in New York. The band's current album, "Lean Into It," has gone gold and reached the top 20 of the Billboard 200. The album's first single, "To Be With You," has also gone gold and reached No. 1 on Billboard's Hot 100 chart.



Knight Fever. Recording artist Gladys Knight expresses her support for the Audio Home Recording Act of 1991 at a briefing held for the Congressional Arts Caucus. The RIAA, Electronic Industries Assn., and National Music Publishers Assn. arranged the briefing to discuss and demonstrate advances in digital audio technology. Shown from left: Knight; RIAA president Jason Berman; and Congressional Arts Caucus executive director Rhoda Glickman.



Baby Grand. Columbia recording artist Harry Connick Jr. is presented with a one-of-a-kind, hand-carved Waterford grand piano crystal piece in honor of his 15 sold-out concerts at the Paramount in New York's Madison Square Garden—the Paramount's longest engagement to date. The presentation took place at Madison Square Garden's Club Restaurant. Shown from left are Madison Square Garden president/CEO Bob Gutkowski; Connick; and Connick's fiancée, Jill Goodacre.



I'll Pencil You In. Alex Hodges, center, VP of the Nederlander Organization, and the company's booking agents relax after completing the schedule for the '92 Premiere Club Series at the Greek Theatre in Los Angeles. With Hodges, from left, are Hal Lazareff, Tim Cannon, Rich Meaney, and Ken Scher.



Smiling Around the World. In the midst of her European tour, Motown recording artist Shanice is delighted to learn that her single "I Love Your Smile" has hit the top 10 in 12 countries. Her current single is "I'm Cryin'." Shown from left: Bill Dern, Shanice's manager; Billy Angel of Drizza Bone, the duo who remixed "I Love Your Smile" for the U.K., Europe, and Japan; Shanice; Vince Garcia of Drizza Bone; Jimmy Devlin, managing director, Polydor U.K.; Jackie Adams, radio promotions manager, Polydor U.K.; and John Reed, head of promotions, Polydor U.K.



Metal Muscle. Epic recording artist Ozzy Osbourne flexes his muscles for former world heavyweight boxing champion "Smokin'" Joe Frazier backstage at Philadelphia's Tower Theater following Osbourne's sold-out "Theatre of Madness" show. Frazier, a fan of Osbourne's, surprised the rocker by turning up backstage to congratulate him on the success of the concert and his current album, "No More Tears," which reached No. 7 on the Billboard 200 and has gone platinum. Osbourne is scheduled to begin an extensive U.S. arena tour in June.



Popular 'Stranger.' Sammy Kaplan, right, president of Lovelane Music Publishing, receives a special citation of achievement from BMI associate director of writer/publisher relations Jan Gross commemorating 2 million broadcast performances of the song "Hello Stranger." The song was originally recorded in 1963 by Barbara Lewis on Atlantic Records.



Billy in Philly. Billy Joel, left, and Grover Washington Jr. were among those honored at the Fifth Annual Philadelphia Music Alliance Hall of Fame Awards. Joel received the first annual Philadelphia Award, which will be presented each year to a national artist who attributes a share of his or her success to Philadelphia. Washington was inducted into the Philadelphia Walk of Fame.

the Medialine

Gaines Maps Rock's Role In Teen Wasteland; Films Capture Global Rhythms; Rotten Book

BURNOUTS & SATANTEENS: "Teenage Wasteland," Donna Gaines' masterful study of disaffected youth in a small New Jersey community, will be reprinted in paper next month by Harper Perennial (\$11). While Gaines' work, first published last year by Pantheon, isn't strictly a music book, it's an essential read for anybody with an abiding interest in teen culture and the critical role rock music plays in that culture.

The book grew out of an assignment from the Village Voice. In March 1987, four teenagers—two boys and two sisters—committed suicide in a dilapidated garage in the primarily working-class suburb of Bergenfield, N.J. These shocking, almost inexplicable deaths focused nationwide attention on the town, and Gaines, a certified social worker, journalist, and rock aficionado, was dispatched there to investigate and interview, in the words of her book's subtitle, "suburbia's dead end kids."

What she found among the self-described "burnouts" of Bergenfield was a societal nightmare—kids trapped in a tangled, tearing net of parental confusion, neglect, and abuse, unresponsive counselors and educators, institutional chaos, frequent juvenile incarceration, and a treadmill of low-paying jobs and virtually nonexistent economic opportunities.

About the only salvation for these rudderless youths, Gaines explains eloquently, is rock'n'roll.

"My father said recently, 'Music is the kids' religion,'" she writes. "I asked him to explain. He said, 'Look, their parents are all screwed up, the politicians in this country are a bunch of liars, and organized religion has become a joke . . . a big business. What else do the kids have to hang on to?'"

In two thoughtful chapters, Gaines writes of the laymen in this rich and strange new religion—its "children of ZOSO" (so named for a rune in the title of Led Zeppelin's fourth album, a linchpin record for adolescent head-bangers) and its "Satanteens" (her amused moniker for the youths who gravitate, without evil intent, to metal's darker side). She also writes tartly about rock's uncomprehending suppressors, who would deprive these kids of

one of the few anchors available to them.

Both the whole of "Teenage Wasteland" and Gaines' chapters on rock in particular are too rich and complex to be digested here. Suffice it to say that this compassionate book is one of the only works of its kind to view teenage America from the *teenager's* perspective.

FILMFEST FEAST: Washington, D.C.'s International Film Festival presents a "Global Rhythms" series devoted to music features and documentaries, beginning May 2. Among the movies being screened: "Rolling Stones: At The Max," the IMAX concert film (in its Washington premiere); the world premiere of "Bob Marley: Time Will Tell," director Declan Lowney's biography of the reggae star; the American premiere of "Ben Webster: The Brute And The Beautiful," John Jeremy's study of the great jazz tenorist; and films on jazz man Eric Dolphy, bluegrass star Bill Monroe, and Cuban vocalist Celia Cruz. D.C. residents can call 202-727-2396 for further information.

The Blitz



CHRIS MORRIS

ROTTEN IDEA: Public Image Ltd. vocalist

John Lydon, who began his professional career as Johnny Rotten of England's notorious punk band the Sex Pistols, has been signed by St. Martin's Press to pen his memoirs, to be titled "Rotten." St. Martin's executive editor Jim Fitzgerald says he expects the book to be published next April. Expect some inside stuff on Lydon's friend and band mate Sid Vicious, the singer's conflicts with Pistols manager Malcolm McLaren, and the vicissitudes of punk life in the '70s.

BESSIE'S BLUES: Producers Richard and Lili Zanuck and director Bruce Beresford, who created the Oscar-winning "Driving Miss Daisy," will begin shooting "Bessie," the life story of blues singer Bessie Smith, in September. Horton Foote, who won an Academy Award for his script for "Tender Mercies," will pen the screenplay. The feature, to be shot on location in Chicago and the South, will trace Smith's life from her childhood to her death in a 1937 car accident.

ON ★ STAGE

GUYS & DOLLS Book by Abe Burrows & Jo Swerling

Music & Lyrics by Frank Loesser
(Martin Beck Theatre, New York)

Well, well, they *really* don't make musicals like they used to. At least when musicals have words and music by Frank Loesser.

Earlier this season, Loesser's ambitious 1956 hit "The Most Happy Fella" received a faithful revival on Broadway to generally ecstatic reviews. There was even praise for a dual-piano team—blessed with arrangements approved by Loesser himself—that replaced the traditional pit orchestra.

Before Loesser tried his hand at operatic technique in "Fella" (which was wisely peppered with Loesser's pop tunefulness, in such numbers as "Standing On The Corner" and "Big D"), he had already given Broadway one of its greatest triumphs, "Guys & Dolls."

This was his gift to the musical theater canon, in his second try; his first, in 1948, was a winning musical version of "Charley's Aunt," called "Where's Charley?" Before that, Loesser had spent years in Hollywood, mainly writing lyrics to the movie tunes of others. (Oddly enough, he achieved recognition as a words-and-music man while in the Army, where he wrote two fine patriotic World War II songs, "Praise The Lord & Pass The Ammunition" and "Rodger Young," a lament about a soldier killed in action.)

In a glorious, fresh-as-a-daisy revival (with a full pit orchestra, by the way), the current revival of "Guys & Dolls" stands a chance of giving the original 1950 Broadway stand of 1,194 performances a run for the money.

The New York lingo of its lyrics is fabled itself, and they are married to wonderful brassy and sweet tunes that are idioms of the musical stage themselves. Of course, you know them all: "Fugue For Tinhorns,"

"Take Back Your Mink," "Sue Me," "I'll Know," "I've Never Been In Love Before," "If I Were A Bell," "Marry The Man Today," and on and on and on.

With the songs and the original Abe Burrows-Jo Swerling book in the hands of director Jerry Zaks and a group of enormously talented performers, "Guys & Dolls" never fails to expose its class breeding as it unfolds a tale of good-as-gold denizens of a bygone Times Square, when big-city honky-tonk, not fear, homelessness, and smut, was its glittering appeal.

The cast, even with memories of an unforgettable group of performers in the original 1950 production intact, is worthy of its esteemed predecessors. Cast members are Peter Gallagher (Sky Masterson), Faith Prince (Miss Adelaide), Josie Guzman (Sarah), and Nathan Lane (Nathan Detroit). The right-out-of-MGM Times Square sets are by Tony Walton.

RCA Records will release a cast album of the score. IRV LIGHTMAN



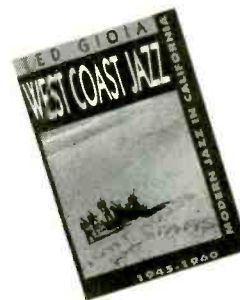
One Of The Boyz. The ageless Dick Clark, center, welcomes Motown Records act Boyz II Men to the set of "American Bandstand 40th Anniversary Special." The hourlong telecast, which will feature a mix of new performances by contemporary stars and nostalgic vintage "Bandstand" clips, airs May 13 on ABC-TV.

IN PRINT

WEST COAST JAZZ
Modern Jazz In California
1945-1960
By Ted Gioia
(Oxford Univ. Press, \$24.95)

HARD BOP
Jazz & Black Music 1955-1965
By David H. Rosenthal
(Oxford Univ. Press, \$21.95)

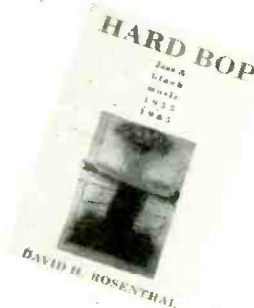
As their subtitles suggest, these new jazz histories, issued almost simultaneously by the academic publisher, cover some overlapping ground. But there's a world of qualitative difference between educator/musician/historian Gioia's ambitious reconsideration of the California jazz scene and critic Rosenthal's extended monograph about bebop's successors.



Gioia's knowledgeable 400-page tome signals its revisionist point of view from its first pages, in which the writer discusses the singular impact of the arrival of the Charlie Parker-Dizzy Gillespie combo at Billy Berg's Hollywood club in 1945. Not content to regurgitate the tired ideas of other observers, who usually focus on the so-called West Coast "cool school," Gioia takes a deep look at the achievements of California's beboppers, hard boppers, big-band players and writers, and third streamers.

While the requisite space is devoted to such cool icons as Gerry Mulligan and Chet Baker, Gioia also takes an expert, often iconoclastic look at the careers of other West Coast jazz men, both well-known and obscure. Among those getting their due: saxophonists Wardell Gray, Teddy Edwards, Dexter Gordon, Sonny Criss, Harold Land, Frank Morgan, Bud Shank, Lennie Niehaus, and Art Pepper; pianists Hampton Hawes, Sonny Clark, and Elmo Hope; drummers Shelly Manne and

Chico Hamilton; and trumpeters Howard McGhee and Shorty Rogers. Gioia takes the story of the region's musical development up through the advent of Ornette Coleman.



Especially valuable are fresh, prickly chapters on such maligned figures as Dave Brubeck, Jimmy Giuffre, and Stan Kenton; Gioia also makes a compelling case for the oft-ignored yet important postbop work of the Lighthouse All-Stars. Anyone looking for a basic history of the California scene should start with this smart, opinionated book.

The same can't be said for "Hard Bop," which suffers distinctly from a lack of focus and the absence of a truly original viewpoint.

Rosenthal notes, quite correctly, that "many jazz writers . . . have been satisfied with clichés about soul, funk, and 'returning to the roots'" when discussing the advent of hard bop in the '50s. But, having lamented this tendency, Rosenthal essentially replicates it, since he can come up with no basic definition of the genre on his own.

Rosenthal does manage to sum up the accomplishments of such important figures as Horace Silver, Art Blakey, Jackie McLean, Lee Morgan, Sonny Rollins, and Jimmy Smith. (He also covers some of the same terrain as Gioia, offering opinions on Elmo Hope and Sonny Clark, two of the very few California-bred musicians who are discussed.)

But, thinly researched and hobbled by a scattershot methodology that sometimes wanders afield of the real subject, the book finally becomes a numbing pile-up of record-date critiques; it peters out as it discusses the style's mid-'60s creative exhaustion. In the end, "Hard Bop" is best recommended to like-minded enthusiasts for the genre. CHRIS MORRIS

Chapt. 11: Making Best Of The Worst Frankness Among The Keys To Survival

■ BY PHYLLIS STARK

NEW YORK—Most broadcasters never want to experience first-hand what goes on inside a station that files for Chapter 11 bankruptcy protection or goes into receivership. But such situations are becoming increasingly commonplace in the industry. The good news is that while the situation can be difficult, some have survived, and even thrived, under the worst-case scenario.

KRTY San Jose, Calif., has been in receivership since May 1991. Last winter, the station scored a 2.2 12-plus Arbitron rating. In the newly released winter 1992 book, the station is up to a 3.5, tied for ninth place in the market, and GM Greg Herpin claims revenues have more than doubled.

Then there is Reams Broadcasting, whose WIOT Toledo, Ohio, went up significantly from 12.0 12-plus in the prereceivership spring 1991 Arbitron, to 14.4 in the fall—its first full book under Chapter 11. "If anyone thinks bankruptcy is a handicap, they should look at the fall Arbitron," says Reams COO/executive VP Pete Cavanaugh.

But most managers admit that things are not all rosy under receivership. Herpin describes the first 60 days after the station went into receivership last May as "horrific. The roof caved in. We lost all but one salesperson, and rumors were flying in the market that we were going dark . . . We lost a lot of clients during that period."

WRLT Nashville GM Ned Horton has a similar tale of the initial reaction to his station's receivership, which began last June. "It is a very uncomfortable situation for everyone," he says. "The competition will jump on it and advertisers will shy away. We lost a lot of business, [including] McDonald's and other people . . . even very good clients of ours were shying away from renewing."

Horton says rival stations were telling clients "[WRLT is] going under. They're not even going to be able to run your whole schedule."

In addition to clients, WRLT lost more than half of its full-time staff through firings and attrition.

WAQQ Charlotte, N.C., GM Jody Freytag was previously GM at WWMM Greenville, S.C., which has been in receivership since last August. Freytag says she encouraged employees to accept other offers because "I didn't have any guarantees for the situation [at WWMM]."

Managers who have gone through receivership say it is critical to keep a positive attitude and to keep the staff both informed and motivated. Freytag brought champagne to the meeting at which she informed the staff about the bankruptcy, and led a toast to receivership. "We had not had any money for months, therefore we knew [the receivership] would put us into a better situation than we had been in a while," she says. In fact, Freytag adds, "We were so dried up before that the receivership actually gave us money back. For example,

we didn't have a coffee service, and we got that [under the receiver]."

Cavanaugh says Reams had staff meetings at its stations within a half-hour of going to the courthouse. "One thing that is critical is to at all times be honest and open with your people. We told people not to cower in the corner but to be open and talk about it."

"The best way to do it is to give everyone as much information as you can," agrees Horton. "You're going to have to cut forces, in some cases drastically, so you have to find the positive forces on the team. The real problems arise when people get negative and start bad-mouthing the situation. It's a good opportunity for those with a positive attitude to shine and take a few steps forward in the company."

Some broadcasters claim extending that frankness to clients saved them from losing business. "We issued a press release and called all of our clients and agency people," Cavanaugh says. "They were wonderful. We didn't lose a dollar's worth of business as a result of going into Chapter 11."

Freytag claims the WWMM sales force had such a good relationship with its advertisers that "all the clients were more supportive than anything else."

In most cases, budgets for all but the necessities get slashed under Chapter 11. In the eyes of the receivers, necessities include keeping the station on the air, and anything sales-related. But some stations have managed to keep doing promotions through some creative work. WRLT, a 3,000-watt Class A station, initiated a petition drive for a power upgrade. WRLT also threw itself a birthday party, which actually raised money for the station through ticket sales. The venue, artist performances, and giveaway items all were donated by clients and labels.

Freytag says WWMM found charity events and tie-in opportunities that got the station's logo on billboards and T-shirts around town. And Herpin says that as KRTY's ratings have increased, so has its court-mandated promotions budget. "We have done the biggest promotions under receivership that this station has ever done," he says.



Right Said Jeff. Consultant Jeff Pollack was the honoree at this year's T.J. Martell Foundation media roast, held April 24 in New York. Among the highlights was a woman who danced to "I'm Too Busy," a spoof of Right Said Fred's "I'm Too Sexy," in front of a picture of Pollack made to look like a member of the band. Pictured at the event, from left, are Atlantic Records' Danny Goldberg, musician David Sanborn, MTV's Abbey Konowitch, Columbia's Kid Leo, Pollack, T.J. Martell foundation president Tony Martell, WWDC Washington, D.C. morning man The Greaseman, Sony Music's Bobby Colomby, Dan Klores of Dan Klores Associates, and Epic's Harvey Leeds.



U.K.'s Pirate Radio Caroline Goes Legit For One Month

■ BY HUGH FIELDER

LONDON—Radio Caroline, the offshore pirate radio ship that in the '60s forced the British government to acknowledge the huge, unsatisfied demand for pop music and led directly to the creation of BBC Radio 1, has finally gone legit.

The station is broadcasting a local service to the English Channel port of Dover—where the vessel was towed after running aground during storms last November—under a special one-month license granted by the U.K. Radio Authority.

"It's a thank-you to the people of Dover who've supported us and to our listeners, some of whom go back 28 years," says Peter Moore, who can now call himself station manager without fear of arrest, temporarily at least.

Caroline had been off-air for two years after the U.K. Broadcasting Act of 1990 tightened the screws against pirates, authorizing the use of the army and air force to close down illegal broadcasters. Even though Radio Caroline was anchored outside territorial waters, it has suffered almost continual harrassment from U.K. and Dutch authorities, culminating in a combined raid in 1989 during which the ship's studio and transmitter were badly damaged.

"Having seen what the authorities were prepared to do before the Broadcasting Act, we decided to switch off and get authorization from a Third World country that would apply in international waters," says Moore. But dwindling funds and last November's gales, which caused \$35,000 worth of damage (raised by the station's supporters), forced him

to reconsider.

Ironically, Caroline had no difficulty obtaining its official license. "There wasn't even a whisper of dissent," says Moore. "Officials inspected our equipment and permitted us 25 watts of power, although we're capable of 70 kilowatts."

Even so, the station can be heard across the Channel in Calais, France, and most of its commercials are from French traders enticing British tourists. The license was \$2,850, copy-

right fees another \$1,500 and berthing costs at Dover harbor \$2,700. Which compares with the \$420 it cost to persuade a boat crew to break the law and supply provisions once a fortnight in the old days.

There are plans to continue the station's newly acquired legitimacy. The ship has been offered a berth at Chatham's former Naval Dockyard—now a museum—and could broadcast under another temporary license as well as being an additional museum at-

traction. And the ship will also be beaming four hours of programming a night to the Astra satellite for Quality Europe FM later this year.

But Moore says they have to consider the wishes of their supporters who have sustained the station through thick and thin. "Some believe the spirit will be lost if we don't go back to sea and carry on as before. Others just want to be able to hear us on a regular basis. We have to try and keep them all happy."

FCC 'User Fee' Plan Would Cost \$2.5 Mil

■ BY BILL HOLLAND

WASHINGTON, D.C.—The FCC announced its proposed "user fee" plan April 23, patterned on the program passed by the House (but not the Senate) last year. It is an adaption of a Bush Administration plan to raise millions from broadcasters and other spectrum users for revenue sources.

Radio wouldn't be as hard hit as TV stations (up to \$4,000 a year), but larger FMs (classes C, C1, C2, and B) would have to cough up \$550 a year and smaller FMs (Classes A, B1, C3, and D), \$125 a year. Most AMs would have to pay \$125 a year, but Class A clear channel AMs would be socked with the \$550 fee.

Total for radio? About \$2.5 million of the total \$71 million forecasted in the fiscal 1993 plan. The National Assn. of Broadcasters opposes any such fee.

NEW NAB BOARD MEMBERS

The National Assn. of Broadcasters major-market radio station mem-

bers have elected new blood to the radio board of directors: Scconnix partner Randy Odeneal, Entercom president/CEO Joe Field, and Summit executive VP Owen Weber. Leaving those positions are veteran Ted Dorf of Greater Media, station owner

sponsoring lawmakers (Sen. Strom Thurmond, Rep. Joe Kennedy) and proponents have still not presented proof strong enough that the ads affect teen drinking behavior. NAB is also telling members that an ad "warning" law could drive suds-sponsored sports events off radio and TV.

WASHINGTON ROUNDUP

Richard Harris, and Edens' Michael Osterhout.

BOOZE AD LAWS: STUCK

With an already-full schedule facing Congress upon its return this week, don't look for much movement on the controversial beer and wine "warning" ad legislation pending in the Senate and House.

Besides a lack of time to debate the issue and cull committee votes, say Hill insiders, there is also a feeling among uncommitted members that

WGOW/WSKZ FINED

Although the FCC found "no evidence that the licensee engaged in discrimination," it still fined Radio Chattanooga, licensee of that Tennessee city's WGOW/WSKZ, \$11,000 for equal-opportunity violations, and granted license renewal with reporting conditions.

The fine was more than twice as heavy as those sent to other stations in the market with apparent EEO violations.

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Hot Adult Contemporary™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	2	4	14	HAZARD CAPITOL 44796	◆ RICHARD MARX 1 week at No. 1
2	1	1	17	TEARS IN HEAVEN REPRISE 19038	◆ ERIC CLAPTON
3	3	2	14	MASTERPIECE REPRISE 19076	◆ ATLANTIC STARR
4	7	7	8	NOT THE ONLY ONE CAPITOL 44764	◆ BONNIE RAITT
5	9	21	6	HOLD ON MY HEART ATLANTIC 87481	GENESIS
6	4	3	16	SAVE THE BEST FOR LAST MERCURY 865 136	◆ VANESSA WILLIAMS
7	5	5	15	THE REAL THING COLUMBIA 74186	◆ KENNY LOGGINS
8	6	6	12	EVERYTHING CHANGES REUNION 19118/GEFFEN	◆ KATHY TROCCOLI
9	10	20	4	IF YOU ASKED ME TO EPIC 74277	◆ CELINE DION
10	8	9	8	HUMAN TOUCH COLUMBIA 74273	◆ BRUCE SPRINGSTEEN
11	14	12	10	CAN'T CRY HARD ENOUGH WARNER BROS. 19326	◆ THE WILLIAMS BROTHERS
★★★POWER PICK★★★					
12	23	—	2	DO IT TO ME MOTOWN 2160	◆ LIONEL RICHIE
13	16	16	9	SOMETIMES IT'S ONLY LOVE EPIC 74226	LUTHER VANDROSS
14	11	8	16	MISSING YOU NOW COLUMBIA 74184	◆ MICHAEL BOLTON
15	15	13	10	MAKE IT HAPPEN COLUMBIA 74239	◆ MARIAH CAREY
16	13	10	17	GOOD FOR ME A&M 1573	◆ AMY GRANT
17	12	11	13	EVER CHANGING TIMES ARISTA 1-2394	◆ ARETHA FRANKLIN
18	19	26	4	LIFT ME UP ELEKTRA 64779	◆ HOWARD JONES
19	25	33	4	I WILL REMEMBER YOU A&M 1600	◆ AMY GRANT
20	21	25	5	WILL YOU MARRY ME? CAPTIVE 98584/VIRGIN	◆ PAULA ABDUL
21	24	27	8	ALL WOMAN ARISTA 2398	◆ LISA STANSFIELD
22	17	14	26	BEAUTY AND THE BEAST EPIC 74090	◆ CELINE DION/PEABO BRYSON
★★★HOT SHOT DEBUT★★★					
23	NEW ▶	1	1	YOU WON'T SEE ME CRY SBK 07385/ERG	◆ WILSON PHILLIPS
24	20	22	11	IN MY LIFE ATLANTIC 87525	◆ BETTE MIDLER
25	22	18	16	TO BE WITH YOU ATLANTIC 87580	◆ MR. BIG
26	31	31	6	ONE ISLAND 866 533/PLG	◆ U2
27	18	15	17	WHAT BECOMES OF THE BROKENHEARTED MCA 54331	PAUL YOUNG
28	27	29	6	HOOKED ON THE MEMORY OF YOU COLUMBIA ALBUM CUT	◆ N. DIAMOND/K. CARNES
29	33	41	4	LOVE OF MY LIFE QWEST ALBUM CUT/REPRISE	CARLY SIMON
30	30	28	19	STARS ATCO EASTWEST 98636	◆ SIMPLY RED
31	26	19	21	I'LL GET BY COLUMBIA 74109	◆ EDDIE MONEY
32	NEW ▶	1	1	STEEL BARS COLUMBIA ALBUM CUT	◆ MICHAEL BOLTON
33	32	30	9	I CAN'T DANCE ATLANTIC 87532	◆ GENESIS
34	36	37	5	TOO MUCH PASSION CAPITOL 44784	◆ THE SMITHEREENS
35	28	24	8	CHURCH OF YOUR HEART EMI 50380/ERG	◆ ROXETTE
36	29	17	14	YOU'RE ALL THAT MATTERS TO ME ARISTA 1-2391	◆ CURTIS STIGERS
37	35	23	12	OBSESSION ELEKTRA 64799	DESMOND CHILD
38	NEW ▶	1	1	EVERY KINDA PEOPLE ISLAND ALBUM CUT/PLG	◆ ROBERT PALMER
39	39	48	3	TAKE TIME PENDULUM 64813/ELEKTRA	◆ CHRIS WALKER
40	34	32	31	I CAN'T MAKE YOU LOVE ME CAPITOL 44729	◆ BONNIE RAITT
41	41	46	3	SHE IS HIS ONLY NEED CURB 54320/MCA	WYONNNA
42	NEW ▶	1	1	BE YOUNG, BE FOOLISH, BE HAPPY RCA 62246	◆ SONIA
43	37	38	26	CAN'T LET GO COLUMBIA 74088	◆ MARIAH CAREY
44	47	—	2	JUST ANOTHER DAY SBK 07383/ERG	◆ JON SECADA
45	40	36	23	DON'T LET THE SUN GO DOWN ON ME COLUMBIA 74086	◆ G. MICHAEL
46	44	—	2	THOUGHT I'D DIED AND GONE TO HEAVEN A&M 1592	◆ BRYAN ADAMS
47	42	45	25	I FALL ALL OVER AGAIN QUALITY 15180	◆ DAN HILL
48	38	39	7	CLOSE YOUR EYES A&M ALBUM CUT	AARON NEVILLE WITH LINDA RONSTADT
49	45	44	32	I WONDER WHY ARISTA 1-2331	◆ CURTIS STIGERS
50	43	34	11	CARIBBEAN BLUE REPRISE 19089	◆ ENYA

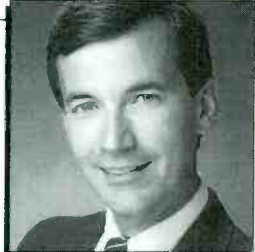
Records with the greatest airplay gains this week. ◆ Videoclip availability. © 1992, Billboard/BPI Communications.

Billboard's

PD

of the week

Denny Nugent
WGAR Cleveland



WHAT A WINTER Arbitron it was for Nationwide's country FMs! WPOC Baltimore, which had been hovering around the sevens for the last three books, suddenly exploded 6.9-8.9 to take the 12-plus lead. WGAR Cleveland also led its market for the first time, going 6.3-8.3. WGAR's rise puts it ahead of Cleveland's powerhouse ACs, WDOK (6.1-7.7) and WLTF (8.6-6.7), and album WMMS (10.2-7.7). It's all the more surprising, according to PD Denny Nugent, because "the Arbitrends have been unbelievably wacky for the last six months. We had a four-month down-trend that made no sense at all." As recently as the first winter trend, WGAR was still slipping, 6.3-5.9, before rebounding to 6.8, then 8.3.

A 25-year radio veteran, Nugent's background is primarily at full-service AMs, including WHAS Louisville, Ky., and WKRC Cincinnati, until he joined WGAR three years ago. By then, WGAR had already made the decision to back away from the pop lean that once saw it playing "No Particular Place To Go" by Chuck Berry as a power gold, but Nugent still spent much of his first two years at WGAR clearing oldies from Rick Nelson, Rita Coolidge, Dan Fogelberg, and the like.

Eight months ago, Nugent made the same change as most of WGAR's country brethren: "Going from being a gold-based, safe, carefully programmed by research radio station to a more current-intensive station. It probably took us a little longer than other stations because the market reacted slower to it."

Nugent's first weeding of mid-'80s gold happened right before the fall '91 book. Another paring down took place in March after the last auditorium test came back. Nugent says that only 100 or so titles went away outright. Other titles that still tested well enough for power gold under most circumstances, e.g., "Louisiana Saturday Night," stayed in but were backed down anyway.

"We moved some things up that didn't research as well as we might have liked, but if it was a George Strait or Ricky Van Shelton or Reba McEntire cut before, it was moved up because of artist image," Nugent says. "All of our power golds are now image songs by artists that are not dated."

Here's WGAR in middays: Alabama, "Song Of The South"; Forester Sisters, "I Fell In Love Again Last Night"; Ricky Van Shelton, "I Am A Simple Man"; Tracy Lawrence, "Today's Lonely Fool"; Restless Heart, "I'll Still Be Lovin' You"; George Strait, "As Gone As A Girl Can Get"; Alan Jackson, "Dallas"; Reba McEntire, "The Last To Know"; Billy Ray Cyrus, "Achy Breaky Heart"; Randy Travis, "Forever & Ever Amen"; Rodney Crowell, "Lovin' All Night"; and Doug Stone, "I Thought It Was You."

WGAR didn't do any outside marketing in the win-

ter book. (One indication of Nugent's full-service AC background is that he talks about relying on service elements during the winter, including the addition of a new news director and Accu-Weather to the station.) Its on-air contesting was centered around warm-weather trip giveaways, most of them country-concert-related. For the spring, it's doing a \$100 money-song contest with about five daily prizes and a \$1,000 prize on Thursdays. Those prizes are backed up by the SuperSpots "Night & Day" TV campaign also used by KSON San Diego.

"I made the decision a few years ago that I would siphon as much money as I could to do TV right and do more with less as far as on-air giveaways," Nugent says. "The TV campaign is flighted to cover about two-thirds of the book. When we're on, we try to be on enough to make an impact instead of just spreading it out thinly."

One promotion vehicle that WGAR hasn't had, until now, is the country bar and concert scene. "One of the local Marriotts is switching their lounge to country in a few weeks. So that's the first sign of a commitment to country. I anticipate that we'll see several places switch in the next six months," Nugent says. Also, the city of Cleveland is tying in with promoter Belkin Productions for a three-day country fest this August, signing Joe Diffie as the first act.

When the country boom began several years ago, country stations usually started by growing in 25-54, then adding 18-34s later. WGAR, however, has been making more progress at the older and younger end than in the middle. Despite being No. 4 18-34 men this time, WGAR was only fifth 25-54 this winter. 35-44-year-olds, a demo country usually controls elsewhere, are only starting to come around now, Nugent says.

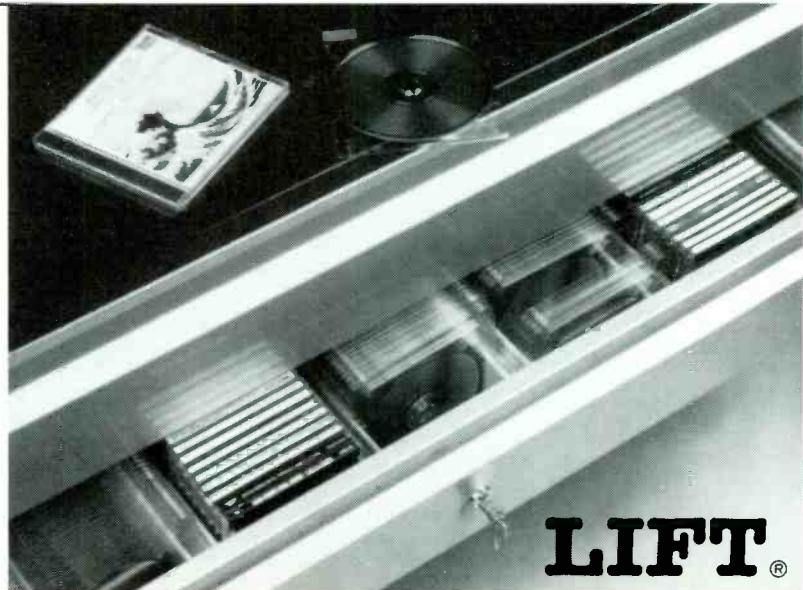
"People in this market grew up with WMMS, which has just imbedded in their mind that Cleveland is the home of rock'n'roll and that nothing else counts," he says. "A little older or a little younger than that, people are more open... There's still some work to be done in terms of getting the demos stronger where we really want them. We're celebrating now, but we intend to have a bigger celebration later."

WGAR's new morning host, KKBQ Houston's Jim Mantel, started earlier this week. Mantel is WGAR's third morning host in several months, following the departure of Dave Perkins for station ownership and the short stay of his successor, Ernie Brown. Nugent's goal for the morning show, he says, is to "gently integrate Mantel into the flow of the morning show, bringing some originality and inventiveness so we sound the way we did, but with a little more pizzazz." SEAN ROSS

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Album Rock Tracks™

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THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★★★ No. 1 ★★★					
1	1	2	3	REMEDY DEF AMERICAN ALBUM CUT/REPRISE	◆ THE BLACK CROWES 2 weeks at No. 1
2	2	1	9	ONE ISLAND 866 533/PLG	◆ U2
3	4	4	16	COME AS YOU ARE DGC 19120	◆ NIRVANA
4	3	3	6	LET'S GET ROCKED MERCURY 866 568	◆ DEF LEPPARD
5	5	8	6	UNDER THE BRIDGE WARNER BROS. 18978	◆ RED HOT CHILI PEPPERS
6	9	14	6	NOW MORE THAN EVER MERCURY ALBUM CUT	◆ JOHN MELLENCAMP
7	10	9	11	LIFE IS A HIGHWAY CAPITOL 44815	◆ TOM COCHRANE
8	7	10	13	WHAT YOU GIVE Geffen 19117	◆ TESLA
9	8	5	22	MAMA, I'M COMING HOME EPIC ASSOCIATED 74093/EPIC	◆ OZZY OSBOURNE
10	6	7	14	HELP ME UP REPRISE ALBUM CUT	◆ ERIC CLAPTON
★★★ POWER TRACK★★★					
11	23	46	3	ROLL OF THE DICE COLUMBIA ALBUM CUT	BRUCE SPRINGSTEEN
12	12	13	9	NOTHING ELSE MATTERS ELEKTRA 64770	◆ METALLICA
13	13	11	15	EVERYTHING ABOUT YOU STARDOG 866 632/MERCURY	◆ UGLY KID JOE
★★★ FLASHMAKER★★★					
14	NEW ▶	1	1	GUN LOVE WARNER BROS. ALBUM CUT	ZZ TOP
15	14	20	7	BRAVADO ATLANTIC ALBUM CUT	RUSH
16	18	18	16	EMPTY ARMS EPIC ALBUM CUT	STEVIE RAY VAUGHAN & DOUBLE TROUBLE
17	21	26	7	BLACK FLAG ATLANTIC 87508	◆ KING'S X
18	19	24	6	CHAINED EPIC ALBUM CUT	GIANT
19	28	23	24	MYSTERIOUS WAYS ISLAND 866 189/PLG	◆ U2
20	25	47	3	JUST TAKE MY HEART ATLANTIC 87509	◆ MR. BIG
21	11	6	8	HUMAN TOUCH COLUMBIA 74273	◆ BRUCE SPRINGSTEEN
22	43	—	2	TOUCH THE HAND A&M 1603	◆ BRYAN ADAMS
23	17	15	12	THE DREAM IS OVER WARNER BROS. ALBUM CUT	VAN HALEN
24	22	22	10	COLD DAY IN HELL CHARISMA 96199	◆ GARY MOORE
25	24	21	40	RIGHT NOW WARNER BROS. 19059	◆ VAN HALEN
26	29	29	6	GIRLFRIEND ZOO 14043	◆ MATTHEW SWEET
27	16	25	6	BOHEMIAN RHAPSODY HOLLYWOOD 64794	◆ QUEEN
28	NEW ▶	1	1	ROAD TO NOWHERE EPIC ASSOCIATED ALBUM CUT/EPIC	◆ OZZY OSBOURNE
29	33	43	28	THE UNFORGIVEN ELEKTRA 64814	◆ METALLICA
30	36	—	2	THE WILD LIFE CHRYSALIS ALBUM CUT/ERG	◆ SLAUGHTER
31	32	49	3	MAKE YOU A BELIEVER IMPACT 54347/MCA	◆ SASS JORDAN
32	15	12	9	AIN'T IT HEAVY ISLAND ALBUM CUT/PLG	◆ MELISSA ETHERIDGE
33	20	16	10	WHEN I'M GONE IMPACT 54239/MCA	◆ MSG
34	42	—	2	LIVING IN A DREAM DGC ALBUM CUT	◆ ARC ANGELS
35	47	—	2	EVEN FLOW EPIC ALBUM CUT	◆ PEARL JAM
36	39	34	13	ANYBODY LISTENING? EMI 50388/ERG	◆ QUEENSRYCHE
37	30	28	23	I CAN'T DANCE ATLANTIC 87532	◆ GENESIS
38	37	31	19	ALIVE EPIC ALBUM CUT	◆ PEARL JAM
39	35	33	24	GHOST OF A CHANCE ATLANTIC 87498	RUSH
40	34	37	45	TOP OF THE WORLD WARNER BROS. 19151	◆ VAN HALEN
41	NEW ▶	1	1	TANGLED IN THE WEB ELEKTRA 64749	LYNCH MOB
42	26	19	16	AGAIN TONIGHT MERCURY 866 414	◆ JOHN MELLENCAMP
43	NEW ▶	1	1	LITTLE WING EPIC ALBUM CUT	◆ STEVIE RAY VAUGHAN & DOUBLE TROUBLE
44	48	—	2	HIGH FICTION 64766/ELEKTRA	◆ THE CURE
45	38	36	8	PRETTY TIED UP Geffen ALBUM CUT	GUNS N' ROSES
46	49	42	34	HEAVY FUEL WARNER BROS. 19094	◆ DIRE STRAITS
47	40	38	4	STAND UP (KICK LOVE INTO MOTION) MERCURY ALBUM CUT	DEF LEPPARD
48	41	39	18	TEARS IN HEAVEN REPRISE 19038	◆ ERIC CLAPTON
49	46	45	15	UNTIL THE END OF THE WORLD ISLAND ALBUM CUT/PLG	U2
50	45	48	5	BAD LUCK EPIC ALBUM CUT	◆ SOCIAL DISTORTION

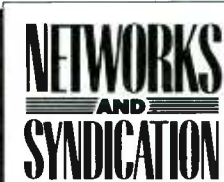
○ Tracks with the greatest airplay gains this week. The Flashmaker is the highest-debuting track of the week. The Power Track is the track on the chart that shows the largest increase in airplay over the week before. ◆ Videoclip availability. © 1992, Billboard/BPI Communications.

Radio

Network Specials Commemorate Summer Of Love

BY PHYLLIS STARK

NEW YORK—With apologies to Blue Oyster Cult, this is the summer of love, at least judging from the number of network specials devoted to the 25th anniversary of the summer of '67 planned for the always busy Memorial Day weekend.



Westwood One has four weekend specials planned, including a two-hour Summer of Love silver-

anniversary special airing May 19-25. Unistar Radio Networks also marks that anniversary with the four-hour "Class Of '67" special featuring that year's hit makers. WKSZ (Kiss 100) Philadelphia's Eric Johnson will host the show, which is one of five Unistar programs airing May 22-25.

Although it airs after Memorial Day, MediaAmerica's "Monterey Pop Silver Anniversary Special" pays tribute to the Summer of Love's biggest festival. The three-hour show, hosted by Dan Neer, airs the week of June 15.

WWI's six-hour "Pink Floyd 25th Anniversary Special" is also set to air May 23-25. The show is written, produced, and hosted by KLSX Los Angeles personality Jim Ladd, who narrated Roger Waters' "Radio K.A.O.S." solo album and tour.

June is Black Music Month, and WWI will kick it off early with the Memorial Day weekend special "The Roots Of Rhythm: A Salute To Black Music Month."

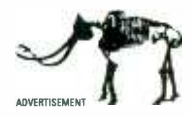
And WWI's Mutual Broadcasting System will air its seventh annual "New Faces Of Country Music" special May 19-25. The three-hour show was recorded live at March's Country Radio Seminar, and features Brooks & Dunn, Clinton Gregory, Pam Tillis, Tracy Lawrence, and Collin Raye, among others. George Strait co-hosts with Mutual's Jim Duncan.

Unistar's country offering is the three-hour Country Six Pack special "Garth Brooks: Entertainer Of The Year." And a 90-minute Elvis Pres-

(Continued on next page)



Mammoth Rock



TITLE	ARTIST
HEY BABE #2 MOST ADDED AT GAVIN, ALBUM NETWORK, HARD AND HITS.	JULIANA HATFIELD
FLIPPED OUT IN SINGAPORE FEATURES IN SPIN, CREAM, ROLLING STONE. ON NATIONAL TOUR NOW.	CHAINSAW KITTENS
BURN LIKE BRILLIANT TRASH THE NEW SINGLE IS PRODUCED BY NINE INCH NAILS' TRENT REZTOR.	MACHINES OF LOVING GRACE
ROSEMARY MELODY MAKER SINGLE OF THE WEEK. UPCOMING ROLLING STONE NEW FACES PIECE.	DILLON FENCE
SWAY ON TOUR WITH FIREHOSE. NEW CD5 ON THE WAY.	ANTENNA
HOLIDAY MANOR CREAM FEATURE IN MAY NOW DN TOUR	BIG WHEEL
SHORT MAN'S ROOM JOE'S MAMMOTH DEBUT FEATURING MEMBERS OF THE JAYHAWKS & SOUL ASYLUM OUT JUNE 16	JOE HENRY
mammoth RECORDS	CARR MILL 2ND FLOOR CARRBORO, NC 27510 919-932-1882
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Modern Rock Tracks™

COMPILED FROM COMMERCIAL AND COLLEGE RADIO AIRPLAY REPORTS.					
THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★★★ No. 1 ★★★					
1	3	3	8	TEEN ANGST (WHAT THE WORLD NEEDS NOW) VIRGIN 98551	◆ CRACKER 1 week at No. 1
2	2	2	8	WEIRDO BEGGARS BANQUET ALBUM CUT/RCA	◆ THE CHARLATANS
3	4	8	5	THE SWEETEST DROP BEGGARS BANQUET 62239/RCA	◆ PETER MURPHY
4	1	1	7	HIGH FICTION 64766/ELEKTRA	◆ THE CURE
5	7	16	3	DIVINE THING BIG LIFE 865 7659/MERCURY	◆ THE SOUP DRAGONS
6	5	5	10	BORN OF FRUSTRATION FONTANA 866 495/MERCURY	◆ JAMES
7	6	7	13	UNDER THE BRIDGE WARNER BROS. 18978	◆ RED HOT CHILI PEPPERS
8	13	23	3	FAR GONE AND OUT DEF AMERICAN 40422/WARNER BROS.	◆ THE JESUS AND MARY CHAIN
9	11	14	4	SOMEDAY I.R.S. ALBUM CUT	◆ CONCRETE BLONDE
10	26	—	2	THE BALLAD OF PETER PUMPKINHEAD Geffen ALBUM CUT	◆ XTC
11	14	26	3	LOVER LOVER LOVER SIRE 40435/REPRISE	◆ IAN MCCULLOCH
12	8	10	8	HELLO CRUEL WORLD POLYDOR ALBUM CUT/PLG	◆ E
13	NEW ▶	1	1	FRIDAY I'M IN LOVE FICTION ALBUM CUT/ELEKTRA	◆ THE CURE
14	10	11	7	VISIONS OF YOU ATLANTIC ALBUM CUT	◆ JAH WOBBLE'S INVADERS OF THE HEART
15	9	4	19	ONE ISLAND 866 533/PLG	◆ U2
16	18	19	6	DREAM ABOUT YOU Geffen ALBUM CUT	PETER CASE
17	30	—	2	COLD FEELING EPIC ALBUM CUT	SOCIAL DISTORTION
18	12	6	10	SHE'S MAD SIRE ALBUM CUT/WARNER BROS.	◆ DAVID BYRNE
19	20	27	4	WALKABOUT ELEKTRA ALBUM CUT	◆ THE SUGARCUBES
20	24	—	2	WE ARE EACH OTHER ELEKTRA 64765	◆ THE BEAUTIFUL SOUTH
21	16	9	13	INTO THE FIRE NETTWERK 1-2390/ARISTA	◆ SARAH MCLACHLAN
22	17	13	9	FABULOUS ATCO EASTWEST 96196	◆ HAPPYHEAD
23	NEW ▶	1	1	WHY ARISTA 1-2419	◆ ANNIE LENNOX
24	23	22	17	COME AS YOU ARE DGC 19120	◆ NIRVANA
25	NEW ▶	1	1	WHAT YOU DO TO ME DGC 21708	◆ TEENAGE FANCLUB
26	25	—	4	LOW SELF OPINION IMAGO 28017	◆ ROLLINS BAND
27	15	12	14	HIT ELEKTRA 64771	◆ THE SUGARCUBES
28	19	20	4	BLOWING BUBBLES MCA ALBUM CUT	THE LIGHTNING SEEDS
29	NEW ▶	1	1	ACID DROPS VIRGIN ALBUM CUT	PUBLIC IMAGE LTD.
30	29	—	2	PAIN LIES ON THE RIVERSIDE RADIOACTIVE 54387/MCA	◆ LIVE

○ Tracks with the greatest airplay gains this week. ◆ Videoclip availability. © 1992, Billboard/BPI Communications.

ARBITRON RATINGS

(Continued from page 78)

Call	Format	'91	'91	'91	'91	'92
WJMO-FM	top 40/dance	2.7	3.5	3.0	3.0	3.9
WNWV	adult alt	2.7	3.1	2.9	2.8	2.9
WCLV	classical	2.1	2.0	2.2	2.0	2.6
WERE	N/T	2.9	2.0	1.4	2.6	2.5
WPHR	top 40	5.6	4.5	4.5	3.7	2.5
WJMO	oldies	1.1	1.4	3.1	2.2	2.3
WKRR	N/T	7	6	9	1.5	1.6
WHK	N/T	1.5	1.7	1.5	1.7	1.5
WABQ	religious	1.6	1.4	1.1	1.5	1.2

DENVER—(24)

KOA	N/T	9.6	6.6	7.0	9.7	8.6
KYGO-FM	country	7.1	11.3	9.6	8.3	8.5
KOSI	AC	7.4	6.8	6.6	7.0	6.4
KXKL-AM-FM	oldies	5.7	5.6	7.9	5.7	6.4
KBCO-AM-FM	album	6.5	7.6	4.2	6.1	6.2
KBPI	album	6.2	6.0	7.1	6.3	6.0
KQKS	top 40/dance	5.4	4.7	6.5	4.6	5.9
KHOW-AM-FM	AC	5.2	4.4	4.9	5.5	5.0
KMJI	AC	4.8	4.1	3.9	3.2	4.5
KAZY	album	2.7	4.3	4.4	4.0	4.1
KRFY	cls rock	5.2	3.8	3.1	4.3	4.0
KEZW	adult std	2.7	2.8	2.8	2.6	3.3
KHII	adult alt	3.9	2.3	2.1	3.7	2.4
KYBG-AM-FM	N/T	2.5	1.8	2.2	2.4	2.4
KTCL	modern	1.6	1.5	1.8	2.1	2.3
KVOD	classical	2.2	3.0	2.3	2.9	2.3
KRKY-AM-FM	top 40	4.1	3.4	4.1	2.6	2.2
KRZN	adult std	1.2	1.4	2.0	2.3	1.9
KYGO	country	1.7	1.4	2.4	1.1	1.9
KDHT	country	1.6	1.7	1.4	1.7	1.2
KBNO	Spanish	4	8	5	5	1.1

PORTLAND, ORE.—(25)

KUPL-FM	country	8.7	8.7	9.2	7.9	9.2
KEX	AC	10.1	10.1	6.0	7.8	9.0
KRZZ	top 40	7.3	9.2	8.9	8.0	7.7
KGW/KINK	N/T	9.9	11.0	7.8	8.5	7.6
KXL	album	4.9	4.3	5.2	7.3	6.5
KGON	album	3.1	4.2	3.4	4.0	5.9
KKCW	AC	7.1	7.1	5.5	6.4	5.8
KJSS-FM	oldies	6.4	4.9	6.8	6.4	5.1
KWJN	country	2.9	2.9	4.1	4.1	5.1
KUFO	album	4.7	7.0	7.4	5.7	4.5
KKSN	adult std	2.1	3.2	3.5	3.9	3.8
KXYQ	top 40	3.5	2.9	3.5	3.2	3.6
KXL-FM	AC	3.7	2.9	3.5	3.9	3.5
KZRC	album	6	9	6	1.0	1.8
KWJJ	country	1.5	1.8	1.8	1.2	1.6
KPQD-FM	religious	1.3	2.0	1.4	1.9	1.5
KMXI	oldies	2.0	2.4	2.0	1.7	1.3
KUPL	country	1.3	1.0	5	1.0	1.2
KBBT	modern	1.8	5	9	1.0	1.1
KFX	N/T	4	5	1	1.0	1.0

MILWAUKEE—(26)

WTMJ	AC	9.4	11.9	10.6	11.0	10.0
WMIL	country	6.8	9.8	7.2	8.3	8.4
WLUM	top 40/dance	8.0	7.3	7.6	7.1	6.4
WKHL	cls rock	5.9	4.8	6.3	5.9	6.3
WLZR-AM-FM	album	7.3	4.9	5.3	6.3	6.2
WOKY	adult std	7.4	7.5	7.7	7.4	5.9
WKTI	top 40	6.3	6.5	5.7	5.8	5.8
WEZW	AC	5.2	4.8	5.8	4.9	5.6
WMYX	AC	4.6	4.9	4.1	3.8	5.2
WISN	N/T	5.2	3.7	4.1	4.8	4.8
WKKV-AM-FM	urban	1.8	1.5	2.9	4.7	4.7
WLTO	AC	3.9	3.2	4.4	3.6	4.6
WZTR	oldies	3.8	4.3	5.0	3.2	4.1
WQFM	album	3.1	3.3	2.9	2.6	3.8
WMVP	urban	1.8	1.8	1.5	1.5	2.1
WNOW	urban	2.2	1.9	1.0	1.8	1.6
WFMR	classical	1.7	3.0	2.2	2.1	1.4
WRJN	AC	7	1.0	5	1.0	1.0

KANSAS CITY—(27)

WDAF	country	14.1	10.3	10.4	12.7	11.8
KFKF	country	9.7	11.2	10.5	10.6	11.7
KYYS	album	7.1	9.0	9.2	7.8	6.9
KPRS	urban	6.1	6.1	6.2	7.5	6.8
KLTH	AC	6.0	4.5	3.2	4.7	5.8
KMBZ	N/T	3.4	6.8	7.5	5.0	5.2
KCFX	cls rock	4.8	3.9	4.8	5.0	4.8
KUDL	AC	4.0	3.9	4.0	3.2	4.7
KCMO	N/T	4.7	4.9	4.2	4.6	4.2
KBQ	top 40	5.2	4.7	5.2	5.4	4.0
KCMO-FM	oldies	5.3	3.8	4.7	4.1	3.8
KMXV	AC	5.3	3.0	3.4	4.1	3.5
KKJL	country	3.4	3.7	4.0	2.9	3.2
KJLA	adult std	—	—	—	1.6	2.6
KRYK	AC	2.5	4.7	3.6	2.4	2.5
KXTR	classical	2.2	2.8	2.0	2.4	2.2
KNH	N/T	1.4	1.1	1.0	1.4	1.4
WHB	oldies	1.8	2.3	1.4	1.4	1.4
KCCV	religious	4	1.1	1.3	1.1	1.2
KBZR	album	6	6	9	1.2	1.1
KKXR	top 40	6	5	9	1.0	1.1
KPRT	jazz	2.2	1.4	2.1	1.2	1.0

PROVIDENCE—(29)

WHJJ	album	5.8	7.8	6.8	7.9	8.1
WPRO-FM	top 40	9.1	7.5	9.3	8.7	8.1
WWLI	AC	9.2	7.1	6.1	5.8	7.4
WHJJ	N/T	6.2	6.5	5.7	6.0	6.0
WWBB	oldies	4.4	5.6	5.9	5.2	5.8
WSNE	AC	5.3	5.8	4.7	6.5	5.3
WPRO	N/T	4.9	6.0	5.4	5.1	4.3
WLKW	easy	2.5	2.0	2.8	3.2	3.9
WWRX-FM	cls rock	4.4	4.5	4.4	4.2	3.9
WCTK	country	3.7	2.9	3.7	3.4	3.7
WPLM-AM-FM	adult std	3.7	3.7	4.1	3.9	3.0
WBUR	modern	2.7	3.0	3.3	2.2	2.7
WBXX	top 40	2.8	3.1	3.1	3.0	2.1
WBSM	N/T	1.6	1.2	1.4	1.7	1.9
WFHN	top 40	2.1	2.5	1.9	2.3	1.9
WCRB	classical	9	6	1.2	9	1.8
WBZ	N/T	1.1	1.4	1.3	1.7	1.6
WOODS	oldies	1.5	1.5	1.1	2.1	1.5
WVBF	AC	6	9	5	1.0	1.5
WALE	N/T	9	1.4	1.2	1.0	1.4
WWRX	N/T	3.2	1.8	2.5	1.5	1.4
WZOU	top 40	1.3	1.4	8	5	1.3
WBCH	album	9	1.1	1.0	8	1.0

CINCINNATI—(32)

WLW	album	12.0	12.1	13.4	9.7	11.5
WBN	AC	7.7	7.4	7.4	6.7	7.0
WUBE-FM	country	7.1	7.5	7.1	9.2	7.0
WVFN	AC	4.7	5.6	5.1	6.3	6.4
WIZF	urban	6.1	4.5	6.3	6.4	6.3
WKRO	top 40	10.3	9.7	9.4	6.2	6.2
WKY	N/T	4.3	3.2	3.9	4.5	5.8
WRRR	oldies	5.3	6.7	5.9	5.8	5.4
WOFX	cls rock	3.9	4.5	5.5	3.6	4.9
WIMJ	AC	4.6	5.5	4.6	5.9	4.7

Call	Format	'91	'91	'91	'91	'92
WRRM	AC	4.6	5.1	4.8	5.0	4.1
WKRC	AC	5.9	2.8	3.7	5.0	3.8
WMLX	adult std	3.3	3.8	2.1	4.2	3.6
WZRR	album	2.9	3.4	3.1	3.4	3.0
WAOZ	album	5	3	5	5	1.6
WQFB	adult std	4	4	—	5	1.4
WAKW	religious	1.2	1.1	9	1.2	1.2
WCIN	oldies	1.3	1.8	2.1	1.2	1.2

COLUMBUS, OHIO—(34)

WNCI	top 40	11.7	11.1	11.4	7.5	11.0
WTVN	AC	9.4	10.8	9.1	8.0	10.1
WSNY	AC	9.2	8.5	9.1	9.5	8.7
WLVO	album	7.3	7.9	8.9	8.1	7.5
WHOK	country	6.1	6.8	5.4	5.7	7.4
WCOL-FM	oldies	5.0	4.7	5.6	5.4	3.8
WRZR	album	5	8	1.7	1.6	3.7
WVKO	urban	3.3	2.7	3.3	2.5	3.6
WBNS	adult std	3.6	1.7	2.5	3.7	3.5
WNGG	cls rock	5.7	4.7	5.2	5.4	3.4
WRVF	country	1.5	9	1.2	3.1	3.4
WWHT	top 40/dance	2.2	4.6	2.3	3.5	3.3
WCLT-FM	country	2.6	2.5	2.1	2.6	2.9
WBNS-FM	oldies	5.8	5.9	6.9	3.9	2.7
WMNI	country	1.9	2.0	2.2	2.7	2.2
WKXX	urban	1.5	1.2	1.4	2.7	2.0
WLW	AC	1.7	1.6	2.1	2.2	1.5
WTLT	religious	1.5	1.6	1.5	1.0	1.4
WUCD	modern	1.2	2.9	2.6	1.5	1.3
WCEZ	easy	—	—	—	3	1.4

SAN ANTONIO, TEXAS—(35)

KCY	country	12.4	10.6	12.4	9.9	12.1
KTFM	top 40/dance	10.1	9.2	9.3	9.2	10.0
KXTN	Spanish	3.9	7.4	9.7	7.5	8.5
KAJA	country	6.0	5.3	6.3	6.9	6.3
WOAI	N/T	6.2	6.3	4.4	3.7	5.5
KISS-FM	album	2.2	1.2	1.1	4	5.3
KQXT	AC	5.6	5.2	5.0	6.5	5.2
KKYY	country	4.2	4.3	4.6	4.2	3.8
KZEP-AM-FM	cls rock	5.6	4.9	4.0	4.3	3.8
KSRR	AC	3.1	3.2	3.9	3.5	3.6
KCOR	Spanish	3.6	5.8	3.6	3.7	3.4
KSMQ	oldies	4.8	4.4	3.4	3.7	3.3
KSAQ	album	4.8	5.2	4.1	4.9	3.0
KONO-AM-FM	oldies	2.0	3.2	3.8	3.9	2.5
KTSA	N/T	3.3	2.8	2.0	2.9	2.5
KKYY-FM	country	2.5	3.0	2.9	2.3	2.2
KEDA	Spanish	2.2	1.2	2.1	1.0	1.6
KRIO-FM	country	—	1.1	2.4	2.1	1.6
KLUP	adult std	6	3	2	4	1.3
KSAH	Spanish	6	1.6			

COUNTRY NEWCOMERS WAIT IN LINE FOR RADIO PLAY

(Continued from page 1)

that they would take up the slots available for subsequent acts.

That, obviously, did not happen right away. Nearly 20 new artists went top 15 last year. Country acts that had racked up a string of hits in the early and mid-'80s, and some that had broken through as recently as 1987-88, fell by the wayside to make room for them. With country having switched from an artist-driven to a song-driven format in the eyes of most industryites, many saw the class of 1990-91 as proof that there would be no saturation point.

Country PDs say they still consider themselves song-driven, not artist-driven. They also say the challenge to breaking new artists is the release of *too much* good product, not too little. And the artists who broke at a record pace last year are still firmly entrenched on country radio.

But even some of the PDs who disagreed with Moody a year ago have had changes of heart. "Each week 'the next Garth Brooks' is on your desk. You have to wonder if your playlist can hold it all," says WESC Greenville, S.C., PD Greg Mazingo, one of the PDs who most influenced the move toward a current/recurrent-based posture in the late '80s. Adds KRST Albuquerque, N.M., PD Larry Paregis, "It's pretty crazed. There are 3 billion artists out there and it's a little hard for some people to handle it."

"There is still a thirst for new artists, and new music, but I think common sense is starting to prevail," says KKAT Salt Lake City PD John Marks. "Not everything new is necessarily great." Even though country stations have more current slots than they had several years ago, Marks says, there are still a finite number of records that can be accommodated. "We're back to the age-old problem of not enough slots

and too many good records out there."

DAWN OF CORRECTION

"There's always going to be a correction when it leans too far one way or another," says KSON San Diego PD Mike Sheppard. "You're going to continue to see new acts breaking, but there needs to be some time to assimilate what we already have. We're not going to see two records by brand new artists breaking each week."

Like Sheppard, WWWW Detroit PD Barry Mardit is worried that new artists aren't getting a chance to burn into listeners' consciousness, even with the rise of country video and consumer media exposure. "We need to let people latch on to somebody and love them for awhile, instead of moving around so quickly," he says.

Sheppard cites the number of request-line callers who still mix up Mark Chesnutt and Mark Collie, both of whom have been making hits since 1989. Paregis talks about a visiting artist who admitted that, despite being in the music business, even he could not keep the new acts straight.

Even Arista's Alan Butler, one of the country promotion people credited with stoking the new-artist boom, says, "For the time being, the consumer has got to consume and digest some of these new artists and be able to differentiate them. There are a lot of things that sound a lot alike—not that they're not good... Billy Ray Cyrus is unique and different enough that people recognize it instantly."

DON'T RUSH TO GET YOUNG

There are other concerns driving the new-artist slowdown. WESC's Mazingo is one of several PDs who wonder whether country's new flirtation with 12-24 listeners is costing

it some of its established, older core. "I was trying to program the station too much toward those younger demos," he says. "We're still doing that at night, but I was starting to see a decline during middays."

Mazingo also has to deal with a much tighter country battle than the one he was in a year ago, as do many PDs now faced with new country competition. "We're making sure we get all the life we can out of a record, which has slowed

You're going to see new acts breaking, but there needs to be some time to assimilate what we already have'

my rotation down somewhat... I don't have room for as many stiffes as I used to, and I think my competitor is as tight."

And some PDs think those established artists who weren't eliminated as major hit makers in 1991-92 are choosing their material more carefully. "I think Ronnie Milsap has gotten smarter. George Strait certainly has," says KSON's Sheppard. "Those are the artists who would be the most prone to fall into the disposable mode. They've seen what has happened to the previous generation of artists and are recognizing what the competition is like now."

CLASS OF '90-'91 GRADUATES

More than anything, however, the reason new artists are breaking more slowly is because stations are taking advantage of the artists they helped break over the last three years. Resting comfortably in the top 10 this week are eight 1988-91 breakthroughs: Brooks, Chesnutt, Travis Tritt, Aaron Tippin, Marty Stuart, Tracy Lawrence, Hal Ketchum, and Brooks & Dunn.

"The classes of '89 and '90 are sticking around, so it's a little tougher to break [new artists] into the mix," says Epic/Nashville VP of promotions Jack Lamier. "If the music is good enough that the follow-up singles or now follow-up albums are high-quality, it's bound to be tougher."

Artists who broke in the last few years are taking priority over the established '80s hit makers and over those waiting in the wings. WPOC's Moody gives a sense of the new pecking order when he says, "Given a choice between a Randy Travis and a Martina McBride, I'd probably take Randy. But given the choice between a mediocre Randy and a killer Pam Tillis, I'd go with Pam."

CONTINUED OPTIMISM

As he did 15 months ago, Moody thinks country radio's new-artist boom "will slow down" but will not stop. Instead, he says, currently established artists will fade, making room for new artists. Indeed, no-

body contacted for this story claims the first-quarter slowdown represents a return to the superconservative days of the mid-'80s.

Liberty national promotion director Sam Cerami expects lists to loosen up again once the spring book ends. Arista's Butler cites stations like WSM Nashville and KNIX Phoenix that have kept their lists long, even during the book. And he thinks Brooks & Dunn's "Brand New Man," which went No. 1 last year when the act was new, could have accomplished the same thing this year.

But most record people admit things have tightened up. "There's no such thing as a good week when you're looking at the competition either in terms of number of releases or name power. If you hold something for a good week, chances are it's never going to be there," says Rick Blackburn, VP/GM of Atlantic/Nashville.

It's still possible for new-artist records to rack up a lot of small- and medium-market starter stations in their first few weeks. But it's harder for all of them to come home. Epic's Lamier admits his recent Dixiana record "Waiting For The Deal To Go Down," which racked up 100 stations in its first month but eventually stalled out at No. 39 on the country singles chart, probably would have done better a year ago.

Lamier says Epic has adjusted its expectations for new artists from a year ago. Blackburn says Atlantic has reduced its roster to six acts so

he can give them more attention. And WESC's Mazingo says labels "are starting to catch on that there's more than eight weeks of life in a record" and spacing an artist's releases out more gradually.

But not everybody agrees that labels have set more realistic goals. "You'll still get situations where there are 12 indies working a record," says KRST's Paregis. "There's so much competition with the labels now," says KSON's Sheppard. "There's still that pressure, intensified by the amount of competition you have. Stations are feeling the pressure to move records up, then get rid of them."

One sign of the intensified competition among new artists is the amount of label setup done on their behalf. "The setup that would normally take three weeks now takes two months," says Atlantic's Blackburn. Besides artist tours of stations, something that has become *de rigueur* over the last two years, labels are sending advance cassettes to PDs, letting them suggest not only singles choices but how songs should be remixed. Mercury's setup for Cyrus, considered one of the most elaborate of the last year, included not just early play on cable video channels for their photogenic artist, but also the commission of a *line dance* at country nightclubs in advance of the song's release.

Assistance in preparing this story was provided by Edward Morris in Nashville.

ARBITRON RATINGS

(Continued from preceding page)

Call	Format	'91	Sp '91	Su '91	Fa '91	W '92
WRQK	top 40/rock	.9	1.1	.9	.9	1.6
WNWV	adult alt	1.1	2.1	1.0	1.4	1.4
SYRACUSE, N.Y.—(68)						
WSYR	N/T	14.3	10.2	9.4	13.5	12.7
WYYY	AC	12.1	11.1	10.1	10.7	10.8
WNTQ	top 40	9.3	10.7	10.2	9.9	9.3
WAQX	album	7.7	6.7	9.5	9.5	8.1
WRHP	easy	7.7	6.3	5.9	6.4	5.8
WKFM	cls rock	5.7	8.2	7.5	5.0	5.2
WSEN-AM-FM	oldies	4.1	4.5	6.1	5.4	4.6
WEZG	AC	1.7	4.9	3.0	3.7	3.6
WPCX	country	2.3	3.5	2.7	3.2	3.5
WHEN	AC	2.5	2.6	3.3	3.8	3.4
WFRG	country	.9	.6	1.4	1.0	2.2
WMHR	religious	1.1	2.6	1.8	1.8	2.2
WFBL	adult std	2.1	2.4	2.0	2.9	2.1
WOLF	urban	—	1.5	1.7	1.4	2.1
WNDR	country	1.6	2.4	2.5	1.4	1.6
WSCP-AM-FM	country	2.3	1.9	1.7	1.3	1.4
WGES	AC	.8	.9	—	—	1.0
WOUR	album	1.8	.7	1.0	1.8	1.0
SPRINGFIELD, MASS.—(72)						
WPXK	country	8.0	6.1	9.5	10.0	10.6
WHYN-FM	AC	9.5	8.8	6.9	6.7	8.7
WAQY-AM-FM	album	9.5	9.3	10.8	9.0	8.6
WNAS-FM	AC	6.9	8.6	10.0	7.7	6.9
WTIC-FM	top 40	7.1	8.1	7.2	5.4	6.9
WNAS	adult std	4.6	4.9	5.2	6.8	6.6
WHYN	AC	6.7	8.3	5.5	7.5	6.2
WRCH	AC	2.5	3.1	3.2	2.8	3.6
WAAF	album	3.4	3.8	3.7	4.3	2.7
WCCC-FM	album	2.5	2.3	2.6	2.5	2.7
WDRC-FM	oldies	3.5	2.4	3.4	3.1	2.5
WHMP	AC	1.5	1.0	2.1	1.1	2.0
WNNZ	N/T	.6	1.3	.7	1.6	2.0
WTIC	AC	1.3	1.3	1.9	2.5	1.9
WKSS	top 40/dance	2.0	1.9	1.7	2.5	1.8
WHMP-FM	top 40	2.0	1.2	2.4	1.0	1.4

Call	Format	'91	Sp '91	Su '91	Fa '91	W '92
WSRS	AC	1.0	1.2	.5	.7	1.1
OMAHA, NEB.—(74)						
KFAB	N/T	13.4	10.2	11.6	14.6	13.1
KQKQ	top 40	9.5	10.3	8.8	8.6	12.7
WOFM	country	10.8	11.9	11.3	12.6	11.3
KEFM	AC	8.6	8.4	6.8	6.8	9.7
KESY-AM-FM	AC	10.8	6.8	7.8	8.8	8.0
KEZO-AM-FM	album	13.8	11.7	10.6	10.6	7.4
KGOR	oldies	6.5	7.8	9.8	6.0	7.4
KKCD	cls rock	2.6	3.4	2.0	3.1	3.9
KXKT	top 40	3.5	4.3	5.1	4.1	3.3
KKAR	N/T	2.8	3.0	1.9	2.9	3.1
WOW	country	5.2	5.3	3.9	4.1	2.8
KRRK	album	—	—	2.9	2.5	2.7
MONTEREY, CALIF.—(76)						
KDON-FM	top 40/dance	11.1	11.7	9.6	11.8	9.9
KGO	N/T	8.6	9.0	9.7	8.3	8.2
KTOM-AM-FM	country	7.1	9.6	8.7	8.3	6.0
KBOQ	classical	2.2	3.0	3.3	2.8	5.3
KBAY	easy	3.4	4.2	4.0	5.1	4.8
KWAV	AC	4.5	4.9	4.3	4.5	4.7
KTGE	Spanish	3.5	3.1	2.8	2.9	4.0
KUFX	cls rock	2.6	6.6	5.2	3.5	3.5
KPIG	country	2.0	.5	1.8	2.0	3.3
KCTY	Spanish	2.9	3.8	2.9	4.7	3.1
KOCN	AC	1.9	2.4	2.0	3.7	3.0
KRAY	Spanish	1.8	2.2	1.4	1.8	2.9
KHIP	oldies	2.6	2.8	2.5	1.9	2.7
KMBY	album	3.5	3.2	2.4	3.6	2.7
KCBS	N/T	3.3	2.2	2.8	2.6	2.5
KIDD/KXDC	adult alt	2.1	1.8	1.4	.9	2.2
KDBK/KDBQ	AC	4.8	2.4	3.4	2.6	2.1
KNBR	N/T	1.2	2.2	3.1	1.0	2.1
KAZA	Spanish	1.1	.5	.5	1.7	1.8
KLFA	Spanish	—	—	2.9	1.5	1.8
KSCO	N/T	1.6	1.3	2.4	1.7	1.1
KSJO	album	1.1	.7	.9	1.7	1.0

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Assistant to the Pres.
TVT Records

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Joel Gelles
President
Gelles Associates, Inc.

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Jerome Bunke
President
Digital House

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Dennis Kleinberg
VP Sales
Berkeley Air Services, Inc.

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Playlists supplied by Broadcast Data Systems' RadioTrack service. Stations selected from rotating panel of leading broadcasters in top 85 radio markets, electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of plays in monitored week.

MONITORED AIRPLAY FROM THE NATION'S LARGEST AND MOST INFLUENTIAL RADIO STATIONS

HOT 100

COUNTRY

96.1 TIC-FM
Hartford P.D.: Tom Mitchell

- 1 Joe Public, Live And Learn
- 2 En Vogue, My Lovin' (You're Never Gon
- 3 Mariah Carey, Make It Happen
- 4 CeCe Peniston, We Got A Love Thing
- 5 Vanessa Williams, Save The Best For L
- 6 Mr. Big, To Be With You
- 7 Eric Clapton, Tears In Heaven
- 8 Michael Jackson, In The Closet
- 9 Kathy Troccoli, Everything Changes
- 10 Chris Walker, Take Time
- 11 Jody Watley, I'm The One You Need
- 12 Degrees Of Motion, Do You Want It Rig
- 13 Kym Sims, Take My Advice
- 14 Boyz II Men, Please Don't Go
- 15 Right Said Fred, Don't Talk Just Kiss
- 16 Karyn White, The Way I Feel About You
- 17 Lil' Suzy, Take Me In Your Arms
- 18 Lidell Townsend, Nu Nu
- 19 TLC, Ain't 2 Proud 2 Beg
- 20 Shanie, I Love Your Smile
- 21 Queen, Bohemian Rhapsody
- 22 Shanie, I Love Your Smile
- 23 Paula Abdul, Will You Marry Me
- 24 Sophie B. Hawkins, Damn I Wish I Was
- 25 Mint Condition, Breakin' My Heart (Pr
- 26 Atlantic Starr, Masterpiece
- 27 Lionel Richie, Do It To Me
- 28 Laura Enea, This Is The Last Time

Z100
New York P.D.: Steve Kingston

- 1 Vanessa Williams, Save The Best For L
- 2 U2, One
- 3 Giggles, What Goes Around C
- 4 Genesis, Hold On My Heart
- 5 Lidell Townsend, Nu Nu
- 6 Mr. Big, To Be With You
- 7 En Vogue, My Lovin' (You're Never Gon
- 8 Salt-N-Pepa, You Showed Me
- 9 Color Me Badd, All 4 Love
- 10 Red Hot Chili Peppers, Under The Brid
- 11 Kris Kross, Jump
- 12 Queen, Bohemian Rhapsody
- 13 CeCe Peniston, We Got A Love Thing
- 14 Kathy Troccoli, Everything Changes
- 15 Paula Abdul, Will You Marry Me
- 16 Michael Jackson, In The Closet
- 17 Ugly Kid Joe, Everything About You
- 18 Prince & The N.P.G., Money Don't Matt
- 19 CeCe Peniston, We Got A Love Thing
- 20 Tracy Spencer, Tender Kisses
- 21 Joe Public, Live And Learn
- 22 Sophie B. Hawkins, Damn I Wish I Was
- 23 Mariah Carey, Make It Happen
- 24 Terry Nunn, Take My Breath Away (Re
- 25 Bonnie Raitt, I Can't Make You Love M
- 26 TLC, Ain't 2 Proud 2 Beg
- 27 Richard Marx, Hazard
- 28 Prince & The N.P.G., Money Don't Matt
- 29 Def Leppard, Have You Ever Needed Som
- 30 Nirvana, Come As You Are

TOWER 98.7
Tampa P.D.: Marc Chase

- 1 Joe Public, Live And Learn
- 2 En Vogue, My Lovin' (You're Never Gon
- 3 Kris Kross, Jump
- 4 Color Me Badd, Slow Motion
- 5 Mint Condition, Breakin' My Heart (Pr
- 6 Vanessa Williams, Save The Best For L
- 7 TLC, Ain't 2 Proud 2 Beg
- 8 Tevin Campbell, Goodbye
- 9 Linear, T.L.C.
- 10 Shanie, I Love Your Smile
- 11 Boyz II Men, Please Don't Go
- 12 Michael Jackson, In The Closet
- 13 Salt-N-Pepa, You Showed Me
- 14 Vanessa Williams, Running Back To You
- 15 Sophie B. Hawkins, Damn I Wish I Was
- 16 Tony Terry, With You
- 17 R. Kelly & Public Announcement, She's
- 18 Keith Sweat, Keep It Comin'
- 19 Prince & The N.P.G., Gett Off
- 20 Tracie Spencer, Tender Kisses
- 21 Mariah Carey, Make It Happen
- 22 Color Me Badd, Thinkin' Back
- 23 Lidell Townsend, Nu Nu
- 24 Atlantic Starr, Masterpiece
- 25 Prince & The N.P.G., Diamonds And Pa
- 26 Def Leppard, Let's Get Rocked
- 27 Michael Jackson, Remember The Time
- 28 Lionel Richie, Do It To Me
- 29 Jody Watley, I'm The One You Need
- 30 Good 2 Go, Never Satisfied

96.3 FM
Detroit P.D.: Rick Gillette

- 1 Kris Kross, Jump
- 2 En Vogue, My Lovin' (You're Never Gon
- 3 2nd II None, If You Want It
- 4 Sir Mix-A-Lot, Baby Got Back
- 5 Color Me Badd, Color Me Badd
- 6 Black Sheep, The Choice Is Yours
- 7 Boyz II Men, Please Don't Go
- 8 Color Me Badd, Slow Motion
- 9 TKA, Maria
- 10 TLC, Baby-Baby
- 11 Mariah Carey, Make It Happen
- 12 Joe Public, Live And Learn
- 13 Luke, I Wanna Rock
- 14 Vanessa Williams, Save The Best For L
- 15 Lil' Suzy, Take Me In Your Arms
- 16 TLC, Ain't 2 Proud 2 Beg
- 17 Def Leppard, Let's Get Rocked
- 18 Paula Abdul, Will You Marry Me
- 19 Boys, The Saga Continues
- 20 Lidell Townsend, Nu Nu
- 21 Right Said Fred, Don't Talk Just Kiss
- 22 P'ac, Brenda's Got A Baby
- 23 R. Kelly & Public Announcement, She's
- 24 Color Me Badd, Thinkin' Back
- 25 Hammer, 2 Legit 2 Quit
- 26 Shanie, I Love Your Smile
- 27 Marky Mark & The Funky Bunch, Good Vi
- 28 CeCe Peniston, Finally
- 29 Lisa Stansfield, All Woman
- 30 Amy Grant, Baby Baby

COUNTRY 92.5
WVYZ FM
Hartford P.D.: Johnny Michaels

- 1 Rodney Crowell, Lovin' All Night
- 2 Ricky Van Shelton, Backroads
- 3 Tracy Lawrence, Today's Lonely Fool
- 4 Clinton Gregory, Play, Ruby, Play
- 5 Sawyer Brown, Some Girls Do
- 6 Garth Brooks, Papa Loved Mama
- 7 Brooks & Dunn, Neon Moon
- 8 Ronnie Milsap, All Is Fair In Love An
- 9 Pirates Of The Mississippi, Til I'm H
- 10 Billy Burnette, Nothin' To Do (And Al
- 11 Mark Chesnut, Old Flames Have New Na
- 12 Matthews, Wright & King, The Power O
- 13 Billy Ray Cyrus, Achy Breaky Heart
- 14 George Strait, Gone As A Girl Can Get
- 15 Ronnie Milsap, First Time For Everythi
- 16 McBride & The Ride, Sacred Ground
- 17 Travis Tritt, Bible Belt
- 18 Michelle Wright, Take It Like A Man
- 19 Dixiana, Waitin' For The Deal To Go D
- 20 Lynrd Skynrd 1991, Pure & Simple
- 21 Suzy Bogguss, Aces
- 22 Sammy Kershaw, Don't Go Near The Wate
- 23 Confederate Railroad, She Took It Lik
- 24 Patty Loveless, Can't Stop Myself Fro
- 25 Doug Stone, Come In Out Of The Pain
- 26 Collin Raye, Every Second
- 27 Dan Seals, Mason Dixon Line
- 28 Aaron Tippin, There Ain't Nothin' Wro
- 29 Trisha Yearwood, The Woman Before Me
- 30 Joe Diffie, Ships That Don't Come In

96.3 KSCS
Dallas P.D.: Ted Stecker

- 1 Hal Ketchum, Past The Point Of Rescue
- 2 Brooks & Dunn, Neon Moon
- 3 Garth Brooks, Papa Loved Mama
- 4 Mark Chesnut, Old Flames Have New Na
- 5 Sawyer Brown, Some Girls Do
- 6 Marty Stuart, Burn Me Down
- 7 Travis Tritt, Nothing Short Of Dying
- 8 Tracy Lawrence, Today's Lonely Fool
- 9 Ricky Van Shelton, Backroads
- 10 Tanya Tucker, Some Kind Of Trouble
- 11 Collin Raye, Every Second
- 12 Sammy Kershaw, Don't Go Near The Wate
- 13 George Strait, Gone As A Girl Can Get
- 14 Shennadoh, Rock My Baby
- 15 Aaron Tippin, There Ain't Nothin' Wro
- 16 Wynonna, She Is His Only Need
- 17 Rodney Crowell, Lovin' All Night
- 18 John Anderson, Straight Tequila Night
- 19 Lorrie Morgan, Except For Monday
- 20 Suzy Bogguss, Outbound Plane
- 21 Trisha Yearwood, The Woman Before Me
- 22 Vince Gill, Take Your Memory With You
- 23 Doug Stone, Come In Out Of The Pain
- 24 Dwight Yoakam, It Only Hurts When I C
- 25 Reba McEntire, Is There Life Out Ther
- 26 Alan Jackson, Dallas
- 27 Billy Dean, Only The Wind
- 28 Steve Wariner, The Tips Of My Fingers
- 29 Randy Travis, Better Class Of Losers
- 30 Garth Brooks, What She's Doing Now

WZLW
94.5 FM
Boston P.D.: Sunny Joe White

- 1 En Vogue, My Lovin' (You're Never Gon
- 2 TLC, Ain't 2 Proud 2 Beg
- 3 Jody Watley, I'm The One You Need
- 4 U2, One
- 5 Joe Public, Live And Learn
- 6 Kym Sims, Take My Advice
- 7 Giggles, What Goes Around C
- 8 Kathy Troccoli, Everything Changes
- 9 Paris Red, Good Friend
- 10 Mariah Carey, Make It Happen
- 11 Genesis, I Can't Dance
- 12 Michael Jackson, In The Closet
- 13 TKA, Maria
- 14 Eric Clapton, Tears In Heaven
- 15 Del The Funkie Homosapien, Mistadobal
- 16 Right Said Fred, Don't Talk Just Kiss
- 17 2 Unlimited, Twilight Zone
- 18 Vanessa Williams, Save The Best For L
- 19 Queen, Bohemian Rhapsody
- 20 Black Sheep, The Choice Is Yours
- 21 Chaka Khan, Love You All My Lifetime
- 22 Sir Mix-A-Lot, Baby Got Back
- 23 Mint Condition, Breakin' My Heart (Pr
- 24 Sophie B. Hawkins, Damn I Wish I Was
- 25 MC Brains, Everybody's Talking About
- 26 Clubland Featuring Zemya Hamil, Set M
- 27 Annie Lennox, Why
- 28 Naughty By Nature, Everything's Gonna

EAGLE 106
Philadelphia P.D.: Brian Philips

- 1 Vanessa Williams, Save The Best For L
- 2 U2, One
- 3 Kathy Troccoli, Everything Changes
- 4 Giggles, What Goes Around C
- 5 Genesis, I Can't Dance
- 6 Mariah Carey, Make It Happen
- 7 Mr. Big, To Be With You
- 8 Eric Clapton, Tears In Heaven
- 9 CeCe Peniston, We Got A Love Thing
- 10 En Vogue, My Lovin' (You're Never Gon
- 11 Jody Watley, I'm The One You Need
- 12 Paula Abdul, Will You Marry Me
- 13 Sophie B. Hawkins, Damn I Wish I Was
- 14 Queen, Bohemian Rhapsody
- 15 Tevin Campbell, Tell Me What You Want
- 16 Atlantic Starr, Masterpiece
- 17 Richard Marx, Hazard
- 18 Joe Public, Live And Learn
- 19 Red Hot Chili Peppers, Under The Brid
- 20 Bryan Adams, Thought I'd Died And Gon
- 21 Celine Dion & Peabo Bryson, Beauty An
- 22 Kris Kross, Jump
- 23 Michael Jackson, In The Closet
- 24 Prince & The N.P.G., Money Don't Matt
- 25 Celine Dion, If You Asked Me To
- 26 Bruce Springsteen, Human Touch
- 27 Tevin Campbell, Strawberry Letter 23
- 28 Color Me Badd, All 4 Love
- 29 U2, Mysterious Ways

MIX 96.5
Houston P.D.: Guy Zapoleon

- 1 Bonnie Raitt, Not The Only One
- 2 Vanessa Williams, Save The Best For L
- 3 Celine Dion & Peabo Bryson, Beauty An
- 4 Richard Marx, Hazard
- 5 Howard Jones, Lift Me Up
- 6 Jude Cole, Time For Letting Go
- 7 Genesis, Hold On My Heart
- 8 Eric Clapton, Tears In Heaven
- 9 Simply Red, Stars
- 10 Genesis, I Can't Dance
- 11 Eddie Money, I'll Get By
- 12 Poco, Call It Love
- 13 Bruce Springsteen, Human Touch
- 14 Sophie B. Hawkins, Damn I Wish I Was
- 15 Robert Palmer, Every Kinda People
- 16 John Mellencamp, Again Tonight
- 17 Wilson Phillips, You Won't See Me Cry
- 18 Amy Grant, I Will Remember You
- 19 Kathy Troccoli, Everything Changes
- 20 Bryan Adams, Do I Have To Say The Wor
- 21 Paul Young, What Becomes Of The Broke
- 22 Bryan Adams, (Everything I Do) I Do I
- 23 Crowded House, Fall At Your Feet
- 24 Rod Stewart, Rhythm Of My Heart
- 25 RTZ, Until Your Love Comes Back Aroun
- 26 Rod Stewart, Your Song
- 27 Outfield, Closer To Me
- 28 Kenny Loggins, Conviction Of The Hear
- 29 Chris Isaak, Wicked Game
- 30 Seal, Crazy

WWLD 107.1 FM
San Francisco P.D.: Bob Mitchell

- 1 Kris Kross, Jump
- 2 Arrested Development, Tennessee
- 3 Sir Mix-A-Lot, Baby Got Back
- 4 TLC, Ain't 2 Proud 2 Beg
- 5 Vanessa Williams, Save The Best For L
- 6 Jodeci, Come & Talk To Me
- 7 Right Said Fred, Don't Talk Just Kiss
- 8 NOKO, If You Go Away
- 9 Michael Jackson, In The Closet
- 10 McKool, Losing You
- 11 Atlantic Starr, Masterpiece
- 12 Linear, T.L.C.
- 13 En Vogue, My Lovin' (You're Never Gon
- 14 Shanie, Silent Prayer
- 15 P'ac, Brenda's Got A Baby
- 16 Black Sheep, The Choice Is Yours
- 17 En Vogue, Giving Him Something He Can
- 18 Michael Jackson, Remember The Time
- 19 Miki Max & Etti, Bad Bad Boys
- 20 Army Of Lovers, Crucified
- 21 Das EFX, They Want EFX
- 22 Boyz II Men, Symphon
- 23 Tracie Spencer, Love Me
- 24 C+C Music Factory, Gonna Make You S
- 25 TLC, Baby-Baby
- 26 Marky Mark & The Funky Bunch, Good Vi
- 27 A.M.C., Jiggaboo
- 28 Shanie, I Love Your Smile
- 29 2 Unlimited, Twilight Zone
- 30 C+C Music Factory Featuring, Here W

WPOC 93.1
Baltimore P.D.: Bob Moody

- 1 Ricky Van Shelton, Backroads
- 2 Tracy Lawrence, Today's Lonely Fool
- 3 Rodney Crowell, Lovin' All Night
- 4 Garth Brooks, Papa Loved Mama
- 5 Hal Ketchum, Past The Point Of Rescue
- 6 Mark Chesnut, Old Flames Have New Na
- 7 Collin Raye, Every Second
- 8 Brooks & Dunn, Neon Moon
- 9 Doug Stone, Come In Out Of The Pain
- 10 Billy Ray Cyrus, Achy Breaky Heart
- 11 Shennadoh, Rock My Baby
- 12 Wynonna, She Is His Only Need
- 13 Tanya Tucker, Some Kind Of Trouble
- 14 Confederate Railroad, She Took It Lik
- 15 Mike Reid, I Got A Life
- 16 Michelle Wright, Take It Like A Man
- 17 Suzy Bogguss, Aces
- 18 George Strait, Gone As A Girl Can Get
- 19 Trisha Yearwood, The Woman Before Me
- 20 Pirates Of The Mississippi, Til I'm H
- 21 Sammy Kershaw, Don't Go Near The Wate
- 22 Ronnie Milsap, All Is Fair In Love An
- 23 McBride & The Ride, Sacred Ground
- 24 Billy Ray Cyrus, Achy Breaky Heart
- 25 Ronnie Milsap, First Time For Everythi
- 26 Ronnie Milsap, All Is Fair In Love An
- 27 Travis Tritt, Nothing Short Of Dying
- 28 Alan Jackson, Midnight In Montgomery
- 29 Dixiana, Waitin' For The Deal To Go D
- 30 John Anderson, When It Comes To You

KEYE
Minneapolis/St. Paul P.D.: Jim DuBois

- 1 Aaron Tippin, There Ain't Nothin' Wro
- 2 Marty Stuart, Burn Me Down
- 3 Sammy Kershaw, Don't Go Near The Wate
- 4 Brooks & Dunn, Neon Moon
- 5 Sawyer Brown, Some Girls Do
- 6 Hal Ketchum, Past The Point Of Rescue
- 7 Garth Brooks, Papa Loved Mama
- 8 Garth Brooks, Papa Loved Mama
- 9 Pirates Of The Mississippi, Til I'm H
- 10 Travis Tritt, Nothing Short Of Dying
- 11 Tracy Lawrence, Today's Lonely Fool
- 12 Doug Stone, Come In Out Of The Pain
- 13 Mark Chesnut, Old Flames Have New Na
- 14 Billy Ray Cyrus, Achy Breaky Heart
- 15 McBride & The Ride, Sacred Ground
- 16 Collin Raye, Every Second
- 17 Steve Wariner, The Tips Of My Fingers
- 18 Little Texas, First Time For Everythi
- 19 Rodney Crowell, Lovin' All Night
- 20 Diamond Rio, Norma Jean Riley
- 21 Clinton Gregory, Play, Ruby, Play
- 22 Ricky Van Shelton, Backroads
- 23 Remington, I Could Love You With My
- 24 Ronnie Milsap, All Is Fair In Love An
- 25 Trisha Yearwood, The Woman Before Me
- 26 Randy Travis, I'd Surrender All
- 27 John Anderson, Straight Tequila Night
- 28 Suzy Bogguss, Outbound Plane
- 29 Alabama, Born Country
- 30 Dixiana, Waitin' For The Deal To Go D

KISS 108 FM
Boston P.D.: Steve Rivers

- 1 Vanessa Williams, Save The Best For L
- 2 En Vogue, My Lovin' (You're Never Gon
- 3 Eric Clapton, Tears In Heaven
- 4 Mariah Carey, Make It Happen
- 5 Keith Sweat, Keep It Comin'
- 6 U2, One
- 7 Giggles, What Goes Around C
- 8 Color Me Badd, Slow Motion
- 9 Joe Public, Live And Learn
- 10 Michael Jackson, In The Closet
- 11 Mr. Big, To Be With You
- 12 Bonnie Raitt, I Can't Make You Love M
- 13 Amy Grant, Good For Me
- 14 Mint Condition, Breakin' My Heart (Pr
- 15 CeCe Peniston, We Got A Love Thing
- 16 Kris Kross, Jump
- 17 U2, Mysterious Ways
- 18 Boyz II Men, Please Don't Go
- 19 Jody Watley, I'm The One You Need
- 20 Right Said Fred, Don't Talk Just Kiss
- 21 Tevin Campbell, Strawberry Letter 23
- 22 Kathy Troccoli, Everything Changes
- 23 Salt-N-Pepa, You Showed Me
- 24 CeCe Peniston, We Got A Love Thing
- 25 Shanie, I Love Your Smile
- 26 Shanie, Silent Prayer
- 27 Red Hot Chili Peppers, Under The Brid
- 28 Laura Enea, This Is The Last Time
- 29 Tracie Spencer, Love Me
- 30 Queen, Bohemian Rhapsody

B94 FM
Pittsburgh P.D.: Buddy Scott

- 1 Joe Public, Live And Learn
- 2 Vanessa Williams, Save The Best For L
- 3 Bryan Adams, Thought I'd Died And Gon
- 4 Mint Condition, Breakin' My Heart (Pr
- 5 Atlantic Starr, Masterpiece
- 6 Tevin Campbell, Tell Me What You Want
- 7 Eric Clapton, Tears In Heaven
- 8 En Vogue, My Lovin' (You're Never Gon
- 9 Michael Jackson, In The Closet
- 10 Mariah Carey, Make It Happen
- 11 Genesis, I Can't Dance
- 12 Chris Walker, Take Time
- 13 Shanie, I Love Your Smile
- 14 Jody Watley, I'm The One You Need
- 15 Mr. Big, Just Take My Heart
- 16 Paula Abdul, Will You Marry Me
- 17 Keith Sweat, Keep It Comin'
- 18 Outfield, Closer To Me
- 19 Mr. Big, To Be With You
- 20 Celine Dion & Peabo Bryson, Beauty An
- 21 CeCe Peniston, We Got A Love Thing
- 22 Prince & The N.P.G., Money Don't Matt
- 23 Storm, Show Me The Way
- 24 Shanie, I Love Your Smile
- 25 Amy Grant, I Will Remember You
- 26 Rod Stewart, Rhythm Of My Heart
- 27 Kris Kross, Jump
- 28 Color Me Badd, All 4 Love
- 29 Color Me Badd, Slow Motion
- 30 Genesis, Hold On My Heart

104 KRBE
Houston P.D.: Steve Wyrostok

- 1 Sophie B. Hawkins, Damn I Wish I Was
- 2 En Vogue, My Lovin' (You're Never Gon
- 3 Vanessa Williams, Save The Best For L
- 4 Red Hot Chili Peppers, Under The Brid
- 5 Eric Clapton, Tears In Heaven
- 6 Cure, High
- 7 U2, One
- 8 Tears For Fears, Laid So Low (Tears R
- 9 Simply Red, Stars
- 10 Howard Jones, Lift Me Up
- 11 Michael Jackson, In The Closet
- 12 Color Me Badd, Slow Motion
- 13 Tori Amos, Silent All These Years
- 14 Mariah Carey, Make It Happen
- 15 Smithereens, Too Much Passion
- 16 Right Said Fred, I'm Too Sexy
- 17 Genesis, I Can't Dance
- 18 Nirvana, Come As You Are
- 19 Mint Condition, Breakin' My Heart (Pr
- 20 "Weird Al" Yankovic, Smells Like Nirv
- 21 Richard Marx, Hazard
- 22 Shanie, I Love Your Smile
- 23 Army Of Lovers, Crucified
- 24 Cause & Effect, You Think You Know He
- 25 Big Audio Dynamite II, The Globe
- 26 Queen, Bohemian Rhapsody
- 27 Color Me Badd, All 4 Love
- 28 Paula Abdul, Will You Marry Me
- 29 Shamen, Move Any Mountain
- 30 P.M. Dawn, Set Adrift On Memory Bliss

92.5 WFL
New York P.D.: Scott Shannon

- 1 Amy Grant, Good For Me
- 2 U2, One
- 3 Richard Marx, Hazard
- 4 Vanessa Williams, Save The Best For L
- 5 Eric Clapton, Tears In Heaven
- 6 Kathy Troccoli, Everything Changes
- 7 Genesis, I Can't Dance
- 8 Bruce Springsteen, Human Touch
- 9 Eddie Money, I'll Get By
- 10 Mr. Big, To Be With You
- 11 Mariah Carey, Make It Happen
- 12 Celine Dion & Peabo Bryson, Beauty An
- 13 Michael Bolton, Missing You Now
- 14 Rod Stewart, Your Song
- 15 Atlantic Starr, Masterpiece
- 16 Bonnie Raitt, Not The Only One
- 17 Bonnie Raitt, I Can't Make You Love M
- 18 Sophie B. Hawkins, Damn I Wish I Was
- 19 Celine Dion, If You Asked Me To
- 20 Paul Young, What Becomes Of The Broke
- 21 Genesis, Hold On My Heart
- 22 Kenny Loggins, Conviction Of The Hear
- 23 Red Hot Chili Peppers, Under The Brid
- 24 Jon Secada, Just Another Day
- 25 Mr. Big, Just Take My Heart
- 26 Rod Stewart, Broken Heart
- 27 Extreme, More Than Words
- 28 Paula Abdul, Will You Marry Me
- 29 Firehouse, Love Of A Lifetime
- 30 Eddie Money, Fall In Love Again

WVVR
Knoxville P.D.: Les Acree

- 1 Billy Ray Cyrus, Achy Breaky Heart
- 2 Tracy Lawrence, Today's Lonely Fool
- 3 Steve Wariner, The Tips Of My Fingers
- 4 Brooks & Dunn, Neon Moon
- 5 Reba McEntire, Is There Life Out Ther
- 6 Shennadoh, Rock My Baby
- 7 Lee Roy Parnell, The Rock
- 8 Restless Heart, Familiar Pain
- 9 Ricky Van Shelton, Backroads
- 10 Marty Stuart, Burn Me Down
- 11 Garth Brooks, Papa Loved Mama
- 12 Travis Tritt, Nothing Short Of Dying
- 13 Sawyer Brown, Some Girls Do
- 14 Hal Ketchum, Past The Point Of Rescue
- 15 Collin Raye, Every Second
- 16 Trisha Yearwood, The Woman Before Me
- 17 Confederate Railroad, She Took It Lik
- 18 Diamond Rio, Norma Jean Riley
- 19 Mark Chesnut, Old Flames Have New Na
- 20 Garth Brooks, Papa Loved Mama
- 21 Doug Stone, Come In Out Of The Pain
- 22 Pam Tillis, Blue Rose Is
- 23 Suzy Bogguss, Aces
- 24 John Anderson, When It Comes To You
- 25 Matthews, Wright & King, The Power O
- 26 George Strait, Gone As A Girl Can Get
- 27 Deanna Cox, Texas Sidestep
- 28 Martina McBride, The Time Has Come
- 29 Randy Travis, I'd Surrender All
- 30 Little Texas, First Time For Everythi

KZLA 93.9 FM
Los Angeles P.D.: Bob Guerra

- 1 Garth Brooks, Papa Loved Mama
- 2 Tracy Lawrence, Today's Lonely Fool
- 3 Mark Chesnut, Old Flames Have New Na
- 4 Sawyer Brown, Some Girls Do
- 5 Brooks & Dunn, Neon Moon
- 6 Marty Stuart, Burn Me Down
- 7 Aaron Tippin, There Ain't Nothin' Wro
- 8 Tanya Tucker, Some Kind Of Trouble
- 9 Travis Tritt, Nothing Short Of Dying
- 10 Billy Ray Cyrus, Achy Breaky Heart
- 11 George Strait, Gone As A Girl Can Get
- 12 Clinton Gregory, Play, Ruby, Play
- 13 Trisha Yearwood, The Woman Before Me
- 14 Hal Ketchum, Past The Point Of Rescue
- 15 Collin Raye, Every Second
- 16 Little Texas, First Time For Everythi
- 17 Rodney Crowell, Lovin' All Night
- 18 Hal Ketchum, Past The Point Of Rescue
- 19 Ricky Van Shelton, Backroads
- 20 Diamond Rio, Norma Jean Riley
- 21 Doug Stone, Come In Out Of The Pain
- 22 Reba McEntire, Is There Life Out Ther
- 23 Wynonna, She Is His Only Need
- 24 Alabama, Born Country
- 25 Joe Diffie, It's Cold In Here
- 26 Alan Jackson, Dallas
- 27 Suzy Bogguss, Outbound Plane
- 28 Garth Brooks, Rodeo
- 29 Vince Gill, Take Your Memory With You

MIX 107.3
Washington, D.C. P.D.: Lorrin Palagi

- 1 Genesis, I Can't Dance
- 2 Vanessa Williams, Save The Best For L
- 3 Paul Young, What Becomes Of The Broke
- 4 Amy Grant, Good For Me
- 5 Michael Bolton, Missing You Now
- 6 Celine Dion & Peabo Bryson, Beauty An
- 7 Bonnie Raitt, I Can't Make You Love M
- 8 Bruce Springsteen, Human Touch
- 9 Eddie Money, I'll Get By
- 10 Atlantic Starr, Masterpiece
- 11 Bryan Adams, Do I Have To Say The Wor
- 12 Smithereens, Too Much Passion
- 13 Kenny Loggins, Conviction Of The Hear
- 14 Richard Marx, Hazard
- 15 Voice Of The Bizarre, Perfect Place
- 16 Bonnie Raitt, Something To Talk About
- 17 Kathy Troccoli, Everything Changes
- 18 Lionel Richie, Do It To Me
- 19 Eric Clapton, Tears In Heaven
- 20 Howard Jones, Lift Me Up
- 21 Robert Palmer, Every Kinda People
- 22 CeCe Peniston, We Got A Love Thing
- 23 Bonnie Raitt, Not The Only One
- 24 U2, Mysterious Ways
- 25 Amy Grant, I Will Remember You
- 26 Righteous Brothers, Unchained Melody
- 27 Richard Marx, Keep Coming Back
- 28 Celine Dion, If You Asked Me To
- 29 Mr. Big, To Be With You
- 30 Extreme, Hole Hearted

R&B PLAYLISTS APPEAR BIWEEKLY IN THE R&B SECTION

POWER 99 FM
Atlanta P.D.: Rick Stacy

- 1 En Vogue, My Lovin' (You're Never Gon
- 2 Prince & The N.P.G., Money Don't Matt
- 3 Howard Jones, Lift Me Up
- 4 Red Hot Chili Peppers, Under The Brid
- 5 Bryan Adams, Thought I'd Died And Gon
- 6 Storm, Show Me The Way
- 7 U2, One
- 8 R. Kelly & Public Announcement, She's
- 9 Michael Jackson, In The Closet
- 10 Kym Sims, Take My Advice
- 11 John Mellencamp, Again Tonight
- 12 Cure, High
- 13 ZZ Top, Viva Las Vegas
- 14 Right Said Fred, Don't Talk Just Kiss
- 15 Lightning Seeds, The Life Of Riley
- 16 Sugarcube, Hit
- 17 Outfield, Closer To Me
- 18 Jon Secada, Just Another Day
- 19 Blue Pearl, (Can You) Feel The Passio
- 20 Boyz II Men, Please Don't Go
- 21 Howard Jones, Lift Me Up
- 22 Ugly Kid Joe, Everything About You
- 23 Paula Abdul, Will You Marry Me
- 24 Joe Public, Live And Learn
- 25 Corina, Now That You're Gone
- 26 Chris Walker, Take Time
- 27 Genesis, Hold On My Heart
- 28 Kris Kross, Jump
- 29 Genesis, I Can't Dance
- 30 Giggles, What Goes Around C

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Single Reviews

EDITED BY LARRY FLICK

POP

► **GENESIS** *Hold On To My Heart* (4:38)
PRODUCERS: Genesis, Nick Davis
WRITERS: T. Banks, P. Collins, M. Rutherford
PUBLISHERS: Anthony Banks Ltd., Philip Collins Ltd., Michael Rutherford Ltd., Hit & Run, PRS/ASCAP
Atlantic 4533 (cassette single)

Third single from "We Can't Dance" enjoyed a healthy Hot 100 debut last week and should prove to be its biggest chart success. Collins offers a soft and pensive vocal amid a romantic pop-ballad arrangement. Swelling string/synths and an instantly memorable chorus will push all the right buttons with a wide variety of folks.

► **COLOR ME BADD** *Slow Motion* (4:36)
PRODUCER: Howie Tee
WRITERS: Color Me Badd, H. Thompson
PUBLISHERS: Me Good, ASCAP; Howie Tee/Irving, BMI
Giant 18908 (c/o Warner Bros.) (cassette single)

Color Me Badd gets down and dirty in this sexy midtempo romp, in which graphic lyrics read like an anthem for the sexually sensitive male. Sultry, provocative love song describes the ideal mate who wants to "love you slow, so morning don't come before I do." Sounds like yet another pop radio smash.

★ **THE FAMILY STAND** *Quiet Desperation* (4:12)
PRODUCER: not listed
WRITER: not listed
PUBLISHER: not listed
EastWest 4554 (c/o Atlantic) (cassette single)

Will radio programmers ever take note of the fact that this uniquely talented act is capable of more than creating hits for Paula Abdul? This evocative acoustic-pop ballad from group's sorely underrated "Moon In Scorpio" album is rich with sensitive lyrics, a complex-but-contagious melody, and a moving lead vocal. Would fit nicely within formats that include tunes like Eric Clapton's "Tears In Heaven."

R & B

► **SHABBA RANKS** *Mr. Loverman* (3:36)
PRODUCERS: Mikey Bennett, Clifton Dillon
WRITERS: R. Gordon, M. Bennett, H. Lindo
PUBLISHERS: Worldwide Anchor/Gunsmoke/Pow Wow, BMI
REMIXERS: David Morales, Mikey Bennett
Epic 74257 (c/o Sony) (cassette single)

The Shabba Ranks success story will have yet another glowing chapter added once radio programmers get their hands on this deliciously sexy R&B/dancehall gem. A languid, shuffling groove is enhanced by easygoing toasting and sultry femme backing vocals. Yummm.

► **LISA VALE** *Remember* (3:59)
PRODUCER: Humberto Gatica
WRITERS: Ruiz, Vale, Rosales
PUBLISHER: Little White Flowers, ASCAP
EastWest 4529 (c/o Atlantic) (cassette single)

Vale exudes a sweet'n'sassy attitude on this assertive, funk-laced jam. Her charismatic presence is complemented by an infectious tune and sturdy instrumentation. A groovy addition to urban and pop radio formats. Look for her upcoming album, "And I Love You."

► **DIANA ROSS** *Waiting In The Wings* (4:10)
PRODUCER: James Anthony Carmichael
WRITERS: A. Hill, P. Sinfield
PUBLISHER: not listed
REMIXERS: Erksine Thompson, Phil Bodger
Motown 374631 (c/o PGD) (cassette single)

Latest offering from La Ross's current "Force Behind The Power" collection is perhaps her most satisfying single in years. Her distinctive, wispy voice floats atop a rhythmic-yet-soothing R&B groove that is warmed by Gerald Albright's jazzy sax solo.

Track is fine for urban-ites, and should sate her legion of ardent fans.

► **MWC** *Never Forget* (3:23)
PRODUCER: Joe Venneri
WRITERS: L. Brown, R. Corbin, L. McElveen, D. McFadden
PUBLISHERS: Goody Goody, ASCAP; American League, BMI
JRS 814 (c/o BMG) (cassette single)

Syncopated jack-swing love song is driven by a heavy bass line and tender, endearing lyrics. Up-tempo pace should heat up dancefloors, as well as the boudoir.

COUNTRY

► **WYNONNA** *I Saw The Light* (3:53)
PRODUCER: Tony Brown
WRITERS: L. Angelle, A. Gold
PUBLISHERS: Great Eastern/Sluggo/Sister Elisabeth, BMI
Curb/MCA 54407 (c/o Uni) (7-inch single)

Follow-up to Wynonna's No. 1 smash, "She Is His Only Need," sports a thoroughly infectious melody, vivid lyrical images, and rousing harmonies that add weight to the clever wordplay of the title.

► **ANNE MURRAY** *I Can See Arkansas* (3:27)
PRODUCER: Jerry Crutchfield
WRITERS: J. Nihan, W. Newton
PUBLISHERS: Almo/Mighty Nice/Add In/Bluewater, ASCAP/BMI
Liberty 79255 (c/o CEMA) (CD promo)

Murray delivers yet another flawless vocal performance, while pondering the poetic shades of a romantic breakup.

► **HIGHWAY 101** *Honky Tonk Baby* (2:56)
PRODUCERS: Paul Worley, Ed Seay
WRITERS: M. Henderson, M. Irwin
PUBLISHERS: Colgems-EMI/EMI April, ASCAP
Warner Bros. 18878 (7-inch single)

A funky little country-swing ditty that invites the feet to frolic on the dancefloor.

► **MICHAEL JOHNSON** *One Honest Tear* (3:37)
PRODUCERS: Brent Maher, Don Potter, Michael Johnson
WRITERS: S. Longacre, R. Sharp
PUBLISHERS: W.B.M./Long Acre, SESAC; With Any Luck, BMI
Atlantic 4181 (CD promo)

One of the country music scene's smoothest balladeers demonstrates he still has the master's touch. Soft, intimate, understated vocals and elegant pop production.

NEW & NOTEWORTHY

► **URBANIZED FEATURING SILVANO** *Helpless (I Don't Know What To Do Without You)* (8:00)
PRODUCERS: Lem Springsteen, John Cifalone
WRITER: L. Springsteen
PUBLISHERS: Maxi/Selective Collective/Estrogen/Lem Springsteen/Frank Luz, BMI
REMIXERS: Kenny "Dope" Gonzalez, "Little" Louie Vega, Lem Springsteen, John Cifalone
Maxi 2008 (12-inch single)

Prerelease buzz surrounding this lush, R&B-anchored houser has been positively deafening. Already red-hot at club level both here and abroad, track has the potential to pack a powerful punch at top 40 and urban radio—given a proper edit. The song's hypnotic chorus is complemented by newcomer Silvano's swarthy, star-worthy performance. Contact: 212-366-0950.

► **ME PHI ME** *Pu' Sho Hands 2Getha* (3:24)
PRODUCER: Chris Cuben-Tatum
WRITERS: Me Phi Me, CeeCee Tee
PUBLISHERS: EMI-Blackwood/It's CeeCee Time, BMI
Concept/RCA 62257 (c/o BMG) (cassette single)

Left-of-center rapper who is slated to appear on the forthcoming Brand New Heavies tour bows with a refreshing hip-hop jam. Instrumental

► **ROSIE FLORES** *Blue Highway* (2:50)
PRODUCERS: Dusty Wakeman, Greg Leisz
WRITERS: R. Flores, P. Gallagher
PUBLISHERS: Pink Suede/Joe Moore/Bug, ASCAP
Hightone 3003 (CD promo)

Driving rock guitar sound overshadows Flores' vocals, which play a secondary role here. Not totally bad, but not her best shake at the competition. Label based in Oakland, Calif.

► **JACK ROBERTSON** *Come And Get Us Mama* (2:48)
PRODUCERS: Ray Pennington, Jerry Cupit
WRITER: J. Robertson
PUBLISHERS: Almarie/Cupit, BMI
Step One 438 (7-inch single)

A rousing embrace full of twang and snap. In the style of an earlier John Anderson, this number is amusing to the ears. Contact: 615-255-3009.

► **MARIO MARTIN** *It Takes A Lotta Heart* (3:15)
PRODUCER: James Stroud
WRITERS: C. Karp, E. Hunnicutt
PUBLISHERS: Logrhythm/Jim Lawrence, BMI
DPI 5009 (7-inch single)

Martin sounds a bit like Ricky Van Shelton on this upbeat essay. Lyrically underwhelming. Contact: 1102 17th Ave., South, Nashville, Tenn. 37212.

► **CHARLIE LOUVIN WITH CRYSTAL GAYLE** *Just Beyond The Pain* (2:58)
PRODUCER: Jack Gayle
WRITER: R. Simons
PUBLISHER: Nashville Sound, PROCAN
Playback 149 (CD single)

Two powerful and distinctive voices blend euphorically here to assert the healing quality of love. Contact: 305-935-4880.

► **JESSICA BOUCHER** *What A Friday Night Is For* (2:55)
PRODUCER: Harold Shedd
WRITER: A. Barker
PUBLISHER: O-Tex, BMI
Mercury 874123 (c/o PolyGram) (7-inch single)
Boucher remains one of Nashville's favorite singers, but her vocals seem weak on this particular number.

► **SIX SHOOTER** *Stepping Stone* (no timing listed)
PRODUCERS: Buddy Killen, Ronnie McDowell, Joe Meador
WRITERS: G. Scruggs, K. Welch
PUBLISHER: Irving, BMI; Cross Keys, ASCAP
Curb 23590 (7-inch single)

Here are kids that sing country. The idea of a school-age group singing country music seems a bit forced, but this act should be praised for its outgoing performance and selection of

arrangement is anchored with a butt-shaking beat (are those *REAL* drums?), and ever-so-subtle acoustic guitar lines. Intelligent lyrics, an infectious melody, and sing-along chorus make this a formidable and worthy contender for radio airplay at several formats.

► **THE DAOU** *Surrender Yourself* (1:30:30)
PRODUCER: Peter Daou
WRITERS: V. Daou, P. Daou
PUBLISHERS: Almo/Vandal, ASCAP
REMIXERS: Danny Tenaglia, Peter Daou, Vandal
Columbia 74291 (c/o Sony) (12-inch single)

Band's co-founder Peter Daou has been picking up credibility at club level as a keyboardist over the past two years. Teamed up with wife Vanessa, he has crafted a powerful blend of dance beats and modern-pop melodies. Ethereal, guitar-dominated radio version is countered by an entrancing deep-house reconstruction by Danny Tenaglia. Both versions promise to become instant staples among alternative radio and club programmers.

material. Accompanying video lacks creativity.

DANCE

► **ALISON LIMERICK** *Make It On My Own* (6:47)
PRODUCER: Steve Anderson
WRITERS: S. Anderson, A. Limerick
PUBLISHER: BMG Songs, ASCAP
REMIXERS: Tony Humphries, Todd Terry
Arista 12435 (c/o BMG) (12-inch single)

After a healthy run on import, British lass is poised to duplicate the success of her now-classic hit "Where Love Lives." String-lined remixes give the R&B/house tune a light and airy vibe. And how 'bout those vocals! They evoke images of a young Dionne Warwick. Brilliant.

► **IRA LEVI** *Free Your Mind* (6:34)
PRODUCERS: George Morel, DJ Pierre
WRITERS: I. Levi, G. Morel, N. Jones
PUBLISHERS: Strictly Rhythm/Groove On, ASCAP
REMIXERS: Chris Payne, James Bratton
Strictly Rhythm 002 (12-inch single)

Intense street buzz surrounding this uplifting pop/houser should translate into heavy mainstream club action in no time flat. Levi's sincere tenor rises above a busy arrangement that is filled with spiraling strings and a Chic-styled guitar solo. Crossover radio should take note, too. Contact: 212-246-0026.

► **OCTAVIA** *The Flavor* (5:11)
PRODUCER: Darryl Payne
WRITERS: O. Lamberts, C. Carter
PUBLISHER: not listed
New Image 005 (12-inch single)

Soulstress evokes images of Stephanie Mills on this deep-baked houser. Bass-heavy track is fast becoming an underground staple and deserves immediate attention within ground-level pop and R&B sets. Just lovely. Contact: 516-829-1172.

► **M.DOC** *Whatever U Need* (6:11)
PRODUCER: Steve "Silk" Hurley
WRITERS: S. Hurley, M. Mohr, M. Williams
PUBLISHER: Last Song, ASCAP
REMIXER: Steve "Silk" Hurley
Smash 990 (c/o PLG) (12-inch single)

It's a shame that more folks haven't noted the star-quality of this Chicago-bred rapper. All of that may change shortly, thanks to this hearty hip-houser, which benefits from the golden production hand of Steve "Silk" Hurley. A rousing, anthemic chorus offsets a tough groove and Doc's fun patter. Give it a try.

A C

► **CHER** *When Lovers Become Strangers* (4:15)
PRODUCERS: Guy Roche, Diane Warren
WRITER: D. Warren
PUBLISHER: Realsongs, ASCAP
Geffen 4408 (c/o Uni) (cassette single)

Third shot from Cher's fine "Love Hurts" album is a mournful pop ballad, fueled with a memorable hook and a restrained vocal. Soft, easygoing arrangement will fit equally well within AC and top 40 formats.

ROCK TRACKS

► **RINGO STARR** *Weight Of The World* (3:53)
PRODUCER: Don Was
WRITER: not listed
PUBLISHER: not listed
Private Music 81003 (CD promo)

Ringo teams up with producer Don Was for an old-fashioned pop/rock ditty, textured with strumming guitars, nicely woven harmonies, and a fun, swaying chorus. Perfect for retro-conscious album-rock formats.

Bodes quite well for his forthcoming album. Contact: 213-859-9200.

► **STRAY CATS** *Elvis On Velvet* (4:23)
PRODUCER: Dave Edmunds
WRITERS: Kimmel, Byrom, Newhauser
PUBLISHERS: Criterion/Morrisette/Warner Bros./Lipkah/Moda, ASCAP
JRS/Great Pyramid 812 (c/o BMG) (CD promo)

Pure rock'n'roll rhythm section drives this tribute to the King himself. Dave Edmunds' signature is stamped all over the production; lead vocals seem piped in from some faraway tunnel. Guitar licks pay tribute to early rockers, while they bleed into wild, psychobilly abandon. Album rock outlets should jump with this one.

► **ELECTRIC BOYS** *Mary In The Mystery World* (3:44)
PRODUCERS: Electric Boys
WRITER: C. Bloom
PUBLISHERS: Eclectic Noises/The Night Rainbow, ASCAP
Atco 4522 (c/o Atlantic) (CD promo)

A guitar-picking instrumental passage opens this cut with subtle finesse. Band kicks in with a psychedelic power blast that swirls around multilayered vocals and heavy-handed rhythms. Modern rock with a cool, retro twist.

► **RUMBLEFISH** *Everything Electrical (Sooner Or Later)* (3:19)
PRODUCER: Helen Woodward
WRITER: J. Paige
PUBLISHER: Warner/Chappell
EastWest 4557 (c/o Atlantic) (CD promo)

Hip, modern-pop tune explores the eerie reality of man vs. machine—and machine wins. Mind-bending guitar solos spin around rhythms that are steeped in old-fashioned rock'n'roll tradition. Alternative programmers should give it a whirl.

► **PLEASURE THIEVES** *Blue Flowers* (4:07)
PRODUCER: Julian Raymond
WRITERS: Sinjin, Pleasure Thieves
PUBLISHERS: Pleasure Thieves/Agarita, ASCAP
Hollywood 10151 (CD promo)

High-gloss modern-rocker will likely fare well at alternative stations that gave up waiting for the next Modern English release. Rhythm section digs a deep midtempo bass groove to anchor ringing guitars and left-of-center vocals.

► **TONY BANKS** *Angel Face* (4:38)
PRODUCERS: Tony Banks, Nick Davis
WRITER: T. Banks
PUBLISHERS: Anthony Banks, Ltd./Hit & Run, BMI
Giant 5308 (c/o WEA) (cassette single)

Mainstream rock track gets off to an achingly slow start and doesn't kick in until the chorus jump-starts the proceedings with an engaging, hook-heavy melody. Lyrics track a bitter breakup.

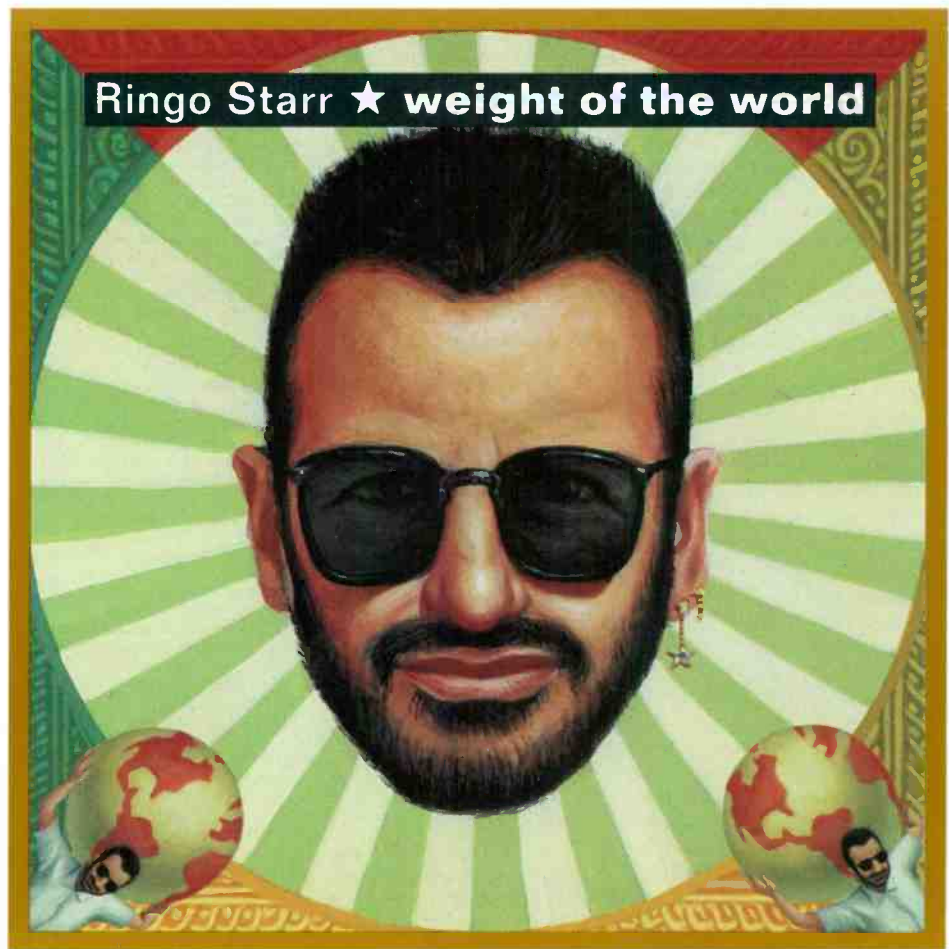
RAP

► **GANG STARR** *Take It Personal* (3:07)
PRODUCERS: DJ Premiere, The Guru
WRITERS: K. Elam, C. Martin
PUBLISHERS: Gifted Pearl/Almo, ASCAP
Chrysalis/ERG 23848 (c/o CEMA) (cassette single)

First shot from rhyme clique's cool new album, "Daily Operation," drops original and imaginative lyrics on top of a dense, scratch-happy hip-hop beat. Flip tape over and feast on a second tasty treat, "Dwyck," which has an appearance by Nice & Smooth.

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.

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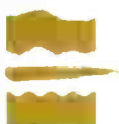
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HOT 100 SINGLES SPOTLIGHT



by Michael Ellis

THE TOP FOUR RECORDS all lose points this week because singles sales are down overall (only 20 records out of the top 75 sellers increase in sales). "Jump" by Kris Kross (Ruffhouse/Columbia) gains strongly in airplay, however—jumping 11-5 on the Top 40 Radio Monitor and making the largest airplay gain of any record on the Hot 100—so it holds at No. 1 on the Hot 100 by almost two-to-one over Queen's "Bohemian Rhapsody" (Hollywood). "Bohemian" moves up to No. 2 despite losing points, as two titles ahead of it lose even more points. "Jump" seems set for at least three more weeks at No. 1 because of its vast lead.

THE POWER PICK/AIRPLAY goes to "Hold On My Heart" by Genesis (Atlantic), zooming 35 places to No. 44; it's the second-biggest airplay gainer on the Hot 100 after "Jump" and the biggest gainer below No. 20. The next two biggest airplay gainers are "In The Closet" by Michael Jackson (Epic), which jumps 10-6 on the Monitor and 26-14 on the Hot 100; and "Do It To Me" by Lionel Richie (Motown), which leaps 34 places to No. 61 on the Hot 100 and goes 72-44 on the Monitor. The Power Pick/Sales for the second week in a row goes to "Smells Like Nirvana" by "Weird Al" Yankovic (Scotti Bros.), moving 22-14 in sales. These sales gains are achieved with only light top 40 airplay—it's not even on the 75-position Monitor yet—so MTV play is apparently a strong factor.

THE BIG SHOCKER OF the week is the Hot Shot Debut going to a country single with no top 40 airplay, "Achy Breaky Heart" (Mercury) by new artist Billy Ray Cyrus from Kentucky. It explodes onto the sales chart at No. 31, fueling a Hot 100 debut at No. 83. "Achy" has not even been serviced to top 40 radio yet, although it will be. How did Cyrus accomplish such strong singles sales to become the first country artist on the Hot 100 in years when country superstars such as Garth Brooks and Wynonna Judd haven't done it? The answer is simple: Cyrus has a cassette single commercially available in advance of his album release, while the labels for the aforementioned stars elected not to release cassette singles. Perhaps the sales success of Cyrus' single will prompt a flood of country cassette singles and result in more country artists on the Hot 100. Only six titles on this week's Hot Country Singles & Tracks chart have cassette singles available; another two have CD singles, and another 50 have vinyl 7-inch singles available, but these are primarily sold to jukeboxes and generally unavailable to the record-buying public. What remains to be seen is whether top 40 radio will respond to the obvious sales success of country music.

THREE OTHER NEW ARTISTS make their Hot 100 bows this week. Two of the new artists are rap duos from New York with their debuts fueled mostly by sales: Das EFX with "They Want EFX" (Atco EastWest)—already No. 21 in airplay at Wild 107 San Francisco—and Nice & Smooth with "Sometimes I Rhyme Slow" (RAL/Columbia). Also debuting is female quintet Good 2 Go from the Los Angeles area. Its single "Never Satisfied" (Giant) enters at No. 99, with an early top 30 airplay report from Power 93 Tampa, Fla.

HOT 100 A-Z

- TITLE (Publisher - Licensing Org.) Sheet Music Dist.
- 54 3-2-1 PUMP (Redmann, ASCAP/Virgin, ASCAP/Saggifire, ASCAP/Yougoulei, ASCAP) HL
 - 83 ACHY BREAKY HEART (Millhouse, BMI/Polygram Int'l, ASCAP)
 - 7 AINT 2 PROUD 2 BEG (D.A.R.P., ASCAP/Diva One, ASCAP/Pebbitone, ASCAP/Tizbiz, ASCAP)
 - 43 ALL 4 LOVE (Me Good, ASCAP/Howie Tee, BMI/Irving, ASCAP) CPP
 - 65 ALL WOMAN (Big Life, BMI/Careers-BMG, BMI) HL
 - 89 ANYTHING AT ALL (Dakota Kid, ASCAP/Shohola, ASCAP/Mondo Melodies, ASCAP/Wood Monkey, ASCAP)
 - 24 BABY GOT BACK (Polygram Int'l, ASCAP/Mix-A-Lot, BMI) HL
 - 72 BABY HOLD ON TO ME (Trycep, BMI/Ramal, BMI/Willesden, BMI)
 - 18 BEAUTY AND THE BEAST (Walt Disney, ASCAP/Wonderland, BMI) HL
 - 2 BOHEMIAN RHAPSODY (B. Feldman & Co., BMI/EMI, BMI) WBM
 - 82 BOOM! I GOT YOUR BOYFRIEND (Malasongs, BMI/Heatwave, BMI/Music West, BMI)
 - 22 BREAKIN' MY HEART (PRETTY BROWN EYES) (Flyte Tyne, ASCAP) WBM
 - 75 CAN'T CRY HARD ENOUGH (PSO, Ascaph/Blue Saint, ASCAP/Sky Garden, ASCAP/Prophet Sharing, ASCAP) CPP
 - 57 THE CHOICE IS YOURS (Peep Bo, ASCAP/Pri, ASCAP/Char Liz, BMI) HL
 - 95 CHURCH OF YOUR HEART (Jimmy Fun, BMI/EMI Blackwood, BMI) CLM
 - 32 COME AS YOU ARE (Virgin Songs, BMI/End Of Music, BMI) HL
 - 45 COME & TALK TO ME (EMI April, ASCAP/Across 110th Street, ASCAP/DeSwing Mob, ASCAP) WBM
 - 25 DAMN I WISH I WAS YOUR LOVER (Broken Plate, ASCAP/Night Rainbow, ASCAP) HL
 - 61 DO IT TO ME (Speeding Bullet, ASCAP)
 - 56 DON'T BE AFRAID (Shocklee, BMI/Nasty Man, ASCAP)
 - 76 DON'T TALK JUST KISS (Hit & Run, ASCAP) WBM
 - 9 EVERYTHING ABOUT YOU (Sloppy Slouch, ASCAP)
 - 17 EVERYTHING CHANGES (Realsongs, ASCAP) WBM
 - 60 EVERYTHING'S GONNA BE ALRIGHT (Naughty, ASCAP/Island, BMI) HL
 - 50 FINALLY (Wax Museum, BMI/Mainlot, BMI/Blue Zephyr, ASCAP/CeCe Pen, ASCAP/Polygram Int'l, ASCAP/Urban Tracks, BMI/Leethal Musik, BMI/Songs Of PolyGram, BMI) HL
 - 87 GOODBYE (Al B. Sure!, ASCAP/Wiliare, ASCAP) HL
 - 34 GOOD FOR ME (J-88, ASCAP/Age To Age, ASCAP/Tom Snow, BMI/Emily Boothe, BMI/Geffen, ASCAP) WBM/HL
 - 11 HAZARD (Chi-Boy, ASCAP) CLM
 - 79 HELLUVA (Delicious Apple, BMI/Purple Records, ASCAP/Fun City, BMI/Van Gogh's Ear, BMI/Music Corp. Of America, BMI/Gasoline Alley, ASCAP) HL
 - 46 HIGH (Fiction, ASCAP)
 - 44 HOLD ON MY HEART (Anthony Banks, BMI/Philip Collins, PRS/Michael Rutherford, BMI/Hit & Run, ASCAP) WBM
 - 20 HUMAN TOUCH/BETTER DAYS (Bruce Springsteen, ASCAP) CPP
 - 23 I CAN'T DANCE (Anthony Banks, BMI/Philip Collins, PRS/Michael Rutherford, BMI/Hit And Run, ASCAP) WBM
 - 38 IF YOU ASKED ME TO (Realsongs, ASCAP/U.A., ASCAP/EMI April, ASCAP) WBM
 - 78 IF YOU GO AWAY (WB, ASCAP/Wallyworld, ASCAP/John Bettis, ASCAP/Smitty's Son, BMI) WBM
 - 64 IF YOU WANT IT (Protoons, ASCAP/Greedy Greg, ASCAP)
 - 41 I LOVE YOUR SMILE (Shanice 4 U, ASCAP/Gratitude Sky, ASCAP) CPP
 - 21 I'M THE ONE YOU NEED (Rightsong, BMI/Def Mix, ASCAP/Alec Shantiz, ASCAP/EMI April, ASCAP) HL
 - 35 I'M TOO SEXY (Hit And Run, ASCAP/Hidden Pun, BMI) WBM
 - 94 INNOCENT CHILD (Empire, PRS/Full Keel, ASCAP/Red Bus, PRS/WB, ASCAP) WBM
 - 14 IN THE CLOSET (Mijac, BMI/Warner-Tamerlane, BMI/Donril, ASCAP/Zomba, ASCAP) WBM
 - 70 IT'S NOT A LOVE THING (Hidden Pun, BMI/Virgin, ASCAP) HL
 - 69 IT'S OVER NOW (Pri, BMI/Al Snug, BMI/Almo, ASCAP/Testatyme, ASCAP) CPP/HL
 - 80 I WANNA ROCK (Pac Jam, BMI) WBM
 - 53 I WILL REMEMBER YOU (Age To Age, ASCAP/Riverstone, ASCAP/Edward Grant, ASCAP/Yellow Elephant, ASCAP/Reunion, ASCAP) HL
 - 93 JAMES BROWN IS DEAD (Orta, Saban/BMG, ASCAP) 1 JUMP (So So Def, ASCAP)
 - 63 JUST ANOTHER DAY (Estefan, ASCAP/Foreign Imported, BMI) CPP
 - 58 JUSTIFIED AND ANCIENT (E.G., BMI/Warner Chappell, ASCAP/WB, ASCAP/BMG, ASCAP) WBM
 - 33 JUST TAKE MY HEART (EMI April, ASCAP/Eric Martin, ASCAP/Endless Frogs, ASCAP/Bob-A-Lew, ASCAP/Alex Cali, ASCAP) HL/CLM
 - 15 LET'S GET ROCKED (Zomba, ASCAP) HL
 - 47 LIFT ME UP (Hojo, BMI)
 - 6 LIVE AND LEARN (Harrindur, BMI/Jo Public, BMI/Noisneta, BMI/Ensign, BMI) CPP
 - 51 LOVE ME (Modern Science, ASCAP)
 - 74 LOVE YOU ALL MY LIFETIME (BMG UFA, ASCAP) HL
 - 10 MAKE IT HAPPEN (M Carey, BMI/Virgin, ASCAP/Cole-Claville, ASCAP/Sony Songs, BMI) HL
 - 55 MAMA, I'M COMING HOME (Virgin, ASCAP) HL
 - 90 MARIA (Blue Ink, BMI/Third & Lex, ASCAP/Tee Girl, BMI)
 - 16 MASTERPIECE (Kenny Nolan, ASCAP) CPP
 - 66 MISSING YOU NOW (Warner Chappell, BMI/Mr. Bolton's, BMI/Warner-Tamerlane, BMI/WB, ASCAP/Wallyworld, ASCAP/Realsongs, ASCAP) WBM
 - 26 MONEY DON'T MATTER 2 NIGHT (Controversy, ASCAP/WB, ASCAP) WBM
 - 5 MY LOVIN' (YOU'RE NEVER GONNA GET IT) (Two Tuff-Enuff, BMI/Irving, BMI) CPP
 - 99 NEVER SATISFIED (4 Tammy, S.A. Brown, ASCAP)
 - 39 NOTHING ELSE MATTERS (Creeping Death, ASCAP) CLM
 - 49 NOT THE ONLY ONE (Almo, ASCAP) CPP
 - 28 NU NU (Sanlar, BMI/Willesden, BMI/Da Posse's, BMI/Copyright Control)
 - 12 ONE (U2, ASCAP/Chappell & Co., ASCAP) HL
 - 71 OOCHEE COOCHEE (Mike Ten, BMI/Biv Ten, BMI/Music Corp. Of America, BMI) HL
 - 52 PLEASE DON'T GO (Mike Ten, BMI)

Billboard.

FOR WEEK ENDING MAY 9, 1992

Top POS Singles Sales

Compiled from a national sample of POS (point of sale) equipped retail stores and rack outlets which report number of units sold to SoundScan, Inc. This data is used in the Hot 100 Singles chart.



THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL)
			★ ★ NO. 1 ★ ★						
1	1	6	JUMP	KRIS KROSS (RUFFHOUSE/COLUMBIA)	38	41	8	NU NU	LIDELL TOWNSELL (MERCURY)
2	2	8	BOHEMIAN RHAPSODY	QUEEN (HOLLYWOOD)	39	56	4	WHY ME BABY?	KEITH SWEAT (ELEKTRA)
3	3	14	TEARS IN HEAVEN	ERIC CLAPTON (REPRISE)	40	36	12	THE CHOICE IS YOURS	BLACK SHEEP (MERCURY)
4	4	12	AINT 2 PROUD 2 BEG	TLC (LAFACE/ARISTA)	41	43	7	CAN'T CRY HARD ENOUGH	THE WILLIAMS BROTHERS (WARNER BROS.)
5	6	3	EVERYTHING ABOUT YOU	UGLY KID JOE (STARDOG/MERCURY)	42	35	9	IF YOU GO AWAY	NKOTB (COLUMBIA)
6	7	6	UNDER THE BRIDGE	RED HOT CHILI PEPPERS (WARNER BROS.)	43	39	8	HUMAN TOUCH/BETTER DAYS	BRUCE SPRINGSTEEN (COLUMBIA)
7	5	13	SAVE THE BEST FOR LAST	VANESSA WILLIAMS (WING/MERCURY)	44	45	14	BOOM! I GOT YOUR BOYFRIEND	M.C. LUSCIOUS (AVENUE)
8	8	6	MY LOVIN' (YOU'RE NEVER ...)	EN VOQUE (ATCO EASTWEST)	45	49	3	JUST TAKE MY HEART	MR. BIG (ATLANTIC)
9	10	6	LIVE AND LEARN	JOE PUBLIC (COLUMBIA)	46	40	21	DON'T LET THE SUN GO DOWN ...	GEORGE MICHAEL/E. JOHN (COLUMBIA)
10	11	10	HAZARD	RICHARD MARX (CAPITOL)	47	48	4	PLEASE DON'T GO	BOYZ II MEN (MOTOWN)
11	14	5	LET'S GET ROCKED	DEF LEPPARD (MERCURY)	48	37	26	TELL ME WHAT YOU WANT ME ...	TEVIN CAMPBELL (QWEST/WB)
12	15	5	BABY GOT BACK	SIR MIX-A-LOT (DEF AMERICAN/REPRISE)	49	34	6	HIGH	THE CURE (FICTION/ELEKTRA)
13	9	16	I'M TOO SEXY	RIGHT SAID FRED (CHARISMA)	50	66	2	SOMETIMES I RHYME SLOW	NICE & SMOOTH (RAL/COLUMBIA)
14	22	3	SMELLS LIKE NIRVANA	"WEIRD AL" YANKOVIC (SCOTTI BROS.)	51	58	3	EVERYTHING CHANGES	KATHY TROCCOLI (REUNION/GEFFEN)
15	13	12	MASTERPIECE	ATLANTIC STARR (REPRISE)	52	53	7	JAMES BROWN IS DEAD	L.A. STYLE (ARISTA)
16	12	16	BEAUTY AND THE BEAST	CELINE DION AND PEABO BRYSOEN (EPIC)	53	47	4	3-2-1 PUMP	REDHEAD KINGPIN & THE F.B.I. (VIRGIN)
17	25	8	ONE	U2 (ISLAND/PLG)	54	44	14	BABY HOLD ON TO ME	GERALD LEVERT (ATCO EASTWEST)
18	20	6	NOTHING ELSE MATTERS	METALLICA (ELEKTRA)	55	57	24	ALL 4 LOVE	COLOR ME BADD (GIANT)
19	16	11	I CAN'T DANCE	GENESIS (ATLANTIC)	56	46	22	UHH AHH	BOYZ II MEN (MOTOWN)
20	28	4	TENNESSEE	ARRESTED DEVELOPMENT (CHRYSALIS)	57	52	11	WE GOT A LOVE THANG	CECE PENISTON (A&M)
21	17	16	BREAKIN' MY HEART	MINT CONDITION (PERSPECTIVE/A&M)	58	55	4	GOODBYE	TEVIN CAMPBELL (QWEST/WARNER BROS.)
22	19	23	SMELLS LIKE TEEN SPIRIT	NIRVANA (DGC)	59	51	8	DO NOT PASS ME BY	HAMMER (CAPITOL)
23	18	8	MAKE IT HAPPEN	MARIAH CAREY (COLUMBIA)	60	70	2	WHITE MEN CAN'T JUMP	RIFF (SBK/ERG)
24	27	6	COME & TALK TO ME	JODECI (UPTOWN/MCA)	61	—	1	DAMN I WISH I WAS YOUR LOVER	SOPHIE B. HAWKINS (COLUMBIA)
25	30	7	THOUGHT I'D DIED AND GONE ...	BRYAN ADAMS (A&M)	62	64	12	THINKIN' BACK	COLOR ME BADD (GIANT)
26	23	14	REMEMBER THE TIME	MICHAEL JACKSON (EPIC)	63	—	1	THEY WANT EFX	DAS EFX (ATCO EASTWEST)
27	24	9	DON'T BE AFRAID	AARON HALL (SOUL/MCA)	64	54	19	DIAMONDS AND PEARLS	PRINCE & THE N.P.G. (PAISLEY PARK/WB)
28	26	13	JUSTIFIED AND ANCIENT	THE KLF/TAMMY WYNETTE (ARISTA)	65	62	14	EVERYTHING'S GONNA BE ALRIGHT	NAUGHTY BY NATURE (TOMMY BOY)
29	21	16	OOCHEE COOCHEE	M.C. BRAINS (MOTOWN)	66	59	4	NO SUNSHINE	KID FROST (VIRGIN)
30	29	12	MAMA, I'M COMING HOME	ACZY OSBOURNE (EPIC ASSOCIATED/EPIC)	67	75	2	WILL YOU MARRY ME?	PAULA ABDUL (CAPTIVE/VIRGIN)
31	—	1	ACHY BREAKY HEART	BILLY RAY CYRUS (MERCURY)	68	—	1	IT'S OVER NOW	L.A. GUNS (POLYDOR/PLG)
32	31	7	COME AS YOU ARE	NIRVANA (DGC)	69	50	25	2 LEGIT 2 QUIT	HAMMER (CAPITOL)
33	32	8	ALL WOMAN	LISA STANSFIELD (ARISTA)	70	65	22	ADDAMS GROOVE	HAMMER (CAPITOL)
34	42	4	IF YOU WANT IT	2ND II NONE (PROFILE)	71	61	13	MISSING YOU NOW	MICHAEL BOLTON (COLUMBIA)
35	33	10	I WANNA ROCK	LUKE (LUKE/ATLANTIC)	72	72	8	WE WILL ROCK YOU	WARRANT (COLUMBIA)
36	—	1	IN THE CLOSET	MICHAEL JACKSON (EPIC)	73	63	18	I CAN'T MAKE YOU LOVE ME	BONNIE RAITT (CAPITOL)
37	38	5	HELLUVA	BROTHERHOOD CREED (GASOLINE ALLEY)	74	73	14	VIBEOLOGY	PAULA ABDUL (CAPTIVE/VIRGIN)
					75	—	1	WHAT YOU GIVE	TESLA (GEFFEN)

○ Singles with increasing sales. © 1992, Billboard/BPI Communications and SoundScan, Inc.

HOT 100 RECURRENT SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL)
1	1	2	TELL ME WHAT YOU WANT ME ...	TEVIN CAMPBELL (QWEST/WB)	16	10	4	ON A SUNDAY AFTERNOON	A LIGHTER SHADE OF BROWN (PUMP)
2	2	3	SMELLS LIKE TEEN SPIRIT	NIRVANA (DGC)	17	20	18	LET'S TALK ABOUT SEX	SALT-N-PEPA (NEXT PATEAU)
3	6	5	MYSTERIOUS WAYS	U2 (ISLAND/PLG)	18	14	23	GOOD VIBRATIONS	MARKY MARK (INTERSCOPE/ATLANTIC)
4	5	5	I CAN'T MAKE YOU LOVE ME	BONNIE RAITT (CAPITOL)	19	19	19	ROMANTIC	KARYN WHITE (WARNER BROS.)
5	3	2	UHH AHH	BOYZ II MEN (MOTOWN)	20	17	24	NOW THAT WE FOUND LOVE	HEAVY D. & THE BOYZ (UPTOWN/MCA)
6	4	2	DIAMONDS AND PEARLS	PRINCE & THE N.P.G. (PAISLEY PARK/WB)	21	23	24	(EVERYTHING I DO) I DO IT FOR YOU	BRYAN ADAMS (A&M)
7	7	3	DON'T LET THE SUN GO DOWN ...	GEORGE MICHAEL/E. JOHN (COLUMBIA)	22	15	20	GONNA MAKE YOU SWEAT	C-C MUSIC FACTORY (COLUMBIA)
8	—	1	I'LL GET BY	EDDIE MONEY (COLUMBIA)	23	18	15	O.P.P.	NAUGHTY BY NATURE (TOMMY BOY)
9	9	5	IS IT GOOD TO YOU	HEAVY D. & THE BOYZ (UPTOWN/MCA)	24	25	4	KEEP IT COMIN'	KEITH SWEAT (ELEKTRA)
10	13	24	I WANNA SEX YOU UP	COLOR ME BADD (GIANT)	25	22	17	EMOTIONS	MARIAH CAREY (COLUMBIA)
11	16	24	MOTOWNPHILLY	BOYZ II MEN (MOTOWN)	26	—	23	RIGHT HERE, RIGHT NOW	JESUS JONES (SBK/ERG)
12	12	4	THE WAY I FEEL ABOUT YOU	KARYN WHITE (WARNER BROS.)	27	—	5	TOO BLIND TO SEE IT	KYM SIMS (I.D./ATCO EASTWEST)
13	11	6	CAN'T LET GO	MARIAH CAREY (COLUMBIA)	28	21	6	KISS YOU BACK	DIGITAL UNDERGROUND (TOMMY BOY)
14	8	7	2 LEGIT 2 QUIT	HAMMER (CAPITOL)	29	—	10	CREAM	PRINCE AND THE N.P.G. (PAISLEY PARK/WB)
15	24	11	BABY BABY	AMY GRANT (A&M)	30	26	5	BLACK OR WHITE	MICHAEL JACKSON (EPIC)

Recurrents are titles which have appeared on the Hot 100 for 20 weeks and have dropped below the top 50.

- 27 REMEMBER THE TIME (Donril, ASCAP/Zomba, ASCAP/Mijac, BMI/Warner-Tamerlane, BMI/WB, ASCAP/B Funk, ASCAP) WBM
- 81 ROMEO & JULIET (Virgin, ASCAP/Oliver Leiber, ASCAP) HL
- 3 SAVE THE BEST FOR LAST (Longitude, BMI/Moon & Stars, BMI/Virgin, ASCAP/Big Mystique, BMI/Kazzoom, Polygram Int'l, ASCAP) WBM/HL
- 68 SHE'S GOT THAT VIBE (Willesden, BMI/R.Kelly, BMI/Zomba, ASCAP/Barjisha, BMI) HL
- 62 SILENT PRAYER (Gratitude Sky, ASCAP/Virgin, ASCAP/Penzafire, ASCAP)
- 100 SLOW MOTION (Me Good, ASCAP/Howie Tee, BMI/Irvine, BMI)
- 37 SMELLS LIKE NIRVANA (Virgin Songs, BMI/End Of Music, BMI) HL
- 97 SOMETIMES I RHYME SLOW (EMI April, ASCAP/Purple Rabbit, ASCAP)
- 29 TAKE MY ADVICE (Last Song, Third Coast, ASCAP)
- 92 TAKE TIME (CCW, ASCAP/Rogli, ASCAP)
- 4 TEARS IN HEAVEN (United Lion, BMI/Drumlin, PRS) HL
- 36 TENNESSEE (EMI Blackwood, BMI/Arrested Development, BMI) WBM
- 88 THEY WANT EFX (Straight Out Da Sewer, ASCAP)
- 42 THINKIN' BACK (Me Good, ASCAP/Azrah Eel, ASCAP/Nubian Beat, ASCAP/Kharatroy, ASCAP/Chrysalis, ASCAP) CLM
- 73 THIS IS THE LAST TIME (Next Plateau, Pantaleo, In House, Fachinni, ASCAP)
- 13 THOUGHT I'D DIED AND GONE TO HEAVEN (Badams, ASCAP/Almo, ASCAP/Zomba, ASCAP) CPP
- 85 T.L.C. (Pennachio, BMI/Hagis, BMI/Smokin' Vocals, BMI/SHR, BMI/Tolga Katas, BMI)
- 30 TO BE WITH YOU (EMI April, ASCAP/Eric Martin, ASCAP/Dog Turner, ASCAP) HL
- 84 TOO MUCH PASSION (Screen Gems-EMI, BMI/Famous Monster, BMI) WBM
- 8 UNDER THE BRIDGE (Moebetoblame, BMI) MSC
- 86 UNTIL YOUR LOVE COMES BACK AROUND (Shire, ASCAP)
- 31 WE GOT A LOVE THANG (Last Song, ASCAP/Third Coast, ASCAP)
- 59 WHAT GOES AROUND COMES AROUND (Charlie "Rock", BMI/It's Time, BMI)
- 91 WHAT YOU GIVE (City Kidd, ASCAP) CLM
- 98 WHITE MEN CAN'T JUMP (D.A.R.P., ASCAP/Diva One, BMI) WBM
- 48 WHY ME BABY? (Keith Sweat, ASCAP/E/A, ASCAP/WB, ASCAP/Donril, ASCAP/Zomba, ASCAP/LL Cool J, ASCAP/Def Jam, ASCAP) WBM
- 19 WILL YOU MARRY ME? (EMI April, ASCAP/LaoSun, ASCAP/Maanami, ASCAP/PJA, ASCAP/EMI Blackwood, BMI/Vermal, BMI) WBM
- 77 YOUR SONG (Polygram, ASCAP) HL
- 67 YOU SHOWED ME (Tickson, BMI) WBM
- 40 YOU THINK YOU KNOW HER (M-87, ASCAP/Songcase, BMI)
- 96 YOU WON'T SEE ME CRY (EMI Blackwood, BMI/Get Out, ASCAP/Lentle, ASCAP/Smoshie, BMI/MCA, ASCAP/Aerostation, ASCAP)



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THE Billboard 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY



FOR WEEK ENDING
MAY 9, 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
1	1	1	4	DEF LEPPARD MERCURY 12185* (10.98 EQ/15.98)	ADRENALIZE	1
★ ★ ★ No. 1 ★ ★ ★						
2	NEW ▶	1	1	THE CURE FICTION 61309*/ELEKTRA (10.98/15.98)	WISH	2
★ ★ ★ TOP DEBUT ★ ★ ★						
3	2	3	4	KRIS KROSS RUFFHOUSE 48710*/COLUMBIA (9.98 EQ/13.98)	TOTALLY KROSSED OUT	2
★ ★ ★ TOP 20 SALES MOVER ★ ★ ★						
4	13	15	7	QUEEN HOLLYWOOD 61311*/ELEKTRA (10.98/16.98)	CLASSIC QUEEN	4
5	5	11	31	RED HOT CHILI PEPPERS ▲ WARNER BROS. 26681* (10.98/15.98)	BLOOD SUGAR SEX MAGIK	5
6	4	6	10	SOUNDTRACK ▲ REPRIS 26805* (10.98/15.98)	WAYNE'S WORLD	1
7	8	7	33	GARTH BROOKS ▲ 7 LIBERTY 96330* (10.98/15.98)	ROPIN' THE WIND	1
8	NEW ▶	1	1	SLAUGHTER CHRYSALIS 21911*/ERG (10.98/15.98)	WILD LIFE	8
9	7	8	31	NIRVANA ▲ 3 DGC 24425*/Geffen (9.98/13.98)	NEVERMIND	1
10	NEW ▶	1	1	BEASTIE BOYS CAPITOL 98938 (10.98/15.98)	CHECK YOUR HEAD	10
11	6	5	4	WYNONNA CURB 10529*/MCA (10.98/15.98)	WYNONNA	4
12	3	2	4	BRUCE SPRINGSTEEN COLUMBIA 53000* (10.98 EQ/15.98)	HUMAN TOUCH	2
13	10	13	23	U2 ▲ 3 ISLAND 10347*/PLG (10.98 EQ/15.98)	ACHTUNG BABY	1
14	9	10	14	UGLY KID JOE ▲ STARDOG 68823*/MERCURY (6.98 EQ/10.98)	AS UGLY AS THEY WANNA BE	4
15	14	12	86	GARTH BROOKS ▲ 7 LIBERTY 93866* (9.98/13.98)	NO FENCES	3
16	15	14	37	METALLICA ▲ 4 ELEKTRA 61113 (10.98/15.98)	METALLICA	1
17	12	9	5	EN VOGUE ATCO EASTWEST 92121* (10.98/15.98)	FUNKY DIVAS	8
18	21	—	2	ZZ TOP WARNER BROS. 26846 (10.98/15.98)	GREATEST HITS	18
19	18	26	19	PEARL JAM ● EPIC ASSOCIATED 47857*/EPIC (9.98 EQ/13.98)	TEN	18
20	16	18	24	GENESIS ▲ 2 ATLANTIC 82344* (10.98/15.98)	WE CAN'T DANCE	4
21	17	16	44	BONNIE RAITT ▲ 3 CAPITOL 96111 (10.98/15.98)	LUCK OF THE DRAW	2
22	24	—	2	"WEIRD AL" YANKOVIC SCOTTI BROS. 75256* (9.98/13.98)	OFF THE DEEP END	22
23	11	4	4	BRUCE SPRINGSTEEN COLUMBIA 53001* (10.98 EQ/15.98)	LUCKY TOWN	3
★ ★ ★ POWER PICK ★ ★ ★						
24	31	27	40	COLOR ME BADD ▲ 2 GIANT 24429*/REPRIS (9.98/15.98)	C.M.B.	3
25	19	17	53	MICHAEL BOLTON ▲ 5 COLUMBIA 46771 (10.98 EQ/15.98)	TIME, LOVE AND TENDERNESS	1
26	22	19	22	MICHAEL JACKSON ▲ 4 EPIC 45400 (10.98 EQ/15.98)	DANGEROUS	1
27	20	24	36	VANESSA WILLIAMS ▲ WING 843522 /MERCURY (9.98 EQ/15.98)	THE COMFORT ZONE	17
28	23	20	31	BRYAN ADAMS ▲ 2 A&M 5367* (10.98/15.98)	WAKING UP THE NEIGHBOURS	6
29	25	21	50	BOYZ II MEN ▲ 4 MOTOWN 6320* (9.98/13.98)	COOLEYHIGHARMONY	3
30	27	23	26	HAMMER ▲ 3 CAPITOL 98151 (10.98/15.98)	TOO LEGIT TO QUIT	2
31	28	29	20	MR. BIG ▲ ATLANTIC 82209* (9.98/13.98)	LEAN INTO IT	15
32	30	30	12	SIR MIX-A-LOT DEF AMERICAN 26765*/REPRIS (9.98/15.98)	MACK DADDY	30
33	29	25	32	MARIAH CAREY ▲ 3 COLUMBIA 47980 (10.98 EQ/15.98)	EMOTIONS	4
34	26	22	23	SOUNDTRACK ▲ WALT DISNEY 60618* (8.98/14.98)	BEAUTY & THE BEAST	19
35	38	33	105	GARTH BROOKS ▲ 3 LIBERTY 90897 (9.98/13.98)	GARTH BROOKS	13
36	37	37	19	CYPRESS HILL ● RUFFHOUSE 47889*/COLUMBIA (9.98 EQ/13.98)	CYPRESS HILL	31
37	32	36	23	ENYA ▲ REPRIS 26775* (10.98/15.98)	SHEPHERD MOONS	17
38	33	28	46	NATALIE COLE ▲ 4 ELEKTRA 61049 (13.98/16.98)	UNFORGETTABLE	1
39	39	35	22	BLACK SHEEP ● MERCURY 848368 (9.98 EQ/13.98)	A WOLF IN SHEEP'S CLOTHING	30
40	34	34	60	AMY GRANT ▲ 3 A&M 5321 (10.98/15.98)	HEART IN MOTION	10
41	35	40	25	RICHARD MARX ● CAPITOL 95874* (10.98/15.98)	RUSH STREET	35
42	36	31	15	SOUNDTRACK ● REPRIS 26794* (10.98/15.98)	RUSH	24
43	NEW ▶	1	1	GEORGE STRAIT MCA 10532* (10.98/15.98)	HOLDING MY OWN	43
44	42	39	4	BODY COUNT SIRE 26872*/WARNER BROS. (9.98/13.98)	BODY COUNT	32
45	41	42	32	OZZY OSBOURNE ▲ EPIC ASSOCIATED 46795*/EPIC (10.98 EQ/15.98)	NO MORE TEARS	7
46	40	41	35	JODECI ▲ UPTOWN 10198*/MCA (9.98/13.98)	FOREVER MY LADY	18
47	43	46	9	TLC LAFACE 26003*/ARISTA (9.98/13.98)	OOOOOOHHH... ON THE TLC TIP	43
48	48	43	30	REBA MCENTIRE ▲ MCA 10400* (10.98/15.98)	FOR MY BROKEN HEART	13
49	49	49	15	HAL KETCHUM CURB 77450* (9.98/13.98)	PAST THE POINT OF RESCUE	49
50	54	52	7	AARON TIPPIN RCA 61129* (9.98/13.98)	READ BETWEEN THE LINES	50
51	46	44	86	QUEENSRYCHE ▲ 2 EMI 92806*/ERG (9.98/15.98)	EMPIRE	7
52	47	45	34	NAUGHTY BY NATURE ▲ TOMMY BOY 1044* (9.98/14.98)	NAUGHTY BY NATURE	16
53	60	74	3	DAS EFX ATCO EASTWEST 91827* (9.98/13.98)	DEAD SERIOUS	53
54	45	38	6	MELISSA ETHERIDGE ISLAND 512120*/PLG (10.98 EQ/15.98)	NEVER ENOUGH	21

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
55	52	56	8	RIGHT SAID FRED CHARISMA 92107* (9.98/13.98)	UP	46
56	51	47	48	TRAVIS TRITT ▲ WARNER BROS. 26589* (9.98/15.98)	IT'S ALL ABOUT TO CHANGE	22
57	44	32	7	YANNI PRIVATE MUSIC 81096* (10.98/15.98)	DARE TO DREAM	32
58	50	48	30	PRINCE AND THE N.P.G. ▲ 2 PAISLEY PARK 25379*/WARNER BROS. (10.98/15.98)	DIAMONDS & PEARLS	3
59	53	53	33	TESLA ● GEFEN 24424 (9.98/15.98)	PSYCHOTIC SUPPER	13
60	55	57	32	GUNS N' ROSES ▲ 3 GEFEN 24420 (10.98/15.98)	USE YOUR ILLUSION II	1
61	58	54	24	LISA STANSFIELD ● ARISTA 18679* (10.98/15.98)	REAL LOVE	43
62	56	51	45	VAN HALEN ▲ 2 WARNER BROS. 26594* (10.98/15.98)	FOR UNLAWFUL CARNAL KNOWLEDGE	1
63	57	50	6	M.C. BRAINS MOTOWN 6342* (9.98/13.98)	LOVERS LANE	47
64	61	55	6	K.D. LANG SIRE 26840*/WARNER BROS. (10.98/15.98)	INGENUUE	55
65	59	59	4	LYLE LOVETT CURB 10475*/MCA (9.98/15.98)	JOSHUA JUDGES RUTH	57
66	70	82	22	BROOKS & DUNN ARISTA 18658* (9.98/13.98)	BRAND NEW MAN	66
67	72	79	4	CELINE DION EPIC 52473* (10.98 EQ/15.98)	CELINE DION	67
68	79	71	50	ALAN JACKSON ▲ ARISTA 8681* (9.98/13.98)	DON'T ROCK THE JUKEBOX	17
69	85	96	6	TORI AMOS ATLANTIC 82358* (10.98/15.98)	LITTLE EARTHQUAKES	69
70	69	66	9	PANTERA ATCO EASTWEST 91758* (10.98/15.98)	VULGAR DISPLAY OF POWER	44
71	74	77	29	SOUNDGARDEN ● A&M 5374 (9.98/13.98)	BADMOTORFINGER	39
72	82	89	15	SAWYER BROWN CURB 95624* (9.98/13.98)	DIRT ROAD	72
73	65	67	50	PAULA ABDUL ▲ 3 CAPTIVE 91611*/VIRGIN (10.98/15.98)	SPELLBOUND	1
74	63	64	32	GUNS N' ROSES ▲ 3 GEFEN 24415 (10.98/15.98)	USE YOUR ILLUSION I	2
75	77	78	43	TRISHA YEARWOOD ▲ MCA 10297* (9.98/13.98)	TRISHA YEARWOOD	31
76	83	87	13	R. KELLY & PUBLIC ANNOUNCEMENT JIVE 41469 (9.98/13.98)	BORN INTO THE '90'S	76
77	64	58	59	R.E.M. ▲ 3 WARNER BROS. 26496 (9.98/15.98)	OUT OF TIME	1
78	66	62	70	C+C MUSIC FACTORY ▲ 3 COLUMBIA 47093 (9.98 EQ/15.98)	GONNA MAKE YOU SWEAT	2
79	62	60	23	TEVIN CAMPBELL ● QWEST 26291*/WARNER BROS. (9.98/15.98)	T.E.V.I.N.	38
80	68	73	4	MARK CHESNUTT MCA 10530* (9.98/15.98)	LONGNECKS & SHORT STORIES	68
81	NEW ▶	1	1	KID FROST VIRGIN 92097* (9.98/13.98)	EAST SIDE STORY	81
82	67	68	114	ORIGINAL LONDON CAST ▲ POLYDOR 831563/PLG (10.98 EQ/15.98)	PHANTOM OF THE OPERA HIGHLIGHTS	46
83	75	70	25	STEVIE RAY VAUGHAN & DOUBLE TROUBLE ▲ EPIC 47390 (9.98 EQ/13.98)	SKY IS CRYING	10
84	76	88	11	SOCIAL DISTORTION EPIC 47979 (9.98 EQ/13.98)	SOMEWHERE BETWEEN HEAVEN & HELL	76
85	73	76	6	TEARS FOR FEARS FONTANA 10939*/MERCURY (10.98 EQ/15.98)	TEARS ROLL DOWN-HITS 1982-92	53
86	84	65	22	KEITH SWEAT ▲ ELEKTRA 61216* (10.98/15.98)	KEEP IT COMIN'	19
87	80	69	11	2PAC INTERSCOPE 91767*/ATLANTIC (9.98/13.98)	2PACALYPSE NOW	64
88	86	72	17	TRACY LAWRENCE ATLANTIC 82326* (9.98/13.98)	STICKS & STONES	71
89	81	63	60	VINCE GILL ▲ MCA 10140* (9.98/13.98)	POCKET FULL OF GOLD	37
90	93	94	112	THE BLACK CROWES ▲ 3 DEF AMERICAN 24278*/REPRIS (9.98/13.98)	SHAKE YOUR MONEY MAKER	4
91	102	97	11	JOHN ANDERSON BNA 61029* (9.98/13.98)	SEMINOLE WIND	64
92	95	118	5	SOUNDTRACK EMI 98414*/ERG (10.98/15.98)	WHITE MEN CAN'T JUMP	92
93	96	85	24	COLLIN RAYE EPIC 47468* (9.98 EQ/13.98)	ALL I CAN BE	54
94	101	98	31	A TRIBE CALLED QUEST ● JIVE 1418* (9.98/13.98)	LOW END THEORY	45
95	98	103	76	MADONNA ▲ 3 SIRE 26440*/WARNER BROS. (13.98/18.98)	THE IMMACULATE COLLECTION	2
96	89	81	40	MARKY MARK & THE FUNKY BUNCH ▲ INTERSCOPE 91737*/ATLANTIC (10.98/15.98)	MUSIC FOR THE PEOPLE	21
97	109	112	16	SAMMY KERSHAW MERCURY 510161* (9.98/13.98)	DON'T GO NEAR THE WATER	97
98	71	84	10	LITTLE VILLAGE REPRIS 26713* (10.98/15.98)	LITTLE VILLAGE	66
99	90	100	33	KENNY LOGGINS COLUMBIA 46140* (9.98 EQ/13.98)	LEAP OF FAITH	71
100	92	—	2	CHAKA KHAN WARNER BROS. 26296* (10.98/15.98)	THE WOMAN I AM	92
101	94	86	28	GERALD LEVERT ● ATCO EASTWEST 91777* (10.98/15.98)	PRIVATE LINE	48
102	104	92	43	TANYA TUCKER ● LIBERTY 95562* (9.98/13.98)	WHAT DO I DO WITH ME	48
103	116	121	43	SEAL ● SIRE 26627*/WARNER BROS. (9.98/13.98)	SEAL	24
104	91	80	11	LUKE LUKE 91830*/ATLANTIC (10.98/15.98)	I GOT SHIT ON MY MIND	52
105	87	83	26	2ND II NONE PROFILE 1416 (9.98/14.98)	2ND II NONE	83
106	124	147	36	DOUG STONE EPIC 47357* (9.98 EQ/13.98)	I THOUGHT IT WAS YOU	82
107	88	75	31	HARRY CONNICK, JR. ▲ COLUMBIA 48685* (10.98 EQ/15.98)	BLUE LIGHT, RED LIGHT	17
108	78	61	9	SOUNDTRACK ELEKTRA 61240* (10.98/15.98)	THE MAMBO KINGS	50
109	99	91	21	AMG SELECT 21642* (9.98/15.98)	BITCH BETTA HAVE MY MONEY	63

○ 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.

MARILLION

8,000,000 RECORDS SOLD IN EUROPE

20 Theater appearances in North America:

Quebec	S	Grand Rapids
Montreal	O	Cleveland
Toronto	L	Chicago
Syracuse	D	St. Louis
New York		Los Angeles
Washington D.C.	O	San Francisco
Philadelphia	U	
	T	

AND THERE'S MORE TO COME

"No One Can Take You Away" the second emphasis track for radio from the current album
Holidays In Eden (X-13138)



The best of Marillion compiled on Six of One: Half Dozen Of The Other set for North American release July 14 includes two new songs "Sympathy" and "I Will Walk On Water."
A return to North America for more touring in July and August.

MARILLION

Management: John Arnison/Paddy Spinks for
HIT & RUN MUSIC LTD.



THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST	TITLE	PEAK POSITION
110	106	90	17	SOUNDTRACK	● SOUL 10462*/MCA (10.98/15.98)	JUICE 17
111	141	120	10	HANK WILLIAMS, JR.	CURB 26806*/CAPRICORN (9.98/15.98)	MAVERICK 55
112	118	141	6	FU-SCHNICKENS	JIVE 41472* (9.98/13.98)	FU-DON'T TAKE IT PERSONAL 112
113	113	113	154	BONNIE RAITT	▲ 3 CAPITOL 91268 (9.98/15.98)	NICK OF TIME 1
114	129	149	4	ARRESTED DEVELOPMENT	CHRYSALIS 21929*/ERG (9.98/13.98)	3 YEARS 5 MONTHS & 2 DAYS IN THE LIFE OF... 114
115	122	148	5	JOE PUBLIC	COLUMBIA 48628* (9.98 EQ/15.98)	JOE PUBLIC 115
116	103	95	29	JOHN MELLENCAMP	▲ MERCURY 510151* (10.98 EQ/15.98)	WHENEVER WE WANTED 17
117	107	111	102	VAN MORRISON	▲ MERCURY 841970 (9.98 EQ/15.98)	THE BEST OF VAN MORRISON 41
118	100	106	7	CONCRETE BLONDE	I.R.S. 13137* (9.98/15.98)	WALKING IN LONDON 73
119	115	114	98	MARIAH CAREY	▲ 6 COLUMBIA 45202 (9.98 EQ/15.98)	MARIAH CAREY 1
120	119	99	8	LITTLE TEXAS	WARNER BROS. 26820 (9.98/13.98)	FIRST TIME FOR EVERYTHING 99
121	114	125	13	CECE PENISTON	A&M 5381* (9.98/13.98)	FINALLY 70
122	140	127	15	SUZU BOGGUSS	LIBERTY 95847* (9.98/13.98)	ACES 122
123	139	153	28	PRIMUS	INTERSCOPE 91659*/ATLANTIC (9.98/13.98)	SAILING THE SEA OF CHEESE 116
124	105	101	27	VARIOUS ARTISTS	▲ POLYDOR 845750*/PLG (10.98 EQ/15.98)	TWO ROOMS: SONGS OF E. JOHN & B. TAUPIN 18
125	110	102	30	PUBLIC ENEMY	▲ DEF JAM 47374/COLUMBIA (10.98 EQ/15.98)	APOCALYPSE 91... ENEMY STRIKES BLACK 4
126	97	105	14	MINT CONDITION	PERSPECTIVE 1001/A&M (9.98/13.98)	MEANT TO BE MINT 63
127	120	119	70	SALT-N-PEPA	▲ NEXT PLATEAU 1019 (9.98/14.98)	BLACK'S MAGIC 38
128	117	108	11	COWBOY JUNKIES	RCA 61049* (9.98/13.98)	BLACK-EYED MAN 76
129	125	122	147	MICHAEL BOLTON	▲ 4 COLUMBIA 45012 (9.98 EQ/15.98)	SOUL PROVIDER 3
130	111	104	26	ICE CUBE	▲ PRIORITY 57155 (10.98/15.98)	DEATH CERTIFICATE 2
131	135	126	43	BEBE & CECE WINANS	● CAPITOL 92078* (9.98/15.98)	DIFFERENT LIFESTYLES 74
132	130	135	17	LIVE	RADIOACTIVE 10346*/MCA (9.98/13.98)	MENTAL JEWELRY 73
133	136	117	30	MOTLEY CRUE	▲ ELEKTRA 61204* (12.98/16.98)	DECADE OF DECADENCE 2
134	123	137	5	OTTMAR LIEBERT + LUNA NEGRA	EPIC 47848* (10.98 EQ/15.98)	SOLO PARA TI 123
135	142	130	17	SHANICE	MOTOWN 6319* (9.98/13.98)	INNER CHILD 83
136	121	109	55	MARC COHN	● ATLANTIC 82178* (9.98/13.98)	MARC COHN 38
137	137	155	3	TKA	TOMMY BOY 1040* (9.98/16.98)	GREATEST HITS 137
138	145	136	11	TECHMASTER P.E.B.	NEWTOWN 2208* (9.98/14.98)	BASS COMPUTER 136
139	127	128	34	RUSH	● ATLANTIC 82293* (10.98/15.98)	ROLL THE BONES 3
140	132	124	10	THE SUGARCUBES	ELEKTRA 61123* (9.98/15.98)	STICK AROUND FOR JOY 95
141	154	185	6	CAUSE & EFFECT	SRC 11019*/ZOO (9.98/13.98)	ANOTHER MINUTE 141
142	161	—	2	SPICE 1	JIVE 41481* (9.98/13.98)	SPICE 1 142
143	128	115	30	SIMPLY RED	ATCO EASTWEST 91773* (10.98/15.98)	STARS 76
144	186	—	2	ANDREW DICE CLAY	DEF AMERICAN 26854*/REPRISE (9.98/15.98)	40 TOO LONG 144
145	134	110	46	THE KLF	● ARISTA 8657* (9.98/13.98)	WHITE ROOM 39
146	144	123	52	LUTHER VANDROSS	▲ EPIC 46789 (10.98 EQ/15.98)	POWER OF LOVE 7
147	148	133	62	FIREHOUSE	▲ EPIC 46186* (9.98 EQ/13.98)	FIREHOUSE 21
148	112	129	5	THEY MIGHT BE GIANTS	ELEKTRA 61257* (9.98/15.98)	APOLLO 18 99
149	108	—	2	PETER MURPHY	BEGGARS BANQUET 66007*/RCA (9.98/15.98)	HOLY SMOKE 108
150	133	107	7	LED ZEPPELIN	ATLANTIC 82371* (29.98/39.98)	REMASTERS 47
151	155	134	51	LORRIE MORGAN	● RCA 3021* (9.98/13.98)	SOMETHING IN RED 71
152	171	181	48	DIAMOND RIO	● ARISTA 8673* (9.98/13.98)	DIAMOND RIO 84
153	126	93	13	YO-YO MA/BOBBY MCFERRIN	SONY MASTERWORKS 48177* (9.98/15.98)	HUSH 93
154	151	154	73	NINE INCH NAILS	● TVT 2610 (9.98 EQ/13.98)	PRETTY HATE MACHINE 75
155	131	171	30	JAMES TAYLOR	● COLUMBIA 46038* (10.98 EQ/15.98)	NEW MOON SHINE 37

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST	TITLE	PEAK POSITION
156	153	150	63	ENIGMA	▲ CHARISMA 91642* (9.98/13.98)	MCMXC A.D. 6
157	146	142	57	ROD STEWART	▲ WARNER BROS. 26300* (9.98/15.98)	VAGABOND HEART 10
158	143	139	11	MATTHEW SWEET	ZOO 11015* (9.98/13.98)	GIRLFRIEND 100
159	147	116	30	PATTI LABELLE	● MCA 10439 (9.98/13.98)	BURNIN' 71
160	138	140	3	SOUNDTRACK	HOLLYWOOD 61303*/ELEKTRA (10.98/15.98)	STRAIGHT TALK 138
161	170	169	53	DWIGHT YOAKAM	● REPRISE 26344* (9.98/13.98)	IF THERE WAS A WAY 96
162	165	146	17	GEORGE STRAIT	MCA 10450* (10.98/15.98)	TEN STRAIT HITS 46
163	156	144	40	SHABBA RANKS	● EPIC 47310 (9.98 EQ/13.98)	AS RAW AS EVER 89
164	160	151	7	GARY MOORE	CHARISMA 91825* (9.98/13.98)	AFTER HOURS 145
165	181	177	86	REBA MCENTIRE	▲ MCA 10016 (9.98/13.98)	RUMOR HAS IT 39
166	152	152	19	NIRVANA	SUB POP 34 (8.98 EQ/13.98)	BLEACH 89
167	150	156	211	ORIGINAL LONDON CAST	▲ 2 POLYDOR 831273/PLG (17.98 EQ/31.98)	PHANTOM OF THE OPERA 33
168	173	164	91	TRAVIS TRITT	▲ WARNER BROS. 26094* (9.98/13.98)	COUNTRY CLUB 70
169	200	—	2	GEORGE HOWARD	GRP 9669* (10.98/15.98)	DO I EVER CROSS YOUR MIND 169
170	157	157	31	FOURPLAY	WARNER BROS. 26656* (9.98/15.98)	FOURPLAY 97
171	163	160	3	ROLLINS BAND	IMAGO 21006* (9.98/13.98)	END OF SILENCE 160
172	179	165	77	CLINT BLACK	▲ 2 RCA 2372* (9.98/13.98)	PUT YOURSELF IN MY SHOES 18
173	177	—	2	THE CHARLATANS UK	BEGGARS BANQUET 61108*/RCA (9.98/15.98)	BETWEEN 10TH & 11TH 173
174	184	159	16	PAM TILLIS	ARISTA 8642* (9.98/13.98)	PUT YOURSELF IN MY PLACE 69
175	162	168	65	GLORIA ESTEFAN	▲ EPIC 46988 (10.98 EQ/15.98)	INTO THE LIGHT 5
176	183	158	42	GETO BOYS	▲ RAP-A-LOT 57161/PRIORITY (9.98/14.98)	WE CAN'T BE STOPPED 24
177	169	180	77	PHIL COLLINS	▲ ATLANTIC 82157 (14.98/19.98)	SERIOUS HITS...LIVE! 11
178	174	161	29	THE 2 LIVE CREW	● LUKE 91720*/ATLANTIC (10.98/15.98)	SPORTS WEEKEND 22
179	172	131	6	SPINAL TAP	MCA 10514 (9.98/15.98)	BREAK LIKE THE WIND 61
180	RE-ENTRY	—	92	THE JUDDS	▲ 2 CURB 8318/RCA (9.98/13.98)	GREATEST HITS 76
181	188	196	147	DON HENLEY	▲ 3 GEFEN 24217 (9.98/15.98)	THE END OF THE INNOCENCE 8
182	194	193	74	EXTREME	▲ A&M 5313 (9.98/15.98)	EXTREME II PORNOGRAFFITTI 10
183	175	172	49	RICKY VAN SHELTON	▲ COLUMBIA 46855* (9.98 EQ/13.98)	BACKROADS 23
184	158	—	2	THE JESUS AND MARY CHAIN	DEF AMERICAN 26830*/WARNER BROS. (10.98/15.98)	HONEY'S DEAD 158
185	168	145	14	ATLANTIC STARR	REPRISE 26545* (9.98/15.98)	LOVE CRAZY 134
186	166	143	35	SOUNDTRACK	● BEACON 10286*/MCA (10.98/15.98)	THE COMMITMENTS 8
187	159	138	9	BOOGIE DOWN PRODUCTIONS	JIVE 41470* (9.98/15.98)	SEX AND VIOLENCE 42
188	195	187	47	MARY-CHAPIN CARPENTER	● COLUMBIA 46077* (8.98 EQ/13.98)	SHOOTING STRAIGHT IN THE DARK 70
189	RE-ENTRY	—	9	NICE & SMOOTH	COLUMBIA 47373 (9.98 EQ/13.98)	AIN'T A DAMN THING CHANGED 141
190	178	167	3	SARAH McLACHLAN	NETTWERK 18631*/ARISTA (9.98/13.98)	SOLACE 167
191	185	195	46	SKID ROW	▲ ATLANTIC 82242* (10.98/15.98)	SLAVE TO THE GRIND 1
192	176	170	42	D.J. JAZZY JEFF & THE FRESH PRINCE	▲ JIVE 1392 (9.98/13.98)	HOMEBASE 12
193	164	132	24	MICHAEL CRAWFORD	ATLANTIC 82347* (10.98/15.98)	PERFORMS ANDREW LLOYD WEBBER 54
194	180	174	56	ROXETTE	▲ EMI 94435*/ERG (10.98/15.98)	JOYRIDE 12
195	197	189	29	ALABAMA	● RCA 61040* (9.98/13.98)	GREATEST HITS, VOL. 2 72
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197	NEW	—	1	SOUNDTRACK	SOLAR 75330/EPIC (10.98 EQ/15.98)	DEEP COVER 197
198	167	175	43	SOUNDTRACK	MORGAN CREEK 20004* (10.98/15.98)	ROBIN HOOD: PRINCE OF THIEVES 5
199	NEW	—	1	TOM COCHRANE	CAPITOL 97723* (9.98/13.98)	MAD MAD WORLD 199
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|--|--|--|--|---|---|---|--|

JIVE: The Next Generation

FU-SCHNICKENS

POOH-MAN
(MCPOOH)

2 TOO MANY

SPICE 1

The Original Series: Boogie Down Productions. D-Nice. D.J. Jazzy Jeff & The Fresh Prince. Kool Moe Dee. Too Short. A Tribe Called Quest.

Now, Jive launches the next generation. When there's a movement in rap, there's movement at Jive.

We're used to taking first steps. Get ready for the next leap.

Jive's Next Generation:
2 Too Many "Chillin' Like A Smut Villain" 41473-2/4 **Coming Soon**
Fu-Schnickens "F.U. Don't Take It Personal" 41472-2/4 **Out Now**
Spice 1 "Spice 1" 31481-2/4 **Out Now**
PooH-Man "Funky As I Wanna Be" 41476-2/4 **Out Now**
Ant Banks Debut LP **Coming Soon**



DANGEROUS MUSIC

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GUNS N' ROSES PREVIEWING TOUR WITH PPV

(Continued from page 8)

them in a live show."

Meanwhile, booking agent Alex Kochan of Artists and Audience Entertainment confirms that Guns N' Roses and Metallica will stage 20-25 stadium shows between mid-July and September.

"There are a few more obstacles we have to get through before anything is official," says Kochan. But he adds that the bands will probably make an announcement of their tour in mid-May.

The pay-per-view event from Paris has the potential to be the most successful PPV event yet, says PDE president John Scher, who estimates it will be available to 20 million cable households. He adds that the event will be backed by an estimated \$500,000 worth of direct and bartered advertising and promotion, as well as pending media and retail sponsorships.

PDE has previously staged pay-per-view broadcasts of opening night at New York's Metropolitan Opera, "Sisters In The Name Of Rap," and "Rock Under Girls," and has negotiations under way for PPV shows including "Jelly's Last Jam" from Broadway, the world premiere of an Island Visual Arts feature film "Time Will Tell" on the life of Bob Marley, and a Frank Zappa special.

"When you look at the diversity of what we're doing, what we think pay-per-view is all about is target-market-

Guns N' Rose Bowl: Hurdle Cleared

LOS ANGELES—Guns N' Roses' upcoming U.S. stadium tour cleared "a major hurdle" with the approval of an Aug. 22 concert by the band at the Rose Bowl in Pasadena, Calif., according to Alex Kochan, a booking agent with Artists and Audience Entertainment.

The Pasadena City Council approved the date on April 28. The stadium, which has a maximum capacity of 100,000, will probably seat 70,000-80,000 fans for the concert.

The approval suspends noise restrictions and extends the usual 10 p.m. curfew at the venue to midnight. Avalon Attractions, which is promoting the event, has agreed to

pay the city \$4,000 for every minute the concert extends past the curfew; given Guns N' Roses' propensity for starting its performances late, the show could become an expensive proposition for the promoter.

Kochan says Guns N' Roses and Metallica will stage 20-25 stadium shows between mid-July and September.

However, the specter of GN'R lead vocalist Axl Rose's still-unresolved misdemeanor assault and property damage charges in Missouri and their potential impact on the tour remains a cause for anxiety in the band's camp.

In April, the group canceled concerts in Rosemont, Ill., and Auburn Hills, Mich., after local law enforcement officers threatened to enforce a warrant for Rose's arrest. The charges stemmed from a disturbance at Riverport Amphitheatre near St. Louis last July; Rose has as yet failed to appear in court (Billboard, April 25).

In a phone interview on Howard Stern's April 29 radio show, guitarist Slash, without discussing specifics of the tour, said he hoped Rose's legal situation wouldn't interfere with the forthcoming GN'R-Metallica dates.

CHRIS MORRIS

ing to a niche audience," says Scher. "Now in the case of Guns N' Roses, that niche audience is potentially millions of viewers."

Scher says agreement between PDE and Guns N' Roses on programming philosophy and promotional strategies gave his company the edge over its industry competitors in landing the PPV event. He stresses the importance of the decision by the band to stage the pay-per-view concert in advance of a major U.S. tour

leg. Most PPV performances by top pop acts, including the Rolling Stones, the Who, Sting, Rod Stewart, and others, have coincided with the close of tour legs—and have drawn disappointing ratings.

STRATEGIC ASSUMPTION

The timing of the Guns N' Roses broadcast is based on a strategic assumption, shared by PDE and the band, that a pay-per-view performance is more exciting and salable as

an event when staged before a tour than afterward, and that a PPV broadcast will help promote subsequent sales of concert tickets, not hamper them. The pay-per-view concert will be priced at \$24.95.

"Our philosophy is that we have to bring something to the public they couldn't see anywhere else and that hasn't been overexposed from a touring standpoint," says Scher. "But television will always pale in the face of the live experience" and will not si-

INGRAM REVEALS POST-MERGER MANAGEMENT PLANS

(Continued from page 8)

Hower, Midwest; and Jim Weiss, Northwest. Hower and Weiss are former Commtron employees.

Once overlapping Commtron and Ingram branches have been closed or merged, it is expected the combined operation will have 26 shipping branches nationwide, and possibly several additional will-call-only locations.

There is still no official word on where the merged company will be based, although it is widely assumed it will remain in Ingram's current headquarters in La Vergne, Tenn., a suburb of Nashville and the home of the Ingram family's sprawling empire, which includes shipping, materials handling, book, video, and computer-software distribution, among

other operations.

Officially, a headquarters evaluation committee is still weighing the costs and benefits of Ingram's current headquarters against Commtron's facility in Des Moines. Either way, according to Ingram officials, the large telemarketing operation currently maintained by Commtron in Des Moines will stay put.

The merged company will be known as Ingram/Commtron Entertainment for the first year; after that it will be known as Ingram Entertainment.

Completion of the deal, which has been approved by the Federal Trade Commission, is currently scheduled for June 10. It was originally slated to close in mid-May.

U.S. TRADE REP CITES THAILAND, INDIA, TAIWAN

(Continued from page 8)

forcement policies in place, and Russia, which, due to political upheaval, has no working copyright law.

Following piracy complaint filings from the Recording Industry Assn. of America, the U.S. last year designated Thailand as a priority country under Section 301 of the U.S. Trade Law.

That led to a USTR investigation and yearlong discussions with Thai authorities. While some improvement was noted in enforcement, the piracy problems persist, and in February, the RIAA urged the USTR to cite Thailand once again and move ahead with trade sanctions.

According to figures released in April by the International Intellectual Property Alliance, RIAA member

companies lost more than \$679.2 million last year to piracy in foreign countries.

Those figures also show that the list reflects considerations other than just piracy problems, and that the Administration may lean harder on some countries than on others, depending on ongoing trade and political situations.

For example, Thailand, which has twice headed the USTR priority list, was responsible for \$20 million in lost record and tape sales; but Paraguay, designated on the discussions-only, "priority watch" list, serves as a manufacturing hub for South American pirated product, with an estimated \$200 million-a-year loss to U.S. record companies. That is the highest piracy-

phon off concert ticket sales, he says.

If the assumption proves valid, says Scher, the Guns N' Roses broadcast should break through the typical lackluster 1% buy rate for music PPV events.

More significantly, the success of the GN'R pay-per-view could prompt other superstar acts to follow suit with PPV broadcasts prior to summer tours, says Scher, a veteran concert promoter. Top concert acts due out this summer include U2, Bruce Springsteen, Def Leppard, the Cure, Genesis, and the Grateful Dead.

"Obviously, every one of those acts would be ideal for a pay-per-view, from our perspective," he says.

Because the audience for most music PPV events has thus far fallen short of programmers' expectations, the availability of ancillary rights has become more important. Working with a Geffen Records artist, PolyGram Diversified Entertainment will not have the rights to software such as home video resulting from the Paris broadcast.

"But we will be involved in the aftermarket," says Scher, through opportunities such as repeat cable broadcasts or an edited version of the concert for later syndication. While PDE will produce the pay-per-view broadcast in the U.S., PolyGram Television International will distribute the event throughout the rest of the world.

TARTIKOFF TO KEYNOTE VSDA MEET

(Continued from page 8)

tion on the trade show. Hanna-Barbera was recently acquired by Turner Entertainment, which closed H-B's home video wing.

"Five years down the road, you could have an industry that's 50% larger in terms of dollars, but 30% smaller in terms of people," Rosenberg says. "But the show's success can't be measured in terms of attendance anymore. It has to be measured in terms of who was there and what did they get out of it."

"We're going after trading-card people, store-fixturing people, other kinds of retail suppliers like carpeting people," Rosenberg continues. "We're trying to get interested third-party people to attend."

VSDA is also hiking the price of attending the show, as well as exhibiting. A pass covering the exhibit floor and the seminars is being raised to \$125 this year, from \$75 last year. Exhibit space is going from \$14 a square foot to \$16 a foot.

MEMBERSHIP DRIVE

In order to boost attendance, VSDA is also launching what it claims is the "most aggressive membership campaign" in its 11-year history, designed to attract companies unfamiliar with the trade group.

According to Rosenberg, VSDA will print informational brochures targeted to retailers in the U.S. and Canada during the month of May.

Video manufacturers, distributors, and VSDA regional chapters, he says, will combine to distribute the brochures, which will be printed in three versions: U.S., Canadian, and French Canadian.

Manufacturers will include the brochures in their May/June promotional shipments, while distributors will include the brochure in their June new release shipments. VSDA regional chapters will distribute membership materials at local meetings.

New, first-time regular members will receive a trial membership, which will be valid until Dec. 31, 1992, he says. The trial membership will qualify a dealer to attend the July convention. The offer is effective May 1, 1992, and will expire Oct. 31, allowing for up to six months' membership at a special price.

For a one-store retailer in the U.S., the VSDA offer is \$39.95, with each additional store up to 10 costing \$10 per store. For those with more than 10 stores, the offer is \$139.95.

Assistance in preparing this story was provided by Paul Sweeting in New York.

SUPER CLUB IN SUPER DEBT, ANALYSIS FINDS

(Continued from page 8)

million-\$35 million, and the distributor Best Video at \$23 million-\$30 million, for a total valuation (before debt and expenses) of \$163 million-\$216 million.

As of March 31, the company operated 467 U.S. retail stores, of which about 290 were music outlets.

Since 1989, Super Club has acquired eight music and video retail chains and a distributor for \$197.6 million. The analysis lists the prices paid for each of the companies. The video chains and their acquisition prices include Alfalfa, \$7 million; Video Towne, \$9.3 million; Movies At Home, \$3.4 million; The Video Store (Ohio and Indiana), \$7.6 million; The Video Store (New Jersey), \$3.5 million; and Movieland, \$3.6 million. The music chains are Record Bar/Tracks, \$96.5 million, and Turtles, \$50 million. The distributor is Best Video, \$16.7 million.

In addition to the problems many retailers faced during the prolonged

loss estimate for any country.

The RIAA has begun an intensive investigative study of piracy in Paraguay and other Central and South American countries (see story, page 8).

In the case of Taiwan, the Section 301 priority citation will trigger a USTR investigation. If, after six months, no substantial improvement is noted, Taiwan also will be subject to trade sanctions.

Two countries from last year's priority list, India and the People's Republic of China, had convinced the U.S. of enough of a commitment to greater market access and copyright protection to be placed on the lower-rung "watch list."

recession, Super Club has been burdened by big debt incurred during its acquisition binge. Its long-term debt as of Dec. 31 was \$345 million. Its current liabilities totaled \$336 million.

The analysis points out that Super Club is "in default on several loans" and that "management has entered into discussion about a restructuring" of its debt. The analysis summary says that "an integral part of the restructuring proposal is that Philips N.V. will guarantee a significant part of Super Club's European debt."

Philips has already provided Super Club with a \$224 million line of credit, of which \$194 million had been drawn as of March 31.

Super Club executives were unavailable for comment on the analysis.

Many of the figures in the analysis were expressed in Belgian francs, which have been converted to U.S. dollars at the rate of 33.45 francs to the dollar.

**Trans World stepping
up vid-rental invasion
... see page 45**

ROUNDER, RYKODISC MERGING THEIR INDIE DISTRIBUTION FIRMS

(Continued from page 10)

Rounder Records had been distributed by Pennsauken, N.J.'s Richman Bros. in the mid-Atlantic region until about two months ago. Reports of financial trouble in the Richman Bros. operation began to surface in December (Billboard, March 28), although that company claims the problems are only temporary.

Rykodisc, meanwhile, had been distributed by Lanham, Md.'s Schwartz Brothers Inc., which filed for Chapter 11 reorganization March 23 (Billboard, April 4).

"We both had holes and problems with our distribution on the eastern half of the country," says Robert Simonds, VP at Rykodisc. "We had similar problems and sought similar solutions. We realized the best way to stabilize our own distribution was to put our labels on the line for it."

Currently, Rounder distributes itself in the Northeast and parts of the Midwest, while ESD handles Rykodisc in the upper Midwest.

Rounder Distribution manager Duncan Browne cannot say exactly when implementation of the joint venture will begin. "That date will be established when we have all our ducks in a row," he says.

Simonds was named CEO of the joint venture, which has yet to be named. Browne and Pip Smith, formerly GM of Schwartz Brothers' audio division, will each assume managing director roles at the new entity.

Rykodisc and Rounder will continue to use independent distributors in regions of the country not covered by the joint venture, but Simonds and Browne say it is likely the new firm will serve as a model for a national distribution company.

"But the first thing we have to do is plug the holes in this region of the country; it was hit hard by the recession, and the competition there is very intense," says Simonds.

He estimates Rounder and Rykodisc have a combined gross annual sales level of \$25 million.

"Having our labels be the anchors for our company gives us an edge in the market," Simonds says. "We won't lose our two biggest labels, which gives us the stability that a lot of other distributors, new ventures, and networks don't have."

Smith, who will be based in Minneapolis, will act as a "roving ambassador" for the first several months, working to link the two systems.

TWO FIRMS IN ONE

By fall, Simonds projects, Rounder Distribution and ESD will be operating as two branches of one company. At that point, the two distribution companies will be renamed under the joint-venture banner, says Browne.

"The general concept is to use our profits to reinvest and build the Ry-

kodisc and Rounder labels," says Simonds. "We're not interested in building a distribution company to make more money in distribution. We want to invest into the best possible distribution for our labels and the labels we distribute."

Rounder currently has warehouses in Cambridge and Olathe, Kan., with sales representatives based in Philadelphia, Washington, D.C., New Orleans, Nashville, Atlanta, Chicago, Austin, Texas, and Denver. ESD has a warehouse and two sales reps in Minneapolis, with a field person based in Chicago.

In addition to the Rounder label and Rykodisc, Rounder Distribution's lines include Sugar Hill, Flying Fish, Philo, and Heartbeat. ESD's lines include the East Side Digital imprint and Rykodisc, as well as Grateful Dead Merchandising, Blind Pig, and Green Linnet.

COLUMBIA HOPES CHAOS REIGNS

(Continued from page 10)

ourselves in words and be burdened with a specific musical direction or cage. More important than that are the perceptions of people in the industry. As the music gets out there, they will develop a certain feel about us."

Presumably before its first prod-

ucting and promotion reps, reporting directly to a VP of promotion. Further staff appointments are to take place in the marketing, sales, and publicity areas. Indications are that in the initial stages of the label's development, at least, it will draw support functions from Columbia staffers.

As part of his responsibilities, Cawley, most recently senior VP of EMI Records, will coordinate the marketing, sales, and publicity campaigns for all Chaos releases and will function as the liaison between Chaos and the Columbia and Sony Music staffs on the implementation of those campaigns.

Cawley, known for his enthusiasm and clever marketing ploys over the years, spent 15 years at Arista before his stint at EMI, leaving the former as senior VP of sales and distribution. For many of those Arista years he worked closely with Jenner, who was also a key executive at the label.

"After trying to hire him several times," says Jenner, "I consider it a major coup that he is now part of the Columbia team. I can't think of anyone better suited to the challenge of starting a new label in this roller-coaster environment."



CHAOS

uct introduction, Chaos will have in place its own executive lineup. The staff will consist of eight field mar-

CECILLON NAMED TO TOP POST WITH EMI USA/SBK

(Continued from page 12)

its competitors, "so our exposure to international people is far greater. In addition, you're looking for the best executive."

For his part, Cecillon asserts that the issue of nationality is irrelevant. "If they put me in this job," he says, "it's because they recognized that I could do it." He also notes that there are 30,000 French nationals in management positions of every kind in London—approximately the same number as Britons working in Paris.

Prior to his EMI Music International post, Cecillon was marketing director at Polydor France from 1987-1990; earlier, he was marketing manager at EMI Pathe Marconi.

Concurrent with the Cecillon appointment, Mike Andrews and Tony Wadsworth have been named divisional marketing directors of EMI/EMI USA/SBK and Parlophone/Capitol, respectively. They were general managers of those divisions.

It is rare, but not unknown, for Continental Europeans to hold top slots in the British record industry. Prior to his Warner Music International and PolyGram posts, Spain's Ramon Lopez, for example, was managing director of EMI Records U.K., as was Dutchman Gerry Oord during the '70s.

RIAA Unit Is New Foe For Lyrics Legislation

NEW YORK—The Recording Industry Assn. of America has formed a First Amendment Issues Committee to organize grass-roots efforts to oppose mandatory lyric-labeling legislation in various states.

The committee, which had initial meetings in New York and Los Angeles in April, will integrate efforts with other First Amendment groups.

Iglesias Begins His World Tour

MIAMI—Superstar Spanish crooner Julio Iglesias, scheduled to release his 57th album, "Calor," in the U.S. May 12, kicked off his world tour May 2 in Caracas, Venezuela.

Iglesias' first three-month tour segment will take him to South America and Europe, where he will perform at Expo '92 in Seville, Spain, and at the 90,000-seat Real Madrid Soccer Stadium.

In July, Iglesias also will embark on a Coca-Cola-sponsored trek to West African countries Senegal, Ivory Coast, Gabon, and Cameroon. Later in the year, he is to tour the Far East and Australia.

THORN-VIRGIN DEAL

(Continued from page 12)

stated that the merger would increase EMI Music's market share throughout the region. "However, Warner-Chappell... has a comparable market share in a number of member states. In addition, other major record companies are also active in music publishing." The commission concluded that the proposed acquisition will not "create or strengthen" a dominant position in the EC or in a substantial part of it.

This was the first examination of a case involving the music industry under the European Community's merger regulations. The report did note that, as a result of the takeover, the international music majors—EMI, Sony, PolyGram, Warner, and BMG—will together account for an estimated 83% of prerecorded music sales in the EC, up from 77% when Virgin was counted as an independent.

Thorn-EMI chairman Colin Southgate issued a statement after the EC approval, in which he noted that EMI Music and Virgin "are now free to create a dynamic and exciting presence in the worldwide music industry." Thorn has gone ahead with the second part of its rights issue to pay for the acquisition. ADAM WHITE

BETWEEN THE BULLETS



by Geoff Mayfield

ACTION AT THE TOP: Three new titles—by the Cure, Slaughter, and Beastie Boys—debut in the top 10 on The Billboard 200. OK, it isn't quite as breathtaking as the chart that ran four weeks ago, when Def Leppard, Bruce Springsteen, and Wynonna locked up the top four spots while Kris Kross opened at No. 9, but please don't be jaded. Despite recent history, having three fresh titles enter the top 10 is still an exciting and significant event!

WORTHY CHALLENGE: Def Leppard holds on to No. 1, despite a tough challenge from the Cure. Def Leppard leads by 19%, which normally would sound like an imposing gap. This, however, is the smallest margin since "Adrenalize" opened at the top spot. Prior to this, the Def Leppard title had been leading the No. 2 position by at least a 54% margin. Further, sales on the Def Leppard title decline by 31% from the previous week. If the Cure manages an increase next week, and that's a big if, the race for the top slot could be a tight one.

THE CALENDAR GIVETH, and the calendar taketh away. Last week, thanks to traffic from the holiday weekend, volume on The Billboard 200 was 8% ahead of the prior week's sales. This week's chart takes us back to where we were two weeks ago; without the benefit of a long weekend, sales decline by 8%. Thus, several titles—including Garth Brooks' "Ropin' The Wind" (8-7), "Weird Al" Yankovic's "Off The Deep End" (24-22), and Soundgarden's "Badmotorfinger" (74-71)—manage to reach higher chart positions, despite suffering declines in unit sales. Similarly, Hank Williams Jr.'s "Maverick," on a modest 6% gain, makes a quantum 30-place jump to No. 111.

STILL WEIRD, STILL SELLING: It appears that Nirvana's "Smells Like Teen Spirit" was the perfect vehicle for "Weird Al" Yankovic's parody wit, and Scotti Bros. GM Chuck Gullo is optimistic the album will reach the top 20. The label has a national display contest in place at retail and has locked in price-and-position this month at The Musicland Group, the industry's largest chain, and at Handleman Co., the industry's biggest rackjobber. Gullo also expects the "Smells Like Nirvana" clip, which has been a fixture on MTV, will get mucho exposure from other video outlets starting May 13, when MTV's exclusive window ends. By the way, this album represents Scotti Bros.' first appearance on The Billboard 200 since it entered into its distribution agreement with BMG a year and three months ago.

TELEVISION IMPACT: When Queen front man Freddie Mercury died in November, U.S. stores did not see the run on Queen titles that happened in the U.K. and the rest of Europe. But, the all-star benefit staged in Mercury's name, which aired April 20 on Fox and April 25 on MTV, sure delivered sales. "Classic Queen" earns the Top 20 Sales Mover, a 33% gain generates a 13-4 jump. Further, the band's "A Night At The Opera," "News Of The World," and "Live Killers" make big jumps on the Top Pop Catalog chart... An appearance on "Beverly Hills 90210" helps Color Me Badd win the Power Pick. In the previous week, a "Saturday Night Live" stop boosted Pearl Jam to its peak at No. 18.

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POPULAR • UPRISINGS

BILLBOARD'S WEEKLY NATIONAL REPORT ON NEW AND DEVELOPING ARTISTS



Collegiate. The College Boyz are giving it the good college try. The rap act, which just completed an eight-city promotional tour, appeared on six different charts in last week's Billboard. The act scores a healthy 65-41 jump this week on Top R&B Albums, while its "Victim Of The Ghetto" moves 45-41 on Hot R&B Singles.



Upward Curve. Charisma's Curve kicks off a brief U.S. tour May 27, which will take the act to Detroit, Chicago, Boston, New York, San Francisco, and Los Angeles. Curve's "Doppelganger" is being worked in Wherehouse's Test Spin program, while a Tower Records campaign advertises the album in college newspapers.



Delivering. The Dead Milkmen, who followed executive VP Wes Hein from Enigma Entertainment to Hollywood Records, deliver sales with "Soul Rotation," their sixth album. The Middle Atlantic region provides most of the sales, but the title also scores in Northeast, West North Central, and East North Central stores.

FU BREAKTHROUGH: Congratulations to Fu-Schnickens, last week's No. 1 Heatseeker, who graduate from the list with a 26-21 move on Top R&B Albums. The Brooklyn, N.Y., rappers also continue to scale The Billboard 200, where "FU—Don't Take It Personal" moves 118-112.

Acts are removed from Heatseekers when an album reaches the top half of The Billboard 200, the top 25 of Top Country or Top R&B Albums, or the top five of one of our other popular-format albums charts.

DEVELOPING NICELY: The team at EMI Records Group is excited about scoring its first No. 1 on Heatseekers, with Chrysalis rap act **Arrested Development** taking the bow.

May could turn out to be a big month for the Atlanta-based troupe. The act will appear Friday (8) on Arsenio Hall's show. The following night, the group will conclude a swing of dates that began April 1. And, its "3 Years 5 Months & 2 Days In The Life Of Arrested Development" is being featured in developing-artist programs at Wherehouse Entertainment, Sound Warehouse, and Music Plus.

Although its current tour ends in early May, it is expected that Arrested Development will soon announce another slew of dates.

LEADING LADIES: Two female artists who are priorities for their labels, Reunion/Geffen's **Kathy Troccoli** and Columbia's **Sophie B. Hawkins**, are on the verge of making debuts on The Billboard 200. Troccoli this week stands fewer than 100 units from making the big chart; Hawkins misses by fewer than 300 units. Both are receiving exposure from VH-1. In fact, Troccoli held at No. 4 on the phone-in "VH-1 Countdown" that started airing April 29. The program airs four times each week... Two other potential Heatseekers, Giant's **Geoffrey Williams** and SBK's **Jon Secada**, are also getting VH-1 play (For more on Secada, see page 14.)

FRESH MILDEW: Downy Mildew, a Los Angeles alternative act that has garnered ink in the consumer press since 1987, has been signed to Windham Hill's High Street label. The first album in the deal, "An Oncoming Train," ships in June. A four-track CD single, anchored by the song "Eleva-

tor," has already been sent to radio stations.

Windham Hill is working the press heavily. The new Mildew has already received ink from BAM and Tower Records' Pulse! magazine. Features and/or reviews have also been lined up in Alternative Press, Detour, Stereo Review, Bass Player, Exit, B-Side, and Musicland/Sam Goody's Request. Additionally, customized CD samplers will be distributed to fans through Musician in June, Details in July, and Spin in August.

FRENCH SPOKEN HERE: At a time when "Explicit Lyrics" stickers are the focus of much industry attention, Popular Uprisings was intrigued by a "Parental Advisory" sticker on Hollywood's "Mitsou" that read, "Contains some lyrics in French." Since I took French in a public high school, I wondered if somehow over the years the language had become a taboo, something to which clean-living kids should not be subjected.

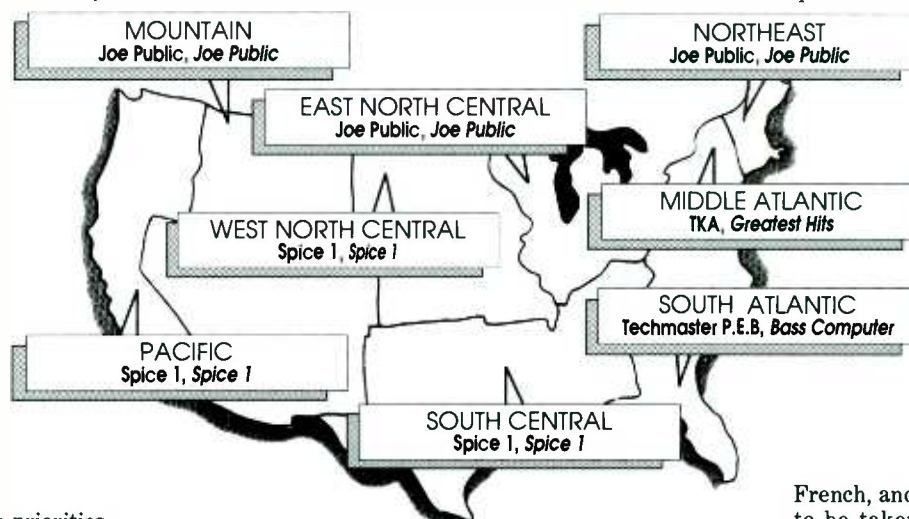
Bill Kennedy, the label's national sales director, explains that the cautionary note has a twofold purpose. Some of the Canadian's lyrics are in

French, and Kennedy says the label didn't want consumers to be taken aback when they learned that some words aren't in English. And, oui, apparently some of the dance title's French verbiage is on the naughty side.

Mitsou, despite her Japanese nickname, is a Montreal native. She previously released two albums in Canada, and in 1990 her "Bye Bye Mon Cowboy" appeared on Billboard's Hot Dance Club Play chart. "Deep Kiss," from her self-titled Hollywood debut, is getting big request action on Video Jukebox Network and is being worked at top 40 radio.

Popular Uprisings is prepared by Geoff Mayfield with assistance from Roger Fitton and Paul Page.

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. Joe Public, Joe Public	1. Techmaster P.E.B., Bass Computer
2. Techmaster P.E.B., Bass Computer	2. Arrested Development, 3 Years 5 Months...
3. Cause & Effect, Another Minute	3. Poison Clan, Clan's Rally
4. The Jesus and Mary Chain, Honey's Dead	4. Bass Boys, I Got The Bass
5. Primus, Sailing The Sea Of Cheese	5. Cause & Effect, Another Minute
6. Rollins Band, End Of Silence	6. Bass Patrol, The Kings Of Bass
7. College Boyz, Radio Fusion Radio	7. Primus, Sailing The Sea Of Cheese
8. Arrested Development, 3 Years 5 Months...	8. 2 Hyped Brothers & A Dog, Ya Rollin' Doo...
9. Pooh-Man (MC Pooh), Funky As I Wanna...	9. TKA, Greatest Hits
10. Sarah McLachlan, Solace	10. Joe Public, Joe Public

BILLBOARD'S HEATSEEKERS™ ALBUM CHART

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
			COMPILED FOR WEEK ENDING MAY 9, 1992 FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILLED, AND PROVIDED BY SoundScan	
			LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	
			*** No. 1 ***	
1	3	5	ARRESTED DEVELOPMENT CHRYSLIS 21929*/ERG (9.98/13.98)	1 week at No. 1 3 YEARS 5...
2	2	9	JOE PUBLIC COLUMBIA 48628* (9.98 EQ/13.98)	JOE PUBLIC
3	5	29	PRIMUS INTERSCOPE 91659*/ATLANTIC (9.98/13.98)	SAILING THE SEA OF CHEESE
4	4	4	TKA TOMMY BOY 1040* (9.98/16.98)	GREATEST HITS
5	6	19	TECHMASTER P.E.B. NEWTOWN 2208* (9.98/14.98)	BASS COMPUTER
6	7	11	CAUSE & EFFECT SRC 11019*/ZOO (9.98/13.98)	ANOTHER MINUTE
7	9	2	SPICE 1 JIVE 41481* (9.98/13.98)	SPICE 1
8	10	9	ROLLINS BAND IMAGO 21006* (9.98/13.98)	END OF SILENCE
9	8	2	THE JESUS AND MARY CHAIN DEF AMERICAN 26830*/WARNER BROS. (10.98/15.98)	HONEY'S DEAD
10	11	11	SARAH MCLACHLAN NETTWERK 18631*/ARISTA (9.98/13.98)	SOLACE
11	18	4	KATHY TROCCOLI REUNION 24453*/Geffen (9.98/13.98)	PURE ATTRACTION
12	13	3	COLLEGE BOYZ VIRGIN 91658* (9.98/13.98)	RADIO FUSION RADIO
13	19	3	SOPHIE B. HAWKINS COLUMBIA 46797* (9.98 EQ/13.98)	TONGUES AND TAILS
14	12	7	POOH-MAN (MC POOH) JIVE 41476* (9.98/13.98)	FUNKY AS I WANNA BE
15	14	5	CHI-ALI VIOLATOR 1082*/RELATIVITY (9.98/13.98)	FABULOUS CHI-ALI
16	28	2	THE DEAD MILKMEN HOLLYWOOD 61294*/ELEKTRA (9.98/15.98)	SOUL ROTATION
17	15	2	ARC ANGELS DGC 24465*/Geffen (9.98/13.98)	ARC ANGELS
18	21	6	JAMES FONTANA 510932*/MERCURY (9.98 EQ/13.98)	SEVEN
19	16	29	CURTIS STIGERS ARISTA 18660* (9.98/13.98)	CURTIS STIGERS
20	22	4	POISON CLAN EFFECT 3006*/LUKE (9.98/15.98)	POISONOUS MENTALITY

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
21	20	28	INFECTIOUS GROOVES EPIC 47402 (9.98 EQ/13.98)	PLAGUE THAT MAKES YOUR BOOTY
22	17	19	HI-C FEATURING TONY A SKANLESS 61235*/WARNER BROS. (9.98/15.98)	SKANLESS
23	—	7	TOAD THE WET SPROCKET COLUMBIA 47309 (9.98 EQ/13.98)	FEAR
24	27	3	ROXY BLUE GEFEN 24464* (9.98/13.98)	WANT SOME?
25	—	1	BASSBOY NEWTOWN 2209* (9.98/14.98)	I GOT THE BASS
26	24	29	NEMESIS PROFILE 1411 (9.98/14.98)	MUNCHIES FOR YOUR BASS
27	—	1	OBITUARY R/C 9201* (9.98/13.98)	END COMPLETE
28	33	29	TRACIE SPENCER CAPITOL 92153 (9.98/13.98)	MAKE THE DIFFERENCE
29	31	2	CRACKER VIRGIN 91816* (9.98/13.98)	CRACKER
30	—	5	KID SENSATION NASTYMIX 7101* (9.98/15.98)	POWER OF RHYME
31	23	15	THE FOUR HORSEMEN DEF AMERICAN 26561*/REPRISE (9.98/13.98)	NOBODY SAID IT WAS EASY
32	30	7	M.C. LUSCIOUS AVENUE 9101* (9.98/15.98)	BOOM!
33	—	6	THE WILLIAMS BROTHERS WARNER BROS. 26503* (9.98/13.98)	THE WILLIAMS BROTHERS
34	34	2	BASS PATROL JOEY BOY 3004 (8.98/13.98)	THE KINGS OF BASS
35	25	29	THE STORM INTERSCOPE 91741*/ATLANTIC (9.98/13.98)	THE STORM
36	35	2	L7 SLASH 26784*/WARNER BROS. (8.98/13.98)	BRICKS ARE HEAVY
37	32	6	TOO MUCH TROUBLE RAP-A-LOT 57174*/PRIORITY (9.98/14.98)	BRINGING HELL ON EARTH
38	29	25	A LIGHTER SHADE OF BROWN PUMP 15154*/QUALITY (8.98/15.98)	BROWN & PROUD
39	26	4	GWAR METAL BLADE 26807* (9.98/13.98)	AMERICA MUST BE DESTROYED
40	38	3	U.M.C.'S WILD PITCH 97544*/ERG (9.98/15.98)	FRUITS OF NATURE

RECORD/PUBLISHING COMPANY EXECUTIVES

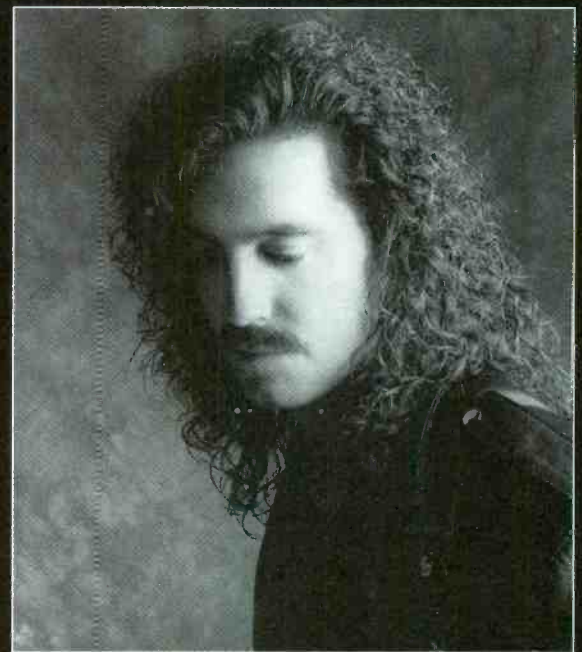
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HOME STUDIOS FACE DANGER OVER ZONING IN L.A.

(Continued from page 1)

downtown.

For the first time, two home recording studios operated in residential areas are being evaluated by the Los Angeles City Attorney's office, and their owners could be charged with criminal misdemeanors for zoning violations.

Five other home studios shut their doors after their owners received orders to comply with various rules of the Los Angeles department of building and safety, according to Art Johnson, chief of the bureau of community safety, which oversees the department. An estimated 10-20 others voluntarily closed down in reaction to these investigations, sources say.

Producer Chas Sanford confirms that his Secret Sound studio in Woodland Hills, Calif., was closed on April 3. His case, viewed as a test by other home studio owners, is being evaluated by the L.A. City Attorney.

Among the other home studios that have ceased operations, according to numerous sources, are songwriter Hank Sanicola's O'Henry stu-

draws a line between personal-use home studios and those renting to outside clients. "By my own definition, a home studio is a place where you have any level of equipment, but you use it for your own productions most of the time and outside work only a small percentage of the time," says Yakus. "A professional studio in a home is a place where mostly outside work is being done and very little by the owner/producer."

ZONING CONFUSION

Unclear zoning laws add to the controversy. Although these laws may be amended by a proposed home-occupation ordinance specifically outlining occupations that would be allowed in residential areas, the proposal does not address home recording. According to Frank Eberhard, deputy director of planning with the Los Angeles Planning Commission, the proposal will be submitted for approval in about 30 days, by which time recording studios may be added to the scope of the ordinance.

Meanwhile, Deputy Mayor Linda Griego hopes to work with all parties to resolve the issue. She proposes temporary permits that would allow home studios to rent limited time to clients.

Most home studio owners interviewed by Billboard for this article declined to speak on the record. "I'm afraid of the witch hunt," says one recently investigated musician/home studio owner who asks not to be identified. "I close the drapes now, I don't answer the door. There's definitely a major paranoia going on, and everybody's gone into hiding."

Sanford sent a letter to the media on April 12 that details the search and subsequent closure of his Woodland Hills, Calif., home studio.

Late last year, Sanford says, he applied for a variance of zoning laws in his neighborhood that, if granted, would have allowed him to continue operation. But Sanford's application was denied, and no other home-recording studios have been granted a variance, either.

By April 3, when his studio was investigated, Sanford says he had already made arrangements to relocate his operation to One On One Recording, a commercial facility in North Hollywood. That move is slated for June 18. The producer and his wife were in Hawaii, where they are planning to move, when the search occurred, and Sanford says a team of engineers had just arrived at the studio for a training session on his Solid State Logic console.

"I'm an end user," says Sanford. "I rent [commercial] studios all the time. I'm the only person in L.A. with a [Solid State Logic] in my home, and you're telling me I'm drawing busi-

ness away from 200 commercial studios?"

SEE HARP AT WORK

Many industry observers allege that the 3-year-old Hollywood Assn. of Recording Professionals (HARP), which includes about 20 commercial recording studios in the Los Angeles area, is responsible for the increased investigations.

"When my studio was investigated, the investigator confirmed it was a HARP member that complained," says one home studio owner.

"Whoever is closing the home studios are not identifying themselves," says A&M's Yakus. "They're hiding behind a curtain. They are afraid to be shown because they will lose business from the people with home studios [who also use commercial studios]. But home studios have a right to know their accusers."

The bureau of community safety's Johnson says complaints are confidential, and he declines to reveal how many of those addressed to his department are from commercial studios. Of the 36,000 complaints received by the department last year, Johnson says, about 40-50 concerned home studios.

"I can't answer for everyone in my group or every studio owner," says Paul Camarata, acting president of HARP and owner of Hollywood's Sunset Sound. "But [home studios] haven't been an issue with HARP for quite some time. We've left it up to the city to deal with."

On the other hand, HARP member and Conway Recording owner Buddy Brundo says, "The facts are that there are zoning laws in the U.S. This is a country of laws, and these people are violating the laws. Period. If you have a \$500,000 studio in your house and you rent it out, you're breaking the law."

LANDIS HARASSED

The home studio brouhaha is nothing new in Los Angeles. Producer Richard Landis operated a home facility there from 1986-1989 and, while never officially ordered to cease operation, Landis says there was "constant harassment and threats from the city." In 1989, he moved his gear to a room at One On One Recording, which he operated as a partnership with the studio while he relocated to Nashville.

"I finally didn't want the harassment anymore," says Landis. Now working in Nashville, he recently produced Lorrie Morgan, Ronnie Milsap, the Oak Ridge Boys, and Roy Rogers.

Sanford was also investigated in 1989, after a Secret Sound brochure surfaced at Brundo's Conway Recording (Billboard, July 29, 1989).

CANNELLI TO HEAD TALENT RELATIONS AT MTV

(Continued from page 10)

work with the budget headaches as much as the phone calls from the industry," he says.

While no official expansion plans have been announced, the channel has approached people about joining the staff. One label executive is being courted to come aboard as a new VP of music and talent, and sources say several staffers will eventually be added. The move is being made in part to accommodate MTV's needs with its new live afternoon show, "Hangin' With MTV," as well as in

preparation for MTV's expanded three-network format, which launches next year.

Krim has expanded duties, too, including his involvement in the development of the two new channels. "We're going to test the channels in a couple of formats this year to see which ones seem to work," he says, although he declines to name the specific formats. Krim will also assume additional label-related responsibilities once the restructuring of the department is complete.

Top 40 Radio Monitor

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 125 top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot 100 Singles chart.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL)
			★ ★ NO. 1 ★ ★						
1	1	15	SAVE THE BEST FOR LAST	VANESSA WILLIAMS (WING) 8 weeks at No. 1	38	41	5	LIFT ME UP	HOWARD JONES (ELEKTRA)
2	2	8	MY LOVIN' (YOU'RE NEVER...)	EN VOGUE (ATCO EASTWEST)	39	35	12	EVERYTHING'S GONNA BE ALRIGHT	NAUGHTY BY NATURE (TOMMY BOY)
3	4	9	LIVE AND LEARN	JOE PUBLIC (COLUMBIA)	40	37	6	SILENT PRAYER	SHANICE (MOTOWN)
4	3	13	MAKE IT HAPPEN	MARIAH CAREY (COLUMBIA)	41	48	5	TENNESSEE	ARRESTED DEVELOPMENT (CHRYSALIS)
5	11	6	JUMP	KRIS KROSS (RUFFHOUSE/COLUMBIA)	42	44	10	THIS IS THE LAST TIME	LAURA ENEA (NEXT PLATEAU)
6	10	4	IN THE CLOSET	MICHAEL JACKSON (EPIC)	43	50	4	NOT THE ONLY ONE	BONNIE RAITT (CAPITOL)
7	5	12	TEARS IN HEAVEN	ERIC CLAPTON (REPRISE)	44	72	2	DO IT TO ME	LIONEL RICHIE (MOTOWN)
8	12	9	ONE	U2 (ISLAND/PLG)	45	56	3	WHY ME BABY?	KEITH SWEAT (ELEKTRA)
9	7	12	EVERYTHING CHANGES	KATHY TROCCOLI (REUNION/GEFFEN)	46	43	5	LET'S GET ROCKED	DEF LEPPARD (MERCURY)
10	8	18	TO BE WITH YOU	MR. BIG (ATLANTIC)	47	38	6	PLEASE DON'T GO	BOYZ II MEN (MOTOWN)
11	17	12	HAZARD	RICHARD MARX (CAPITOL)	48	52	3	JUST ANOTHER DAY	JON SECADA (SBK/ERG)
12	16	8	AIN'T 2 PROUD 2 BEG	TLC (LAFACE/ARISTA)	49	42	7	MARIA	TKA (TOMMY BOY)
13	13	7	WILL YOU MARRY ME?	PAULA ABDUL (CAPTIVE/VIRGIN)	50	45	6	3-2-1 PUMP	REDHEAD KINGPIN & THE F.B.I. (VIRGIN)
14	9	18	MASTERPIECE	ATLANTIC STARR (REPRISE)	51	55	3	JUST TAKE MY HEART	MR. BIG (ATLANTIC)
15	15	10	I'M THE ONE YOU NEED	JODY WATLEY (MCA)	52	64	5	TAKE MY ADVICE	KYM SIMS (I.D./ATCO EASTWEST)
16	18	17	GOOD FOR ME	AMY GRANT (A&M)	53	32	15	MISSING YOU NOW	MICHAEL BOLTON (COLUMBIA)
17	6	17	BREAKIN' MY HEART	MINT CONDITION (PERSPECTIVE/A&M)	54	54	3	LOVE YOU ALL MY LIFETIME	CHAKA KHAN (WARNER BROS.)
18	26	4	UNDER THE BRIDGE	RED HOT CHILI PEPPERS (WARNER BROS.)	55	66	2	T.L.C.	LINEAR (ATLANTIC)
19	14	7	BOHEMIAN RHAPSODY	QUEEN (HOLLYWOOD)	56	49	4	DON'T TALK JUST KISS	RIGHT SAID FRED (CHARISMA)
20	28	9	THOUGHT I'D DIED AND GONE...	BRYAN ADAMS (A&M)	57	61	3	I WILL REMEMBER YOU	AMY GRANT (A&M)
21	27	11	NU NU	LIDELL TOWNSELL (MERCURY)	58	67	2	BABY GOT BACK	SIR MIX-A-LOT (DEF AMERICAN/REPRISE)
22	31	4	DAMN I WISH I WAS YOUR LOVER	SOPHIE B. HAWKINS (COLUMBIA)	59	59	6	THE CHOICE IS YOURS	BLACK SHEEP (MERCURY)
23	19	15	WE GOT A LOVE THANG	CECE PENISTON (A&M)	60	60	4	HIGH	THE CURE (FICTION/ELEKTRA)
24	21	14	I CAN'T DANCE	GENESIS (ATLANTIC)	61	—	1	NEVER SATISFIED	GOOD 2 GO (GIANT)
25	20	17	REMEMBER THE TIME	MICHAEL JACKSON (EPIC)	62	46	19	UHH AHH	BOYZ II MEN (MOTOWN)
26	24	6	MONEY DON'T MATTER 2 NIGHT	PRINCE & THE N.P.G. (PAISLEY PARK/WB)	63	51	7	SHE'S GOT THAT VIBE	R. KELLY & PUBLIC ANNOUNCEMENT (JIVE)
27	22	13	BEAUTY AND THE BEAST	CELINE DION/PEABO BRYSON (EPIC)	64	—	1	SLOW MOTION	COLOR ME BADD (GIANT)
28	23	15	THINKIN' BACK	COLOR ME BADD (GIANT)	65	63	5	COME AS YOU ARE	NIRVANA (DGC)
29	57	2	HOLD ON MY HEART	GENESIS (ATLANTIC)	66	65	8	IT'S NOT A LOVE THING	GEOFFREY WILLIAMS (GIANT)
30	29	8	HUMAN TOUCH	BRUCE SPRINGSTEEN (COLUMBIA)	67	71	3	COME & TALK TO ME	JOCELI (UPTOWN/MCA)
31	25	17	WHAT GOES AROUND COMES...	GIGGLES (CUTTING)	68	74	2	LOSING YOU	MOCCA SOUL (SAVAGE)
32	30	9	TAKE TIME	CHRIS WALKER (PENDULUM/ELEKTRA)	69	58	19	I'LL GET BY	EDDIE MONEY (COLUMBIA)
33	33	7	YOU THINK YOU KNOW HER	CAUSE & EFFECT (SRC/ZOO)	70	47	13	TOO MUCH PASSION	THE SMITHEREENS (CAPITOL)
34	39	3	IF YOU ASKED ME TO	CELINE DION (EPIC)	71	68	3	YOUR SONG	ROD STEWART (POLYDOR/PLG)
35	36	15	YOU SHOWED ME	SALT-N-PEPA (NEXT PLATEAU)	72	—	1	NOW THAT YOU'RE GONE	CORINA (CUTTING/ATCO EASTWEST)
36	34	7	LOVE ME	TRACIE SPENCER (CAPITOL)	73	70	2	SET ME FREE	CLUBLAND (GREAT JONES/PLG)
37	40	6	EVERYTHING ABOUT YOU	UGLY KID JOE (STARDOG/MERCURY)	74	—	2	DON'T BE AFRAID	AARON HALL (SOUL/MCA)
					75	—	1	IF YOU WANT IT	2ND II NONE (PROFILE)

○ Tracks moving up the chart with airplay gains. © 1992, Billboard/BPI Communications.

TOP 40 RADIO RECURRENT MONITOR

1	1	2	I LOVE YOUR SMILE	SHANICE (MOTOWN)	14	21	25	(EVERYTHING I DO) I DO IT FOR...	BRYAN ADAMS (A&M)
2	2	6	FINALLY	CECE PENISTON (A&M)	15	11	51	GONNA MAKE YOU SWEAT	C+C MUSIC FACTORY (COLUMBIA)
3	3	6	ALL 4 LOVE	COLOR ME BADD (GIANT)	16	13	4	THE WAY I FEEL ABOUT YOU	KARYN WHITE (WARNER BROS.)
4	4	6	TELL ME WHAT YOU WANT ME...	TEVIN CAMPBELL (QWEST/WB)	17	19	31	RIGHT HERE, RIGHT NOW	JESUS JONES (SBK/ERG)
5	6	4	MYSTERIOUS WAYS	U2 (ISLAND/PLG)	18	18	17	EMOTIONS	MARIAH CAREY (COLUMBIA)
6	9	37	I WANNA SEX YOU UP	COLOR ME BADD (GIANT)	19	24	17	LET'S TALK ABOUT SEX	SALT-N-PEPA (NEXT PLATEAU)
7	8	2	I CAN'T MAKE YOU LOVE ME	BONNIE RAITT (CAPITOL)	20	20	37	LOSING MY RELIGION	R.E.M. (WARNER BROS.)
8	10	25	MOTOWNPHILLY	BOYZ II MEN (MOTOWN)	21	23	23	NOW THAT WE FOUND LOVE	HEAVY D. & THE BOYZ (UPTOWN/MCA)
9	5	2	DIAMONDS AND PEARLS	PRINCE & THE N.P.G. (PAISLEY PARK/WB)	22	16	12	SET ADRIFT ON MEMORY BLISS	P.M. DAWN (GEE STREET/ISLAND/PLG)
10	7	22	GOOD VIBRATIONS	MARBY MARK (INTERSCOPE/ATLANTIC)	23	17	9	CAN'T LET GO	MARIAH CAREY (COLUMBIA)
11	12	39	BABY BABY	AMY GRANT (A&M)	24	—	2	KEEP IT COMIN'	KEITH SWEAT (ELEKTRA)
12	14	6	IS IT GOOD TO YOU	HEAVY D. & THE BOYZ (UPTOWN/MCA)	25	—	45	SOMEDAY	MARIAH CAREY (COLUMBIA)
13	15	17	ROMANTIC	KARYN WHITE (WARNER BROS.)					

Recurrents are titles which have appeared on the Monitor for 20 weeks and have dropped below the top 20.

NOT ALL LIVE ACTS CLICK ON 'TOP OF THE POPS' TV SHOW

(Continued from page 10)

on the day because they couldn't cut it. They've used different people to do the voice. With a lot of the dance acts, the people you've seen in vision have had very little to do with what's been going on on the record."

MIRACLES OF TECHNOLOGY

There has been a growing awareness in recent years of the miracles that can be accomplished with the aid of modern recording equipment such as the pitch transposer. In the privacy of the studio session and with the benefit of an audio-enhancing mix, a mediocre voice can be tweaked into convincing shape. But shortcomings are cruelly exposed on a live TV show, and even hardened observers have been surprised at the wretchedness of some of the singing featured on "TOTP" since the change.

Nevertheless, everyone agrees that "TOTP" remains the most influential showcase for popular music in the U.K. and, in general, industry people heap praise on the revamped program. But then, as one spokesman candidly explained: "We're all desperate to get our acts on it."

"There have been no artists who have said they can't do the show live," notes "TOTP" producer Stan Appel. "By the same token, possibly, the public will say that one or two artists shouldn't have appeared, but I maintain that if you're a recording artist and you make records, then

you should be able to sing. I rest my case there. People like Phil Collins, Tina Turner, Kiri Te Kanawa, Annie Lennox, Lisa Stansfield, Diana Ross... they've been no problem at all."

"Acts like Mick Hucknall [of Simply Red] and Andy Bell [of Erasure] relish the opportunity to sing live on "TOTP," agrees Neil Ferris of independent promotion firm Ferret & Spanner. "But there are certainly a lot of artists who are finding it difficult because their records are made in the studio and they cannot cut it live.

"From a cynical point of view, a lot of people like to watch to see who can't do it live. It sorts out the wheat from the chaff. Any criticism should not be of the program. The question should be: 'Are these people making records under false pretenses if they get on "TOTP" and then die a death because they can't sing? Should they even be called singers?'"

'NO COMPLAINTS'

Producer Appel is confident that the changes have been a success and has no intention of readjusting the format in the foreseeable future. "There have been no complaints at all," he says. "The buzz back from the music industry is very complimentary. People do like coming on to the program now. Groups like Def Leppard on previous occasions wouldn't come on 'TOTP.' They felt it

was a bit airy-fairy. But with the new 'rock' set and lighting, it feels more like they're doing a real gig."

According to Appel, the show's ratings have improved since the changes were made, although the figures supplied to Billboard by rating agency BARB indicate an average of 7.6 million viewers in March 1992, exactly the same as the average for September 1991, the month before the changes came into effect.

Ironically, in view of the move to highlight the live aspect of the show, the editions of "TOTP" that have achieved the highest ratings in recent months have been those featuring exclusive premieres of the last three Michael Jackson videos; "Black Or White" was thought to have roped in about 1 million extra viewers.

David Sinclair is senior rock correspondent for *The Times of London* and editor of *Billboard's Global Music Pulse* column.

ELVIS LIVES! (THANKS TO RCA BOXED SET)

(Continued from page 10)

Ernst M. Jorgensen, co-producer of the package with Roger Semon, says, "We spent a lot of time chasing tapes. That kept us from having to go back and fix things. If for some reason we couldn't get rid of tape hiss, we didn't get rid of tape hiss."

RCA senior VP of marketing Randy Goodman says the Elvis box presents the label with "a real opportunity to make a statement to the trade and to consumers about how we intend to handle Elvis in the future. I'll

be real honest with you: We've not been known in the past couple of decades for the commitment we've given to this artist. We've cried wolf a lot of times on Elvis, but this package is different."

The June 23 release date, says Goodman, is timed to give retailers eight weeks to prepare for the "major media events" that will take place around Aug. 16, the 15th anniversary of Elvis' death.

Furthermore, Goodman says, RCA will be able to capitalize on the holiday shopping season—traditionally a boon for boxed sets—as well as Elvis' birthday Jan. 8 and the rollout of the highly publicized Elvis postage stamp at the beginning of next year.

Goodman estimates the boxed set will ship some 75,000 units out of the box. It will carry a suggested list price of \$79.98 on CD and \$69.98 on cassette.

"Now that we've got the account base believing in the project and excited about it, we can position it in a way that it can address itself to whomever the consumer is," says Goodman. "I think there's a much broader consumer base than even we know about. We know there's a Southern, older demo, but we also know we can attract a demo beyond the core Elvis fan—kids who always looked at Elvis with disdain, for instance."

The media campaign will be extremely aggressive, according to Goodman. A press release from RCA says a "major promotion" with a TV music network is planned, along with a new video for "All Shook Up," the lead track in the set.

Goodman adds: "We'll go to the *National Enquirer* for that fan that's looking for Elvis at the local Burger King."



This rare photo from the Elvis Presley estate shows the singer in full military uniform during a recording session that took place in 1953, while he was on furlough from the U.S. Army. The picture will be used on the cover of one of the five CDs or cassettes in the upcoming boxed set.

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Jackson's Beethoven Excerpt Sparks Orchestral Discord

NEW YORK—A lawsuit filed in U.S. District Court here last week alleges that Michael Jackson and three other defendants illegally used an excerpt of a Beethoven recording on a track from Jackson's multiplatinum album "Dangerous."

The suit alleges that Jackson took a one-minute segment of the Cleveland Orchestra's recording of Beethoven's Ninth Symphony, conducted by George Szell, and used it in the song "Will You Be There" without the orchestra's permission.

The Musical Arts Assn., which operates the orchestra, claims that the defendants—Jackson, Sony Music, Epic Records, and MJJ Productions—violated the orchestra's contract with CBS Records, the predecessor of Sony Music.

In a statement released in response to the suit, Sony Music claims that, as copyright owner of the recording in question, the company "acted within its rights as owner." Sony representatives say that the label and MJJ Productions are still negotiating a license for use of the recording, and that they will pay the orchestra its share of the li-

censing fee after the matter is settled.

Brad Rose, one of the lawyers for the Musical Arts Assn., maintains the suit is not a copyright action. "The plaintiff is seeking damages based on the violation of the contract," he says.

The orchestra's CBS contract restricts Sony from supplying the orchestra's recordings to any subsidiary or affiliate unless a royalty fee is paid, Rose says. But, Rose says, "nobody ever discussed a royalty. It was done without consent."

The claim also includes allegations of fraudulent concealment. "The first time the orchestra had any knowledge of the use of the symphony was when the album was released," Rose says. "The orchestra had to approach Sony and say, 'What's going on?'"

Rose says the plaintiff is seeking \$5 million in punitive damages and \$2 million in compensatory damages. The suit states that continued use of the sample without due credit will harm the orchestra's reputation.

BARBARA DAVIES

Rock Hall Dinner Goes West Next Ceremony Being Staged In L.A.

NEW YORK—The Rock and Roll Hall of Fame Foundation has announced that its eighth annual induction dinner will be held Jan. 12 at the Century Plaza Hotel in Los Angeles, the first time the event has been staged outside New York.

In response to growing industry interest in the event, the foundation plans to hold the induction dinner in different cities in coming years and may consider music capitals outside the U.S., says Suzan Evans, executive director of the Rock and Roll Hall of Fame Foundation. No additional cities have been confirmed yet, she adds.

The nominees for the next class of the Rock and Roll Hall of Fame

will be announced in the fall. They will be selected from among artists who had a recording career that began in 1967 or earlier. Acts eligible for the first time this year include Creedence Clearwater Revival, the Doors, Fleetwood Mac, Van Morrison, Pink Floyd, Sly & the Family Stone, Traffic, and Big Brother & the Holding Co. with Janis Joplin.

Bob Krasnow, chairman of Elektra Entertainment, will serve as the 1993 chairman of the induction dinner committee with co-chairs Al Teller, chairman of the MCA Music Entertainment Group; Joe Smith, president and CEO, Capitol-EMI Music Inc.; and Irving Azoff, CEO, Giant Records. THOM DUFFY

GARTH SHARES SPOTLIGHT AT ACM AWARDS

(Continued from page 10)

"Ropin' The Wind" and "No Fences," which took the award last year.

McEntire won the top-female-vocalist award for the second year in a row and the sixth time in her career, and took video of the year for "Is There Life Out There."

Other winners included Diamond Rio, top vocal group, and Trisha Yearwood, top new female vocalist.

Arista, which entered the country arena only a few years ago, scored five awards, the most for any label, followed by Liberty with four and MCA with three.

Willie Nelson, who was celebrating his 59th birthday, was feted with the Pioneer Award, which was presented to him by longtime friend Kris Kristofferson.

Award winners in instrumental categories included Roy Huskey Jr., bass; Eddie Bayers, drums; Mark O'Connor, fiddle; John Jorgenson, guitar; Matt Rollings, keyboard; Jerry Douglas, specialty instrument (dobro); and Paul Franklin, steel

guitar.

Additionally, the Crazy Horse Steak House & Saloon of Santa Ana, Calif., once again took the country-nightclub-of-the-year nod; WSIX Nashville personality Gerry House repeated as DJ of the year; and WAMZ Louisville, Ky., won the radio-station-of-the-year honor.

Clint Black, Lorrie Morgan, and Travis Tritt hosted the show and also performed. Tritt was joined by actor Joe Pesci on the tune "Bible Belt." Others performing included crowd-favorite Brooks, Jackson, McEntire, and Alabama.

The ACM Awards show was broadcast nationally by NBC-TV, but here it was pre-empted as local affiliate KNBC-TV covered violent disturbances throughout the Los Angeles area set off by acquittals of the four police officers in the Rodney King beating trial. Plans to air the show locally at a later date could not be confirmed by press time.

The Billboard Bulletin...

EDITED BY IRV LICHMAN

ZZ SEEKS A TOP LABEL DEAL

ZZ Top, having fulfilled its contract with Warner Bros., is reportedly in the hunt for a \$55 million, four-album pact—a sum close to that commanded by such recent megasignees as Madonna and the Rolling Stones. But one source says the band, which has been in discussions with Warner and PolyGram, is "far from making a deal," and bidders are said to have balked at manager Bill Ham's steep asking price. Negotiations are proceeding as Warner's new ZZ Top greatest-hits compilation climbs to No. 18 in its second week on The Billboard 200.

NOW IT'S FAMOUS IRWIN

Watch for the official word soon that Irwin Robinson is the new chairman/CEO of Famous Music, the music publishing unit of Paramount Communications. Robinson, who left his post as president/COO of EMI Music Worldwide on March 31, will be based in New York. Among those who will report to him are Bob Fead, L.A.-based president of the company, and executive VP of finance and administration Sid Herman, based in New York.

MISCARRIAGE OF SANITY

At least two Los Angeles record retail outlets were leveled in widespread riots April 29, following the acquittal of four L.A. police officers in the Rodney King beating case. Wherehouse's landmark store on South La Brea Avenue was "totally destroyed," says advertising VP Bruce Jesse, while the chain's

stores in Baldwin and Westwood were vandalized and looted. Mom-and-pop outlet Delicious Records in the Crenshaw district was burned to the ground, says owner Robert Johnson. Tempo Records' Crenshaw Boulevard store also suffered severe damage and was looted.

BERNS DEPARTS RKO WARNER VIDEO

Steve Berns has resigned as president of RKO Warner Video, the New York-based video chain. There's no word on a successor from RKO, which is in Chapter 11.

NO REALITY FOR FANTASY DEAL

Bulletin hears the Fantasy label purchase by PolyGram is off. As Bulletin previously reported, due diligence *did* take place, but the deal never was consummated. It appears that the jazz label's owners have pulled the imprint off the market.

CANCEL THAT CANCELLATION

Baker & Taylor Video has rescinded its cancellation of a distribution arrangement with Indio, Calif.-based IVR Management Co., parent of the twin video buying groups Independent Video Retailers Assn./American Video Assn. The original cancellation precipitated a suit filed by IVR against B&T, charging the distributor with circumventing the buying group to deal directly with its members. IVR obtained a temporary restraining order prohibiting B&T from soliciting members for 60 days. B&T has now been granted a modification of the order allowing it to service IVRA/AVA members. It also obtained a change of venue, from

California Superior Court in Indio to federal district court in Los Angeles. Despite rescinding the cancellation, B&T president Jim Warburton says his firm will still defend itself against the suit.

SONY SHIFTS IN EUROPE

Sony Music is moving its regional European headquarters from London to Amsterdam in the wake of the exit of regional VP Manolo Diaz for PolyGram (Billboard, May 2). Apparently, that's to accommodate Diaz's successor, Richard Denekamp, who is managing director of Sony Music Holland. It's the third location for the division, which operated from Paris in the '70s. Some staff will remain in London after the shift, but Patrick Decam, director of creative operations, is moving to head Sony's Belgian affiliate.

SNACK TIME

Nabisco Foods is trying to put video wholesalers into the cookie and cracker business. The Parsippany, N.J.-based food giant met with wholesalers at the National Assn. of Video Distributors convention April 29-May 3 in San Diego to unveil a distributor package tailored for the video industry.

SURGERY FOR STONE

Country singer Doug Stone was described as "doing well" following quadruple-bypass surgery April 29 in Nashville. The 35-year-old Epic Records artist experienced chest pains during a concert three days earlier in Oregon.

Cure, Slaughter Pump New Life Into Top 10

THE TORCH HAS BEEN PASSED to a new generation of rockers. The Cure and Slaughter, two bands that broke into the top 20 with their last albums, debut in the top 10 this week with their new releases. The Cure's "Wish" bows at No. 2; Slaughter's "Wild Life" opens at No. 8. The bands join a top 10 that includes such other newly minted superstar attractions as Red Hot Chili Peppers (No. 5) and Nirvana (No. 9).

At the same time, Bruce Springsteen—the dominant figure in rock from the mid-'70s through the mid-'80s—is facing resistance to his latest releases, "Human Touch" and "Lucky Town." In only their fourth week on the chart, the albums drop to Nos. 12 and 23, respectively. Springsteen has agreed to make his first appearance on "Saturday Night Live" on Saturday (9), when he is scheduled to perform three songs.

The Cure's last studio album, "Disintegration," peaked at No. 12 in 1989; Slaughter's double-platinum debut album, "Stick It To Ya," reached No. 18 in 1990.

A third album debuts in the top 10 this week—the Beastie Boys' "Check Your Head," which opens at No. 10. This already tops the No. 14 peak of the trio's last album, "Paul's Boutique."

Springsteen isn't the only high-profile star to drop out of the top 10 this week: Wynonna also takes a tumble, as her solo debut album slips from No. 6 to No. 11. But fellow country superstar Garth Brooks keeps rolling right along. "Ropin' The Wind" has finished in the top 10 on The Billboard 200 for 33 straight weeks. And Brooks' double-shot of prime-time TV exposure last week is likely to keep him in the top 10.

FAST FACTS: Def Leppard's "Adrenalize" tops The Billboard 200 for the fourth week. It's the longest run at No. 1 by a rock album since "Metallica" reigned for four weeks in September. In addition, "Let's Get Rocked" jumps to No. 15 on the Hot 100.

"Classic Queen" jumps from No. 13 to No. 4 on The Billboard 200. It's the first greatest-hits album to reach the top-five since Motley Crue's "Decade Of Decadence" hit No. 2 in October. In addition, Queen's 16-year-old "Bohemian Rhapsody" jumps to No. 2 on the Hot 100. How amazing is that feat? Consider this: Some of the records in the top 10 the week that "Bohemian Rhapsody" first hit the chart were the Bay City Rollers' "Saturday Night," C.W. McCall's "Convoy," and Silver Convention's "Fly Robin Fly." That's not 16 years, that's 16 eons.

Wilson Phillips returns to the chart wars as "You Won't See Me Cry," the lead single from its sophomore album, "Shadows & Light," enters the Hot 100 at No. 96. The trio's 1990 debut album sold more than 5 million copies, spawned five hit singles, and snagged five Grammy nominations.

Billy Ray Cyrus' "Achy Breaky Heart"—a top 20 hit on the Hot Country Singles & Tracks chart—is the top new entry on the Hot 100 at No. 83. It's the first country hit to appear on the Hot 100 since Lionel Richie's "Deep River Woman"—with Alabama on background vocals—which was a top 10 country hit five years ago.

Lisa Stansfield lands her third No. 1 R&B hit with "All Woman," the second single from her sophomore album, "Real Love." The lead single, "Change," peaked at No. 12 R&B in January. Arista also has this week's No. 1 country hit, Brooks & Dunn's "Neon Moon."



by Paul Grein

The
BOYS



THE SAGA CONTINUES...

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Dan's Warner Bros. debut, Walking The Wire (4/2-26770), features "Mason Dixon Line," (7-18968).

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PRODUCED BY KYLE LEHNING

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