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NEWSPAPER

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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

AUGUST 8, 1992

ADVERTISEMENTS

Video Shipper Moves Into Rack Biz Ex-Rank Chief Scouts VSDA For Accounts

BY SETH GOLDSTEIN

LAS VEGAS—A new rackjobber has emerged from the executive fallout at Rank Retail Services, the Pittsburgh-based audio and video wholesaler struggling to contain costs and remain in business.

Paul Pasquarelli, the former president of Rank Retail Services' rack unit, now heads a Detroit-based firm called Visual Expressions. It is the creation of freight carrier Vidco International & Associates, which ships about 80% of the prerecorded cassettes delivered to specialty retailers and mass merchants.

Some time ago, Vidco co-owners Salvatore Craparotta and Irene Correia broadened their operations to include a fulfillment service, which has since been folded into the larger racking venture. In addition to video, Pasquarelli and former Rank sales representative Michael Schneider are taking on Vidco's Sports America Club,

COMPLETE TEAM COVERAGE
OF VSDA '92... SEE PAGE 4

a line of collectible cards that will be marketed with the videocassettes. Pasquarelli, originally hired to handle the cards, and Craparotta scouted the Video Software Dealers Assn. convention in Las Vegas last week for ac-

counts, much of which may be shipped away from Rank.

At the VSDA show, Harry Steck, president/CEO of Rank Retail Services America, held a public meeting with suppliers to underscore the steps Rank is taking to trim the high costs that have plagued it for the past two years. Some manufacturers
(Continued on page 74)

Barcelona Olympics Is A Gold Mine For Record Labels

BY HOWELL LLEWELLYN

BARCELONA, Spain—Record companies are rushing to cash in on the Barcelona Summer Olympics, which opened July 25 with an inauguration ceremony that featured a medley by Spain's top opera singers. The compe-

titution ends Aug. 9.

Within 34 hours of the three-hour opening ceremony, BMG/RCA had an Olympics tribute album in the stores. "La Gran Fiesta Clasica" centers around the 14-minute medley of popular operatic arias sung by tenors Jose Carreras and Placido Domingo, sopranos Montserrat Caballe and Teresa Berganza, and Juan Pons and

Superstar Sets Slip Thru Protection Gap In Germany

BY MIKE HENNESSEY

HAMBURG—Last year was the most successful ever for AC/DC in Germany, according to EastWest Records managing director Juergen Otterstein. The group's tour dates drew huge audiences and its album, "The Razor's Edge," sold almost a million copies.

The band was recorded in various locations during the 1991 tour so that a live album could be released in the

spring. Already nearly a quarter of a million live albums have been shipped into German record outlets this year.

But this statistic does not please Otterstein one little bit. Because all of those units are unauthorized recordings benefiting from the fact that release of the official Atco live album has been delayed due to the involvement of AC/DC

producer Bruce Fairbairn
(Continued on page 41)



CARRERAS



MADONNA

Jaime Aragall, but also includes 20 other arias from operas such as "Othello" and "Macbeth."

This Spanish version went on sale worldwide July 27; in English-speaking territories it is titled "From The Official Barcelona Games Ceremony."

The BMG release joins "Barcelona Gold," a worldwide WEA release that was compiled in the U.S. The album is this week's Power Pick on The Billboard 200, vaulting to No. 55. It also
(Continued on page 77)

'Cop' Removal Satisfies Foes, To A Point

BY CHRIS MORRIS

LOS ANGELES—Protesting police groups have responded to the surprise withdrawal of Body Count's controversial metal song "Cop Killer" with a mixture of satisfaction and a desire for corporate repentance on the part of Sire/Warner Bros. Records' parent company, Time Warner Inc.

On July 28, Body Count leader
(Continued on page 83)

No. 1 IN BILLBOARD

HOT 100 SINGLES	
★ THIS USED TO BE MY PLAYGROUND	MADONNA (SIRE)
THE BILLBOARD 200	
★ SOME GAVE ALL	BILLY RAY CYRUS (MERCURY)
HOT R&B SINGLES	
★ BABY-BABY-BABY	TLC (LAFACE)
TOP R&B ALBUMS	
★ BOOMERANG	SOUNDTRACK (LAFACE)
HOT COUNTRY SINGLES	
★ BOOT SCOOTIN' BOOGIE	BROOKS & DUNN (ARISTA)
TOP COUNTRY ALBUMS	
★ SOME GAVE ALL	BILLY RAY CYRUS (MERCURY)
HOT DANCE CLUB PLAY	
★ PENNIES FROM HEAVEN	INNER CITY (VIRGIN)
HOT DANCE SALES	
★ JUMP AROUND	HOUSE OF PAIN (TOMMY BOY)
HOT RAP SINGLES	
★ WARM IT UP	KRIS KROSS (RUFFHOUSE)
HOT ADULT CONTEMPORARY	
★ THE ONE	ELTON JOHN (MCA)
HOT LATIN TRACKS	
★ EVIDENCIAS	ANA GABRIEL (SONY)
TOP VIDEO SALES	
★ 101 DALMATIANS	(WALT DISNEY HOME VIDEO)
TOP VIDEO RENTALS	
★ THE HAND THAT ROCKS THE CRADLE	(HOLLYWOOD HOME VIDEO)

In Billboard Bulletin...

Silverman Ends Ties
To New Music Seminar

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ADVERTISEMENT

III SIDES TO EVERY STORY

THE NEW ALBUM

[31454-0006-2/4]



THE STORY SO FAR

Extreme's last album, *Extreme II Pornograffiti*, was one of the year's best stories at retail, video and radio. With the #1 single "More Than Words" and the Top 5 "Hole Hearted" propelling the band to double-platinum sales status, it goes without saying that the story was just beginning.

THE STORY CONTINUES

With their new album, *III Sides To Every Story*, Extreme have created a compelling journey through the soul of rock'n'roll. Clocking in at 77 minutes, the album is broken down into three sections — the metal-fueled **Yours**, the archly introspective **Mine** and the band's 22-minute magnum opus **The Truth** — the album is full of the stunning vocals, melodic imagery and nasty grooves that have made Extreme a story everybody wants to hear.

THE STORY NEVER ENDS

III Sides To Every Story, the new album from

EXTREME

- Street date: September 22nd
- First single: "Rest In Peace"
- MTV & Radio workdate: August 26th

Produced by Nuno Bettencourt
Co-Produced by Bob St. John

Management: Arma Andon,
assisted by Scott Bernstein for Andon Artists Inc.
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Philips Pushes Back DCC Launch Date Company Cites 'Mass-Production Problems'

■ BY SUSAN NUNZIATA
and BILL HOLLAND

NEW YORK—The worldwide launch of digital compact cassette has been postponed until an unspecified date sometime "before Christmas," according to Philips Consumer Electronics. The delay in the launch, originally expected Sept. 15, is the result of mass-production problems related to the internal software of the machines and mechanical difficulties, according to Philips spokesperson Angelique Hoogacker.

The July 30 announcement softens concerns about a hardware introduction prior to passage of the U.S. Digital Audio Home Recording Act. Progress on the bill, too,

has come slower than expected; passage is now predicted by early October.

In principle, says Hoogacker, the launch delay is not related to the royalty legislation in the U.S. but "fits quite nicely."

Another source notes "this [delay in legislation] comes at a convenient time for hardware manufacturers to get more equipment made and finalize their products. No one is really crying over this."

The original September launch in the U.S. was to see hardware from Philips and 300-500 prerecorded titles from PolyGram, Capitol/EMI, BMG, WEA, and Sony. MCA was to add its software Oct. 15 when hardware from Matsushita-owned Technics was scheduled for introduction. It is unclear how the Philips announcement will affect

the Matsushita launch plans. Executives at that company were unavailable for comment by press time.

Sources say Philips may introduce DCC in October, but Hoogacker could not provide a specific launch date.

According to Hoogacker, the company plans to have units available to dealers for demonstration purposes in September, but will not make any available for sale. She could not confirm whether Philips is still planning to bring 25,000 players into the U.S. marketplace by year's end (Billboard, July 25). The postponement is not expected to affect the initial home unit's \$800 price tag, says Hoogacker.

The announcement brings the introduction
(Continued on page 76)

Five New Features Debut In Landmark Issue Of Billboard

NEW YORK—This is a week of major change in Billboard. Within the pages of this issue, readers will discover the debuts of five new features and new writers for two long-running columns.

Here's a rundown:

• **Thom Duffy introduces his new column, Home & Abroad, in the International section. This biweekly feature will spotlight the movements and achievements of artists outside their native territories. Duffy, newly appointed as international deputy editor, continues to be based in New York; he will switch to Billboard's London office in early 1993.**

• **In the Artists & Music section, Melinda Newman takes over The Beat column as she succeeds Duffy as talent editor. Newman had been music video editor. (Next week, Newman will introduce Continental Drift, a new column devoted to city-by-city coverage of local music scenes, regional talent developments, unsigned artists, and groundswell excitement across the North American continent.)**

• **Deborah Russell succeeds Newman as music video editor and takes on The Eye, our weekly column of music video news and commentary. This week's Music Video section also features the debut**

of our renamed Production Notes feature, which provides weekly credit to the creators of the newest music clips.

• **In the Home Video section, Billboard introduces Picture This!—a weekly look at key issues by Seth Goldstein, Billboard's home video editor. Also debuting this week is Video Previews, a weekly examination of new sell-through-priced titles in a variety of genres.**

• **Chris Morris, newly appointed as senior writer, unveils Declarations Of Independents, a new column in the Retail section dedicated to news and views about the independent label and distribution community.**

"All of these new appointments signal not only the creative growth and development of Billboard's strong editorial staff," says Billboard editor in chief Timothy White, "but also the publication's commitment to greater depth and diversity in our coverage in the '90s. Billboard aims to serve its audience with coverage unlike any available anywhere, with unsurpassed depth and innovative flair. Nearly a century ago, Billboard pioneered modern music journalism and entertainment trade reporting, and we've got plenty of surprises in store for the next 100 years."

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Retailers Make Room For PPT Presence

■ BY EARL PAIGE

LAS VEGAS—After years of controversy, the concept of pay-per-transaction has finally become accepted by video retailers, with several competitive systems surfacing. However, some studios remain skeptical of PPT philosophy, despite their ability to share in PPT rental revenues.

Most observers say the poor economy, sluggish rental volume, and increased costs of rental titles are causing retailers to look at the lower price of PPT titles—usually running from \$8 to \$10 lower through Rentrak—and to overlook the fact that the program involves revenue-sharing with film studios during the early life of a title.

Carol Berger, wife of PPT pioneer Ron Berger, says there has been a dramatic change in retailers' atti-

tudes toward the program. "Four years ago we had to have security guards escort my husband out of the hotel" where the annual Video Software Dealers Assn. convention here is held, she recalls.

In stark contrast, Rentrak, which has grown from a \$5 million to \$60 million company, hosted a lavish industry party at the Mirage Hotel July 28, with many VSDA board members present.

"A year ago we carefully screened guests," says Carol Berger. "This year everyone was invited."

Bob McConnell, president of the 16-store, Torrance, Calif.-based The Video Choice web, was a typical guest at the party. "I was one of those wearing the buttons protesting PPT," says McConnell, who recently signed all of his stores on for Rentrak.

McConnell points out that, though

traditional distributors are strongly opposed to PPT, they cannot do much to prevent the studios from participating. "There is no way Ingram or Commtron would have boycotted 'Silence Of The Lambs' or 'Dances With Wolves' last year just because Rentrak had the titles," said McConnell of Rentrak's two leading 1991 entries.

SUPPLIERS STILL SECRETIVE

Studio executives at the show were reluctant to comment on Rentrak, because up to now the concept has represented competition against traditional wholesalers. And, even as he steps into the limelight, Berger cannot divulge his suppliers, though industry sources routinely identify MCA Universal Home Video as the most prominent and regular one.

One major supplier that has never given any of its titles to Rentrak,

Buena Vista Home Video, seems to be softening its position. Buena Vista Home Video president Bill Mechanic said, "The jury is still out" on PPT.

A spokesman at the Warner Home Video exhibit, who asked to remain anonymous, said the company is not selling to Rentrak. He added that "it would relieve the pressure" if Rentrak were not involved directly in distribution, but merely took retail orders, as its partner in Japan does.

That partner, Culture Convenience Club, is just forming a U.S. subsidiary to service supermarkets on a PPT basis (see story, this page).

Besides Rentrak's new high profile, the excitement over PPT at VSDA was fueled by the emergence of new PPT players. Jack Silverman founder of Commtron Corp., introduced his new firm, SuperComm Inc., at a media conference here July 26.

SuperComm, a Dallas PPT company initially targeting supermarkets, was quickly seen by observers as likely to collide with Culture Convenience Club.

Meanwhile, other new PPT companies have been established, including Dickson Video Systems and upstart UniTrax, formed by Fergus O'Scannlain, former VP of operations at Rentrak.

Because it has gone after B titles and even cult product, Dickson readily identifies suppliers for its experimental system, which has been installed in 27 stores in Winnipeg, Manitoba. These include Prism, Fries, Republic, Waterbearer, Vidamerica, Phoenix Distributors, View Video, Central Park Media, and Increase Video, Dickson says.

At his press conference, Silverman said he could not disclose the six supermarket chains involved in a test with SuperComm, acknowledging that "the secrecy required by Rentrak hurt their credibility." Silverman served on the board of Rentrak until two years ago.

Label Vid Units Finding Home In Special Interest

■ BY KEN TERRY

LAS VEGAS—The home video divisions of several major record labels are on the move, and their expansion into areas beyond music video signals their parent companies' intention to become players in the special-interest area.

Four companies—Sony Kids Music & Video, PolyGram Video, BMG Video, and A*Vision Entertainment, Atlantic Records' video arm—had exhibit stands at the Video Software Dealers' Assn. convention here last week. Although music video titles made up a large part of their offerings, they were also hawking sports/fitness, children's, and other kinds of special-interest product to the video trade.

The broadening focus of these label video divisions is mirrored by the addition of video marketing specialists to major branch distribution companies and their attempts to secure more outside video lines.

WEA, for example, has long handled distribution of Warner Home Video product to record stores; but recently, when LIVE switched its distribution to WEA, the company took on its first video sales specialists. Uni Distribution, which had a booth at VSDA, has been distributing MCA Home Video product for many years and also disseminates several other lines, including Rhino, Rabbit Ears, Pacific Arts, and Playboy, through all video retail channels. While Sony Music Distribution and BMG Distribution have added only a few dedicated video salespeople thus far, PolyGram Group Distribution recently established a sales force of nine video specialists, including three regional managers who are responsible for sales and marketing.

"Until recently, PGD sales reps handled audio and video," notes Jim Caparro, executive VP of PGD, who attended the VSDA show. "As more focus is being placed on the video marketplace, to develop it better we felt it made sense to bring on video specialists. It's another step toward becoming a total entertainment distribution company."

The directive for this thrust comes straight from Alain Levy, head of PolyGram worldwide. According to Bill Sondheim, VP of sales and marketing for PolyGram Video, Levy's goal is to raise the video share of the company's global revenues to 25% by 1995.

Since music video takes a much smaller slice than that of the overall market, PolyGram Video (which last year dropped "music" from its moniker) is rapidly expanding its scope. "We've targeted

(Continued on page 75)

Japanese Video Rental Web Enters U.S. Culture Convenience Club Seeking Supermarkets

■ BY ED CHRISTMAN and EARL PAIGE

LAS VEGAS—Culture Convenience Club, the giant Japanese video rental chain, has launched its invasion of the U.S. home video market, via a new Tarrytown, N.Y.-based division, Supermarket Video Management Inc.

For its initial thrust, the U.S. operation is approaching supermarket chains and proposing to run leased video rental and sales operations inside them, according to Muneaki Masuda, who heads up CCC, and Steve Berns, the former COO of RKO/Warner Video, who has been named president and CEO of Supermarket Video Management. Both were pushing the new business at the Video Software Dealers Assn.'s

annual convention here July 26-29.

In Japan, the CCC network takes in some 660 video- and CD-rental stores, a direct-marketing effort, a racked operation servicing 200 locations with video sell-through, and Rentrak Japan, which provides information and audit processing for wholesalers selling titles on a pay-per-transaction basis. Altogether, the company generates about \$118 million in revenues from its various entertainment software businesses.

Indirectly, CCC already is a player in America through its stake in Rentrak, according to Ron Berger, chairman, CEO, and president, who describes the company as major stockholder.

The push into the U.S. market comes on the heels of the company's July entry into Europe where it

opened two stores in Germany, under the chain's main logo, Tsutaya.

Masuda says he is pleased to land someone with Berns' experience to head the company's U.S. division. Berns previously oversaw RKO/Warner, which at its peak ran more than 40 video rental and sell-through stores in the New York area. But the company currently is involved in bankruptcy proceedings that are shrouded in controversy with, according to court documents, Berns and the chain's chairman Michael Landis trading conflicting versions of how RKO/Warner's financial problems were caused. Berns declines to comment on those proceedings.

In CCC's coming to America, some observers suggest it is retail-

(Continued on page 74)

Scaled-Down VSDA Awareness Drive Is Detailed

This story was prepared by Paul Verna, Ed Christman, Seth Goldstein, and Earl Paige in Las Vegas.

LAS VEGAS—The home video industry's generic advertising campaign, first proposed two years ago, has metamorphosed into what the VSDA is calling "an industrywide marketing" program designed to increase traffic in video retail outlets.

The objective of the campaign is "to protect now, and for the long term, the retail rental and sell-through customer franchise," said Kevin Wolcott, the independent consultant commissioned by the Video Software Dealers Assn. to develop the plan.

The main difference between the initial proposal and the new, modified version—which was introduced at the trade group's annual convention, held here July 26-29—is that VSDA

appears to be no longer seeking to place the bulk of the financing burden on the studios. Instead, the trade group hopes to rely on corporate partners to fund the campaign, which will be significantly downscaled from the \$20 million program proposed two years ago.

In a presentation to a meagerly attended business session on the closing day of the convention, Wolcott unveiled a 19-point program consisting of print, radio, and TV advertising; cross-promotional opportunities; interactive phone lines; direct-mail kits; motivational seminars; and special in-store promotions.

A cornerstone of the campaign is a store "branding program" whereby retailers can license a consumer-oriented slogan and logo for use in their stores and in advertising.

Among the highlights:

- Ninety-second segments inform-

ing viewers of current video releases that will be offered to television stations for use in their news programs.

- Quarterly Sunday newspaper inserts promoting specific rental and sell-through titles.

- Interactive 800/900 phone lines allowing callers to access video reviews and find rare titles.

- Radio spots promoting the latest releases.

- Quarterly direct-mail promotional kits.

VSDA is also considering televising its annual Homer Awards show, which takes place on the closing night of the convention.

Mitch Lowe, president of three-store Video Droid in Sausalito, Calif., and VSDA's newly elected VP, said the organization would be taking "an entirely new tack" based on research and the realization that video stores daily attract a cross-section of the

public and therefore represent many constituencies.

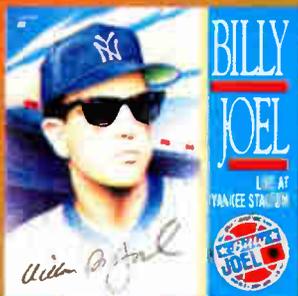
"We have always approached the campaign from the standpoint of going to the studios and finding out how we can fund this together. They're already doing it," said Lowe, mentioning such individual campaigns as Paramount's spots on videos to push midweek rentals.

"They have their own campaigns, their own title-specific promotions. We have underestimated the asset we have of all the traffic we generate combined," he said. "What we've learned is that there are many industries and companies out there spending millions of dollars in advertising, locally and nationally and in all media, who, when they look at our asset, that incredible physical contact in our stores, on our counters, whether it be voter registration or counter displays

(Continued on page 74)

THE FUTURE AS WE SEE IT.

PREMIERE RELEASES:



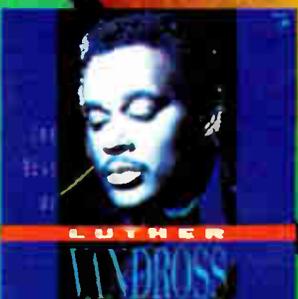
BILLY JOEL. *Live At Yankee Stadium.* featuring, "Piano Man," "A Matter Of Trust," and "We Didn't Start The Fire."



HARRY CONNICK, JR. *Swinging Out Live,* featuring, "Recipe For Love," "It Had To Be You," and "We Are In Love."



MARIAH CAREY. *The First Vision,* featuring, "Vision Of Love," "Someday," and "Love Takes Time."



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CONCERT, RETAIL, LABEL INTERESTS ARE LINKED

BY BEN LISS
and CYNTHIA WALLACE

Promoters, retailers, and recording companies are business entities linked by their interest in the career of a given artist and by overlapping consumer constituencies. It has long been assumed that a positive correlation exists between the success of one entity and the success of the others. Today, that correlation can be statistically proven using new technological tools that have proliferated in recent years. The challenge is to understand the concerns and practices that link those entities and to exploit common ground for mutual benefit.

A natural strategic alliance exists among promoters, retailers, and record labels. Failure to manage that alliance is detrimental to all concerned. If an artist's career is not properly developed, tickets remain unsold and recordings languish on retailer shelves. The paucity of new acts with enduring and growing careers bears witness to an inability to manage and exploit our common interests. Our long-term challenge is to forge greater understanding and ensure that collaboration—ranging from consultation to

direct linkage—occurs when interests converge.

As an industry, we need to build bridges of communication and higher levels of trust. New ways to succeed in this difficult economic environment should be explored. Our industry has relied far too long on practices that balkanize common interests. A dialog concerning how we can work best with each other is the first step.

Business management guru Michael Porter has written extensively on the importance of recognizing and exploiting strategic alliances. The successful management of such alliances can lead to important competitive advantages and can mark the critical difference between survival and failure. Successful management of a strategic alliance results in new ideas and practices and, perhaps most importantly, in maximizing the effective usage of limited resources.

SoundScan data has proved the

cause-and-effect relationship between concerts and recording sales activity. The strong correlation between concert appearances in a given market and postconcert recording sales in that market reveals touring does, in fact, help break new artists and that concert promotions reinvigorate the popular art-

tems, and Ticketmaster offer terrific tools to unearth data. That information needs to be systematically analyzed so strategies can be adjusted to stimulate consumer demand. As Prof. Porter illustrates, achieving competitive advantage is often a function of an enterprise's ability to apply knowledge and

technology creatively. Smoothing the flow of information, merging dispersed sales figures into powerful local databases, and pulling together loosely

aligned industry groups will strengthen the probability that our related goals will be attained.

Collaborative marketing efforts will create a ripple effect. Greater leverage, through coordinated media buys, radio tie-ins, and retail promotions, will be realized. The net effect will be greater than the simple sum of its parts. Dialog and practices facilitating the exchange of information will shape the planning process and result in tightly

focused and effective promotional campaigns. Ongoing communication will combine the considerable local expertise enjoyed by promoters, retailers, and label representatives. That combined expertise represents an important resource for managers seeking to intelligently guide and develop artistic careers.

Businesses in the music industry are composed of experienced professionals who share unique attributes such as creativity, a passion for music, and a risk-taking entrepreneurial spirit. Our mutual desire is to reach the same local audience while offering greater value to artists with whom we work. With so much at stake, it is to everyone's advantage to communicate and coordinate. Promoters, retailers, and labels must examine ways to address the challenges that lie ahead while retaining their independence and unique characteristics. Cultivating working relationships based on respect and an appreciation of shared interests will broadly benefit the music industry while strengthening the effectiveness of the entities whose individual fortunes are tied to the success of our industry as a whole.



'Our challenge is to forge greater understanding'

Ben Liss is executive director of the North American Concert Promoters Assn. Cynthia Wallace is an independent management consultant.



peal of established acts. Cooperative partnerships, implemented on a market-by-market basis by artist management, promoters, labels, and retailers, can expand the range of services available and produce significant economies of scope. The result should be a more efficient expenditure of resources, leading to increased ticket and recording sales while sustaining the long-term growth of an artist's career.

SoundScan, Broadcast Data Sys-

LETTERS

TIPPER IS NO HELMS

I'm extremely dismayed by the reaction to the Clinton/Gore ticket by those in the music industry cited by Thom Duffy (Billboard, July 25). Irving Azoff's insistence on a "written position paper" from Bill Clinton is incredible, considering what the Republican administrations have fostered over the past 12 years. Has Azoff asked the Bush camp for a position paper, too?

While Tipper Gore has been outspoken about her concerns over rock lyrics, she is no Jesse Helms. She is not among those who have called for the censorship of museum exhibits, bans on record album sales, or the denial of arts grants by the National Endowment for the Arts. George Bush, Dan Quayle, and their Republican foot soldiers are a far more dangerous threat to this country's freedom of expression than Tipper Gore could ever be.

The currency of concern is something we cannot afford to spend unwisely. The Democratic Party platform includes planks on civil and equal rights, AIDS, gun control, ozone depletion, lifelong learning, and personal responsibility. By threatening to turn their backs on that agenda because of the past efforts of one peripheral participant, the music industry people mentioned in your article sound less like truly concerned citizens than like spoiled brats.

Susanne Hartenstine
Arista Records
New York

KNEE-JERK CRITICS

I am embarrassed for those knee-jerk members of the music community who feel compelled to question the candidacy of Bill Clinton because of his running mate's spouse (Billboard, July 25).

If they seriously think that Tipper Gore's lobbying for voluntary record labeling (something the RIAA endorsed years ago) outweighs her husband's longstanding fight against racism, environmental abuse, and those who would deny a woman's fundamental right to choose (Al Gore is co-sponsor of the Freedom of Choice Act), then I can only conclude that their priorities are wildly misplaced.

Daniel Savage
Director, market research & product development
PolyGram Group Distribution
New York

'SIMPLE RATINGS SYSTEM'

In 1985, I appeared opposite Tipper Gore and Susan Baker on "The Donahue Show," along with Chris Connelly of Rolling Stone, to debate the newest threats to our industry, record ratings, and rock censorship. Despite the media image of the Parents' Music Resource Center as a reactionary, pro-censorship organization, I found Gore and Baker to be decent, concerned citizens. They were not advocating censorship, but a simple ratings system similar to that used by the motion picture industry. In fact, their group has never suggested or encouraged

censorship legislation.

Now, many of us stand skirmishing on the sidelines while the Bush administration strip-mines funding for the arts and reprograms the very definition of art to the point where truly great talents such as Stephen Sondheim won't even consider accepting a government-tainted arts award. Who is the real enemy here?

Tipper Gore has kept her word and proven her integrity. Al Gore, to his credit, has always supported Tipper's activist stance. It is superfluous to now expect a position paper or statement from a man who, on his own, has a distinguished record of support for arts and entertainment legislation.

The music industry of 1992 is a different animal from that of 1985. Jay Berman and the RIAA have successfully rallied all of the major labels in support of freedom of expression. Artists of all stripes, from Ice-T to Garth Brooks ("The Thunder Rolls") have felt the chilling breath of suppression.

It's time for this industry to abandon the "us-and-them" scenario and get behind the Clinton-Gore ticket, united as a community in peril. Those who wish to see censorship further imposed and legislated can stick with the Bush-Quayle agenda. They've proven themselves, also.

Kevin Odegard
Los Angeles

OVERWHELMING RESPONSE

I just picked up my July 25 edition of Billboard and am still on a high after reading your article "Country

Music Is Striking Chord With Gay Community."

I am GM and head DJ for the Twin Cities' only country music gay bar. We switched our music format from contemporary dance to country music in October 1990, and the response from the local community has been overwhelming. Not only do we draw customers from the St. Paul/Minneapolis area, but on an average weekend, people routinely drive from northern Minnesota, Iowa, Wisconsin, and South Dakota just to dance at our bar.

I think my passion for country music may reflect that of many baby-boomer gay people. Nightlife and disco music were a perfect match in the '70s (and an indirect result of Stonewall, the modern gay liberation movement, and "coming out"). With the "death" of disco in the early '80s, many gay people who "boogied to the beat" gave up on dance and the nightlife. They grew up. But the current country music craze has—for many of them—recreated the need for a nightlife. Country music, with its unique (and structured) style of dance, appeals to these "reborn" Disco Babies—many of whom now realize that "the nightlife" of the '70s was really a lot of fun, and that there's something to be said for doing it without all the drugs.

So, congratulations! I guess it took a progressive periodical like Billboard to recognize the phenomenon.

Steven W. Anderson
Town House Country
St. Paul, Minn.

COPS NOT CONSTRUCTIVE

Although police officers nationwide have the right to voice their concerns, I heard nothing constructive and little truth in their protests against Body Count's "Cop Killer" outside the recent Time Warner shareholders' meeting (Billboard, July 25). Instead, these police officers were vehemently chanting "Ice-T should be put to death" and other such comments.

They and others also continually describe the song as "rap" when, in fact, Body Count is a heavy-metal band. If any of these people bothered to listen to the entire record, they would find positive messages and other urban observations that do not refer to killing.

Our management company represents two heavy-metal bands that, along with Body Count, are part of an organization called Banned Together. In its infancy, it was a stand against club owners who refused to allow this kind of music; however, it has grown into a non-censorship movement. All of us applaud Time Warner's decision to uphold free speech, and we also stand by Body Count's right to convey its message, be it popular or unpopular.

I urge others to join Banned Together's and Time Warner's stand against the censorship of Body Count. Freedom of speech is not free.

Andrea D. Trent
President & Manager
Trent Entertainment
West Hollywood, Calif.

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Brutal 8003
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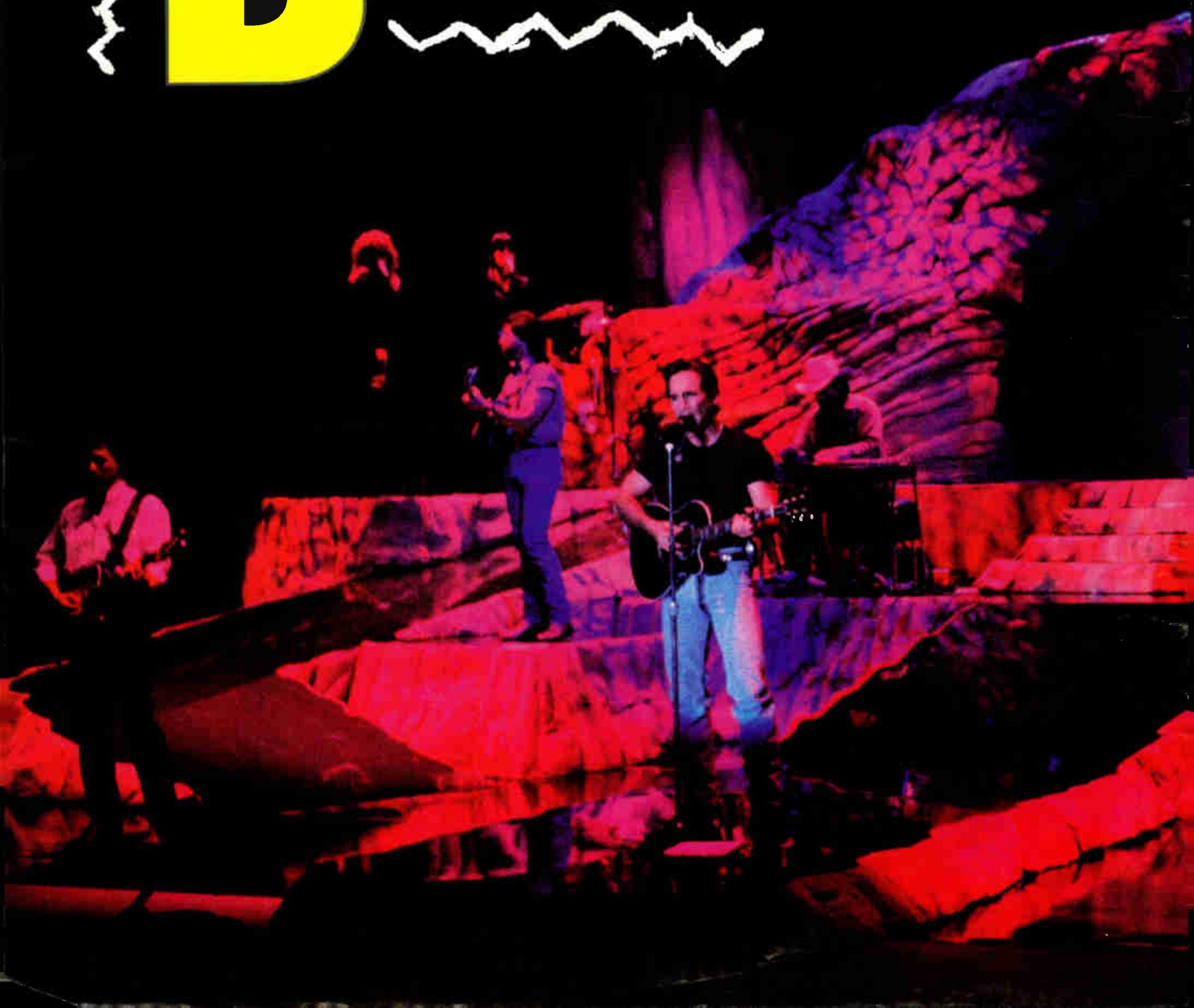


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Island Brings Out Marley Box In Style Set To Include Previously Unreleased Songs

■ BY MELINDA NEWMAN

NEW YORK—Inspired by the legacy and legend of Bob Marley as well as a surging interest in reggae, Island Records is planning a multipronged push for "Songs Of Freedom," a four-CD/cassette boxed set chronicling Marley's 18-year career.

The Sept. 22 release, which appears on Island via Marley's own Tuff Gong label, will be available simultaneously in 54 countries.

The breadth of the collection spans the reggae artist's first solo recordings in 1962 through the formation of "Redemption Song," recorded in Pittsburgh at Marley's last concert in September 1980.

Included in the 78-track set are such previously unreleased studio recordings as "Iron Lion Zion," "Why Should I," and "High Tide Or Low Tide," three tunes that were discovered in the private vaults of Rita Marley, Bob Marley's widow. Additionally, the collection features a seven-song acoustic medley (including "Guava Jelly" and "Stir It Up") recorded in Sweden while Marley was

working on a soundtrack.

Also with the music is a 64-page booklet with reminiscences from Rita Marley, Eric Clapton, keyboardist John "Rabbit" Bundrick, reggae singer Derrick Morgan, and Billboard editor in chief and Marley biographer Timothy White.

Only 1 million of the CD sets will be pressed. "We wanted to limit the release because that presents it in the proper artistic light," says Matt Stringer, Island Records VP of marketing and creative development. Similar to limited-edition prints, the CD boxes will be numbered. It has yet to be decided how many cassette boxes will be manufactured. The suggested retail price for the CD package is \$49.98; for the cassettes, \$35.98.

Stringer feels the number of boxes produced will meet the demand, despite Marley's widespread appeal.

Island says the demographic for the Marley set ranges from 18-year-olds to 54-year-olds: Those who remember growing up with Marley as well as those who are catching up to the music. "The 18-to-34-year-olds are

(Continued on page 73)



The Bob Marley retrospective boxed set "Songs Of Freedom" is due for September release on Tuff Gong/Island Records.

Sony Discos Hires Firm To Certify Album Sales

■ BY JOHN LANNERT

MIAMI—In a move designed to bolster the credibility of the U.S. Hispanic music industry, Sony Discos has begun using an outside accounting firm to certify album sales.

Sony Discos, the U.S. Latin division of Sony Music International, kicked off its initiative in July when it asked the Miami-based accounting firm Goldstein Schecter Price Lucas Horwitz & Co. to audit the sales for La Mafia's "Estas Tocando Fuego."

The firm certified the album as having reached the 200,000-unit level, described by Sony as "double platinum," based on the levels informally recognized in the U.S. and Puerto Rican Latin record market.

The Hispanic music industry in the U.S. and Puerto Rico accepts 50,000 units sold as gold and 100,000 units sold as platinum. However, independent audits for Hispanic album sales have been rare, which has led many executives of U.S.

Latin labels to question the validity of the industry's gold and platinum awards (Billboard, June 29, 1991).

Goldstein Schecter carried out the La Mafia certification based on the procedures used by the Recording Industry Assn. of America. Under those guidelines, for example, an album must have been released at least 60 days before it can be certified and at least 50% of the retail sales must have gone through regular retail chains. However, the RIAA does not certify sales of albums under the 500,000 (gold) level.

The result of La Mafia's album certification, asserts Sony Discos president Frank Welzer, is that future album sales by Sony—and the Latin industry in general—will be taken more seriously.

"One of the reasons why we're supplying these numbers," says Welzer, "is because we'd like to be noted for success and integrity rather than hype. We're now taking the first step to legitimize the sales figures. And I think now that we're

(Continued on page 77)

Cancer Fells Motown Queen Mary Wells

■ BY JANINE McADAMS

NEW YORK—Mary Wells, known worldwide as the "Queen of Motown" for her lighthearted '60s hits "My Guy" and "You Beat Me To The Punch," died of cancer July 26 in Los Angeles. She was 49.

Wells had been suffering with throat problems for several years and was diagnosed with cancer of the larynx in 1990. She underwent surgery for the condition in August 1990, and received chemotherapy and experimental drug treatments through 1991. According to a close friend, Joyce McRea, the singer's physical condition worsened earlier this year and she was hospitalized for several months at the Kenneth Norris Jr. Cancer Center at the Univ. of Southern California, where she died.

Says Berry Gordy, founder of Motown Records: "Mary's recording of Smokey Robinson's 'My Guy' became her signature song, marking the beginning of a new era in the world of Motown and music. She holds a special place in the hearts of millions and a very special place in mine."

(Continued on page 76)

N.Y. Says Concert Ads Deceived Public On Tix Pricing

■ BY THOM DUFFY

NEW YORK—The widespread practice of advertising concert ticket prices without service fees has come under fire in New York, where two leading promoters, Ron Delsener Enterprises and Metropolitan Concerts, have been charged with violating consumer laws with their concert ads.

New York City consumer affairs commissioner Mark Green has cited advertisements for 26 shows promoted by Delsener, including an upcoming Shea Stadium date by Elton John

and Eric Clapton; two Metropolitan shows, including dates by Genesis and U2; and seven performances advertised by Limelight, the popular New York nightclub.

In each case, Green charges, the ads included a "phony, false, and misleading price" because customers could not obtain tickets without paying an additional Ticketmaster service charge. According to a survey by Green's staff, those service charges average 29% of the ticket's face value on a two-ticket phone order, or 17% of the face value of a single ticket at

Ticketmaster outlets in New York.

The promoters will have a chance to defend their practices in a conference with Green. Each advertised show is considered a single violation subject to a maximum fine of \$500. The promoters also will be asked to sign agreements guaranteeing future ads will spell out service fees or be subject to additional court action.

"We are now investigating how often concertgoers are given no choice by promoters or concert venues who sell tickets only through Ticketmaster," says Green.

Delsener's office declined comment on the charges, which were presented by Green at a press conference July 29. Efforts to obtain comment from Limelight were unsuccessful.

Metropolitan's John Scher, noting he had not yet been contacted directly by Green's office, says that, with the exception of shows promoted by Metropolitan at the Ritz in Manhattan, the choice of ticket-sale locations is made by venue officials, not the promoter. In the case of U2, he said,

(Continued on page 85)



Brilliant Corner. Blue Note Records announces the exclusive worldwide signing of drummer/composer Thelouious Monk Jr. at West 62nd Street in Manhattan, recently renamed "Thelouious Sphere Monk Circle." Blue Note recently released Monk's jazz debut, "Take 1." Shown, from left, are Blue Note president Bruce Lundvall; Monk; and Blue Note producer Michael Cuscuna.

New 'Mor Music' Channel Will Sell Albums To Viewers

NEW YORK—Mor Music TV, a new 24-hour video channel that will use music clips by middle-of-the-road artists to sell records direct to viewers, is slated to debut Aug. 17.

According to company CEO Peter Forsythe, Mor Music will bow in more than 5 million homes via cable and satellite. The ultimate goal is to reach more than 60 million households.

Mor Music's programming will be geared to the 28-to-54-year-olds whom Forsythe describes as "passive record buyers." The channel will feature genres from adult contemporary to jazz to contemporary Christian. "But I do have my rules," Forsythe says. "I don't want anything on the air that is considered offensive. I don't want hard metal or rap or anything with nudity or nasty

lyrics. I want a lady in Kansas who turns on the television to have no one in the room feel uptight about what they see."

During the last 10 seconds of every clip, the name of the artist, song, and album and a number to call to order the album will be shown on the screen.

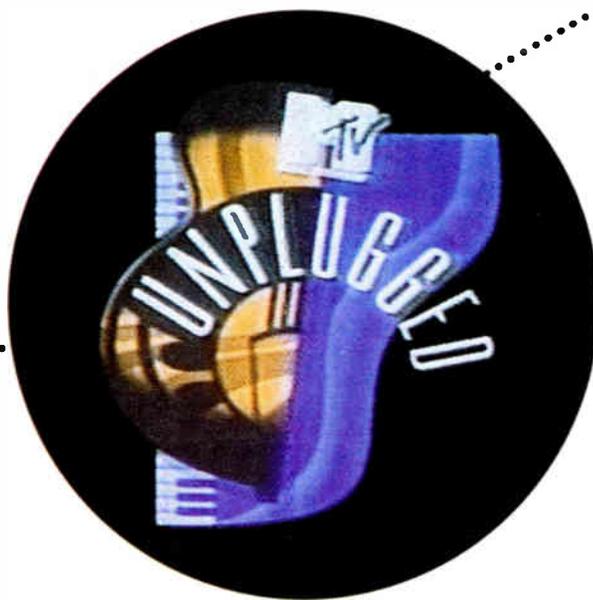
Instead of paying to carry Mor Music, cable operators showing the channel will receive an undisclosed portion of the record sales, an arrangement now in use by Home Shopping Network. Citing contractual obligations, Forsythe declined to name any systems that will offer the channel. However, cable operators contacted by Billboard, including TCI, TCA, Jones Intercable, and

(Continued on page 73)



Eric Clapton's UNPLUGGED appearance was a high point for the artist and his fans, and a great way to hear a whole other side of Eric.

Lenny Waronker, President
Warner Brothers Records



"When an artist has the gift of pure talent and raw musical instinct, UNPLUGGED provides a setting for those qualities to shine. The magical effect that Mariah Carey had on me the first time I heard her was recaptured on the UNPLUGGED set, and I'm thrilled to have that performance preserved. No trickery, no special effects, just the singer and her songs."

Don Ienner, President
Columbia Records



"We can credit UNPLUGGED with showing a new side to Pearl Jam and giving Ten a kick at retail that now seems unstoppable."

Dave Glew, President
Epic Records



(Go ahead...think as big as you want.)

MTV. THE POSSIBILITIES ARE ENDLESS.

World Music Fests Flourish In U.K. WOMAD Throwing 7 Events This Year

BY DAVID SINCLAIR

LONDON—Ten years after the idea of the "world music" festival was inaugurated in Britain at the disastrous first World Of Music And Dance event in July 1982, the market for such multi-cultural musical gatherings is flourishing. From shaky beginnings in a rain-lashed field near Bath—on a weekend beset by a rail strike—WOMAD has since grown into an institution, successfully promoting concerts worldwide. This year, the organization is putting on seven major events in the U.K. alone.

The most recent WOMAD festival at Rivermead, Reading, was a resounding success. Held July 17-19, it attracted a crowd of 10,000, 30% larger than the attendance at last year's event there. The bill featured a typically exotic combination of talents, including Salif Keita from Mali; the Drummers Of Burundi; Angélique Kidjo, the astounding singer from Benin; Grupo Olodum, the celebrated percussion ensemble from Brazil; Vartina, the close harmony group

from Finland recently praised by David Byrne; and Yothu Yindi, the aboriginal sensation from Australia.

WOMAD staged another successful event May 29-31 in the north of England at Morecambe Bay, Lancashire. A lineup featuring Burning Spear (Jamaica), the Super Rail Band of Bamako (Mali), and Aster Aweke (Ethiopia), among many others, attracted 3,200 fans, about the same as last year.

According to WOMAD spokesman Andy Morgan, this is the busiest year for the organization yet, despite the recession and the fact that more major mainstream rock acts are touring than ever. He ascribes the success of the shows so far to an imaginative range of marketing initiatives. The Rivermead event, for example, was promoted in association with The Independent newspaper, which on July 9 devoted two whole pages of editorial to world music—an unheard-of amount of space in a national daily broadsheet. There was

significant TV coverage before the event on listings programs like "01 For London" and "Box Office," and a special deal has been struck with the Our Price record chain guaranteeing in-store publicity in more than 200 of its shops.

"In the past, we have been lacking a link between the record retailing sector and live events," Morgan says. "Obviously the WOMAD festivals generate interest in a group of artists, and, if retailers can pick up on that, there is a payback that can happen."

(Continued on page 31)



Starry Night. Curtis Stigers is joined by musical guest stars during his recent Wembley Stadium concert. Stigers' self-titled Arista debut has gone platinum and features the top-10 hit "I Wonder Why." He is currently touring with Eric Clapton. Shown, from left, are Clapton; Elton John, who will join Clapton and Stigers for four shows at New York's Shea Stadium and Los Angeles' Dodger Stadium; Bonnie Raitt; Stigers; and Davey Johnstone, longtime guitarist for Elton John.

NMPA Stresses Importance Of Int'l Links European Royalty Impasse Top Topic At Meeting

This story was prepared by Irv Lichtman in New York, assisted by Deborah Russell in Los Angeles.

LOS ANGELES—That U.S. music publishers must take developments involving their international counterparts most seriously—now that 60% of their income flows from Europe—was sharply in focus at the annual membership meeting July 28 of the National Music Publishers Assn.

A major issue addressed by Ed Murphy, president and CEO of NMPA, which also incorporates the Harry Fox Agency, the mechanical collection group, was the current royalty impasse between European publishing group BIEM and IFPI, its label counterpart. IFPI is calling for a 0.54 percentage-point reduction to 9% of published price to dealer, in addition to "introductory" rates for the new digital compact cassette and MiniDisc. An extension of a prior agreement expired in June.

Murphy, who declared he would continue to use his good offices to help conclude an agreement, cautioned, "Meanwhile... local mechanical rights societies may be requested by manufacturers to negotiate inde-

pendent rate agreements. While existing product manufactured under the old agreement may continue to be marketed for two years, all new releases will be considered infringing copies unless otherwise licensed. Similarly, no agreement has been reached on music video licensing."

MURPHY CONFIDENT ON ROYALTY LAW

With regard to the pending introduction of the DCC and MiniDisc formats in the U.S. this fall, Murphy said he was "cautiously confident" the Digital Audio Home Recording Act, mandating royalty payments for digital-based home recording technologies, would be passed "well before the end of the Congressional session this year." The Senate passed the act in June, while action is still awaited in the House. (See story, page 3.)

In his talk, Murphy did not address what action, if any, NMPA would promote if the digital recording legislation were not in place at the market launch of DCC or MD. NMPA, among other copyright entities, vowed to sue any hardware company that brought digital audiotape (DAT) hardware into the U.S. without a chip to prevent the duping of digital copies of a DAT tape.

Away from the BIEM-IFPI rift or new technology issues, Murphy, whose group is celebrating its 75th anniversary this year, had good financial news for NMPA's more than 400 member companies. He reported royalty collections and distributions for the 1991 fiscal year have doubled since 1988. Last year, collections reached \$226.7 million, while royalty distribution hit \$218.7 million, both reflecting a 14% increase from 1990.

Murphy also noted "tremendous strides" in audit recoveries, rising to \$16.5 million, a 50% increase over levels of three years ago. "Of equal importance," said Murphy, "HFA's success in placing interest charges on audit recoveries will undoubtedly serve to discourage future late payment, underpayment, and nonpayment of royalties by record manufacturers. Such interest payments are commissioned and distributed to our affiliated publishers." Murphy also promised advanced computer technology will enable the agency to "substantiate and collect close to 100% of the mechanical royalties due them from record companies."

Back on the international track, (Continued on page 83)

B'way Great Alfred Drake, 77, Dead Of Heart Failure

BY IRV LIGHTMAN

NEW YORK—Alfred Drake, who combined a rich baritone with acting ability that made him one of the Broadway musical's most commanding leading men and gave him roles in Shakespeare, died July 25 in New York of heart failure. He was 77.

In the span of a decade, Drake won rave reviews as the male lead in three legendary shows: "Oklahoma!" (1943), "Kiss Me, Kate" (1948), and "Kismet" (1953).

In addition to the cast recordings of those classic shows—all of which are available on compact disc—Drake also made several studio albums. Unusual among them is a 1959 version on Capitol Records of "Kiss Me, Kate," in which the principal original cast members were reassembled to bring the score into the stereo era. The original mono recording of "Kiss Me, Kate" was released by Columbia after the show's opening in 1948.

Five years before starring in the (Continued on page 71)

EXECUTIVE TURNTABLE

RECORD COMPANIES. Abbey Konowitch is named VP of Maverick Recording Co. in Los Angeles. He was senior VP of music and talent for MTV.

Marvin Robinson is promoted to VP of the black music division of Zoo Entertainment in Los Angeles. He was national director of R&B promotion.

Drew Murray is promoted to VP of rock promotion for Mercury Records in New York. He was senior director of rock promotion.

Scott Borchetta is promoted to VP of field promotion for MCA Records/Nashville. He was director of national promotion. In other appointments, **Tess Taylor** is promoted to associate director of product services for MCA Records in Los Angeles. She was a secretary in the legal department.

Sandy Jones is promoted to director of product management for Motown Records in Los Angeles. She was director of artist development.

Dwight Bibbs is promoted to West



KONOWITCH



ROBINSON



MURRAY



BORCHETTA



JONES



BIBBS



GOLDSTEIN



BRUHN

Coast co-national director of R&B promotion for Atlantic Records in Los Angeles. He was West Coast director of R&B promotion.

Sony Music International in New York names **Jorge Melendez Jr.** director of finance and controls and **Tom Carney** marketing manager, special marketing. They were, respectively, director of royalty systems for Sony Music International and consultant with the Newport Group.

The RCA Records Label in New York appoints **Robyn Goldstein** associate director of legal and business

affairs and **Carmen Cacciare** East Coast manager of the dance crossover department. They were, respectively, director of legal and business affairs at the Mainman label and music director of WZOU Boston.

Michael Rogers is promoted to manager of secondary promotion and product development for Epic Records in Nashville. He was coordinator of Epic promotions.

Lynn Saravis is promoted to director of creative services for A*Vision Entertainment in New York. She was creative services manager.

Anne Deasey is promoted to associate director of video production for Capitol Records in Los Angeles. She was manager of video production.

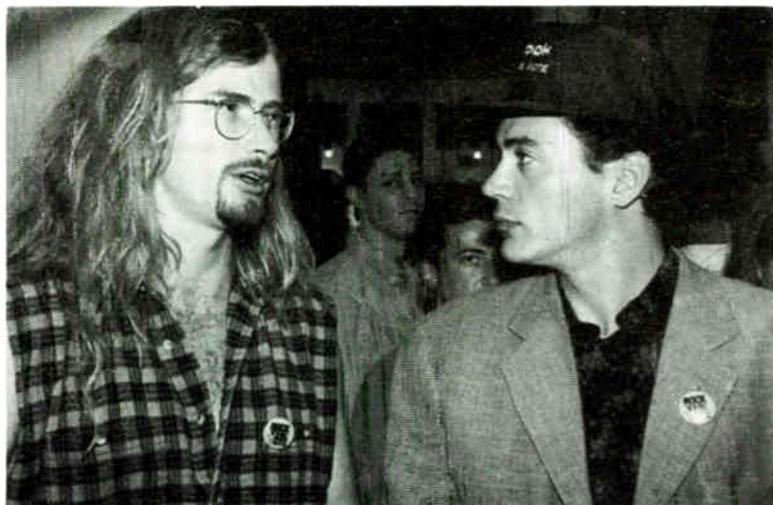
Jodi Petlin is named publicist for Verve Records in New York. She was a free-lance publicist.

PUBLISHING. Opryland Music Group in Nashville promotes **Tom Snell** to assistant copyright manager, **Marc Wood** to assistant royalty accounting manager, and **Sandra Morgan** to creative department secretary. They were, respectively, mechanical licens-

ing coordinator, royalty assistant, and accounting assistant.

DISTRIBUTION. The mid-Atlantic branch of Sony Music Distribution in Beltsville, Md., promotes **Craig Bruhn** to branch manager and **Valerie Aiyeola** to sales manager. They were, respectively, sales manager for the mid-Central branch and sales representative in the Philadelphia market.

Michael Farrell is promoted to regional sales manager for Uni Distribution Corp. in New York. He was regional sales manager, Boston.



Reebok Rocks. Megadeth's Dave Mustaine, left, chats with actor Robert Downey Jr. during Reebok's Rock The Vote party, held in New York during the Democratic National Convention. The event launched a weeklong voter-registration drive at the new Reebok store coordinated with the League of Women Voters. (Photo: Chuck Pulin)

Daltrey Makes Another Solo Stand Album Showcases His Writing Chops

BY CRAIG ROSEN

LOS ANGELES—He's still shaken from two recent earthquakes and fighting off a bad cold. Nonetheless, Roger Daltrey is riding high on the release of "Rocks In The Head," his first solo album in five years.

"I played my album to Pete," Daltrey says, while sipping tea poolside at a Beverly Hills hotel. "Whether anybody else in the world likes it doesn't mean as much to me as Pete Townshend saying, 'I'm really proud of you. You've done great lyrics.'"

Townshend's praise was the ultimate for Daltrey, who became known as one of rock's most distinctive voices by singing Townshend's songs in the Who.



ROGER DALTREY

Although he has written in the past, Daltrey says the seven tracks he co-wrote on his latest Atlantic offering—including the Album Rock Tracks hit "Days Of Light"—mark his first foray into songwriting that makes him proud.

"I'm a very strict taskmaster when it comes to lyrics, because I have sung the best in rock'n'roll," Daltrey says.

Curiously, it was Townshend's unwillingness to work on a new Who album that drove Daltrey to record another solo album, and subsequently to hone his lyric-writing skills.

It was on the Who's second farewell tour in 1989, when the band turned down the sound to accommodate Townshend's hearing condition, that Daltrey "fell in love with

singing again," he says. "Before that we were doing stadiums with the sound getting louder and louder on stage. It became a chore, because it was like shouting over a jet engine."

On the '89 tour, "for the first time in my life I could actually hear every word I was saying," Daltrey says. "And not only hear the words, but hear all the nuances in [my] voice that I never realized were there."

Even after rediscovering the power of his voice, Daltrey was still reluctant to resume his solo career because he felt the majority of his previous solo outings were "unfocused," he says. "It became like a hobby. I was contractually due to do an album. As I didn't write myself, it was difficult to find material."

Daltrey credits Gerard McMahon, a little-known songwriter who had a cut on the "Lost Boys" soundtrack, with revitalizing his solo career.

The two hit it off during their initial meeting. "It was like sitting opposite myself," Daltrey says. "By the end of this conversation, he convinced me that he could totally focus all my energy [into the album]." However, McMahon's caveat to serving as producer was that Daltrey must contribute to the songwriting process.

Before penning anything himself, Daltrey recorded some McMahon compositions, including the album's

(Continued on page 18)

U.S. Tour Kickoff Boasts Bruce At His Best; Crowes Tix Fly; Wilson Phillips Nixes Trek

BRAVE NEW WORLD: As many of you know, my predecessor Thom Duffy has taken a new position here as International Deputy Editor. However, the Beat goes on... just with a slightly different rhythm. The goal of this section remains the same: to present a wide variety of artists and music as well as pay heed to the industry fluctuations and trends. Additionally, more emphasis will be given to acts we think you'll be hearing more from in the future via a new feature, Continental Drift. The column, which debuts in this section next week, highlights local acts and events in cities and towns across the country. It's just another way we bring the music world to you without you ever having to leave the office.

HELLO, MY FRIENDS: With those three simple words, Bruce Springsteen began his first American tour in four years, July 23, at the Meadowlands Arena in his native New Jersey. It took a while for the new band to find its legs and Springsteen often had to coax band members to come share the spotlight, but by the time he launched into "Leap Of Faith," there was no doubt the Boss was back. The exuberant tune highlighted Bruce at his best; he was grinning so hard it was amazing he could sing. But sing he did, and dance, and even jump into the audience, filling the arena with passion, heart, and energy. While the pacing tended to drag at times, few artists count off a song with as much promise as Springsteen—and fewer still can deliver like he does.

From first glance, the new band has a few stars in the making. Shining the brightest is vocalist/guitarist Crystal Taliefero, who cut her teeth with John Mellencamp but really cuts loose with Bruce. Others to watch: vocalist Bobby King and guitarist Shane Fontayne.

At 42, Springsteen showed he's secure enough to joke about the relatively poor performance of his two current albums, even if label honchos and rock critics are not. He reminded the audience that in June he had predicted his sagging albums would soar back up the charts. "Let's check on my predictions. Does anybody have a Billboard?" he asked, and one was tossed onto the stage. Turning to The Billboard 200, he observed: "Garth's still up there. Def Leppard's still up there, shit. 'Weird Al' Yankovic, he's 57. Where's ours? I must be on the other page. 'Human Touch' is at 73. Where's 'Lucky Town'?" One hundred and fucking five?!?!?! He mocked disgust, then threw the magazine over his shoulder before exclaiming, "We're here for bigger reasons than those damn record sales." And with that, he launched back into a jubilant "Glory Days," showing that chart position and true success often have

nothing to do with each other. Even so, we have a hunch that as the tour rolls across the country, those albums will start rolling back up the chart.

AS THE CROWE FLIES: Tickets to the Black Crowes shows are flying out the door. The three opening nights of the theater tour, at Minneapolis' Orpheum Theater, sold out in less than an hour; tickets for two New York shows were gone in 10 minutes; a pair of Philly dates sold out in 17 minutes, and so it goes... Also on the road: Sophie B. Hawkins opens her first club tour Aug. 10 at The Bayou in Washington, D.C. ... A revamped Kentucky Headhunters hit the road July 25 in Rome, Ga. ... Frontline Assembly begins an outing Saturday (8) in Seattle.

OFF THE ROAD: Wilson Phillips has canceled its first-ever 30-date headlining tour, which was slated to begin Aug. 17 in Denver. A source says the tour is being rescheduled for sometime in the future after more singles from the "Shadows & Light" album, on SBK, are released.

RUN OFF THE ROAD: Bryan Adams is continuing his European tour unscathed following a car accident July 25. After a show in Zurich, Adams was a passenger in a car headed for Vienna when an oncoming vehicle clipped his car. Adams, his tour manager, and the driver were all unhurt. Adams' European tour ends Sunday (2). The North American leg resumes Aug. 10, starting with a benefit in N.Y.

THE SONS OF THE FATHERS: Coming to a retail store near you are the Sept. 25 eponymous debuts by the Wallflowers on Virgin, led by Jakob Dylan, son of Robert Zimmerman; and Edan, which blooms forth with "Dead Flowers" on Hollywood Records. The band's namesake is Edan Everly, son of Don Everly; the drummer is Frank Avalon, scion of you know who. Both dads appear on the late-August release. Where are Dino, Desi, and Billy when you need them?

GOING FOR THE GOLD: In addition to the artists featured on Warner Bros.' "Barcelona Gold" album, Summer Olympics viewers will also be treated to a new Bruce Hornsby tune, "Twenty Nine-Five," during the long-jump competition. The song, performed by Hornsby and Bradford Marsalis, takes its name from the distance needed to break the existing long-jump record. RCA has no current plans to release the single commercially.



by Melinda Newman

New Audience Wakes Up To Suicidal Tendencies

BY BRUCE BUCKLEY

NEW YORK—"The way I see it," says Suicidal Tendencies front man Mike Muir, "we're like an island and there used to be a lot of water between us and the mainland. It's not so much that we've come over to the mainland, the water is just drying up in between us now."

Or it could be that the mainland is coming to the island. In less than a decade, the band has gone from being banned from Los Angeles clubs to opening for Queensryche and even garnering a 1991 Grammy nomination for best metal performance.

Now, with the release of its sixth album, "The Art Of Rebellion" (its fourth for Epic Records), Suicidal

Tendencies is gearing up for an arena tour with Ozzy Osbourne and receiving alternative radio airplay across the country on first single "Asleep At The Wheel" from stations that previously shunned the group.

As the album title suggests, Suicidal Tendencies has resisted any temptation to maintain the status quo. Instead, the band has constantly made changes in its musical direction, from punk to metal to alternative.

"Instead of playing it safe, we always kind of turned our backs on [our last record] and just made a great new-sounding record," Muir says.

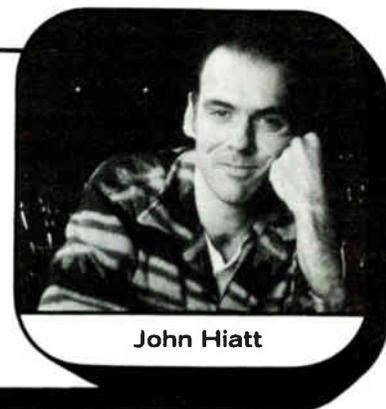
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(Continued on page 16)

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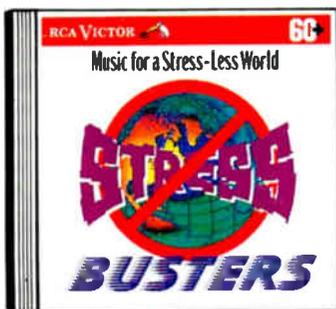
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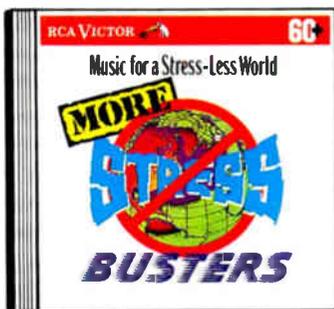
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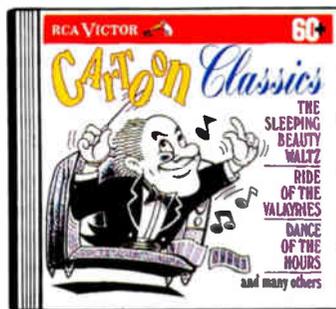
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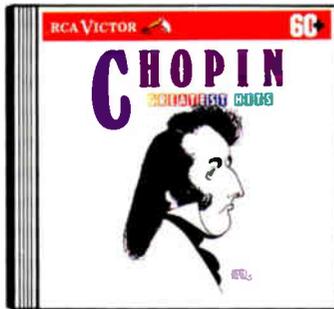
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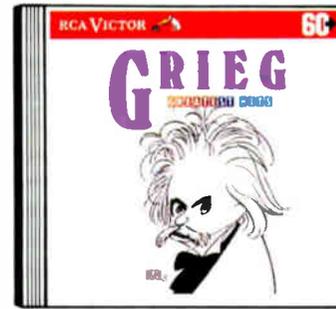
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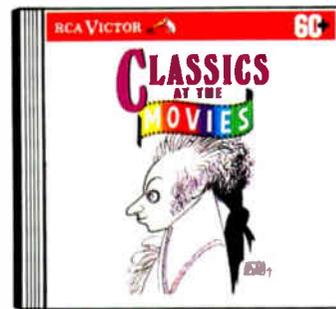
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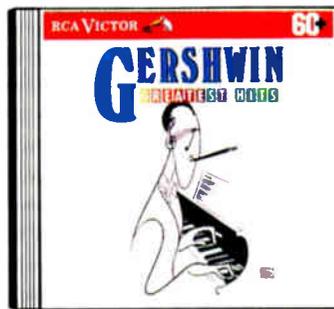
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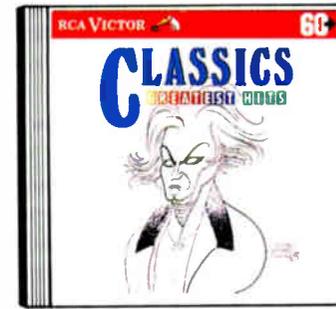
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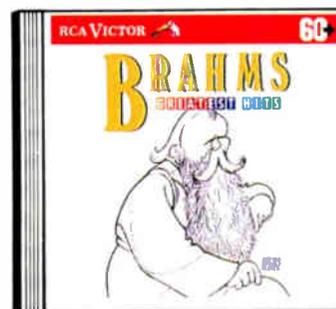
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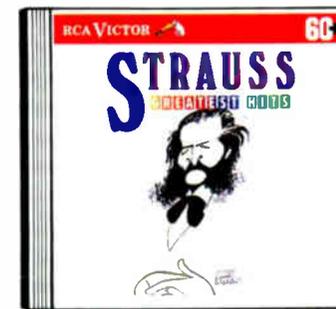
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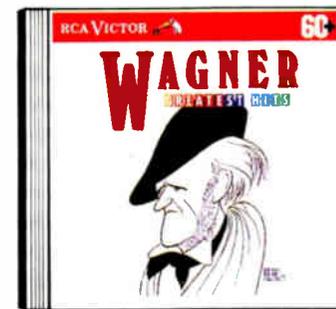
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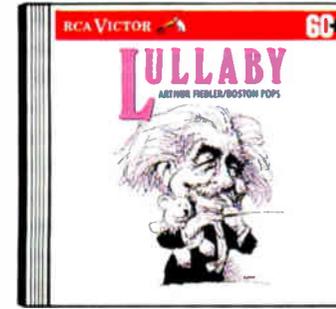
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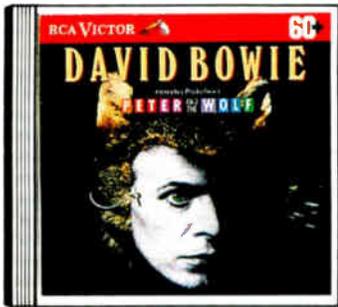


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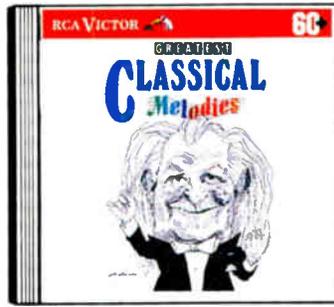
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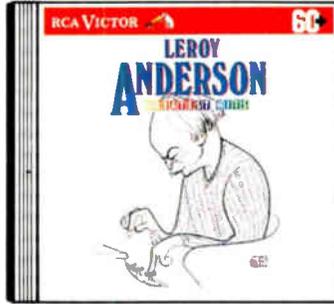
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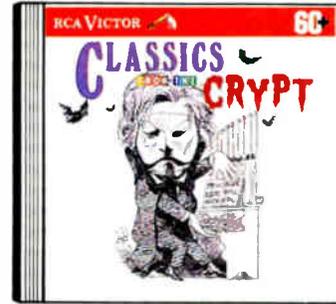
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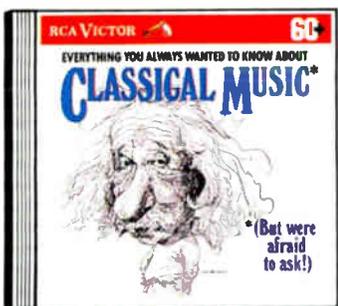
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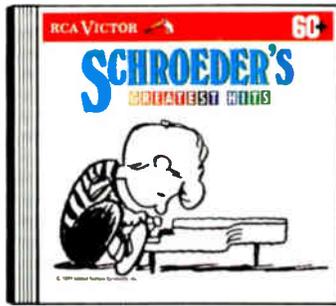
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Metheny Sums It Up In 'Secret Story'

■ BY JIM MACNIE

NEW YORK—"Oh yeah, this new one is massive in scope," says Pat Metheny, regarding the sprawl of his new album "Secret Story," on Geffen Records. "It's the sort of [record] that they only let you make after you've proven you can justify the expense—opportunity credits, or something like that."

With more than 15 years of record-making under his belt, the affable guitarist need not fret over marketplace status. He is one of jazz's most familiar faces. And with its plush textures and sprightly interactions, "Secret Story," his fifth album for Geffen—and first that's being pushed as a solo effort—should only enhance that position.

Yet Metheny has been around

long enough to be cautious. "You have to be aware that jazz is just a tiny piece of the pie in the music industry," he explains, "and not much is a sure thing anymore. I wonder if we'd survive if not for Japan and Europe. That's the reality of the situation. This Reagan/Bush era is kind of a hostile environment when it comes to creativity in general. If you're playing instrumental music that has tracks which are nine and 10 minutes long, you're in a zone where you're not going to be played on the radio all that much."

However, it's unlikely programmers will pass on Metheny's latest. The album's perky geniality is geared to integrate itself quickly. Though touted as his first solo project for the label, "Secret Story" uses a thicket of players to carry out the

composer's lustrous tunes.

"It's a record I've been thinking about for five years," he explains. "I wanted to do something that was longform. I also wanted to define who would be used on particular tunes. Many writers work that way, but I haven't done it much."

The guitarist has long been known for his pluralistic view of jazz. His last record was a kinetic blowing session with Roy Haynes and Dave Holland, which swung overtly. Most of his popular acclaim has stemmed from his Pat Metheny Group recordings, which prefer musical lilt to exclamation. With its grand orchestrations and deep investment in melody, "Secret Story" takes the latter tack, and is a suite of sorts.

(Continued on page 18)

Carpenter Comes On Strong Shoots For Wider Fan Base With New Set

■ BY JIM BESSMAN

NEW YORK—Flushed with the gold success of her last album, "Shooting Straight In The Dark," and the high visibility brought about by its Cajun-inflected, Grammy-winning country single "Down At The Twist And Shout," both Mary-Chapin Carpenter and Sony/Nashville are looking to increase her following with her latest Columbia album, "Come On Come On."

First country single "I Feel Lucky" has already scored high, while the album debuted at No. 6 on the Top Country Albums chart. But, as she has in the past, Carpenter reaches beyond the traditional bounds of country radio.

"The last album was an awfully big step, and the new one illustrates that maybe all the rules are gone," says Roy Wunsch, president of Sony Music Entertainment, Nashville operations. "There's a very cooperative effort between us and our Columbia associates in New York to find a broader home for Chapin than strictly country radio."

Wunsch recognizes Carpenter's live audiences are strictly crossover. To translate this at radio, he says "I Feel Lucky" may be followed with two singles: "Not Too Much To Ask," a duet with Joe Diffie, would go out to country, while "The Hard Way" would target more mainstream AC formats.

"We're just beginning," says

Wunsch. "You can't shine the laser on this disc and find a bad track."

"Come On Come On" features Carpenter's first songwriting collaborations—four cuts co-written with Don Schlitz. It also has assists from Carpenter's "wish list": Rosanne Cash, Shawn Colvin, Indigo Girls, Benmont Tench, and John Jorgenson.

But Carpenter shies away from any crossover claims or artistic growth pronouncements. "That's all in the ears of the beholder," she says.

The Diffie duet, she adds, made sense in that he provided a more versatile and emotional counter to her own "unadorned, straight singing style." The successful Schlitz teaming, she says, resulted from "bumping into each other in parking lots" and should not suggest she is looking for other collaborators.

As for her country base, while she feels "very comfortable" in the genre, Carpenter has always made it clear that she does not categorize herself.

"Labels are for soup cans," she says. "It's great that I seem to have found this niche in the country music world—however hard it is to define these days. So many different things are considered country music now, I probably wouldn't get played if it were more narrowly defined. But people come to our concerts from all sorts of radio, so maybe there's something there for everyone."

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WAKING UP TO SUICIDAL TENDENCIES

(Continued from page 13)

sound, Suicidal Tendencies has managed to hold on to its strong fan base while making converts along the way.

"We're not into selling an album, we're into selling a band. Fans really tune in and become a part of the band, so to speak," Muir says. "They are really into what Suicidal is doing beyond the music and will probably always be around, even if we do a disco album!"

While the band has always thrived on musical changes, it had to adjust to some personnel changes on the latest record. One of the biggest changes, according to Muir, was the decision to use producer Peter Collins (Queensryche, Rush) in place of Mark Dodson, who worked on the last two Suicidal albums.

"It's kind of like when you've had a girlfriend for a few years," Muir says. "When you start seeing someone new, you want to play it safe because you don't know what she likes and doesn't like." However, Muir says any tentativeness gave way to confidence and adds that Collins brought a new level of professionalism to the production while still giving the band creative license.

Another change was the departure of drummer R.J. Herrera, who left the band after his wife became pregnant earlier this year. The band brought in Josh Freese (who worked with Muir and bassist Robert Tru-

jillo on their side project, Infectious Grooves) for the recording, but it has not found a permanent replacement to take on the road.

Last year's tour with Queensryche brought about a surge in record sales, according to Epic director of marketing Marc Reiter, who says he expects more of the same on the upcoming outing. "A few years ago, the market seemed much more splintered into specific styles of music," Reiter says, "but kids today want good music that is diverse and different. Suicidal will be easier to market this time around because they have made that kind of record."

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NAS Chief: Right Or Wrong, Don't Try To Stop The Song

A PHOTO OF OUR LIVES: In his capacity as president of the National Academy of Songwriters, songwriter Arthur Hamilton, also an ASCAP board member, has written for Words & Music a defense of First Amendment rights in response to the current controversy over song lyrics. In the view of Words & Music, the writer of such standards as "Cry Me A River" and "He Needs Me" has presented a defense of the protection of free speech that is on target:

"Songs are society's mirror. Throughout our history, songs have reflected the tones, the attitudes, and the events of every decade. They have prepared us for war and marched us through it; saluted our heroes and ridiculed our fools and villains; marked every kind of national, international, and personal disaster; noted every trend and passing fad; and expressed the feelings of rage and resentment that we, as a worried world, repress.

"Songwriters don't make history. They sing it. And if the song isn't pretty—if it's too loud and its message is mixed and its tempo is feverish and its tone is threatening and ominous—look at the life around you. History is singing.

"Don't try to stop the song. Right or wrong, the song is inevitable. It's a photograph. And all of us are posing for it."

AFTER 15 YEARS spent mostly in music publishing activities, Kathleen Carey entered into a joint venture with Time Warner in 1990 to establish a Burbank, Calif.-based publishing firm called Reata, with worldwide administration by Warner/Chappell.

She admits her friendship with director/producer Steven Spielberg moved things along. Spielberg got her in touch with Time Warner chief Steve Ross, who agreed to have his corporation share ownership in the firm.

In truth, Carey's background called for a chance to run her own setup. She started as a song-plugger for Screen Gems, followed by a stint with Richard Perry when he formed his Planet label. In 1980, she joined David Geffen and Chuck Kaye in their publishing company, also as a song-plugger. When the operation moved over to Warner, she got a chance to work with Quincy Jones, who needed material for Michael Jackson's "Thriller" album, leading in time to John Bettis' co-authorship of "Human Nature." She also brought Jones and Spielberg together for Jackson's "ET Storybook" album.

In 1983, Carey started what she terms a "boutique" publishing company, Unicity, for MCA, which ran

for seven years until it was absorbed by MCA Music.

And in 1990, the Reata deal was made. "It's a company that is focused on helping artists to develop, and then getting involved in securing the record deal if there is no current management involved," says Carey.

There are some 600 songs in Carey's catalog, including material by 11 signed writers, among them Chris Whitley, Jenni Muldaur, Dawn Thomas, and Larry Klein, a writer/producer/bass player. The

Muldaur deal is a co-signing with Warner/Chappell, with her album due on Reprise in September. Muldaur is the daughter of singer Ma-

ria Muldaur. Thomas, out of Nashville, is being produced by Tommy LiPuma for an upcoming Elektra album. Whitley will begin his second album for Columbia in the fall.

Carey, president of the company, has a staff of three: Carla Berkowitz, creative director; Mark Friedman, professional manager; and Nadine DeLillio, assistant.

REEL HOT: MCA Music Publishing is reaping the rewards of having songs in hot summer movies. "A League Of Their Own" is the vehicle for Madonna's "This Used To Be My Playground," while "Mo' Money" has two MCA-published hits, "The Best Things In Life Are Free" by Luther Vandross & Janet Jackson and "Money Can't Buy You Love" by Ralph Tresvant; "Class Act" offers "I Wanna Love You" by Jade and "Full Term Love" by Monie Love. MCA also has an oldie, "I Will Follow Him," on a current box-office smash, "Sister Act," and a cut by P.M. Dawn in "Boomerang." Down the line, the publisher hopes to add to its reel-ing success with tracks by Whitney Houston in "Bodyguard," Amy Grant in "Honeymoon In Vegas," Dream Warriors in "Buffy The Vampire Slayer," and LaVerne Baker in "That Night."

Synchronization rights worldwide are also on the agenda at MCA Music, with president John McKellan and VP of motion picture, television, advertising, and new technologies Scott James recently in Australia to establish a sync/new technologies department there.

P RINT ON PRINT: The following are the best-selling folios from Hal Leonard Publications:

1. Beauty And The Beast, Sound-track
2. Ozzy Osbourne, No More Tears
3. The Judds, Greatest Hits, Vol. 2
4. Stevie Ray Vaughan, Lightning Blues
5. Al Di Meola, Friday Night In San Francisco.



by Irv Lichtman

Split Enz Come Together In Name Of Kiwi

■ BY GLENN A. BAKER

SYDNEY—With what do you fete a country's travel agents jaded by wine, cheese, T-shirts, souvenirs, and occasional free flights? And how does a government tourist agency reposition a nation whose familiarity has bred, if not contempt, then a certain indifference?

On both counts, the answer is rock'n'roll memories—indeed, a very specific memory. On Saturday (8), about 2,000 Australian travel agents will gather at Sydney's State Theatre to hear the good oil about New Zealand. Not that they haven't heard it before, but this time there will be some sugar dusting to ensure the tickets will be sought rather than merely accepted. It will take the form of a 90-minute, one-off performance by the legendary Split Enz, the members of which have consented to re-form for the night in the name of all things Kiwi. That which rock promoters bearing fat checkbooks have been unable to arrange for the past five years has been pulled off by the New Zealand Tourism Board, which rightfully reasoned that—after

sheep, mountains, Dame Kiri, and swallowed vowels—Split Enz is one of the country's great identifiable assets, defunct or not.

"We want to relaunch New Zealand to the tourism industry under a banner of 'Hey, Life's An Adventure,'" explains tourism board regional manager Euan Purdie, "and we realized that we needed a way to get to the industry and say, 'We're back and we're serious about it.' We particularly wanted to get to younger travel consultants and it seemed that Split Enz, who are synonymous with New Zealand, would be a magnet."

They may well be, though not necessarily for the young. The charismatic band recorded and released its first album in Australia some 17 years ago—which renders its original fans decidedly middle-aged. Affection for Split Enz, nevertheless, was rarely half-hearted. From the moment the band left the Shaky Isles and arrived in Melbourne, Split Enz made an indelible mark with quirky, imaginative, idiosyncratic songs that challenged and amused audiences.

They were no less endearing at the

end of the '70s, when leader Tim Finn had invited his younger brother Neil into the ranks and the outfit was pumping out deceptively simple and insidiously infectious pop hits such as "I Got You," "Message To My Girl," "One Step Ahead," and "History Never Repeats."

Although they never quite broke through internationally on the level of Little River Band, Men At Work, or INXS, the Enz commanded significant international respect, particularly in Canada and the U.K. The group scored in the top 40 on the Billboard albums chart in 1980 with its A&M Records disc "True Colors." And although they could have taken advantage of the prevailing Australia-is-flavor-of-the-month mood, they doggedly presented themselves to all and sundry as a New Zealand entity.

Both Finns were deeply affected by the influences they absorbed growing up in the town of Te Awamutu, and were later able to deftly incorporate Maori phrases and intonations into their own artsy white-boy music. "It seemed that whenever we went into a

(Continued on next page)

ARTISTS IN CONCERT

ARRESTED DEVELOPMENT THE DISPOSABLE HEROES OF HIPHOPRISY ME PHI ME

9:30 Club, Washington, D.C.

WITH THE STAGE adorned by patchwork patterned sheets and colorfully dressed band members singing, rapping, and playing drums, tambourines, and turntables, new alternative hip-hop sensation Arrested Development put on a show with a down-home feel and full of joyous spirituality. Unlike many hip-hop concerts, this was one where the vocals and choreography neither outshone each other nor clashed. Instead, both components were well-orchestrated and equally balanced, most noticeably during the Chrysalis/EMI group's rendition of a slow-tempo number, "Raining Revolution," where the group's female vocalists and dancers stepped in sync, while twirling umbrellas. The club's bartender hosed down the patrons during the tune in a move that was as savvy as it was appreciated in the stiflingly stuffy, jam-packed house. Another surprising element of AD's show was the decision to perform its funky hits "Tennessee" and "People Everyday"—which the crowd eagerly sang along with—early in its 50-minute set, instead of saving them for possible encores; the group saved its fastest song, "U," for that occasion. Unfortunately missing were "Dawn Of The Dreads" and "Fishin' 4 Religion," two additional standouts from AD's critically acclaimed debut album, "3 Years 5 Months & 2 Days In The Life Of..."

Opening the show was RCA artist Me Phi Me. Backed by two guitarists, a keyboardist, and a drummer, the dreadlocked, self-described "one-man fraternity" rapped and sang his folksy, ethereal, and uplift-

ing songs "Sad New Day" and "Black Sunshine." A taped harmonica solo spiced up the already bluesy version of the Flint, Mich.-rapper's "Not My Brotha," which also benefited from some synchronized dance steps thrown in by the rapper and band.

A hoarse Michael Franti, meanwhile, rapped the Disposable Heroes Of Hiphoprisy's hardcore and industrial political manifestos, such as "Television, The Drug Of The Na-

tion," in which he and his partner, dancer Rono Tse, deposited TV sets into garbage cans. Slippery song slogans—such as "medical racist social statistic" from "Has Everyday Life Become A Health Risk?"—also flashed from a slide projector onto an on-stage screen. And, of course, Tse got to perform his specialty—making sparks fly by grinding together his collection of industrial tools.

GIL GRIFFIN



ROGER DALTREY MAKES ANOTHER SOLO STAND

(Continued from page 13)

opening track, "Who's Gonna Walk On Water." Then McMahon turned to Daltrey to write the words to a song that eventually became "Everything A Heart Could Ever Want (Willow)."

Daltrey wrote the lyrics, inspired by one of his daughters, "on a plane

in about a half-hour, that was the start of it," he says.

The bulk of the album was recorded live in the studio with very few overdubs, Daltrey says. Among the musicians chipping in are former Joan Jett & the Blackhearts members guitarist Ricky Byrd and drum-

mer Tommy Price. "It's not what you would normally expect from a middle-aged rocker," he adds. "It's not soft, it's a hard-edged rock'n'roll album dealing with things I care about at my age."

"I'm also proud that it's the kind of record that can literally fit in today with a classic rock station, but it's not past. It's looking forward."

Daltrey says there are tentative plans to mount a solo tour in the fall that will hit colleges and theaters. His only previous solo dates took place in 1986, in support of "Under A Raging Moon."

"I thought I was going to enjoy it, but I didn't," he says. "I was still in a band frame of mind... Being a solo artist, you are responsible for so much more."

Daltrey recently made some live appearances with Irish folk ensemble the Chieftains, performing traditional fare as well as the Who classic "Behind Blue Eyes."

As for the future, Daltrey hints that Townshend might be ready to give the Who another whirl. "I'm writing for the next Who album now," Daltrey says. "My ambition totally in life is to write a hit song [for the Who], just like Pete wrote

us all of those.

"But nobody can promise [the Who will record again]. No one can promise we will still be here," Daltrey says. "After that bloody earthquake, no one can promise anything."



AMUSEMENT BUSINESS® BOXSCORE TOP 10 CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
GUNS N' ROSES/METALLICA FAITH NO MORE	Pontiac Silverdome Pontiac, Mich.	July 21	\$1,378,660 \$29	47,540 sellout	Cellar Door Prods. Belkin Prods.
GUNS N' ROSES/METALLICA FAITH NO MORE	Three Rivers Stadium Pittsburgh	July 26	\$1,356,988 \$27.50	49,345 sellout	DiCesare-Engler Prods.
GUNS N' ROSES/METALLICA FAITH NO MORE	Rich Stadium Orchard Park, N.Y.	July 25	\$1,322,574 \$29.50	44,833 59,326	Metropolitan Entertainment
GUNS N' ROSES/METALLICA FAITH NO MORE	Hoosier Dome Indianapolis	July 22	\$1,039,720 \$27.50	38,900 46,000	Sunshine Promotions
LOLLAPALOOZA II: RED HOT CHILI PEPPERS MINISTRY, ICE CUBE, SOUNDGARDEN, JESUS & MARY CHAIN, PEARL JAM, LUSH	Shoreline Amphitheatre Mountain View, Calif.	July 18-19	\$976,073 \$28/ \$23	40,000 two sellouts	Bill Graham Presents
THE CURE CRANES	World Music Theatre Tinley Park, Ill.	July 15	\$583,666 \$22.75/ \$17.75	29,873 sellout	Tinley Park Jam Corp.
DEF LEPPARD	Sheffield Arena Sheffield, England	June 22-23	\$559,305 (\$10,725 British pounds) \$27	21,552 23,216 two shows	MCP Promotions Harvey Goldsmith Entertainments
MICHAEL BOLTON CELINE DION	Hollywood Bowl Los Angeles, Calif.	July 13	\$536,816 \$65/ \$28.50/ \$20	15,717 17,068	Bill Silva Presents Andrew Hewitt
LOLLAPALOOZA II: RED HOT CHILI PEPPERS MINISTRY, ICE CUBE, SOUNDGARDEN, JESUS & MARY CHAIN, PEARL JAM, LUSH	Riverport Amphitheatre Maryland Heights, Mo.	July 27	\$491,280 \$28/ \$24	19,861 sellout	Contemporary Prods.
THE CURE CRANES DINOSAUR JR.	Spartan Stadium San Jose State Univ. San Jose, Calif.	July 4	\$457,628 \$25	18,299 25,000	Bill Graham Presents

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SPLIT ENZ

(Continued from preceding page)

pub, there were always six or eight Maoris sitting around with guitars singing great old soul songs," remembers Neil Finn, now the leader of the globally ranked Crowded House.

"We approached them with some trepidation," reveals the New Zealand Tourism Board's Purdie. "But the first thing they said was, 'When do you want us to come?' We knew they had a lot of love for the country and that there probably wasn't anything else that would get them back together again, but we were still surprised by their en-

thusiasm. The fee was even quite reasonable, although we'll have to fly Neil in from Barcelona, where he'll be playing at the Olympics with Crowded House, Tim from Los Angeles, and Eddie Rayner from Auckland."

Offered to travel agents on a first-come basis, the 2,000 tickets were snapped up in a matter of days. Roseanne Hernon at Melbourne's Peregrine Adventure Centre faxed her business card to the tourist board with a scrawled plea and secured three for her office.

PAT METHENY SUMS IT UP IN 'SECRET STORY'

(Continued from page 16)

"I consider it a summation of sorts. It brings together all of my work—except for straight-ahead jazz, that is—and it's this mix that I was looking for when I was writing the pieces. So Charlie Haden might be on one tune, and Will Lee on another. Harmony, rhythm, ensemble playing; it's all here, very inclusive."

That means the voices of Cambodian singers are woven into "Above The Treetop"; the harmonica of Toots Thielemans drifts tenderly through "Always And Forever"; references to tango and Japanese folk music crop up; and Metheny himself traipses between plaintive ruminations and hopped-up excursions. Thanks to the synclavier, his guitar lines continually molt, offering a variety of personalities. As they dart over grooves designed to shift beguilingly, the orchestrations of Jeremy Lubbock thicken the arrangements.

Lubbock's luminous subtleties bolster Metheny's goals, and the guitarist says working with a new collaborator strengthened his judiciousness. "Usually the kernels of my pieces get passed around the group; we all have some input. This time I had to substantiate my ideas to Jeremy, whose work I totally respect. Sticking up for them remind-

me that you can't change your music for the audience or the critics or the record company or anybody.

That makes "Secret Story" close to Metheny's heart. "The main thing about being a musician is that you

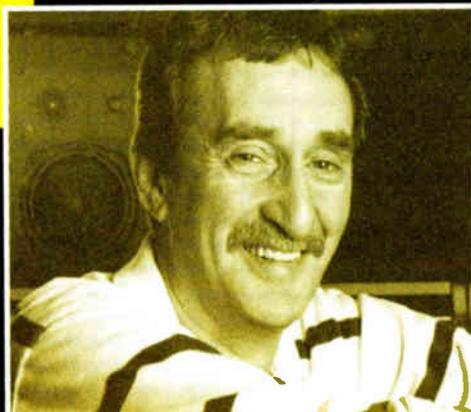
have to please yourself, because everything else is a guess. After working on my music for so long, I trust my instinct about what's happening and what's not."



"It's a record I've been thinking about for five years," says Pat Metheny of his new Geffen Records disc, "Secret Story."

GARY KATZ

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Williams Expo-sed. Alyson Williams was the special performer at a reception co-sponsored by Sony Music Entertainment at the Indiana Black Expo, held recently in Indianapolis. Williams performed cuts from her eponymous OBR/Columbia album. Shown enjoying the festivities, from left, are LeBaron Taylor, senior VP, Sony Music Entertainment; David Harleston, president, Def Jam Recordings; Williams; and comedian George Wallace.

Gamble & Huff Take PIR Into The '90s Remain True To Philly Sound With New Acts

■ BY JANINE McADAMS

NEW YORK—Whatever happened to the Philadelphia Sound? It's alive and well in 1992 at Philadelphia International Records, where it originated. Producer/songwriters Kenny Gamble and Leon Huff, and their label, Philadelphia International, are putting out records for the '90s with their unmistakable musical stamp. Now a custom label distributed by Zoo, which itself is associated with BMG, PIR is one of few independent entities that met with huge success in the '70s to survive into the '90s.

The recipients of the prestigious Trailblazers Award at the June tele-

cast of "Celebrate The Soul Of American Music," Gamble & Huff have every intention of keeping the magic going. The pair produced the 40th-anniversary album for veterans the Dells, "I Salute You," which has received positive reviews. Last year the company snagged a first No. 1 R&B hit ever for singer Phyllis Hyman, with "Don't Wanna Change The World" from her "Prime Of My Life" album. The producers are also at work on a new album by young female group the Girlies for PIR, says Gamble. Among other young acts the company is developing are Universe, New Life, and Blue Eyed Soul.

Says Gamble, "I think it's interesting to be able to create and develop new young people because most of the people that we worked with before, they had developed on their own right, and many of them are writing and producing themselves . . . It's going to be a lot of fun and a challenge to create and develop new young people."

In addition, the pair has com-

pleted production on "I Hope That We Can Be Together Soon," a duet by Mikki Howard and Christopher Williams for Howard's upcoming Giant Records album. The tune is a remake of the Sharon Paige and Harold Melvin & the Bluenotes hit that Gamble & Huff wrote and originally produced. "It sounds really good," says Gamble, noting that Giant Records' president of black music, Cassandra Mills, came up with the idea for the remake. "We're real excited about this project," he adds.

The operation still occupies the same downtown Philly address it held in its '70s heyday, though the staff is now much smaller. Apart from co-chairmen Gamble and Huff, the staff consists of consultant Harry Coombs, business affairs director Phil Asbury, and VP of operations Elaine Johnson.

According to Gamble, the next PIR project to be released will likely be by the Girlies. That project will be issued via a separate distribution arrangement; the Zoo deal is a nonexclusive

(Continued on page 24)

Label Laments Loss Of Family Stand Breakup Spotlights Problem Of Mktg. 'New Music'

WHAT'S NEW? Following up on last week's item about the breakup of the Family Stand, which we attributed to failings on the part of its record company as well as lack of radio support, we spoke with Sylvia Rhone, chairman of Atco/EastWest, who also expresses a certain amount of frustration with the band's demise. "It's never easy to break an alternative band as innovative as the Family Stand," she says. "It usually takes several years of constant marketing and promotion effort and virtual nonstop touring on the band's part and a slow building of a grassroots following.

"As you well know, it's harder when the alternative band in question is black," she continues. "It's no secret that we didn't find radio acceptance worthy of their artistic talent.

"We are deeply disappointed with the Family Stand's decision to call it a day at this stage, and all of us at Atco/EastWest refuse to take this move as a fait accompli," continues Rhone, stressing the fact that the group was not dropped from the roster.

"If and when the band regroups, I can assure them they have a home here and a team of dedicated supporters ready to work toward their success. This is not a time to try to pin the blame on anyone, but rather a time to take a good look at our business and wonder when it will become possible for music that does not exactly fit the set radio formats to co-exist with more commercial, predictable sounds and to be given a chance to be heard. In the meantime, the battle goes on and I have only one regret: that we will no longer be fighting for the Family Stand."

Rhone's statement brings up the long-disputed and often discouraging issue of how to break acts that don't fit the prescribed norm of the moment. Label execs may initially support—and critics may praise—acts for being daring and different and forging a new path, but when listeners don't follow down that path waving retail dollars, labels that have invested money in the acts often don't have much choice but to retarget, scale back, or simply cut their losses. It is the heartbreak of combining artistic expression with commercial venture; artists with vision are often sacrificed for videogenic artists with crazy sales among conformist teens. We do know that EastWest provided tour support on the band's recent European itinerary, which it completed in July, and it also spent a wad on a handsome video for the leadoff single, "New World Order," from Family Stand's fine third album, "Moon In Scorpio." Un-

fortunately, it didn't get much play on video channels, and while urban stations were happy to play "Ghetto Heaven" as a recurrent, they weren't "down wit" the band's progressive sound.

A recent "Joe's Place" column in Impact (July 27 issue) finds columnist Lynn Tolliver Jr., PD of WZAK Cleveland, expressing anger at the seemingly constant accusation that radio doesn't play new music or new artists. In radio's defense, he points to Arrested Development, R. Kelly & Public Announcement, TLC, Kris Kross, Mary J. Blige, and a few others as new artists who have gained acceptance at urban radio. But there's a difference between *new artists* and *new music*. With the exception of Arrested Development—and much as we may love the others—do any of these artists *really* represent new music in the sense that they are doing something totally experimental in an artistic sense? Tolliver goes on to suggest that labels re-evaluate their A&R process and make better records. Perhaps. But I refuse to believe that the reason art-



by Janine McAdams

**The
Rhythm
and the
Blues**

ists like Family Stand or Elektra singer Ephraim Lewis and others have not yet met with radio acceptance is because their records are no damn good.

STUFF: Rhino has released another in its Atlantic & Atco Masters series. Called "Atlantic Sisters Of Soul," this fabulous 23-track collection (the tape version features only 17 tracks) features some lesser-known songbirds like Rozetta Johnson, Dionne's sister Dee Dee Warwick, and One'sy Mack alongside Mary Wells, Baby Washington, Laura Lee, Esther Phillips, and the Pointer Sisters. Don't miss . . . We're so happy that SBK has released "Move This" by Technotronic featuring Ya Kid K. We were tired of waiting around for a minute of footstomping during all-too-infrequent Revlon TV commercials . . . Morris Day is set to deliver a new solo album on Warner Bros. . . . It was Uptown's night to strut its stuff at a July 24 gig at Westbury Music Fair in Westbury, N.Y. The show featured Mary J. Blige, Father M.C., Pete Rock & C.L. Smooth (who are on Untouchables/Elektra Entertainment), and Jodeci, with a special appearance by Heavy D. Meanwhile Aaron Hall and Ed Lover & Dr. Dre of "Yo! MTV Raps" roamed the crowd. The whole event was a teenage screamfest, as Father and Jodeci worked their fans. Blige proved her powerhouse vocals work in a live setting.

ARTIST DEVELOPMENTS

MC REN RIPS IT

"I called it 'Kizz My Black Azz' because that's how I feel toward people in the record business, other rappers on my case, my neighbors . . . everybody. They be fakin' like they down, but behind my back it's a different story."

MC Ren, the hardcore center of the "disturbing and shocking" rap band Niggaz With Attitude, is discussing the title of his first solo project, which shipped June 30 on Ruthless/Priority Records. Last week, its third on Billboard's Top R&B Albums chart, it stormed to No. 17 with a bullet.

The rapper's uncompromising attitude extends to the collection's six songs, including first single "The Final Frontier," where he revels in gangster imagery ("Kick a little ass in my spare time/To keep myself occupied when I'm not bustin' a rhyme") and seems to endorse violence at rap concerts and against women: "Throw your hands in the air and let me see you slap a ho/To start the violence going on through an MC Ren show/I don't give a fuck if niggaz is fightin' in the crowd/I only got one concern—that's my vocals pumpin' loud."

This cut also discusses Ren's distaste for crossover or pop rap, as does the title track. Meanwhile, "Behind The Scenes" details a porn adventure, and "Right Up My Alley" paints an aural portrait of ghetto aggression. Ren says he favors the bleakness of hardcore hip-hop because "just like with movies, that's what people want."

According to Brian Turner, Priority's president and founder, initial shipments on "Kizz My Black Azz" were 340,000 units. Such key

accounts as Warehouse and Camelot Music on the West Coast and in Michigan, Illinois, Pennsylvania, Texas, and New York quickly reordered copies, proving that even when "life music" rules—such as Arrested Development's gold-selling single "Tennessee"—there is still an eager audience for straight-ahead hardcore rap. "I was a little concerned about that base," Turner admits, "especially since the L.A. riots."

Long before it came out, Priority sought to create a buzz and demand for "Kizz My Black Azz." Says Turner, "We sent retailers regular fax updates, and we mailed them tracks the moment they became available; we bought bus-bench ads around high schools in the Los Angeles area and 30-second spots on 'Yo! MTV Raps,' 'Rap City,' and 'Video Jukebox'; we distributed advance copies to [taste-making] DJs across the country; and we purchased space in the trades and other places. We really worked hard at setting up the marketplace for this record, and when it dropped it took on a life of its own."

To further pump the release (produced by Bobby "Bobcat" Ervin and, on the track "Hounddogz," the Torcher Chamber, Ren, and his DJ, Train), the artist will perform concert dates with Jive's Too Short next month, before turning his attention to acting. Come September, Ren will begin filming a role in the New Line Cinema feature "Menace To Society," which will also boast artist Tupac Shakur. The movie, Ren says, is "like some ol' 'Scarface' shit."

HAVELOCK NELSON

R&B Radio Monitor™

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 62 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)
			★★ NO. 1 ★★	
1	1	6	END OF THE ROAD	BOYZ II MEN (MOTOWN) 3 weeks at No. 1
2	2	10	BABY-BABY-BABY	TLC (LAFACE/ARISTA)
3	4	16	YOU REMIND ME	MARY J. BLIGE (UPTOWN/MCA)
4	3	15	GIVING HIM SOMETHING HE ...	EN VOGUE (ATCO EASTWEST)
5	5	19	COME & TALK TO ME	JOEY (UPTOWN/MCA)
6	6	13	KEEP ON WALKIN'	CECE PENISTON (A&M)
7	7	12	MR. LOVERMAN	SHABBA RANKS (EPIC)
8	9	12	THE BEST THINGS IN LIFE ARE FREE	L. VANDROSS/J. JACKSON (PERSPECTIVE)
9	10	6	GIVE U MY HEART	BAFFACE/T. BRAXTON (LAFACE/ARISTA)
10	8	17	HONEY LOVE	R. KELLY & PUBLIC ANNOUNCEMENT (JIVE)
11	13	6	MONEY CAN'T BUY YOU LOVE	RALPH TRESVANT (PERSPECTIVE/A&M)
12	—	1	HUMPIN' AROUND	BOBBY BROWN (MCA)
13	12	13	TENNESSEE	ARRESTED DEVELOPMENT (CHRYSALIS)
14	14	5	JAM	MICHAEL JACKSON (EPIC)
15	23	2	SHE'S PLAYING HARD TO GET	HI-FIVE (JIVE)
16	15	10	I'VE BEEN SEARCHIN'	GLENN JONES (ATLANTIC)
17	11	11	I'LL BE THERE	MARIAH CAREY (COLUMBIA)
18	25	5	SLOW DANCE	R. KELLY & PUBLIC ANNOUNCEMENT (JIVE)
19	17	19	LOVE YOU ALL MY LIFETIME	CHAKA KHAN (WARNER BROS.)
20	20	19	GOODBYE	TEVIN CAMPBELL (QWEST/WB)
21	22	4	MY KINDA GIRL	RUDE BOYS (ATLANTIC)
22	18	9	WARM IT UP	KRIS KROSS (RUFFHOUSE/COLUMBIA)
23	16	19	MY LOVIN' (YOU'RE NEVER ...)	EN VOGUE (ATCO EASTWEST)
24	26	4	I COULD USE A LITTLE LOVE ...	FREDDIE JACKSON (CAPITOL)
25	19	10	USE ME	MEN AT LARGE (ATCO EASTWEST)
26	21	13	SILENT PRAYER	SHANICE (MOTOWN)
27	27	9	NEVER SATISFIED	GOOD 2 GO (GIANT/REPRISE)
28	28	16	IN THE CLOSET	MICHAEL JACKSON (EPIC)
29	24	17	SCHOOL ME	GERALD LEVERT (ATCO EASTWEST)
30	37	2	REAL LOVE	MARY J. BLIGE (UPTOWN/MCA)
31	34	5	REAL LOVE	LORENZO (ALPHA INT'L/PLG)
32	39	5	I WANNA LOVE YOU	JADE (GIANT/REPRISE)
33	30	5	JUST MY LUCK	ALYSON WILLIAMS (OBR/COLUMBIA)
34	33	5	YOU CAN MAKE THE STORY RIGHT	CHAKA KHAN (WARNER BROS.)
35	32	8	FOREVER IN YOUR EYES	MINT CONDITION (PERSPECTIVE/A&M)
36	31	5	YOU KNOW WHAT I LIKE	EL DEBARGE (WARNER BROS.)
37	44	5	ALONE WITH YOU	TEVIN CAMPBELL (QWEST/WB)
38	36	5	THEY REMINISCE OVER YOU	PETE ROCK & C.L. SMOOTH (ELEKTRA)
39	35	11	THEY WANT EFX	DAS EFX (ATCO EASTWEST)
40	38	8	WHEN YOU'VE BEEN BLESSED	PATTI LABELLE (MCA)
41	43	5	JUST FOR TONIGHT	VANESSA WILLIAMS (WING/MERCURY)
42	29	10	WHATEVER IT TAKES	TROOP (ATLANTIC)
43	41	5	BRAINSTORMING	M.C. BRAINS (MOTOWN)
44	46	5	WISHING ON A STAR	THE COVER GIRLS (EPIC)
45	54	2	I'M STILL WAITING	JOEY (UPTOWN/MCA)
46	40	5	STRAWBERRY LETTER 23	TEVIN CAMPBELL (QWEST/WB)
47	42	19	PLEASE DON'T GO	BOYZ II MEN (MOTOWN)
48	64	2	1-4-ALL-4-1	EAST COAST FAMILY (BIV 10/MOTOWN)
49	49	5	DO UNTO ME	KARYN WHITE (WARNER BROS.)
50	59	3	COMMITTED	THIRD WORLD (MERCURY)
51	61	4	JUMP AROUND	HOUSE OF PAIN (TOMMY BOY)
52	45	5	BABY GOT BACK	SIR MIX-A-LOT (DEF AMERICAN/REPRISE)
53	62	2	CROSSOVER	EPMD (RAL/CHAOS)
54	53	5	DON'T SWEAT THE TECHNIQUE	ERIC B. & RAKIM (MCA)
55	65	3	THE DOO-BOP SONG	MILES DAVIS (WARNER BROS.)
56	48	17	JUMP	KRIS KROSS (RUFFHOUSE/COLUMBIA)
57	50	5	FULL TERM LOVE	MONIE LOVE (GIANT/WARNER BROS.)
58	47	15	DO IT TO ME	LIONEL RICHE (MOTOWN)
59	56	5	LET'S JUST RUN AWAY	JOHNNY GILL (PERSPECTIVE/A&M)
60	52	4	SOMEBODY'S BEEN SLEEPIN' ...	GARY BROWN (CAPITOL)
61	51	5	THE WAY LOVE GOES	BRIAN MCKNIGHT (MERCURY)
62	66	4	I MISS YOU	JOE PUBLIC (COLUMBIA)
63	57	3	MOVE ME NO MOUNTAIN	SOUL II SOUL (VIRGIN)
64	58	5	SPRUNG ON ME	CHARLIE WILSON (BON AMI/MCA)
65	—	2	DON'T WANNA LOVE YOU	SHANICE (LAFACE/ARISTA)
66	75	5	THROUGH THE TEARS	MELISSA MORGAN (PENDULUM/ELEKTRA)
67	71	2	MIC CHECKA	DAS EFX (ATCO EASTWEST)
68	—	1	PEOPLE EVERYDAY	ARRESTED DEVELOPMENT (CHRYSALIS)
69	72	2	JUS LYKE COMPTON	DJ QUIK (PROFILE)
70	60	9	HOW ABOUT TONIGHT	EUGENE WILDE (MCA)
71	63	12	NU NU	LIDELL TOWNSELL (MERCURY)
72	55	9	WE DIDN'T KNOW	WHITNEY HOUSTON/S. WONDER (ARISTA)
73	—	2	SHINE YOUR LIGHT	JABULANI (GIANT/REPRISE)
74	—	4	SCENARIO	A TRIBE CALLED QUEST (JIVE)
75	73	5	UPTOWN ANTHEM	NAUGHTY BY NATURE (TOMMY BOY)

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

R&B RADIO RECURRENT MONITOR

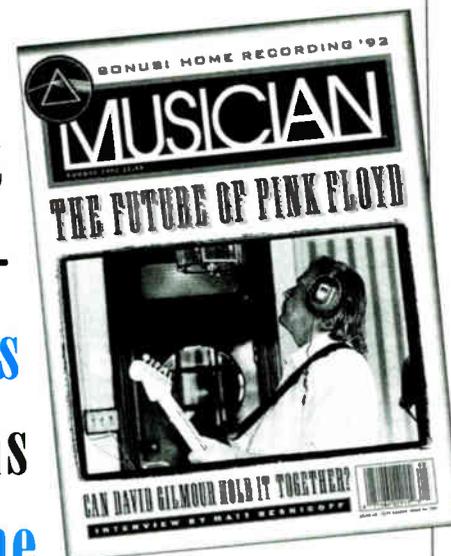
1	1	4	WHY ME BABY?	KEITH SWEAT (ELEKTRA)
2	2	5	DON'T BE AFRAID	AARON HALL (SOUL/MCA)
3	3	5	BREAKIN' MY HEART	MINT CONDITION (PERSPECTIVE/A&M)
4	4	4	ALL WOMAN	LISA STANSFIELD (ARISTA)
5	9	5	BABY HOLD ON TO ME	GERALD LEVERT (ATCO EASTWEST)
6	7	5	REMEMBER THE TIME	MICHAEL JACKSON (EPIC)
7	5	5	IT'S O.K.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

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

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drums with the Brand New Heavies Danny Goldberg tells why he traded managing Nirvana and Bonnie Raitt for working at Atlantic Lindsey Buckingham makes an album at home A brilliant new songwriter named Freedy Johnston emerges Tom Harrell blows his own horn and David Duke



explains why Ku Klux Klan kids liked Bob Dylan and the Beatles ... **Nothing but the Music.**

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Billboard TOP R&B ALBUMS

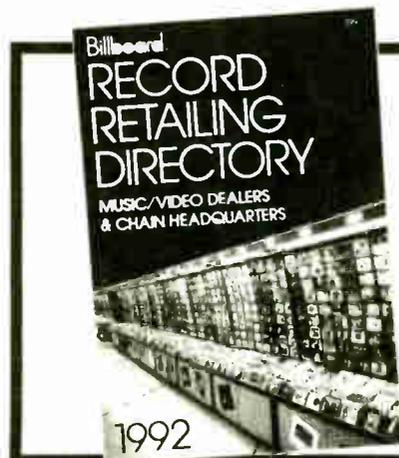
FOR WEEK ENDING AUGUST 8, 1992

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST	TITLE	PEAK POSITION
1	3	12	4	SOUNDTRACK LAFACE 26006*/ARISTA (10.98/15.98)	*** No. 1 *** BOOMERANG	1
2	1	1	17	KRIS KROSS ▲ ² RUFFHOUSE 48710*/COLUMBIA (10.98 EQ/15.98)	TOTALLY KROSSED OUT	1
3	2	3	18	EN VOGUE ▲ ATCO EASTWEST 92121* (10.98/15.98)	FUNKY DIVAS	1
4	5	5	21	TLC ● LAFACE 26003*/ARISTA (9.98/13.98)	OOOOOHHH...ON THE TLC TIP	4
5	6	4	26	R. KELLY & PUBLIC ANNOUNCEMENT ● JIVE 41469* (9.98/13.98)	BORN INTO THE '90'S	3
6	4	2	16	DAS EFX ● ATCO EASTWEST 91827* (9.98/13.98)	DEAD SERIOUS	1
7	9	9	7	PETE ROCK & C.L. SMOOTH ELEKTRA 60948* (10.98/15.98)	MECCA AND THE SOUL BROTHER	7
8	8	6	17	ARRESTED DEVELOPMENT CHRYSALIS 21929*/ERG (9.98/13.98)	3 YEARS 5 MONTHS & 2 DAYS IN THE LIFE OF...	5
9	13	21	5	SOUNDTRACK PERSPECTIVE 1004*/A&M (10.98/15.98)	MO' MONEY	9
10	7	7	12	LIONEL RICHIE ● MOTOWN 6338* (10.98/15.98)	BACK TO FRONT	7
11	10	8	59	JODECI ▲ UPTOWN 10198/MCA (9.98/13.98)	FOREVER MY LADY	1
12	11	13	5	ERIC B. & RAKIM MCA 10594 (9.98/15.98)	DON'T SWEAT THE TECHNIQUE	11
13	14	14	23	CECE PENISTON A&M 5381* (9.98/13.98)	FINALLY	13
14	12	11	10	XCLAN POLYDOR 513225*/PLG (9.98 EQ/13.98)	XODUS	11
15	17	30	4	MC REN RUTHLESS 53802/PRIORITY (6.98/9.98)	KIZZ MY BLACK AZZ	15
16	19	18	14	SPICE 1 JIVE 41481* (9.98/13.98)	SPICE 1	16
17	15	10	14	SOUNDTRACK SOLAR 75330/EPIC (10.98 EQ/15.98)	DEEP COVER	9
18	16	16	8	MARIAH CAREY COLUMBIA 52758* (7.98 EQ/9.98)	MTV UNPLUGGED EP	16
19	20	20	8	THE ISLEY BROTHERS FEATURING RONALD ISLEY WARNER BROS. 26620* (10.98/15.98)	TRACKS OF LIFE	19
20	18	15	15	CHAKA KHAN WARNER BROS. 26296* (10.98/15.98)	THE WOMAN I AM	9
21	22	25	8	TROOP ATLANTIC 82393* (10.98/15.98)	DEEPA	21
22	24	23	36	SHANICE ● MOTOWN 6319* (9.98/13.98)	INNER CHILD	13
23	21	19	35	MICHAEL JACKSON ▲ ⁴ EPIC 45400 (10.98 EQ/15.98)	DANGEROUS	1
24	23	17	40	GERALD LEVERT ● ATCO EASTWEST 91777* (10.98/15.98)	PRIVATE LINE	1
25	25	24	25	SIR MIX-A-LOT ▲ OEF AMERICAN 26765/REPRISE (9.98/15.98)	MACK DADDY	19
26	28	32	11	GROVER WASHINGTON, JR. COLUMBIA 48530 (10.98 EQ/15.98)	NEXT EXIT	26
27	60	—	2	TOO SHORT JIVE 41467 (10.98/15.98)	SHORTY THE PIMP	27
28	29	35	7	MEN AT LARGE ATCO EASTWEST 92159* (9.98/13.98)	MEN AT LARGE	28
29	26	22	21	FU-SCHNICKENS JIVE 41472* (9.98/13.98)	F.U.- DON'T TAKE IT PERSONAL	13
30	30	33	24	GLENN JONES ATLANTIC 82352* (10.98/15.98)	HERE I GO AGAIN	22
31	33	27	12	GANG STARR CHRYSALIS 21910/ERG (9.98/13.98)	DAILY OPERATION	14
32	27	26	48	VANESSA WILLIAMS ▲ WING 843522/MERCURY (10.98 EQ/15.98)	THE COMFORT ZONE	1
33	35	38	5	YO-YO ATCO EASTWEST 92120* (9.98/15.98)	BLACK PEARL	33
34	31	28	42	PATTI LABELLE ● MCA 10439 (9.98/13.98)	BURNIN'	9
35	36	34	12	GEORGE HOWARD GRP 9669* (10.98/15.98)	DO I EVER CROSS YOUR MIND	33
36	38	42	5	AL JARREAU REPRISE 26849* (10.98/15.98)	HEAVEN AND EARTH	36
37	32	29	36	LISA STANSFIELD ● ARISTA 18679* (10.98/15.98)	REAL LOVE	6
38	45	79	3	NAJEE EMI 99400*/ERG (10.98/15.98)	JUST AN ILLUSION	38
39	37	37	8	K-SOLO ATLANTIC 82388* (9.98/15.98)	TIME'S UP	36
40	34	31	36	TEVIN CAMPBELL ● QWEST 26291*/WARNER BROS. (9.98/15.98)	T.E.V.I.N.	5
41	39	40	22	JOE PUBLIC COLUMBIA 48628* (9.98 EQ/13.98)	JOE PUBLIC	23
42	NEW ▶	1	1	DJ QUIK PROFILE 1430* (10.98/15.98)	WAY 2 FONKY	42
43	40	41	13	BROTHERHOOD CREED GASOLINE ALLEY 10574*/MCA (9.98/15.98)	BROTHERHOOD CREED	29
44	41	39	62	BOYZ II MEN ▲ ⁴ MOTOWN 6320* (9.98/13.98)	COOLEYHIGHARMONY	1
45	44	46	12	MC BREED WRAP 8109*/ICHIBAN (9.98/15.98)	20 BELOW	40
46	47	51	10	SUPER CAT COLUMBIA 52435 (9.98 EQ/13.98)	DON DADA	46
47	48	44	16	THE COLLEGE BOYZ VIRGIN 86225* (9.98/13.98)	RADIO FUSION RADIO	25
48	43	43	18	M.C. BRAINS MOTOWN 6342* (9.98/13.98)	LOVERS LANE	31
49	46	45	44	CYPRESS HILL ● RUFFHOUSE 47889/COLUMBIA (9.98 EQ/13.98)	CYPRESS HILL	4

50	49	49	16	ALYSON WILLIAMS OBR 45417*/COLUMBIA (9.98 EQ/13.98)	ALYSON WILLIAMS	31
51	42	36	29	MINT CONDITION PERSPECTIVE 1001*/A&M (9.98/13.98)	MEANT TO BE MINT	13
52	55	62	5	N2DEEP PROFILE 1427* (9.98/14.98)	BACK TO THE HOTEL	52
53	50	48	11	DOUG E. FRESH & THE NEW GET FRESH CREW BUST IT 98358* (9.98/13.98)	DOIN' WHAT I GOTTA DO	47
54	65	92	3	BRIAN MCKNIGHT MERCURY 848605* (9.98 EQ/13.98)	BRIAN MCKNIGHT	54
55	52	54	22	SOUTH CENTRAL CARTEL G.W.K. 15189/QUALITY (9.98/15.98)	SOUTH CENTRAL MADNESS	51
56	58	56	6	KWAME & A NEW BEGINNING ATLANTIC 82356* (9.98/15.98)	NASTEE	56
57	56	53	43	A TRIBE CALLED QUEST ● JIVE 1418* (9.98/13.98)	LOW END THEORY	13
58	59	59	11	TYRONE DAVIS ICHIBAN 1135* (9.98/15.98)	SOMETHING'S MIGHTY WRONG	58
59	54	52	12	SOUL II SOUL VIRGIN 86251* (9.98/13.98)	VOLUME III JUST RIGHT	32
60	57	55	28	2PAC INTERSCOPE 91767*/ATLANTIC (9.98/13.98)	2PACALYPSE NOW	13
61	NEW ▶	1	1	DAVID BLACK BUST IT 98015* (9.98/13.98)	LOVIN' AIN'T EASY	61
62	76	—	2	RON C PROFILE 1431* (9.98/15.98)	BACK ON THE STREET	62
63	51	47	13	PENTHOUSE PLAYERS CLIQUE RUTHLESS 57181/PRIORITY (9.98/14.98)	PAID THE COST	28
64	53	50	35	KEITH SWEAT ▲ ELEKTRA 61216* (10.98/15.98)	KEEP IT COMIN'	1
65	61	58	13	BEASTIE BOYS CAPITOL 98938 (10.98/15.98)	CHECK YOUR HEAD	37
66	98	—	2	MILES DAVIS WARNER BROS. 26938* (10.98/15.98)	DOO-BOP	66
67	78	93	3	D.J. MAGIC MIKE & M.C. MADNESS CHEETAH 9412 (7.98/11.98)	TWENTY DEGREES BELOW ZERO	67
68	62	57	11	SHABBA RANKS POW WOW 7423* (9.98/15.98)	MR. MAXIMUM	56
69	63	60	39	BLACK SHEEP ● MERCURY 848368 (9.98 EQ/13.98)	A WOLF IN SHEEP'S CLOTHING	15
70	72	69	11	KILO WRAP 8110*/ICHIBAN (9.98/15.98)	A-TOWN RUSH	67
71	NEW ▶	1	1	LORENZO ALPHA INT'L 781 000*/PLG (9.98 EQ/13.98)	LORENZO	71
72	66	65	12	KID FROST VIRGIN 86275* (9.98/13.98)	EAST SIDE STORY	54
73	71	76	5	RAHEEM RAP-A-LOT 57180*/PRIORITY (9.98/14.98)	THE INVINCIBLE	71
74	73	74	4	DENISE LASALLE MALACO 7464 (9.98/15.98)	LOVE ME RIGHT	73
75	87	97	3	OTIS CLAY BULLSEYE BLUES 9520*/ROUNDER (9.98/15.98)	I'LL TREAT YOU RIGHT	75
76	NEW ▶	1	1	SHABBA RANKS EPIC 52443 (9.98 EQ/13.98)	ROUGH & READY-VOL. 1	76
77	84	—	2	SHOMARI MERCURY 848896* (9.98 EQ/13.98)	EVERY DAY HAS A SUN	77
78	100	—	2	MR. FINGERS MCA 10571 (9.98/15.98)	INTRODUCTION	78
79	85	88	3	DJ FURY ON TOP 9011 (9.98/15.98)	FURIOUS BASS	79
80	NEW ▶	1	1	HO FRAT HO! BUST IT 95384* (9.98/13.98)	HO FRAT HO!	80
81	82	85	3	MILIRA MOTOWN 6328* (9.98/13.98)	BACK AGAIN	81
82	69	64	44	NICE & SMOOTH RAL 47373*/COLUMBIA (9.98 EQ/13.98)	AIN'T A DAMN THING CHANGED	29
83	80	72	15	BASS PATROL JOEY 80Y 3004 (8.98/13.98)	THE KINGS OF BASS	63
84	77	70	24	LUKE LUKE 91830*/ATLANTIC (10.98/15.98)	I GOT SHIT ON MY MIND	20
85	74	66	12	BY ALL MEANS MOTOWN 6344* (9.98/13.98)	IT'S REAL	55
86	75	71	40	2ND II NONE PROFILE 1416 (9.98/14.98)	2ND II NONE	26
87	81	68	20	THE HARD BOYS A.E.I. 4120*/ICHIBAN (8.98/15.98)	A-TOWN HARD HEADS	42
88	91	84	14	MELI'SA MORGAN PENDULUM 61273*/ELEKTRA (9.98/15.98)	STILL IN LOVE WITH YOU	38
89	64	63	55	BEBE & CECE WINANS ● CAPITOL 92078* (9.98/15.98)	DIFFERENT LIFESTYLES	1
90	83	78	6	SHOWBIZ & A.G. LONDON 828309/PLG (6.98 EQ/9.98)	SHOWBIZ & A.G.	78
91	79	75	11	DAVID SANBORN ELEKTRA 61272* (10.98/15.98)	UP FRONT	69
92	70	67	39	HAMMER ▲ ³ CAPITOL 98151 (9.98/15.98)	TOO LEGIT TO QUIT	3
93	67	73	60	SHABBA RANKS ● EPIC 47310 (9.98 EQ/13.98)	AS RAW AS EVER	1
94	68	61	11	THE BOYS MOTOWN 6336* (9.98/13.98)	THE SAGA CONTINUES...	45
95	NEW ▶	1	1	ME PHI ME RCA 61036* (9.98/13.98)	ONE	95
96	88	86	55	HEAVY D. & THE BOYZ ▲ UPTOWN 10289/MCA (9.98/13.98)	PEACEFUL JOURNEY	5
97	90	81	40	CHRIS WALKER PENOLUM 61136*/ELEKTRA (9.98/15.98)	FIRST TIME	32
98	95	94	32	BOBBY "BLUE" BLAND MALACO 7458 (9.98/15.98)	PORTRAIT OF THE BLUES	50
99	93	87	8	CLUB NOUVEAU JVK 19101*/QUALITY (9.98/15.98)	A NEW BEGINNING	80
100	92	96	4	CHRIS BENDER ATCO EASTWEST 91708* (9.98/13.98)	DRAPED	92

○ 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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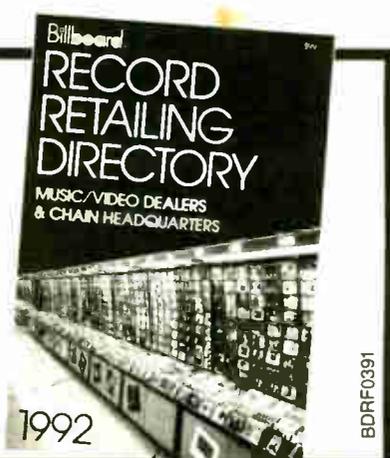
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R&B SINGLES A-Z

- TITLE (Publisher - Licensing Org.) Sheet Music Dist.
- 60 1-4-ALL-4-1 (Mike Ten, BMI/Biv Ten, ASCAP/K.Wales, ASCAP)
 - 35 ALL ABOUT HER (Another Fine Mix, BMI/So So Smoove, ASCAP/Middletown Sound, ASCAP)
 - 59 ALL OF MY LOVE (Melon Ball, BMI)
 - 33 ALL THE WAY LOVE (Nu Zuku, BMI/Baby Ann, BMI/Tony Collins, BMI)
 - 1 BABY-BABY-BABY (Kear, BMI/Greenskirt, BMI)
 - 55 BABY GOT BACK (Songs Of PolyGram, BMI/Mix-A-Lot, BMI)
 - 91 BACK TO THE HOTEL (Promuse, BMI/Deep Groove, BMI/Vouges, BMI)
 - 26 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
 - 30 BRAINSTORMING (Mike Ten, BMI/Biv Ten, ASCAP) HL
 - 52 BREAKDOWN (Pac Jam, BMI) WBM
 - 94 COME OUT AND PLAY (Anutha, BMI/JRR, BMI)
 - 45 COME & TALK TO ME (EMI April, ASCAP/DeSwing Mob, ASCAP/Across 110th Street, ASCAP) WBM
 - 47 COMMITTED (Pri, ASCAP/Workers, ASCAP/Cososa, ASCAP)
 - 54 CROSSEVER (Paricken, ASCAP)
 - 81 DEPEND ON YOU (Sony Tunes, ASCAP/Yellow Elephant, ASCAP/Benny's Music, BMI/EMI Blackwood, BMI/Angie & Debbie, BMI)
 - 64 DID YOU PRAY TODAY? (Avid One, ASCAP/Whole Nine Yards, ASCAP/O'Hara, BMI/Texas City, BMI)
 - 68 DO IT TO ME (Speeding Bullet, ASCAP) CLM
 - 90 DONT STOP NOW (Outta Tunes, ASCAP/Clayhall, BMI)
 - 19 DONT SWEAT THE TECHNIQUE (EMI Blackwood, BMI/Eric B & Rakim, ASCAP)
 - 36 THE DOO-BOP SONG (Jazz Horn, BMI/Warner-Tamerlane, BMI/Bee Mo Easy, ASCAP/EMI April, ASCAP)
 - 37 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)
 - 67 DREAM COME TRUE '92 (Mudside, BMI/Heavy, BMI/London, BMI)
 - 7 END OF THE ROAD (FROM BDOMERANG) (Kear, BMI/Ensign, BMI/Greenskirt, BMI)
 - 78 FOREVER IN YOUR EYES (Flyte Tyme, ASCAP) WBM
 - 62 FULL TERM LOVE (FROM CLASS ACT) (Warley Marl, ASCAP/MCA, ASCAP/EMI April, ASCAP/Taking Care Of Business, BMI/Minder, ASCAP)
 - 9 GIVE U MY HEART (FROM BDOMERANG) (Kear, BMI/Ensign, BMI/Greenskirt, BMI/Saba Seven, BMI) CPP
 - 2 GIVING HIM SOMETHING HE CAN FEEL (Warner-Tamerlane, BMI) WBM
 - 49 HO FRAT SWING (Bust-It, BMI)
 - 95 HOLLYWOOD PARADOX (Virgin, ASCAP/Rom, ASCAP/Sound Spectra, ASCAP/Screen Gems-EMI, BMI)
 - 65 HOMEGIRL DONT PLAY DAT (Street Knowledge, BMI/Irving, BMI)
 - 46 HONEY LOVE (Willesden, BMI/R.Kelly, BMI)
 - 44 HUMPIN' AROUND (Kear, BMI/Greenskirt, BMI/MCA, ASCAP/Bobby Brown, ASCAP/Stylz, ASCAP)
 - 39 I ADORE MI AMOR (Me Good, ASCAP/Azmah Eel, ASCAP)
 - 25 I COULD USE A LITTLE LOVE (RIGHT NOW) (WB, /Heritage Hill/Zomba/Jo Skin ASCAP)
 - 79 IF I WAS YOUR MAN (Entertaining, BMI/Midstar, BMI/Sony Epic/Solar, BMI)
 - 69 IF YOU COULD SEE THROUGH MY EYES (PSO, Ascaph/Music By Candlelight, ASCAP/Grabbit, BMI)
 - 99 IF YOU FEEL THE NEED (Eln City, ASCAP/Pri, ASCAP)
 - 43 I'LL BE THERE (Jobete, ASCAP/Stone Diamond, BMI) CPP
 - 15 I MISS YOU (Harrindur, BMI/Joe Public, BMI) CPP
 - 56 I'M STILL WAITING (EMI April, ASCAP/Across 110th Street, ASCAP/DeSwing Mob, ASCAP)
 - 89 IT ALL BEGINS WITH YOU (Music Corp. Of America, BMI/O'Hara, BMI/IDG, ASCAP/By George You've Got It, ASCAP)
 - 84 IT'S NOT HARD TO LOVE YOU (Gratitude Sky, ASCAP)
 - 16 I'VE BEEN SEARCHIN' (NOBODY LIKE YOU) (Luella, ASCAP/Warner Chappell, ASCAP/Mom & Dad, ASCAP)
 - 41 I WANNA LOVE YOU (WB, ASCAP/Gradington, ASCAP/MCA, ASCAP/Warner-Tamerlane, ASCAP/Music Corp. Of America, BMI) HL/WBM
 - 42 I WANT TO BE FREE (THAT'S THE TRUTH) (Willesden, BMI/A Dish-A-Tunes, BMI)
 - 14 JAM (Mijac, BMI/Warner-Tamerlane, BMI/Rene Moore, ASCAP/Bruce Swedden, ASCAP/Donril, ASCAP/Zomba, ASCAP) WBM
 - 24 JUMP AROUND (T-Boy, ASCAP/Soul Assassins, ASCAP)
 - 57 JUS LYKE COMPTON (Protoons, ASCAP/Way 2 Quik, ASCAP)
 - 12 JUST FOR TONIGHT (Yellow Elephant, ASCAP/Edward Grant, ASCAP/Dyad, BMI) HL
 - 11 JUST MY LUCK (Kear, BMI/Inner Rhythm, BMI/Epic, BMI/Solar, BMI/Arondale, BMI)
 - 3 KEEP ON WALKIN' (Last Song, ASCAP/Third Coast, ASCAP)
 - 92 LET'S GET NAKED (D.A.R.P., ASCAP/Diva One, BMI)
 - 51 A LITTLE MORE LOVE (Big Life, BMI/Careers-BMG, BMI)
 - 98 LIVING FOR YOU (Dickiebird, BMI)
 - 75 A LOT THAT YOU CAN DO (Warner Chappell, ASCAP)
 - 83 LOVE MAKES THE WORLD GO ROUND (Jago, ASCAP/Polygram, ASCAP)
 - 73 MIC CHECKA (Straight Out Da Sewer, ASCAP)
 - 22 MONEY CANT BUY YOU LOVE (FROM MO' MONEY) (Flyte Tyme, ASCAP/Rated RT, ASCAP/Burbank Plaza, ASCAP) WBM
 - 40 MOVE ME NO MOUNTAIN (Dandy Ditty's, ASCAP)
 - 6 MR. LOVERMAN (FROM DEEP COVER) (Worldwide, BMI/Anchor, ASCAP/Gunsmoke, ASCAP/Pow Wow, ASCAP)
 - 80 MUST BE REAL LOVE (ATV, BMI/Leftover Soupped, BMI/Music Corp. Of America, BMI/Welbeck, ASCAP/Gimme 1/2, ASCAP/MCA, ASCAP/Full Keel, ASCAP/Must Be Marvelous, ASCAP)
 - 31 MY KINDA GIRL (Trycap, BMI/Willesden, BMI)
 - 63 NEVER SATISFIED (4 Tammy, ASCAP/S.A. Brown, ASCAP)
 - 17 NOBODY BUT YOU (Proper, ASCAP/Strange Motel, ASCAP/Greg's Groove, ASCAP)
 - 82 NO PLACE LIKE LOVE (Degroat & Degroat,

Billboard.

FOR WEEK ENDING AUGUST 8, 1992

R&B Singles Sales

Compiled from a national sub-sample of POS (point of sale) equipped key R&B retail stores which report number of units sold to SoundScan, Inc. The chart is being printed for comparison to the Hot R&B Singles Chart, which uses ranked reports of best-selling singles, rather than the unit counts used on this chart.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL)	
			★ ★ NO. 1 ★ ★			38	36	5	UPTOWN ANTHEM	NAUGHTY BY NATURE (TOMMY BOY)
1	2	2	END OF THE ROAD	BOYZ II MEN (MOTOWN)	1 week at No. 1	39	40	5	VICTIM OF THE GHETTO	THE COLLEGE BOYZ (VIRGIN)
2	1	5	BABY-BABY-BABY	TLC (LAFACE/ARISTA)	40	—	1	1-4-ALL-4-1	EAST COAST FAMILY (BIV 10/MOTOWN)	
3	3	5	BABY GOT BACK	SIR MIX-A-LOT (DEF AMERICAN/REPRISE)	41	44	5	GHETTO RED HOT	SUPER CAT (COLUMBIA)	
4	5	5	YOU REMIND ME	MARY J. BLIGE (UPTOWN/MCA)	42	42	5	LA SCHMOOVE	FU-SCHNICKENS (JIVE)	
5	4	5	COME & TALK TO ME	JODECI (UPTOWN/MCA)	43	43	4	STROBELITE HONEY	BLACK SHEEP (MERCURY)	
6	6	5	WARM IT UP	KRIS KROSS (RUFFHOUSE/COLUMBIA)	44	34	5	MY LOVIN' (YOU'RE NEVER...)	EN VOGUE (ATCO EASTWEST)	
7	7	5	THEY WANT EFX	DAS EFX (ATCO EASTWEST)	45	50	5	I MISS YOU	JOE PUBLIC (COLUMBIA)	
8	8	5	GIVING HIM SOMETHING HE...	EN VOGUE (ATCO EASTWEST)	46	46	5	HEAR WHAT I HEAR	KILO (WRAP/JCHIBIAN)	
9	11	3	CROSSEVER	EPMD (RAL/CHAOS)	47	37	5	FOREVER IN YOUR EYES	MINT CONDITION (PERSPECTIVE/A&M)	
10	9	5	MR. LOVERMAN	SHABBA RANKS (EPIC)	48	47	5	TAKE IT PERSONAL	GANG STARR (CHRYSALIS/ERG)	
11	13	5	JUMP AROUND	HOUSE OF PAIN (TOMMY BOY)	49	39	5	I WANT TO BE FREE	TOO SHORT (JIVE)	
12	12	5	KEEP ON WALKIN'	CECE PENISTON (A&M)	50	51	5	WHEN YOU'VE BEEN BLESSED	PATTI LABELLE (MCA)	
13	10	4	JUS LYKE COMPTON	DJ QUIK (PROFILE)	51	—	1	MIC CHECKA	DAS EFX (ATCO EASTWEST)	
14	15	5	THEY REMINISCE OVER YOU	PETE ROCK & C.L. SMOOTH (ELEKTRA)	52	54	5	XODUS	XCLAN (POLYDOR/PLG)	
15	18	5	WISHING ON A STAR	THE COVER GIRLS (EPIC)	53	—	1	360 DEGREES (WHAT GOES...)	GRAND PUBA (ELEKTRA)	
16	20	5	THE BEST THINGS IN LIFE ARE FREE	L. VANDROSS/J. JACKSON (PERSPECTIVE)	54	—	1	I WANNA LOVE YOU	JADE (GIANT/REPRISE)	
17	14	5	HONEY LOVE	R. KELLY & PUBLIC ANNOUNCEMENT (JIVE)	55	56	5	PLEASE DONT GO	BOYZ II MEN (MOTOWN)	
18	19	5	BACK TO THE HOTEL	N2DEEP (PROFILE)	56	55	5	USE ME	MEN AT LARGE (ATCO EASTWEST)	
19	21	2	SEXY MF	PRINCE & THE N.P.G. (PAISLEY PARK/WB)	57	57	3	THE DOO-BOP SONG	MILES DAVIS (WARNER BROS.)	
20	22	5	SOMETIMES I RHYME SLOW	NICE & SMOOTH (RAL/COLUMBIA)	58	53	5	DONT BE AFRAID	AARON HALL (SOUL/MCA)	
21	23	5	SCENARIO	A TRIBE CALLED QUEST (JIVE)	59	52	5	DONT SWEAT THE TECHNIQUE	ERIC B. & RAKIM (MCA)	
22	17	5	JUMP	KRIS KROSS (RUFFHOUSE/COLUMBIA)	60	68	3	FAKIN' THE FUNK	MAIN SOURCE (WILD PITCH/ERG)	
23	25	5	BRAINSTORMING	M.C. BRAINS (MOTOWN)	61	59	5	BABY HOLD ON TO ME	GERALD LEVERT (ATCO EASTWEST)	
24	24	5	SILENT PRAYER	SHANICE (MOTOWN)	62	58	5	JUST FOR TONIGHT	VANESSA WILLIAMS (WING/MERCURY)	
25	38	4	GIVE U MY HEART	BAUBYFACE/T. BRAXTON (LAFACE/ARISTA)	63	69	3	IT'S MY CADILLAC	M.C. NAS D (PANDISC)	
26	16	5	TENNESSEE	ARRESTED DEVELOPMENT (CHRYSALIS)	64	—	1	HOLLYWOOD PARADOX	THE COLLEGE BOYZ (VIRGIN)	
27	28	5	I'VE BEEN SEARCHIN'	GLENN JONES (ATLANTIC)	65	48	5	I WANNA ROCK	LUKE (LUKE/ATLANTIC)	
28	26	5	FULL TERM LOVE	MONIE LOVE (GIANT/WARNER BROS.)	66	64	5	IF MY HOMIE CALLS/BRENDA'S...	2PAC (INTERSCOPE/ATLANTIC)	
29	33	5	WELCOME TO THE GHETTO	SPICE 1 (JIVE)	67	63	5	WHATEVER IT TAKES	TROOP (ATLANTIC)	
30	31	5	NEVER SATISFIED	GOOD 2 GO (GIANT/REPRISE)	68	66	3	WHERE THEY AT	D.J. JIMI (AVENUE)	
31	41	3	MONEY CANT BUY YOU LOVE	RALPH TRESVANT (PERSPECTIVE/A&M)	69	61	5	SCHOOL ME	GERALD LEVERT (ATCO EASTWEST)	
32	32	2	JAM	MICHAEL JACKSON (EPIC)	70	75	2	THE WAY LOVE GOES	BRIAN MCKNIGHT (MERCURY)	
33	29	5	WHY ME BABY?	KEITH SWEAT (ELEKTRA)	71	60	5	SYMPIN'	BOYZ II MEN (MOTOWN)	
34	30	5	YOU CANT SEE.../DONT CURSE	HEAVY D. & THE BOYZ (UPTOWN/MCA)	72	71	5	HO FRAT SWING	HO FRAT HOR (BUST IT)	
35	27	5	DO IT TO ME	LIONEL RICHIE (MOTOWN)	73	—	1	I'M STILL WAITING	JODECI (UPTOWN/MCA)	
36	49	2	I COULD USE A LITTLE LOVE	FREDDIE JACKSON (CAPTOL)	74	45	5	I'LL BE THERE	MARIAH CAREY (COLUMBIA)	
37	35	5	HELLUVA	BROTHERHOOD CREED (GASOLINE ALLEY)	75	—	1	I MADE LOVE	LITTLE SHAWN (CAPITOL)	

○ Singles with increasing sales. © 1992, Billboard/BPI Communications and SoundScan, Inc.

- 93 ONE MAN WOMAN (Gratitude Sky, ASCAP/Penzafire, ASCAP/Virgin, ASCAP)
- 100 PROMISE ME (Blockson/Third Stone/Warner Chappell/Divi 1, /Killings, ASCAP)
- 74 PU' SHO HANDS 2GETHA (EMI Blackwood, BMI/It's CeeCee Time, BMI)
- 18 REAL LOVE (Pejjo, BMI/Scottsville, BMI/Walter Simmons, BMI)
- 71 REAL LOVE (Music Corp. Of America, BMI/Second Generation Rooney Tunes, BMI)
- 85 ROCK THE HOUSE (Frankly/Music Of The World, BMI)
- 90 ROCK 252 (Virgin/R.D. Britt, Shocklee, BMI)
- 96 SCENARIO (Zomba, ASCAP/Jazz Merchant, ASCAP/New School, ASCAP)
- 77 SCHOOL ME (Trycap/Ramal/Willesden, BMI)
- 76 SEXY MF (NPG, ASCAP) WBM
- 38 SHE'S PLAYING HARD TO GET (Zomba/RHO, ASCAP)
- 61 SHINE YOUR LIGHT (O Dad, BMI/Professor B., BMI)
- 4 SILENT PRAYER (Gratitude Sky, ASCAP/Virgin, ASCAP/Penzafire, ASCAP)
- 34 SLOW DANCE (HEY MR. DJ) (Willesden, BMI/R.Kelly, BMI/Zomba, ASCAP/310 Jammin', ASCAP)
- 32 SOMEBODY'S BEEN SLEEPIN' IN MY BED (EMI April, /O/B/O Itself/Cuddie B./Stick Funk, ASCAP)
- 28 SPRUNG ON ME (We Fly, BMI)
- 86 STILL IN LOVE WITH YOU (Gratitude Sky, ASCAP)
- 88 STRAWBERRY LETTER 23 (Kidada, BMI/OH The Wall, BMI) WBM
- 48 TENNESSEE (Arrested Development, BMI/EMI Blackwood, BMI) WBM
- 10 THEY REMINISCE OVER YOU (T.R.O.Y.) (Ness, Nitty & Capone/Smooth Flowin'/Pete Rock, ASCAP)
- 53 THEY WANT EFX (Straight Out Da Sewer, ASCAP/Donna-Dijon, BMI/EMI Blackwood, BMI/Cellar Addict, BMI/Sewer Slang, BMI) WBM
- 50 THROUGH THE TEARS (Captain Z, ASCAP/MCA, ASCAP/Joyful-EMI, ASCAP)
- 66 UPTOWN ANTHEM (T-Boy, ASCAP/Naughty, ASCAP)
- 13 USE ME (Trycap, BMI/Willesden, BMI)
- 5 WARM IT UP (EMI April, ASCAP/So So Def, ASCAP/House Of Fun, BMI) WBM
- 20 THE WAY LOVE GOES (Pri, ASCAP/Let's Have Lunch, ASCAP/Rejoice, BMI)
- 97 WE DIDN'T KNOW (Stevland Morris, ASCAP) CPP
- 23 WHATEVER IT TAKES (Piggy Rat, ASCAP)
- 87 WHATEVER TURNS YOU ON (A.L.W., ASCAP/Ronnie Runs, ASCAP)
- 58 WHEN YOU'VE BEEN BLESSED (FEELS LIKE HEAVEN) (Budsky, BMI/Zuri, BMI/Eat Your Heart Out, BMI/Camble-Huff, ASCAP/Henry Sue Mae, BMI/Mighty Three, BMI/Irving, BMI/Julie Gold, BMI) CPP
- 29 WISHING ON A STAR (May 12, BMI/Warner-Tamerlane, BMI) WBM
- 72 WORK THE WALLS (Funk, BMI)
- 27 YOU CAN MAKE THE STORY RIGHT (Zomba, ASCAP/Public Eye, ASCAP/Goodness, ASCAP)
- 21 YOU KNOW WHAT I LIKE (Ramblush/MCA, ASCAP)
- 8 YOU REMIND ME (FROM STRICTLY BUSINESS) (WB, ASCAP/Stone Jam, ASCAP/Mittler, ASCAP) WBM

Billboard HOT R&B SINGLES

FOR WEEK ENDING AUGUST 8, 1992

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	2	5	9	*** No. 1 *** BABY-BABY-BABY L.A. REID, BABYFACE, D. SIMMONS (BABYFACE, L.A. REID, D. SIMMONS)	◆ TLC (C) LAFACE 2-4028/ARISTA 1 week at No. 1
2	1	3	9	GIVING HIM SOMETHING HE CAN FEEL T. MCELROY, D. FOSTER (C. MAYFIELD)	◆ EN VOGUE (C) (D) (V) ATCO EASTWEST 98560
3	5	6	12	KEEP ON WALKIN' S. HURLEY (S. HURLEY, M. WILLIAMS, K. SIMS)	◆ CECE PENISTON (C) (T) A&M 1598
4	6	7	13	SILENT PRAYER N.M. WALDEN (N.M. WALDEN, J. COHEN)	SHANICE (C) (V) MOTOWN 2165
5	7	9	8	WARM IT UP J. DUPRI (J. DUPRI, TONI C.)	◆ KRIS KROSS (C) (M) (T) (V) (X) RUFFHOUSE 74376/COLUMBIA
6	3	2	13	MR. LOVERMAN (FROM "DEEP COVER") M. BENNETT, C. DILLON (R. GORDON, M. BENNETT, H. LINDO)	◆ SHABBA RANKS (C) (T) (X) EPIC 74257
7	18	34	4	END OF THE ROAD (FROM "BOOMERANG") BABYFACE, L.A. REID, D. SIMMONS (BABYFACE, D. SIMMONS, L.A. REID)	◆ BOYZ II MEN (C) MOTOWN 2178
8	4	1	15	YOU REMIND ME (FROM "STRICTLY BUSINESS") D. HALL (D. HALL, E. MILTEER)	◆ MARY J. BLIGE (C) (T) UPTOWN 54327/MCA
9	15	18	6	GIVE U MY HEART (FROM "BOOMERANG") ◆ BABYFACE (FEATURING TONI BRAXTON) L.A. REID, BABYFACE, D. SIMMONS (B. WATSON, BABYFACE, D. SIMMONS, L.A. REID)	◆ BABYFACE (FEATURING TONI BRAXTON) (C) (T) LAFACE 2-4026/ARISTA
10	10	11	12	THEY REMINISCE OVER YOU (T.R.O.Y.) DJ PETER ROCK (P. PHILLIPS, C. PENN)	◆ PETE ROCK & C.L. SMOOTH (C) (T) ELEKTRA 64773
11	16	17	9	JUST MY LUCK D. SIMMONS, KAYO (K. EDWARDS)	◆ ALYSON WILLIAMS (C) OBR 74171/COLUMBIA
12	11	13	12	JUST FOR TONIGHT K. THOMAS (K. THOMAS, C. WEIL)	◆ VANESSA WILLIAMS (C) (V) WING 865 888/MERCURY
13	9	10	13	USE ME G. LEVERT, M. GORDON (G. LEVERT, M. GORDON)	◆ MEN AT LARGE (C) (T) ATCO EASTWEST 98562
14	20	27	5	JAM M. JACKSON, T. RILEY, B. SWEDIEN (R. MOORE, B. SWEDIEN, M. JACKSON, T. RILEY)	◆ MICHAEL JACKSON (C) (M) (T) (V) (X) EPIC 74333
15	19	23	12	I MISS YOU L. JOB, JOE PUBLIC (J. CARTER, J. SAYLES, K. SCOTT, D. WYATT)	◆ JOE PUBLIC (C) (M) (T) (X) COLUMBIA 74321
16	8	8	14	I'VE BEEN SEARCHIN' (NOBODY LIKE YOU) B. BELLE (G. JONES, B. BELLE)	GLENN JONES (C) ATLANTIC 87505
17	17	22	10	NOBODY BUT YOU S. RUSSELL, G. CAUTHEN (S. RUSSELL, G. CAUTHEN)	◆ DAVID BLACK (C) BUST IT 44842
18	23	28	8	REAL LOVE F. SCOTT, J. JEFFERSON (F. SCOTT)	◆ LORENZO (C) (T) ALPHA INTERNATIONAL 787 000/PLG
19	22	25	7	DON'T SWEAT THE TECHNIQUE ERIC B. & RAKIM (ERIC B. & RAKIM)	◆ ERIC B. & RAKIM (C) (M) (T) MCA 54118
20	21	21	10	THE WAY LOVE GOES B. MCKNIGHT, B. BARNES (B. MCKNIGHT, B. BARNES)	◆ BRIAN MCKNIGHT (C) MERCURY 866 782
21	14	16	12	YOU KNOW WHAT I LIKE EL DE BARGE, M. WHITE (EL DE BARGE)	◆ EL DE BARGE (C) WARNER BROS. 18901
22	25	37	5	MONEY CAN'T BUY YOU LOVE (FROM "MO' MONEY") J. JAM, T. LEWIS (J. HARRIS III, T. LEWIS, R. TRESVANT)	◆ RALPH TRESVANT (C) PERSPECTIVE 0011/A&M
23	12	12	11	WHATEVER IT TAKES (TO MAKE YOU STAY) G. CAUTHEN (L.A. MCNEIL, JR., V. DRAYTON)	◆ TROOP (C) ATLANTIC 87475
24	28	35	7	JUMP AROUND GRANDMIXER MUGGS (L. MUGGERUD, E. SCHRODY)	◆ HOUSE OF PAIN (C) (M) (T) (X) TOMMY BOY 526
*** Power Pick/Sales ***					
25	32	49	3	I COULD USE A LITTLE LOVE (RIGHT NOW) B.J. EASTMOND (B.J. EASTMOND, J. SKINNER)	◆ FREDDIE JACKSON (C) CAPITOL 44855
26	13	4	11	THE BEST THINGS IN LIFE ARE FREE J. JAM, T. LEWIS (J. HARRIS III, T. LEWIS, R. TRESVANT, M. BIVINS, R. DEVOE)	◆ LUTHER VANDROSS AND JANET JACKSON (C) (V) PERSPECTIVE 0010/A&M
27	34	42	5	YOU CAN MAKE THE STORY RIGHT W. BRATHWAITE (W. BRATHWAITE, G. GOODMAN)	◆ CHAKA KHAN (C) WARNER BROS. 18873
28	33	46	7	SPRUNG ON ME B. WILSON, A. WILSON (K. CARRINGTON, L. DREW, M. WILLIAMS)	◆ CHARLIE WILSON (C) (M) (T) BON AMI 54393/MCA
29	31	41	7	WISHING ON A STAR T. MORAN (B. R. CALVIN)	◆ THE COVER GIRLS (C) (T) (V) (X) EPIC 74343
30	30	39	7	BRAINSTORMING F. JENKINS, N. MORRIS, S. STOCKMAN (J. DAVIS, M. BIVINS)	◆ M.C. BRAINS (C) (T) MOTOWN 2170
31	38	52	4	MY KINDA GIRL G. LEVERT, E. NICHOLAS (G. LEVERT, E. NICHOLAS)	◆ RUDE BOYS (C) ATLANTIC 87466
32	36	43	7	SOMEBODY'S BEEN SLEEPIN' IN MY BED G. BROWN, S. HARVEY (G. BROWN, D. BLAKE)	GARY BROWN (C) (T) CAPITOL 44825
33	27	32	10	ALL THE WAY LOVE A. HENNINGS (L. SPRINGFIELD, T. COLLINS, A. HENNINGS, S. BANKS)	◆ LARRY SPRINGFIELD (C) TABU 0180/A&M
34	43	60	3	SLOW DANCE (HEY MR. DJ) R. KELLY (R. KELLY, T. BLATCHER, M. JEFFERSON)	R. KELLY & PUBLIC ANNOUNCEMENT (C) JIVE 42093
35	39	48	8	ALL ABOUT HER THE MIX (SMOOVE MIX)	SMOOVE (C) ATCO EASTWEST 98555
36	52	68	4	THE DOO-BOP SONG EASY MO BEE (M. DAVIS, EASY MO BEE)	◆ MILES DAVIS (C) (T) WARNER BROS. 18930
37	24	26	9	DO UNTO ME C. TROY, Z. HARMON (K. WHITE, C. TROY, Z. HARMON, T. HAYNES)	KARYN WHITE (C) WARNER BROS. 19037
*** Power Pick/Airplay ***					
38	56	—	2	SHE'S PLAYING HARD TO GET T. ALLEN (T. ALLEN, W. WALTON)	◆ HI-FIVE (C) (T) JIVE 42067
39	46	53	6	I ADORE MI AMOR S. DUBIN, J. PESCIETTO (COLOR ME BADD, H. LEE)	◆ NAJEE (C) EMI 50395/ERG
40	47	56	5	MOVE ME NO MOUNTAIN JAZZIE B (SCHROEDER, RAGVOY)	◆ SOUL II SOUL (C) (T) VIRGIN 12585
41	53	67	3	I WANNA LOVE YOU V. BENFORD (V. BENFORD, R. SPEARMAN)	JADE (C) GIANT 18950/REPRISE
42	45	55	6	I WANT TO BE FREE (THAT'S THE TRUTH) A. BANKS (T. SHAW, K. WILLIAMS, M. KENT, J. R. BAILEY)	◆ TOO SHORT (M) (T) JIVE 42068*
43	26	14	11	I'LL BE THERE W. AFANASIEFF, M. CAREY (H. DAVIS, B. GORDY, W. HUTCH, B. WEST)	◆ MARIAH CAREY (C) (V) COLUMBIA 74330
*** Hot Shot Debut ***					
44	NEW ►	1	1	HUMPIN' AROUND L.A. REID, BABYFACE, D. SIMMONS (L.A. REID, BABYFACE, D. SIMMONS, STYLZ)	◆ BOBBY BROWN (C) (M) (T) (V) (X) MCA 54342
45	41	38	21	COME & TALK TO ME D. SWING, AL B. SURE! (D. SWING)	◆ JODECI (C) (M) (T) (V) UPTOWN 54175/MCA
46	35	31	21	HONEY LOVE R. KELLY (R. KELLY)	◆ R. KELLY & PUBLIC ANNOUNCEMENT (C) (T) JIVE 42031
47	59	61	5	COMMITTED THIRD WORLD, S. STEWART (W. STEWART, S. STEWART, M. COOPER)	◆ THIRD WORLD (C) (T) MERCURY 864 022
48	29	15	19	TENNESSEE SPEECH (ARRESTED DEVELOPMENT)	◆ ARRESTED DEVELOPMENT (C) (T) CHRYSALIS 23829/ERG
49	57	62	6	HO FRAT SWING M. KELLY, T. SUPER (HO FRAT HO)	◆ HO FRAT HO! (C) (T) (X) BUST IT 44845

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
50	60	73	4	THROUGH THE TEARS A.Z. GILES, M. MORGAN (A.Z. GILES, M. MORGAN)	◆ MELI'SA MORGAN (C) (M) PENDULUM 64728/ELEKTRA
51	62	70	4	A LITTLE MORE LOVE I. DEVANEY, A. MORRIS (L. STANSFIELD, I. DEVANEY, A. MORRIS)	◆ LISA STANSFIELD (C) (T) ARISTA 1-2449
52	61	64	5	BREAKDOWN M. FRESH (L. CAMPBELL, M. FRESH)	◆ LUKE (C) (M) (T) (X) LUKE 152
53	37	30	17	THEY WANT EFX A. WESTON, W. HINES (A. WESTON, W. HINES, J. BROWN, F. WESLEY, C. BOBBITT)	◆ DAS EFX (C) (M) (T) ATCO EASTWEST 96206
54	64	—	2	CROSSOVER E. SERMON, P. SMITH (E. SERMON, P. SMITH)	◆ EPMD (C) (M) (T) (X) RAL 74173/CHAOS
55	49	50	18	BABY GOT BACK SIR MIX-A-LOT (SIR MIX-A-LOT)	◆ SIR MIX-A-LOT (C) (M) (T) (V) (X) DEF AMERICAN 18947/REPRISE
56	71	—	2	I'M STILL WAITING D. SWING, AL B. SURE! (D. SWING)	◆ JODECI (C) (V) UPTOWN 54451/MCA
57	70	91	3	JUS LYKE COMPTON DJ QUIK (D. BLAKE, R. BACON)	◆ DJ QUIK (C) (T) (V) PROFILE 5372
58	48	20	17	WHEN YOU'VE BEEN BLESSED (FEELS LIKE HEAVEN) J.R. ELLISON (J.R. ELLISON, P. LABELLE, N. WILKIE, N. HENDRYX, J. GOLD, W. SIGLER)	◆ PATTI LABELLE (C) (V) MCA 54376
59	66	72	5	ALL OF MY LOVE B.J. EASTMOND (S. GOLD, S. GOLD)	KATHY SLEDGE (C) EPIC 74372
60	73	—	2	1-4-ALL-4-1 ANDERSON (ANDERSON, BIVINS, STOCKMAN, MORRIS, MORRIS, DAVIS, BOWLES, WILSON)	◆ EAST COAST FAMILY (C) BIV 10 2171/MOTOWN
61	65	69	5	SHINE YOUR LIGHT DADDY-O (G. BOLTON, B. ALEXANDER)	◆ JABULANI (C) GIANT 18925/REPRISE
62	54	47	8	FULL TERM LOVE (FROM "CLASS ACT") M. MARL (M. LOVE, M. WILLIAMS, J. FLIPPIN, M. WALKER)	◆ MONIE LOVE (C) (T) (X) GIANT 18954/WARNER BROS.
63	58	29	17	NEVER SATISFIED S. BROWN (S. BROWN)	◆ GOOD 2 GO (C) (T) GIANT 18981/REPRISE
64	40	44	8	DID YOU PRAY TODAY? S. MCKINNEY, R. BROOKINS (S. MCKINNEY, M. O'HARA)	LISA TAYLOR (C) GIANT 18871/REPRISE
65	75	88	3	HOMEGIRL DON'T PLAY DAT D.J. POOH (YO-YO, DEADLY THREAT)	◆ YO-YO (C) (M) (T) ATCO EASTWEST 98556
66	63	58	7	UPTOWN ANTHEM NAUGHTY BY NATURE (V. BROWN, K. GIST, A. CRISS)	◆ NAUGHTY BY NATURE (M) (T) TOMMY BOY 519*
67	42	45	8	DREAM COME TRUE '92 THE BRAND NEW HEAVIES (MURIEL, KINCAID, GORDON, WELLMAN, LEVY)	◆ THE BRAND NEW HEAVIES FEAT. N'DEA DAVENPORT (C) (M) (T) DELICIOUS VINYL 98546/ATLANTIC
68	55	33	15	DO IT TO ME S. LEVINE, L. RICHIE (L. RICHIE)	◆ LIONEL RICHIE (C) (D) (V) MOTOWN 2160
69	84	92	3	IF YOU COULD SEE THROUGH MY EYES J. FRIEDMAN (J. FRIEDMAN, G. ABBOTT)	MONA LISA (C) QUALITY 15184
70	81	94	3	ROOM 252 K. JASON, K. SHAH (K. JASON, K. SHAH)	◆ TOTAL LOOK & STYLE (C) P.R.O. DIVISION 74341/COLUMBIA
71	NEW ►	1	1	REAL LOVE M. MORALES, M. ROONEY (M. ROONEY, M. MORALES)	◆ MARY J. BLIGE (C) (V) UPTOWN 54455/MCA
72	85	90	3	WORK THE WALLS D. FLOYD (D. FLOYD, A. JOHNSON, M. NEAL, Q. JONES)	◆ RARE ESSENCE (M) (T) SOUNDS OF THE CAPITOL 0620*/RELATIVITY
73	NEW ►	1	1	MIC CHECKA C. CHARITY, D. LYNCH (A. WESTON, W. HINES, C. CHARITY, D. LYNCH)	◆ DAS EFX (M) (T) ATCO EASTWEST 96159*
74	74	82	4	PU' SHO HANDS 2GETHA C. TATUM (ME PHI ME, CEECEE TEE)	ME PHI ME (C) (T) RCA 62277
75	91	—	2	A LOT THAT YOU CAN DO M.J. POWELL (KLARMANN, WEBER)	RANDY CRAWFORD (C) WARNER BROS. 18886
76	79	85	3	SEXY MF PRINCE & THE N.P.G. (PRINCE, L. SEACER, JR., TONY M.)	◆ PRINCE AND THE N.P.G. (C) (V) PAISLEY PARK 18817/WARNER BROS.
77	72	63	18	SCHOOL ME G. LEVERT, E. NICHOLAS (G. LEVERT, E. NICHOLAS)	◆ GERALD LEVERT (C) (V) ATCO EASTWEST 98577
78	69	54	17	FOREVER IN YOUR EYES J. JOHNSON, MINT CONDITION (L. WADDLELL, STOKLEY)	◆ MINT CONDITION (C) PERSPECTIVE 0009/A&M
79	87	89	4	IF I WAS YOUR MAN DOUG E. FRESH & THE NEW GET FRESH CREW (DOUG E. FRESH, LOVELACE, GENTRY, WATSON)	◆ DOUG E. FRESH & THE NEW GET FRESH CREW (C) (T) BUST IT 44857
80	NEW ►	1	1	MUST BE REAL LOVE Z. HARMON, C. TROY (C. TROY, Z. HARMON, M. KING)	RHONDA CLARK (C) TABU 7701/A&M
81	50	24	11	DEPEND ON YOU K. THOMAS (K. THOMAS, B. WINANS, D. WINANS)	BEBE & CECE WINANS (C) CAPITOL 44824
82	51	19	13	NO PLACE LIKE LOVE C. WALKER (S. MURDOCK, D. DEGROAT)	◆ CHRIS WALKER (C) PENDULUM 64756/ELEKTRA
83	98	—	2	LOVE MAKES THE WORLD GO ROUND DON-E (D. MCLEAN)	◆ DON-E (C) (T) GEE STREET/ISLAND 864 160/PLG
84	68	51	11	IT'S NOT HARD TO LOVE YOU N.M. WALDEN (N.M. WALDEN, S.J. DAKOTA, S. JETT, K. WALDEN)	◆ AL JARREAU (C) REPRISE 18872
85	94	—	2	ROCK THE HOUSE C.C. ORANGE (J. MCGOWAN, M. PHILLIPS, N. ORANGE)	◆ THE CHILL DEAL BOYZ (C) (T) PUMP 19113/QUALITY
86	90	93	3	STILL IN LOVE WITH YOU N.M. WALDEN (L. BIANCANIELLO, L. BIANCANIELLO, N.M. WALDEN)	CHERELLE (C) TABU 0106/A&M
87	NEW ►	1	1	WHATEVER TURNS YOU ON A. WINBUSH, R. ISLEY (A. WINBUSH, R. ISLEY)	◆ THE ISLEY BROTHERS FEATURING RONALD ISLEY (C) WARNER BROS. 18802
88	44	40	7	STRAWBERRY LETTER 23 Q. JONES (S. OTIS)	◆ TEVIN CAMPBELL (C) QWEST 18919/WARNER BROS.
89	80	83	4	IT ALL BEGINS WITH YOU J. WATLEY (M. O'HARA, O. RICH, G. LYTER)	◆ JODY WATLEY (C) MCA 54396
90	NEW ►	1	1	DON'T STOP NOW R. MAYER (R. MAYER, D. BENEDETH)	◆ LOVE & SAS (C) RCA 62294
91	95	—	2	BACK TO THE HOTEL JOHNNY Z. (J. ZUNINO, J. TRUJILLO, T. LYON)	◆ N2DEEP (C) (T) PROFILE 5367
92	NEW ►	1	1	LET'S GET NAKED D. AUSTIN (D. AUSTIN, M. DAVIS)	◆ HIGHLAND PLACE MOBSTERS (C) (M) (T) LAFACE 2-4014/ARISTA
93	78	59	9	ONE MAN WOMAN N.M. WALDEN (N.M. WALDEN, J. COHEN)	MILIRA (C) (V) APOLLO 2156/MOTOWN
94	NEW ►	1	1	COME OUT AND PLAY P. MOSBEY (R. MCNEAL, D. SMITH)	JUS' CAUZE (C) SAVAGE 74785
95	NEW ►	1	1	HOLLYWOOD PARADOX DEZ, ADONIS (ROM, L. BAKER, R. ORR)	◆ THE COLLEGE BOYZ (C) VIRGIN 12586
96	96	75	14	SCENARIO A TRIBE CALLED QUEST (P. JACKSON, T. SMITH, B. HIGGINS, J. DAVIS, A. MUHAMMAD, M. TAYLOR)	◆ A TRIBE CALLED QUEST (M) (T) JIVE 42056*
97	67	36	12	WE DIDN'T KNOW S. WONDER (S. WONDER)	WHITNEY HOUSTON (DUET WITH STEVIE WONDER) (C) ARISTA 1-2420
98	82	77	6	LIVING FOR YOU P. HARDCASTLE (P. HARDCASTLE)	KISS THE SKY (C) (D) (T) MOTOWN 2157
99	77	57	13	IF YOU FEEL THE NEED V. HERBERT, K. GRIFFIN, I. LEE (T. Z. FROST, N. LANGLEY)	◆ SHOMARI (C) (T) MERCURY 866 784
100	76	79	5	PROMISE ME M. BLOCKSON (M. BLOCKSON, W. ALLEN, K. WRIGHT, D. KILLINGS, J. KILLINGS)	MODEST FOK (C) ATCO EASTWEST 98535

Records with the greatest airplay and sales gains this week. ◆ Videoclip availability. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with additional million indicated by a numeral following the symbol. Catalog number is for cassette single. * Asterisk indicates catalog number is for cassette maxi-single; regular cassette single 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.



TERRI ROSSI'S RHYTHM SECTION

BABY-SWEET-BABYS: TLC is redeemed as "Baby-Baby-Baby" (LaFace) reaches the top of the Hot R&B Singles chart. The group's first single, "Ain't 2 Proud 2 Beg," peaked at No. 2. In spite of an all-out effort by both LaFace and Arista staffers, adult-oriented radio held out on the RIAA-certified gold single. "Baby" has reports from 99 stations, gaining WNOO Chattanooga, Tenn. Fifty stations list it at the top of their playlists. "Warm It Up" by Kris Kross (Ruffhouse) moves into the top five with 80 station reports. It has top five reports from 24 stations, among them WOWI Norfolk, Va.; WEAS Savannah, Ga.; WHJX Jacksonville, Fla.; KMJQ Houston; WGCI Chicago; and XHRM San Diego.

AN IDEA WHOSE TIME HAS COME: There are two records on the singles chart with the same title. "Real Love" by Lorenzo (Alpha International) jumps up 23-18, gaining WVEE Atlanta and XHRM San Diego for a total of 88 radio reporters. It has top 10 reports from 12 stations, including WBLX-FM Mobile, Ala.; KIPR Little Rock, Ark.; WOWI Norfolk, Va.; WTLC Indianapolis; and KJLH Los Angeles. The other "Real Love" by Mary J. Blige (Uptown) enters the chart with 24 stations, gaining 20 this week. Some of the new reports are logged by WBLS New York; WQOK Raleigh, N.C.; WUSL and WDAS in Philadelphia; WQMG Greensboro, N.C.; and KDKO Denver. It is already No. 10 at WRKS New York from airplay gained prior to release of a commercial single.

HAPPILY EVER AFTER: August 1992 will be memorable for Bobby Brown. Two weeks after his marriage to Whitney Houston Brown makes a smashing return to the airwaves and the charts. "Humpin' Around" (MCA) enters the chart at No. 44 with 92 of the panel's 100 radio stations. It also makes an incredible debut on the Hot 100.

IF YOU ONLY BELIEVE: "Somebody's Been Sleepin' In My Bed" by Gary Brown (Capitol) regains its bullet. It has radio activity on 74 stations. It has new reports from WQQK Nashville, WGZB Louisville, Ky., and WHRK Memphis. Retail points continue to grow as the single moves up 36-32.

AIN'T NO JIVE: "She's Playing Hard To Get" by Hi-Five (Jive) continues its strong drive up the chart, and is now on 91 stations. It gains 18 stations, including KKBT Los Angeles; WMVP Milwaukee; WROU Dayton; WBLS New York; WZHT Montgomery, Ala.; and WXYV Baltimore. "Slow Dance" by R. Kelly & Public Announcement is now on 88 stations, gaining eight, including WTLC Indianapolis; WVKO Columbus, Ohio; and WPEG Charlotte, N.C.

"THE DOO-BOP SONG" by Miles Davis (Warner Bros.) picks up 12 new believers, including WAMO Pittsburgh; WCDX Richmond, Va.; WHRK Memphis; WNHC New Haven; and WCKX Columbus, Ohio. Strong retail point increases help thrust this single 52-36.



Cube Squares With M.A.P. Rap artist Ice Cube makes a contribution of \$25,000 to the Los Angeles-based Minority AIDS Project, the first community-based AIDS organization established by people of color in the U.S. Cube made the presentation on behalf of his Street Knowledge Foundation and McKenzie River Corp., marketer of St. Ides malt liquor. The presentation also kicked off Cube's public-service campaign for M.A.P. Pictured, from left, are Paul Kawata, executive director of the national Minority AIDS Project; Ice Cube; and Bishop Carl Bean, founder and executive director of the L.A. Minority AIDS Project.

R&B

ARTISTS & MUSIC

GAMBLE & HUFF TAKE PIR INTO THE '90s

(Continued from page 19)

arrangement that requires a small number of releases per year.

POP HIT MAKERS

Known worldwide as one of the most prolific and successful R&B songwriting teams in the business for its string of top-charting successes in the '70s, Gamble & Huff continue to write and produce for their up-and-coming acts. But it was Mighty Three Music, the company they formed as songwriters in the late '60s, that earned them the lion's share of success. Mighty Three represents such hit tunes as "Betcha By Golly Wow," "Don't Leave Me This Way," "Now That We Found Love," "Rubberband Man," "Cowboys To Girls," "I'll Always Love My Mama," "Backstabbers," and hundreds more.

But last year, Gamble and Huff sold their hefty catalog—which contains hundreds of tunes penned by Gamble & Huff, Thom Bell & Linda Creed, and McFadden & Whitehead, and others—to Warner/Chappell Music for a multimillion-dollar sum.

Says Gamble, "We built the catalog ourselves and we sustained it for over 25 years. It was a decision between all of us that we really needed a major operation to get the most out of the catalog now . . . We're rebuilding a new catalog, Gamble Huff Music." Gamble Huff Music, which also represents veteran artist/producer Bunny Sigler, has already earned hits with Hyman and Patti LaBelle.

BUILDING THE PHILLY SOUND

While their roles overlap, Gamble—who once sang lead as a teen in a Philly group called the Romeos—primarily handles lyrics and front-office details and Huff pens most of the music and handles musical development and recording.

According to Huff, a session pianist who has worked with Leiber & Stoller and Phil Spector, the two met in an elevator. "I started working for a production company called Material Light Production, which was housed in the Schubert Building. And just by chance Gamble was working in the same building, too, but we didn't know each other then," says Huff. "It was more or less going up in the elevator with a guy that you didn't know what he was doing. But I knew in that building it had something to do with music. So I come to find out that day he was a writer and producer, something I was striving to be, but I was playing on other people's recordings as a studio musician . . . We got to talking about songwriting, so we made plans to meet over at my house 'cause I had the piano. One weekend we must have wrote about seven or 10 songs. We had that feeling, you know, sort of like a chemistry, and we just kept writing and writing till we started out independent production company."

CHART DOMINATION

The pair wrote and produced for dozens of artists on other labels, and even started independent labels Gamble and Neptune, before beginning Philadelphia International in 1971. Some of those artists included Wilson Pickett, Jerry Butler, Archie Bell & the Drells, Nancy Wilson, the Intru-

ders, and Peaches & Herb. PIR then dominated the charts from 1973 on with hits by the O'Jays, Harold Melvin & the Blue Notes, Billy Paul, the Three Degrees, Teddy Pendergrass, Bunny Sigler, Jean Carne, and its house band MFSB (whose 1974 "Love Is The Message" is an all-time club classic). The writers in Mighty Three also churned out hits for the Spinners, the Stylistics, the Delfonics, and many more. Their input made R&B history and impacted the pop charts as well, making international stars out of the O'Jays and Pendergrass. PIR, which was distributed by Columbia, also claims the distinction of having issued one of the first 12-inch records, for the O'Jays' "The Love I Lost."

But after 13 years that saw 300 gold and platinum records and sev-

eral Grammy awards, the hits diminished and the costs of competing against other majors increased. So Gamble and Huff scaled back the operation and concentrated on writing songs, developing new artists, and supporting the black neighborhoods of their home city. For the '90s, it seems they have adopted the McFadden & Whitehead tune theme: "Ain't no stoppin' us now."

Says Huff, "Thirty years me and Gamble have been in this business, doing what we do. And the way we feel now, we feel we are going to last some more years."

"I don't think I could ever quit the business," adds Gamble. "You're constantly writing songs and it's something you can't control. It's a gift that you have and if you don't use your gift, it will be taken away from you."

Billboard®

FOR WEEK ENDING AUGUST 8, 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	7	WARM IT UP (C) (M) (T) (X) RUFFHOUSE 74376/COLUMBIA	◆ KRIS KROSS 3 weeks at No. 1
2	2	5	6	DON'T SWEAT THE TECHNIQUE (M) (T) MCA 54369*	◆ ERIC B. & RAKIM
3	4	7	7	HOME GIRL DON'T PLAY DAT (M) (T) ATCO EASTWEST 96171*	◆ YO-YO
4	9	13	6	FAKIN' THE FUNK (C) (T) WILD PITCH 50402/ERG	◆ MAIN SOURCE
5	7	8	9	STROBELITE HONEY (C) (M) (T) MERCURY 866 868	◆ BLACK SHEEP
6	19	—	2	CROSSOVER (C) (M) (T) (X) RAL 74173/CHAOS	◆ EPMD
7	10	12	5	I WANT TO BE FREE (M) (T) JIVE 42068*	◆ TOO SHORT
8	8	10	6	JUMP AROUND (C) (M) (T) (X) TOMMY BOY 526	◆ HOUSE OF PAIN
9	3	2	13	TAKE IT PERSONAL (C) (T) CHRYSALIS 23848/ERG	◆ GANG STARR
10	6	4	15	THEY REMINISCE OVER YOU (C) (T) ELEKTRA 64773	◆ PETE ROCK & C.L. SMOOTH
11	14	19	4	THIN LINE (C) VIRGIN 98544	◆ KID FROST
12	12	17	5	BACK TO THE HOTEL (C) (T) PROFILE 5367	◆ N2DEEP
13	20	28	4	FULL TERM LOVE (C) (T) (X) GIANT 18954/WARNER BROS.	◆ MONIE LOVE
14	5	3	13	LA SCHMOOVE (C) (T) JIVE 42062	◆ FU-SCHNICKENS
15	17	24	4	WELCOME TO THE GHETTO (C) (T) JIVE 42085	◆ SPICE 1
16	22	—	2	JUS LYKE COMPTON (C) (T) PROFILE 5372	◆ DJ QUIK
17	21	25	3	ROADRUNNER (C) (T) VIOLATOR 1123/RELATIVITY	◆ CHI-ALI
18	15	9	11	DON'T CURSE/YOU CAN'T SEE... (C) (T) UPTOWN 54420/MCA	◆ HEAVY D. & THE BOYZ
19	25	26	3	SO WHAT'CHA WANT (M) (T) (X) CAPITOL 15847*	◆ BEASTIE BOYS
20	16	14	8	AIN'T TO BE F..ED WITH (C) (M) (T) (X) WRAP 1051/CHIBAN	◆ MC BREED
21	29	—	2	GHETTO RED HOT (C) (M) (T) COLUMBIA 74391	◆ SUPER CAT
22	13	11	19	THEY WANT EFX (C) (M) (T) ATCO EASTWEST 96206	◆ DAS EFX
23	NEW ▶	—	1	LET IT ALL HANG OUT (C) (T) ATLANTIC 87470	◆ A.D.O.R.
24	24	29	4	I CAN'T HOLD BACK (M) (T) ATLANTIC 85863*	◆ K-SOLO
25	23	18	18	BABY GOT BACK (C) (M) (T) (X) DEF AMERICAN 18947/REPRISE	◆ SIR MIX-A-LOT
26	NEW ▶	—	1	5TH WARD (M) RAP-A-LOT 7007*/PRIORITY	RAHEEM
27	27	—	2	THE DOO-BOP SONG (C) (M) (T) (X) WARNER BROS. 18930	◆ MILES DAVIS
28	NEW ▶	—	1	HO FRAT SWING (C) (T) BUST IT 44845	◆ HO FRAT HO!
29	11	6	11	WHY ME BABY? (PT. 2) (M) ELEKTRA 66428*	◆ KEITH SWEAT FEAT. L.L. COOL J
30	NEW ▶	—	1	THE BIG MAN (C) (T) SELECT 64750/ELEKTRA	◆ CHUBB ROCK

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.

Rozalla's Career Year; Bottom Line On Dixon

ROZALLA IS ENJOYING the kind of year that most artists dream of.

Shortly after earning several hugely successful club and radio hits in the U.K. and Europe, she found herself at the center of a heated major-label bidding war in the States. Epic Records won the battle, and is pulling out the heavy promotional artillery behind the just-issued single and album—both titled “Everybody’s Free.” Add the fact that she is gathering positive reviews in the high-profile opening slot of Michael Jackson’s current European tour, and you have the recipe for a diva on the rise.

Although the 28-year-old singer giggles and beams when pondering her good fortune, Rozalla tempers her enthusiasm with a level-headed view of the rigorous, tougher side of the music industry.

“It is like being caught up in a whirlwind. One moment, you feel like you are fulfilling a wonderful fantasy, and then you are hit with pressures and demands of having success. Sometimes, people do not realize that it is not always one big, fabulous party. Believe me when I say how grateful I am to have good management looking after me.”

Rozalla started her career in her native Zimbabwe three years ago with the independently released “Party Nights,” which went on to become a No. 1 hit there. While commuting between her home in Harare and gigs in London, she struck up a musical relationship with Tim Cox and Nigel Swanston, also known as up-and-coming British production team Band Of Gypsies. Together, they created the No. 1 smash “Born To Love You,” as well as the equally popular follow-up, “Faith (In The Power Of Love).” Minutes later, they began to work on an album, and the bidding war ensued.

Despite hyper label press releases that tout Rozalla as the “Queen of Rave,” much of the music that fills her debut is better described as dramatically executed pop/house and hi-NRG, underscored with subtle techno

nuances. Nevertheless, tunes like the bright “You & Me (In Our Own World)” and the soaring “Are You Ready To Fly” are poised for trendy rave remixes. Interestingly, one of the album’s strongest moments is a midtempo funk jam, “Love Breakdown,” which best exhibits the soulful quality of her crystalline voice. It of-



by Larry Flick

fers a glimpse into a talent that can transcend genre categorization with continual development.

“I am sometimes concerned about getting locked into a trendy form of music,” she admits. “That song is part of a gradual transition I plan on making into other sounds and styles. It is important for me to be versatile and have longevity.”

While Rozalla continues her tour with Jackson, which is expected to last through September, club DJs here are treated to a plethora of remixes of “Everybody’s Free.” Band Of Gypsies, Kevin Doyle, Third Floor Productions (aka Jeremy Cowan and Raul Recinos), and Eddie Maduro & Tony Monte all contribute fine mixes. The standouts are Doyle’s lush, ambient house versions and Third Floor’s brash, invigorating techno renderings.

Also, Epic is already preparing “Are You Ready To Fly” for fall release. As with the first single, the track will be revamped by a few newcomers (still to be determined). For insurance, Roger S. will also offer his interpretations of the song.

THE SINGLE LIFE: Sometimes you never know where you’re going to discover a track with the power to knock your socks off. The small, Brooklyn, N.Y.-based Bottom Line Records is the home of this week’s essential hidden treasure: “Wanna Be Your Lover” by Barbara Dixon.

Teamed with the underrated Ed Goltsman, Nelson Roman, and Nancy Goltsman, Dixon confidently sashays her way through a plush, R&B-driven houser that is shaded with romantic lyrics, an insinuating bass line, and a chorus that will instantly seep into your brain. Icing on the cake are seductive piano lines and muted strings. Track is a bit low-key for bright pop sets, though it will fit quite nicely into numerous others.

The ever-fierce Maxi Records (New York) maintains its reputation with “Real Love” by Eternity Featuring Alvaughn Jackson. Jackson delivers a relaxed and soulful vocal over a rich deep-house groove, courtesy of Frederick Jorio and Sean Tucker. They have created three sturdy underground mixes, while Roger S. contributes a pair of lively, disco-framed renditions.

Jorio clearly doesn’t believe in wasting free time. He also turns up

this week on another groovy New York indie, EightBall Records, under the guise of Lectroluv 3 with “The 2 Track EP.” This time, he swings heavily on a jazz tip with these mostly instrumental housers. “Hey Baby” is a soothing segue into daylight sets, while the preferable “People Don’t Believe” pumps a harder bass line, African congas, and hypnotic vocal incantations.

At the risk of (once again) overloading on Roger S., we direct your attention to “Going Home,” the latest by the Tyrell Corporation (Volante/Cooltempo, U.K.), for which he provides a wide variety of exemplary remixes. Wisely, he does not wander too far from the potent tune and doesn’t overpower Joe Watson’s moving vocals. As on the act’s previous single, “The Bottle,” the song itself is an appetizing blend of retro-R&B/Stax influences and Chicago-style house. The double-12-inch set features an array of remixes, designed to work at mainstream, urban, and underground formats. Not to be missed.

It’s been way too long since we’ve heard from Mr. Lee, but he’s back in action with “Do It To Me” (Jive), a delightful, seductive houser that will quickly reaffirm his club and urban radio status. Producers Hula & K. Fingers dress the track with cushiony xylophone riffs and underplayed funk guitar lines. Be sure to check it out.

Speaking of long delays between releases, we’re pleased to note Mute/Elektra has finally issued a new Fortran 5 single, “Look To The Future.” The U.K.-based act made a formidable splash last year with way-fab “Heart On The Line,” and this track is equally inspired. Ex-Graham Central Station front man Larry Graham makes a fine appearance within an arrangement that tempers trendy

club vibes with old-fashioned funk elements. Fortran 5, Colin Faver, Dave Lee, and John Luongo & Gary Hellerman have all ably tweaked the track. The band’s rendition will easily slide into sets alongside nuggets by Brass Construction, et al., while Lee’s mix fits nicely into trance sets. Now . . . where is that long-completed “Blues” album?

Remember Red Flag? It experienced a healthy jaunt through clubland a few years ago with an alternative-dance album on the dear-departed Enigma Records. Thanks to astute A&R ears at I.R.S. Records, the act is back with “Machines,” a kinetic electro-pop ditty that stylistically picks up where Red Flag left

(Continued on next page)

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JAMES HOWARD - FEELING GOOD - EMOTIVE
AKEMA - SO IN LOVE - NERVOUS
NEW DEEP SOCIETY - A BETTER DAY - HOUSE JAM
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MAGIC 7 - TAKE THAT - CITI
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3. KICKIN' IN THE BEAT PAMELA FERNANDEZ CUTTING
4. LITHIUM NIRVANA DGC
5. SET YOUR LOVING FREE/A LITTLE MORE LOVE LISA STANSFIELD ARISTA

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

HITS !!! 12-INCH PLAY LIST

- SILVER ALL MY LOVE GARAGE
- BLACK BOX HOLD ON (DOUBLE MIX) HOUSE/HOUSE/UNDERGROUND/DOWBEAT
- JAM JAM GIRLS JUST WANNABEEN/A LEE MADON PROD HOUSE/RAP
- J.T. COMPANY LOVE TENDR GARAGE
- DOUBLE YOU WE ALL NEED LOVE HOUSE
- BOYS & BOYS STAND BY ME HOUSE
- CORRADO TRIBAL ACTIVITY REMIX TRIBAL
- LORENA JAYCEE THE NO TIME TRIBAL
- ANTONOMIA FREEDOM FOR LOVE TECHNO HOUSE
- D.J. ANDREW THIS IS A MIRACLE TECHNO
- PLUON presents PEOPLE IN TOWN BEADY LIP HOUSE
- H.D. HIGH DENSITY ROCK FOR RABBIT HOUSE
- VISIONS FACTORY (3x4x MESSAGE part 1) UNDERGROUND
- NEXY LANTON TWILIGHT GREEN REMIX EP TECHNO/HARDCORE
- VARIOUS ARTISTS THE EVOLUTION EP-01 DEEPHOUSE/UNDERGROUND
- FINZY KONTINI (KACHA CH) HOUSE
- DOUBLE F.M. presents SOUND OF AMNESIA AMNESIA HOUSE
- J & B ORCHESTRA (V.I.B.) HOUSE
- POWER BAND ALL OVER THE TIME HOUSE
- SILVIA COLEMAN GET ON UP HOUSE

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CLUB PLAY

COMPILED FROM A NATIONAL SAMPLE
OF DANCE CLUB PLAYLISTS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★★★ No. 1 ★★★					
1	1	3	7	PENNIES FROM HEAVEN VIRGIN 96195 <small>2 weeks at No. 1</small>	◆ INNER CITY
2	2	4	7	JUMP! SUNSHINE 1-2456/ARISTA	THE MOVEMENT
3	4	7	8	STROBELITE HONEY MERCURY 866 869	◆ BLACK SHEEP
4	8	12	5	IT'S A FINE DAY ATCO EASTWEST 96187	◆ OPUS III
5	7	8	7	MONEY REPRISE 40392/WARNER BROS.	CAMEO
6	6	6	8	DROP A BEAT INSTINCT 240	MOBY
7	5	2	8	RUNAWAY ELEKTRA 66424	◆ DEEE-LITE
8	15	22	4	RHYTHM IS A DANCER ARISTA 1-2445	◆ SNAP
9	3	1	9	RAIN FALLS VIRGIN 96173 ◆ FRANKIE KNUCKLES FEATURING LISA MICHAELIS	
10	14	20	4	GET WITH U MERCURY 864 081 ◆ LIDELL TOWNSELL & M.T.F.	
11	9	11	7	SUNSHINE AND ECSTASY SIRE 40444/WARNER BROS.	◆ TOM TOM CLUB
12	11	5	11	HELPLESS (I DON'T KNOW WHAT TO DO...) MAXI 863 329/MERCURY	URBANIZED/SILVANO
13	19	27	4	YOUR LOVE WARNER BROS. 40393	◆ CHIC
14	21	35	3	JAM EPIC 74334	◆ MICHAEL JACKSON
15	18	30	4	WISHING ON A STAR EPIC 74370	◆ THE COVER GIRLS
16	20	24	4	TEMPLE OF DREAMS KICKIN' 4101/INSTINCT	◆ MESSIAH
17	22	23	5	WHATEVER YOU DREAM GUERILLA 13862/R.S.	REACT 2 RHYTHM
18	17	19	7	JUMP AROUND TOMMY BOY 526	◆ HOUSE OF PAIN
19	10	9	9	DEEPLY DIPPY CHARISMA 96164	◆ RIGHT SAID FRED
20	29	39	4	DON'T SWEAT THE TECHNIQUE MCA 54369	◆ ERIC B. & RAKIM
21	28	34	4	DIGITAL LOVE THING ATCO EASTWEST PROMD	HAPPYHEAD
22	23	25	6	NEVER BE ANOTHER ONE ACID JAZZ 5322/SCOTTI BROS.	COLONEL ABRAMS
23	25	33	4	WARM IT UP RUFFHOUSE 74377/COLUMBIA	◆ KRIS KROSS
24	27	29	5	THE HITMAN INTERSCOPE 96168/ATLANTIC	◆ AB LOGIC
25	36	47	3	BURNING CHARISMA 12600	MK FEATURING ALANA
26	16	14	10	MAKE IT ON MY OWN ARISTA 1-2435	ALISON LIMERICK
27	35	49	3	THE BEST THINGS IN LIFE... PERSPECTIVE PRDQA/M ◆ LUTHER VANDROSS & JANET JACKSON	
28	13	13	9	I KNOW BIG BEAT 10049/ATLANTIC	NEW ATLANTIC
★★★ POWER PICK ★★★					
29	45	—	2	LSI (LOVE SEX INTELLIGENCE) EPIC 74401	◆ THE SHAMEN
30	12	10	11	SURRENDER YOURSELF COLUMBIA 74291	◆ THE DAOU
31	26	18	10	MIG-29 NEXT PLATEAU 50178	MIG-29
32	39	48	3	THE CREATOR ZYX 6732	THE CREATOR
33	40	45	3	PLEASE DON'T GO ZYX 6748	◆ DOUBLE YOU?
34	24	16	8	PARA LOS NUMBEROS ELEKTRA 66421	TITO PUENTE
35	47	—	2	TOO FUNKY COLUMBIA 74352	◆ GEORGE MICHAEL
36	31	26	6	SHINE ON ESQUIRE 74326 ◆ DEGREES OF MOTION FEATURING BITI	
37	34	40	5	TENNESSEE CHRYSALIS 23787/ERG	◆ ARRESTED DEVELOPMENT
38	32	32	4	FRIDAY I'M IN LOVE FICTION 66416/ELEKTRA	◆ THE CURE
39	42	43	4	STRONG ENOUGH ACTIVE 66390/ELEKTRA	LOLEATTA HOLLOWAY
40	37	31	6	DON'T STOP...PLANET ROCK TOMMY BOY 1052 AFRIKA BAMBAATAA & THE SOUL SONIC FORCE	
★★★ HOT SHOT DEBUT ★★★					
41	NEW ▶	1	1	HARDCORE HEAVEN FFRR 350 003/LONDON	◆ DJ SEDUCTION
42	33	21	12	WEIRDO BEGGARS BANQUET 62264/RCA	◆ THE CHARLATANS UK
43	46	—	2	GOT TO BE FREE GREAT JONES 530 616/ISLAND	49ERS
44	NEW ▶	1	1	YOU GOTTA BELIEVE (ATOMIC SLIDE) INVASION 36009	FIERCE RULING DIVA
45	44	—	2	I NEED LOVE GEFFEN 21709	◆ OLIVIA NEWTON-JOHN
46	NEW ▶	1	1	MY PEACE OF HEAVEN ATCO EASTWEST 96153	TEN CITY
47	NEW ▶	1	1	GHETTO RED HOT COLUMBIA 74233	◆ SUPER CAT
48	38	28	9	GET YOUR BODY! MCA 54374 ◆ ADAMSKI FEATURING NINA HAGEN	
49	43	37	5	FREE YOUR MIND STRICTLY RHYTHM 002	IRA LEVI
50	30	15	11	KEEP ON WALKIN' A&M 7382	◆ CECE PENISTON

○ 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.

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	3	8	JUMP AROUND (M) (T) (X) TOMMY BOY 526 <small>1 week at No. 1</small>	◆ HOUSE OF PAIN
2	2	2	10	MR. LOVERMAN (T) (X) EPIC 74248	◆ SHABBA RANKS
3	8	—	2	JAM (T) (X) EPIC 74334	◆ MICHAEL JACKSON
4	4	5	6	WARM IT UP (M) (T) (X) RUFFHOUSE 74377/COLUMBIA	◆ KRIS KROSS
5	1	1	7	RUNAWAY (T) (X) ELEKTRA 66424	◆ DEEE-LITE
6	9	16	5	DON'T SWEAT THE TECHNIQUE (M) (T) MCA 54369	◆ ERIC B. & RAKIM
7	7	9	10	STROBELITE HONEY (M) (T) MERCURY 866 869	◆ BLACK SHEEP
8	17	35	3	WISHING ON A STAR (T) (X) EPIC 74370	◆ THE COVER GIRLS
9	12	19	4	YOU REMIND ME (T) UPTOWN 54447/MCA	◆ MARY J. BLIGE
10	18	22	4	YOUR LOVE (T) (X) WARNER BROS. 40393	◆ CHIC
11	13	18	6	TOO FUNKY (M) (T) (X) COLUMBIA 74352	◆ GEORGE MICHAEL
12	6	11	9	RAIN FALLS (T) VIRGIN 96173 ◆ FRANKIE KNUCKLES FEATURING LISA MICHAELIS	
13	21	24	6	JUMP! (M) (T) SUNSHINE 1-2456/ARISTA	THE MOVEMENT
14	5	7	10	DON'T CURSE/YOU CAN'T SEE WHAT I CAN SEE (T) UPTOWN 54428/MCA	◆ HEAVY D. & THE BOYZ
15	16	15	8	PENNIES FROM HEAVEN (T) VIRGIN 96195	◆ INNER CITY
16	20	20	7	SUNSHINE AND ECSTASY (T) (X) SIRE 40444/WARNER BROS.	◆ TOM TOM CLUB
17	11	8	9	KEEP ON WALKIN' (T) A&M 7382	◆ CECE PENISTON
18	23	26	4	GET WITH U (M) (T) MERCURY 864 081 ◆ LIDELL TOWNSELL & M.T.F.	
19	10	6	18	THEY WANT EFX (M) (T) ATCO EASTWEST 96206	◆ DAS EFX
20	15	14	10	SHINE ON (M) (T) ESQUIRE 74326 ◆ DEGREES OF MOTION FEATURING BITI	
21	22	13	20	BABY GOT BACK (M) (T) (X) DEF AMERICAN 40233/WARNER BROS.	◆ SIR MIX-A-LOT
22	31	37	4	IT'S A FINE DAY (M) (T) ATCO EASTWEST 96187	◆ OPUS III
23	26	32	4	SONIK FRIKTION (M) (T) MAJII 91 12/CHEETAH	◆ RADIOACTIVE GOLDFISH
24	30	31	4	PLEASE DON'T GO (M) (T) (X) ZYX 6748	◆ DOUBLE YOU?
25	14	4	11	SET ME FREE (T) (X) GREAT JONES 530 615/ISLAND ◆ CLUBLAND FEATURING ZEMYA HAMILTON	
26	27	27	9	O FORTUNA (T) RADIKAL 12299	APOTHEOSIS
27	43	—	2	TEQUILA (M) (T) ATCO EASTWEST 96161 ◆ A.L.T. AND THE LOST CIVILIZATION	
28	19	10	11	CLUB LONELY (T) (X) EPIC 74282 ◆ LIL LOUIS & THE WORLD	
★★★ POWER PICK ★★★					
29	50	—	2	CROSSOVER (M) (T) (X) RAL 74172/CHAOS	◆ EPMD
★★★ HOT SHOT DEBUT ★★★					
30	NEW ▶	1	1	RHYTHM IS A DANCER (T) ARISTA 1-2445	◆ SNAP
31	25	23	15	TWILIGHT ZONE (T) (X) RADIKAL 12300/CRITIQUE	◆ 2 UNLIMITED
32	28	28	5	I NEED LOVE (T) (X) GEFFEN 21709	◆ OLIVIA NEWTON-JOHN
33	34	40	4	SO WHAT'CHA WANT (M) (T) (X) CAPITOL 15847	◆ BEASTIE BOYS
34	32	21	9	UPTOWN ANTHEM/GUARD YOUR GRILL (M) (T) (X) TOMMY BOY 519	◆ NAUGHTY BY NATURE
35	NEW ▶	1	1	GOOD STUFF (T) (X) REPRISE 40561/WARNER BROS.	◆ THE B-52'S
36	33	29	6	FRIDAY I'M IN LOVE (X) FICTION 66416/ELEKTRA	◆ THE CURE
37	37	—	2	EVERYBODY IN THE PLACE/CHARLY (T) (X) ELEKTRA 66411	◆ THE PRODIGY
38	45	—	5	SURRENDER YOURSELF (T) (X) COLUMBIA 74291	◆ THE DAOU
39	39	42	3	THAT'S EVIL MAN (TAKE A TRIP) (M) (T) ZOO 14048	MORPHEUS
40	47	—	2	THE HITMAN (M) (T) INTERSCOPE 96168/ATLANTIC	◆ AB LOGIC
41	36	33	6	PLEASE DON'T GO (M) (T) (X) NEXT PLATEAU 50187	◆ K.W.S.
42	41	38	6	DROP A BEAT (T) INSTINCT 240	MOBY
43	46	—	2	SEX ON WHEELZ (M) (T) INTERSCOPE 96163/ATLANTIC ◆ MY LIFE WITH THE THRILL KILL KULT	
44	38	41	3	NOTGONNACHANGE (M) (T) (X) FONTANA 866 855/MERCURY	◆ SWING OUT SISTER
45	44	45	19	COME & TALK TO ME (M) (T) UPTOWN 54354/MCA	◆ JODECI
46	42	30	14	TENNESSEE (T) CHRYSALIS 23787/ERG	◆ ARRESTED DEVELOPMENT
47	49	—	2	TEMPLE OF DREAMS (T) KICKIN' 4101/INSTINCT	◆ MESSIAH
48	48	—	2	EVEN BETTER THAN THE REAL THING (T) (X) ISLAND 864 281/PLG	◆ U2
49	NEW ▶	1	1	MIC CHECKA (M) (T) ATCO EASTWEST 96159	◆ DAS EFX
50	24	12	10	SWEAT DANCE (M) (T) (X) WARNER BROS. 40248	◆ KYZE

DANCE TRAX

(Continued from preceding page)

off. Comparisons to Depeche Mode will likely linger, although this track is a lot less dark, and far more appealing. Tony Garcia offers three cool, techno-savvy remixes that bode well for rave exposure.

Following a similar path is "Security" by the Beat Club (Electrobeat, Miami). Remixed by Electronic's Bernard Sumner, the cut is an upbeat, trancelike romp, empowered by bits of breathy tone poetry and steady compu-beats. Added pleasure is derived from several other B-side tracks, including the down-tempo, swirling "X."

SBK Records makes a rambunctious foray into the techno arena with "Fuck You!" by Ottorongo, which is the first single from the label's forthcoming "Rave Til Dawn" compilation. Licensed from Belgium, the track combines aggressive synths with anthemic, rebellious chants of the title. Should be a peak-hour hit in no time.

TID-BEATS: The Shamen have once again made history on Billboard's Club Play chart with their new Epic single, "LSI (Love, Sex, Intelligence)." In its first week of circu-

lation, the track racked up an unprecedented 50 adds by club DJs in one week. The previous champ was the act's 1991 hit, "Move Any Mountains," which got 41 adds in its first week. Look for The Shamen's second set, "Boss Drum," to ship in September... Former C&C Music Factory vixen Zelma Davis has been honored by the Liberian Coalition for Relief, Resettlement & Reconstruction with an entertainment achievement award. The singer, who is a native of Liberia, was deemed tops by the group for taking a special interest in its fund-raising efforts

during the past year. Davis chose the ceremony as the site for her first public solo performance. Look for news about a new recording deal shortly... Congrats to Johnny Coppola, who has left his position as associate director of crossover promotion at Columbia Records to join its new sister label, Chaos Recordings, as director of top 40/crossover promotion... We also eagerly await news from George Hess, who has resigned from his job as senior director of dance music and crossover promotion at Arista Records, and reportedly will resurface shortly in a splashy new gig...

Why accept substitutes when you can have the original? While KWS and Double You continue to battle for radio play and consumer bucks with covers of K.C. & the Sunshine Band's '70s-era classic "Please Don't Go," K.C. himself has put out a new version of the tune on Miami-based Vision Records. And while nothing tops the original, this rendition is far superior. Consider the war officially over... One of the hotter bits of gossip currently circulating is that venerable dance music tip sheet DMR is about to be purchased by groovy Canadian dance trade Streetsounds.



Playing Politics. Music leaders honor Tennessee Congressman Bob Clement for his continued pledge to music education and the guarantee of intellectual property rights of songwriters and publishers, at a party hosted by Maypop Music Group. Pictured, from left, are Richard Leigh, president, NSAI; Bob Fletcher, president, NAMM; Clement; Kevin Lamb, VP/GM, Maypop Music; Roger Sovine, VP, BMI; Nancy Shapiro, executive director, NARAS; and Merlin Littlefield, associate director, ASCAP.

Hotline Connects With Country Fans Mag Ad Puts Them In Touch With Touch Tunes

NASHVILLE—Fans have responded by the thousands to the album sampling hotline unveiled in the August issue of Country America magazine. Packaged and made available through Touch Tunes in New York (Billboard, June 13), the service enables callers to sample cuts from various current albums at a cost of 25 cents per minute or less from anywhere in the U.S. Callers can also place a mail order with Tower Records for any of the albums as a part of the call.

The two-page Country America spread advertises for sampling the current albums by Lorrie Morgan, Aaron Tippin, Shenandoah, Martina McBride, Michelle Wright, Steve Wariner, Lee Roy Parnell, Brooks & Dunn, Rodney Crowell, Doug Stone, Collin Raye, Billy Ray Cyrus, Ronna Reeves, Jeff Knight, Sammy Kershaw, the Mavericks, Mac McAnally, Marty Stuart, and McBride & the Ride.

Callers get a recorded message that tells them they can sample any of the albums advertised (or reviewed) in the issue by punching in the three-digit code number printed adjacent to each title. The ad itself explains how the caller can switch to the next cut, another album, or repeat a cut.

As the hotline is now set up, callers can hear one-minute segments from three cuts on each album. The record companies involved specify the cut and the segment from the album that they want exposed.

The instructions are tagged with the message: "You can buy these albums at your local retail store. Or, for your convenience, you can order directly through Tower Records."

Tower's toll-free number is also shown in the ad.

Eventually, the project aims to gather demographic information from callers. And Tower will report to the participating labels the number of

albums it has sold through the hotline.

Country America has printed 50,000 copies of the ad for Tower stores to use as bag stuffers.

Between June 5, when the project started, and July 3, the service had already netted 8,600 calls, according to Susan Harrington, the magazine's marketing manager.

"It looks like we'll be going quarterly with this," Harrington says, adding the magazine will probably do a Christmas promotion.

Country America is looking for advertisers to sponsor the phone service. To gain their attention, it sent 500 potential sponsors a mailer with a \$1 bill enclosed, inviting them to try the hotline at the magazine's expense. The teaser line on the mailer says, "If you don't open this, you're literally throwing money away."

Rob Fenter, Touch Tunes' president, says his company does all the editing and voice-overs for the samplers.

Country America charged each label \$3,000 to advertise up to four albums in the August issue. According to Ron Stricker, RCA Records' director of field product development, the price for the next such ad will be \$5,000. "I'm very thrilled with [the service] right now," he says.

EDWARD MORRIS

Compassion Still A Credo Along Music Row

KEEPING IN TOUCH: Although Music Row is paved with enough platinum these days to make the residents forget about the region's poor-folks ancestry, it continues to produce a steady stream of socially compassionate music and videos. "Give us your defeated and we will ennoble them," says the invisible credo nailed to every publishing house door.

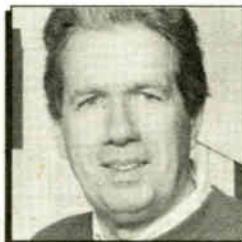
Shenandoah has just tapped into this source with "Hey, Mister (I Need This Job)," an almost unbearably plaintive supplication for work—and one that equates a job not only with survival but with worth and honor as well. Just as hard-hitting (but with less hope and more bitterness) is Sawyer Brown's "Cafe On The Corner," a hymn to dispossessed farmers and other down-and-outers. "The meek shall inherit the earth," cries the song, "and the banks shall repossess it." Using the cafe as a metaphor for society's castoffs, the song and video plead for the homeless, the unemployed, and mind-wounded veterans. Tacked to the end of the video is a solicitation for Farm Aid. In much the same vein, Joe Diffie's "Ships That Don't Come In" implores us to see—and acknowledge—the human wreckage that surrounds us and judge ourselves lucky accordingly.

John Anderson puts "progress" under a microscope in "Seminole Wind" and finds there a disease that ravages the natural world: "Progress came and took its toll/And in the name of flood control/They made their plans and they drained the land/Now the 'Glades are going dry." The video that illustrates the song was filmed among the Seminoles who inhabit the fast-receding Everglades in Florida. It is—among its other attributes—one of the most gentle and eloquent pleas for environmental sanity ever produced.

And while his song tells no such story on its own, the video for Aaron Tippin's "I Wouldn't Have It Any Other Way" shows employees buying and running the factory that was about to be sold out from under them. Score one more for the poor folks.

MAKING THE ROUNDS: Miller Lite will sponsor a 175-performance Alan Jackson tour

beginning in September. No word yet on whether it will also involve supporting acts... The much-anticipated music and lifestyle cable network based in Branson, Mo., will be called Americana Television Network. Headed by Country Music Television veteran Stan Hitchcock and Joe Sullivan, the service is projected to go on the air next spring... Makin' Music has signed to pitch Robert Byrne's songs. Byrne co-produces Shenandoah... Raynaldo Martine has joined Ronnie McDowell's band, replacing Anthony Kenney, who left to join the Kentucky Headhunters... "Picture Of Your Daddy," the current single from Atlantic Records' Karen Tobin, will be fea-



by Edward Morris

tured in the upcoming motion picture "Waterland," starring Jeremy Irons. Tobin's label mate Neal McCoy will guest on the NBC-TV daytime drama "Santa Barbara" Aug. 31.

MARK YOUR CALENDAR: The Bob Beckham Scholarship Golf Tournament is set for Aug. 14 at the Windtree Golf Course, Mt. Juliet, Tenn. Registration details are available from the Nashville Entertainment Assn. ... The Statler Brothers will begin taping the second series of their weekly TNN music and variety show Sept. 8 in Nashville... Beth Nielsen Chapman will headline the Pass It On concert, Aug. 20 at the Blair School of Music, to benefit the Songwriters Guild of America... Michael Martin Murphey's WestFest will be held Sept. 5-7 at Copper Mountain Resort, Colo. In addition to Murphey, the performers will include Vince Gill, the Texas Tornados, the Nitty Gritty Dirt Band, Brooks & Dunn, Suzy Bogguss, Michael

Johnson, Riders In The Sky, John McEuen, Red Steagall, Sonny Landreth, John Ims, Don Edwards, Sons Of The San Joaquin, Waddie Mitchell, Bill Miller, and Robert Mirabal.

Mel Tillis, Richard Leigh, and Harlan Howard will jointly host the ninth annual Harlan Howard Birthday Bash at 6:30 p.m. Sept. 14 at the BMI/Nashville parking lot. Proceeds will be divided between the Nashville Songwriters Assn. International and the Nashville Songwriters Hall of Fame... Canadian Country Music Week will take place Sept. 16-20 in Calgary, Alberta... The Charlie Daniels Band will stage its 15th Volunteer Jam Sept. 20 at the Starwood Amphitheatre near Nashville. Among the acts already booked to perform are the Oak Ridge Boys, Hal Ketchum, the Desert Rose Band, Poco, Paulette Carlson, Toy Caldwell, Curtis Wright, Little Feat, and the Cactus Brothers. Budweiser and Cabin Fever Entertainment are sponsoring the event. A portion of the proceeds will go to the T.J. Martell Foundation For Leukemia, Cancer and AIDS Research. Members of the music industry are being offered backstage passes to the Jam for \$100 each. All income from this promotion is earmarked for the Martell fund.

Country music pioneers Doc & Chickie Williams will headline a concert Oct. 11 at the Capitol Music Hall in Wheeling, W.Va. The event will celebrate the duo's 53rd wedding anniversary and Doc Williams' 55th year with the WWVA Jamboree (now Jamboree USA). Also scheduled to perform: Ramblin' Roy Scott, Dean McNett, Jay Kirk, Lee Moore, Silver Yodeling Bill Jones, and the three Williams daughters.

SIGNINGS: Curb Records' Tim McGraw to Image Management... Songwriter Anna Lisa Graham to Milsap Galbraith Music Group for publishing... Mercury's the Normaltown Flyers to Network Entertainment Services, Atlanta, for management... Fiddler Jim Buchanan to C.E.O. Records... Songwriter Byron Hill to MCA Music Publishing via a joint deal with TMP, a Canadian-based publisher.

BMG Pub Unit Purchases 3 Rice Catalogs

NASHVILLE—BMG Music Publishing has purchased three catalogs from songwriters Sharon and Bill Rice and three additional ones from publisher Judy Harris. The Rices have also signed exclusive songwriting deals with BMG, and Harris has been retained by the publisher as a consultant.

The Rices' catalogs are Swallowfork Music and Rice and Rice Music, both ASCAP, and Shobi Music, BMI. Harris' collections are Judy Judy Music, ASCAP; Four Of A Kind Music, BMI; and Four Profit Music, SESAC.

Among the hits included in the Rice purchase are "Til A Tear Becomes A Rose," "I'm Not That Lonely Yet," "There Ain't No Future In This," "Maybe," "Til Your Memory's Gone," and "Who's Gonna Tell Her Goodbye."

The catalogs also contain songs by Roger Murrah, Scott Anders, and Rich Alves, among them "High Cotton" and "Louisiana Rain."

Recorded titles from the Harris buy include "Leavin's Been A Long Time Comin'," "She's Never Comin' Back," "What If You're Wrong," "No Way Jose," "I'm All Bottled Up," and "Even The Man In The Moon Is Crying."

Billboard HOT COUNTRY SINGLES & TRACKS

FOR WEEK ENDING AUGUST 8, 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	5	12	*** NO. 1 *** BOOT SCOOTIN' BOOGIE S.HENDRICKS,D.COOK,B.TANKERSLEY (R.DUNN)	◆ BROOKS & DUNN (C) (V) ARISTA 1-2440
2	3	4	10	TAKE A LITTLE TRIP J.LEO,L.M.LEE,ALABAMA (R.ROGERS,M.WRIGHT)	ALABAMA (V) RCA 62253
3	7	9	8	WE TELL OURSELVES J.STROUD,C.BLACK (C.BLACK,H.NICHOLAS)	◆ CLINT BLACK (V) RCA 62194
4	5	7	11	I FEEL LUCKY J.JENNINGS,M.C.CARPENTER (M.C.CARPENTER,D.SCHLITZ)	◆ MARY-CHAPIN CARPENTER (V) COLUMBIA 74345
5	2	1	15	THE RIVER A.REYNOLDS (V.SHAW,G.BROOKS)	GARTH BROOKS (V) LIBERTY 57765
6	4	6	12	BILLY THE KID C.HOWARD,T.SHAPIRO (B.DEAN,P.NELSON)	◆ BILLY DEAN (V) SBK 57745/LIBERTY
7	9	12	11	IF YOUR HEART AIN'T BUSY TONIGHT J.CRUTCHFIELD (T.SHAPIRO,C.WATERS)	TANYA TUCKER (V) LIBERTY 57768
8	10	11	10	THIS ONE'S GONNA HURT YOU R.BENNETT,T.BROWN (M.STUART)	◆ MARTY STUART & TRAVIS TRITT (V) MCA 54405
9	11	13	9	I'LL THINK OF SOMETHING M.WRIGHT (J.FOSTER,B.RICE)	◆ MARK CHESNUTT (V) MCA 54395
10	8	2	14	I SAW THE LIGHT T.BROWN (L.ANGELLE,A.GOLD)	WYONNNA (V) CURB 54407/MCA
11	12	16	8	RUNNIN' BEHIND J.STROUD (E.HILL,M.D.SANDERS)	◆ TRACY LAWRENCE ATLANTIC ALBUM CUT
12	13	19	6	I STILL BELIEVE IN YOU T.BROWN,V.GILL,J.B.JARVIS)	◆ VINCE GILL (V) MCA 54406
13	14	22	11	A WOMAN LOVES S.HENDRICKS,T.DUBOIS (S.BOGARD,R.GILES)	STEVE WARINER (V) ARISTA 1-2426
14	6	3	17	WHEN IT COMES TO YOU J.STROUD,J.ANDERSON (M.KNOFFLER)	◆ JOHN ANDERSON (C) (V) BNA 62235
15	18	25	13	WHAT KIND OF FOOL DO YOU THINK I AM S.HENDRICKS,B.BECKETT (A.CARMICHAEL,G.GRIFFIN)	LEE ROY PARNELL (V) ARISTA 1-2431
16	16	24	11	FIVE O' CLOCK WORLD A.REYNOLDS,J.ROONEY (A.REYNOLDS)	HAL KETCHUM (C) CURB 76903
17	19	28	6	COULD'VE BEEN ME J.SCAIFE,J.COTTON (R.NIELSEN,M.POWELL)	◆ BILLY RAY CYRUS (V) MERCURY 866 998
18	20	30	10	TWO-TIMIN' ME L.M.LEE,J.LEO (R.MAINEGRA,R.YANCEY,J.GRIFFIN)	THE REMINGTONS (V) BNA 62276
19	24	29	8	I WOULDN'T HAVE IT ANY OTHER WAY E.GORDY,JR. (A.TIPPIN,B.CURRY)	◆ AARON TIPPIN (V) RCA 62241
20	26	35	8	YOU AND FOREVER AND ME J.STROUD,C.DINAPOLI,D.GRAU (P.HOWELL,S.HARRIS)	◆ LITTLE TEXAS (V) WARNER BROS. 18867
21	25	32	5	WARNING LABELS D.JOHNSON (K.WILLIAMS,O.TURMAN)	◆ DOUG STONE (V) EPIC 74399
22	31	38	7	WHAT KIND OF LOVE L.KLEIN (R.CROWELL,W.JENNINGS,R.ORBISON)	RODNEY CROWELL (C) (V) COLUMBIA 74360
23	27	31	10	COWBOY BEAT H.BELLAMY,D.BELLAMY,E.SEAY (D.BELLAMY,J.BELAND)	◆ THE BELLAMY BROTHERS BELLAMY BROTHERS ALBUM CUT
24	15	10	17	SHIPS THAT DON'T COME IN B.MONTGOMERY,J.SLATE (P.NELSON,D.GIBSON)	◆ JOE DIFFIE (V) EPIC 74285
25	32	37	9	YARD SALE B.CANNON,N.WILSON (L.BASTIAN,D.BLACKWELL)	◆ SAMMY KERSHAW (V) MERCURY 866 754
26	22	20	19	ACHY BREAKY HEART J.SCAIFE,J.COTTON (D.VON TRASS)	◆ BILLY RAY CYRUS (C) (V) MERCURY 866 522
27	23	21	19	ROCK MY BABY R.BYRNE,K.STEGALL (B.SPENCER,P.WHITLEY,C.WRIGHT)	◆ SHENANDOAH (V) RCA 62199
28	34	40	5	SO MUCH LIKE MY DAD J.BOWEN,G.STRAIT (C.MOMAN,B.EMMONS)	GEORGE STRAIT (V) MCA 54439
29	28	26	20	NORMA JEAN RILEY M.POWELL,T.DUBOIS (M.POWELL,D.TRUMAN,R.HONEY)	DIAMOND RIO (V) ARISTA 1-2407
30	41	52	3	LOVE'S GOT A HOLD ON YOU S.HENDRICKS,S.STEGALL (K.STEGALL,C.CHAMBERLAIN)	ALAN JACKSON (V) ARISTA 1-2447
31	29	15	19	TAKE IT LIKE A MAN S.BOGARD,R.GILES (T.HASELDEN)	◆ MICHELLE WRIGHT (V) ARISTA 1-2406
32	17	8	16	MIDNIGHT IN MONTGOMERY S.HENDRICKS,K.STEGALL (A.JACKSON,D.SAMPSON)	◆ ALAN JACKSON (V) ARISTA 1-2418
33	36	49	3	WHATCHA GONNA DO WITH A COWBOY A.REYNOLDS,J.CRUTCHFIELD (G.BROOKS,M.O.SANDERS)	CHRIS LEDOUX LIBERTY ALBUM CUT
34	39	43	5	NOWHERE BOUND M.POWELL,T.DUBOIS (M.POWELL,J.MEDDERS)	◆ DIAMOND RIO (V) ARISTA 1-2441
35	30	17	19	ACES J.BOWEN,S.BOGUSS (C.WHEELER)	SUZU BOGUSS (V) LIBERTY 57764
36	37	44	5	ME AND MY BABY B.BANNISTER,P.DVERSTREET (P.OVERSTREET,P.DAVIS)	PAUL OVERSTREET (V) RCA 62254
37	21	14	14	SOMETHING IN RED R.LANDIS (A.KASSET)	◆ LORRIE MORGAN (V) RCA 62219
38	43	42	7	TOO MUCH J.BOWEN,R.ALVES (G.CLARK,L.R.PARNELL)	◆ PIRATES OF THE MISSISSIPPI LIBERTY ALBUM CUT

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
39	33	18	16	THE HEART THAT YOU OWN P.ANDERSON (D.YOAKAM)	◆ DWIGHT YOAKAM (V) REPRISE 18966/WARNER BROS.
40	58	—	2	*** POWER PICK/AIRPLAY *** IN THIS LIFE G.FUNDIS,J.HOBBS (M.REID,A.SHAMBLIN)	◆ COLLIN RAYE (C) EPIC 74421
41	40	33	20	THE WOMAN BEFORE ME G.FUNDIS (J.JOHNSTONE)	TRISHA YEARWOOD (V) MCA 54362
42	44	36	17	GONE AS A GIRL CAN GET J.BOWEN,G.STRAIT (J.M.LANE)	GEORGE STRAIT (V) MCA 54379
43	46	45	7	FAMILIAR GROUND R.BYRNE,A.SHULMAN (T.LANCASTER,M.WHITE)	◆ MICHAEL WHITE (V) REPRISE 18881/WARNER BROS.
44	47	54	4	GOING OUT OF MY MIND S.GIBSON,T.BROWN (KOSTAS,T.MCBRIDE)	◆ MCBRIDE & THE RIDE (V) MCA 54413
45	NEW	1	1	*** HOT SHOT DEBUT *** WRONG SIDE OF MEMPHIS G.FUNDIS (M.BERG,G.HARRISON)	◆ TRISHA YEARWOOD (V) MCA 54414
46	38	23	16	THE NIGHT THE LIGHTS WENT OUT IN GEORGIA T.BROWN,R.MCENTIRE (B.RUSSELL)	◆ REBA MCENTIRE (C) (V) MCA 54386
47	49	65	3	WEAR MY RING AROUND YOUR NECK S.BUCKINGHAM (B.CARROLL,R.MOODY)	RICKY VAN SHELTON (V) COLUMBIA 74418
48	48	47	7	THAT'S WHAT I'M WORKING ON TONIGHT B.MONTGOMERY (L.WILLIAMS,N.WILLIAMS,M.W.FRANCIS)	◆ DIXIANA (V) EPIC 74361
49	52	64	6	JESUS AND MAMA B.BECKETT (D.B.MAYO,J.D.HICKS)	CONFEDERATE RAILROAD ATLANTIC ALBUM CUT
50	50	56	6	OUR LOVE WAS MEANT TO BE C.FARREN (J.STEELE,C.FARREN)	◆ BOY HOWDY CURB ALBUM CUT
51	45	41	20	ALL IS FAIR IN LOVE AND WAR R.MILSAP,R.GALBRAITH (T.NICHOLS,R.BYRNE)	RONNIE MILSAP (V) RCA 62217
52	51	50	6	SHE TAKES THE SAD OUT OF SATURDAY NIGHT R.PENNINGTON (C.RYLE,B.HENDERSON)	◆ CLINTON GREGORY (V) STEP ONE 439
53	55	62	3	ONE TIME AROUND S.BOGARD,R.GILES (C.HARTFORD,D.PFRIMMER)	MICHELLE WRIGHT (V) ARISTA 1-2444
54	54	55	6	ROSALEE B.MAHER (C.BICKHARDT,D.SCHLITZ,B.MAHER)	◆ STACY DEAN CAMPBELL (V) COLUMBIA 74357
55	53	57	6	SHE WROTE THE BOOK S.HENDRICKS (S.BOGARD,R.GILES)	◆ ROB CROSBY (V) ARISTA 1-2443
56	56	59	5	THIS OL' HEART J.STROUD (T.MENSY)	◆ TIM MENSY (V) GIANT 18864/WARNER BROS.
57	64	70	3	WHEN LOVE COMES AROUND THE BEND K.LEHNING (J.LEO,P.TILLIS,M.WRIGHT)	DAN SEALS (V) WARNER BROS. 18813
58	59	58	4	I GOT A DATE R.BYRNE,A.SHULMAN (D.ALLEN,T.BAYS)	◆ THE FORESTER SISTERS (V) WARNER BROS. 18906
59	61	61	5	HOMETOWN RADIO J.STROUD,L.PETERZELL (V.RUST)	CURTIS WRIGHT LIBERTY ALBUM CUT
60	57	46	14	HOME SWEET HOME R.LANDIS,J.STROUD (D.ROBBINS,J.S.SHERILL,B.DIPIERO)	◆ DENNIS ROBBINS (V) GIANT 18982/WARNER BROS.
61	60	48	15	THE TIME HAS COME P.WORLEY,E.SEAY (L.WILSON,S.LONGACRE)	◆ MARTINA MCBRIDE (V) RCA 62215
62	62	53	16	CAN'T STOP MYSELF FROM LOVING YOU E.GORDY,JR.,T.BROWN (KOSTAS,FOLKVOED)	PATTY LOVELESS (V) MCA 54371
63	65	66	19	I'D SURRENDER ALL K.LEHNING (R.TRAVIS,A.JACKSON)	RANDY TRAVIS (V) WARNER BROS. 18943
64	63	51	18	BLUE ROSE IS P.WORLEY,E.SEAY (B.DIPIERO,P.TILLIS,J.BUCKINGHAM)	PAM TILLIS (V) ARISTA 1-2408
65	NEW	1	1	SEND A MESSAGE TO MY HEART P.ANDERSON (KOSTAS,K.LOUVIN)	DWIGHT YOAKAM & PATTY LOVELESS (V) REPRISE 18846/WARNER BROS.
66	66	71	3	I FOUGHT THE LAW J.BOWEN,C.HWARD (S.CURTIS)	THE NITTY GRITTY DIRT BAND LIBERTY ALBUM CUT
67	67	68	19	SHE TOOK IT LIKE A MAN B.BECKETT (P.NELSON,D.MAYO,K.STALEY)	◆ CONFEDERATE RAILROAD ATLANTIC ALBUM CUT
68	NEW	1	1	WE MUST TAKE AMERICA BACK J.LEO,S.VAUS (S.VAUS)	STEVE VAUS (C) (V) RCA 62308
69	NEW	1	1	CAFE ON THE CORNER R.SCRUGGS,M.MILLER (M.MCANALLY)	◆ SAWYER BROWN CURB ALBUM CUT
70	69	69	8	BUBBA SHOT THE JUKE BOX M.WRIGHT (D.LINDE)	MARK CHESNUTT MCA ALBUM CUT
71	NEW	1	1	HEY MISTER (I NEED THIS JOB) R.BYRNE,K.STEGALL (K.CHATER,R.ARMAND)	◆ SHENANDOAH (V) RCA 62290
72	68	67	19	THE POWER OF LOVE S.BUCKINGHAM,L.STRICKLAND (W.ALDRIDGE)	◆ MATTHEWS, WRIGHT & KING (V) COLUMBIA 19069
73	71	60	14	WHERE FOREVER BEGINS J.STROUD (T.BRUCE,T.MCHUGH)	◆ NEAL MCCOY ATLANTIC ALBUM CUT
74	72	73	4	WHAT IF YOU'RE WRONG H.SHEDD,C.BROOKS (A.CUNNINGHAM,D.DAVIS)	◆ RONNA REEVES (C) (V) MERCURY 866 914
75	70	—	2	AS LONG AS YOU BELONG TO ME H.DUNN,P.WORLEY,E.SEAY (H.DUNN,C.WATERS,T.SHAPIRO)	◆ HOLLY DUNN (V) WARNER BROS. 18831

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	—	2	SACRED GROUND S.GIBSON,T.BROWN (V.RUST,K.BROOKS)	◆ MCBRIDE & THE RIDE MCA
2	2	1	3	SOME GIRLS DO R.SCRUGGS,M.MILLER (M.MILLER)	◆ SAWYER BROWN CURB
3	—	—	1	BACKROADS S.BUCKINGHAM (C.MAJORS)	RICKY VAN SHELTON COLUMBIA
4	3	2	5	NEON MOON S.HENDRICKS,C.COOK (R.DUNN)	BROOKS & DUNN ARISTA
5	5	5	6	PAST THE POINT OF RESCUE A.REYNOLDS,J.ROONEY (M.HANLY)	◆ HAL KETCHUM CURB
6	4	3	4	EVERY SECOND J.FULLER,J.HOBBS (W.PERRY,G.SMITH)	COLLIN RAYE EPIC
7	—	—	1	COME IN OUT OF THE PAIN D.JOHNSON (D.FRIMMER,F.J.MYERS)	DOUG STONE EPIC
8	7	7	6	THERE AIN'T NOthin' WRONG WITH THE RADIO E.GORDY,JR. (A.TIPPIN,B.BROCK)	◆ AARON TIPPIN RCA
9	8	8	14	STRAIGHT TEQUILA NIGHT J.STROUD,J.ANDERSON (K.ROBBINS,D.HUPP)	◆ JOHN ANDERSON BNA
10	6	4	3	NOTHING SHORT OF DYING G.BROWN (T.TRITT)	TRAVIS TRITT WARNER BROS.
11	9	6	4	OLD FLAMES HAVE NEW NAMES M.WRIGHT (B.BRADDOCK,R.VAN HOY)	MARK CHESNUTT MCA
12	10	11	6	SOME KIND OF TROUBLE J.CRUTCHFIELD (M.REID,B.MAHER,D.POTTER)	◆ TANYA TUCKER LIBERTY
13	13	10	9	IS THERE LIFE OUT THERE T.BROWN,R.MCENTIRE (S.LONGACRE,R.GILES)	◆ REBA MCENTIRE MCA

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
14	15	13	15	EXCEPT FOR MONDAY R.LANDIS (R.NIELSEN)	LORRIE MORGAN RCA
15	12	9	7	TODAY'S LONELY FOOL J.STROUD (K.BEARIS,S.P.DAVIS)	◆ TRACY LAWRENCE ATLANTIC
16	14	14	15	MAYBE IT WAS MEMPHIS P.WORLEY,E.SEAY (M.ANDERSON)	◆ PAM TILLIS ARISTA
17	17	17	19	A JUKEBOX WITH A COUNTRY SONG D.JOHNSON (G.NELSON,R.SAMOSEY)	◆ DOUG STONE EPIC
18	11	12	6	PAPA LOVED MAMA A.REYNOLDS (K.WILLIAMS,G.BROOKS)	GARTH BROOKS LIBERTY
19	20	18	11	BORN COUNTRY J.LEO,L.M.LEE,ALABAMA (J.SCHWEERS,B.HILL)	ALABAMA RCA
20	19	—	21	LOVE, ME J.FULLER,J.HOBBS (S.EWING,M.T.BARNES)	◆ COLLIN RAYE EPIC
21	21	15	14	BETTER CLASS OF LOSERS K.LEHNING (R.TRAVIS,A.JACKSON)	◆ RANDY TRAVIS WARNER BROS.
22	18	20	11	DALLAS S.HENDRICKS,K.STEGALL (A.JACKSON,K.STEGALL)	ALAN JACKSON ARISTA
23	22	25	6	SHE IS HIS ONLY NEED T.BROWN (D.LOGGINS)	WYONNNA CURB
24	16	19	7	BURN ME DOWN R.BENNETT,T.BROWN (E.MILLER)	MARTY STUART MCA
25	—	22	19	STICKS AND STONES J.STROUD (E.WEST,R.DILLON)	◆ TRACY LAWRENCE ATLANTIC

◆ 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.

CMA Unveils Nominees For SRO Awards Black, Brooks, Jackson Among Top Touring Acts

NASHVILLE—The Country Music Assn. has announced nominees for its annual SRO awards for "outstanding professional achievement in the touring industry." Winners will be announced Oct. 10 at the SRO convention here.

The categories and nominees are as follows:

Touring artist of the year: Clint Black, Garth Brooks, Alan Jackson, George Strait, and Randy Travis.

New touring artist: Brooks & Dunn, Billy Ray Cyrus, Diamond Rio, Wynonna Judd, Hal Ketchum, and McBride & the Ride.

Road manager: Jay Bell (the Texas Tornados), Tim Bowers (Ricky Van Shelton), Terry Elam (Vince Gill), Lennie Martinez (Nitty Gritty Dirt Band), and Al Schlitz (at large).

Support services company: Audio Visions, Omaha, Neb.; Bandit Lites, Knoxville, Tenn.; Concert Staging, Hendersonville, Tenn.; Florida Coach, Kissimmee, Fla.; and Show Co., Dallas.

Festival/special event: Alabama June Jam, Fort Payne, Ala.; Cheyenne Frontier Days, Cheyenne, Wyo.; Farm Aid, Dallas; Houston Livestock Show & Rodeo, Houston; and Jamboree In The Hills, Wheeling, W.Va.

Club/theater: Billy Bob's Texas, Fort Worth, Texas; Crazy Horse Steak House, Santa Ana, Calif.; Grizzly Rose, Denver; J.R. Executive Inn, Paducah, Ky.; and Toolies Country, Phoenix.

Venue: The Grand Palace, Branson,

Mo.; Greek Theatre, Los Angeles; Lanierland, Cumming, Ga.; The Palace of Auburn Hills, Auburn Hills, Mich.; and Valley Forge Music Fair, Devon, Pa.

Talent agency: Buddy Lee Attractions, Monterey Artists, Triad Artists, William Morris Agency, and World Class Talent (all in Nashville).

Artist manager: Ken Kragen, Kragen & Co.; Jack McFadden, McFadden Artists Corp.; Stan Moress, Moress Nanas Shea; Cameron Randle/Stuart Dill, Refugee Management; and Bob Titley, Bob Titley Management.

Talent agent: Ginger Anderson, World Class Talent; Bobby Cudd,

Monterey Artists; Joe Harris, Buddy Lee Attractions; Bob Kinkead, William Morris Agency; Sol Saffian, William Morris Agency.

Publicist: Holly Gleason, Sony Music; Merissa Ide, Arista Records; Nancy Russell, Shriver Public Relations; Evelyn Shriver, Shriver Public Relations; and Jeff Walker, AristoMedia.

Talent buyer/promoter: Joe Gehl, the Gehl Group; Jim McCormick, Music Fair Productions; George Moffett, Variety Attractions; Bob Romeo, Don Romeo Agency; and Tom Trzos, the Palace of Auburn Hills.



Chart Heart Attack. Songwriter Don Von Tress, who penned Billy Ray Cyrus' No. 1 hit "Achy Breaky Heart," is honored at a No. 1 party hosted by BMI Nashville. Pictured, from left, are Roger Sovine, VP, BMI; Von Tress; Harold Shedd, senior VP, Mercury/Nashville; and Russ Zavitsan, president, Millhouse Music.

COUNTRY CORNER



by Lynn Shults

MAKE IT TWO WEEKS in a row for "Boot Scootin' Boogie." The Brooks & Dunn hit holds at No. 1 on Hot Country Singles & Tracks. Nashville, as a music community, has never fully understood the Southwest's passion for dancing and the uncertainty created an environment of caution when dealing with music evolving from the dancehalls and roadhouses of the Southwest. One of the reasons given for questioning the release of "Boot Scootin' Boogie" was the concern about being able to obtain airplay in the Northeast. Says **Ronnie Dunn**, "[Arista] just didn't feel it would fly in the Northeastern radio markets. But then when Kix and I started playing clubs in the East, every club we played the crowds were into 'Boot Scootin' and all this [dancing]. Not necessarily because of the song but because that's what the craze was. Then we started to get an overwhelming amount of requests for it."

WITH THE EXPLOSION of hat acts came the growing musical influence of the Texas dance halls. Most of Nashville's musical executives and country radio programmers were caught off-guard by this new trend and most, not being a part of the Southwestern culture, were enjoying their successes with a certain amount of uncertainty. This was not true for Brooks & Dunn, nor their co-producers, **Don Cook** and **Scott Hendricks**. Each one grew up in these roadside "boogie houses." Hendricks co-produces Alan Jackson and first noted the club scene growing while on the road with Jackson.

IT WAS WHILE recording "Boot Scootin' Boogie" that the idea for the remix hit Hendricks. He says, "I told Tim Dubois and he said 'Go for it.' So I called Keith Thomas [who produced Amy Grant and Vanessa Williams]. He didn't have time and recommended I call Brian Tankersly." Tankersly, who is new to Nashville, made his mark in the Contemporary Christian market and has remixed such tracks as "Do You Love Me," by the **Contours**, for the soundtrack to "Dirty Dancing." Collectively, those involved with "Boot Scootin' Boogie" have a feel for the fusion of country, rock, gospel, and the blues. As Tankersly puts it, "The track grooves in a Southern way, not in a funky way." Many in Nashville are trying to get on board the club scene, and Hendricks has some reservations about their doing so. "I think there is a general misconception of what people in Nashville think dance mixes are," he says.

THE 10 MOST ACTIVE tracks on the singles chart are "Wrong Side Of Memphis," by **Trisha Yearwood** (which debuts at No. 45); "In This Life" (58-40), by **Collin Raye**; "If Your Heart Ain't Busy Tonight" (9-7), by **Tanya Tucker**; "This One's Gonna Hurt You" (10-8), by **Marty Stuart** and **Travis Tritt**; "Love's Got A Hold On You" (41-30), by **Alan Jackson**; "I'll Think Of Something" (11-9), by **Mark Chesnutt**; "What Kind Of Love" (31-22), by **Rodney Crowell**; "A Woman Loves" (14-13), by **Steve Wariner**; "Nowhere Bound" (39-34), by **Diamond Rio**; and "What Kind Of Fool Do You Think I Am" (18-15), by **Lee Roy Parnell**.

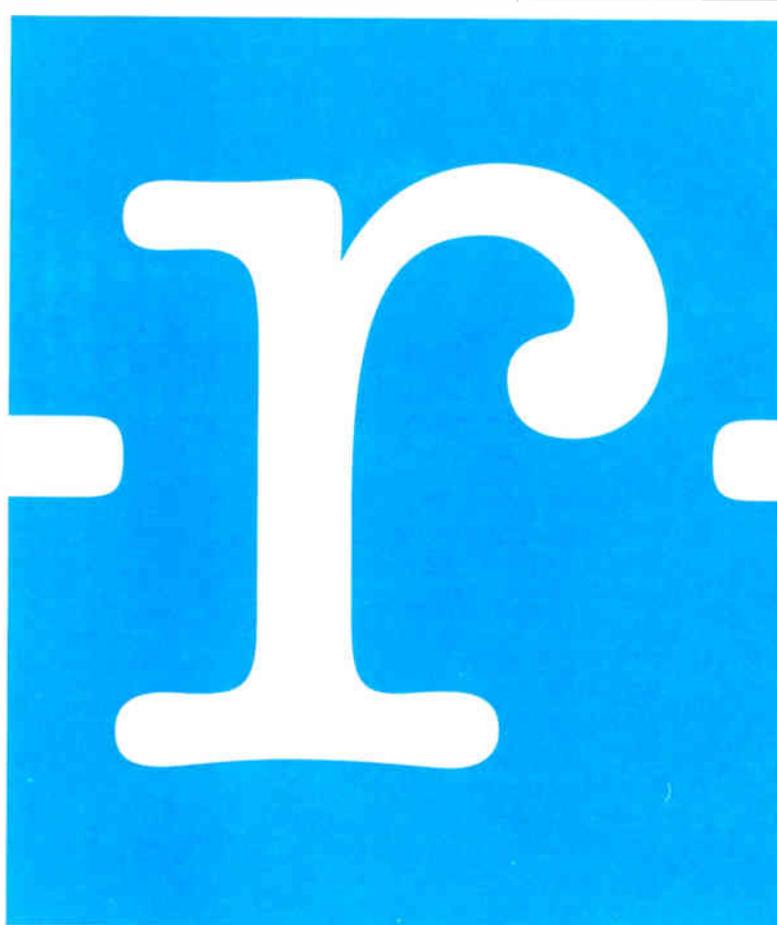
COUNTRY SINGLES A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

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

- 35 ACES (Cheryl Wheeler, ASCAP/Bughouse, ASCAP) HL
- 26 ACHY BREAKY HEART (Millhouse, BMI/Songs Of PolyGram, BMI) HL
- 51 ALL IS FAIR IN LOVE AND WAR (Hannah's Eyes, BMI/Fame, BMI/Bobworld, BMI) WBM
- 75 AS LONG AS YOU BELONG TO ME (Careers-BMG, BMI/South Heart, BMI/Great Cumberland, BMI/Diamond Struck, BMI)
- 6 BILLY THE KID (EMI Blackwood, BMI/Great Cumberland, BMI) CPP/HL
- 64 BLUE ROSE IS (Little Big Town, BMI/American Made, BMI/Sony Tree, BMI/Longitude, BMI/Ms. Ducks Ditties, BMI) HL/WBM
- 1 BOOT SCOOTIN' BOOGIE (Ronnie Dunn, BMI/Alfred Avenue, BMI/Sony Tree, BMI/Oberfield Court, BMI) HL/WBM
- 70 BUBBA SHOT THE JUKE BOX (EMI Blackwood, BMI/Linda Manor, BMI/Right Key, BMI) WBM
- 69 CAFE ON THE CORNER (Beginner, ASCAP)
- 62 CAN'T STOP MYSELF FROM LOVING YOU (Songs Of PolyGram, BMI) HL
- 17 COULDN'T BEEN ME (Englishtown, BMI/Warner-Tamerlane, BMI) WBM
- 23 COWBOY BEAT (Bellamy Brothers, ASCAP)
- 43 FAMILIAR GROUND (Makin' It Up, BMI/Sony Cross Keys, ASCAP) HL
- 16 FIVE O' CLOCK WORLD (Screen Gems-EMI, BMI) WBM
- 44 GOING OUT OF MY MIND (Songs Of PolyGram, BMI/Seven Angels, BMI/Songs Of McBride, BMI) HL
- 42 GONE AS A GIRL CAN GET (O-Tex, BMI/MBI, ASCAP/Max Lane, ASCAP/Fourleaf, ASCAP) HL
- 39 THE HEART THAT YOU OWN (Coal Dust West, BMI) WBM
- 71 HEY MISTER (I NEED THIS JOB) (Careers-BMG, BMI/Padre Hotel, BMI/Willesden, BMI)
- 60 HOME SWEET HOME (Corey Rock, ASCAP/Sony King, ASCAP/Little Big Town, BMI/American Made, BMI/Brand New Town, BMI/Old Wolf, BMI/Music Corp. Of America, BMI) CPP/WBM/HL
- 59 HOMETOWN RADIO (David 'N' Will, ASCAP)
- 63 I'D SURRENDER ALL (Sometimes You Win, ASCAP/All Nations, ASCAP/Seventh Son, ASCAP/Mattie Ruth, ASCAP) WBM
- 4 I FEEL LUCKY (EMI April, ASCAP/Getarealjob, ASCAP/Don Schlitz, ASCAP/Almo, ASCAP) HL/PPP
- 66 I FOUGHT THE LAW (Acuff-Rose, BMI)
- 7 IF YOUR HEART AIN'T BUSY TONIGHT (Edge O' Woods,

- ASCAP/Kinetic Diamond, ASCAP/Moline Valley, ASCAP) CPP
- 58 I GOT A DATE (Major Bob, ASCAP/In Cahoots, ASCAP)
- 9 I'LL THINK OF SOMETHING (Polygram Int'l, ASCAP) HL
- 40 IN THIS LIFE (Almo, ASCAP/Brio Blues, ASCAP/Hayes Street, ASCAP/Allen Shumblin, ASCAP)
- 10 I SAW THE LIGHT (Great Eastern, BMI/Sluggo Songs, BMI/Sister Elisabeth, BMI) CPP
- 12 I STILL BELIEVE IN YOU (Benefit, BMI/Inspector Barlow, ASCAP/BUG, ASCAP) WBM
- 19 I WOULDN'T HAVE IT ANY OTHER WAY (Acuff-Rose, BMI/Telly Larc, ASCAP/Groove Palace, ASCAP) CPP
- 49 JESUS AND MAMA (Tom Collins, BMI) CPP
- 30 LOVE'S GOT A HOLD ON YOU (Warner-Tamerlane, BMI/Just Cuts, BMI/Patti Hurt, BMI)
- 36 ME AND MY BABY (Scarlet Moon, BMI/Paul And Jonathan Songs, BMI) CLM
- 32 MIDNIGHT IN MONTGOMERY (Mattie Ruth, ASCAP/Seventh Son, ASCAP/Golden Reed, ASCAP) WBM
- 46 THE NIGHT THE LIGHTS WENT OUT IN GEORGIA (Pix Russ, ASCAP)
- 29 NORMA JEAN RILEY (Rasaca Beach, BMI/Warner-Tamerlane, BMI/Dan Truman, BMI/Studio B, BMI/Mountain Green, BMI) WBM/HL
- 34 NOWHERE BOUND (Resaca Beach, BMI/Warner-Tamerlane, BMI/Julie Medders, BMI/Designee, BMI) WBM
- 53 ONE TIME AROUND (Sony Tree, BMI/Zomba, ASCAP) HL
- 50 OUR LOVE WAS MEANT TO BE (Mike Curb, BMI/Farren Curtis, BMI/Farren Square, ASCAP)
- 72 THE POWER OF LOVE (Rick Hall, BMI)
- 5 THE RIVER (Gary Morris, ASCAP/Major Bob, ASCAP/Mid-Summer, ASCAP) CPP
- 27 ROCK MY BABY (WB, ASCAP/Stroudavarious, ASCAP) WBM/PPP
- 54 ROSALEE (Colgems-EMI, ASCAP/Craig Bickhardt, ASCAP/MCA, ASCAP/Don Schlitz, ASCAP/Welbeck, ASCAP/Blue Quill, ASCAP) HL/WBM
- 11 RUNNIN' BEHIND (New Haven, BMI/MCA, ASCAP) HL
- 65 SEND A MESSAGE TO MY HEART (Songs Of PolyGram, BMI/Thiss, BMI)
- 52 SHE TAKES THE SAD OUT OF SATURDAY NIGHT (Tins, BMI/Peer Five, BMI)
- 67 SHE TOOK IT LIKE A MAN (Sony Tree, BMI/New Haven, BMI/Pulpit Rock, BMI/AMR, ASCAP) HL
- 55 SHE WROTE THE BOOK (WB, ASCAP/Rancho Bogardo, ASCAP/Great Cumberland, BMI/Diamond Struck, BMI/

- Patenrick, BMI) CPP/WBM
- 24 SHIPS THAT DON'T COME IN (Warner-Tamerlane, BMI/Maypop, BMI/Wildcountry, BMI) WBM
- 37 SOMETHING IN RED (Coburn, BMI)
- 28 SO MUCH LIKE MY DAD (Rightsong, BMI/Chips Moman, BMI/Attadoo, BMI) HL
- 2 TAKE A LITTLE TRIP (Maypop, BMI/Wildcountry, BMI/EMI Blackwood, BMI/Wrightchild, BMI) WBM
- 31 TAKE IT LIKE A MAN (Millhouse, BMI/Songs Of PolyGram, BMI) HL
- 48 THAT'S WHAT I'M WORKING ON TONIGHT (Songwriters Ink, BMI/Lazy Gator, BMI/Texas Wedge, ASCAP/BluWaBoo, ASCAP)
- 56 THIS OL' HEART (Sony Cross Keys, ASCAP/Miss Dot, ASCAP) HL
- 8 THIS ONE'S GONNA HURT YOU (Songs Of PolyGram, BMI/Tubb's Bus, BMI) HL
- 61 THE TIME HAS COME (Zomba, ASCAP/WB, ASCAP/Long Acre, SESAC) WBM
- 38 TOO MUCH (EMI April, ASCAP) HL
- 18 TWO-TIMIN' ME (Careers-BMG, BMI/Rita's Cloud Nine, BMI/Maypop, BMI/Wildcountry, BMI) HL/WBM
- 21 WARNING LABELS (Sony Cross Keys, ASCAP) HL
- 47 WEAR MY RING AROUND YOUR NECK (Lollipop, BMI)
- 68 WE MUST TAKE AMERICA BACK (Steve Vaus, ASCAP/Street Anthem, ASCAP/Howlin' Hits, ASCAP)
- 3 WE TELL OURSELVES (Howlin' Hits, ASCAP) CPP
- 33 WHATCHA GONNA DO WITH A COWBOY (Major Bob, ASCAP/Mid-Summer, ASCAP)
- 74 WHAT IF YOU'RE WRONG (MCA, ASCAP/Judy Judy, ASCAP) HL
- 15 WHAT KIND OF FOOL DO YOU THINK I AM (Sheddhouse, ASCAP/Robinette, ASCAP/Polygram Int'l, ASCAP) HL
- 22 WHAT KIND OF LOVE (Sony Cross Keys, ASCAP/Blue Sky Rider, BMI/Orbisongs, ASCAP) HL
- 14 WHEN IT COMES TO YOU (Straitjacket, ASCAP/Almo, ASCAP) CPP
- 57 WHEN LOVE COMES AROUND THE BEND (Sweat & Ink, BMI/Warner-Elektra-Asylum, BMI/Mopage, BMI/Suess And Goose, BMI)
- 73 WHERE FOREVER BEGINS (MCA, ASCAP) HL
- 41 THE WOMAN BEFORE ME (Mad Jack, BMI/Bug, ASCAP) HL
- 13 A WOMAN LOVES (WB, ASCAP/Rancho Bogardo, ASCAP/Kinetic Diamond, ASCAP/Edge O' Woods, ASCAP) CPP/WBM
- 45 WRONG SIDE OF MEMPHIS (Warner-Tamerlane, BMI/Patrick Joseph, BMI)
- 25 YARD SALE (Major Bob, ASCAP/Jobete, ASCAP) CPP
- 20 YOU AND FOREVER AND ME (Square West, ASCAP/Howlin' Hits, ASCAP/Sony Tree, BMI/Edisto Sound, BMI) CPP/HL



Billboard TOP COUNTRY ALBUMS

FOR WEEK ENDING AUGUST 8, 1992

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
				★ ★ ★ No. 1 ★ ★ ★		
1	1	1	10	BILLY RAY CYRUS ▲ ³ MERCURY 510635* (9.98 EQ/13.98) 1D weeks at No. 1	SOME GAVE ALL	1
2	3	—	2	CLINT BLACK RCA 66003* (10.98/15.98)	THE HARD WAY	2
3	2	2	46	GARTH BROOKS ▲ ⁷ LIBERTY 96330* (10.98/15.98)	ROPIN' THE WIND	1
4	4	3	98	GARTH BROOKS ▲ ⁸ LIBERTY 93866* (9.98/13.98)	NO FENCES	1
5	5	5	50	BROOKS & DUNN ● ARISTA 18658* (9.98/13.98)	BRAND NEW MAN	5
6	6	4	17	WYNONNA ▲ CURB 10529*/MCA (10.98/15.98)	WYNONNA	1
7	7	6	4	MARY-CHAPIN CARPENTER COLUMBIA 48881*/SONY (9.98 EQ/13.98)	COME ON COME ON	6
8	8	7	169	GARTH BROOKS ▲ ³ LIBERTY 90897* (9.98/13.98)	GARTH BROOKS	2
9	9	8	67	LORRIE MORGAN ● RCA 30210* (9.98/13.98)	SOMETHING IN RED	8
10	11	9	63	ALAN JACKSON ▲ ARISTA 8681* (9.98/13.98)	DON'T ROCK THE JUKEBOX	2
11	10	10	43	REBA MCENTIRE ▲ ² MCA 10400* (10.98/15.98)	FOR MY BROKEN HEART	3
12	14	14	3	MARTY STUART MCA 10596* (9.98/13.98)	THIS ONE'S GONNA HURT YOU	12
13	13	11	61	TRAVIS TRITT ▲ ² WARNER BROS. 26589* (9.98/13.98)	IT'S ALL ABOUT TO CHANGE	2
14	12	12	50	HAL KETCHUM ● CURB 77450* (9.98/13.98)	PAST THE POINT OF RESCUE	6
15	15	13	17	MARK CHESNUTT MCA 10530* (9.98/15.98)	LONGNECKS & SHORT STORIES	9
16	17	17	24	JOHN ANDERSON BNA 61029* (9.98/13.98)	SEMINOLE WIND	10
17	21	21	37	SAMMY KERSHAW MERCURY 510161* (9.98 EQ/13.98)	DON'T GO NEAR THE WATER	17
18	19	15	61	DIAMOND RIO ● ARISTA 8673* (9.98/13.98)	DIAMOND RIO	13
19	18	18	56	TRISHA YEARWOOD ▲ MCA 10297* (9.98/15.98)	TRISHA YEARWOOD	2
20	20	19	20	AARON TIPPIN ● RCA 61129* (9.98/13.98)	READ BETWEEN THE LINES	6
21	16	16	39	SUZU BOGGUSS LIBERTY 95847* (9.98/13.98)	ACES	15
22	26	20	90	DWIGHT YOAKAM ● REPRIS 26344*/WARNER BROS. (9.98/13.98)	IF THERE WAS A WAY	7
23	23	24	56	TANYA TUCKER ● LIBERTY 95562* (9.98/13.98)	WHAT DO I DO WITH ME	6
24	22	25	44	BILLY DEAN SBK 96728*/LIBERTY (9.98/13.98)	BILLY DEAN	22
25	25	27	14	GEORGE STRAIT ● MCA 10532* (10.98/15.98)	HOLDING MY OWN	5
26	27	23	10	MICHELLE WRIGHT ARISTA 18685* (9.98/13.98)	NOW & THEN	20
27	29	30	35	TRACY LAWRENCE ● ATLANTIC 82326* (9.98/13.98)	STICKS AND STONES	10
28	30	28	72	VINCE GILL ▲ MCA 10140* (9.98/15.98)	POCKET FULL OF GOLD	5
29	24	22	28	SAWYER BROWN CURB 95624* (9.98/13.98)	DIRT ROAD	12
30	28	26	50	DOUG STONE ● EPIC 47357*/SONY (9.98 EQ/13.98)	I THOUGHT IT WAS YOU	12
31	31	29	121	DOUG STONE ● EPIC 45303*/SONY (5.98 EQ/9.98)	DOUG STONE	12
32	32	32	44	COLLIN RAYE ● EPIC 47468*/SONY (9.98 EQ/13.98)	ALL I CAN BE	7
33	39	47	10	RODNEY CROWELL COLUMBIA 47985*/SONY (9.98 EQ/13.98)	LIFE IS MESSY	30
34	36	33	124	TRAVIS TRITT ▲ WARNER BROS. 26094* (9.98/13.98)	COUNTRY CLUB	3
35	33	31	28	JOE DIFFIE EPIC 47477*/SONY (9.98 EQ/13.98)	REGULAR JOE	22
36	41	40	40	STEVE WARINER ARISTA 18691* (9.98/13.98)	I AM READY	28
37	34	35	90	CLINT BLACK ▲ ² RCA 52372 (9.98/13.98)	PUT YOURSELF IN MY SHOES	1
38	43	44	21	LITTLE TEXAS WARNER BROS. 26820* (9.98/13.98)	FIRST TIME FOR EVERYTHING	19
39	40	38	207	THE JUDDS ▲ ² CURB 8318/RCA (9.98/15.98)	GREATEST HITS	1

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
40	37	36	42	ALABAMA ● RCA 61040* (9.98/13.98)	GREATEST HITS VOL. 2	10
41	35	37	13	MCBRIDE & THE RIDE MCA 1D540* (9.98/13.98)	SACRED GROUND	27
42	38	39	93	MARY-CHAPIN CARPENTER ● COLUMBIA 46077*/SONY (8.98 EQ/13.98)	SHOOTING STRAIGHT IN THE DARK	11
43	47	42	125	ALAN JACKSON ▲ ARISTA 8623 (8.98/13.98)	HERE IN THE REAL WORLD	4
44	46	48	169	CLINT BLACK ▲ ² RCA 9668 (9.98/13.98)	KILLIN' TIME	1
45	44	46	98	REBA MCENTIRE ▲ MCA 10016 (9.98/15.98)	RUMOR HAS IT	2
46	45	41	62	RICKY VAN SHELTON ▲ COLUMBIA 46855*/SONY (9.98 EQ/13.98)	BACKROADS	3
47	42	34	23	HANK WILLIAMS, JR. CURB 26806*/CAPRICORN (9.98/15.98)	MAVERICK	7
48	51	52	15	VINCE GILL RCA 61130* (7.98/11.98)	I NEVER KNEW LONELY	48
49	48	45	66	PAM TILLIS ● ARISTA 8642* (8.98/13.98)	PUT YOURSELF IN MY PLACE	10
50	54	56	135	VINCE GILL ▲ MCA 42321 (8.98/13.98)	WHEN I CALL YOUR NAME	2
51	50	43	11	SHENANDOAH RCA 66001* (9.98/13.98)	LONG TIME COMIN'	34
52	49	50	30	GEORGE STRAIT ● MCA 10450* (9.98/15.98)	TEN STRAIT HITS	7
53	52	53	16	SHENANDOAH COLUMBIA 48885*/SONY (9.98 EQ/13.98)	GREATEST HITS	43
54	53	51	46	THE JUDDS ● CURB 61018*/RCA (9.98/13.98)	GREATEST HITS VOL. II	7
55	57	55	9	MARTINA MCBRIDE RCA 66002* (9.98/13.98)	THE TIME HAS COME	54
56	59	63	37	PIRATES OF THE MISSISSIPPI LIBERTY 95798* (9.98/13.98)	WALK THE PLANK	39
57	58	70	47	CHRIS LEDOUX LIBERTY 96499* (9.98/13.98)	WESTERN UNDERGROUND	36
58	55	49	15	HANK WILLIAMS, JR. & HANK WILLIAMS CURB 77552* (6.98/9.98)	THE BEST OF HANK & HANK	44
59	61	58	13	CONFEDERATE RAILROAD ATLANTIC 82335* (9.98/15.98)	CONFEDERATE RAILROAD	36
60	56	54	94	MARK CHESNUTT ● MCA 10032* (9.98/13.98)	TOO COLD AT HOME	12
61	60	61	102	KEITH WHITLEY ● RCA 52277* (9.98/13.98)	GREATEST HITS	5
62	63	67	148	REBA MCENTIRE ● MCA 8034* (10.98/15.98)	REBA LIVE	2
63	65	66	37	RESTLESS HEART RCA 61041* (9.98/13.98)	THE BEST OF RESTLESS HEART	25
64	64	57	47	PATTY LOVELESS MCA 10336* (9.98/13.98)	UP AGAINST MY HEART	27
65	68	64	48	RANDY TRAVIS ● WARNER BROS. 26661* (9.98/13.98)	HIGH LONESOME	3
66	67	71	69	BILLY DEAN SBK 94302*/LIBERTY (9.98/13.98)	YOUNG MAN	12
67	62	60	132	DAN SEALS ● LIBERTY 48308 (7.98/11.98)	THE BEST	7
68	RE-ENTRY	7		ANNE MURRAY LIBERTY 95954* (9.98/13.98)	FIFTEEN OF THE BEST	62
69	66	62	143	THE KENTUCKY HEADHUNTERS ▲ MERCURY 838744 (9.98 EQ/13.98)	PICKIN' ON NASHVILLE	2
70	75	—	99	KATHY MATTEA ● MERCURY 842330* (8.98 EQ/13.98)	A COLLECTION OF HITS	8
71	70	69	98	DOLLY PARTON ● COLUMBIA 44384/SONY (5.98 EQ/9.98)	WHITE LIMOZEEN	3
72	69	65	71	DOLLY PARTON ● COLUMBIA 46882*/SONY (9.98 EQ/13.98)	EAGLE WHEN SHE FLIES	1
73	71	75	137	SHENANDOAH ● COLUMBIA 44468*/SONY (8.98 EQ/13.98)	THE ROAD NOT TAKEN	6
74	73	72	113	ALABAMA ● RCA 52108* (9.98/13.98)	PASS IT ON DOWN	3
75	74	73	113	THE CHARLIE DANIELS BAND ● EPIC 45316/SONY (5.98 EQ/9.98)	SIMPLE MAN	2

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

Billboard Top Country Catalog Albums

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan
FOR WEEK ENDING AUGUST 8, 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 ▲ ⁴ MCA 12 (4.98/10.98) 64 weeks at No. 1	GREATEST HITS	64
2	2	THE CHARLIE DANIELS BAND ▲ EPIC 38795*/SONY (7.98 EQ/11.98)	A DECADE OF HITS	64
3	3	GEORGE JONES ● EPIC 40776*/SONY (5.98 EQ/9.98)	SUPER HITS	50
4	8	VINCE GILL RCA 9814 (4.98/9.98)	BEST OF VINCE GILL	64
5	15	ANNE MURRAY ▲ ⁴ LIBERTY 46058* (7.98/12.98)	GREATEST HITS	64
6	6	RAY STEVENS MCA 5918* (4.98/11.98)	GREATEST HITS	9
7	5	PATSY CLINE DELUXE 5050/IMG (7.98/9.98)	20 GOLD HITS	35
8	7	GEORGE STRAIT ▲ MCA 42035* (7.98/12.98)	GREATEST HITS, VOL. 2	64
9	4	ALABAMA ▲ ³ RCA 4939 (7.98/11.98)	ROLL ON	59
10	14	RANDY TRAVIS ▲ ⁴ WARNER BROS. 25568 (9.98/13.98)	ALWAYS & FOREVER	64
11	10	RAY STEVENS CURB 77312* (6.98/9.98)	HIS ALL-TIME GREATEST COMIC HITS	7
12	12	HANK WILLIAMS, JR. ▲ ² CURB 60193/WARNER BROS. (9.98/13.98)	GREATEST HITS	54
13	16	RICKY VAN SHELTON ▲ COLUMBIA 40602*/SONY (5.98 EQ/9.98)	WILD EYED DREAM	33

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	WKS. ON CHART
14	9	REBA MCENTIRE ● MCA 6294 (4.98/11.98)	SWEET SIXTEEN	57
15	17	DWIGHT YOAKAM ● REPRIS 25989/WARNER BROS. (9.98/13.98)	JUST LOOKIN' FOR A HIT	25
16	13	REBA MCENTIRE ● MCA 42134 (4.98/11.98)	REBA	44
17	18	ALABAMA ▲ ³ RCA 7170 (9.98/13.98)	GREATEST HITS	63
18	11	THE JUDDS ▲ CURB 5916-1/RCA (7.98/12.98)	HEARTLAND	64
19	19	THE JUDDS RCA 2278* (3.98/No CD)	COLLECTOR'S SERIES	62
20	20	DOLLY PARTON ▲ RCA 4422 (7.98/11.98)	GREATEST HITS	49
21	21	GEORGE STRAIT ▲ ² MCA 5567 (7.98/12.98)	GEORGE STRAIT'S GREATEST HITS	63
22	23	ALABAMA ▲ ⁴ RCA 4229 (7.98/11.98)	MOUNTAIN MUSIC	42
23	24	GEORGE STRAIT ▲ MCA 5913 (4.98/11.98)	OCEAN FRONT PROPERTY	51
24	22	THE JUDDS ▲ ² CURB 5319/RCA (7.98/12.98)	WHY NOT ME	45
25	25	REBA MCENTIRE ▲ MCA 2789 (7.98/12.98)	GREATEST HITS	62

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

MULTICULTURAL MUSICAL GATHERINGS ARE FLOURISHING

(Continued from page 12)

Besides forthcoming festivals in Bath (Aug. 16 and 23), Derry, Northern Ireland (Aug. 28-30), and, for the first time, a Winter Festival at the Brighton Centre, Sussex (Dec. 4-6), WOMAD is due to repeat the Real World Recording Week, a special "recording festival" that was organized for the first time last year at Peter Gabriel's Real World studios near Bath.

As before, the studio will play host (Aug. 12-21) to artists from all over the world, who among them will produce at least six albums for future release on the Real World label. Among the top producers who have volunteered their services over the week

are Daniel Lanois, Hugh Padgham, and William Orbit; among the acts they will be producing are Hassan Hakmoun & Sahar, a Moroccan jazz-funk outfit based in New York; U Srinivas, a mandolin player from India, and his group Party; and Ashkhabad, from the newly created Asian republic of Turkmenistan.

DIVERSITY OF MUSIC

In the wake of WOMAD's trailblazing work, Britain is enjoying an abundance of festivals that feature a wide diversity of international music. Unlike WOMAD, which showcases primarily popular, contemporary music from around the world, the BBC

Radio 3-sponsored Spirit Of The Earth festival was more of an old-fashioned, ethnomusicological kind of event.

Starting at the Birmingham Conservatoire (July 11-18) and continuing at London's South Bank Centre until July 25, the festival's program comprised many obscure and "authentic" acts representing their cultures in a formal and traditional way. Among many highly esoteric pleasures, there was Buddhist music from Wutai in China performed by a group of monks; devotional music from Iran sung by the Aref Ensemble; and sacred chamber music from Indonesia played by Puspa Nugraha (whose name means "God-given flower").

This year's Music Village event, which took place July 8-11 at Orleans House, Twickenham, and July 12 at

Waltham Abbey, took as its theme the cultures of the Caribbean. More than 75 artists were featured, including Sierra Maestra, the sensational son band from Havana; La Renaissance De St Anne, a traditional 10-piece dance hall band from Guadeloupe; and Trinidad's Skiffle Bunch, whose style ranges from calypso to European classics.

TRANSCENDING CATEGORY

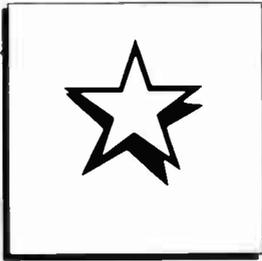
Several acts now transcend the "world music" category—for instance, Rozalla, the Zambian-born, Zimbabwean superstar who is supporting Michael Jackson at Wembley Stadium this month. Moreover, many festivals incorporate an international/world music element in their programs as a matter of course. A good example is the Glastonbury Festival

(June 26-28), a huge affair located near Bristol, which this year attracted 75,000 fans.

Topping the Glastonbury bill on the main stage on the last night, along with Van Morrison, Richard Thompson, and Billy Bragg, was the Senegalese wailer Youssou N'Dour; on the smaller stage, acts like the African Jazz Pioneers, Ivo Papasov, and Baba Yaga were in evidence, along with the usual gang of folk singers and indie hopefuls.

Away from the big festivals, there is now a steady background of world music activity on the British gig circuit. In July alone, London played host to shows by Afrigo (from Uganda), Abdul Tee-Jay's Rokoto (Sierra Leone), Maluju (South Africa), and Marisa Monte (Brazil), among others.

Classical
KEEPING
SCORE



Is Horowitz is on vacation. This week's column was written by Susan Elliott.

ALBANY RECORDS president Susan Bush reports the company has expanded by leaps and bounds. Distribution arm Albany Music represents more than 50 labels, including Finlandia; Lorelt, a new label specializing in British women composers; and Swiss labels Relief and Gallo. Domestic companies, like Phoenix and Klavier, emphasize "out of the mainstream" 20th-century music, says Bush.

The Albany Records label now has more than 70 titles in its catalog, mostly American music that hasn't been previously recorded. "We're interested in melodic, accessible music," says Bush, "not avant-garde or serial." Label's fall lineup includes the first three of four volumes of Ives songs, recorded by Dora Ohrenstein, Mary Ann Hart, Paul Sperry, and William Sharp. The set uses notes by Vivian Perlis.

Also due are a disc of quartets by Robert Ward and Stephen Jaffe, recorded by the Ciampi Quartet; cello sonatas by David Diamond, Lukas Foss, and Leonard Bernstein, played by Steven Honigberg; and a disc of lesser-known Russian songs by the likes of Tchaikovsky, Borodin, and Mussorgsky.

British composer George Lloyd's new work for chorus and orchestra will be premiered in England next spring and recorded by Albany for summer release. Lloyd's Symphony No. 3 is also slated for sessions this fall. Peter Kermani, Albany's founder, remains at the helm.

NAMES IN THE NEWS: Kermani, also president of the Albany Symphony, recently stepped down as chairman of the American Symphony Orchestra League after seven years in the post. He's succeeded by

Louisville Orchestra chief Carol Birkhead. David Bower is Telarc's new manager of press and public relations. He succeeds Valerie Thorsen. Robert Shaw and Marilyn Horne each received a National Medal of Arts July 22. James Levine was awarded the first Richard Tucker Foundation Cultural Achievement Award.

THE NEW NARM CLASSICAL Committee, which met July 22 in Chicago (Keeping Score, July 25), selected Richard Plummer-Raphael as its chairman. Plummer-Raphael, a former classical trumpet player who's now director of sales and marketing for Valley Record Distributors, reports the committee's first move will be to design a consumer survey. "Everyone understands who the intense classical buyer is—the 50-year-old male with the CD player and a lot of disposable income. Then there's the second level of people who buy a CD if it's recommended in 'Gramophone' or 'CD Review.'" It's the third level that this group is after, characterized by committee member and Angel/EMI VP Gilbert Hetherwick as "the mass market who buys budget."

The second step, says Plummer-Raphael, will be "to put together a nonproduct-specific pamphlet on the basics of classical music, for educational and stocking purposes. It will be available to retailers through NARM membership."

Committee comprises labels, retailers, distributors, one-stops, and a mail-order company. Hetherwick characterized the general tenor of the first meeting by saying, "Everyone was a little guarded, but it was great to have us all at the same table."

For more info on the NARM Classical Committee, contact Plummer-Raphael at 916-661-6600 or NARM.

Billboard Spotlights CLASSICAL MUSIC

It's cool again!



Classical music is drawing new strength from a younger demographic, one being energetically targeted by labels and radio. In this spotlight: • Classical Radio - DJ's talk about the new, young artists and their fans • Retail innovations in the U.S., Canada and Europe • The Chamber Music Dynamic • The advance of Video and TV in the classical arena • The European Market & the 150th Anniversary of the Vienna Philharmonic • Orchestras and The Community in the U.S.

and the 150th Anniversary of the N.Y. Philharmonic and • New Product!

This genre is so cool it's on fire! Now is the time to be a part of this active and dynamic market.

ISSUE DATE: SEPTEMBER 19 AD CLOSE: AUGUST 25

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**Keep an eye and an ear open for Billboard's Classical Music Contest!

Top Gospel Albums™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
Compiled from a national sample of retail store and one-stop sales reports.				
★★ NO. 1 ★★				
1	1	21	REV. MILTON BRUNSON & THE THOMPSON COMMUNITY SINGERS WORD 48784*/EPIC	MY MIND IS MADE UP 15 weeks at No. 1
2	3	21	THOMAS WHITFIELD BENSON 2841*	ALIVE & SATISFIED
3	2	31	SHIRLEY CAESAR WORD 48785*/EPIC	HE'S WORKING IT OUT FOR YOU
4	4	11	REV. JAMES MOORE MALACO 6009	LIVE IN DETROIT
5	5	43	MISSISSIPPI MASS CHOIR MALACO 6008	GOD GETS THE GLORY
6	6	31	REV. T. WRIGHT/CHICAGO INTERDENOMINATIONAL MASS CHOIR SAVOY 14804/MALACO	I'M GLAD ABOUT IT
7	7	11	HEZEKIAH WALKER/FELLOWSHIP CRUSADE CHOIR BENSON 8535*/A&M	FOCUS ON GLORY
8	13	3	DARYL COLEY SPARROW 1234*	WHEN THE MUSIC STOPS
9	8	11	WEST ANGELES C.O.G.I.C. SPARROW 1319*	SAINTS IN PRAISE VOL.III
10	12	9	THE RICHARD SMALLWOOD SINGERS SPARROW 1283*	TESTIMONY
11	9	13	L.A. MASS CHOIR LIGHT 73055*/SPECTRA	COME AS YOU ARE
12	10	69	NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE TYSCOT 1401/SPECTRA	WASH ME
13	11	9	THE NEW YORK RESTORATION CHOIR SAVOY 14811/MALACO	THANK YOU JESUS
14	14	13	WILLIE NEAL JOHNSON & THE NEW KEYNOTES MALACO 6010	THE COUNTRY BOY GOES HOME
15	16	23	NICHOLAS WORD 48786*/EPIC	BACK TO BASICS
16	17	61	DOROTHY NORWOOD/N. CALIFORNIA G.M.W.A. MASS CHOIR MALACO 4450	LIVE
17	15	55	BEBE & CECE WINANS ● SPARROW 1257*	DIFFERENT LIFESTYLES
18	20	15	DONNIE HARPER/NEW JERSEY MASS CHOIR TRIBUTE 1160*/SPECTRA	HOPE OF THE WORLD
19	21	51	YOLANDA ADAMS TRIBUTE 790113/SPECTRA	THROUGH THE STORM
20	18	55	SHUN PACE RHODES SAVOY 14807*/MALACO	HE LIVES
21	25	15	JOHN P. KEE TYSCOT 9115*/SPECTRA	CHURCHIN' WITH THE TYSCOT ARTISTS
22	19	29	V.I.P. MUSIC & ARTS SEMINAR MASS CHOIR TYSCOT 40195/SPECTRA	VICTORY IN PRAISE
23	23	21	ADORATION 'N' PRAYZE TM 1007*	TIME IS RUNNING OUT
24	30	3	THE JACKSON SOUTHERNAIRES MALACO 6012	LIVE AND ANOINTED
25	27	13	REV. LAWRENCE THOMISON & THE MUSIC MASS CHOIR NEW HAVEN 20014*	NEVER LET GO OF HIS HAND
26	22	31	VARIOUS ARTISTS CGI 8530/A&M	A TRIBUTE TO JAMES CLEVELAND VOL. 1
27	29	15	WILLIE BANKS MALACO 4449	THE LEGEND LIVES ON
28	32	15	WAR ON SIN LIGHT 73077*/SPECTRA	THIS IS GOSPEL
29	26	45	HELEN BAYLOR WORD 48781*/EPIC	LOOK A LITTLE CLOSER
30	31	35	THE EVEREADYS GREAT JOY 4750*	A MESSAGE FOR YOU
31	34	49	WALT WHITMAN & THE SOUL CHILDREN OF CHICAGO I AM 74014*	LIVE & BLESSED
32	35	7	CARNELL MURRELL & THE NEWORK COMMUNITY CHOIR SAVOY 14809/MALACO	YOU CAN MAKE IT IF YOU TRY
33	28	27	RON WINANS, FAMILY & FRIENDS CHOIR SELAH 7507*/SPARROW	FAMILY AND FRIENDS CHOIR VOL. 3
34	24	47	REV. J. CLEVELAND/L.A. GOSPEL MESSENGERS SAVOY 7103/MALACO	REV. J. CLEVELAND/L.A. GOSPEL MESSENGERS
35	36	81	REV. E. DAVIS, JR./WILMINGTON MASS CHOIR FEAT. REV. D. COLEY ATLANTA INTERNATIONAL 10162	HE'S PREPARING ME
36	38	5	CHICAGO C.O.G.I.C. CHOIR FIRST JURISDICTION TM 1008*	I DEDICATE MY LIFE
37	NEW ▶		REV. PAUL JONES PURE 001	I WON'T COMPLAIN
38	37	41	CHICAGO MASS CHOIR LIGHT 75073*/SPECTRA	CALL HIM UP
39	39	55	THE WILLIAMS BROTHERS BLACKBERRY 2203301012/SPECTRA	THIS IS YOUR NIGHT
40	33	37	COMMISSIONED BENSON 2808*	NUMBER 7

● 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

FOR MORE THAN 22 years, Twinkie Clark-Terrell delighted gospel audiences as one of four sisters whose gift in song ignited the gospel music industry. She was, by all accounts, the force behind the success of the Clark Sisters, composing and arranging much of the group's material, including hits like "You Bring Out The Sunshine." Then three years ago, she shocked the gospel world with the announcement she was leaving the Clark Sisters. Her subsequent long hiatus sparked numerous questions as to her future in gospel—and the future of the Clark Sisters. Fortunately, the release of "Coming Home," Clark's long-awaited solo debut, answers those questions.

Interestingly enough, response to "Coming Home" has been mixed. Some insiders say those conflicting signals are mostly due to the project being released on year-old Grace Records, a new Detroit-based gospel label.

But for Clark, only the music matters. And on "Coming Home," she has reached back into familiar musical territory for her first solo project.

"As a matter of fact," she says, "three of the songs—including 'Holy Spirit' and 'These Are The Last Days'—were written, but not released, back in 1976. I felt a need to bring back the 'old' Twinkie."

But this time around, Clark says she has a much bigger goal for her music. "I would hope that a new anointing would take place, whereby gospel music could reach the world," Clark says, "and help bring a revival in the nation and around the world. . . . This is the hour for the Church and this is the hour for gospel music—and it is exploding." Not surprisingly, many are predicting the multitalented

Clark will play a lead role in this musical "explosion"—whatever the response to "Coming Home" and her new solo career. "Some have been overwhelming and some still don't understand," she says, "but I have no regrets. My sisters and I still love each other, and as a result of this whole transition, there's a bonding that's coming together." Immediate plans include a full slate of tour bookings. There is also talk of teaming Clark with Jennifer Holiday, but no specifics have been provided.

In the meantime, the Clark Sisters are working on their next album, which BeBe Winans will executive-produce. They'll also work with Grammy-winning producer Michael Powell on some of the cuts.

BRIEFLY: "Wait and see" is the attitude some small independent gospel labels are taking to the new deal struck by giant distributors Spectra and Spring Arbor (Billboard, Aug. 1). The deal, which was effective Aug. 3, affects New Haven, Blackberry, TM, Tyscott, Light, Sweet Rain, and Tribute Records.

Brian Scott, VP of Tyscott, the nation's largest black-owned gospel label, says he's excited about the potential for increased turnaround on projects that previously have taken up to a week to penetrate the marketplace.

"With Spring Arbor's six warehouses in more strategic locations, our product will be a lot closer to the marketplace," Scott says. "They've also said that this move will allow them to better concentrate their efforts on sales, and if they can do that, we should sell more product."

That's an especially important consideration for Tyscott since its roster includes John P. Kee, one of gospel's hottest-selling artists.

AND FINALLY, New York's WWRL recently celebrated 10 years of gospel music with "Hallelujah Across the Hudson"—a series of gospel performances, July 31 to Aug. 1, that featured Tramaine Hawkins, Dorothy Norwood, the Mighty Clouds Of Joy, and the WWRL Community Chorus. All performances were at New York's Beacon Theatre, and the Newark (N.J.) Symphony Hall.



by Jeff Levenson

THE UMBRIA REGION OF ITALY bespeaks a simpler time. It is a medieval wonderland dotted with picturesque hamlets and silent streets, muscular castles (indestructible, of course) stationed on hilltops surveying vast reaches of olive trees and sunflowers. It is a place borne of inspiration, a cradle for saints and Renaissance paintings, documenting the moment in history when religion becomes art.

Considering its elegance and riches—shaped, gathered, through the mist of centuries—Umbria might seem an unusual setting for a jazz fest. *Corporate sponsors, performance schedules, electric instruments, flight timetables, broadcast media, instructional workshops conducted by laser-light heroes, design logo T-shirts.* Really, can a place like this, the town of Perugia, the geographical heart and spiritual soul of Umbria, withstand a 10-day assault by 100,000 jazz fans eager to mix the modern with the medieval? Answer: Does the Pope wear white?

Umbria Jazz '92 has just completed its 19th season, and by the looks of it, this annual operation may last as long as the duomos, frescoes, and winding brick stepways it implicitly celebrates. It is a renowned festival, one of Europe's biggest, masterminded by Carlo Pagnotta and underwritten in the main by JVC (hardware) and Sans Soucci (beer). The artists who have played there, dating back to 1973, in the town's piazzas, churches, gardens, opera house, reflect every strain of jazz, though Umbria has been particularly

hospitable to quality types who lean toward the art side of things. No surprise.

This year's fest featured the likes of soprano saxophonist Steve Lacy (newly dubbed a MacArthur Fellow) premiering commissioned works with the Kronos Quartet (ultimately disappointing, however—the program sounded better on paper); violinist Johnny Frigo, summoning the ghost of Joe Venuti, trading flights with guitarist Bucky Pizzarelli; trumpeter Roy Hargrove, parading perfectly that Freddie-Hubbard-swagger-and-drop thang; bolt-action guitarist Mike Stern, ostensibly sidemanning with the newly formed Brecker Brothers, firing front-and-center solos that, in performance, are this group's money in the bank; a host of Italian artists, representing the Pentaflowers label, which used the week to showcase its roster, including the redoubtable performers, pianist Franco D'Andrea and saxman Gianni Basso; big-band leader Carla Bley, inviting trombonist Gary Valente to take over the pulpit on her gospel-and-blues shout, "Who Will Rescue You"; drummer Paul Motian, choreographing a pas de trois of brains and brawn with Joe Lovano and Bill Frisell; Herbie Hancock, Wayne Shorter, Ron Carter, and Tony Williams honoring Miles Davis, speaking as one, updating the memories and music of their time with the master while (gingerly) presenting trumpeter Wallace Roney as a tough-spot-to-be-in stand-in (a majestic night, though Roney did wax a bit too Xerox-spooky with his mute on "All Blues").

The presence of these (and dozens other) artists points up the fact that by now the words *Umbria* and *jazz* roll together like prosciutto and melon, a prime Italian resource attracting globe-trotting tourists, recommended by travel advisers and vacation planners. The Umbria Jazz fest rightly extols its place as a historic locale where religion becomes art. Now, more than ever, art becomes religion.

Coming in August
from CGI
and A&M Gospel





by Bob Darden

JIMMY A.—the “A.” stands for Abegg—is an engaging, multitalented artist. And I do mean *artist*. His paintings are in demand in both private homes and public galleries.

He’s also one heck of a guitarist and songwriter. Beginning with the legendary Vector (with Charlie Peacock and Steve Griffith), Jimmy A.’s special touches can be heard on releases by artists like Peacock, Margaret Becker, and Rich Mullins.

Jimmy A.’s first solo release, “Entertaining Angels,” was one of the year’s pleasant surprises—both for Sparrow Records and the listening public. He recently finished a three-month tour backing Mullins and working on his follow-up to “Angels.”

“God is going to do with me the things I’ve always wanted to do—amid a sea of amazing artists,” Jimmy A. says. “I write all of the time, with my art as an outlet. It enables me to maintain a fragile existence financially and still hang on to the perfect relationship with Charlie.”

“‘Entertaining Angels’ is an outgrowth of the frustration of wanting to do something on my own. This opportunity with Sparrow just seemed the perfect answer. Charlie was involved only in that he helped me pick the songs. I think I benefited from not being a high priority with Sparrow’s A&R . . . And because there was a limited financial investment, I was given the greatest blessing of all—to be left alone.”

As a result, “Angels” is one of Sparrow’s quirkiest, most

personal releases since the days of Steve Taylor.

“I think I have some unusual musical views in this genre,” he says, “[plus] the ability to write hooky, performance-oriented music. So all I did was get with two or three friends and cut the basic tracks, then we went back and did all of the overdubs and singing.

“At first, Sparrow wanted an instrumental album because I’d always been an accompanist. I know I’m not the greatest singer, but I think I’m an interesting vocalist. I had a lot of fun stepping into the producer’s shoes . . .

“I can still listen to parts of it, months later. In fact, I still enjoy a lot of it. And that was one of my goals—if I only get to make one record, this one, I wanted it to say something, I wanted something I could be proud of. The good news is that I’ve had plenty of affirmation since then from people who’ve said they love it.”

Still, Jimmy A. is best-known as Peacock’s frequent collaborator and guitarist. He often performs in Peacock’s trio (with Vince Ebo), but says he’s never begrudged Peacock his success.

“Now that he’s getting the recognition he deserves, I want to be there, too! The truth is, I’m his biggest fan!”

Still, don’t be surprised if “Entertaining Angels” creates a few Jimmy A. fans along the way as well.

PETRA HAS A KNACK for trend-setting. The Grammy-winning DaySpring band recently released a full-length video project, “Backstage Pass,” that features five new music videos from the group’s No. 1 release “Unseen Power.” What’s special about “Backstage Pass” is that it contains what is believed to be the first-ever closed-captioning for the hearing impaired in the contemporary Christian music market.

Four of the five new videos are directed by the premier contemporary Christian music video director, Steve Yake. The fifth, “Who’s On The Lord’s Side,” was created through Epic Records by NFL Films.

Top Contemporary Christian™

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THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE		
			LABEL & NUMBER/DISTRIBUTING LABEL			
★★ NO. 1 ★★						
1	1	3	STEVEN CURTIS CHAPMAN SPARROW 1328*	3 weeks at No. 1	GREAT ADVENTURE	
2	5	3	WHITE HEART STARSONG 8247*		TALES OF WONDER	
3	7	11	JON GIBSON FRONTLINE 9285*		FOREVER FRIENDS	
4	3	37	CARMAN BENSON 2809*		ADDICTED TO JESUS	
5	2	71	AMY GRANT ▲ ³ WORD 6907*		HEART IN MOTION	
6	11	3	SUSAN ASHTON SPARROW 1327*		ANGELS OF MERCY	
7	4	7	RICH MULLINS REUNION 0072*/WORD		THE WORLD AS BEST I REMEMBER VOL. 2	
8	6	41	MICHAEL ENGLISH WARNER ALLIANCE 4104*/WARNER BROS.		MICHAEL ENGLISH	
9	9	81	STEVEN CURTIS CHAPMAN SPARROW 1258*		FOR THE SAKE OF THE CALL	
10	8	93	MICHAEL W. SMITH ● REUNION 0063*/WORD		GO WEST YOUNG MAN	
11	10	31	PETRA WORD 4885*/EPIC		UNSEEN POWER	
12	14	19	RAY BOLTZ DIADEM 2094*/SPECTRA		MOMENTS FOR THE HEART	
13	12	35	KATHY TROCCOLI REUNION 0725*/WORD		PURE ATTRACTION	
14	20	55	RICH MULLINS REUNION 0066*/WORD		THE WORLD AS BEST I REMEMBER	
15	26	3	RON KENOLY INTEGRITY 044*/SPARROW		LIFT HIM UP WITH RON KENOLY	
16	21	3	VARIOUS ARTISTS SPARROW 1329*		NO COMPROMISE REMEMBERING MUSIC OF K. GREEN	
17	15	41	TWILA PARIS STARSONG 8207*		SANCTUARY	
18	18	55	BEBE & CECE WINANS ● SPARROW 1257*		DIFFERENT LIFESTYLES	
19	16	71	SUSAN ASHTON SPARROW 1259*		WAKENED BY THE WIND	
20	22	93	D.C. TALK FOREFRONT 2682*/BENSON		NU THANG	
21	19	93	SANDI PATTI WORD 4854*/EPIC		ANOTHER TIME ANOTHER PLACE	
22	NEW ▶		LARNELLE HARRIS BENSON 2902*		I CHOOSE JOY	
23	13	11	MARGARET BECKER SPARROW 1354*		STEPS OF FAITH	
24	17	17	FIRST CALL DAYSRING 6925*/WORD		HUMAN SONG	
25	25	7	GEOFF MOORE FOREFRONT 2935*/BENSON		A FRIEND LIKE YOU	
26	23	5	DINO BENSON 2912*		SOMEWHERE IN TIME	
27	24	9	VARIOUS ARTISTS SPARROW 1330*		CORAM DEO	
28	NEW ▶		VERN JACKSON TBN 0001*		HIGHER THAN I'VE EVER BEEN	
29	30	9	WEST ANGELES C.O.G.I.C. SPARROW 1319*		SAINTS IN PRAISE VOL. III	
30	NEW ▶		THE RICHARD SMALLWOOD SINGERS SPARROW 1283*		TESTIMONY	
31	29	90	STEVEN CURTIS CHAPMAN SPARROW 1369*		MORE TO THIS LIFE	
32	31	5	ACAPPELLA WORD 52791*/EPIC		ACAPPELLA AMERICA	
33	32	5	BROOKLYN TABERNACLE SINGERS WARNER ALLIANCE 4135*		ONLY TO HIM	
34	NEW ▶		MIKE WARNKE DAYSRING 4230*/WORD		FULL SPEED AHEAD	
35	28	311	AMY GRANT ▲ MYRRH 3900*/WORD		THE COLLECTION	
36	39	23	DALLAS HOLM BENSON 2839*		CHAIN OF GRACE	
37	34	19	LISA BEVILL VIREO 2201*/SPARROW		MY FREEDOM	
38	27	15	AL DENSON BENSON 2858*		THE EXTRA MILE	
39	35	29	ACAPPELLA WORD 52790*/EPIC		WE HAVE SEEN HIS GLORY	
40	37	143	CARMAN ● BENSON 2588*		REVIVAL IN THE LAND	

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WORD

FREEDOM OF SOUL. “Caught In A Land Of Time” is Brooklyn-born MC Peace and Compton’s DJ Cartoon kickin’ it on the positive tip. Special promotional CD, “This Is Love,” features remixes by Yo! Brothers: Doctor Dre., T-Money, and Davey DMX. Check their message on local video outlets.



SFC “Phase III”. This is hard-hitting rap and in-your-face science. SFC is talkin’ about turning your life around and getting it all together. These are hip hop words from the wise aimed straight for the heart.

DELEON RICHARDS “New Direction.” It all started when she was 5 years old. Now 10 years later, she has her own style of positive hip hop mixed with R&B grooves and a Grammy nomination to prove it. For Deleon Richards, the only Direction is the right one.



WORD/EPIC.

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Break Out
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Little Anthony and The Truettones
“Heaven”
Gospel Keynotes
“Savior Will Take Care of You”

Latin Notas



by John Lannert

THIS BUD'S FOR RON AND LARRY: A tip of the longneck to Ron Weisner and Larry Vallon, co-promoters of Budweiser's Hispanic music caravan, Festival Musical, in San Antonio, Texas. The Los Angeles-based duo, judging from the festival's showing July 24, is offering several very pleasant wrinkles that, say, organizers of Budweiser's R&B-based revue Superfest might want to use.

First, the Hispanic music revue, featuring Sony Discos' Ana Gabriel, La Mafia, and Magneto, was four hours long—still a tad too lengthy, but much more tolerable than Superfest's usual six- to seven-hour droners.

Secondly, stage backdrops and musical gear were assembled on portable sets that limited between-shows intermissions to a mere 10 minutes or so. Thirdly, Festival Musical delivered an inviting blend of smartly produced music sets that attracted a wide spectrum of (admittedly) mostly female fans ranging from 12 to 45.

The only downside to Festival Musical was the feeble attendance, which barely filled one-third of the 15,000-seat Hemistair Arena. Gabriel, one of Hispanic music's best-selling artists, turned in an abridged, 75-minute set whose dramatic, crowd-pleasing ballads perhaps called for a more intimate setting similar to several other theater-sized venues where the tour has stopped.

Still, the Mexican singer/songwriter with the distinctive rasp rarely disappointed whether singing aching love

odes, rousing rancheras, or tasty pop tracks from her latest release, "Silueta." Equally satisfying was La Mafia's raucous hourlong cumbia and rock set, highlighted by a spirited audience sing-along of "Como Me Duele Amor."

Only Magneto, a vocal quintet à la NKOTB, failed to excite the throng until it broke into its show-closing hit "Vuela, Vuela." Festival Musical is scheduled to close its 12-city tour Aug. 23 in Miami, where Gabriel will perform a solo concert.

CHAYANNE'S SHIMMERING SHOWCASE: Gustavo Sánchez, the (ahem) ebullient manager of Puerto Rican heartthrob Chayanne, attempted to put on the *madre* of all album presentations July 23 at the Miami Beach Convention Center.

And lo and behold, he nearly succeeded, except for an encyclopedic video presentation of Chayanne's new Sony effort "Provócame," which hit retail July 28. Three songs into the album, fidgety invitees began slipping out the exits to await the evening's main fare: Chayanne's showcase.

They were scarcely disappointed. Chayanne served up a spirited, 45-minute set that highlighted his current reinvention from a hard-hoofing dancer who sings to a sensitive singer who occasionally dances. Backing Chayanne was a crisp, 10-piece dance and music troupe sporting a snappy, rock-rooted sound that provided a comfortable music backdrop for new and old tunes alike.

Chayanne complemented his thumping foot-stompers with emotional love songs "El Centro De Mi Corazón" and "Mi Primer Amor," which he briefly crooned to the song's well-known author, Diane Warren. Chayanne kicked off his Latin American tour July 30 in Santo Domingo.

COLOR HER MYRIAM: "This album has more colors, more maturity," answers 25-year-old Myriam Hernández when queried about her eponymous WEA Latina de-

(Continued on next page)

Top Latin Albums

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	THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE	LABEL & NUMBER/DISTRIBUTING LABEL
POP	1	1	35	LUIS MIGUEL	ROMANCE	WEA LATINA 75805
	2	2	37	MAGNETO	MAGNETO	SONY 80670
	3	4	3	JON SECADA	JON SECADA	SBK 98845/ERG
	4	13	3	ANA GABRIEL	SILUETA	SONY 80818
	5	3	27	ALVARO TORRES	NADA SE COMPARA...	CAPITOL-EMI LATIN 42537
	6	5	9	MIJARES	MARIA BONITA	CAPITOL-EMI LATIN 42687
	7	6	11	PANDORA	ILEGAL	CAPITOL-EMI LATIN 42686
	8	10	21	LOS BUKIS	QUIEREME	FONOVISA 9040
	9	8	67	PANOORA	CON AMOR ETERNO	CAPITOL-EMI LATIN 42451
	10	9	13	JULIAN VUELA	MI IMAGINACION	WEA LATINA 75878-4
	11	—	1	ROCIO DURCAL	EL CONCIERTO... EN VIVO	ARIOLA 3344/BMG
	12	12	11	YOLANDITA MONGE	CARA DE ANGEL	WEA LATINA 77467
	13	11	23	RICKY MARTIN	RICKY MARTIN	SONY 80695
	14	18	5	LOS HISPANOS	PASSION	SONY 80785
	15	7	9	JULIO IGLESIAS	CALOR	SONY 80763
	16	15	9	RAPHAEL	AVE FENIX	SONY 80767
	17	17	55	GLORIA TREVI	TU ANGEL DE LA GUARDA	ARIOLA 3087/BMG
	18	—	1	H2O	DE OTRO PLANETA	SONY 80821
	19	16	7	VARIOS ARTISTAS	DE SUR AMERICA CON AMOR	WEA LATINA 76531
	20	14	59	RICARDO MONTANER	ULTIMO LUGAR	TH-ROOVEN 2864
	21	—	1	PRISMA	NUEVOS HORIZONTES	CAPITOL-EMI LATIN 42305
	22	—	1	CRISTIAN AGUA	NUEVA	MELODY 9056/FONOVISA
	23	—	1	FERNANDO ALLENDE	FERNANDO ALLENDE	WARNER 26848
	24	—	1	ISABEL PANTOJA	CORAZON HERIDO	RCA 3350/BMG
	25	25	19	JOSE LUIS RODRIGUEZ	PIEL DE HOMBRE	SONY 80746
TROPICAL/SALSA	1	1	9	JERRY RIVERA	CUENTA CONMIGO	DISCOS INTERNATIONAL 80776/SONY
	2	5	5	MIAMI BAND	MIAMI BAND	RTP 80768/SONY
	3	4	25	TITO ROJAS	TITO ROJAS	M.P.I. 6061
	4	3	39	GILBERTO SANTA ROSA	PERSPECTIVA	DISCOS INTERNATIONAL 80689/SONY
	5	2	5	FRANKIE RUIZ	MI LIBERTAD	TH-ROOVEN 2946
	6	20	3	OLGA TANON	SOLA	WEA LATINA 77478
	7	6	19	DOMINGO QUINONES	PINTANDO LUNA	SONERO 80738/SONY
	8	9	45	EDDIE SANTIAGO	SOY EL MISMO	CAPITOL-EMI LATIN 42296
	9	7	15	ZONA ROJA	ORQUESTA ZONA ROJA	CANDELA 001
	10	8	11	EDGAR JOEL Y SU ORQUESTA	EN EL TOPE	RTP 80729/SONY
	11	12	9	GRUPO WAO	GRUPO WAO	HEAVEN 008
	12	18	15	GRUPO NICHE	LLEGANDO AL 100%	DISCOS INTERNATIONAL 80712/SONY
	13	11	17	LALO RODRIGUEZ	DE VUELTA EN LA TRAMPA	CAPITOL-EMI LATIN 42478
	14	15	33	ALEX D'CASTRO	SOLO	TH-ROOVEN 2883
	15	22	5	L. RAMIREZ/R. DE LA PAZ	OTRA NOCHE CALIENTE	RMM 80748/SONY
	16	14	15	JOHNNY RIVERA	ENCUENTRO CASUAL	SONERO 80727/SONY
	17	13	15	ANGELA CARRASCO	PIEL CANELA	CAPITOL-EMI LATIN 42591
	18	16	21	ALEX BUENO	COMO NADIE	J&N 1991/J&N
	19	17	3	LA ROKA BANDA	LA ROKA	J&N 748/J&N
	20	21	35	LOS SABROSOS DEL MERENGUE	SIETE VECES MAS...	M.P.I. 6059
	21	—	3	FILARMONICA/SANTO DOMINGO	...J.L. GUERRA	GLOBO 80769/SONY
	22	10	23	SOUNDTRACK	THE MAMBO KINGS	ELEKTRA 961240
	23	—	1	VARIOS ARTISTAS	CON LO QUE CUENTA ESTE PAIS	PRIME 3364/BMG
	24	—	43	TONO ROSARIO	ATADO A TI	PRIME 1013/J&N
	25	19	25	LUIS ENRIQUE	UNA HISTORIA DIFERENTE	SONY 80710
REGIONAL MEXICAN	1	1	43	LA MAFIA	ESTAS TOCANDO FUEGO	DISCOS INTERNATIONAL 80660/SONY
	2	2	25	LOS TEMERARIOS	MI VIDA ERES TU	AFG SIGMA 3002
	3	3	51	ANA GABRIEL	MI MEXICO	SONY 80605
	4	4	7	ALEJANDRO FERNANDEZ	ALEJANDRO FERNANDEZ	SONY 80770
	5	8	9	SELENA	ENTRE A MI MUNDO	CAPITOL-EMI LATIN 42635
	6	10	45	LOS ACUARIO	LA HIELERA	MAR INT'L 291
	7	6	39	BRONCO	SALVAJE Y TIERNO	FONOVISA 3106
	8	11	5	VICENTE FERNANDEZ	QUE DE RARO TIENE	DISCOS INT'L 80809/SONY
	9	5	11	BANDA VALLARTA SHOW	TE VES BIEN BUENA	FONOVISA 5146
	10	9	41	MAZZ LIVE	UNA NOCHE JUNTOS	CAPITOL-EMI LATIN 42549
	11	7	31	LINDA RONSTADT	MAS CANCIONES	ELEKTRA 2-61239
	12	12	21	INDUSTRIA DEL AMOR	PARA TI	FONOVISA 9037
	13	13	27	ROCIO BANQUELLS	A MI VIEJO	CAPITOL-EMI LATIN 42620
	14	14	5	LOS CAMINANTES	RECUERDOS	LUNA 1226
	15	18	41	YNDIO	ROMANTICAMENTE	CAPITOL-EMI LATIN 42564
	16	—	21	BANDA MOVIL	LA UNICA	FONOVISA 9033
	17	21	9	FITO OLIVARES	CUMBIA CALIENTE	GIL 2082
	18	17	11	LOS YONICS	VOLVERE A CONQUISTARTE	FONOVISA 9047
	19	15	13	LUCERO	LUCERO DE MEXICO	FONOVISA 9039
	20	19	23	EMILIO NAVAIRA	UNsung HIGHWAYS	CAPITOL-EMI LATIN 42626
	21	16	5	CHALINO SANCHEZ	ADIOS A CHALINO	MUSART 758
	22	—	5	ANGELICA MARIA	INTERPRETA RANCHERO Y NORTENO	SONY 80771
	23	—	1	GRUPO MOJADO	LA GORDA	FONOVISA 5154
	24	23	27	LALO Y LOS DESCALZOS	EL ORGULLOSO	WEA LATINA 72744
	25	24	19	GRUPO VENNUS	Y SI TE QUIERO	MAR INT'L 271

(CD) Compact disc available. • Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units. © 1992, Billboard/BPI Communications.

EMMANUEL

"Ese Soy Yo"

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ANA GABRIEL

"Silueta"

Ana Gabriel, multi Billboard - Lo Nuestro Award Winner for the second year in a row, steps into the spotlight once again with "SILUETA" ("Silhouette"). The first promotional track, "Evidencias" ("Evidences") burst in the Hot Latin 40 as a "Hot Shot Debut" ranked No. 28, rising to No. 19 the following week. (HLT-7/18/1992) - With Ana Gabriel's top-seller reputation, her name is the only evidence needed to guarantee a No. 1.



DFC-CDZ-80818

TU YO / TODAVIA TENEMOS TIEMPO / AMANODLE / LLENA DE ROMANCE / MAL CONTIGO, PEOR SIN TI / QUE BIEN ME SIENTO / SILUETA / TODO TERMINO / HAY QUE HABLAR / QUIERO YO SABER / EVIDENCIAS / TE AMO



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Hot La Mafia Hit Was A Grupo Effort

BY JOHN LANNERT

MIAMI—"Estas Tocando Fuego," the title of La Mafia's top-selling album, translates into English as "You're Playing With Fire."

In fact, the Houston-based, Tejano-rooted sextet literally has caught fire in both the U.S. and Mexico—a market where few Texas acts have realized success.

Last April, Sony Mexico awarded the group a platinum record for 250,000 units sold. Sony's deputy manager Marcos Maynard ebulliently claims that "Estas," now sitting around 375,000 units sold, will climb beyond 500,000 in sales by year's end.

In July, "Estas Tocando Fuego" was certified double platinum (200,000 units sold) by Sony Discos. The certification was unique for a Latin release in that it was done by an independent accounting firm and not by the label (see story, page 10).

Since its release last autumn, the album has yielded one top 10 U.S. smash ("Estas Tocando Fuego") while sitting atop Billboard's regional Mexican retail survey for 20 consecutive weeks. Last May, La Mafia also won two Premio Lo Nuestro awards in the regional Mexican genre.

While a combination of ingredients has contributed to La Mafia's phenomenal cross-border prosperity, there has been one common—and crucial—promotional denominator in both markets: La Mafia has been promoted as a pop/cumbia grupo in the vein of Los Bukis of Los Yonicos, rather than a polka-oriented Tejano band whose fan appeal is much more

limited.

Another near equally vital element to La Mafia's success was Sony's desire—particularly emphasized by Maynard—to break into the hitherto uncharted grupo waters.

"Sony never worked with grupos," says Maynard, "and La Mafia was the first. So, the company got involved with La Mafia to develop this music genre. Also important was that they are a young band who can re-style the grupo sound of grupos already in the market, like, for example, that of Los Yonicos. They revamped that grupo wave but with a new image and a fresher sound."

Before Sony Mexico actively began pushing La Mafia's "Estas" in fall 1991, the veteran sextet—led by front man Oscar Gonzalez and his guitarist-brother Jimmy—already had helped themselves mightily in the past several years in Monterrey and other northern Mexican cities via self-produced promotional tours and live concerts.

But as Maynard tells it, Sony Mexico's participation allowed La Mafia to graduate from an upstart regionally popular, Tejano-rooted band to a nationally known grupo.

"The first place we had real success was Monterrey, where they already were known," states Maynard. "From there we pushed hard in Guadalajara and Mexico City—where they broke almost simultaneously—followed by Veracruz and then finally the southeast part of Mexico. What also helped were promotional tours and live shows. And so now they're a national band."

Sony Discos president Frank Welzer says Sony Mexico's region-by-region marketing strategy was matched by Sony Discos' equally intensive market-to-market campaign that sported promotional and live tours, numerous TV appearances, and a two-month national TV promotional package that concluded recently in May.

"We at Sony Discos," states Welzer, "were quick to recognize La Mafia as having mass-appeal potential. We gave them three songs and two of them, 'Estas Tocando Fuego' and 'Como Me Duele Amor,' became big hits."

Welzer adds that La Mafia's label-sponsored promotional tours in virgin markets such as California, New York, and Miami allowed the band to realize "incredible" first-time sales penetration in those regions.

In September, La Mafia is planning to embark on promotional treks to Argentina and Chile, after which they will begin recording a new album. According to Sony Discos VP of A&R Angel Carrasco, the group plans to build on its smash record by cutting an album "that maybe will have a little more grupo sound, but the [Tejano] roots will be there."

NOTAS

(Continued from preceding page)

but, an embraceable, ballad-heavy effort chocked full of bittersweet tales of bruised romance and fractured love.

Chile's most famous musical export talked animatedly about her album—produced by Juan Carlos Calderón—and her high-flying career.

"I plan everything very carefully and I want to progress step by step and become established in one country before moving on to another country," notes Hernández, who keeps an always hectic schedule of promotional jaunts and concert dates. "I eventually want to settle down, so that's why I'm working very hard with my career while I can." Hernández adds that Mexico and Spain currently are her two priority markets.

GETTING CAUGHT UP: Nominees for MTV's Video Music Awards in the Latin music category are Capitol/EMI Latin's El Ultimo De La Fila, Elektra's Gipsy Kings, and BMG's El General, Mecano, and Caifanes. The awards ceremony is slated to be held Sept. 9 in Los Angeles. . . . Members of Loco Mia are mired in a dispute with their recently dismissed manager, José Luis Gil, who says he owns the group name and will replace the current quartet with a new set of fan-handlers. Not so fast, countered Loco Mia member Carlos Armas Rodríguez during a press conference July 22 in Miami. "Javier Font is the owner of the name and concept Loco Mia," said Armas, adding the Ibiza-born group will begin recording a dance album with "well-known American producers" this fall. According to Loco Mia's new manager, Luis Balaguer, the band's label in Spain, EMI, has remained "neutral" in the fracas. Gil, meanwhile, contends in a written press release that both EMI and Sony Discos—Loco Mia's distributor in the U.S.—are solidly behind his cause.

Hot Latin Tracks™

COMPILED FROM NATIONAL LATIN RADIO AIRPLAY REPORTS.					ARTIST LABEL/DISTRIBUTING LABEL	TITLE
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART			
1	2	5	5	ANA GABRIEL SONY	*** No. 1 *** ◆ EVIDENCIAS 1 week at No. 1	
2	1	1	13	JON SECADA CAPITOL-EMI LATIN	◆ OTRO DIA MAS SIN VERTE	
3	4	3	12	LUIS MIGUEL WEA LATINA	MUCHO CORAZON	
4	3	2	14	PANDORA CAPITOL-EMI LATIN	◆ DESDE EL DIA QUE TE FUISTE	
5	5	4	10	MIJARES CAPITOL-EMI LATIN	◆ MARIA BONITA	
6	8	8	8	MYRIAM HERNANDEZ WEA LATINA	◆ UN HOMBRE SECRETO	
7	6	6	10	JULIO IGLESIAS SONY	◆ MILONGA SENTIMENTAL	
8	7	7	11	LOS YONICS FONOVISA	◆ PERO TE VAS A ARREPENTIR	
9	10	10	7	DANIELA ROMO CAPITOL-EMI LATIN	◆ TAMPOCO FUISTE TU	
10	9	14	8	RAPHAEL SONY	◆ ESCANDALO	
11	12	11	6	LOS BUKIS FONOVISA	◆ QUIEREME	
12	11	9	10	ANGELICA MARIA Y VICENTE FERNANDEZ SONY	YO QUIERO	
13	15	18	6	FRANKIE RUIZ TH-RODVEN	MI LIBERTAD	
14	14	17	9	MIAMI BAND RTP/SONY	◆ PONTE EL SOMBRERO	
15	13	15	10	ROCIO DURCAL/JUAN GABRIEL FUE UN PLACER CONOCERTE ARIDLA/BMG		
16	16	22	7	LA MAFIA DISCOS INTERNATIONAL/SONY	NUESTRA CANCION	
					*** POWER TRACK ***	
17	37	—	2	CHAYANNE SONY	EL CENTRO DE MI CORAZON	
18	25	28	3	ANGELA CARRASCO CAPITOL-EMI LATIN	TU AMOR ES UNA RUEDA	
19	18	25	5	FERNANDO ALLENDE WARNER	◆ LA OLA LATINA	
20	24	30	3	VICENTE FERNANDEZ DISCOS INTERNATIONAL/SONY	QUE DE RARO TIENE	
21	28	37	3	EMMANUEL SONY	ESE SOY YO	
22	22	24	6	JERRY RIVERA DISCOS INTERNATIONAL/SONY	◆ CASI UN HECHIZO	
23	17	16	10	LISA LOPEZ DISCOS INTERNATIONAL/SONY	◆ VUELVE A MI	
24	31	35	4	SELENA CAPITOL-EMI LATIN	COMO LA FLOR	
25	34	32	3	LALO RODRIGUEZ CAPITOL-EMI LATIN	DE VUELTA EN LA TRAMPA	
26	23	20	14	RICARDO MONTANER TH-RODVEN	EN EL ULTIMO LUGAR DEL MUNDO	
27	19	23	9	ALEJANDRO FERNANDEZ SONY	NECESITO OLVIDARLA	
28	33	—	2	ALVARO TORRES CAPITOL-EMI LATIN	HE VIVIDO ESPERANDO POR TI	
29	35	39	3	CRISTIAN MELODY/FONOVISA	◆ NO PODRAS	
30	20	13	9	LUIS ENRIQUE SONY	◆ LUCIA	
31	32	33	5	LOS TEMERARIOS AFG SIGMA	A QUIEN QUIERES ENGANAR	
32	39	—	2	ISABEL PANTOJA RCA/BMG	QUE SE BUSQUEN A OTRA	
33	30	21	14	RICKY MARTIN SONY	EL AMOR DE MI VIDA	
					*** HOT SHOT DEBUT ***	
34	NEW ▶		1	EL GRAN COMBO COMBO	LOS TENIS	
35	29	26	15	LOS BUKIS FONOVISA	EL CELOSO	
36	27	29	4	LOCO MIA SONY	◆ RUMBA SAMBA MAMBO	
37	38	—	2	INDUSTRIA DEL AMOR UNICO/FONOVISA	SIEMPRE TE AMARE	
38	NEW ▶		1	TITO ROJAS M.P.I.	NADIE ES ETERNO	
39	NEW ▶		1	XUXA GLOBE/BMG	LOQUITA POR TI	
40	NEW ▶		1	LOS RODARTE SONY	VES QUE NO ES IGUAL	

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

Country Radio, Vid Shows Forge New Links Find Strength In Ratings Numbers Via Cross-Promos

■ BY DEBORAH RUSSELL

LOS ANGELES—As the country music format flourishes, radio and video broadcasters are increasingly pooling their strengths to upgrade regional video programming and tap into a potential cross-promotional gold mine.

Country music lovers tuning into local TV affiliates in such markets as Spartanburg, S.C., Tacoma, Wash., and Denver now can see their favorite country radio personalities on TV introducing country music videos, interviewing musicians, and reporting country music news.

"Since January, we've seen a big increase in radio stations who are thinking about launching a show," says Chris Parr, director of video special projects at the Nashville-based promotions and publicity firm Aristo Media.

Parr says Aristo services more than 100 regional country video shows and nearly 35% of them are the result of coordinated efforts between local radio and video broadcasters. It's a logical and effective combination, he says.

"The radio station has the experienced, on-air talent in place to host the video program," Parr says. "The video outlet gives prominence to the radio station's call letters and helps position the station against other stations in the market. Each side can cross-promote the other and gain more viewers and listeners."

Such was the motivation behind Spartanburg-based "Whistle Tracks,"

a music video program hosted by Bill Ellis and Chris James, the morning personalities at WSSL Greenville, S.C. The 30-minute video show airs Saturday nights at 11:30 on the Spartanburg CBS affiliate WSTA-TV.

"With country as hot as it is, our show has come at a real good time," says Wendy White, WSSL morning personality/public affairs director. She hosts a regular news segment on the "Whistle Tracks" program. "The video show definitely enhances the music we play on the radio. And it enhances our ratings; it's the best advertising in the world for us."

The video outlet is likely to gain loyal viewers, as well, particularly in markets starved for music video programming, says Julie Furlong, director of public affairs and public relations at the Tacoma-based independent TV station KSTW. The Nashville Network reaches Tacoma, but the market is clearly open to variety, she says.

Furlong co-produces KSTW's weekly "Country Hot Tracks" program in conjunction with radio station KMPS Seattle. Like WSSL Greenville, KMPS is one of the leading stations in its market. KMPS personalities Ichabod Caine and Tony Thomas co-host the hourlong "Country Hot Tracks," which airs Sunday nights at 8.

"Hot Tracks" includes trivia, concert news, top 10 countdowns, and interviews with country music stars. A KSTW crew attended Fan Fair and taped some 20 interviews with such

acts as McBride & the Ride and Aaron Tippin. The radio station's reputation opens the door to many country artists whose taped bits will later appear on "Country Hot Tracks," says Furlong.

In Denver, "Colorado's Country" appears on the Fox TV affiliate KDVR. The program is tied to KYGO-FM Denver and is hosted by the station's Kelly Ford, Sandy Travis, and Chuck Leary. Vince Barresi, VP/GM at KDVR, says hooking up with a leading radio station helps ensure the video program will establish credibility with more than just viewers.

The hourlong "Colorado's Country" airs Saturday nights at 9, coming directly in the wake of Fox's prime lineup. Sponsors are attracted to the show's regional appeal, says Barresi, and ad support continues to get stronger each week.

"We are truly doing something local and that gives us a marketing and merchandising tool that is very attractive to a number of our advertisers," Barresi says.

Advertisers are just catching up with the country boom, says Birmingham, Ala.-based independent producer Mike Ousley, who coordinated the deal between KDVR and KYGO. He produces "Colorado's Country," and hopes to launch country music video shows with radio ties in Dallas, Houston, Knoxville, Tenn., and Jacksonville and Orlando, Fla., by the end of the year.

PRODUCTION NOTES

LOS ANGELES

- **Black & White Television** director Paris Barclay, in co-production with Propaganda Films, recently reeled the Perspective/A&M video "The Best Things In Life Are Free" by Luther Vandross and Janet Jackson. Crescenzo Notarile directed photography, Propaganda's Tim Clawson was executive producer, and Louise Barlow produced.

Barclay also directed "Money Can't Buy You Love" by Ralph Tresvant. Daniel Pearl directed photography, and Clawson and Barlow executive-produced and produced, respectively. Both tracks are featured on the soundtrack to the Columbia film "Mo' Money."

- Director **Ralph Bakshi** teamed with the Interscope act My Life With The Thrill Kill Kult to lens the band's debut video, "Sex On Wheelz."

- **Oil Factory's Frank Sacramento** directed Right Said Fred's latest Charisma clip, "Deeply Dippy."

- **Rich Murray** of Fragile Films directed Lidell Townsell's new "Get With U" video for Mercury. Joe Uliano produced and Anghel Decca directed photography. Terance Power and Rupert Wainwright were executive producers.

NEW YORK

- **Portfolio Artists Network** director Nico Beyer shot Suzanne

Vega's "Blood Makes Noise" video for A&M. Lorraine Williams and Anouk Frankel produced.

- **Original Films** director Chris Painter shot 21 Guns' new RCA video "Knee Deep." Romeo Tirone directed photography and Randi Wilens was executive producer.

OTHER CITIES

- **Flashframe's Marius Penczner** directed Travis Tritt's new Warner Bros. video "Texas Flyer" in Memphis and Nashville. Allen Kelman produced and Jeff Zimmerman directed photography.

- **Thierry Mugler** directed George Michael's new Epic video "Too Funky" on location in Paris. Mike Sothon directed photography and David Naylor produced for DNA.

- **KRT/Howlin' Pictures' Larry Jordan** directed the Damn Yankees' videos "Don't Tread On Me" and "Damn Yankees." Allen Kelman produced the Denver-based shoots.

- **Clint Black's** new RCA video "We Tell Ourselves" is an O Pictures production directed by Michael Patterson and Candace Reckinger. Holly Crawford produced the Utah-based shoot.

- **Nastymix** rock act the Accused linked with producer/director Frank Harlan to shoot the conceptual video "Two Hours Til Sunrise" in Seattle. **Mark McKnight** directed photography with Harlan.

Eye On Monitor Winners; MTV, Mag Link Set In Stone

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THE ENVELOPE PLEASE: Congratulations to the winners of the 1992 International Monitor Awards, which were held July 18 in Los Angeles. Flattery/Yukich Inc. of L.A. won best achievement in music video for the Genesis video "No Son Of Mine," while Strato Films' Paula Walker was named best director in music video for Tina Turner's "Way Of The World" clip. Shursen Parsade of 525 Post Production took the editing category for R.E.M.'s "Losing My Religion."

Michael Jackson's "Black Or White" clip won best effects in a music video, thanks to the mind-blowing morphing provided by Pacific Data Images. The clip is an Apogee Productions/Propaganda Films production.

MTV's "More Sex In The '90s" program won in the entertainment-special category, and its directors **Lauren Lazin**, **Bill Richmond**, and **Rob Fox** were named best directors for an entertainment special.

MTV HAS entered a marketing partnership with Rolling Stone to produce a 90-minute TV special about the publication's first 25 years. The documentary will air on MTV in November.

In other MTV news, the network announced the **Black Crowes**, **Bobby Brown**, the **Cure**, **Def Leppard**, and **Pearl Jam** are among the latest acts that have agreed to perform at the 1992 MTV Video Music Awards Sept. 9 in Los Angeles.

REEL NEWS: Directors **Nathan Detroit Richards** and **Laurice Bell** recently joined the roster at L.A.-based **Spellbound Pictures**. Richards' credits include a number of EMF videos, including the band's breakthrough EMI clip, "Unbelievable." Bell's video debut is the Miles Davis track "Doo Bop Song" on Warner Bros. ... **Michael** and **Jonathan Kahn** have signed on at L.A.'s **Noir Films**. Their debut music video for **Noir** is **Technotronic's** SBK clip "Move This" ... DNA rep **Jeff Beasley**

has left the Los Angeles-based production company for new ventures.

SINGLES: Sony Music Video Enterprises goes to retail Sept. 1 with **Roger Waters'** "What God Wants," a music video single tied to the release of Waters' Columbia album "Amused To Death."

The 15-minute video single contains exclusive interview and performance footage and will carry a list price of \$9.98. Columbia will release an alternate version for music video outlets. London-based director **Tony Kaye**, of **Tony Kaye Films**, lensed both versions with producer **Sarah Whistler**.

THE EYE



by Deborah Russell

EYE ON FRESNO: "Those Videos," a two-hour program broadcast on Fresno, Calif.'s local UHF channel KGMC-TV (Channel 34), caters to fans of R&B, rap, reggae, and jazz. "T.V." debuted May 15, and airs Friday nights at 6 p.m.

The show reaches viewers in Fresno and some 35 surrounding communities, many of which have little, if any, access to R&B-oriented music videos, says executive producer **Robert**

Jones.

"We've tapped into a virtually open market; for a lot of these people, we're *it* on a Friday night," he says.

The first 90 minutes of "T.V." feature a mix of mainstream R&B and rap titles, ranging from **En Vogue's** "My Lovin' (You're Never Gonna Get It)" and **Prince & the N.P.G.'s** "Money Don't Matter 2 Night" to **Larry Springfield's** "All The Way Love" and **Hammer's** "Do Not Pass Me By."

The final half-hour, tagged "2 Mean Videos," showcases cutting-edge or controversial hip-hop videos, such as the **College Boyz's** clip "Victim Of The Ghetto," **AMG's** "Jiggable Pie," and **South Central Cartel's** "Ya Getz Clowned."

Each weekly edition of the show features as many as 30 videos, Jones says, noting, "We don't talk, we just play music." He estimates the program costs about \$600 per week to produce, and he currently is seeking sponsors.

LONG(FORM), HOT SUMMER: As temperatures intensify this summer, so does the release schedule at Warner Reprise Home Video. Appearing on shelves this season are longform music videos from the likes of **Eric Clapton**, **Rod Stewart**, **Lou Reed**, **Black Sabbath**, **Sir Mix-A-Lot**, **Prince & the N.P.G.**, and **Life, Sex & Death**.



Heads Up. The members of Curb Records' Boy Howdy literally sprout from the earth in their debut video, "Our Love Was Meant To Be." Gibbe Productions director **Richard Jemigan** (lying on the ground) shot Boy Howdy's **Hugh Wright**, **Jeffrey Steele**, **Cary Parks**, and **Larry Parks** (shown buried, from left) performing on a Dallas hillside and combined the footage with conceptual vignettes that illustrate love that was "meant to be." Gibbe's **Joe Dishner** and **Mike Dempsey** produced.

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



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INXS, Not Enough Time
Wilson Phillips, Give It Up
CeCe Peniston, Keep On Walkin'
Paul Westerberg, Dyslexic Heart
Spin Doctors, Little Miss Can't...
Sonic Youth, 100%
Suicidal Tendencies, Asleep At...
My Life With The Thrill Kill Kult, Sex...

ADDS
Peter Cetera, Restless Heart
Wilson Phillips, Give It Up
Mary-Chapin Carpenter, I Feel Lucky
Najee, I Adore Mi Amore
Neville Brothers, One More Day
Patty Smyth, Sometimes Love Just...
Wailing Souls, All Over The World
Santana, Somewhere In Heaven

ADDS
The Good Girls, Just Call Me
Eric B & Rakim, Don't Sweat...
Lorenzo, Real Love
Charlie Wilson, Sprung On Me
Wendy Moten, Step By Step
Chaka Khan, You Can Make The...
The Cover Girls, Wishing On A Star

ADDS
John Anderson, Seminole Wind
Mac McAnally, The Trouble With...
Trisha Yearwood, Wrong Side Of...

FIVE STAR VIDEO
Bruce Springsteen, 57 Channels

GREATEST HITS
Mariah Carey, I'll Be There (Unplugged)
En Vogue, Giving Him Something...
Elton John, The One
Madonna, This Used To Be...
Richard Marx, Take This Heart
George Michael, Too Funky
Vanessa Williams, Just For Tonight

HEAVY
Mary J. Blige, You Remind Me (Remix)
Shabba Ranks, Mr. Loverman
En Vogue, Giving Him Something...
TLC, Baby-Baby-Baby
L. Vandross/J. Jackson, The Best...
CeCe Peniston, Keep On Walkin'
Eton John, Warm It Up
Men At Large, Use Me
Pete Rock/C.L. Smooth, They...
Troop, Whatever It Takes
Vanessa Williams, Just For Tonight
El DeBarge, You Know What I Like
Arrested Development, Tennessee
Alyson Williams, Just My Luck
Babyface, Give U My Heart
Chris Walker, No Place Like Love
Brian McKnight, The Way Love Goes
David Black, Nobody But You
Joe Public, I Miss You
Patti LaBelle, When You've Been...
Hammer, Gaining Momentum

HEAVY
The Bellamy Brothers, Cowboy Beat
Clint Black, We Tell Ourselves
Boy Howdy, Our Love Was Meant To Be
Brooks & Dunn, Boot Scootin' Boogie
Mary-Chapin Carpenter, I Feel Lucky
Mark Chesnutt, I'll Think Of Something
Billy Ray Cyrus, Could've Been Me
Billy Dean, Billy The Kid
Diamond Rio, Nowhere Bound
Joe Diffie, Ships That Don't Come In
Dixiana, That's What I'm...
Vince Gill, I Still Believe In You
Sammy Kershaw, Yard Sale
Tracy Lawrence, Runnin' Behind
Little Texas, You And Forever And Me
McBride & The Ride, Going Out Of...
Reba McEntire, The Night The...
Lorrie Morgan, Something In Red
Dolly Parton, Light Of A Clear...
Pirates Of The Mississippi, Too Much
M. Stuart/T. Tritt, This One's...
Aaron Tippin, I Wouldn't Have It...
Michael White, Familiar Ground

EXCLUSIVE
The Black Crowes, Thorn In My Pride
INXS, Not Enough Time
Pearl Jam, Jeremy

HEAVY
Bobby Brown, Humpin' Around
Tom Cochrane, Life Is A Highway
En Vogue, Giving Him Something...
Guns N' Roses, November Rain
Megadeth, Symphony Of Destruction
Metallica, Wherever I May Roam
Nirvana, Lithium
Red Hot Chili Peppers, Give It Away
U2, Even Better Than The Real Thing

MEDIUM
Hi-Five, She's Playing Hard To Get
Jabulani, Shine Your Light
Ho Frat Ho, Ho Frat Swing
Michael Jackson, Jam
Freddie Jackson, I Could Use A...
Tevin Campbell, Strawberry Letter 23
East Coast Family, 1-4-All-4-1
Ralph Tresvant, Money Can't Buy...

LIGHT
Steven Curtis Chapman, The Great...
Linda Davis, He Isn't My...
Evangeline, Bayou Boy
Rebecca Holden, The Highway Runs...
Judy Fields, Eyes Of Love
Crystal Gayle, Three Good Reasons
Live 'N Kickin', You Don't Need...
Jim Lauderdale, Wake Up Screaming
Martina McBride, That's Me
Jack Robertson, Bootie Bumpin'...
Karia Taylor, Little By Little

BUZZ BIN
Soup Dragons, Divine Thing
Temple Of The Dog, Hunger Strike

WHAT'S NEW
The Beach Boys, Hot Fun In...
Billy Ray Cyrus, Achy Breaky Heart
Glenn Frey, I've Got Mine
Indigo Girls, Galileo
David Sanborn, Bang Bang
Toad The Wet Sprocket, All I Want
U2, Even Better Than The Real Thing

MEDIUM
Chet Atkins/Jerry Reed, The Claw
Aaron Barker, Taste Of Freedom
Suzy Bogguss, Letting Go
Brooks & Sharp, Baby I'm The One
Sawyer Brown, Caffe On The Corner
Tracy Byrd, That's The Thing About...
Stacy Dean Campbell, Rosalee
Paulette Carlson, The Chain Just Broke
Lionel Cartwright, Be My Angel
Jeff Chance, Walk Softly On The...
Mark Collie, Even The Man In...
Rob Crosby, She Wrote The Book
Holly Dunn, As Long As You Belong...
The Forester Sisters, I Got A Date
Radney Foster, Just Call Me Lonesome
Matthews, Wright & King, Mother's...
The Mavericks, This Broken Heart
Tim Mensy, This Ol' Heart
Buck Owens, If You Can't Find A...
Collin Raye, In This Life
Ronna Reeves, What If You're Wrong
Shenandoah, Hey Mister
Doug Stone, Warning Labels
Kevin Welch, Somethin' 'Bout You

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Buck Owens, If You Can't Find A...
Collin Raye, In This Life
Ronna Reeves, What If You're Wrong
Shenandoah, Hey Mister
Doug Stone, Warning Labels
Kevin Welch, Somethin' 'Bout You

STRESS
Alice In Chains, Would?
Faith No More, Midlife Crisis
Madonna, This Used To Be...
Michael Jackson, Jam
Jodeci, Come And Talk To Me (Ver. II)
L7, Pretend We're Dead
Me Phi Me, Sad New Day
George Michael, Too Funky
Ozzy Osbourne, Mr. Tinkertrain
Shakespeare's Sister, Stay
Tesla, Song And Emotion
TLC, Baby-Baby-Baby
Toad The Wet Sprocket, All I Want
Paul Westerberg, Dyslexic Heart

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Tracy Byrd, That's The Thing About...
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Ronna Reeves, What If You're Wrong
Shenandoah, Hey Mister
Doug Stone, Warning Labels
Kevin Welch, Somethin' 'Bout You

ACTIVE
Tori Amos, Crucify
Body Count, The Winner Loses
Damn Yankees, Don't Tread On Me
Genesis, Jesus He Knows Me
House Of Pain, Jump Around
Elton John, The One
CeCe Peniston, Keep On Walkin'
Spin Doctors, Little Miss Can't...
Technotronic, Move This
Social Distortion, Give It Up

ADDS
Billy Ray Cyrus, Could've Been Me
Black Sabbath, TV Crimes
Body Count, The Winner Loses
Brothers Of Da Black Market, Livin'...
C+C Music Factory, Keep It Comin'
Erasure, S.O.S.
Kevin Welch, Somethin' 'Bout You
Full Force, Quickie
Gang Starr, Ex Girl To The Next Girl
Good Girls, Just Call Me
Hammer, Gaining Momentum
Jabulani, Shine Your Light
Lidell Townsend & M.T.F., Get With U
MC Serch, Here It Comes
No Doubt, Trapped In A Box
Poison Clan, Shake Whatcha'...
Saigon Kick, Love Is On The Way
Salt-N-Pepa, Start Me Up
Skew Sissen, If Walls Could Talk
Total Look & The Style, Room 252
Wailing Souls, All Over The World

HEAVY
Aaron Tippin, I Wouldn't Have It...
Billy Dean, Billy The Kid
Billy Ray Cyrus, Could've Been Me
Brooks & Dunn, Boot Scootin' Boogie
Clint Black, We Tell Ourselves
Diamond Rio, Nowhere Bound
Little Texas, You And Forever And Me
Lorrie Morgan, Something In Red
Mark Chesnutt, I'll Think Of Something
M. Stuart/T. Tritt, This One's...
Mary-Chapin Carpenter, I Feel Lucky
*Randy Travis, If I Didn't Have You
The Bellamy Brothers, Cowboy Beat
Tracy Lawrence, Runnin' Behind
Vince Gill, I Still Believe In You

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Aaron Barker, Taste Of Freedom
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Jeff Chance, Walk Softly On The...
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Buck Owens, If You Can't Find A...
Collin Raye, In This Life
Ronna Reeves, What If You're Wrong
Shenandoah, Hey Mister
Doug Stone, Warning Labels
Kevin Welch, Somethin' 'Bout You

ON
Cracker, Happy Birthday To Me
Galactic Cowboys, I'm Not Amused
Iron Maiden, Wasting Love
Material Issue, What Girls Want
The Men, Church Of Logic, Sin & Love
My Life With The Thrill Kill Kult, Sex...
Slaughter, Real Love
Sonic Youth, 100%
Suicidal Tendencies, Asleep At...

BOX TOPS
Arrested Development, People...
Billy Ray Cyrus, Achy Breaky Heart
Carmen Electra, Go Go Dancer
The Cover Girls, Wishing On A Star
DJ Quik, Jus Lyke Compton
Dr. Dre, Deep Cover
En Vogue, Giving Him Something...
Gangstarr, Dwyck
House Of Pain, Jump Around
Jodeci, Come And Talk To Me (Ver. II)
Jodeci, Come And Talk To Me
Luke, Breakdown
M.C. Ren, Final Frontier
Mary J. Blige, You Remind Me
Naughty By Nature, Uptown Anthem
Shabba Ranks, Mr. Loverman
Sir Mix-A-Lot, Baby Got Back
Spice 1, Welcome To The Ghetto

HOT SHOTS
Collin Raye, In This Life
Holly Dunn, As Long As You...
John Anderson, Seminole Wind
Lionel Cartwright, Be My Angel
Mark Collie, Even The Man In...
*Mike Reid, Keep On Walkin'
Pam Tillis, Shake The Sugar Tree
Radney Foster, Just Call Me Lonesome
Sawyer Brown, Caffe On The Corner
Trisha Yearwood, Wrong Side Of...

MEDIUM
Aaron Barker, Taste Of Freedom
*Alison Krauss, New Fool
*Billy Joe Royal, Funny How Time...
Boy Howdy, Our Love Was Meant To Be
Chet Atkins/Jerry Reed, The Claw
*Corbin/Hanner, Just Another Hill
*Dennis Robbins, My Side Of Town
Dixiana, That's What I'm...
Dolly Parton, Light Of A Clear...
Doug Stone, Warning Labels
Dwight Yoakam, The Heart That...
Jeff Chance, Walk Softly On...
Kevin Welch, Somethin' 'Bout You
Mac McAnally, The Trouble With...
Martina McBride, That's Me
Matthews, Wright & King, Mother's...
McBride & The Ride, Going Out Of...
Michael White, Familiar Ground
Pirates Of The Mississippi, Too Much
Rebecca Holden, The Highway Runs...
Rob Crosby, She Wrote The Book
Ronna Reeves, What If You're Wrong
Sammy Kershaw, Yard Sale
Shenandoah, Hey Mister
Stacy Dean Campbell, Rosalee
Suzy Bogguss, Letting Go
The Forester Sisters, I Got A Date
Tim Mensy, This Ol' Heart
Tracy Byrd, That's The Thing About...
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Gangstarr, Dwyck
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Suzy Bogguss, Letting Go
The Forester Sisters, I Got A Date
Tim Mensy, This Ol' Heart
Tracy Byrd, That's The Thing About...
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CURRENT
Arrested Development, People...
Lisa Stansfield, A Little More Love
Frankie Knuckles, Rain Falls
Inner City, Pennies From Heaven
Too Much Trouble, Fugitive On...
Pop Will Eat Itself, Karmadrome
21 Guns, Knee Deep
The B-52's, Good Stuff
The Jesus & Mary Chain, Far Gone...
Siouxsie & The Banshees, Face...
The Chills, Make Monster From ID
Pale Saints, Blue Flower
Mel'isa Morgan, Through The Tears
Chris Walker, No Place Like Love
Nirvana, Lithium
Candy Fresh, Home Ain't Got Ounce
Good Girls, Just Call Me
Leon Russell, Anything Can Happen
Megadeth, Skin O' My Teeth
Full Force, Quickie
Hammer, Gaining Momentum
Saigon Kick, Love Is On The Way

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Rebecca Holden, The Highway Runs...
Rob Crosby, She Wrote The Book
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Sammy Kershaw, Yard Sale
Shenandoah, Hey Mister
Stacy Dean Campbell, Rosalee
Suzy Bogguss, Letting Go
The Forester Sisters, I Got A Date
Tim Mensy, This Ol' Heart
Tracy Byrd, That's The Thing About...
*DENOTES ADDS

CURRENT
Nikolaj Steen, The New Message
DC Talk, Walls
East Coast Family, 1-4 All 4-1
Vince Ebo, Make It Work
Me Phi Me, Sad New Day
Robert Palmer, Every Kinda People
Garland Jeffries, The Answer
Voice Of The City, Stand And Be Proud

CURRENT
Arrested Development, People...
Lisa Stansfield, A Little More Love
Frankie Knuckles, Rain Falls
Inner City, Pennies From Heaven
Too Much Trouble, Fugitive On...
Pop Will Eat Itself, Karmadrome
21 Guns, Knee Deep
The B-52's, Good Stuff
The Jesus & Mary Chain, Far Gone...
Siouxsie & The Banshees, Face...
The Chills, Make Monster From ID
Pale Saints, Blue Flower
Mel'isa Morgan, Through The Tears
Chris Walker, No Place Like Love
Nirvana, Lithium
Candy Fresh, Home Ain't Got Ounce
Good Girls, Just Call Me
Leon Russell, Anything Can Happen
Megadeth, Skin O' My Teeth
Full Force, Quickie
Hammer, Gaining Momentum
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Suzy Bogguss, Letting Go
The Forester Sisters, I Got A Date
Tim Mensy, This Ol' Heart
Tracy Byrd, That's The Thing About...
*DENOTES ADDS

CURRENT
DJ Quik, Jus Lyke Compton
EPMD, Crossover
Das EFX, Mic Checka
Sir Mix-A-Lot, Baby Got Back
Tony Short, No Peace Sign
Too Short, I Want To Be Free
N2Deep, Back To The Hotel
House Of Pain, Jump Around

the Medialine

IN PRINT

"DOO-WOP: THE FORGOTTEN THIRD OF ROCK'N'ROLL"
By Dr. Anthony J. Gribin & Dr. Matthew M. Schiff
(Krause Publications, Paper, \$19.95)

Dr. Anthony J. Gribin and Dr. Matthew M. Schiff—New Jersey doctors who loved doo-wop music in their youth—were disappointed by the dearth of historical information on doo-wop. So they set out to document this unique group harmonic style from its inception in the late '40s to its current institutionalization as an "oldies" format. The result is this 600-page tome.

Gribin and Schiff leave no stone unturned in their book, which explores the socio-economic conditions and predominant musical trends existing during the '40s through the '60s and how they contributed to the rise of the "street-corner" vocal group. Chapters include indie-label structure, the contribution of radio DJs, and the formation of some doo-wop groups. An outstanding feature is its exhaustive charts, graphs, and lists, including a subjective list of the 500 best doo-wop songs and a "songography" of every doo-wop tune ever made. Rare group photos appear on every other page, though there are no group bios.

While most of this painstakingly researched information has never been available in one place, this still reads like a college textbook. Gribin (a Ph.D) and Schiff (an M.D.) take a decidedly scholarly tack, subdividing the music; formulating percentages for its popularity; and concocting graphs on "the scale of doo-wopishness." This minute analysis borders on the ridiculous.

The authors, for whom doo-wop encompasses the innocent pastimes of

urban middle-class white teens, never truly capture the transcendent sound of the music. Nor do they link its influence to today's swell of popular doo-wop hip-hop R&B groups. For a much-beloved musical form, its documentation lacks heart. JANINE McADAMS

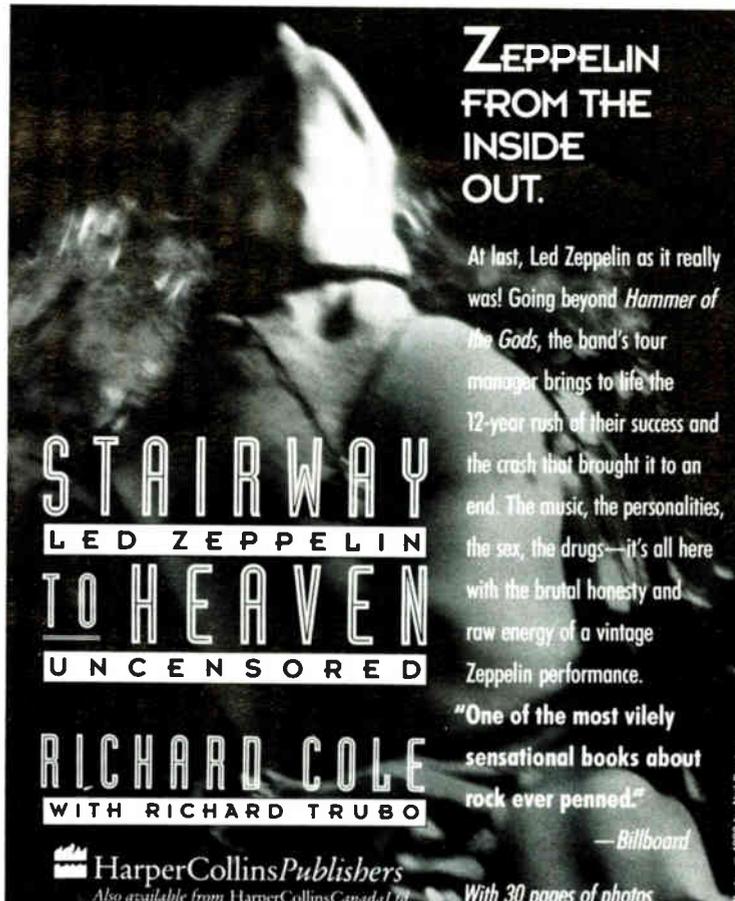
"THE EROTIC MUSE: AMERICAN BAWDY SONGS"
By Ed Cray
(Univ. of Illinois Press, \$34.95)

As nasty as they may hopeta be, today's songwriters could take a coarse from their predecessors. Such is the perspective provided by Ed Cray's book, a lively sampling of bawdy songs sung in America, circa 1960-90. That these have stubbornly endured through generations in which other folk songs have disappeared—some are hundreds of years old—is a compelling case for exploring the genre. Clearly something strikes a chord.

Cray, a USC journalism professor, emphasizes above all these songs' humor. Bawdy songs, while bluntly explicit, aim to entertain, not titillate. Which is not to say they haven't faced opposition. Some of the oldest have ridden the shifting tides of acceptance and censure, slipping underground and resurfacing in rhythm with the times.

The book does not claim to be all-encompassing—songs unique to black America, for instance, are not included. But these 125 songs, many with accompanying melodies, grant a unique view of the historical role of bawdry.

And as some wring their hands over modern music, it is interesting to read that the anthem of fighting men in World War I was a little ditty called "Fuck Them All." MARILYN A. GILLEN



ZEPPELIN FROM THE INSIDE OUT.

At last, Led Zeppelin as it really was! Going beyond *Hammer of the Gods*, the band's tour manager brings to life the 12-year rush of their success and the crash that brought it to an end. The music, the personalities, the sex, the drugs—it's all here with the brutal honesty and raw energy of a vintage Zeppelin performance.

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With 30 pages of photos

Guild, U.K. Vid Distributor, Sold French Chargeurs Group Buys Major Indie

■ BY JEFF CLARK-MEADS

LONDON—Guild Entertainment Limited, the U.K.'s biggest independent home video distributor, has been bought by the French Chargeurs group from venue management company Wembley plc.

Chargeurs, which has interests in entertainment, textiles, and transport, is paying \$36.3 million in cash with the promise of additional payments based on Guild's performance. Wembley says those additional sums could amount to a further \$10.5 million depending on profitability to the end of the year.

Wembley acquired Guild from Swedish conglomerate Esselte in 1989 for a consideration of shares and cash totaling \$45 million.

Chargeurs already owns the 140-screen Pathé cinema chain in France, holds 16% of the shares in U.K. satellite TV station British Sky Broadcasting, and is an investor in U.S. film dis-

tribution firm Savoy Pictures.

The French company is not only now getting a foothold in the U.K. market but will have a bridgehead in central Europe. Guild set up film and video subsidiaries in Poland, Hungary, and Czechoslovakia in February, and in July announced a package of acquisitions to feed through them (Billboard, July 18).

That package includes 160 titles licensed from FoxVideo for Poland and Czechoslovakia, and 100 titles for Hungary. They will be released over a two-year period.

Guild had an 8% share of the U.K. video rental market in 1991. Last year, the company made \$3.6 million in pretax profits on revenues of \$64.7 million. Judging by Guild's prior per-

formance, Chargeurs will not have to make the profit-based payments unless the company tops \$7.6 million this year.

For Wembley, the divestment is part of its policy of returning to core business. Says chairman Sir Brian Wolfson, "The sale of Guild is part of our commitment, made earlier this year, to continue with the disposal of noncore businesses and assets, enabling Wembley to reduce its level of debt and focus on its core business segments."

Wembley plc runs the Wembley Stadium and Arena concert venues in north London along with other conference and sporting facilities on the same site.



Princely Achievement. The record eight-night stand by Prince at London's Earls Court Arena was marked with a commemorative plaque presented by U.K. tour promoter Barry Clayman, left, to Paisley Park president Gilbert Davison and VP Jill Willis.

Ireland's IFPI Debuts 'Accurate' Sales Chart

■ BY KEN STEWART

DUBLIN—Ireland's record industry is in the process of becoming seen as well as heard.

The Irish IFPI group has dramatically increased its profile via an upsurge in the fight against piracy and the introduction of a new chart, which is currently broadcast across the country on radio every Saturday afternoon and is due to appear on national RTE Television on Sunday mornings starting in September.

Through the years, the local industry's credibility has been dented because of inaccurate charts, but now IFPI Ireland is satisfied that, following a trial run, the latest chart is a true reflection of actual sales.

Irish IFPI group chairman Peter Price says, "When I first came to Ireland three years ago and looked at the way the chart was put together—which was basically figures handed in by the major distributors and collated by an independent compiler—I was very worried about it.

"It wasn't a true picture of what was selling—it was who had the best ability to get the most amount of records to retailers.

"Having come from the U.K., where Gallup have successfully run the charts on an electronic data-gathering system for 11 or 12 years, it was something I felt would work in Ireland.

"It took two-and-a-half years to make a feasibility study to see whether we could get Gallup to do it from the U.K. We found we could, so we entered into an agreement toward the end of 1991 for Gallup to run a retail-based chart for us, which they do now."

60% RETURN RATE

About 60% of retailers return data, accounting for about 85% of total sales. "So, in terms of an accurate chart, Gallup consider it to be possibly the most accurate chart they compile," asserts Price. "We've been test-running it for a few months and we're happy with it.

"We've concluded a fabulous deal with RTE for broadcasting it on radio and television. RTE has spent a lot of time and made a big financial contribution.

"It's great news. It gives us credibility and it's particularly good for the smaller Irish labels who were selling records over the counter but were not perhaps getting the chart recognition they should have been getting. That will change and possibly they'll get noticed by major international labels and get picked up and put into the world marketplace a lot

quicker."

As for the IFPI's moves to combat piracy, Price describes a worsening situation in Ireland in recent months "both north and south of the border."

"We've had people on the street, private detectives, working for us since before Christmas, when it really started to get very cheeky. We were finding people selling bootleg tapes right outside the doors of legitimate record stores.

"It's very hard for a kid to walk past when it's half the shop price and, frankly, I don't think a teenager

worries too much about the quality of something if it's half the price.

"So, we clamped down on street traders but, like any business that sells counterfeits, we wanted to get to the core of it. We were running into brick walls because it involved some shady characters."

20,000 BOOTLEGS IN RAID

In May, a raid in Northern Ireland netted 20,000 bootlegs, which Price regards as "a substantial amount, especially in the flat marketplace at the moment." The haul, which also included videos, came as the result of a raid launched by the anti-racketeering squad of the Royal Ulster Constabulary.

Price continues, "A few days later, with the Southern Irish police, we successfully raided another plant. It was ostensibly a video raid, but they discovered over 15,000 very high-quality bootleg cassettes and manufacturing equipment.

"Of course, under the terms of the law, there's very little we can do about it at the moment. They can be charged under the copyright law but the fines are a couple of thousand dollars."

Price says his group has so far not detected CDs in Ireland, but he cautions that vigilance will be required if the country is not to suffer the same infiltration as the rest of Europe. He adds, "I've seen counterfeit CDs and the quality is unbelievable."

The IFPI estimates that, at dealer prices, audio piracy costs the local industry a quarter of its revenues—a figure equivalent to \$10 million-\$13 million each year.

newsline...

HONG KONG POP diva Anita Mui is reportedly under 24-hour police guard in the colony, amid fears that she has been threatened by criminals. The singer, who records for Capital Artists, was reportedly involved in a karaoke bar brawl earlier this year in which movie director Wong Long-wai was attacked. Suspected of membership in a Hong Kong triad, Wong has since been murdered.

LUCIEN ADES, founder of the Disques Ades label and former president of French record industry organization SNEP, died July 17 in Paris at age 72. A pioneer in the children's and classical sectors, his company has been the exclusive licensee for Disney musical product since 1953. Ades was a leading figure in the French independent movement.

JOACHIM TIELKE is the new managing director of German anti-video-piracy agency GVV. He had been GVV's chief of investigations since 1985.

WARNER MUSIC VISION has signed a worldwide distribution agreement for the concert video "Elton John Live In Barcelona." John becomes the first non-Warner Music artist to have a deal with the video company.

RITA SUSSMUTH, president of the German parliament, eager to open new dialogs with the country's youth, was one of the 60,000-strong audience at Genesis' concert in Hanover June 29. Afterward, she said, "How can politicians possibly make decisions about the younger generation without first getting to know their feelings."

TOKYO-BASED Bomba Records, an indie label specializing in Caribbean, Latin, and Asian music, has signed New York salsa trio the Bad Street Boys to a direct, worldwide deal. The agreement is the first of its kind for Bomba, which is overseeing the New York recording of the band's new album, due for release Nov. 21.

Split Enz reunite for the cause of promoting their New Zealand homeland. . . see page 17.

Pilz Bows CD Market Plan

■ BY STEVE McCLURE

TOKYO—The Japanese subsidiary of German CD manufacturer Pilz thinks it can circumvent Japan's complex distribution system.

Established last September, Pilz Japan signed a deal July 21 with Tokyo-based CD and video software distributor Hobby Soft to market 11 titles nationwide in Pilz's "Best Selection Classic" series of two-CD sets. What is unusual about the agreement is that Hobby Soft will rackjob to outlets such as "family" restaurants, bookstores, and gift shops instead of record stores.

It is tough for independent firms—especially a newcomer like Pilz—to match the marketing clout of major Japanese record companies and distributors, which have strong ties with record stores. "This is the first operation of its kind in Japan," says Pilz Japan president Gerhard Winkler.

Hobby Soft president Takao Suzuki says he hopes to sell 400,000 of the sets over the next 12 months. Pilz is using its two-CD jewel box, which uses 55% less plastic than standard double-CD cases, for the series. At 1,800 yen (\$14.44) each, the sets—which as imports are not subject to Japan's resale price maintenance system—are about half the price of front-line two-CD classical sets here.

"Japanese companies' CD prices are too high," says Suzuki, "and cheap Japanese CDs have quality problems." The idea, says Winkler, is to use material from Pilz's repertoire of quality classical performance.

(Continued on page 40)

Call Me!: Mango's Kidjo Has James Brown's Line

SAY IT LOUD: Angelique Kidjo, whose Mango Records album "Logozo" has dominated the No. 1 slot on the World Music Albums chart for the past nine weeks, has discovered during her globe-spinning promotion tour that she has won over one particularly noteworthy fan.

The diminutive, dynamic West African-born performer was visiting Billboard's offices in New York with Island/Independent Labels marketing VP Peggy Dold when the phone call, arranged by Dold, came through.

"Angelique!" a soulful voice shouted from the speaker phone, "this is James Brown!"

"Mr. James Brown!" answered Kidjo, bursting with surprise. "God bless you!"

Brown turned interviewer: "What part of Africa are you from?"

AK: "From West Africa. I'm from Benin, between Nigeria and Togo."

JB: "I played there years ago."

AK: "I know! I been dancing to you since I was a little girl. I love you! When are you coming to Benin again?"

JB: "I hope pretty soon and we can be on a show together. Say it loud!"

AK: "I'm black and proud!"

JB: "I look forward to seeing you. Congratulations!"

The call ended and Kidjo shouted, "Mama mia! Where's my mother? When I was six years old, I was listening to him." With that, she let out a scream.

Philippe Constantin, president of Mango Records, the Island Records label based in Paris, notes that Kidjo's popularity has "exploded" since the label set up her disc last December with a showcase for media affiliate labels from throughout Europe. Mango is distributed by BMG throughout continental Europe, except France where it goes through Island/PolyGram. In the U.S., where Mango is distributed through PolyGram's Independent Label Sales (ILS) system, "Logozo" was boosted by video support on Black Entertainment Television and club and dance-radio play of the remixed single "Batonga." This month, Mango has launched a second single, "Wé-Wé," and Kidjo will headline the SummerStage festival in New York's Central Park Sept. 5.

BYOND her individual success, however, Kidjo, now a resident of Paris, who recorded in Miami and recently performed at Peter Gabriel's WOMAD festival in Britain, typifies a new generation of global pop artist.

Acts who mix the influences of Western stars and their own vital cultures are increasingly turning on fans of dance, hip-hop, soul, rock, world music, and more in the '90s. The global structure of the music business, meanwhile, promises to drastically reshape the art of A&R,

promotion, marketing, and touring in the years ahead.

With this new column, Billboard reaffirms its commitment to expanding coverage of this international business. Complementing the weekly market-by-market reports of Global Music Pulse, Home & Abroad will spotlight the activities and achievements of artists (and their labels) outside their native territories. To one and all, welcome.

FOUR UPCOMING music industry conferences are being staged by the publishers of the **Australasian Music Industry Directory** for acts

seeking to break in—and out of—the market Down Under. "Crawl, Walk, Drive, Fly," in Sydney Sept. 26-27 and Auckland Oct. 17-18, will focus on the stages of growth for a small band or service company from business basics and local exposure to national and international markets. "The Music, The Media, The Markets," in Melbourne Nov. 7-8, will look at skills in getting distribution, bookings, media coverage, and more.

The "Music Industry Summit" in Sydney Nov. 20 will convene music business leaders to discuss future technologies, markets, media, and opportunities.

Inquiries to: Immedia! P.R., 3 Rose Street, Chippendale NSW Australia 2008.

BORDER CROSSINGS: The Mick Taylor Band, featuring harmonica ace Jimmie Wood, opened a eight-date tour of Japan in Tokyo July 28 and plays the Bottom Line in Nagoya (sister club to the New York venue) on Aug. 3 . . . Herbie Hancock concludes a European and Pacific tour swing in Hong Kong Aug. 7 . . . Skid Row's South American tour begins Aug. 8 in Buenos Aires before the band opens a Japan swing at the Sun Plaza in Sendai Sept. 30 . . . George Benson plays a two-week stand at the Blue Note in Osaka, Japan beginning Aug. 11, while jazz vocal duo Tuck & Patti open a three-week stand at the Blue Note in Fukuoka, Japan Aug. 24 . . . Emerson, Lake & Palmer's reunion tour in support of their "Black Moon" album takes them to Japan beginning Sept. 12 at the Shi Kikaido in Nagoya and on to London's Royal Albert Hall for two already-sold-out dates Oct. 2 and 3, the second stop on a fall tour of Europe. For Keith Emerson, incidentally, the London show comes 25 years after his band Nice was banned from the Albert Hall for burning an American flag onstage during a war-protest version of Leonard Bernstein's "America."

Home & Abroad will appear bi-weekly, spotlighting the activity of the international music business and artists outside their native markets. Information may be sent to Thom Duffy, 1515 Broadway, 39th Floor, New York, N.Y. 10036 or faxed to 212-535-5358.

HOME & ABROAD



by Thom Duffy

Olympia Venue Facing Shaky Future Music Community Backs France's Famous Hall

■ BY EMMANUEL LEGRAND

PARIS—The French music community is beginning to fear for the future of the Olympia, the country's most famous concert venue. Concern began to grow a couple of months ago when promoters found they were unable to book the hall beyond next year.

The venue is owned by state bank Societe Generale and is leased to an operating company founded by Bruno Coquatrix and now managed by his widow, Paulette. The current lease expires in 1993; it is generally anticipated that the bank will use this opportunity to seek to increase the rent.

Magazines have reported that a vast development is planned by Societe Generale in the area around Olympia. Office space in this quarter of Paris is among the most expensive in the city. Societe Generale's development plans are said to include the leveling of the 2,000-capacity Olympia, its replacement by offices, and the construction of another venue at a nearby location.

The speculation has prompted a rapid response from concert promoters and artists. The general assembly of Fonds de Soutien—an organization encompassing promoters, the Ministry of Culture, and performing rights society SACEM—unanimously voted to issue a statement expressing its fears for the future of the Olympia.

The statement said, "We cannot imagine that one of the most prestigious music halls, indispensable for the French and international scene, could disappear." The organization also called for Societe Generale to make plain its intentions.

The bank has so far declined to comment on the project. It is known, however, that two meetings have taken place between the bank and Fonds de Soutien and the Ministry of Culture.

One person present at the meeting says of Societe Generale, "We have the feeling that they don't take us seriously and that anything could happen. The problem is that the solution is also in the hands of the heirs of Bruno Coquatrix and we don't know what are their intentions. But we will not let this place disappear."

There have been suggestions that Olympia's operating company has been in financial difficulties in recent years and that Paulette Coquatrix would be prepared to accept any solution that would put an end to these problems. Jean-Michel Boris, the director of the venue and the man in charge of its day-to-day management, has remained silent since the beginning of the speculation about Olympia's future.

More than 50 of France's most prominent artists have written to culture minister Jack Lang asking for him to take all steps possible to protect the future of the hall. One option open to him is to classify the building as a historical monument and thereby preclude its destruction. However, such a classification would also prevent modernization of the venue.

Olympia gained its place in French musical folklore under the guidance of Bruno Coquatrix in the '50s and '60s. Over the years, virtually every major French artist and a gamut of international stars have played the venue: Edith Piaf, Jacques Brel, the Rolling Stones, the Animals, Bob Dylan, Jimi Hendrix, and the Beatles, who opened for Silvie Vartan.

Billboard Salutes The Mercury Music Prize

The rich diversity of British and Irish music is reflected in the Mercury

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• John Tavener & Steven Isserlis "The

Protecting Veil" - Virgin/Classics. • Primal Scream

"Screamadelica" - Creation. • Bheki Mseleku "Celebration" - World

Circuit. • Jesus and Mary Chain "Honey's Dead" - Bianco Y Negro /

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Virgin Retail opened its second Japanese megastore, with three more planned to begin business by the end of September. . . . see page 44.

Man In Mirror: Jackson Sues Paper

LONDON—Michael Jackson is suing British newspaper the Daily Mirror over claims he has been left "hideously disfigured" by cosmetic surgery.

The newspaper, which has the U.K.'s second-highest circulation, described the singer as "a scarred phantom whose face is covered with scar tissues." It suggested he has a hole in his nose, one cheek higher than the other, and an "oddly-sagging chin."

The article, which appeared last month, was accompanied by an unattractive close-up photograph of Jackson taken at the opening night of his world tour in Munich (Billboard, June 4).

Jackson has issued a statement saying, "I find it hard to understand why a newspaper would want to publish such demonstrably false and cruel accusations about another human being when there is so much really important news in the world."

Bertram Fields, Jackson's Los Angeles-based attorney, says the singer has had only limited surgery: one operation on his nose and a minor operation on his chin.

He adds, "I've been with Michael dozens of times in the past year. I can tell you flatly that he is not scarred, that there is no hole in his nose, and that he is not disfigured in any way."

Michael will stand in a witness box and let the jury see for itself.

"He has been very hurt. That hurt has now turned to anger and a determination to strike back with the only weapon available to him—the courts."

Fields says Jackson is "a nice-looking young man" and that the Daily Mirror's photograph had been taken from a strange angle, in harsh artificial lighting, and "was not an accurate representation."

A spokesman for the Daily Mirror says the newspaper stands by its story and will contest the libel action.

JEFF CLARK-MEADS

SNEP Proposes Youth TV Channel

BY PHILLIPE CROCC

PARIS—The collapse of France's TV Cinq channel, and the gap thereby created in the television landscape, has prompted the French record industry association, SNEP, to intensify its efforts to secure a land-based music channel for France that would predominantly feature French repertoire.

SNEP has proposed to broadcasting authority CSA that, with the freeing of Network 35 by the switch of the youth channel, Canal J, to cable, the network—which covers 4 million homes in and around Paris and in a number of provincial towns—could be used for a combined music and youth channel.

In their presentation to the CSA, the SNEP delegation of PolyGram managing director Gilles Paire, Sony Entertainment managing director Henri de Bodinat, and SNEP director Bertran Delcros, pointed out that the French music industry has an annual gross income, including rights revenue, of 10 billion francs (about \$2 billion). But, they argued, music—and particularly French music—is extremely under-exposed on French television.

The 15-34 age group, principal consumers of music, is also the group that spends the least time watching television. This is why, says the SNEP proposal, a new TV channel that is neither thematic nor general-

ist would fill a gap by providing programs with practical information for young people and a high proportion of their favorite music.

The proposal puts the estimated cost of setting up the channel—to be called Paris Music Service—at around \$30 million, of which two-thirds would be allocated to program cuts. It calculates that advertising

revenue would be sufficient to reach break-even point within three years.

SNEP says that the French record industry is not seeking to operate the channel but is prepared to finance it by providing 45% of the capital. If the project is approved, SNEP would seek other partners to invest in the music/youth channel.

PILZ BOWS MARKETING PLAN

(Continued from page 38)

ances by relatively unknown performers to tap into a market that's wider in scope than Japan's record-buying public. Pilz's contract with Hobby Soft is not exclusive, and Pilz will look for other distributors to sell its product in different sectors of the market.

Winkler says that for the present Pilz Japan will concentrate on selling licensed product, which constitutes 20%-30% of the German parent company's business. "In the future, we would like to make our own compilations for Japan using Pilz's existing repertoire," says Yoshihiko Isoda, managing director of Pilz Japan.

Currently, Pilz keeps 1.5 million CDs in stock at its 10,600-square-foot warehouse in Ashikaga, Tochigi prefecture, north of Tokyo. Its Japanese company has 10 full-time employees and 20 part-timers. Much of the full-time staffers' work involves preparing Japanese-language "obis" (paper

bands stuck on CDs' spines), which are essential for marketing imported product in Japan.

Aussie Music Biz Focuses On Charity

BY GLENN A. BAKER

SYDNEY—The Australian music industry's "longest lunch of the year," staged July 3 in the ballroom of the Regent of Sydney Hotel, set a new record for charitable fund-raising.

The 1992 Golden Luncheon, with a theme of Christmas in July, managed to extract \$200,000 (Australian) (about \$270,000) from the pockets of 500 industry members.

This year's proceeds will be directed to the Shepherd Centre for deaf children and the Paraplegic & Quadriplegic Assn., with a possible third charity being considered.

The six-hour luncheon featured performances by the cast of "Hair," Irish comedian Jimeoin, and the Tin Lids—the four children of rocker Jimmy Barnes who scored platinum with their "Hey Rudolph" album.

The traditional Golden Stave Auction, boisterously conducted by Frontier Touring Co. principal Michael Chugg, saw \$2,100 paid for a Gibson Jumbo guitar signed by Neil Diamond, \$1,400 for a surfboard autographed by Midnight Oil, and \$1,800 for a guitar autographed by Barnes. The inaugural Golden Stave Handicap—a mythical horse race called by Radio Triple J's team of Roy & HG, in which steeds are "ridden" by company heads—added \$7,000 to the coffers.

Chairwoman Maryanne Knight, from Festival Music, describes the annual event as "one of the most effective fund-raising exercises in Australia and a model for the record industry all over the world."

GLOBAL™ MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

FRANCE: To the despair of his record company, Laurent Voulzy has released just three albums in his 20-year career. His latest, "Caché Derrière" (BMG), took nine years to produce. He has nevertheless scored about a dozen hits and is perhaps the most talented writer of melodies this country has produced. Inspired by the Beatles, the Beach Boys, and the Byrds, Voulzy's trademarks are intriguingly catchy yet simple melodies, complex vocal harmonies, dense arrangements, and pure instrumentation. He is a perfectionist who spends hours in his home studio searching for the right sound. His colleague and partner Alain Souchon writes nearly all the lyrics, and they both composed "Belle-Il-en-Mer," which in 1990 was voted the best song of the past decade. "Caché Derrière," which is produced by Voulzy and Michel Coeriot, who also plays keyboards and bass, offers 10 new songs and 10 potential hits. Most are keyboard-driven, while other featured musicians include Manu Katche (drums), Pino Palladino (bass), and Deep Purple's Ritchie Blackmore, who plays a stunning guitar solo on "Guitar Héraut," a song featuring no less than 15 guitarists.

EMMANUEL LEGRAND



JAPAN: More about those two albums released simultaneously last month by A'Jyota (Pulse, Aug. 1), the hard-rocking, 12-piece group that plays unusually customized Japanese instruments. "Wanzakure" (Sohbi) comprises mainly traditional "minyo" folk songs, sung in English, which A'Jyota has funked up while leaving the melodies intact. It compares favorably with Osamu Kitajima's "Benzaiten," a classic piece of East-West fusion from the '70s, but

"Wanzakure" is more commercial. The tunes are laden with hooks and the band displays a high standard of musicianship in combining the subtlety of Japanese sounds with rock dynamics. But the three female singers—Minori, Miyuki, and Yumi—need to work on their English vocals. The lyrics on the band's other album, "Kabuku" (Virgin), are sung in Japanese, and on a collection with a pronounced "kayokyoku" pop flavor, the vocals understandably sound more polished and convincing. Making its debut live appearance in Japan at Tokyo's Air Hall last month, A'Jyota put on a fast-paced and highly visual show.

STEVE MCCLURE

ITALY: Harmonia Ensemble, a gifted young trio of classically trained musicians, is paying tribute to the renowned Italian composer Nino Rota on its debut album, "Nino Rota" (Materiali Sonori). Rota is known particularly for his soundtrack music to movies by Fellini, Visconti, and Coppola. Harmonia Ensemble has chosen pieces from movies such as "The Godfather," "La Strada," and "Amarcord" and adapted them into a style that can best be described as chamber music soaked in an atmosphere of quiet melancholy. The album also includes the Rota-composed classical pieces "Pavana" and "Cantilena" together with three compositions by Harmonia Ensemble itself. Composed of Alessandra Garosi (piano/keyboards), Damiano Puliti (cello), and Orio Odori (clarinet), the trio does not confine itself to the classics. In concert it presents its own arrangements of music composed by Wim Mertens and Philip Glass and has teamed up with composers Roger Eno and Daniel Schnell to perform at key festivals.

DAVID STANSFIELD

NEW ZEALAND: Shona Laing has been one of the long-distance runners on the local music scene, first coming to attention in 1973 when she was in her midteens. That was when she charted with the ballads "1905" and "Show Your Love," winning the top-female-vocalist award the following year. Now she is making international waves and her current album, "New On Earth" (Sony), which shot into the top five after it was released here last April, gets a simultaneous U.K. and U.S. release this week. Owing to contractual wranglings, "New On Earth" took five years to make, but with its blend of tough-minded yet melodic rock material, the album has been worth the wait. Along with material such as "Walk Away (42nd Street)" appealing to a broad album-rock base, there is the more controversial "Fear Of Falling," which refers to the bombing of the Pan Am airliner over Lockerbie, Scotland. "It will make people sit up and listen," a record company spokesman says, "and that's all they need to do with Shona. Then they'll be hooked."

GRAHAM REID



IRELAND: Bluesman Rory Gallagher returns home for the first time in three years to play at a free concert at College Green, Dublin, the centerpiece of the Temple Bar Blues Festival, Aug. 15. The Guinness-sponsored event puts a fresh spin on the notion of 12-bar blues with its so-called "12 Bar Blues Trail," offering free music at 12 pubs in the area. Gallagher's latest release, "Edged In Blue" (Demon), is a personal-favorites compilation from eight of his back-catalog albums. Gallagher has recorded over the years with Muddy Waters, Jerry Lee Lewis, and Lonnie Donegan, among others. KEN STEWART

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UNAUTHORIZED LIVE RECORDINGS ARE SLIPPING THROUGH THE 'PROTECTION GAP' IN GERMANY

(Continued from page 1)

in another project.

"The result," says Otterstein, "has been a field day for the bootleggers and a major headache for EastWest."

EastWest legal adviser Frank Bruebach has a list—far from complete—of 48 unauthorized live AC/DC albums, dating from 1977 to 1991 and released on such labels as Raven, Buy Or Die, Not Guilty, Metal Crash, Red Line, and Leopard (all Italian), Imtrat (German), and Deep. One recording actually bears the cavalier subtitle "Live In Atlantic Studios, 1977."

The flood of unauthorized AC/DC recordings is just one facet of an escalating problem in Germany that is complicated by the fact that many of the unofficial live recordings by the world's pop and rock megastars are not illegal under German copyright law.

THE DYLAN DECISION

The "Magna Carta" for the bootleggers, according to Martin Schaefer, legal adviser to the German IFPI group, is a 1985 test-case decision by the Federal Supreme Court in Karlsruhe. The case involved a bootleg recording of an Italian concert by Bob Dylan, issued on an Italian label.

The court ruled that, under German law, a foreign artist cannot claim protection in Germany against the sale of unauthorized recordings if the performances take place in countries that are not signatories to the Rome Convention.

(The only exception is when the artist concerned is from a country with which Germany has a reciprocal agreement or declared reciprocity. Only one official declaration of reciprocity has been made by Germany to date—the country being Indonesia.)

German nationals, on the other hand, are protected in Germany for all their performances, irrespective of location. And if performances of foreign artists in Germany are recorded without their consent, they benefit from the same protection as German nationals.

The case against the Italian label failed because it was not possible to establish that the Dylan performance did not predate Italy's ratification of the Rome Convention (in April 1975).

The 1985 Karlsruhe decision, upheld by the Federal Constitutional Court in 1990, has transformed the bootleg industry. Although illegal bootlegs still predominate in terms of the number of releases in circulation, many record industry leaders believe they now constitute far less of a threat than legal live recordings.

Says Schaefer, "The majority of buyers of illegal bootlegs are usually hardcore fans who tend to acquire everything—legitimate and illicit—available by their favorite artists. But the protection-gap repertoire is being professionally marketed by well-organized companies and handled by major distributors. This repertoire can definitely undermine sales of the artists' official recordings."

Schaefer estimates that legal bootleg recordings achieved sales of at least \$15 million in Germany alone in 1990, and current estimates are that sales nationally are running at double this figure annually. Sales of protection-gap CDs can top 100,000 copies per title in the case of megastar acts.

"What we are facing now," says Peter Zombik, managing director of the

German record industry association, "is a systematic and cynical exploitation of the fact that certain countries are not signatories to the Rome Convention—by far the most important of which is the United States, since the vast majority of these protection-gap recordings are of American concert performances."

And while artists who are nationals of European Community countries are also unprotected if they are recorded live in a country that has not signed the Rome Convention, the IFPI is now trying to secure protection under Article 7 of the Treaty of Rome. The first paragraph of this Article prohibits discrimination between nationals of the member states and, on this basis, it could be argued that the protection Germany gives to its own nationals must be extended to those of the other 11 member states.

Most of the civil actions brought against companies distributing protection-gap albums have been won by the defendants. And, in at least two cases, the bootleggers have secured injunctions from the courts restraining major labels and the IFPI from designating their product as "pirate" in circulars to dealers and in other documents.

THE SWINGIN' PIG CATALOG

A major distributor of unauthorized live recordings—on the Swingin' Pig label—is Dieter Schubert's Perfect Beat company, based in Brakel, northern Germany. Swingin' Pig, which is part-owned by Schubert and registered in Luxembourg, has been releasing live albums at the rate of 20 or 30 a year for the past five years.

The Swingin' Pig catalog includes recordings by the Rolling Stones, Bob Dylan, Neil Young, Prince, Whitesnake, the Cure, Bruce Springsteen, Yes, the Who, Rod Stewart, the Beatles, Sting, Pink Floyd, Led Zeppelin, Jimi Hendrix, the Doors, Dire Straits, the Byrds, David Bowie, Otis Redding, and Aerosmith.

Perfect Beat has more than 10 live albums in its Swingin' Pig catalog and achieves sales of about 8 million marks (\$5.3 million) annually, though not all of this income is from Swingin' Pig repertoire; the company also has its own productions and distributes some other labels.

Swingin' Pig's best seller to date is a 1989 Rolling Stones concert, recorded in Atlantic City, N.J., which has sold more than 50,000 LPs and CDs. "Normally," says Schubert, "we sell between 5,000 and 10,000 units of each title."



Juergen Otterstein, managing director of EastWest Records, standing, second from left, congratulates AC/DC on German sales of 500,000 of the album "The Razors Edge." At right is Wolfgang Johannsen, EastWest marketing director, international. While AC/DC has much to celebrate in Germany, Otterstein says bootleggers there are having a "field day" selling unauthorized live recordings by the group.

Schubert says he has never made arrangements in advance to secure recordings of live concerts. "It is not legal and, to be honest, it is not necessary. There are so many tapes on offer that it would take 10 years to release just the interesting ones."

He acknowledges that his Swingin' Pig recordings are unauthorized, but is, he says, "unimpressed" by the indignation the major companies manifest about his activities.

QUESTION OF MORALITY?

"The morality of the majors is far from impeccable," he says. "When you consider the way they treat lesser artists and that they don't always pay royalties on reissues. I don't think our repertoire undermines sales of the artists' official albums. Only the hardcore fans buy our albums—and they also buy the studio recordings."

The IFPI's Schaefer charges that Schubert's comments are "full of hypocrisy." He says, "For Schubert to attack major companies for their alleged treatment of lesser artists is ironic when you consider that Swingin' Pig does not release any recordings of lesser artists, invests no money in talent, and pays no artist royalties whatsoever."

Another major player in the protection-gap market is the MCM Tontraeger company of Ilsfeld, headed by

former professional musician Torsten Hartmann. MCM markets repertoire on the Living Legend label, a live-album company based in Bozen, Italy, and headed by Robert Laue.

Living Legend's catalog includes "Prince—Secret Gig, Live '88"; "R.E.M. Live Collection 1982-91"; "Mick Jagger's One Night Stand '88 Featuring Joe Satriani"; "U2 Achtung Live 1980 To 1988"; "Simply Red: After Hours Live In Concert, 1991"; "Nirvana: The Live Spirit—Live 1991"; "Sting: Moonwalking—Live '91"; "Phil Collins: On The Air Tonight—California 1983"; and albums by Bruce Springsteen, Van Halen, Jethro Tull, Jeff Beck, Van Morrison, Metallica, Bon Jovi, Genesis, Dire Straits, Guns N' Roses, John Lennon, Led Zeppelin, the Beatles, and the Rolling Stones.

Hartmann went into the protection-gap business four years ago, after Laue, his partner, alerted him to the possibility of marketing unauthorized recordings legally in Germany.

"Most of the material comes from the United States," says Hartmann, "and the average sale per title is between 1,000 and 3,000 units. The really big names like Dire Straits can sell up to 20,000."

The Living Legend CDs carry a dealer price of between 13 and 20 marks (\$8.50-\$13.30) and retail at about 30 marks (\$20). MCM also has a

considerable export business. "We sell worldwide," says Hartmann, "including the U.S.A."

'WE HAVE GOOD LAWYERS'

Hartmann says most of the majors have brought legal actions against MCM, "but we have won every case. And three years ago they tried to put pressure on dealers to stop them selling our repertoire. But we have good lawyers and we offered legal advice to the dealers who were threatened by the major companies."

"The record companies have reacted in a very ill-considered way. Why don't they release live material by their artists on cheap cassettes? If they did this, they could put us out of business."

Hartmann stresses that all Living Legend repertoire, plus that released on the company's other labels—Three Cool Cats and Great Live Records—is licensed by the German authors' society, GEMA, or its Italian counterpart, SIAE. Schubert makes the same assertion regarding Perfect Beat's releases.

"And remember," adds Hartmann, "we pay mechanicals on our CDs at the highest rate for IFPI member companies of 1.25 marks [83 cents]." He acknowledges, though, that MCM benefits considerably from not having to pay artist royalties, and from the marketing efforts of labels to which the bootlegged artists are under contract.

The IFPI's Schaefer refutes Hartmann's claim that MCM has to pay almost double the mechanical license paid by IFPI companies. "He is comparing his full rate with the IFPI's minimum license rate. In fact, IFPI companies benefit from a 20% rebate because of the German national group's general contract with GEMA."

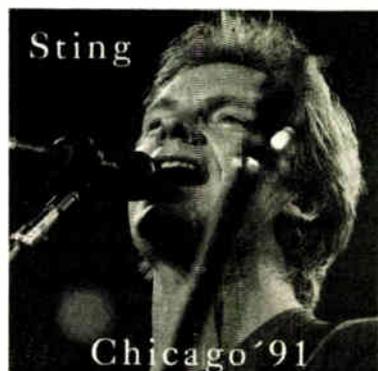
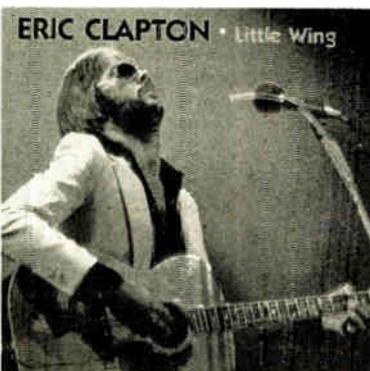
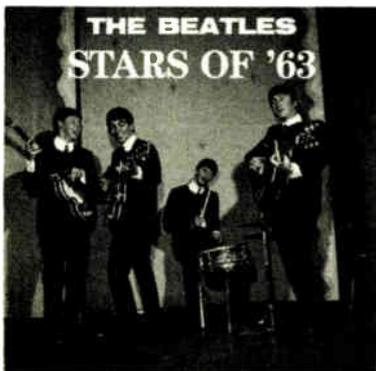
Another company marketing protection-gap repertoire is Imtrat, headed by Klaus-Dieter Gigla and based in Landshut in the southeast of Germany. Gigla declined to be interviewed by Billboard.

But, according to IFPI sources, Imtrat's "Live And Alive" series features a wide range of concert recordings by U.S. artists, including one that is the subject of a test case being brought on behalf of Phil Collins over the album, "Phil Collins Live USA," a transcription of a 1983 concert.

The preliminary hearing, held in the Munich 1 district court in March, stands adjourned pending an opinion from the European Court of Justice in Luxembourg on the possible application of the anti-discrimination provision in Article 7 of the Rome Treaty.

Says Schaefer, "This is a crucially important issue. We maintain that an EC member state which applies the full range of protection of artistic performances to German nationals, irrespective of location of performance, must accord the same protection to nationals of other member states. But nobody, so far, has tested the full implications of the nondiscrimination provision and how extensively it can be applied."

Schaefer notes that U.K. copyright law, unlike that of Germany, has a specific provision for EC artists to get protection against violation for their rights equal to that of British artists. "We would like to see similar legislation introduced in Germany," he says, "if it is still necessary after the European Court ruling on Article 7."



Among the legal bootlegs available recently in Germany are unofficial live recordings by such international superstars as Eric Clapton, the Beatles, and Sting.

Scandinavian Music Mkt. Up But Units Slip In Sweden, Finland

BY KAI ROGER OTTESSEN

OSLO—Scandinavia's music market continues to increase in value, although in Sweden and Finland total unit sales have fallen.

According to IFPI figures for the first half of the year, Sweden, the territory's biggest market, had a 7% rise in the value of trade deliveries, compared with the same period last year, to a total of \$81.75 million. That increase is due solely to the increased penetration of CDs in the market; the format now accounts for about 80% of all sound-carrier sales.

However, total units of all formats shipped dropped by 1.7 million to 8.25 million. IFPI Sweden legal adviser

Thomas Stenmo comments, "The large loss in total unit sales are due to the continuously declining interest in vinyl albums."

In Norway, revenues rose by 21% to \$41.7 million. Unit deliveries were up 4% at 4.64 million. In terms of value of shipments, CDs rose by 64%, cassettes slipped 25%, and vinyl albums fell 66%.

In Finland, figures are available for only the first four months of the year. In this period, revenues rose by 7% to \$20 million while the total of units shipped fell by 12% to 2.2 million. CD continued to increase its penetration at the expense of vinyl and cassette. In the period, 14 million vinyl albums were shipped, along with 24 million cassettes and 42 million CDs.

Mini-Tape Bows In Greece Warner Says 4-Track Keeps Cost Down

BY JOHN CARR

ATHENS—Stand aside DCC and MD—Greece's music industry might just have hit on a way to beat the summer blahs and get the record store cash registers ringing again: the short-play or mini-cassette.

Launched by the local Warner Music company, the ordinary-sized audiocassette carries four domestic repertoire hits and comes in simplified packaging to keep down costs.

"It's a kind of test," says Warner's Ion Stamboulis, who admits he got the idea from the Portuguese music industry at a recent international convention. "Buyers in Greece have made it clear they want a cheap product," he adds.

The mini-cassette comes without plastic jewel box and with diminished graphics on its paper sleeve, though with an eye-catching "mini" logo in the corner.

Stamboulis is pinning hopes on the mini-cassette to revive national audio cassette sales that have been flagging for the past five years because of competition from commercial radio (via home-taping) and general economic recession. Whereas the Greek music industry sold 4.4 million cassettes at the market's high point in 1986, the 1991 figure was 2.1 million units.

Five leading domestic artists have been launched during July on the new cassette format. They include this year's Greek Eurovision Song Contest entrant, Cleopatra.

One advantage of the mini-cassette, according to Stamboulis, is that the four tracks will not be an attractive target for cassette pirates. In recent years, a resurgence of piracy has helped erode legitimate product sales.

The four-track cassette has been patented so that Greece's other companies will not get a free ride if the concept proves to be a market success.

Bob Rock Chisels Production Career Focuses On New Projects, Own Band

BY LARRY LeBLANC

TORONTO—Bob Rock has spent this year producing the London Quireboys' sophomore album and the long-awaited Bon Jovi album, and putting finishing touches on the debut release by his own group, Rockhead, which will be issued in early fall by Capitol-EMI in North America and EMI in the U.K.

The producer/guitarist, currently mixing Bon Jovi at the A&M Studios in Los Angeles, says he intends to take the remainder of the year to tour and promote the Rockhead album, which was recorded at his White Rock, British Columbia, home studio and at the nearby Little Mountain Sound and Vancouver Studios. It was mixed at the Mayfair Studio in London.

Rockhead, which also consists of singer Steve Jack (formerly of Lovehunter), keyboardist John Webster (Red Rider), drummer Chris Taylor (Payolas, Rock And Hyde), and bassist Jamey Kosh (Art Bergmann), played several showcase club dates last winter in Vancouver and London, where Rock was recording the Quireboys.

"We did all these dingy clubs and played the Marquee and got a good response," he says. "I've been enjoying playing. I love playing and it doesn't distract from producing at all. I'm looking forward to playing more this year after Bon Jovi, and before I get into doing other projects. I'll always be making records and be playing somewhere. That's my life."

Rock says the isolation involved in recording has been a factor in his desire to perform in front of audiences. "It's a balance thing," he says. "When you're locked into the studio for a number of months work-

ing one project, sometimes you lose a bit of the reality. The only real contact you have with outside music is on the radio while driving to work. I buy tons of CDs, but I only get a chance to listen to one or two tracks on them. You just have to get away."

Explaining the year delay in completing the Rockhead album, Rock says, "It took a while to get the guys in the band and to write the songs. I wanted to put out an album that had 12 great songs and I could feel real good about. It's a real good album."

Despite engineering at Little Mountain Studio since 1977, and working on several top-selling albums by Loverboy ("Loverboy" and "Wildside") with producer Bruce Fairbairn, Rock earned the reputation as a top-notch hard rock engineer outside Canada only after the pair had recorded Bon Jovi's breakthrough album, "Slippery When Wet," and Aerosmith's "Permanent Vacation" at Little Mountain in 1987.

"American journalists that talk to me figure I was thrown onto the earth just before I did Bon Jovi's 'Slippery When Wet,'" says Rock with a trace of anger. "They don't know where I come from. They ask things like, 'Why did you get along with Metallica?' I tell them that we grew up with the same kind of vibe, going through the punk roots. [Journalists] go by what your last record was."

Rock had, in fact, been at the forefront of the late-'70s Canadian punk movement, producing such pivotal groups as the Pointed Sticks, Young Canadians, and the K-Tels. With school chum Paul Hyde, he also was a central member of the punk-influenced Payolas, which recorded albums for A&M Records Canada and one album for Capitol-EMI under the name Rock And Hyde in 1987.

Despite a considerable degree of success in Canada, neither the Payolas nor Rock And Hyde found audiences outside the country. "There were a lot of really good songs and it's unfortunate that we weren't mature enough and didn't have the right people around us to take it a bit further," says Rock. "Looking

back, I can see how naive we were about the whole business."

Sessions for "Permanent Vacation," coupled with the breakup of Rock And Hyde, helped Rock decide he no longer wanted to engineer.

"If I didn't take the next step, I realized I'd be engineering the rest of my life," he says. "It's a tough gig, engineering, a lot of hours. I had to move on. The only thing I engineered after ['Permanent Vacation'] was Bon Jovi ['New Jersey'], which I did as a favor to the band. The first thing I produced after was Kingdom Come, which was successful in terms of attention and from there it was unstoppable."

After producing Kingdom Come's 1988 debut, Rock has produced a high number of top-selling releases, including debuts of Blue Murder and Little Caesar, and albums by the Cult ("Sonic Temple"), Motley Crue ("Dr. Feel Good"), David Lee Roth ("A Little Ain't Enough"), and Metallica ("Metallica"). He has also produced tracks for Loverboy, the Electric Boys, and Cher.

Rock worked as a producer for the first time with Bon Jovi, he says, after being initially a bit reluctant and pushing off several projects. "It's a funny thing because I had worked as an engineer with them," he says. "I wanted to make sure it was right. When I went out a couple days to New Jersey to talk to Jon [Bon Jovi], everything clicked. As soon as I heard the songs and saw their commitment, it was a question of, I had to put everything else on hold to do it. That's how strong I felt about it."

Despite his current level of production success, Rock says he is not tempted to move from his West Coast base. "I'm a Canadian boy and I like my home in White Rock. I hope to keep working with bands like Motley and Metallica and I'd like to try and develop some Canadian talent and break down these borders. In the studio in the house, I've got a couple of old [16-track] Neves with 1081 equalizers put together, I've got a Sony Digital and Studer tape machine. I can make records forever, even if I don't have a deal. I love making records, always will."

Zomba Buys Conifer Stake

LONDON—The Zomba Group is diversifying from its core business of rap and rock and moving into classical, MOR, and spoken word via the acquisition of a controlling interest in U.K. company Conifer Records Limited.

Founded in 1977, Conifer distributes 30 labels and runs six classical and nostalgia labels of its own. Its U.K. albums distribution mark share in the second quarter was 0.2%.

Conifer runs labels on behalf of retailers Boots and Woolworth as well as having the exclusive U.K. license for overseas labels Telarc, Lyrita, Denon, and Hungaroton.

Zomba U.K. group chairman John Fruin comments, "With the right support and resources committed to it, Conifer could expand its U.K. success around the world."

Conifer managing director Alison Wenham says the company needed a cash injection to be able to continue its expansion plans.

JEFF CLARK-MEADS



Sony Music Still On Iglesias' Mind

AMSTERDAM—Julio Iglesias has renewed his worldwide recording deal with Sony Music via the company's Dutch affiliate. The open-ended deal extends Iglesias' liaison with the company that began in

1977. During his time with Sony, the Spanish singer has scored 13 hit albums in the Netherlands.

Iglesias is pictured at left with Richard Denekamp, managing director of Sony Music Holland.

MAPLE BRIEFS

ONTARIO PLACE CORP. has linked with MCA Concerts Canada/Molson Breweries to redevelop and expand the Ontario Place Forum in Toronto for an estimated \$12 million (Canadian). Under the project, the amphitheater will be expanded to handle 18,000 patrons: 9,000 fixed seats under cover and 9,000 on the lawn.

RECENTLY ANNOUNCED appointments at BMG Music Canada include veteran music industry lawyer Steven Ehrlick being named VP of business affairs and human resources; Jill Snell, former label man-

ager of A&M and Island Records, becoming manager of artist marketing, RCA Records; and BMG West Coast sales representative Marilyn Saidman moving to the position of manager of artist marketing responsible for BMG-distributed labels, Jive, Imago, Zoo, and Dedicated.

MCA RECORDS CANADA has announced a pact with Montreal indie Cargo Records to distribute key releases. Titles from Nirvana, Asexuals, Soundgarden, Mudhoney, and Shadowy Men On A Shadowy Planet are among the initial releases under the pact.

HITS OF THE WORLD



EUROCHART HOT 100 7/17/92 **MUSIC & MEDIA**

THIS WEEK	LAST WEEK	SINGLES
1	1	RHYTHM IS A DANCER SNAP LOGIC
2	2	ABBA-ESQUE ERASURE MUTE
3	5	THE ONE ELTON JOHN ROCKET
4	4	PLEASE DON'T GO DOUBLE YOU DWA
5	6	TOO FUNKY GEORGE MICHAEL EPIC
6	3	KNOCKIN' ON HEAVEN'S DOOR GUNS N' ROSES GEFKEN
7	7	IT'S MY LIFE DR. ALBAN SWEMIX
8	10	AIN'T NO DOUBT JIMMY NAIL EASTWEST
9	8	I'LL BE THERE MARIAH CAREY COLUMBIA
10	NEW	SEXY MF PRINCE & THE NEW POWER GENERATION PAISLEY PARK
ALBUMS		
1	1	ELTON JOHN THE ONE ROCKET
2	2	LIONEL RICHIE BACK TO FRONT MOTOWN
3	3	QUEEN LIVE AT WEMBLEY '86 PARLOPHONE
4	5	GENESIS WE CAN'T DANCE VIRGIN
5	4	QUEEN GREATEST HITS II PARLOPHONE
6	6	GUNS N' ROSES USE YOUR ILLUSION II GEFKEN
7	7	MICHAEL JACKSON DANGEROUS EPIC
8	NEW	MARIAH CAREY UNPLUGGED COLUMBIA
9	8	GUNS N' ROSES USE YOUR ILLUSION I GEFKEN
10	9	SNAP THE MADMAN'S RETURN LOGIC/ARIELA

17	19	LIVE AND LEARN JOE PUBLIC SONY
18	17	UNDER THE BRIDGE RED HOT CHILI PEPPERS WARNER BROS
19	15	JIVE CONNIE CONNIE FRANCIS POLYDOR
20	NEW	FRIDAY I'M IN LOVE CURE FICTION
ALBUMS		
1	2	GENESIS WE CAN'T DANCE VIRGIN
2	1	ELTON JOHN THE ONE ROCKET
3	3	WESTERNHAGEN JAJA WARNER BROS
4	7	MICHAEL JACKSON DANGEROUS EPIC/SONY
5	6	GUNS N' ROSES USE YOUR ILLUSION II GEFKEN
6	4	LIONEL RICHIE BACK TO FRONT MOTOWN
7	5	SNAP THE MADMAN'S RETURN LOGIC
8	8	QUEEN GREATEST HITS II PARLOPHONE
9	9	PRINZEN DAS LEBEN IST GRAUSAM BMG ARIOLA
10	11	DR. ALBAN ONE LOVE LOGIC/BMG
11	12	GUNS N' ROSES USE YOUR ILLUSION I GEFKEN
12	13	METALLICA METALLICA PHONOGRAM/POLYGRAM
13	10	FAITH NO MORE ANGEL DUST SLASH/POLYGRAM
14	NEW	BLACK SABBATH DEHUMANIZER EMI
15	15	CHRIS DE BURGH POWER OF TEN A&M
16	14	MR. BIG LEAN INTO IT ATLANTIC/EASTWEST
17	18	ZZ TOP GREATEST HITS WARNER BROS
18	17	RIGHT SAID FRED UP INTERCORO
19	20	CURE WISH FICTION
20	NEW	WILSON PHILLIPS SHADOWS AND LIGHT EMI

3	2	OCTAVE KOME KOME CLUB SONY
4	3	FROM YESTERDAY KEISUKE KUWATA VICTOR
5	4	KIMIWA BOKUNO TAKARAMONO NORIYUKI MAKIHARA WARNER BROS
6	5	NEPTUNE TOSHINOBU KUBOTA SONY
7	7	FAVORITE THINGS HOUND DOG MMG
8	6	MOANA LANI ANRI FOR LIFE
9	10	NOURYO TUBE SONY
10	NEW	FREESTYLE MIHO MORIKAWA TOSHIBA/EMI

8	7	MICHAEL JACKSON DANGEROUS EPIC/SONY
9	4	27 ARTISTES URGENCE URGENCE VIRGIN
10	8	VERONIQUE SANSON SANS REGRETS WEA
11	11	SOUNDTRACK DIRTY DANCING BMG
12	13	LAURENT VOULZY CACHE DERRIERE BMG
13	12	M.C. SOLAAR QUI SEME LE VENT RECOLTE LE... POLYGRAM/POLYDOR
14	14	MICHEL SARDOU LE GRAND REVEIL TREMA/SONY
15	NEW	GUNS N' ROSES USE YOUR ILLUSION II BMG
16	18	ETIENNE DAHO PARIS AILLEURS VIRGIN
17	16	U2 ACHTUNG BABY ISLAND/POLYGRAM
18	NEW	DIRE STRAITS ON EVERY STREET POLYGRAM
19	19	FRANCIS LALANNE TENDRESSES SONY/TREMA
20	15	TRACY CHAPMAN MATTERS OF THE HEART WEA

AUSTRALIA (Australian Record Industry Assn.) 8/2/92

THIS WEEK	LAST WEEK	SINGLES
1	1	HAZARD RICHARD MARX EMI
2	3	PLEASE DON'T GO KWS BMG
3	2	SAVE THE BEST FOR LAST VANESSA WILLIAMS POLYDOR/POLYGRAM
4	6	TOO FUNKY GEORGE MICHAEL EPIC/SONY
5	5	SEXY MF/STROLLIN' PRINCE WARNER
6	7	CRY LISA EDWARDS EMI/COLUMBIA
7	8	AS UGLY AS THEY WANNABE UGLY KID JOE PHONOGRAM/POLYGRAM
8	4	JUMP KRIS KROSS COLUMBIA/SONY
9	10	DAMN I WISH I WAS YOUR LOVER SOPHIE B. HAWKINS COLUMBIA/SONY
10	9	HEAVEN KNOWS RICK PRICE COLUMBIA/SONY
11	11	JAM MICHAEL JACKSON EPIC/SONY
12	13	THIS USED TO BE MY PLAYGROUND MADONNA WARNER
13	12	I CAN FEEL IT RADIO FREEDOM PHONOGRAM/POLYGRAM
14	15	ABBA-ESQUE (EP) ERASURE LIBERATION/FESTIVAL
15	16	EVEN BETTER THAN THE REAL THING U2 ISLAND
16	14	ORDINARY ANGELS (CLUNK EP) FRENTE FESTIVAL
17	17	BEAUTY AND THE BEAST CELINE DION & PEABO BRYSON EPIC/SONY
18	NEW	I DON'T CARE SHAKESPEAR'S SISTER POLYDOR/POLYGRAM
19	NEW	I'LL BE THERE MARIAH CAREY COLUMBIA/SONY
20	20	GOD GAVE ROCK N' ROLL TO YOU KISS PHONOGRAM/POLYGRAM
ALBUMS		
1	NEW	SOUNDTRACK JESUS CHRIST SUPERSTAR EMERALD CITY/POLYGRAM
2	1	LIONEL RICHIE BACK TO FRONT POLYDOR/POLYGRAM
3	2	ZZ TOP GREATEST HITS WARNER
4	6	SOUNDTRACK MY GIRL EPIC/SONY
5	4	ELTON JOHN THE ONE WARNER BROS
6	3	RICK PRICE HEAVEN KNOWS COLUMBIA/SONY
7	20	MICHAEL JACKSON DANGEROUS EPIC/SONY
8	9	GENESIS WE CAN'T DANCE VIRGIN/EMI
9	11	MARIAH CAREY UNPLUGGED COLUMBIA/SONY
10	5	FAITH NO MORE ANGEL DUST LIBERATION/FESTIVAL
11	13	RICHARD MARX RUSH STREET EMI
12	8	YOTHU YINDI THE TRIBAL VOICE ALBUM MUSHROOM/FESTIVAL
13	7	DEF LEPPARD ADRENALIZE PHONOGRAM/POLYGRAM
14	12	RED HOT CHILI PEPPERS BLOOD SUGAR SEX MAGIK WARNER
15	10	KRIS KROSS TOTALLY KROSSED OUT COLUMBIA/SONY
16	17	SOUNDTRACK WAYNE'S WORLD WARNER
17	19	SOUNDTRACK BEAUTY AND THE BEAST COLUMBIA/SONY
18	NEW	TINA TURNER SIMPLY THE BEST-COLLECTOR'S EDITION FESTIVAL
19	14	DIESEL HEFFIDELITY CHRYSALIS/EMI
20	NEW	2 UNLIMITED GET READY FESTIVAL

JAPAN (Music Labo) 7/27/92

THIS WEEK	LAST WEEK	SINGLES
1	NEW	NAMIDANO KISS SOUTHERN ALL STARS VICTOR
2	NEW	SHULABA-LA-BAMBA SOUTHERN ALL STARS VICTOR
3	1	IF CHAGE & ASKA PONY CANYON
4	2	KIMIGA IRUDAKEDE KOME KOME CLUB SONY
5	3	MOH KOINANTE SHINAI NORIYUKI MAKIHARA WARNER BROS
6	5	GLASSNO MEMORIES TUBE SONY
7	4	BLOWIN' B'Z BMG/VICTOR
8	7	HAGAYUI KUCHIBIRU MARIKO TAKAHASHI VICTOR
9	8	HEYATO WAISHATSUTO WATASHI ERI HIRAMATSU PONY CANYON
10	9	ITSUMADEMO KAWARANU AIWO TETSURO ODA BMG/VICTOR
ALBUMS		
1	NEW	SINGLES 1987-1992 PRINCESS PRINCESS SONY
2	1	HELLO LOVERS MISATO WATANABE EPIC/SONY

FRANCE (Nielsen/Europe 1) 7/25/92

THIS WEEK	LAST WEEK	SINGLES
1	1	LE CHAT POW WOW POLYGRAM
2	2	SMELLS LIKE TEEN SPIRIT NIRVANA BMG/GEFFEN
3	3	THE ONE ELTON JOHN POLYGRAM/PHONOGRAM
4	6	CAROLINE M.C. SOLAAR POLYGRAM/POLYDOR
5	12	PLEASE DON'T GO DOUBLE YOU POLYGRAM
6	7	DO IT TO ME LIONEL RICHIE MOTOWN/POLYGRAM
7	10	TOO FUNKY GEORGE MICHAEL SONY/EPIC
8	5	(I'VE HAD) THE TIME OF MY LIFE BILL MEDLEY & JENNIFER WARNES RCA
9	8	I LOVE TO ROCK N' ROLL JOAN JETT & THE BLACKHEARTS POLYGRAM/POLYDOR
10	20	PARADOXAL SYSTEME LAURENT VOULZY BMG
11	14	AVEC TES YEUX PRETTY FACE ROCH VOISINE GM RCA
12	4	JOY FRANCOIS FELDMAN PHONOGRAM/POLYGRAM
13	11	RESTE AVEC MOI FRANCIS LALANNE SONY/TREMA
14	18	TO BE WITH YOU MR. BIG CARRERES
15	NEW	IT'S A FINE DAY OPUS III CARRERES
16	13	RIEN QUE DE L'EAU VERONIQUE SANSON WEA
17	NEW	IN THE CLOSET MICHAEL JACKSON EPIC/SONY
18	9	IMPLORA JEAN PHILIPPE AUDIN & DIEGO MODENA DELPHINE/SONY
19	15	TOMBE D'AMOUR FRANCOIS FELDMAN POLYGRAM/PHONOGRAM
20	NEW	NIGHT CALLS JOE COCKER EMI
ALBUMS		
1	1	ELTON JOHN THE ONE POLYGRAM/PHONOGRAM
2	2	QUEEN LIVE AT WEMBLEY '86 EMI
3	3	JEAN PHILIPPE AUDIN & DIEGO MODENA OCARINA DELPHINE/SONY
4	9	NIRVANA NEVERMIND GEFKEN/BMG
5	6	POW WOW REGAGNER LES PLAINESES... REMARK POLYGRAM
6	10	JEAN-MARC THIBAUT LE PRINTEMPS DES CALSES... SONY/PPL
7	5	GENESIS WE CAN'T DANCE VIRGIN

ITALY (Musica e Dischi) 7/27/92

THIS WEEK	LAST WEEK	SINGLES
1	1	RHYTHM IS A DANCER SNAP ARIOLA
2	3	IN THE CLOSET MICHAEL JACKSON EPIC
3	2	IT'S PROBABLY ME STING & ERIC CLAPTON A&M
4	5	MARE MARE LUCA CARBONI RCA
5	4	THE ONE ELTON JOHN ROCKET
6	8	EVEN BETTER THAN THE REAL THING U2 ISLAND
7	6	TOO FUNKY GEORGE MICHAEL EPIC
8	7	PIPPERIO ELIO E LE STORIA TESE HUKAPAN
9	NEW	BETTER DAYS BRUCE SPRINGSTEEN COLUMBIA
10	9	JUMP KRIS KROSS COLUMBIA
ALBUMS		
1	1	ELTON JOHN THE ONE ROCKET
2	2	QUEEN LIVE AT WEMBLEY '86 PARLOPHONE
3	3	883 HANNO UCCISO L'UOMO RAGNO FRI
4	5	FRANCESCO BACCINI NOMI E COGNOMI CGO
5	4	LIONEL RICHIE BACK TO FRONT MOTOWN
6	6	MANGO COME L'ACQUA FONIT CETRA
7	9	SNAP THE MADMAN'S RETURN ARIOLA
8	6	AMEDEO MINGHI I RICORDI DEL CUORE FONIT CETRA
9	NEW	MICHAEL JACKSON DANGEROUS EPIC
10	7	LUCA CARBONI CARBONI RCA

GERMANY (Der Musikmarkt) 7/21/92

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	3	PLEASE DON'T GO DOUBLE YOU MERMAID
4	4	ABBA-ESQUE ERASURE MUTE
5	5	KNOCKIN' ON HEAVEN'S DOOR GUNS N' ROSES GEFKEN
6	8	YOU BRING ON THE SUN LONDONBEAT RCA/BMG ARIOLA
7	7	TEMPLE OF LOVE (1992) SISTERS OF MERCY MERCIFUL/EASTWEST
8	6	JUMP KRIS KROSS COLUMBIA/SONY
9	10	INSTANT KARMA! JOHN LENNON PARLOPHONE
10	9	NOTHING ELSE MATTERS METALLICA VERTIGO/PHONOGRAM
11	11	EVERYTHING ABOUT YOU UGLY KID JOE POLYGRAM
12	NEW	HOW DO YOU DO! ROXETTE EMI
13	12	TO BE WITH YOU MR. BIG ATLANTIC
14	16	TOO FUNKY GEORGE MICHAEL SONY
15	13	MISTADOBALINA DEL THA FUNKEE HOMOSAPIEN ELEKTRA
16	14	DREAM A LITTLE DREAM OF ME MAMAS & PAPAS DREAM

HITS OF THE U.K.

THIS WEEK	LAST WEEK	SINGLES
1	1	AIN'T NO DOUBT JIMMY NAIL EASTWEST
2	2	RHYTHM IS A DANCER SNAP ARISTA
3	5	THIS USED TO BE MY PLAYGROUND MADONNA SIRE
4	3	SESAME'S TREET SMART E'S SUBURBAN BASE
5	10	SHAKE YOUR HEAD WAS (NOT WAS) FONTANA
6	7	LSI THE SHAMEN ONE LITTLE INDIAN
7	6	I DROVE ALL NIGHT ROY ORBISON MCA
8	8	A TRIP TO TRUMPTON URBAN HYPE FAZE 2
9	4	SEXY MF/STROLLIN' PRINCE & THE NEW POWER GENERATION PAISLEY PARK
10	12	WHO IS IT MICHAEL JACKSON EPIC
11	18	LITHIUM NIRVANA DGC
12	9	ABBA-ESQUE (EP) ERASURE MUTE
13	36	ACHY BREAKY HEART BILLY RAY CYRUS MERCURY
14	15	DAMN I WISH I WAS YOUR LOVER SOPHIE B. HAWKINS COLUMBIA
15	11	I'LL BE THERE MARIAH CAREY COLUMBIA
16	28	WARM IT UP KRIS KROSS COLUMBIA
17	NEW	HOW DO YOU DO! ROXETTE EMI
18	16	AIN'T NO MAN DINA CARROLL A&M
19	NEW	BOOK OF DAYS ENYA WEA
20	17	YOUR MIRROR SIMPLY RED EASTWEST
21	26	AMIGOS PARA SIEMPRE (FRIENDS FOR LIFE) JOSE CARRERAS & SARAH BRIGHTMAN REALLY USEFUL
22	13	EVEN BETTER THAN THE REAL THING (REMIX) U2 ISLAND
23	33	JESUS HE KNOWS ME GENESIS VIRGIN
24	23	LOVE U MORE SUNSCREEN SONY
25	14	HAZARD RICHARD MARX CAPITOL
26	NEW	NO ONE CAN MARILLION EMI
27	NEW	JUST ANOTHER DAY JON SECADA SBK
28	21	FACE TO FACE SIOUXIE AND THE BANSHEES WONDERSLAND
29	NEW	THOSE SIMPLE THINGS/DAYDREAM RIGHT SAID FRED TUG
30	NEW	SHOW YOU THE WAY TO GO DANNII MINOGUE MCA
31	NEW	DON'T LET IT GO TO YOUR HEAD BRAND NEW HEAVIES/N'dea DAVENPORT ACIO JAZZ
32	34	57 CHANNELS BRUCE SPRINGSTEEN COLUMBIA
33	22	ALL I WANT IS YOU BRYAN ADAMS A&M
34	35	FULL TERM LOVE MONIE LOVE COOLTEMPO
35	19	LIP SERVICE WET WET WET PRECIOUS
36	20	ONE SHINING MOMENT DIANA ROSS EMI
37	NEW	RUNAWAY TRAIN ELTON JOHN & ERIC CLAPTON ROCKET
38	NEW	WISHING ON A STAR COVER GIRLS EPIC
39	27	MISSION OF LOVE JASON DONOVAN POLYDOR
40	30	PLEASE DON'T GO KWS NETWORK

THIS WEEK	LAST WEEK	ALBUMS
1	1	NEIL DIAMOND THE GREATEST HITS 1966-1992 COLUMBIA
2	2	SIMPLY RED STARS EASTWEST
3	3	LIONEL RICHIE BACK TO FRONT MOTOWN
4	4	MARIAH CAREY MTV UNPLUGGED EP COLUMBIA
5	6	JOE COCKER THE LEGEND-THE ESSENTIAL ... POLYGRAM
6	NEW	SONIC YOUTH DIRTY OGC
7	14	NIRVANA NEVERMIND DGC
8	5	ALEXANDER O'NEAL THIS THING CALLED LOVE-GREATEST HITS TABU
9	17	MICHAEL JACKSON DANGEROUS EPIC
10	10	PREFAB SPROUT A LIFE OF SURPRISES-THE BEST OF ... KITCHENWARE
11	8	ELTON JOHN THE ONE ROCKET
12	7	MICHAEL CRAWFORD/RPO PERFORMS ANDREW LLOYD WEBBER TELSTAR
13	15	SOUNDTRACK THE COMMITMENTS MCA
14	19	RIGHT SAID FRED UP TUG
15	13	PRINCE & THE NEW POWER GENERATION DIAMONDS AND PEARLS PAISLEY PARK
16	26	SHAKESPEAR'S SISTER HORMONALLY YOURS LONDON
17	18	GUNS N' ROSES USE YOUR ILLUSION II GEFKEN
18	16	RICHARD MARX RUSH STREET CAPITOL
19	34	GENESIS WE CAN'T DANCE VIRGIN
20	12	OLIVIA NEWTON-JOHN BACK TO BASICS-ESSENTIAL COLLECTION MERCURY
21	20	U2 ACHTUNG BABY ISLAND
22	9	THE ORB U.F.O.R.B. BIG LIFE
23	11	ALTERN-8 FULL ON ... MASK HYSTERIA NETWORK
24	30	ANNIE LENNOX DIVA RCA
25	38	BRYAN ADAMS WAKING UP THE NEIGHBOURS A&M
26	29	CURTIS STIGERS CURTIS STIGERS ARISTA
27	32	GUNS N' ROSES USE YOUR ILLUSION I GEFKEN
28	21	DEL AMITRI CHANGE EVERYTHING A&M
29	25	B-52'S GOOD STUFF REPRISE
30	22	DR. HOOK COMPLETELY HOOKED-THE BEST OF DR. HOOK CAPITOL
31	24	QUEEN LIVE AT WEMBLEY '86 PARLOPHONE
32	NEW	STONE ROSES TURNS INTO STONE SILVERTONE
33	31	LISA STANSFIELD REAL LOVE ARISTA
34	23	MEGADETH COUNTDOWN TO EXTINCTION CAPITOL
35	39	QUEEN GREATEST HITS II PARLOPHONE
36	NEW	WET WET WET HIGH ON THE HAPPY SIDE PRECIOUS ORGANISATION
37	NEW	MADNESS DIVINE MADNESS VIRGIN
38	28	CROWDED HOUSE WOODFACE CAPITOL
39	37	JOE COCKER NIGHT CALLS CAPITOL
40	36	FAITH NO MORE ANGEL DUST SLASH

SPAIN (TVE/AFYVE) 7/18/92

THIS WEEK	LAST WEEK	SINGLES
1	1	SENSACION DE VIVIR XUXA BMG ARIOLA
2	3	RHYTHM IS A DANCER SNAP BMG/ARIOLA
3	2	PLEASE DON'T GO DOUBLE YOU BLANCO Y NEGRO
4	4	DE QUE ME SIRVE LLORAR O.B.K. BLANCO Y NEGRO
5	6	YOU BRING ON THE SUN LONDONBEAT BMG ARIOLA
6	5	FINE DAY OPUS 3 WARNER
7	7	WORKAHOLIC 2 UNLIMITED BLANCO Y NEGRO
8	9	DE QUE ME SIRVE LLORAR O.B.K. BLANCO Y NEGRO
9	10	HOW GEE B MACHINE GINGER MUSIC
10	NEW	UNA ROSA ES UNA ROSA MECANO BMG ARIOLA
ALBUMS		
1	1	JULIO IGLESIAS CALOR CBS/SONY
2	2	VARIOUS ARTISTS MAQUINA TOTAL 4 MAX MUSIC
3	3	LIVE AT WEMBLEY '86 QUEEN EMI
4	5	JOAQUIN SABINA FISICA Y QUIMICA BMG ARIOLA
5	6	ELTON JOHN THE ONE POLYGRAM
6	4	CAMARON POTRO DE RABIA Y MIEL POLYGRAM
7	7	SERGIO DALMA ADIVINA ED MUSICALES
8	NEW	O.B.K. LLANALO SUERO BLANCO Y NEGRO
9	NEW	QUEEN GREATEST HITS II EMI
10	10	MECANO AIDALAI BMG ARIOLA

CANADA (The Record) 7/20/92

THIS WEEK	LAST WEEK	SINGLES
1	1	ACHY BREAKY HEART BILLY RAY CYRUS MERCURY/PLG
2	3	DAMN I WISH I WAS YOUR LOVER SOPHIE B. HAWKINS COLUMBIA/SONY
3	4	TOO FUNKY GEORGE MICHAEL COLUMBIA/SONY
4	2	I'LL BE THERE MARIAH CAREY COLUMBIA/SONY
5	5	JUST ANOTHER DAY JON SECADA SBK/SBK
6	6	IF YOU ASKED ME TO CELINE DION ELEKTRA/WEA
7	11	THIS USED TO BE MY PLAYGROUND MADONNA WARNER
8	7	THE BEST THINGS IN LIFE LUTHER VANDROSS A&M/PGO
9	8	NU NU LIDELL TOWNSELL ISBA/ISBA
10	10	DO IT TO ME LIONEL RICHIE MOTOWN/PGO
ALBUMS		
1	1	QUEEN CLASSIC QUEEN HOLLYWOOD/WEA
2	2	RED HOT CHILI PEPPERS BLOOD SUGAR SEX MAGIK WARNER BROS/WEA
3	3	SOME GAVE ALL BILLY RAY CYRUS MERCURY/PLG
4	8	KRIS KROSS TOTALLY KROSSED OUT COLUMBIA/SONY
5	4	BLACK CROWES THE SOUTHERN HARMONY AND MUSICAL COMPANION OFF AMERICAN/WEA
6	5	CELINE DION CELINE DION COLUMBIA/SONY
7	7	TOM COCHRANE MAD MAD WORLD CAPITOL/EMI
8	12	ELTON JOHN THE ONE MCA/EMI
9	14	ANNIE LENNOX DIVA RCA/BMG

Virgin Unveils 2nd Japan Megastore Marks Beginning Of Expansion Program

■ BY STEVE McCLURE

TOKYO—Virgin Retail unwrapped its second Japanese megastore July 18, beginning an expansion program that will see the chain open three more outlets here by the end of September.

Virgin Group chairman Richard Branson was on hand to unveil the 11,300-square-foot store in the ancient capital of Kyoto. Located in the two basement floors of the BAL Fashion department store in the city center, it is the city's biggest music outlet.

Projected sales for the store's first year are \$9.6 million (1.2 billion yen), according to Ian Duffell, managing director of Virgin Retail's Asia Pacific division. It stocks 150,000 CDs (100,000 titles) as well as 15,000 videos. Imports make up 65% of total inventory, which con-

sists of rock/pop (35%), soul/dance (15%), Japanese pop (12%), world music (8%), jazz (10%), and classical (10%), with video accounting for the remaining 10%.

Operating the new outlet will be Virgin Megastores Japan Ltd., the 50-50 joint venture set up in June 1990 between Virgin Retail and the Japanese department store chain Marui. Virgin's pilot Japanese site opened in Tokyo's Shinjuku district in September 1990, and the company opened two 4,000-square-foot outlets under the name VOX in Saitama Prefecture, north of Tokyo, earlier this year.

Virgin Megastores Japan's 1991 sales totaled \$26.4 million (3.3 billion yen).

Virgin says it chose Kyoto, a history-rich western Japanese city with 1.5 million people, as the site of its second Japanese megastore because of its large student population and five FM stations.

Next on Virgin's Japanese expansion list are two more VOX stores: one in the main Marui building in Tokyo's Shibuya—where Tower, HMV, and Japanese chain Wave have major outlets—the other in Marui's Young-kan building in Shinjuku. "Our worldwide strategy is to just open stores of over 10,000 square feet," says Duffell. "But that strategy doesn't really tie in with the geography of Japan, so by creating another name—V for Virgin, O for Marui, and X for the mix of the two—we've got a sort of Virgin/Marui smaller concept which is very, very successful."

"In Japan, we could only see the opportunity for about 15 megastores, and obviously it's a very large market," says Duffell, elaborating on the VOX concept. He reports that the next Japanese megastore opening is set for Sept. 18 in Yokohama, the port city southwest of Tokyo, which already has Tower and HMV stores.

seeing Taiwan as a major priority, although Tower has opened there," he says.

"We haven't selected our partner yet, but it will be on a similar basis to the Marui partnership," continues Duffell. "We're talking to several people at the moment."

One possible partner, he says, is Singapore businessman Ong Beng Seng, with whom Virgin has already formed a 50-50 joint venture, Virgin Megastores Sunset, that will operate the firm's Los Angeles outlet.

PARIS—The Virgin Megastore on the Champs-Elysees has won its fight to resume Sunday opening.

The Prefecture of Paris and the Ile de France have decided that with the recent designation of the Avenue des Champs-Elysees as an official tourist zone, the megastore can enjoy exemption from the French law of 1906 that forbids the sale of certain merchandise on Sundays.

Virgin's was one of a half-dozen stores that submitted exemption claims to the Prefecture but, so far, only one other—that of Parfum De France—has been successful.

Welcoming the decision, Virgin

Virgin's Paris Outlet Gets Sunday OK

■ BY PHILLIPE CROCC

president Patrick Zelnik says that with 25,000 visitors a day, the megastore contributes to the character of the Champs-Elysees as a tourist attraction. However, he concedes he has won only a partial victory; he had argued that, because of the cultural nature of the chain's activities, the exemption should also be extended to the Virgin stores in Bordeaux and Marseille.

The resumption of Sunday opening for the Paris megastore will help revive the fortunes of the Virgin retail operation, which has been experiencing some difficulty since the enforcement of the Sunday trading law came about in January last year. Up to that point Sundays were accounting for 20% of Virgin's weekly income.

Jean-Louis Petriat, the head of France's biggest record retail chain, FNAC, was quick to disapprove of the Prefecture's concession. "Sunday should be a day of rest, not of commerce," Petriat declared. "But, if in the next few months we find we are losing customers to Virgin, then I would not rule out the possibility of opening an FNAC store close to Virgin on the Champs-Elysees," he said.

Also opposed to the Sunday opening of Virgin are the retail workers unions. Jacques Voisin, general secretary of one of the unions, says, "Buying a record in a shop on a Sunday has nothing to do with tourism; it is commerce."

VIRGIN SHARING SPACE

Meanwhile, in a move aimed at reducing its fixed costs, Virgin is offering space in its stores to other retailing operations. "The only condition," says Zelnik, "is that the business is compatible with the Virgin image and its clientele."

The first step in the direction involves the Virgin megastore in Bordeaux, which has assigned 7,000 square feet of its floor space to the sheet-music and music-instrument company Paul Beuscher. Established in 1850, the Beuscher company is the leading musical-instrument retailer in France.

Universum is being run by Rozsa Horvath, former director of AKV's record division. She declares, "Our shop is the biggest record store in Hungary, and maybe also in the whole of Eastern Europe."

Universum's opening inventory consisted of more than 50,000 units comprising up to 8,000 titles. In addition to cassettes, CDs, and vinyl, the store also stocks videos and books.

FERENC KASZAS

Music Megastore Bows In E. Europe

BUDAPEST—Eastern Europe's first designated music megastore opened here July 23.

Located in one of Budapest's busiest and most elegant shopping streets, Vaci utca, Universum is a joint venture between three Hungarian record companies: Hungaroton, MMC Records, and the EMI-owned Quint Records.

Universum's premises were bought from a state-owned bookstore chain, AKV, and refurbished by the holding company, Megastore Kft., that the

three record firms set up. The record companies were motivated to establish the store due to the problematical state of retailing in post-communist Hungary.

They recognized that the sector lacked expertise, experience, and—primarily—financing in the wake of the collapse of the main outlets for prerecorded music, the state-owned bookstores. Their intention is to attract tourists and local music fans away from the market stalls and street traders



Washington At Camelot. Grover Washington Jr. made a recent in-store appearance at Camelot Superstore No. 334 in the Golden Gate Shopping Center in Cleveland. The event was orchestrated in conjunction with radio station WNWW Cleveland. Shown, from left, are store assistant manager John Goldthwaite; store associates Michael Mau and Katie Brewster; Washington; store assistant manager Tia Vargo; store manager Dave Pavlechko; and store associate Mike Condelli.

The next Japanese megastore opening is set for Sept. 18 in Yokohama

STUDENT POPULATION A PLUS

Virgin says it chose Kyoto, a history-rich western Japanese city

with 1.5 million people, as the site of its second Japanese megastore because of its large student population and five FM stations.

STUDENT POPULATION A PLUS

Virgin says it chose Kyoto, a history-rich western Japanese city

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Compact Disc World Links With Radio Station

■ BY TRUDI MILLER

NEW YORK—Compact Disc World, a six-store chain based in South Plainfield, N.J., has put together a promotion that sets aside an area in each of its six stores for the "WDHA Rockpile," a prominent display highlighting albums featured on the playlist of New Jersey album rock station WDHA.

The display includes endcaps and wall signs with the WDHA logo and smaller signs reading "As Heard On WDHA."

The promotion "gives the WDHA listener a focal point where they can see the music they're hearing on the radio," says Compact Disc World president David Lang.

Additionally, on the checkout counter is a release spotlighted as the "Eargasm of the Week," chosen by Lang and WDHA program director/morning personality Vic Porcelli, which is discounted to \$10.99 for com-

compact disc and \$7.99 for cassette. (Regular store prices for front-line product are \$13.99 for compact disc, and \$1 less than list price for cassettes.)

Compact Disc World began the promotion with WDHA early this summer. "Up in North Jersey, where most of our stores are located, I saw the influence of WDHA on our sales," says Lang. He met with Porcelli and suggested collaborating on a program to take to labels and distributors. "Usually the radio station talks to the label, and the retailer talks to the distributor. I thought, why not put them all together on the same page and create a synergy between radio, labels, and retail? So Vic and I made the rounds to distributors, whom he'd never met, and talked to a number of sales and branch managers."

That effort has gained the support of labels, which are forking over dollars for co-op radio ads with Compact Disc World to highlight featured albums. As part of that campaign, Com-

compact Disc World has co-produced radio spots with WDHA, publicizing the WDHA Rockpile section of the stores.

Compact Disc World created the program to "try to be a leader," Lang says. "WDHA is known for taking a shot and breaking new bands, as well as established acts like Elton John. We notice what they're adding and immediately bring that product into our stores. We hope that many consumers will turn to Compact Disc World regularly to find new, breaking artists."

WDHA, in turn, looks to Compact Disc World's sales as a barometer, says Lang. "If [Porcelli] is beating a band to death for several weeks and there aren't any sales, he's less likely to continue programming that," Lang says. Other albums' sales soar after

being in the Rockpile, which likewise sends a message to the station.

Both the chain and the station have benefited from the increased exposure, according to Lang. "We've had more and more promotions coming our way" as a result of the Rockpile, Lang says. "There's a mutual awareness of the connection between the radio station, the retailer, and the artist." For example, "from July 30 to Aug. 15, we will have around 100 spots with different labels for the Lollapalooza tour." Also coming up are radio ads for Toad The Wet Sprocket and a Melissa Etheridge ticket giveaway.

The overall promotion with WDHA will run "at least until the end of the year," says Lang, at which point he and Porcelli will evaluate the results and "fine-tune the program."

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D.E.M. Comes To America

Hellborg Expands Jazz Label's Horizons

■ BY BRUCE BUCKLEY

NEW YORK—When bassist Jonas Hellborg created his Day Eight Music label in 1980, it was a vehicle for releasing his albums in his Swedish homeland. Today, D.E.M. is distributed worldwide, boasts such reputable artists as Ginger Baker, Bootsie Collins, and Michael Shrieve, and has recently based itself here.

The emergence of Hellborg's do-it-yourself label on the international jazz scene has been slow in coming, but he contends the label was never intended to be a serious business venture.

"I'm more concerned with artistic freedom," Hellborg says. "There used to be a time when labels prided themselves on progressive music, but that's not so true anymore. Our artists put out albums for the benefit of the music, not our bank accounts."

D.E.M. has made an impressive jump in sales from the 2,000 units Hellborg's first solo bass album, "The Bassic Thing," moved in the early '80s to a current total of 60,000 copies sold for his second album, "Elegant Punk."

D.E.M.'s steady increase in sales has paralleled its expanding distribu-

tion, with the addition of OMD in Paris in 1984, TIS in Hamburg in 1985, Jimco in Tokyo in 1986, and New Note in Orpington, England, and One World Records in Boonton, N.J., this year. Amigo Musik in Stockholm offered Hellborg his initial distribution deal for his first album.

Despite his subsequent expansion to American and Japanese markets, Hellborg says D.E.M.'s best performances are still in Europe, where sales in Germany alone can reach more than 20,000 units per album.

Nevertheless, Hellborg decided to relocate D.E.M. to the U.S. in order to obtain better international exposure for the label and because of the recent creation of his Brooklyn, N.Y.-based Greenpoint Studios, a joint venture with Axiom Records head Bill Laswell.

Hellborg and Laswell have worked together on several projects since the early '80s, including Public Image Ltd.'s "Album" and Deadline, their recent triple-bass project with Collins.

In fact, several artists, including Baker, have released albums on both Hellborg's D.E.M. and Laswell's Axiom labels.

"Bill and I have a very open understanding about our music and our labels," Hellborg says. "We have never had a conflict over who's going to be released on whose label. If I work on a project that I think would be more appropriate for Axiom, I'll give it to him."

Before launching D.E.M., Hellborg was exploring his free-jazz, bass style on the club circuit in the south of Sweden but was unable to land a record deal, until Amigo Musik offered him one.

After the release of his debut solo effort, Hellborg quickly began to make friends around the jazz world and the following year Day Eight Music released albums by free jazz keyboardist Michael Smith and ex-Santana drummer Michael Shrieve.

(Continued on page 48)

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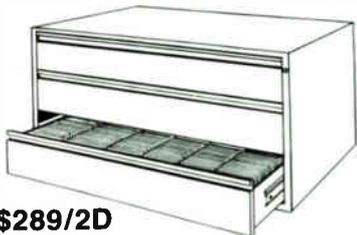
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Retail

Outcome Of RCA's Sales Staff Revamp; Rhythm & Views Closes; Wiz Of A Location

AS REPORTED in the July 25 Billboard, RCA has realigned its sales and product development staff. Basically, **Ron Howie**, RCA VP of sales, moved **Derek Graham**, the Northeast regional director, out of sales and into product development while doing the opposite for **Bob Anderson**, promoting him to director of national sales from his prior post of senior director of product development.

As a result of those moves, the Northeast region has been divided among the three remaining regionals, each of which will work with three BMG Distribution branches. **Bonnie McCassy** will cover the trade areas of BMG's Los Angeles, Seattle, and Dallas branches; **Jim Yates** will cover the branch trade areas of Atlanta, Washington, D.C., and New York; and **Dave Remidi** will work with accounts covered by the Chicago, Detroit, and Boston branches. All three directors report to Anderson, as does **Charlie Salas**, who is based in Detroit and oversees national accounts.

In product development, **Graham** oversees mainstream product, while **Gregg Linn** covers urban and jazz product and **Tim Leffel** looks after alternative product.

Howie says the realignment was made to reflect changes in the marketplace, particularly all the consoli-

dated among accounts that has occurred over the last two years. "As we move forward in reacting to changes that have occurred in the retail environment and marketplace, setting projects up properly is paramount to success," he explains. "By redeploying our manpower resources, it gives us a better balance internally, it allows our regionals to stretch out more, and hopefully we

Crain's New York Business, **Nobody Beats The Wiz** is negotiating to take over a two-story location on 57th Street, between Second Avenue and Third Avenue in Manhattan. In a past life, the site housed **Crazy Eddie**... San Diego-based **Trade Service Corp.** is using an aggressive promotion to help moves sales of Phonolog. The company is giving away a five-day, four-night vacation for two at the San Diego Marriott, including airfare and car rental. In order to participate in the contest, retailers must send a business card to Trade Service in an envelope postmarked no later than Aug. 31. Although there is no purchase necessary to participate in the vacation drawing, the company is also offering a savings on Phonolog... The National Assn. of Recording Merchandisers has announced it will sponsor the 1992 MTV Video Music Awards merchandising campaign for the third year in a row. The campaign, which began in early August, is intended to spark viewer interest in MTV's awards show as well as enhance the sales of music video... In other action from the trade group, NARM's Loss Prevention Committee reports five security-system companies have submitted a total of seven technologies for source-tag testing, (Continued on page 48)

RETAIL TRACK

by Ed Christman

will have a very dynamic sales organization as a result of it."

SOMETHING I Forgot To Tell You: **Super Club Music Corp.** quietly closed down its **Rhythm & Views** superstore in Garland, Texas, in early July. The shortcomings of the superstore, which opened with much fanfare at the end of 1989, have long been obvious: It failed the "location, location, location" test.

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We're not allowed to make any piercing puns or jaunty jokes right now because the publicity staff frowns upon frivolity when speaking of such no-nonsense matters.



You see, our publicity department takes their responsibilities very seriously. And that's good, because while we're busy thinking up these silly ads, they're busy getting us the best media exposure any major record label could ask for.

Just last month, for instance, Walt Disney Records' releases received major press in *Time*, *Entertainment Weekly*, *USA Today*, *Associated Press*, *Washington Post*, *Today Show*, *Entertainment Tonight*, *CNN* and *E! TV*. And that's just the big stuff!



So with this Kids Trak column, Walt Disney Records would formally like to thank the publicity department for keeping our in-boxes full of press memos, thereby putting us in good standing at the recycling center.

(Sorry, we felt we had to put just one in...)



© DISNEY

Retail

Kempner On Campaign Trail; Giddens Takes Solo Sojourn

WHAT THIS IS: With this issue, we crack a magnum of bubbly over the bow of this new Billboard feature, which will be devoted to news and views about the independent music community. In keeping with the patriotic moniker of this column, each issue will carry a section titled "Flag Waving," which will focus on an indie artist or group of special interest.

Indie musicians and labels can keep us up to date by contacting DI at Billboard, 9107 Wilshire Blvd., Suite 700, Beverly Hills, Calif. 90210. We need your help and input to keep the standard of American indie music rippling in the breeze.

ON THE SCENE: "It's great to see an audience I know by their first names," noted Scott Kempner at his July 22 in-store performance at Rhino Records in Los Angeles. "There's peo-



by Chris Morris

ple here I owe money to. Is that why you're here?"

Singer/songwriter/guitarist Kempner, a founding member of New York's Del-Lords and the storied proto-punk band the Dictators, was in L.A. to press the flesh in the service of his fine new *Razor & Tie* album, "Tenement Angels." At Rhino, he played selections from the new set, as well as such Del-Lords faves as "Judas Kiss" and the band's retooling of Blind Alfred Reed's "How Can A Poor Man Stand Such Times And Live" (a highly appropriate election-year choice).

"It's a campaign year for everyone, man," Kempner told DI. With that mission in mind, he visited Abbey Road Distributors in Santa Ana and Valley Record Distributors in Woodland during his California hop.

In September, Kempner will hit the U.S. tour circuit backed by newly

signed Alias Records act the Skeletons (who share management with Rich Nesin, the Dictators' onetime sound man). Later in the year, Scott and the Skels will hit the European road with Hightone artist Dave Alvin; now, there's a bill that might be worth a transoceanic trip.

CHIRPING WITH BIRD: Moonlighting Rolling Stones drummer Charlie Watts swung the Palace in Hollywood July 23 with his jazz quintet, which was in town backing the band's recent Continuum Records release, "A Tribute To Charlie Parker With Strings." The band, featuring stellar altoist Peter King and trumpet phenom Gerard Presencer, augmented on several selections by a small string section (with harp, no less), grooved high on a batch of Yardbird classics. Bernard Fowler supplied continuity with his narration, drawn from Watts' marvelous children's book "Ode To A High Flying Bird" (available in the Continuum boxed set "From One Charlie").

COOL TONES: Restless Records is now exclusively distributing the catalog of Minneapolis-St. Paul-based Twin/Tone Records, the former home of such modern rock raves as the Replacements and Soul Asylum. Restless has also pacted with Medium Cool Records, a new imprint established by Twin/Tone co-founder, onetime Replacements manager, and old DI pal Peter Jesperson.

First releases on Medium Cool include "Kitty" by the Dashboard Saints, a rockin' number produced by the group's Athens, Ga., homeboy Peter Buck of R.E.M., and "Topeka Oratorio" by the Leatherwoods. This month, former Replacements guitarist Slim Dunlap will begin cutting his solo debut for the label with Jesperson behind the board. Good deal.

FLAG WAVING: Some may know Jerry Giddens best as the megawatt-voiced lead singer of L.A.'s Walking Wounded. But lately, Giddens has been making his mark as a solo performer; while his new *Doctor Dream*

(Continued on next page)



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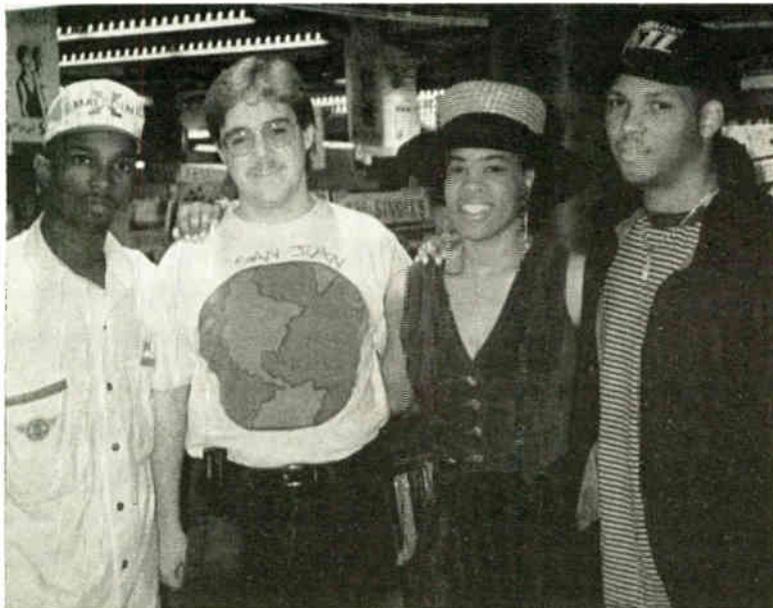
(Continued from preceding page)

album "The Devil's Front Door" features a full band, he's taken to the road by himself, acoustic guitar in hand.

"I've been able to do more shows and cooler shows than ever before," Giddens says, adding with a laugh, "I'm the best \$250 act in America."

Since the release of "The Devil's Front Door," Giddens has performed more than 30 solo shows, opening for acts as diverse as Shawn Colvin, Big Head Todd & the Monsters, and the Gin Blossoms. "Every time I can afford to play electric, it's Jerry Giddens and Walking Wounded," he says. "But we keep getting pointed toward me working alone."

For his next recording project, Giddens says he wants to "go the Michelle Shocked route" and record an album using four or five different backup groups. Among the candidates: Boulder, Colo.-based Big Head Todd & the Monsters, L.A.'s Tribe After Tribe, and Austin, Texas' deranged bluegrass group the Bad Livers. Sounds like fun.



A Moving Experience. Esquire recording act Degrees Of Motion visits Tower Records in Boston. Shown, from left, are band member Balle Legend; Tower 12-inch singles buyer Chris Roman; and band members Biti and Kit West.

RETAIL TRACK

(Continued from page 46)

under the guidelines announced by the Marlton, N.J.-based association. As part of that move, NARM has retained Frank Barr of Advanced Product Evaluation Labs to conduct the independent testing, with specifications and testing procedures being finalized by the end of July. Testing will take place in August, with results being announced in early fall.

JAZZ LABEL D.E.M. COMES TO AMERICA

(Continued from page 45)

Over the next few years, Hellborg met artists including Laswell and John McLaughlin, who invited him to join the re-forming Mahavishnu Orchestra in 1984.

Over the following years, Hellborg released projects that included such diverse musicians as Baker, Reebop (Traffic, Steve Winwood), and Jens Johansson (Yngwie Malmsteen, Dio).

Today, with D.E.M.'s recent expansion in the U.S., Hellborg hopes to broaden the label's horizons even more.

"Now is the crucial point," he says. "The label is expanding, but I think we need to keep expanding our music, as well. We need to continue to help take new ideas forward to someplace no one had ever thought of before."

THE NUMBER OF female rappers is increasing at only a steady crawl, and these artists have not truly raised a strong voice against the sexism rampant in hip-hop. They are notable not for what they say but for who they are; that is, female in a male world.

**The
Rhythm
and the
Blues**

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- Janine McAdams
November 1991

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Compiled from a national sample of retail store sales reports.

NEW AGE ALBUMS™

★★ NO. 1 ★★				
1	1	17	SOLO PARA TI EPIC 47848* 5 weeks at No. 1	OTTMAR LIEBERT + LUNA NEGRA
2	2	35	SHEPHERD MOONS ▲ REPRISE 26775*	ENYA
3	3	15	ROCKOON MIRAMAR MPCD 2802*	TANGERINE DREAM
4	4	41	SUMMER ● WINDHAM HILL WH-11107	GEORGE WINSTON
5	6	9	THE VISIT WARNER BROS. 26880*	LOREENA MCKENITT
6	5	19	DARE TO DREAM PRIVATE MUSIC 82096*	YANNI
7	7	7	YONNONDIO NARADA ND-62013*	PETER BUFFETT
8	9	11	THE SPIRIT OF OLYMPIA NARADA ND-64006*	DAVID ARKENSTONE/KOSTIA
9	8	166	WATERMARK ▲ REPRISE 26774*	ENYA
10	10	23	BOOK OF ROSES COLUMBIA CK 48601*	ANDREAS VOLLENWEIDER
11	13	13	SEA OF GLASS HEARTS OF SPACE HS11030-2*	GILES REAVES
12	12	11	MOONLIGHT REFLECTIONS INNOVATIVE COMMUNICATIONS IC720-171*	DANCING FANTASY
13	14	9	THE OPENING OF DOORS WINDHAM HILL 11114-2*	WILL ACKERMAN
14	NEW▶		DREAM Geffen 24477*	KITARO
15	11	37	RETURN TO THE HEART NARADA ND-64005*	DAVID LANZ
16	16	119	NOUVEAU FLAMENCO HIGHER OCTAVE HOM 7026*	OTTMAR LIEBERT
17	15	7	MIGRATION SILVER WAVE SD704*	PETER KATER & R. CARLOS NAKAI
18	21	55	BORRASCA HIGHER OCTAVE HOMC 7036*	OTTMAR LIEBERT
19	19	5	ALMA DEL SUR NARADA ND-63908*	VARIOUS ARTISTS
20	17	11	OLYMPUS REAL MUSIC RM-0011*	MARS LASAR
21	24	3	ICE: CHAPTER III NOUVEAU 10454*	CELESTIAL NAVIGATIONS
22	23	3	HEART ZONES PLANETARY PRODUCTIONS 3170/LAURIE	DOC LEW CHILDRE
23	22	38	ENYA ● ATLANTIC 81842	ENYA
24	18	23	AUTUMN DREAMS NICHOLS-WRIGHT NIW921*	DANNY WRIGHT
25	20	15	MORNING IN MEDONTE NARADA ND-61030*	MICHAEL JONES

WORLD MUSIC ALBUMS™

★★ NO. 1 ★★				
1	1	19	LOGOZO MANGO 162539918* 9 weeks at No. 1	ANGELIQUE KIDJO
2	2	9	AMERICAS MESA 79041-2-M*	STRUNZ & FARAH
3	6	7	BRASILEIRO ELEKTRA 61315*	SERGIO MENDES
4	5	11	A WORLD OUT OF TIME SHANACHIE 64041*	HENRY KAISER & DAVID LINDLEY
5	4	7	EYES OPEN 40 ACRES & A MULE CK 48714*/COLUMBIA	YOUSSOU N'DOUR
6	3	11	TRIBAL VOICE HOLLYWOOD HR-61288-2*/ELEKTRA	YOTHU YINDI
7	10	3	THE OTHER SIDE OF THIS RYKO RCD 10207*/RYKODISC	AIRTO MOREIRA
8	8	13	APOCALYPSE ACROSS THE SKY AXIOM 314-510 857*/ISLAND	MASTER MUSICIANS OF JAJOUKA
9	9	15	APOCRYPHA HANNIBAL HNCD 1368*/RYKODISC	MARTA SEBESTYEN
10	7	19	PIECES OF AFRICA NONESUCH 79275-2*	KRONOS QUARTET
11	15	5	HARVEST STORM GREEN LINNET GLCD 1117*	ALTAN
12	13	7	DANCE RAJA DANCE LUAKA BOP/SIRE 26847*/WARNER BROS.	ASIA CLASSICS 1
13	NEW▶		ALL OVER THE WORLD CHAOS 48653/COLUMBIA	WAILING SOULS
14	11	25	DANCE THE DEVIL AWAY HANNIBAL HNCD 1369*/RYKODISC	OUTBACK
15	RE-ENTRY		HOUSE OF EXILE SHANACHIE 43094*	LUCKY DUBE

● 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.

PAUL WINTER



ANTHEMS

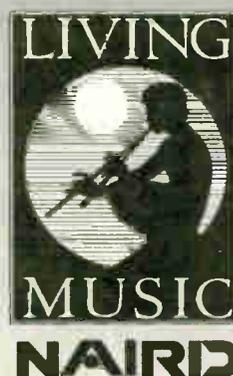
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Album Reviews

EDITED BY PAUL VERNA, CHRIS MORRIS, AND EDWARD MORRIS

POP

★ GRAHAM PARKER

Burning Questions
PRODUCERS: Graham Parker & Jon Jacobs
Capitol 99003

With his first album on new label, Parker continues the sterling track record racked up on three superlative but neglected studio albums for RCA. His voice still a glass-shearing rasp, his intelligence still preeminent, and his rage still boiling over, singer/songwriter shines on a masterful new portfolio of tunes. Leadoff track "Release Me," "Love Is A Burning Question," acoustic "Long Stem Rose," and scathing indictment of intolerance "Here It Comes Again" indicate top quality of this well-produced set.

MORRISSEY

Your Arsenal
PRODUCER: Mick Ronson
Sire/Reprise 26994

Former Smiths front man delivers his finest solo set to date under the guidance of Bowie cohort Ronson. While guitarists Alain Whyte and Boz Boorer can't fill the songwriting shoes of ex-Smith Johnny Marr, their rockabilly-style riffing provides a nice contrast to Morrissey's ever-tortured vocals. Expect modern rock radio, which is already on "We Hate It When Our Friends Become Successful" and "Tomorrow," to continue to find hits in this arsenal.

CARTER USM

1992 The Love Album
PRODUCERS: Sex Machine & Simon Painter
Chrysalis 1946

The folks who brought us "101 Damnations" are here again, venting their choler in the finest, most vituperative English tradition. Demented duo poses such hypothetical scenarios as "Is Wrestling Fixed" and "Suppose You Gave A Funeral And Nobody Came" with the passion of Billy Bragg, the cynicism of the Clash, and the apocalyptic vision of Roger Waters. While many of the hyperabundant puns in the group's lyrics may be lost on all but the most attentive fans, the set is amusing enough to merit a gander, if anything for the impossibly sincere cover of "The Impossible Dream."

SOUL KITCHEN

PRODUCER: Randy Center
Giant 24461

L.A. quartet offers some straight-ahead rock pleasures on solid debut disc. Uncluttered presentation is tunefully understated but still capable of striking sparks, and singer Jeff Wilson's rasp is immediately reminiscent of Rod Stewart, particularly on balladic numbers. Rockers like "I Need It Bad" and more bluesy outings like "Rosie Jones" and "Carry Me" are a fine fit for album radio.

THE RED DEVILS

King King
PRODUCER: Rick Rubin
Def American 26795

L.A. blues rockers, who hold sway as the house band at the titular local club, sock it hard to a boisterous crowd on spunky live album. Repertoire is a mix of ballad originals and covers of tunes by Howlin' Wolf, Sonny Boy Williamson, Little Walter, et al.; rocking harp of singer Lester Butler, stormy guitar of Texan Paul Size, and pounding rhythm add up to a funky-butt debut with album rock appeal.

SONNY BURGESS WITH DAVE ALVIN

Tennessee Border
PRODUCER: Dave Alvin
Highways 8039

Arkansas-born Burgess was one of the original rockabilly madmen of Sun Records; while wild numbers like "We Wanna Boogie" and "Red Headed Woman" weren't hits, they set a standard in rock'n'roll dementia. Here, the singer/guitarist, a little subdued but still in fine voice, receives excellent support from

Alvin, guitarist Jerry Miller, and a band that's at home with country, blues, and 'billy styles. Only complaint: At only 27 minutes, this vibrant set is way too short.

THE WEDDING PRESENT

Hit Parade 1
PRODUCERS: Chris Nagle, Ian Broudie
First Warning 75711

Inspired idea: Leeds, England, group has been releasing a single a month in U.K. this year, and current album compiles dozen songs from January-June 7-inchers. Original songs on the package outshine the work on group's recent album, "Seamonsters," and there are some unbelievably diverse covers here, including Neil Young's "Don't Cry No Tears," Julee Cruise's "Falling," and the Monkees' "Pleasant Valley Sunday." Excellent sampler for modern rockers.

LARRY DAVIS

Sooner Or Later
PRODUCER: Ron Levy
Bullseye Blues 9511

Houston bluesman who penned "Texas Flood," a notable piece in the late Stevie Ray Vaughan's repertoire, steps forward with a gutsy new entry. Davis, whose guitar playing betrays the great influence of his early mentor B.B. King, gets sharp backup from a band that includes producer/keyboardist Levy, guitarist Thomas Bingham, and the Memphis Horns. Like most of Bullseye's recent issues, this is sure to hit enthusiasts where they live.

GREGG WRIGHT

World Rock
PRODUCER: Gregg Wright
Quality 19102

Lead guitarist currently a member of Mick Fleetwood's Zoo marches out into solo territory with a crisply played

instrumental set. Wright's straightforward attack, which never leans on virtuosity for its own sake and always works in the service of melody, could enlist album rock recruits who find merit in similar projects by the likes of Jeff Beck and Joe Satriani.

FASTBACKS

The Question Is No
PRODUCERS: Various
Sub Pop 146

Truly cool Seattle band has never really gotten the attention it deserves, despite boasting such alumni as Kurt Bloch of Young Fresh Fellows and Guns N' Roses member Duff McKagan. New retrospective disc should rectify matters; tracks recorded from 1981-92 show off co-ed unit's Ramonesian sensibility and delight in revved-up melodicism. A great intro for modern rockers.

MARTY WILLSON-PIPER

Spirit Level
PRODUCERS: Marty Willson-Piper & Andy Dare Mason
Rykodisc 10197

Third solo effort from the moonlighting Church-man is another subdued, reflective, and carefully played set of spare, often acoustic nouveau-pop nuggets. Alternative programmers should pay attention to "Kiss You To Death," "I Can't Cry," and "Turn Away To The Stars," but the album's high points lie in the pristine acoustic guitars of "Will I Start To Bleed" and the sharp, tense rock of "Luscious Ghost."

NRBQ

Honest Dollar
PRODUCER: Terry Adams
Rykodisc 10240

The New Rhythm & Blues Quartet makes many of its honest dollars touring, hence the title of this user-friendly album, recorded live to two-track between 1981 and 1991 in venues across the country. As these details suggest, this isn't exactly a megabudget production, but the band's relaxed virtuosity and unpredictability (covers of "Batman Theme" and "Deep In The Heart Of Texas," anyone?) come across refreshingly. Fans and newcomers alike can appreciate this entry.

R & B

▶ CHARLIE WILSON

You Turn My Life Around
PRODUCER: Various
MCA 10587

Former lead singer for the Gap Band delivers silky smooth collection of contemporary R&B tracks that's sure to win him new fans. On a variety of ballads and up-tempo numbers, Wilson demonstrates how his gritty, street-level baritone inspired current generation of doo-wopping new jacks. Urban radio has plenty to choose from here, including the steady "Come Into My Love Life," the insinuating "Realize," socially conscious "This Is My Prayer," and swing groove first single "Sprung On Me," as well as smooth ballads like "Confess Your Love."

▶ EAST COAST FAMILY

East Coast Family Vol. 1
PRODUCERS: Various
Biv 10 Entertainment/Motown 6352

New Edition/Bell Biv DeVoe alumnus Michael Bivins' career as a producer and manager reaches a new high with set of past hits and hope-to-be hits by acts from his new Motown-associated label, Biv 10 Entertainment. A compendium of hip-hop-flavored youth-oriented fare, album includes remixes of previously released tracks by Boyz II Men and Another Bad Creation, as well as new ABC track, "All These Wanna Be's," which disses other subteen rappers, Kris Kross, and slammin' new tunes by rapper M.C. Brains and new female act Tam Rock. Set is previewed by the up-tempo "1-4-All-4-1," which features

SPOTLIGHT



INXS
Welcome To Wherever You Are
PRODUCERS: Mark Opitz & INXS
Atlantic 82394

Veteran Australian pop-rock act returns with an adventurous release that threatens to be the finest in its celebrated career. The group veers from its well-traveled path to explore a galaxy of styles here, from raga to horn-funked soul to dance to unadulterated rock'n'roll. Highlights are the up-tempo album rock track "Heaven Sent," driven by raging guitar chords; the sweet, plaintive "Not Enough Time," which also appears on the "Barcelona Gold" compilation; "Baby Don't Cry," a feel-good anthem with a 60-piece orchestra that evokes Mott The Hoople's "All The Young Dudes"; and "Beautiful Girl," a spoken love song adorned with single-note piano fills and horn accents. Production reflects the diversity of the songwriting, particularly in the treatment of vocals: sometimes they're compressed to the point of sounding as if they're coming through a walkie-talkie, other times they're left alone. It all adds up to an inspired recording that offers something for everyone. Put it on, crank it up, and drink it in—wherever you are.

several artists on new label. Smart blend of old and new makes this a retail winner.

BRAND NEW HEAVIES

Heavy Rhyme Experience, Vol. 1
PRODUCERS: The Brand New Heavies
Delicious Vinyl 92178

When British "acid jazz" band made its U.S. debut in 1990, hip-hoppers were first in line to embrace the live, retro-jazz/funk sound. For its second effort, the band (minus singer N'Dea Davenport) collaborates on individual tracks with 10 rap acts, who kick it live over '70s-steeped funk rhythms. Result is a surprising, fun, spontaneous album for hip-hop fans. Try "It's Gettin' Hectic" by Gang Starr, a nasty old-school groove with laidback delivery; Masta Ace's incisive and energetic "Wake Me When I'm Dead"; the tongue-twisting toasting of Jamalski on "Jump'N'Move"; and Ed O.G.'s matter-of-fact "Do What I Gotta Do."

SIR MACK RICE

Right Now
PRODUCERS: Walter Salwitz, John Rockwood, Gregory Oatis, and Bob Seeman
Blue Suit 104

Veteran soul man Rice made a name for himself as a member of the Detroit group the Falcons and later as writer of seminal R&B tunes during the Stax/Volt era. Here he continues in a blues'n'soul tradition on this live, feel-good outing backed by the rollicking Dynatones band. Rice delineates his own place in the R&B history books in the gritty "Yesterday's Hero" and takes a stand on America's social ills on the bluegrass "America Right Now"; album also includes covers of his own compositions "Cadillac Assembly Line," "Cheaper To Keep Her," and "Mustang Sally."

DANCE

VARIOUS ARTISTS

Songs From The Cool World
PRODUCERS: Various
Warner Bros. 45009

David Bowie's "Real Cool World" sets the tone for a techno/industrial-driven, all-star soundtrack featuring the likes of Ministry, the Cult, Brian Eno, Moby, and My Life With The Thrill Kill Kult, whose "Sex On Wheelz" is gathering renewed interest at clubs and is gaining ground on modern rock outlets. Alternate mixes of previously released tracks co-exist handsomely with new cuts on high-quality collection. File under "great party compilations."

JAZZ

▶ PAT METHENY

Secret Story
PRODUCER: Pat Metheny
Geffen 24468

Fans of the Pat Metheny Group will be pleased to learn that their favorite virtuoso has issued a "solo" project that, like the guitarist's work with that famed ensemble, serves mainly to execute his artistic vision, which hasn't changed drastically. However, this time Metheny trekked to foreign terrains and returned with musical booty from such lands as Cambodia, Brazil, India, and Japan, weaving the goods into a tapestry of exotic sounds. He is joined by longtime collaborators Lyle Mays and Danny Gottlieb as well as a blue-ribbon panel of the world's finest musicians, including Nana Vasconcelos, Charlie Haden, Toots Thielemans, Akiko Yano, and members of the London Orchestra (conducted by Jeremy Lubbock). This will please Metheny followers and maybe win some new ones.

▶ JOHN HICKS

Friends Old And New
PRODUCER: Bob Thiele
Novus 63141

Newest release finds veteran straight-ahead jazz man Hicks joined by an astute crew that features old friends Clark Terry, Ron Carter, and Grady Tate, as well as new ones Joshua Redman and Greg Gisbert. Hicks' punchy, vigorous piano style artfully embraces a mostly standards set that includes an elegant take on Ellington's "It Don't Mean A Thing," a "Nutty" Monk homage, an easygoing, old-timey shot at "Makin' Whoopee," a sublimely swinging version of Earl Hines' "Rosetta," and a dreamy trio treatment of Billy Eckstine's "I Want To Talk About You."

LATIN

▶ OSCAR D'LEON

El Rey De Los Soneros
PRODUCER: Victor Mendoza
Sonero/Sony 80823

New label, same Oscar. Evocative Venezuelan song stylist lives up to album's exalted title on each of the percolating, brass-driven tracks. Hits are everywhere on this record, but standout tracks are led by "Soledad," "Mi Deuda De Amor," and "Padre E Hijo," a warm dialog between the elder D'Leon and his son Jerman.

★ CAIFANES

El Silencio
PRODUCER: Adrian Belew
RCA/BMG 1091

Guitarist Adrian Belew takes a stab at producing a Spanish-language rock album and comes up with a largely satisfying effort that likely will find more takers at college radio than AC-oriented U.S.-Hispanic outlets. Undoubtedly, the Mexican act's overload of intense, image-laden tales of angstful love situations does become fatiguing at times. But the songs' plaintive lyrics usually are leavened by interesting musical arrangements as heard on prime entries "Nubes" and "Piedra."

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 Paul Verna, 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

Store Monitor Reports From VSDA 52 Previews Of 11 New Sell-Thru Titles 54
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PICTURE THIS!

By Seth Goldstein



GOING WEST: Orion Pictures should be out of Chapter 11 by the end of September, according to interim president Len White. When that happens, Orion's year-old plan to relocate from New York to L.A. will come out of the deep freeze. White, who ran Orion Home Video before taking on corporate responsibilities, will move west along with a dozen or so staffers, including OHV veteran Paul Wagner. Joe Annechino, one of several executives who followed White to Orion from CBS/Fox Video in 1987, isn't going; family ties will keep him east. Gene Silverman, OHV's sales honcho, may stay put in Detroit.

Under the reorganization plan, Orion promises to fully pay off creditors within five years, among them duplicator Premiere Video, owned more than \$10 million. The studio begins generating fresh revenues with the theatrical, home video, and pay-TV releases of 10 titles that have been on the shelf during Chapter 11; Woody Allen's "Shadows And Fog" and "Article 99" are due on cassette in October and November, respectively. There's money for sell-through promotions and even for some acquisitions. Orion Pictures can't finance movies, but White says it's "not prohibited" from getting others to pay for them.

White hosted a private breakfast for distributors attending the Video Software Dealers Assn. convention. He sent them this valentine: "We would not be here today if it wasn't for the support they've given us."

NETWORKING: Jon Peisinger's got a new gig that could presage a new home video involvement for ABC. Peisinger, who just closed out his Sony contract, has signed a three-month consulting deal with the network. The objective is to make sense of ABC's program releases. Until now, various divisions such as news and sports have struck separate deals—MPI Home Video's tie to "Nightline" is one—while ABC Video Enterprises dispensed theatrical and entertainment output. ABC may want better coordination and control, something it had in mind when AVE was created 10 years ago.

IVN Packs In More Travel Videos 17 New Programs To Adorn Existing Lines

BY CHRIS MCGOWAN

LOS ANGELES—With the aim of bringing the world to serious travelers and armchair adventurers alike, International Video Network is launching 17 new travel programs this year in its Reader's Digest, Rand McNally, and Fodor's Videos lines.

IVN, based in San Ramon, Calif., currently has more than 180 titles in its catalog and claims to have sold some 2 million units of its travel tapes worldwide. The company's programs have been licensed for home video release and television broadcast in 35 countries, according to IVN.

The company recently won a Daytime Emmy award from the Academy of Television Arts & Sciences and the National Academy of Television Arts & Sciences for outstanding cinematography on three hourlong specials produced for the Disney Channel's "Scenic Wonders Of America" series.

IVN signed an exclusive licensing agreement with Rand McNally last November, and recently released six new tapes in that line. The Rand McNally titles feature two travel collections: Video Traveller and Video

Expeditions. The former features half-hour tapes that retail for \$9.95 apiece and highlight characteristics and landmarks of famous destinations.

"At this low price, the tapes make perfect impulse buys," says Michael Pritt, VP of sales and marketing at IVN. "They appeal to cost-conscious customers as well as those who may be new to travel video."

The five new Rand McNally Video Traveller titles are "Australia," "Ireland," "New York," "San Francisco," and "Washington, D.C."

"Rafting The Tatshenshini" was launched in June as part of the Rand McNally Video Expeditions collection. The 56-minute, \$24.95 tape takes the viewer along an untamed Alaskan river and then up a perilous trail to the top of Solstice Peak.

Pritt claims adventure travel is the fastest-growing segment of the travel industry, and adds the Video Expeditions tapes are "designed to entertain today's thrill-seeking travelers" and to "give them the chance to fantasize about mastering some of the most awesome natural challenges in the world."

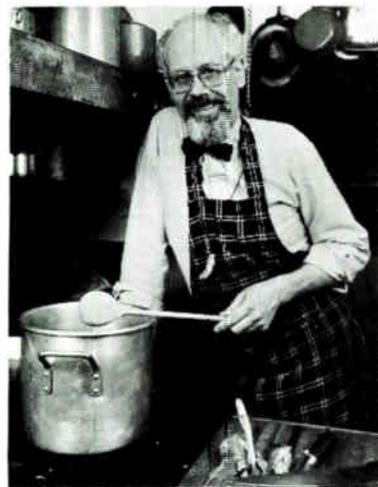
In March, IVN added three new Reader's Digest "Great National Parks" titles to its catalog: "Bryce Canyon And Zion, Canyons Of Wonder," "Mount Rainier And Olympic, Northwest Treasures," and "Grand Teton And Glacier, Land Of Shining Mountains." Each tape contains two programs, runs for more than 60 minutes, and retails for \$24.95.

In addition, the above Reader's Digest programs are available individually on half-hour, \$14.95 tapes. The shorter editions are designed for mass merchandisers, national chains, and national park souvenir shops.

"More than 260 million people visit the national parks annually," says IVN's Pritt. "Dealers can tap into this sizable market with the highest level of confidence in their success because Reader's Digest conducts rigorous tests before each production to verify consumer interest in the topic."

The Reader's Digest "Great National Parks" programs have aired on the Disney Channel, and the series was recently nominated for a Daytime Emmy award for achievement in cinematography.

According to IVN, the first three "Great National Parks" tapes ("Yellowstone," "Yosemite," and "Grand Canyon") have achieved combined sales of more than 1 million units to date. In March 1993, IVN will bow a new three-tape Reader's Digest series—"Great Wonders Of The World."



TV Dinners. MPI Home Video is whetting appetites this summer with 51 specially selected episodes of PBS's top-rated "The Frugal Gourmet," starring Jeff Smith. Another 143 segments are due over the next year, comprising what MPI calls the largest food and cooking library yet released on tape. The \$12.98 cassettes, available individually or in boxed sets, will be supported by mass market print advertising, premium promotions, and direct response. Smith began his show in 1983 on WTTW in Chicago, MPI's hometown.

Touchstone Is Debuting Five Cassavetes Vids

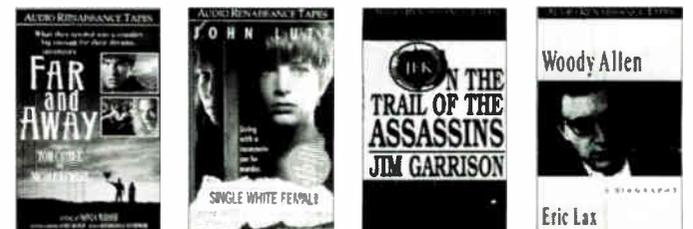
LOS ANGELES—Touchstone Home Video will kick off its John Cassavetes film collection Sept. 16 with the release of "A Woman Under The Influence." Touchstone has acquired the home video rights to that 1974 title and four other pictures directed by the late Cassavetes, one of America's most acclaimed independent directors.

All five movies will be making their video debut. The other titles are "Shadows" (1960), "Faces" (1968), "The Killing Of A Chinese Bookie" (1976), and "Opening Night" (1978). "A Woman Under The Influence," which stars Gena Rowlands and Peter Falk, will have a retail tag of \$94.95.

Cassavetes' movies have won numerous international honors, including two Academy Award nominations for "A Woman Under The Influence," three Oscar nominations for "Faces," and five Venice (Continued on page 55)

LISTEN UP!

Customers are looking for the hottest thing in video stores -- AUDIO BOOKS



- "Far and Away," is based on the epic motion picture and narrated by Charles Durning.
 - "Single White Female," this summer's hottest movie thriller is read by Morgan Fairchild.
 - "On The Trail of The Assassins," (the inspiration for the blockbuster movie, JFK), is narrated by Ed Asner.
 - "Woody," is an insightful, funny and intimate look at Woody Allen.
- So turn up your sales volume with these four great audio titles - new from Audio Renaissance Tapes, distributed by Wood Knapp & Company.

5900 Wilshire Blvd. Los Angeles, CA 90036 1-800-521-2666
Wood Knapp Video
The Special Interest Studio

Vid Stores Getting Active In Community Service

COMMUNITY Consciousness: America's video stores have matured to a point where many want to be "responsible members of the community, and many are community centers in a true sense," said Don Byer, senior VP at Partnership For A Drug-Free America, at the Video Software Dealers Assn.'s annual convention for the first time. Byer paid tribute to Don Rosenberg, VSDA executive VP, who invited the organization to participate in the July 26-29 show in Las Vegas.

Video stores are already involved in AIDS charities and in voter registration and, Byer said, "supporting our effort is yet a third means of reaching through to the community and being of service." The Partnership, for all its award-winning advertisements, is a small organization of about 20 people "but thousands of volunteers. We have people almost anywhere you go." Byer is happy Partnership ads are appearing on many home videos. "We've had two from Buena Vista Home Video, at least one from Columbia/TriStar, and from Paramount," said Byer.

HOW'S BUSINESS? Lousy in a lot of sections of the country "but great in Michigan, where it's rained five weeks," said one VSDA delegate who wants to unload about half of his midsize chain and concentrate on sell-through. "I see video rental on a downhill slide. I like the sales business. It's a business," says this executive, who, for obvious reasons, wants to express his pessimistic views anonymously, but who many people know as a usually very upbeat and positive industry figure.

SIX-PACK TO GO: Most singing the blues centered on poor catalog performance. Lots of VSDA delegates shared information about weekly rentals as a way to move old titles. Independent retailers Bob and Wilma Scaro in Trenton, Ga., rent six movies for a week for \$6.

Away from the urban and suburban battlefronts where independents duel with Blockbuster, there are communities like Trenton (population 1,200) where "the nearest Blockbuster is 30 miles away," says Bob Scaro. He and his wife have run Showtime Video for nine years.

Showtime is also plugging mid-week rentals with a 99-cents-on-Tuesday offer for all movies, says Malinda Davis, manager and an eight-year employee, who finally got to attend a VSDA. Near famous Lookout Mountain in Georgia's northeast corner, Showtime Video

boasts 14,000 tapes, helping it outlast many would-be direct competitors, brags Bob Scaro.

Contending that retailers like himself are here to stay, Scaro describes an independent spirit in Dade County, where his store is located. "The county once seceded from Georgia because the state refused to put a road in. You couldn't come into the county unless you went into Tennessee and Alabama first. We still have a State Of Dade flag."



by Earl Paige

opening event of the convention. It depends on the areas of the country, says Joe Mazon, head of Video Distributors of Florida and a kingpin in the Southern Florida chapter, which he maintains is healthy. But some VSDA chapters are nearly moribund.

New York/New Jersey Chapter remains robust, said Rich Thorward of Home Video Plus, because of strong programming. "Also, we only meet four times a year," to ensure continuing participation. As for regional expos, or "aardvarks," as chapter leaders once cynically called them, local chapters can put them on, after a two-year period when VSDA tried sponsoring them. "They're a lot of work," says Thorward.

In Texas, Cindy Dunn, wife of Jim Dunn, of Movies-N-Records, says, "If you want to teach them about skip tracing and collecting late charges, forget it. If you decide to entertain them, you'll draw a decent crowd."

POLITICAL POST MORTEM: In this election year, interest in the VSDA board race remained enough to fuel gossip. The three winners from among eight contestants in the vote conducted prior to the convention were one-time director Ken Dorrance and newcomers and chapter leaders Richard Rostenberg from Missouri and Michigan's Jim Peterson. "About four candidates were bunched real close together much farther back than the three winners," said one contestant. "There were 40 votes spread out among the four, that's how close that cluster was," another source said. Mystifying to many were the poor showing of independent candidates Jay Gruenwald from California and Rick Veingrad of Miami. Historically, at-large contenders are 50% successful. This year, the winners came from the official slate of six candidates, the largest such list.

Top Video Sales

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
				*** NO. 1 ***				
1	1	16	101 DALMATIANS	Walt Disney Home Video 1263	Animated	1961	G	24.99
2	2	9	THE SILENCE OF THE LAMBS	Orion Pictures Orion Home Video 8767	Jodie Foster Anthony Hopkins	1991	R	19.98
3	NEW ▶		THE GREAT MOUSE DETECTIVE	Walt Disney Home Video 1360	Animated	1986	G	24.99
4	3	5	DISNEY'S SING ALONG SONGS: BE OUR GUEST	Walt Disney Home Video 311	Animated	1992	NR	12.99
5	4	5	PRINCE AND THE N.P.G.: SEXY MF	Warner Reprise Video 38314	Prince And The N.P.G.	1992	NR	9.98
6	9	5	THIS IS GARTH BROOKS	Liberty Home Video 40038	Garth Brooks	1992	NR	24.98
7	7	4	GIMME SHELTER	Maysles Films, Inc. ABKCO Video 38781-10019-3	Rolling Stones	1970	R	29.95
8	6	11	PLAYBOY'S EROTIC FANTASIES	Playboy Home Video Uni Dist. Corp. PBV0712	Various Artists	1992	NR	19.95
9	5	39	FANTASIA	Walt Disney Home Video 1132	Animated	1940	G	24.99
10	8	4	THELMA & LOUISE	MGM/UA Home Video 902355	Susan Sarandon Geena Davis	1991	R	19.98
11	11	3	PENTHOUSE: READY TO RIDE	Penthouse Video A*Vision Entertainment 502917	Various Artists	1992	NR	19.98
12	12	7	MARIAH CAREY: UNPLUGGED + 3	SMV Enterprises 19V-49133	Mariah Carey	1992	NR	19.98
13	14	19	FIEVEL GOES WEST ◊	Amblin Entertainment MCA/Universal Home Video 81067	Animated	1991	G	24.95
14	15	11	PLAYBOY PLAYMATE REVIEW '92	Playboy Home Video Uni Dist. Corp. PBV0708	Various Artists	1992	NR	19.95
15	13	7	BEASTIE BOYS: THE SKILLS TO PAY THE BILLS	Capitol Video 40037	Beastie Boys	1992	NR	14.98
16	10	11	PLAYBOY PLAYMATE OF THE YEAR 1992	Playboy Home Video Uni Dist. Corp. PBV0707	Corinna Harney	1992	NR	19.95
17	20	3	PENTHOUSE: WINNERS 1992	Penthouse Video A*Vision Entertainment 503323	Various Artists	1992	NR	16.98
18	17	13	MADONNA: TRUTH OR DARE	Live Home Video 69021	Madonna	1991	R	19.98
19	21	65	THE JUNGLE BOOK	Walt Disney Home Video 0602	Animated	1967	G	24.99
20	16	2	PENTHOUSE: THE GREAT PET HUNT, PART 1	Penthouse Video A*Vision Entertainment 3-50331	Various Artists	1992	NR	19.98
21	18	38	1992 PLAYBOY VIDEO PLAYMATE CALENDAR	Playboy Home Video Uni Dist. Corp. TBV0702	Various Artists	1991	NR	19.98
22	22	13	LONESOME DOVE	RHI Entertainment Inc. Cabin Fever Entertainment 8378	Robert Duvall Tommy Lee Jones	1989	NR	39.95
23	19	10	ALIEN/ALIENS TRIPLE PACK	FoxVideo 5598	Sigourney Weaver	1992	R	39.98
24	NEW ▶		HOOK	Amblin Entertainment Columbia TriStar Home Video 70603	Dustin Hoffman Robin Williams	1991	PG	24.95
25	37	2	STAR TREK 25TH ANNIVERSARY SPECIAL	Paramount Pictures Paramount Home Video 80177	William Shatner Leonard Nimoy	1991	NR	19.95
26	29	23	PLAYBOY: SEXY LINGERIE IV	Playboy Home Video Uni Dist. Corp. 0705	Various Artists	1992	NR	19.95
27	25	49	BATMAN	Warner Bros. Inc. Warner Home Video 12000	Jack Nicholson Michael Keaton	1989	PG-13	24.98
28	26	5	BLADE RUNNER (10TH ANNIV.)	New Line Home Video Columbia TriStar Home Video 1380	Harrison Ford Sean Young	1982	R	14.95
29	23	25	PENTHOUSE: SATIN AND LACE	Penthouse Video A*Vision Entertainment 50291-3	Various Artists	1992	NR	19.98
30	24	8	THIS IS SPINAL TAP	New Line Home Video Columbia TriStar Home Video 75723	Christopher Guest Michael McKean	1984	NR	14.95
31	30	8	MORRISSEY: LIVE IN DALLAS	Warner Reprise Video 3-38305	Morrissey	1992	NR	19.98
32	33	8	ANNIE LENNOX: DIVA	6 West Home Video 15719-3	Annie Lennox	1992	NR	14.98
33	38	5	KRIS KROSS: JUMP	SMV Enterprises 2VS-49139	Kris Kross	1992	NR	12.98
34	39	5	MISERY	New Line Home Video Columbia TriStar Home Video 77773	Kathy Bates James Caan	1990	R	19.95
35	NEW ▶		DARBY O'GILL AND THE LITTLE PEOPLE	Walt Disney Home Video 38	Albert Sharpe Sean Connery	1959	G	19.99
36	28	19	SATURDAY NIGHT LIVE: WAYNE'S WORLD	Broadway Video Starmaker Ent. Inc. 660001	Mike Myers Dana Carvey	1992	NR	14.95
37	32	2	PINK FLOYD: LA CARRERA PANAMERICANA	SMV Enterprises 19V-49128	Pink Floyd	1991	NR	19.98
38	31	3	ELVIS: THE LOST PERFORMANCES	MGM/UA Home Video 202759	Elvis Presley	1992	NR	19.98
39	35	34	CHERFITNESS: A NEW ATTITUDE	CBS/Fox Video FoxVideo 2576	Cher	1991	NR	19.98
40	27	38	PENTHOUSE: PASSPORT TO PARADISE/HAWAII	Penthouse Video A*Vision Entertainment 50288-3	Various Artists	1991	NR	19.98

● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1992, Billboard/BPI Communications.

Retailer Has Plan To Boost Kid-Vid Sales

TIME FOR A CHANGE: When Bruce Horwich hit Las Vegas this past weekend for the Video Software Dealers Assn. convention, he had high hopes for the outcome of a meeting with Disney reps. Its purpose, Horwich said before his departure, was to propose a promotion that would help bring the children's sell-through business back to the video specialty stores.

Horwich, who preferred not to divulge details of the promotion until it is finished, is the proprietor of Chicago-based, five-unit video specialty chain **Movietime Home Video**. Movietime, he noted, does a brisk trade in kids' sell-through—particularly at its 967-square-foot downtown store (located at a major commuter station), which carries 500 children's titles for



by Moira McCormick

sale. "We'll sell 10-20 pieces of children's video on a normal day," said Horwich, who noted that most are list-priced, save for competitively discounted current blockbusters.

Business used to be better, he said, before supermarkets and discounters got into sell-through with their low prices. "With a movie like 'Hook,' we used to go through three or four 48-pack shippers in the first week," said Horwich. "Now, we're lucky if we go through one 48-pack, period."

"It's very important to get the sell-through industry back in the hands of the specialty video retailer," he continued. "The studios are making a mistake not supporting these stores—it's detrimental to their future." As an example, Horwich used Disney—which, he stressed, "is by far the best marketing company of all the video studios."

"A customer going to K mart or Dominick's [a Chicago-area supermarket chain] to buy 'The Great Mouse Detective' isn't going to find the rest of the Disney films there. Say the customer decides he or she wants 'The Little Mermaid,' too—so they go to a video store and find it's on moratorium."

Supermarket and discounter low-balling also causes consumer confusion, Horwich said. "They pay \$14.95 for 'Hook,' and so expect to pay very little for all kid video."

"What the studios need to do is come up with promotional programs that will bring consumers back to the video retailer to buy their videos," Horwich said. "The promo I have in mind will do just that, as well as promote a positive image of the studios and make the consumer happy."

We'll keep you posted.

THE SPEED OF LIGHTYEAR: Lightyear Entertainment has dropped prices on its Stories To Remember line and its Rosenshontz videos from
(Continued on page 56)

RECENT HITS, BRAND NEW SELL-THROUGH PRICE!

Reduced from
rental price to

\$19.98

each!

Suggested retail price.

DEALER ORDER DATE:
AUGUST 18, 1992

STREET DATE:
SEPTEMBER 10, 1992

DUTCH #1929
THE FIVE HEARTBEATS #1868
HOT SHOTS! #1930
POINT BREAK #1870
DYING YOUNG #1914
ONLY THE LONELY #1877
CLASS ACTION #1869



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Video Previews

A GUIDE TO UPCOMING SPECIALTY TITLES

MUSIC

"Red Hot + Dance," Sony Music Video, 100 minutes, \$17.98.

Video counterpart to the just-released benefit album on Columbia Records is a stellar exercise in marrying music and message. Clips of 12 dance-oriented acts, including C&C Music Factory, Marly Mark, and an exceptionally inspired performance by Sabrina Johnston, shot last year during International AIDS Awareness Day, are spliced with a barrage of words, visual images, and interviews that hit home with information about protecting from and living with AIDS and HIV. Video is a technical and humanitarian feat, and should get even more notice with the inclusion of the clip for George Michael's song "Too Funky."

CATHERINE APPLEFELD



Branford Marsalis, "The Music Tells You," Sony Music Video, 59 minutes, \$19.98.

When Branford Marsalis inherited the "Tonight Show" band, he became the most visible musician on television—but his video profile "The Music Tells You" shows his other guises besides that of genial band leader. Famed rockumentarian D.A. Pennebaker (and co-director Chris Hegedus) distill a month in the life of Marsalis: living on the bus, signing autographs, hugging his young son, practicing to a lone metronome, orchestrating a film soundtrack, conducting a university seminar with noted jazz educator David Baker and appearing with such diverse musicians as Sting, Bruce Hornsby, and the Grateful Dead. As the film unspools, Marsalis emerges as a sharp, funny, articulate musician with intelligent things to say about his music, jazz discipline, and jazz in society. (He also reveals a willingness to trade self-deprecating jokes and lists his favorite metal bands of the '70s.) Although entertaining, Marsalis' comments about music take a back seat to this video's crisp in-concert footage of his progressive modern jazz trio—which lets the music tell for itself.

DREW WHEELER

Iron Maiden, "From There To Eternity," Sony Music Video, 95 minutes, \$19.98. This longform video provides a comprehensive anthology of Iron Maiden's video work to date. Naturally, the production and sound quality increases from the band's earliest efforts—which seem almost comical in retrospect—to the

three clips from the new album, "Fear Of The Dark." Of the new videos, the frenzied "Be Quick Or Be Dead" (produced by H-Gun) is by far the best offering.

Unfortunately, the band's style rarely strays from its clichéd use of performance shots and stock footage in almost every clip. Despite its drawbacks, "From There To Eternity" is a must-own for the band's loyal following. **BRUCE BUCKLEY**

Mr. Big, "Live," A*Vision, approximately 95 minutes, \$19.98.

This full-length concert video, recorded at San Francisco's Warfield Theater, features 13 songs from the band's two hit albums, including "Addicted To That Rush" and "To Be With You," plus covers of the Who's "Baba O'Reilly" and Talas' "Shy Boy." With straightforward camera shots and a bare-bones stage setup, the video relies less on spectacular performance. String speedsters Billy Sheehan (bass) and Paul Gilbert (guitar) steal the show with mind-boggling riffs that should win the respect of serious rock musicians while still satisfying the band's pop fans. **B.B.**

"Hard 'N' Heavy, Vol. 17," Priority Video, approximately 100 minutes, \$14.95.

While the term "hard'n'heavy" is used somewhat loosely—Queen and Mr. Big are among the featured acts here—the 17th edition of this collaborative video magazine geared toward headbangers offers plenty of pumping performances and candid interviews with both well-known and emerging bands. The sometimes inferior video footage should not deter fans from enjoying in-depth "features" on Pantera, Lita Ford, Body Count, and a slew of others. Package features an 800 number for more info on the magazine. **C.A.**

CHILDREN'S

"Shamu & You: Exploring The World Of Mammals," Video Treasures, 30 minutes, \$14.98.



Though Shamu himself doesn't make an appearance here, footage of killer whales and a host of other creatures abounds on this vivid introduction to the world of mammals. Volume one of a

four-video series that also investigates fish, reptiles, and birds is both beautiful to look at and highly educational. Footage of life in the wild is peppered with animation, talks with kids, and catchy tunes that make the new information easy for young explorers to digest. **C.A.**

DOCUMENTARY

"Vietnam Home Movies," Best Film & Video, 30 minutes, \$19.99.



Don't look for any flashy Hollywood theatrics here—these are the personal film diaries of U.S. soldiers in Vietnam. The entire six-part series contains footage shot with the 8mm home movie cameras that were popular at that time. Considering the age and the equipment used, the video quality is very good. Included is narration provided by the GI who originally shot the film. The viewer will gain an appreciation of what everyday life was like "in country" as soldiers are seen digging trenches, writing letters home, eating, playing an impromptu game of volleyball (in between enemy attacks), etc. All branches of the service—air, land, and sea—are represented. Anyone seeking a down-to-earth, honest portrayal of this period in history has to look no further. **MARC GIAQUINTO**

"Radio Days—In Times Past Series," GHI Media Productions, 71 minutes.

No, this is not the Woody Allen movie that captured the heyday of radio era so well in fictional terms. Then again, this video trods similar turf as it focuses on a broader view: the 30-year golden age of radio, from the early '20s on. Of course, doing a video on bygone radio programming may belie the old line that radio is merely TV without pictures. The format, with countless still pictures and interviews with folks, including some former radio people, in Ohio, where the documentary was made, does work. There is not much new to learn for anyone with even a cursory knowledge of a time when, like this show itself, radio programmed in four major elements: comedy, news, drama, and music—local news broadcasts and music being the only survivors. Even so, it's a very entertaining hour and change. **IRV LICHTMAN**

SPORTS

"Bob Uecker's Wacky World Of Sports," Best Film & Video, 30 minutes, \$19.99.

Former major-league baseball player and present-day sports personality Bob Uecker is the host of this collection of some of the silliest sports bloopers of all time. You don't have to be a sports fan to appreciate the hilarious nonstop action. Athletes are seen bumbling, fumbling, and tumbling their way into the blooper hall of fame. Even animals get into the act in a segment on "animal sports legends." If you're in the mood for some side-splitting laughs, this video will fit the bill. **M.G.**

"UntouchaBULLS: The Chicago Bulls' Second Championship Season," NBA Entertainment & CBS Fox Video, 53 minutes, \$19.98.

A must-see for all basketball fans, this video chronicles Chicago's successful quest for a second consecutive NBA championship. Filmed highlights of the season are interspersed with comments and observations from key members of the team, including superstars Michael Jordan and Scottie Pippen. Action footage takes you right into huddles during time-outs as plays are diagrammed and strategy is formulated. Candid comments from referees, coaches, and players during the game bring the action even closer to home. A team-highlights package set to the tune of the Michael Jackson's single "Jam" from his smash "Dangerous" album is an added bonus.

TERRENCE SANDERS



INSTRUCTIONAL

"Simon Phillips," DCI Music Video, 60 minutes, \$39.95. Drummer extraordinaire Phillips—who has played with the likes of the Who, Mick Jagger, and Jeff Beck—steps off the stage and into the classroom to conduct this lesson in the science of the skin. This video, which claims to be suited for beginning drummers and pros alike, seems geared toward the intermediate-level musician. While Phillips starts off with some basic tune-ups and exercises, he quickly segues into a series of more complicated, compound maneuvers on his double-bass drum. The sound is clear and crisp throughout, both when Phillips is demonstrating solo and when he's jamming with buddies Ray Russell on guitar and Anthony Jackson on bass. **C.A.**

'Scorchers' Fires Up Lust; 'Hell' A Heavenly Road Pic

This biweekly column is provided as a guide through the wilderness of unfamiliar feature video titles.



by Michael Dare

"Scorchers" (1992), FoxVideo, pre-books Tuesday (4).

A bride refuses to go to bed with her new husband, so her father has to enter the room and convince her it's OK. Meanwhile, a frigid housewife confronts a hooker in a bar over the fact that both her husband and her father are the hooker's customers. Meanwhile, the town drunk tries to explain to the bartender why slow music is good. This passionate tale of lust in the bayou manages to take clichéd situations and make them new again with superb dialog and outstanding performances by James Earl Jones, Faye Dunaway, Denholm Elliott, Emily

Lloyd, and especially Leland Crooke as the Cajun father. Writer/director David Beaird ("My Chauffeur") has created a near-masterpiece that far outshines his previous work. It's rare to find a film so intellectually stimulating and emotionally satisfying. Rent it with anything by Tennessee Williams. (Continued on next page)

Billboard®

FOR WEEK ENDING AUGUST 8, 1992

Top Kid Video™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.					
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Copyright Owner, Manufacturer, Catalog Number	Year of Release	Suggested List Price
★ ★ No. 1 ★ ★					
1	1	15	101 DALMATIANS Walt Disney Home Video 1263	1961	24.99
2	2	37	FANTASIA Walt Disney Home Video 1132	1940	24.99
3	4	19	FIEVEL GOES WEST ◊ Amblin Entertainment/MCA/Universal Home Video 81067	1991	24.95
4	3	5	DISNEY'S SING ALONG SONGS: BE OUR GUEST Walt Disney Home Video 311	1992	12.99
5	5	65	THE JUNGLE BOOK Walt Disney Home Video 1122	1967	24.99
6	NEW ▶		THE GREAT MOUSE DETECTIVE Walt Disney Home Video 1360	1986	24.99
7	7	45	THE RESCUERS DOWN UNDER Walt Disney Home Video 1142	1991	24.99
8	12	202	CHARLOTTE'S WEB Hanna-Barbera Prod. Inc./Paramount Home Video 8099	1973	14.95
9	8	97	PETER PAN Walt Disney Home Video 960	1953	24.99
10	6	19	TINY TOON ADVENTURES: HOW I SPENT MY VACATION Amblin Entertainment/Warner Home Video 12290	1991	19.98
11	11	358	DUMBO ♦ Walt Disney Home Video 24	1941	24.99
12	13	217	AN AMERICAN TAIL ◊ Amblin Entertainment/MCA/Universal Home Video 80536	1986	19.95
13	14	303	ALICE IN WONDERLAND ♦ Walt Disney Home Video 36	1951	24.99
14	10	15	DANCE! WORKOUT WITH BARBIE Buena Vista Home Video 1361	1991	19.99
15	19	99	ALL DOGS GO TO HEAVEN ◊ MGM/UA Home Video M301868	1989	24.98
16	18	115	THE LITTLE MERMAID Walt Disney Home Video 913	1989	26.99
17	9	139	THE LAND BEFORE TIME Amblin Entertainment/MCA/Universal Home Video 80864	1988	24.95
18	15	206	ROBIN HOOD ♦ Walt Disney Home Video 228	1973	29.95
19	16	47	DISNEY'S SING ALONG SONGS: UNDER THE SEA Walt Disney Home Video 908	1990	12.99
20	20	147	BAMBI Walt Disney Home Video 942	1942	26.99
21	17	5	DISNEY CARTOON CLASSICS: FUN ON THE JOB Walt Disney Home Video 410	1992	12.99
22	21	5	DISNEY CARTOON CLASSICS: GOOFY'S WORLD OF SPORTS Walt Disney Home Video 411	1992	12.99
23	22	5	DISNEY CARTOON CLASSICS: HAPPY SUMMER DAYS Walt Disney Home Video 413	1992	12.99
24	23	41	THE BRAVE LITTLE TOASTER Walt Disney Home Video 1117	1988	19.99
25	25	3	DINOSAURS: VOLUME 4 Walt Disney Home Video 1330	1992	12.99

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Video Previews is a weekly look at new titles at sell-through prices. Send review copies to Catherine Applefeld, Billboard, 1515 Broadway, New York, N.Y. 10036.

VIDEO PEOPLE

Rand Bleimeister is named senior VP of nonfeature programming and new media for Columbia TriStar Home Video in Los Angeles. His responsibilities will include the acquisition of special-interest video programming, as well as guiding the company's business planning activities for interactive software products, including CD-ROM. Prior to this appointment, Bleimeister was VP of marketing and strategic planning for CEMA Distribution.

Becky Mancuso-Winding is appointed VP of Sony Wonder, a new family entertainment division based at Sony Music's Los Angeles offices (Billboard, Aug. 1). Sony Wonder will have an exclusive production relationship with Sony Pictures Entertainment's motion picture and television companies, identifying potential children's film and television projects for the consideration of Columbia Pictures or TriStar Pictures. Soundtracks relating to Sony Wonder's film and TV projects will be distributed by Sony Kids' Music and Video.

George C. Castell is named managing director in the investment banking department of international investment bank Wertheim Schroder & Co. Inc. in New York. Castell will specialize in media, entertainment, and communications. He was one of the founders and principals of Apollo Partners Ltd., a firm involved in the acquisition and management of media, communications, and entertainment companies.

Amir Yazdani is promoted to VP of information systems for Rentrak in Portland, Ore. He was director of information systems.

Billy Northup is appointed Northeast regional sales manager for PolyGram Video in New York, responsible for all sales accounts serviced by PolyGram's New England, New York, and mid-Atlantic branches. Prior to this appointment, Northup was manager of corporate accounts at Artec, a video distribution company.

Lynn Saravis is promoted to director of creative services at A*Vision Entertainment in New York. She was creative services manager.

Marylou Bono is appointed director of marketing and public relations for PPI Entertainment Group/Parade Video in Newark, N.J. She was advertising and promotion manager at VidAmerica.

Ken Wiedeman, VP of Sony Recording Media of America's Professional Tape Division in Montvale, N.J., has been elected to the board of directors of ITA, the international association of magnetic and optical media manufacturers and related industries. He is serving a one-year term of office and will be proposed for reelection at the organization's November membership meeting.

TOUCHSTONE TO DEBUT 5 CASSAVETES VIDS

(Continued from page 51)

Film Festival awards for "Shadows." His work was acclaimed for its raw emotional intensity and "a sense of truth between the characters and honesty that was shocking," as Martin Scorsese has commented. Early films such as "Shadows" and "Faces" included extensive improvisation, cinema verité camerawork, and a freewheeling narrative style.

That Touchstone should choose to launch films by Cassavetes is somewhat surprising, since most of his work seems more suited to release by labels such as Connoisseur Video Collection or New Yorker Video that handle more artistically daring movies.

A few of the movies, however, were critical successes and commercial hits. "A Woman Under The Influence," for example, earned a 1992-dollar equivalent of some \$50 million at the box office, according to Bill Mechanic, president of International Theatrical and Worldwide Home Video for Disney.

"I always loved the [Cassavetes] movies and thought they were great films," says Mechanic. "And it's rare that somebody has held back the rights to a collection of pictures like this. So we jumped at it. These are pictures that we think we can release to a wide audience. We think there is an audience for quality pictures, and we'd rather be in that business than selling slasher films."

Along with directing movies that influenced everyone from Scorsese to Woody Allen and Paul Mazursky, Cas-

savetes was a respected actor who appeared in such films as "The Dirty Dozen" (1967), "Rosemary's Baby" (1968), "Two Minute Warning" (1976), "Mikey And Nicky" (1976), and "Tempest" (1982).

Cassavetes also starred in many of his own films, as did his wife, Rowlands, Falk, and Ben Gazzara. Rowlands received both a best-actress Oscar nomination and a Golden Globe award for best actress for her performance in "A Woman Under The Influence."

Cassavetes owned the rights to his movies. "Why he never went to video I don't know," says Mechanic, "but Gena Rowlands, his widow, decided that now it was time."

Buena Vista will give extensive support to the Cassavetes titles. "We'll screen them to as many people as we can," says Mechanic, "and we'll have in-store marketing, cross-trailer with other pictures, new posters, new key art, and new packaging done in a way to make the films interesting and spotable off the shelves. We will also target ads to Cassavetes fans through film magazines."

"These are great films and I hope the video stores get behind them," he adds. "There are times you should do things that are good for the business overall, and this is one of them."

In Cassavetes' memory, Touchstone will donate \$5,000 to the American Film Institute's Directing Workshop for Women. **CHRIS MCGOWAN**

2ND FEATURES

(Continued from preceding page)

"Highway To Hell" (1992), HBO Video, available 8/12.

This devil-may-care version of the Orpheus legend is smart, witty, and incredibly imaginative. Chad Lowe and Kristy Swanson (star of the upcoming "Buffy The Vampire Slayer") play a young couple on their way to Las Vegas via the backroads when, damn, they're stopped by a "hellcop," who kidnaps the virginal bride (using hand cuffs made from actual hands) and brings her to his boss (Patrick Bergin) for some devilish procreation. Lowe follows the hellcop to the underworld to save his love, discovering that the road to hell is paved by the "Good Intentions Paving Company." It's Greek myth as road picture, full of action, good humor, and spectacular art direction. See it with "Black Orpheus."

"Baxter" (1991), Fox Lorber, prebooks 8/12.

This is the first film with a talking dog that isn't a comedy at all but a deadly serious study of a demented

quadruped and his search for the right master, one who will give him the discipline he deserves. Based on the novel "Hell Hound," this is a profoundly dark and unsettling experience that's mysteriously being sold as a black comedy. It's profoundly disappointing if you're waiting to laugh, but strangely refreshing if you're tired of cutesy animals. Rent it with "Benji" for a real yin/yang experience.

"Rubin & Ed" (1992), Columbia TriStar Home Video, prebooks Thursday (6).

Ed is a loser who takes a success seminar in which success is measured by how many other losers you can drag to the next seminar. Rubin is the world's strangest person, the King Kong of losers, a long-haired mama's boy in disco shoes who never leaves the house. Rubin agrees to go with Ed as long as Ed agrees to help him dispose of his dead pet. It takes a peculiar sensibility to be able to make the story of two rejects of society wandering the

desert looking for a place to bury a frozen cat this incredibly entertaining, but Howard Hesseman and Crispin Glover are such a hysterical team, their interplay and hallucinations so vivid and outrageous, that the whole thing works remarkably well. This is one of the most off-the-wall road movies ever made, and a genuine cult classic. See it with "Easy Rider."

"The Deadliest Art" (1990), CBS/Fox Video, available Thursday (6).

No matter how fast you can wave your arm through the air, it's virtually impossible to make it go "whoosh," but that doesn't stop that ridiculous sound effect from showing up every time a karate chop is delivered in this violent compilation of action sequences from martial arts films. Bruce Lee, Jackie Chan, Van Damme & Van Cleef all show off their fighting ability while, thank God, you don't have to watch them act. Rent it with anything with the word "Fist" in the title.

Billboard.

FOR WEEK ENDING AUGUST 8, 1992

Top Special Interest Video Sales™

Compiled from a national sample of retail store sales reports.					Compiled from a national sample of retail store sales reports.				
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price	THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price
RECREATIONAL SPORTS™					HEALTH AND FITNESS™				
★ ★ NO. 1 ★ ★					★ ★ NO. 1 ★ ★				
1	1	5	NBA DREAM TEAM FoxVideo (CBS/Fox) 5616	14.98	1	1	31	CHERFITNESS: A NEW ATTITUDE FoxVideo (CBS/Fox) 2576	19.98
2	2	39	MAGIC JOHNSON: ALWAYS SHOWTIME FoxVideo (CBS/Fox) 3189	19.98	2	2	5	KATHY SMITH'S STEP WORKOUT FoxVideo (Media) MO32901	14.98
3	3	39	LARRY BIRD: A BASKETBALL LEGEND FoxVideo (CBS/Fox) 3191	19.98	3	6	37	JANE FONDA'S LOWER BODY SOLUTION Warner Home Video 655	19.97
4	9	75	MICHAEL JORDAN'S PLAYGROUND FoxVideo (CBS/Fox) 2858	19.98	4	5	101	RICHARD SIMMONS: SWEATIN' TO THE OLDIES ♦ Warner Home Video 616	19.98
5	5	62	SPORTS BLOOPER AWARDS ESPN Home Video 850314	9.95	5	4	67	BUNS OF STEEL WITH GREG SMITHEY The Maier Group	14.95
6	10	11	THE OFFICIAL 1992 NCAA CHAMPIONSHIP VIDEO FoxVideo (CBS/Fox) 5577	19.98	6	7	291	CALLANETICS ♦ MCA/Universal Home Video 80429	24.95
7	NEW		PRACTICAL JOKES ON THE PROS ESPN Home Video 50483	14.95	7	14	19	DENISE AUSTIN'S STEP WORKOUT Parade Video 81	19.98
8	RE-ENTRY		1992 WINTER OLYMPICS HIGHLIGHTS FoxVideo (CBS/Fox) 5553	19.98	8	3	27	BUNS OF STEEL 3: BUNS AND MORE The Maier Group 131	9.95
9	6	3	WWF: BATTLE OF THE WWF SUPERSTARS Coliseum Video WF104	59.95	9	8	15	ABS OF STEEL The Maier Group	9.99
10	14	42	NBA SUPERSTARS FoxVideo (CBS/Fox) 2288	14.98	10	12	21	CORY EVERSON'S STEP N' TIME KVC Entertainment 60005	19.95
11	4	144	MICHAEL JORDAN: COME FLY WITH ME ♦ FoxVideo (CBS/Fox) 2173	19.98	11	10	186	KATHY SMITH'S FAT-BURNING WORKOUT ♦ FoxVideo (Media) FH1059	19.98
12	16	23	NFC 1991 VIDEO YEARBOOK PolyGram Video M102833	19.98	12	19	15	ABS OF STEEL 2 The Maier Group	9.99
13	NEW		BEST OF SPORTSCENTER ESPN Home Video 50473	14.95	13	13	43	QUICK CALLANETICS-STOMACH ♦ MCA/Universal Home Video 81062	14.95
14	15	13	NBA SUPERSTARS 2 FoxVideo (CBS/Fox) 5558	16.98	14	9	42	BUNS OF STEEL 2: STEP WORKOUT The Maier Group TMG116	9.99
15	NEW		GREAT OLYMPIC CONFRONTATIONS HBO Video	19.98	15	11	37	QUICK CALLANETICS-HIPS AND BEHIND ♦ MCA/Universal Home Video 81063	14.95
16	8	13	ONE SHINING MOMENT FoxVideo (CBS/Fox) 5551	9.98	16	NEW		ABS OF STEEL 3 The Maier Group	9.99
17	18	29	BO KNOWS BO: THE BO JACKSON STORY FoxVideo (CBS/Fox) 3394	19.98	17	15	143	BEGINNING CALLANETICS ♦ MCA/Universal Home Video 80892	24.95
18	12	32	MAGIC JOHNSON: PUT MAGIC IN YOUR GAME FoxVideo (CBS/Fox)	9.98	18	20	145	SUPER CALLANETICS ♦ MCA/Universal Home Video 80809	24.95
19	13	111	CHAMPIONS FOREVER ♦ J2 Communications J2-0047	19.95	19	RE-ENTRY		JANE FONDA'S COMPLETE WORKOUT Warner Home Video 650	29.98
20	11	32	SUPER SLAMS OF THE NBA FoxVideo (CBS/Fox) 3244	14.98	20	RE-ENTRY		JANE FONDA'S LEAN ROUTINE Warner Home Video 654	29.98

♦ 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.

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	7	3	THE HAND THAT ROCKS THE CRADLE	Hollywood Pictures Hollywood Home Video 1334	Annabella Sciorra Rebecca DeMornay	1992	R
2	2	5	THE ADDAMS FAMILY	Paramount Pictures Paramount Home Video 32689	Anjelica Huston Raul Julia	1991	PG-13
3	3	3	BUGSY	Columbia TriStar Home Video 70673-5	Warren Beatty Annette Bening	1991	R
4	1	7	CAPE FEAR	Amblin Entertainment MCA/Universal Home Video 81105	Robert De Niro Nick Nolte	1991	R
5	5	3	STAR TREK VI: THE UNDISCOVERED COUNTRY	Paramount Pictures Paramount Home Video 32301	William Shatner Leonard Nimoy	1991	PG
6	6	4	GRAND CANYON	FoxVideo 5596	Kevin Kline Danny Glover	1991	R
7	10	3	SHINING THROUGH	FoxVideo 5661	Michael Douglas Melanie Griffith	1991	R
8	4	8	FATHER OF THE BRIDE	Touchstone Pictures Touchstone Home Video 1335	Steve Martin	1991	PG
9	9	8	MY GIRL	Columbia TriStar Home Video 50993-5	Macaulay Culkin Anna Chlumsky	1991	PG
10	11	5	KUFFS	Universal City Studios MCA/Universal Home Video 81245	Christian Slater	1991	PG-13
11	8	9	JFK	Warner Bros. Inc. Warner Home Video 12306	Kevin Costner	1991	R
12	NEW ▶		STOP! OR MY MOM WILL SHOOT	Universal City Studios MCA/Universal Home Video 81264	Sylvester Stallone Estelle Getty	1992	PG-13
13	13	12	FRANKIE & JOHNNY	Paramount Pictures Paramount Home Video 32222	Al Pacino Michelle Pfeiffer	1991	R
14	12	8	FOR THE BOYS	FoxVideo 5595	Bette Midler James Caan	1991	R
15	14	10	THE BUTCHER'S WIFE	Paramount Pictures Paramount Home Video 32312	Demi Moore Jeff Daniels	1991	PG-13
16	19	4	MAN IN THE MOON	Media Home Entertainment FoxVideo M902500	Sam Waterston Tess Harper	1992	PG-13
17	15	14	THE LAST BOY SCOUT	Warner Bros. Inc. Warner Home Video 12217	Bruce Willis Damon Wayans	1991	R
18	18	13	LITTLE MAN TATE	Orion Pictures Orion Home Video 8778	Jodie Foster Adam Hann-Byrd	1991	PG
19	20	16	DECEIVED	Touchstone Pictures Touchstone Home Video 1306	Goldie Hawn John Heard	1991	PG-13
20	NEW ▶		LOVE CRIMES	HBO Video 99727	Patrick Bergin Sean Young	1991	NR
21	17	18	THE FISHER KING	Columbia TriStar Home Video 70613	Robin Williams Jeff Bridges	1991	R
22	16	6	NAKED LUNCH	FoxVideo 5614	Peter Weller Julian Sands	1991	R
23	NEW ▶		SHAKES THE CLOWN	Columbia TriStar Home Video 92493	Bobcat Goldthwait Julie Brown	1992	R
24	NEW ▶		THE GREAT MOUSE DETECTIVE	Walt Disney Home Video 1360	Animated	1986	G
25	NEW ▶		HOOK	Amblin Entertainment Columbia TriStar Home Video 70603-5	Dustin Hoffman Robin Williams	1991	PG
26	24	7	INSIDE OUT 2	Playboy Home Video Uni Dist. Corp. PBV0710	Various Artists	1992	NR
27	21	11	FREEJACK	Morgan Creek Productions Inc. Warner Home Video 12328	Emilio Estevez Mick Jagger	1991	R
28	25	2	EUROPA EUROPA	Orion Classics Orion Home Video 5064	Not Listed	1991	R
29	23	11	THE COMMITMENTS	FoxVideo 1906	Robert Arkins Michael Aherne	1991	R
30	NEW ▶		THE FLASH	Warner Bros. Inc. Warner Home Video 12146	John Wesley Shipp Amanda Pays	1990	NR
31	NEW ▶		FINAL APPROACH	Vidmark Entertainment 5524	Hector Elizondo	1991	R
32	NEW ▶		TRUE IDENTITY	Touchstone Pictures Touchstone Home Video 1256	Larry Henry Frank Langella	1991	R
33	28	4	GIMME SHELTER	Maysles Films, Inc. ABKCO Video 38781-1001-3	Rolling Stones	1970	R
34	32	16	CURLEY SUE	Warner Bros. Inc. Warner Home Video 12218	Alisan Porter Jim Belushi	1991	PG
35	29	2	HURRICANE SMITH	Warner Bros. Inc. Warner Home Video 35424	Carl Weathers	1992	R
36	35	14	INSIDE OUT	Playboy Home Video Uni Dist. Corp. 0706	Various Artists	1991	NR
37	38	13	THE PEOPLE UNDER THE STAIRS◆	Universal City Studios MCA/Universal Home Video 81136	Brandon Adams Everett McGill	1991	R
38	31	17	SHATTERED	MGM/UA Home Video 902357	Tom Berenger Greta Scacchi	1991	R
39	33	19	BOYZ N THE HOOD	Columbia TriStar Home Video 50813	Ice Cube Cuba Gooding, Jr.	1991	R
40	26	19	DEAD AGAIN	Paramount Pictures Paramount Home Video 32057	Kenneth Branagh Emma Thompson	1991	R

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Home Video

CHILD'S PLAY

(Continued from page 53)

\$14.98 each to \$12.98. The price reduces further to \$9.98 when the retailer orders an 18- and/or 36-pack floor display. Arne Holland, president of the New York-based firm, which is distributed by BMG, said the price drop resulted from there being "too many important retail outlets which will not test a children's product priced at \$14.98, regardless of the product's track record." The new floor display unit features artwork from Stories To Remember's "Pegasus," narrated by Mia Farrow. The next Stories To Remember release will be "The Snow Queen," narrated by Sigourney Weaver and animated in Moscow; street date is Nov. 10.

As for Rosenshontz, the tot-rock duo sang the national anthem July 12 at a Boston Red Sox game—the first time in Fenway Park's 80-year-old history that "The Star-Spangled Banner" has been rendered by a children's act.

WOOD KNAPP DEBUT: Wood Knapp Video, which in April acquired the entire library of video and audio adaptations of classic children's picture books from Children's Circle/CC Studios in Weston, Conn., has released its first set of CC video titles. They include best sellers "The Maurice Sendak Library," "Madeline's Rescue," "Mike Mulligan & The Steam Shovel," "Danny & The Dinosaur," "Five Stories For The Very Young," "Happy Birthday Moon," and "Owl Moon," all at \$14.98. Four more release dates are scheduled through March 1993. Los Angeles-based Wood Knapp plans wider distribution for the Children's Circle Line, previously available only in select video, book, and toy stores.

CC Studios itself has released a number of new titles, including "More Stories For The Very Young" (with classics like "The Napping House"), "The Ezra Jack Keats Library" (six stories from the groundbreaking kids' author), and a rereleased "Christmas Stories." All are \$14.95.

GOLDEN RULE: Celebrity narra-

tions highlight a new series called Real Story from Golden Book Video, a division of Western Publishing, in Racine, Wis. The animated tales pick up where well-known nursery rhymes leave off. "The Real Story Of Humpty Dumpty" (with Glenda Jackson and Huey Lewis) and "The Real Story Of The Itsy Bitsy Spider" (with Malcolm Jamal Warner and Patti LaBelle) are \$12.95; "The Real Story Of Oh, Christmas Tree" (with John Ritter and Deborah Harry) is \$14.95. Also new from Golden are "Encyclopedia Brown: The Case Of The Ghostly Rider" (\$12.95); "What Ever Happened To The Dinosaurs?" (\$9.95); and three \$14.95 Christmas releases.

KIDBITS: "Barney & Friends," the PBS series featuring the singing purple dinosaur, whose popular home video series is produced by the Lyons Group of Allen, Texas, is not being renewed—due to reduced funding for PBS, not lack of viewer enthusiasm, according to a Lyons Group spokesperson. The original 30 episodes, which debuted this past spring, will continue to run for the next three years. J.C. Penney plans to have Barney shops in most of its larger stores come fall, featuring toys, videos, and a clothing line... Veteran country thrush Jessi Colter has released a 60-minute children's video, "Jessi Sings Just For Kids," which includes—in addition to well-known kids' songs from around the world—a segment with hubby Waylon Jennings reciting his own verse. It's available from Nashville-based Hallway Entertainment... Independent storytelling label High Windy Audio of Fairview, N.C., has issued its first home video, featuring label artist David Holt. "The Hogaphone and Other Stories" demonstrates Holt's considerable ability to entertain without props, scenery, or special effects.

Please address correspondence, review copies, etc., to Moira McCormick, 1209 Sherwin #801, Chicago, Ill. 60626, or call 312-236-9818.

THE HOLLYWOOD REPORTER TOP 10 WEEKLY MOVIE GROSSES				
THIS WEEK	PICTURE/(STUDIO)	WEEKEND GROSS (\$)	NO. OF SCRNS PER SCRIN AVG (\$)	TOTAL GROSS TO DATE (\$)
1	Mo' Money (Columbia)	12,385,415	1,689 7,333	12,385,415
2	Honey, I Blew Up the Kid (Buena Vista)	8,612,853	2,376 3,625	27,003,531
3	A League of Their Own (Columbia)	7,313,205	2,084 3,509	66,720,553
4	Sister Act (Buena Vista)	4,460,579	1,933 2,308	105,098,729
5	Boomerang (Paramount)	3,833,835	1,829 2,096	54,585,253
6	Universal Soldier (TriStar)	3,374,525	1,925 1,753	26,230,290
7	Unlawful Entry (20th Century Fox)	3,314,804	1,449 2,288	42,671,606
8	Batman Returns (Warner Bros.)	2,830,557	1,806 1,567	150,598,782
9	Prelude to a Kiss (20th Century Fox)	2,249,161	1,169 1,924	14,967,696
10	A Stranger Among Us (Buena Vista)	2,141,345	684 3,131	6,433,413

Pro Audio

Red Square Hosts Technical Triumph Event Is A Sound Feat Despite Low Sales

BY MIKE LETHBY

MOSCOW—It was billed as the cultural event of the decade, a week-long celebration of Russia's cultural renaissance. Moscow's "Red Square Invites" was to host the finest classics and more, spanning six concerts ranging from Jose Carreras and Yevgenij Nesterenko with the Bolshoi Orchestra to the Moissejev Ballet, long-exiled Russian ballet stars, and, finally, the ground-breaking London Chamber Orchestra sparring with Dave Stewart.

The visionary concept belonged to Russian promoter Omari Sokhadze, head of independent arts and theater company Intertheatre.

Alas, while his festival's grand design came to fruition July 4-11 with some superbly produced concerts, advance promotion and marketing proved to be poor. Few of the hoped-for foreign tourists knew of the festival's existence, and fewer still were tempted by the \$80 (official price) tickets. For Muscovites, even at the much lower ruble-equivalent prices, the artistic riches on offer were priced way beyond the average pocket.

Thus, the largest music festival ever staged here remained Russia's best-kept secret, drawing no more than 5,000 people a night to an auditorium set for 80,000. No mean feat with a \$6.5 million production overhead and a lineup fit to fill any house in the northern hemisphere.

The event's intended showpiece on July 11, a specially written collaboration between the London Chamber Orchestra, Dave Stewart, and Hothouse Flowers, was canceled at 48 hours' notice when contractual differences put the final installment of the performers' fees in jeopardy (see story, this page).

However, despite behind-the-scenes wrangles, the production team had already created what production manager Mick Kluczynski of Birchwatt Productions termed "an outstanding result in a unique set of circumstances." Staging, production, live sound, 021's TV truck, and the Fleetwood recording mobile were all trucked from Britain.

The sound team was led by sound coordinator Toby Allington, sound designer Derrick Zeiba of Dimension Audio, and Chris Hey from Britannia Row

Productions, whose crew worked with local PA firm Orion. Orion, which had already staged a large rock show in Red Square two weeks before, is the first Russian PA company to purchase a Turbosound Flashlight system. The new rig was used as main PA, alongside Britannia Row's TMS-3 front-of-house stage arrays and MSI TMS-3 delay towers. The main Flashlight cluster was flown in from a crane in front of St. Basil's Cathedral.

Zeiba and Clinton Cast mixed FOH on each show on a pair of Yamaha PM3000 consoles, with Alan Bradshaw on a Ramsa S840 monitor board.

The low audience turnout meant the downfield delays were barely used, while the Flashlight array, configured

(Continued on next page)



Production Personalities. NARAS' Los Angeles chapter recently sponsored "The Personality Of Sound," a seminar featuring nine top producers and engineers representing diverse musical styles. Standing, from left, are chapter executives Greg Knowles, Nik Venet, Bob Garcia, Harriet Wasserman, and Susan Butler; and panelists Derek Bramble, Stix Hooper, Kenny Harris, Bill Bottrell, and George Massenburg. Kneeling, from left, are Max Norman, Michael Mavrolas, Marlon McClain, and Bob Margouloff.

LCO, Hothouse Flowers Show Transplanted To Estonia Fest

TALLIN, Estonia—In a dramatic twist to the "Red Square Invites" saga, scheduled headliners the London Chamber Orchestra and Hothouse Flowers found their show canceled minutes before they were due to depart for Moscow from Geneva.

The ensemble had been booked to headline in Red Square July 11.

The news was doubly frustrating for the musicians, since LCO and Dave Stewart had been collaborating for some months on a specially formulated show created for Moscow, including a new work based on Stravinsky's "Rite Of Spring." Hothouse Flowers, meanwhile, have also been working closely with LCO, and the two have joined forces at a number of European festivals this summer.

After a day of "feeling absolutely devastated, then incredibly angry, then equally determined to do something positive," says LCO's leader, Chris Warren-Greene, an appearance at Estonia's Rock Summer '92 Festival in Tallin was confirmed. (Stewart, however, was unable to make the Estonia trip.)

This was the fifth Rock Summer fest here—the event is promoted each year by Juri Makarov of Makarov Muusik Management—and besides being one of Europe's most far-flung rock events, it is also one of the best-organized. There are two separate stages, the main one facing a grass amphitheater constructed for the city's twice-yearly male voice choir festivals.

A chartered plane flew LCO, Hothouse Flowers, and their crews to Tallin Saturday (July 11) with "instruments in the toilet, celli in the aisles, and percussion in the galley," says LCO director Nigel Warren-Greene. However, LCO's roster of Sennheiser MKE-2 and half the Flowers' backline were left at London's Stanstead airport.

On Sunday night, Warren-Greene took Tallin's stage before 30,000 fans, waving an Estonian flag, while monitor man Dave Westrop and crew frantically rigged instrument mikes that had arrived 15 minutes earlier. They were preceded onstage by Bob Geldof and band; Saturday's bill included EMF and headliner Kid Creole.

"The energy and anger, the spirit between us and the Flowers made it an incredibly special show," recalled Warren-Greene afterward. "Although nothing could compensate for losing the Moscow concert, the response from the people here gave everyone a tremendous high."

The LCO/Flowers collaboration, implausible as it may appear on paper, made for a ground-breaking show, combining both classical and rock talents and innovations without a trace of the condescension that has hung over other "cross-over" efforts in the past. Nor was there any hint of that hoary cliché "rocking the classics."

Sources close to LCO say it hopes to stage an updated version of the show later this year in Europe or London.

MIKE LETHBY

AUDIO TRACK

NEW YORK

BOMB WAS IN East Hill Studios recording its upcoming Warner Bros. release. Bill Laswell produced, with Jason Corsaro engineering and U.E. Nastasi assisting. Nick Scotti completed vocal tracks and mix sessions for his next Warner Bros. release. The material was produced by Andres Levin and Camus Mare Celli of C-N-A Productions. Steve Peck was at the board, assisted by Joe Pirerra. Trends Of Culture tracked its self-produced album for Motown Records, with Jeff Stevenson engineering and David Flemming and Steven John McLoughlin assisting.

At the Edison, Phil Ramone produced tracks by composer Doug Katsaros for the film "Who Do I Gotta Kill." The score features bebop and Italian melodies, and was engineered by Gary Chester in Dolby SR.

LOS ANGELES

BARRY CONLEY WAS IN Paramount Recording engineering and producing tracks for MCA rock act Dead, White And Blue and Capitol act Misery Loves Company. Geffen act Junkyard put down material in Studio C. Conley was at the board.

Aire LA had Portrait in mixing tracks for its upcoming Capitol release. Craig Burbidge engineered; Gregg Burnett and Mike Scotella assisted. Atlantic act Here And Now was in recording its debut album with producer Gen Rubin. Anthony Jeffries and Frank Rosak were at the desk. Rusty Richards assisted. Howie Hersh was in producing songs for Warner Bros. act New Generation. Jeff Poe manned the controls, with Scotella assisting.

Metal legend Ozzy Osbourne was in **Scream Studios** with producer/engineer Michael Wagener working on an upcoming album for Epic. Sony act Soul Asylum worked on material for a new album with mix engineer David Leonard. Leonard was also at

the helm for Sony act the Divinyls as its members mixed a song for the soundtrack to the film "Buffy, The Vampire Slayer."

NASHVILLE

ARTIST/PRODUCER/composer John Serrie stopped by Disc Mastering to digitally master his upcoming release for Miramar Recordings with senior mastering engineer Hoyt Dooley III. The album is titled "The Planetary Chronicles, Volume 1," and Serrie describes the material as "celestial works."

Producers Tim Dubois and Monty Powell were in **Midtown Tone & Volume** producing Diamond Rio's next effort for Arista. Mike Clute, assisted by Pasquale DelVillaggio, engineered the session. Kim Boyce worked on overdubs for her new Warner/Alliance album with producer/engineer Bryan Lenox. RCA artist Larry Stewart worked with producer/engineer Scott Hendricks on overdubs and vocals for his new project.

OTHER CITIES

FORMER Talking Heads member Jerry Harrison was in **The Plant**, Sausalito, Calif., producing the debut album by Pure for Warner Bros. The band hails from Vancouver. T-Ride

was in completing its new release for **Hollywood Records**. Members of the band produced the album. Eric Dodd engineered, assisted by Mark Hensley.

Reflections Sound Studios, Charlotte, N.C., had former Eagles member Joe Walsh in working on a project for Pyramid Records. The album was produced by Walsh's longtime colleague Bill Szymczyk. Mark Williams was at the board and Tracey Schroeder assisted.

A&M act Extreme was in **New River**, Fort Lauderdale, Fla., recording and mixing its new album, slated for September release. The band's guitarist, Nuno Bettencourt, and Bob St. John produced. St. John engineered, assisted by Jim Thomas and Carl Nappa.

Former Rolling Stones member Mick Taylor worked on tracks at **GFI** for the **Chesterfield Kings'** new album. The project is scheduled for release on **Beyond Records**. Jeff Cary engineered.

Assistance in preparing this column was provided by Lance Sittig in Nashville.

Material for Audio Track should be sent to Debbie Holley, Billboard, Fifth Floor, 49 Music Square W., Nashville, Tenn. 37203.

Synclavier Group On Move Offering On-Call Technicians

NEW YORK—Three technicians have been chosen by the Synclavier Users Consortium to provide ongoing product service and support in New York, Los Angeles, and Chicago. The group is also planning to appoint a technician in Nashville, and will name additional technicians in each city over the next few weeks.

The group, which has approximately 200 members, was formed af-

ter Lebanon, N.H.-based New England Digital, developer of the Synclavier and Post Pro systems, ceased operation June 16 (Billboard, July 18).

The technicians—Mike Thorne of The Stereo Society, New York, Bruce Nazarian of Gnome Productions, Los Angeles, and Terry Wellman of Geoff Benson Music, Chicago—are on-call

(Continued on page 59)

Billboard.

STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING AUGUST 1, 1992)

CATEGORY	RAP	R&B	COUNTRY	HOT 100	MODERN ROCK
TITLE Artist/ Producer (Label)	WARM IT UP Kriss Kross/ J.Dupris (Ruffhouse/COL.)	GIVING HIM SOMETHING HE CAN FEEL En Vogue/ T.McElroy D.Foster (Atco East West)	BOOT SCOOTIN' BOOGIE Brooks & Dunn/ S.Hendricks D.Cook (Arista)	BABY GOT BACK Sir Mix-A-Lot/ Sir Mix-A-Lot (Def American)	GOOD STUFF The B-52's/ D.Was (Reprise)
RECORDING STUDIO(S) Engineer(s)	STUDIO 4 (Philadelphia) Joe Nicolo	FANTASY (Berkley,CA) Steve Counter	TREE (Nashville) Mike Bradley	MIX-A-LOT (Seattle,WA) Sir Mix-A-Lot	BEARSVILLE (Bearsville,NY) Tom Durack Ed Cherney
RECORDING CONSOLE(S)	Neve 8048	Trident Series 80	MCI JH500	Peavy Production G Computer	Neve 8088
MULTITRACK/ 2-TRACK RECORDER(S) (Noise Reduction)	Studer A-80	Studer A-800	Otari MTR-90	Otari Soundtools Program	Studer A-800/ Sony 3348 (dolby SR)
STUDIO MONITOR(S)	UREI 813	UREI 813	Yamaha NS10 UREI 813	JBL,TOC	Genelec
MASTER TAPE	Ampex 456	Ampex 456	Ampex 456	DAT	3M 996
MIXDOWN STUDIO(S) Engineer(s)	STUDIO 4 (Philadelphia) Joe Nicolo	CAN AM (Los Angeles) Ken Kessie	CASTLE (Nashville) Scott Hendricks	MIX-A-LOT (Seattle,WA) Sir Mix-A-Lot	RIGHT TRACK (New York) Tom Durack
CONSOLE(S)	SSL 4000 E Series G Computer	SSL 4000 E Series G Computer	SSL 4000 G Series	Peavy Production G Computer	SSL 4000 G series
MULTITRACK/ 2-TRACK RECORDER(S) (Noise Reduction)	Studer A-80	Studer A-800 Mark III, Otari MTR-90	Mitsubishi X-880	Otari Soundtools Program	Studer A-800 Sony 3348 (dolby SR)
STUDIO MONITOR(S)	KRK	Yamaha NS10	B&W,UREI 813	JBL,TOC	Tannoy SGM 10B
MASTER TAPE	Ampex 467	Ampex 456	Ampex 467	DAT	3M 996
MASTERING (ALBUM) Engineer	MASTERDISK Tony Dawsey	BERNIE GRUNDMAN Brian Gardner	MASTERMIX Hank Williams	MASTERDISK Howie Weinberg	MASTERDISK Howie Weinberg
PRIMARY CD REPLICATOR (ALBUM)	Sony Manufacturing	WEA Manufacturing	Disc Manufacturing Inc.	WEA Manufacturing	WEA Manufacturing
PRIMARY TAPE DUPLICATOR (ALBUM)	Sony Manufacturing	WEA Manufacturing	Sonopress	WEA Manufacturing	WEA Manufacturing

© 1992, Billboard/BPI Communications, Hot 100, R&B & Country appear in this feature each time, Album Rock, Modern Rock, Rap, Adult Contemporary & Dance appear in rotation.

RED SQUARE HOSTS A TECHNICAL TRIUMPH

(Continued from preceding page)

to cover an (empty) 3,000-seat grandstand, was similarly turned down. However, Zeiba, who designs and mixes systems regularly for European "amplified classics" shows, said he was excited at his first chance to use Flashlight. "It's exceptionally clean and tight," he said.

Colin Rowell had the often-thankless task of stage management with performers' set lists and orchestral line-

der the cobbles of Red Square directly beneath the stage.

Other difficulties, revolving around the ever-changing nature of the festival (the stage was moved once, the delay towers twice) led to the event being unofficially dubbed "The Moving Goalposts Show."

"That it all worked so well owed very little to advance planning and an awful lot to a crew making snap decisions based on years of hard-won experience," said Zeiba.

The most successful aspect of the whole festival will be the film output. TV production company AVL Broadcast made four live concert films, intended for worldwide broadcast, with top directors Christopher Swann and Peter Falman taking two shows apiece. "This is some of the most exciting concert footage we've seen in years," said producer Andy Ward.

It was fitting that an extraordinary week—perhaps the most extraordinary in many years of live concerts—ended on an upbeat note. "After all the tremendous work everyone put in, it was incredibly sad to see so few tickets sold, but rewarding to have come out with some great films," said executive producer and AVL managing director Andrew Somper. Carreras, meanwhile, found time to tell the stage crew he had been inspired by the event to give "one of the best performances of my career."

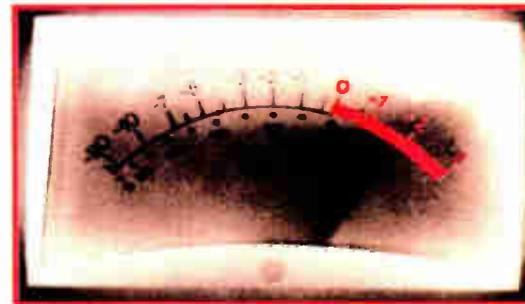
A rogue buzz was traced to a Kremlin computer setup below the stage

ups changing unpredictably up to the moment of their appearance. Logistical and technical problems on the site, the team affirmed, were compounded by the difficulty of getting precise information from the people ultimately in charge of on-site power—the Kremlin.

Despite generator specialist Lawrence Dunnet's carefully nurtured relationships with the inner sanctum, there was a hair-raising 18-hour stint before Carreras' show while the entire sound, recording, and TV crews attempted to trace a rogue buzz that appeared able to switch channels at will. It was eventually traced to a "sensitive" Kremlin computer installation un-

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EUROSOUNDS

A column by Zenon Schoepe on the European professional audio industry.

U.K.

PRO AUDIO DISTRIBUTOR and dealer Don Larking's new company, **Larking Audio Ltd.**, began supplying equipment from premises in Bedford July 1, following the folding up of his old company, **Cinderberry Ltd.** The latter firm contained Larking's previous audio sales interests, trading as Larking Audio, and a property business.

"It was the property that caused the collapse of Cinderberry," says Larking, stating that the market-price crash had undermined an otherwise healthy audio sales operation.

Larking Audio Ltd. has been appointed exclusive distributor for all **Soundtracs** recording consoles excluding the **Solo MIDI** range. It will service and honor guarantees on equipment supplied by Larking's previous company.

Pending the erection of permanent demonstration facilities at Bedford, demonstrations of **Soundtracs** consoles will be by appointment at the **Soundtracs** head office in **Surbiton** or at **Tony Larking Professional Sales** in **Letchworth**.

U.K. PRO AUDIO DEALER **Ampsound** has announced a pioneering buy-back scheme for customers that allows all pro audio purchases over 500 pounds to be reimbursed in full after five years minus any devaluation of the pound Sterling.

Ampsound is tied in with a Swiss finance company that it has sole rights

to in the U.K., according to **Ampsound MD Mike Page**. "We're reassuring customers that in buying an analog multitrack now, with digital just around the corner, the machine will not devalue dramatically," he says.

HARMAN AUDIO HAS taken on the distribution of the live sound products of **EAW** from **LMC** in an amicable move that should see the two companies working closely together. **Harman's** marketing manager, **Guy Hawley**, saw no conflict of interest in having **JBL** and **EAW** in **Harman's** portfolio. "EAW is going into a separate department that will have its own sales and marketing staff devoted only to EAW," says **Hawley**. "There will be internal competition but, as we all know, competition is never a bad thing."

THE NATIONAL ARENAS ASSN. has been joined by London venues **Earls Court** and **Olympia**, bringing membership up to nine of the largest live-performance sites in the country. The association aims to serve as a point of liaison for the constituent members of what it describes as a "ready-made touring circuit," as **NAA** administrator **Jean Gee** explains. "It assists in the fault-free running of tours because any problems or peculiarities of a particular show which come out at the first venue are fed through to the others."

The **NAA** membership already includes the **Aberdeen Exhibition and Conference Centre**, **Birmingham National Exhibition Centre** and **National Indoor Arena**, **Glasgow Scottish Exhibition and Confer-**

ence Centre, **London Wembley**, **Manchester G-Mex Centre**, and **Sheffield Arena**.

Michael Fabricant, former **MBI** broadcasting director and newly elected Member of Parliament for mid-Staffordshire, has been appointed joint vice chairman of the **Parliamentary Media Committee**. **Fabricant** will work alongside **David Mellor**, secretary of state for **National Heritage**.

GERMANY

DOLBY SR SALES have recently included **SRP24s** to **Radio Bremen**

and **TRO Tonstudio**, both in **Hamburg**, and **Studio Maschen** in **Seevetal**. **XP24SRs** have been purchased by **Studio 33** and **Boogie Park** in **Hamburg** and **Vox Klangstudio** in **Bendesdorf** . . . An **Otari DTR900 MKII** 32-track digital machine has been ordered by **EMI Studio** in **Cologne**, which intends to expand its system to 64-track sometime in the near future. **ABBA** facility **Polar Studios** in **Sweden** has also ordered a **DTR900** . . . **Genelec 1034AS** monitors have been bought by **Tonstudio N** in **Cologne**, for its **Studio C**, and **PWL Studios**, **London**, for its **Bunker studio**.

ITALY

MEDICA BLANCHE STUDIOS has opened a track-laying facility called **Esagono** in the **Modena** area; it is based around a 52-channel **Mitsubishi Westar** desk, analog and digital multitracks, and **Urei** monitoring. **Esagono** is built into an old cheese-making factory . . . The **SIB/MAGIS** disco and live-sound exhibition **March 21-24, 1993**, at the **Rimini Trade Fair Centre** has been granted joint-venture status by the **U.K. DTI Fairs and Promotions** branch.

SYNCLAVIER GROUP ON MOVE

(Continued from page 57)

for a certain number of hours a day for \$25 per hour. During off-hours, the technicians will receive overtime pay, according to spokesman **David Klein** of **RMI**, **Brooklyn, N.Y.** One-time enrollment fees for consortium members are based upon the number of systems owned by the facilities, with \$200 requested for the first system and \$100 for each additional system. The fees will be used to retain the technicians.

Klein notes the consortium is not being set up as a separate profit-making venture. "It's just a break-even concept," he says. "By putting the money upfront, the hourly service rate comes down to a \$25-an-hour service charge, which is much cheaper than independently hiring these guys on a free-lance basis. The technicians will end up making about the same, and it will be an affordable means of servicing the equipment. And it will be much more organized because the users will have a direct pathway of communication with the folks fixing the machines."

Main headquarters for the consortium are expected to be set up in **New York**, although details were not available by press time.

New England Digital's shutdown came after the **BayBank** of **Boston**

foreclosed on a loan in **June**. Sources say the loan was for approximately \$3.5 million, although the bank has reportedly loaned the company \$6 million.

BayBank is currently in negotiations with at least two major pro audio companies that are interested in purchasing the intellectual properties of the company. According to **Valley News**, a newspaper based in **West Lebanon, N.H.**, **Fostex Corp.** of **America** and **Harman International Industries** have both been involved in the bidding. The paper reported **July 21** that **Fostex** has hired 27 former **NED** hardware and software engineers to staff a research and development arm that the company hopes to establish in the area. It was also reported that the company's bids to purchase **NED's** assets, which consist primarily of its intellectual properties, were rejected by the bank.

At press time, executives from **Fostex** and **Harman** were unavailable for comment.

A source close to the situation confirms **Harman** is negotiating to purchase **NED**, but says it will take several more weeks, at least, before an announcement is made concerning the fate of the **New England manufacturer**.
SUSAN NUNZIATA

GOOD AS GOLD



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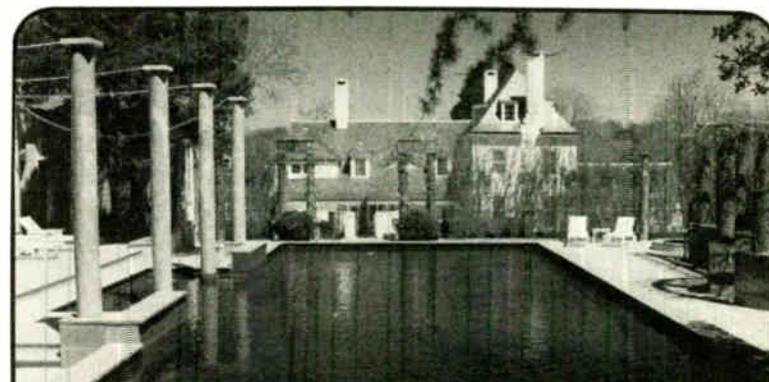
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LIFELINES

BIRTHS

Boy, Jonah Lee, to Robert Simonds and Karen Margolis, June 15 in Minneapolis. He is VP of sales and distribution for Rykodisc.

Boy, Samuel Diego, to Daniel Chavira and Paula Erickson, June 26 in Los Angeles. She is director, creative, for film and television at PolyGram Music Publishing.

Boy, Gabriel Jude, to Rob and Louise Fraboni, July 14 in New York. He is founder/CEO of Domino Records.

Girl, Cleo Helen Uttal, to Jeff and Jody Uttal, July 15 in Los Angeles. He is the senior VP of creative services for Warner Bros. She is the co-founder of Rock The Vote.

Girl, Gwen Annalise, to Jim Fishel and Barbara Lynn Micale, July 16 in New York. He is director of international operations for GRP Records.

Girl, Dominique Danielle, to David Forte and Michelle Gorka, July 20 in Chicago. He is director of production for Alligator Records.

Boy, Wyatt Bonner, to Bill and Melissa Bentley, July 25 in Burbank, Calif. He is a senior publicist for Warner Bros.

Girl, Sean Marie, to Jim Della Croce and Erin Morris, July 25 in Nashville. He is manager of artist development for BNA Entertainment. She is manager of media relations for RCA Records and daughter of Billboard's country music editor, Edward Morris.

Boy, Ryan Alex, to Larry and Mary Beth Zeltz, July 26 in Philadelphia. She is a senior graphic artist at AVL/

Disc Makers there.

MARRIAGES

Bobby Carpenter to Betty Perry, June 7 in New York. She is assistant to the executive VP and GM of EMI Records Group North America.

Paul Worley to Jan Rhees, June 20 in La Valencia, Calif. He is VP of Sony Tree Publishing in Nashville. She is director of project development for NARAS and executive director of MusicCares.

Joel Diamond to Andrea Pollman, July 5 in Tarzana, Calif. He is a 23-year veteran of the music business who has produced 24 gold and platinum records, held key positions at Sony Music (then CBS), Mercury, and Warner Bros., and was most recently VP of Maurice Starr's Boston International record label. He is also owner of Silver Blue Productions Ltd., d/b/a Joel Diamond Entertainment.

David Regan to Debbie Bullen Beggs, July 18 in Canterbury, England. He is manager of corporate reporting and analysis for EMI Music Publishing.

Ted Carroll to Josette Webster, July 24 in Oakham, Leicestershire, England. He is one of the three co-owners of Ace Records Ltd. in London.

DEATHS

Charles E. Grever, 82, of heart failure, July 2 in San Antonio, Texas. Grever was the owner and founder of Grever International, one of the largest Hispanic music publishers in the U.S. and Mexico. Born in Jalapa, Veracruz, Mexico, Grever was the son of highly regarded songwriter Maria Grever, who penned "Cuando Vuelva A Tu

Lado," later recorded in the U.S. as "What A Difference A Day Makes." After his mother died, Grever founded his company in an effort to secure songwriting royalties that were owed to his mother. Grever International eventually provided Mexican representation for BMG, A&M, Elvis Presley Music, and Jobete. In the early '70s, Grever moved to San Antonio and established another publishing company, Golden Sands. According to Grever's son Robert, the two companies possessed more than 250,000 songs in their catalogs, of which 20,000 titles were active. Grever is survived by two sons and five grandchildren.

Frank "PeeWee" Monte (aka Frank Montalbano), 85, of angina and diabetes complications and kidney failure, July 3 in Encino, Calif. Monte was one of the last personal managers of the big-band era. He began his music ca-

reer playing sax and clarinet in the Larry Funk Band Of 1,000 Melodies. In 1934 he became band boy for Hal Kemp. From 1936-41, he worked for Benny Goodman, eventually becoming his manager. In 1941 he began managing Harry James, an association that would last until James' death in 1983. After James' death, Monte continued to manage the Harry James Orchestra under the direction of orchestra member Art Depew. He is survived by his wife, Viola; his son, Frank, and daughter-in-law, Stephanie; his daughter, Holly, and son-in-law Kyle Krupnick; his grandchildren, Tori Montalbano and Chelsey Krupnick; his brothers Sal, Al, and Fred Monte, who worked with him in the management business; and his sisters, Margaret Montalbano and Ann Robinson. Donations in his memory may be sent to the Right to Life Foundation, the Society of Singers, and the Diabetes Foundation.

Astor Piazzolla, 71, of natural causes, July 6 in Buenos Aires. Born in the Argentinean resort town of Mar Del Plata, Piazzolla grew up in New York, where he learned to play the bandoneon, an Argentine accordion. At 13 he played for tango legend Carlos Gardel on his film soundtrack to "El Dia Que Me Querias." He later led his own tango orchestra until the mid-'50s, when he created "new tango" by injecting traditional rhythms with jazz and classical strains. The prolific Piazzolla eventually garnered international acclaim for his tango operettas and concertos, as well as film scores, theater scores, and hit songs. He is survived by his wife, Laura Escalada, his son, and his daughter.

Alfred Drake, 77, of cancer, July 25 in New York. Drake starred in many musicals, including the original casts of "Oklahoma!," "Kiss Me, Kate," and "Kismet." (See story, page 12.)

Mary Wells, 49, after a long bout with cancer, July 26 in Los Angeles. Wells was a singer who had a string of top-10 hits on Motown in the '60s, including her signature tune, "My Guy." (See story, page 10.)

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.

6700.

Aug. 31-Sept. 4, Strategic Marketing Planning, The Michigan Business School, Ann Arbor, Mich. 313-763-1000.

SEPTEMBER

Sept. 1, "The New Record Industry Hero: The Controller," seminar covering recording budgets, artist tour support, and songwriter royalty statements, presented by the Los Angeles chapter of NARAS, A&M Records, Los Angeles. 818-843-8253.

Sept. 3-6, Fourth Annual Rap-A-Thon, presented by L.D. Productions, Sheraton Inn, Atlantic City, N.J. 609-344-1528.

Sept. 4-7, Bumbershoot Festival, various locations, Seattle. 206-622-5123.

Sept. 9, MTV Video Music Awards, UCLA Pauley Pavilion, Los Angeles. 818-505-7800.

Sept. 9-12, NAB Radio Convention, New Orleans Convention Center, New Orleans. 202-429-5300.

Sept. 11-13, Second Annual National Traditional Music Performer Awards, Crawford Country Fairgrounds, Denison, Iowa. Write to P.O. Box 438, Walnut, Iowa 51577.

Sept. 12-13, 16th Annual Russian River Jazz Festival, Johnson's Beach, Guerneville, Calif. 707-869-3940.

Sept. 12-16, In The City International Music Convention, Holiday Inn Crowne Plaza, Manchester, England. 011-44-61-234-3044.

Sept. 17, City of Hope Dinner, honoring BMG chairman/CEO Michael Domemann, Century Plaza Hotel, Los Angeles. Scott Goldman, 213-626-4611.

Sept. 18-20, 35th Annual Monterey Jazz Festival, presented by MCI, Monterey Fairground, Monterey, Calif. 408-373-3366.

Sept. 18-23, NARM Wholesalers Conference, Hyatt, Newport Beach, Calif. 609-596-2221.

Sept. 19-21, Focus on Video '92, Canadian Exposition and Conference Center, Toronto. 416-763-2121.

Sept. 21, Tribute to Producer Martin Richards and Composer Jule Styne, presented by The Theatre Group of UJA-Federation's Entertainment Industries Division, The Pierre, New York. Anne Rose, 212-836-1110.

Sept. 21-27, 1992 World of Bluegrass, presented by the International Bluegrass Music Assn., various locations, Owensboro, Ky. 502-684-9025.

AUGUST

Aug. 1, "How to Start and Run Your Own Record Label," seminar presented by Revenge Productions, Omni Park Central Hotel, New York. 212-688-3504.

Aug. 6-8, Talentmasters Fourth Annual Morning Show Boot Camp, Crowne Plaza Ravinia, Atlanta. Lisa Mulcahy, 404-926-7573.

Aug. 7-15, 30th Annual Cabrillo Music Festival, Santa Cruz Civic Auditorium, Santa Cruz, Calif. 408-429-3444.

Aug. 8-9, Eighth Annual Pan-American Festival, Arvey Field, Chicago. 312-944-7272.

Aug. 10-14, Image World Los Angeles, Featuring Video Expo and the CAMMP Show, Long Beach Convention Center, Los Angeles. Benita Roumanis, 800-800-5474.

Aug. 11, Los Angeles Women In Music Musical Soiree, LAWIM headquarters, Los Angeles. Harriet Schock, 213-934-5691.

Aug. 13-16, Jack the Rapper Conference, Atlanta Hilton and Towers Hotel, Atlanta. 407-423-2328.

Aug. 19, Songwriters Guild of America Supershop, presented in conjunction with the California Country Music Assn., SGA office, Los Angeles. 213-462-1108.

Aug. 19-23, Dance Music Community Conference, Ramada Pennsylvania Hotel, New York. 212-969-8958.

Aug. 19-23, Nova Russia Song Festival, Luzhniki Stadium, Moscow. 011-49-95-201-0046.

Aug. 20-23, POPKOMM Music Fair, Cologne, Germany. 011-49-202-278310.

Aug. 24-25, 10th Annual Sponsorship Dynamics, conference on developing and implementing sponsorship programs, presented by BPI Communications, Grand Hyatt, New York. Laura Stroh, 615-321-4250.

Aug. 25-28, Music Showcase Expo, Universal Hilton and Towers, Los Angeles. Alisa Watts, 310-246-4455.

Aug. 28-29, BMI Talent On Parade Series Second Annual Urban Music Business Conference, Aug. 28 session at the Maxwell House Hotel, Nashville, Aug. 29 session at Middle Tennessee State Univ. Dept. of Recording Industry Management, Nashville. Thomas Cain, 615-291-

Euro Growth Fuels MTV Gains Profits, Revenues Soar In 2nd Qtr.

NEW YORK—Growth in European markets helped MTV Networks report double-digit increases in revenues and profits in the second quarter.

For the three months that ended June 30, Viacom Inc.'s MTV Networks unit posted a 34.2% jump in revenues to \$125 million from \$93.1 million in the same period last year. The unit includes MTV: Music Television, VH-1, MTV Europe, Nickelodeon, and Nick At Nite.

MTV Networks' operating cash flow (defined as profit before taxes, interest charges, amortization, and depreciation) rose 21.3% to \$46.7 million from \$38.5 million.

Growth in the number of households receiving the various music video channels was mixed. MTV was essentially flat, at 55.9 million households, from 55.3 million last year. Meanwhile, VH-1 continues to narrow the gap between it and MTV, with a 6.6% rise in number of households to 45.3 million from 42.5 million. But the biggest gain by far was for

MTV Europe, up 59.2% to 39 million households from 24.5 million last year.

Viacom's radio operations, consisting of 14 stations, were negatively affected by sluggish advertising spending. Radio revenues went up only 1.4% in the quarter to \$22 million from \$21.7 million, and operating cash flow fell 4.3% to \$8.9 million from \$9.3 million.

New York-based Viacom says its total revenues rose 9% to \$451 million in the second quarter. The company reports a \$14.8 million net loss for the period, but that was primarily due to the creation of a \$33 million reserve to cover litigation costs arising from a summary judgment against Viacom in a suit by CBS Inc. Viacom says it plans to appeal. The suit grew out of the spinoff of Viacom by CBS in 1970.

Viacom's two classes of common stock closed at \$32.125 and \$30.125 a share, respectively, in American Stock Exchange trading at press time.

DON JEFFREY

Many Black Jocks Still Stereotyped Must Struggle Against 'Urban' Pigeonhole

BY CARRIE BORZILLO

LOS ANGELES—Although more black broadcasters than ever before are breaking barriers by working at nonurban stations, some say getting there has been a difficult road. Along the way they have had to fight discrimination from both fellow broadcasters and listeners, as well as an industry stereotype that black broadcasters are qualified to work only at urban stations.

Among the broadcasters who have had to fight that stereotype is modern rock WHTG-FM PD Mi-

'It's unfair and unfortunate, but it's a fact of life. It's a challenge to switch it around'

chael Butscher, who has also worked at AC, album, classic rock, and top 40 stations. "Some think the only thing I know is urban music," he says. "They think [rock music] is white music, but if it weren't for blacks there wouldn't be rock'n'roll."

Although Butscher says he has not encountered racism from employees at the stations where he has worked, he has had some bad experiences with listeners at remotes. While working at a rock station in Pittsburgh, someone threw a bottle at him during a promotion at a Black Sabbath/Van Halen concert. The same night, when he was back on the air, a listener called and told him a black man was impersonating him at the concert. When the listener



Birthday Suit. Inspired by the Vanity Fair cover of actress Demi Moore in nothing but body paint, KOMP Las Vegas morning man The Byrd and eight of his listeners did a little body painting of their own. The Byrd is pictured sporting the end result.

found out that it was really Butscher, he was surprised because "he said I didn't sound like a black man."

In response, Butscher said, "Well, you don't sound like a bigot."

Tony Kidd, now OM at urban/AC WVAZ (V103) Chicago, has worked at country stations where he says listeners have booed or yelled racial slurs at him during remotes and promotions. To combat this he says he would be "overly nice" to make it harder for people to feel negatively about him.

"I think other people have had to deal with [prejudice] much more than I have," Kidd says. "It depends on the region you're in. A black jock has a better chance in Chicago than in Meridian, Miss. Some people are just more open-minded than others."

But Kidd thinks the situation for black jocks "will probably always be a fight because there will always be people who will look to a black jock and say, 'What do you know about Def Leppard?' or 'What do you know about Hank Williams?'"

TOO WHITE FOR URBAN

Back when top 40 KKRK Wichita, Kan., MD/night jock Greg "The Hitman" Williams was looking for a job, he had to face a different kind of discrimination. Williams says urban PDs told him he sounded "too white" for the format. In his 16 years in broadcasting, he has worked at top 40 and country stations, but never at an urban station.

Kirk McEen, night jock at album rock WWDC (DC101) Washington, D.C., says although he has never felt like his race affected whether he got a job or not, "I know my 'white' voice has helped me. When you sound like you're educated and can form an intelligent sentence and not, 'where she at,' then you won't have a problem anywhere," he says. "I know I would have never been hired if I talked like that. And it's not that it sounds 'white,' it's sounding intelligent."

McEen says blacks have more opportunities now than they had in the past, but they have to work to break down the stereotypes they face. "It's unfair and unfortunate, but it's a fact of life," he says. "It's a challenge to switch it around."

TOKEN OVERNIGHTER

While not all black broadcasters think discrimination kept them from getting jobs in other formats, many say black applicants often feel they get hired only to fill an equal-employment-opportunity requirement.

Williams says he has felt that way at some of the other stations he has worked at, but not at KKRK. "I've had mostly good experiences, except at a country station in San Diego," he says. "I felt so much like a token. It was humiliating." Williams claims he was hired there to replace another black jock who was fired, but that he was hired only to protect the station from charges of discrimina-

tion and racism.

Williams started at KKRK as an overnigher and was promoted to MD/middays in six months—a task he says is a rarity in this business.

"It's the tendency for management to bury a black jock in overnights," he says. "There's no justification for this, but this business has been standardized for so many years. People do things out of habit."

WVAZ's Kidd says he does not feel negatively about the thought of being hired as an EOE requirement. "If that's the edge I have and I'm good, so be it," he says. "The trick is to perform better than anyone else. That's what counts."

Jay Thomas Speaks Out On, Well, Everything Enlightens About Other Jocks, Acting, His Audience

BY PHYLLIS STARK

NEW YORK—Funny, outspoken, and more than a little contentious, KPWR (Power 106) Los Angeles' Jay



THOMAS

Thomas has all the qualities required of a successful top 40 morning jock. But Thomas is only a part-time radio man and, he says, if his acting career really took off, he would

leave radio behind.

In an interview, Thomas appears to be much closer in spirit to the abrasive Jerry Gold—the Morton Downey-like journalist he played on CBS-TV's "Murphy Brown"—than to his amiable Remo Davinci character from the ABC-TV sitcom "Mork & Mindy." But it is difficult to tell who the real Jay Thomas is. He insists he plays a character on the radio and, presumably, in interviews, as much as in any acting job.

As a conversation closer he will, apparently in jest, tell a reporter to make him look good in an article and threaten to read it on the air and "ruin" her if she doesn't oblige.

He calls the radio industry "a silly business," but says "they pay us so we keep showing up." And he reiterates several times in the course of a conversation that "we're all in it for the loot."

Thomas has been battling it out in the Los Angeles morning wars for six years and is a veteran of almost 15 years in the business. Regularly nominated as air personality of the year in the Billboard Radio Awards, Thomas attributes his consistent success to "a long, strong contract."

Because he sees himself as more of a "format disc jockey" than his current competitors, Thomas says his ratings "seem to go where the station goes, up or down... [And] if the rat-



Bombing Houston. Michael Bolton and his softball team, the "Bolton Bombers," helped raise \$3,500 for the End Hunger Network when they defeated a team of KHMx (Mix 96.5) Houston staffers by a score of 16 to 1. Admission to the event was \$1 or one canned good per person. Pictured at the game, from left, are KHMx morning man Larry Morgan, GM Clancy Woods, Bolton, and news director Susan Lennon.

ings are down, I can always blame it on the music. I play my ratings position in the lotto sometimes and I still lose," he says.

Unlike Howard Stern, who would have listeners believe he invented radio, Thomas will be the first to admit radio is part creativity and part thievery. "I'll steal a good idea with saliva still on it," he says. "Half my radio career I've stolen and the rest I made up." As for his morning show, Thomas confesses, "I say the same junk every day... I sort of roll along and we end up making a bunch of money in the morning."

Also unlike Stern, who appears to

'If it wasn't me, I'd hate myself. I'm too lucky and successful'

have total autonomy on his show, Thomas says, "I'm a good employee. I probably over the years should have been more of a son of a bitch about it and done what I wanted to do, but I've never done that." He admits to some jealousy, however, of jocks like Stern. "As I get older, I would rather have a radio show where I just talk, because I'm envious of the people who can just do that," he says.

Professional envy aside, Thomas has no kind words for Stern or any of his other competitors in the market. Of KLOS morning men Mark Thompson and Brian Phelps, he says, "I don't think in a year you'll even remember who they are. They haven't backed their talent up with any preparation. They are going to be the flash in the pan of the '90s."

Of KIIS morning man Rick Dees, Thomas says, "He's a phenomenon in that he died in, like, 1988 and hasn't fallen down yet. He's my main competition, how embarrassing is that?"

But he saves his harshest criticism for Stern, heard locally on KLSX.

Listening to Stern, Thomas says, is "like seeing a public hanging or seeing a smooched dog in the street... you don't want to look but you do anyway and you're very sorry. I used to go on the air with him but I won't do it anymore because he is a racist and I don't like that stuff."

Thomas is no kinder to his own station's top 40/dance format or his audience. "I can't understand the records and I can't understand the listeners when they call on the request line," he says. "That's a problem for any disc jockey who wants to do something intelligent. Every station is really controlled by teenagers, but you don't want to admit this to advertisers."

Thomas has been a PD several times (at WAPE Jacksonville, Fla., and WAYS/WROQ Charlotte, N.C.) but says, "I don't think PDs know that much about morning shows because they're not even up." He calls current boss Rick Cummings a "good PD," but he says the station previously lived through a "horrible PD."

For his part, Cummings says Thomas is "very unique, outspoken, and aggressive. He's the best I've ever seen in front of a live audience. As a listener he makes me laugh a lot and makes me cringe occasionally."

As for Thomas' claim that he is good employee, Cummings says, "He definitely wants to win and has his own ideas of how that should be done, [but] he's not difficult to direct. He's not impossible."

Asked if he'd ever want to be a PD again himself, Thomas says, "I have no interest in it. When I was a PD the record companies were a lot more fun to hang out with. It's too research-oriented for me. That's why I left it and that's why I wouldn't go back to it. I usually totally disagree with the research we get back. I would never have a research guy at my home. I can't think of a worse thing than a guy with a class ring prominently displayed."

(Continued on page 65)

Hot Adult Contemporary™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
COMPILED FROM A NATIONAL SAMPLE OF RADIO PLAYLISTS					
★★★ No. 1 ★★★					
1	1	1	7	THE ONE MCA 54423	◆ ELTON JOHN 3 weeks at No. 1
2	3	5	15	JUST ANOTHER DAY SBK 07383/ERG	◆ JON SECADA
3	6	8	7	RESTLESS HEART WARNER BROS. 18897	PETER CETERA
4	2	3	12	JUST FOR TONIGHT WING 865 888/MERCURY	◆ VANESSA WILLIAMS
5	11	13	6	THIS USED TO BE MY PLAYGROUND SIRE 18822/WARNER BROS.	◆ MADONNA
6	7	9	11	WHY SIRIUS 1 2413	◆ ANNIE LENNOX
7	4	2	12	I'LL BE THERE SIRIUS 1 2413	◆ MARSH MARY
8	5	4	17	I WILL REMEMBER YOU A&M 1600	◆ AMY GRANT
9	10	12	9	TAKE THIS HEART CAPITOL 44782	◆ RICHARD MARX
10	8	5	13	IF YOU ASKED ME TO SIRE 18822/WARNER BROS.	◆ CELINE DION
11	9	7	18	HOLD ON MY HEART SIRE 18822/WARNER BROS.	◆ GENEVA
12	15	15	8	YOU'VE GOT A WAY REUNION 19126/GEFFEN	KATHY TROCCOLI
13	13	10	15	DO IT TO ME MOTOWN 2160	◆ LIONEL RICHIE
14	16	16	11	IF YOU BELIEVE COLUMBIA ALBUM CUT	KENNY LOGGINS
15	17	17	6	I'VE GOT MINE MCA 54429	◆ GLENN FREY
16	12	11	14	YOU WON'T SEE ME CRY SBK 07383/ERG	◆ WILSON PHILLIPS
17	14	14	14	STEEL BARS COLUMBIA ALBUM CUT	◆ MICHAEL BOLTON
18	18	19	8	CONSTANT CRAVING SIRE 18942/WARNER BROS.	◆ K.D. LANG
★★★ POWER PICK ★★★					
19	29	—	2	SOMETIMES LOVE JUST AIN'T ENOUGH MCA 54403	◆ PATTY SMYTH
20	20	28	4	HOT FUN IN THE SUMMER TIME BROTHER 5247	◆ THE BEACH BOYS
21	21	25	6	WHAT KIND OF LOVE COLUMBIA 74360	RODNEY CROWELL
22	19	21	9	EVERYBODY LOVES TO CHA CHA CHA COLUMBIA ALBUM CUT	JAMES TAYLOR
23	27	—	2	NOTHING BROKEN BUT MY HEART EPIC 74336	CELINE DION
24	23	26	8	ACHY BREAKY HEART MERCURY 865 522	◆ BILLY RAY CYRUS
25	30	35	3	COME TO ME CAPITOL ALBUM CUT	BONNIE RAITT
26	32	38	4	ROCK YOU GENTLY PRIVATE MUSIC ALBUM CUT	◆ JENNIFER WARNES
27	22	20	21	NOT THE ONLY ONE CAPITOL 44764	◆ BONNIE RAITT
28	26	27	29	SAVE THE BEST FOR LAST WING 865 1 3/MERCURY	◆ VANESSA WILLIAMS
29	24	18	14	EVERY KINDA PEOPLE ISLAND 868 632/PLG	◆ ROBERT PALMER
30	25	23	27	HAZARD CAPITOL 44796	◆ RICHARD MARX
31	37	39	4	WE'LL FIND THE WAY REPRISE ALBUM CUT	KURT HOWELL
32	33	34	5	SLOWLY RCA 62271	STACY EARL
33	41	—	2	NOW AND FOREVER COLUMBIA ALBUM CUT	CAROLE KING
34	35	33	5	FACES OF LOVE CHARISMA 98568	NIA PEEPLES
35	40	47	3	GIVING HIM SOMETHING HE CAN FEEL ATCO EASTWEST 98560	◆ EN VOGUE
36	34	29	16	TAKE TIME PENDULUM 64813/ELEKTRA	◆ CHRIS WALKER
37	46	—	2	DO I HAVE TO SAY THE WORDS? A&M 1611	◆ BRYAN ADAMS
38	28	22	13	WHEN LOVERS BECOME STRANGERS GEFFEN ALBUM CUT	CHER
39	36	32	28	THE REAL THING COLUMBIA 74186	◆ KENNY LOGGINS
40	31	30	10	HOLD ME NOW QUALITY 19107	◆ DAN HILL WITH RIQUE FRANKS
★★★ HOT SHOT DEBUT ★★★					
41	NEW ▶	—	1	ALL SHOOK UP EPIC SOUNDTRAX 74402/EPIC	BILLY JOEL
42	NEW ▶	—	1	ALL I WANT COLUMBIA 74355	◆ TOAD THE WET SPROCKET
43	NEW ▶	—	1	GIVE IT UP SBK 50398/ERG	◆ WILSON PHILLIPS
44	45	36	29	MISSING YOU NOW COLUMBIA 74186	◆ MICHAEL BOLTON
45	47	46	32	STARS ATCO EASTWEST 98560	◆ SIMPLY RED
46	42	40	27	MASTERPIECE REPRISE 19076	◆ ATLANTIC STARR
47	NEW ▶	—	1	LIFE IS A HIGHWAY CAPITOL 44815	◆ TOM COCHRANE
48	44	37	17	LIFT ME UP ELEKTRA 64779	◆ HOWARD JONES
49	35	31	30	T-ARS IN HEAVEN REPRISE 19038	◆ ERIC CLAPTON
50	38	24	13	FOR YOUR BABIES ATCO EASTWEST 98570	◆ SIMPLY RED

Records with the greatest airplay gains this week. ◆ Videoclip availability. © 1992, Billboard/BPI Communications.

Billboard's PD of the week

Dave Ervin
WQAL Cleveland



AS ONE of the early pioneers of hot AC, it is no surprise that Dave Ervin is doing well with that format at his Cleveland station, WQAL (Q104). In the spring Arbitron book, the station was seventh in the market overall, and was up 5.5-5.7 from the winter book.

With three dominant AC stations, Cleveland is fairly representative of the AC overcrowding that exists in many markets. WQAL is the third AC in the market after WDOK (7.7-7.4) and WLTF (6.7-7.2). But that now well-documented AC format fragmentation comes as no surprise to Ervin. At a National Assn. of Broadcasters convention panel five or six years ago, Ervin, then PD at WCLR Chicago, predicted the splintering of the format and "foresaw the day when station's couldn't really play '60s, '70s, and '80s [music] all together on the format," he says. He also recalls being "challenged rather aggressively" on this point by a group of AC programmers in the audience. Today, he feels more than a little vindicated.

Ervin got his start in radio in 1972 as a news reader at a tiny station in Kenosha, Wis. While attending the Univ. of Wisconsin at Madison, he worked for a commercial progressive rock station, WIDA, and became PD there in 1978 when he changed the format to album hits. In 1983 he was transferred to album KGON Portland, Ore., then, in the mid-80's, Ervin jumped formats to AC as VP/operations at WNIC Detroit. After a few years there, it was off to Chicago, where, he says, "we were blazing new ground" with hot AC WCLR.

After three years in Chicago, he moved to Pittsburgh to program classic rock WMYG for two years. From there, it was back to AC when he came to Cleveland in late 1990. He immediately changed WQAL's easy listening format to hot AC, which, by then, was catching on across the country.

While he uses the term hot AC to describe the format, Ervin says, "of all the terms to pick from—adult CHR, adult hit radio—I don't understand the distinction between them. I think it's all a blur." Q104's positioner is "more music, more variety of the '80s and today." The current/recurrent to gold ratio is about 60% to 40%.

Here's an hour of evenings: Michael Bolton, "Steel Bars"; Eddie Money, "Take Me Home Tonight"; Madonna, "This Used To Be My Playground"; Rod Stewart, "This Old Heart Of Mine"; Cher, "I Found Someone"; Richard Marx, "Right Here Waiting"; Celine Dion, "If You Asked Me To"; Don Henley, "The End Of The Innocence"; Curtis Stigers, "I Wonder Why"; Toad The Wet Sprocket, "All I Want"; Mariah Carey, "Vision Of Love"; Gloria Estefan, "Here We

Are"; and Bonnie Raitt, "Something To Talk About."

Although crosstown top 40 rival WPHR (Power 108) recently changed to the modern rock-heavy WENZ (The End), Ervin does not think Q104 will pick up many former WPHR listeners because "by the time they went off the air they were a [2.5] share and there was not enough listenership left." But Ervin still has to contend with two direct format competitors, although he predicts that "ultimately, the shares of the other two [stations] will diminish."

Ervin says the biggest difference between Q104 and other Cleveland stations is the lineup. "We've made the decision to go after the best air talent in the country," he says. "These are legendary people in the business."

Morning man Larry Morrow, a 25-year market veteran, was formerly an announcer at CKLW Detroit as Duke Windsor. Morrow is so well known in the market that he once introduced the President during a visit to Cleveland.

In addition to Morrow, the lineup consists of new midday host Johnny Williams, who just joined from WNIC; former crosstown WMJI morning man Dan Deely, who handles afternoons; evening host Jon Russell, who just moved from middays; and overnighter Jay Lynn, a 20-year market veteran. Paired with Morrow in the morning is former metro traffic reporter Sally Spitz. And Deely's former WMJI morning partner, Kim Scott, handles weekends and fill-ins.

Ervin also gives the obligatory nod to GM Dave Urbach, consultant Alan Burns, and Win Communications president George Sosson, who, Ervin says, "understands the dynamics of radio programming and has been able to help us focus and keep very steady and consistent."

That consistency, and a very active promotional schedule, are the factors to which Ervin attributes the success in the book. "We haven't let the winds of change musically affect the radio station," he says. "We're also extremely involved in the community. The jocks get out every day and we're involved with every event in Cleveland."

Asked to describe the typical listener, Ervin says, "I don't think there is a composite of a typical listener. In terms of lifestyle, it's all over the road. It just means we have to be as broad-based as possible when we're marketing."

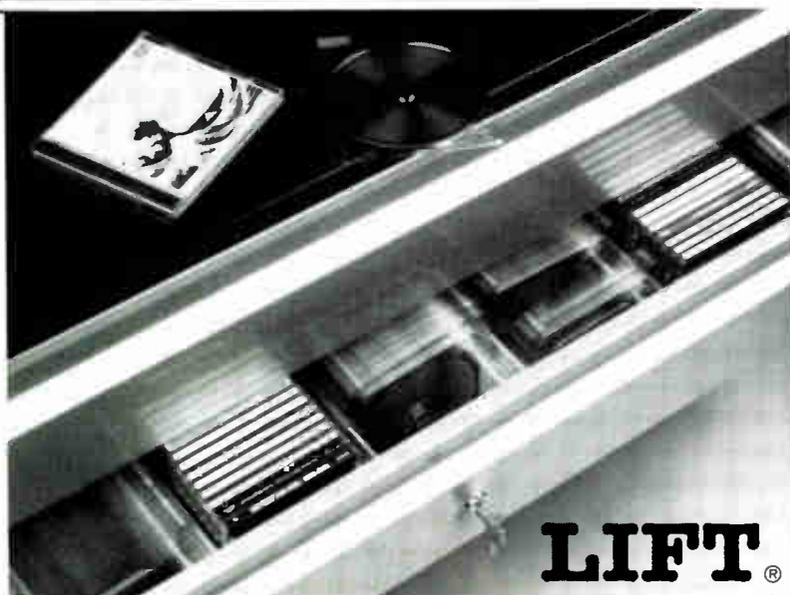
His chief goal for the station is to become even more involved in the community. "We spent our first couple of years building the format and we will spend the next couple building our network of community [involvement]," he says.

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New Programs Debut As Interest In Modern Rock Progresses

■ BY CARRIE BORZILLO

LOS ANGELES—With 21 new stations jumping into the modern rock arena in the last year, and an increased interest in the genre from top 40 programmers, the time is right for several new syndicated modern rock programs that have surfaced in the two last years.

Among the new entries is Spear Communications' "Modern Rock Live," a Monday night hourlong program hosted by WDRE Long Island, N.Y., PD Tom Calderone. Executive producer Alan Korowitz says he was filling a gap when he created the only live modern rock call-in show last December.

"This format has an audience that's very committed to the music," Korowitz says. "They want an opportunity to speak with XTC, Nirvana, or the Cure. No one else does this."

B&B Production's "Cross Currents," which is set to debut on 30 stations this month, is one of the latest

modern rock-oriented offerings to pop up. Instead of going after modern rock stations, the one-hour Monday night show is aimed at top 40 and album rock outlets (Billboard, July 26).

"We play alternative bands that have crossover potential, thus the name 'Cross Currents,'" says executive producer Barry Norman. "It's alternative music in a pop culture format. It opens different audiences up to new music, while upgrading the station's image a bit."

Norman says he and executive producer Bruce Brody created the show because they were "disgusted with radio. AOR is becoming a dinosaur. CHR is an endless loop of disposable dance music. Alternative isn't really a niche because not one song sounds the same."

While modern rock shows feature in-studio acoustic performances, Westwood One's "In Concert: New Rock" is the only syndicated live alternative concert program. The bi-weekly 90-minute concert series features artists such as the Red Hot Chili Peppers, the Smiths, and Elvis Costello from their U.S. tours as well as BBC live tracks. The show, which debuted in March 1990, is one of the oldest syndicated modern rock shows.

WW1 also syndicates a one-hour weekly program called "On The Edge." Each show features music and interviews with three artists including classic alternative acts like the Smiths and Elvis Costello. The show debuted January 1991. Marcia Hrichison is the producer.

"'On The Edge' is more for CHR and AOR stations that want to experiment with this format and learn about the artists," says Karen Manning, who serves as both assistant producer of "On The Edge" and producer of "In Concert." "But, more modern rock stations want the concert show because they're already familiar with the artists," she adds.

"MTV's 120 Minutes," the Sunday night alternative music program hosted by the cable network's Dave Kendall, made its way to radio in February. Kendall says the show has more of an edge and more "black market stuff" than the other syndicated modern rock programs.

Another offering, "MTV's 120 Minutes: Left Of The Dial," produced by MTV along with Thirsty Ear Communications, is a five-minute daily feature that airs on 250 college stations during the school year. "Left Of The Dial" features in-studio

performances, bits of interviews and music, and a weekly tour update. Hyundai sponsors the show.

WXPB Philadelphia's "World Cafe," which is syndicated by American Public Radio, offers something a little different than the aforementioned modern rock programs—adult acoustic alternative. Producer Bruce Ranes describes the genre as "good music with credibility [by] bands that won't appear in Pepsi commercials."

The daily two-hour show, which debuted in October, is hosted by David Dye and includes the more obscure tracks from alternative folk, rock, blues, and world music bands.

Independent Music Network has been producing "Guide Wire Radio" since September 1990. It's a half-hour weekly alternative music program featuring unsigned acts and artists on independent labels. The program, which is mostly picked up by college stations, is offered for free and is sponsored by Maxell Corp.

Due out the end of the summer is Hot Mix Radio Network's "Modern Rock Tracks," a weekly countdown show based on Billboard's Modern Rock Tracks chart. KITS (Live 105) San Francisco MD/night jock Steve Masters and APD/midday host Mark Hamilton will co-host the program, which is scheduled to run for two-to-three hours.

Hot Mix president Andrew Starr, who also serves as executive producer of the show, says it will be concise, informative, and fast-paced like MTV's Top 20 Video Countdown. Approximately 18 songs will be featured on each show. Also featured will be quick interviews with bands, hits from the past, import of the week, and news. Starr is currently shopping the program and plans to market it toward top 40 and album rock, as well as modern rock stations.

RADIO SOAP OPERA DEBUTS ON BBC

A contemporary radio drama is hitting the airwaves this month on BBC Radio 5. "Milford-Haven," produced by Milford-Haven Productions Inc., is set to air in the U.S. in early 1993. The show will be syndicated here by CKW & Associates.

Producer/writer/actress Mara Purl describes the show, which is set in the fictitious California coastal town of Milford-Haven, as a slice of life in "small-town USA." Purl's character will have an active interest in environmental issues. The rest of the cast includes several fairly well-known actors including Colby Chester ("Young And The Restless"); Michael Horse ("Twin Peaks"); and Lloyd Battista (CBS Radio's "Mystery Theatre Of The Year").

Occasionally, the characters will attend concerts and those episodes will feature contemporary music from artists like the Doobie Brothers and Michael McDonald.

AROUND THE INDUSTRY

WW1 is broadcasting "Van Halen's Cabo Wabo Rock Radio Festival" Aug. 20. The three-hour show is hosted by Van Halen's Sammy Hagar and Michael Anthony. The event will be broadcast live from Cabo San Lucas along the Mexican Riviera.

NBC Radio Network is broadcasting "Olympic Flashback," a series of 60-second features on the ancient Olympic games in Greece. Produced by Jameson Broadcast, the feature is airing twice daily during NBC's live coverage of the Summer Games July 25-Aug. 9. NBC-TV's Bob Costas is the host. The series can be heard on 300 stations including WFAN New York and KMPC Los Angeles.

JAY THOMAS SPEAKS OUT

(Continued from page 63)

In addition to being PD, Thomas was an investor in the group that owned WAPE and WAYS/WROQ, and says he would consider owning radio property again as an investment, although he wouldn't do his own morning show. "I'm in this for the money and I know radio," he says. "I only talk about things that I know about. I've owned some restaurants and I don't know anything about restaurants, which is why they've closed."

LITTLE LORD LOUOMOUTH

Thanks to high-profile recurring guest shots on "Cheers" and "Murphy Brown," three Emmy nominations and one win, and a 1989 star on the Hollywood Walk of Fame, Thomas is as well-known as an actor these days as he is as a jock. The New Orleans native set out to be an actor in 1968, using radio as a step along the way, and he says his radio resumé reads like "a Piedmont Airlines schedule" with stops in Pensacola, Fla., Knoxville, Tenn., Charlotte, N.C., and Jacksonville, Fla.

Throughout his radio career he has at times been known as "little lord loudmouth of the South," "Jay the baby Thomas," and, in Jacksonville, as "the king of the city." Thomas admits most of these names were self-administered.

By the time he got to WXLO (99X) New York in 1976, the radio career was going well, but he says, "I decided that I really had to go with what I had set out to be, which is a full-service entertainer, which included standup and acting and radio." He pursued acting jobs in New York while, at the same time, becoming the top-rated jock in the city at WXLO and, later, WKTU.

He deliberately keeps his two careers separate. "I never go into radio

and talk much about the acting. I just don't mix the two," he says. "I compartmentalize. When I'm on radio, I think about radio."

Although the dual careers mean Thomas has a much more hectic schedule than other morning men, he credits his "fantastic staff" at the radio station with making it easier. Although Cummings says, "I wish he wasn't so busy sometimes. I wish I had him for more things for the radio station," Thomas says if he was not on TV he wouldn't spend any more time doing radio.

His typical schedule involves being on the air from 5:30-9 a.m. every day, then spending a few hours preparing for the next day. After that, he says, "I'm an actor for the rest of the day."

Thomas downplays the difficulty of working two jobs. "All I am is sleepy," he says. "I don't have to lift anything heavy and exert myself."

As a trained actor, Thomas says radio and television take very different talents. He points to the now-canceled television ventures of rivals Stern, Dees, and Mark & Brian as evidence of that. "Visually," he says, "they were sickening to look at. [In] radio, you're trapped in a car. You make some choices, but you'll put up with almost anything."

But Thomas himself has had firsthand experience with canceled shows. Last year's ABC-TV sitcom "Married People," in which he starred, was also axed after a brief run.

His latest project, "Love & War," is scheduled to debut on CBS-TV in the fall. It is written by "Murphy Brown" creator Diane English. Thomas plays "a caustic, opinionated newspaper columnist from New York. [Co-star] Susan Dey comes in divorced after 20 minutes and I try to jump her bones," he says.

LUCKY & SUCCESSFUL

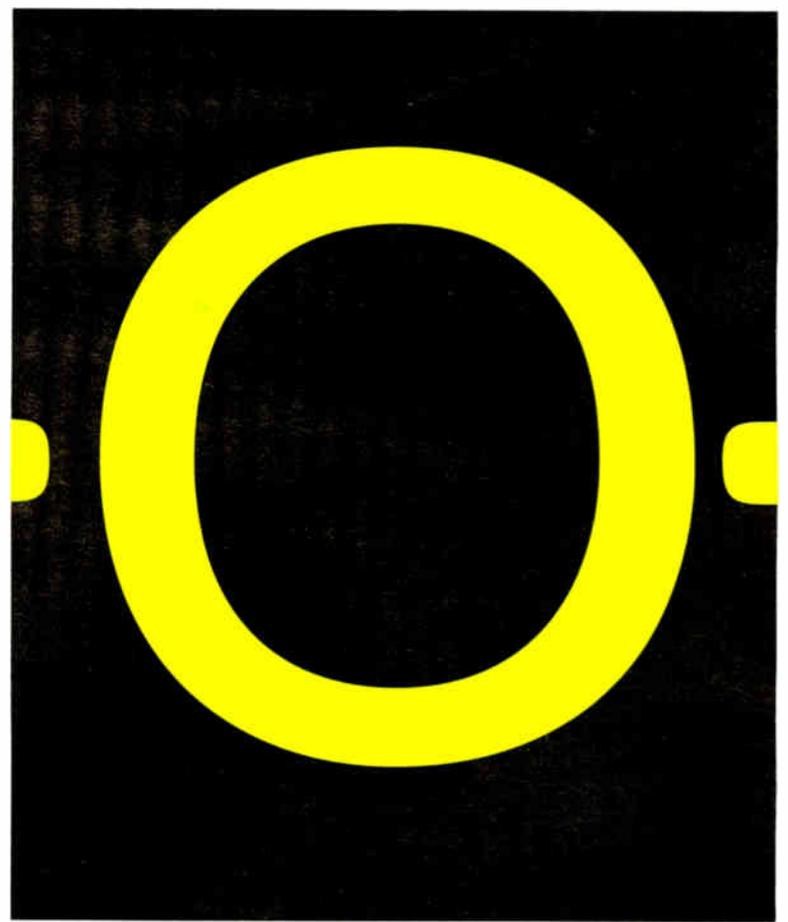
Things are going so well for Thomas right now that he quips, "If I wasn't me I'd hate myself. I'm too lucky and too successful."

"Love & War" is scheduled for the Monday-night time slot following the highly successful "Murphy Brown." He is already booked as a presenter at the Aug. 30 Emmy Awards with co-star Dey and is scheduled to co-host CBS' New Year's Eve special with Woody Harrelson and "Downtown" Julie Brown. He can also currently be seen in a Toyota commercial.

Thomas and his wife have a son, who is almost 2, and they may be expecting another child. Although his wife has "gained some unusual weight," Thomas claims they are both too busy to find out for sure if she is pregnant.

Thomas says he would leave radio "if the acting becomes as successful as radio has. I've been more successful in radio, [but] it's a job to me and that's the only thing that motivates me. I get no ego gratification from it. I'm in it to get paid." Surprisingly, Thomas says he has the same feelings about acting. "I'm from New Orleans and I was not taught that work is a good thing," he says.

He claims he would be just as happy to take a paycheck and not work. In fact, once he was able to do just that. As one of the jocks hired for ABC Radio's short-lived Super Radio Satellite Network (which he describes as "a million-dollar idea with a two-cent sales staff"), Thomas says, "I worked for two weeks and got paid for one year. I don't even remember that year. I would just get the check and go to the tennis court or the liquor store. Then I found out the other disc jockeys had two-year contracts and that's when I decided to get an agent."



Album Rock Tracks™

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 95 album rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data.

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/DISTRIBUTING LABEL
1	1	2	6	*** No. 1 *** EVEN BETTER THAN THE REAL THING ACHTUNG BABY	2 weeks at No. 1 ♦ U2 ISLAND/PLG
2	2	1	11	STING ME THE SOUTHERN HARMONY AND MUSICAL COMPANION	THE BLACK CROWES DEF AMERICAN/REPRISE
3	4	—	2	DON'T TREAD ON ME DON'T TREAD	♦ DAMN YANKEES WARNER BROS.
4	5	6	5	HEAVEN SENT WELCOME TO WHEREVER YOU ARE	♦ INXS ATLANTIC
5	11	15	7	LITTLE MISS CAN'T BE WRONG POCKET FULL OF KRYPTONITE	♦ SPIN DOCTORS EPIC
6	3	3	15	EVEN FLOW TEN	♦ PEARL JAM EPIC
7	7	7	7	LOVE IS ALIVE NIGHT CALLS	♦ JOE COCKER CAPITOL
8	9	10	13	CHURCH OF LOGIC, SIN & LOVE THE MEN	♦ THE MEN POLYDOR/PLG
9	6	8	5	DAYS OF LIGHT ROCKS IN THE HEAD	ROGER DALTRY ATLANTIC
10	8	4	14	ROAD TO NOWHERE NO MORE TEARS	♦ OZZY OSBOURNE EPIC ASSOCIATED/EPIC
11	15	12	24	LIFE IS A HIGHWAY SAD MAJ WORLD	♦ TOM COCHRANE CAPITOL
12	16	27	3	HUNGER STRIKE TEMPLE OF THE DOG	♦ TEMPLE OF THE DOG A&M
*** POWER TRACK ***					
13	22	31	11	THORN IN MY PRIDE THE SOUTHERN HARMONY AND MUSICAL COMPANION	♦ THE BLACK CROWES DEF AMERICAN/REPRISE
14	10	5	16	REMEDY THE SOUTHERN HARMONY AND MUSICAL COMPANION	♦ THE BLACK CROWES DEF AMERICAN/REPRISE
15	12	13	6	LAST CHANCE WHENEVER WE WANTED	JOHN MELLENCAMP MERCURY
16	17	24	3	SUMMER SONG THE EXTREMIST	♦ JOE SATRIANI RELATIVITY
17	13	18	9	SONG & EMOTION PSYCHOTIC SLUPPER	♦ TESLA Geffen
18	14	11	15	LIVING IN A DREAM ARC ANGELS	♦ ARC ANGELS DGC
19	21	29	6	SHAKIN' THE CAGE SHAKIN' THE CAGE	♦ THE ZODIAC CAPRICORN
20	33	—	2	YOU DON'T HAVE TO REMIND ME RACINE	SASS JORDAN IMPACT/MCA
21	23	16	8	LITHIUM NEVERMIND	♦ NIRVANA DGC
22	24	22	5	ALL I WANT FEAR	♦ TOAD THE WET SPROCKET COLUMBIA
23	31	35	3	NO REGRETS MAD MAD WORLD	TOM COCHRANE CAPITOL
24	20	20	19	GIRLFRIEND GIRLFRIEND	♦ MATTHEW SWEET ZODIAC
25	19	14	19	UNDER THE BRIDGE BLOOD SUGAR SEX MAGIK	♦ RED HOT CHILI PEPPERS WARNER BROS.
26	25	23	6	WRONG OUT OF THE CRADLE	♦ LINDSEY BUCKINGHAM REPRISE
27	32	30	4	REAL LOVE THE WILD LIFE	♦ SLAUGHTER CHRYSALIS/ERG
28	28	28	5	WHEREVER I MAY ROAM METALLICA	♦ METALLICA ELEKTRA
29	29	32	8	REACH FOR THE SKY HOLD YOUR FIRE	♦ FIREHOUSE EPIC
30	35	37	7	ALWAYS THE LAST TO KNOW CHANGE EVERYTHING	♦ DEL AMITRI A&M
31	26	21	10	FRIDAY I'M IN LOVE WISH	♦ THE CURE FICTION/ELEKTRA
*** FLASHMAKER ***					
32	NEW ▶	1	1	BREAKING THE GIRL BLOOD SUGAR SEX MAGIK	RED HOT CHILI PEPPERS WARNER BROS.
33	18	9	12	MAKE LOVE LIKE A MAN ADRENALIZE	♦ DEF LEPPARD MERCURY
34	38	—	2	CHANGE OF A SEASON MAD HATTER	♦ BONHAM WTG/EPIC
35	NEW ▶	1	1	LOVE IS ON THE WAY THE LIZARD	SAIGON KICK THIRD STONE/ATLANTIC
36	34	40	3	MIDLIFE CRISIS ANGEL DUST	♦ FAITH NO MORE SLASH/REPRISE
37	36	33	15	MAKE YOU A BELIEVER RACINE	♦ SASS JORDAN IMPACT/MCA
38	37	34	19	NOW MORE THAN EVER WHENEVER WE WANTED	♦ JOHN MELLENCAMP MERCURY
39	27	19	13	EVERY TIME I ROLL THE DICE NEVER BEEN ROCKED ENOUGH	♦ DELBERT MCCLINTON CURB
40	NEW ▶	1	1	WOULD? SINGLES	♦ ALICE IN CHAINS EPIC

○ Tracks moving up the chart with airplay gains this week. ♦ Videoclip availability. © 1992, Billboard/BPI Communications.

ALBUM ROCK RECURRENT TRACKS

1	2	3	4	5	6	7	8	9	10
1	1	1	5	NOVEMBER RAIN USE YOUR ILLUSION I	♦ GUNS N' ROSES Geffen				
2	2	2	4	COME AS YOU ARE NEVERMIND	♦ NIRVANA DGC				
3	3	4	5	WHAT YOU GIVE PSYCHOTIC SLUPPER	♦ TESLA Geffen				
4	7	—	2	NOTHING ELSE MATTERS METALLICA	♦ METALLICA ELEKTRA				
5	5	6	7	RIGHT NOW FOR UNLAWFUL CARNAL KNOWLEDGE	♦ VAN HALEN WARNER BROS.				
6	4	3	6	MAMA, I'M COMING HOME NO MORE TEARS	♦ OZZY OSBOURNE EPIC ASSOCIATED/EPIC				
7	8	7	7	TOP OF THE WORLD FOR UNLAWFUL CARNAL KNOWLEDGE	♦ VAN HALEN WARNER BROS.				
8	6	—	2	ONE ACHTUNG BABY	♦ U2 ISLAND/PLG				
9	9	5	7	MYSTERIOUS WAYS ACHTUNG BABY	♦ U2 ISLAND/PLG				
10	—	—	4	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

FCC Exposes Century To \$25K Fine For 'Indecent Broadcast' On Just-Sold KMEL

BY BILL HOLLAND

WASHINGTON, D.C.—The FCC has notified Century Broadcasting that it is liable for a \$25,000 fine for indecent broadcasting on KMEL San Francisco, a property Century sold to Evergreen Media last week.

The fine is for broadcasting what the FCC views as indecent material during several 1991 afternoon-drive broadcasts hosted by Rick Chase.

The FCC says the broadcasts were "legally actionable" because the material—several bits about oral sex, including a "blow me tonight" sing-along—were aired "when there was a reasonable risk that children may be in the audience."

NEW RULES TO BE EASED IN?

Although nothing is official yet, the FCC's Mass Media Bureau is working on a way to move forward with the agency's new ownership rules. Some broadcasters see the bureau's plan as a quintessential bureaucratic move. It calls for using "interim" steps toward the climb from the present numbers (12 AMs/12 FMs nationally and only one of each in a market) to somewhere near the new top limit of 30/30/six set by the FCC this past spring.

Some key members of Congress think the 30/30/six standard is too high, so the commission will probably act to dodge the flak from Capitol Hill. The new rules may be official as soon as Wednesday (5) after a scheduled meeting. Stay tuned.

UPDATED FORMS FOR POL ADS

The National Assn. of Broadcasters is offering members an updated form for radio and TV stations that sell air time to political candidates.

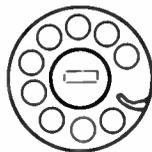
The form, which reflects recent FCC rule changes and is intended to provide "enhanced contractual protections," is an actual contract for the sale of political time.

In a related action, the NAB has filed comments in support of a novel request to the FCC by EZ Communications to allow its stations to do free political ads and thereby circum-

As country booms, vid, radio outlets enjoy benefits of cross-promotion ... story, page 36

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WASHINGTON ROUNDUP

vent the entire lowest-rate-charge quagmire.

AM PART OF RECEIVER PLANS

The NAB has said it is pleased AM is now included in the national standards game plan for a "bells and whistles" radio receiver that, among other things, has an illuminated printout dial informing listeners of format and calls and even scans the dial by format.

In earlier plans, AM was excluded because the receiver technology in-

volves some "wrap-around" data on the FM signal only. Unlike FM, the proposed data transmission AM code can't be "real time" for the same reason, but designers figure AM station staffers have time to punch in a new code if the format changes.

FCC SAYS OLD OWNER MUST PAY

Is a former licensee liable for an April 28, 1992, FCC station fine if it sold the property to another owner Oct. 16, 1991? The FCC says yes.

In denying the reconsideration by First Media of Monterey Inc., former licensee of WRJT Monterey, Tenn., the commission said "the licensee admittedly owned the station during the period the violation occurred," which was earlier in 1991 before the sale.

Modern Rock Tracks™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	2	2	9	*** No. 1 *** MIDLIFE CRISIS ANGEL DUST	♦ FAITH NO MORE SLASH/REPRISE
2	3	3	5	HEAVEN SENT WELCOME TO WHEREVER YOU ARE	♦ INXS ATLANTIC
3	4	10	6	A GIRL LIKE YOU 4 A.D.	♦ WOLFGANG PRESS WARNER BROS.
4	9	22	3	TOMORROW YOUR ARSENAL	MORRISSEY SIRE/REPRISE
5	5	5	8	IT'S A SHAME ABOUT RAY IT'S A SHAME ABOUT RAY	♦ LEMONHEADS ATLANTIC
6	1	1	8	GOOD STUFF GOOD STUFF	♦ THE B-52'S REPRISE
7	7	8	5	FACE TO FACE BATMAN RETURNS	♦ SIOUXSIE & THE BANSHEES WARNER BROS.
8	6	6	6	EVEN BETTER THAN THE REAL THING ACHTUNG BABY	♦ U2 ISLAND
9	10	14	4	100% DIRTY	♦ SONIC YOUTH DGC
10	13	18	4	HUNGER STRIKE TEMPLE OF THE DOG	♦ TEMPLE OF THE DOG A&M
11	12	15	7	ALWAYS THE LAST TO KNOW CHANGE EVERYTHING	♦ DEL AMITRI A&M
12	17	—	2	DYSLEXIC HEART SINGLES	♦ PAUL WESTERBERG EPIC
13	25	—	2	REAL COOL WORLD COOL WORLD	♦ DAVID BOWIE WARNER BROS.
14	NEW ▶	1	1	A LETTER TO ELISE WISH	♦ THE CURE ELEKTRA
15	16	27	3	DISAPPOINTED COOL WORLD	ELECTRONIC WARNER BROS.
16	15	19	5	PLEASURE HOTWIRED	THE SOUP DRAGONS BIG LIFE/MERCURY
17	NEW ▶	1	1	N.W.O. PSALM 69	MINISTRY SIRE/WARNER BROS.
18	19	23	3	DEAR MADAM BARNUM NONSUCH	XTC Geffen
19	14	12	10	BLACK METALLIC FERMENT	♦ CATHERINE WHEEL FONTANA/MERCURY
20	NEW ▶	1	1	ALMOST GOLD HONEY'S DEAD	THE JESUS AND MARY CHAIN DEF AMERICAN/WARNER BROS.
21	29	—	2	ASLEEP AT THE WHEEL THE ART OF REBELLION	♦ SUICIDAL TENDENCIES EPIC
22	20	26	9	SEX ON WHEELZ SEXPLORATION	♦ MY LIFE WITH THE THRILL KILL KULT INTERSCOPE
23	11	9	12	PRETEND WE'RE DEAD BRICKS ARE HEAVY	♦ L7 SLASH
24	18	17	8	I DON'T WANT TO SEE THE SIGHTS BETWEEN 10TH & 11TH	♦ THE CHARLATANS BEGGARS BANQUET/RCR
25	22	24	6	SO WHAT'CHA WANT CHECK YOUR HEAD	♦ BEASTIE BOYS CAPITOL
26	27	30	3	SHEELA-NA-GIG DRY	PJ HARVEY INDIGO/ISLAND
27	NEW ▶	1	1	BREAKING THE GIRL BLOOD SUGAR SEX MAGIK	RED HOT CHILI PEPPERS WARNER BROS.
28	26	28	5	ALL I WANT FEAR	♦ TOAD THE WET SPROCKET COLUMBIA
29	NEW ▶	1	1	SOMETHING GOOD SOMETHING GOOD	♦ UTAH SAINTS LONDON/PLG
30	8	4	14	FRIDAY I'M IN LOVE WISH	♦ THE CURE FICTION/ELEKTRA

○ Tracks with the greatest airplay gains this week. ♦ Videoclip availability. © 1992, Billboard/BPI Communications.

SPRING '92 ARBITRONS

12-plus overall average quarter hour shares. (*) indicates Arbitron market rank. Copy-right 1992, Arbitron Ratings Co. May not be quoted or reproduced without the prior written permission of Arbitron.

Call	Format	'91	'91	'91	'92	'92	Call	Format	'91	'91	'91	'92	'92
HOUSTON—(10)													
KILT-FM	country	9.5	8.2	8.9	8.7	8.1	WCNN	N/T	1.1	1.0	1.3	1.5	1.2
KIKK-FM	country	7.0	8.1	6.6	7.1	7.5	WQXI	adult std	.9	1.6	1.0	1.7	1.0
KLLO	album	5.1	5.1	5.4	5.8	6.2	SEATTLE—(13)						
KRBE-AM-FM	top 40	3.8	4.2	4.0	4.7	5.0	KMPS-AM-FM	N/T	5.6	7.7	6.8	9.0	7.8
KODA	AC	5.5	5.8	5.7	4.7	5.0	KIRO	N/T	9.4	10.6	9.2	7.3	7.4
KMJJ	urban	7.0	5.1	4.1	3.8	4.7	KUBE	top 40/dance	5.1	4.7	4.5	6.1	6.2
KBXX	urban	3.6	4.8	6.1	4.7	4.6	KBSG-AM-FM	oldies	3.2	4.5	4.9	5.3	5.2
KHMX	top 40	5.3	4.9	6.2	4.9	4.6	KPLZ	top 40	6.7	6.4	6.9	5.1	4.7
KQVE	AC	3.8	4.5	3.4	4.6	4.1	KLSY	AC	4.5	3.4	3.7	3.6	4.5
KTRH	N/T	4.4	4.7	5.3	4.8	4.1	KOMO	AC	5.0	5.2	6.5	4.3	4.4
KLDE	oldies	3.7	4.1	3.8	3.8	4.0	KZOK-FM	cls rock	3.3	3.7	3.6	3.7	4.3
KHYS	urban	2.3	2.6	2.7	3.4	3.6	KZRX	album	5.3	5.2	3.5	4.4	4.2
KPRC	N/T	3.1	2.9	2.7	2.2	3.6	KRPM	country	4.3	2.8	5.2	3.8	4.0
KZFX	cls rock	3.5	3.9	2.6	3.3	3.2	KISW	album	5.9	4.7	2.4	3.4	3.9
KLTR	AC	3.3	2.5	2.6	3.5	2.7	KIXI	adult std	4.2	3.8	3.8	3.3	3.5
KKBQ-AM-FM	country	3.6	2.4	2.2	2.7	2.3	KNDL	modern	1.9	1.5	3.2	2.4	3.3
KSEV	N/T	1.0	1.7	1.4	1.5	2.0	KING-FM	classical	4.5	3.4	4.1	3.1	3.1
KQOQ	Spanish	1.2	1.3	2.3	1.9	1.9	KLTX	AC	2.5	2.8	2.9	2.3	2.9
KXYZ	Spanish	1.8	1.0	1.5	1.2	1.7	KING	N/T	2.1	2.4	2.5	2.9	2.8
KLAT	Spanish	1.7	1.5	1.2	1.5	1.4	KEZX-FM	easy	2.5	3.5	2.7	3.4	2.5
KEYH	Spanish	1.2	1.5	1.8	1.8	1.1	KMTT-AM-FM	AC	2.4	3.3	2.3	2.3	2.3
MIAMI—(11)													
WEDR	urban	5.7	6.2	4.9	6.9	5.7	KWMS	religious	2.5	2.2	1.9	1.7	2.3
WLYF	AC	8.9	7.5	7.2	6.6	5.5	KVJ	N/T	1.2	1.1	1.3	1.1	2.1
WPOW	top 40/dance	5.2	5.1	6.2	5.9	5.5	KJR	N/T	.8	.7	1.8	2.3	1.8
WHQT	urban	5.3	4.5	5.0	4.3	5.0	KGW	religious	.3	.4	.6	.8	1.1
WIOD	N/T	4.0	4.9	5.7	3.9	4.9	MINNEAPOLIS/ST. PAUL—(17)						
WKIS	country	3.9	3.5	4.0	4.0	4.8	WCCO	N/T	15.0	20.1	18.5	13.9	16.5
WAQI	Spanish	4.8	4.7	5.0	4.9	4.7	KEEY	country	9.7	9.3	10.8	10.9	10.8
WRTO	Spanish	.6	.9	1.3	2.8	4.6	KQRS-AM-FM	album	10.9	9.8	9.7	8.4	9.3
WFLL	AC	4.2	3.9	3.3	4.2	4.2	WLTE	AC	8.9	8.5	8.2	8.7	7.9
WQBA	Spanish	2.9	2.5	4.1	3.3	3.5	KSTP-FM	AC	7.9	5.5	6.0	7.7	7.1
WJQY	AC	3.1	3.2	3.0	3.2	3.3	KDWB	top 40	9.7	8.7	8.1	8.4	7.0
WHYI	top 40	3.3	2.9	3.6	3.8	3.1	KRXX	album	4.1	4.1	3.0	6.4	6.8
WMBZ	adult std	2.9	2.5	2.3	2.1	2.9	KQQL	oldies	3.7	4.2	4.9	4.3	5.3
WMXJ	oldies	2.6	3.3	3.1	2.4	2.9	KTCJ/KTCZ	album	3.4	2.8	4.3	4.2	4.7
WSHE	album	3.3	4.1	3.3	3.8	2.9	KSTP	N/T	3.7	3.7	3.0	3.3	3.9
WZTA	cls rock	3.6	2.5	2.7	2.9	2.9	KJJO-FM	modern	1.7	2.6	2.0	2.6	1.6
WLVE	adult alt	2.3	2.7	2.8	3.1	2.8	KLBB	adult std	2.7	1.7	1.9	2.5	1.6
WTMI	classical	2.5	3.4	2.8	2.7	2.7	KFAN	N/T	.5	.4	1.2	.7	1.0
WDXJ	Spanish	3.5	3.2	2.4	3.1	2.3	WMIN	adult std	1.5	1.1	1.5	.8	1.0
WINZ	N/T	3.0	2.6	2.5	2.5	2.2	TAMPA, FLA.—(21)						
WCMQ-FM	spanish	2.6	2.6	2.0	2.0	1.8	WQYK-FM	country	9.7	10.1	11.6	12.3	11.9
WQBA-FM	Spanish	1.9	1.8	2.0	1.7	1.8	WWRM	AC	10.4	7.3	10.3	8.4	7.7
WAXY	oldies	2.1	2.1	1.4	1.9	1.6	WFLA	N/T	5.3	6.5	4.5	7.8	7.1
WWFE	Spanish	1.6	2.0	2.0	1.4	1.5	WXTB	album	5.5	5.8	7.1	5.6	6.9
WCMQ	Spanish	1.0	1.4	1.1	.9	1.1	WUSA	AC	6.8	7.0	6.2	6.3	6.4
WFTL	N/T	.9	.9	1.2	1.0	1.1	WMTX-AM-FM	AC	6.2	5.9	6.5	6.2	5.9
ATLANTA—(12)													
WVEE	urban	11.4	12.7	12.8	12.4	13.4	WDUV	easy	5.7	4.6	3.4	4.5	5.4
WSB-FM	AC	9.3	6.9	8.1	8.6	7.0	WHPT	AC	1.8	2.6	2.6	4.8	5.0
WPCH	AC	7.9	7.3	6.9	7.0	6.6	WFLZ	top 40/dance	7.1	6.8	6.0	6.3	4.9
WKLS	album	6.4	6.3	5.6	6.1	6.4	WGUL-AM-FM	adult std	4.9	4.8	5.7	4.2	4.5
WYAI/WYAY	country	7.5	5.8	7.3	6.7	5.8	WRBQ-FM	top 40	4.6	4.5	3.7	4.1	4.3
WGST	N/T	3.3	3.4	3.1	4.5	5.7	WYNF	album	5.5	5.3	5.5	5.2	3.9
WSB	N/T	7.0	7.2	8.5	6.3	5.7	WYUU	oldies	3.8	3.9	4.6	3.4	3.6
WKHX-FM	country	5.1	4.7	7.6	6.2	5.0	WRBQ	urban	.1	.4	—	1.5	1.7
WSTR	top 40	3.4	4.4	3.6	4.2	4.9	WLWU-FM	adult std	1.9	1.6	2.2	1.5	1.6
WAPW	top 40	7.5	6.5	4.7	6.3	4.6	WSUN	country	3.2	2.2	2.6	2.0	1.4
WZGC	cls rock	4.6	5.3	4.5	4.2	4.3	PHOENIX—(22)						
WFOX	oldies	6.7	6.3	4.2	4.6	4.2	KNIX	country	10.4	9.1	11.7	10.9	11.7
WALR	urban	2.6	3.2	3.9	3.6	3.9	KTAR	N/T	6.7	8.6	9.6	8.0	7.5
WAOK	religious	2.7	2.5	2.9	2.6	2.4	WEMP	album	7.4	7.1	6.5	5.4	6.9

Call	Format	'91	'91	'91	'92	'92	Call	Format	'91	'91	'91	'92	'92
KKLT	AC	5.6	4.6	5.5	4.8	6.4	WLW	AC	1.6	2.1	2.2	1.5	1.8
KMLE	country	6.6	6.4	7.3	7.1	6.3	WCEZ	easy	—	.3	1.4	1.2	1.7
KOY	adult std	4.3	2.8	3.1	3.9	4.2	WTLT	religious	1.6	1.5	1.0	1.4	1.3
KDKB	album	3.0	4.2	3.5	3.5	4.1	WCOL	oldies	.4	.5	.9	.3	1.0
KFYI	N/T	4.5	4.0	4.3	3.2	4.1	SAN ANTONIO—(35)						
KOPA/KSLX	cls rock	4.9	3.6	4.2	4.9	4.1	KCYT	country	10.6	12.4	9.9	12.1	9.7
KKFR	top 40/dance	4.6	4.4	3.1	3.6	3.9	KXTN	Spanish	7.4	9.7	7.5	8.5	9.1
KQOL-FM	oldies	3.0	4.5	2.8	3.4	3.6	KTFM	top 40/dance	9.2	9.3	9.2	10.0	8.0
KVRY	AC	3.4	3.9	3.1	3.6	3.6	KAJA	country	5.3	6.3	6.9	6.3	7.4
KOY-FM	top 40	4.8	4.7	4.3	3.3	3.5	KISS-FM	album	1.2	1.1	.4	5.3	5.8
KESZ	AC	3.3	3.7	2.9	3.6	3.1	WOAI	N/T	6.3	4.4	3.7	5.5	5.2
KMXX	AC	3.3	3.1	2.7	2.8	2.0	KQXT	AC	5.2	5.0	6.5	5.2	5.1
KPSN	oldies	4.0	2.3	2.3	1.2	2.0	KSMG	oldies	4.4	3.4	3.7	3.3	4.8
KZRX	album	2.1	1.9	1.6	2.0	2.0	KSAQ	album	5.2	4.1	4.9	3.0	4.5
KUKQ	modern	1.5	1.4	1.4	2.0	1.8	KZEP-AM-FM	cls rock	4.9	4.0	4.3	3.8	3.8
KONC	classical	2.4	2.1	2.3	2.2	1.5	N/T	2.8	2.0	2.9	2.5	3.5	
KMEG	easy	.9	1.6	1.6	1.4	1.3	KCQR	Spanish	5.8	3.6	3.7	3.4	3.4
KOOL	oldies	1.5	1.7	2.0	1.1	1.0	KSRK	AC	3.2	3.9	3.5	3.6	3.4
DENVER—(24)													
KYGO-FM	country	11.3	9.6	8.3	8.5	9.6	KKYY	country	4.3	4.6	4.2	3.8	3.3
KOA	N/T	6.6	7.0	9.7	8.6	8.6	KONO-FM	oldies	1.9	2.8	2.3	1.7	2.1
KOSI	AC	6.8	6.6	7.0	6.4	7.8	KKYX-FM	country	3.0	2.9	2.3	2.2	2.0
KBPI	album	6.0	7.1	6.3	6.0	6.3	KLUP	adult std	.3	.2	.4	1.3	2.0
KXKL-AM-FM	oldies	5.6	7.9	5.7	6.4	6.3	KSJL	urban	.7	1.4	.5	.5	1.8
KBCO-AM-FM	album	7.6	4.2	6.1	6.2	6.2	KEDA	Spanish	1.2	2.1	1.0	1.6	1.6
KQKS	top 40/dance	4.7	6.5	4.6	5.9	5.7	KRIO-FM	Spanish	1.1	2.4	2.1	1.6	1.5
KMJJ	AC	4.1	3.9	3.2	4.5	5.0	SALT LAKE CITY—(36)						
KHOW-AM-FM	AC	4.4	4.9	5.5	5.0	4.5	KKAT	country	13.9	11.0	10.8	10.4	12.9
KRXY-AM-FM	cls rock	3.4	4.1	2.6	2.2	4.1	KFSI	AC	8.8	6.6	6.7	8.9	8.4
KAZY	album	3.8	3.1	4.3	4.0	3.8	KSOQ-AM-FM	country	7.6	8.2	7.5	7.1	6.8
KHIZ	adult alt	4.3	4.1	3.7	2.4	2.9	KLXZ	cls rock	6.7	7.3	6.0	6.7	6.3
KEZW	adult std	2.8	2.8	2.6	3.3	2.4	KISN-FM	top 40	3.9	5.5	4.8	3.8	6.1
KVOD	classical	3.0	2.3	2.9	2.3	2.4	KBER	album	6.4	5.3	7.9	6.9	6.0
K													

POWER PLAYLISTS™

Playlists supplied by Broadcast Data Systems' Radio Track service. Stations selected from rotating panel of leading broadcasters in top 85 radio markets, electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of plays in monitored week.

MONITORED AIRPLAY FROM THE NATION'S LARGEST AND MOST INFLUENTIAL RADIO STATIONS

HOT 100

COUNTRY

Chicago P.D.: Dave Shakes



- 1 Sir Mix-A-Lot, Baby Got Back
- 2 Arrested Development, Tennessee
- 3 Technronic, Move This
- 4 Lolee Townsend, Nu Nu
- 5 Cause & Effect, Another Minute
- 6 TLC, Baby-Baby-Baby
- 7 Movement, Jump!
- 8 En Vogue, My Lovin' (You're Never Gonna)
- 9 Jon Secada, Just Another Day
- 10 Boyz II Men, End Of The Road
- 11 Mariah Carey, I'll Be There
- 12 Cause & Effect, You Think You Know Her
- 13 Red Hot Chili Peppers, Under The Bridge
- 14 FHR Project, Out Of Control
- 15 Jodeci, Come & Talk To Me
- 16 Sophie B. Hawkins, Damn I Wish I Was Yo
- 17 CeCe Peniston, Finally
- 18 Color Me Badd, I Wanna Sex You Up
- 19 2 Unlimited, Twilight Zone
- 20 Shania, I Love Your Smile
- 21 Vanessa Williams, Save The Best For Last
- 22 Keith Sweat, I'll Be There
- 23 Kris Kross, Warm It Up
- 24 Opus III, It's A Fine Day
- 25 Lolee Townsend & M.T.F., Get With U
- 26 Heavy D & The J.B.s, Now That We Found
- 27 Cure, Friday I'm In Love
- 28 Madonna, This Used To Be My Playground
- 29 Joe Public, Live And Learn
- 30 Guns N' Roses, November Rain

Houston P.D.: Guy Zapoleon



- 1 Jon Secada, Just Another Day
- 2 Patty Smyth, Sometimes Love Just Ain't
- 3 Genesis, Hold On My Heart
- 4 Elton John, The One
- 5 Celine Dion, If You Asked Me To
- 6 Grayson Hugh, Talk It Over
- 7 Richard Marx, Take This Heart
- 8 Mr. Big, Just Take My Heart
- 9 Michael Bolton, Steel Bars
- 10 Outfield, Closer To Me
- 11 Chris Walker, Take Time
- 12 k.d. lang, Constant Craving
- 13 Bryan Adams, Do I Have To Say The Words
- 14 Annie Lennox, Why
- 15 Madonna, This Used To Be My Playground
- 16 Kathy Troccoli, Everything Changes
- 17 Eddie Money, Fall In Love Again
- 18 Bonnie Raitt, Not The Only One
- 19 Glenn Frey, I've Got Mine
- 20 Amy Grant, I Will Remember You
- 21 Wilson Phillips, Give It Up
- 22 Howard Jones, Tears To Tell
- 23 Richard Marx, Hazard
- 24 Jude Cole, Time For Letting Go
- 25 Extreme, Hole Hearted
- 26 Poco, Call It Love
- 27 Rick Astley, Cry For Help
- 28 Aaron Neville, Everybody Plays The Fool
- 29 Bonnie Raitt, Something To Talk About
- 30 Robert Palmer, Mercy Mercy Me

New York P.D.: Steve Kingston



- 1 Jon Secada, Just Another Day
- 2 TLC, Baby-Baby-Baby
- 3 Color Me Badd, Slow Motion
- 4 Sophie B. Hawkins, Damn I Wish I Was Yo
- 5 Madonna, This Used To Be My Playground
- 6 Mariah Carey, I'll Be There
- 7 K.W.S., Please Don't Go
- 8 Celine Dion, If You Asked Me To
- 9 Red Hot Chili Peppers, Under The Bridge
- 10 Guns N' Roses, November Rain
- 11 En Vogue, My Lovin' (You're Never Gonna)
- 12 Cover Girls, Wishin' On A Star
- 13 Technronic, Move This
- 14 Cure, Friday I'm In Love
- 15 U2, One
- 16 Tom Cochrane, Life Is A Highway
- 17 TLC, Baby-Baby-Baby
- 18 Elton John, The One
- 19 Giggles, What Goes Around Com
- 20 Genesis, Hold On My Heart
- 21 Michael Bolton, Steel Bars
- 22 Boyz II Men, End Of The Road
- 23 Michael Jackson, Jam
- 24 Vanessa Williams, Save The Best For Last
- 25 George Michael, Too Funky
- 26 Arrested Development, Tennessee
- 27 Bryan Adams, Thought I'd Died And Gone
- 28 CeCe Peniston, Keep On Walkin'
- 29 Michael Bolton, Steel Bars
- 30 Bobby Brown, Humpin' Around

Pittsburgh P.D.: Buddy Scott



- 1 Mariah Carey, I'll Be There
- 2 TLC, Baby-Baby-Baby
- 3 Color Me Badd, Slow Motion
- 4 Sophie B. Hawkins, Damn I Wish I Was Yo
- 5 Tom Cochrane, Life Is A Highway
- 6 Boyz II Men, End Of The Road
- 7 Red Hot Chili Peppers, Under The Bridge
- 8 George Michael, Too Funky
- 9 En Vogue, Giving Him Something He Can F
- 10 Vanessa Williams, Save The Best For Last
- 11 Madonna, This Used To Be My Playground
- 12 En Vogue, My Lovin' (You're Never Gonna)
- 13 Genesis, Jesus He Knows Me
- 14 Bryan Adams, Do I Have To Say The Words
- 15 Jon Secada, Just Another Day
- 16 Celine Dion, If You Asked Me To
- 17 Arrested Development, Tennessee
- 18 Toad The Wet Sprocket, All I Want
- 19 Mitch Malloy, Nobody Wins In This War
- 20 Babyface, Give U My Heart
- 21 Michael Jackson, Jam
- 22 Queen, We Will Rock You/We Are The
- 23 Guns N' Roses, November Rain
- 24 Technronic, Move This
- 25 Genesis, Hold On My Heart
- 26 Richard Marx, Take This Heart
- 27 Bobby Brown, Humpin' Around
- 28 Sir Mix-A-Lot, Baby Got Back
- 29 Wilson Phillips, Give It Up
- 30 Kris Kross, Warm It Up

Dallas P.D.: Bobby Kraig



- 1 Wynonna, I Saw The Light
- 2 Brooks & Dunn, Boot Scootin' Boogie
- 3 Garth Brooks, The River
- 4 Steve Warner, A Woman Loves
- 5 Lee Roy Parnell, What Kind Of Fool Do Y
- 6 Mark Chesnut, I'll Think Of Something
- 7 Tanya Tucker, If Your Heart Ain't Busy
- 8 Mary-Chapin Carpenter, I Feel Lucky
- 9 Tracy Lawrence, Runnin' Behind
- 10 Clint Black, We Tell Ourselves
- 11 Alabama, Take A Little Trip
- 12 Paul Overstreet, Me And My Baby
- 13 Alan Jackson, Love's Got A Hold On You
- 14 Sammy Kershaw, Yard Sale
- 15 Billy Dean, Billy The Kid
- 16 Billy Ray Cyrus, Could've Been Me
- 17 Doug Stone, Warning Labels
- 18 Colin Raye, In This Life
- 19 Chris Ledoux, Whatcha Gonna Do With A C
- 20 Vince Gill, I Still Believe In You
- 21 Little Texas, You And Forever And Me
- 22 Aaron Tippin, I Wouldn't Have It Any Ot
- 23 Marty Stuart & Travis Tritt, This One's
- 24 Rodney Crowell, What Kind Of Love
- 25 Remingtons, Two-Timin' Me
- 26 John Anderson, Straight Tequila Night
- 27 Ricky Van Shelton, Wear My Ring Around
- 28 McBride & The Ride, Sacred Ground
- 29 Diamond Rio, Nowhere Bound
- 30 McBride & The Ride, Gong Out Of My Min

Knoxville P.D.: Les Acree



- 1 Billy Dean, Billy The Kid
- 2 Brooks & Dunn, Boot Scootin' Boogie
- 3 Lee Roy Parnell, What Kind Of Fool Do Y
- 4 Tanya Tucker, If Your Heart Ain't Busy
- 5 Wynonna, I Saw The Light
- 6 Garth Brooks, The River
- 7 Mark Chesnut, I'll Think Of Something
- 8 Joe Diffie, Ships That Don't Come In
- 9 Travis Tritt, Nothing Short Of Dying
- 10 Clint Black, We Tell Ourselves
- 11 Sammy Kershaw, Yard Sale
- 12 Paul Overstreet, Me And My Baby
- 13 Hal Ketchum, Five O'clock World
- 14 Vince Gill, I Still Believe In You
- 15 Tracy Lawrence, Runnin' Behind
- 16 Doug Stone, Warning Labels
- 17 Rob Crosby, She Wrote The Book
- 18 Steve Warner, A Woman Loves
- 19 Billy Ray Cyrus, Could've Been Me
- 20 Confederate Railroad, Jesus And Mama
- 21 Marty Stuart & Travis Tritt, This One's
- 22 Clint Black, We Tell Ourselves
- 23 Colin Raye, In This Life
- 24 Bellamy Brothers, Cowboy Beat
- 25 Diamond Rio, Nowhere Bound
- 26 Alan Jackson, Love's Got A Hold On You
- 27 Little Texas, You And Forever And Me
- 28 George Strait, So Much Like My Dad
- 29 Stacy Dean Campbell, Rosalee
- 30 Trisha Yearwood, Wrong Side Of Memphis

Dallas P.D.: Joel Folger



- 1 Guns N' Roses, November Rain
- 2 U2, Even Better Than The Real Thing
- 3 B-52's, Good Stuff
- 4 Tom Cochrane, Life Is A Highway
- 5 Elton John, The One
- 6 Genesis, Jesus He Knows Me
- 7 Richard Marx, Take This Heart
- 8 Saigon Kick, Love Is On The Way
- 9 Cure, Friday I'm In Love
- 10 Toad The Wet Sprocket, All I Want
- 11 Red Hot Chili Peppers, One It Away
- 12 INXS, Heaven Sent
- 13 David Bowie, Real Cool World
- 14 Def Leppard, Make Love Like A Man
- 15 Bryan Adams, Do I Have To Say The Words
- 16 Outfield, Winning It All
- 17 Queen, We Will Rock You/We Are The
- 18 Mitch Malloy, Nobody Wins In This War
- 19 Red Hot Chili Peppers, Under The Bridge
- 20 Glenn Frey, I've Got Mine
- 21 Annie Lennox, Why
- 22 En Vogue, My Lovin' (You're Never Gonna)
- 23 Black Crowes, Remedy
- 24 Soup Dragons, Divine Thing
- 25 Ugly Kid Joe, Everything About You
- 26 Tesla, What You Give
- 27 Nirvana, Come As You Are
- 28 Kiss, High
- 29 Oei Leppard, Let's Get Rocked
- 30 Bryan Adams, Thought I'd Died And Gone

Los Angeles P.D.: Bill Richards



- 1 Madonna, This Used To Be My Playground
- 2 Technronic, Move This
- 3 Cover Girls, Wishin' On A Star
- 4 Celine Dion, If You Asked Me To
- 5 Rozalla, Everybody's Free
- 6 Sophie B. Hawkins, Damn I Wish I Was Yo
- 7 Shakespeare's Sister, Stay
- 8 TLC, Baby-Baby-Baby
- 9 K.W.S., Please Don't Go
- 10 Richard Marx, Take This Heart
- 11 Annie Lennox, Why
- 12 En Vogue, Giving Him Something He Can F
- 13 Boyz II Men, End Of The Road
- 14 Guns N' Roses, November Rain
- 15 Genesis, Hold On My Heart
- 16 Mariah Carey, I'll Be There
- 17 Cure, Friday I'm In Love
- 18 George Michael, Too Funky
- 19 Toad The Wet Sprocket, All I Want
- 20 Arrested Development, Tennessee
- 21 Luther Vandross & Janet Jackson, The Bes
- 22 Michael Jackson, In The Closet
- 23 Michael Bolton, Steel Bars
- 24 Lionel Richie, Do It To Me
- 25 Bobby Brown, Humpin' Around
- 26 En Vogue, My Lovin' (You're Never Gonna)
- 27 CeCe Peniston, Keep On Walkin'
- 28 Elton John, The One
- 29 Amy Grant, I Will Remember You
- 30 Kris Kross, Warm It Up

New York P.D.: Scott Shannon



- 1 Jon Secada, Just Another Day
- 2 Madonna, This Used To Be My Playground
- 3 Elton John, The One
- 4 Mr. Big, Just Take My Heart
- 5 Genesis, Hold On My Heart
- 6 Kenny Loggins, Conviction Of The Heart
- 7 Celine Dion, If You Asked Me To
- 8 Tom Cochrane, Life Is A Highway
- 9 Amy Grant, I Will Remember You
- 10 Richard Marx, Take This Heart
- 11 Patty Smyth, Sometimes Love Just Ain't
- 12 Vanessa Williams, Just For Tonight
- 13 Bryan Adams, Do I Have To Say The Words
- 14 Kenny Loggins, The Real Thing
- 15 Mariah Carey, I'll Be There
- 16 Kathy Troccoli, Everything Changes
- 17 Eddie Money, I'll Get By
- 18 Bryan Adams, Thought I'd Died And Gone
- 19 Peter Cetera, Restless Heart
- 20 CeCe Peniston, Finally
- 21 Vanessa Williams, Save The Best For Last
- 22 Bonnie Raitt, Good Man, Good Woman
- 23 Shakespeare's Sister, Stay
- 24 U2, One
- 25 Outfield, For You
- 26 Celine Dion, Nothing Broken But My Heart
- 27 Michael Bolton, Steel Bars
- 28 Cure, Friday I'm In Love
- 29 Genesis, Jesus He Knows Me

San Francisco P.D.: Keith Natfaly



- 1 Boyz II Men, End Of The Road
- 2 Mimi Condition, Forever In Your Eyes
- 3 Pete Rock & C.L. Smooth, They Reminisce
- 4 N2Deep, Back To The Hotel
- 5 R. Kelly & Public Announcement, Honey L
- 6 Mary J. Blige, You Remind Me
- 7 Hi-Five, She's Playing Hard To Get
- 8 Bobby Brown, Humpin' Around
- 9 Monie Love, Full Term Love
- 10 Michael Jackson, Jam
- 11 Eric B. & Rakim, Don't Sweat The Techni
- 12 Ralph Tresvant, Money Can't Buy You Lov
- 13 Arrested Development, People Everyday
- 14 TLC, Baby-Baby-Baby
- 15 Color Me Badd, Forever Love
- 16 Ho Frat Ho, Ho Frat Swing
- 17 Vanessa Williams, Just For Tonight
- 18 MC Brains, Brainsforstom
- 19 CeCe Peniston, Keep On Walkin'
- 20 Lil Louis, Club Lonely
- 21 Babyface, Give U My Heart
- 22 EPMD, Crossover
- 23 Jodeci, Come & Talk To Me
- 24 MC Brains, Brainsforstom
- 25 East Coast Family, 1-4-All-4
- 26 Shania, Don't Wanna Love You
- 27 Tevin Campbell, Goodbye
- 28 MC Lyte, Ice Cream Dream
- 29 Jade, I Wanna Love You

Hartford P.D.: Johnny Michaels



- 1 Remingtons, Two-Timin' Me
- 2 Clint Black, We Tell Ourselves
- 3 Brooks & Dunn, Boot Scootin' Boogie
- 4 Vince Gill, I Still Believe In You
- 5 Diamond Rio, Nowhere Bound
- 6 Rodney Crowell, What Kind Of Love
- 7 Pirates Of The Mississippi, Too Much
- 8 Paul Overstreet, Me And My Baby
- 9 Alabama, Take A Little Trip
- 10 Mary-Chapin Carpenter, I Feel Lucky
- 11 Stacy Dean Campbell, Rosalee
- 12 Billy Ray Cyrus, Could've Been Me
- 13 Aaron Tippin, I Wouldn't Have It Any Ot
- 14 Tanya Tucker, If Your Heart Ain't Busy
- 15 Dan Seals, When Love Comes Around The B
- 16 Bellamy Brothers, Cowboy Beat
- 17 Dixiana, That's What I'm Working On Ton
- 18 Alan Jackson, Love's Got A Hold On You
- 19 Curtis Wright, Hometown Radio
- 20 Forester Sisters, I Got A Date
- 21 Billy Dean, Billy The Kid
- 22 Michael White, Familiar Ground
- 23 Ricky Van Shelton, Wear My Ring Around
- 24 Rob Crosby, She Wrote The Book
- 25 Hal Ketchum, Five O'clock World
- 26 Little Texas, You And Forever And Me
- 27 Tracy Lawrence, Runnin' Behind
- 28 Crystal Gayle, Three Good Reasons
- 29 Boy Howdy, Our Love Was Meant To Be
- 30 Steve Warner, A Woman Loves

Minneapolis/St. Paul P.D.: Jim DuBois



- 1 Wynonna, I Saw The Light
- 2 Tanya Tucker, If Your Heart Ain't Busy
- 3 Mary-Chapin Carpenter, I Feel Lucky
- 4 Billy Dean, Billy The Kid
- 5 Marty Stuart & Travis Tritt, This One's
- 6 Alabama, Take A Little Trip
- 7 Brooks & Dunn, Boot Scootin' Boogie
- 8 Lee Roy Parnell, What Kind Of Fool Do Y
- 9 Billy Ray Cyrus, Could've Been Me
- 10 Joe Diffie, Ships That Don't Come In
- 11 Clint Black, We Tell Ourselves
- 12 Garth Brooks, The River
- 13 Bellamy Brothers, Cowboy Beat
- 14 Steve Warner, A Woman Loves
- 15 McBride & The Ride, Sacred Ground
- 16 Suzy Bogguss, Aces
- 17 Lorrie Morgan, Something In Red
- 18 Vince Gill, I Still Believe In You
- 19 Sammy Kershaw, Yard Sale
- 20 Aaron Tippin, I Wouldn't Have It Any Ot
- 21 Remingtons, Two-Timin' Me
- 22 Little Texas, You And Forever And Me
- 23 Tracy Lawrence, Runnin' Behind
- 24 Mark Chesnut, I'll Think Of Something
- 25 Rodney Crowell, What Kind Of Love
- 26 Doug Stone, Warning Labels
- 27 Diamond Rio, Norma Jean Riley
- 28 Billy Ray Cyrus, Achy Breaky Heart
- 29 Alan Jackson, Midnight In Montgomery
- 30 Dixiana, That's What I'm Working On Ton

Detroit P.D.: Rick Gillette



- 1 Boyz II Men, End Of The Road
- 2 Madonna, This Used To Be My Playground
- 3 Jodeci, Come & Talk To Me
- 4 Technronic, Move This
- 5 George Michael, Too Funky
- 6 Hi-Five, She's Playing Hard To Get
- 7 House Of Pain, Jump Around
- 8 MC Nas-D & DJ Fred, It's My Cadillac
- 9 Mariah Carey, I'll Be There
- 10 TLC, Baby-Baby-Baby
- 11 N2Deep, Back To The Hotel
- 12 En Vogue, My Lovin' (You're Never Gonna)
- 13 Bobby Brown, Humpin' Around
- 14 En Vogue, Giving Him Something He Can F
- 15 Salt-N-Pepa, Start Me Up
- 16 Nice & Smooth, Sometimes I Rhyme Slow
- 17 Arrested Development, Tennessee
- 18 Cure, Friday I'm In Love
- 19 Michael Jackson, Jam
- 20 Good 2 Go, Never Satisfied
- 21 Lil Suzy, Take Me In Your Arms
- 22 Shabba Ranks, Mr. Loverman
- 23 Me Phi Me, Sad New Day
- 24 Jon Secada, Just Another Day
- 25 Kris Kross, Warm It Up
- 26 Red Hot Chili Peppers, Under The Bridge
- 27 CeCe Peniston, Finally
- 28 TLC, Am'2 Proud 2 Beg
- 29 Kris Kross, Jump
- 30 Shania, I Love Your Smile

Los Angeles P.D.: Rick Cummings



- 1 TLC, Baby-Baby-Baby
- 2 Rozalla, Everybody's Free
- 3 2 Unlimited, Get Ready For This
- 4 En Vogue, Giving Him Something He Can F
- 5 Mariah Carey, I'll Be There
- 6 Technronic, Move This
- 7 AB Logic, The Hitman
- 8 Boyz II Men, End Of The Road
- 9 College Boyz, Victim Of The Ghetto
- 10 K.W.S., Please Don't Go
- 11 Mariah Carey, I'll Be There
- 12 Arrested Development, Tennessee
- 13 Bobby Brown, Humpin' Around
- 14 Highland Place Mobsters, Let's Get Nake
- 15 Cover Girls, Wishin' On A Star
- 16 2nd II None, If You Want It
- 17 Kris Kross, Jump
- 18 Redhead Kingpin & The F.B.I., 3-2-1 Pum
- 19 Madonna, This Used To Be My Playground
- 20 En Vogue, My Lovin' (You're Never Gonna)
- 21 Movement, Jump!
- 22 House Of Pain, Jump Around
- 23 Joe Public, I Miss You
- 24 Jodeci, Come & Talk To Me
- 25 Jade, I Wanna Love You
- 26 Nice & Smooth, Sometimes I Rhyme Slow
- 27 CeCe Peniston, Keep On Walkin'
- 28 Digital Underground, Kiss You Back
- 29 Das EFX, They Want EFX
- 30 Sir Mix-A-Lot, Baby Got Back

Philadelphia P.D.: Brian Philips



- 1 Cure, Friday I'm In Love
- 2 Luther Vandross & Janet Jackson, The Bes
- 3 Jon Secada, Just Another Day
- 4 Tom Cochrane, Life Is A Highway
- 5 Madonna, This Used To Be My Playground
- 6 George Michael, Too Funky
- 7 Boyz II Men, End Of The Road
- 8 TLC, Baby-Baby-Baby
- 9 Genesis, Hold On My Heart
- 10 CeCe Peniston, Keep On Walkin'
- 11 Red Hot Chili Peppers, Under The Bridge
- 12 Elton John, The One
- 13 Sophie B. Hawkins, Damn I Wish I Was Yo
- 14 Celine Dion, If You Asked Me To
- 15 Bryan Adams, Thought I'd Died And Gone
- 16 Shakespeare's Sister, Stay
- 17 Technronic, Move This
- 18 Mariah Carey, I'll Be There
- 19 Ralph Tresvant, Money Can't Buy You Lov
- 20 Guns N' Roses, November Rain
- 21 Amy Grant, I Will Remember You
- 22 U2, One
- 23 CeCe Peniston, Finally
- 24 Patty Smyth, Sometimes Love Just Ain't
- 25 Cover Girls, Wishin' On A Star
- 26 Toad The Wet Sprocket, All I Want
- 27 Richard Marx, Take This Heart
- 28 Color Me Badd, All 4 Love
- 29 Bobby Brown, Humpin' Around
- 30 Giggles, What Goes Around Com

Washington, D.C. P.D.: Lorrin Palagi



- 1 Michael Bolton, Steel Bars
- 2 Bonnie Raitt, Not The Only One
- 3 Elton John, The One
- 4 Celine Dion, If You Asked Me To
- 5 Mariah Carey, I'll Be There
- 6 Genesis, Hold On My Heart
- 7 Kenny Loggins, Conviction Of The Heart
- 8 Peter Cetera, Restless Heart
- 9 Jon Secada, Just Another Day
- 10 Kathy Troccoli, Everything Changes
- 11 Vanessa Williams, Just For Tonight
- 12 Robert Palmer, Every Kinda People
- 13 Richard Marx, Take This Heart
- 14 Amy Grant, I Will Remember You
- 15 Michael Jackson, Remember The Time
- 16 Bryan Adams, Do I Have To Say The Words
- 17 Madonna, This Used To Be My Playground
- 18 Howard Jones, Lift Me Up
- 19 Lionel Richie, Do It To Me
- 20 k.d. lang, Constant Craving
- 21 Patty Smyth, Sometimes Love Just Ain't
- 22 Glenn Frey, I've Got Mine
- 23 Genesis, I Can't Dance
- 24 Amy Grant, Good For Me
- 25 Kenny Loggins, If You Believe
- 26 Eddie Money, I'll Get By
- 27 Mr. Big, To Be With U
- 28 Vanessa Williams, Save The Best For Last
- 29 Paul Young, What Comes Of The Brokenh
- 30 Richard Marx, Hazard

Houston P.D.: Rick Candea



- 1 Steve Warner, A Woman Loves
- 2 Mary-Chapin Carpenter, I Feel Lucky
- 3 Mark Chesnut, I'll Think Of Something
- 4 Alabama, Take A Little Trip
- 5 Clint Black, We Tell Ourselves
- 6 John Anderson, When It Comes To You
- 7 Wynonna, I Saw The Light
- 8 George Strait, So Much Like My Dad
- 9 Michelle Wright, Take It Like A Man
- 10 Bellamy Brothers, Cowboy Beat
- 11 Tanya Tucker, If Your Heart Ain't Busy
- 12 Brooks & Dunn, Boot Scootin' Boogie
- 13 Remingtons, Two-Timin' Me
- 14 Vince Gill, I Still Believe In You
- 15 Alan Jackson, Love's Got A Hold On You
- 16 Billy Ray Cyrus, Achy Breaky Heart
- 17 Paul Overstreet, Me And My Baby
- 18 Billy Dean, Billy The Kid
- 19 Tracy Lawrence, Runnin' Behind
- 20 Marty Stuart & Travis Tritt, This One's
- 21 Rodney Crowell, What Kind Of Love
- 22 Colin Raye, Every Second
- 23 Hal Ketchum, Past The Point Of Rescue
- 24 Patty Loveless, I'm That Kind Of Girl
- 25 George Strait, Gone As A Girl Can Get
- 26 Little Texas, You And Forever And Me
- 27 Travis Tritt, Nothing Short Of Dying
- 28 Shenandoah, Rock My Baby
- 29 Mark Chesnut, Blame It On Texas
- 30 Joe Diffie, If The Devil Danced

Phoenix P.D.: R.J. Curtis



- 1 Vince Gill, I Still Believe In You
- 2 Brooks & Dunn, Boot Scootin' Boogie
- 3 Lee Roy Parnell, What Kind Of Fool Do Y
- 4 Mary-Chapin Carpenter, I Feel Lucky
- 5 Rodney Crowell, What Kind Of Love
- 6 Steve Warner, A Woman Loves
- 7 Mark Chesnut, I'll Think Of Something
- 8 Clint Black, We Tell Ourselves
- 9 Tracy Lawrence, Runnin' Behind
- 10 Garth Brooks, The River
- 11 Marty Stuart & Travis Tritt, This One's
- 12 Alabama, Take A Little Trip
- 13 Rob Crosby, She Wrote The Book
- 14 Billy Ray Cyrus, Could've Been Me
- 15 Tanya Tucker, If Your Heart Ain't Busy
- 16 Oxianna, That's What I'm Working On Ton
- 17 Trisha Yearwood, Wrong Side Of Memphis
- 18 Hal Ketchum, Five O'clock World
- 19 Clinton Gregory, She Takes The Sad Out
- 20 George Strait, So Much Like My Dad
- 21 Alan Jackson, Love's Got A Hold On You
- 22 Tim Lenny, This One's Heart
- 23 Little Texas, You And Forever And Me
- 24 Remingtons, Two-Timin' Me
- 25 Wynonna, I Saw The Light
- 26 Mark Chesnut, Old Flames Have New Name
- 27 Doug Stone, Warning Labels
- 28 Alan Jackson, Midnight In Montgomery
- 30 Billy Dean, Billy The Kid

Hartford P.D.: Tom Mitchell



- 1 CeCe Peniston, Keep On Walkin'
- 2 Technronic, Move This
- 3 Madonna, This Used To Be My Playground
- 4 Luther Vandross & Janet Jackson, The Bes
- 5 Tom Cochrane, Life Is A Highway
- 6 Boyz II Men, End Of The Road
- 7 Jodeci, Come & Talk To Me
- 8 K.W.S., Please Don't Go
- 9 George Michael, Too Funky
- 10 Cure, Friday I'm In Love
- 11 Hi-Five, She's Playing Hard To Get
- 12 TLC, Baby-Baby-Baby
- 13 Jon Secada, Just Another Day
- 14 Guns N' Roses, November Rain
- 15 A.L.T. & The Lost Civilization, Tequila
- 16 Bobby Brown, Humpin' Around
- 17 Lil Suzy, Take Me In Your Arms
- 18 Cover Girls, Wishin' On A Star
- 19 Red Hot Chili Peppers, Under The Bridge
- 20 Nyasia, Who's Got Your Love
- 21 Mary J. Blige, You Remind Me
- 22 Rozalla, Everybody's Free
- 23 Babyface, Give U My Heart
- 24 Michael Jackson, Jam
- 25 Shabba Ranks, Mr. Loverman
- 26 TKA, Marra
- 27 Kris Kross, Warm It Up
- 28 Arrested Development, Tennessee
- 29 Toad The Wet Sprocket, All I Want
- 30 Mariah Carey, I'll Be There

Minneapolis/St. Paul P.D.: Mark Bolke



- 1 Tom Cochrane, Life Is A Highway
- 2 Richard Marx, Take This Heart
- 3 Michael Bolton, Steel Bars
- 4 Guns N' Roses, November Rain
- 5 Madonna, This Used To Be My Playground
- 6 Luther Vandross & Janet Jackson, The Bes
- 7 Eddie Money, Fall In Love Again
- 8 Mr. Big, Just Take My Heart
- 9 Elton John, The One
- 10 Mariah Carey, I'll Be There
- 11 Genesis, Jesus He Knows Me
- 12 Cure, Friday I'm In Love
- 13 Outfield, Closer To Me
- 14 Billy Ray Cyrus, Achy Breaky Heart
- 15 Red Hot Chili Peppers, Under The Bridge
- 16 Ralph Tresvant, Money Can't Buy You Lov
- 17 Jon Secada, Just Another Day
- 18 Tevin Campbell, Strawberry Letter 23
- 19 En Vogue, Giving Him Something He Can F
- 20 George Michael, Too Funky
- 21 Color Me Badd, Slow Motion
- 22 Toad The Wet Sprocket, All I Want
- 23 Firehouse, When I Look Into Your Eyes
- 24 TLC, Baby-Baby-Baby
- 25 Giant, Stay
- 26 Arrested Development, Tennessee
- 27 Rozalla, Everybody's Free
- 28 Shakespeare's Sister, Stay
- 29 Jodeci, Come & Talk To Me
- 30 Joe Public, Live And Learn

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ARBITRON RATINGS

(Continued from page 67)

Call	Format	'91	'91	'91	'92	'92	Call	Format	'91	'91	'91	'92	'92	Call	Format	'91	'91	'91	'92	'92	Call	Format	'91	'91	'91	'92	'92	Call	Format	'91	'91	'91	'92	'92						
WMPS	religious	1.0	—	.7	5	1.2	KTNT	adult alt	1.9	1.2	1.7	1.7	1.3	KCMA	classical	1.2	1.1	.9	2.5	1.2	WRVV	AC	3.2	3.3	3.3	4.1	7.0													
NASHVILLE—(45)							BIRMINGHAM, ALA.—(53)							TUCSON, ARIZ.—(65)																										
WSIX	country	12.2	10.1	11.6	12.8	13.4	WZZK-AM-FM	country	18.2	15.4	16.0	17.6	17.9	KIIM	country	13.2	17.6	20.1	18.9	19.6	WRWH	N/T	3.2	6.3	7.9	6.5	6.9	KZSN-AM-FM	country	7.5	16.7	13.2	12.8	15.6						
WYHY	top 40	9.0	11.9	12.6	11.6	11.0	WZZR	cls rock	8.9	10.7	9.6	9.3	10.5	KLXP	album	11.5	9.9	7.6	9.3	10.8	WTPA	album	12.4	10.6	8.2	10.6	6.3	KKRD	top 40	6.7	6.7	7.3	7.6	7.6						
WKDF	album	7.6	7.3	9.2	8.0	7.5	WENN	urban	9.7	9.5	9.5	11.3	8.6	KRQO	top 40	13.9	10.5	12.1	10.0	10.2	WQXA-AM-FM	AC	5.0	4.5	5.5	5.9	5.9	KFDI	country	7.9	7.9	7.7	7.0	7.1						
WQOK	urban	6.0	7.9	6.0	8.4	6.7	WMJJ	AC	8.8	9.0	9.0	8.6	8.6	KLLO	AC	7.7	8.4	7.6	7.8	7.5	WHLR	country	5.0	4.3	2.5	4.2	4.1	KNSS	N/T	3.3	4.2	5.0	4.4	6.6						
WZEE	AC	7.8	7.2	6.1	7.0	6.3	WERC	N/T	5.8	6.0	7.3	7.0	6.8	KWFM-AM-FM	oldies	8.6	7.6	6.5	8.2	6.8	WNCE	AC	2.3	1.4	2.9	2.4	3.8	KICT	album	9.0	8.1	5.0	9.3	6.2						
WGFY	cls rock	4.6	4.9	6.5	5.0	4.8	WAPI-FM	top 40	5.8	9.2	8.4	6.9	6.6	KNST	N/T	5.0	3.7	5.0	5.3	4.5	WHYL	adult std	3.8	5.3	2.4	2.7	3.5	KRZZ	cls rock	4.6	6.1	6.6	5.3	5.9						
WLAC-FM	AC	7.9	6.1	5.2	6.7	4.8	WATV	urban	5.0	4.9	4.5	5.9	5.3	KMRR	adult std	1.7	2.3	4.6	3.1	3.1	WHYL	adult std	1.8	2.8	2.4	2.1	1.8	KOZ	easy	4.9	4.8	4.8	5.2	5.6						
WLAC	N/T	2.5	2.2	3.5	3.8	4.1	WTUG	urban	2.0	3.3	2.6	3.3	3.9	KGVY	adult std	3.3	2.3	4.8	2.1	3.0	WHYF	cls rock	.8	.5	—	.5	1.8	KEYN	oldies	7.3	5.6	5.3	3.8	3.8						
WRMX	oldies	5.1	4.0	3.1	3.6	4.0	WAPI	adult std	3.9	4.8	4.6	4.3	3.7	KCBU	country	2.8	3.0	2.5	2.3	2.9	WIMX	N/T	—	1.2	1.1	1.2	1.6	KQAM	adult std	2.1	.9	1.8	1.2	3.3						
WSM	country	4.3	3.6	3.7	3.7	3.5	WAGG	religious	2.9	3.9	3.2	3.7	3.4	KTNZ	AC	2.0	1.3	1.4	2.4	2.8	WARM-FM	AC	.9	.9	1.3	1.4	1.5	KXKL	AC	2.4	4.7	4.8	4.4	3.1						
WBVR	country	2.2	1.8	2.0	1.2	2.6	WJDC	religious	2.2	2.9	3.2	2.7	3.0	KTRZ	Spanish	1.2	1.6	2.1	2.5	2.7	WYCR	top 40	.9	.7	.4	1.0	1.3	KYQQ	top 40	2.7	3.6	2.9	3.2	2.6						
WRLT	album	1.2	1.6	1.7	1.0	2.0	WJLD	urban	3.3	2.2	1.8	2.1	2.7	KJVK	top 40/dance	1.4	2.8	2.5	2.9	2.5	WDAC	religious	1.7	.9	1.3	1.4	1.0	KBUZ	religious	2.9	1.7	2.6	.5	2.0						
WMDW	urban	.6	2.4	1.6	1.7	1.9	WIKX	country	5.7	3.7	3.0	1.8	2.2	KTUC	N/T	.6	1.7	1.5	1.6	2.1																				
WVWL	oldies	3.1	2.6	2.2	2.3	1.8	WZBQ-FM	top 40	1.6	1.4	1.3	1.6	1.7	KZRX	album	2.1	.8	—	1.4	1.7																				
WAMB-AM-FM	adult std	1.7	1.5	1.7	1.6	1.3	WJDX	N/T	1.8	1.1	1.5	1.9	1.2	KTKT	N/T	1.0	2.0	1.7	1.0	1.4																				
WENO	religious	.7	—	1.1	1.4	1.3								KUPD	album	1.6	2.7	.9	1.3	1.4																				
WNTN	N/T	.6	.7	1.2	1.8	1.0								KXEW	Spanish	2.9	1.6	1.0	1.7	1.2																				
							ALBANY, N.Y.—(54)							GRAND RAPIDS, MICH.—(66)																										
WCMP	album	16.6	19.2	16.2	14.8	16.3	WGNA-AM-FM	country	9.5	11.3	11.5	10.9	9.3	WLHT	AC	6.4	8.8	6.0	10.1	10.3																				
WHAM	N/T	11.5	11.7	15.2	13.0	13.5	WFLY	AC	10.1	9.6	9.5	11.5	9.2	WKLU	album	6.8	10.4	9.9	8.9	9.7																				
WBEE-FM	country	12.5	11.8	10.3	11.2	13.2	WKLI	N/T	8.3	8.7	8.3	10.4	8.9	WKLU	album	6.8	10.4	9.9	8.9	9.7																				
WPXY-FM	top 40	10.4	9.7	9.5	10.5	7.9	WROW-FM	AC	7.0	7.8	7.6	8.2	6.9	WKLU	album	6.8	10.4	9.9	8.9	9.7																				
WVOR	AC	6.6	5.9	6.9	7.0	7.1	WQYK-FM	oldies	6.2	5.6	5.7	4.5	5.8	WGRD-FM	top 40	9.6	8.9	9.6	7.8	7.3																				
WRMM-FM	AC	6.2	6.0	7.2	6.7	6.5	WQYK-FM	cls rock	6.9	6.1	6.5	3.5	5.8	WJDI	oldies	7.3	6.3	7.2	5.6	6.6																				
WDKX	urban	4.3	5.2	5.4	4.6	5.5	WZRO	album	—	.6	.9	2.5	4.5	WOOD-FM	AC	8.0	7.3	9.9	5.9	6.5																				
WKLX	oldies	6.6	6.5	6.1	4.6	4.6	WZRO	N/T	3.0	3.3	3.4	4.4	3.4	WOOD-FM	AC	7.2	5.7	6.4	7.9	5.1																				
WBBF	adult std	3.8	3.5	3.9	4.3	3.8	WZRO	N/T	1.9	2.2	1.5	2.2	2.6	WSXU-FM	country	4.6	3.9	5.8	5.5	4.6																				
WRQI	cls rock	3.2	2.4	2.1	4.7	2.2	WZRO	N/T	1.9	2.2	1.5	2.2	2.6	WSXU-FM	top 40	2.9	2.7	2.4	3.0	4.2																				
							DAYTON, OHIO—(47)							WILKES-BARRE, PA.—(62)																										
WHKO	country	9.7	9.3	10.7	10.2	12.9	WKHK	country	11.2	10.5	10.7	10.8	14.0	WYR	country	11.2	10.5	10.7	10.8	14.0																				
WTUE	album	8.5	7.5	6.8	8.1	8.8	WHRVA	AC	11.3	10.5	12.2	12.5	11.6	WYR	country	11.2	10.5	10.7	10.8	14.0																				
WHIO	N/T	6.9	6.4	8.0	6.8	7.6	WCDX	urban	9.9	11.4	10.7	11.7	8.4	WYR	country	11.2	10.5	10.7	10.8	14.0																				
WGIZ	top 40	9.2	9.7	7.5	7.0	7.2	WVRQ	top 40	9.7	9.0	9.3	6.5	7.4	WYR	country	11.2	10.5	10.7	10.8	14.0																				
WAZU	album	5.8	4.1	5.5	3.8	5.9	WRXQ	album	10.3	9.3	6.4	6.8	7.3	WYR	country	11.2	10.5	10.7	10.8	14.0																				
WLW	AC	5.5	5.6	5.9	4.3	5.9	WMBX	AC	6.8	6.2	5.4	5.9	7.1	WYR	country	11.2	10.5	10.7	10.8	14.0																				
WWSH	AC	6.6	6.2	6.8	5.7	5.8	WPLC/WPLZ	urban	6.1	8.1	6.1	7.5	6.7	WYR	country	11.2	10.5	10.7	10.8	14.0																				
WROU	urban	—	—	1.2	7.2	4.6	WTVR-FM	easy	7.4	6.5	6.9	7.9	6.0	WYR	country	11.2	10.5	10.7	10.8	14.0																				
WVUD	AC	6.5	4.8	5.8	5.1	4.3	WDCK	oldies	3.6	3.2	4.0	4.5	5.0	WYR	country	11.2	10.5	10.7	10.8	14.0																				
WYJW	oldies	4.5	5.6	5.2	3.2	4.0	WVGO	album	3.3	3.7	4.3	5.0	4.8	WYR	country	11.2	10.5	10.7	10.8	14.0																				
WONE	country	4.0	2.6	3.6	5.0	3.6	WVGO	religious	1.5	1.4	1.2	1.5	2.0	WYR</																										

Stern Warning: Staff Imposter Reported; SMN Cools On 'Heat'; 'MJX Boston Boosts 2

THE PHILADELPHIA Inquirer reports that a local man is using Howard Stern's name to "bait area women into potentially dangerous liaisons."

According to the paper, police in five suburban communities have received a total of 33 complaints from women who received lewd calls from a man identifying himself as an employee of Stern. The caller, who sometimes uses the name of Stern's producer, Gary Dell'Abate, offers the women money to be on Stern's show, and then asks them personal questions. In some of the calls, the man has asked the women to meet him at certain locations, and sometimes asks them not to wear underwear. One victim was asked if her 14-year-old daughter would engage in a sexual activity, according to the Inquirer. Police were uncertain whether any of the women had actually agreed to meet the caller.

Meanwhile, a practical joke turned scary in Chicago when WLUP-AM-FM producer Shemp broadcast via cellular phone from outside the window of Crosstown WGN. According to the Chicago Sun-Times, an anonymous caller told WGN staffers that Shemp was holding a gun, although he wasn't.

Shemp had been dispatched by jock Kevin Matthews, who was filling in for vacationing FM morning man Jonathon Brandmeier, to call in from outside several local stations, according to the Sun-Times.

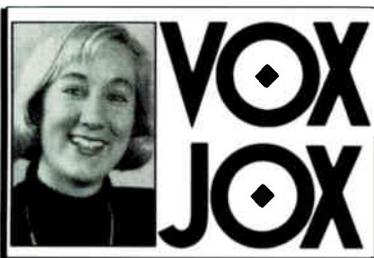
In other news, KYYS Kansas City, Mo., gets a page 5b notice in the spring Arbitron book for an April 1 on-air discussion about the fact that KYYS had been beaten in the ratings by a religious station. Station jocks asked listeners to call them with suggestions for improving their ratings. The conversation specifically mentioned filling out diaries, and the jocks also offered to pay postage for listeners to send the diaries back to Arbitron.

Strategic Radio Research will launch its AccuRatings service in San Diego beginning this week. President Kurt Hanson says he has received

commitments from eight owners representing 14 stations in the market, including KCBQ-AM-FM, KGB, KIFM, KKLQ-AM-FM, and XHRM. Those stations will receive weekly updates and the first quarterly report at the end of the summer. Hanson is promising a sample size triple what Arbitron uses.

PROGRAMMING: BEAT THE HEAT

Satellite Music Network will replace its current top 40 format "The Heat" with a new "hot AC/adult CHR" format targeted at females 18-44. Consultant Gary Berkowitz is involved in



by Phyllis Stark
with Eric Boehlert
& Carrie Borzillo

the project, as is Strategic Radio Research. The format will feature "mass-appeal pop currents" as well as top 40 oldies from the '80s. SMN expects most of The Heat's 40 remaining affiliates to pick up the new format. No word yet on a talent lineup.

Urban KSOL San Francisco PD Bob Mitchell exits as the station heads in a more dance-oriented direction... KVMY Phoenix PD Stef Rybak also exits.

WLZR Milwaukee PD Greg Ausham heads to sister station WRIF Detroit as OM. WRIF PD Jim Pemberton remains in that capacity... WDIZ Orlando, Fla., PD Neal Mirsky is out. No replacement has been named.

Corporate PD Mike Colby gets the PD chair officially at top 40 WZOU

Boston, replacing Sunny Joe White. Colby denies rumors of a format flip to AC. Instead, he and consultant Jack McCoy will be launching what McCoy calls the "universal hit radio" format.

WTEM Washington, D.C., PD Michael Neff exits and, in what may be a related move, WCCO Minneapolis PD John Quick has resigned. WTEM GM Steve Goldstein previously managed WCCO.

Former WAQQ Charlotte, N.C., GM and Adams Radio VP/programming Andrew Ashwood (aka B.J. Hunter) joins WVRI Orlando, Fla., as PD, replacing Robert John, who exits. Also, ex-WAQQ OM Vic Del Giorno joins Entertainment Radio Networks in Los Angeles as affiliate manager.

N/T KYW Philadelphia assistant ND Bill Roswell has been upped to ND, replacing Fred Brown, who is now at WWJ Detroit. Sister N/T WINS New York has shifted to a three-anchor team arrangement. Among the staff changes: Michael O'Neil goes from mornings to mid-days, Jim McGiffert moves from afternoons to nights.

As expected, classic rock WJFM Grand Rapids, Mich., is now country WBCT (B93). Former WMIL Milwaukee night jock Kelly Iris joins for middays, replacing Sean Stevens. Former KSD St. Louis production director Buzz McCoy will do afternoons, replacing Dale Kaye, who exits.

KMXX Phoenix, which changed to album last week, is now sporting the new calls KZON. Morning co-host Lisa Malay is out and is replaced by Mary McCann, who was last P/T at crosstown KSLX. She is paired with Bill Andres. PD Jim Trapp will do 9 a.m. to noon. Night jock Erika Smith becomes MD/afternoons. Midday host Sandy Diamond moves to nights. Rick Kurtis is upped from P/T to overnights. Afternoon host Art Webb exits. He has not been replaced.

Jerry King has been upped from program consultant to VP/AC at McVay Media... Sam Nelson joins WVKO Columbus, Ohio, as PD/afternoons, replacing Phil Allen. Nelson was last PD at WJMO Cleveland.

WDCK (The Duck) Richmond, Va., PD Jim Kirkland (aka Webb Foote) transfers to that job at co-owned WVRV Memphis, replacing Mark Hamlin, now at WEAZ Philadelphia. Kirkland will also oversee local-marketing-agreement partner WODZ.

Rambaldo Communications' WRKT (Rocket 101) Erie, Pa., and Burbach Broadcasting's crosstown WEYZ/WMXE have entered into a joint sales venture to be called "Erie's Air Force." The stations will continue to be owned and programmed separately.

Top 40 CHNO Sudbury, Ontario, is now oldies and mainstream AC CJMX is now hot AC "Mix 105." CHNO midday host Bill James and CJMX p.m. driver Rick Nelson swap shifts. CHNO evening host Rooster McGee now goes by Bruce Tyler in that shift at CJMX. He trades shifts with Eoin Wright.

Charlie Kendall's new station, WQMA Marks, Miss., is set to sign on with an all-blues format in late August or early September pending FCC ap-

newsline...

JEFF GREEN, who has been associate publisher/editor in chief of the Amsterdam-based trade publication Music & Media for the last two years, rejoins the Nashville-based Film House as marketing director.

JOHN CULLEN, GM of WSSL Greenville, S.C., adds duties as senior VP of parent Capstar Communications.

DAN GRIFFIN, who resigned as GM of WHDH Boston last week, heads to WCBS New York as VP/GM, replacing Chris Witting.

LLOYD ROACH has been upped from station manager to VP/GM at WKSZ (Kiss 100) Philadelphia.

RICHARD LORENZO has been upped to director of the ABC NewsWire, which debuts Monday (3). He was previously director of the ABC Direction Network.

JACK HOGAN has been upped from GM to VP/GM at WEZK Knoxville, Tenn.

KATHLEEN MULLER has been upped to VP, meetings and special projects, at the National Assn. of Broadcasters. She was previously director of that department.

ROANN EVANS has been upped from VP/member service to VP of co-op/vendor/event marketing at the Radio Advertising Bureau, replacing Joyce Reed, who recently retired. Susan Orner is upped from member service consultant to director/member service.

TED JAKUBIAK has been upped from VP/sales manager to VP/Midwest sales for Unistar Radio Networks, replacing Chris Wilson, who exits. Jakubiak is based in Chicago.

proval... KFI L.A. has launched a Sunday-night comedy program, "Live On The Sunset Strip," hosted by comedian Richard Belzer... Former urban WNRJ Newark, N.J., PD/midday host Carlos DeJesus (908-688-5000) is looking for a new opportunity.

PEOPLE: LAURENCE, QUILL UPPED

Weekender Mark Laurence has been upped to MD at WMJX Boston, succeeding Nancy Quill, who is now APD... KATT Oklahoma City MD Brad Copeland is upped to the new APD position.

WBBM-FM (B96) Chicago late-night jock Baltazar exits at the end of the month for a new gig T&Rs to PD Dave Shakes... WJFK-FM Washington, D.C., had extended the shifts of G. Gordon Liddy's midday show and Don Geronimo & Mike O'Meara's afternoon show by a half-hour each.

WYSP Philadelphia assistant MD Louis Hirshorn exits to become an assistant writer for ABC-TV's "The Wonder Years." Also, WYSP P/T Michael Tearson is out... WKSZ (Kiss 100) Philadelphia morning co-host John Lodge exits. Current morning man Dennis Malloy is now teamed with former morning show producer Hillary Barsky.

Bobby Wilde has been upped from nights to afternoons at KDWB Minneapolis, replacing Hollywood Henderson, who exits. No replacement has been named in nights... KUBE Seattle P/T Shellie Hart is upped to mid-days, replacing Barry Beck, whose APD job is still open.

Paul Dancer joins WHYZ Greenville, S.C., as production director/mid-days, replacing Chuck Nice, who exits. Dancer was last MD/evenings at WJBT Jacksonville, Fla. Terence Burton moves from late-nights at WBSS Vineland, N.J., to that shift at WHYZ. Brian Lassiter, last P/T at WOWI Norfolk, Va., joins WHYZ for over-

nights.

New WBBO Greenville PD Dallas Kincaid adds morning duties, replacing Toddzilla... WSSL Greenville P/T Russ Johnson is upped to afternoons.

Mike Harrison joins CIMX Detroit for mornings. He previously worked at London's Capital Radio... WERE Cleveland personalities Merle Polis and Joel Rose exit for rival WHK.

Taylor Carr, last morning news host at KARN Little Rock, Ark., joins KMBZ Kansas City, Mo., for that position, replacing Ray Dunaway, now at WTIC Hartford, Conn... KXXR Kansas City, Mo., late-nighter Whitney Whitney and overnights/music coordinator Brad Michaels exit... KRZZ Wichita, Kan., p.m. driver Trent Tyler exits for mornings at KQRC Kansas City, Mo. Shane Sellers, last in mornings at KMKF Manhattan, Kan., replaces Tyler at KRZZ.

WKFM Syracuse, N.Y., morning man Steve "The Fatman" Corlett exits for that shift at crosstown WAQQ (95X), replacing Lisa Walker... KBOZ Bozeman, Mont., evening jock Cam Maxwell becomes MD, replacing Kurt Kruger. Former KZLS Billings, Mont., P/T Dustin Breau takes Kruger's afternoon shift.

Dan Barreiro joins KFAN Minneapolis for middays, replacing Pete Stevens, now on the FM. Barreiro has been a frequent morning-show guest on KFAN... WLW Cincinnati news anchor/reporter Matt Reis is now hosting a Sunday-evening talk show.

Comedian Buzz Sutherland joins the morning show at KSHE St. Louis. He is teamed with Smash and Randy Raley.

Jeff "Air" Jordan segues from weekends/swing at WAEB (B104) Allentown, Pa., to that slot at WWKX (Kix 106) Providence, R.I... Former WBLN New York night jock Sammy Mack (718-523-0606) is looking for a new opportunity.

Stern Sniffs Out New Line Film Deal

NEW YORK—Howard Stern has signed a deal with New Line Cinema to star in a film with the working title "The Adventures Of Fartman," which he promises will be "the most disgusting movie ever made." The comedy will have parts for all Stern's regular support staffers as well as plenty of "prostitutes and lesbians," according to Stern.

At a July 28 press conference in New York, Stern said the project is something he has been working on for three years, although "[Fartman] was only a dream back then." The film is expected to be released next summer.

Stern also used the press conference as a forum to set the record straight about his now-defunct television show. Although producer WWOR-TV claimed in an earlier press release to have canceled the show because of "budgetary con-

cerns" (Billboard, July 25), Stern told reporters the decision to end the show was mutual.

"I think [WWOR] wanted to save face by saying they canceled me first," Stern said. "I was happy to say we're going our separate ways." Asked if he planned to sue WWOR over the incident, Stern said no. "They issued a press release, they didn't start World War II."

During the press conference, Stern brought in several guests "whose lives have been changed by the [TV] show." They included two former "spokesmodels" and the man who found notoriety by demonstrating his ability to blow smoke from his eyes on the show.

Stern says he will now devote his energies to the film. As for his radio career, a deal to simulcast on KEGD Dallas was being worked out at press time.

BROADWAY'S ALFRED DRAKE DEAD AT 77

(Continued from page 12)

Cole Porter show-within-a-show classic, which had a troupe of players performing in Shakespeare's "The Taming Of The Shrew, Drake had made Broadway history as the leading cowpoke, Curly, in "Oklahoma!," the first Broadway collaboration by Richard Rodgers & Oscar Hammerstein II.

For "Oklahoma!," Drake and other members of the cast are credited with making the first album, for Decca Records, in which most of the songs, the Broadway cast, conductor, and orchestra were recorded.

In fact, Drake made Broadway history by singing the show's first song, "Oh, What A Beautiful Morning," a gentle waltz about simple pleasures that defied the conventional musical formula of bright opening numbers sung by a chorus.

Drake, born Alfred Capurro in Brooklyn, N.Y., was no stranger to Broadway before he got his big break in "Oklahoma!" He had a part in Rodgers & Hart's 1937 hit, "Babes In Arms." In 1940, he appeared in a revue, "Two For The Show," in which he introduced "How High The Moon."

After "Oklahoma!," Drake made several albums for Decca, among them another show, 1944's "Sing Out Sweet Land" and two studio albums, "Down In The Valley," a Kurt Weill-scored show based on folk themes, and "Roberta," a collection of songs from the Jerome Kern & Otto Harbach musical of the early '30s.

In 1946, Drake starred in "Beggars Opera," with music by Duke Ellington. While no cast album was made, Drake did record songs from the show for demo purposes.

In 1953, Drake got another meaty part that offered many moments to sing and act in his robust fashion. "Kismet," recorded by Columbia, featured a score that Robert Wright and George Forrest adapted from the themes of Russian composer Borodin. Drake repeated his part in a 1965 revival at New York's Lincoln Center, which was recorded by RCA Victor.

"Kismet" led to a similar idea for a TV production in the '50s, "The Adventures Of Marco Polo," with Drake singing songs adapted from themes by another Russian master of melody, Rimsky-Korsakov; Wright & Forrest, however, did not do the adaptation. The TV soundtrack was released by Columbia.

In 1962, Drake made a studio recording of "Carousel" for Enoch Light's audiophile Command label, singing the role of the ill-fated Billy Bigelow in Rodgers & Hammerstein's 1945 follow-up to "Oklahoma!"

Drake's last appearance in a Broadway musical was "Gigi," a mildly received 1973 adaptation of the Oscar-laden Lerner & Loewe film musical. The team wrote several new songs for the production, none of which caught on. Instead of playing the romantic lead, Drake, then in his late '50s, took the prominent role of his aging uncle, originally played by Maurice Chevalier in the 1958 film version. The cast album was released by RCA Victor.

Drake is survived by his second wife of 48 years, Esther Harvey Brown, a fellow performer in "Oklahoma!," two daughters, and two grandchildren.

Budweiser Cans Hank Tour But Remaining Shows Will Go On

NASHVILLE—Anheuser-Busch has withdrawn its sponsorship of the remaining dates of the "Budweiser Rock 'N Country Tour." While none of those involved will confirm the reason, it appears the beer company's pullout was linked to tour headliner Hank Williams Jr.'s stage behavior at a June 27 show in Bonner Springs, Kan. (Billboard, July 11).

In spite of the sponsorship withdrawal, Williams and his opening acts—the Kentucky Headhunters, Doug Stone, and Patty Loveless—will play the remaining dates.

According to press reports, Williams performed for only 15 minutes at Bonner Springs, during which time he periodically cursed the disapproving audience. Two days after the event, Williams issued a public apology for his behavior and ticket buyers got their money back.

On July 24, Budweiser released through its public relations represen-

tative the one-sentence statement: "Anheuser-Busch has ended its sponsorship of the Rock 'N Country tour." The beer company offered no additional explanation, nor would it say if its "Fax Me A Beer" TV commercials, built around Williams and his song of that title, would continue to air.

According to John Meglen, director of touring for Concert Productions International, national promoter of the series, Williams played one show under the Budweiser banner following the Kansas incident. "That was the end of the June leg," he explains. "We have the August leg left. The August run is basically a Hank Williams Jr. tour. And all of that is going forward. From our standpoint, nothing has really changed."

Twelve dates remain on the tour, which ends Aug. 30 in Chicago.

EDWARD MORRIS

'Dalmatians' Noses Up Disney Revs, Profits

NEW YORK—The Walt Disney Co.'s successful home video release of "101 Dalmatians" contributed to strong increases in third-quarter revenues and operating profits for its filmed entertainment unit.

For the three months that ended June 30, Disney's movie, video, and television operations posted operating earnings of \$134.4 million, 69.8% higher than last year's \$79.1 million, on a 21.2% jump in revenues to \$723.8 million from \$597.1 million.

Overall, the Burbank, Calif.-based company reports net profit rose 33.4% to \$220.7 million on a 22.6% gain in revenues to \$1.85 billion.

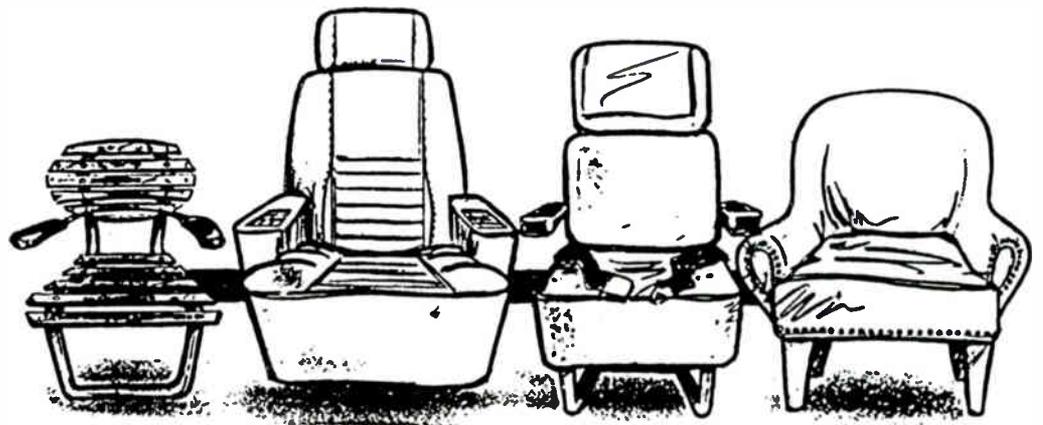
The company does not break out figures for its music labels, Walt Disney Records and Hollywood Records.

The animated video "101 Dalmatians" has topped Billboard's Top Video Sales chart for several weeks. In film, "Beauty And The Beast" continues to perform well at the box office.

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Single Reviews

EDITED BY LARRY FLICK

POP

▶ BOBBY BROWN *Humpin' Around* (4:21)

PRODUCERS: L.A. Reid, Babyface, Daryl Simmons
WRITERS: L.A. Reid, Babyface, D. Simmons, B. Brown, Stylz
PUBLISHER: not listed
MCA 2135 (c/o Uni) (cassette single)

The first single from Brown's hotly anticipated third solo album, "Bobby," doesn't exactly hold any musical surprises—though it pushes a lot of the right sensory buttons. His voice has developed a mature, seductive tone that is far more inviting, and stands tall amid the thick and muscular funk grooves laid down by producers Reid, Babyface, and Simmons. All of this steamy execution sort of belies the semiserious nature of the song's lyrics. Listen for intensive play at several formats.

▶ SALT-N-PEPA *Start Me Up* (4:45)

PRODUCER: Hurby Luv Bug
WRITER: not listed
PUBLISHER: not listed
Next Plateau/London 50189 (c/o PLG) (cassette single)

It seems like an eternity since these rap divas have offered new material. This sparse and percussive gem is from their upcoming "Very Necessary" set, as well as the soundtrack to the film "Stay Tuned." Typically potent rhymes are placed against anthemic harmonies, and a vibrant drum pattern that seeps into the spine and moves the body. Should have little trouble pleasing purists, while further expanding an already impressive mainstream pop base.

▶ INXS *Not Enough Time* (4:11)

PRODUCERS: Mike Optiz, INXS
WRITERS: A. Farris, M. Hutchence
PUBLISHER: PolyGram
Atlantic 4721 (cassette single)

While album-rock radio noshes on the frenetic "Heaven Sent," Michael Hutchence and pals offer top 40 pundits a decidedly low-key pop shuffler. Textured arrangement, with its underplayed horns and guitar parts, builds slowly to a soulful climax that is fueled by a striking unidentified female backing singer. She is an excellent complement to Hutchence, who delivers one his most animated vocals in some time. Will challenge the tight constraints of pop radio. From the album "Welcome To Wherever You Are."

▶ DAS EFX *Mic Checka* (4:06)

PRODUCERS: Chris Charity, Derek Lynch
WRITERS: A. Weston, W. Hines, C. Charity, D. Lynch
PUBLISHER: Straight Out Da Sewer, ASCAP
EastWest 4654 (c/o Atlantic) (cassette single)

Follow-up to the certified gold "They Want EFX" is another immediately engaging hip-hop romp, fueled by the act's playful rhyme interplay. Hypnotic, sample-driven beat-foundation will work very well at several radio formats, as well as on urban-oriented dancefloors. Don't miss the fun debut album, "Dead Serious."

TIMMY T *Cry A Million Tears* (3:58)

PRODUCER: John Ryan
WRITERS: L. Aielli, J. Staub
PUBLISHERS: 63rd/Careers-BMG/RMI Songs, BMI
REMIXERS: Jason Roberts, Gino Caporale
Quality 19117 (CD single)

Timmy continues his bid for renewed radio interest with a bass-savvy pop/house twirler. Sullen vocals are an interesting contrast to the cut's peppy musical mood. Play at pop-oriented clubs is also a reasonable prospect—especially given the well-structured "Anytime" remix. Contact: 213-658-6796.

LINEAR *Smile If You Like Sex* (3:12)

PRODUCER: not listed
WRITER: not listed
PUBLISHER: not listed
Atlantic 4739 (cassette single)

As they say, when all else fails, go immediately for the double entendres. Fledgling teen idols writhe and moan their way through a safe pop/dance track that is not even titillating enough to break a serious sweat. Is this anything like "Honk if you love Jesus?" You gotta wonder.

R & B

▶ LIONEL RICHIE *My Destiny* (3:41)

PRODUCER: Stewart Levine
WRITER: L. Richie
PUBLISHER: Speeding Bullet, ASCAP
Motown 631057 (c/o PGD) (cassette single)

Another newly recorded tune from Richie's recent greatest-hits collection, "Back To Front." Lively pop/R&B instrumentation, a la Simply Red, triggers his most relaxed and spirited vocal in years. Familiarity of chorus will assist in winning friends at urban, top 40, and AC levels. Far more satisfying than the previous "Do It To Me."

▶ SHINEHEAD *Try My Love* (4:23)

PRODUCER: Dave Hall
WRITERS: E.C. Aiken, Jr., D. Hall
PUBLISHERS: Stone Jam/Ness, Nitty, Capone/WB, ASCAP; African Love, BMI
Elektra 8613 (cassette single)

Acclaimed rapper/toaster previews his upcoming "Sidewalk University" set with a slick hip-hop, layered with Romeo rhymes, romantic harmonizing at the chorus, and syncopated beats. Smooth quality and impressive vocal lick from "Didn't I Blow Your Mind" should neatly do the trick in sparking extensive urban radio play, without sacrificing Shinehead's considerable street base.

TEVIN CAMPBELL *One Song* (4:25)

PRODUCERS: Quincy Jones, Michael Omartian
WRITERS: A. Bergman, M. Bergman, M. Hamlish
PUBLISHERS: Threesome/Red Bullet, ASCAP
Quest/Warner Bros. 5623 (cassette single)

Sugar-coated ballad is included on both the gold-selling album, "T.E.V.I.N.," as well as the Olympic-inspired "Barcelona Gold" compilation. While not his best effort, any opportunity to feature Campbell's increasingly distinctive voice is worth taking. Urban radio should be cut's first home, with AC running a close second.

★ RHONDA CLARK *Must Be Real Love* (5:16)

PRODUCERS: Zac Harmon, Christopher Troy
WRITERS: Z. Harmon, C. Troy, M. King
PUBLISHERS: AT/Lefover Sounded/Music Corp. of America, BMI; Weibeck/Gimme 1/2/MCA/Full Keel/Must Be Manvelus, ASCAP
REMIXERS: Zac Harmon, Christopher Troy
Tabu/ABM 8004 (c/o PGD) (cassette single)

Clark earns her diva stripes with ease on

NEW & NOTEWORTHY

THE MOVEMENT *Jump* (3:48)

PRODUCERS: Kandor, The Movement
WRITERS: A. Mora, R. Vission, Hazze
PUBLISHER: Scully, ASCAP
Arista 2456 (c/o BMG) (cassette single)

Attitudinal techno workout is not at all related to the Kris Kross hit, but it is proving to be a smash in its own right. First issued on hip Detroit indie label Sunshine Records, cut is already a fave among club DJs. With the aid of major-label muscle, it is ready to make a fast leap into the top 40 arena. Wide variety of remixes maintains an aggressive, keyboard-driven edge, with rousing rapping provided by Hazze. One to keep a keen eye on.

JOSE CARRERAS & SARAH BRIGHTMAN

Amigos Para Siempre (Friends For Life) (4:34)
PRODUCERS: Andrew Lloyd Webber, Nigel Wright
WRITERS: A. Lloyd Webber, D. Black, G. Estefan
PUBLISHER: The Really Useful Group
Atlantic 4702 (cassette single)

With Olympic fever currently running rampant, the future of this Spanish-pop ballad looks pretty bright. Stately performances by opera star Carreras and theater diva Brightman, and dramatic orchestral arrangement will appeal primarily to AC and adult-leaning top 40 programmers, while all souvenir hunters will find this single an essential purchase. Spanish-language version has lyrics co-penned by Gloria Estefan. Just lovely.

this chunky slab of funk. Danceable groove cajoles an assertive, personality-driven vocal out of her that matches the song's swaggering tone. Horn fills and shoulder-shaking backing harmonies evoke memories of a '70s-era throwdown. Urbanites would be wise to jump on this one, pronto!

THE BOYS *Doin' It With The "B"* (4:15)

PRODUCER: Hakeem
WRITERS: H. Abdulasmad, R. Mahmoud, C. Moore, B. Abdulasmad
PUBLISHER: not listed
Motown 6310592 (c/o PGD) (cassette single)

Adolescent quartet has sadly taken a backseat to grandstanders like Kris Kross and Another Bad Creation lately. It is a shame, particularly given the abundance of charm that oozes from this rap-dominated jam. Slick production and a great hook are also notable assets. Deserves better a fate than other previous singles.

COUNTRY

▶ REBA MCENTIRE *The Greatest Man I Never Knew* (3:14)

PRODUCERS: Tony Brown, Reba McEntire
WRITERS: R. Leigh, L. Martine, Jr.
PUBLISHERS: EMI April/Lion-Hearted/Layng Martine Jr. Songs, ASCAP/BMI
MCA 54441 (c/o Uni) (7-inch single)

This emotionally etched portrait of a dutiful, but distant father and his forever-wounded child is probably the finest thing McEntire has ever done. The production is a wonder in itself.

▶ DIAMOND RIO *Nowhere Bound* (3:41)

PRODUCERS: Monty Powell, Tim DuBois
WRITERS: M. Powell, J. Medders
PUBLISHERS: Resaca Beach/Warner-Tamerlane/Jule Medders, BMI
Arista 2441 (c/o BMG) (7-inch single)

A hooky and exceptionally entertaining guitar part teases vocals throughout this number. Although not as obvious a hit as previous releases, Diamond Rio's performance coupled with the guitar chase deliver a contender.

▶ JOE DIFFIE *Next Thing Smokin'* (3:27)

PRODUCERS: Bob Montgomery, Johnny Slate
WRITERS: J. Diffie, D. Morrison, J. Slate
PUBLISHERS: Forrest Hills/Songwriters Ink/Out of State, BMI; Texas Wedge/Pitch'N'Run, ASCAP
Epic 74415 (c/o Sony) (7-inch single)

Diffie keeps strong vocal tempo with a tune of hot pickin', fiddlin', and piano ticklin'. Nearly three and a half minutes of ear aerobics. It almost leaves the listener out of breath.

▶ RANDY TRAVIS *If I Didn't Have You* (3:05)

PRODUCER: Kyle Lehning
WRITERS: S. Ewing, M.D. Barnes
PUBLISHERS: Acuff-Rose/Irving/Hardscratch, BMI
Warner Bros. 18792 (7-inch single)

Travis showcases his George Jones influence on a frolicking copyright, but he seems to strain in places. Hip musicianship.

▶ LIONEL CARTWRIGHT *Be My Angel* (4:31)

PRODUCER: Barry Beckett
WRITERS: D. Seals, B. McDill, J. Kimball
PUBLISHERS: Pink Pig/PolyGram Intl./Ranger Bob/Amachrist/Popcorn Family
MCA 54440 (c/o Uni) (7-inch single)

A good song on all accounts. With Seals, McDill, and Kimball at the songwriting helm, this number is bound to be a hit. Cartwright hooked the vocals and gives it a commercial nudge.

▶ SAWYER BROWN *Cafe On The Corner* (3:23)

PRODUCERS: Randy Scruggs, Mark Miller
WRITER: M. McAnally
PUBLISHER: Beginner, ASCAP
Curb 1023 (CD promo)

A poignant and bitter ballad about the plight of a dispossessed farmer. Supported by a riveting video.

▶ SUZY BOGGUSS *Letting Go* (3:52)

PRODUCERS: Jimmy Bowen, Suzy Bogguss
WRITERS: D. Crider, M. Rollings
PUBLISHERS: Warner-Tamerlane/Zesty Zack's/Copyright Mt., BMI
Liberty 79346 (c/o CEMA) (CD promo)

An easy reach to AC radio. Bogguss' delivery of a picturesque message is unquestionably superb. As she gains momentum, this tune will serve as

evidence that she has been one of country music's most credible and well-hidden female singers.

▶ MATTHEWS, WRIGHT & KING *Mother's Eyes* (3:27)

PRODUCERS: Steve Buckingham, Larry Strickland
WRITERS: K. Staley, G. Harrison
PUBLISHERS: AMR/Sixteen Stars, ASCAP/BMI
Columbia 74400 (c/o Sony) (7-inch single)

An especially unctuous serving of cut-and-paste maternal sentiments.

THE MAVERICKS *This Broken Heart* (3:45)

PRODUCERS: Richard Bennett, Steve Fishell
WRITER: R. Malo
PUBLISHERS: Sony Tree/Malo
MCA 54464 (c/o Uni) (7-inch single)

An appealing example of pure alternative country. Lead singer Raul Malo's caricature vocals are entwined with instrumental sounds of old and '90s sound technology.

REBECCA HOLDEN *The Highway Runs Both Ways* (2:47)

PRODUCER: James Stroud
WRITERS: G. Duffey, B. Moore
PUBLISHERS: Bulls Creek/Warner-Tamerlane/Kybama, BMI
Curb 1022 (CD promo)

Elements of this tune seem credible when isolated. However, against such a full production background, Holden's vocals seem squeaky, dramatic, and near the point of annoyance.

DANCE

▶ FORTRAN 5 FEATURING LARRY GRAHAM

Look For The Future (5:53)

PRODUCERS: Fortran 5
WRITERS: Fortran 5
PUBLISHERS: Mute Song/Windswept Pacific
REMIXERS: Fortran 5, Colin Faver, Dave Lee, John Luongo, Gary Hellerman
Mute 66395 (c/o Elektra) (12-inch single)

At long last, U.K. duo follows the fab "Heart On The Line" with an inspired retro-funk affair that is given credibility by the partial presence of the venerable Larry Graham. Varied remixes also take the song into trance, techno, and house territories. Totally irresistible single could also click at crossover radio with the right attention. Can't wait for the forthcoming "Blues" album.

★ ETERNITY FEATURING ALVOUGHN

JACKSON Real Love (6:17)

PRODUCERS: Frederick Jorio, Sean Tucker
WRITERS: F. Jorio, S. Tucker, C. Webster, A. Jackson
PUBLISHERS: Maxi/Selective Collective/
D.O.K./Jorio/Money & Love, ASCAP
REMIXERS: Frederick Jorio, Roger S.
Maxi 2011 (12-inch single)

Jackson stretches out comfortably over a rich deep-house bed that will lure jocks both under- and above-ground. Frederick Jorio's mixes have a thick and dark flavor, while Roger S. dresses the track in brighter, more festive synths and percussion—perfect for peak-hour programming. Contact: 212-366-0950.

THERESA THOMASON *Wishing Well* (no timing listed)

PRODUCER: Joe Marno
WRITERS: J. Marno, T. Thomason
PUBLISHER: Magmar, ASCAP
JeJo 1001 (12-inch single)

Does anyone ever tire of diva-driven house? Didn't think so. Thomason is a fine belter, exercising her pipes to good effect on this spare, New Jersey-styled houser. A fatter remix will be necessary for mainstream play, though underground punters will love the "Deep Well" version. Contact: 212-925-0065.

A C

EPHRAIM LEWIS *Drowning In Your Eyes* (4:12)

PRODUCERS: Kevin Bacon, Jonathan Quarmby
WRITER: not listed
PUBLISHER: not listed
Elektra 8629 (CD promo)

Sophisticated, jazz-spiced tune proves to be the perfect environment for Lewis' deep and expressive baritone. Swaying rhythms are balanced by fluid trumpet lines and dreamy keyboards. Sadly, complex track may fly over the heads of those on a steady diet of

overblown power ballads. However, high-brow AC programmers are sure to embrace it warmly.

ROCK TRACKS

▶ ELECTRONIC *Disappointed* (4:22)

PRODUCERS: Marr, Sumner, Tennant
WRITERS: Marr, Sumner, Tennant
PUBLISHERS: Marr Songs/Warner-Tamerlane, BMI;
Gainwest/WB/Cage/Virgin, ASCAP
REMIXERS: Stephen Hague, 808 State
Warner Bros. 40562 (CD single)

With Pet Shop Boy Neil Tennant at the vocal forefront, synth-pop wriggler from the soundtrack to "Cool World" will easily glide onto modern-rock playlists. Percolating dance remixes by Stephen Hague and 808 State provide promise for extensive exposure at club level. Chorus is undeniably contagious and deserves to be heard at pop radio, too. CD format also has a remix of "Gangster" from the act's recent self-titled album.

MARK CURRY *Sorry About The Weather* (3:42)

PRODUCER: Ed Cherney
WRITER: M. Curry
PUBLISHERS: Virgin/4 Hour Hell, ASCAP
Virgin 12685 (CD promo)

Strumming acoustic-rocker aims to be almost everything to virtually everyone. Brooding, weary lyrics have intellectual appeal, while easygoing instrumentation and flexing, raspy vocals should sit well within both alternative and album-rock radio formats. Despite possession of several key elements, track is often a bit too self-conscious for its own good.

STEVE PLUNKETT *When The Tables Turn* (4:07)

PRODUCER: Steve Plunkett
WRITER: S. Plunkett
PUBLISHERS: Music of the World/Plunkrock/All Nations, BMI
Quality 15196 (CD single)

Light acoustic guitar picking frames this glossy rock ballad that works mostly due to Plunkett's earnest performance and a sing-along chorus. Album-rock radio play is sure to be the springboard for what should be a formidable top 40 campaign. Contact: 213-658-6796.

SUICIDE *Why Be Blue* (4:30)

PRODUCER: Ric Ocasek
WRITER: M. Knuth
PUBLISHERS: Enemy/Revega
Strike Out/Breakout 108 (CD single)

Respected group from the '80s-era post-punk movement re-emerges with a techno-colored cut, produced by former Cars front man Ric Ocasek. A bit repetitive, but appealing enough to win new fans at both college and alternative radio. Club remix has left-of-center playability.

FLAMIN' GROOVIES *Sealed With A Kiss* (2:27)

PRODUCERS: Cyril Jordan, Karl Derfler
WRITERS: Udell, Geld
PUBLISHER: Chappell & Co., ASCAP
National 031 (CD single)

Quirky band serves up a way goofy reading of Brian Hyland's wistful pop classic. Alternative and college radio pundits will dig the lean, neo-Spector-esque production values, while others will just hoot at the memories this tune will spark. Contact: 415-252-5596.

RAP

★ THE DISPOSABLE HEROES OF HIPHOPRISY

Famous & Dandy (Like Amos'n'Andy) (3:57)

PRODUCERS: Michael Franti, Mark Piste!
WRITERS: Michael Franti, Mark Piste!
PUBLISHER: not listed
REMIXERS: The Disposable Heroes Of Hiphoprisy, Nicholas Sansano
4th & B'way 557 (c/o Island) (CD single)

Now that it has been tapped to open the next leg of U2's "Zoo" tour, perhaps highly literate duo will enjoy sales and radio play to match the intense press acclaim it has received to date. Michael Franti's tongue is razor-sharp on this scathing view of the way African-Americans are treated by the media. Added pleasure comes in the form of several refreshing remixes, which pump vigorous hip-hop beats.

ISLAND BRINGS OUT MARLEY BOX IN STYLE

(Continued from page 10)

new fans who are being exposed to Bob through radio and video programming," Stringer says. "The 35-to-54-year-olds grew up with Marley and are looking to convert their collections to CD."

According to Island CEO Chris Blackwell, the collection reflects Marley's impact on the music of today. "In listening to the boxed set, one realizes it is like a history of Jamaican popular music. Bob's period of recording began when the island's music really started to flourish with ska, and continued through to the time when the influence of reggae on rock was predominant."

The boxed set is being released the same day "Time Will Tell," a 90-minute movie about Marley, goes to

home video. The video opens with a trailer detailing the boxed set as well as other Marley records and videos available. Although there was no tie-in in theaters, the audio collection was pushed during the film's July pay-per-view run.

The marketing plan, designed by Island and PolyGram Label Group, also includes facets at radio, video, retail, and even with Continental Airlines.

At retail, Island and PLG are working with PolyGram Group Distribution to coordinate store programs on national and local levels.

Retailers will be supplied with special display bins that will hold both the boxed set and the video for "Time Will Tell." Stores will also receive

two posters and other display items.

Because of Marley's cross-cultural appeal, the label expects independent stores as well as chains to factor heavily into the plan; in fact, solicitation is the same for both entities. "A lot of people who are in the older demographics will have a tendency to shop at chain stores, but there are also different ethnic groups and people in large urban markets who are purchasing directly from independent retail stores," Stringer says.

In addition to traditional record stores, the plan also calls for the boxed set to be available in selected university and alternative book stores in response to Marley's large college following.

Most retailers have yet to be solic-

ited for the release. However, based on sales of existing Marley product, some expect the boxed set to do well.

"I would imagine—like the rest of Marley's catalog—it will do very well as a Christmas item," says Natalie Werlin, buyer for Boston-based, eight-store chain Newbury Comics.

Howard Appelbaum, head of Beltsville, Md.-based Kemp Mill Music, also expressed high hopes for his 35 stores. "I think it's going to be a really good record," says Appelbaum. "It's reasonably priced in terms of boxed sets and contains some previously unreleased material. 'Legends' is one of the best-selling catalog items we have, and Marley is the kind of artist who sells very well for us."

Joe Long, owner of Birdel's Rec-

ords in Brooklyn, N.Y., feels the audience the indie retailers serve may be content with the Marley catalog they've purchased thus far, particularly the Caribbean patrons. He also feels the chains may attract new fans because of the set's attractive package. "What Island has done is market it to a different aspect of people in terms of trying to promote to people other than minorities."

On the radio front, Radio Today is producing a two-hour special on Marley in conjunction with ABC Radio Network, which will air on more than 200 radio stations across the country in early October. Additionally, Blackwell is picking a single that will be serviced to top 40, album rock, adult contemporary, and urban radio stations. "That it will be the same track for all formats speaks to the comprehensive accessibility of Bob's music," Stringer says.

A video for the selected track will also be produced. Similar to the boxed set, the clip footage will chronicle Marley's life. VH-1 has selected Marley as its October Artist of the Month. Under that banner, the current video will receive heavy rotation, as will older Marley clips. All video outlets, national and local, will be serviced with the 14 available Marley videos. An electronic press kit, featuring interviews with family members and friends, is being produced, from which channels can create their own segments.

Island is also going after the captive airline audience. During November and December, a 90-minute audio program featuring Marley's music will be featured on appropriate Continental flights. Additionally, either the music clip or the electronic press kit will be shown on flights with video capabilities.

The label is also tying in with the singer's philanthropic organization, The Bob Marley Foundation. Approximately one-third of the artist's royalties from the project will be donated to that body.

NEW MOR MUSIC TV AIMS TO SELL ALBUMS DIRECT TO VIEWERS

(Continued from page 10)

Sammons Cable, say they have not been approached by Mor Music representatives.

There also are plans for the channel to be available in more than 740,000 hotel rooms via Spectravision, according to VP of programming Chris Clark. Additionally, Mor Music is being represented by Sony Transcom to solicit airplay on commercial airlines.

Clark says the channel will expose viewers to critically acclaimed music that rarely gets seen or heard. "Mor Music can expose artists like Julia Fordham, Kate Bush, and Leo

Kottke alongside clips from Michael Bolton, Mariah Carey, Frank Sinatra, and Tony Bennett. It's kind of the big-tent philosophy."

Approximately 60% of the clips will come from albums less than 1 year old, while the remaining 40% will tout albums from the '60s on up.

"A large portion of the 35-and-up crowd have never been exposed to music videos," says Clark, who has a radio background. "The music videos here provide the opportunity for that demographic to get reacquainted with music and buy it."

Rather than counting video rota-

tions, Clark prefers to think in terms of record rotations. Between 150 and 200 albums will be plugged on the channel each week. An album in heavy rotation may receive 10 references a day. For example, Carey's "Emotions" album could be pushed via two plays each of five clips over a 24-hour period.

Cost for records will be competitive with retail. Current and catalog CDs will be \$14.98. Cassettes for current product will be priced at \$8.98; catalog cassettes will go for \$6.98. Boxed sets will also be priced competitively.

Mor Music is using a one-stop to fill

its orders, and has two backup suppliers at the ready. Customers will receive the records within seven days of ordering them. Forsythe says that with the 5 million figure, if only 0.5% of the viewers order records, Mor Music will be profitable. The channel will accept no advertising.

Mor Music representatives have met with all the major labels and several of the independents and most record companies express enthusiasm over the startup company.

"If you have oldies that you need exposed, this is a great way to sell catalog," says Randy Roberts, VP of singles sales, charts, and video promotion for Mercury Records.

Steve Stevenson, director of music video at Warner Bros., adds the concept of reaching the 28-54-year-old demographic is a good one because that group often has a high disposable income. "I certainly welcome it," Stevenson says. "As long as it sells records, that's all we care about."

This story was written by Melinda Newman with assistance provided by Deborah Russell in Los Angeles.

SONY ADDS TO DEALER DISCONTENT ON CD BOX REBATES

(Continued from page 3)

sic Distribution president Paul Smith says that, due to the yearlong run, "[Sony's] program should pay out slightly more than the other two."

For front-line CD product, WEA's rebate is 22.5 cents per unit, and PolyGram's is 25 cents per unit.

CEMA Distribution president Russ Bach says his company will announce its program by October. BMG and Uni Distribution are expected to announce their programs later this month.

Most retailers were not any more pleased with Sony's plan than they were with the WEA and PGD programs, although some did applaud the company for delaying credit processing on returns for three months.

Russ Solomon, president of West Sacramento-based MTS Inc., which operates the 81-store Tower Records chain, says, "It's a piece of shit like all the others. These guys are attacking about one-third of the problem. The rebate only covers about a third of the cost [of refixturing]."

Similarly, Trans World Music Corp. president Bob Higgins, who oversees the Albany, N.Y.-based web's 525 stores, says, "I don't think [Sony's] is as good as the first few and I was very unhappy with those."

Carl Rosenbaum, president of the Chicago-based Flip Side, a 20-store chain, was also not pleased. "It runs 12 months with smaller amounts on the rebate, so it comes out the same as the other two," he says. "We're not at all happy with it. We don't see any of [the distributors] covering what it would cost for us to change our stores."

Rosenbaum says Sony representatives contacted him to gauge his reaction to the WEA and PGD programs and they also discussed the rebate is-

sue at a June National Assn. of Recording Merchandisers board meeting in Chicago. "[But] none of these programs have much to do with the conversations we had," he says. "Right now I feel like a victim and all we can do is sit out here and take the shot."

'WOEFULLY INADEQUATE'

Bruce Carlock, president of the Nashville-based wholesaler Music City Record Distributors, which owns the 17-store Cat's chain, was especially disappointed with the Sony rebate because of the reduced amount for midline product. "It's woefully inadequate," he says. "It costs just as much to refixture for midline as it does for front-line product."

Smith says the reason front-line titles have a larger rebate is because most front-line titles have a "dedicated longbox with individual artwork," whereas the midline and budget titles are usually housed in less-expensive generic longboxes.

That explanation led Jim Dobbe, VP of sales merchandise for the 305-store, Torrance, Calif.-based Warehouse Entertainment, to ask, if the generic packaging is cheaper, why weren't retailers compensated two years ago when the generic longboxes were introduced?

Carlock says early tests distributors conducted sent the wrong signals to retailers. "When [Sony] tested the jewel-box-only packages, it was priced 50 cents cheaper [than CDs in a longbox]," he says. "Now it's 20 cents or less. Where did the other 30 cents go?"

"We can't necessarily pass on the full rebate, but we want to do what is fair for our customers and offer some subsidization for refixturing,"

Carlock says. He adds that Sony's vow in its letter announcing the program "to make the transition as smoothly and cost-efficiently as possible" is only cost-efficient for Sony.

Dobbe adds that since the rebate programs do not "fully compensate" retailers, it may force retailers to raise prices. "If the retailers have to pay for fixtures, [the money] has to come from somewhere," he says. "If we increase prices, that will help our margins and help us, but it will cut down on our unit sales, which doesn't help the labels."

However, at least one retailer was fairly content with the programs offered from Sony, WEA, and PGD. "If we could get more money, that would be great," says Steven Kall, president of Chatsworth, Calif.-based Tempo Records & Tapes, which operates 13 stores. "I don't consider [the controversy over the rebates] a major thing. I'm very happy with both PolyGram, WEA, and Sony for giving us any kind of a rebate. I don't believe it's the record companies' responsibility to refixture our stores."

That response catches Smith off guard. "This is a major change and we're partners in this industry, so we have to share in a major transition like this," he says. "We both have to participate."

Regarding those accounts who are unhappy with Sony's program, he says, "I would be surprised if anyone said it was enough. It's never enough. It's not intended to cover all the cost, but to support the transition the best we can."

Assistance in preparing this story was provided by Ed Christman in Las Vegas.



VSDA AWARENESS DRIVE DETAILED

(Continued from page 4)

on somebody else's product, a national supplier, they see that asset as something they can trade off on within their television budgets."

Don Rosenberg, executive VP of VSDA, says none of the suppliers has been asked for contributions to the campaign announced at the show.

But prior to the convention, VSDA visited some of the major studios to tell them about the proposed campaign and, while financing was not discussed, Rosenberg indicates that eventually they may be asked to contribute.

FOUR REVENUE STREAMS

In a press briefing, Rosenberg said the 19-pronged campaign would be financed by four revenue streams: advertisers, cross-promotional partners, and video retailers, with whatever is left hopefully coming from the studios.

The association wants to move cautiously, determining what portions of the multipart program retailers and suppliers will embrace before setting a price tag.

Last year, VSDA scared off the studios with a fee schedule for rental and sell-through cassettes that was proposed without a clear idea of how the money would be spent. It would have been a rousing success, says Rosenberg, except it proved almost impossible to sell to the majors.

This time around, those who have heard the VSDA's pitch for support endorse the objective—pending the pitch for cash. FoxVideo, which never warmed to the original plan, prefers investing in its own promotions, like the "Sentimental Favorites" catalog plug appearing at the front of its rental release "Shining Through."

Rosenberg hopes to avoid rejection by making the campaign as self-sup-

porting as possible. "I'd like not to ask for any money," he said. "I think it's possible."

Even if it isn't, the expense should not be great, according to Republic Pictures Home Video executive VP Steven Beeks: "My impression is that our contribution won't be significant" based on a program he estimates could run "in the millions." He likes what he has heard from VSDA.

MGM/UA Home Video executive VP George Feltenstein is more skeptical: "We are not making a decision. It's something I really don't want to [discuss]." Similarly, LIVE Home Video senior VP/GM David Bishop says, "We have always been in favor of some kind of awareness campaign," but he declined to discuss it further pending further scrutiny of the program.

One reason for these studio executives' hesitancy could be VSDA's emphasis on rental awareness. Sell-through will generate about 65% of MGM/UA's projected 1992 revenues of \$225 million-\$230 million.

"I think it's a great idea," says Harold Weitzberg of special-interest supplier Wood Knapp Video, but the focus on movies "is not what we do."

For some retailers, the campaign is a "Catch 22," in the words of Glen Powers, who has operated a Video Station store in Laguna Hills, Calif., for 13 years. Powers explained that he would push for VSDA members and the participation of stores "five miles away, but not within a one-mile radius. I like to remain different. I don't like having a competitor right next door with the same programs."

Overall, Powers and his wife, Laurie, are overjoyed. "If I weren't so inhibited I would have shouted at the top of my lungs," said Laurie Powers on hearing the news of the campaign.

CCC ENTERS U.S. VIDEO MARKETPLACE

(Continued from page 4)

ating for Blockbuster's move into Japan in 1990. Masuda says he never comments about competitors. But he acknowledges Blockbuster's dominance in the U.S. by saying CCC has no plans to open freestanding outlets here and will concentrate on the supermarket sector.

"Its ridiculous to play ball on the same field as Blockbuster," Masuda observes. "So we are going to go to another stadium."

Some observers suggest supermarkets can pose a formidable adversary to Blockbuster because they al-

ready are a considerable draw; generally use low-ball rental pricing to enhance traffic; and tend to be the anchor tenant in shopping centers, which means they pay less rent and likely have the right to veto other potential tenants, e.g., video stores.

Indeed, supermarkets have become a growing power in the video rental business. Up to now, grocery chains have been doing mainly their own entertainment software. But rackjobbers and other wholesalers have been aggressively pursuing their business in the past few years.

Berns concedes Supermarket Video Management is not alone in seeking to do business with supermarket chains. "A lot of people believe supermarkets are a prime source of growth for the video industry," he notes. "They have 10,000 to 15,000 people going through the store on a weekly basis."

Berns says Supermarket Video Management's proposed strategy is to build stores-within-a-store, with rental, sell-through video, and ancillary product lines. Berns says that after some units are up and running, Supermarket Video Management may consider adding music.

For its rental product, the company buys titles from Rentrak, which has championed the pay-per-transaction business in the U.S. Masuda says Rentrak's information systems and CCC's inventory management and replenishment system have made CCC a dominant player in Japan.

Recordable Laserdisc?

TOKYO—Pioneer Electronic Corp. has taken a major step toward developing a recordable laserdisc for home use. The company announced here July 24 it has come up with a new write-once optical recording dye medium that can be applied to optical discs for analog FM modulated video signal recording—the method used with conventional laserdiscs. "Write-once" means just that: Material can be recorded onto a disc one time only.

Pioneer says this paves the way for future development of recordable laserdiscs and recorder/players compatible with the current laserdisc format for the consumer market. STEVE MCCLURE

NEW RACKJOBBER VISUAL EXPRESSIONS BOWS

(Continued from page 1)

who attended praised Steck and his cost-cutting plans, and several promised to heed his plea to help reduce Rank's bloated home video inventory, estimated by some at \$50 million-\$65 million. "Everyone has these bumps and grinds," says George Port, executive VP of Handleman-owned Video Treasures.

At the supplier meeting, Steck admitted that "a little more than half way through our fiscal year... our operating loss is just about the same as last year. However, 75% of last year's total operating loss occurred in the second half, and we have no intention of repeating that."

Noting that Rank's goal is to increase its sales at an annual rate of about 10%-12%, Steck said the bulk of this growth will come from existing accounts.

But, once he has cleaned up Rank's internal problems, Steck plans to forge ahead in search of new business that he can activate in 1993. His chief scout is Fred Endemann, a Steck associate several years ago at L'eggs, who has just joined Rank as an account manager in Chicago. Endemann, most recently with budget supplier Starmaker Entertainment,

"is focusing on new business development," says Steck.

Observers at VSDA, however, doubted Rank's ability to survive very far into 1993. It could be done in, they say, by London-based parent The Rank Organisation, which a former company executive says has "lost its taste" for distribution and is seeking a buyer for the U.S. subsidiary. He thinks a deal might be forthcoming within six months.

Meanwhile, Rank is losing at least one key piece of its account base. Disney will bypass Rank to go direct to the 300-store Toys 'R' Us chain later this year. Sources say the move, Disney's latest in a deliberate, ongoing campaign to cut out middlemen, will come as soon as Sept. 1; Steck thinks it is scheduled for "sometime this fall" and expects a smooth change-over despite the volume of the studio's fourth-quarter sell-through product. "This is no surprise to me," claims Steck, who notes "the impact on our profits is nil. You make very little on Disney."

While searching out new business, Rank will have to fight to hold onto old customers. It could lose Toys 'R' Us for all video lines, not just for Dis-

ney's product, if the toy retailer accepts Visual Expressions' proposed "partnership" with the chain. Schneider has good relationships at Toys 'R' Us from his Rank days, but the chain will be hard to budge, a home video executive says.

Visual Expressions may also be going after Florida-based Eckerd Drugs. Reportedly, Eckerd has become dissatisfied with the sales volume generated by catalog releases and might want to drop those in favor of in-and-out promotions that are being touted as among Visual Expressions' strengths. A Visual Expressions executive is thought to be paying a call on Eckerd this week. Rank's hold on the Meijer supermarket chain, based in Grand Rapids, Mich., also might be weakening, trade sources report.

"I don't address rumors," Steck responds. "These accounts are fine." As for Pasquelli and Visual Expressions, Steck says he is unaware of the venture: "I really don't keep up with what Paul is doing," he says.

No comment was forthcoming by press time from Vidco, Visual Expressions, or Pasquelli.

CONVENTION CAPSULES

A roundup of news from the Video Software Dealers Assn. convention, July 26-29 in Las Vegas.

TAXI, PLEASE! "My gauge is the taxi line," said Bruce Jesse, advertising chief at West Coast retailer Wherehouse Entertainment, in noting what he considered to be light attendance at this year's confab. "It was never a block long like in other years." Also upsetting, said Jesse, "was the way the crowd drifted off during the opening session... Here we are talking about the future of this business and there's only 200 people left in the room."

MORE THAN 5,000 video specialty stores and 500 grocery outlets are participating in the VSDA's voter registration drive. The association has mailed about half a million statement forms and 200,000 how-to-register forms to these outlets. The VSDA hopes to register a million new voters by September.

BEHIND CLOSED DOORS: VSDA's retailer-manufacturer round-table discussions, which were barred to the press this year, were useful and informative, not confrontational, according to some attendees. There was talk about pay-per-view, with retailers asking for a 60-day window, and about general business practices. One owner of an 11-store chain in Illinois said he learned more from the other retailers than from the supplier execs at his table.

BOARD ELECTIONS: Brad Burnside of Video Adventures in suburban Chicago was elected to a one-year term as the VSDA's new president in what was described as a hotly contested race with incumbent president Dave Ballstadt of Adventures In Video in Fridley, Minn. "None of us knew anything in advance," said Mitch Lowe of Video Droid in Mill Valley, Calif., who was catapulted from a seat on the VSDA board of directors to the vice presidency. The new treasurer is Tom Warren, president of Video Hut in Fayetteville, N.C., and the new secretary is Dawn Weiner, co-owner of Home Video Plus Music/Discount Entertainment in Austin, Texas. Burnside had been treasurer of the organization.

ONE OF THE NEW educational videos A*Vision will distribute in the Duke Family series (see story, page 4) is a toilet-training video called "It's Potty Time." What could be more appropriate for baby-obsessed baby boomers?

GINDY'S GOT A FITNESS PLAN: Photographers far outnumbered reporters at a press conference to announce GoodTimes Home Video's promotional plans for its much-touted Sept. 30 release of Cindy Crawford's "Shape Your Body Workout" tape. Crawford was in at-

tendance to announce that Revlon has been inked as a cross-promotional partner in the \$12 million advertising campaign for the title, which GoodTimes president Joe Cayre predicts will be the biggest in the indie supplier's seven-year history.

AND CHER DOES, TOO: CBS/Fox Video plans to release Nov. 5 "CherFitness: Body Confidence," the follow-up to the actress/singer's million-selling "CherFitness: A New Attitude." Like its predecessor, the new 90-minute Cher opus will be co-promoted with NutraSweet's Equal Tabletop Sweetener, giving consumers a \$5 rebate on the \$19.98 title. In addition, a multimillion-dollar joint advertising campaign will include TV and consumer print advertising from November through early 1993.

WHILE FINAL attendance figures were not available by press time, a VSDA spokesperson reports that walk-up registration appears to be up over last year. The total attendance figure was expected to drop from last year's reported 12,500.

HE'S THE MAN: John Taylor, president and CEO of the newly merged Ingram/Commtron behemoth, was honored by Billboard as the magazine's Video Man of the Year in a reception here co-sponsored by Fuji Tape. Attending the event were three former recipients of the award: industry pioneer Cy Leslie, Tower Records/Tower Video founder Russ Solomon, and Palmer Video president Peter Balner.

SCUTTLEBUTT continued at VSDA that Warner Home Video would be releasing "Batman Returns" at a sell-through price in mid-November. Supposedly, it will be preceded by "Lethal Weapon 3," set for rental although it has far exceeded "Batman Returns" at the box office... Disney's Bill Mechanic says he hasn't decided whether "Sister Act," the studio's surprise summer hit, will be offered at a high or a low price. In either case, the movie is tentatively scheduled for first-quarter 1993.

THE LONG WAIT: A tense and embarrassing moment developed near the end of the closing business session when a VSDA attendee accused association executive VP Don Rosenberg of being "arrogant," after Rosenberg excused the late start of the meeting. "If it's that important, you can wait 15 minutes," Rosenberg told an audience diminished by the delay. "This is B.S.," the retailer responded. Rosenberg replied: "It wasn't intentional. We don't ask you to stand out there and wait just for the sake of waiting."

Ken Terry, Paul Verna, and Seth Goldstein contributed to this report.

CD-ROM Multimedia Systems Coming From Sega, Nintendo

BY KEN TERRY

LAS VEGAS—Sega of America plans to ship a CD-ROM-based multimedia system, Sega CD, in early November. To be priced at \$299, the machine will be an add-on to the Sega Genesis video-game unit, which is already in millions of homes. It will come with a built-in audio CD player and six pieces of free software worth \$300.

According to Doug Glen, an executive with Sega of America, the company will ship 20 titles initially, half self-produced and the rest created by outside firms. Although most of the product will consist of video games, there will also be a make-your-own music video program featuring a top rock act and dramatic stories al-

lowing viewers to choose different plot turns. The software will be priced from \$40-\$60.

Nintendo, Sega's chief video game rival, is also planning to launch a CD-ROM multimedia system, reportedly in late 1993 or early 1994. But, despite the huge installed base of Nintendo machines, most are eight-bit, which means they would not be able to accommodate a CD-ROM peripheral, according to Tom McGrew, VP of marketing and sales for Compton's New Media Inc.

Compton's, a subsidiary of the company that publishes the Encyclopedia Britannica, is in competition with Sega, Nintendo, Philips CD-I, and Warner New Media, all of which have incompatible multimedia systems. Compton's multi-

media programs can be played on CD-ROM drives in both IBM-compatible and McIntosh computers; in January 1993, it will ship an operating system that will work with MacIntosh, DOS, Windows, and the new Sony Bookman (a kind of portable CD-ROM unit).

Compton's software catalog focuses on reference books, ranging in price up to \$900 for Compton's Multimedia Encyclopedia, which also includes Webster's Dictionary and a world atlas on a single CD-ROM. But it also features titles like "The Grammy Awards" and "The Billboard History Of Rock And Roll," as well as a video game CD-ROM, an electronic cookbook, and an interactive African safari program. Most of these titles are priced in the \$49-\$69 range, and

McGrew said those prices should fall to \$29-\$49 by mid-1993.

In a panel session at the VSDA convention here last week, Sega's Glen said he thought the multimedia market would be driven by "better, more interesting versions" of existing video games. They would have to feature fast-paced action, empathetic heroes, and be easy to learn how to play, he said.

In addition, he pointed out, such machines would have to be priced competitively with existing game players, especially in a market where some units are priced under \$100.

McGrew does not disagree. "We know that games are going to drive the market," he said. But he noted books and other kinds of

programs are also going to be on CD-ROM and that "you can't do that with Nintendo."

Regarding hardware prices, he noted CD-ROM drives are now going for \$199-\$399—comparable to the tag on the Sega CD system. Although only 650,000-1 million CD-ROM drives have been sold in this country to date (perhaps 500,000 to consumers), he said, the market is growing rapidly: Apple, for instance, will be shipping a computer with a built-in CD-ROM drive this fall. And 25%-30% of U.S. homes already have personal computers.

Video retailers at the show seemed interested but confused and uncertain about multimedia products. Although the multimedia seminar was quite well-attended, retailers there seemed a bit put off by the complications in the demonstration of CD-ROM educational software from Voyager and Warner New Media. The first question raised after the presentation was whether they could rent the software.

Glen said Sega had no problem with rental. "Every product we publish is going to be so rich and deep that renting, as a form of sampling, is going to help build our business," he said, eliciting a round of applause from the attendees.

McGrew told Billboard Compton's does not believe rental poses any threat. "We'd be happy if they rented the product. It's just the legality of it that has to be cleared up."

In the panel session, however, Warner New Media head Stan Cornyn said his company would be concerned about rental of its product, and he alluded to a law prohibiting rental of audio CDs. McGrew, on the other hand, does not believe that law applies here. He said another statute prohibiting the transfer of rented software to a consumer's hard-disc drive has been mentioned by the Software Publishers Assn., but he does not see how that could apply to CD-ROM rental, either.

LABEL VID UNITS FINDING HOME IN SPECIAL INTEREST

(Continued from page 4)

three core business areas—music, children's, and sports and fitness," says Sondheim.

While he concedes that music video product currently forms 75%-80% of PolyGram Video's catalog, Sondheim asserts that, "in terms of revenues generated—based on sales projections—almost the reverse will occur in the fourth quarter. Over 50% of our revenue will come from nonmusic product."

He attributes the shift, in part, to the fact that most of a music title's sales are generated in the early stages of its release and that PolyGram is issuing only a handful of music video longforms in the fourth quarter. Although they include titles by the likes of U2, Amy Grant, and Bob Marley, he points out that "the bulk of our fourth-quarter releases—10 titles—will be from the NFL."

Under PolyGram Video's exclusive deal with NFL Films, the company has access to a catalog of 350 titles, of which it is now marketing about 40 "with proven track records," says Sondheim. Among the newly produced videos scheduled for release this year are "NFL Rocks" (Aug. 4), with a soundtrack featuring top PolyGram artists like Bon Jovi, John Mellencamp, and Elton John; "NFL Country," a similar concept with music by such acts as Billy Ray Cyrus, the Kentucky Headhunters, and Travis Tritt; "NFL's Sexiest Cheerleaders"; and "NFL Kids: A Field Of Dreams," a vehicle for star athletes that Sondheim compares to the successful "Michael Jordan's Playground" video.

While the older NFL product and "NFL Kids" titles are priced in the \$9.98-\$14.95 range favored by mass merchants and supermarkets, the rock and country NFL titles are coming at \$19.98—a price point necessitated by high music royalty fees, says Sondheim. In addition, PolyGram's first fitness tape, the 60-minute "Step Reebok: The Video," which is being cross-promoted by the footwear manufacturer, is tagged at \$29.95. PolyGram Video president Joe Schults attributes that price level to the high production values of the tape (produced by Propaganda Films) and to Reebok's brand consciousness. Although it will be sold to mass-merchandise outlets, starting in September, he acknowledges it is priced too high for supermarkets.

Some of PolyGram's new releases, however, are aimed squarely at the

burgeoning grocery store trade. On July 28, for instance, it released a compilation tape by hot country artist Billy Ray Cyrus at \$12.98, and four new programs from Shari Lewis' hit PBS series, "Lamb Chop's Play-Along," have just been issued at \$9.98 list.

Although Sondheim is somewhat wary of the children's video market, due to "the enormous flood of suppliers" in that area, PolyGram Video also plans to release in October four titles featuring Marvel Comics characters X-Men, who star in a new Fox TV series.

SONY ATTRACTS ATTENTION

Other label-related video suppliers are also raising their profiles in the children's field. Sony Kids Music & Video, for example, has set a Sept. 22 release for its "My First Video" series in conjunction with Britain's Dorling Kindersley Publishers, which has a complementary line of educational books for children. According to Linda Morgenstern, director of children's programming for Sony, the \$14.98 series attracted a lot of attention at recent book sellers and library conventions.

Despite Waldenbooks' recent decision to cut back on video, she believes in the power of bookstores to move the product. "If you give them something they can sell, they'll place it," she says.

Coming in November from Sony is a "King Arthur" series culled from a 13-episode syndicated TV program that will begin airing in early September. Aside from the television exposure, Sony will rely on a premium deal with Mattel to promote the video line. The video episode to be packaged with Mattel's King Arthur toys will not be one available to video retailers, notes Morgenstern, "so video stores don't have to worry they'll get undercut by Toys 'R' Us."

The philosophy of the year-old Sony Kids Music & Video, she says, is to release the two configurations together wherever possible. Even on the upcoming "Chipmunks" project, to which Sony has audio rights only, it is cross-promoting its cassettes and CDs with Walt Disney Home Video, placing inserts in 1 million videotapes and vice versa.

A*VISION TAKES SHINE TO KIDS

In contrast to the Sony Kids label, A*Vision was set up two years ago as an all-around special-interest video

firm. It will enter the children's market for the first time in October with the initial items in a 26-title, \$14.98-list line excerpted from PBS' popular "Shining Time Station" series. It has also inked a deal with Duke Univ. and the Learning With Entertainment firm for a video series dealing with family and children's issues. Julie Smith, director of marketing for A*Vision, sees mass merchants and perhaps toy stores as customers for the \$19.98 Duke Family line.

Meanwhile, A*Vision and Time Life are jointly releasing a double videocassette to accompany a book called "The Fat Burning Workout" by Joyce Vedral, Ph.D. Time Life will sell the video via a mail-order TV infomercial.

A*Vision will also put out its first Jane Fonda tape, "Step Aerobic," this fall at \$19.98. Eventually, Fonda's catalog will come to A*Vision from Warner Home Video, another sister company.

The vast majority of A*Vision's catalog is composed of music titles, "and that will always be the core of what A*Vision does," says Smith. "But we see so many areas developing by [consumer] demand. Fitness will always be a big area, and there will be a market for quality educational children's programming. The how-to market could grow, because people don't have time to take classes."

BMG'S PLAN FOR GROWTH

The newest special-interest kid on the block is BMG Video, which came to the VSDA convention only six months after its birth with a diverse library of music, comedy, children's, sports, and other kinds of titles. Some of the titles are proprietary, including the music product, an auto racing series, and the recently acquired Malibu line, seven videos that explore the solar system, the manned space program, and natural wonders on earth. Other videos are contributed by outside firms that are either independent (Lightyear Entertainment, Rabbit Ears) or joint ventures with BMG (Rincon Children's Entertainment, Zoom Express).

David Steffen, senior VP/GM of BMG Video, says he wants to grow BMG's video business significantly, expanding not only into special-interest but also into theatrical programming. It's long been known that BMG would like to own a movie studio. But, even without having an affiliated studio, BMG Video wants to

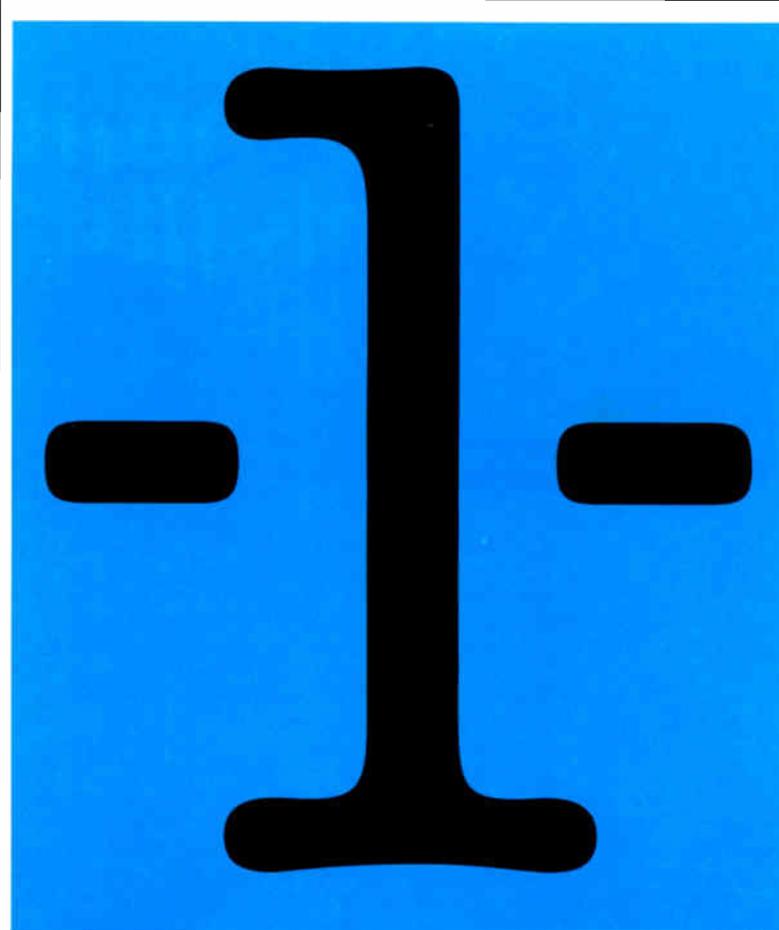
cut deals to distribute major video lines, Steffen says.

Although he declines to specify the size of BMG's overall video sales, he projects its revenues will triple in the current fiscal year, which began July 1.

Steffen says BMG Video, which is closely allied with BMG Distribution, will follow the same aggressive strategy as the company's record labels, growing through the financing of outside labels, joint ventures, and P&D deals. But he cautions he will not make a deal just to make a deal.

Joshua Greene, VP of children's A&R and production for Lightyear, notes that, under his company's distribution deal with BMG, Lightyear does all of its own marketing and manufacturing, while BMG sells to record stores, rackjobbers, and supermarkets. Lightyear, he says, uses special marketing firms to reach toy and book stores and mail-order houses.

Assistance in preparing this story was provided by Ed Christman.



PHILIPS PUSHES BACK DCC LAUNCH DATE

(Continued from page 3)

tion of DCC much closer to the time frame of Sony's MiniDisc launch. Despite rumors of delay in that product, Sony Software's VP of sound technology marketing, Bob Sherwood, maintains that MD will be introduced for the Christmas season.

Neither Philips nor Sony say they are concerned about the impact in the market of what could be a simultaneous launch of two new formats. "We knew MD was coming, MD knew DCC was coming," says Hoogacker. "I don't think it makes a difference."

Sherwood adds: "If the two new formats are out at the same time the only thing it will do is make it easier for the consumer to make a decision. Probably all launch activities will happen at the same time and consumers can look at both."

However, others in the industry foresee difficulties in a close introduction. "It's a concern we've always had," says Christian Jorg, manager of new technologies with BMG International. "We want to avoid that kind of confusion. That's why we've focused on DCC and avoided making a decision on MD."

Production of prerecorded DCC software is under way at PolyGram's plant in Amersfoort, the Netherlands, according to David Munns, senior VP of pop marketing, PolyGram International in London. Munns says a close launch of DCC and MD will not cause any problems, nor does he see a delay in DCC causing any negative perceptions. "We've waited 20 years for a

digital cassette, what's another few weeks?"

Margaret Wade, spokesperson for Warner Music Group, adds, "It's first things first. I don't think [the DCC delay] affects us because our support is still subject to the enactment of the [U.S.] legislation."

Executives from MCA and Capitol/EMI were unavailable for comment by press time.

Philips says that when the debut comes, it will focus on six markets—U.S., Japan, U.K., Germany, France, and the Netherlands. Hoogacker could not comment on when hardware and software would be introduced elsewhere. One source estimates the remaining countries may receive product in early 1993.

Prior to the Philips postponement, three Japanese record companies announced their plans to launch DCC software. Polydor K.K. says it will release 48 classical titles and 21 pop titles, while Nippon Phonogram, which, like Polydor K.K., is part of the PolyGram group, will unveil 20 classical and 15 pop titles. Warner Music Japan announced it will import 60 pop and classical DCC titles manufactured in Germany by Warner Music International.

In Japan, prerecorded software is expected to retail for \$24, according to Masao Mineo, senior manager of Polydor's DCC software project.

COALITION SLOWS HOUSE ACTION

Meanwhile, the U.S. launch is

further clouded by the all-but-certain delay of House passage of the Digital Audio Home Recording Act. Members of the coalition supporting the bill are dissatisfied with the current wording of the House version, HR-3204, and turned down a July 23 date by a House subcommittee to vote the bill to full committee.

The coalition, which is made up of representatives of hardware, software, and music publishing interests, requested a meeting instead. A Senate version of the bill

DCC and MD now share the same launch time frame

passed in June.

The delay in legislation was reflected in a memo issued in late July by the Recording Industry Assn. of America, which said the bill was not expected to pass until early October. The bill would legalize digital home audio taping, while providing a royalty to copyright owners, and requiring digital recording machines to be equipped with the Serial Copy Management System, which blocks second-generation digital copying.

Warner Music Group, BMG, and Sony Music have reiterated their positions that they will not release prerecorded DCC software until the legislation is passed. A PolyGram spokesman had no comment

at press time, and executives from Capitol/EMI and MCA were unavailable to comment on the House delay.

Hilary Rosen, RIAA executive VP, says, "RIAA is not advising its members not to introduce product. It is the companies' individual decision when and how to introduce prerecorded software."

A Tuesday (4) meeting of the DCC Group of America was canceled due to the RIAA memo and the launch postponement, says one source. Another says the cancellation was simply the result of scheduling problems among group members.

Martha Whiteley, executive director of the DCC Group, was unavailable for comment.

The coalition decision to turn down an opportunity to mark up the bill—and thereby hasten House passage of the legislation—comes after Rep. William Hughes, D-N.J., made good on requests by coalition members to expedite subcommittee passage before the August recess, and send it on to the full Judiciary Committee for deliberation possibly within the same time frame.

ARM-WRESTLING CONTINUES

Behind the scenes, there is a still-cordial but real arm-wrestling match going on between bill proponents and House members. While none of the major components of the bill is in jeopardy, the discussions over specific section rewrites in the bill are serious enough that the coalition members do not fore-

see a clear chance for a fast-track action in the House before the summer recess in mid-August.

The once-optimistic coalition timetable for achieving congressional approval for the bill has slowed in recent months, despite full Senate passage. Discussions are continuing with the House subcommittee members and staff seeking to simplify the bill and to permit lawmakers to revisit the digital technology issue in a few years "to ensure public-interest obligations are fairly considered," as one source says.

Bill sponsor and subcommittee chairman Hughes has submitted an amendment that is, in actuality, a scaled-down substitute for the original draft.

No officials would address the possibility of an even longer slowdown, but some admit privately that, while the commercial interests must meet with the subcommittee to discuss its "tinkering" with the bill, in the end the lawmakers hold the upper hand and too much arguing might prove counterproductive.

Over the last few months, according to a source, the subcommittee members and their staff have already simplified or cut 40% of the language in the original bill, which was drafted by teams of lawyers from the coalition members.

In fact, one source referred to the current version of the bill, nicknamed DART, as "DART Lite."

Assistance in preparing this story was provided by Steve McClure in Tokyo.

CANCER FELS MOTOWN QUEEN MARY WELLS

(Continued from page 10)

Wells, born May 13, 1943, in Detroit, was a 17-year-old graduate of Northwestern High School when she auditioned for Gordy with a tune she'd written when she was 15. As a result, she became the first artist to be released on the Motown label. (Smokey Robinson & the Miracles and Little Stevie Wonder had their hits on the Gordy-owned Tamla imprint.)

'FIRST LADY OF SONG'

"Mary Wells, our first lady of song, came to me with a song she

had written for Jackie Wilson called 'Bye Bye Baby,'" recalls Gordy, who signed the young songwriter on the spot. "I insisted she become a singer. It became her first hit."

"Bye Bye Baby" reached No. 8 and No. 45 on the R&B and pop charts, respectively.

"That song got her on Dick Clark's 'American Bandstand,'" remembers Esther Gordy Edwards, Berry's eldest sister and a former Motown VP. "She was our first artist to go on 'Bandstand' in Philly, and that was a big step for us."

Wells had three top-10 pop hits in 1962, all penned by Smokey Robinson: "The One Who Really Loves You," "You Beat Me To The Punch," and "Two Lovers." In 1963, "My Guy," another Robinson composition, landed in the No. 1 pop position, becoming Motown's first No. 1 song. Wells also recorded several duets with Marvin Gaye, including "What's The Matter With You Baby" b/w "Once Upon A Time," which were top-20 pop hits. As the label's premier artist, she was the first of the Motown acts to tour the U.K., as opener for the Beatles.

POST-MOTOWN YEARS

At the age of 21, after a string of successful singles, Wells left Motown and signed a four-year, \$500,000 contract with 20th Century Fox and moved to Los Angeles. According to Edwards, Motown sued for breach of contract, and the suit was settled when her new label bought out her contract.

"She was really riding the crest of the wave," says Edwards. "She was getting a lot of other offers. She wanted out and was probably encouraged by others. We hated to lose her... I think she would have been a super, superstar if she had stayed with Motown because the nurturing and organization she had here was conducive to a great career."

Wells, who was married at the time to vocalist Herman Griffin, recorded a few albums for 20th Century Fox and continued to release singles, but none reached the same level of success as her earlier Motown hits. A 1965 move to Atco yielded

one top-10 R&B hit, "Dear Lover."

In 1966, Wells married fellow performer Cecil Womack, brother of singer Bobby Womack. (Cecil now performs with his current wife, Linda, as Womack & Womack.) In 1967, Wells gave birth to Cecil Jr., the first of four children the couple would have together.

By 1968, Wells was recording for the indie Jubilee label, and then took a break during the '70s to raise her children. In 1978, she began performing again, recording briefly for Warner/Reprise and then Epic, where she had her last major hit in 1982 with the club anthem "Gigolo." In 1983, she appeared on the well-received "Motown 25" television special.

FINANCIAL CRISIS

Like many R&B artists of the '50s and '60s, Wells did not have the business savvy to secure her royalty rights, and thus had to perform frequently to keep the bills paid, says Maye James, a childhood friend who served as Wells' secretary and unofficial road manager during her Motown years.

Her lack of financial security became a crisis in 1990, when Wells, a heavy smoker, was diagnosed with cancer of the larynx. With no medical insurance, Wells was unable to pay rent on her Los Angeles home and was evicted.

Word of the artist's plight circulated throughout the music industry and the world. The Washington, D.C.-based Rhythm & Blues Foundation, an organization founded to aid financially distressed R&B recording pioneers, came to Wells' aid

with a fund drive that raised \$125,000. Berry Gordy made a special cash gift through the foundation to cover her housing needs. Diana Ross contributed \$15,000, Rod Stewart and Bruce Springsteen gave \$10,000 apiece, and the Temptations gave \$5,000.

"Over the two years [since she was diagnosed] we provided the assistance," says Suzan Jenkins, executive director of the foundation, who says fans from around the world sent money to help Wells. "We worked with her family to make sure she got what she needed and worked with AFTRA to get her medical insurance reinstated... It speaks a lot to the power of music that we got contributions from all over the world, from people who couldn't even speak English, for whom the power of Mary's music impacted their lives."

Wells was buried July 30 at Forest Lawn Cemetery. A candlelight vigil was scheduled for July 31 in Detroit outside of the original Motown offices, known as Hitsville, where the Motown Historical Museum is now located. According to Edwards, director of the museum, the vigil was conceived by longtime Smokey Robinson guitarist Marv Johnson and Martha Reeves.

"She was loved," says Edwards. "Everybody loved everybody, and once a part of that Motown family in the '60s, you remain a part of it forever."

Wells, who is divorced from Womack, is survived by two daughters, Stacy and Sugar, and two sons, Cecil Jr. and Harry.

CD-I To Get Euro Debut Philips Eyes 6 Countries For Sept.

NEW YORK—CD-I will have its European debut beginning in September, when Philips Interactive Media Systems launches the format in France, Belgium, and the Netherlands.

Launches in Germany, Austria, and Switzerland will follow in mid-month, according to the company. In October, the format will be introduced in Italy and Spain, with the rest of Europe slated to follow soon after.

According to a prepared statement from the company, the price of the player will be approximately \$1,180 (at an exchange rate of 59 cents to the Dutch guilder), higher than the \$800 list price in the U.S. Software will be priced between \$29 and \$60, with the average price ex-

pected to fall below \$47, which is in the same range as CD-I prices in the U.S.

An average of 30 titles will be made available in each country initially, rising to about 70 by Christmas. The discs will include a number of European-developed titles, and a major part of the catalog will be in local European languages.

The initial players launched in Europe will not feature full-motion video. However, Philips has announced it will have adapters capable of upgrading existing units to full-motion video by year's end (Billboard, June 13), and these cartridges will also be made available throughout Europe.

CD-I was launched in the U.K. and Portugal in April and in the U.S. in October 1991.

Top 40 Radio Monitor

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 128 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	2	13	BABY-BABY-BABY	TLC (LAFACE/ARISTA) 1 week at No. 1	38	33	16	I WILL REMEMBER YOU	AMY GRANT (A&M)
2	5	6	END OF THE ROAD	BOYZ II MEN (MOTOWN)	39	52	2	DO I HAVE TO SAY THE WORDS?	BRYAN ADAMS (A&M)
3	3	6	THIS USED TO BE MY PLAYGROUND	MADONNA (SIRE/WARNER BROS.)	40	40	2	JESUS HE KNOWS ME	GENESIS (ATLANTIC)
4	1	11	I'LL BE THERE	MARIAH CAREY (COLUMBIA)	41	38	8	ACHY BREAKY HEART	BILLY RAY CYRUS (MERCURY)
5	4	16	JUST ANOTHER DAY	JON SECADA (SBK/ERG)	42	46	3	YOU REMIND ME	MARY J. BLIGE (UPTOWN/MCA)
6	9	12	GIVING HIM SOMETHING HE ...	EN VOGUE (ATCO EASTWEST)	43	41	16	JUST TAKE MY HEART	MR. BIG (ATLANTIC)
7	13	10	MOVE THIS	TECHNOTRONIC (SBK/ERG)	44	47	3	GIVE U MY HEART	BABYFACE/T. BRAXTON (LAFACE/ARISTA)
8	7	16	IF YOU ASKED ME TO	CELINE DION (EPIC)	45	—	1	SOMETIMES LOVE JUST AIN'T ...	PATTY SMYTH (MCA)
9	14	11	LIFE IS A HIGHWAY	TOM COCHRANE (CAPITOL)	46	50	4	EVEN BETTER THAN THE REAL ...	U2 (ISLAND/PLG)
10	6	12	WISHING ON A STAR	THE COVER GIRLS (EPIC)	47	42	8	HONEY LOVE	R. KELLY & PUBLIC ANNOUNCEMENT (JIVE)
11	8	10	TOO FUNKY	GEORGE MICHAEL (COLUMBIA)	48	45	5	MONEY CAN'T BUY YOU LOVE	RALPH TREVAANT (PERSPECTIVE/A&M)
12	12	12	KEEP ON WALKIN'	CECE PENISTON (A&M)	49	67	2	FOREVER LOVE	COLOR ME BADD (PERSPECTIVE/A&M)
13	16	16	COME & TALK TO ME	JOECHI (UPTOWN/MCA)	50	44	19	JUMP	KRIS KROSS (RUFFHOUSE/COLUMBIA)
14	11	18	TENNESSEE	ARRESTED DEVELOPMENT (CHRYSALIS)	51	56	4	THE HITMAN	AB LOGIC (INTERSCOPE)
15	10	21	MY LOVIN' (YOU'RE NEVER ...)	EN VOGUE (ATCO EASTWEST)	52	59	5	TEQUILA	A.L.T. (ATCO EASTWEST)
16	17	9	FRIDAY I'M IN LOVE	THE CURE (FICTION/ELEKTRA)	53	58	5	JUMP AROUND	HOUSE OF PAIN (TOMMY BOY)
17	15	12	THE BEST THINGS IN LIFE ARE FREE	L. VANDROSS/J. JACKSON (PERSPECTIVE)	54	39	10	THEY WANT EFX	DAS EFX (ATCO EASTWEST)
18	20	9	TAKE THIS HEART	RICHARD MARX (CAPITOL)	55	57	3	RESTLESS HEART	PETER CETERA (WARNER BROS.)
19	23	6	THE ONE	ELTON JOHN (MCA)	56	69	4	JUMP!	THE MOVEMENT (SUNSHINE/ARISTA)
20	—	1	HUMPIN' AROUND	BOBBY BROWN (MCA)	57	43	9	WHY	ANNIE LENNOX (ARISTA)
21	18	17	UNDER THE BRIDGE	RED HOT CHILI PEPPERS (WARNER BROS.)	58	55	2	MR. LOVERMAN	SHABBA RANKS (EPIC)
22	19	17	DAMN I WISH I WAS YOUR LOVER	SOPHIE B. HAWKINS (COLUMBIA)	59	61	2	WHERE DOES THAT LEAVE LOVE	GEORGE LAMOND (COLUMBIA)
23	21	15	HOLD ON MY HEART	GENESIS (ATLANTIC)	60	49	9	TWILIGHT ZONE	2 UNLIMITED (RADIKAL/CRITIQUE)
24	27	6	NOVEMBER RAIN	GUNS N' ROSES (GEFFEN)	61	53	15	DO IT TO ME	LIONEL RICHIE (MOTOWN)
25	22	5	JAM	MICHAEL JACKSON (EPIC)	62	51	5	I MISS YOU	JOE PUBLIC (COLUMBIA)
26	25	7	ALL I WANT	TOAD THE WET SPROCKET (COLUMBIA)	63	62	7	WHO'S GOT YOUR LOVE	NYASIA (MCMAC)
27	28	8	EVERYBODY'S FREE	ROZALLA (EPIC)	64	64	2	ANOTHER MINUTE	CAUSE & EFFECT (SRC/ZOO)
28	32	7	PLEASE DON'T GO	K.W.S. (NEXT PLATEAU)	65	66	2	BACK TO THE HOTEL	N2DEEP (PROFILE)
29	24	14	SLOW MOTION	COLOR ME BADD (GIANT)	66	54	17	IN THE CLOSET	MICHAEL JACKSON (EPIC)
30	35	4	STAY	SHAKESPEAR'S SISTER (LONDON/PLG)	67	74	19	YOU THINK YOU KNOW HER	CAUSE & EFFECT (SRC/ZOO)
31	29	11	WARM IT UP	KRIS KROSS (RUFFHOUSE/COLUMBIA)	68	—	1	NOTHING BROKEN BUT MY HEART	CELINE DION (EPIC)
32	26	13	STEEL BARS	MICHAEL BOLTON (COLUMBIA)	69	63	3	CONSTANT CRAWLING	K.D. LANG (SIRE/WARNER BROS.)
33	36	6	I WANNA LOVE YOU	JADE (GIANT)	70	60	5	SLOWLY	STACY EARL (RCA)
34	30	15	BABY GOT BACK	SIR MIX-A-LOT (DEF AMERICAN/REPRISE)	71	65	5	THEY REMINISCE OVER YOU	PETE ROCK & C.L. SMOOTH (ELEKTRA)
35	37	2	SHE'S PLAYING HARD TO GET	H-FIVE (JIVE/RCA)	72	68	2	THE WAY I FEEL	TAG (SCOTTI BROS.)
36	34	11	JUST FOR TONIGHT	VANESSA WILLIAMS (WING/MERCURY)	73	70	17	NOT THE ONLY ONE	BONNIE RAITT (CAPITOL)
37	31	8	GOOD STUFF	THE B-52'S (REPRISE)	74	—	1	TAKE ME IN YOUR ARMS	LIL SUZY (HIGH POWER/WARLOCK)
					75	—	1	GET READY FOR THIS	2 UNLIMITED (RADIKAL/CRITIQUE)

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

TOP 40 RADIO RECURRENT MONITOR

1	1	4	SAVE THE BEST FOR LAST	VANESSA WILLIAMS (WING/MERCURY)	14	20	2	NOW THAT YOU'RE GONE	CORINA (CUTTING/ATCO EASTWEST)
2	2	2	LIVE AND LEARN	JOE PUBLIC (COLUMBIA)	15	6	2	ONE	U2 (ISLAND/PLG)
3	3	15	I LOVE YOUR SMILE	SHANICE (MOTOWN)	16	—	1	AIN'T 2 PROUD 2 BEG	TLC (LAFACE/ARISTA)
4	5	19	FINALLY	CECE PENISTON (A&M)	17	11	10	TO BE WITH YOU	MR. BIG (ATLANTIC)
5	4	19	ALL 4 LOVE	COLOR ME BADD (GIANT)	18	18	4	NU NU	LIDELL TOWNSELL (MERCURY)
6	7	2	THOUGHT I'D DIED AND GONE ...	BRYAN ADAMS (A&M)	19	21	50	LOSING MY RELIGION	R.E.M. (WARNER BROS.)
7	8	50	I WANNA SEX YOU UP	COLOR ME BADD (GIANT)	20	22	52	BABY BABY	AMY GRANT (A&M)
8	16	38	MOTOWNPHILLY	BOYZ II MEN (MOTOWN)	21	23	10	BREAKIN' MY HEART	MINT CONDITION (PERSPECTIVE/A&M)
9	12	5	EVERYTHING CHANGES	KATHY TROCCOLI (REUNION/GEFFEN)	22	19	64	GONNA MAKE YOU SWEAT	C+C MUSIC FACTORY (COLUMBIA)
10	13	6	MAKE IT HAPPEN	MARIAH CAREY (COLUMBIA)	23	25	7	I CAN'T DANCE	GENESIS (ATLANTIC)
11	10	10	GOOD FOR ME	AMY GRANT (A&M)	24	17	5	TEARS IN HEAVEN	ERIC CLAPTON (REPRISE)
12	9	35	GOOD VIBRATIONS	MARCY MARK (INTERSCOPE)	25	—	16	MYSTERIOUS WAYS	U2 (ISLAND/PLG)
13	15	10	REMEMBER THE TIME	MICHAEL JACKSON (EPIC)					

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

BARCELONA OLYMPICS IS GOLD MINE FOR LABELS

(Continued from page 1)

contains the No. 1 song on the Hot 100 Singles chart, Madonna's "This Used To Be My Playground."

The only obvious Olympics connection on "Barcelona Gold" are the two Olympics theme songs, Andrew Lloyd Webber's "Amigos Para Siempre" ("Friends For Life") sung by Carreras and Sarah Brightman, and the 5-year-old "Barcelona," recorded by Caballe with the late Freddie Mercury.

Other highlights of "Barcelona Gold" include contributions from Eric Clapton, Anita Baker, Natalie Cole, Damn Yankees, Rod Stewart, Randy Travis, and D.J. Jazzy Jeff & the Fresh Prince. Much of the "Barcelona Gold" material is being promoted worldwide via music video premieres on the Olympics telecast (Billboard, July 4).

Jordan Rost, VP of marketing, Warner Music Group, says, "This album is a special event. The combination of WEA Marketing, NBC Olympics prime-time exposure, and Coke advertising helped even light music buyers discover the wonderful range of top-quality music on 'Barcelona Gold.' The range of music on this album is unusual. You need both exposure and quality to make something sell."

Polydor Spain on July 20 released "Amigos Para Siempre" as a maxi-single, and two months earlier re-launched "Barcelona." Polydor marketing director Carlos Borrallo says Polydor has launched a TV campaign coinciding with the Olympics to boost sales of its Caballe-Mercury album "Barcelona," which was first released in October 1988 and which has sold nearly 100,000 copies in Spain. In the U.S., the album has been reissued by Hollywood Records, which also has a single of the Caballe/Mercury

duet. Atlantic has released a single version of "Amigos Para Siempre" in the U.S. market.

Borrallo says, "We all have to take advantage of the opportunity provided by Barcelona. The fact that [Polydor Spain's] two Olympic singles appear on 'Barcelona Gold' presumably means that WEA made a separate licensing deal, so there are no hard feelings."

Yann Barbot, Warner Music Spain's assistant international exploitation manager, comments that "Barcelona Gold" was the brainchild of Warner in the U.S., but that a TV campaign to promote it began in Spain the day the Olympics started. "We are hoping for huge sales here because of the Barcelona connection."

Sales already have begun kicking in for the U.S. market. Laura Avery of Seattle-based rackjobber Roundup Music says, "The first week, it didn't do very well. But since the Olympics started, sales have quadrupled. The videos debuting on the Olympics have helped sales a lot. As the Olympics go on, it's going to push sales right up."

LIP-SYNCING UPSETS DOMINGO

BMG/RCA paid just under \$5 million to win the rights to record the 14-minute Olympic aria medley. The six contributions were in fact recorded in a Barcelona studio six months ago, and the stars were lip-syncing to a recording at the ceremony. Domingo, for one, is not pleased. "We have been told that in a big event like the Olympics, everything has to be pre-recorded because of the risk of something going wrong. TV stations insist. I would have loved to perform live—it is a lot easier. [Lip-syncing] is a dreadful thing to do."

Whatever the artistic indignation, commercial success is virtually guaranteed. BMG hopes to sell upward of 2 million copies worldwide by the end of the year.

Sandra Rotondo, BMG's head of international exploitation in Spain,

reckons that "Spain is such a breeding ground for lyrical artists, and 1992 gives us a golden opportunity to see that Spanish opera singers get the recognition due them."

Other album releases with a direct Barcelona link include a children's compilation based around the Olympic mascot Cobi. Called "La Cobi Troupe," it is released by local label PDI, as is a compilation of Catalonian rumba-flamenco starring Peret, called "Gitana Hechicera" ("Bewitching Gypsy Woman," a term sometimes applied to Barcelona).

Olympics organizers are said to be keen to release a selection of national anthems on a double CD. The Barcelona Municipal Orchestra had recorded every one of the 170-plus national anthems that may be heard at the medal ceremonies to ensure no nation's anthem sounded "grander" than another's. It is unclear whether any label is interested in the project.

The pop and rock musical section of the May 18-Aug. 9 Cultural Olympics that coincides with the sporting activity has had mixed fortunes. A planned blues festival of U.S. stars was called off after problems with the promoter, although B.B. King played to a packed stadium July 16 in a separate Barcelona festival, GREC '92.

A night of gospel singing with the Atlanta Super Choir and Gladys Knight in a church July 14 was badly hit by sound problems, and one of the scheduled star performers, Spain's flamenco singer Camaron de la Isla, died of lung cancer one day before his planned concert.

But there were several highlights, including Frank Sinatra's first concert in Barcelona. Other stars appearing included Elton John, Emmylou Harris, Ry Cooder, and Van Morrison. Erik Tarres, spokesman for the Olympic Arts Festival, says the musical events "were perfect with one or two exceptions. Most of the concerts were sold out, and we could have sold twice as many tickets."

SONY CERTIFICATION

(Continued from page 10)

doing it, I'd be very, very surprised if the other majors don't fall in line—and even the independents."

Welzer—who says "Estas Tocando Fuego" now is "over 250,000 and continues to sell"—adds that Sony Discos will continue to seek independent verification of sales mainly for artists that surpass the 100,000 plateau.

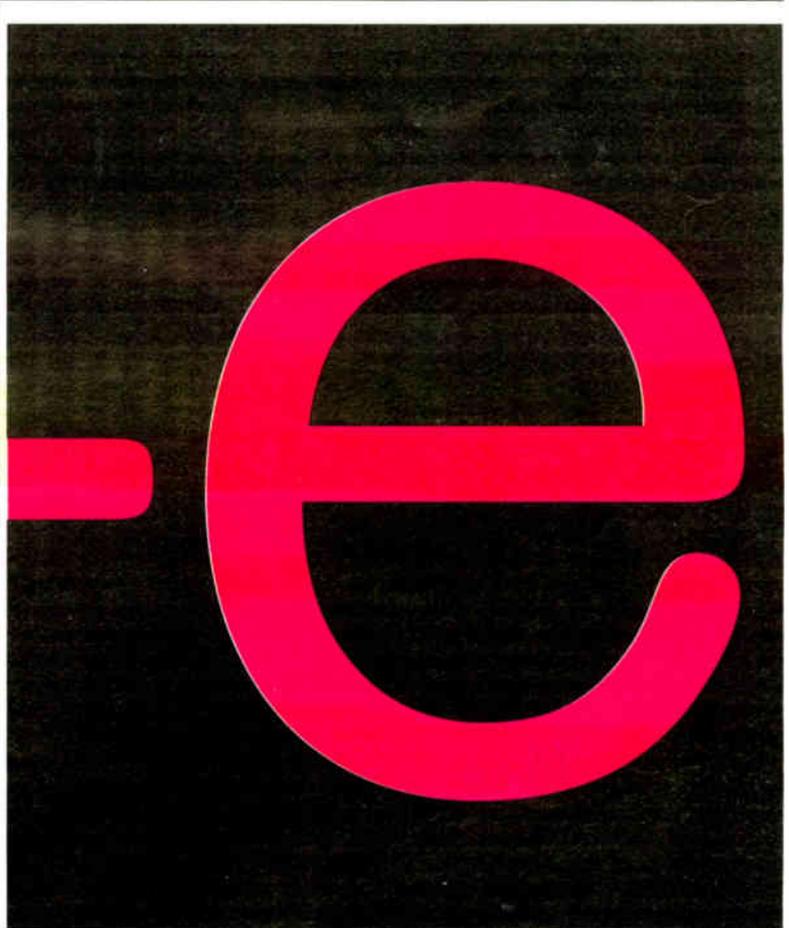
"We'll also certify gold, those albums from new, developing acts. For so many of our artists, gold is just incidental on the way to platinum, so we'd prefer to certify gold only in certain cases."

Albums sales in certain music categories such as tropical or salsa, adds Welzer, will be certified based on numbers received from both the U.S. and Puerto Rico.

Despite his enthusiasm for outside certification of Latin product, Welzer still does not support RIAA certification of albums under 500,000 units, as has been suggested by some in the Latin music industry.

"I've always been opposed to setting lowered RIAA standards for Latin gold and platinum," says Welzer. "I think it doesn't make sense to single out the Latin market as a lower category, because I think if you do that then you've got to single out other product segments for a lower category."

"In any event, a 500,000-unit seller is not out of the realm of reason for one of our acts. Julio [Iglesias] has already done it."



Billboard HOT 100 SINGLES

FOR WEEK ENDING AUGUST 8, 1992

COMPILED FROM A NATIONAL SAMPLE OF TOP 40 RADIO AIRPLAY MONITORED BY BROADCAST DATA SYSTEMS, TOP 40 RADIO PLAYLISTS, AND RETAIL AND RACK SINGLES SALES COLLECTED, COMPILED, AND PROVIDED BY SoundScan

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	2	2	6	*** No. 1 *** THIS USED TO BE MY PLAYGROUND MADONNA, S. PETTIBONE (MADONNA, S. PETTIBONE)	◆ MADONNA (C) (V) SIRE 18822/WARNER BROS.
2	1	1	18	BABY GOT BACK	◆ MICHAEL JACKSON (C) (M) (T) (V) (X) A&M 1598
3	3	3	10	BABY-BABY-BABY L.A. REID, BABYFACE, D. SIMMONS (BABYFACE, L.A. REID, D. SIMMONS)	◆ TLC (C) LAFACE 2-4028/ARISTA
4	8	32	4	END OF THE ROAD (FROM "BOOMERANG") BABYFACE, L.A. REID, D. SIMMONS (BABYFACE, D. SIMMONS, L.A. REID)	◆ BOYZ II MEN (C) MOTOWN 2178
5	6	11	7	NOVEMBER RAIN M. J. GUNN, GUNN (A ROSE)	◆ GUNS N' ROSES (C) (V) GEFEN 19067
6	4	4	14	ACHY BREAKY HEART J. SCARF, J. COTTON (D. VON TRESS)	◆ BILLY RAY CYRUS (C) (V) MERCURY 866 522
7	5	6	17	JUST ANOTHER DAY E. ESTEFAN, JR., C. O'NEAL, C. OSTWALD (J. SECADA, M. A. MOREJON)	◆ JON SECADA (C) (D) SBK 07383/ERG
8	7	7	13	LIFE IS A HIGHWAY J. HARDY (T. COCHRANE)	◆ TOM COCHRANE (C) (V) CAPITOL 44815
9	9	16	10	GIVING HIM SOMETHING HE CAN FEEL T. MCELROY, D. FOSTER (C. MAYFIELD)	◆ EN VOGUE (C) (D) (V) ATCO EASTWEST 98560
10	12	12	9	TOO FUNKY G. MICHAEL (G. MICHAEL)	◆ GEORGE MICHAEL (C) (M) (T) (V) (X) COLUMBIA 74353
11	10	9	11	WISHING ON A STAR T. MORAN (B. R. CALVIN)	◆ THE COVER GIRLS (C) (T) (V) (X) EPIC 54343
12	16	18	19	COME & TALK TO ME D. SWING, AL B. SURE (D. SWING)	◆ JODECI (C) (M) (T) (V) UPTOWN 54175/MCA
13	13	14	10	WARM IT UP J. DUPRI (J. DUPRI, TONI C.)	◆ KRIS KROSS (C) (M) (T) (V) (X) RUFFHOUSE 74376/COLUMBIA
14	21	24	9	MOVE THIS J. BOGAERT (M. KAMOSI, J. BOGAERT)	◆ TECHNOTRONIC FEATURING YA KID K (C) SBK 50400/ERG
15	14	10	16	IF YOU ASKED ME TO C. C. RYAN (D. WARREN)	◆ CELINE DION (C) (V) EPIC 74277
16	15	11	11	I'LL BE THERE M. J. GUNN, GUNN (A ROSE)	◆ GUNS N' ROSES (C) (V) GEFEN 19067
17	22	26	7	THE ONE C. THOMAS (E. JOHN, B. TAUPIN)	◆ ELTON JOHN (C) (V) (X) MCA 54423
18	19	19	9	FRIDAY I'M IN LOVE THE CURE, D. M. ALLEN (SMITH, GALLUP, THOMPSON, WILLIAMS, BAMONTE)	◆ THE CURE (C) (D) (X) FICTION 64742/ELEKTRA
19	17	15	11	THE BEST THINGS IN LIFE ARE FREE J. JAM, T. LEWIS (J. HARRIS III, T. LEWIS, R. TRESVANT, M. B. DEVOTE)	◆ LUTHER VANDROSS AND JANET JACKSON (C) (V) PERSPECTIVE 0010/A&M
20	15	8	19	UNDER THE BRIDGE R. RUBIN (A. KIEDIS, F. LEA, J. FRUSCIANTE, C. SMITH)	◆ RED HOT CHILI PEPPERS (C) (V) WARNER BROS. 18978
21	18	21	12	KEEP ON WALKIN' S. HURELY (S. HURLEY, M. WILLIAMS, K. SIMS)	◆ CECE PENISTON (C) (T) A&M 1598
22	26	33	6	*** POWER PICK/SALES *** STAY SHAKESPEAR'S SISTER, A. MOULDER, C. THOMAS (S. FAHEY, M. DETROIT, J. GUIOT)	◆ SHAKESPEAR'S SISTER (C) (D) (X) LONDON 869 730/PLG
23	23	23	9	TAKE THIS HEART R. MARX (R. MARX)	◆ RICHARD MARX (C) (V) (X) CAPITOL 44782
24	20	13	18	TENNESSEE SPEECH (ARRESTED DEVELOPMENT)	◆ ARRESTED DEVELOPMENT (C) (T) CHRYSALIS 23829/ERG
25	25	20	21	MY LOVIN' (YOU'RE NEVER GONNA GET IT) T. MCELROY, D. FOSTER (T. MCELROY, D. FOSTER)	◆ EN VOGUE (C) (M) (T) (V) ATCO EASTWEST 98586
26	27	31	5	JAM M. JACKSON, T. RILEY, B. SWEDEN (M. JACKSON, R. MOORE, B. SWEDEN, T. RILEY)	◆ MICHAEL JACKSON (C) (M) (T) (V) (X) EPIC 74333
27	24	17	17	DAMN I WISH I WAS YOUR LOVER R. CHERIFF, R. SCHUCKETT (S. B. HAWKINS)	◆ SOPHIE B. HAWKINS (C) (D) (V) COLUMBIA 74164
28	34	35	7	ALL I WANT G. MARCHLIP (D. DINNING, R. GUSS, T. NICHOLS, G. PHILLIPS)	◆ TOAD THE WET SPROCKET (C) (D) COLUMBIA 74355
29	28	29	8	GOOD STUFF D. WARD (THE BEARS)	◆ THE B-52'S (C) (V) REPRISE 18895
30	30	28	14	THEY WANT EFX A. WESTON, R. HINES (A. WESTON, W. HINES, J. BROWN, F. WESLEY, C. BOBBITT)	◆ DAS EFX (C) (M) (T) ATCO EASTWEST 96206
31	31	27	12	JUST FOR TONIGHT K. THOMAS (K. THOMAS, C. WEIL)	◆ VANESSA WILLIAMS (C) (V) WING 865 888/MERCURY
32	36	39	7	JUMP AROUND GRANDMIFER MUGGER (L. MUGGERUD, E. SCHRODY)	◆ HOUSE OF PAIN (C) (M) (T) (X) TOMMY BOY 526
33	32	25	15	HOLD ON MY HEART GENESIS, N. DAVIS (T. BANKS, P. COLLINS, M. RUTHERFORD)	◆ GENESIS (C) (V) ATLANTIC 87481
34	35	41	8	YOU REMIND ME (FROM "STRICTLY BUSINESS") D. HALL (D. HALL, L. M. TEER)	◆ MARY J. BLIGE (C) (T) UPTOWN 54327/MCA
35	41	51	8	PLEASE DON'T GO C. M. G. (C. M. G., J. H. CASEY, R. FINCH)	◆ K. W. S. (C) (M) (T) (X) NEXT PLATEAU 339
36	39	37	10	JUMP GRANDMIFER MUGGER (L. MUGGERUD, E. SCHRODY)	◆ HOUSE OF PAIN (C) (M) (T) (X) TOMMY BOY 526
37	37	40	7	EVERYBODY'S FREE (TO FEEL GOOD) M. I. IN SWANSON, T. COX	◆ ROZALIND WICK (C) (T) (X) EPIC 74388
38	33	30	14	SLOW MOTION H. TEE (COLOR ME BADD, H. THOMPSON)	◆ COLOR ME BADD (C) (T) (V) (X) GIANT 18908
39	NEW	1	1	*** HOT SHOT DEBUT *** HUMPIN' AROUND L.A. REID, BABYFACE, D. SIMMONS (L.A. REID, BABYFACE, D. SIMMONS, E. BROWN, STYLZ)	◆ BOBBY BROWN (C) (M) (T) (V) (X) MCA 54342
40	42	48	5	EVEN BETTER THAN THE REAL THING S. LILLYWHITE, B. ENO, D. LANOIS (BONO, U2)	◆ U2 (C) (T) (X) ISLAND 866 977/PLG
41	40	46	9	MR. LOVERMAN (FROM "DEEP COVER") M. BENNETT, C. DILLON (R. GORDON, M. BENNETT, H. LINDO)	◆ SHABBA RANKS (C) (T) (X) EPIC 74257
42	39	34	16	I WILL REMEMBER YOU M. OMARTIAN (A. GRANT, G. CHAPMAN, K. THOMAS)	◆ AMY GRANT (C) A&M 1600
43	59	—	2	JESUS HE KNOWS ME GENESIS, N. DAVIS (T. BANKS, P. COLLINS, M. RUTHERFORD)	◆ GENESIS (C) ATLANTIC 87454
44	48	50	5	BACK TO THE HOTEL JOHNNY Z. (J. ZUNINO, J. TRUJILLO, T. LYON)	◆ N2DEEP (C) (T) PROFILE 5367
45	38	36	7	MAKE LOVE LIKE A MAN M. SHIPLEY, DEF LEPPARD (CLARK, COLLEN, ELLIOTT, LANGE)	◆ DEF LEPPARD (C) (V) MERCURY 864 038
46	44	45	12	HONEY LOVE R. KELLY (R. KELLY)	◆ R. KELLY & PUBLIC ANNOUNCEMENT (C) (T) JIVE 42031
47	72	—	2	*** POWER PICK/AIRPLAY *** DO I HAVE TO SAY THE WORDS? R. J. LANGE, B. ADAMS (B. ADAMS, R. J. LANGE, J. VALLANCE)	◆ BRYAN ADAMS (C) A&M 1611
48	55	76	3	GIVE U MY HEART (FROM "BOOMERANG") L.A. REID, BABYFACE, D. SIMMONS (B. WATSON, BABYFACE, D. SIMMONS, L.A. REID)	◆ BABYFACE (FEATURING TONI BRAXTON) (C) (T) LAFACE 2-4028/ARISTA
49	53	57	9	TWILIGHT ZONE WILDE DE COSTER (P. WILDE, C. MEIRE, J. ROLLOCKS, J. P. DE COSTER)	◆ 2 UNLIMITED (C) (T) (X) RADICAL 15486/CRITIQUE

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
50	60	63	5	RESTLESS HEART A. HILL, P. CETERA (P. CETERA, A. HILL)	◆ PETER CETERA (C) WARNER BROS. 18897
51	56	62	5	I WANNA LOVE YOU V. BENFORD (V. BENFORD, R. SPEARMAN)	◆ JADE (C) GIANT 18950
52	54	78	5	WE WILL ROCK YOU/WE ARE THE CHAMPIONS QUEEN (B. MAY, F. MERCURY)	◆ QUEEN (C) (M) (V) (X) HOLLYWOOD 64725
53	67	—	2	SHE'S PLAYING HARD TO GET T. ALLEN, T. ALLEN, W. WALTON	◆ HI-FIVE (C) (T) JIVE 42067/RCA
54	51	49	18	JUST TAKE MY HEART K. ELSON, E. MARTIN, A. PESSIS, A. CALLI	◆ MR. BIG (C) (D) (V) ATLANTIC 87509
55	58	82	3	CROSSOVER E. SERMON, P. SMITH (E. SERMON, P. SMITH)	◆ EPMD (C) (M) (T) (X) RAL 74173/CHAOS
56	45	38	13	WHY S. LIPSON (A. LENNOX)	◆ ANNIE LENNOX (C) ARISTA 1-2419
57	49	47	14	SOMETIMES I RHYME SLOW G. NICE, SMOOTH BEE (T. CHAPMAN)	◆ NICE & SMOOTH (C) (M) (T) RAL 74167/COLUMBIA
58	50	42	15	DO IT TO ME S. LEVINE, L. RICHIE (L. RICHIE)	◆ LIONEL RICHIE (C) (D) (V) MOTOWN 2160
59	63	69	4	MONEY CAN'T BUY YOU LOVE J. JAM, T. LEWIS (J. HARRIS III, T. LEWIS, R. TRESVANT)	◆ RALPH TRESVANT (C) PERSPECTIVE 0011/A&M
60	57	61	6	I MISS YOU L. JOE, JOE PUBLIC (J. CARTER, J. SAYLES, K. SCOTT, D. WYATT)	◆ JOE PUBLIC (C) (M) (T) (X) COLUMBIA 74321
61	69	70	5	TEQUILA M. GREENE, G. RIOS (RIOS, TRIBETTE)	◆ A.L.T. AND THE LOST CIVILIZATION (C) (M) (T) ATCO EASTWEST 96161
62	61	58	7	THEY REMINISCE OVER YOU (T.R.O.Y.) J. P. ROCK (P. PHILLIPS, C. PENN)	◆ PETE ROCK & C.L. SMOOTH (C) (T) ELEKTRA 64773
63	64	64	6	THE WAY I FEEL G. YOUNG (T. MORRIS, G. YOUNG)	◆ TAG (C) SCOTTI BROS. 75315
64	66	59	10	SCENARIO A. TRIBE CALLED QUEST (P. JACKSON, T. SMITH, B. HIGGINS, J. DAVIS, A. MUHAMMAD, M. TAYLOR)	◆ A TRIBE CALLED QUEST (M) (T) JIVE 42056*
65	52	52	8	SLOWLY C. MAGNESS (M. HOLDEN, P. GALDSTON)	◆ STACY EARL (C) (V) RCA 62271
66	62	73	3	JUS LYKE COMPTON DJ QUIN (D. QUIN, R. BACON)	◆ DJ QUIK (C) (T) (V) PROFILE 5372
67	76	89	3	BOOT SCOOTIN' BOOGIE E. HENDRICKS, B. DOOK, B. TANKERSLEY (R. DUNN)	◆ BROOKS & DUNN (C) (V) ARISTA 1-2440
68	65	56	16	IN THE CLOSET T. RILEY, M. JACKSON (M. JACKSON, T. RILEY)	◆ MICHAEL JACKSON (C) (M) (T) (V) (X) EPIC 74266
69	NEW	1	1	LITHIUM B. VIGOR, N. IRVING (K. COBAIN, NIRVANA)	◆ NIRVANA (C) (X) DGC 1-134
70	98	—	2	NOTHING BROKEN BUT MY HEART M. W. W. (M. W. W., J. W. W.)	◆ CELINE DION (C) (V) EPIC 74336
71	71	68	17	JAMES BROWN IS DEAD D. SLEMMING (D. SLEMMING)	◆ L.A. STYLE (M) (T) (X) ARISTA 1-2387*
72	84	100	6	TAKE ME IN YOUR ARMS T. GARCIA (T. GARCIA, R. MIRANDA, J. HERNANDEZ, J. ROMANO)	◆ LIL SUZY (M) (T) HIGH POWER 109*/WARLOCK
73	82	96	9	GIVE IT AWAY R. RUBIN (A. KIEDIS, F. LEA, J. FRUSCIANTE, C. SMITH)	◆ RED HOT CHILI PEPPERS (C) (T) (X) WARNER BROS. 19147
74	68	53	14	YOU WON'T SEE ME CRY G. BALLARD (WILSON PHILLIPS, G. BALLARD)	◆ WILSON PHILLIPS (C) (D) (V) SBK 07389/ERG
75	81	88	4	ANOTHER MINUTE S. ROWLEY (ROWLEY, ROWLEY)	◆ CAUSE & EFFECT (C) (T) (X) SRC 14036/200
76	74	67	19	EVERYTHING ABOUT YOU R. DORN, UGLY KID JOE (K. EICHSTADT, W. CRANE)	◆ UGLY KID JOE (C) (V) STARDOG 866 632/MERCURY
77	94	—	2	THE HITMAN P. GILLIS (P. GILLIS, J. BULTINCK, C. MURRIE L)	◆ AB LOGIC (C) (M) (T) INTERSCOPE 98506
78	NEW	1	1	WHERE DOES THAT LEAVE LOVE M. LIGGETT, C. BARBOSA (L. LANGE, J. BASTIANELLI)	◆ GEORGE LAMOND (C) (M) (T) (X) COLUMBIA 74425
79	73	66	3	SEXY MF PRINCE & THE N.P.G. (PRINCE, L. SEACER, JR., TONY M.)	◆ PRINCE AND THE N.P.G. (C) (V) PAISLEY PARK 18817/WARNER BROS.
80	79	77	6	BRAINSTORMING F. JENKINS, N. MORRIS, S. STOCKMAN (J. DAVIS, M. BIVINS)	◆ M.C. BRAINS (C) (T) (X) MCA 2170
81	75	72	19	PLEASE DON'T GO D. AUSTIN (N. MORRIS)	◆ BOYZ II MEN (C) (V) MOTOWN 2155
82	86	91	4	WHEREVER I MAY ROAM B. ROCK (HETFIELD, L. RICH)	◆ METALLICA (C) ELEKTRA 64741
83	77	65	17	HELLUVA A. ACRE, D. MICHERY (E. BRIGATI, F. CAVALIERE, S. MCDUFFIE)	◆ BROTHERHOOD CREED (C) (M) (T) GASOLINE ALLEY 5439/MCA
84	78	75	14	NEVER SATISFIED S. BROWN (S. BROWN)	◆ GOOD 2 GO (C) (T) GIANT 18981
85	80	74	16	SILENT PRAYER N. M. WALDEN (N. M. WALDEN, J. COHEN)	◆ SHANICE (C) (V) MOTOWN 2165
86	NEW	1	1	NOBODY WINS IN THIS WAR A. PAYSON (M. MALLEY, M. RIBLER)	◆ MITCH MALLOY (C) RCA 86270
87	NEW	1	1	DIVINE THING E. L. SIDELNYK, DICKSON (S. DICKSON, J. H.)	◆ THE SOUP DRAGONS (C) (T) (V) (X) BML LIFE 865 764/MERCURY
88	89	—	2	CONSTANT CRAVING G. PENNY, B. MINK, K. D. LANG (K. D. LANG, B. MINK)	◆ K.D. LANG (C) SIRE 18942/WARNER BROS.
89	NEW	1	1	GALILEO P. COLLINS (E. SALIERS)	◆ INDIGO GIRLS (C) EPIC 74326
90	70	60	9	REMEDY THE BLACK CROWES (G. DRAKOULIAS (C. ROBINSON, R. ROBINSON))	◆ THE BLACK CROWES (C) (V) DEF AMERICAN 18877/REPRISE
91	NEW	1	1	GIVE IT UP G. BALLARD (WILSON PHILLIPS, G. BALLARD)	◆ WILSON PHILLIPS (C) (D) SBK 53098/ERG
92	NEW	1	1	JUMP! KANOR, THE MOVEMENT (A. MORA, R. VISSION, HAZZE)	◆ THE MOVEMENT (M) (T) SUNSHINE 1-2456*/ARISTA
93	85	86	18	LET'S GET ROCKED M. SHIPLEY, DEF LEPPARD (COLLEN, ELLIOTT, LANGE, SAVAGE)	◆ DEF LEPPARD (C) (V) MERCURY 866 568
94	83	80	6	STROBELITE HONEY W. MCLEAN, A. TITUS (W. MCLEAN, A. TITUS)	◆ BLACK SHEEP (C) (M) (T) MERCURY 866 868
95	91	99	3	I'VE GOT MINE E. SCHEINER, G. FREY (G. FREY, J. TEMPCHIN)	◆ GLENN FREY (C) (D) MCA 54429
96	NEW	1	1	FULL TERM LOVE (FROM "CLASS ACT") M. MARL (M. LOVE, M. WILLIAMS)	◆ MONIE LOVE (C) (T) (X) GIANT 18954
97	100	97	5	WHO'S GOT YOUR LOVE N. CRUZ, M. LORELLO (W. CASTILLO)	◆ NYASIA (M) (T) MICMAC 2572*
98	88	81	12	VICTIM OF THE GHETTO T. JOSEPH, E. JOHNSON (E. JOHNSON, T. JOSEPH, ROM)	◆ THE COLLEGE BOYZ (C) (T) VIRGIN 98635
99	99	90	17	NOT THE ONLY ONE D. WAS, B. RAITT (P. BRADY)	◆ BONNIE RAITT (C) (V) (X) CAPITOL 44764
100	92	92	8	FOREVER IN YOUR EYES J. JOHNSON, MINT CONDITION (L. WADDELL, STOKLEY)	◆ MINT CONDITION (C) PERSPECTIVE 0009/A&M

Records with the greatest airplay and sales gains this week. ◆ Videoclip availability. ● Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with additional million indicated by a numeral following the symbol. Catalog number is for cassette single. * Asterisk indicates catalog number is for cassette maxi-single; regular cassette single 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 100 SINGLES SPOTLIGHT



by Michael Ellis

MADONNA NOTCHES ANOTHER NO. 1 single as "This Used To Be My Playground" (Sire) has the highest overall point total. Even though it is No. 3 on both the large-market Top 40 Radio Monitor and the Top Singles Sales chart, it's No. 1 on the unprinted small-market airplay chart and just edges out "Baby Got Back" by Sir Mix-A-Lot (Def American) in total points by a razor-thin margin. "Baby Got Back" continues as No. 1 in sales for the eighth week. "Baby-Baby-Baby" by TLC (L&F ace) is No. 1 on the Monitor, No. 4 in sales, and No. 3 with a bullet overall. "End Of The Road" by Boyz II Men (Motown) is right behind "Baby-Baby-Baby" in monitored airplay at No. 2, and once again scores the largest sales and airplay gains by far on the entire Hot 100. Since the top four singles are all close in total points, "End" is almost certain to shoot to No. 1 next week.

THE BIGGEST TOTAL POINT GAINER on the entire chart after "End Of The Road" is "Stay" by Shakespear's Sister (London). It also gains the most sales points of any record below No. 20, and thus wins the Power Pick/Sales for the second time. It was the sales pick two weeks ago, then won the Power Pick/Airplay last week. It seems a sure-fire bet to hit at least the top five—it's already No. 7 in airplay at KIIS-FM Los Angeles. The Power Pick/Airplay goes to "Do I Have To Say The Words?" by Bryan Adams (A&M). It zooms 25 places to No. 47 on the strength of early strong airplay, such as No. 13 at WPLJ New York and No. 14 at B94 Pittsburgh.

THE NINE NEW ENTRIES this week are led by the first single, "Humpin' Around" (MCA), from Bobby Brown's forthcoming album. It blasts onto the chart at No. 39, and it's already No. 9 in airplay at KMEL San Francisco. While Brown's single debuts totally from airplay points—the single just hit stores last week—Nirvana's new single, "Lithium" (DGC), debuts at No. 69 with almost all of its points from sales. One band makes its Hot 100 bow, the Movement, a trio from Los Angeles. Its single "Jump" is No. 2 on the Hot Dance Music Club Play chart, and Arista has released a cassette maxi-single while the vinyl maxi-single continues on indie label Sunshine. "Jump" is breaking out of Chicago, where it's No. 7 at B96.

QUICK CUTS: The big gains scored by "End Of The Road" and "November Rain" by Guns N' Roses (Geffen) cause two records in the top 10 to slip backward: "Just Another Day" by Jon Secada (SBK) dips from No. 5 to No. 7 despite a 2% point gain, and "Life Is A Highway" by Tom Cochrane (Capitol) goes 7-8 despite a 7% gain... Also caught in chart jams, "Take This Heart" by Richard Marx (Capitol) and "Everybody's Free" by Rozalla (Epic) hold in position at Nos. 23 and 37, respectively, with bullets. "Heart," which is up to No. 2 in airplay at KDWB Minneapolis, is at No. 23 nationally for the third week... "Friday I'm In Love" by The Cure (Fiction) finally breaks out of No. 19, where it was stuck for four weeks, and moves up to No. 18. "Friday" is especially strong in Philadelphia, where it's No. 1 in airplay at Eagle 106.

HOT 100 RECURRENT SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL)
1	—	1	TEARS IN HEAVEN ERIC CLAPTON (REPRISE)
2	—	1	LIVE AND LEARN JOE PUBLIC (COLUMBIA)
3	—	1	SAVE THE BEST FOR LAST VANESSA WILLIAMS (WING/MERCURY)
4	2	2	THOUGHT I'D DIED AND GONE... BRYAN ADAMS (A&M)
5	5	4	BOHEMIAN RHAPSODY QUEEN (HOLLYWOOD)
6	1	2	ONE U2 (ISLAND/PLG)
7	6	12	I LOVE YOUR SMILE SHANICE (MOTOWN)
8	7	13	FINALLY CECE PENISTON (A&M)
9	4	12	ALL 4 LOVE COLOR ME BADD (GIANT)
10	3	3	AIN'T 2 PROUD 2 BEG TLC (LAFACE/ARISTA)
11	8	5	MAKE IT HAPPEN MARIAH CAREY (COLUMBIA)
12	9	8	I CAN'T DANCE GENESIS (ATLANTIC)
13	11	5	EVERYTHING CHANGES KATHY TROCCOLI (REUNION/GEFFEN)
14	10	9	REMEMBER THE TIME MICHAEL JACKSON (EPIC)
15	12	4	NU NU LIDELL TOWNSELL (MERCURY)

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL)
16	13	10	GOOD FOR ME AMY GRANT (A&M)
17	16	37	I WANNA SEX YOU UP COLOR ME BADD (GIANT)
18	14	8	BREAKIN' MY HEART MINT CONDITION (PERSPECTIVE/A&M)
19	22	37	MOTOWNPHILLY BOYZ II MEN (MOTOWN)
20	18	8	MASTERPIECE ATLANTIC STARR (REPRISE)
21	21	4	YOU THINK YOU KNOW HER CAUSE & EFFECT (SRC/ZOO)
22	15	6	HAZARD RICHARD MARX (CAPITOL)
23	17	36	GOOD VIBRATIONS MARKY MARK (INTERSCOPE)
24	19	10	TO BE WITH YOU MR. BIG (ATLANTIC)
25	23	18	MYSTERIOUS WAYS U2 (ISLAND/PLG)
26	26	7	BOOM! I GOT YOUR BOYFRIEND M.C. LUSCIOUS (AVENUE)
27	27	28	LOSING MY RELIGION R.E.M. (WARNER BROS.)
28	24	37	NOW THAT WE FOUND LOVE HEAVY D. & THE BOYZ (UPTOWN/MCA)
29	28	6	BABY HOLD ON TO ME GERALD LEVERT (ATCO EASTWEST)
30	29	24	BABY BABY AMY GRANT (A&M)

Recurrents are titles which have appeared on the Hot 100 for 20 weeks and have dropped below the top 50.

HOT 100 A-Z

TITLE (Publisher - Licensing Org.)	SHEET MUSIC DIST.
6 ACHY BREAKY HEART (Millhouse, BMI/Polygram Int'l, ASCAP) HL	
28 ALL I WANT (Wet Sprocket, ASCAP/Sony Tunes, ASCAP) HL	
75 ANOTHER MINUTE (M-87, ASCAP/Songcase, BMI)	
3 BABY-BABY-BABY (Kear, BMI/Greenskirt, BMI)	
2 BABY GOT BACK (Polygram Int'l, ASCAP/Mix-A-Lot, BMI) HL	
44 BACK TO THE HOTEL (Promuse, BMI/Deep Groove, BMI/Vouges, BMI)	
19 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	
67 BOOT SCOOTIN' BOOGIE (Alfred Avenue, BMI/Deerfield Court, BMI/Ronnie Dunn, BMI/Sony Tree, BMI) HL/WBM	
80 BRAINSTORMING (Mike Ten, BMI/Biv Ten, ASCAP) HL	
12 COME & TALK TO ME (EMI April, ASCAP/Across 110th Street, ASCAP/DeSwing Mob, ASCAP) WBM	
88 CONSTANT CRAVING (Bumstead, Socan/Zavion, Socan)	
55 CROSSOVER (Pariclen, ASCAP)	
27 DAMN I WISH I WAS YOUR LOVER (Broken Plate, ASCAP/Night Rainbow, ASCAP) HL	
87 DIVINE THING (Big Life, BMI/Warner-Tamerlane, BMI/Playful, BMI)	
47 DO I HAVE TO SAY THE WORDS? (Badams, ASCAP/Almo, ASCAP/Zomba, ASCAP/Testatyme, ASCAP) CPP	
58 DO IT TO ME (Speeding Bullet, ASCAP) CLM	
4 END OF THE ROAD (FROM BOOMERANG) (Kear, BMI/Ensign, BMI/Greenskirt, BMI) CPP	
40 EVEN BETTER THAN THE REAL THING (U2, ASCAP/Chappell & Co., ASCAP) HL	
37 EVERYBODY'S FREE (TO FEEL GOOD) (Peer, BMI) CPP	
76 EVERYTHING ABOUT YOU (Sloppy Slouch, ASCAP)	
100 FOREVER IN YOUR EYES (Flyte Tyme, ASCAP) WBM	
18 FRIDAY I'M IN LOVE (Fiction, ASCAP/Music Sales, ASCAP)	
96 FULL TERM LOVE (FROM CLASS ACT) (Marley Marl, ASCAP/MCA, ASCAP)	
89 GALILEO (Virgin Songs, BMI/Godhup, BMI)	
73 GIVE IT AWAY (Moebetoblame, BMI)	
91 GIVE IT UP (EMI Blackwood, BMI/Get Out, ASCAP/Lentle, ASCAP/Smoshie, BMI/MCA, BMI/Aerostation, ASCAP)	
48 GIVE U MY HEART (Kear, BMI/Ensign, BMI/Greenskirt, BMI/Saba Seven, BMI) CPP	
9 GIVING HIM SOMETHING HE CAN FEEL (Warner-Tamerlane, BMI) WBM	
29 GOOD STUFF (More Gless Now, BMI/Irving, BMI) CPP	
83 HELLUVA (Delicious Apple, BMI/Purple Records, ASCAP/Fun City, BMI/Van Gogh's Ear, BMI/Music Corp. Of America, BMI/Gasoline Alley, ASCAP) HL	
77 THE HITMAN (BMG, ASCAP/Wax World, ASCAP/USA Import Antwerp, ASCAP) HL	
33 HOLD ON MY HEART (Anthony Banks, BMI/Philip Collins, PRS/Michael Rutherford, BMI/Hit & Run, ASCAP) WBM	
46 HONEY LOVE (Willesden, BMI/R. Kelly, BMI)	
39 HUMPIN' AROUND (Kear, BMI/Greenskirt, BMI/MCA, ASCAP/Bobby Brown, ASCAP/Stylz, ASCAP)	
15 IF YOU ASKED ME TO (Realsongs, ASCAP/U.A., ASCAP/EMI April, ASCAP) WBM	
16 I'LL BE THERE (Jobete, ASCAP/Stone Diamond, BMI) CPP	
60 I MISS YOU (Harrindur, BMI/Joe Public, BMI/Ensign, BMI) CPP	
68 IN THE CLOSET (Mijac, BMI/Warner-Tamerlane, BMI/Donril, ASCAP/Zomba, ASCAP) WBM	
95 I'VE GOT MINE (Red Cloud, ASCAP/Night River, ASCAP) WBM	
51 I WANNA LOVE YOU (WB, ASCAP/Gradington, ASCAP/MCA, ASCAP/Warner-Tamerlane, ASCAP/Music Corp. Of America, BMI) HL/WBM	
42 I WILL REMEMBER YOU (Age To Age, ASCAP/Riverstone, ASCAP/Edward Grant, ASCAP/Yellow Elephant, ASCAP/Reunion, ASCAP) HL	
71 JAMES BROWN IS DEAD (Orla, Saban/BMG, ASCAP) HL	
26 JAM (Mijac, BMI/Warner-Tamerlane, ASCAP/Rene Moore, ASCAP/Bruce Swedien, ASCAP/Donril, ASCAP/Zomba, ASCAP) WBM	
43 JESUS HE KNOWS ME (Anthony Banks, BMI/Philip Collins, PRS/Michael Rutherford, BMI/Hit & Run, BMI/Hidden Pun, BMI) WBM	
32 JUMP AROUND (T-Boy, ASCAP/Soul Assassins, ASCAP)	
36 JUMP (So So Def, ASCAP/EMI April, ASCAP) WBM	
92 JUMP! (Scully, ASCAP)	
66 JUS LYKE COMPTON (Protoons, ASCAP/Way 2 Quik, ASCAP)	
7 JUST ANOTHER DAY (Estefan, ASCAP/Foreign Imported, BMI) CPP	
31 JUST FOR TONIGHT (Edward Grant, ASCAP/Yellow Elephant, ASCAP/Reunion, ASCAP/Dyad, BMI) HL	
54 JUST TAKE MY HEART (EMI April, ASCAP/Eric Martin, ASCAP/Endless Frogs, ASCAP/Bob-A-Lew, ASCAP/Low-Bob, BMI) HL/CLM	
21 KEEP ON WALKIN' (Last Song, ASCAP/Third Coast, ASCAP)	
93 LET'S GET ROCKED (Zomba, ASCAP) HL	
8 LIFE IS A HIGHWAY (Falling Sky, ASCAP/BMG, ASCAP) HL	
69 LITHIUM (Virgin Songs, BMI/End Of Music, BMI)	
45 MAKE LOVE LIKE A MAN (Bludgeon Rifola, ASCAP/Zomba, ASCAP) HL	
59 MONEY CAN'T BUY YOU LOVE (Flyte Tyme, ASCAP/Rated RT, ASCAP/Burbank Plaza, ASCAP) WBM	
14 MOVE THIS (BMC, ASCAP/Bogam, ASCAP/Colgems-EMI, ASCAP) WBM	
41 MR. LOVERMAN (FROM DEEP COVER) (Worldwide Anchor, ASCAP/Gunsmoke, ASCAP/Pow Wow, ASCAP)	
25 MY LOVIN' (YOU'RE NEVER GONNA GET IT) (Two Tuff-Enuff, BMI/Irving, BMI) CPP	
84 NEVER SATISFIED (4 Tammy, ASCAP/S.A. Brown, ASCAP)	
86 NOBODY WINS IN THIS WAR (Dakota Kid, ASCAP/Mondo Melodies, ASCAP/Wood Monkey, ASCAP)	
70 NOTHING BROKEN BUT MY HEART (Realsongs, ASCAP) WBM	
99 NOT THE ONLY ONE (Almo, ASCAP) CPP	
5 NOVEMBER RAIN (Guns N' Roses, ASCAP) CLM	
17 THE ONE (Big Pig/Warner Chappell, ASCAP) HL	

Billboard

FOR WEEK ENDING AUGUST 8, 1992

Top Singles Sales

Compiled from a national sample of POS (point of sale) equipped retail stores and rack outlets which report number of units sold to SoundScan, Inc. This data is used in the Hot 100 Singles chart.



THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL)
			★ ★ NO. 1 ★ ★	38	48	5	PLEASE DON'T GO K.W.S. (NEXT PLATEAU)
1	1	18	BABY GOT BACK SIR MIX-A-LOT (DEF AMERICAN/REPRISE)	39	54	2	JAM MICHAEL JACKSON (EPIC)
2	2	14	ACHY BREAKY HEART BILLY RAY CYRUS (MERCURY)	40	43	6	TWILIGHT ZONE 2 UNLIMITED (RADIKAL/CRITIQUE)
3	4	5	THIS USED TO BE MY PLAYGROUND MADONNA (SIRE/WARNER BROS.)	41	—	1	LITHIUM NIRVANA (DGC)
4	3	7	BABY-BABY-BABY TLC (LAFACE/ARISTA)	42	44	7	THEY REMINISCE OVER YOU PETE ROCK & C.L. SMOOTH (ELEKTRA)
5	5	7	NOVEMBER RAIN GUNS N' ROSES (Geffen)	43	42	9	SCENARIO A TRIBE CALLED QUEST (JIVE)
6	12	2	END OF THE ROAD BOYZ II MEN (MOTOWN)	44	39	13	HONEY LOVE R. KELLY & PUBLIC ANNOUNCEMENT (JIVE)
7	7	11	LIFE IS A HIGHWAY TOM COCHRANE (CAPITOL)	45	37	3	SEXY MF PRINCE & THE N.P.G. (PAISLEY PARK/WB)
8	6	7	WARM IT UP KRIS KROSS (RUFFHOUSE/COLUMBIA)	46	49	5	TAKE THIS HEART RICHARD MARX (CAPITOL)
9	9	11	JUST ANOTHER DAY JON SECADA (SBK/ERG)	47	41	13	DO IT TO ME LIONEL RICHIE (MOTOWN)
10	10	7	GIVING HIM SOMETHING HE... EN VOGUE (ATCO EASTWEST)	48	46	12	I WILL REMEMBER YOU AMY GRANT (A&M)
11	8	19	UNDER THE BRIDGE RED HOT CHILI PEPPERS (WARNER BROS.)	49	50	4	GOOD STUFF THE B-52'S (REPRISE)
12	11	19	COME & TALK TO ME JODECI (UPTOWN/MCA)	50	45	6	MAKE LOVE LIKE A MAN DEF LEPPARD (MERCURY)
13	14	14	THEY WANT EFX DAS EFX (ATCO EASTWEST)	51	57	6	WHEREVER I MAY ROAM METALLICA (ELEKTRA)
14	24	5	STAY SHAKESPEAR'S SISTER (LONDON/PLG)	52	58	4	WHY ANNIE LENNOX (ARISTA)
15	23	6	JUMP AROUND HOUSE OF PAIN (TOMMY BOY)	53	73	2	EVERYBODY'S FREE ROZALLA (EPIC)
16	16	10	WISHING ON A STAR THE COVER GIRLS (EPIC)	54	53	10	JUST FOR TONIGHT VANESSA WILLIAMS (WING/MERCURY)
17	18	10	THE BEST THINGS IN LIFE ARE FREE L. VANDROSS/J. JACKSON (PERSPECTIVE)	55	55	20	JAMES BROWN IS DEAD L.A. STYLE (ARISTA)
18	15	13	IF YOU ASKED ME TO CELINE DION (EPIC)	56	51	8	SLOW MOTION COLOR ME BADD (GIANT)
19	25	6	MOVE THIS TECHNITRONIC (SBK/ERG)	57	56	5	BRAINSTORMING M.C. BRAINS (MOTOWN)
20	22	12	YOU REMIND ME MARY J. BLIGE (UPTOWN/MCA)	58	52	13	YOU WON'T SEE ME CRY WILSON PHILLIPS (SBK/ERG)
21	26	5	THE ONE ELTON JOHN (MCA)	59	47	16	EVERYTHING ABOUT YOU UGLY KID JOE (STARDOG/MERCURY)
22	13	19	JUMP KRIS KROSS (RUFFHOUSE/COLUMBIA)	60	59	7	SO WHAT'CHA WANT BEASTIE BOYS (CAPITOL)
23	20	7	TOO FUNKY GEORGE MICHAEL (COLUMBIA)	61	60	13	SILENT PRAYER SHANICE (MOTOWN)
24	19	9	KEEP ON WALKIN' CECE PENISTON (A&M)	62	69	17	PLEASE DON'T GO BOYZ II MEN (MOTOWN)
25	28	10	MR. LOVERMAN SHABBA RANKS (EPIC)	63	40	11	I'LL BE THERE MARIAH CAREY (COLUMBIA)
26	31	5	BACK TO THE HOTEL N2DEEP (PROFILE)	64	—	1	I MISS YOU JOE PUBLIC (COLUMBIA)
27	17	14	DAMN I WISH I WAS YOUR LOVER SOPHIE B. HAWKINS (COLUMBIA)	65	62	12	HOLD ON MY HEART GENESIS (ATLANTIC)
28	30	7	FRIDAY I'M IN LOVE THE CURE (FICTION/ELEKTRA)	66	—	1	GIVE U MY HEART BABYFACE/T. BRAXTON (LAFACE/ARISTA)
29	34	3	CROSSOVER EPMD (RAL/CHAOS)	67	61	8	REMEDY THE BLACK CROWES (DEF AMERICAN)
30	27	15	SOMETIMES I RHYME SLOW NICE & SMOOTH (RAL/COLUMBIA)	68	63	16	JUST TAKE MY HEART MR. BIG (ATLANTIC)
31	36	2	WE WILL ROCK YOU/WE ARE... QUEEN (HOLLYWOOD)	69	66	21	ONE U2 (ISLAND/PLG)
32	29	19	MY LOVIN' (YOU'RE NEVER...) EN VOGUE (ATCO EASTWEST)	70	64	18	LET'S GET ROCKED DEF LEPPARD (MERCURY)
33	35	21	BOHEMIAN RHAPSODY QUEEN (HOLLYWOOD)	71	—	1	TAKE ME IN YOUR ARMS LIL SUZY (HIGH POWER/WARLOCK)
34	33	27	TEARS IN HEAVEN ERIC CLAPTON (REPRISE)	72	65	14	IN THE CLOSET MICHAEL JACKSON (EPIC)
35	32	3	JUS LYKE COMPTON DJ QUIK (PROFILE)	73	67	17	WHY ME BABY? KEITH SWEAT (ELEKTRA)
36	38	4	BOOT SCOOTIN' BOOGIE BROOKS & DUNN (ARISTA)	74	72	4	EVEN BETTER THAN THE REAL... U2 (ISLAND/PLG)
37	21	17	TENNESSEE ARRESTED DEVELOPMENT (CHRYSALIS)	75	71	6	NEVER SATISFIED GOOD 2 GO (GIANT)

○ Singles with increasing sales. © 1992, Billboard/BPI Communications and SoundScan, Inc.

81 PLEASE DON'T GO (Mike Ten, BMI)	ASCAP/Donna-Ojion, BMI/EMI Blackwood (Canada)
35 PLEASE DON'T GO (Harrick, BMI/Longitude, BMI) WBM	BMI/Cellar Addict, BMI/Sewer Slang, BMI) WBM
90 REMEDY (Enough To Contend With, BMI) WBM	1 THIS USED TO BE MY PLAYGROUND (WB, ASCAP/Bleu Disque, ASCAP/Webo Girl, ASCAP/Shepsongs, ASCAP/MCA, ASCAP) WBM/HL
50 RESTLESS HEART (PPC, ASCAP/Pillarview B.V., BMI/Chrysalis, BMI) WBM/CLM	10 TOO FUNKY (Morrison Leahy, ASCAP/Chappell & Co., ASCAP/Dick Leahy, PRS) SB
64 SCENARIO (Zomba, ASCAP/Jazz Merchant, ASCAP/New School, ASCAP)	49 TWILIGHT ZONE (Decos, SABAM)
79 SEXY MF (NPG, ASCAP) WBM	20 UNDER THE BRIDGE (Moebetoblame, BMI) MSC
53 SHE'S PLAYING HARD TO GET (Zomba, ASCAP/RHO, ASCAP)	98 VICTIM OF THE GHETTO (Virgin/Rom/Black Doors/Pecat/TJ, ASCAP) HL
85 SILENT PRAYER (Gratitude Sky, ASCAP/Virgin, ASCAP/Penzafire, ASCAP) HL	13 WARM IT UP (EMI April, ASCAP/So So Def, ASCAP/House Of Fun, BMI) WBM
65 SLOWLY (Kazzoom, ASCAP/Polygram Int'l, ASCAP/Dream Dealers, ASCAP/BMG, ASCAP) HL	63 THE WAY I FEEL (A&C, ASCAP)
38 SLOW MOTION (Me Good, ASCAP/Howie Tee, BMI/Irvine, BMI) CPP	52 WE WILL ROCK YOU/WE ARE THE CHAMPIONS (Queen, BMI/Beechwood, BMI) WBM
57 SOMETIMES I RHYME SLOW (EMI April, ASCAP/Purple Rabbit, ASCAP) HL	78 WHERE DOES THAT LEAVE LOVE (Hit & Run, ASCAP/Tosha, ASCAP/Barbosa, ASCAP/Shapiro Bernstein & Co., ASCAP/Hit & Hold, ASCAP)
22 STAY (Polygram Int'l, ASCAP/EMI, ASCAP) WBM/HL	82 WHEREVER I MAY ROAM (Creeping Death, ASCAP) CLM
94 STROBELITE HONEY (Peep Bo, ASCAP/Pri, ASCAP) HL	97 WHO'S GOT YOUR LOVE (MicMac/Wilfredo/ASCAP)
72 TAKE ME IN YOUR ARMS (Tony Garcia, ASCAP/Hit And Run, ASCAP)	56 WHY (La Lennox, ASCAP/BMG, ASCAP) HL
23 TAKE THIS HEART (Chi-Boy, ASCAP) CLM	11 WISHING ON A STAR (Way 12, BMI/Warner-Tamerlane, BMI) WBM
24 TENNESSEE (EMI Blackwood, BMI/Arrested Development, BMI) WBM	34 YOU REMIND ME (FROM STRICTLY BUSINESS) (WB, ASCAP/Stone Jam, ASCAP/Milteer, ASCAP) WBM
61 TEQUILA (Emerald Forest, NEM/BMG, BMI) HL	74 YOU WON'T SEE ME CRY (EMI Blackwood, BMI/Get Out, ASCAP/Lentle, ASCAP/Smoshie, BMI/MCA, ASCAP/Aerostation, ASCAP) HL
62 THEY REMINISCE OVER YOU (T.R.O.Y.) (Ness, Nitty & Capone/Smooth Flowin'/Pete Rock/ASCAP)	
30 THEY WANT EFX (Straight Out Da Sewer,	

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
AUGUST 8, 1992



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION	
				*** NO. 1 ***			
1	1	1	10	BILLY RAY CYRUS ▲ MERCURY 510635* (9.98 EQ/13.98) 9 weeks at No. 1	SOME GAVE ALL	1	
2	3	2	17	KRIS KROSS ▲ RUFFHOUSE 48710*/COLUMBIA (10.98 EQ/15.98)	TOTALLY KROSSED OUT	1	
3	4	3	8	MARIAH CAREY ▲ COLUMBIA 52758* (7.98 EQ/9.98)	MTV UNPLUGGED EP	3	
4	5	4	4	SOUNDTRACK LAFACE 26006*/ARISTA (10.98/15.98)	BOOMERANG	4	
5	7	5	32	PEARL JAM ▲ EPIC ASSOCIATED 47857*/EPIC (9.98 EQ/13.98)	TEN	4	
6	2	—	2	MEGADETH CAPITOL 98531* (10.98/15.98)	COUNTDOWN TO EXTINCTION	2	
7	6	—	2	TOO SHORT JIVE 41467 (10.98/15.98)	SHORTY THE PIMP	6	
8	10	—	2	CLINT BLACK RCA 66003* (10.98/15.98)	THE HARD WAY	8	
9	8	7	46	GARTH BROOKS ▲ LIBERTY 96330* (10.98/15.98)	ROPIN' THE WIND	1	
				*** TOP DEBUT ***			
10	NEW ▶	—	1	DJ QUIK PROFILE 1430* (10.98/15.98)	WAY 2 FONKY	10	
11	9	6	44	RED HOT CHILI PEPPERS ▲ WARNER BROS. 26681* (10.98/15.98)	BLOOD SUGAR SEX MAGIK	3	
				*** TOP 20 SALES MOVER ***			
12	14	17	5	SOUNDTRACK PERSPECTIVE 1004*/A&M (10.98/15.98)	MO' MONEY	12	
13	16	14	50	METALLICA ▲ ELEKTRA 61113 (10.98/15.98)	METALLICA	1	
14	12	8	99	GARTH BROOKS ▲ LIBERTY 96330* (10.98/15.98)	NO FENCES	3	
15	11	11	18	EN VOGUE ▲ ATCO EASTWEST 92121* (10.98/15.98)	FUNKY DIVAS	8	
16	20	23	45	GUNS N' ROSES ▲ GEPFEN 24420 (10.98/15.98)	USE YOUR ILLUSION I	2	
17	15	18	22	TLC ▲ LAFACE 26003*/ARISTA (9.98/13.98)	OOOOOOHHH... ON THE TLC TIP	15	
18	19	22	5	ELTON JOHN MCA 10614* (9.98/13.98)	THE CAP	18	
19	21	16	7	TEMPLE OF THE DOG A&M 5350* (9.98/13.98)	TEMPLE OF THE DOG	16	
20	13	9	17	DEF LEPPARD ▲ MERCURY 512185* (10.98 EQ/15.98)	ADRENALIZE	1	
21	17	10	25	SIR MIX-A-LOT ▲ DEF AMERICAN 26765*/REPRISE (9.98/13.98)	MACK DADDY	9	
22	NEW ▶	—	1	JOE SATRIANI RELATIVITY 1053* (10.98/15.98)	EXTREMIST	22	
23	31	32	11	ANNIE LENNOX ▲ ARISTA 18704* (10.98/15.98)	DIVA	23	
24	25	21	37	GENESIS ▲ ATLANTIC 82344* (10.98/15.98)	WE CAN'T DANCE	4	
25	23	15	11	THE BLACK CROWES ▲ DEF AMERICAN 26976*/REPRISE (10.98/15.98)	THE SOUTHERN HARMONY & MUSICAL COMPANION	1	
26	26	33	35	BROOKS & DUNN ▲ ARISTA 18658* (9.98/13.98)	BRAND NEW MAN	26	
27	18	13	8	WILSON PHILLIPS ▲ SBK 98924/ERG (10.98/15.98)	SHADOWS AND LIGHT	4	
28	28	19	8	VARIOUS ARTISTS TOMMY BOY 1053* (10.98/15.98)	MTV: PARTY TO GO, VOL. 2	19	
29	33	38	17	ARRESTED DEVELOPMENT CHRYSALIS 21929*/ERG (9.98/13.98)	3 YEARS 5 MONTHS & 2 DAYS IN THE LIFE OF...	29	
30	38	20	6	FAITH NO MORE SLASH 26785*/REPRISE (10.98/15.98)	ANGEL DUST	10	
31	29	27	17	WYONNNA ▲ CURB 10529*/MCA (10.98/15.98)	WYONNNA	4	
32	37	41	4	MARY-CHAPIN CARPENTER COLUMBIA 48881* (9.98 EQ/15.98)	COME ON COME ON	32	
33	30	24	14	THE CURE ▲ FICTION 61309*/ELEKTRA (10.98/15.98)	WISH	2	
34	36	31	44	NIRVANA ▲ DGC 24425/GEFFEN (9.98/13.98)	NEVERMIND	1	
35	22	12	4	MC REN RUTHLESS 53802/PRIORITY (6.98/9.98)	KIZZ MY BLACK AZZ	12	
36	32	25	66	MICHAEL BOLTON ▲ COLUMBIA 46771* (10.98 EQ/15.98)	TIME, LOVE AND TENDERNES	1	
37	40	39	57	BONNIE RAITT ▲ CAPITOL 96111 (10.98/15.98)	LUCK OF THE DRAW	2	
38	35	62	10	JON SECADA SBK 98845*/ERG (9.98/13.98)	JON SECADA	38	
39	35	28	36	U2 ▲ ISLAND 510347/PLG (10.98 EQ/15.98)	ACHTUNG BABY	1	
40	34	29	20	QUEEN ▲ HOLLYWOOD 61311*/ELEKTRA (10.98/16.98)	CLASSIC QUEEN	4	
41	49	55	45	GUNS N' ROSES ▲ GEPFEN 24420 (10.98/15.98)	USE YOUR ILLUSION II	1	
42	42	30	16	DAS EFX ▲ ATCO EASTWEST 91827* (9.98/13.98)	DEAD SERIOUS	16	
43	41	34	48	JODECI ▲ UPTOWN 10198*/MCA (9.98/13.98)	FOREVER MY LADY	18	
44	39	26	5	THE B-52'S REPRISE 26995* (10.98/15.98)	GOOD STUFF	16	
45	27	—	2	MINISTRY SIRE 26727*/WARNER BROS. (10.98/15.98)	PSALM 69	27	
46	46	35	14	BEASTIE BOYS ▲ CAPITOL 98938 (10.98/15.98)	CHECK YOUR HEAD	10	
47	52	43	4	SOUNDTRACK EPIC SOUNDTRAX 52476*/EPIC (10.98 EQ/15.98)	SINGLES	43	
48	44	36	15	ZZ TOP ▲ WARNER BROS. 26846 (10.98/15.98)	GREATEST HITS	9	
49	43	45	17	CELINE DION ▲ EPIC 52473* (10.98 EQ/15.98)	CELINE DION	34	
50	47	42	118	GARTH BROOKS ▲ LIBERTY 96330* (10.98/15.98)	GARTH BROOKS	13	
51	48	44	36	ENYA ▲ REPRISE 26775* (10.98/15.98)	SHEPHERD MOONS	17	
52	63	50	11	INDIGO GIRLS EPIC 48865* (10.98 EQ/15.98)	rites of passage	21	
53	60	54	45	OZZY OSBOURNE ▲ EPIC ASSOCIATED 46799*/EPIC (10.98 EQ/15.98)	NO MORE TEARS	7	
54	50	40	7	SOUNDTRACK HOLLYWOOD 61334*/ELEKTRA (10.98/15.98)	SISTER ACT	40	
				*** POWER PICK ***			
55	111	—	2	VARIOUS ARTISTS WARNER BROS. 26681* (10.98/15.98)	BARCELONA GOLD	55	

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
56	66	66	14	TOM COCHRANE CAPITOL 97723* (9.98/13.98)	MAD MAD WORLD	56
57	53	46	12	LIONEL RICHIE ● MOTOWN 6338* (10.98/15.98)	BACK TO FRONT	19
58	51	48	35	MICHAEL JACKSON ▲ EPIC 45400 (10.98 EQ/15.98)	DANGEROUS	1
59	45	37	6	FIREHOUSE EPIC 48615* (10.98 EQ/15.98)	HOLD YOUR FIRE	23
60	54	47	53	COLOR ME BADD ▲ GIANT 24429*/REPRISE (9.98/15.98)	C.M.B.	3
61	59	51	63	BOYZ II MEN ▲ MOTOWN 6320* (9.98/13.98)	COOLEYHIGHARMONY	3
62	58	58	73	AMY GRANT ▲ A&M 5321 (10.98/15.98)	HEART IN MOTION	10
63	24	—	2	DANZIG DEF AMERICAN 26914*/REPRISE (9.98/15.98)	DANZIG III HOW THE GODS KILL	24
64	56	53	64	LORRIE MORGAN ● RCA 3021* (9.98/13.98)	SOMETHING IN RED	53
65	61	56	26	R. KELLY & PUBLIC ANNOUNCEMENT ● JIVE 41469 (9.98/13.98)	BORN INTO THE '90'S	42
66	67	64	44	BRYAN ADAMS ▲ A&M 5367* (10.98/15.98)	WAKING UP THE NEIGHBOURS	6
67	65	59	49	VANESSA WILLIAMS ▲ WING 843522/MERCURY (10.98 EQ/15.98)	THE COMFORT ZONE	17
68	57	52	3	VARIOUS ARTISTS COLUMBIA 52826* (10.98 EQ/15.98)	RED HOT + DANCE	52
69	62	57	15	"WEIRD AL" YANKOVIC ● SCOTTI BROS. 75256* (9.98/13.98)	OFF THE DEEP END	17
70	64	49	5	ERIC B. & RAKIM MCA 10594 (9.98/15.98)	DON'T SWEAT THE TECHNIQUE	22
71	69	61	63	ALAN JACKSON ▲ ARISTA 8681* (9.98/13.98)	DON'T ROCK THE JUKEBOX	17
72	68	63	43	REBA MCENTIRE ▲ MCA 10400* (10.98/15.98)	FOR MY BROKEN HEART	13
73	77	77	17	BODY COUNT SIRE 26878*/WARNER BROS. (9.98/13.98)	BODY COUNT	32
74	80	73	17	BRUCE SPRINGSTEEN ▲ COLUMBIA 53000* (10.98 EQ/15.98)	HUMAN TOUCH	2
75	74	71	59	NATALIE COLE ▲ ELEKTRA 61049 (13.98/16.98)	UNFORGETTABLE	1
76	70	69	38	RICHARD MARX ▲ CAPITOL 95874* (10.98/15.98)	RUSH STREET	35
77	84	91	3	MARTY STUART MCA 10596* (9.98/13.98)	THIS ONE'S GONNA HURT YOU	77
78	85	—	2	SHABBA RANKS EPIC 52443 (9.98 EQ/13.98)	ROUGH & READY-VOL. 1	78
79	73	70	47	SOUNDTRACK ▲ BEACON 10286*/MCA (10.98/15.98)	THE COMMITMENTS	8
80	76	78	42	SOUNDGARDEN ● A&M 5378 (9.98/13.98)	BADMOTORFINGER	39
81	71	67	39	HAMMER ▲ CAPITOL 98151 (10.98/15.98)	TOO LEGIT TO QUIT	2
82	92	79	7	PETE ROCK & C.L. SMOOTH ELEKTRA 60948* (10.98/15.98)	MECCA AND THE SOUL BROTHER	43
83	NEW ▶	—	1	SONIC YOUTH GEPFEN 24485 (12.98/15.98)	DIRTY	83
84	79	75	61	TRAVIS TRITT ▲ WARNER BROS. 26589* (9.98/15.98)	IT'S ALL ABOUT TO CHANGE	22
85	81	74	36	SOUNDTRACK ▲ WALT DISNEY 60618* (8.98/14.98)	BEAUTY & THE BEAST	19
86	102	98	19	K.D. LANG SIRE 26840*/WARNER BROS. (10.98/15.98)	INGENUET	55
87	82	83	15	SPICE 1 JIVE 41481* (9.98/13.98)	SPICE 1	82
88	72	65	14	SLAUGHTER CHRYSALIS 21911*/ERG (10.98/15.98)	WILD LIFE	8
89	98	85	4	ERASURE MUTE 61386*/ELEKTRA (5.98/6.98)	ABBA-ESQUE	85
90	89	—	2	VARIOUS ARTISTS WARNER BROS. 45009* (10.98/15.98)	SONGS FROM "COOL WORLD"	89
91	75	72	13	SOPHIE B. HAWKINS COLUMBIA 46797* (9.98 EQ/13.98)	TONGUES AND TAILS	51
92	94	87	89	MADONNA ▲ SIRE 26440*/WARNER BROS. (13.98/18.98)	THE IMMACULATE COLLECTION	2
93	78	86	28	HAL KETCHUM ● CURB 77450* (9.98/13.98)	PAST THE POINT OF RESCUE	45
94	90	88	17	MARK CHESNUTT MCA 10530* (9.98/15.98)	LONGNECKS & SHORT STORIES	68
95	88	92	46	TESLA ● GEPFEN 24424 (9.98/15.98)	PSYCHOTIC SUPPER	13
96	100	90	127	ORIGINAL LONDON CAST ▲ POLYDOR 831563/PLG (10.98 EQ/15.98)	PHANTOM OF THE OPERA HIGHLIGHTS	46
97	87	80	32	CYPRESS HILL ● RUFFHOUSE 47889/COLUMBIA (9.98 EQ/13.98)	CYPRESS HILL	31
98	101	89	19	TORI AMOS ATLANTIC 82358* (10.98/15.98)	LITTLE EARTHQUAKES	54
99	114	118	5	TOAD THE WET SPROCKET COLUMBIA 47309 (9.98 EQ/13.98)	FEAR	99
100	95	81	26	CECE PENISTON A&M 5381* (9.98/13.98)	FINALLY	70
101	121	121	6	SPIN DOCTORS EPIC ASSOCIATED 47461*/EPIC (9.98 EQ/13.98)	POCKET FULL OF KRYPTONITE	101
102	127	138	4	SHAKESPEAR'S SISTER LONDON 28266/PLG (9.98 EQ/13.98)	HORMONALLY YOURS	102
103	116	105	17	BRUCE SPRINGSTEEN ▲ COLUMBIA 53001* (10.98 EQ/15.98)	LUCKY TOWN	3
104	83	76	10	KISS ● MERCURY 848037* (10.98 EQ/15.98)	REVENGE	6
105	97	101	24	JOHN ANDERSON BNA 61029* (9.98/13.98)	SEMINOLE WIND	64
106	99	120	20	YANNI PRIVATE MUSIC 82096* (10.98/15.98)	DARE TO DREAM	32
107	93	82	23	SOUNDTRACK ▲ REPRISE 26805* (10.98/15.98)	WAYNE'S WORLD	1
108	105	103	125	THE BLACK CROWES ▲ DEF AMERICAN 24278*/REPRISE (9.98/13.98)	SHAKE YOUR MONEY MAKER	4
109	120	122	29	SAMMY KERSHAW MERCURY 510161* (9.98 EQ/13.98)	DON'T GO NEAR THE WATER	97

Albums with the greatest sales gains this week. ● Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with million 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.

Laura Enea

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THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
110	117	—	2	PAT METHENY GEFEN 24468* (9.98/13.98)	SECRET STORY	110
111	146	—	2	JOE COCKER CAPITOL 97801* (10.98/15.98)	NIGHT CALLS	111
112	119	113	115	VAN MORRISON ▲ MERCURY 841970 (9.98 EQ/15.98)	THE BEST OF VAN MORRISON	41
113	113	110	7	THE SOUP DRAGONS BIG LIFE 513178*/MERCURY (9.98 EQ/13.98)	HOTWIRED	110
114	110	97	61	DIAMOND RIO ● ARISTA 8673* (9.98/13.98)	DIAMOND RIO	83
115	91	68	4	BLACK SABBATH REPRIS 26965 (10.98/15.98)	DEHUMANIZER	44
116	106	102	56	TRISHA YEARWOOD ▲ MCA 10297* (9.98/13.98)	TRISHA YEARWOOD	31
117	125	111	8	TROOP ATLANTIC 82393* (10.98/15.98)	DEEPA	78
118	104	93	45	MARIAH CAREY ▲ 3 COLUMBIA 47980 (10.98 EQ/15.98)	EMOTIONS	4
119	128	114	5	N2DEEP PROFILE 1427* (9.98/14.98)	BACK TO THE HOTEL	114
120	109	—	2	NEW BROADWAY CAST RCA VICTOR 45014*/RCA (10.98/15.98)	GUYS & DOLLS	109
121	107	112	4	NAJEE EMI 99400*/ERG (10.98/15.98)	JUST AN ILLUSION	107
122	112	104	20	AARON TIPPIN ● RCA 61129* (9.98/13.98)	READ BETWEEN THE LINES	50
123	156	141	17	LYLE LOVETT CURB 10475*/MCA (9.98/15.98)	JOSHUA JUDGES RUTH	57
124	103	94	33	MR. BIG ▲ ATLANTIC 82209* (9.98/13.98)	LEAN INTO IT	15
125	132	124	99	QUEENSRYCHE ▲ 7 EMI 92806/ERG (9.98/15.98)	EMPIRE	7
126	137	126	6	AL JARREAU REPRIS 26849* (10.98/15.98)	HEAVEN AND EARTH	105
127	118	109	19	MELISSA ETHERIDGE ● ISLAND 512120*/PLG (10.98 EQ/15.98)	NEVER ENOUGH	21
128	145	143	6	LINDSEY BUCKINGHAM REPRIS 26182* (10.98/15.98)	OUT OF THE CRADLE	128
129	86	60	4	SUICIDAL TENDENCIES EPIC 48864* (10.98 EQ/15.98)	ART OF REBELLION	52
130	96	99	28	SUZY BOGGUSS LIBERTY 95847* (9.98/13.98)	ACES	95
131	129	119	24	MATTHEW SWEET ZOO 11015* (9.98/13.98)	GIRLFRIEND	100
132	124	107	8	QUEEN HOLLYWOOD 61104*/ELEKTRA (14.98/22.98)	LIVE AT WEMBLEY	53
133	135	116	66	DWIGHT YOAKAM ● REPRIS 26344* (9.98/13.98)	IF THERE WAS A WAY	96
134	131	130	56	TANYA TUCKER ● LIBERTY 95562* (9.98/13.98)	WHAT DO I DO WITH ME	48
135	108	84	5	DEE-LITE ELEKTRA 61313 (10.98/15.98)	INFINITY WITHIN	67
136	122	106	47	NAUGHTY BY NATURE ▲ TOMMY BOY 1044* (9.98/14.98)	NAUGHTY BY NATURE	16
137	123	133	6	BILLY DEAN SBK 96728*/ERG (9.98/13.98)	BILLY DEAN	123
138	139	128	160	MICHAEL BOLTON ▲ 4 COLUMBIA 45012 (9.98 EQ/15.98)	SOUL PROVIDER	3
139	138	100	11	IRON MAIDEN EPIC 48993* (10.98 EQ/15.98)	FEAR OF THE DARK	12
140	115	96	44	A TRIBE CALLED QUEST ● JIVE 1418* (9.98/13.98)	LOW END THEORY	45
141	134	146	14	GEORGE STRAIT ● MCA 10532* (10.98/15.98)	HOLDING MY OWN	33
142	143	117	10	XCLAN POLYDOR 513225*/PLG (9.98 EQ/13.98)	XODUS	31
143	130	108	35	BLACK SHEEP ● MERCURY 848368 (9.98 EQ/13.98)	A WOLF IN SHEEP'S CLOTHING	30
144	140	129	9	MICHELLE WRIGHT ARISTA 18685* (9.98/13.98)	NOW & THEN	126
145	152	145	76	ENIGMA ▲ CHARISMA 86224* (9.98/13.98)	MCMXC A.D.	6
146	136	115	27	UGLY KID JOE ▲ STARDOG 68823*/MERCURY (6.98 EQ/10.98)	AS UGLY AS THEY WANNA BE	4
147	144	151	46	KENNY LOGGINS COLUMBIA 46140* (9.98 EQ/13.98)	LEAP OF FAITH	71
148	151	140	38	STEVIE RAY VAUGHAN & DOUBLE TROUBLE ▲ EPIC 47390 (9.98 EQ/13.98)	SKY IS CRYING	10
149	160	169	3	D.J. MAGIC MIKE & M.C. MADNESS CHEETAH 9412* (7.98/9.98)	TWENTY DEGREES BELOW ZERO	149
150	142	123	58	VAN HALEN ▲ WARNER BROS. 26594* (10.98/15.98)	FOR UNLAWFUL CARNAL KNOWLEDGE	1
151	153	173	27	TRACY LAWRENCE ● ATLANTIC 82326* (9.98/13.98)	STICKS & STONES	71
152	164	153	73	VINCE GILL ▲ MCA 10140* (9.98/13.98)	POCKET FULL OF GOLD	37
153	149	147	167	BONNIE RAITT ▲ 3 CAPITOL 91268 (9.98/15.98)	NICK OF TIME	1
154	154	148	72	R.E.M. ▲ 4 WARNER BROS. 26496 (9.98/15.98)	OUT OF TIME	1

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
155	155	142	117	WILSON PHILLIPS ▲ 15 SBK 93745/ERG (9.98/13.98)	WILSON PHILLIPS	2
156	141	136	11	DELBERT MCCLINTON CURB 77521* (9.98/13.98)	NEVER BEEN ROCKED ENOUGH	118
157	173	161	12	RICKY VAN SHELTON COLUMBIA 46854* (5.98 EQ/9.98)	DON'T OVERLOOK SALVATION	122
158	148	127	18	OTTMAR LIEBERT + LUNA NEGRA EPIC 47848* (10.98 EQ/15.98)	SOLO PARA TI	94
159	167	150	86	NINE INCH NAILS ● TVT 2610 (9.98 EQ/13.98)	PRETTY HATE MACHINE	75
160	126	—	2	GEORGE HARRISON DARK HORSE 26964*/WARNER BROS. (24.98/31.98)	LIVE IN JAPAN	126
161	158	156	44	HARRY CONNICK, JR. ▲ COLUMBIA 48685* (10.98 EQ/15.98)	BLUE LIGHT, RED LIGHT	17
162	166	159	3	SOUNDTRACK COLUMBIA 52919* (10.98 EQ/15.98)	A LEAGUE OF THEIR OWN	159
163	162	149	41	JAMES TAYLOR ● COLUMBIA 4603B* (10.98 EQ/15.98)	NEW MOON SHINE	37
164	186	194	13	DAVID SANBORN ELEKTRA 61272* (10.98/15.98)	UPFRONT	117
165	165	157	13	ARC ANGELS DGC 24465/GEFFEN (9.98/13.98)	ARC ANGELS	127
166	133	125	28	SAWYER BROWN CURB 95624* (9.98/13.98)	DIRT ROAD	68
167	150	139	49	DOUG STONE ● EPIC 47357* (9.98 EQ/13.98)	I THOUGHT IT WAS YOU	74
168	159	134	36	TEVIN CAMPBELL ● QWEST 26291*/WARNER BROS. (9.98/15.98)	T.E.V.I.N.	38
169	157	152	22	PANTERA ATCO EASTWEST 9175B* (10.98/15.98)	VULGAR DISPLAY OF POWER	44
170	171	158	42	JOHN MELLENCAMP ▲ MERCURY 510151* (10.98 EQ/15.98)	WHENEVER WE WANTED	17
171	178	165	10	BASS BOY NEWTOWN 2209* (9.98/14.98)	I GOT THE BASS	160
172	161	144	63	PAULA ABDUL ▲ 3 CAPTIVE 86210*/VIRGIN (10.98/15.98)	SPELLBOUND	1
173	163	131	19	FU-SCHNICKENS JIVE 41472* (9.98/13.98)	FU-DON'T TAKE IT PERSONAL	64
174	190	171	9	LOS LOBOS SLASH 26786*/WARNER BROS. (10.98/15.98)	KIKO	143
175	168	162	111	MARIAH CAREY ▲ 3 COLUMBIA 45202 (9.98 EQ/15.98)	MARIAH CAREY	1
176	169	154	37	DOUG STONE ● EPIC 45303* (5.98 EQ/9.98)	DOUG STONE	97
177	174	160	83	C+C MUSIC FACTORY ▲ 3 COLUMBIA 47093 (9.98 EQ/13.98)	GONNA MAKE YOU SWEAT	2
178	177	167	7	STEELHEART MCA 10426* (9.98/15.98)	TANGLED IN REINS	144
179	147	95	5	SOUNDTRACK WARNER BROS. 26972* (10.98/15.98)	BATMAN RETURNS	61
180	172	163	7	OLIVIA NEWTON-JOHN GEFFEN 24470* (9.98/15.98)	BACK TO BASICS/ESSENTIAL COLLECTION 1971-1992	121
181	176	164	43	PRINCE AND THE N.P.G. ▲ PAISLEY PARK 25379*/WARNER BROS. (10.98/15.98)	DIAMONDS & PEARLS	3
182	184	182	56	SEAL ● SIRE 26627*/WARNER BROS. (9.98/13.98)	SEAL	24
183	175	132	9	SOUNDTRACK MCA 10628* (10.98/15.98)	FAR AND AWAY	89
184	170	135	10	JIMMY BUFFETT MARGARITAVILLE 10613*/MCA (39.98/58.98)	BOATS BEACHES BARS & BALLADS	68
185	185	179	224	ORIGINAL LONDON CAST ▲ 2 POLYDOR 831273*/PLG (17.98 EQ/31.98)	PHANTOM OF THE OPERA	33
186	187	168	10	NEIL DIAMOND COLUMBIA 52703* (17.98 EQ/31.98)	GREATEST HITS 1966-1992	100
187	188	181	90	PHIL COLLINS ▲ ATLANTIC B2157 (14.98/19.98)	SERIOUS HITS...LIVE!	11
188	198	184	37	LISA STANSFIELD ● ARISTA 18679* (10.98/15.98)	REAL LOVE	43
189	182	155	7	ALLMAN BROTHERS BAND EPIC 48998* (9.98 EQ/13.98)	AN EVENING WITH THE ALLMAN BROTHERS BAND	80
190	200	192	3	MILES DAVIS WARNER BROS. 26938* (10.98/15.98)	DOO-BOP	190
191	193	185	24	TECHMASTER P.E.B. NEWTOWN 2208* (9.98/14.98)	BASS COMPUTER	132
192	NEW	▶	1	L7 SLASH 26784*/WARNER BROS. (9.98/13.98)	BRICKS ARE HEAVY	192
193	183	189	3	RON C PROFILE 1431* (9.98/15.98)	BACK ON THE STREET	183
194	180	170	43	SIMPLY RED ● ATCO EASTWEST 91773* (10.98/15.98)	STARS	76
195	192	196	37	COLLIN RAYE ● EPIC 47468* (9.98 EQ/13.98)	ALL I CAN BE	54
196	194	183	75	FIREHOUSE ▲ EPIC 46186* (9.98 EQ/13.98)	FIREHOUSE	21
197	181	174	19	NICE & SMOOTH COLUMBIA 47373 (9.98 EQ/13.98)	AIN'T A DAMN THING CHANGED	141
198	NEW	▶	1	PETER CETERA WARNER BROS. 26894* (10.98/15.98)	WORLD FALLING DOWN	198
199	RE-ENTRY	▶	96	HARRY CONNICK, JR. ▲ COLUMBIA 46146 (9.98 EQ/15.98)	WE ARE IN LOVE	22
200	195	177	20	RIGHT SAID FRED ● CHARISMA 86277* (9.98/13.98)	UP	46

TOP ALBUMS A-Z (LISTED BY ARTISTS)

Paula Abdul 172	Mary Chapin Carpenter 32	En Vogue 15	R. Kelly & Public Announcement 65	Mr. Big 124	Lionel Richie 57	Wayne's World 107	Van Halen 150
Bryan Adams 66	C+C Music Factory 177	Enigma 145	Sammy Kershaw 109	N2Deep 119	Right Said Fred 200	The Soup Dragons 113	Ricky Van Shelton 157
Allman Brothers Band 189	Peter Cetera 198	Enya 51	Hal Ketchum 93	Najee 121	Pete Rock & C.L. Smooth 82	Spice 1 87	VARIOUS ARTISTS
Ton Amos 98	Mark Chesnut 94	Erasure 89	Kiss 104	Naughty By Nature 136	David Sanborn 164	Spin Doctors 101	Barcelona Gold 55
John Anderson 105	Tom Cochrane 56	Eric B. & Rakim 70	Kris Kross 2	New Broadway Cast 120	Joe Satriani 22	Bruce Springsteen 74, 103	MTV: Party To Go, Vol. 2 28
Arc Angels 165	Joe Cocker 111	Melissa Etheridge 127	L7 192	Olivia Newton-John 180	Sawyer Brown 166	Lisa Stansfield 188	Red Hot + Dance 68
Arrested Development 29	Natalie Cole 75	Faith No More 30	k.d.lang 86	Nice & Smooth 197	Seal 182	Steelheart 178	Songs From "Cool World" 90
The B-52's 44	Phil Collins 187	Firehouse 59, 196	Tracy Lawrence 151	Nine Inch Nails 159	Jon Secada 38	Doug Stone 167, 176	Stevie Ray Vaughan & Double Trouble 148
Bass Boy 171	Color Me Badd 60	Fu-Schnickens 173	Annie Lennox 23	Nirvana 34	Shabba Ranks 78	George Strait 41	
Beastie Boys 46	Harry Connick, Jr. 161, 199	Genesis 24	Ottmar Liebert + Luna Negra 158	ORIGINAL LONDON CAST	Shakespeare's Sister 102	Marty Stuart 77	Vanessa Williams 67
The Black Crowes 25, 108	The Cure 33	Vince Gill 152	Kenny Loggins 147	Phantom Of The Opera 185	Simply Red 194	Suicidal Tendencies 129	Wilson Phillips 27, 155
Black Sabbath 115	Cypress Hill 97	Amy Grant 62	Los Lobos 174	Phantom Of The Opera	Sir Mix-A-Lot 21	Matthew Sweet 131	Yanni 106
Black Sheep 143	Billy Ray Cyrus 1	Guns N' Roses 16, 41	Lyle Lovett 123	Highlights 96	Slaughter 88	James Taylor 163	Michelle Wright 144
Clint Black 8	Danzig 63	Hammer 81	Madonna 92	Ozzy Osbourne 53	Sonic Youth 83	Techmaster P.E.B. 191	Wynonna 31
Body Count 73	Das EFX 42	George Harrison 160	Richard Marx 76	Pantera 169	Soundgarden 80	Temple Of The Dog 19	XClan 142
Suzy Bogguss 130	Miles Davis 190	Sophie B. Hawkins 91	Delbert McClinton 156	Pearl Jam 5	SOUNDTRACK	Tesla 95	"Weird Al" Yankovic 69
Michael Bolton 36, 138	Billy Dean 137	Indigo Girls 52	Reba McEntire 72	CeCe Peniston 100	Batman Returns 179	Aaron Tippin 122	Yann 106
Boyz II Men 61	Dee-Lite 135	Iron Maiden 139	MC Ren 35	Prince And The N.P.G. 181	Beauty & The Beast 85	TLC 17	Trisha Yearwood 116
Brooks & Dunn 26	Def Leppard 20	Michael Jackson 58	Megadeth 6	Queen 40, 132	Boomerang 4	Toad The Wet Sprocket 99	Dwight Yoakam 133
Garth Brooks 9, 14, 50	Diamond Rio 114	John Mellencamp 170	Pat Metheny 110	Queensryche 125	The Commitments 79	Too Short 7	ZZ Top 48
Lindsey Buckingham 128	Neil Diamond 186	Pat Metheny 110	John Mellencamp 170	R.E.M. 154	Far And Away 183	A Tribe Called Quest 140	
Jimmy Buffett 184	Celine Dion 49	John Mellencamp 170	Pat Metheny 110	Red Hot Chili Peppers 11	A League Of Their Own 162	Travis Tritt 84	
Ron C 193	D.J. Magic Mike & M.C. Madness 149	Pat Metheny 110	John Mellencamp 170		Mo'Nasty 12	Troop 117	
Tevin Campbell 168	DJ Quik 10	John Mellencamp 170	Pat Metheny 110		Singles 47	Tanya Tucker 134	
Mariah Carey 3, 118, 175		John Mellencamp 170	Pat Metheny 110		Sister Act 54	U2 39	
		John Mellencamp 170	Pat Metheny 110			Ugly Kid Joe 146	

'COP KILLER' REMOVAL SATISFIES PROTESTERS—TO A POINT

(Continued from page 1)

Ice-T asked Warner Bros. to withdraw the track from the album, saying his request was being made out of concern for the safety of Warner employees who had received bomb threats.

The record company said it would immediately stop manufacturing and distributing the original album and would replace it with a new version minus "Cop Killer." The reconfigured album will be available in three to four weeks, according to the label.

It is unclear whether any of the major chains that pulled the Body Count album in the wake of the public outcry about the song will now stock the edited version.

Law-enforcement groups, which have maintained that "Cop Killer" advocates the murder of police officers, cheered Warner's announcement. But they continued to rail against what they perceive as Time Warner's irresponsibility for releasing the track.

Ron DeLord, president of Combined Law Enforcement Assns. of

Texas, which organized the drive to boycott Time Warner and sought the removal of the track from distribution, says, "I applaud Ice-T's decision to pull the record. It's a first step to resolving the situation."

STILL NOT SATISFIED

But DeLord says his group still is seeking a public apology from Time Warner. "This doesn't satisfy our overall problem," he says. "I want a recognition that [Time Warner] made a mistake, that they hurt some folks, and that they will be responsible in the future."

DeLord's remarks were echoed by Peter Kehoe, executive director of the New York State Sheriffs' Assn.

On July 22, Kehoe's group sent a letter to Democratic presidential candidate Bill Clinton, denouncing a \$400,000 Time Warner contribution to the party's convention as "blood money gained at the expense of the safety and security of all the police officers in this country."

At a July 29 press conference in

Colonia, N.Y., Kehoe called the withdrawal of the song "a first positive step."

But he added, "We have a right to expect [Time Warner] . . . to exercise some taste, sensitivity, tact, and social responsibility."

"If it is true, as Ice-T asserts, that this action has nothing to do with Time Warner, then our boycott will continue. We will need some assurance from Time Warner that this really represents a change in corporate policy."

However, at least one police group, the New York Patrolmen's Benevolent Assn., has backed down from its plan to divest \$100 million in Time Warner stock held by its pension fund. "We think [the song's withdrawal] is a victory for police groups," says that group's spokesman, Joe Mancini.

A Time Warner spokesman says the company "[continues] an ongoing dialog" with law-enforcement protesters.

Executives at two of the largest chains that pulled the Body Count album, 310-store Camelot Music and 600-store Trans World Music Corp., say they have not decided if they will stock the revised version of the album.

"We haven't come to that bridge yet," says Joe Bressi, VP of North Canton, Ohio-based Camelot. "We haven't been solicited yet [on the new version], but I'm sure we would consider [stocking] it." Bob Higgins, president of Albany, N.Y.-based Trans World, echoed Bressi's comment.

Warner Bros. has asked WEA to request retailers to immediately return all unsold "Body Count" CDs and cassettes for full credit.

"It's certainly up to the dealers' discretion to return it or not," Warner Bros. publicity VP Bob Merlis says. "They pay for these goods. We can't demand that they send them back for credit."

Executives of chains that have been stocking "Body Count" are surprised by the announcement. Russ Solomon, president of West Sacramento, Calif.-based MTS Inc., which operates 60-store Tower Records, says he is not sure how much stock of the album his stores have on hand, adding, "I suppose if they want us to send them back, we will."

According to Ruth LeVine, spokeswoman for the 1,000-store, Minneapolis-based Musicland Group, "We have responded to the request and are going to return the merchandise."

The newly edited Body Count album will be issued with altered cover

art. The original artwork depicts a gun-toting black man with a "Cop Killer" tattoo on his chest, and Merlis says the original art "could be misleading for a customer."

At a hastily arranged July 28 press conference at Ma Maison Sofitel here, Ice-T bluntly said the police were behind violent threats that had led him to ask for the withdrawal of his song.

BOMB THREATS ALLEGED

"At the moment, the cops are in a criminal mode," the musician said. "They've waged a lot of death threats against Warner Bros. Records, people that work at WEA, and they've threatened to bomb the record company . . . This is criminal."

(Merlis confirms Warner Bros. has received "one overt bomb threat, and [there was] one suspicion of a bomb" at the label's Burbank, Calif., headquarters. But he adds, "Any threats that we have received have been anonymous," and that the label has no comment on Ice-T's assertion that the threats emanated from police.)

Explaining his reasons for pulling "Cop Killer," Ice-T said, "I'm in the position now where I think Warner Bros. is taking the war for me. They are taking the sweat. The cops' whole thing is that this record was done for money. So, as of today, I'm gonna pull the song off the record, just to prove to them that it ain't about money, and bring the actual song back to South Central where it came from. I will give [the song] away free at my concerts."

He repeated his long-stated position that the song "is not a call to murder police. It's just a way of sayin', 'This is how angry we are.'" To dramatize the point, at the start of the press conference the musician screened a half-hour documentary about FBI and police action against black activists during the '60s.

Ice-T called the assault on his music "a Willie Horton type of thing," adding that politicians are "tryin' to create somethin' so they can stand on this traditional values thing, and they're gonna use me, they're gonna stand on me and ride to the presidency."

ICE DENIES LABEL PRESSURE

He denied he had been pressured by Warner Bros. to remove the song from the album. He also claimed he was unaware of a report in The Wall Street Journal July 24, in which sources said Time Warner directors were discussing the adoption of a policy that would bar the release of "inappropriate" mu-

sic on the company's labels.

"I don't know nothin' about it," he said of the story. "I didn't read it, I haven't heard of that. Only thing I've heard from Warner Bros. is 'Ice, we're behind you.'"

(A Time Warner spokesman says the company does not comment on board discussions. But a well-placed source confirms Time Warner board members did discuss artistic content at a meeting the day before the company's tumultuous July 16 shareholders meeting in Beverly Hills, Calif. However, the source adds, "Since then, there has not been a conclusive approach by those at the meeting" to the issue.)

The "Cop Killer" controversy heated up anew the week before the song's withdrawal, when NBC's "Today" on July 23 aired a home video of Ice-T talking to a crowd in front of radio station KJLH in Los Angeles May 1, the second day of the recent civil disturbances in L.A.

"Police ain't shit to me and never will be," the singer said in the video. "They're a Gestapo organization in Los Angeles and until you start taking them cops down out here in the street, then y'all still fucking pissing in the wind, you know what I'm sayin'?"

The musician also said he "personally would like to blow some fucking police stations up."

On July 24, Body Count played its first announced Los Angeles-area concert since the "Cop Killer" flap began. In an unusual show of force for a local nonarena concert, at least 60 police officers, including some stationed on rooftops, and several fire marshals were on hand at the 1,200-seat Electric Ballroom in North Hollywood. An unmarked vehicle containing agents in FBI windbreakers was also spotted at the scene.

But the show turned into a media nonevent, drawing nearly as many local and network minicam trucks (eight) as protesters (approximately a dozen). Admonished by Ice-T from the stage, "Don't give the motherfuckers a reason to fuck with y'all," the crowd created no disturbances in the venue and exited the theater quickly and peacefully. No arrests were reported.

BETWEEN THE BULLETS



by Geoff Mayfield

SCORE TWO MORE FOR THE INDIES: Back in May 1991, when we converted The Billboard 200 to the SoundScan system, DJ Quik was one of the artists who benefited conspicuously from the new methodology. Up to that point, his first album had never charted higher than No. 43, but the week of the conversion, he bolted to No. 32, and eventually reached No. 29. This week, Quik's new Profile set owns the week's Top Debut, at No. 10. The week's second-highest debut also belongs to an independent label, as Relativity's Joe Satriani jumps in at No. 22, one position higher than his prior chart peak.

THE SLATE OF NEW RELEASES on this week's chart is not as power-packed as last week, when five titles debuted in the top 30, with three of those hitting the top 10. The less exciting release schedule makes for a comparatively sleepy chart. Aside from Quik and Satriani, Sonic Youth is the only other act to debut within the top 100 positions. The less dynamic selection of fresh titles is one of the main reasons volume on The Billboard 200 drops by 9% from the previous week. The falloff in business means some parts of the chart are especially soft. One artist moves ahead five places, despite a sales drop of almost 4%. Another moves up seven places, despite seeing a gain of just 29 units.

STILL RIDING HIGH: Travis Tritt complained that Billy Ray Cyrus has more to do with gimmickry than country. Entertainment Weekly griped that the newcomer "preens through" his "Achy Breaky Heart" video. Gee, maybe Cyrus can find solace in the fact that his debut album logs its ninth week at No. 1 on The Billboard 200. His sales decline by 14%, but he still has a commanding lead of 81% over the No. 2 position, and this is only the second week of the 10 that he's been on the chart in which his sales have dropped.

PREDICTIONS: Expect Cyrus to command the top slot again next week, but in two weeks, INXS looks like it might be the best bet to wrest it from him. INXS' new "Welcome To Wherever You Are" hits the bins Tuesday (4) . . . Figure that next week's key chart debuts will belong to EPMD, Morrissey, and Nitty Gritty Dirt Band. Two vets, Graham Parker, who releases his first for Capitol, and George Thorogood, with a best-of set, might also reach The Billboard 200.

REBOUNDS: Bruce Springsteen is doing the one thing that always seemed his best weapon to improve his chart positions—touring. In the wake of the New York-area concerts that kicked off his tour, both of his albums move up with bullets (80-74 and 116-103), and only two of his dates had been played by the end of the reporting week. In the New York market, "Human Touch" sees an 83% gain; "Lucky Town" increases by 87%. Sales for the week in this one market account for 20%-25% of Springsteen's U.S. total. And, I'd like to thank The Boss for generously publicizing our charts during his concerts . . . Jazz man David Sanborn moves up 12 spots, to No. 164. About a dozen top 40 stations have added his "Bang Bang" single . . . Following a July 24 appearance on "The Tonight Show," Lyle Lovett sees a 19% gain and jumps 156-123. This stop with Jay Leno had more chart impact than his last one there, during Johnny Carson's last month at the helm. After that shot, the title fell one spot to No. 76.

NMPA STRESSES INTERNATIONAL LINKS

(Continued from page 12)

Murphy said NMPA is supporting the introduction of a new Berne Convention protocol, mandating extension of copyright protection in Berne countries to life of the author plus 70 years. However, Murphy noted that unless U.S. copyright law itself is amended to reflect the new length of copyright, U.S. copyright owners would not benefit from the changes. "NMPA intends to lead the effort to secure amendment of the U.S. copyright law to reflect the extended term of protection."

Murphy also raised two other issues of concern. One is the global advent of Digital Audio Broadcasting and related issues stemming from DAB, such as performance rights for sound recordings and the electronic

delivery of recordings.

A performing right, Murphy said, could cut into songwriter and music publisher performance income. "Likewise, a worldwide shift [from retail] in delivery methods may require clarifications in the U.S. Copyright Act and in corresponding foreign laws to protect against drops in mechanical royalty income."

Other speakers at the meeting included Famous Music chairman and CEO Irwin Robinson, chairman of NMPA/HFA, and Alan Shulman of Silverman & Shulman, counsel of HFA, as well as a featured keynote address by Carmen Suro-Bredie, assistant U.S. trade representative.

In attendance, too, were members of a visiting delegation from Russia.

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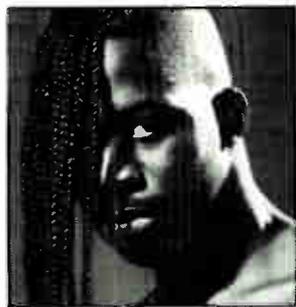
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Oneness. RCA is mounting a big push for Me Phi Me. The adventurous rapper is building sales through video play on MTV and The Box and through his slot on the current Arrested Development tour. More than 20 top 40 stations have added his "Sad New Day" cut, and some alternative pop stations are also airing "Black Sunshine."



Irish Spring. The Irish band Clannad is a family affair, consisting of sister and brother Máire and Ciarán Brennan and their twin uncles, Pádraig and Noel Duggan. The act's Atlantic debut includes 10 new tracks, plus two of the better-known songs

from its previous discography, one of which was featured in the film "Patriot Games."



On Her Own. Nicky Holland's eclectic resumé includes stints with Tears For Fears, Ryuichi Sakamoto, and Fun Boy Three, but she's now blazing her own trail with a self-titled album on Epic Associated. A recent six-city showcase tour, promoted by adult alternative stations, increased sales for her in each of those markets.

GRADUATION: It has been five weeks since a Heatseeker act graduated from the chart, but **Toad The Wet Sprocket** picks up its diploma with a 114-99 jump on The Billboard 200. Sales of the band's "Fear," its third for Columbia, increase by 10% over the previous week.

As previously reported in Popular Uprisings, the alternative band's sales surge is due to its newfound success at top 40 radio. Its "All I Want" moves 34-28 with a bullet this week on Hot 100 Singles.

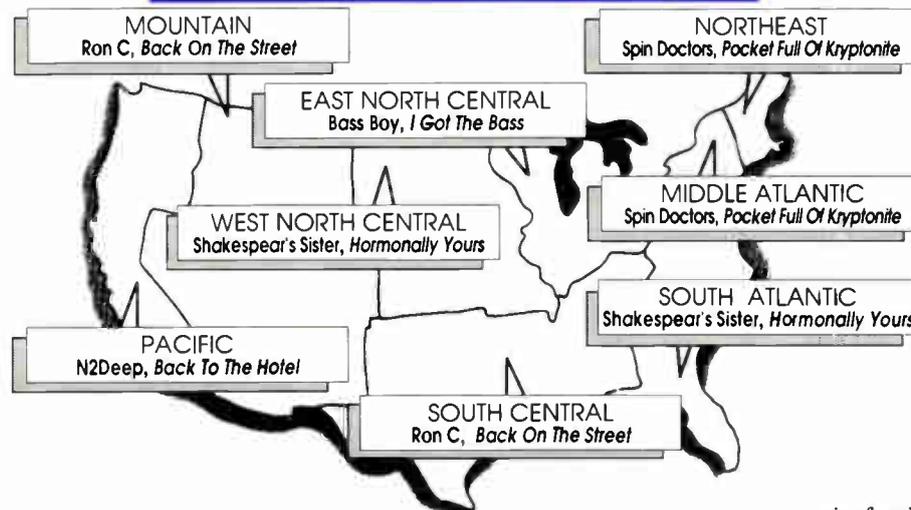
Artists are removed from Heatseekers when an album hits the top half of The Billboard 200, the top 25 of Top R&B Albums or Top Country Albums, or the top five of one of Billboard's other popular-format charts. The last graduate was **Jon Secada**, who made the move in the June 27 issue—and that's the longest dry spell we've had in 1992. In the first half of the year, we never went more than two weeks without a graduation.

It appears we won't have to wait long for the next grads, as **Spin Doctors** and **Shakespear's Sister**, the Nos. 1 and 2 Heatseekers, are nearing the threshold. The former rises to No. 101 on the big chart; the latter soars to No. 102. Shakespear's Sister sees a 19% increase, while the Doctors are riding a 13% gain.

ROAD WORK: Nettwerk/Arista artist **Sarah McLachlan** is back on the road. The Canadian singer/songwriter, who completed her first U.S. tour earlier this year, started a 23-city swing July 22. Except for a two-night stand in Toronto, all the dates are in U.S. cities. The itinerary takes her to D.C., Atlanta, Nashville, five Southwestern markets, six West Coast cities, a couple Midwest stops, and four Northeastern dates, including Boston and New York. . . . When singer/percussionist **Vinx** recently played S.O.B.'s in New York, "I Love My Job," his second Pan-gaea/I.R.S. album, emerged as the top seller for the jazz/new age department at the downtown Tower Records location there.

SOAP SUDS: We know TV talk shows help spur album sales, but can a soap opera also act as a catalyst? We'll find out, because Atlantic's **Neal McCoy** is scheduled to star on NBC's "Santa Barbara" Tuesday (4). In conjunction with that appearance, McCoy's publicists put together a press/industry party at the

REGIONAL HEATSEEKERS #1'S



THE REGIONAL ROUNDUP

Rotating top-10 lists of best-selling titles by new & developing artists.	
PACIFIC	SOUTH CENTRAL
1. N2Deep, Back To The Hotel	1. Ron C, Back On The Street
2. Rozalla, Everybody's Free	2. Arc Angels, Arc Angels
3. Shakespear's Sister, Hormonally Yours	3. Shakespear's Sister, Hormonally Yours
4. 2 Unlimited, Get Ready	4. Bass Boy, I Got The Bass
5. L7, Bricks Are Heavy	5. McBride & The Ride, Sacred Ground
6. Arc Angels, Arc Angels	6. Techmaster P.E.B., Bass Computer
7. Brian McKnight, Brian McKnight	7. Sass Jordan, Racine
8. South Central Cartel, South Central...	8. Chris LeDoux, Western Underground
9. Cause & Effect, Another Minute	9. Ronny Jordan, Antidote
10. Martina McBride, Time Has Come	10. Mars Lasar, Olympus

Denim & Diamonds club in Santa Monica, Calif.

ON THE TRAIL: Nicky Holland recently took her songs on the road for a six-city showcase tour. All but one of those dates, an industry affair in L.A., were public showcases co-sponsored by local adult alternative stations. KKSF was the host in San Francisco, where Holland packed Great American Music Hall as part of the station's "Rising Star" series. The other cities and hosts: San Diego, KIFM; Chicago, WNUA; Cleveland, WNWV; and Boston, WCDJ. Epic VP of promotion Larry Douglas says SoundScan data show Holland had significant sales gains in each of those markets. Douglas adds the tour was staged to show Epic's commitment to the adult alternative format.

ALL IN THE FAMILY: Ireland's Clannad won first prize at the Letterkenny Folk Festival in 1970, and went on to record more than a half-dozen albums, but none of the family band's recordings showed up on Billboard's charts until this week, when its Atlantic debut, "Anam," hits Heatseekers at No. 39.

The album features 10 new songs, and a pair of earlier tracks, including "In A Lifetime," a 1986 duet with U2's Bono, which was featured in the movie "Patriot Games."

Clannad is a family affair, consisting of Máire and Ciarán Brennan, who are sister and brother, and their twin uncles, Pádraig and Noel Duggan. The foursome does not have a monopoly on the family's musical talent. The Brennans' father, Leo, was a band leader; their mother, a music teacher. Oh yeah, they have a sister, too, who was a member of Clannad for a while. And, as a solo artist, she has indeed made an impression on Billboard's charts. Her name is **Enya**.

Popular Uprisings is prepared by Geoff Mayfield with assistance from Roger Fitton.

BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
			*** No. 1 ***	
1	2	11	SPIN DOCTORS	POCKET FULL OF KRYPTONITE
2	3	7	SHAKESPEAR'S SISTER	HORMONALLY YOURS
3	4	6	N2DEEP	BACK TO THE HOTEL
4	5	15	ARC ANGELS	ARC ANGELS
5	6	14	BASS BOY	I GOT THE BASS
6	8	32	TECHMASTER P.E.B.	BASS COMPUTER
7	9	14	L7	BRICKS ARE HEAVY
8	7	4	RON C	BACK ON THE STREET
9	12	5	2 UNLIMITED	GET READY
10	16	17	TKA	GREATEST HITS
11	11	7	SASS JORDAN	RACINE
12	13	42	PRIMUS	SAILING THE SEAS OF CHEESE
13	14	24	CAUSE & EFFECT	ANOTHER MINUTE
14	17	5	HELMET	MEANTIME
15	10	13	MCBRIDE & THE RIDE	SACRED GROUND
16	19	15	CRACKER	CRACKER
17	15	42	CURTIS STIGERS	CURTIS STIGERS
18	18	15	BASS PATROL	THE KINGS OF BASS
19	23	4	BRIAN MCKNIGHT	BRIAN MCKNIGHT
20	25	2	ME PHI ME	ONE

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
21	21	6	MEN AT LARGE	MEN AT LARGE
22	20	6	SUPER CAT	DON DADA
23	24	8	K-SOLO	TIME'S UP
24	36	2	ROZALLA	EVERYBODY'S FREE
25	27	8	SAIGON KICK	LIZARD
26	29	15	THE JESUS AND MARY CHAIN	HONEY'S DEAD
27	26	9	MARTINA MCBRIDE	THE TIME HAS COME
28	28	24	CHRIS LEDOUX	WESTERN UNDERGROUND
29	32	3	THE MEN	THE MEN
30	22	22	ROLLINS BAND	END OF SILENCE
31	34	13	CONFEDERATE RAILROAD	CONFEDERATE RAILROAD
32	35	14	BLUES TRAVELER	BLUES TRAVELER
33	37	42	NEMESIS	MUNCHIES FOR YOUR BASS
34	31	2	RONNY JORDAN	ANTIDOTE
35	39	11	HARDLINE	DOUBLE ECLIPSE
36	30	12	MC BREED	20 BELOW
37	33	18	SOUTH CENTRAL CARTEL	SOUTH CENTRAL MADNESS
38	—	15	BLUES TRAVELER	TRAVELERS & THIEVES
39	—	1	CLANNAD	ANAM
40	—	24	SMASHING PUMPKINS	GISH

RIAJ Softens Its Stance On Rental-Ban Of Domestic Product

■ BY STEVE MCCLURE

TOKYO—Pressure from the Japanese government and record renters has caused the Recording Industry Assn. of Japan to accept a softening of an earlier agreement that rental of domestic product be banned for two weeks after release. The two-week ban was to take effect Aug. 1.

Instead, the RIAJ has accepted a compromise whereby the existing one-week ban on rental of domestic albums will be extended to Sept. 30. After that, rental of domestic albums and singles will be permitted as follows:

- Rental of albums released in a given week, on no matter which day, will be allowed from the beginning of the second week following the week of release. For example, domestic albums released from Oct. 5-11 can be rented beginning Oct. 19.

- Rental of singles released from Tuesday to Thursday will be allowed beginning Thursday of the same week.

- Rental of singles released from Friday to Monday will be allowed beginning Monday (singles were not covered by the previous agreement).

- Renters will pay one-time rental fees of 350 yen (\$2.75) per album

(down from 360 yen) and 90 yen (70 cents) for singles.

Under the earlier agreement between the RIAJ and the Japan Record Rental Commerce Trade Assn. (JRRCTA), a one-week ban on rental of domestic albums came into effect Jan. 1 and was to have been extended to two weeks beginning Aug. 1 and three weeks beginning Jan. 1, 1993. But "administrative guidance" from the powerful Ministry of International Trade and Industry and the Cultural Affairs Agency convinced the RIAJ to accept the watered-down agreement, which will continue until Oct. 1, 1994.

Such "guidance" is often used by Japanese bureaucrats to impose their will on disputing parties, who essentially have no choice but to toe the line, since bureaucrats have wide regulatory powers.

Although the new agreement says Monday of the second week following release is the end of the banning term, a JRRCTA statement says rental will actually start on the preceding Saturday, since that's when CDs are delivered to rental shops. The RIAJ could not be reached for comment on this point at press time. If true, this would mean that in some cases domestic albums could be rented as soon as a week after their release.

RIAJ spokesman Yuji Eguchi says Japanese record companies have reluctantly accepted the new domestic rental rule. "We don't welcome the new rule, because we've made a concession to the record renters," Eguchi comments. "The reason we decided to relax the conditions for licensing is that the record-rental industry told us if we didn't, they would take

'urgent' measures, that is, they would rent the records themselves without getting licenses from record companies."

A JRRCTA spokesman declares that he cannot confirm whether that was the case or not, saying he's unaware of details of the discussions with the RIAJ.

The rental association, which represents Japan's 5,000 rental shops, says it sought a relaxation of the earlier agreement because of the impact of the one-year ban on rental of foreign product that came into effect Jan. 1 following revision of Japan's Copyright Law. "This step has had such a major impact on rental shops that the ratio of foreign product handled at the shops has fallen to 10% of total stock," the JRRCTA says in a statement. (The previous norm had been 35%). "Therefore," the statement continues, "if the second phase regarding banning of rental of domestic product were to be carried out as scheduled in August, the record-rental industry would be forced into extinction."

Electric Factory Charged With Cheating Acts

■ BY THOM DUFFY

NEW YORK—Electric Factory Concerts, charged by federal officials with falsifying nearly \$1 million in expenses at shows by many of the top acts on the tour circuit between 1987 and 1990, has made restitution to the artists and is expected to plead guilty to the charges.

Acts including the Rolling Stones, the Grateful Dead, Madonna, Genesis, David Bowie, Pink Floyd, U2, the Who, and Paul McCartney and events such as the Monsters of Rock and Amnesty International's Human Rights Now! were overcharged for production costs, payroll taxes, and union benefits, according to charges announced July 27 by Michael J. Rotko, acting U.S. attorney for the Eastern District of Pennsylvania.

The federal charges were brought against Philadelphia-based Electric Factory Concerts Inc., EFC part-owner and VP Allen Spivak, and production manager Sidney Payne. The charges also allege mail fraud, the diversion of \$115,681 in benefits to the

stagehands union, illegal payments of some \$14,953 to a union official, and evasion of \$321,631 in employee withholding and Social Security taxes by Spivak. Longtime Electric Factory co-owner Larry Magid and other principals of the company were not named in the action.

The U.S. attorney's office outlined the charges in a five-count criminal information, a court filing used when defendants have waived indictment by a grand jury. It normally precedes a guilty plea.

Conviction on the charges would subject Electric Factory to a maximum fine of \$2.38 million, Spivak to a maximum 20-year prison term and \$2.6 million in fines, and Payne to a 10-year prison term and \$2.14 million in fines, with each also responsible for restitution costs.

Attorney Richard M. Meltzer, representing Electric Factory, says the company is expected to reach a resolution of the charges that would likely involve negotiation of the penalties to be imposed.

However, Meltzer noted Electric Factory also disputes the amount of the artist overcharges estimated by the government since they include tax and union benefit obligations that are customarily included as expenses. Electric Factory is arranging to pay the back taxes and other obligations, he says.

Company officials have met with representatives of the artists involved and "amicably resolved the issue of the discrepancies," according to a statement from the promoter. The company also states it has made "significant personnel and accounting changes, which will enable the company to continue to be an industry leader," adding that it "stands behind the two individual defendants who will continue to play an important role in the future of Electric Factory Concerts."

Meltzer says Electric Factory's reputation with major acts is intact despite the charges, noting upcoming concerts by acts including U2, one of those allegedly overcharged in the past.

The case against Electric Factory grew out of a joint investigation by the U.S. Department of Labor, the IRS, and the FBI that initially targeted union activity, sources say.

Electric Factory, Spivak, and Payne are charged with making the \$14,953 in illegal payment to Francis O'Shea, former president of Local 8 of the International Alliance of Theatrical and Stage Employees (IATSE), whose members were employed by Electric Factory. O'Shea was convicted of accepting illegal payments from Electric Factory and sentenced in April to a four-month prison term.

11 Tix Agencies Cited For Scalping

NEW YORK—Eleven ticket resale agencies in the Northeast have been ordered to temporarily cease sales after the New Jersey Attorney General's office charged the agencies with scalping concert tickets.

The scalping charges came about after the New Jersey Division of Consumer Affairs learned that tickets to Bruce Springsteen's concerts at the Meadowlands Arena in New Jersey, normally costing \$28.50, had been resold at \$50 to \$350.

In addition to the primary charges, all 11 agencies, six of which are New Jersey-based, were charged with operating without a state license.

Five of the companies, located in Pennsylvania, Connecticut, Delaware, and Rhode Island, have also been charged with selling tickets to a New Jersey event without having a place of business in New Jersey.

The 11 companies have been ordered to appear in Essex County Court in New Jersey later this month, when the court will review the temporary injunction to cease ticket sales. **BARBARA DAVIES**

N.Y. PROMOTERS' ADVERTISED PRICES EXAMINED

(Continued from page 10)

Metropolitan did comply with a request from the band for a box-office location where fans could buy tickets without the Ticketmaster fee.

Scher says he would not object to including service charges in concert ads, but he noted that has not been industry practice. "It was an oversight," he says, "but an oversight by everybody who's ever promoted in New York."

Ticketmaster CEO Fred Rosen, noting that his company is not the target of Green's charges, nonetheless took issue with the city's findings. In a survey by Green's staff of service charges for more than 40 events sold through Ticketmaster, Rosen says buyers for each of those events could obtain tickets directly through a box office or other source without additional fees.

Green says he is also investigating whether promoters and venues should be responsible for reimbursing concertgoers for service charges when they cancel or move concerts. To that end, Green has subpoenaed

Ticketmaster for concert sales records for the past year, as well as Ticketmaster contracts with Delsener and Metropolitan and a dozen major New York area venues. Ticketmaster is cooperating with that request, Green says.

In a letter to Green, Ticketmaster outlined its policy of retaining service charges when an event is canceled or moved because it has provided a service "at the customer's option and represents saving time and transportation costs that would otherwise be required."

Rosen acknowledged that venues may receive a portion of the service charge collected by Ticketmaster under the terms of their contracts with his company. He defended the cost and nonrefundability of those service charges.

"We've done such a good job making this service available to everyone that we've turned a service into a necessity," he says, "and people don't realize the effort and cost associated with delivering that service."

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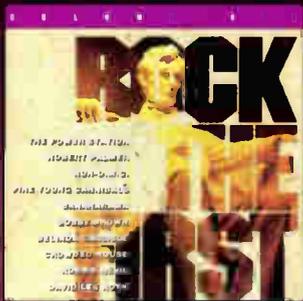


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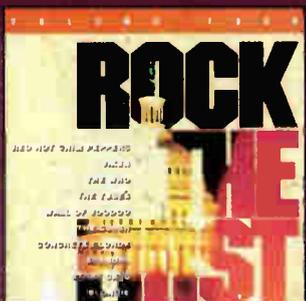
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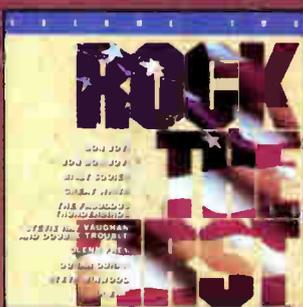
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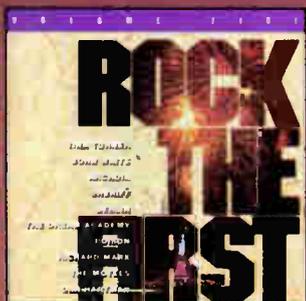
The Power Station • Robert Palmer
Run - D.M.C. • Fine Young Cannibals
Bananarama • Bobby Brown
Belinda Carlisle
Crowded House
Robbie Nevil • David Lee Roth



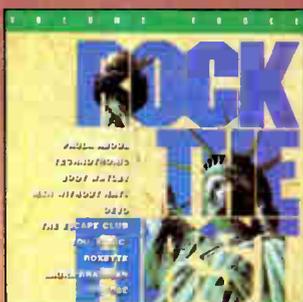
Red Hot Chili Peppers
Vixen • The Who • The Tubes
Wall Of Voodoo • The Clash
Concrete Blonde • Scandal
Stray Cats • Blondie



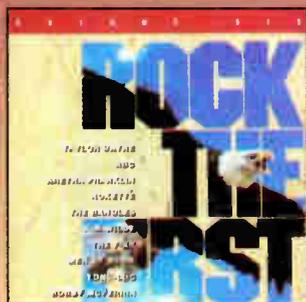
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Billy Squier • Great White
The Fabulous Thunderbirds
Stevie Ray Vaughan & Double Trouble
Glenn Frey • Duran Duran
Steve Winwood • R.E.M.



Tina Turner • John Waite
Arcadia • Sheriff • Berlin
The Dream Academy • Poison
Richard Marx • Marty Balin
Dan Hartman



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Jody Watley • Man Without Fear
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SILVERMAN ENDS TIES TO NMS

Tom Silverman has resigned as co-executive director of the New Music Seminar and has sold his interests in the annual gathering to partner Mark Josephson, who will now be the sole owner and chief executive. Although he cites plans to expand his label, Tommy Boy Records, as a primary reason for the move, sources note there has been growing dissension between Silverman and Josephson over the past two years. The first change is a cut in year-round staff, from 10 to six.

SINGLE PULLED FROM U.K. CHART

A veil of silence is being drawn over the removal from the U.K. singles chart of Don-E's "Peace In The World." Chart production company CIN confirms it was deleted after debuting at 41 two weeks ago but declines to elaborate. Don-E's label, 4th & B'way, declines to comment. CIN can remove records if any sales are deemed irregular.

SEE INGRAM BUYING ENCORE

The Ingram Distribution Group, which recently acquired wholesaler Commtron, is on the verge of buying Encore International, the Columbia, Md.-based rackjobber. If the acquisition is completed, Encore—which sources project should reach sales of \$25 million-\$30 million this year—is likely to be merged into Ingram's rack division, Ingram Merchandising Services. Executives at both firms were unavailable for comment by press time.

MAJOR MARKETS ELUDE GN'R

"Is it St. Louis, or does Guns N' Roses really just scare the piss out of people?" That's the question Alex

Kochan, who books GN'R, is asking since the group was locked out of three of the top-10 markets during its current tour with Metallica. Despite efforts to secure dates a year after riots at a St. Louis concert, GN'R is not playing in Atlanta, Chicago, or Philadelphia. "I think some of [the building managers] have an unfair prejudiced feeling that something bad is going to happen." Promoters in Philly and Chicago say the case was more one of building unavailability.

DIAMOND TO PROGRAM CABLE CHANNEL

In an unusual arrangement, veteran producer/publisher Joel Diamond will seek out programming, through his Silver Blue Productions Inc., for the Hollywood Broadcasting Network unit of Dallas-based Future Communications Inc. The unit provides 24-hour, over-40 demographic cable programming via Main Street Television. Diamond also plans to record a number of MOR artists for direct sale through Main Street Television. The payout for Diamond's services is \$15 million in preferred stock, with an additional \$1.2 million for the use of Diamond's music copyrights.

SALT-N-PEPA SIGN ON TO LONDON

Super female rappers Salt-N-Pepa have signed a deal with London Records/PLG, with the group's major-label album debut, "Very Necessary," set for fall release. Both group and label, however, may be part of the same family as the New York-based Next Plateau, which signed Salt-N-Pepa in 1986, is also discussing a distribution deal with London, says Next Plateau president Eddie O'Loughlin. Under the

proposed deal, he says, Next Plateau product would be channeled through PolyGram's Independent Label Sales division. Salt-N-Pepa have been signed to London for all territories outside the U.S. since 1988.

PALMER EXITS ATCO/EASTWEST

Harry Palmer has left his post as president of Atco/EastWest Records. Palmer, who reported to CEO Sylvia Rhone, says he hasn't made a decision yet on his future plans. He was part of the key executive lineup when Atco was revitalized four years ago under Derek Shulman. Earlier this year the label was merged with EastWest.

A SELL-THROUGH PRIORITY

L.A.-based hardcore rap label Priority Records is avoiding the conventional broadcast media and will take its new Ice Cube video straight to the public via retail. "True To The Game," a video single culled from Ice Cube's platinum album "Death Certificate," should hit stores in about a month, says a Priority spokesperson. Priority also will hit retail with MC Ren's new video single, "The Final Frontier," from the "Kizz My Black Azz" EP. The rep says "Yo! MTV Raps" rejected the Ren video because it did not meet the network's standards.

LIVE \$ BOLSTER FROM PIONEER

LIVE Entertainment Inc., which has been beset by severe financial problems, says it will receive up to \$15 million in interim financing for its LIVE Home Video subsidiary from Pioneer Electronics Corp., which will then own a "substantial portion" of the LIVE equity.

Hot 100 Is Madonna's Playground

MADONNA lands her 10th No. 1 single on the Hot 100 with "This Used To Be My Playground." This puts her ahead of Whitney Houston as the female solo artist with the most No. 1 hits.

Madonna and Shep Pettibone co-wrote the song, which is featured over the end credits in the hit movie "A League Of Their Own." The ballad stands a good chance of winning the Oscar for best original song next spring. "Playground" is the kind of sentimental ballad that academy voters generally prefer; think of Stevie Wonder's "I Just Called To Say I Love You" and Lionel Richie's "Say You, Say Me," the winners in 1985 and 1986, respectively. Also, like those artists, Madonna has achieved a level of megasuccess Hollywood can appreciate.

Madonna performed, but didn't write, her last movie song, "Sooner Or Later," which brought an Oscar last year to composer Stephen Sondheim.

FAST FACTS: Bobby Brown's "Humpin' Around" is the top new entry on both the Hot 100 (at No. 39) and the Hot R&B Singles chart (at No. 44). It's the first single from his upcoming album, "Bobby," which is due Aug. 18. Brown's last studio album, "Don't Be Cruel," sold more than 6 million copies in the U.S. and spawned five top 10 pop hits.

Brown's new single is yet another hit for L.A. Reid & Babyface, who produced and co-wrote two of the top four songs on the Hot 100 and three of the top 10 on the

Hot R&B Singles chart. TLC's "Baby-Baby-Baby" holds at No. 3 on the Hot 100 for the third week; Boyz II Men's "End Of The Road" jumps from No. 8 to No. 4.

Two hardcore rap albums are listed in the top 10 on The Billboard 200 even though their lead singles have yet to crack the top 40 on the Hot 100 or the Hot R&B Singles chart. DJ Quik's "Way 2 Fonky" debuts at No. 10; Too Short's "Shorty The Pimp" dips from No. 6 to No. 7 in its second week. DJ Quik's single, "Jus Lyke Compton," dips to No. 66 on the Hot 100 and climbs to No. 57 on the R&B chart; Too Short's "I Want To Be Free (That's The Truth)" isn't listed on the Hot 100 and inches up to No. 42 on the R&B side.

George Michael lands his 18th top 10 hit on the Hot 100 as "Too Funky" jumps to No. 10. Since late 1984, when Michael and former Wham! partner Andrew Ridgeley broke through with "Wake Me Up Before You Go-Go," only Madonna has amassed more top 10 hits.

Joe Satriani's "Extremist" enters The Billboard 200 at No. 22. It's the guitarist's highest-charting album to date. His 1987 breakthrough set, "Surfing With The Alien," peaked at No. 29; his 1989 follow-up album, "Flying In A Blue Dream," reached No. 23.

Arista has four albums in the top 30 on The Billboard 200 for the first time in nearly five years. The tally includes two albums on Arista-distributed LaFace Records, plus albums by Annie Lennox and Brooks & Dunn.



by Paul Grein



INXS



WELCOME TO WHEREVER YOU ARE



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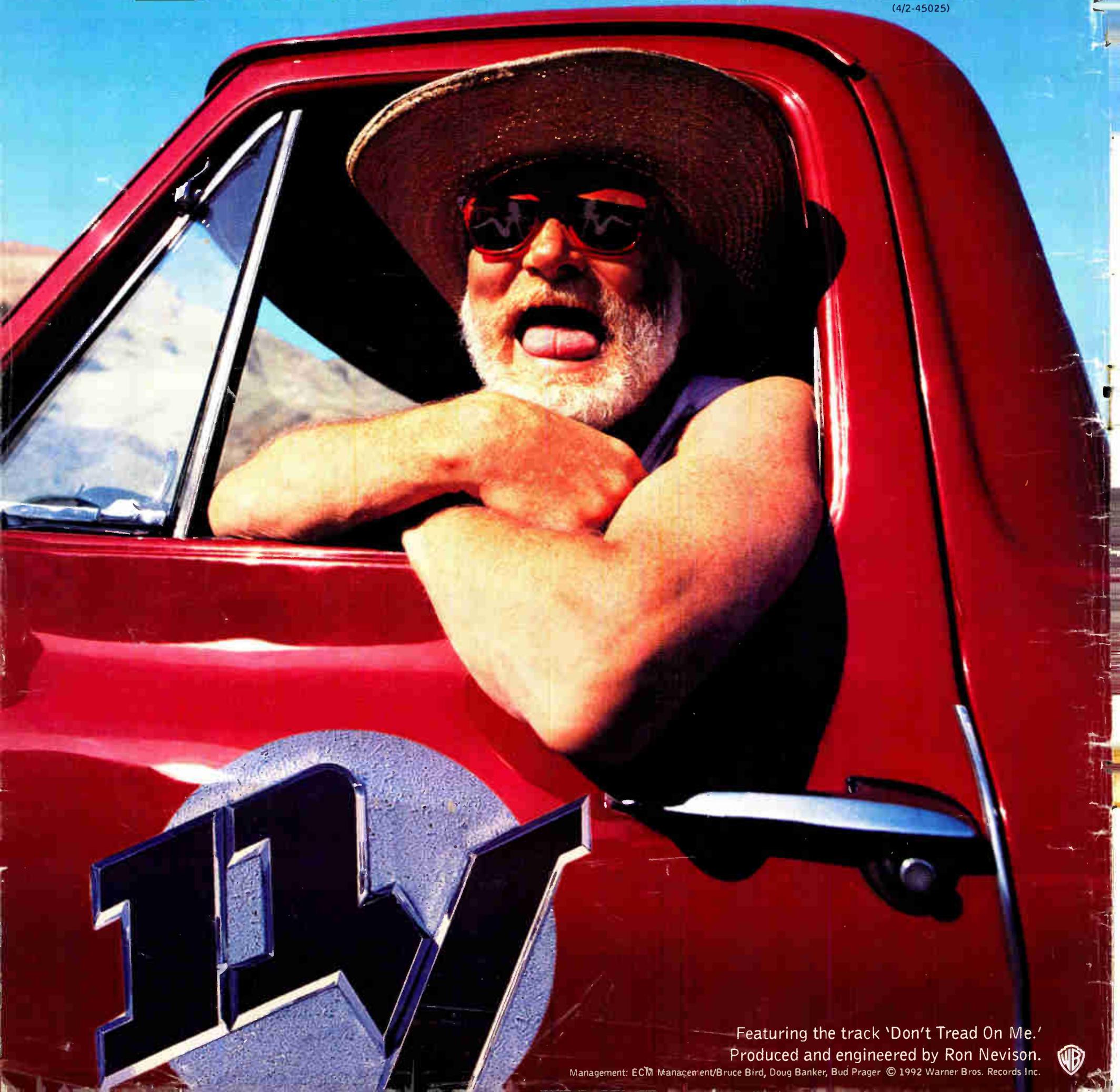
(82394)

Produced by Mark Opitz and INXS

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DAMN YANKEES DON'T TREAD

(4/2-45025)



Featuring the track 'Don't Tread On Me.'
Produced and engineered by Ron Nevison.

Management: ECM Management/Bruce Bird, Doug Banker, Bud Prager © 1992 Warner Bros. Records Inc.

