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Edge' Medicine Label
Headed By Patrick

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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

JULY 11, 1992

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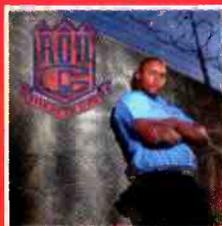
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OTHER RAPPERS CHECK IN,
BUT THEY DON'T CHECK OUT.



N2DEEP's "Back To The Hotel" (PCT-5367). Already a Top 10 selling album and single in San Francisco thanks to KMEL and WIL0 107. Giving N2DEEP to THE BOX Houston, 895 and Power 102 Fresno, and Q102 Philly. From the album "Back To The Hotel" (PCT/PCD-1427). Out now on Profile.

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Two years after his debut album (over 200,000 sold), Ron C is "Back On The Street" (PCT/PCD-1431) with the first single and video "Mary Had A Pimp" (PRO-7370). Out now. Also on Profile.

P.S. Look for DJ Quik's new album "Way 2 Fonky" on July 20th.

PROFILE

There's Sizzle In Summer Soundtracks R&B, Alternative, Elvis Tunes Get Treatment

This story was prepared by Craig Rosen in Los Angeles and Jim Bessman and Janine McAdams in New York.

LOS ANGELES—Three new star-studded soundtrack albums offer the potential of a hit as large as that of the "Wayne's World" soundtrack: "Singles" and "Honeymoon In Vegas" on the Epic Soundtrax imprint and "Boomerang" on the Arista-distributed LaFace Records.

While all of these albums are being released in the same time frame, they

should not compete much with one another, since each targets a different demographic.

"Boomerang," which was released July 1, the same day as the Paramount film, includes tracks from a diverse array of R&B and rap acts, including Babyface, P.M. Dawn, and Boyz II Men. It will probably attract strong interest from R&B fans, who

are also lining up to buy the new Perspective/A&M soundtrack from "Mo' Money" (Billboard, May 23).

"Honeymoon In Vegas," set for an Aug. 11 release, features a variety of rock and country stars, including John Mellencamp, Billy Joel, Travis Tritt, and Trisha Yearwood, interpreting Elvis Presley classics. At-
(Continued on page 72)

Sell-Through Milestone Nears As Studios Ready Hit Parade

BY SETH GOLDSTEIN

NEW YORK—The second half of 1992 will be a sell-through watershed for Hollywood's home video suppliers. As many as 10 box-office heavyweights are being tapped for release at sell-through prices from July

through November—a record number for the industry.

Seven have been announced: "The Great Mouse Detective," "The Rescuers," and "Beauty And The Beast" from Disney; "Hook" from Columbia TriStar; "Wayne's World" from Paramount; "FernGully: The Last Rain Forest" from FoxVideo; and "Rock-A-Doodle" from HBO Video. Three more are considered imminent: "Beethoven" from MCA/Universal and
(Continued on page 77)



JOEL



SHANICE

Yugoslav Civil War Halts Growth Of Local Music Biz

BELGRADE—The musicians of what used to be Yugoslavia know all about combat rock, and it's more than a Clash record.

Since the outbreak of this country's civil war in June 1991, everything that was an integral, routine part of the music scene has become unfeasible. That scene encompassed 25 years of continuous rock production, yielding a wide range of genres and recordings. The most popular bands—Fish

Chowder and Bajaga & the Instructors from Belgrade, for example, and White Button and Blue Orchestra from Sarajevo—regularly did two-month tours of Yugoslavia covering around 60 towns, and some of their albums sold as many as 500,000 copies. On the eve of the war, private record labels were gaining ground, working with unknown but promising bands.

(Continued on page 67)



Bush, New LAPD Chief, NRA Assail Body Count; Cops To Sell TW Stock

This story was prepared by Chris Morris in Los Angeles, Greg Reibman in Boston, and Bill Holland in Washington, D.C.

LOS ANGELES—The denunciation of Body Count's heavy metal song "Cop Killer" snowballed further last week, as President George Bush condemned the song during a speech in New York, new Los Angeles police chief Willie Williams attacked it before reporters, and the National Rifle
(Continued on page 71)

Rock 40 Format Reappears With New Approach

BY ERIC BOEHLERT

NEW YORK—A growing number of radio stations are again taking a crack at rock 40, the album rock/top 40 hybrid that suffered a setback when its highest-profile outlet, KQLZ (Pirate Radio) Los Angeles, faded and, eventually, switched to album rock in early 1991.

(Continued on page 60)

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Rap Roots: The Story Of Brer Soul

The craftsman earns his keep through his expertise, but the artist invents his job. Aside from being an acclaimed novelist, playwright, and film and TV director, Melvin Van Peebles is a recording artist who pioneered the metered musical monologs now referred to as rap. Before seminal Jamaican DJ King Stitt, dub artist U Roy, the Last Poets, and Gil Scott-Heron helped draw the map for the rappers who would follow, Melvin Van Peebles laid the foundation of the modern rap ethos on Sept. 26, 1968, with the release of "Brer Soul" (A&M).

Recorded during a series of live sessions in a Manhattan studio just off 42nd Street, "Brer Soul" consisted of nine narrative vignettes of the urban African-American experience, or "tunes from blackness," as Van Peebles came to call them.

"When I was growing up in the streets of Chicago, a brer was a bro, a homeboy," recalls Van Peebles. "The idea of doing a record employing the Brer Soul character arose back in 1967, when I returned to this country after living for several years in Holland and France. From abroad I knew the ferment of the civil rights movement, but I was struck when I got back here that almost none of the black popular or protest music mirrored the black experience *per se*."

A graduate of Ohio Wesleyan and a former navigator/bombardier in the Strategic Air Command, Van Peebles had been invited to France by the Cinematique due to several distinguished film shorts he'd done in San Francisco. While in France, Melvin published five well-received but modest-selling novels and toiled intermittently as a busker.

"Eventually, after qualifying for a French Director's card," recalls Van Peebles, "I made my first feature film, a French-language movie called 'La Permission' ['Story Of A Three Day Pass'], a love story about an American soldier and a French girl. Because of that picture, I came back here as a French delegate to the San Francisco Film Festival. My film became the critic's choice at the festival, but they didn't know I was an American, let alone black, and that created a furor, because there were no black directors in the States."

There were also no black rappers in America at the time—and it was Van Peebles' rhythmic spoken-word muse, a guiding spirit pursued on the boulevards and back alleys of Europe, that the rising young film maker suddenly ached to reinvoke.

"In my head I've always put music to every tale I've written, and vice versa, and since nobody in this country was letting folks like me do what they wanted anyhow, it was all the same creative battle. People'd say, 'How can you call these *songs*?!' And I'd just say my famous phrase, 'Kiss my black ass!', and then press onward."

Realizing that most of the music industry establishment—from publishing to A&R—would have great difficulty grasping his notion of taping a gritty spoken-language session backed by a live band, Van Peebles decided to approach A&M Records, which at the time had few black artists on its roster.

"I went to A&M because I was smart," says Van Peebles, grinning sagely. "Any of the other companies I would have gone to would have assumed, since they had a number of black artists, that they were *niggerologists*. But A&M knew something that's invaluable with white people; they knew what they *didn't* know! Jerry Moss was the guy I dealt with, and he was very visionary, very laidback. He and [Herb] Alpert let me do what I wanted to do."

Which was to "meticulously" rehearse his melodic soliloquies

with a funky, jazz-edged Manhattan combo. Van Peebles' songs had titles like "You Can Get Up Before Noon Without Being A Square," "Tenth And Greenwich (Women's House Of Detention)," "Catch That On The Corner," and "Lilly Done The Zampoughi Everytime I Pulled Her Coattail."

"We got together in a downtown hall to woodshed," says Van Peebles. "And I said, 'I don't want you to play the music, I want you to play the *words*.'"

And what words they were, delivered with quaking fury and dramatic bounce. Each piece lent esprit and episodic form to an array of inner-city witnesses. A badly rattled Romeo calls to his Juliet from the sidewalk below her jail-cell window ("Make some kind of sign so I know it's you, 'cause you so far away"); and a lover eulogizes the woman he killed in a jealous rage ("Towering above me like some African Queen, 'cept for the flypaper in the ceiling").

"In each song, I wanted to describe a part of life rarely seen," says Van Peebles, so he invested each persona with a deep-background dignity that made it impossible to take the predicaments lightly. "Lilly" was taken from a girl I knew who was always so quiet, 'til one day we wind up in the Gramercy Hotel doing the funky monkey, and she leaps up in the middle of the bed and starts dancing! 'Tenth And Greenwich' came from my experiences as a broke young guy sleeping on a park bench across from the Women's House of Detention."

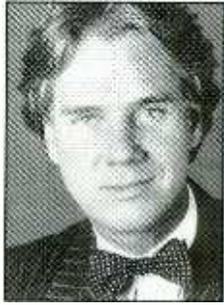
Van Peebles hasn't been broke for quite a spell, having done handsomely in the stock market. And his many acclaimed Broadway plays ("Ain't Supposed To Die A Natural Death," "Don't Play Us Cheap"), films ("Watermelon Man," "Sweet Sweetback's Baadasssss Song"), television productions ("Sophisticated Gents" and the Emmy-winning CBS anti-censorship special "The Day They Came To Arrest The Book") have left him comfortably fulfilled. He also plans the reissue of most of his eight inimi-

table albums.

The slim, sinewy Melvin remains the same outspoken, effervescent wag he was back in '67, bursting with ideas and playful self-deprecation. And now, with his 13th novel just completed and due to be published this fall ("Dirty Pictures," Simon & Schuster), Van Peebles is again turning his attention to music. A preview of new tracks recently co-produced with William "Spaceman" Patterson—among them the splenetic "No Justice, No Peace (The White Man Ain't No Fool)," the tender "Blinded By Your Stuff," and richly pulsative rearrangements of "Lilly Done The Zampoughi" and "My Love Belongs To You"—reveal him to be a wily innovator just a step ahead of Arrested Development.

"My latest stuff is what you would probably call post-hip-hop or alternative rap," Van Peebles allows. "Now that people have gotten into the habit of listening closely to cute things like Kris Kross or the hard edges of an Ice-T, I figure I can make it as simple or complex as I please. But modern rap's subject matter has gotten too formalized, and I mean to cover the whole spectrum of life—not just nookie and confrontational politics. I'm still a storyteller in the ancient tradition, and any time somebody says I can't try something, I just smile and say, 'Kiss my—' Well," he smirks, "I think you know what I tell 'em."

MUSIC TO MY EARS



by Timothy White

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UNINFORMED MEDIA SERVE ICE-T BASHERS' AIMS

■ BY PHYLLIS POLLACK

I first saw Ice-T and his heavy metal band Body Count perform about a year ago in Irvine, Calif., and I have seen them several times since. They've played countless shows, performing "Cop Killer," and believe me, at all these shows (including dates in Houston, where the police group that launched the anti-Body Count movement is based), the police were in the house.

The "Body Count" album was released in March, well before the L.A. riots. Still, none of the police officers who heard "Cop Killer" at the above-mentioned concerts ever protested the song or the album. Then, seemingly out of nowhere, the controversy over the song erupted in June.

The propaganda campaign claiming that the album's availability is a national crisis started in Houston, home of both Susan Baker, co-founder with Tipper Gore of the Parents' Music Resource Center, and her husband, Secretary of State James Baker (formerly President Bush's campaign manager). Previously, both the PMRC and Focus On The Family (which also claimed Susan Baker as a board member at one time) had conducted a campaign against rap act

N.W.A over its song "Fuck Tha Police"; that drive also enlisted the police and climaxed with an official FBI letter to Priority Records, N.W.A's label, condemning the song's lyrics.

The present campaign against Ice-T is just as disgraceful as the FBI's action against N.W.A or its media disinformation campaigns against such black leaders as Martin Luther King Jr. and Malcolm X. In the case of Ice-T, the Houston City Council also chimed in and President Bush and Vice President Quayle opportunistically jumped on the issue, guaranteeing that we would hear about it from a captivated and often uninformed media. Sixty Congressmen—all but three of them Republicans—signed a letter to Time Warner denouncing the album.

As I write this, Republican L.A. City Councilwoman and congressional candidate Joan Milke Flores, who introduced the recently passed motion in the council to request that Time Warner pull "Cop Killer" from the Body Count album, is admitting to a news anchor that she never listened to the record. Unfortunately, most of the people who write the "hard news" stories about artists—and many of those who feed them the "news"—don't bother to listen to the rec-

ords they report on, either.

I recently flew to Omaha, Neb., to deal with the media covering the case there against retailers who had sold 2 Live Crew albums. Reporters were being faxed the lyrics to 2 Live Crew and Ice-T songs—but only carefully chosen, incendiary lines—by fundamentalist groups. One Omaha reporter who'd written a front-page story condemning both artists said her



'Certain officials needed a new PR campaign'

Phyllis Pollack heads Def Press, an L.A.-based publicity firm that has handled groups such as the Geto Boys and Bytches With Problems and currently represents such artists as Luther Campbell of 2 Live Crew.

story wasn't racially tainted and told me Ice-T was *white*. She claimed she had listened to the Body Count album but could remember only lyrics about "mamma, lighter fluid, and plastic bags." She said she "couldn't remember" any references to racism and other topics that were predominant themes on the album. Clearly, the people who plant Ice-bashing information in the media know that the vast majority of reporters

don't know their subject matter, and they hope the average reader doesn't, either.

This well-orchestrated press campaign against Ice-T didn't start until elected officials noticed that a significant number of *white* people had begun expressing disgust with the police and the Rodney King beating verdict in Los Angeles. It is certainly not news that there is tension between the

black community and the police: Anyone remember the Black Panthers' "Off The Pigs" campaign?

The mass media exposed a major city's distaste for the police; more people (black and white) started to

talk louder about the injustices in the black community; and Bush's ratings plummeted after the L.A. riots. Certain elected officials needed a new PR campaign. What the PMRC and the FBI had tried to hide from white America—what N.W.A, Ice-T, and other artists were reporting on—was exposed when the King verdict and the L.A. riots became worldwide news, and the problem could no longer be hidden.

Right-wing extremist media propagandists like talk-show host Rush Limbaugh (who had just spent the night at the White House) attempted to discredit Ice-T on national radio, saying his fans are "savages and the people who beat up [L.A. truck driver] Reginald Denny." Limbaugh *never* used the correct term, "heavy metal," to describe Ice's record; instead, we kept hearing the word "rap," along with adjectives that were supposed to instill fear of rap and black males in the white community. Systematically, from the Ice-bashers in the media (and in motions filed by the L.A. City Council and Board of Supervisors), we hear the term "rap." Calculatedly, Quayle made sure to pitch his message about Ice-T and Body Count to the National Assn. of Talk Show Hosts at their convention.

The messages on Ice-T's "Body Count" must not be censored, lost, rewritten, or distorted by the media. Those of us who care about issues concerning freedom of speech, racism, music, and the truth must make ourselves heard by the media, rather than allow threatened politicians to advance their agendas by attacking artists.

LETTERS

TIRED OF RAP-BASHING

One of the best articles on the perspective of rap music in a positive form was Owen Husney's recent Commentary (Billboard, June 27), which stated: "Listen to the streets and let all people—all the people—have a voice."

I am tired of the endlessly negative view of hardcore rap music by the media and the public in general. Some people choose to sit in judgment of others who might differ from the "mainstream," turning their backs and placing blame on certain walks of life. They excuse their attitude with the notion that "they're unwilling to help themselves, so why should we help?"

The rappers' views of social problems, which they have tried to communicate to the public for years, have fallen on deaf ears. Instead of listening, helping, and addressing these problems, people spend too much time asking why. We have to shock the public into a recognition of reality or create controversy in order to have our voices heard. The street-life experiences of black or Hispanic urban youths are best expressed by the real-life experiences of hardcore rap artists, who tell it like it was, is, and, to them, always will be.

We live in a see-no-evil, hear-no-evil, and speak-no-evil society. The reality is that most people do not make \$50,000 a year and have

an American dream house on a hill with a white picket fence.

So, if you don't like the negative, realistic messages found in most hardcore rap music, give hardcore rappers something positive to rap about. In this day and age, a positive outlook seems doubtful.

Juliet M. Grimble-Morris
Assistant to VP, Retail Operations
Tower Records
W. Sacramento, Calif.

DIGNITY IN RAP

The recent Commentary by Michelle Shocked and Bart Bull on the L.A. riots and gangster rappers (Billboard, June 20) deserves careful consideration. On the one hand, their historical analysis of racial stereotyping in popular music is both thoughtful and valuable. It serves to point out the significant impact that various forms of cultural expression have on broader social contexts, especially with respect to ideas of identity and community values.

However, I wonder whether it is fair to portray the connection between the riots and rap as merely reflecting an updating of prejudicial images created by and/or for the white consumer. I have not seen The London Times article to which Shocked and Bull were responding, but it does seem that another interpretation of that connection is possible.

True, for many artists and listeners, rap is an outlet for their frustration and anger. But it also provides for the expression of dignity and self-worth. Striking a balance between the two contributes mightily to the power of such rappers as KRS-One, M.C. Lyte, Ice-T, and many others. In retrospect, rap's foreshadowing of the outraged response to the Rodney King verdict came less from the paranoid fantasy of Uzi-toting gangstas storming the streets than from its recurrent message of cultural isolation and social despair that threaten black communities every day. However unsettling this may be for audiences removed from the hard reality, it is this aspect of rap that makes it a vital and important form of modern communication. I hope that Shocked and Bull recognize the distinction.

John C. Hajduk
State University of N.Y. at Buffalo
Department of History
Buffalo, N.Y.

ARTISTS VS. ARTISTS

We are the creators of the "oversized doll" pictured in a recent Billboard editorial about a mannequin playing a mechanical piano at New York's Marriott Marquis Hotel (Billboard, June 6). We are also the creators of a whole series of soft sculptures, having made over 2,200 of them to order for use as

decorative accessories in homes and businesses throughout the world.

Seeing your response to the article by Robin Meloy Goldsby in Allegro magazine (published by Local 802 of the musicians' union) gave us pause. We enjoyed the publicity; but we find it disconcerting that one group of artists lays the blame for its discomfort at the feet (or hands) of others engaged in another art form.

Not one of our characters has ever before been accused of depriving a gainfully employed individual of his or her income, as claimed by Goldsby. She and the other pianists who previously played at the Marriott Marquis' Clock Lounge became superfluous to that management because of a technological advance. Brain surgeons are becoming superfluous because gamma radiation technology is replacing invasive surgery; we doubt scalpel manufacturers' employees write letters of protest to hospitals.

Goldsby needs to learn how to make lemonade when faced with a plethora of lemons. The proliferation of keyboard technology is not going to ebb because of her; in fact, the need for a greater variety of programs is going to develop as the cost of automated instruments drops and the conversion of existing instruments grows in hospitality settings and

homes alike. If Goldsby wants her music heard, she and her colleagues might be better served if they invest their efforts in pursuing the opportunities a new and burgeoning market may afford them.

With a character at the keyboard, according to some owners of our "Maestro," people recognize the instrument and its electronic support as an entertainment medium and rein in their proclivity to use it as an ashtray or a busboy's collection point. We feel our work helps protect the investment in the instrument by distracting patrons from the mechanics as well as adding whimsy to the setting. Our work does not take jobs away from people.

Goldsby and Billboard are still cursing the darkness instead of looking for the light switch (technologically speaking).

The young people who attended the New Music Seminar at the Marriott Marquis are probably keenly aware, not only of the changes technology is bringing to the music industry, but also of how to capitalize on the technology and the changes, both existing and foreseeable. Comparing the tone of your editorial to the aspirations of young musicians we've met, their awareness exceeds yours.

Judy and Lee Maltenfort
South Orange, N.J.

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Slower Music-Sales Growth Projected

Survey Also Shows Video Gains Down

■ BY DON JEFFREY

NEW YORK—Recorded music sales in the U.S. are projected to increase at a lower rate from 1992 through 1996 than in the previous five years because of decelerating growth in compact disc sales, according to a recent study.

The survey also indicates that consumer spending on home video will grow in the next five years at less than one-half the rate it did from 1986-1991, as the rise in the number of new VCR households slows down.

Veronis, Suhler & Associates, a New York investment banking firm that specializes in the communications industry, says in its annual forecast that consumer spending on recordings and music video will in-

crease at a 6.3% average annual rate through 1996, compared with 11% average yearly growth from 1986-1991. At the 6.3% compound rate, sales would total \$10.6 billion in 1996, up from \$7.8 billion last year.

Unit sales are projected to increase at a 4.3% annual rate over the next five years to 990 million units, compared with a 5.3% yearly rate from 1986-1991. Last year, according to the Recording Industry Assn. of America, 801 million units were sold in the U.S., a decline from the previous year. In 1991, the average price of a recording rose 12.3% to \$9.78, and that price increase caused recession-strapped consumers to buy fewer records, says Veronis, Suhler.

Through 1996, the study says, the average retail price of a record will

rise only 1.9% annually to \$10.73. This year, it adds, "prices for most formats are expected to be reduced" because of "sensitivity to prices displayed by consumers in 1991."

For the current year, Veronis, Suhler projects that consumer spending on music will jump 7.8% to \$8.4 billion while unit sales increase 5.5% to 845 million.

What the survey does not take into effect are new formats such as the MiniDisc and digital compact cassette, both of which are scheduled to debut this fall. The study also ignores the fact that megahit recordings can cause a surge in overall music sales. Its projections are based upon historical data, including economic forecasts and trends in pricing, sales, (Continued on page 73)



Platinum Peppers. The Red Hot Chili Peppers receive double-platinum awards for their Warner Bros. debut album "Blood Sugar Sex Magik." The album features the single "Under The Bridge," which has gone gold and reached No. 1 on Billboard's Hot 100. The group is scheduled to headline the upcoming Lollapalooza '92 tour, which begins July 18 and runs through mid-September. Shown at Warner Bros.' Los Angeles headquarters, from left, are band member Anthony Kiedis; album producer Rick Rubin; band member Flea; Warner Bros. Records chairman of the board Mo Ostin; band member Chad Smith; and the band's manager, Lindy Goetz.

Omaha Retailers In The Clear

Over Sale Of Crew Album

■ BY BILL HOLLAND

WASHINGTON, D.C.—An Omaha District Court judge dismissed a government lawsuit against two Omaha record retailers June 30 for selling copies of the "adult" stickered version of the 2 Live Crew's "Sports Weekend (As Nasty As They Wanna Be Part II)" to minors.

Under the agreement worked out between the two sides, the court tacked on a proviso that the stores, "without admitting guilt," would take further steps to prevent future sales of the stickered

album to minors and would agree with the court that the material "may be harmful to minors." The defendants in the suit were two stores owned by the Albany, N.Y.-based Trans World Inc. chain and two stores owned by the local Pickles chain.

Under Nebraska law, it is illegal to sell material that could be considered harmful to minors. The relevant statute, however, hinges on a finding that the material in question is obscene.

Lawyers for both sides claimed victory. Omaha City Prosecutor (Continued on page 73)

La. Gov. Vetoes Lyrics Bill

Have Conservatives Struck Out?

WASHINGTON, D.C.—Louisiana Gov. Edwin Edwards vetoed legislation July 1 that would have made it a crime for minors to purchase sound recordings carrying the record industry's voluntary parental advisory label.

The legislation, sponsored by Republican lawmaker Ted Haik, would have imposed fines and jail terms on retailers who distributed or sold labeled albums to minors.

It was the only legislation in the country that would have punished young consumers who bought albums carrying voluntary advisory labels, even if they had parental approval. It was also the only one that sought out retailers who distribute or sell labeled product for fines and jail terms.

Edwards had stated several times (as early as last year) that he would veto any such legislation, but the news came as a relief to a buoyant Jay Berman, president of the Recording Industry Assn. of America.

"Relieved? Yes I am relieved. I've been waiting, expecting, all week. I felt like an expectant father."

Passage of the legislation, said Berman, would have put into jeopardy the future of the music indus-

try's voluntary labeling program, which, ironically, was crafted and initiated in 1989 as a result of efforts of conservative state lawmakers nationwide, including Louisiana's Haik, to draft more draconian measures.

A spokesperson for the National (Continued on page 77)

P'Gram Diversified Ent. Lives Up To Its Name

Bold PPV, Theater Ventures Among Division's Moves

■ BY MELINDA NEWMAN

NEW YORK—"PolyGram Diversified Entertainment is PolyGram's laboratory for being entrepreneurial and experimental at the same time," says PDE president John Scher.

Eighteen months after its inception, the division is living up to that description. Having expanded PolyGram into such areas as merchandising, theatrical investment, and pay-per-view television, PDE is now casting a wider net by exploring theatrical production and management and merchandising co-ventures.

In one of its latest endeavors, PDE is testing the pay-per-view market with a movie prior to its theatrical release. PDE has presented several PPV events over the last year, including a Metropolitan Opera 25th anniversary gala and a Guns N' Roses concert from Paris, but this marks the first time a theatrical movie has premiered on PPV.

"Time Will Tell," an Island Visual Arts production about Bob Marley's life, has been playing at a Los Angeles film house, but otherwise is not being theatrically released until late July—after the eight PPV opportunities are concluded. The first airing, July 11, signals the beginning of a coordinated campaign that will include the movie's September home video

release, a concurrent boxed-set release, and a Smithsonian Institute exhibition on Marley, Scher says.

The PPV cost will be \$9.95, which is more than double the usual price. "It's between an event and a movie," Scher says. "We're marketing it as a way for people to see the film before they can see it in the theaters. We expect people to throw parties around it and invite friends over so that on a per-customer basis, it's much less than going to the movies."

Other future PPV plans call for a third edition of "Rock Video Girls," the erotic series based on women appearing in music videos, as well as expansion into new areas like comedy. "We tried very hard to convince Johnny Carson to do an uncensored PPV the day after the final 'Tonight Show,' but we didn't succeed," Scher says. "That's the perfect example of what we're going for, other comedians who don't do live shows often anymore, like Woody Allen or Steve Martin." He also suggests that PDE might invest in PPV sporting events such as ice skating or gymnastics.

PDE's television activities, which are overseen by PDE VP Jeff Rowland, are not limited to PPV, Scher adds. The division is exploring appropriate broadcast or cable outlets for a salute to Frank Zappa taped at the Ritz in New York earlier this year.

An accompanying home video and album on Verve, Zappa's original label, are also planned.

Even when the television experiences have not proven financially successful as stand-alone ventures, like the opera gala (which could make money via a home video), Scher says they have been learning experiences—in the area of union negotiations for televised productions, for example.

Such experiences will help with PDE's future involvement in Broadway plays. PolyGram invested more than \$1 million in "Jelly's Last Jam," the Tony Award-winning musical based on the life of Jelly Roll Morton. (Continued on page 77)

P'mount Opens Gateway For EP Videos At \$9.95

NEW YORK—Going where no studio has ventured before, Paramount Home Video has adopted a high-speed, extended-play duplication technique for its Gateway line of titles that carry a suggested list of under \$10. It's the lowest Paramount has priced any of its feature releases.

The first batch of 14 releases, B movies ranging from "Omar Khayyam" (1957) to "Frankenstein And The Monster From Hell" (1974), are brand new to retailers—but that doesn't guarantee them acceptance by video stores that have always shied away from any tapes not dubbed in the two-hour mode known as standard play. Dealers associate six-hour EP with the poor-quality playback that was endemic to the format several years ago.

Moreover, older VCRs that cannot play EP remain in use, and specialty outlets say they don't want to antagonize their owners. As a result, the studios have remained steadfast to SP. Budget specialists such as Star-maker Entertainment offer the same \$9.95 titles, dubbed in EP and generally sold to mass merchants, at \$19.95 in SP for video stores.

Some exceptions exist—LIVE (Continued on page 77)

Goldstein Heads Up Billboard Vid Team

NEW YORK—Seth Goldstein, who has covered the home video industry since its infancy, has joined Billboard as home video editor.



GOLDSTEIN

Goldstein had been the editor of the Seth Goldstein Video Report, a weekly newsletter. Previously, he was senior editor at Twice magazine.

At Billboard, Goldstein heads up a home video team that includes home entertainment editor Jim McCullough, marketing editor Earl Paige, retail editor Ed Christman, and associate marketing editor Paul Verna. Goldstein, Christman, and Verna are

based in New York; McCullough and Paige are Los Angeles-based. Others making key contributions in the home video field at Billboard are technology editor Susan Nunziata, financial editor Don Jeffrey, and Chris McGowan, who writes the biweekly Laser Scans column.

Billboard also features the most-quoted charts of home video sales and rentals. The magazine's commitment to the video field will be further demonstrated in the coming months through refinements in our coverage that will make the weekly Home Video section even more timely and complete.

"Seth is a widely respected authority on the home video industry, and one of the most savvy and thorough journalists in the home entertain-

ment field," says Billboard editor in chief Timothy White. "His expertise will be an enormous asset to Billboard, plus he'll soon be doing a special weekly column on key issues and the implications of new developments in home video. We're thrilled he's heading up our expanding home video department and think our readers will feel likewise."

Goldstein began covering home video at Knowledge Industries Publications in the '70s. He later helped start the newsletter Video Week, where he served as managing editor from 1979-86.

During his 30-year journalism career, Goldstein has worked at numerous other publications, including Television Digest, where he was senior editor, and Business Week.

Artists & Music

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

BMG Forms Indie Distribution Unit New Imprints To Nurture 'Baby' Acts

BY ED CHRISTMAN

NEW YORK—BMG Distribution is setting up an independent distribution arm that will handle product by new and developing acts on labels owned fully or partially by BMG Music.

The new arm, which will be set up within BMG Distribution, will use a network of independent distributors to handle "baby" acts working within the genres of metal, world, street, dance, and rap music. Candy Masen-

gale, formerly director of mainstream marketing, will head the effort as director of independent distribution.

As part of the effort, labels that BMG owns outright or has an equity stake in—such as Arista, RCA, Zoo, Imago, Jive, First Warning, Windham Hill, and Private Music—likely will create new imprints to release product through the network, according to BMG.

The company's move into the independent distribution arena continues a trend that has been evolving over

the past couple of years (Billboard, July 4). Other majors that have relationships with independent distributors include Sony Music, which owns 50% of Hollis, N.Y.-based Relativity Entertainment Distribution; PolyGram, which recently formed an Independent Label Sales division and a series of baby labels to supply it with product; and EMI Music, which acquired New York-based Caroline Records as part of its purchase of the Virgin Music Group.

"We are looking for a way to tap (Continued on page 72)

C'right Renewal Act Is Law; Home-Taping Act Still Pending

BY BILL HOLLAND

WASHINGTON, D.C.—The music industry's Copyright Renewal Act was signed into law June 26 by President Bush.

The new law provides that songwriters, publishers, and their heirs will receive automatic renewal on all copyrights filed from 1964-77, thus preventing many songs from slipping into public domain because of procedural refileing foul-ups.

The law automatically extends the 28-year, first-term copyright for another 47 years, unless another claim is made to the Copyright Office within a year of the expiration date.

Still awaiting final action on the Hill is the much-anticipated Audio Home Taping Bill, which gives approval to the importation and sale of consumer digital hardware.

The bill has been passed by the Senate but still requires final committee markup on the House side.

Although passage is probable, the matter is complicated by the existence of two different versions of the bill (H.R. 4567, sponsored by Rep. Cardiss Collins, D-Ill., and H.R. 3204, co-sponsored by Reps. Jack Brooks, D-Texas, and William Hughes, D-N.J.)

Passage by the Judiciary Committee, which handles copyright-related matters, is most important, and is expected to bring sign-offs from two other committees that have looked at the bills from trade-related perspectives.

Even with approval of other House committee members expected, the Judiciary Committee must find time this month to actually send the bill to the House floor.

(Continued on page 72)



Totally Platinum. Columbia recording act Kris Kross receives platinum awards in New York for the group's debut album, "Totally Krossed Out," which has since gone double-platinum. Shown in front, from left, are Chris Kelly and Chris Smith of Kris Kross. In back, from left, are Sony Music president Tommy Mottola; producer Jermaine Dupri; Ruffhouse Records CEO Chris Schwartz; Ruffhouse Records president Joe Nicolo; Columbia Records president Don Ienner; and manager Michael Mauldin.

Ron Wood Rolls To Continuum For Solo Releases

BY DEBORAH RUSSELL

LOS ANGELES—Rolling Stones guitarist Ron Wood will declare his independence in September when the Cranford, N.J.-based independent Continuum Records releases his new solo outing, "Slide On This."

Continuum, which is just more than a year old, merged in December with Best New Music, a New York-based music marketing firm owned by Continuum president Tim Brack. Following that move, the new joint company went public, which generated the funds necessary to raise the label's profile, says Brack.

"Signing [Wood] is a great thing for us; it raises our credibility," says Brack. "Our strength is in developing a project and establishing a real base, as opposed to trying to make a big hit on the first or second record. I think that's what appealed to [Wood]."

Brack describes "Slide On

This," the first album under Wood's three-album deal, as the "perfect cross between the Small Faces and the Stones—very bluesy and soulful." In fact, the album even features Wood's former Faces mate Ian McLagen and Stones drummer Charlie Watts, as well as the Edge, Joe Elliott, the Hothouse Flowers, Michael Kamen, and more. Wood co-produced the album with Bernard Fowler.

The album's debut single, "Show Me," is set for early-August release. Wood is forming a live band that will begin touring in October.

Wood is not the first Rolling Stone to sign to Continuum. Last year, the label released "From One Charlie," a Charlie Parker tribute recorded by Rolling Stones drummer and jazz aficionado Watts, who also has a three-album deal with the label. The Watts release is Continuum's best-selling title to date.

Majors Appear Unfazed By Czechoslovakia's Split

BY JEFF CLARK-MEADS

LONDON—In the political and economic turmoil of Eastern Europe, the orderly disintegration of Czechoslovakia is a bridge over troubled water for the record companies that operate there.

As the country prepares to follow its Velvet Revolution with a Velvet Divorce into two separate nations, the affiliates of the two major labels trading in the present federal republic, Sony and BMG, are relaxed about the possible consequences of partition.

The process of division into independent Czech and Slovak states is

likely to be a lengthy one, even though the territory's political leaders have agreed amicably to go their separate ways.

"Nobody really knows what's going to happen," says Peter Belohlav, head of BMG's Prague office, "but even if it becomes two territories, we would be so close we would hope to continue selling across the two countries from here."

He points out that distributors currently cover the whole country; if the nation divides, he envisions border restrictions so slight that they would not interfere with this (Continued on page 70)

Croatian Artist Spurs Video Plea For Peace In Yugoslavia

NEW YORK—The Indigo Girls, Michael Penn, Rick Danko, Garth Hudson, Peter Holsapple, and Richie Havens are among the artists who have donated their voices to a new single and video calling for peace in war-torn Yugoslavia and the rest of the world. (For a description of the music scene in Yugoslavia, see story, page 1).

The project, which is being distributed through NBM Records, is the brainchild of Nenad Bach, a Croatian recording artist who has lived in the U.S. for seven years. Bach was working on a new album at Bearsville Studios in Bearsville, N.Y., when the war between the Serbians and Croats erupted. "I just stopped everything to work on

this," he says. Bach wrote "Can We Go Higher" with John Timpane and began enlisting the aid of musical acquaintances to line up a recording cast. Actors John Malkovich, Martin Sheen, Michael York, and Ellen Burstyn also participated in the project.

The accompanying video features the artists performing their parts before a black backdrop interspersed with war footage. Both the single and the clip will be released during the second week of July. The video will retail for \$9.98, and the CD or cassette single for \$6.98.

Proceeds from the sale of both formats will go toward humanitarian (Continued on page 70)

Two new R&B charts debut this week. Terri Rossi describes the changes... see page 19.

Nirvana, R.E.M. Hit 4-Million Sales Mark

■ BY PAUL GREIN

LOS ANGELES—The top alternative albums of the past year—Nirvana's "Nevermind" and R.E.M.'s "Out Of Time"—were each certified in June for U.S. sales of 4 million copies by the Recording Industry Assn. of America.

Garth Brooks' 1990 blockbuster, "No Fences," topped the 8-million-sales mark in June, a new record for a country album. Brooks' 1991 follow-up, "Ropin' The Wind," currently stands at 7 million in U.S. sales.

"Metallica" topped the 5-million mark less than a year after its release. It is already the best-selling hard rock/metal album since Guns N' Roses' "Appetite For Destruction" (8 million) and Def Leppard's "Hysteria" (10 million), both of which were released nearly five years ago.

Kris Kross' debut album, "Totally Crossed Out," topped the 2-million mark, matching the sales pace of its smash single, "Jump," which was

certified double-platinum last month. Another rap/pop crossover smash, Sir Mix-A-Lot's "Baby Got Back," was certified platinum in June.

"Wynonna" was certified gold and platinum simultaneously in June. The Cure's "Wish" was also certified at both levels last month.

Boxed sets by two pop legends went gold in June. Frank Sinatra's "The Capitol Years" and Elton John's "To Be Continued . . ." both of which were released late in 1990, topped the 250,000-sales mark.

And the Steve Miller Band's "Greatest Hits 1974-1978" reached the 6-million mark, becoming one of the four best-selling hits compilations to date. The Eagles' "Their Greatest Hits 1971-1975" has sold 12 million; "Aerosmith's Greatest Hits" and
(Continued on page 73)



Like A Rolling Stone. Keith Richards, right, stops in to congratulate John Mooney, center, on his performance at Tramps in New York. Mooney recently released his Domino debut, "Testimony." At left is Domino founder/chairman Rob Fraboni. (Photo: Chuck Pulin)

Jingle Royalties Ruled Outside Of Courts' Realm

■ BY SUSAN NUNZIATA

NEW YORK—While ASCAP's payments to jingle writers have lately increased by 16%, a federal court judge here has ruled that they may not seek further increases outside of the performing rights society's channels.

ASCAP's payments to advertising music composers were raised earlier this year after the performing rights society's Board of Reviews changed its surveying formula for jingles. However, in a decision handed down June 26, Judge William Conner decreed that payment disputes between ASCAP and its jingle-writer members are not within the jurisdiction of federal courts.

Conner's decision came in response to a petition filed by jingle composer Steve Karmen, who sought to change the weight that jingles receive in ASCAP's determination of royalty distributions. Karmen has composed a number of well-known jingles, including "I Love New York."

Although the dollar amount received by jingle composers has been increased by ASCAP, jingles continue to have a weighting factor of 3%; the increased payments have resulted from changes in the surveying methods.

ASCAP declines to reveal how much money is generated by jingles and how much is paid out to jingle writers.

In his petition, Karmen was seeking to have the weight of jingles increased as much as four times, according to his attorney, Alan Arrow.

Karmen was trying to obtain a ruling that the "percentage of credit awarded to jingle composers when their works were played was too low and [that] determination of credit was arbitrary on the part of the ASCAP survey and distribution committee," says Arrow.

Karmen has been pursuing this issue with ASCAP's Board of Reviews and Panel of Arbitrators, and in the
(Continued on page 73)

Giant Offers Taste Of New Medicine Label Kevin Patrick To Lead Search For 'Cutting Edge'

■ BY CRAIG ROSEN

LOS ANGELES—Giant Records has launched a new subsidiary, the Medicine label, headed by Kevin Patrick, formerly an A&R executive with Island and Elektra Records.

Medicine, like Giant, will be distributed by WEA, and will be funded through the existing Giant/Warner Bros. joint venture.

"This isn't about alternative music," says Irving Azoff, president of Giant Records. "It's new cutting-edge music. We're hoping this becomes our Sire. As Sire functions in the Warner Bros. marketing system, so will Medicine in Giant's."

During his stint at Elektra, Patrick worked with a number of acts, including X, the Georgia Satellites, Guadalcanal Diary, and the Screaming Blue Messiahs.

At Island, Patrick's acts included the Pogues and Marianne Faithfull,

and he was a key player in bringing Gee Street Records, the home of P.M. Dawn and Stereo MC's, into the fold. He was also instrumental in the launch of Island's new independent rock label, Indigo (Billboard, June 20), and signed its first act, PJ Harvey.

"What I want to do is based on the type of music I liked as a fan," Patrick says. Rather than focus on any particular genre, Patrick says he will seek out "genre creators and genre leaders that have the respect of the critics and the respect of the people."

According to Azoff, the addition of Patrick fills out the "fourth major A&R source" for Giant, with Cassandra Mills, president of black music for the label, handling R&B; Jeff Aldrich overseeing rock and pop in Los Angeles; and James Stroud handling country in Nashville.

"You're kidding yourself if, in this day and age, you think you don't

need specialization for certain acts," Azoff says. "It's really not about music types, it's about approach."

Patrick will work out of Warner Bros.' offices in New York and an undetermined London location. "I love to work the corridor from the U.K. to the U.S. and I love to find great artists in the U.K. and bring them to the U.S.," Patrick says. "That doesn't limit us to one type of music, it opens it up to a lot of things."

Azoff also stresses that it is important for the Los Angeles-based label to have a presence in New York and London. "England has always been an important A&R source," he says. "And it's going to become more important in the future."

Azoff adds, "Kevin will be a very important senior executive at the company. There are very few guys with his credentials around . . . We have been looking for someone to fill
(Continued on page 71)

MTV Play Spurs Return Of Ancient Temple Of Dog

■ BY CARRIE BORZILLO

LOS ANGELES—When Temple Of The Dog's self-titled album was released by A&M Records in April 1991, it didn't even crack The Billboard 200. Now, more than a year later, MTV has warmed up to the project and the album is No. 55 and this week's Power Pick.

At the time of Temple Of The Dog's initial release, the Seattle music scene was still largely an underground phenomenon. Since
(Continued on page 71)

EXECUTIVE TURNTABLE

BPI COMMUNICATIONS. Christine Minot is named senior sales executive for Radio Track at Broadcast Data Systems (BDS) in New York. She was manager of regional rock promotion at Arista.

RECORD COMPANIES. Thomas Kraus is promoted to president of RCA Special Products in New York. He was senior VP/GM.

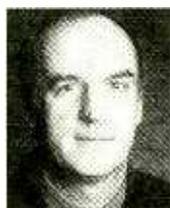
Joe Wissert is named senior VP of West Coast A&R for Elektra Entertainment in Los Angeles. He was an independent producer in Australia.

Mark Goldstein is promoted to VP of business affairs for Warner Bros. Records in Los Angeles. He was senior director of business affairs.

Julie Greifer Swidler is promoted to VP of legal affairs and assistant general counsel for PolyGram Holding Inc. in New York. She was assistant general counsel.



KRAUS



WISSERT



GOLDSTEIN



GREIFER SWIDLER



MANLEY



BOROFSKY



GOSSETT



HARRIS

Cynthia Manley is promoted to VP of A&R administration for Motown Records in Los Angeles. She was director of A&R administration.

Michael Borofsky is appointed VP of video production for Sony Music in New York. He was producer/director with Reverse Angle Productions.

Jody Munday is promoted to VP of licensing and administration for Chrysalis Music Group in Los Angeles. She was senior director of licensing and administration.

Paul Bishow is promoted to se-

nior director of artist development for Capitol Records in Los Angeles. He was director of artist development.

Cindy Bressler is promoted to director of business affairs for PolyGram Records in New York. She was senior attorney, legal affairs.

EMI Records Group North America names Dave Gossett and Gary Harris senior directors of A&R in New York and Alison Ball-Gabriel director of A&R, West Coast, in Los Angeles. They were, respectively, A&R manager, urban music, East

Coast for Mercury, West Coast director of A&R for Giant, and manager of A&R, West Coast, for EMI.

Atlantic Records in New York appoints Diane Gilmour senior director of national press and publicity, Susan Swan East Coast director of press and publicity, Michael Krumper associate director of press and publicity, and Maria Malta manager of national tour press. They were, respectively, director of press and publicity for Atlantic, manager of press and publicity for Atlantic, manager at Gold Mountain Enter-

tainment, and tour publicist at Atlantic.

Victor Lee is named national director of dance promotion at Tommy Boy in New York. He was retail manager at Strawberries in Boston.

RELATED FIELDS. MTV: Music Television in New York promotes Andy Schuon to senior VP of music programming and promotion and John Cannelli to senior VP of talent and artist relations. They were, respectively, VP of promotion and VP of music and talent. (See story, page 34.)



Mega Deal. Executives of Megaforce Entertainment and PolyGram Group Distribution gather after sealing a deal to have Megaforce distributed through PGD. Pictured, from left, are Lisa Rothblum, senior VP, legal, PolyGram; Kurt Eddy, VP of field marketing, PolyGram; Marsha Zazula, president, Megaforce; David Blaine, VP of sales administration and market research and planning, PolyGram; Michael Kushner, VP of business affairs, East Coast, PolyGram; Jim Caparro, executive VP, PGD; Jon Zazula, chairman, Megaforce; and Murray Richman, CFO, Megaforce.

Tour Power Fuels Faith No More Extensive Roadwork Accompanies New Set

■ BY CHRIS MORRIS

LOS ANGELES—"We hope to do at least a couple of tours of the States and Europe," says Faith No More bassist Bill Gould, thereby more or less encapsulating the marketing strategy for the San Francisco band's new Slash/Reprise album, "Angel Dust," which dusted its chart competition last week, debuting at No. 10 on The Billboard 200.

Touring was a key component—perhaps the main component—in the platinum-plus success of Faith No More's last release, "The Real Thing." That album, released in June 1989, didn't take off immediately, but the group's tour activities—on a triple bill



Faith No More—from left, Jim Martin, Mike Bordin, Roddy Bottum (seated), Bill Gould, and Mike Patton—will open for Guns N' Roses and Metallica on a summer stadium tour of the U.S.

with Soundgarden and Voivod, and opening for Metallica—kept the ball rolling until the video for the track "Epic" pushed the album to the top of the chart in 1990.

Not seeking to mess with success, Faith No More will try to stoke excitement for "Angel Dust" with an extensive round of roadwork.

"This band has had a great response from the fan base that started this thing out," says manager Warren Entner. "We want to start it over. We're starting it sort of ass-backward

this time, starting with major stadiums . . . but [then] we want to go back to grunging it out with that interactive crowd."

According to Entner, Faith No More will spend most of the summer playing the stadium circuit. The group began its trek May 16 in Europe, where it has been supporting Guns N' Roses on a round of stadium dates on the continent, in Scandinavia, and in the U.K.

On July 17, the group takes on the coveted opening slot on the 25-date Guns N' Roses-Metallica stadium tour, which continues through Labor Day. Entner says these shows will be supplemented during that period by another dozen small theater and ball-room gigs.

Faith No More then embarks on its own headlining theater tour, hitting 1,500-3,000-seaters from mid-September through late October. On Oct. 28, the band begins a headlining tour of Europe, in venues seating up to 8,000.

The band will take a probably much-needed break at the Christmas holidays, but will begin another U.S. road

(Continued on page 14)

Dr. John Celebrates New Orleans Roots; Duke Of Warner Bros.; Malloy In Motion

"ONE OF THE THINGS that I grew up in New Orleans with," says Mac Rebennack, "was a real awareness that the music was handed down to me, freely given to me by old cats. And they always told me about the cats that did that for them."

Rebennack, aka Dr. John, carries on that legacy with a joyous celebration of the Crescent City's music on a wonderful new Warner Bros. album, "Goin' Back To New Orleans." A homecoming of sorts, the disc not only marks the first time Rebennack has recorded a full album in New Orleans, but it brings together a hometown cast, including the Neville Brothers, Al Hirt, Pete Fountain, Red Tyler, and even the eternal Danny Barker, who played with Jelly Roll Morton and Louis Armstrong in his younger days.

"To me, this is just a record that would predate the 'Gumbo' album I made a long time ago," says Rebennack, referring to his 1972 set on which he paid tribute to his core influences: Professor Longhair and other piano-playing pioneers of New Orleans R&B. On this album, Mac dug deeper. "I got the oldest stuff that meant something real personal to me since I was a little kid, songs like my grandfather used to sing to me."

The album begins, in fact, where New Orleans music did—in Congo Square. The striking first track, "Litanie Des Saints," is inspired by an 1850 classical composition by native Louis Moreau Gottschalk, whose work, in turn, was influenced by the sound of old slave dances and African chants he heard coming from Congo Square. On the disc, above the Nevilles' spiritual harmonies and string arrangements by Wardell Quezergue, Rebennack draws on chants from Gris-Gris, Voodoo, African, and Catholic litanies (that mixed in New Orleans as they did no place else) and also Spanish, French, and African patois in the lyrics.

"It was real important to make [a statement] in the opening song," he says. "We did it, and I brought it around to some of the oldtimers, who got tears in their eyes. It moved them real deeply, and that made me feel like we did something good."

After more than a year of planning with producer Stewart Levine, the sessions for "Goin' Back To New Orleans" rolled through the first half of this year at Ultrasonic Studios. With 18 tracks in all, the album is a great musical lesson in history, culture, and community—in the brassy Mardi Gras march of "My Indian Red," the swaggering sexiness of "Milneburg Joys," the melancholy duet of Rebennack and Barker on "I Thought I Heard Buddy Bolden Say," in nods to Louis Jordan on "Do You Call That A Buddy?," to Professor Longhair on "Fess Up," to Fats Domino on "Goin' Home Tomorrow," and to Smiley

Lewis on "Blue Monday," in the blues and brass revamp of "Goodnight Irene," and, lastly, in the all-hands finale of the title track.

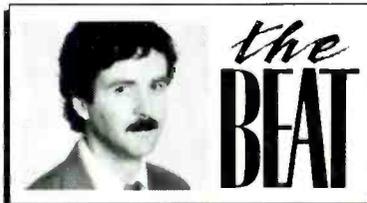
Through it all, says Rebennack, he had one thought in mind—handing down New Orleans music once more. "I hope that some people enjoy this," he says of his album, "but my real hope is that they'll check into other music that came out of there."

ON THE LINE: Jazz keyboardist, composer, and producer George Duke, one of the key figures in the jazz-rock fusion boom of the '70s, has signed with Warner Bros. Records, according to his manager, Herb Cohen, and Warner Bros. president Lenny Waronker. After work in straight-ahead jazz with the likes of Cannonball Adderley's band in the early '70s, Duke formed the George Duke Trio with Jean-Luc Ponty and, later, Billy Cobham; toured with Frank Zappa and the Mothers Of Invention;

struck gold with solo discs, including "Reach For It" in 1978; hit the pop top 20 with Stanley Clarke and the single "Sweet Baby" in 1981, produced Miles Davis' Grammy-winning "Tutu" album in 1989; and recently has moved into TV and film while continuing to produce and record. His debut disc for Warner Bros. is due this summer.

ON THE BEAT: On the heels of his Hot 100 hit "Anything At All" this spring, RCA's rising pop/rock star Mitch Malloy has been out playing acoustic sets on a national promo tour while RCA launches his follow-up single, the fervent "Nobody Wins In This War." Malloy, incidentally, is represented by Louis Levin, the longtime manager of Michael Bolton . . . In a tongue-in-cheek tribute to a certain crew of Irish superstars, Tin Machine offers its live Victory Music album Aug. 4, titled "Oy Vey, Baby."

BEAT PICKS: The Beat always wondered what Bob Merlis, the grand publicity poobah of Warner Bros. Records, grooved to in his spare time. And now we know. Check out "Cajun Party," featuring artists from Clifton Chenier to Rockin' Sidney, and "Zydeco Party," with acts from Michael Doucet to Cleveland Crochet, both new from K-tel International and both compiled by Merlis . . . From elsewhere on the bayou, Louisiana slide guitarist Sonny Landreth debuts on Zoo Records with "Outward Bound" after earning his touring stripes on the road with the likes of John Hiatt, Chenier, and John Mayall. Managed by Praxis International out of Nashville, Landreth proves on this disc that he can shine as a fine and swampy songwriter as well as a serious slide man.



by Thom Duffy

Guns N' Roses' E. European Concerts A Budding Success

■ BY HUGH FIELDER

PRAGUE—"OK, you ex-commie bastards, get ready to rock!"

Guns N' Roses' less than diplomatic introduction to their show at Prague's Strahov Stadium May 20 also marked the first big-scale foray into Eastern Europe by a major U.S. band.

The band's two concerts in Czechoslovakia and Hungary May 20-22, part of a 21-date 13-nation stadium tour of Europe, were watched by 60,000 fans in Budapest's Nep Stadium and 40,000 in Prague. The shows were promoted by Laszlo Hegedus, of Multimedia. Also on the bill were Soundgarden and Faith No More.

Both countries have already seen major U.K. bands—the Rolling Stones played in Prague in 1991 to celebrate the country's newly restored freedom from communism, and Budapest witnessed Queen in 1985 for an acclaimed concert that is available on video.

But the Guns N' Roses show—with

its 200-foot stage, 900-strong light show, fireworks, inflatables, and video screens—was the biggest U.S. rock production to visit Eastern Europe.

It was the band's idea to include

The numbers proved that the market is there and production of both shows ran without a hitch

Czechoslovakia and Hungary in its European itinerary, according to tour manager John Reese. "They wanted to give the kids in those countries a chance to see them perform."

The shows also gave GN'R's management and production team a chance to assess first-hand the market for big-

(Continued on page 13)

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Mark Slaughter of Slaughter

Beastie Boys Sued Over Copyright

NEW YORK—A suit filed in U.S. District Court here against the Beastie Boys and Capitol Records charges the band with copyright infringement on its new Capitol album, "Check Your Head."

The plaintiffs, Noah Evans and Miles Kelly, who claim exclusive copyright for the song "Time For Livin'," charge that the Beastie Boys and Capitol Records recorded

and released the song on the album without their permission, and listed their business, Brooklyn Dust Music, as publisher.

The suit states that Evans and Kelly refused to enter into an agreement effectively transferring to the Beastie Boys their copyright in the song, which features lyrics originally written by Sylvester Stewart (Sly Stone).

The Beastie Boys' attorney, Kenneth Anderson, says Evans and Kelly are friends of the band and were credited under the name Frontline on the album along with the Beastie Boys.

Anderson added that the Beastie Boys had not officially been served notice of the suit, but "it would come as a complete surprise under the circumstances." **BRUCE BUCKLEY**



An Afternoon With The Allmans. Dickey Betts, right, and Gregg Allman, center, trade acoustic licks during a promotional lunchtime concert at the Lone Star Roadhouse in New York, while WNEW-FM program director Pat St. John, left, looks on. The show occurred during the band's recent New York concert stand, which included a record-setting 10 nights at the Beacon Theatre. Epic Records has released "An Evening With The Allman Brothers Band: First Set," which comes 21 years after the band's classic "Allman Brothers At Fillmore East" album. The new disc was largely recorded last December during a four-night homecoming stand in Macon, Ga. Additional material was taped during shows at the Orpheum Theatre in Boston. Produced by Tom Dowd, the album is dedicated to the late Bill Graham. (Photo: Chuck Pulin)

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Metaphorically Speaking: What Lyrics Say—And Mean

IN RECENT WEEKS, some defenders of, or perhaps apologists for, rap lyrics and rappers who make controversial comments have used the words "metaphor" or "mindset" to show that no actual call to violence is intended; that in metaphorical terms these lyrics are cries of pain and mirror the mindset of targets of racism.

Though the latest serious discourse in the aftermath of Ice-T's rock-rap "Cop Killer" and Sister Souljah's comments to the press in the wake of the Los Angeles riots, in addition to statements in her own

songs, are worthy of public debate, the issue raised by **Words & Music** is whether songs with explosive passions have done their job if they require further elaboration.

In this writer's view it stretches the definition of a metaphor to its limits if it's necessary to explain the use of metaphors, or figures of speech or implied comparison, as expressed in "Cop Killer" or the comments of Ice-T or Sister Souljah. Anger in itself is not a metaphor unless it is expressed in metaphorical terms.

Things get more complicated on the matter of mindset. It is implied that a song, whether romantic or political, represents the creative mindset of the character portrayed, as would the dialog spoken by an actor or actress. For Ice-T and Sister Souljah, this has great relevance, since they are the products, in both racial and geographic terms, of a troubled landscape. Under public scrutiny, however, they distance themselves from their own words by declaring that they are speaking for others when under different circumstances they might well claim that their words define their own feelings. In controversial songs that do not differentiate clearly between the performer and the song's character, there is little to distinguish the artist from the role he is playing. In a novel, musical, play, or film, for instance, characters who express anger are part of a mix of differing points of view.

Perhaps there would be less debate and more understanding of what rap artists are attempting to say if their reflection of rage—a legitimate forum in a creative work—were defined in more clearly symbolic terms, avoiding conclusions of literal meaning by others that are not intended by the authors. Otherwise, it's likely that allegations of violent intent by rappers followed by a now familiar pattern of defense will continue to add to further racial tension.

SONG OF THE AGES now a song of the homeless: "Brother Can You Spare A Dime?," the 60-year-old song, will assist fund-raising efforts starting in the fall of

1993 of the **National Coalition For The Homeless**, the Washington, D.C.-based nonprofit federation of individuals, local service organizations, and national organizations. The coalition received rights to use the song "Brother Can You Spare A Dime?" from **The Harburg Foundation**, a nonprofit group that says its aims are to help alleviate social and economic injustices, among other efforts.

IN the rerelease by **Sony Special Products** of "The Beatles Live At The Star Club In Hamburg, Germany 1962," the writers of one of the songs on the disc,

Words & Music



by **Irv Lichtman**

"Nothin' Shakin' (But The Leaves On The Trees)," have apparently discovered that they had a Beatles cover, says **Fred Stuart**, rep for **Diane Charlotte Lampert**, one of the writers along with **Eddie Fontaine**, **John Gluck**, and **Charles Colacrai**. In addition, the original Eddie Fontaine version of the song appears on a new **Warner Bros. Special Products** release, "Rock & Roll, Lost Treasures, Vol. II." **Crash Craddock** had a big country version two decades ago. According to Stuart, there are royalties in escrow being held for Fontaine, who cannot be contacted. The song is published by **Arc Music** and publishing firms owned by Lampert and Colacrai.

WELCOME ON BOARD: **John McKellen**, elevated to president of **MCA Music** in March, has been elected to the board of **ASCAP**. All other 24 publisher/writers have been re-elected to new two-year terms, other than **Irwin Robinson**, new chairman of **Famous Music**, represented on the board by **Sid Herman**. Robinson had been on the board as president and CEO of **EMI Music**. McKellen also joins his former boss, **Leeds Levy**, on the board. Levy left his post at **MCA Music** late last year, but continues on the board as a member of **Lou Levy Music**. Lou is Leeds' dad, who once owned **Leeds Music**, purchased by **MCA Inc.** in 1964. And along with the purchase came McKellen, who had worked for Leeds Music since 1959. Get it?

PRI^{NT} ON PRINT: The following are the best-selling folios from **Cherry Lane Music**:

1. **Metallica**, Metallica
2. **Bonnie Raitt**, Luck Of The Draw
3. **Guns N' Roses**, Use Your Illusion I
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5. **Slaughter**, The Wild Life.

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GUNS N' ROSES' EASTERN EUROPEAN CONCERTS A BUDDING SUCCESS

(Continued from page 11)

scale rock concerts in the emerging countries of Eastern Europe. The numbers proved the market is there and the stage production of both shows ran without a hitch.

Any culture gaps between Eastern and Western Europe were only exposed offstage.

The band's U.S. tour agent, Alex Kochan, sums it up in saying, "It was a success creatively for the group, very much so. It was also a success for the audience and we showed that kids want to come and have that experience. Financially, it was a preliminary success in terms of introducing Western culture on a grand scale.

"When it comes to production, however, the standards are not yet up to those of Western Europe. All the local elements that go into producing a show—the promoter, the venue management, the police, the security—are not yet interrelating properly. And until those factions learn what their role is in creating a better production then it will continue to be a little rocky."

The band's production manager, Dale Skjerseth—of Czechoslovakian descent—reports no problems at either show. "My main concern was the local crew I would be working with. But they were top-notch. They were eager to work and many of them spoke English," he says. "My other worry was whether we'd find [on-stage] oxygen

for Axl Rose, but they had it. And, most important of all, my laundry came back!"

Logistics coordinator Bob Wain was responsible for working with the venue's security. Having worked with the Rolling Stones when they played Prague, he was able to operate from experience rather than expectations. "The Czechs were willing and responsive, but they required a lot more su-

'Most important of all, my laundry came back!'

pervision because they haven't yet had the experience of handling shows of this type," he says. "They were eager to please, although they didn't always know how. But Hungary was pretty straightforward."

The contrast between Czechoslovakia, which is less than two years away from the most repressive communist regimes in Eastern Europe, and Hungary, where an increasingly liberal regime had been surreptitiously practiced since the '70s, was forcefully brought home to Reese when the band's original hotel in Prague canceled the booking with less than a week to go.

"We had to deal with the Czech

travel agency which controls all the hotel rooms in Prague, and I was unable to deal directly with the hotel. But even when I did make contact with the manager of the Diplomat Hotel and tried to convince him to honor the booking by basically guaranteeing my life that nothing would happen, it did no good. His mind was set in black-and-white. There were no gray areas."

So the band had to scramble around to find alternative accommodation, eventually landing at the Panorama, where the antiquated phone system left the band and entourage pretty much isolated from the outside world. They also came up against some of the hardened attitudes that communism engendered.

"It didn't matter to these people how hard they worked because they got paid the same anyway," explains Reese. "So nobody would go out of their way to get anything done. There was no incentive for them to do so."

So the restaurant closed an hour early because the staff went home early and the band was forced to find the only 24-hour restaurant in the city—a topless disco. The only compensation was that Chateaubriand steak was \$9.

Trying to make any price comparisons based on the (admittedly artificial) exchange rate was not easy. There were complaints in the Czech press about the ticket price, which, at 280

crowns—a fifth of the average monthly wage—was the highest ever charged in the country. But that still represented only \$7 at the official rate of exchange.

Although tour accountant Jerry Gendron had ensured the band was paid upfront in U.S. dollars, he had problems trying to ascertain real costs in order to make a final settlement. And he was not helped by the absence of any receipts, or even a contract between the promoter and the venue.

"With the magnitude of this production and the expenses incurred by the band, we have got to treat it as a business and we have to make promoters in Eastern Europe treat it in the same way," he says. "I think that promoters are looking to set a rate that bands will get used to, but it doesn't necessarily bear much relation to the real costs."

There was never any question of making a profit from the shows in Prague and Budapest. "It's more of a break-even situation," says Kochan. "So what happens is that those places are effectively subsidized by the Western European countries."

But Kochan believes Eastern Europe must learn to afford Western rock'n'roll. "Ultimately they will develop a greater respect for it if they pay for it themselves rather than relying on the charity of the bands to come over."

Not that Guns N' Roses were looking to make a profit in Eastern Europe. "Money is not a critical issue with these guys. They could have played other places and made far more money," says Reese. "But it's about providing a principled show which is on their own terms for the kids to enjoy. And I have to respect the hell out of them for doing that."

Both concerts stuck to those principles, and fans in Prague and Budapest got the full Guns N' Roses stadium show, complete with the tension and spontaneity that sets the group apart from all others currently on the stadium circuit.

In Budapest, where they played with the additional special-effect lighting of thunder and a torrential downpour, they sent the crowd delirious by playing the same Hungarian folk song Queen had performed seven years earlier.

And the band also got a kick from both shows. Rose congratulated the Hungarians on their new-found freedom. "I hope it goes well for you," he said. And Slash added his own inimitable greeting. "I guess you guys don't know much English, so I'll just say 'fucking hi!'"

ARTISTS IN CONCERT

MICHAEL JACKSON
Olympic Stadium, Munich

OPINIONS ON THE opening night of Michael Jackson's worldwide "Dangerous" tour here June 27 were mixed backstage, where music industry professionals talked earnestly about the first-night nerves and the need for more even pacing of the show.

Out in the real world of the stadium audience, however, 72,000 Germans had been transported wholesale to the Planet Bonkers.

Admittedly, Jackson let them off the hook and perhaps burst his own bubble too quickly. The entire crowd had been entranced by the concert's opening, an audio/visual assault involving Jackson being forcibly projected via a hidden trapdoor onto a stage already burning with dancers, Wagner, and video images of audience mayhem.

But then, after three rockers, the show slipped into the ballads. Even though "She's Out Of My Life" generated a frisson of emotion, the pace had dropped too quickly too soon.

Still, the idolizing crowd members were patient. They stared unswervingly at the stage until the musical landscape was filled with monumental pop architecture: "Bad," "Thriller," "Smooth Criminal," "Billie Jean," "Man In The Mirror," and, in a climax, "Black Or White." There was even room for a nod to the Jackson 5: "I'll Be There" was accompanied by video images of a young Michael Jackson.

Overall, though, Jackson's strength lies in the fact that he is the ultimate song-and-dance man. If Gene Kelly had had access to 1992 technology and musical techniques, likely he too would have staccatoed across the stage with giant stage-side screens replaying his every whiplash movement.

For Jackson, the songs and the dance do the talking. He uttered barely a dozen words all night. But the bond between his music and his fans was so great that the atmosphere was intimate throughout the show.

Ultimately, then, his taciturnity and any failings in the show's pacing were irrelevant. When a man wins thunderous applause for walking unremarkably from one side of the stage to the other, he either has a very special talent to entertain or they're putting something in the beer here.

JEFF CLARK-MEADS



Raising Kane. BMI recently marked the signing of 14 writers and producers represented by Kane Productions in Atlanta. "There is a music explosion taking place in Atlanta," says Don Perry, president of Kane Productions. "All of our 14 songwriters and producers have been signed to record companies in the last three months and all are from Atlanta." Pictured seated, from left, are Marcus Bonner, songwriter; Harry Warner, assistant VP, BMI; Perry; and manager Ann Broussard. In the middle row, from left, are Scott Mikell, Kane Productions; Jennifer Dial, songwriter; Shaun O'Neal, songwriter; Antoine Broussard, songwriter; Roberta Coleman, songwriter; and Rod Marcel, songwriter. In the back row, from left, are Omar Skeete, songwriter; James Richardson Jr., songwriter; Rodney Wright, songwriter; Huston Singletary, songwriter; Paul Wright, artist/producer; Timmy Arthur, producer; Mike Weinstein, producer; and Laurence Tolbert, songwriter.

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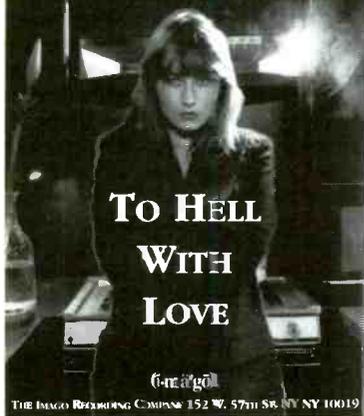
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TOUR POWER FUELS FAITH NO MORE

(Continued from page 11)

stint. "We'll continue touring, not knowing what kind of venues we're going to go into," says Entner, who adds that the group will definitely hit Japan, Australia, and Latin America in 1993.

Bassist Gould says the touring will serve to introduce new FNM material that is not entirely in the funk-metal groove that predominated on "The Real Thing."

"There's definitely going to be some gear-shifting going on," Gould says. "There's nothing totally like [Lou Reed's noise album] 'Metal Machine Music,' but there's some really ugly stuff on this record."

Videos will again be key to the FNM album campaign. Slash/Reprise is leading off the record with a clip for the track "Midlife Crisis," which de-

buted as an MTV exclusive.

"This is a fairly traditional marketing plan," says Warner Bros. VP of product management Steve Baker. "With AOR and alternative, we're back at the same place again. We're seeing how that track works."

Baker says "Small Victory" is "probably the next video we'll make. It'll be a very different-looking video."

This time around, MTV will feature FNM promotions on "Headbangers Ball," "120 Minutes," and "Hanging With MTV." "That was an important factor in breaking the last record," Baker says.

Baker also notes the new album will be worked heavily by WEA and the Warner sales office: "They're making sure those national accounts feature the record."



Sophie B. Uprising. Sophie B. Hawkins graduates from the Billboard Heatseekers chart after celebrating the No. 1 status with her new Popular Uprising T-shirt. Hawkins' single, "Damn I Wish I Was Your Lover," is currently No. 5 on the Billboard Hot 100 Singles chart and No. 40 on the Billboard Hot Adult Contemporary chart. Her recent album, "Tongues And Tails," is No. 51 on The Billboard 200. Shown, from left, are Michael Ellis, Billboard director of charts; Lisa Wolfe, director of national top 40 singles promotion, Columbia; Geoff Mayfield, Billboard associate director of retail research; Hawkins; and Robin Cecola, Columbia national director of singles promotion, West Coast.



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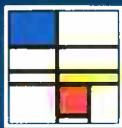
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GRATEFUL DEAD STEVE MILLER BAND	Soldier Field Chicago	June 25-26	\$3,116,462 \$28.50/ \$22.50	110,670 118,394, two shows	Metropolitan Entertainment Jam Prods.
LUCIANO PAVAROTTI	Sheffield Arena Sheffield, England	June 3	\$1,544,284 (849,675 British pounds) \$154.48/ \$118.14/ \$81.79/ \$45.44	12,145 12,163	Harvey Goldsmith Entertainment Tibor Rudas Presents
GENESIS	Montreal Olympic Stadium Montreal	May 29	\$1,505,394 (\$1,810,838 Canadian) \$45/ \$32.50/ \$22.50	53,000 sellout	Donald K. Donald Prods.
GRATEFUL DEAD STEVE MILLER BAND	Robert F. Kennedy Memorial Stadium Starplex Washington, D.C.	June 20	\$1,493,050 \$26	57,425	Metropolitan Entertainment Cellar Door Prods.
GENESIS	Foxboro Stadium Foxborough, Mass.	May 28	\$1,033,290 \$35/ \$25	40,982 sellout	Don Law Co.
GRATEFUL DEAD	Coca-Cola Star Lake Amphitheatre Burgettstown, Pa.	June 22-23	\$909,709 \$24.50/ \$22.50	39,170	Metropolitan Entertainment PACE Concerts
HARRY CONNICK JR.	Chastain Park Amphitheatre Atlanta	May 29-30	\$478,844 \$40.50/ \$37/ \$30.50/ \$20.50	13,400 two sellouts	Concert Promotions/ Southern Promotions
OZZY OSBOURNE SLAUGHTER UGLY KID JOE	Red Rocks Amphitheatre Denver	June 23-24	\$411,996 \$22/ \$19.80	18,732 two sellouts	Fey Concert Co.
OZZY OSBOURNE SLAUGHTER UGLY KID JOE	Cow Palace San Francisco	June 13	\$302,398 \$25/ \$22.50	13,239 sellout	Bill Graham Presents
JOHN DENVER	Sydney Entertainment Centre Sydney	June 26-27	\$299,983 (\$402,123 Australian) \$40	12,326 13,380, two shows, one sellout	Kevin Jacobsen Prods.

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Richie In Action. Lionel Richie looks relaxed as he chats with reporters from the stage of the Ritz in New York during his sound check. Richie performed to a packed house there June 5 in support of his current Motown album, "Back To Front." (Photo: Chuck Pulin)

EPMD Conducting Business Its Own Way

BY HAVELOCK NELSON

NEW YORK—The members of EPMD (for Erick and Parrish Making Dollars) don't want to be media angels loved and adored by millions. They'd rather be hardcore—and consistently well-paid.

Several hundred thousand loyal fans have turned their last three albums (1988's "Strictly Business" and 1989's "Unfinished Business" on Fresh, 1991's "Business As Usual" on Def Jam) into chart-topping gold sellers in spite of the group's nonimage image. "I'm satisfied with the same fans I've had for the last five years," says Erick Sermon (aka E-Double E). His partner Parrish Smith (aka Pee MD) adds, "We just want to focus on the relationship we have with our audience."

To this end, Def Jam will release EPMD's fourth album, "Business Never Personal," through its distributor, Sony Music, July 28. "We just did what we do," says Smith, who produced the release with Sermon. The album, which doesn't deviate from the loopy, often amusing basement style developed on their previous efforts, is being previewed by the Zapp-influenced single "Crossover," which came out July 2. It advocates creative control as it admonishes hip-hop sellouts.

"When we came off our last tour, we began to notice how many so-called rappers were releasing pop records," says Sermon. "These brothers would be listening to their managers or record companies instead of being true to themselves. And now that hardcore is coming back, these groups are lost."

Other tracks on "Business Never Personal" further expound on EPMD's hardcore principles. "Don't Play Me Play The Next Man" delivers a warning to skeezers. "Boon Dox" reveals where EPMD comes from, and "Nothing But The Music" brags about what the act relies on for success. On two cuts the group freestyles with K-Solo, Redman, and Das EFX—acts that are part of EPMD's Hit Squad production crew. And there's yet another chapter in the saga of that neighborhood female with "an Anita Baker haircut," Jane ("Who Killed Jane").

Meanwhile, "Headbanger" advises fans who want to purchase "Business Never Personal" to "drop by Sam Goody's." This is EPMD's contribution to the battle hip-hop acts wage against bootleggers. Sermon, who estimates "Strictly Business" sold an additional 1.5 million units as an unauthorized recording, says, "Confronting vendors in the streets is dangerous. There's been incidents where artists approached them and guns were drawn. It's not worth it; it's easier just concentrating on our music and selling as many records [through legitimate retailers]. Also, we don't make that many tape copies while we're recording; we present all the songs on our album to the label at one time."

Donn John, product manager for Sony Music, RAL division, says sales expectations are high for "Business Never Personal." "We're so excited about EPMD, we're about to burst," she says. "They're into hardcore, and our aim is to bring that sound to as many people as possible."

To create awareness of the new EPMD release, Sony Music placed snipes around Manhattan in time for the New Music Seminar, June 17-21. The label will snipe additional cities (including Philadelphia, Los Angeles, Detroit, Dallas, Atlanta, Oakland, Calif.,

San Francisco, and Washington, D.C.) "when the album is about to hit the streets," John says. She adds, "The snipes will be placed in neighborhoods where the audience is—places like [New York's] Harlem and Flatbush, not just midtown Manhattan and the Village."

A clip for "Crossover" was lensed by director Jim Swaffield, whose credits include A Tribe Called Quest's "Scenario" and Lidell Townsell's "Nu Nu." It will be serviced just before the radio promotion staffs at Sony Music and RAL go for adds at urban, college, and dance outlets the second week in July. "Some alternative stations are also starting to contact us now," John says.

At retail, Sony will distribute "business cards" containing an 800 number. "When you call it," John says, "you will hear bits of songs from the album as well as messages from Erick and Parrish." A "full-court press" campaign and a fall college tour starting in late August are also among the promotional tools in Sony Music's arsenal. "We're gonna bring EPMD to a wider audience," John says.

But as their presence as recording stars increases, Smith and Sermon will be further planning for the down time. Two years ago, the pair founded the Hit Squad and Shuma Management, which handles Atlantic's K-Solo, RAL's Redman, the as-yet-unsigned duo Knuckleheads, and Das EFX, whose debut album on Atco/EastWest, "Dead Serious," sold past gold and hit No. 1 on the Top R&B Albums chart on the strength of the No. 1 rap single "They Want EFX."

According to Smith, the signing philosophy at the Long Island, N.Y., Shuma is "to find artists who have goals and can stay focused." He adds, "We don't just look for artists who who can make a def tape. It's also about their attitude and mind."

Dynamic Diva: Buzz Builds On Mary Blige Uptown Artist Turning Heads With 'Strictly' Track

SHE REMINDS US: In the world of R&B, there are female vocalists who have carved out a particular fantasy niche, and most are aiming for a new definition of diva: all-out glamour, good clean sex-appeal, or the haughty air of a total artiste. This is done in varying degrees, of course, from the nonchalant beauty of **Vanessa Williams** to the Boy Toy image of **Tyler Collins** to the Total Woman vibes of **Alyson Williams** and **Phyllis Hyman** to the jazz & blues girl-singer associations of a **Milira** or **Rhonda Clark**. What is rare, however, is a young female singer with the phat street vibe of a **Guy** or a **Jodeci** both in look and musical style. Meet **Mary J. Blige**.

"I wasn't looking for a deal, I wasn't looking for anything! I was just playing around!" protests the sultry 21-year-old vocalist from Yonkers, N.Y., who was signed to Uptown Records last year by label chief **Andre Harrell** and whose first album, "What's The 411," will debut in August. "But I thank God for it," she adds.

Blige developed her vocal chops singing in her church choir and in local talent shows. She ran in the same neighborhoods as **Mount Vernon, N.Y.**, finds **Heavy D.**, **Al B. Sure!**, and **Kyle West**, other Uptown discoveries. To Blige, it was just fun. And now suddenly she finds herself with a record deal and a track on the popular "Strictly Business" soundtrack. With "You Remind Me," a pleasant, warm, summer tune swinging out ahead of the competition, Blige is sure to become more of household name, and nothing could make **Harrell** and senior director of A&R **Sean "Puffy" Combs** happier.

"I was handed her project a year and a half ago," says **Combs**. "I went on a mission to create a female artist that young kids of the hip-hop generation could like... Young black females don't have young female heroes, someone they could relate to because of the hip-hop beats. Then the whole concept developed into 'ghetto avant-garde,' a combination of hip-hop beats with soul and jazz undertones. As we progressed with the album, her voice started progressing, started reminding people of a **Chaka [Khan]** or **Anita [Baker]** or **Sade** mixture. Her voice... reminds you of the old quality voices that you rarely find these days."

Not one to hedge, **Harrell** declares: "Mary is going to be the new queen of hip-hop soul."

The upcoming album has the unmistakable taint of the

Jodeci influence, with **DeVante Swing** producing some tracks and one duet with group member **K-Ci** (other producers include **Combs**, **Dave Hall**, **Mark Morales & Corey Rooney**, and **Tony Dofat**). Blige has a deep, insinuating voice with all the gospel inflections that runs consistent with the hip-hop/doo-wop style, enhanced by multitracking her background vocals. At times her voice approaches the sweet suppleness of a **Caron Wheeler**, at other times the music and her jazzy reflexes recall early **Anita Baker**.

Blige says the impact of early success hasn't hit her yet. "I'm a little nervous and worried, but not really excited yet. I'm the type of person that talk is talk, but you can only believe what you see."

What Uptown and Blige are seeing is a top 10 R&B hit and a great foundation for a new star.

TAKING A SHOT: **William Guest**, former member of the **Pips** and cousin to **Gladys Knight**, has established his own label in Atlanta. Called **Guest**

Shot Records, the company is owned by **Guest** along with a number of investors, and is being distributed by New Jersey's **Peter Pan Industries**. **Bobby Massey**, a former member of the **O'Jays**, serves as president and head of A&R, with **Gene Bursleson** handling national promotion. **Guest Shot's** first single is a bit of club-oriented rap by **A-Plus**, called "Atlanta Madness." According to head of publicity **William Hunter**, the single has been serviced to about 250 urban stations. The label will sign gospel, jazz, R&B, and dance.

MORE REISSUE NEWS: **Motown Records** is re-evaluating its legendary catalog for a number of new releases, according to **Patti Drosins**, senior VP of marketing. A boxed set titled "Hitsville Vol. 1," featuring 110 singles from 1959-71, is being planned for an October release, with a second volume covering 1972-92 to bow early next year. Two Christmas albums will be reissued on CD: "The Season For Miracles" by **Smokey Robinson & the Miracles** and a multi-artist collection called "A Motown Christmas." **Drosins** says that with **Oscar Fields**, **Motown's** senior VP of sales and distribution, she is planning a yearlong program of reissues beginning in the first quarter of 1993. The label has also hired **Motown** expert **Kerry Manfield** as a consultant for catalog releases.

**The
Rhythm
and the
Blues**

by **Janine McAdams**



Third World Gathering. International reggae group Third World drops by world-famous **Sylvia's** restaurant in Harlem, N.Y., during a promotional tour to support its new Mercury album, "Committed." The group is visited by dance diva **CeCe Peniston** and R&B crooner/executive **Babyface**, who were also dining at **Sylvia's**. From left are **Stephen "Cat" Coore**, **Richard Daley**, and **William Stewart** of Third World; **Peniston**; **William "Bunny Rugs" Clarke**, Third World; **Babyface**; and **Michael "Ibo" Cooper**, Third World.

R&B Radio Monitor

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

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL)	
			★ ★ NO. 1 ★ ★			38	40	5	HOW ABOUT TONIGHT	EUGENE WILDE (MCA)
1	1	15	COME & TALK TO ME	JODECI (UPTOWN/MCA) 6 weeks at No. 1	39	—	13	JUMP	KRIS KROSS (RUFFHOUSE/COLUMBIA)	
2	5	12	YOU REMIND ME	MARY J. BLIGE (UPTOWN/MCA)	40	—	1	BRAINSTORMING	M.C. BRAINS (MOTOWN)	
3	2	13	HONEY LOVE	R. KELLY & PUBLIC ANNOUNCEMENT (JIVE)	41	—	1	THEY REMINISCE OVER YOU	PETE ROCK & C.L. SMOOTH (ELEKTRA)	
4	6	11	GIVING HIM SOMETHING HE ...	EN VOGUE (ATCO EASTWEST)	42	—	1	YOU KNOW WHAT I LIKE	EL DEBARGE (WARNER BROS.)	
5	3	9	KEEP ON WALKIN'	CECE PENISTON (A&M)	43	—	1	JUST FOR TONIGHT	VANESSA WILLIAMS (WING/MERCURY)	
6	8	6	BABY-BABY-BABY	TLC (LAFACE/ARISTA)	44	—	1	REAL LOVE	LORENZO (ALPHA INT'L/PLG)	
7	4	8	MR. LOVERMAN	SHABBA RANKS (EPIC)	45	—	1	BABY GOT BACK	SIR MIX-A-LOT (DEF AMERICAN/REPRISE)	
8	9	8	THE BEST THINGS IN LIFE ARE FREE	L. VANDROSS/J. JACKSON (PERSPECTIVE)	46	—	1	YOU CAN MAKE THE STORY RIGHT	CHAKA KHAN (WARNER BROS.)	
9	11	7	I'LL BE THERE	MARIAH CAREY (COLUMBIA)	47	—	11	SOMETIMES IT'S ONLY LOVE	LUTHER VANDROSS (EPIC)	
10	7	15	MY LOVIN' (YOU'RE NEVER ...)	EN VOGUE (ATCO EASTWEST)	48	—	1	DEPEND ON YOU	BEBE & CECE WINANS (CAPITOL)	
11	10	9	TENNESSEE	ARRESTED DEVELOPMENT (CHRYSALIS)	49	—	1	FULL TERM LOVE	MONIE LOVE (GIANT/WARNER BROS.)	
12	29	2	END OF THE ROAD	BOYZ II MEN (MOTOWN)	50	—	1	SYMPIN'	BOYZ II MEN (MOTOWN)	
13	15	2	GIVE U MY HEART	BOYFACE (LAFACE/ARISTA)	51	—	1	SPRUNG ON ME	CHARLIE WILSON (BON AMI/MCA)	
14	12	15	LOVE YOU ALL MY LIFETIME	CHAKA KHAN (WARNER BROS.)	52	—	1	NO PLACE LIKE LOVE	CHRIS WALKER (PENDULUM/ELEKTRA)	
15	13	15	GOODBYE	TEVIN CAMPBELL (QWEST/WB)	53	—	1	ALONE WITH YOU	TEVIN CAMPBELL (QWEST/WB)	
16	38	2	MONEY CAN'T BUY YOU LOVE	RALPH TRESVANT (PERSPECTIVE/A&M)	54	—	1	LA SCHMOOVE	FU-SCHNICKENS (JIVE)	
17	23	6	USE ME	MEN AT LARGE (ATCO EASTWEST)	55	—	1	DON'T SWEAT THE TECHNIQUE	ERIC B. & RAKIM (MCA)	
18	14	12	IN THE CLOSET	MICHAEL JACKSON (EPIC)	56	—	1	SLOW DANCE	R. KELLY & PUBLIC ANNOUNCEMENT (JIVE)	
19	16	13	SCHOOL ME	GERALD LEVERT (ATCO EASTWEST)	57	—	1	WISHING ON A STAR	THE COVER GIRLS (EPIC)	
20	17	15	ALL WOMAN	LISA STANSFIELD (ARISTA)	58	—	1	IF YOU FEEL THE NEED	SHOMARI (MERCURY)	
21	22	4	FOREVER IN YOUR EYES	MINT CONDITION (PERSPECTIVE/A&M)	59	—	1	IS IT GOOD TO YOU	TEDDY RILEY (SOUL/MCA)	
22	27	6	I'VE BEEN SEARCHIN'	GLENN JONES (ATLANTIC)	60	—	1	YOU CAN'T SEE WHAT I CAN SEE	HEAVY D. & THE BOYZ (UPTOWN/MCA)	
23	21	5	WARM IT UP	KRIS KROSS (RUFFHOUSE/COLUMBIA)	61	—	7	MONEY DON'T MATTER 2 NIGHT	PRINCE & THE N.P.G. (PAISLEY PARK/WB)	
24	28	9	SILENT PRAYER	SHANICE (MOTOWN)	62	—	1	DO UNTO ME	KARYN WHITE (WARNER BROS.)	
25	24	11	DO IT TO ME	LIONEL RICHIE (MOTOWN)	63	—	1	LIVING FOR YOU	KISS THE SKY (MOTOWN)	
26	25	6	WHATEVER IT TAKES	TROOP (ATLANTIC)	64	—	1	I WANNA LOVE YOU	JADE (GIANT/REPRISE)	
27	32	5	NEVER SATISFIED	GOOD 2 GO (GIANT/REPRISE)	65	—	1	THE WAY LOVE GOES	BRIAN MCKNIGHT (MERCURY)	
28	30	7	THEY WANT EFX	DAS EFX (ATCO EASTWEST)	66	—	1	SCENARIO	A TRIBE CALLED QUEST (JIVE)	
29	26	15	WHY ME BABY?	KEITH SWEAT (ELEKTRA)	67	—	1	SOMETIMES I RHYME SLOW	NICE & SMOOTH (RAL/COLUMBIA)	
30	19	15	PLEASE DON'T GO	BOYZ II MEN (MOTOWN)	68	—	1	LET'S JUST RUN AWAY	JOHNNY GILL (PERSPECTIVE/A&M)	
31	—	1	JAM	MICHAEL JACKSON (EPIC)	69	—	1	7 DAYS, 7 NIGHTS	SUE ANN CARWELL (MCA)	
32	35	4	WHEN YOU'VE BEEN BLESSED	PATTI LABELLE (MCA)	70	—	3	DON'T MAKE ME BEG TONIGHT	GARY BROWN (CAPITOL)	
33	34	5	WE DIDN'T KNOW	WHITNEY HOUSTON/S.WONDER (ARISTA)	71	—	1	UPTOWN ANTHEM	NAUGHTY BY NATURE (TOMMY BOY)	
34	—	1	JUST MY LUCK	ALYSON WILLIAMS (OBR/COLUMBIA)	72	—	1	IT'S NOT HARD TO LOVE YOU	AL JARREAU (REPRISE)	
35	31	15	MAKE IT HAPPEN	MARIAH CAREY (COLUMBIA)	73	—	6	WE GOT A LOVE THANG	CECE PENISTON (A&M)	
36	—	1	STRAWBERRY LETTER 23	TEVIN CAMPBELL (QWEST/WB)	74	—	1	THROUGH THE TEARS	MELI'S A MORGAN (PENDULUM/ELEKTRA)	
37	37	8	NU NU	LIDELL TOWNSELL (MERCURY)	75	—	1	LOVIN' YOU	SHANICE (MOTOWN)	

Tracks moving up the chart with airplay gains. © 1992, Billboard/BPI Communications.

R&B RADIO RECURRENT MONITOR

1	—	1	DON'T BE AFRAID	AARON HALL (SOUL/MCA)	14	—	1	IS IT GOOD TO YOU	HEAVY D. & THE BOYZ (UPTOWN/MCA)
2	—	1	BREAKIN' MY HEART	MINT CONDITION (PERSPECTIVE/A&M)	15	—	1	EVERLASTING LOVE	TONY TERRY (EPIC)
3	—	1	LOVE ME	TRACIE SPENCER (CAPITOL)	16	—	1	STAY	JODECI (UPTOWN/MCA)
4	—	1	SOMEBODY LOVES YOU BABY	PATTI LABELLE (MCA)	17	—	1	DIAMONDS AND PEARLS	PRINCE & THE N.P.G. (PAISLEY PARK/WB)
5	—	1	LIVE AND LEARN	JOE PUBLIC (COLUMBIA)	18	—	1	THE COMFORT ZONE	VANESSA WILLIAMS (WING/MERCURY)
6	—	1	REMEMBER THE TIME	MICHAEL JACKSON (EPIC)	19	—	1	HELLUVA	BROTHERHOOD CREED (GASOLINE ALLEY)
7	—	1	IT'S O.K.	BEBE & CECE WINANS (CAPITOL)	20	—	1	MOTOWNPHILLY	BOYZ II MEN (MOTOWN)
8	—	1	HERE I GO AGAIN	GLENN JONES (ATLANTIC)	21	—	1	I'LL TAKE YOU THERE	BEBE & CECE WINANS (CAPITOL)
9	—	1	BABY HOLD ON TO ME	GERALD LEVERT (ATCO EASTWEST)	22	—	1	TELL ME WHAT YOU WANT...	TEVIN CAMPBELL (QWEST/WB)
10	—	1	I LOVE YOUR SMILE	SHANICE (MOTOWN)	23	—	1	SUMMERTIME	D.J. JAZZY JEFF/FRESH PRINCE (JIVE)
11	—	1	SAVE THE BEST FOR LAST	VANESSA WILLIAMS (WING/MERCURY)	24	—	1	WITH YOU	TONY TERRY (EPIC)
12	—	1	AIN'T 2 PROUD 2 BEG	TLC (LAFACE/ARISTA)	25	—	1	SHE'S GOT THAT VIBE	R. KELLY & PUBLIC ANNOUNCEMENT (JIVE)
13	—	1	KEEP IT COMIN'	KEITH SWEAT (ELEKTRA)					

Recurrents are titles which have appeared on the Monitor for 20 weeks and have dropped below the top 20.

R&B SINGLES A-Z

- 46 TITLE (Publisher - Licensing Org.) Sheet Music Dist.
- 7 DAYS, 7 NIGHTS (Maggiestrong, ASCAP/Ensign, ASCAP/Lane Brane, BMI/Ackee, ASCAP/Toe Knee Hangs, ASCAP) CPP
- 60 ALL ABOUT HER (Another Fine Mix, BMI/So So Smoove, ASCAP/Middletown Sound, ASCAP)
- 82 ALL 'N' ALL (Virgin, ASCAP/Four Power, ASCAP)
- 97 ALL OF MY LOVE (Melon Ball, BMI)
- 42 ALL THE WAY LOVE (Nu Zulu, BMI/Baby Ann, BMI/Tony Collins, BMI)
- 91 ALL WOMAN (Big Life, BMI/Careers-BMG, BMI)
- 13 BABY-BABY-BABY (Kear, BMI/Greenskirt, BMI)
- 39 BABY GOT BACK (Songs Of PolyGram, BMI/Mix-A-Lot, BMI)
- 2 THE BEST THINGS IN LIFE ARE FREE (Flyte Tyme, ASCAP/Biv 10, ASCAP/Beledat, ASCAP/Rated RT, ASCAP/Burbank Plaza, ASCAP/MCA, ASCAP) WBM/HL
- 49 BRAINSTORMING (Mike Ten, BMI/Biv Ten, ASCAP) HL
- 92 BREAKDOWN (Pac Jam, BMI)
- 44 CAN I GET WITH YOU TONIGHT? (Chicago Bros., BMI/Warner-Tamerlane, BMI)
- 88 COME AND GET IT (Stubbs, BMI/Gamble-Huff, ASCAP)
- 28 COME & TALK TO ME (EMI April, ASCAP/DeSwing Mob, ASCAP/Across 110th Street, ASCAP) WBM
- 89 COMMITTED (Pri, ASCAP/Workers, ASCAP/Cososa, ASCAP)
- 86 DEEP COVER (Sony Tunes, ASCAP/Nuthouse, ASCAP)
- 29 DEPEND ON YOU (Sony Tunes, ASCAP/Yellow Elephant, ASCAP/Benny's Music, BMI/EMI Blackwood, BMI/Angie & Debbie, BMI)
- 55 DID YOU PRAY TODAY? (Avid One, ASCAP/Whole Nine Yards, ASCAP/O'Hara, BMI/Texas City, BMI)
- 6 DO IT TO ME (Speeding Bullet, ASCAP) CLM
- 78 DON'T FORGET ABOUT ME (Maurice Starr, ASCAP)
- 43 DON'T SWEAT THE TECHNIQUE (EMI Blackwood, BMI/Eric B. & Rakim, ASCAP)
- 36 DO UNTO ME (Warner-Tamerlane, BMI/Kings Kid, BMI/Gimme 1/2, ASCAP/Welbeck, ASCAP/Leftover Soupped, BMI/ATV, BMI/Ackee, ASCAP/Toe Knee Hangs, ASCAP)
- 51 DREAM COME TRUE '92 (Mudslide, BMI/Heavy, BMI/London, BMI)
- 18 FOREVER IN YOUR EYES (Flyte Tyme, ASCAP)
- 53 FULL TERM LOVE (FROM CLASS ACT) (Marley Marl, ASCAP/MCA, ASCAP/EMI April, ASCAP/Taking Care Of Business, BMI/Minder, ASCAP)
- 61 GET-A-WAY (Phelan, BMI/DuJuan, BMI/Southern Northern Star, BMI)
- 40 GIVE U MY HEART (FROM BOOMERANG) (Kear, BMI/Ensign, BMI/Greenskirt, BMI/Saba Seven, BMI)
- 8 GIVING HIM SOMETHING HE CAN FEEL (Warner-Tamerlane, BMI) WBM
- 87 GOODBYE (A.I. Sure!, ASCAP/Willaire, ASCAP/EMI April, ASCAP) WBM
- 98 HELLUVA (Delicious Apple, BMI/Purple, BMI/Fun City, BMI/Van Gogh's Ear, BMI/Music Corp. Of America, BMI/Gasoline Alley, ASCAP)
- 79 HO FRAT SWING (Bust-It, BMI)
- 16 HONEY LOVE (Willesden, BMI/R.Kelly, BMI)
- 25 HOW ABOUT TONIGHT (DuJuan, BMI)
- 63 I ADORE MI AMOR (Me Good, ASCAP/Azmae Eel, ASCAP)
- 94 (IF LOVING YOU IS WRONG) I DON'T WANT TO BE RIGHT (Irving, BMI) CPP
- 27 IF YOU FEEL THE NEED (Elm City, ASCAP/Pri, ASCAP)
- 11 I'LL BE THERE (Jobete, ASCAP/Stone Diamond, BMI) CPP
- 33 I MISS YOU (Harrindur, BMI/Joe Public, BMI) CPP
- 24 IN THE CLOSET (Mijac, BMI/Warner-Tamerlane, BMI/Donril, ASCAP/Zomba, ASCAP) WBM
- 80 IT CAN'T BE FOREVER (EMI, ASCAP/Zomba, ASCAP)
- 38 IT'S NOT HARD TO LOVE YOU (Gratitude Sky, ASCAP)
- 12 I'VE BEEN SEARCHIN' (NOBODY LIKE YOU) (Luella, ASCAP/Warner Chappell, ASCAP/Mom & Dad, ASCAP)
- 66 I'VE GOTTA HAVE IT (Kharatroy, ASCAP/Chrysalis, ASCAP)
- 71 I WANT TO BE FREE (THAT'S THE TRUTH) (Willesden, BMI/A Dish-A-Tunes, BMI)
- 50 JAM (Mijac, BMI/Warner-Tamerlane, BMI/Rene Moore, ASCAP/Bruce Swedien, ASCAP/Donril, ASCAP/Zomba, ASCAP)
- 67 JOY (Virgin, ASCAP/Jazzie B, ASCAP/Soul II Soul Mad, ASCAP)
- 65 JUMP AROUND (T-Boy, ASCAP/Soul Assassins, ASCAP)
- 54 JUMP (So So Def, ASCAP/EMI April, ASCAP) WBM
- 23 JUST FOR TONIGHT (Yellow Elephant, ASCAP/Edward Grant, ASCAP/Dyad, BMI)
- 52 JUST MAKE ME THE ONE (Virgin, BMI/Eighth House, BMI/Boneless, BMI/Cool Banana, ASCAP)
- 31 JUST MY LUCK (Kear, BMI/Inner Rhythm, BMI/Epic, BMI/Solar, BMI/Arundale, BMI)
- 7 KEEP ON WALKIN' (Last Song, ASCAP/Third Coast, ASCAP)
- 30 LA SCHMOOVE (Willesden, BMI/CPMK, BMI/Jazz Merchant, ASCAP/Zomba, ASCAP)
- 85 LIVING FOR YOU (Dickiebird, BMI)
- 35 LOVE LIKE THIS (Jobete, ASCAP/Golden Torch, ASCAP/EMI, ASCAP) CPP
- 64 LOVE YOU ALL MY LIFETIME (Arabella, BMI/BMG, ASCAP)
- 59 MONEY CAN'T BUY YOU LOVE (Flyte Tyme, ASCAP/Rated RT, ASCAP/Burbank Plaza, ASCAP)
- 83 MOVE ME NO MOUNTAIN (Dandy Ditty's, BMI)
- 5 MR. LOVERMAN (FROM DEEP COVER) (Worldwide, BMI/Anchor, ASCAP/Gunsmove, ASCAP/Pow Wow, ASCAP)
- 73 MY LOVIN' (YOU'RE NEVER GONNA GET IT) (Two Tuff-Enuff, BMI/Irving, ASCAP) CPP
- 81 NEARER TO YOU (Skyzoo, ASCAP)
- 10 NEVER SATISFIED (4 Tammy, ASCAP/S.A. Brown, ASCAP)
- 37 NOBODY BUT YOU (Proper, ASCAP/Strange Motel, ASCAP/Greg's Groove, ASCAP)
- 22 NO PLACE LIKE LOVE (Degroat & Degroat, BMI/Warner-Tamerlane, BMI) WBM
- 45 ONE MAN WOMAN (Gratitude Sky, ASCAP/Penzafire, ASCAP)
- 100 PEACE (Libert, BMI)
- 95 PLEASE DON'T GO (Mike Ten, BMI)
- 99 PROMISE ME (Blockson, ASCAP/Third Stone, ASCAP/Warner Chappell, ASCAP/Div 1, ASCAP/Killings, ASCAP)
- 41 REAL LOVE (Peljo, BMI/Scottsville, BMI/Walter Simmons, BMI)

Top R&B 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 WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL)	
			★ ★ NO. 1 ★ ★			38	—	1	I'VE BEEN SEARCHIN'	GLENN JONES (ATLANTIC)
1	—	1	BABY GOT BACK	SIR MIX-A-LOT (DEF AMERICAN/REPRISE)	39	—	1	YOU CAN'T SEE/DON'T CURSE	HEAVY D. & THE BOYZ (UPTOWN/MCA)	
2	—	1	TENNESSEE	ARRESTED DEVELOPMENT (CHRYSALIS)	40	—	1	IN THE CLOSET	MICHAEL JACKSON (EPIC)	
3	—	1	COME & TALK TO ME	JODECI (UPTOWN/MCA)	41	—	1	DEEP COVER	DR. DRE (SOLAR/EPIC)	
4	—	1	BABY-BABY-BABY	TLC (LAFACE/ARISTA)	42	—	1	IF YOU WANT IT	2ND II NONE (PROFILE)	
5	—	1	THEY WANT EFX	DAS EFX (ATCO EASTWEST)	43	—	1	LIVE AND LEARN	JOE PUBLIC (COLUMBIA)	
6	—	1	WARM IT UP	KRIS KROSS (RUFFHOUSE/COLUMBIA)	44	—	1	SCHOOL ME	GERALD LEVERT (ATCO EASTWEST)	
7	—	1	YOU REMIND ME	MARY J. BLIGE (UPTOWN/MCA)	45	—	1	NU NU	LIDELL TOWNSELL (MERCURY)	
8	—	1	MR. LOVERMAN	SHABBA RANKS (EPIC)	46	—	1	THE SAGA CONTINUES...	THE BOYS (MOTOWN)	
9	—	1	JUMP	KRIS KROSS (RUFFHOUSE/COLUMBIA)	47	—	1	LOVE ME	TRACIE SPENCER (CAPITOL)	
10	—	1	HONEY LOVE	R. KELLY & PUBLIC ANNOUNCEMENT (JIVE)	48	—	1	GOODBYE	TEVIN CAMPBELL (QWEST/WB)	
11	—	1	KEEP ON WALKIN'	CECE PENISTON (A&M)	49	—	1	WHEN YOU'VE BEEN BLESSED	PATTI LABELLE (MCA)	
12	—	1	GIVING HIM SOMETHING HE...	EN VOGUE (ATCO EASTWEST)	50	—	1	HEAR WHAT I HEAR	KILO (WRAP/ICHIHAN)	
13	—	1	SOMETIMES I RHYME SLOW	NICE & SMOOTH (RAL/COLUMBIA)	51	—	1	SYMPIN'	BOYZ II MEN (MOTOWN)	
14	—	1	THEY REMINISCE OVER YOU	PETE ROCK & C.L. SMOOTH (ELEKTRA)	52	—	1	BABY HOLD ON TO ME	GERALD LEVERT (ATCO EASTWEST)	
15	—	1	I'LL BE THERE	MARIAH CAREY (COLUMBIA)	53	—	1	TAKE IT PERSONAL	GANG STARR (CHRYSALIS/ERG)	
16	—	1	THE BEST THINGS IN LIFE ARE FREE	L. VANDROSS/J. JACKSON (PERSPECTIVE)	54	—	1	PLEASE DON'T GO	BOYZ II MEN (MOTOWN)	
17	—	1	WISHING ON A STAR	THE COVER GIRLS (EPIC)	55	—	1	IF MY HOMIE CALLS	2PAC (INTERSCOPE/ATLANTIC)	
18	—	1	WHY ME BABY?	KEITH SWEAT (ELEKTRA)	56	—	1	DOO DOO BROWN	2 HYPED BROTHERS & A DOG (DECO)	
19	—	1	I WANT TO BE FREE	TOO SHORT (JIVE)	57	—	1	GHETTO RED HOT	SUPERCAT (COLUMBIA)	
20	—	1	VICTIM OF THE GHETTO	THE COLLEGE BOYZ (VIRGIN)	58	—	1	XODUS	XCLAN (POLYDOR/PLG)	
21	—	1	MY LOVIN' (YOU'RE NEVER...)	EN VOGUE (ATCO EASTWEST)	59	—	1	JUST FOR TONIGHT	VANESSA WILLIAMS (WING/MERCURY)	
22	—	1	DO IT TO ME	LIONEL RICHIE (MOTOWN)	60	—	1	DON'T SWEAT THE TECHNIQUE	ERIC B. & RAKIM (MCA)	
23	—	1	SILENT PRAYER	SHANICE (MOTOWN)	61	—	1	WELCOME TO THE GHETTO	SPICE 1 (JIVE)	
24	—	1	SCENARIO	A TRIBE CALLED QUEST (JIVE)	62	—	1	PEACEFUL JOURNEY	HEAVY D. & THE BOYZ (UPTOWN/MCA)	
25	—	1	HELLUVA	BROTHERHOOD CREED (GASOLINE ALLEY)	63	—	1	BREAKIN' MY HEART	MINT CONDITION (PERSPECTIVE/A&M)	
26	—	1	BRAINSTORMING	M.C. BRAINS (MOTOWN)	64	—	1	HO FRAT SWING	HO FRAT HOX (BUST IT)	
27	—	1	NEVER SATISFIED	GOOD 2 GO (GIANT/REPRISE)	65	—	1	I MISS YOU	JOE PUBLIC (COLUMBIA)	
28	—	1	LA SCHMOOVE	FU-SCHNICKENS (JIVE)	66	—	1	SO WHAT'CHA WANT	BEASTIE BOYS (CAPITOL)	
29	—	1	JUMP AROUND	HOUSE OF PAIN (TOMMY BOY)	67	—	1	LOVE YOU ALL MY LIFETIME	CHAKA KHAN (WARNER BROS.)	
30	—	1	BACK TO THE HOTEL	N2DEEP (PROFILE)	68	—	1	NO SUNSHINE	KID FROST (VIRGIN)	
31	—	1	FULL TERM LOVE	MONIE LOVE (GIANT/WARNER BROS.)	69	—	1	USE ME	MEN AT LARGE (ATCO EASTWEST)	
32	—	1	I WANNA ROCK	LUKE (LUKE/ATLANTIC)	70	—	1	WHATEVER IT TAKES	TROOP (ATLANTIC)	
33	—	1	UPTOWN ANTHEM	NAUGHTY BY NATURE (TOMMY BOY)	71	—	1	THIN LINE	KID FROST (VIRGIN)	
34	—	1	DON'T BE AFRAID	AARON HALL (SOUL/MCA)	72	—	1	MASTERPIECE	ATLANTIC STARR (REPRISE)	
35	—	1	AIN'T 2 PROUD 2 BEG	TLC (LAFACE/ARISTA)	73	—	1	REMEMBER THE TIME	MICHAEL JACKSON (EPIC)	
36	—	1	FOREVER IN YOUR EYES	MINT CONDITION (PERSPECTIVE/A&M)	74	—	1	THE JAM	SHABBA RANKS FEATURING K	



TERRI ROSSI'S RHYTHM SECTION

BILLBOARD'S R&B music charts have been the mainstay of the recording industry since the first chart, The Harlem Hit Parade, appeared in October 1942. Messengers rode uptown on bicycles to 125th Street to get the top-selling singles. But for most of the time since the early days, the same methodology has been used to compile charts: telephoning record stores and radio stations to obtain ranked lists of their best-selling or most-played singles. In the last couple of years, however, new technologies have emerged that provide ways to get more accurate information. In this issue several changes have taken place as an interim step toward using these new technologies for the Hot R&B Singles and Top R&B Albums charts.

NEW IN THIS ISSUE is a chart called Top R&B Singles Sales (page 18), which for the first time uses SoundScan unit-sales data of R&B singles from a selected sample of R&B music stores. SoundScan's technology uses point-of-sale computers to read the UPC bar code on each record and thus keep track of exactly how many units are sold. For singles, this includes cassette singles, maxicassettes, 12-inch vinyl records, and CD singles (7-inch vinyl singles are included if they have UPC bar codes). The sales information from this new chart is not yet being used for the Hot R&B Singles chart. Billboard's chart researchers still call 170 accounts each week to get their ranked top 30. These lists, along with playlists called in or faxed from 100 radio stations, are weighted and totaled together to compile the Hot R&B Singles chart.

ANOTHER NEW FEATURE in this issue is the expansion of the R&B Monitor chart from 40 to 75 titles. The monitor chart tracks actual airplay of singles and album cuts at 62 R&B stations. All titles with increases in gross impressions that rank from 41-75 on the expanded monitor chart enter with a bullet since this is the first week those titles appear on the chart. Taking this chart together with the new singles sales chart, you can develop a good picture of how the Hot R&B Singles chart may look in the future. Why not use this new data now? The radio monitor has been running in the magazine for the past three months and is proving itself to be very accurate. The new retail unit-sales chart, however, is still very new and changes are being made to the panel each week. I would like to stress again that these are test charts and that no changes will be made to the methodology for the Hot R&B Singles chart until there is a consensus that the new information better reflects the real development of R&B music. At about the same time that the Hot R&B Singles chart is converted, the Top R&B Albums chart will also convert to the SoundScan methodology. Plans are also being developed to convert the Hot Rap Singles chart. In addition, we have added an R&B Recurrent chart for older titles.

WE DO NOT HAVE space to print both the new airplay and sales charts from BDS and SoundScan, respectively, or the old separate R&B sales and airplay rankings. Although we realize that some readers enjoyed seeing a breakout of the sales and airplay components of the Hot R&B Singles chart, we have had to discontinue printing those charts effective in this issue. I will continue to discuss in this column how sales and airplay interact on the Hot R&B Singles chart. (Clients of the Billboard Information Network can still access the separate sales and airplay charts.)

NOW BACK AT THE RANCH: "Tennessee" by **Arrested Development** (Chrysalis) earns the right to the top of the Hot R&B Singles chart. This is the first No. 1 R&B single for the newly merged EMI Records Group North America.



ASCAP Celebrates Black Music. R&B songwriters gather to honor and be honored at the recent ASCAP R&B Music Celebration held at Industria in New York. Pictured, from left, are Valerie Simpson and Nickolas Ashford; award winners Tracie Spencer and brother Marty Spencer; John McKellen, president, MCA Music Publishing; Gloria Messinger, ASCAP managing director; Morton Gould, president, ASCAP; and award winners Narada Michael Walden, Maxi Priest, Jimmy Jam, and Terry Lewis.

TOP R&B SINGLES



move me

the remixed

no mountain

new single,

followup to

the top ten

R&B hit **joy**

from the album **volume III just right.**



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Billboard TOP R&B ALBUMS

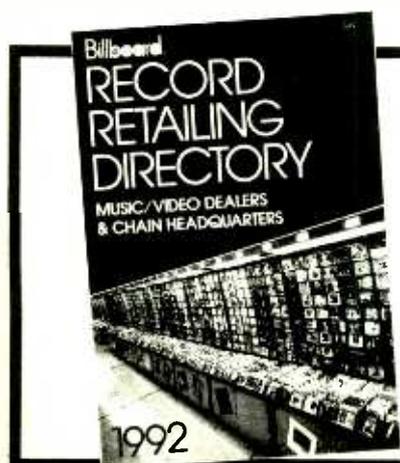
FOR WEEK ENDING JULY 11, 1992

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
★ ★ ★ No. 1 ★ ★ ★						
1	1	1	12	DAS EFX ● ATCO EASTWEST 91827* (9.98/13.98)	DEAD SERIOUS	1
2	2	2	13	KRIS KROSS ▲ ² RUFFHOUSE 48710*/COLUMBIA (9.98 EQ/13.98)	TOTALLY KROSSED OUT	1
3	3	3	14	EN VOGUE ▲ ATCO EASTWEST 92121* (10.98/15.98)	FUNKY DIVAS	1
4	4	4	22	R. KELLY & PUBLIC ANNOUNCEMENT ● JIVE 41469* (9.98/13.98)	BORN INTO THE '90'S	3
5	5	6	13	ARRESTED DEVELOPMENT CHRYSALIS 21929*/ERG (9.98/13.98)	3 YEARS 5 MONTHS & 2 DAYS IN THE LIFE OF...	5
6	7	7	17	TLC ● LAFACE 26003*/ARISTA (9.98/13.98)	O O O O O H H H...ON THE TLC TIP	6
7	6	5	55	JODECI ▲ UPTOWN 10198/MCA (9.98/13.98)	FOREVER MY LADY	1
8	8	13	8	LIONEL RICHIE MOTOWN 6338* (10.98/15.98)	BACK TO FRONT	8
9	12	15	10	SOUNDTRACK SOLAR 75330/EPIC (10.98 EQ/15.98)	DEEP COVER	9
10	10	9	11	CHAKA KHAN WARNER BROS. 26296* (10.98/15.98)	THE WOMAN I AM	9
11	23	54	3	PETE ROCK & C.L. SMOOTH ELEKTRA 60948* (10.98/15.98)	MECCA AND THE SOUL BROTHER	11
12	17	21	6	XCLAN POLYDOR 13225*/PLG (9.98 EQ/13.98)	XODUS	12
13	9	10	31	MICHAEL JACKSON ▲ ⁴ EPIC 45400 (10.98 EQ/15.98)	DANGEROUS	1
14	11	8	36	GERALD LEVERT ● ATCO EASTWEST 91777* (10.98/15.98)	PRIVATE LINE	1
15	13	14	17	FU-SCHNICKENS JIVE 41472* (9.98/13.98)	F.U.- DON'T TAKE IT PERSONAL	13
16	15	11	44	VANESSA WILLIAMS ▲ WING 843522/MERCURY (10.98 EQ/15.98)	THE COMFORT ZONE	1
17	16	16	8	GANG STARR CHRYSALIS 21910/ERG (9.98/13.98)	DAILY OPERATION	14
18	18	18	38	PATTI LABELLE ● MCA 10439 (9.98/13.98)	BURNIN'	9
19	19	20	21	SIR MIX-A-LOT ▲ DEF AMERICAN 26765/REPRISE (9.98/15.98)	MACK DADDY	19
20	14	12	32	LISA STANSFIELD ● ARISTA 18679* (10.98/15.98)	REAL LOVE	6
21	24	28	19	CECE PENISTON A&M 5381* (9.98/13.98)	FINALLY	21
22	21	17	32	TEVIN CAMPBELL ● QWEST 26291*/WARNER BROS. (9.98/15.98)	T.E.V.I.N.	5
23	20	19	25	MINT CONDITION PERSPECTIVE 1001*/A&M (9.98/13.98)	MEANT TO BE MINT	13
24	22	23	32	SHANICE ● MOTOWN 6319* (9.98/13.98)	INNER CHILD	13
25	30	40	4	MARIAH CAREY COLUMBIA 52758* (7.98 EQ/9.98)	MTV UNPLUGGED EP	25
26	27	38	4	THE ISLEY BROTHERS FEATURING RONALD ISLEY WARNER BROS. 26620* (10.98/15.98)	TRACKS OF LIFE	26
27	31	32	10	SPICE 1 JIVE 41481* (9.98/13.98)	SPICE 1	27
28	34	47	4	TROOP ATLANTIC 82393* (10.98/15.98)	DEEPA	28
29	32	27	20	GLENN JONES ATLANTIC 82352* (10.98/15.98)	HERE I GO AGAIN	22
30	25	24	58	BOYZ II MEN ▲ ⁴ MOTOWN 6320* (9.98/13.98)	COOLEYHIGHHARMONY	1
31	26	26	12	THE COLLEGE BOYZ VIRGIN 91658* (9.98/13.98)	RADIO FUSION RADIO	25
32	29	30	9	BROTHERHOOD CREED GASOLINE ALLEY 10574*/MCA (9.98/15.98)	BROTHERHOOD CREED	29
33	36	36	8	GEORGE HOWARD GRP 9669* (10.98/15.98)	DO I EVER CROSS YOUR MIND	33
34	39	43	7	GROVER WASHINGTON, JR. COLUMBIA 48530 (10.98 EQ/15.98)	NEXT EXIT	34
35	38	31	18	JOE PUBLIC COLUMBIA 48628* (9.98 EQ/15.98)	JOE PUBLIC	23
36	28	22	31	KEITH SWEAT ▲ ELEKTRA 61216* (10.98/15.98)	KEEP IT COMIN'	1
37	33	29	9	PENTHOUSE PLAYERS CLIQUE RUTHLESS 57181/PRIORITY (9.98/14.98)	PAID THE COST	28
38	35	25	40	CYPRESS HILL ● RUFFHOUSE 47889/COLUMBIA (9.98 EQ/13.98)	CYPRESS HILL	4
39	37	33	8	SOUL II SOUL VIRGIN 91771* (9.98/13.98)	VOLUME III JUST RIGHT	32
40	46	62	4	K-SOLO ATLANTIC 82388* (9.98/15.98)	TIME'S UP	40
41	41	44	14	M.C. BRAINS MOTOWN 6342* (9.98/13.98)	LOVERS LANE	31
42	44	42	8	MC BREED WRAP 8109*/ICHIBAN (9.98/15.98)	20 BELOW	40
43	40	34	12	ALYSON WILLIAMS OBR 45417*/COLUMBIA (9.98 EQ/13.98)	ALYSON WILLIAMS	31
44	59	78	3	MEN AT LARGE ATCO EASTWEST 92159* (9.98/13.98)	MEN AT LARGE	44
45	45	35	24	2PAC INTERSCOPE 91767*/ATLANTIC (9.98/13.98)	2PACALYPSE NOW	13
46	48	45	7	THE BOYS MOTOWN 6336* (9.98/13.98)	THE SAGA CONTINUES...	45
47	49	50	7	DOUG E. FRESH & THE NEW GET FRESH CREW BUST IT 98358* (9.98/13.98)	DOIN' WHAT I GOTTA DO	47
48	NEW	▶	1	ERIC B. & RAKIM MCA 10594 (9.98/15.98)	DON'T SWEAT THE TECHNIQUE	48
49	43	39	39	A TRIBE CALLED QUEST ● JIVE 1418* (9.98/13.98)	LOW END THEORY	13

50	53	53	6	SUPER CAT COLUMBIA 52435 (9.98 EQ/13.98)	DON DADA	50
51	42	37	35	HAMMER ▲ ³ CAPITOL 98151 (9.98/15.98)	TOO LEGIT TO QUIT	3
52	47	41	9	BEASTIE BOYS CAPITOL 98938 (10.98/15.98)	CHECK YOUR HEAD	37
53	50	46	35	BLACK SHEEP ● MERCURY 848368 (9.98 EQ/13.98)	A WOLF IN SHEEP'S CLOTHING	15
54	52	49	51	BEBE & CECE WINANS ● CAPITOL 92078* (9.98/15.98)	DIFFERENT LIFESTYLES	1
55	51	48	40	NICE & SMOOTH RAL 47373*/COLUMBIA (9.98 EQ/13.98)	AIN'T A DAMN THING CHANGED	29
56	56	63	18	SOUTH CENTRAL CARTEL G.W.K. 15189/QUALITY (9.98/15.98)	SOUTH CENTRAL MADNESS	51
57	58	56	7	SHABBA RANKS POW WOW 7423* (9.98/15.98)	MR. MAXIMUM	56
58	54	58	8	KID FROST VIRGIN 92097* (9.98/13.98)	EAST SIDE STORY	54
59	NEW	▶	1	AL JARREAU REPRISE 26849* (10.98/15.98)	HEAVEN AND EARTH	59
60	57	59	8	BY ALL MEANS MOTOWN 6344* (9.98/13.98)	IT'S REAL	55
61	NEW	▶	1	YO-YO ATCO EASTWEST 92120* (9.98/15.98)	BLACK PEARL	61
62	62	65	7	TYRONE DAVIS ICHIBAN 1135* (9.98/15.98)	SOMETHING'S MIGHTY WRONG	62
63	61	55	15	CHIC WARNER BROS. 26394* (10.98/15.98)	CHIC-ISM	39
64	55	51	20	LUKE LUKE 91830*/ATLANTIC (10.98/15.98)	I GOT SHIT ON MY MIND	20
65	72	—	2	KWAME & A NEW BEGINNING ATLANTIC 82356* (9.98/15.98)	NASTEE	65
66	65	68	11	BASS PATROL JOEY BOY 3004 (8.98/13.98)	THE KINGS OF BASS	63
67	60	60	16	THE HARD BOYS A.E.I. 4120*/ICHIBAN (8.98/15.98)	A-TOWN HARD HEADS	42
68	67	66	36	2ND II NONE PROFILE 1416 (9.98/14.98)	2ND II NONE	26
69	71	73	7	DAVID SANBORN ELEKTRA 61272* (10.98/15.98)	UP FRONT	69
70	63	69	15	DETROIT'S MOST WANTED BRYANT 4126*/ICHIBAN (9.98/15.98)	TRICKS OF THE TRADE VOL. II	58
71	75	85	56	SHABBA RANKS ● EPIC 47310 (9.98 EQ/13.98)	AS RAW AS EVER	1
72	NEW	▶	1	SOUNDTRACK PERSPECTIVE 1004*/A&M (10.98/15.98)	MO' MONEY	72
73	73	70	7	KILO WRAP 8110*/ICHIBAN (9.98/15.98)	A-TOWN RUSH	67
74	77	76	36	CHRIS WALKER PENDULUM 61136*/ELEKTRA (9.98/15.98)	FIRST TIME	32
75	64	52	10	MELI'SA MORGAN PENDULUM 61273*/ELEKTRA (9.98/15.98)	STILL IN LOVE WITH YOU	38
76	69	57	10	RANDY CRAWFORD WARNER BROS. 26736* (10.98/15.98)	THROUGH EYES OF LOVE	49
77	70	67	16	KID SENSATION NASTYMIX 7101*/ICHIBAN (9.98/15.98)	THE POWER OF RHYME	62
78	66	61	39	PRINCE AND THE N.P.G. ▲ ² PAISLEY PARK 25379*/WARNER BROS. (9.98/15.98)	DIAMONDS & PEARLS	1
79	74	71	11	CLAY D. AND THE NEW GET FUNKY CREW PANDISC 8815 (9.98/15.98)	WE'RE GOIN' OFF	66
80	82	—	10	SISTER SOULJAH EPIC 48713 (9.98 EQ/13.98)	360 DEGREES OF POWER	78
81	68	64	15	POOH-MAN (MC POOH) JIVE 41476 (9.98/13.98)	FUNKY AS I WANNA BE	38
82	79	79	13	POISON CLAN EFFECT 3006*/LUKE (9.98/15.98)	POISONOUS MENTALITY	62
83	80	92	4	CLUB NOUVEAU JVK 19101*/QUALITY (9.98/15.98)	A NEW BEGINNING	80
84	NEW	▶	1	N2DEEP PROFILE 1427* (9.98/14.98)	BACK TO THE HOTEL	84
85	78	74	31	AMG SELECT 21642* (9.98/15.98)	BITCH BETTA HAVE MY MONEY	20
86	86	82	7	BASS BOY NEWTOWN 2209* (9.98/14.98)	I GOT THE BASS	82
87	98	—	2	SHOWBIZ & A.G. LONDON 828309/PLG (6.98 EQ/9.98)	SHOWBIZ & A.G.	87
88	76	77	51	HEAVY D. & THE BOYZ ▲ UPTOWN 10289/MCA (9.98/13.98)	PEACEFUL JOURNEY	5
89	81	75	26	SOUNDTRACK ● SOUL 10462*/MCA (10.98/15.98)	JUICE	3
90	84	80	22	DON DIEGO ULTRAX 0502 (9.98/15.98)	RAZZ	70
91	83	86	28	BOBBY "BLUE" BLAND MALACO 7458 (9.98/15.98)	PORTRAIT OF THE BLUES	50
92	NEW	▶	1	RAHEEM RAP-A-LOT 57180*/PRIORITY (9.98/14.98)	THE INVINCIBLE	92
93	87	87	13	CHOICE RAP-A-LOT 57172*/PRIORITY (9.98/14.98)	STICK & MOOVE	83
94	89	84	36	JOHNNIE TAYLOR MALACO 7460 (9.98/15.98)	I KNOW IT'S WRONG, BUT I JUST CAN'T DO RIGHT	59
95	91	89	14	GANKSTA N-I-P RAP-A-LOT 57160*/PRIORITY (9.98/14.98)	THE SOUTH PARK PSYCHO	63
96	90	95	38	SCARFACE RAP-A-LOT 57167/PRIORITY (9.98/14.98)	MR. SCARFACE IS BACK	13
97	85	83	60	LUTHER VANDROSS ▲ EPIC 46789 (10.98 EQ/15.98)	POWER OF LOVE	1
98	95	91	28	JODY WATLEY MCA 10355 (10.98/13.98)	AFFAIRS OF THE HEART	21
99	88	72	40	MARIAH CAREY ▲ ³ COLUMBIA 47980 (10.98 EQ/15.98)	EMOTIONS	6
100	96	98	9	KATHY SLEDGE EPIC 46851* (9.98 EQ/13.98)	HEART	86

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



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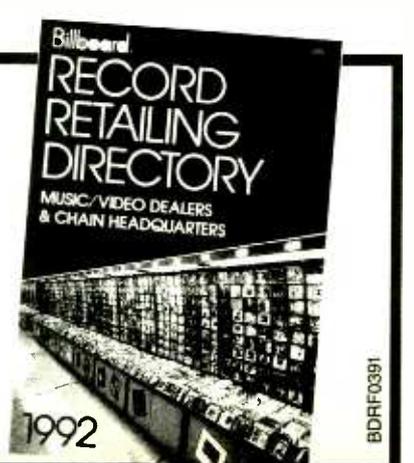
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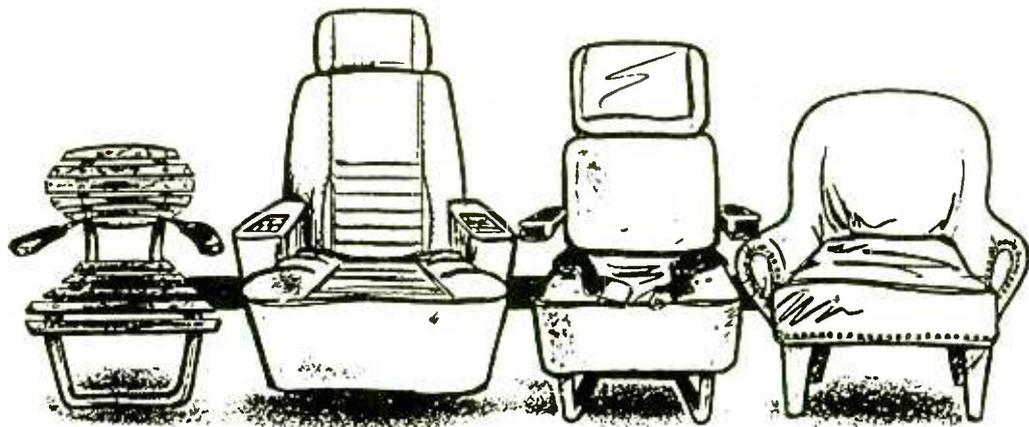
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Billboard®

FOR WEEK ENDING JULY 11, 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	1	1	11	★★★ No. 1 ★★★ THEY REMINISCE OVER YOU (C) (T) ELEKTRA 64773	◆ PETE ROCK & C.L. SMOOTH 3 weeks at No. 1
2	2	3	9	TAKE IT PERSONAL (C) (T) CHRYSALIS 23848/ERG	◆ GANG STARR
3	3	5	9	LA SCHMOOVE (C) (T) JIVE 42062	◆ FU-SCHNICKENS
4	5	7	7	WHY ME BABY? (PT. 2) (M) ELEKTRA 66428*	◆ KEITH SWEAT FEAT. L.L. COOL J
5	9	16	3	WARM IT UP (C) (M) (T) (X) RUFFHOUSE 74376/COLUMBIA	◆ KRIS KROSS
6	7	6	15	THEY WANT EFX (M) ATCO EASTWEST 96206*	◆ DAS EFX
7	8	8	15	TENNESSEE (C) (T) CHRYSALIS 23829/ERG	◆ ARRESTED DEVELOPMENT
8	10	9	7	DON'T CURSE/YOU CAN'T SEE... (C) (T) UPTOWN 54420/MCA	◆ HEAVY D. & THE BOYZ
9	6	4	9	DEEP COVER (C) (T) SOLAR 74547/EPIC	◆ DR. DRE
10	4	2	14	SOMETIMES I RHYME SLOW (C) (M) (T) RAL 74167/COLUMBIA	◆ NICE & SMOOTH
11	13	15	5	STROBELIGHT HONEY (M) (T) MERCURY 866 869*	◆ BLACK SHEEP
12	27	—	2	DON'T SWEAT THE TECHNIQUE (M) (T) MCA 54369*	◆ ERIC B. & RAKIM
13	21	29	3	HOME GIRL DON'T PLAY DAT (M) (T) ATCO EASTWEST 96171*	◆ YO-YO
14	11	11	13	SCENARIO (M) (T) JIVE 42056*	◆ A TRIBE CALLED QUEST
15	12	10	14	BABY GOT BACK (C) (M) (T) (X) DEF AMERICAN 18947/REPRISE	◆ SIR MIX-A-LOT
16	16	19	5	WALK INTO THE SUN (C) (T) HOLLYWOOD 64746	◆ ORGANIZED KONFUSION
17	22	25	4	AIN'T TO BE F...ED WITH (C) (M) (T) (X) WRAP 105/CHIBAN	◆ MC BREED
18	19	21	4	BRONX NIGGA (M) (T) RUFFHOUSE 74300/COLUMBIA	TIM DOG
19	15	17	7	EXPLANATION OF A PLAYA (C) (T) RUTHLESS 7011/PRIORITY	◆ PENTHOUSE PLAYERS CLIQUE
20	14	14	8	TRICK WIT A GOOD RAP (M) (T) PWL AMERICA 865 621*/MERCURY	◆ SYLK SMOOTH
21	23	23	4	NASTEE (M) (T) ATLANTIC 85871*	◆ KWAME
22	29	—	2	FAKIN' THE FUNK (C) (T) WILD PITCH 50402/ERG	◆ MAIN SOURCE
23	28	—	2	JUMP AROUND (M) (T) (X) TOMMY BOY 526*	◆ HOUSE OF PAIN
24	24	26	5	POPPA LARGE (M) (T) MERCURY 866 733*	◆ ULTRAMAGNETIC MC'S
25	NEW ▶	—	1	I WANT TO BE FREE (M) (T) JIVE 42068*	◆ TOO SHORT
26	17	13	14	VICTIM OF THE GHETTO (C) (T) VIRGIN 98635	◆ THE COLLEGE BOYZ
27	NEW ▶	—	1	BACK TO THE HOTEL (C) (T) PROFILE 5367	◆ N2DEEP
28	30	30	3	UPTOWN ANTHEM/GUARD YOUR... (M) (T) (X) TOMMY BOY 519*	◆ NAUGHTY BY NATURE
29	20	18	10	BUSTIN' OUT (ON FUNK) (C) (T) BUST IT 44818	◆ DOUG E. FRESH
30	18	12	17	JUMP ▲² (C) (M) (T) (X) RUFFHOUSE 74197/COLUMBIA	◆ KRIS KROSS

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

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	3	6	7	SURRENDER YOURSELF COLUMBIA 74291 1 week at No. 1	◆ THE DAOU
2	4	9	7	HELPLESS (I DON'T KNOW WHAT TO DO...) MAXI 863 329/MERCURY	URBANIZED/SILVANO
3	10	17	4	RUNAWAY ELEKTRA 66424	◆ DEE-E-LITE
4	8	15	5	RAIN FALLS VIRGIN 96173	FRANKIE KNUCKLES FEATURING LISA MICHAELIS
5	2	1	7	KEEP ON WALKIN' A&M 7382	◆ CECE PENISTON
6	11	11	6	MAKE IT ON MY OWN ARISTA 1-2435	ALISON LIMERICK
7	22	38	3	JUMP SUNSHINE 812	THE MOVEMENT
8	7	3	10	CLUB LONELY EPIC 74282	◆ LIL LOUIS & THE WORLD
9	1	4	8	NOTHING CAN STOP US WARNER BROS. 40395	◆ SAINT ETIENNE
10	13	14	8	WEIRDO BEGGARS BANQUET 62264/RCA	◆ THE CHARLATANS UK
11	20	27	4	DROP A BEAT INSTINCT 240	MOBY
12	12	16	6	MIG-29 NEXT PLATEAU 50178	MIG-29
13	30	46	3	PENNIES FROM HEAVEN VIRGIN 96195	◆ INNER CITY
14	5	2	9	SET ME FREE GREAT JONES 530 615/ISLAND	◆ CLUBLAND FEATURING ZEMYA HAMILTON
15	18	23	5	I KNOW BIG BEAT 10049/ATLANTIC	NEW ATLANTIC
16	17	28	5	DEEPLY DIPPY CHARISMA 96164	◆ RIGHT SAID FRED
17	9	7	10	ELEVATION REACT IMPORT	G.T.O.
18	19	24	5	GET YOUR BODY! MCA 54374	◆ ADAMSKI FEATURING NINA HAGEN
19	23	35	4	PARA LOS RUMBEROS ELEKTRA 66421	TITO PUENTE
20	32	41	3	SUNSHINE AND ECSTASY SIRE 40444/WARNER BROS.	◆ TOM TOM CLUB
21	25	32	4	STROBELITE HONEY MERCURY 866 869	◆ BLACK SHEEP
22	16	10	9	O FORTUNA RADIKAL 12299	APOTHEOSIS
*** Power Pick ***					
23	38	43	3	MONEY REPRIS 40392/WARNER BROS.	CAMEO
24	6	8	9	TREATY HOLLYWOOD 66451/ELEKTRA	◆ YOTHU YINDI
25	47	—	2	SHINE ON ESQUIRE 74326	◆ DEGREES OF MOTION FEATURING BITI
26	31	42	3	JUMP AROUND TOMMY BOY 526	◆ HOUSE OF PAIN
27	21	22	6	NOTGONNACHANGE FONTANA 866 855/MERCURY	◆ SWING OUT SISTER
28	15	5	9	SWEAT DANCE WARNER BROS. 40248	◆ KYZE
29	35	36	5	THEY WANT EFX ATCO EASTWEST 96206	◆ DAS EFX
30	29	37	5	ENERGY EXPRESS ZYX 6653	HYSTERIA
*** Hot Shot Debut ***					
31	NEW	1	1	IT'S A FINE DAY ATCO EASTWEST 96187	◆ OPUS III
32	37	47	3	THE POWER OF RHYTHM EPIC 74287	◆ B.G. THE PRINCE OF RAP
33	14	13	10	IN THE CLOSET EPIC 74267	◆ MICHAEL JACKSON
34	28	34	4	CHANGE YOUR MIND LONDON 869 709/PLG	BEATS INTERNATIONAL
35	46	—	2	DON'T STOP...PLANET ROCK TOMMY BOY 1052	AFRIKA BAMBAATAA & THE SOUL SONIC FORCE
36	42	44	3	MONEY WAX TRAX 9172	◆ KMFDM FEATURING CHRISSIE DEWINTER
37	43	—	2	NEVER BE ANOTHER ONE ACID JAZZ 5322/SCOTTI BROS.	COLONEL ABRAMS
38	NEW	1	1	TENNESSEE CHRYSALIS 23787/ERG	◆ ARRESTED DEVELOPMENT
39	27	18	9	DIVINE THING BIG LIFE 865 765/MERCURY	◆ THE SOUP DRAGONS
40	26	19	8	LOVE IS A MASTER OF DISGUISE MORE PROTEIN 96174/CHARISMA	EVE GALLAGHER
41	NEW	1	1	FREE YOUR MIND STRICTLY RHYTHM 002	IRA LEVI
42	NEW	1	1	THE HITMAN INTERSCOPE 96168/ATLANTIC	AB LOGIC
43	44	—	2	HIGHER GUERRILLA 13859/I.R.S.	CODE MD
44	48	—	2	WHATEVER U NEED SMASH 865 845/PLG	◆ M. DOC
45	NEW	1	1	WHATEVER YOU DREAM GUERRILLA 13862/I.R.S.	REACT 2 RHYTHM
46	45	25	8	FREE YOUR BODY (INJECTED WITH A POISON) SONIC 2003/INSTINCT	◆ PRAGA KHAN
47	41	40	4	BANG SBK 05456/ERG	◆ BLUR
48	36	26	8	MR. RIGHT 111 EAST 0009	◆ REDD
49	24	21	11	TAKE MY ADVICE I.D. 96191/ATCO EASTWEST	◆ KYM SIMS
50	33	30	5	YOU KEEP HOLDING BACK (LOVE ME) CUTTING 260	SWING 52

MAXI-SINGLES SALES

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
*** No. 1 ***					
1	3	4	14	THEY WANT EFX (M) (T) ATCO EASTWEST 96206 1 week at No. 1	◆ DAS EFX
2	1	2	7	CLUB LONELY (T) EPIC 74282	◆ LIL LOUIS & THE WORLD
3	4	7	7	SET ME FREE (T) (X) GREAT JONES 530 615/ISLAND	◆ CLUBLAND FEATURING ZEMYA HAMILTON
4	5	9	6	MR. LOVERMAN (T) EPIC 74248	◆ SHABBA RANKS
5	2	1	16	BABY GOT BACK (M) (T) (X) DEF AMERICAN 40233/WARNER BROS.	◆ SIR MIX-A-LOT
6	9	24	3	RUNAWAY (T) (X) ELEKTRA 66424	◆ DEE-E-LITE
7	7	10	5	KEEP ON WALKIN' (T) A&M 7382	◆ CECE PENISTON
8	10	15	6	DON'T CURSE/YOU CAN'T SEE WHAT I CAN SEE (T) UPTOWN 54428/MCA	◆ HEAVY D. & THE BOYZ
9	13	14	6	STROBELITE HONEY (M) (T) MERCURY 866 869	◆ BLACK SHEEP
10	15	27	4	JUMP AROUND (T) (X) TOMMY BOY 526	◆ HOUSE OF PAIN
11	14	18	5	RAIN FALLS (T) VIRGIN 96173	FRANKIE KNUCKLES FEATURING LISA MICHAELIS
12	21	—	2	WARM IT UP (T) RUFFHOUSE 74377/COLUMBIA	◆ KRIS KROSS
13	6	6	10	CRUCIFIED (T) (X) GIANT 40351/WARNER BROS.	◆ ARMY OF LOVERS
14	17	21	6	SWEAT DANCE (M) (T) (X) WARNER BROS. 40248	◆ KYZE
15	16	16	8	NOTHING CAN STOP US (T) (X) WARNER BROS. 40395	◆ SAINT ETIENNE
16	23	25	6	SHINE ON (M) (T) ESQUIRE 74326	◆ DEGREES OF MOTION FEATURING BITI
17	22	28	5	UPTOWN ANTHEM/GUARD YOUR GRILL (T) TOMMY BOY 519	◆ NAUGHTY BY NATURE
18	8	3	11	LOVE YOU ALL MY LIFETIME (T) (X) WARNER BROS. 40377	◆ CHAKA KHAN
19	20	20	10	TENNESSEE (T) CHRYSALIS 23787/ERG	◆ ARRESTED DEVELOPMENT
20	25	30	7	THEY REMINISCE OVER YOU (T.R.O.Y.) (T) ELEKTRA 66445	◆ PETE ROCK & C.L. SMOOTH
21	30	35	4	PENNIES FROM HEAVEN (T) VIRGIN 96195	◆ INNER CITY
22	24	22	11	TWILIGHT ZONE (T) (X) RADIKAL 12300	◆ 2 UNLIMITED
23	29	37	3	THE POWER OF RHYTHM (T) EPIC 74287	◆ B.G. THE PRINCE OF RAP
24	28	32	4	PARA LOS RUMBEROS/RAN KAN KAN (T) ELEKTRA 66421	TITO PUENTE
25	12	5	14	MY LOVIN' (YOU'RE NEVER GONNA GET IT) (M) (T) ATCO EASTWEST 96194	◆ EN VOGUE
*** Power Pick ***					
26	40	—	2	TOO FUNKY (M) (T) (X) COLUMBIA 74352	◆ GEORGE MICHAEL
27	33	31	5	O FORTUNA (T) RADIKAL 12299	APOTHEOSIS
28	11	8	15	JUMP (M) (T) (X) RUFFHOUSE 74193/COLUMBIA	◆ KRIS KROSS
29	19	17	7	LAST TRAIN TO TRANSCENTRAL (M) (T) ARISTA 1-2383	◆ THE KLF
30	39	42	3	SUNSHINE AND ECSTASY (T) (X) SIRE 40444/WARNER BROS.	◆ TOM TOM CLUB
31	37	41	3	HELPLESS (I DON'T KNOW WHAT TO DO...) (M) (T) (X) MAXI 863 329/MERCURY	URBANIZED/SILVANO
*** Hot Shot Debut ***					
32	NEW	1	1	DON'T SWEAT THE TECHNIQUE (M) (T) MCA 54369	◆ ERIC B. & RAKIM
33	32	29	6	BREATH OF LIFE (T) (X) SIRE 40344/WARNER BROS.	◆ ERASURE
34	43	—	2	JUMP (M) (T) SUNSHINE 812	THE MOVEMENT
35	18	12	13	CLOSER (M) (T) MCA 54363	◆ MR. FINGERS
36	44	—	2	PLEASE DON'T GO (M) (T) (X) NEXT PLATEAU 50187	◆ K.W.S.
37	26	13	8	JOY (T) VIRGIN 96172	◆ SOUL II SOUL
38	34	34	15	COME & TALK TO ME (M) (T) UPTOWN 54354/MCA	◆ JODECI
39	38	38	5	GET YOUR BODY! (T) MCA 54374	◆ ADAMSKI FEATURING NINA HAGEN
40	NEW	1	1	I NEED LOVE (T) (X) GEFEN 21709	◆ OLIVIA NEWTON-JOHN
41	31	23	11	SOMETIMES I RHYME SLOW (M) (T) RAL 74166/COLUMBIA	◆ NICE & SMOOTH
42	46	—	2	FRIDAY I'M IN LOVE (X) FICTION 66416/ELEKTRA	◆ THE CURE
43	49	—	2	HONEY LOVE (T) JIVE 42063	◆ R. KELLY & PUBLIC ANNOUNCEMENT
44	48	—	2	DROP A BEAT (T) INSTINCT 240	MOBY
45	41	36	7	LA SCHMOOVE (T) JIVE 42062	◆ FU-SCHNICKENS
46	42	40	5	WHY ME BABY? (M) ELEKTRA 66428	◆ KEITH SWEAT
47	27	11	14	NOW THAT YOU'RE GONE (M) (T) CUTTING 259/ATCO EASTWEST	CORINA
48	45	43	9	SCENARIO (M) (T) JIVE 42056	◆ A TRIBE CALLED QUEST
49	36	19	11	IN THE CLOSET (M) (T) (X) EPIC 74267	◆ MICHAEL JACKSON
50	35	26	8	(CAN YOU) FEEL THE PASSION (M) (T) (X) BIG LIFE 1975/ERG	◆ BLUE PEARL

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

THE HOT NEW REGGAE-RAPPERS FROM PANAMA

RENATO
"PICANTE"
CD & CS
3346-2/4-RL

GABY JAN & SUPPOSE
REGGAE SAM
INDESTRUCTIBLES 100%
CD & CS
3347-2/4-RL

A Little More Stansfield; Erasure Heads For Covers

TURNTABLE TREATS: The temperature is not the only thing that's currently heating up, kiddies. Check out this jammin' and diverse array of summer singles. There are a lot of hidden treasures to be found out there, so please keep an open mind (and ear).

Although we wish there was a bigger buzz surrounding **Lisa Stansfield's** brilliant "Real Love" album in the U.S., it's good to see Arista has not abandoned the project. Urban radio, which was the primary home for the sterling previous single, "All Woman," is being treated to the subtle and rhythmic "A Little More

Love," while club jocks are served house remixes of "Set Your Lovin' Free." **Louie Vega** and **Kenny Gonzalez** have matched the intensity of her vocal by underscoring it with a hard bass line and rousing keyboards. Our only quibble is with the brevity of the smokin' "Dubmaster" mix.

Our wish-list of choices for the next single: "Symptoms Of Loneliness & Heartache" and "Soul Deep."

Sly & Lovechild follow their recent club anthem, "Spirit Of Destiny," with the equally rousing "Change Of Heart" (Citybeat, U.K.). **Eliot Sly** continues to be a dazzling visual presence, and she has honed her voice into a powerful instrument that may give **Annie Lennox** a run for the money someday. She breathes depth into a tune that is already empowered by an instantly memorable chorus. It's hard to believe this act is still looking for a deal in the U.S. Someone please wake up!

New York radio personality **John Robinson** continues to mature as a producer with each single. While we are still feeling pretty passionate about his previous release, "Stand By Your Brother Man" by **Bryan**, we are sure you'll be completely worked by "No Time (For Crying)" by **Spring** (Black Rain/Easy Street, New York). Once again, he weaves a raw, New Jersey-style bass line with a hypnotically repetitive hook. We'd love Spring's sweet voice to be a bit more prominent in the mix, but we admit to nitpicking. Be aware.

Belgian act **Fiction** follows the cool "Organomics" with the superior "Wild Sax" (Groove Kissing, Brussels). Masterminds **Andrew Noname** and **Mr. Fact** merge a loose, conga-flavored house beat with brassy horns and dreamy vocal incantations. Also dandy is the somewhat similar "Dee Drive" on the flipside.

The oh-so-serious **U2** makes a cheeky twirl onto the dancefloor with fab house remixes of its new single, "Even Better Than The Real Thing" (Island). **Paul Oakenfold** transforms the cut into a sparkly disco bauble, dressing **Bono's** bravado-filled vocal with layers of strings, organs, and diva backing vocals—courtesy of **Juliet Roberts**. You are advised to go directly to the "Trance" mix.

Speaking of Oakenfold, his London-based indie label **Perfecto Records** will have no trouble maintaining its reputation for releasing top-notch music with the onset of "Express

Yourself" by **Jimi Polo**. In its original form, the track is a slow and shuffling slice of nouveau soul, nicely showcasing Polo's stirring, Seal-like voice. Flip it over, and discover an intense deep-houser that is true to the song while giving underground jocks something to sink their teeth into. Kudos to **Frankie Foncett** for his

tings.

Hankering for a dose of iron-lunged diva-house? Then give "What Are We Doin'" by **Dee Dee Simone** (Black China, Lauderhill, Fla.) a whirl. We're still recovering from her high-pitched, no-nonsense delivery. **Lenny Dee**, **Victor Simonelli**, and **Ralphie D.** have teamed up to create a gritty garage groove that would need a bit of gloss in order to woo mainstream jocks. In its current form, however, there are several sturdy mixes for underground spinners to choose from.

If you're tired of hearing from the same six underground producers, turn your attention to **Bill Marquez** and his act **Underground Circuit**. He kicks a hard deep-house groove on "I Want You" (RJM, New Hyde Park, N.Y.). The instrumental jam's butt-shaking bass line is thick, and is cushioned by jazzy organ fills and wailing femme vocal bits. A fine effort from a producer to keep a close eye (and ear) on.

Glad to hear some regional action is heating up for **Kraze** and the just-out "Voodoo Sun" (Project X, New York). The track is a sweaty, tribal-house trip, benefiting greatly from the use of real drums and traditional African percussion. Mix into this one during a funky peak-hour set and watch the punters squeal and trip!

LONG-PLAYERS: Erasure makes its Elektra debut in the U.S. with the much-heralded "Abba-esque," a festive four-song EP of covers from the now-legendary '70s pop group's catalog. Wisely, the duo has steered clear of clichéd choices such as "Dancing Queen," opting instead for "Lay Your Love On Me," "S.O.S.," "Take A Chance On Me," and (our personal fave) "Voulez-Vous."

Produced by **Dave Bascombe**, the

set has a sparse, electro-hip sound that resembles Erasure's early recordings and wonderfully frames **Andy Bell's** distinctive voice. Most effective are "Take A Chance On Me," with its romping beat and toasting cameo by **MC Kinky**, and "Voulez-Vous," a future rave and hi-NRG smash.

Each cut has been remixed for club play, but we hear they will likely be available only on 12-inch promos. **Fortran 5** and **Phil Kelsey** are among those who have already worked on the tracks. Others may be commissioned shortly.

Members of Chicago's up-and-coming production team **4 On The Floor** lend a hand to a slammin' new house EP, "Black Traxx, Vol. III" (Nightclub, Chicago). Each cut is textured with delicious R&B flavors. "Night Dance" is picking up adds, thanks to its brain-embedding vocal loops, while we're voting for the slightly electro "Dance Forever," which changes tempo à la **Lil' Louis'** "French Kiss," and the seductive "Doctor's Housecall."

On the compilation tip, add these two to your shopping list: "Tracks '92" from **Strictly Rhythm Records** and "Secret Codes" from **NuGroove**. The former set includes previously unavailable tracks, teetering in vibrate between soulful vocal cuts and deep instrumentals. First choices should be "I've Been Watching You" by **Innervision Featuring Brenda Braxton**, "I'm Happy" by **In Touch Featuring Mark Davis**, and "De La Noche" by **Spanish Fly**.

The latter relies a bit more on tracks issued over the past year or so. The vibe is typically obscure and thoroughly pleasing. Among the highlights are "Better Than Sex" by **Dee Gorgeous** and "How Many Times" by **DTR**.



Red Hot + Funky. George Michael and model Linda Evangelista celebrate the release of "Too Funky," his first single from Columbia's "Red Hot + Dance" album to benefit Red Hot + Blue, an AIDS-relief organization. Evangelista appears in the video that supports the track. Other cuts on the album include "Supernature" by Madonna and "Apparently Nothing" by Young Disciples. Up next from the organization is "Red Hot + Rap" and "Red Hot + Rock," both of which are slated for early 1993 release.

Hot Dance Breakouts

CLUB PLAY

1. GET WITH U LIDELL TOWNSELL & M.T.F. MERCURY
2. RHYTHM IS A DANCER SNAP ARISTA
3. WISHING ON A STAR THE COVER GIRLS EPIC
4. BURNING MK FEATURING ALANA CARDIAC
5. DIGITAL LOVE THING HAPPYHEAD ATCO EASTWEST

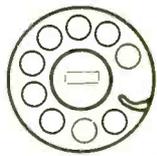
MAXI-SINGLES SALES

1. YOUR LOVE CHIC WARNER BROS.
2. GET WITH U LIDELL TOWNSELL & M.T.F. MERCURY
3. SONIK FRIKTION RADIOACTIVE GOLDFISH MAJJI
4. YOU REMIND ME MARY J. BLIGE UPTOWN
5. FAKIN' THE FUNK MAIN SOURCE WILD PITCH

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

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by Larry Flick

way-cool remixes.

Columbia's new sister label, **Chaos Records**, makes a ballsy bow with "All Over The World" by dancehall act **Wailing Souls**. **Danny Tenaglia** has tweaked and manipulated the cut into a spicy house anthem, fueled with a rumbling bass line, jazzy pianos, and tribal vocal chants.

One of the hotter (and better) rave records in London at the moment is "Don't You Want Me" by **Felix** (Hooj Choon, U.K.). Requisite harsh synths are tempered with a retro, **Giorgio Moroder**-esque electro-beat that will work well during both trance/techno and hi-NRG sets. For a more house-angled jam, investigate "Yes You Can" on the B side. Nice congas.

Further solidifying our theory that disco is continually seeping deeper into the techno realm is "It's Just A Feeling" by **Terrorized** (KMS, Detroit). A frenetic beat is the foundation for static synths and plush strings. Added charm comes from anonymous female belting. Will work well in both rave and hi-NRG set-

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- TROPICAL MOVEMENT D.J. D. Lite House
- CAÑA DE AZUCAR Tonny Montana Raggamuffin
- FURIA Mal Techno
- LET'S GET TOGETHER Synthesis House Techno
- GET STOP Platform 69 Techno
- BASIC INGREDIENTS E.P. Tribal Underground Tribal
- YEAH! Maurizio Braccagni feat D.J. System Techno
- SIEMPRE ADELANTE! Centurion Techno
- NU NU - NA NA Moon Beat Garage Techno
- RAINDROPS OF FIRE Sparkies House
- FEELING FINE D.J.'s for Feat Julie Scott House
- GET YOUR LOVE Linda Ray House
- NIGHT LATIN RHYTHM Avantgarde Tribal
- TIME NO TIME Lorena Jaycee Tribal
- YOU GET ME DOWN Carrara Feat Levya House

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Sawyer's Girls. Curb/Capitol recording act Sawyer Brown celebrates its No. 1 record, "Some Girls Do," written by group member Mark Miller and published by Zoo II Music, at a reception hosted by ASCAP. Pictured, from left, are Anna Scholten and her dad, Jim Scholten of Sawyer Brown; Gregg Hubbard, Sawyer Brown; Connie Bradley, Southern executive director, ASCAP; and Joe Smyth and Mark Miller, both of Sawyer Brown.

Brooks Fave Of Fans At Fan Fair Jackson, McEntire Also Rate Highly

BY EDWARD MORRIS

NASHVILLE—Garth Brooks reigned as the clear favorite of registrants at this year's International Country Music Fan Fair, according to a Billboard survey of 467 of the estimated 24,000 ticket buyers. Those polled at the June 8-14 event here voted Brooks their favorite artist and his "The Thunder Rolls" as their favorite video.

(Not all of those polled answered all the questions posed to them.)

Of the 467 people who filled out the Billboard questionnaire, 291 said they were first-time Fan Fair attendees, and the largest segment—179—was in the 36-55 age group.

All but 24 of the respondents said they had purchased one album or more during the past year, with 122 setting the number between one and five; 119 between six and 10; and 53 between 11 and 15. Ninety-seven said they had purchased 16 or more albums.

Cassette albums were the preferred format for 307, while 167 voted for CDs. Eight liked vinyl best.

Most of the members of the sample were concertgoers. Only 60 said they had not attended a concert within the year; 228 said they had gone to between one and five shows; and 81 from six to 10.

Nearly half—220—owned a CD player, and 441 owned a VCR. Other related totals: 321 said they preferred getting their country music via radio, and 104 preferred it be presented in videos; 337 had access to videos on The Nashville Network, 177 on Country Music Television, and 107 had access to neither channel. Most—292—listened to country music chiefly in their homes; 284 in their cars; and 86 at work.

The largest number of respondents—149—reported an annual family income in the \$30,000-\$50,000 range; 111 were in the less-than-\$30,000 group; 45 were in the \$50,000-\$75,000 bracket, and 45 said their income was above \$75,000.

Respondents were asked to list their three favorite country performers, although some listed fewer. The question netted the names of 100 separate acts. Here are the top 10, with the number of votes they got shown in parentheses:

Garth Brooks (164); Alan Jackson (131); Reba McEntire (79); Ricky Van Shelton (59); Travis Tritt (54); Tanya Tucker (42); Clint Black (40); Vince

Gill (40); Marty Travis (36); and Marty Stuart (35).

Of the 72 separate music videos cited as favorites, these were the top 10:

"The Thunder Rolls" (38) and "The Dance," Brooks (23); "Is There Life Out There," McEntire (22); "Achy Breaky Heart," Billy Ray Cyrus (19); "Anymore," Tritt (15); "Rockin' Years," Dolly Parton and Shelton (11); "Midnight In Montgomery," Jackson (10); "Ain't Nothing Wrong With The Radio," Aaron Tippin (8); "Love Can Build A Bridge," the Judds (8); and "Don't Rock The Jukebox," Jackson (7).

The respondents listed 123 separate acts they had seen in concert during the past year. The top 10, ranked by the number of respondents who had seen them, were Tritt (64); McEntire (61); Jackson (41); Brooks (37); Stuart (34); Sawyer Brown (33); Shelton (33); Tippin (27); Black (27); and Gill (25).

A portion of the sample—419—also answered questions about the value of Fan Fair, the best place to discover new country artists, their attendance at dance clubs that play country music, and whether they had purchased a Brooks album within the year.

Of this smaller group, 387 said Fan Fair was worth the (\$75) ticket price; 225 cited radio and 193 TV as the best places to discover new acts; 178 said they attended country dance clubs several times a year and 147 said they never attend such clubs; 238 of the 419 said they had purchased a Brooks album during the past year.

Assistance in gathering data for this article was provided by interns Adele Parrish, Lisa Morton, and Lance Sittig.

'Woodstock Of Country Music' Planned Iowa Farm To Be Site Of Next Summer's Event

Edward Morris is on vacation. This week's column was written by Debbie Holley.

WOODSTOCK COUNTRY? Country America magazine is ironing out the schedule for a three-day country-lifestyle festival—tentatively called "Weekend In The Country"—to take place next summer in Des Moines, Iowa, where the Meredith Corp. magazine is based. The magazine is describing the planned event as "the Woodstock of country music."

Bill Eftink, managing editor of Country America, confirms, "We do have a festival in the planning for next year." There are no firm dates yet. "We're probably looking into July now," says Eftink.

In a recent issue of Inside Media, Bill Kerr, president/CEO of Meredith Magazines, described the planned festival as "a major consumer and broadcast music event. What we're doing is viewing country as a complete franchise." Kerr could not be reached for additional comment.

The festival is to be held at the 800-acre Living History Farms, a large outdoor museum. Eftink says the venue can facilitate large crowds. "For some time, we've been interested in the country concert thing and looking for the right opportunity," he explains.

The Statler Brothers have been asked to host the Saturday-night show, which would be taped for airing at a later date on The Nashville Network, a minority partner in Country America magazine. The Statlers currently host their own show on TNN.

According to Inside Media, the show would air as a 60-minute special in September 1993 and as part of TNN's 10th-anniversary celebration.

Eftink says the organizers expect to offer "a headline act Friday night, an all-day festival Saturday with music throughout the day, and a headline act in the evening, and then a conclusion Sunday morning with gospel music or something like that. What makes this different from a typical 'country music' festival will be the extensive country activities going on throughout the day—crafts people, country dancers, and a build-up of performers starting at noon."

Inside Media also reports the organizers will seek sponsors and sell the event with Group W and The

Nashville Network.

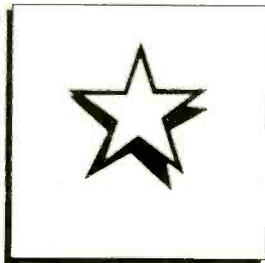
COUNTRY GOES JAPAN: Japanese country music ambassador/promoter Charlie Nagatani and Judy Seale of Refugee Management are working on two country music festivals this season. "Country Gold IV" will take place Oct. 18 in Aspecta (located at the base of Mt. Aso in Kumamoto). Organizers expect 30,000 attendees for the country/bluegrass event. The Desert Rose Band, Holly Dunn, and Dwight Yoakam are slated to play. Also on the talent roster are Jim & Jesse, Michael Woody, and Charlie Nagatani & the Cannon Balls.

Nagatani and Seale are also launching the "Country Heart" festival, scheduled to take place Oct. 25 at Asagiri Heights at the base of Mt. Fuji in Fujinomiya. This event is part of the city's 50th anniversary and the Shizuoka Prefectural sightseeing campaign. Confirmed talent includes the Forester Sisters, Porter Wagoner, Doug Kershaw, Nagatani & the Cannon Balls, and the Texas Tornados.

Northwest Airlines is joining the Kumamoto and Shizuoka Prefectural governments as a corporate sponsor.

BLACK'S WORLD Premiere: Clint Black's third RCA album, "The Hard Way," is scheduled to hit the streets July 14. Label officials refused Billboard's request for a preview copy and explained that an exclusive world premiere of the entire album (scheduled to air Thursday [9]) has been set up with more than 200 North American country radio stations. Air times for "Country World Premier," the show on which the album is to air, will vary from station to station—some will take it from satellite, while others will be serviced with tape. Cassettes of the album include nine songs, while the CDs feature 10. Black's first single, "We Tell Ourselves," spends its fourth week on the Hot Country Singles & Tracks chart at No. 16.

NEWS BIT: RCA artist Lorrie Morgan was in New York recently taping a segment for "Live With Regis And Kathie Lee." Upon leaving ABC's studios, Morgan went looking for "Something In Red" (the title of her current single) at Saks Fifth Avenue. The shopping trip was covered by "Entertainment Tonight" and is scheduled to air in July.



An Uplifting Golf Team. Members of the "Arista Records Group" foursome hold up their caddy, Brian Prout of the group Diamond Rio, at the fifth annual Music Row Ladies Golf Tournament and Tupperware Party hosted by ASCAP, TNN, and Liberty Records at Woodmont Country Club in Nashville. More than 160 female music executives (most of whom are nongolfers) played in the event, which raised more than \$17,000 for United Cerebral Palsy of Middle Tennessee. Pictured, from left, are Candace Turner, Merissa Ide, Vanessa Adair, and Cherie Crawford, all of Arista Records.

COUNTRY CORNER



by Lynn Shults

TWO IS THE MAGIC NUMBER for Wynonna Judd as "I Saw The Light" occupies the No. 1 position for the second consecutive week. MCA Nashville has yet to officially announce the title or the release date of Wynonna's next release. However, among stations programming album tracks, the pulsating "No One Else On Earth" is getting the most play.

FROM THE HOT COUNTRY SINGLES & TRACKS CHART: The 10 most active tracks are "I Still Believe In You" (55-39) by Vince Gill; "Boot Scootin' Boogie" (19-12) by Brooks & Dunn; "Warning Labels" by Doug Stone, which debuts at No. 48; "The River" (9-3) by Garth Brooks; "We Tell Ourselves" (21-16) by Clint Black; "If Your Heart Ain't Busy Tonight" (31-23) by Tanya Tucker; "I'll Think Of Something" (35-24) by Mark Chesnut; "I Wouldn't Have It Any Other Way" (48-43) by Aaron Tippin; "Could've Been Me" (65-50) by Billy Ray Cyrus; and "Billy The Kid" (15-11) by Billy Dean.

THE FUSION OF radio and TV concepts is alive and well in Athens, Ga., at WNGM-TV, which programs country videos daily from 6 a.m.-7 p.m. The station is a low-powered UHF outlet, but when attached to the surrounding counties' cable systems, it reaches almost 900,000 homes in northeast Georgia, western South Carolina, and southwestern North Carolina. (It should be noted that TNN is seen throughout this market, but only some of the cable operators offer CMT.) WNGM began programming country in a two-hour slot in January. It also opened a request line for viewers. Ty Martin, one of TV-34's video jocks, says, "People started calling like crazy. We were flabbergasted. Within a day and a half we went to four hours on the air. Within a week we went to eight hours a day. We were receiving 75 calls an hour or about 1,000 calls a day. We had to bring in interns to answer the phones."

WHAT DOES WNGM LOOK LIKE? "Basically the video show is strictly videos," says Martin. "We do some public-service announcements, but for the most part I play four sets of videos. I go on the air, tell the viewers what's coming up. I play four videos, I come back on and tell them what they saw. We run eight commercials an hour. We are request-driven. When we do our top 10, it is the top-10 requested videos for that week."

AMONG THE MOST requested clips at WNGM are works by artists not found on mainstream radio, such as the teen group Six Shooters. Veteran star Ray Stevens is also a favorite; his videos of "It's Me Again, Margaret," "Mississippi Squirrel Revival," and "The Streak" are heavily requested items. This type of programming provides more flexibility than standard radio-driven video formats providing exposure for some of country's more talented entertainers. Martin says, "We are very heavy on the promotion of artists. If an artist is in the area, we will put them on the video show with us." This type of programming seems to be a throwback to the early development of the country radio format. Those were the days when characters with names like "Uncle Hal" were in charge of their own shows. There were no consultants, so everyone had to just figure it out for themselves. Now this sounds exciting. Anyone care to gamble on a new career?

Sony Lawsuit Alleges Promo Plan Fell Thru

NASHVILLE—Sony Music Entertainment has sued a local music company, its owner, and Haggar Apparel for failing to purchase 200,000 cassette albums the defendants purportedly ordered for a Christmas promotion.

According to the complaint, filed May 27 in chancery court, Billy Joe Johnston, doing business as Young Music Group, contracted with CBS Records' special products division in March 1988 to buy "a minimum of 200,000 cassettes" at \$1.25 each. (Sony later purchased CBS Records.)

The cassette album, the complaint continues, would be made available to consumers under the title "Haggar Apparel Company Christmas" and would be used by the garment manufacturer as a promotional item.

Included in compilation album were eight songs, by Steve & Eydie, Andy Williams, Julie Andrews, Robert Goulet, Tony Bennett, Johnny Mathis, Engelbert Humperdinck, and the Mormon Tabernacle Choir.

The complaint alleges that "no cassettes were ever purchased by the defendants" although "CBS was ready, willing, and able to supply" the agreed upon number.

The suit asks for a judgment of \$62,000 against each defendant, plus attorney fees and expenses.

1992 Country Music Sourcebook Available

NASHVILLE—Billboard's 1992 Country Music Sourcebook is now available. The directory features listings such as country recording artists, managers, booking agents, record producers, publishing companies, concert promoters, venues, radio/television program suppliers, and radio stations. Country Music Sourcebook sells for \$40 and may be purchased by contacting the Lakewood, N.J., fulfillment center at 800-344-7119. For those outside the U.S., dial 908-363-4156.

NEW ON THE CHARTS

Boy Howdy, one of Curb Records' newest signings, is emerging as strong competition for existing country groups. The four-man band's debut single, "Our Love Was Meant To Be," moves from No. 73 to No. 65 in its second week on the Hot Country Singles & Tracks chart.

The members of the band, formed in 1990, are Jeffrey Steele on bass and lead vocals, brothers Cary and Larry Park on guitars, and Hugh Wright on drums. The members cut their teeth playing the Los Angeles club circuit. That's how the group came together initially. Steele says the group played a club date together and "found that the combination worked really well... so we stayed together."

Steele's background includes vocal work for producer Pete Anderson on the Anderson-penned "Driftin' Man" number that was included on the album "A Town South Of Bakersfield, Vol. 2" (the album is noted as the second in a series of albums that helped launch Dwight Yoakam's career). As a songwriter, Steele has had several cuts, including "Where Fools Are Kings," which was recorded by Steve Wariner.

Cary and Larry Park are the sons of Ray Park, a noted bluegrass fiddler. A connection to Herb Pedersen (the Desert Rose band) that dates back to the Parks' father's band led to Pedersen singing background vocals on Boy Howdy's single debut. Cary has played guitar for Randy Meisner and Rick Roberts.

Wright has been drumming since he was 15 years old. His resumé includes performances with a number of acts, including John Lee Hooker, and styles that range from jazz to blues to country.

Boy Howdy's debut album, titled "Welcome To Howdywood," was produced by Chris Farren. A preview listen to the complete 10-song collection supports the positive speculation set forth by the debut single and video. In fact, the album

surpassed this writer's expectation—there wasn't a bad song in the lot.

Together, the group's members deliver an enthusiastic and uninhibited blend of country and rock music. The country elements are aggressively audible, but cloaked in power-driven rock'n'roll. The couple of ballads showcase the band's versatility and add balance to the project as a whole.

In terms of image, Boy Howdy contributes to country's growing number of "young hunks." The video that accompanies the debut single serves as an entertaining introduction to the band and its music.

The day after the filming of the video, drummer Wright was seriously injured assisting at the scene of an automobile accident in Dallas. A statement of explanation appears at the end of the video along with a picture of Wright. The video is dedicated to "his heroic effort and speedy recovery."

Boy Howdy is managed Alan Hopper.

DEBBIE HOLLEY



BOY HOWDY: Clockwise from top, Hugh Wright, Cary Park, Jeffrey Steele, Larry Park.

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

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

9 ACES (Cheryl Wheeler, ASCAP/Bughouse, ASCAP) HL
 8 ACHY BREAKY HEART (Millhouse, BMI/Songs Of PolyGram, BMI) HL
 69 AGAINST THE GRAIN (Slide Bar, ASCAP/Polygram, ASCAP/Amanda-Lin, ASCAP) HL
 38 ALL IS FAIR IN LOVE AND WAR (Hannah's Eyes, BMI/Fame, BMI/Bobworld, BMI) WBM
 25 BACKROADS (Corner, SOCAN)
 11 BILLY THE KID (EMI Blackwood, BMI/Great Cumberland, BMI) CPP/HL
 36 BLUE RDSE IS (Little Big Town, BMI/American Made, BMI/Sony Tree, BMI/Longitude, BMI/Ms. Ducks Ditties, BMI) HL/WBM
 12 BOOT SCOOTIN' BOOGIE (Ronnie Dunn, BMI/Alfred Avenue, BMI/Sony Tree, BMI) HL
 68 BUBBA SHOT THE JUKE BOX (EMI Blackwood, BMI/Linde Manor, BMI/Right Key, BMI) WBM
 40 CAN'T STOP MYSELF FROM LOVING YOU (Songs Of PolyGram, BMI) HL
 31 COME IN OUT OF THE PAIN (G.I.D., ASCAP/Dixie Stars, ASCAP/Josh-Nick, ASCAP) HL
 71 COME ON OVER TO THE COUNTRY (Bocephus, BMI) CPP
 50 COULD'VE BEEN ME (Englishtown, BMI/Warner-Tamerlane, BMI)
 42 COWBOY BEAT (Bellamy Brothers, ASCAP)

30 EVERY SECOND (Zomba, ASCAP/O-Tex, BMI)
 75 FALL (Millhouse, BMI) HL
 51 FAMILIAR GROUND (Makin' It Up, BMI/Sony Cross Keys, ASCAP) HL
 32 FIVE O' CLOCK WORLD (Screen Gems-EMI, BMI)
 53 FROM THE WORD LOVE (Keith Sewell, BMI)
 17 GONE AS A GIRL CAN GET (O-Tex, BMI/MBI, ASCAP/Max Lane, ASCAP/Fourleaf, ASCAP) HL
 19 THE HEART THAT YOU OWN (Coal Dust West, BMI) WBM
 34 HOME SWEET HOME (Corey Rock, ASCAP/Sony King, ASCAP/Little Big Town, BMI/American Made, BMI/Brand New Town, BMI/Did Wolf, BMI/Music Corp. Of America, BMI) CPP/WBM/HL
 72 HOMETOWN RADIO (David 'N' Will, ASCAP)
 57 I'D SURRENDER ALL (Sometimes You Win, ASCAP/All Nations, ASCAP/Seventh Son, ASCAP/Mattie Ruth, ASCAP) WBM
 14 I FEEL LUCKY (EMI April, ASCAP/Getarealjob, ASCAP/Don Schlitz, ASCAP/Almo, ASCAP) HL/PPP
 23 IF YOUR HEART AIN'T BUSY TONIGHT (Edge O' Woods, ASCAP/Kinetic Diamond, ASCAP/Moine Valley, ASCAP) CPP
 24 I'LL THINK OF SOMETHING (Polygram Int'l, ASCAP) HL
 1 I SAW THE LIGHT (Great Eastern, BMI/Sluggo Songs, BMI/Sister Elisabeth, BMI) CPP
 39 I STILL BELIEVE IN YOU (Benefit, BMI/Inspector

Barlow, BMI)
 43 I WOULDN'T HAVE IT ANY OTHER WAY (Acuff-Rose, BMI/Telly Larc, ASCAP/Groove Palace, ASCAP) CPP
 74 JESUS AND MAMA (Tom Collins, BMI)
 47 LOVIN' ALL NIGHT (Sony Cross Keys, ASCAP) HL
 67 MASON OXION LINE (Pink Pig, BMI)
 73 ME AND MY BABY (Scarlet Moon, BMI/Paul And Jonathan Songs, BMI)
 4 MIDNIGHT IN MONTGOMERY (Mattie Ruth, ASCAP/Seventh Son, ASCAP/Golden Reed, ASCAP) WBM
 15 THE NIGHT THE LIGHTS WENT OUT IN GEORGIA (Pix Russ, ASCAP)
 7 NORMA JEAN RILEY (Rasaca Beach, BMI/Warner-Tamerlane, BMI/Dan Truman, BMI/Studio B, BMI/Mountain Green, BMI) WBM/HL
 33 NOTHING SHORT OF DYING (Sony Tree, BMI/Post Oak, BMI) HL
 59 NOWHERE BOUND (Resaca Beach, BMI/Warner-Tamerlane, BMI/Julie Medders, BMI/Designee, BMI)
 37 OLD FLAMES HAVE NEW NAMES (Sony Tree, BMI/Royzboyz, BMI) HL
 65 OUR LOVE WAS MEANT TO BE (Mike Curb, BMI/Farren Curtis, BMI/Farren Square, ASCAP)
 64 THE POWER OF LOVE (Rick Hall, BMI)
 3 THE RIVER (Gary Morris, ASCAP/Major Bob, ASCAP/Mid-Summer, ASCAP) CPP
 2 ROCK MY BABY (WB, ASCAP/Stroudavarious, ASCAP) WBM/PPP
 61 ROSALEE (Colgems-EMI, ASCAP/Craig Bickhardt, ASCAP/MCA, ASCAP/Don Schlitz, ASCAP/Welbeck, ASCAP/Blue Quill, ASCAP)

27 RUNNIN' BEHIND (New Haven, BMI/MCA, ASCAP) HL
 20 SACRED GROUND (David 'N' Will, ASCAP/Sony Cross Keys, ASCAP) HL
 56 SHE TAKES THE SAD OUT OF SATURDAY NIGHT (Tillis, BMI/Peer Five, BMI)
 62 SHE TOOK IT LIKE A MAN (Sony Tree, BMI/New Haven, BMI/Pulpit Rock, BMI/AMR, ASCAP) HL
 63 SHE WROTE THE BOOK (WB, ASCAP/Rancho Bogardo, ASCAP/Great Cumberland, BMI/Diamond Struck, BMI/Patenrick, BMI)
 5 SHIPS THAT DON'T COME IN (Warner-Tamerlane, BMI/Maypop, BMI/Wildcountry, BMI) WBM
 29 SOME GIRLS DO (Zoo II, ASCAP)
 18 SOMETHING IN RED (Coburn, BMI)
 60 SO MUCH LIKE MY DAD (Rightsong, BMI/Chips Moman, BMI/Aitadoo, BMI)
 66 STILL GOT A CRUSH ON YOU (Music Corp. Of America, BMI/Jesse Jo, BMI/Scarlet Moon, BMI) CLM/HL
 13 TAKE A LITTLE TRIP (Maypop, BMI/Wildcountry, BMI/EMI Blackwood, BMI/Wrightchild, BMI)
 10 TAKE IT LIKE A MAN (Millhouse, BMI/Songs Of PolyGram, BMI) HL
 55 THAT'S WHAT I'M WORKING ON TONIGHT (Songwriters Ink, BMI/Lazy Gator, BMI/Texas Wedge, ASCAP/BluWaBao, ASCAP)
 70 THIS OL' HEART (Sony Cross Keys, ASCAP/Miss Dot, ASCAP)
 21 THIS ONE'S GONNA HURT YOU (Songs Of PolyGram, BMI/Tubb's Bus, BMI) HL
 58 TILL I'M HOLDING YOU AGAIN (Julann, ASCAP/Great Cumberland, BMI/Flawfactor, BMI) CPP

26 THE TIME HAS COME (Zomba, ASCAP/WB, ASCAP/Long Acre, SESAC) WBM
 52 TOO MUCH (EMI April, ASCAP)
 45 TWO-TIMIN' ME (Careers-BMG, BMI/Rita's Cloud Nine, BMI/Maypop, BMI/Wildcountry, BMI) HL
 48 WARNING LABELS (Sony Cross Keys, ASCAP)
 16 WE TELL OURSELVES (Howlin' Hits, ASCAP) CPP
 35 WHAT KIND OF FOOL DO YOU THINK I AM (Shedhouse, ASCAP/Robinette, ASCAP/Polygram Int'l, ASCAP) HL
 49 WHAT KIND OF LOVE (Sony Tunes, ASCAP/Blue Sky Rider, BMI/Orbisongs, ASCAP) HL
 6 WHEN IT COMES TO YOU (Straitjacket, ASCAP/Almo, ASCAP) CPP
 41 WHERE FOREVER BEGINS (MCA, ASCAP) HL
 22 THE WOMAN BEFORE ME (Mad Jack, BMI/Bug, ASCAP) HL
 28 A WOMAN LOVES (WB, ASCAP/Rancho Bogardo, ASCAP/Kinetic Diamond, ASCAP/Edge O' Woods, ASCAP) CPP
 44 YARD SALE (Major Bob, ASCAP/Jobete, ASCAP) CPP
 46 YOU AND FOREVER AND ME (Square West, ASCAP/Howlin' Hits, ASCAP/Sony Tree, BMI/Edisto Sound, BMI) CPP/HL
 54 YOU OO MY HEART GOOD (Starstruck Angel, BMI/Starstruck Writers Group, ASCAP)

Billboard **HOT COUNTRY** SINGLES & TRACKS

FOR WEEK ENDING JULY 11, 1992

COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS' RADIO TRACK SERVICE. 110 COUNTRY STATIONS ARE ELECTRONICALLY MONITORED 24 HOURS A DAY, 7 DAYS A WEEK. SONGS RANKED BY GROSS IMPRESSIONS, COMPUTED BY CROSS-REFERENCING EXACT TIMES OF AIRPLAY WITH ARBITRON LISTENER DATA.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	1	4	10	I SAW THE LIGHT T. BROWN (L. ANGELLE, A. GOLD)	WYNNONA (V) CURB 54407/MCA
*** No. 1 *** 2 weeks at No. 1					
2	4	3	15	ROCK MY BABY R. BYRNE, K. STEGALL (B. SPENCER, P. WHITLEY, C. WRIGHT)	◆ SHENANDOAH (V) RCA 62199
3	9	11	11	THE RIVER A. REYNOLDS (V. SHAW, G. BROOKS)	GARTH BROOKS (V) LIBERTY 57765
4	3	9	12	MIDNIGHT IN MONTGOMERY S. HENDRICKS, K. STEGALL (A. JACKSON, D. SAMPSON)	◆ ALAN JACKSON (V) ARISTA 1-2418
5	6	6	13	SHIPS THAT DON'T COME IN B. MONTGOMERY, J. SLATE (P. NELSON, D. GIBSON)	◆ JOE DIFFIE (V) EPIC 74285
6	8	10	13	WHEN IT COMES TO YOU J. STROUD, J. ANDERSON (M. KNOPFLER)	◆ JOHN ANDERSON (C) (V) BNA 62235
7	2	2	16	NORMA JEAN RILEY M. POWELL, T. DUBOIS (M. POWELL, D. TRUMAN, R. HONEY)	DIAMOND RIO (V) ARISTA 1-2407
8	5	1	15	ACHY BREAKY HEART J. SCAIFE, J. COTTON (D. VON TRESS)	◆ BILLY RAY CYRUS (C) (V) MERCURY 866 522
9	10	12	15	ACES J. BOWEN, S. BOGGUSS (C. WHEELER)	SUZY BOGGUSS (V) LIBERTY 57764
10	11	13	15	TAKE IT LIKE A MAN S. BOGARD, R. GILES (T. HASELDEN)	◆ MICHELLE WRIGHT (V) ARISTA 1-2406
11	15	16	8	BILLY THE KID C. HOWARD, T. SHAPIRO (B. DEAN, P. NELSON)	◆ BILLY DEAN (V) SBK 57745/LIBERTY
12	19	28	8	BOOT SCOOTIN' BOOGIE S. HENDRICKS, D. COOK, B. TANKERSLEY (R. DUNN)	◆ BROOKS & DUNN (C) (V) ARISTA 1-2432
13	16	22	6	TAKE A LITTLE TRIP J. LEO, L. M. LEE, ALABAMA (R. ROGERS, M. WRIGHT)	ALABAMA (V) RCA 62253
14	17	19	7	I FEEL LUCKY J. JENNINGS, M. C. CARPENTER (M. C. CARPENTER, D. SCHLITZ)	MARY-CHAPIN CARPENTER (V) COLUMBIA 74345
15	12	14	12	THE NIGHT THE LIGHTS WENT OUT IN GEORGIA T. BROWN, R. MCENTIRE (B. RUSSELL)	◆ REBA MCENTIRE (C) (V) MCA 54386
16	21	33	4	WE TELL OURSELVES J. STROUD, C. BLACK (C. BLACK, H. NICHOLAS)	◆ CLINT BLACK (V) RCA 62194
17	7	5	13	GONE AS A GIRL CAN GET J. BOWEN, G. STRAIT (J. M. LANE)	GEORGE STRAIT (V) MCA 54379
18	18	20	10	SOMETHING IN RED R. LANDIS (A. KASSET)	◆ LORRIE MORGAN (V) RCA 62219
19	20	24	12	THE HEART THAT YOU OWN D. ANDERSON (D. YOAKAM)	◆ DWIGHT YOAKAM (V) REPRISE 18966/WARNER BROS.
20	13	7	18	SACRED GROUND S. GIBSON, T. BROWN (V. RUST, K. BROOKS)	◆ MCBRIDE & THE RIDE (V) MCA 54356
21	22	31	6	THIS ONE'S GONNA HURT YOU R. BENNETT, T. BROWN (M. STUART)	◆ MARTY STUART & TRAVIS TRITT (V) MCA 54405
22	14	8	16	THE WOMAN BEFORE ME G. FUNDIS (J. JOHNSTONE)	TRISHA YEARWOOD (V) MCA 54362
23	31	34	7	IF YOUR HEART AIN'T BUSY TONIGHT J. CRUTCHFIELD (T. SHAPIRO, C. WATERS)	TANYA TUCKER (V) LIBERTY 57768
24	35	41	5	I'LL THINK OF SOMETHING M. WRIGHT (J. FOSTER, B. RICE)	◆ MARK CHESNUTT (V) MCA 54395
25	23	18	17	BACKROADS S. BUCKINGHAM (C. MAJORS)	RICKY VAN SHELTON (V) COLUMBIA 74258
26	25	23	11	THE TIME HAS COME P. WORLEY, E. SEAY (L. WILSON, S. LONGACRE)	◆ MARTINA MCBRIDE (V) RCA 62215
27	38	49	4	RUNNIN' BEHIND J. STROUD (E. HILL, M. D. SANDERS)	◆ TRACY LAWRENCE ATLANTIC ALBUM CUT
28	36	42	7	A WOMAN LOVES S. HENDRICKS, T. DUBOIS (S. BOGARD, R. GILES)	STEVE WARINER (V) ARISTA 12426
29	26	27	19	SOME GIRLS DO R. SCRUGGS, M. MILLER (M. MILLER)	◆ SAWYER BROWN CURB ALBUM CUT
30	30	25	20	EVERY SECOND J. FULLER, J. HOBBS (W. PERRY, G. SMITH)	COLLIN RAYE (V) EPIC 74242
31	27	17	17	COME IN OUT OF THE PAIN D. JOHNSON (D. FRIMMER, F. J. MYERS)	DOUG STONE (V) EPIC 74259
32	37	45	7	FIVE O' CLOCK WORLD A. REYNOLDS, J. ROONEY (A. REYNOLDS)	HAL KETCHUM (C) CURB 76903
33	29	26	19	NOTHING SHORT OF DYING G. BROWN (T. TRITT)	TRAVIS TRITT (V) WARNER BROS. 18984
34	34	35	10	HOME SWEET HOME R. LANDIS, J. STROUD (D. ROBBINS, J. S. SHERRILL, B. OPIERO)	◆ DENNIS ROBBINS (V) GIANT 18982/WARNER BROS.
35	40	44	9	WHAT KIND OF FOOL DO YOU THINK I AM S. HENDRICKS, B. BECKETT (A. CARMICHAEL, G. GRIFFIN)	LEE ROY PARNELL (V) ARISTA 12431
36	24	21	14	BLUE ROSE IS P. WORLEY, E. SEAY (B. DIPIERO, P. TILLIS, J. BUCKINGHAM)	PAM TILLIS (V) ARISTA 1-2408
37	39	36	20	OLD FLAMES HAVE NEW NAMES M. WRIGHT (B. BRADDOCK, R. VAN HOY)	MARK CHESNUTT (V) MCA 54334
38	33	15	16	ALL IS FAIR IN LOVE AND WAR R. MILSAP, R. GALBRAITH (T. NICHOLS, R. BYRNE)	RONNIE MILSAP (V) RCA 62217
*** Power Pick/Airplay ***					
39	55	—	2	I STILL BELIEVE IN YOU T. BROWN (V. GILL, J. B. JARVIS)	◆ VINCE GILL (V) MCA 54406

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
40	32	32	12	CAN'T STOP MYSELF FROM LOVING YOU E. GORDY, JR., T. BROWN (KOSTAS, FOLKOVOD)	PATTY LOVELESS (V) MCA 54371
41	41	40	10	WHERE FOREVER BEGINS J. STROUD (T. BRUCE, T. MCHUGH)	◆ NEAL MCCOY ATLANTIC ALBUM CUT
42	45	51	6	COWBOY BEAT H. BELLAMY, D. BELLAMY, E. SEAY (D. BELLAMY, J. BELAND)	◆ THE BELLAMY BROTHERS BELLAMY BROTHERS ALBUM CUT
43	48	63	4	I WOULDN'T HAVE IT ANY OTHER WAY E. GORDY, JR. (A. TIPPIN, B. CURRY)	◆ AARON TIPPIN (V) RCA 62241
44	44	53	5	YARD SALE B. CANNON, N. WILSON (L. BASTIAN, D. BLACKWELL)	◆ SAMMY KERSHAW (V) MERCURY 866 754
45	46	59	6	TWO-TIMIN' ME L. M. LEE, J. LEO (R. MAINEGRA, R. YANCEY, J. GRIFFIN)	THE REMINGTONS (V) BNA 62276
46	49	57	4	YOU AND FOREVER AND ME J. STROUD, C. DINAPOLI, D. GRAU (P. HOWELL, S. HARRIS)	◆ LITTLE TEXAS (V) WARNER BROS. 18867
47	42	43	19	LOVIN' ALL NIGHT J. LEVENTHAL, R. CROWELL (R. CROWELL)	◆ RODNEY CROWELL (V) COLUMBIA 74250
48	NEW	—	1	WARNING LABELS D. JOHNSON (K. WILLIAMS, O. TURMAN)	DOUG STONE (V) EPIC 74399
49	51	75	3	WHAT KIND OF LOVE L. KLEIN (R. CROWELL, W. JENNINGS, R. ORBISON)	RODNEY CROWELL (C) (V) COLUMBIA 74360
50	65	—	2	COULD'VE BEEN ME J. SCAIFE, J. COTTON (R. NIELSEN, M. POWELL)	◆ BILLY RAY CYRUS (V) MERCURY 866 998
51	53	65	3	FAMILIAR GROUND R. BYRNE, A. SHULMAN (T. LANCASTER, M. WHITE)	◆ MICHAEL WHITE (V) REPRISE 18881/WARNER BROS.
52	54	74	3	TOO MUCH J. BOWEN, R. ALVES (G. CLARK, L. R. PARNELL)	◆ PIRATES OF THE MISSISSIPPI LIBERTY ALBUM CUT
53	43	46	9	FROM THE WORD LOVE R. SKAGGS, M. MCANALLY (K. SEWELL)	◆ RICKY SKAGGS (V) EPIC 74311
54	47	50	11	YOU DO MY HEART GOOD J. BOWEN, C. FRANCIS (T. PADEN, M. LANTRIP)	◆ CLEVE FRANCIS LIBERTY ALBUM CUT
55	59	72	3	THAT'S WHAT I'M WORKING ON TONIGHT B. MONTGOMERY (L. WILLIAMS, N. WILLIAMS, M. W. FRANCIS)	◆ DIXIANA (V) EPIC 74361
56	62	—	2	SHE TAKES THE SAD OUT OF SATURDAY NIGHT R. PENNINGTON (C. RYLE, B. HENDERSON)	◆ CLINTON GREGORY (V) STEP ONE 439
57	52	52	15	I'D SURRENDER ALL K. LEHNING (R. TRAVIS, A. JACKSON)	RANDY TRAVIS (V) WARNER BROS. 18943
58	56	58	20	TILL I'M HOLDING YOU AGAIN J. BOWEN, R. ALVES (L. GOTTLIEB, R. ALVES, B. MCCORVEY)	PIRATES OF THE MISSISSIPPI (V) LIBERTY 57704
59	NEW	—	1	NOWHERE BOUND M. POWELL, T. DUBOIS (M. POWELL, J. MEDDERS)	DIAMOND RIO (V) ARISTA 2441
60	NEW	—	1	SO MUCH LIKE MY DAD J. BOWEN, G. STRAIT (C. MOGAM, B. ENMONS)	GEORGE STRAIT (V) MCA 54439
61	66	—	2	ROSALEE B. MAHER (C. BICKHARDT, D. SCHLITZ, B. MAHER)	◆ STACY DEAN CAMPBELL (V) COLUMBIA 74357
62	61	56	15	SHE TOOK IT LIKE A MAN B. BECKETT (P. NELSON, D. MAYO, K. STALEY)	◆ CONFEDERATE RAILROAD ATLANTIC ALBUM CUT
63	71	—	2	SHE WROTE THE BOOK S. HENDRICKS (S. BOGARD, R. GILES)	◆ ROB CROSBY (V) ARISTA 12443
64	64	64	15	THE POWER OF LOVE S. BUCKINGHAM, L. STRICKLAND (W. ALDRIDGE)	◆ MATTHEWS, WRIGHT & KING (V) COLUMBIA 19069
65	73	—	2	OUR LOVE WAS MEANT TO BE C. FARRER (J. STEELE, C. FARRER)	◆ BOY HOWDY CURB ALBUM CUT
66	63	60	10	STILL GOT A CRUSH ON YOU R. HAFFKINE (D. DILLON, P. OVERSTREET)	◆ DAVIS DANIEL (V) MERCURY 866 822
67	50	47	12	MASON DIXON LINE K. LEHNING (D. SEALS)	◆ DAN SEALS (V) WARNER BROS. 18968
68	67	66	4	BUBBA SHOT THE JUKE BOX M. WRIGHT (D. LINDE)	MARK CHESNUTT MCA ALBUM CUT
69	68	69	17	AGAINST THE GRAIN A. REYNOLDS (B. BOUTON, L. CORDLE, C. JACKSON)	GARTH BROOKS (V) LIBERTY 44800
70	NEW	—	1	THIS OL' HEART J. STROUD (T. MENSY)	◆ TIM MENSY (V) GIANT 18864/WARNER BROS.
71	58	55	8	COME ON OVER TO THE COUNTRY B. BECKETT, H. WILLIAMS, JR., J. STROUD (H. WILLIAMS, JR.)	◆ HANK WILLIAMS, JR. (V) CURB 18923/CAPRICORN
72	NEW	—	1	HOMETOWN RADIO J. STROUD, L. PETERZELL (V. RUST)	CURTIS WRIGHT LIBERTY ALBUM CUT
73	NEW	—	1	ME AND MY BABY B. BANNISTER, P. OVERSTREET (P. OVERSTREET, P. DAVIS)	PAUL OVERSTREET (V) RCA 62254
74	72	—	2	JESUS AND MAMA B. BECKETT (D. B. MAYO, J. D. HICKS)	CONFEDERATE RAILROAD ATLANTIC ALBUM CUT
75	69	73	3	FALL J. SCAIFE, J. COTTON, THE OAK RIDGE BOYS (D. VON TRESS)	◆ THE OAK RIDGE BOYS (V) RCA 62228

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

HOT COUNTRY RECURRENTS

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	—	—	1	NEON MOON S. HENDRICKS, D. COOK (R. DUNN)	BROOKS & DUNN ARISTA
2	1	—	2	PAST THE POINT OF RESCUE A. REYNOLDS, J. ROONEY (M. HANLY)	◆ HAL KETCHUM CURB
3	3	—	2	THERE AIN'T NOTHIN' WRONG WITH THE RADIO E. GORDY, JR. (A. TIPPIN, B. BROCK)	◆ AARON TIPPIN RCA
4	2	—	2	PAPA LOVED MAMA A. REYNOLDS (K. WILLIAMS, G. BROOKS)	GARTH BROOKS LIBERTY
5	4	1	3	TODAY'S LONELY FOOL J. STROUD (K. BEARD, S. P. DAVIS)	◆ TRACY LAWRENCE ATLANTIC
6	6	—	2	SOME KIND OF TROUBLE J. CRUTCHFIELD (M. REID, B. MAHER, D. POTTER)	◆ TANYA TUCKER LIBERTY
7	7	3	5	IS THERE LIFE OUT THERE T. BROWN, R. MCENTIRE (S. LONGACRE, R. GILES)	◆ REBA MCENTIRE MCA
8	5	2	3	BURN ME DOWN R. BENNETT, T. BROWN (E. MILLER)	MARTY STUART MCA
9	9	6	10	STRAIGHT TEQUILA NIGHT J. STROUD, J. ANDERSON (K. ROBBINS, D. HUPP)	◆ JOHN ANDERSON BNA
10	11	9	11	EXCEPT FOR MONDAY R. LANDIS (R. NIELSEN)	LORRIE MORGAN RCA
11	10	7	7	DALLAS S. HENDRICKS, K. STEGALL (A. JACKSON, K. STEGALL)	ALAN JACKSON ARISTA
12	14	12	15	A JUKEBOX WITH A COUNTRY SONG D. JOHNSON (G. NELSON, R. SAMOSET)	◆ DOUG STONE EPIC
13	8	4	3	THE TIPS OF MY FINGERS S. HENDRICKS, T. DUBOIS (B. ANDERSON)	◆ STEVE WARINER ARISTA

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
14	17	14	11	MAYBE IT WAS MEMPHIS P. WORLEY, E. SEAY (M. ANDERSON)	◆ PAM TILLIS ARISTA
15	20	15	16	STICKS AND STONES J. STROUD (E. WEST, R. DILLON)	◆ TRACY LAWRENCE ATLANTIC
16	12	10	7	BORN COUNTRY J. LEO, L. M. LEE, ALABAMA (J. SCHWEERS, B. HILL)	ALABAMA RCA
17	18	5	3	FIRST TIME FOR EVERYTHING J. STROUD, C. DINAPOLI, D. GRAU (P. HOWELL, D. O'BRIEN)	◆ LITTLE TEXAS WARNER BROS.
18	13	11	10	BETTER CLASS OF LOSERS K. LEHNING (R. TRAVIS, A. JACKSON)	◆ RANDY TRAVIS WARNER BROS.
19	16	8	4	TAKE YOUR MEMORY WITH YOU T. BROWN (V. GILL)	VINCE GILL MCA
20	22	16	19	LOVE, ME J. FULLER, J. HOBBS (S. EWING, M. T. BARNES)	◆ COLLIN RAYE EPIC
21	15	—	2	SHE IS HIS ONLY NEED T. BROWN (D. LOGGINS)	WYNNONA CURB
22	23	—	73	FRIENDS IN LOW PLACES A. REYNOLDS (D. BLACKWELL, B. LEE)	GARTH BROOKS LIBERTY
23	21	17	20	CADILLAC STYLE B. CANNON, N. WILSON (M. PETERSEN)	◆ SAMMY KERSHAW MERCURY
24	—	19	2	DON'T GO NEAR THE WATER B. CANNON, N. WILSON (C. HARTFORD, J. FOSTER)	◆ SAMMY KERSHAW MERCURY
25	—	—	8	SAME OL' LOVE R. SKAGGS, M. MCANALLY (C. AUSTIN, G. BARNHILL)	◆ RICKY SKAGGS EPIC

◆ 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.

NEW ON THE CHARTS

In this thickly populated genre of country music, Columbia Records has spotted another jewel. His name is Stacy Dean Campbell and his debut single, "Rosalee," debuted at No. 66 on the Hot Country Singles & Tracks chart last week. It moves to No. 61 on the current chart.



CAMPBELL

Campbell, 24, was raised in New Mexico, Texas, and Oklahoma. He grew up around music—his father was a quartet singer and his

brother is a drummer and bass player. However, being on stage has not always been Campbell's greatest desire. Once, his dad had to spank him to make him get on stage to sing with his brother, Spencer, at a family reunion.

He credits Spencer with encouraging him to bring his voice and songwriting to Nashville (Campbell often sang around the house and Spencer always told him he had great pitch). After high school, Campbell spent two years attending Central State Univ. in Edmond, Okla., and performing with a band called the Nickels. The group played dance clubs.

During that period, he began developing his songwriting skills. At the same time, his brother was working into the Nashville studio and road musician network.

Through his brother's connections, Campbell's music fell into the hands of Judson Spence, who offered to produce some demos for him. Campbell gave up an opportunity to join the Oklahoma County Sheriff's Department and headed to Nashville to take Spence up on his offer.

A short time later, he officially made the move to Music City. The five-song demo tape resulting from the Spence sessions landed Campbell his first publishing deal at Tree Publishing in August 1990. Within a couple of months, Roy Wunsch, president Sony Music/Nashville—home of Columbia and Epic Records—signed him to record for Columbia.

Listening to the album, one can easily visualize the elements that make up Campbell's likable style. He cites Marty Robbins, Buddy Holly, Hank Williams Sr., Johnny Cash, and the Everly Brothers as some of his influences.

Campbell co-wrote four cuts that serve as evidence of the lasting impression his mentors made. But small pieces of the sounds of yesterday illuminate throughout the entire album.

The culmination of the old and the new—Campbell's own fresh songwriting skills and sweet tenor vocals—has created a unique and commercially viable product. His James Dean good looks only further polish a package that already shines.

Brent Maher, who produced the Judds, produced Campbell's debut album, titled "Lonesome Wins Again." It is scheduled to hit the streets July 14.

Campbell is booked by Buddy Lee Attractions. He is managed by Allen Brown.

DEBBIE HOLLEY

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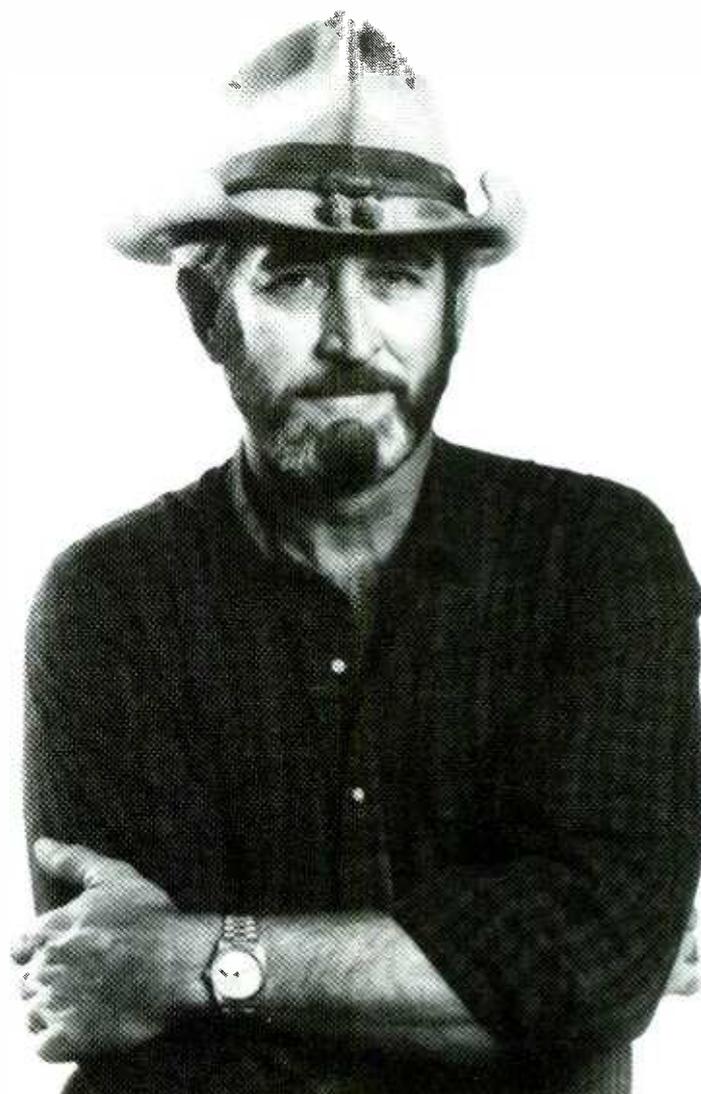
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THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
				★ ★ ★ No. 1 ★ ★ ★		
1	1	1	6	BILLY RAY CYRUS MERCURY 510635* (9.98 EQ/13.98)	SOME GAVE ALL	1
2	2	2	42	GARTH BROOKS ▲ 7 LIBERTY 96330* (10.98/15.98)	ROPIN' THE WIND	1
3	3	3	94	GARTH BROOKS ▲ 9 LIBERTY 93866* (9.98/13.98)	NO FENCES	1
4	4	4	13	WYONONNA ▲ CURB 10529*/MCA (10.98/15.98)	WYONONNA	1
5	5	5	165	GARTH BROOKS ▲ 3 LIBERTY 90897* (9.98/13.98)	GARTH BROOKS	2
6	6	6	46	BROOKS & DUNN ● ARISTA 18658* (9.98/13.98)	BRAND NEW MAN	6
7	7	7	59	ALAN JACKSON ▲ ARISTA 8681* (9.98/13.98)	DON'T ROCK THE JUKEBOX	2
8	8	9	63	LORRIE MORGAN ● RCA 30210* (9.98/13.98)	SOMETHING IN RED	8
9	9	8	39	REBA MCENTIRE ▲ MCA 10400* (10.98/15.98)	FOR MY BROKEN HEART	3
10	10	10	57	TRAVIS TRITT ▲ WARNER BROS. 26589* (9.98/13.98)	IT'S ALL ABOUT TO CHANGE	2
11	11	11	46	HAL KETCHUM ● CURB 77450* (9.98/13.98)	PAST THE POINT OF RESCUE	6
12	12	12	52	TRISHA YEARWOOD ▲ MCA 10297* (9.98/15.98)	TRISHA YEARWOOD	2
13	13	14	57	DIAMOND RIO ● ARISTA 8673* (9.98/13.98)	DIAMOND RIO	13
14	17	17	20	JOHN ANDERSON BNA 61029* (9.98/13.98)	SEMINOLE WIND	10
15	15	13	16	AARON TIPPIN RCA 61129* (9.98/13.98)	READ BETWEEN THE LINES	6
16	18	19	35	SUZY BOGDUSS LIBERTY 95847* (9.98/13.98)	ACES	16
(17)	20	21	13	MARK CHESNUTT MCA 10530* (9.98/15.98)	LONGNECKS & SHORT STORIES	9
18	14	15	10	GEORGE STRAIT ● MCA 10532* (10.98/15.98)	HOLDING MY OWN	5
19	16	16	24	SAWYER BROWN CURB 95624* (9.98/13.98)	DIRT ROAD	12
(20)	26	26	33	SAMMY KERSHAW MERCURY 510161* (9.98 EQ/13.98)	DON'T GO NEAR THE WATER	18
21	19	18	46	DOUG STONE ● EPIC 47357*/SONY (9.98 EQ/13.98)	I THOUGHT IT WAS YOU	12
22	22	22	68	VINCE GILL ▲ MCA 10140* (9.98/15.98)	POCKET FULL OF GOLD	5
23	23	23	86	DWIGHT YOAKAM ● REPRISE 26344*/WARNER BROS. (9.98/13.98)	IF THERE WAS A WAY	7
24	21	24	6	MICHELLE WRIGHT ARISTA 18685* (9.98/13.98)	NOW & THEN	20
25	27	25	52	TANYA TUCKER ● LIBERTY 95562* (9.98/13.98)	WHAT DO I DO WITH ME	6
26	24	20	19	HANK WILLIAMS, JR. CURB 26806*/CAPRICORN (9.98/15.98)	MAVERICK	7
(27)	28	28	117	DOUG STONE ● EPIC 45303*/SONY (5.98 EQ/9.98)	DOUG STONE	12
28	29	35	40	BILLY DEAN SBK 96728*/LIBERTY (9.98/13.98)	BILLY DEAN	28
29	25	27	40	COLLIN RAYE ● EPIC 47468*/SONY (9.98 EQ/13.98)	ALL I CAN BE	7
(30)	40	33	120	TRAVIS TRITT ▲ WARNER BROS. 26094* (9.98/13.98)	COUNTRY CLUB	3
(31)	35	37	24	JOE DIFFIE EPIC 47477*/SONY (9.98 EQ/13.98)	REGULAR JOE	22
32	31	29	9	MCBRIDE & THE RIDE MCA 10540* (9.98/13.98)	SACRED GROUND	27
33	34	40	86	CLINT BLACK ▲ 2 RCA 52372 (9.98/13.98)	PUT YOURSELF IN MY SHOES	1
34	37	43	121	ALAN JACKSON ▲ ARISTA 8623 (8.98/13.98)	HERE IN THE REAL WORLD	4
35	39	39	89	MARY-CHAPIN CARPENTER ● COLUMBIA 46077*/SONY (8.98 EQ/13.98)	SHOOTING STRAIGHT IN THE DARK	11
36	30	31	58	RICKY VAN SHELTON ▲ COLUMBIA 46855*/SONY (9.98 EQ/13.98)	BACKROADS	3
37	32	32	62	PAM TILLIS ● ARISTA 8642* (8.98/13.98)	PUT YOURSELF IN MY PLACE	10
38	33	36	38	ALABAMA ● RCA 61040* (9.98/13.98)	GREATEST HITS VOL. 2	10
39	36	30	31	TRACY LAWRENCE ATLANTIC 82326* (9.98/13.98)	STICKS AND STONES	10

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
40	38	38	203	THE JUDDS ▲ 2 CURB 8318/RCA (9.98/15.98)	GREATEST HITS	1
41	41	34	7	SHENANDOAH RCA 66001* (9.98/13.98)	LONG TIME COMIN'	34
42	42	41	94	REBA MCENTIRE ▲ MCA 10016 (9.98/15.98)	RUMOR HAS IT	2
43	43	46	26	GEORGE STRAIT MCA 10450* (9.98/15.98)	TEN STRAIT HITS	7
(44)	54	58	11	HANK WILLIAMS, JR. & HANK WILLIAMS CURB 77552* (6.98/9.98)	THE BEST OF HANK & HANK	44
45	44	44	17	LITTLE TEXAS WARNER BROS. 26820* (9.98/13.98)	FIRST TIME FOR EVERYTHING	19
46	46	47	42	THE JUDDS ● CURB 61018*/RCA (9.98/13.98)	GREATEST HITS VOL. II	7
47	45	48	43	PATTY LOVELESS MCA 10336* (9.98/13.98)	UP AGAINST MY HEART	27
48	49	50	36	STEVE WARINER ARISTA 18691* (9.98/13.98)	I AM READY	28
49	48	49	165	CLINT BLACK ▲ 2 RCA 9668 (9.98/13.98)	KILLIN' TIME	1
50	47	42	9	CONFEDERATE RAILROAD ATLANTIC 82335* (9.98/15.98)	CONFEDERATE RAILROAD	36
51	53	53	131	VINCE GILL ▲ MCA 42321 (8.98/13.98)	WHEN I CALL YOUR NAME	2
(52)	56	55	11	VINCE GILL RCA 61130* (7.98/11.98)	I NEVER KNEW LONELY	51
53	50	45	6	RODNEY CROWELL COLUMBIA 47985*/SONY (9.98 EQ/13.98)	LIFE IS MESSY	30
54	52	52	44	RANDY TRAVIS ● WARNER BROS. 26661* (9.98/13.98)	HIGH LONESOME	3
55	51	51	12	SHENANDOAH COLUMBIA 48885*/SONY (9.98 EQ/13.98)	GREATEST HITS	43
56	57	60	90	MARK CHESNUTT ● MCA 10032* (9.98/13.98)	TOO COLD AT HOME	12
57	55	54	5	MARTINA MCBRIDE RCA 66002* (9.98/13.98)	THE TIME HAS COME	54
(58)	69	71	3	NEAL MCCOY ATLANTIC 82396* (9.98/15.98)	WHERE FOREVER BEGINS	58
59	60	57	67	DOLLY PARTON ● COLUMBIA 46882*/SONY (9.98 EQ/13.98)	EAGLE WHEN SHE FLIES	1
(60)	65	63	128	DAN SEALS ● LIBERTY 48308 (7.98/11.98)	THE BEST	7
61	62	56	98	KEITH WHITLEY ● RCA 52277* (9.98/13.98)	GREATEST HITS	5
62	58	61	144	REBA MCENTIRE ● MCA 8034* (10.98/15.98)	REBA LIVE	2
(63)	74	69	3	PATSY CLINE HOLLYWOOD RECORDS 462*/IMG (4.98/9.98)	AT HER BEST	63
64	59	59	64	MARTY STUART MCA 10106* (9.98/13.98)	TEMPTED	20
65	61	62	65	BILLY DEAN SBK 94302*/LIBERTY (9.98/13.98)	YOUNG MAN	12
66	67	68	139	THE KENTUCKY HEADHUNTERS ▲ MERCURY 838744 (9.98 EQ/13.98)	PICKIN' ON NASHVILLE	2
(67)	70	70	94	DOLLY PARTON ● COLUMBIA 44384*/SONY (5.98 EQ/9.98)	WHITE LIMOZEEN	3
68	63	65	33	RESTLESS HEART RCA 61041* (9.98/13.98)	THE BEST OF RESTLESS HEART	25
69	64	64	96	KATHY MATTEA ● MERCURY 842330* (8.98 EQ/13.98)	A COLLECTION OF HITS	8
70	66	67	43	CHRIS LEDOUX LIBERTY 96499* (9.98/13.98)	WESTERN UNDERGROUND	36
(71)	RE-ENTRY	109		THE CHARLIE DANIELS BAND ● EPIC 45316*/SONY (5.98 EQ/9.98)	SIMPLE MAN	2
(72)	RE-ENTRY	65		PATTY LOVELESS MCA 6401 (9.98)	ON DOWN THE LINE	12
73	72	—	4	VARIOUS ARTISTS K-TEL 6005* (7.98/12.98)	TODAY'S BEST COUNTRY	70
74	71	74	109	ALABAMA ● RCA 52108* (9.98/13.98)	PASS IT ON DOWN	3
(75)	RE-ENTRY	134		SHENANDOAH ● COLUMBIA 44468*/SONY (8.98 EQ/13.98)	THE ROAD NOT TAKEN	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. Most albums available on cassette and CD. * Asterisk indicates vinyl unavailable. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ, and all other CDs, are equivalent prices, which are projected from wholesale prices. © 1992, Billboard/BPI Communications, and SoundScan, Inc.

Billboard® Top Country Catalog Albums

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY  FOR WEEK ENDING JULY 11, 1992

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	WKS. ON CHART
1	1	PATSY CLINE ▲ 3 MCA 12 (8.98/12.98)	GREATEST HITS	60
2	4	PATSY CLINE DELUXE 5050/IMG (7.98/9.98)	20 GOLD HITS	31
3	2	THE CHARLIE DANIELS BAND ▲ EPIC 38795*/SONY (7.98 EQ/11.98)	A DECADE OF HITS	60
4	5	GEORGE JONES ● EPIC 40776*/SONY (5.98 EQ/9.98)	SUPER HITS	46
5	9	VINCE GILL RCA 9814 (4.98/9.98)	BEST OF VINCE GILL	60
6	8	ALABAMA ▲ 3 RCA 4939 (7.98/11.98)	ROLL ON	55
7	3	GEORGE STRAIT ▲ MCA 42035* (7.98/12.98)	GREATEST HITS, VOL. 2	60
8	11	REBA MCENTIRE ● MCA 6294 (4.98/11.98)	SWEET SIXTEEN	53
9	13	THE JUDDS ▲ CURB 5916-1/RCA (7.98/12.98)	HEARTLAND	60
10	16	REBA MCENTIRE ● MCA 42134 (4.98/11.98)	REBA	40
11	6	RANDY TRAVIS ▲ 4 WARNER BROS. 25568 (9.98/13.98)	ALWAYS & FOREVER	60
12	12	RICKY VAN SHELTON ▲ COLUMBIA 40602*/SONY (5.98 EQ/9.98)	WILD EYED DREAM	29
13	17	RAY STEVENS MCA 5918* (4.98/11.98)	GREATEST HITS	5

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	WKS. ON CHART
14	25	RAY STEVENS CURB 77312* (6.98/9.98)	HIS ALL-TIME GREATEST COMIC HITS	3
15	10	ALABAMA ▲ 3 RCA 7170 (9.98/13.98)	GREATEST HITS	59
16	7	HANK WILLIAMS, JR. ▲ 2 CURB 60193/WARNER BROS. (9.98/13.98)	GREATEST HITS	50
17	21	DOLLY PARTON ▲ RCA 4422 (7.98/11.98)	GREATEST HITS	45
18	24	THE JUDDS RCA 2278* (3.98/No CD)	COLLECTOR'S SERIES	58
19	14	ANNE MURRAY ▲ 4 LIBERTY 46058* (7.98/12.98)	GREATEST HITS	60
20	—	ALABAMA ▲ 4 RCA 4229 (7.98/11.98)	MOUNTAIN MUSIC	38
21	23	GEORGE STRAIT ▲ MCA 5913 (4.98/11.98)	OCEAN FRONT PROPERTY	47
22	20	PATTY LOVELESS ● MCA 42223 (4.98/11.98)	HONKY TONK ANGEL	38
23	15	DWIGHT YOAKAM ● REPRISE 25989/WARNER BROS. (9.98/13.98)	JUST LOOKIN' FOR A HIT	21
24	—	THE JUDDS ▲ CURB 5319/RCA (7.98/12.98)	WHY NOT ME	41
25	19	KENNY ROGERS ▲ LIBERTY 5112/CAPITOL (9.98/15.98)	TWENTY GREATEST HITS	56

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

TRACY
GAVIN
ALWAYS
REMEMBER
THE

URNS
STICKS AND
STONES (82328)
INTO GOLD.



HIS GOLD
DEBUT ALBUM CONTAINS
THE #1 HITS "Sticks And Stones"
AND "Today's Lonely Fool."
PLUS HIS SINGLE "Runnin' Behind"
THAT'S CURRENTLY AT
23 IN R&R,
27 IN BILLBOARD AND
25 IN GAVIN.

PRODUCED BY JAMES STROUD
MUSIC MATTERS MANAGEMENT



ON ATLANTIC...
CASSETTES AND COMPACT DISCS.
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Top Gospel Albums™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.	
			ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
			★★ NO. 1 ★★ 11 weeks at No. 1	
1	1	17	REV. MILTON BRUNSON & THE THOMPSON COMMUNITY SINGERS WORD 48784*/EPIC	MY MIND IS MADE UP
2	2	39	MISSISSIPPI MASS CHOIR MALACO 6008	GOD GETS THE GLORY
3	3	27	SHIRLEY CAESAR WORD 48785*/EPIC	HE'S WORKING IT OUT FOR YOU
4	4	7	REV. JAMES MOORE MALACO 6009	LIVE IN DETROIT
5	6	17	THOMAS WHITFIELD BENSON 2841*	ALIVE & SATISFIED
6	5	27	REV. T. WRIGHT/CHICAGO INTERDENOMINATIONAL MASS CHOIR SAVOY 14804/MALACO	I'M GLAD ABOUT IT
7	9	7	WEST ANGELES C.O.G.I.C. SPARROW 1319*	SAINTS IN PRAISE VOL.III
8	7	7	HEZEKIAH WALKER/FELLOWSHIP CRUSADE CHOIR BENSON 8535*/A&M	FOCUS ON GLORY
9	8	9	L.A. MASS CHOIR LIGHT 73055*/SPECTRA	COME AS YOU ARE
10	11	65	NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE TYSCOT 1401/SPECTRA	WASH ME
11	18	5	THE RICHARD SMALLWOOD SINGERS SPARROW 1283*	TESTIMONY
12	15	19	NICHOLAS WORD 48786*/EPIC	BACK TO BASICS
13	12	51	SHUN PACE RHODES SAVOY 14807*/MALACO	HE LIVES
14	10	57	DOROTHY NORWOOD/N. CALIFORNIA G.M.W.A. MASS CHOIR MALACO 4450	LIVE
15	13	51	BEBE & CECE WINANS SPARROW 1257*	DIFFERENT LIFESTYLES
16	17	5	THE NEW YORK RESTORATION CHOIR SAVOY 14811/MALACO	THANK YOU JESUS
17	14	9	WILLIE NEAL JOHNSON & THE NEW KEYNOTES MALACO 6010	THE COUNTRY BOY GOES HOME
18	16	47	YOLANDA ADAMS TRIBUTE 790113/SPECTRA	THROUGH THE STORM
19	20	11	DONNIE HARPER/NEW JERSEY MASS CHOIR TRIBUTE 1160*/SPECTRA	HOPE OF THE WORLD
20	19	25	V.I.P. MUSIC & ARTS SEMINAR MASS CHOIR TYSCOT 40195/SPECTRA	VICTORY IN PRAISE
21	22	43	REV. J. CLEVELAND/L.A. GOSPEL MESSENGERS SAVOY 7103/MALACO	REV. J. CLEVELAND/L.A. GOSPEL MESSENGERS
22	28	17	ADORATION 'N' PRAYZE TM 1007*	TIME IS RUNNING OUT
23	25	11	JOHN P. KEE TYSCOT 9115*/SPECTRA	CHURCHIN' WITH THE TYSCOT ARTISTS
24	31	41	HELEN BAYLOR WORD 48781*/EPIC	LOOK A LITTLE CLOSER
25	23	9	REV. LAWRENCE THOMISON & THE MUSIC MASS CHOIR NEW HAVEN 20014*	NEVER LET GO OF HIS HAND
26	27	11	WILLIE BANKS MALACO 4449	THE LEGEND LIVES ON
27	21	23	RON WINANS, FAMILY & FRIENDS CHOIR SELAH 7507*/SPARROW	FAMILY AND FRIENDS CHOIR VOL. 3
28	24	31	THE EVEREADYS GREAT JOY 4750*	A MESSAGE FOR YOU
29	26	27	VARIOUS ARTISTS CGI 8530/A&M	A TRIBUTE TO JAMES CLEVELAND VOL.1
30	29	11	AL GREEN WORD 48860*/EPIC	LOVE IS REALITY
31	36	77	REV. E. DAVIS, JR./WILMINGTON MASS CHOIR FEAT. REV. D. COLEY ATLANTA INTERNATIONAL 10162	HE'S PREPARING ME
32	NEW	▶	CHICAGO C.O.G.I.C. CHOIR FIRST JURISDICTION TM 1008*	I DEDICATE MY LIFE
33	37	3	CARNELL MURRELL & THE NEWORK COMMUNITY CHOIR SAVOY 14809/MALACO	YOU CAN MAKE IT IF YOU TRY
34	38	45	WALT WHITMAN & THE SOUL CHILDREN OF CHICAGO I AM 74014*	LIVE & BLESSED
35	32	13	ALBERTINA WALKER BENSON 8532*/A&M	LIVE
36	30	51	THE WILLIAMS BROTHERS BLACKBERRY 2203301.012/SPECTRA	THIS IS YOUR NIGHT
37	34	37	CHICAGO MASS CHOIR LIGHT 75073*/SPECTRA	CALL HIM UP
38	39	33	COMMISSIONED BENSON 2808*	NUMBER 7
39	33	11	WAR ON SIN LIGHT 73077*/SPECTRA	THIS IS GOSPEL
40	40	3	TWINKIE CLARK-TERRELL GRACE 3001*/SPECTRA	COMIN' HOME

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

Artists & Music



by Lisa Collins

THE RECENT DEATH of Thomas Whitfield comes as a major blow to the gospel music community. His loss immediately cast a somber cloud over opening ceremonies at the Edwin Hawkins Music & Arts Seminar, June 22-27 in Oakland, Calif.

Throughout the gospel community, there were tributes to Whitfield, mostly from gospel announcers, many of whom dedicated their broadcasts to his memory. A favorite choice of the announcers was his most recent release, the ironically titled "Alive & Satisfied."

In Detroit, they took time out to remember Whitfield at the McDonald's Gospelfest, June 28 at Chene Park Music Theater. Among those who participated were Bobby Jones & New Life, the Rev. Milton Brunson & the Thompson Community Singers, the Winans, and Vanessa Bell Armstrong. Whitfield had recently produced four cuts off Armstrong's upcoming project for Jive Records. (Armstrong is reportedly urging Jive to rush-release those cuts.)

A powerhouse producer, he was known for his flair for mixing different genres, bringing gospel into contemporary styles and settings. They called him "The Maestro," a nickname he earned from work he'd done with artists including Aretha Franklin, Shirley Caesar, Edwin Hawkins, Douglas Miller, and the late Rev. James Cleveland.

While Whitfield earned two Grammy nominations for his production of the Whitfield Company, friends say he was happiest about the artists whose careers he had inspired. Among them: Commissioned's Fred Hammond, Rudolph Stansfield, Vassal Benford, and Yolanda Adams.

"He was the thrust that really pushed me off," says Adams, whose "Through The Storm" was a top-10 gospel hit. "He had this knack for finding that last little take in you." Whitfield produced Adams' debut, "Just As I Am," in 1986.

Before his death, Whitfield had taken part in Warner's star-studded "Handel's Messiah" project and was in negotiations for a role in Paramount Pictures' "Leap Of Faith," starring Steve Martin as an evangelist traveling with his choir. Does Whitfield's death mark the end of an era?

Certainly Whitfield was at the top of the list, one of a handful of great producers in a genre where there have been all too few. Even more, he was one of an even smaller handful of artists allowed to produce his own material.

But perhaps the most wonderful thing was that Thomas Whitfield could have chosen to produce *anything*. He chose gospel.

ELSEWHERE, the Rev. Timothy Wright recently teamed with the Chicago Interdenominational Choir for his latest release, "I'm Glad About It." Within weeks, it became one of the top 10 gospel releases in the country.

And what's the Rev. Wright so glad about? "Glad about Jesus!" he says. "And I want to share that with people."

Wright, who has had three hit records at the same time on the gospel charts, is currently enjoying a hard-rock version of one of his biggest hits, "Who's On The Lord's Side," now being played in concert by Petra.

Wright is known for his versatility, both in recording and producing. It's hard to tie him down to a single style. In fact, he not only works regularly with his own Timothy Wright Concert Choir, he actively looks for different cities and artists to broaden his music and interpretations. Consequently, the Brooklyn, N.Y.-based pastor is also becoming a much-in-demand producer as well.

Master Producer Thomas Whitfield, 38, Dies Among The Pioneers Of Contemporary Gospel Music

■ BY LISA COLLINS

LOS ANGELES—Thomas Whitfield, one of the pioneers of contemporary gospel music, who was nicknamed both "the master producer of gospel" and "the maestro," died of a heart attack June 21 in Detroit. He was 38.

Whitfield became one of the gospel industry's most sought-after producers in the early '80s after producing Vanessa Bell Armstrong's first two albums—"Peace Be Still" and "The Chosen." In 1984, he received his first Grammy nomination for his adaptation of the Rev. James Cleveland's famed "Peace Be Still." "So popular was the piece that Rev. Cleveland later adopted Whitfield's version, saying that Thomas and Vanessa Bell Armstrong had understood what he had been trying to say 20 years earlier," says gospel historian Deborah Smith-Barney. "He was indeed ahead of his time."

Whitfield was a key component of Detroit's burgeoning gospel community in the '80s. His contemporaries in that community included the Winans, the Clark Sisters, Armstrong, and Commissioned. He served as producer, arranger, and/or composer on projects by several prominent artists, including Shirley Caesar, Edwin Hawkins, Yolanda Adams, Douglas

Miller, Keith Pringle, the Rev. Cleveland, and Aretha Franklin. In 1987, he served as musical arranger on Franklin's Arista release "One Lord, One Faith, One Baptism."

Early on, he became known for his work as a choral arranger, and what many in gospel called "his fabulous keyboardship." Whitfield began playing organ at Nazarene Baptist Church in his native Detroit at the age of 10. He landed his first recording contract, with Stax Records, while still a teen. (An album made for Stax was never released.)

GRAMMY NOMINATIONS

As a gospel recording artist, Whitfield made numerous memorable albums, receiving Grammy nominations in 1989 for "And They Sang A Hymn" on Detroit's Sound Of Gospel label and in 1990 for "My Faith" on Benson, his current label.

His current album, titled "Alive & Satisfied," was released by Benson in February. According to Brian Spears, who managed Whitfield for the last eight years, "The title came up in the studio. We were doing some overdubs. It was supposed to be a live album recorded in Atlanta, but the cost of moving the choir was so prohibitive that we convinced the record company we could create a live setting in a studio environment. So

Thomas decided that whatever we name this album, the word 'alive' had to be in it. Then came up with 'and satisfied' because we are satisfied in the spirit of the Lord."

Spears predicts that "Alive & Satisfied" will be "the most successful album that he's done." Currently at No. 5 on Billboard's Top Gospel Albums chart, it is Benson's most successful release since the label's re-entry into black gospel. Already, it has outsold Whitfield's last album ("My Faith"), and has the potential of surpassing "Hallelujah Anyhow," a Sounds Of Gospel release that is his biggest seller to date.

Whitfield is survived by his mother, Jacqueline, three brothers, and his fiancée, Gwendolyn Morton—a featured soloist with Whitfield's choir. He and Morton were to have been married Oct. 3.

"I really can't say what his biggest contribution was, except that he didn't compromise his music," says younger brother Larry Whitfield, with whom the star had recorded a duet on the "My Faith" album. "He loved the thought of crossing over and having secular sales, but he did not want to compromise and leave the name of Jesus off. There's a song on his album, 'In Case You Forgot (His Name Is Jesus).'"

In Memory Of Thomas Whitfield,

1954-1992



BENSON

Top Contemporary Christian™

Compiled from a national sample of retail store and one-stop sales reports.

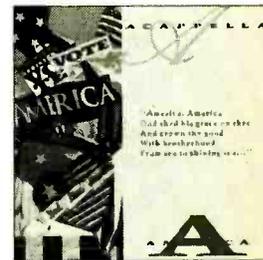
THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
★★ NO. 1 ★★				
1	4	67	AMY GRANT ▲ ³ WORD 6907*	29 weeks at No. 1 HEART IN MOTION
2	1	33	CARMAN BENSON 2809*	ADDICTED TO JESUS
3	7	77	STEVEN CURTIS CHAPMAN SPARROW 1258*	FOR THE SAKE OF THE CALL
4	6	7	JON GIBSON FRONTLINE 9285*	FOREVER FRIENDS
5	2	89	MICHAEL W. SMITH ● REUNION 0063*/WORD	GO WEST YOUNG MAN
6	3	37	MICHAEL ENGLISH WARNER ALLIANCE 4104*/WARNER BROS.	MICHAEL ENGLISH
7	5	27	PETRA WORD 48859*/EPIC	UNSEEN POWER
8	19	3	RICH MULLINS REUNION 0072*/WORD	THE WORLD AS BEST I REMEMBER VOL.2
9	10	31	KATHY TROCCOLI REUNION 0725*/WORD	PURE ATTRACTION
10	9	13	FIRST CALL DAYSPRING 6925*/WORD	HUMAN SONG
11	11	51	BEBE & CECE WINANS ● SPARROW 1257*	DIFFERENT LIFESTYLES
12	14	89	SANDI PATTI WORD 48545*/EPIC	ANOTHER TIME ANOTHER PLACE
13	15	15	RAY BOLTZ DIADEM 2094*/SPECTRA	MOMENTS FOR THE HEART
14	16	7	MARGARET BECKER SPARROW 1354*	STEPS OF FAITH
15	8	67	SUSAN ASHTON SPARROW 1259*	WAKENED BY THE WIND
16	13	37	TWILA PARIS STARSONG 8207*	SANCTUARY
17	17	51	RICH MULLINS REUNION 0066*/WORD	THE WORLD AS BEST I REMEMBER
18	12	89	D.C. TALK FOREFRONT 2682*/BENSON	NU THANG
19	25	3	GEOFF MOORE FOREFRONT 2935*/BENSON	A FRIEND LIKE YOU
20	20	307	AMY GRANT ▲ MYRRH 3900*/WORD	THE COLLECTION
21	NEW▶		DINO BENSON 2912*	SOMEWHERE IN TIME
22	NEW▶		ACAPPELLA WORD 52791*/EPIC	ACAPPELLA AMERICA
23	18	5	THE ALLIES DAYSPRING 4226*/WORD	MAN WITH A MISSION
24	24	139	CARMAN ● BENSON 2588*	REVIVAL IN THE LAND
25	22	5	VARIOUS ARTISTS SPARROW 1330*	CORAM DEO
26	29	5	WEST ANGELES C.O.G.I.C SPARROW 1319*	SAINTS IN PRAISE VOL.III
27	NEW▶		NOVELLA STARSONG 8248*	A LIQUID EARTH
28	21	15	LISA BEVILL VIREO 2201*/SPARROW	MY FREEDOM
29	33	11	AL DENSON BENSON 2858*	THE EXTRA MILE
30	26	25	ACAPPELLA WORD 52790*/EPIC	WE HAVE SEEN HIS GLORY
31	NEW▶		BROOKLYN TABERNACLE SINGERS WARNER ALLIANCE 4135*	ONLY TO HIM
32	23	13	CINDY MORGAN WORD 9258*	REAL LIFE
33	30	39	GLEN CAMPBELL NEW HAVEN 2011*/SPECTRA	SHOW ME YOUR WAY
34	31	11	STEVE GREEN SPARROW 1315*	HIDE EM' IN YOUR HEART VOL.2
35	35	15	MAGDALLAN INTENSE 9098*/FRONTLINE	BIG BANG
36	36	19	DALLAS HOLM BENSON 2839*	CHAIN OF GRACE
37	27	103	PETRA WORD 48546*/EPIC	BEYOND BELIEF
38	37	82	SANDI PATTI WORD 47739*/EPIC	THE FINEST MOMENTS
39	32	5	RHYTHM & NEWS IMAGE 7 7864*/WORD	WORD 2 Y'ALL
40	39	54	GLAD BENSON 2602	ACAPPELLA PROJECT II

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Combining the arranging, producing and singing talents of Keith Lancaster with today's top all vocal groups Acappella and AVB and the favorite songs of our country and our heritage, Acappella America goes well beyond the term "patriotic album."

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Produced by Keith Lancaster



Acappella Is The Difference



Gospel LECTERN



by Bob Darden

GRAMMY-WINNING producer/arranger/songwriter/recording artist **Michael Omartian** can never settle into one thing for long. The first producer to have No. 1 hits in the '70s, '80s, and '90s, Omartian has had—and continues to have—his fingers in a lot of pies. From **Steely Dan** to **Donna Summer** to **Rod Stewart** to **Amy Grant**—not to mention his own solo career—Omartian has achieved almost legendary status among his peers for his willingness to work with a wide variety of artists.

About the only thing he's *not* doing much of anymore is touring with a live band.

"It's funny, but early on in your career, you map out some plans for the future," he says. "Then you have children and everything changes. I really want to be a parent to my two teenagers. You don't want to be gone too much."

"I tend to get called a lot anyway because I can do a couple of things. But I'm discovering that I'm latching on more and more to someone who appeals to me as an artist, rather than from a commercial standpoint."

"In the meantime, I'm not interested in rehearsing a new band or touring for awhile, especially if it means showing up in Sweden on July 15 for a rehearsal, then a couple weeks later somewhere else, and so on."

In fact, at the moment, Omartian says he's more inclined to work with contemporary Christian artists. His latest two ventures into that genre—**Amy Grant** and **First Call**'s wonderful "Human Song"—are two of his best.

"But I don't necessarily want to produce artists who only want to sing to the church," he says. "Those are two separate venues. Artists who are called to minister to the church operate under a tremendous number of parameters musically and lyrically. I prefer to let the artist's natural personality shine through that music."

Omartian says he's writing more now than in the past, partly because he's writing with the artists he produces.

"This new emphasis on writing is born out of the fact that there's a tremendous trend again toward musicality," he says. "I'm getting a lot of calls from people, including young artists, who are into a more musical fashion, instead of music that's fashionable and trendy. I was doing a call-in talk show this morning and the listeners were saying, 'I'm dying to buy something that's music!'"

Music is one thing Omartian has always had plenty of. Word Records recently rereleased on CD two long out-of-print classic solo albums he put out nearly 20 years ago, "Adam Again" and "White Horse." There's also a lot of pressure on Word to rerelease on CD the two pivotal **Imperials** albums he produced in the early '80s, "Priority" and "One More Song For You."

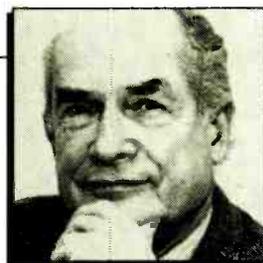
In the meantime, Omartian's dance ticket remains full. In addition to the **First Call** release, he has either recently finished or recently begun projects for newcomer **Raymonte Carter**, new Warner Bros. artist **Kurt Howell**, a new **Deniece Williams** project (along with **David Foster** and **George Duke**), and works by **Jasmine Guy**, **Amy Grant**, and **Gary Chapman**.

"Right now I'm getting back into the essence of playing—no more computers. It's time to revive that."

"So, I guess I'm my usual manic self. And amid all of that I'm working with my son Christopher, who has turned into quite a drummer. We're going to go into the studio with his four-piece band, called **Conviction**."

"Then this summer I'm going back in with **Amy Grant** and we're starting all over again."

Classical KEEPING SCORE



by Is Horowitz

BACK IN ACTION: Virgin Classics, now a member of the EMI Classics family, returns to U.S. retailers in September under Angel auspices with a catalog pruned somewhat to reflect current market conditions.

Some 200 Virgin titles had been released here prior to the label's recent takeover. Most are expected to survive the pruning analysis, says Angel VP of sales **Gil Hetherwick**.

Virgin Classics will retain label identity under the EMI Classics umbrella. However, all inventory will be stickered with numbers compatible with EMI's worldwide standard, a process currently under way.

There are still more than 130 titles in Virgin's pool of unreleased material. These too will be screened for suitability in the domestic market, says Hetherwick. He notes special interest in Virgin's recordings of English music, as well as early music under its *Veritas* imprint.

Meanwhile, EMI's opera program continues at a brisk pace, reports Angel VP of A&R **Tony Caronia**. Britten's "Peter Grimes" was recorded last month with the Covent Garden forces directed by **Bernard Haitink**. **Anthony Rolfe Johnson**, **Felicity Lott**, and **Thomas Allen** are starred.

An English version of Tchaikovsky's "Eugene Onegin" will be recorded this July by **Charles Mackerras** and the Welsh National Orchestra, with **Thomas Hampson**, **Kiri Te Kanawa**, and **Neil Rosenshine** in leading roles.

In August, **Roger Norrington** will direct the Lon-

don Classical Players and a cast headed by baritone **Andreas Schmidt** in Mozart's "Don Giovanni." That same month will see an EMI recording of Rossini's "Barber of Seville" mounted in Florence with **Hampson**, **Susanne Mentzer**, and **Samuel Ramey** heading the cast.

And in the can awaiting fall release, notes Caronia, are new EMI recordings of Saint-Saens' "Samson et Dalila" led by **Myung Whun Chung**, and Berg's "Lulu" conducted by **Haitink**.

CCULTURAL SIX-PACK: Kultur Video has released six videocassettes holding the 1973 series of lectures **Leonard Bernstein** gave at Harvard Univ. probing the origins and development of music. Filmed and originally telecast under the rubric "The Unanswered Question," the programs include performances by Bernstein and both the Boston Symphony and the Vienna Philharmonic.

The release is the first installment in a 16-video licensing deal between Kultur and Video Music Education, a firm operated by the Bernstein estate.

Upcoming are two documentaries, and eight full-length concerts with Bernstein conducting such orchestras as the New York Philharmonic, Israel Philharmonic, London Symphony, and Orchestre National de France, says **Ron Davis**, Kultur managing director. The performances date from the late '70s and early '80s.

PASSING NOTES: Bridge Records, which has just released on disc Mahler's orchestration of Beethoven's Ninth Symphony, takes on another novelty this week when it records a Taneyev arrangement of Tchaikovsky's "Romeo and Juliet Overture" that includes parts for soprano and tenor.

Peter Tiboris, who has been signed to an "extended" Bridge contract, conducts the Moscow Radio and Television Orchestra. Sessions will also include a taping of

(Continued on page 36)

Latin Notas



by John Lannert

HANSEL, THE FIFTH BEATLE: Hansel "El Gato" Martínez—former half of popular singing duo **Hansel Y Raúl**—may be on the verge of simultaneously cracking both the U.S. Latin and Anglo markets. Martínez's just-shipped album, "Latinoamericano," features five tracks in Spanish and three in English. What's more, Sony Discos, for the first time, is backing its veteran *charanguero* with a solid game plan consisting of promotional and performance jaunts.

"I like charanga more than anything because I really feel it," says Martínez, "and for dancing, charanga is much better than salsa because it's lighter." Martínez, a self-admitted frustrated Beatle, adores '60s rock as well. It was during a European tour last year that Martínez, after soaking up his favorite '60s sounds one night in a Parisian club, decided to cut several rock nuggets that would be buttressed by a thumping backbeat and Latin percussion. The result was three English-language tracks: "I Go To Pieces," "Love Potion #9," and "Black Is Black," a pounding, Latino-flavored entry being worked to the Anglo stations by Miami promoter **Bo Crane**.

Also noteworthy is Martínez's leadoff Spanish-language single, "Americana Americana," a humorous, Beatles-esque parable recounting the cultural differences between a Latin man and an American woman who are falling in love. The cute paean's closing verse is worth

at least a Bart Simpson-like "Ay Carumba!": "If you really want to make me happy/Instead of honey, Mami, call me Papi/When we make love."

On June 26, the witty, upfront Cuban native performed tracks from "Latinoamericano" at Mystique—a club he co-owns with **Ramón Gonzalez**—before a hard-hoofing packed house that roared its delight after hearing "Americana Americana."

As usual, Martínez, backed by the splendid **La Orquesta Calle Ocho**, threw in a spirited '60s medley, along with well-known hits "Solo," "Los Baseros," "La Esquina Habanera," and "Entren Que Caben Mil," Martínez's humorous answer number to **El Gran Combo's** classic "No Hay Cama Pa' Tanta Gente."

LOVE IS THE ANSWER: How about KLVE's (K-Love) second-place tie in Los Angeles, according to the latest Arbitrend? KLVE (3.3-4.6) tied top 40 KIIS, while KWKW "La Mexicana" fell from a fourth-place tie to 10th place (4.2-3.6). By the way, KLVE became a Billboard reporter in June.

CHART NOTES: This week Capitol/EMI Latin becomes the second label to notch the top three singles on the Hot Latin Tracks chart for two consecutive weeks. In January 1991, Sony Discos—then known as CBS Discos—landed the top three singles in two successive weeks. Sony remains the only record company to score four consecutive singles at the top of the Latin singles chart. That singular feat was realized Feb. 2, 1991, when **Ana Gabriel** ("Es Demasiado Tarde"), **Emmanuel** ("Bella Señora"), **José Luis Rodríguez** ("La Fiesta"), and **Roberto Carlos** ("Pájaro Herido") took over the first four slots on that week's chart. Elsewhere, Warner Discos nabs its first Hot Latin Tracks chart entry with "La Ola Latina" by **Fernando Allende**, which comes in at No. 35.

Top Latin Albums

Compiled from a national sample of retail store and one-stop sales reports.

	THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE	LABEL & NUMBER/DISTRIBUTING LABEL
	1	1	31	LUIS MIGUEL	ROMANCE	WEA LATINA 75805
	2	2	23	ALVARO TORRES	NADA SE COMPARA...	CAPITOL-EMI LATIN 42537
	3	3	33	MAGNETO	MAGNETO	SONY 80670
	4	4	63	PANDORA	CON AMOR ETERNO	CAPITOL-EMI LATIN 42451
	5	5	17	LOS BUKIS	QUIEREME	FONOVI SA 9040
	6	11	7	PANDORA	ILEGAL	CAPITOL-EMI LATIN 42686
	7	9	5	MIJARES	MARIA BONITA	CAPITOL-EMI LATIN 42687
	8	8	19	RICKY MARTIN	RICKY MARTIN	SONY 80695
	9	6	7	YOLANDITA MONGE	CARA DE ANGEL	WEA LATINA 77467
	10	7	5	JULIO IGLESIAS	CALOR	SONY 80763
POP	11	12	9	JULIAN VUELA	MI IMAGINACION	WEA LATINA 75878-4
	12	10	55	RICARDO MONTANER	ULTIMO LUGAR	TH-RODVEN 2864
	13	13	51	GLORIA TREVI	TU ANGEL DE LA GUARDA	ARIOLA 3087/BMG
	14	20	3	VARIOS ARTISTAS	DE SUR AMERICA CON AMOR	WEA LATINA 76531
	15	16	5	RAPHAEL	AVE FENIX	SONY 80767
	16	15	5	CALO PONTE	ATENTO	CAPITOL-EMI LATIN 42667
	17	—	15	RUDY LA SCALA	PORQUE SERA	SONOTONE 1457
	18	—	1	LOS HISPANOS	PASSION	SONY 80785
	19	19	35	CAMILO SESTO	A LA VOLUNTAD DEL CIELO	ARIOLA 3196/BMG
	20	14	11	PALOMA SAN BASILIO	DE MIL AMORES	CAPITOL-EMI LATIN 42677
	21	—	48	ALEJANDRA GUZMAN	FLOR DE PAPEL	FONOVI SA 9010
	22	—	3	FRANCO DE VITA	EN VIVO 16 DE MARZO	SONY 80750
	23	—	55	RAUL DI BLASIO	BARROCO	ARIOLA 3107/BMG
	24	17	15	JOSE LUIS RODRIGUEZ	PIEL DE HOMBRE	SONY 80746
	25	18	23	P.SAN BASILIO/P.DOMINGO	POR FIN JUNTOS	CAPITOL-EMI LATIN 42624
TROPICAL/SALSA	1	3	5	JERRY RIVERA	CUENTA CONMIGO	DISCOS INTERNATIONAL 80776/SONY
	2	7	21	TITO ROJAS	TITO ROJAS	M.P.I. 6061
	3	—	1	FRANKIE RUIZ	MI LIBERTAD	TH-RODVEN 2946
	4	4	15	DOMINGO QUINONES	PINTANDO LUNA	SONERO 80738/SONY
	5	6	13	LALO RODRIGUEZ	DE VUELTA EN LA TRAMPA	CAPITOL-EMI LATIN 42478
	6	2	35	GILBERTO SANTA ROSA	PERSPECTIVA	DISCOS INTERNATIONAL 80689/SONY
	7	5	41	EDDIE SANTIAGO	SOY EL MISMO	CAPITOL-EMI LATIN 42296
	8	9	11	ZONA ROJA	ORQUESTA ZONA ROJA	CANDELA 001
	9	8	29	ALEX D'CASTRO	SOLO	TH-RODVEN 2883
	10	18	79	JUAN LUIS GUERRA Y 4.40	BACHATA ROSA	KAREN 109/BMG
	11	17	7	EDGAR JOEL Y SU ORQUESTA	EN EL TOPE	RTP 80729/SONY
	12	1	19	SOUNDTRACK	THE MAMBO KINGS	ELEKTRA 961240
	13	25	5	GRUPO WAO	GRUPO WAO	HEAVEN 008
	14	10	11	ANGELA CARRASCO	PIEL CANELA	CAPITOL-EMI LATIN 42591
	15	14	45	TONY VEGA	UNO MISMO	RMM 80641/SONY
	16	20	16	LA BANDA SHOW	100% LATINO	RTP 80722/SONY
	17	—	1	MIAMI BAND	MIAMI BAND	RTP 80768/SONY
	18	11	37	TITO PUENTE	THE MAMBO KING 100TH LP	RMM 80680/SONY
	19	23	11	GRUPO NICHE	LLEGANDO AL 100%	DISCOS INTERNATIONAL 80712/SONY
	20	—	1	FILARMONICA/SANTO DOMINGO	...J.L. GUERRA	GLOBO 80769/SONY
	21	22	31	LOS SABROSOS DEL MERENGUE	SIETE VECES MAS...	M.P.I. 6059
	22	12	21	LUIS ENRIQUE	UNA HISTORIA DIFERENTE	SONY 80710
	23	15	17	ALEX BUENO	COMO NADIE	J&N 1991/J&N
	24	16	17	LIMITE 21	YO TE SEGUIRE QUERIENDO	M.P.I. 6047
	25	21	28	MILLY Y LOS VECINOS	FLYING SOLO	VQ 1991
REGIONAL MEXICAN	1	1	39	LA MAFIA	ESTAS TOCANDO FUEGO	DISCOS INTERNATIONAL 80660/SONY
	2	2	21	LOS TEMERARIOS	MI VIDA ERES TU	AFG SIGMA 3002
	3	5	7	BANDA VALLARTA SHOW	TE VES BIEN BUENA	FONOVI SA 5146
	4	4	47	ANA GABRIEL	MI MEXICO	SONY 80605
	5	6	3	ALEJANDRO FERNANDEZ	ALEJANDRO FERNANDEZ	SONY 80770
	6	8	27	LINDA RONSTADT	MAS CANCIONES	ELEKTRA 2-61239
	7	9	5	SELENA Y LOS DINOS	ENTRE A MI MUNDO	CAPITOL-EMI LATIN 42635
	8	7	37	MAZZ	MAZZ LIVE-UNA NOCHE JUNTOS	CAPITOL-EMI LATIN 42549
	9	3	35	BRONCO	SALVAJE Y TIERNO	FONOVI SA 3106
	10	12	41	LOS ACUARIO	LA HIELERA	MAR INT'L 291
	11	13	37	YNDIO	ROMANTICAMENTE	CAPITOL-EMI LATIN 42564
	12	—	1	VICENTE FERNANDEZ	QUE DE RARO TIENE	DISCOS INT'L 80809/SONY
	13	10	17	INDUSTRIA DEL AMOR	PARA TI	FONOVI SA 9037
	14	17	19	EMILIO NAVAIRA	UNSONG HIGHWAYS	CAPITOL-EMI LATIN 42626
	15	15	23	ROCIO BANQUELLS	A MI VIEJO	CAPITOL-EMI LATIN 42620
	16	—	1	LOS CAMINANTES	RECUERDOS	LUNA 1226
	17	—	5	FITO OLIVARES	CUMBIA CALIENTE	GL 2082
	18	16	7	LOS YONICS	VOLVERE A CONQUISTARTE	FONOVI SA 9047
	19	11	19	BANDA MOVIL	LA UNICA	FONOVI SA 9033
	20	—	1	CHALINO SANCHEZ	ADIOS A CHALINO	MUSART 758
	21	—	9	LUCERO	LUCERO DE MEXICO	FONOVI SA 9039
	22	19	3	ANGELICA MARIA	INTERPRETA RANCHERO Y NORTENO	SONY 80771
	23	—	15	GRUPO VENNUS	Y SI TE QUIERO	MAR INT'L 271
	24	18	11	LOS TERRIBLES DEL NORTE	CARRERA DE MUERTE	FREDDIE 1582
	25	—	1	REVOLUCION DE E. ZAPATA	REVOLUCION...	CAPITOL-EMI LATIN 42694

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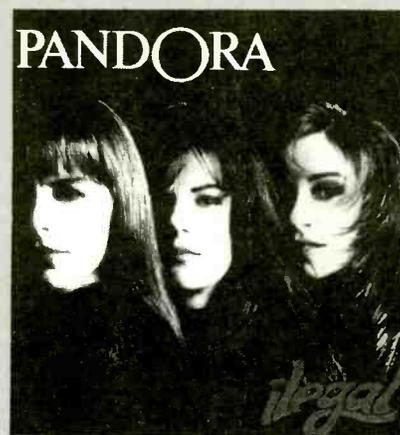
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Boukman Eksperyans' Songs Of Freedom Haitian Act's Music Rife With Political Messages

BY JOHN LANNERT

NEW YORK—"We are not afraid of those who would kill innocent people," proclaimed The'odore "Lolo" Beaubrun Jr., leader of Haitian act Boukman Eksperyans, during a weehours concert June 20 at the Ritz in New York.

The 200 or so spectators roared their approval as Boukman Eksperyans exploded into the appropriately titled "Ke-M Pa Sote" ("My Heart Doesn't Leap [I'm Not Afraid]"), a rousing anti-establishment anthem that led to the downfall of Haiti's military strongman Gen. Prosper Avril in February 1990.

The six-man, four-woman group has been under government surveillance ever since, save a brief seven-month period last year when democratically elected president Jean-Bertrand Aristide was in power. Last Christmas when the Mango Records act released an anti-government ode, "Noel Innocent" ("Innocent Christmas"), the Haitian military regime—headed nominally by provisional president Joseph Nerette—commenced to harass the group.

According to the band's Montreal-based manager, Dan Behrman, the Haitian government began to tap the group's phones. Government informers also were sent to infiltrate the "lakou," or commune, where the band members lived.

Earlier this year when Boukman Eksperyans attempted to perform a

tribute concert for Beaubrun's father, Languishatte—"who is sort of like a Haitian Bill Cosby," says Behrman—it promptly was met with stiff government resistance.

CLASH WITH MILITARY

"The band started playing 'Lke-M Pa Sote,'" says Behrman, "and the military came with machine guns on stage and ordered them to stop.

"Lolo right away said, 'See, look at what they're trying to do to us. Where's the freedom of expression?' At that point, the audience started singing the song and these military guys couldn't start shooting—there were 2,500 people singing."

Formed in the mid-'80s by Beaubrun, his wife Mimerose, and Eddy Francois, Boukman Eksperyans was named after Boukman, an 18th-century voodoo priest who spearheaded a rebellion that helped Haiti gain its independence from France in 1804.

Voodoo's African-based, Zen-style tenets of universal love and freedom continued to survive the subsequent succession of repressive dictatorships, primarily through the various lakous spread out in the peasant countryside.

The barter-driven lakous, which would present annual springtime celebrations called raras, grew to co-exist—though quite uncomfortably—with the regime in power. In recent years, the lakou concept has begun to attract Haiti's hitherto uninterested middle class.

Beaubrun, 35, remarked during an interview before the New York show that the communist canons of lakous have allowed the Haitian peasantry to counteract the capitalistic intentions of the country's bourgeois elite.

"Lakou is a community where land cannot be sold, so it bothers the government," said Beaubrun, "but the peasants do this so the rich cannot take everything.

"In a lakou, people work together and live together, and [the movement] has existed a long time. The Haitian state has tried to eliminate lakou as Satanic, dirty, or African. But is it a Satanic thing or not? No, it is not.

"What happens is that the lakou gets into voodoo as a way of life, not as a religion. It's in voodoo where we find 'ginen,' which is a state of mind—a utopia, where there is no crime, no pollution."

VOODOU PRINCIPLES REFLECTED

Boukman's original voodoo principles were reflected in "Voodoo Adjae," the group's 1991 debut album, which documented Haiti's deforestation and poverty, as well as the values of traditional Creole culture.

Underpinning the socially aware lyrics was the group's singular synthesis of voodoo temple melodies, samba-style rara, and hi-tech Caribbean grooves. During its 45-minute set in New York, the act displayed a slightly edgier, rock-laced sound as it scampered through several tracks, from "Voodoo Adjae," as well as the buoyant title track from its forthcoming album, "Kalfou Danjere" ("Dangerous Crossroads")—due out in September.

Due to the American government's embargo that prevents Haitian citizens from securing U.S. visas, Boukman Eksperyans nearly missed its New York gig. Beaubrun candidly admitted he is unsure if he will return to Haiti when the visa expires in September. The band currently is touring the U.S., Canada, and Europe.

"We might go back to Haiti or we might stay a bit more after this tour," says Beaubrun. "People have asked me to come to Canada and I say no. They say, 'Why not? You are the only group who does serious, political music.'

"And people of Haiti support the [lakou] movement and the government takes us seriously, too. They know what happened to Gen. Avril. We do know we are kind of protected in Haiti; it's like we're on a mission. Now, some people in high society have entered the movement, people who didn't know lakou existed."

Later this summer, Boukman Eksperyans will put the finishing touches on "Kalfou Danjere." Produced by Eric Clermontet, the album may sport a guest appearance by Pink Floyd's David Gilmour.

Beaubrun promises that "Kalfou Danjere" will pack a more potent lyrical and musical punch than "Voodoo Adjae."

"The lyrics and the music, in which we used a lot of drums and technology, are more powerful than 'Voodoo Adjae,'" comments Beaubrun. "I hope it also will be a positive record."

Hot Latin Tracks™

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

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

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Music Video

ARTISTS & MUSIC

Konowitch, Shore Leaving; MJ's 'Jam' Jells Via Human Touch

MOVING ON: Abbey Konowitch, MTV's senior VP of music and talent, is switching jobs and coasts. Starting in mid-July, he will be working at **Maverick Records, Madonna's** label, in Los Angeles. There are no details yet on his exact position. Konowitch had been at MTV for more than four years, originally in talent relations and more recently in talent development... Also departing the channel is **VJ Pauly Shore**, who is dedicating more time to his other ventures now that "Encino Man" has proven to be a moderate success. Though he will no longer host a daily show, Shore will appear on the channel from time to time, an MTV spokesperson anticipates. Ironically, in the current issue of *Rolling Stone*, which features an interview with Shore, an MTV rep says there's no way Shore would leave the channel that gave him his start, whereas Shore indicated that might not be the case. It will be interesting to see whether Shore can command the attention of other audiences as well as he has that of the MTV generation.

JAMMIN' WITH MICHAEL: "Jam," the fourth video from **Michael Jackson's** "Dangerous" album, is easily the best of the quartet. There's no real story, but the video is a visual feast with fast edits, crazy angles, and great lighting. The loosely tied tale deals with different ways to "jam," whether it be via music or basketball. And who jams better in b-ball than Chicago Bull **Michael Jordan**? No one, which is quite obvious by watching him stuff the ball here. **Propaganda** director **David Kellogg's** work here is sleek and polished, but still manages to retain an urban street feel, so look for this one to have a long life at some urban outlets that might have bypassed Jackson's earlier clips; a rap by **Heavy D.** in the middle, as well as an appearance by **Kris Kross**, will only increase the appeal.

But the real reason the video works is because Jackson looks warm, relaxed, confident, and, well... quite frankly, human. That wasn't the case in "Remember The Time" when he was kissing **Iman**, or in "In The Closet," where he nar-

cissistically cavorted with **Naomi Campbell**. "Black Or White" is in a league of its own because of the immediate controversy that surrounded it. Jackson, who is clearly in his element here, even has the humor to spoof the final few censored minutes of "Black Or White" in the first few seconds of an addendum to "Jam." The song ends, followed by a quick edit to Jackson dancing alone—there's just enough time to think "Oh no, not again," before he's joined by Jordan for a fun, 90-second dance lesson where he tries to teach the basketball player to moonwalk. Let's just say Jackson plays basketball better than Jordan dances, which isn't saying much. Watching Jordan try to mimic Jackson's moves is a delight, made more so by the obvious good-spirited glee the pair exhibit.

AND NOW TURNING to the opposite end of the spectrum: Also available from **Epic** this week and made for an absolute smidgen of the cost of MJ's clip is the new **Infectious Grooves** video, "You Lie..."

And Yo Breath Stank." The animated video was directed by **Spellbound's Bill Stobaugh**, with assistance from animator **Tom Holleran**, and **Wes Archer**, of "The Simpsons" fame. The black-and-white animation doesn't veer far

dition of directors **Rob Lindsay** ("Familiar Ground," **Michael White**) and **Chris Rogers** ("Houses In The Field," **John Gorka**). Both will work under the watchful eye of Cole, who, like Rogers, lives in Nashville. Lindsay will remain based in Los Angeles.



by Melinda Newman

FIRST-TIMERS: **Miramar**, the Seattle-based label that doesn't concentrate on the grungy "Seattle sound," has released its first-ever video single, for rock trio **Symon Asher**, called "Let's

Live Forever." Miramar has done exceedingly well with longform music videos, many of which utilize spacy ambient footage, on its adult alternative acts such as **Tangerine Dream**, **Pete Bardens**, and **Paul Speer**. However, **Symon Asher** marks the first act the label has had signed that stood a chance at broadcast play, hence the clip.

THIS WEEK'S COVERAGE is certainly MTV-heavy, but why stop now. MTV held a luncheon with representatives from all of its international outlets recently and it was fascinating to see how each area puts its own unique spin on the channel, while keeping the overall MTV theme intact. It's staggering to think that MTV is now in 201 million homes worldwide. The biggest international focuses are returning to Japan's airwaves—MTV has been off the air for close to a year there—as well as to remain on the air in Scandinavian countries. The contract with Scandinavian carriers, who are balking at having to pay for the channel, expired June 30. Negotiations with potential Japanese partners, as well as with the Scandinavians, are ongoing.

New Titles, Faces At Reorganized MTV

BY MELINDA NEWMAN

NEW YORK—MTV has reorganized its music programming, promotions, and talent teams and has brought in some new players.

Andy Schuon, who joined MTV as VP of promotion in April, has been promoted to senior VP of music programming and promotion. Schuon was previously PD at Los Angeles' **KROQ**. He will coordinate the channel's overall music strategy with **John Cannelli**, who has been promoted from VP of music and talent to senior VP of talent and artist relations.

In other changes, **Matt Farber**, former VP of music programming, is now VP of programming/new business, and will focus on the network's 1993 expansion into three channels, as well as international development. In a long-rumored move, **Motown** VP of artist development **Traci Jordan** is joining MTV as VP of music and talent July 15. She will be working with **Rick Krim**, who holds the same title. Departing the channel is **Abbey Konowitch**, senior VP of music and talent, who is headed for **Maverick Records** in an undisclosed capacity. His talent-development duties will be distributed to existing staffers.

Schuon will oversee the channel's

music programming department as well as the contest and promotion group. This marks the first time these sections have fallen under one domain. "We thought bringing Andy in was an opportunity to incorporate music, packaging of weekend stunts, contests, and promotions—the things that really matter—under one guy," says **Judy McGrath**,



SCHUON



CANNELLI

MTV's senior VP/creative director.

"This job is similar to a PD job in that it enables us to develop the music as a framework and bring in other things, like on-air talent and contests, to deliver the image," Schuon says. Noting it is too early to say what changes he will make, Schuon says he does not expect the channel to look "radically different. It's still going to be MTV."

For McGrath's part, she says, "Andy will be at the helm trying to figure out where we'll be down the line. I'd like to see us playing more music and relying more on music programming to carry the day."

That should please labels that have grouched about the amount of nonmusic programming on the channel; however, McGrath stops short of saying there will be fewer non-music-oriented shows on the channel. "But I can tell you there won't be more," she says. "The stuff that we've done that's nonmusic, such as 'The Real World,' has been

very popular." No new nonmusic programs are scheduled to premiere before the end of the year.

Schuon assumes many of the duties previously held by **Farber**, who will shift his focus from day-to-day planning to the future, although he will still work with the core programming unit. "We've sort of done all the legwork for the new opportunity for the two new channels and **Sara Levinson** [MTV executive VP] has been looking for someone in programming to further this," McGrath says. "This is a unique opportunity for Matt to take a giant step forward."

MTV has yet to announce what the formats for the two new channels will be, although speculation has been that one will be R&B-oriented. One of the three channels will remain broad-based, so that cable operators that cannot carry all three will still have a mainstream music video channel (*Billboard*, Aug. 10, 1991).

A test of the split channels will begin in January on some California cable systems, McGrath says. "We're still negotiating where they'll be and I'm not at liberty to say much else, but we're going to try to test a couple of ideas and see what people take to."

Internationally, **Farber** will concentrate on developing new business and working with **Tom Hunter**, who coordinates the channel's global effort from the U.S.

Although **Cannelli** has a new title, his duties remain basically the same as when he was promoted in April to VP of music and talent. He will continue to serve as the channel's principal liaison with the record companies and artists, as well as coordinate channel activities with Schuon.

FOR THE RECORD

The video for "Nu Nu" by Mercury act **Lidell Townsell & the MTF** was directed by **Jim Swaffield** and produced by **Joseph Nardelli** for **New Generation Pictures**. Incorrect information appeared in a recent *Video Track* column.



Jumping For Joy. Morgan Creek act **2 Die 4** makes its video debut with a clip that combines live performance and bungee-jumping. From left, on location at the A.J. Hackett Bungee Institute in Normandy, France, are band member **Simon Kenny**; Morgan Creek's **Colin Stewart**; **2 Die 4's Nick Kenny**; director **Nigel Dick**; and band members **Andy Shaw** and **Diz**.

Billboard THE CLIP LIST™

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

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BREAKTHROUGH	ADDS	ADDS	ADDS	
*Infectious Grooves, You Lie And...	Michael Jackson, Jam Olivia Newton-John, I Need Love Glenn Frey, I've Got Mine Delbert McClinton, Everytime I... U2, Even Better Than The Real Thing	Michael Jackson, Jam Pete Rock/C.L. Smooth, They... En Vogue, Giving Him Something... L. Vandross/J. Jackson, The Best... Father MC, One Night Stand Neville Brothers, Fly Like An Eagle Tyler Collins, Just Make Me The One	Jeff Chance, Walk Softly On... Chet Atkins/Jerry Reed, The Claw	
EXCLUSIVE	FIVE STAR VIDEO	HEAVY	HEAVY	
The B-52's, Good Stuff *INXS, Heaven Sent Megadeth, Symphony Of Destruction Nirvana, Lithium	Bruce Springsteen, 57 Channels	Michelle Wright, Take It Like A Man Shenandoah, Rock My Baby Reba McEntire, The Night The... Joe Diffie, Ships That Don't Come In Confederate Railroad, She Took... Alan Jackson, Midnight In Montgomery Martina McBride, The Time Has Come John Anderson, When It Comes To You Dwight Yoakam, The Heart That... Dennis Robbins, Home Sweet Home Neal McCoy, Where Forever Begins Cleve Francis, You Do My Heart Good Billy Dean, Billy The Kid M. Stuart/T. Tritt, This One's... Hank Williams, Jr., Come On Over... The Bellamy Brothers, Cowboy Beat Lorrie Morgan, Something In Red Brooks & Dunn, Boot Scootin' Boogie Billy Ray Cyrus, Achy Breaky Heart Mark Chesnut, I'll Think Of Something Aaron Tippin, I Wouldn't Have It... Clint Black, We Tell Ourselves Sammy Kershaw, Yard Sale Little Texas, You And Forever And Me	Michelle Wright, Take It Like A Man Shenandoah, Rock My Baby Reba McEntire, The Night The... Joe Diffie, Ships That Don't Come In Confederate Railroad, She Took... Alan Jackson, Midnight In Montgomery Martina McBride, The Time Has Come John Anderson, When It Comes To You Dwight Yoakam, The Heart That... Dennis Robbins, Home Sweet Home Neal McCoy, Where Forever Begins Cleve Francis, You Do My Heart Good Billy Dean, Billy The Kid M. Stuart/T. Tritt, This One's... Hank Williams, Jr., Come On Over... The Bellamy Brothers, Cowboy Beat Lorrie Morgan, Something In Red Brooks & Dunn, Boot Scootin' Boogie Billy Ray Cyrus, Achy Breaky Heart Mark Chesnut, I'll Think Of Something Aaron Tippin, I Wouldn't Have It... Clint Black, We Tell Ourselves Sammy Kershaw, Yard Sale Little Texas, You And Forever And Me	
HEAVY	ARTIST OF THE MONTH	HEAVY	LIGHT	
Arrested Development, Tennessee Tom Cochrane, Life Is A Highway The Cure, Friday, I'm In Love Def Leppard, Make Love Like A Man Guns N' Roses, November Rain *Michael Jackson, Jam Madonna, This Used To Be... Metallica, Wherever I May Roam George Michael, Too Funky Pearl Jam, Even Flow Red Hot Chili Peppers, Under... Red Hot Chili Peppers, Give It Away U2, Even Better Than The Real Thing	Joe Cocker, Love Is Alive	Michael Jackson, In The Closet Lionel Richie, Do It To Me Arrested Development, Tennessee R. Kelly, Honey Love Das EFX, They Want EFX (Radio Remix) Gerald Levert, School Me Patti LaBelle, When You've Been... Mary J. Blige, You Remind Me (Remix) Mint Condition, Forever In Your Eyes Shabba Ranks, Mr. Loverman Good 2 Go, Never Satisfied CeCe Peniston, Keep On Walkin' Jodeci, Come And Talk To Me Eugene Wilde, How About Tonight Hammer, This Is The Way We Roll The Boys, The Saga Continues Men At Large, Use Me Troop, Whatever It Takes David Black, Nobody But You Ho Frat Ho, Ho Frat Swing	Lyle Lovett, She's Already Made Up... Judy Fields, Eyes Of Love Live 'N Kickin', You Don't Need... Roger Springer, The Right One Left Tim O'Brien, One Way Street Jim Lauderdale, Wake Up Screaming The Mavericks, Hey Good Lookin' Steven Curtis Chapman, The Great... Wayne Newton, The Letter Ray Stevens, Mississippi... Steve Vaus, We Must Take...	
STRESS	GREATEST HITS	MEDIUM	MEDIUM	
Tori Amos, Crucify Black Crowes, Remedy En Vogue, Giving Him Something... Indigo Girls, Galileo Kis Kross, Warm It Up Richard Marx, Take This Heart Soup Dragons, Divine Thing *Bruce Springsteen, 57 Channels Matthew Sweet, I've Been Waiting	Michael Bolton, Steel Bars Mariah Carey, I'll Be There (Unplugged) Celine Dion, If You Asked Me To Elton John, The One Richard Marx, Take This Heart George Michael, Too Funky Vanessa Williams, Just For Tonight	TLC, Baby-Baby-Baby Freddie Jackson, I Could Use A... Vanessa Williams, Just For Tonight Boyz II Men, Sympin' El DeBarge, You Know What I Like Alan Jackson, Just My Luck Tevin Campbell, Strawberry Letter 23 Jody Watley, It All Begins With You Color Me Badd, Slow Motion Chris Walker, No Place Like Love Atlantic Starr, Unconditional Love	Darryl & Don Ellis, Goodbye Highway Linda Davis, He Isn't My... Ronna Reeves, What If You're Wrong Stacy Dean Campbell, Rosalee Karla Taylor, Little By Little Michael White, Familiar Ground Crystal Gayle, Three Good Reasons Pirates Of The Mississippi, Too Much Paulette Carlson, The Chain Just Broke Rob Crosby, She Wrote The Book The Forester Sisters, I Got A Date Alabama, Richard Petty Fans The Oak Ridge Boys, Fall Aaron Barker, Taste Of Freedom Dixiana, That's What I'm... Brooks & Sharp, Baby I'm The One Evangeline, Bayou Boy Vince Gill, I Still Believe In You Tim Mensy, This O' Heart Delbert McClinton, Everytime I... Boy Howdy, Our Love Was Meant To Be Buck Owens, If You Can't Find... Tracy Lawrence, Runnin' Behind Holly Dunn, As Long As You Belong... Matthews, Wright & King, Mother's... McBride & The Ride, Going Out Of...	
BUZZ BIN	WHAT'S NEW	HEAVY	CURRENT	
Alice In Chains, Would? Beastie Boys, So What'cha Want Faith No More, Midlife Crisis Shakespeare's Sister, Stay Temple Of The Dog, Hunger Strike	Tori Amos, Crucify Lindsey Buckingham, Wrong Billy Ray Cyrus, Achy Breaky Heart Enya, Book Of Days Nicky Holland, Lady Killer Indigo Girls, Galileo Santana, Right On Ringo Starr, Weight Of The World	Alan Jackson, Midnight In Montgomery Aaron Tippin, I Wouldn't Have It... Billy Dean, Billy The Kid Brooks & Dunn, Boot Scootin' Boogie Clint Black, We Tell Ourselves Dwight Yoakam, The Heart That... Joe Diffie, Ships That Don't Come In John Anderson, When It Comes To You Lorrie Morgan, Something In Red Mark Chesnut, I'll Think Of Something M. Stuart/T. Tritt, This One's... *Mary-Chapin Carpenter, I Feel Lucky Michelle Wright, Take It Like A Man Reba McEntire, The Night The... The Bellamy Brothers, Cowboy Beat Tracy Lawrence, Runnin' Behind	Kathy Troccoli, Everything Changes John Mellencamp, Now More Than... Garland Jeffreys, Hail Hail Rock N' Roll Arrested Development, Tennessee Bonnie Raitt, Not The Only One Jeffrey Gaines, Hero In Me Midge Ure, Cold Cold Heart Bryan Adams, Thought I'd Died...	
ACTIVE	THE BOX	COUNTRY MUSIC TELEVISION	Audio Vision	
Arc Angels, Living In A Dream Color Me Badd, Slow Motion Firehouse, Reach For The Sky Jodeci, Come And Talk To Me (Ver. II) Elton John, The One Kiss, I Just Wanna Annie Lennox, Why *Me Phi Me, Sad New Day Nice & Smooth, Sometimes I... Jon Secada, Just Another Day Slaughter, Real Love TLC, Baby-Baby-Baby Tesla, Song And Emotion Toad The Wet Sprocket, All I Want *Weird Al Yankovic, You Don't Love...	Continuous programming 12000 Biscayne Blvd, Miami, FL 33181	Continuous programming 2806 Opryland Dr, Nashville, TN 37214	1 hour weekly 1000 Centerville Turnpike, Virginia Beach, VA 23463	
ON	ADDS	HEAVY	CURRENT	
*Helmet, In The Meantime Material Issue, What Girls Want *The Men, Church Of Logic, Sin & Love *DENOTES ADDS	Alice In Chains, Would? Chubb Rock, The Big Man DJ Quik, Jus Lyke Compton Father MC, One Night Stand Helmet, In The Meantime Kiss, I Just Wanna Little Shawn, I Made Love Me Phi Me, Sad New Day Michael Jackson, Jam My Life With Thrill Kill Kult, Sex... Pantera, This Love Temple Of The Dog, Hunger Strike Too Short, I Want To Be Free Troop, Whatever It Takes L. Vandross/J. Jackson, The Best... *Weird Al Yankovic, You Don't... XClan, Xodus	Alan Jackson, Midnight In Montgomery Aaron Tippin, I Wouldn't Have It... Billy Dean, Billy The Kid Brooks & Dunn, Boot Scootin' Boogie Clint Black, We Tell Ourselves Dwight Yoakam, The Heart That... Joe Diffie, Ships That Don't Come In John Anderson, When It Comes To You Lorrie Morgan, Something In Red Mark Chesnut, I'll Think Of Something M. Stuart/T. Tritt, This One's... *Mary-Chapin Carpenter, I Feel Lucky Michelle Wright, Take It Like A Man Reba McEntire, The Night The... The Bellamy Brothers, Cowboy Beat Tracy Lawrence, Runnin' Behind	Kathy Troccoli, Everything Changes John Mellencamp, Now More Than... Garland Jeffreys, Hail Hail Rock N' Roll Arrested Development, Tennessee Bonnie Raitt, Not The Only One Jeffrey Gaines, Hero In Me Midge Ure, Cold Cold Heart Bryan Adams, Thought I'd Died...	
RECORD GUIDES	BOX TOPS	HOT SHOTS	CURRENT	
Five 1/2-hour shows weekly 1000 Laurel Oak, Voorhees, NJ 08043	A Tribe Called Quest, Scenario Billy Ray Cyrus, Achy Breaky Heart Carmen Electra, Go Go Dancer CeCe Peniston, Keep On Walkin' Cypress Hill, Hand On The Pump Das EFX, Mic Checka Dr. Dre, Deep Cover En Vogue, Giving Him Something... Eric B & Rakim, Don't Sweat... House Of Pain, Jump Around Jodeci, Come And Talk To Me Keith Sweat, Why Me Baby? Kris Kross, Jump Luke, Breakdown Mary J. Blige, You Remind Me Naughty By Nature, Uptown Anthem Queen, Bohemian Rhapsody R. Kelly, Honey Love Shabba Ranks, Mr. Loverman Sir Mix-A-Lot, Baby Got Back Super Cat, Ghetto Red Hot TLC, Baby-Baby-Baby	Billy Ray Cyrus, Could've Been Me Holly Dunn, As Long As You Belong... Matthews, Wright & King, Mother's... McBride & The Ride, Going Out Of... *Suzy Bogguss, Letting Go Tim Mensy, This O' Heart Vince Gill, I Still Believe In You	Kathy Troccoli, Everything Changes John Mellencamp, Now More Than... Garland Jeffreys, Hail Hail Rock N' Roll Arrested Development, Tennessee Bonnie Raitt, Not The Only One Jeffrey Gaines, Hero In Me Midge Ure, Cold Cold Heart Bryan Adams, Thought I'd Died...	
Street Beat	AMERICA'S NO. 1 VIDEO	MEDIUM	Pump It Up	
	Jodeci, Come And Talk To Me (Ver. II)	Aaron Barker, Taste Of Freedom Billy Ray Cyrus, Achy Breaky Heart Boy Howdy, Our Love Was Meant To Be Brooks & Sharp, Baby I'm The One *Chet Atkins/Jerry Reed, The Claw Crystal Gayle, Three Good Reasons Dennis Robbins, Home Sweet Home Dixiana, That's What I'm... *Dolly Parton, Light Of A Clear... Evangeline, Bayou Boy Jeff Chance, Walk Softly On... Jim Lauderdale, Wake Up Screaming *Kevin Welch, Somethin' Bout You Linda Davis, He Isn't My... Little Texas, You And Forever And Me Martina McBride, The Time Has Come Michael White, Familiar Ground Neal McCoy, Where Forever Begins Paulette Carlson, The Chain Just Broke Pirates Of The Mississippi, Too Much Ricky Skaggs, From The Word Love Rob Crosby, She Wrote The Book Ronna Reeves, What If You're Wrong Sammy Kershaw, Yard Sale Shenandoah, Rock My Baby Stacy Dean Campbell, Rosalee The Forester Sisters, I Got A Date Tim O'Brien, One Way Street *Tracy Byrd, That's The Thing... *DENOTES ADDS	1 hour weekly 5745 Sunset Blvd, Los Angeles, CA 90028	1 hour weekly 5745 Sunset Blvd, Los Angeles, CA 90028

the Medialine

Music Comes To The Party—Republican And Democratic

ROUGHING UP RAP: Rap music, already a focal point of commentary after the L.A. civil unrest (The Blitz, May 16, 23), has now become a media-genic hot spot in the midst of the '92 presidential campaign, as Bill Clinton publicly castigated Sister Souljah, and Dan Quayle and sundry Republican incumbents blasted rapper Ice-T's heavy metal number "Cop Killer."

Once again, the music press was on the case—in most instances, doing a better job of explicating the real meaning of the public uproar than conventional pundits, whose minuscule-at-best knowledge of contemporary black music left them struggling to comprehend the debate.

shouldn't have to bear this weight." A June 30 piece by the Village Voice's Joe Levy about the Souljah and Ice-T flaps served as both an expert piece of music criticism and a very penetrating exposition on the decontextualization of those rappers' messages by politicians and the media.



CHRIS MORRIS

In a cover story in the June 29 edition of Newsweek, pop critic John Leland stated the facts pithily. "[P]op music careered into national politics last week," he wrote. "And it did so as a stand-in for an inconvenient topic that had been looming over the campaign all along: race. If the politicians weren't ready to get dirty on the subject, the music sure was. While plain talk about race and real racial divisions has been absent from the campaign, it has become the rhetorical center of pop music."

Although Levy had little to say about Souljah's music that was positive, he did rightly state that the seemingly racist quote from David Mills' Washington Post story about her, quoted by Clinton in his Rainbow Coalition attack, was indeed framed in a rioter's point of view, not Souljah's own. Similarly, Levy noted that "Cop Killer" (which he

points out was referred to as a "rap song" in a New York Times headline) has a distinctly anti-police-brutality stance, as well as direct references to the Rodney King incident in L.A.; all of these facets were neatly expunged in stories focusing on Quayle's and the cops' assault on its purportedly "anti-police" message. The debate about the song, Levy wrote, has been "fueled by ignorance."

So rap has been invited to a political necktie party this election year, with the press looking on as interested, uninformed spectators. That, as most rappers will tell you, is no big surprise.

ONE OF OUR OWN: David Sinclair, critic for the Times in London and editor of Billboard's Global Music Pulse column, has a book in the English racks. "Rock On CD: The Essential Guide" (Kyle Cathie Ltd.) is a thoughtful, appropriately compact rundown of the best music on disc.

IN PRINT

STAIRWAY TO HEAVEN
Led Zeppelin Uncensored
By Richard Cole
with Richard Trubo
(HarperCollins, \$20)

Warning: This is not a book about music. This is a book about sex, drugs, alcohol, money, violence, and the abuse of power by megalomaniacs. It is aimed primarily at the audience that craved the seamier details in Stephen Davis' Led Zep tome "Hammer Of The Gods."

A June 21 Newsday story by Frank Owen (which, like Leland's, took in such related phenomena as rap publicist Bill Adler's critique of an anti-Semitic Nation of Islam tome [The Blitz, June 27] and Michelle Shocked's June 20 Billboard Commentary about rap) arrived at a similar conclusion. Owen added with dismay, "It's a sad commentary that the debate set off by the L.A. troubles is taking place on this level. Pop music

Co-author Cole is uniquely qualified to dish up the dirt—for 12 years, from Led Zeppelin's genesis in 1968 through its disbanding in 1980 with the death of drummer John Bonham, he was tour manager for the metal megagroup. "Tour manager" may not be the right word, for, by his own testimony, Cole served as the band's procurer, dealer, babysitter, and hired muscle.

Although Cole does offer a few personal details about Zep's origins, its tours, and its album-making processes, he is largely content to serve up nearly 400 pages of revolting details about the band members' kinkier sexual tastes, their predilections for mountains of dope and rivers of booze, and a multitude of punch-outs, hotel disturbances, and arrests.

While Cole, a reformed junkie and alcoholic, attempts to come on penitently in the book's closing pages, he clearly relishes every arrogant display of power flexed by his Zep cohorts (and the group's manager, Peter Grant). He attempts to have it both ways; "Isn't all this awful—and don't you wish you could do it?" is his apparent message.

"Descent Into The Abyss" might be a better title for this book. It's one of the most vilely sensational books about rock ever penned.

Jazz
**BLUE
NOTES**



by Jeff Levenson

IT'S SIGNIFICANT that this year's JVC Jazz Festival in New York featured tributes to Stan Getz (newly gone but not forgotten), Buck Clayton (more newly gone than Getz but not forgotten), John Coltrane (gone a long time ago but definitely not forgotten—ask GRP about this one), and the ailing Dizzy Gillespie (who isn't gone but could well have been, considering the attitude and format attending his two *in absentia* shows). Throw into the mix one live trumpeter remembering a dead one (Arturo Sandoval and Clifford Brown—you figure out who's who), and one rebirthed music, born again by midwife Gerry Mulligan 43 years after its original inception.

Is the concept of *retro* something we need to talk about?

Not that these shows were unqualified failures (or successes) merely by virtue of their subjects; many of JVC's highlights (and low points) could be found right there. It's just that we've come to a place where festival marketing obviously needs a revivalist edge. The pull of the past, it seems, in real or glorified terms, what the music from that time sounded like, how it made us feel, sells tickets. Which then puts us in a precarious spot: Will jazz festivals of this kind become theme parks for the deceased?

Maybe they will, in part, and maybe that's not a bad thing.

In much the same way that Old Timers' Day at the ballpark reaffirms the continuity of baseball—its history, players, evolution—in like manner, festival tributes urge us to revel in the melancholic afterglow of tradition. Can a Jon Faddis exist without pathfinder Dizzy? Ryan Kisor without Miles? Can today's jazz heroes carry the jock straps of their celebrated prede-

cessors?

Surely, there's reassurance in the fact that this music's present is very much a product of its past, and that finally we've entered, in show business terms, an age of recognition—an age that informs us that Wynton Marsalis is as much a rib from the side of "Sweets" Edison as from Louis Armstrong.

There is a downside, however, to this encomiastic mindset. When we get too zealous about displaying myths and their music (how many times can you hear "A Night In Tunisia"?), we run the risk of selling off our *now*. We find the music fossilized in a bank of nostalgia that discourages recognition of contemporary idiomatic developments. Our values become altered. The box office tells us that the present can't compete with the past; jazz's *now* doesn't sell as well as its *then*. (Dizzy's trumpet blow-out saw a two-thirds house; Dave Holland's show, presented at a smaller venue yet, saw even fewer customers.)

What to do with all this? Presumably strike a balance between the old and the new. Peer back, look ahead, celebrate the living, honor the dead, and invite audiences to determine what music moves them the most. It's a tactic that George Wein and Festival Productions successfully turned to years ago. With the passing of jazz's golden generation (occurring at a dispiriting rate), this strategy of festival programming is probably more important than ever. If not just for the music, then for building an audience. A fact of life even the toughest of jazz legends would understand.

(Next week: JVC observations and highlights.)

You're A Good Man, Clive Davis

NEW YORK—Arista president Clive Davis became the first music industry executive to be named "Man of the Year" by the New York Friars Club, June 12 at the Waldorf-Astoria here. The evening's highlights included tributes from actor Roger Moore and film director Francis Ford Coppola; composer Sammy Cahn's performance of his song "There's No Business Like Show Business" (rewritten as "There's No Davis Like This Davis"); Kenny G's performance of his hit "Songbird"; Barry Manilow's medley of songs (including one written for the occasion, "Enter Clive"); Aretha Franklin's renditions of "Everyday People" and "Bridge Over Troubled Water"; and a duet of "That's What Friends Are For" by Dionne Warwick and Whitney Houston. A major portion of the evening's proceeds were donated to AmFAR, a benefit foundation for AIDS research, in Davis' name.



Enjoying the festivities, from left, are composer Sammy Cahn; recording artists Barry Manilow and Aretha Franklin; Clive Davis; actor Roger Moore; New York Friars Club dean Jack Green; and opera singer Anna Moffo.



Clive Davis receives a standing ovation from luminaries on the dais, including EMI Records Group chairman Charles Koppelman; attorney Alan Grubman, senior partner of Grubman Indursky Schindler Goldstein & Clay; Atlantic Records co-chairman/co-CEO Doug Morris; Mr. and Mrs. Sammy Cahn; television producer Mark Goodson; event chairman David Tebet; actor Roger Moore; and New York Friars Club dean Jack Green.



Recording artists Whitney Houston and Bobby Brown watch the ceremony.



Barry Manilow sings "Enter Clive."



Clive Davis listens as Kenny G performs his new song, "Forever In Love."



Film director Francis Ford Coppola makes a speech in tribute to Clive Davis.

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KEEPING SCORE

(Continued from page 31)

Taneyev's Fourth Symphony.

Concert guitarist and Bridge topper David Starobin, who is producer of the Moscow sessions, will also be in charge when the label records the Cygnus ensemble in a Milton Babbitt program later this month.

Managing director Becky Starobin says Bridge will release 16 new titles this fiscal year, the heaviest schedule in its 10-year history. She notes the formation of a new affiliate in Copenhagen to market and distribute the label in the Scandinavian countries.

Zuccherro Single Is Vid-Only In Italy P'Gram Has High Hopes For Mktg. Strategy

■ BY DAVID STANSFIELD

MILAN—PolyGram Video (Italy) will carve out a piece of music industry history here when it issues Zuccherro's "L'urlo," the first commercially available video single. The clip was made by Phil Joanou, director of U2's "Rattle & Hum."

The company emphasizes the song is not available in any other format. Chief executive Franco Carcassi believes the strategy of using just video as the vehicle for a single has not been tried before in any other territory. He comments, "The release is a kind of market test. The domestic home video market is now maturing and we were encouraged by the amount of prerelease orders, which totaled around 10,000 pieces."

The initiative is being watched by PolyGram International in London and, if it proves its worth, may be re-

peated in other European territories. However, the company is aware that the concept may be applicable only to Italy, with its moribund singles market. It is not planned to issue the "L'urlo" video outside Italy.

However, retailers in the country have responded positively to the release of "L'urlo." Carmen Taurisano, manager at Milan's Ricordi Megastore, says, "It's too early to talk of sales but I think it's a great new promotional idea for Zuccherro's new album and it's competitively priced."

According to Taurisano, price is an important factor in the growing music video market. "Last year we had a promotional campaign with longform music videos by international talent priced at around [\$14]. It aroused the curiosity of young consumers with

great success."

Zuccherro's video single was shot in France and directed by Joanou. It includes not only "L'urlo" but also a short documentary of how the video was made backed by the music of another new song by the artist. With a total running time of 15 minutes, "L'urlo" retails at the equivalent of approximately \$8, marginally more than a CD single.

"L'urlo" is being marketed as a prelude to Zuccherro's new studio album, "Miserere," slated for September release.

Giordano Copparoni, a spokesman in the marketing department of Milan's Virgin Megastore, believes the "L'urlo" concept is a new idea that will function well in the market.

Euro Groups Seek Tough Anti-Pirate Tack

■ BY JEFF CLARK-MEADS

LONDON—Europe's music industry is calling for the establishment of a Fortress Europe to keep out counterfeit tapes and discs.

International labels organization IFPI has joined with other associations representing more than 2,000 businesses in asking for better defenses to stem the influx of illicit products into the world's biggest music market.

A coalition representing European intellectual property industries, CEDPI, of which IFPI is a member, wants customs officers to be given increased powers to seize and destroy counterfeit goods before they are distributed throughout the 12-nation European Community.

CEDPI made its call June 22 to coincide with a meeting of the global Customs Co-Operation Council, which was discussing the upholding of intellectual property rights.

CEDPI says the current EC regulation on the importation of counterfeit

products is inadequate because it is limited to trademarked goods and gives no protection against items that infringe other forms of intellectual property, such as copyright and patents.

In addition, the organization says, the regulation places "an onerous burden" on rights holders who have to negotiate "cumbersome judicial procedures." Further, customs officers receive insufficient training in how to recognize counterfeit products, CEDPI argues.

Besides simplified procedures, CEDPI wants customs authorities to be required to consult with rights owners when shipments are received from outside the EC from companies that are not authorized to import particular products.

IFPI legal adviser Funkazi Koroye-Crooks cites Poland, which shares a border with EC member state Germany, as a prime exporter of counterfeit music product to the EC and other nations.

Clever Pirates In Greek Authorities' Sights

■ BY JOHN CARR

ATHENS—After several years of laxity, Greece's record companies are cracking down anew on a sophisticated audio piracy establishment. Though as yet hampered by the lack of effective legislation, the enforcement agencies believe they can see the prospect of improved legal backing.

Headed now by Warner Music's Ion Stamboulis, the Greek IFPI group's anti-piracy team has recently concentrated its fire in northern Greece, specifically the large port city of Thessaloniki, where a major ring was smashed in May.

"It was the biggest pirate-cassette bust of the past five years," says BMG's Greek manager, Miltos Karadas.

The Thessaloniki raid netted 57 du-

plicating machines, nearly 10,000 unlicensed cassettes, and 124,000 pieces of artwork; both domestic and international acts were represented.

The majority of the pirate tapes are sold on the campuses of Greek universities and colleges, where police are banned by law from entering. "Academic sanctuary has become a paradise for the pirates," says Karadas, adding that the phenomenon has been noted in a number of cities in addition to the capital, Athens.

Audio piracy is now estimated to total about 40% of the total Greek cassette market, up markedly in recent years. (IFPI estimates put annual cassette shipments at about 3 million units.) Throughout most of the '80s, Greek courts liberally interpreted the fraud laws to snare cassette pirates—in the absence of an adequate na-

newsline...

'BEAUTIFUL BOY' from John Lennon & Yoko Ono's 1980 album "Double Fantasy" is currently being used in a Japanese cosmetic company's TV ads featuring the song's subject: Sean Ono Lennon. The 15- and 30-second spots show the famous couple's son rinsing his hair with one of the Shiseido firm's Dungere line of male cosmetic products.

GERD LUDWIGS is appointed deputy managing director of European concert promoters Mama Concerts/Lippman & Rau, based in Munich. He was head of A&R and marketing at BMG Ariola there. Ludwigs and Klaus Boenisch are deputy MDs to Mama/L&R chief executives Marcel Avram and Fritz Rau.

THIS YEAR'S SILVER CLEF fund-raising lunch, held June 26 in London for the Nordoff-Robbins Music Therapy Centre, yielded approximately \$480,000, according to the organizers. Def Leppard was presented with the 1992 Silver Clef award, while INXS received the International prize, sponsored by HMV, and Right Said Fred was the winner of the Original Talent prize, sponsored by Levi's.

THE LATEST EDITION of the biannual Australasian Music Industry Directory has been published, with 3,500-plus listings of companies and individuals.

Prince Single Might Signal A New Album

LONDON—A hint at a new Prince album is being dropped as a result of his current European tour.

A single, "Sexy M.F.," is being released across the continent Monday (6), to tie in with the 32-concert round running from May 25 to July 12 (Billboard, July 4).

Warner Bros. European marketing manager Ian Grenfell says, "Prince was keen to get [the single] out to coordinate with the tour." The song is not on the current album, "Diamonds And Pearls," but is included in the live set. Asked whether that means the song will be on a future album, Grenfell replies, "We're not talking about that at the moment."

From Prince's live renditions, it appears "Sexy M.F." stands for "Sexy Mother-Fucker." Grenfell does not think people will be scandalized. "They're used to him coming up with something outrageous," he says. Certain versions of the single are unlikely to receive airplay, though.

The U.K. leg of Prince's tour with the New Power Generation was marked with the release of another single, "Thunder," as a 12-inch picture disc only. The record reached a high of No. 28 on the official British chart and was No. 39 last week.

In addition, DJs and other industry professionals have been serviced with a 16-track CD compilation of Prince hits as a means of maximizing airplay. That disc will not be commercially available.

JEFF CLARK-MEADS

Videoarts Japan Touts New Label

TOKYO—Videoarts Japan has set up a new record label, One Voice, specializing in adult contemporary music. The label's first three releases—all recorded in New York—are "Here, There And Everywhere" by jazz guitarist Ryo Kawasaki, "The Moment" by jazz bassist Yoshio "Chin" Suzuki, and "Here I Am" by pop/jazz vocalist Kimiko Itoh.

One Voice product will be distributed in Japan by Polydor, which already distributes Videoarts Japan's video software. According to Videoarts MD Hisao Ebine, the company has made unusual—for Japan—deals with the three artists whereby instead of receiving advances, they are entitled to a share of the profits once Videoarts recoups its recording costs.

Ebine says One Voice product will be exported to East Asian markets such as Hong Kong, although a licensing deal is being made with a South Korean record company. The company also hopes to find licensees in North America and Europe.

Meanwhile, Videoarts has signed licensing deals with former Steps Ahead leader Mike Mainieri's NYC label and with Danish jazz label Steeplechase.

FOR THE RECORD

A story in last week's issue on the launch of the Sony MiniDisc format in Europe incorrectly stated the dollar value of German deutsche marks. The playback-only portable will sell below \$495; the recordable home deck will sell for about \$660; and blank tapes will be about \$9.90.

Sync Biz Going Swimmingly In Germany Publishers Are Maximizing Potential Via Ads

■ BY WOLFGANG SPAHR

HAMBURG—German music publishers are seeing double-digit increases in synchronization revenues, as radio and TV advertising uses more of their copyrights. The result is a new focus on the business of granting sync rights and how best and most shrewdly to maximize future income from them.

"Last year, we noted a considerable income increase for our authors and publisher colleagues," reports Michael Karnstedt, president of Peer Music's European operations and managing director of its German affiliate, although he declines to reveal specifics. The company initiated a worldwide CD sampler campaign aimed at ad agencies, and maintains close general links with the advertising industry.

Karnstedt continues, "We're careful to watch for exploitation in which moral rights are in question, or by one-sided interests—say, political parties or things which discriminate against public taste." Nevertheless, the executive says he anticipates a 15% sync revenue upturn in the current year, "and in the medium term, we're hoping to develop it into a key share of our annual gross."

Peter Schulz, head of Budde Musik's legal and business affairs in Berlin, says, "From 1987 to 1989, our gross revenue was up more than 300%. During 1989 and 1991 the upturn was 560%. Independent of the extra money coming in from sync usage, we had excellent record sales as a direct result of copyright use in advertising."

For example, the Budde copyright "Take My Breath Away" became a top 10 single in the U.K. after its use in a major auto advertising campaign. A TV commercial for a German gasoline retailer was similarly successful, producing a top 20 hit for Fats Dom-

ino's "I'm Walking."

Schulz says, "We've often offered titles for specific advertising product ranges, but generally failed to generate business. Ad agencies make their own choice in picking music content, not the other way around. But publishers should carry on with their own efforts, maybe bringing out collections of titles aimed at specific themes and product areas. That could help the agencies decide."

At Warner/Chappell, managing director Ed Heine says he thinks the use of music in advertising may not have increased per se, but "German advertisers have certainly come to appreciate the value of immediately recognizable songs." He adds, "To be effective, the use of the song should support the advertiser message. Two good examples in current use are 'Night And Day' for coffee, and 'Up Where We Belong' for an airline."

GLOBAL GAINS

Heine also notes that the benefits are not solely derived from German use. Domestic material—particularly by Yello and Snap—has generated significant income from advertising worldwide.

Jochen Neubauer, head of Siegel Musik in Munich, sees twin developments: use of titles already established in the catalog, and new material specifically produced by contract writers. "But deals can go two ways," he comments. "The author can, for a

time, share in sizable advertising revenue, but later lose out on performance or broadcast income simply because the music has become too closely associated with the advertised product.

"That could prove negative. But we shouldn't forget that the commercial is often the reason a song becomes popular. If writers don't think their material is suitable, or they don't agree with its use for the product, then they must have the last word."

Michael Kudritzki, of Berlin-based Edition Intro, has a string of copyrights used as advertising background music—one is currently featured in an orange juice commercial. The firm keeps agencies informed as to what is available.

Peter Kirsten, owner of Global Music, says TV advertising and jingles produce "extremely positive results." He cites "Eternal Flame," the Bangles hit, used for Ford Escort cars, Wanda Jackson's "Let's Have A Party," linked with Veltsin beer, and the top 10 hit "Welch Ein Tag" (in which Global has a 50% share) used to sell Diebels Alt beer.

Global maintains links with 200 advertising agencies, but Kirsten stresses, "We closely analyze the image of any product being advertised to ensure our copyrights aren't in any way diminished by their use. I see use of our music in commercial advertising as being some 10%-20% of our annual gross in the years ahead."

MMS In Business With Moscow Firm Biz

■ BY WILLEM HOOS

AMSTERDAM—The Dutch-German MMS Group of Companies has set up a joint venture with Moscow-based label and management company Biz Enterprises as a route for

the exchange of music between the East and West.

The first product to be subject of the new liaison is the "No Jive" album by long-serving Scottish rock band Nazareth. Nazareth has a worldwide deal with MMS via the group's Mausoleum label.

"No Jive" has been available in various Western European territories through MMS' independent distribution deals since the beginning of the year and was released in Russia June 26 on Biz's Alien label on vinyl only.

Evert Wilbrink, managing director of MMS' Dutch division, says he anticipates the next MMS album being released by Biz will be from Texan singer/guitarist Pat Mears. Before the end of the year, he also envisages further releases for Canadian hard-rock trio Goddo and American singer/guitarist Paul K. and his band the Weathermen.

In return, MMS will in September release a compilation by Russian hard-rock bands including EST, Black Obelisk, Black Coffee, and Round. The albums, released on two vinyl 12-inchers in Russia, will be issued by Mausoleum as a single CD. MMS was set up at the beginning of the year as an amalgamation between Amsterdam-based Music Management Silenz and Frankfurt-based Media & Music Services. The deal with Biz was first discussed at MIDEM in January.

GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

SOUTH AFRICA: Wedding music has always been a central feature of communal life in rural Africa. Until recently, these gospel-type songs, which fuse lyrics about love, family, and fertility to the popular rhythms of the moment, have been sold to narrow niche markets, since each nation or

tribal grouping has its own tradition and taste in wedding music. But now that the fever for township disco, reggae, and jive has cooled, it seems wedding music may become the Next Big Thing in the traditional pop market. Last year, Nani Ntengo, a 19-year-old vocalist who performs under the stage name **Platform 1**, enjoyed massive success with her solo debut, a wedding song called "Isencane Lengane." Leading artists including **Hugh Masekela** and **Brenda Fassie** quickly recorded their own versions of the song and the bandwagon started rolling. Since then, established township stars like **Mercy Pakela**, **Lazarus Kgakgudi**, and

Babsy Mlangeni, as well as newcomers like **Night Beat**, have all turned their hand to wedding music with varying degrees of success.

ARTHUR GOLDSTUCK



TIBET/AUSTRALIA: According to flautist **Nawang Khechog**, his music can advance the cause of world peace. Formerly a Tibetan monk, Khechog reasons that if wild, exciting music can cause people to get wild and excited, then his calm, peaceful music ought to help people to relax and wind down. Khechog composes his music spontaneously, meditating as he creates. Using a circular breathing style, chanting, and balancing exercises, his performances are derived from his years spent with exiled Tibetan monks in India (where the Dalai Lama once granted him an audience). Now resident in Australia, Khechog's expertise on instruments from around the world gives his music an astounding variety of sounds and textures. Aside from the big bamboo flute, he uses Tibetan singing bowl and long horn trumpet. He also plays the South American clay okharina, traditional silver flute, the Japanese Shakuhachi flute, Incan pan pipes, and the Aboriginal didgeridoo. He has released three albums on his own Tibet label. Further information from Visions of Creative Peace, 109 W. 28th St., New York, N.Y. 10001; (212) 564-3329.

BARBARA DAVIES

U.K.: With all the ballyhoo surrounding **Paul McCartney's** 50th birthday June 18, and the 25th anniversary of the release of "Sgt. Pepper's Lonely Hearts Club Band" (Parlophone), it seems as if the British music scene is becoming nostalgia-driven to an unhealthy degree. As well as "Sgt. Pepper" (at No. 6), the charts are stuffed with superannuated rockers, and in the top 10 alone there are albums by **Elton John**, **Joe Cocker**, **Queen**, **Tom Jones**, and **Dr. Hook**. The rock centerpiece of the country's first National Music Day, June 28, was the Wembley Stadium concert by those old warhorses **Eric Clapton** and **Elton John**. There have been articles in the national press bemoaning the dearth of exciting new acts, and any pundit with the strength to prop up a bar will tell you they don't make bands here the way they used to. And yet there is no shortage of brilliant tracks on a new compilation, "Precious" (Dino), which features the best of the current crop of indie/alternative groups. "Weirdo" by the **Charlatans**, "Fool's Gold" by the **Stone Roses**, "Loaded" by **Primal Scream**, and "Shine On" by the **House Of Love** are songs that bear comparison with the best of any era. It's just a shame these acts can't sustain such quality over the course of an entire album.

D.S.

IRELAND: As demonstrated by the country's formidable presence at this year's New Music Seminar in New York, Ireland continues to be a place where, as one critic put it, doing a stint in a rock band has become, for the majority of adults, the new version of National Service. A promotional-only compilation CD that reached the Pulse, "Music From Ireland—Breaking Sound Barriers Volume 2" (unavailable)—holds a mirror to a remarkably fecund scene, with particularly enjoyable contributions from **Sultans Of Ping F.C.** and **Katell Keineg & the Stars Of The Sea**.

D.S.



Platinum 'Power.' Diana Ross accepts an award for platinum U.K. sales of her current EMI album, "The Force Behind The Power." The presentation was made backstage after her recent sellout concert appearances at London's Wembley Arena. Shown, from left, are Rupert Perry, president/CEO, EMI Records Group U.K. and Eire; Ross; Jean-Francois Cecillon, divisional managing director, EMI Labels; and Mike Andrews, divisional marketing director, EMI Labels.



Getting Down To Business. Manolo Diaz, PolyGram's new president—Latin America, hosts his first Latin American marketing meeting in Madrid, where he outlined his strategies for Latin repertoire to the assembled managing directors and other delegates. Shown discussing business at the meeting, from left, are Diaz; Phonogram rumba artist Antonio Carbonelli; and Carbonelli's manager, Adrian Vogel.

Piracy Foe Schulze Retires Had Great Success As GVU Director

HAMBURG—The scourge of Germany's video pirates has retired. Gerhard Schulze has stepped down after seven years as managing director of industry copyright protection organization GVU.

In his time with the group, Schulze and his 20-person team apprehended 3,000 video pirates, seized 365,000 illicit cassettes, and confiscated hundreds of duplicating machines. In total, Schulze's activities led to fines of more than \$1.5 million and a large number of prison sentences being imposed by the

courts.

Operating from Hamburg, Schulze's team was regarded as one of the most efficient in safeguarding the interests of the international movie and video industries. As an acknowledgment of his work on behalf of American companies, Schulze has been made an honorary citizen of Nebraska.

As a retirement present, his colleagues presented him with a skull-and-crossbones flag removed from the wall of a pirate's premises.

WOLFGANG SPAHR

Von Auersberg Is New King Of Red Rooster

MUNICH—Franz von Auersberg, director of A&R at BMG Ariola Hamburg, is to be managing director of Red Rooster Records, the new joint-venture company between rock singer Peter Maffay and BMG Ariola Munich.

"My philosophy has always been to look for talent," he says, "to establish a long-term commitment and develop the artist. This is where the strength

of an independent label lies."

The Red Rooster chief adds the firm will supervise the development of its roster by handling marketing and promotion; von Auersberg will also oversee the company's recording studio.

Maffay is signed to EastWest Records in Hamburg, but will switch to BMG Ariola Munich when his contract expires at year's end. ELLIE WEINERT

Koch To Begin Manufacturing DCC Units

VIENNA—Koch International has signed an agreement with Philips, allowing Koch to produce 1 million digital audiocassettes per year at its facility in Elbigenalp, Austria.

Effective Aug. 1, the deal means Koch can manufacture its own titles as well as contract for third-party

business.

Koch says that by the launch of DCC in September, the company will be offering 30 titles in the format, covering classical, pop, and folk.

MANFRED SCHREIBER

CIC Buys Esselte Video Operating Units

LONDON—CIC Video has confirmed it has bought the operating entities of Esselte Video, including offices in Holland, Belgium, Norway, Denmark, Sweden, and Finland, and a staff of 100. CIC, which distributes Universal and Paramount in Europe, has licensed product to Esselte since 1982. With the acquisition of the operating entities those rights revert back to the firm.

CIC's senior VP, Europe, Paul Miller, says the deal was a logical development given Esselte's intention to sell its electronic media interests. He comments, "Eighty percent of their revenue was through handling CIC, so it was natural for us to take them on." The value of the deal was not disclosed.

CIC has closed the Belgium office.

PETER DEAN

Concert-ed Efforts By Domestic Acts Lift Biz Adams, Cochrane Contribute To Bustling Summer Stage

■ BY LARRY LeBLANC

TORONTO—Concert dates with U2, Guns N' Roses, Metallica, and Elton John/Eric Clapton, as well as Lollapalooza '92, featuring the Red Hot Chili Peppers, Ministry, Ice Cube, Soundgarden, the Jesus & Mary Chain, and Pearl Jam, are certainly hot tickets here this summer. But national tours of the country's two leading domestic acts, Bryan Adams and Tom Cochrane, are also contributing to an upbeat mood among concert promoters, who limped through last summer.

Other major international acts hitting the boards here this summer include Harry Connick Jr., Garth Brooks, Moody Blues, Chicago, Joan Jett, Hunters And Collectors, and the Fabulous Thunderbirds. At the same time, such domestic acts as 54-40, Sue Medley, Grapes Of Wrath, Lava Hay, Kim Mitchell, Colin James, Skydiggers, Michelle Wright, Prairie Oyster, Stephen Fearling, and Sons Of Freedom, and such heritage rock acts as Trooper, Helix, B.T.O. (without Randy Bachman), and a reunited April Wine are touring extensively. In addition, MCA Concerts Canada has mounted the national "Big, Bad N' Groovy Tour," with Bootsauce, Art Bergmann, Sons Of Freedom, and Sloan and Eye-MotherEarth alternating, with 20 dates slated in August and September.

"It's shaping up to be a great summer," says Arthur Fogel, president of Toronto-based Concert Productions International. "We didn't have a disastrous summer last year, but there weren't the stadium shows like this year. However, there are also a lot of shows not doing well. The top end of the business and the baby end of the business seem to have pretty good sustaining ability and excitement, but a lot of stuff in the middle is just wallowing. With the recession, people aren't going to as many shows. They're spending their money on the big acts or new stuff they're excited about."

"There's definitely been a turnaround from last summer, when consumers completely zipped their wallets," says Jay Marciano, senior VP of MCA Concerts Canada. "We're also going through some shifts. A clear line has been drawn between classic rock artists and what this new generation of children want or are listening to. Those kids who are rocking hard are listening to the Red Hot Chili Peppers, Soundgarden, and Pearl Jam. Next to U2, Lollapalooza '92 is probably the hottest concert ticket in the country. Vancouver and Toronto both sold out in 72 hours. We did 30,000 tickets in each market and probably could have 60,000 or 75,000 in each market."

"It's going to be quite a busy summer," says Steve Herman, national tour director of S.F. Feldman & Associates, in Vancouver. "We have a record number of tours. The boom years for us seems to be in periods of downward times. At the beginning, it's bad, and you get people tightening their belts, trying to get their credit cards under control, but once they get that under control, they look at other forms of entertaining themselves."

Capitol-EMI Canada artist Tom Cochrane, who toured nationally last fall on the release of his album "Mad

World," which has sold 700,000 units to date, kicked off his 26-date tour June 26 in Victoria, British Columbia. The shows are being presented by Concert Productions International. With the group 54-40 opening in the West, Kim Mitchell opening on Ontario dates, and Sue Medley opening in the Maritimes, the tour winds up in Toronto at the Canadian National Exhibition Grandstand Aug. 31. "All our Tom Cochrane dates are doing great," reports Vinny Cinquemani, president of The Agency in Toronto. "They're practically sold out."

On weekend dates, from Aug. 14-Sept. 6, Adams, who recently became the first Canadian artist to have two albums certified diamond as his current

country. Adams and I believe the [stadiums] are not audience- or entertainer-friendly. If you're going to have a big event, you have to go outside."

Following the tour, Adams will break briefly, attend the MTV Video Music Awards Sept. 9, and then tour Mexico, Venezuela, Chile, Argentina, Brazil, and Peru, before returning to the U.S. and touring until Christmas. "We're going to sell some records in those markets," predicts Allen. "We're about 150,000 albums now in Mexico."

Sizable federal and provincial concert funding in many cities across the country, as well as "The Great Canadian Party," presented by Molson Breweries and MCA Concerts Canada, in Vancouver; Barrie, Ontario; Ottawa; and St. John's, Newfoundland, made July 1, Canada's 125th birthday, a blockbuster booking day for The Agency and S.F. Feldman & Associates. "July 1 was a big, big day for us," says Cinquemani.

"We had 48 bands playing Canada Day," says Herman. "There wasn't a band left I could've booked. Some acts, like Colin James, Grapes Of Wrath, Tragically Hip, Sass Jordan, and 54-40, played two cities the same day."

"Everybody did well on Canada Day," says Marciano. "The fans, the bands, the agents, the promoters. It's a great concept of getting everybody together for a value ticket with great Canadian lineups."

However, not everybody had cause to celebrate on Canada Day. Smaller agencies as well as alternative or ethnic bands were mostly shut out of the celebrations. "It was dead for us," says Michael White, president of the Trick Or Treat Booking Agency in Pickering, Ontario. "The big guys snapped all that money from the government to put on hoo-hah Canada Days all over the place. All us small guys didn't get a single act on any of those bills."

'There's definitely been a turnaround from last summer'

A&M album "Waking Up the Neighbours" surpassed the 1-million-sales mark in Canada, will hit nine outdoor venues, ranging from 25,000 to 40,000 capacity, on a general-admission bill that also features the Steve Miller Band, Extreme, and Arc Angels. Most of these shows are being promoted by MCA Concerts Canada.

"It's really taking a spin on an old concept," says MCA's Marciano. "We're going to put on an all-day festival event in unique locations with a great mixture of music, outdoors in an environment where people can socialize and not be tied to a reserved seat."

"We played those European festivals and we really like the vibe," says Adams' manager, Bruce Allen. "Also, when we did those shows [in Canada] for Music '91, the towns loved it. They were great events and it was great fun to play in towns like Revelstoke in the

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HITS OF THE WORLD



EUROCHART HOT 100 6/19/92 MUSIC & MEDIA

THIS WEEK	LAST WEEK	SINGLES
1	2	RHYTHM IS A DANCER SNAP LOGIC
2	1	JUMP KRIS KROSS RUFF HOUSE/COLUMBIA
3	4	ABBA-ESQUE ERASURE MUTE
4	3	TOO FUNKY GEORGE MICHAEL EPIC
5	5	IT'S MY LIFE DR. ALBAN SWEMIX
6	9	THE ONE ELTON JOHN ROCKET
7	8	PLEASE DON'T GO K.W.S. NETWORK
8	10	KNOCKIN' ON HEAVEN'S DOOR GUNS N' ROSES GEFLEN
9	7	PLEASE DON'T GO DOUBLE YOU DWA
10	6	TO BE WITH YOU MR. BIG ATLANTIC
ALBUMS		
1	1	LIONEL RICHIE BACK TO FRONT MOTOWN
2	2	QUEEN LIVE AT WEMBLEY '86 PARLOPHONE
3	NEW	ELTON JOHN THE ONE ROCKET
4	3	QUEEN GREATEST HITS II PARLOPHONE
5	10	GUNS N' ROSES USE YOUR ILLUSION II GEFLEN
6	5	ZZ TOP GREATEST HITS WARNER BROS.
7	7	GENESIS WE CAN'T DANCE VIRGIN
8	4	ANNIE LENNOX DIVA RCA
9	11	SIMPLY RED STARS EASTWEST
10	6	IRON MAIDEN FEAR OF THE DARK EMI

AUSTRALIA (Australian Record Industry Assn.) 6/28/92

THIS WEEK	LAST WEEK	SINGLES
1	2	JUMP KRIS KROSS COLUMBIA/SONY
2	1	TAKE IT FROM ME GIRLFRIEND BMG
3	6	SAVE THE BEST FOR LAST VANESSA WILLIAMS POLYDOR/POLYGRAM
4	3	ORDINARY ANGELS (LUNK EP) FRENTE FESTIVAL
5	4	THAT WORD (L.O.V.E) ROCKMELONS MUSHROOM/FESTIVAL
6	5	TO BE WITH YOU MR. BIG WARNER
7	7	ONE IN A MILLION EUPHORIA EMI
8	NEW	TOO FUNKY GEORGE MICHAEL EPIC/SONY
9	17	HAZARD RICHARD MARX EMI
10	8	I CAN FEEL IT RADIO FREEDOM PHONOGRAM/POLYGRAM
11	12	TWILIGHT ZONE 2 UNLIMITED LIBERATION/FESTIVAL
12	10	CRY LISA EDWARDS EMI/COLUMBIA
13	20	AS UGLY AS THEY WANNA BE UGLY KID JOE PHONOGRAM/POLYGRAM
14	14	NOTHING ELSE MATTERS METALLICA PHONOGRAM/POLYGRAM
15	13	IN THE CLOSET MICHAEL JACKSON EPIC/SONY
16	9	UNDER THE BRIDGE RED HOT CHILI PEPPERS WARNER
17	15	DJAPANA (GAPIRRI MIX) YOTHU YINDI MUSHROOM/FESTIVAL
18	11	MISTADOBALINA DEL THA FUNKEE HOMOSAPIEN WARNER
19	NEW	THE ONE ELTON JOHN PHONOGRAM/POLYGRAM
20	16	STAY SHAKESPEARS SISTER POLYDOR/POLYGRAM
ALBUMS		
1	1	LIONEL RICHIE BACK TO FRONT POLYDOR/POLYGRAM
2	2	ZZ TOP GREATEST HITS WARNER
3	3	MICHAEL CRAWFORD PERFORMS ANDREW LLOYD WEBBER WARNER
4	5	YOTHU YINDI THE TRIBAL VOICE ALBUM MUSHROOM/FESTIVAL
5	4	RED HOT CHILI PEPPERS BLOOD SUGAR SEX MAGIK WARNER
6	6	PAUL YOUNG FROM TIME TO TIME COLUMBIA/SONY
7	7	DIESEL HEFIDELITY CHRYSALIS/EMI
8	8	JAMES BLUNDELL THIS ROAD EMI
9	10	THE BLACK CROWES THE SOUTHERN HARMONY AND MUSICAL COMPANION PHONOGRAM/POLYGRAM
10	11	BABY ANIMALS BABY ANIMALS IMAGO/BMG
11	9	NEIL DIAMOND THE GREATEST HITS 1966-1992 COLUMBIA/SONY
12	16	THE CURE WISH EAST WEST/WARNER
13	12	SIMPLY RED STARS EAST WEST/WARNER
14	20	TORI AMOS LITTLE EARTHQUAKES WARNER BROS
15	15	JIMMY BARNES SOUL DEEP MUSHROOM/FESTIVAL
16	13	SMOKIE GREATEST HITS BMG
17	NEW	KRIS KROSS TOTALLY CROSSED OUT COLUMBIA/SONY
18	17	PEARL JAM TEN EPIC/SONY
19	NEW	MICHAEL JACKSON DANGEROUS EPIC/SONY
20	19	DEF LEPPARD ADRENALIZE PHONOGRAM/POLYGRAM

GERMANY (Der Musikmarkt) 6/23/92

THIS WEEK	LAST WEEK	SINGLES
1	1	RHYTHM IS A DANCER SNAP LOGIC
2	2	IT'S MY LIFE DR. ALBAN LOGIC/BMG ARIOLA
3	4	PLEASE DON'T GO DOUBLE YOU MERMAID
4	3	JUMP KRIS KROSS COLUMBIA/SONY
5	7	TEMPLE OF LOVE (1992) SISTERS OF MERCY MERCIFUL/EASTWEST
6	6	DREAM A LITTLE DREAM OF ME MAMAS & PAPAS MCA
7	9	PLEASE DON'T GO K.W.S. RUFF TRADE
8	5	TO BE WITH YOU MR. BIG ATLANTIC
9	NEW	KNOCKIN' ON HEAVEN'S DOOR GUNS N' ROSES GEFLEN
10	10	MISTADOBALINA DEL THA FUNKEE HOMOSAPIEN ELEKTRA
11	8	JIVE CONNIE CONNIE FRANCIS POLYDOR
12	12	NOTHING ELSE MATTERS METALLICA VERTIGO/PHONOGRAM
13	11	STAY SHAKESPEARS SISTER LONDON
14	13	UNDER THE BRIDGE RED HOT CHILI PEPPERS WARNER BROS
15	15	EVERYTHING ABOUT YOU UGLY KID JOE POLYGRAM
16	14	WELCH EIN TAG MARIO JORDAN BMG ARIOLA

JAPAN (Music Labo) 6/29/92

THIS WEEK	LAST WEEK	SINGLES
1	1	KIMIGA IRUDAKEDE KOME KOME CLUB SONY
2	2	BLOWIN' B'Z BMG/VICTOR
3	3	MOH KOINANTE SHINAI NORIYUKI MAKIHARA WARNER BROS
4	4	NATSUDANE TUBE SONY
5	5	ITSUMADEMO KAWARANU AIWO TETSURO ODA BMG/VICTOR
6	7	HEYATO WAISHATSUTO WATASHI ERI HIRAMATSU PONY CANYON
7	8	TOO SHY SHY BOY! ARISA MIZUKI NIHON COLUMBIA
8	NEW	HAGAYUI KUCHIBIRU MARIKO TAKAHASHI VICTOR
9	10	JIBUNWO MITSUMETE/1992 NEN NATSU KYOKO KOIZUMI VICTOR
10	9	BLUE MOON STONE CHECKERS PONY CANYON
ALBUMS		
1	NEW	MYSTRAL TAKAKO OKAMURA FUN HOUSE
2	1	NOURYO TUBE SONY

FRANCE (Nielsen/Europe 1) 6/27/92

THIS WEEK	LAST WEEK	SINGLES
1	1	SMELLS LIKE TEEN SPIRIT NIRVANA BMG/GEFFEN
2	2	JOY FRANCOIS FELDMAN PHONOGRAM/POLYGRAM
3	7	IMPLORA JEAN PHILIPPE AUDIN & DIEGO MODENA DELPHINE/SONY
4	3	AVEC TES YEUX PRETTY FACE ROCH VOISINE GM/RCA
5	6	(I'VE HAD) THE TIME OF MY LIFE BILL MEDLEY & JENNIFER WARNES RCA
6	NEW	LE CHAT POW WOW POLYGRAM
7	9	CAROLINE M.C. SOLAAR POLYGRAM/POLYDOR
8	10	TOMBE D'AMOUR FRANCOIS FELDMAN POLYGRAM/PHONOGRAM
9	4	THE SHOW MUST GO ON QUEEN PARLOPHONE/EMI
10	8	YOU TEN SHARP COLUMBIA/SONY
11	14	10.9.8.7... BENNY B. SONY
12	NEW	THE ONE ELTON JOHN POLYGRAM/PHONOGRAM
13	13	I CAN'T DANCE GENESIS VIRGIN
14	5	SUZETTE DANY BRILLANT WEA
15	16	ONE U2 ISLAND/POLYGRAM
16	NEW	DO IT TO ME LIONEL RICHIE MOTOWN/POLYGRAM
17	17	IN THE CLOSET MICHAEL JACKSON EPIC/SONY
18	12	DIDI KHALED POLYGRAM
19	11	I LOVE YOUR SMILE SHANICE MOTOWN/POLYGRAM
20	NEW	NIGHT CALLS JOW COCKER EMI
ALBUMS		
1	1	27 ARTISTES URGENCE URGENCE VIRGIN
2	3	JEAN PHILIPPE AUDIN & DIEGO MODENA OCARINA DELPHINE/SONY
3	2	GENESIS WE CAN'T DANCE VIRGIN
4	5	NIRVANA NEVERMIND GEFLEN/BMG
5	10	JEAN-MARC THIBAUT LE PRINTEMPS DES CALSES... SONY/PLP
6	7	QUEEN LIVE AT WEMBLEY '86 EMI
7	13	POW TOW REGAGNER LES PLAINES... REMARK/POLYGRAM
8	8	MICHAEL JACKSON DANGEROUS EPIC/SONY
9	6	VERONIQUE SANSON SANS REGRETS WEA

HITS OF THE U.K.

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THIS WEEK	LAST WEEK	SINGLES
1	1	ABBA-ESQUE (EP) ERASURE MUTE
2	11	I'LL BE THERE MARIAH CAREY COLUMBIA
3	3	HAZARD RICHARD MARX CAPITOL
4	2	HEARTBEAT NICK BERRY COLUMBIA
5	4	SOMETHING GOOD UTAH SAINTS THE DISAPPOINTED ELECTRONIC PARLOPHONE
6	NEW	PLEASE DON'T GO K.W.S. NETWORK
7	5	TOO FUNKY GEORGE MICHAEL EPIC
8	7	IT ONLY TAKES A MINUTE TAKE THAT RCA
9	14	ONE SHINING MOMENT DIANA ROSS EMI
10	8	BLUE ROOM THE ORB BIG LIFE
11	18	MAKE LOVE LIKE A MAN DEF LEPPARD BLUDGEON RIFFOLA
12	17	RHYTHM IS A DANCER SNAP ARISTA
13	NEW	THE ONE ELTON JOHN ROCKET
14	10	CRUCIFY TORI AMOS EASTWEST
15	19	HYPNOTIC ST-8 ALTERN 8 NETWORK
16	NEW	JUMP KRIS KROSS RUFF HOUSE
17	9	EVEN BETTER THAN THE REAL THING U2 ISLAND
18	12	AIN'T 2 PROUD 2 BEG TLC ARISTA
19	13	TEMPLE OF DREAMS MESSIAH KICKIN
20	21	GOOD STUFF B-52'S REPRISE
21	27	DO RE ME, SO FAR SO GOOD CARTER-THE UNSTOPPABLE SEX MACHINE CHRYSALIS
22	NEW	SOME JUSTICE URBAN SHAKEDOWN URBAN SHAKEDOWN
23	29	SYMPHONY OF DESTRUCTION MEGADETH CAPITOL
24	15	HANGIN' ON A STRING (KNUCKLES REMIX) LOOSE ENDS TEN
25	25	I DROVE ALL NIGHT ROY ORBISON MCA
26	NEW	DAMN I WISH I WAS YOUR LOVER SOPHIE B HAWKINS COLUMBIA
27	NEW	KNOCKIN' ON HEAVEN'S DOOR GUNS N' ROSES GEFLEN
28	16	FOUR SEASONS IN ONE DAY CROWDED HOUSE CAPITOL
29	26	A LITTLE BIT MORE KYM SIMS ATCO
30	33	SHAME SHAME SHAME SINITTA ARISTA
31	NEW	YOU BRING ON THE SUN LONDONBEAT ANXIOUS
32	38	THE WORLD IS STONE CYNDI LAUPER EPIC
33	20	HEART OVER MIND KIM WILDE MCA
34	NEW	CONTROLLING ME OCEANIC DEAD DEAD GOOD
35	22	EVERYTHING ABOUT YOU UGLY KID JOE MERCURY
36	18	UNCHAIN MY HEART JOE COCKER CAPITOL
37	NEW	BELL BOTTOMED TEAR THE BEAUTIFUL SOUTH GO! DISCS
38	24	THUNDER PRINCE & THE NEW POWER GENERATION PAISLEY PARK
39	28	MOTORCYCLE EMPTINESS MANIC STREET PREACHERS COLUMBIA
40	23	

ITALY (Musica e Dischi) 6/30/92

THIS WEEK	LAST WEEK	SINGLES
1	1	RHYTHM IS A DANCER SNAP ARIOLA
2	3	TOO FUNKY GEORGE MICHAEL EPIC
3	NEW	THE ONE ELTON JOHN ROCKET
4	NEW	MARE MARE LUCA CARBONI RCA
5	4	PIPPERIO ELIO E LE STORIA TESE HUKAPAN
6	NEW	IN THE CLOSET MICHAEL JACKSON EPIC
7	10	JUMP KRIS KROSS COLUMBIA
8	2	WHY ANNIE LENNOX RCA
9	4	BETTER DAYS BRUCE SPRINGSTEEN COLUMBIA
10	NEW	FRIDAY I'M IN LOVE CURE FICTION
ALBUMS		
1	1	QUEEN LIVE AT WEMBLEY '86 PARLOPHONE
2	NEW	ELTON JOHN THE ONE ROCKET
3	NEW	LIONEL RICHIE BACK TO FRONT MOTOWN
4	2	AMEDEO MINGHI I RICORDI DEL CUORE FONIT CETRA
5	6	MANGO COME L'ACQUA FONIT CETRA
6	5	FRANCESCO BACCINI NOMI E COGNOMI OGD
7	9	ROBERTO VECCHIONI CAMPER EMI
8	3	ANNIE LENNOX DIVA RCA
9	4	LUCA CARBONI CARBONI RCA
10	NEW	883 HANNO UCCISO L'UOMO RAGNO FRI

SPAIN (TVE/AFYVE) 6/13/92

THIS WEEK	LAST WEEK	SINGLES
1	NEW	SENSACION DE VIVIR XUXA BMG ARIOLA
2	1	PLEASE DON'T GO DOUBLE YOU BLANCO Y NEGRO
3	2	RHYTHM IS A DANCER SNAP BMG/ARIOLA
4	3	FINE DAY OPUS 3 WARNER
5	5	DE QUE ME SIRVE LLORAR O.B.K. BLANCO Y NEGRO
6	4	WEMBLEY 92 VARIOUS BLANCO Y NEGRO
7	6	WORKAHOLIC 2 UNLIMITED BLANCO Y NEGRO
8	8	QUIMICA C.BAYO ARE IMP
9	7	TWILIGHT ZONE 2 UNLIMITED BLANCO Y NEGRO
10	9	DILDO INTERACTIVE MAX MUSIC
ALBUMS		
1	1	JULIO IGLESIAS CALOR CBS/SONY
2	2	LIVE AT WEMBLEY '86 QUEEN EMI
3	3	JOAQUIN SABINA FISICA Y QUIMICA BMG/ARIOLA
4	6	QUEEN GREATEST HITS II EMI
5	7	JOAN MANUEL SERRAT UTOPIA BMG/ARIOLA
6	4	SERGIO DALMA ADIVINA ED. MUSICALES
7	10	LA UNION TREN DE LARGO RECORRIDO WARNER
8	NEW	PRESENTOS IMPLICADOS SER DE AGUA WARNER
9	9	LUZ CASAL A CONTRA LUZ HISPAVOX
10	5	ISABEL PANTOJA CORAZON HERIDO BMG/ARIOLA

CANADA (The Record) 6/8/92

THIS WEEK	LAST WEEK	SINGLES
1	2	I'LL BE THERE MARIAH CAREY COLUMBIA/SONY
2	4	DAMN I WISH I WAS YOUR LOVER SOPHIE B. HAWKINS COLUMBIA/SONY
3	3	ACHY BREAKY HEART BILLY RAY CYRUS MERCURY/PLG
4	1	JUMP KRIS KROSS COLUMBIA/SONY
5	5	IF YOU ASKED ME TO CELINE DION ELEKTRA/WEA
6	6	LET'S GET ROCKED DEF LEPPARD VERTIGO/PLG
7	7	NU NU LI'DELL TOWNSELL ISBA/ISBA
8	10	THE BEST THINGS IN LIFE LUFTER VANDROSS A&M/PLG
9	NEW	JUST ANOTHER DAY JON SECADA SBK/SBK
10	8	JOE PUBLIC LIVE AND LEARN COLUMBIA/SONY
ALBUMS		
1	1	QUEEN CLASSIC QUEEN HOLLYWOOD/WEA
2	2	BLACK CROWES THE SOUTHERN HARMONY AND MUSICAL COMPANION DEF AMERICAN/WEA
3	6	RED HOT CHILI PEPPERS BLOOD SUGAR SEX MAGIK WARNER BROS./WEA
4	3	DEF LEPPARD ADRENALIZE VERTIGO/PLG
5	5	CELINE DION CELINE DION COLUMBIA/SONY
6	8	TOM COCHRANE MAD MAD WORLD CAPITOL/CAPITOL
7	4	WILSON PHILLIPS SHADOWS AND LIGHT SBK/SBK
8	7	KRIS KROSS TOTALLY CROSSED OUT COLUMBIA/SONY
9	10	ANNIE LENNOX DIVA RCA/BMG
10	NEW	SOME GAVE ALL BILLY RAY CYRUS MERCURY/PLG

Retail

TVT Lights Up 'Broadway' Campaign 'Sullivan Years' Set Targets Theater Fans

BY PAT HADLER

COLUMBUS, Ohio—To promote the recently released "The Sullivan Years: Best Of Broadway," TVT Records president Steve Gottlieb plans to eventually unleash a \$300,000-\$500,000 marketing campaign. But initially, he is depending on word of mouth and point-of-purchase to bring home top sales.

Currently, "we're targeting the Broadway demographic, which is a very loyal audience," says Gottlieb. "But we're relying a great deal on publicity and word of mouth to generate sales."

The package, price-pointed at \$25.98 for two CDs and \$18.98 for a double-cassette, is the latest release in the planned 25-volume "Sullivan

step in the next nine months, beginning with aggressive giveaways on radio." The label plans to target talk radio, MOR, easy listening, big-band, jazz, and public radio stations.

HEAVY PRINT CAMPAIGN

In addition, a heavy print campaign will begin featuring ads with vintage Al Hirschfeld illustrations that anchor the album's CD booklet, in theater playbills. Future marketing plans include giveaways and cross-promotions with theaters, direct mail, and TV direct response.

TVT has hired New York ad agency Mad Dogs and Englishmen to help market the "Broadway" package, which Gottlieb calls "the jewel in the crown" of his Sullivan series. Prior releases in the "Sullivan Years" series include "Big Band All Stars," "The British Invasion," "Louis Armstrong," and "Happy Together—Sixties Rock." Another eight volumes of Sullivan material are due out within a year.

"In retail, we're going at it both ways," Gottlieb says. "We've created a record that's a wonderful gift item as well as an essential document for the serious Broadway follower."

The label reports an initial shipment of 25,000 copies in wide release. "It's done pretty well in the store," says Bob Teague, a buyer for Tower Records' Lincoln Center location in New York. "All the TVT stuff is great, but the Broadway CDs have done the best out of the series. We're moving 10-15 pieces a week." The package has also done well at HMV, moving up to No. 19 at the chain's East Side store and No. 20 at the West Side store in New York, according to Gottlieb.

"We strive and pride ourselves on our high degree of sell-through," says Gottlieb. "That's why we're fairly exclusive with the number of releases we put out and why we market so heavily to back up those releases. We put ourselves on the line every time."

Part of the budget also includes co-op dollars for retailers. Special dumpsters and posters are being prepared for a full retail promotion.

TVT Records, founded in 1985, had its first big hit with "Television's

Great Hits," a collection of TV theme songs that later expanded into four volumes. The label now has a diverse catalog and artist roster ranging from rap to alternative rock to pop, including Nine Inch Nails, an industrial music band.

Yet it is clear that Gottlieb's current passion is for "The Sullivan Years." Once he purchased the rights to the vast archives of "The Ed Sullivan Show," he began culling through 23 years' worth of material to find the best performances.

REELING IN THE YEARS

The "Broadway" package, TVT's seventh "Sullivan Years" release, was a painstaking process for Gottlieb, who searched through 1,000 hours to find the best material to in-

(Continued on page 45)



Nashville Comes To Ireland. HMV Ireland GM Alan Townsend, left, and HMV Grafton Street store manager Tim Fraser Harding, right, welcome Warner Bros. country recording artist Jim Lauderdale to the Grafton Street store. Lauderdale made an appearance in the store as part of a special Warner Bros. Nashville showcase in Ireland.

"I think the audio quality in some cases is better than what's been previously available"

Years" collection. All of the recordings are previously unreleased live material taken from "The Ed Sullivan Show," which ran on CBS television from 1948-71.

"We priced [the Broadway package] moderately as we see it as a retail-driven record," he asserts. "This package is a home run with the Broadway customer. Everyone walking into the record store wanting to buy current [Broadway] hits will likewise snap up this historic retrospective."

According to Gottlieb, the approximate \$300,000-\$500,000 promotional campaign for the entire "Sullivan Years" series is accelerating and will continue through the fall, peaking at Christmas. As the campaign breaks, other releases in the "Sullivan Years" series, including a second volume of Broadway music, will be featured.

"The focus is making [the "Broadway" package] top 20," he says. "We'll be doing promotions step by

Bits Of Hits Takes Bigger Bite Of Market

BY TRUDI MILLER

NEW YORK—Bits of Hits Inc., the New Rochelle, N.Y.-based music sampling company that allows consumers to hear 30-second snippets of album tracks via a local phone number, has expanded its operation to nine more U.S. cities and Canada, and has added more services to the phone line.

For the Canada deal, the company has licensed its service to Sunrise Marketing Inc., a Southern Ontario-based company that operates 27 retail music stores, most of them in Toronto. Explains Sunrise Marketing co-owner Malcolm Pearlman, "What we've done is twofold: First, we put the system into our flagship store, with 12 in-store telephones, and customers can walk in and select whichever bits of hits they wish and listen before they buy in-store. Second, we also have a dial-in service for anyone who's sitting at home." The number is a Toronto number and is thus a local call for anyone in the area. Pearlman declines to say how much Sunrise is paying Bits of Hits for the license.

As with the U.S. system (Billboard, Feb. 2, 1991), callers enter in the cat-

alog number of the album they wish to sample and hear 30-second snippets of each song from the album. There are 500 albums on the system, which is updated monthly. In choosing the albums, Sunrise uses the Billboard charts as a guideline, supplemented by popular Canadian artists, Pearlman says. The catalogs are distributed in the Sunrise Records & Tapes stores as well as in Jean Machine, a clothing-store chain operated by Sunrise Marketing.

Sunrise raises revenue to support the system by selling advertising on the line. During a call, an ad is heard every 90 seconds. Advertisers have the choice of a "sponsorship" ad, which is played first and thus heard by every caller, or a "rotation" ad, which is one of several that may come up after 90 seconds.

Pearlman declines to say how much it costs to place an ad on the system, but notes that a rotation ad costs just "literally pennies per listen." The advertiser is charged by the number of calls. Currently, only record labels have advertised on the system.

"There's no front-end commitment—merely payment for the number of times an advertisement is listened

to," Pearlman says. "The computer keeps track of everything that goes on. We do a weekly printout of the most-listened-to albums, and we've found that the albums advertised on the system are the ones most listened to. So, obviously there's a very strong correlation between what's advertised and what's listened to."

Pearlman says he is looking to expand advertising beyond record labels to other companies, "such as soft drinks." He also hopes to work out an arrangement with daily newspaper the Toronto Star, which operates a phone line that gives news and stock updates. "We're looking to get our system plugged into that as well," Pearlman says. He also hopes to work with Ticketmaster, promoting upcoming concerts on the Bits of Hits line and giving people the option of switching through to Ticketmaster's line. "These are just ideas we're working on," he says.

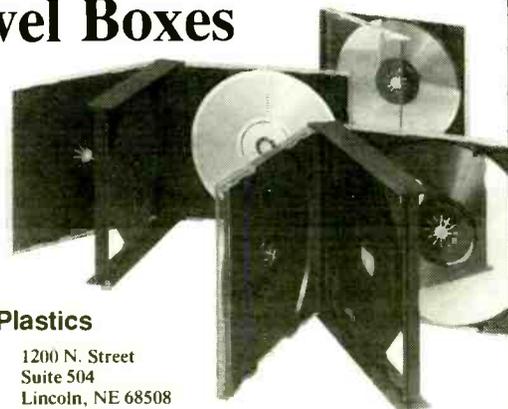
MUSIC DIRECT CONNECTION

In the U.S., Bits of Hits recently signed a licensing deal with Music Direct, of Houston, which now has exclusive rights to operate the service in

(Continued on page 45)

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Retail

Abbey Road Paves New Black Music Day; Universal Meet; Northeast's New Quarters

ONE-STOP CORNER: After 10 years presiding over Black Music Day while at City 1-Stop, Sam Ginsberg successfully continued the tradition at Abbey Road June 14. "We had at least 400-500 people," says Ginsberg, GM at Abbey Road, the Santa Ana, Calif.-based one-stop that acquired City 1-Stop last year. "It was the 11th year, but the first time Abbey Road sponsored it. Also, it was the first time we did it on a Sunday. We had it outside, and it was a beautiful day."

Ginsberg says the labels and distribution companies gave tremendous support to this year's event, which was held at the Los Angeles arm of Abbey Road. Among the acts contributing their time were **Lighter Shade Of Brown**, **South Central Cartel**, **Mellow Man Ace**, **House Of Pain**, **Mint Condition**, **3rd Avenue**, **Super Cat**, **Shanice**, **Ho Frat Ho**, **Daddy Freddy**, **Totally Insane**, **Kid Frost**, **Tyler Collins**, **Tevin Campbell**, **W.C. & the Maad Circle**, **Brotherhood Creed**, and **Brian Knight**.

Capitol brought along a snow-cone machine, according to Ginsberg, but he didn't know if it was a "New Orleans-style" machine (Billboard, July 27, 1991).

"What I enjoy most about Black Music Day is that it has become a family day," with accounts, label and distribution staffers, and Abbey Road employees bringing along their families, says Ginsberg.

But more importantly, the event raised more than \$10,000 for the **United Negro College Fund**. That amount allows Abbey Road to hand out seven scholarships of \$1,500, which supplement monies made available to students by other funds and the government.

ON THE EAST COAST, Universal Record Distributing Corp. hit a home run with its inaugural convention, a daylong event held June 23 at the Rock Lobster restaurant in Philadelphia.

About 500 people attended the event, including an estimated 150 retailers, with some coming from as far away as Maine, Indiana, and South Carolina for the event.

After 37 years in existence, Universal decided to have a convention for a number of reasons. "There are an awful lot of independent retailers who don't get the chance to meet and talk with major-label representatives," says **Bob Perliss**, GM at the Philadelphia-based one-stop. "This day gives them that opportunity. Talking directly with label reps helps to enhance the retailers' knowledge of the business."

From the labels' point of view, it gives them direct access to Universal's customers, says Universal VP **Frank Lipsius**.

Among the artists performing at the convention were **Shomari**, **Lorenzo**, **Riverside**, **Nicky Holland**, **Downy Mildew**, **Dr. Rain**, the **Cages**, and **Mr. Fingers**.

The event began in the morning at Universal, where retailers were

given a tour of the warehouse and catalogs from many of the major and independent manufacturers. Also, Universal executives held discussions on the new formats coming out and what to do about the elimination of the longbox.

"It is an educational situation for the retailers to come to the convention to talk not only to us and the label representative, but also to talk to

office space and the remainder for the warehouse. Previously, Northeast occupied 12,000 square feet.

In a further enhancement of Northeast's operation, **Lou DelSignore**, the one-stop's owner, says the company is in the midst of automating. Already, a new carousel system has been installed and by mid-August, it should be tied into the company's computer setup, which itself is being enhanced by new hardware.

In another move, Northeast is making a play to fill the void created by the demise of **Vinyl Vendors**, a Kalamazoo, Mich.-based one-stop that closed its doors recently. DelSignore reports he has hired three former Vinyl Vendors telemarketers and rented office space in Kalamazoo.

OPS: **Lynne MacKenzie Bortone**'s phone number was incorrectly listed in the June 20 Billboard. Bortone, who was laid off due to a restructuring at Virgin, covered the New England region as retail promotion representative. She can be reached at 508-532-6818.

RETAIL TRACK

by Ed Christman

their peers," Perliss says. "The basic thing that we are trying to do is to get better communication with our customers."

IN UPSTATE NEW YORK, Northeast One Stop has moved from Albany to Latham to occupy a new facility that measures 20,000 square feet, of which 5,000 will be used for



Bringing 'Pure Imagination' To Kids. Elektra Entertainment recording artist Michael Feinstein visits New York toy store FAO Schwarz, where he signed autographs and performed songs from his new children's album, "Pure Imagination." Shown, from left, are Jake Ottman, Elektra's Northeast marketing coordinator; Ian McDermott, FAO Schwarz buyer; Feinstein; Sheldon Michelson, WEA field sales manager of special products; Steve Heldt, Elektra national sales director; and Anne Keating, FAO Schwarz director of special events.



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The Disney musical library is so extensive that song selection was a project unto itself. After two years of heated debate, painstaking research and many listening sessions a consensus was reached on those songs that best chronicle the rich history of Disney music.

The companion book that accompanies the boxed set underwent the same meticulous development process. Facts had to be checked and double-checked, original photographs and Disney animated artwork carefully researched and restored.



The end result of our labor of love is 78 songs, over three hours of the most memorable music of the 20th century, plus a special commemorative companion book with over 100 rare and historical photographs. *The Music of Disney: A Legacy in Song* is a musical jewel for the upcoming holiday season and a treasure for all time.



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Retail

Bassin Runs With Exclusive Distrib Of DJ Magic Mike EP

EXCLUSIVE: Orlando, Fla.'s Cheetah Records, home to the gold-certified DJ Magic Mike, is "experimenting with nontraditional distribution" regarding his new RM Records EP, "20 Degrees Below Zero."

For what appears to be a limited time, Cheetah has given the EP exclusively to Miami-based Bassin Distrib-

utors Inc., a move that is not sitting well with the label's other independent distributors. he turned to Bassin because of a cash-flow problem. Reich says the problem was caused by the demise of Lanham, Md.'s Schwartz Brothers Inc., which cost Cheetah some \$630,000. Because of that squeeze, Reich asked Bassin to fund the EP's initial pressing.

"Our distributors may say, 'We would have helped you,'" says Reich. But he points out that Cheetah distributor's California Record Distributors and Dallas-based Big State Distributing Corp. are the key players behind the Independent National Distributors Inc. web, which acquired SBI's inventory during a recent bankruptcy auction. "They already owe us money. How long can we support them if they don't support us?" he asks.

In addition to the cash-flow problem, Reich says that with the current EP, "We are releasing a nontraditional Cheetah product in a nontraditional manner. This is an experiment with Mike's first explicit-lyrics release under a new street logo called 'RM.'" "A lot of our distributors said, 'Don't do [the explicit lyrics],' but Bassin said, 'This is great, let's put it out.' We decided to test the record in our strongest market before we went with traditional independent distribution on a national basis."

The regional argument is moot, however, as Bassin's distribution oper-

GRASS ROUTE



by Deborah Russell

ators Inc., a move that is not sitting well with the label's other independent distributors.

"This is very uncommon; I've never run across a situation like this," says Select-O-Hits VP Johnny Phillips. "It's a red flag, a sign that something's wrong."

The title, which is the artist's first dalliance with explicit ghetto lyrics, was released on cassette June 29 and is due on CD Monday (6). It is DJ Magic Mike's first EP and first new release since the late-1991 full-length Cheetah album "Ain't No Doubt About It."

Cheetah president Tom Reich says

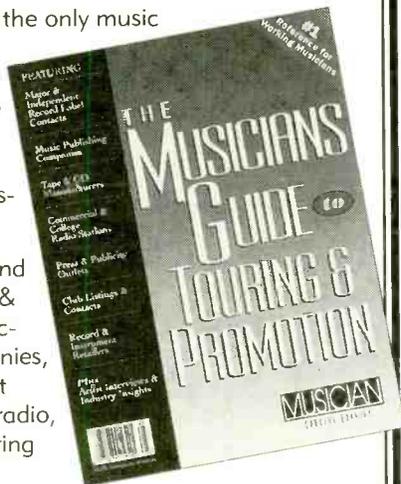
(Continued on next page)

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GRASS ROUTE

(Continued from preceding page)

ation can—and already is—servicing accounts on a national basis.

"The original deal was for a regional release, and the record just got out of hand," says Reich. "The retailers want it and they're getting it from [Bassin.]"

Reich claims Cheetah's RM label has shipped about 100,000 cassettes/CDs to date, which is treble his original expectations.

Jerry Bassin says the EP gained widespread distribution because his company already "sells to practically every chain in the U.S. In every sense of the word we are a national distributor, which services one-stops nationally and distributes nationally."

Reich would not comment regarding the terms of the distribution deal with Bassin, but interested parties say the Miami distributor has been given the release exclusively for a three-week period.

Phillips says if the exclusive eventually is lifted, Select-O-Hits will not

stock the EP for fear accounts may buy it from Bassin at a one-stop price and return it to Select-O-Hits for the distributor price. "The first month is usually the hottest anyway," he says.

George Hocutt, president of San Fernando, Calif.'s California Record Distributors, notes he'll be reluctant to carry Cheetah product in the future. "This deal has probably generated a lot of ill will," says Hocutt.

LET'S MAKE A DEAL: Bellamy Bros. Records recently signed an exclusive marketing and distribution deal with Roswell, Ga.'s Intersound Entertainment. The Bellamys' own album "The Latest And Greatest" is the debut release under the new agreement, and hits the streets Tuesday (7). The label is poised to sign and develop new artists under the Bellamy banner . . . I.R.S. Records recently signed Grand Slamm recording act Non-Fiction. Grand Slamm's promotion and marketing staff will continue

to work in conjunction with I.R.S. regarding the band's Grand Slamm/I.R.S. release "In The Know," set for August . . . L.A.'s new Street Street Communications will bow in mid-July with "Body Love" by rapper Sweet MSJ. The full-length album "Sweet J's In The House . . . And That's It" is set for October. Street Street artists Franswa, Lauren Denise Carter, and Boo Boo Da Fool are slated to release product in 1993.

LEGALESE: Santa Rosa, Calif.-based MU Entertainment Inc. and New York's Muworks Records finally have reached an out-of-court settlement regarding a 2-year-old dispute over the MU Records trademark.

Under terms of the settlement, MU Entertainment retains the rights to the MU Records logo, and Muworks will continue to use the Muworks Records trademark. Muworks will not use the MU Records or MU Records/New York trademarks anymore.



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THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
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NEW AGE ALBUMS™

1	2	13	SOLO PARA TI EPIC 47848* 1 week at No. 1	★★ NO. 1 ★★ OTTMAR LIEBERT + LUNA NEGRA
2	1	31	SHEPHERD MOONS ▲ REPRISE 26775*	ENYA
3	3	11	ROCKOON MIRAMAR MPDC 2802*	TANGERINE DREAM
4	4	15	DARE TO DREAM PRIVATE MUSIC 82096*	YANNI
5	5	37	SUMMER ● WINDHAM HILL WH-11107	GEORGE WINSTON
6	9	5	THE VISIT WARNER BROS. 26880*	LOREENA MCKENITT
7	6	33	RETURN TO THE HEART NARADA ND-64005*	DAVID LANZ
8	8	19	BOOK OF ROSES COLUMBIA CK 48601*	ANDREAS VOLLENWEIDER
9	14	3	YONNONDIO NARADA ND-62013*	PETER BUFFETT
10	7	7	THE SPIRIT OF OLYMPIA NARADA ND-64006*	DAVID ARKENSTONE
11	10	162	WATERMARK ▲ REPRISE 26774*	ENYA
12	12	7	MOONLIGHT REFLECTIONS INNOVATIVE COMMUNICATIONS IC720-171*	DANCING FANTASY
13	11	19	AUTUMN DREAMS NICHOLS-WRIGHT NIW921*	DANNY WRIGHT
14	16	9	SEA OF GLASS HEARTS OF SPACE HS1 1030-2*	GILES REAVES
15	18	5	THE OPENING OF DOORS WINDHAM HILL 11114-2*	WILL ACKERMAN
16	13	11	MORNING IN MEDONTE NARADA ND-61030*	MICHAEL JONES
17	15	115	NOUVEAU FLAMENCO HIGHER OCTAVE HOM 7026*	OTTMAR LIEBERT
18	19	3	MIGRATION SILVER WAVE SD704*	PETER KATER & R. CARLOS NAKAI
19	22	7	OLYMPUS REAL MUSIC RM-0011*	MARS LASAR
20	NEW ▶		ALMA DEL SUR NARADA ND-63908*	VARIOUS ARTISTS
21	17	25	SEDONA SUITE SOUNDINGS OF THE PLANET 7142*	TOM BARABAS
22	RE-ENTRY		BORRASCA HIGHER OCTAVE HOMC 7036*	OTTMAR LIEBERT
23	23	107	REFLECTIONS OF PASSION ▲ PRIVATE MUSIC 2067-2-P*	YANNI
24	20	15	EVERY ACT OF LOVE HIGHER OCTAVE HOMCD 7040*	WILLIAM AURA & FRIENDS
25	RE-ENTRY		ENYA ● ATLANTIC 81842	ENYA

WORLD MUSIC ALBUMS™

1	1	15	LOGOZO MANGO 162539918* <th>★★ NO. 1 ★★ 5 weeks at No. 1 <th>ANGELIQUE KIDJO</th> </th>	★★ NO. 1 ★★ 5 weeks at No. 1 <th>ANGELIQUE KIDJO</th>	ANGELIQUE KIDJO
2	2	5	AMERICAS MESA 79041-2-M*		STRUNZ & FARAH
3	4	7	A WORLD OUT OF TIME SHANACHIE 64041*		HENRY KAISER & DAVID LINDLEY
4	5	7	TRIBAL VOICE HOLLYWOOD HR-61288-2*/ELEKTRA		YOTHU YINDI
5	13	3	EYES OPEN 40 ACRES & A MULE CK 48714*/COLUMBIA		YOUSSOU N'DOUR
6	3	15	PIECES OF AFRICA NONESUCH 79275-2*		KRONOS QUARTET
7	12	3	BRASILEIRO ELEKTRA 61315*		SERGIO MENDES
8	7	11	APOCRYPHA HANNIBAL HNCD 1368*/RYKODISC		MARTA SEBESTYEN
9	9	9	APOCALYPSE ACROSS THE SKY AXIOM 314-510 857*/ISLAND		MASTER MUSICIANS OF JAJOUKA
10	6	21	DANCE THE DEVIL AWAY HANNIBAL HNCD 1369*/RYKODISC		OUTBACK
11	8	39	PLANET DRUM RYKO RCD 10206*/RYKODISC		MICKEY HART
12	10	9	RITUAL BEATING SYSTEM AXIOM 314-510 856*/ISLAND		BAHIA BLACK
13	11	17	HOUSE OF EXILE SHANACHIE 43094*		LUCKY DUBE
14	15	3	DANCE RAJA DANCE LUAKA BOP/SIRE 26847*/WARNER BROS.		ASIA CLASSICS 1
15	NEW ▶		HARVEST STORM GREEN LINNET GLCD 1117*		ALTAN

● 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.

BITS OF HITS EXPANDS

(Continued from page 41)

Texas cities Houston, Dallas, Austin, and San Antonio, as well as in St. Louis, Chicago, Denver, Boulder, Colo., and San Francisco.

So far, Music Direct has launched its operation only in Houston, where it has printed up 100,000 catalogs, which are distributed through Sound Warehouse, a Dallas-based chain with 18 outlets in that market. In addition to advertising the line, Sound Warehouse fulfills any orders generated over the phone line, according to Rodney Rainey, Music Direct's project manager.

Four local radio stations are also promoting the phone line. In one instance, Music Direct has been doing a co-promotion with KZFX (107.5) that includes giving away a party to a listener and 150 of his/her friends. Justice Records, a Houston-based label, is providing for one of its artists, Wendi Slayton, to perform at the party.

In addition, Justice has designed the catalog for Music Direct, as well as advertising in it, says Gary Moore, director of advertising/marketing at the label.

NEW YORK LINE EXPANDS

The New York Bits of Hits line, meanwhile, has expanded its range of services over the past two years. The company is finalizing a deal with the New York Post to do a contest for Bruce Springsteen tickets. "The reader picks up the Post every day and finds the keyword of the day.

Then they call the Bits of Hits number—which runs in the newspaper ad for the contest—and they're automatically registered to win tickets," says Larry Brenner, a principal of Bits of Hits. The contest is designed to increase readership of the newspaper, he says, as well as to promote the Bits of Hits service. Part of the Bits of Hits catalog will run in the newspaper ad as well, he says.

In order to enhance advertising sales of the line, Bits of Hits is asking callers a lot of questions for market research, says Brenner. Callers are asked for their age, sex, and ZIP code, while the computer automatically tallies the area code, he explains.

Advertisers are charged 20 cents per call for a sponsorship ad, and 10 cents per call for a rotation ad. All ads, except those for record labels, get competitive exclusivity: "If you call and hear a Nike ad, you won't also hear a Reebok ad," says Brenner, who declines to give the company's annual revenue from the phone lines.

Advertisers can also target the ads to specific callers, Brenner says. "If you want your ad to run only to females 17-34 in a particular ZIP code, we can do that," he says.

The phone line used to have an ordering service, where callers could be plugged into the BOSE mail-order service and order the albums by phone, but that deal expired in January. Brenner says the company is now looking for a New York retailer to do fulfillment for the line.

'THE SULLIVAN YEARS'

(Continued from page 41)

clude. "I'm still singing Broadway tunes," he says, laughing. "I can't get these songs out of my head."

To Gottlieb's regret, some performances could not be used because of technical problems or because the artist would not grant permission. The songs are from a mixed bag of sources: kinescope, film, and 2-inch and 1-inch videotape.

"I think the audio quality in some cases is better than what's been previously available," says Gottlieb. "There's only one generation between the original TV master to what the consumer gets, and we stayed in the digital domain. There was a danger of overpolishing it. We wanted consumers to have the 'you are there' feel."

Included in the recordings are the original introductions and transitions provided by Ed Sullivan. Some

of the songs featured on the volume include "Camelot" sung by Richard Burton, Gertrude Lawrence reprising "Getting To Know You" from "The King And I," and "The Impossible Dream" from "Man Of La Mancha" sung by Richard Kiley.

"These live performances often catapulted people into stardom overnight," says Gottlieb. "There's no single media exposure in 1992 that has the same impact as Ed Sullivan did in 1958."

Gottlieb adds, "You can't come anywhere close to getting a record that has so much of Broadway's greatest hits. We've created an essential recording for anyone who loves Broadway, but it's also the singularly most comprehensive retrospective of Broadway's golden years that any casual listener would regard as that one piece that gives them a great Broadway collection."

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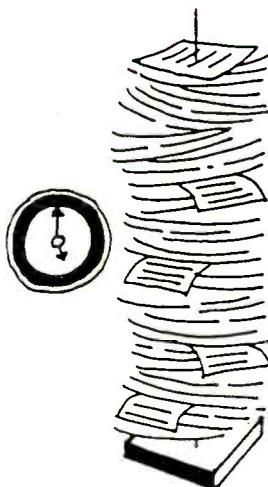
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Album Reviews

EDITED BY MELINDA NEWMAN, CHRIS MORRIS, AND EDWARD MORRIS

POP

► SUICIDAL TENDENCIES

The Art Of Rebellion

PRODUCER: Peter Collins
Epic 48864

California quartet's sixth full-length set is a stunner, running the gamut from hardcore metal to swirling rock delivered on a platter of stunning guitar work. Production by Collins (Queensryche, Rush) may be the extra push the band needs to propel it to the big league. While oldtimers may scoff at the commercial appeal, such tunes as the maniacal-sounding "I Wasn't Meant To Feel This Way" or the stream-of-consciousness "Can't Stop" will convince fans that the group's tendencies are just as suicidal as they always were.

► ROGER DALTRY

Rocks In The Head

PRODUCER: Gerard McMahon
Atlantic 82359

Daltrey's first solo album in nearly five years finds his voice in fine form, especially on the yelping "Times Changed" and ballad "Mirror Mirror." First single, "Days Of Light," which sounds like Daltrey over a bed of CS&N, is already getting album rock airplay. Unfortunately, the material doesn't always live up to the vocal performance, which could ultimately hamper the project.

★ SONNY LANDRETH

Outward Bound

PRODUCERS: R.S. Field & Sonny Landreth
Zoo 11032

Louisiana guitar legend best known for his work with John Hiatt makes solo entrance with a satisfying and diverse album. Spotlight is on Landreth's snapping guitar work, but he also boasts a pleasing voice and some solid writing chops; support from Hiatt, Sue Medley, and Marce Lacouture augments trio format. "When You're Away" and bluesy "Speak Of The Devil" highlight a notable collection.

JENNIFER WARNES

The Hunter

PRODUCERS: Jennifer Warnes, C. Roscoe Beck & Elliot Scheiner
Private Music 82089

Five long years after her acclaimed Leonard Cohen recital "Famous Blue Raincoat," Warnes re-emerges with a suavely cut collection that should hit an instant AC bullseye, with pop potential a sidebar. On hand in the band are Donald Fagen (who contributes appropriately Steely Dan-ish "Big Noise, New York"), Eric Johnson, and Richard Thompson; singer's pipes are mellow as ever. "Rock You Gently" will give the album a strong sendoff at radio.

★ 24-7 SPYZ

Strength In Numbers

PRODUCERS: Terry Date, Jimi Hazel, Bruce Calder
EastWest Records 92166

Fourteen-track collection shows off New York band's strength in diversity as the group moves among funk'n'roll, world music, and soul with complete ease. "Break The Chains" has the feel of Faith No More's "Epic" and could reach similar heights if pushed properly; "Got It Goin' On" has a soulful, harmonious slant that segues into a rap; and "Crime Story" is the grungy tale of a white cop killing a black man that won't win the band any friends at the police academy. Officers notwithstanding, latest effort should continue to increase 24-7's following.

★ THE SIGHS

What Goes On

PRODUCER: Ed Stasium
Charisma 92110

Alternative band throws in some well-placed pop curves on a record that shimmies, swirls, and jangles through 12

cuts without ever sounding too precious. Harmonies are darn near irresistible on such numbers as "Make You Cry" and ultra-poppo "Can't Refuse Your Love." Fans of fellow alternative/pop acts Jellyfish or the Connells will enjoy dipping into this project.

★ LISA VALE

And I Love You

PRODUCERS: Humberto Gatica
EastWest 92135

From the first strains of the opening cut, "Remember," newcomer Vale exudes an engaging blend of pop radio poise and funky, street savvy. Producer Gatica wisely keeps the tracks crisp and clean, leaving plenty of room for the singer to play and develop a distinctive style. With a strong label push, this project could go the distance. Lend a close ear to the title tune, a heartfelt ballad; as well as Madonna-influenced pop/dance ditty "Perfect Lover" and the rock-spiced "Wonderland."

DOC LAWRENCE

PRODUCERS: Charles Plotkin & Doc Lawrence
Chameleon/Elektra Entertainment 61341

Gruff-voiced singer/songwriter weaves his own tales of love and life's woes in a style that is a weird blend of Tom Waits, Dr. John, and Van Morrison. Plotkin's involvement will undoubtedly invoke comparisons to Springsteen, which aren't really valid since there's no musical similarity. The songs that put a spring in the listener's step—"Come Dry Your Eye" and "Do The Right Thing"—will fare best at radio; the others may take repeated listenings before sinking in.

PJ HARVEY

Dry

PRODUCERS: Head, PJ Harvey & Robert Ellis
Indigo/I.L.S. 5001

First offering from Island's new independent alternative offspring is an off-kilter, dense collection from British trio named after female lead singer. Her voice, which is by turns soothing, wailing and irritating, is always compelling, especially on such numbers as "The Dress," "Oh My Lover," and driving "Sheela-Na-Gig." First released in England, the record caused some stir and could do likewise stateside among modern rock and college outlets.

KIMM ROGERS

Two Sides

PRODUCER: Matt Wallace
Island 512337

Singer/songwriter has developed quite nicely since her promising 1990 debut, "Soundtrack Of My Life." While "Just To Have Fun," a cloying look at homelessness, proves not everyone is cut out for political soapboxing, Rogers excels at affairs of the heart, swerving from the poignant "Nowhere Fast" to the humorous "Personal Page" with a clever lyrical hand. Producer Wallace dresses

her Dolly Parton-meets-Stevie Nicks voice with tight, guitar-driven arrangements that should easily do the trick in luring album rock programmers.

THE HEART THROBS

Jubilee Twist

PRODUCERS: The Heart Throbs
A&M 5399

U.K. group spearheaded by Rose Carloti (whose sister Rachel has jumped ship for this release) shifts labels and sounds on second American set. Bruising guitar noise of first album is here transmuted into dreamier, keyboard-oriented rock; while original fans may bemoan a slight softening of group's approach, tracks like "Tiny Feet," "Hooligan," and potent Cliff Brigiden-produced "Bright Green Day" could still enliven modern rock venues.

JAMES McMURTRY

Candyland

PRODUCER: Mike Wanchic
Columbia 46911

Texas singer/songwriter's musical skew remains virtually unchanged on sophomore album. Executive producer John Mellencamp (who co-produces one track here) again loans his band for leathery backup of McMurtry's somewhat literary tunes; front man continues his conversational vocal style. Leadoff "Where's Johnny" and "Hands Like Rain," both of which sport rocking arrangements, are strongest selections for album rockers.

★ JOE HENRY

Short Man's Room

PRODUCER: Joe Henry
Mammoth 0037

Singer/songwriter who produced two unsung but memorable solo albums for A&M moves to indie label for another outstanding collection. Here Henry is backed up by the fine Minnesota country/rock group the Jayhawks, who bring a glow to leader's introspective tunes. Title cut, "Good Fortune," "Stations," and "One Shoe On" all show off Henry's poignant songcraft and understated vocal style. Modern rockers and album rockers, take note.

★ THE TROGGS

Athens Andover

PRODUCER: Larry Page
Rhino 71064

An import gem gets stateside release, and should bring smiles to fans of the old English Invasion group and modern rock legions alike. Raw-voiced singer Reg Presley and his mates share the stage with Peter Buck, Mike Mills, and Bill Berry of R.E.M. (and group's frequent cohort Peter Dinklage) on an album that effectively mixes acoustic and electric backings. "Crazy Annie" (penned by Chip Taylor, author of the big Troggs hit "Wild Thing"), "Tuned Into Love," and "Déjà Vu" will all ring chords with listeners.

★ RODGERS & HAMMERSTEIN—OPENING NIGHT

Hollywood Bowl Orchestra

John Mauceri
PRODUCER: Tommy Krasker
Philips 434932

Though not a word is spoken, the words of Oscar Hammerstein will come readily to mind in this collection of originally presented overtures and suites from shows and film and TV efforts blessed with R&H songs. Among the first-recording treats is the overture from "Allegro," indicating the score of this mild 1947 Broadway success has great beauty.

R & B

► VARIOUS ARTISTS

Mo' Money Original Motion Picture Soundtrack

PRODUCERS: Jimmy Jam & Terry Lewis, others
A&M 28968

Box-office performance of the

forthcoming Damon Wayans comedy (dialog snippets are included here) will affect shelf life of this soundtrack, but set delivers the goods by itself. "The Best Things In Life Are Free," the Luther Vandross/Janet Jackson/Bell Biv DeVoe/Ralph Tresvant group effort, is a strong leader for the project, but tracks by Johnny Gill, Color Me Badd, Public Enemy, Caron Wheeler, and Big Daddy Kane supply worthy backup.

► SHOMARI

Every Day Has A Sun

PRODUCERS: Various
Mercury

Sleek-sounding trio has already had success with first single "If You Feel The Need" and there are other likely chart contenders, including "Are You Ready" and "Let It Be Me." Does the world really need another new-jack-based, stylish, trendy act? Sure, especially when it's delivered as appealingly as it is here.

★ THE DELLS

I Salute You

PRODUCERS: Various
Zoo 11023

Chicago soul veterans work in a Philly groove as they celebrate their 40th anniversary. Since most of the production chores here are handled by Kenny Gamble and Leon Huff, album re-creates the team's lush '70s-vintage sound, with some impassioned singing by the long-lived quintet heating up the tunes. Ballads like "Oh My Love" and "I Can't Help Myself" will give classic R&B lovers a tingle.

DANCE

► LIL' LOUIS & THE WORLD

Journey With The Lonely

PRODUCER: Lil' Louis
Epic 47058

Chicago-based composer and producer, who turned clubland upside down a few years ago with "French Kiss," resurfaces with a sterling sophomore set. Lushly arranged R&B-flavored housers are tempered with softer, jazz ballads. Odds of establishing a firm radio base are increasing, given the early airplay the No. 1 dance smash "Club Lonely" is getting. Louis' matured sense of melody and groove is complemented by a pair of fine singers: Joi Cardwell and Stephanie McKay. Other solid singles prospects include the horn-rimmed "Saved My Life" and the seductive, easy-paced "Do U Luv Me."

JAZZ

► HUGH MASEKELA

Beat'n' Aroun De Bush

PRODUCER: Richard Druz
Novus 63136

Veteran South African trumpeter returns with another transcontinental contemporary jazz/pop foray that offers further evidence the world music movement has finally caught up to Masekela, and not the other way around. Album highlights include the pretty, down-tempo "Polina," as well as the more Afro-oriented tunes "Languta" and "Sekinjalo." Continuing along the same lines that brought him fame in 1968 with "Grazin' In The Grass," Masekela also offers light-jazz covers of top-10 hits from two different Jacksons: Michael's "Rock With You" and Joe's "Steppin' Out."

MCCOY TYNER BIG BAND

The Turning Point

PRODUCER: Jean-Francois Deiber
Birdology 513163

Tyner leads a 15-piece unit that is equally at home with the pianist's Coltrane-isms ("Passion Dance") or straight-ahead Ellingtonia ("In A Sentimental Mood"). Swinging playing all the way around, with especially excellent contributions

from trombonist Steve Turre, tenorists John Stubblefield and Junior Cook, and sopranoist/flutist Doug Harris.

LATIN

► JOHNNY CANALES & LOS HURACANES DEL NORTE

You Got It

PRODUCERS: Johnny Canales & Los Huracanes Del Norte
WEA Latina 90107

While album sales for Canales' perky label debut are sure to be helped by his weekly television program, the bottom line is that "You Got It"—Canales' trademark TV tag line—is a catchy norteño-based effort jammed with achy, breaky tales of fractured love affairs. Canales also is in fine crying-time form as he slides mournfully from quick-steppin' numbers such as "Bontoncito De Carino" to melancholy parables "Tenemos Que Sufrir" and "Mis Mejores Anos."

★ CLAUDIO BAGLIONI

Oltre

PRODUCER: none listed
Sony Discos 80787

Curiously, only three tracks on this smart 10-song pop/rock set are sung in Spanish, but this Italian singer/songwriter more than compensates by imbuing climactic, Italian-language love narratives with an expressive, raspy-voiced delivery often reminiscent of Dyango or Sergio Dalma. The seductive, Italian-language tune "Mille Giorni Di Te E Di Me" is a standout track, along with Spanish-language numbers "Yo, Del Mar" and "Nosotros No."

COUNTRY

► MARY-CHAPIN CARPENTER

Come On Come On

PRODUCERS: John Jennings, Mary-Chapin Carpenter
Columbia 48881

With passionate artistry, Carpenter continues up the avenue of progressive and intellectual country music. Again, she takes the crown as one of country music's most creative women, showcasing a finely tuned singing, producing, and songwriting act. Carpenter wrote/co-wrote 10 numbers on this 12-song collection of picturesque pleasure. Listen for "The Hard Way," "Not Too Much To Ask" (a duet with Joe Diffie), "He Thinks He'll Keep Her," "Only A Dream," and "I Feel Lucky."

CLASSICAL

PROKOFIEV: SYMPHONY NO. 5; LIEUTENANT KIJE SUITE

Schmidt, Berlin Philharmonic, Ozawa
Deutsche Grammophon 435 029

Not many have heard, or perhaps are even aware of, the vocal parts in the original score of two of the "Kije" movements, later fully orchestrated by the composer himself. The element of novelty then, in idiomatic performances by baritone Andreas Schmidt, set this entry apart from the many that crowd the catalog. Novelty apart, Ozawa and the orchestra turn in absorbing readings of both symphony and suite.

BEETHOVEN: CELLO SONATAS (COMPLETE)

Pieter Wispelwey, Paul Komen
Channel Classics CCS 3592

An interesting performance that lets the music spin its course simply, but with cumulative effect. The sound is true and clear; the period instruments played with impressive command. But any quick fix via lush sound production is eschewed as the artists reach for more fundamental values. They succeed admirably and the two-disc set can be expected to find enthusiastic favor with connoisseur listeners.

SPOTLIGHT: Predicted to hit top 10 on its appropriate genre's chart or to earn platinum certification. NEW AND NOTEWORTHY: Highlights new and developing acts worthy of attention and other releases of special interest. VITAL REISSUES: Rereleased albums and compilation records of special artistic, archival, and commercial interest. PICKS (►): New releases predicted to hit the top half of the chart in the format listed. CRITIC'S CHOICE (★): New releases, regardless of potential chart action, which the reviewer highly recommends because of their musical merit. All albums commercially available in the U.S. are eligible. Send review copies to Melinda Newman, Billboard, 1515 Broadway, New York, N.Y. 10036, and Chris Morris, Billboard, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210. Send country and gospel albums to Edward Morris, Billboard, 49 Music Square W., Nashville, Tenn. 37203.

HomeVideo

BILLBOARD'S VIDEO NEWSWEEKLY

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Perot Fuels 'Instant Publishing' Craze Turner, MPI, Vestron Enter Video Race

■ BY PAUL VERNA
and JIM McCULLAUGH

NEW YORK—Although Ross Perot has yet to officially announce his presidential run, he is already a political star thanks to such video suppliers as Turner Home Entertainment, MPI Home Video, and Vestron Video that have featured him in documentaries and interviews in the latest wave of "instant-publishing" programs.

Meanwhile, Worldvision Home Video has just issued the television miniseries "On Wings Of Eagles," a dramatization of Perot's rescue of Electronic Data Systems employees held captive in Iran.

MPI, which scored with a video on General Norman Schwarzkopf shipped in March 1991, expects its newly released "A Conversation With Ross Perot" to sell up to 200,000 copies, provided Perot remains in the public spotlight until at least Election Day, according to MPI CEO Waleed Ali.

If the Perot tape hits that mark, it will surpass the Schwarzkopf program—which Ali says has sold 135,000 units—as MPI's biggest-selling title.

In the "Conversation" video, the putative candidate discusses his views on education, economics, and the like with journalist Sue Ann Taylor. According to Ali, the \$19.98 tape, approximately 75 minutes in length, has already shipped some 72,000 units in its first three weeks of release.

MPI will also rush-release a Perot interview with ABC-TV news anchor Peter Jennings that aired June 29, accompanied by a call-in segment following the special. In all, the program should run about 2½ hours, according to Ali.

"The way it works is the master is overnighted to us on the day of the program and then the duplicator gets it," he says. "We start taking orders on the day after the show, and within three or four days we have copies available." Ali adds that the cover art is prepared ahead of the release.

Turner's CNN Video unit—formed a year ago for the specific purpose of re-

ditional footage. Originally aired on PBS in April, the production became available through LIVE Home Video June 10 at \$12.98 suggested list.

Taking advantage of Perotmania, Worldvision is pushing "On Wings Of Eagles," based on the Ken Follet novel about Perot's rescue of two American executives in an Iranian jail. Starring Burt Lancaster and Richard Crenna, "Eagles" was previously available only as a rental release. It is now available at \$14.98.

The Perot titles are the latest example of an instant-publishing phenomenon that has snowballed in the past two years with the success of Gulf War-related tapes and similar high-interest programming.

However, Strand Home Video, which made a splash with a Saddam Hussein

*Video publishing
is very much
being ahead
of the game'*

leasing quick-turnaround cassettes on such international events as the breakup of the Soviet Union and the Gulf War—will throw its hat into the ring July 15 with the release of a one-hour tape called "Perot," according to Turner Home Entertainment executive VP Steve Chamberlain.

"We've gone to great lengths to do an original video," says Chamberlain of the \$19.98 video, which is narrated by CNN anchor Catherine Crier. CNN employs a five-member staff dedicated to producing original videos, supported by an extensive research team.

Of the estimated 25,000 units of "Perot" CNN expects to move, 50% will come from mass merchants, 20% from specialty stores, 20% from catalogs, and the rest from bookstores, according to Chamberlain.

Vestron's Perot pitch is "Ross Perot: Straight Talk," a one-hour interview with David Frost interspersed with ad-

(Continued on next page)

Nestle Sweetens 'Wayne's World' Promo Picture With \$5 Rebate

■ BY JIM McCULLAUGH

LOS ANGELES—Paramount Home Video has locked in Nestle Food Co. as a U.S. promotional partner as part of a multimillion-dollar marketing campaign behind the direct-to-sell-through release of "Wayne's World."

The studio had already announced the \$120 million box-office-grossing title as an Aug. 12 release at a suggested list of \$24.95. With Nestle on board, consumers will receive a \$5 rebate with proofs of purchase from any combination of Hostess, Doritos, O'Ryans, or Fritos products and the cassette itself.

The rebate offer is slated to appear in English only on more than 20 million single-serve packs of Nestle

foodstuffs distributed to retail outlets from Sept. 1 through Oct. 31. The rebate offer will expire Dec. 31.

At the same time, the studio has put together a major advertising and promotional campaign on the title in Canada that features an extensive tie-in with Hostess Frito-Lay.

Alan Perper, Paramount VP of marketing, says the scope of the program should generate about 1 billion consumer impressions in the U.S. alone.

Perper says, "The demos on this project, primarily 12-25, are special. This is absolutely a young person's product. To that extent we have tried to put together partners in the U.S. and Canada which are geared toward

(Continued on page 51)

Imageware Develops Its Photo-Booth Biz

■ BY EARL PAIGE

LOS ANGELES—San Diego-based Imageware wants to make photo vending picture-perfect. Its line of F/X booths, which ties in closely with movie and music stars, is being promoted to video and music stores but could be extended to include other entertainment outlets.

The Imageware booth allows a customer to pose with the cast of "Star Trek," for example, to produce a \$5 retail-price souvenir photo postcard costing the store \$2.50, says Bob Kerrigan, marketing VP.

Attempting to enlarge its movie, music, and television focus, Imageware participated for the first time at the annual licensing show in New York in what Kerrigan describes as a "mission to see that the digital imaging industry is one stressing ethical business tactics" and not ripping off artists through unlicensed products.

Imageware will not divulge its cost to license "Star Trek" characters because a deal with Paramount is still being negotiated that could allow the vendor to shoot scenes on the movie lot. Kerrigan is critical of competitors who he claims "have no arrangements whatsoever, use stock footage they obtain, and just hope no one brings actions against them." Kerrigan adds, "We can put you in the bar on the 'Cheers' set but not with Ted Danson. He wants too much money" for his image.

Imageware initially has targeted amusement locations for the installation of about 70 of its \$25,000 machines. Sites include Knott's Berry Farm, Buena Park, Calif.; West Edmonton Shopping Mall, Alberta, Canada; Falls Street Fairs, Niagara Falls; Magic Mountain, Valencia, Calif.; Sea World, San Diego; Excalibur Hotel & Casino, Las Vegas, where there is already a unit at the airport; and Santa Cruz

Beach Boardwalk, Santa Cruz, Calif.

In an effort to penetrate that market, Imageware made its debut at the International Council of Shopping Centers annual Spring Convention. Imageware typically works out leasing arrangements with stores and operators for the machines. Kerrigan claims "payback is within four to five months" after outright purchase, assuming sufficient customer traffic.

F/X uses electronic digital technol-

ogy and an electronic photo printer, dismissing the picture of old-style photo booths with film chains and developing solutions. Customers who enter the 84-by-66-by-37-inch booth interact with a computer. They direct their own portrait by touching the video monitor screen and selecting the most attractive pose, which can be seen and altered before the camera clicks. The machine says "thank you" when the picture is taken.



Gorilla Theater. Turner Home Entertainment celebrates the 60th-anniversary release of "King Kong" at New York's Empire State Building. From left are Martin Weinstein, senior VP, sales and marketing, THE; a Fay Wray stand-in; and Steve Chamberlain, executive VP, THE. The big ape is King Kong (see story, next page).

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Turner Thinking Big For 'Kong' Promo

BY SETH GOLDSTEIN

NEW YORK—Turner Home Entertainment and four partners are celebrating the 60th anniversary of "King Kong," which is being repackaged for release in mid-September. Sharing in the \$5 million promotion are Universal Electronics, Delta Airlines, the New York Hilton and Towers hotel and New York City, where the eighth wonder of the world made its last stand atop the Empire State Building.

Universal, which manufactures a

line of remote-control devices, is the biggest contributor and receives the lead position in the on-cassette spots that precede the movie. According to national sales manager Richard Tyler, who attended THE's press conference in New York last week, Universal plans to spend \$3 million on broadcast and print to advertise the "Kong" connection.

Turner Broadcast Systems' five cable networks—CNN, Headline News, TBT, TBS SuperStation, and SportSouth—are high on the list of TV beneficiaries including ABC,

CBS, NBC, Arts & Entertainment, Discovery, MTV, and ESPN. The campaign is twice the size of anything Universal has done since the company was launched in 1986.

Universal has enlisted its 15-person sales force, covering the same mass-merchant accounts THE wants to reach with its \$16.98 version. Toy stores are among the outlets being solicited. "They're big-time interested," says executive VP Steve Chamberlain, thanks to a gimmick built into the box art. Stickers will suggest, "To hear Kong roar, press his chest." Customers who purchase the cassette and Universal's least expensive controller, the \$29.95 model, qualify for a \$5, proof-of-purchase rebate.

Chamberlain estimates the opening shipment of the \$16.98 "Kong" at 150,000-200,000 cassettes and the gift pack at 30,000. Probably 80% of the total will be in color and 20% in the original black-and-white, continuing a trend for action-adventure titles drawn from Turner's RKO library.

The latest in a series of suppliers, THE regularly sells about 30,000 copies a year of "Kong." Many of the older editions were done on the cheap. "We've restored the dignity of the film," Chamberlain maintains.

THE stands to benefit from other anniversaries. As owner of the MGM library, it gets a cut of the revenues from expected sales of 1 million copies of 50-year-old "Casablanca," now in release, and "2001," due to celebrate its 25th birthday in 1993.

PEROT VIDEOS

(Continued from preceding page)

profile and followed it with Operation Desert Storm videos, passed on Perot. "We were looking at a Ross Perot tape, but there are several of them out there now. You have to be very much on your toes. Video publishing is very much being ahead of the game. If you wait a few weeks to see what happens, you can get beaten," says Strand VP of marketing Nick Cregor.

He adds that Strand declined to release a video on the Los Angeles riots because "it would have been in bad taste."

Turner also has passed up opportunities. "The interesting thing about our company is we don't do everything," says Chamberlain. "We didn't do the William Kennedy Smith trial, we didn't do the Clarence Thomas hearings. This company has gone to great lengths to establish the credibility of CNN. First,

we are a news-gathering company, and that's where the priority lies. We're not going to do subject matter that wanders on the sensational side."

Sports videos, with releases timed to take advantage of the hoopla surrounding regularly scheduled playoffs and championship series, is one area in which measured growth has taken place. CBS/Fox Video delivered videos on the Winter Olympics, the Duke victory in the NCAA Basketball tournament, and the Chicago Bulls NBA championship.

Sal Scamardo, CBS/Fox director of program promotions and public relations, says sales numbers "have gone up considerably. But we've also gotten better at it by communicating the information to the accounts way out in advance. We've got that down to a science."

Kid Vid Is Growing Presence At Tower Classics; Disney Promo

A CLASSIC APPROACH: Melvin Jahn, manager of Tower Classics in Berkeley, Calif., has no trouble stocking his extensive children's section, since he follows one clear and simple guideline. "I bring in stuff I enjoy, and would want my own kids to have, if I had kids," he says.

Tower Classics, part of the Tower chain, attracts an educated, upscale customer "who wants someone who can tell them what's good, and why," says Jahn—who fits the bill. A long-time, avid collector of children's books, Jahn discovered the Rabbit Ears video line "by mistake" while browsing in Tower Video two years ago. "I checked them all out, and then decided to see and hear everything in children's video," he says. Jahn brought Rabbit Ears into Tower Classics, then got hip to Strand/VCI's "Thomas The Tank Engine" series.

Now, the kid-vid section fills 16 feet of shelving, encompassing 30-40 titles; there are "a couple of hundred pieces, including a lot of stuff people don't know about," according to Jahn. "Like the BBC's 'Rupert' series, it's aimed at ages 1 through 5, one of the hardest groups to find videos for." A children's endcap is a major merchandising tool, one that Jahn changes twice a week. "We might do a 'Dr. Seuss Through The

Years' display," says Jahn of the popular Random House line, "or cross-promote Bantam audio, video, and books." Tower Classics has a line of 50-100 children's audio titles.

Before Jahn began beefing up the section, the Tower Classics' children's video consisted primarily of classic titles like "Peter And The Wolf" and "Carnival Of Animals"—and, in fact, Jahn has high expectations for "Beethoven Lives Upstairs," a new video recently released by Classical Kids/The Children's Group, distributed by BMG. "It will be phenomenal," he predicts.

DISNEY PROMO: Consumers who purchase any \$12.99 Disney or Buena Vista Home Video title can mail in a store coupon—redeemable for a free 2-liter bottle of either Coca-Cola Classic or Sprite—between June 19 and Sept. 30. The mail-in certificate is available inside \$12.99 titles, which include Sing-Along Songs, Cartoon Classics, Mini-Classics, TaleSpin, Rescue Rangers, The New Adventures Of Winnie The Pooh, DuckTales, Sebastian, Dinosaurs, and Rocky & Bullwinkle. The tenth and latest title in the Sing-Along series—Disney's top-selling \$12.99 product line—is "Be Our Guest," featuring that song and the Oscar-winning title tune from

"Beauty And The Beast."

Disney's animated movie "The Great Mouse Detective" comes to home video July 17 at \$24.99, and a new video line featuring Alvin & the Chipmunks is scheduled to debut Sept. 11 on Buena Vista Home Video.

RABBIT NEWS: In May, Child's Play reported that Rabbit Ears was



by Moira McCormick

negotiating for distribution of a new Bible-tales series, "The Greatest Stories Ever Told." Rincon Children's Entertainment/BMG Kidz landed the account, handling audio and video (a first for the line). The series debuts July 28 with "The Savior Is Born" (told by Morgan Freeman, music by the U.K.'s Christ Church Cathedral Choir) and "Noah And The Ark" (Kelly McGillis, Paul Winter Consort); 11 more titles will follow. Rincon's initial marketing plans include a 48-piece shelf-shipper

VIDEO PEOPLE

Maria LaMagra is promoted to VP of publicity at MCA/Universal Home Video, Los Angeles. She had been director of publicity.

Steven Feldstein is promoted to director, public relations, for Buena Vista Home Video, Los Angeles. He had been public relations manager. At the same time, **Jim Beaumont**, formerly a district sales manager, has been promoted to the position of Western regional sales manager for Buena Vista Home Video.



LaMAGRA

Eric A. Peterson has joined Kultur International/White Star Video as Western regional manager, based in Bellflower, Calif. Peterson has a sales and marketing background with Pickwick International, K-tel, Navarre, and Lieberman Enterprises.

Steve Merrill is appointed product manager of sports and fitness at PolyGram Video, New York. He was marketing director at Image Point Productions' broadcast commercial division in Chicago.

Dean Goldfarb, formerly president of Complete Entertainment, has joined Pacific Media Entertainment, a home video production and distribution company based in Chatsworth, Calif.

Deirdre Donahue, formerly director of domestic marketing, is promoted to VP of domestic marketing at Vision International, Los Angeles.

Susannah L. Jeffers is appointed VP of business and legal affairs at J2 Communications/National Lampoon, Los Angeles. She had been director, business and legal affairs, for MCEG Inc.

Herb Dorfman joins PPI Entertainment/Parade Video as VP of national sales. He had been VP of sales, East, for Orion Home Video.

Shep Gordon, co-chairman of Alive Films and president of Alive Enterprises, is named to the board of Action Pay Per View. Home video pioneer Andre Blay is chairman of Action, formed two years ago by president and COO Rick Blume.

Joseph D. Lisaius, former VP of marketing for Academy Entertainment, forms Lisaius Marketing, based in Burlington, Vt., to develop marketing campaigns for film and video.

Bryan Curtis, formerly video buyer at Waldenbooks, is now director of marketing for Rutledge Hill Press, a book publisher based in Nashville.

floor display.

Also this month, Rabbit Ears' new 13-title American Heroes and Legends series takes a bow with "Brewer Rabbit And Boss Lion" (Danny Glover, Dr. John), and "Davy Crockett" (Nicolas Cage, David Bromberg). Plus, Columbia TriStar Home Video is repricing and repromoting Rabbit Ears' original Storybook Classics line beginning July 29. Fourteen titles, formerly \$14.95, are now \$9.95, including "Peter Rabbit" (Meryl Streep, Lyle Mays) and "Thumbelina" (Kelly McGillis, Mark Isham).

MORE RINCON: The aforementioned Rincon Children's Entertainment is making available to retailers a 48-piece prepackaged self-shipper floor display, in the shape of a large, colorful toy soldier, to house its four-title Christmas line. Those titles are the aforementioned "The Savior Is Born," "Santa And The Tooth Fairies," "Santa's First Christmas," and the lovely "The Angel And The Soldier Boy" (which takes considerable liberties with Peter Collington's captivating picture book, yet—aided by a haunting score from Clannad—retains every bit of its magic). Suggested retail for each is \$12.98; street date is Sept. 29.

QUALITY TAKES A BOW: The Coalition for Quality Children's Video, profiled in this column in March, premieres its initial collection of award-winning children's videos Aug. 15. The Kids First! collection bows at the Barnes & Noble superstore in Minneapolis' Mall of America, and on Aug. 22 will be available at the Barnes & Noble superstore at the Carle Place Mall in Long Island, N.Y. Other Barnes & Noble stores will carry the collection starting this fall.

The grouping of 15 titles, priced at \$14.95 each, is aimed at kids 5-12; all have won awards from Parents' Choice, the American Library Assn., Action For Children's Television, and other organizations. Each carries a Kids First! sticker. Included in the collection are titles by Lightyear Entertainment (distributed by BMG), Children's Circle (Weston, Conn.), Smarty Pants (Lakewood, Ohio), and KidVidz (Newton, Mass.).

Nationally, the collection will be available to consumers through its own catalog, produced by Chicago-based direct-mail company Facets Multimedia. The 50-title catalog launches in July at the Video Software Dealers Assn. convention.

Jackie Stasi contributed to this column.

Home Video

'Juice' Packs A Powerful Message

This biweekly column is provided as a guide through the wilderness of unfamiliar feature video titles.

• "Juice" (1992), Paramount Home Video, prebooks Tuesday (7).

One of the problems with most propaganda films is that they preach to the previously converted. People who saw "JFK" were already predisposed toward conspiracy theories, just as those who see Spike Lee films generally already believe in racial equality. Which is why this film could have done a lot of good. It tells the story of the devastating effect that a gun has upon four black teens on the street. The ad campaign showed them with a glamorous-looking gun, which would have suckered in those who think that guns are glamorous, only for them to find a film that's one of the most effective and well-done pieces of anti-gun propaganda ever made. The script is thoughtful and provocative, the performances all completely convincing. But misguided moral guardians complained about the gun, and it was subsequently removed from all print ads. This made the film, which is actually about a gun, look meaningless. It also prevented gang members, and others who really needed to see it, from being attracted to it. Chalk up another score for high-minded idiocy, but don't let anyone stop you from checking this one out with "Boyz N The Hood."

• "Andrei Rublev" (1966), Fox Lorber, prebooks 7/15.

Russian director Andrei Tarkovsky plunks us down in the middle of the 15th century in this brilliant spiritual odyssey across a vast and treacherous medieval landscape. Rublev was a painter of icons whose conscience was severely tried as he saw pagan rituals, religious intolerance, and a monumental kaleidoscope of man's inhumanity to man. The wide-screen black-and-white photography is stupendous, and Tarkovsky is one of the few modern film makers who can be rightfully compared with Eisenstein. Not many



by Michael Dare

films actually deserve the title masterpiece. This is one of them. See it with "Name Of The Rose."

• "Barbarian Queen II: The Empress Strikes Back" (1989), LIVE Home Video, prebooks Wednesday (8).

In a brilliant variation on the old "big-breasted women saved from unspeakable evil by musclemen who can't act" routine, this film tells the tale of unspeakable women saved from evil musclemen by big-breasted women who can't act. After Princess Athalia is stripped of her power by her villainous brother, she joins a gang of female rebels who cavort about the woods in skimpy leather outfits. Mud wrestling and scenery chewing ensue. Truly mindless and truly entertaining. See it with "Robin Hood."

• "Stop! Or My Mom Will Shoot" (1992), MCA Universal Home Video, available now.

The part of a violent cop who's actually a wimp and a mama's boy is potentially very funny, and it's not as though Sylvester Stallone does a bad job in the lead. But the film becomes a joke on his image as a tough guy rather than a joke based on the plot. I never thought I'd say this about anything, but it would actually have been better if it had starred John Ritter. See it with "Where's Poppa?"

• "Rush" (1992), MGM/UA Home Video, prebooks Thursday (9).

This sordid tale of undercover narcs is incredibly well shot, with outstanding performances by Jennifer Jason

Leigh, Jason Patric, and especially Gregg Allman. But it all does little to disguise the fact that it's basically just another right-wing, just-say-no, anti-drug diatribe. See it with "The Man With The Golden Arm."

• "Fortunes Of War" (1991), CBS/Fox, available now.

A professor and his wife, played by Kenneth Branagh and his wife Emma Thompson, do their best to ignore WWII while living in the Baltics in 1939. This is a veddy British study of ennui in crisis that miraculously manages to make a world war about as interesting as watching wallpaper dry. They travel from Bucharest to Athens and Cairo, watching the war escalate while endlessly maintaining their composure. See it with "Oh, What A Lovely War" and a lot of coffee.

• "Until The End Of The World," (1991), Warner Home (Continued on page 53)

BILLBOARD'S BIG 6 ESSENTIAL REFERENCE GUIDES

- 1. International Buyer's Guide:** The worldwide music & video business to business directory jampacked with record & video co's, music publishers, distributors & more.
 - 2. International Talent & Touring Directory:** The source for US & Intl' talent, booking agencies, facilities, services & products
 - 3. Record Retailing Directory:** Detailed information on thousands of independent music stores & chain operations across the USA.
 - 4. International Tape/Disc Directory:** All the info on professional services & supplies for the audio/video tape/disc industry.
 - 5. Country Music Sourcebook:** Lists personal managers, booking agents, performing artists, country music radio stations & more!
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_____ 1992 Record Retailing Directory (8052-8) \$99

_____ 1992 International Tape/Disc Directory (8053-6) \$35

_____ 1992 Country Music Sourcebook (8054-4) \$40

_____ 1992 International Recording Equipment & Studio Directory (8043-9) \$37

Billboard.

FOR WEEK ENDING JULY 11, 1992

Top Special Interest Video Sales™

THIS WEEK				2 WKS. AGO		WKS. ON CHART		Compiled from a national sample of retail store sales reports.		Suggested List Price
TITLE	Program	Supplier	Catalog Number							
RECREATIONAL SPORTS™										
★ ★ NO. 1 ★ ★										
1	1	35	MAGIC JOHNSON: ALWAYS SHOWTIME							19.98
				FoxVideo (CBS/Fox) 3189						
2	2	35	LARRY BIRD: A BASKETBALL LEGEND							19.98
				FoxVideo (CBS/Fox) 3191						
3	NEW		NBA DREAM TEAM							14.98
				FoxVideo (CBS/Fox) 5616						
4	6	140	MICHAEL JORDAN: COME FLY WITH ME ♦							19.98
				FoxVideo (CBS/Fox) 2173						
5	4	274	BOB MANN'S COMPLETE AUTOMATIC GOLF METHOD ♦							19.98
				VidAmerica VA 39						
6	7	71	MICHAEL JORDAN'S PLAYGROUND							19.98
				FoxVideo (CBS/Fox) 2858						
7	3	9	WRESTLEMANIA VIII							59.95
				Coliseum Video 102						
8	5	19	NFC 1991 VIDEO YEARBOOK							19.98
				PolyGram Video M102833						
9	11	28	MAGIC JOHNSON: PUT MAGIC IN YOUR GAME							9.98
				FoxVideo (CBS/Fox)						
10	13	7	THE OFFICIAL 1992 NCAA CHAMPIONSHIP VIDEO							19.98
				PolyGram Video 5577						
11	14	25	BO KNOWS BO: THE BO JACKSON STORY							19.98
				FoxVideo (CBS/Fox) 3394						
12	8	58	SPORTS BLOOPER AWARDS							9.95
				ESPN Home Video 850314						
13	9	7	TRIUMPH ON TOBACCO ROAD							19.98
				FoxVideo (CBS/Fox) 5552						
14	19	107	CHAMPIONS FOREVER ♦							19.95
				J2 Communications J2-0047						
15	17	9	ONE SHINING MOMENT							9.98
				FoxVideo (CBS/Fox) 5551						
16	15	9	NBA SUPERSTARS 2							16.98
				FoxVideo (CBS/Fox) 5558						
17	10	28	SUPER SLAMS OF THE NBA							14.98
				FoxVideo (CBS/Fox) 3244						
18	20	5	ATTACK: ANDRE AGASSI & NICK BOLLETTIERI							29.98
				SMV Enterprises SPV-49504						
19	12	5	NBA COMIC RELIEF							24.98
				FoxVideo (CBS/Fox) 3000						
20	16	81	LEE TREVINO'S PRICELESS GOLF TIPS: VOL. 1							19.95
				Paramount Home Video 12623						

THIS WEEK				2 WKS. AGO		WKS. ON CHART		Compiled from a national sample of retail store sales reports.		Suggested List Price
TITLE	Program	Supplier	Catalog Number							
HEALTH AND FITNESS™										
★ ★ NO. 1 ★ ★										
1	1	27	CHERFITNESS: A NEW ATTITUDE							19.98
				FoxVideo (CBS/Fox) 2576						
2	2	33	JANE FONDA'S LOWER BODY SOLUTION							19.97
				Warner Home Video 655						
3	3	97	RICHARD SIMMONS: SWEATIN' TO THE OLDIES ♦							19.98
				Warner Home Video 616						
4	4	287	CALLANETICS ♦							24.95
				MCA/Universal Home Video 80429						
5	5	23	BUNS OF STEEL 3: BUNS AND MORE							9.95
				The Maier Group 131						
6	7	63	BUNS OF STEEL WITH GREG SMITHEY							14.95
				The Maier Group						
7	15	182	KATHY SMITH'S FAT-BURNING WORKOUT ♦							19.98
				FoxVideo (Media) FH1059						
8	6	17	CORY EVERSON'S STEP N' TIME							19.95
				KVC Entertainment 60005						
9	11	5	DANCE! WORKOUT WITH BARBIE							19.99
				Buena Vista Home Video 1361						
10	13	38	BUNS OF STEEL 2: STEP WORKOUT							9.99
				The Maier Group TMG116						
11	9	11	ABS OF STEEL							9.99
				The Maier Group						
12	8	15	DENISE AUSTIN'S STEP WORKOUT							19.98
				Parade Video 81						
13	RE-ENTRY		JANE FONDA'S COMPLETE WORKOUT							29.98
				Warner Home Video 650						
14	10	11	ABS OF STEEL 2							9.99
				The Maier Group						
15	NEW		KATHY SMITH'S STEP WORKOUT							14.98
				FoxVideo (Media) MO32901						
16	19	83	JANE FONDA'S LEAN ROUTINE							29.98
				Warner Home Video 654						
17	18	39	QUICK CALLANETICS-STOMACH ♦							14.95
				MCA/Universal Home Video 81062						
18	16	33	QUICK CALLANETICS-HIPS AND BEHIND ♦							14.95
				MCA/Universal Home Video 81063						
19	17	191	JANE FONDA'S EASY GOING WORKOUT ♦							29.98
				Warner Home Video 058						
20	14	141	SUPER CALLANETICS ♦							24.95
				MCA/Universal Home Video 80809						

♦ ITA gold certification for sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, 25,000 units and \$1 million at suggested retail for nontheatrical titles. ♦ ITA platinum certification for sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, or 50,000 units or \$2 million at suggested retail for nontheatrical titles. © 1992 Billboard/BPI Communications.

THE HOLLYWOOD REPORTER TOP 10 WEEKLY MOVIE GROSSES

THIS WEEK	PICTURE/(STUDIO)	WEEKEND GROSS (\$)	NO. OF SCRNS PER SCRIN	WKS IN REL	TOTAL GROSS TO DATE (\$)
1	Batman Returns (Warner Bros.)	25,425,426	2,644 9,616	1	96,770,068
2	Unlawful Entry (20th Century Fox)	10,067,609	1,511 6,663	—	10,067,609
3	Sister Act (Buena Vista)	7,210,013	2,087 3,455	4	67,257,910
4	Housesitter (Universal)	5,654,220	1,977 2,860	2	29,822,825
5	Patriot Games (Paramount)	5,321,352	2,284 2,330	3	58,171,173
6	Lethal Weapon 3 (Warner Bros.)	3,265,014	1,971 1,656	6	127,328,174
7	Pinocchio (Buena Vista re-issue)	3,145,140	1,907 1,649	—	3,145,140
8	Far and Away (Universal)	2,460,305	1,668 1,475	5	46,438,110
9	Encino Man (Buena Vista)	1,084,273	1,250 867	5	34,609,411
10	Alien 3 (20th Century Fox)	1,001,574	1,185 845	5	51,312,822

When it comes to teaching youngsters how to read, General Foods has never been at a loss for words. Or at a loss for inspired literacy programs.

Their Reading Rocket workshop, for example, has been instrumental in instilling a real fondness and desire for reading in primary school children.

In addition, their Partners in Change, Jello Jigglers program, Star Serve, Maxwell House Learning Center, and involvement with Literacy Volunteers of Westchester County have greatly impacted the literacy problem

as a whole. Recognizing the importance of community service in the workplace, General Foods has supported programs like these since 1958.

This is the kind of corporate activism that the Points of Light Foundation hopes to promote. The Foundation is an independent, non-profit organization founded in 1990 to encourage community service. Like General Foods and other businesses that promote public service, we are committed to

solving serious social problems on a local level, with innovative solutions.

And even though employees are often required to give time to these social programs during working hours, companies have reported only positive effects on their businesses, such

as enhanced employee self-esteem and morale, and improved leadership and teamwork.

With the participation and support of our nation's businesses, we know that real progress

can be made in solving local social problems (as General Foods has demonstrated).

To learn more about corporate involvement in community service, please call the Points of Light Foundation at 1-800-888-7700. You're probably well aware of how desperately your community needs your help. There's no need to spell it out for you.

**TEACHING PEOPLE
TO READ CAME
NATURALLY TO
GENERAL FOODS.
THEY'VE BEEN
DOING IT FOR YEARS.**



POINTS OF LIGHT
FOUNDATION



NESTLE SWEETENS 'WAYNE'S WORLD' PROMO PICTURE

(Continued from page 47)

those demographics."

Perper says research indicates there is a 95% awareness factor of the movie among 12-30-year-olds; 33% of all 12-30-year-olds, or 23.5 million, have seen the movie; 10% of all males 12-17 years old have seen the movie three times or more; one-third of the target audience indicate they will purchase the cassette as a gift; four out of 10 "Wayne's World" purchasers intend to buy more than one cassette; and the combined personal and family spending power of 12-20-year-olds is \$82 billion.

"The research speaks to a potential audience that really hasn't been tapped in our business before," says Perper. "Typically, many direct-to-sell-through titles have a wider demographic or appeal to kids. This is a unique title as far as the demographics are concerned. We're in uncharted waters."

The movie has also spawned a million-selling soundtrack on the Reprise label that hit the No. 1 position on The Billboard 200. This week the soundtrack is at No. 60.

Paramount will use TV, radio, and print to plug the title.

In the prime-time and syndicated TV show mix are spots on "The Arsenio Hall Show," "Saturday Night Live," "Married... With Children," "Fresh Prince Of Bel Air," "The Simpsons," "In Living Color," "Young Indiana Jones," "Beverly Hills, 90210," and "Star Trek: The Next Generation." MTV will be used heavily. Print vehicles will include Rolling Stone, Spin, Premiere, and People.

The first stage of advertising will begin prior to street date and run past it. A second stage takes place in September, while a third rolls out before

Christmas.

A 25-city radio promotion is also being put together with consumers eligible to win copies of the movie, "Wayne's World" caps, and a grand prize of an all-expenses-paid trip to New York to see a taping of "Saturday Night Live."

When consumers send in proof of purchase from five Butterfinger candy bars or five Butterfinger ice cream bars, and from one "Wayne's World" tape, they can get a "Wayne's World" cap, a \$12 value, for only \$5.

Nestle will promote the offer in August and September with tags on its Butterfinger TV and print ads, as well as on in-store point-of-purchase material in about 10,000 outlets. In turn, Paramount will cross-promote the offer on video store product displays. The offer will expire next Jan. 31.

Top Kid Video™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Copyright Owner, Manufacturer, Catalog Number	Year of Release	Suggested List Price
★ ★ NO. 1 ★ ★					
1	1	11	101 DALMATIANS Walt Disney Home Video 1263	1961	24.99
2	2	15	FIEVEL GOES WEST ◊ Amblin Entertainment/MCA/Universal Home Video 81067	1991	24.95
3	3	33	FANTASIA Walt Disney Home Video 1132	1940	24.99
4	4	61	THE JUNGLE BOOK Walt Disney Home Video 1122	1967	24.99
5	NEW ▶		DISNEY'S SING ALONG SONGS: BE OUR GUEST Walt Disney Home Video 311	1992	12.99
6	6	41	THE RESCUERS DOWN UNDER Walt Disney Home Video 1142	1991	24.99
7	5	15	TINY TOON ADVENTURES: HOW I SPENT MY VACATION Amblin Entertainment/Warner Home Video 12290	1991	19.98
8	11	11	DANCE! WORKOUT WITH BARBIE Buena Vista Home Video 1361	1991	19.99
9	10	93	PETER PAN Walt Disney Home Video 960	1953	24.99
10	8	213	AN AMERICAN TAIL ◊ Amblin Entertainment/MCA/Universal Home Video 80536	1985	19.95
11	7	354	DUMBO ♦ Walt Disney Home Video 24	1941	24.99
12	13	198	CHARLOTTE'S WEB Hanna-Barbera Prod. Inc./Paramount Home Video 8099	1973	14.95
13	9	135	THE LAND BEFORE TIME Amblin Entertainment/MCA/Universal Home Video 80864	1988	24.95
14	15	95	ALL DOGS GO TO HEAVEN ◊ MGM/UA Home Video M301868	1989	24.98
15	16	299	ALICE IN WONDERLAND ♦ Walt Disney Home Video 36	1951	24.99
16	12	202	ROBIN HOOD ♦ Walt Disney Home Video 228	1973	29.95
17	14	143	BAMBI Walt Disney Home Video 942	1942	26.99
18	17	111	THE LITTLE MERMAID Walt Disney Home Video 913	1989	26.99
19	RE-ENTRY		THE BRAVE LITTLE TOASTER Walt Disney Home Video 1117	1988	19.99
20	RE-ENTRY		DISNEY'S SING ALONG SONGS: UNDER THE SEA Walt Disney Home Video 908	1990	12.99
21	RE-ENTRY		SIMPLY MAD ABOUT THE MOUSE Buena Vista Home Video 1217	1991	19.99
22	18	25	SEBASTIAN'S CARIBBEAN JAMBOREE Walt Disney Home Video 1255	1991	12.99
23	NEW ▶		DISNEY CARTOON CLASSICS: HAPPY SUMMER DAYS Walt Disney Home Video 413	1992	12.99
24	NEW ▶		DISNEY CARTOON CLASSICS: FUN ON THE JOB Walt Disney Home Video 410	1992	12.99
25	NEW ▶		DISNEY CARTOON CLASSICS: GOOFY'S WORLD OF SPORTS Walt Disney Home Video 411	1992	12.99

♦ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1992, Billboard/BPI Communications.

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NASHVILLE: LEE ANN PACK (615) 321-4294

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BDTD0639

Airline Cuts Of Films Find A Champion In Ga. Retailer

AIRLINE APPROVED: Georgia store operator **Wills LaCrosse** is an apostle for a new program ensuring PG-rated movies are available in stores and merchandised in special sections. The idea, being used in all three of LaCrosse's **Prime Video** outlets around Atlanta, comes from the **Dove Foundation**, an organization hoping to inspire Hollywood to release the airline versions of popular movies for home video use.

"This has nothing to do with censorship," says LaCrosse, insisting

that he is not personally a zealot or right-wing crusader. "I can take any R-rated movie. It's just that there is a demand for fam-

ily movies. I saw the value of the Dove program right away and joined up," he says, claiming that the promotional value alone is worth the \$100 annual Dove Foundation cost per store.

"They're going to have Atlanta Falcons players in my store signing autographs and it's not going to cost me a thing," says LaCrosse of an upcoming promotion geared to the **Video Software Dealers Assn.** annual convention July 26-29 in Las Vegas, where Dove executives will make an appeal to Hollywood.

"When we get 1,000 Dove member stores we feel we can make a case for Hollywood to release two versions, because we can say we're renting to 100,000 people," says LaCrosse. The program has national significance, he says, because Minneapolis-based **Video Buyers Group** is recommending its members take a look at the Dove program.

Video Buyers Group president **Ted Engen** endorses the idea. "It's in addition to, not in opposition to, the ratings we now have" from the Motion Picture Assn. of America, says Engen of the Dove designation that goes on the movie package. "There's always those people who yell, holler, and scream about the violence and sex. Here's a way for a dealer to appeal to a certain segment of the customer base,"

says Engen, who led the fight against a censorship movement in Minnesota.

In his Atlanta stores, LaCrosse is stocking 500 of the 800 movies Dove has approved so far. "Pretty soon we'll be placing certain titles in the Dove section right way, like 'The Rocketeer,' for example. We're also thinking of discount price to call attention to the selection," LaCrosse says.

Right now the basic rate at LaCrosse's stores is \$3 for two-day rental, with new releases \$2 for one day.

"We're fighting Kroger across the street at 99 cents on catalog," he says.

According to LaCrosse,

many movies would rent "right off the shelf" if only the cleaned-up airline versions were available. "I could use 'Doc Hollywood' as an example," he says, "if the girl is not shown fully naked as she comes out of the lake and if they cut the sex scene in the boat. What we're talking about here are family versions of the hit movies."

UNLIMITED PLAY: In sharp contrast to widely publicized tests last summer in Northern California, **Rank Video Services America** is quietly arranging for video chains to experiment with its Showcase limited-play videocassette in various markets around the U.S., according to Rank's **David Cuyler**.

The tests are not being publicized at all and Rank will not trumpet the Showcase at the upcoming VSDA annual convention in Las Vegas.

In an interview, Cuyler discussed the experiments that took place a year ago around Sacramento that included the mix of so-called "green" Showcase cassettes and conventional black copies of the same title.

"As the test progressed the mix became varied. It was not always the same," says Cuyler, making it difficult to evaluate results. Now, *(Continued on next page)*



by Earl Paige

Top Video Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
1	1	12	101 DALMATIANS	Walt Disney Home Video 1263	Animated	1961	G	24.99
2	2	5	THE SILENCE OF THE LAMBS	Orion Pictures Orion Home Video 8767	Jodie Foster Anthony Hopkins	1991	R	19.98
3	3	35	FANTASIA	Walt Disney Home Video 1132	Animated	1940	G	24.99
4	6	7	PLAYBOY'S EROTIC FANTASIES	Playboy Home Video Uni Dist. Corp. PBV0712	Various Artists	1992	NR	19.95
5	7	15	FIEVEL GOES WEST ◊	Amblin Entertainment MCA/Universal Home Video 81067	Animated	1991	G	24.95
6	4	6	ALIEN/ALIENS TRIPLE PACK	FoxVideo 5598	Sigourney Weaver	1992	R	39.98
7	8	9	MADONNA: TRUTH OR DARE	Live Home Video 69021	Madonna	1991	R	19.98
8	5	7	PLAYBOY PLAYMATE OF THE YEAR 1992	Playboy Home Video Uni Dist. Corp. PBV0707	Corinna Harney	1992	NR	19.95
9	17	3	MARIAH CAREY: UNPLUGGED + 3	SMV Enterprises 19V-49133	Mariah Carey	1992	NR	19.98
10	11	61	THE JUNGLE BOOK	Walt Disney Home Video 0602	Animated	1967	G	24.99
11	14	3	BEASTIE BOYS: THE SKILLS TO PAY THE BILLS	Capitol Video 40037	Beastie Boys	1992	NR	14.98
12	10	7	PLAYBOY PLAYMATE REVIEW '92	Playboy Home Video Uni Dist. Corp. PBV0708	Various Artists	1992	NR	19.95
13	9	21	PENTHOUSE: SATIN AND LACE	Penthouse Video A*Vision Entertainment 50291-3	Various Artists	1992	NR	19.98
14	13	4	MORRISSEY: LIVE IN DALLAS	Warner Reprise Video 3-38305	Morrissey	1992	NR	19.98
15	16	19	QUEEN: WE WILL ROCK YOU	MobileVision/Yellowbill/Queen Strand Home Video 2115	Queen	1992	NR	14.98
16	NEW ▶		PRINCE AND THE N.P.G.: SEXY M.F.	Warner Reprise Video 38314	Prince And The N.P.G.	1992	NR	9.98
17	NEW ▶		DISNEY'S SING ALONG SONGS: BE OUR GUEST	Walt Disney Home Video 311	Animated	1992	NR	12.99
18	12	30	CHERFITNESS: A NEW ATTITUDE	CBS/Fox Video FoxVideo 2576	Cher	1991	NR	19.98
19	21	19	PLAYBOY: SEXY LINGERIE IV	Playboy Home Video Uni Dist. Corp. 0705	Various Artists	1992	NR	19.95
20	18	15	SATURDAY NIGHT LIVE: WAYNE'S WORLD	Broadway Video Starmaker Ent. Inc. 660001	Mike Myers Dana Carvey	1992	NR	14.95
21	19	34	1992 PLAYBOY VIDEO PLAYMATE CALENDAR	Playboy Home Video Uni Dist. Corp. TBV0702	Various Artists	1991	NR	19.98
22	22	9	LONESOME DOVE	RHI Entertainment Inc. Cabin Fever Entertainment 8378	Robert Duvall Tommy Lee Jones	1989	NR	39.95
23	NEW ▶		BLADE RUNNER (10TH ANNIV.)	New Line Home Video Columbia TriStar Home Video 1380	Harrison Ford Sean Young	1982	R	14.95
24	RE-ENTRY		BATMAN	Warner Bros. Inc. Warner Home Video 12000	Jack Nicholson Michael Keaton	1989	PG-13	24.98
25	15	17	ALIENS	FoxVideo 1504	Sigourney Weaver	1986	R	19.98
26	23	4	THIS IS SPINAL TAP	New Line Cinema Columbia TriStar Home Video 75723	Christopher Guest Michael McKean	1984	NR	14.95
27	20	2	2ND ANNUAL GIRLS GAMES OF SUMMER	A*Vision Entertainment 3-50315	Various Artists	1992	NR	19.98
28	27	44	SINGIN' IN THE RAIN (40TH ANNIV.)	MGM/UA Home Video 202539	Gene Kelly Debbie Reynolds	1952	G	19.98
29	28	4	ANNIE LENNOX: DIVA	6 West Home Video 15719-3	Annie Lennox	1992	NR	14.98
30	NEW ▶		THIS IS GARTH BROOKS	Liberty Home Video 40038	Garth Brooks	1992	NR	24.98
31	25	15	TINY TOON ADVENTURES: HOW I SPENT MY VACATION	Amblin Entertainment Warner Home Video 12290	Animated	1991	NR	19.98
32	24	5	THE DOORS	Carollo Home Video Live Home Video 68956	Val Kilmer Meg Ryan	1991	R	19.98
33	34	18	PLAYBOY VIDEO CENTERFOLD: PAMELA ANDERSON	Playboy Home Video Uni Dist. Corp. 0704	Pamela Anderson	1992	NR	19.95
34	NEW ▶		MISERY	New Line Home Video Columbia TriStar Home Video 77773	Kathy Bates James Caan	1990	R	19.95
35	26	2	"WEIRD AL" YANKOVIC: VIDEO LIBRARY	BMG Video 75268-3	"Weird Al" Yankovic	1992	NR	14.98
36	33	16	MONTY PYTHON AND THE HOLY GRAIL	Columbia TriStar Home Video 92253	John Cleese Graham Chapman	1974	PG	19.95
37	36	34	PENTHOUSE: PASSPORT TO PARADISE/HAWAII	Penthouse Video A*Vision Entertainment 50288-3	Various Artists	1991	NR	19.98
38	37	41	THE RESCUERS DOWN UNDER	Walt Disney Home Video 1142	Animated	1991	G	24.99
39	39	5	DANCE! WORKOUT WITH BARBIE	Buena Vista Home Video 1361	Animated	1991	NR	19.99
40	38	91	THREE TENORS IN CONCERT ▲ 3	PolyGram Video 071-223-3	Carreras - Domingo - Pavarotti	1990	NR	24.95

● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1992, Billboard/BPI Communications.

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STORE MONITOR

(Continued from preceding page)

"we are more flexible on this," he says. The idea is to bump up shipments beyond 300,000-500,000 copies of a hit rental title through extra sales of the half-price Showcase. "We think we have a viable answer to the requirements for depth of copy on new releases," Cuyler says.

Rank wants more empirical data from retailers before adjusting the number of plays available with each Showcase cassette, which now erases itself after the 25th run. In current tests, the consumer is advised of the erase feature only if there is one play remaining.

"Actually, we had very little consumer reaction in Northern California," says Cuyler of the site of the first trial. He adds that research supports the theory that customers don't watch their selections repeatedly—the number is well below 1.5 times per rental.

Rank has other applications in mind once more data are available. Among them is the use of limited-play screeners. Screeners are a problem, particularly in Europe, because they often wind up as masters for illegal duplicators. Showcase could provide protection if only one or two plays were allowed.

2ND FEATURES

(Continued from page 49)

Video, available now.

One of the all-time great modern rock soundtracks, featuring superb work by R.E.M., Elvis Costello, k.d. lang, Peter Gabriel, Talking Heads, and Lou Reed, does little to liven up this incredibly tedious exercise in God knows what. A nuclear-powered satellite is about to plummet to earth, so everybody panics except for a jaded party girl played by Solveig Dommartin, who travels around the world searching for meaning. The fact that she has little discernible talent wouldn't mean much if she weren't on screen 90% of the time. She's surrounded by people who really can act, like William Hurt and Max Von Sydow, which makes her lack of appeal all the more disheartening. It all builds to a semi-psychedelic light show that adds up to nothing. Does existentialism have to be boring? See this with "The Sheltering Sky" and call me when you wake up.

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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	1	3	CAPE FEAR	Amblin Entertainment MCA/Universal Home Video 81105	Robert De Niro Nick Nolte	1991	R
2	2	4	FATHER OF THE BRIDE	Touchstone Pictures Touchstone Home Video 1335	Steve Martin	1991	PG-13
3	3	5	JFK	Warner Bros. Inc. Warner Home Video 12306	Kevin Costner	1991	R
4	4	4	MY GIRL	Columbia TriStar Home Video 50993-5	Macaulay Culkin Anna Chlumsky	1991	PG
5	5	4	FOR THE BOYS	FoxVideo 5595	Bette Midler James Caan	1991	R
6	NEW ▶		THE ADDAMS FAMILY	Paramount Pictures Paramount Home Video 32689	Anjelica Huston Raul Julia	1991	PG-13
7	6	8	FRANKIE & JOHNNY	Paramount Pictures Paramount Home Video 32222	Al Pacino Michelle Pfeiffer	1991	R
8	8	6	THE BUTCHER'S WIFE	Paramount Pictures Paramount Home Video 32312	Demi Moore Jeff Daniels	1991	R
9	7	10	THE LAST BOY SCOUT	Warner Bros. Inc. Warner Home Video 12217	Bruce Willis Damon Wayans	1991	R
10	10	14	THE FISHER KING	Columbia TriStar Home Video 70613	Robin Williams Jeff Bridges	1991	R
11	9	7	FREEJACK	Morgan Creek Productions Inc. Warner Home Video 12328	Emilio Estevez Mick Jagger	1991	R
12	11	9	LITTLE MAN TATE	Orion Pictures Orion Home Video 8778	Jodie Foster Adam Hann-Byrd	1991	PG
13	NEW ▶		KUFFS	Universal City Studios MCA/Universal Home Video 81245	Christian Slater	1991	PG-13
14	14	12	DECEIVED	Touchstone Pictures Touchstone Home Video 1306	Goldie Hawn John Heard	1991	PG-13
15	12	6	HIGHLANDER 2: THE QUICKENING	Columbia TriStar Home Video 91493	Christopher Lambert Sean Connery	1991	R
16	13	7	THE COMMITMENTS	FoxVideo 1906	Robert Arkins Michael Aherne	1991	R
17	16	2	NAKED LUNCH	FoxVideo 5614	Peter Weller Julian Sands	1991	R
18	15	12	CURLEY SUE	Warner Bros. Inc. Warner Home Video 12218	Alisan Porter Jim Belushi	1991	PG
19	19	15	DEAD AGAIN	Paramount Pictures Paramount Home Video 32057	Kenneth Branagh Emma Thompson	1991	R
20	17	12	RICOCHET	Silver Pictures HBO Video 90683	Denzel Washington John Lithgow	1991	R
21	18	5	COMPANY BUSINESS	MGM/UA Home Video 902356	Gene Hackman Mikhail Baryshnikov	1991	PG-13
22	21	9	MY OWN PRIVATE IDAHO	New Line Home Video Columbia TriStar Home Video 75403	River Phoenix Keanu Reeves	1991	R
23	20	15	BOYZ N THE HOOD	Columbia TriStar Home Video 50813	Ice Cube Cuba Gooding, Jr.	1991	R
24	23	13	SHATTERED	MGM/UA Home Video 902357	Tom Berenger Greta Scacchi	1991	R
25	36	3	TRULY, MADLY, DEEPLY	Touchstone Pictures Touchstone Home Video 1353	Alan Rickman	1991	PG-13
26	22	9	THE PEOPLE UNDER THE STAIRS◆	Universal City Studios MCA/Universal Home Video 81136	Brandon Adams Everett McGill	1991	R
27	28	3	INSIDE OUT 2	Playboy Home Video Uni Dist. Corp. PBV0710	Various Artists	1992	NR
28	31	13	RAMBLING ROSE	Live Home Video 69000	Laura Dern Diane Ladd	1991	R
29	30	13	THE SUPER	FoxVideo 1872	Joe Pesci Ruben Blades	1991	R
30	35	2	WAXWORK II: LOST IN TIME	Live Home Video 9893	Zach Galligan Alexander Godunov	1991	R
31	29	7	HOUSE PARTY 2	New Line Home Video Columbia TriStar Home Video 75383	Kid 'N Play	1991	R
32	34	7	AT PLAY IN THE FIELDS OF THE LORD	The Saul Zaentz Company MCA/Universal Home Video 81246	Tom Berenger John Lithgow	1991	R
33	25	4	THE INDIAN RUNNER	MGM/UA Home Video 902518	David Morse Viggo Mortensen	1992	R
34	38	5	CITY OF HOPE	SVS/Triumph Columbia TriStar Home Video 92053	Tony Lo Bianco Vincent Spano	1991	R
35	33	10	INSIDE OUT	Playboy Home Video Uni Dist. Corp. 0706	Various Artists	1991	NR
36	26	6	HOMICIDE	Columbia TriStar Home Video 91443	Joe Mantegna	1991	R
37	24	15	THE DOCTOR	Touchstone Pictures Touchstone Home Video 1257	William Hurt Christine Lahti	1991	PG-13
38	32	14	OTHER PEOPLE'S MONEY	Warner Bros. Inc. Warner Home Video 12223	Danny DeVito Penelope Ann Miller	1991	R
39	27	11	NECESSARY ROUGHNESS	Paramount Pictures Paramount Home Video 32597	Scott Bakula	1991	R
40	37	25	THELMA & LOUISE	MGM/UA Home Video 902355	Susan Sarandon Geena Davis	1991	R

◆ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1992, Billboard/BPI Communications.

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Pro Audio

Media Technologies Moves Ahead Wrapping Studio For DCC Demonstration

BY SUSAN NUNZIATA

NEW YORK—Media Technologies Inc., which was appointed technical support group for manufacturers of DCC in North America in May, is putting the finishing touches on a studio facility designed for demonstration of the specialized mastering and text-editing equipment required for the format.

Although Philips will supply DCC duplication equipment directly to plants for some time, Media Technologies was recently authorized to begin marketing the mastering and text-editing gear directly in North America.

"The studio market is one we will now be pursuing actively," says Rainer Zopf, president of Media Technologies. "The mastering and text-editing equipment should be primarily targeted for studios, since they are the ones who have the means to discuss with producers, promotion people, and artists what text and graphics they want."

Zopf notes that interest among studios is high, although most facilities are still in the information-gathering stages.

Donald Jennings supervises the demo studio, in Lynchburg, Va., which will provide training for engineers on the creative uses of the system. Jennings also serves as the technical contact for Media Technologies' complete line of DCC and analog duplicating gear.

Prior to joining Media Technologies, Jennings was studio manager and chief engineer at Lynchburg-based Thomas Road Studios for 18 years.

Media Technologies, Bohemia, N.Y., is working in conjunction with Philips to assist pilot DCC facilities in

coming on-line. Media Technologies staffers provide consultation for plants and studios considering investments in DCC manufacturing and mastering, as well as equipment installation and ongoing technical support, according to Zopf.

The exclusive North American representative for Lyrec analog duplication equipment, Media Technologies is training its regional sales and service personnel to work with the DCC format.

The firm also represents Duplitronics, a Wheeling, Ill.-based manufacturer of digital bin master systems for analog duplication.

"Duplitronics is negotiating an arrangement to incorporate the Duplitronics digital bin with a DCC system," says Zopf, noting that Media Technologies would supply that product as well.

Although all DCC duplication equipment is initially being supplied by Philips, eventually the field will be open for other manufacturers of duplication equipment to direct-market their products. Media Technologies' service for DCC slaves or digital master equipment supplied by competitors of Lyrec and Duplitronics "is something that will be worked out between ourselves, Philips, and the other company," says Zopf. "That still has to be discussed."

On June 23, Zopf announced the availability of the Lyrec DCC slave for high-speed duplication. The slave has a list price of \$35,000.

The complete mastering system from Philips has a suggested list price of \$125,000, while a complete QC system, featuring gear from Lyrec and Philips, will have a \$95,000 list price.

Media Technologies will also offer a turnkey package of duplication equipment for DCC that includes the mastering system, slaves, and QC gear.

Zopf notes the most challenging aspects of DCC production lie in mastering for the format. "It's a new technology, and something people have to get familiar with is the capability of the DCC system not only to transfer the recorded content of music onto the master but also join it with the text and graphic capability of the DCC system," says Zopf. "You now have people in the studio environment who have to get used to working on a computer and merging these capabilities to come up with a final master. To do this successfully will require one-third practice, one-third talent, and one-third know-how."

There are four facilities in the U.S. now preparing pilot DCC plants: WEA Manufacturing, Capitol/EMI, Sonopress, and Cinram. These plants expect delivery of their equipment by midsummer.

DCC has also prompted increased interest in digital bin systems among independent duplicators looking to prepare for the new format, says Zopf. "What people realized is the necessity for a digital bin for DCC, and to remain competitive, many independent duplicators are deciding to

get into a digital bin now, which allows them to improve the analog compact cassette's quality without buying something that might be obsolete when DCC gains acceptance," says Zopf.

In addition to West Coast, East Coast, and Midwest offices, Media Technologies includes a spare-parts facility in Charlotte, N.C., and a satellite office in Monterrey, Mexico. The Charlotte facility is headed by VP Bryan Cammarata and the Monterrey sales and service office, operated through Audio Consultores, is headed by Santiago Salinas.

The company changed its name from AEG Corp. in 1991 and, in early June of this year, it relocated its Ronkonkoma, N.Y., headquarters to Bohemia, N.Y. 11716.

An Expanding Todd-AO Thinks Big Renovated Scoring Stage Accommodates 150 Musicians

NEW YORK—Responding to growing demand for large recording facilities, Todd-AO opened a newly renovated scoring stage, designed to accommodate 150 musicians, June 23 at CBS Studio Center, Studio City, Calif. The yearlong, \$3 million project includes a complete redesign of the stage and control room and the addition of a variety of new equipment.

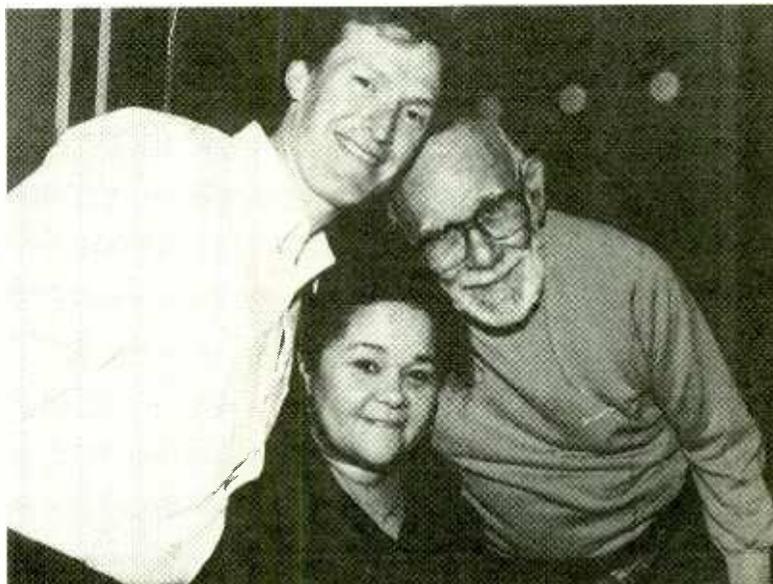
"This was originally built as a classical recording stage, as Hollywood used them years ago," says Chris Jenkins, president of Todd-AO/Glen Glenn Sound. "With synthesizers and multitrack recording, these rooms became dinosaurs. There's been a trend over the last 10 years to move back toward full orchestra scores, and the bulk of the movies we do here now use symphonic scores. We saw it as a good opportunity to expand into a music field that's associated with our business, and to have a real full-service post facility."

The new stage complements existing Todd-AO facilities and services in Studio City and Hollywood, which have a combined total of 11 feature and television mixing stages, and three ADR/Foley stages. The New York facility offers two mixing stages and one ADR/Foley stage.

Scoring mixer Shawn Murphy, who recently scored "Batman Returns" and "Far And Away," served as main consultant in the development of the stage and has joined the facility full-time as supervising sound mixer.

Murphy is a 15-year industry veteran who has scored and supervised the musical composition and sound quality for several award-winning films, including "Dances With Wolves," "Field Of Dreams," and "Glory."

The scoring stage, which was built in the late '30s, had been acous-



Etta James At Muscle Shoals. The legendary Etta James, center, completed her latest album at Muscle Shoals Sound Studio in Muscle Shoals, Ala., with producer Jerry Wexler, right. The album, slated for release on Elektra Records in August, features several duets with Steve Winwood, left.

tically modified over the years for an extremely dead sound, according to Jenkins. "With the advent of multitrack recording and multiple microphones, instead of getting the sound of the room, getting individual instruments has been the goal in the past 20 years," he says. "People had been trying to deaden these rooms down to deaden sound. Now, with [scoring mixers like] Sean Murphy and Bruce Botkin, the trend is more toward a symphonic, concert-hall sound."

The acoustic redesign provided the room with a 2.0-second reverb

'There's been a trend over the last 10 years to move back toward full orchestra scores'

time, says Jenkins. Brett Thoeny of Boto Designs, Los Angeles, handled the acoustic design of the 100-by-72-foot stage and control room. A renowned studio designer, Thoeny built Prince's Paisley Park Studios in Minneapolis, among others.

'NO LIMITATIONS'

Although the scoring stage is primarily designed for film work, "there are no limitations to it," says Jenkins. In August, an orchestral recording project for the George Gershwin estate is slated to begin.

A number of engineers, composers, musicians, technicians, and support people were consulted in the design, according to Jenkins, and a number of their suggestions and ideas were implemented.

The control room, large enough to accommodate three or four synthesizer players as well as the engineer-

ing and support staff, features a modified Neve 60-input console with a custom six-channel film module, 48 multitrack busses, eight film busses, 8:2 combining within the console, and Flying Fader automation system.

The array of tape machines includes a Sony PCM-3348 48-track digital recorder, two Studer A-827 24-tracks, one of which is convertible to eight-track, and an Ampex ATR-102 quarter-inch two-track recorder, as well as four Panasonic SV-3900 DAT recorders.

Film recorders include two Albrecht units with three-, four- or six-track head stacks, and two Magna-tech film reproducers with one-, three-, four-, or six-track head stacks and Jensen playback electronics.

The stage contains a DDA 16-by-16 cue mixing console capable of 16 mono or eight stereo cue mixes, and a Mackie 16-by-4 click and dialog mixer.

The extensive outboard array includes four fully reconditioned EMT-140 echo plates.

"This is the first time in 30 years that anybody has done this," says Jenkins. "This is an all-new facility. Everything was done from scratch. Overall, it was taking the best ideas from what people thought was lacking, and developing new technology."

Todd-AO was founded in 1953 by Michael Todd and American Optical. The company acquired Glen Glenn Sound in 1986. According to the company, its engineers have been involved in pioneering a number of developments, including six-track stereo rerecording, 70 MM magnetic release printing, Automatic Dialog Replacement, solid state console development, computer controlled audio switching, and digital rerecording.

SUSAN NUNZIATA



Imagine Studer. Imagine Studios, offering a combination of vintage and new gear, recently opened its doors in Nashville. Designed by co-owner/acoustician Steven Durr, left, Imagine features a vintage API console, which had been used on recordings for Elvis Presley and the Everly Brothers, alongside a new Studer A827 multitrack recorder. With Durr at the board is studio manager/co-owner Steve Henning. Clients have included Emmylou Harris, Patty Loveless, Mary-Chapin Carpenter, and Prisoners Of Funk with producer Roland Michaels.

Billboard.

STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING JULY 4, 1992)

CATEGORY	ALBUM ROCK	R&B	COUNTRY	HOT 100	MODERN ROCK
TITLE Artist/ Producer (Label)	REMEDY The Black Crowes/ The Black Crowes (Def American)	DO IT TO ME Lionel Richie/ S.Levine (Motown)	I SAW THE LIGHT Wynonna/ T.Brown (Curb)	BABY GOT BACK Sir Mix-A-Lot/ Sir Mix-A-Lot (Def American)	FRIDAY I'M IN LOVE The Cure/ David M. Allen & The Cure (Fiction/Elektra)
RECORDING STUDIO(S) Engineer(s)	SOUTHERN TRACKS (Atlanta) Brendan O'Brien	CONWAY (Los Angeles) Daren Klein	SOUNDSTAGE (Nashville) Chuck Ainley	MIX-A-LOT (Seattle,WA) Sir Mix-A-Lot	THE MANOR (Shipton-On- Cherwell, ENGLAND) David M. Allen
RECORDING CONSOLE(S)	SSL 4000 E Series	Neve VR	SSL 4000 E Series G Computer	Peavy Production	SSL 4000 G Series
MULTITRACK RECORDER(S) (Noise Reduction)	Sony JH24	Mitsubishi X-880	Mitsubishi X-850	Akai Adam	Studer A-800
STUDIO MONITOR(S)	Yamaha NS10 Augsberger	Tannoy SRM10	Hidley/Kinoshita	JBL,TOC	Custom Westlake
MASTER TAPE	Ampex 456	Ampex 467/	Ampex 467	Ampex	Ampex 456
MIXDOWN STUDIO(S) Engineer(s)	RECORD PLANT (Los Angeles) Brendan O'Brien	CONWAY (Los Angeles) Dave Klein	MASTERFONICS (Nashville) Chuck Ainley	MIX-A-LOT (Seattle,WA) Sir Mix-A-Lot	OLYMPIC (London, ENGLAND) Mark Saunders
CONSOLE(S)	SSL 4000 G Series	Neve VR	SSL 4000 E Series G Computer	Peavy Production G Computer	SSL 4000 G Series
MULTITRACK/ 2-TRACK RECORDER(S) (Noise Reduction)	Studer A-800	Mitsubishi X-850	Otari DTR-900 II	Otari Soundtools Program	Studer A-820
STUDIO MONITOR(S)	Yamaha NS10 TAD/Kinoshita	Tannoy SRM10	Kinoshita/Hidley	JBL,TOC	Genelec
MASTER TAPE	Ampex 456	Ampex 467	Ampex 467	DAT	Ampex 456
MASTERING (ALBUM) Engineer	MASTERDISK Howie Weinberg	BERNIE GRUNDMAN Bernie Grundman	GEORGETOWN MASTERS Chuck Ainley Denny Purcell	MASTERDISK Howie Weinberg	OLYMPIC Mark Saunders
PRIMARY CD REPLICATOR (ALBUM)	WEA Manufacturing	DADC	MCA Manufacturing	WEA Manufacturing	WEA Manufacturing
PRIMARY TAPE DUPLICATOR (ALBUM)	WEA Manufacturing	Uni Manufacturing	MCA Manufacturing	WEA Manufacturing	WEA Manufacturing

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EUROSOUNDS

A column by Zenon Schoepe on the European professional audio industry.

U.K.

MAYFAIR STUDIOS in London closed its two-studio **Mayfair Village** complex after six months and bought **Mayfair Studios 1 and 2** from its receivers. The studios' parent company, **Ryemuse**, went into receivership earlier this year (Billboard, March 7). Studio 2's 72-channel **Solid State Logic** console has been reclaimed by the finance company and will be replaced by a 60-channel **Neve VR** with **Flying Faders**. The **Mayfair Mews** residential studio continues unaffected.

LONDON MASTERING HOUSE Tape One has closed following an unsuccessful attempt by co-owner **Bill Foster** to find a buyer. "We had a buyer but they pulled out at the very last minute," says Foster. The facility entered into receivership earlier this year and had been in negotiations with a buyer for at least two months.

BATTERY STUDIOS LONDON owner **Zomba**, which bought **The Power Plant** in Willesden, has transferred the latter's custom **Neve** console from the Jade room into Battery's Studio 3. A MIDI programming room based around an automated **DDA Profile** desk is planned.

KINERGETICS HOLDINGS U.K. has acquired loudspeaker manufacturers **Celestion International** and **Kef Electronics**. The former's name will remain unchanged, while the latter will trade as **Kef Audio U.K.**

Kinergetics is a private investment firm formed by **Gold Peak Venture Capital**, **Kinergetics Research USA**, and a U.K.-based venture capital firm.

SPAIN

DISCO DRIZA, the biggest nightclub in Northern Spain, has opened in Santander as a result of a partnership between the U.K.'s **Juliana's Leisure Resources Group**, which has installed a management team and a 120,000-pound **JBL** sound system, and **Cubiertas**, one of the biggest construction

companies in Spain. The club's main feature is a 50-foot-high glass pyramid roof. "It's an extremely difficult building acoustically, and under the previous management most of the sound experts in Spain had a go at fixing it without success," said **Mike Coker**, GM of **Juliana's Technical Services**.

BROXMEAD STUDIOS in Sussex, U.K., recorded and mixed the two-hour piece of music for the **Olympic Athlete's Parade**—the continuous musical theme that backs the arrival of 14,000 sportsmen and women in the **Olympic Stadium**—a project that was produced with synthesizers and samplers. "The only live things on the whole piece are castanets, sleigh bells, and flamenco handclaps," said **Broxmead MD** and keyboard player **Derek Austin**.

The orchestrated score of Spanish composer **Carlos Miranda** was recorded in four 25-minute sections and then edited on the studio's **Digidesign Sound Tools** system and used in excess of 50 MIDI channels of **C-Lab Notator** sequencing. "We calculated that if we'd done the job using conventional multitracking, it would have needed a minimum of 72 tracks," says Austin.

CROATIA

ROCKOKO STUDIOS, the premier independent recording studio in former Yugoslavia, moved earlier this year from its premises in **Vinkovci** near the **Serbia-Croatia** border into the heart of **Zagreb**. Owner and engineer **Zelimir Babogredac** believes if he had stayed another week in the border region—the scene of intense fighting—his **Soundcraft Ts12** and **760 24-track**-equipped residential studio would probably have been destroyed in the same way a small studio in **Osijek** and the **Radio Osijek** station were.

His move to Zagreb with his family was not without incident. "We built the new control room and live area into the large basement of our family house. When the fighting came to Zagreb we were being bombed while we were recording," he says.

Rockoko handles 75% of productions in Croatia and recently hosted a **Band Aid**-type recording of the country's leading acts, which sold 50,000 copies in aid of Croatian orphans.

Facilities In U.S., Europe, Japan Among First Buyers Of Scenaria

NEW YORK—Postproduction facilities in the U.S., Europe, and Japan are among the first purchasers of **Solid State Logic's Scenaria** digital console/recorder/video system.

London's **Saunders & Gordon**, **Voss AG** in **Dusseldorf, Germany**, **Producer's Color** in **Detroit**, and **Avenue Edit** in **Chicago** are among the first buyers, as are three facilities in Japan. The initial deliveries are slated for September.

Other facilities have ordered the console but have chosen not to be named at this time, according to **SSL's marketing director, Colin Pringle**.

"The response to Scenaria has been remarkable, with orders and deposits

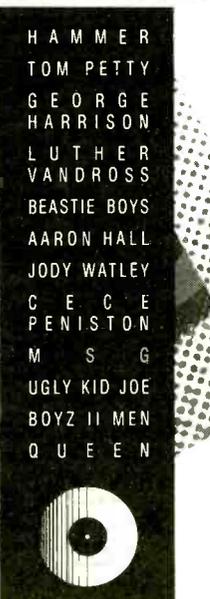
coming in from Europe, America, and Japan," said **Pringle** in a prepared statement released June 25. "Our new Scenaria demonstration suite is in constant use, including weekends."

The Scenaria system features a 38-channel digital audio mixer, 24-track random-access audio recorder, and random-access video storage, a first from an audio manufacturer.

The system debuted at the **National Assn. of Broadcasters Convention** in **April** (Billboard, April 18). It is expected to be demonstrated at the upcoming **Audio Engineering Society Convention**, Oct. 1-4 in **San Francisco**.

SUSAN NUNZIATA

FUTURE DISC SYSTEMS



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Update

GOOD WORKS

MORE THAN 100 Los Angeles minority high school students (and an additional 75 nationwide) started jobs in the entertainment industry June 29 as part of A&M Records' "Y.E.S. To Jobs" summer employment program. The students, who qualified on the basis of a 2.5 grade point average, an excellent attendance record, and letters of recommendation, are working for labels, record stores, distributors, radio and TV stations, etc. For more info, call Diana Baron or Laura Swanson at 213-856-2695.

BABIES' ACTS: A concert to benefit the Big Apple Circus Clown Care Unit of Babies Hospital at the Columbia-Presbyterian Medical Center in New York is set for July 15 at the Beacon Theatre, as hosted by 102.7 WNEW-FM, Gotcha Covered Productions, and Event Makers. Headlining the event will be the Alvin Lee Band, featuring Clarence Clemons, the Derringers, featuring Rick Derringer, Tall Stories, Tony MacAlpine, and Bloodline. Derringer and WNEW-FM veteran Scott Muni will host the event. Also, Gibson Guitar is donating a Les Paul-signed guitar for a drawing. For more info, call 212-675-4820.

A GRASS-ROOTS family self-help, support, and advocacy group, the National Alliance for the Mentally Ill, says it is conducting a nationwide search for celebrities who suffer, or have family members who have suffered, from mental illnesses, as part of an education campaign to let those who suffer know about medical treatment. For more info, call 703-524-7600 or 212-684-3AMI.

A BRIAN MACLEOD MEMORIAL FUND has been established to honor the Canadian producer/songwriter/artist who died April 25 after a two-year battle with cancer. During his struggle, the Canadian music industry raised \$50,000 for treatment through a benefit concert featuring performances by Bryan Adams, Bill Henderson, Colin James, and Chrissy Steele. Other concerts are planned as memorial benefits, starting with one in MacLeod's home province of Newfoundland June 28, on what would have been his 40th birthday. Checks can be sent to the Canadian Cancer Society, in MacLeod's name, to Brian MacLeod Memorial Fund, c/o Jill Leach & Associates, #101 1224 Hamilton St., Vancouver, B.C., Canada, V6B 2S8. For more info, contact Leach at 604-685-4343, or by fax, at 604-685-0411.

A CD of "Runaway Angel," described as a rock anthem featuring performances by Midwestern bands Sweet F.A., Ma Kelley, Mama Sez, Under Fire, Schoolboy Crush, Funhouse, Nova Rex, and the Starlettes, will benefit the National Runaway Switchboard, a Chicago-based organization dedicated to helping homeless and runaway children. The CD appears on the Vertebrae label, which can be reached at 317-545-3909.

SCHOOL GRANT: Third Street Music School Settlement, regarded as the nation's oldest community arts school, has received a \$577,500 grant from the Lila Wallace-Reader's Digest Fund. The grant is one of nine just awarded throughout the U.S. as part of the Fund's new Community Arts Education Initiative. The Third Street Music School Settlement was founded in 1894.

BOATHOUSE ROCK was the theme for a fund-raiser at New York's Central Park June 29 for AmFAR, the American Foundation for AIDS Research, sponsored by Young Executives Support (Y.E.S.), a group of New York professionals mobilized in the fight against AIDS. On hand were Eartha Kitt, MTV host Duff, and Super D.J. Dmitry Brill of Deee-Lite. Since 1985, AmFAR has raised more than \$44 million for AIDS research and prevention.

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.

JULY

July 7, "The Record Producer: The Personality of Sound," seminar sponsored by the Los Angeles chapter of NARAS, A&M Records, Los Angeles. 818-843-8253.

July 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 26-29, Video Software Dealers Assn. 11th Annual Convention, Las Vegas Hilton and Convention Center. Don Rosenberg, 609-231-7800.

AUGUST

Aug. 13-16, Jack the Rapper Conference, Atlanta Hilton, Atlanta. 407-423-2328.

Aug. 24-25, 10th Annual Sponsorship Dynamics, conference on sponsorship programs, presented by BPI Communications, Grand Hyatt, New York. Laura Stroh, 615-321-4250.

SEPTEMBER

Sept. 9-12, NAB Radio Convention, New Orleans Convention Center. 202-429-5300.

Sept. 17, City of Hope Dinner, honoring BMG chairman/CEO Michael Dornemann, Century Plaza Hotel, L.A. Scott Goldman, 213-626-4611.

Sept. 18-23, NARM Wholesalers Conference, Hyatt, Newport Beach, Calif. 609-596-2221.



Video Starr. Private Music recording artist Ringo Starr is congratulated at the Variety Arts Centre in Los Angeles on the completion of the video for his new single, "Weight Of The World." The single appears on "Time Takes Time," Starr's first studio album in nine years, and features background vocals by the group Jellyfish. Shown, from left, are Roger Manning, Jellyfish; video director/producer Jonathan Dayton; Barbara Bach Starkey, Starr's wife; Starr; Andrew Sturmer, Jellyfish; video director/producer Valerie Faris; and Private Music VP of creative services Melanie Penny.

LIFELINES

BIRTHS

Girl, Rachael, to Richard and Marilynn Band, May 27 in Tarzana, Calif. He is a film composer who has composed music for "Re-Animator," "Puppetmaster," and "Pit & The Pendulum." He has also released several CDs. She is operations coordinator at Paramount Pictures.

Boy, Casey, to Mike and Sandy Comfort, June 10 in Amory, Miss. He is GM of WMBC-FM Columbus, Miss.

Boy, Jonathan Richard, to Rick Alexander and Lisa Harding, June 16 in Chambersburg, Pa. He is PD of WIKZ Chambersburg. She is co-host of the station's morning show.

MARRIAGES

Michael Chernow to Monica Kirk, May 21 in Las Vegas. He is VP/general counsel for the San Juan Music Group.

Robert Kennedy to Patricia DiPalma, June 13 in Mahwah, N.J. He is director of finance and administration for Sony Music Video Enterprises.

Jay Brown to Jodi Thomas, June 21 in Lexington, Ky. He is professional manager at J. Aaron Brown & Associates.

Gary Dell'Abate to Mary Caracciolo, July 3 in New York. He is producer of the Howard Stern show on WXRK New York.

DEATHS

Dave Smith Douds, 54, of cancer, June 7 in Los Angeles. Douds was a 24-year veteran of the William Morris Agency. He began at the company's Chicago office, where his first clients were the Little Green Men, best known for their novelty hit "Flying Purple People Eater." In 1973, when William

Morris bought the Neal Agency, Douds helped to develop William Morris' presence in Nashville. In 1979 he became head of the agency's fair department, and commuted regularly between Nashville and Los Angeles, making the agency's corporate office in Beverly Hills his main headquarters. He is survived by Ron Barnacle, his longtime companion of 22 years. In lieu of flowers, donations may be sent to the American Cancer Society or to Cedars Sinai Hospital, Los Angeles.

Tony LeMans, 29, in an automobile accident, June 24 in Los Angeles. LeMans was a singer/songwriter who signed to Prince's Paisley Park label in 1989 and released his eponymous debut album the same year. He was working on his second album for Reprise/Paisley Park at the time of his death. He is survived by his father, Gary, his mother, Cheryl, and his sister, Cherie.

Allan Jones, 84, of lung cancer, June 27 in New York. Jones was one of the most popular big-voiced singers of the '30s and '40s, having starred in many musical films, including the 1936 edition of "Show Boat," considered by many the best of three screen versions of the classic Broadway musical. On recordings, his most enduring performance was that of "Donkey Serenade," which he sang in the 1937 film version of "The Firefly" on the RCA Victor label. He also recorded other show and film material for the label. Jones was featured in the road company versions of "Guys & Dolls" and "Man Of La Mancha." Jones is survived by two sons, including singer Jack Jones.

Send information to Lifelines, c/o Billboard, 1515 Broadway, 39th Floor, New York, N.Y. 10036 within six weeks of the event.

Vee-Jay Catalog Reactivated Via Rockwood Music

BY DEBORAH RUSSELL

LOS ANGELES—The historic Vee-Jay Records catalog will be reactivated this fall, following a 1990 acquisition by Rockwood Music Group president Daniel Pritzker.

Vivian Carter and James Bracken founded Vee-Jay in 1953. The catalog includes more than 400 jazz, gospel, and rock'n'roll masters by artists such as Wayne Shorter, Gene Chandler, Dee Clark, Little Richard, the Spaniels, John Lee Hooker, and Jimmy Reed.

"We'll release most of the recordings in their original form and, with a number of the jazz and pop titles, we'll include some previously unreleased tracks," says newly appointed Vee-Jay COO Gordon Bossin. The label may sign new artists sometime in the future, but plans are focused on CD and cassette reissues at this time, he says.

Vee-Jay titles will be released through independent distribution on a quarterly basis, says Bossin, formerly VP of marketing and sales for Vestron Video and Lightning Video, before moving to Vee-Jay. The company's initial release schedule, set for September/October, will include some 12 titles by the Dells, Jerry Butler, the El Dorados, the Original Five Blind Boys, Wynton Kelly, and Lee Morgan, among others.

Vee-Jay will release about 10 titles per quarter, says Bossin.

In addition, a three- or four-CD boxed historical retrospective is in the planning stages, Bossin says.

Singer/songwriter Billy Vera will compile and produce the reissues with sound mixer/music director Gordon Skene. In addition, Bob Fisher, a musician and engineer for GNP-Crescendo and Rhino, will handle mastering.

Vee-Jay Records, based in Cornwall Bridge, Conn., is a limited partnership owned by Vee-Jay Inc. and D. Corp. Vee-Jay Inc. is owned by Rockwood Music Group, but the label will operate autonomously from Rockwood.

Rockwood Music's Pritzker, who also is CEO of Chameleon Entertainment, acquired the Vee-Jay masters from Betty Chiapetta in 1990, Bossin says.

FOR THE RECORD

When Ticketmaster acquired substantial assets of its competitor Ticketron in spring 1991, Ticketmaster took over Ticketron's exclusive contracts with the Greek Theatre and the Pacific Amphitheatre in Southern California. Ticketmaster's long-standing contracts with the Southern California venues Irvine Meadows, the Great Western Forum, and the Universal Amphitheatre predated the Ticketron transaction, contrary to a report in the June 27 issue.

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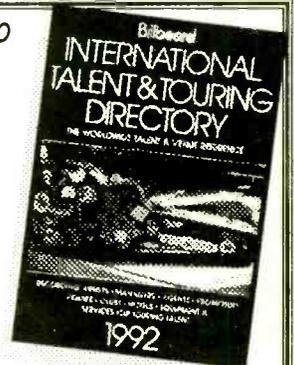
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Seminar Subject: To The Top As Top 40 PD

■ BY PHYLLIS STARK

TYSONS CORNER, Va.—The qualifications of top 40 GMs and the likelihood of PDs moving up the ranks to upper management jobs were on the minds of the approximately 600 top 40 PDs, MDs, air personalities, and label reps attending the 21st annual Bobby Poe's Pop Music Survey seminar held here June 25-27.

During the major market PD panel, moderator Brian Burns of the tipsheet Network 40 asked the audience how many people knew what their station billed last month. After only a few hands were raised, Burns said, "How can we expect to move up to management when we aren't involved enough in

our own stations to know their financial health?"

DO YOUR SALES HOMEWORK

WSTR (Star 94) Atlanta OM Tony Novia, who has been a GM, noted that "most [station] owners are looking for people with well-rounded experience. For those of you aspiring to be GMs, you've got to do your sales homework. You have to understand the business of radio."

"With the new FCC ownership rules coming down, a lot of us are going to be paying two [station] mortgages and not one," Novia added. "So for those of you who are still pooh-poohing the sales aspect of the job, wake up."

Burns also characterized GMs as

"all these guys that used to sell copiers and they had two good months with an account and now they're GMs."

At the pop music hot-box panel, the subject of GMs came up again when Nancy Levin of Reprise complained about GMs who made music decisions. "When we were working Sir Mix-A-Lot, a lot of PDs told us they couldn't play the record because of their GMs and some were sneaking it on the air because of their GM," she said.

During a panel featuring label promotion VPs, there was some discussion about the common perception that rap shows lead to violence. Panelists brought up the recent riot in Boston, in which 24 people were injured during a WZOU-sponsored concert that included some rap acts, and the similar incident at the MTV-sponsored show in Belmar, N.J. WQHT New York PD Joel Salkowitz said the State of New Jersey recently asked the station to take Salt-N-Pepa off the bill for an

upcoming show because "they don't want to hear about a rap act... Rap was getting mainstream for a while [but it] has become a four-letter word again."

STRIPPER DYNAMICS

A panel dubbed "creative dynamics," was most notable for the presence of a stripper whom moderator and voice talent Mark Driscoll had apparently planted in the audience to take off her shirt for no apparent reason. Driscoll later suggested to WCKZ (Kiss 102) Charlotte, N.C., PD Lisa Tonacci, the panel's sole female, that she should "get together" with the stripper because "it would have been a lot more fun having four of them hanging around."

During his keynote speech, WWRC Washington, D.C., talk host Morton Downey, Jr. illustrated the difference between top 40 now and when he got his start in radio in 1956 by reciting the lyrics to both "Be-Bop A-Lula" and "Fuck Tha Po-"
(Continued on page 62)



Caped Crusader. KSHE St. Louis' pig mascot, Sweetmeat, returns this summer as "Batmeat" on a line of station merchandise. Sweetmeat has previously made his appearance as characters closely resembling those in the movies "The Terminator" and "Dick Tracy."

Rock 40 Format Returning To Some Radio Stations

(Continued from page 1)

The goal of the new rock 40s is to broaden their format's appeal beyond mostly young, female listeners and to attract 18-34 men as well as women. In theory, the approach hearkens back to the pre-disco '70s, when rock and pop hits, minus dance, were heard side by side in an uptempo presentation.

"CHR has made itself a niche format," says J.J. Duling, PD at rock 40 WNFI Daytona Beach, Fla. "It's put all of its eggs in one basket and nixed itself into a corner. And now it can't get out."

The dozen or so outlets that have recently converted to rock 40 are divided between those that combine traditional kinds of rock with pop hits and those that lean toward alternative bands. The recent mainstreaming of some alternative acts, as well as the addition of about 20 commercial modern-rock stations since 1990, has opened up a new talent pool that most former rock 40 stations ignored (Pirate was the outstanding exception). Pearl Jam, Toad The Wet Sprocket, Nirvana, and the Cure are found on some of the new rock 40 outlets, such as KEGL Dallas and KXKT Omaha, Neb.

In Cleveland, which does not have a modern-rock station, Lyndon Abell PD at rock 40 WENZ (The End) has embraced alternative bands such as Poi Dog Pondering and the Soup Dragons. He argues that, based on their sound, those acts are more pop than Mariah Carey or Michael Bolton, whose material has slipped into AC territory.

When Duling arrived at WNFI last winter, he inherited a top 40 appealing mostly to 12-24 females with a sagging, 12th-place 2.9 Arbitron share. In April he began pumping in more rock but maintained what he calls the station's energetic, in-your-face presentation. He says the decision to alter WNFI was made after listening to the four Daytona Beach ACs, a top-rated adult-standard station, two oldies, and two album-rock

stations. Little contemporary music was on the air in the market, he says, "so we decided to plug that gaping hole."

STRAYED TOO FAR

During an intense teen top 40 battle in Dallas during '89 and '90, KEGL strayed too far from its traditional rock base, says PD Brian Krysz. Reversing course, KEGL on June 15 dropped its dance music—along with much of its air staff—and added Elton John, Annie Lennox, Genesis, and Glenn Frey.

Uncomfortable with the rock 40 tag, Krysz says that, outside of rap and dance, the station simply plays "good ballads, good syntho, good alternative; the best of everything that fits within pop music." He calls both the station's approach and sound a "throwback to '70's" radio.

Abell at WENZ also squirms at the mention of rock 40. "We are contemporary music for Cleveland, period," he insists. He concedes, though, that like others in the growing category, WENZ was a struggling, teen-heavy, dance-leaning station before it flipped in May, and that the objective now is to deliver both pop and rock hits.

RACING AWAY FROM TEENS

In an effort to court demographics more desirable to advertisers, stations in some markets have been racing away from teen listeners. For example, two Dallas stations, KEGL and KHYI, used to battle for the young pop audience. Now, neither targets that demo. The same is true in Erie, Pa., where top 40s WJET and WMXE recently abandoned the teen chase. WMXE opted for AC, WJET for rock 40.

"This is a rock market," explains WJET's PD Jim Cook. "We needed product that would fit here." Last summer, Cook began slowly weeding out former format cornerstones such as Mariah Carey and Richard Marx and inserted Tom Petty, ZZ Top, and the Black Crowes. He says
(Continued on page 62)

'Less Restrictive' Phone-In Rules Sought NAB Also Calls For Industry Summit On Ratings

■ BY BILL HOLLAND

WASHINGTON D.C.—In response to all those big fines against radio stations that put listeners on the air without formal approval, the National Assn. of Broadcasters is asking its staff to explore alternatives to the Federal Communications Commission's current telephone conversation rules that would be "less restrictive" and would "protect legitimate privacy rights yet afford a higher degree of spontaneity."

NAB is also still searching for an alternative to Arbitron after spreading the word for several years that it would fund any entrepreneurs who could come up with a new audience measurement system. At its recent joint board meeting, the NAB radio board called for an industrywide summit on radio audience measurement to increase what it calls "the stability of ratings estimates."

On the financial front, the radio board passed a motion to form a Banker's Liaison Task Force for "educating lenders" on radio investment issues. Broadcasters say lenders still have a hard time seeing broadcasting as an industry that uses different cash flow criteria than, say, a factory.

NAB made the decision to let its new prospective board members know they're expected to put in a lot of time lobbying, working on committees, and bringing the big broadcasting issue picture back to local communities. This was always the case for board member criteria, but apparently this was not always the case with past performance.

Also at the board meeting, the NAB re-elected Gary R. Chapman

as chairman of the joint board.

UPI WANNABES FILLING THE VOID

Now that United Press International has been sold and Associated Press is the only remaining full-time wire service, both AP and CBS/Zapnews, as well as a custom-designed ABC News Wire, are having a go at filling the news void

WASHINGTON ROUNDUP

for music-intensive radio.

The ABC and CBS services will be available only to affiliates (Billboard, July 4), but AP is inaugurating its fourth (and cheapest) service for all stations. AP Drive-Time will be for morning news only.

AP is also lowering all of its renewal clauses from five to two years to increase its competitive edge.

CONSORTIUM ASKS FCC AND IRS

A group of minority broadcasters and station brokers has suggested to the FCC that the Commission should check with the IRS and broaden or relax the minority tax certificate policy to allow sellers to defer capital gains taxes. Sellers could then sock the money into other broadcast properties within a year.

FCC CONSIDERS CLASS RULES

Veteran radio newshounds remember FCC Docket 80-90, which brought such a deluge of applicants for new FM channels that the Commission finally had to

come up with rules to slow down the requests.

Well, one such slow-down rule might finally bite the dust. The FCC is about to reconsider its rules governing requests for a change of FM class, and initiate a one-step process. Currently, licensees must jump through at least two hoops, including a separate rulemaking for petitioning and allocation of a new frequency.

THOMAS ROOT GOES TO JAIL

The disbarred communications attorney Thomas Root, whose troubles (and eventual conviction) started with a bizarre plane crash in 1989 in which he was found shot, will begin serving 33 months on federal charges for bilking money from prospective FCC license applicants.

Then he'll do time totaling 30 years on Florida and North Carolina convictions for forgery, racketeering, conspiracy, and fraud.

Root, according to news reports, is expected to spill the beans on other co-conspirators as part of his plea bargain.

FORMER COMMISSIONER GETS NOD

President George Bush has nominated Patricia Diaz Dennis as Assistant Secretary of State for Human Rights and Humanitarian Affairs. Longtime readers will recall Diaz Dennis was an FCC commissioner until 1989.

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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	2	4	8	I'LL BE THERE COLUMBIA 74330	◆ MARIAH CAREY 1 week at No. 1
2	3	5	13	I WILL REMEMBER YOU A&M 1600	◆ AMY GRANT
3	1	1	13	IF YOU ASKED ME TO EPIC 74277	◆ CELINE DION
4	4	6	10	YOU WON'T SEE ME CRY SBK 07385/ERG	◆ WILSON PHILLIPS
5	5	2	15	HOLD ON MY HEART ATLANTIC 87481	◆ GENESIS
6	7	9	8	JUST FOR TONIGHT WING 865 888/MERCURY	◆ VANESSA WILLIAMS
7	6	3	11	DO IT TO ME MOTOWN 2160	◆ LIONEL RICHIE
8	8	11	11	JUST ANOTHER DAY SBK 07383/ERG	◆ JON SECADA
9	11	15	3	THE ONE MCA 54423	◆ ELTON JOHN
10	9	7	10	STEEL BARS COLUMBIA ALBUM CUT	◆ MICHAEL BOLTON
11	13	17	7	WHY ARISTA 1-2419	◆ ANNIE LENNOX
12	10	8	10	EVERY KINDA PEOPLE ISLAND 868 632/PLG	◆ ROBERT PALMER
13	17	22	5	TAKE THIS HEART CAPITOL 44782	◆ RICHARD MARX
★★★ POWER PICK★★★					
14	19	36	3	RESTLESS HEART WARNER BROS. 18897	PETER CETERA
15	12	10	17	NOT THE ONLY ONE CAPITOL 44764	◆ BONNIE RAITT
16	15	16	9	WHEN LOVERS BECOME STRANGERS Geffen ALBUM CUT	CHER
17	20	21	12	TAKE TIME PENDULUM 64813/ELEKTRA	◆ CHRIS WALKER
18	31	—	2	THIS USED TO BE MY PLAYGROUND SIRE 18822/WARNER BROS.	◆ MADONNA
19	28	40	4	YOU'VE GOT A WAY REUNION 19126/GEFFEN	KATHY TROCCOLI
20	23	26	7	IF YOU BELIEVE COLUMBIA ALBUM CUT	KENNY LOGGINS
21	18	12	23	HAZARD CAPITOL 44796	◆ RICHARD MARX
22	21	18	25	SAVE THE BEST FOR LAST WING 865 136/MERCURY	◆ VANESSA WILLIAMS
23	26	31	5	EVERYBODY LOVES TO CHA CHA CHA COLUMBIA ALBUM CUT	JAMES TAYLOR
24	25	27	9	FOR YOUR BABIES ATCO EASTWEST 98570	◆ SIMPLY RED
25	14	13	10	BE YOUNG, BE FOOLISH, BE HAPPY RCA 62246	◆ SONIA
26	16	19	9	FALL IN LOVE AGAIN COLUMBIA 74262	◆ EDDIE MONEY
27	24	20	26	TEARS IN HEAVEN REPRISE 19038	◆ ERIC CLAPTON
28	22	14	13	LIFT ME UP ELEKTRA 64779	◆ HOWARD JONES
29	37	39	4	CONSTANT CRAVING SIRE 18942/WARNER BROS.	◆ K.D. LANG
30	29	41	4	ACHY BREAKY HEART MERCURY 866 522	◆ BILLY RAY CYRUS
31	27	24	24	THE REAL THING COLUMBIA 74186	◆ KENNY LOGGINS
32	36	38	6	HOLD ME NOW QUALITY 19107	◆ DAN HILL WITH RIQUE FRANKS
33	34	33	25	MISSING YOU NOW COLUMBIA 74184	◆ MICHAEL BOLTON
34	47	—	2	I'VE GOT MINE MCA 54429	◆ GLENN FREY
35	32	28	23	MASTERPIECE REPRISE 19076	◆ ATLANTIC STARR
36	43	—	2	WHAT KIND OF LOVE COLUMBIA 74360	RODNEY CROWELL
37	33	29	21	EVERYTHING CHANGES REUNION 19118/GEFFEN	◆ KATHY TROCCOLI
38	39	30	26	GOOD FOR ME A&M 1573	◆ AMY GRANT
39	30	23	13	LOVE OF MY LIFE QWEST ALBUM CUT/REPRISE	CARLY SIMON
40	41	42	4	DAMN I WISH I WAS YOUR LOVER COLUMBIA 74164	◆ SOPHIE B. HAWKINS
★★★ HOT SHOT DEBUT★★★					
41	NEW ▶	1		FACES OF LOVE CHARISMA 98568	NIA PEEPLES
42	35	35	28	STARS ATCO EASTWEST 98636	◆ SIMPLY RED
43	38	34	6	LIFE HOLDS ON REPRISE ALBUM CUT	BETH NIELSEN CHAPMAN
44	44	37	19	CAN'T CRY HARD ENOUGH WARNER BROS. 19326	◆ THE WILLIAMS BROTHERS
45	50	44	17	HUMAN TOUCH COLUMBIA 74273	◆ BRUCE SPRINGSTEEN
46	NEW ▶	1		SLOWLY RCA 62271	STACY EARL
47	48	—	2	IT'S PROBABLY ME A&M 2407	STING WITH ERIC CLAPTON
48	45	43	11	THOUGHT I'D DIED AND GONE TO HEAVEN A&M 1592	◆ BRYAN ADAMS
49	46	45	22	EVER CHANGING TIMES ARISTA 1-2394	◆ ARETHA FRANKLIN
50	40	25	12	SHE IS HIS ONLY NEED CURB 54320/MCA	WYNONNA

○ Records with the greatest airplay gains this week. ◆ Videoclip availability. © 1992, Billboard/BPI Communications.

Billboard's **PD** of the week

Andy Thomas
WSJS Winston-Salem, N.C.



WINSTON-SALEM, N.C.'s only N/T station, WSJS, is still reeling from its 5.5-7.2 climb in the winter Arbitron book, which pushed the station into third place in the market. Combined with sister country station WTQR's 17 share, the combo dominates nearly a quarter of the market's radio listeners.

Despite the huge combo numbers, WSJS PD Andy Thomas says the stations are not sold in combo and that WSJS "is a profit-making radio station [and] could support itself without the FM." Part of the reason for the healthy bottom line is some creative sales thinking, such as selling 10-second spots and sponsorships of public-service announcements.

Like the sales department, the station's programming reflects some creativity. Thomas says, "Part of what I love about being a PD is turning ideas into shows."

One such idea, launched about a month ago, is "Teenage Forum," a Wednesday-afternoon call-in program hosted by the station's afternoon host, John Michaels, and three teenagers. "The premise behind that was to go after the teenage parents, which is the perfect demographic for radio, and to bring a teen audience into AM," says Thomas.

A second Wednesday feature is a two-hour midday handyman show that Thomas says "tends to sell extremely well." On Monday mornings, there is "Book Talk," co-hosted by Thomas and a local book critic. On Sunday afternoons, the station features a parenting show hosted by a counselor.

On Thomas' midday show, a regular topic is that of adoptees searching for their birth parents, which is discussed about once a month. The topic hits close to home for Thomas, who is currently searching for his own birth parents and keeps his audience updated on his progress. That progress includes the recent discovery that his maternal grandfather, whose identity Thomas does not know, was involved in the radio business.

Thomas started in radio in 1979 at age 19, making \$115 a week as morning man at WCTR Chestertown, Md. He worked his way up to PD there before moving on to afternoons at album WARK Hagerstown, Md., which flipped to all-talk, when he was promoted to PD. "It wasn't talk for very long, but it was a critical point in my career because it forced me to do talk, and I found out I loved it," Thomas says. "It was a real learning experience for me."

From there, it was on to middays at full-service AC WEJL Scranton, Pa., then to afternoons at crosstown WARD when that station flipped to talk. Thomas then moved on to crosstown WARM as talk host and news reporter; WEBR Buffalo, N.Y., as talk host and week-

end PD; and then to crosstown rival WKBW. When that station flipped to business radio, Thomas headed to full-service WVOC Columbia, S.C., as PD/mornings and completed the station's evolution to talk before seguing to WSJS. Like he had done at WVOC, Thomas took WSJS to all-talk upon his arrival.

The station is organized in an unusual manner. News director Bob Costner and promotion director Stacy Propps have positions equal to Thomas', meaning they do not report to him as is customary in radio. "The news director runs the news department, so even though I affect the news, I don't control it," says Thomas.

The station runs live local programming from 5 a.m.-noon and from 3-7 p.m. In addition to Michaels and Thomas, morning man Glenn Scott has been with the station for more than two years and Thomas says he "is a fixture in the market."

The station has an unusually large news department, with five full-time staffers plus in-house traffic reporters. Thomas claims it is the largest news department in the area because "we feel that news is a very critical element of the radio station."

Despite the temptation of cost-efficient syndicated programming, Thomas says the local programming is affordable because "we do it very cost-effectively. We don't use any producers and every talk host must produce their own program and run their own board." The station does run its share of syndicated talkers, however, including Rush Limbaugh, Bruce Williams, and Larry King.

"Rush Limbaugh draws us a lot of audience, then they experiment with our other programs," Thomas says. "We do a better job of cross-promoting [dayparts] now than we were doing."

Thomas says the most difficult part of programming WSJS is adequately serving the entire three-city area of Greensboro, Winston-Salem, and High Point. "We have three cities that used to have their own radio stations [and have] that home-county feel," he says. "But we have to cover news and traffic in all three cities and talk radio from a three-city perspective."

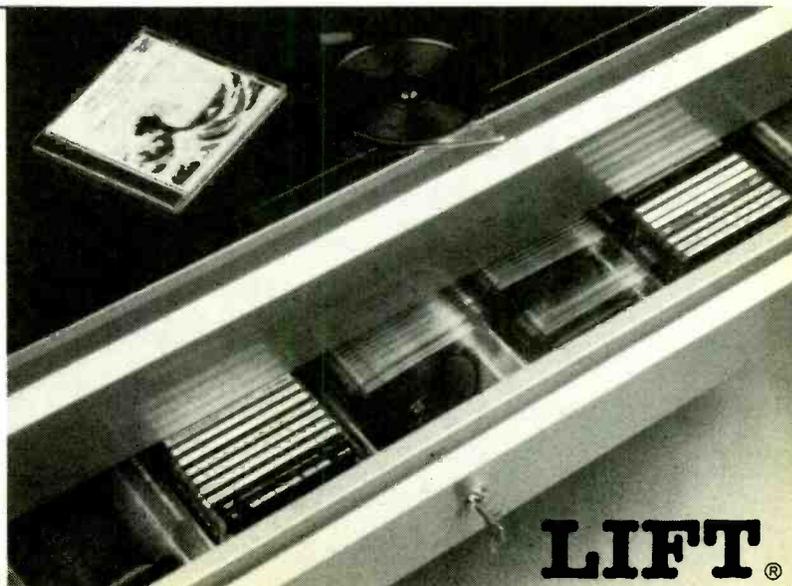
While one might think there is not much difference in attitudes and opinions among three nearby cities, Thomas insists that "Greensboro feels very provincial in Greensboro. If you talk too much about one of the cities, the people in the other cities don't like it."

To reinforce the image of serving all three areas, the station's positioner is "the Triad's news/talk station," and Thomas says "everything we have done since I came here is to philosophically link all three cities. I think that's where our future success will come from as well as [from our] consistency." **PHYLLIS STARK**

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Album Rock Tracks™

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 95 album rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data.

T. WK.	L. WK.	2 WKS. AGO	WKS. ON CHART	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/DISTRIBUTING LABEL
				★★★ No. 1 ★★★	
1	1	1	12	REMEDY THE SOUTHERN HARMONY AND MUSICAL COMPANION	◆ THE BLACK CROWES DEF AMERICAN/REPRISE
2	4	5	7	STING ME THE SOUTHERN HARMONY AND MUSICAL COMPANION	THE BLACK CROWES DEF AMERICAN/REPRISE
3	3	3	10	ROAD TO NOWHERE NO MORE TEARS	◆ OZZY OSBOURNE EPIC ASSOCIATED/EPIC
4	8	10	11	EVEN FLOW TEN	◆ PEARL JAM EPIC
5	2	2	15	UNDER THE BRIDGE BLOOD SUGAR SEX MAGIK	◆ RED HOT CHILI PEPPERS WARNER BROS.
6	5	4	8	MAKE LOVE LIKE A MAN ADRENALIZE	◆ DEF LEPPARD MERCURY
7	7	6	11	LIVING IN A DREAM ARC ANGELS	◆ ARC ANGELS DGC
8	6	8	7	57 CHANNELS (AND NOTHIN' ON) HUMAN TOUCH	◆ BRUCE SPRINGSTEEN COLUMBIA
9	24	—	2	EVEN BETTER THAN THE REAL THING ACHTUNG BABY	◆ U2 ISLAND/PLG
10	11	15	3	LOVE IS ALIVE NIGHT CALLS	JOE COCKER CAPITOL
11	10	11	15	GIRLFRIEND GIRLFRIEND	◆ MATTHEW SWEET ZOO
12	12	7	25	COME AS YOU ARE NEVERMIND	◆ NIRVANA DGC
13	9	9	20	LIFE IS A HIGHWAY MAD MAD WORLD	◆ TOM COCHRANE CAPITOL
				★★★ FLASHMAKER ★★★	
14	NEW ▶	1	1	DAYS OF LIGHT ROCKS IN THE HEAD	ROGER DALTRY ATLANTIC
15	13	18	9	EVERY TIME I ROLL THE DICE NEVER BEEN ROCKED ENOUGH	DELBERT MCCLINTON CURB
16	16	21	9	CHURCH OF LOGIC, SIN & LOVE THE MEN	◆ THE MEN POLYDOR/PLG
17	14	13	10	TANGLED IN THE WEB LYNCH MOB	◆ LYNCH MOB ELEKTRA
				★★★ POWER TRACK ★★★	
18	22	23	5	SONG & EMOTION PSYCHOTIC SUPPER	◆ TESLA Geffen
19	15	16	18	ONE ACHTUNG BABY	◆ U2 ISLAND/PLG
20	NEW ▶	1	1	HEAVEN SENT WELCOME TO WHEREVER YOU ARE	◆ INXS ATLANTIC
21	23	24	6	FRIDAY I'M IN LOVE WISH	◆ THE CURE FICTION/ELEKTRA
22	20	26	5	IT'S PROBABLY ME LETHAL WEAPON 3	◆ STING WITH ERIC CLAPTON A&M
23	27	33	3	LITTLE MISS CAN'T BE WRONG POCKET FULL OF KRYPTONITE	SPIN DOCTORS EPIC
24	28	32	4	LITHIUM NEVERMIND	◆ NIRVANA DGC
25	18	12	15	NOW MORE THAN EVER WHENEVER WE WANTED	◆ JOHN MELLENCAMP MERCURY
26	29	—	2	LAST CHANCE WHENEVER WE WANTED	JOHN MELLENCAMP MERCURY
27	17	20	8	YOU'RE INVITED BUT YOUR FRIEND CAN'T COME ENCINO MAN	◆ V. NEIL HOLLYWOOD
28	21	14	12	MAKE YOU A BELIEVER RACINE	◆ SASS JORDAN IMPACT/MCA
29	35	—	2	SHAKIN' THE CAGE SHAKIN' THE CAGE	◆ THE ZOO CAPRICORN
30	34	31	4	REACH FOR THE SKY HOLD YOUR FIRE	◆ FIREHOUSE EPIC
31	25	22	7	MAN ON A MISSION FOR UNLAWFUL CARNAL KNOWLEDGE	VAN HALEN WARNER BROS.
32	26	25	18	NOTHING ELSE MATTERS METALLICA	◆ METALLICA ELEKTRA
33	30	30	5	DRIVING THE LAST SPIKE WE CAN'T DANCE	GENESIS ATLANTIC
34	39	—	2	WRONG OUT OF THE CRADLE	◆ LINDSEY BUCKINGHAM REPRISE
35	32	27	8	TEEN ANGST (WHAT THE WORLD NEEDS NOW) CRACKER	◆ CRACKER VIRGIN
36	NEW ▶	1	1	WHEREVER I MAY ROAM METALLICA	◆ METALLICA ELEKTRA
37	31	28	7	THORN IN MY PRIDE THE SOUTHERN HARMONY AND MUSICAL COMPANION	THE BLACK CROWES DEF AMERICAN/REPRISE
38	36	34	4	I JUST WANNA REVENGE	◆ KISS MERCURY
39	38	38	3	ALWAYS THE LAST TO KNOW CHANGE EVERYTHING	◆ DEL AMITRI A&M
40	33	29	6	MARY IN THE MYSTERY WORLD GROOVUS MAXIMUS	◆ ELECTRIC BOYS ATCO EASTWEST

○ Tracks moving up the chart with airplay gains this week. ◆ Videoclip availability. © 1992, Billboard/BPI Communications.

ALBUM ROCK RECURRENT TRACKS

1	—	—	1	WHAT YOU GIVE PSYCHOTIC SUPPER	◆ TESLA Geffen
2	1	—	2	MAMA, I'M COMING HOME NO MORE TEARS	◆ OZZY OSBOURNE EPIC ASSOCIATED/EPIC
3	2	1	3	HELP ME UP RUSH	◆ ERIC CLAPTON REPRISE
4	4	3	3	RIGHT NOW FOR UNLAWFUL CARNAL KNOWLEDGE	◆ VAN HALEN WARNER BROS.
5	3	4	3	MYSTERIOUS WAYS ACHTUNG BABY	◆ U2 ISLAND/PLG
6	7	8	3	TOP OF THE WORLD FOR UNLAWFUL CARNAL KNOWLEDGE	◆ VAN HALEN WARNER BROS.
7	—	—	1	NOVEMBER RAIN USE YOUR ILLUSION I	◆ GUNS N' ROSES Geffen
8	6	2	3	EMPTY ARMS THE SKY IS CRYING	STEVIE RAY VAUGHAN & DOUBLE TROUBLE EPIC
9	8	6	3	THE UNFORGIVEN METALLICA	◆ METALLICA ELEKTRA
10	5	7	3	ALIVE TEN	◆ PEARL JAM EPIC

Recurrents are titles which have appeared on the Album Rock Tracks chart for 20 weeks and have dropped below the top 20.

Radio

ROCK 40 RETURNING

(Continued from page 60)

"the CHR style and presentation remains."

Last fall, Cook took WJET's approach to sister station WHOT-FM Youngstown, Ohio. WHOT had been an adult-leaning top 40 station.

Since Erie's album rock WRKT, a longtime ratings leader, leans toward classic rock, so does WJET's version of rock 40. A typical nighttime listen on WJET finds Eddie Money, Boston, Black Sabbath, and Loverboy in the mix.

WRKT PD Ron Kline says it is too early to determine the market-wide effects of WJET's shift. He admits, though, that "we have to stop for commercials at some point. So they [WJET] are a choice, which kind of scares me."

MORE RECURRENTS

WJET's intersection with classic rock not only reflects the market's taste, says Cook, but safeguards the station against a recession in airplayable product. According to the conventional wisdom, that is what doomed rock 40 the last time around: Appropriate rock 40 records dried up. By keeping currents down to about 60%, says Cook, the station avoids the risk of being left stranded talent-wise.

Duling at Daytona Beach says WNFI's playlist, with 28 or 29 cuts, is "a little tighter" than most top 40 stations. But rather than record labels complaining about that, he says, most have been pleased with the station and its willingness to jump on a single such as Tom Cochrane's "Life Is A Highway" long before album rock or traditional top 40s pick up on it.

Rock 40s original lack of current balance, says Duling, is what doomed Pirate Radio. "The initial idea was right on the money; the presentation, the showmanship. But they got too current-based."

Former WMMS Cleveland OM John Gorman agrees. (WMMS, which in the early '80s regularly mixed genres as different as Bob Seger and Culture Club, is considered, in retrospect, a rock 40 pioneer.) He says the demise of Pirate Radio, and, to an extent, KXXR Kansas City, tainted the format in

POE SEMINAR

(Continued from page 60)

lice." Downey encouraged the audience to understand not just the demographics of their product, but also the "soul of the people" who make up the audience. And, despite a warm introduction by consultant Alan Burns, Downey said, "God damn those consultants that got their hands on top 40 radio."

The closing-night awards show was highlighted by a brief tribute to top 40 pioneer Rick Sklar, who died earlier in the week, and, on a much lighter note, by WPGC Washington, D.C., PD Jay Stevens, who arrived on stage with his tuxedo jacket on backward and announced that it was paid for by Columbia—a reference to that label's act Kris Kross and its penchant for wearing clothes backward.

the eyes of the industry. "Everyone walked away like lemmings," he says.

NO HAIR BANDS

Laying back on currents is one lesson being applied to the new rock 40s. The other, insist PDs, is a higher standard for talent; i.e., no hair bands.

The first time around rock 40 adopted "a lot of low-end product," says Cook. "There were some poor decisions made." Now, KEGL's Krysz suggests, if the new talent is not there, simply add more proven recurrents.

Rock 40 PDs acknowledge that, at a time of heightened musical segregation, trying to cross established lines is difficult. But for the sake of their stations as well as the format they hope listeners respond. "Timing is everything," says Abell, "and maybe this will help save CHR."



Getting Fancy. Reba McEntire bid \$4,000 for a guitar autographed by the Remingtons during WSIX Nashville's two-day radiothon for St. Jude's Children's Hospital. McEntire, left, is pictured handing over a check to WSIX's Hoss Burns. She also presented him with the guitar in recognition of his charitable work. The radiothon raised \$62,000 for the hospital.

Modern Rock Tracks™

COMPILED FROM COMMERCIAL AND COLLEGE RADIO AIRPLAY REPORTS.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/DISTRIBUTING LABEL
				★★★ No. 1 ★★★	
1	3	5	4	GOOD STUFF GOOD STUFF	◆ THE B-52'S REPRISE
2	2	3	7	WE HATE IT WHEN OUR FRIENDS BECOME... YOUR ARSENAL	MORRISSEY SIRE/REPRISE
3	1	1	10	FRIDAY I'M IN LOVE WISH	◆ THE CURE FICTION/ELEKTRA
4	4	4	12	FAR GONE AND OUT HONEY'S DEAD	◆ THE JESUS AND MARY CHAIN DEF AMERICAN/WARNER BROS.
5	6	7	5	MIDLIFE CRISIS ANGEL DUST	◆ FAITH NO MORE SLASH/REPRISE
6	7	8	8	WHAT GIRLS WANT DESTINATION UNIVERSE	◆ MATERIAL ISSUE MERCURY
7	5	2	11	THE BALLAD OF PETER PUMPKINHEAD NONSUCH	◆ XTC Geffen
8	9	9	8	PRETEND WE'RE DEAD BRICKS ARE HEAVY	◆ L7 SLASH
9	12	14	6	BLACK METALLIC FERMENT	◆ CATHERINE WHEEL FONTAN/MERCURY
10	16	—	2	EVEN BETTER THAN THE REAL THING ACHTUNG BABY	◆ U2 ISLAND
11	11	11	5	ONE WAY LEVELLING THE LAND	◆ THE LEVELLERS ELEKTRA
12	NEW ▶	1	1	HEAVEN SENT WELCOME TO WHEREVER YOU ARE	◆ INXS ATLANTIC
13	13	17	5	HAPPY BIRTHDAY TO ME CRACKER	◆ CRACKER VIRGIN
14	14	19	4	IT'S A SHAME ABOUT RAY IT'S A SHAME ABOUT RAY	◆ LEMONHEADS ATLANTIC
15	23	26	3	WHEN SHE BEGINS SOMEWHERE BETWEEN HEAVEN AND HELL	SOCIAL DISTORTION EPIC
16	21	28	3	ALWAYS THE LAST TO KNOW CHANGE EVERYTHING	◆ DEL AMITRI A&M
17	17	21	4	I DON'T WANT TO SEE THE SIGHTS BETWEEN 10TH & 11TH	◆ THE CHARLATANS BEGGARS BANQUET/RCA
18	18	23	3	YOU'RE SO CLOSE HOLY SMOKE	◆ PETER MURPHY BEGGARS BANQUET/RCA
19	10	10	9	GALILEO RITES OF PASSAGE	◆ INDIGO GIRLS EPIC
20	15	18	6	SUNSHINE AND ECSTASY DARK SNEAK LOVE ACTION	◆ TOM TOM CLUB SIRE/REPRISE
21	19	15	10	WHY DIVA	◆ ANNIE LENNOX ARISTA
22	8	6	12	DIVINE THING HOTWIRED	◆ THE SOUP DRAGONS BIG LIFE/MERCURY
23	27	—	2	A GIRL LIKE YOU QUEER	◆ WOLFGANG PRESS A.D. WARNER BROS.
24	NEW ▶	1	1	FACE TO FACE BATMAN RETURNS	◆ SIOUXSIE & THE BANSHEES WARNER BROS.
25	22	22	5	CRUCIFY LITTLE EARTHQUAKES	◆ TORI AMOS ATLANTIC
26	24	—	2	REVA'S HOUSE KIKO	◆ LOS LOBOS SLASH/WARNER BROS.
27	28	24	6	STONE ME NO SOUL NO STRAIN	◆ WIRE TRAIN MCA
28	29	—	2	SO WHAT'CHA WANT CHECK YOUR HEAD	◆ BEASTIE BOYS CAPITOL
29	NEW ▶	1	1	PLEASURE HOTWIRED	THE SOUP DRAGONS BIG LIFE/MERCURY
30	NEW ▶	1	1	ALL I WANT FEAR	◆ TOAD THE WET SPROCKET COLUMBIA

○ Tracks with the greatest airplay gains this week. ◆ Videoclip availability. © 1992, Billboard/BPI Communications.

WWI's NBC Radio Sports Lands Olympics Exclusive

BY CARRIE BORZILLO

LOS ANGELES—With the largest crew **Westwood One's NBC Radio Sports** has ever gathered for an event and a jump on television coverage, WWI Sports director **Larry Michael** has caused to say he's "pumped" over the network's exclusive live coverage of the XXV Olympiad in Barcelona, Spain, July

25-Aug. 9.

"This is the Olympics made for radio because radio is the only place to hear it live as it happens," he says.

Due to the six-hour time difference between Barcelona and the eastern United States, NBC Radio's live coverage of the games, which will air from noon to 4 p.m. EDT, will scoop the NBC-TV coverage, which will run in the nightly prime-time slot. The broadcasts will include four hours of consecutive programming for the entire 16-day event. In 1988, NBC Radio broadcast for only three hours a day.

Eighty percent of the more than 260 NBC Radio Sports affiliates are taking the full four hours of programming, which includes 15 three-and-a-half-minute update reports every 15 minutes from 5:15 a.m. to 7:15 p.m. EDT. Interviews with athletes and play-by-play coverage of basketball, boxing, track and field, swimming, diving, baseball, tennis, gymnastics, and volleyball will be included in the longform programming.

ed in the longform programming.

"It will be very fast-paced coverage [with] quick cuts. We'll hopscotch from one venue to another to get the hot stuff as soon as it happens. It gives us a great edge."

For the broadcasts, the network assembled a crew of 26 reporters, producers, play-by-play announcers, and technicians—eight more than it used for its 1988 Olympics coverage, which won a gold medal from the International Radio Festival.

The toughest challenge with these Olympics, Michael says, is keeping up with the action. Technically, everything is set up for the network to be able to jump from one event to the next. WWI's headquarters will be centrally located at the International Broadcast Center and booths will be stationed at nine venues. Michael

says the hard part will be deciding when and what to cut from in order to cover another event.

"About a month-and-a-half ago it was like, 'God, we need more time.' But now that everything is done, I'm just pumped to get out there and do it," he says. "I've done five Olympics but this is the most challenging coverage because of the length of the show, the number of venues we'll be at where we have to make split-second decisions, and the quality of athletes we have."

Co-anchoring the coverage are Mutual/NBC sports journalist **Bob Berger** and WFAN New York morning host **Ed Coleman**. The boxing coverage will be handled by **Randy Gordon**, editor in chief of the boxing magazine *Ring*, and Michael, who will give the blow-by-blows. **Larry Rawson** will handle the coverage of all 41 of the track and field events.

The forthcoming Olympics have received strong response from advertisers and stations, with advertising inventory already 100% sold out. Major sponsors are Volkswagen, U.S. Sprint, Isuzu, and the Discover Card.

The affiliates include stations in all of the top 25 markets and 95 of the top 100 stations nationwide, including WFAN, KMPC L.A., WSCR Chicago, KCBS-AM San Francisco, WEEL Boston, and KFAN Minneapolis.

CBS Radio Sports is also broadcasting Olympics coverage beginning with "Barcelona Preview," a 20-part special, July 18-19. Each two-minute segment will give a preview of the individual and team events and interviews with athletes. The first 10 segments will air July 18 and the remaining 10 will air July 19. Segments will be broadcast at 40 minutes past each hour from 8:40 a.m. to 5:40 p.m. EDT.

From July 25 to Aug. 9, CBS will broadcast 90 two-minute competition updates and reports on the status of American medal contenders at various intervals during the day.

AROUND THE INDUSTRY

CBS Radio Networks cut 15% of its staff June 26. Twenty-two staffers, from secretaries to directors, were let go as part of what spokeswoman **Helene Blieberg** calls "a contingency plan we had in place for a while. We anticipated a sales rebound in the second quarter and it didn't happen. Sales were soft and our sports rights fees are high."

Blieberg says the cuts will hit the sports area the hardest, but news will not be affected.

SJS Entertainment has two new shows set to debut in September: "Everyday People With Tom Bodett" will debut the week of Sept. 14 and "The Talk Radio Countdown" will bow the week of Sept. 21.

Bodett, best known as the spokesperson for Motel 6, will look at the interesting lives of ordinary people in his one-hour weekly talk show.

"The Talk Radio Countdown" is a two-hour weekly countdown of the 10 most discussed topics on American talk radio, as compiled by the research of *Talkers*, a trade publication. The show is hosted by *Talkers* editor and publisher and WTIC Hartford, Ct. personality **Michael Harrison**.

NETWORKS
AND
SYNDICATION

WNEW-FM
102.7
NY'S ROCK 'N ROLL STATION

25th Anniversary

A BILLBOARD SALUTE

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Hits!
in
Tokio

Week of June 27, 1992

- 1 You Won't See Me Cry Wilson Phillips
- 2 I'll Be There Mariah Carey
- 3 Am I The Same Girl Swing Out Sister
- 4 Joy Soul II Soul
- 5 Hold On My Heart Genesis

- 6 Do It To Me Lionel Richie
- 7 Show Me The Night Workshy
- 8 Don't Talk Just Kiss Right Said Fred
- 9 Will You Marry Me? Paula Abdul
- 10 Jump Kris Kross

- 11 My Lovin' En Vogue
- 12 Move Me No Mountain Soul II Soul
- 13 Uh Huh Oh Yeh Paul Weller
- 14 Closer Mr. Fingers
- 15 Just Another Day Jon Secada

- 16 In The Closet Michael Jackson
- 17 Trouble Mind Workshy
- 18 Fly Like An Eagle The Neville Brothers
- 19 The Disappointed X.T.C.
- 20 If You Asked Me To Celine Dion

- 21 Why Annie Lennox
- 22 Stitches And Burns Fra Lippo Lippi
- 23 Rhythm Is Love Keziah Jones
- 24 Move On Psychedelix
- 25 Just For Tonight Vanessa Williams

- 26 Lift Me Up Howard Jones
- 27 Lady Killer Nicky Holland
- 28 Damn I Wish I Was Your Lover Sophie B. Hawkins
- 29 Woman In Love 10cc
- 30 Don't You Worry 'Bout A Thing Incognito

- 31 One More Day The Neville Brothers
- 32 Echoes Maggie Reilly
- 33 Como Hemos Cambiado Presuntos Implicados
- 34 Baby When I Call Your Name Corey Hart
- 35 Whatever It Takes Troop

- 36 The Best Things In Life Are Free Luther Vandross & Janet Jackson
- 37 Save The Best For Last Vanessa Williams
- 38 Love You All My Life Time Chaka Khan
- 39 Friend Roberta Flack
- 40 Take Time Chris Walker

- 41 Strawberry Letter 23 Tevin Campbell
- 42 Miss Chatelaine K.D. Lang
- 43 Love Is Holly Kim Wilde
- 44 Live And Learn Joe Public
- 45 Slow Motion Color Me Badd

- 46 Paradise Lost Danny Tate
- 47 Too Funky George Michael
- 48 Stars Simply Red
- 49 It's Not A Love Thing Geoffrey Williams
- 50 Did You Give Enough Love Celine Dion



J-WAVE
81.3FM

POWER PLAYLISTS™

Playlists supplied by Broadcast Data Systems' RadioTrack service. Stations selected from rotating panel of leading broadcasters in top 85 radio markets, electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of plays in monitored week.

MONITORED AIRPLAY FROM THE NATION'S LARGEST AND MOST INFLUENTIAL RADIO STATIONS

HOT 100

COUNTRY

WZLW 94.5 FM
Boston P.D.: Sunny Joe White

- George Michael, Too Funky
- Luther Vandross & Janet Jackson, The B
- Mariah Carey, I'll Be There
- Cover Girls, Wishing On A Star
- B-52's, Good Stuff
- Kris Kross, Warm It Up
- Red Hot Chili Peppers, Under The Brid
- Arrested Development, Tennessee
- CeCe Peniston, Keep On Walkin'
- TLC, Baby-Baby-Baby
- Boyz II Men, End Of The Road
- Color Me Badd, Slow Motion
- Sir Mix-A-Lot, Baby Got Back
- Jon Secada, Just Another Day
- Technotronic, Move This
- Jon Secada, Just Another Day
- Sophie B. Hawkins, Damn I Wish I Was
- K.W.S., Please Don't Go
- Celine Dion, If You Asked Me To
- Sir Mix-A-Lot, Baby Got Back
- En Vogue, My Lovin'
- 2 Unlimited, Twilight Zone
- Shabba Ranks, Mr. Loverman
- Clubland, Set Me Free
- Degrees Of Motion, Shine On
- Michael Jackson, Jam
- Tevin Campbell, Strawberry Letter 23
- Olivia Newton-John, I Need Love
- Mr. Big, Just Take My Heart
- Laura Anea, This Is The Last Time
- TKA, Maria

96TICFM
Hartford P.D.: Tom Mitchell

- Luther Vandross & Janet Jackson, The B
- Arrested Development, Tennessee
- Lil Suzy, Take Me In Your Arms
- Mariah Carey, I'll Be There
- Cover Girls, Wishing On A Star
- Red Hot Chili Peppers, Under The Brid
- Celine Dion, If You Asked Me To
- George Michael, Too Funky
- TLC, Baby-Baby-Baby
- Arrested Development, Tennessee
- Jodeci, Come & Talk To Me
- TLC, Baby-Baby-Baby
- Boyz II Men, End Of The Road
- Color Me Badd, Slow Motion
- Sir Mix-A-Lot, Baby Got Back
- Jon Secada, Just Another Day
- Technotronic, Move This
- Michael Jackson, In The Closet
- TKA, Maria
- Meryl Cadell, The Sweater
- Cure, Friday I'm In Love
- CeCe Peniston, Keep On Walkin'
- Mr. Big, Just Take My Heart
- Kris Kross, Warm It Up
- En Vogue, My Lovin'
- Joe Public, Live And Learn
- Kathy Troccoli, Everything Changes
- Laura Anea, This Is The Last Time
- Tom Cochrane, Life Is A Highway
- Jody Watley, I'm The One You Need
- Chris Walker, Take Time

95.5 WPLJ
New York P.D.: Scott Shannon

- Kenny Loggins, Conviction Of The Hear
- Genesis, Hold On My Heart
- Mariah Carey, I'll Be There
- Celine Dion, If You Asked Me To
- Amy Grant, Good For Me
- Kenny Loggins, Conviction Of The Hear
- Genesis, Hold On My Heart
- Jon Secada, Just Another Day
- Howard Jones, Lift Me Up
- Michael Jackson, Remember The Time
- Chris Walker, Take Time
- U2, One
- Howard Jones, Lift Me Up
- Elton John, The One
- Jon Secada, Just Another Day
- Madonna, This Used To Be My Playgroun
- Red Hot Chili Peppers, Under The Brid
- Eric Clapton, Tears In Heaven
- Eddie Money, I'll Get By
- Michael Bolton, Steel Bars
- Bonnie Raitt, I Can't Make You Love M
- Mr. Big, Just Take My Heart
- Bonnie Raitt, Not The Only One
- Amy Grant, I Will Remember You
- Richard Marx, Hazard
- Sophie B. Hawkins, Damn I Wish I Was
- Bryan Adams, Do I Have To Say The Wor
- Mr. Big, To Be With You
- Richard Marx, Take This Heart
- Vanessa Williams, Save The Best For L
- R.E.M., Losing My Religion

MIX 107.3
Washington, D.C. P.D.: Lorrin Palagi

- Michael Bolton, Steel Bars
- Amy Grant, I Will Remember You
- Celine Dion, If You Asked Me To
- Richard Marx, Hazard
- Amy Grant, Good For Me
- Kenny Loggins, Conviction Of The Hear
- Genesis, Hold On My Heart
- Jon Secada, Just Another Day
- Howard Jones, Lift Me Up
- Michael Jackson, Remember The Time
- Chris Walker, Take Time
- U2, One
- Howard Jones, Lift Me Up
- Elton John, The One
- Jon Secada, Just Another Day
- Madonna, This Used To Be My Playgroun
- Red Hot Chili Peppers, Under The Brid
- Eric Clapton, Tears In Heaven
- Eddie Money, I'll Get By
- Michael Bolton, Steel Bars
- Bonnie Raitt, I Can't Make You Love M
- Mr. Big, Just Take My Heart
- Bonnie Raitt, Not The Only One
- Amy Grant, I Will Remember You
- Richard Marx, Hazard
- Sophie B. Hawkins, Damn I Wish I Was
- Bryan Adams, Do I Have To Say The Wor
- Mr. Big, To Be With You
- Richard Marx, Take This Heart
- Vanessa Williams, Save The Best For L
- Mr. Big, To Be With You

96.3 KSCS
Dallas P.D.: Ted Stecker

- Garth Brooks, The River
- Wynonna, I Saw The Light
- John Anderson, When It Comes To You
- Alan Jackson, Midnight In Montgomery
- Michelle Wright, Take It Like A Man
- Diamond Rio, Norma Jean Riley
- Shenandoah, Rock My Baby
- Suzy Bogguss, Aces
- Joe Diffie, Ships That Don't Come In
- Brooks & Dunn, Boot Scootin' Boogie
- Reba McEntire, The Night The Lights W
- Lorrie Morgan, Something In Red
- Billy Ray Cyrus, Achy Breaky Heart
- Alabama, Take A Little Trip
- Garth Brooks, The River
- George Strait, Gone As A Girl Can Get
- Marty Stuart & Travis Tritt, This One
- Hal Ketchum, Past The Point Of Resc
- Clint Black, We Tell Ourselves
- Sawyer Brown, Some Girls Do
- Trisha Yearwood, The Woman Before Me
- Mary Chapin Carpenter, I Feel Lucky
- Billy Dean, Billy The Kid
- Collin Raye, Every Second
- Ricky Van Shelton, Backroads
- Sawyer Brown, Some Girls Do
- McBride & The Ride, Sacred Ground
- Doug Stone, Come In Out Of The Pain
- Little Texas, First Time For Everthi
- Brooks & Dunn, Neon Moon
- Ronnie Milsap, All Is Fair In Love An

KZLA 93.9 FM
Los Angeles P.D.: Bob Guerra

- Wynonna, I Saw The Light
- Diamond Rio, Norma Jean Riley
- Garth Brooks, The River
- Shenandoah, Rock My Baby
- Alan Jackson, Midnight In Montgomery
- Suzy Bogguss, Aces
- Reba McEntire, The Night The Lights W
- Joe Diffie, Ships That Don't Come In
- Michelle Wright, Take It Like A Man
- Billy Dean, Billy The Kid
- George Strait, Gone As A Girl Can Get
- Alabama, Take A Little Trip
- Marina McBride, The Time Has Come
- Brooks & Dunn, Boot Scootin' Boogie
- Clint Black, We Tell Ourselves
- Billy Ray Cyrus, Achy Breaky Heart
- John Anderson, When It Comes To You
- Dwight Yoakam, The Heart That You Own
- Mary Chapin Carpenter, I Feel Lucky
- Marty Stuart & Travis Tritt, This One
- Michelle Wright, Take It Like A Man
- Trisha Yearwood, The Woman Before Me
- Trisha Yearwood, The Woman Before Me
- Clint Black, We Tell Ourselves
- Ricky Van Shelton, Backroads
- Hal Ketchum, Past The Point Of Resc
- McBride & The Ride, Sacred Ground
- Pam Tillis, Blue Rose Is
- Dennis Robbins, Home Sweet Home
- Collin Raye, Every Second
- Randy Travis, I'd Surrender All

B96
Chicago P.D.: Dave Shakes

- En Vogue, My Lovin'
- Sir Mix-A-Lot, Baby Got Back
- Mariah Carey, I'll Be There
- Red Hot Chili Peppers, Under The Brid
- Boyz II Men, Please Don't Go
- Ladell Townsend, Nu No
- THR Project, Out Of Control
- Luke, I Wanna Rock
- Kris Kross, Jump
- Celine Dion, If You Asked Me To
- L.A. Style, James Brown Is Dead
- M.C. Luscious, Boom I Got Your Boyfri
- Cause & Effect, Another Minute
- George Michael, Too Funky
- Cause & Effect, You Think You Know Me
- Color Me Badd, All 4 Love
- Shanice, I Love Your Smile
- TLC, Ain't 2 Proud 2 Beg
- Vanessa Williams, Save The Best For L
- Technotronic, Move This
- Madonna, This Used To Be My Playgroun
- TLC, Baby-Baby-Baby
- B-52's, Good Stuff
- Double You, Please Don't Go
- Joe Public, Live And Learn
- Giggles, What Goes Around
- Movement, Jump!
- Cover Girls, Wishing On A Star
- Luther Vandross & Janet Jackson, The B
- Sophie B. Hawkins, Damn I Wish I Was

104 KRBE
Houston P.D.: Steve Wyrostok

- Jon Secada, Just Another Day
- Red Hot Chili Peppers, Under The Brid
- Technotronic, Move This
- Tom Cochrane, Life Is A Highway
- Richard Marx, Hazard
- B-52's, Good Stuff
- Bryan Adams, Do I Have To Say The Wor
- Meryl Cadell, The Sweater
- En Vogue, My Lovin'
- Sophie B. Hawkins, Damn I Wish I Was
- Genesis, Hold On My Heart
- Toad The Wet Sprocket, All I Want
- Michael Bolton, Steel Bars
- CeCe Peniston, Keep On Walkin'
- Bryan Adams, Do I Have To Say The Wor
- Joe Public, Live And Learn
- En Vogue, My Lovin'
- U2, One
- Madonna, This Used To Be My Playgroun
- Michael Bolton, Steel Bars
- CeCe Peniston, Keep On Walkin'
- Bryan Adams, Do I Have To Say The Wor
- Jon Secada, Just Another Day
- Amy Grant, Good For Me
- Color Me Badd, I Wanna Sex You Up
- Causes & Effects, Another Minute
- George Michael, Too Funky
- Shakespeare's Sister, Stay
- Luther Vandross & Janet Jackson, The B
- Color Me Badd, Slow Motion
- Cause & Effect, Another Minute
- Michael Jackson, Jam
- Causes & Effects, Another Minute
- Madonna, This Used To Be My Playgroun
- TLC, Baby-Baby-Baby
- B-52's, Good Stuff
- Double You, Please Don't Go
- Joe Public, Live And Learn
- Giggles, What Goes Around
- Movement, Jump!
- Cover Girls, Wishing On A Star
- Luther Vandross & Janet Jackson, The B
- Sophie B. Hawkins, Damn I Wish I Was

EAGLE 106
Philadelphia P.D.: Brian Philips

- Mariah Carey, I'll Be There
- Red Hot Chili Peppers, Under The Brid
- Celine Dion, If You Asked Me To
- Sophie B. Hawkins, Damn I Wish I Was
- George Michael, Too Funky
- Genesis, Hold On My Heart
- Luther Vandross & Janet Jackson, The B
- Cure, Friday I'm In Love
- Bryan Adams, Do I Have To Say The Wor
- Joe Public, Live And Learn
- En Vogue, My Lovin'
- U2, One
- Madonna, This Used To Be My Playgroun
- Michael Bolton, Steel Bars
- CeCe Peniston, Keep On Walkin'
- Bryan Adams, Do I Have To Say The Wor
- Jon Secada, Just Another Day
- Amy Grant, Good For Me
- Color Me Badd, I Wanna Sex You Up
- Causes & Effects, Another Minute
- George Michael, Too Funky
- Shakespeare's Sister, Stay
- Luther Vandross & Janet Jackson, The B
- Color Me Badd, Slow Motion
- Cause & Effect, Another Minute
- Michael Jackson, Jam
- Causes & Effects, Another Minute
- Madonna, This Used To Be My Playgroun
- TLC, Baby-Baby-Baby
- B-52's, Good Stuff
- Double You, Please Don't Go
- Joe Public, Live And Learn
- Giggles, What Goes Around
- Movement, Jump!
- Cover Girls, Wishing On A Star
- Luther Vandross & Janet Jackson, The B
- Sophie B. Hawkins, Damn I Wish I Was

MIX 96.5
Houston P.D.: Guy Zapoleon

- Amy Grant, I Will Remember You
- Genesis, Hold On My Heart
- Celine Dion, If You Asked Me To
- Bonnie Raitt, Not The Only One
- Elton John, The One
- Michael Bolton, Steel Bars
- George Michael, Too Funky
- Kathy Troccoli, Everything Changes
- Chris Walker, Take Time
- Jon Secada, Just Another Day
- Annie Lennox, Why
- k.d. lang, Constant Craving
- Richard Marx, Take This Heart
- Mariah Carey, I'll Be There
- Eddie Money, I'll Get By
- Bryan Adams, Do I Have To Say The Wor
- Grayson Hugh, Talk It Over
- Eddie Money, I'll Get By
- RTZ, All You've Got
- Vanessa Williams, Just For Tonight
- Seal, Crazy
- Mr. Big, Just Take My Heart
- Amy Grant, Baby Bump
- Paul Young, What Becomes Of The Broke
- Alan Neville, Everybody Plays The Fo
- Extreme, Hole Hearted
- Matthew Sweet, I've Been Waiting
- Outfield, For You
- Vanessa Williams, Save The Best For L
- Wilson Phillips, You Won't See Me Cry

FM 100 KILT
Houston P.D.: Rick Canda

- Michelle Wright, Take It Like A Man
- Wynonna, I Saw The Light
- John Anderson, When It Comes To You
- McBride & The Ride, Sacred Ground
- Doug Stone, Come In Out Of The Pain
- Alabama, Take A Little Trip
- Travis Tritt, Nothing Short Of Dying
- Clint Black, We Tell Ourselves
- Mark Chesnut, I'll Think Of Somethin
- Brooks & Dunn, Boot Scootin' Boogie
- Marty Stuart & Travis Tritt, This One
- Suzy Bogguss, Aces
- Steve Wariner, A Woman Loves
- Billy Ray Cyrus, Achy Breaky Heart
- Alan Jackson, Midnight In Montgomery
- George Strait, Gone As A Girl Can Get
- Collin Raye, Every Second
- Shenandoah, Rock My Baby
- Aaron Tippin, There Ain't Nothin' Wro
- Diamond Rio, Norma Jean Riley
- George Strait, So Much Like My Dad
- Hal Ketchum, Past The Point Of Resc
- Tanya Tucker, If Your Heart Ain't Bus
- Joe Diffie, Ships That Don't Come In
- Alan Jackson, Don't Rock The Jukebox
- Garth Brooks, The River
- Tanya Tucker, Some Kind Of Trouble
- Alan Jackson, Chasin' That Neon Rain
- Reba McEntire, The Night The Lights W
- Patty Loveless, I'm That Kind Of Girl

101 WYNA
Phoenix P.D.: R.J. Curtis

- Billy Dean, Billy The Kid
- Brooks & Dunn, Boot Scootin' Boogie
- Joe Diffie, Ships That Don't Come In
- Wynonna, I Saw The Light
- Michelle Wright, Take It Like A Man
- Cleve Francis, You Do My Heart Good
- Marina McBride, The Time Has Come
- Marty Stuart & Travis Tritt, This One
- Garth Brooks, The River
- Mary Chapin Carpenter, I Feel Lucky
- Dwight Yoakam, The Heart That You Own
- Dixiana, That's What I'm Working On T
- Alabama, Take A Little Trip
- Ricky Skaggs, From The World Lov
- Lee Roy Parnell, What Kind Of Fool Do
- Clinton Gregory, She Takes The Sad Ou
- Hal Ketchum, Five O'Clock World
- Dan Seals, Mason Dixon Line
- Doug Stone, Warning Labels
- McBride & The Ride, Sacred Ground
- Lorrie Morgan, Something In Red
- Bellamy Brothers, Cowboy Beat
- Alan Jackson, Midnight In Montgomery
- Little Texas, You And Forever And Me
- Tracy Lawrence, Runnin' Behind

96.3 FM
Detroit P.D.: Rick Gillette

- Sir Mix-A-Lot, Baby Got Back
- Mariah Carey, I'll Be There
- En Vogue, My Lovin'
- Technotronic, Move This
- Meryl Cadell, The Sweater
- TLC, Ain't 2 Proud 2 Beg
- Good 2 Go, Never Satisfied
- Nice & Smooth, Sometimes I Rhyme Slow
- Das EFX, They Want Efx
- TLC, Baby-Baby-Baby
- Madonna, This Used To Be My Playgroun
- Red Hot Chili Peppers, Under The Brid
- Lil Suzy, Take Me In Your Arms
- Arrested Development, Tennessee
- George Michael, Too Funky
- En Vogue, Giving Him Something He Can
- Kris Kross, Warm It Up
- House Of Pain, Jump Around
- Boyz II Men, It's So Hard To Say Good
- Michael Jackson, Jam
- CeCe Peniston, Keep On Walkin'
- Kris Kross, Jump
- Color Me Badd, Slow Motion
- Luther Vandross & Janet Jackson, The B
- Color Me Badd, All 4 Love
- R. Kelly & Public Announcement, Honey
- Jodeci, Come & Talk To Me
- Marky Mark & The Funky Bunch, Good Vi
- CeCe Peniston, Finally
- Jon Secada, Just Another Day
- Luke, I Wanna Rock

KIISFM 102.7
Los Angeles P.D.: Bill Richards

- En Vogue, My Lovin'
- Mariah Carey, I'll Be There
- Cover Girls, Wishing On A Star
- Sophie B. Hawkins, Damn I Wish I Was
- George Michael, Too Funky
- Celine Dion, If You Asked Me To
- Rozalla, Everybody's Free
- Michael Jackson, In The Closet
- Joe Public, Live And Learn
- Cure, Friday I'm In Love
- Luther Vandross & Janet Jackson, The B
- Red Hot Chili Peppers, Under The Brid
- Madonna, This Used To Be My Playgroun
- Annie Lennox, Why
- U2, One
- Guns N' Roses, November Rain
- CeCe Peniston, Keep On Walkin'
- TLC, Baby-Baby-Baby
- Genesis, Hold On My Heart
- Shanice, I Love Your Smile
- En Vogue, Giving Him Something He Can
- Color Me Badd, I Wanna Sex You Up
- Kris Kross, Jump
- Arrested Development, Tennessee
- Vanessa Williams, Save The Best For L
- Color Me Badd, Slow Motion
- Sir Mix-A-Lot, Baby Got Back
- Michael Bolton, Steel Bars
- Mr. Big, To Be With You

B94 FM
Pittsburgh P.D.: Buddy Scott

- Mariah Carey, I'll Be There
- Color Me Badd, Slow Motion
- En Vogue, My Lovin'
- Celine Dion, If You Asked Me To
- Bryan Adams, Thought I'd Died And Gon
- Mr. Big, Just Take My Heart
- Vanessa Williams, Save The Best For L
- Tom Cochrane, Life Is A Highway
- Joe Public, Live And Learn
- George Michael, Too Funky
- Richard Marx, Take This Heart
- Technotronic, Move This
- Sophie B. Hawkins, Damn I Wish I Was
- Jon Secada, Just Another Day
- Vanessa Williams, Save The Best For L
- Cover Girls, Wishing On A Star
- Luther Vandross & Janet Jackson, The B
- Tevin Campbell, Strawberry Letter 23
- Red Hot Chili Peppers, Under The Brid
- Eric Clapton, Tears In Heaven
- Madonna, This Used To Be My Playgroun
- B-52's, Good Stuff
- TLC, Baby-Baby-Baby
- En Vogue, Giving Him Something He Can
- Guns N' Roses, November Rain
- Shanice, I Love Your Smile
- Genesis, Hold On My Heart
- Annie Lennox, Why
- Rod Stewart, Rhythm Of My Heart
- Arrested Development, Tennessee

KMEL JAMS
San Francisco P.D.: Keith Naftaly

- N2deep, Back To The Hotel
- Boyz II Men, End Of The Road
- TLC, Baby-Baby-Baby
- Mint Condition, Forever In Your Eyes
- MC Brains, Brainstorming
- R. Kelly & Public Announcement, Honey
- Black Sheep, Strobebite Honey
- Tevin Campbell, Goodbye Under The Brid
- Red Hot Chili Peppers, Under The Brid
- Pete Rock & C.L. Smooth, They Reminis
- Mary J. Blige, You Remind Me
- Ralph Tresvant, Money Can't Buy You L
- House Of Pain, Jump Around
- Jodeci, Come & Talk To Me
- Das EFX, They Want Efx
- Brotherhood Greed, Helluva
- Shabba Ranks, Mr. Loverman
- Frankie Knuckles, Rain Falls
- Cover Girls, Wishing On A Star
- En Vogue, Giving Him Something He Can
- Nice & Smooth, Sometimes I Rhyme Slow
- Michael Jackson, Jam
- Madonna, This Used To Be My Playgroun
- TLC, Ain't 2 Proud 2 Beg
- MC Lyte, Ice Cream Dream
- Luther Vandross & Janet Jackson, The B
- Latin Side Of Soul, Latino Mamba
- Color Me Badd, Slow Motion
- Arrested Development, Tennessee
- Naughty By Nature, Everything's Gonna

WYVR
Knoxville P.D.: Les Acree

- Little Texas, First Time For Everthi
- Garth Brooks, The River
- Shenandoah, Rock My Baby
- McBride & The Ride, Sacred Ground
- Wynonna, I Saw The Light
- Joe Diffie, Ships That Don't Come In
- Alan Jackson, Midnight In Montgomery
- Travis Tritt, Nothing Short Of Dying
- John Anderson, When It Comes To You
- Brooks & Dunn, Boot Scootin' Boogie
- Ricky Van Shelton, Backroads
- Reba McEntire, The Night The Lights W
- Lee Roy Parnell, What Kind Of Fool Do
- Hal Ketchum, Five O'Clock World
- Mark Chesnut, Bubba Shot The Jukebox
- Billy Dean, Billy The Kid
- Marty Stuart & Travis Tritt, This One
- Stacy Dean Campbell, Rosalie
- Alabama, Take A Little Trip
- Vince Gill, I Still Believe In You
- Steve Wariner, A Woman Loves
- Sammy Kershaw, Yard Sale
- Reba McEntire, The Night The Lights W
- Rob Crosby, She Wrote The Book
- Billy Ray Cyrus, Achy Breaky Heart
- Clint Black, We Tell Ourselves
- Martina McBride, The Time Has Come
- Tracy Lawrence, Runnin' Behind
- Paul Dyerstreet, Me And My Baby

KMLE
Phoenix P.D.: Alan Sledge

- Mary Chapin Carpenter, I Feel Lucky
- John Anderson, When It Comes To You
- Lorrie Morgan, Something In Red
- Shenandoah, Rock My Baby
- Wynonna, I Saw The Light
- Joe Diffie, Ships That Don't Come In
- Billy Dean, Billy The Kid
- Joe Diffie, Ships That Don't Come In
- Alan Jackson, Midnight In Montgomery
- Brooks & Dunn, Boot Scootin' Boogie
- Tracy Lawrence, Runnin' Behind
- Alabama, Take A Little Trip
- Tanya Tucker, If Your Heart Ain't Bus
- Clint Black, We Tell Ourselves
- Lee Roy Parnell, What Kind Of Fool Do
- Bellamy Brothers, Cowboy Beat
- Hal Ketchum, Five O'Clock World
- Marty Stuart & Travis Tritt, This One
- Garth Brooks, The River
- Mark Chesnut, I'll Think Of Somethin
- Dwight Yoakam, The Heart That You Own
- Vince Gill, I Still Believe In You
- Diamond Rio, Norma Jean Riley
- Michelle Wright, Take It Like A Man
- Tim Mensy, This O' Heart
- Collin Raye, Every Second
- Sawyer Brown, Some Girls Do
- Garth Brooks, Papa Loved Mama
- Lionel Cartwright, Leap Of Faith
- Brooks & Dunn, Brand New Man

FOX
Detroit P.D.: Chuck Beck

- George Michael, Too Funky
- En Vogue, My Lovin'
- Red Hot Chili Peppers, Under The Brid
- Mariah Carey, I'll Be There
- Luther Vandross & Janet Jackson, The B
- Celine Dion, If You Asked Me To
- Cure, Friday I'm In Love
- Technotronic, Move This
- CeCe Peniston, Keep On Walkin'
- TLC, Baby-Baby-Baby
- Cover Girls, Wishing On A Star
- Sophie B. Hawkins, Damn I Wish I Was
- Genesis, Hold On My Heart
- Jodeci, Come & Talk To Me
- Richard Marx, Take This Heart
- Tom Cochrane, Life Is A Highway
- Billy Ray Cyrus, Achy Breaky Heart
- Madonna, This Used To Be My Playgroun
- Color Me Badd, Slow Motion
- Joe Public, Live And Learn
- Troop, Whatever It Takes
- Toad The Wet Sprocket, All I Want
- Arrested Development, Tennessee
- Seal, Crazy
- Michael Jackson, In The Closet
- En Vogue, Giving Him Something He Can
- U2, Even Better Than The Real Thing
- Jon Secada, Just Another Day
- Stacy Earl, Slowly

Power 106 FM
Los Angeles P.D.: Rick Cummings

- Rozalla, Everybody's Free
- Mariah Carey, I'll Be There
- 2 Unlimited, Get Ready For This
- En Vogue, My Lovin'
- Kris Kross, Jump
- A.L.T. & The Lost Civilization, Tequi
- En Vogue, Giving Him Something He Can
- 2nd II None, If You Want It
- TLC, Baby-Baby-Baby
- Black Sheep, Strobebite Honey
- Brotherhood Greed, Helluva
- Jodeci, Come & Talk To Me
- Das EFX, They Want Efx
- Joe Public, Live And Learn
- House Of Pain, Jump Around
- Redhead Kingpin & The F.B.I., 3-2-1 P
- A Tribe Called Quest, Scenario
- Cover Girls, Wishing On A Star
- Heavy D. & The Boyz, Is It Good To Yo
- Nice & Smooth, Sometimes I Rhyme Slow
- Sir Mix-A-Lot, Baby Got Back
- Vanessa Williams, Save The Best For L
- Arrested Development, Tennessee
- College Boyz, Victim Of The Ghetto
- Technotronic, Move This
- CeCe Peniston, Keep On Walkin'
- Jomanda, Got A Love For You
- Corina, Temptation
- Kid 'n Play, Ain't Gonna Hurt Nobody
- Kris Kross, Warm It Up

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Revved Down: May Network Tally Off 20%; Spears Heads To Point; WRBQ Team Splits

RAUDIO NETWORK revenue was down an incredible 20% in May compared with the same month last year, according to the Radio Advertising Bureau. In the first five months of this year, network revenue was off 13% from that period in 1991.

Combined local and national revenue was off just 1% in May, with local gaining 1% and national off 6%, according to the RAB. For the five-month period, local revenue was up 4%, and national was down 9%.

The figures are based on a pool of more than 100 markets. The May figures were adjusted from five weeks to four to compare with 1991.

PROGRAMMING: SPEARS TO POINT

Michael Spears has been named OM at WPNT (The Point) Chicago, replacing **Harv Blain**. He was last OM at KKDA Dallas . . . **KBZS** San Diego night host **Rich "Brother" Robbin** takes the long-vacant PD chair. Also, "Shotgun" **Tom Kelly** joins for afternoon drive, replacing **Tony Maddox**, who exits. Kelly was last at crosstown **KFMB-FM**.

PD **Gary McCarty** has been upped to OM at **WMZQ** Washington, D.C. **WQYK** Tampa, Fla., PD **Tom Rivers** joins **WMZQ** as PD/morning man. ND **Kim Leslie** is upped to morning co-host. They replace former morning team **Jim London** and **Mary Ball**, who exit. Also, former crosstown **WAVA** midday host **Sandy Weaver** joins for morning news. The new morning show will debut July 22 live from Barcelona, Spain.

Faircom's top 40 **WSSX** Charleston, S.C., and Jones-Eastern's crosstown easy listening **WUJM** have entered into a sales and programming local marketing agreement. **WSSX** will skew more adult, while **WUJM** becomes top 40 Fly 94 and targets a younger audience. **Mary Russell** comes over from **WSSX** as GM of **WUJM**.

Paxon Broadcasting has acquired five Florida radio stations, bringing the total number of Florida stations the group owns to 13. **Paxon** is acquiring **WPRD/WMGF** Orlando and **WFYV** Jacksonville from Metroplex Communications, **WVRI** Orlando from Capitol Broadcasting, and **WAIA** Jacksonville from Rowland First City Radio. Pending FCC approval of the sales, **Paxon** has entered into sales and programming LMAs for **WMGF** and **WVRI**, which are immediately effective. **Paxon** will sell **WHVE** Orlando to comply with new FCC ownership restrictions.

Zoo Entertainment's Rick Upton, who last week accepted the programming job at **KIXK** Colorado Springs, Colo., has changed his mind and heads instead to the PD slot at **KHTK** St. Louis, replacing **Michael St. John**. **KHTK** night jock **Scott Gordon** adds MD stripes. No replacement has been named at **KIXK**.

Lon Achenbach returns to radio as GM of **KVAN/KMXI** Portland, Ore., replacing **Dave McDonald**.

Midday host **Bill Jackson** is upped to PD/mornings at **KMXI**, replacing **Craig Johnson**, who is now PD/mornings at **KZOQ** Missoula, Mont. **Johnson** replaces **Shawn Wilde**, who exits. **Tim Gordon**, last p/t at **KUPL** Portland, Ore., replaces **Jackson** in middays at **KMXI**.

Spanish **KTNQ/KLVE** Los Angeles president/GM **Ken Wolt** and OM **Jeff Lieberman** are out. Former **KSSA** Dallas PD **Edmundo Lazcano** joins **KTNQ** Los Angeles as PD, replacing **Adrian Lopez**,



by Phyllis Stark
with Eric Boehlert
& Carrie Borzillo

who remains PD at **KLVE**. Also, two former **KWKW** jocks, **Jaime Pena** and **Gustavo "Shoo-Be-Do"** Vargas, segue to **KTNQ**. Across town, former Spanish **KWKW** PD **Alfredo Rodriguez** joins similarly formatted crosstown outlet **KSKQ-AM-FM** as GM.

KIKF Anaheim, Calif., PD/p.m. driver **Craig Powers** has been upped to the new position of national country PD for the Astor Broadcast Group. He will retain his previous duties. Also, former Unistar jock **Mike West** joins **KIKF** for mornings, replacing **Shawn Parr**, who is now at **KZLA** Los Angeles.

Former **KYYS** Kansas City, Mo., PD **Scott Jameson** joins **WFXF** Indianapolis in that capacity. He replaces **Steve Brill**, who exits . . . **Bud Stiker**, former VP/GM of **WBT-AM-FM** Charlotte, N.C., has been retained as marketing consultant for **Bonneville Broadcasting System**.

CITI Winnipeg, Manitoba, PD **Ross Winters**, who had planned to join **CKLG/CFOX** Vancouver as PD, has decided to stay at **CITI**. Marketing manager **Mary Ann**



Orlando Magic. American Top 40 host **Shadoe Stevens**, center, stopped by **WXXL** Orlando, Fla. while he was in the neighborhood for his annual Grad Nite broadcast from Walt Disney World. Pictured with Stevens are **WXXL** morning men **Johnny Magic**, left, and **Doc Holliday**, right.

McKenzie becomes PD at the combo, replacing **Jim Johnston** . . . **WVKO** Columbus, Ohio, PD **Phil Allen** exits. OM **K.C. Jones** is looking for a replacement.

Former **WJIZ** Albany, Ga., PD **Earl Boston** joins **WHYZ** Greenville, S.C., as PD/mornings, replacing **Jay Michaels**, who exits . . . **WBTR** Carrollton, Ga., flipped from AC to country June 29. No people changes were involved . . . **WMBC** Columbus, Miss., MD **Johnny Dees** is upped to OM/PD/mornings, replacing **D.D. Hamrick**, who exits.

The Univ. of Pennsylvania's non-commercial **WXPB** Philadelphia will begin simulcasting its modern rock format on Temple Univ.'s non-commercial **WRTQ** Harrisburg, Pa., which is under construction and should be on the air early next spring. **WRTQ** will be sold to Penn's trustees.

Former Hard Report editor **Jim Trapp**, who recently left for a post at **Capricorn Records**, has accepted a major-market PD job to be announced next week . . . Former **WBBO** Greenville, S.C., PD **Bill Catcher** (803-288-0723) and morning man **Toddzilla** (803-963-0560) are looking for new opportunities.

PEOPLE: TAMPA TEAM OUT

Following **Clear Channel's** closing on **WRBQ** (Q105) Tampa, Fla., morning men **Mike Elliott** and **Bo Reynolds** exit. They are replaced by midday host **Alicia Kaye** and swing jock **Steve Austin**. PD **Jay Taylor** moves into middays.

Kip Taylor joins **KQKS** Denver as APD/MD, replacing **Stacy Cantrell**, who is now PD. **Taylor** was last PD at **WQXA** York, Pa. He is replaced there by midday man **John St. John**. Also, **WQXA** evening host **Alex Valentine** adds MD duties . . . Midday host **Susan Benson** adds MD stripes at **WKKX** St. Louis.

Brian Fowler and **Joe Cronauer** join **WENZ** (The End) Cleveland for mornings. They arrive July 13 from **WAZU** Dayton, Ohio.

Phil Marlowe joins **WCCC-FM** Hartford, Conn., as MD/middays. He was last MD at **WHJY** Providence, R.I. . . . **WZTA** Miami midday host **Mike Lyons** is upped to APD, replacing **Ray Graham**, now direc-

newsline..

CHARLES FURLONG, Group W Radio communications VP, exits to form a New York-based marketing communications company, **InterMedia Partners**, which will open Aug. 3. Group W has signed on as a client.

LYNN CHRISTIAN joins the Radio Advertising Bureau as senior VP/West Coast region, replacing former RAB VP/stations **J. Ray Padden**. **Christian** was senior VP/radio at the National Assn. of Broadcasters.

GARY TAYLOR, last president of Broadcast Promotion and Marketing Executives, joins **KIOI** San Francisco as VP/GM, replacing **Nick Marnell**.

RICHARD PENN, former GM of the NBC Radio Networks, joins **WRKO** Boston as VP/GM. **Mark Renier** continues to oversee the FM, **WBMX**.

MARC MORGAN, VP/GM of **WCKG** Chicago and regional VP of **Cox Broadcasting**, transfers to the VP/GM slot at **Cox's WSB** Atlanta, but retains his corporate duties. He replaces **Bob Neil**.

CF MEDIA is acquiring **KRLD** Dallas and the Texas State Networks from **Command Communications**.

CLEAR CHANNEL Communications has closed on its \$18.5 million acquisition of **WRBQ-AM-FM** Tampa, Fla., and **WRVA/WRVQ** Richmond, Va., from **Edens Broadcasting**. The company also closed on its acquisition of **KQAM/KEYN** Wichita, Kan. In addition, **Clear Channel** has completed a new \$150 million credit facility involving nine banks that will allow the group to make future acquisitions.

DEBORAH WILLIAMS returns to radio as GM of **WFXC** Raleigh, N.C. VP **Richard Whitley** and acting GM **Michael Edward** exit.

WILLIAM FILES, GM of **WILS** Lansing, Mich., adds VP stripes.

JIM MCGORY joins **Music Awareness Promotions** as president, assuming duties previously handled by CEO **Jon Scott**. **McGory** was previously corporate sales manager at **American Airlines**.

tor of news and public affairs.

Eight-year **WBZ** Boston veteran **Peter Meade**, who was most recently morning man, exits to become president/CEO of the New England Council, a Washington, D.C.-based business lobbying group. No replacement has been named.

Tom Neumann has been upped from p/t to middays at **KZFX** Houston, replacing **Bob Ford**, who is now in mornings . . . **Bret Michael** segues from nights at **KOAI** Dallas to that shift at crosstown **KCDU**, replacing **Chales Daly**, who exits to pursue a master's degree.

Paco joins the staff of **WQHT** New York as host of the Sunday-night "classic showcase" show, which will highlight classic songs from the disco era. He continues his duties as MD/afternoons at crosstown Spanish outlet **WADO**.

Local TV journalist **Ann Devlin** joins **WTAE** Pittsburgh as afternoon talk host. She replaces **Phil Musick**, who moves to nights. The station drops **ABC Radio Network's "Deborah Norville Show."**

WOOD-FM Grand Rapids, Mich., morning man **Kevin Richards** moves to the AM for afternoons, replacing **Dave Randall**, who exits . . . **Rob Brennan** joins new country outlet **WIXY** Champaign, Ill., for middays from **WGLM** Lafayette, Ind. That shift had previously been plugged by **Unistar's "Hot Country"** format.

WYYY Syracuse, N.Y., evening host **Denny Alexander** adds MD stripes. Midday host **Rich Lauber** moves up to afternoons, replacing **Lois Lane**. **Lisa Moon**, last at

WMGS Scranton, Pa., replaces **Lauber**. **Steve Marcus**, last at **WMAS-FM** Springfield, Mass., joins for overnights and morning-show producer duties.

Hurricane joins **WFME** Baton Rouge, La., for nights, replacing **Carey Dee**, who becomes farm director at **KVOO** Tulsa, Okla. **Hurricane** was p/t at crosstown **WEZB** . . . Former **WWCK** Flint, Mich., night jock **Catfish Cooper** is now doing nights at **WDFX** Detroit, replacing **Paul Kasem**, who moves to swing . . . Former **KFFM** Yakima, Wash., evening jock **Paul Anthony Schmidt** joins **KZHT** Salt Lake City for afternoons.

Lee Michael Demsey joins **WHFS** Washington, D.C., as host of a Sunday folk/acoustic show. He was previously host of a similar show on crosstown public station **WAMU** . . . **WSIC/WFMX** Greensboro, N.C., news/sports director **Adam Mendoza** joins **WELW** Cleveland as ND, replacing **Cheryl Sereby**, who exits . . . **WGST** Atlanta adds **Braves** infielder **Jeff Blauer** and **Falcons** quarterback **Chris Miller** as hosts of weekday sports features.

Sorry to report the death of broadcaster **Lincoln Dellar**, who succumbed to pneumonia June 26. His broadcasting career included stints as GM of **KGB** San Diego, **WBT** Charlotte, N.C., and **KSFO** San Francisco, and ownership of several stations. He also founded **Western Radio Sales**, which became **McGavren Guild Radio**. He is survived by his wife, two children, and four grandchildren.

Single Reviews

EDITED BY LARRY FLICK

POP

▶ SIOUXSIE & THE BANSHEES Face To Face (4:18)

PRODUCER: Stephen Hague
WRITERS: Danny Elfman, Siouxsie & the Banshees
PUBLISHERS: Warner-Tamerlane/Little Maestro, BMI, Dreamhouse, PFS
Warner Bros. 5567 (cassette single)

Enduring alternative band is poised for a pop smash, thanks to this track's association with the megahit movie "Batman." Ethereal synth lines and subliminal guitar riffs complement a midtempo beat and Siouxsie's distinctive feline vocal. Grand, quasi-orchestral build-up makes tune a fitting musical equivalent to the larger-than-life film.

★ THE WILLIAMS BROTHERS It's A Wonderful Life (3:37)

PRODUCER: David Kershenbaum
WRITERS: A. Williams, D. Williams
PUBLISHER: Peer, BMI
Warner Bros. 18845 (cassette single)

Formidable groundwork has been laid by the previous "Can't Cry Hard Enough." Now this appealing sibling duo can move in for the kill with this acoustic-anchored pop/rocker. Track is tough enough to work at album-rock radio, but is also slick and catchy enough to make the grade at top 40. Love those horn and Hammond organ fills! From their year-plus-old (but still noteworthy) eponymous album.

FIONA Don't Come Cryin' (3:54)

PRODUCERS: Guy Roche, Richie Zito
WRITER: D. Warren
PUBLISHER: Realsongs, ASCAP
Geffen 4426 (c/o Uni) (cassette single)

After testing album-rock waters with "Ain't It Just Like Love," rock vixen and her new band take aim at popsters with this glossy, sing-along pop/rocker. Images of Heart and Cher will undoubtedly dance in programmers' heads as Fiona struts her way through a sea of synths and guitars with the proper blend of pouty sexuality and swaggering bravado. Has a fairly good shot at gaining similar success.

HOWARD JONES Tears To Tell (4:16)

PRODUCERS: Ross Cullum, Howard Jones
WRITER: H. Jones
PUBLISHER: Hojo
Elektra 8612 (cassette single)

Latest offering from "In The Running" may require a couple of spins in order for listeners to fairly absorb its intelligent lyrics and intricate melody. Once you get it, though, the tune will take up comfy residence in your brain. Excellent for both top 40 and AC formats.

THE OUTFIELD Winning It All (3:22)

PRODUCER: John Spinks
WRITER: J. Spinks
PUBLISHER: not listed
MCA 2277 (c/o Uni) (cassette single)

Grandiose power ballad could have been plucked from an early-'80s album-rock radio playlist. Highly produced, mainstream cut should play well with fans of groups like Yes, Journey, and 38 Special.

LOVE & SAS Don't Stop Now (3:27)

PRODUCER: Richie Mayer
WRITERS: R. Mayer, D. Bendeth
PUBLISHERS: Outta Tunes/Clayhall, BMI
REMIXERS: Richie Mayer, Jon Smith
RCA 62294 (c/o BMG) (cassette single)

Femme duo takes another shot at duplicating the success it has had in its native Canada with a saucy pop/houser. Vocal and production similarities to Black Box may help its cause at top 40, while club pundits are likely to embrace the piano-driven "New World" remix.

LOCÓ MIA Rumba Samba Mambo (3:55)

PRODUCER: not listed

WRITERS: C. Navarro, C.S. Twerdy, Loco Mia
PUBLISHER: not listed
Sony Discos 10028 (CD single)

Photogenic male quartet tries to transfer notoriety in the Latin arena in mainstream stardom with a shoulder-shaking ditty that mixes percolating salsa vibes with pop/house inflections. Spanish-language lyrics is track's only hinderance, though the chorus is contagious enough to push it over the top. Give it a shot.

R & B

▶ LISA STANSFIELD A Little More Love (4:10)

PRODUCERS: Ian Devaney, Andy Morris
WRITERS: L. Stansfield, I. Devaney, A. Morris
PUBLISHERS: Big Life/Careers-BMG, BMI
Arista 12451 (c/o BMG) (cassette single)

After the warm reception urban programmers gave British pop diva's sterling previous single, "All Woman," the odds of this soft and rhythmic gem winning similar approval are quite good. Stansfield is (as usual) in mighty fine voice, giving this romantic plea an affecting, dramatic edge without resorting to clichéd acrobatics. A tasty treat that pop and AC pundits should add to their menus.

★ MOCCA SOUL Mass Of Emotion (3:21)

PRODUCER: Ron St. Louis
WRITER: R. St. Louis
PUBLISHERS: Wild/Pilage, BMI
Savage 50013 (c/o BMG) (cassette single)

The multitasking Ron St. Louis continues to be a sorely underrated presence in urban and club circles—but not for much longer. Second single from his act's lovely debut album, "Persistence Of Memory," weaves hip dance beats with a silky R&B melody and hook. Numerous mixes should strengthen its chances.

CARL KING I Love You (4:08)

NEW & NOTEWORTHY

TOTAL LOOK & THE STYLE Room 252 (3:51)

PRODUCERS: Kyle Jason, Kavon Shah, Gary G-WHz, The JBL
WRITERS: K. Jason, K. Shah
PUBLISHERS: Virgin Songs/R.D. Britt Enterprises/Shocklee, BMI
PRO Division/RAL/Columbia 74341 (c/o Sony) (cassette single)

First single on Chuck D.'s new custom label is a laidback and percussive R&B/funk workout that nicely showcases female quintet's tight harmonies. Song's infectious hook and slightly jacked groove will entice urban programmers, while glistening synths may help it slide onto pop playlists. Bodes well for its upcoming debut album, "Do Some Damage."

ORCHESTRA 7 FEATURING KATNEE Love Is The Message (6:26)

PRODUCER: Roger S.
WRITER: R. Sanchez
PUBLISHERS: Indeeep/Rhythm Tattoo, ASCAP
Soho 81802 (c/o Sony Discos) (cassette single)

With each production and remix, Roger S. becomes a hotter property in dance music. On this premiere release from Sony's new Soho label, he's concocted an intense, deep-house jam, etched with fluid sax lines and seductive Spanish-language vamping by Kathee. Track comes in a variety of cool incarnations, and should have no trouble wooing jocks at several formats. Look for crossover radio to tap into its overt Salsoul influences and give it a spot in early-evening rotation.

PRODUCER: John Ryan
WRITER: C. King
PUBLISHERS: Big Kingpin/63rd Street/Hot Wings/Careers/BMG, ASCAP
Scotti Bros. 75326 (c/o BMG) (CD single)

Tender R&B love song treads pop waters and should fare well in both urban and top 40 markets. King's effortlessly smooth vocals glide easily over romantic, seductive instrumentation.

COUNTRY

▶ DAN SEALS When Love Comes Around The Bend (2:41)

PRODUCER: Kyle Lehning
WRITERS: J. Leo, P. Tillis, M. Wright
PUBLISHERS: Sweat & Ink/Warner/Elektra/Asylum/Mopage/Suess And Goose Songs, BMI
Warner Bros 18813 (7-inch single)

As fun as NGDB's "Fishin' In The Dark," and similar in style. Seals' vocals are musical, and this bouncy ditty is a catchy little sing-along.

▶ McBRIDE & THE RIDE Going Out Of My Mind (3:59)

PRODUCERS: Steve Gibson, Tony Brown
WRITERS: Kostas, T. McBride
PUBLISHERS: Songs of PolyGram/Seven Angels/Songs of McBride, BMI
MCA 54413 (c/o Uni) (7-inch single)

Smoothly performed, this ballad showcases the band's sturdy harmonies. Production is light and airy. Repetitious chorus line is difficult to forget.

WAYLON JENNINGS Just Talkin' (3:24)

PRODUCER: Richie Albright
WRITER: W. Jennings
PUBLISHERS: Waylon Jennings/Irving, BMI
Epic 74403 (c/o Sony) (7-inch single)

Jennings, in his noted fashion of delivery, speaks to the topic of "talkin'" (big- and small-talkers). Storyline rambles a bit.

PAULETTE CARLSON The Chain Just Broke (3:16)

PRODUCER: not listed
WRITERS: M. Powell, M. Noble
PUBLISHERS: Warner-Tamerlane/Resaca Beach/WB/Suddenly Music, BMI/ASCAP
Liberty 79343 (c/o CEMA) (CD promo)

The story of love gone sour uses a gold locket on a chain to get the message across. Carlson's vocals are always a pleasure to listen to, but the song's musical fullness runs thin.

DANCE

CRYSTAL WATERS You Turn Me On (8:55)

PRODUCERS: Ralph Sall, Kyle Hudnall
WRITER: I. Whitcomb
PUBLISHER: Ian Whitcomb Songs, BMI
REMIXES: The Basement Boys
Hollywood 66409 (12-inch single)

The feline voice behind the now-classic "Gypsy Woman" takes on Ian Whitcomb's '60s-era nugget with newfound confidence. Mixes by the Basement Boys are far more fleshy and interesting than past efforts. Fine for dancefloors, track from the soundtrack to "Encino Man" has the juice to revive pop radio interest.

HARD SEX Can You Feel It (6:13)

PRODUCERS: Gary Michael Wade, Cassio Ware II
WRITER: not listed
PUBLISHER: Emotive, ASCAP
Emotive 726 (12-inch single)

A thick and rich house groove is embellished by eye-popping sexual grunts and groans. Not for the weak at heart, seductive jam will work the nerves of underground jocks upon impact. Go directly to the "Slam Me Jillian" and "Pain & Pleasure" mixes. Contact: 212-645-7330.

ERNEST KOHL Don't You Want My Love (8:15)

PRODUCERS: Steve Skinner, Ernest Kohl
WRITERS: Sabu, Kohl
PUBLISHERS: Unichappell/Ernest Kohl, ASCAP

Intense 130 (c/o Wide Angle) (12-inch single)

Hi-NRG's favorite son continues to court mainstream jocks with a juicy, retro-minded nugget. Amid a flood of synths, he delivers his most restrained and effective vocal in some time. Flip the record over and check out his techno/disco reading of the Brothers Johnson classic "Stomp." Contact: 612-878-4933.

AC

★ RODNEY CROWELL What Kind Of Love (no timing listed)

PRODUCER: Larry Klein
WRITERS: R. Crowell, W. Jennings, R. Orbison
PUBLISHER: not listed
Columbia 74360 (c/o Sony) (cassette single)

Pensive single from Crowell's fine "Life Is Messy" album is Columbia's first step in a major effort to immerse this rock-influenced country star into the pop and AC realm. Twangy instrumentation à la Tom Petty and the late Roy Orbison (with whom this song was penned), combined with an appealing vocal, makes a strong argument for play at these and album rock formats. Listen for harmonies by Don Henley and Linda Ronstadt.

DAVID SANBORN Bang Bang (no timing listed)

PRODUCER: not listed
WRITER: not listed
PUBLISHER: not listed
Elektra 8599 (CD promo)

Lighthearted, mambo-influenced cut is upbeat and bright, and is spiced with nimble-fingered piano work and saucy sax interludes. Infectious Latin party rhythms are inspiring and fun.

PETER WHITE Dreamwalk (4:35)

PRODUCERS: Skipper Wise, Peter White
WRITER: P. White
PUBLISHER: Lobster, BMI
Sin-Drome 05 (CD single)

Jazz-spiced instrumental is empowered by soothing acoustic guitar and sax interplay. Radio-conscious beat is smartly kept far back in the mix, never distracting the listener from the lovely leads and melody. A tad sophisticated for power-ballad-driven AC outlets, but a worthy contender nonetheless. Contact: 818-508-6488.

BRANDON LEE Let Me Go (no timing listed)

PRODUCERS: Brandon Lee, Rudy Saldivar
WRITER: B. Lee
PUBLISHER: LRS, ASCAP
Blue Moon 2010 (cassette single)

Hip, bluesy-jazz cut is slick and well-produced, with Eric Clapton-esque influences rising to the top of sophisticated guitar arrangements. Adult-oriented cut should fare well with upscale urban crowd.

DANCE WITH A STRANGER Everyone Needs A Friend (4:00)

PRODUCER: Bjorn Nessjo
WRITERS: Elg, Wasserman
PUBLISHER: not listed
REMIXER: Tom Lord-Alge
RCA 62289 (c/o BMG) (cassette single)

Sullen pop ballad couples raspy, Joe Cocker-esque lead vocals with bluesy instrumentation. Track, which benefits from the remixing hand of Tom Lord-Alge, has already been a hit in Norway and other parts of Europe, and certainly has equal potential here at adult-leaning top 40 and AC formats.

ROCK TRACKS

▶ SOHO Ride (3:37)

PRODUCERS: Soho, Leigh Roy Gorman
WRITER: not listed
PUBLISHER: not listed
Atco 4613 (c/o Atlantic) (12-inch single)

Alternative-angled dance cut mixes

funky grunge with frenetic, electronic dance rhythms. Eerie female vocals slide in and out of psychedelic guitar as booming bass pounds out an undeniably danceable groove.

SOICAL DISTORTION When She Begins (4:15)

PRODUCER: Dave Jerden
WRITER: M. Ness
PUBLISHERS: Sony Tunes/Rebel Waltz, ASCAP
Epic 4600 (c/o Sony) (CD promo)

Throbbing, head-bobbing track has band's signature garage punk persona as swirl in old-fashioned rock'n'roll grooves. Boom and crash simplicity is infectious and appealing, and should fare well at alternative radio.

KINGMAKER Really Scrape The Sky (4:42)

PRODUCER: Pat Collier
WRITERS: Hardy, Howell, Andrew
PUBLISHER: WB Music Corp., ASCAP
Chrysalis/ERG 05471 (c/o CEMA) (CD promo)

Jangly, alternative-pop cut is driven by high-energy, melodic bass. Angst-ridden vocals seem to take a cue from U2's Bono, and backing vocals meld seamlessly into a harmonic modern rock tapestry.

BRUCE COCKBURN A Dream Like Mine (3:53)

PRODUCER: T-Bone Burnett
WRITER: B. Cockburn
PUBLISHER: Golden Mountain/SOCAN
Columbia 4192 (c/o Sony) (CD promo)

Thumping, heartbeat bass riff instantly draws the listener into this surreal, dreamy cut, which features elastic, twangy guitar and Cockburn's typically thought-provoking lyrics.

EYE & I Virgin Heart (4:04)

PRODUCER: John Porter
WRITERS: M. Gibbs, DK Dyson
PUBLISHERS: Sony Songs/Archetext/Chocolate Headache, ASCAP
Epic 74375 (c/o Sony) (cassette single)

Acclaimed act appears poised for a major chart breakthrough with a rock ballad that is an intriguing mix of rock, soul, and pop flavors. Singer DK Dyson is a captivating presence, adding to its chances of working at both album-rock and top 40. Check out the band's self-titled debut album.

DREAM THEATER Pull Me Under (8:11)

PRODUCER: David Prater
WRITERS: Dream Theater, Moore
PUBLISHERS: Octa/Ytse Jams, ASCAP
Atco 92148 (c/o Atlantic) (CD promo)

Dramatically operatic track runs a bit long at eight minutes-plus, but fans of cinematic rock should find something to love in its manic mix of musical styles, ranging from slow, dirty grunge to frantic, headbanging metal.

ISH Round And Round (5:50)

PRODUCER: Man
WRITER: not listed
PUBLISHER: not listed
Ish 005 (CD single)

Mind-numbing, alternative dance cut swirls endlessly around one repetitive lyrical theme. Dazzling electronic wizardry spins a techno melody around hypnotic rhythm track. Contact: 908-390-8537.

RAP

▶ DJ QUIK Jus Lyke Compton (4:10)

PRODUCER: DJ Quik
WRITERS: D. Blake, R. Bacon
PUBLISHERS: Protoons/Way 2 Quik, ASCAP
Profile 7372 (cassette single)

Quik re-emerges with this jangly jam from his upcoming sophomore set, "Way 2 Fonky." It would be nice if this track aimed for more than showcasing his formidable lyrical talents. It's entertaining, and has a bright future at retail. Urban radio play also seems like a strong possibility. Contact: 212-529-2600.

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

SINGLES SALES WERE DOWN about 10% in the reporting period for this week's Hot 100, so all of the top seven titles lost points and only two records in the top 10 are bulleted. Since airplay continues roughly constant from week to week, records that are especially strong in airplay were less affected than records that depend heavily on sales for their chart movement. At the top, "Baby Got Back" by Sir Mix-A-Lot (Def American) holds at No. 1 by a large margin, with its sales total (about 145,000 units for the week) equal to the combined sales and airplay point total of the No. 2 record, "I'll Be There" by Mariah Carey (Columbia). "I'll Be There" continues to be No. 1 in airplay by a large margin.

THE LACK OF MOVEMENT in the top 10 is balanced by heavy activity in the teens, with records all jostling for position as they attempt to move into the top 10. In the tough competition, "Too Funky" by George Michael (Columbia) earns a bullet but is pushed back one place to No. 13 as two records jump over it. "This Used To Be My Playground" by Madonna (Sire) explodes from No. 35 to No. 17 with the largest total sales and airplay point gains, by far, of any record on the chart. The second biggest gainer in both sales and airplay is "Baby-Baby-Baby" by TLC (Arista). It is caught in the chart jam, however, and moves up only one place to No. 15. Also caught in the jam: "Warm It Up" by Kris Kross (Ruffhouse), which gains more than 10% in points but holds at No. 21; and "Slow Motion" by Color Me Badd (Giant), which makes a small point gain but is pushed backward three places to No. 22.

THERE ARE NINE NEW entries on the chart. One of them is not exactly new: "We Will Rock You/We Are The Champions" by Queen (Hollywood). "We Are The Champions" went to No. 4 by itself in 1977, so we're listing the medley as a new entry. Because both cuts are available on the same single, it's listed as a double-sided entry and all airplay for both songs is combined. Since the introduction of the new methodology, when two songs appear on the same single, they are listed together on the Hot 100. Four artists make their first appearance on the Hot 100: rap group N2Deep from Vallejo, Calif., enters at No. 86 with "Back To The Hotel" (Profile), already No. 1 at KMEL San Francisco; female trio Jade bows at No. 91 with "I Wanna Love You" (Giant) from the "Class Act" soundtrack; a rap version of the classic "Tequila" (No. 1 in 1958 for the Champs) debuts at No. 92 by French-Mexican rap act A.L.T. & the Lost Civilization (Atco EastWest); and female singer Nyasia from Brooklyn, N.Y., enters at No. 95 with "Who's Got Your Love" (MicMac).

QUICK CUTS: The Power Pick/Sales goes to "They Want EFX" by Das EFX (Atco EastWest). The recent release of the cassette single has given "EFX" a sales boost—previously, it was just a cassette maxi-single and vinyl maxi-single... "Everybody's Free" by new artist Rozalla (Epic) is the biggest airplay gainer below No. 20, thus winning the Power Pick/Airplay. It zooms 28 places to No. 51 on the Hot 100. "Free" is already a smash in Los Angeles—No. 1 in airplay at Power 106 and No. 7 at KIIS-FM.

HOT 100 RECURRENT SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL)
1	3	8	ALL 4 LOVE	COLOR ME BADD (GIANT)
2	1	2	HAZARD	RICHARD MARX (CAPITOL)
3	2	8	I LOVE YOUR SMILE	SHANICE (MOTOWN)
4	5	9	FINALLY	CECE PENISTON (A&M)
5	—	1	MAKE IT HAPPEN	MARIAH CAREY (COLUMBIA)
6	4	4	I CAN'T DANCE	GENESIS (ATLANTIC)
7	9	5	REMEMBER THE TIME	MICHAEL JACKSON (EPIC)
8	—	1	EVERYTHING CHANGES	KATHY TROCOLI (REUNION/GEFFEN)
9	10	6	GOOD FOR ME	AMY GRANT (A&M)
10	6	4	BREAKIN' MY HEART	MINT CONDITION (PERSPECTIVE/A&M)
11	7	4	MASTERPIECE	ATLANTIC STARR (REPRISE)
12	12	6	TO BE WITH YOU	MR. BIG (ATLANTIC)
13	13	5	WHAT GOES AROUND COMES...	GIGGLES (CUTTING)
14	16	33	MOTOWNPHILLY	BOYZ II MEN (MOTOWN)
15	17	32	GOOD VIBRATIONS	MARKY MARK (INTERSCOPE/ATLANTIC)
16	15	33	I WANNA SEX YOU UP	COLOR ME BADD (GIANT)
17	8	6	BEAUTY AND THE BEAST	CELINE DION AND PEABO BRYSON (EPIC)
18	14	14	MYSTERIOUS WAYS	U2 (ISLAND/PLG)
19	11	3	BOOM! I GOT YOUR BOYFRIEND	M.C. LUSCIOUS (AVENUE)
20	21	14	IS IT GOOD TO YOU	HEAVY D. & THE BOYZ (UPTOWN/MCA)
21	24	29	GONNA MAKE YOU SWEAT	C+C MUSIC FACTORY (COLUMBIA)
22	25	33	NOW THAT WE FOUND LOVE	HEAVY D. & THE BOYZ (UPTOWN/MCA)
23	22	2	BABY HOLD ON TO ME	GERALD LEVERT (ATCO EASTWEST)
24	26	20	BABY BABY	AMY GRANT (A&M)
25	27	11	DIAMONDS AND PEARLS	PRINCE & THE N.P.G. (PAISLEY PARK/WB)
26	28	14	CAN'T LET GO	MARIAH CAREY (COLUMBIA)
27	18	3	EVERYTHING'S GONNA BE ALRIGHT	NAUGHTY BY NATURE (TOMMY BOY)
28	23	11	TELL ME WHAT YOU WANT ME...	TEVIN CAMPBELL (QUEST/WB)
29	—	25	LOSING MY RELIGION	R.E.M. (WARNER BROS.)
30	—	1	SUMMERTIME	D.J. JAZZY JEFF/FRESH PRINCE (JIVE)

Recurrents are titles which have appeared on the Hot 100 for 20 weeks and have dropped below the top 50.

HOT 100 A-Z

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL)
1	1	14	BABY GOT BACK	SIR MIX-A-LOT (DEF AMERICAN/REPRISE)
2	3	10	ACHY BREAKY HEART	BILLY RAY CYRUS (MERCURY)
3	2	15	JUMP	KRIS KROSS (RUFFHOUSE/COLUMBIA)
4	5	15	UNDER THE BRIDGE	RED HOT CHILI PEPPERS (WARNER BROS.)
5	6	13	TENNESSEE	ARRESTED DEVELOPMENT (CHRYSALIS)
6	4	7	I'LL BE THERE	MARIAH CAREY (COLUMBIA)
7	7	10	DAMN I WISH I WAS YOUR LOVER	SOPHIE B. HAWKINS (COLUMBIA)
8	10	3	WARM IT UP	KRIS KROSS (RUFFHOUSE/COLUMBIA)
9	13	3	NOVEMBER RAIN	GUNS N' ROSES (Geffen)
10	12	7	LIFE IS A HIGHWAY	TOM COCHRANE (CAPITOL)
11	16	3	BABY-BABY-BABY	TLC (LAFACE/ARISTA)
12	9	15	COME & TALK TO ME	JODECI (UPTOWN/MCA)
13	8	15	MY LOVIN' (YOU'RE NEVER...)	EN VOGUE (ATCO EASTWEST)
14	11	9	IF YOU ASKED ME TO	CELINE DION (EPIC)
15	19	7	JUST ANOTHER DAY	JON SECADA (SBK/ERG)
16	20	10	THEY WANT EFX	DAS EFX (ATCO EASTWEST)
17	18	6	WISHING ON A STAR	THE COVER GIRLS (EPIC)
18	14	17	BOHEMIAN RHAPSODY	QUEEN (HOLLYWOOD)
19	23	6	THE BEST THINGS IN LIFE ARE FREE	L. VANDROSS/J. JACKSON (PERSPECTIVE)
20	17	23	TEARS IN HEAVEN	ERIC CLAPTON (REPRISE)
21	22	11	SOMETIMES I RHYME SLOW	NICE & SMOOTH (RAL/COLUMBIA)
22	15	12	EVERYTHING ABOUT YOU	UGLY KID JOE (STARDOG/MERCURY)
23	26	3	TOO FUNKY	GEORGE MICHAEL (COLUMBIA)
24	28	3	GIVING HIM SOMETHING HE...	EN VOGUE (ATCO EASTWEST)
25	25	9	YOU WON'T SEE ME CRY	WILSON PHILLIPS (SBK/ERG)
26	30	5	KEEP ON WALKIN'	CECE PENISTON (A&M)
27	29	6	MR. LOVERMAN	SHABBA RANKS (EPIC)
28	34	3	FRIDAY I'M IN LOVE	THE CURE (FICTION/ELEKTRA)
29	27	9	DO IT TO ME	LIONEL RICHIE (MOTOWN)
30	43	8	YOU REMIND ME	MARY J. BLIGE (UPTOWN/MCA)
31	31	9	HONEY LOVE	R. KELLY & PUBLIC ANNOUNCEMENT (JIVE)
32	21	21	AIN'T 2 PROUD 2 BEG	TLC (LAFACE/ARISTA)
33	24	15	LIVE AND LEARN	JOE PUBLIC (COLUMBIA)
34	—	1	THIS USED TO BE MY PLAYGROUND	MADONNA (SIRE/WARNER BROS.)
35	32	10	IN THE CLOSET	MICHAEL JACKSON (EPIC)
36	33	13	WHY ME BABY?	KEITH SWEAT (ELEKTRA)
37	39	8	I WILL REMEMBER YOU	AMY GRANT (A&M)
38	67	2	JUMP AROUND	HOUSE OF PAIN (TOMMY BOY)
39	35	12	JUST TAKE MY HEART	MR. BIG (ATLANTIC)
40	47	5	SCENARIO	A TRIBE CALLED QUEST (JIVE)
41	36	14	LET'S GET ROCKED	DEF LEPPARD (MERCURY)
42	41	17	ONE	U2 (ISLAND/PLG)
43	40	8	VICTIM OF THE GHETTO	THE COLLEGE BOYZ (VIRGIN)
44	38	25	BEAUTY AND THE BEAST	CELINE DION AND PEABO BRYSON (EPIC)
45	48	4	REMEDY	THE BLACK CROWES (DEF AMERICAN)
46	51	3	THEY REMINISCE OVER YOU	PETE ROCK & CL. SMOOTH (ELEKTRA)
47	44	8	HOLD ON MY HEART	GENESIS (ATLANTIC)
48	54	4	SLOW MOTION	COLOR ME BADD (GIANT)
49	37	14	HELLUVA	BROTHERHOOD CREED (GASOLINE ALLEY)
50	42	9	SILENT PRAYER	SHANICE (MOTOWN)
51	68	2	MAKE LOVE LIKE A MAN	DEF LEPPARD (MERCURY)
52	46	16	JAMES BROWN IS DEAD	L.A. STYLE (ARISTA)
53	57	3	SO WHAT'CHA WANT	BEASTIE BOYS (CAPITOL)
54	49	16	THOUGHT I'D DIED AND GONE...	BRYAN ADAMS (A&M)
55	45	12	SMELLS LIKE NIRVANA	"WEIRO AL" YANKOVIC (SCOTTI BROS.)
56	52	6	JUST FOR TONIGHT	VANESSA WILLIAMS (WING/MERCURY)
57	60	2	TWILIGHT ZONE	2 UNLIMITED (RADIKAL/CRITIQUE)
58	70	2	MOVE THIS	TECHNOTRONIC (SBK/ERG)
59	62	2	WHEREVER I MAY ROAM	METALLICA (ELEKTRA)
60	50	17	NU NU	LIDELL TOWNSELL (MERCURY)
61	53	15	NOTHING ELSE MATTERS	METALLICA (ELEKTRA)
62	61	13	PLEASE DON'T GO	BOYZ II MEN (MOTOWN)
63	56	20	I CAN'T DANCE	GENESIS (ATLANTIC)
64	—	1	THE ONE	ELTON JOHN (MCA)
65	—	1	BRAINSTORMING	M.C. BRAINS (MOTOWN)
66	58	21	MASTERPIECE	ATLANTIC STARR (REPRISE)
67	—	1	BACK TO THE HOTEL	N2DEEP (PROFILE)
68	—	1	STAY	SHAKESPEAR'S SISTER (LONDON/PLG)
69	59	23	BOOM! I GOT YOUR BOYFRIEND	M.C. LUSCIOUS (AVENUE)
70	65	4	T.L.C.	LINEAR (ATLANTIC)
71	55	19	HAZARD	RICHARD MARX (CAPITOL)
72	72	2	NEVER SATISFIED	GOOD 2 GO (GIANT)
73	—	1	TAKE THIS HEART	RICHARD MARX (CAPITOL)
74	64	17	MAKE IT HAPPEN	MARIAH CAREY (COLUMBIA)
75	69	5	LA SCHMOOVE	FU-SCHNICKENS (JIVE)

Billboard.

FOR WEEK ENDING JULY 11, 1992

Top Singles Sales

Compiled from a national sample of 1,100 (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.



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2	3	10	ACHY BREAKY HEART	BILLY RAY CYRUS (MERCURY)
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4	5	15	UNDER THE BRIDGE	RED HOT CHILI PEPPERS (WARNER BROS.)
5	6	13	TENNESSEE	ARRESTED DEVELOPMENT (CHRYSALIS)
6	4	7	I'LL BE THERE	MARIAH CAREY (COLUMBIA)
7	7	10	DAMN I WISH I WAS YOUR LOVER	SOPHIE B. HAWKINS (COLUMBIA)
8	10	3	WARM IT UP	KRIS KROSS (RUFFHOUSE/COLUMBIA)
9	13	3	NOVEMBER RAIN	GUNS N' ROSES (Geffen)
10	12	7	LIFE IS A HIGHWAY	TOM COCHRANE (CAPITOL)
11	16	3	BABY-BABY-BABY	TLC (LAFACE/ARISTA)
12	9	15	COME & TALK TO ME	JODECI (UPTOWN/MCA)
13	8	15	MY LOVIN' (YOU'RE NEVER...)	EN VOGUE (ATCO EASTWEST)
14	11	9	IF YOU ASKED ME TO	CELINE DION (EPIC)
15	19	7	JUST ANOTHER DAY	JON SECADA (SBK/ERG)
16	20	10	THEY WANT EFX	DAS EFX (ATCO EASTWEST)
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18	14	17	BOHEMIAN RHAPSODY	QUEEN (HOLLYWOOD)
19	23	6	THE BEST THINGS IN LIFE ARE FREE	L. VANDROSS/J. JACKSON (PERSPECTIVE)
20	17	23	TEARS IN HEAVEN	ERIC CLAPTON (REPRISE)
21	22	11	SOMETIMES I RHYME SLOW	NICE & SMOOTH (RAL/COLUMBIA)
22	15	12	EVERYTHING ABOUT YOU	UGLY KID JOE (STARDOG/MERCURY)
23	26	3	TOO FUNKY	GEORGE MICHAEL (COLUMBIA)
24	28	3	GIVING HIM SOMETHING HE...	EN VOGUE (ATCO EASTWEST)
25	25	9	YOU WON'T SEE ME CRY	WILSON PHILLIPS (SBK/ERG)
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27	29	6	MR. LOVERMAN	SHABBA RANKS (EPIC)
28	34	3	FRIDAY I'M IN LOVE	THE CURE (FICTION/ELEKTRA)
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36	33	13	WHY ME BABY?	KEITH SWEAT (ELEKTRA)
37	39	8	I WILL REMEMBER YOU	AMY GRANT (A&M)
38	67	2	JUMP AROUND	HOUSE OF PAIN (TOMMY BOY)
39	35	12	JUST TAKE MY HEART	MR. BIG (ATLANTIC)
40	47	5	SCENARIO	A TRIBE CALLED QUEST (JIVE)
41	36	14	LET'S GET ROCKED	DEF LEPPARD (MERCURY)
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48	54	4	SLOW MOTION	COLOR ME BADD (GIANT)
49	37	14	HELLUVA	BROTHERHOOD CREED (GASOLINE ALLEY)
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59	62	2	WHEREVER I MAY ROAM	METALLICA (ELEKTRA)
60	50	17	NU NU	LIDELL TOWNSELL (MERCURY)
61	53	15	NOTHING ELSE MATTERS	METALLICA (ELEKTRA)
62	61	13	PLEASE DON'T GO	BOYZ II MEN (MOTOWN)
63	56	20	I CAN'T DANCE	GENESIS (ATLANTIC)
64	—	1	THE ONE	ELTON JOHN (MCA)
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71	55	19	HAZARD	RICHARD MARX (CAPITOL)
72	72	2	NEVER SATISFIED	GOOD 2 GO (GIANT)
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74	64	17	MAKE IT HAPPEN	MARIAH CAREY (COLUMBIA)
75	69	5	LA SCHMOOVE	FU-SCHNICKENS (JIVE)

Single with increasing sales. © 1992, Billboard/BPI Communications and SoundScan, Inc.

44	SOMETIMES I RHYME SLOW	EMI April, ASCAP/Purple Rabbit, ASCAP HL
99	SO WHAT'CHA WANT	(Brooklyn Dust, ASCAP)
60	STAY	(Polygram Int'l, ASCAP/EMI, ASCAP) WBM/HL
53	STRAWBERRY LETTER 23	(Kidada, BMI/Off The Wall, BMI) WBM
97		

MAJORS UNFAZED BY PLANNED CZECHOSLOVAKIA SPLIT

(Continued from page 9)

free flow of trade.

Belohlavek says local rock and pop acts account for about 50% of the Czechoslovakian market. He adds that there is a strong crossover between the two cultures: Czech bands are popular in Slovakia and vice-versa.

VIDEO PLEA FOR PEACE

(Continued from page 9)

ian relief in Croatia and Bosnia-Herzegovina. "It will go to kids who lost their parents in the fighting," says Bach. "Things are changing on a daily basis, though, so I don't want to tie myself to one particular thing."

Among the companies donating their time and services for the single and video were Bearsville, Electric Lady Studios, Sound One Studios, Village Recorder Studios, Zeitgeist Studios, Betelgeuse Productions, The Tape House Editorial, Rockamerica, Frank Kolarek Films, and Kodak Films.

At Prague-based Sony, staff are equally undistressed. Bureau chief Suzanne Smetana says, "We don't see that anything will really change."

In a divided nation, Prague would be the capital of the Czech republic and Bratislava the chief city of Slovakia. It would be open to any Prague-based label to open subsidiary offices in Bratislava, though no major has so far given an indication that it intends to do so.

According to figures from international labels group IFPI, the Czechoslovakian market was worth \$32.9 million at retail in 1990, the last year for which figures have been collated. Trade deliveries of vinyl LPs were 8.1 million units; 3.1 million prerecorded cassettes and 1 million CDs were also shipped.

However, the market is concentrated in the west of the country—the area that would become the Czech republic—and specifically around Prague. Belohlavek says that outside the two main Slovak cities of Bratislava and Kosici, "people are a lot

more careful. They don't buy so much."

At the IFPI secretariat in London, the understanding is that existing Czechoslovakian copyright law—regarded as adequate by Western companies—will remain on the statute books of both parts of the divided nation.

That situation is one factor in encouraging a further involvement by a Western major in Czechoslovakia. It is understood that EMI is on the verge of signing an exclusive licensing deal for the country with the option for it to buy its partner there.

Such a strategy would be a repeat of its successful tactic in Hungary, where EMI recently bought independent label Quint (Billboard, June 27).

Czechoslovakia is the westernmost of the old Iron Curtain countries, stretching 200 miles east of Vienna to its borders with Germany. In the East, the country runs between Poland and Hungary to share a border with the former Soviet republic of Ukraine.

Top 40 Radio Monitor

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 127 top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot 100 Singles chart.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL)
			★ ★ NO. 1 ★ ★						
1	1	7	I'LL BE THERE	MARIAH CAREY (COLUMBIA)	38	51	2	THE ONE	ELTON JOHN (MCA)
2	2	17	MY LOVIN' (YOU'RE NEVER...)	EN VOGUE (ATCO EASTWEST)	39	60	2	END OF THE ROAD	BOYZ II MEN (MOTOWN)
3	4	12	IF YOU ASKED ME TO	CELINE DION (EPIC)	40	40	5	WHY	ANNIE LENNOX (ARISTA)
4	3	13	UNDER THE BRIDGE	RED HOT CHILI PEPPERS (WARNER BROS.)	41	41	6	THEY WANT EFX	DAS EFX (ATCO EASTWEST)
5	5	8	WISHING ON A STAR	THE COVER GIRLS (EPIC)	42	38	18	THOUGHT I'D DIED AND GONE...	BRYAN ADAMS (A&M)
6	6	6	TOO FUNKY	GEORGE MICHAEL (COLUMBIA)	43	—	1	JAM	MICHAEL JACKSON (EPIC)
7	7	13	DAMN I WISH I WAS YOUR LOVER	SOPHIE B. HAWKINS (COLUMBIA)	44	49	4	ACHY BREAKY HEART	BILLY RAY CYRUS (MERCURY)
8	14	2	THIS USED TO BE MY PLAYGROUND	MADONNA (SIRE/WARNER BROS.)	45	59	2	NOVEMBER RAIN	GUNS N' ROSES (GEFFEN)
9	8	8	THE BEST THINGS IN LIFE ARE FREE	L. VANDROSS/J. JACKSON (PERSPECTIVE)	46	47	4	HONEY LOVE	R. KELLY & PUBLIC ANNOUNCEMENT (JIVE)
10	11	9	BABY BABY BABY	TLC (LAFACE/ARISTA)	47	35	11	T.L.C.	LINEAR (ATLANTIC)
11	10	11	HOLD ON MY HEART	GENESIS (ATLANTIC)	48	39	9	YOU WON'T SEE ME CRY	WILSON PHILLIPS (SBK/ERG)
12	13	12	JUST ANOTHER DAY	JON SECADA (SBK/ERG)	49	62	3	ALL I WANT	TOAD THE WET SPROCKET (COLUMBIA)
13	17	14	TENNESSEE	ARRESTED DEVELOPMENT (CHRYSALIS)	50	46	6	STRAWBERRY LETTER 23	TEVIN CAMPBELL (QWEST/WB)
14	9	18	LIVE AND LEARN	JOE PUBLIC (COLUMBIA)	51	53	7	CLOSER TO ME	THE OUTFIELD (MCA)
15	16	24	SAVE THE BEST FOR LAST	VANESSA WILLIAMS (WING/MERCURY)	52	45	14	LIFT ME UP	HOWARD JOY (ELEKTRA)
16	20	11	BABY GOT BACK	SIR MIX-A-LOT (DEF AMERICAN/REPRISE)	53	50	16	MARIA	TKA (TOMMY BOY)
17	19	9	STEEL BARS	MICHAEL BOLTON (COLUMBIA)	54	54	6	FALL IN LOVE AGAIN	EDDIE MONEY (COLUMBIA)
18	22	5	FRIDAY I'M IN LOVE	THE CURE (FICTION/ELEKTRA)	55	—	1	TEQUILA	A.L.T. (ATCO EASTWEST)
19	23	6	MOVE THIS	TECHNOTRONIC (SBK/ERG)	56	55	13	NOT THE ONLY ONE	BONNIE RAITT (CAPITOL)
20	15	10	SLOW MOTION	COLOR ME BADD (GIANT)	57	—	1	I MISS YOU	JOE PUBLIC (COLUMBIA)
21	18	8	KEEP ON WALKIN'	CECE PENISTON (A&M)	58	72	2	I WANNA LOVE YOU	JADE (GIANT/REPRISE)
22	25	7	LIFE IS A HIGHWAY	TOM COCHRANE (CAPITOL)	59	71	3	WHO'S GOT YOUR LOVE	NYASIA (MICMAC)
23	12	15	JUMP	KRIS KROSS (RUFFHOUSE/COLUMBIA)	60	58	15	PLEASE DON'T GO	BOYZ II MEN (MOTOWN)
24	24	12	COME & TALK TO ME	JODECI (UPTOWN/MCA)	61	64	3	ALL YOU'VE GOT	RTZ (GIANT)
25	27	4	GOOD STUFF	THE B-52'S (REPRISE)	62	57	10	NEVER SATISFIED	GOOD 2 GO (GIANT)
26	28	8	GIVING HIM SOMETHING HE...	EN VOGUE (ATCO EASTWEST)	63	61	18	TAKE TIME	CHRIS WALKER (PENDULUM/ELEKTRA)
27	29	12	I WILL REMEMBER YOU	AMY GRANT (A&M)	64	74	2	MAKE LOVE LIKE A MAN	DEF LEPPARD (MERCURY)
28	21	13	IN THE CLOSET	MICHAEL JACKSON (EPIC)	65	63	5	TWILIGHT ZONE	2 UNLIMITED (RADIKAL/CRITIQUE)
29	32	5	TAKE THIS HEART	RICHARD MARX (CAPITOL)	66	—	1	JUMP AROUND	HOUSE OF PAIN (TOMMY BOY)
30	31	7	JUST FOR TONIGHT	VANESSA WILLIAMS (WING/MERCURY)	67	70	4	HELLUVA	BROTHERHOOD CREED (GASOLINE ALLEY)
31	26	17	AIN'T 2 PROUD 2 BEG	TLC (LAFACE/ARISTA)	68	—	15	YOU THINK YOU KNOW HER	CAUSE & EFFECT (SRC/ZOO)
32	44	4	EVERYBODY'S FREE	ROZALLA (EPIC)	69	73	3	PLEASE DON'T GO	K.W.S. (NEXT PLATEAU)
33	36	7	WARM IT UP	KRIS KROSS (RUFFHOUSE/COLUMBIA)	70	—	1	MONEY CAN'T BUY YOU LOVE	RALPH TRESVANT (PERSPECTIVE/A&M)
34	30	18	ONE	U2 (ISLAND/PLG)	71	—	1	SLDWLY	STACY EARL (RCA)
35	33	12	JUST TAKE MY HEART	MR. BIG (ATLANTIC)	72	68	4	BRAINSTORMING	M.C. BRAINS (MOTOWN)
36	34	20	NU NU	LIDELL TOWNSELL (MERCURY)	73	69	4	JAMES BROWN IS DEAD	L.A. STYLE (ARISTA)
37	37	11	DO IT TO ME	LIONEL RICHIE (MOTOWN)	74	—	2	SCENARIO	A TRIBE CALLED QUEST (JIVE)
					75	—	1	THEY REMINISCE OVER YOU	PETE ROCK & C.L. SMOOTH (ELEKTRA)

○ Tracks moving up the chart with airplay gains. © 1992, Billboard/BPI Communications.

TOP 40 RADIO RECURRENT MONITOR

1	1	11	I LOVE YOUR SMILE	SHANICE (MOTOWN)	14	11	6	REMEMBER THE TIME	MICHAEL JACKSON (EPIC)
2	2	15	ALL 4 LOVE	COLOR ME BADD (GIANT)	15	13	60	GONNA MAKE YOU SWEAT	C+C MUSIC FACTORY (COLUMBIA)
3	3	15	FINALLY	CECE PENISTON (A&M)	16	12	6	BREAKIN' MY HEART	MINT CONDITION (PERSPECTIVE/A&M)
4	—	1	TEARS IN HEAVEN	ERIC CLAPTON (REPRISE)	17	16	48	BABY BABY	AMY GRANT (A&M)
5	6	6	TO BE WITH YOU	MR. BIG (ATLANTIC)	18	15	13	MYSTERIOUS WAYS	U2 (ISLAND/PLG)
6	—	1	HAZARD	RICHARD MARX (CAPITOL)	19	14	3	I CAN'T DANCE	GENESIS (ATLANTIC)
7	7	6	WHAT GOES AROUND COMES...	GIGGLES (CUTTING)	20	19	15	IS IT GOOD TO YOU	HEAVY D. & THE BOYZ (UPTOWN/MCA)
8	5	6	GOOD FOR ME	AMY GRANT (A&M)	21	21	31	NOW THAT WE FOUND LOVE	HEAVY D. & THE BOYZ (UPTOWN/MCA)
9	9	34	MOTOWNPHILLY	BOYZ II MEN (MOTOWN)	22	24	46	LOSING MY RELIGION	R.E.M. (WARNER BROS.)
10	10	31	GOOD VIBRATIONS	MARKY MARK (INTERSCOPE/ATLANTIC)	23	—	1	SUMMERTIME	D.J. JAZZY JEFF/FRESH PRINCE (JIVE)
11	8	46	I WANNA SEX YOU UP	COLOR ME BADD (GIANT)	24	17	26	ROMANTIC	KARYN WHITE (WARNER BROS.)
12	—	1	EVERYTHING CHANGES	KATHY TROCCOLI (REUNION/GEFFEN)	25	20	14	IT'S SO HARD TO SAY GOODBYE...	BOYZ II MEN (MOTOWN)
13	4	2	MAKE IT HAPPEN	MARIAH CAREY (COLUMBIA)					

Recurrents are titles which have appeared on the Monitor for 20 weeks and have dropped below the top 20.

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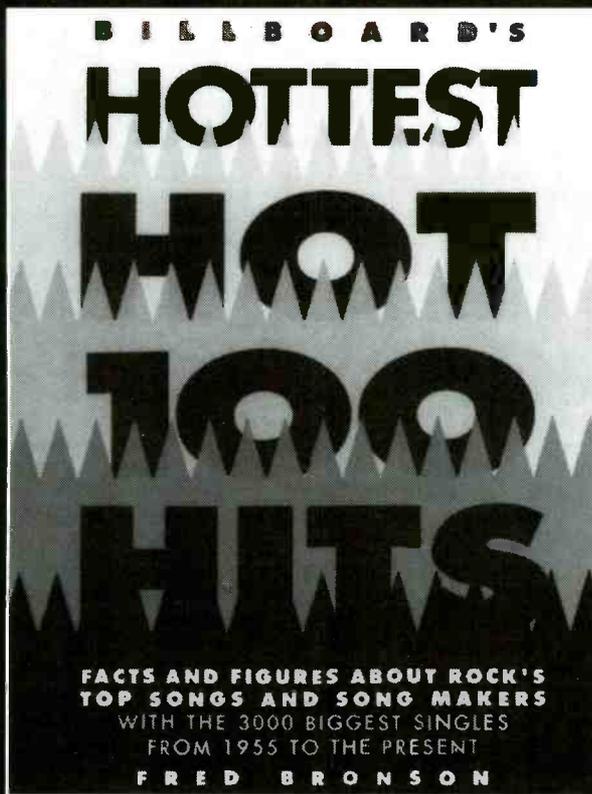
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BUSH, NEW LAPD CHIEF, NRA ASSAIL BODY COUNT SONG

(Continued from page 1)

Assn. decried its release in a nationally published advertisement.

Also joining the protest and vowing to seek criminal charges against Time Warner were former White House aide and Iran-Contra scandal figure Oliver L. North and Florida attorney Jack Thompson, best known for his efforts against rap act 2 Live Crew and retailers that sell its albums.

Meanwhile, New York and Boston police organizations made moves to divest substantial investments in Time Warner (the parent company of Sire/Warner Bros. Records, which released the "Body Count" album), while the National Sheriffs' Assn. made plans to urge state sheriffs' groups to pursue a similar strategy.

On the other side of the issue, the American Civil Liberties Union, the Southern Christian Leadership Conference of Greater Los Angeles, and People For the American Way all declared their opposition to a boycott of Time Warner proposed by some police groups and their support for Time Warner's refusal to withdraw the song.

Without mentioning Time Warner or "Cop Killer" by name, President Bush attacked the song and the company during a June 29 appearance at the opening of a new Drug Enforcement Administration office in New York City. The President's blast, oblique but clearly aimed at the Body Count track, is believed to be the first time the country's top elected official has ever weighed in against a specific target in the music industry.

Bush's statement echoed Vice President Dan Quayle's more specific denunciations of "Cop Killer" and Time Warner at campaign appearances June 19 in Washington and June 22 in Los Angeles and Mission Hills, Calif. (Billboard, July 4). Quayle renewed his attacks at a campaign fund-raiser in Middletown, Ohio, June 28.

Bush made his remarks at the conclusion of a 14-minute speech in which he lauded law-enforcement officials for their role in the war against drugs and said that "no penalty is too tough" for anyone who kills a police officer.

Saying "I stand with those who fight criminals," the President added, "I also stand against those who use films, or records, or television, or video games to glorify killing law-enforcement officers. It is sick."

Bush continued, "It is wrong for any company—I don't care how noble the name of the company—it is wrong for any company to issue records that approve of killing the

law-enforcement officers."

In a peculiar irony, the Washington Times noted that the film "Ricochet," which co-stars Body Count leader Ice-T, was featured on the movie menu on an Air Force One flight from Dallas to Washington, D.C., last week.

The furor over "Cop Killer" has not yet drawn a public comment from Democratic Presidential candidate Bill Clinton or undeclared contender Ross Perot. But, in response to a Billboard query, Clinton spokesman Avis LaVelle said, "The governor has expressed concerns about the hate and violence that has been articulated in some of this music. That record is not exempt from those concerns... He is not advocating curtailing free-speech rights but is advocating greater responsibility on the part of artists."

The Perot camp had nothing to say on the subject.

TOP COP WEIGHS IN

Willie Williams, sworn in June 30 as the new L.A. police chief, laid into "Cop Killer" the same day, as reporters gathered around him following a meeting of the L.A. Police Commission he'd attended. His remarks represented the first official condemnation of the track by a top-ranking LAPD officer.

"I have a problem with [the song] as an American, as a parent, and as a 30-year police officer," said Williams. "... I think it's a disgrace that any singer would use such vulgarity and give the impression that killing an officer is OK."

The chief said he didn't view the debate about the song as a racial one: "If you look at me you see I'm an African-American. It's not an attack on blacks or rap music."

Chief Williams made his comments after Norma Williams, the widow of slain police officer Tom Williams, appeared before the Police Commission to seek an official condemnation of "Cop Killer." Police Commission executive officer Rich Dameron says that the earliest the five-member panel would consider official action about the song would be July 14.

The National Rifle Assn. ran its full-page ad in USA Today on June 27, the Washington Times on June 28, and the Capitol Hill paper Roll Call on June 30. Headlined "While Time Warner Counts Its Money, America May Count Its Murdered Cops," the ad quoted the lyrics to "Cop Killer."

The text said the release "isn't the profane product of some obscure hate group. It's a Top 40 album bang-

ing the brains of millions of youth, marketed by Time Warner."

The ad warned that the powerful pro-firearms lobbying group "will deploy its full legal and financial resources against Time Warner and its marketing accomplices on behalf of the interests of any police officer shot or killed by someone shown to be influenced by this incitement and provocation."

NRA spokesman Bill McIntyre says Time Warner "is guilty of hypocrisy which must be exposed and corrected with social responsibility."

McIntyre says there is a disparity of response between the 1991 incident involving Warner Bros. artist Holly Dunn (in which Warner pulled from release Dunn's "Maybe I Mean Yes" in response to feminist groups' charges that the song implied the acceptance of date rape [Billboard, Aug. 10, 1991]) and the company's handling of "Cop Killer."

"They pull a record that OKs date rape, but won't pull one that OKs killing cops," McIntyre says. "This isn't about First Amendment rights; this is about hypocrisy."

ENTER OLLIE NORTH

Oliver North is entering the "Cop Killer" controversy as president of Freedom Alliance, a 2-year-old Washington-based advocacy group that claims "tens of thousands of members." The group has been primarily involved in supporting Gulf War veterans and the families of war casualties.

On July 1, Freedom Alliance announced it had retained Jack Thompson to represent the organization at the July 16 Time Warner shareholders meeting in Beverly Hills, Calif. It also announced the launch of a petition drive in all 50 states, asking governors to direct prosecutors to apply "sedition or anarchy and other criminal statutes which could be used to hold Time Warner legally accountable for its call to kill police."

In a letter mailed to Freedom Alliance members, North wrote, "We only have two lines of defense, our military and the police. During the Gulf War, Freedom Alliance supported our troops. Now it's time to support our overworked, underpaid, and outgunned police."

Thompson says, "The solicitation of or distribution of material which advocates the killing of police officers is a criminal act. It is speech that is not protected by the First Amendment. Time Warner, in our opinion, is

engaged in illegal activity."

But Marjorie Heins, director of the ACLU's Arts Censorship Project, believes that "Thompson is flat wrong about the constitutional law."

"As a law school graduate, Thompson ought to be aware that in order for political advocacy to lose personal First Amendment protection, it has to both be intended to and have the effect of inciting imminent lawless action."

GOING AFTER BOTTOM LINE

While the war of words continues, some law-enforcement organizations are trying to strike at Time Warner's bottom line.

Joe Mancini, spokesman for the 20,000-member New York Patrolmen's Benevolent Assn., the largest police group in the country, says the NYPBA will attempt to have the city's 12-member police pension fund board "pursue a divestiture of a substantial amount of Time Warner stock." Mancini estimated the stock's worth at \$100 million.

The Boston Police Patrolman's Assn., the Boston Police Dept.'s largest union, has asked the city's retirement board to divest the \$3.5 million worth of common Time Warner stock it holds. The BPPA and the Massachusetts Sheriffs' Assn. are also endorsing a boycott of Time Warner initiated by the Combined Law Enforcement Assns. of Texas (Billboard, June 20).

The 23,000-member National Sheriffs' Assn., which on June 24 voted to endorse the boycott following a speech at its convention by Vice President Quayle, is encouraging similar action.

According to Charles B. "Bud" Meeks, executive director of the Alexandria, Va.-based NSA, the group plans to send a letter to the presidents of 33 state sheriffs' associations. "We're going to ask them to research their financial investments, and ask them to consider where their money is invested," Meeks says.

A Time Warner corporate spokesman says that the company has no comment on the proposed stock divestitures.

OPPOSITION TO BOYCOTT

Opposition to the Time Warner boycott continued to be voiced, in some cases by members of the law-enforcement community. The presidents of the Massachusetts Police Assn. and the Massachusetts Assn. of Minority Law Enforcement Offi-

cers both said they opposed the action, citing Ice-T's free speech rights and the rights of record buyers.

On June 24, ACLU executive director Ira Glasser and Heins sent a letter to Time Warner Music Group chairman Robert Morgado, urging the company not to withdraw "Body Count" from distribution.

Glasser and Heins characterized the assault on the song as "only the latest in a string of attempts by various pressure groups to censor art that does not conform to their views or their vision of reality."

Glasser and Heins note, "According to Ice-T himself, ['Cop Killer'] is not an exhortation to violence, but a fictional, first-person narrative explaining the factors that drove one man toward violence. This is entirely within the artistic tradition." They add, "Violence itself should be suppressed, and its underlying causes addressed. But speech about violence must remain free."

Saying that acquiescence by Time Warner will "[contribute] to the creation of nothing less than a blacklist," the ACLU executives conclude, "Not only freedom of artistic expression, but also the future of popular music in this country, may well be at stake."

Joe R. Hicks, executive director of the SCLC of Greater Los Angeles, rejected the boycott call, albeit with qualifications.

While Hicks' statement characterized the lyrics of "Cop Killer" as "truly repugnant," he added, "It seems that African-American popular recording artists get singled out for particular attention" in discussions about excessive lyrical content.

In a June 25 letter to Time Warner president/co-CEO Gerald Levin, Arthur J. Kropp, president of the 300,000-member People For the American Way, wrote, "Censorship is never the answer to messages that offend, anger, or disturb us. Suppressing speech makes it far too easy for our society to ignore the bitter reality it reflects: in this case, the anger, fear, and resentment many black young people feel today. Therefore, we oppose efforts to curb the free expression rights of Ice-T or any other artist."

NEW MEDICINE LABEL

(Continued from page 10)

the East Coast and the U.K. slot for a long time."

Patrick says he has three acts he is attempting to sign. As for staffing, he is negotiating with a few people in the U.K. to scout talent.

Since its inception in November 1989, Giant has been expanding, but Azoff says the label will now settle down. "The Color Me Badd and 'New Jack City' profits from last year helped us take some steps sooner than we had initially planned," Azoff says. "We have the publishing venture, Nashville, and now this. We have got to let these things grow before we think of doing anything else."

MTV PLAY SPURS RETURN OF ANCIENT TEMPLE OF DOG

(Continued from page 10)

then, Nirvana and Pearl Jam have experienced platinum-plus sales, while Soundgarden has hit gold.

"Temple Of The Dog," a tribute to the late Mother Love Bone vocalist Andrew Wood, features two members of Soundgarden and four-fifths of Pearl Jam. (Members of Pearl Jam were in Mother Love Bone). The album's surprising resurgence can be attributed to the subsequent success of those acts.

MTV, which has run clips by Soundgarden and Pearl Jam, added Temple's "Hunger Strike" to Stress rotation June 8. Since then, sales of the album have taken off.

Since the video was added to MTV, A&M has shipped 300,000 units of the Temple album, three times its previous shipments, says Jill Glass, A&M

executive director of marketing.

Temple Of The Dog entered The Billboard 200 June 27 at No. 181. In subsequent weeks it jumped to No. 86 and No. 55.

"We decided to relaunch the album based on the enthusiasm from MTV, because of Soundgarden's and Pearl Jam's success," Glass says. "In the beginning it was hard to get anyone enthused about [the album], but now that Soundgarden and Pearl Jam got huge, everyone wants a piece of it."

The relaunch of the album consisted of editing the "Hunger Strikes" video to include more Seattle footage, reintroducing the single to modern and album rock radio, and "shipping it as fast as we can," Glass says.

"They're like an alternative supergroup now. When it first came out

Pearl Jam wasn't even a band and Soundgarden didn't have the success they have now. It's really benefited from MTV because people will look at the video and say, 'Hey, that's the guy from Soundgarden or that's the guy from Pearl Jam,'" she says.

Since the Temple release, Soundgarden's "Badmotorfinger" has reached gold status and is headed toward platinum. "[The Temple album] is not cannibalizing their sales at all. Actually, people who never wanted to buy Soundgarden are now buying it. The two albums are co-existing well without anyone taking away from the other," Glass says.

Interest in the Temple album may heat up when Pearl Jam and Soundgarden hit the road in mid-July on Lollapalooza '92, Glass says.

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THERE'S SIZZLE IN SUMMER SOUNDTRACKS

(Continued from page 1)

tached to a Columbia Pictures-distributed Castle Rock film that opens Aug. 28, the soundtrack will likely appeal to country and baby-boomer rock fans.

"Singles," which was released June 30, features such hot Seattle-based acts as Pearl Jam, Alice In Chains, and Soundgarden, and is aimed at the alternative rock set. Ten of the 13 tracks were written expressly for the Warner Bros. movie, which will hit theaters Aug. 28.

Although "Singles" is not a music movie, film maker and former rock writer Cameron Crowe says music of the Seattle rock scene "definitely inspired the script and the structure. . . . The movie is in eight segments and kind of plays like a record."

The film centers around the lives of a 20-something crowd that lives in a Seattle apartment complex. One character, played by Matt Dillon, fronts a rock band called Citizen Dick, played in the film by members of Pearl Jam.

According to Crowe and Danny Bramson, who co-produced the soundtrack, the music was discussed from the outset of the film project, beginning the day Crowe's last movie, "Say Anything" (1989), was wrapped. The soundtrack from that film included Peter Dinklage, the Red Hot Chili Peppers, and Fishbone.

"There was a lot of music that we wanted to use on the soundtrack of that movie that we weren't legally and contractually allowed to use," Crowe says. "We wanted to use Soundgarden from the 'Louder Than Love' album and Mother Love Bone. We decided next time out we were going to start out earlier, and we would start from the top and bring the movie and music together."

This emphasis is clear in the film's nightclub scenes, where Soundgarden, Alice In Chains, and other bands perform live. In addition, Seattle scenesters such as Soundgarden's Chris Cornell, Mudhoney's Mark Arm, and Tad's Tad Doyle make cameo appearances.

NOT A SAMPLER

Despite the focus on Seattle acts in the soundtrack (including a cut by the late Jimi Hendrix, a native of the city), Crowe and Bramson insist that it is more than a Seattle sampler.

For one thing, Nirvana is absent. The band was to be included in the early stages, but when the trio's career took off, negotiations stalled.

The album also includes songs from alternative rock favorites such as former Replacements leader Paul Westerberg (who also wrote the score) and Smashing Pumpkins, neither of whom hails from Seattle.

From a marketing standpoint, the timing couldn't be better for "Singles," with Pearl Jam's platinum-selling debut album "Ten" at No. 5 on The Billboard 200 and the band set to embark with Soundgarden on the Lollapalooza '92 tour, likely to be one of the summer's most successful concert swings.

According to Richard Griffiths, executive VP of Epic, the label is "working the record very much as its own project," which explains why it was released two months before the film's release. "I think we are going to have a gold record before the movie opens," he says.

Griffiths expects the soundtrack to get an additional push from the film's theatrical release, and a third and fourth push when it hits the home

video market and cable television.

Epic's "three-pronged campaign," according to Soundtrax head Glenn Brunman, includes promotional tie-ins to Lollapalooza '92 and posters to promote the soundtrack at retail and possibly in movie theaters.

One soundtrack cut, Alice In Chains' "Would?", has been in "Buzz Bin" rotation at MTV since June 19. Westerberg's "Dyslexic Heart" is set to go to college radio, album rock, and modern rock stations in mid-July, with a video forthcoming. The track will also be released commercially as a cassette single, and Epic plans to work "Dyslexic Heart" at top 40 in August.

The third track set to be worked off the soundtrack is the Screaming Trees' "Nearly Lost You," which will tie into that band's second Epic album, set for a September release.

PRESELY TRIBUTE

The original plan for the soundtrack to "Honeymoon In Vegas," a romantic comedy rich in Elvis Presley kitsch, originally called for the licensing of Presley masters. Then Brunman, Griffiths, and film-music supervisor Peter Afterman decided on a Presley tribute soundtrack, made up half of pop/rock and half of country covers.

The track listing so far includes "Burning Love," by Travis Tritt; "Wear My Ring Around Your Neck," Ricky Van Shelton; "Blue Hawaii," Willie Nelson; "Devil In Disguise," Trisha Yearwood; "That's Alright Mama," Vince Gill; "Suspicious Minds," Dwight Yoakam; "All Shook Up" and "Heartbreak Hotel," Billy Joel; "Love Me Tender," Amy Grant;

"Hound Dog," Jeff Beck; "Are You Lonesome Tonight," Bryan Ferry; and "Jailhouse Rock," John Mellencamp. There will also be a version of "Can't Help Falling In Love" by an artist to be named shortly.

"Look at these artists, and it's easy to conclude that only Elvis Presley could bring them together," says Brunman. "More than anyone before or since, the guy managed to bridge different musical words and draw fans from everywhere—country, pop, rock, gospel, R&B."

While certain songs were considered essential, Brunman notes that some of the participating artists were given a degree of latitude in choosing what they would sing.

"They wanted me to do one of the later songs, but that wasn't where my heart was," says Joel, who fondly recalls an elementary school teacher yanking him off the stage for wiggling his hips during a lunchtime performance of "Hound Dog." "I'm a bigger fan of his earlier RCA and Sun records. I think every recording artist looks back to the beginning and sees Elvis Presley standing there, like the Colossus of Rhodes."

Similarly, Yearwood remembers "being just hypnotized" at age 5 when she heard Elvis records being played by her next-door neighbor. As for her soundtrack selection, "They gave us a couple of choices, and we picked 'Devil In Disguise' because it was so different—especially with a female doing it."

Shelton, whose cut was picked for him, has already incorporated it into his concert act, as well as his forthcoming greatest-hits package. He says a country dance mix has been

created for country dance club play, and Brunman notes that other country tracks will also be included in a country dance club sampler.

On July 20, Shelton's "Wear My Ring Around Your Neck" goes to country radio; Joel's "All Shook Up," the first rock single, is due July 28.

In addition to videoclips for the two singles, the "Honeymoon In Vegas" soundtrack will be promoted via end-cards in various movie and home video trailers. Brunman, who says Yoakam and Gill have also included their soundtrack offerings in their live shows, foresees a TNN or CMT special featuring soundtrack artists, as well as radio station-sponsored movie screenings.

'BOOMERANG' OUT, 'MO' MONEY' UP

The trend of R&B-oriented, multi-artist soundtracks continues this month with the release of the "Boomerang" set on LaFace Records. The album, which arrived in stores July 1, features LaFace acts Babyface, Toni Braxton, and Highland Place Mobsters, as well as Grace Jones (who appears in the film), A Tribe Called Quest, P.M. Dawn, Kenny Vaughan & the Art Of Love, Keith Washington, and Motown acts Shanice, Boyz II Men, and Johnny Gill.

L.A. Reid, who executive-produced the album with partner Babyface Edmonds, says he actively pursued this project because "I thought a major soundtrack would help legitimize the label. The ironic thing is, I wanted a romantic comedy. Because of the kind of music we do I didn't want a 'Juice' or a 'New Jack City'—I wanted the right kind of mix for the music that we did."

BMG FORMS INDIE DISTRIBUTION UNIT

(Continued from page 9)

into those independent taste-maker stores that, either because of financial reasons or organizational constraints, the majors don't have complete access to," says Pete Jones, president of BMG Distribution. "We have done our homework. We will make up a network of independent distributors that is flexible. We think it will work."

At press time, BMG Distribution had not determined which independent distributors will make up the network, nor has any of the BMG labels given a name or a logo to the planned sublabels.

Explains Rick Bleiweiss, BMG Distribution senior VP of marketing, "We will have a set of distributors that can handle dance, street, and rap product and another set that handles

reggae and world, and still another distributor will handle metal music."

Bleiweiss, who has taken the lead in contacting independent distributors and working with BMG labels, says that BMG's independent distribution arm will be set up by August, so that "if a label wants to put product into the network, we will be ready to go."

Jones points out that BMG's own labels have been the driving force behind the new department.

From the labels' point of view, says Jim Chiado, Arista's senior VP of sales, the move makes sense because it enhances the ability to sign and break developing artists.

The BMG Distribution independent network "gives us an opportunity to consider an artist we might not nor-

mally have signed before" because the act might not be ready to go through a major, Chiado says.

"Secondly, with our present artists, if you are looking at a particular single that might be very street or alternative and needs to hit first at the mom-and-pops, [the independent distribution network] gives us that option," he adds.

Chiado says Arista has yet to make any decisions on what artists will be funneled through the independent network, "but I guarantee we will use it."

While RCA executives were unavailable for comment, they previously said they plan to market certain titles through independent channels via RCA's joint-venture deal with Mechanic Records (Billboard, June 20).

COPYRIGHT RENEWAL ACT SIGNED INTO LAW

(Continued from page 9)

They must also decide if they want to pass the Collins version, which is identical to the Senate version, or amend the Brooks/Hughes bill, which has minor language differences.

"We're in there talking and cajoling [House Judiciary] members, reminding them of how important it is," says Jay Berman, president of the Recording Industry Assn. of America. "I'm optimistic that we'll see some action by the committee Thursday or Friday [July 9 or 10]."

If the committee members are still tied up with other legislation, particularly the labyrinthine cable TV bill, as

well as crime and judicial legislation, the markup of the bill could be put on hold until the week between the Democratic and Republican national conventions (the week of July 20). Congress is scheduled to go into recess Aug. 14.

Without Congressional passage this summer, the hardware industry's planned early-autumn campaigns to introduce DCC and other digital equipment to the consumer marketplace could fizzle.

Also facing an uncertain future—a possible veto by President Bush—is the National Voter Registration Act. The legislation, which ties voter

registration to drivers' license applications, was passed by Congress after intensive lobbying by the music industry's Rock the Vote campaign.

Although a White House spokesperson said, "It's up to the President and I can't say what he'll do," the legislation had been opposed by the administration's Office of Management and Budget because of the possibility of voter fraud.

Bush faces a Monday (6) deadline for signing or vetoing the bill; the White House has received thousands of telephone calls and telegrams from supporters of the so-called "Motor Voter Bill."

Nevertheless, the "Boomerang" soundtrack features Aaron Hall, who recently scored a No. 1 hit with "Don't Be Afraid" from the "Juice" soundtrack, in a duet with former Gap Band front man Charlie Wilson. It also introduces new LaFace artist Toni Braxton in a Babyface duet, "Give U My Heart."

Though "Give U My Heart" was released June 8 in major radio markets as the first single, top 40 stations have recently gotten hold of Boyz II Men's "End Of The Road," to which Motown has singles rights (it also holds rights to the Shanice and Gill tracks, should LaFace choose to release them). The Boyz II Men track was set as the second single, but the radio leak put a crimp in the label's promotion plans. Lamont Boles, senior VP of operations/GM of LaFace, says he plans to take advantage of the dual-single strategy by later releasing the P.M. Dawn track, "I'd Die Without You," to pop radio while sending a more R&B-oriented single to urban radio.

"We shipped 300,000 units on the soundtrack, and we worked out some special considerations in terms of pricing to get retail to take that quantity," says Doug Daniels, VP of black music for Arista. Though no real cross-promotions will be undertaken between the film and the soundtrack, Daniels says, "Paramount has been helpful with screenings."

Boles says the label is not concerned about the competition from "Mo' Money," the multi-artist soundtrack produced by R&B's other hit-making duo, Jimmy Jam & Terry Lewis. "Mo' Money" enters The Billboard 200 this week at a bulleted No. 41.

"'Lethal Weapon' and 'Batman' are not competing, so why should two [black] films and two soundtracks compete against one another?" he notes. "We think the pie is big enough for everybody to get a big stomach."

WEA To Launch DIGalog Print Ads

NEW YORK—WEA Manufacturing is launching a consumer print advertising campaign July 14 to support its DIGalog cassette manufacturing process.

The campaign will debut in the July 14 issue of Spin and the August issues of Rolling Stone, Musician, and Stereo Review. The ads, which will carry the headline "Extraordinary Sound, Ordinary Cassette," are slated to run through October.

WEA executives declined to reveal how much is being invested in the campaign.

Among the other publications set to run DIGalog ads are Time, Entertainment Weekly, and Sports Illustrated (all Time Warner publications), as well as Pulse!, Hit Parader, Metal Edge, Word Up, Right On, Car Stereo Review, Black Beat, and Rap Masters.

BMG is also using the DIGalog trademark on new cassette releases (Billboard, July 4). DIGalog is WEA's term for a manufacturing process that allows the duplication of analog cassettes directly from a digital source.

SUSAN NUNZIATA

SURVEY: SLOWER MUSIC-SALES GROWTH PROJECTED

(Continued from page 8)

and configurations.

According to the study, the CD album will be the format preferred by a majority of consumers in 1996. While they accounted for 41.6% of all unit sales last year, CDs are expected to represent 50.5% of units sold in 1996. Consumer spending on CDs will rise to \$7 billion, or 65.9% of total dollar sales.

But Veronis, Suhler says the rate of CD growth (an 8.5% average annual increase in units sold through 1996) will be far below the 44% average annual rate of 1986-91.

"The new format went through an adoption cycle in the past five years that pushed its growth rate into dou-

ble digits," says John Suhler, president and co-chief executive of the banking firm, adding that CD growth has now "fallen back into the music-act-popularity cycle."

CASSETTE DOWNTURN

Cassette albums will continue their decline, the survey says, totaling \$2.8 billion in sales by 1996, or 26.4% of the total, as projected unit sales fall to 350 million from 360 million last year.

Music video sales are projected to reach \$420 million in 1996, representing an average annual growth rate of 28.9%—the largest of any prerecorded entertainment format—if the av-

erage price falls, as expected, and if consumers "respond to lower pricing." In that case, the number of units sold would quintuple to 30 million in 1996 from 6 million last year.

Veronis, Suhler believes the cassette will remain the dominant format for the single because the "underlying demand for it is strong," despite a decline in sales last year brought on by higher prices. Annual sales will grow an average of 8.8%, reaching \$350 million in 1996, and units will grow to 100 million from 69 million last year, according to the report.

The CD single, the study says, "has yet to catch on," but an anti-

pated decline in its average price over five years to \$5 from \$6.16 last year should boost unit sales to 10 million from 6 million. Dollar sales are projected to rise at an average annual rate of 7.4% to \$50 million in 1996.

LOWER VIDEO GROWTH

As for home video, Veronis, Suhler projects that consumers will spend \$16.2 billion on renting and buying videocassettes by 1996, an 8.1% compound annual growth rate. From 1991-1996, the rate was 17%.

What fueled the double-digit increases of the past five years was a VCR penetration rate that rose to 73.7% last year. Over the next five years, predicts Veronis, Suhler, "sharply reduced expansion in VCR households will cut home video spending growth." VCR penetration should rise to 90.9% in 1996, the study says; but that would represent only 5.1% annual growth, compared with a 15.9% average yearly rate from 1986-1991.

Last year, U.S. consumers spent \$7.8 billion renting videos and \$3.2 billion buying them, according to Veronis, Suhler. By 1996, rentals should account for \$11.2 billion (a 7.6% annual growth rate), while purchases total \$5 billion (a 9.3% average annual rate).

The average price of a rental, which was \$2.30 last year, is projected to rise to \$3.10 by 1996, "in line with the rate of increase in ticket prices for films shown in theaters." The average price of buying a video, which declined to \$14.33 last year from \$21.54 in 1986, is expected to rise to \$16 by 1996.

JINGLE ROYALTIES RULING

(Continued from page 10)

courts, since 1981, when the weighting for jingles was changed from 1% to 3%.

Bernard Korman, ASCAP general counsel, says, "What Karmen was asking for would have had the result of a very substantial amount of money going to jingles, which would not have been fair to other members."

Korman adds that jingle writers function in a different economic atmosphere than do other songwriters. "Jingle writers have substantial sources of revenue for performances of jingles," says Korman. "Jingle writers don't rely, as writers of popular music do, on their royalties. Jingle writers get paid to write the work and [can] also get paid for the performance of music."

However, according to Arrow, jingle writers generally receive a single flat fee from advertising agencies. "The ad agency has the right to issue its own performance license, and generally the agency or advertiser tries to negotiate a buyout of performance rights when they acquire the rights to a jingle."

The court decision is not expected to affect BMI because the two organizations are operated differently, according to BMI senior director of media relations Pat Baird.

BMI's jingle writers have to meet a certain set of criteria in order to receive royalties, she says. The organization's arrangements with them fluctuate year by year and are dependent on the types of performances. She adds that BMI has not recently changed its jingle payments, nor is it anticipating any changes in the near future.

OMAHA RETAILERS CLEARED IN 2 LIVE CREW CASE

(Continued from page 8)

Gary Bucchino now says the issue was "not about obscenity but making sure kids don't get access to material that could be possibly harmful."

Defense attorney William Gallup calls the decision a "saving-face" move by the prosecution and focused on the fact that the state chose to dismiss the case in lieu of a protracted trial.

"The decision asks us to uphold the law, which is what [the retailers] have done and plan to do," he says.

Despite Bucchino's claim that obscenity was not the issue in the case, it is clear from the court records that the state had charged the retailers with furnishing obscene material to minors.

Further, Bucchino, in a May 12 letter to Coral Gables, Fla., lawyer Jack Thompson, the initiator of obscenity complaints to lawmakers there about the 2 Live Crew album, asks for "information on expert witnesses, names, addresses, etc., and what their testimony would be" because he believed "it will be necessary to submit expert testimony concerning whether or not these allegedly obscene materials have any artistic, literary, political, or social value."

The letter was sent even though Florida's 11th Circuit Court of Appeals ruled May 7 that the album was not obscene because it could not be proven that "as a whole" the work had no artistic, literary, political, or

social value (Billboard, May 23).

The Recording Industry Assn. of America had pledged to cover all of the retailers' legal costs had the Omaha case gone to trial. The American Civil Liberties Union also participated in developing the defense for the case.

The suit was brought in April by city councilman Steve Exon and a right-wing fundamentalist group, Omaha For Decency, that recruited young people to try and purchase the record at the stores in a sting-like operation.

Charges initially brought against additional retailers were dropped because they had sold the "clean" version of the record.

NIRVANA, R.E.M. HIT 4-MILLION MARK

(Continued from page 10)

"The Best Of The Doobies" are also certified at 6 million.

Here's the complete list of June certifications.

MULTIPLATINUM ALBUMS

- Garth Brooks, "No Fences," Liberty, 8 million.
- Steve Miller Band, "Greatest Hits 1974-1978," Capitol, 6 million.
- "Heart," Capitol, 5 million.
- "Metallica," Elektra, 5 million.
- Nirvana, "Nevermind," DGC/Geffen, 4 million.
- R.E.M., "Out Of Time," Warner Bros., 4 million.
- Heart, "Bad Animals," Capitol, 3 million.
- Jimmy Buffett, "Songs You Know By Heart," MCA, 2 million.
- Taylor Dayne, "Tell It To My Heart," Arista, 2 million.

Williams Performance Short & Sour In Kansas

NASHVILLE—Hank Williams Jr. gave perhaps his briefest performance ever June 27, when he performed for approximately 15 minutes in an apparently drunken state at Sandstone Amphitheatre in Bonner Springs, Kan. The approximately 12,000 fans in attendance responded by throwing beer cups and booing Williams as he left the stage. They later were promised refunds.

According to reports, Williams fumbled through four songs, and shouted "fuck you" a number of times at the audience.

Williams later apologized in a statement. He said, in part: "I've never been one to make excuses for myself, and I'm not going to begin now by trying to get people to believe that I had food poisoning or the flu or some such nonsense. The truth is I messed up."

Kris Kross, "Totally Krossed Out," Ruffhouse/Columbia, 2 million.

Red Hot Chili Peppers, "Blood Sugar Sex Magik," Warner Bros., 2 million.

PLATINUM ALBUMS

- The Cure, "Wish," Fiction/Elektra, its fourth.
- Isley Brothers, "3+3," Epic, their fourth.
- En Vogue, "Funky Divas," Atco/Eastwest, its second.
- Righteous Brothers, "Unchained Melody—Best Of The Righteous Brothers," Curb, their first.
- "Wynonna," Curb/MCA, her first.

GOLD ALBUMS

- Elton John, "To Be Continued . . .," MCA, his 25th.
- Frank Sinatra, "The Capitol Years," Capitol, his 18th.
- George Strait, "Holding My Own," MCA, his 15th.
- ZZ Top, "Greatest Hits," Warner Bros., its 10th.
- The Cure, "Wish," Fiction/Elektra, its sixth.
- Eurythmics, "Greatest Hits," Arista, their fifth.
- "Weird Al" Yankovic, "Off The Deep End," Scotti Bros., his fourth.
- Beastie Boys, "Check Your Head," Capitol, their third.
- Kid 'N Play, "Fun House," Select, their second.
- Doug Stone, "I Thought It Was You," Epic, his second.
- Das Efx, "Dead Serious," Atco/Eastwest, its first.
- R. Kelly & Public Announcement, "Born Into The '90s," Jive, their first.
- Hal Ketchum, "Past The Point Of Rescue," Curb, his first.
- Right Said Fred, "Up," Charisma, its first.
- TLC, "Oooooohhh . . . On The TLC Tip," LaFace/Arista, its first.
- Pam Tillis, "Put Yourself In My Place," Arista, her first.
- "Wynonna," Curb/MCA, her first.

PLATINUM SINGLES

Sir Mix-A-Lot, "Baby Got Back," Def American/Reprise, his first.

GOLD SINGLES

- Michael Jackson, "In The Closet," Epic, his 12th.
- Arrested Development, "Tennessee," Chrysalis/ERG, its first.
- Jodeci, "Come And Talk To Me," Uptown/MCA, its first.

THE Billboard 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY

FOR WEEK ENDING
JULY 11, 1992



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
1	1	1	6	BILLY RAY CYRUS MERCURY 510635* (9.98 EQ/13.98) 5 weeks at No. 1	SOME GAVE ALL	1
2	2	2	13	KRIS KROSS ▲ 2 RUFFHOUSE 48710*/COLUMBIA (9.98 EQ/13.98)	TOTALLY KROSSED OUT	1
3	3	5	4	MARIAH CAREY COLUMBIA 52758* (7.98 EQ/9.98)	MTV UNPLUGGED EP	3
4	4	3	40	RED HOT CHILI PEPPERS ▲ 2 WARNER BROS. 26681* (10.98/15.98)	BLOOD SUGAR SEX MAGIK	3
5	5	6	28	PEARL JAM ▲ EPIC ASSOCIATED 47857*/EPIC (9.98 EQ/13.98)	TEN	5
6	7	9	42	GARTH BROOKS ▲ 7 LIBERTY 96330* (10.98/15.98)	ROPIN' THE WIND	1
7	9	8	13	DEF LEPPARD ▲ 3 MERCURY 12185* (10.98 EQ/15.98)	ADRENALIZE	1
8	6	4	4	WILSON PHILLIPS SBK 98924/ERG (10.98/15.98)	SHADOWS AND LIGHT	4
9	13	11	95	GARTH BROOKS ▲ 8 LIBERTY 93866* (9.98/13.98)	NO FENCES	3
10	8	7	7	THE BLACK CROWES THE SOUTHERN HARMONY AND MUSICAL COMPANION DEF AMERICAN 26976*/REPRISE (10.98/15.98)		1
11	12	10	21	SIR MIX-A-LOT ▲ DEF AMERICAN 26765*/REPRISE (9.98/15.98)	MACK DADDY	9
12	11	13	33	GENESIS ▲ 2 ATLANTIC 82344* (10.98/15.98)	WE CAN'T DANCE	4
13	14	15	46	METALLICA ▲ 4 ELEKTRA 61113 (10.98/15.98)	METALLICA	1
14	16	14	14	EN VOGUE ▲ ATCO EASTWEST 92121* (10.98/15.98)	FUNKY DIVAS	8
15	10	—	2	FAITH NO MORE SLASH 26785*/REPRISE (10.98/15.98)	ANGEL DUST	10
16	19	17	12	DAS EFX ● ATCO EASTWEST 91827* (9.98/13.98)	DEAD SERIOUS	16
17	24	21	10	BEASTIE BOYS ● CAPITOL 98938 (10.98/15.98)	CHECK YOUR HEAD	10
18	17	22	10	THE CURE ▲ FICTION 61309*/ELEKTRA (10.98/15.98)	WISH	2
19	20	16	13	WYNONNA ▲ CURB 10529*/MCA (10.98/15.98)	WYNONNA	4
20	15	12	11	ZZ TOP ● WARNER BROS. 26846 (10.98/15.98)	GREATEST HITS	9
21	22	20	16	QUEEN ▲ HOLLYWOOD 61311*/ELEKTRA (10.98/15.98)	CLASSIC QUEEN	4
22	NEW ►	1	1	ERIC B. & RAKIM MCA 10594 (9.98/15.98)	DON'T SWEAT THE TECHNIQUE	22
23	18	23	53	BONNIE RAITT ▲ 3 CAPITOL 96111 (10.98/15.98)	LUCK OF THE DRAW	2
24	26	24	62	MICHAEL BOLTON ▲ 5 COLUMBIA 46771 (10.98 EQ/15.98)	TIME, LOVE AND TENDERNES	1
25	21	18	32	U2 ▲ 3 ISLAND 10347/PLG (10.98 EQ/15.98)	ACHTUNG BABY	1
26	NEW ►	1	1	THE B-52'S REPRISE 26995* (10.98/15.98)	GOOD STUFF	26
27	29	26	40	NIRVANA ▲ 4 DGC 24425/GEFFEN (9.98/13.98)	NEVERMIND	1
28	25	19	8	LIONEL RICHIE MOTOWN 6338* (10.98/15.98)	BACK TO FRONT	19
29	23	—	2	FIREHOUSE EPIC 48615* (10.98 EQ/15.98)	HOLD YOUR FIRE	23
30	30	29	44	JODECI ▲ UPTOWN 10198*/MCA (9.98/13.98)	FOREVER MY LADY	18
31	NEW ►	1	1	ELTON JOHN MCA 10614* (9.98/15.98)	THE ONE	31
32	34	52	4	VARIOUS ARTISTS TOMMY BOY 1053* (10.98/15.98)	MTV: PARTY TO GO, VOL. 2	32
33	28	27	7	ANNIE LENNOX ARISTA 18704* (10.98/15.98)	DIVA	27
34	27	25	32	ENYA ▲ REPRISE 26775* (10.98/15.98)	SHEPHERD MOONS	17
35	33	37	114	GARTH BROOKS ▲ 3 LIBERTY 90897 (9.98/13.98)	GARTH BROOKS	13
36	39	50	41	GUNS N' ROSES ▲ 3 GEFFEN 24415 (10.98/15.98)	USE YOUR ILLUSION I	2
37	37	39	31	BROOKS & DUNN ● ARISTA 18658* (9.98/13.98)	BRAND NEW MAN	37
38	40	44	18	TLC ● LAFACE 26003*/ARISTA (9.98/13.98)	OOOOOOHHH... ON THE TLC TIP	38
39	31	31	49	COLOR ME BADD ▲ 2 GIANT 24429*/REPRISE (9.98/15.98)	C.M.B.	3
40	41	35	7	INDIGO GIRLS EPIC 48865* (10.98 EQ/15.98)	rites of passage	21
41	NEW ►	1	1	SOUNDTRACK PERSPECTIVE 1004*/A&M (10.98/15.98)	MO' MONEY	41
42	32	28	59	BOYZ II MEN ▲ 4 MOTOWN 6320* (9.98/13.98)	COOLEYHIGHHARMONY	3
43	35	32	45	VANESSA WILLIAMS ▲ WING 84352*/MERCURY (10.98 EQ/15.98)	THE COMFORT ZONE	17
44	44	33	31	MICHAEL JACKSON ▲ 4 EPIC 45400 (10.98 EQ/15.98)	DANGEROUS	1
45	38	34	13	CELINE DION EPIC 52473* (10.98 EQ/15.98)	CELINE DION	34
46	46	42	41	OZZY OSBOURNE ▲ EPIC ASSOCIATED 46795*/EPIC (10.98 EQ/15.98)	NO MORE TEARS	7
47	48	49	59	ALAN JACKSON ▲ ARISTA 8681* (9.98/13.98)	DON'T ROCK THE JUKEBOX	17
48	50	57	13	ARRESTED DEVELOPMENT CHRYSALIS 21929*/ERG (9.98/13.98)	3 YEARS 5 MONTHS & 2 DAYS IN THE LIFE OF ...	48
49	49	62	13	BODY COUNT SIRE 26872*/WARNER BROS. (9.98/13.98)	BODY COUNT	32
50	45	30	11	"WEIRD AL" YANKOVIC ● SCOTTI BROS. 75256* (9.98/13.98)	OFF THE DEEP END	17
51	54	53	9	SOPHIE B. HAWKINS COLUMBIA 46797* (9.98 EQ/13.98)	TONGUES AND TAILS	51
52	77	74	3	SOUNDTRACK HOLLYWOOD 61334*/ELEKTRA (10.98/15.98)	SISTER ACT	52

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
53	42	36	69	AMY GRANT ▲ 3 A&M 5321 (10.98/15.98)	HEART IN MOTION	10
54	47	45	22	R. KELLY & PUBLIC ANNOUNCEMENT ● JIVE 41469 (9.98/13.98)	BORN INTO THE '90'S	42
55	86	181	3	TEMPLE OF THE DOG A&M 5350* (9.98/13.98)	TEMPLE OF THE DOG	55
56	53	61	60	LORRIE MORGAN ● RCA 3021* (9.98/13.98)	SOMETHING IN RED	53
57	36	59	55	NATALIE COLE ▲ 4 ELEKTRA 61049 (13.98/16.98)	UNFORGETTABLE	1
58	43	38	13	BRUCE SPRINGSTEEN ▲ COLUMBIA 53000* (10.98 EQ/15.98)	HUMAN TOUCH	2
59	51	41	40	BRYAN ADAMS ▲ 2 A&M 5367* (10.98/15.98)	WAKING UP THE NEIGHBOURS	6
60	55	46	6	KISS MERCURY 48037* (10.98 EQ/15.98)	REVENGE	6
61	NEW ►	1	1	SOUNDTRACK WARNER BROS. 26972* (10.98/15.98)	BATMAN RETURNS	61
62	59	51	39	REBA MCENTIRE ▲ MCA 10400* (10.98/15.98)	FOR MY BROKEN HEART	13
63	56	58	41	GUNS N' ROSES ▲ 3 GEFFEN 24420 (10.98/15.98)	USE YOUR ILLUSION II	1
64	57	40	10	SLAUGHTER CHRYSALIS 21911*/ERG (10.98/15.98)	WILD LIFE	8
65	61	47	35	HAMMER ▲ 3 CAPITOL 98151 (10.98/15.98)	TOO LEGIT TO QUIT	2
66	52	64	43	SOUNDTRACK ● BEACON 10286*/MCA (10.98/15.98)	THE COMMITMENTS	8
67	NEW ►	1	1	DEEE-LITE ELEKTRA 61313 (10.98/15.98)	INFINITY WITHIN	67
68	67	67	57	TRAVIS TRITT ▲ WARNER BROS. 26589* (9.98/15.98)	IT'S ALL ABOUT TO CHANGE	22
69	58	43	3	PETE ROCK & C.L. SMOOTH ELEKTRA 60948* (10.98/15.98)	MECCA AND THE SOUL BROTHER	43
70	60	48	19	SOUNDTRACK ▲ REPRISE 26805* (10.98/15.98)	WAYNE'S WORLD	1
71	66	69	32	SOUNDTRACK ▲ WALT DISNEY 60618* (8.98/14.98)	BEAUTY & THE BEAST	19
72	80	96	10	TOM COCHRANE CAPITOL 97723* (9.98/13.98)	MAD MAD WORLD	72
73	76	81	34	RICHARD MARX ● CAPITOL 95874* (10.98/15.98)	RUSH STREET	35
74	73	70	7	IRON MAIDEN EPIC 48993* (10.98 EQ/15.98)	FEAR OF THE DARK	12
75	78	79	6	JON SECADA SBK 98845*/ERG (9.98/15.98)	JON SECADA	75
76	71	65	28	CYPRESS HILL ● RUFFHOUSE 47889/COLUMBIA (9.98 EQ/13.98)	CYPRESS HILL	31
77	62	60	13	BRUCE SPRINGSTEEN ▲ COLUMBIA 53001* (10.98 EQ/15.98)	LUCKY TOWN	3
78	112	100	38	SOUNDGARDEN ● A&M 5374 (9.98/13.98)	BADMOTORFINGER	39
79	64	54	29	MR. BIG ▲ ATLANTIC 82209* (9.98/13.98)	LEAN INTO IT	15
80	72	66	41	MARIAH CAREY ▲ 3 COLUMBIA 47980 (10.98 EQ/15.98)	EMOTIONS	4
81	74	73	24	HAL KETCHUM ● CURB 77450* (9.98/13.98)	PAST THE POINT OF RESCUE	45
82	63	55	23	UGLY KID JOE ▲ STARDOG 68823*/MERCURY (6.98 EQ/10.98)	AS UGLY AS THEY WANNA BE	4
83	68	68	15	FU-SCHNICKENS JIVE 41472* (9.98/13.98)	FU-DON'T TAKE IT PERSONAL	64
84	70	56	4	QUEEN HOLLYWOOD 61104*/ELEKTRA (14.98/22.98)	LIVE AT WEMBLEY	53
85	65	71	15	K.D. LANG SIRE 26840*/WARNER BROS. (10.98/15.98)	INGENUUE	55
86	95	93	22	CECE PENISTON A&M 5381* (9.98/13.98)	FINALLY	70
87	82	76	52	TRISHA YEARWOOD ▲ MCA 10297* (9.98/13.98)	TRISHA YEARWOOD	31
88	69	72	16	YANNI PRIVATE MUSIC 81096* (10.98/15.98)	DARE TO DREAM	32
89	75	63	6	XCLAN POLYDOR 13225/PLG (9.98 EQ/13.98)	XODUS	31
90	87	90	57	DIAMOND RIO ● ARISTA 8673* (9.98/13.98)	DIAMOND RIO	83
91	89	77	31	BLACK SHEEP ● MERCURY 848368 (9.98 EQ/13.98)	A WOLF IN SHEEP'S CLOTHING	30
92	79	87	123	ORIGINAL LONDON CAST ▲ POLYDOR 831563/PLG (10.98 EQ/15.98)	PHANTOM OF THE OPERA HIGHLIGHTS	46
93	97	95	15	TORI AMOS ATLANTIC 82358* (10.98/15.98)	LITTLE EARTHQUAKES	54
94	169	170	14	OTTMAR LIEBERT + LUNA NEGRA EPIC 47848* (10.98 EQ/15.98)	SOLO PARA TI	94
95	88	86	121	THE BLACK CROWES ▲ 3 DEF AMERICAN 24278*/REPRISE (9.98/13.98)	SHAKE YOUR MONEY MAKER	4
96	93	91	40	A TRIBE CALLED QUEST ● JIVE 1418* (9.98/13.98)	LOW END THEORY	45
97	100	94	43	NAUGHTY BY NATURE ▲ TOMMY BOY 1044* (9.98/14.98)	NAUGHTY BY NATURE	16
98	84	83	4	TROOP ATLANTIC 82393* (10.98/15.98)	DEEPA	78
99	103	98	20	JOHN ANDERSON BNA 61029* (9.98/13.98)	SEMINOLE WIND	64
100	99	82	16	AARON TIPPIN RCA 61129* (9.98/13.98)	READ BETWEEN THE LINES	50
101	94	88	42	TESLA ● GEFFEN 24424 (9.98/15.98)	PSYCHOTIC SUPPER	13
102	96	102	85	MADONNA ▲ 3 SIRE 26440*/WARNER BROS. (13.98/18.98)	THE IMMACULATE COLLECTION	2
103	83	75	15	MELISSA ETHERIDGE ● ISLAND 512120*/PLG (10.98 EQ/15.98)	NEVER ENOUGH	21
104	107	108	24	SUZY BOGDUSS LIBERTY 95847* (9.98/13.98)	ACES	95
105	119	—	2	AL JARREAU REPRISE 26849* (10.98/15.98)	HEAVEN AND EARTH	105
106	81	84	6	JIMMY BUFFETT MARGARITAVILLE 10613*/MCA (39.98/58.98)	BOATS BEACHES BARS & BALLADS	68
107	92	89	5	SOUNDTRACK MCA 10628* (10.98/15.98)	FAR AND AWAY	89
108	116	137	13	MARK CHESNUTT MCA 10530* (9.98/15.98)	LONGNECKS & SHORT STORIES	68
109	114	104	11	SPICE 1 JIVE 41481* (9.98/13.98)	SPICE 1	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. Most albums available on cassette and CD. *Asterisk indicates vinyl unavailable. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ, and all other CDs, are equivalent prices, which are projected from wholesale prices. © 1992, Billboard/BPI Communications, and SoundScan, Inc.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
110	102	117	111	VAN MORRISON ▲	MERCURY 84197C (9.98 EQ/15.98) THE BEST OF VAN MORRISON	41
111	90	128	40	HARRY CONNICK, JR. ▲	COLUMBIA 48685* (10.98 EQ/15.98) BLUE LIGHT, RED LIGHT	17
112	98	92	10	GEORGE STRAIT ●	MCA 10532* (10.98/15.98) HOLDING MY OWN	33
113	106	99	95	QUEENSRYCHE ▲	EMI 92806/ERG (9.98/15.98) EMPIRE	7
114	108	106	54	VAN HALEN ▲	WARNER BROS. 26594* (10.98/15.98) FOR UNLAWFUL CARNAL KNOWLEDGE	1
115	85	80	3	ALLMAN BROTHERS BAND	EPIC 48998* (9.98 EQ/13.98) AN EVENING WITH THE ALLMAN BROTHERS BAND	80
116	110	113	34	STEVIE RAY VAUGHAN & DOUBLE TROUBLE ▲	EPIC 47390 (9.98 EQ/13.98) SKY IS CRYING	10
117	105	103	13	LYLE LOVETT	CURB 10475*/MCA (9.98/15.98) JOSHUA JUDGES RUTH	57
118	101	97	24	SAWYER BROWN	CURB 95624* (9.98/13.98) DIRT ROAD	68
119	91	107	9	TRACY CHAPMAN	ELEKTRA 61215* (10.98/15.98) MATTERS OF THE HEART	53
120	138	150	7	DELBERT MCCLINTON	CURB 77521* (9.98/13.98) NEVER BEEN ROCKED ENOUGH	120
121	123	118	32	TEVIN CAMPBELL ●	QWEST 26291**WARNER BROS. (9.98/15.98) T.E.V.I.N.	38
122	154	158	25	SAMMY KERSHAW	MERCURY 510161* (9.98/13.98) DON'T GO NEAR THE WATER	97
123	115	105	45	DOUG STONE ●	EPIC 47357* (9.98 EQ/13.98) I THOUGHT IT WAS YOU	74
124	132	142	69	VINCE GILL ▲	MCA 10140* (9.98/13.98) POCKET FULL OF GOLD	37
125	142	131	18	PANTERA	ATCO EASTWEST 91758* (10.98/15.98) VULGAR DISPLAY OF POWER	44
126	118	115	156	MICHAEL BOLTON ▲	COLUMBIA 45012 (9.98 EQ/15.98) SOUL PROVIDER	3
127	129	138	9	ARC ANGELS	DGC 24465/GEFFEN (9.98/13.98) ARC ANGELS	127
128	135	122	59	PAULA ABDUL ▲	CAPTIVE 91611**VIRGIN (10.98/15.98) SPELLBOUND	1
129	137	166	49	SHABBA RANKS ●	EPIC 47310 (9.98 EQ/13.98) AS RAW AS EVER	89
130	120	125	72	ENIGMA ▲	CHARISMA 91642* (9.98/13.98) MCMXC A.D.	6
131	140	149	62	DWIGHT YOAKAM ●	REPRISE 26344* (9.98/13.98) IF THERE WAS A WAY	96
132	126	147	163	BONNIE RAITT ▲	CAPITOL 91268 (9.98/15.98) NICK OF TIME	1
133	147	—	2	LINDSEY BUCKINGHAM	REPRISE 26182* (10.98/15.98) OUT OF THE CRADLE	133
134	130	151	5	MICHELLE WRIGHT	ARISTA 18685* (9.98/13.98) NOW & THEN	127
135	144	129	79	C+C MUSIC FACTORY ▲	COLUMBIA 47093 (9.98 EQ/15.98) GONNA MAKE YOU SWEAT	2
136	152	159	20	MATTHEW SWEET	ZOO 11015* (9.98/13.98) GIRLFRIEND	100
137	125	146	113	WILSON PHILLIPS ▲	SBK 93745/ERG (9.98/13.98) WILSON PHILLIPS	2
138	127	120	68	R.E.M. ▲	WARNER BROS. 26496 (9.98/15.98) OUT OF TIME	1
139	155	152	52	TANYA TUCKER ●	LIBERTY 95562* (9.98/13.98) WHAT DO I DO WITH ME	48
140	133	111	39	PRINCE AND THE N.P.G. ▲	PAISLEY PARK 25379**WARNER BROS. (10.98/15.98) DIAMONDS & PEARLS	3
141	113	116	24	SOUNDTRACK ●	REPRISE 26794* (10.98/15.98) RUSH	24
142	121	110	39	SIMPLY RED ●	ATCO EASTWEST 91773* (10.98/15.98) STARS	76
143	145	133	14	JOE PUBLIC	COLUMBIA 48628* (9.98 EQ/15.98) JOE PUBLIC	111
144	131	136	42	KENNY LOGGINS	COLUMBIA 46140* (9.98 EQ/13.98) LEAP OF FAITH	71
145	150	168	3	THE SOUP DRAGONS	BIG LIFE 13178**MERCURY (9.98 EQ/13.98) HOTWIRED	145
146	111	134	6	NEIL DIAMOND	COLUMBIA 52703* (17.98/31.98) GREATEST HITS 1966-1992	100
147	159	140	33	LISA STANSFIELD ●	ARISTA 18679* (10.98/15.98) REAL LOVE	43
148	128	112	15	M.C. BRAINS	MOTOWN 6342* (9.98/13.98) LOVERS LANE	47
149	141	132	19	HANK WILLIAMS, JR.	CURB 26806*/CAPRICORN (9.98/15.98) MAVERICK	55
150	184	—	2	SPIN DOCTORS	EPIC ASSOCIATED 47461**EPIC (9.98 EQ/13.98) POCKET FULL OF KRYPTONITE	150
151	NEW	—	1	YO-YO	ATCO EASTWEST 44216* (5.98/9.98) BLACK PEARL	151
152	104	101	3	SOUNDTRACK	REPRISE 26989* (10.98/15.98) LETHAL WEAPON 3	101
153	134	126	8	THE NEVILLE BROTHERS	A&M 5382* (9.98/13.98) FAMILY GROOVE	103
154	186	169	33	DOUG STONE ●	EPIC 45303* (5.98 EQ/9.98) DOUG STONE	97

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
155	146	127	8	RICKY VAN SHELTON	COLUMBIA 46854* (5.98 EQ/9.98) DON'T OVERLOOK SALVATION	122
156	NEW	—	1	N2DEEP	PROFILE 1427* (9.98/14.98) BACK TO THE HOTEL	156
157	153	155	82	NINE INCH NAILS ●	TVT 2610 (9.98 EQ/13.98) PRETTY HATE MACHINE	75
158	160	156	107	MARIAH CAREY ▲	COLUMBIA 45202 (9.98 EQ/15.98) MARIAH CAREY	1
159	136	119	9	XTC	GEFFEN 24474* (10.98/15.98) NONSUCH	97
160	181	172	6	BASS BOY	NEWTOWN 2209* (9.98/14.98) I GOT THE BASS	160
161	122	85	17	RIGHT SAID FRED ●	CHARISMA 92107* (9.98/13.98) UP	46
162	157	123	31	KEITH SWEAT ▲	ELEKTRA 61216* (10.98/15.98) KEEP IT COMIN'	19
163	117	130	8	SANTANA	POLYDOR 513197*/PLG (9.98 EQ/15.98) MILAGRO	102
164	156	187	86	PHIL COLLINS ▲	ATLANTIC 82157 (14.98/19.98) SERIOUS HITS...LIVE!	11
165	139	124	9	DAVID SANBORN	ELEKTRA 61272* (10.98/15.98) UPFRONT	117
166	189	—	2	BILLY DEAN	SBK 96728*/ERG (9.98/13.98) BILLY DEAN	166
167	175	165	38	JOHN MELLENCAMP ▲	MERCURY 510151* (10.98 EQ/15.98) WHENEVER WE WANTED	17
168	177	173	15	NICE & SMOOTH	COLUMBIA 47373 (9.98 EQ/13.98) AIN'T A DAMN THING CHANGED	141
169	148	162	33	COLLIN RAYE ●	EPIC 47468* (9.98 EQ/13.98) ALL I CAN BE	54
170	151	139	8	GANG STARR	CHRYSALIS 21910/ERG (9.98/13.98) DAILY OPERATION	65
171	167	163	20	2PAC	INTERSCOPE 91767/ATLANTIC (9.98/13.98) 2PACALYPSE NOW	64
172	109	78	3	EMERSON, LAKE & PALMER	VICTORY 80003*/PLG (9.98 EQ/15.98) BLACK MOON	78
173	171	148	37	GERALD LEVERT ●	ATCO EASTWEST 91777* (10.98/15.98) PRIVATE LINE	48
174	158	109	7	TESTAMENT	ATLANTIC 82392* (10.98/15.98) RITUAL	55
175	172	167	52	SEAL ●	SIRE 26627**WARNER BROS. (9.98/13.98) SEAL	24
176	149	177	220	ORIGINAL LONDON CAST ▲	POLYDOR 831273/PLG (17.98 EQ/31.98) PHANTOM OF THE OPERA	33
177	143	143	5	LOS LOBOS	SLASH 26786**WARNER BROS. (10.98/15.98) KIKO	143
178	165	—	37	JAMES TAYLOR ●	COLUMBIA 46038* (10.98 EQ/15.98) NEW MOON SHINE	37
179	164	153	30	AMG	SELECT 21642* (9.98/15.98) BITCH BETTA HAVE MY MONEY	63
180	182	157	20	TECHMASTER P.E.B.	NEWTOWN 2208* (9.98/14.98) BASS COMPUTER	132
181	168	141	9	THE COLLEGE BOYZ	VIRGIN 91658* (9.98/13.98) RADIO FUSION RADIO	118
182	RE-ENTRY	—	34	PATTI LABELLE ●	MCA 10439 (9.98/13.98) BURNIN'	71
183	124	121	3	OLIVIA NEWTON-JOHN	GEFFEN 24470* (9.98/15.98) BACK TO BASICS/ESSENTIAL COLLECTION 1971-1992	121
184	192	185	71	FIREHOUSE ▲	EPIC 46186* (9.98 EQ/13.98) FIREHOUSE	21
185	170	194	9	GROVER WASHINGTON, JR.	COLUMBIA 48530 (10.98/15.98) NEXT EXIT	149
186	174	—	95	HARRY CONNICK, JR. ▲	COLUMBIA 46146 (9.98 EQ/15.98) WE ARE IN LOVE	22
187	198	180	9	LYNCH MOB	ELEKTRA 61322* (10.98/15.98) LYNCH MOB	56
188	166	144	3	STEELHEART	MCA 10426* (9.98/15.98) TANGLED IN REINS	144
189	RE-ENTRY	—	9	TKA	TOMMY BOY 1040* (9.98/16.98) GREATEST HITS	131
190	RE-ENTRY	—	98	TRAVIS TRITT ▲	WARNER BROS. 26094* (9.98/13.98) COUNTRY CLUB	70
191	163	114	9	PENTHOUSE PLAYERS CLIQUE	RUTHLESS 57181/PRIORITY (9.98/14.98) PAID THE COST	76
192	195	—	4	SOUNDTRACK	SOLAR 75330/EPIC (10.98 EQ/15.98) DEEP COVER	191
193	RE-ENTRY	—	9	JOE DIFFIE	EPIC 47477* (9.98 EQ/13.98) REGULAR JOE	132
194	NEW	—	1	TOAD THE WET SPROCKET	COLUMBIA 47309 (9.98 EQ/13.98) FEAR	194
195	161	135	5	SOUNDTRACK	HOLLYWOOD 61330*/ELEKTRA (10.98/15.98) ENCINO MAN	130
196	185	179	43	RUSH ●	ATLANTIC 82293* (10.98/15.98) ROLL THE BONES	3
197	178	154	26	SHANICE ●	MOTOWN 6319* (9.98/13.98) INNER CHILD	83
198	194	183	9	MCBRIDE & THE RIDE	MCA 54356* (9.98/13.98) SACRED GROUND	144
199	191	—	45	SOUNDTRACK ▲	MORGAN CREEK 20004* (10.98/15.98) ROBIN HOOD: PRINCE OF THIEVES	5
200	162	176	12	SOUNDTRACK	BEACON 10506*/MCA (10.98/15.98) COMMITMENTS-VOL. 2	118

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| Bryan Adams 59 | Tom Cochrane 72 | Fu-Schnickens 83 | Annie Lennox 33 | ORIGINAL LONDON CAST | Jon Secada 75 | Bruce Springsteen 58, 77 | Stevie Ray Vaughan & Double Trouble 116 |
| Allman Brothers Band 115 | Natalie Cole 57 | Gang Starr 170 | Gerald Levert 173 | Phantom Of The Opera 176 | Shabba Ranks 129 | Lisa Stansfield 147 | Grover Washington, Jr. 185 |
| AMG 179 | Phil Collins 164 | Genesis 12 | Ottmar Liebert + Luna Negra 94 | Phantom Of The Opera | Shanice 197 | Steelheart 188 | Hank Williams, Jr. 149 |
| Tori Amos 93 | The College Boyz 181 | Vince Gill 124 | Kenny Loggins 144 | Highlights 92 | Simply Red 142 | Doug Stone 123, 154 | Vanessa Williams 43 |
| John Anderson 99 | Color Me Badd 39 | Amy Grant 53 | Los Lobos 177 | Ozzy Osbourne 46 | Sir Mix-A-Lot 11 | George Strait 112 | Wilson Phillips 8, 137 |
| Arc Angels 127 | Harry Connick, Jr. 111, 186 | Lyle Lovett 117 | Lynch Mob 187 | Pantera 125 | Slaughter 64 | Keith Sweat 162 | Michelle Wright 134 |
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| The B-52's 26 | Hammer 65 | Richard Marx 73 | M.C. Brains 148 | CeCe Peniston 86 | SOUNDTRACK | James Taylor 178 | XCian 89 |
| Bass Boy 160 | Sophie B. Hawkins 51 | McBride & The Ride 198 | Reba McEntire 62 | Beauty & The Beast 71 | Batman Returns 61 | Techmaster P.E.B. 180 | Temple Of The Dog 55 |
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| Black Sheep 91 | Michael Jackson 44 | John Mellencamp 167 | Lorrie Morgan 56 | Deep Cover 192 | Queen 21, 84 | TLC 38 | Tomy Toppin 100 |
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| Suzy Bogguss 104 | Al Jarreau 105 | Lorrie Morgan 56 | Mr. Big 79 | Far And Away 107 | R.E.M. 138 | TLC 38 | Tanya Tucker 139 |
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| Boyz II Men 42 | Joe Diffie 193 | Mr. Big 79 | The Neville Brothers 153 | Mo'Ney 41 | Collin Raye 169 | A Tribe Called Quest 96 | Van Halen 114 |
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| C+C Music Factory 135 | Melissa Etheridge 103 | Santana 163 | | | Santana 163 | Ricky Van Shelton 155 | |



N2Heat. With its old-school production, courtesy of producer Johnny Z, Vallejo, Calif.-based rap act N2Deep is burning up Heatseekers. In its third week, the crew's debut album, "Back To The Hotel," climbs to No. 3, while the title track debuts at No. 27 on the Hot Rap Singles chart and No. 84 on the Hot 100 Singles chart.



Hardhat Hit. Helmet's early recordings on the independent Amphetamine Reptile label set off a major-label bidding war that was finally won by Interscope. Apparently, the band is worth all the attention, as its hard-hitting "Meantime" enters Heatseekers at No. 21, and the buzz about Helmet continues to pick up volume.



Outer Limits. 2 Unlimited is one of the few real acts, rather than producer creations, to spring from the techno rave scene. This week the Belgian pop duo's debut album enters Heatseekers at No. 36, thanks to the dance hit "Twilight Zone." 2 Unlimited's stateside success follows its three top-five singles in England.

ANGELS AGAIN: "Arc Angels," the self-titled debut by the Austin, Texas, supergroup featuring Charlie Sexton and the former Double Trouble rhythm section, logs its third week on top of the Heatseekers chart and moves up to No. 127 on The Billboard 200, but two other acts are hot on its tail. Spin Doctors' "Pocket Full Of Kryptonite" moves up to No. 2 this week on Heatseekers and jumps up to No. 150 on The Billboard 200 after bowing at No. 184 last week, while N2Deep's "Back To The Hotel" bullets up to No. 3 on Heatseekers and makes its Billboard 200 debut at No. 156. Other prime movers include Toad The Wet Sprocket's "Fear," which moves up to No. 7 on Heatseekers and bows on The Billboard 200 at No. 194, and Shakespear's Sister's "Hormonally Yours," which climbs to No. 11 on Heatseekers.

ROOTING INTERESTS: Who are you rooting for? We're not talking baseball, or that three-ring presidential-candidate circus, but music.

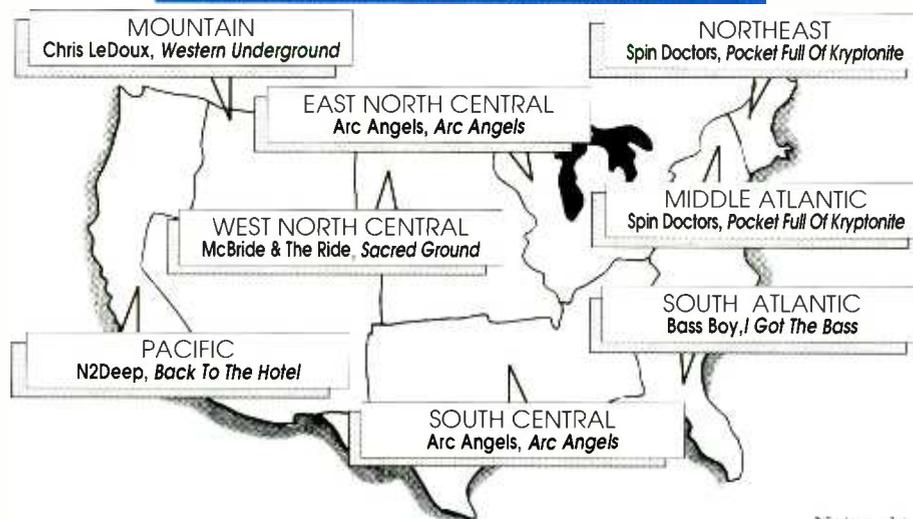
With half of 1992 gone, we thought it might be interesting to poll a panel of impartial industry movers and shakers to find out their favorite up-and-coming artists, and to identify albums that are deemed worthy of a breakthrough audience.

Many of the acts whose names emerged in this fishing expedition are ones that have either appeared on, or would qualify for, the Heatseekers chart. Others are artists whose chart histories make them ineligible for the Heatseekers chart, but ones our respondents think deserve wider recognition than has been accorded to date.

FROM RETAIL: Like many in the industry, Ann Gleason, a buyer at the Camelot Music chain, is hot on Los Lobos' new Slash/Warner Bros. album, "Kiko," and says, "I hope they can do something with it and that people will give it a chance."

The rest of Gleason's wish list reveals that she has eclectic tastes, as she's rooting for Shawn Colvin, Heatseeker graduate Jon Secada, and country crooner Billy Dean... Howard Appelbaum, VP and big cheese at the Kemp Mill Music chain, raves about Green Linnet/Elektra duo the Story, and

REGIONAL HEATSEEKERS #1's



THE REGIONAL ROUNDUP

Rotating top-10 lists of best-selling titles by new & developing artists.

PACIFIC	SOUTH CENTRAL
1. N2Deep, <i>Back To The Hotel</i>	1. Arc Angels, <i>Arc Angels</i>
2. South Central Cartel, <i>South Central...</i>	2. McBride & The Ride, <i>Sacred Ground</i>
3. Arc Angels, <i>Arc Angels</i>	3. Bass Boy, <i>I Got The Bass</i>
4. Toad The Wet Sprocket, <i>Fear</i>	4. Techmaster P.E.B., <i>Bass Computer</i>
5. Primus, <i>Sailing The Sea Of Cheese</i>	5. Neal McCoy, <i>Where Forever Begins</i>
6. MC Breed, <i>20 Below</i>	6. Chris LeDoux, <i>Western Underground</i>
7. Shakespear's Sister, <i>Hormonally Yours</i>	7. Bust Down, <i>Nasty Bitch (Chapter 1)</i>
8. Brotherhood Creed, <i>Brotherhood Creed</i>	8. Emilio Navaira, <i>Unsung Highways</i>
9. L7, <i>Bricks Are Heavy</i>	9. Bass Patrol, <i>Kings Of Bass</i>
10. Hardline, <i>Double Eclipse</i>	10. Confederate Railroad, <i>Confederate Railroad</i>

says, "I hope they make it." He is also keeping his fingers crossed for Mary-Chapin Carpenter and for the new Jennifer Warnes album on Private Music... Wherehouse Entertainment VP of sale merchandise Jim Dobbe admits that one of the "new" albums he has been listening to lately is the CD reissue of the classic '70s Crosby, Stills, Nash & Young set "Four Way Street," but his tastes are not confined to the past. If Dobbe had a magic wand, Lyle Lovett, Rodney Crowell, and Garland Jeffreys would all have larger audiences.

SHUTTER BUGS: If you attend a music industry party in the Los Angeles market, chances are you'll run into freelance photographer Lester Cohen. He is rooting for Columbia's Chris Whitley and for the venerable John Hiatt, of whom Cohen says, "I kind of wish he'd have the Bonnie Raitt syndrome happen to him"... In New York, Billboard photographer Chuck Pulin hopes big things will happen for John Prine, the Smitherens, and Robbie Robertson.

MIXED MEDIA: Les Garland, president of The Box (formerly Video Jukebox Network), predicts that rapper 2Pac will become "a multimedia star." Garland also speaks highly of TLC and predicts bright prospects for Jodeci and Arrested Development... Gail Murphy, entertainment and concert reporter for KLOS Los Angeles and West Coast anchor for ABC Rock Radio Network, says "the best underrated band in the world" is Kix, and hopes big things will break for Jellyfish, World Party, and Jeffrey Gaines. Murphy also raves about an as-yet unsigned L.A. band called Stikkitty.

Popular Uprisings is prepared by Geoff Mayfield with assistance from Roger Fitton and Craig Rosen.

BILLBOARD'S HEATSEEKERS ALBUM CHART

COMPILED FOR WEEK ENDING JULY 11, 1992 FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY **SoundScan**

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
1	1	11	ARC ANGELS	ARC ANGELS
2	4	7	SPIN DOCTORS	POCKET FULL OF KRYPTONITE
3	8	2	N2DEEP	BACK TO THE HOTEL
4	2	10	BASS BOY	I GOT THE BASS
5	3	28	TECHMASTER P.E.B.	BASS COMPUTER
6	7	13	TKA	GREATEST HITS
7	11	16	TOAD THE WET SPROCKET	FEAR
8	5	9	MCBRIDE & THE RIDE	SACRED GROUND
9	6	38	PRIMUS	SAILING THE SEA OF CHEESE
10	10	10	L7	BRICKS ARE HEAVY
11	20	3	SHAKESPEAR'S SISTER	HORMONALLY YOURS
12	12	11	CRACKER	CRACKER
13	13	8	MC BREED	20 BELOW
14	17	20	CAUSE & EFFECT	ANOTHER MINUTE
15	14	11	BASS PATROL	THE KINGS OF BASS
16	15	4	SAIGON KICK	LIZARD
17	19	38	CURTIS STIGERS	CURTIS STIGERS
18	9	4	K-SOLO	TIME'S UP
19	18	9	CONFEDERATE RAILROAD	CONFEDERATE RAILROAD
20	16	2	DEICIDE	LEGION

The Heatseekers chart lists the best-selling titles by new and developing artists, defined as those who have never appeared in the top 100 of The Billboard 200 chart, nor in the top 25 of the Top R&B Albums or Top Country Albums chart, nor in the top five of any other Billboard album chart. When an album reaches any of these levels, the album and the artist's subsequent albums are immediately ineligible to appear on the Heatseekers chart. All albums are available on cassette and CD. *Asterisk indicates vinyl LP is unavailable.
 ○ Albums with the greatest sales gains. © 1992, Billboard/BPI Communications.

21	—	1	HELMET	MEANTIME
22	24	11	THE JESUS AND MARY CHAIN	HONEY'S DEAD
23	27	7	HARDLINE	DOUBLE ECLIPSE
24	29	18	ROLLINS BAND	END OF SILENCE
25	23	38	NEMESIS	MUNCHIES FOR YOUR BASS
26	37	2	MEN AT LARGE	MEN AT LARGE
27	26	5	MARTINA MCBRIDE	THE TIME HAS COME
28	22	14	SOUTH CENTRAL CARTEL	SOUTH CENTRAL MADNESS
29	21	9	BROTHERHOOD CREED	BROTHERHOOD CREED
30	38	3	NEAL MCCOY	WHERE FOREVER BEGINS
31	30	3	SASS JORDAN	RACINE
32	32	10	BLUES TRAVELER	BLUES TRAVELER
33	34	12	ROXY BLUE	WANT SOME?
34	28	13	POISON CLAN	POISONOUS MENTALITY
35	39	2	SUPERCAT	DON DADA
36	—	1	2 UNLIMITED	GET READY
37	—	20	MARCIA GRIFFITHS	CAROUSEL
38	31	37	INFECTIOUS GROOVES	PLAGUE THAT MAKES YOUR BOOTY
39	35	21	CHRIS LEDOUX	WESTERN UNDERGROUND
40	40	11	M.C. LUSCIOUS	BOOM!

SELL-THRU MILESTONE NEARS AS STUDIOS PREP RELEASE OF HIT PARADE

(Continued from page 1)

"Batman Returns" and "Lethal Weapon 3" from Warner. All will do well in excess of 1 million cassettes, several more than 5 million, and at least one—"Beauty And The

Beast"—will top 15 million, according to industry estimates.

On these titles alone, the studios are expected to ship at least 50 million units with a retail value of approximately \$1.25 billion. "The dollar figure should go much higher" than that of last year's big sell-through titles, says Amy Innerfield of the market research firm Alexander & Associates. "For the first time, there's also a real range of product. There's plenty of product for kids. The teens will have 'Wayne's World' and 'Hook,' while some of the other possibilities will be more adult."

Over the past year, mass merchants, price clubs, and supermarkets have increased their purchases of sell-through product, as have video stores, although most of the latter still prefer the rental business. While the mass merchants are expected to buy the upcoming blockbuster titles in their habitual quantities, there is some question about whether specialty retailers will bite as hard.

"Everyone's in the midst of a feeding frenzy on sell-through," says Walt Wiseman, president of distributor Major Video Concepts, "but you wouldn't believe the number of dealers" placing relatively small orders that would be more appropriate for rental than for sell-through titles. Wiseman says "Hook," Columbia TriStar's maiden effort in releasing a major title directly to sell-through, is being particularly victimized.

Some observers are also raising questions about the likely consumer reaction to this year's sell-through onslaught. "Never in the history of the business has the consumer been hit like this," says Jeff Baker, senior

1992 Direct-To-Sell-Through Releases

Title	Supplier	Street Date	Estimated Shipment
RELEASED			
"Tiny Toons"	Warner Bros.	available	1.2 million
"American Tail: Fievel Goes West"	MCA/Universal	available	3.5 million
"101 Dalmatians"	Buena Vista	available	11 million
ANNOUNCED			
"Great Mouse Detective"	Buena Vista	July 17	5-6 million
"Hook"	Columbia TriStar	July 23	6 million
"Wayne's World"	Paramount	Aug. 12	4-5 million
"Rock-A-Doodle"	HBO Video	Aug. 19	2 million
"FernGully: The Last Rainforest"	FoxVideo	Aug. 28	3 million
"The Rescuers"	Buena Vista	September	5-6 million
"Beauty And The Beast"	Buena Vista	Oct. 30	15-20 million
EXPECTED			
"Batman Returns"	Warner Bros.	mid-Nov.	7-8 million
"Beethoven"	MCA/Universal	November	2.5 million
"Lethal Weapon 3"	Warner Bros.	November	3-4.5 million

VP of GoodTimes Home Video, which has a roster of nontheatrical programs going up against the Hollywood hits. "Something's got to give," he adds.

In the past, the studios have often pumped far more copies into the market than consumers wanted, resulting in massive returns several

months later. Warner, for example, oversold the original "Lethal Weapon," released as a sell-through title in the first quarter of 1990, and "E.T. The Extra-Terrestrial," one of the all-time sell-through champs, also generated some of the largest returns in home video history.

After several such experiences,

"there was a period of cautious optimism," says Baker, when suppliers cut back sales goals for distributors. Now, "that's gone out the window... Everyone's got their point of view and ignoring what's out there."

FOURTH-QUARTER EMPHASIS

Nearly half of the upcoming sell-through titles, and the bulk of the volume, will arrive in the fourth quarter, led by "Beauty And The Beast" on Disney's Buena Vista label.

Disney, of course, has been a sell-through regular. What is different this year is that, for the first time, all of the major studios will probably have a direct-to-sell-through feature at \$25 suggested list, exclusive of promotions that often lower the cost to consumers to under \$20.

Only Warner and MCA/Universal are missing to date. But, if Warner follows the schedule of "Batman," which arrived at retail six months after the 1989 theatrical release, "Batman Returns" will hit the sell-through market in mid-November. With a box office in excess of \$100 million already, the movie qualifies for sell-through consideration only three weeks after its big-screen debut; Warner's "Lethal Weapon 3," which has topped \$130 million in seven weeks, also qualifies in the eyes of several trade sources.

One supplier executive, who asks not to be identified, says his poll of key retail accounts indicates Warner will be looking to ship 7 million units of "Batman Returns" and 3 million units of "Lethal 3" for a total of 10 million-11.5 million cassettes.

MCA/Universal's entry is expected to be "Beethoven," a \$50 million-grossing, PG-rated feature that has a strong children's following and could do 2 million-3 million units. The same expectations are voiced about FoxVideo's "FernGully" and HBO's "Rock-A-Doodle," two cartoon features thought to have the same sell-through appeal as "Beethoven."

While some trade sources say "Beethoven" is a go, others claim the decision depends on Warner's "Batman Returns" strategy. One distributor hopes MCA/Universal retains the title for rental. "I certainly hope it isn't sell-through," says WaxWorks/VideoWorks' Kirk Kirkpatrick, who thinks "Beethoven" will generate strong repeat business.

Assistance in preparing this story was provided by Jim McCullough in Los Angeles.

Philips Option Given Super Club Shareholders

LONDON—Shareholders in Super Club Holding & Finance are being given the option of exchanging their holdings for a stake in Philips Electronics BV instead of cash. SCHF is being liquidated to allow its subsidiary, Super Club, to become a wholly owned part of the Philips group.

SCHF shareholders, of which Philips was the biggest with 51% of equity, voted April 22 to liquidate the company (Billboard, May 2).

Philips has now told shareholders they can have warrants—documents that entitle them to buy Philips shares—that equate to \$7.2 per Super Club share.

The offer comes into effect Sept. 1 and expires in July 1998. A syndicate consisting of a number of Netherlands- and Belgium-based banks has offered to buy the warrants at \$7 per share. JEFF CLARK-MEADS

POLYGRAM DIVERSIFIED ENTERTAINMENT IS LIVING UP TO ITS NAME

(Continued from page 8)

Part of the incentive was the plan to show the musical on PPV, but negotiations with Actors Equity have put the broadcast on hold.

However, even if the PPV does not happen, the investment has proven more than sound, according to Scher. "We're not only confident that we'll recoup our investment just based on the theatrical run, but we also have a soundtrack album [to be released on Mercury in September] that will be a significant catalog album for decades to come," he says. Additionally, PolyGram has rights should a film or home video be developed. It also has the merchandising rights to the play.

Scher says PDE could eventually produce its own Broadway plays. "One of the things we're looking to do, by way of example, is look toward a Billy Joel, Paul Simon, Van Morrison, or John Mellencamp, a contemporary writer who we can develop a relationship with who would write for the theater," he says.

On a smaller scale, PDE is investing in new productions; the company is working with a California playwright on a musical with an eye toward bringing the production to New York either on or off-Broadway.

More immediately, PDE is involved with the merchandising of "Falset-

tos," another acclaimed Broadway play. PDE's role in the theater should grow even greater via PolyGram's acquisition of 30% of Andrew Lloyd Webber's The Really Useful Group last year. Part of the deal gives PDE the worldwide merchandising rights to any plays produced by the highly successful company. PDE is also discussing with RUG a possible arena tour of "Starlight Express."

PDE, which entered the merchandising field last summer when it purchased a majority interest in Great Southern, is further expanding in that area by linking with Curtis Licensing, an Indianapolis company that represents the estates of such figures as Babe Ruth, Ty Cobb, and Humphrey Bogart (Billboard, June 13). Curtis will represent PDE's artists in the nontraditional rock merchandise areas with items such as pillowcases or beach towels.

PDE's merchandising interests are primarily overseen by Ira Sokoloff, president of Great Entertainment Merchandise Inc./Great Southern; GEM/Great Southern executive director Steve Miles; and PDE VP Tom Cyrana.

GEM/Great Southern has also entered into a relationship with European merchandiser Bravado to form a worldwide merchandising company.

"With Bravado and Elton John's management, we introduced an incredibly successful new product on Elton's tour: a videocassette program instead of a tour booklet," Scher says. PolyGram parent Philips provided equipment to play the tapes in merchandise booths during John's

European tour and will do the same during this upcoming U.S. outing.

Scher attributes part of PDE's success to incorporating many areas that were his personal business strengths into the company via its purchase in 1990 of 40% of Scher's concert promotion and artist management company, Metropolitan Entertainment (which had merged with Jim Koplik's Cross Country Concerts). Metropolitan Entertainment is now run by Koplik; the management division is overseen by Rob Kos.

PDE is looking at investing in other management companies as a way to bolster their endeavors and help them through slow periods. "You can't just fire your staff if the acts aren't on the road for a year, but then all the money you've generated for the past year you're now spending on overhead. It makes managers crazy because they can't get a leg up," Scher says. "Our idea is to find these managers and buy no more than 50% of the company."

LA. BILL VETOED

(Continued from page 8)

Assn. of Recording Merchandisers said, "We're extremely pleased by the governor's action, and we hope it's a case of three strikes and you're out."

The reference was to two earlier labeling bills introduced by Haik. One bill was defeated in the legislature; another was vetoed by then-Gov. Buddy Roemer two years ago this month.

BILL HOLLAND

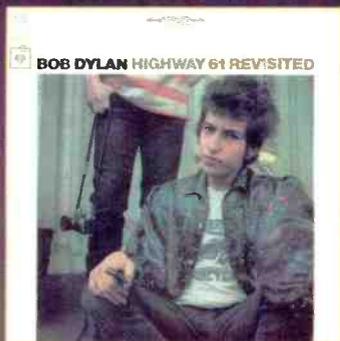
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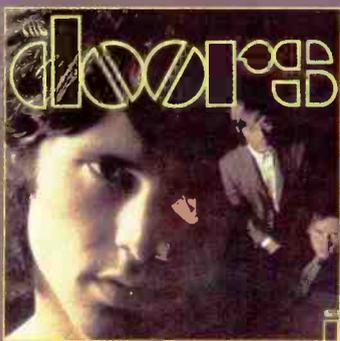
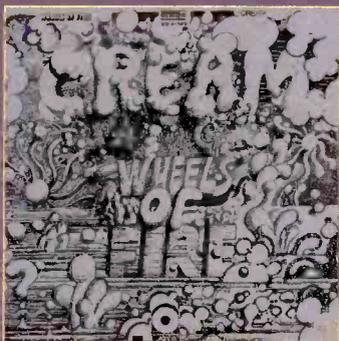
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The Billboard Bulletin...

EDITED BY IRV LICHMAN

TWEJ. THAT'S JAPAN ENTERTAINMENT

With a game plan to emerge as a leading, fully integrated media and entertainment company, **Time Warner Entertainment Japan** was officially launched June 30 to take over **Warner Bros. Japan's** licensing, merchandising, and film/video distribution business. The new firm projects sales of about \$175 million in the fiscal year ending November 1993, with video accounting for about 60% of those dollars. TWEJ is capitalized at almost \$800 million, with 50% owned by Time Warner and 25% each by Japanese giants **C. Itoh & Co.** and **Toshiba Corp.**

SMELLIE OUT AT P'GRAM IN OZ

In a big surprise development, **PolyGram Australia**, lately a market leader *Down Under* with a 19%-20% share, has lost its group managing director, **Michael Smellie**. Smellie, an 11-year veteran of the company and current chairman of the **Australian Recording Industry Assn.**, declines comment on his departure, while PolyGram executive VP **Maurice Oberstein** dismisses reports of tension between the two, citing "personal reasons" for Smellie's departure. He adds, "I'm a regional manager. I'm supposed to yell at people."

FESTIVAL TOUR STAR ENDS TREK

Dominican superstar act **Juan Luis Guerra Y 4.40** has postponed its final four performances on the **Festival Musical Budweiser** until this fall, when the band's new album will

bow on the **Karen** label. Guerra was set to appear July 3-4 at the **Universal Amphitheatre** in Los Angeles. **Ron Weisner** of **Ron Weisner Entertainment** says Guerra's decision does not impact on **Ana Gabriel's** 11-city **Festival Musical** trek, set to begin Friday (10) in **Albuquerque, N.M.**

EXEC SHIFTS AT SONY, OTHERS

Hal Fein is switching over from his **Sony Classical** post as VP and GM in New York to that of senior VP of **Sony Music Special Products** under the division's veteran chief, **Al Shulman**. Already on board as Fein's replacement is **Larry Galinski**, who has been **Sony Music Distribution's** mid-Atlantic man out of Maryland. In turn, **Craig Braun**, formerly **Cleveland** branch sales manager at **Sony Music Distribution**, has replaced **Galinski**. **Bart Morrison**, VP of finance at **BMG Distribution**, has left to join **PolyGram Group Distribution** in a similar capacity. **Rich Cervino**, **Uni Distribution's** New York sales manager, has resigned. **Rich Grobecker**, the **Boston** branch manager, will take on a regional assignment, overseeing New York as well.

BENNETT ALBUM ON COLUMBIA

Columbia Records will be the label outlet for **Tony Bennett's** "Perfectly Frank" album tribute to songs associated with **Frank Sinatra**. In last week's Bulletin report on the naming of producer/arranger **Andre Fischer** to the post of VP of jazz A&R

at **Qwest**, the album's label was given incorrectly. **Columbia** will release the album Sept. 15.

JUDGE HALTS DISNEY'S 'STAR' WISHES

Pending a trial over the issue, the **Walt Disney Co.** has been stopped from using the song "When You Wish Upon A Star" as part of video trailers. The 1940 **Academy Award**-winning song from "Pinocchio," penned by **Leigh Hairline & Ned Washington**, was used in an ad trailer for the **Euro Disney** park in the home video version of "The Rescuers Down Under," a usage **Bourne Music**, its publisher, contended in a 1991 suit violates a 1939 agreement with **Irving Berlin Music**, of which **Bourne** is the successor company. **Bourne** says the agreement allows free use of the song by **Disney** only in feature films. The preliminary injunction was ordered July 1 by U.S. district court judge **Louis L. Stanton** in **New York**.

TRANS WORLD STOCK OFFERING

Trans World Music Corp. has completed its long-anticipated secondary stock offering, selling 1.2 million shares at \$18.25. Of the 1.2 million shares, half were sold by the 624-unit, **Albany, N.Y.**-based chain while the other half were sold by **Bob Higgins**, the chain's president and CEO. If an overallotment option for 240,000 shares is exercised by **Goldman Sachs**, the underwriter of the offering, **Higgins' stake** in the company will be reduced to 54.4%.

Rap & Country Still Cookin' On Charts

RAP AND COUNTRY, the ying and yang of contemporary popular music, continue to dominate the charts.

For the first time, rap hits are No. 1 on both the **Hot 100** and the **Hot R&B Singles** chart. **Sir Mix-A-Lot's** "Baby Got Back" is in its second week atop the **Hot 100**; **Arrested Development's** "Tennessee" moves into the top spot on the **R&B** survey.

Two other rap acts nearly match the feat on the pop and **R&B** albums charts. **Das EFX's** "Dead Serious" is No. 1 for the fourth week on the **Top R&B Albums** chart; **Kris Kross' "Totally Krossed Out"** is No. 2 on the **Billboard 200**.

Here's another sign of rap's strength: **Eric B. & Rakim's** "Don't Sweat The Technique" is the top new entry on the **Billboard 200** at No. 22, ahead of the **B-52's** "Good Stuff," which bows at No. 26. The **B-52's** last album, "Cosmic Thing," went top 10 on the strength of back-to-back No. 3 singles. Yet the new **Eric B. & Rakim** album has gotten off to a faster start because of the highly active nature of the rap audience.

At the same time, three country albums are listed in the top 10 on the **Billboard 200** again this week. **Billy Ray Cyrus' "Some Gave All"** is No. 1 for the fifth straight week and **Garth Brooks' last two albums**, "Ropin' The Wind" and "No Fences," rebound to Nos. 6 and 9, respectively.

Of course, country and rap aren't prospering in isolation. The escalating popularity of rap in the past five years has likely fueled the rise of country as a refuge for a number of older, disenfranchised pop fans.

FAST FACTS: "Temple Of The Dog" streaks from No. 86 to No. 55 in its third week on the **Billboard 200**. The

band includes members of **Pearl Jam**, whose album "Ten" holds at No. 5, and **Soundgarden**, whose "Badmotorfinger" reached No. 39 in February and this week rallies from No. 112 to No. 78.

Befitting the season, several soundtracks are making noise on the **Billboard 200**. "Mo' Money" debuts at No. 41 with a bullet, "Sister Act" surges from No. 77 to No. 52, and "Batman Returns" opens at No. 61. **Prince's** soundtrack from the first "Batman" film topped the chart for six weeks in 1989.

The only bulleted album in the top 20 is the **Beastie Boys' "Check Your Head"**, which rebounds from No. 24 to No. 17 in its 10th week. It is faring much better than the trio's 1989 **Capitol** debut, "Paul's Boutique," which, by the 10-week mark, had nosedived to No. 62.

Deee-Lite's "Infinity Within" bows at No. 67. The critically admired group's 1990 debut album, "World Clique," reached No. 20.

Michael Jackson's "Jam," the fourth single from "Dangerous," is the top new entry on both the **Hot 100** (at No. 64) and the **Hot R&B Singles** chart (at No. 50).

Queen's "We Will Rock You"/"We Are The Champions" enters the **Hot 100** at No. 87. The 1978 smash "Champions" was one of two **Queen** singles—the other was "Another One Bites The Dust" in 1980—to sell more than 2 million copies.

The **Black Crowes** nail down the top two spots on the **Album Rock Tracks** chart. "Remedy" is No. 1 for the 11th week; "Sting Me" jumps from No. 4 to No. 2. **Chart manager Anthony Colombo** notes the **Crowes** are the second act—following **Bruce Springsteen**—to hold the top two spots in the past few months. Despite its album-rock success, "Remedy" has been only a modest pop hit. This week, it inches up to No. 48 on the **Hot 100**.

CHART
BEAT



by Paul Grein



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