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FOLLOWS PAGE 42

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

MAY 23, 1992

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Sampling Safeguards Follow Suit Biz Markie Ruling Prompts Labels' Action

BY MELINDA NEWMAN and CHRIS MORRIS

NEW YORK—In direct response to the federal court ruling in December that resulted in Biz Markie's album being pulled from retailers' shelves, many labels say they are implementing additional safeguards to prevent

unauthorized samples from cropping up on finished product.

Changes range from merely paying stricter heed to existing guidelines to adding a buffer zone between artist and label by sending written reminders to those involved in the record's creation that the responsibility of obtaining clearances is theirs, not

the record companies'.

"The idea of getting an injunction has really scared some of the big companies, and I don't blame them," says Delicious Vinyl GM Rick Ross.



L.L. COOL J



BIZ MARKIE

Recession Leaves Surviving Retailers In Better Shape

BY ED CHRISTMAN

NEW YORK—The gut-wrenching recession that has plagued the U.S. economy over the last 18 months ironically has resulted in a stronger account base as weak retailers have either disappeared from the scene or become better merchants, according to label and retail executives.

"Customers with problems have either corrected them or have gone away," says Jim Caparro, executive VP with PolyGram Group Distribution. "Now, we have a much stronger and financially viable customer base, which makes the entire industry healthier."

Among the large merchandisers that have been eliminated from the U.S. retailing landscape over the last two years are Wall To Wall, a 100-plus-unit, New Jersey-based chain; Record World, a 95-unit, Port Washington, N.Y.-based chain; and Lieberman Enterprises, a Minneapolis-based rackjobber. The bulk of the

Wall To Wall and Record World stores were acquired by Philadelphia-based Wee Three, while Lieberman was absorbed by Troy, Mich.-based Handleman Co.

Moreover, a number of smaller
(Continued on page 73)

In the Biz Markie case, a New York federal judge issued an injunction barring sales of the Cold Chillin'/Warner Bros. artist's "I Need A Haircut" album because it contained an unauthorized sample of Gilbert O'Sullivan's "Alone Again Natural."
(Continued on page 80)

Techno Music Becoming Mainstream Rave In U.S.

BY CRAIG ROSEN and LARRY FLICK

LOS ANGELES—Techno, the music most associated with the much-heralded rave scene, is starting to reach a mainstream audience—a prospect that alarms some of its devoted adherents.

L.A. Style's "James Brown Is Dead," No. 90 this week on the Hot 100 Singles chart, is the first techno record to make a dent in the U.S. pop market. Meanwhile, U.S. radio programmers are

finally beginning to notice that listeners have an appetite for the dissonant, synth-heavy dance music.

Yet sensational reports about the alleged heavy drug use at rave-style parties here are popping up on television. Meanwhile, techno is showing signs of fading in such one-time hotbed countries as Italy and Belgium, but the style is growing stateside in Los Angeles, Maine, New York, Texas, and Detroit, which is often cited as the birthplace of the music.
(Continued on page 48)



FOLLOWS PAGE 38

WEA Adds Cog To Vid Wheel Via LIVE Distrib Deal

BY JIM McCULLAUGH

LOS ANGELES—WEA Corp. is moving into a new relationship with the home video business as a result of its just-signed, three-year distribution deal with LIVE Home Video, which will also raise its share of the video market from a quarter to
(Continued on page 80)

IN THE NEWS

Product Awareness Is Key At Latin Confab

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No. 1 IN BILLBOARD

HOT 100 SINGLES	
★ JUMP	KRIS KROSS (RUFFHOUSE)
THE BILLBOARD 200	
★ TOTALLY KROSSED OUT	KRIS KROSS (RUFFHOUSE)
HOT R&B SINGLES	
★ MY LOVIN' (YOU'RE NEVER GONNA GET IT)	EN VOGUE (ATCO EASTWEST)
TOP R&B ALBUMS	
★ TOTALLY KROSSED OUT	KRIS KROSS (RUFFHOUSE)
HOT COUNTRY SINGLES	
★ SOME GIRLS DO	SAWYER BROWN (CURB)
TOP COUNTRY ALBUMS	
★ ROPIN' THE WIND	GARTH BROOKS (LIBERTY)
HOT DANCE CLUB PLAY	
★ LOVE YOU ALL MY LIFETIME	CHAKA KHAN (WARNER BROS.)
HOT DANCE SALES	
★ IN THE CLOSET	MICHAEL JACKSON (EPIC)
TOP VIDEO SALES	
★ 101 DALMATIANS	(WALT DISNEY HOME VIDEO)
TOP VIDEO RENTALS	
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Lindsey Buckingham Rocks The Cradle

"Themewise, the new record touches on the irony of a 42-year-old man beginning a rebirth," says Lindsey Buckingham with a chuckle, alluding to his new album, "Out Of The Cradle," which takes its name from poet Walt Whitman's 1874 memoir of childhood, "Out Of The Cradle, Endlessly Rocking." "Its title has a double meaning for me, referring to my transition from my old band, and also to the child still rocking around inside of us after we become adults."

Buckingham's old band, of course, was Fleetwood Mac, from which he departed in 1987, shortly after permitting the band to plunder his solo project-in-progress to steady its foundering "Tango In The Night" album. He gave his cohorts his four best songs, among them "Big Love"—which promptly became a top five hit. "I surrendered my own songs to the situation," he now muses, "in order to preserve our sense of family."

He then lavished his wizardry as an arranger on his cohorts' own "Tango" material. "If I had to choose my main contributing factor to the band, it wouldn't be as a guitarist, a writer, or a singer; it would be as someone who knows how to take raw material from Christine [McVie] and Stevie [Nicks] and forge that into something," Buckingham told this writer during an '87 talk in his home studio. "That's a nice gift to have, and be able to help people with."

Five years later, still holed up in the Slope, the recording workshop in his Bel Air, Calif., residence, Buckingham shows the same multilateral outlook on his musical skills. "I always perceived my role in Fleetwood Mac as being the 'studied eclectic,'" he explains. "I was the band's built-in sidebar, working within the mainstream—while also delving into strange areas of experimentation in an effort to be myself. Now I have a greater confidence, and with the new record I'm just myself naturally, without taking any side trips."

"Out Of The Cradle" ultimately reminds the listener that, for two decades, Lindsey Buckingham has been one of rock'n'roll's most original musical draftsmen. His creative confidence is apparent on the new album, a dramatically cohesive work that combines his quirky virtuosity on acoustic and electric guitar with a panoramic knack for sonic collage. While tracks like "Don't Look Down" or "This Is The Time" fall well within rock's melodic tradition, they feature eccentric constructions and sudden harmonic shifts, each surprise element enhancing their overall appeal.

As "Out Of The Cradle" demonstrates, the Palo Alto-born Buckingham is both a pupil and prime inheritor of a rich California rock heritage whose atmospheric studio craft stretches from the Beach Boys through the Byrds to the 1973 "Buckingham Nicks" record (Polydor) that proved to be the stylistic foundation of Fleetwood Mac at its commercial peak. Pretty but never prissy, "Buckingham Nicks" was a tensile pastiche of folk-rock strains wholly compatible with early '70s Mac efforts like "Kiln House" and "Bare Trees." (A perfect example of Buckingham's Fleetwood Mac-friendly approach was "Monday Morning," a song meant for Buckingham Nicks that he wound up giving to the Mac when he and Nicks joined in '75.) And Lindsey's most effective arranging trait, which later helped lift the "Fleetwood Mac" and "Rumours" records into the commercial stratosphere, was an ability—"a tiny, repeating sense of event," as he terms it—to make electric music seem both warmly acoustic and utterly spontaneous.

"Out Of The Cradle" has these same qualities in profusion, the spine of each track being the alternately plucked and brailing guitar lines in which Buckingham specializes. On a new song like "Soul Drifter," contrasting layers of Lindsey's multitracked vocals are interwoven with various metronomic riff-sounds that constantly supplant each other before their essential sameness can be detected. The sum effect is akin to moving through a musical forest where nature has achieved an intuitive orchestration; it feels mighty eerie yet immensely satisfying.

Buckingham's background reflects the fine-tuned intensity of his art. The youngest of three competitive boys (his brother Gregg won a silver medal in swimming in the '68 Olympics), Lindsey grew up in the cultural and social environment of a college town, with Stanford Univ. as its centerpiece. The Buckinghams were coffee growers, his father's small Alta Coffee label in Daly City having emerged from the regional Keystone brand his grandfather founded in the '20s.

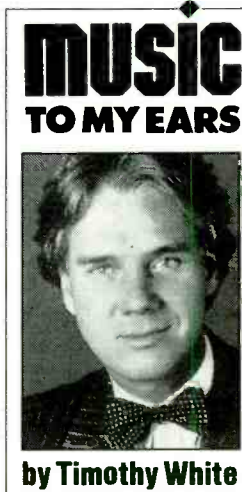
Buckingham's hobbies as a youth encompassed drums and guitar as well as participation with his siblings in the nationally recognized Santa Clara Swim Club. His pursuit of swimming trophies lapsed after an aunt died and left him a \$12,000 inheritance, which he spent on recording equipment. Tinkering with an Ampex four-track tape deck in a back room of his dad's coffee plant, he began developing songs for a Palo Alto band called Fritz, which he joined in 1967. The group's female vocalist was one Stephanie "Stevie" Nicks. Fritz disintegrated after four modest years of Bay area gigs, although its core singing/songwriting duo of Buckingham and Nicks landed the brief Polydor recording deal that produced "Buckingham Nicks."

"A few years ago," says Lindsey, "Stevie and I bought back the rights to the 'Buckingham Nicks' album"—whose assistant engineer was Richard Dashut, still Lindsey's best friend and co-producer. "That record has become one of the most requested albums not yet on CD, and we may put it

out around the same time as a Fleetwood Mac boxed set that's planned for Christmas. Incidentally, Stevie and I have agreed to go into the studio in a week or so to contribute some new stuff to the boxed set."

Despite this fondness for former alliances, Buckingham says he's looking forward to what he believes will be a permanent solo path. "I've had enough time to get my feet back on the ground career-wise," Buckingham explains. "As rock moves further away from melody, I'd like to find new ways to bring melody back... A lot of times while working alone here at my studio, I'd take 20-minute breaks and read some Whitman and the collected works of Dylan Thomas, to get a sense of how good lyrics should sound. And while my songs are not about a specific world view, they address the current lack of idealism or the inclination to act on that emotion."

Radio gets its first taste of "Out Of The Cradle" when the up-tempo, feverish "Wrong" (for which a video has just been completed) is sent to album-rock stations Tuesday (19). The Warner Bros. album will be shipped to retail June 16. Buckingham says he's eager to reconnect with his public—and to perform live for it. "All the things I've done since the late '80s have been survival moves, yet they've given me a fresh optimism. I've managed to make myself happier just by concentrating on what, for me, rings true."



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What's In A Hip-Hop Drum Beat? Plenty, If You Own The Original Master

BY AARON FUCHS

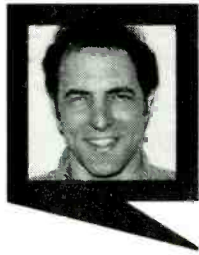
When I filed suit recently against Sony and Def Jam for their unlicensed use of the drum break for the Honeydrippers' "Impeach The President," I merely intended to affirm my copyrights on the recording and the music. It has therefore amazed me to hear the media howling that I have irrevocably changed both the artistic course of hip-hop and the manner in which business is conducted.

In the April 21 issue of *The New York Times*, Sheila Rule wrote that, as a result of my suit, "the cost of clearing samples, already expensive, would rise even higher with the additional cost of paying for drum beats." To my mind, this assigns the quality of the straw that breaks the camel's back to the feature of hip-hop that in fact shoulders its enormous weight. Kenny Gamble once observed that drum rhythms are like latter-day smoke signals; in hip-hop, drum beats are central to the music's ethos. Hip-hop has superseded rock'n'roll as music of "the big beat," and this suit illuminates what the street has always known.

In the context of the *Times* assertion that hip-hop is a "billion-dollar business," the low four-figure sum I ask for licensing "Impeach The President" (three figures and less for indie labels) is less than star rappers pay DJs on the streets for finding drum breaks on records. That "Impeach The President" is one of the most distinctive of these breaks begs the issue of whether isolated drum kicks, snares, or high-hats are legal property. The eight-beat drum

break that begins "Impeach The President" is as distinctive a musical entity in the hip-hop field as the opening riff of Beethoven's "Fifth" is to classical.

I find equally uninformed the *Times* quotation of an industry source who said that "pure rap music requires the use of pre-ex-



'Sampling is now being superseded' by live music'

Aaron Fuchs is owner of Tuff City Records, a 10-year-old independent rap label based in New York.

isting material to be authentic" and that the evolution of the music shouldn't be "dictated by business concerns."

The fact is that, in the recorded history of hip-hop, sampling is merely a blip on the evolutionary screen. Through the mid-'80s, hip-hop recordings utilized entirely live funk rhythm sections. In the late '80s, this was replaced by electronic drums and synthesizers. And even now, as sampling moves into its third or fourth year of popularity, it is being superseded by live music. When I first licensed "Impeach The President" in 1986, it was for its excellent funk rhythm section; and now, as scores of rappers begin to use live rhythm sections, the circle is being completed.

In the March issue of *Source* magazine, Dan Charnas predicted

"a nightmarish feeding frenzy of litigation" over sampling, and indications are that at least one major is adopting rigid boilerplate contractual language as a reaction to these fears. But if this becomes a trend, hip-hop product will simply find other channels of distribution, and the first beneficiaries will be

the licensing agencies and major-owned indies whose legal staffs have mastered the art of licensing samples quickly and expeditiously. Had that same degree of efficiency been applied to my requests for a license, the matter could have been settled much sooner

and at less expense than was the case.

While some labels may avoid sampling specific sounds such as recognizable drum beats in order to prevent litigation, rap creators will not be inhibited. Some independently owned labels will continue to put out recordings containing less precisely defined samples, such as individual high-hats and snares, and let the chips fall where they may.

Hip-hop started as an outlaw music, and labels in those early days were run by entrepreneurs who were often as freewheeling as the artists. To this day, I find that to survive as an independent, one has to throw stones even while accepting that one lives in a glass house. Rap is simply too much of a juggernaut to let anything stand in its way.

Univision Plays Key Role In Breaking Acts New Owners Should Keep Commitment To U.S. Programming

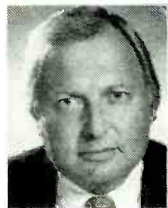
BY FRANK WELZER

I read with great interest of Hallmark's recent sale of Univision to A. Jerrold Perenchio, Televisa and Fenevision. In one news report, Mr. Perenchio was quoted as saying that he had no intention of changing the management, programming, or direction of Univision.

Perenchio's intentions are significant because Univision—as well as Spanish television in general—has provided domestic music programming that has not only dramatically helped the U.S. music industry, but has also given U.S. Hispanics their own television. In short, most U.S. Hispanic TV viewers would rather watch domestically programmed music shows than their foreign counterparts.

In the past few years, Sony Discos album sales have soared to a large degree because our company has been able to break Hispanic-

American artists living in the U.S. and Puerto Rico. A key to this success has been the exposure that this new generation of Hispanic-Americans and Puerto Rican artists has received on popular Spanish-language entertainment pro-



WELZER

grams that are programmed especially for the diverse tastes of the U.S. Hispanic viewer. U.S. Spanish-language television networks, including Telemundo and Univision,

have played an increasingly important role in the success of most of our recording artists, primarily through entertainment shows and promotional campaigns.

But, most important, Spanish-language networks have been instrumental in establishing an au-

thentic Hispanic-American form of entertainment, in part by exposing Hispanic-American acts on widely seen programs such as "Sabado Gigante," "Tu Musica," "Estrenos Y Estrellas," "Cristina," "La Buena Vida," and "Hola America."

Univision has been a leader in developing top-rated entertainment shows that cater to a broad cross-section of Hispanic-Americans. It is Univision's commitment to increase its local programming that has helped the network to increase its viewership—and influence Hispanic-American viewers.

I earnestly hope that the new owners of Univision appreciate and clearly understand the enormous impact that Univision has had on the Hispanic-American cultural scene and will continue the trend to more local programming.

Frank Welzer is president of Sony Discos, based in Miami.

LETTERS

NO COMMENT IS COMMENT

I am writing to see if anyone in the industry shares my deep disappointment with the segment of MTV's "Concert For Life" preview show in which Kurt Loder sat silently while Slash of Guns N' Roses complained about gay activists' opposition to his band's participation in the AIDS benefit. There was no acknowledgment that this opposition was a response to blatant homophobia in a GN'R lyric, and Slash didn't show an ounce of remorse for those hateful words. Instead, he dismissed the activists' viewpoint as counterproductive and then went on to suggest that they actually threatened the safety of the band at Wembley Stadium!

I doubt that a few hundred sign-wielding protesters could threaten as much danger as touring bands face every night from soused fans armed with cans and bottles. Slash's whining appeal for sympathy was nothing more than an underhanded anti-gay attack that sent the wrong message to young people in the MTV audience. It was insulting to hear him portray himself as a victim just a few minutes before the start of a concert designed to promote AIDS awareness and dedicated to the memory of Freddie Mercury, a man who never felt safe to reveal his sexuality to his fans. Loder should be embarrassed for failing to respond with a single tough question. And shame on you, MTV, for airing this trash at the most inappropriate moment.

Phil DiMauro
New York

LISTENER FEELS IGNORED

In 1984, I began following the charts on WPLJ New York. "American Top 40" was my bible. Although top 40 stations then featured wider playlists than they do now, there were still some national hits on "AT40" that I couldn't hear anywhere else: Only "AT40" would play the Scorpions' "Rock You Like A Hurricane" or Icicle Works' "Whisper To A Scream," and only "AT40" would give me a sense of how these tunes were faring across the country.

I've been reading *Billboard* for more than five years, and I'm no longer as naive about the music business as I was then. But Shadoe Stevens' statements on your Commentary page (*Billboard*, April 25) disgust me nonetheless. Responding to the show's switch last November to a playlist based on the *Billboard* Top 40 Radio Monitor, Stevens makes the claim, "'AT40' did what any smart company would have done: We listened to our customers and modified our product to serve their needs."

Well, Shadoe, who are your "customers," anyway? If we little ol' listeners hadn't kept listening, your precious radio programmers wouldn't have kept renewing your

program. And, in a radio world that is becoming ever more fragmented, we depend upon shows like the old, Hot 100-based "AT40" to give us an accurate account of songs that are receiving both airplay and singles sales. If our local station isn't playing "Mind Playing Tricks On Me" or "Smells Like Teen Spirit," where else are we going to hear them? (And you wonder why we turn on MTV!)

Chris Molanphy
Co-Editor In Chief
Nadine Magazine
Yale Univ.
New Haven, Conn.

RECOGNIZING INDIVIDUALITY

I just wanted to take the time to thank you for Timothy White's insightful and thought-provoking piece on John Trudell's "AKA Graffiti Man" in *Billboard* ("Music To My Ears," May 9). As a 15-year veteran of this business and one who has seen companies rise and fall with various trends all too often, it is important that we all take time out to recognize *individuality* even if it does not lead to widespread commercial success. Moral vision is, after all, what music is about and why so many of us baby boomers got into this business—to find a home for our personal beliefs and a way of communicating them to the world. You've reminded us how far off the beaten (and now overgrown) path we've strayed. Thank you.

Jane Berk
VP of Marketing
Chrysalis Records
New York

ROCK HALL NEEDS FANS

I thoroughly enjoyed Jeff Tamarkin's Commentary on the Rock and Roll Hall of Fame (*Billboard*, Feb. 22). For a few years now, I have been a fan of his clear, focused, and thought-provoking writing in *Goldmine*.

Many rock fans have strong opinions about every aspect of the Hall of Fame, and Tamarkin has almost single-handedly created a forum for their dialog. As one of those "passionate and dedicated" music lovers who has been attempting for a while to make my voice heard, I am thrilled that *Billboard* is encouraging my participation!

Moody Nancy
Bellmawr, N.J.

WHY TERM LIMITS?

Irv Lichtman's fine article on older songs falling into public domain (*Billboard*, May 9) got me thinking: Just what is the justification for accepting any term limit at all on the ownership of intellectual property? Don't rights to tangible property adhere in perpetuity (except where they conflict with government rights of eminent domain)?

Billy James
Los Angeles

"IF YOU DON'T LIKE THE BLUES, YOU GOTTA HAVE A HOLE IN YOUR SOUL."

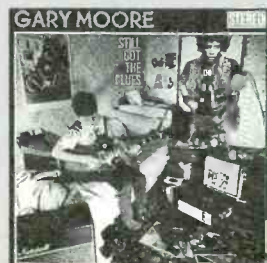
— WILLIE DIXON



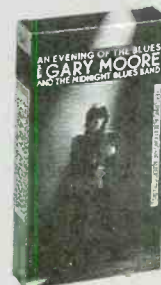
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Court: 'Nasty' Not Nasty After All

Ruling Affirms Strong Test For Obscenity

■ BY BILL HOLLAND

WASHINGTON, D.C.—According to First Amendment experts, the May 7 decision by the Eleventh Circuit U.S. Appeals Court of Florida that 2 Live Crew's recording "As Nasty As They Want To Be" is not obscene should set an important legal precedent for sound recordings. The ruling, which parallels past decisions involving other media, says no musical sound recording can be declared obscene unless it meets the three-pronged test for obscenity set by the Supreme

Audio Recording Bill Expected To Pass In Summer

WASHINGTON, D.C.—Just-completed action on Capitol Hill makes it likely that the Audio Home Recording Act will be passed by Congress this summer, in time for hardware and software manufacturers to introduce DCC and other digital formats to the U.S. consumer marketplace this fall.

Approval by the full Senate is expected imminently, and the markup of the bill by a key House subcommittee last week cleared the way for consideration by the full House of Representatives.

The movement comes as a relief to the music and electronics industries. Companies in both fields had begun to worry that the slow progress of the bill through Congress might upset the carefully laid plans of hardware manufacturers to debut their DCC and mini-disc machines in the U.S. in September and November, respectively, in conjunction with software releases from U.S. labels.

Electronics industry sources note that passage of the bill will enable them to avoid a situation reminiscent of the fatal "no royalty/no records" DAT debacle of 1990.

Senate Judiciary Committee staffers have completed their committee report on the bill, and it will go to the full Senate this week.

"We're real hopeful," says Jennifer Bendall, the Recording Industry
(Continued on page 77)

Court in the Miller v. California case.

The experts add that the case affirms the Supreme Court's dictum that a work "as a whole" must be considered in an obscenity trial, not just the lyrics in a music-and-words sound recording.

Washington First Amendment lawyer Timothy Dyk says, "The Supreme Court set the standards and they were easily applied in this case. A work may be offensive to some, but that's not enough. It has to be proven the work has no artistic merit, and that wasn't the case here."

The case of the "Nasty" album began in 1990, when Judge Jose Gonzalez Jr. of the U.S. District Court for the Southern District of Florida declared the record obscene after he was consulted by Sheriff Nick Navarro of Broward County. Publicity about that ruling had a major nationwide impact on retailers, who feared they might be held legally liable for selling records with explicit lyrics.

In making its ruling—the first such decision in U.S. history involving a sound recording—the appeals court held that Navarro had failed to prove obscenity under either criminal or civil law because he had no evidence except for the tape itself.

According to the appeals court, Judge Gonzalez relied on his own understanding of the three-prong test, rather than using expert witnesses.

The appeals court found that the judge alone could not determine the work had "no serious artistic value" simply by listening to the record.

"It makes it clear that you can't isolate the lyrics, that the work has to be judged as a whole," says David Leibowitz, executive VP and general counsel of the Recording Industry Assn. of America. "That can certainly have an important legal precedent."

Chuck Ruttenberg, a Washington attorney who has worked with the National Assn. of Recording Merchandisers and the Video Software Dealers Assn. on a variety of First Amendment issues, agrees.

Ruttenberg says, however, that the case is not binding on another appellate circuit, and that a judge in another circuit "could conceivably come up with another ruling" in a future case. If such a "split" were to occur, Ruttenberg says, the case would go to the U.S. Supreme Court.

Lawyers also made clear that the ruling did not address whether the "Nasty" case should have been judged by criminal standards (obscenity proved "beyond a reasonable doubt" from a "preponderance of the evidence") or less severe "clear and convincing evidence" civil standards.

Leibowitz says that the appeals court ruled it need not decide because the sheriff failed to carry his burden of proof for obscenity in either case.

U.K. Indie Chart Saved From Major Invasion

Revamped Listing Excludes All Mainstream Music

■ BY JEFF CLARK-MEADS

LONDON—The decadelong debate over the criteria for the British independent charts—the most influential listings of their kind in the world—has been settled. For the moment.

The U.K.'s Chart Supervisory Committee has agreed that eligible records must have indie distribution and be "broadly of the indie genre." This means that, for a yearlong experimental period, mainstream pop, rock, and dance will be excluded from the listings. Previously, all indie-distributed product was eligible.

The decision follows the withdrawal of a plan to open the listing to any music defined as being of the indie genre (Billboard, March 28). That

scheme, presented and promoted by the council of the British Phonographic Industry, a body dominated by the major record companies, would have ended the indie-distributed labels' monopoly of the chart. The BPI's proposal was strongly resisted by the indie sector.

In the two months since the BPI decided not to pursue its original course, a wide-ranging series of discussions have been held on the future of the indie chart. Those talks came to a head May 8 at a meeting of the Chart Supervisory Committee of Chart Information Network (CIN), the company that oversees production of the charts from data compiled by Gallup. The committee consists of three representatives from both the



Saturday Night Diva. Recording artist Annie Lennox is congratulated backstage after her American television solo debut on "Saturday Night Live." Lennox performed her current single, "Why," and "Legend in My Living Room," both from her Arista album "Diva." Shown, from left, are manager Simon Fuller; Lennox; "Diva" producer Stephen Lipson; Arista president Clive Davis; and Arista senior VP Jack Rovner.

Virgin Retail's U.S. Foray To Take Flight Via L.A. Launch

■ BY ED CHRISTMAN

NEW YORK—Virgin Retail's long-anticipated invasion of the U.S. will begin this fall in Los Angeles, according to chain founder Richard Branson.

Eventually, Branson says, he hopes to have stores in every U.S. city that his Virgin Atlantic airline flies to.

"Generally speaking, [Virgin Retail] has left America alone while it has concentrated on other markets," Branson notes. Virgin has a total of 30 megastores in the U.K., Europe, Australia, and Japan. But now the time is ripe for expansion into the U.S., he adds.

Virgin has chosen Los Angeles as its port of entry into the U.S. because "the record store scene in Los Angeles is disappointing," Branson says. "Tower [Records in West Sacramento, Calif.] has a big reputation, but the L.A. store is really quite small and it lacks parking."

So Branson says his goal in Los Angeles is to get a store that takes in 30,000 square feet, with lots of parking. "We think there is a need for a store like Virgin in Los Angeles," he says.

Currently, Virgin is looking at two sites, and Branson says he expects a decision to be made in the next couple of weeks. Branson says the Virgin store will "get the biggest volume of any store that is [in Los Angeles] or we have made a mistake." He estimates the store should at least exceed \$20 million a year in sales.

Branson declines to discuss future expansion plans for the U.S. "We will get the L.A. store up and running and use it to learn about the American retailing scene before we move
(Continued on page 79)

record company and record retail sectors, one from the BBC and a CIN chairman.

CIN chief executive Adrian Wistreich says the revised chart will be "under review for the first year." He adds, "If it is not working, we will change it." The listing is intended to be more marketable than was its predecessor, and Wistreich says it will be deemed to be not working "if the media don't like it." He adds, "If the [record] industry is up in arms about it, that will be another problem."

The new, weekly indie listing is currently being collated but will not be generally published until mid-June. Wistreich says of the selection process, "Nothing will be excluded
(Continued on page 81)

Billboard Announces Series Of Editorial Staff Changes

NEW YORK—Five Billboard veterans will be taking on new responsibilities in a series of key editorial staff changes.

In the first of the changes, Phyllis Stark is promoted to radio editor, effective immediately.

The rest of the moves are effective July 1. They are as follows:

- Thom Duffy is named to the new position of international deputy editor.
 - Melinda Newman succeeds Duffy as talent editor.
 - Deborah Russell succeeds Newman as music video editor.
 - Paul Verna takes over Newman's duties as co-editor/album reviews.
- "Phyllis Stark is one of the most sagacious radio journalists in the business," says Billboard editor in



STARK



DUFFY



NEWMAN



RUSSELL



VERNA

chief Timothy White, "and her new position will be part of an expanded commitment to feature coverage of all aspects of radio during a time of evolution and fresh thinking in that industry. And, as with Phyllis, these other important changes reflect a dramatic determination at Billboard to ensure that some of our most gifted and experienced editors can maximize their strengths in reporting on

music and home entertainment in the '90s.

"Thom Duffy joined Billboard as talent editor in March 1989," White continues. "Duffy's new position is being created as part of an ongoing effort to expand Billboard's coverage of the global music, retail, and radio industries. After laying the groundwork for this new beat in New York, Duffy will be transferred to the Lon-

don office in January 1993."

Newman will assume all of Duffy's previous responsibilities, overseeing the pop and rock pages of the Artists & Music section and writing a weekly music column. Newman joined Billboard in November 1988 as an associate editor and has been music video editor since August 1989. She is based in New York.

Russell will take over as editor of the Music Video section, while continuing in her current duties of writing the weekly Grass Route column
(Continued on page 77)

Windham Hill, BMG Expand Deal To Joint Venture

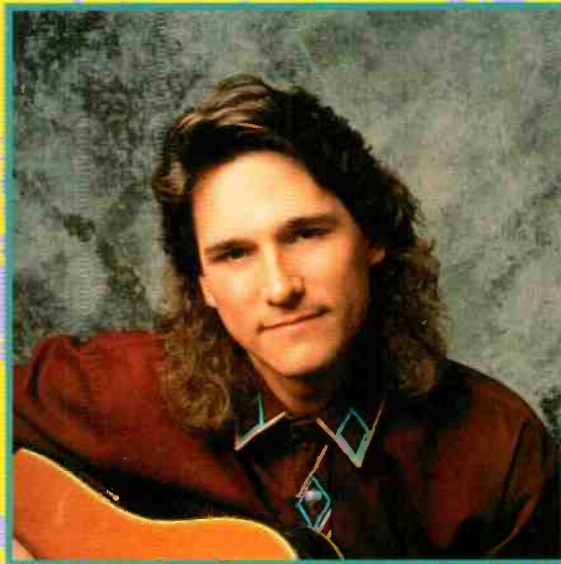
NEW YORK—Windham Hill Productions and the Bertelsmann Music Group have expanded their longstanding distribution agreement into a joint venture, according to a BMG statement.

Under the long-rumored deal, BMG has acquired an undisclosed percentage of the eclectic Palo Alto, Calif.-based label, which was formed in 1976 as an outlet for the instrumental recordings of guitarist Will Ackerman and later developed into a new age powerhouse,
(Continued on page 73)

BMI ACM WINNERS



DIAMOND RIO
Top Vocal Group



BILLY DEAN
EMI-BLACKWOOD MUSIC, INC., Publisher
Somewhere In My Broken Heart
Song Of The Year
Top New Male Vocalist



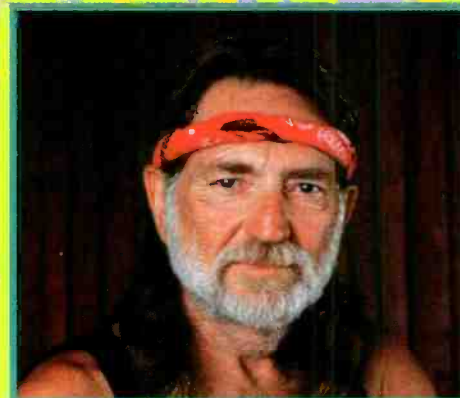
BROOKS & DUNN
Top Vocal Duet
Top New Vocal Duet Or Group



SCOTT HENDRICKS
Producer
Don't Rock The Jukebox
Single Record Of The Year
Album Of The Year



KEITH STEGALL
Producer
Don't Rock The Jukebox
Single Record Of The Year
Album Of The Year



WILLIE NELSON
Pioneer Award



JOHN JORGENSON
Instrumentalist - Guitar



MATT ROLLINGS
Instrumentalist - Keyboard



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GERRY HOUSE
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I.R.S. Reassessing The Alternatives *Leaner Label Intends To Reclaim Market Niche*

BY THOM DUFFY

NEW YORK—I.R.S. Records, which set the pace for alternative rock in the '80s with acts ranging from R.E.M. to Fine Young Cannibals, is out to reclaim its place in that genre after suffering costly losses from a push into the top 40 market.



COPELAND

I.R.S. chairman Miles Copeland and label president Jay Boberg say a recent restructuring at the label—including the dismissal last month of 13 of the label's more than 50 employees—will allow the company to refocus on its traditional strength at breaking new

acts through alternative channels. That strategy is currently paying off for Concrete Blonde, whose I.R.S. album "Walking In London" has been on The Billboard 200 for the past nine weeks.

Meanwhile, the I.R.S. executives note, they are reaping financial gains from the return to the label's control of the catalogs of R.E.M., the Go-Go's, and others outside North America in the past year. The catalogs are still owned by A&M Records in the U.S. and Canada.

Despite its cold spell on the pop charts, Copeland says, I.R.S. Records and its artists have also benefited from the continuing strength of his other companies, such as I.R.S. Publishing and his film company, I.R.S. Media, which together have gained a high rate of placement of artists' ma-

terial in film soundtracks. I.R.S. acts also benefit on the touring front from Copeland's ownership of the U.K. booking agency Prestige Talent and his relationship in the U.S. with Frontier Booking International, founded by his brother Ian Copeland, which is now part of Intertalent in Los Angeles.

With offices in Paris, London, and Amsterdam, Copeland says his Los Angeles-based label is well-positioned to take advantage of the worldwide distribution clout of EMI Music, which owns 50% of I.R.S. and distributes it worldwide. Former Wall Of Voodoo front man Stan Ridgway, for example, has sold 250,000 albums in Germany and the Cramps have moved 100,000 units in England, five times their U.S. sales to date, he says. (Continued on page 81)



Three days prior to his live TV debut on "Saturday Night Live," Bruce Springsteen introduced his new band with a private show for Columbia Records executives and guests at the Bottom Line in New York, his first performance at that club since his "Born To Run" showcases in 1975. Photographer Peter Cunningham, who caught Springsteen on that stage 17 years ago, returned to photograph the show. Pictured, from left, are guitarist Shane Fontayne, drummer Zachary Alford, Springsteen, bassist Tommy Simms, and keyboardist Roy Bittan.

Big Attendance, Big Issues At Latin Music Meet

BY JOHN LANNERT

LAS VEGAS—Increased product awareness for Hispanic artists was the primary catch phrase as Billboard kicked off its third annual Latin Music Conference May 13 at Caesars Palace here.

The first day of the two-day confab featured two lively panels that centered on the marketing of Hispanic music to alternative markets, plus Anglo-Hispanic retail cross-promotion. Spirited showcases were delivered by RMM's hyper-emotive chanteuse Yolanda Duke; the smooth Paraguayan harpist Roberto Perera, who records for Heads Up Records; and pop/rock group Amanacer, recently signed to Quality Records.

According to Billboard publisher Howard Lander, the conference drew a record 325 industry professionals, 25% of whom were non-Hispanic.

"I'm extremely pleased with the turnout," said Lander, who added that this year's conference attendance was 50% higher than the tally for last year's event.

Five preconference showcases were staged May 12, spotlighting SBK artist Jon Secada, Capitol/EMI Latin's Selena, and Sony Discos' Luis Enrique, Lisa Lopez, and Loco Mia.

In his opening conference remarks, Billboard's associate publisher Gene Smith announced that the newspaper would augment its coverage of Spanish-language radio in the Vox Jox section.

Eduardo Bautista Garcia, executive VP of Spanish licensing society Sociedad General de Autores de Espana, delivered a keynote address that focused on the flourishing Spanish-language Caribbean music scene. He (Continued on page 77)

'Mo' Money': Major Push A&M Plots Soundtrack Promo

BY JANINE McADAMS

NEW YORK—At a time when multi-artist, R&B-oriented soundtrack albums are garnering strong sales and media attention, Perspective/A&M Records is mounting a massive promotion campaign for the June 23 release of the "Mo' Money" soundtrack.

The album, the first soundtrack to be produced by top R&B music makers Jimmy Jam & Terry Lewis, accompanies "Mo' Money," the Columbia Pictures film written by and starring Damon Wayans and directed by Peter McDonald. Described as an action-comedy, the film opens nationally July 15 on 1,200-1,500 screens. Wayans is best known for Fox-TV's "In Living Color" and the

film "The Last Boy Scout"; McDonald's directing credits include "Graffiti Bridge."

Among the acts on the soundtrack: Luther Vandross, Janet Jackson, Color Me Badd, Johnny Gill, Ralph Tresvant, Sounds Of Blackness, Mint Condition, Big Daddy Kane, MC Lyte, Caron Wheeler, Bell Biv DeVoe, and Public Enemy featuring Flavor Flav. Jam & Lewis play most of the instruments on the 14 tracks, all of which were written specially for the film. The initial album shipment is set at 500,000 units.

The first single, "The Best Things In Life Are Free," is a hard-driving, up-tempo duet by superstars Jackson and Vandross with (Continued on page 79)

Thunder Road: Springsteen Stages Tour Of Europe, U.S.

NEW YORK—Launching a worldwide tour outside the U.S. for the first time, Bruce Springsteen, backed by a new band, will begin his first road show in four years next month in Stockholm. His U.S. arena tour will open July 23 in his home state of New Jersey.

Following the March 31 release of his two Columbia Records albums, "Human Touch" and "Lucky Town," Springsteen has recruited a new touring band, featuring Shane Fontayne of Lone Justice on guitar, Tommy Simms on bass, Zachary Alford on drums, and sole E Street Band veteran Roy Bittan on keyboards. The band played with Springsteen May 9 in his first live network TV appearance on "Saturday Night Live" (see The Beat, page 10).

Springsteen will tour for a month in Europe with shows announced for June 15 at the Globe in Stockholm; June 25-26, Festhalle, Frankfurt; June 29-30, the Bercy, Paris; July 2-3,

Plaza Toros, Barcelona; and five nights at Wembley Arena in London beginning July 6.

The U.S. tour will open at the Brendan Byrne Meadowlands Arena in East Rutherford, N.J., with five (Continued on page 81)

Summer Double-Bill Comes Up Metallica & Guns N' Roses

LOS ANGELES—After months of speculation, Guns N' Roses and Metallica have officially announced the bands' joint summer stadium tour, which will include Faith No More as an opening act on all dates.

The tour will ultimately comprise 20-25 dates, but GN'R guitarist Slash and Metallica drummer Lars Ulrich (Continued on page 77)

Kronos Foursome Enjoying A Double Chart Success

BY KEN TERRY

NEW YORK—With "Pieces Of Africa," its boldest plunge to date into world music, the Kronos Quartet has become the first group to reach No. 1 on both the Billboard classical and world music charts.

While Nonesuch, the string quartet's label, will not divulge sales figures, Peter Clancy, VP of marketing and creative services for Nonesuch, says he expects U.S. sales for "Pieces Of Africa" to enter the six-figure realm—a high number for a classical or a world music title. He also notes that, both here and in Europe, this is shaping up to be Kronos' best-selling record.

Even before the album's release, the 19-year-old Kronos was one of

the top-selling classical acts in this country. Eight of its albums have charted among the top 20 classical albums, and its previous pair of releases, "Black Angels" and "Piazzola: Five Tango Sensations," both reached No. 2 on that list. According to Carol Yapple, Nonesuch's director of media relations, those recent successes—both within the past 18 months—had much to do with the strong retail support for "Pieces Of Africa" when it came out in February.

Radio support has been fairly minimal, consisting mostly of college and some public radio play. (At least one commercial classical station, KKHI San Francisco, has also aired selections from the album.) And, although Nonesuch has some performance footage of Kronos, the group has not (Continued on page 25)



After a postconcert record signing and tailgate party, members of the Kronos Quartet celebrate their double No. 1's—on Billboard's Top Classical Albums and World Music Albums charts. Shown, from left, are Cory Connery, Elektra West Coast regional marketing manager; Kronos members Hank Dutt, Joan Jenreanaud, John Sherba, and David Harrington; and WEA L.A. field sales manager/special products David Lawrence-Kuehn.

Public Enemy Plans S. African Tour

Multi-Nation Trek Includes Township Date

BY ARTHUR GOLDSTUCK

JOHANNESBURG—South Africa will get its rudest awakening from its years under the cultural boycott when controversial rap group Public Enemy kicks off its "Tour Of Hell" Thursday (21) in Cape Town.

It is the first major tour of South Africa by an international act since Paul Simon's protest-marred visit in January, and it is likely to be no less controversial.

However, the 14-date tour will set new standards in an entirely differ-

ent way; Public Enemy has included a township concert—at Pretoria's black township Atteridgeville—as well as a concert in Mmabatho, capital of the Bophathatswana "Independent homeland" created under apartheid legislation.

Further, it is the first international tour to tap into an until-now hypothetical southern African tour circuit. Besides five South African venues, the tour will include Windhoek, capital of Namibia; Gaborone in Botswana; Bulawayo and Harare in Zimbabwe; and Lilongwe in Malawi.

The small Goodwood Stadium in Cape Town will play host to the first three performances from May 21-23, after which the tour moves to the 6,000-capacity Standard Bank Arena in Johannesburg for two concerts May 24-25, Village Green in Durban for shows May 26-27, Atteridgeville May 28, and Mmabatho May 29.

The group crosses the border May 30 for the Namibia show, followed by Gaborone May 31, Bulawayo June 2, Harare June 3, and Lilongwe June 4.

The final concert is still in doubt due to political upheaval in Malawi, where president-for-life Hastings Banda is facing the first serious challenge to his rule in 28 years.

But it is in South Africa where the most flak can be expected.

(Continued on page 67)



Platinum World. Warner Bros. executives present "Wayne's World" co-star Tia Carrere with a platinum plaque signifying sales of more than 1 million copies of the "Wayne's World" soundtrack, which reached No. 1 on The Billboard 200. Carrere recently signed a recording contract with Reprise Records and is working on her debut album. Shown, from left, are Michael Ostin, senior VP of A&R, Warner Bros. Records; Ted Templeman, senior VP/director of A&R, Warner Bros. Records; Carrere; Lenny Waronker, president, Warner Bros. Records; and Mo Ostin, chairman of the board, Warner Bros. Records.

Irwin Robinson's Mandate At Famous: Dramatic Growth

BY IRV LICHMAN

NEW YORK—Famous Music, the 63-year-old music publishing arm of Paramount Pictures, has a long-range blueprint for dramatic change under Irwin Robinson, just appointed to the newly created post of chairman/CEO.



ROBINSON

Robinson, for more than two decades one of music publishing's most respected and high-profile executives, officially joined the company May 8 after serving as presi-

dent/CEO of EMI Music Publishing Worldwide since 1987. He left that post March 31. Before joining EMI, he was president of the Chappell/Intersong Music Group U.S.A. when it was part of the PolyGram publishing group. He joined that company in 1977, following a major executive slot at Screen Gems-EMI Music.

With a more modest catalog than his prior associations, Famous is still positioned among the top 10 revenue earners among publishers, with a cat-

alog numbering at least 100,000 copyrights.

Robinson, a lawyer, reports to Paramount Pictures executive VP William Bernstein. His mandate from Bernstein and Paramount Communications' president/CEO Stanley Jaffe is to bring about dramatic growth and modernization at Famous. Among the priorities:

- The development of an acquisition philosophy—absent at Famous for many years, says Robinson—that

(Continued on page 77)

A New Song For Schuyler As RCA N'ville VP

BY EDWARD MORRIS

NASHVILLE—Citing the division's need for an executive who can strike a "balance between creativity and business," RCA Records president Joe Galante has appointed songwriter Thom Schuyler VP of the label's Nashville operations. Schuyler will assume the office in September.

Jack Weston, RCA/Nashville's

VP/GM, and Josh Leo, VP and head of A&R, will report directly to Schuyler (Billboard, May 16).

In the press release announcing the appointment, Galante calls Schuyler a "total executive," whose "reputation among songwriters, producers, publishers, and the general industry leadership is impeccable."

Schuyler, who freely admits he has no label-running experience, says the

job offer came as a total surprise. Galante called "out of the blue" just more than three weeks ago, Schuyler says, to see if he was interested in the position. That led to a one-hour meeting with Galante in New York to talk about where the Nashville operation stood and Schuyler's potential place in it.

"He was quite happy with the way things were running on a day-to-day basis," says Schuyler. "He just felt that after he left—although Jack and Josh were in their respective positions—that no one really played the role he used to play here."

Galante had witnessed the songwriter's executive abilities during Schuyler's occupancy of such posts as presidency of the Nashville Songwriters Assn., the Country Music Assn., and board member of Leadership Music.

(Continued on page 73)



SCHUYLER

BOWEN STICKS WITH LIBERTY; EYES CHRISTIAN, INT'L BIZ

NASHVILLE—Newly re-signed to a "long term" as president of Liberty Records here, Jimmy Bowen says his immediate plans are to break into the Christian music field and to take some of Liberty's acts to the international market.

"We want to buy a [Christian music] label—we don't want to start from scratch," he says. "We'll be working on that over the next 60 days."

Bowen contends that there's a massive market for Christian music if it is sold properly through music specialty stores: "There's got to be 75 million Christians in America—maybe more. And 85% of them or more don't go into Christian bookstores where that music's sold. So all you've got to do is make it available to them... If you get that music available, you can do tenfold what's being done now."

To assess the foreign markets, Bowen says he has sent Cindy Wilson, Liberty's new VP of international, on a swing through Europe to meet with other music executives.

Wilson is also consulting individually with the acts on Liberty's roster, Bowen reports, to determine which ones are serious about taking their music abroad. "Too many artists say they want it," he maintains,

(Continued on page 73)

EXECUTIVE TURNTABLE

RECORD COMPANIES. Sony Music France in Paris promotes **Jean-Claude Gastineau** to managing director and **Jacques Campet** to deputy managing director. They were, respectively, GM and director of finance/administration.

Victor Stent is named GM of PolyGram New Zealand. He was marketing director for the Asia/Pacific region at Virgin Retail.

Thom Schuyler is appointed VP of operations for RCA Records Nashville. He is a songwriter, chairman of the board of the Country Music Assn., and president of the International Songwriters Foundation. (See story, this page.)

David Linton is appointed VP of R&B promotion for the PolyGram Label Group in New York. He was national director of promotion for Reprise.

Miller London is named senior VP and GM of the urban music depart-



GASTINEAU



LINTON



LONDON



LAKE



HAYNES



GILLESPIE



FONTAINE



ALEXANDER

ment at A&M Records in Los Angeles. He was VP of marketing at RCA.

Charley Lake is appointed VP of pop promotion at Motown Records in Los Angeles. He was VP of pop promotion at EastWest Records America.

Relativity Records in Los Angeles promotes **Sarah Haynes** to VP of national promotion and **Jennifer Carr** to associate national director of media relations. They were, respectively, national director of promotion and media relations manager.

Chaos Recordings names **Geordie Gillespie** national director of alterna-

tive/dance promotion in New York and **Justin Fontaine** national director of promotion, West Coast, in Los Angeles. They were, respectively, national director of alternative/dance promotion at EMI Records and national director of top 40 promotion at Chrysalis.

Kim Halverson is promoted to national director of promotion/administration for Capitol Records in Los Angeles. She was manager of promotion/administration.

Sean Ross is appointed A&R manager at Profile Records in New York.

He was senior radio editor at Billboard.

Marc Zimet is named Northeast regional marketing director for Arista Records in New York. He was a sales rep at BMG in New York.

Restless Records in Los Angeles appoints **Ron Goudie** director of A&R. He was senior director of A&R for Enigma Entertainment.

PUBLISHING. **Irwin Robinson** is appointed chairman and CEO of Famous Music, Paramount Pictures' music publishing unit, in New York.

He was president and CEO of EMI Music Publishing Worldwide. (See story, this page.)

John Alexander is promoted to senior VP, creative, for North America, at MCA Music Publishing in New York. He was VP of talent acquisition, East Coast.

RELATED FIELDS. **Kristy Loveman** is promoted to director of marketing and sales publicity for MTV: Music Television in New York. She was manager of marketing and sales publicity.

Kiss Tells Of New Band Project

24th Album Is 1st Since Death Of Eric Carr

BY CRAIG ROSEN

LOS ANGELES—On "Revenge," the 24th and latest effort from hard rock warhorse Kiss, the band sounds revived and rejuvenated. But whatever you do, don't call the new Mercury Records album a return to its roots.

"If anything, I think it's a step forward," says vocalist/bassist Gene Sim-



The new Mercury album "Revenge" from Kiss—from left, Gene Simmons, Paul Stanley, Bruce Kulick, and Eric Singer—reunites the band with producer Bob Ezrin for its first release since the death of drummer Eric Carr last November.

mons, holed up with the other three members of the band in a Burbank, Calif., rehearsal studio. "It's a little dangerous to say Kiss is back to its roots. That infers slide guitars and blues and

white boys trying to do the Mississippi Delta, and it's nothing like that.

"We couldn't do 'Destroyer' now if our lives depended on it, because this is the '90s and we can't play those kinds of licks now," he adds. "We couldn't write 'Detroit Rock City' now, because it's a different time."

"Revenge" is the first Kiss album since the death of drummer Eric Carr, who died of complications from cancer following open-heart surgery in November. The album features "Carr Jam 1981," a solo with some newly overdubbed guitars that the band pulled from the vaults as a tribute to the late drummer. Carr also contributed backing vocals to "God Gave Rock 'N' Roll To You II," the updated Argent cover that was included on the "Bill & Ted's Bogus Journey" soundtrack on Interscope Records and that resurfaces on "Revenge."

"For us to talk about how Eric Carr's death has made us closer would be cheap," says vocalist/guitarist Paul Stanley. "It was a nightmare for us and it's hard for us to not acknowledge everything he did, but we buried him and mourned him and death shows you that life goes on."

Drummer Eric Singer, whose credits include work with Gary Moore, Black Sabbath, and Alice Cooper, is the latest addition to Kiss. "He came in at a very awkward time, because he came in to help out while Eric [Carr] was ill," explains Stanley. "Out of something re-

ally terrible came something really great . . . Eric did the kind of job that a band would do, as opposed to somebody who was just subbing."

It was "kind of a shitty way to end up progressing in my career," adds Singer, "but like Paul said, 'Life goes on,' and somebody would've had to take his place. I feel honored that it was me."

"Revenge" does include a return of sorts. It marks the reunion of Kiss with producer Bob Ezrin, whose credits include 1976's "Destroyer," one of the band's shining moments, as well as 1981's "Music From 'The Elder,'" a concept album that included songs co-written by Lou Reed, which is the band's worst seller and its only release not to achieve gold status.

"It was a matter of us seeing which Bob Ezrin this was, because we knew

(Continued on page 14)



Brothers In Arms. INXS headlined "The Concert For Life" before more than 100,000 people in Centennial Park in Sydney, raising more than \$1.5 million for AIDS and cardiac disease research and hospices. Joining INXS on the bill were Crowded House, Jimmy Barnes, Diesel, Jenny Morris, Noiseworks, Ratcat, and Yothu Yindi. INXS will release its next Atlantic Records album, "Welcome To Wherever You Are," June 23. Pictured, from left, are Noiseworks lead singer John Stevens, Barnes, and INXS' Kirk Pengilly and Michael Hutchence.

Springsteen Delivers Rocking 'SNL' Set; Ephraim Lewis Launch; Songwriters Tour

LIVE PROOF: On the stage of "Saturday Night Live," at moments past midnight, **Bruce Springsteen** paced restlessly, striking spare chords on his Fender, waiting to play for the first live television audience of his career. Then came the stage manager's shout, "Ten seconds!" the intro from **Tom Hanks**, and ignition.

Much has been said in the press in recent weeks of Springsteen's decision to play "SNL" as a promotion to bolster the sales of his two new Columbia Records discs, "Human Touch" and "Lucky Town," as if that is such a shock. In today's fractured and frantic pop marketplace, to borrow Bruce's line, when it comes to luck, you make your own. And tearing through three tunes on live TV isn't a bad way to roll the dice.

Rather than explore what these songs say to Bruce's audience today, however, recent press coverage has focused on the horserace of chart positions that in fact, under SoundScan, have accurately shown less fevered sales for many veteran rockers with older fans, including Bruce. It's amusing to note that when Springsteen exploded into the top 10 with "Born In The U.S.A." eight years ago, conventional press wisdom declared he wasn't the same Boss and his appeal wasn't what it used to be. Now he has released two uncompromising discs that have strayed from the top 10. And press wisdom says he isn't the same Boss and his appeal isn't what it used to be. He can't win—but he's not playing the game.

If Springsteen is worried about lagging chart numbers, or is at odds with his record company over sales of his discs, he didn't show it in the days prior to his live TV debut—staging a secret show for label execs and select guests at New York's Bottom Line, lifting a few glasses with Columbia prez **Don Jenner** at a dinner in his honor, and finally delivering a raw and rocking "SNL" set.

As the studio crowd braced for his second song, someone yelled out "Rosalia!" Bruce teasingly rang out the opening riff of that warhorse. But when the cameras came on, he launched into his new single, "57 Channels (And Nothin' On)," adding pointed soundbites from **George Bush**, then segued into the affirmation of "Living Proof," looking straight offstage at wife **Patti Scialfa** as he sang. Off camera, he spread his arms and leapt from the stage after he finished.

The day after the "SNL" broadcast, I sought reaction to the show from friends around the country, outside the

music business. Some illustrated the challenges even Springsteen faces in reaching older fans. A 40-year-old insurance exec in Connecticut, the father of two, conceded he had other priorities besides tuning in to the late-night set. "Like sleep," he joked. The depth and intensity of Springsteen's discs demand two things many of these fans can little spare in their lives today—time and energy.

But listen to a 19-year-old college student from Virginia: "If anybody saw him [on 'SNL'], they would have to re-evaluate what they thought of Bruce Springsteen. It was like he had this great alternative rock band backing him up." And in Chicago, a fervent 33-year-old fan watched with eight friends. "When he said, 'We'll see you [on tour] this summer,' it was like, 'YES!'" (See tour details, this issue.)

Somewhere around 2 a.m., Springsteen showed up at the "SNL" cast party with Scialfa and, appropriately on this Mother's Day morning, Patti's mom. Munching french fries and greeting friends, he sounded pretty psyched himself about the upcoming tour, declaring, "It's gonna be ripping."

ON THE BEAT: The sensual, introspective soul of Britain's **Ephraim Lewis** recalls latter-day **Marvin Gaye** with an atmospheric edge on his Elektra Entertainment debut, "Skin," which bows May 29. Elektra chairman **Bob Krasnow** hosted a meet-and-greet for Lewis in New York prior to his first single, "It Can't Be Forever," getting a multiformat launch . . . The next installment of the "In Their Own Words" songwriter tour opens Sunday (17) at the Birchmere in Alexandria, Va., with a stellar lineup: **Don Dixon**, **James McMurtry**, **Marshall Crenshaw**, **David Halley**, and **Jules Shear**. Meanwhile, the Bottom Line in New York hosts its monthly "In Their Own Words" show Thursday (21), with **Billy Falcon**, **Nicky Holland**, **Ric Ocasek**, and **Lloyd Price** . . . **Michael Kamen** has collaborated with **Eric Clapton** and **Sting** for a single, "It's Probably Me," for the upcoming soundtrack of "Lethal Weapon III" . . . An updated version of "The Message," the landmark 1982 rap hit from **Grandmaster Flash & the Furious Five**, has been recorded by Imago Records artist **Nikolaj Steen**, who wrote new music and collaborated with original rapper **Melle Mel**, who penned updated lyrics for the disc, due in July . . . The North American Concert Promoters Assn., under newly re-appointed executive director **Ben Liss**, has relocated to 1622 North 41st St., McLean, Va. 22101-3347.

Peter Murphy Moves Further Out Of The Black On New Set

BY BARBARA DAVIES

NEW YORK—With each of his albums since departing art-rock act Bauhaus in the mid-'80s, Peter Murphy has taken another tentative step away from his image as a godfather of the gothic rock set.

His fourth album for RCA/Beggars Banquet, "Holy Smoke," which debuted last month on The Billboard 200, finds Murphy ready to leave behind his Bauhaus era, but not quite prepared



MURPHY

for a leap into the mainstream. Though he is still wearing black, Murphy says "Holy Smoke" is a happy album, full of references to love. "It's light," he insists.

The songs on the new album were written "for the songs' sake," he says, but he also explains he was very much aware of an industry suggestion that this album be "the one."

"Whatever that means," Murphy says. "A lot of people were projecting what I should be. I spent my time concentrating on not letting that be my Achilles heel. Not that the music needn't be commercial," he adds.

"The Sweetest Drop," the album's first single, has hit the top five on the

(Continued on page 14)

Loews Mixes Movies & Music Offers Free Die Warzau CD-5

NEW YORK—The Loews Theatres chain, stepping up its cross-promotional ties with record companies, is offering moviegoers in five major markets free copies of a new CD-5 single, "Never Again," by Atlantic/Fiction artist **Die Warzau**. Similar promotions with artists on other labels are expected to follow.

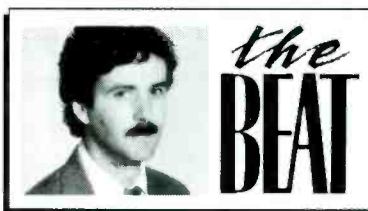
Loews previously was involved with the launch of Michael Jackson's "Dangerous" album, showing a 30-

second video teaser before feature films at its theaters.

"The record buyer is the moviegoer and it's insane not to tap into that," says Loews spokesperson Pam Henning.

In the Die Warzau promotion, which began May 1 in New York, Chicago, Boston, Dallas, and Cincinnati, moviegoers receive the CD-5 with the purchase of a large popcorn and soda.

(Continued on page 15)



by Thom Duffy

ARTIST DEVELOPMENTS

GAINES ADVANTAGE

On "Hero In Me," the lead track from his debut album for Chrysalis Records, singer/songwriter Jeffrey Gaines examines the narrow mindsets he finds in contemporary society from many angles. He sings of a man who prizes security at all costs and a woman whose relationships are "all neatly arranged, down to religion and race." And then he gets to himself: "And as I grow older, so many places I've never been, Time's tapping my shoulder, I hope it's never too late to begin."

"I like to look at a situation from a number of perspectives," Gaines says of his songs. "You find that people go through the same kinds of things, and they think about character, the what-am-I-made-of question, in the same ways. I'm observing things about humanity, but I'm talking about me, too."



GAINES

Gaines accomplishes a fair amount of self-revelation on his self-titled debut, which was produced by Richard Gottehrer (Joan Armatrading, the Judybats). There are songs about the numbing conformity of school ("Headmaster Of Mine"), the responsibilities of parenthood ("Didn't Wanna Be Daddy"), questions about random violence ("Why"), and a woman's right to have an abortion ("Choices").

Yet there is nothing heavy-handed about his treatments. Gottehrer recalls that he sensed a "powerfully human" approach right away: "The first time I heard Jeffrey, it was overwhelming. This isn't hype—I've been paid already. There was no doubt he was special, that this was sincere and honest writing with the ability to break through the cynicism."

Gaines grew up in Harrisburg, Pa., and moved to Philadelphia in 1988, when he chose a solo career over the job of front man in Capitol Records act Maggie's Dream. He began writing songs that were more spiritual. And he worked on his stage presence as a solo artist, accompanying himself on guitar. And, he says, he did not worry that the audience for this music was primarily white.

"People say, 'You don't sound black.' And I reply, 'Nobody told me what black sounded like.' And yet there are plenty of things in my songs that are common in black culture. I'll have people saying things like, 'Go ahead, I know what you mean,' the way they do at church."

Gaines' debut was launched by Chrysalis' parent company, the EMI Records Group, with showcases from New York's Bitter End to the MIDEM conference in Cannes earlier this year. Now with the album track "Hero In Me" gaining momentum at modern rock and album rock formats, Gaines is the opening act on Melissa Etheridge's current tour.

TOM MOON

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NEWSLINE

On The Road: The Cure Begins Tour, Slaughter & Osbourne, Connick, Cole

The **Cure** opened its summer tour of the U.S. with a sold-out date May 14 at the Providence Civic Center in Rhode Island after its new Fiction/Elektra album "Wish" bowed at No. 2 on The Billboard 200. . . . After debuting in the top 10 on The Billboard 200 with its new Chrysalis album "The Wild Life," **Slaughter** is set to join the **Ozzy Osbourne** and **Ugly Kid Joe** bill that opens June 3 at the Winnipeg Arena in Manitoba. Meanwhile, Ugly Kid Joe guitarist **Roger Lahr** has split from the group and has been replaced by **Dave Fortman**. . . . After tour legs in Japan and Australia, **Harry Connick Jr.** came back home for a U.S. summer tour that opened May 8-10 at the San Diego Civic Theater. . . . **Natalie Cole**, on her first U.K. tour since her "Unforgettable" Grammy sweep, plays the Royal Albert Hall in London Tuesday (19). . . . Charisma guitar ace **Gary Moore** is booked to play the Universal Amphitheater in Los Angeles Wednesday (20) and the Beacon Theatre in New York May 27 behind his current disc, "After Hours". . . . **Simply Red** plans a short U.S. tour behind the international success of its "Stars" album, opening Tuesday (19) at the Warfield Theater in San Francisco. . . . **Rush**, in the third leg of its U.S. tour behind its current Atlantic Records disc "Roll The Bones," plays Thursday (21) at the MidSouth Coliseum in Memphis with **Mr. Big** as opening act. . . . Other tour openings: **Alien Sex Fiend**, Monday (18), at the El N' Gee, New London, Conn., backing its new World of Hurt/Mechanic Records disc "Open Head Surgery," with special stage effects by Image Animation; **Lynyrd Skynyrd** 1992 and **38 Special**, Thursday (21), at the Merriweather Post Pavilion, Columbia, Md.; **Skinny Puppy**, Friday (22), at Chicago's Vic Theater, coinciding with the release of the techno-rock act's "Last Rights" album on Capitol; U.K. modern rock act **Curve**, May 27, at St. Andrews Hall, Detroit, as Charisma Records ships "Horror Head" as the new single from the band's "Doppelganger" album.

Deals: Mudhoney To Warner Bros.

The latest Seattle buzz band to jump from Sub Pop to a major label is **Mudhoney**, represented by Cahn & Saltzman in Oakland, Calif., which has closed its deal with Warner Bros. A fall debut is expected. . . . The reunited members of **Big Country** have been signed in the U.K. by Chrysalis-affiliated Compulsion Records by **Chris Briggs**, who originally signed the band a decade ago as A&R chief at Phonogram. . . . North Carolina's **Copperhead** has signed with Mercury Records and is recording its debut disc with Southern rock veteran **Tom Dowd**. The band's new label affiliation was previously reported incorrectly. . . . MCA/Radioactive Records act **Live** to the William Morris Agency for booking. . . . Epic artist **Gregg Alexander** to independent publicist **Ellen Zoe Golden** in Los Angeles. Golden recently split from Set To Run P.R. and can be reached at 310-556-4083.

Venues: Apollo Takes Ticketmaster

Harlem's historic Apollo Theater is the newest computerized ticket outlet for Ticketmaster, which now has 170 outlets in the New York metropolitan area. . . . Pittsburgh concert promoter DiCesare Engler Productions and Thom Greco of Factory Concerts have announced the opening of the Bud Light Amphitheater at Harvey's Lake, five miles outside of Wilkes-Barre, Pa., with reserved seating for 4,000. . . . As part of a \$2 million renovation, the New Pine Knob amphitheater in Auburn Hills, Mich., has improved barrier-free seating areas and sight-lines for disabled patrons, set up a sound-enhancement system for hearing-impaired ticketholders, and installed 3,000 padded seats.

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KISS TELLS

(Continued from page 10)

which Kiss it was," Stanley says.

To find out, Kiss recorded "God Gave Rock 'N' Roll To You II" with Ezrin. The track also marked the first time the band recorded with Singer. The song became a U.K. hit and paved the way for "Revenge."

In recording the album, Kiss took a less studied approach this time around, says lead guitarist Bruce Kulick, who has been with the band since 1984. "It's like the guitarist from hell," he says. "It's much more aggressive. We spent more time getting the kind of guitars that aren't thought about, but are from the balls."

Advance promotion for the release of "Revenge" also included a return to the clubs. On April 23 the band kicked off a 10-city club tour instead of the usual series of industry-only listening parties.

"It's real funny that a listening party includes everybody except the people who you ultimately want to hear you," says Simmons. "So to us the perfect listening party was to go play for our fans and to make it small enough so that it's special and the people who get in are real die-hards."

Anticipation of the album's release proves Kiss is still a hot commodity. KQLZ (Pirate Radio) Los Angeles jumped on "I Just Wanna" in early April and it became a hot request before the station received a cease-and-desist order from PolyGram, Mercury's parent, which was unhappy that the station pre-empted the release of the album's first single, "Unholy."

"That just says that we're going into this with guns blazing," Stanley says. "There's bullets in every chamber."

PETER MURPHY

(Continued from page 10)

Modern Rock Tracks chart. But Murphy says most of "Holy Smoke" rolls against current music trends.

"The album is quite radically unfashionable," he says. "It's not dance, it's not rock. I think people are rather confused and don't know how to market it. That's given me the opportunity to give advice, ranging from what records to release and in what order."

Even though Murphy is taking a greater interest in the direction of his career, he says it has been difficult trying to shake off his past. Despite his wish to leave his "gothic" image behind him, that is the thing most celebrated about him. Almost every article written about Murphy mentions his somber demeanor or makes some reference to him as vampirelike.

But those who would dismiss Murphy as humorless aren't getting the whole picture. On "Holy Smoke," he pokes fun at himself in lyrics and, in the most obvious example, on the cover of the album.

Choosing the weird, warped portrait of himself was hard, he says. "That one just leapt out and I said, 'I am not using that one in a million years.'"

But after some thought, he decided the picture, which he calls "the winking guy," said some things about his situation in the music world. "It's almost like playing on people's perceptions of me," he says. "But it's not giving any clues away."

The Songs Shine On Via New Technology

GOOD WORKS FROM Technology: Developments in the past century of phonographic and broadcast technology have, of course, helped spread the music of our time and, miraculously, of another age.

Because it arrived on the scene when much of that century's musical creations had been documented on various configurations, the compact disc has had an even greater role to play in preserving the legacy of yesterday.

Whether through CD boxed retrospectives or individual releases, fans of classics, jazz, and rock now have archival reference points. After some false starts, most notably in the use of inadequate

master sources or chintzy commitment to digital transfer, CD release programs can be best described as today's gift to the industry to future generations of music lovers.

For our musical-theater heritage, the past few years have also seen a similar commitment to preservation. Like the other musical genres, early CD releases of Broadway shows or their soundtrack counterparts were often haphazard in sound quality and in scholarly perspective.

Now this has changed. Just in the last year, there have been major developments that speak well for the labels involved, for, let's face it, Broadway reissue programs are not pegged on releasing platinum sellers.

But Broadway-rich labels, particularly those that recognize that many of their quality-conscious classical buyers are also fans of Broadway, are bent on creating an extensive review of Broadway in the most lavish way that technology and scholarship can deliver.

Just in the past year or so, RCA Victor, MCA, and Sony Broadway have taken the high road, in some cases rereleasing product that was sent to market previously with less than choice renditions.

More recently, **Broadway Angel** has embarked on programs that will, in addition to new projects, entail re-doing for CD many titles previously released. Talk about doing the right thing!

The Broadway Angel program, drawing from the Capitol catalog, is in the hands of veteran Broadway/pop producer **Mike Berniker**, now a VP of A&R at the label, who played a big role in Sony Broadway's release program. With a project already entailing 34 Broadway/movie titles, Berniker is likely to return to the catalog worthy scores that have been absent for many years. Among the wish-list possibilities are **Harold Arlen** and **Johnny Mercer's** "St. Louis Woman," **Sammy Fain** and **E.Y. Harburg's** "Flahooley," **Jerry Bock** and **Sheldon Harnick's** "Tenderloin," and an early "Pal Joey" al-

bum, as well as an off-Broadway revival of "The Boys From Syracuse" by the same writers, **Rodgers & Hart**.

So here it is. A vast, caring reissue program of a beloved American art form. The approach is richly varied to include documentation of precast-era Broadway gems in studio recreations, current shows, and even failures sometimes made a few years after their short curtain life. In fact, despite what everyone may say about the state of new musical theater talent, the recording industry is brightening up the genre with a concentrated effort the likes of which hasn't been seen since the '60s!

BMG

SONGS' WORKOUT ON The Dance Floor': Having mapped a specific program targeted to dance records, **BMG Music** is reporting initial success from **Danny Strick**, senior VP and GM of BMG Songs. The publisher has leading club play with "Workout" by **Frankie Knuckles (Virgin)**, a top dance remixer from the U.K. The track stems from his album "Beyond The Mix," which includes a previous success, "The Whistle Song." Other dancefloor winners are **Kathy Sledge's** "Take Me Back To Love Again," co-written by BMG Songs' **Marc Holden**, and a third top 10 dance single, "Love You All My Lifetime," by **Chaka Khan**, penned by German writers **Klarman & Weber**.

ASCAP OFFICERS: **Morton Gould** has been re-elected president of ASCAP by the performing rights society's board, a post he has held since 1986. Other officers re-elected for one-year terms are **Sammy Cahn**, writer VP; **Arthur Hamilton**, secretary; **Wayland Holyfield**, assistant secretary; **Arnold Brodido**, treasurer; and **Sid Herman**, treasurer. **Jay Morgenstern** was elected publisher VP, replacing **Irwin Robinson**, recently named chairman of **Paramount Music Corp.**, which has been represented on the board by **Sid Herman**.

FOR THE RECORD: In a recent reference to "Save The Best For Last," **Vanessa Williams**, who has the hit version, was listed as a co-writer. Actually, the writers are **Jon Lind**, **Wendy Waldman**, and **Phil Galdston**.

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

1. **Michael Jackson**, Dangerous
2. **Queen**, Bohemian Rhapsody
3. The Secret Garden, vocal selections
4. **Motley Crue**, Decade Of Decadence
5. **Led Zeppelin**, Remasters.

Artists & Music

ARTISTS IN CONCERT

THE CHARLATANS U.K.
The Academy, New York

APPEARING AMID A wash of organ chords and clouds of smoke, the Charlatans U.K. immediately invoked a spirited, positive vibe that reverberated throughout this April 30 performance.

The sold-out show firmly established the Charlatans' ability to connect with their fans—through both their manner and music, a psychedelic Manchester-brewed dance/rock concoction. The constant presence of dry-ice clouds on the stage was the perfect visual complement to the buoyant songs, most of which were gleaned from the band's ambitious second Beggars Banquet/RCA album, "Between 10th & 11th," which debuted earlier this month on The Billboard 200.

New selections—including the melodic "Tremelo Song," the pouty "I Don't Want To See The Sights," "Ignition," and feisty first single and Modern Rock Tracks hit "Weirdo"—offered proof positive that the Charlatans are dedicated to in-

flating the Manchester sound they helped pioneer on their 1990 global breakthrough album "Some Friendly."

With lead singer Tim Burgess' enchanting vocals, and the integrated instrumentation provided by bassist Martin Blunt, drummer Jon Brookes, guitarist Mark Collins, and keyboardist Rob Collins, one song spilled over into the next with ease and fluidity. The proceedings were further en-

hanced by occasional commentary from the swaying, silhouetted Burgess, who twice crouched down mid-song to grab the outstretched hands of mesmerized fans crowded at the edge of the stage.

Opening act the Catherine Wheel, a budding modern rock outfit that rolled out a bunch of hard-edged tunes, was a satisfying sweetener despite its bent toward decibel over detail. The band's forthcoming Mercury Records album "Ferment" arrives in June. **CATHERINE APPLEFELD**

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LOEWS PROMOTION

(Continued from page 10)

"As the fight for commercial radio and MTV play becomes increasingly competitive, alternative methods of reaching the consumer have to be found," says Randall Barbara, director of marketing at Fiction.

The promotion includes point-of-purchase display materials in the theaters in support of Die Warzau's "Big Electric Metal Bass Face" album and slides about the promotion preceding the movie feature.

Cross-promotions between the movie and music industries have become more common in recent years, often tying into the release of soundtrack albums. In one recent promotion, Columbia Pictures, distributor of the film "Gladiator," offered opening-day moviegoers a postcard good for a free soundtrack on Columbia Records.

THOM DUFFY

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BMG France's Acquisition Ends Vogue's Indie Status

BY EMMANUEL LEGRAND

PARIS—BMG France has acquired the Vogue group, one of the last French independent recording, distribution, and production companies.

The purchase will give BMG an additional 3% share of the French market to add to its current 12%; the company will jump from fifth to fourth position, ahead of Warner.

Vogue owner Jean-Louis Detry has been open about his desire to find a partner or buyer as a means of continuing the group's expansion. That produced serious interest

from FNAC Music, the record arm of the French retail chain, and an inquiry from PolyGram. It is understood that FNAC was beaten at the 11th hour by BMG, which purchased 100% of the company.

The purchase price is not being revealed but some press reports suggest it was about \$18.5 million. However, a source says a more accurate figure would be about \$10.5 million.

The deal does not require approval by the French government as Vogue is being bought by a company from within the European Com-

(Continued on page 73)

'Lost' Album Art Back In Capitol's Hands Priceless Pieces Returned; Label Drops Lawsuit

BY JIM McCULLAUGH

LOS ANGELES—Capitol Records has agreed to pay two people \$100,000 as a settlement in a pending lawsuit involving several individuals who discovered and took possession of priceless album artwork they claim was abandoned by the label in storage space at the Pantages Theatre in Hollywood.

The label has reacquired ownership of the material as part of the settlement with Kim Foster, a former Pantages employee, and James Engle, a former employee of a limo service with offices at the theater.

The artwork, some of which dates back 50 years, includes material for such artists as the Beatles, the Beach

Boys, Judy Garland, Nat King Cole, Frank Sinatra, and Jimi Hendrix. Also included were a page of doodles by John Lennon and sketches by Yoko Ono. Documents filed in the case placed a \$1 million-\$5 million value on the property.

Another individual, however, who was involved in the discovery and removal of the artwork, local singer/songwriter David Pro, says he intends to pursue various claims against Engle and Foster for a percentage of the settlement, as well as to clear his own name from any implication of wrongdoing.

The main action, which was due to be litigated in L.A. Superior Court shortly, stemmed from basement storage space Capitol had rented from the historic Pantages Theatre in Hollywood from 1969-89.

One of the storage rooms contained about 3,000 boxes or "flats," each of which contained rare photos, album cover designs, letters, and other material.

Capitol claims that when it cleared

out the storage area it inadvertently left the artwork behind and had no intention of abandoning it.

The artwork was discovered by several individuals, including Foster and Engle. Five individuals altogether, including Pro, removed the artwork in January 1991 with the intent to sell it to collectors and divide the proceeds.

Pantages filed the first action against the five individuals, claiming the property was illegally taken. Subsequently, Capitol joined the lawsuit, claiming that it owned the materials and had never intended to abandon it.

Pro claims it was he who first alerted Pantages and Capitol to the situation when he and his attorney became suspicious that the property might not be legally abandoned.

Pro also claims he was initially given verbal assurances by Foster and Engle that the property was abandoned and subsequently entered into understandings with them for a percentage of all proceeds from its sale.



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ERIC CLAPTON	Spectrum Philadelphia	May 4-5	\$845,608 \$35/ \$22.50	36,888 two sellouts	Electric Factory Concerts
EARTH DAY SOUND ACTION 1992: STEVE MILLER BAND PETER GARRETT, INDIGO GIRLS, BRUCE COCKBURN YOUSSEU N'DOUR THE KINKS, DISPOSABLE HEROES OF HIPHOPRISY VIOLENT FEMMES FISHBONE, JOAN BAEZ MARY-CHAPIN CARPENTER ROBYN HITCHCOCK JOHN TRUDELL & GRAFFITI MAN	Foxboro Stadium Foxborough, Mass.	April 25	\$560,472 \$25/ \$19.50	28,604 40,000	Concerts For The Environment
VAN HALEN THE BABY ANIMALS	San Diego Sports Arena San Diego	May 1	\$348,789 \$36/ \$23.50	13,824 13,925	Avalon Attractions
WCBS-FM 20TH ANNIVERSARY CONCERT	Radio City Music Hall New York	May 8-9	\$292,253 \$35/ \$25/ \$22.50	11,497 sellout	Radio City Music Hall Prods.
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HAMMER BOYZ II MEN JODECI	Roberts Municipal Stadium-Arena Evansville, Ind.	May 6	\$202,262 \$24.50	8,378 9,016	A.H. Enterprises
TRAVIS TRITT CHARLIE DANIELS BAND TANYA TUCKER MARK O'CONNOR	Hardee's Pavilion at Walnut Creek Raleigh, N.C.	May 9	\$183,870 \$17.50	11,475 12,000	Kaleidoscope Prods. Cellar Door Prods. Sony Music PACE Concerts
BRYAN ADAMS THE STORM	Memorial Coliseum Portland, Ore.	May 10	\$169,995 \$21	8,095 9,000	Beaver Prods.

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Boys Sport More Grown-Up Sound Delve Into Hip-Hop, Funk On New Set

BY JANINE McADAMS

NEW YORK—"I'm not a little kid, so no need to be frontin'!"

So say the Boys in a line from their leadoff single, "The Saga Continues," from the Motown album of the same name. And that pretty much summarizes the group's approach on its third album effort, which dips into hardcore hip-hop, funk, and slick R&B more often than the dreamy bubblegum music it first became known for.

This quartet of brothers—Khiry, Hakeem, Tajh, and Bilal Abdulsamad—broke into the big time four years ago as pre-adolescent cuties crooning up-tempo bubblegum tracks like "Dial My Heart" and "Lucky Charm." Now aged 13 through 17, the brothers felt it was time to shake their childish image despite the group's youthful name.

"We just wanted to be ourselves, basically," says Hakeem, the second-oldest brother and the album's sole producer at 16. "We were tired of singing the songs we really didn't feel, we just wanted to stretch out." Hakeem adds there was some discussion among the group members and the label about changing the group's name, as well. "Motown was with it," Hakeem says, "and we all came up with new names, but we couldn't agree so we decided to keep the Boys. For now."

"This is a good album that really showcases their multiple talents," says Paris Eley, Motown's senior VP of R&B promotion. "Hakeem is coming into his own as a producer; this album substantiates that. The music is

where their audience is; these are not just cute, cuddly kids anymore. And we're very excited."

While their last album, titled simply "The Boys," demonstrated a new musical maturity and contemporary savvy (also produced by Hakeem), "Saga" makes a further bid for mature credibility. The evidence is in the video of "The Saga Continues," in which the brothers kick a variety of street-oriented styles from dancehall to hip-hop to smooth R&B breaks, while the video shows them being apprehended by the police and fraternizing with some definitely older women. Debuted on BET's "Video Soul" early in April, the video elicited only positive responses, according to Eley.

The rest of the album includes funk- and hip-hop-inflected tunes, including "You Got Me Crying," a smooth ode to the late rapper M.C. Trouble rapped by Bilal; "Doin' It With The B," another rap track featuring Bilal; "Hak's House Of Pleasure," a seductive jazzy instrumental (on CD only); and the ballads "I'm Yours" and "Happiness." No follow-up single has been chosen as yet. "We've got several tunes we're looking at right now," says Eley.

The Boys kick off a series of headlining, big-city tour dates, sponsored by hair-care company Pro-Line, Friday (22) in Washington, D.C. The tour will take them to Indianapolis, Baltimore, St. Louis, Houston, and Dallas before winding down in June. Hakeem is definite about one aspect of the tour: "In our concert, we won't be doing 'Dial My Heart.' We want to

get as far away from that as possible."

The group's new grown-up image extends to the development of individual talents, says Hakeem. Bilal has become the group's official rapper; Tajh, the principal singer and a budding songwriter. Hakeem has created his own Hak Productions to produce a number of other projects, while older brother Khiry's New Network handles business details for the group. Hakeem, who listens to hardcore rap and classic R&B, is optimistic about garnering more production credits, particularly since he learned from masters. "I guess on the first album I was just watching L.A. & Babyface," he says of the team that handled "Messages From The Boys." "I learned a lot, and then I started coming up with good enough tracks on my own, I guess."



Alyson's Wonderland. Vocalist Alyson Williams was the star attraction at a listening party given for her by Russell Simmons in celebration of her new OBR/Columbia album. Celebrating at the Roxy in New York, from left, are Simmons, Rush Communications chairman; singer Aaron Hall; David Harleston, president, Def Jam; Williams; Lyor Cohen, CEO, Rush Associated Labels; and Ardenia Brown, national director of promotion, Rush Associated Labels.

IAAAM Black Music Month Conference & Awards Set

NEW YORK—The International Assn. of African American Music has set its second annual Black Music Month Celebration conference and awards program for June 11-14 at the Wyndham Franklin Plaza Hotel in Philadelphia. Honorary co-chairpersons are Patti LaBelle and Al B. Sure! This event is set to build on the success of last year's star-studded gathering.

Organizer Dyana Williams has announced the honorees for this year's IAAAM Diamond Awards For Excellence dinner. They include producers Jimmy Jam & Terry Lewis, vocalist Chaka Khan, jazz pianist Dorothy Donegan, blues legend John Lee Hooker, rap pioneers the Last Poets, classical pianist Leon Bates, and gospel group the Dixie Hummingbirds. Jamie Brown, editor and publisher of Sister 2 Sister magazine, will receive the Eagle Award from Anheuser Busch, while Jules Malamud, a founder of the National Assn. of Recording Merchandisers and the now-defunct Black Music Assn. and now

Impact Conference coordinator, will receive the Founders' Award.

The celebration also will feature workshops, seminars, and discussion groups designed to serve the public as well as the industry. Topics include Afro-British music, Caribbean music, gospel, rap, "Preserving The Tradition," "Making Money In The Business," and songwriter workshops. The event will kick off with an African American Music Youth Day and a "Philly Live" jam session June 11. The meet will wrap up June 14 with an Ecumenical Prayer Breakfast featuring a tribute to the Winans Family.

An important aspect of the IAAAM confab will be a "Producers' Collective" meeting, a closed session to be attended by more than 30 top R&B/rap producers.

IAAAM is a nonprofit organization created to preserve and promote African-American music. Further information regarding registration fees and hotel accommodations is available from IAAAM, at 201-843-2050.

Larry Springfield A Summer Delight Brian McKnight, Full Force Also Creating Heat

WITH SUMMER—prime music season—just a breath away, media and radio mavens are being treated to a number of previews for fabulous new artists.

Musical Memphis was the site chosen by Tabu/A&M for the May launch of **Larry Springfield**, an exciting new singer whose first album, "I'm Just A Man," is due June 23. Memphis—a city whose musical history is tied to blues great **W.C. Handy**, the sweaty gutbucket rhythms of Beale Street, and the rockabilly/blues roots that run through Sun Studios (where Elvis did much of his early recording)—was celebrating with its Memphis Music Festival, a series of concerts on the waterfront featuring an array of talent in various musical genres. It is also the spot that Springfield, a charismatic young man with a supple voice and sizzling R&B style, calls home.

After hosting an afternoon reception May 2 at the city's oldest hotel, the Peabody, Tabu/A&M showcased the singer at the Memphis Nights club, where Springfield, whose good looks have been captured in a promotional calendar, performed his brand-new single, "All The Way Love," as well as classic covers and cuts from the new album before an audience of hometown fans and selected radio programmers and media. This former "Star Search" winner blew the audience away with his vocal dexterity, stage presence, professionalism, and—yes—sex appeal (especially on his version of "Let's Get It On"). Springfield has a gospel-trained voice and new-jack chops that should appeal to a youthful audience. A&M is banking big on this artist and, hopefully, radio and the public will respond.

Mercury threw a classy bash for an equally classy young singer/songwriter, **Brian McKnight**, in the rooftop suite of the Rihga Royal Hotel in New York. McKnight is just 22 and is brother to Take 6's **Claude McKnight**. At the Rihga, he proved himself a sensitive and stylish performer, accompanying himself on the piano to tunes he has written or co-written. The first single from his upcoming album, "The Way Love Goes," is a passionate ballad; the tune that most impressed me was "One Last Cry," a classic tear-jerking ballad that—delivered in McKnight's smooth, gospel-trained, almost breathy voice—touches the heart. This

is a thoughtful, sensitive artist whose wide range of musical influences—**Stevie Wonder**, **Michael McDonald**, **Bobby Caldwell**—are evident in his work.

Another project that had received a lot of buzz in the industry is the forthcoming **Full Force** album on Capitol. These sibling singer/songwriter/producers and movie actors ("House Party" and "House Party 2") have spent much of their careers producing others, such as **Lisa Lisa & Cult Jam**, **James Brown**, and **Cheryl Pepsii Riley**, and

have not delivered an album of their own material since 1989. A preview of "Don't Sleep," not due until August, proves the buzz is no lie. The group's sound has matured, incorporating jazz, hip-hop, funk, club stylings, and those classic ballads it is known for.

STUFF: Congrats to former Hits! man **Graham Armstrong**, who takes



by Janine McAdams



Billboard TOP R&B ALBUMS

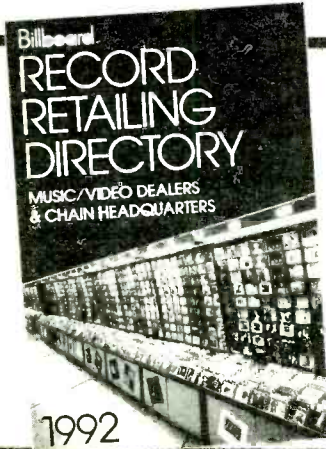
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				★★★ No. 1 ★★★		
1	2	2	6	KRIS KROSS RUFFHOUSE 48710*/COLUMBIA (9.98 EQ) 1 week at No. 1	TOTALLY KROSSED OUT	1
2	1	1	7	EN VOGUE ATCO EASTWEST 92121* (10.98)	FUNKY DIVAS	1
3	5	6	15	R. KELLY & PUBLIC ANNOUNCEMENT JIVE 41469* (9.98)	BORN INTO THE '90'S	3
4	3	3	37	VANESSA WILLIAMS ▲ WING 843522/MERCURY (9.98 EQ)	THE COMFORT ZONE	1
5	4	4	29	GERALD LEVERT ● ATCO EASTWEST 91777* (10.98)	PRIVATE LINE	1
6	13	17	5	DAS EFX ATCO EASTWEST 91827* (9.98)	DEAD SERIOUS	6
7	6	5	24	MICHAEL JACKSON ▲ 4 EPIC 45400 (10.98 EQ)	DA DANGEROUS	1
8	8	8	48	JODECI ▲ UPTOWN 10198/MCA (9.98)	FOREVER MY LADY	1
9	9	12	25	LISA STANSFIELD ● ARISTA 18679* (10.98)	REAL LOVE	9
10	7	7	10	TLC LAFACE 26003*/ARISTA (9.98)	OOOOOOHHH...ON THE TLC TIP	7
11	10	10	25	TEVIN CAMPBELL ● QWEST 26291*/WARNER BROS. (9.98)	T.E.V.I.N.	5
12	11	9	33	CYPRESS HILL ● RUFFHOUSE 47889/COLUMBIA (9.98 EQ)	CYPRESS HILL	4
13	12	11	24	KEITH SWEAT ▲ ELEKTRA 61216* (10.98)	KEEP IT COMIN'	1
14	14	13	17	2PAC INTERSCOPE 91767*/ATLANTIC (9.98)	2PACALYPSE NOW	13
15	15	14	31	PATTI LABELLE ● MCA 10439 (9.98)	BURNIN'	9
16	19	21	10	FU-SCHNICKENS JIVE 41472* (9.98)	F.U.- DON'T TAKE IT PERSONAL	16
17	17	16	18	MINT CONDITION PERSPECTIVE 1001*/A&M (9.98)	MEANT TO BE MINT	13
18	16	18	25	SHANICE MOTOWN 6319* (9.98)	INNER CHILD	13
19	18	15	51	BOYZ II MEN ▲ 4 MOTOWN 6320* (9.98)	COOLEYHIGHHARMONY	1
20	24	31	6	ARRESTED DEVELOPMENT CHRYSALIS 21929*/ERG (9.98) 3 YEARS 5 MONTHS & 2 DAYS IN THE LIFE OF...		20
21	20	20	13	LUKE LUKE 91830*/ATLANTIC (10.98)	I GOT SHIT ON MY MIND	20
22	32	36	4	CHAKA KHAN WARNER BROS. 26296* (10.98)	THE WOMAN I AM	22
23	22	22	13	GLENN JONES ATLANTIC 82352* (10.98)	HERE I GO AGAIN	22
24	27	29	14	SIR MIX-A-LOT ● DEF AMERICAN 26765/REPRISE (9.98)	MACK DADDY	21
25	21	19	28	HAMMER ▲ 3 CAPITOL 98151 (9.98)	TOO LEGIT TO QUIT	3
26	23	26	11	JOE PUBLIC COLUMBIA 48628* (9.98 EQ)	JOE PUBLIC	23
27	30	30	44	BEBE & CECE WINANS ● CAPITOL 92078* (9.98)	DIFFERENT LIFESTYLES	1
28	28	28	28	BLACK SHEEP ● MERCURY 848368 (9.98 EQ)	A WOLF IN SHEEP'S CLOTHING	15
29	25	23	32	PRINCE AND THE N.P.G. ▲ 2 PAISLEY PARK 25379*/WARNER BROS. (9.98)	DIAMONDS & PEARLS	1
30	26	25	11	BOOGIE DOWN PRODUCTIONS JIVE 41470* (9.98)	SEX AND VIOLENCE	20
31	29	27	33	MARIAH CAREY ▲ 3 COLUMBIA 47980 (10.98 EQ)	EMOTIONS	6
32	35	41	5	COLLEGE BOYZ VIRGIN 91658* (9.98)	RADIO FUSION RADIO	32
33	33	32	7	M.C. BRAINS MOTOWN 6342* (9.98)	LOVERS LANE	31
34	31	24	19	SOUNDTRACK ● SOUL 10462*/MCA (10.98)	JUICE	3
35	34	33	32	A TRIBE CALLED QUEST ● JIVE 1418* (9.98)	LOW END THEORY	13
36	43	66	3	SOUNDTRACK SOLAR 75330/EPIC (10.98 EQ)	DEEP COVER	36
37	41	50	5	ALYSON WILLIAMS OBR 45417*/COLUMBIA (9.98 EQ)	ALYSON WILLIAMS	37
38	36	39	29	2ND II NONE PROFILE 1416 (9.98)	2ND II NONE	26
39	44	48	8	CHIC WARNER BROS. 26394* (10.98)	CHIC-ISM	39
40	45	44	12	CECE PENISTON A&M 5381* (9.98)	FINALLY	40
41	40	37	53	LUTHER VANDROSS ▲ EPIC 46789 (10.98 EQ)	POWER OF LOVE	1
42	64	—	2	PENTHOUSE PLAYERS CLIQUE RUTHLESS 57181/PRIORITY (9.98)	PAID THE COST	42
43	38	38	8	POOH-MAN (MC POOH) JIVE 41476 (9.98)	FUNKY AS I WANNA BE	38
44	37	35	24	AMG SELECT 21642* (9.98)	BITCH BETTA HAVE MY MONEY	20
45	51	67	3	MELI'SA MORGAN PENDULUM 61273*/ELEKTRA (9.98)	STILL IN LOVE WITH YOU	45
46	39	34	26	U.M.C.'S WILD PITCH 97544/ERG (9.98)	FRUITS OF NATURE	32
47	96	—	2	BROTHERHOOD CREED GASOLINE ALLEY 10574*/MCA (9.98)	BROTHERHOOD CREED	47
48	42	45	9	THE HARD BOYS A.E.I. 4120*/ICHIBAN (8.98)	A-TOWN HARD HEADS	42
49	49	42	21	JODY WATLEY MCA 10355 (10.98)	AFFAIRS OF THE HEART	21

50	50	54	33	NICE & SMOOTH RAL 47373*/COLUMBIA (9.98 EQ)	AIN'T A DAMN THING CHANGED	29
51	56	88	3	RANDY CRAWFORD WARNER BROS. 26736* (10.98)	THROUGH EYES OF LOVE	51
52	48	57	4	SOUNDTRACK EMI 98414*/ERG (10.98)	WHITE MEN CAN'T JUMP	48
53	46	40	27	ATLANTIC STARR REPRISE 26545* (9.98)	LOVE CRAZY	25
54	53	55	86	TRACIE SPENCER CAPITOL 92153 (9.98)	MAKE THE DIFFERENCE	38
55	65	94	3	SPICE 1 JIVE 41481* (9.98)	SPICE 1	55
56	47	43	45	PHYLLIS HYMAN PIR 11006*/ZOO (9.98)	PRIME OF MY LIFE	10
57	NEW	▶	1	GANG STARR CHRYSALIS 21910*/ERG (9.98)	DAILY OPERATION	57
58	52	46	10	CHERRELLE TABU 4005*/A&M (9.98)	THE WOMAN I AM	43
59	58	58	8	DETROIT'S MOST WANTED BRYANT 4126*/ICHIBAN (9.98)	TRICKS OF THE TRADE VOL. II	58
60	54	47	29	CHRIS WALKER PENDULUM 61136*/ELEKTRA (9.98)	FIRST TIME	32
61	86	—	2	BEASTIE BOYS CAPITOL 98938 (10.98)	CHECK YOUR HEAD	61
62	60	53	11	SOUTH CENTRAL CARTEL G.W.K. 15189/QUALITY (9.98)	SOUTH CENTRAL MADNESS	51
63	57	49	31	SCARFACE RAP-A-LOT 57167/PRIORITY (9.98)	MR. SCARFACE IS BACK	13
64	55	51	21	BOBBY 'BLUE' BLAND MALACO 7458 (9.98)	PORTRAIT OF THE BLUES	50
65	59	59	12	HI-C FEATURING TONY A SKANLESS 61235* (9.98)	SKANLESS	53
66	61	52	49	SHABBA RANKS ● EPIC 47310 (9.98 EQ)	AS RAW AS EVER	1
67	63	64	7	GANKSTA N-I-P RAP-A-LOT 57160*/PRIORITY (9.98)	THE SOUTH PARK PSYCHO	63
68	62	56	8	TOO MUCH TROUBLE (THE BABY GETO BOYS) RAP-A-LOT 57174*/PRIORITY (9.98)	BRINGING HELL ON EARTH	54
69	71	68	27	ICE CUBE ▲ PRIORITY 57155 (9.98)	DEATH CERTIFICATE	1
70	77	86	4	BASS PATROL JOEY BOY 3004 (8.98)	THE KINGS OF BASS	70
71	70	73	4	CLAY D. AND THE NEW GET FUNKY CREW PANDISC 8815 (9.98)	WE'RE GOIN' OFF	70
72	66	60	32	PUBLIC ENEMY ▲ DEF JAM 47374/COLUMBIA (10.98 EQ)	APOCALYPSE 91...THE ENEMY STRIKES BLACK	1
73	68	61	8	SKYY ATLANTIC 82328* (9.98)	NEARER TO YOU	52
74	81	75	44	HEAVY D. & THE BOYZ ▲ UPTOWN 10289/MCA (9.98)	PEACEFUL JOURNEY	5
75	NEW	▶	1	BY ALL MEANS MOTOWN 6344* (9.98)	IT'S REAL	75
76	73	69	33	MC LYTE FIRST PRIORITY 91731*/ATLANTIC (10.98)	ACT LIKE YOU KNOW	14
77	67	65	6	POISON CLAN EFFECT 3006*/LUKE (9.98)	POISONOUS MENTALITY	62
78	72	70	15	DON DIEGO ULTRAX D502 (9.98)	RAZZ	70
79	NEW	▶	1	SOUL II SOUL VIRGIN 91771* (9.98)	VOLUME III JUST RIGHT	79
80	NEW	▶	1	KID FROST VIRGIN 92097* (9.98)	EAST SIDE STORY	80
81	76	72	29	JOHNNIE TAYLOR MALACO 7460 (9.98)	I KNOW IT'S WRONG, BUT I JUST CAN'T DO RIGHT	59
82	69	62	9	KID SENSATION NASTYMIX 7101*/ICHIBAN (9.98)	THE POWER OF RHYME	62
83	85	81	41	DAMIAN DAME LAFACE 2-6000/ARISTA (9.98)	DAMIAN DAME	21
84	NEW	▶	1	LIONEL RICHIE MOTOWN 6338* (10.98)	BACK TO FRONT	84
85	80	76	41	COLOR ME BADD ▲ 2 GIANT 24429/REPRISE (9.98)	C.M.B.	10
86	79	92	3	VARIOUS ARTISTS EMI 99087/ERG (7.98)	WHITE MEN CAN'T RAP (MUSIC FROM "WHITE MEN CAN'T JUMP")	79
87	74	63	36	NAUGHTY BY NATURE ▲ TOMMY BOY 1044 (9.98)	NAUGHTY BY NATURE	10
88	78	80	5	SISTER SOULJAH EPIC 48713 (9.98 EQ)	360 DEGREES OF POWER	78
89	75	77	20	BUST DOWN EFFECT 3005*/LUKE (9.98)	NASTY BITCH (CHAPTER 1)	56
90	83	97	6	CHOICE RAP-A-LOT 57172*/PRIORITY (9.98)	STICK & MOOVE	83
91	NEW	▶	1	GEORGE HOWARD GRP 9669* (10.98)	DO I EVER CROSS YOUR MIND	91
92	90	83	7	FATHER DOM WRAP 8105*/ICHIBAN (9.98)	FATHER DOM	80
93	87	79	47	NATALIE COLE ▲ 4 ELEKTRA 61049 (13.98)	UNFORGETTABLE	5
94	88	91	13	B.B.KING MCA 10295 (9.98)	THERE IS ALWAYS ONE MORE TIME	76
95	NEW	▶	1	MC BREED WRAP 8109*/ICHIBAN (9.98)	20 BELOW	95
96	82	84	4	BEN E. KING ICHIBAN 1133* (9.98)	WHAT'S IMPORTANT TO ME	82
97	92	85	17	TECHMASTER P.E.B. NEWTOWN 2208* (9.98)	BASS COMPUTER	83
98	98	—	2	MIKKI BLEU ULTRAX 0302 (9.98)	GIMME THE KEYS	98
99	89	87	4	MAY MAY SCOTTI BROS. 75233 (9.98)	THE INTRODUCTION	87
100	95	—	2	KATHY SLEDGE EPIC 46851* (9.98 EQ)	HEART	95

○ 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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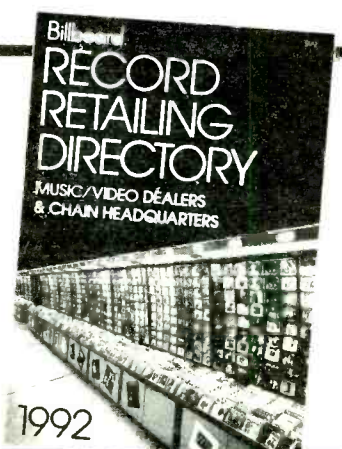
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TERRI ROSSI'S RHYTHM SECTION

INQUIRING MINDS WANT to know why "The Best Things In Life Are Free" by Luther Vandross and Janet Jackson with special guests BBD and Ralph Tresvant (Perspective) is not on the Hot R&B Singles chart this week. The first single from the "Mo' Money" soundtrack has reports from 72 stations in its first week out. You guessed it—it's not commercially available. It seems there's some sort of legal hold-up. It enters the R&B Monitor chart at No. 12, with airplay on 56 of the 63 monitored stations. The A&M staff also scores big with "Keep On Walkin'" by CeCe Peniston (A&M), which earns the Hot Shot Debut at No. 63 with reports from 38 stations.

EN VOGUE HOLDS ON to the top of both singles charts with "My Lovin' (You're Never Gonna Get It)" (Atco-EastWest). On the Hot R&B Singles chart it has reports from 97 stations and continues to earn No. 1's. It is on 62 stations. "Jump" by Kris Kross (Ruffhouse) moves up to No. 2 on the playlist-based chart, making most of its gains at radio. It has already earned 95% of the available retail points, so that retail point increases can be only modest. Radio continues to grow, as reflected by the upward move on the monitored chart, 4-3, with airplay on 61 stations. On the playlist-based chart it gains WPGA Macon, Ga., for a total of 84 reports. "Come & Talk To Me" by Jodeci (Uptown) makes strong gains on the monitor and holds at No. 2. On the playlist-based chart it has reports from 97 stations, logging No. 1's at 15. "Love Me" by Tracie Spencer (Capitol) has reports from 98 stations, 25 of which show it at No. 1.

POWER PICKS: Patti LaBelle continues her string of radio-friendly tunes. "When You've Been Blessed" (MCA) has reports from 80 stations, gaining five: WKKV Milwaukee; KMJM St. Louis; WZFX Montgomery, Ala.; WDKX Rochester, N.Y.; and WJFX Fort Wayne, Ind. A rush of retail points boosts the single 36-23 on the playlist-based chart. On the monitor, "Somebody Loves You Baby" has airplay on 61 stations and advances 20-18. When the monitor is used to produce the official chart this record most likely would be on the recurrent chart by now. "Blessed" is still below the 40-position monitored chart, but also gains five stations, for a total of 53. "Mr. Loverman" by Shabba Ranks (Epic) hits hard on both charts. On the R&B Singles chart, it leaps 20 places, with reports from 64 stations, gaining 23 this week. On the monitor, it has airplay on 41, gaining new exposure on 11.

MIxED SIGNALS: "How About Tonight" by Eugene Wilde (MCA) gains nine station reports, for a total of 72, and moves up 55-44 on the Hot R&B Singles chart. On the monitored chart it gains airplay on six stations, for a total of 39, but gets pushed back to No. 40.

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	8	MY LOVIN'	6 weeks at No. 1 EN VOGUE (ATCO EASTWEST)	21	22	8	AIN'T 2 PROUD 2 BEG	TLC (LAFACE/ARISTA)
2	2	8	COME & TALK TO ME	JODECI (UPTOWN/MCA)	22	23	6	SCHOOL ME	GERALD LEVERT (ATCO EASTWEST)
3	4	8	JUMP	KRIS KROSS (RUFFHOUSE/COLUMBIA)	23	21	4	DO IT TO ME	LIONEL RICHIE (MOTOWN)
4	3	8	LOVE YOU ALL MY LIFETIME	CHAKA KHAN (WARNER BROS.)	24	26	4	GIVING HIM SOMETHING HE ...	EN VOGUE (ATCO EASTWEST)
5	5	8	GOODBYE	TEVIN CAMPBELL (QWEST/WARNER BROS.)	25	19	8	SOMETIMES IT'S ONLY LOVE	LUTHER VANDROSS (EPIC)
6	12	5	IN THE CLOSET	MICHAEL JACKSON (EPIC)	26	—	1	MR. LOVERMAN	SHABBA RANKS (EPIC)
7	7	8	ALL WOMAN	LISA STANSFIELD (ARISTA)	27	24	8	CAN'T HAVE MY MAN	ALYSON WILLIAMS (OBR/COLUMBIA)
8	8	8	DON'T BE AFRAID	AARON HALL (SOUL/MCA)	28	29	6	STILL IN LOVE WITH YOU	MELISSA MORGAN (PENDULUM/ELEKTRA)
9	9	8	BREAKIN' MY HEART	MINT CONDITION (PERSPECTIVE/A&M)	29	40	2	KEEP ON WALKIN'	CECE PENISTON (A&M)
10	14	8	PLEASE DON'T GO	BOYZ II MEN (MOTOWN)	30	28	8	HERE I GO AGAIN	GLENN JONES (ATLANTIC)
11	13	8	LOVE ME	TRACIE SPENCER (CAPITOL)	31	34	3	NU NU	LIDELL TOWNSELL (MERCURY)
12	—	1	THE BEST THINGS IN LIFE ...	L. VANDROSS/J. JACKSON (PERSPECTIVE)	32	32	5	YOU REMIND ME	MARY J. BLIGE (UPTOWN/MCA)
13	11	8	WHY ME BABY?	KEITH SWEAT (ELEKTRA)	33	37	2	TENNESSEE	ARRESTED DEVELOPMENT (CHRYSALIS)
14	6	8	MAKE IT HAPPEN	MARIAH CAREY (COLUMBIA)	34	33	8	I LOVE YOUR SMILE	SHANICE (MOTOWN)
15	10	8	SAVE THE BEST FOR LAST	VANESSA WILLIAMS (WING/MERCURY)	35	25	8	STAY	JODECI (UPTOWN/MCA)
16	15	8	LIVE AND LEARN	JOE PUBLIC (COLUMBIA)	36	30	8	EVERLASTING LOVE	TONY TERRY (EPIC)
17	16	8	REMEMBER THE TIME	MICHAEL JACKSON (EPIC)	37	31	4	MONEY DON'T MATTER 2 NIGHT	PRINCE & THE N.P.G. (PAISLEY PARK/WB)
18	20	8	SOMEBODY LOVES YOU BABY	PATTI LABELLE (MCA)	38	27	8	IT'S O.K.	BEBE & CECE WINANS (CAPITOL)
19	18	6	HONEY LOVE	R. KELLY & PUBLIC ANNOUNCEMENT (JIVE)	39	36	2	SILENT PRAYER	SHANICE (MOTOWN)
20	17	8	BABY HOLD ON TO ME	GERALD LEVERT (ATCO EASTWEST)	40	39	2	HOW ABOUT TONIGHT	EUGENE WILDE (MCA)

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Super Cat is lickin' dancehall lyrics on **Ghetto Red Hot**, the sizzling new single with serious slam-down beats. Featuring the heavy hip hop remix' business of **Bobby Konders**.

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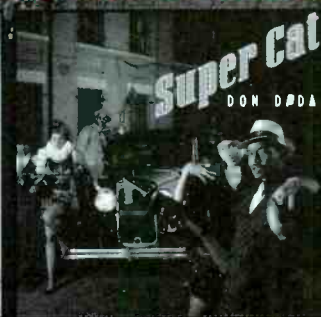
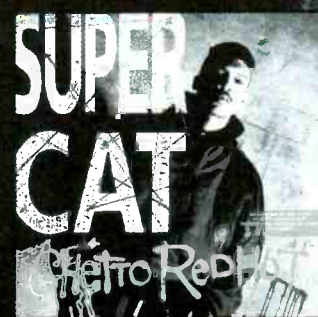
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SUPER CAT

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the new single from
"DON DADA."

Produced by Robert Livingston/William Maragh.



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OCU Takes Action. Even before the shocking verdict in the Rodney King beating case was handed down, Chicago-based Kapone Records held a press conference at the Simi Valley, Calif., courthouse to make an initial donation from future profits on the single "Trigger Happy Police" by the Original Crime Unit to the NAACP. Shannon Reeves, the youngest regional director in NAACP history, pledged to use the funds to seed a task force to study the criminal justice system in Southern California. Shown at the podium in front of the courthouse is Paul Ramey, Kapone Records. Looking on, from left, are Shorty G and Murder 1, Original Crime Unit; and the NAACP's Reeves.

Hip-Hop Offered Tip-Off On Urban Unrest; Relativity Rolls; 360 Degrees Black Bows

IN THE SOCIO-POETIC WORLD of hip-hop, the rage that burns within its performers is often a reflection of urban attitudes everywhere. Sometime in the early '80s, seminal rap architect Afrika Bambaataa predicted the radicalism that stirred America's so-called melting pot during the '60s will make a comeback in the '90s. And since then, rap acts like **Public Enemy**, **X-Clan**, **Too Short**, **2Pac**, **N.W.A**, **Intelligent Hoodlum**, **Sister Souljah**, **Ice-T**, and **Ice Cube** have been pairing the pain and frustrations of black life with bleak, bristling soundscapes that scream "No justice, no peace!"—aural visions of burning buildings and smashed glass, boiling protests, and "smoked pork" (vio-



by Havelock Nelson

lence against the police). The blast that erupted in Los Angeles following the April 29 acquittal of four white cops who were videotaped beating black motorist Rodney King was no surprise to anyone who has been down with hip-hop. It's just ironic (and perfect) that it came just before the final broadcast of "The Cosby Show" from never-never land. Don't-worry-be-happy visions of America's protective father had faded to bold black.

Rap acts (Ice-T, 2Pac, N.W.A, **B-Real** from **Cypress Hill**) for years have reported being harassed by police officers just because they're black or Hispanic. When they wrote songs about their experiences, they were often accused of inciting violence. "It took a long time to make the point that pigs are corrupt and don't really serve the people," says B-Real. "We can't quit because they let [the officers involved in the King incident] get away. We gotta keep reporting."

RELATIVITY SPEAKING: Relativity Records will be distributing albums by four new rap artists next fall. Once strictly a metal label, Relativity released "Across The 110" by **2 Black 2 Strong** MMG last year, before inking a distribution deal with "Baby" **Chris Lighty's** Violator Records. That arrangement has resulted in an album and hit single ("Age Ain't Nothin' But A #") by **Chi-Ali**. His follow-up cut, "Roadrunner," sports a ballsier remix by **Ali Shaheed** from **A Tribe Called Quest** and new, sharper vocals by the artist. The **Beatnuts** and **Mixed Element** are up next on Violator. The latter act calls its fat, quirky jazz style "the new bop." The former is being produced by **A Tribe Called Quest**. **Soul Survivor** and **Common Sense** will debut under the Relativity banner alone. According to Relativity product manager **Peter Kang**, **C.L. Smooth** and **Sadat X** will be performing featured raps on the **Soul Survivor** album. The **Beatnuts** are producing tracks for **Common Sense**.

CUM BLACK AGAIN LAUDE:

Record producer **Royal Bayyan** (**Kool & the Gang**, **Meli'sa Morgan**, **Color Me Badd**) announced the formation of **360 Degrees Black** at a May 6 press conference at New York's Vista Hotel. The nonprofit organization is planning "New York's First Annual Hip Hop Seminar," to be held July 23-25 at the Vista.

At the press conference, Bayyan explained that he started 360 Degrees Black after encountering numerous teens seeking information on how to produce a demo, land a recording contract, and sustain a career in the record business. "I saw kids directing their energies into something positive: hip-hop," he said. "I thought, 'We have to harness that energy so that we could have a foothold in America. We must benefit from our worth or somebody else will.'"

Bayyan also introduced the other principals in 360 Degrees Black. They are former Motown A&R exec **Zack Vaz**, Embassy Records exec **Wiley Carter**, Hush prez **Charles Huggins**, manager **Louise West**, New York Entertainment and Sports Advisers partner **Voza Rivers**, board members; and publicity maven **Joy Farrell**, who will handle press. He also revealed that the organization plans to sponsor a number of satellite projects, not just an annual seminar.

DE LA K-SOLO: Following "Tell The World My Name," his 1990 album that spawned the jams "Spellbound" and "Your Mom's In My Business," hard-rock speaker/scientist and former pugilist **K-Solo** will slip back into the rap race May 27 with the single "I Can't Hold It Back," which bites back at hip-hop piranhas. The album, "Time's Up" (Atlantic), will ship June 2. The streetwise intelligence and locomotive zing that made "Tell The World My Name" so tantalizing is back in the mix on the new disc, produced by **Sam Sneed**. Check out the tracks "Letterman," "Premonition Of A Black Prisoner," "Who's Killin' Who?," and "Rock Bottom" . . . Producers **Epitome Of Scratch** and **Eric "Vietnam" Sadler**, collectively known as **Street Element**, have just started work on **Nikki-D's** second album on Def Jam. The team's work can be heard now on **Sister Souljah's** Epic album "360 Degrees Of Power" . . . **Tommy Boy's De La Soul** is in the studio with producer **Prince Paul**. Specifics on this work-in-progress are being kept on the down-low, but word is the De La brothers have once again reinvented themselves.

HIP-HOT!!

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Billboard® FOR WEEK ENDING MAY 23, 1992

Hot Rap Singles™

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	2	3	8	★★★ No. 1 ★★★ TENNESSEE (C) (T) CHRYSALIS 23829/ERG	◆ ARRESTED DEVELOPMENT 1 week at No. 1
2	3	2	8	THEY WANT EFX (M) (T) ATCO EASTWEST 96206*	◆ DAS EFX
3	1	1	10	JUMP ▲ (C) (T) RUFFHOUSE 74197/COLUMBIA	◆ KRIS KROSS
4	4	7	7	VICTIM OF THE GHETTO (C) (T) VIRGIN 98635	◆ COLLEGE BOYZ
5	10	13	7	SOMETIMES I RHYME SLOW (C) (M) (T) RAL 74167/COLUMBIA	◆ NICE & SMOOTH
6	12	12	6	SCENARIO (M) (T) JIVE 42056*	◆ A TRIBE CALLED QUEST
7	9	10	7	BABY GOT BACK (C) (CD) (M) (T) DEF AMERICAN 18947/REPRISE	◆ SIR MIX-A-LOT
8	5	4	11	HAND ON THE PUMP (C) (M) (T) RUFFHOUSE 74105/COLUMBIA	◆ CYPRESS HILL
9	6	8	11	AGE AIN'T NOTHIN' BUT A # (C) (T) RELATIVITY 1088	◆ CHI-ALI
10	7	5	11	HELLUVA (C) (M) (T) GASOLINE ALLEY 54350/MCA	◆ BROTHERHOOD CREED
11	15	20	4	THEY REMINISCE OVER YOU (C) (T) ELEKTRA 64473	◆ PETE ROCK & C.L. SMOOTH
12	11	11	8	HICKEYS ON YOUR CHEST (C) (M) (T) CAPITOL 44758	◆ LITTLE SHAWN
13	14	15	8	IF YOU WANT IT (C) (T) PROFILE 5361	◆ 2ND II NONE
14	13	14	6	A MINUTE TO PRAY AND A SECOND TO DIE (C) (M) (T) RAP-A-LOT 7004/PRIORITY	◆ SCARFACE
15	8	6	10	BRENDA'S GOT A BABY/IF MY HOMIE CALLS (M) (T) INTERSCOPE 96212*/ATLANTIC	◆ 2PAC
16	19	22	4	13 AND GOOD (C) (T) JIVE 6206	◆ BDP
17	18	18	5	NIGHTTRAIN (C) (CD) (M) (T) DEF JAM 74272/COLUMBIA	◆ PUBLIC ENEMY
18	21	—	2	TAKE IT PERSONAL (C) (T) CHRYSALIS 23848/ERG	◆ GANG STARR
19	22	—	2	DEEP COVER (C) (T) SOLAR 74547/EPIC	◆ DR. DRE
20	28	—	2	LA SCHMOOV (C) (T) JIVE 42062	◆ FU-SCHNICKENS
21	24	26	3	SITTING IN THE PARK (C) SKANLESS 18970	◆ HI-C FEATURING TONY A
22	17	19	5	NIGHT SHIFT (C) (M) (T) 4TH & BROADWAY 447 553	◆ POSITIVE K
23	23	28	3	BUSTIN' OUT (ON FUNK) (C) (T) BUST IT 44818	◆ DOUG E. FRESH
24	NEW ▶	1	1	TRICK WIT A GOOD RAP (M) (T) PWL AMERICA 865 621*/MERCURY	◆ SYLK SMOOV
25	29	—	2	LADY/WHAT'S A BRO TO DO? (M) ATCO EASTWEST 96217*	◆ THE FUTURE SOUND
26	16	9	12	ONE TO GROW ON (C) (T) WILD PITCH 50387/ERG	◆ U.M.C.'S
27	20	16	13	I WANNA ROCK (C) (M) (T) LUKE 98619/ATLANTIC	◆ LUKE
28	30	30	3	EVERYBODY'S TALKING ABOUT M.C. BRAINS (C) (M) (T) MOTOWN 2158	◆ M.C. BRAINS
29	25	17	13	JIGGABLE PIE (C) (M) (T) SELECT 62382	◆ AMG
30	26	23	5	THE HATE THAT HATE PRODUCED (C) (T) EPIC 74206	◆ SISTER SOULJAH

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

these stories have to be told

KID FROST

SEASIDE STORY

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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.

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.)

FM 92-THE BEAT Miami P.D.: James Thomas. Washington D.C. P.D.: Barbara Prieto. Lists of songs and artists for various radio stations.

Main chart table with columns for SALES and AIRPLAY, listing titles, artists, and positions.

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

Table listing publishers and performance rights information for various R&B singles.

SURE SALES!!! 10 Great Speeches By MALCOLM X. Last Message Vol. 1-2 Blackman History Vol. 1-2 Ballot or Bullet complete speech. Paul Winley Records (212)410-1843

KRONOS' TIME

(Continued from page 8)

made any major U.S. television appearance since its new album was released.

In Europe, however, Kronos toured solidly through all of March, also appearing on some important TV outlets. It will return to the European concert trail in June and July, performing at the Montreux Jazz Festival July 7 on a double bill with David Byrne. There the group will be accompanied by three of the composers featured on "Pieces Of Africa": Dumisani Maraire of Zimbabwe, Foday Musa Suso of Gambia, and Hamza El Din of Sudan.

Some of the composers were also featured at concerts that Kronos performed in February in New York and Washington, D.C., and the quartet alone recently performed some of its new music in Los Angeles. On June 17, it will open the Central Park Summerstage series in New York.

Over the years, Kronos has toured the U.S. extensively, says Clancy, "and that's been one of the key elements to their success in this country. They've done so much roadwork, and they always make time for promotional activities," such as in-store signings.

Through its offbeat, unorthodox recordings and concerts, Kronos has built a loyal following among both avant-garde buffs and a younger audience with more eclectic tastes than one normally encounters in concert halls. It was this following, says Yapple, plus the extensive setup for the new album, "that was the largest factor in its success."

RETAIL SETUP

Clancy credits WEA and enthusiastic retailers for giving the project much of its momentum. "I believe WEA has explored all the possible options of selling this album and has acquainted [retail] buyers in all these areas with the project," he says.

From the start, he notes, Nonesuch planned to pitch "Pieces Of Africa" to classical, world music, and pop markets "to whatever extent possible." Back in October, he began playing advances of the record to groups of retailers. Around Christmas, after the CD master was finished, Nonesuch pressed promo-only CDs with special labels and mailed them to the WEA sales force, who redistributed the CDs to retailers.

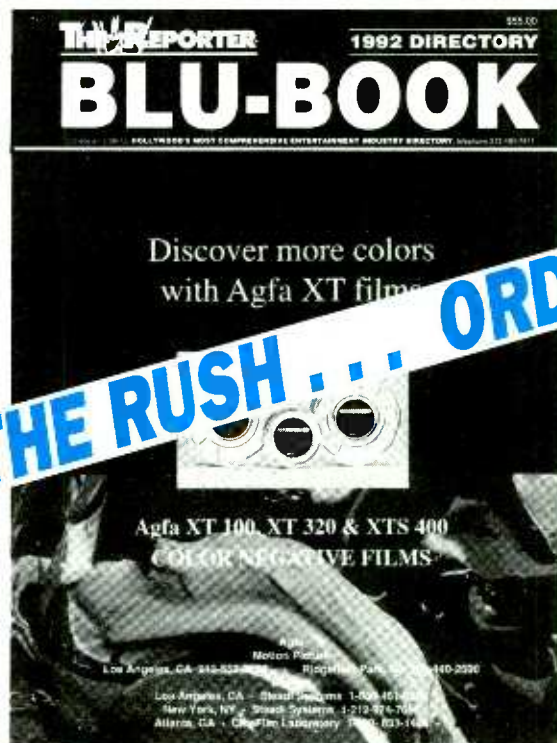
"This project was introduced at all levels of the sales force," he notes, "because it was clear that it was music that could reach a large range of people."

Also instrumental in the success of the project, he says, was the pop music press. "This album has been covered by pop press from the day of release, and the world music market is a subset of the pop market," he says. "So there was an awareness of the project in the pop media from the beginning, and an enthusiastic response to it."

HOW IT CAME ABOUT

"Pieces Of Africa," which showcases Kronos' virtuosic musicianship in the context of fully written-out pieces by seven African composers, has been in the making since 1985. In that year, recalls David Harrington, (Continued on page 33)

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CLUB PLAY

COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★★★ No. 1 ★★★					
1	2	7	6	LOVE YOU ALL MY LIFETIME WARNER BROS. 40377 <small>1 week at No. 1</small>	◆ CHAKA KHAN
2	3	4	9	LIFT EVERY VOICE (TAKE ME AWAY) COLUMBIA 74131	◆ MASS ORDER
3	4	6	7	(CAN YOU) FEEL THE PASSION BIG LIFE 19751/SBK	◆ BLUE PEARL
4	6	11	7	CLOSER MCA 54363	◆ MR. FINGERS
5	10	18	6	STILL IN LOVE WITH YOU PENDULUM 66438/ELEKTRA	◆ MELI'SA MORGAN
6	9	15	7	TWILIGHT ZONE RADIKAL 12300	◆ 2 UNLIMITED
7	5	1	9	WORKOUT VIRGIN 96201 FRANKIE KNUCKLES FEATURING ROBERTA GILLIAM	◆ KATHY SLEDGE
8	1	2	9	TAKE ME BACK TO LOVE AGAIN EPIC 74212	◆ KATHY SLEDGE
9	11	16	7	SAILING ON THE SEVEN SEAS VIRGIN PROMO	◆ O.M.D.
10	7	12	7	REJOICING (I'LL NEVER FORGET) WARNER BROS. 40368	ULTRA NATE
11	12	17	6	CRUCIFIED GIANT 40351/WARNER BROS.	◆ ARMY OF LOVERS
12	8	5	8	BABY GOT BACK DEF AMERICAN 40233/REPRISE	◆ SIR MIX-A-LOT
13	18	25	4	JUMP RUFFHOUSE 74193/COLUMBIA	◆ KRIS KROSS
14	21	24	5	MY LOVIN' (YOU'RE NEVER GONNA GET IT) ATCO EASTWEST 96194	◆ EN VOGUE
15	24	37	3	IN THE CLOSET EPIC 74267	◆ MICHAEL JACKSON
16	15	10	12	NU NU MERCURY 866 445	◆ LIDELL TOWNSELL
17	17	23	5	MAKE IT HAPPEN COLUMBIA 74189	◆ MARIAH CAREY
18	25	33	4	TAKE MY ADVICE I.D. 96191/ATCO EASTWEST	◆ KYM SIMS
19	14	3	10	I'M THE ONE YOU NEED MCA 54278	◆ JODY WATLEY
20	19	20	7	HOW DO I LOVE THEE TOMMY BOY 524	◆ QUEEN LATIFAH
★★★ POWER PICK★★★					
21	34	—	2	SET ME FREE GREAT JONES 530 615/ISLAND ◆ CLUBLAND FEATURING ZEMYA HAMILTON	
22	27	35	4	ROUGH SEX CAROLINE 2518	LORDS OF ACID
23	32	41	3	CLUB LONELY EPIC 74282	LIL LOUIS
24	23	29	4	CHIME FFRR 350 001/LONDON	ORBITAL
25	16	9	9	SCHIZOPHRENIA RCA 62232	QUADROPHONIA
26	37	44	3	ELEVATION REACT PROMO	G.T.O.
27	33	39	4	HIGH FICTION 64766/ELEKTRA	◆ THE CURE
28	20	8	9	DON'T TALK JUST KISS CHARISMA 96200	◆ RIGHT SAID FRED
29	38	—	2	O FORTUNA RADIKAL 12299	APOTHEOSIS
30	28	30	5	NOW THAT YOU'RE GONE CUTTING 259/ATCO EASTWEST	CORINA
31	22	26	5	SURVIVAL GREAT JONES 530 612/ISLAND	MACHINE ORCHESTRA
32	13	13	11	HEAR THE MUSIC E-LEGAL 6209	GYPSY MEN
33	39	—	2	TREATY HOLLYWOOD 66451/ELEKTRA	YOTHU YINDI
34	31	21	8	I GOTTA HOLD ON U I.D. 1011	MAURICE JOSHUA
35	43	—	2	SWEAT DANCE WARNER BROS. 40248	◆ KYZE
36	30	19	7	VOGUE WAX TRAX 9178	◆ KMFDM
37	29	22	11	THE CHOICE IS YOURS MERCURY 866 087	◆ BLACK SHEEP
38	45	—	2	METHODICAL VIRTUE NETTWERK 13858/I.R.S.	THE FINAL CUT
★★★ HOT SHOT DEBUT★★★					
39	NEW ▶	1	1	FREE YOUR BODY (INJECTED WITH A POISON) SONIC 2003/INSTINCT	◆ PRAGA KHAN
40	36	27	6	FAIT ACCOMPLI CHARISMA PROMO	◆ CURVE
41	44	45	3	ARACHNOPHOBIA GUERILLA 13854/I.R.S.	ARAKNOFOBIA
42	35	32	9	SUPERFICIAL LOVE ATLANTIC 85903	◆ BAS NOIR
43	NEW ▶	1	1	WEIRDO BEGGARS BANQUET PROMO/RCA	◆ THE CHARLATANS
44	NEW ▶	1	1	MR. RIGHT 111 EAST 0009	◆ REDD
45	47	—	2	DIVINE THING BIG LIFE 865 765/MERCURY	◆ THE SOUP DRAGONS
46	NEW ▶	1	1	NOTHING CAN STOP US WARNER BROS. 40395	◆ SAINT ETIENNE
47	42	43	4	INSTRUMENTS OF DARKNESS CHINA IMPORT	◆ THE ART OF NOISE
48	NEW ▶	1	1	EVERYTHING WILL GET BETTER ARISTA 1-2399	LISA STANSFIELD
49	NEW ▶	1	1	LOVE IS A MASTER OF DISGUISE MORE PROTEIN 96174/CHARISMA	EVE GALLAGHER
50	NEW ▶	1	1	CHAIN ME TO THE BEAT MAXI 2010	◆ SOUL VERITE FEATURING SABRINA BRITT

12-INCH SINGLES SALES

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★★★ No. 1 ★★★					
1	1	1	4	IN THE CLOSET EPIC 74267 <small>3 weeks at No. 1</small>	◆ MICHAEL JACKSON
2	2	2	8	JUMP RUFFHOUSE 74193/COLUMBIA	◆ KRIS KROSS
3	3	4	7	MY LOVIN' (YOU'RE NEVER GONNA GET IT) ATCO EASTWEST 96194	◆ EN VOGUE
4	4	6	8	I'M THE ONE YOU NEED MCA 54278	◆ JODY WATLEY
5	5	7	8	TAKE ME BACK TO LOVE AGAIN EPIC 74212	◆ KATHY SLEDGE
6	6	9	9	BABY GOT BACK DEF AMERICAN 40233/REPRISE	◆ SIR MIX-A-LOT
7	7	10	8	WORKOUT VIRGIN 96201 FRANKIE KNUCKLES FEATURING ROBERTA GILLIAM	◆ KATHY SLEDGE
8	10	17	4	LOVE YOU ALL MY LIFETIME WARNER BROS. 40377	◆ CHAKA KHAN
9	11	12	9	DON'T TALK JUST KISS CHARISMA 96200	◆ RIGHT SAID FRED
10	13	15	7	THEY WANT EFX ATCO EASTWEST 96206	◆ DAS EFX
11	12	16	5	DON'T BE AFRAID SOUL 54384/MCA	◆ AARON HALL
12	8	3	12	NU NU MERCURY 866 445	◆ LIDELL TOWNSELL
13	16	23	6	CLOSER MCA 54363	◆ MR. FINGERS
14	21	26	5	TAKE MY ADVICE I.D. 96191/ATCO EASTWEST	◆ KYM SIMS
15	15	24	6	EVERYTHING CHANGES REUNION 21706/GEFFEN	◆ KATHY TROCCOLI
16	19	21	7	NOW THAT YOU'RE GONE CUTTING 259/ATCO EASTWEST	CORINA
17	20	32	4	ALL WOMAN/EVERYTHING WILL GET BETTER ARISTA 1-2399	◆ LISA STANSFIELD
18	17	18	6	MARIA TOMMY BOY 520	TKA
19	18	20	8	COME & TALK TO ME UPTOWN 54354/MCA	◆ JODECI
20	29	34	3	CRUCIFIED GIANT 40351/WARNER BROS.	◆ ARMY OF LOVERS
21	9	5	10	DON'T LOSE THE MAGIC ARISTA 1-2412	SHAWN CHRISTOPHER
22	23	28	5	FAITH HEALER SIRE 40345/WARNER BROS.	◆ RECOIL
★★★ POWER PICK★★★					
23	31	33	4	SOMETIMES I RHYME SLOW RAL 74166/COLUMBIA	◆ NICE & SMOOTH
24	28	31	5	STILL IN LOVE WITH YOU PENDULUM 66438/ELEKTRA	◆ MELI'SA MORGAN
25	34	40	3	REJOICING (I'LL NEVER FORGET) WARNER BROS. 40368	ULTRA NATE
26	22	22	6	MAKE IT HAPPEN COLUMBIA 74189	◆ MARIAH CAREY
27	14	8	15	AIN'T 2 PROUD 2 BEG LAFACE 2-4009/ARISTA	◆ TLC
28	26	25	9	LIVE AND LEARN COLUMBIA 74230	◆ JOE PUBLIC
29	27	29	6	HIGH FICTION 64766/ELEKTRA	◆ THE CURE
30	32	30	10	LOSING YOU SAVAGE 54348	MOCCA SOUL
31	35	35	4	HOW DO I LOVE THEE TOMMY BOY 524	◆ QUEEN LATIFAH
32	36	39	3	TENNESSEE CHRYSALIS 23787/ERG	◆ ARRESTED DEVELOPMENT
33	24	14	11	HEAR THE MUSIC E-LEGAL 6209	GYPSY MEN
34	33	13	12	THE CHOICE IS YOURS MERCURY 866 087	◆ BLACK SHEEP
35	38	44	4	TWILIGHT ZONE RADIKAL 12300	◆ 2 UNLIMITED
36	40	43	3	VICTIM OF THE GHETTO VIRGIN 96185	◆ COLLEGE BOYZ
37	37	27	11	HELLUVA GASOLINE ALLEY 54349/MCA	◆ BROTHERHOOD CREED
38	43	—	2	GOTTA LEARN MY RHYTHM LAFACE 2-4013/ARISTA	◆ DAMIAN DAME
39	42	—	2	SCENARIO JIVE 42056	◆ A TRIBE CALLED QUEST
40	39	38	5	PASS THE MIC CAPITOL 15827	◆ BEASTIE BOYS
41	30	19	11	MOIRA JANE'S CAFE CARDIAC 4023	◆ DEFINITION OF SOUND
42	44	—	2	WHO KILLED JFK? ZYX 6648	◆ MISTERIA
43	25	11	13	MAKE IT MINE EPIC 74241	◆ THE SHAMEN
★★★ HOT SHOT DEBUT★★★					
44	NEW ▶	1	1	JOY VIRGIN 96172	◆ SOUL II SOUL
45	NEW ▶	1	1	NOTHING CAN STOP US WARNER BROS. 40395	◆ SAINT ETIENNE
46	NEW ▶	1	1	(CAN YOU) FEEL THE PASSION BIG LIFE 19751/SBK	◆ BLUE PEARL
47	41	42	16	WE GOT A LOVE THANG A&M 7328	◆ CECE PENISTON
48	48	41	12	LIFT EVERY VOICE (TAKE ME AWAY) COLUMBIA 74131	◆ MASS ORDER
49	NEW ▶	1	1	HAND ON THE PUMP RUFFHOUSE 74106/COLUMBIA	◆ CYPRESS HILL
50	NEW ▶	1	1	FREE YOUR BODY (INJECTED WITH A POISON) SONIC 2003/INSTINCT	◆ PRAGA KHAN

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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Tom Tom Club Offers 'Ecstasy'; The Other Minogue

IT HAS BEEN A LONGTIME goal of Tom Tom Club front woman Tina Weymouth to encapsulate a perfect spiritual moment in time within the space of a song. On "Sunshine & Ecstasy (Feel My Heartbeat)," she has come mighty close to succeeding.

Postproduced by Roger S., the track is from the act's forthcoming album, "Dark Sneak Love Action" (Sire/Reprise), and is a joyful deep-house excursion, warmed by dreamy vocals and positive lyrical imagery. And while some folks will misinterpret the lyrics as a drug anthem, Weymouth says nothing could be farther from the truth.

"It's kind of sad that few people regard the word 'ecstasy' in its purest and natural sense," she says. "The idea of the song is to promote spiritual positivity and euphoria. We wanted to create a song that would inspire people to dance without the aid of chemicals."

"Sunshine & Ecstasy" is typical of the tunes that fill Tom Tom Club's third full-length effort. Fans of the group's now-classic "Genius Of Love," and the 1989 club staple "Boom Boom Chi Boom Boom," will revel in this set's tasty blend of infectious pop melodies, muselike vocals, and kinetic dance beats. "Dark Sneak Love Action" has such treats as the group's goofy pop cover of Hot Chocolate's "You Sexy Thing," the dancehall-flavored "Who Wants An Ugly Girl," and the tribal-funk work-

out "Say I Am." Weymouth says the band set out to record an album that would have the kind of universal appeal that even "people in Nigeria could groove to."

"Music should be a bonding experience—not an elitist or separatist trip," she asserts.

To date, Tom Tom Club has had a sporadic recording career, serving mostly as a sideline for Weymouth and Chris Frantz from their duties as members of Talking Heads. "But now that union has reached its apparent end," Weymouth notes. "We needed to find a venue of artistic expression. I must say that we're thrilled that people both in and out of the music industry were so enthusiastic about the continuation of Tom Tom Club."

"Dark Sneak Love Action" was recorded in Weymouth and Frantz's home studio in Connecticut with band mates Mark Rouie and Bruce Martin. The tracks are textured with an array of odd sounds—including bagpipes and traditional African percussion.

"We wanted to weave together a lot of unique and different elements into the songs," Martin says. "The more you listen to the music, the more hidden details you should be able to find. It's like a treasure hunt."

Tom Tom Club is currently in rehearsal for a world tour, which is tentatively slated to commence later this season.

FAMILY AFFAIR: It's not easy to establish an individual identity as a recording artist when your sibling is already an international star. In the case of Danni Minogue, she refuses to live in the shadow of her sister, Kylie.

"It's vital for people to see that we are two very different people," the 20-year-old singer says. "Of course, when you say something like that, everyone assumes we hate each other to pieces. And that's *far* from the truth. We just have separate careers and insist on keeping it that way."

In her native Australia and the U.K., Minogue has deflected tacky press and endless comparisons, and has had several hits from her debut album, "Love & Kisses." In the U.S., however, the road has been a bit rocky. Her rendition of Stacy Lattisaw's "Jump To The Beat" failed to click with DJs.

But things are finally starting to look up. Minogue recently earned kudos from underground rave DJs for the aggressive "Hallucination," which is on the B side to "Jump To The Beat." Also, the album's second single, "Success," is now picking up adds. Released here on Savage Records, the track is a catchy, pop-flavored houser, sporting a variety of fun remixes by E-Smoove, Maurice Joshua, Bruce Forest, and Junior Vasquez. It also marks Minogue's first effort as a songwriter.

"I feel like there's so much that lies ahead of me as an artist," she says.



by Larry Flick

"It's been tough to be taken seriously, being a young woman in a male-dominated business. They assume that I'm content to be a puppet—and I'm not. It's a bit daunting at times, but this song is important to me because it's my first real mark as a songwriter. I'm proud of it, and the confidence it gives me to keep on learning."

THE SINGLE LIFE: Mute Records launches its new U.K. dance music subsidiary, NovaMute, with three highly potent, rave-ready singles. First up is the spooky "Ten Commandments" by Lost, aka London rave jocks Nigel Fairman and Steve Bicknell. Ominous male vocal samples are planted into a steamy techno foundation.

Next comes the sexy, sample-

happy "Maelstrom" by Wigan, England-bred sibling duo Totalis, which tempers raw synths with lots of heavy breathing and a contagious melody. Juicy.

Our fave of the batch is "Can You Feel It" by Elevation, an intense slice of hardcore that's softened by house-ish piano lines and out-of-nowhere femme vocal vamping. Be sure to investigate "Spiral Trance" on the flipside.

Code MD comes on hot and heavy with "Higher" (Tribal America/I.R.S.), a hard-house instrumental that intertwines a hard-edged bass line, loads 'o sound effects, and butt-shaking percussion. The patches of primal screams will send peak-hour twirlers into orbit.

On the deep-house tip, East Coast underground jocks are almost single-handedly turning Lectroluv 2's delicious "Get It Goin' On" (EightBall, New York) into a full-fledged smash. A smooth rhythm section is embellished with jazz spices and hypnotic vocal samples. A fierce way to ease into daylight. And to complete your journey, go for the "Lectroluv Theme" on the flipside.

Finally, let's spin into the world of hi-NRG and fill our quota of high-camp with "Tall 'N Handsome" by Outrage (Junk Rock, Italy). Some things must be experienced firsthand in order to be truly appreciated, and this male-fronted, retro romp is one of 'em. Women get their turn on the B side with "Mmmm Drop" by Baby-pop. Deep.

TID-BEATS: One of the hottest multiformat records of the week is "The Best Things In Life Are Free," a smokin' duet by Janet Jackson and Luther Vandross (Perspective/A&M). Lifted from the forth-

coming "Mo' Money" soundtrack, the track is a slammin' jack-swing that is exploding at pop radio. Club DJs will be treated to a house remix by David Morales and Frankie Knuckles shortly. By the by, we hear the album is *not* to be missed... Tommy Boy Records marks the 10th anniversary of its very first hit single, "Planet Rock" by Afrika Bambaataa & Soul Sonic Force, by issuing an EP of remixes. Among those who have tinkered with the track are 808 State, Eric Kupper & Mohamed Moretta, DJ Magic Mike, LFO, and Electric Music. In other Tommy Boy news, Victor Lee has been named director of dance music promotion. He was a marketing manager at BMG International... The Desert West Record Pool has confirmed Sept. 24-26 as the dates for its second "Music Round-Up" confab at the Pointe Squaw Peak Resort in Phoenix. Although panels have yet to be announced, topics are said to include changes in DJ technology and improving pools' relations with local radio stations. Call Terry Gilson at Desert West in Phoenix for further details... We're surprised to note that no U.S. label has jumped on the brilliant debut album by popular U.K. group Positivity. The self-titled set has been floating about the States on limited-edition white label vinyl for nearly a month now. Northcott Productions in New York is representing the act. Look for remixes of "Out Of This World" on London-based Fabulous Records to drop shortly... Way hip New York indie label 111 East is planning its first compilation album, "Just The Beginning." Due in mid-June, it will feature such gems as "Fallin' In Love" by Kelly Charles and "Mr. Right" by Redd. Partial proceeds will benefit industry AIDS relief organization LIFEbeat.

Hot Dance Breakouts

CLUB PLAY

1. MIG 29 MIG 29 NEXT PLATEAU
2. NOTGONNACHANGE SWING OUT SISTER MERCURY
3. MAKE IT ON MY OWN ALISON LIMMERICK ARISTA
4. CHANGE YOUR MIND BEATS INTERNATIONAL LONDON
5. BANG BLUR SBK

12" SINGLES SALES

1. LA SCHMOOV FU-SCHNICKENS JIVE
2. SET ME FREE CLUBLAND FEATURING ZEMYA HAMILTON GREAT JONES
3. WHY ME BABY? KEITH SWEAT ELEKTRA
4. SHAKE IT UP BROTHER MAKES 3 CARDIAC
5. SHINE ON DEGREES OF MOTION ESQUIRE

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



Everyone In The Pool! Mercury recording act Lidell Townsell & M.T.F. is making promotion rounds in support of its recent top five club smash, "Nu Nu," and just-released debut album, "Harmony." During a stop in New York, group members partied with members of the New York Record Pool Business Center. Look for a new single, "Get With U," to ship shortly. Shown, from left, are Vito Bruno, AM:PM Entertainment, the act's manager; Keith "Silk E" Maybery, M.T.F.; Martell Stewart, M.T.F.; and Mario Rios, national director of club promotion, Mercury. Kneeling are Oscar Poche, director of A&R, AM:PM; and Townsell.



HITS!!! 12-INCH PLAY LIST

- I WANT YOUR LOVE Lee Marrow Garage
- NEED YOU Space Masters Techno House
- CLOSE YOUR EYES Data Drama Techno
- ALPHA CENTAURI Arkanoid Feat. Lisa Jones Techno
- FEEL FREE Debbe Cole Garage
- MUEVELO El Mandamas Raggamuffin
- WHY Jackie Moore Downbeat
- LOVE ME IN THE NIGHT Yankees House
- THE FIRST MACHINE RY Olophonics Techno
- STRANGE Intermental Techno
- NEVER GIVE UP REMIX Jinny House
- DO YOU FEEL ALLRIGHT D.J. Power Techno
- ELECTRONIC COMMUNICATIONS L. P. Arkanoid Techno
- DESIRE Sarah Jane House
- AFRIKA Afrika Sound System Triba
- TRIBAL ACTIVITY Corrado Triba
- RING OF LOVE Athena Deep House
- I AM MAD Valli Melody Techno
- CAN YOU HEAR ME Wait 93 Techno
- GOING TO THE FUTURE Albert One feat. Jenny Bridges House

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The Long Road To Success Is Paying Off For Sawyer Brown

BY EDWARD MORRIS

NASHVILLE—According to the natural life cycle of a recording act, Sawyer Brown should be dead or dying by now. It is not that the five-man band hasn't made good music and staged great shows—it's just that for so long radio ignored its records.

But not anymore. This week, Sawyer Brown's "Some Girls Do," on Curb/Capitol Nashville Records, powers to No. 1 on the Hot Country Singles & Tracks chart. The band's two previous singles, "The Walk" and "The Dirt Road," went No. 2 and No. 3, respectively.

There were months at a time, however, when Sawyer Brown could count itself lucky if one of its records made it into the top 20—and several never even came close.

Even so, all the band's nine albums have sold well, ranging from a low of about 200,000 for a few titles to between 350,000 and 400,000 for most. This success is directly attributable to Sawyer Brown's high energy stage shows and its incessant touring.

Since the band came together 11 years ago (initially under the name Savannah), there has not been a year when it has played fewer than 200 cities. One year it played 293.

Sawyer Brown's leader, lead singer, co-producer, and chief songwriter Mark Miller, has his own ideas about the causes of radio's reaction: "When you first come out, everybody's pulling for

'We developed such a cult following we were able to tour year-round'

you. You become the flavor-of-the-month—until they get sick of you . . . Musically, what happened to us is that we were always out there on the edge a little bit, and I think radio took a very strong swing toward traditional music for a few years. We continued to do what we were doing and kind of got into a no-man's land."

It was the live shows, he explains, that kept the band thriving: "We developed such a cult following that we were able to tour year-round, and we really didn't notice—as far as working on the road—the difference between having a hit song and not having one."

Sawyer Brown first charted in 1984, shortly after its first-place win on "Star Search," the nationally televised talent show. The band

was a pioneer in making whimsical music videos, drafting TV weatherman Willard Scott to play a character in one and the Oak Ridge Boys' Joe Bonsall to cavort in another.

The video version of "Some Girls Do" is currently No. 1 on Country Music Television.

During a slow period for the band a few years back, the label assigned Ron Chancey as its producer. Although Chancey had been instrumental in turning the Oak Ridge Boys into a supergroup, he was less successful with Sawyer Brown. The band now works with its original producer, Randy Scruggs.

"Ron's a great producer and a

great man," says Miller, "but it just didn't work out. After we did two albums with him, that's when we went in [to the label] and said we've got to do it this way. That's how the 'Race Is On' came about and 'The Boys Are Back' album. That was the turning point for the band."

Miller says the band now oversees every aspect of its career, including public relations.

The double-barrel success last year of "The Walk" and "The Dirt Road," both of which were family-oriented story songs, not only presented Sawyer Brown as a mainstream country act but also doubled, and in some cases quadrupled, the band's concert

fees, Miller says.

According to Amusement Business, Sawyer Brown had the ninth-highest-grossing country tour of 1991, with a total gross of \$3.52 million and a total attendance of 246,046 for the 103 shows it headlined.

Merchandise sales are also substantial, according to the band's management company. Per-capita sales average more than \$4. The band and its support team of 16 people travel in a caravan of two buses and two trucks.

Sawyer Brown is booked by Entertainment Artists and managed by T.K. Kimbrell of T.K.O. Artist Management in Nashville.

Unabashed Over Alabama's Contributions Popular Country Group Returning With 'Pride'

ALABAMA RAMPANT: During most of the '80s, the face of country music was the face of Alabama. No one before "The Fort Payne Four" had so adroitly blended the traditional concerns and idioms of country with the flash and dynamism of rock. It was an irresistible fusion and the model for countless other self-contained bands. Commercially, Alabama was—and still is—a juggernaut. The group has packed arenas across America and sold more than 50 million albums worldwide. For years, it was RCA Records' most profitable act in any format.

These observations are not offered as a valedictory, however. Alabama isn't stepping out of the spotlight for a minute. While it has lost some of its market share, it has never lost any of its passion. Proof of that happy reality will again be evident when RCA releases the group's newest album, "American Pride," in August. It isn't a flawless collection—some of the songs are formulaic—but it is a stunningly good one.

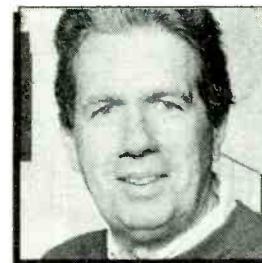
There is simply no better vocalist in country music today than Alabama's lead vocalist, Randy Owen, especially when he sings lyrics that tap deeply into his own urgent memories of good times and hard times. He imbues such lyrics with a level of drama that is far more confession than craft. To listen to his "Between The Two Of Them" on the new album is to hear all that ever need be said about the majesty of loving and self-sacrificing parents. His reading of "Once Upon A Lifetime" instantly makes vivid the line between the truly precious and the merely alluring. Teddy Gentry's performance of "Sometimes Out Of Touch" is a splendid summary of the often uneven course of love. But the biggest surprise in the new package is a hard-rocking and breathless slice of modern life called "I'm In A Hurry." It could become America's Monday-morning theme song.

The country music industry is right to toast its newest and highest achievers, but it ought to burn incense to Alabama.

MAKING THE ROUNDS: David Conrad, the Nashville chief of Almo/Irving Music, thinks he's found a way to get a major-label deal for the Cactus Brothers, whose music his company publishes. He says he's going to rename the hot southern band

Guns N' Okra . . . Jeff Turner has become the first solo country artist to have an album certified gold (25,000 units sold) in Switzerland. The album is "Rolling Wheels" . . . RCA artist Clint Black will host a one-hour radio special, "Country Salutes Lonesome Dove." Produced by Ron Huntsman Entertainment Marketing and sponsored by Cabin Fever Entertainment, the show is a musical tribute to the highly rated TV miniseries. Appearing on the show with Black are Suzy Bogguss, Vince Gill,

Great Plains, Chris LeDoux, and Trisha Yearwood . . . Among the pop, show, and movie tunes in the Hal Leonard-Jenson Marching Band 1992 catalog is the Garth Brooks standard "Friends In Low Places." Country music goes to high school . . . Norro Wilson and Dave Mack's Norro Produc-



by Edward Morris

tions has relocated to 813 18th Ave. South, in Nashville. . . Country comic and Grand Ole Opry star Jerry Clower has been hired to play the character of "Granny Sutherland" on a series of TV spots for Sutherland Lumber Co. The commercials will air in 20 states . . . Curb Records' new teen group Six Shooter now has its own fan club. The address is P.O. Box 24480, Nashville, Tenn. 37202 . . . Peddlers Village, a new 7,500-seat outdoor country music venue, has opened near Raleigh, N.C., at Exit 312 on Interstate 40. Conway Twitty and Vern Gosdin will officially open the facility with a concert June 14. Sam Courtney is the in-house promoter.

MARK YOUR CALENDAR: The Sparrow Corp. and Nashville's WLAC-FM will sponsor "An Evening Of Inspirational Music," June 15 at the Grand Ole Opry House. It will feature the Nashville Symphony Orchestra, the Nashville Symphony Chorus, Steven Curtis Chapman, Michael Card, Margaret Becker, Susan Ashton, and Richard Smallwood . . . The Statler Brothers will stage their Happy Birthday U.S.A. Celebration in Staunton, Va., July 2-4, with Crystal Gayle as special guest performer for the July 4 concert . . . The Christian Artists Music Seminar In The Rockies will be held Aug. 2-8 in Estes Park, Colo.

SIGNINGS: Razy Bailey to Silver City Records for recording . . . Chris McCarty to an exclusive songwriting deal with Ten-Ten Music Group.

NEW ON THE CHARTS

RCA Records deserves a standing ovation for signing Martina McBride. Her debut album, "The Time Has Come," which hit the streets May 12, is a treat to the ears.

McBride (of no relation to Terry McBride of McBride & the Ride) says she never gave much thought to doing anything but music. Her father, a Sharon, Kan., wheat and cattle farmer and shop owner, played guitar in his own country band called the Schiffers. For a good number of years, McBride sang and played keyboards in her dad's band.

Following high school, McBride performed with a variety of club bands in and around Kansas.

She and her husband John moved to Nashville in 1990. While she scattered her demo tapes about town, John's sound company toured with Charlie Daniels, Ricky Van Shelton, and Garth Brooks. Just one year ago, Martina, determined to spend more time with her husband, joined him on tour and sold T-shirts for Brooks. This year, Brooks offered her the opening spot on approximately 75 shows on his upcoming tour. Her first show with Brooks is scheduled for June 2 at McNichols Sports Arena in Denver.

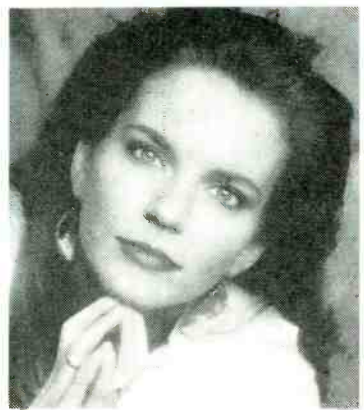
On the album, McBride's vocals are fine-tuned. She embraces nine carefully chosen numbers with warmth, sincerity, and innate vocal power.

Perhaps the most endearing of McBride's qualities is her gripping charm—on both screen and record. A delightful video accompanies the title cut debut and presents McBride as an enviously beautiful woman with a certain natural and outgoing appeal. Her look is fresh and nonthreatening to the female audience and positively alluring to the male viewer.

McBride's debut single, "The Time Has Come," entered the Hot Country Singles & Tracks chart at No. 57. In its fourth week on the chart, the record climbs to No. 40 with a bullet this week.

McBride is managed by Bruce Allen.

DEBBIE HOLLEY



MARTINA MCBRIDE



Billboard TOP COUNTRY ALBUMS

FOR WEEK ENDING MAY 23, 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	1	1	35	GARTH BROOKS ▲ ⁷ LIBERTY 96330* (10.98) 32 weeks at No. 1	ROPIN' THE WIND	1
2	2	3	87	GARTH BROOKS ▲ ⁷ LIBERTY 93866* (9.98)	NO FENCES	1
3	3	2	6	WYONNNA CURB 10529*/MCA (10.98)	WYONNNA	1
4	4	4	158	GARTH BROOKS ▲ ³ LIBERTY 90897* (9.98)	GARTH BROOKS	2
5	6	6	32	REBA MCENTIRE ▲ MCA 10400* (9.98)	FOR MY BROKEN HEART	3
6	9	11	52	ALAN JACKSON ▲ ARISTA 8681* (9.98)	DON'T ROCK THE JUKEBOX	2
7	5	5	3	GEORGE STRAIT MCA 10532* (10.98/15.98)	HOLDING MY OWN	5
8	8	9	50	TRAVIS TRITT ▲ WARNER BROS. 26589* (9.98)	IT'S ALL ABOUT TO CHANGE	2
9	10	10	39	BROOKS & DUNN ARISTA 18658* (9.98)	BRAND NEW MAN	9
10	7	7	39	HAL KETCHUM CURB 77450* (9.98)	PAST THE POINT OF RESCUE	6
11	12	13	45	TRISHA YEARWOOD ▲ MCA 10297* (9.98)	TRISHA YEARWOOD	2
12	11	8	9	AARON TIPPIN RCA 61129* (9.98)	READ BETWEEN THE LINES	6
13	19	25	56	LORRIE MORGAN ● RCA 30210* (9.98)	SOMETHING IN RED	10
14	13	12	17	SAWYER BROWN CURB 95624* (9.98)	DIRT ROAD	12
15	15	21	39	DOUG STONE EPIC 47357*/SONY (9.98 EQ)	I THOUGHT IT WAS YOU	12
16	16	16	61	VINCE GILL ▲ MCA 10140* (9.98)	POCKET FULL OF GOLD	5
17	24	26	50	DIAMOND RIO ● ARISTA 8673* (9.98)	DIAMOND RIO	13
18	18	20	45	TANYA TUCKER ● LIBERTY 95562* (9.98)	WHAT DO I DO WITH ME	6
19	17	14	6	MARK CHESNUTT MCA 10530* (9.98)	LONGNECKS & SHORT STORIES	9
20	14	17	13	JOHN ANDERSON BNA 61029* (9.98)	SEMINOLE WIND	10
21	20	15	24	TRACY LAWRENCE ATLANTIC 82326* (9.98)	STICKS AND STONES	10
22	22	18	33	COLLIN RAYE EPIC 47468*/SONY (9.98)	ALL I CAN BE	7
23	21	24	28	SUZY BOGGUSS LIBERTY 95847* (9.98)	ACES	19
24	25	19	26	SAMMY KERSHAW MERCURY 510161* (9.98 EQ)	DON'T GO NEAR THE WATER	18
25	23	22	12	HANK WILLIAMS, JR. CURB 26806*/CAPRICORN (9.98)	MAVERICK	7
26	27	36	82	MARY-CHAPIN CARPENTER ● COLUMBIA 46077*/SONY (8.98 EQ)	SHOOTING STRAIGHT IN THE DARK	11
27	26	23	10	LITTLE TEXAS WARNER BROS. 26820* (9.98)	FIRST TIME FOR EVERYTHING	19
28	29	32	79	CLINT BLACK ▲ ² RCA 52372 (9.98)	PUT YOURSELF IN MY SHOES	1
29	35	41	110	DOUG STONE ● EPIC 45303*/SONY (8.98 EQ)	DOUG STONE	12
30	28	28	79	DWIGHT YOAKAM ● REPRIS 26344*/WARNER BROS. (9.98)	IF THERE WAS A WAY	7
31	30	30	87	REBA MCENTIRE ▲ MCA 10016 (9.98)	RUMOR HAS IT	2
32	37	—	2	MCBRIDE & THE RIDE MCA 10540* (9.98)	SACRED GROUND	32
33	31	33	55	PAM TILLIS ARISTA 8642* (8.98)	PUT YOURSELF IN MY PLACE	10
34	36	34	196	THE JUDDS ▲ ² CURB 8318 /RCA (9.98)	GREATEST HITS	1
35	34	35	51	RICKY VAN SHELTON ▲ COLUMBIA 46855*/SONY (9.98 EQ)	BACKROADS	3
36	33	31	113	TRAVIS TRITT ▲ WARNER BROS. 26094* (9.98)	COUNTRY CLUB	3
37	32	29	19	GEORGE STRAIT MCA 10450* (9.98)	TEN STRAIT HITS	7
38	38	42	114	ALAN JACKSON ▲ ARISTA 8623 (8.98)	HERE IN THE REAL WORLD	4
39	47	72	58	BILLY DEAN SBK 94302*/LIBERTY (9.98)	YOUNG MAN	12

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
40	40	37	31	ALABAMA ● RCA 61040* (9.98)	GREATEST HITS VOL. 2	10
41	49	65	33	BILLY DEAN SBK 96728*/LIBERTY (9.98)	BILLY DEAN	34
42	48	46	17	JOE DIFFIE EPIC 47477* (9.98)	REGULAR JOE	22
43	43	38	35	THE JUDDS ● CURB 61018*/RCA (9.98)	GREATEST HITS VOL. II	7
44	44	40	37	RANDY TRAVIS ● WARNER BROS. 26661* (9.98)	HIGH LONESOME	3
45	42	27	6	SOUNDTRACK HOLLYWOOD 61303*/ELEKTRA (10.98)	STRAIGHT TALK	22
46	51	47	124	VINCE GILL ▲ MCA 42321 (8.98)	WHEN I CALL YOUR NAME	2
47	45	44	5	SHENANDOAH COLUMBIA 48885* (9.98 EQ)	GREATEST HITS	44
48	39	39	57	MARTY STUART MCA 10106* (9.98)	TEMPTED	20
49	46	43	60	DOLLY PARTON ● COLUMBIA 46882*/SONY (9.98 EQ)	EAGLE WHEN SHE FLIES	1
50	50	45	158	CLINT BLACK ▲ ² RCA 9668 (9.98)	KILLIN' TIME	1
51	52	48	29	STEVE WARINER ARISTA 18691* (9.98)	I AM READY	28
52	41	50	89	KATHY MATTEA ● MERCURY 842330* (8.98 EQ)	A COLLECTION OF HITS	8
53	53	49	83	MARK CHESNUTT ● MCA 10032* (9.98)	TOO COLD AT HOME	12
54	57	54	4	VINCE GILL RCA 61130* (7.98)	I NEVER KNEW LONELY	51
55	56	57	137	REBA MCENTIRE ● MCA 8034* (8.98)	REBA LIVE	2
56	54	53	36	PATTY LOVELESS MCA 10336* (9.98)	UP AGAINST MY HEART	27
57	66	—	2	CONFEDERATE RAILROAD ATLANTIC 82335* (9.98)	CONFEDERATE RAILROAD	57
58	60	55	91	KEITH WHITLEY ● RCA 52277* (9.98)	GREATEST HITS	5
59	58	52	31	PIRATES OF THE MISSISSIPPI LIBERTY 95798* (9.98)	WALK THE PLANK	39
60	55	51	26	RESTLESS HEART RCA 61041* (9.98)	THE BEST OF RESTLESS HEART	25
61	62	60	132	THE KENTUCKY HEADHUNTERS ▲ MERCURY 838744 (8.98 EQ)	PICKIN' ON NASHVILLE	2
62	59	62	59	KATHY MATTEA MERCURY 846 975* (9.98)	TIME PASSES BY	9
63	NEW ▶	—	1	ANNE MURRAY LIBERTY 95954* (9.98)	FIFTEEN OF THE BEST	63
64	61	56	87	DOLLY PARTON ● COLUMBIA 44384*/SONY (8.98 EQ)	WHITE LIMOZEEN	3
65	64	59	121	DAN SEALS LIBERTY 48308 (4.98)	THE BEST	7
66	68	61	14	THE REMINGTONS BNA 61045* (9.98)	BLUE FRONTIER	55
67	67	71	6	CLEVE FRANCIS LIBERTY 96498* (9.98)	TOURIST IN PARADISE	58
68	75	68	36	CHRIS LEDOUX LIBERTY 96499* (9.98)	WESTERN UNDERGROUND	36
69	65	58	4	HANK WILLIAMS, JR. & HANK WILLIAMS CURB 77552* (6.98)	THE BEST OF HANK & HANK	55
70	71	66	86	THE JUDDS ● CURB 52070*/RCA (9.98)	LOVE CAN BUILD A BRIDGE	5
71	69	64	102	ALABAMA ● RCA 52108* (9.98)	PASS IT ON DOWN	3
72	RE-ENTRY	—	128	SHENANDOAH ● COLUMBIA 44468*/SONY (8.98 EQ)	THE ROAD NOT TAKEN	6
73	70	63	103	THE CHARLIE DANIELS BAND ● EPIC 45316*/SONY (8.98 EQ)	SIMPLE MAN	2
74	NEW ▶	—	1	LEE ROY PARNELL ARISTA 18684* (9.98)	LOVE WITHOUT MERCY	74
75	73	69	152	LORRIE MORGAN ● RCA 9594 (9.98)	LEAVE THE LIGHT ON	6

○ 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 23, 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) 53 weeks at No. 1	GREATEST HITS	53
2	2	GEORGE STRAIT ▲ MCA 42035* (8.98)	GREATEST HITS, VOL. 2	53
3	3	THE CHARLIE DANIELS BAND ▲ EPIC 38795*/SONY (6.98 EQ)	A DECADE OF HITS	53
4	5	RANDY TRAVIS ▲ ⁴ WARNER BROS. 25568 (5.98)	ALWAYS & FOREVER	53
5	4	ANNE MURRAY ▲ ⁴ LIBERTY 46058* (7.98)	GREATEST HITS	53
6	6	ALABAMA ▲ ³ RCA 4939 (8.98)	ROLL ON	48
7	7	PATSY CLINE DELUXE 7887/IMG (7.98)	20 GOLD HITS	24
8	15	REBA MCENTIRE ▲ MCA 2789 (8.98)	GREATEST HITS	53
9	9	GEORGE JONES ● EPIC 40776*/SONY (5.98 EQ)	SUPER HITS	39
10	19	THE JUDDS ▲ CURB 5319/RCA (8.98)	WHY NOT ME	38
11	11	REBA MCENTIRE ● MCA 6294 (9.98)	SWEET SIXTEEN	46
12	8	RICKY VAN SHELTON ▲ COLUMBIA 40602*/SONY (6.98 EQ)	WILD EYED DREAM	22
13	10	DOLLY PARTON ▲ RCA 4422 (6.98)	GREATEST HITS	38

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	WKS. ON CHART
14	12	VINCE GILL RCA 9814 (4.98)	BEST OF VINCE GILL	53
15	14	ALABAMA ▲ ³ RCA 7170 (8.98)	GREATEST HITS	52
16	22	KENNY ROGERS ▲ LIBERTY 5112/CAPITOL (9.98)	TWENTY GREATEST HITS	51
17	18	HANK WILLIAMS, JR. ▲ ² CURB 60193/WARNER BROS. (9.98)	GREATEST HITS	43
18	13	THE JUDDS ▲ CURB 5916-1/RCA (8.98)	HEARTLAND	53
19	17	REBA MCENTIRE ● MCA 42134 (8.98)	REBA	33
20	16	GEORGE STRAIT ▲ ² MCA 5567 (8.98)	GEORGE STRAIT'S GREATEST HITS	53
21	21	DWIGHT YOAKAM ● REPRIS 25989/WARNER BROS. (9.98)	JUST LOOKIN' FOR A HIT	14
22	20	THE JUDDS RCA 2278* (3.98)	COLLECTOR'S SERIES	51
23	—	WILLIE NELSON ▲ ² COLUMBIA 237542*/SONY (9.98 EQ)	GREATEST HITS	8
24	—	GEORGE STRAIT ▲ MCA 5913 (8.98)	OCEAN FRONT PROPERTY	40
25	—	KENNY ROGERS REPRIS 26711*/WARNER BROS. (9.98)	20 GREAT YEARS	5

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

COUNTRY CORNER



by Lynn Shults

SAWYER DOES IT (AGAIN): Sawyer Brown hits No. 1 on the Hot Country Singles & Tracks chart this week with "Some Girls Do." It's the group's second trip to the top; in April 1985 Sawyer Brown hit No. 1 with "Step That Step." The group has also strung together three consecutive top five singles for the first time since '85. "Some Girls Do" was produced by Sawyer Brown's leader, Mark Miller, and Randy Scruggs, and written by Miller. The group's situation is unusual in that Sawyer Brown is signed to Curb Records and distributed by CEMA, Capitol's distribution wing. Sawyer Brown also receives assistance from Liberty Records' promotion and marketing staffs. Being in the middle of three different companies became confusing for the group, so Miller and the group's manager, T.K. Kimbrell, made themselves accountable for the group's promotional efforts. This has entailed video as well as radio. Since assuming control of its own promotion, Sawyer Brown has scored with "The Walk" (which reached No. 2), "The Dirt Road" (No. 3), and now "Some Girls Do." Says Kimbrell, "As a band, Sawyer Brown has a blue-collar work ethic and we have been fortunate to have had the support and cooperation of both Curb and Liberty, as well as a strong team of independent promotion people. Everyone has worked hard to pull this thing back together. It hasn't been easy, and we certainly could not have made such a strong comeback by ourselves. Believe me, we are most grateful for the help everyone has given us."

THE HOTTEST tracks on the chart are Wynonna's "I Saw The Light" (47-33); Billy Ray Cyrus' "Achy Breaky Heart" (8-6); Alan Jackson's "Midnight In Montgomery" (26-18); Reba McEntire's "Night The Lights Went Out In Georgia" (39-32); and Ricky Van Shelton's "Backroads" (10-8).

RETAIL SALES CONTINUE to be strong for country albums. Those showing the strongest retail gains on Billboard's Top Country Albums chart are Lorrie Morgan's "Something In Red" (19-13); Alan Jackson's "Don't Rock The Jukebox" (9-6); "Diamond Rio" (24-17); Reba McEntire's "For My Broken Heart" (6-5); and Travis Tritt's "It's All About To Change" (8-8).

ROCK'N'COUNTRY is showing signs of becoming an alternative country format. The concept first surfaced in Charlotte, N.C., in 1990. Launched by radio consultant Mark Tudor of Chapman/Tudor Consultants on WTDR, it had a short life of about two months. TV is now the leading innovator of this mix of hot new country product and either current or classic Southern rock sounds. VH-1 is now airing "American Rock & Country" Mondays-Thursdays at 5 p.m. (EST). The program was set up by VH-1's full day of programming a fusion of rock and country artists May 3. As to the success of this concept, VH-1's Julie Rothman says, "Overall, the day of Rock & Country did as well as the programs it displaced. In terms of the future, we don't have information available regarding the use of country artists." But that doesn't mean nothing is forthcoming. Tudor's "Thunder Country" format resurfaced on radio April 1 at WRCY in suburban Washington, D.C. Says Tudor, "When Charlotte stopped, I continued to cultivate the idea. This is a country format. The difference is using two-four artists like Bob Seger, Bonnie Raitt, John Mellencamp, etc. each hour. It's flavor."

Mercury Stakes 'Achy Breaky' Campaign Promo Aims For Pop Play For Cyrus' Debut Single

■ BY DEBBIE HOLLEY

NASHVILLE—The beat of Billy Ray Cyrus' "Achy Breaky Heart" single goes on. While the record continues to climb the Hot Country Singles & Tracks chart, moving from No. 9 to No. 6 this week, Mercury's thoughts are turning toward pop radio.

Two weeks ago, the song entered the Hot 100 Singles chart at No. 83 and jumped to No. 47 last week without any pop airplay. The record shipped to pop radio May 15. According to Steve Miller, Mercury/Nashville's national director of sales and marketing, the label's pop promotion division (responsible for such acts as Def Leppard and Vanessa Williams) is going for adds May 25.

At press time, Broadcast Data Systems (the radio monitoring system used to compile Billboard's airplay charts) reported the song had received a total of three plays on two pop stations. It got two plays on WEGX Philadelphia and one play on WAPI Birmingham, Ala.

Mark St. John, PD at WAPI, reports "Achy Breaky" was played during a Friday-afternoon weekend kickoff, a time when the station typically plays "unusual things such as a Hank Williams Jr. 'All My Rowdy Friends.'" As for regular programming, he says, "It's something that we will probably experiment with because it's huge and it's a little more accessible than even Garth Brooks because it's not very twangy and has sort of a rock guitar."

John Lander, leader of the morning crew at WEGX, is responsible for the two "back-to-back" plays the song received on that station. He says, "I think Billy Ray Cyrus is a home run. Despite what some insist, it's not a country record—when a record debuts as big as it has on Billboard, that is no longer a country record. It breaks the stereotype and to call it 'country' would be like saying that 'Can't Touch This' by Hammer was a rap record. It wasn't. It became mass appeal."

Lander read about the song in Billboard during a recent trip to Houston and upon his arrival stopped at a Sound Warehouse store to purchase the cassette single. He says he listened to it "all weekend." During his morning show May 11 he staged a "like it or spike it" segment and played the record twice.

"This is like shades of the early

*'We're going for
as many as
50 markets'*

'80s, when you had Dan Seals' 'Bop' and 'Islands In The Stream' by Dolly Parton and Kenny Rogers," says Lander. He told his morning crew members, who voiced some reservation about playing a "country" record, to "just wait and see what the listeners say. And bang! Pow . . . pow . . . pow . . . pow, right down the line the listeners said, 'I love it! I love it! . . . I've seen this guy on the video channel . . . He's so much better lookin' than Garth Brooks.'" They know all about him. They know about the dance too."

Miller says Mercury "isn't attempting to make Cyrus a pop superstar at the expense of country. We're just taking him to the public based on the demand."

As of May 12, Miller reports pre-orders on Cyrus' debut album, "Some Gave All," at 540,000 units with a Tuesday (19) street date.

Setting up the album, Miller says, Mercury has launched a "three-pronged" campaign. "We're working a national Country Music Television contest that began May 11," he explains. Winners of this "film yourself at home doing the 'Achy Breaky' dance" mail-in contest will receive an all-expenses-paid trip to The Nashville Network's "Club Dance" July 31 in Knoxville, Tenn. There, the winners will perform the "Achy Breaky" and see Cyrus perform. The show is to air in September.

Miller says the second leg of the

campaign involves as many as 30 targets within the top 50 dominant market areas in the country. Local cable spots will run as part of a tie-in with dance-club merchandising of the contest. The third branch of the campaign involves the Gary Group, a Los Angeles-based marketing company. The Gary Group is coordinating local radio promotions tied to the contest. A pamphlet has been serviced to country radio stations suggesting how to set up an "Achy Breaky" dance contest, how stations might tie in hotels, how "Achy Breaky" can be tied to morning promotions, or how to stage a "fax us your best 'Achy Breaky Heart' story" promotion. "We're going for as many as 50 markets," adds Miller.

Additionally, the album will be the "country feature" album of the month at K mart and Wal-Mart chainwide for June. Also at Wal-Mart, the album will be special-priced chainwide as part of its "Top Ten" program in June. Miller says the album will be on sale chainwide at Tower through June and July.

Much of the retail advertising is part of ongoing "artist development" programs that the accounts normally run, many of which include in-store previewing of the album, Miller says. "A few of the account programs we're tied in to include advertising chainwide in July with Wal-Mart, Camelot, Musicland, Warehouse, Trans World, Sound Warehouse, and Music Plus. We're in Seventeen magazine in August."

On this project, Miller notes, "I've worked with a strong combination of my major account programs and a large number of other, varied account bases across the industry."

Mercury has offered the label's entire account base "an aggressive developing-artist discount plus extra dating." The label is guaranteeing returns (waiving the usual return fee) and is extending the pay period from the usual 60 days to 120 days.

COUNTRY SINGLES A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE (Publisher - Licensing Org.) Sheet Music Dist.			
24 ACES (Cheryl Wheeler, ASCAP/Bughouse, ASCAP)	37 DALLAS (Mattie Ruth, ASCAP/Seventh Son, ASCAP/Warner-Tamerlane, BMI) WBM	74 IF ONLY YOUR EYES COULD LIE (Polygram, ASCAP/Ranger Bob, ASCAP/Alabama Band, ASCAP/Wildcountry, BMI)	PolyGram, BMI) HL
6 ACHY BREAKY HEART (Millhouse, BMI/Songs Of PolyGram, BMI) HL	17 DON'T GO NEAR THE WATER (Sony Tree, BMI/Bleamus, BMI/Willesden, BMI) HL	61 I GOT A LIFE (Almo, ASCAP/Brio Blues, ASCAP/Polygram, ASCAP/Songs De Burgo, ASCAP) HL/CPP	9 PAST THE POINT OF RESCUE (Beann Eadair, BMI/Stainless, BMI/Foreshadow, BMI) CLM
70 AGAINST THE GRAIN (Slide Bar, ASCAP/Polygram, ASCAP/Amanda-Lin, ASCAP) HL	2 EVERY SECOND (Zomba, ASCAP/O-Tex, BMI)	51 PLAY, RUBY, PLAY (Warner-Tamerlane, ASCAP/WB, ASCAP/Two Sons, ASCAP) WBM	22 THERE AIN'T NOthin' WRONG WITH THE RADIO (Acuff-Rose, BMI) CPP
21 ALL IS FAIR IN LOVE AND WAR (Hannah's Eyes, BMI/Fame, BMI/Bobworld, BMI) WBM	64 FAMILIAR PAIN (W.B.M., SESAC/Long Acre, SESAC/Rick Hall, ASCAP) WBM	44 THE POWER OF LOVE (Rick Hall, BMI)	62 THIS NIGHTLIFE (Howlin' Hits, ASCAP) CPP
59 BABY, I'M MISSING YOU (Love This Town, ASCAP/Diamond Dog, ASCAP) WBM	19 FIRST TIME FOR EVERYTHING (Howlin' Hits, ASCAP/Square West, ASCAP) CPP	72 RIDING FOR A FALL (Wyoming Brand, BMI)	29 TILL I'M HOLDING YOU AGAIN (Julann, ASCAP/Great Cumberland, BMI/Flawfactor, BMI) CPP
8 BACKROADS (Carnor, SOCAN)	52 FROM THE WORD LOVE (Keith Sewell, BMI)	71 THE RIGHT ONE LEFT (Sony Tree, BMI/Harlan Howard, BMI)	40 THE TIME HAS COME (Zomba, ASCAP/WB, ASCAP/Long Acre, SESAC) WBM
75 BIBLE BELT (FROM MY COUSIN VINNY) (Sony Tree, BMI/Post Oak, BMI) HL	13 GONE AS A GIRL CAN GET (O-Tex, BMI/MBI, ASCAP/Max Lane, ASCAP/Fourleaf, ASCAP)	55 THE RIVER (Gary Morris, ASCAP/Major Bob, ASCAP/Mid-Summer, ASCAP)	31 THE TIPS OF MY FINGERS (Sony Tree, BMI/Champion, BMI) HL
60 BILLY THE KID (EMI Blackwood, BMI/Great Cumberland, BMI)	41 THE HEART THAT YOU OWN (Coal Dust West, BMI) WBM	20 ROCK MY BABY (WB, ASCAP/Stroudavarious, ASCAP) WBM	15 TODAY'S LONELY FOOL (Golden Reed, ASCAP/Loggy Bayou, ASCAP) WBM
34 BLUE ROSE IS (Little Big Town, BMI/American Made, BMI/Sony Tree, BMI/Longitude, BMI/Ms. Ducks Ditties, BMI) HL/WBM	50 HOME SWEET HOME (Corey Rock, ASCAP/Sonny King, ASCAP/Little Big Town, BMI/American Made, BMI/Brand New Town, BMI/Old Wolf, BMI/Music Corp. Of America, BMI) WBM/HL	58 THE ROCK (WB, ASCAP/Patrick Janus, ASCAP/MCA, ASCAP) HL/WBM	53 WAITIN' FOR THE DEAL TO GO DOWN (Bobby Fischer, ASCAP/Chappell & Co., ASCAP/Serenity Manor, ASCAP/MCA, ASCAP) HL
73 BOOT SCOOTIN' BOOGIE (Ronnie Dunn, BMI/Alfred Avenue, BMI/Deerfield Court, BMI)	67 HONKY TONK BABY (Colgems-EMI, ASCAP/EMI April, ASCAP)	12 SACRED GROUND (David 'N' Will, ASCAP/Sony Cross Keys, ASCAP) HL	54 WHAT KIND OF FOOL DO YOU THINK I AM (Sheddhouse, ASCAP/Robinette, ASCAP/Polygram Int'l, ASCAP)
29 BORN COUNTRY (Collins Court, ASCAP) CPP	63 HONKY TONK MYSELF TO DEATH (Irving, BMI/Hardscratch, BMI/WB, ASCAP/Two Sons, ASCAP) CPP/WBM	35 SHE IS HIS ONLY NEED (MCA, ASCAP/Emerald River, ASCAP) HL	25 WHEN IT COMES TO YOU (Straitjacket, ASCAP) CPP
37 BURN ME DOWN (Warner-Elektra-Asylum, BMI/Vidor, BMI) WBM	49 I COULD LOVE YOU (WITH MY EYES CLOSED) (Maypop, BMI/Rita's Cloud Nine, BMI) WBM	42 SHE TOOK IT LIKE A MAN (Sony Tree, BMI/New Haven, BMI/Pulpit Rock, BMI/AMR, ASCAP) HL	47 WHERE FOREVER BEGINS (MCA, ASCAP) HL
45 CAN'T STOP MYSELF FROM LOVING YOU (Songs Of PolyGram, BMI) HL	23 I'D SURRENDER ALL (Sometimes You Win, ASCAP/All Nations, ASCAP/Seventh Son, ASCAP/Mattie Ruth, ASCAP) WBM	38 SHIPS THAT DON'T COME IN (Warner-Tamerlane, BMI/Maypop, BMI/Wildcountry, BMI) WBM	14 THE WOMAN BEFORE ME (Mad Jack, BMI/Bug, ASCAP) HL
10 COME IN OUT OF THE PAIN (G.I.D., ASCAP/Dixie Stars, ASCAP/Josh-Nick, ASCAP) HL		1 SOME GIRLS DO (Zoo II, ASCAP)	56 YOU DO MY HEART GOOD (Starstruck Angel, BMI/Starstruck Writers Group, ASCAP)
66 COME ON OVER TO THE COUNTRY (Bocephus, BMI)		26 SOME KIND OF TROUBLE (Almo, ASCAP/Brio, ASCAP/Welbeck, ASCAP/Blue Quill, ASCAP/Sheep In Tow, BMI) HL/CPP	
		43 SOMETHING IN RED (Coburn, BMI)	
		48 STILL GOT A CRUSH ON YOU (Music Corp. Of America, BMI/Jesse Jo, BMI/Scarlet Moon, BMI) CLM/HL	
		28 TAKE IT LIKE A MAN (Millhouse, BMI/Songs Of	

Billboard **HOT COUNTRY** SINGLES & TRACKS

FOR WEEK ENDING MAY 23, 1992

COMPILED FROM A NATIONAL SAMPLE OF MONITORED COUNTRY RADIO BY BROADCAST DATA SYSTEMS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	2	6	12	*** NO. 1 *** SOME GIRLS DO R. SCRUGGS, M. MILLER (M. MILLER)	◆ SAWYER BROWN CURB ALBUM CUT
2	8	11	13	EVERY SECOND J. FULLER, J. HOBBS (W. PERRY, G. SMITH)	COLLIN RAYE (V) EPIC 74242
3	1	1	14	NEON MOON S. HENDRICKS, D. COOK (R. DUNN)	BROOKS & DUNN (V) ARISTA 1-2409
4	6	9	12	NOTHING SHORT OF DYING G. BROWN (T. TRITT)	TRAVIS TRITT (V) WARNER BROS. 18984
5	5	5	13	OLD FLAMES HAVE NEW NAMES M. WRIGHT (B. BRADDOCK, R. VAN HOY)	MARK CHESNUTT (V) MCA 54334
6	9	17	8	ACHY BREAKY HEART J. SCAIFE, J. COTTON (D. VON TRESS)	◆ BILLY RAY CYRUS (C) (V) MERCURY 866 522
7	3	4	15	PAPA LOVED MAMA A. REYNOLDS (K. WILLIAMS, G. BROOKS)	GARTH BROOKS (V) LIBERTY 57734
8	10	13	10	BACKROADS S. BUCKINGHAM (C. MAJORS)	RICKY VAN SHELTON (V) COLUMBIA 74258
9	4	2	15	PAST THE POINT OF RESCUE A. REYNOLDS, J. ROONEY (M. HANLY)	◆ HAL KETCHUM CURB ALBUM CUT
10	11	14	10	COME IN OUT OF THE PAIN D. JOHNSON (D. DFRIMMER, F. J. MYERS)	DOUG STONE (V) EPIC 74259
11	15	16	12	LOVIN' ALL NIGHT J. LEVENTHAL, R. CROWELL (R. CROWELL)	◆ RODNEY CROWELL (V) COLUMBIA 74250
12	18	20	11	SACRED GROUND S. GIBSON, T. BROWN (V. RUST, K. BROOKS)	◆ MCBRIDE & THE RIDE (V) MCA 54356
13	20	21	6	GONE AS A GIRL CAN GET J. BOWEN, G. STRAIT (J. M. LANE)	GEORGE STRAIT (V) MCA 54379
14	17	18	9	THE WOMAN BEFORE ME G. FUNDIS (J. JOHNSTONE)	TRISHA YEARWOOD (V) MCA 54362
15	7	3	16	TODAY'S LONELY FOOL J. STROUD (K. BEARD, S. P. DAVIS)	◆ TRACY LAWRENCE ATLANTIC ALBUM CUT
16	21	24	9	NORMA JEAN RILEY M. POWELL, T. DUBOIS (M. POWELL, D. TRUMAN, R. HONEY)	DIAMOND RIO (V) ARISTA 1-2407
17	12	12	16	DON'T GO NEAR THE WATER B. CANNON, N. WILSON (C. HARTFORD, J. FOSTER)	◆ SAMMY KERSHAW (V) MERCURY 866 324
18	26	33	5	MIDNIGHT IN MONTGOMERY S. HENDRICKS, K. STEGALL (A. JACKSON, D. SAMPSON)	ALAN JACKSON (V) ARISTA 1-2418
19	13	15	16	FIRST TIME FOR EVERYTHING J. STROUD, C. DINAPOLI, D. GRAU (P. HOWELL, D. O'BRIEN)	◆ LITTLE TEXAS (V) WARNER BROS. 19024
20	23	28	8	ROCK MY BABY R. BYRNE, K. STEGALL (B. SPENCER, P. WHITLEY, C. WRIGHT)	◆ SHENANDOAH (V) RCA 62199
21	22	25	9	ALL IS FAIR IN LOVE AND WAR R. MILSAP, R. GALBRAITH (T. NICHOLS, R. BYRNE)	RONNIE MILSAP (V) RCA 62217
22	14	10	15	THERE AIN'T NO THIN' WRONG WITH THE RADIO E. GORDY, JR. (A. TIPPIN, B. BROCK)	◆ AARON TIPPIN (V) RCA 62181
23	25	29	8	I'D SURRENDER ALL K. LEHNING (R. TRAVIS, A. JACKSON)	RANDY TRAVIS (V) WARNER BROS. 18943
24	28	34	8	ACES J. BOWEN, S. BOGGUSS (C. WHEELER)	SUZU BOGGUSS LIBERTY ALBUM CUT
25	33	38	6	WHEN IT COMES TO YOU J. STROUD, J. ANDERSON (M. KNOPFLER)	◆ JOHN ANDERSON (C) BNA 62235
26	16	7	15	SOME KIND OF TROUBLE J. CRUTCHFIELD (M. REID, B. MAHER, D. POTTER)	◆ TANYA TUCKER (V) LIBERTY 57703
27	19	8	16	BURN ME DOWN R. BENNETT, T. BROWN (E. MILLER)	MARTY STUART (V) MCA 54253
28	32	36	8	TAKE IT LIKE A MAN S. BOGARD, R. GILES (T. HASELDEN)	◆ MICHELLE WRIGHT (V) ARISTA 1-2406
29	24	23	13	TILL I'M HOLDING YOU AGAIN J. BOWEN, R. ALVES (L. GOTTLIEB, R. ALVES, B. MCCORVEY)	PIRATES OF THE MISSISSIPPI (V) LIBERTY 57704
30	29	27	18	IS THERE LIFE OUT THERE T. BROWN, R. MCENTIRE (S. LONGACRE, R. GILES)	◆ REBA MCENTIRE (V) MCA 54319
31	27	19	16	THE TIPS OF MY FINGERS S. HENDRICKS, T. DUBOIS (B. ANDERSON)	◆ STEVE WARINER (V) ARISTA 1-2393
32	39	48	5	THE NIGHT THE LIGHTS WENT OUT IN GEORGIA T. BROWN, R. MCENTIRE (B. RUSSELL)	◆ REBA MCENTIRE MCA ALBUM CUT
*** POWER PICK/AIRPLAY ***					
33	47	58	3	I SAW THE LIGHT T. BROWN (L. ANGELLE, A. GOLD)	WYONNNA (V) CURB 54407/MCA
34	38	41	7	BLUE ROSE IS P. WORLEY, E. SEAY (B. DIPIERO, P. TILLIS, J. BUCKINGHAM)	PAM TILLIS (V) ARISTA 1-2408
35	31	26	15	SHE IS HIS ONLY NEED T. BROWN (D. LOGGINS)	WYONNNA (V) CURB 54320/MCA
36	30	22	17	TAKE YOUR MEMORY WITH YOU T. BROWN (V. GILL)	VINCE GILL (V) MCA 54282
37	34	30	20	DALLAS S. HENDRICKS, K. STEGALL (A. JACKSON, K. STEGALL)	ALAN JACKSON (V) ARISTA 1-2385
38	40	44	6	SHIPS THAT DON'T COME IN B. MONTGOMERY, J. SLATE (P. NELSON, D. GIBSON)	◆ JOE DIFFIE (V) EPIC 74285
39	35	31	20	BORN COUNTRY J. LEO, L. M. LEE, ALABAMA (J. SCHWEERS, B. HILL)	ALABAMA (V) RCA 62168

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
40	41	46	4	THE TIME HAS COME P. WORLEY, E. SEAY (L. WILSON, S. LONGACRE)	◆ MARTINA MCBRIDE (V) RCA 62215
41	45	50	5	THE HEART THAT YOU OWN P. ANDERSON (D. YOAKAM)	◆ DWIGHT YOAKAM (V) REPRISE 18966/WARNER BROS.
42	43	43	8	SHE TOOK IT LIKE A MAN B. BECKETT (P. NELSON, D. MAYO, K. STALEY)	◆ CONFEDERATE RAILROAD ATLANTIC ALBUM CUT
43	48	59	3	SOMETHING IN RED R. LANDIS (A. KASEY)	LORRIE MORGAN (V) RCA 62219
44	44	45	8	THE POWER OF LOVE S. BUCKINGHAM, L. STRICKLAND (W. ALDRIDGE)	◆ MATTHEWS, WRIGHT & KING (V) COLUMBIA 19069
45	46	47	5	CAN'T STOP MYSELF FROM LOVING YOU E. GORDY, JR., T. BROWN (KOSTAS, FOLKVORD)	PATTY LOVELESS (V) MCA 54371
46	52	52	5	MASON DIXON LINE K. LEHNING (D. SEALS)	◆ DAN SEALS (V) WARNER BROS. 18986
47	54	61	3	WHERE FOREVER BEGINS J. STROUD (T. BRUCE, T. MCHUGH)	◆ NEAL MCCOY ATLANTIC ALBUM CUT
48	55	68	3	STILL GOT A CRUSH ON YOU R. HAFKINE (D. DILLON, P. OVERSTREET)	◆ DAVIS DANIEL (V) MERCURY 866 822
49	49	40	15	I COULD LOVE YOU (WITH MY EYES CLOSED) L. M. LEE, J. LEO (R. MAINEGRA, R. YANCEY)	◆ THE REMINGTONS (V) BNA 62201
50	56	65	3	HOME SWEET HOME R. LANDIS, J. STROUD (D. ROBBINS, J. S. SHERRILL, B. DIPIERO)	◆ DENNIS ROBBINS (V) GIANT 18982/WARNER BROS.
51	51	37	15	PLAY, RUBY, PLAY R. PENNINGTON (T. BROWN, T. SEALS)	◆ CLINTON GREGORY (C) (V) STEP ONE 437
52	68	—	2	FROM THE WORD LOVE R. SKAGGS, M. MCANALLY (K. SEWELL)	RICKY SKAGGS (V) EPIC 74311
53	50	39	14	WAITIN' FOR THE DEAL TO GO DOWN B. MONTGOMERY (B. FISCHER, C. BLACK, A. ROBERTS)	◆ DIXIANA (CD) (V) EPIC 74221
54	75	—	2	WHAT KIND OF FOOL DO YOU THINK I AM S. HENDRICKS, B. BECKETT (A. CARMICHAEL, G. GRIFFIN)	LEE ROY PARNELL (V) ARISTA 12431
55	65	69	4	THE RIVER A. REYNOLDS (V. SHAW, G. BROOKS)	GARTH BROOKS LIBERTY ALBUM CUT
56	66	66	4	YOU DO MY HEART GOOD J. BOWEN, C. FRANCIS (T. PADEIN, M. LANTRIP)	◆ CLEVE FRANCIS LIBERTY ALBUM CUT
57	59	57	19	LOVESICK BLUES J. BOWEN, G. STRAIT (I. MILLS, C. FRIEND)	GEORGE STRAIT (V) MCA 54318
58	58	55	14	THE ROCK S. HENDRICKS, B. BECKETT (J. VARSOS, R. SMITH)	◆ LEE ROY PARNELL (V) ARISTA 1-2400
59	64	56	20	BABY, I'M MISSING YOU P. WORLEY, E. SEAY (S. SESKIN, N. MONTGOMERY)	HIGHWAY 101 (V) WARNER BROS. 19043
*** HOT SHOT DEBUT ***					
60	NEW ▶	—	1	BILLY THE KID C. HOWARD, T. SHAPIRO (B. DEAN, P. NELSON)	◆ BILLY DEAN SBK ALBUM CUT/LIBERTY
61	57	54	6	I GOT A LIFE S. BUCKINGHAM (M. REID, R. BOURKE)	MIKE REID (V) COLUMBIA 74286
62	62	62	5	THIS NIGHTLIFE J. STROUD (C. BLACK, H. NICHOLAS)	CLINT BLACK RCA ALBUM CUT
63	60	60	7	HONKY TONK MYSELF TO DEATH K. LEHNING (D. BARNES, M. T. BARNES)	GEORGE JONES (V) MCA 54370
64	61	53	13	FAMILIAR PAIN J. LEO, L. M. LEE (S. LONGACRE, W. ALDRIDGE)	RESTLESS HEART (V) RCA 62054
65	69	71	3	LIVE AND LEARN T. BROWN, M. MCANALLY (M. MCANALLY)	MAC MCANALLY (V) MCA 54372
66	NEW ▶	—	1	COME ON OVER TO THE COUNTRY B. BECKETT, H. WILLIAMS, JR., J. STROUD (H. WILLIAMS, JR.)	◆ HANK WILLIAMS, JR. (V) CURB 18923/CAPRICORN
67	NEW ▶	—	1	HONKY TONK BABY P. WORLEY, E. SEAY (M. HENDERSON, M. IRWIN)	HIGHWAY 101 (V) WARNER BROS. 18978
68	NEW ▶	—	1	IOLA B. MAHER, D. POTTER (J. SUNDRUD, S. BRASWELL, K. MILES)	GREAT PLAINS (V) COLUMBIA 74310
69	74	—	2	JIMMY MCCARTHY'S TRUCK P. WORLEY, E. SEAY (M. SCHEER, S. HOGIN)	MOLLY & THE HEYMAKERS (V) REPRISE 18944/WARNER BROS.
70	73	72	10	AGAINST THE GRAIN A. REYNOLDS (B. BOUTON, L. CORDLE, C. JACKSON)	GARTH BROOKS LIBERTY ALBUM CUT
71	NEW ▶	—	1	THE RIGHT ONE LEFT A. REYNOLDS (J. LEAP)	◆ ROGER SPRINGER (V) MCA 54250
72	NEW ▶	—	1	RIDING FOR A FALL J. BOWEN, J. CRUTCHFIELD (C. LEDOUX)	◆ CHRIS LEDOUX LIBERTY ALBUM CUT
73	NEW ▶	—	1	BOOT SCOOTIN' BOOGIE S. HENDRICKS, D. COOK, B. TANKERSLEY (R. DUNN)	BROOKS & DUNN (C) ARISTA 2432
74	NEW ▶	—	1	IF ONLY YOUR EYES COULD LIE R. LANDIS (B. MCDILL, J. JARRARD)	EARL THOMAS CONLEY (V) RCA 62252
75	72	75	3	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

1	1	1	3	STRAIGHT TEQUILA NIGHT J. STROUD, J. ANDERSON (K. ROBBINS, D. HUPP)	◆ JOHN ANDERSON BNA
2	2	2	4	EXCEPT FOR MONDAY R. LANDIS (R. NIELSEN)	LORRIE MORGAN RCA
3	—	—	1	ONLY THE WIND C. HOWARD, T. SHAPIRO (T. SHAPIRO, C. JONES)	◆ BILLY DEAN SBK
4	3	3	3	BETTER CLASS OF LOSERS K. LEHNING (R. TRAVIS, A. JACKSON)	◆ RANDY TRAVIS WARNER BROS.
5	—	—	1	WHAT SHE'S DOING NOW A. REYNOLDS (P. ALGER, G. BROOKS)	GARTH BROOKS LIBERTY
6	4	5	3	SAME OL' LOVE R. SKAGGS, M. MCANALLY (C. AUSTIN, G. BARNHILL)	◆ RICKY SKAGGS EPIC
7	5	4	4	MAYBE IT WAS MEMPHIS P. WORLEY, E. SEAY (M. ANDERSON)	◆ PAM TILLIS ARISTA
8	7	8	8	A JUKEBOX WITH A COUNTRY SONG D. JOHNSON (G. NELSON, R. SAMOSET)	◆ DOUG STONE EPIC
9	8	9	12	LOVE, ME J. FULLER, J. HOBBS (S. EWING, M. T. BARNES)	◆ COLLIN RAYE EPIC
10	6	7	3	IT ONLY HURTS WHEN I CRY P. ANDERSON (D. YOAKAM, R. MILLER)	◆ DWIGHT YOAKAM REPRISE
11	13	18	13	MY NEXT BROKEN HEART S. HENDRICKS, D. COOK (D. COOK, R. DUNN, K. BROOKS)	◆ BROOKS & DUNN ARISTA
12	9	12	9	STICKS AND STONES J. STROUD (E. WEST, R. DILLON)	◆ TRACY LAWRENCE ATLANTIC
13	15	11	12	SHAMELESS A. REYNOLDS (B. JOEL)	GARTH BROOKS LIBERTY

14	—	—	1	OUTBOUND PLANE J. BOWEN, S. BOGGUSS (N. GRIFFITH, T. RUSSELL)	◆ SUZU BOGGUSS LIBERTY
15	12	19	34	DON'T ROCK THE JUKEBOX S. HENDRICKS, K. STEGALL (A. JACKSON, R. MURRAY, K. STEGALL)	◆ ALAN JACKSON ARISTA
16	11	10	13	CADILLAC STYLE B. CANNON, N. WILSON (M. PETERSEN)	◆ SAMMY KERSHAW MERCURY
17	10	6	5	IS IT COLD IN HERE B. MONTGOMERY, J. SLATE (D. MORRISON, J. DIFFIE, K. PHILLIPS)	◆ JOE DIFFIE EPIC
18	19	16	7	THE DIRT ROAD R. SCRUGGS, M. MILLER (M. MILLER, G. HUBBARD)	◆ SAWYER BROWN CURB
19	22	22	12	YOU CAN DEPEND ON ME J. LEO, L. M. LEE (R. ROGERS, J. GRIFFIN)	RESTLESS HEART RCA
20	14	17	17	ANYMORE G. BROWN (T. TRITT, J. COLUCCI)	◆ TRAVIS TRITT WARNER BROS.
21	17	20	7	THE WHISKEY AIN'T WORKIN' G. BROWN (R. SCAIFE, M. STUART)	◆ TRAVIS TRITT WITH MARTY STUART WARNER BROS.
22	16	25	31	DOWN AT THE TWIST AND SHOUT M. C. CARPENTER, J. JENNINGS (M. C. CARPENTER)	◆ MARY-CHAPIN CARPENTER COLUMBIA
23	18	14	34	SHE'S IN LOVE WITH THE BOY G. FUNDIS (J. JIMS)	◆ TRISHA YEARWOOD MCA
24	24	15	3	THAT'S WHAT I LIKE ABOUT YOU G. FUNDIS (J. HADLEY, K. WELCH, W. WILSON)	◆ TRISHA YEARWOOD MCA
25	23	13	5	TURN THAT RADIO ON R. MILSAP, R. GALBRAITH (A. JORDAN, P. DAVIS)	RONNIE MILSAP RCA

◆ 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.



Accepting the video-of-the-year award for "Is There Life Out There?" are MCA's Reba McEntire and director Jack Cole. McEntire was also named top female vocalist.



MCA Nashville president Bruce Hinton presents Trisha Yearwood with a platinum plaque commemorating sales of 1 million copies of her self-titled debut album. Yearwood was named top new female vocalist by the ACM. (Photo: Glenn Waggoner/BPI)



Actor/musician Kris Kristofferson, left, congratulates Willie Nelson, who was honored with the ACM's Pioneer Award in recognition of "outstanding and unprecedented achievement in the field of country music."

ACM Tips Its Hat To Tops In Country Music

LOS ANGELES—This city went country April 29, when the 27th annual Academy of Country Music Awards were presented at the Universal Amphitheater here. The show was hosted by Clint Black, Lorrie Morgan, and Travis Tritt. Highlights included Tritt's duet with actor Joe Pesci on the song "Bible Belt," and performances by Black, Morgan, Garth Brooks, Alan Jackson, Reba McEntire, and Alabama.



The awards for top male vocalist and entertainer of the year went to Liberty artist Garth Brooks, shown with his wife, Sandy. (Photo: Glenn Waggoner/BPI)



Proudly displaying their awards, from left, are Gerry House of WSIX Nashville, who was named DJ of the year; Fred Reiser, owner of The Crazy Horse Steak House and Saloon in Santa Ana, Calif., which was named country nightclub of the year, and Coyote Calhoun of WAMZ Louisville, Ky., which was named radio station of the year.



The members of Arista's Diamond Rio celebrate their top-vocal-group award.



Arista recording artist Alan Jackson's "Don't Rock The Jukebox" earned him honors for single and album of the year.



SBK singer/songwriter Billy Dean, who was named top new male vocalist, accepts the song-of-the-year award for "Somewhere In My Broken Heart," which he co-wrote and recorded. Celia Froehlig accepts trophies on behalf of EMI Blackwood Music Inc. and EMI April Music Inc., two of the song's publishers.



Arista recording duo Brooks & Dunn receive awards for top vocal duet and top new vocal duet.

Latin Notas



by John Lannert

ROCK IN ESPAÑOL ROCKS ON: With very few exceptions, Spanish-language rock is a near-extinct musical item in the U.S. Hispanic radio market. Moreover, most U.S. Latin record labels are as wildly unenthusiastic about *rock en español* as their equally unhip radio counterparts.

But Spanish-language rock continues to bubble underground like a geyser poised to explode. The explosion probably never will occur in the U.S. Latin arena, but the genre's subterranean rumblings are beginning to cause a stir among a couple of prominent American rock acts.

For example, BMG's fine Mexican rock act **Caifanes** releases its latest album, "El Silencio," Monday (18) in Mexico. The record was produced by **David Bowie's** longtime axeman **Adrian Belew**. Caifanes launches a two-month Mexican trek May 29 at the Auditorio Nacional in Mexico City. Label mate **Maldita Vecindad**—now on tour in Mexico—may get added to the Lollapalooza tour this summer. The world-beat group opened a show last year for 1991 Lollapalooza headliner **Jane's Addiction**.

Aspiring Hispanic rockers may want to participate in the inaugural Rock Around The Corner Rock En Español Contest, slated to take place June 26-28 at Las Palmas Theatre in Hollywood, Calif. The artist competition is being sponsored by Ritmo Latino, West L.A. Music, and Farandula. The musical classifications are

split into three subcategories, which include ska, folk, heavy metal, rock, urbano, and thrash. Call **Patricia Hernández** of Los Angeles-based Rock de las Américas for more information.

WHO'S WHO FLOCK TO JIMENEZ: Texas Tornados' accordionist **Flaco Jimenez** is set to put out his solo album "Partners" July 14 on Warner Discos. Jimenez's star-studded guest list features **Stephen Stills**, **Linda Ronstadt** (singing in Spanish), **Dwight Yoakam**, **Little Village's John Hiatt** and **Ry Cooder**, **Emmylou Harris**, and **Los Lobos**. The first single, due out June 16, is "Me Está Matando."

MISCELLANEA: Spain's deep-voiced balladeer **Bertín Osborne** is in the studio recording a new album with ubiquitous producer **Rudy Pérez**. Titled "En Soledad," Osborne's latest effort—slated to also be cut in Italian and German—is due to be shipped this summer on WEA Records in Spain. Osborne is expected to tour Spain, Portugal, and Italy this summer, followed by a Latin American jaunt this fall . . . Just out is **Fernando Allende's** eponymous debut on Warner Discos . . . Miami-based album jacket designer **Drago Fernández** has opened an office in Los Angeles . . . Several Latin music panels are scheduled to be held during the New Music Seminar's Agenda Latina June 16-21 in New York. Also, the American Latin Music Assn. is set to hold its inaugural membership meeting at the confab June 18 . . . Brazilian crooner/songsmith **José Augusto** tries to revitalize his profile in the Latin market with his lush, self-titled Spanish-language album on BMG. Fellow Brazilian and label colleague **Lisa Ono** (no relation to Yoko) has released a sparkling, Portuguese-language bossa/samba effort, "Menina." Spanish pop/rock duo **Complices** attempts to repeat its recent home country chart success in the U.S. via the new release "Está Llorando El Sol."

KRONOS' TIME: CLASSICAL QUARTET TAKES ON WORLD

(Continued from page 25)

one of the group's two violinists, the group began playing "White Man Sleeps" by Kevin Volans, an expatriate South African. (They recorded it in 1987 and, in its original version, for their latest album.) Kronos next met Hamza El Din and commissioned him to write "Escalay (Waterwheel)," which he completed in 1988.

In 1990, Harrington continues, he made a cassette tape of those two compositions and another commissioned piece by Justinian Tamusuza of Uganda. While listening to it, he realized it contained the germ of an album. But it was not until Kronos found more composers—including

Maraire, Suso, Addy, and Hassan Hakmoun of Morocco—that it decided to go ahead with the project.

While strongly redolent of African folk music, the works on "Pieces Of Africa" have a sophistication that fits comfortably with the techniques called for in standard string-quartet music. Moreover, except for a couple of pieces that use quarter-tones, the tunings are exclusively Western. Yet, despite the Westernization of the root music, the stylistic approach, and the use of such African instruments as the *sintir* (Morocco), the *kora* (Gambia), and the *tar* (Sudan) clearly establish that this is, indeed,

world music.

"We found that all the instruments you hear on 'Pieces Of Africa' join with Kronos' instrumentals in a very natural way," Harrington comments. "To me, it was always a wonderful extension of what we were doing to have Hamza, for example, play the *tar*. It was like having an extra viola—so beautiful. It was the same with Foday playing the *kora* . . . In the case of Hassan's piece, we formed a band with Hassan and his brother."

Asked how Kronos can perform selections from the album without help from African musicians, Harrington replies, "Some of the pieces, like Hassan's and Obo Addy's pieces, were recorded just for the album . . . All of the other pieces we play in concert just as solo pieces [for quartet]. If the composers are there, we perform with them as well."

Regarding the quartet's thrust into world music, Harrington says, "Right now there are 32 composers writing for us from virtually every part of the world. We want to include a wide range of music, not only on records but in our concerts, and that's been part of Kronos since we started. What held us back earlier was just not knowing composers from Africa, Asia, and parts of the Soviet Union."

Among the composers recently commissioned by Kronos, he adds, are Zimbabwean singer Thomas Mapfumo and an Azerbaijani composer, as well as New York avant-gardist John Zorn and minimalist Terry Riley, who has written 11 pieces for the group.

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
1	1	1	13	LUIS MIGUEL WEA LATINA	★★★ NO. 1 ★★★ ◆ NO SE TU 6 weeks at No. 1
2	2	3	8	JOSE LUIS RODRIGUEZ Y JULIO IGLESIAS SONY	TORERO
3	5	9	7	SELENA Y ALVARO TORRES CAPITOL-EMI LATIN	BUENOS AMIGOS
4	3	2	15	LOS BUKIS FONOVISA	MI MAYOR NECESIDAD
5	4	4	13	LA MAFIA DISCOS INTERNATIONAL/SONY	◆ ESTAS TOCANDO FUEGO
6	10	10	6	JULIAN WEA LATINA	SI ELLA SUPIERA
7	7	7	10	ANGELA CARRASCO CAPITOL-EMI LATIN	◆ SUSPIROS
8	6	6	14	LOS TEMERARIOS AFG SIGMA	MI VIDA ERES TU
9	11	12	7	LINDA RONSTADT ELEKTRA	PERFIDIA
10	9	8	13	MAGNETO SONY	◆ PARA SIEMPRE
11	8	5	13	RICKY MARTIN SONY	◆ FUEGO CONTRA FUEGO
12	22	40	3	PANDORA CAPITOL-EMI LATIN	★★★ POWER TRACK ★★★ DESDE EL DIA QUE TE FUISTE
13	12	13	8	ANA GABRIEL SONY	SIN PROBLEMAS
14	14	16	5	PALOMA SAN BASILIO CAPITOL-EMI LATIN	DE MIL AMORES
15	17	19	4	LOS BUKIS FONOVISA	EL CELOSO
16	16	18	5	LOS TIGRES DEL NORTE FONOVISA	EL CELULAR
17	37	—	2	GLORIA ESTEFAN SONY	HASTA AMARTE
18	15	14	11	INDUSTRIA DEL AMOR UNICO	ENAMORADO DE TUS OJOS
19	19	26	3	EDGAR JOEL RTP/SONY	HECHIZO DE LUNA
20	24	28	3	RICKY MARTIN SONY	EL AMOR DE MI VIDA
21	18	27	4	ILAN CHESTER SONY	UN QUERER COMO EL TUYO
22	20	20	9	JOHNNY RIVERA RMM/SONY	TE REGALARE
23	23	—	2	DOMINGO QUINONES RMM/SONY	ENSENAME
24	39	—	2	JON SECADA CAPITOL-EMI LATIN	OTRO DIA MAS SIN VERTE
25	34	35	4	LOURDES ROBLES SONY	SONANDO CONTIGO
26	28	31	3	RICARDO MONTANER TH-RODVEN	EN EL ULTIMO LUGAR DEL MUNDO
27	35	37	4	TITO ROJAS M.P.I.	PORQUE ESTE AMOR
28	25	30	14	BRONCO FONOVISA	LIBROS TONTOS
29	29	33	4	NATUSHA CAPITOL-EMI LATIN	TU LA TIENES QUE PAGAR
30	21	25	9	ALEX D'CASTRO TH-RODVEN	◆ SOLO
31	13	11	15	MIJARES CAPITOL-EMI LATIN	◆ PERSONA A PERSONA
32	NEW ▶	1	1	YOLANDITA MONGE WEA LATINA	★★★ HOT SHOT DEBUT ★★★ SOBREVIVIRE
33	NEW ▶	1	1	LUIS MIGUEL WEA LATINA	MUCHO CORAZON
34	27	—	2	DAVID PABON TH-RODVEN	COMO LO HACES CONMIGO
35	NEW ▶	1	1	THE TRIPLETS MERCURY	LA ESPERANZA
36	33	24	8	LOS CAMINANTES LUNA	EL AMAR NO ES PECADO
37	26	36	3	ROBERTO CARLOS SONY	ADONDE ANDARAS PALOMA
38	NEW ▶	1	1	BERTHA ALICIA GLOBO/SONY	BOFETADAS Y BESOS
39	NEW ▶	1	1	DYANGO CAPITOL-EMI LATIN	ALTA MAREA
40	40	29	5	LUCERO FONOVISA	LLORAR

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

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Classical KEEPING SCORE



by Is Horowitz

SEPARATE BUT EQUAL? Prospects for a separate Grammy telecast devoted to classical music, jazz, and, perhaps, traditional pop music have brightened, says Michael Greene, president of the National Academy of Recording Arts and Sciences.

A commitment for such a companion event to the established Grammy show has been secured from CBS, says Greene, and additional financial support is now being sought. He appears optimistic that needed funding of \$1.5 million can be secured in time for the 1993 awards presentations.

A late attempt to put together a classics-plus telecast this past February foundered for lack of time and financing. There were earlier proposals that included PBS airing of a separate show, but a consensus of recording academy opinion favored commercial network involvement.

If the project now materializes it will help put to rest longstanding complaints that classical music and other "minority" art genres are given short shrift in Grammy telecast formats.

In any case, some attention to the classics will continue to be paid on the main Grammy telecast, stresses Greene. This, however, may do little more than keep alive the academy's tenuous claim that the basic show honors all the best in recorded music. In all likelihood, classical exposure on that outlet will remain a marginal

exercise, short in duration and light in content, and thus unlikely to divert impatient viewers.

TIME IS OF THE ESSENCE: The Kronos Quartet hopes to find a pressing plant that can manufacture a CD that runs just over 81 minutes. Its recording of a piano Quintet by Morton Feldman is now being edited and the group would like to release it soon, but the continuous work runs a couple of minutes longer than most plants say they can process.

The problem faced by the hit Nonesuch ensemble (see separate story, page 8) is indicative of the way it often interfaces with disc requirements: First do the music that interests it, and then decide how it will be packaged.

Or, conversely, says Kronos first violinist David Harrington, first conceive an album idea and gradually assemble the elements—a process that may take years to complete.

As of now, says Harrington, he has 15 ideas for new albums, including some that will contain music not yet written.

Harrington also notes that the quartet has well more than an hour of recorded music in the can that's ready to go, in addition to the Feldman, but that still awaits appropriate packaging concepts. Included are works by Peter Sculthorpe and John Zorn.

All set, however, is what may be the group's most conventional album to date, a disc programming pieces by Berg and Webern, as well as a rare Liszt work, "At the Grave of Richard Wagner," for harp and string quartet. The album runs less than 32 minutes.

In August, the Kronos interrupts a recital schedule of some 100 appearances a year to hole up at the Lucas Skywalker West Coast studio for 14 days of recording with producer Judith Sherman. Harrington hopes to

(Continued on page 36)

Top Classical Albums™

			COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.	
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	11	PIECES OF AFRICA ★★ ★ No. 1 ★★ ★ NONESUCH 79275-2*	5 weeks at No. 1 KRONOS QUARTET
2	2	15	THE BACH ALBUM DG 429737*	KATHLEEN BATTLE, ITZHAK PERLMAN
3	3	87	IN CONCERT ▲ LONDON 430433-2* CARRERAS, DOMINGO, PAVAROTTI (MEHTA)	
4	25	3	BAROQUE DUET SONY CLASSICAL SK 46627* KATHLEEN BATTLE, WYNTON MARSALIS	
5	4	9	ROSSINI HEROINES LONDON 436075*	CECILIA BARTOLI
6	9	3	PAVAROTTI IN HYDE PARK LONDON 436320*	LUCIANO PAVAROTTI
7	5	13	THE BELLS OF ST. GENEVIEVE RCA 61002-2*	VARIOUS ARTISTS
8	6	15	MOZART: ARIAS LONDON 430513*	CECILIA BARTOLI
9	20	3	GALA LIRICA RCA 61191*	CARRERAS, CABALLE, DOMINGO
10	7	51	CORIGLIANO: SYMPHONY NO. 1 ERATO 45601-2-ZK* CHICAGO SYMPHONY (BARENBOIM)	
11	8	11	ROSSINI RECITAL RCA 60811-2-RC*	MARILYN HORNE
12	10	43	FAVORITE ARIAS BY WORLD'S FAVORITE... SONY CLASSICAL MDK 47176* CARRERAS - DOMINGO - PAVAROTTI	
13	13	19	A TRIBUTE TO SEGOVIA ANGEL CDC-49404*	CHRISTOPHER PARKENING
14	15	9	GILBERT & SULLIVAN: THE MIKADO TELARC CD-80284* WELSH NATIONAL OPERA (MACKERRAS)	
15	12	7	BARBER/PISTON/GRIFFES MERCURY 434307-2* EASTMAN-ROCHESTER ORCHESTRA (HANSON)	
16	18	5	IVES: SYMPHONY NO. 1 CHANDOS 9053*	DETROIT SYMPHONY (RVI)
17	NEW ▶		GORECKI: SYMPHONY NO. 3 NONESUCH 79282* UPSHAW, LONDON SINFONIETTA (ZAKMAN)	
18	11	9	BARBER: THE LOVERS KOCH 3-7125-2H1* CHICAGO SYMPHONY & CHORUS (SCHENCK)	
19	16	33	PART: MISERERE ECM 847539-2*	HILLIARD ENSEMBLE
20	14	11	POEME: FRENCH SHOWPIECES LONDON 433519-2* BELL, ROYAL PHILHARMONIC (LITTON)	
21	NEW ▶		ROSSINI & MEYERBEER ANGEL CDC-54436*	THOMAS HAMPSON
22	17	7	BRAHMS: PIANO QUARTETS SONY CLASSICAL S2K 45846* AX, STERN, LAREDO, MA	
23	NEW ▶		HERRMANN: SYMPHONY NO. 1 KOCH 7135* PHOENIX SYMPHONY (SEDARES)	
24	NEW ▶		ARIAS, SONGS & TANGOS DG 435916*	PLACIDO DOMINGO
25	19	7	PISTON: SYMPHONY NO. 4 DELOS DEL 3106* SEATTLE SYMPHONY (SCHWARZ)	

TOP CROSSOVER ALBUMS™

			★★★ No. 1 ★★★	
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	13	HUSH SONY MASTERWORKS SK 48177*	11 weeks at No. 1 YO-YO MA/BOBBY MCFERRIN
2	2	11	LUCKY TO BE ME PHILIPS 422401-2*	JESSYE NORMAN
3	3	33	THE WIND BENEATH MY WINGS RCA 60862-2-RC*	JAMES GALWAY
4	4	33	PAVAROTTI SONGBOOK LONDON 433513-2*	LUCIANO PAVAROTTI
5	7	7	MUSIC FROM THE SCREENS POINT MUSIC 432966-2* PHILIP GLASS, FODAY MUSA SUSO	
6	8	5	DIVA! SILVA AMERICA SSD 1007*	LESLEY GARRETT
7	9	7	DOMINGO SONGBOOK SONY MASTERWORKS MDK 48299*	PLACIDO DOMINGO
8	5	61	SPIRITUALS IN CONCERT DG 429790-2*	BATTLE, NORMAN (LEVINE)
9	6	15	HEART TO HEART ANGEL CDQ-54299*	KIRI TE KANAWA
10	11	3	FENNEL CONDUCTS SOUSA MERCURY 434300* EASTMAN WIND ENSEMBLE (FENNEL)	
11	10	13	RODGERS & HAMMERSTEIN: SONGBOOK FOR... TELARC CD-80278* CINCINNATI POPS (KUNZEL)	
12	13	23	THE BROADWAY I LOVE ATLANTIC 82350-2*	PLACIDO DOMINGO
13	12	33	AMAZING GRACE PHILIPS 432546-2*	JESSYE NORMAN
14	14	5	CARTOON CLASSICS RCA 60738-2-RV*	VARIOUS ARTISTS
15	RE-ENTRY		HENRY V SOUNDTRACK ANGEL CDC-49919* CITY OF BIRMINGHAM SYMPHONY (RATTLE)	

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

Nipper News

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“All the News That Fits His Prints” Vol. 3, No. 20

JAMES GALWAY

GREATEST HITS VOL. 2

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- Elton John's "Blue Eyes"

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Artists & Music



by Jeff Levenson

MENTION A SOAP OPERA in your column (as I did, "General Hospital," two weeks back) and people think you really have a feel for the stuff. I assure you, I do not. However, the folks at "General Hospital" have a feel for matters relating to the Blue Notes side of the street. Apparently, they've taken a shine to "Emily," an instrumental track from saxophonist **Dave Koz's** none-too-shabby, eponymous debut for **Capitol Records**. (Why none-too-shabby? How about 300,000-plus reasons, worldwide.) The tune has become a love theme of sorts for Ned and Jenny, who are experiencing the kind of romantic distress that keeps those soap bubbles bubbling. So, as a way to get in solid with his babe, Ned is planning to surprise her with a visit from the very person responsible for *their* song—the real Dave Koz, live, in person. Tune in June 4.

TURN THAT DIAL: Koz goes direct from the Hospital to "The Arsenio Hall Show." (I'm not sure we're looking at career advancement here...) The saxist has signed an open-ended agreement to appear with Hall's house band on Thursday nights. The arrangement is similar to **David Sanborn's** Friday-night deal with **David Letterman's** show. What's most interesting is that talk-show hosts are turning to saxophone players as resident guests. **Branford Marsalis**, of course, is about to settle in with **Jay Leno** in what could be the '90s version of Johnny and Doc (or, as Branford smoothly put it, Jack Benny and Eddie "Rochester" Anderson). Will jazz be served by this late-night activity? Seems so.

HALF A TURN MORE: Koz has more than a little experience working late-night talk shows. Few people will remember that he did time on the gloomy Pat Sajek program, which seems to have lasted a minute though it actually aired for 15 months. That program featured house band leader **Tom Scott**, who featured Koz as his right-hand reed man. A mutual-admiration thing developed so that each contributed to the other's albums. Now, the very contemporary Scott is in the news because **GRP** is about to issue "Born Again," a straight-ahead project the label is touting as the leader's return to his roots. (Profusion, pre-electric, pre-Sajek...) The album has a few players who should substantiate the effort: **Randy Brecker**, **Kenny Kirkland**, **Pete Christlieb**, and **John Patitucci** among them.

FINAL BOW: It was not unusual for **Sylvia Syms** to make the kind of entrance into a room that engendered whispers, nods, and eye-opening glances. The entrances were not grand, mind you, as when attention-starved celebrities become a room's center by virtue of their own persistence and need. Syms was merely the insider's favorite, a saloon singer who engaged you the minute you saw her. You knew that once she sang she was going to be talking directly to you—a moment of intimacy that included no one else. Of course, everyone in the room felt exactly the same way. That's why the 74-year-old Sylvia was so special. She died May 10, precisely the way performers like her want to—accepting a standing ovation from intimates at the Oak Room of the Algonquin Hotel in New York.



Jarvi's 'Hot 100.' Conductor Neeme Jarvi celebrates his 100th release on the British label Chandos at a reception in England. The release, "Ives: Symphony No. 1," performed by Jarvi and the Detroit Symphony Orchestra, has reached the top 20 of Billboard's Top Classical Albums chart. Jarvi and the Detroit Symphony Orchestra have renewed their contract with Chandos for four releases in 1993. Chandos is distributed by Koch International in the U.S., Germany, and Austria. Shown, from left, are Norbert Gubo, classical manager, Koch International Germany; Michael Rosenberg, sales and marketing director, Koch International USA; Jarvi; and Brian Couzens, founder and managing director, Chandos.



DOMINGO EDITION



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KEEPING SCORE

(Continued from page 34)

come away with two to three hours of finished music. Sessions may run as much as eight to 10 hours a day, he says.

Among the works to be recorded is Henryk Gorecki's Quartet No. 2. The Polish composer was in New York earlier this month, in part to hear the Kronos perform his work and "provide any insights, or even changes in the score," prior to the recording, says Harrington.

The Kronos Quartet is unlikely soon to run out of new pieces to perform in concert and on record. Thirty composers are under current commission to furnish it with new works.

IN UNION THERE'S Strength: A group of indie classical labels is mulling joint efforts to promote greater exposure in the crowded retail market. This was one of the more provocative developments to surface during the Allegro Imports label conference May 1-3 aboard a West Coast cruise ship.

The event had 16 domestic and foreign labels showcasing new and catalog product before many of the leading retail chains in the country. The 12 retail groups on hand included buyer reps from no fewer than 14 Tower outlets.

It was C. Jared Sacks, the American chief of Dutch label Channel

Classics, who struck a sympathetic chord when he voiced his frustration in competing with the majors for adequate store and window space. His suggestion that a number of labels pool some of their promotional resources to beef up marketing clout stimulated a lively dialog, with promises to continue discussions.

The larger problem of nurturing a declining audience for classical music also came in for between-presentation discussion. But participants saw little they could do to compensate for government and educational neglect.

Allegro president Joe Micallef hosted the conference.

JAZZ

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Top Jazz Albums™

THIS WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
			★ ★ ★ NO. 1 ★ ★ ★	
1	1	11	JOE HENDERSON VERVE 511 779*	5 weeks at No. 1 LUSH LIFE
2	2	7	DIANE SCHUUR GRP 2006*	IN TRIBUTE
3	3	13	BOBBY MCFERRIN & CHICK COREA BLUE NOTE 95477*/CAPITOL	PLAY
4	4	9	MARCUS ROBERTS NOVUS 63130*/RCA	AS SERENITY APPROACHES
5	13	3	ROY HARGROVE NOVUS 63132*/RCA	THE VIBE
6	NEW ▶		SHIRLEY HORN VERVE 511 879*	HERE'S TO LIFE
7	6	9	THE HARPER BROTHERS VERVE 511 820*	YOU CAN HIDE INSIDE THE MUSIC
8	12	5	JOEY DEFRANCESCO COLUMBIA 48624*	REBOPPIN'
9	15	3	JOHN SCOFIELD BLUE NOTE 98167*/CAPITOL	GRACE UNDER PRESSURE
10	11	7	ARTURO SANDOVAL GRP 9668*	I REMEMBER CLIFFORD
11	17	3	TONY WILLIAMS BLUE NOTE 98169*/CAPITOL	STORY OF NEPTUNE
12	5	27	ABBEY LINCOLN FEATURING STAN GETZ VERVE 511 110*	YOU GOTTA PAY THE BAND
13	7	33	DAVE GRUSIN GRP 2005*	THE GERSHWIN CONNECTION
14	8	13	ELLIS MARSALIS COLUMBIA 47509	HEART OF GOLD
15	14	13	STAN GETZ - KENNY BARRON VERVE 510 823*	PEOPLE TIME
16	19	5	JOEY CALDERAZZO BLUE NOTE 98165*/CAPITOL	TO KNOW ONE
17	16	47	NATALIE COLE ▲ ³ ELEKTRA 61049	UNFORGETTABLE
18	10	31	HARRY CONNICK, JR. ▲ COLUMBIA 48685*	BLUE LIGHT, RED LIGHT
19	9	13	VANESSA RUBIN NOVUS 63127*/RCA	SOUL EYES
20	24	3	BOBBY WATSON COLUMBIA 52400*	PRESENT TENSE
21	NEW ▶		EDDIE DANIELS AND GARY BURTON GRP 9665*	BENNY RIDES AGAIN
22	21	7	DAVID MURRAY DIW 48963*/COLUMBIA	SHAKILL'S WARRIOR
23	22	25	GERALD ALBRIGHT ATLANTIC 82334*	LIVE AT BIRDLAND
24	NEW ▶		BOBBY SHORT TELARC 83311*	LATE NIGHT AT THE CAFE CARLYLE
25	NEW ▶		DONALD HARRISON CANDID 79514*	INDIAN BLUES

TOP CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
			★ ★ ★ NO. 1 ★ ★ ★	
1	1	33	FOURPLAY WARNER BROS. 26656*	31 weeks at No. 1 FOURPLAY
2	2	7	YELLOWJACKETS GRP 9667*	LIVE WIRES
3	3	9	MARION MEADOWS NOVUS 63131*/RCA	KEEP IT RIGHT THERE
4	7	3	GEORGE HOWARD GRP 9669*	DO I EVER CROSS YOUR MIND
5	4	23	AL DI MEOLA PROJECT TOMATO 79751*/MESA-BLUEMOON	KISS MY AXE
6	NEW ▶		GROVER WASHINGTON, JR. COLUMBIA 48530	NEXT EXIT
7	NEW ▶		DAVID SANBORN ELEKTRA 61272*	UPFRONT
8	11	3	JOHN MCLAUGHLIN TRIO VERVE 837 280*	QUE ALEGRIA
9	6	9	TOM GRANT VERVE FORECAST 849 530*/VERVE	IN MY WILDEST DREAMS
10	16	5	RANDY CRAWFORD WARNER BROS. 26736*	THROUGH THE EYES OF LOVE
11	5	19	BOBBY CALDWELL SIN-DROME 8893*	STUCK ON YOU
12	15	5	SPECIAL EFX GRP 9670*	GLOBAL VILLAGE
13	14	7	BOB MINTZER DMP 488*	ONE MUSIC
14	13	9	KILAUEA BRANCHCHILD 9208*	TROPICAL PLEASURES
15	9	11	HOLLY COLE TRIO MANHATTAN 97349*/CAPITOL	BLAME IT ON MY YOUTH
16	8	11	ACOUSTIC ALCHEMY GRP 9666*	EARLY ALCHEMY
17	23	5	RICARDO SILVEIRA VERVE FORECAST 511 878*/VERVE	SMALL WORLD
18	24	3	BOB BALDWIN ATLANTIC 82345*	REFLECTIONS OF LOVE
19	21	5	PETER WHITE SIN-DROME 1802*	EXCUSEZ-MOI
20	17	9	VERNELL BROWN, JR. A&M 5382*	STAY TUNED
21	18	11	STEVE LAURY DENON 9043*/A&M	PASSION
22	10	15	KIM PENSYL GRP 9663*	3 DAY WEEKEND
23	25	3	STEVE SWALLOW ECM 511 960*/POLYGRAM	SWALLOW
24	20	31	RICHARD ELLIOT MANHATTAN 96687*/CAPITOL	ON THE TOWN
25	12	15	NELSON RANGELL GRP 9662*	IN EVERY MOMENT

○ 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.

Musical Magic



Spyro Gyra Tour Dates

5/22	Cancun Jazz Festival.....	Cancun, Mexico
5/24	National Auditorium.....	Mexico City, Mexico
5/30	Van Wezel Performing Arts Center.....	Sarasota, CA
5/31	Palladium Amphitheater at Carowinds.....	Charlotte, NC
6/4	Pleasure Island, Disney World.....	Orlando, FL
6/5	Chastain Park Amphitheater.....	Atlanta, GA
6/6	Starwood Amphitheater.....	Antioch, TN
6/7	Flaherty's.....	Louisville, KY
6/8	Breeding's Night Club.....	Lexington, KY
6/18	Chene Park Music Theatre.....	Detroit, MI
6/20	Star Lake Amphitheater.....	Burgettstown, PA
6/21	Park Place Stage.....	Birmingham, AL
6/24	Dock.....	Ridgeland, MS
6/26	MacGregor Village.....	Cary, NC
6/27	Wolf Trap.....	Vienna, VA
7/24-26	Paul Masson Mountain Winery.....	Saratoga, CA
7/31	Wente Brothers Winery.....	Livermore, CA
8/1	Robert Mondavi Winery.....	Oakville, CA
8/3	Humbolt Brewery.....	Arcata, CA
8/8	Plaza Park.....	San Jose, CA
8/8	Rheem Theater.....	Morga, CA
8/11-13	Teatro Teresa Carreno.....	Caracas, Venezuela
8/15	Planting Fields.....	Oyster Bay, NY
8/28	Keswick, Theater.....	Glenside, PA
9/11	Humphrey's Amphitheater.....	San Diego, CA
9/12	Russian River Jazz Festival.....	Guerneville, CA
10/23	Berklee Performance Center.....	Boston, MA



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Music Video

ARTISTS & MUSIC

MTV Networks Reports Rise In 1st-Qtr. Revenues, Profits

BY DON JEFFREY

NEW YORK—Profits and revenues for MTV Networks, which includes MTV and VH-1, were up significantly in the first quarter, in part because of the steady expansion of MTV Europe.

For the three months that ended March 31, MTV Networks' revenues rose 24% to \$107.9 million from \$87 million a year ago, while operating cash flow jumped 18.5% to \$42.8 million from \$36.1 million. MTVN also includes the Nickelodeon and Nick At Nite cable channels.

Expansion deals for Italy, Turkey, and Portugal were signed in the quarter

But growth of the basic MTV channel has slowed, as the number of households receiving its programming rose only 1.1% in the year to 55.1 million. VH-1 households, however, were up 7.3% to 44.2 million. The biggest growth of all was in MTV Europe, up 47% to 32.5 million.

A spokeswoman for MTV's parent company, Viacom Inc., says European expansion deals for Italy, Turkey, and Portugal were signed in the first quarter.

Viacom also operates a broadcasting division that includes 14 radio stations.

Radio revenues in the first quarter were up 9.1% to \$16.8 million from \$15.4 million, as operating cash flow increased 15% to \$4.6 million from \$4 million.

A relatively new component of Viacom is its Digital Music Express, which serves 150,000 customers in the San Francisco area. Transmitted by satellite, it consists of 30 commercial-free channels representing 30 genres of music ranging from rock to classical. It also features an 800 phone number for customers to order albums.

Viacom's cable unit's revenues rose 8.3% in the quarter to \$99.6 million from \$91.9 million. Operating cash flow rose 9.5% to \$45.9 million from \$41.9 million.

Overall, Viacom reports a 5.7% increase in revenues to \$430.5 million. It posted a net profit of \$7.1 million, compared with a \$3.7 million loss last year.

In the quarter, Viacom issued \$150 million worth of 9.125% bonds due in 1999 and redeemed \$193 million worth of 11.5% bonds due in 1998. The transactions resulted in a \$3.4 million after-tax loss that reduced Viacom's net profit for the quarter, but will mean lower interest payments on its debt from now on.

Investors have been enthusiastic lately about Viacom's revenue growth and its steps to lower its debt. The company's two classes of stock at press time closed at \$37.50 and \$36.50 a share in American Stock Exchange trading, close to their 52-week highs.

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.

RODNEY CROWELL
Lovin' All Night
Life Is Messy/Columbia
Robin Beresford/Acme Pictures
Joanne Gardner



Annie In Canada. Annie Lennox, left, promotes her solo release, "Diva," on Canada's MuchMusic. She appeared with VJ Erica Ehm and took calls from listeners.

JOE DIFFIE
Ships That Don't Come In
Regular Joe/Epic
George Wieser, Len Epanid/Flashframe Films
Paul Bernard

KISS
Unholy
Revenge/Mercury
Victoria Villas, Tima Surmeloglu/Madhatter Films
Paul Rachman

TRACY LAWRENCE
Today's Lonely Fool
Sticks And Stones/Atlantic
Kitty Moon/Scene Three
Marc Ball

MR. BIG
Just Take My Heart
Lean Into It/Atlantic
Nitrate Films
Scott Kalvert

MELI'SA MORGAN
Still In Love With You
Still In Love With You/Pendulum
Marcus Turner/Black & White Television
Paris Barclay

REDHEAD KINGPIN
3-2-1-Pump!
Album With No Name/Virgin
Underdog Films
Mark Gerard

SHENANDOAH
Rock My Baby
Long Time Comin'/RCA
Allan Weinrb/Vast Productions
Dale Heslip





TRUE CULTURE
Rude Boys Come To Play
Rude Boys Come To Play/Cardiac
Peter Lawrence/Oil Factory
Frank Sacramento

HANK WILLIAMS JR.
Hotel Whiskey
Maverick/Curb-Capricorn
Robin Beresford/Flashframe Films
Jack Cole

AS OF MAY 23, 1992

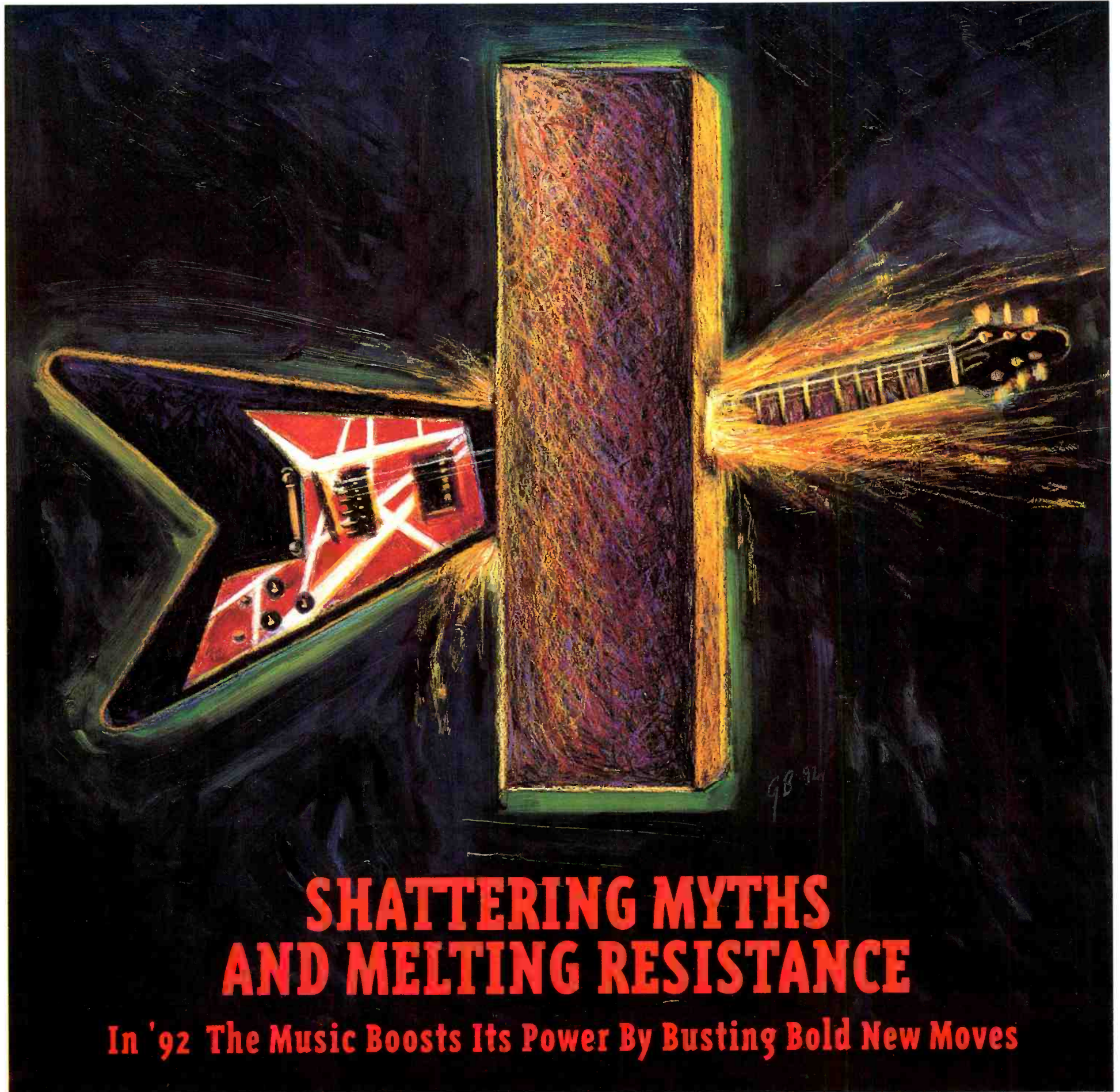
Billboard THE CLIP LIST™

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

 <p>Continuous programming 1515 Broadway, New York, NY 10036</p>	 <p>Continuous programming 1515 Broadway, New York, NY 10036</p>	 <p>Black Entertainment Television 14 hours daily 2806 Opryland Dr., Nashville, TN 37218</p>	 <p>THE NASHVILLE NETWORK The Heart of Country The Nashville Network 30 Hours Weekly 2806 Opryland Dr., Nashville, TN 37214</p>
<p>EXCLUSIVE</p> <p>Mariah Carey, I'll Be There (Unplugged) Black Crowes, Remedy *The Cure, Friday I'm In Love</p>	<p>ADDS</p> <p>Garland Jeffries, The Answer Queen, These Are The Days... Sting/Eric Clapton, It's Probably Me</p>	<p>ADDS</p> <p>El DeBarge, You Know What I Like Tracy Chapman, Bang Bang Bang Geoffrey Williams, It's Not A...</p>	<p>ADDS</p> <p>Ronna Reeves, What If You're Wrong Special People, Fair Shake</p>
<p>HEAVY</p> <p>Def Leppard, Let's Get Rocked Genesis, Hold On My Heart Michael Jackson, In The Closet Kris Kross, Jump John Mellencamp, Now More... Vince Neil, You're Invited... Nirvana, Come As You Are *Queen, Various Tracks Red Hot Chili Peppers, Under... Bruce Springsteen, Better Days U2, One (Version II) Van Halen, Right Now Weird Al Yankovic, Smells Like Nirvana Wilson Phillips, You Won't See Me Cry</p>	<p>ARTIST OF THE MONTH</p> <p>Lyle Lovett, She's Already Made...</p> <p>GREATEST HITS</p> <p>Paula Abdul, Will You Marry Me? Genesis, Hold On My Heart Amy Grant, I Will Remember You Michael Jackson, In The Closet Prince, Money Don't Matter 2 Night Bonnie Raitt, Not The Only One U2, One (Version II)</p>	<p>HEAVY</p> <p>Keith Sweat, Why Me Baby? Lisa Stansfield, All Woman En Vogue, My Lovin' Kris Kross, Jump Terin Campbell, Goodbye Tracie Spencer, Love Me Shanice, I'm Crying Alyson Williams, You Can't Have... Chaka Khan, Love You All My Lifetime Aaron Hall, Don't Be Afraid Mariah Carey, Make It Happen R. Kelly, Honey Love Joe Public, Live And Learn Melissa Morgan, Still In Love With You Gerald Levert, School Me Gary Brown, Don't Make Me... Michael Jackson, In The Closet Arrested Development, Tennessee Kathy Sledge, Take Me Back Prince, Money Don't Matter 2 Night Lionel Richie, Do It To Me Hammer, This Is The Way We Roll</p>	<p>HEAVY</p> <p>Sammy Kershaw, Don't Go Near... Little Texas, First Time For Everything Aaron Tippin, There Ain't... Dan Seals, Mason Dixon Line Sawyer Brown, Some Girls Do Tracy Lawrence, Today's Lonely Fool McBride & The Ride, Sacred Ground Rodney Crowell, Lovin' All Night The Remingtons, I Could Love You Michelle Wright, Take It Like A Man Shenandoah, Rock My Baby Reba McEntire, The Night The... Billy Ray Cyrus, Achy Breaky Heart Joe Diffie, Ships That Don't Come In Confederate Railroad, She Took... Alan Jackson, Midnight In Montgomery Martina McBride, The Time Has Come John Anderson, When It Comes To You Dwight Yoakam, The Heart That... Matthews, Wright & King, Power...</p>
<p>STRESS</p> <p>*Bryan Adams, Touch The Hand En Vogue, My Lovin' Hammer, This Is The Way We Roll Sophie B. Hawkins, Damn... (Vers II) Joe Public, Live And Learn Live, Pain... (Vers II) Metallica, Nothing Else Matters Mr. Big, Just Take My Heart Ozzy Osbourne, Road To Nowhere Red Hot Chili Peppers, Give It Away Slaughter, The Wild Life Social Distortion, Bad Luck Sting/Eric Clapton, It's Probably Me</p>	<p>WHAT'S NEW</p> <p>Tracy Chapman, Bang Bang Bang Everything But The Girl, Love Is... Annie Lennox, Why Robert Palmer, Every Kind Of People Jon Secada, Just Another Day Michelle Shocked, Come A Long Way Simply Red, For Your Babies</p>	<p>MEDIUM</p> <p>Ho Frat Ho, Ho Frat Swing Shabba Ranks, Mr. Loverman Heavy D. & The Boyz, Don't Curse CeCe Peniston, Keep On Walkin' Anjelique Kidjo, Batonga BeBe & CeCe Winans, It's Okay Damian Dame, Gotta Learn My Rhythm Jody Watley, I'm The One You Need Soul II Soul, Joy Guy, Teddy's Jam II</p>	<p>MEDIUM</p> <p>Travis Tritt, Bible Belt Dolly Parton, Straight Talk Molly & The Heymakers, Mountain... Deanna Cox, Texas Sidestep Dennis Robbins, Home Sweet Home Lionel Cartwright, Family Tree Marie Osmond, True Love Never... Cleve Francis, You Do My Heart Good Dreamer, Thunder And Lightning Roger Springer, The Right One Left Davis Daniel, Still Got A Crush On You Wayne Newton, The Letter Hank Williams, Jr., Come On Over... Anne Murray, I Can See Arkansas Neal McCoy, Where Forever Begins Darryl & Don Ellis, Goodbye Highway Linda Davis, He Isn't My Affair... The Bellamy Brothers, Cowboy Beat Tim O'Brien, One Way Street</p>
<p>BUZZ BIN</p> <p>Beastie Boys, Pass The Mic Midnight Oil, Sometimes (Live) Pearl Jam, Even Flow Soundgarden, Rusty Cage XTC, The Ballad Of Peter Pumpkinhead</p>	<p>THE JUKE BOX</p> <p>Continuous programming 12000 Biscayne Blvd, Miami, FL 33181</p>	<p>CMT COUNTRY MUSIC TELEVISION</p> <p>Continuous programming 2806 Opryland Dr., Nashville, TN 37214</p>	<p>AUDIO VISION</p> <p>1 hour weekly 1000 Centerville Turnpike, Virginia Beach, VA 23463</p>
<p>ACTIVE</p> <p>Paula Abdul, Will You Marry Me? Arc Angels, Living In A Dream Arrested Development, Tennessee The Charlatans UK, Weirdo *Tom Cochrane, Life Is A Highway Concrete Blonde, Someday? EMF, Getting Through King's X, Black Flag Sir Mix-A-Lot, Baby Got Back ZZ Top, Viva Las Vegas</p>	<p>ADDS</p> <p>2Pac, When My Homies Call Jennifer Batten, Flight Of The... Beastie Boys, So What'cha Want Choice, HIV Positive Das EFX, They Want EFX (Radio Remix) Disposable Heroes... Language Of... EMF, Getting Through Fungo Mungo, Do You Believe In God Hard Knocks, A Dirty Cop Named Harry Highland Place Mobsters, Let's Get... Jesus And Mary Chain, Far Gone... Midi, Maxi & Efti, Bad, Bad Boys Midnight Oil, Sometimes Vince Neil, You're Invited... Ozzy Osbourne, Road To Nowhere Tom Petty, Peace In L.A. Penthouse Players..., Explanation... P.M. Dawn, Reality Used To Be... Powerule, Pass The Vibes Queen, Hammer To Fall Teddy Riley, Is It Good To You Mocca Soul, Losing You Simply Red, For Your Babies Sir Mix-A-Lot, Baby Got Back (Remix) Soup Dragons, Divine Thing South Central Cartel, Ya Getz Clowned Bruce Springsteen, Better Days Sting/Eric Clapton, It's Probably Me T-Ride, Zombies From Hell T42, Desire Ultramagnetic MC's, Poppa Large White Zombie, Thunderkiss '65</p>	<p>HEAVY</p> <p>Alan Jackson, Midnight In Montgomery *Billy Dean, Billy The Kid Billy Ray Cyrus, Achy Breaky Heart Dwight Yoakam, The Heart That... Hal Ketchum, Past The Point Of Rescue Joe Diffie, Ships That Don't Come In John Anderson, When It Comes To You 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 Travis Tritt, Bible Belt</p>	<p>CURRENT</p> <p>Midge Ure, Cold Cold Heart Robbie Robertson, Go Back To... Robbie Robertson, What About Now Dr. Fink, Hooked On A Beatles... Aretha Franklin, Everchanging Times Robbie Robertson, Fallen Angel Robbie Robertson, Somewhere... Amy Grant, I Will Remember You Club Nouveau, Oh, Happy Day Paul McCartney, Sgt. Pepper's...</p>
<p>ON</p> <p>Cause And Effect, You Think... Cracker, Teen Angst E, Hello Cruel World Jeffrey Gaines, Hero In Me Sass Jordan, Make You A Believer Rollins Band, Low Self Opinion Roxy Blue, Rob The Cradle * DENOTES ADDS</p>	<p>HEAVY</p> <p>Das EFX, They Want EFX Keith Sweat, Why Me Baby? Michael Jackson, In The Closet Queen, Bohemian Rhapsody Shabba Ranks, Mr. Loverman Sir Mix-A-Lot, Baby Got Back Sykk Smoov, Trick Wit A Good Rap</p>	<p>HOT SHOTS</p> <p>Dennis Robbins, Home Sweet Home Linda Davis, He Isn't My... Martina McBride, The Time Has Come Reba McEntire, The Night The... *Stacy Dean Campbell, Rosalee The Bellamy Brothers, Cowboy Beat</p>	<p>CURRENT</p> <p>7 hours weekly 1722 Gower Street, Los Angeles, CA 90028</p>
<p>RECORD GUIDE'S Street Beat</p> <p>Five 1/2-hour shows weekly 1000 Laurel Oak, Voorhees, NJ 08043</p>	<p>HEAVY</p> <p>Das EFX, They Want EFX Keith Sweat, Why Me Baby? Michael Jackson, In The Closet Queen, Bohemian Rhapsody Shabba Ranks, Mr. Loverman Sir Mix-A-Lot, Baby Got Back Sykk Smoov, Trick Wit A Good Rap</p>	<p>HOT SHOTS</p> <p>Dennis Robbins, Home Sweet Home Linda Davis, He Isn't My... Martina McBride, The Time Has Come Reba McEntire, The Night The... *Stacy Dean Campbell, Rosalee The Bellamy Brothers, Cowboy Beat</p>	<p>CURRENT</p> <p>7 hours weekly 1722 Gower Street, Los Angeles, CA 90028</p>
<p>CURRENT</p> <p>Lionel Richie, Do It To Me k.d. Lang, Constant Craving Heavy D. & The Boyz, Don't Curse Colorhaus, Innocent Child Blues Bros. Band, Red, White... B.O.S., Da Boner Hypnolovewheel, Bridget Because Lush, Superblast Ian McCulloch, Lover, Lover, Lover Ride, Twisterella Kiki, One Thing Howard Jones, Lift Me Up Teddy Riley, Is It Good To You Jody Watley, I'm The One You Need Choice, HIV Positive Northern Pikes, Girl With A Problem Paula Abdul, Will You Marry Me? Hard Knocks, A Dirty Cop Named Harry Amy Grant, I Will Remember You Mint Condition, Forever In Your Eyes Soul II Soul, Joy</p>	<p>AMERICA'S NO. 1 VIDEO</p> <p>Kris Kross, Jump</p> <p>FRIDAY NIGHT VIDEOS</p> <p>1 hour weekly 888 7th Ave, NY, NY 10106</p> <p>CURRENT</p> <p>Bruce Springsteen, Better Days Genesis, Hold On My Heart Michael Bolton, Steel Bars Sting/Eric Clapton, It's Probably Me Jon Secada, Just Another Day Wilson Phillips, You Won't See Me Cry</p>	<p>MEDIUM</p> <p>Aaron Tippin, There Ain't... Cleve Francis, You Do My Heart Good Confederate Railroad, She Took... Dan Seals, Mason Dixon Line Darryl & Don Ellis, Goodbye Highway Davis Daniel, Still Got A Crush On You Deanna Cox, Texas Sidestep Dixiana, Waitin' For... Glen Campbell, Rock-A-Doodle Hank Williams, Jr., Come On Over... Jessica Boucher, What A Friday... Live 'N Kickin', You Don't Need... Marie Osmond, True Love Never... *M. Stuart/T. Tritt, This One's Gonna... *Michael White, Familiar Ground Neal McCoy, Where Forever Begins Prairie Oyster, Will I Do... Roger Springer, The Right One Left *Ronna Reeves, What If You're Wrong Rosie Flores, Blue Highway Sammy Kershaw, Yard Sale Tanya Tucker, Some Kind Of Trouble Tim O'Brien, One Way Street Tracy Lawrence, Today's Lonely Fool * DENOTES ADDS</p>	<p>HEAVY</p> <p>Red Hot Chili Peppers, Under... Social Distortion, Bad Luck The Sugarbushes, Hit Lou Reed, What's Good Live, Operation Spirit</p> <p>MEDIUM</p> <p>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...</p>

HARD ROCK / HEAVY METAL

A B I L L B O A R D S P O T L I G H T



SHATTERING MYTHS AND MELTING RESISTANCE

In '92 The Music Boosts Its Power By Busting Bold New Moves

ILLUSTRATION BY GARY BERNARD



April 24, 1992

To: All Losers
From: Sleazy P. Martini

Re: Me!

Greetin's Losers,

This is Sleazy P. Martini "World's Most Cunning Man" and **GWAR's** manager coming to you from my Presidential Campaign Headquarters, formerly the office of Metal Blade Records. At this very moment the label CEO is cowering under my desk with his lips wrapped around my Mossburg. He's been trying to talk me out of killin' him by mumbling a bunch of crap about "Bin Burners", "Breakouts" and "Billboard Top 200". Meanwhile the rest of his crew are working round the clock loading freightliners with the new **GWAR** album "**America Must Be Destroyed**". They're under penalty of death should that album fail to go Uranium (that's Platinum x 100) in three weeks.

I know what you're thinkin', why the big ultimatum? Well, you'll be glad to know that with the exception of a small percentage going for chapstick for the previously mentioned label CEO, all monies received for **GWAR** tapes and CD's goes straight to the Sleazy Campaign Fund. That's right, with the purchase of a **GWAR** product you can help put a real "wiseguy" in the Whitehouse.....Me! And if you should decide to buy any other Metal Blade album like say, Fates Warning, Armored Saint, Guitars That Rule The World, Cannibal Corpse, etc...don't worry since I now run the company all that moolah goes straight into my pocket. But time is running out!! If we're going to overthrow that butt-burrowing tapeworm of a President than I'll need at least 10 billion dollars by November. That's enough to buy each of my constituency a gun and a bumper of malt liquor and still have a little pocket change left over for me.

So it's up to you, the music consumer, if you want to save the Metal Blade staff from the cement mixer and overthrow your rich white oppressors, than you better get serious about buying those **GWAR** albums. And remember, none of that crap about being in the top 40 will do! It's either number 1 for **GWAR** or my Mossburg goes off!!!!



WHAT'S BEHIND THE SPLINTERING METAL MARKET AND WHO'LL PICK UP THE PIECES?

BY ELIANNE HALBERSBERG

Early in 1969, around the time the Beatles were performing for the last time (on the roof of the Apple Building), a Birmingham blues band named Earth was changing its name to Black Sabbath. A continent away, the first Led Zeppelin album was just entering Billboard's "Top LPs" chart, much as Blue Cheer's "Vincebus Eruptum" had a year before. These landmark events, though, were only the latest changes in a rough-and-tumble musical genre whose lineage could be traced back through Eddie Cochran's riff-driven "Somethin' Else" (1959) to Muddy Waters' chest-thumping "Hoochie Coochie Man" and beyond.

Now, as the rambunctious music variously termed "hard rock" or "heavy metal" bangs toward its third decade, it's changing again—in the way it's played, heard and sold. No less dramatic are the changes in the audience who buys the music. In the following Billboard Spotlight, many of the people involved in the production and marketing of this most resilient and profitable modern genre assess its recent changes, current health and prospects for the future.



Fragmented, indefinable, in flux: Heavy metal has never experienced such radical transformations as the kind that now rock it in the '90s. The lines between hard rock, funk, pop, rap and alternative have blurred; audiences have merged; and industry executives, trying to gauge the next big thing by the last, complain that "every other label is looking for the next Nirvana." It's symptomatic of the changes afoot that metal/rock's biggest success story is a band whose sound, look and outlook might have drawn hostile responses from mainstream headbangers a scant five or six years ago.

"People are really rebelling against the Spinal Tap formula," says Tom Zutaut, A&R, Geffen Records. "They're burnt out on hair bands with no originality or creativity and just a lot of head-banging. Bands like Soundgarden, Guns N' Roses and Pearl Jam push the limits of definition. They're not afraid to step out and do things differently. That's why they've been accepted so well by a whole new generation."

"Nirvana has taken incredible guitar sounds and vocals, brought them into the mainstream, and single-handedly saved us for the next few years," agrees Steve Jones, A&R manager of Hollywood Records (The Scream, Motorpsycho, Sacred Reich). "It was a surprise to see them rise to such heights, but never a surprise to see them so successful," he says. "They embody heaviness, the alternative look, style, scene and label. There's a big cataclysm, and out of that comes public acceptance, having their minds' doors open."

"I really like the way metal has fragmented," states Phil Carson, president of PolyGram's Victory Music. "Musicians should have opportunities to play different styles; it's clear audiences like that."

"Metallica is my favorite band because they combine musical ability, attitude and songs. Those are the components of a great group. You can get by with any two of the three, but Led Zeppelin, for example, were great because they had all those things."

Bob Chiappardi, president of Concrete Marketing, says the metal/alternative movement is snowballing. "It will be interesting to see what happens with it—whether it hangs around or is like the blues-metal of a few years back. In the next couple of years, things will get heavier in general," says Chiappardi, whose company represents such bands as Winger and the Bogeymen. "There will be a need for a new Iron Maiden-type band. Younger kids come back to it over and over again; there needs to be new blood in the heavy gothic sound."

The heavy-metal genre itself has become de-emphasized, according to Richard Sanders, VP of artist development at Arista. "It's subdivided, divided again within those subdivisions, and so confused that heavy metal no longer exists as it did in the '70s and '80s," he says. "'Alternative' is the catchword of the day, but it has been done before. The early metal bands were blues, then came riff bands like Van Halen, then power and speed came out of punk. It's a natural progression and quite refreshing."

EMI's director of A&R, Julia Eisenthal, observes that "the greatest changes have occurred within the recording industry, video and retail outlets."

"There is a higher level of acceptance in these areas for the force of the genre, its message, and the fact that it is not flavor-of-the-moment music. All of this is long overdue," says Eisenthal, who believes that the terms "metal" and "alternative" are used primarily for the convenience of the music business (i.e. radio). "The hybrid of these categories is a natural evolution," she says. "Metal and alternative music are about a vibe and a place. There are no rules, only attitude."

"The greatest change has been the audience itself," notes Steve Sinclair, president of Mechanic Records. "At one time, it was predominantly middle class, non-urban, white and male. The new audience is very broad: urban, female, all ethnic backgrounds and income levels. If metal's becoming more diverse in its forms, it's because its audience is becoming increasingly complex."

"There used to be a set of rules, some might call them clichés, that got recycled by the dozen. The vernacular of metal

has developed to a point where it has real artistic credibility. There is a lot of diversity in the metal universe now."

Benjie Gordon, Columbia's West Coast A&R manager, doesn't think that metal and alternative have merged, but rather have developed and matured separately, "meeting at a single point." He notes that "groups like Jane's Addiction started out as metal and matured to left of center, and people called it alternative."

With forefronters like Nirvana performing at pro-choice rallies, Follow For Now recording self-explanatory tracks like "White Hood," and a cluster of other groups taking a stand on environmental, social and moral issues, the term "politically correct" is often tagged to new releases. Is PC the new wave of metal? Is it sincere, a trend or a ploy for critical respect?

"Music is a form of expression," explains Munsey Ricci, president of Skateboard Marketing, Ltd. "Artists write about what they feel, see and read. Aggressive music has always appealed to metal audiences, and, if they agree with the sentiment, then it has a good taste for them. Many people in music are very active in politics."

"Although it doesn't always seem to be reflected lyrically,

Politi-metal: Real-life Reflections On The Downturn

many of the new metal groups are taking stands politically—and trying to make their voices heard," says Danny Goodwin, VP A&R at Charisma Records, whose acts include Reverend, Sweet F.A. and Southgang. "This is partially evident in the increasing number of benefit concerts these bands are participating in, aiding any number of varied causes." Atlantic's VP of A&R, Jason Flom, notes that the level of social and political awareness "depends on the band."

"There are always some who'll think this is the way to get a deal or gain acceptance from radio and MTV," says Flom, "but a lot of young people are really concerned about unemployment, the economy, what they see around them. It's reflected in their music. Three or four years ago, bands sang about cars, girls—traditional rock 'n' roll stuff. Now they're more concerned about real-life issues because everything has taken a

(Continued on page HM-4)



GODFLESH



SHARDS

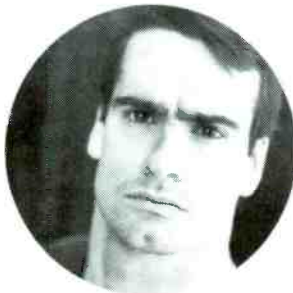
(Continued from page HM-3)

downturn."

"It's overstated," remarks Paul Atkinson, MCA's executive VP of A&R. "Politically correct messages are in, but it's dangerous because it's beaten to death," he says. "Young people have received the message loud and clear and don't need it from every band. The response is becoming cynical—that bands use it for their commercial ends. Overkill is at work and, like most things in the music business, if too many people try it too much, it will fail."

"The metal audience listens to rebellious music that makes them aware," argues Howie Abrams, director of A&R at Emego/Roadrunner. "Artists realize the importance of issues like politics, animal rights, the economy, environment, race relations," he says. "And newer bands are understanding the responsibility they have. Nuclear Assault always had politically correct lyrics, but on their first album people weren't as interested because the issues didn't hit home as much. Now you see it all on the news every day."

Kate Joanou, Imago's VP of A&R, remarks, "Rollins isn't



HENRY ROLLINS

music, which require a much higher consciousness level because you have to understand it."

"Listening to this kind of music is like acquiring a taste for wine or champagne—anyone can drink scotch," says Zazula. "Young people are on the edge and demand more challenge. There's a lot of jamming now, and that's what music is all about. It keeps bands on their toes."

"Of course the public underestimates the audience," states Monte Conner, A&R director of Roadracer (Sepultura, King Diamond, Obituary). "To the average moron, metal is synonymous with rebellion, violence, suicide, etc.," he says. "That is something that will take years of hard work and education to change, and I don't think it will happen anytime in the near future."

Michael Schnapp, Epic/Sony's director of metal marketing/promotions, responds candidly: "Some kids are toast, whether they are metal-heads or jocks, while some are on the ball and sharp, whether they're pumping iron or Iron Maiden. The metal audience is a general sampler of the total population—but with cooler T-shirts!"

Mercury's manager of East Coast A&R, Alec Peters, stresses that "there is no qualification to be a metal fan."

"From Elton to Coltrane, if it rocks, people dig it," he says.



FROM THE LEFT, LOUDLY:

NIRVANA

PEARL JAM

MANIC STREET PREACHERS

MCQUEEN STREET

GUNS N' ROSES

PANTERA

MINISTRY

political; he's pretty personal, but kids relate to his experiences of alienation from society, unemployment, families fighting. His message is 'don't give up.'

"A great act should echo what goes on in the world, and there is a lot of anger out there, so it's very possible that another such band will come along."

"Some bands care about issues they address; other try to be hip, cool, and say what's in," states Charles Pavlovsky, managing director at Priority Rocks. "Johnny Rotten is laughing hysterically now—he was there first! People are pissed off, and the first place you see it is in kids."

One thing that seems destined to remain the same is middle America's perception of metal fans. Regardless of broadened

Public Images And Underestimated Fans

demographics, status, or PC lyrics, the stereotype seems set for life.

Jon Zazula, CEO of Megaforce, says that many people don't realize "the best musicians are in jazz, classical, and heavy



Giant Expectations: Flame

"They try to pigeonhole fans, but metal is as much a part of our general music scene as anything else. It's the people's music, that's for sure!"

"Not all metal is completely brainless," says Brian Slagel, CEO of Metal Blade. "Iron Maiden has been singing about nuclear weapons and World War III for years. The opportunities are there now for bands to express views. Metal is more mainstream, and when a band sells three to four million records they're taken more seriously."

The increase in popularity of so-called grunge rock and the surplus of signings from Seattle have turned industry ears away from the typical signing meccas of New York and L.A. Consequently, hopeful musicians have found a new point of relocation...or have they?

"There really isn't a Seattle sound," states Lorie Harbough, VP of A&R at London Records/PLG. "Everyone has myriad influences. It's a common misconception, when a band breaks out of a particular marketplace, that the sound belongs exclusively to that region."

"There's always been a scene in Seattle. We just didn't know about it before the likes of Mudhoney, Soundgarden, Mother Lovebone, etc. There are also lots of pop bands: the Walkabouts, Young Fresh Fellows and the Posies. Where do they fit?"

"It's a mistake to look to Seattle as the only hard-rock mecca," advises Lori Nafshun, A&R director at Scotti Brothers. "Many parts of the country have the same kind of environment that can allow a band to put its music first and the music business second. They just need a chance to develop."

Munsey Ricci sees the action moving elsewhere. "Seattle is a big hot spot, but it's starting to fade," he says. "The next place is the Southeast. There's a lot of talent there, and we'll see signings from Georgia, Florida, Alabama and the Carolinas."

Excellent examples are Alec Peters' signing of Copperhead (to Mercury), from North Carolina, and Brennan's success with Alabama's McQueen Street (on SBK)

Brian McEvoy, president of Grand Slamm Records, is experiencing success with Southern-rooted Lillian Axe and counters, "Every new band that comes out is referred to as having some Seattle influence in their music. My latest signing, Non-Fiction, is being called 'New York's answer to the Seattle sound.' What a crock of shit! All new music is influenced by what is happening and selling at the time. This Seattle sound is totally over-emphasized."

"It's everywhere, from Seattle to Youngstown to Rio de Janeiro," says Patrick Clifford, A&M's VP of A&R. "A lot of young people have the opportunity to make music, command attention, and use the medium as a significant tool to communicate ideas. It feels very natural for youngsters to pool their influences and merge them into this musical progression."

Kevin Moran, A&R, Giant Records, concurs, "I travel a lot and I see this sound definitely leaking into other cities. These bands are adapting it to their own environments and music."

Where does the current craze leave metal heavyweights of the past five to 10 years? Will Bon Jovi have to turn grungy to sell their next release? Will Judas Priest need to rewrite

Forefathers' Fates & Future Predictions

"Smells Like Teen Spirit" in order to maintain their loyal base? Will Weird Al Yankovic become king of the charts?

None of the above, according to those surveyed, who agree that our metal leaders need only continue their natural progressions, stay with the program, and keep doing what they do best in a heartfelt, contemporary way. The constant success of classic boxed sets, the buzz around regroupings and the obvious '60s and '70s overtones in today's releases are proof that

the past is never far behind. Says Phil Carson, "There is space for everyone. If Led Zeppelin were still together, they'd sell out ten nights at the L.A. Coliseum!"

What will 1992 bring to heavy metal? Is it possible to give audiences anything new and original? Here are key record-company predictions about who—and what—will be in this year's headlines:

Kevin Moran, Giant Records: "Alternative metal will continue and hopefully broaden throughout the country. Our expectations are Flame, Skew Sisken, Snake-Eyed Su, The Beautiful and Soul Kitchen."

Janet Billig, Caroline: "Funk metal will die and we'll see less musical classification. A lot of bands are moving from realm to realm. We expect a breakthrough with Walt Mink, who has rewritten the rules to the point of obliterating them."

Alec Peters, Mercury: "More people will try to be metal kings and will find out they aren't. The climate is in flux, but metal will never die. It will mutate into something else, but remain recognizable. Our predictions are Ugly Kid Joe, Shoot-

(Continued on page HM-8)

Ice 's Bodycount



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CHAOS



WILL DEATH ENDURE?

WILL GRIND SURVIVE?

What's Up For Metal's Most Reckless Offspring

BY JEFF CLARK-MEADS

LONDON—Now in its early 20s, heavy metal is still enjoying its reckless youth. And, as with tens of thousands of other young adults, that recklessness has led to the spawning of a number of bastard offspring.

Thrash, speed and death were all formed from the body of that ponderous musical gravitas that itself emerged as a mauling and spewing infant back around 1970. But, while traditional heavy metal shows no signs of growing either old or tired, will any of its sons display the same longevity and vitality?

Thrash and speed have peaked but, nonetheless, remain active and, in a reduced way, vibrant. The question now is whether death metal will defy its own slightly ridiculous nomenclature and become an enduring part of metal's ever-broadening church.

"That's a difficult question," says Martin Hooker, managing director of U.K.-based label Music For Nations. "Certain aspects of it are selling a lot less than they were. The band Death itself is selling a fraction of what it was selling—but the whole thing is changing.

"Take a band like Paradise Lost: The new album will sell three times what the last one did because they're not doing just the usual grunge and grind. There's a bit more melody there.

"What may kill off death metal is this: I've listened to over 100 demo tapes this week. At least two-thirds of them were from appalling death-metal acts. Every little band thinks they can do it. They can do it...it's doing it well that's not easy.



Gut-Rock: Cannibal Corpse



Death On The Charts: Napalm Death



The Thing Itself: Death The Band



Actively Thrashing: Slayer



Melody Against The Grunge: Paradise Lost

"The audience is still there and will remain there provided you are doing something a bit different. The same old stuff done badly will finish it."

Asked about the standing of death, Hooker, whose company has had a plethora of genre releases on its Under One Flag label, says, "It is possible that it will be a footnote in the history of metal as a whole. Because it's so extreme, it is never going to cross over into the main areas. It has its devotees but it's not going to last for another 10 years."

Many of those devotees—as with other forms of the metallic arts—are in Germany. Says Hooker, "Our stuff sells all over Holland and Germany, but in East Germany they're buying it by the truckload."

A man more optimistic about the future of death is Digby Pearson, managing director of the Earache label, which has gained a highly respected reputation as a specialist in the death and grindcore sectors.

Pearson states, "Death will be around for a long time—though not necessarily with the same bands who are doing it now. I think about six of them will stick around and make a career out of it."



Brazilian & Moving Beyond Death: Sepultura

"Death has gone from being an underground, cult thing to more mainstream. We've had Napalm Death in the album charts and Obituary is in the Top 75 right now. Death is knocking on the door of mainstream rock and is outselling a lot of rock acts."

Pearson regards death as an extension of thrash through its head-down, no-nonsense approach. He comments, "When thrash came out, it brought an enthusiasm that the older bands had forgotten about, and it was a kick up the backside for them.

"Death has done the same thing, and there are a lot of younger fans who want a livelier form of music. Heavy metal is going through its punk phase; things are really getting back to basics and the bands are hammering it out with no pretensions, no frills."

Pearson believes that death bands have a somewhat inverted career structure in that they tend to produce their piece-resistance album as their debut. He explains, "When they first come out, they are so extreme and so over-the-top that they hit a brick wall with their first album, and there's nowhere else to go."

He points to Napalm Death, whose debut had 50 songs "at breakneck pace."

"There's no way forward from there," he states.

Pearson agrees with Hooker in that a more melodic

(Continued on page HM-16)



SKID ROW

KING'S X

WINGER

SAVATAGE

SAIGON KICK

HELMET

HELLTNT

A/C/D/C

OVERKILL

MANOWAR

MATT

24-7 SPYZ

TESTAMENT

WRAGGLY CHILD

PRIMUS

DREAM THEATER

RUSH

ELECTRIC BOYS

BRITNY FOX

KISS OF THE GYPSY

MR. BIG

VICIOUS RUMORS

LOVE ON ICE

KIX

TIFF

SLEEZE BEEZ

THE ATLANTIC GROUP



atco eastwest records america



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SHARDS

(Continued from page HM-4)

ing Gallery, Copperhead, Jerusalem Slim, Animal Bag, KISS and Daisy Chain."

Nancy Brennan, SBK: "The best new rock band I've heard in the last two years will really pop out: McQueen Street."

Cliff Cultreri, Relativity:

The big direction will be more support by radio. It's opening up to a harder-edged sound that is allowing pop metal bands like Nirvana and Pearl Jam to break through. We'll continue hearing classic rock-sounding bands, and the new school--like C.O.C. and Pantera-- are also gaining strength.

Lori Nafshun, Scotti Brothers: "Major labels will sign every band from Seattle that fits their idea of the right image. It will take another Nirvana-type record before AOR radio realizes that some of the corporate artists they still insist on playing couldn't sell out the guest bathroom in my office if they went on tour. And black rockers Mother's Finest will have their first—and long overdue—megahit. **Brian Slagel, Metal Blade:** "A lot fewer records and hopefully a lot fewer terrible bands. This will be the interim year between 10 zillion signings and droppings. The metal industry needed a shakeout so people who jumped on the bandwagon could jump off real fast and get us back on track and much more healthy again—please! For us, it's Screw, GWAR, Fates Warning and Cannibal Corpse."

Monte Conner, Roadracer: "Ministry will explode, bringing the entire industrial movement along. Pantera and Sepultura will get bigger, providing a last gasp and hope for the dying thrash genre. Suicidal Tendencies will become a household name. Funk metal will sink without a trace. The Melvins will

Regionalism: Will The South Rise After Seattle?

land a major deal. Death metal's leaders—Obituary, Deicide, Morbid Angel and Napalm Death—will reach larger audiences.

Jon Zazula, Megaforce: "Industrial will replace Seattle with Ministry, Godflesh, the Young Gods and Nine Inch Nails. It is

so aggressive and futuristic, it will replace almost every genre and make everything obsolete. The corporate bands will be gone after two or three years; only Bon Jovi and Aerosmith are real and have staying power. Everything else is prefab."

Howie Abrams, Emergo/Roadracer: "For this label, Mighty Mighty Bosstones, and Quicksand. The new trend is urban metal: Ice-T With Body Count, 24-7 Spyz. Also, a lot of major labels last year signed groups they wouldn't have two years ago, and 99.9 percent will fall flat, creating a big indie resurgence."

Danny Goodwin, Charisma: "Speed metal is by and large falling by the wayside. Superstar acts will continue to succeed according to their merits and coexist outside of any current trends."

Munsey Ricci, Skateboard Marketing: "The biggest records I see happening are Black Sabbath, Slik Toxik, Nirvana, Fates Warning and McQueen Street. Multi-formatted artists appeal to a larger audience and increase retail sales."

Steve Sinclair, Mechanic: "I'm sure everyone is predicting the industrial/metal crossover. The breakthrough artist in this genre will be the first to release an album of great songs. This will be the year that every band wearing cardigans or smelling like teen spirit will get signed, as A&R people forget to

clone the one quality that most contributed to Nirvana's success: songs. Interest in pop-metal will continue to decline. Roster shakeouts will leave fewer artists receiving proportionately greater label attention. By the end of 1992, some other geographically hyphenated musical form will take shape."

Benjie Gordon, Columbia: "Who knows what some kid in a garage is doing now that will revolutionize metal again in the year ahead? I do think alternative metal will get bigger. We're looking to do well with all kinds of bands, from Alice In Chains and Warrant to Love/Hate and Manic Street Preachers."

Tom Zutaut, Geffen: "My biggest pick to click is My Little Funhouse. They're 17-year-olds from Ireland with the best demos I've ever heard. They remind me of Free, and Mott the Hoople."

Mark Eichner, RCA: "I feel really good about 21 Guns. They have metal/AOR/CHR potential and are excellent live—a '70s



Love/Hate



RC/Roadrunner's Obituary

element in a '90s band, technically great with heart and soul. This year will show that rock 'n' roll has gone through rough waters, but metal and rock are taking a bigger chunk out of the marketplace again." ■

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When The Metal Meets The Road...

Traveling rockers counter recession with "smart tours" and improved support strategies.

By Maria Armoudian

Everything has been affected by the recession," says ICM's Bill Elson. "Tickets aren't selling for marginal shows, and artists who are capable of selling out three shows may only sell out two." Depending on the viewpoint, the state of the heavy-metal and hard-rock touring business shows a varied picture, primarily because the recession affects the business selectively. Business for superstar artists, for example, remains strong, as seen by the numbers generated by Guns N' Roses and Metallica. "It's similar to the movie business," says BBQ's Dennis Arfa, who books Metallica and Queensryche. "When there are good movies, the business does well."

When the business is viewed as a whole, however, the picture changes, due to a number of factors, one of which is the demographic appeal of a given artist. CAA's Mike Piranian explains, "Attractions that appeal to upper demographics have been hardest hit, especially those acts who tour consistently, because at a certain point, particularly last summer, a lot of the audience couldn't go see Huey Lewis for the third summer in a row."

"It's the older audience who has the financial burdens, mortgages, families," adds Jennifer Perry of Avalon Attractions. "So they cut back on entertainment. But in the world of metal, the audience is mostly under 25, and they don't have as many financial worries."

Unfortunately, this fact, coupled with recent changes in the music itself, has doubly plagued older hard-rock and metal bands. Former Triad agent Marc Geiger (currently doing A&R at Def American Records) explains, "Those people who used to buy Judas Priest and Iron Maiden tickets have grown up and are more involved in adult things, and the kids aren't interested in Judas Priest or Iron Maiden anymore. Those bands are old—too safe—and the kids can't relate. They relate to God-flesh, Ministry and Soundgarden instead."

But young, developing bands are also feeling the economic crunch. Normally, they tour the club circuit or other small venues, but their options diminish as costs increase and pay decreases.

"Previously, we looked to get \$10 or \$15 tickets in the club circuit," CAA's Piranian notes. "Now, in order to draw people to the shows, we drop ticket prices to \$5, even \$4."

Consequently, fewer new bands are able to tour unless their
(Continued on page HM-12)



Relating To Kids: Sire's Ministry



Damned Yankees (Top); Trixter

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ROAD

(Continued from page HM-10)

record companies provide more financial support, which brings attention to another problem. Business manager Larry Einbund, of Siegel, Feldstein &

Duffin, elaborates: "Now record companies hesitate, waiting for the records to do well before giving tour support. Unfortunately, the recording industry is also hurting, due to all the new record labels and product."

So a self-perpetuating, vicious circle is created, and developing bands all fight to be included on larger tours. But more new bands exist than there are tours, and groups on independent labels especially struggle. Harry Akaki, manager of Seattle's The Accused, says, "The Accused has toured for ten years, but this year it may not happen domestically. They just can't afford it."

Another important factor brought forward by the recession is "timing," the spacing between shows in a given market. Event-specialist Lance Childers, of Elite Professional Services, says, "During early 1991, at the bottom of our recession here (Oklahoma, - Kansas, Texas), kids had to choose between shows that were scheduled closely, rather than seeing them all, and the audience was consequently divided. Soon after AC/DC performed here, the Scorpions and Queensryche followed, but their ticket sales suffered as a result. A healthy economy would have been able to support all three bands."

Merchandising has also taken a hit. Business manager Barry Siegel, of Siegel, Feldstein & Duffin, observes that, "although bands sometimes get the same number per head, fewer people attend concerts, so the merchandising numbers drop." In other instances, some high-profile artists may still draw large numbers to the show, but, because of an inflated ticket price, lose on their "per caps."

Managers, agents and promoters now reach for their thinking caps to find feasible ways of coping with dwindling money. For the younger bands, one tactic is to promote all-ages shows, so as not to exclude the minors—which worked in some cases but not in others. Manager Rick Sales (Slayer, Wolfsbane) comments, "Usually, the kids who want metal are not old enough to drink, so all-ages shows seemed logical. But the clubs still were not doing business and not selling any drinks."

Secondly, many bands lowered ticket prices or used a combination of promotions to entice people to shows. "We're doing more radio-oriented shows with KNAC or Pirate Radio, where

ticket prices are lower," says Avalon's Perry. "People aren't paying the same kind of money, whether it's hard rock or alternative or any type of music."

Another widely used strategy is "packaging," constructing appealing tours by combining bands who complement one another and, hopefully, attract more concert-goers. Manager Doug Thaler (Motley Crue, Winger, Roxy Blue) praises Warrant and Bad Company for doing what he calls "smart tours."

Ozzy's Small-Hall Tour Turned Kids Away And Sold Out.

"Not only did they package themselves in an interesting way—Warrant with Trixter and Firehouse, and Bad Company



Warrant (Top); The Accused

with Damn Yankees—but they also played for one-half to two-thirds of the normal ticket price," he says. "I thought the Warrant tour was going to be the joke tour of the year, but it turned out to be successful."

While most bands are considerate toward their showmates, a few superstars still tour without concern for their support acts. Perry remarks that "sometimes it's cheaper to tour without an opening act, such as in Metallica's case. They sold out

five nights at the Forum without an opening band, and it cost them less." Still, many superstars believe in providing themselves with a strong support act. Guns N' Roses, for example, toured with Skid Row and Soundgarden and have plans to tour with Metallica.

Among last year's packages, some teamed up four or five bands. The "Clash Of The Titans" tour presented Slayer, Megadeth, Anthrax and Alice in Chains, while "Operation Rock 'N' Roll" teamed Judas Priest, Alice Cooper, Iron Maiden, Motorhead, Metal Church and Dangerous Toys. The latter bill failed. "Nobody in America should be scratching his head about the Judas Priest package," says Thaler. "That had 'loser' written all over it because the headliner had already done an extensive tour, they didn't have a new record to support, and none of the support acts equaled an arena tour."

"Clash Of The Titans" did considerably better, with only a few pitfalls, mainly those stemming from regional audience differences. "If you take the 'Clash Of The Titans' into Omaha, you're going to get the 2000 people you deserve," says Thaler. "Put them where they belong—in Chicago, for example, Los Angeles, San Francisco."

Other creative strategies have also proven successful. "One of the smartest managerial plans I've seen was Sharon Osbourne's for Ozzy," says Thaler. "She booked a small-hall tour to give him a presence in the market. It sold out, and kids were turned away, which created a larger demand."

Shortening or selective rerouting of tours is another way some bands and promoters have responded to the economic downturn in certain areas.

Overall, the hard-rock and metal touring market, while by no means immune to recession, has proven to be fairly resilient—in large part due to the dedication of "hardcore" fans. "The fans embrace the groups as 'theirs' and stick with them, as opposed to people who just go for the latest pop diva," says Sales.

"The hair bands created by MTV are by and large gone because their images didn't have depth," says Geiger. "That's why it doesn't translate as easily into ticket sales. When MTV bangs the hell out of a video, and the band sells records, people assume the bands are bigger than they are, but they still don't sell many tickets."

Make no mistake, hard times have occasioned plenty of changes in the rock touring business. "The biggest difference between last year and this year," says Siegel, "is that last year people were caught by surprise. This year they are better prepared and constructing smarter tours." ■



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Hard Rock In A Radio Place

Who Plays It, When, And How Much?

BY ROCHELLE LEVY

LOS ANGELES—The increasing number of hard-rock/heavy-metal specialty shows on album-rock stations, combined with full-time hard-rock formats, signals a more hospitable home for the genre than in years past. And even Top 40 is involved in breaking some of the more popular artists.

Two major outlets for hard rock/heavy metal are KNAC, in Long Beach, Calif.—which debuted in 1986—and Dallas-based Satellite Music Network's Z-Rock, a 24-hour-a-day rock 'n' roll format, delivered by satellite to 30 stations nationwide, that includes "Z-Rock 50 Countdown," a weekly hard-rock show airing on about 45 affiliates.

Z-Rock's typical artists include Queensryche, Def Leppard, Metallica and Ozzy Osbourne, according to Z-Rock managing director Lee Abrams. But, claims Abrams, those artists are still not getting their due on radio in general.

"It's the exact same scenario we saw in 1972, when Jimi Hendrix and Led Zeppelin were happening," says Abrams. "Guys in their 30s and 40s running the rock stations said, 'This is way too weird for us.' Now, these guys hear Metallica and think it's noise. They don't get it. Slowly but surely, Led Zeppelin became acceptable. The same thing is happening now. A year ago, just the name 'Queensryche' scared people."

Abrams sees a definite delineation between hard-rock and alternative music, defining the former's roots as Zeppelin and Deep Purple. The latter, he says, is rooted in the punk/New Wave movement of the late '70s and early '80s, and that sound simply doesn't fit Z-Rock's format. "If we played R.E.M., we'd get bombed from the listeners," Abrams says. "If an alternative station played Poison, they'd probably get bombed too."

Mike Rittberg, director of national radio promotions for Metal Blade Records, represents such artists as Cannibal Corpse, Atheist, Fates Warning and Armored Saint. Rittberg works his artists mostly to college and album-rock stations with specialty metal shows, as well as Z-Rock.

"If it's a metal record, you're going to get airplay. It's just a question of what station," says Rittberg. And while college radio has long been a fan of metal, Rittberg says the past year has been a good one for the relationship between heavy metal and album rock. "AORs are starting to look at metal. It's the breeding ground for the next new bands [as evidenced by the] success of Metallica, Nirvana and Soundgarden," he says. "Programmers are saying, 'Hey, this stuff is working. What else is there?'"

Although core KNAC artists include Motley Crue, Metallica, Guns N' Roses and Iron Maiden, as well as harder acts such as Megadeth and Slayer, PD/MD Gregg Steele admits that he cannot alienate the masses. "Because we're a commercial station and on the air 24 hours a day, we need to appeal to as many people as we can," he says. "But we want our fans to know we'll always play hard stuff."

Album-rock KIOZ San Diego PD Greg Stevens, however, sees KNAC as becoming more mainstream. "Their reputation is like thrash metal all day," he says. "[But] they played the Black Crowes last year when they were hot. They've homogenized their sound a little bit."

To keep its heavy-metal fans happy, KNAC airs "Manic Metal" every Monday night from 11 to midnight, featuring such artists as Gorguts, Cannibal Corpse and Napalm Death. Steele describes the music as "the true heavy, death metal, the stuff kids are buying that is getting no support anywhere except on college block formats." KIOZ's weeknight "Thrashin' Threefords At Midnight" and its expanded Friday-night metal show also highlight the music too hard to be aired on its regular format.

The term "heavy metal" itself stirs a debate among programmers. "I think 'metal' is an ugly term that conjures up images of old men in spandex, wearing a lot of armor," says Steele. "That's not what heavy metal is now. Metallica is as heavy as anything, yet they don't have the image—the look—of heavy-metalers."

Album-rock WXTB Clearwater, Fla., PD Greg Mull switched his station's format from classic rock to album rock in January 1990. "To me, heavy-metal acts are Anthrax and Overkill and Obituary—and we don't play that." According to Mull, "if it's just fast and jerky and seemingly without musical focus, it's heavy metal." Mull says his station broke Nirvana, Metallica, Queensryche and King's X, but metal is played Saturday at midnight on a show called "The Pit."

"There's a tremendous following for that music," he says, "but not enough for a mainstream format. People pride themselves on being out of the mainstream."

The harder-leaning album-rock stations, like KIOZ, are playing much of the harder rock, but they also add more mainstream music to the mix. "We find that it's not necessary to limit ourselves to extremely hard metal music to get the kind of demo we're targeting," says Stevens. "Whenever possible, I let the music branch out as far as I can get away with, but I can't just mix soft sounds with hard rock." But that doesn't mean all the harder cuts are dayparted for night play only. Pantera is played after 7 in the evening, but the new Metallica songs are played all day.

Another point of contention is how to categorize so-called alternative Seattle acts, such as Nirvana, Pearl Jam and Soundgarden. "[It's] an alternative to preconceived notions of heavy metal," says Steele, adding that much of the alternative

music is guitar-driven. "Everything is so niched, it's so hard to categorize something. It's important for people in radio to play songs that are right and not have a knee-jerk reaction: 'We've got to play everything out of Seattle because that's what listeners want to hear.' Alternative music as a whole is going to be around for a while. It's coming full circle from punk rock, which never really went away."

Mull describes Nirvana as "a great pop band with a thick layer of grunge on the top of it."

"The more familiar you get with Nirvana, the more melodic it gets," he says.

The fragmentation of Top 40 may be helping hard rock get airplay on that format. "If Top 40 is heavily laden with a lot of dance or pop product, we may be needing a good rock 'n' roll

song like Firehouse's 'Don't Treat Me Bad' to fill the void," says Brad King, PD of Top 40 KRFX in Lincoln, Neb. He lists Ugly Kid Joe and Van Halen as the hardest rock on his playlist. While King acknowledges that smaller-market Top 40 stations are going to continue to daypart hard rock, he adds, "When Guns N' Roses came along, it really opened up a lot of doors for hard rock on Top 40. It made it more palatable."

In contrast to the album-rock programmers, King believes Nirvana has "no formula hook; [it's] not a real melodic record," and he raises the issue of the fate of a band after it goes mainstream. "If a radio station perceived as Top 40 plays alternative hits—for people who dig alternative—is it really going to be their song?" he asks. "It's not cool anymore."

Top 40 WAFX Bangor, Maine, PD Dave Cooper sees the smaller-market stations as the ones that are breaking acts like Motley Crue, Def Leppard and Guns N' Roses. "The smaller stations probably had a bigger impact on giving the rest of the country the idea that these [acts] were worth playing," he says. At his own station, "we absolutely daypart after 6 p.m."

Sean Phillips, PD of Top 40 WZOK in Rockford, Ill., recently moved his playlist away from hard rock, after his research found that listeners over the age of 20 don't want to hear rap and heavy metal. However, Phillips believes musical tastes differ on a market-by-market basis. "I don't think there's any need to be out there with music that doesn't fit your core audience unless you see some benefit to playing it," he says.

King has a simple criteria. "If a rock song is melodic, has a good hook, is well-done, and the thing moves off the rack," he says, "it's going to get airplay in the Midwest on a good variety radio station." ■



Right For Z-Rock: Queensryche

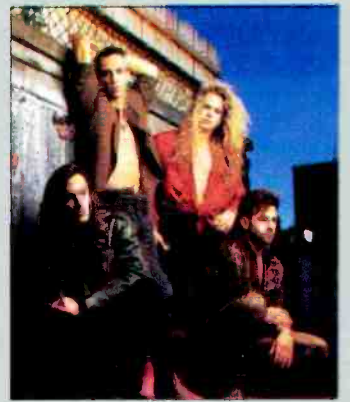
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BREAKING METAL CHAINS Vs. INDIES: WHICH STORES SCORE?

BY ED CHRISTMAN

NEW YORK—Although metal is enjoying its greatest sales success in years, most label sales executives still say that major chains don't play a big role in breaking albums from the genre. Those sales executives maintain that they still rely on independent retailers to break albums.

"The chains react to metal albums with a buzz, but they don't break them," says one label sales executive. "Chains like the Musicland Group and Trans World Music Corporation will sell anything that sells, but they are not instrumental in breaking metal groups."

Columbia senior VP Rich Kudolla agrees with that assessment up to a point. He says most of the label's early success with its metal acts "really comes from smaller independent shops, but, if you really have something, the chains will listen to you and give you the representation you need."

For instance, with Alice In Chains, "initially there wasn't as much interest as we would have hoped for from the chains," Kudolla says. "But when we got that first sniff, the major retailers listened to what had developed, then they picked up on it and went full court." The band's first album subsequently went well beyond gold.

Dave Roy, senior buyer with Albany-based Trans World Music Corporation, which runs about 500 music stores, disagrees with label executives, saying that chains are taking on a bigger role in breaking metal.

Metal, particularly albums released by independent labels, do not get a massive amount of airplay, Roy points out. If an act is going to break big, it is important for the chains to have its album in stock, even if it's only onesys or twosys.

"A lot of kids hang out in malls, and they come into our stores and look through our metal sections," Roy states. "Also, they certainly come down to the mall for bands that they've read about or heard a street buzz on."

The mall retailer can really help out on acts who break quickly—like Ugly Kid Joe—by having the album in stock, he adds.

Relativity's VP of sales Marc Offenbach agrees. "Kids used to go to independent stores because that was where you found

all the weird stuff that you couldn't buy in the chains," he says. "But I think those days are over. The chain buyers are really getting into the hipness factor of carrying metal. The chains are in the malls and that's where the kids buy metal today."

He points out that labels don't go to the chain with every metal act, knowing that some need to be started through independent retailers. "But if we go to the chains and say that we know it's weird and the title is strange but we are going to support it, the chains will step out on our acts," he adds.

Relativity licenses Earache and releases its titles here. "So far, we have sold 500,000 copies between 18 titles," Offenbach claims. "We would never have sold 500,000 between just the mom and pops."

However, most label executives agree with Dave Yeskel,



Full Court For Chains: Alice In Chains

director of national sales at PolyGram Label Group, who says that breaking metal still relies on "word of mouth."

Steve Heldt, Elektra's director of national sales, adds, "Initially, the buzz on an act comes from the kids to the indie accounts. It all comes from the street up."

In fact, Columbia and Epic each have metal departments to work albums at the independent stores. Brian Lima, Epic's manager of national metal retail promotions, says he usually tries to focus on metal stores that are out of the mainstream

reach of Sony Music Distribution. His marketing efforts can be as simple as "talking to retail, and, when someone says they like some artist, I put it in a file on the group. Later, when that band releases an album, I know who to go to for support."

Jeff Brody, Mercury senior VP of sales, notes that another way of jump-starting a buzz is through the metal megazines, which he says are very important in breaking albums from the genre.

Brian McNelis, sales manager of Metal Blade Records, says he works very hard at cultivating a grass-roots marketing effort. "We have 25,000 kids who subscribe to a company newsletter," he says. "We are very active in putting together a secondary mailing list, like to skateboard shops."

After pushing those buttons, Metal Blade, which releases albums through both independent distribution and WEA, may start off its initial marketing thrust by buying advertising in one-stop catalogs, in an effort to directly reach mom and pops. At the same time, the label has a primary list of metal taster-maker shops that it reaches out to. "These shops are not just heavy metal, but they listen to records themselves," says McNelis. "They are a rare breed."

Many label executives cite Concrete Marketing's "Concrete Corner" -- a buy-it-and-try-it program offered through a network of independent retailers -- as influential in breaking acts at the mom-and-pop level. Similarly, Ramsey Jabbar, director of metal marketing at High Performance/Best Performance, a New York-based marketing firm, says his company starts working projects at the independent level, on a regional basis. Once High Performance has built a foundation, that allows the label's sales and distribution representatives to go to the chains, Jabbar says.

Another way to reach independent retailers is through one-stops, says Arista senior VP of sales Jim Chiado. "For Babylon A.D., we are going to concentrate on the strongest markets, ADI wise, that they had on their last record," says Chiado, who had plenty of experience working metal in his former position as Los Angeles branch manager for Sony Music Distribution. "We probably will have metal listening sessions and try to tour them in those markets to build a base," he says. "We will use one-stops to help us concentrate on the non-direct metal stores."

(Continued on page HM-19)

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BREAKING

(Continued from page HM-18)

Once there is a buzz on an album, the label tries to get something happening with radio airplay and/or MTV's Headbangers Ball, which can take it to the next level, label executives say. At that point, label sales executives begin approaching the large chains, usually through the various "buy-it-and-try-it" programs.

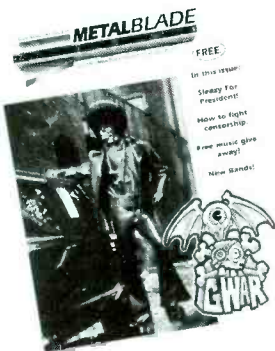
Elektra's Heldt says developing-artist programs help metal a little bit but work better for mainstream metal artists. Also, "I might use those programs to get position or price once a project is cooking," he says, "but initially I wouldn't dive in on them."

PLG's Yeskel agrees, "I think the buy-it-and-try-it programs are an asset, but it is only one piece of the puzzle."

Even at independent label Metal Blade, McNelis agrees, "Developing-artist programs are not an end to



Quick Breakers: Ugly Joe Kid



itself. It is no substitute for old-fashioned marketing—like touring, working metal radio or getting a video on Headbanger's Ball—but it certainly complements it."

Moreover, Arista's Chiado adds that if after building a foundation "we get a sniff in Chicago, Los Angeles or Phoenix, then we will try to use a mainstream retailer who can micro-market," possibly using a developing-artist program.

Another way to infiltrate the chains, according to Bridget Roy, associate director of rock metal marketing at Columbia, is to find employees who are into metal. She can reel off the names of employees at various chains around the country who are into metal, "who can make a difference on albums."

Of course, once a metal album has a buzz, the chains are essential to breaking it wide open. "Out of the box, metal starts on the street, but the chains will sell most of it in the long run," says Heldt.

"You can work it up to a certain level," agrees McNelis, "then you have to get into the chains." ■

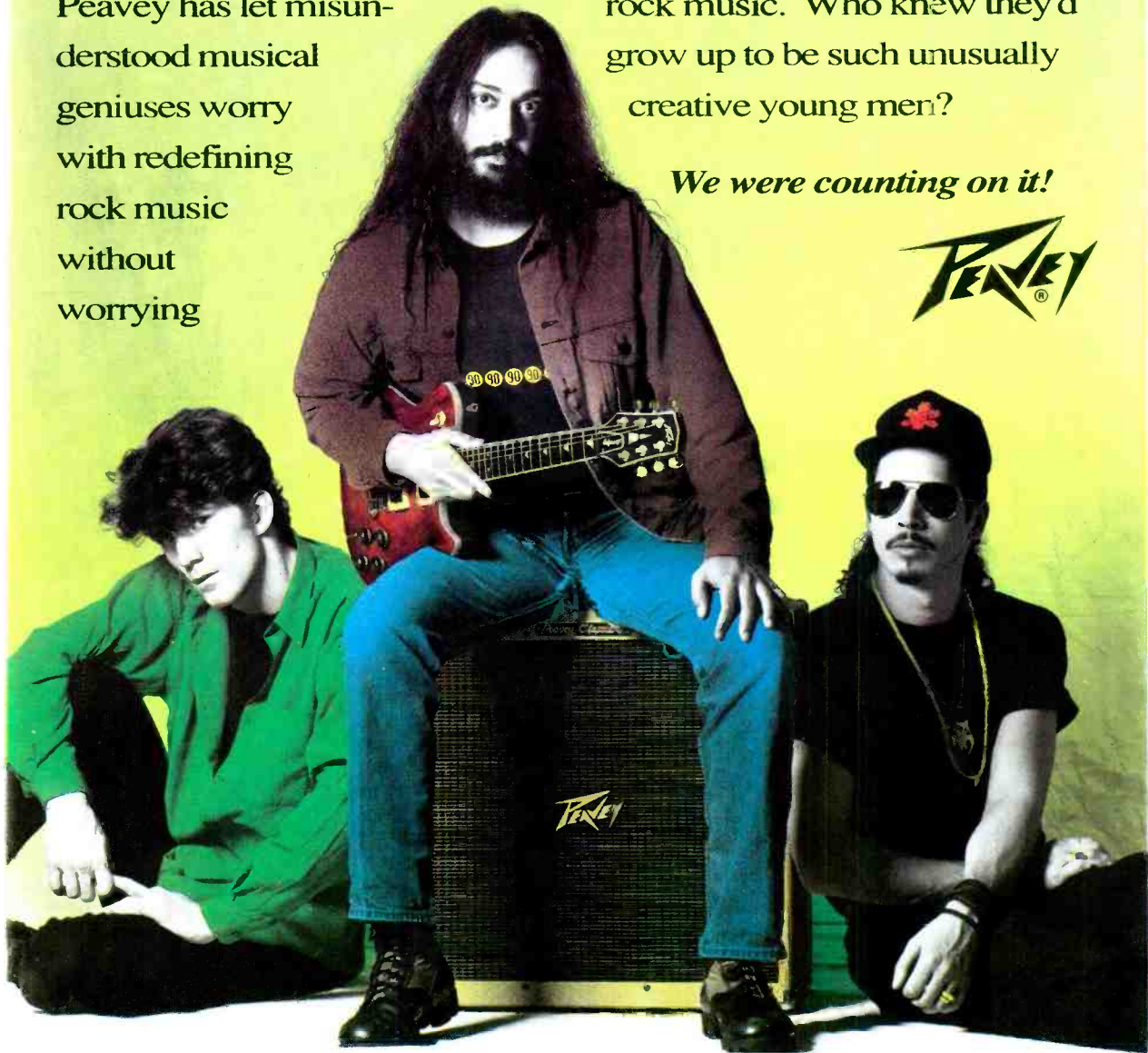
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International

CD Steadies French Music Market Pushes Revs Up Despite 1st-Qtr. Unit Dip

■ BY EMMANUEL LEGRAND

PARIS—CD is keeping the French music market afloat in the midst of the loss of 4.8% of total unit sales in the first quarter of 1992, compared with the same period last year.

According to figures released by record company association SNEP, revenues were, though, up by 8.1% at the equivalent of \$240.7 million at wholesale prices. The rise was due solely to increasing sales of CDs and the attendant higher margins.

SNEP argues that an 8% rise in revenues is not a bad result. However, current figures are being compared with 1991's first quarter, which, badly affected by the Persian Gulf war, was the worst in five years.

EMI France president Gilbert

Ohayon says the current situation "is not brilliant," and sees different reasons for the results. He comments, "On one side you have the dramatic decrease of short-formats such as vinyl singles, the end of vinyl albums sales, and cassettes going downhill, especially in classical music. On the other hand, music, like the rest of the economy, is affected by the general economic climate, which is not very good."

Ohayon adds that another element is that during the first quarter there was little incentive for consumers to go into record stores because of the minimal amount of superstar product released.

Olivier Montfort, Virgin Retail marketing director, recalls, "When the year started, everyone was

expecting better results than last year, but we have to admit that it is as bad as last year."

Montfort also refers to comments by BMG president Rudi Gassner that the worldwide market has grown in value but not in units. In the French context, Montfort says, "There is only one conclusion to that: We have lost clients. It is as simple as that."

Bruno Gerentes, head of musical products at leading retailer FNAC, describes the market as "muddy." He explains, "Even if there is a small increase, we feel that the market is stuck and that nothing is there to wake it up."

"It is not that we have less clients or that they buy less, it's just that we don't have the same growth rate that we had in previous years," he adds. "It seems that we now have to get used to the idea that we'll have to live with a flat market."

According to the SNEP figures for the first quarter of this year, revenues from all formats bar CD were down. CD sales produced \$178.6 million, up 20%. Cassette revenues fell 1.4% to \$55 million while vinyl-album revenues dropped 88.2% to \$400,000. Vinyl singles were down 62.9% to \$10.5 million.

Overall, CD now accounts for 73.2% of total revenues, up from 65% in 1991. Cassettes are up from 22.5% to 24.7%; singles represent 2.01%; and vinyl albums a mere 0.17%.

In units, CDs sold 17.2 million (up 17.1%), cassettes 8.6 million (up 1.2%), vinyl albums 0.6 million (down 47.3%), and vinyl singles 5.2 million (down 64.9%). The total of long-play unit sales was 26 million in the first quarter of this year compared with 23.9 million in 1991.

Music video lost 4.5% of revenue at \$4.8 million; units dropped 12% to 310,000.

The repertoire split shows that during the first three months, classical music accounted for 11.1% of total revenues while national pop product took 41.8% and international product 47%.

company to make any decision to extend its profit margins on a product line so it can force room for itself in the market.

"If we'd opted for a united effort, God knows which direction we'd have ended up taking after all the negotiating, compromising, and so on. This way the picture is clear. We've taken the initial risk by starting the whole thing, hoping the rest of the industry will follow."

"And we think what we've done is more creative, more dynamic, and healthier for the market than a system of overdiscounting to retailers."

Albertini recalled Sony Music's commercial strategy in late 1991 and early this year of offering all top 50 singles at a 20% discount. "No wonder they had singles rocketing to the top of the charts," he says. "Anyone could do it, but the problem is that it runs against SNEP guidelines."

Henri de Bodinat, Sony Music president, was not available to respond to Albertini's claim.

But Albertini reiterates his view that the future of short-play formats is "vital" to the industry. "We haven't found a better way to promote albums than hit singles," he says. "They can launch or revitalize album sales. Over the past eight or 10 months, we and other companies, including Sony, have been ringing bells in France urging retailers not to reduce the in-store space allocated to singles, and urging the media not to ignore shortform sound carriers. We desperately need singles."

"In countries like Spain and Italy, the singles market has collapsed, and it's had a direct effect on album sales. We've got to inject new vitality into the short-format market."

EMMANUEL LEGRAND

P'Gram France Goes It Alone In Launching 2-Track CDs

PARIS—PolyGram has introduced two-track CDs, a format new to the French market, in a bid to boost short-play sales—and hopefully develop a viable substitute for vinyl singles.

Though PolyGram controversially went solo on the launch, other record companies are expected to follow.

The 5-inch CDs sell at \$4.40-\$5.50 retail (\$3.40 wholesale) and PolyGram shipped an initial batch of 100,000 units.

But some industry competitors have expressed negative views during meetings of French industry trade group SNEP about PolyGram's go-it-alone format launch.

Gilbert Ohayon, president of EMI France, says he regrets the move and adds his view that "on such topics, the industry should act together in a coherent, unified manner." He says he regards the two-track format as a good one but fears it may create consumer confusion since only a few releases are available.

Paul-Rene Albertini, president of PolyGram Disques France, says the two-track CD move was partly prompted because of the general decline in singles sales, plus the much-criticized general reduction in media exposure given over to singles.

Asked why PolyGram chose to go it alone on something that could have involved the rest of the industry, such as happened with the cassette single launch in France, Albertini said he felt "no guilt," particularly as other companies, including Virgin, had started marketing similar product lines ahead of PolyGram.

Says the PolyGram chief, "Of course it's better if there can be concerted action by the whole industry. But this situation was different. It's surely the responsibility of just one



Gold Crow. David Clipsham, managing director of Phonogram Records U.K., presents Chris Robinson, left, vocalist for the Black Crowes, with a gold record award for British sales of "Shake Your Money Maker."

Italy: With Or Without U2? Fears Of Disorder Scuttle Tour Plans

■ BY DAVID STANSFIELD

MILAN—The Italian leg of the world tour by U2 appears to have been scrapped following fears that the group's only two dates here, May 20 and 21, would have created serious public disorder.

U2 had been booked to perform at the Forum sports stadium in Assago near Milan, a venue said to accommodate 12,600 sports fans comfortably. However, a campaign to stop the band playing there was launched by Assago's mayor, Graziano Musella, following disturbances in Milan's Piazza Stuparich, where the 25,000 concert tickets were sold out in two days. During the unrest, three police officers were injured and a fan was arrested for insulting behavior.

Musella insists he is not against the show in principle but claims that its promoters, Fran Tomasi (Venice) and Harold & Maude (Milan), had not

sought the necessary authority to stage the concerts and had not undertaken to meet statutory requirements. Tomasi has refuted these claims from the outset.

Meetings between Musella, Milan's magistrate, and the promoters have been held almost daily but the dates were declared definitely off as Billboard went to press, for what Musella describes as the absence of safety guarantees.

Musella had offered a compromise by stating that if a giant screen sited in Milan's Piazza Duomo relayed the concerts live, and this was backed by a press and TV campaign advising non-ticketholders to stay away from the Forum, U2 could perform as originally planned.

Tomasi could not be reached for comment, but has consistently insisted that he would take full responsibility for security measures.



Neighbors In Oz. Paul Dickson, center, managing director of Polydor Records Australia, presents Bryan Adams, left, and his manager, Bruce Allen, with a commemorative plaque after "Waking Up The Neighbours" reached multiplatinum status in Australia.

Irish Vid Group Sets Generic Campaign Will Unleash TV Ads, Retail Promo During Summer

■ BY PETER DEAN

LONDON—The Irish Video Retailers Assn. is to launch a generic advertising and promotional campaign this summer involving TV ads, a retailer token promotion, and the funding of an Irish chart.

U.K. and Irish distributors who attended a presentation in Dublin titled "Communications Programme For Growth" were upbeat about proposals and agreed in principle to support the campaign. Among those present were FoxVideo, Columbia

TriStar, CTC, Guild, and Irish labels Warner Ireland, NCV, and Sony Music.

The generic campaign was formulated by IVRA as a response to flat trade over the Christmas period and in order to avoid the downturn experienced in the U.K.

Edward Elliman, general secretary of the IVRA, said, "We discussed a program for development of the rental and sell-through business in Ireland. We have devised a menu of different elements, which they can choose to suit their needs."

"We didn't want the trade to slip as it did in the U.K. The Irish market is still improving and is buoyant at the moment, but we want to maintain and improve the strong independent rental base and develop independent retailers' sales of sell-through."

The Irish market is estimated to be worth the equivalent of about \$95 million. There are 1,500 dealers, 500 of which belong to the trade association. The generic campaign will center on a TV advertising campaign consisting of 10-second commercials for specific product with a generic message. The retail promotion would be totally generic and dealers would participate through offering rental tokens.



Grant In Motion. PolyGram Taiwan GM Michael Hwang, meeting Amy Grant during her recent visit to Taipei, presents the artist with an award for "Heart In Motion," after it reached double-platinum status there.

Electric Pictures Joins Art-House Party With Video Label Launch

LONDON—U.K. independent theatrical distributor Electric Pictures will become another "art-house" cinema operator launching its own video label when it releases four titles this summer.

"Sweetie," "The Unbelievable Truth," "Life Is A Long Quiet River," and "Chocolat" form the initial package of Electric Pictures, which will be sold to retailers through FoxVideo's World Cinema distribution label. It is the second classic and foreign-language label to be handled by the Hollywood major, which took on sales and distribution for Artificial Eye a year ago.

Art-house video labels are in vogue; another indie theatrical distributor, Blue Dolphin, recently announced it is also due to set up its own video label this year.

Electric was believed to have fixed a deal with Palace Video, but this now appears to have fallen through due to the independent's current cash crisis. Palace is currently working under administration after the buyout by PolyGram was called off last month (Billboard, May 9).

The other label currently operating in the market is Connoisseur Video, the operation set up by the British Film Institute and Paris-based Argos

Films in October '90. GM Robin Nash describes the area as "surprisingly buoyant given the recession. It's good to see new entrants into the marketplace. It shows that it's one of the few sectors of the industry that's growing."

Connoisseur currently sells 1,500-5,500 units on films from classic directors like Andrei Tarkovsky and Alain Resnais to gay classics and classic comedies from Jacques Tati, although its best seller (at 80,000 units) is the contemporary Aardman Animation compilation that includes the 1991 Oscar-winning best animated short "Creature Comforts," by Nick Park.

The new art-house labels have been busy trying to broaden the retail base into nontraditional video outlets like bookshops. The only cloud on the horizon is if classic films in the Palace Video catalog start to flood the market as feared, given the financial problems experienced at the company.

"We're in a high-value/low-margin side of the business and we wouldn't want to see a disintegration of the pricing structure, which would be the real downside if Palace product does flow into the market at a cheap price," Nash says.

PETER DEAN

Dutch Indies Promoting Sounds Of Progressive Pop, Rock Music

■ BY WILLEM HOOS

AMSTERDAM—Seven Dutch independent record companies, specialists in various forms of avant-garde pop and rock, have set up an organization to promote the kinds of music they handle. The initiative is being supported by about 50 key indie stores that specialize in the same areas.

The organization is called the Collective Campaign for Contemporary Pop. The labels involved are Play It Again Sam Records, Munich Records, Rough Trade, Music & Words, Roadrunner Records, Black Jack Records, and Brinkman Records.

CCCP began its promotions with the release of a compilation CD, "The Sound Of Music, Part 1," featuring 15 acts, including British bands the Charlatans and the Pale Saints, Scottish act Teenage Fanclub, and Dutch acts Jack Of Hearts, Sleepy Joe Tomato, Tom Zola, Maximum Bob, and Blue Guitars.

To back the album, CCCP has bought ads in leading music magazine OOR and is issuing in-store promotional material. Seven of the acts on the album are touring during the campaign, which runs until June 13; if they have back catalog, it will be sold by the labels at a discount throughout the promotion.

Spaghetтата Musicale!

Billboard SPOTLIGHTS ITALY

A RICH CULTURAL HERITAGE COMBINED WITH UNMATCHED CONTEMPORARY STYLE MAKES ITALY A FLOURISHING MARKET FOR DOMESTIC AND INTERNATIONAL PRODUCT.

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- * THE BROADCAST AND RECORD INDUSTRIES
- * THE RECORDING AND STUDIO SCENE
- * IMPORTS AND EXPORTS
- * RETAIL COMPANIES
- * THE TALENT, DISCO AND CONCERT SCENE THAT MAKES ITALY ONE OF THE MOST PROFITABLE REGIONS FOR THE ENTERTAINMENT BUSINESS IN EUROPE!

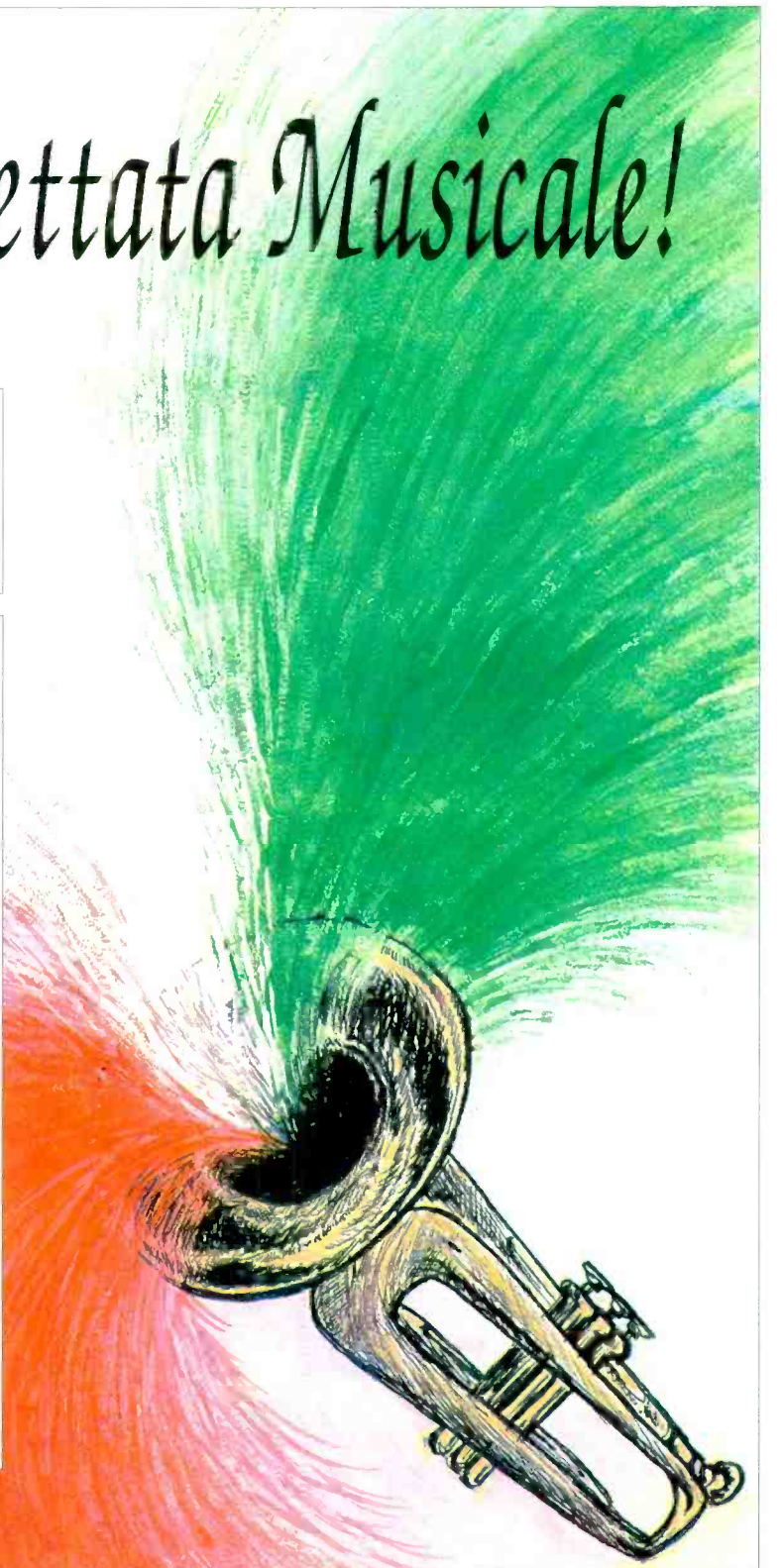
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GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

FRANCE: Between the two of them, Edith Piaf and Fréhel have dominated French popular music this century with their personalities, their classic songs, and their ability to capture the mood of the moment. As a tribute to these two formidable chanteuses, the independent label Boucherie Productions (Global Music Pulse, Jan. 4) has released a compilation of their songs as interpreted by the new generation of rock acts: Pigalle, Etienne Daho, Elmer Food Beat, BB Doc, Sttella, Corman & Tuscadu, Les Garçons Bouchers, Wampas, and Happy Drivers. The album's provocative title—"Ma Grand-Mère Est Une Rockeuse" (My Grandmother Is A Rocker)—is intended to underline the direct

link between the work of Piaf and Fréhel and even the most contemporary of rock acts. Not all the new versions come up to par, but the album has had a striking effect in refocusing attention on these two great artists. Such latter-day recognition is especially welcome in the case of Fréhel, the lesser known of the two, whose career dates back to the '20s and '30s and who died in a state of abject poverty.

EMMANUEL LEGRAND

SPAIN: Who says crime doesn't pay? Not Dionisio Rodriguez, a former security truck driver who first made a name for himself by spiriting away a cargo worth Pta 340 million (\$3.3 million) in 1989. Captured and sentenced to prison in 1991, his audacious press statements earned him folk-hero status. Freed a few months later, he adopted the professional name of El Dioni and embarked on a career as a guitar-playing crooner, recording an album titled "Con Un Par, Si, Pero..." The nation has taken El Dioni to its heart, although his recent series of shows has left audiences bemused by the awful artistic standard and unusual charm of the man. At Madrid's prestigious Revolver club, hardcore rockers mingled with middle-aged couples who threw flowers on stage shouting, "Dioni, good looking!"

HOWELL LLEWELLYN

THAILAND: On May 1, Japanese rock group Bakufu Slump became the first foreign band ever to play at Bangkok's Coca-Cola festival. The group endeared itself to the crowd—most of whom had never heard of Bakufu Slump—by singing two songs in Thai, as well as doing introductions in what is a notoriously awkward language for foreigners. The onstage theatrics of singer Nakano Sun Plaza also helped to bridge the cultural gap. Epic/Sony Thailand now plans to release Bakufu Slump's latest album, "Seishun Dama" (Young Man's Spirit), with the two Thai-language songs included, and the band is already booked to perform here again in June.

STEVE McCLURE

HONG KONG: "They call me Kayto, a hard-rappin' Asian/I'll make you sweat no matter your persuasion/Cos bustin' rhymes is my only occupation." Although the words of his rap say otherwise, 30-year-old Kayto Ochi, better known as Captain George, can boast a multiplicity of occupations, among them DJ, TV host, actor, writer, and philosopher. But it was his video for the song "Tale Of The Dragon," in which the kung-fu-robed Captain raps his way through re-creations of fight scenes from the late Bruce Lee's film "Enter The Dragon," that became one of the biggest surprise hits of the year when it rose to No. 2 in MTV's Asian Top Twenty. Born in Chicago, residing in Japan, a star in Hong Kong, and gaining a particularly favorable response in Taiwan, Captain George has transcended cultural barriers and seems destined to be more than just a novelty item. Questionably described as Asia's first bona fide rap artist, he is, as one industry source put it, "a streetwise businessman who has seen how to get the West interested in an Asian act." Captain George's latest album, "Asian Rapper" (BMG), is scheduled for release this month.

HANS EBERT

U.K.: The county of Essex, a flat, rural expanse to the east of London, is being hailed as the new mecca of English techno, with a report in the ever-vigilant Melody Maker describing it as "the most happening place in the country." As the catchment area for the M25 motorway—the London ring-road, which became the hub of the Southern rave scene of 1988-89—Essex has spawned a thriving network of clubs, indie dance labels, specialist shops, and techno acts. Spearheading the movement is the Prodigy from Braintree, which recently enjoyed a No. 2 hit with "Everybody In The Place," and N-Joi, the group from Southend, currently visiting America, whose EP "Live In Manchester (Pts 1 + 2)" broke into the top 20 here earlier this year. Other names from this developing scene to watch out for are Sunscreen, Q-Bass, and Son'z Of A Loop Da Loop Era.

D.S.

International

Hammer Japan Telecast Gets High Ratings But Raises Question Of What Rates As 'Performance'

■ BY STEVE McCLURE

TOKYO—How much Hammer is enough? That question was at the center of a recent dispute over the fate of "Juliana's Tokyo Live," a series of TV programs featuring foreign acts performing at a popular Tokyo disco.

The first of three pilot shows was originally scheduled to air on TV Asahi's Tokyo-area network May 1, but Asahi reportedly protested to show producer EMCI Japan after guest host Hammer neither sang nor danced during shooting of the show's live segments in March.

That does not seem to have bothered Japanese music fans. The show pulled in a 4% share when it was eventually broadcast in the 12:30-1:15 a.m. slot May 9, according to Video Research, Japan's equivalent of the Nielsens. The average rating for programs shown at that time is 1.7%-2%.

Though 4% may not sound like a lot, the Video Research data also show 22.6% of people watching TV at that hour were tuned into "Juliana's Tokyo Live." That is all the more impressive given the lack of promotion the show received.

"We've made history," says Matt Taylor, president of EMCI Japan and the show's executive producer. "Nobody has ever pulled a rating like that."

According to a story in the March 25 issue of trade paper Nikkei Entertainment, TV Asahi said that under the terms of its contract with EMCI Japan Hammer was supposed to perform during the show, not merely introduce featured acts Oaktown's 3.5.7 and B. Angie B.

But Taylor says that was never the deal. "We didn't want Hammer to perform for a limited [greater Tokyo-only] audience," he says.

A TV Asahi spokesman says the network did not "absolutely expect" Hammer to perform during the one-hour show. TV Asahi's main concern, he says, was how much new Hammer video footage was included in the program.

Taylor points out that the show—which he describes as the first TV program ever produced in Japan featuring foreign artists only—included the Japan premieres of three Hammer videos. That apparently satisfied TV Asahi.

Music-industry insiders say one possible reason for the flap over "Juliana's Tokyo Live" is that in Japan contracts are often interpreted rather loosely.

"The Japanese side may have thought they had an understanding, but the U.S. side stuck to the contract," speculates one industry observer.

Says Taylor: "It's been a long, long political bout, but this proves that the Japanese are hungry to see real talent."

"Juliana's Tokyo Live" offers music fans here a chance to see foreign musicians on Japanese TV, occurrences that have been few and far between since the mid-1991 demise of the "MTV Japan" program.

Taylor says that under EMCI Ja-

pan's three-show deal with TV Asahi, the network will broadcast the second and third installments of "Juliana's Tokyo Live" in June and July, with Japanese broadcast arrangements for a projected nine additional shows yet to be made. Whether TV Asahi will eventually broadcast the first three shows nationwide is not clear at this stage. Coca-Cola Japan is the program's main sponsor.

The programs will also be shown starting in August in eight other Asia-Pacific markets, including Hong Kong and Singapore, says Taylor, who has headed the EMCI Japan office since its establishment last fall.

He says the project began last year when EMCI Japan was hired by Wembley Japan, which operates the club Juliana's, to create a TV program that would increase the profile of foreign artists and publicize the Juliana's name.

Each show focuses on a couple of

artists and features live performances taped at Juliana's (with a non-Japanese crew), interviews, and promotional videos. Artists scheduled to appear in the next two shows include James Brown and Color Me Badd.

"The idea is that artists will come to Japan to perform for local fans," says Taylor. Subtitles and special introductory segments will be added for each territory.

"It's very difficult to get exposure for foreign artists or to get product endorsements anymore," Taylor says. "Over the last three years, Japanese record companies have discovered they're making such tremendous money off of domestic artists that it only hurts them to make only a small percentage from just distributing CDs by foreign artists."

Such comments have not exactly endeared Taylor to those working in the international sections of Japanese record companies.

Belgian Copyright Law Looms Contains Proposed Blank-Tape Levy

BRUSSELS—New copyright law in Belgium is about to face its final parliamentary hurdle.

The authors' rights bill, which updates 100-year-old legislation, has been approved by the Belgian parliament's law commission and is now due to be presented to the full Senate.

Along with provisions in the bill for neighboring rights is the proposed implementation of a blank-tape levy.

Vincent van Mele, director of IFPI Belgium, comments, "It is important to know that the commission has taken into account our suggestions on home-

taping and the distribution of revenues emanating from the blank-tape levy. But, I still think the 8% levy [on published dealer price] is far too low."

Belgian importers and manufacturers of blank tape maintain the levy is unfair as it means consumers will be paying more taxes.

Their trade group particularly criticizes the royalty on blank videotape and hardware because surveys reveal 90% of recorded video material is used for time-shifting and 93% of the copied material remains in the home.

MARC MAES

newsline...

STEVIE WONDER embarked on his European Natural Wonder Tour May 16 in Switzerland, to be followed by dates in Italy, Spain, France, Eire, the U.K., and Sweden. In addition to his own musicians, Wonder will be backed by members of Britain's Royal Philharmonic Orchestra, stressing the "natural" sound of a string section.

MARSHALL AMPLIFICATION has won one of the U.K.'s Queen's Awards for Export. The honors go to companies that have improved their export performance by a specified amount. This is the second such award for Marshall, having won one previously in 1984.

PROCEEDS FROM the single release of Guns N' Roses' cover of Bob Dylan's "Knockin' On Heaven's Door" are to be donated to The Mercury Phoenix Trust, the AIDS charity established in Freddie Mercury's honor. The single is a live recording from the band's set at the Mercury tribute concert.

A CONTROLLING interest in U.K.-based music television producer and distributor Music Box has been purchased by the Lifetime Production International Group from Virgin Communications, Yorkshire Television, and Granada Television, though the previous owners retain minority shareholdings. The Lifetime group has a variety of film, television, and video interests.

THE ORGANIZERS of the U.K.'s first National Music Day, June 28, are claiming 1,200 music events have been scheduled. Chaired by concert promoter Harvey Goldsmith, the aim of the project is to involve as many people as possible in making music for the day.

HITS OF THE WORLD



EUROCHART HOT 100 5/8/92 **MUSIC & MEDIA**

THIS WEEK	LAST WEEK	SINGLES
1	1	TO BE WITH YOU MR. BIG ATLANTIC
2	2	YOU TEN SHARP COLUMBIA
3	4	DEEPLY DIPPY RIGHT SAID FRED TUG
4	3	DAS BOOT U96 POLYDOR
5	9	STAY SHAKESPEAR'S SISTER LONDON
6	10	ON A RAGGA TIP SL2 XL
7	7	AMERICA: WHAT TIME IS LOVE? THE KLF KLF COMMUNICATIONS
8	NEW	RHYTHM IS A DANCER SNAP LOGIC
9	5	DON'T LET THE SUN GO DOWN ON ME GEORGE MICHAEL & ELTON JOHN EPIC
10	8	WHY ANNIE LENNOX RCA
ALBUMS		
1	1	BRUCE SPRINGSTEEN HUMAN TOUCH COLUMBIA
2	3	ANNIE LENNOX DIVA RCA
3	2	BRUCE SPRINGSTEEN LUCKY TOWN COLUMBIA
4	7	QUEEN GREATEST HITS II PARLOPHONE
5	4	GENESIS WE CAN'T DANCE VIRGIN
6	9	CURE WISH FICTION
7	5	DEF LEPPARD ADRENALIZE BLUDGEON RIFFOLA
8	6	SIMPLY RED STARS EASTWEST
9	8	NIRVANA NEVERMIND DGC
10	12	ZZ TOP GREATEST HITS WARNER

16	15	HIGH CURE FICTION
17	19	I CAN'T GET ENOUGH CHYP-NOTIC BMG/ARIELA
18	16	I CAN'T DANCE GENESIS VIRGIN
19	NEW	DEEPLY DIPPY RIGHT SAID FRED IDEAL
20	20	TWILIGHT ZONE 2 UNLIMITED ZYX
ALBUMS		
1	1	WESTERNHAGEN JAJA WARNER BROS
2	3	GENESIS WE CAN'T DANCE VIRGIN
3	2	BRUCE SPRINGSTEEN HUMAN TOUCH COLUMBIA
4	4	QUEEN GREATEST HITS II PARLOPHONE
5	NEW	ZZ TOP GREATEST HITS WARNER
6	7	CURTIS STIGERS CURTIS STIGERS ARISTA
7	NEW	CHRIS DE BURGH POWER OF TEN POLYGRAM
8	6	ANNIE LENNOX DIVA RCA
9	5	BRUCE SPRINGSTEEN LUCKY TOWN COLUMBIA
10	11	MR. BIG LEAN INTO IT ATLANTIC
11	10	RIGHT SAID FRED UP INTERCORD
12	9	SIMPLY RED STARS EASTWEST
13	8	DEF LEPPARD ADRENALIZE MERCURY
14	16	QUEEN GREATEST HITS II PARLOPHONE
15	13	PETER HOFMANN LOVE ME TENDER COLUMBIA
16	15	TEARS FOR FEARS TEARS ROLL DOWN (GREATEST HITS 82-92) MERCURY
17	12	NIRVANA NEVERMIND GEFEN
18	19	MICHAEL JACKSON DANGEROUS EPIC
19	18	RED HOT CHILI PEPPERS BLOOD SUGAR SEX MAGIK WARNER BROS
20	14	CURE WISH FICTION

FRANCE (Nielsen/Europe 1) 5/9/92

THIS WEEK	LAST WEEK	SINGLES
1	1	JOY FRANCOIS FELDMAN PHONOGRAM/POLYGRAM
2	2	YOU TEN SHARP COLUMBIA/SONY
3	3	THE SHOW MUST GO ON QUEEN EMI
4	4	SUZETTE DANY BRILLANT WEA
5	5	DON'T LET THE SUN GO DOWN ON ME GEORGE MICHAEL & ELTON JOHN SONY/EPIC
6	6	SMELLS LIKE TEEN SPIRIT NIRVANA BMG/GEFFEN
7	8	DANS UN AN DANS UN JOUR JOHNNY HALLYDAY POLYGRAM/PHONOGRAM
8	19	I LOVE YOUR SMILE SHANICE POLYGRAM/POLYDOR
9	11	I CAN'T DANCE GENESIS VIRGIN
10	NEW	BEYOND MY CONTROL MYLENE FARMER POLYGRAM
11	7	REMEMBER THE TIME MICHAEL JACKSON EPIC/SONY
12	10	1990 JEAN LELOUP WMD
13	9	C'EST TOI QUE JE T'AIME LES INCONNUS PPL/SONY
14	13	GLI ALTRI SIAMO NOI UMBERTO TOZZI CARRERAS
15	15	LAID SO LOW TEARS FOR FEARS POLYGRAM/PHONOGRAM
16	NEW	PIENSA EN MI (BOF: TALONS AIGUILLES) LUZ CAZAL POLYGRAM/ISLAND
17	14	HIGH CURE POLYGRAM/POLYDOR
18	16	LA BAC G MICHEL SARCOU SONY/TREMA
19	17	NIGHT CALLS JOE COCKER EMI
20	20	CAROLINE M.C. SOLAAR POLYGRAM/POLYDOR
ALBUMS		
1	1	NIRVANA NEVERMIND GEFEN/BMG
2	NEW	SARDOU LE BAC G SONY/TREMA
3	2	GENESIS WE CAN'T DANCE VIRGIN
4	4	MICHAEL JACKSON DANGEROUS EPIC/SONY
5	6	JEAN PHILLIPE AUDIN & DIEGO MODENA OCARINA DELPHINE/SONY
6	3	BRUCE SPRINGSTEEN HUMAN TOUCH COLUMBIA
7	11	U2 ACHTUNG BABY ISLAND/POLYGRAM

8	9	DIRE STRAITS ON EVERY STREET VERTIGO/POLYGRAM
9	6	BRUCE SPRINGSTEEN LUCKY TOWN COLUMBIA
10	7	SOUNDTRACK DIRTY DANCING RCA/BMG
11	8	FRANCOIS FELDMAN MAGIC BOUL'VARD PHONOGRAM/POLYGRAM
12	10	TEN SHARP UNDER THE WATER-LINE COLUMBIA/SONY
13	14	SIMPLY RED STARS EASTWEST
14	16	JEAN-JACQUES GOLDMAN FREDERICKS GOLDMAN JONES COLUMBIA/SONY
15	13	PATRICK BRUEL SI CE SOIR RCA/BMG
16	15	JOHNNY HALLYDAY CA NE CHANGE PAS UN HOMME PHONOGRAM/POLYGRAM
17	NEW	LES INCONNUS BOULVERSIANT SONY
18	12	FREDERIC FRANCOIS JE NE TE SUFFIS PAS TREMA/SONY
19	NEW	ROCH VOISINE HELENE BMG
20	18	DEF LEPPARD ADRENALIZE POLYGRAM/PHONOGRAM

AUSTRALIA (Australian Record Industry Assn.) 5/17/92

THIS WEEK	LAST WEEK	SINGLES
1	2	TO BE WITH YOU MR. BIG WARNER
2	1	UNDER THE BRIDGE RED HOT CHILI PEPPERS WARNER
3	3	WAY OUT WEST JAMES BLUNDELL AND JAMES REYNE EMI
4	4	STAY SHAKESPEAR'S SISTER POLYDOR/POLYGRAM
5	NEW	IN THE CLOSET MICHAEL JACKSON EPIC/SONY
6	7	BE MY BABY LEEN QUEENS PHONOGRAM/POLYGRAM
7	5	NOT A DAY GOES BY RICK PRICE COLUMBIA/SDNY
8	9	NOTHING ELSE MATTERS METALLICA PHONOGRAM/POLYGRAM
9	8	I LOVE YOUR SMILE SHANICE MOTOWN/POLYGRAM
10	6	GET READY FOR THIS 2 UNLIMITED FESTIVAL
11	12	JAMES BROWN IS DEAD L.A. STYLE BMG
12	10	ALIVE PEARL JAM EPIC/SONY
13	13	DJAPANA (GAPIRRI MIX) YOTHU YINDI MUSHROOM/FESTIVAL
14	14	THAT WORD (L.O.V.E) ROCKMELONS MUSHROOM/FESTIVAL
15	20	TAKE IT FROM ME GIRLFRIEND BMG
16	16	ONE IN A MILLION EUPHORIA EMI
17	11	LET'S GET ROCKED DEF LEPPARD PHONOGRAM/POLYGRAM
18	19	MONEY DON'T MATTER 2 NIGHT PRINCE WARNER
19	NEW	SKIN TO SKIN MELISSA PHONOGRAM/POLYGRAM
20	NEW	KICKIN' TO THE UNDERGROUND SOUND UNLIMITED POSSE COLUMBIA/SONY
ALBUMS		
1	2	NEIL DIAMOND THE GREATEST HITS 1966-1992 COLUMBIA/SONY
2	16	MICHAEL CRAWFORD PERFORMS ANDREW LLOYD WEBBER WARNER
3	6	MIDNIGHT OIL SCREAM IN BLUE COLUMBIA/SONY
4	3	RED HOT CHILI PEPPERS BLOOD SUGAR SEX MAGIK WARNER
5	12	ANTHONY WARLOW ON THE BOARDS POLYGRAM
6	4	JAMES BLUNDELL THIS ROAD EMI
7	1	CURE WISH EAST WEST/WARNER
8	5	PRINCE & THE N.P.G. DIAMONDS & PEARLS WARNER
9	NEW	KAMAHL 25TH ANNIVERSARY ALBUM DINO
10	9	SIMPLY RED STARS EASTWEST/WARNER
11	NEW	DENIS WALTER THROUGH THE YEARS COLUMBIA/SONY
12	11	DIESEL HEPPIDELITY CHRYSALIS/EMI
13	10	JIMMY BARNES SOUL DEEP MUSHROOM/FESTIVAL
14	7	ANNIE LENNOX DIVA BMG
15	8	DEF LEPPARD ADRENALIZE PHONOGRAM/POLYGRAM
16	NEW	NEIL DIAMOND LOVESCAPE COLUMBIA/SONY
17	13	NIRVANA NEVERMIND GEFEN/BMG
18	NEW	JAMES GALWAY WIND BENEATH MY WINGS BMG
19	14	SOUNDTRACK THE COMMITMENTS MCA/BMG
20	NEW	GENESIS WE CAN'T DANCE VIRGIN/EMI

JAPAN (Music Labo) 5/18/92

THIS WEEK	LAST WEEK	SINGLES
1	NEW	KIMIGA IRUDAKEDE KOME KOME CLUB SONY
2	4	ITSUMADEMO KAWARANU AIWO TETSURO ODA BMG/ICTOR
3	2	NATSUDANE TUBE SONY
4	3	KOJUDO SHIYOYO YEAH! YEAH! LINDBERG TOKUMA JAPAN
5	6	HEYATO WAISHATSUTO WATASHI ERI HIRAMATSU PONY CANYON
6	NEW	SASAGETAI ANATANI RIHO MAKISE PONY CANYON
7	NEW	KEGARETA KIZUNA YUTAKA OZAKI SONY
8	8	LOVE SONG CHAGE & ASKA PONY CANYON
9	5	GORGEOUS ZOO FOR LIFE
10	7	MY REVOLUTION 2 MISATO WATANABE EPIC/SONY
1	NEW	HOUNETSUENO AKASHI YUTAKA OZAKI SONY

NETHERLANDS (Stichting Nederlandse 40) 5/8/92

THIS WEEK	LAST WEEK	SINGLES
1	1	TO BE WITH YOU MR. BIG ATLANTIC
2	2	PLEASE DON'T GO DOUBLE YOU ZYX
3	3	SAVE THE BEST FOR LAST VANESSA WILLIAMS POLYDOR
4	8	RHYTHM IS A DANCER SNAP LOGIC
5	4	DAS BOOT U96 POLYDOR
6	9	SHAME SHAME SHAME IZABELLA VIRGIN
7	5	UNDER THE BRIDGE RED HOT CHILI PEPPERS WARNER
8	NEW	JUMP KRIS KROSS COLUMBIA
9	7	WHO WANTS TO LIVE FOREVER QUEEN PARLOPHONE
10	NEW	IN THE CLOSET MICHAEL JACKSON EPIC
ALBUMS		
1	1	VARIOUS ARTISTS HET BESTE UIT DE TOP 100 ALLERTIJDEN MAGNUM
2	6	QUEEN GREATEST HITS II PARLOPHONE
3	4	FOREIGNER THE VERY BEST OF... ATLANTIC
4	3	RED HOT CHILI PEPPERS BLOOD SUGAR SEX MAGIK WARNER
5	5	ANNIE LENNOX DIVA RCA
6	2	BRUCE SPRINGSTEEN HUMAN TOUCH COLUMBIA
7	7	GENESIS WE CAN'T DANCE VIRGIN
8	8	VARIOUS ARTISTS TECHNO TRANCE ARCADE
9	NEW	TEN SHARP UNDER THE WATERLINE COLUMBIA
10	NEW	CROWDED HOUSE WOODFACE CAPITOL

GERMANY (Der Musikmarkt) 5/5/92

THIS WEEK	LAST WEEK	SINGLES
1	1	TO BE WITH YOU MR. BIG ATLANTIC
2	3	JIVE CONNIE CONNIE FRANCIS POLYDOR
3	5	STAY SHAKESPEAR'S SISTER LONDON
4	6	RHYTHM IS A DANCER SNAP LOGIC
5	2	DAS BOOT U96 POLYDOR
6	4	DON'T TALK, JUST KISS RIGHT SAID FRED BLOW UP/INTERCORD
7	7	DREAM A LITTLE DREAM OF ME MAMAS & PAPAS MCA
8	NEW	WELCH EIN TAG MARIO JORDAN BMG/ARIELA
9	8	I WONDER WHY CURTIS STIGERS ARISTA
10	10	GOD GAVE ROCK & ROLL TO YOU II KISS EASTWEST
11	9	I WANNA BE A KENNEDY U96 POLYDOR
12	11	AMERICA: WHAT TIME IS LOVE? THE KLF INTERCORD
13	12	WHY ANNIE LENNOX RCA
14	13	I LOVE YOUR SMILE SHANICE MOTOWN
15	14	I'M WALKING ANTOINE "FATS" DOMINO EMI

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THIS WEEK	LAST WEEK	SINGLES
1	1	PLEASE DON'T GO KWS NETWORK
2	2	ON A RAGGA TIP SL2 XL
3	7	HANG ON IN THERE BABY CURIOSITY RCA
4	12	WORKAHOLIC 2 UNLIMITED PWL CONTINENTAL
5	3	DEEPLY DIPPY RIGHT SAID FRED TUG
6	4	THE DAYS OF PEARLY SPENCER MARC ALMOND SOME BIZZARE
7	6	NOTHING ELSE MATTERS METALLICA VERTIGO
8	30	MY LOVIN' IN VOGUE EASTWEST
9	8	YOU'RE ALL THAT MATTERS TO ME CURTIS STIGERS ARISTA
10	NEW	COME PLAY WITH ME THE WEDDING PRESENT RCA
11	10	YOU TEN SHARP COLUMBIA
12	13	SONG FOR LOVE EXTREME A&M
13	24	ALWAYS THE LAST TO KNOW DEL AMITRI A&M
14	NEW	BEAUTY AND THE BEAST CELINE DION AND PEABO BRYSON EPIC
15	NEW	EVERYTHING ABOUT YOU UGLY KID JOE MERCURY
16	NEW	I DON'T CARE SHAKESPEAR'S SISTER LONDON
17	16	LOVE IS HOLY KIM WILDE MCA
18	9	IN THE CLOSET MICHAEL JACKSON & MYSTERY GIRL EPIC
19	5	TEMPLE OF LOVE (1992) SISTERS OF MERCY MERCIFUL RELEASE
20	11	SAVE THE BEST FOR LAST VANESSA WILLIAMS POLYDOR
21	NEW	JOIN OUR CLUB/PEOPLE GET REAL SAINT ETIENNE HEAVENLY
22	36	HAZARD RICHARD MARX CAPITOL
23	28	BOY FROM NEW YORK CITY ALISON JORDAN ARISTA
24	32	LOVE MAKES THE WORLD... DON-E 4TH & B'WAY
25	NEW	CLOSE BUT NO CIGAR THOMAS DOLBY VIRGIN
26	19	TIRED OF BEING ALONE TEXAS MERCURY
27	20	WEEKENDER FLOWERED UP HEAVENLY
28	39	MISSING YOU NOW MICHAEL BOLTON/KENNY G COLUMBIA
29	14	FINER FEELINGS KYLIE MINOGUE PWL INTERNATIONAL
30	17	WE HATE IT WHEN OUR FRIENDS BECOME SUCCESSFUL MORRISSEY HMV
31	NEW	NOW THAT THE MAGIK HAS GONE JOE COCKER CAPITOL
32	23	ONE STEP OUT OF TIME MICHAEL BALL POLYDOR
33	38	DO IT TO ME LIONEL RICHIE MOTOWN
34	NEW	PASSION GAT DECOR EFFECTIVE
35	NEW	SHIVERING SAND MEGA CITY FOUR BIG LIFE
36	31	DO YOU WANT IT RIGHT NOW DEGREES OF MOTION #BITI thr
37	25	EVERYWHERE I GO ISOTONIK #freedom
38	21	VIVA LAS VEGAS ZZ TOP WARNER BROS.
39	33	THRILL ME SIMPLY RED EASTWEST
40	NEW	STORY OF THE BLUES GARY MOORE VIRGIN

CANADA (The Record) 4/27/92

THIS WEEK	LAST WEEK	SINGLES
1	NEW	TEARS IN HEAVEN ERIC CLAPTON REPRISE/WEA
2	2	JUSTIFIED AND ANCIENT THE KLF RCA/BMG
3	3	BEAUTY AND THE BEAST CELINE DION & PEABO BRYSON COLUMBIA/SONY
4	10	LET'S GET ROCKED DEF LEPPARD VERTIGO/PLG
5	NEW	JUMP KRIS KROSS COLUMBIA/SONY
6	8	ONE U2 ISLAND/GEFFEN
7	NEW	SMELLS LIKE NIRVANA "WEIRD AL" YANKOVIC SCOTTI BROS./SCOTTI BROS
8	5	HAZARD RICHARD MARX CAPITOL/CAPITOL
9	1	SAVE THE BEST FOR LAST VANESSA WILLIAMS MERCURY/PLG
10	4	NOTHING ELSE MATTERS METALLICA ELEKTRA/WEA
ALBUMS		
1	1	DEF LEPPARD ADRENALIZE VERTIGO/PLG
2	2	QUEEN CLASSIC QUEEN HOLLYWOOD/WEA
3	3	NIRVANA NEVERMIND DGC/OGC
4	5	CELINE DION COLUMBIA/SONY
5	4	U2 ACHTUNG BABY ISLAND/A&M
6	7	TOM COCHRANE MAD MAD WORLD CAPITOL/CAPITOL
7	NEW	ZZ TOP GREATEST HITS WARNER BROS./WEA
8	6	BRUCE SPRINGSTEEN HUMAN TOUCH COLUMBIA/SONY
9	9	BRYAN ADAMS WAKING UP THE NEIGHBOURS A&M/PLG
10	NEW	GENESIS WE CAN'T DANCE ATLANTIC/WEA

GERMANY (Der Musikmarkt) 5/5/92

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3	3	NIRVANA NEVERMIND DGC/OGC

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Confab Explores Francophone Issues

Accent On Recognition, English-Language Debate

■ BY LARRY LeBLANC

MONTREAL—Increased recognition for Quebec francophone artists and recording in English were two of the topics discussed at a May 2-3 conference here, presented by the Society of Composers, Authors and Music Publishers of Canada and attended by 500 people.

Increased costs of recording, touring, and promotion combined with the current North American success of Céline Dion's English-language album and the announcement that New Brunswick-born Roch Voisine, who has had tremendous European success with the French-language albums "Hélène" and "Double," will be launching his career in the U.S. market with an English-language recording in 1993, are leading to a relaxation of attitude here toward Quebecers recording in English.

"Record companies here, the independents, more and more have expanded and explored other territories more than ever and in whatever language," said Luc Martel, editor of the 11-year-old Quebec music trade RadioActivité in an interview. "Artists didn't have to [sing in English] years ago. They would sell enough al-

bums in Quebec. Now it's tougher because expenses are higher."

Ironically, the opening up of Quebec francophones to recording in English comes at a time when a number of them, including Voisine, Jean Leloup, Luc de Larochelliere, Julie Masse, and Daniel Lavoie, are making breakthroughs in France. As well, such domestic francophone artists as Marjo, Richard Séquin, les B.B., Nathalie Simard, Francis Martin, Kathleen, and France D'Amour are selling well in the Quebec market.

The release of Dion's first English-language album, "Unison," in 1990 refueled the long-discussed English/French controversy. The release came at a time when Quebec francophone artists were starting to assert their own culture abroad and when tension between French and English Canada over the Meech Lake constitutional accord was at a high pitch.

Dion, according to Bill Rotari, director of the eastern region at Sony Music Entertainment Canada, continues to be sharply criticized within the Quebec industry for singing in English. "Those who are upset with the fact she's recording in English have blinders on," he said in an interview. "They should recognize her success has opened up a lot of doors, and will open up more doors, artistically, for a lot of artists."

Martel, however, said Dion's popularity within Quebec has been unaffected by her decision to also record in English. "Céline went through that [English] barrier at the same time that society here was more open to it happening," he said in an interview. "Quebecers are very fond of hockey or baseball players or singers that make them proud. People love Céline for that."

Despite Dion's Anglo breakthrough, the goal for most Quebec artists and managers is to match Voisine's European success. "My first work is here in Quebec and I'm trying to break the market in France and go the other way to the United States," said Julie Masse's manager, Serge Brouillette, also president of Les Disques Victoires, which sold 175,000 copies of the singer's self-titled album in 1991. The recently released follow-up, "A Contre-Jour," has sold 35,000 copies in Quebec in its first week of release. "You sell 50,000 albums in English in Canada [and] you're nothing, because the cost of promotion and touring is so much," he said. "You sell 50,000 albums in Quebec, you're a star, and can make enough money to live with it."

"We never say she's never going to record in English but I don't want to go so fast with this being just the second album," he continues. "We came very close to putting an English song on the album but we didn't do it. I'm waiting for the next one. We're taking the time to do it at the right moment."

On the SOCAN panel "International Overview," discussing the likelihood of an unknown independent francophone Quebec artist breaking in the U.S., Ken Terry, senior news editor at Billboard, said, "It's not going to be easy but it can be done. The

first thing [the artists] have to learn how to do is to sing in English. If you look back through history, you see that only a handful of French-language records have ever been hits in the United States."

"Singing in English, why not?" continued producer/publisher George Mary of Editions Producers George Mary, which represents such Quebec francophone acts as Voisine, Leloup, Masse, and Kashtin in France. "It is important to sing in French, but if you do a couple of songs in English, why not in Spanish or Italian also?"

Noting that production of Quebec francophone product has tripled in the past five years and that the recording of Quebec acts is overwhelmingly dominated by local production houses, Robert Pilon, VP public affairs at Assn. Québécoise de l'industrie du disque, du spectacle, et de la video (ADISQ), said multinationals, which largely withdrew from producing acts here after the recession of the early '80s, now mostly distribute only international product in the province.

"Over 90% of Quebec artists are being recorded by local labels," Pilon said. "There are about 50 record companies recording Quebec artists, 20 of which are significant. The industry is a very young phenomenon."

Pilon also warned that escalating costs and direct competition from multinationals is making it essential for Quebecers to seek international markets for their products. "You must make your way into the international market to sell your product," he told the conference audience.

"Quebec companies have to build an infrastructure and have to develop exporting."

However, David Farrell, publisher of the Toronto-based music trade The Record, argued that Quebec's francophone companies ignore opportunities in English Canada. "There's a tremendous interest, curiosity, and appreciation of the music that is created in this province," he said. "To some extent, the Canadian music industry has envied and has tried to emulate the success you've had here. Having said that, there has been very little dialog with the Quebec music industry and English Canada. There is a market to be developed for francophone artists in English Canada."

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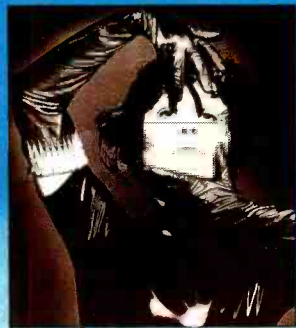
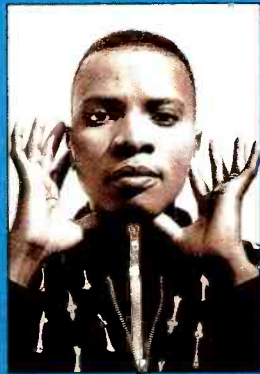
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THE FRENCH ESPRIT SURGES FORWARD

CLOCKWISE FROM TOP:
ANGELIQUE KIDJO,
CHEB KHALED, SANDRA,
CHARLES TRENET,
STEPHAN EICHER,
GUESH PATTI

PHOTO COURTESY FRENCH GOVERNMENT TOURIST OFFICE

A French Invasion? It Could Happen

Non-traditional world-class artists on the rise

BY PHILIPPE CROCCQ

The French record market is a relatively small one," says Patrick Zelnik, president of the French record industry association SNEP and president of Virgin, "but the potential for its development is enormous. The problem is that there's an undue predominance of Anglo-Saxon music. In 1991, as in 1990, fewer recordings of French repertoire were sold than of international productions. French record producers have to confront this situation. They should respond to this Anglo-Saxon invasion by mounting a French invasion into other territories."

Zelnik puts the economic importance of the French record industry into perspective by pointing out that its annual sales of five billion francs (some \$912 million) correspond to those of a Parisian department store. "After a few years of substantial growth, the expansion has slowed and it was down to less than 5% last year," he says. "So in order to restore a healthy growth pattern, we must look to increasing this foreign penetration of French repertoire."

"The fact is that it is absolutely no use attempting to develop French clones of established Anglo-American artists, and only rarely can a French artist succeed in crossing over into other territories with French-language repertoire. It is necessary, therefore, for the French to develop a European genre, without sacrificing the French esprit."

In recent years, this has certainly been happening. Desireless, for example, not only succeeded in scoring a hit in continental Europe with "Voyage, Voyage" but the song even made the U.K. charts, which Zelnik describes as having been hermetically sealed against French repertoire since "My Way." In a completely different style, Vanessa Paradis also scored U.K. success with her "Joe Le Taxi." And out of the world music movement in France came Mory Kante with the hit "Yeke Yeke" and the flamenco flair of the Gipsy Kings.

In the wake of this crossover success, the French ministry of culture established the French Music Office in New York in 1990 with the express objective of bringing French artists to the attention of the American public and convincing the multinational record companies that investment in new French talent can

produce future international stars. On Bastille Day, July 14, 1990, the FMO organized a concert in New York's Central Park where 30,000 people saw performances by Mory Kante, the Gipsy Kings and Cheb Khaled. The line-up, however, prompted the question: "Is this really French music, or world music made in France?"

Whatever the answer, the fact is that through artists of this exotic diversity—artists who are demonstrably not in the "beret, baguette, tricolor tradition"—French music has considerable overseas potential. A Jean-Jacques Goldman, a Francois Feldman, a Patrick Bruel or even a Mylene Farmer would scarcely have attracted 2,000 people to Central Park, but the world music lineup was a strong draw.

"If the French can claim today to have established a beachhead, however small, on the European market," says Philippe Constantin,



"It's necessary for French artists to develop a European genre without sacrificing the French esprit": funky Parisien suburbanites FFF

president of the Mango label, "and are also gaining ground in the U.S. and U.K., it is because there is a growing 'internationality' in the repertoire coming out of France, thanks to the world music influence."

Another example of the new international wave is Amina, a Parisienne whose Martin Messonier-produced album "Yalil" entered Billboard's world music charts in December 1990. This unconventional album was released by PolyGram in 22 countries, and even though sales were relatively modest, at around 150,000, the achievement of a Billboard charts appearance was a signal encouragement for the French industry used to a foreign receptivity normally restricted to francophone territories.

Les Negresses Vertes achieved success in the U.K. by taking their music there in person. Helped by a

certain resemblance to the Pogues, the French group scored a veritable dance hit with their "Zobi La Mouche" song, both in the clubs of London and of Ibiza in Spain. And this was before the record had even made real progress in France.

The alternative group Mano Negra, signed by Virgin, also made a serious effort to gain acceptance in other European countries. But this very cosmopolitan band, whose songs have lyrics in Spanish and Arabic, is more effective as a stage act than as a wide-selling recording one. After a well-received tour in South America, though, the group has decided to concentrate on attaining greater prominence in France. Other French-based artists who have enjoyed success outside their own country are Niagara, Rita Mitsuoko, FFF and folk music acts

(Continued on page F-14)



Patricia Kaas is one French star who's backed up her international exposure with strong record sales.

Weak Sales, Strong Expectations

Domestic acts make up half of all French sales

PHILIPPE CROCCQ

With unit sales down by 6.8% in the first two months of this year compared with January and February 1991, the French record industry is bracing itself for a flat year. Even the more optimistic industry leaders are predicting only a modest sales increment of 4%-5% in value, the extra income being generated by a bigger CD share of a diminishing total of units.

Last year saw sales increase by only 4.6% to a total of 5.6 billion francs (\$1.02 billion)—the lowest annual rise since 1985—with aggregate unit sales declining 6.1% from 131.5 million to 123.5 million. The overall decline in unit sales of sound carriers is widely seen in the French industry as providing a stimulus to greater creativity. After a number of years of reaping the "compilation harvest" which was triggered by the lifting of the interdiction on television advertising, most label chiefs



The Gipsy Kings: French music or world music made in France?

are shifting the emphasis from marketing back catalogs and "best of..." compilations to generating new product and, hopefully, new excitement among consumers.

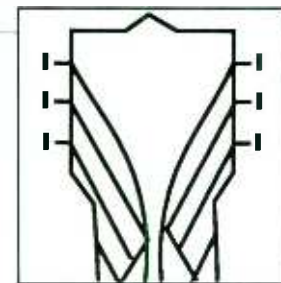
Says EMI managing director Gilbert Ohayon, "The longterm goal must be to sell more units. With

inflation running at 3%-4% this year, we are only fractionally ahead. But it often happens that there is a surge of creativity at times of economic pressure. Also, with the demographic group for 'paperback' music diminishing, the importance of the more durable genres like classics and jazz becomes greater."

Warner Music chief Philippe Laco says that the response to stagnation in the French market must be a determination to achieve more unit sales beyond the French borders. "We must make much greater efforts to export our repertoire. This is the future. If Spanish groups like Mecano can do it, then so can French artists."

Laco adds, "When you consider that an album which some years back could achieve sales of 800,000 can manage only 150,000 today, it's easy to appreciate the importance of boosting repertoire sales outside

(Continued on page F-16)



DIMINISHING PROFITS SPARK RETAIL WARS

IN THE LAST DECADE THE FRENCH retail scene has been totally transformed. Where in 1983 the conventional record dealer accounted for 35% of sound carrier sales, the subsequent years have seen a dramatic attrition in the one-shop dealer total—down to a mere 300 compared with more than 1,000 in Holland, a country with a quarter of France's population. The same period has seen the rise of the hypermarkets, record chains and megastores, whose operations have reduced the conventional dealers' market share to 12%. Today French hypermarkets claim 35% of the market, with the FNAC chain holding 25%, the smaller chains like Madison and Nuggets 17%, the Virgin stores 7%, department stores 2% and mail order 4%.


With the dramatic deceleration in the growth of the French record market after the boom years of 1988, 1989 and 1990, the retail industry is having to fight hard to maintain its levels of profitability, particularly now that the target clientele (aged 15-24) is very price-aware and no longer in need of the counseling of the traditional dedicated retailer. The slow-down in growth of the French market is reflected in the attenuated expansion of retail outlets. While in 1990 a total of 161,000 sq. ft. of floor space was added to the French retail landscape, last year the total floor space increased by only 59,000 sq. ft. And indications for this year are that French record retail floor space will be increased by only 65,000 sq. ft.

The one exception to this general trend is the FNAC chain, which

(Continued on page F-12)

Retail summit: FNAC's Jean-Louis Petriat in a rare conversation with Virgin president Patrick Zelnik.





*Patricia Kaas.
An artist without
boundaries.*

Undeniably a multi-national artist, Patricia Kaas has already sold over 4 million albums in her young career, over a million of them outside France.

Her nearly 200 concerts have entranced fans from Germany and Japan to the U.S. and U.S.S.R.

And her last studio release, "Scène de Vie", is Triple Platinum in France and is still selling around the world. She has won some of the most prestigious awards in Europe.

Look for her third studio album -- containing English language songs-- for release in 1993.

COLUMBIA France

Sony Music International
*Wherever you're listening,
our music is there.*

Johnny Hallyday



SURPRISE! VIDEO IS THE BIG WINNER

THE FRENCH VIDEO MARKET GREW BY A VERY HEALTHY 34.14% LAST year, generating gross revenue from sell-through (81.7%) and rental (18.3%) of 2.1 billion francs (\$385.2 million), according to the Chambre Syndicale de l'Edition Audiovisuelle. And, based on projections by the Federation Internationale des Professionnels de la Video and French economic study group SECODIP, the present 43% of households (about 10 million) equipped with video recorders is likely to grow to 70% by 1995.

Currently, with VCRs selling at a rate of 2.6 million a year, France has the third highest penetration of machines in Europe, after Germany and the U.K. The cumulative total of cash spent by consumers on videocassettes (rental and purchase) topped 13 billion francs (\$2.3 billion) at the end of 1990. Of the 12,000 video titles currently available in France, 60% are feature films, 23% instructional and educational titles, 7% documentaries, 7% music and comedy video and 3% are X-rated adult material. SECODIP puts the average budget per (Continued on page F-17)

More & More Labels Say Vive La Danse!

Can this be the next European dance capital?

BY PHILIPPE CROCC

The marked broadening of the repertoire base in France in recent years has opened the door for a wide variety of music genres. Now dance music, which hitherto has failed to capture the French imagination, is now engendering a more widespread, positive response. Today French dance music is being taken more seriously and is increasingly seen, as in places like Belgium, Italy and Germany, as worthy of long-term commitment.

Illustrative of this awakening is the growing activity of Sony Music's Dance Pool, headed by Olivier Chatelin. Such units exist now within Sony affiliates in more than 15 countries; set up in 1990, Sony France's Dance Pool is charged with developing the market for Columbia dance product and with signing French and foreign dance acts reckoned to have international potential.



Sony France's Dance Pool is betting that Abyale will take off in the discos.

"It's important for us not just that major dance acts like KLF find favor in France but that our local signings, such as Abyale, win public recognition," says Chatelin. "I believe dance music is really going to take off in France, with KLF providing the

catalyst. I think KLF with their rave concept can become as big in France as Pink Floyd. Their album 'White Room' has sold more than 100,000 copies."

Dance Pool has its own radio, television and club promotion team and operates, says Chatelin, "like a mini label, but with the commercial resources of a multi-national." Chatelin doesn't see dance music in France as an underground genre. "It's really music for young people. In the U.S., it is a street music, whereas in France its natural habitat is the club and the discotheque."

FNAC Music's Eric Morand notes that the dance music market in France hasn't developed yet to the extent that it has in Germany and Italy. "There, the choice of dance repertoire in the stores is much larger. In France, not only is choice more limited, often restricted to expensive imports which young people can't afford, but there are very few specialist shops." FNAC Music has created its own Dance Division to acquire dance product under license and sign local acts for promotion throughout Europe. The company has signaled its strong commitment to dance by signing disc jockey Laurent Garnier and releasing a six-track EP of house music.

Says Morand, "Our goal is that, after the Balearic sound, Italian house music, Belgian and Dutch techno rock and Swedish hip hop, the next big dance movement should come from France—a new sound, a new source of musical energy."

Laurent Garnier's "What's Going On" is in a U.S. techno style, though, and the EP has topped the 5,000 sales mark. FNAC Music has also signed UFO, whose "Frequencies" album has sold 10,000. A new album is on the way, featuring members of German band Kraftwerk. Other dance acts released by the company include De La Soul, Queen Latifah, Revelle PJB and Shazzy.

Each of PolyGram's labels has its (Continued on page F-18)

Music Publishers Become an A&R Force

Filling the artist development vacuum

BY EMMANUEL LEGRAND

French music publishers have a nagging feeling that they are not considered real partners in the music industry. But they also feel there's good reason for optimism. As record companies devote less time to signing and developing new acts, publishers are grabbing a major role in the creative process.

A&R man, no matter how skilled he is, just can't cover the whole range of styles. It's now the publisher's job to take on this function."

Stephane Berlow, general manager of BMG Music Publishing, agrees: "Our business has changed a lot. We're handling the talent search because the record companies don't have time. A publishing company is the place where artists and composers can meet. We develop artists by producing demo discs until we have something worth showing to a record company—a sort of laboratory for new talent."

Facts back that philosophy. BMG Music Publishing represents 60,000 copyrights, of which 4,000 are by national acts, including newcomers MC Solaar, Dominique Dalcan, Au Petit Bonheur and Dominic Sonic. EMI Music Publishing has inked deals with rap radicals Supreme NTM, dance-funk band Mega Refeer Scratch, Patrick Vidal and Pascal Obispo.

Warner Chappell works with funk band FFF, Nilda Fernandez



BMG Music Publishing has been vigorously gathering up the copyrights of promising French newcomers like Dominique Dalcan.

(signed in July 1989 and given a Victoires de la Musique award as best new male act), world music artist Angélique Kidjo, VRP and Casse-Pieds from the indie scene. Editions FNAC Music has a roster of new French acts: Oui Oui, Les Tambours du Bronx, Kat Onoma, Roadrunners. And PolyGram Music has recently signed Michel Rouyre, Denis Leg and the Polyphonies Corses.

"Obviously we believe we'll recoup our investment in acts, otherwise we wouldn't do it," says BMG's Berlow. "The domestic sector of the French market represents 50% of the sales. It's more important in many other European countries which have been culturally devastated. We simply can't afford to rely on our international copyrights."

Most publishers agree there are

two ways to develop the local roster: sign local acts or acquire catalogs. BMG has been more active in the latter, including Editions Bertrand Lepage (co-publishing rights of Mylene Farmer's first two albums), Editions Rideau Rouge (Gilbert Becaud works, including "What Now My Love?") and more recently rights to Jean-Jacques Goldman's first three albums.

Jean Davoust, general manager of Warner Chappell, France's leading publishing house (it grossed 190 million francs last year), prefers internal growth through his own acts. "Developing local repertoire is a vital way of becoming less dependent on Anglo-American catalog. My aim is to level up the success of international and national catalogs—instead of the existing 70-30 split in favor of international."

(Continued on page F-16)

Publishers, mainly the big ones, are now hungry for local acts.

For Alain Laurenson, who manages Editions FNAC Music, the affiliate set up by retail giant FNAC, this attitude change is explained by the way the music industry is now structured. "Previously, a single record company could have up to six A&R people working closely on all aspects of artist careers. But now there's one A&R director and a couple of assistants and the emphasis is on marketing, with countless product managers. The



Benin's potent Angélique Kidjo

Disk jockey Laurent Garnier has been spinning out hits for FNAC.



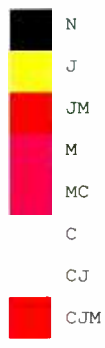
POUPA CLAUDIO
& RAGGA * MELODY

PATRICK GASPARD

IMUVRINI
PASCAL VILLENUIT

ANGÉLIQUE KIDJO

VIA ROMANCE



Pub Island (M/M, Paris) 17/03/92 00:05 Page 1 (F:\Marj\Notier)

LES MUSIQUES
QUI CHANGENT
LE MONDE.





Island's Jean-Pierre Weiller & Luiz Casal

SOUNDTRACKS, AN UNLIKELY HIT SOURCE

THERE WAS A TIME WHEN SOUNDTRACK recordings sold on the strength of the movie, serving to recall its great moments. But today the reverse can occur: movies can get extra box office mileage off a hot soundtrack. A case in point is the music to the Pedro Almodovar movie "Talons Aiguilles." Island managing director Jean-Pierre Weiller received a tape of the music for the film and was struck by a Luiz Casal song, "Piense En Mi," in which he saw great possibilities.

Weiller acquired the soundtrack, a gamble vindicated by 130,000 sold copies of the single and 65,000 sold albums. Luiz Casal is, in fact, an EMI artist and the song is published by EMI Publishing. EMI also released the song as



Milan's Emmanuel Chamboredon with film-scorer Maurice Jarre

a single with a sticker indicating that it was the song featured in the Almodovar film, but by that time the Island record had mopped up most of the potential sales.

For the most part, French record companies have regarded soundtracks as marginal business. Back in the 1970s, Georges Mary, producer of Roch Voisine and discoverer of Elsa, had a great deal of difficulty generating interest in the music of Ennio Morricone, the prolific Italian composer of spaghetti westerns. But times have changed dramatically. BMG recently released a double CD with 42 Morricone titles and the results—150,000 units sold in two months—have exceeded all marketing expectations.

The release of soundtracks on record used to be a somewhat haphazard business, mostly undertaken by a handful of inde-

(Continued on page F-20)

La Nouvelle Vague: Stars of Tomorrow

Who's who on the French new-talent ladder

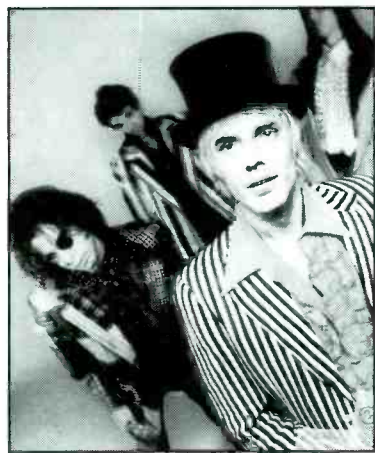
With the passing of Jacques Brel, Georges Brassens, Serge Gainsbourg and Yves Montand, who among the rising generation of artists will succeed them and achieve comparable celebrity? JILL CAPLAN (Epic/Sony): With two



albums behind her, a prize in the Victoires de la Musique awards and her song "La Charmeuse" having an 11-week run in the Top 50, this 24-year-old singer has already made a considerable impact. Performing in a distinctive style and having the benefit of songwriter Jay Alanski, who made a key contribution to the breakthrough of singer Lio, Jill Caplan could be a real star in the making.

NILDA FERNANDEZ (EMI): Currently one of the most talked-about artists, Nilda Fernandez was hailed in the Victoires de la Musique as the "find" of 1991. His first album won the Grand Prix of the Academie Charles Cros and the Grand Prix International du Disque. He has achieved high visibility through being support act on French tours by Sting and Jane Birkin. A native of Barcelona, Spain, Fernandez sings songs that effortlessly cross national boundaries. He's seen as a real European singer for all Europe.

JEAN LELOUP (FNAC Music): A product of the alternative scene in



Quebec, Canada, this singer-songwriter is building a solid career in France where he is slowly but surely establishing a dedicated following in the manner of Jacques Brel. Leloup's last album sold 60,000 units, but FNAC expects even bigger success from this Canadian rock artist.

ANGELIQUE KIDJO (Mango): Discovered by Island's Jean-Pierre Weiller and helped by unflagging support from Mango chief Philippe Constan-

tin, this black singer from Benin is one of Mango's brightest stars. An entertainer very much in the mold of Miriam Makeba, Kidjo is a gifted world music advocate who needs just a little more FM radio support to enjoy as strong a following in France as she already has internationally.

FFF (Epic/Sony): After a memorable performance in the French festival Les Transmusicales De Rennes, this funk group from the suburbs of Paris was signed by Epic and is getting intensive promotion from the label. FFF's debut album "Blast Culture," released in all European countries except the U.K. and also in Japan and Canada, has sold more than 40,000 copies in France. With Bill Laswell as record producer, FFF is making an increasing impact at international level.

POUPA CLAUDIO & REGGAE MELODY (Island): After tours in the southern part of France in support of

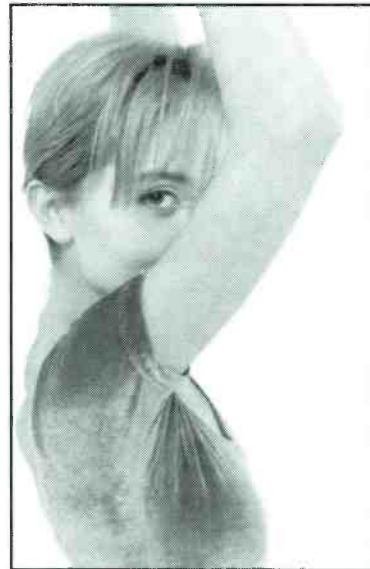


Burning Spear, the Gladiators and Gregory Isaac, Poupas Claudio won a national rap contest organized by Island, was signed by the label and is now one of the most successful hip-hop/reggae artists in France. Her style of music is widely heard through discos and rave parties in France, and provides a special French identity to dance music.

CHEB KHALED (Barclay): Cheb Khaled has created a unique mixture of gombo and rock that's caught on with record-buyers everywhere. He is widely regarded as one of the French-language artists with the greatest potential to break through internationally. PolyGram is releasing his repertoire in 29 countries simultaneously and he has had the benefit of two gifted producers for his latest album, Don Was (B-52s, Bonnie Raitt, Elton John) and Michael Brook, former guitarist with Martha & the Muffins and producer of Youssou N'Dour.

DANY BRILLANT (Warner Music): Brilliant is a product of Warner Music's increasing commitment to its roster of domestic artists. He made an impressive debut with the single "Suzette" making the Top 10 and a well-received first album, "C'Est Ca Qui Est Bon."

FRANCE CARTIGNY (Cent Pour Cent): Cartigny is a 20-year-old newcomer whose personality is at once diffident and provocative and whose voice has appealing qualities of



warmth and sensitivity. She's one of the high hopes of young independent company Cent Pour Cent.

DOMINIQUE DALCAN (Ariola/BMG): Dominique Dalcan arrived on the French music scene this year with an unusual album which combines classic harmonies and dance rhythms in a dramatic way and which has topped the 10,000 sales mark. Singing in both French and English, Dalcan is one of the new generation of French artists who give a new dimension to the traditional French chanson.

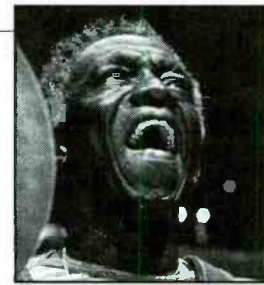
KAOMA (Columbia): Synonymous with the name Kaoma is the rather better-known "Lambada," with which the group achieved international success. But Kaoma has now



re-emerged with an album, "Tribal Pursuit," that serves up a world music mixture of reggae, salsa and African rhythms. A colorful live act, Kaoma recently completed a season at the Paris Olympia and are away on a world concert tour this summer.

AU PETIT BONHEUR (Polydor): Unknown a few months ago, this group has burst upon the scene with a hit single "Je Veux Du Soleil," which has sold 55,000, and an album which has topped the 25,000 mark.

ENZO ENZO (Ariola/BMG): With a debut album which has sold more than 90,000 units, this young girl singer is on the brink of stardom. (Continued on page F-20)



Art Blakey

THE WORLD'S NUMBER THREE JAZZ MARKET

FRANCE MAY BE LAGGING behind other major European markets in terms of CD and cassette hardware penetration, but it's undoubtedly ahead of its neighbors when it comes to selling jazz. While the jazz market share throughout Western Europe averages out at less than 2%, in France the best estimates put the jazz share at around 5%-6%. And the Virgin megastores derive 7.6% of their revenue from sales of jazz product, according to president Patrick Zelnik.

It's not all that surprising. Ever since the days of Django Reinhardt and Stephane Grappelli, France has been especially receptive to jazz. There are more than 30 jazz clubs in Paris alone and the country has a remarkably crowded summer jazz festival program. It also has a number of skilled and knowledgeable advocates managing the jazz repertoire of the various labels.

One of them is Jean-Philippe Allard, who has headed the PolyGram Jazz arm since it was founded five years ago. "France is the third best jazz market in the world after the U.S. and Japan," he declares. So successful has the division been, not only in marketing American-produced repertoire but also in signing jazz artists and creating its own productions, that Allard's budget is now 10 times what it was at the start.

It was Allard who helped revive the fortunes of Abbey Lin-

(Continued on page F-21)

Jean-Michel Jarre makes a point of Francis Dreyfus' foray into jazz.



Epic France.
 Breaking new talent
 is part of
 our philosophy.

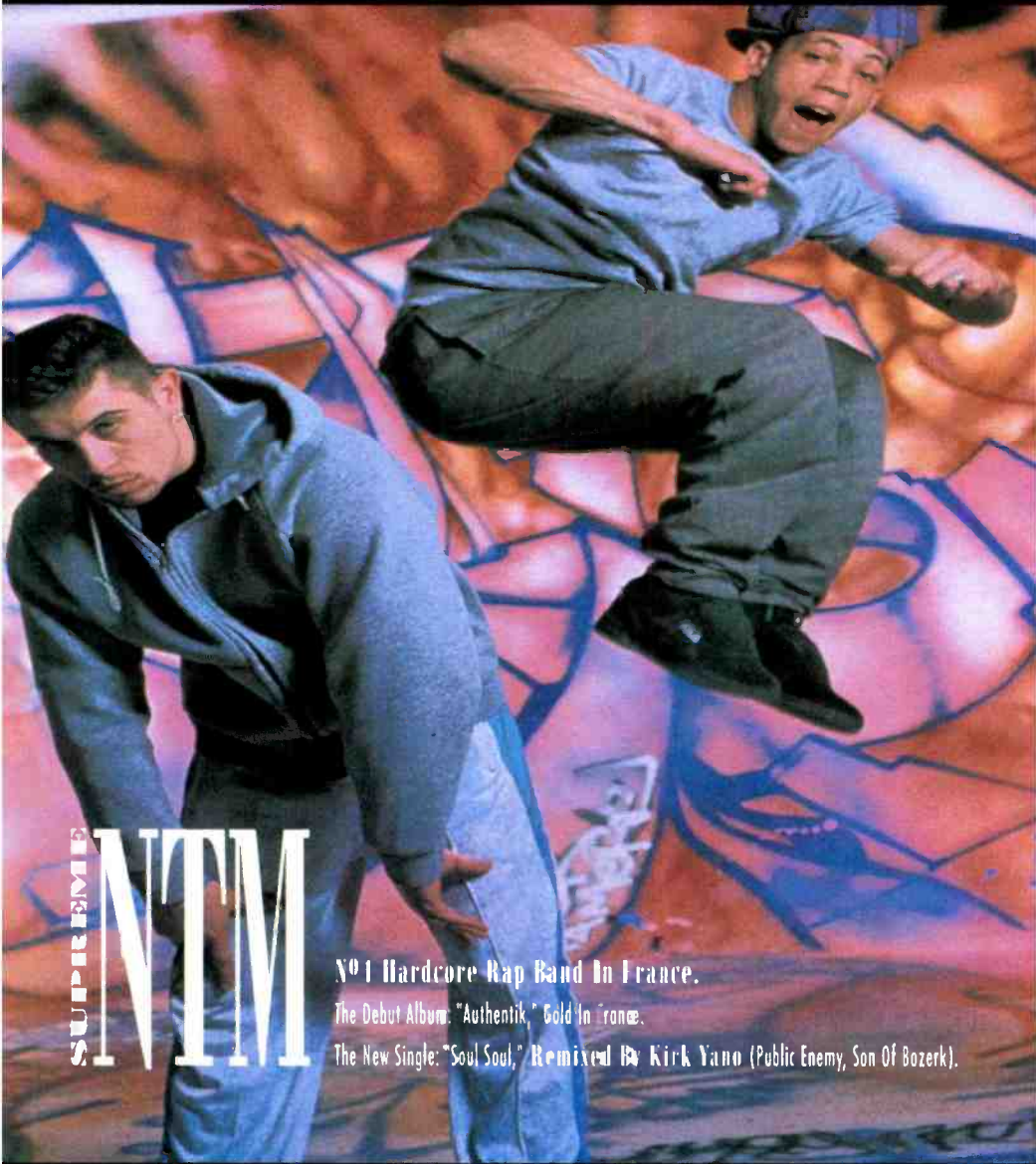
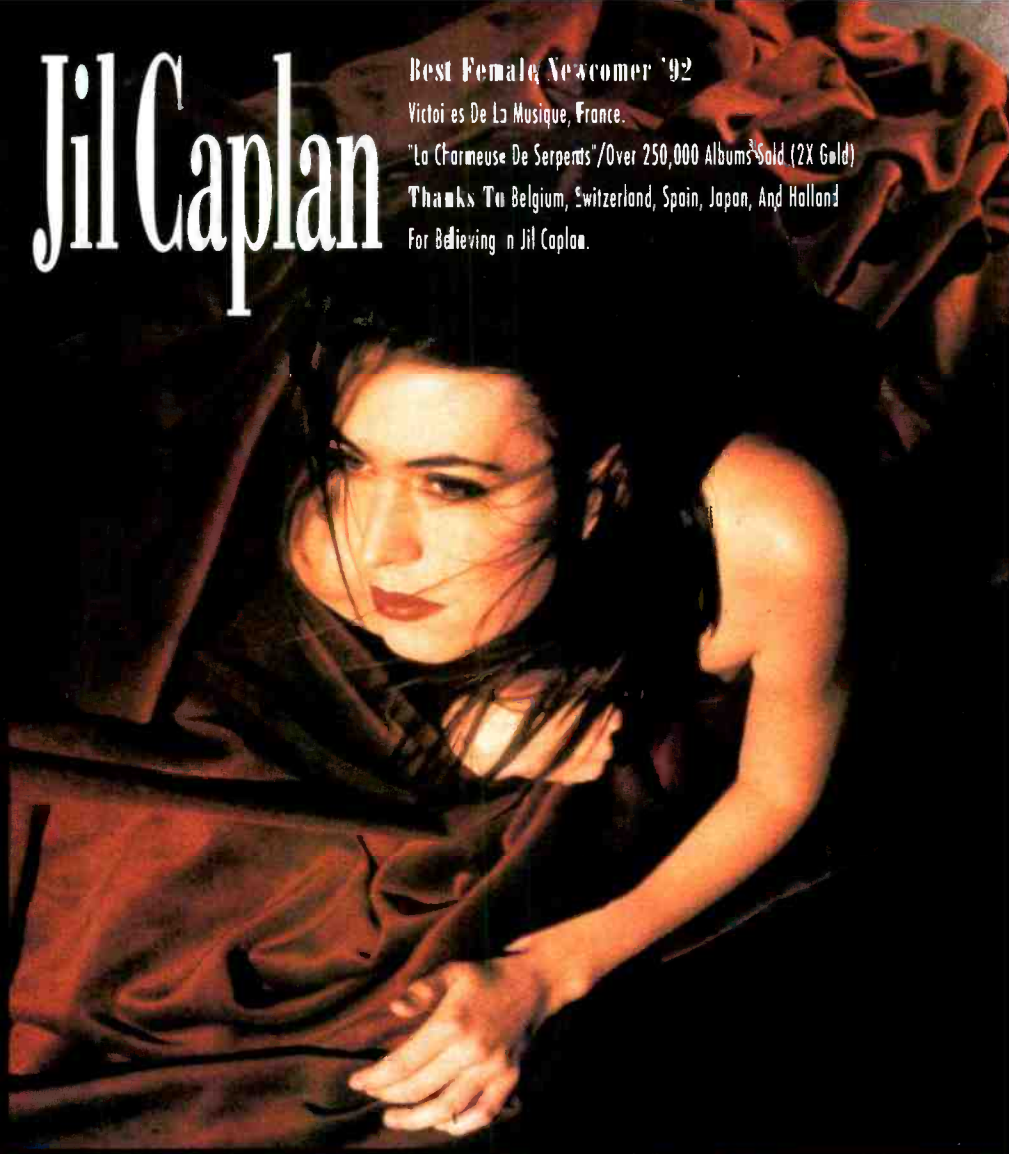
Jil Caplan

Best Female Newcomer '92

Victoires De La Musique, France.

"La Charmeuse De Serpents" / Over 250,000 Albums Sold (2X Gold)

Thanks To Belgium, Switzerland, Spain, Japan, And Holland
 For Believing In Jil Caplan.



SUPREME
NTM

N°1 Hardcore Rap Band In France.
 The Debut Album: "Authentik," Gold In France.
 The New Single: "Soul Soul," Remixed By Kirk Yano (Public Enemy, Son Of Bozerk).



F.F.F.

The Pierce And Frantic Punksters* Are Gonna Move The Nations!

(Funk=Funk/Rock/Rap/Raggamuffin/Soul/Afro-Beat/Jazz)

The Album: "Blast Culture" Produced By Bill Laswell With Special Guests:

The Jungle Brothers, 7 Bone (Trouble Funk), Gary "Mudone" Cooper, And Michael "Clio" Payne. (Funkadelic/Parliament)

The 1st Single: "New Funk Generation" - 3 Remixes Featuring George Clinton And Cutty Ranks. The New Single: "AC2H"

Remixed By Top DJ's Cutmaster And SoulShock (Living Colour, Queen Latifah, Massive Attack, Tone Loc, Jungle Brothers)

The World
 Spring/Summer
 Tour
 March • Japan • April •
 France • Portugal •
 Spain • Italy • May •
 Switzerland • Germany •
 England • Scotland •
 Africa • June •
 Canada • Denmark



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 Wherever you're listening,
 our music is there.

French Labels Make Their Own Breaks

Company reports reveal cautious optimism

BY PHILIPPE CROCQ

FNAC'S FRENCH ANSWER

"Virgin started out as a record company and then went into record retailing; we have done precisely the opposite," says Laurent Treille, director general of FNAC Music. The creation of the retail chain's record company was the culmination of a program of diversification which began in 1986 when FNAC bought the independent distributor, Wotre Music, and continued with the acquisition of the IES and Justine labels.

FNAC Music achieved gross revenue of \$17.8 million in 1990 and last year, with sales of more than 4 million albums, boosted the figure to \$26.8 million. Today the company has a catalog of 2,500 titles and a workforce of 140. Says Treille, "We have achieved all of our objectives to date. Our market share is now 2%, which we aim to boost to 5% by the end of 1994."

The slogan FNAC Music adopted when it set up in business was "The French answer to the French market," and this continues to be its watchword. An important part of its operating policy is the production and promotion of French talent, which Treille regards as the essential foundation for any record company seek-

acts like Carole Laure as well as major local groups like Le Cri De La Mouche and Les Tambours Du Bronx. FNAC Music is also developing a roster of international artists like Willy De Ville, Kevin Ayers, Queen Latifah, Linton Kwesi Johnson and the recently signed Moon Martin.

"With the continuing absorption of independent producers and distributors by the multi-national companies, FNAC Music is one of the few French companies which can offer small French labels an efficacious distribution, promotion and marketing service through its Wotre Music Distribution arm," says Gerard Lefondeur, commercial director of WMD. "We distribute product not only to other FNAC chains, but to the Virgin megastore, the Nuggets and Madison chains and all other major dealers. We have a total of 1,200 clients. Currently FNAC Music repertoire accounts for 50% of our sales."

ISLAND HARVESTS 1989 SEEDS

When Chris Blackwell established Island Records in France in 1989, his aim was not only to have an office for the promotion of the label's international repertoire, but also to have an affiliate which could rapidly develop a catalog of local artists. Today Island France has a small but successful roster of French talent and a market share of 2.5%. Last year sales totaled 140 million francs (\$25.5 million).

Jean-Pierre Weiller, managing director, says, "French artists are responsible for half of the popular music sales in France so it is vital for a record company here to have local acts. We've had to face the problem of commercial radio stations giving inadequate airtime to domestic artists but now, at last, they are starting to realize that in order to have new repertoire to program they must cooperate with the record companies and give exposure to new French talent. It's imperative that a cooperative relationship is developed between the labels and the radio stations."

Weiller adds, "Developing a new artist takes a certain amount of time and so only now are we seeing the fruition of the seeds we sowed with artist signings in 1989 and 1990."

"Angelique Kidjo, now with Mango, clearly has international potential. She has had chart success in Austral-



Polydor's Mylene Farmer, an established star who sold more than a million copies of her last album, "L'Autre."

ing to establish itself as a major player in the market.

"The time when record companies were seeking immediate financial returns and neglecting long-term investment and commitment is over," says Treille. "If artists like Robert Charlebois, Hubert Felix Thieffaine and De La Soul are selling today, it is because we believed in them from the beginning and made an enduring commitment."

With a strong catalog of French repertoire which boasts international



Warner Music's Dany Brillant, a new signing whose first album topped the 100,000 mark

ia, even though she's still building her following in France. Poupa Claudio and Patrick Gaspard have also achieved popularity in France although their sales haven't yet reached full potential. The fact that Gaspard is making a 10-city tour of China this month shows that French repertoire can cross over frontiers."

Pascal Villenuit and Via Romance are two newcomers to the Island label, together with Corsican group I Musrini. In the international field, Island has achieved diamond status (1 million sales) with the Bob Marley compilation "Legend" and 400,000 sales of the last U2 album. EICHER SCORES FOR BARCLAY

The outstanding success for Barclay in the last year has been the rise of Stephan Eicher, whose "Engelberg" album has sold more than 800,000 units. The singles from this



Stephan Eicher's "Engelberg" was a monster success for Barclay last year, with 800,000 sold.

album, "Pas d'Ami" and "Dejeuner En Paix," have both reached silver status. For Pascal Negre, who last year succeeded Philippe Constantin as head of the company, the big hope for this year is Cheb Khaled. Says Negre, "Khaled has a very original style which we believe could have a wide appeal."

Among established artists on the Barclay roster is Baschiung, whose

"Osez Josephine" has sold 150,000 copies. Strongly oriented toward national repertoire, Barclay is also setting great store by artists like Claudia Philips, Kent, Noir Desir, Bernard Lavilliers and Yves Simon, now recording again after a five-year gap.

Where international activity is concerned, Barclay distributes the Factory label (formerly with Virgin) and is also working on developing the solo career of Peter Kingsbery, lead singer with Cock Robin. Says Pascal Negre, who, like his predecessor, believes strongly in allowing artists the time and freedom to develop their talent and personality, "We are a small team of people who have fun working together and at the same time we

get good results."

DINO MUSIC GETS CREATIVE

Founded in 1986 by Franck Pietzsch of Germany, Ray Kives of Canada and Tony Berk of Holland (all marketing specialists), Dino Music had global sales of \$120 million last year; it opened its French affiliate back in 1989. Directed by Daniel Goldschmidt, Dino France achieved sales of \$6.4 million last year. Says Goldschmidt, "Our area of operations covers recorded music of all genres, but we specialize in compilations, reissues and television merchandising."

"This area of the business isn't as strong as it was during the early years of CD, but excellent results are there for the right product. We're always looking for product which can profitably be reactivated—often material lying neglected in the catalogs of the majors. But we're also receptive to new artists or established artists who have become a little forgotten."

"For instance, Jean-Francois Michel, who was a major seller some years ago, is an artist whose catalog we're reissuing. We have a 20,000 advance order for his former hit 'Jolie Candy.' We have also signed French orchestra leader Franck Pourcel for release throughout the world (his "Valse Viennoises" album has already topped 100,000 in sales), plus Alain Vanzo, LaToya Jackson, Jive Bunny and the Stray Cats."

Dino recently put out a techno-rave compilation, a Dionne Warwick collection and, in conjunction with FM radio Nostalgie, an album of French chansons.

Says Goldschmidt, "Dino France is at an early stage of development. Though many people reckon the compilation album market is moribund, I emphatically disagree. When compilations fail to make a mark it is either because the artistic value is minimal, or because there are too many similar albums competing at the same time. Compilations that are intelligently put together can always get a good market response."



Island is sending Patrick Gaspard out on a ten-city tour of China this month.

"It's all a question of ideas and creativity—and a small company like ours can compete with the majors because we have the time to get things right and we have no major international ambitions."

100% SATISFACTION

Launched at a time when the French record industry was facing economic pressures after a succession of excellent growth years, the French independent Cent Four Cent regards with satisfaction its first-year sales of \$3.3 million and marketing director Jean-Marc Malherant predicts sales of \$11 million this year. Both Malherant and managing director Marc Britan are committed to establishing new French talent and to giving fresh impetus to the careers of established artists who, for one reason or another, have not achieved their real potential.

Cent Four Cent currently has a staff
(Continued on page F-10)

Carol Laure heats up both domestic and international sales for FNAC.



le Village

CHAMPAGNE !

Gilbert BECAUD
Frédéric BERTHELOT
Patrick BRUEL
Jean-Pierre BUCOLO
ENZO ENZO
Isabelle GANCE
Bruno GRIMALDI
Sylvie MARECHAL
OÏO
Gabrielle RODA
TOBO
Les WAMPAS

Our French artists are as
delicious as our finest
champagne !



COMPANIES

(Continued from page F-8)

of 17 and its artist roster includes France Cartigny and Francois Valery. Cartigny's first album sold over 15,000 and the Valery compilation "Vies Anterieures" topped the 60,000 mark in its first month of release. The company is also investing in revitalizing the career of Demis Roussos and is strongly promoting a four-CD anthology by Manu Dibango.

In conjunction with television channel TF1, Cent Pour Cent recently released a compilation of program themes which has sold more than 90,000. A further compilation—of M6 channel theme tunes—will soon follow. "We are dedicated to show business," says Jean-Marc Malherant, "and we find that artists like the way we operate. Despite the decline in the record industry's growth rate, we're optimistic about the future."

DREYFUS RIDES JARRE

"The principal role of our company," says Dreyfus Musique president Francis Dreyfus, "is to discover and sign artists and to develop and promote them. I prefer to sign artists rather than catalogs, which might oblige me to go in musical directions which don't interest me."

Highlight of the Dreyfus year was Jean-Michel Jarre's album "En Attendant Cousteau," which sold 500,000 in France and a further 800,000 in other European territories. The subsequent album, "Image," went platinum in France (over 500,000) and sold a further 1.3 million units around the world, going platinum in Spain and Switzerland and gold in Germany, Sweden, the U.K., Italy and Belgium. Jarre sales worldwide are running at an annual 2 million. Another major European tour is set for May 1993. Dreyfus is also planning for Jarre to appear in the U.S. and Japan.

In 1991, Dreyfus signed Italian artist

Gino Vannelli for the whole of Europe. The singer recently completed a month-long pan-European tour and his live album has sold more than 150,000 copies. The Breton artist Alan Stivell, whose "Symphonie Celtique" album sold 35,000, is also building an international reputation with concert tours in Italy, Spain and Australia.

REMARK IN PARADIS

Set up last year, the Europe-oriented label Remark, headed by Marc Lumbroso and part of the PolyGram group, has already made its mark. Tony Joe White's new album, released last October, has charted in Scandinavia and Germany, with sales in excess of 200,000. Among up-and-coming artists still to make their reputation are Reno Isaac, Pascale Petitjean, Philippe Lafontaine and Veronique Riviere. Remark is also planning major marketing for new signing Marco Masini, an Italian artist who has topped the 1 million album sales mark in his home territory.

MANGO SEES WORLD BOOM

Philippe Constantin, president of Mango, believes that the injection of world music vitality into the contemporary French scene has provided the impetus for "an explosion" of French music internationally. Recent Music & Media Europe album charts have shown as many as 15 French acts with Top 100 status, something unknown five years ago.

Says Constantin, "Zouk, rai and mbalax have injected new vigor into Francophone musical culture. But the richness and diversity of this music are still not recognized internationally and I'd like to win it wider attention."

"Angelique Kidjo is already a world figure. More recently I've signed Naka from Guinea and Baaba Maal from Senegal as part of my catalog-building plans. Music today knows no frontiers. I look to all countries—Cuba, say—for new talent. In the 1960s, French acts tried to imitate Anglo-

Saxon singers, but now the French are creating new, exciting music blends which are all their own."

Constantin says French popular music has always benefited from contributions from immigrant peoples. "After all, Yves Montand was born in Italy and Charles Aznavour was Armenian. It's just that the trend has become much more pronounced in recent years."

EPIC INVESTS AT HOME

Laurence Le Ny, Epic label chief in France, presides over an international roster which includes some of the biggest-selling artists in the business: Michael Jackson (750,000 French sales of "Dangerous"), George Michael (300,000 sales of "Listen Without Prejudice") and a #1 with his Elton John duet "Don't Let The Sun Go Down On Me"), Basia, Jeff Beck, Cyndi Lauper, Sade and others.

Major French names include Michel Polnareff, whose "Kama Sutra" compilation album went gold with 200,000 sales, and Jil Caplan, who had the silver (125,000) single "Tout C'Qui Nous Separe" and the album "La Chameuse De Serpent," which sold in excess of 230,000 (double-gold). Another key domestic talent is singer/songwriter Alain Chamfort, working on a new album.

The roster strength is attributed to investment in talent at a time when the record industry in general was thinking more about marketing than repertoire creation. Artist breakouts for Epic include French funk group FFF, NTM (the only French rap group to achieve major sales) and Pascal Obispo, a new singer/songwriter.

Says Le Ny, "Epic invests in artists with genuine talent, even if that talent hasn't yet won consumer impact. Obviously you don't find a Goldman or a Cabrel every other week, but there's a lot of young talent in France waiting to be discovered and developed."

Hard rock, acts including Europe and Alice Cooper, accounts for 7% of

Epic's French sales, which in fiscal 1991/92 grossed \$27.4 million, representing a 2% overall market share. Another developing repertoire category for the label is soundtrack music—"Dances With Wolves" sold 100,000 units in France.

POLYDOR BUILDING CAREERS

In the six months he has been managing director of Polydor, Nagi Baz has signed 11 new artists, all of them with strong potential in his view to succeed, and not just in France. Two of Polydor's most successful established artists are Mylene Farmer, whose last album "L'Autre" has sold more than 1.15 million units, and Niagara, whose latest album has sold in excess of 300,000. Both acts sell well in Germany, Italy and Spain.

Among the label newcomers are Paul Personne, Princesse Erika, Stephanie Morato, Keops, Shanice and Peio Serbielle. The group Au Petit Bonheur is currently building a large following with the album "Je Veux Du Soleil" selling 25,000 plus, and Baz has big hopes for J, a young artist from East Berlin, who sings in English—a potential international star, he thinks. He's also pitching powerfully for rap artist M.C. Solaar.

TREMA ARTISTS TAKE PRIORITY

With sales of 150 million francs in fiscal 1991/92, French independent record company Trema has a market share of 2.5%. Says Catherine Regnier, director of production and marketing, "Trema has always put the artist first, second and third in its list of priorities. The recycling of repertoire through compilations has been a profitable activity for many, but it's vital to develop new talents: that's what creates the excitement."

One of Trema's big names is Michel Sardou, with sales of 330,000 of his last album, "Bercy '91." Another major talent is Michel Delpech, whose album "Les Voix Du Bresil" has topped 50,000 sales and, after seven years away, he returns to the concert circuit with a Paris Olympia

season in October—linking with the new album, "Terre d'Amour." Sardou is also preparing a new album and will be playing a three-week engagement at the Zenith next January, following by a 50-date French tour.

Catherine Lara, who presents her concept album "Sand Et Les Roman-tiques" at the Chatelet Theater in October, is another Trema success story, as is Frederic Francois, whose "Je Ne Te Suffis Pas" went gold.

The company also scored with a package of new interpretations of songs by Georges Brassens, and a follow-up album will feature the songs of Charles Trenet. Currently Trema has a major promotion campaign for Canadian artist Luc de la Rocheliere, whose "Cash City" single went silver (150,000 sales) after substantial airplay on RTL, Europe One and Radio Monte Carlo. His album has topped the 50,000 sales mark.

WARNER'S DOMESTIC VINTAGES

Philippe Laco took over as managing director at Warner Music seven months ago, charged with developing its national repertoire resources and consolidating international sales. One of his signings, Dany Brillant, has already proved a success, with his album "Suzette" topping the 100,000 sales mark—and the single of the same title selling 150,000. Other new signings include Frank Echegut, Malka Family, Daran Santelli, Ged Marlow and Helena Noguerra. "At present," says Laco, "domestic repertoire accounts for 20% of our sales. I'm looking for 30% this year and 40% next." In the international field, Warner has achieved huge sales with albums by Prince (450,000), R.E.M. (570,000), Simply Red (320,000) and Natalie Cole (100,000).

One veteran artist expected to play a key role is Charles Trenet, celebrated singer/songwriter, who is starting a new career with Warner at the age of 79. He is working on an album of
(Continued on page F-21)

DINO MUSIC FRANCE IS ALIVE AND KICKING IN PARIS

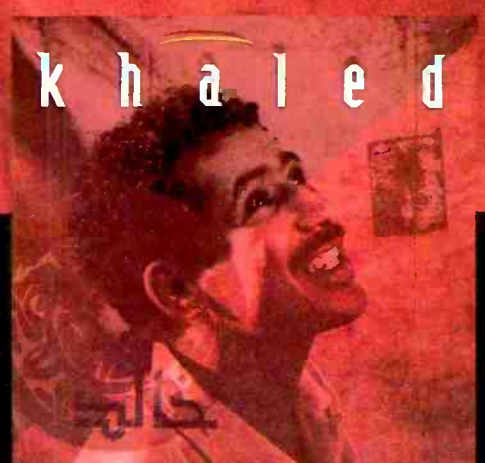
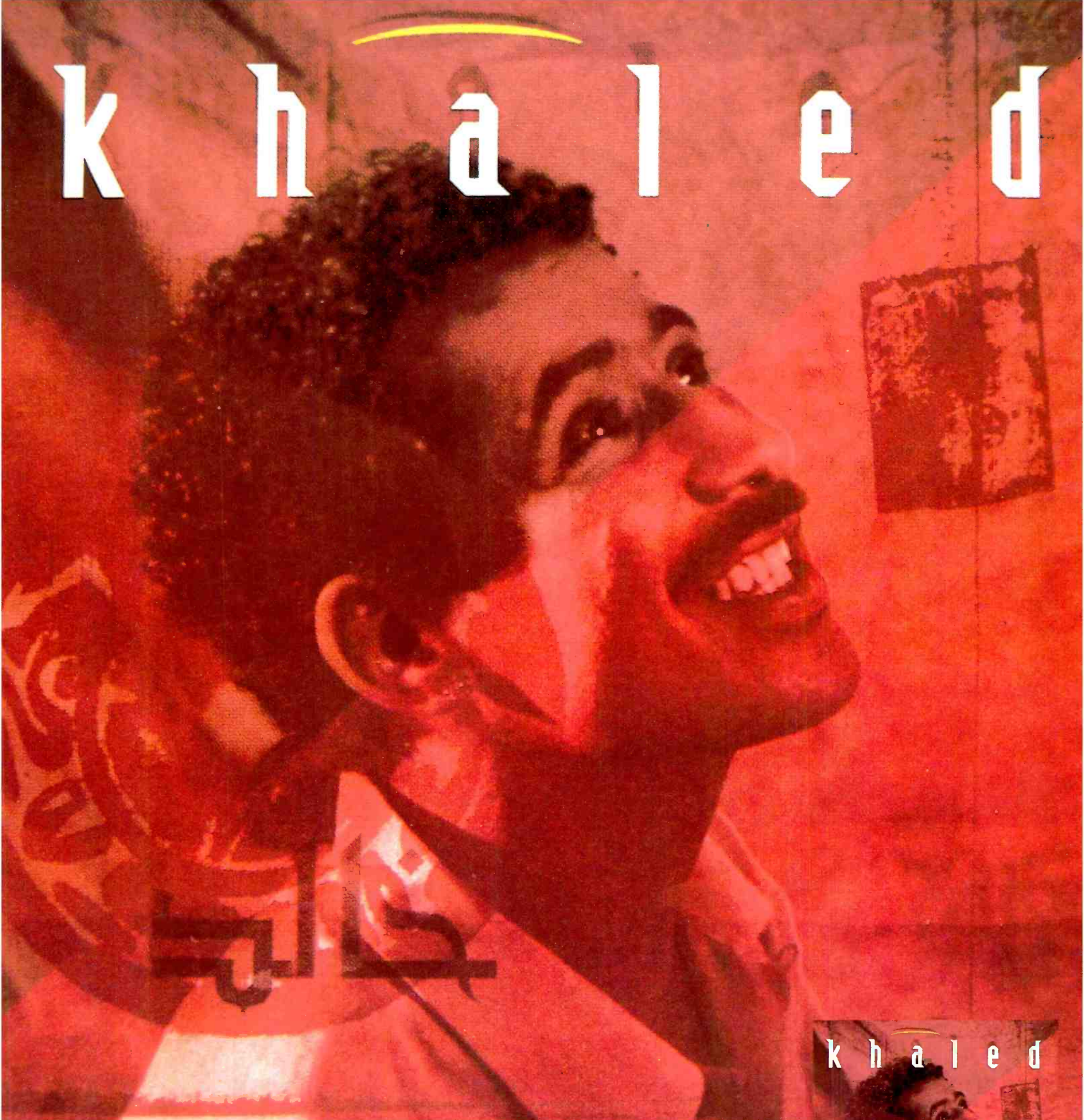
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RETAIL

(Continued from page F-2)

continues to aggressively pursue an expansion program. The FNAC opened five new stores in 1990 and a further five last year, including the \$23.7 million megastore at Avenue des Ternes near the Arc de Triomphe, which has been dubbed "the cathedral." Spurred on by the arrival and unparalleled success of the Virgin megastore on the Champs-Elysees in 1988, the FNAC chain has become undisputed leader of the French retail market.

FNAC president Jean-Louis Petriat sees the "cathedral" store as the jewel in the group's crown. "This is a cultural showcase covering 9,000 square meters—around 97,000 square feet," he says. "Normally a new store costs us some \$3.7 million, but this is a special case and we expect to achieve sales in this outlet of between 750 and 800 million francs [\$140-\$150 million] in the first year. And we expect to be grossing upwards of a billion francs [\$182 million] by 1994. According to our studies, Paris can accommodate three super-FNACs. I am not pessimistic about the future."

The Virgin retail operations in France are on a far less ambitious scale. The three Virgin megastores, under the direction of Virgin chief Patrick Zelnik, have a total area of 86,000 square feet and combined annual sales of \$153.3 million). The Virgin megastore on the Champs-Elysees nevertheless remains a symbol of retail "savoir faire," thanks to Zelnik's flair for presenting musical culture in an attractive and compelling setting and record companies participation in in-store promotions and personal appearances by artists.

The FNAC chain responded to Virgin's signal success by dropping its prices, particularly in its provincial stores, where consumers could buy for 85 francs (\$15.50) a CD which would cost them 100 francs (\$18.25) in the competing Virgin outlet. "If we have to give records away, we'll do it," said Petriat in a much-quoted pronouncement—and he has subsequently refused to enter into any form of collaboration or discussion over matters of mutual concern with Zelnik. The price competition from FNAC, plus the enforcement of the French law prohibiting Sunday trading by record stores—an eventuality which cost Virgin 20% of its revenue—brought a halt to Virgin's expansion program.

The real competition for the Virgin stores comes from the smaller chains with outlets of around 1,600 square feet. The Nuggets chain, presided over by Yves Portrat, has 83 outlets and in the last four years has opened stores covering 86,100 square feet, bringing its total surface area to 120,500 square feet. Founded in 1986, Nuggets last year had sales of 425 million francs (\$77.5 million). The Madison chain, whose president is Francis Caussou, has 45 stores totalling 96,800 square feet (rather more than Virgin's three stores) and last year posted sales of \$36.5 million, of which 95% came from sound carriers. Founded in 1987, Madison has a market share of 3.4%, which puts it below Virgin (7%) and Nuggets (8%). Nuggets plans 10 new openings this year; Madison seven. They seem set to emerge as the most significant competitors for the FNAC chains in the years ahead.—BY PHILIPPE CROCC ■

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The art of matching differences in France



(Continued from page F-2)

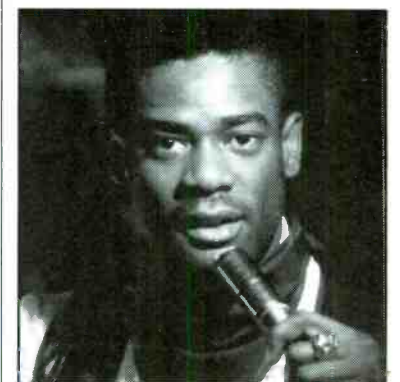
like the Basque group Oio (BMG) and I Muvrini (Island).

Exposure for French groups abroad is one thing, but actual sales are quite another. One doesn't always follow the other in substantial numbers. Champion in the export league is Sony's Patricia Kaas, whose overseas sales of 900,000 with the album "Scene De Vie" match those in France. Sony hopes that after a successful 10-date U.S. tour, Kaas will do even better with her third album for the company, since it'll be released in two versions—one for the French market and the other with songs in English, French and German, for international consumption.

Vanessa Paradis is hoping that her decision to take up residence in the U.S. will play a part in helping her to gain more recognition in that country. Certainly she is getting valuable exposure through the television advertising campaign of the Chanel perfume company and enhanced media coverage flows from her romantic relationship with Lenny Kravitz, who is writing and producing her next album, due for worldwide release in September.

France's great rock veteran Johnny Hallyday, whose success has hitherto been limited to French-speaking countries, is also playing the international card by recording his next album in English. "We're not kidding ourselves that having Johnny record in English is enough to achieve a breakthrough in that difficult market," says PolyGram chief Paul-Rene Albertini. "We have to produce an album which is right for the British public." PolyGram is making substantial efforts to open up the European markets to its artists and these efforts are beginning to pay off. Mylene Farmer sells well in Germany, Bashung and Stephan Eicher in Holland and Francois Feldman in Spain.

Last year, French authors' society SACEM allocated 20 million francs (\$2.65 million) to help French popular repertoire gain success overseas and the cultural export drive was very much a feature of the French presence at MIDEM this year. The growing impact of French music abroad is reflected in SACEM's balance-of-payments situation with its sister societies. Last year, performance income received from abroad was \$90.7 million, an increase of 11% over 1990. But the bulk of the revenue is accounted for by the worlds of serious music composers with Ravel and his "Bolero" well out in front. In fact, of the top 20 money-makers, 11 are compositions by Ravel (whose music does not enter public domain until the year 2015). ■



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INDUSTRY

(Continued from page F-2)

France." Laco sees the French market as being more interesting and open to a much wider variety of repertoire than five years ago.

Virgin president Patrick Zelnik agrees that the task of the industry is to regenerate excitement by repertoire investment and high-power promotion campaigns. "And it is vital that we give full support to French artists."

The market share of French repertoire grew marginally last year from 48% of popular music sales to 49%, and France easily maintains its position as the leading country in continental Europe for sales of its own productions, despite the fact that FM radio stations have long given preferential treatment to Anglo-American repertoire. Efforts to secure more equitable airplay for local product have so far met with only limited success.

Overall, the dramatic eclipse of vinyl gained momentum in the French market. LP sales were down 80.9% in units, and singles down 45.2%. And the LP's decline accelerated still further in the first two months of this year with sales down 93.8% in value. In January and February 1991, the French bought a total 424,000 LPs. For the same period this year, the figure was 43,800. Currently, of every 300 longplay sound carriers sold in France, 205 are CDs, 94 are cassettes and one is a vinyl LP.

The threatening obsolescence of

the single is giving cause for concern. In 1983, singles sales amounted to 69 million. They dropped to 42 million in 1988, 26 million in 1990 and 19 million last year. The decline was mitigated by the advent of the cassette single, which sold 3 million units between June and December last year. But combined unit sales of all shortplay formats were down by more than 50% in January and February this year compared with the first two months of 1991.

Says PolyGram chief Paul-Rene Albertini, "It is vital that we preserve the single as a promotional tool for album sales and also as a means of introducing new talent. If the single continues to decline, we shall be in a comparable situation to that of Spain and Italy where an album is launched with a TV campaign but within a couple of months sales are exhausted because there are no singles to regenerate interest in the CD."

With CD player penetration in France at 49%, there is still considerable room for growth in sales of the format, even though the CD-for-LP replacement factor is virtually at an end. Per capita purchase of CDs in France annually is one; in the U.K. it is two. CD sales were up 19.3% last year, and with combined CD/cassette players now available at prices affordable by the singles target group—at around \$128—it is hoped that the two-track CD will help keep the single format in existence.

The projection of French record industry association SNEP for the market in 1992 is that CD sales will

account for 70% of sales, cassettes 25%, vinyl less than 2% and video around 3%. The association cites three developments as being essential to sustaining industry prosperity:

* The repeal of the law forbidding Sunday trading by record stores;

* Development of a policy of collaboration between the industry and the FM radio stations to achieve a greater exposure for domestic repertoire;

* A terrestrial (land-based) national music television channel.

One imminent result of the French industry's campaign to bring more people into the record shops and, once there, to encourage multiple purchases, is the creation of an annual Semaine du Disque (Record Week), to be inaugurated next month (June 13-21).

MARKET SHARES

Market shares in 1991 of the IFPI record companies in France: PolyGram 35%; Sony 18%; Warner 12%; BMG 12%; EMI 10%; Virgin 9%; Others 4%. ■



Marie Laure Berand

PUBLISHING

(Continued from page F-4)

EMI's publishing arm acquired much of the equipment from the former EMI studios in Boulogne (where the Rolling Stones recorded albums in the 1970s), to become the only publishing company in France with an SSL 48-track digital board. The studio, relocated to the Paris suburbs, is a prime factor in the corporate diversification. Says Olivier Huret, EMI Publishing general manager, "The studio is a strategic move to offer our authors and composers state-of-the-art equipment, a place where we can handle records or jingles. I'm anxious to change the basic image of the publisher, because it's not been particularly good in recent years. It's as if we're somehow robbing the creators. We have to show that we can help that creative process rather than be thought of just as money collectors. We're not here to steal 50% of authors' rights."

Huret says he's concerned about issues of publisher image and power because as a group they are lightweight compared with performing rights society SACEM or record company trade group SNEP: "They have power. We have to speak up loudly, to prove that we have unified power."

Warner Chappell's Davoust, vice president of CSDEM, the French publishers' association, agrees: "Our key task is to enhance the publisher profile. Already there's a better cohesion—we're talking to

each other, raising problems, trying to solve them."

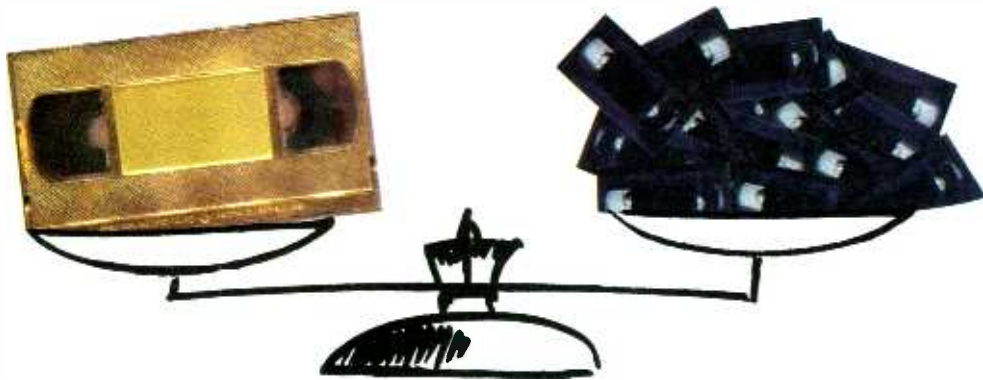
CSDEM has set up working groups to tackle different problems, technical, fiscal or administrative—copyright management, radio, rap where it involves sampling. Davoust is particularly concerned about the radio stations who fail to pay SACEM performance rights. He says, "I'm worried that NRJ, the main FM station, isn't paying what it should because its deal with SACEM is not based on all its advertising revenues. I'm worried about the increase in the number of outlets using music without any similar increase in our revenue. In the end the writers are cheated."

French publishers say they feel SACEM sometimes forgets that the "E" in its name stands for Editeur, or publisher. BMG's Berlow says, "The society has both qualities and defects. Europe is now a real challenge as new technologies evolve. There's greater competition and SACEM has to be on top of the situation. It has to modernize itself from the inside. SACEM has higher rates than other European countries, but European producers and broadcasters will do everything they can to get the rates harmonized at a lower level. We have to stand firm with SACEM to achieve the highest level."

Most publishers do see tough problems ahead. "But there's no talent crisis in France," insists Alain Laurenson of FNAC Music. And all agree on that. ■

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VIDEO

(Continued from page F-4)

household for the purchase of prerecorded videocassettes at 450 francs—\$82—a year.

Market shares of the various retail outlets show 60% for department stores and supermarkets, with 38% for specialist chains (FNAC, Virgin, Nuggets) and mail order. The leading supermarket chains are Auchan (12.5%) and Carrefour (10.3%) and it's expected that the hypermarket/supermarket share will increase this year at the expense of record sales in these outlets.

Biggest video sales last year were for "Cinderella," which by November had topped the 800,000 mark, and "Fantasia" (500,000), "Pretty Woman" (350,000) and "Nikita" (180,000). And the most successful video companies in France were Buena Vista (16.7% market share), GCR (11.9%) and Warner (11.4%). Best performance by a French company was that of TF1 Video, with a 1991 market share of 8.7%, tripling its sales at \$33.8 million. The laser disc made a small advance in 1991 with 3.9% of total video sales compared with the 1990 figure of 2.8%. Penetration of players in France is around 100,000.

According to TF1 Video chief Pierre Brossard, 50% of the company's sales were of repertoire other than feature films. Among its major sellers in this category were "Michel Sardou At Bercy" (180,000 units) and the comedy series "The Betete Show," whose five releases sold a total 300,000 units.

With movie repertoire, TF1 surpassed its own target with the Yves Robert adaptation of the Marcel Pagnol trilogy "La Gloire De Mon Pere," selling 350,000 of the first volume and 300,000 each of the second and third.

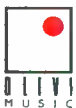
This year Brossard wants to expand TF1's income from rental which, at present, is lower than the average for the market as a whole (18.3%). The first two rental titles are "Talons Aiguilles" by Almodovar and "Rue De Paradis" by Henri Verneuil. On the sell-through side, TF1 has released "Promotion Canape" by Didier Kaminska, with sales of 33,000-plus to rental outlets.

Having lost distribution in France of Fox and GCR and seen its market share decline from some 20% in 1990 to around 2.3% in 1991, Sony Music is rebuilding its video division and restructuring its set-up to embrace three separate repertoire categories: television drama, children's videos and comedy. Last October Sony released the TV mini-series "Au Nom De Tous Les Miens," by Robert Enrico with sales of 25,000. Sony has also acquired video rights to 12 episodes of the Worldvision series "The Invaders" with an option on the remainder of the landmark series. It has also acquired the "Twin Peaks" package.

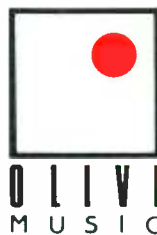
According to French record industry association SNEP, music video sales were up 5.4% at \$22 million last year. Market leader in music videos is PolyGram Video, whose managing director, Laurent Storch, says, "Our sales last year were up 34% on 1990, giving us a 4.3% share of the French video market. Some 50% of our sales are from music videos—we have more than 300
(Continued on page F-22)

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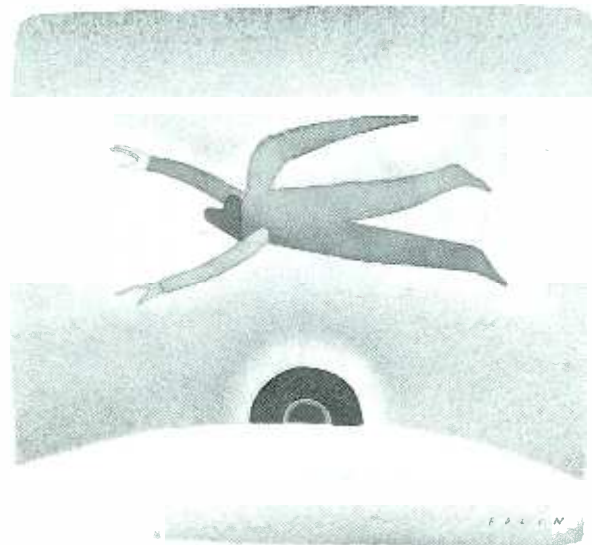


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DANCE

(Continued from page F-4)

own dance department, with Pascal Eno heading up the Phonogram division, Nathalie Scholtes at Barclay and Hugues de Salvador at Polydor. And each has a role of signing and promoting new dance acts. Says de Salvador, "The dance market in France is under-developed. In the past, the genre was rated an exotic import and we didn't attempt to create our own individual dance style, unlike the U.K., Germany and Holland. But now there's a real movement developing nationally with French house music, techno rock and garage music, all with a distinctive French flavor. That's what French dance fans want."

Star PolyGram performer is Polydor's MC Solaar, whose album "Qui Seme Le Vent Recolte Le Tempo" sold 75,000 and whose single "Bouge De La" topped 130,000 sales. Polydor has also signed Dany B.Manic, Mister Jee and Luca Fereol.

According to Olivier Planex, who heads the dance division of Flarensch, promotion of the repertoire has been made more difficult by the demise of FM radio station Maximum, which gave most of its airplay time to dance music. No other station has opted into the vacant niche and the outlook is further clouded by pressure on radio stations to program more French music—that is, conventional French music.

Says Planex, "This is hitting the exposure of dance repertoire and it will be left to stations like Voltage in the Paris area, and to a certain extent Skyrock and NRJ to get the music heard. With only a minimal number of dance video clips on television, the discos—and there are 3,500 in France—are the main way of getting dance releases through to the public.

"Another problem is that the target audience for dance music is a group which largely can't pay the 150 franc [\$27] admission charge to a disco. So clubs like the Boy have shut up shop and been replaced by "rave" parties which have the advantage of being less expensive but the disadvantage of always being in different locations. The discos that function effectively are those catering for people in the 30-plus age group and playing Top 50 repertoire."

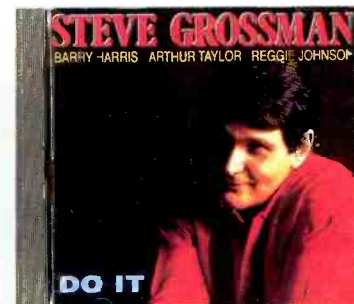
The independent Happy Music label, directed by Pierre Forgas, has been a key force in the French dance music build-up with releases by Hit House, Kraze and Techno-tronic, whose "Pump Up The Jam" went double gold. The label is also releasing product by Benny B. (Belgium) and Cybil (U.S.). Happy Music had sales of 150 million francs (\$27.4 million) last year, a year which, says Forgas, saw the sundry strands of the dance movement make significant impact in France.

"The industry is working hard to make up for lost time and to close that gap which separates the French dance market from that in other European countries," says Forgas. "But it's a real challenge. There are five times as many specialist dance retail outlets in Italy as there are in France." ■

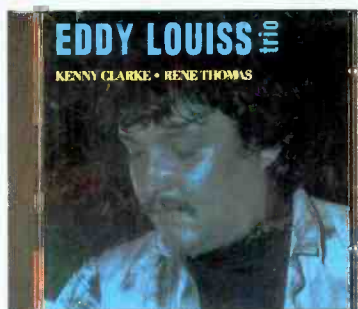


DREYFUS JAZZ LINE

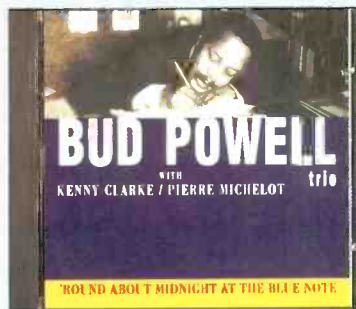
THE EXCLUSIVE COLLECTION



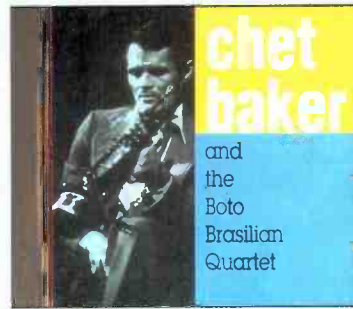
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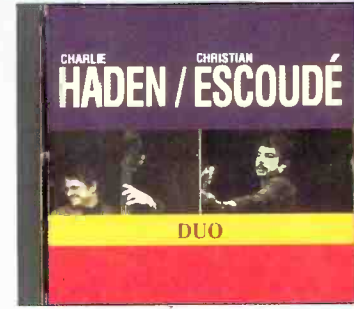
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BUD POWELL 849227.2



CHET BAKER 849228.2



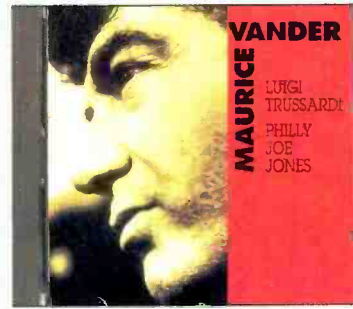
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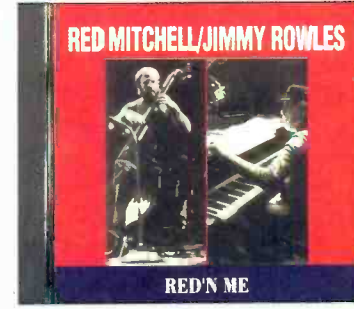
MARTIAL SOLAL 849230.2



RICHARD GALLIANO 191026.2



MAURICE VANDER 849232.2



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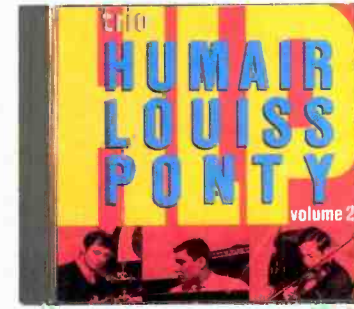
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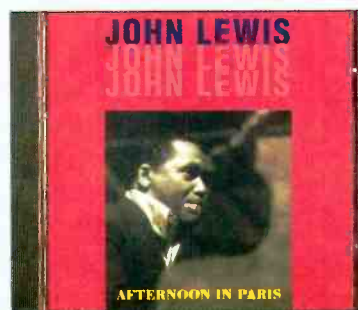
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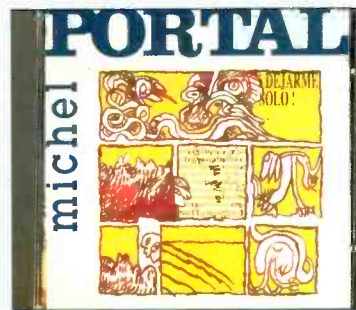
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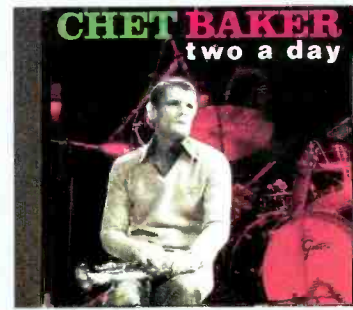
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JOHN LEWIS 849234.2



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NEW TALENT

(Continued from page F-6)

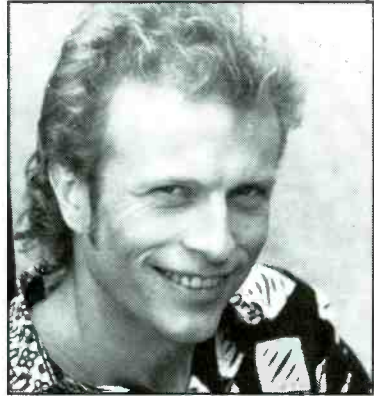


Working with some of the most gifted musicians in France—Michel Alibo, Richard Galliano and Jean-Michel Kadjan—Enzo Enzo has also collaborated successfully with Spanish artist Roe. With international as well as domestic audiences targeted, Enzo Enzo recently completed a much-acclaimed tour of Japan. **PETRU GUELFUCCI** (Olivi): Guelfucci is a Corsican artist whose record

musical roots in the traditional, polyphonic music of Corsica, Guelfucci sings with great passion and conviction. He was recently presented with the Grand Prix de Radio France by SACEM president Gerard Calvi.

STEPHAN EICHER (Barclay): With his last album, "Engelberg," selling more than 800,000, Stephan Eicher, the original and imaginative Barclay artist, is already a major European talent.

CHRISTOPHE DESCHAMPS (EMI): A former drummer with Jean-Jacques Goldman, Johnny Hallyday, Patrick



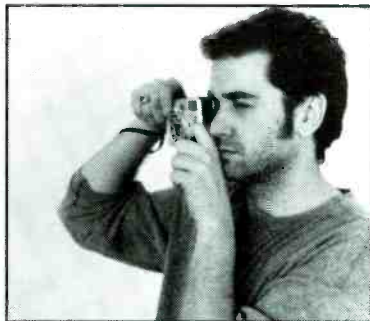
Bruel and Patricia Kaas, Deschamps is a singer-songwriter who, with the collaboration of writers Francis Basset and Camille Saferis, has produced the "Connivences" album, currently the beneficiary of a high-power promotion and marketing campaign by EMI.

PATRICK GASPARD (Island): "The sign of a good song," says Patrick Gaspard, "is when you wake up humming it." More and more French people are humming the songs of Gaspard, a talented singer and composer who was discovered by Jean-Pierre Weiller.

TANYA ST. VAL (Phonogram): After traveling the world with the groups Zouk Machine and Experience 7, Tanya St. Val, from the French Antil-



les, is now pursuing a solo career and is seen by Phonogram as an artist with great international potential. Her album, "Tropical," has sold 28,000 units and she has made a number of television appearances in the U.S. where her torrid, sensual music has won her many fans, thanks to her ability to blend the rhythms and colors of zouk music with an American-style groove. **ART MENGO** (Columbia): The revelation of the 1991 Victoires de la



Musique, this young French singer-songwriter from Toulouse continues to build an enviable reputation. His album "Guerre d'Amour" had an advance order of 30,000 and he will start a concert tour in September. **JEAN-PIERRE BUCCOLO** (BMG-RCA): After a career as a much-

sought-after backing guitarist for a variety of French artists, Jean-Pierre Buccolo, aided by songwriter Etienne Roda Gil, is currently working on a first album under his own name as the kickoff to a solo career.

SOUNDTRACKS

(Continued from page F-6)

pendents. Today, with the French market flat, the majors don't exclude any repertoire category if sales prospects are promising. For Epic, a valuable soundtrack has come from the multi-Oscar movie "Dances With Wolves" and label chief Laurence Le Ny is promoting other soundtrack albums like "Bugsy," "Hook," and "My Girl" with the slogan "Great Music From Great Films."

Noting that BMG has proven with the "Dirty Dancing" soundtrack that it is possible to market film music even when the movie has long dropped off the circuit (the album has gone platinum in France), FNAC/WMD has built up a strong soundtrack catalog which includes material licensed from Varese Sarabande and Silva Screen.

Gerard Lefondeur, commercial director of FNAC distribution arm Wotre Music, says, "There are two buyer categories for film music: the general public, chiefly interested in soundtracks from new releases, and the dedicated collectors and nostalgia buffs who are primarily interested in reissues. Together they represent an appreciable target group and sales can be gratifying, especially if given promotional support."

Warner Music chief Philippe Laco reports a new lease on life for the soundtrack to "A Clockwork Orange," which earned a gold disc. There are also steady sales of music from hit movies "Out Of Africa," "The Blues Brothers" and "The Rose," all of which have topped 100,000 sales.

The PolyGram catalog has a total 60

soundtrack albums, foremost among which are "American Gigolo," "Ascenseur Pour L'Echafaud"—a 1957 Louis Malle movie with a highly durable score by the late Miles Davis—and "Talons Aiguilles" (Island). PolyGram is also issuing a four-CD set of the movie music of Nino Rota, complete with a 70-page illustrated booklet.

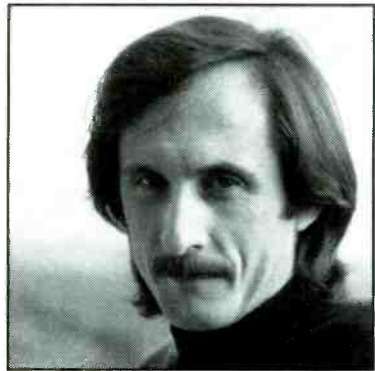
Virgin's biggest success in the movie music field has been the album from the Claude Besson film "Le Grand Bleu," with music by Eric Serra. This package has sold 2 million units in France and a further 250,000 abroad, thanks to an intensive marketing and promotion operation.

Two independents strongly involved in film music are Georges Mary and Milan, both distributed by BMG. Mary, a soundtrack pioneer and a dedicated Morricone enthusiast, released the soundtrack of "Le Professionnel," which has sold 2 million albums and 3 million singles, and of "L'Ours" ("The Bear") which has sold 300,000 albums. Mary has a total 150 soundtrack albums in his catalog and will be releasing the music from the next film by Claude Berri.

Milan was founded in 1978 by Emmanuel Chamboredon, a former journalist with record industry experience in the EMI and Pickwick companies. Its initial major asset was the soundtrack from the movie "Diva," purchased, according to Chamboredon, for "a modest sum." Other companies showed little interest because the film had no major star. But Chamboredon recognized the quality of the music by Joseph Kosma (composer of "Autumn Leaves") and of the opera by Catalani. The album made the RTL hit parade and has been selling ever since. It is estimated to have earned Milan a total of \$15 million, two thirds of that revenue coming from the U.S.

Among Milan's 300 soundtrack titles are such long-term sellers as "Ghost" (Maurice Jarre), with world-

"Corsica," a tribute to his homeland, is getting good exposure both in France and internationally, not least in Japan. A major European tour is planned later this year. With his






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plays djanglo reinhardt



charlie haden quartet west
haunted heart

wide sales of 4 million, "Grand Canyon" (James Newton Howard), "Knight Moves" (Anne Dudley), "Naked Lunch" (Howard Shore), plus reissues and compilations of music by Jarre and soundtracks by Yves Montand. Milan's back catalog includes major soundtracks such as "La Guerere Du Feu," "Jean De Florette" and "Fort Saganne." As Chamboredon points out, reissues of old movies on the cinema circuits or on television can give a healthy fillip to soundtrack album sales. Milan's turnover in fiscal 1991/92 was \$6 million, of which 75% came from record sales, with the balance from publishing rights revenue. ■

—BY Philippe Crocq

COMPANIES

(Continued from page F-10)

new songs which will be released September 21, his 80th birthday. On the same day, he stars in a special celebration performance at the Bastille Opera.

MEDIA 7'S CLASIC GROWTH

French independent distributor Media 7 had gross sales of \$13.7 million last year, an upturn of 35% over the 1990 bottom line. Of those sales, jazz took a 26% share, classical 27%, rock and pop 33%, folk and country 8% and video 6%. Highlight of the year for the classical department, headed by Yves Risel, was the Diapason d'Or award for the Chandos album, the Martini "Piano Concerto No. 1," played by the Czech Philharmonic Orchestra conducted by Jiri Belohlavek. The same label also released the 100th recording by Neeme Jarvi. A major release on Channel Classics was a collection of the complete Mozart concertos.

In the dance division, run by Eric Grimard, Media 7 released repertoire on the ZTX, Unidisc, Area, Discomagic and Ramshorn labels. As well as distributing a large number of third

party catalogs, Media 7 has also built its own artist roster, doing well with "Steppes," an album by Rene Aubry, which has sold 15,000 units. Media 7 chief Bruno Theol has also signed Chansons Plus Bi Fluore, a group of singers who are reviving the cafe-concert style associated with famed French act Les Freres Jacques.

ARIOLA-BMG INKS VOULZY

Welcome news for Philippe Desindes, label chief of Ariola-BMG, is the return to the studios after a 10-year absence of Laurent Voulzy, with a new album out late May. A new album is also due in September from Elsa, whose last LP, "Rien Que Pour Ca," sold more than 300,000 units.

Other key performers for the label are Zouk Machine (90,000 sales of the album "Kreol"), Philippe Lavil (95,000 sales of "De Bretagne Et Ailleurs"), and Indochine, whose compilation album has topped the 250,000 mark.

Among new artists on the label are Dominique Dalcan, Pierre Morin, Marie-Laure Beraud and Peter Gabriel drummer Manu Kathe, whose album "It's About Time" has sold 25,000. Other signings include Ariella and the group La Rumeur.

Among top international acts on the label are Lisa Stansfield, Tom Petty and Curtis Stigers, whose single "I Wonder Why" is making a big impact in France and most other European territories. Ariola-BMG has also re-signed for a further six years the Spanish group Mecano, whose last album "Descanso Dominical" sold 2 million around the world—450,000 in France. The group tours France later this year.

RCA-BMG'S BIG REACH

Although RCA-BMG has some impressive laurels on which to rest, not least the success of Patrick Bruel and Roch Voisine, label chief Antoine Chouchani says he won't be doing so. He cites the signing of Isabelle Gence, Brenda Grimaldi and Julie Masse as underscoring the ongoing

RCA-BMG talent search.

Meanwhile Bruel remains one of the top-selling artists in France, with more than 2 million units of his "Alors Regarde" and 750,000 of the double album "Si Ce Soir." Roch Voisine sold 600,000 units of his double album.

Chouchani believes in the need to increase the geographical reach of his artist roster, noting that the Bruel album and single is selling well in Holland, Italy and Spain, that Roch Voisine is already an international star and that Oio has had a good response from Germany. In international repertoire, says Chouchani, the company has had great success with RCA acts the Silencers and Garland Jeffreys, and with Geffen acts Guns N' Roses (150,000 double albums) and Nirvana (100,000).

OLIVI TAKES ON PRODUCTION

Publisher of song folios and owner of a recording studio in the center of Paris, Jean-Philippe Olivi has moved into production with the launch of the Olivi label. His first major signing is Petru Guelfucci, whose "Corsica" album has helped generate a renewed interest in Corsican folk music.

Says Olivi, "Guelfucci is strongly oriented toward polyphonic music, and I think his repertoire is exportable, because it makes an emotional appeal. His albums have been selling 3,000 a day and I'm getting license deal offers for his product from many European countries."

EMI LIVE AND WELL

Michel Liberman, director of pop marketing and public relations at EMI, says that with the predominance of Anglo-American music in the FM radio playlists, the French record industry has to find other ways of gaining exposure for its talent. "Live appearances, for example, are vital," he says, "particularly in the case of an artist like Jacques Higelin. We also have to be more selective in production—right now there's far too

much product competing for airplay.

"And once a label has signed an artist, it has to reckon on a year's solid work to develop his or her talent and two years to achieve a reasonable level of popularity."

EMI's successes in the last year have been Nilda Fernandez, Christophe Deschamps and Fanny, whose last single, "L'Homme A La Moto," a new version of the Edith Piaf hit, sold 130,000 units. New signings include Gildas Arzec and the rocker Little Bob. Another EMI act making progress in France is the New Zealand group Crowded House, with their album "Woodface." Richard Marx, whose first two albums had worldwide sales of 10 million, is getting a positive reaction in France to his new album "Rush Street."

AOC MINES STAX & WORLD

Founded by Jean Karakos, architect of the Lambada success, AOC Music is a new label, distributed by Sony, which in addition to the Lambada group Kaoma has on its roster former Stax artists Sam Moore and Carla Thomas, plus new French signing Little Dany.

Kaoma has followed up its international success with Lambada by recording an album of world music, "Tribal Pursuit." And Carla Thomas is currently recording a new album set for September release. Sam Moore will have an album out that same month, with songs by Isaac Hayes and including a duet with Bruce Springsteen. Another major project is "The Godfather Of Soul," an album by Rufus and Carla Thomas, produced by Steve Greenberg.

PHONOGRAM IN REISSUE MANIA

Although, according to Phonogram managing director Michel de Souza and his deputy Philippe Vidalenc, 90% of the company's energies goes to developing new artists, the rich back catalog of Phonogram demands attention in the form of reissue compilations and collections.

A major success has been the 13-

volume set of the complete recordings of Barbara, retailing at \$182. Within a week of its release, sales topped the 5,000 mark. The set follows in the wake of Serge Gainsbourg's which has sold around 100,000 units. Another compilation hit was by Tears For Fears, with sales of 115,000-plus.

Another major achievement by a Phonogram artist was that of William Sheller, whose album "Un Homme Heureux" won the French song "Oscar" and the Grand Prix National of the Ministry of Culture. On the international front, albums by Texas (200,000) and Dire Straits (850,000) were notable hits. And de Souza and Vidalenc have high hopes for new artists Martin D'Estree, Tanya St. Val and Kova Rhea.

MPO TOOLS UP FOR DCC

With a gross sales revenue of 450 million francs (\$82.1 million) last year and an annual production of 36 million units, MPO is one of Europe's biggest laser disc manufacturers. In addition to its French facility, the group has a factory in Canada producing 20 million CDs annually and sales of \$36.5 million, and one in Madrid, Spain, with an annual output of 3.2 million CDs.

Founded 35 years ago by Pierre and Monique De Poix, MPO operates in three manufacturing areas: audio (vinyl, cassette, CD), video (CD video and laser disc) and information software (CD-ROM, CD-TEL and CDI). Daily production currently is 100,000 vinyl discs (LP and single), 100,000 cassettes (including 30,000 cassette singles) and 250,000 CDs.

Two years ago, MPO started production of 7-inch laser discs and has now moved into 12-inch laser disc production. It is currently producing 10,000 laser discs a day, exclusively, for the present time, using the PAL system. The firm is also setting up for the production of digital compact cassettes this year. ■



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JAZZ

(Continued from page F-6)

coln with the album "You Gotta Pay The Band," which made number one in the Billboard jazz chart and has so far sold 60,000 copies. Other notable productions have been the three-CD Randy Weston set, "Portraits" (30,000 sales), the Stan Getz-Kenny Barron collaboration "People Time," and "Mississippi Lad" by Teddy Edwards, all making the Billboard jazz chart.

PolyGram Jazz's new releases include an album by Charlie Haden's Liberation Music Orchestra (signed by PolyGram France for Europe), solo albums by Hank Jones and John McLaughlin, and a recording of Stephane Grappelli with strings and music written for the project by Michel Legrand. "We now have around 500 titles in the jazz catalog, including ECM and JMT repertoire," says Allard. "We estimate that we have about 35% of the French jazz market."

Independent Trema has moved into the jazz arena with the release of six CDs of concerts recorded in Paris for the Europe No. 1 program "Pour Ceux Qui Aime Le Jazz," by Daniel Filipacchi and Frank Tenot. They feature the Jimmy Smith Trio, Art Blakey's Jazz Messengers, Lionel Hampton, Cannonball Adderley, Gerry Mulligan with Zoot Sims, and the Thelonious Monk Quartet.

Musidisc, which reactivated its jazz department in 1989, has reissued its jazz anthology series, including a 1964 Paris concert by Charles Mingus, a Paris studio date with Stephane Grappelli and Oscar Peterson, and vintage recordings by Charlie Parker, Louis Armstrong, Lionel Hampton and Erroll Garner.

Jazz repertoire head Denis Lacharme reports that new and future releases include albums by Kenny Wheeler, Buddy de Franco and the J.R. Monterose Quartet. The Musidisc catalog, which is distributed in the U.S. by One World, also includes recordings by Lee Konitz, John Abercrombie, Tom Harrell and French trumpet player Eric Lelann.

BMG France is rich in jazz repertoire from MCA, GRP, Impulse, Novus and RCA and has achieved good results with a Louis Armstrong reissue, "The Good Book," which has topped 13,000 sales. "Beneath The Mask," the new album by Chick Corea's Elektric Band on GRP, has so far achieved 5,000 sales, helped by personal appearances by Corea in the FNAC stores in Marseilles and at the Etoile in Paris. Other jazz repertoire scoring well includes releases by Peter Erskine, Vanessa Rubin, Roy Hargrove, the Coltrane reissues on Impulse and Glenn Miller reissues from the RCA catalog.

EMI chief Gilbert Ohayon believes in the importance of removing the "esoteric" label from jazz repertoire and using point-of-sale promotion, personal appearances and other sophisticated techniques of marketing used in pop repertoire. "France has a good jazz market and we have excellent repertoire, notably on Blue Note. I believe jazz can be opened up to a wider public."

Ohayon reports good sales of France's own piano star Michel Petrucciani and also of Rachele Ferrell, Gonzalo Rubalcaba and Jack DeJohnette. In process of

development are reissues from the Pacific Jazz catalog, including albums by Chet Baker and Gerry Mulligan.

Another important foray into the jazz market is that of Dreyfus Music chief Francis Dreyfus, whose Jazz Line catalog, distributed by PolyGram, includes albums by John Lewis, Chet Baker, Martial Solal, Art Pepper, Benny Golson, Jean-Luc Ponty, Bud Powell, Eddy Louiss and Steve Grossman. Since the line was introduced last June, its 17 albums have sold more than 50,000 units. A major project for Dreyfus currently is the editing of more than 50 hours of music by the Bill Evans Trio.

For Media 7 chief Bruno Theol, jazz is serious business, representing 25% of the company's sales. In addition to distributing releases from the Charly, BBC, DIW, Stash, Fresh Sound, Koch and Phontastic catalogs, Media 7 also has its own prestigious Masters Of Jazz series, expertly documented and annotated reissues of public-domain vintage jazz recordings by Louis Armstrong, Billie Holiday, Jimmie Lunceford, Bix Beiderbecke, Count Basie, Sidney Bechet, Duke Ellington and others, transferred from original 78s using the CEDAR system. By the end of the year, the series will comprise 50 albums with an average sale per title of 2,000 units. Media 7 has also sold close to 100,000 of the last two albums by French organist Eddy Louiss—BY MIKE HENNESSEY ■

VIDEO

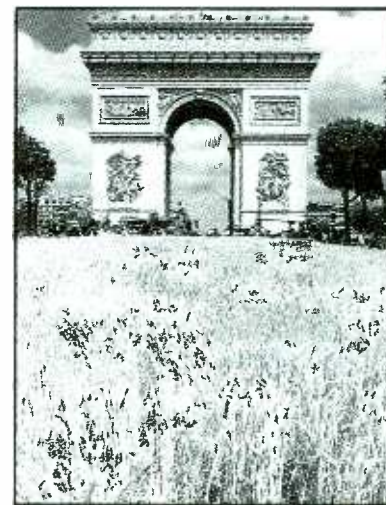
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titles on cassette and disc." Leading sellers are Mylene Farmer, Johnny Hallyday and the late Jacques Brel, whose last video went double platinum with sales of 40,000.

Last January, PolyGram Video gained distribution of the Antares catalog, including such titles as "Night Of The Living Dead," and of the Echo catalog, which specializes in children's repertoire, including the "Babar" series. PolyGram also has 20 comedy titles, among the best-sellers being "Tour M'Enerve" by Muriel Robin (100,000 sales, diamond award), "Oh, Ben, Oui," by Jean-Marie Bigard (40,000, platinum) and "Histoire D'en Rire" by Lagaf (40,000, platinum). PolyGram reportedly plans to invest \$220 million in film-making over the next three years.

Another company with a strong music video repertoire is BMG, with a sales gross of \$3.7 million last year and a catalog of 80 titles. The growing success of music videos in France was reflected in the staging of the International Music Video Festival at MIDEM this year, with the collaboration of SACEM and Billboard. Eric Dufaure, SACEM director of media relations, notes, "The aim of the festival is to emphasize the great diversity of video productions linked to music. I believe this will be one of the most important segments of the music industry in the coming years."—BY PHILIPPE CROCC ■

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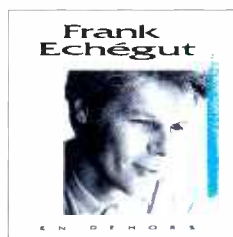
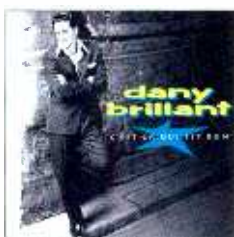
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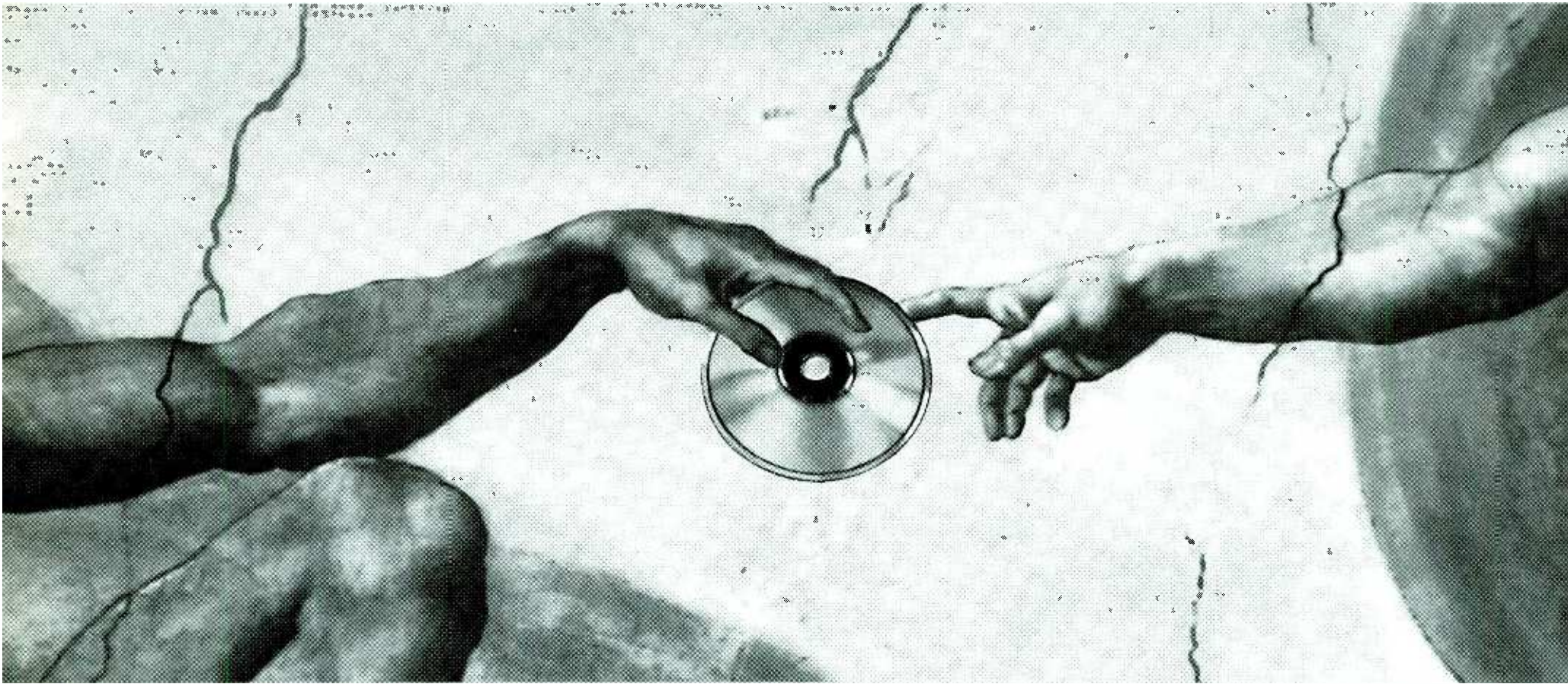
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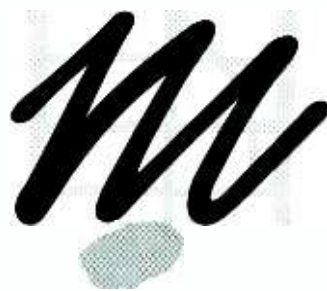
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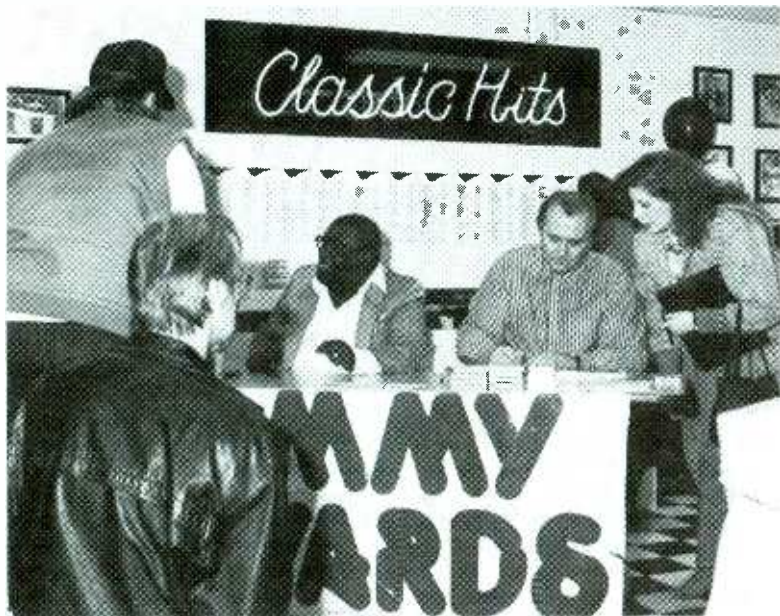
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Tommy Edwards Records in Cleveland is celebrating its 30th anniversary. As part of the store's celebration, artist Clarence "Frogman" Henry, left, and DJ Norm N. Nite, author of "Rock On," stopped by to sign autographs.

'Nationalization' Is Talk Of NAIRD Attendees See Distrib Changes On Horizon

■ BY DEBORAH RUSSELL

AUSTIN, Texas—The nationalization of independent distribution was the informal theme of the 20th annual meeting of the National Assn. of Independent Record Distributors and Manufacturers May 6-10 here.

Other topics ranged from the general methodology behind distribution to specific discussions about the future of the Independent National Distributors Inc. network and the unnamed joint venture created by Cambridge, Mass.-based Rounder Distribution and Minneapolis' East Side Digital.

Discussions regarding the impact of West Sacramento, Calif.-based MTS' acquisition of San Rafael, Calif.'s Bayside were characterized by an after-the-fact resignation, which differed markedly from the hysteria

surrounding talks of MTS' attempted takeover of the House Distributors last year.

A number of distributors convened in at least two well-attended meetings that were not listed on the conference agenda. Sources revealed one meeting focused on Encore Distributors Inc., which has provoked the ire of distributors who allege that the Denver-based company is selling independent label product at one-stop prices and violating regional territory lines.

Overall, while few industry leaders agree on the way business should be done, all agree major changes are on the horizon.

People have to remember that six national distributors already exist in this country, said Clay Pasternak, operations buyer/manager at Cleveland-based Action Music Sales. "We call them the majors," he said.

But as the move to nationalization becomes more predominant among independent distributors, so will the formalization of deals via contracts, said Landmark president Burt Goldstein. His national distributor, based in New York, has been pacting with labels for some 18 months. He said he was surprised by how many labels had been pitched for national coverage by his colleagues.

"So many labels came into our meetings and said, 'Are you going to pitch us for national distribution too?'" he said. "I couldn't believe it."

The INDI network attempts to skate both fences, claiming its system of regional players united under one umbrella will still offer certain labels the best coverage at retail.

"We're not pitching national at all," said Big State president Billy Emerson, whose company is about to be bought by INDI. "There will always be regional distribution companies to service the upstart labels."

INDI CEO George Hocutt projects the acquisition of Big State will close within two weeks. Meanwhile, the bankruptcy court of Rockville, Md., is scheduled to examine INDI's offer to purchase the assets of Schwartz Brothers at the end of May, and Hocutt expects an INDI acquisition of SBI to be approved and closed by early June.

On the other hand, principals be-

hind the Rounder/ESD agreement were reluctant to answer specific questions about the new joint venture, as the deal is still in the formative stages. Speculation was rampant that Rounder/ESD had targeted Lynnwood, Wash.'s Precision Sound Marketing as a West Coast player to enhance its national coverage.

Russ Martin, Precision's VP of sales and marketing, confirmed Precision is "actively talking" to the Rounder/ESD principals, noting that ESD's Rykodisc comprises about 40% of Precision's business. But he also noted that he was approached by nearly everyone at the convention, barring INDI.

"Rounder/ESD would need a West Coast player," said Martin. "If Rykodisc pulled the line we'd probably have to downsize, and I doubt we'd want to do that."

While the move toward consolidation concerns some independent players reluctant to "put all their eggs in one basket," Bruce Iglauer, president of Alligator Records, said it is positive to see healthy companies such as Rounder and ESD discussing mergers from a position of strength rather than weakness.

"I'd rather see healthy companies amalgamating than ailing ones," he said.

In addition to discussing moves toward nationalization, many of the distributors attending the convention also complained about the aggressive marketing tactics employed by Encore.

"There are no rules to independent distribution anymore," one label executive said. "There used to be an honor, a tradition that grew up with this business that simply doesn't exist anymore."

"It's open warfare at this point," said Jerry Richman, CEO at Pennsauken, N.J.'s Richman Bros. Records Inc., in reference to the competition posed by Encore. "It's not like they're selling any more records. They're just selling them in a different way."

Big State's Emerson added, "You can't take a one-stop and say it's a distributor. The labels should assign a territory to Encore for distribution and say 'you perform the function of a distributor or I'll up my price to a

(Continued on page 45)

RIAA Study: Rock Cedes Some Market Share Urban Contemporary, Country Gain Sales Ground

■ BY TRUDI MILLER

NEW YORK—Although rock remains the biggest-selling music genre, its share of music sales has declined drastically over the past five years, while urban contemporary, country, and children's music have increased steadily, an RIAA study shows.

Total U.S. sales rose to \$7.8 billion in 1991—a \$2.2 billion increase over 1987.

From 1987-91, rock's share of total U.S. music dollar sales dropped 10.9 percentage points, declining from 47.2% to 36.3%, according to the Recording Industry Assn. of America 1991 Consumer Profile. In contrast, urban contemporary gained 6.6 percentage points, becoming the second most popular genre with an 18.2% share. Country rose to third place with 12.5% of 1991 sales, a three-point gain over the five-year period. The genre with the smallest piece of the pie, children's music, remained in last place but jumped from 0.4% to 3.3% of the market.

Meanwhile, pop, the No. 2 category in 1987, dropped to fourth place, los-

ing 2.2 percentage points to end up with 11.7% of 1991 sales. Classical music dropped 1.3 points, for a 1991 share of 3.9%.

Jazz and gospel increased slightly, capturing 4.3% and 3.5% of the 1991 market, respectively.

The age of the average music consumer changed significantly as well. Music buyers age 35 and over, who accounted for the lowest share of sales in 1987, became the second most active group in 1991, accounting for 29% of U.S. music dollar sales—an increase of 4.2 percentage points. Sales to music buyers age 10-19 decreased 6.2 percentage points, accounting for 23.9% of total 1991 dollar sales. The highest sales continued to be to the 20-34 age group, which rose from 44.8% to 46.5% of total sales.

In terms of gender, males remained the biggest buyers, but the gap between the sexes closed. Males' share of dollar sales dropped 1.6 points to 55.5%; females' rose to 44.5%.

The type of outlet at which consumers bought music in 1991 reversed the trend of the past few years. The top category, record stores, accounted for

65.6% of sales in 1987, rose to 71.7% by 1989, but dropped back to 64.4% of sales in 1991. Sales at other types of stores, which had declined to 15.6% of sales by 1989, were back up to 20.7% in 1991. Sales from tape/record clubs dipped slightly over the past five years but came back up to account for 10.7% of the total in 1991. Mail-order sales remained fairly constant, with 1991 sales accounting for 3.8% of the total.

CD album sales increased a dramatic 29.8 percentage points over the five-year period. In 1987, albums on CD accounted for only 19.8% of total dollar sales, but in 1991 CDs became the biggest-selling configuration with a 49.6% share. Over the same period, cassette albums lost 16 percentage points, declining from 59.3% to 43.3% of the market. Both cassette singles and CD singles showed steady growth, with 1991 shares of 3.1% and 1.1%, respectively. The new CD 3-inch maxi-single accounted for 0.3% of sales in 1991. All vinyl configurations declined over the five years; in 1991, vinyl LPs, 7-inch singles, and 12-inch singles had a combined share

(Continued on page 45)

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NARM Helps One-Stops Unite Behind Street-Date Plan

ONE-STOPS ARM IN NARM: The role of the National Assn. of Recording Merchandisers in uniting the one-stops in their effort to resolve the street-date-violations issue was a textbook case of how a trade association can work to advance the interests of its membership, according to the key players in the case (Billboard, May 16).

NARM executive VP Pam Horovitz says, "Rather than just complaining to each other, a lot of the one-stops got on the phone to NARM and said, 'This is a major problem, and we need to talk about it fast.' So they set up a conference call where they spent a couple of hours on the phone and appointed three delegates to meet with [Sony Music Distribution president] Paul Smith."

"It's important that NARM be a part of this," says Smith, adding that his company will continue working with the trade association on "a plan that will root out the offenders so that action can be taken against them."

Meanwhile, NARM has unveiled some of the details of its plan to encourage one-stops and retailers to adhere to street dates. Fliers bearing the slogan "Break Artists—Not Street Dates" will be distributed to NARM members, who will be encouraged to include them in their mailers, stuff them in new release boxes, and post them in product pickup areas.

NARM will further provide a Street Date Violation Reporting Form asking members to provide pertinent information about the store alleged to have breached street date. Professional shopper services may also be employed, according to a NARM press release.

"It has also been suggested that a \$5,000 reward be offered by the one-stop community for verifiable proof of a street-date violation on the part of a one-stop," says Horovitz in the statement.

One-stop members will meet in Chicago June 12 to review the program and assess the street-date issue in general.

While the majority of one-stop operators applaud Sony's move as a step in the right direction, some express skepticism that the policy will have a lasting impact on release-date violators.

"It's good that they reversed their decision but I don't know that it's going to be any easier to police than it was before," says Bud Libman,

VP/GM at Nova Record Distributors of Norcross, Ga. He adds: "I was hoping they'd change the relationship with [the offending one-stop] in other ways," such as withholding co-op funds and restricting other programs and services. "People need to have more to lose than just Friday shipments."

RTI president Bruce Hoberman, who was one of the three one-stop

Torrance, Calif.-based **Wherehouse Entertainment** as senior VP of marketing and merchandising, overseeing advertising, purchasing, and rental departments... **Rhino Records** is eliminating its warehouse, and over the summer the label will reduce the staff there from 15 employees to about five. Many of the functions currently handled there will be shifted to Atlantic. In the meantime, Santa Monica, Calif.-based **Rhino** is trying to place the employees that will be let go as a result of the reorganization at other companies. A press release asks interested parties to call **Sharen Foster** in the label's human resources department... On the prowl for a label gig is **Nancy Shames**, who was national accounts director at **I.R.S.** before that label's recent round of layoffs. Prior to **I.R.S.**, Shames spent six years at **CEMA**. She can be reached at 310-479-1741... Also, **Dean Fine**, formerly senior buyer at **Record World**, can be reached at 516-794-8854. **Cheryl Street**, VP of marketing at Albany, N.Y.-based **Trans World Music Corp.**, has left the chain. **Curt Andrews**, formerly of **Circuit City**, will fulfill some of her responsibilities. Andrews' title is director of marketing and visual merchandising.

HOT PISTOL: Mitch Satalof, who previously worked with **Capitol Records** as the Northeast regional marketing director and before that put a number of years as a sales rep with **BMG Distribution**, has started up his own marketing company—**Hired Gun Marketing**. In addition to working with labels that don't have a marketing or sales arm, **Hired Gun Marketing** can supplement those labels with overworked staffs, a press release states. In addition, the company has a specialized division, **Hired Gun Jazz**, which offers full service radio and retail marketing.

Assistance in preparing this column was provided by Paul Verna.

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RETAIL TRACK

by Ed Christman

delegates appointed to take up the issue with Smith, says the skepticism in the trade is "justified," given that, "to date, no one has been able to effectively address the problems." However, Hoberman says he is "encouraged by Sony's willingness to work with one-stops to resolve the problem."

Ultimately, the test of whether Sony's approach will succeed in eradicating street-date violations will come with the next major release. "Wait till the next big record comes out and we'll see what happens," says a distribution VP.

IN OTHER NARM-RELATED NEWS, the ruling by the U.S. Appeals Court for the 11th District in Florida that "As Nasty As They Wanna Be" is not obscene is good news for music retailers. In a statement, Horovitz said, "This decision could have widespread implications on the vigilante groups who continue to harass retailers, and whose legislative activities plague our industry." NARM had filed an amicus brief on behalf of **Luke Records** and the **2 Live Crew**.

ON THE MOVE: Scott Hessler, formerly senior VP with **The Broadway** department store chain, has joined

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NAIRD News: Austin Abuzz Over i-Station, Inductions, Elections, Indie Women, More

SOMEONE must have tipped off Austin airport security that we were coming through May 10, after spending five days in the company of hundreds of independent music entrepreneurs.

Why else would Grass Route, hauling a black bag meticulously packed with NAIRD paraphernalia, be searched *most thoroughly* at the gate? The attendant rifled through a jillion CDs, cassettes, and brochures, only to overlook the most explosive property in the bag: those little notebooks with the illegible scribbling...

NAIRD CAPSULES: The mood at the 20th annual **National Assn. of Independent Record Distributors and Manufacturers** convention in Austin, Texas, seemed calmer and less hysterical than one would imagine, despite all the new developments in independent distribution.

The philosophical debate between national and regional distributors was a hot one (see story, page 43), but the convention offered labels a chance to really reassess the marketplace and research their options one-on-one with their distributors.

The Austin site was a big hit with the 700-plus NAIRD attendees, who took advantage of the plethora of restaurants, live music venues, and record stores during the course of the convention.

Meanwhile, we hear the Washington, D.C., area is the most likely site



by Deborah Russell

for 1993.

NEW TECHNOLOGIES: The San Francisco-based **intouch group inc.** used the NAIRD new-technologies demonstration to introduce its **i-Station** interactive in-store listening device to a roomful of intrigued independents. Of great interest was the three-month, *five* test period intouch was offering to the indies.

Children's independents, who traditionally have trouble breaking into major chain retail outlets, were galvanized by the prospect of encouraging stores testing the i-Station to actually stock that children's product loaded on the machine's data base.

"This could be our chance to make our case for [music retailers] to continue carrying our product after the test," said one label executive.

In July, the i-Station will be tested in **Tower, Wherehouse, and Street-side** stores in San Francisco, San Diego, and St. Louis.

KUDOS: The annual Trustees Hall of Fame and 1991 Indie Awards presentation was a big hit this year. The

ceremony was slick and quick, featuring one song apiece by **Spindletop's Marcos Loya**, **Razor & Tie's Carla Olsen**, and **Roosevelt Thomas Williams**, aka the **Grey Ghost**.

Hall of Fame inductee **Huey P. Meaux** gave a typically colorful acceptance speech with his young son at his side. "I thought [NAIRD executive director] **Holly Cass** was joking when she called to tell me I'd been inducted—I mean inducted—into the NAIRD Hall of Fame," he said.

Rocker **George Thorogood** was inducted into the Hall of Fame, as well.

ELECTIONS: The four open slots on the NAIRD Board of Trustees were filled by **Rounder Distribution GM Duncan Browne**, **Silo Inc. president Joan Pelton**, **Tommy Boy Music chairman Tom Silverman**, and **Antone's Records GM Susan Piver**.

ATTENDANCE during the "Inde-
(Continued on next page)

RIAA STUDY: ROCK CEDES SOME MARKET SHARE

(Continued from page 43)

of 2.2% of the market.

Regionally, the South continued to have the highest sales figures, accounting for 32.1% of 1991 dollar sales. Midwest sales increased 2.1 percentage points from 1987-91, accounting for 24.1% of 1991 sales. Sales in the West dipped eight-tenths of a percentage point over that period, accounting for 22.5% of 1991 sales. The Northeast declined nine-tenths of a percentage point to 21.3%.

The RIAA 1991 Consumer Profile is based on information from Chilton Research Services, which conducts a monthly survey under the guidance of the RIAA Market Research Committee. The survey is based on a random sampling of 1,225 consumers; after nonmusic purchasers are removed from the sampling, an average of 225 music buyers throughout the U.S. are interviewed.

'NATIONALIZATION' IS THE TALK OF NAIRD

(Continued from page 43)

one-stop price or pull my line."

But not everyone agrees Encore's marketing tactics are a problem.

"Encore is cheap and fast," said one label executive. "The other distributors act like it's Encore's fault that they're hurting."

Another independent label executive agreed, saying, "The only reason Encore exists is because someone isn't doing their job. Encore is doing it, and they're doing it better."

Encore, meanwhile, is the first to admit it sells records in a "different way." The company fills the gaps and services the mom-and-pop accounts that are not getting serviced by the distributors in their region, said Encore buyer Mark Noone. "Any other industry would look at the independent record distribution business and

laugh," he said. "We have less overhead and invest our money in shipping and telephone sales. We're in a business. That's all there is to it."

Instead of complaining about Encore, Action Music Sales is going to do something about it, said Pasternak. "We're committed to more in-depth marketing at the retail level and better market penetration in the specific territories we have," he said.

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3	4	BOB MARLEY AND THE WAILERS ▲ 3 TUFF GONG/ISLAND 846210 /PLG (9.98/15.98)	LEGEND	42
4	7	JOURNEY ▲ 3 COLUMBIA 44493* (9.98 EQ/15.98)	JOURNEY'S GREATEST HITS	53
5	10	JIMMY BUFFETT ▲ MCA 5633 (7.98/11.98)	SONGS YOU KNOW BY HEART	53
6	6	MEAT LOAF ▲ 6 CLEVELAND INT'L 34974 /EPIC (5.98 EQ/9.98)	BAT OUT OF HELL	53
7	11	JAMES TAYLOR ▲ 4 WARNER BROS. 3113 (7.98/11.98)	GREATEST HITS	53
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20	19	METALLICA ▲ 3 ELEKTRA 60812* (9.98/15.98)	...AND JUSTICE FOR ALL	44
21	21	U2 ▲ 5 ISLAND 842298 (9.98/15.98)	THE JOSHUA TREE	21
22	23	METALLICA ▲ 2 ELEKTRA 60439* (9.98/13.98)	MASTER OF PUPPETS	39
23	22	METALLICA ▲ 2 ELEKTRA 60396* (9.98/13.98)	RIDE THE LIGHTNING	38
24	28	BILLY JOEL ▲ 4 COLUMBIA 40121* (11.98 EQ/28.98)	GREATEST HITS VOL. I & II	53
25	24	PINK FLOYD ▲ 8 COLUMBIA 36183 (15.98 EQ/31.98)	THE WALL	53
26	26	AC/DC ▲ 10 ATLANTIC 16018* (7.98/11.98)	BACK IN BLACK	53
27	25	THE EAGLES ● ELEKTRA 60205* (7.98/11.98)	GREATEST HITS VOL. 2	53
28	27	PINK FLOYD ▲ 12 CAPITOL 46001 (9.98/15.98)	DARK SIDE OF THE MOON	53
29	36	ANDREW LLOYD WEBBER ● MCA 6284* (10.98/15.98)	PREMIERE COLLECTION	30
30	29	LED ZEPPELIN ▲ 10 ATLANTIC 19129 (7.98/11.98)	LED ZEPPELIN IV	53
31	32	ENYA ● ATLANTIC 81842* (7.98/11.98)	ENYA	11
32	30	DEF LEPPARD ▲ 8 MERCURY 10308* (9.98/13.98)	PYROMANIA	6
33	31	METALLICA ▲ ELEKTRA 60766* (9.98/13.98)	KILL 'EM ALL	17
34	39	LUTHER VANDROSS ▲ EPIC 45320 (13.98 EQ/19.98)	BEST OF LUTHER: THE BEST OF LOVE	46
35	—	ORIGINAL BROADWAY CAST ● Geffen 24151/GRP (17.98/28.98)	LES MISERABLES	35
36	33	BAD COMPANY ▲ 2 ATLANTIC 81625* (7.98/11.98)	10 FROM 6	50
37	40	FLEETWOOD MAC ▲ WARNER BROS. 25801* (9.98/15.98)	GREATEST HITS	36
38	38	THE POLICE ▲ A&M 3902 (9.98/15.98)	SINGLES - EVERY BREATH YOU TAKE	46
39	42	N.W.A ▲ 2 PRIORITY 57102 (9.98/15.98)	STRAIGHT OUTTA COMPTON	2
40	35	CHICAGO ▲ REPRISE 26080 (9.98/15.98)	GREATEST HITS 1982-1989	49
41	46	ELVIS PRESLEY RCA 5196* (7.98/11.98)	GOLDEN RECORDS	2
42	—	BARBRA STREISAND ▲ COLLECTION: GREATEST HITS... AND MORE COLUMBIA 45369* (9.98 EQ/15.98)		3
43	34	SALT-N-PEPA NEXT PLATEAU 1025 (9.98/13.98)	BLITZ OF SALT-N-PEPA HITS	30
44	48	RED HOT CHILI PEPPERS ● EMI 92152*/ERG (9.98/15.98)	MOTHER'S MILK	4
45	37	BOB SEGER & THE SILVER BULLET BAND ▲ 3 CAPITOL 12182* (12.98/15.98)	NINE TONIGHT	32
46	—	ROD STEWART ▲ WARNER BROS. 26158* (9.98/15.98)	DOWNTOWN TRAIN/SELECTIONS...	44
47	—	SOUNDTRACK ▲ 5 COLUMBIA 40323* (7.98 EQ/11.98)	TOP GUN	9
48	45	VIOLENT FEMMES ▲ SLASH 23845*/WARNER BROS. (9.98/13.98)	VIOLENT FEMMES	8
49	50	BEASTIE BOYS ▲ 4 DEF JAM 40238*/COLUMBIA (7.98/11.98)	LICENSED TO ILL	2
50	44	BOSTON ▲ 10 COLUMBIA 34188 (9.98/13.98)	BOSTON	6

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.

GRASS ROUTE

(Continued from preceding page)

pendent Women In Music" panel was dominated by the women attending NAIRD, even though it was the male contingent that could have learned something new about their female colleagues. We found the panel relevant and inspiring. Most audience members apparently could relate when moderator Susan Piver asked bassist, singer/songwriter, and producer Sarah Brown if she had been the victim of male "harassment and power-tripping" in the course of her musical career. Brown replied: "I wouldn't term it harassment and power-tripping so much as excluding and ignoring."

IN BUSINESS: Sunny Richman has taken over the independent distribution arm of the Richman Bros. operation in Pennsauken, N.J. The company is undergoing a financial reorganization, whereby CEO Jerry Richman will buy out his brothers. He will handle the major labels and oversee the one-stop operation... Ira Kessler recently left Lanham, Md.'s Schwartz Brothers Inc. to take a job with Bethel, Conn.'s new Titus Oaks Distribution... New appointments at N.Y.'s Landmark Distribution include label manager Tom Jacobson, formerly of the Rose Records retail outlet, and sales manager Jeri Nelson, formerly of Precision Sound Marketing. Ken Sawyer, who handles outside sales for Landmark, is moving from Nashville to Dallas.

INDI-owned Malverne is moving to a 25,000-square-foot warehouse in Secaucus, N.J., in mid-June... N.Y.'s Relativity Entertainment Distribution is looking to beef up its presence in the rap realm, and is scouting for a distribution staffer to get rap product into the hip mom-and-pop "buzz" stores. The Relativity label is racking up sales above the 100,000-unit range with native tongue rapper Chi-Ali.

Cambridge, Mass.-based Smithsonian Folkways plans to launch its own publishing company in the near future. The Folkways catalog contains some 2,000 titles; the Smithsonian label has released some 90 titles in the past three years.

SWINGING SINGLES: The Antone's retail outlet in Austin is "progressively reverting" and using store space that once housed the Antone's label for a new section devoted to 45s and 78s. The label moved across town to a Sixth Street location. While we were browsing, the in-store system played Iggy Pop's "Lust For Life" by local bluegrass thrashers the Bad Livers.

REGGAE FOR KIDS: RAS Records' "Reggae For Kids" is more than just a wonderful music experience for kids of all ages. The Washington, D.C., label is donating 10 cents from each sale to the Maxfield Park home for children in Jamaica. RAS artist Yellowman, a Jamaican albino, spent six years in the orphanage, which currently is home to some 170 Jamaican children. His version of "This Old Man" will delight adults as well as their kids.

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Album Reviews

EDITED BY MELINDA NEWMAN, CHRIS MORRIS, AND EDWARD MORRIS

POP

INDIGO GIRLS

Rites Of Passage
PRODUCER: Peter Collins
Epic 48865

With the help of noted heavy metal producer Collins (Queensryche, Alice Cooper), acoustic-rock duo offers its most satisfying album to date. While maintaining the intense, and sometimes emotionally wrenching, lyrical tone of past recordings, the pair takes its songs to a more sophisticated musical level by using an eclectic cast of supporting players, including the Roches, David Crosby, and Budgie of Siouxsie & the Banshees. "Cedar Tree" dabbles in Celtic culture, while "Chickenman" ventures into native American and country terrain. Both Amy Ray and Emily Saliers are in fine voice, as proven during such powerful tunes as "Jonas & Ezekial" and "Ghost."

MIDNIGHT OIL

Scream In Blue: Live
PRODUCERS: Midnight Oil & Keith Walker
Columbia 399747

This live collection, taken from concerts as far back as 1982, proves what the band's fans already knew—that Midnight Oil puts on one of the most vibrant, vital shows around. Instead of the usual greatest-hits-done-live package, the set list here consists mainly of album tracks, save international hit "Beds Are Burning."

LINEAR

Caught In The Middle
PRODUCERS: David Frank; Doug Gordon & Linear
Atlantic 82382

Pretty boy trio's second effort has a fast start out of the gate with the sweet "T.L.C." Rest of the record follows in that vein—simple mid-tempo songs, often with a strong backbeat, that tackle love and relationships. Act follows trend of adding an acoustic track, in this case the pleasing "If You Go Away." Should appeal to teen girls, but a little too fluffy for adults.

BEDLAM

Into The Coals
PRODUCERS: Jay Joyce & Giles Reaves
MCA 10471

Nashville-based group often bears resemblance to a less attitudinal Replacements on its debut outing. Strongest selling point is the raw-boned vocals of front man Joyce, who adds compelling fire to such radio-friendly tracks as "Drink It Down" and "Turnin' The Lights Out." Perhaps not madly original, Bedlam still has something to offer both modern rock and album rock ears.

SANTANA

Milagro
PRODUCERS: Carlos Santana & Chester Thompson
Polydor 314513

After more than two decades with Columbia, Santana moves to a new label

with his signature Latin-influenced rock sound undiminished and virtually unchanged. There are really no major surprises here musically, as a spin of solidly produced and played tracks like "Somewhere In Heaven" and "Right On" demonstrate, although the album overall has a delicate elegiac feel, due in part to the vocal and instrumental presences of Santana's late friends Bill Graham and Miles Davis. Nothing radical, but pleasing and soulful as ever.

JOHN McVIE'S "GOTTA BAND" WITH LOLA

THOMAS
PRODUCER: Dennis Walker
Warner Bros. 26909

Fleetwood Mac's McVie takes a bluesy breather with this soulful outing, which serves to introduce the gutsy, Tina Turner-esque singing of Thomas, who is equally at home with stompers and ballads. The front woman gets a powerful assist from producer Walker of Robert Cray Band fame, such players as Mick Taylor, Billy Burnette, and the Memphis Horns, and appropriately R&B-oriented songs like "You Left Me Lonely" and "Shot Down By Love." Album radio should give it a taste.

YOTHU YINDI

Tribal Voice
PRODUCER: Mark Molfatt
Hollywood Records 61288

Australian outfit that performs traditional aboriginal music blended with anglo rock has scored big Down Under and could strike a responsive chord here at both world music and alternative and modern rock outlets. A remix of "Treaty" is getting club play and the original version should find a following with Midnight Oil fans, as should "Dharpa." Some of the rhythms get a little tedious at times, but overall the album has a fresh feel that should delight the politically correct as well as music fans who value something different.

★ THE POOH STICKS

The Great White Wonder
PRODUCER: Steve Gregory
Zoo 11029

Welsh faux naifs' first full-length album, first out in the U.S. on an indie, gets wide release, and it's a delight for rock archaeologists. Seldom have so many styles and influences been ground up in such clever fashion; from its title to its song titles and the tunes themselves, record is a well-borrowed salute to pop's back pages, from Jonathan Richman and Meat Loaf to Crazy Horse and Charles Manson. Modern rockers should try out "Young People" or "Sweet Baby James" for a sampling of the wares in the Sticks' second-hand store.

THE OUTFIELD

Dockeye
PRODUCER: John Spinks
MCA 10476

British duo with a platinum past mines no new territory on latest disc. While material is frequently catchy, most of the songs have a dated feel that could hamper radio play. First single, "Closer To Me," has hit Billboard's Hot 100 Singles and likely successors include "Winning It All" and punchy "Young Love." Should please the faithful.

SWEET LIZARD ILLTET

PRODUCERS: Rob Grenoble & Sweet Lizard Illtet
Warner Bros. 26834

Hard-edged, politically radical rock/rap five-piece from the New York area takes an anti-authoritarian stance backed by noisy, funky rock guitar grooves. Their angry politics will be of interest to fans of the Disposable Heroes or even Public Enemy, and their America-on-fire album graphics pack a bigger punch today than they may have originally figured. Highlights of a rhythm-intensive set

SPOTLIGHT



THE BLACK CROWES

The Southern Harmony And Musical Companion
PRODUCERS: The Black Crowes & George Drakoulis
Def American 26916

Strains of the Rolling Stones and Faces still run through the Black Crowes music, but now it's integrated with the band's own sound instead of being the dominant force. Aptly named, the album's thread of continuity is a southern sensibility that ties in salvation, soul music, and sainthood. Much of the record blends pointed lyrics with poignancy, such as on the cleverly titled "Thorn In My Pride" or driving "Hotel Illness." Though there's nothing here with the tragic grace of "She Talks To Angels," on the whole the songwriting is extremely strong. First single, "Remedy," is probably just the first of several cuts to hit the top of the album rock chart.

include the dark, monstrous groove of "Freeedom," the pro-feminist rhymes of "Herstory," the dub-inflected "Ashes," and the noise/thrash excesses of "Illtet."

BLACKBIRD

PRODUCERS: Fully Radical
Scotti Brothers 75250

Having essayed punk rock in the '70s as the Dils and cowpunk in the '80s as Rank & File, brothers Chip and Tony Kinman now bring their harmony-filled yet abrasive guitar-bass-drum machine unit to a major label. Latest set offers a great cross-section of this intriguing band's work, including its sharp-incised version of Little Richard's "Lucille," a remake-remodel of the Dils' "Class War," and a new take on the ferocious Blackbird original "Howl." Modern rockers should get hip to it, if they aren't already.

PAVEMENT

Slanted & Enchanted
PRODUCER: unlisted
Matador/Ole 038

Debut record from bicoastal band has a laidback charm evident in its off-kilter rhythms and offhand vocals. Band's influences (Velvet Underground, Sonic Youth) surface at random, but a light touch on the guitars and affecting lyric twists set the band apart from many of its modern rock contemporaries.

CROSSFIRE CHOIR

Dominique
PRODUCERS: Ron Ardito & Crossfire Choir
CBGB And OMFUG 669

New Jersey-based quartet with a couple of indie releases to its credit returns to record under the aegis of Hilly Kristal, whose label bears the name of his storied New York club. While CBGB's might be associated with punk, the Choir's music is mostly straight-ahead, no-frills rockin' pop. New set is somewhat distantly produced, but modern rock jocks will find some tuff-enough gems among album's 17 tracks; picks include "If This Is A Joke," "Field Of Lilies," and "Hand Out."

DANCE

FRONT LINE ASSEMBLY

Tactical Neural Implant
PRODUCERS: Front Line Assembly
Third Mind 9188

Industrialists enter the techno age with an assaulting set that straddles the line dividing the trendy genre and rock-influenced dance/pop. Wisely, the act keeps the beats heavy, while continuing to explore loosely structured melodies and dark lyrical interludes. Alternative-minded spinners have many strong tracks to choose from, including "Mindphaser" and the sample-happy "Final Impact."

JAZZ

GRP ALL-STAR BIG BAND

PRODUCER: Michael Aberne
GRP 9672

A pretty snazzy idea well executed: The label's stars join forces for a set of big-band arrangements of combo-jazz standards. Holding forth swingingly on numbers from the books of Sonny Rollins, John Coltrane, Charlie Parker, Herbie Hancock, Miles Davis, and others are such formidable players as Tom Scott, Lee Ritenour, Gary Burton, Eric Marienthal, Randy Brecker, Arturo Sandoval, Kenny Kirkland, and John Patitucci. A pleasing project with immediate jazz radio sizzle.

DELFEAYO MARSALIS

Pontius Pilate's Decision
PRODUCERS: Delfeayo Marsalis & Patrick Smith
Novus 63134

The trombone-playing Marsalis' debut wrestles with weighty themes right from the jump street—a jazz interpretation of people and events from the Bible. Featuring generous doses of Marsalises Branford and younger sibling Jason, the set also spotlights brother Wynton, pianist Kenny Kirkland and hot new tenor Joshua

VITAL REISSUES™

COLE PORTER

You're The Top: Cole Porter In The 1930s
PRODUCERS: Susan Elliott, Robert Kimball, Richard M. Sudhalter
Koch International 22700-22701-22702

Although "Kiss Me, Kate," Cole Porter's greatest Broadway triumph, opened in 1948, his level of output was most consistently dazzling in the '30s. This 3-disc survey, the most ambitious yet to celebrate the 100th anniversary of Porter's birth last year, presents both recordings of the decade and those that followed. Importantly, there's a scholarly 108-page book enclosed with bio and background material by producers Bob Kimball and Richard Sudhalter. Also of note, "Night And Day," "Begin The Beguine," and "Easy To Love" are represented by three versions each.

BUDDY GUY

The Very Best Of Buddy Guy
COMPILED PRODUCER: James Austin
Rhino 70280

Since blues singer-guitarist Guy attracted new attention with "Damn Right, I've Got The Blues," reissues of his classic material have gushed forth from MCA (Chess and Blue Thumb sides) and Atlantic (an early-'70s set with Junior Wells), but this 18-track compilation is probably the tightest sampler for beginners. Besides lifting cuts from the excellent albums mentioned above, the Rhino set samples Guy's foreign releases and offers a hitherto unreleased and hot number from a blues documentary. This one packs a punch for blues guitar buffs.

Redman. Best of the set include the manic, densely swinging "Barabbas," the melancholy "Son Of The Virgin Mary," the delicate "The Last Supper," and the nearly-orchestral nonet treatment of "The Crucifixion."

★ THE BENNY GREEN TRIO

"Testifyin'!"
PRODUCER: Matt Pierson
Blue Note 98171

Pianist swings as hard as humanly possible on this potent live date cut at New York's Village Vanguard. Green shows the pronounced influence of his mentors Art Blakey and Walter Davis, Jr., Horace Silver, and other hard boppers on this compulsively rhythmic session, which features ardent support by bassist Christian McBride and drummer Carl Allen. Another feather in the cap of a keyboardist with a deservedly growing rep.

NEW AGE

▶ WILL ACKERMAN

The Opening Of Doors
PRODUCERS: Steven Miller & Will Ackerman
Windham Hill 11114

Lovers of the groundbreaking Windham Hill sound will find much to admire on guitarist and label founding father Ackerman's eighth album. Typically atmospheric compositions, recorded in tandem with such familiars as Tim Story, Paul McCandless, Michael Manning, and Phil Aaberg, will hit the mark with the fretman's fans and genre enthusiasts in general.

WORLD MUSIC

★ ARCHIE ROACH

Charcoal Lane
PRODUCERS: Paul Kelly & Steve Connolly
Hightone 8037

American roots label makes a sharp left turn stylistically with this compelling debut by Australian Aboriginal vocalist. Roach displays a strong sense of moral outrage and human empathy, and his songs benefit from his understated vocal treatment and the subtle accompaniment by Kelly, his Messengers guitarist Connolly, Tim and Neil Finn, members of the Black Sorrows, and other Oz stalwarts. A unique and frequently moving album heralds the arrival of a stunning talent.

CLASSICAL

BEETHOVEN: SONATAS FOR PIANO & VIOLIN (COMPLETE)

Pinchas Zukerman, Marc Neikrug
RCA Victor Red Seal 60991

As a group, the 10 sonatas are among the select cycles that help define a violinist's approach to his art. Even the lightest among them exposes superficiality with little mercy. Zukerman, as expected, proves a thoughtful interpreter, elegant in execution and wary of unnecessary display. Keyboard collaborator Neikrug is somewhat more outgoing, but the match works very well and spurs repeat listening. A four-disc package that will remain among the most favored in its field for years to come.

BACH: MASS IN B MINOR

Auger, Murray, Schreier, Scharinger, Dresden State Orchestra, Schreier
Philips 432 972

The more Peter Schreier takes on baton chores, the more he impresses. Much experience as a noted singer—especially in baroque literature—and an ability to convey his wishes to colleagues, stand him in good stead. This is a lively performance, with nothing left to indifferent chance. Tempos are brisk, rhythms flexible, and musical lines beautifully etched. Soloists are uniformly good and the sound excellent.

NEW & NOTEWORTHY

NICKY HOLLAND

PRODUCERS: Derek Nakamoto & Nicky Holland; Robert Bell
Epic Associated 47413

Best known as a backup singer (Tears For Fears, David Byrne), Holland shows she belongs in the spotlight. Her elegant, fluid voice combines elements of Sade, Basia, and Julia Fordham, yet still strikes an individual tone. First single "Ladykiller" was co-written with Lloyd Cole. Other top cuts include "Tongue-Tied And Twisted" and "Independence Days." In a day where mature restraint by female vocalists is seldom seen, Holland shows just how effective it can be.

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.

CAN TECHNO MUSIC MAINTAIN ITS UNDERGROUND APPEAL DESPITE BECOMING A MAINSTREAM RAVE IN U.S.?

(Continued from page 1)

As is often the case when an underground phenomenon creeps into the mainstream, there are cries of "sellout." Yet, while some involved in the scene say techno must go back underground to survive, others say the move into the mainstream spotlight will propel the genre to new artistic heights.

With top 40 radio stations such as KIIS and KPWR (Power 106) Los Angeles following the lead of modern rock KSRF (Mars FM) Los Angeles by introducing techno shows, hardcore followers of the genre are faced with the challenge of trying to remain ahead of the mainstream.

"The scene is always struggling to be ahead of everything else," says Daven Michaels, aka the Mad Hatter, an L.A. rave promoter. "The music is getting harder and harder. The harder it gets, the more [the rave crowd] likes it. I'm concerned that it's getting so hard it may burn out the scene."

Power 106 has introduced "Power Tools," a two-hour techno show that runs at 2 a.m. Sundays, and has added club-proven songs such as "James Brown Is Dead"—a hit at raves more than six months ago—to its regular rotation, says MD Michelle Mercer.

"A lot of our listeners at remotes and high schools were telling us that they wish we would play techno," she says. Since the station took those listeners' advice, she has noticed requests have gone from the generic "play techno" to the names of specific acts, such as 2 Unlimited, L.A. Style, and Rozalla.

Still, Power 106, which has earned a reputation for staging live events over the years, has yet to put on a rave-style party. "It's tricky for the radio station to get involved," Mercer says. "It loses the credibility of the underground when something that is commercial becomes involved. But who knows? If we handled it in the right way and provided a service for listeners, we can become involved."

KEEPING HIPSTERS HAPPY

KTFM San Antonio, Texas, PD Rick Hayes, however, thinks his station can successfully sponsor a rave, and its "Sunday Rave Signal" is set for Sunday (17). "It's not something my true Hispanic core is all that hip to, but it will give us a very good image to pull something like this off," he says. "It keeps your hipsters happy and at the same time, it doesn't blow off the core."

Richard Humpty Vission hosts the Power 106 show, which features four other underground DJs each week; he also mans the turntables in one of the first Los Angeles-based techno acts, the Movement. "I don't think [techno] can go back underground," says Vission. "It's too big right now. It's the biggest type of music out on the streets now."

According to Vission, hardcore techno will never cross over, but some lighter techno, such as 2 Unlimited, does have commercial potential.

Another sign that techno is reaching the mainstream is that the music isn't just being played at underground raves. Even Red Onion locations—a chain of Mexican restaurants that offer dancing—are hosting techno nights in the Los Angeles area.

Yet Vission has doubts that many



Fierce Ruling Diva, left, is currently one of the rave scene's leading acts, having recently had an international hit with "Rub It In" on Invasion Records. Center, "bassheads" try to get closer to the beat by converging on sound equipment at the FRD rave in Los Angeles. At right is T-99, which was at the center of fierce major-label bidding last year. Its Columbia debut album, "Children Of Chaos," is due out in June.

techno singles will become mainstream hits here. "At raves no one certain song stands out," he says. "Most of them are songs people have never heard before. People just want to hear a vibe."

Vission, however, feels it is high time American DJs began producing their own techno records. The Movement's "Jump" (not the Kris Kross, Pointer Sisters, or Van Halen song) is selling well on the independent Sunshine Records imprint. "It's time we started making the music, since we are *breaking* the music," he says. "Record labels want to get into [techno], but they are trying to pick up acts overseas. By the time they get it, it's burned out."

Concurring with this view is Tom Hayden of Tarzana, Calif.-based TSR Records/Productions. That is why he set out to find only American acts for "Zoo Rave I," a Zoo Entertainment techno compilation for which he served as executive producer.

"Techno type of music is not just for people that go to rave parties," he says. "It's music that people that listen to the radio want to hear." Hayden says he had more than 100 submissions from American techno acts for the album before he chose the eight acts represented on the album's 10 tracks.

However, Seattle club DJ Mikey Q maintains that "there have always been Americans making records for raves. It's just that they're just now finally starting to get some attention. The quality of music varies a lot. A great rave or techno record is like a religious experience for some people. A bad one will give you a headache."

Although there are no firm plans yet, Hayden says Zoo has expressed interest in sponsoring rave parties that would showcase acts on the album.

TAKING IT ON THE ROAD

There are other American techno acts planning to hit the road. Matt E. Silver, VP of A&R for New York-based Invasion Records, plans to send Fierce Ruling Diva out on tour. "The rave scene is now hotter in middle America than it is in New York," he says. "It's the rock scene of the early '90s. The problem is

how to market this music. There's not a booking agent specializing in techno music."

Part of the problem is that some techno acts are not acts at all, but are studio creations that adopt a track, adopt a moniker, and pray for a hit in the clubs. If the record doesn't become hot, often the same artist will adopt a new name and resurface with another recording.

The do-it-yourself aspect of techno is one of its most appealing qualities for would-be performers. DJ Mikey Q explains, "For a lot of

'A great rave or techno record is like a religious experience. A bad one will give you a headache'

these guys, making a techno record is a fast way of getting a record out and turning a few quick bucks without really knowing how to play music. It's this generation's punk."

Arista VP of East Coast A&R Richard Sweret signed L.A. Style—which is not from Los Angeles, but Flanders—to the label last year. The single "James Brown Is Dead," which has become a top 10 hit in Australia, Italy, Holland, Belgium, and Germany, has become an unofficial theme song for the techno-rave movement.

"'James Brown Is Dead' is saying something to the kids," Sweret says. "It's like 'Roll Over Beethoven.' They're saying, 'We don't want to hear samples anymore.'"

FACE IN THE CROWD

Like other new popular music forms, from early rock'n'roll through heavy metal, punk, and rap, techno appeals primarily to teens. "It's truly their music," says Sweret. "A lot of people over the age of 25 just don't get it, and the kids that are buying the records like that."

Yet unlike early stars of rock, metal, punk, and rap, most techno acts do not have an identity to latch on to. "Most of it's faceless," says Todd Sullivan, an A&R representa-

tive for Geffen Records. "So it's very hard to sell and market when people can't associate the music with a band or a face."

Rave promoter Michaels claims that "the rave crowd is looking for stars. If they could find a group with a real identity, they would buy records and T-shirts and support them."

Yet Michaels, who often attempts to book live acts at his raves, runs into problems. "A lot aren't really acts," he says. "You don't know who you are getting until the day of the show and they're on your doorstep. It's like a wrapped box."

Since the majority of the acts are from outside the U.S., there are also frequently problems with visas and shady promoters. "People promise groups they can't get," Michaels says. "I have seen friends constantly screwed. It's really a nightmare."

Even when the acts actually materialize for a show, the performances are often disappointing. "Eighty percent of them can't pull it off live," says L.A. club DJ Mark Lewis. "That leaves people frustrated."

QUICK-BUCK ARTISTS?

Others, including Jamie Peterson,

a Detroit club DJ, complain that techno is being exploited: "So-called 'alternative' bands who are now starting to make techno and rave records are becoming the latest wave of rock people who are using dance music to make a few quick dollars."

Meanwhile, the rave phenomenon has garnered mostly negative coverage in the consumer press and TV news, with reports focusing on the purported use of nitrous oxide and hallucinogenic drugs like Ecstasy.

Some insiders dispute this coverage. "More and more often, people are not doing drugs at raves," says Mikey Q. "And what if they are? People do drugs at movie theaters. It's not cool for us to be the only ones who have to take that kind of shit."

Power 106's Mercer says rave-goers "are there for the music, not to do drugs, drink, or pick up dates. They drink Evian and dance."

However, others see a positive side even to the negative television coverage. "The news coverage on TV is always on the negative aspects of the scene like drugs and 'Do You Know Where Your Kids Are?,'" says L.A. DJ Lewis. "But there really isn't such a thing as bad publicity."

Rave Faves: Some Singles Have Proven Track Record

NEW YORK—Although the spectrum of music played at raves is continually broadening, there are a number of tracks that have become dancefloor staples over the past year.

Columbia recording act T-99 has earned the distinction of being one of the techno genre's most bidded-upon acts. Its singles "Anastasia" and "Nocturne" have been elevated to classic status among rave jocks. The label is following those cuts next month with the act's debut album, "Children Of Chaos," and the new single "Maximozor."

Fierce Ruling Diva has also earned kudos with "Rub It In" on

New York indie Invasion Records. The act is currently in the middle of a U.S. club tour.

RCA has enjoyed much club success with a pair of techno/hard-house acts: N-Joi and Quadrophonia. N-Joi's "Anthem" and "Malfunction" both topped Billboard's Club Play chart, while Quadrophonia's debut album, "Cozmic Jam," yielded several hits, including "The Wave Of The Future."

Elektra has just recently entered the techno arena by signing hot U.K. act Prodigy. The group has had several hits here on import, including "Everybody In The Place."

HomeVideo

BILLBOARD'S VIDEO NEWSWEEKLY

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Rank 'Masters' Plan For EP Dubbing Quality Control Focus Of Sharp System

■ BY PAUL SWEETING

NEW YORK—Rank Video Services America, one of the two largest duplicators in the U.S., is launching a campaign to improve the image of EP duplication.

The campaign is being built around a quality- and process-control system Rank calls Master Sharp. At its heart is the Otari-built Thermal Magnetic Duplication system, a high-speed dubbing process that produces images in the six-hour, EP mode that are superior to EP images produced by conventional duplicating equipment.

While TMD has been available from Rank and others for several years, Rank claims its new Master Sharp system, by rigorously controlling the duplication process—from mastering to packaging—ensures a consistency of quality that has long eluded EP duplicators.

According to David Cuyler, executive VP/GM of Rank, the Master Sharp system involves the integration of worker training, a series of quality-control steps—covering raw materials as well as the TMD process itself—and technological refinements to TMD over the past five years.

Speaking at a press conference here, Cuyler said that, while the Master Sharp system includes several quality-control steps that are not proprietary to Rank, the sum of Rank's long experience with the TMD process and the quality specifications it will impose on raw materials allows it to provide program suppliers with the quality assurances the Master Sharp system is supposed to represent.

Rank has developed a Master Sharp logo and imprint to identify prerecorded tapes manufactured under the system. It will also be promoting the logo through trade advertising (including in Billboard) and through in-store posters.



Remembering An Angel. New Line Home Video will release "Marlene," the 1985 Maximilian Schell film about the late screen icon Marlene Dietrich, June 24 at \$14.95 (see Newslines, page 52).

"We're not necessarily doing things that other companies can't do, but we are doing things that others choose not to do," Cuyler said. "I don't see anyone today who can come up to Master Sharp quality."

Other duplicators, such as Technicolor Videocassette, also produce EP cassettes using a high-speed dubbing process, albeit the Sony-made Sprinter system.

NEW LOGO

Plans call for Rank's campaign to promote the Master Sharp imprint to be financed, in part, by the licensing of the newly developed logo, Cuyler said after the press conference.

The Master Sharp system will also include a price premium for program suppliers compared with conventional EP duplication. "Master Sharp delivers EP quality at the high end of what's possible in that mode, so there will be a premium over the low end of what's possible," Cuyler said. How-

ever, he declined to characterize the percentage difference in cost to the programmer.

Rank's launch of its campaign is in keeping with moves among the major program suppliers to experiment with releasing budget catalog product in the EP mode. Already, Paramount Home Video is expected to introduce a budget line, perhaps as early as this fall, priced at \$9.98 each.

If Paramount's budget line is a success, other majors are likely to follow suit.

Cuyler declined to disclose whether Paramount, which is a Rank client, is a customer for Master Sharp.

The Master Sharp system "offers the cost advantages of EP, with new standards for sound and picture quality," Cuyler said at a press conference here. "We want to turn prerecorded video into a viable paperback format for the '90s."

The EP mode uses only one-third
(Continued on page 54)

Terry Gilliam Has Sense Of Criterion Collection's Purpose

■ BY CHRIS MCGOWAN

LOS ANGELES—For film director Terry Gilliam, the Criterion Collection special laserdisc edition of his movie "The Fisher King" is both an excellent vehicle for showing how movies are made and also an opportunity to "demystify" the whole process.

"It shows how choices are arrived at. It's not as pure and simple as some critics believe," says Gilliam. "There's a tendency to canonize directors as auteurs. The people who write about films try to take things that are basically fluid and constantly changeable and turn them into stone tablets handed down by God. I like talking over film and deflating that."

On Criterion's "The Fisher King," the laserdisc's two digital audio tracks carry the film's soundtrack, while one of the two analog tracks has Gilliam's running commentary on the movie. He discusses the story's themes, the casting, the incorporation of improvisation, the mechanics of specific shots, and various other aspects of the production.

The \$99.95 title is in the wide-screen aspect ratio, has two sides in the CAV format, and includes extensive supplementary material such as deleted scenes, costume tests, screenplay excerpts, and production stills. It was released day-and-date with Columbia/TriStar's \$39.95 panchromatic edition that does not feature such extras.

The Criterion Collection, which is Voyager Co.'s classic-movie laserdisc line, has in the past released other deluxe titles with on-disc analysis by directors—such as the re-

cent \$49.95 "Boyz N The Hood" edition with John Singleton's commentary or the \$79.95 "Midnight Cowboy" version featuring comments by director John Schlesinger and producer Jerome Hellman. Criterion has also released films such as "King Kong" and "L'Avventura" with commentary by movie historians or film critics.

Gilliam prefers the idea of directors supplying the overview. "That's the death of a film, when a critic gets a hold of it," he quips. He says he enjoyed Voyager's "Midnight Cowboy" because Schlesinger's commentary track "was by somebody who makes films, who knows the reality of film making."

Gilliam is well known for his long stint as the animator of the Monty Python TV series and for having directed the movies "Brazil," "Time Bandits," and "The Adventures Of Baron Munchausen." He co-directed "Monty Python And The Holy Grail." Voyager has plans to release deluxe laser editions of all his films.

"The Fisher King," scripted by Richard LaGravenese, is a vivid, imaginative fable of guilt and redemption set in contemporary Manhattan. An unlikely mixture of romantic comedy and disturbing social drama, its title refers to the medieval Arthurian legends involving the quest for the Holy Grail; recovering the Grail is the obsession of Parry (Robin Williams), a former college professor now living on the streets and mired in his own insanity. Jack (Jeff Bridges) is a cynical, self-centered radio "shock-jock" who becomes inextricably involved in Parry's quixotic knightly quest. The movie also stars Academy

Award winner Mercedes Ruehl, Amanda Plummer, and Michael Jeter, and includes cameos by Harry Shearer and Tom Waits.

The Criterion edition got under way when "they contacted me," according to Gilliam. "I knew what they'd been doing, but hadn't seen

any of their stuff," he says. "I'd only read about it. When they showed me 'Midnight Cowboy,' I thought it was terrific."

One day was spent in London, where the American director lives, recording the commentary track.
(Continued on page 54)

Food Marketers Show A Taste For Video Growth

■ BY MOIRA MCCORMICK

CHICAGO—Video rental and sales in the supermarket industry have, in the last several years, gone from an afterthought to a major money-maker. That was the consensus of video suppliers, fixturing companies, and manufacturers at the Food Marketing Institute's annual Supermarket Industry Convention, held May 2-6 at McCormick Place here.

"Video is no longer a loss leader in supermarkets," said Stewart Gershenbaum, VP of the Midwest division for JD Store Equipment of Lombard, Ill. "The change has accrued over the last three years. Before, supermarkets weren't marketing video the way they should—all the space they'd devote to video was 20 feet of wall. Now they're operating 5,000-square-foot, and large-

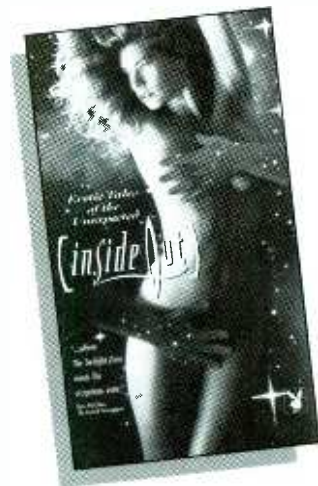
er, video sections." The St. Louis-based Schnucks supermarket chain, for instance, said Gershenbaum, "has a store-within-a-store setup, and it's the biggest video entity in St. Louis."

"You'll still find grocery stores with the 20-foot wall," he said, "but a relatively large chain will add a video staff and create their own department, headed up by a nonfood video coordinator."

Gershenbaum, formerly regional sales manager for Commtron, said JD Store Equipment provides fixturing and signage for video specialty retailers of all kinds. Its fixtures are utilized nationwide, he said.

One type of fixture on the rise in supermarkets is the permanent endcap, according to Jerry Pila, president of Can-Am Merchandising
(Continued on page 55)

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Common Cause: Wednesday Release Date Hits The Street

WHAT'S WITH WEDNESDAY? Home video retailers are buzzing about the new common release date, with some, like **Herb Wiener**, claiming they have been pushing the idea for years.

"It's about time, only maybe Tuesday would be better than Wednesday," says Wiener, the co-owner of **Home Video Plus Music/Discount Entertainment** in Austin, Texas. "At least if we get a new title in on Wednesday, we can rent it a couple of times and still have it available for the weekend."

For the **National Assn. of Video Distributors**, the common release date is a triumph, says **Bill Burton**, immediate

past president. After months of plugging the program, NAVD staff and board members told the inside story at a press conference during NAVD's recent convention (Billboard, May 16).

Burton, VP at **WaxWorks/VideoWorks**, says, "Don't read too much into why some studios were not in favor of common release date. The idea is going to fail or succeed for one reason alone: Will it help the retailer?," says Burton.

BUYERS GROUPS ADD ON: If it seems buyers groups are active of late, "it's only the beginning," claims **Ted Engen**, president of **Video Buyers Group**. "We've all got to keep coming up with valuable programs for our members," Engen says, partly because there's a credibility gap as to how much impact various groups represent. "I don't like to see membership rates being reduced or, as in some cases, even offered free," says Engen, who points out that VBG has gone down from \$300 to \$200.

Buyers groups are competing more than ever for members, say Engen and others (Billboard, May 16). At the same time, the competitive situation between distributors is heating up, too. While some merge and become giant entities, as with the acquisition by **Ingram Entertainment of Comtron Corp.**, or the absorption of **Video Trend** by **Major Video Concepts**, the remaining regional distributors expand and fill in territories.

Video Alliance, another buying group, has heretofore linked with regional distributors, but has just signed on with **ETD**. Not heard from in recent months, Video Alliance will be more aggressive, too, says **Ron Friedman**, executive VP.

"There's no secret to what we're doing. It's just heads-down marketing," he says. "We think we can do better with a national distributor."

Video Alliance is making noise now, he says, inking pro basketball

star **Jeff Hornacek** for upcoming member promotions.

"If all a buyers group is offering is price discounts, then they're in trouble," says **Michael Weiss**, VP at twin group **Independent Video Retailers Assn./American Video Assn.** and formerly of **Video Alliance**.

Agreeing is **Frank Lucca**, president of **Flagship Entertainment Centers**, which recently cut its rate to \$50 a year. "We will be stepping up our marketing a lot. Where we normally add 20-25

stores a month, and have kept that pace the past five years, we're targeting 35-40 stores a month now."

boasts Lucca.

The name of the game is numbers, so that the group has enough clout to not only get the best price but offer promotions. For example, parent firm **Flagship Group**, through subsidiary **Compass Entertainment**, is producing a consumer show June 13-14 at the Royal Plaza Trade Center in Marlborough, Mass.

MUSIC, MUSIC, MUSIC: Music video is a product that has not excited video specialty stores, but as rental of feature films continues to be flat more and more are taking a second look at music, claims **Eve S. Seaman**, director of publicity at **Music Video Distribution Group**, a low-key firm in suburban Philadelphia that formed three years ago.

Targeting specialty video stores, the company will mark its fourth straight year at the **Video Software Dealers Assn.** convention, July 26-29 in Las Vegas.

It's not that music product is so alien to video stores, says Seaman. "Our greatest role is helping them in the sell-through area. They are so rental-oriented."

Dealers may at first confuse Music Video Distribution with the subsidiary and younger company **Video Music Inc.**, explains Seaman, whose father, **Tom Seaman**, is president. While the distribution arm services 2,000 music and video stores, claiming to offer every title available, Video Music Inc. "specializes in total distribution and marketing of certain exclusive videos in the U.S. and Canadian markets," she explains.

PIRACY PUSH: Stores outside major metro centers continue to be the focus of the most recently reported **Motion Picture Assn. of America** raids and seizures in its ongoing anti-piracy crusade. In California: **Top Video**, 331 E. 9th St., Suite 14, San Bernardino; **Video House**, 14160 Palm Drive,

(Continued on next page)

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	5	101 DALMATIANS	Walt Disney Home Video 1263	Animated	1961	G	24.99
2	2	8	FIEVEL GOES WEST ◊	Amblin Entertainment MCA/Universal Home Video 81067	Animated	1991	G	24.95
3	3	28	FANTASIA	Walt Disney Home Video 1132	Animated	1940	G	24.99
4	4	54	THE JUNGLE BOOK	Walt Disney Home Video 0602	Animated	1967	G	24.99
5	5	12	PLAYBOY: SEXY LINGERIE IV	Playboy Home Video Uni Dist. Corp. 0705	Various Artists	1992	NR	19.95
6	10	12	QUEEN: WE WILL ROCK YOU	MobileVision/Yellowbill/Queen Strand Home Video 2115	Queen	1992	NR	14.98
7	7	8	SATURDAY NIGHT LIVE: WAYNE'S WORLD	Broadway Video Starmaker Ent. Inc. 660001	Mike Myers Dana Carvey	1992	NR	14.95
8	8	23	CHERFITNESS: A NEW ATTITUDE	CBS/Fox Video FoxVideo 2576	Cher	1991	NR	19.98
9	6	14	PENTHOUSE: SATIN AND LACE	Penthouse Video A*Vision Entertainment 50291-3	Various Artists	1992	NR	19.98
10	12	27	1992 PLAYBOY VIDEO PLAYMATE CALENDAR	Playboy Home Video Uni Dist. Corp. TBV0702	Various Artists	1991	NR	19.98
11	9	8	TINY TOON ADVENTURES: HOW I SPENT MY VACATION	Amblin Entertainment Warner Home Video 12290	Animated	1991	NR	19.98
12	16	27	ROBIN HOOD: PRINCE OF THIEVES	Morgan Creek Warner Home Video 14000	Kevin Costner	1991	PG-13	24.98
13	11	11	OSCAR'S GREATEST MOMENTS	Columbia TriStar Home Video 5C973	Karl Malden	1992	NR	19.95
14	14	6	MOTLEY CRUE: DECADE OF DECADES '81-'91	Elektra Entertainment 40129	Motley Crue	1992	NR	19.98
15	18	9	MONTY PYTHON AND THE HOLY GRAIL	Columbia TriStar Home Video 92253	John Cleese Graham Chapman	1974	PG	19.95
16	15	27	PENTHOUSE: PASSPORT TO PARADISE/HAWAII	Penthouse Video A*Vision Entertainment 50288-3	Various Artists	1991	NR	19.98
17	NEW ►		ZZ TOP: GREATEST HITS	Warner Reprise Video 38299	ZZ Top	1992	NR	19.95
18	21	34	THE RESCUERS DOWN UNDER	Walt Disney Home Video 1142	Animated	1991	G	24.99
19	20	97	AN AMERICAN TAIL ◊	Amblin Entertainment MCA/Universal Home Video 80536	Animated	1986	G	19.95
20	32	84	RICHARD SIMMONS: SWEATIN' TO THE OLDIES ◊	Warner Home Video 616	Richard Simmons	1990	NR	19.98
21	13	21	THE TEN COMMANDMENTS (35TH ANNIV.)	Paramount Pictures Paramount Home Video 6524	Charlton Heston	1956	G	29.95
22	29	27	PENTHOUSE: 1991 PET OF THE YEAR PLAYOFF	Penthouse Video A*Vision Entertainment 50290-3	Various Artists	1991	NR	19.98
23	17	4	ED SULLIVAN: THE GREATEST ENTERTAINERS	Buena Vista Home Video	Various Artists	1992	NR	19.99
24	27	37	SINGIN' IN THE RAIN (40TH ANNIV.)	MGM/UA Home Video 202539	Gene Kelly Debbie Reynolds	1952	G	19.98
25	30	8	NEW JACK CITY	Warner Bros. Inc. Warner Home Video 12073	Wesley Snipes Ice-T	1991	R	19.98
26	22	12	PLAYBOY VIDEO CENTERFOLD: PAMELA ANDERSON	Playboy Home Video Uni Dist. Corp. 0704	Pamela Anderson	1992	NR	19.95
27	28	4	ED SULLIVAN: UNFORGETTABLE PERFORMANCES	Buena Vista Home Video	Various Artists	1992	NR	19.99
28	19	9	SPORTS ILLUSTRATED-THE OFFICIAL SWIMSUIT VIDEO	HBO Video 90740	Kathy Ireland Naomi Campbell	1992	NR	19.98
29	NEW ►		THE QUIET MAN (40TH ANNIV.)	Republic Pictures Home Video 3359	John Wayne Maureen O'Hara	1952	NR	69.98
30	25	26	JANE FONDA'S LOWER BODY SOLUTION	Jane Fonda Warner Home Video 655	Jane Fonda	1991	NR	19.97
31	31	84	THREE TENORS IN CONCERT ▲ 3	PolyGram Video 071-223-3	Carreras - Domingo - Pavarotti	1990	NR	24.95
32	35	17	PENTHOUSE: FAST CARS/FANTASY WOMEN	Penthouse Video A*Vision Entertainment 50289-3	Various Artists	1991	NR	19.98
33	37	37	FATAL ATTRACTION (DIRECTORS' SERIES)	Paramount Pictures Paramount Home Video 12881	Michael Douglas Glenn Close	1987	R	29.95
34	24	4	FRANKENWEENIE	Walt Disney Home Video	Barret Oliver	1984	PG	14.99
35	NEW ►		THE JUDDS: THEIR FINAL CONCERT	MPI Home Video 6351	The Judds	1992	NR	19.98
36	23	4	MICHAEL BOLTON: SOUL AND PASSION	SMV Enterprises 19V-49122	Michael Bolton	1992	NR	19.98
37	40	84	STAR TREK IV: THE VOYAGE HOME (DIRECTORS' SERIES)	Paramount Pictures Paramount Home Video 1797	William Shatner Leonard Nimoy	1986	PG	29.95
38	36	7	BUNS OF STEEL	The Maier Group	Greg Smithey	1989	NR	14.95
39	26	13	GOODFELLAS	Warner Bros. Inc. Warner Home Video 12039	Robert De Niro Joe Pesci	1990	R	19.98
40	34	9	ENYA: MOON SHADOWS	Warner Reprise Video 3-38289	Enya	1992	NR	14.98

● 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.

Direct Vid Sales Up 37% In '91, Survey States

NEW YORK—Direct-to-consumer sales of video product increased 37% from 1990 to 1991 to more than \$600 million, according to a survey conducted by F. Johnson Associates and reported in the May issue of the Entertainment Marketing Letter.

The survey notes that the overall sell-through market grew by 15% in the same time period, indicating that the direct-response market is growing at more than twice the rate of the market as a whole.

In percentage terms, direct sales constitute 20% of the sell-through market, according to EML.

The newsletter states that the combined music and video direct-response business has exceeded the \$2 billion mark in 1991, with 30% of sales coming from the video side.

The four leading direct-marketing firms—Columbia House, Readers Digest, BMG Direct, and Time Warner—account for 85% of the audio and video market. Columbia House alone represents 45% of the total.

ELM estimates that Columbia House sold \$300 million worth of video product directly to consumers last year, against \$600 million on the music side.

The next three largest sellers of video direct to consumers in 1991 were Time Life Video at \$65 million, Readers Digest at \$65 million, and BMG at \$8 million, according to EML.

PAUL VERNA

STORE MONITOR

(Continued from preceding page)

Desert Hot Springs; two San Jose stores, plus the residence of Hung Truong, 442 S. 5th St; Vien Tien Video 4, 110 E. San Salvador St.; and Vien Tien Video 12, also in San Jose at 2599 Senter Road; Rogers Video, 830 E. Washington Blvd., Los Angeles; and the residence of Roger E. Luna, 9220 Pico Vista Road, Downey.

Two Florida sites raided were Video Max, 3281 N. Federal Highway, Pompano Beach; and Eagle Video, 10740 W. Flagler St., Miami. Two Chicago stores plus the Flea Market, SW Highway & Western avenues, in Chicago, were raided. The stores: Chatham Park Video, 2235 E. 71st St., and Angel's Home Video, 6459 Halsted Parkway.

Four New Jersey hits were Video Leisure Center, 2151 Lemoine Ave., Fort Lee; Videomex, 813 Bergenline Ave., Union City; Video Palace, 6312 Park Ave., West New York; and van operator Issa Mehri, Willow Avenue Bridge, Weehawken.

Also raided were two Bronx, N.Y., stores: A&S Video, 255 E. 167th St., and Video Extravaganza, 2807 Third Ave.; and Far Rockaway Queens stores Magic Video, 13-16 Beach Channel Dr.; and Tamika Video, 709 Beach 20th St. Pick-N-View Video, 314 S. Church St., in Louisville, Mass., was also raided.

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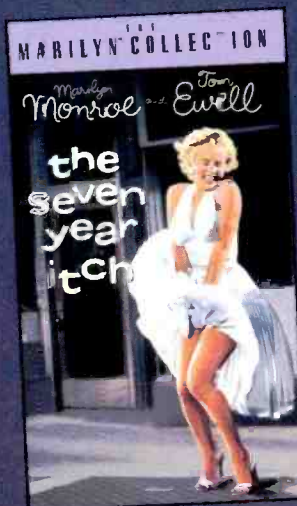
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★ Original theatrical trailer.



★ A collector card of the original theatrical art with trivia facts.



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- DON'T BOTHER 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 #5139
- 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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Top Video Rentals

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
★★★ NO. 1 ★★★							
1	2	3	THE LAST BOY SCOUT	Warner Bros. Inc. Warner Home Video 12217	Bruce Willis Damon Wayans	1991	R
2	1	7	THE FISHER KING	Columbia TriStar Home Video 70613	Robin Williams Jeff Bridges	1991	R
3	5	5	DECEIVED	Touchstone Pictures Touchstone Home Video 1306	Goldie Hawn John Heard	1991	R
4	4	5	RICOCHET	Silver Pictures HBO Video 90683	Denzel Washington John Lithgow	1991	R
5	3	8	BOYZ N THE HOOD	Columbia TriStar Home Video 50813	Ice Cube Cuba Gooding, Jr.	1991	R
6	NEW ▶		FRANKIE & JOHNNY	Paramount Pictures Paramount Home Video 32222	Al Pacino Michelle Pfeiffer	1991	R
7	6	5	CURLEY SUE	Warner Bros. Inc. Warner Home Video 12218	Alisan Porter Jim Belushi	1991	PG
8	10	2	LITTLE MAN TATE	Orion Pictures Orion Home Video 8778	Jodie Foster Adam Hann-Byrd	1991	PG
9	7	8	DEAD AGAIN	Paramount Pictures Paramount Home Video 32057	Kenneth Branagh Emma Thompson	1991	R
10	8	6	SHATTERED	MGM/UA Home Video 902357	Tom Berenger Greta Scacchi	1991	R
11	17	2	THE PEOPLE UNDER THE STAIRS◆	Universal City Studios MCA/Universal Home Video 81136	Brandon Adams Everett McGill	1991	R
12	11	7	OTHER PEOPLE'S MONEY	Warner Bros. Inc. Warner Home Video 12223	Danny DeVito Penelope Ann Miller	1991	R
13	9	8	THE DOCTOR	Touchstone Pictures Touchstone Home Video 1257	William Hurt Christine Lahti	1991	PG-13
14	13	5	BILLY BATHGATE	Touchstone Pictures Touchstone Home Video 1337	Dustin Hoffman Nicole Kidman	1991	R
15	15	6	THE SUPER	FoxVideo 1872	Joe Pesci Ruben Blades	1991	R
16	12	4	NECESSARY ROUGHNESS	Paramount Pictures Paramount Home Video 32597	Scott Bakula	1991	R
17	21	2	MY OWN PRIVATE IDAHO	New Line Home Video Columbia TriStar Home Video 75403	River Phoenix Keanu Reeves	1991	R
18	16	6	RAMBLING ROSE	Live Home Video 69000	Laura Dern Diane Ladd	1991	R
19	14	4	101 DALMATIANS	Walt Disney Home Video 1263	Animated	1961	G
20	18	18	THELMA & LOUISE	MGM/UA Home Video 902355	Susan Sarandon Geena Davis	1991	R
21	20	4	BLACK ROBE	Vidmark Entertainment 5543	Lothaire Bluteau Aden Young	1991	R
22	19	6	PARADISE	Touchstone Pictures Touchstone Home Video 1258	Melanie Griffith Don Johnson	1991	PG-13
23	22	13	REGARDING HENRY	Paramount Pictures Paramount Home Video 32403	Harrison Ford Annette Bening	1991	PG-13
24	31	2	29TH STREET	FoxVideo 1874	Danny Aiello Anthony LaPaglia	1991	R
25	24	10	BARTON FINK	FoxVideo 1905	John Turturro John Goodman	1991	R
26	23	12	DON'T TELL MOM THE BABYSITTER'S DEAD	HBO Video 90637	Christina Applegate Joanna Cassidy	1991	PG-13
27	25	16	POINT BREAK	FoxVideo 1870	Patrick Swayze Keanu Reeves	1991	R
28	27	2	THE TAKING OF BEVERLY HILLS	New Line Home Video Columbia TriStar Home Video 75353	Ken Wahl	1991	R
29	29	9	THE HITMAN	Cannon Video 32045	Chuck Norris	1991	R
30	40	3	THE RAPTURE	New Line Cinema Columbia TriStar Home Video 75393	Mimi Rogers	1991	R
31	32	3	INSIDE OUT	Playboy Home Video Uni Dist. Corp. 0706	Various Artists	1991	NR
32	NEW ▶		LATE FOR DINNER	New Line Home Video Columbia TriStar Home Video 75443	Brian Wimmer Peter Berg	1991	PG
33	33	7	FIEVEL GOES WEST◇	Amblin Entertainment MCA/Universal Home Video 81067	Animated	1991	G
34	28	7	TWENTY-ONE	SVS/Triumph Columbia TriStar Home Video 91103	Patsy Kensit	1991	R
35	NEW ▶		1000 PIECES OF GOLD	Hemdale Home Video 7064	Rosalind Chao	1991	R
36	35	3	LIEBESTRAUM	MGM/UA Home Video 902498	Kevin Anderson Pamela Gidley	1991	R
37	30	28	THE SILENCE OF THE LAMBS	Orion Pictures Orion Home Video 8767	Jodie Foster Anthony Hopkins	1991	R
38	37	10	DEFENSELESS	Live Home Video 61704	Barbara Hershey Sam Shepard	1991	R
39	26	23	CITY SLICKERS	New Line Cinema Columbia TriStar Home Video 75263	Billy Crystal Daniel Stern	1991	PG-13
40	34	13	THE ROCKETEER	Walt Disney Home Video 1239	Bill Campbell Jennifer Connelly	1991	PG

◆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.

Home Video

NEWSLINE

Paramount To Spin Out Sell-Thru 'Wayne's World' Vid In August

Walt Disney Home Video isn't the only studio going after the sell-through market during the second half of the year. Paramount Home Video has officially confirmed an Aug. 12 street date for "Wayne's World," sell-through-priced at \$24.95 (Billboard, May 16). According to Eric Doctorow, executive VP of Paramount Home Video, the studio is alerting the trade to its plans, while a full marketing plan will be announced in June. It's the first sell-through-priced title from Paramount since "Indiana Jones And The Last Crusade." Columbia TriStar Home Video is expected to release a sell-through-priced "Hook" at the end of July, possibly with a sponsorship deal. Meanwhile, two other recent animated features, "FernGully: The Last Rainforest" from FoxVideo and "Rockadoodle" from HBO Video, are being primed for late-August or early-September sell-through.

New Line Salutes Schell's 'Marlene'

In the wake of the legendary actress' death, New Line Home Video is releasing "Marlene," actor Maximilian Schell's award-winning film portrait of screen idol Marlene Dietrich, June 24 at \$14.95. The film was originally released in 1985 to critical praise. While Dietrich herself was not photographed for the film, her commentary is featured, based on a conversation Schell had with her in her Paris apartment. The film includes excerpts from "The Blue Angel," "Destry Rides Again," "Witness For The Prosecution," and "Judgment At Nuremberg."

Bernstein Waxes Poetic In Kultur Box

Kultur Video will release a six-videocassette boxed set of lectures delivered by the late composer/conductor Leonard Bernstein when he was Charles Eliot Norton Professor of Poetry at Harvard Univ. in 1973. The 13-hour program, due June 26 at \$149.95, includes performances by Bernstein, the Boston Symphony Orchestra, and the Vienna Philharmonic. In the lectures—which have not yet been available on video—Bernstein offers his insights on musical forms ranging from the pop song to folk music to the symphony. Kultur has also announced an exclusive agreement with Video Music Education Inc., a company founded by Bernstein and now operated by his executors and heirs, for the video premiere of 10 concert, opera, and documentary programs featuring the maestro.

VSDA Gets New 'Voice,' Editor

The VSDA Voice is the new biweekly member newsletter from the Video Software Dealers Assn. The trade group also plans to begin a four-color magazine in July that will be a supplement to the newsletter. Both publications will replace VSDA's existing magazine, VSDA Reports. Editorial content will include VSDA news, legislative reports, cable and pay-per-view industry developments, and related items. At the same time, Loretta MacAlpine joins VSDA as publications editor to oversee The VSDA Voice. She is the former managing editor of Video Insider, and has worked as a free-lancer specializing in children's video for TV Guide and various parenting magazines.

VIEW Debuts Museum City Vid Series

VIEW Video debuts its Museum City Video series this month with the titles "Florence: Cradle Of The Renaissance" and "Venice: Queen Of The Adriatic." The \$19.98 programs are the first in a 12-title series that stems from VIEW's new production agreement with Music Television Workshop and LDJ Productions. Also this month, VIEW will release two titles in the Champion Acrobats of China Series: "Steel Silk" and "Flying Lotus."

Flagship Video Fair Set For June

The Flagship Entertainment/Compass Entertainment New England Video Fair is set for June 13-14 at the Royal Plaza Trade Center in Marlborough, Mass. The show will allow retail exhibitors to sell product directly to the public in a marketplace forum managed by Stop & Shop Video Centers, or take out booths on the exhibit floor.

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Paramount Makes Space In July Lineup For 'Star Trek VI'

PROFITABLE ENTERPRISE: Paramount is beaming down "Star Trek VI: The Undiscovered Country" (widescreen or pan-scan, \$34.95) onto laserdiscs in July. Nicholas Meyer directs this latest installment, which continues the adventures of Kirk, Spock, McCoy, and the rest. The video edition includes two minutes of footage not seen in theaters. And, as a bonus for Trekkies, Paramount is also bowing "Star Trek 25th Anniversary Special" (\$34.95), which includes commentary from the late Gene Roddenberry, memorable moments, and intergalactic bloopers.

LASER SCANS

by Chris McGowan

AS REPORTED IN last week's Billboard, Sony Classical is dropping the tags on its laserdiscs to \$24.98 (single-sided) and \$29.98 (double-sided), with the exception of its Karajan Legacy titles, which will be reduced in price to \$29.98 (single-sided) and \$34.98 (double-sided).

SIR GEORG SOLTI used the phrase "the meeting of two geniuses" when he described Maurice Ravel's inspired orchestral arrangements for Modest Mussorgsky's piano cycle "Pictures At An Exhibition." A great way to enjoy and appreciate that epic meeting of musical minds is Sony Classical's recent "Pictures At An Exhibition" laserdisc release (\$24.98), with Solti and the Chicago Symphony Orchestra. Recorded with HDVS (High Definition Video System) digital technology at Tokyo's Suntory Hall, the concert has superb sound and

picture quality.

Two other new Sony titles with Solti and the Chicago Symphony are "Mahler Symphony No. 5/Mozart Symphony No. 35" (\$29.98) and "Beethoven Fifth Symphony/Egmont Overture" (\$24.98).

RICHARD WAGNER based the opera "Lohengrin" on an epic tale about the son of Parzival (Sir Percival in the Arthurian legend of the Quest for the Holy Grail). In 1982, that work was staged at the famed Bayreuth Festival in Germany, conducted by Woldemar Nelsson and staged by Gotz Friedrich. PolyGram Video has just launched this rendition of "Lohengrin" on its Philips label (\$69.95), as well as "Mozart On Tour, Vol. 1" (\$34.95) with Vladimir Ashkenazy and Jeffrey Tate and "Kylian Collection" with choreographer Jiri Kylian (laser-only, \$34.95). "Rossini: The Barber Of Seville" (\$59.95) with Kathleen Battle and the Metropolitan Opera and "Gustav Mahler: Symphony No. 6" (\$34.95) with Leonard Bernstein and the Vienna Philharmonic are new from Deutsche Grammophon.

to use their CD-I systems to retrieve information or images related to programs being viewed.

Windham Hill fans can now sample new releases via the Nautilus monthly CD-ROM multimedia magazine. Each \$9.95 edition of Nautilus (\$199.40 for 13 issues) includes a wide assortment of highlights of new computer software and CD-ROM offerings. Mixed in are audio excerpts from three new Windham Hill releases, artist bios, press quotes, album art, and even brief videoclips.

COLLECTOR'S CORNER: Image Entertainment recently released Italian director Pier Paolo Pasolini's "Love Meetings" on laserdisc (1964, widescreen, B&W, \$49.95). A "cinema verite" investigation of sex in Italy, the film features Pasolini asking dozens of different people all over Italy for their opinions about love, sex, prostitution, marriage, affairs, and so on. As a reporter, Pasolini is like Geraldo Rivera with a brain and more tact. The ongoing discussion is consistently entertaining and occasionally even enlightening.

Voyager Co.'s Criterion Collection edition of Terry Gilliam's "The Fisher King" (widescreen, sides 3 & 4 CAV, extras, \$99.95) is one of its best special editions to date. (See related story, page 49.) The disc's supplementary section includes deleted scenes, costume tests, screenplay excerpts, and production stills.

MULTIMEDIA NEWS: GTE ImagiTrek and PIMA (Philips Interactive Media Systems) have announced a relationship to work jointly on technology and software to facilitate the interaction of TV programming with material recorded on compact discs. Viewers of cable or broadcast TV will be able

'Nightmare' Sequel Spawns A Dreamy Jump In New Line Revs

NEW YORK—New Line Cinema Corp. says first-quarter revenues jumped 10.3% from last year, in part because of the strong home video performance of the final feature in the "Nightmare On Elm Street" film series.

The New York-based movie and home video company says revenues

rose to \$42.4 million from \$38.4 million in the quarter that ended March 31.

Net profit rose 82.2% to \$2.1 million from \$1.1 million.

The company cites three major contributors to profits in the quarter: the home video release of "Freddy's Dead: The Final Nightmare"; the pay-television transmission of "Teenage Mutant Ninja Turtles II: The Secret Of The Ooze"; and the feature film "The Lawnmower Man."

New Line's stock closed at \$14.25 a share in American Stock Exchange trading at press time.

Included in New Line's figures are results from Nelson Entertainment, the movie and home video subsidiary of NHI Nelson Holdings International Ltd. that New Line acquired last year.

NHI also reports its first-quarter results, which largely consist of revenues and losses from its 69%-owned subsidiary, Nelson Vending Technology Ltd., the Toronto-based operator of home video dispensing machines. Vending revenues fell to \$1 million from \$1.5 million in the same period the year before. The net loss was \$125,000, compared with a \$12.2 million deficit a year earlier.

DON JEFFREY

Billboard®

FOR WEEK ENDING MAY 23, 1992

Top Laserdisc Sales™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.								
★ ★ ★ NO. 1 ★ ★ ★								
1	7	3	THE LAST BOY SCOUT	Warner Bros. Inc. Warner Home Video 12217	Bruce Willis Damon Wayans	1991	R	29.98
2	3	21	TERMINATOR 2: JUDGMENT DAY	Carollo Home Video Pioneer LDCA, Inc. LD68952-2	A. Schwarzenegger Linda Hamilton	1991	R	29.95
3	1	5	THE FISHER KING	Columbia TriStar Home Video Criterion/Pioneer LDCA, Inc. 70616	Robin Williams Jeff Bridges	1991	R	39.95
4	2	7	BOYZ N THE HOOD	Columbia TriStar Home Video Criterion/Pioneer LDCA, Inc. 50816	Ice Cube Cuba Gooding, Jr.	1991	R	34.95
5	4	23	THE SILENCE OF THE LAMBS	Orion Pictures Image Entertainment ID74340R	Jodie Foster Anthony Hopkins	1991	R	29.95
6	9	27	APOCALYPSE NOW	Paramount Pictures Pioneer LDCA, Inc. LV2306-2WS	Marlon Brando Martin Sheen	1979	R	44.95
7	6	17	THELMA & LOUISE	MGM/UA Home Video Pioneer LDCA, Inc. ML102355	Susan Sarandon Geena Davis	1991	R	29.98
8	5	9	THE ROCKETEER	Walt Disney Home Video Image Entertainment 1239	Bill Campbell Jennifer Connelly	1991	PG	39.99
9	NEW ▶		FRANKIE & JOHNNY	Paramount Pictures Pioneer LDCA, Inc. LV32222	Al Pacino Michelle Pfeiffer	1991	R	34.95
10	11	19	THE GOLDEN AGE OF LOONEY TOONS ('33-48)	MGM/UA Home Video Pioneer LDCA, Inc. ML102400	Animated	1991	NR	99.98
11	10	21	FATAL ATTRACTION (DIRECTORS' SERIES)	Paramount Pictures Pioneer LDCA, Inc. LV12881-2WS	Michael Douglas Glenn Close	1987	R	49.95
12	23	3	THE TIME MACHINE	MGM/UA Home Video Pioneer LDCA, Inc. ML102566	Rod Taylor	1960	G	34.98
13	NEW ▶		THE PEOPLE UNDER THE STAIRS ♦	Universal City Studios MCA/Universal Home Video 41136	Brandon Adams Everett McGill	1992	R	34.98
14	19	30	STAR TREK IV (DIRECTORS' SERIES)	Paramount Pictures Pioneer LDCA, Inc. LV12883-2WS	William Shatner Leonard Nimoy	1986	PG	49.95
15	12	7	POINT BREAK	FoxVideo Image Entertainment 1870-85	Patrick Swayze Keanu Reeves	1991	R	49.98
16	17	3	MIDWAY	Universal City Studios MCA/Universal Home Video 12003	Charlton Heston Henry Fonda	1976	PG	39.98
17	16	29	LETHAL WEAPON	Warner Bros. Inc. Warner Home Video 12371	Mel Gibson Danny Glover	1987	R	34.98
18	14	5	SHATTERED	MGM/UA Home Video Pioneer LDCA, Inc. ML102357	Tom Berenger Greta Scacchi	1991	R	24.98
19	8	5	FIEVEL GOES WEST ◊	Amblin Entertainment MCA/Universal Home Video 41067	Animated	1991	G	24.98
20	NEW ▶		THE DOCTOR	Touchstone Pictures Image Entertainment 1257AS	William Hurt Christine Lahti	1991	PG-13	39.99
21	NEW ▶		BARTON FINK	FoxVideo Image Entertainment 1905-80	John Turturro John Goodman	1991	R	39.98
22	NEW ▶		THE QUIET MAN (40TH ANNIV.)	Republic Pictures Home Video Pioneer LDCA, Inc. LV23361	John Wayne Maureen O'Hara	1952	NR	59.98
23	20	27	FANTASIA	Walt Disney Home Video Image Entertainment 1132AS	Animated	1940	G	39.99
24	NEW ▶		CURLEY SUE	Warner Bros. Inc. Warner Home Video 12218	Alisan Porter Jim Belushi	1991	PG	29.98
25	13	7	OTHER PEOPLE'S MONEY	Warner Bros. Inc. Warner Home Video 12223	Danny DeVito Penelope Ann Miller	1991	R	29.98

♦ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at suggested retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at suggested retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1992, Billboard/BPI Communications.

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AT&T Makes Digital Technology Available Working With Local & Cable Cos. For Vid, PPV Projects

BY DORIS TOUMARKINE

NEW YORK—AT&T announced May 4 that it will provide digital compression technology to help cable operators, programmers, and local telephone companies deliver video-on-demand service and enhanced pay-per-view programming.

The company added it will begin a market test of the two services this summer in a Denver suburb.

Working with the regional phone company U.S. West and cable operator TeleCommunications Inc. to create the two advanced video entertainment services, AT&T will deliver

technology that allows programmers to squeeze four to 18 channels onto a single satellite transponder, and three to 13 digitally compressed channels onto a conventional analog cable channel.

With more programs and channels squeezed into a set amount of spectrum, the technology ultimately will allow hundreds of programs to be transmitted by cable operators to subscribers' homes.

AT&T's system, which the company claims will be available for purchase next year, will ultimately include both the equipment used by program providers and the set-top

consumer boxes.

AT&T's initial efforts will be in delivering TV signals via satellite by working with ComStream Corp., which will supply the equipment needed to transmit the compressed channels, and News Corp. subsidiary News DataCom, which will provide the systems to process the consumers' program requests.

Rep. Richard Boucher (D-Va.), author of a House of Representatives bill to allow phone companies a greater role in delivering cable TV programming, said the AT&T move into home entertainment is "a good first step and means that telephone companies can offer some means of cable TV without first deploying fiber-optic technology."

Speaking from the home video retailer side, Blockbuster Entertainment spokesman Wally Knief called AT&T's plans "futuristic."

Blockbuster, the nation's largest video retail chain, has "lived through these barrages of press releases for years," said Knief. "They (AT&T) make it sound like it's tomorrow, but it's a decade away, so we're not concerned. We're not just a promise or a press release. We're here, now, with about 1,950 stores in this country."

Doris Toumarkine is a reporter for *The Hollywood Reporter*.

VSDA Appoints 4 To Fill Vacated Seats

NEW YORK—The Video Software Dealers Assn. has filled four of its appointed seats with the following executives: Vern Fross, Commtron Corp.; Steve Porto, Price Chopper Books; Gary Ross, Suncoast Motion Picture Co.; and Dave Stevens, The Handleman Co.

Commenting on the appointees—who represent the distribution, book retail, specialty retail, and rackjobbing sectors—VSDA executive VP Don Rosenberg says, "Broadening the board will make the association much stronger with legislative and

supplier relations."

A VSDA release says one more appointed seat remains open and four more will open in July.

In other VSDA news, the board on May 4 approved a motion to release an audited financial report for the first time in June.

The association also reviewed its position on a common street date. While VSDA had initially opposed a universal street date, it is now endorsing a test being conducted by the National Assn. of Video Distributors.

VIDEO PEOPLE

Celebrity Home Entertainment makes the following appointments: **Andrew Stern** is named CEO, succeeding Lawrence Hariton, who departed late last year; and **Mae Brown-Coleman** joins as executive assistant. Prior to joining Celebrity in September 1991, Stern was a consultant to the video industry; Brown-Coleman, who joined the firm earlier this year, has held an array of positions in the areas of entertainment and legal affairs. Both she and Stern held posts at IVE, the company founded by Celebrity president and chairman **Noel C. Bloom**.

Barry Leshtz has been promoted from VP of sales to VP of sales and marketing at Playboy Home Video, Los Angeles. At the same time, **Jonathan Siegel** joins Playboy Entertainment Group as manager of marketing and operations.



LESHTZ



CARLOSS

He had been manager, business development, at Paramount Home Video. Also, **Tony Borg** is promoted to coordinator from executive assistant to **Jeff Jenest**, Playboy senior VP/GM, home video, while **Debbie Meyer** is promoted to executive assistant from administrative assistant. The changes reflect a restructuring of Playboy Home Video's marketing department under its recently signed sales and distribution agreement with Uni Distribution Corp.

Mary Carloss, formerly music/video software manager for Pioneer Laser Entertainment, has been appointed manager of Pioneer LDCA's music software division, Pioneer Artists, Long Beach, Calif.

Academy Entertainment makes the following appointments in its marketing and production departments: **Mark Roche** is named director of marketing, **Anita Forsman** joins as production manager, and **Sheri Silver** is hired as manager of advertising and promotions. They were, respectively, director of trailer and broadcast production at Columbia TriStar Home Video; director of production for all media product at Media Home Entertainment; and manager of advertising at MGM/UA Home Video.

Patricia K. ("Patti") Jackson has been promoted from director of programming to VP of programming at J2 Communications/National Lampoon, Los Angeles.

Julie Smith is promoted to director of marketing at A*Vision Entertainment, the home video division of Atlantic Records. She was marketing manager.

Dawn Holding is promoted to director of marketing for Republic Pictures' Home Entertainment Group, Los Angeles. She had been a product manager.

CBS/Fox Video appoints **Cordelia Hazen** marketing manager for sports and music. She was most recently assistant manager of operations at FoxVideo.

Lorne Granofsky has departed his post as Canadian operations manager for the Video Software Dealers Assn. VSDA is currently screening candidates to fill the Toronto-based position.

CRITERION COLLECTION'S PURPOSE

(Continued from page 49)

Gilliam "dug out the outtakes," as he recalls, and also located the costume tests for the four main characters. He liked including the latter "because it shows how things develop, how we reach the final state."

Gilliam, unlike such methodical directors like Alfred Hitchcock, is open to using ad-libbed segments in his films, taking advantage of the impromptu brilliance of Williams in "The Fisher King." Gilliam also kept screenwriter LaGravenese on the set to help incorporate any new ideas and make sure the story stayed thematically on track.

"I tend to be the boss, but I'm the head of a big body and all of the body is working and adding to the whole thing," he says. "I basically try to decide who the creative team is and then limit the discussion to those people, and protect that group from studio executives and producers who aren't on the same wavelength. I try to [form] a small commando unit."

Voyager's next project with Gilliam

will be a deluxe laser edition of "The Adventures Of Baron Munchausen." With regard to the Voyager staff, he says whimsically, "It's nice working with people for whom profit isn't the only reason for existence. They seem to be actually interested in film."

RANK 'MASTERS' PLAN

(Continued from page 49)

as much tape as does the two-hour, SP mode, bringing a substantial cost saving to program suppliers. As price points continue to fall, squeezing profit margins, the pressure to reduce manufacturing costs has grown more intense.

"We don't have any customers to announce at this time," Cuyler said. "We've made our presentation to all our major clients in the last few days, and the response we've gotten so far has been very encouraging."

He added that the burgeoning corporate and premium markets will be fertile ground for EP duplication.

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FOOD MARKETERS SHOW A TASTE FOR VIDEO GROWTH

(Continued from page 49)

Systems, whose U.S. base is Buffalo, N.Y. "From a sell-through standpoint, cardboard standees are changing to endcaps," he said. "We recently did a 400-store installation."

Howard Rosen, president of Chicago One Stop, a Chicago-based company with a patented display system, said supermarkets and other video retailers have two major concerns. "One is lack of space," he said, "and the other is that 90% of the video area is producing 10% of the business."

Chicago One Stop's Video Browser display system "presents videos like record albums," said Rosen. Empty, flattened movie boxes are placed in clear vinyl "Browser Paks" and displayed in bins. Some 400 movies can be thus displayed in 4 1/2 feet, according to Rosen. Three sizes of browser packs accommodate boxes from videos, laserdiscs, and CDs.

"Grocery stores are especially conscious of square-foot yield," said Rosen. "Our system triples the capacity of a given area, so a store can increase catalog while reducing square footage. This way, a store can get into CDs and laserdiscs and get more aggressive in sell-through."

Chicago One Stop's Browser Display system is currently being used in 100 grocery stores, according to Rosen, who observed, "The growth of video in supermarkets, and the prognosis for future growth, is very exciting."

Executives of Selectrak Family Video of Hillside, Ill., which leases video management programs to 200 stores across the country, reported an increase in rental revenues this past year—a testament, they say, to the increasing viability of video in supermarkets. "Unlike the rest of the industry, which reports flat rentals, ours continue to rise," said marketing coordinator Tamara Sokolec.

Selectrak provides fixtures, racking, custom computer setups, and free marketing support to its clients. "Over the last year, we've put a great deal of effort into marketing," said Sokolec, who attributed Selectrak's rental increase to that stepped-up marketing effort.

Selectrak does "target certain titles for sell-through," noted Sokolec, "but rental is still the biggest part of the business. We target three to four sell-through titles a year. Moms with kids are our primary customers." The Selectrak program tends to work best, said Sokolec, in rural areas more so than urban, where there is "less dense competition."

For many supermarkets, video rental vending machines are the way to go. Michael Malet, president of Lakeland, Fla.-based Keyosk Corp. (headquartered in Irvine, Calif.), said 200-300 supermarkets around the country use Keyosk's Video Rental Center vending machines. Typical clients are "stores which don't have the space for a video section, or which don't want to hire extra staff for a video section," he said.

According to Malet, one major California supermarket chain, Hughes Markets, has switched from staffed video centers to Keyosk vending machines over the last year. "The machines are simple to operate and to service," Malet noted. "Our field people don't need to be technicians."

Companies that deal exclusively in sell-through report significant numbers in the supermarket arena, as well as those involved in rental. "We've doubled our supermarket business over the last couple of years," said David Sutton, president of Front Row Entertainment of Edison, N.J., which manufactures and distributes budget sell-through video.

"The programs we offer are lucrative for supermarkets," Sutton

continued. "Our titles are \$3.99-\$8.99, with full exchange privileges, and we offer 30-60-day promotions."

Cabin Fever Entertainment, a video manufacturer based in Greenwich, Conn., made its first FMI appearance this year. "Supermarkets are a growing business for video companies," said national sales director Dick Zima, who said Cabin Fever's 80-title product line has become available in supermarkets just during the past year.

Zima said Cabin Fever has been "utilizing parent company U.S. Tobacco's accounts to expand into supermarkets. There's a huge potential consumer base."

MPI Home Video executive VP Sam Citro says, "We had supermarkets in mind when we came out with the 'Frugal Gourmet' line" of cooking videos, which will be available in 6-, 12-, and 24-pack displays. MPI will release a total of 197 of the half-hour episodes, starting with the first 50 July 29.

MUSIC VIDEO REVIEWS

"Pink Floyd: La Carrera Panamericana," Sony Music Video, 65 minutes, \$19.98.

Band members Dave Gilmour and Nick Mason indulge their boyhood fantasy of racing in the famed event, which started in 1950 as an American stock-car trek through the Mexican stretch of the Pan American Highway and soon blossomed into a megarace joined by many of the major manufacturers and celebrity drivers.

Pink Floyd has written 18 minutes worth of instrumental music especially for the film, the first new output from the group in four years. However, fans expecting to hear the "next" Floyd album will be disappointed to find that the new stuff is clearly subordinate to the action—an audio backdrop to a fundamentally visual medium.

Songs ranging from "Run Like Hell" to "One Slip" prove appropriate enough for the setting, but other, older tracks like the instrumental epic "One Of These Days" from the "Meddle" album are notably absent.

The choice of material quickly becomes irrelevant, though, as a visual tour de force takes hold of the senses, leaving the music in the back seat. Local color co-exists with break-neck action in scenes showing village folk in traditional garb mingling with the drivers of the souped-up cars, or cattle herds temporarily stopping the race by crossing the highway.

The travelogue nature of the program is enhanced by period footage of the origins of the event, including shots of the wrecks that forced the organizers to temporarily discontinue it in 1954.

Retailers take note: This program resembles a Mexican "Cannonball Run" more than a Formula One telecast. If you're looking for a program to position as "rock stars go Indy 500," wait until Vince Neil makes his racing video debut. PAUL VERNA

Top Music Videos

Compiled from a national sample of retail store sales reports.					
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE, Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Type Suggested List Price
★ ★ NO. 1 ★ ★					
1	2	15	WE WILL ROCK YOU MobileVision/Yellowbill/Queen Strand Home Video 2115	Queen	LF 14.98
2	1	5	DECADE OF DECADENCE '81-'91 Elektra Entertainment 40129	Motley Crue	LF 19.95
3	9	3	ZZ TOP GREATEST HITS Warner Reprise Video 38299	ZZ Top	LF 19.95
4	3	5	SOUL AND PASSION SMV Enterprises 19V-49122	Michael Bolton	LF 19.98
5	5	85	THE THREE TENORS IN CONCERT ▲ ³ PolyGram Video 071223-3	Carreras - Domingo - Pavarotti	LF 24.95
6	4	41	GARTH BROOKS ▲ ⁴ Capitol Video 40023	Garth Brooks	LF 14.95
7	6	23	LIVE AT THE EL MOCAMBO ● SMV Enterprises 19V-49111	Stevie Ray Vaughan	LF 19.98
8	NEW		THE WILD LIFE HOME VIDEO Capitol Video 25052	Slaughter	LF 19.98
9	20	3	VIDEO COLLECTION Capitol Video 40034	Bonnie Raitt	SF 14.98
10	8	5	MUSIC FOR THE PEOPLE A*Vision Entertainment 50311	Marky Mark & The Funky Bunch	LF 16.98
11	NEW		THEIR FINAL CONCERT MPI Home Video 6351	The Judds	LF 19.98
12	7	11	MOON SHADOWS Warner Reprise Video 3-38289	Enya	SF 14.98
13	10	23	THE HEART IN MOTION VIDEO COLLECTION ● A&M Video PolyGram Video 617433	Amy Grant	SF 14.95
14	12	9	THREE SIDES LIVE Wienerworld Presentation BMG Home Video 80002-3	Genesis	LF 14.98
15	14	3	ROCK VIDEO GIRLS 2 PolyGram Diversified Ent. PolyGram Video 0844933	Various Artists	LF 14.95
16	16	13	VIDEOGRAPHY EMI Home Video 1640	Pet Shop Boys	LF 19.98
17	21	11	INTO THE LIGHT WORLD TOUR SMV Enterprises 19V-49118	Gloria Estefan	LF 19.98
18	NEW		THE LOST JAMES BROWN TAPES Warner Reprise Video 3-38295	James Brown	LF 12.98
19	17	3	VIDEO ANTHOLOGY 1978-88 SMV Enterprises 24V-49010	Bruce Springsteen	LF 14.98
20	26	11	UNDER SIEGE Roadrunner Video 0996	Sepultura	LF 19.98
21	11	27	TWO ROOMS ▲ PolyGram Video 083589-3	Various Artists	LF 19.95
22	27	19	LIVE AT THE APOLLO MCA Music Video 10470	Patti LaBelle	LF 24.95
23	25	27	FUNKY MONKS Warner Reprise Video 3-38281	Red Hot Chili Peppers	LF 19.98
24	13	33	UNFORGETTABLE Elektra Entertainment 40135	Natalie Cole	VS 9.98
25	19	31	DON'T BLAME ME ● SMV Enterprises 19V-49103	Ozzy Osbourne	LF 19.98
26	RE-ENTRY		THE IMMACULATE COLLECTION ▲ ⁴ Warner Reprise Video 3-38195	Madonna	LF 19.98
27	22	29	24 NIGHTS Warner Reprise Video 3-389193	Eric Clapton	LF 24.98
28	29	5	JIMI HENDRIX EXPERIENCE Warner Reprise Video 3-38297	Jimi Hendrix	LF 12.98
29	NEW		THE INCOMPARABLE NAT "KING" COLE: VOL. II Warner Reprise Video 3-38292	Nat King Cole	LF 19.98
30	28	35	THE BEST OF LUTHER VANDROSS SMV Enterprises 19V-49095	Luther Vandross	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.

THE HOLLYWOOD REPORTER TOP 10 WEEKLY MOVIE GROSSES					
THIS WEEK	PICTURE (STUDIO)	WEEKEND GROSS (\$)	NO. OF SCRNS PER SCRN AVG (\$)	WKS IN REL	TOTAL GROSS TO DATE (\$)
1	Basic Instinct (TriStar)	4,012,920	1,884 2,130	7	89,148,498
2	White Men Can't Jump (Fox)	2,692,398	1,815 1,483	6	62,154,524
3	Beethoven (Universal)	2,440,695	1,892 1,290	5	38,236,645
4	The Player (Fine Line)	2,177,801	431 5,053	4	7,478,244
5	Folks (20th Century Fox)	1,507,898	1,402 1,076	1	4,335,503
6	Wayne's World (Paramount)	1,480,980	1,236 1,198	12	110,558,077
7	Split Second (Interstar)	1,423,670	1,080 1,318	1	4,150,787
8	My Cousin Vinny (20th Century Fox)	1,354,199	930 1,456	8	44,457,217
9	Deep Cover (New Line Cinema)	1,328,923	902 1,473	3	11,760,258
10	Sleepwalkers (Columbia)	1,259,607	1,291 976	4	26,553,594



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Pro Audio

L.A. Studios Ride Out Riot's Storm Main Impact Is Via Canceled Bookings

NEW YORK—Despite canceled bookings during the recent crisis in Los Angeles, most studio managers in and near the affected areas do not anticipate any long-term impact on their businesses because of their locale. The crisis began April 29 after four police officers were acquitted in the controversial Rodney King case.

Some recording studios report they lost \$30,000-\$50,000 in bookings during the five days of riots and looting that followed the decision, but those facilities surveyed by Billboard experienced no damage to their personnel or property.

"I don't see any long-term impact hitting the recording industry, other than that it makes other places, like Nashville, more attractive to be," says Alan Sides, owner of Ocean Way Recording in Hollywood. "I'm not sure I really see a big effect on the recording business. I think there will be some effect in regards to foreign investors coming in to L.A. to buy any commercial property, which could bring down the price of commercial property. Obviously that would affect me [as a commercial property owner]."

Craig Hubler, studio manager at Hollywood's Sunset Sound, says, "The impact may endure for a little while. Maybe for the next 30 days or so. These things have a way of fading from people's memories, particularly if there aren't any more instances of violence. I think things will die down. I hope."

As riots, arson, and looting claimed South Central Los Angeles, nearby Hollywood, and many other neighborhoods April 29-May 3, most recording studios in the affected areas remained open during the day. Some even continued night sessions, while others chose to shut down during the worst of the crisis, reopening May 4.

At least one recording studio got directly involved in the violence when, on May 2, employees engaged in an exchange of gunfire with looters directly across the street, according to sources. No one was injured in the exchange, but sources say the studio employees identified several clients among the looters.

At Paramount Recording in Hollywood, as a mob formed across the street from the studio on the evening of May 29, the artists working at the facility "went out and were blasting their songs," says studio manager Michael Kerns. "The crowd was dancing out front. Then, when things got ugly, [the artists] ran back in and started writing songs about what was going on outside."

Since most recording studios do not identify themselves with large signs, the facilities were basically passed by, although, for some, the violence came perilously close.

"They just missed us," says Jo Keita, studio manager at Elumba Recording Studios in Los Angeles. "They went as far as two doors away; they looted and burned a

store and raided an instrument shop. We were lucky. We don't have a sign outside that says we are a recording studio; had we done so, they would have torn in here like any-

'The impact may endure for . . . 30 days or so. These things have a way of fading from memory'

thing. I'm just thanking God we're OK. Next time somebody asks me why I don't put out a sign, I'm just going to laugh."

The manager of one major studio, who asks not to be identified, says, "There was rioting on our block, and looting. It was very close to here. I don't think the people on the street knew what we have in here."

Mad Hatter Recording Studio in Los Angeles lost bookings over the weekend, but the night clients booked for April 30 and May 1 came in before the nighttime curfew and departed after curfew ended. "Now, I'm locked out for the next two to three weeks," says studio manager Mark Francovich.

At Sunset Sound, Hubler estimates \$30,000-\$40,000 lost in bookings from out-of-town clients who postponed during the crisis. "It left us high and dry this week and into midweek next week," says Hubler. "It hurt. We're getting some spotty bookings to fill in the time, but it created holes in our schedules."

Clients who were working at the facility May 29 received an unprecedented number of phone calls from their respective mothers, Hubler notes with a laugh.

The studio manager at another facility, speaking under condition of anonymity, estimates he may have lost as much as \$50,000 in bookings. The studio itself decided to cancel all bookings and shut its doors for the duration of the crisis.

"I canceled all sessions," says the studio manager. "A lot of clients coming in to work aren't too aware of what's happening, and for the safety of all our employees, I asked the clients not to come back until Monday [May 4]. Once they realized what was happening, they were more than cooperative."

Interestingly, the studio manager says many of the looters he saw near his facility were "neither angry nor oppressed nor black nor poor. They were white, middle-class students looking to improve their guitar collection or get nicer speakers."

As yet there appears to be no large-scale effort on the part of recording studios, individually or as a group, to get involved in the rebuilding efforts in this city. However, some have been discussing what they can do. "I'd like to see how the industries pull together," says Lisa

Dunnack, studio manager at Oceanview Recording in West Los Angeles. "We have spoken about getting together and doing something. I'd like to see everybody who was concerned gathering together and doing something."

One major studio says it will continue the community efforts that have been an ongoing part of its operation. "This studio has always been pretty generous in donating time, staff, and materials to community projects," says its manager, anonymously. "We were involved, before the riots, with community groups geared toward South Central, going into elementary schools with special projects there, and we've donated time to musicians who live and work there. We're not isolated from our community here."

AUDIO TRACK

NEW YORK

BILLY OCEAN WAS IN Battery's Studio C working on tracks for **Jive Records**. **R. Kelly** and **Hula** and **Fingers** produced. **Chris Trevett** engineered, assisted by **Gerard Julian** and **Adam Kudzin**. **Luis Vega** and **Tito Puente** were in remixing a cut from the "Mambo Kings" soundtrack on the studio's **Solid State Logic G-Series** with 32-E and 32-G series EQ. **Dave Darlington** was at the controls, assisted by **Tim Litham** and **Julian**. **De La Soul** mixed tracks for its new **Tommy Boy** album in Studio A. **Prince Paul** produced and **Bob Power** was at the board. **Eric Gast** assisted.

Freddy Bastone was in **Quad** remixing "If My Sister's In Trouble" by **Ladysoul** on **Hollywood Records**. **Rick Bottari** programmed. **Gary Wright** was at the board.

Platinum Island had **Tommy Musto** in remixing **Michael Jackson's** single "In The Closet" on the SSL using the **Studer 48-track**. **Rob Paustian** engineered, assisted by **John Wall**. **Robert Clivilles** and **David Cole** produced a track for **Gerardo** ("Rico Suave"). **Acar Key** engineered, assisted by **Hoover Le**.

LOS ANGELES

TRAX RECORDING had **Gerardo** in working on "Latin Thang," his new release on **Interscope**, with producers **Alfred Rubalcava** and **David Snyder**. **Steve Linsley** engineered in Studio C, the facility's 24-track **Mac/MIDI** room. **Total Eclipse** completed its album debut for **Tabu/A&M** in Studio A. **Michael McDonald** produced and engineered the band's self-titled album. **Vincent Cirilli** assisted. **Delta Burke** completed songs for her upcoming national TV series "Delta." **Burke** hired country guitarist/producer **John Jor-**



Studio Dream. Yume Studio in Japan welcomes the Soundtracs Quartz 32 production console into its Maebashi City recording complex. Yume, which translates into "dream," is also planning to install a Soundtracs Tracmix 2 automation system. The installation was performed by MTC Japan Ltd., Soundtracs' exclusive Japanese distributor. Above, with the board, is studio engineer Tomokazu Oda. The studio's clients include jazz and rock acts.

genson as music director for the project. **McDonald** engineered.

Devonshire had producer **Mark Dodson** in recording and mixing a **Mercury** album by **Ugly Kid Joe** on the studio's **Neve** board and **Studer** tape machine. **Dodson** and **Randy Long** engineered.

Aire L.A. had **Color Me Badd** in remixing "Thinking Back." **Rhett Lawrence** produced, with **John Potoker** at the board. **Greg Barrett** and **Anthony Jeffries** assisted.

Cheap Trick tracked in the **Record Plant's** **Neve** tracking/mixing complex for the upcoming **Hollywood Pictures/Pauly Shore** soundtrack "Encino Man." **Ralph Sall** produced and **Phil Kaffel** engineered. **Craig Brock** assisted. **Vince Neil** (formerly of **Motley Crue**) was in Studio II (72-input **SSL G-series**) with producer **Ron Nevison** at the board. **Kyle Bess** assisted. **Prince** continued overdubs for his upcoming **Warner Bros.** release. **Steve Nunan** engineered, assisted by **Bill Leonard** and **Devin Foutz**.

The **Four Horsemen** remixed their hit "Tired Wings" in Studio C at **Paramount Recording**. **Mike Melnick** engineered the CD project for **Def American**. The **Boo-Yaa T.R.I.B.E.** was in working on its debut project for **Hollywood Records**. **Voytek Kochanek** engineered and **Will Rock** produced.

Studio 56 in Hollywood had **Wilson Phillips** in Studio A putting down vocal tracks for its new album release. **Glen Ballard** produced, with **Julie Last** at the board and **Judy Kirschner** assisting. **George Thoro-**

good & the Destroyers were in Studio C tracking and rehearsing for an upcoming tour. **Terry Manning** produced and engineered, assisted by **Kirschner**.

NASHVILLE

HOLLY DUNN was in the **Money**

Pit with producers **Ed Seay** and **Paul Worley** mixing her new **Warner Bros.** album. **Seay** engineered. **Highway 101** was in tracking and overdubbing its new **Warner Bros.** release. **Seay** and **Worley** produced. **Seay** engineered.

George Strait was in **Sound Stage** working on tracks for the movie "Pure Country" (**Warner Bros. Films**). **Steve Tillisch** engineered, assisted by **Paula Montondo**. **Lorrie Morgan** was in with producer **Richard Landis**. **Chuck Ainlay** engineered, assisted by **Russ Martin**. **Lee Greenwood** tracked for **Liberty** with producer **Jerry Crutchfield**. **John Guess** engineered, assisted by **Marty Williams**.

OTHER CITIES

GOSPEL PRODUCER **Fred Hammond** was in **Studio A**, **Dearborn Heights, Mich.**, cutting tracks and mixing for the upcoming **Angelo & Veronica** album on **Benson Records**. **Randy Poole** and **John Jaszcz** were at the controls, assisted by **Ed Marx**. **Rap act K.M.C. Kru** remixed tracks for its **Curb** release. **Poole** was at the board, assisted by **Marx**.

Producer/writer **Lou Humphrey** was in **Hot Nights**, **Fullam, London**, working on tracks for the **R&B/dance act 4 By 4** (**Polydor**).

Warrant was in **Morrisound Recording**, **Tampa, Fla.**, recording guitar, piano, and vocal tracks for its new **Columbia** album with producer **Michael Wagener**. **Jim Morris** engineered at the **SSL 4000-G**, using **Studer 48-track** digital and an **Otari MTR-90 24-track** analog machine.

Material for Audio Track should be sent to Debbie Holley, Billboard, Fifth Floor, 49 Music Square W., Nashville, Tenn. 37203.

Billboard.

Diverse Musical Pedigree Colors Rod Argent's Work

BY BEN CROMER

SILSOE, BEDFORDSHIRE, England—In 1964, Decca Records producer Ken Jones challenged Rod Argent, the 18-year-old co-leader of the Zombies, to write a hit song. Argent accepted the challenge with the naiveté of youth. He recalls, "I thought, 'Well, I can write something that's better than this stuff that's around.'"

That song, "She's Not There," established Argent as a major pop songwriter; other Zombies classics such as "Tell Her No" and "Time Of The Season" continue to rack up sales nearly three decades later.

"My [Performing Rights Society] statements on those songs that were written in 1964 through 1967 are earning me as much income today, 28 years later, as they did at the time," Argent muses. "Now, that is something I'd have never envisioned in a million years."

The 46-year-old Argent, long renowned as a pianist, composer, and arranger, is increasingly being recognized as a producer. In tandem with Peter Van Hooke, Argent produced the latest MCA album by Nanci Griffith, "Late Night Grande Hotel," as well as three albums by Tanita Tikaram for Warner/Reprise.

Argent's first foray into production occurred in 1967 when he and Chris White co-produced the Zombies' seminal album "Odyssey And Oracle," recorded at Abbey Road Studios in London with Beatles engineer Geoff Emerick. Eighteen months after its release, "Odyssey And Oracle" yielded the classic single "Time Of The Season," which sold 2 million copies. "That was the first record I got a million BMI broadcast award for. Last year I got a similar one for 'She's Not There,'" Argent says.

Argent made the transition from the '60s to the '70s with another band, named Argent, which he also co-produced with White. The Argent-White tandem produced another classic single, "Hold Your Head Up," also recorded at Abbey Road.

Since the mid-'70s, Argent has concentrated on session work, an occasional solo project, and production.

With his pedigree, it is not surprising that Argent approaches production from the standpoint of a musician. "The performance is everything," he explains. "If you're recording a singer, then everything should stem from that. What we tend not to do is build up a huge track and at the last minute plunk a voice on top of it."

Argent's affinity for singers can be traced to the choir in his hometown of St. Albans, Hertfordshire, England. "It's not something I hark back to directly," he says, "but indirectly a lot of those things seep in."

Argent's love affair with music be-



Producer Rod Argent's career, which spans nearly 30 years, was launched with the Zombies. He penned the classic "She's Not There" in 1964 and was the group's co-leader.

gan with the piano at age 5. Initially smitten with classical music, he took a detour after hearing Elvis Presley, jazz pianist Bill Evans, and, later, the Beatles. "It's great to love all forms of good music," he says.

This diverse musical grounding enables him to be comfortable in a variety of musical settings: playing piano on "Who Are You," the Who's rock classic; scoring music for London Weekend Television and the BBC; composing a musical, "Masquerade," that was staged at London's Young Vic theater in 1982; and playing keyboards for Andrew Lloyd Webber's London productions of "Cats" and "Starlight Express."

Argent also found time to build a 24-track studio at his home in the English countryside just north of London. The Red House Studio includes a Soundtracs console, Saturn analog recorder, Sony DAT, Neumann and AKG microphones, and a variety of outboard gear; the studio also houses a computer-based keyboards setup.

His latest purchase for the studio is a vintage Neumann U-47 valve (tube) microphone, the same mike used on the Zombies' recordings. "It still knocks off anything else for recording vocals," Argent says. "You get this lovely warmth and energy out of the midrange and the bottom part of the voice that I'd been lacking."

Argent and Van Hooke generally rely on a small stable of engineers. "I like to get an engineer that I fully trust and just leave that side up to him totally," Argent says. He also enjoys the stimulus of working with a co-producer. "It's always good to have my ideas confirmed or rebuffed or whatever."

Although Argent is approached to do many projects, he accepts only a few. "I don't want to be producing 12 months of the year," he says. He also indicates that another solo album may be in the offing.

STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING MAY 16, 1992)

CATEGORY	HOT 100	R&B	COUNTRY	DANCE-SALES	ALBUM ROCK
TITLE Artist/ Producer (Label)	JUMP Kriss Kross/ J.Dupri (Ruffhouse/COL.)	MY LOVIN' (YOU'RE NEVER GONNA GET IT) En Vogue/ T.McElroy D.Foster (Atco EastWest)	NEON MOON Brooks & Dunn/ S.Hendricks (Arista)	IN THE CLOSET Michael Jackson/ T.Riley,M.Jackson (Epic)	REMEDY The Black Crowes/ The Black Crowes George Drakoulis (Def American)
RECORDING STUDIO(S) Engineer(s)	KALA/STUDIO 4 (Atlanta/ Philadelphia) Joe Nicolo	FANTASY (Berkeley,CA) Steve Counter	TREE (Nashville) Mike Bradley	OCEANWAY/ LARRABEE (Los Angeles) Teddy Riley Bruce Swedien	SOUTHERN TRACKS (Atlanta) Brendan O'Brien
RECORDING CONSOLE(S)	Trident 65 Series/ Neve 8048	Trident Series 80	MCI JH500	Custom Neve 8078/ SSL 4080 G Series	SSL 4000 E Series
MULTITRACK RECORDER(S) (Noise Reduction)	Studer A-80	Studer A-800	Otari MTR-90	Mitsubishi X-850/ X-880	Sony JH24
STUDIO MONITOR(S)	UREI 813	UREI 813	UREI 813/Yamaha NS10	Custom Oceanway /Yamaha NS10 w/ TAD	Yamaha NS10 Augsberger
MASTER TAPE	Ampex 456	Ampex 456	Ampex 456	Ampex 467/ 3M 996	Ampex 456
MIXDOWN STUDIO(S) Engineer(s)	STUDIO 4 (Philadelphia) Joe Nicolo	CAN AM (Los Angeles) Ken Kessie	CASTLE (Nashville) Scott Hendricks	PLATINUM ISLAND (New York) Rob Paustian	RECORD PLANT (Los Angeles) Brendan O'Brien
CONSOLE(S)	SSL 4000 E Series G Computer	SSL 4000 E Series G Computer	SSL 4000 G Series	SSL 4000 E Series G Computer	SSL 4000 G Series
MULTITRACK/ 2-TRACK RECORDER(S) (Noise Reduction)	Studer A-80	Otari MTR-90/ Studer A-800 Mark III	Mitsubishi X-880	Studer A-800	Studer A-800
STUDIO MONITOR(S)	KRK	Yamaha NS10	B&W,UREI 813	UREI 813B	Yamaha NS10 TAD/Kinoshita
MASTER TAPE	Ampex 467	Ampex 456	Ampex 467	Ampex 499	Ampex 456
MASTERING (ALBUM) Engineer	MASTERDISK Tony Dawsey	BERNIE GRUNDMAN Brian Gardner	MASTERMIX Hank Williams	BERNIE GRUNDMAN Bernie Grundman	MASTERDISK Vlado Meller
PRIMARY CD REPLICATOR (ALBUM)	Sony Manufacturing	WEA Manufacturing Inc.	Disc Manufacturing Inc.	Sony Manufacturing	WEA Manufacturing
PRIMARY TAPE DUPLICATOR (ALBUM)	Sony Manufacturing	WEA Manufacturing	Sonopress	Sony Manufacturing	WEA Manufacturing

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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 16, L.A. Radio Producers' Conference, hosted by RadioWest, Hollywood Roosevelt Hotel, Hollywood. Kathy Gronau, 213-655-5214.

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 5, Deliverance Ministries International Gospel Awards, Grosvenor Square Marriott, London. 011-44-81-558-8052.

June 10-13, NAB Radio Montreux, Centre de Congress et d'Exposition, Montreux, Switzerland. 202-775-4972.

June 11-13, Radio & Records Convention, Century Plaza Hotel, Los Angeles. Karen Bionda, 213-553-4330.

June 11-14, Sixth Annual Reggae Riddims and International Arts Festival '92, various locations, New Orleans. 504-522-5555.

June 13-14, Playboy Jazz Festival, Hollywood Bowl, Los Angeles. 310-659-4080.

June 14-17, Broadcast Promotion and Marketing Executives Seminar, Seattle. Kelly Grow, 213-465-3777.

June 16, "Who's Hiring? Recording Industry Employment in the '90s," seminar presented by the Los Angeles chapter of NARAS, at A&M Records, Hollywood. Billy James, 818-843-8253.

June 17, Music and Performing Arts Unit of

B'nai B'rith Dinner, honoring Gloria Estefan (Humanitarian Award) and Les Paul (Creative Achievement Award), Sheraton New York Hotel and Towers, New York. Al Feilich, 516-374-4298.

June 17-21, New Music Seminar, Marriott Marquis, New York. 212-473-4343.

June 17-21, Rapfest '92 Conference, Sheraton City Centre Hotel, Cleveland. Leslie Webber, 216-292-9492.

June 18, American Latin Music Assn. Annual Membership Meeting, Marriott Marquis Hotel, New York. Bill Velez, 212-830-2573.

June 25-27, Bobby Poe Convention, Sheraton Premiere, Tyson's Corner, Va. 301-951-1215.

JULY

July 14-15, Radio Academy Festival, International Convention Centre, Birmingham, U.K. 011-44-71-839-1461.

July 15, Music Royalties Seminar, presented by Hawksmere Ltd., Hyatt Carlton Hotel, London. 011-44-71-824-8257.

July 16-19, Upper Midwest Communications Conclave, Radisson South Hotel, Minneapolis. Tom Kay, 612-927-4487.

July 16-20, Fifth Annual International Teleproduction Society Forum and Exhibition, Beverly Hilton Hotel, Los Angeles. Jessica Josell, 212-877-5560.

July 26-29, Video Software Dealers Assn. 11th Annual Convention, Las Vegas Hilton and Convention Center, Las Vegas. Don Rosenberg, 609-231-7800.

LIFELINES

BIRTHS

Girl, Emily Alexander, to David and Dana Wendel, March 31 in Boston. He is Northeast classical sales rep for PGD.

Girl, Devon Aubrey, to Perry and Susan Leopold, April 21 in Bryn Mawr, Pa. He is the owner and she is the associate director of the PAN Network, a computer network for professionals in the music industry.

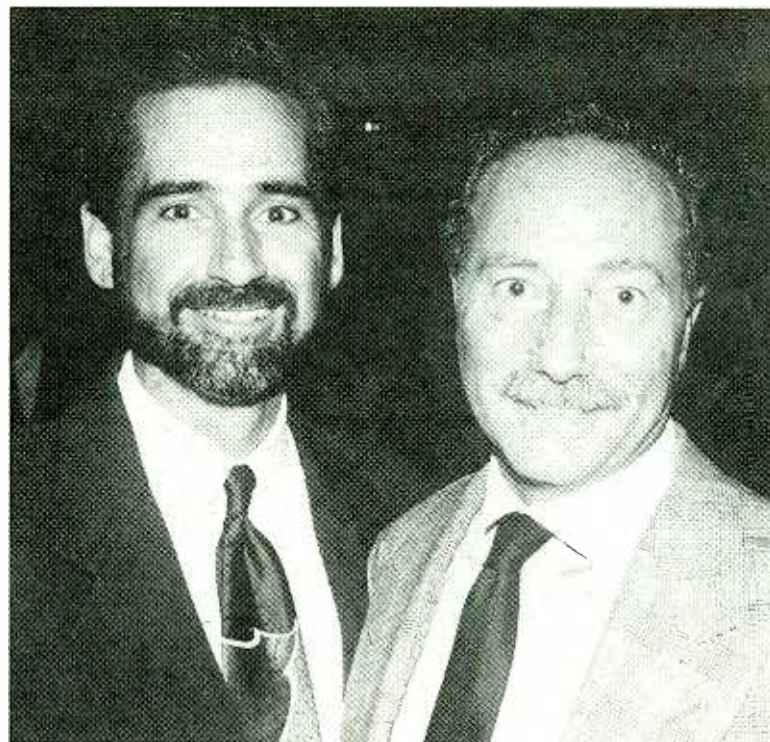
Girl, Karina Leigh, to Alex and Caroline Jimenez, April 23 in Miami, Fla. He is an assistant sales manager at Bassin Distributors.

Girl, Leah Ann, to J. Daniel and Mary Burich, April 24 in Davenport, Iowa. He is owner and CEO of Co-Op Records, which has locations in Iowa and Illinois.

Boy, Taylor Eugene, to Robert and

ings, 15,000 library boxes, and other equipment, all of which was allegedly counterfeit or purportedly used in the production of counterfeit tapes.

Steven D'Onofrio, RIAA executive VP and director of anti-piracy operations, says a raid of this magnitude is bound to affect pirate outfits on the East Coast. "This is a great case of the RIAA's anti-piracy programs working in perfect tandem with a cooperative DA and professional and effective law enforcement," he says.



A Meeting Of Minds. At Warner/Chappell Music's first International Conference, Warner/Chappell chairman and CEO Les Bider, left, chats with Freddy DeMann, head of DeMann Entertainment and co-CEO of Maverick Entertainment. The conference, held in Indian Wells, Calif., will permanently replace Warner/Chappell participation in MIDEM. In attendance were 66 executives of the publishing firm, representing the 36 countries in which the company publishes music and administers copyrights.

Michele Long, April 24 in Morton, Ill. He is store manager for Co-Op Records No. 6 in Peoria, Ill.

Boy, Zachary Taylor, to Rick and Kimberly Arp-Barnett, April 29 in Charlotte, N.C. He is store manager for Camelot Music No. 209 in Charlotte.

MARRIAGES

Steve Buckingham to Cynthia "Andy" Landis, May 2 in La Jolla, Calif. He is a producer whose credits include all four of Ricky Van Shelton's platinum albums and Dolly Parton's most recent release, the platinum "Eagle When She Flies." She is a songwriter.

Scott Mackenzie to Michelle Young, May 5 in Honolulu. He is promotion director at KSSK-AM-FM there.

DEATHS

Yutaka Ozaki, 26, of pulmonary edema, April 25 in Tokyo. Ozaki was one of Japan's few genuine rock'n'roll rebels, whose songs dealt with such subjects as oppressive school rules. He made his recording debut on Sony Music (then CBS Records) in 1983, moved to the Mother and Children label in 1988, then went back to Sony in 1990. A posthumous album was released May 10.

Elizabeth Lennox, 98, of a heart seizure, May 3 in Southport, Conn. Lennox was a pioneering radio singer and recording artist. In 1919, Thomas Edison personally approved her voice for his Edison label. She began broadcasting on radio programs in 1925, and soon signed with the CBS radio network. By 1930, she was a regular on sever-

al radio shows. Over the course of her career, she recorded for the Brunswick, Emerson, Peerless, Victor, and Columbia labels. She also did concerts with the New York Philharmonic, Chicago Symphony, and Detroit Symphony. She helped to organize the Bridgeport Symphony and helped establish the Westport School of Music. She is survived by a son, David, and two granddaughters, Catherine and Anne.

Joan Merrill, 74, of complications from a stroke, May 10 in New York. Merrill was a singer, known for such songs as "How Did He Look," "Daddy," "Intermezzo," "Small Hotel," and "You Can't Hold A Memory In Your Arms." She also recorded an album in 1958 on the Westminster label. She appeared at nightclubs across the country, was a regular on radio shows, and made a number of appearances on "The Ed Sullivan Show." In the '40s, she appeared in three movies: "Time Out For Rhythm," "The Mayor Of 44th Street," and "Iceland," in which she introduced the song "There Will Never Be Another You," which became a pop standard. She is survived by her husband, Isaac Seeger, and two sons, William and Michael.

Sylvia Syms, 74, of a heart attack, May 10 in New York. Syms had just completed a performance at the Oak Room of the Algonquin Hotel and was accepting a standing ovation when she collapsed and was taken to St. Clair's Hospital, where she died. A raspy-voiced cabaret artist who excelled in the classic saloon-singer tradition, Syms was a favorite of musicians and insiders, most

GOOD WORKS

ALONG WITH the third leg of Rush's "Roll The Bones" tour, the Canadian act will be supporting a "Food Rush" drive in more than 15 U.S. markets. With support from local radio stations and food banks, concertgoers are being encouraged to bring nonperishable goods to the shows. Participants get a number and, prior to the opening performance by fellow Atlantic Records group Mr. Big, 10 numbers will be drawn. Holders of winning numbers will receive two front-row tickets for that night's show plus Rush tour programs. Grand-prize winner will receive tickets, tour programs, copies of the two groups' albums, and a chance to meet both bands.

EARTH SUMMIT POSTER: The official poster of the Earth Summit '92 Conference, June 3-14 in Rio de Janeiro, is available on a limited basis. Proceeds will benefit the Earth Summit Pledge, a nonprofit foundation organized to promote and further the objectives of the United Nations Conference on Environment and Development.

notably Frank Sinatra, with whom she shared a close relationship. Sinatra produced and conducted her 1982 album "Syms By Sinatra." Long admired for her intimate, engaging manner, Syms never achieved mass success. Her one bona fide pop hit was "I Could Have Danced All Night" from the musical "My Fair Lady" in 1956. She began her career in New York nightclubs, and later turned to the theater, performing in regional productions of "Hello Dolly," "South Pacific," "Camino Real," and "Whoop-Up." She recorded 15 albums for Decca, Columbia, Prestige, and Atlantic. Her most recent recording was "Along Came Bill" on DRG, a tribute to the pianist Bill Evans. She is survived by a brother, Burton Blagman, and a sister, Muriel Bailey.

Send information to *Lifelines*, c/o *Billboard*, 1515 Broadway, 39th Floor, New York, N.Y. 10036 within six weeks of the event.

FOR THE RECORD

The Bob Marley suit filed by Island Records against Essex Entertainment and San Juan Music Group was settled by all three parties before the filing (*Billboard*, May 9). In the suit, filed as a necessary step in settling the dispute, Island disputed San Juan's licensing of four Bob Marley songs owned by Island. San Juan has held legal rights to 40 Bob Marley songs since 1977, and it says it negotiated a licensing contract with Essex based on the longstanding ownership of those songs.

Bronx Raid Yields One Of Largest U.S. Seizures

NEW YORK—The largest U.S. seizure of allegedly counterfeit material in more than 20 years occurred May 7 in the Bronx, N.Y. On that date, an 18-member police squad, working in conjunction with the Recording Industry Assn. of America, raided an alleged counterfeit-cassette-manufacturing operation that was capable of producing 30,000 tapes in eight hours.

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Newsweek Leads Riot Coverage Rap-Up; Imes Images For Sale; Focus On H'wood

RIOT RAP: Even after the tumult in the streets of Los Angeles had died down last week, rap music remained an ancillary focus of the press coverage of the disturbances.

By far the most prominent rap-related piece was Newsweek's short May 11 take, written by the news-weekly's pop critic, **John Leland**. "Anyone surprised by the outrage last week hasn't been listening to rap music," Leland wrote, following up with well-honed statements from **Chuck D** of **Public Enemy**, **Luther Campbell** of **2 Live Crew**, **B-Real** of **Cypress Hill**, and **Oakland, Calif., rapper Tupac Shakur**, who will co-star with **Janet Jackson** in **John Singleton's** forthcoming feature "Poetic Justice."

The wire services were not delinquent in following the rap tack. The Associated Press issued a story May 4, quoting Leland (whose own lead was replicated) and a number of rappers. The Knight-Ridder news service picked up a well-researched piece by **Cary Darling** of the Orange County (Calif.) Register.

Pop critic **David Barton** of the Sacramento (Calif.) Bee attempted an ambitious overview in a May 4 piece that analyzed the content of gangsta rap records and sought to determine if their fierce reportage stoked the fires of indiscriminate violence. While Barton reached no firm conclusion on that question, he did engage in a little media criticism of his own, excoriating ultraconservative talk show host **Rush Limbaugh's** May 1 broadcast, in which Limbaugh, in typical obfuscating, know-nothing fashion, virtually blamed rap for fueling the L.A. disturbances.

So what caused the Watts riots of 1965—"My Girl"?

Like this publication, the trade Hits!, which suspended its customarily assaultive comedic style for its May 11 issue, also ran a story on rapper reaction. Black Radio Executive followed suit with an interview-based piece by **Lariann Flores**.

CNN continued to recycle Public Enemy video footage a week after the fact. Perhaps the oddest TV segue was supplied by **Ted Koppel** on an extended May 5 edition of ABC's "Nightline." After an hour of intense head-to-head discussions with residents of devastated South Central L.A. neighborhoods, Koppel concluded the show by passing the mike to a local rap group.

While the majority of the print media stories dealt with the ways in which rap songs prophesied the eruption in L.A., one piece that appeared coincidentally offered deeper food for thought: **Jon Katz's** story on the media's treatment of race issues in the May 28 issue of *Rolling Stone*.

While the magazine's editors couldn't have foreseen the grave pertinence this story would have, it hit the crux of the media's reaction to the L.A. situation pithily. "The mass media have circled race from a distance for more than two decades, fueling the ignorance and tension over racial issues," Katz wrote. "Neither whites nor blacks were forced to confront the other as individuals." The guiltily reflexive editorial scramble to publish reflective pieces in the aftermath of the upheaval couldn't have proven Katz's point more brilliantly.

We can look forward to more in-depth coverage in the near future: The hip-hop organ the Source will devote an entire issue to the L.A. riots.

The Blitz



CHRIS MORRIS

LET'S GO JUKIN': Photographer **Birney Imes'** magnificent 1990 portfolio "Juke Joint" (Univ. of Mississippi Press) is being sold to benefit the Delta Blues Museum in Clarksdale, Miss. This gorgeous collection, which includes dazzling color images of such Delta joints as the Out of Sight Club, the Skin Man Place, the Purple Rain Lounge, and the Blue Lite Disco, is available for \$40 plus \$2 shipping from the museum. Write to the museum at 114 Delta Ave., Clarksdale, Miss. 38614.

DAY IN THE LIFE: On Wednesday (20), 75 photographers will swoop down on L.A. to document "A Day In The Life Of Hollywood." The megashoot will be published in book form this fall by Collins Publishers San Francisco, which has issued several books covering similar daylong photo expeditions.

Billboard columnist **Michael Dare** is one of the assignment editors for the project, and he would like to hear from any area musicians regarding their activities on the day of the shoot. Contact him at Raleigh Studios in Hollywood; he's in Suite B200.

ON ★ STAGE

BE BOP A LULA

By Rex Weiner

(Theatre/Theater, Los Angeles)

Those '50s rock pioneers paid a high price—even Elvis, whose ruined body finally collapsed onto his bathroom floor before his 43rd birthday. Few others managed to survive even that long, succumbing to fast times, substance abuse, inner turmoil, and the exhaustion of the road.

As Gene Vincent in the play "Be Bop A Lula" repeatedly warns his rock'n'roll comrade Eddie Cochran during their doomed 1960 tour of England, "You don't quit the road, Eddie. The road quits you."

As spoken by actor Paul Hipp, that old cliché is a potent message, acknowledging the grim fate both rockers would ultimately suffer. That same urgent understanding of the costs of being among the first rock'n'roll generation is what makes this play a remarkably real portrait of the unglamorous life of two troubled rock-

ers on the road.

For most of its 90 minutes, "Be Bop A Lula" is a raw, hilarious, poignant, and horrifying dual character study of Hipp's Vincent and actor Donal Logue's Cochran. As artfully scripted by Rex Weiner, the story is set almost entirely in an anonymous English hotel room, where the leather-clad Vincent is looking to numb the pain of his crippled leg and his vague inner demons with pills and drink. Cochran, by contrast, is only concerned about hearing from his girlfriend back in America, even as he's haunted by visions of his own mortality.

Meanwhile, these rock pioneers are not sure, even at the beginning of the '60s, that the musical style they've helped to create will not just prove to be a fad. Already, Vincent laments, the genre is being taken over and watered down by a crowd of pretty pop singers he labels the "Ricky-Micky-Dicky" set. "Rock'n'roll is crazy music by crazy people for crazy people," he insists.

This grim vision is what attracted

real-life rockers Adam Ant and former Doors drummer (and sometime actor/playwright) John Densmore to co-produce the play. Ant is the hands-on producer here, and he helps director Jeff Murray bring a certain authenticity to the scenes, from locating a replica of Cochran's Gretsch guitar to signing up local rockabilly artist James Intveld as musical director.

Central to the play's success, though, is the performance of Hipp, last seen in his Tony-nominated title-role performance in "Buddy." In spite of Vincent's inherently, often pathetically unpleasant traits, Hipp brings to the character a goofy, sympathetic air. As Cochran, Logue brings vulnerability to an otherwise upbeat persona.

The story seems to lose its focus only near the end, when things take on a "Twilight Zone" character in a flashy dream sequence involving a message from the deceased Buddy Holly. Until then, "Be Bop A Lula" keeps its unique cool.

STEVE APPLEFORD



Maxed Out. CPI marketing director Peter Vitols presents Toronto radio station Q107 with a special award commending the station's promotional efforts for "Rolling Stones At The Max." The film broke Toronto box-office records with sales of more than \$1 million (U.S.). Shown, from left, are Gary Aube, Q107's program director; Don Shafer, the station's president/GM; Vitols; Perry Goldberg, Q107 marketing director; and Joey Vendetta, Q107 assistant program director/music director.

IN PRINT

BACKSTREETS

Springsteen: The Man And His Music

By Charles R. Cross & the Editors of Backstreets Magazine (Harmony Books, \$19)

A revised paperback edition of the 1989 hardcover release, "Backstreets" is a tome designed with the rabid buff in mind.

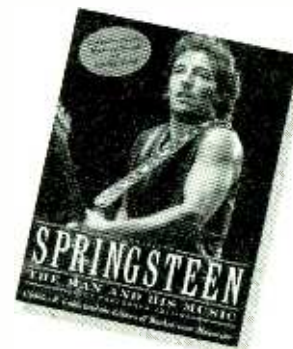
Editor Cross, who has published his like-titled fanzine since 1980 (and also edits Seattle's fine music monthly the Rocket), makes no bones about the idolatrous nature of his work. "[As Springsteen] dripped sweat on me that hot summer night, I imagine I was baptized in some alien way," Cross writes of one close encounter at a 1974 Bottom Line show, and he and his fellow apostles disseminate the Word according to the Boss with near-missionary zeal in both the magazine and this coffee-table testament.

The "Backstreets" book compiles the most noteworthy pieces published in the magazine since its advent as a four-page tabloid. The core of the book's early pages is a series of articles by Robert Santelli about the Jersey Shore music scene, including an interview with George Theiss of Springsteen's early band the Castiles and "tour guides" to Asbury Park and Freehold.

A section of interviews with Springsteen and his band mates follows; the best is a 1974 faceoff with Paul Williams of Crowded, in which Springsteen says the biggest venue he ever wants to play is a 3,000-seater. So much for foresight.

Cross has bumped some lesser interviews found in the hardback edition to make room for a couple of fresh gems: a rare conversation with the E Street Band's taciturn keyboardist Danny Federici and a mammoth dialog with Springsteen's ex-manager, Mike Appel. The Appel interview, serialized in two Backstreets issues last year, broke the long silence that followed the acrimonious lawsuits that kept Springsteen out of the studio during the '70s; it supplies a tantalizing foretaste of "Down Thunder Road," Marc Eliot's forthcoming book written in cooperation with Appel.

Bruceophiles will welcome the two concluding sections, a rundown of studio sessions and a complete list of live appearances from 1963 through Feb-



ruary of this year. For those who worship at the temple, Springsteen books don't get much more entertaining.

CHRIS MORRIS

ELVIS PRESLEY CALLS HIS MOTHER AFTER THE ED SULLIVAN SHOW

By Samuel Charters (Coffee House Press, \$10.95)

In a novelistic conceit worthy of a mention in Greil Marcus' "Dead Elvis," noted critic Charters imagines a monolog by Presley as he rings up his mother Gladys following his third and final appearance on Sullivan's TV show (the date is unmentioned, but, for the record, it was Jan. 6, 1957).

Viewing Elvis in the first flush of his scandalous fame (he was photographed from the waist up on the show), Charters attempts to depict the singer's mixture of boyish insecurity and youthful arrogance; his almost Oedipal relationship with his mother; his unabashed sensuality (he seduces a girl in his hotel room as he kibbitzes with his momma); and his prescient sense of his own worth.

Charters' approach, which gives the reader 102 pages of a single flat, affectless voice, quickly becomes fatiguing, and some of the writing, which spins off what we know about the later stages of Presley's life and career, is witlessly arch (at one juncture, Elvis tells Gladys he doesn't like to take pills!). In the end, the words of Charters' Presley fall like lead on the ear; the Elvis we know is absent here, and that is the book's fatal failure.

C.M.

It Took A While, But Battle For Seattle Goes Churban

Evolution Of KUBE-ism: Gradual Segue To Churban Paying Off Big For Station

■ BY SEAN ROSS

NEW YORK—Nine months ago, there was an exchange between KMEL San Francisco MD Hosh Guerli and KPLZ Seattle PD Casey Keating during the top 40 panel at the National Assn. of Broadcasters convention. Guerli wanted to know why more top 40 PDs weren't playing "O.P.P." by Naughty By Nature. Keating said it wasn't the sort of record that would work in his market.

Eventually, of course, Seattle was down with "O.P.P." That record and others like it are working in Keating's market now. And KPLZ is getting its biggest battle in years from a onetime mainstream station that now leans urban, KUBE. Four months after finishing its transition to churban, KUBE was up 4.5-6.1 12-plus in the fall Arbitron, while KPLZ was off 6.9-5.1.

If it seems like churban came late to Seattle—KUBE's transition took place after stations in other heartland markets such as Oklahoma City and Minneapolis had gone in and out of the format—you have to understand that Seattle's only commercial urban radio of any sort have been two low-powered AMs. The city's only FM urban, KYAC-FM, has been gone for 15 years. While both KUBE and KPLZ played the biggest urban crossovers, many radio people assumed you couldn't go much beyond that.

So KUBE PD Bob Case is either very revisionist or very contrarian when he insists that "Seattle's always been a rhythmic market. I grew up on [legendary top 40] KJR and KJR was very Motown. This has for years been recognized as a 12-inch breakout market."

But fewer people will challenge Case when he says, "This is a big city and we're all globally connected now, from the magazines to TV to what's on cable. Most top 20 cities are pretty compatible now, especially with the amount of people-sharing that goes on... Most of the stuff that breaks through to become a legitimate hit nationally is a legitimate hit in Seattle as well."

KUBE's transition to churban was a gradual one, made over the course of fall '91. First the station added a Saturday-night mix show. Then it began experimenting with more rap and reaction records at night. It wasn't until January that consultant Jerry Clifton officially began working with the station and titles like "Don't Stop Believin'" by Journey came out of the gold library.

"We had 11 years of heritage doing what we were doing," says Case. "And we were still a top-five radio station and had been in the top three 18-34 all along. We had to make sure we were doing the right thing."

Even now there is still a handful of pop ballads on KUBE—"To Be With You," "Tears In Heaven," "Under

The Bridge," etc. (There's also some modern rock/dance, although most of that is recurrent, not current.) The air staff, including veteran morning man Charlie Brown, is the same as it was before. And even KUBE's decidedly nonurban :00 ID jingle is the same, presumably to provide some continuity with what came before.

As for how well Brown has adjusted to the new format, Case says, "Charlie has gotten into this on his own. I didn't need to do anything to freshen him up. He's been a part of this right from the beginning, so that was pretty easy. He's like Johnny Carson, who was way out of the demo but stayed very hip and very plugged in. We have a great support staff that feeds him stuff, and he tries to keep himself as aware of what goes on around him as possible. Charlie has been great for hanging onto so many of the people that are critical to a solid ratings makeup."

KUBE did not do any outside marketing immediately after its format change, although it did launch a buscard campaign in March. Now it is doing a direct-mail piece called "Triple Jams," in which listeners call in to win \$5,000 if they have the same three-in-a-row on their game cards as the station plays at the top of the hour.

One reason KUBE was able to go up so dramatically this winter with-

(Continued on page 65)

MUSIC MONITORS



KPLZ

Sophie B. Hawkins, "Damn, I Wish I Was Your Lover"; Karyn White, "The Way I Feel About You"; Red Hot Chili Peppers, "Under The Bridge"; Mint Condition, "Breakin' My Heart"; Jody Watley, "Don't You Want Me"; Bryan Adams, "Thought I'd Died And Gone To Heaven"; Prince, "Little Red Corvette"; Eric Clapton, "Tears In Heaven"; Kris Kross, "Jump"; Def Leppard, "Pour Some Sugar On Me"; and Linear, "T.L.C."

KUBE 93 JAMS

KUBE

Prince, "Diamonds & Pearls"; En Vogue, "Givin' Him Something He Can Feel"; EMF, "Unbelievable"; Kris Kross, "Jump"; Joe Public, "Live And Learn"; Janet Jackson, "Let's Wait Awhile"; Tevin Campbell, "Tell Me What You Want Me To Do"; Tracie Spencer, "Love Me"; Hammer, "U Can't Touch This"; and Prince, "DMSR."

KPLZ Down With Up-Tempo Records In Bid To Keep Younger Audience

NEW YORK—Last fall's comments on "O.P.P." notwithstanding, KPLZ Seattle PD Casey Keating says he was never opposed to rap and urban crossovers on general principle. "We played 'Posse On Broadway' and 'My Hoopie' [by local rapper Sir Mix-A-Lot]. We've found certain rap in the appropriate daypart worked great."

Still, Keating admits, "With Jerry Clifton's influence here, I've learned something about this market's acceptance of rap and dance-type records. There's more acceptance than I previously believed."

"It's not fair to look at KUBE as a brand-new radio station that suddenly got a six share. They've been a strong radio station in this market since 1980. When they had a low [average quarter hour], they still had a giant cume."

"More than anything, what Clifton has done is stop KUBE from playing bad records. They've got a tighter list, they're all on the same page for the first time, and they've got a lot of energy."

KPLZ will remain a mainstream top 40, Keating says, but it will go hand-to-hand with KUBE for the 12-24 audience. "I like teens and 18-34s and I will do everything I can to maintain them," he says. "We can't compete 25-54 all the time. If you get them, great, but that's not the function of this format."

"There are a lot of songs we used

to play that are not appropriate anymore. Anything that was strictly 25-54 appeal and down-tempo we've pretty much eliminated. The 18-34 records in our library are rotating a little faster, not necessarily because of KUBE, but because so many of the big hits are ballads. The Vanessa Williams and Eric Claptons have all presented a tempo problem for us."

"We were always on the streets a lot—at every concert, parade, and community event. KUBE has gotten our attention and we will probably be doing even more of those things than in the past. The things that we're successful at that we own, we're going to own more of."

Like KUBE, KPLZ is doing bus-sides, but no TV this spring. While KUBE does direct mail, KPLZ has tied in with McDonald's for 3 million tray liners featuring its morning show. Listeners send in an entry blank on the tray liner and KPLZ draws a winner every morning.

Keating believes that KPLZ's losses weren't only at the hands of KUBE, but also country KMPS, which, like other country outlets nationwide, is picking up 18-34 female defectors from both country outlets.

In any event, Keating does not "expect to be on a level playing ground with KUBE until September. There is still a lot of curiosity, a lot of people testing and sampling them," he says.

New Regs, Fewer Jobs, And The Whole Damn Thing

This is the last in a series of commentaries by outgoing Billboard radio editor Sean Ross.

NEW YORK—Over the last four years, I've talked occasionally about an imminent "day of the locust" in the radio industry, so it's ironic that I won't be at this desk in August when the FCC's new ownership regulations take effect. Even if Congress intervenes, or if the commission itself decides to tone things down before Congress gets its chance, we'll probably see a radical change above and beyond any of the radical changes we've seen in the last four years.

It would be nice to be proven wrong on this, but for now, it seems that little good can come from something that eliminates even more jobs when so many radio people are already jobless. Consolidation seems like something that will ultimately make radio's talent crisis worse by wiping out many of those starter jobs not already mowed down by the satellite age or the weekly shuttering of stations.

Some people think fewer players owning more stations means that those who do own them will finally make some money again. But Canada's protectionist system has always

guaranteed fewer players and more group owners. And Canadian stations are in even worse shape than American outlets. The new regs won't solve radio's programming problems, which are another essay unto themselves. They will, however, finally prove the disingenuousness of those who insist that competition makes everybody better, probably the most-encountered cliché in this author's nine years of trade journalism.

The other big lie that will be brought to the fore by the rule changes is the notion that allowing radio stations more economies of scale will spur more news and community affairs or more localism. It was during the relative prosperity of the '80s that such things began to disappear. Owners are looking to do what they do now with less bleeding, not for a way to lose the same amount of money but be better community servants in the process.

None of this figures in the effects of digital broadcasting. Broadcasters are good at moving on to new crises without making the old ones go away, so just because we haven't heard much about DAB lately, it's hard to know if it is indeed the AM stereo of the '90s or if radio people

are deluding themselves. But with the FCC having reiterated that it won't stand in the way of national satellite DAB, the prospects for localism aren't very good here, either.

Having said that, I have to admit that, like many of the people reading this column, I grew up on 50,000-watt

VOX II

AMs: CKLW, WLS, WKBW, etc., and the fact that they weren't local was, if anything, part of the appeal. If today's satellite networks or tomorrow's DAB services were half as entertaining as their 50kw predecessors, I wouldn't begrudge them their national status at all.

But with so many stations selling against print by pointing out that their audiences don't read newspapers, it sort of behooves someone—national or local—to fill the void. It's true that Generation X isn't expecting news from its music stations, but the ratings show that young listeners aren't going to news/talk radio for it either. Video has enough of a foothold already to make the prospect of MTV becoming this generation's chief news source even scarier.

Of course, like most people who are not 25-54 Anglos, Generation X has been pretty well disenfranchised in a lot of places anyway. (As have 55-plus listeners whose increased spending power still can't buy them a music station in most markets.) There are still markets like Dallas, with a young-end urban, a hard-rock outlet, a low-end country outlet, and a top 40 station. But there are also markets like Terre Haute, Ind., with none of the above, and markets like Madison, Wis., or Rochester, N.Y., where 25-54 Anglos have two rock/ACs to choose from—more choices than they anticipated or perhaps even needed.

The disenfranchisement of so many listeners is more proof that America has been divided into haves and have-nots. If it is not the most dramatic example of recent weeks, it is part of the same process nonetheless. And so is the battle between urban and churban radio.

Even two years ago, it was possible for churban stations to claim that they were playing different music than their urban counterparts. Now many churbans have eliminated Latin or pop-dance and are again doing what they were doing five years ago: playing a lot of the same music as ur-

(Continued on page 65)

Hot Adult Contemporary™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
COMPILED FROM A NATIONAL SAMPLE OF RADIO PLAYLISTS					
★★★ NO. 1 ★★★					
1	1	5	8	HOLD ON MY HEART ATLANTIC 87481	◆ GENESIS 2 weeks at No. 1
2	3	4	10	NOT THE ONLY ONE CAPITOL 44764	◆ BONNIE RAITT
3	5	9	6	IF YOU ASKED ME TO EPIC 74277	◆ CELINE DION
4	2	1	16	HAZARD CAPITOL 44796	◆ RICHARD MARX
5	9	12	4	DO IT TO ME MOTOWN 2160	LIONEL RICHIE
6	4	2	19	TEARS IN HEAVEN REPRISE 19038	◆ ERIC CLAPTON
7	6	8	14	EVERYTHING CHANGES REUNION 191118/GEFFEN	◆ KATHY TROCCOLI
8	14	23	3	YOU WON'T SEE ME CRY SBK 07385/ERG	◆ WILSON PHILLIPS
9	8	6	18	SAVE THE BEST FOR LAST WING 865 136/MERCURY	◆ VANESSA WILLIAMS
10	7	3	16	MASTERPIECE REPRISE 19076	◆ ATLANTIC STARR
★★★ POWER PICK ★★★					
11	15	19	6	I WILL REMEMBER YOU A&M 1600	◆ AMY GRANT
12	10	7	17	THE REAL THING COLUMBIA 74186	◆ KENNY LOGGINS
13	12	13	11	SOMETIMES IT'S ONLY LOVE EPIC 74226	LUTHER VANDROSS
14	16	18	6	LIFT ME UP ELEKTRA 64779	◆ HOWARD JONES
15	13	11	12	CAN'T CRY HARD ENOUGH WARNER BROS. 19326	◆ THE WILLIAMS BROTHERS
16	11	10	10	HUMAN TOUCH COLUMBIA 74273	◆ BRUCE SPRINGSTEEN
17	19	32	3	STEEL BARS COLUMBIA ALBUM CUT	◆ MICHAEL BOLTON
18	28	38	3	EVERY KINDA PEOPLE ISLAND ALBUM CUT/PLG	◆ ROBERT PALMER
19	18	16	19	GOOD FOR ME A&M 1573	◆ AMY GRANT
20	17	20	7	WILL YOU MARRY ME? CAPTIVE 98584/VIRGIN	◆ PAULA ABDUL
21	22	21	10	ALL WOMAN ARISTA 2398	◆ LISA STANSFIELD
22	26	29	6	LOVE OF MY LIFE QWEST ALBUM CUT/REPRISE	CARLY SIMON
23	21	14	18	MISSING YOU NOW COLUMBIA 74184	◆ MICHAEL BOLTON
24	24	26	8	ONE ISLAND 866 533/PLG	◆ U2
25	23	28	8	HOOLED ON THE MEMORY OF YOU COLUMBIA ALBUM CUT	◆ N. DIAMOND/K. CARNES
26	20	15	12	MAKE IT HAPPEN COLUMBIA 74239	◆ MARIAH CAREY
27	35	42	3	BE YOUNG, BE FOOLISH, BE HAPPY RCA 62246	◆ SONIA
28	27	17	15	EVER CHANGING TIMES ARISTA 1-2394	◆ ARETHA FRANKLIN
29	30	30	21	STARS ATCO EASTWEST 98636	◆ SIMPLY RED
30	25	22	28	BEAUTY AND THE BEAST EPIC 74090	◆ CELINE DION/PEABO BRYSON
31	29	25	18	TO BE WITH YOU ATLANTIC 87580	◆ MR. BIG
32	34	34	7	TOO MUCH PASSION CAPITOL 44784	◆ THE SMITHEREENS
33	37	39	5	TAKE TIME PENDULUM 64813/ELEKTRA	◆ CHRIS WALKER
34	31	27	19	WHAT BECOMES OF THE BROKENHEARTED MCA 54331	PAUL YOUNG
35	41	—	2	FALL IN LOVE AGAIN COLUMBIA 74262	EDDIE MONEY
36	36	33	11	I CAN'T DANCE ATLANTIC 87532	◆ GENESIS
37	43	44	4	JUST ANOTHER DAY SBK 07383/ERG	◆ JON SECADA
38	38	41	5	SHE IS HIS ONLY NEED CURB 54320/MCA	WYNONNA
39	42	40	33	I CAN'T MAKE YOU LOVE ME CAPITOL 44729	◆ BONNIE RAITT
40	39	46	4	THOUGHT I'D DIED AND GONE TO HEAVEN A&M 1592	◆ BRYAN ADAMS
41	40	43	28	CAN'T LET GO COLUMBIA 74088	◆ MARIAH CAREY
★★★ HOT SHOT DEBUT ★★★					
42	NEW ▶	1	1	I'LL BE THERE COLUMBIA 74330	◆ MARIAH CAREY
43	32	24	13	IN MY LIFE ATLANTIC 87525	◆ BETTE MIDLER
44	33	31	23	I'LL GET BY COLUMBIA 74109	◆ EDDIE MONEY
45	NEW ▶	1	1	JUST FOR TONIGHT WING 865 888/MERCURY	◆ VANESSA WILLIAMS
46	47	—	2	WHEN LOVERS BECOME STRANGERS GEFFEN ALBUM CUT	CHER
47	50	—	2	FOR YOUR BABIES ATCO EASTWEST ALBUM CUT	◆ SIMPLY RED
48	49	—	2	ONLY THE WIND SBK 44803/LIBERTY	◆ BILLY DEAN
49	45	36	16	YOU'RE ALL THAT MATTERS TO ME ARISTA 1-2391	◆ CURTIS STIGERS
50	48	47	27	I FALL ALL OVER AGAIN QUALITY 15180	◆ DAN HILL

○ Records with the greatest airplay gains this week. ◆ Videoclip availability. © 1992, Billboard/BPI Communications.

Billboard's

PD of the week

Mike Edwards
WKSE Buffalo, N.Y.



EVEN THOUGH the winter Arbitron seems to contain more top 40 success stories than we've been used to in recent markets, there are still only eight top 40 stations in the top 100 markets that are market leaders. Of those, only two are in markets where the country station is also usually a contender for the top slot.

WKSE Buffalo, N.Y., has gone 7.9-8.4-10.6 over the last two books, while country WYRK, the market leader for the last nine months, has gone 11.1-10.8-9.6. It's the first time WKSE has been No. 1 since spring '90. WKSE is also first in 18-34. It's sixth 25-54, ahead of adult top 40 rival WMJQ.

PD Mike Edwards joined WKSE in fall '89 from WDCG Raleigh, N.C. Under previous PDs Lorrin Palagi and Paul Cannon, WKSE was particularly conservative, a station that researched only adult women before that became a standard industry practice. And it was usually in the top three when it wasn't the market leader.

Six months after Edwards came to WKSE, however, Randy Michaels—then fresh off WFLZ Tampa, Fla.'s stunning market takeover—began consulting WMJQ, then mainstream top 40, and forced WKSE to rethink things: "We asked ourselves if we wanted to go AC or [wanted] to be the only CHR in town in a year. So we started skewing 12-24." By summer '90, he recalls, "We were playing 'Do Me' around the clock."

WMJQ won the teen battle for one book, but never won 12-plus, eventually going hot AC. But in the process of fending them off, Edwards says, "We totally blew off 25-plus, and we knew it." Around that time, WKSE also lost morning man Rocky Allen to WPLJ New York and spent several months with no morning show before tapping Sam Malone from WSRZ Sarasota, Fla.

Now, Edwards says, "We're obviously getting the music back on track to be more 18-34 appeal and doing the proper research to focus in on the female core." Despite that, he says, "We're not trying to find AC records to play in the daytime. We're looking for CHR songs that appeal to 25-29 or 25-34 females that can be played in the daytime. [And] we've concentrated a lot more on tempo to keep it as up as possible, even though there are still a ton of ballads that test well."

Edwards is holding on to records longer now. "It's a question of, 'Do you want to play a smash that's starting to get a little crisp, or do you want to move something unfamiliar up in its place?' And this station plays the hits. 'All For Love' is still in medium. For the past two-three weeks, [the research has said] it's time to move it down, but there's nothing new that deserves more spins."

That said, Edwards also thinks top 40 has had better music to work with in recent months. "If you look at [our music] now, you'll see a lot more artists that have been

around awhile: Jody Watley, Mariah Carey, Amy Grant, Paula Abdul. Prince is back. Michael Jackson is out again. We're getting more of what people consider the superstars. I think that's helped," he says.

Here's WKSE in middays: Madonna, "Like A Prayer"; Genesis, "Hold On My Heart"; Heavy D. & the Boyz, "Now That We Found Love"; Wilson Phillips, "You're In Love"; Shannon, "Let The Music Play"; Eric Clapton, "Tears In Heaven"; Cathy Dennis, "Just Another Dream"; Shanice, "I'm Cryin'"; Geoffrey Williams, "It's Not A Love Thing"; Lisa Stansfield, "Change"; En Vogue, "My Lovin' (You're Never Gonna Get It)."

It should be noted here that the version of "Now That We Found Love" played during middays is a *mostly instrumental* edit that features the chorus but excises the entire rap. "It was a No. 1 25-plus female testing record for us, but we got into a philosophical discussion around the station about whether they were approving the entire song or just the hook," he says. "We didn't want to waste the song and let it be only a rap song we played at night."

If that sounds picky, it has kept WKSE from getting hurt on the top end by the newly adult WMJQ. WKSE is helped, Edwards says, by the fact that mainstream AC WBUF (Mix 93) leans gold and WMJQ is more current-based, thus giving him the recurrent franchise that an AC would usually have. "WMJQ is beating me on records and that shouldn't be the case," he says. "No AC should beat a CHR on adding music."

Promotionally, WKSE hasn't done major prizes for the last nine months, leaning instead on music prizes, concert and movie tickets, etc. Edwards makes a point of replacing the recorded promo inventory that would go to contest plugs with station image promos featuring WKSE's core artists. The station's TV campaign, which began in March, is similarly structured, with pictures of Carey, Grant, Abdul, Michael Bolton, and Bryan Adams.

Edwards also makes a point of using brief promos for Malone that can go over intros, instead of produced promos between records because "it comes across as more real." The morning show has also been adding more features; there are now several local comics writing for the show as well as a live band on Friday mornings.

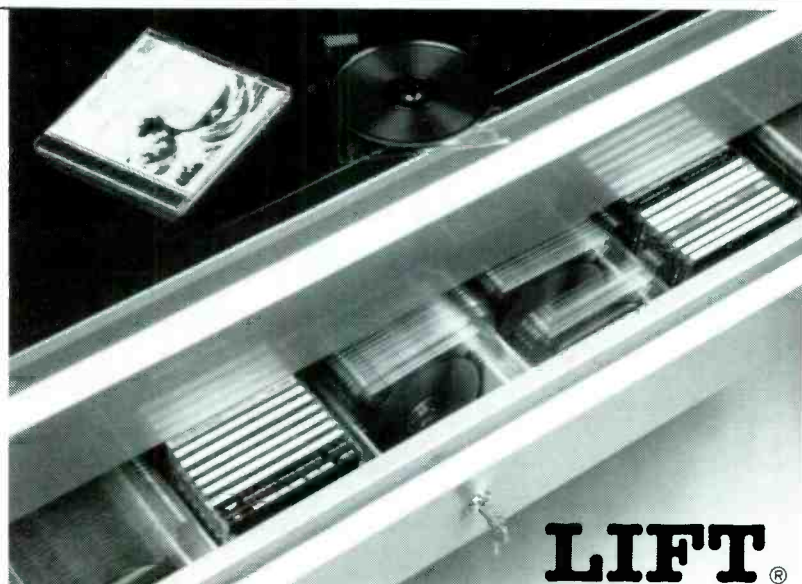
Beyond mornings, Edwards says, he's "raising the bar for the air staff and squeezing more out of them. We want as much listener involvement as we can get. We want them to really reflect the marketplace a lot."

"We're already planning for the fall as far as shoring the station up more. If somebody considers taking us on, we want them to think twice about it. We want them to come in and do their own perceptual research and find out that we're too strong to take on." SEAN ROSS

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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 Gonna Get This) (You're Never Gonna Get This)
- 3 Jody Watley, I'm The One You Need
- 4 CeCe Peniston, I Got A Love Thing
- 5 Laura Enns, This Is The Last Time
- 6 Kathy Troccoli, Everything Changes
- 7 Vanessa Williams, Save The Best For Last
- 8 Luther Vandross & Janet Jackson, The B
- 9 Chris Walker, Take Time
- 10 Linear, T.L.C.
- 11 TLC, Ain't 2 Proud 2 Beg
- 12 Michael Jackson, In The Closet
- 13 Red Hot Chili Peppers, Under The Brid
- 14 Kym Sims, Take My Advice
- 15 Degrees Of Motion, Do You Want It Rig
- 16 Queen, Bohemian Rhapsody
- 17 Tevin Campbell, Strawberry Letter 23
- 18 Lidell Townsell, Nu Nu
- 19 Lil Suzy, Take Me In Your Arms
- 20 TKA, Maria
- 21 Kris Kross, Jump
- 22 Boyz II Men, Please Don't Go
- 23 Shance, Silent Prayer
- 24 Mariah Carey, Make It Happen
- 25 Sophie B. Hawkins, Damn I Wish I Was
- 26 Moca Soul, Losing You
- 27 Lionel Richie, Do It To Me
- 28 Giggles, What Goes Around
- 29 Lisa Vale, Remember
- 30 Celine Dion, If You Asked Me To

Q102

Philadelphia P.D.: Jefferson Ward

- 1 Kris Kross, Jump
- 2 TLC, Ain't 2 Proud 2 Beg
- 3 Lidell Townsell, Nu Nu
- 4 En Vogue, My Lovin' (You're Never Gonna Get This) (You're Never Gonna Get This)
- 5 Vanessa Williams, Save The Best For Last
- 6 Naughty By Nature, Everything's Gonna Be Alright
- 7 Spanish Fly, Precious
- 8 Aaron Hall, Don't Be Afraid
- 9 Joe Public, Live And Learn
- 10 Mint Condition, Breakin' My Heart (Pr
- 11 Arrested Development, Tennessee
- 12 Black Sheep, The Choice Is Yours
- 13 Boyz II Men, Please Don't Go
- 14 M.C. Luscious, Boom! I Got Your Boyfri
- 15 Luther Vandross & Janet Jackson, The B
- 16 Atlantic Starr, Masterpiece
- 17 Boyz II Men, Uh Ahh
- 18 Lidell Townsell, Nu Nu
- 19 Brotherhood Creed, Helluva
- 20 Pac, Brenda's Got A Baby
- 21 En Vogue, Giving Him Something He Can
- 22 Shance, I Love Your Smile
- 23 Color Me Badd, I Wanna Sex You Up
- 24 Sir Mix-A-Lot, Baby Got Back
- 25 Heavy D. & The Boys, Now That We Foun
- 26 2 Hyged Brothers & A Dog, Doo Doo Bro
- 27 TLC, Baby-Baby
- 28 Troop, Whatever It Takes (To Make You
- 29 Heavy D. & The Boys, It Is Good To Yo
- 30 Salt-N-Pepa, Let's Talk About Sex

104 KRBE

Houston P.D.: Steve Wyrostok

- 1 En Vogue, My Lovin' (You're Never Gonna Get This) (You're Never Gonna Get This)
- 2 Sophie B. Hawkins, Damn I Wish I Was
- 3 Red Hot Chili Peppers, Under The Brid
- 4 Technetronic, Move This
- 5 Cure, Friday, I'm In Love
- 6 Vanessa Williams, Save The Best For Last
- 7 Genesis, Hold On My Heart
- 8 Simply Red, Stars
- 9 Howard Jones, Lift Me Up
- 10 Color Me Badd, Slow Motion
- 11 Richard Marx, Hazard
- 12 Michael Jackson, In The Closet
- 13 Paula Abdul, Will You Marry Me
- 14 Toad The Wet Sprocket, All I Want
- 15 Cure, High
- 16 Tom Cochrane, Life Is A Highway
- 17 Nirvana, Come As You Are
- 18 Mariah Carey, Make It Happen
- 19 Cause & Effect, You Think You Know He
- 20 U2, Mysterious Ways
- 21 CeCe Peniston, Finally
- 22 Shance, I Love Your Smile
- 23 Big Audio Dynamite II, The Globe
- 24 Shamen, Move Any Mountain
- 25 Kris Kross, Jump
- 26 Color Me Badd, I Wanna Sex You Up
- 27 P.M. Dawn, Set Adrift On Memory Bliss
- 28 Army Of Lovers, Crucified
- 29 Queen, Bohemian Rhapsody
- 30 Color Me Badd, All 4 Love

KMEL JAMS

San Francisco P.D.: Keith Naftaly

- 1 Luther Vandross & Janet Jackson, The B
- 2 Jodeci, Come & Talk To Me
- 3 TLC, Baby-Baby
- 4 TLC, Ain't 2 Proud 2 Beg
- 5 Arrested Development, Tennessee
- 6 Michael Jackson, In The Closet
- 7 En Vogue, Giving Him Something He Can
- 8 En Vogue, My Lovin' (You're Never Gonna Get This) (You're Never Gonna Get This)
- 9 Mint Condition, Forever In Your Eyes
- 10 Sir Mix-A-Lot, Baby Got Back
- 11 Gerald Veitch, Baby Hold On To Me
- 12 Chaka Khan, Love You All My Lifetime
- 13 Tracie Spencer, Love Me
- 14 Kris Kross, Warm It Up
- 15 College Boyz, Victim Of The Ghetto
- 16 Babe & Cece Wnans, It's O.K.
- 17 Troop, Whatever It Takes (To Make You
- 18 Clubland, Set Me Free
- 19 Shance, Silent Prayer
- 20 Vanessa Williams, Save The Best For Last
- 21 R. Kelly & Public Announcement, She's
- 22 House Of Pain, Jump Around
- 23 Jodeci, Stay
- 24 Color Me Badd, Slow Motion
- 25 Das EFX, They Want EFX
- 26 Nice & Smooth, Sometimes I Rhyme Slow
- 27 The Boys, The Saga Continues
- 28 Tevin Campbell, Goodbye
- 29 Joe Public, Live And Learn
- 30 Kris Kross, Jump

COUNTRY 92.5

Hartford P.D.: Johnny Michaels

- 1 Billy Ray Cyrus, Achy Breaky Heart
- 2 Sawyer Brown, Some Girls Do
- 3 Ronnie Milsap, All Is Fair In Love An
- 4 Trisha Yearwood, The Woman Before Me
- 5 Matthews, Wright & King, The Power Of
- 6 Tracy Lawrence, Today's Lonely Fool
- 7 McBride & The Ride, Sacred Ground
- 8 Mark Chesnut, Old Flames Have New Na
- 9 Lynnrd Skynrd 1991, Pure & Simple
- 10 Michelle Wright, Take It Like A Man
- 11 Doug Stone, Come In Out Of The Pain
- 12 Cleve Francis, You Do My Heart Good
- 13 Shenandoah, Rock My Baby
- 14 George Strait, Gone As A Girl Can Get
- 15 Diamond Rio, Norma Jean Riley
- 16 Patty Loveless, Can't Stop Myself Fro
- 17 Suzy Bogguss, Aces
- 18 Collin Raye, Every Second
- 19 Rodney Crowell, Lovin' All Night
- 20 Alan Jackson, Midnight In Montgomery
- 21 Dan Seals, Mason Dixon Line
- 22 John Anderson, When It Comes To You
- 23 Sawyer Brown, Some Girls Do
- 24 Martina McBride, The Time Has Come
- 25 Clinton Gregory, Play, Rubby, Play
- 26 Confederate Railroad, She Took It Lik
- 27 Travis Tritt, Nothing Short Of Dying
- 28 Joe Diffie, Ships That Don't Come In
- 29 Mac McAnally, Live And Learn
- 30 Davis Daniel, Still Got A Crush On Yo

96.3 KSCS

Dallas P.D.: Ted Stecker

- 1 Billy Ray Cyrus, Achy Breaky Heart
- 2 Sawyer Brown, Some Girls Do
- 3 Mark Chesnut, Old Flames Have New Na
- 4 Collin Raye, Every Second
- 5 Travis Tritt, Nothing Short Of Dying
- 6 Ricky Van Shelton, Backroads
- 7 Doug Stone, Come In Out Of The Pain
- 8 Brooks & Dunn, Neon Moon
- 9 Garth Brooks, Papa Loved Mama
- 10 Rodney Crowell, Lovin' All Night
- 11 Diamond Rio, Norma Jean Riley
- 12 Shenandoah, Rock My Baby
- 13 Trisha Yearwood, The Woman Before Me
- 14 George Strait, Gone As A Girl Can Get
- 15 Ronnie Milsap, All Is Fair In Love An
- 16 Billy Dean, Only The Wind
- 17 McBride & The Ride, Sacred Ground
- 18 Little Texas, First Time For Everythi
- 19 Hal Ketchum, Past The Point Of Rescue
- 20 Vince Gill, Take Your Memory With You
- 21 Reba McEntire, Is There Life Out Ther
- 22 Marty Stuart, Burn Me Down
- 23 Joe Diffie, Ships That Don't Come In
- 24 Aaron Tippin, There Ain't Nothin' Wo
- 25 Lorrie Morgan, Except For Monday
- 26 George Strait, Lone Star
- 27 John Anderson, Straight Tequila Night
- 28 Wynonna, She Is His Only Need
- 29 Alabama, Born Country
- 30 Alan Jackson, Dallas

KISS 108 FM

Boston P.D.: Steve Rivers

- 1 En Vogue, My Lovin' (You're Never Gonna Get This) (You're Never Gonna Get This)
- 2 Giggles, What Goes Around
- 3 Color Me Badd, Slow Motion
- 4 Joe Public, Live And Learn
- 5 Mariah Carey, Make It Happen
- 6 Michael Jackson, In The Closet
- 7 Kathy Troccoli, Everything Changes
- 8 Chaka Khan, Love You All My Lifetime
- 9 Celine Dion, If You Asked Me To
- 10 Jody Watley, I'm The One You Need
- 11 Keith Sweat, Keep It Comin'
- 12 Bonnie Raitt, I Can't Make You Love M
- 13 Kris Kross, Jump
- 14 Mint Condition, Breakin' My Heart (Pr
- 15 Boyz II Men, Uh Ahh
- 16 U2, One
- 17 U2, Mysterious Ways
- 18 Shance, Silent Prayer
- 19 Clubland, Set Me Free
- 20 TLC, Ain't 2 Proud 2 Beg
- 21 Right Said Fred, Don't Talk Just Kiss
- 22 Laura Enns, This Is The Last Time
- 23 Red Hot Chili Peppers, Under The Brid
- 24 Tevin Campbell, Strawberry Letter 23
- 25 Luther Vandross & Janet Jackson, The B
- 26 CeCe Peniston, Keep On Walkin'
- 27 Rod Stewart, Your Song
- 28 Vanessa Williams, Save The Best For Last
- 29 Cover Girls, Wishing On A Star
- 30 Color Me Badd, All 4 Love

B94 FM

Pittsburgh P.D.: Buddy Scott

- 1 En Vogue, My Lovin' (You're Never Gonna Get This) (You're Never Gonna Get This)
- 2 Vanessa Williams, Save The Best For Last
- 3 Joe Public, Live And Learn
- 4 Shance, I Love Your Smile
- 5 Eric Clapton, Tears In Heaven
- 6 Tevin Campbell, Tell Me What You Want
- 7 Mariah Carey, Make It Happen
- 8 Bryan Adams, Thought I'd Died And Gon
- 9 Mint Condition, Breakin' My Heart (Pr
- 10 Sophie B. Hawkins, Damn I Wish I Was
- 11 Michael Bolton, Steel Bars
- 12 Genesis, I Can't Dance
- 13 Mr. Big, Just Take My Heart
- 14 Chris Walker, Take Time
- 15 Michael Jackson, In The Closet
- 16 Color Me Badd, Slow Motion
- 17 Outfield, Closer To Me
- 18 Genesis, Hold On My Heart
- 19 Paula Abdul, Will You Marry Me
- 20 Jody Watley, I'm The One You Need
- 21 Wilson Phillips, You Won't See Me Cry
- 22 Atlantic Starr, Masterpiece
- 23 Celine Dion, If You Asked Me To
- 24 Celine Dion & Peabo Bryson, Beauty An
- 25 Color Me Badd, All 4 Love
- 26 U2, One
- 27 Def Leppard, Let's Get Rocked
- 28 Amy Grant, I Will Remember You
- 29 Kris Kross, Jump
- 30 Red Hot Chili Peppers, Under The Brid

KDWB 101.3

Minneapolis/St. Paul P.D.: Mark Bolke

- 1 En Vogue, My Lovin' (You're Never Gonna Get This) (You're Never Gonna Get This)
- 2 Joe Public, Live And Learn
- 3 Celine Dion, If You Asked Me To
- 4 Bryan Adams, Thought I'd Died And Gon
- 5 Red Hot Chili Peppers, Under The Brid
- 6 Cause & Effect, You Think You Know He
- 7 Michael Jackson, In The Closet
- 8 Keedy, Wishing On The Same Star
- 9 Mr. Big, Just Take My Heart
- 10 Eric Clapton, Tears In Heaven
- 11 Howard Jones, Lift Me Up
- 12 Tom Cochrane, Life Is A Highway
- 13 Vanessa Williams, Save The Best For Last
- 14 Chris Walker, Take Time
- 15 Mitch Malloy, Anything At All
- 16 Colourhaus, Innocent Child
- 17 Genesis, Hold On My Heart
- 18 Jon Secada, Just Another Day
- 19 Michael Bolton, Steel Bars
- 20 Richie Sambora, One Light Burning
- 21 Van Halen, Right Now
- 22 Ozy Osbourne, Mama, I'm Coming Home
- 23 Wilson Phillips, You Won't See Me Cry
- 24 Outfield, Closer To Me
- 25 Bonnie Raitt, Not The Only One
- 26 Boyz II Men, Uh Ahh
- 27 Eddie Money, Fall In Love Again
- 28 Sophie B. Hawkins, Damn I Wish I Was
- 29 Luther Vandross & Janet Jackson, The B
- 30 Mariah Carey, Make It Happen

WILD 107.1 FM

San Francisco P.D.: Bob Mitchell

- 1 Kris Kross, Jump
- 2 Sir Mix-A-Lot, Baby Got Back
- 3 Jodeci, Come & Talk To Me
- 4 TLC, Ain't 2 Proud 2 Beg
- 5 Vanessa Williams, Save The Best For Last
- 6 Michael Jackson, In The Closet
- 7 Arrested Development, Tennessee
- 8 Cause & Effect, You Think You Know He
- 9 Shance, Silent Prayer
- 10 Linear, T.L.C.
- 11 En Vogue, My Lovin' (You're Never Gonna Get This) (You're Never Gonna Get This)
- 12 Tracie Spencer, Love Me
- 13 TLC, Baby-Baby
- 14 W.K.D.T.B., If You Go Away
- 15 Troop, Whatever It Takes (To Make You
- 16 Right Said Fred, Don't Talk Just Kiss
- 17 En Vogue, Giving Him Something He Can
- 18 Luther Vandross & Janet Jackson, The B
- 19 Mariah Carey, Make It Happen
- 20 Michael Jackson, Remember The Time
- 21 2 Unlimited, Twilight Zone
- 22 Kris Kross, Warm It Up
- 23 Das EFX, They Want EFX
- 24 C + C Music Factory Featuring, Here W
- 25 Naughty By Nature, Everything's Gonna Be Alright
- 26 Black Sheep, The Choice Is Yours
- 27 Mariah Carey, Make It Happen
- 28 Atlantic Starr, Masterpiece
- 29 Naughty By Nature, O.P.P
- 30 Shance, I Love Your Smile

WPOC 93.1

Baltimore P.D.: Bob Moody

- 1 Wynonna, I Saw The Light
- 2 Collin Raye, Every Second
- 3 Ricky Van Shelton, Backroads
- 4 Billy Ray Cyrus, Achy Breaky Heart
- 5 Sawyer Brown, Some Girls Do
- 6 Garth Brooks, Papa Loved Mama
- 7 Rodney Crowell, Lovin' All Night
- 8 Travis Tritt, Nothing Short Of Dying
- 9 Reba McEntire, The Night The Lights W
- 10 Brooks & Dunn, Neon Moon
- 11 Mark Chesnut, Old Flames Have New Na
- 12 Doug Stone, Come In Out Of The Pain
- 13 Diamond Rio, Norma Jean Riley
- 14 John Anderson, When It Comes To You
- 15 Suzy Bogguss, Aces
- 16 McBride & The Ride, Sacred Ground
- 17 Trisha Yearwood, The Woman Before Me
- 18 Shenandoah, Rock My Baby
- 19 Michelle Wright, Take It Like A Man
- 20 Mike Reid, I Got A Life
- 21 Alan Jackson, Midnight In Montgomery
- 22 George Strait, Gone As A Girl Can Get
- 23 Pam Tillis, Blue Rose Is
- 24 Joe Diffie, Ships That Don't Come In
- 25 Ronnie Milsap, All Is Fair In Love An
- 26 Confederate Railroad, She Took It Lik
- 27 Lorrie Morgan, Something In Red
- 28 Cleve Francis, You Do My Heart Good
- 29 Sammy Kershaw, Don't Go Near The Wate
- 30 Pirates Of The Mississippi, Til I'm H

KEY

Minneapolis/St. Paul P.D.: Jim DuBois

- 1 Sawyer Brown, Some Girls Do
- 2 Collin Raye, Every Second
- 3 Aaron Tippin, There Ain't Nothin' Wo
- 4 Pirates Of The Mississippi, Til I'm H
- 5 Brooks & Dunn, Neon Moon
- 6 Little Texas, First Time For Everythi
- 7 Mark Chesnut, Old Flames Have New Na
- 8 Garth Brooks, Papa Loved Mama
- 9 Ricky Van Shelton, Backroads
- 10 Diamond Rio, Norma Jean Riley
- 11 Travis Tritt, Nothing Short Of Dying
- 12 Billy Ray Cyrus, Achy Breaky Heart
- 13 Tracy Lawrence, Today's Lonely Fool
- 14 Trisha Yearwood, The Woman Before Me
- 15 McBride & The Ride, Sacred Ground
- 16 Doug Stone, Come In Out Of The Pain
- 17 Hal Ketchum, Past The Point Of Rescue
- 18 Alan Jackson, Midnight In Montgomery
- 19 Molly & The Heymakers, Jimmy Mccarthy
- 20 Ronnie Milsap, All Is Fair In Love An
- 21 Shenandoah, Rock My Baby
- 22 Suzy Bogguss, Aces
- 23 George Strait, Gone As A Girl Can Get
- 24 Rodney Crowell, Lovin' All Night
- 25 Remingtons, I Could Love You With My
- 26 Randy Travis, I'd Surrender All
- 27 Sammy Kershaw, Don't Go Near The Wate
- 28 Michelle Wright, Take It Like A Man
- 29 Steve Wariner, The Tips Of My Fingers
- 30 Martina McBride, The Time Has Come

Z100

New York P.D.: Steve Kingston

- 1 Red Hot Chili Peppers, Under The Brid
- 2 En Vogue, My Lovin' (You're Never Gonna Get This) (You're Never Gonna Get This)
- 3 U2, One
- 4 Vanessa Williams, Save The Best For Last
- 5 Lidell Townsell, Nu Nu
- 6 Amy Grant, Good For Me
- 7 Giggles, What Goes Around
- 8 Mr. Big, To Be With You
- 9 Joe Public, Live And Learn
- 10 CeCe Peniston, Finally
- 11 Kris Kross, Jump
- 12 Color Me Badd, All 4 Love
- 13 Kathy Troccoli, Everything Changes
- 14 Salt-N-Pepa, You Showed Me
- 15 Nirvana, Come As You Are
- 16 U2, One
- 17 Linear, T.L.C.
- 18 Sophie B. Hawkins, Damn I Wish I Was
- 19 Genesis, Hold On My Heart
- 20 Queen, Bohemian Rhapsody
- 21 Luther Vandross & Janet Jackson, The B
- 22 CeCe Peniston, We Got A Love Thing
- 23 TLC, Ain't 2 Proud 2 Beg
- 24 Ugly Kid Joe, Everything About You
- 25 Richard Marx, Hazard
- 26 Def Leppard, Let's Get Rocked
- 27 Mariah Carey, Make It Happen
- 28 Karyn White, Romantic
- 29 Laura Enns, This Is The Last Time
- 30 Cover Girls, Wishing On A Star

97.1 KROL

Dallas P.D.: Joel Folger

- 1 Mariah Carey, Make It Happen
- 2 Bryan Adams, Thought I'd Died And Gon
- 3 U2, One
- 4 Cure, High
- 5 Red Hot Chili Peppers, Under The Brid
- 6 Sophie B. Hawkins, Damn I Wish I Was
- 7 En Vogue, My Lovin' (You're Never Gonna Get This) (You're Never Gonna Get This)
- 8 Def Leppard, Let's Get Rocked
- 9 TLC, Ain't 2 Proud 2 Beg
- 10 Paula Abdul, Will You Marry Me
- 11 Howard Jones, Lift Me Up
- 12 Prince & The N.P.G., Money Don't Matt
- 13 Outfield, Closer To Me
- 14 Vanessa Williams, Save The Best For Last
- 15 Michael Jackson, In The Closet
- 16 Kathy Troccoli, Everything Changes
- 17 Lightning Seeds, The Life Of Riley
- 18 Joe Public, Live And Learn
- 19 Black Crowes, Remedy
- 20 Genesis, I Can't Dance
- 21 Color Me Badd, Slow Motion
- 22 Colourhaus, Innocent Child
- 23 Tesla, What You Give
- 24 L.A. Guns, It's Over Now
- 25 ZZ Top, Viva Las Vegas
- 26 Bonnie Raitt, Not The Only One
- 27 U2, One
- 28 Ozy Osbourne, Mama, I'm Coming Home
- 29 Mr. Big, Just Take My Heart
- 30 Van Halen, Right Now

Power 106 FM

Los Angeles P.D.: Rick Cummings

- 1 Joe Public, Live And Learn
- 2 Vanessa Williams, Save The Best For Last
- 3 Redhead Kingpin & The F.B.I., 3-2-1 P
- 4 Color Me Badd, Thinkin' Back
- 5 En Vogue, My Lovin' (You're Never Gonna Get This) (You're Never Gonna Get This)
- 6 TLC, Ain't 2 Proud 2 Beg
- 7 Kris Kross, Jump
- 8 Midi Maxi & Efi, Bad Bad The Boys
- 9 Arrested Development, Tennessee
- 10 Keith Sweat, Why Me Baby?
- 11 The Boys, The Saga Continues
- 12 Prince & The N.P.G., Money Don't Matt
- 13 2nd II None, If You Want It
- 14 Michael Jackson, In The Closet
- 15 Color Me Badd, Slow Motion
- 16 Shance, Silent Prayer
- 17 The KLF, Justified & Ancient
- 18 Naughty By Nature, Everything's Gonna
- 19 Mint Condition, Breakin' My Heart (Pr
- 20 Black Sheep, The Choice Is Yours
- 21 Salt-N-Pepa, You Showed Me
- 22 CeCe Peniston, We Got A Love Thing
- 23 Brotherhood Creed, Helluva
- 24 Line, T.L.C.
- 25 Kym Sims, Too Blind To See It
- 26 Ruff, White Men Can't Jump
- 27 CeCe Peniston, Finally
- 28 A Tribe Called Quest, Scenario
- 29 Kid 'N Play, Ain't Gonna Hurt Nobody
- 30 Sir Mix-A-Lot, Baby Got Back

KPZE

Seattle P.D.: Casey Keating

- 1 Joe Public, Live And Learn
- 2 En Vogue, My Lovin' (You're Never Gonna Get This) (You're Never Gonna Get This)
- 3 Bryan Adams, Thought I'd Died And Gon
- 4 Red Hot Chili Peppers, Under The Brid
- 5 Richard Marx, Hazard
- 6 Michael Jackson, In The Closet
- 7 Mint Condition, Breakin' My Heart
- 8 Mariah Carey, Make It Happen
- 9 Sophie B. Hawkins, Damn I Wish I Was
- 10 Prince & The N.P.G., Money Don't Matt
- 11 Paula Abdul, Will You Marry Me
- 12 Vanessa Williams, Save The Best For Last
- 13 Luther Vandross & Janet Jackson, The B
- 14 U2, One
- 15 Eric Clapton, Tears In Heaven
- 16 Kris Kross, Jump
- 17 Chris Walker, Take Time
- 18 Shance, I Love Your Smile
- 19 Def Leppard, Let's Get Rocked
- 20 Cure, High
- 21 Bruce Springsteen, Human Touch
- 22 Michael Bolton, Steel Bars
- 23 Mr. Big, Just Take My Heart
- 24 Amy Grant, Good For Me
- 25 Jon Secada, Just Another Day
- 26 Linear, T.L.C.
- 27 Queen, Bohemian Rhapsody
- 28 Curtis Stigers, Sleeping With The Lig
- 29 Cause & Effect, You Think You Know He
- 30 TLC, Ain't 2 Proud 2 Beg

WIVH

Knoxville P.D.: Les Acree

- 1 Billy Ray Cyrus, Achy Breaky Heart
- 2 Brooks & Dunn, Neon Moon
- 3 Ricky Van Shelton, Backroads
- 4 Travis Tritt, Nothing Short Of Dying
- 5 Restless Heart, Familiar Pain
- 6 Little Texas, First Time For Everythi
- 7 Steve Wariner, The Tips Of My Fingers
- 8 Sawyer Brown, Some Girls Do
- 9 Reba McEntire, Is There Life Out Ther
- 10 Hal Ketchum, Past The Point Of Rescue
- 11 Collin Raye, Every Second
- 12 Matthews, Wright & King, The Power Of
- 13 Doug Stone, Come In Out Of The Pain
- 14 Shenandoah, Rock My Baby
- 15 Garth Brooks, Papa Loved Mama
- 16 John Anderson, When It Comes To You
- 17 Confederate Railroad, She Took It Lik
- 18 Wynonna, I Saw The Light
- 19 Martina McBride, The Time Has Come
- 20 George Strait, Gone As A Girl Can Get
- 21 Diamond Rio, Norma Jean Riley
- 22 Trisha Yearwood, The Woman Before Me
- 23 Pam Tillis, Blue Rose Is
- 24 Joe Diffie, Ships That Don't Come In
- 25 Lee Roy Parson, What Kind Of Fool Do
- 26 Earl Thomas Conley, If Only Your Eyes
- 27 Suzy Bogguss, Aces
- 28 Randy Travis, I'd Surrender All
- 29 Davis Daniel, Still Got A Crush On Yo
- 30 McBride & The Ride, Sacred Ground

OK NITE

Phoenix P.D.: R.J. Curtis

- 1 Hal Ketchum, Past The Point Of Rescue
- 2 Collin Raye, Every Second
- 3 Travis Tritt, Nothing Short Of Dying
- 4 McBride & The Ride, Sacred Ground
- 5 Ricky Van Shelton, Backroads
- 6 Suzy Bogguss, Aces
- 7 Diamond Rio, Norma Jean Riley
- 8 Sawyer Brown, Some Girls Do
- 9 Sammy Kershaw, Don't Go Near The Wate
- 10 Pirates Of The Mississippi, Til I'm H
- 11 Shenandoah, Rock My Baby
- 12 Confederate Railroad, She Took It Lik
- 13 Billy Ray Cyrus, Achy Breaky Heart
- 14 George Jones, Honky Tonk Myself To De
- 15 George Strait, Gone As A Girl Can Get
- 16 Davis Daniel, Still Got A Crush On Yo
- 17 Michelle Wright, Take It Like A Man
- 18 Pam Tillis, Blue Rose Is
- 19 Patty Loveless, Can't Stop Myself Fro
- 20 Dan Seals, Mason Dixon Line
- 21 John Anderson, When It Comes To You
- 22 Doug Stone, Come In Out Of The Pain
- 23 Alan Jackson, Midnight In Montgomery
- 24 Reba McEntire, Is There Life Out Ther
- 25 Reba McEntire, The Night The Lights W
- 26 Ronnie Milsap, All Is Fair In Love An
- 27 Brooks & Dunn, Neon Moon
- 28 Tracy Lawrence, Today's Lonely Fool
- 29 Trisha Yearwood, The Woman Before Me
- 30 Martina McBride, The Time Has Come

92.5 WFL

New York P.D.: Scott Shannon

- 1 Vanessa Williams, Save The Best For Last
- 2 Amy Grant, Good For Me
- 3 Richard Marx, Hazard
- 4 U2, One
- 5 Genesis, Hold On My Heart
- 6 Kathy Troccoli, Everything Changes
- 7 Eddie Money, I'll Get By
- 8 Eric Clapton, Tears In Heaven
- 9 Bruce Springsteen, Human Touch
- 10 Genesis, I Can't Dance
- 11 Bonnie Raitt, I Can't Make You Love M
- 12 Celine Dion, If You Asked Me To
- 13 Mr. Big, To Be With You
- 14 Atlantic Starr, Masterpiece
- 15 Wilson Phillips, You Won't See Me Cry
- 16 Paul Young, What Becomes Of The Broke
- 17 Bonnie Raitt, Not The Only One
- 18 Rod Stewart, Your Song
- 19 Mariah Carey, Make It Happen
- 20 Red Hot Chili Peppers, Under The Brid
- 21 Michael Bolton, Missing You Now
- 22 Sophie B. Hawkins, Damn I Wish I Was
- 23 Amy Grant, I Will Remember You
- 24 Bryan Adams, Thought I'd Died And Gon
- 25 Bryan Adams, (Everything I Do) I Do I
- 26 Lionel Richie, Do It To Me
- 27 Simply Red, Stars
- 28 Celine Dion & Peabo Bryson, Beauty An
- 29 Extreme, More Than Words
- 30 Queen, Bohemian Rhapsody

MIX 96.5

Houston P.D.: Guy Zapolieon

- 1 Bonnie Raitt, Not The Only One
- 2 Vanessa Williams, Save The Best For Last
- 3 Eddie Money, I'll Get By
- 4 Richard Marx, Hazard
- 5 Genesis, Hold On My Heart
- 6 Genesis, I Can't Dance
- 7 Simply Red, Stars
- 8 Poco, Call It Love
- 9 Howard Jones, Lift Me Up
- 10 Robert Palmer, Every Kinda People
- 11 Kathy Troccoli, Everything Changes
- 12 Amy Grant, I Will Remember You
- 13 Celine Dion & Peabo Bryson, Beauty An
- 14 Jude Cole, Time For Letting Go
- 15 Rod Stewart, Your Song
- 16 Bryan Adams, Do I Have To Say The Wor
- 17 Celine Dion, If You Asked Me To
- 18 Wilson Phillips, You Won't See Me Cry
- 19 Sophie B. Hawkins, Damn I Wish I Was
- 20 Mariah Carey, Make It Happen
- 21 Bonnie Raitt, Something To Talk About
- 22 Outfield, For You
- 23 Robert Palmer, Mercy Mercy Me
- 24 Seal, Crazy
- 25 Amy Grant, Baby Baby
- 26 Taylor Dayne, Heart Of Stone
- 27 Jon Secada, Just Another Day
- 28 Bryan Adams, (Everything I Do) I Do I
- 29 Daryl Hall & John Oates, Don't Hold B
- 30 Aaron Neville, Everybody Plays The Fo

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Grateful Dead, Dixon Tributes Among Summer Syndie Treats

■ BY PHYLLIS STARK

NEW YORK—It's only May, but syndicators are already pouring the iced tea, applying the sun block, and churning out the summer specials.

MediaAmerica is offering two summer shows. The first, "American Beauty: 25 Years Of Playing In The Band," is scheduled for the Fourth of July weekend. The four-hour show is a 25-year-anniversary tribute to the Grateful Dead.

For the week of June 29-July 5, MediaAmerica will present "Hoochie Coochie Man: A Tribute To Willie Dixon," a one-hour special produced by Neer Perfect Productions and hosted by former Doors guitarist Robby Krieger. The show features Dixon's songs covered by such acts as Led Zeppelin, Cream, and the Rolling Stones.

On The Radio Broadcasting has three 12-hour summer specials planned. For Memorial Day, it will air "British Invasion," which covers the music of 1964-70. For the July Fourth weekend, OTRB is offering "Made In America," an oldies show featuring the music of American artists from 1955-71. Both shows contain more than 100 artist interviews, but are about 80% music.

For Labor Day weekend, OTRB presents another special, "One Hit Wonders," featuring hits of the '50s, '60s, and '70s by artists who never scored a follow-up hit. And looking ahead to Thanksgiving, OTRB will

offer "Twin Spins," another 12-hour show that will program two oldies back to back that share a common theme or artist. In honor of the holiday, the program will also air a "turkey" every other hour selected from the worst oldies hits of all time.

The cable audio service Digital Cable Radio is also offering several summer specials, including the Independence Day program "Fourth Of July Picnic In The Park" on one of its three classical channels. The

program is a tribute to American classical composers. DCR's Spectrum channel will also carry a 90-minute "Salute To The Fourth Of July" special. And throughout August, DCR will pay tribute to the late Leonard Bernstein on one of the classical channels.

On its classic rock channel, DCR will present rock weekends with featured artists including Bruce Springsteen, the Beatles, Eric Clapton, the Moody Blues, and Fleetwood Mac during the summer.

DCR rival Digital Planet will air an Amy Grant special Monday (18) and again May 26. Other DP summer specials include "Status Of The Planet: Earth Summit '92" with co-hosts Don Henley and KLSX Los

Angeles jock Jim Ladd, airing Saturday (23) and May 29. And a Tony Awards preview show hosted by actor Joel Grey and critic Joanna Langfield is slated for Wednesday (20), Saturday (23), and May 26 and 31. Guests include Glenn Close, Peter Gallagher, and Lynn Redgrave.

Finally, DP will air "The Funk Factory," an hour of funk favorites like Rick James' "Superfreak," Brick's "Dazz," and Earth, Wind & Fire's "Shining Star" May 30. The show is hosted by K.C. of Sunshine Band fame.

AROUND THE INDUSTRY

MediaAmerica and the Entertainment Radio Networks will debut a new program, "Entertainment This Week On The Radio," the first weekend in June. The weekly one-hour show is hosted by Leeza Gibbons and is produced in association with Paramount Television, as is Gibbons' other radio program, the twice-daily "Entertainment Tonight On The Radio."

American Public Radio has launched a new weekly show, "Schickele Mix." The one-hour show is hosted by Grammy-winning classical composer and humorist Peter Schickele, aka P.D.Q. Bach.

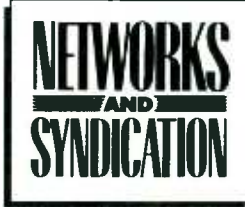
ABC Radio Networks' Dick Bartley is to broadcast his show "Rock And Roll's Greatest Hits" from Disneyland May 16. ABC's "American Top 40 With Shadove Stevens" originated from Walt Disney World the

weekend of May 9 for its annual "Grad Night" promotion. Ninety-two high school seniors from Wisconsin joined Stevens for the broadcast. Guests included RTZ, Mint Condition, Restless Heart, and Shanice. Another group of students from Anaheim, Calif., will join Stevens for a second grad-night broadcast from Disneyland May 28.

Sun Radio Network has expanded its outdoor sports program, "USA Outdoors," by one hour. It can now be heard from 5-8 a.m. Eastern time ... DCR's contemporary Christian

channel is now airing scheduled blocks of music devoted to both gospel and Christian rock music ... Former WCBS-FM New York promotion director Renee Casis joins Unistar as director of creative services, replacing Janis Burenga.

CBS Radio Networks adds a new talk show, "The Gil Gross Show," to its lineup. Gross was most recently afternoon host of WOR New York and has been substitute anchor on "Paul Harvey News" since 1988. The three-hour weekday show will debut in late summer.



Pleased To Meet Mars. Former Replacements drummer Chris Mars, left, and MTV "120 Minutes" host Dave Kendall, center, were recent guests on Spear Communications' syndicated "Modern Rock Live" program. They are pictured with the show's host, WDRE Long Island, N.Y., PD Tom Calderone.



Penguin Power. KBCO Denver's annual cardboard downhill derby attracted 47 teams to a local ski resort this year. Teams were required to build a vehicle of cardboard, glue, tape, and string, and race it down a ski run. Members of the team "Emperors Strike Back," pictured, made their downhill run on the cardboard stomachs of their penguin costumes.

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NEW REGS, FEWER JOBS, & THE WHOLE DAMN THING

(Continued from page 62)

ban radio, and denying vehemently that they might be part of the same format.

Nothing more typifies the two Americas than a station that plays black music for whites and Hispanics competing with one that plays the same music for a black audience. If that tradition dates back to what Dewey Phillips and Alan Freed were doing in 1955, well, the state of civil rights in this country seems headed for 1955 again, too.

I've harped plenty on the urban v. churban issue over the years. But I'll say it one more time: Churban outlets can say what they will about why they're not really urban stations, but no station that plays only Wynonna and Garth Brooks has ever asked to be called something besides a country station because its audience is only 30% redneck. The sales prejudice that churban stations want to hide from won't change until churban and urban stations stand and face it together. That requires a major change of heart from churban stations, but it also means some outreach from the urban radio community also.

There are some signs of a change of heart on churban's part: the slew of "stop the violence" campaigns in recent years are the sort of public service that churban stations would have avoided at one point. But there are still smaller-scale changes that have to take place in-house, too. As the slogan says, if you want peace, work for justice, and that starts in-house. Churban stations that don't

have minorities in management roles or the higher-paying on-air positions must not understand why blacks and Hispanics are angry in the first place.

One of the best daily newspaper radio columnists in America got himself transferred to another beat recently. By then, he was visibly anxious to get away from radio, and he told a local media columnist that after his transfer to the county courthouse came through, he probably wouldn't listen to anything but National Public Radio anyway.

This may seem like a pretty grim sign-off, but these are grim times. I can only swear that this is not meant as a general vote of no-confidence. I loved radio before I got here and I still do. It's taken me most of the nine years since my hobby became my vocation to develop enough outside interests to even pass for well-rounded. Those who have become supporters of this section over the years know my affection for the industry, but they also know that a goal here was always to be straightforward. And it's not like there aren't enough people to fill the boosterism niche out there.

There are, I realize, a lot of problems here and not a lot of solutions. A lot of the solutions lie in the No. 2 cliché heard by trade journalists: the one about finding out what listeners want and giving it to them. Unlike the one about competition, I don't doubt PDs' sincerity here, just the results.

The top 40 PDs who played "Ev-

erything Changes" more than "Smells Like Teen Spirit" ignored what sales and requests told them. Instead, they went to their callout, having hand-chosen people likely to tell them to play "Everything Changes" more than "Smells Like Teen Spirit." Finding out what people want means not being afraid of the answer. It also means asking some of the people who aren't your core listeners already, because as the whole world heads for a three share—something I've always regarded as a self-fulfilling prophecy anyway—the people who aren't listening are more important to you than the ones that already are.

EVOLUTION OF KUBE-ISM

(Continued from page 62)

out much outside marketing was that it already had the cume. And that's why Case believes that there won't be a leveling off, even after the novelty of having a lot of urban music available on FM wears off. "There was no cume explosion," he says. "There was just longer time spent listening. That means a more satisfied customer.

"I don't see this [as a format change], we're just playing the music that's happening today ... This city has had a station that's been plugged into what's happening and been totally contemporary. Both KUBE and KPLZ have been that radio station before."

Album Rock Tracks™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				*** No. 1 ***	
1	1	1	5	REMEDY DEF AMERICAN ALBUM CUT/REPRISE	◆ THE BLACK CROWES 4 weeks at No. 1
2	2	5	8	UNDER THE BRIDGE WARNER BROS. 18978	◆ RED HOT CHILI PEPPERS
3	3	2	11	ONE ISLAND 866 533/PLG	◆ U2
4	4	3	18	COME AS YOU ARE DGC 19120	◆ NIRVANA
5	5	6	8	NOW MORE THAN EVER MERCURY ALBUM CUT	◆ JOHN MELLENCAMP
6	8	11	5	ROLL OF THE DICE COLUMBIA ALBUM CUT	BRUCE SPRINGSTEEN
7	7	7	13	LIFE IS A HIGHWAY CAPITOL 44815	◆ TOM COCHRANE
8	6	4	8	LET'S GET ROCKED MERCURY 866 568	◆ DEF LEPPARD
9	11	14	3	GUN LOVE WARNER BROS. ALBUM CUT	ZZ TOP
10	9	8	15	WHAT YOU GIVE Geffen 19117	◆ TESLA
11	10	9	24	MAMA, I'M COMING HOME EPIC ASSOCIATED 74093/EPIC	◆ OZZY OSBOURNE
12	15	31	5	MAKE YOU A BELIEVER IMPACT 54347/MCA	◆ SASS JORDAN
13	17	22	4	TOUCH THE HAND A&M 1603	◆ BRYAN ADAMS
14	12	10	16	HELP ME UP REPRISE ALBUM CUT	◆ ERIC CLAPTON
				*** POWER TRACK ***	
15	20	28	3	ROAD TO NOWHERE EPIC ASSOCIATED ALBUM CUT/EPIC	◆ OZZY OSBOURNE
16	14	12	11	NOTHING ELSE MATTERS ELEKTRA 64770	◆ METALLICA
17	22	34	4	LIVING IN A DREAM DGC ALBUM CUT	◆ ARC ANGELS
18	25	41	3	TANGLED IN THE WEB ELEKTRA 64749	LYNCH MOB
19	19	26	8	GIRLFRIEND ZOO 14043	◆ MATTHEW SWEET
20	13	15	9	BRAVADO ATLANTIC ALBUM CUT	RUSH
21	18	20	5	JUST TAKE MY HEART ATLANTIC 87509	◆ MR. BIG
22	16	18	8	CHAINED EPIC ALBUM CUT	GIANT
23	28	35	4	EVEN FLOW EPIC ALBUM CUT	◆ PEARL JAM
24	27	17	9	BLACK FLAG ATLANTIC 87508	◆ KING'S X
25	24	16	18	EMPTY ARMS EPIC ALBUM CUT	STEVIE RAY VAUGHAN & DOUBLE TROUBLE
26	26	25	42	RIGHT NOW WARNER BROS. 19059	◆ VAN HALEN
				*** FLASHMAKER ***	
27	NEW ▶		1	MAKE LOVE LIKE A MAN MERCURY ALBUM CUT	DEF LEPPARD
28	29	30	4	THE WILD LIFE CHRYSALIS ALBUM CUT/ERG	◆ SLAUGHTER
29	32	38	21	ALIVE EPIC ALBUM CUT	◆ PEARL JAM
30	21	13	17	EVERYTHING ABOUT YOU STARDOG 866 632/MERCURY	◆ UGLY KID JOE
31	36	43	3	LITTLE WING EPIC ALBUM CUT	◆ STEVIE RAY VAUGHAN & DOUBLE TROUBLE
32	31	37	25	I CAN'T DANCE ATLANTIC 87532	◆ GENESIS
33	46	—	2	CHURCH OF LOGIC, SIN & LOVE POLYDOR ALBUM CUT/PLG	◆ THE MEN
34	35	27	8	BOHEMIAN RHAPSODY HOLLYWOOD 64794	◆ QUEEN
35	37	39	26	GHOST OF A CHANCE ATLANTIC 87498	RUSH
36	23	19	26	MYSTERIOUS WAYS ISLAND 866 189/PLG	◆ U2
37	NEW ▶		1	TEEN ANGST (WHAT THE WORLD NEEDS NOW) VIRGIN 98551	◆ CRACKER
38	34	36	15	ANYBODY LISTENING? EMI 50388/ERG	◆ QUEENSRYCHE
39	45	—	2	HAMMER TO FALL HOLLYWOOD ALBUM CUT	◆ QUEEN
40	38	29	30	THE UNFORGIVEN ELEKTRA 64814	◆ METALLICA
41	44	—	2	EVERY TIME I ROLL THE DICE CURB ALBUM CUT	DELBERT MCCLINTON
42	48	—	2	SOLAR SEX PANEL REPRISE ALBUM CUT	LITTLE VILLAGE
43	33	40	47	TOP OF THE WORLD WARNER BROS. 19151	◆ VAN HALEN
44	40	23	14	THE DREAM IS OVER WARNER BROS. ALBUM CUT	VAN HALEN
45	43	47	6	STAND UP (KICK LOVE INTO MOTION) MERCURY ALBUM CUT	DEF LEPPARD
46	NEW ▶		1	THE BALLAD OF PETER PUMPKINHEAD Geffen 19124	◆ XTC
47	30	42	18	AGAIN TONIGHT MERCURY 866 414	◆ JOHN MELLENCAMP
48	NEW ▶		1	YOU'RE INVITED BUT YOUR FRIEND CAN'T COME HOLLYWOOD ALBUM CUT	◆ V. NEIL
49	39	21	10	HUMAN TOUCH COLUMBIA 74273	◆ BRUCE SPRINGSTEEN
50	42	44	4	HIGH FICTION 64766/ELEKTRA	◆ THE CURE

○ Tracks with the greatest airplay gains this week. The Flashmaker is the highest-debating 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

Hoax Penalties, Political Shows On FCC Agenda

BY BILL HOLLAND

WASHINGTON, D.C.—The FCC was scheduled to vote to amend its rules regarding broadcast hoaxes at its May 14 meeting.

The commission especially wants to focus on radio hoaxes that relate to bogus catastrophes and crimes, and to have the authority to mete out stiff

WASHINGTON ROUNDUP

finer. Under current rules, it can only admonish a station or revoke its license.

The National Assn. of Broadcasters has petitioned the FCC to tailor the rules more narrowly so that (non-harmful) parody programming is not endangered.

Also under consideration at the May 14 meeting was reconsideration and clarification of political programming policies following last December's update of political broadcasting do's and don'ts. The commission will also propose new TV ownership rules, including cross-ownership of TV and cable stations.

FCC HASN'T STUDIED KRLD DEAL YET

Although the FCC has received a petition to deny a proposal by Command Communications' Robert F.X. Sillerman to merge Command, Capstar, and Force II stations into a new company, CF Media, a staffer says the commission has not studied either the deal or the petition from Michael R. Ewing, former GM of Command's KRLD Dallas. The petition asks the FCC to deny approval of the plan because of alleged wildcat management and lack of public-service programming. CF Media has fired off a reply to the commission, calling Ewing's allegations "totally groundless."

NABOB FILES OWNERSHIP PETITION

The National Assn. of Black Owned Broadcasters, which has been an outspoken critic of the new FCC ownership rules since they were first proposed in March, has filed a petition asking the commission to reject the new station limits.

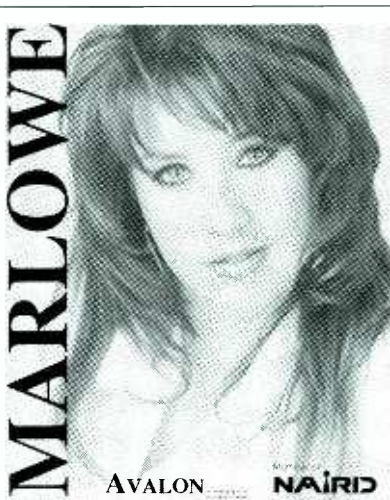


The Real Thing. KCBS-FM Los Angeles afternoon jock "The Real Don Steele" recently had his caricature added to the mural of celebrities on the walls of the legendary Palm Restaurant in West Hollywood. Steele is pictured pointing to his likeness.

Modern Rock Tracks™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				*** No. 1 ***	
1	2	2	10	WEIRDO BEGGARS BANQUET ALBUM CUT/RCA	◆ THE CHARLATANS 1 week at No. 1
2	3	3	7	THE SWEETEST DROP BEGGARS BANQUET 62239/RCA	◆ PETER MURPHY
3	4	5	5	DIVINE THING BIG LIFE 865 7659/MERCURY	◆ THE SOUP DRAGONS
4	1	1	10	TEEN ANGST (WHAT THE WORLD NEEDS NOW) VIRGIN 98551	◆ CRACKER
5	5	8	5	FAR GONE AND OUT DEF AMERICAN 40422/WARNER BROS.	◆ THE JESUS AND MARY CHAIN
6	6	10	4	THE BALLAD OF PETER PUMPKINHEAD Geffen 19124	◆ XTC
7	11	13	3	FRIDAY I'M IN LOVE FICTION ALBUM CUT/ELEKTRA	◆ THE CURE
8	9	9	6	SOMEDAY I.R.S. ALBUM CUT	◆ CONCRETE BLONDE
9	7	6	12	BORN OF FRUSTRATION FONTANA 866 495/MERCURY	◆ JAMES
10	10	11	5	LOVER LOVER LOVER SIRE 40435/REPRISE	◆ IAN MCCULLOCH
11	12	17	4	COLD FEELINGS EPIC ALBUM CUT	◆ SOCIAL DISTORTION
12	8	4	9	HIGH FICTION 64766/ELEKTRA	◆ THE CURE
13	15	20	4	WE ARE EACH OTHER ELEKTRA 64765	◆ THE BEAUTIFUL SOUTH
14	13	7	15	UNDER THE BRIDGE WARNER BROS. 18978	◆ RED HOT CHILI PEPPERS
15	25	—	2	TWISTERELLA SIRE 40448/REPRISE	RIDE
16	NEW ▶		1	WHAT GIRLS WANT MERCURY ALBUM C/T	◆ MATERIAL ISSUE
17	21	23	3	WHY ARISTA 1-2419	◆ ANNIE LENNOX
18	19	—	2	GALILEO EPIC ALBUM CUT	◆ INDIGO GIRLS
19	22	25	3	WHAT YOU DO TO ME DGC 21708	◆ TEENAGE FANCLUB
20	23	—	2	POPULAR CREEPS SMASH ALBUM CUT/PLG	◆ CHRIS MARS
21	18	16	8	DREAM ABOUT YOU Geffen ALBUM CUT	PETER CASE
22	16	19	6	WALKABOUT ELEKTRA ALBUM CUT	◆ THE SUGARCUBES
23	14	14	9	VISIONS OF YOU ATLANTIC ALBUM CUT	◆ JAH WOBBLE'S INVADERS OF THE HEART
24	17	15	21	ONE ISLAND 866 533/PLG	◆ U2
25	24	21	15	INTO THE FIRE NETTWERK 1-2390/ARISTA	◆ SARAH MCLACHLAN
26	27	30	4	PAIN LIES ON THE RIVERSIDE RADIOACTIVE 54387/MCA	◆ LIVE
27	20	12	10	HELLO CRUEL WORLD POLYDOR ALBUM CUT/PLG	◆ E
28	29	—	2	EVEN FLOW EPIC ALBUM CUT	◆ PEARL JAM
29	NEW ▶		1	PRETEND WE'RE DEAD SLASH ALBUM CUT	◆ L7
30	NEW ▶		1	DRAG RNA ALBUM CUT/RHINO	◆ STEVE WYNN

○ Tracks with the greatest airplay gains this week. ◆ Videoclip availability. © 1992, Billboard/BPI Communications.

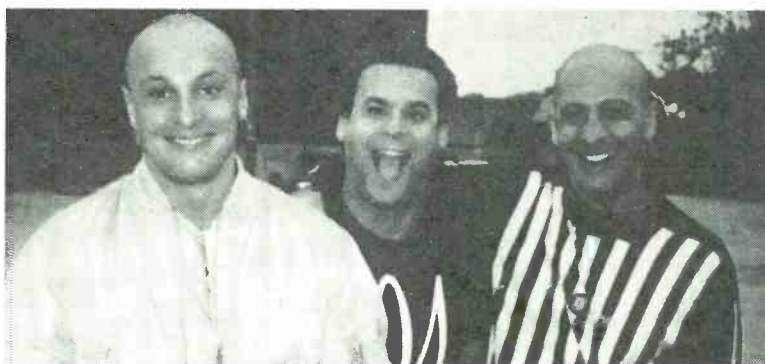




Totally Crossed Out. KKLQ (Q106) San Diego's "Peace On The Streets" anti-gang benefit concert included performances by Tony Terry, Tracie Spencer, CeCe Peniston, and Color Me Badd. The members of Kris Kross, who also performed, are pictured with PD Kevin Weatherly, left, and MD Michelle Santouosso.



Being Ronnie's Baby. Ronnie Spector stopped by WQQW Stamford, Conn., to promote a local club appearance sponsored by the station. She is pictured with PD J.C. Haze.



Too Sexy For Houston. Right Said Fred performed at Astroworld as part of KRBE Houston's Spring Break concert series. Pictured, from left, are the group's Fred Fairbrass, KRBE morning man Paul Barsky, and the group's Richard Fairbrass.



Smokey Honored. WDET Detroit host Ernie Durham, left, presented Smokey Robinson with a lifetime achievement award at the Motor City Music Awards last month. Durham was the first jock to ever play a Smokey Robinson & the Miracles record on the air.

Infinity Ups Revenues In 1st Qtr. Radio Company's Net Profits Drop

NEW YORK—Infinity Broadcasting Corp., the radio company that completed an initial public stock offering in March, reports increases in revenues and cash flow for the first quarter but a decline in net profit.

For the three months that ended March 31, New York-based Infinity said its revenues climbed 4.5% to \$26.5 million from \$25.4 million because of higher local advertising sales at most of its stations.

Broadcast cash flow—which is net revenues minus operating expenses—rose 8.6% to \$7.7 million from \$7.1 million.

But the company reports a huge \$22.8 million net loss, widened from \$14.8 million last year. The loss is due to an \$8.3 million charge in connection with the redemption of \$98

million worth of 14.25% bonds in the quarter; a \$6.5 million charge related to the IPO on the issuance of 371,000 shares of stock to management in 1990; and \$10.5 million in interest payments on debt.

Some of the proceeds from the 6.1-million-share stock offering were used to pay down debt. Capital raised in a new bond issue floated during the quarter—\$200 million of 10.375% notes due in 2002—was also used for debt repayment.

IPO proceeds were also used to acquire WFAN New York for \$70 million. Results from WFAN were not part of Infinity's first-quarter report.

Infinity operates 18 radio stations. Its stock closed at \$19 a share in over-the-counter trading at press time.

DON JEFFREY

RAP GROUP PUBLIC ENEMY PREPARES TO TOUR SOUTH AFRICA

(Continued from page 9)

To start with, fledgling promoter Shabazz Promotions International spent six months trying to find a sponsor for the tour, and then found one who refused to be identified. Shabazz director Brian X—whose name suggests he is in sync with his rap-oriented clients—told reporters at a press conference in Cape Town confirming the tour that he had the backing of private investors who were "not from this country."

There is speculation that the sponsorship may be linked with Louis Farrakhan's African-American separatist movement Nation of Islam, of which members of Public Enemy are staunch followers. There is a small hardcore of Nation of Islam followers in the Western Cape region of South Africa, and Shabazz is believed to be not entirely unconnected with them.

Brian X struck the first militant note of the tour at the press conference when he challenged the "American consul to host a cocktail party as he did for Paul Simon." He also called on President FW de Klerk's government to provide the same tax breaks offered to Simon.

He said Shabazz had chosen medium-size venues for the tour—rather than large stadiums—as the promoters did not expect "thousands and thousands" of people to turn up. This was not due to the group's limited appeal, he said, but rather to "the forces that have been working against the group."

It is true that many of Public Enemy's songs have been banned from broadcast on state-owned TV and radio stations. However, the popularity of rap in South Africa is still confined to specific areas and communities—

in particular so-called colored and Indian townships. The music has had minimal penetration in either the black township or white suburban market.

Brian X is not perturbed. "Public Enemy has had a profound effect on music the world over," he says. "Whether people go with it or not, Public Enemy is going to make a massive impact on South Africa."

The most sensitive aspect of the tour remains its status in the light of the cultural boycott. Shabazz has claimed that it has the approval of all the liberation movements—the African National Congress, Pan Africanist Congress, and Azanian People's Organization (Azapo). However, Azapo—whose youth wing Azapo sparked the protests against Simon—says it knows nothing about the tour. "Just because the band are mili-

tant, doesn't mean we have to support it," said a spokesman.

It is highly unlikely black militants will picket the tour, however. If they did, it would create an even greater political embarrassment for the movement involved than did Azapo's threats to block Whoopi Goldberg when she arrived here to act in a film version of the Broadway anti-apartheid hit musical "Sarafina!"

Azapo was at the time still fresh from its initial success in undermining the Simon tour, and Goldberg's arrival in the country in mid-January was met by gung-ho calls to "get" her.

She dismissed Azapo's threats with contempt, the media lapped up its ludicrous stance, and the movement quickly backtracked. Little has been heard from it in cultural circles since then.

Hits! in Tokio

Week of May 3, 1992

- 1 Joy Soul II Soul
- 2 Human Touch Bruce Springsteen
- 3 My Lovin' En Vogue
- 4 Trouble Mind Workshy
- 5 We Got A Love Thang Ce Ce Peniston
- 6 Let's Get Rocked Del Leppard
- 7 Save The Best For Last Vanessa Williams
- 8 I'm Too Sexy Right Said Fred
- 9 Love You All My Life Time Chaka Khan
- 10 Why Annie Lennox
- 11 Better Days Bruce Springsteen
- 12 Rhythm Is Love Keziah Jones
- 13 I Love Your Smile Shanice
- 14 Am I The Same Girl Swing Out Sister
- 15 Chic Mystique Chic
- 16 Make It On My Own Alison Limerick
- 17 The Disappointed X.T.C.
- 18 Beauty And The Beast Celine Dion & Peabo Bryson
- 19 Romeo & Juliet Stacy Earl
- 20 Don't Talk Just Kiss Right Said Fred
- 21 Lift Me Up Howard Jones
- 22 Remember The Time Michael Jackson Diana Ross
- 23 That's Why I Call You My Friend
- 24 Tears In Heaven Eric Clapton
- 25 Hold Up Your Head Sha Sha
- 26 Old Red Eyes Is Back The Beautiful South
- 27 Paradise Fabian
- 28 Silent All These Years Tori Amos
- 29 Take Time Chris Walker
- 30 It's Not A Love Thing Geoffrey Williams
- 31 Baby When I Call Your Name Corey Hart
- 32 I Can't Do Without You David Linx
- 33 Who's Crying Now Randy Crawford
- 34 In My Life Bette Midler
- 35 Bohemian Rhapsody Queen
- 36 For Your Babies Simply Red
- 37 One U2
- 38 I'm Cryin' Shanice
- 39 Masterpiece Atlantic Starr
- 40 I Fall All Over Again Dan Hill
- 41 I'm The One You Need Jody Watley
- 42 Change Manu Katche
- 43 I Thought It Was You Julia Fordham
- 44 Daw Da Hiya Ofra Haza
- 45 The Wisdom Behind The Smile Keziah Jones
- 46 Here I Go Again Glenn Jones
- 47 Too Blind To See It Kym Sims
- 48 Breakin' My Heart Mint Condition
- 49 To Be With You Mr. Big
- 50 The Best Is Yet To Come Diane Schuur



J-WAVE 81.3FM

Single Reviews

EDITED BY LARRY FLICK

POP

► **LUTHER VANDROSS & JANET JACKSON FEATURING BBD & RALPH TRESVANT** *The Best Things In Life Are Free* (4:37)
 PRODUCERS: Jimmy Jam, Terry Lewis
 WRITERS: J. Harris III, T. Lewis, R. Tresvant, M. Bivins, R. DeVoe
 PUBLISHERS: Flyte Tyme Tunes/Biv 10/Beledat/Rated RT/Burbank Plaza, ASCAP
Perspective/A&M 1713 (c/o PGD) (cassette single)

First peek into the hotly anticipated soundtrack to the film "Mo' Money" is a glittery, star-studded pop/jack affair. Vandross and Jackson vocally swerve and weave around each other like they've been singing together for years. Added flavor comes from guest raps by Bell Biv DeVoe and Tresvant. The true kudos, however, go to the masterful Jimmy Jam and Terry Lewis, who have crafted a slammin' track that would work no matter what.

► **MARIAH CAREY** *I'll Be There* (4:19)
 PRODUCERS: Walter Afanasieff, Mariah Carey
 WRITERS: H. Davis, B. Gordy, W. Hutch, B. West
 PUBLISHERS: Jobete, ASCAP, Stone Diamond, BMI
Columbia 74330 (c/o Sony) (cassette single)

Carey delivers an astonishingly restrained and soulful rendition of the Jackson 5 classic in an excerpt from her appearance on MTV's "Unplugged." She is complemented by rich vocal support from Epic newcomer Trey Lorenz. A portion of the proceeds from this single will benefit AmFAR, the United Negro College Fund, Hale House, and the T.J. Martell Foundation. Look for this lovely track on Carey's upcoming EP of tunes from the TV program.

► **WHITNEY HOUSTON WITH STEVIE WONDER** *We Didn't Know* (no timing listed)
 PRODUCER: Stevie Wonder
 WRITER: S. Wonder
 PUBLISHER: Steveland Morris, ASCAP
 REMIXER: Kiyamma Griffin, Vincent Herbert
Arista 2420 (c/o BMG) (cassette single)

Just when you thought the push behind Houston's multiplatinum epic, "I'm Your Baby Tonight," was over, this fun and spirited duet with Wonder surfaces. The pair prove to be a lovely vocal match amid a percussive, jack-swing setting that will add warmth to top 40 and urban radio playlists.

THE KLF *Last Train To Transcentral* (no timing listed)
 PRODUCERS: The KLF
 WRITERS: J. Cauty, W. Drummond, L. McFarland, R. Lyte
 PUBLISHERS: E.G., BMI, Warner-Chappell/WB/Wandee/BMG Songs, ASCAP
Arista 2382 (c/o BMG) (cassette single)

Matching the brilliantly kooky, Tammy Wynette-fronted "Justified & Ancient" is a tall order, but the mysterious production team succeeds by sticking to an enticing combo of odd samples, funky beats, and anthemic chorus chants. Track from the act's debut album, "The White Room," has already had a good chart run overseas and has strong radio potential here, too.

★ **NIA PEEPLES** *Faces Of Love* (3:56)
 PRODUCERS: Sturken & Rogers
 WRITERS: C. Sturken, E. Rogers
 PUBLISHERS: Bayjun Beat/Music Corp. Of America, BMI
Charisma 095 (cassette single)

'Tis a real shame that Peeples' fine previous single, "Kissing The Wind," failed to click at radio. All is not lost, though, thanks to the release of this sweet and romantic pop ballad. She turns in a soft and soulful vocal, and is complemented by a cameo appearance by hubby Howard Hewett.

★ **BLUE PEARL** *(Can You) Feel The Passion* (3:40)

PRODUCER: Youth
 WRITERS: Glover, McBroom
 PUBLISHER: EG/BMG/Saraswati/Big Life, PRS
SBK/ERG 19751 (c/o CEMA) (cassette single)

U.K. duo tries to transfer huge international club success into a well-deserved top 40 hit with this kinetic, techno-colored dance cut. Singer Durga McBroom is mesmerizing, trading off between ominous spoken verses and belted choruses.

R & B

► **JOE PUBLIC** *I Miss You* (3:54)
 PRODUCERS: Lionel Job, Joe Public
 WRITERS: J. Carter, J. Sayles, K. Scott, D. Wyatt
 PUBLISHERS: Harrindur/Joe Public/Ensign, ASCAP
Columbia 74321 (c/o Sony) (cassette single)

While pop radio continues to jam on "Live And Learn," urban-ites are treated to this rhythmic ballad, which has already been heavily requested as an album cut. The song is etched with the act's nice harmonies and an instantly memorable chorus. Prepare for another multiformat smash—especially once its upcoming appearance on MTV's special R&B edition of "Unplugged" airs later this month.

► **TEVIN CAMPBELL** *Strawberry Letter 23* (3:48)
 PRODUCER: Quincy Jones
 WRITER: S. Otis
 PUBLISHERS: Kidada/Off The Wall, BMI
 REMIXER: Junior Vasquez
Qwest/Warner Bros. 5441 (cassette single)

Campbell follows "Goodbye" with a jack-swing reading of the Brothers Johnson evergreen. His ever-maturing voice is in fine form here, and the arrangement glistens with a pop sheen that will likely score with both urban and pop radio pundits. From Campbell's cool debut album, "T.E.V.I.N."

► **CHRIS WALKER** *No Place Like Love* (3:58)
 PRODUCER: Chris Walker
 WRITERS: S. Murdoch, D. DeGroat
 PUBLISHERS: DeGroat/DeGroat/Warner Tamerlane, BMI
Pendulum 8576 (cassette single)

Urban and AC programmers will embrace this easy-listening R&B

NEW & NOTEWORTHY

OPUS III *It's A Fine Day* (3:30)
 PRODUCERS: Opus III
 WRITER: Barton
 PUBLISHER: Complete, BMI
PWL/EastWest 4498 (c/o Atlantic) (cassette single)

Quirky dance act has already topped the U.K. pop charts with this near-perfect, radio-friendly ditty. Track is empowered with a potent blend of ethereal female vocals, a hypnotic hook, and an electro-hip beat. Should have little trouble duplicating its success at several levels here. Look for the act's full-length debut album this summer.

JAIME KYLE *Ragged Heart* (3:04)
 PRODUCER: David Cole
 WRITERS: J. Kyrle, W. Rambeau
 PUBLISHERS: WB/Octa/Wylee Kyles, ASCAP
 Reprising: BMI
Atco 4544 (c/o Atlantic) (cassette single)

Nashville-based tunesmith has penned hits for the likes of Heart and Air Supply, and makes a worthy bid for approval as a singer in her own right with this catchy, guitar-driven pop/rocker. Vocally, she comes on like a cross between Amy Grant and Melissa Etheridge. Track is comfy fit for album-rock radio, though top 40 programmers would be wise to give it a shot, too.

ballad. Spare instrumentation focuses heavily on throbbing bass and drums, leaving Walker's impressive vocals to butter up the listener.

LARRY SPRINGFIELD *All The Way To Love* (4:08)

PRODUCER: Arnold Hennings
 WRITERS: L. Springfield, T. Collins, A. Hennings, S. Banks
 PUBLISHERS: Nu Zulu/Baby Ann/Tony Collins, BMI
Tabu 1808 (c/o PGD) (cassette single)

Photogenic newcomer strikes an amorous pose on this percolating jack-swing workout. Textured track is layered with slick synths, baritone vocals, and hummable hook. Sounds best when pumped to peak volume. Look for Springfield's album, "I'm Just A Man."

COUNTRY

► **DON WILLIAMS** *It's Who You Love* (3:16)
 PRODUCER: Allen Reynolds
 WRITERS: C. Black, K. Kane, R.M. Bourke
 PUBLISHERS: Sony Cross Keys/Chappell, ASCAP
RCA 62240 (c/o BMG) (7-inch single)

Sweetly and believably delivered. Catchy hook dances in the subconscious after one listen, and tends to resurface often.

► **MARY-CHAPIN CARPENTER** *I Feel Lucky* (3:08)
 PRODUCERS: John Jennings, Mary-Chapin Carpenter
 WRITERS: M.C. Carpenter, D. Schlitz
 PUBLISHERS: EMI April/Gretarejob/Don Schlitz/Almo, ASCAP
Columbia 74345 (c/o Sony) (7-inch single)

This gal can definitely croon. A spirited, bluesy blaze that has some hot guitar picking and unrestrained vocals.

► **STEVE WARINER** *A Woman Loves* (3:52)
 PRODUCERS: Scott Hendricks, Tim DuBois
 WRITERS: S. Bogard, R. Giles
 PUBLISHERS: WB/Rancho Bogardo/Kinetic Diamond/Edge O'Woods, ASCAP
Arista 12426 (c/o BMG) (7-inch single)

Only a dead ear would fail to love Wariner's superbly sensitive performance of this tune. The message is a wonderfully delicate contrast of the female and male perspectives. Production is spellbinding and without flaw.

► **LEE ROY PARNELL** *What Kind Of Fool Do You Think I Am* (3:36)
 PRODUCERS: Scott Hendricks, Barry Beckett
 WRITERS: A. Carmichael, G. Griffin
 PUBLISHERS: Shedhouse/Robinette, admin. by PolyGram Intl., ASCAP
Arista 12431 (c/o BMG) (7-inch single)

In terms of commercial appeal, this record is as hot as a firecracker. Crank up the radio and sing it loud... this record is a hit! Vibrant, insistent, and full of great guitar licks. Some of Parnell's most praiseworthy performing.

► **BILLY DEAN** *Billy The Kid* (3:07)
 PRODUCERS: Chuck Howard, Tom Shapiro
 WRITERS: B. Dean, P. Nelson
 PUBLISHERS: EMI Blackwood/Great Cumberland, BMI
Liberty/SBK 79253 (c/o CEMA) (CD promo)

Hooky and clever, but a quick wear on the ears. Co-written by Dean, the song, one assumes, is autobiographical.

BLACK TIE *Listen To The Radio* (2:50)
 PRODUCER: Reggie Fisher
 WRITER: N. Griffith
 PUBLISHERS: Irving/Ponder Heart, BMI
Bench Records 06 (7-inch single)

Strong lead vocals, warm harmonies, and effective imagery make for pure listening pleasure. But place those elements atop a Nanci Griffith song and the number becomes majestic.

DREAMER *Thunder & Lightning* (3:22)
 PRODUCER: Earl Richards
 WRITER: M. Cady
 PUBLISHER: Gary Morris, ASCAP
Saratoga 33149 (7-inch single)

An assurance of durable love, constructed of an insistent, most pushy, beat and sweet, subdued vocal harmonies. Contact: Suite 101, 1114 17th Ave., South, Nashville, Tenn. 37212.

BO HARRISON *Should've Known Better* (2:15)
 PRODUCER: Kerry Tolley
 WRITER: M. Todd
 PUBLISHER: Door Knob, BMI
Door Knob 380 (7-inch single)

There's a likable element to this guy's sound and his choice of material is wise. A spirited romp that is simply enjoyable. Label based in Mt. Juliet, Tenn.

DANCE

► **LIL' LOUIS & THE WORLD** *Club Lonely* (6:58)
 PRODUCER: Lil' Louis
 WRITER: Lil' Louis
 PUBLISHERS: Sony Tunes/Seven More Days, ASCAP
 REMIXERS: Lil' Louis, D.J. Pierre, Roy Davis
Epic 74282 (c/o Sony) (12-inch single)

It's been eons since Louis set dancefloors ablaze with "French Kiss." With this retro-minded house track, he is ready to do it all over again. Lead vocalist Joi oozes with divalike charm, while Louis and DJ Pierre pump a variety of cool mixes. Listen for the hilarious "miss thang" wordplay at the beginning.

► **T-99** *Maximizer* (3:45)
 PRODUCERS: T-99
 WRITER: P. DeMeyer, O. Abbeles, P. Balrak
 PUBLISHERS: Emphasis/Sony Tunes, ASCAP
 REMIXERS: T-99, O. Abbeles, Lucien Foort
Columbia 74316 (c/o Sony) (12-inch single)

Follow-up to international hit "Nocturne" is an equally abrasive techno trip. Clocking in under four minutes, the track is a bit brief. Still, rave programmers will jump on this one, pronto. From the upcoming "Children Of Chaos" album.

BABY FORD *Fetish* (6:34)
 PRODUCERS: Baby Ford, Eon
 WRITER: P. Ford
 PUBLISHER: Rhythm King
Sire 40449 (c/o Warner Bros.) (12-inch single)

Acid-house pioneer spins into the techno arena with fine results. Frenetic beat pattern is offset by assaulting synths and spooky vocal passages. Myriad of remixes will keep many raves slammin'—most notably the deep-baked "Sax" mix.

DANNI MINOGUE *Success* (5:54)
 PRODUCER: not listed
 WRITERS: D. Minogue, A. Moody
 PUBLISHERS: Australian Mushroom/Bob-A-Lew Songs/Slam City, ASCAP
 REMIXERS: E. Smoove, Maurice Joshua, Junior Vasquez, Bruce Forest
Savage 2232 (12-inch single)

Aussie vixen takes another shot at a U.S. club hit with a beat-savvy pop/house confection. A twirlin' series of remixes is lightened by Minogue's chirpy delivery and the song's contagious nature. A proper edit could also do the trick at crossover radio.

A C

★ **KENNY LOGGINS** *If You Believe* (4:02)
 PRODUCERS: Kenny Loggins, Terry Nelson
 WRITERS: K. Loggins, S. Wood
 PUBLISHERS: Mik Money/Albedo, ASCAP
Columbia 74320 (c/o Sony) (cassette single)

Third single from Loggins' fab "Leap Of Faith" set harkens a bit back to his '80s heyday. Subtle, tribalesque rhythms are merged with an acoustic-rock melody and a sing-along chorus. As always, Loggins' voice is like a welcome visit from an old friend.

ROCK TRACKS

► **MIDNIGHT OIL** *Sometimes* (3:29)
 PRODUCERS: Midnight Oil, Keith Walker
 WRITERS: Mognie, Garrett, Hirst
 PUBLISHERS: Sprint/Warner-Tamerlane, BMI
Columbia 4560 (c/o Sony) (CD promo)

Aussie rock band dips into its new live collection, "Scream In Blue," and pulls out this nugget from its "Diesel & Dust" album. Expect album rock radio to devour this one in no time flat.

PALE SAINTS *Throwing Back The Apple* (4:09)
 PRODUCER: Huge Jones
 WRITERS: Pale Saints
 PUBLISHER: EMI Music
Reprise/4AD 5467 (c/o Warner Bros.) (CD promo)

Melodic tapestry of sound is thick and complex, featuring dynamic, booming drums and deep, pulsating bass. Modern-rock tastemakers should groove to this band's well-defined, cohesive sound.

LEON RUSSELL *No Man's Land* (3:38)
 PRODUCERS: Leon Russell, Bruce Hornsby
 WRITERS: L. Russell, B.R. Hornsby
 PUBLISHERS: Young Carney/WB Music Corp./Basically Zappo, ASCAP
Virgin 4382 (CD promo)

Gutsy blues-rocker chugs along with ferocious intensity. Super-cool groove lays the groundwork for fire-hot guitar licks and jumping piano. Russell's characteristically husky vocals are jagged and effective.

BEN SCHULTZ BAND *In The Light* (no timing listed)
 PRODUCER: Ben Schultz
 WRITER: not listed
 PUBLISHER: not listed
TVT 3412 (CD single)

Guitarist/singer/songwriter flexes bluesy pop/metal muscle on this thunderous rocker. Alternative and mainstream programmers should both find a niche for this explosive cut. Contact: 212-979-6410.

RAP

► **NAUGHTY BY NATURE** *Guard Your Grill/Uptown Anthem* (no timing listed)
 PRODUCERS: Naughty By Nature
 WRITERS: V. Brown, K. Gist, A. Criss
 PUBLISHERS: T-Boy/Naughty, ASCAP
Tommy Boy 519 (12-inch single)

Posse that scored a smash with "O.P.P." offers a dope double-A-side single that works hard to maintain its hardcore image. "Uptown Anthem," which is also on the "Juice" soundtrack, is its best bet for re-entry onto radio.

► **MC LYTE** *Eyes Are The Soul* (4:10)
 PRODUCERS: Wolf & Epic
 WRITERS: MC Lyte, R. Wolf, B. Mazur
 PUBLISHERS: Top Billin'/MCA/Totally Mental, ASCAP, Zohar, BMI
First Priority/Atlantic 4485 (cassette single)

Lyte drops sad and intense rhymes describing how lives are lost when you "live and die by the sword." Placed within a melancholy, sax-framed funk setting. Will please purists and, we hope, cross into urban radio territory. From the cool "Act Like You Know" album.

► **CYPRESS HILL** *Hand On The Clock* (3:29)
 PRODUCER: Grandmixer Muggs
 WRITERS: L. Mugggerud, L. Freeze, B. Bouldin
 PUBLISHERS: MCA/Soul Assassins/1/2 Bouldin/1/2 Ince/Cypress Hill/BMG Songs, ASCAP
Ruffhouse/Columbia 4564 (c/o Sony) (12-inch single)

Simple bass groove and twangy sample slide underneath fast-talking lyrics that allude to bullet-proof vests, district attorneys, and lockdown. Sing-song hook tells the story of a guy that "tried to jack me but homey got shot, la la la la la la la."

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.

HOT 100 SINGLES SPOTLIGHT



by Michael Ellis

"JUMP" BY KRIS KROSS (Ruffhouse/Columbia) stays at No. 1 for a fifth week, holding in sales at about 150,000 units per week—more than twice the sales of the No. 2 sales record, Queen's "Bohemian Rhapsody" (Hollywood). "Jump" is also holding about even in airplay, at No. 4 on the Monitor, so its huge overall lead continues. Both "My Lovin'" by En Vogue (Atco EastWest), which is No. 1 in airplay, and "Under The Bridge" by the Red Hot Chili Peppers (Warner Bros.), which makes the biggest overall point gain on the entire chart, are slowly narrowing the gap with "Jump." Still, "Jump" is likely to hold for two or three more weeks.

THE BIGGEST RECORD OF the week at radio is "The Best Things In Life Are Free" by Luther Vandross & Janet Jackson (Perspective), which makes an amazing debut at No. 13 on the Top 40 Radio Monitor. The commercial release date of the single is uncertain as of this writing so the record is ineligible to chart yet on the Hot 100; it may debut next week, however, and would likely enter in the top 30. Also likely to have a high debut next week is "I'll Be There" by Mariah Carey (Columbia) from her forthcoming EP. It received extensive airplay in the last half of the reporting period from an advance cassette released to top 40 radio, and just misses entering the chart this week.

BOTH POWER PICKS ARE repeats from last week. "Achy Breaky Heart" by Billy Ray Cyrus (Mercury) surges 14-9 in sales, winning the Power Pick/Sales, and leaps 47-24 on the Hot 100, still with negligible top 40 airplay. The biggest sales gainer on the entire chart is "Baby Got Back" by Sir Mix-A-Lot (Def American), which jumps 8-4 in sales and 17-12 overall. The runner-up for the sales pick, with less than half of "Heart"'s gain, is "Silent Prayer" by Shanice (Motown), up 57-33 in sales and 40-31 on the Hot 100. The repeat winner for the Airplay Power Pick is "Slow Motion" by Color Me Badd (Giant), with Linear's "T.L.C." (Atlantic) the runner-up. "T.L.C." is already top 10 in airplay at WTIC-FM Hartford, Conn., and Wild 107 San Francisco.

QUICK CUTS: Sales are up overall this week, so two records in the top 10 of the Top POS Singles Sales chart gain enough to bullet but are each pushed back one place by records gaining even more. One of those singles, "Live And Learn" by Joe Public (Columbia), regains its bullet at No. 4 on the Hot 100 due to the gain in sales... "Ain't 2 Proud 2 Beg" by TLC (LaFace) regains its bullet at No. 8 due to a strong gain in airplay... The six new entries include rap quartet the College Boyz, originally from Baytown, Texas, making their Hot 100 debut with "Victim Of The Ghetto" (Virgin)... "Maria" by TKA (Tommy Boy) not only regains its bullet, but explodes from 92-70 as the sales impact of the cassette maxi-single, just released, is felt... An unusual jam at the bottom of the chart means three records that gain points are pushed down one or two places: "Take My Advice" by Kym Sims (Atco EastWest); "James Brown Is Dead" by L.A. Style (Arista); and "White Men Can't Jump" by Riff (SBK).

HOT 100 RECURRENT SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL)
1	—	1	I LOVE YOUR SMILE	SHANICE (MOTOWN)	16	12	7	IS IT GOOD TO YOU	HEAVY D. & THE BOYZ (UPTOWN/MCA)
2	—	1	ALL 4 LOVE	COLOR ME BADD (GIANT)	17	16	22	GONNA MAKE YOU SWEAT	C+C MUSIC FACTORY (COLUMBIA)
3	2	2	FINALLY	CECE PENISTON (A&M)	18	13	25	GOOD VIBRATIONS	MARKY MARK (INTERSCOPE/ATLANTIC)
4	1	2	I'M TOO SEXY	RIGHT SAID FRED (CHARISMA)	19	18	21	ROMANTIC	KARYN WHITE (WARNER BROS.)
5	3	4	TELL ME WHAT YOU WANT ME...	TEVIN CAMPBELL (QWEST/WB)	20	21	6	ON A SUNDAY AFTERNOON	A LIGHTER SHADE OF BROWN (PUMP)
6	6	7	MYSTERIOUS WAYS	U2 (ISLAND/PLG)	21	24	13	BABY BABY	AMY GRANT (A&M)
7	8	5	SMELLS LIKE TEEN SPIRIT	NIRVANA (DGC)	22	23	26	(EVERYTHING I DO) I DO IT FOR YOU	BRYAN ADAMS (A&M)
8	5	4	DIAMONDS AND PEARLS	PRINCE & THE N.P.G. (PAISLEY PARK/WB)	23	17	8	CAN'T LET GO	MARIAH CAREY (COLUMBIA)
9	4	4	UHH AHH	BOYZ II MEN (MOTOWN)	24	20	19	EMOTIONS	MARIAH CAREY (COLUMBIA)
10	7	7	I CAN'T MAKE YOU LOVE ME	BONNIE RAITT (CAPITOL)	25	19	26	NOW THAT WE FOUND LOVE	HEAVY D. & THE BOYZ (UPTOWN/MCA)
11	9	5	DON'T LET THE SUN GO DOWN...	GEORGE MICHAEL/E. JOHN (COLUMBIA)	26	—	6	TOO BLIND TO SEE IT	KYM SIMS (I.D./ATCO EASTWEST)
12	11	26	I WANNA SEX YOU UP	COLOR ME BADD (GIANT)	27	28	9	2 LEGIT 2 QUIT	HAMMER (CAPITOL)
13	14	6	THE WAY I FEEL ABOUT YOU	KARYN WHITE (WARNER BROS.)	28	26	17	O.P.P.	NAUGHTY BY NATURE (TOMMY BOY)
14	10	3	I'LL GET BY	EDDIE MONEY (COLUMBIA)	29	22	6	KEEP IT COMIN'	KEITH SWEAT (ELEKTRA)
15	15	26	MOTOWNPHILLY	BOYZ II MEN (MOTOWN)	30	25	20	LET'S TALK ABOUT SEX	SALT-N-PEPA (NEXT PLATEAU)

Recurrents are titles which have appeared on the Hot 100 for 20 weeks and have dropped below the top 50.

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DAS EFX

"They Want EFX" (1990)
From the debut album
DEAD SERIOUS (1987)

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Hot 97
WIOQ
WPCC
WCKZ
KBFM
WWHT
KBXX
KMEL
KSOL

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OVER 300,000 ALBUMS SOLD!!
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DAS EFX

DEAD SERIOUS

Produced and Arranged by: Chris Charity and Derek Lynch for Solid Scheme Music Inc. except "They Want EFX" and "Klap Ya Handz" produced and arranged by A. Weston and W. Hines.

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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)
			★ ★ NO. 1 ★ ★	
1	1	10	MY LOVIN'	EN VOGUE (ATCO EASTWEST) 2 weeks at No. 1
2	2	17	SAVE THE BEST FOR LAST	VANESSA WILLIAMS (WING/MERCURY)
3	3	11	LIVE AND LEARN	JOE PUBLIC (COLUMBIA)
4	4	8	JUMP	KRIS KROSS (RUFFHOUSE/COLUMBIA)
5	6	6	IN THE CLOSET	MICHAEL JACKSON (EPIC)
6	5	15	MAKE IT HAPPEN	MARIAH CAREY (COLUMBIA)
7	9	6	UNDER THE BRIDGE	RED HOT CHILI PEPPERS (WARNER BROS.)
8	7	11	ONE	U2 (ISLAND/PLG)
9	10	10	AINT' 2 PROUD 2 BEG	TLC (LAFACE/ARISTA)
10	14	6	DAMN I WISH I WAS YOUR LOVER	SOPHIE B. HAWKINS (COLUMBIA)
11	8	14	TEARS IN HEAVEN	ERIC CLAPTON (REPRISE)
12	17	4	HOLD ON MY HEART	GENESIS (ATLANTIC)
13	—	1	THE BEST THINGS IN LIFE ARE FREE	L. VANDROSS/J. JACKSON (PERSPECTIVE)
14	16	11	THOUGHT I'D DIED AND GONE...	BRYAN ADAMS (A&M)
15	22	3	SLOW MOTION	COLOR ME BADD (GIANT)
16	13	14	HAZARD	RICHARD MARX (CAPITOL)
17	24	5	IF YOU ASKED ME TO	CELINE DION (EPIC)
18	12	20	TO BE WITH YOU	MR. BIG (ATLANTIC)
19	15	12	I'M THE ONE YOU NEED	JODY WATLEY (MCA)
20	11	14	EVERYTHING CHANGES	KATHY TROCCOLI (REUNION/GEFFEN)
21	20	13	NU NU	LIDELL TOWNSELL (MERCURY)
22	23	19	GOOD FOR ME	AMY GRANT (A&M)
23	32	4	T.L.C.	LINEAR (ATLANTIC)
24	19	9	WILL YOU MARRY ME?	PAULA ABDUL (CAPTIVE/VIRGIN)
25	21	19	BREAKIN' MY HEART	MINT CONDITION (PERSPECTIVE/A&M)
26	39	7	LIFT ME UP	HOWARD JONES (ELEKTRA)
27	40	7	TENNESSEE	ARRESTED DEVELOPMENT (CHRYSALIS)
28	18	20	MASTERPIECE	ATLANTIC STARR (REPRISE)
29	52	2	STEEL BARS	MICHAEL BOLTON (COLUMBIA)
30	47	5	I WILL REMEMBER YOU	AMY GRANT (A&M)
31	31	8	SILENT PRAYER	SHANICE (MOTOWN)
32	29	11	TAKE TIME	CHRIS WALKER (PENDULUM/ELEKTRA)
33	35	9	YOU THINK YOU KNOW HER	CAUSE & EFFECT (SRC/ZOO)
34	30	19	WHAT GOES AROUND COMES...	GIGGLERS (CUTTING)
35	38	17	WE GOT A LOVE THANG	CECE PENISTON (A&M)
36	27	8	MONEY DON'T MATTER 2 NIGHT	PRINCE & THE N.P.G. (PAISLEY PARK/WB)
37	46	5	JUST ANOTHER DAY	JON SECADA (SBK/ERG)

○ Tracks moving up the chart with airplay gains. © 1992, Billboard/BPI Communications.

TOP 40 RADIO RECURRENT MONITOR

1	1	4	I LOVE YOUR SMILE	SHANICE (MOTOWN)
2	2	8	FINALLY	CECE PENISTON (A&M)
3	3	8	ALL 4 LOVE	COLOR ME BADD (GIANT)
4	9	39	I WANNA SEX YOU UP	COLOR ME BADD (GIANT)
5	8	27	MOTOWNPHILLY	BOYZ II MEN (MOTOWN)
6	5	24	GOOD VIBRATIONS	MARLY MARK (INTERSCOPE/ATLANTIC)
7	4	8	TELL ME WHAT YOU WANT ME...	TEVIN CAMPBELL (QWEST/WB)
8	7	6	MYSTERIOUS WAYS	U2 (ISLAND/PLG)
9	6	4	DIAMONDS AND PEARLS	PRINCE & THE N.P.G. (PAISLEY PARK/WB)
10	13	41	BABY BABY	AMY GRANT (A&M)
11	11	53	GONNA MAKE YOU SWEAT	C+C MUSIC FACTORY (COLUMBIA)
12	18	6	THE WAY I FEEL ABOUT YOU	KARYN WHITE (WARNER BROS.)
13	12	19	ROMANTIC	KARYN WHITE (WARNER BROS.)
14	17	27	(EVERYTHING I DO) I DO IT FOR...	BRYAN ADAMS (A&M)
15	—	1	UHH AHH	BOYZ II MEN (MOTOWN)
16	14	19	EMOTIONS	MARIAH CAREY (COLUMBIA)
17	16	8	IS IT GOOD TO YOU	HEAVY D & THE BOYZ (UPTOWN/MCA)
18	10	4	I CAN'T MAKE YOU LOVE ME	BONNIE RAITT (CAPITOL)
19	—	1	I'LL GET BY	EDDIE MONEY (COLUMBIA)
20	—	6	TOO BLIND TO SEE IT	KYM SIMS (I.D./ATCO EASTWEST)
21	15	33	RIGHT HERE, RIGHT NOW	JESUS JONES (SBK/ERG)
22	19	39	LOSING MY RELIGION	R.E.M. (WARNER BROS.)
23	—	30	TEMPTATION	CORINA (CUTTING/ATCO EASTWEST)
24	21	14	SET ADRIFT ON MEMORY BLISS	P.M. DAWN (GEE STREET/ISLAND/PLG)
25	20	25	NOW THAT WE FOUND LOVE	HEAVY D & THE BOYZ (UPTOWN/MCA)

Recurrents are titles which have appeared on the Monitor for 20 weeks and have dropped below the top 20.

HOT 100 A-Z

55	3-2-1 PUMP	(Redmann, ASCAP/Virgin, ASCAP/Sagittaire, ASCAP/Yougoulei, ASCAP) HL
24	ACHY BREAKY HEART	(Millhouse, BMI/Polygram Int'l, ASCAP) HL
8	AINT' 2 PROUD 2 BEG	(D.A.R.P., ASCAP/Diva One, ASCAP/Pebbitone, ASCAP/Tizbitz, ASCAP)
56	ALL WOMAN	(Big Life, BMI/Careers-BMG, BMI) HL
65	ANYTHING AT ALL	(Dakota Kid, ASCAP/Shohola, ASCAP/Mondo Melodies, ASCAP/Wood Monkey, ASCAP)
12	BABY GOT BACK	(Polygram Int'l, ASCAP/Mix-A-Lot, BMI) HL
74	BABY HOLD ON TO ME	(Trycep, BMI/Ramla, BMI/Willesden, BMI)
38	BEAUTY AND THE BEAST	(Walt Disney, ASCAP/Wonderland, BMI) HL
5	BOHEMIAN RHAPSODY	(B. Feldman & Co., BMI/EMI, BMI) WBM
76	BOOM! I GOT YOUR BOYFRIEND	(Malasongs, BMI/Heatwave, BMI/Music West, BMI)
33	BREAKIN' MY HEART	(PRETTY BROWN EYES) (Flyte Tyme, ASCAP) WBM
91	CANT' 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
72	CLOSER TO ME	(Polygram Int'l, ASCAP) HL
51	COME AS YOU ARE	(Virgin Songs, BMI/End Of Music, BMI) HL
32	COME & TALK TO ME	(EMI April, ASCAP/Across 110th Street, ASCAP/DeSwing Mob, ASCAP) WBM
14	DAMN I WISH I WAS YOUR LOVER	(Broken Plate, ASCAP/Night Rainbow, ASCAP) HL
34	DO IT TO ME	(Speeding Bullet, ASCAP) CLM
59	DON'T BE AFRAID	(Shocklee, BMI/Nasty Man, ASCAP)
78	DOON'T TALK JUST KISS	(Hit & Run, ASCAP) WBM
9	EVERYTHING ABOUT YOU	(Sloppy Slouch, ASCAP)
28	EVERYTHING CHANGES	(Realsongs, ASCAP) WBM
73	EVERYTHING'S GONNA BE ALRIGHT	(Naughty, ASCAP/Island, BMI) HL
81	FALL IN LOVE AGAIN	(WB, ASCAP/Mite, ASCAP/Tay-Man, ASCAP/Cashola, ASCAP/Kossongs, BMI) WBM
85	GOODBYE	(Al B. Sure!, ASCAP/Williars, ASCAP) HL
48	GOOD FOR ME	(J-88, ASCAP/Age To Age, ASCAP/Tom Snow, BMI/Emily Boothe, BMI/Geffen, ASCAP) WBM/HL
16	HAZARD	(Chi-Boy, ASCAP) CLM
67	HELLUVA	(Delicious Apple, BMI/Purple Records, ASCAP/Fun City, BMI/Van Gogh's Ear, BMI/Music Corp. Of America, BMI/Gasoline Alley, ASCAP) HL
49	HIGH	(Fiction, ASCAP)
19	HOLD ON MY HEART	(Anthony Banks, BMI/Philip Collins, PRS/Michael Rutherford, BMI/Hit & Run, ASCAP) WBM
98	HONEY LOVE	(Willesden, BMI/R.Kelly, BMI)
47	HUMAN TOUCH	(Bruce Springsteen, ASCAP) WBM
41	I CAN'T DANCE	(Anthony Banks, BMI/Philip Collins, PRS/Michael Rutherford, BMI/Hit And Run, ASCAP) WBM
18	IF YOU ASKED ME TO	(Realsongs, ASCAP/U.A., ASCAP/EMI April, ASCAP) WBM
69	IF YOU WANT IT	(Protoons, ASCAP/Greedy Greg, ASCAP)
23	I'M THE ONE YOU NEED	(Rightsong, BMI/Def Mix, ASCAP/Alec Shantzis, ASCAP/EMI April, ASCAP) HL
66	INNOCENT CHILD	(Empire, PRS/Full Keel, ASCAP/Red Bus, PRS/WB, ASCAP) WBM
10	IN THE CLOSET	(Mijac, BMI/Warner-Tamerlane, BMI/Donril, ASCAP/Zomba, ASCAP) WBM
96	IT'S OVER NOW	(Pri, BMI/Al Snug, BMI/Almo, ASCAP/Testatyme, ASCAP) CPP/HL
80	I WANNA ROCK	(Pac Jam, BMI) WBM
29	I WILL REMEMBER YOU	(Age To Age, ASCAP/Riverstone, ASCAP/Edward Grant, ASCAP/Yellow Elephant, ASCAP/Reunion, ASCAP) HL
90	JAMES BROWN IS DEAD	(Orla, Saban/BMG, ASCAP) HL
1	JUMP	(So So Def, ASCAP/EMI April, ASCAP)
40	JUST ANOTHER DAY	(Estefan, ASCAP/Foreign Imported, BMI) CPP
93	JUST FOR TONIGHT	(Edward Grant, ASCAP/Yellow Elephant, ASCAP/Reunion, ASCAP/Dyad, BMI)
79	JUSTIFIED AND ANCIENT	(E.G., BMI/Warner Chappell, ASCAP/WB, ASCAP/BMG, ASCAP) WBM
22	JUST TAKE MY HEART	(EMI April, ASCAP/Eric Martin, ASCAP/Endless Frogs, ASCAP/Bob-A-Lew, ASCAP/Alex Call, ASCAP) HL/CLM
97	KEEP ON WALKIN'	(Last Song, ASCAP/Third Coast, ASCAP)
17	LET'S GET ROCKED	(Zomba, ASCAP) HL
61	LIFE IS A HIGHWAY	(Falling Sky, ASCAP/BMG, ASCAP) HL
35	LIFT ME UP	(Hojo, BMI)
4	LIVE AND LEARN	(Harrindur, BMI/Joe Public, BMI/Nonsneta, BMI/Ensign, BMI) CPP
100	LOSING YOU	(Wild UK, BMI/Pillage, BMI)
53	LOVE ME	(Modern Science, ASCAP)
68	LOVE YOU ALL MY LIFETIME	(BMG UFA, ASCAP) HL
15	MAKE IT HAPPEN	(M Carey, BMI/Virgin, ASCAP/Cole-Civilles, ASCAP/Sony Songs, BMI) HL
82	MAMA, I'M COMING HOME	(Virgin, ASCAP) HL
70	MARIA	(Blue Ink, BMI/Third & Lex, ASCAP/Tee Girl, BMI)
27	MASTERPIECE	(Kenny Nolan, ASCAP) CPP
77	MISSING YOU NOW	(Warner Chappell, BMI/Mr. Bolton's, BMI/Warner-Tamerlane, BMI/WB, ASCAP/Wallyworld, ASCAP/Realsongs, ASCAP) WBM
25	MONEY DON'T MATTER 2 NIGHT	(Controversy, ASCAP/WB, ASCAP) WBM
2	MY LOVIN' (YOU'RE NEVER GONNA GET IT)	(Two Tuff-Enuff, BMI/Irving, BMI) CPP
75	NEVER SATISFIED	(4 Tammy, ASCAP/S.A. Brown, ASCAP)
58	NOTHING ELSE MATTERS	(Creeping Death, ASCAP) CLM
39	NOT THE ONLY ONE	(Almo, ASCAP) CPP
26	NU NU	(Sanlar, BMI/Willesden, BMI/Da Posse's, BMI/Copyright Control)
11	ONE	(U2, ASCAP/Chappell & Co., ASCAP) HL
60	PLEASE DON'T GO	(Mike Ten, BMI)
45	REMEMBER THE TIME	(Donril, ASCAP/Zomba, ASCAP/Mijac, BMI/Warner-Tamerlane, BMI/WB, ASCAP/B Funk, ASCAP) WBM
7	SAVE THE BEST FOR LAST	(Longitude, BMI/Moon & Stars, BMI/Virgin, ASCAP/Big Mystique,

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)
			★ ★ NO. 1 ★ ★	
1	1	8	JUMP	KRIS KROSS (RUFFHOUSE/COLUMBIA) 6 weeks at No. 1
2	2	10	BOHEMIAN RHAPSODY	QUEEN (HOLLYWOOD)
3	4	8	UNDER THE BRIDGE	RED HOT CHILI PEPPERS (WARNER BROS.)
4	8	7	BABY GOT BACK	SIR MIX-A-LOT (DEF AMERICAN/REPRISE)
5	3	16	TEARS IN HEAVEN	ERIC CLAPTON (REPRISE)
6	5	14	AINT' 2 PROUD 2 BEG	TLC (LAFACE/ARISTA)
7	6	5	EVERYTHING ABOUT YOU	UGLY KID JOE (STARDOG/MERCURY)
8	7	8	MY LOVIN' (YOU'RE NEVER...)	EN VOGUE (ATCO EASTWEST)
9	14	3	ACHY BREAKY HEART	BILLY RAY CYRUS (MERCURY)
10	9	8	LIVE AND LEARN	JOE PUBLIC (COLUMBIA)
11	15	6	TENNESSEE	ARRESTED DEVELOPMENT (CHRYSALIS)
12	11	12	HAZARD	RICHARD MARX (CAPITOL)
13	12	5	SMELLS LIKE NIRVANA	"WEIRD AL" YANKOVIC (SCOTTI BROS.)
14	10	7	LET'S GET ROCKED	DEF LEPPARD (MERCURY)
15	20	8	COME & TALK TO ME	JODECI (UPTOWN/MCA)
16	22	3	IN THE CLOSET	MICHAEL JACKSON (EPIC)
17	13	15	SAVE THE BEST FOR LAST	VANESSA WILLIAMS (WING/MERCURY)
18	16	14	MASTERPIECE	ATLANTIC STARR (REPRISE)
19	19	18	BEAUTY AND THE BEAST	CELINE DION AND PEABO BRYSON (EPIC)
20	18	10	ONE	U2 (ISLAND/PLG)
21	33	3	DAMN I WISH I WAS YOUR LOVER	SOPHIE B. HAWKINS (COLUMBIA)
22	17	18	I'M TOO SEXY	RIGHT SAID FRED (CHARISMA)
23	28	6	WHY ME BABY?	KEITH SWEAT (ELEKTRA)
24	26	9	THOUGHT I'D DIED AND GONE...	BRYAN ADAMS (A&M)
25	23	10	MAKE IT HAPPEN	MARIAH CAREY (COLUMBIA)
26	45	2	IF YOU ASKED ME TO	CELINE DION (EPIC)
27	21	8	NOTHING ELSE MATTERS	METALLICA (ELEKTRA)
28	24	18	BREAKIN' MY HEART	MINT CONDITION (PERSPECTIVE/A&M)
29	32	10	NU NU	LIDELL TOWNSELL (MERCURY)
30	27	11	DON'T BE AFRAID	AARON HALL (SOUL/MCA)
31	30	10	ALL WOMAN	LISA STANSFIELD (ARISTA)
32	25	13	I CAN'T DANCE	GENESIS (ATLANTIC)
33	57	2	SILENT PRAYER	SHANICE (MOTOWN)
34	35	7	HELLUVA	BROTHERHOOD CREED (GASOLINE ALLEY)
35	29	25	SMELLS LIKE TEEN SPIRIT	NIRVANA (DGC)
36	31	16	REMEMBER THE TIME	MICHAEL JACKSON (EPIC)
37	53	3	THEY WANT EFX	DAS EFX (ATCO EASTWEST)
38	36	12	I WANNA ROCK	LUKE (LUKE/ATLANTIC)
39	64	2	YOU WON'T SEE ME CRY	WILSON PHILLIPS (SBK/ERG)
40	41	16	BOOM! I GOT YOUR BOYFRIEND	M.C. LUSCIOUS (AVENUE)
41	46	4	SOMETIMES I RHYME SLOW	NICE & SMOOTH (RAL/COLUMBIA)
42	40	5	JUST TAKE MY HEART	MR. BIG (ATLANTIC)
43	34	9	COME AS YOU ARE	NIRVANA (DGC)
44	39	6	IF YOU WANT IT	2ND II NONE (PROFILE)
45	48	4	WHITE MEN CAN'T JUMP	RIFF (SBK/ERG)
46	37	14	MAMA, I'M COMING HOME	OZZY OSBOURNE (EPIC ASSOCIATED/EPIC)
47	51	9	CANT' CRY HARD ENOUGH	THE WILLIAMS BROTHERS (WARNER BROS.)
48	67	2	DO IT TO ME	LIONEL RICHELIE (MOTOWN)
49	49	16	BABY HOLD ON TO ME	GERALD LEVERT (ATCO EASTWEST)
50	42	10	HUMAN TOUCH/BETTER DAYS	BRUCE SPRINGSTEEN (COLUMBIA)
51	59	6	3-2-1 PUMP	REDHEAD KINGPIN & THE F.B.I. (VIRGIN)
52	43	14	THE CHOICE IS YOURS	BLACK SHEEP (MERCURY)
53	38	15	JUSTIFIED AND ANCIENT	THE KLF/TAMMY WYNETTE (ARISTA)
54	47	6	PLEASE DON'T GO	BOYZ II MEN (MOTOWN)
55	55	9	JAMES BROWN IS DEAD	L.A. STYLE (ARISTA)
56	56	6	GOODBYE	TEVIN CAMPBELL (QWEST/WARNER BROS.)
57	44	23	DON'T LET THE SUN GO DOWN...	GEORGE MICHAEL/E. JOHN (COLUMBIA)
58	50	5	EVERYTHING CHANGES	KATHY TROCCOLI (REUNION/GEFFEN)
59	—	1	THIS IS THE WAY WE ROLL	HAMMER (CAPITOL)
60	74	2	HONEY LOVE	R. KELLY & PUBLIC ANNOUNCEMENT (JIVE)
61	—	1	YOU REMIND ME	MARY J. BLIGE (UPTOWN/MCA)
62	54	11	IF YOU GO AWAY	NKOTB (COLUMBIA)
63	58	13	WE GOT A LOVE THANG	CECE PENISTON (A&M)
64	52	18	OOCIE COOCIE	M.C. BRAINS (MOTOWN)
65	68	6	NO SUNSHINE	KID FROST (VIRGIN)
66	—	1	VICTIM OF THE GHETTO	COLLEGE BOYZ (VIRGIN)
67	60	28	TELL ME WHAT YOU WANT ME...	TEVIN CAMPBELL (QWEST/WB)
68	61	4	WILL YOU MARRY ME?	PAULA ABDUL (CAPTIVE/VIRGIN)
69	72	2	MONEY DON'T MATTER 2 NIGHT	PRINCE (PAISLEY PARK/WB)
70	69	3	WHAT YOU GIVE	TESLA (GEFFEN)
71	—	1	I WILL REMEMBER YOU	AMY GRANT (A&M)
72	—	1	LOVE ME	TRACIE SPENCER (CAPITOL)
73	—	1	HOLD ON MY HEART	GENESIS (ATLANTIC)
74	63	14	THINKIN' BACK	COLOR ME BADD (GIANT)
75	65	10	DO NOT PASS ME BY	HAMMER (CAPITOL)

○ Singles with increasing sales. ©

RECESSION LEAVES SURVIVING RETAILERS IN BETTER SHAPE

(Continued from page 1)

chains filed for bankruptcy, were taken over, or disappeared completely. Grand Rapids, Mich.-based Believe In Music, which once had 24 units, and Columbus, Ohio-based Music Promotions Inc., formerly a 40-store chain, filed for bankruptcy protection, and now each has six stores. Eight-unit Q Records & Video in Miami has been sold to Miami-based Spec's Music & Movies; the 11-unit, Beltsville, Md.-based Douglas Stereo web has been taken over by Carteret, N.J.-based Nobody Beats The Wiz; and Rainbow Music, a chain based in San Francisco, has closed all but two of its 36 outlets.

The elimination of weak sisters leaves a stronger account base, most label executives argue. But others agree with CEMA president Russ Bach, who says that while some may count it a blessing to be left with mostly healthy accounts, the industry was stronger before the shake-out. "I think the recession has shown illnesses in our account base, and some of them may never recover."

A financial executive at a competing major label seconds Bach's sentiment. "I hope that we can have a year or two of a strong economy," he says. "Some of the accounts need it."

Most label executives say the only

two large accounts they are concerned about currently are the Milford, Mass.-based LIVE Specialty Retail Group, which includes Strawberries and Waxie Maxie stores, and Atlanta-based Super Club Music Corp., which includes the Record Bar and Turtles chains. But in both instances, executives say their worries are based on the financial condition of these retailers' parent companies, and that the chains themselves are fairly healthy.

ROAD TO RECOVERY

Label executives also note that Pittsburgh-based National Record Mart now appears to have recovered from its financial woes. NRM, a 1986 leveraged buyout, had troubles for almost two years until it sold 20 stores to Wee Three for about \$10 million. As far back as 18 months ago, most industry executives were convinced the chain would be forced to file for bankruptcy. But NRM management and store employees managed to beat the odds by tightening up operations, and the chain has weathered the storm.

Nonetheless, most observers suggest that National Record Mart eventually will be sold because Bill Teitelbaum, the chain's owner, is not a

long-term player. Also, those observers wonder about the commitment of LIVE, Philips (the majority owner of Super Club), and Shamrock Holdings (which owns Los Angeles-based Music Plus and Dallas-based Sound Warehouse) to running retail chains.

Mark Siegel, executive VP of Shamrock, says his company has no intention of selling either of its chains. LIVE, meanwhile, has not been shopping the Strawberries chain. And Philips is engaged in trying to buy the 49% stake in Super Club it does not already own.

MORE CONSOLIDATION

While some suggest that most of the retail consolidation has already taken place, Bach says, "Consolidation will continue and some of the smaller accounts will not be here five years from now. There will be further discontinuity and changes in the marketplace."

Jeff Lehman of the New York-based investment banking firm Ladenburg, Thalmann & Co., agrees. "The dynamics that caused the first phase—economies of scale for larger chains and a limited amount of sites—are still there. Both of these factors will cause chains to want to continue to increase the number of stores in their companies."

But now that the economy has bottomed out, consolidation will take place at a slower pace, says John Marmaduke, president of Amarillo, Texas-based Western Merchandiser/Hastings Music, Books & Video.

"Recessions have a way of eliminating inefficient retailers or practices," Marmaduke says. "A lot of the marginal players are already out of the way."

Indeed, even the healthier chains have emerged as "leaner and meaner" retailers because of cost-cutting measures taken during the recession, says one senior distribution execu-

tive.

WEA president Henry Droz argues that the recession did not impact music retailers as much as it did other retail segments. "Retail expansion continued during this recession," he notes. "Also, I see a continuation of expansion programs by the major retail chains."

According to Billboard surveys, music chains posted a 3.7% gain in store count in 1991 and a 3.03% gain in 1990.

On the other hand, he acknowledges that the recession's impact on the banking industry certainly hurt music retailers. "The tightening of credit by banks curtailed and damaged some of our retail customers," he says. "Some of our customers might not have been hurt if banks didn't change their posture on credit."

While the banking community has become more conservative toward music retailers, other sectors of the financial community have become more responsive to record merchants.

"The stock market is now valuing our category again," says Marmaduke, adding that other retailers may be able to benefit from that. In recent months, for example, Minneapolis-based The Musicland Group raised about \$175 million through a public offering. Also, Albany, N.Y.-based Trans World Music Corp. announced plans to do a secondary offering for about 1.8 million shares of company stock.

In addition, music industry executives are heartened by Merrill Lynch Capital Partners' proposal to buy the company, in conjunction with the chain's senior management, from Adler & Shaykin.

ONE-STOP FALLING OUT

On the wholesale side of the business, label executives say they see a

continued fallout among one-stops. Recently, Schwartz Brothers in Lanham, Md., filed for bankruptcy. Also, Richman Bros. in Pennsauken, Pa., and Vinyl Vendors in Kalamazoo, Mich., are said to be experiencing difficulties.

"The one-stop of today is not the one-stop of yesterday, and the one-stop of tomorrow will be even more sophisticated," CEMA's Bach says. "The [evolution of super one-stops] will accelerate, and that will become the trend by which other one-stops will be judged. The ones that don't keep up their business will be at risk."

However, PGD's Caparro asks, "Who would have thought that the one-stop would develop into what it is today? Those that are left are bigger and stronger than what we could have imagined 10 years ago. The industry has to be pleased by this strengthening in the one-stop community."

In the rackjobbing sector, a shake-out has left the industry with only two major players, Handleman and Western Merchandisers. "Unfortunately, I see more consolidation and jockeying for customers among rackjobbers," says one distribution executive. "The rackjobbing community will continue to be dynamic for a while."

While label executives are wondering how the health of the account base will impact the industry, Marmaduke says, "The biggest threat facing the industry is how much labels are paying" for buying out each other and for signing artists. "We are fortunate that we are selling a product that is affordable, but if labels keep spending money the way they are, it has to eventually affect CD pricing. The labels may do to the music industry what R.J. Reynolds' leveraged buyout did to the price of Ritz Crackers."

Managers' Suit Against Estefan Dismissed

NEW YORK—A lawsuit filed against Gloria Estefan by her former personal managers Stan Moress and Herb Nanas has been dismissed by a U.S. Federal Court judge in Los Angeles.

The suit, which also named Estefan's husband and producer, Emilio Estefan, sought several million dollars for management commissions alleged to be owed under the singer's recording contract with Epic Records and from touring income. The case has been in litigation for approximately four years.

Judge Robert M. Takasugi ruled

that the case was brought by the wrong party. According to the Estefans' attorney, James Tierney, they did business with Moress/Nanas Entertainment. The claim, however, was brought by a firm named the Moress Organization.

A countersuit, which was filed last year, remains intact. The Estefans claim they were misled into believing the singer would have a slot on the 1988 Amnesty International tour bill. They are asking for approximately \$1 million to cover lost touring income. The case will go before a jury in June.

A NEW SONG FOR SCHUYLER AS RCA NASHVILLE VP

(Continued from page 9)

"My job description was very generally defined," Schuyler explains, noting that it will entail such duties as forming a "creative vision for the future" and serving as a "sort of father figure to the employees." In addition, he continues, there is the expectation that he "might become a little bit of a magnet for other writers and good songs... I have no ques-

tion that I will be involved with [such] creative decisions [as] signing acts, finding songs, and picking producers."

Schuyler says he has so much to learn about the record business that he has given little thought to the degree of autonomy he will have over the country music operations: "I'm going to be holding on to the apron strings, so to speak, just to find where I am. Autonomy is probably going to be the last thing on my priority list—at least in the beginning. I'm a hard worker, and I really like to learn fundamentals before I feel like I can go on to the next step."

While he has not met "officially" yet with Weston and Leo, Schuyler says he knows both men personally and professionally. "I have had what I consider to be appropriate and sufficient conversations with both of them. They were both gracious; they were gentlemen; they were appreciative of my concern about them—because I think it's a delicate issue. But they both expressed enthusiasm, confidence, and comfort in what is projected to be the new structure."

Schuyler declines to say how long his contract with RCA will run.

JIMMY BOWEN

(Continued from page 9)

"but they won't put the time into it."

Among the acts that have already declared their interest, Bowen says, are Suzy Bogguss and Garth Brooks. "Garth says he's going to do a world tour the first part of next year. I think he's going to start off in Japan, Australia, and New Zealand. So we're seriously going after it."

Bowen would specify only that his new contract with Liberty is for a "long term." In recent weeks, there was wide speculation that he intended to move to another label.

EDWARD MORRIS

WINDHAM HILL, BMG EXPAND DEAL TO JOINT VENTURE

(Continued from page 6)

catapulting the careers of such artists as Michael Hedges, Shadowfax, and George Winston.

Windham Hill president and CEO Anne Robinson assumes the title of managing partner under the agreement.

"Since launching our distribution agreement with BMG in 1990, we've been interested in exploring an expanded relationship that would allow us to utilize a wider array of BMG's capabilities while permitting Windham Hill to retain its creative stamp and organizational strategy," comments Robinson in the press release.

BMG chairman and CEO Michael Dornemann adds, "This new deal offers Windham Hill sound financial backing as well as the opportunity to grow and explore new creative avenues."

Prior to their 1990 distribution deal, the two companies were linked through Windham Hill's 1983 distribution arrangement with A&M Records, which at the time was distributed by BMG's precursor, the RCA/Arista/A&M branch system. When A&M was sold to PolyGram in late 1989, Windham Hill stayed with BMG.

Concurrent with the new joint venture, Windham Hill struck an expanded licensing agreement with BMG International for all overseas territories except Southeast Asia and

Japan, where Pony Canyon will continue to distribute Windham Hill.

The new BMG/Windham Hill partnership also coincides with the creation of a new label, Gang Of Seven, to be run by Windham Hill cofounder Ackerman. According to the statement, the BMG-distributed Gang Of Seven will focus on "narrative projects culled from theater, per-

formance, and other nonmusical sources."

Ackerman will leave his post as chairman and head of A&R at Windham Hill but will continue to record for the label. His latest album, "The Opening Of Doors," was released May 12 on Windham Hill.

PAUL VERNA

BMG FRANCE'S BUY ENDS VOGUE'S INDIE STATUS

(Continued from page 16)

community; BMG is based in Germany. The French Ministry of Culture says, though, that while it will raise no objection, it would have preferred Vogue to remain in French hands.

Vogue's revenues in 1991 were close to \$31.4 million. The company is believed to be profitable.

The deal was concluded by Detry—who acquired the company in 1985 from Leon Cabat—and Bernard Carbonez, president of BMG France.

The Vogue deal is seen as a blow to independent distribution in France. Another key independent, Carrere, was sold two years ago to Warner.

Carbonez told Billboard that Vogue was "high on the list of his possible acquisitions." Asked why, he cites Vogue's "wonderful catalog; it is one of the most historical record companies in France."

That catalog includes works by French artists such as Jacques Dutronc and Francoise Hardy, and Johnny Holliday's first album. However, Vogue is best known for its jazz repertoire, which includes Count Basie, Duke Ellington, and most of Sidney Bechet's output.

Carbonez says his goal is to "develop Vogue in France as an independent company." He will evaluate "all the options possible" for the company and wants to "go as fast as possible." But it is too soon to say if Vogue's sales force will be merged with BMG's and what will happen to management and staff.

Carbonez has asked Detry to continue to handle the day-to-day operation of the company for the short term but adds that in the long term, Detry "will not stay at Vogue."

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 23, 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	2	3	6	KRIS KROSS RUFFHOUSE 48710*/COLUMBIA (9.98 EQ/13.98)	*** No. 1 *** TOTALLY KROSSED OUT	1
2	1	1	6	DEF LEPPARD MERCURY 12185* (10.98 EQ/15.98)	ADRENALIZE	1
3	3	5	33	RED HOT CHILI PEPPERS ▲ WARNER BROS. 26681* (10.98/15.98)	BLOOD SUGAR SEX MAGIK	3
4	5	7	35	GARTH BROOKS ▲ ⁷ LIBERTY 96330* (10.98/15.98)	***TOP 20 SALES MOVER*** ROPIN' THE WIND	1
5	4	4	9	QUEEN ▲ HOLLYWOOD 61311*/ELEKTRA (10.98/16.98)	CLASSIC QUEEN	4
6	7	15	88	GARTH BROOKS ▲ ⁷ LIBERTY 93866* (9.98/13.98)	NO FENCES	3
7	6	2	3	THE CURE FICTION 61309*/ELEKTRA (10.98/15.98)	WISH	2
8	8	9	33	NIRVANA ▲ ³ DGC 24425/GEFFEN (9.98/13.98)	NEVERMIND	1
9	9	11	6	WYONNA CURB 10529*/MCA (10.98/15.98)	WYONNA	4
10	12	18	4	ZZ TOP WARNER BROS. 26846 (10.98/15.98)	GREATEST HITS	10
11	11	13	25	U2 ▲ ³ ISLAND 10347/PLG (10.98 EQ/15.98)	ACHTUNG BABY	1
12	14	17	7	EN VOGUE ● ATCO EASTWEST 92121* (10.98/15.98)	FUNKY DIVAS	8
13	20	21	46	BONNIE RAITT ▲ ³ CAPITOL 96111 (10.98/15.98)	LUCK OF THE DRAW	2
14	21	20	26	GENESIS ▲ ² ATLANTIC 82344* (10.98/15.98)	WE CAN'T DANCE	4
15	16	12	6	BRUCE SPRINGSTEEN COLUMBIA 53000* (10.98 EQ/15.98)	HUMAN TOUCH	2
16	19	19	21	PEARL JAM ▲ EPIC ASSOCIATED 47857*/EPIC (9.98 EQ/13.98)	TEN	16
17	17	22	4	"WEIRD AL" YANKOVIC SCOTTI BROS. 75256* (9.98/13.98)	OFF THE DEEP END	17
18	15	16	39	METALLICA ▲ ⁴ ELEKTRA 61113 (10.98/15.98)	METALLICA	1
19	13	8	3	SLAUGHTER CHRYSALIS 21911/ERG (10.98/15.98)	WILD LIFE	8
20	10	6	12	SOUNDTRACK ▲ REPRISE 26805* (10.98/15.98)	WAYNE'S WORLD	1
21	18	10	3	BEASTIE BOYS CAPITOL 98938 (10.98/15.98)	CHECK YOUR HEAD	10
22	29	32	14	SIR MIX-A-LOT ● DEF AMERICAN 26765/REPRISE (9.98/15.98)	MACK DADDY	22
23	24	26	24	MICHAEL JACKSON ▲ ⁴ EPIC 45400 (10.98 EQ/15.98)	DANGEROUS	1
24	26	25	55	MICHAEL BOLTON ▲ ⁵ COLUMBIA 46771 (10.98 EQ/15.98)	TIME, LOVE AND TENDERNESS	1
25	22	24	42	COLOR ME BADD ▲ ² GIANT 24429/REPRISE (9.98/15.98)	C.M.B.	3
26	NEW	1	1	LIONEL RICHIE MOTOWN 6338* (10.98/15.98)	***TOP DEBUT*** BACK TO FRONT	26
27	25	28	33	BRYAN ADAMS ▲ ² A&M 5367* (10.98/15.98)	WAKING UP THE NEIGHBOURS	6
28	38	38	48	NATALIE COLE ▲ ⁴ ELEKTRA 61049 (13.98/16.98)	***POWER PICK*** UNFORGETTABLE	1
29	27	27	38	VANESSA WILLIAMS ▲ WING 843522/MERCURY (9.98 EQ/15.98)	THE COMFORT ZONE	17
30	23	14	16	UGLY KID JOE ▲ STARDOG 68823*/MERCURY (6.98 EQ/10.98)	AS UGLY AS THEY WANNA BE	4
31	28	23	6	BRUCE SPRINGSTEEN COLUMBIA 53001* (10.98 EQ/15.98)	LUCKY TOWN	3
32	30	37	25	ENYA ▲ REPRISE 26775* (10.98/15.98)	SHEPHERD MOONS	17
33	31	35	107	GARTH BROOKS ▲ ³ LIBERTY 90897 (9.98/13.98)	GARTH BROOKS	13
34	39	48	32	REBA MCENTIRE ▲ MCA 10400* (10.98/15.98)	FOR MY BROKEN HEART	13
35	37	40	62	AMY GRANT ▲ ³ A&M 5321 (10.98/15.98)	HEART IN MOTION	10
36	32	30	28	HAMMER ▲ ³ CAPITOL 98151 (10.98/15.98)	TOO LEGIT TO QUIT	2
37	48	68	52	ALAN JACKSON ▲ ARISTA 8681* (9.98/13.98)	DON'T ROCK THE JUKEBOX	17
38	41	53	5	DAS EFX ATCO EASTWEST 91827* (9.98/13.98)	DEAD SERIOUS	38
39	36	33	34	MARIAH CAREY ▲ ³ COLUMBIA 47980 (10.98 EQ/15.98)	EMOTIONS	4
40	43	57	9	YANNI PRIVATE MUSIC 81096* (10.98/15.98)	DARE TO DREAM	32
41	35	31	22	MR. BIG ▲ ATLANTIC 82209* (9.98/13.98)	LEAN INTO IT	15
42	33	43	3	GEORGE STRAIT MCA 10532* (10.98/15.98)	HOLDING MY OWN	33
43	34	29	52	BOYZ II MEN ▲ ⁴ MOTOWN 6320* (9.98/13.98)	COOLEYHIGHARMONY	3
44	47	56	50	TRAVIS TRITT ▲ WARNER BROS. 26589* (9.98/15.98)	IT'S ALL ABOUT TO CHANGE	22
45	40	44	6	BODY COUNT SIRE 26872*/WARNER BROS. (9.98/13.98)	BODY COUNT	32
46	42	34	25	SOUNDTRACK ▲ WALT DISNEY 60618* (8.98/14.98)	BEAUTY & THE BEAST	19
47	46	47	11	TLC LAFACE 26003*/ARISTA (9.98/13.98)	OOOOOOHHH... ON THE TLC TIP	43
48	54	46	37	JODECI ▲ UPTOWN 10198*/MCA (9.98/13.98)	FOREVER MY LADY	18
49	50	66	24	BROOKS & DUNN ARISTA 18658* (9.98/13.98)	BRAND NEW MAN	49
50	44	36	21	CYPRESS HILL ● RUFFHOUSE 47889/COLUMBIA (9.98 EQ/13.98)	CYPRESS HILL	31
51	58	67	6	CELINE DION EPIC 52473* (10.98 EQ/15.98)	CELINE DION	51
52	45	49	17	HAL KETCHUM CURB 77450* (9.98/13.98)	PAST THE POINT OF RESCUE	45
53	57	—	2	TRACY CHAPMAN ELEKTRA 61215* (10.98/15.98)	MATTERS OF THE HEART	53
54	49	41	27	RICHARD MARX ● CAPITOL 95874* (10.98/15.98)	RUSH STREET	35

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	45	34	OZZY OSBOURNE ▲ EPIC ASSOCIATED 46795/EPIC (10.98 EQ/15.98)	NO MORE TEARS	7
56	51	42	17	SOUNDTRACK ● REPRISE 26794* (10.98/15.98)	RUSH	24
57	62	64	8	K.D. LANG SIRE 26840*/WARNER BROS. (10.98/15.98)	INGENUE	55
58	60	75	45	TRISHA YEARWOOD ▲ MCA 10297* (9.98/13.98)	TRISHA YEARWOOD	31
59	59	54	8	MELISSA ETHERIDGE ISLAND 512120*/PLG (10.98 EQ/15.98)	NEVER ENOUGH	21
60	64	69	8	TORI AMOS ATLANTIC 82358* (10.98/15.98)	LITTLE EARTHQUAKES	60
61	53	50	9	AARON TIPPIN RCA 61129* (9.98/13.98)	READ BETWEEN THE LINES	50
62	66	61	26	LISA STANSFIELD ● ARISTA 18679* (10.98/15.98)	REAL LOVE	43
63	67	76	15	R. KELLY & PUBLIC ANNOUNCEMENT JIVE 41469 (9.98/13.98)	BORN INTO THE '90'S	63
64	55	39	24	BLACK SHEEP ● MERCURY 848368 (9.98 EQ/13.98)	A WOLF IN SHEEP'S CLOTHING	30
65	NEW	1	1	GANG STARR CHRYSALIS 21910/ERG (9.98/13.98)	DAILY OPERATION	65
66	81	82	116	ORIGINAL LONDON CAST ▲ POLYDOR 831563/PLG (10.98 EQ/15.98)	PHANTOM OF THE OPERA HIGHLIGHTS	46
67	61	58	32	PRINCE AND THE N.P.G. ▲ ² PAISLEY PARK 25379*/WARNER BROS. (10.98/15.98)	DIAMONDS & PEARLS	3
68	89	151	53	LORRIE MORGAN ● RCA 3021* (9.98/13.98)	SOMETHING IN RED	68
69	65	59	35	TESLA ● GEFFEN 24424 (9.98/15.98)	PSYCHOTIC SUPPER	13
70	68	72	17	SAWYER BROWN CURB 95624* (9.98/13.98)	DIRT ROAD	68
71	74	114	6	ARRESTED DEVELOPMENT 3 YEARS 5 MONTHS & 2 DAYS IN THE LIFE OF... CHRYSALIS 21929/ERG (9.98/13.98)		71
72	56	—	2	LYNCH MOB ELEKTRA 61322* (10.98/15.98)	LYNCH MOB	56
73	63	51	88	QUEENSRYCHE ▲ ² EMI 92806/ERG (9.98/15.98)	EMPIRE	7
74	80	106	38	DOUG STONE EPIC 47357* (9.98 EQ/13.98)	I THOUGHT IT WAS YOU	74
75	75	65	6	LYLE LOVETT CURB 10475*/MCA (9.98/15.98)	JOSHUA JUDGES RUTH	57
76	123	—	2	PENTHOUSE PLAYERS CLIQUE RUTHLESS 57181/PRIORITY (9.98/14.98)	PAID THE COST	76
77	69	52	36	NAUGHTY BY NATURE ▲ TOMMY BOY 1044* (9.98/14.98)	NAUGHTY BY NATURE	16
78	71	60	34	GUNS N' ROSES ▲ ³ GEFFEN 24420 (10.98/15.98)	USE YOUR ILLUSION II	1
79	72	62	47	VAN HALEN ▲ ² WARNER BROS. 26594* (10.98/15.98)	FOR UNLAWFUL CARNAL KNOWLEDGE	1
80	73	81	3	KID FROST VIRGIN 92097* (9.98/13.98)	EAST SIDE STORY	73
81	70	55	10	RIGHT SAID FRED CHARISMA 92107* (9.98/13.98)	UP	46
82	106	107	33	HARRY CONNICK, JR. ▲ COLUMBIA 48685* (10.98 EQ/15.98)	BLUE LIGHT, RED LIGHT	17
83	84	89	62	VINCE GILL ▲ MCA 10140* (9.98/13.98)	POCKET FULL OF GOLD	37
84	105	152	50	DIAMOND RIO ● ARISTA 8673* (9.98/13.98)	DIAMOND RIO	84
85	76	73	52	PAULA ABDUL ▲ ³ CAPTIVE 91611*/VIRGIN (10.98/15.98)	SPELLBOUND	1
86	95	90	114	THE BLACK CROWES ▲ ³ DEF AMERICAN 24278/REPRISE (9.98/13.98)	SHAKE YOUR MONEY MAKER	4
87	94	99	35	KENNY LOGGINS COLUMBIA 46140* (9.98 EQ/13.98)	LEAP OF FAITH	71
88	113	—	2	SOUL II SOUL VIRGIN 91771* (9.98/13.98)	VOL. III JUST RIGHT	88
89	90	86	24	KEITH SWEAT ▲ ELEKTRA 61216* (10.98/15.98)	KEEP IT COMIN'	19
90	83	83	27	STEVIE RAY VAUGHAN & DOUBLE TROUBLE ▲ EPIC 47390 (9.98 EQ/13.98)	SKY IS CRYING	10
91	88	102	45	TANYA TUCKER ● LIBERTY 95562* (9.98/13.98)	WHAT DO I DO WITH ME	48
92	85	80	6	MARK CHESNUTT MCA 10530* (9.98/15.98)	LONGNECKS & SHORT STORIES	68
93	77	63	8	M.C. BRAINS MOTOWN 6342* (9.98/13.98)	LOVERS LANE	47
94	79	91	13	JOHN ANDERSON BNA 61029* (9.98/13.98)	SEMINOLE WIND	64
95	87	79	25	TEVIN CAMPBELL ● QWEST 26291*/WARNER BROS. (9.98/15.98)	T.E.V.I.N.	38
96	93	88	19	TRACY LAWRENCE ATLANTIC 82326* (9.98/13.98)	STICKS & STONES	71
97	91	77	61	R.E.M. ▲ ³ WARNER BROS. 26496 (9.98/15.98)	OUT OF TIME	1
98	108	94	33	A TRIBE CALLED QUEST ● JIVE 1418* (9.98/13.98)	LOW END THEORY	45
99	98	112	8	FU-SCHNICKENS JIVE 41472* (9.98/13.98)	FU-DON'T TAKE IT PERSONAL	98
100	111	113	156	BONNIE RAITT ▲ ³ CAPITOL 91268 (9.98/15.98)	NICK OF TIME	1
101	99	93	26	COLLIN RAYE EPIC 47468* (9.98 EQ/13.98)	ALL I CAN BE	54
102	78	70	11	PANTERA ATCO EASTWEST 91758* (10.98/15.98)	VULGAR DISPLAY OF POWER	44
103	96	122	17	SUZY BOGDUSS LIBERTY 95847* (9.98/13.98)	ACES	96
104	101	101	30	GERALD LEVERT ● ATCO EASTWEST 91777* (10.98/15.98)	PRIVATE LINE	48
105	82	78	72	C+C MUSIC FACTORY ▲ ³ COLUMBIA 47093 (9.98 EQ/15.98)	GONNA MAKE YOU SWEAT	2
106	173	167	213	ORIGINAL LONDON CAST ▲ ² POLYDOR 831273/PLG (17.98 EQ/31.98)	PHANTOM OF THE OPERA	33
107	104	95	78	MADONNA ▲ ³ SIRE 26440/WARNER BROS. (13.98/18.98)	THE IMMACULATE COLLECTION	2
108	107	97	18	SAMMY KERSHAW MERCURY 510161* (9.98/13.98)	DON'T GO NEAR THE WATER	97

○ 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.

NONSTOP DANCE MIXES

OVER 60 MINUTES OF CONTINUOUS MUSIC



ANOTHER BAD
CREATION

Playground

BOYZ II MEN

Motownphilly

C+C MUSIC FACTORY

Here We Go Let's
Rock & Roll

COLOR ME BADD

All 4 Love

DJ JAZZY JEFF AND
THE FRESH PRINCE

Summertime

E N I G M A

Sadness Part 1

HEAVY D. & THE BOYZ

Now That We
Found Love

T H E K L F

3 AM Eternal

MARKY MARK AND
THE FUNKY BUNCH

Good Vibrations

NAUGHTY BY NATURE

O.P.P.

P. M. D A W N

Set Adrift on
Memory Bliss

SALT - N - PEPA

Let's Talk
About Sex



PARTY

TO

GO

Volume 2

AVAILABLE ON



COMPACT DISCS,
CASSETTES AND
HOME VIDEOS
(TB 1053)

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST	TITLE	PEAK POSITION
109	86	71	31	SOUNDGARDEN ● A&M 5374 (9.98/13.98)	BADMOTORFINGER	39
110	NEW		1	THE NEVILLE BROTHERS A&M 5382* (9.98/13.98)	FAMILY GROOVE	110
111	115	115	7	JOE PUBLIC COLUMBIA 48628* (9.98 EQ/15.98)	JOE PUBLIC	111
112	92	74	34	GUNS N' ROSES ▲ 3 GEFEN 24415 (10.98/15.98)	USE YOUR ILLUSION I	2
113	97	—	2	XTC GEFEN 24474* (10.98/15.98)	NONSUCH	97
114	153	—	2	SOPHIE B. HAWKINS COLUMBIA 46797* (9.98 EQ/13.98)	TONGUES AND TAILS	114
115	NEW		1	SANTANA POLYDOR 513197*PLG (9.98 EQ/15.98)	MILAGRO	115
116	119	100	4	CHAKA KHAN WARNER BROS. 26296* (10.98/15.98)	THE WOMAN I AM	92
117	128	131	45	BEBE & CECE WINANS ● CAPITOL 92078* (9.98/15.98)	DIFFERENT LIFESTYLES	74
118	114	117	104	VAN MORRISON ▲ MERCURY 841970 (9.98 EQ/15.98)	THE BEST OF VAN MORRISON	41
119	118	109	23	AMG SELECT 21642* (9.98/15.98)	BITCH BETTA HAVE MY MONEY	63
120	100	87	13	2PAC INTERSCOPE 91767/ATLANTIC (9.98/13.98)	2PACALYPSE NOW	64
121	148	—	2	DAVID SANBORN ELEKTRA 61272* (10.98/15.98)	UPFRONT	121
122	129	121	15	CECE PENISTON A&M 5381* (9.98/13.98)	FINALLY	70
123	102	111	12	HANK WILLIAMS, JR. CURB 26806*/CAPRICORN (9.98/15.98)	MAVERICK	55
124	133	129	149	MICHAEL BOLTON ▲ 4 COLUMBIA 45012 (9.98 EQ/15.98)	SOUL PROVIDER	3
125	180	153	15	YO-YO MA/BOBBY MCFERRIN SONY MASTERWORKS 48177* (9.98 EQ/15.98)	HUSH	93
126	126	142	4	SPICE 1 JIVE 41481* (9.98/13.98)	SPICE 1	126
127	112	85	8	TEARS FOR FEARS FONTANA 10939*/MERCURY (10.98 EQ/15.98)	TEARS ROLL DOWN-HITS 1982-92	53
128	121	108	11	SOUNDTRACK ELEKTRA 61240* (10.98/15.98)	THE MAMBO KINGS	50
129	103	103	45	SEAL ● SIRE 26627*/WARNER BROS. (9.98/13.98)	SEAL	24
130	122	134	7	OTTMAR LIEBERT + LUNA NEGRA EPIC 47848* (10.98 EQ/15.98)	SOLO PARA TI	122
131	110	84	13	SOCIAL DISTORTION EPIC 47979 (9.98 EQ/13.98)	SOMEWHERE BETWEEN HEAVEN & HELL	76
132	124	135	19	SHANICE MOTOWN 6319* (9.98/13.98)	INNER CHILD	83
133	136	188	49	MARY-CHAPIN CARPENTER ● COLUMBIA 46077* (8.98 EQ/13.98)	SHOOTING STRAIGHT IN THE DARK	70
134	147	118	9	CONCRETE BLONDE I.R.S. 13137* (9.98/15.98)	WALKING IN LONDON	73
135	135	124	29	VARIOUS ARTISTS ▲ POLYDOR 845750*/PLG (10.98 EQ/15.98)	TWO ROOMS: SONGS OF E. JOHN & B. TAUPIN	18
136	117	116	31	JOHN MELLENCAMP ▲ MERCURY 510151* (10.98 EQ/15.98)	WHENEVER WE WANTED	17
137	130	119	100	MARIAH CAREY ▲ 6 COLUMBIA 45202 (9.98 EQ/15.98)	MARIAH CAREY	1
138	109	92	7	SOUNDTRACK EMI 98414*/ERG (10.98/15.98)	WHITE MEN CAN'T JUMP	92
139	116	104	13	LUKE LUKE 91830*/ATLANTIC (10.98/15.98)	I GOT SHIT ON MY MIND	52
140	131	137	5	TKA TOMMY BOY 1040* (9.98/16.98)	GREATEST HITS	131
141	170	—	87	YANNI ▲ PRIVATE MUSIC 2067* (9.98/13.98)	REFLECTIONS OF PASSION	29
142	137	130	28	ICE CUBE ▲ PRIORITY 57155 (10.98/15.98)	DEATH CERTIFICATE	2
143	125	120	10	LITTLE TEXAS WARNER BROS. 26820 (9.98/13.98)	FIRST TIME FOR EVERYTHING	99
144	151	146	54	LUTHER VANDROSS ▲ EPIC 46789 (10.98 EQ/15.98)	POWER OF LOVE	7
145	156	172	79	CLINT BLACK ▲ 2 RCA 2372* (9.98/13.98)	PUT YOURSELF IN MY SHOES	18
146	127	105	28	2ND II NONE PROFILE 1416 (9.98/14.98)	2ND II NONE	83
147	134	123	30	PRIMUS INTERSCOPE 91659*/ATLANTIC (9.98/13.98)	SAILING THE SEA OF CHEESE	116
148	176	—	26	DOUG STONE ● EPIC 45303* (5.98 EQ/9.98)	DOUG STONE	97
149	152	132	19	LIVE RADIOACTIVE 10346*/MCA (9.98/13.98)	MENTAL JEWELRY	73
150	144	161	55	DWIGHT YOAKAM ● REPRISE 26344* (9.98/13.98)	IF THERE WAS A WAY	96
151	RE-ENTRY		36	SOUNDTRACK ● BEACON 10286*/MCA (10.98/15.98)	THE COMMITMENTS	8
152	182	—	2	ARC ANGELS DGC 24465/GEFFEN (9.98/13.98)	ARC ANGELS	152
153	142	139	36	RUSH ● ATLANTIC 82293* (10.98/15.98)	ROLL THE BONES	3
154	RE-ENTRY		32	NEIL DIAMOND COLUMBIA 48610 (10.98 EQ/15.98)	LOVESCAPE	44

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST	TITLE	PEAK POSITION
155	164	157	59	ROD STEWART ▲ WARNER BROS. 26300* (9.98/15.98)	VAGABOND HEART	10
156	143	125	32	PUBLIC ENEMY ▲ DEF JAM 47374/COLUMBIA (10.98 EQ/15.98)	APOCALYPSE 91...ENEMY STRIKES BLACK	4
157	158	141	8	CAUSE & EFFECT SRC 11019*/ZOO (9.98/13.98)	ANOTHER MINUTE	141
158	171	—	2	GROVER WASHINGTON, JR. COLUMBIA 48530 (10.98/15.98)	NEXT EXIT	158
159	162	156	65	ENIGMA ▲ CHARISMA 91642* (9.98/13.98)	MCMXC A.D.	6
160	159	165	88	REBA MCENTIRE ▲ MCA 10016 (9.98/13.98)	RUMOR HAS IT	39
161	141	136	57	MARC COHN ● ATLANTIC 82178* (9.98/13.98)	MARC COHN	38
162	145	138	13	TECHMASTER P.E.B. NEWTOWN 2208* (9.98/14.98)	BASS COMPUTER	136
163	178	—	2	MCBRIDE & THE RIDE MCA 54356* (9.98/13.98)	SACRED GROUND	163
164	168	163	42	SHABBA RANKS ● EPIC 47310 (9.98 EQ/13.98)	AS RAW AS EVER	89
165	138	126	16	MINT CONDITION PERSPECTIVE 1001/A&M (9.98/13.98)	MEANT TO BE MINT	63
166	RE-ENTRY		2	THE COLLEGE BOYZ VIRGIN 91658* (9.98/13.98)	RADIO FUSION RADIO	166
167	120	96	42	MARKY MARK & THE FUNKY BUNCH ▲ INTERSCOPE 91737*/ATLANTIC (10.98/15.98)	MUSIC FOR THE PEOPLE	21
168	150	128	13	COWBOY JUNKIES RCA 61049* (9.98/13.98)	BLACK-EYED MAN	76
169	155	154	75	NINE INCH NAILS ● TVT 2610 (9.98 EQ/13.98)	PRETTY HATE MACHINE	75
170	160	174	18	PAM TILLIS ARISTA 8642* (9.98/13.98)	PUT YOURSELF IN MY PLACE	69
171	172	155	32	JAMES TAYLOR ● COLUMBIA 46038* (10.98 EQ/15.98)	NEW MOON SHINE	37
172	146	143	32	SIMPLY RED ● ATCO EASTWEST 91773* (10.98/15.98)	STARS	76
173	RE-ENTRY		23	GEORGE WINSTON ● WINDHAM HILL 11107 (10.98/15.98)	SUMMER	55
174	RE-ENTRY		5	SOUNDTRACK BEACON 10506*/MCA (10.98/15.98)	COMMITMENTS-VOL. 2	118
175	179	199	3	TOM COCHRANE CAPITOL 97723* (9.98/13.98)	MAD MAD WORLD	175
176	140	133	32	MOTLEY CRUE ▲ ELEKTRA 61204* (12.98/16.98)	DECADE OF DECADENCE	2
177	177	180	94	THE JUDDS ▲ 2 CURB 8318/RCA (9.98/13.98)	GREATEST HITS	76
178	167	169	4	GEORGE HOWARD GRP 9669* (10.98/15.98)	DO I EVER CROSS YOUR MIND	167
179	174	183	51	RICKY VAN SHELTON ▲ COLUMBIA 46855* (9.98 EQ/13.98)	BACKROADS	23
180	175	158	13	MATTHEW SWEET ZOO 11015* (9.98/13.98)	GIRLFRIEND	100
181	154	147	64	FIREHOUSE ▲ EPIC 46186* (9.98 EQ/13.98)	FIREHOUSE	21
182	169	159	32	PATTI LABELLE ● MCA 10439 (9.98/13.98)	BURNIN'	71
183	192	177	79	PHIL COLLINS ▲ ATLANTIC 82157 (14.98/19.98)	SERIOUS HITS...LIVE!	11
184	139	110	19	SOUNDTRACK ● SOUL 10462*/MCA (10.98/15.98)	JUICE	17
185	RE-ENTRY		173	SOUNDTRACK ▲ 3 ATLANTIC 81933 (9.98/15.98)	BEACHES	2
186	166	168	93	TRAVIS TRITT ▲ WARNER BROS. 26094* (9.98/13.98)	COUNTRY CLUB	70
187	199	175	67	GLORIA ESTEFAN ▲ EPIC 46988 (10.98 EQ/15.98)	INTO THE LIGHT	5
188	149	150	9	LED ZEPPELIN ATLANTIC 82371* (29.98/39.98)	REMASTERS	47
189	RE-ENTRY		84	CARRERAS - DOMINGO - PAVAROTTI ▲ LONDON 430433* (10.98 EQ/14.98)	IN CONCERT	35
190	161	162	19	GEORGE STRAIT MCA 10450* (10.98/15.98)	TEN STRAIT HITS	46
191	RE-ENTRY		25	MICHAEL CRAWFORD ATLANTIC 82347* (10.98/15.98)	PERFORMS ANDREW LLOYD WEBBER	54
192	132	98	12	LITTLE VILLAGE REPRISE 26713* (10.98/15.98)	LITTLE VILLAGE	66
193	RE-ENTRY		93	HARRY CONNICK, JR. ▲ COLUMBIA 46146 (9.98 EQ/15.98)	WE ARE IN LOVE	22
194	191	—	109	ALAN JACKSON ▲ ARISTA 8623 (9.98/13.98)	HERE IN THE REAL WORLD	57
195	RE-ENTRY		26	BILLY DEAN SBK 94302*/LIBERTY (9.98/13.98)	YOUNG MAN	99
196	187	—	106	WILSON PHILLIPS ▲ 5 SBK 93745/ERG (9.98/13.98)	WILSON PHILLIPS	2
197	186	144	4	ANDREW DICE CLAY DEF AMERICAN 26854*/REPRISE (9.98/15.98)	40 TOO LONG	144
198	163	145	48	THE KLF ● ARISTA 8657* (9.98/13.98)	WHITE ROOM	39
199	NEW		1	RICKY VAN SHELTON COLUMBIA 46854* (5.98 EQ/9.98)	DON'T OVERLOOK SALVATION	199
200	184	170	33	FOURPLAY WARNER BROS. 26656* (9.98/15.98)	FOURPLAY	97

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2nd II None 146	Tracy Chapman 53	Firehouse 181	Kris Kross 1	Van Morrison 118	Red Hot Chili Peppers 3	White Men Can't Jump 138	Luther Vandross 144
2Pac 120	Mark Chesnut 92	Fourplay 200	Patti LaBelle 182	Motley Crue 176	Lionel Richie 26	Spice 1 126	VARIOUS ARTISTS
Paula Abdul 85	Andrew Dice Clay 197	Fu-Schnickens 99	k.d. lang 57	Mr. Big 41	Right Said Fred 81	Bruce Springsteen 15, 31	Two Rooms: Songs Of E. John & B. Taupin 135
Bryan Adams 27	Tom Cochrane 175	Gang Starr 65	Tracy Lawrence 96	Naughty By Nature 77	Rush 153	Lisa Stansfield 62	Stevie Ray Vaughan & Double Trouble 90
AMG 119	Marc Cohn 161	Natalie Cole 28	Led Zeppelin 188	The Neville Brothers 110	David Sanborn 121	Rod Stewart 155	George Washington, Jr. 158
Tori Amos 60	Natalie Cole 28	Vince Gill 83	Gerald Levert 104	Nine Inch Nails 169	Santana 115	Doug Stone 74, 148	Wilson Phillips 196
John Anderson 94	Phil Collins 183	Amy Grant 35	Ottmar Liebert + Luna Negra 130	Nirvana 8	Sawyer Brown 70	George Strait 42, 190	Vanessa Williams 29
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Arrested Development 71	Color Me Badd 25	Hammer 36	Little Village 192	Phantom Of The Opera 106	Shabba Ranks 164	Matthew Sweet 180	ZZ Top 10
Beastie Boys 21	Concrete Blonde 134	Sophie B. Hawkins 114	Live 149	Phantom Of The Opera	Shanice 132	James Taylor 171	Trisha Yearwood 58
The Black Crowes 86	Harry Connick, Jr. 82, 193	George Howard 178	Kenny Loggins 87	Highlights 66	Simply Red 172	Tears For Fears 127	Dwight Yoakam 150
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Clint Black 145	Michael Crawford 191	Michael Jackson 23	Lynch Mob 72	Pantera 102	Slaughter 19	Tesla 69	
Body Count 45	The Cure 7	Alan Jackson 37, 194	Yo-Yo Ma/Bobby McFerrin 125	Pearl Jam 16	Social Distortion 131	Tony Danza 89	
Suzy Bogguss 103	Cypress Hill 50	Jodeci 48	Madonna 107	Prince And The N.P.G. 67	Soul II Soul 88	Pam Tillis 170	
Michael Bolton 24, 124	Das EFX 38	Joe Public 111	Marky Mark & The Funky Bunch 167	Public Enemy 156	Soundgarden 109	Aaron Tippin 61	
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Garth Brooks 4, 6, 33	Diamond Rio 84	Sammy Kershaw 108	McBride & The Ride 163	Beauty & The Beast 46	Beaches 185	U2 11	
Tevin Campbell 95	Neil Diamond 154	Hal Ketchum 52	Reba McEntire 34, 160	The Commitments 151	Beauty & The Beast 46	Ugly Kid Joe 30	
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Mary-Chapin Carpenter 133	En Vogue 12	John Mellencamp 136	Richard Marx 54	Committed-Vol. 2 174	Juice 184	Ricky Van Shelton 179, 199	
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C+C Music Factory 105	Gloria Estefan 187	Kid Frost 80	Reba McEntire 34, 160	Rush 56	Wayne's World 20		
	Meissa Etheridge 59	The KLF 198	Richard Marx 54	Bonnie Raitt 13, 100			
			McBride & The Ride 163	Collin Raye 101			
			Reba McEntire 34, 160				
			Richard Marx 54				
			McBride & The Ride 163				
			Reba McEntire 34, 160				
			Richard Marx 54				
			McBride & The Ride 163				

AUDIO RECORDING BILL EXPECTED TO PASS

(Continued from page 6)

Assn. of America's director of government relations. "There's a real strong chance now that the full Senate will vote on it before the Memorial Day weekend."

On the House side, the Subcommittee on Commerce, Consumer Protection and Competitiveness marked up and passed its version of the bill May 12 without comment. The action follows a March 31 hearing.

Further, the full Commerce Committee, while it must meet to approve the bill and report it out, will not hold further hearings on it, according to insiders, so the bill will go to the House floor for approval before the August recess.

The most important legislation af-

fecting audio home entertainment since the revision of the copyright law two decades ago, the bill will allow the importation and sale in the U.S. of consumer digital audio hardware equipped with the SCMS anti-copying system and make noncommercial home taping legal.

Copyright owners, including record companies, producers, artists, musicians, songwriters, and music publishers, will share a royalty fee from capped levies placed on digital decks (\$8 per unit, except for \$12 on double decks and a \$1 per-deck minimum), a 2% levy on the factory wholesale prices of recorders, and a 3% royalty on digital blank tape.

BILL HOLLAND

BILLBOARD LATIN MUSIC CONFERENCE

(Continued from page 8)

also noted Spain's importance in the growing integration of the European music markets.

"Spain can be a gateway to the European markets," said Bautista. "For example, a Caribbean act, Juan Luis Guerra, broke first in Spain, then the Netherlands, and later the rest of Europe."

During the alternative product promotion panel, John Robson, director of programming/music of the Box Music Television, announced that the network will begin initiating Spanish-language instructions for its Hispanic subscribers.

In addition, said Robson, the cable channel—formerly known as the Jukebox Network—will start adding hit Spanish-language videos from its

Puerto Rican affiliates to selected affiliates in the U.S.

Moderated by Carol Cooper—senior VP of A&R of Soho Sound—the alternative product promotion panel looked at the role of colleges, dance clubs, and power-mix shows for product exposure. The Triplets, who record for Mercury in the Anglo market and Capitol/EMI Latin in the Hispanic market, collectively pointed out that English-to-Spanish song translations must be figurative, not literal.

The retail crossover panel—moderated by Capitol/EMI Latin president José Behar—emphasized the ongoing strong potential of Hispanic product in Anglo retail chains, which already account for about 40% of U.S. Hispanic album sales.

BILLBOARD MAKES SERIES OF STAFF CHANGES

(Continued from page 6)

and covering the independent label and distribution beat. Russell, who is based in Los Angeles, joined Billboard in July 1988 as an editorial assistant; she was promoted to reporter in July 1991.

Verna, who continues as associate marketing editor, will work with Chris Morris, Edward Morris, and other staff members in assembling the weekly Album Reviews page. Verna joined Billboard in July 1989 as

a copy editor; he became a reporter in September 1990 and was promoted to associate marketing editor in December 1991. He is based in New York.

Stark takes over the helm of Billboard's radio coverage following the departure of Sean Ross, who has accepted a position as an A&R manager at Profile Records in New York. Stark joined Billboard in September 1989 as a reporter and was named associate radio editor in August 1991. Prior to joining Billboard, Stark was managing editor of Radiotrends, a Philadelphia-based radio research newsletter.

A new member of Billboard's radio team is Carrie Borzillo, who joins the staff as editorial assistant in Los Angeles. Borzillo's prior experience includes internships at Entertainment Weekly and Columbia Records; her free-lance articles have appeared in a number of music magazines. She has just received her bachelor of science degree in journalism at Southern Connecticut State Univ.

An additional, New York-based member of the radio team will be named shortly.

Duffy will report to Adam White, Billboard's international editor in chief in London; the rest of those named will continue to report to Ken Schlager, Billboard's managing editor in New York.

"Billboard is currently experiencing its most exciting period in its nearly 100-year history," adds Timothy White, "and these dynamic changes guarantee our readers are receiving the most comprehensive and skilled editorial package possible."

IRWIN ROBINSON'S MANDATE AT FAMOUS

(Continued from page 9)

will entail buying catalogs, and an "organic" growth promising more day-to-day signing of talent and other rights deals, such as co-publishing.

- An eventual international restructuring, especially within the European Community, so that Famous will operate a wholly owned organization. This will mean the end of longstanding international licensing ties with Warner/Chappell, dating back to Chappell's own independent status, when the current licensing deal expires at the end of 1994.

- The development of synergy between the publisher and its sister movie and TV divisions to a higher level than has existed in the past.

- The installation of state-of-the-art computer systems to replace aging systems that, in Robinson's view, do not give management enough tools to "look into the company."

"There has not been much of a philosophy for acquisition here in recent years," says Robinson. "It appears that under previous management more attention had been paid to Famous as a mere receptacle of songs or scores coming from movies or TV."

INTERNATIONAL GOALS

Internationally, Robinson says a move to wholly owned operations is timely, especially within the 15 EC countries. "The EC situation, with no boundaries and changes in rights situations, allows us to have a central administrative office there, while we set up creative offices in several of the EC countries."

"For a company like Paramount not to be in there with our own piece of the international music publishing market doesn't make for the fullest use of our catalog."

Also under review is Famous Music's current staffing, says Robinson. The company has a total of about 36 staffers, with 24 in California, where president Bob Fead reports to Robinson; 10 in New York, including Robinson; and two in Nashville.

"I wasn't hired to operate the company on a day-to-day basis," says Robinson, "but to serve as chief executive. My plans are to continue to have someone operating at the presidential level. At this point in time I'm reviewing everyone. But I will say that I've found a lot of positive things here. I'm not saying I need to make any changes."

Robinson indicates easy access to the top of the Paramount hierarchy. "Though I report directly to Bill [Bernstein], there are strong lines of communications with other members of the management team."

POPULAR • UPRISINGS

HEATSEEKERS

reaking

New Talent in '92. The competition is fierce - breaking new artists in the music world has never been so difficult. Even the best have to rely on a little luck..Right?

Not anymore. Billboard's new computer-monitored chart system and PopularUprisings/Heatseekers page provide a window of opportunity- a new way to strategize- when breaking new artists. Billboard is dedicated to new talent and more than ever is instrumental in the explosive success of fledgling new bands.

In our June 20 issue, Billboard will run a Popular Uprisings/New Talent special to coincide with the New Music Seminar. So... create an Uprising!! Launch your new artists in Billboard!

ISSUE DATE: JUNE 20
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Creed-ence. The Brotherhood Creed single "Helluva" has already peaked on Hot R&B Singles, but the song's videoclip remains in heavy rotation on BET. The act's self-titled set has kicked in strongly, registering a 96-47 jump on Top R&B Albums, while a 43% gain in unit sales pushes the title 26-14 on Heatseekers.



Heavy Duty. Sales on L7's "Bricks Are Heavy" have beaten its label's projections in some markets, but Los Angeles, the band's home turf, is still its biggest stronghold. A surge in the Pacific region, where L7 ranks 20th among Heatseekers, pushes the title back onto the Heatseekers chart. L7 hits the bricks for a U.S. tour in May.



Brighter Day. Jon Secada's single "Just Another Day" has made steady chart progress for the last five weeks. This week it enters the top half of Hot 100 Singles. The song is also one of seven clips on VH-1's "What's New" rotation. On two weeks of sales, primarily in the Middle Atlantic and South Atlantic, his album enters Heatseekers.

ABOVE THE PENTHOUSE: New Ruthless rap act **Penthouse Players Clique** had a short stay on Heatseekers. In its second week on the street, the Clique's debut rolls a whopping 69% gain in unit sales and zooms ahead 47 places, to No. 76, on The Billboard 200.

Given that "Paid The Cost" entered The Billboard 200 last week at a relatively high No. 123, that this title features guest shots by rap stars **Eazy-E**, **DJ Quik**, and **AMG**, and that rap has such explosive sales potential, we're not surprised that the title—which was No. 1 last week on Heatseekers—had such a short stay on this chart.

Artists are removed from Heatseekers when an album hits the top half of The Billboard 200, the top 25 of Top R&B Albums or Top Country Albums, or the top five of one of our other specialty charts.

This, by the way, marks the second time DJ Quik has been at the knobs of a graduating title. He was also the producer for **2nd II None**.

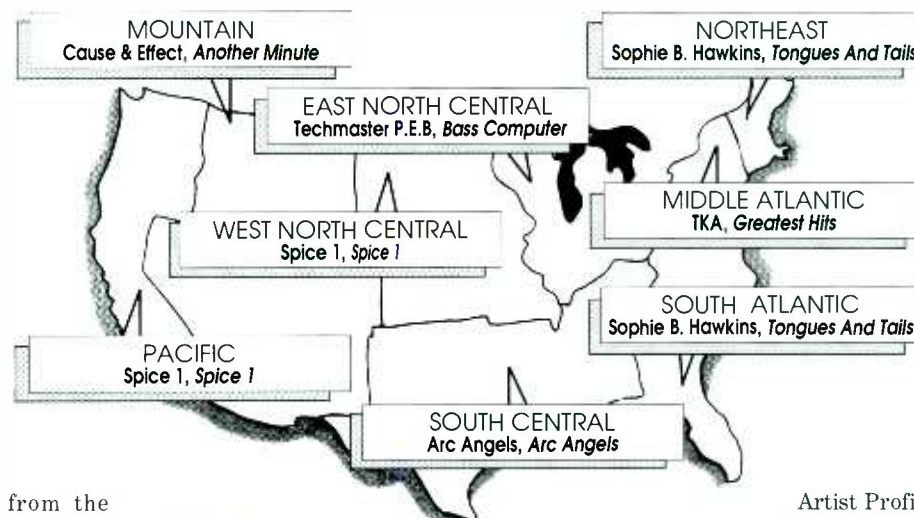
QUEEN B.: **Sophie B. Hawkins**, on a robust 50% increase in sales, jumps to the top spot on Heatseekers. The daring singer/songwriter continues to garner ink from the consumer press, most recently snagging favorable mentions from Boston-area newspapers in the wake of her appearance at the rainy Earth Day concert held at Foxboro Stadium.

Meanwhile, her cross-country tour—which had been tentatively scheduled to start this month—has been delayed, and won't begin until June or July.

Hawkins has been boosted by exposure on both MTV and VH-1. A new performance-type clip of her "Damn, I Wish I Was Your Lover" is going into stress rotation at the former. Meanwhile, the song continues to chug on Hot 100 Singles, holding its bullet as it moves ahead two places to No. 14.

MOMENTUM: Hawkins isn't the only Heatseeker who sees a sizable gain on this week's chart. **Arc Angels**, on a 36% increase, move 9-5, while **College Boyz**, on a 42% gain, move 12-9 and re-enter The Billboard 200. Also garnering big numbers: **James**, 18-12 on a 38% gain; **Curtis Stigers**,

REGIONAL HEATSEEKERS #1's



THE REGIONAL ROUNDUP

Rotating top-10 lists of best-selling titles by new & developing artists.

MOUNTAIN	NORTHEAST
1. Cause & Effect, Another Minute	1. Sophie B. Hawkins, Tongues And Tails
2. Primus, Sailing The Sea Of Cheese	2. TKA, Greatest Hits
3. McBride & The Ride, Sacred Ground	3. Primus, Sailing The Sea Of Cheese
4. Spice 1, Spice 1	4. Sarah McLachlan, Solace
5. Arc Angels, Arc Angels	5. John Williams, By Request...Best Of...
6. Hi-C Featuring Tony A, Skanless	6. Rollins Band, End Of Silence
7. A Lighter Shade Of Brown, Brown & Proud	7. Cracker, Cracker
8. Techmaster P.E.B., Bass Computer	8. Phish, Picture Of Nectar
9. Chris LeDoux, Western Underground	9. Spin Doctors, Pocket Full Of Kyrptonite
10. Kid Sensation, Power Of Rhyme	10. James, Seven

25-13 on a 53% gain; **Brotherhood Creed**, 26-14 on a 43% gain; **Cracker**, 19-15 on a 33% gain; **Curve**, 24-18 on a 21% gain; and **Confederate Railroad**, 35-23 on a 38% gain.

FROM DOWN UNDER: Should we call it "bush pop"? **Yothu Yindi**, described by Hollywood Records as a "predominantly Aboriginal band," kicked off a 27-date tour with a Tampa, Fla., show May 9. The act has also played dates in Orlando, Fla., New Orleans, and Austin, Texas, and, as part of the Wizards Of Oz showcase in Los Angeles, was also slated to invade The Palace May 15. Minneapolis, Chicago, Detroit, Buffalo, N.Y., Boston, New York, Philadelphia, Washington, D.C., Seattle, and San Francisco are among the cities Yothu Yindi will hit on this trek.

COLLEGE TRY: Victory act **Apostles** are scoring with college radio. Roughly 30 college stations have the band in rotation; another eight say they are adding it. In addition, Apostles—who were featured on the April 10 New Artist Profile on "ABC In Concert"—have found airplay on a couple of significant commercial stations, WBCN Boston and KNAC Los Angeles.

LIGHTS ON: Curtis Stigers is busy. He played a Hard Rock Cafe show in honor of the Los Angeles Fire Department May 11 in L.A. and is slated to appear May 27 at the Songwriters Hall of Fame soiree in New York. The next night, he'll hit "The Tonight Show" during Jay Leno's first week as full-time host.

Popular Uprisings is prepared by Geoff Mayfield with assistance from Roger Fitton and Paul Page.

BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS ON CHART	ARTIST	TITLE
1	6	5	SOPHIE B. HAWKINS COLUMBIA 46797* (9.98/EQ/13.98)	TONGUES AND TAILS
2	2	4	SPICE 1 JIVE 41481* (9.98/13.98)	SPICE 1
3	3	6	TKA TOMMY BOY 1040* (9.98/16.98)	GREATEST HITS
4	4	31	PRIMUS INTERSCOPE 91659*/ATLANTIC (9.98/13.98)	SAILING THE SEA OF CHEESE
5	9	4	ARC ANGELS DGC 24465*/Geffen (9.98/13.98)	ARC ANGELS
6	7	13	CAUSE & EFFECT SRC 11019*/ZOO (9.98/13.98)	ANOTHER MINUTE
7	5	21	TECHMASTER P.E.B. NEWTOWN 2208* (9.98/14.98)	BASS COMPUTER
8	8	2	MCBRIDE & THE RIDE MCA 54356* (9.98/13.98)	SACRED GROUND
9	12	5	COLLEGE BOYZ VIRGIN 91658* (9.98/13.98)	RADIO FUSION RADIO
10	11	11	ROLLINS BAND IMAGO 21006* (9.98/13.98)	END OF SILENCE
11	10	13	SARAH MCLACHLAN NETTWERK 18631*/ARISTA (9.98/13.98)	SOLACE
12	18	8	JAMES FONTANA 510932*/MERCURY (9.98/EQ/13.98)	SEVEN
13	25	31	CURTIS STIGERS ARISTA 18660* (9.98/13.98)	CURTIS STIGERS
14	26	2	BROTHERHOOD CREED GASOLINE ALLEY 10574*/MCA (9.98/15.98)	BROTHERHOOD CREED
15	19	4	CRACKER VIRGIN 91816* (9.98/13.98)	CRACKER
16	13	9	POOH-MAN (MC POOH) JIVE 41476* (9.98/13.98)	FUNKY AS I WANNA BE
17	17	3	BASSBOY NEWTOWN 2209* (9.98/14.98)	I GOT THE BASS
18	24	4	CURVE ANXIOUS 92108*/CHARISMA (9.98/13.98)	DOPPELGANGER
19	23	9	TOAD THE WET SPROCKET COLUMBIA 47309 (9.98/EQ/13.98)	FEAR
20	16	3	OBITUARY R/C 9201*/ROADRUNNER (9.98/13.98)	THE END COMPLETE

The Heatseekers chart lists the best-selling titles by new and developing artists, defined as those who have never appeared in the top 100 of The Billboard 200 chart, nor in the top 25 of the Top R&B Albums or Top Country Albums chart, nor in the top five of any other Billboard album chart. When an album reaches any of these levels, the album and the artist's subsequent albums are immediately ineligible to appear on the Heatseekers chart. All albums are available on cassette and CD. *Asterisk indicates vinyl LP is unavailable.
 ○ Albums with the greatest sales gains. © 1992, Billboard/BPI Communicatons.

21	—	1	JON SECADA SBK 98845*/ERG (9.98/15.98)	JON SECADA
22	14	4	THE JESUS AND MARY CHAIN DEF AMERICAN 26830*/WARNER BROS. (10.98/15.98)	HONEY'S DEAD
23	35	2	CONFEDERATE RAILROAD ATLANTIC 82335* (9.98/15.98)	CONFEDERATE RAILROAD
24	28	21	HI-C FEATURING TONY A SKANLESS 61235*/WARNER BROS. (9.98/15.98)	SKANLESS
25	22	31	NEMESIS PROFILE 1411 (9.98/14.98)	MUNCHIES FOR YOUR BASS
26	15	6	KATHY TROCCOLI REUNION 24453*/Geffen (9.98/13.98)	PURE ATTRACTION
27	21	31	TRACIE SPENCER CAPITOL 92153 (9.98/13.98)	MAKE THE DIFFERENCE
28	31	5	ROXY BLUE GEFEN 24464* (9.98/13.98)	WANT SOME?
29	20	6	POISON CLAN EFFECT 3006*/LUKE (9.98/15.98)	POISONOUS MENTALITY
30	—	1	MC BREED WRAP 8109*/ICHIBAN (9.98/15.98)	20 BELOW
31	30	4	BASS PATROL JOEY BOY 3004 (8.98/13.98)	THE KINGS OF BASS
32	32	7	KID SENSATION NASTYMIX 7101* (9.98/15.98)	POWER OF RHYME
33	29	30	INFECTIOUS GROOVES EPIC 47402 (9.98/EQ/13.98)	PLAGUE THAT MAKES YOUR BOOTY
34	36	8	THE WILLIAMS BROTHERS WARNER BROS. 26503* (9.98/13.98)	THE WILLIAMS BROTHERS
35	—	7	SOUTH CENTRAL CARTEL PUMP 15189/QUALITY (9.98/15.98)	SOUTH CENTRAL MADNESS
36	27	7	CHI-ALI VIOLATOR 1082*/RELATIVITY (9.98/13.98)	FABULOUS CHI-ALI
37	—	3	L7 SLASH 26784*/WARNER BROS. (9.98/13.98)	BRICKS ARE HEAVY
38	34	9	M.C. LUSCIOUS AVENUE 9101* (9.98/15.98)	BOOM!
39	38	10	THE REMINGTONS BNA 61045* (9.98/13.98)	BLUE FRONTIER
40	—	14	BABY ANIMALS IMAGO 21002* (9.98/13.98)	BABY ANIMALS

Music Industry Increases L.A. Riot Relief Efforts

BY CHRIS MORRIS

LOS ANGELES—The music industry is continuing to organize relief efforts for victims of the civil disturbances that broke out here following the April 29 verdict in the Rodney King beating case (Billboard, May 16).

The L.A. Music Relief Fund held its first meeting May 6 at the David Geffen Co. The fund was established to aid indie retailers in the re-establishment of their stores in the riot area. So far, contributions include \$20,000 from Abbey Road Distributors, \$25,000 from BMG, and \$10,000 from Priority Records. At press time, fund chairman Sam Ginsburg of Abbey Road said members of the fund's 10-person board were set to meet with affected retailers May 13 to determine their needs.

Radio station KJLH Los Angeles, which is owned by Stevie Wonder, has established an L.A. Emergency

Fund, which will distribute money to riot-affected areas through the L.A. Relief Fund, via the Red Cross.

Niederlander Concerts has asked concertgoers to bring donations of food, clothing, diapers, and cash to May shows at the Pantages and Greek theaters. Donations will be distributed to the Salvation Army and the Regional Food Bank; a representative of the Salvation Army will be present at shows to collect nonfood donations. Contributions may also be made at the Greek Theatre box office during regular business hours.

The Hip Hop Producers Alliance, a nonprofit organization developed by Max Moore of Just EZ Management, publicist Stephanie Ardrey of Ardrey Associates International in Oakland, and attorney Kyle Fischer, will mount an album project, "Coma To Consciousness," to benefit families and businesses affected by the riot. Participating producers will include Sir Jinx, Charles B, Def Jeff, and

Dwayne Simmons. No label affiliation for the project has been announced.

Operation New Jack City, a fund dedicated to assisting small black businesses and mom-and-pop retailers in riot-torn areas, has been established by a consortium of music business figures. Leaders of the effort include radio executive Lee Bailey of Lee Bailey Communications; Diane Blackmon-Bailey of D. Blackmon-Bailey Advertising & Promotions; Gi-

ant Records A&R rep Cassandra Mills; Sharon Heyward, senior VP/GM of R&B at Virgin Records; and Billboard columnist Lisa Collins. Checks payable to Operation New Jack City may be sent to Lee Bailey Communications, Suite 200, 3151 Cahuenga Blvd. West, Los Angeles, Calif. 90068.

S.D.E.G. Records in Canoga Park, Calif., has announced that 50% of the proceeds of M.C. World's single "Stop The Madness" will be dedicat-

ed to community rebuilding efforts.

Some artists made musical contributions to the community in the days following the rioting. Arista artist Curtis Stigers held a free private concert for L.A. firefighters May 11 at the Hard Rock Cafe here, while the Winans appeared at the First A.M.E. Church and West Angeles Church of God In Christ in South Central L.A. to give away 200 tickets to the group's May 9 concert at the Universal Amphitheatre.

A&M PLANS MAJOR PUSH FOR 'MO MONEY'

(Continued from page 8)

Bell Biv DeVoe and Tresvant performing background vocals and a rap. Buzz on the project forced the label to rush-release it to urban and pop radio May 8. The commercial single will be available in remixes by Jam & Lewis, David Morales & Frankie Knuckles, and C.J. McIntosh (Loose Ends).

MO' INTENSIVE PROMOTION

As part of a strategy to woo urban and pop radio support, Perspective/A&M has also serviced album samplers containing one-minute clips of each track. "[Radio stations] are taking those 50 or 60 seconds and looping them together and playing them as if it's a song," says Kevin Fleming, president of Perspective Records, the year-old company begun by Jam & Lewis.

The second single, for which no release date has been set, will be "Money Can't Buy You Love" by Tresvant.

According to Mark Gill, senior VP of publicity and promotion for Columbia Pictures, the studio will heavily cross-promote the soundtrack in its advance advertising and trailers. In addition, says Gill, Columbia Pictures, Perspective/A&M, and MTV are jointly producing a half-hour special focusing on the making of the movie and of the soundtrack.

Film screenings will be held in more than 50 markets for pop and urban radio, retail, and press, says Miller London, who was to officially join A&M as senior VP/GM, urban music, Monday (18) from RCA and has been involved in the marketing strategy for the album. The screenings are being jointly coordinated by Columbia Pictures and the labels.



"Mo' Money" writer and star Damon Wayans is flanked by Terry Lewis, left, and Jimmy Jam, who produced the "Mo' Money" soundtrack.

Additional promotions are being planned with secondary stations in those 50 markets with the cooperation of the studio, says Perspective's Fleming. "We'll have run-of-engagement passes for the movie [available at those stations via contests], and a campaign nationwide—"Win It Before You Can Buy It"—in which we'll be giving the album away before it's commercially available," he says.

A major event for urban radio takes place at the Black Radio Exclusive convention in New Orleans Friday (22). Says Fleming, "We're screening [the film] for black radio at that time, they can meet Jimmy and Terry, and Damon; we're bringing in a couple of the acts; they can get T-shirts, caps, cassettes, CDs. We have an extensive solicitation package we're putting together, and promoting through tips, trades, and consumer ads."

COLLABORATIVE EFFORTS

According to Jam—who with Lew-

VIRGIN RETAIL'S U.S. FORAY TAKES FLIGHT

(Continued from page 6)

on from there. The Los Angeles store will be our test store."

He says he has no current plans to open a New York store, although he would like to someday. "There is more of a need for a Virgin store in Los Angeles," he points out. "In New York, you have two good Tower Stores, and HMV has two stores there."

Branson says he plans on doing extensive cross-promotions between Virgin Atlantic and the Virgin record store in Los Angeles. "I think the Virgin name is quite strong and growing," he says. "[The airline] brings 100,000 people" a year into Los Angeles.

No decision has been made yet on who will lead Virgin's charge into the U.S., Branson says.

Peter Luckhurst, president of Stamford, Conn.-based HMV USA, says, "I am pleased that they are fol-

lowing us into the U.S. market. They are good professional retailers and will be good for the U.S. industry."

Russ Solomon, president of Tower Records, also wishes Virgin good luck. "Competition is competition," he adds. "We are not concerned about Virgin coming to America. Hopefully, it will grow the market."

But Solomon adds that Virgin's planned 30,000-square-foot store will not be much bigger than Tower's, which now has nearly 20,000 square feet between its main L.A. store on Sunset Boulevard and the annex across the street. Also, he says his company is in negotiations with the city of Los Angeles to build a garage on the parking lot, which would add parking for 125 more cars.

Assistance in preparing this story was provided by Jeff Clark-Meads in London.

BETWEEN THE BULLETS



by Geoff Mayfield

JUMP UP: After five weeks atop The Billboard 200, Def Leppard has been dethroned by Kris Kross, the youthful Atlanta duo. It has a 23% margin over Def Leppard, whose sales fall by roughly 10%. Kris Kross' sales are 14% ahead of last week's tally; last week, it gained chart position despite suffering a slight decline in sales. So, how many of our readers would have guessed that the venerable Def Leppard would be overtaken by a new act, much less a pair of 12- and 13-year old rappers who wear their clothes backwards?

AFTERGLOW: Last week's chart was heavily impacted by the April 29 telecast of the Academy of Country Music Awards, and it appears that the ACMs have a lingering effect on this week's list. Among the country artists who bullet this week: Garth Brooks (Nos. 4, 6, and 31), Reba McEntire (No. 34), Alan Jackson (No. 37), Travis Tritt (No. 45), Brooks & Dunn (No. 49), Trisha Yearwood (No. 58), Lorrie Morgan (No. 68), Diamond Rio (No. 84), Mary-Chapin Carpenter (No. 133), Doug Stone (No. 74 and 148), and Clint Black (No. 145). Most, but not all of those acts received exposure on the awards show. The halo of a TV shot usually affects no more than two weeks of charts, so next week will be a telling one in determining these artists' momentum.

VOLUME: SoundScan estimates that sales of titles on The Billboard 200 are 9% ahead of those on last week's chart. The uptick causes Billboard to adjust the bullet milestone this week from the standard 10% gain to 15%. Even with such sizable increases, Enya, at No. 32, and Garth Brooks' first set, at No. 33, are pushed backward by faster-selling titles. Another factor in these backward bullets is the debut, at No. 26, by Lionel Richie.

GLASSY: Kronos Quartet pulls a unique double. In addition to holding on to No. 1 on Top Classical Albums, its "Pieces Of Africa" also topped last week's World Music chart. Both lists run biweekly... Soprano Kathleen Battle places two duet titles on Top Classical Albums. "The Bach Album," her Deutsche Grammophon outing with Itzhak Perlman, holds at No. 2, while "Baroque Duet," her Sony Classical pairing with jazz star Wynton Marsalis, rises 25-4. The latter marks Marsalis' fourth appearance in the top five of this chart.

RISEING TIDES: After tailing down for the last few weeks, Luther Vandross' "Power Of Love" rebounds 151-144 on The Billboard 200. This title might have been revived by the white-hot radio success of "The Best Things In Life Are Free," the new song—not included on the Vandross album—that matches him with Janet Jackson, Bell Biv DeVoe, and Ralph Tresvant... FoxVideo released the home video of "The Commitments" May 7, an event that causes both volumes of the film's soundtrack to re-enter the chart this week... Yo-Yo Ma and Bobby McFerrin's duo set blasts 55 places to No. 125. A key catalyst for this swell was the pair's May 4 appearance on "The Arsenio Hall Show"... Because reporting stores close their reports on Saturday or Sunday, the full impact of Bruce Springsteen's much-ballyhooed May 9 appearance on "Saturday Night Live" won't be seen until next week's chart, but, prebroadcast publicity and promotion may account for the 10% gain earned by "Human Touch" at No. 15, and a near-10% gain by "Lucky Town."

is has produced R&B hits for Jackson, Tresvant, Gill, Sounds Of Blackness, Cherrelle, Alexander O'Neal, and many more—the team already had "good relationships" with most of the artists involved.

Legal details, which involved negotiating for artists from EMI, MCA, Virgin, Epic, Def Jam, Cold Chillin', Atlantic, Motown, and Giant, were handled by Clarence Avant and Ron Sweeney, CEO/president of Tabu Records and Flyte Tyme legal affairs counsel, respectively.

Singles rights, a potential logistical nightmare in a multi-artist project, have been secured for MCA's Tresvant and EMI's Wheeler. Fleming says some tracks might be serviced as promotion-only singles to radio. "Our goal is to sell albums," he says.

According to David Harleston, president of Def Jam, Public Enemy has already designated "Get Off My Back" for inclusion on the next Public Enemy album. And Konda Mason, Wheeler's manager, says that "EMI understood how important this is for Caron" and granted singles rights on "I Adore You" to Perspective, though the track may be on Wheeler's next EMI album, due this summer.

The album includes some dialog from the film, two instrumental tracks performed by Jam & Lewis, and a rock-edged tune by the Harlem Yacht Club, a band the producers put together for the soundtrack, featuring longtime Flyte Tyme associate Jellybean Johnson (who co-wrote Jackson's "Black Cat") on guitar.

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SAMPLING SAFEGUARDS FOLLOW BIZ MARKIE SUIT

(Continued from page 1)

ly." Although the suit was eventually settled, Warner Bros. had to ask all retailers to pull the record and return copies to the label (Billboard, Jan. 4).

Another significant suit involved Tuff City Records, which sued Sony Music Inc. and Sony-distributed Def Jam Records, alleging that producer Marley Marl had violated copyright laws by illegally using a drum-track sample on L.L. Cool J's singles "Around The Way Girl" and "6 Minutes Of Pleasure." The case was also settled out of court (Billboard, Jan. 11). [A related Commentary appears on page 4.]

Because of these actions, many labels expect to see more lawsuits. In fact, Salsoul Records, which spawned

several R&B and disco hits in the '70s by acts such as Loleatta Holloway and Skyy, ran an ad in Billboard last week noting that, in light of recent rulings, it is aggressively pursuing legal action against acts that it feels illegally sampled records from its catalog. Salsoul refused to comment.

WARNING LETTERS

Because of the Biz Markie decision, Warner Bros. has begun sending letters about sampling to artists and producers after commissioning their projects. The letters indicate that masters will not be deemed acceptable without a list of samples used, and that the onus for clearance is upon the artist, although the label

will lend a helping hand.

According to Warner Bros. spokesman Bob Merlis, "Our business affairs people have always felt that the label was indemnified, but this is to remind the artists of their responsibilities so we don't get hung up if someone doesn't do their homework."

PolyGram's sampling policies were also tightened at the time of the Biz Markie decision. While PolyGram senior VP of business affairs Rand Hoffman says the changes weren't a direct result of the Biz Markie ruling, he says the injunction certainly confirmed his company's decision to begin taking additional cautionary measures.

"When a project starts, we send a letter to the producer outlining all sorts of things that he needs to know about sampling to make a record with us," Hoffman says. "This includes keeping track of each song that was sampled." Additionally, PolyGram has begun asking for tapes of the original song, so that its legal department can evaluate "how extensive the sample is," Hoffman says.

As the album nears completion, PolyGram follows up the original letter with a different letter to the artist, reminding the act that it is his or her responsibility to clear any samples. Additionally, if any remixes are done, the remixer gets a letter similar to the missive sent to the original pro-

ducer.

LESS FORMAL CHANGES

While EMI Records Group has implemented less formal changes than did PolyGram or Warner Bros., director of business affairs Ann Sweeney says, "The Biz Markie decision has made us much more aggressively involved in helping get clearances and not leaving it to the artists." Sweeney says that this "second line of attack" is in addition to the artists' contracts, which have long stated that masters will not be accepted until all samples have been cleared.

Some labels, sensing the litigious climate, made changes prior to the Biz Markie decision.

Capitol Records executive VP Art Jaeger says the label instituted a contractual change in July 1991. In their contracts, Capitol artists are asked to deliver a schedule of samples, a list of original artists, and song publishers to the label; it is the artists' responsibility to attain clearances on the sampled material.

"Delivery [of an album] is not deemed to occur until all the samples have been cleared," Jaeger says. "By having this in there, it's created the pressure to get the clearances."

Jaeger says the contractual clause has ameliorated some operational concerns: "I was very distressed by the whole sampling situation. I found a lot of rushing about [to get clearances] just when you were hitting your label copy dates."

'RISKS HAVE GOTTEN GREATER'

Unlike most labels that say it is the responsibility of the act to obtain licenses, Jive Records has always handled the task to avoid complications. "We gather all the information from our artists and then we provide the service of clearing the samples," says Daniel Zucker, senior director of business affairs for Zomba Recording Corp., Jive's parent. "We don't expect the artists to incur the legal expenses or for an 18-year-old to necessarily know what steps need to be taken." He adds that such a gesture isn't based so much on magnanimity as on enlightened self interest. "We're doing it to protect ourselves and our artists. The risks have gotten greater since Biz Markie."

Prior to that case, it was fairly routine for labels to release a record while sample license negotiations were ongoing. But today, this practice is becoming a rarity.

Larry Kenswil, senior VP of business and legal affairs for MCA Music Entertainment Group, says, "If there's a sample on a record that isn't cleared, I can't think of an occasion where we would put the record out."

However, some rap-oriented labels say they will still release records before all the legalities are concluded, as long as some arrangement has been reached with the sampled record's owner.

"Obviously, we want to get as many deals in writing with as many people involved before a record comes out," says Delicious Vinyl's Ross. "You always go after your biggest samples first. You can release a record and make a deal that's reasonable, as long as you're dealing with people that don't stick you up."

Another label executive says, "The paper might not be signed before we put the record out, but we'll never proceed without an agreement in principle or some written confirmation as to the basic terms."

WEA ADDS COG TO VIDEO WHEEL VIA LIVE DISTRIBUTION DEAL

(Continued from page 1)

as much as a third.

As a result of the deal, which takes effect June 1, LIVE's 12-person regional sales force will be hired by WEA. While this is not much compared with the distributor's large music sales force, the LIVE reps will be WEA's first dedicated video sales staffers.

According to WEA president Henry Droz, "[They] will not only be representing LIVE but will also be representing the music video product of our music labels, including Warner Reprise Video, Elektra Entertainment, and A*Vision. Up until now we've had our music people representing it.

"In addition to our music people calling on music accounts, we will have a dedicated video sales staff which will make us a much more important player in the home video business. It is very supportive of what our labels are doing in music."

Besides the 2,500-title LIVE catalog and upcoming LIVE releases such as "Basic Instinct" and a repriced "Terminator 2: Judgment Day," WEA will also continue servicing video distributors, music chains, and rackjobbers with product marketed by Warner Home Video, including MGM/UA and HBO Video titles. But Droz notes that "Warner Home Video has its own sales staff for its product and we support that," whereas the LIVE deal "now puts us in the [video] sales marketplace."

The product flow from Warner Home Video is estimated to comprise 22%-25% of the U.S. market. With LIVE's 4%-8% market share added in, it appears that WEA could be servicing up to 33% of all domestic home video product.

SWITCH FROM UNI

All LIVE videocassettes, including releases from Carolco Home Video, Family Home Entertainment, Vestron, and the Avid budget line, are currently being distributed by Uni Distribution Corp. under a deal that began in 1987 and expires May 31.

LIVE had been discussing new distribution arrangements with several major studios/distribution entities, according to trade sources. It is believed the WEA deal includes a significant monetary advance.

"There were a few other firm offers on the table," says a source close to the negotiations, "but this deal made the most sense for everything that LIVE wanted to do in terms of maintaining a certain level of control over the sales activity. That includes marketing, sales programs, and pricing

decisions."

Sources say the relationship between LIVE and Uni was amiable, but that no other company was willing to offer the type of deal WEA is giving LIVE.

RENTAL REV-UP

LIVE is expected to have at least two major rental titles before the end of the year—the current "Basic Instinct" and this summer's "Universal Soldier" with Dolph Lundgren and Jean-Claude Van Damme—and the repriced "Terminator 2" before the end of the year.

In a prepared statement, LIVE CEO Dave Mount, a former executive with both WEA and Warner Home Video, said: "This new agreement provides us with a secure distribution arrangement for the next three years and is an important step in addressing the liquidity [i.e., financial] issues facing LIVE Entertainment. We anticipate a smooth transition of our distribution business with minimal disruption

to our customers."

RETAINING FUNCTIONS

While LIVE's regional sales force is going to WEA, LIVE will maintain its own field sales directors. The imprint will also retain "day-to-day marketing and sales activity," says David Bishop, LIVE senior VP/GM.

On the operations side, the deal may result in the loss of a few jobs, adds Bishop, as the order-entry function will go over to WEA.

As Uni does now, WEA will handle all packing and shipping functions, as well as collections, for LIVE. Tapes will go directly from duplicators to WEA locations across the country.

WEA, in turn, will service LIVE product to a variety of accounts, including some traditional video wholesalers.

Sources say LIVE's direct business should increase as WEA, through its Warner Home Video relationship, has some direct accounts that LIVE currently does not.

And MGM Makes 3 On Orion Bid List Proposal Includes Distribution, Sale Of Assets

■ BY DON JEFFREY

NEW YORK—MGM-Pathé Communications Co. has become the third active bidder for bankrupt Orion Pictures Corp., with a film-and-video distribution offer that would, if approved, benefit Warner Home Video as well as Orion's creditors.

A movie, TV, and home video company that is itself in financial trouble because of high debt and a lack of big hits, MGM submitted its proposal on the day that Orion set a May 14 deadline for submission of all bids.

At press time no other bid had been announced, but Paul Wagner, senior VP at Orion, said: "There are third-party discussions that have taken place that are still undisclosed." PolyGram N.V., King World Productions Inc., Viacom Inc., record mogul David Geffen, and former 20th Century Fox Inc. chief Barry Diller have been rumored as possible buyers of Orion's assets.

An MGM spokesman termed its offer as "just a distribution deal at this moment," but it contains an option to purchase Orion's film assets. Under the proposal, MGM would distribute Orion's 10 unreleased

movies and its film library product on home video, give Orion a \$50 million advance on distribution fees, and provide a \$30 million-\$35 million line of credit to Orion for prints and advertising for its new films. "That would activate the assets at Orion," he said, "so that they're earning and generating cash flow, which would fall down to the creditors."

MGM continues to operate a home video unit; but because all its releases are distributed by Warner Home Video, the MGM offer to Orion would add more product to the Warner pipeline. Orion Home Video distributes its own movies on video in the U.S. and Canada but Columbia TriStar Home Video distributes them overseas and is one of Orion's creditors.

The week before MGM's bid, Republic Pictures Corp., another film and home video company, submitted a merger proposal for Orion. It proposed that Orion's creditors would receive \$400 million in cash and Orion receivables, a secured interest-bearing note worth \$150 million, and 10% of the common stock in the newly merged company. Los Angeles-based Republic also reported its first-quarter results. The firm

showed a net profit of \$494,000 on revenues of \$14 million, compared with a profit of \$448,000 on revenues of \$24.2 million in the same period last year.

Orion's creditors hold the key to any deal, since the amount they are owed—more than \$700 million—is greater than the value of Orion's common stock. At press time, Orion's shares were trading at \$2.25 each, giving the company a market valuation of only \$50.6 million.

It was the inability to strike a deal with the creditors that doomed the first bid for Orion, from movie and home video company New Line Cinema Corp.

The other bid on the table is from Savoy Pictures Entertainment, a movie-production company. No details of that proposal have been released.

MGM, meanwhile, is no longer connected to its former owner, the controversial financier Giancarlo Parretti. His principal creditor and lender, Crédit Lyonnais Bank Nederland, won control of the 98% of the common stock in MGM-Pathé Communications owned by Parretti's holding company, Pathé Communications Corp.

I.R.S. REASSESSING THE ALTERNATIVES

(Continued from page 8)

Both Copeland and Boberg dismiss industry speculation that the label's recent layoffs came in response to pressure from EMI. In the wake of the 1990 investment by EMI, they note, I.R.S. expanded its top 40 promotion staff and, stepping outside its market niche, began signing pop-oriented artists to fill that costly pipeline. Only modest success followed with pop artists such as Animal Logic and Rebel Pebbles.

"I don't like to be in a situation where I'm losing money for my partner," says Copeland. "This was a change that was internally motivated; it was not EMI coming to us. We brought EMI in a few months ago and said, 'We think we're making a mistake in the long view. We think we should have a two-to-three-year plan and build from the grass-roots up and not be going after this quick-fix top 40 thing.' They said, 'We think you're right.'

"We're not going to preclude, obviously, having top 40 hits," Copeland continues. "But we're not going to sign artists only if there is a top 40 song, and who will sit home and wait for us to make them happen. We should move back to having artists who do have a built-in niche as a starting point, who will then have time to build, and do what Concrete Blonde are doing now."

ALTERNATIVE FOCUS

Boberg says I.R.S. needs to bring its A&R strategy back into sync with its marketing and promotion ability in the alternative field. He explains the economics of competing against major labels in the pop arena have not worked for the label at a time when \$200,000 may be required to record a pop-oriented album, and as much as \$500,000 may be needed to properly market and promote it. "You can only afford to lose on so many of

those," he says.

Boberg predicts I.R.S. will reduce its overall release schedule this year to about 12 to 15 albums, down from two dozen in 1991, "the acts that we see fit the machinery," he says.

Although no roster cuts have been announced by I.R.S. in its restructuring, Boberg and Copeland say they are discussing the possibility of some acts—which they did not name—switching to other labels within the EMI Records Group.

"It is possible that for certain of the artists that we have had, it may make sense for us to move them to one of the other EMI companies," says Copeland, "because where that group happens to be at the moment may not quite jibe with what our company wants to do right now."

"It also goes the other way," he adds. "We have had several conversations within the EMI Group with them saying, 'We've got something

that might be interesting for you to have for the first record.'"

For most of its 13-year history, says Copeland, "I.R.S. has worked from the standpoint where we would be working artists in which the traditional media—primarily meaning radio—were not necessarily going to be interested. And we were betting that at some point the media would be interested in it or that there would be enough of a groundswell of support that the artists could build themselves a fairly decent following." That requires a strategy of signing acts that can be largely self-sufficient, particularly through touring, while they build a sales base through two or three albums, says Copeland.

He adds that I.R.S. recently purchased a recording studio in Stafford, England, and is constructing one at its Los Angeles headquarters to reduce recording costs for its acts.

BROADER LESSONS

Copeland suggests that the recent experience of I.R.S., and its response

to its losses, holds broader lessons for other record labels.

"I will guarantee you this," he says. "We will outlast a lot of those new companies that have been started in the last two years because they are spending too much money, the game has changed, and they are going to wake up and come to the same conclusions—or find they're so deep in the hole they'll never get out."

While industry perception of I.R.S. today may not match the label's illustrious history, its top executives remain confident.

"I don't worry about what people think," says Copeland. "If I did, I would never have signed the Police or the Go-Go's or the Bangles. Every one of the successful acts that I have had has been one where people have said, 'You must be kidding.'"

"This is a business in which, when one person stumbles, everybody else has a little laugh. But the other thing we all know is that you could stumble today and have a No. 1 record tomorrow."

INS & OUTS OF U.K. INDIE CHART DEFINED

(Continued from page 6)

without a good reason." He describes those who will make the decision as "musicologists—experts who don't have an axe to grind. They do not work for record companies."

One of the indie sector representatives on the BPI council, Pinnacle Distribution chairman Steve Mason, played a central role in the debate leading up to the new criteria. He says of the result, "I am extremely enthusiastic about it."

"I've always thought that it was important for the indie chart to exist for the smaller indie labels. The last thing we wanted was to have the major labels in the chart; we seem to have managed to avoid that."

WOULD HAVE BEEN INELIGIBLE

Two years ago, Mason would have been in a dilemma over the new chart. His company distributed the quintessential pop of Kylie Minogue and Jason Donovan during their domination of the indie listings, product that would almost certainly be ineligible under the new criteria.

Mason comments, "When Kylie first appeared, I think her stuff would have been fine. But, once once

you get to a certain status, you don't need the indie chart anymore."

Another indie-sector representative on the BPI council, Beggars Banquet chairman Martin Mills, shares Mason's enthusiasm for the new criteria. He says, "It gives the indie sector a chart that's more marketable. It reflects what the public perceive as being indie."

Asked about the selection process, Mills adds, "It's not going to be easy, but it's a lot better than with any of the alternatives. Because we have the fairly narrow criterion of distribution, the genre element should mean that we have to take out only a few records."

DANCE GOES MAINSTREAM

The indies appear to feel that it will be acceptable to lose a number of dance records on the basis that the dance market is now becoming somewhat mainstream. Mills also argues that dance has its own chart and that the indie listing should be reserved for the next musical style to break through.

Mills believes the chart will now be more attractive to publishers and

broadcasters. The hope of all involved with the indie charts is that they will eventually be broadcast by the BBC; CIN is currently seeking to persuade the BBC to do so.

The new listing may also have a bigger impact on the retail sector than the old one did. Andy Gray, head of the U.K.'s largest independent chain, Andy's Records, and a representative on the Chart Supervisory Committee, feels the indie chart had been largely irrelevant since the demise of Rough Trade Distribution early last year. The company's downfall left Pinnacle dominant in the sector and without an established competitor.

His 17 stores did not display the old indie listing. He feels now that his managers will be more influenced by the new-based chart and may be more likely to use it as an in-store promotional tool.

SPRINGSTEEN TOUR

(Continued from page 8)

shows beginning July 23, with additional dates expected. Springsteen holds a house record at the arena with 10 nights in 1984. Other U.S. dates announced: Aug. 13-14, the Centrum, Worcester, Mass.; Aug. 17-18, the Palace at Auburn Hills outside Detroit; Aug. 21-22, the Richfield Coliseum, Cleveland; Aug. 25-26, the Capital Centre outside Washington, D.C.; and Aug. 28-29, the Spectrum in Philadelphia.

Springsteen last toured behind his "Tunnel Of Love" album in 1988. Columbia will release the next Springsteen single, "57 Channels (And Nothin' On)," Thursday (21).

THOM DUFFY

New Breakdown For 'Breakers Chart' Would Complement Refocused Main List

LONDON—The future of the so-called "breakers chart" for U.K. singles will be decided June 17 at a meeting of the Chart Supervisory Committee.

Though the current top-75 listing will still be available to any publications that want it, it is planned to make the top 40 the main focus of activity. It is intended that this reduced listing will be complemented by the introduction of the 20-title breakers chart.

Chart Information Network chief executive Adrian Wistreich says the breakers will come from the 41-75 positions in the main singles listing. They will be those records that have "outperformed the market."

That is, if the total singles market rises 5% from one week to the next, records whose sales increased by more than that amount will be el-

igible. They will be listed in order of units sold.

While the retail representatives on the Chart Supervisory Committee support the concept, they are concerned about the practicalities. They feel the built-in volatility will lead to stocking difficulties.

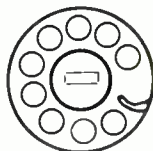
One of the retail representatives, Andy Gray, comments, "When units sold each week are so small, anyway, there is a concern that this will lead to even greater stock obsolescence."

He says some singles on the breakers chart may be selling only 1,500 units weekly, and he contrasts this with the 5,000 active record outlets in the U.K. If 1,500 copies are sold, 3,500 stores could be left with an unsold record if they back the breakers chart by stocking each title.

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The Billboard Bulletin...

EDITED BY IRV LICHMAN

SEE QUARTARARO AS VIRGIN PREXY

Look for Phil Quartararo, currently president of Charisma Records, to add the presidency of parent Virgin Records to his responsibilities. In running Virgin and Charisma day-to-day, he'll report to Virgin co-managing directors Jordan Harris and Jeff Ayeroff, who may carry the new titles of co-chairmen.

RCA ALSO IN ZZ PACT RACE

Bulletin gets word that RCA Records is taking the pursuit of ZZ Top very seriously. The supergroup, which has ended its contractual obligations to Warner Bros., has been said to be negotiating with Warner and PolyGram (Bulletin, May 9), although Bulletin hears PolyGram's interest has waned. Sources indicate that another player is Virgin Records. Trade talk that the deal is worth \$55 million appears to be considerably off-base, these sources add. More likely, the label that gets the group will be paying \$28 million or so for five albums.

SONDHEIM REFUSES ARTS MEDAL

Stephen Sondheim, the leading light among musical theater composers and lyricists, is refusing his selection by President Bush as a recipient of a 1992 National Medal of Arts Award, claiming, in a letter to the National Endowment for the Arts, that acceptance of the medal would "be an act of utmost hypocrisy." Although previously involved in the endowment, Sondheim said recent controversy surrounding the

endowment had made it a "conduit and a symbol of censorship and repression rather than encouragement and support." The presentation of the medals each year is taped for a TV network show broadcast a few weeks later.

CHILI'S GUITARIST LEAVES

Guitarist John Frusciante has left the Red Hot Chili Peppers, the band's manager, Lindy Goetz, has announced. Reasons for the split were not disclosed. The band has postponed until September an Australian tour that was due to open May 13. However, a new guitarist is expected aboard in time for the band to headline the Lollapalooza II tour, opening July 18 at the Shoreline Amphitheater near San Francisco.

ROB HALFORD FIRMS UP SOLO CAREER

Judas Priest lead vocalist Rob Halford has formed a new company, Entertainment Management Advisory Services, to handle his new career as a solo artist. Halford's long-time manager, John Baxter, is managing partner of the new company, which Halford said he hopes will eventually branch out into security, publishing, and label concerns. The singer expects to release a solo project at the beginning of 1993, but adds that "the Priest will be back"; the band is currently renegotiating its contract with Sony Music. At a May 13 press conference in West Hollywood, Halford, addressing rumors that were circulating prior to his announcement, denied he has ei-

ther the HIV virus or AIDS.

BENNY HILL ALBUM NOW A MEMORIAL

Continuum Records had been looking forward to a number of recording projects with U.K. comedian Benny Hill's new U.S. cable efforts and "Benny Hill Show" segments before Hill died in April at age 67. The Cranford, N.J.-based label has pushed ahead to this month the release of an album, "Benny Hill ... The Best Of," it had earlier scheduled for July. His first recording in the U.S., the set includes his 1971 U.K. hit, "Ernie (The Fastest Milkman In The West)," and a traditional as well as techno-dance remix of the show's theme song, "Yakety Sax." Due this summer from Continuum: Hill's final video footage.

KRASNOW VOTES FOR REGISTRATION

At a party May 11 in New York to introduce new artist Ephraim Lewis, Elektra Entertainment chairman Bob Krasnow took the opportunity to wax political. In addition to taking an aggressive role in the Rock The Vote campaign and placing staffers in all upcoming albums about how to register, Krasnow indicated the label would be buying ads in local markets to promote registration. While noting that fete attendees were ensconced in the luxurious Hotel Carlyle, he said they were only "20 blocks from hell," meaning Harlem, and that nothing would change there or in the troubled streets of L.A. unless more people exercise their right to vote.

Totally In: Kris Krosses Into Top Spot

KRIS KROSS' "Totally Krossed Out" jumps to No. 1 in its sixth week on The Billboard 200, becoming the fastest-climbing debut album in more than 20 years. The last debut album to hit No. 1 in just six weeks was "America" in early 1972. Like "Totally Krossed Out," "America" was boosted by a No. 1 single—"A Horse With No Name." Kris Kross' breakthrough smash, "Jump," is an even bigger hit: It tops the Hot 100 for the fifth straight week.

"Totally Krossed Out" is the sixth rap album to top The Billboard 200. Four of these six albums were debut releases, which underscores how receptive rap fans are to new talent. "Krossed Out" follows the Beastie Boys' "Licensed To Ill," Tone Loc's "Loc-Ed After Dark," and Vanilla Ice's "To The Extreme."

Another rap smash is about to break into the top 10 on the Hot 100. Sir Mix-A-Lot's "Baby Got Back" jumps from No. 17 to No. 12. As a result, "Mack Daddy," the rapper's third—and highest-charting—album, jumps from No. 29 to No. 22 on The Billboard 200.

FAST FACTS: There are two greatest-hits albums in the top 10 on The Billboard 200: "Classic Queen" at No. 5 and ZZ Top's "Greatest Hits" at No. 10. This is ZZ Top's fourth straight top 10 album. The band first reached the top 10 in August 1974 with "Tres Hombres."

"Fourplay" is No. 1 on the Top Contemporary Jazz Albums chart for the 31st consecutive week. That's the longest run at No. 1 by a contemporary jazz album since Grover Washington Jr.'s "Winelight" in 1981. Unlike "Wine-light," which went top

five on The Billboard 200, "Fourplay" has been only a modest crossover hit. It peaked at No. 97 on The Billboard 200 and this week dips to No. 200.

This is the first time in 15 months that the same two singles have held the top two spots on both the Hot 100 and the Hot R&B Singles chart. Kris Kross' "Jump" is No. 1 on the Hot 100 and No. 2 on the R&B list; En Vogue's "My Lovin' (You're Never Gonna Get It)" is No. 2 on the Hot 100 and No. 1 R&B.



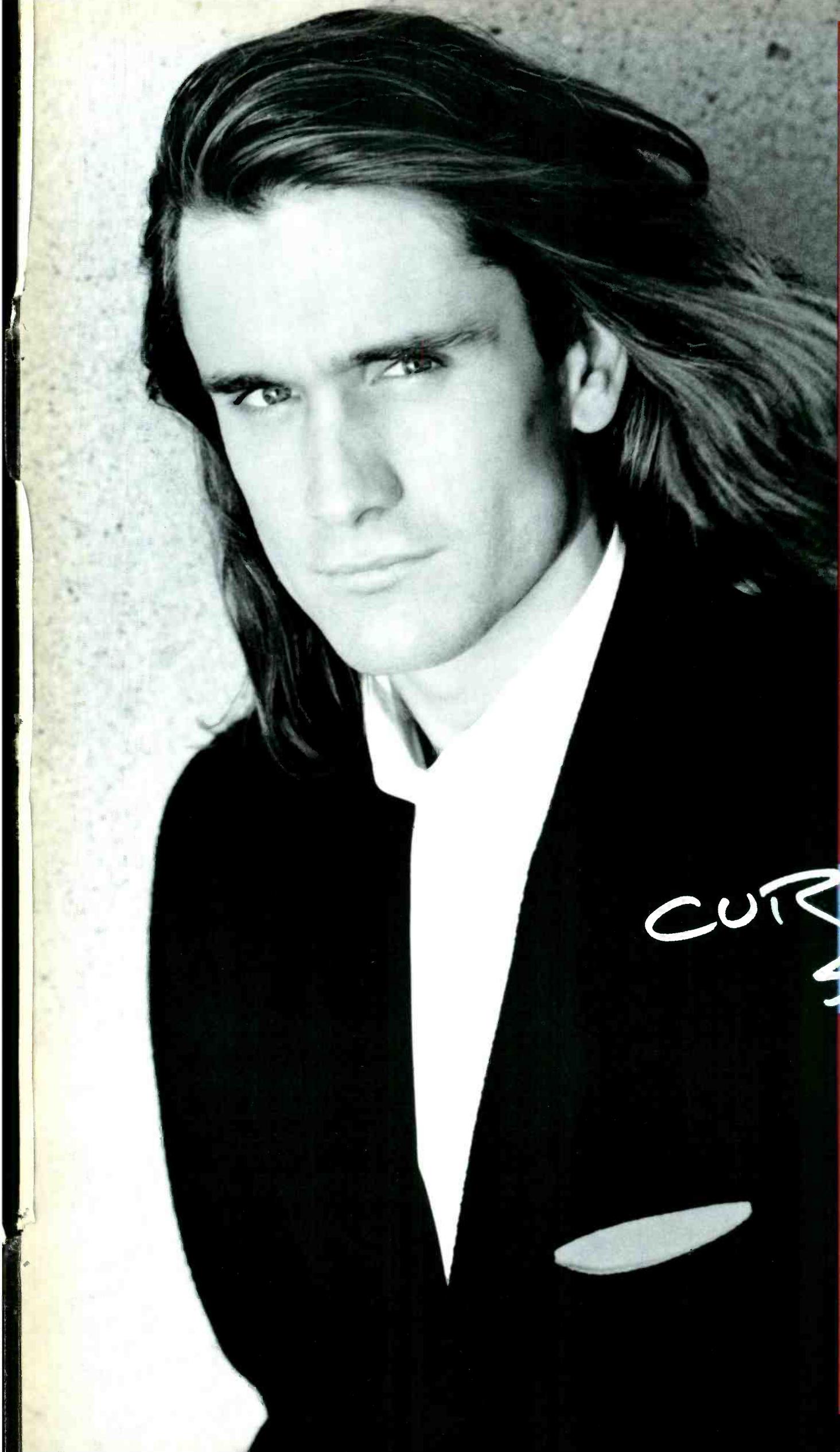
by Paul Grein

Michael Jackson lands his third top 10 hit from "Dangerous" as "In The Closet" jumps to No. 10 on the Hot 100. "Dangerous" is Jackson's fourth consecutive album to spawn three or more top 10 hits and sell at least 4 million copies in the U.S. So much for media reports that this album is a "disappointment."

Lionel Richie's greatest-hits album, "Back To Front," is the top new entry on The Billboard 200 at No. 26. After four weeks, the lead single, "Do It To Me," is No. 4 on the AC chart, No. 17 on the R&B chart, and No. 34 on the Hot 100. (Seventies revivalists will remember that "Back To Front" was the title of a 1973 album by Gilbert O'Sullivan.)

Natalie Cole's "Unforgettable" jumps from No. 42 to No. 32 on The Billboard 200, apparently as a result of Mother's Day gift-giving. Expect another uptick around Father's Day. It beats the heck out of a necktie.

Santana's debut album for Polydor, "Milagro," enters The Billboard 200 at No. 115. The band was one of Columbia's flagship acts in the late '60s and early '70s.



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