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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

AUGUST 15, 1992

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Summer Tours Revitalize Concert Biz Long-Term Health Still Concerns Buyers

BY THOM DUFFY
and MELINDA NEWMAN

NEW YORK—A summer of superstar shows has given a shot in the arm to the U.S. concert business, but talent buyers say the overall health

of the touring industry still is vulnerable.

High guarantees for midlevel artists, rising ticket prices, the difficulty of breaking new acts, and a still struggling economy are factors promoters say cloud the long-term outlook for their business, despite this summer's booming business in tours

by such top acts as Genesis, Bruce Springsteen, Guns N' Roses, and U2. All but Genesis are still on the road in the U.S. and selling out most dates. (Superstar tours also have boosted European concert business. See story, page 83.)

Compared to the summer of 1991, (Continued on page 83)



Successful summer tours include that of Bruce Springsteen, left (photo: Chuck Pulin), and the Lollapalooza Tour featuring Lush.

Music Sales Shifting From Mall To Freestanding Stores

BY ED CHRISTMAN

NEW YORK—Why are mall-based music chains finding it difficult to generate strong comparable-store sales increases at a time when many retailers with freestanding and strip-center outlets are reporting

healthy gains?

Most retail experts cite the steady erosion of overall mall business and traffic in the past few years. Due to a variety of factors, they say, retail trends are continuing to evolve

NEWS ANALYSIS

away from the enclosed regional shopping centers, luring shoppers away from the malls to other kinds of outlets.

But executives at some of the large, mall-based music webs blame the general softness in retail business and claim new record releases are not as strong as they might have (Continued on page 56)

New Generation Of Stars Boosts Bluegrass Appeal

BY EDWARD MORRIS

NASHVILLE—With the rise of its own trade association, bluegrass music is now counting on a united front—instead of flukes and individual labors alone—to expand its audience.

Always a stylist's medium, bluegrass developed from the string bands of the 1920s and '30s and spread through the inventiveness of such masters as Bill Monroe (who gave the music its

characteristic "high lonesome" sound and a name), Lester Flatt & Earl Scruggs (who did the most to popularize it), the Stanley Brothers, Jim & Jesse McReynolds, Don Reno & Red Smiley, Mac Wiseman, and the Osborne Brothers. That more than half of these innovators are still alive and performing illustrates how comparatively young the format is.

From these roots grew second- (Continued on page 89)



K Mart To Beam Radio Network For In-Store Use

BY ERIC BOEHLERT

NEW YORK—Attention K mart shoppers: The mammoth retail chain has begun installing what it says will soon be the largest, most-listened-to "radio station" in the country. By November, the K mart Radio Network, broadcast live via satellite from K mart's Troy, Mich., headquarters, will reach K mart's 2,300-plus stores (Continued on page 75)

No. 1 IN BILLBOARD

HOT 100 SINGLES	
★ END OF THE ROAD BOYZ II MEN	(BIV 10)
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	
★ JUMP! THE MOVEMENT	(SUNSHINE)
HOT DANCE SALES	
★ JAM MICHAEL JACKSON	(EPIC)
HOT RAP SINGLES	
★ DON'T SWEAT THE TECHNIQUE ERIC B. & RAKIM	(MCA)
HOT ADULT CONTEMPORARY	
★ THE ONE ELTON JOHN	(MCA)
HOT LATIN TRACKS	
★ EVIDENCIAS ANA GABRIEL	(SONY)
TOP VIDEO SALES	
★ HOOK	(COLUMBIA TRISTAR HOME VIDEO)
TOP VIDEO RENTALS	
★ THE HAND THAT ROCKS THE CRADLE	(HOLLYWOOD HOME VIDEO)

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Top Heatseekers Suite

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PJ Harvey: A Lover's Musical Musing

The purpose of this column is to share the excitement of discovery. There is never any shortage of projects in the music industry pipeline, but the focus here is on pivotal undertakings by established players, significant endeavors by emerging artists, work by unheralded musicians that merits closer scrutiny, or the phenomenon of performers suddenly discovering the depth of their own potential. And sometimes the column is simultaneously about all of these things, as in the case of England's PJ Harvey, a band about to play its first North American dates Aug. 11-18 after recently conquering the British independent charts with "Dry" (Indigo/Island).

The trio takes its name from singer/songwriter Polly Jean Harvey, whose marvelously undefinable 1991 "Dress" single on the Too Pure label was one of the most impressive U.K. indie debuts of that year. Melodic, clangorous, meditative, and as clinging on the dancefloor as the garment it described, the song explored the practical and sensual considerations—as well as the emotional absurdities—of a young woman who might "dress to please." If the premise sounds flimsy, the execution was anything but, since Harvey has a gift for articulating the nagging insights that lend meaning and difficulty to the politics of self-esteem. As on "Sheela-Na-Gig," PJ Harvey's ingenious second single issued last February, the composer probes the principle that morality, sexuality, desire, and attachment remain secret truths, no matter how public or "exhibitionist" any facet might seem to be.

Both of the aforementioned tracks are collected on "Dry," which has just been released in the States, and the conflicts inherent in the songs' cerebral issues and carnal urges are boldly sketched by Polly's reverberate guitar, Stephen Vaughan's libidinous bass, and the temperamental percussion of Robert Ellis. The album's conceptual axis, however, is "Oh My Lover," in which a jilted lover wrestles with arousal and rejection. The track can be perceived as heartrendingly tender or richly ironic, yet its deeply erotic spell prevails. This disquieting ambiguity is precisely the point of Harvey's songwriting, which is why she customarily declines to discuss it. She speaks out on the subject only when she sees her lyric style described (in the presumptuous praise of one British critic) as "cynical."

"No! It isn't, it *isn't*," states Harvey emphatically, as she talks in her parents' home in the tiny Dorset village of Yeovil—a temporary refuge while she composes the sequel to "Dry."

"Honesty," she adds, "was the most important thing around the time of 'Dry': to play in an honest way *and* to record it as honestly as possible, in an approach that wasn't using a lot of effects. It's actually a selfish thing; it's for myself, and the fact that others are enjoying it as well pleases me."

As for the stark sensualism she bares in "Dry's" content and presentation, the 22-year-old former art student simply says, "This nakedness, it's the music's."

As she confides with surprising shyness, "The reason I started to do music instead of what I was doing before, which was sculpture, was because I feel that music is a better, more *physical* way to reach people. Pieces of artwork can make you think, but they don't grab you by your stomach, shake you around for three minutes, and then leave you feeling exhausted and drained."

Yet Harvey wants it both ways, jolting the passions into a fresh state of alertness and the intellect into a freer mode of intake; and she uses the work of a favorite author (William Burroughs' "Nova

Express") and visual artist (Andre Serrano's "Piss Christ") to convey the kind of impact she aims to attain: "The stream of consciousness, where it just goes straight into your head and bypasses any process of seeing or judgment, and there are no barriers."

Raised in Yeovil by supportive "hippie-generation" parents who were local concert promoters, Harvey grew up feeling there were no immediate obstacles to her fulfillment. "Except," she chuckles, "I wanted to be a boy until I was about 12, because Yeovil is quite a quiet village and there weren't any other girls."

Harvey took up the saxophone at 10, playing Glenn Miller standards in the school band ("I loved it"), then hurrying home to cull R&B riffs and Captain Beefheart honks from her parents' record collection. At 18, she switched from horn to acoustic Yamaha guitar and began appearing solo in pubs. Accepting an invitation to join the group Automatic Dlamini, she toured Europe for two years.

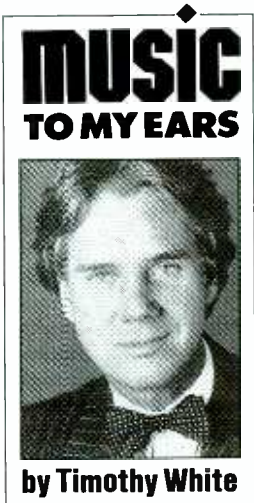
The travel awakened her to the world beyond Yeovil ("I'd never been to clubs") and to rock beyond the Rolling Stones ("the Pixies, Tom Waits, Nick Cave"). She formed PJ Harvey in July 1991, and the subsequent British success of "Dry" has acquainted Polly with the things she wants ("to develop more as a writer on the next two albums") and doesn't ("I lived in London for six months but I couldn't stand it. I had to come back home; I need to live far from this agitation, and not to belong to the music business.").

Her most recent ponderings of intellect vs. intimate desire have occurred via the pages of French author Roland Barthes' 1977 book "A Lover's Discourse." Barthes was a literary scholar whose writings on semiology (the study of the signs and symbols underlying culture) centered in this case on the linguistics of love. In a manner echoing Harvey's songwriting, Barthes explores the inner meaning of a lover's idioms and declamations. As the author relates, the goal is an unsentimental "portrait" of "someone speaking within himself, *amorously*, confronting the other (the love object), who does not speak."

As Harvey sees it, the book examines "each different aspect of being in love and"—she laughs—"the suffering that goes with it. I'm quite interested in that." And if one were to examine, along Barthes' analytical lines, a song like Harvey's "Oh My Lover," the visceral, moaning sigh ("Ohhh...") that begins the track would be deemed the most direct and truthful message, with the meaning of all that follows ("... my lover, don't you know it's all right...") being far less certain.

The solitary representations of love-giving and love-taking, a stream of physical and mental sensations that defy resolution yet confirm humanity—this is the grist for the searching, momentous music of Polly Jean Harvey and band. In their first shows in venues from L.A.'s Whisky A Go-Go to Manhattan's CBGB, expect something honest, without barriers or effects, and still in the early stages of self-discovery. Yet capable of leaving the stunned listener feeling exhausted and drained.

And how, in the privacy of her head, does Polly hear the new album that PJ Harvey will commence recording this October? "As a natural move forward, taking the things that were used in 'Dry' and pushing the extremities of the dynamics, the sounds, a little bit further." Out spills her secret laugh. "Also, the lyrics, I think, are a lot more extreme."



by Timothy White

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LET'S TAKE A FRESH LOOK AT RETAIL PRICING

BY RUSS BACH

I suppose the best thing to do is to say nothing. Let someone else lead with their chin! Why should I get out in front on a subject as emotional as pricing? What am I, nuts? Right now, music is sale-priced to consumers in every record store in America in order to stimulate traffic. This should prove that "cheaper" is the only answer. After all, I've heard some great record people diligently advocate "cheaper" pricing. Some of these people are good friends. There's no winning this argument, so why should I get into it? I don't want to ruin any friendships.

On the other hand, the subject of pricing has been gnawing at me for a long time. I've talked about pricing strategies privately with some retailers and wholesalers, but there are many who haven't heard my thoughts. I don't have an opportunity to spend quality time with all of CEMA's customers. Oh yeah, I might see them at a NARM meeting with about 2,000 of my other closest friends, but I don't get much of a chance to say more than hello, and

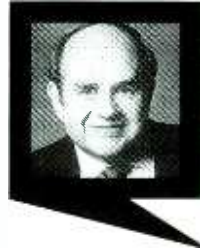
and cassettes have nearly doubled, rising from \$5.98 in winter 1972 to \$10.98 in fall 1991. (These are the time periods in which these price points became generally prevailing.) But, restating the MSRLP in 1992 dollars dramatically illustrates the relative decline in the real MSRLP of LPs and cassettes since 1972 (see Table 1). The real MSRLP of a front-line LP or cassette has declined a whopping 40% from an inflation-adjusted high of \$18.28 in 1972 to \$10.98 today.

Much the same is true for CDs. Since most companies do not have an MSRLP for CDs, I looked at the principal price to dealers (PPD). In Table 2, I've listed the predominant CD wholesale prices since 1985, along with their values in 1992 dollars. After adjustment for inflation, CD wholesale prices dropped by approximately 30% during the seven-year period through fall of 1991.

Now, some of you are probably thinking that, despite what these figures indicate, low front-line retail prices help keep us competitive with other entertainment options, such as movies. But, as you can see from Ta-

ble 3, the inflation-adjusted price of going to the movies has been relatively even for the last 20 years, while prices of prerecorded music have dramatically decreased. (Information on the nominal prices of movie tickets was obtained from the Motion Picture Assn. of America.)

CEMA recently conducted a national survey of CD shelf prices in more than 200 locations, including both record retailers and mass merchandisers. The results are listed in Table 4. Note carefully that customer margins are lowest on the records most demanded by consumers—



'Megastar releases should be priced higher than those of other stars'

Russ Bach is president of CEMA Distribution, based in Woodland Hills, Calif.

ten sell for more than their implied list price. Distributors and labels have lowered their wholesale prices for catalog recordings in order to make it possible for customers to sell catalog to the consumer in increased quantities. Retailers, however, have not supported this concept on a day-to-day basis. Rather, catalog is

priced low to consumers only when a particular distributor or label gives a discount or funds a big advertising campaign. If retailers offered catalog for sale to consumers at a price commensurate with their true inventory cost, we would all move more catalog. I also believe that we would not lose sales on hits, although many retailers might fight me on that point. Since most retailers probably are unwilling to try this concept, why am I even bringing it up?

Well, the real reason is because I truly believe our industry is priced "ass-backwards" and that we should begin talking about it openly. Oh, I know that we can't talk about the specifics of pricing in an open forum with customers and competitors (If we could only leave Charles Ruttenberg at home during our next NARM meeting! Just kidding, Charles!). We can, however, have private discussions with our retail and wholesale partners. Forward-thinking retailers should support this price-reversal concept, because it would result in more variable margins—not only for them, but also for their distributor/label partners. I'm beginning to get support for this pricing concept from a few well-respected retailers and wholesalers. I won't reveal their names in a public article because some of you might threaten bodily harm if you knew who they were. (Again, just kidding!)

We need a lot more variable pricing on new releases. We're operating in a weak economic climate, and that alone calls for pricing innovations. Some of you may be thinking that I've finally come to my senses and that this is where I will talk about the "cheaper-is-better" concept. Yes, "cheaper is better," but only in certain situations. All records are not created equal. If they were, labels would release only hits. Unfortunately, none of us has a crystal ball, so we have to work a lot of different kinds of records. Considering the abysmal state of radio today, we need to start more records through in-store activities than we did in the past. We need more word of mouth. We need more tastemakers trying our records and recommending them to their friends.

In order to further this process, we need to use our computer capabilities to implement and fully support variable pricing. We must come out with more new releases at \$7.98/\$11.98 and \$8.98/\$13.98 to stimulate the consumer. After these releases build momentum, their prices should be increased to reflect market value. This could mean, for example, that a

release initially priced at \$7.98/\$11.98 becomes a \$9.98/\$13.98, or a \$10.98/\$15.98 if it shows signs of "going all the way." With today's computer systems, this type of price increase could be easily handled by most retailers. "Systems," therefore, aren't an issue. Those retailers that are artist-development-driven will be able to offer consumers a varied array of price points, enticing consumers to shop in their store more often.

This type of pricing scheme calls for nothing more than honesty on the part of our retail/wholesale partners. After the distributor or label makes the painful decision to price a new release at a less-than-standard price, the most aggravating thing that can happen is to have that new release "mispriced" at a high price to consumers, unwarranted by the retailer's low inventory cost. We conduct retail price surveys constantly, and we find this "mispricing" occurs far more often than you would believe. As I pledge to ask our labels for aggressive new-release pricing

you should run a label the way you want, and then other label heads would have a chance to see it done the right way. But until that happens, all of us will have to accept the fact that megastars will continue to want and get more money.

To this I say, "No problem!" Top artists are entitled to earn what the market will bear. The label, however, is also entitled to a reasonable profit for its higher risk. That means that megastar releases should be priced higher than those of other stars and probably much higher than newly released "first-record" artists. Incidentally, I also see this as the true test of the megastar artist—will it sell at a megastar price? Or do we have to continue to price titles by less popular artists too high in order to keep the megastar release at an unrealistically low price?

Yes, folks, what I am advocating is true value pricing of records for the first time in the history of this business. Let's price records based on many factors and not just slide them into available price tiers. Let's use our computers to free us from the shackles of decades-old pricing concepts and conventional thinking. (To those of you who are still reading and don't have computers to run your retail stores or wholesale business, I say to you, "Computerize immediately or we'll soon be attending your bankruptcy.")

Let's think of pricing a megastar release at the price the consumer will pay. Let's price new-artist titles where they deserve to be, based on recording costs, video

Table 1

MSRLP	Date	1992 Real Dollars
\$ 5.98	Winter 1972	\$18.28
\$ 6.98	Fall 1974	\$18.24
\$ 7.98	Winter 1977	\$17.14
\$ 8.98	Fall 1978	\$17.06
\$ 9.98	Summer 1989	\$10.99
\$10.98	Fall 1991	\$10.98

sometimes that's only from the podium.

Consequently, I've decided to set my thoughts about pricing down on paper. I hope a few people will read them; they'll make sense to some, be controversial to others, and perhaps stimulate some discussion of the topic. I also hope that, in the end, people will remember that honesty, fairness, and friendship are a lot more important than anything I've got to say about pricing. Well, with that said, here are a few of my thoughts.

Each retailer makes strategic pricing decisions regarding its own mar-

Table 2

PPD	Date	1992 Real Dollars
\$10.50	January 1985	\$13.34
\$10.24	April 1986	\$12.62
\$ 9.15	December 1988	\$10.28
\$10.30	October 1991	\$10.30

gins. These pricing strategies take into account competitive prices in adjacent retail locations, the time of year, weather, holidays, consumer spending patterns, location, retailer rents, inventory levels, etc. Under U.S. law, neither distributors nor labels can tell retailers how to price goods; they can only suggest what those prices should be.

Despite what some people say, record prices are not too high. It is true that, over the past 20 years, manufacturers' suggested retail list prices (MSRLP) for front-line LPs

front-line, full-price goods.

This is the exact reverse of what should be taking place. Customers should be getting their best margin on our most desirable music (hits) and a smaller margin on less desirable music (catalog). To accomplish this, hits should be selling for near \$16.98, while lower-priced CDs should be selling at close to their list-equivalent or even lower. But instead, we now see hits priced as low as \$10.98 in major markets such as Los Angeles, New York, and Washington, D.C., while catalog titles of-

Table 3

Year	Nominal Price	"Real" Price 1992 Dollars
1970	\$1.55	\$5.12
1974	\$1.89	\$4.94
1977	\$2.23	\$4.62
1989	\$4.45	\$4.90
1991	\$4.89	\$4.97

on selected projects, I also ask retailers and wholesalers to respect those price points.

Well, now that I've given you my "cheaper-is-better" thoughts, let me burst your bubble and tell you why I think hits are priced too cheaply. Labels are now signing megadeals with selected artists. You may not agree with their decisions. You can easily sit on the sidelines and say "just don't sign those deals." You can think, "If I were a label president, I would never sign megadeals. I just plain wouldn't let it happen. Don't the labels realize that this will cause consumer prices for hit records to increase?"

My answer to this is that, if you are so strong in your convictions,

Table 4

Implied CD List Price	High Shelf	High Margin	Low Shelf	Low Margin	Average Shelf	Average Margin
\$15.98	\$17.98	42%	\$11.19	8%	\$15.05	32%
\$13.98	\$15.99	43%	\$10.25	11%	\$14.16	35%
\$11.98	\$15.38	49%	\$ 9.79	20%	\$12.86	39%
\$ 9.98	\$13.99	51%	\$ 8.49	20%	\$11.46	41%

Hi-Five keeps it goin' on

1991 saw this group slam-dunk the charts with four hits from their near-platinum debut.

Now they're getting ready to blow up once again with the new single, "She's Playing Hard To Get"



01241-41474-2/-4

"Keep It Goin' On" in stores August 11
On Jive Records cassettes and compact discs

Produced by R.Kelly, Timmy Allen, Carl Boureilly,
Vincent Herbert & Kiyamma Griffin, and Eric Foster White

Watch the Arsenio Hall Show, August 19 for the premiere
tv performance of "She's Playing Hard To Get"



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Amended Home-Taping Bill Would Pay Chunk Of Royalties Direct To Artists

■ BY BILL HOLLAND

WASHINGTON, D.C.—In an important legislative action that will affect the future revenues of recording artists, the sponsor of the pending House version of the Audio Home Recording Act has amended the bill to grant featured performers direct access to royalty fees collected from the manufacturers of digital audio equipment and digital blank tape.

The new provision of the bill (H.R. 3204) allows recording artists to directly take a 40% cut of a Sound Recording Fund that represents two-thirds of the estimated multimillion-dollar annual royalty pool. In contrast, the earlier version of the bill would have assigned to record companies the right to disburse these royalties to the artists under recoupment clauses of recording contracts; the Senate version still has that provision.

Philips Vague On DCC Troubles, Launch Plans

This story was prepared by Willem Hoos in Eindhoven, the Netherlands, Jeff Clark-Meads in London, and Steve McClure in Tokyo.

EINDHOVEN, Netherlands—Digital compact cassette pioneer Philips admits it made "a tactical mistake" in committing itself to a Sept. 15 launch of the new format.

The launch has been postponed to sometime "before Christmas" (Billboard, Aug. 8), although there are some indications the delay may be a matter of only a few weeks.

Problems with DCC hardware became apparent during a six-week test manufacturing period at the Tokyo factory of Japanese electronics company Marantz, which is partly owned by Philips. The tape trays on the players did not function properly and there were also difficulties with the command software.

(Continued on page 91)

Sony Japan's MD Bow Set For Nov. 1 Despite Power Kink

TOKYO—Although Sony is sticking to its plan of introducing the new MiniDisc format in Japan Nov. 1, it is still unable to demonstrate an actual working production unit.

At a press gathering here, Katsuki Tsurushima, director and senior GM of Sony's Audio Development Group, acknowledged that there are technical problems with the power supply for first-generation MD units. Specifically, Sony has yet to determine what type or how many batteries will be used for its portable players.

"Power consumption is always a problem with a new product," said Tsurushima. No other details were available.

(Continued on page 93)

Both versions of the bill allow performers who are composers to collect royalties from the separate Musical Composition Fund, which would receive one-third of the royalties. The home-taping levy that would generate the total royalty pool would be 2% of the wholesale price of digital recorders and 3% of the price of digital blank tape.

The Audio Home Recording Act is due to be voted to the House floor Monday (11) by the House Judiciary Committee, but Congress is sched-

uled to start its summer recess Wednesday (13).

Capitol Hill observers think the new provision of the House bill is remarkable because it gives performers equal standing with record labels on home-taping royalties, even though they are not sound-recording copyright owners. According to Copyright Subcommittee chairman William Hughes, D-N.J., co-sponsor of the original bill, this change was made because of the recoupment

(Continued on page 91)

FCC Revises Rules On Radio Station Ownership

WASHINGTON, D.C.—Bowing to pressure from Congress, the FCC voted unanimously Aug. 5 to revise new rules that would have greatly expanded the number of radio stations a single company can own.

Under the modified rules, which go into effect this week (10), a single broadcast group can now own up to 18 AM stations and 18 FM stations nationwide. The caps will be increased to 20 of each two years from now. The new rules will also permit a company to own as many as two AMs and two FM stations in a market with 15 or more stations, as long as the combined ratings do not represent more than 25% of total listening in that market. Previous limits permit-

ted total ownership of 12 AMs and 12 FM stations and one of each per market.

The commission also said the numerical caps can be expanded in special cases. It will permit an "attributable but not controlling interest" in six additional stations (only three in one service) controlled by minority group members or small businesses. The FCC also proposed that group owners be permitted to exceed the caps if they implement an "incubator program" to help small businesses and minorities enter broadcasting.

The FCC held to its controversial decision to use Arbitron figures to determine audience share for multi-

(Continued on page 81)

Video Suppliers React To Phar-Mor Mess Charges Of Fraud May Curtail In-Store Activity

■ BY SETH GOLDSTEIN

NEW YORK—The shock waves from Phar-Mor's decision last week to take a \$350 million charge in the second quarter amid charges of executive fraud may rock some home video suppliers who have come to count on the 300-store discount drug chain to move carloads of product such as Disney's "Beauty And The Beast." Reportedly, the chain was ready to purchase more than 1 million copies of the title, now expected to ship close to 20 million units as of the Oct. 30 street date.

Phar-Mor has treated prerecorded cassette hits, whether rental or sell-through, as loss leaders generating foot traffic for other goods. Even nonhits have benefited. Turner Home Entertainment executive VP Steve Chamberlain says Phar-Mor has been "very supportive," accounting for 10% of the sales of some titles. Video has grown to annual sales of \$20 million-\$25 million, according to one well-placed trade source, close to 1% of Phar-Mor's annual revenues of \$3 billion.

That share may dip if Phar-Mor has to curtail in-store activities and growth of 60 outlets a year. Paul Froelich, spokesman for the privately held chain based in Youngstown, Ohio, says Phar-Mor is "continuing to evaluate all product categories to determine the proper merchandising mix" in an effort to cut losses. "We'll

be streamlining stores to lower costs and boost profitability," he adds, although "we're still in the evaluation mode. Nothing is imminent." While he's optimistic about the outcome, GoodTimes Home Video executive VP Jeff Baker says, "There could be implications for video as a category."

Levy Home Entertainment, which racks Phar-Mor for most suppliers



A Helping Hand. ASCAP president Morton Gould and legendary ASCAP songwriting team Jerry Leiber and Mike Stoller co-host a luncheon at New York's Russian Tea Room to inaugurate the ASCAP Leiber and Stoller Music Scholarships, a new ASCAP Foundation program to assist aspiring young music talent in New York and Los Angeles (see Good Works, page 71). Shown in front row, from left, are Stoller; New York scholarship recipients Emily Lin, a pianist/harpist, and Nkenge Simpson, a soprano; Leiber; and Gould. In back row, from left, are composers William Bolcom and Carmen Moore, who together with Leiber and Stoller formed the scholarship selection committee.

New Movie Tunes Service Promotes Music In Theaters

■ BY JIM McCULLAUGH

LOS ANGELES—A new promotional vehicle designed to boost sales of albums, concert tickets, and home video debuted Aug. 7 on more than 1,000 AMC Theatre screens nationwide.

Called Movie Tunes, the concept is a 30-minute, radio-formatted CD music-programming service featuring eight tracks. The audio will be heard in AMC Theatre auditoriums during

movie changeovers.

While the audio is playing, theater screens will run a related slide program provided by National Cinema Network.

The on-screen visuals will showcase artists, album art, concert dates, movie trivia, film and home video information, and names of nearby retail outlets.

The audio portion will also be played in lobbies, concession areas, and rest rooms the entire time a participating AMC theater is open.

Initial artists featured on the service include A&M's Bryan Adams and Del Amitri, MCA's Lyle Lovett and Sass Jordan, Giant's Jabulani, as well as musical cuts from the LaFace/Arista soundtrack to Paramount Pictures' "Boomerang."

The eight songs, accompanied by DJ-style voice-over "intros" and "outros" by Kris Erik Stevens, will change every two weeks.

The basic price to the labels is \$1.17 a screen per day with the service being sold in "two-week flights." Two weeks of play will cost a label \$16,500, while a six-month package is \$195,000.

According to Robert G. Kardashian, founder and president of the Beverly Hills, Calif.-based Movie Tunes, the service has already inked six-month agreements with A&M Records, MCA, Mercury, and Arista. Giant has also signed a short-term, trial agreement.

Each audio track, claims Movie Tunes, will be played 110,000 times over a two-week period, generating more than 7 million impressions.

Kardashian, who co-founded Radio & Records magazine in 1973, and most recently was president of the MCA Radio Network, adds that the music will be limited to the adult contemporary format.

"We will stay away from heavy metal and rap," he says, so as not to alienate older moviegoers.

After the initial AMC Theatres debut, Kardashian says the concept will be rolled out to other theater chains, including the General Cinema and Mann theater webs, both of which

(Continued on page 83)

'Jacksons' TV Commitment Slows Motown Vid Launch

■ BY CRAIG ROSEN

LOS ANGELES—The launch of Motown Home Video has been put on hold—at least temporarily—after ABC Television Network objected to Motown's plan to release the miniseries "The Jacksons: An American Dream" on video immediately following its first network broadcast in November.

Motown announced its plan to release the four-hour special on video in a July 31 press release, but on Aug. 4, Motown issued a retraction, stating that "although Motown plans to release several longform music videos of various artists, it has no plans to release the Jacksons

Mini-Series on home video."

Motown and ABC-TV declined to comment, but sources say ABC was upset with Motown's planned home video release before the miniseries ran twice on the network. The two-part "The Jacksons: An American Dream" is scheduled for broadcast on ABC from 9-11 p.m. Nov. 15 and 18.

Although sources say Motown has the legal right to release the home video following the first network run, the label agreed to halt the video release so it would not jeopardize the November broadcast of the miniseries and the label's soundtrack release, which is tied

(Continued on page 91)

DON HENLEY

GARTH BROOKS

VINCE GILL

EMMYLOU HARRIS

RAUL MALO

In Perfect Harmony With

Trisha Yearwood

On Her New MCA Album

Hearts In Armor

MCAC/D-10641



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Boston Police Union Planning Suit Against Time, Ice-T, Almighty RSO

BY GREG REIBMAN

BOSTON—While the Texas police group that instigated nationwide protests over Ice-T's "Cop Killer" has declared a "cease fire" in its battle with Time Warner Inc., a police union in Boston is preparing to take the corporation—and two artists that have recorded for Time Warner subsidiaries—to court.

The civil suit, to be filed later this month by the 1,700-member Boston

Police Patrolman's Assn., will reportedly seek to prove that Time Warner violated the civil rights of law-enforcement officials here by ignoring a state law that prohibits the distribution of material that "advocates, advises, counsels or incites assault upon any public official or the killing of any person."

The suit is also expected to name Los Angeles rapper Ice-T for his Body Count album on Sire Records (despite the fact that Ice-T has with-

drawn "Cop Killer" from the Body Count record) and Boston rap group Almighty RSO, which released its debut single "One In The Chamber" on Tommy Boy Records last month. Both Sire and Tommy Boy are owned by Time Warner.

A week after Boston police publicly complained that "One In The Chamber" is another "cop-hating record similar to 'Cop Killer,'" Tommy Boy announced it had stopped promoting the release and would not exercise its option to continue working with Almighty RSO.

Laura Hynes, VP of artist development
(Continued on page 84)

Charity Rap Fest Of 52 Acts Called Largest-Ever

BY HAVELOCK NELSON

NEW YORK—The largest rap festival in history drew a total of 40,000 to Shoreline Amphitheater near San Francisco during two half-day marathons Aug. 1-2.

Among the 52 rap and R&B acts that performed at the sixth annual KMEL "Summer Jam" were such top record sellers as Das EFX, Hammer, TLC, Black Sheep, Too Short, Queen Latifah, Mary J. Blige, Ralph Tresvant, Boyz II Men, Arrested Development, and DJ Quik. All donated their time and played 10-20-minute sets, except for headliner Too Short, who was allotted 30 minutes at both

shows.

The event, whose daily draw equaled that of a gig on the Lollapalooza tour, raised more than \$350,000 for various community-based charity organizations. (Past recipients have included Hammer's Help The Children Fund, Mandela House, and the Asian Youth Substance Abuse Project.)

The festival was assembled by the staff at popular San Francisco top 40/dance outlet KMEL, which broadcast it live. No violent incidents were reported at the event, despite the reputation that past rap concerts have garnered.

General-admission tickets to the
(Continued on page 93)

Sony In Music Pact With Filmmaker James Cameron

BY IRV LIGHTMAN

NEW YORK—Sony Music has obtained music software rights to a label and music publishing setup established by Lightstorm Entertainment, whose chairman, James Cameron, has either written, directed, or produced such movie box-office smashes as "Terminator," "Terminator 2: Judgment Day," "Aliens," and "The Abyss."

The three-year global arrangement has three facets in which Sony Music will have a creative say:

• Soundtracks for Lightstorm

film projects will flow through recently formed Epic Soundtrax.

• Releases by either new or established performers signed to the Lightstorm label will be handled by Epic Records.

• A music publishing joint venture with Sony Music Publishing will be a repository of Lightstorm music copyrights.

Both the label and music publishing units—carrying the Lightstorm Entertainment name—will receive financing from Sony Music.

"This unique arrangement," says
(Continued on page 93)



There's Gold In Them Thar Hill. Columbia Records and Sony Music executives present L.A. rap group Cypress Hill with Recording Industry Assn. of America gold plaques, signifying sales of more than 500,000 units of the group's debut album, "Cypress Hill." The group will appear on select dates of this year's Lollapalooza tour and will release a new single and video, "Latin Lingo." Shown, from left, are Ruffhouse Records president Joe Nicolo; personal manager Happy Walters; band member DJ Muggs; Sony Music president Tommy Mottola; Columbia Records president Don Ienner; band member B-Real; Ruffhouse Records CEO Chris Schwartz; band member Sen Dog; and personal manager Amanda Scheer.

'Schemes' Cited During Trial Over Marley Estate

NEW YORK—The multimillion-dollar fraud trial involving Bob Marley's copyrights and other assets got under way in Federal District Court here Aug. 5 with indications from the prosecution that Rita Marley would testify that she forged her late husband's signature after his death.

In his opening statement, Robert W. Brundige Jr., attorney for plaintiff J. Reid Bingham, administrator of Bob Marley's estate, detailed a series of "schemes" which, he said, fraudulently diverted more than \$14 million from the estate.

The main scheme, he said, was a "share-transfer scheme" in which Rita Marley, acting in concert with other parties, forged Bob Marley's signature and predated documents so that the late reggae artist's properties, including publishing firms, would seem to be transferred to his wife before his death.

Brundige said the schemes, including those affecting Almo Music and Island Records, would deprive seven of Marley's children, born to women other than his wife, of their share of the Marley estate. He said all Bob Marley's children, including the four of whom Rita Marley is the mother, should share equally in the inheritance.

Judge Kenneth Conboy told the 12 jurors the trial would probably run for more than two months. Following Brundige's remarks, opening statements were scheduled by lawyers for the six defendants named in the original complaint, mainly attorneys and accountants, and for Rita Marley, named by several of the defendants in subsequent filings.

FRED KIRBY

Tower Tests Appeal Of Jewel-Box-Only Retailing

BY CRAIG ROSEN and EARL PAIGE

LOS ANGELES—How will American consumers react to compact discs without longboxes? Tower Records plans to find out with a test in its busiest Los Angeles-area location, the Sunset Boulevard store in West Hollywood.

On Aug. 6, Tower Sunset planned to open its doors with more than 1,000 CDs sans longboxes racked in the middle of the store, says Los Angeles regional manager Bob Feterl. Approximately 200 different titles by developing and midlevel acts on various labels will be dis-

played and sold in jewel boxes.

"We wanted to see what it would look like in a big busy store," says Stan Goman, senior VP of retail operations. "We want to give people an idea how crappy the store of the future looks."

Feterl says, "Everyone knows how [Tower president] Russ [Solomon] feels. What we're trying to do is see how customers react when we give them a choice between merchandise in the longbox and in the jewel box."

Tower will package jewel boxes that have not been shrink-wrapped by the manufacturers in a self-sealing plastic bag.

According to Feterl, the test will not include best-selling titles. "The superstars are going to sell anyway," he says. "I don't think it's a fair assessment." However, Feterl says Tower may rack a few superstar titles in longboxes next to the same titles in jewel boxes to see which format consumers prefer.

Tower will use racks, developed in its own shop in West Sacramento, Calif., that are similar to the displays the chain uses for CD-5s.

Feterl says the CDs in jewel box-

es will be stickered with a security strip, but the store has no plans to hire additional security personnel during the test, which will run indefinitely.

The Tower test, which is taking place eight months before the April 1993 deadline to do away with the longbox, surprises a number of sources, who expected a more gradual transition, says Susanna Seirafi, marketing manager at Lift Display Inc., a firm that markets fixtures accommodating the jewel box.

Lift is already servicing 260 Phar-Mor stores and just signed the Fred Meyer chain on the West Coast. Lift is receiving a lot of inquiries "from chains that are not the traditional music outlets, other drug stores, supermarkets, book stores, even a clothing store chain," Seirafi says.

While Lift seems to be ideally positioned to exploit the swing away from the longbox, the firm still has some challenges to deal with, says Seirafi. "A lot of chains will wait until there is source tagging of the product before they make the change in fixturing," she says.

"It seems that merchandisers who are not ingrained in the longbox are much more open to ideas for displaying the jewel box," says Seirafi, contending that the longbox actually discouraged a lot of nontraditional retailers.

CD stores are among those already giving serious consideration to the end of the longbox era, says Jerrold Solomon, VP at seven-store Compact Disc World. Yet he believes the Tower Sunset test is "premature. They're opening themselves up to needless shrinkage. It's way ahead of time," says Solomon, who adds that S. Plainfield, N.J., Compact Disc World will have a gradual transition.

"We're looking to next April, when all new releases will come in jewel box alone but catalog will still come in the longbox. It will be several months before catalog is also minus the longbox. This gives us lead time. We will equip our stores for the keeper initially," says Solomon. A new store Solomon plans to build in 1993 will be Compact Disc World's first outlet that will have fixtures to accommodate the jewel box.

Get The Drift!

Billboard debuts Continental Drift this week, a biweekly feature devoted to city-by-city coverage of local bands, clubs, and events. Continental Drift will report on acts we think you'll be hearing more from later, but heard about first in Billboard.

WITH THE PILZ DOUBLE BOX YOU CAN PACKAGE 7,200 CDs AN HOUR

Why should it take twice as long to package a double box as the Jewel Box? You don't know? Neither do we. And that's why we developed a suitable packaging machine for the Pilz Double Box for fully automatic and computer-controlled packaging: It checks the CD and label print. It packs CDs, booklet and inlay card. A sticker and cellophane wrapping station is integrated. And the result?

No double box gets to dealers more quickly. Give us a call to find out more about the Pilz Double Box system.



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U.K. Court OKs Controversial Album Death Metal Set's Lyrics Depict Violence

BY JEFF CLARK-MEADS

LONDON—The British courts' tradition of refusing to brand any record as obscene has been continued with the clearing for release of a death metal album depicting pleasure gained from violent murder. The decision means that, despite dozens of works having been examined before magistrates and judges, not one has yet been deemed to contravene the Obscene Publications Act.

The latest court action concerns "Like An Ever Flowing Stream" by Swedish band Dismember in a case that has strong parallels with the legal debate surrounding N.W.A.'s "Efil4zaggin." Indeed, N.W.A.'s label, Island Records, offered advice and assistance to Dismember's U.K. distributor, Plastic Head Music Distribution.

When "Efil4zaggin" first appeared at PolyGram Distribution's warehouse last summer, it was seized by police who then applied to have the confiscated copies destroyed. Island sought to demonstrate to magistrates at Redbridge near London "good reason" why the product should not be forfeited.

The record company argued that the album did not advocate violent behavior, it merely documented some

philosophies prevalent in parts of Los Angeles. On Nov. 7, the magistrates accepted the view and cleared the album for release.

Following Island's advice, Plastic Head adopted the same stance when the case against "Like An Ever Flowing Stream" came before magistrates July 30 at Great Yarmouth on England's east coast. Customs officials, making a routine check for drugs, had confiscated 800 copies of the album as it landed in the U.K. Plastic Head challenged the seizure.

In court, Stephen Harvey, attorney for the customs authorities, said, "The lyrics are hideous, frightful, and repulsive to the senses. They are liable to inspire a sense of violence in the listener."

Among the tracks is "Skin Her" (Continued on page 89)

Ice Cube Is Launching His Own Label

LOS ANGELES—Controversial rapper Ice Cube will launch his own Street Knowledge label in September via a production and distribution deal with Atco/EastWest.

The Street Knowledge and Atco/EastWest logos will appear on the label's releases. The label's roster will include rap, R&B, and funk-rock acts.

The new label is an offshoot of the Street Knowledge management company founded by Ice Cube and his partner/manager Pat Charbonnet. The two will oversee the new label, which will have eight staffers and will be based at Street Knowledge headquarters in south central Los Angeles.

On Sept. 22, the label will debut with "Guerillas In The Mist" from Da Lench Mob, a rap group that has been featured on Ice Cube's solo albums. The controversial album likely will be stickered due to explicit lyrics, says Paul Stewart, the label's director of promotion (Continued on page 84)

Cyrus Goes Triple-Platinum; Brooks Breaks 8 Million

BY PAUL GREIN

LOS ANGELES—Billy Ray Cyrus has found some solace for that "Achy Breaky Heart." The country star's debut album, "Some Gave All," went triple-platinum on July 24, just four days after it was certified gold, platinum, and double-platinum. In addition, his "Achy Breaky Heart" became the first country single to be certified platinum since Kenny Rogers & Dolly Parton's "Islands In The Stream" in 1983.

But Cyrus' achievement is overshadowed by the ongoing Garth Brooks phenomenon. Brooks' current album, "Ropin' The Wind," topped the 8-million mark in U.S. sales; his eponymous 1989 debut album advanced to 4 million. Combined certified sales of Brooks' three Liberty albums now stand at 20 million.

Sir Mix-A-Lot's smash single, "Baby Got Back," was certified double-platinum on July 30. It's the second rap single to go double-platinum in the past few months, following

Kris Kross' "Jump." By contrast, Vanessa Williams' smash ballad, "Save The Best For Last," has yet to go platinum.

Ten boxed sets were certified in July, capitalizing on the Recording Industry Assn. of America's recent change in sales criteria for boxed sets.



Jam Session. Gathering for the recording session of the Mercury original cast album of the Tony-winning Broadway play "Jelly's Last Jam," in top row, from left, are cast recording producer Thomas Z. Sheppard and "Jelly's Last Jam" writer/director George Wolfe. In bottom row, from left, are Mercury VP of A&R Lisa Cortes; "Jelly's Last Jam" adapter/composer Luther Henderson; and "Jelly's Last Jam" lyricist Susan Birkenhead.

BILLY RAY GOING FOR GRIDIRON GLORY

BY DEBBIE HOLLEY

NASHVILLE—Billy Ray Cyrus will break into the pro football arena Aug. 15 with a concert following the Phoenix Cardinals/Chicago Bears exhibition game at Sun Devil Stadium in Tempe, Ariz.

Charles T. Johnston, president of Select Artists Associates, the Arizona-based company that is promoting the appearance, says the concert is "the first of its kind for any professional football game in the

way it is being produced and the fact that we have secured such a major-selling, currently popular artist."

The Mercury/Nashville artist will perform immediately after the game on a 25-foot-high, 80-foot-by-40-foot stage constructed in a corner of the 73,000-seat stadium.

Johnston says it is likely the concert will be televised, but this could not be confirmed at press time. According to Johnston, Mercury will (Continued on page 84)

Under the new criteria, each CD or cassette in a boxed set counts as one unit toward the total. Thus, a four-CD set qualifies for platinum when it sells 250,000 copies, rather than the customary 1 million. "Bruce Springsteen & The E Street Band Live/1975-1985" was certified at 12 million, which signi-

fies sales of 3 million boxed sets. Eric Clapton's "Crossroads" was certified at 2 million, which signifies sales of 500,000 sets.

Three boxed sets were certified platinum: Bob Dylan's "Biograph," the Rolling Stones' "Singles Collection: The London Years," and Barbra Streisand's "Just For The Record."

Five boxes were certified gold: the Allman Brothers Band's "Dreams," Jimmy Buffett's "Boats Beaches Bars & Ballads," Simon & Garfunkel's "Collected Works," Frank Sinatra's "The Reprise Collection," and Phil Spector's "Back To Mono 1958-1969." The success of the Spector set is especially impressive, given his behind-the-scenes status and his low profile in recent years.

Bonnie Raitt's "Luck Of The Draw" was certified for U.S. sales of 4 million copies, beating the sales of its hot predecessor, "Nick Of Time."

Reba McEntire's current album, "For My Broken Heart," went double-platinum. It's the country queen's (Continued on page 30)

EXECUTIVE TURNTABLE

RECORD COMPANIES. Helen Murphy is promoted to senior VP of corporate finance and treasurer of PolyGram Holding Inc. in New York. She was VP of investor relations and treasurer. In other appointments, Carlos Tabakof is named jazz product manager, international marketing, for PolyGram Records in New York. He was contributing editor/marketing director for jazz and world music at CMJ.

Frank Ceraolo is promoted to director of dance/crossover promotion at Epic Records in New York. He was associate director of dance/crossover promotion.

Liberty Records in Nashville promotes Georgia Mock to director of national Gavin promotion, Jimmy Rector to promotion manager, and Heather Fambro to promotion receptionist/coordinator. They were, respectively, promotion manager, promotion receptionist/coordinator, and intern.



MURPHY



TABAKOF



CERAOLO



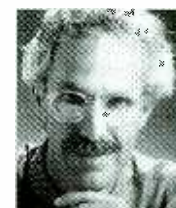
MOCK



POTTER



EHRICK



LEVY



GRIGGS

Barr B. Potter is promoted to president, COO, and member of the board of directors of JVC Entertainment in Los Angeles. He was executive VP for the company.

BMG Music Canada in Toronto appoints Steven Ehrlick VP of business affairs and human resources, Jill Snell manager of artist marketing, and Marilyn Saidman manager of artist marketing. They were, respectively, in-house counsel for the Finkelstein Group/managing director of True North Records, label manager of A&M and Island Rec-

ords, and sales representative for BMG Vancouver.

Simon Levy is appointed director of creative services for Sparrow Communications Corp. in Nashville. He was a free-lance art director.

Jeremy Silver is named director of press and publicity for Virgin Records U.K. in London. He was director of press and public relations at the British Phonographic Industry.

GRP Records in New York appoints Grace Goldblatt director of legal and business affairs and Edward Shapiro manager of business affairs

administration. They were, respectively, counsel in the law department at Sony Music Entertainment and label manager for Knitting Factory Works.

PUBLISHING. Irwin Griggs is appointed CFO/VP of the Zomba U.S. Publishing Group in New York. He was CFO/VP of finance for publishing company NEM Entertainment.

DISTRIBUTION. BMG Distribution in New York promotes Helene Gurin to field sales representative, Bob

Venetianer to singles coordinator, and Terry Cooney to product development coordinator. They were, respectively, singles coordinator, field merchandising representative, and field marketing representative. Additionally, BMG Distribution in Atlanta promotes Derek Lafayette to singles coordinator and Adam Abramson to product development coordinator. They were, respectively, field marketing representative and Miami field merchandising representative.

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INXS Gets Fresh With New Album Offers Blend Of Pop, R&B, '90s Sound

■ BY MELINDA NEWMAN

NEW YORK—When INXS released "Live Baby Live" last year, it served as a punctuation mark ending one phase of the Australian band's career.

The latest album, "Welcome To Wherever You Are," starts the new one. The record, released by Atlantic Aug. 4, blends the band's love for '60s pop and R&B with its own uniquely quirky '90s sound.

"In the past, we may have been a little too conscious of our song style, and we dropped that this time around," says guitarist Tim Farriss.

The album shows off the band's diversity, easily going from the distorted heaviness of "Heaven Sent" to the lush "Baby Don't Cry," which features a 60-piece orchestra. "Basically, this album

was recorded live, the only overdubbing on it is on some of the backing vocals," says Farriss. "We're no strangers to modern technology in the studio, but on this record we used it less, or maybe just with nonchalance."

The new record welcomes back Mark Opitz, who produced 1983's "Shabooh Shooah." "He gave us a lot of freedom to do with the album what we wanted and then he'd come in and say, 'that's good,' or 'that sucks,'" says saxophonist/guitarist Kirk Pengilly.

For the first time, the band did not rehearse the new material before stepping into the studio. "This time we decided to try anything we wanted," he says. "It was like planting a seed the first day and ending up with this tree that you have no idea what it's going to look like until you're finished."

To match the fresher sound, the label designed a new marketing plan, says Val Azzoli, Atlantic's senior VP/GM.

To re-establish the band at album rock, "Heaven Sent" was released six weeks before the album. While the label has routinely started INXS tracks at AOR stations before crossing them over to top 40, Atlantic decided this song would not be pushed pop. "We had no intention of ever taking it to pop because we wanted to re-establish INXS as a band and remind people what they can do," says Azzoli. "It was a hard decision to make—to say no matter how big the song becomes, to keep it only at album rock. But there comes a time in every band's cycle when they have to veer to the right or to the left to get to the next plateau. To do that, they need a firm footing to push off from." The song has reached the top five of Billboard's Album Rock Tracks chart.

While "Heaven Sent" continues to climb, Atlantic is now working "Not Enough Time," a midtempo tune with

an understated urgency, to pop radio. The song, which is getting an additional push via its inclusion on Warner Bros.' Summer Olympics album, "Barcelona Gold," is also benefiting from a tie-in with Loews Theaters. The music video will be shown on 200 of the movie chain's screens during August. "I wanted to do something different," Azzoli says. "I wanted to get to an older audience that doesn't watch MTV or listen to the radio, as we know it, who are INXS fans. We also felt that the video is so strong it would really come across well on the big screen."

On the retail front, Azzoli traveled to label branches toting an electronic press kit on the band celebrating its
(Continued on next page)



All Well & Good. Paul Weller, center, founder of the Jam and the Style Council, has signed a worldwide recording contract with Go! Discs. His eponymous solo debut will be distributed in the U.S. through London Records in September. Congratulating Weller on his new deal are Andy Macdonald, managing director, Go! Discs, left, and label director Juliet Wills.



The members of INXS look like angels with dirty faces following a two-day photo shoot in the Australian outback for their new Atlantic album. In the center is Michael Hutchence. Surrounding him, clockwise from bottom left, are Garry Gary Beers, Andrew Farriss, Kirk Pengilly, Tim Farriss, and Jon Farriss.

T Bone Burnett Stakes Out New Ground On 'Criminal'

■ BY BRIAN Q. NEWCOMB

ST. LOUIS—Although better known as the producer of artists like Roy Orbison, Elvis Costello, Los Lobos, and Bruce Cockburn, T Bone Burnett has a recording career that spans more than two decades. But a few years ago, he reached the point where he decided to give up performing.

"I wasn't going to go in and make any more records. So I went into a meeting with [Columbia president] Donnie Ienner and I said, 'Donnie, I know I don't fit into Columbia's plans any further, I won't waste any more of our time or money by making records. Why don't I just produce records for you?'"

"And he said, 'Are you kidding? What you do is important, and I want you to continue. I don't want you to think about anything except making the best, most powerful record you can.' It was incredibly encouraging and supportive, and he's been true to his word."

The result is "The Criminal Under My Own Hat," the latest in a long line of powerful records. Burnett's 1972 solo debut, "Truth Decay," remains a collector's item, and 1983's Warner Bros. EP "Trap Door" received unanimous critical praise.

Born J. Henry Burnett, the 44-year-old Texan had traveled as part of Bob Dylan's Rolling Thunder tour and made a trio of fine albums for Arista with the Alpha Band. But his two most recent pop efforts, "Proof Through The Night" and "The Talking Animals," were, by the artist's own admission, calculated and pretentious. As his wife Sam Phillips has said, when it came to his own work, Burnett was prone to "shooting himself in the foot."

Burnett took significant time off to ready himself for the making of "Criminal." "When I finished working on 'Spike' with Elvis Costello, I stopped producing and went back to Texas for three years. I needed to listen and think, and replenish my vocabulary, so
(Continued on page 15)

Cray Displays New Range On Set; Red Dawn Benefit Show Drawing Acts

I WAS WARNED: In a move that showed commitment and business acumen, Mercury satellited the Robert Cray Band's July 27 concert to nine PGD branches around the country where staffers invited local retailers and radio programmers to watch on a big screen. The concert, beamed from the Bottom Line, also aired live on New York radio station WNEW.

It was all an effort to showcase Cray's new album, "I Was Warned," which hits stores Sept. 8. The singer/guitarist previewed several tunes from the upcoming effort, as well as thrilled the industry audience with superior renderings of past hits.

The new material shows a little more range than Cray has exhibited before, especially on the title track, which blends a snappy samba beat with the blues. "Our Last Time," a straight-ahead blues tune of love gone wrong, combines Cray's lethal guitar playing with a weaving piano melody that leaves no musical hole unfilled. "I'm A Good Man" is a rollicking, funky retro stomp that never yields to nostalgia. "Just A Loser" is a radio-friendly rave-up whose toe-tapping beat belies the down lyrics. Rounding it all out is "A Whole Lotta Pride," a tune that sounds like it fell straight off of an Otis Redding record but then ends with ferocious James Brown-styled horns. (For more on Cray, see page 32.)



by Melinda Newman

FLYING THE COOP: Bassist Johnny Colt, who was arrested for obstruction of justice while allegedly helping a drunken fan following the July 24 opening of the Black Crowes' tour in Minneapolis, has settled the case. According to a band spokeswoman, in lieu of keeping a July 31 court date that would have conflicted with a sold-out date in St. Louis, Colt opted to pay a fine for the misdemeanor charge.

A NEW DAWN: Artists are lining up to participate in Red Dawn '92, a three-day concert to be held Oct. 16-18 at California's Irvine Meadows Amphitheater. Robbie Robertson has signed on as one of the main hosts of the event, which will benefit the American Indian College Fund, a nonprofit organization that helps support 26 American Indian colleges located on or near reservations. Also committed to appear are the Cult's Ian Astbury, Nelson, L.A. Guns, and Bang Tango.

MOTHER EARTH: Speaking of benefit concerts, the "Earth Pledge Concert" was announced during a press conference at the Hard Rock Cafe, July 30. Details were definitely sketchy, and no artists have committed to appear yet, but what we do know is that the concert will be held Sept. 3-6 on land donated by the Unkechaug Indian Nation in Mastic, N.Y. The event is being spearheaded by producer Billy Sparks with support from the U.N.'s Earth Summit Committee.

FIGHT THE POWER: Former Judas Priest lead singer Rob Halford has announced the formation of his new band, Fight, which includes Russ Parrish on guitar and Scott Travis on drums. The band will make its debut in October during the Foundations Forum in Los Angeles. In the meantime, fans can get a whiff of the new stuff on the soundtrack for "Buffy The Vampire Slayer," which contains the Halford track

"Light Comes Out Of Black." The singer also appears on a cover of JP's "Delivering The Goods" by Skid Row, and, in a move that's sure to please the PMRC, Halford provides vocals on "I Am The Goddamn Devil," a little ditty the whole family can enjoy on Ugly Kid Joe's forthcoming album.

RIDING THE WAVE: Given the enormous success of Pearl Jam, as well as the resurgence of Temple Of The Dog, Mercury has decided to rerelease Mother Love Bone's "Apple" album repackaged with the EP "Shine." The collection, to be released Sept. 22, will retail for the price of one CD. MLB members Stone Gossard and Jeff Ament went on to form Pearl Jam following the untimely death of MLB lead singer Andy Wood. Temple Of The Dog, a one-off project, also featured Gossard and Ament, as well as current Pearl Jammers, and members of Soundgarden.

MORE POWER: Mr. Big has linked with power tool maker Makita USA to sponsor its current tour. The outing, which the Atlantic act began in July, incorporates images of Makita USA power tools in the stage design and drum riser, and guitarist Paul Gilbert and bassist Billy Sheehan use power drills as guitar picks. In addition to on-site signage, Makita USA is also coordinating tool, guitar, tour jacket, and ticket giveaways.

Peter Cetera Tries Different Approach

Broaches New Subjects, Attitude On Reflective Set

BY MELINDA NEWMAN

NEW YORK—After more than 25 years of making records—first with Chicago and more recently as a solo artist—Peter Cetera has finally learned to let go after finishing an album.

"It's not that I don't think about it or don't have ideas, but I'm not going to sit here and really believe I have something to do with how well the record does after I've finished it."

But it has been, to quote a Chicago hit, a hard habit to break. "I kind of have a habit of staying with everything, including albums, once I finish. I get done and then I worry about the rest of the process."

Lack of sleepless nights on Cetera's part certainly shows no signs of hurting "World Falling Down," his first album in four years. "Restless Heart," the leadoff single from the Warner Bros. release, is near the top of the Hot Adult Contemporary chart. The rest of the album is filled with middle-of-the-road ballads and midtempo numbers that could follow suit.

"World" differs from Cetera's previous two solo outings in that it lyrically describes the crumbling of his marriage and instead of celebrating love, often mourns its loss.

"This was actually the first time I could write about the other side of

love," says Cetera, who wrote or cowrote four of the tunes. "I'd try to write a happy love song and I just couldn't do it. Then I got mad and so everything was about hating the world. I finally settled on the truth."

One of the few up-tempo songs on the album is "Feels Like Heaven," a duet with Chaka Khan. Cetera, who has had great success with duets, including "The Next Time I Fall" with Amy Grant and "After All" with Cher, thought about putting several on the album, but settled on two.

The original partner for "Heaven"

was Lorrie Morgan. After she backed out, it was played for Khan, with whom Cetera had planned to duet on another song. "Heaven" won out.

Cetera roamed the earth to make "World," which he produced with Andy Hill and David Foster in nine different studios. "The only thing I knew was that I wanted to start in London," he says. "The rest was that I had trouble focusing more than a few weeks at a time given my personal situation. There are a lot of studios now that sound so close; it's not like the old days where they all had a certain sound."

Cetera also used the studio time to get his bass chops back in order. Although his playing stood out on many Chicago albums, he had let it slide since he left the band. "It just stopped being fun toward the end of Chicago, so I just kind of got out of it." Though other bass players appear on this album as well, "World" allowed Cetera to "wet my whistle again."

The move will prove useful should Cetera decide to embark on his first solo tour. "I haven't done a solo tour before because I wanted enough material to not do all Chicago songs. If I can get a hit or two from this album, I can intersperse them."

In the meantime, Cetera is living in Idaho, "trying to learn how to be single and spending time with my daughter."



PETER CETERA

INXS GETS FRESH ON NEW ALBUM

(Continued from preceding page)

past achievements. He also talked up the environmentally designed Eco-Pak that the band opted to use to house the CD configuration of the album.

"We saw a prototype and got really excited about it for many reasons," Pengilly says. "It has less plastic and you can show more cover art." In fact, the inside of the Eco-Pak unfolds to show the trio of covers the band used for the LP, cassette, and CD versions.

With "Welcome," INXS hopes to surpass the level it reached with 1987's "Kick," which sold 4 million copies in the U.S. While the 1990 follow-up, "X," went platinum, the band was disappointed by its stateside performance.

"I think 'X' was just bad timing," Farriss says. "'Suicide Blonde' was one of the best tracks we ever did. If you look back as to what was on the radio then, it just didn't fit in, but it would now. So, I'm not going to get too caught up anymore in picking singles; I've kind of lost the interest."

If Farriss is not going to get caught up in the chart game anymore, he and the rest of the band fully intend to get more involved in the recording game.

INXS is known as one of the best live bands on the road, but Farriss says the time may have come to focus more on other areas. "In the past, we've all felt like we toured too much and we haven't spent enough time in the studio recording our art. We've only got seven albums to show for 15 years together and that kind of sucks; I'd like to think

it was 10 albums at least."

Although the group still plans to tour, Farriss says it has some unfinished studio business to attend to. "We have to go back into the studio soon because we have some more material we want to put down. Plus, we've got a lot of great songs we've left off albums. We'd like to record them and make an album up out of the recorded material we have in the bank, so to speak."

When it does tour in 1993, there are no plans to stage a huge charity concert similar to the Concert For Life the band played this May. The show came under criticism when it raised less money than had been expected because bad weather diminished the crowd. (Billboard, June 20).

Long active in charity work (the band received Nordoff-Robbins' Silver Clef award in July for its work with handicapped and autistic children), INXS was astonished by the criticism it received for an event that still raised more than \$450,000.

"We've always done stuff, but we never waved a flag," says Pengilly. "But this event got so much coverage and when not as many people turned up as expected, some people went about trying to crucify us."

"It made me a little bitter at the time, although I'm still glad we did what we did," says Farriss. "But it just goes to show, maybe we're better off still making our contributions, but not letting people know about it."

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ARTISTS IN CONCERT

BLACK CROWES

Orpheum Theatre, Minneapolis

WHY HAVE CRITICS been so accepting of the blatantly derivative Black Crowes? Because the Crowes, like the Stray Cats, are refreshing, spirited, spontaneous, and credible revivalists. Plus they don't hide their roots.

The opening night of the Crowes' "High As The Moon Tour" July 24 was delightfully derivative. Whereas the Crowes' two Def American albums borrow from the Rolling Stones, Humble Pie, and the Faces, the Crowes in concert sounded more like a Southern-fried Aerosmith.

Like the Faces, the Black Crowes are a fun working-class blues-based rock band. This Atlanta sextet has a

great sound but no great songs. The band boasts a bracing twin guitar attack in leader Rich Robinson and newcomer Marc Ford, and a magnetic front man in singer Chris Robinson. When he's into it, he comes on like Mick Jagger in Ichabod Crane's body. Vocally, Robinson comes across like a rocker trying to do his best Otis Redding. His most impressive effort was the impassioned "Hotel Illness."

For opening night, the Crowes seemed on course except for an ordinary, long-winded encore of the Allman Brothers' "Dreams" and singer Robinson's failure to be consistently excited and energetic. The Crowes boogied with elan à la the Stones and played pile-driving rock à la Aerosmith. The Black Crowes did create their own distinctive sound on the slower tunes,

including "She Talks To Angels" and the new "Thorn In My Pride." Both of those songs were big favorites with the boisterous sellout crowd. It should be noted that most concertgoers skipped opening act Shakedowners, opting instead to drink in the lobby; they were obviously in a party mood when the Crowes landed onstage.

Consistent with their roots, the Crowes' stage set evoked the heyday of the Fillmore. The stage was enveloped with netting covered with Christmas tree lights; mirrored balls spun over the band and a machine blew bubbles into the crowd throughout the show. The band used various backdrops during the 1¼-hour concert, including one depicting a caricature of a black crow in an Uncle Sam outfit and one declaring "Free Us, No Narcs" as the band momentarily turned the concert into a pro-pot rally.

JON BREAM

Music Minus One Adds New Print Deals To Its Lineup

MMO PLUS TWO PRINT Deals: In 1948, Irv Kratka started an innovative recording line, Music Minus One, that let aspiring instrumentalists and vocalists sit in on a session or sing against a professional backdrop. The music, of course, was played minus the soloist a particular release was meant for.

Still going strong, Kratka and his son David have made two separate print deals—one via CPP-Belwin and the other with Hal Leonard Publishing—for MMO and a line of product that entails karaoke-type product.

With CPP-Belwin, the Kratkas are delivering a line of classical MMO product on newly remastered CDs—

MMO's first move into the laser configuration. With access to some 100 works featuring piano, violin, flute, trumpet, and vocal, the relationship starts with 12 concerti for piano. Listing at \$22.98, the CDs will also feature the full work with the soloist. There is also a player's printed score and a rendition of orchestral parts. According to CPP-Belwin director of projects Dave Olsen, a cassette catalog will follow in six to nine months, listing at \$19.98.

Olsen notes the MMO deal is sort of a homecoming for Irv Kratka, who had a deal years ago with Belwin-Mills, the print company absorbed into the current CPP-Belwin entity.

At Hal Leonard Publishing, MMO has teamed with the print company to create The Right Tracks, a new line of karaoke software. The Right Tracks are cassettes, each with four songs in karaoke format, with a complete performance with vocal followed by instrumental tracks only. Each cassette includes removable lead vocals and will be packaged with lyrics, selling at a list price of \$10.98.

Sixty titles should be in the marketplace at this writing, all with the common big-artist theme of "Hits Of..."

DEALS: Anna Lisa Graham is now on the writer staff of Nashville-based Milsap Galbraith Music Group. She's had success with "You Know Me Better Than That" by George Strait and "There For A While" by Steve Wariner... Giant Music has signed Chuckii Booker to a worldwide co-publishing arrangement. Booker, musical director for Janet Jackson's "Rhythm Nation" international tour, is due this month with an Atlantic album, "NICE And WILD"... Lauren Kinhan, a member of the GRP Records group the New York Voices, has signed a writer affiliation agreement with SESAC.

OPENING SHOP: Classically ori-

ented Lycus Music, an ASCAP-cleared publisher with executive ties to PT Music, a SESAC-cleared firm, has been formed in New York. Its first signing is classical guitarist/composer/arranger Jorge Morel. The company says it is discussing the purchase of several catalogs. PT Music has been in business for many years, representing 1,800 works in a wide spectrum of music. Charles Scully, who retired from SESAC last January, owns Lycus, while also having an executive capacity at PT Music.



by Irv Lichtman

SEEMS Arbitration Finding: James Cannings, a New York-based songwriter and performer, is

seeking redress from the American Arbitration Assn. in a claim against BMI that he is owed additional royalties on secondary cable transmissions of a song, "Reggae Christmas," he performed several times on "The Joe Franklin Show." Cannings says he acted after he was informed by Del Bryant, senior VP of the performing rights group, that he was entitled to a royalty payment of \$1.50 based on a single local performance. In his letter to Bryant, Cannings cited millions of dollars collected by BMI from cable transmissions. By press time, BMI had not responded to Cannings' call for arbitration.

PRINTING IN PLATINUM: Cherry Lane Music has given special platinum commemorative plaques reflecting the sales of more than 100,000 copies of Metallica's "... And Justice For All" matching guitar/vocal folio to band members and management. The group has also been presented with special gold plaques, for sales of at least 50,000, for the matching folios to its albums "Metallica," "Kill Em All," and "Ride The Lightning." Other gold certifications were handed to Guns N' Roses ("GN'R Lies") and Ozzy Osbourne/Randy Rhoads ("Tribute"). And to close on print success stories at Cherry Lane—other than the monthly best-seller list below—singer/songwriter Richard Marx has a special plaque for sales of more than 250,000 copies of the matching piano/vocal single sheet to his oldie-but-goodie "Right Here Waiting."

PRINT ON PRINT: The following are the best-selling folios from Cherry Lane Music:

1. Metallica, Metallica
2. Guns N' Roses, Use Your Illusion I
3. Bonnie Raitt, Luck Of The Draw
4. Guns N' Roses, Use Your Illusion II
5. Lionel Richie, Back To Front.

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Hit The Road, Jack, For A Fine-Tuned Family Affair

JACK SWINGS: Once again, it's time to get ready for the Jack The Rapper R&B music convention, taking place Aug. 13-16 at the Atlanta Hilton Hotel & Towers. This year's Family Affair, as it is called, promises to be interesting: more wide-ranging seminar and workshop sessions, a no-on-site-registration policy, and a higher profile for independent labels, which are sponsoring more events than in years past. The schedule includes die-hard-favorite features: BMI/CAMS Listening Sessions, for critiquing demo tapes; Tracking With The Future Stars, a three-day amateur talent contest that this year will culminate in prizes, including a recording contract with Cheetah Records; and a one-night-only Rappin' In The

**The
Rhythm
and the
Blues**



by Janine McAdams

Ayem in the wee hours of Sunday morning. New features include Jack's House, a lounge and dance area every evening; a Coors-sponsored 'Round Midnight show on Friday night (14); and a Coca-Cola/HBO-sponsored cocktail party Thursday (13) that will premiere a new Fox sitcom starring comedian **Martin Lawrence**.

An important feature for many attendees will be the two-day retail seminar sessions, coordinated with a number of independent retailers and Billboard's **Terri Rossi**, on Friday and Saturday (14-15).

The schedule is as follows:

THURSDAY, AUG. 13:

- 2:30-4:30 p.m.: SEMINAR 1, "Outside Opportunities"
 - 3 p.m.: Tracking With The Future Stars
 - 7-9 p.m.: Cocktail party, Coca-Cola/HBO
 - 10 p.m.: Rappin' With The Rappers, sponsored by various independents with MC Red Alert of WBLS New York
 - Midnight-4 a.m.: Jack's House.
- FRIDAY, AUG. 14**
- 9:30 a.m.: SEMINAR 2, "Reality Check: Preparing For The Future"
 - 10 a.m.: BMI/CAMS Listening Session
 - 11:30 a.m.: Street Jocks: Record Pools & The Street Direction
 - 12:30 p.m.: Mello Yello Luncheon, sponsored by Arista, Jive
 - 2 p.m.: Independent Retailers: The Power Force Of The '90s
 - 2:30 p.m.: SEMINAR 3, "Preparing The Perfect Playlist"
 - 3 p.m.: Tracking With The Future Stars
 - 5 p.m.: Cocktail party, sponsored by Columbia/Epic
 - 8 p.m.: Dinner and showcase, sponsored by WEA
 - 11 p.m.: 'Round Midnight Show,

sponsored by Coors and several independent labels.

SATURDAY, AUG. 15:

- 9:30 a.m.: SEMINAR 4, "Hits Without Hype"
- 10 a.m.: BMI/CAMS Listening Sessions
- 10 a.m.: Independent Retailers: The Power Force Of The '90s, Part II
- Noon: Luncheon sponsored by A&M, Perspective
- 2:30 p.m.: SEMINAR 5, "Let's Talk Talent"
- 3 p.m.: Tracking With The Future Stars Finals
- 6 p.m.: Pre-awards show cocktails, sponsored by Motown
- 8 p.m.: 16th annual Original 13 Awards Show
- 11 p.m.: Uptown Presents The Flavorzzzz, sponsored by

Uptown Records

• 11 p.m.-4 a.m.: Jack's House.

SUNDAY, AUG. 16

- 2 a.m.: Rappin' In The Ayem
- 10 a.m.: Our Inspirational Hour, gospel and inspirational celebration and brunch.

Organizer **Jill Gibson Bell** is pleased with the way things are shaping up. "It's still the largest black music and radio convention," she says, "and this year our independents have really come through for us; they are the new regime." See you there.

SINGLE LIFE: Miki Howard leads off her upcoming Giant Records album with the Lemel Humes-produced "Ain't Nobody Like You." This moody, midtempo groove sports gospel overtones, and the usually fiery Howard gives a tough and tender performance ... EastWest's **Modest Fok** comes back with yet another single from its debut album, "Love Or The Single Life," the jazzy smooth "Promise Me." This would be perfect in Quiet Storm ... Motown sweethearts the **Good Girls** also preview an upcoming album with "Just Call Me," a hip-hop-flavored R&B groove featuring their breathy vocals ... Go-go is not dead. D.C.-based band **Rare Essence** has completed a new album, "Work The Walls," for independently distributed Sounds Of The Capital Records. The title-track first single combines rap with those unmistakable go-go beats and comes off on the hardcore tip.

STUFF: GRP sax player **George Howard** breezed into the Big Apple for a five-night stand at the Blue Note, playing tracks from his album "Do I Ever Cross Your Mind?" The instrumentalist demonstrated his

(Continued on next page)



HERE'S THE RESUME FOR THE DAY...

The first single and video from Grand Puba's forthcoming debut solo album *Reel To Reel*.

Produced by Grand Puba Maxwell
Remix by Dante Ross, John Gamble and GeeBee Dajani



On Elektra Compact Discs and **Digital** Cassettes

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Billboard[®] TOP R&B ALBUMS

FOR WEEK ENDING AUGUST 15, 1992

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
★ ★ ★ NO. 1 ★ ★ ★						
1	1	3	5	SOUNDTRACK LAFACE 26006*/ARISTA (10.98/15.98) 2 weeks at No. 1	BOOMERANG	1
2	2	1	18	KRIS KROSS ▲ ² RUFFHOUSE 48710*/COLUMBIA (10.98/15.98)	TOTALLY KROSSED OUT	1
3	3	2	19	EN VOGUE ▲ ATCO EASTWEST 92121* (10.98/15.98)	FUNKY DIVAS	1
4	4	5	22	TLC ● LAFACE 26003*/ARISTA (9.98/13.98)	OOOOOHHH...ON THE TLC TIP	4
5	9	13	6	SOUNDTRACK PERSPECTIVE 1004*/A&M (10.98/15.98)	MO' MONEY	5
6	5	6	27	R. KELLY & PUBLIC ANNOUNCEMENT ● JIVE 41469* (9.98/13.98)	BORN INTO THE '90'S	3
7	7	9	8	PETE ROCK & C.L. SMOOTH ELEKTRA 60948* (10.98/15.98)	MECCA AND THE SOUL BROTHER	7
8	6	4	17	DAS EFX ● ATCO EASTWEST 91827* (9.98/13.98)	DEAD SERIOUS	1
9	12	11	6	ERIC B. & RAKIM MCA 10594 (9.98/15.98)	DON'T SWEAT THE TECHNIQUE	9
10	8	8	18	ARRESTED DEVELOPMENT CHRYSALIS 21929*/ERG (9.98/13.98) 3 YEARS 5 MONTHS & 2 DAYS IN THE LIFE OF...		5
11	15	17	5	MC REN RUTHLESS 53802/PRIORITY (6.98/9.98)	KIZZ MY BLACK AZZ	11
12	11	10	60	JODECI ▲ UPTOWN 10198/MCA (9.98/13.98)	FOREVER MY LADY	1
13	10	7	13	LIONEL RICHIE ● MOTOWN 6338* (10.98/15.98)	BACK TO FRONT	7
14	13	14	24	CECE PENISTON A&M 5381* (9.98/13.98)	FINALLY	13
15	14	12	11	XCLAN POLYDOR 513225*/PLG (9.98/13.98)	XODUS	11
16	27	60	3	TOO SHORT JIVE 41467 (10.98/15.98)	SHORTY THE PIMP	16
17	16	19	15	SPICE 1 JIVE 41481* (9.98/13.98)	SPICE 1	16
18	18	16	9	MARIAH CAREY ▲ COLUMBIA 52758* (7.98/13.98)	MTV UNPLUGGED EP	16
19	17	15	15	SOUNDTRACK SOLAR 75330/EPIC (10.98/15.98)	DEEP COVER	9
20	42	—	2	DJ QUIK PROFILE 1430* (10.98/15.98)	WAY 2 FONKY	20
21	19	20	9	THE ISLEY BROTHERS FEATURING RONALD ISLEY WARNER BROS. 26620* (10.98/15.98)	TRACKS OF LIFE	19
22	20	18	16	CHAKA KHAN WARNER BROS. 26296* (10.98/15.98)	THE WOMAN I AM	9
23	21	22	9	TROOP ATLANTIC 82393* (10.98/15.98)	DEEPA	21
24	23	21	36	MICHAEL JACKSON ▲ ⁴ EPIC 45400 (10.98/15.98)	DANGEROUS	1
25	28	29	8	MEN AT LARGE ATCO EASTWEST 92159* (9.98/13.98)	MEN AT LARGE	25
26	22	24	37	SHANICE ● MOTOWN 6319* (9.98/13.98)	INNER CHILD	13
27	25	25	26	SIR MIX-A-LOT ▲ DEF AMERICAN 26765/REPRISE (9.98/15.98)	MACK DADDY	19
28	38	45	4	NAJEE EMI 99400*/ERG (10.98/15.98)	JUST AN ILLUSION	28
29	24	23	41	GERALD LEVERT ● ATCO EASTWEST 91777* (10.98/15.98)	PRIVATE LINE	1
30	36	38	6	AL JARREAU REPRISE 26849* (10.98/15.98)	HEAVEN AND EARTH	30
31	26	28	12	GROVER WASHINGTON, JR. COLUMBIA 48530 (10.98/15.98)	NEXT EXIT	26
32	33	35	6	YO-YO ATCO EASTWEST 92120* (9.98/15.98)	BLACK PEARL	32
33	30	30	25	GLENN JONES ATLANTIC 82352* (10.98/15.98)	HERE I GO AGAIN	22
34	31	33	13	GANG STARR CHRYSALIS 21910*/ERG (9.98/13.98)	DAILY OPERATION	14
35	NEW ►	1	1	EPMD RAL 52848/CHAOS (10.98/15.98)	BUSINESS NEVER PERSONAL	35
36	29	26	22	FU-SCHNICKENS JIVE 41472* (9.98/13.98)	F.U.- DON'T TAKE IT PERSONAL	13
37	35	36	13	GEORGE HOWARD GRP 9669* (10.98/15.98)	DO I EVER CROSS YOUR MIND	33
38	32	27	49	VANESSA WILLIAMS ● WING 84352/MERCURY (10.98/15.98)	THE COMFORT ZONE	1
39	37	32	37	LISA STANSFIELD ● ARISTA 18679* (10.98/15.98)	REAL LOVE	6
40	40	34	37	TEVIN CAMPBELL ● QWEST 26291*/WARNER BROS. (9.98/15.98)	T.E.V.I.N.	5
41	41	39	23	JOE PUBLIC COLUMBIA 48628* (9.98/13.98)	JOE PUBLIC	23
42	39	37	9	K-SOLO ATLANTIC 82388* (9.98/15.98)	TIME'S UP	36
43	34	31	43	PATTI LABELLE ● MCA 10439 (9.98/13.98)	BURNIN'	9
44	43	40	14	BROTHERHOOD CREED GASOLINE ALLEY 10574*/MCA (9.98/15.98)	BROTHERHOOD CREED	29
45	76	—	2	SHABBA RANKS EPIC 52443 (9.98/13.98)	ROUGH & READY-VOL. 1	45
46	45	44	13	MC BREED WRAP 8109*/ICHIBAN (9.98/15.98)	20 BELOW	40
47	46	47	11	SUPER CAT COLUMBIA 52435 (9.98/13.98)	DON DADA	46
48	NEW ►	1	1	MARY J. BLIGE UPTOWN 10681*/MCA (9.98/15.98)	WHAT'S THE 411?	48
49	66	98	3	MILES DAVIS WARNER BROS. 26938* (10.98/15.98)	DOO-BOP	49

50	52	55	6	N2DEEP PROFILE 1427* (9.98/14.98)	BACK TO THE HOTEL	50
51	54	65	4	BRIAN MCKNIGHT MERCURY 848605* (9.98/13.98)	BRIAN MCKNIGHT	51
52	44	41	63	BOYZ II MEN ▲ ⁴ MOTOWN 6320* (9.98/13.98)	COOLEYHIGHARMONY	1
53	47	48	17	THE COLLEGE BOYZ VIRGIN 86225* (9.98/13.98)	RADIO FUSION RADIO	25
54	48	43	19	M.C. BRAINS MOTOWN 6342* (9.98/13.98)	LOVERS LANE	31
55	50	49	17	ALYSON WILLIAMS OBR 45417*/COLUMBIA (9.98/13.98)	ALYSON WILLIAMS	31
56	61	—	2	DAVID BLACK BUST IT 98015* (9.98/13.98)	LOVIN' AIN'T EASY	56
57	49	46	45	CYPRESS HILL ● RUFFHOUSE 47889/COLUMBIA (9.98/13.98)	CYPRESS HILL	4
58	51	42	30	MINT CONDITION PERSPECTIVE 1001*/A&M (9.98/13.98)	MEANT TO BE MINT	13
59	55	52	23	SOUTH CENTRAL CARTEL G.W.K. 15189/QUALITY (9.98/15.98)	SOUTH CENTRAL MADNESS	51
60	53	50	12	DOUG E. FRESH & THE NEW GET FRESH CREW BUST IT 98358* (9.98/13.98)	DOIN' WHAT I GOTTA DO	47
61	58	59	12	TYRONE DAVIS ICHIBAN 1135* (9.98/15.98)	SOMETHING'S MIGHTY WRONG	58
62	62	76	3	RON C PROFILE 1431* (9.98/15.98)	BACK ON THE STREET	62
63	59	54	13	SOUL II SOUL VIRGIN 86251* (9.98/13.98)	VOLUME III JUST RIGHT	32
64	56	58	7	KWAME & A NEW BEGINNING ATLANTIC 82356* (9.98/15.98)	NASTEE	56
65	63	51	14	PENTHOUSE PLAYERS CLIQUE RUTHLESS 57181/PRIORITY (9.98/14.98)	PAID THE COST	28
66	57	56	44	A TRIBE CALLED QUEST ● JIVE 1418* (9.98/13.98)	LOW END THEORY	13
67	78	100	3	MR. FINGERS MCA 10571 (9.98/15.98)	INTRODUCTION	67
68	71	—	2	LORENZO ALPHA INT'L 781 000*/PLG (9.98/13.98)	LORENZO	68
69	67	78	4	D.J. MAGIC MIKE & M.C. MADNESS CHEETAH 9412 (7.98/11.98)	TWENTY DEGREES BELOW ZERO	67
70	NEW ►	1	1	RUDE BOYS ATLANTIC 82401* (9.98/15.98)	RUDE HOUSE	70
71	60	57	29	2PAC INTERSCOPE 91767*/ATLANTIC (9.98/13.98)	2PACALYPSE NOW	13
72	NEW ►	1	1	HOUSE OF PAIN TOMMY BOY 1056 (10.98/15.98)	HOUSE OF PAIN	72
73	64	53	36	KEITH SWEAT ▲ ELEKTRA 61216* (10.98/15.98)	KEEP IT COMIN'	1
74	80	—	2	HO FRAT HO! BUST IT 95384* (9.98/13.98)	HO FRAT HO!	74
75	69	63	40	BLACK SHEEP ● MERCURY 848368 (9.98/13.98)	A WOLF IN SHEEP'S CLOTHING	15
76	79	85	4	DJ FURY ON TOP 9011 (9.98/15.98)	FURIOUS BASS	76
77	65	61	14	BEASTIE BOYS CAPITOL 98938 (10.98/15.98)	CHECK YOUR HEAD	37
78	75	87	4	OTIS CLAY BULLSEYE BLUES 9520*/ROUNDER (9.98/15.98)	I'LL TREAT YOU RIGHT	75
79	70	72	12	KILO WRAP 8110*/ICHIBAN (9.98/15.98)	A-TOWN RUSH	67
80	74	73	5	DENISE LASALLE MALACO 7464 (9.98/15.98)	LOVE ME RIGHT	73
81	77	84	3	SHOMARI MERCURY 848896* (9.98/13.98)	EVERY DAY HAS A SUN	77
82	72	66	13	KID FROST VIRGIN 86275* (9.98/13.98)	EAST SIDE STORY	54
83	73	71	6	RAHEEM RAP-A-LOT 57180*/PRIORITY (9.98/14.98)	THE INVINCIBLE	71
84	82	69	45	NICE & SMOOTH RAL 47373*/COLUMBIA (9.98/13.98)	AIN'T A DAMN THING CHANGED	29
85	81	82	4	MILIRA MOTOWN 6328* (9.98/13.98)	BACK AGAIN	81
86	91	79	12	DAVID SANBORN ELEKTRA 61272* (10.98/15.98)	UP FRONT	69
87	87	81	21	THE HARD BOYS A.E.I. 4120*/ICHIBAN (8.98/15.98)	A-TOWN HARD HEADS	42
88	84	77	25	LUKE LUKE 91830*/ATLANTIC (10.98/15.98)	I GOT SHIT ON MY MIND	20
89	99	93	9	CLUB NOUVEAU JVK 19101*/QUALITY (9.98/15.98)	A NEW BEGINNING	80
90	88	91	15	MELI'SA MORGAN PENDULUM 61273*/ELEKTRA (9.98/15.98)	STILL IN LOVE WITH YOU	38
91	83	80	16	BASS PATROL JOEY BOY 3004 (8.98/13.98)	THE KINGS OF BASS	63
92	86	75	41	2ND II NONE PROFILE 1416 (9.98/14.98)	2ND II NONE	26
93	95	—	2	ME PHI ME RCA 61036* (9.98/13.98)	ONE	93
94	NEW ►	1	1	THIRD WORLD MERCURY 510279* (9.98/13.98)	COMMITTED	94
95	85	74	13	BY ALL MEANS MOTOWN 6344* (9.98/13.98)	IT'S REAL	55
96	90	83	7	SHOWBIZ & A.G. LONDON 828309/PLG (6.98/13.98)	SHOWBIZ & A.G.	78
97	NEW ►	1	1	WILLIAM BELL WILBE 4128*/ICHIBAN (9.98/15.98)	BEDTIME STORIES	97
98	94	68	12	THE BOYS MOTOWN 6336* (9.98/13.98)	THE SAGA CONTINUES...	45
99	92	70	40	HAMMER ▲ ³ CAPITOL 98151 (9.98/15.98)	TOO LEGIT TO QUIT	3
100	68	62	12	SHABBA RANKS POW WOW 7423* (9.98/15.98)	MR. MAXIMUM	56

○ 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.

RHYTHM AND BLUES

(Continued from preceding page)

broad range of styles, from instrumental R&B to hard bop and everything in between. He also crooned his own vocals... Five rap artists have been signed by the William Morris Agency to appear in "Strapped," the new film directed by Forrest Whitaker for HBO. The five are Kool Moe Dee, Yo-Yo, the members of Das-EXX (Skoob and Drayz), and Chi-Ali, and were cast based on their acting ability, according to casting director Jaki Brown. The film is being shot in Brooklyn and other areas of New York by Whitaker (whom I met one afternoon coming out of Bill-

board's Times Square office—the actor/director had been scouting locations)... Former C&C Music Factory rapper Freedom Williams and his former producers, Clivillés & Cole, have reached an amicable settlement of their differences. The artist had originally sued to break his production contract with them. Williams is signed to Sony Music Entertainment and is pursuing a solo career... Lonette McKee, the singer/actress who originally performed "Giving Him Something He Can Feel" and "Hooked On Your Love" in the movie "Sparkle," has been signed

to Spike Lee's 40 Acres & A Mule Music Works. Her album, "Natural Love," features McKee's own songs and production and debuts in September... Priority is releasing "Street Soldiers," a compilation of hardcore rap hits that foretold the incipient rage in the streets of L.A. that led to the riots following the Rodney King verdict. Proceeds from the album will benefit Rebuild L.A. Included are tracks by Ice-T, Ice Cube, N.W.A, X-Clan, L.L. Cool J, Public Enemy, and W.C. & the MAAD Circle... The second annual Urban Music Conference, presented by

T.O.P.S., is set for Aug. 28-29 at the Maxwell House Hotel and Middle Tennessee State Univ. It is being sponsored by BMI, MTSU, Warner Bros., and WQQK. Several top songwriters, managers, publishers, and record company executives will be on hand to speak at this event. Contact the BMI's LuAnn Davidson at BMI in Nashville for more information... Tomi Jenkins has made an amicable split with funk group Cameo to pursue his own thing. The singer/songwriter has teamed with guitarist (and sometime Cameo member) Charlie Singleton to work on a new demo.

REPRINTS

For reprints of advertisements or articles appearing in Billboard

(minimum of 100)

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Lydia Mikulko
212-536-5292

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)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL)
			★ ★ NO. 1 ★ ★						
1	1	7	END OF THE ROAD	4 weeks at No. 1 BOYZ II MEN (BIV 10/MOTOWN)	38	39	12	THEY WANT EFX	DAS EFX (ATCO EASTWEST)
2	2	11	BABY-BABY-BABY	TLC (LAFACE/ARISTA)	39	40	9	WHEN YOU'VE BEEN BLESSED	PATTI LABELLE (MCA)
3	4	16	GIVING HIM SOMETHING HE ...	EN VOGUE (ATCO EASTWEST)	40	38	6	THEY REMINISCE OVER YOU	PETE ROCK & C.L. SMOOTH (ELEKTRA)
4	3	17	YOU REMIND ME	MARY J. BLIGE (UPTOWN/MCA)	41	53	3	CROSSOVER	EPMD (RAL/CHAOS)
5	5	20	COME & TALK TO ME	JODECI (UPTOWN/MCA)	42	35	9	FOREVER IN YOUR EYES	MINT CONDITION (PERSPECTIVE/A&M)
6	6	14	KEEP ON WALKIN'	CECE PENISTON (A&M)	43	51	5	JUMP AROUND	HOUSE OF PAIN (TOMMY BOY)
7	12	2	HUMPIN' AROUND	BOBBY BROWN (MCA)	44	45	3	I'M STILL WAITING	JODECI (UPTOWN/MCA)
8	7	13	MR. LOVERMAN	SHABBA RANKS (EPIC)	45	36	6	YOU KNOW WHAT I LIKE	EL DEBARGE (WARNER BROS.)
9	8	13	THE BEST THINGS IN LIFE ARE FREE	L. VANDROSS/J. JACKSON (PERSPECTIVE)	46	42	11	WHATEVER IT TAKES	TROOP (ATLANTIC)
10	11	7	MONEY CAN'T BUY YOU LOVE	RALPH TRESVANT (PERSPECTIVE/A&M)	47	48	3	1-4-ALL-4-1	EAST COAST FAMILY (BIV 10/MOTOWN)
11	9	7	GIVE U MY HEART	BABYFACE/T. BRAXTON (LAFACE/ARISTA)	48	63	4	MOVE ME NO MOUNTAIN	SOUL II SOUL (VIRGIN)
12	10	18	HONEY LOVE	R. KELLY & PUBLIC ANNOUNCEMENT (JIVE)	49	50	4	COMMITTED	THIRD WORLD (MERCURY)
13	15	3	SHE'S PLAYING HARD TO GET	HI-FIVE (JIVE)	50	43	6	BRAINSTORMING	M.C. BRAINS (MOTOWN)
14	18	6	SLOW DANCE (HEY MR. DJ)	R. KELLY & PUBLIC ANNOUNCEMENT (JIVE)	51	41	6	JUST FOR TONIGHT	VANESSA WILLIAMS (WING/MERCURY)
15	14	6	JAM	MICHAEL JACKSON (EPIC)	52	57	6	FULL TERM LOVE	MONIE LOVE (GIANT/WARNER BROS.)
16	21	5	MY KINDA GIRL	RUDE BOYS (ATLANTIC)	53	55	4	THE DOO-BOP SONG	MILES DAVIS (WARNER BROS.)
17	16	11	I'VE BEEN SEARCHIN'	GLENN JONES (ATLANTIC)	54	54	6	DON'T SWEAT THE TECHNIQUE	ERIC B. & RAKIM (MCA)
18	22	10	WARM IT UP	KRIS KROSS (RUFFHOUSE/COLUMBIA)	55	67	3	MIC CHECKA	DAS EFX (ATCO EASTWEST)
19	24	5	I COULD USE A LITTLE LOVE ...	FREDDIE JACKSON (CAPITOL)	56	61	6	THE WAY LOVE GOES	BRIAN MCKNIGHT (MERCURY)
20	20	20	GOODBYE	TEVIN CAMPBELL (QWEST/WB)	57	65	3	DON'T WANNA LOVE YOU	SHANICE (LAFACE/ARISTA)
21	37	6	ALONE WITH YOU	TEVIN CAMPBELL (QWEST/WB)	58	—	1	CAN YOU HANDLE IT	GERALD LEVERT (ATCO EASTWEST)
22	17	12	I'LL BE THERE	MARIAH CAREY (COLUMBIA)	59	62	5	I MISS YOU	JOE PUBLIC (COLUMBIA)
23	19	20	LOVE YOU ALL MY LIFETIME	CHAKA KHAN (WARNER BROS.)	60	52	6	BABY GOT BACK	SIR MIX-A-LOT (DEF AMERICAN/REPRISE)
24	26	14	SILENT PRAYER	SHANICE (MOTOWN)	61	59	6	LET'S JUST RUN AWAY	JOHNNY GILL (PERSPECTIVE/A&M)
25	13	14	TENNESSEE	ARRESTED DEVELOPMENT (CHRYSALIS)	62	66	6	THROUGH THE TEARS	MELISSA MORGAN (PENDULUM/ELEKTRA)
26	30	3	REAL LOVE	MARY J. BLIGE (UPTOWN/MCA)	63	60	5	SOMEBODY'S BEEN SLEEPIN' ...	GARY BROWN (CAPITOL)
27	25	11	USE ME	MEN AT LARGE (ATCO EASTWEST)	64	58	16	DO IT TO ME	LIONEL RICHIE (MOTOWN)
28	32	6	I WANNA LOVE YOU	JADE (GIANT/REPRISE)	65	—	1	A LITTLE MORE LOVE	LISA STANSFIELD (ARISTA)
29	31	6	REAL LOVE	LORENZO (ALPHA INT'L/PLG)	66	46	6	STRAWBERRY LETTER 23	TEVIN CAMPBELL (QWEST/WB)
30	33	6	JUST MY LUCK	ALYSON WILLIAMS (OBR/COLUMBIA)	67	—	1	ONE NITE STAND	FATHER M.C. (UPTOWN/MCA)
31	44	6	WISHING ON A STAR	THE COVER GIRLS (EPIC)	68	69	3	JUS LYKE COMPTON	DJ QUIK (PROFILE)
32	27	10	NEVER SATISFIED	GOOD 2 GO (GIANT/REPRISE)	69	—	1	SWEET NOVEMBER	TROOP (ATLANTIC)
33	29	18	SCHOOL ME	GERALD LEVERT (ATCO EASTWEST)	70	64	6	SPRUNG ON ME	CHARLIE WILSON (BON AMI/MCA)
34	28	17	IN THE CLOSET	MICHAEL JACKSON (EPIC)	71	—	1	BACK TO THE HOTEL	N2DEEP (PROFILE)
35	68	2	PEOPLE EVERYDAY	ARRESTED DEVELOPMENT (CHRYSALIS)	72	—	1	LOVE SHOULD A BROUGHT YOU ...	TONI BRAXTON (LAFACE/ARISTA)
36	34	6	YOU CAN MAKE THE STORY RIGHT	CHAKA KHAN (WARNER BROS.)	73	—	1	P'D DIE WITHOUT YOU	P.M. DAWN (LAFACE/ARISTA)
37	—	1	KICKIN' IT	AFTER 7 (VIRGIN)	74	49	6	DO UNTO ME	KARYN WHITE (WARNER BROS.)
					75	73	3	SHINE YOUR LIGHT	JABULANI (GIANT/REPRISE)

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

R&B RADIO RECURRENT MONITOR

1	—	1	MY LOVIN' (YOU'RE NEVER ...)	EN VOGUE (ATCO EASTWEST)	14	13	6	HERE I GO AGAIN	GLENN JONES (ATLANTIC)
2	5	6	BABY HOLD ON TO ME	GERALD LEVERT (ATCO EASTWEST)	15	15	6	KEEP IT COMIN'	KEITH SWEAT (ELEKTRA)
3	1	5	WHY ME BABY?	KEITH SWEAT (ELEKTRA)	16	14	6	LIVE AND LEARN	JOE PUBLIC (COLUMBIA)
4	3	6	BREAKIN' MY HEART	MINT CONDITION (PERSPECTIVE/A&M)	17	16	4	SOMETIMES IT'S ONLY LOVE	LUTHER VANDROSS (EPIC)
5	2	6	DON'T BE AFRAID	AARON HALL (SOUL/MCA)	18	10	6	SAVE THE BEST FOR LAST	VANESSA WILLIAMS (WING/MERCURY)
6	9	6	LOVE ME	TRACIE SPENCER (CAPITOL)	19	17	6	IS IT GOOD TO YOU	HEAVY D. & THE BOYZ (UPTOWN/MCA)
7	6	6	REMEMBER THE TIME	MICHAEL JACKSON (EPIC)	20	—	1	JUMP	KRIS KROSS (RUFFHOUSE/COLUMBIA)
8	11	6	I LOVE YOUR SMILE	SHANICE (MOTOWN)	21	18	6	AIN'T 2 PROUD 2 BEG	TLC (LAFACE/ARISTA)
9	—	1	PLEASE DON'T GO	BOYZ II MEN (MOTOWN)	22	19	6	EVERLASTING LOVE	TONY TERRY (EPIC)
10	4	5	ALL WOMAN	LISA STANSFIELD (ARISTA)	23	21	6	STAY	JODECI (UPTOWN/MCA)
11	8	5	MAKE IT HAPPEN	MARIAH CAREY (COLUMBIA)	24	20	6	I'LL TAKE YOU THERE	BEBE & CECE WINANS (CAPITOL)
12	7	6	IT'S O.K.	BEBE & CECE WINANS (CAPITOL)	25	22	6	THE COMFORT ZONE	VANESSA WILLIAMS (WING/MERCURY)
13	12	6	SOMEBODY LOVES YOU BABY	PATTI LABELLE (MCA)					

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

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

- 48 1-4-ALL-4-1 (Mike Ten, BMI/Biv Ten, ASCAP/K.Wales, ASCAP)
- 33 ALL ABOUT HER (Another Fine Mix, BMI/So So Smoove, ASCAP/Middletown Sound, ASCAP)
- 57 ALL OF MY LOVE (Melon Ball, BMI)
- 66 ALL THE WAY LOVE (Nu Zulu, BMI/Baby Ann, BMI/Tony Collins, BMI)
- 47 ALONE WITH YOU (Al B. Sure!, ASCAP/Willare, ASCAP)
- 1 BABY-BABY-BABY (Kear, BMI/Greenskirt, BMI)
- 58 BABY GOT BACK (Songs Of PolyGram/Mix-A-Lot, BMI)
- 91 BACK TO THE HOTEL (Promuse, BMI/Deep Groove, BMI/Vouges, BMI)
- 37 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
- 29 BRAINSTORMING (Mike Ten, BMI/Biv Ten, ASCAP) HL
- 44 BREAKDOWN (Pac Jam, BMI) WBM
- 86 COME OUT AND PLAY (Anutha, BMI/JRR, BMI)
- 52 COME & TALK TO ME (EMI April, ASCAP/DeSwing Mob, ASCAP/Across 110th Street, ASCAP) WBM
- 40 COMMITTED (Pri./Worlers./Cososa, ASCAP)
- 38 CROSSOVER (Paricken, ASCAP)
- 96 DEEP SEA SO BLUE (Pillage, BMI)
- 92 DID YOU PRAY TODAY? (Avid One, ASCAP/Whole Nine Yards, ASCAP/O'Hara, BMI/Texas City, BMI)
- 97 DO IT TO ME (Speeding Bullet, ASCAP) CLM
- 88 DON'T STOP NOW (Outta Tunes, ASCAP/Clayhall, BMI)
- 15 DON'T SWEAT THE TECHNIQUE (EMI Blackwood, BMI/Eric B & Rakim, ASCAP)
- 31 THE DOO-BOP SONG (Jazz Horn, BMI/Warner-Tamerlane, BMI/Bee Mo Easy, ASCAP/EMI April, ASCAP)
- 67 DO UNTO ME (Warner-Tamerlane, BMI/Kings Kid, BMI/Gimme 1/2, ASCAP/Welbeck, ASCAP/Leftover Souppped, BMI/ATV, BMI/Ackee, ASCAP/Toe Knee Hangs, ASCAP)
- 100 DREAM COME TRUE '92 (Mudslide, BMI/Heavy, BMI/London, BMI)
- 2 END OF THE ROAD (FROM BOOMERANG) (Kear, BMI/Ensign, BMI/Greenskirt, BMI) CPP
- 93 FOREVER IN YOUR EYES (Flyte Tyme, ASCAP) WBM
- 65 FULL TERM LOVE (FROM CLASS ACT) (Marley Marl, ASCAP/MCA, ASCAP/EMI April, ASCAP/Taking Care Of Business, BMI/Minder, ASCAP) HL
- 94 GHETTO RED HOT (Wild Apache, ASCAP)
- 4 GIVE U MY HEART (FROM BOOMERANG) (Kear, BMI/Ensign, BMI/Greenskirt, BMI/Saba Seven, BMI) CPP
- 5 GIVING HIM SOMETHING HE CAN FEEL (Warner-Tamerlane, BMI) WBM
- 45 HO FRAT SWING (Bust-It, BMI)
- 84 HOLLYWOOD PARADOX (Virgin, ASCAP/Rom, ASCAP/Sound Spectra, ASCAP/Screen Gems-EMI, BMI)
- 53 HOMEGIRL DON'T PLAY DAT (Street Knowledge, BMI/Irving, BMI) CPP
- 54 HONEY LOVE (Willesden, BMI/R.Kelly, BMI)
- 25 HUMPIN' AROUND (Kear, BMI/Greenskirt, BMI/MCA, ASCAP/Bobby Brown, ASCAP/Stylz, ASCAP) HL
- 46 I ADORE MI AMOR (Me Good./Azmah Eel, ASCAP)
- 85 I ADORE YOU (Flyte Tyme, ASCAP/Burbank Plaza, ASCAP/EMI, BMI/Orange Tree, BMI)
- 17 I COULD USE A LITTLE LOVE (RIGHT NOW) (WB, ASCAP/Heritage Hill, ASCAP/Zomba, ASCAP/Jo Skin, ASCAP)
- 83 IF I WAS YOUR MAN (Entertaining, BMI/Midstar, BMI/Sony Epic/Solar, BMI)
- 70 IF YOU COULD SEE THROUGH MY EYES (PSO, ASCAP/Music By Candlelight, ASCAP/Grabbit, BMI) CPP
- 61 I'LL BE THERE (Jobete, ASCAP/Stone Diamond, BMI) CPP
- 10 I MISS YOU (Harrindur, BMI/Jo Public, BMI) CPP
- 42 I'M STILL WAITING (EMI April, ASCAP/Across 110th Street, ASCAP/DeSwing Mob, ASCAP)
- 32 I'VE BEEN SEARCHIN' (NOBODY LIKE YOU) (Luella, ASCAP/Warner Chappell, ASCAP/Mom & Dad, ASCAP)
- 35 I WANNA LOVE YOU (FROM CLASS ACT) (WB, ASCAP/Gradington, ASCAP/MCA, ASCAP/Warner-Tamerlane, ASCAP/Music Corp. Of America, BMI) HL/WBM
- 41 I WANT TO BE FREE (THAT'S THE TRUTH) (Willesden, BMI/A Dish-A-Tunes, BMI)
- 7 JAM (Mijac, BMI/Warner-Tamerlane, BMI/Rene Moore, ASCAP/Bruce Swedien, ASCAP/Donril, ASCAP/Zomba, ASCAP) WBM
- 19 JUMP AROUND (T-Boy, ASCAP/Soul Assassins, ASCAP)
- 51 JUS LYKE COMPTON (Protoons, ASCAP/Way 2 Quik, ASCAP)
- 34 JUST FOR TONIGHT (Yellow Elephant, ASCAP/Edward Grant, ASCAP/Dyad, BMI) HL
- 8 JUST MY LUCK (Kear, BMI/Inner Rhythm, BMI/Epic, BMI/Solar, BMI/Aronalde, BMI)
- 9 KEEP ON WALKIN' (Last Song, ASCAP/Third Coast, ASCAP)
- 55 KICKIN' IT (D.A.R.P./Diva One, Polish, ASCAP)
- 79 LET'S GET NAKED (D.A.R.P., ASCAP/Diva One, BMI)
- 43 A LITTLE MORE LOVE (Big Life, BMI/Careers-BMG, BMI)
- 74 A LOT THAT YOU CAN DO (Warner Chappell, ASCAP)
- 77 LOVE MAKES THE WORLD GO ROUND (Jago, ASCAP/Polygram, ASCAP)
- 63 MIC CHECKA (Straight Out Da Sewer, ASCAP/EMI April, ASCAP/Cellar Addict, ASCAP/Sewar Slang, ASCAP/EMI Blackwood, BMI/Christopher Charity, BMI/Derek Lynch, BMI)
- 13 MONEY CAN'T BUY YOU LOVE (FROM MO' MONEY) (Flyte Tyme, ASCAP/Rated RT, ASCAP/Burbank Plaza, ASCAP) WBM
- 36 MOVE ME NO MOUNTAIN (Dandy Ditty's, ASCAP)
- 18 MR. LOVERMAN (Worldwide, BMI/Anchor, ASCAP/Gunslike, ASCAP/Pow Wow, ASCAP)
- 73 MUST BE REAL LOVE (ATV, BMI/Leftover Souppped, BMI/Music Corp. Of America, BMI/Welbeck, ASCAP/Gimme 1/2, ASCAP/MCA, ASCAP/Full Keel, ASCAP/Must Be Marvelous, ASCAP)
- 75 MY DESTINY (Speeding Bullet, ASCAP)
- 23 MY KINDA GIRL (Trycep, BMI/Willesden, BMI)
- 72 NEVER SATISFIED (4 Tammy, S.A. Brown, ASCAP)
- 22 NOBODY BUT YOU (Proper, ASCAP/Strange Motel, ASCAP/Greg's Groove, ASCAP)
- 64 PEOPLE EVERYDAY (EMI Blackwood, BMI/Arrested Development, BMI)

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



TERRI ROSSI'S RHYTHM SECTION

ACT LIKE YOU KNOW: "End Of The Road" by **Boyz II Men** (Biv 10) gained more points in one week than any other record on the chart. Not only is it the biggest gainer, but it is almost double the increase for the single with the second highest increase, "Give U My Heart" by **Babyface** featuring **Toni Braxton** (LaFace). Both songs are from the "Boomerang" soundtrack. "End Of The Road" has reports from the entire panel and No. 1 reports from eight stations: WRKS New York; WAMO Pittsburgh; WXYV Baltimore; WVEE Atlanta; WJHM Orlando, Fla.; WZAK Cleveland; WJLB Detroit; and KMJM St. Louis. "Give U My Heart" has reports from 97 stations and earns its first No. 1 reports WDAS Philadelphia and WCDX Richmond, Va.

ACT LIKE YOU KNOW AGAIN: "Humpin' Around" by **Bobby Brown** (MCA) earns both the Power Pick Sales and Airplay awards. The single is on 97 stations, gaining WJHM Orlando; KXZZ Lake Charles, La.; WTMP Tampa, Fla.; WVKO Columbus, Ohio; and KJLH Los Angeles. It has some incredible playlist numbers. For example, it is No. 12 at XHRM San Diego, WYLD New Orleans, and WBLS New York. It is No. 15 at WILD Boston and KMJJ Shreveport, La. Some of the other top reports include KJMZ Dallas and WEDR Miami, both at No. 19, and No. 16 at WXYV Baltimore. Retail points slammed onto the chart, with new reports from 71 of the retail panel's 170 reporters.

THE ORIGINAL: Many of the popular new jack male vocalists that we all like so much, like **Aaron Hall** and **R. Kelly**, have those strong, smooth, and sensual vocals. It's very likely that they grew up listening to **Charlie Wilson**, formerly of the **Gap Band**. Now, Wilson returns to the chart as a solo act with "Sprung On You" (Bon Ami). The single has reports from 81 stations, gaining four reports: WPLZ Richmond, Va.; WROU Dayton, Ohio; WJLB Detroit; and KJLH Los Angeles. It is top five at WEAS Savannah, Ga., and it has two top 10 reports, from WPAL Charleston, S.C., and WBLX-FM Mobile, Ala. The album "You Turn My Life Around" just reached retail (see last week's Album Reviews).

WE GET ANSWERS: A couple of weeks ago, I asked if anyone knew what had happened to **Mandrill**. Some of the members of the group are around. **Claude "Coffee" Cave** is in Brooklyn, N.Y., and is producing new artists as well as working on material for his own album. **Rick "Doc" Wilson** is a practicing cardiologist in Los Angeles. **Sweet Lou Wilson** is also in Los Angeles and he is working on a solo album. The question was asked by **Thomas Anderson** of Brewer Productions, and the answer was supplied by **Vaughn Thomas** of Sharp Marketing Services. Thanks for the update.

SPEAKING OF R. KELLY: "Slow Dance (Hey Mr. DJ)" by **R. Kelly & Public Announcement** gains seven stations, for a total of 95 radio reports. Some of the new activity is reported by WBLS New York; WDKX Rochester, N.Y.; WEDR Miami; WGZB Louisville, Ky.; WAAA Winston-Salem, N.C.; and WBLS New York.



Sheep Mates. Mercury's Black Sheep become the first rap group to appear on "The Tonight Show," performing two tracks from their platinum album "A Wolf In Sheep's Clothing." On the set, from left, are Black Sheep's Mista Lawnge, host Jay Leno, band leader Branford Marsalis, and Black Sheep's Dres.

R&B

ARTISTS & MUSIC

The Skinny On Ex-Fat Boy Dee's R&B Rap; PE Readies Single; Eazy-E Playz With Guns

THE MAINSTREAM sound of traditional soul is continuing to filter into the canon of rap, and, come Sept. 1, former **Fat Boys** member **Prince Markie Dee** (Mark Morales) will debut a solo album of some of the slickest, smartest R&B rap around.

The album, to be released on Columbia, will be titled "Free," and credited to **Prince Markie Dee & the Soul Convention**. Dee says the Soul Convention includes artists on whom he and creative partner **Corey Rooney** will be supervising albums for their own Soul Convention Records, a Sony Music-associated company.

"We tried to make my album real soulful and musical," says Dee. "It pretty much sounds like the records everybody is trying to sample."

The tracks, which seamlessly fuse singing with rapping, have a lot in common with those on **Father M.C.**'s debut album—Morales & Rooney wrote and produced the hit single "Treat Her Like She Wants To Be Treated." Everything here is fresher than most of the material on Father's sophomore set, "Close To You."

Fave cuts on "Free" are "Typical Reasons (Swing My Way)," "So Very Happy," a loopy cut co-supervised by **Fresh Gordon**, "Trippin' Out," and "I'm Gonna Be Alright," wherein the XL-size rapper lets us know that his cartoon joyride is over: "I'm comin' brand new just bein' myself—so put the funny fat shit on the shelf."

Besides Father M.C., studio credits for the Rooney/Morales team include jams for flygirl flava **Mary J. Blige** ("Real Love," "Sweet Thing").

SO WHAT'CHA WANT: The A side of **Public Enemy's** upcoming album, "PE's Greatest Misses," will feature all new tracks, including "Hazy Shade Of Criminal," which will preview the collection, due to ship the second week of September. Last month, the group shot live footage for a home video release, called "The Enemy Strikes Live," at New York's Apollo Theatre. The video will include a number of PE clips, including one for "Hazy Shade," directed by **Eric Meza**, that will drop the first week of September... Lead voice **Large Professor** has split Wild Pitch's **Main Source**, citing musical differences. Twin DJs **K-Cut** and **Sir Scratch** will continue work on a new **Main Source** album with existing tracks and a new, as-yet-unnamed rapper; **Large Professor** will begin work on a solo set soon. The label expects **Main Source's** release to be ready by the fall. As for **Large Professor**—not 'til next year... **Slick Rick's** next Def Jam album, tentatively titled "Behind Bars," will contain **Pete Rock** and **Large Professor** remixes of **Prince Paul** and **Marley Marl** productions. **Easy Moe Bee** is also involved in the project—he supervised the cut "Cause It's Wrong"... **Kool Tee** (from the Afros) and a new crew called **Shake City** have teamed up to produce tracks for **Intelligent Hoodlum's** second A&M album... **M.C. Serch** and **Chubb Rock** are writing a film script together... Former **Guy** lead voice **Aaron Hall** will display his rhyming skills on "Colorless Love," a track he



by **Havelock Nelson**

produced for Ex-Girlfriend... The newest single from **Cypress Hill's** eponymous gold album is "Latin Lingo" b/w "Stoned Is The Way Of The Walk." The Ruffhouse/Columbia group is currently performing several dates on the Lollapalooza tour, which features **Ice Cube**... Two-man **Chrysalis** crew **Gang Starr** has a rough non-album cut (featuring **Nice & Smooth**) called "Dwick" that's picking up a

street buzz... Ruthless/Priority rapper **Eazy-E** is scheduled to drop his second solo album, "Temporary Insanity," in September with a cut featuring **Guns N' Roses**, sans lead vocalist **Axl Rose**. In between sessions, E has been working with **Athletes and Entertainers for Kids**, a recreational organization for underprivileged children... Even with below-expectations attendance, organizers are calling the first 360 Degrees Black hip-hop seminar, July 23-26 at New York's Vista Hotel, a success. The meet was notable for its dozen panels, geared mostly toward the up-and-coming, and an awards dinner honoring rap pioneers the **Last Poets**, **Grandmaster Flash**, and **Kool Herc**. Said one attendee, the event "had a few bugs, but it has potential."

Billboard®

FOR WEEK ENDING AUGUST 15, 1992

Hot Rap Singles™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL AND ONE-STOP SALES REPORTS.					
THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	2	2	7	NO. 1 DON'T SWEAT THE TECHNIQUE (M) (T) MCA 54369*	ERIC B. & RAKIM 1 week at No. 1
2	1	1	8	WARM IT UP (C) (M) (T) (X) RUFFHOUSE 74376/COLUMBIA	KRIS KROSS
3	4	9	7	FAKIN' THE FUNK (C) (T) WILD PITCH 50402/ERG	MAIN SOURCE
4	3	4	8	HOME GIRL DON'T PLAY DAT (M) (T) ATCO EASTWEST 96171*	YO-YO
5	6	19	3	CROSSOVER (C) (M) (T) (X) RAL 74173/CHAOS	EPMD
6	8	8	7	JUMP AROUND (C) (M) (T) (X) TOMMY BOY 526	HOUSE OF PAIN
7	7	10	6	I WANT TO BE FREE (M) (T) JIVE 42068*	TOO SHORT
8	13	20	5	FULL TERM LOVE ("FROM CLASS ACT") (C) (T) (X) GIANT 18954/WARNER BROS.	MONIE LOVE
9	16	22	3	JUS LYKE COMPTON (C) (T) PROFILE 5372	DJ QUIK
10	15	17	5	WELCOME TO THE GHETTO (C) (T) JIVE 42085	SPICE 1
11	11	14	5	THIN LINE (C) VIRGIN 98544	KID FROST
12	17	21	4	ROADRUNNER (C) (T) VIOLATOR 1123/RELATIVITY	CHI-ALI
13	12	12	6	BACK TO THE HOTEL (C) (T) PROFILE 5367	N2DEEP
14	10	6	16	THEY REMINISCE OVER YOU (C) (T) ELEKTRA 64773	PETE ROCK & C.L. SMOOTH
15	9	3	14	TAKE IT PERSONAL (C) (T) CHRYSALIS 23848/ERG	GANG STARR
16	21	29	3	GHETTO RED HOT (C) (M) (T) COLUMBIA 74391	SUPER CAT
17	5	7	10	STROBELITE HONEY (C) (M) (T) MERCURY 866 868	BLACK SHEEP
18	19	25	4	SO WHAT'CHA WANT (M) (T) (X) CAPITOL 15847*	BEASTIE BOYS
19	NEW	▶	1	MIC CHECKA (M) (T) ATCO EASTWEST 96159*	DAS EFX
20	27	27	3	THE DOO-BOP SONG (C) (M) (T) (X) WARNER BROS. 18930	MILES DAVIS
21	23	—	2	LET IT ALL HANG OUT (C) (T) ATLANTIC 87470	A.D.O.R.
22	NEW	▶	1	XODUS (C) (T) POLYDOR 863 032/PLG	XCLAN
23	26	—	2	5TH WARD (M) RAP-A-LOT 7007*/PRIORITY	RAHEEM
24	14	5	14	LA SCHMOOVE (C) (T) JIVE 42062	FU-SCHNICKENS
25	24	24	5	I CAN'T HOLD BACK (M) (T) ATLANTIC 85863*	K-SOLO
26	NEW	▶	1	PASS DA MIC (M) (T) ATCO EASTWEST 96162*	DA YOUNGSTA'S
27	NEW	▶	1	BRAINSTORMING (C) (T) MOTOWN 2170	M.C. BRAINS
28	28	—	2	HO FRAT SWING (C) (T) BUST IT 44845	HO FRAT HO!
29	25	23	19	BABY GOT BACK ▲ (C) (M) (T) (X) DEF AMERICAN 18947/REPRISE	SIR MIX-A-LOT
30	30	—	2	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.

Highland Place Mobsters Uncovered

Debut Set Takes New Jack To Another Level

■ BY MICHAEL A. GONZALES

NEW YORK—It might be premature to call Highland Place Mobsters producer/keyboardist Dallas Austin one of the most important voices of '90s funk. But judging by the masterful sound garden composed on the group's first album, "1746DCGA30035" (LaFace/Arista), this 21-year-old studio wiz has already created a trademark sound that others will follow. By taking the slick "new jack" style to the next level of musical maturity, Highland Place Mobsters introduce the phrase "revolutionary street music" into the lexicon of black music.

"I would define it as a sound of togetherness," says Austin. "We believe that Highland Place Mobsters represent unity, and one of our missions is to bring people together through music. Although we tried to keep the album as street as possible, we wanted it to be something all people could relate to and understand."

The concept of "1746DCGA30035" is based on the wildboy experience that group members Austin, Maniac, Boo Boo, and the Locc'sta shared while living together in a house—No. 1746—located in Decatur, Ga. "The house was as large as a castle and it was located on Highland Place," Austin remembers. "We had all known each other for years and had once been signed to Motown under the name of Guest, but the project was shelved. But once I started producing more artists and gaining a little juice in the industry, I approached LaFace Records about my own band." Among his stylish teen-dream productions are TLC, Another Bad Creation, and Boyz II Men.

"After I bought the house all the fellas came over and said they

wouldn't leave until the project was finished," Austin continues. "So every day I went to my programmer's house to make the music and every night the group would go in the basement and write songs about all the stuff we did in the house."

The album, which features singing and rapping, contains a diverse blend of styles that includes funky raves and hardcore rap, Deep South blues and silky ballads, and explores a complexity few other groups have attempted. "We knew with this project we would be competing with groups like Guy and Jodeci," Austin says. "So, it was our goal to create different types of material for ourselves and for our audience."

"Let's Get Naked," Highland Place's first single, is a startling juxtaposition of high school romance and adult sexuality that will surprise listeners. "The song is meant to be taken both literally and figuratively," Austin says. "It can mean strip off your clothes or it can represent a freeing of the mind."

Lamont Boles, VP of operations/GM for LaFace Records, says the single, which has been serviced to urban stations since mid-July, has been a slow build due to resistance to its title. However, he adds, "This is one our pet projects. Dallas has given us slamming tracks, Maniac is a great vocalist, and the rapping compares to the best of Chuck D."

A video for the track was completed in May and has received some airplay. In the meantime, Boles says the label will continue its full campaign, which includes a national promotional tour. "These will not be track dates—the entire band will be playing live," he says. "We're going to bring them to the people and not let them come back until they're tired," he says.

As a group, the Mobsters have already played a few live perform-

ances, the most hypernotorious being a concert in Atlanta where Maniac paraded across the stage in his birthday suit while singing "Let's Get Naked." In the words of Austin, "That show was the talk of the industry."

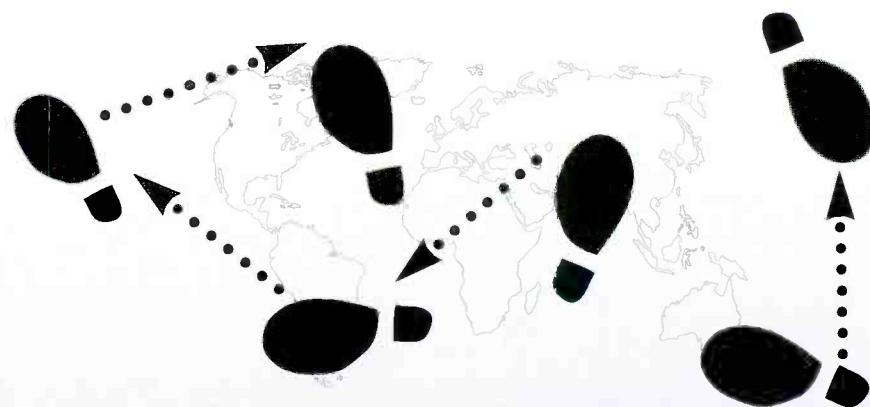
The following week Highland Place Mobsters brought their frantic stage show to New Orleans for the Black Radio Exclusive convention. In addition to the promotional tour, the group has already passed out cassettes at Greek Picnic gatherings and will appear at block parties in various cities, turning the neighborhoods into Highland Place for the day.



Highland Place Mobsters: Boo Boc, Dallas Austin, Maniac, and Eloc the Locc'sta.

...ON THE TIP...

BILLBOARD FEATURES



Worldwide Dance

With the impact of dance music upon today's culture continuing to widen, Billboard, for the first time this fall, will spotlight Worldwide Dance. In addition to reports on the hottest clubs and today's most influential D.J.'s this special issue will focus on local talent—the wellspring for today's latest trends. Place your ad in this premiere issue, and not only will you be sure to reach the entire scope of dance industry professionals, but your ad message will be seen by over 200,000 Billboard readers worldwide... and that's a lot of rug to cut.

ISSUE DATE: 9/26 ADCLOSE: 9/1

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Shorty's Playground. Jive rapper Too Short is the star of the show at an Oakland, Calif., listening party for "Shorty The Pimp" set up as a Players Convention in honor of an infamous scene from the film "The Mack." Shown, from left, are actor Richard Roundtree, "Shaft"; Too Short; director John Singleton; and actor Antonio Fargas. Huggy Bear from "Starsky & Hutch."

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
1	2	2	8	*** No. 1 *** JUMP! SUNSHINE 1-2456/ARISTA 1 week at No. 1	THE MOVEMENT
2	3	4	9	STROBELITE HONEY MERCURY 866 869	BLACK SHEEP
3	4	8	6	IT'S A FINE DAY ATCO EASTWEST 96187	OPUS III
4	5	7	8	MONEY REPRISE 40392/WARNER BROS.	CAMEO
5	1	1	8	PENNIES FROM HEAVEN VIRGIN 96195	INNER CITY
6	8	15	5	RHYTHM IS A DANCER ARISTA 1-2445	SNAP
7	10	14	5	GET WITH U MERCURY 864 DB1	LIDELL TOWNSELL & M.T.F.
8	13	19	5	YOUR LOVE WARNER BROS. 40393	CHIC
9	14	21	4	JAM EPIC 74334	MICHAEL JACKSON
10	15	18	5	WISHING ON A STAR EPIC 74370	THE COVER GIRLS
11	16	20	5	TEMPLE OF DREAMS KICKIN' 4101/INSTINCT	MESSIAH
12	9	3	10	RAIN FALLS VIRGIN 96173	FRANKIE KNUCKLES FEATURING LISA MICHAELIS
13	7	5	9	RUNAWAY ELEKTRA 66424	DEE-LITE
14	6	6	9	DROP A BEAT INSTINCT 240	MOBY
15	21	28	5	DIGITAL LOVE THING ATCO EASTWEST PROMO	HAPPYHEAD
16	17	22	6	WHATEVER YOU DREAM GUERRILLA 13862/J.R.S.	REACT 2 RHYTHM
17	29	45	3	LSI (LOVE SEX INTELLIGENCE) EPIC 74401	THE SHAMEN
18	20	29	5	DON'T SWEAT THE TECHNIQUE MCA 54369	ERIC B. & RAKIM
19	18	17	8	JUMP AROUND TOMMY BOY 526	HOUSE OF PAIN
20	25	36	4	BURNING CHARISMA 12600	MK FEATURING ALANA
21	27	35	4	THE BEST THINGS IN LIFE... PERSPECTIVE PROMO/A&M	LUTHER VANDROSS & JANET JACKSON
22	11	9	8	SUNSHINE AND ECSTASY SIRE 40444/WARNER BROS.	TOM TOM CLUB
23	23	25	5	WARM IT UP RUFFHOUSE 74377/COLUMBIA	KRIS KROSS
24	24	27	6	THE HITMAN INTERSCOPE 96168/ATLANTIC	AB LOGIC
25	22	23	7	NEVER BE ANOTHER ONE ACID JAZZ 5322/SCOTTI BROS.	COLONEL ABRAMS
26	12	11	12	HELPLESS (I DON'T KNOW WHAT TO DO...) MAXI 863 329/MERCURY	URBANIZED/SILVANO
27	19	10	10	DEEPLY DIPPY CHARISMA 96164	RIGHT SAID FRED
28	33	40	4	PLEASE DON'T GO ZYX 6748	DOUBLE YOU?
29	35	47	3	TOO FUNKY COLUMBIA 74352	GEORGE MICHAEL
30	46	—	2	*** Power Pick *** MY PEACE OF HEAVEN ATCO EASTWEST 96153	TEN CITY
31	44	—	2	YOU GOTTA BELIEVE (ATOMIC SLIDE) INVASION 36009	FIERCE RULING DIVA
32	41	—	2	HARDCORE HEAVEN FFRR 350 003/LONDON	DJ SEDUCTION
33	32	39	4	THE CREATOR ZYX 6732	THE CREATOR
34	28	13	10	I KNOW BIG BEAT 10049/ATLANTIC	NEW ATLANTIC
35	26	16	11	MAKE IT ON MY OWN ARISTA 1-2435	ALISON LIMERICK
36	39	42	5	STRONG ENOUGH ACTIVE 66390/ELEKTRA	LOLEATTA HOLLOWAY
37	38	32	5	FRIDAY I'M IN LOVE FICTION 66416/ELEKTRA	THE CURE
38	43	46	3	GOT TO BE FREE GREAT JONES 530 616/ISLAND	49ERS
39	40	37	7	DON'T STOP...PLANET ROCK TOMMY BOY 1052	AFRIKA BAMBAATAA & THE SOUL SONIC FORCE
40	NEW	1	1	*** Hot Shot Debut *** EVERYBODY IN THE PLACE ELEKTRA 66411	THE PRODIGY
41	36	31	7	SHINE ON ESQUIRE 74326	DEGREES OF MOTION FEATURING BITI
42	NEW	1	1	ANOTHER MINUTE SRC 14035/200	CAUSE & EFFECT
43	47	—	2	GHETTO RED HOT COLUMBIA 74233	SUPER CAT
44	34	24	9	PARA LOS RUMBEROS ELEKTRA 66421	TITO PUENTE
45	NEW	1	1	FEELING GOOD EMOTIVE 728	JAMES HOWARD
46	45	44	3	I NEED LOVE GEFFEN 21709	OLIVIA NEWTON-JOHN
47	NEW	1	1	MASS OF EMOTION SAVAGE 50013	MOCCA SOUL
48	NEW	1	1	ALL OVER THE WORLD CHAOS 74292	WAILING SOULS
49	37	34	6	TENNESSEE CHRYSALIS 23787/ERG	ARRESTED DEVELOPMENT
50	31	26	11	MIG-29 NEXT PLATEAU 50178	MIG-29

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
1	3	8	3	*** No. 1 *** JAM (T) (X) EPIC 74334 1 week at No. 1	MICHAEL JACKSON
2	1	3	9	JUMP AROUND (M) (T) (X) TOMMY BOY 526	HOUSE OF PAIN
3	2	2	11	MR. LOVERMAN (T) (X) EPIC 74248	SHABBA RANKS
4	4	4	7	WARM IT UP (M) (T) (X) RUFFHOUSE 74377/COLUMBIA	KRIS KROSS
5	8	17	4	WISHING ON A STAR (T) (X) EPIC 74370	THE COVER GIRLS
6	6	9	6	DON'T SWEAT THE TECHNIQUE (M) (T) MCA 54369	ERIC B. & RAKIM
7	9	12	5	YOU REMIND ME (T) UPTOWN 54447/MCA	MARY J. BLIGE
8	7	7	11	STROBELITE HONEY (M) (T) MERCURY 866 869	BLACK SHEEP
9	13	21	7	JUMP! (M) (T) SUNSHINE 1-2456/ARISTA	THE MOVEMENT
10	10	18	5	YOUR LOVE (T) (X) WARNER BROS. 40393	CHIC
11	11	13	7	TOO FUNKY (M) (T) (X) COLUMBIA 74352	GEORGE MICHAEL
12	18	23	5	GET WITH U (M) (T) MERCURY 864 081	LIDELL TOWNSELL & M.T.F.
13	16	20	8	SUNSHINE AND ECSTASY (T) (X) SIRE 40444/WARNER BROS.	TOM TOM CLUB
14	5	1	8	RUNAWAY (T) (X) ELEKTRA 66424	DEE-LITE
15	15	16	9	PENNIES FROM HEAVEN (T) VIRGIN 96195	INNER CITY
16	22	31	5	IT'S A FINE DAY (M) (T) ATCO EASTWEST 96187	OPUS III
17	30	—	2	RHYTHM IS A DANCER (T) ARISTA 1-2445	SNAP
18	23	26	5	SONIK FRIKTION (M) (T) MAJII 9112/CHEETAH	RADIOACTIVE GOLDFISH
19	29	50	3	CROSSOVER (M) (T) RAL 74172/CHAOS	EPMD
20	27	43	3	TEQUILA (M) (T) ATCO EASTWEST 96161	A.L.T. AND THE LOST CIVILIZATION
21	17	11	10	KEEP ON WALKIN' (T) A&M 7382	CECE PENISTON
22	12	6	10	RAIN FALLS (T) VIRGIN 96173	FRANKIE KNUCKLES FEATURING LISA MICHAELIS
23	19	10	19	THEY WANT EFX (M) (T) ATCO EASTWEST 96206	DAS EFX
24	35	—	2	GOOD STUFF (T) (X) REPRISE 40561/WARNER BROS.	THE B-52'S
25	24	30	5	PLEASE DON'T GO (M) (T) (X) ZYX 6748	DOUBLE YOU?
26	14	5	11	DON'T CURSE/YOU CAN'T SEE WHAT I CAN SEE (T) UPTOWN 54428/MCA	HEAVY D. & THE BOYZ
27	49	—	2	*** Power Pick *** MIC CHECKA (M) (T) ATCO EASTWEST 96159	DAS EFX
28	21	22	21	BABY GOT BACK (M) (T) (X) DEF AMERICAN 40233/WARNER BROS.	SIR MIX-A-LOT
29	38	45	6	SURRENDER YOURSELF (T) (X) COLUMBIA 74291	THE DAOU
30	33	34	5	SO WHAT'CHA WANT (M) (T) (X) CAPITOL 15847	BEASTIE BOYS
31	40	47	3	THE HITMAN (T) INTERSCOPE 96168/ATLANTIC	AB LOGIC
32	37	37	3	EVERYBODY IN THE PLACE/CHARLY (T) (X) ELEKTRA 66411	THE PRODIGY
33	26	27	10	O FORTUNA (T) RAOIKAL 12299	APOTHEOSIS
34	39	39	4	THAT'S EVIL MAN (TAKE A TRIP) (M) (T) ZOO 14048	MORPHEUS
35	20	15	11	SHINE ON (M) (T) ESQUIRE 74326	DEGREES OF MOTION FEATURING BITI
36	41	36	7	PLEASE DON'T GO (M) (T) (X) NEXT PLATEAU 50187	K.W.S.
37	31	25	16	TWILIGHT ZONE (T) (X) RADIKAL 12300/CRITIQUE	2 UNLIMITED
38	43	46	3	SEX ON WHEELZ (M) (T) INTERSCOPE 96163/ATLANTIC	MY LIFE WITH THE THRILL KILL KULT
39	32	28	6	I NEED LOVE (T) (X) GEFFEN 21709	OLIVIA NEWTON-JOHN
40	NEW	1	1	*** Hot Shot Debut *** DISAPPOINTED (T) (X) WARNER BROS. 40562	ELECTRONIC
41	47	49	3	TEMPLE OF DREAMS (T) KICKIN' 4101/INSTINCT	MESSIAH
42	36	33	7	FRIDAY I'M IN LOVE (X) FICTION 66416/ELEKTRA	THE CURE
43	25	14	12	SET ME FREE (T) (X) GREAT JONES 530 615/ISLAND	CLUBLAND FEATURING ZEMYA HAMILTON
44	42	41	7	DROP A BEAT (T) INSTINCT 240	MOBY
45	45	44	20	COME & TALK TO ME (M) (T) UPTOWN 54354/MCA	JODECI
46	28	19	12	CLUB LONELY (T) (X) EPIC 74282	LIL LOUIS & THE WORLD
47	48	48	3	EVEN BETTER THAN THE REAL THING (T) (X) ISLAND 864 281/PLG	U2
48	34	32	10	UPTOWN ANTHEM/GUARD YOUR GRILL (M) (T) (X) TOMMY BOY 519	NAUGHTY BY NATURE
49	NEW	1	1	WHERE DOES THAT LEAVE LOVE (M) (T) (X) COLUMBIA 74405	GEORGE LAMOND
50	46	42	15	TENNESSEE (T) CHRYSALIS 23787/ERG	ARRESTED DEVELOPMENT

○ 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.

"Saved My Life" Lil' Louis & The World

Remixed by Masters At Work,
Ian Appell, and Lil' Louis.
Coming soon on 12" vinyl
and maxi-cassette. 49 74410

From the album,
"Journey With The Lonely." 47058

"Heart" Kathy Sledge

Remixed by Roger S.
Coming soon on 12" vinyl. 49 74464
From the album, "Heart." 46851

Something to dance for

Put your feet in our hands

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Malika Moves 'Much'; Sledge Hammers Out Single

BEATS IN THE HEAT: Whoever said that much of the music world slows down during August clearly does not visit clubland very often. Wading through an abundance of interesting new releases this week, we conclude that the heat of summer only serves as inspiration for performers and producers—as well as the folks who promote and program their music. Here are some of the more appetizing choices on the menu.

As we predicted in June, A&M's latest dance music discovery, **Malika**, is hitting the boards hard with "So Much." She struts with hip-shaking confidence through an infectious bit of disco/house, ably produced by **Rodney K. Jackson**. Although some may feel compelled to compare her with **CeCe Peniston**, Malika exudes a more seasoned, worldly vocal attitude. Note her rap during the percussion breaks for confirmation.

David Morales injects "So Much"

with six tasty remixes, ranging from the hard-edged extended mix (how 'bout those rumbling conga fills!) to the "Choice" version, with its grand string and piano elements. Sounds like a multiformat smash.

Kathy Sledge returns with a newly recorded version of the title track to her album "Heart" (Epic). Reproduced by **Roger S.**, this rousing gospel/houser has the juice to pack clubs and spark some heavily sought-after radio play. Sledge delivers a moving performance, rising above a hectic arrangement that is often reminiscent of an old-fashioned revival meeting.

In addition to several piano-driven peak-hour mixes, Roger offers a slammin' garage version of "Heart" that lays spoken-word passages by Sledge beneath breast-beating vocals by **Grace Little**. Given the strength of this cut—not to mention the No. 1 success of the revamped "Take Me Back To Love Again"—we hope someone will keep it in mind the next time Sledge starts recording. The soft and sophisticated urban tone of the "Heart" album does work quite well, but the passion and power of these rerecorded singles cannot be denied, or ignored.

Epic's current chart hot streak shows little sign of cooling, with the release of yet another sure-fire smash: "Saved My Life" by **Li'l Louis**, the follow-up to the recent No. 1 hit "Club Lonely." **Joi Cardwell** and **Robyn Springer** trade off silky lead vocals inside an R&B-shaded, deep-house environment. The chorus is instantly catchy, and is prominent within a myriad of remixes by **Louie Vega & Kenny Gonzalez**, **Ian Appell**, and **Louis**, himself. Vega and Gonzalez offer few new sounds this time. Regardless, the "Kenlou" mix will likely find a willing audience. Louis' cool mixes, meanwhile, seem geared mostly toward radio. The *real* deal here, though, are Appell's trippy and adventurous mixes—which are essential for DJs who are tired of the same old loops. Add this cut to his exemplary work on

"Jam" by **Michael Jackson**, and it's not hard to predict a bright future for this Miami-based producer.

Add "Higher" by **Nu-Girl Posse** (Kick City, Strongsville, Ohio) to your list of obscure treasures worth seeking out. This uplifting jam is a mix of retro-disco/funk memories and modern house beats. Lead singer **Keli** is a captivating presence, and producer/songwriter **Ray Barretto's** work here piques our curiosity. With a running time of under five minutes, this cut needs a more fully realized remix—easily remedied by any major label. *Hint, hint...*

After letting **Ceybil Jefferies'** hip debut album, "Let The Music Take Control," lie dormant for several months, **Atlantic** has revitalized the

project (at least momentarily) by releasing a variety of New Jersey-style remixes of "Choices." **Smack Productions** and **Kerri Chandler** both give the tune a thick bass line that will click with underground pundits, while adding assorted effects and elements that open up possibilities at other formats.

Atlantic subsidiary **Big Beat** serves up a left-of-center delight with "Back To The Island" by **Baha Men**. This act, revered in world-beat circles, combines insinuating tribal beats with an easily programmable bass line. Lighthearted incantations are gleefully chanted, while sunny, Caribbean horns and guitars swirl about. If you liked "Treaty" by **Yothu Yindi**, you can't risk missing this one.

While we're still noshing on **Smash** recording artist **Jamie Principle's** sorely underrated album "The Midnite Hour," the enigmatic singer is at the helm of a new act, **Underground Society**, and could have a hit with "Pos-

sessed." This kinetic, electro-savvy houser takes him back to the days of "Baby Wants To Ride" and is the first release on **I.D. Productions'** new **DJ World Records** (Chicago). An array of unidentified voices whisper and moan suggestively. I.D. isn't saying who these folks are, but they all sure do sound a lot like **Jamie**, himself.

Those remixes of **Evelyn King's** classic "Shame" that have been burning up the U.K. pop chart of late are now available here on **RCA**. **Enzo Bertoni** gives the song a fun, '90s feel, without losing the umph of the original. Collectors should note the inclusion of the 1977 extended mix on the flip side. One question: Whatever happened to those techno mixes by **Altern 8**? If our memory serves us correctly, they were quite fierce.

Hi-NRG DJs are currently aflutter over "Harmony" by **Bond Featuring Aki Murray** (Hansa/BMG, Germany)—and rightfully so. The track is a perky little twirler that clips along at brisk 132 beats per minute and is a fine forum for Murray's assertive vocals. Rave programmers should take note of the techno-spiced "Get In Harmony" mix, though the bright "Pacha" version shines as the overall strongest entry.

Shortly after sparking European interest with its first single, "Better Days," **Bandalu** brings forth "Guidance" (**Infonet**, U.K.), an even stronger track that has the potential to generate international approval. It's an appealing stew of club vibes: African percussion pops beneath layers of strings, while hip-hop-derived breaks balance distorted vocal loops. On the whole, "Guidance" could fit within left-field deep-house sets, as well as trance programs. Give it a whirl.

LONG PLAYERS: U.K. duo **Utah Saints** follow their rave hit, "What Can You Do For Me," with an equally refreshing, seven-track set called "Something Good" (**London**). Fronted by a pair of DJs, **Jez Willis** and **Tim Garbutt**, the act takes the recently established techno-as-pop-radio-entity concept of the **KLF**, L.A. Style, and **2 Unlimited** to the next creative level.

The title track complements a basic techno foundation and fleshes it out with a memorable melody and samples from **Kate Bush's** "Cloudbusting." Here you have a single that is hard enough for dancefloors but also slick enough for the radio. And the hook is positively unshakable.

Also noteworthy is "Trans-Atlantic Flight," an instrumental that is heavily influenced by **Kraftwerk** and "The Chase" by **Giorgio Moroder**.

Utah Saints are planning a tour of the U.S. Be aware of local dates; this is an act you should not miss. Let's briefly venture into the realm of deep instrumentals and pay respect to the **Beat Division** and its four-cut EP (**BPM**, New Jersey). Aimed directly at underground spinners, each track is a body-stirring jaunt, replete with tight bass lines, nicely edited breaks, and hypnotic vocal patches. Keyboard embellishments are light-handed, with most of the focus placed on the groove. We're still dripping with sweat over "Your Love Is Special," fea-

turing a Ceybil-like vocal by **Ariadue Huertas**, and "Martin Madness," with its male scattling and African nuances.

TID-BEATS: The ongoing preliminary heats of the **Disco Mix Club's** 1992 American Mixing Championships will convene Aug. 19 at the **Palladium** in New York. A celebrity panel, still to be confirmed, will judge 30 entrants on mixing, scratching, and overall visual performance. The winner will be flown to London for the world finals Nov. 9... **Crystal Waters** is currently collaborating with several dance luminaries for her second **Mercury** album. The lineup, so far, features **Steve Hurley**, the **Basement Boys**, and **David Morales**. Look for a release in early 1993... Congrats to **Strictly Rhythm Records** president **Mark Finkelstein** and his wife, **Kathleen Hendrickson**, on the birth of their son, **Connor**. He entered the world Aug. 1... Also celebrating the birth of a child are **Geordie** and **Jenny Gillespie**. Their daughter, **Zoe Valentina**, was born July 30. He is the East Coast director of promotion at **Chaos Recordings**.

PARTING GLANCES: We're sad to report that **Michael Ova**, who was one of the founders of **Big Shot** and **Hi-Bias Records** in Toronto, died July 30 of complications due to AIDS. He was 33 years old.

While he operated **Big Shot** during the '80s, the label was regarded as one of the leading house innovators in Canada. With **Hi-Bias**, he picked up the club baton and turned it into a well-respected underground label. As a composer and producer, he had success with several singles, including "Deep Meditation," which was released last year under the name **Z-Formation**.

Ova is survived by his wife, **Valerie**, and his daughter, **Jennifer**.

Hot Dance Breakouts

CLUB PLAY

1. **EVERYBODY'S FREE (TO FEEL GOOD)** ROZALLA EPIC
2. **DISAPPOINTED ELECTRONIC** WARNER BROS.
3. **REAL COOL WORLD** DAVID BOWIE WARNER BROS.
4. **WE CAN MAKE IT** TRACIE DAVES RELATIVITY
5. **SHOUT IT OUT** KYZE WARNER BROS.

MAXI-SINGLES SALES

1. **360 DEGREES (WHAT GOES AROUND)** GRAND PUBA ELEKTRA
2. **IT'S MY CADILLAC (GOT THAT BASS)** M.C. NAS-D & D.J. FREAKY FRED PANDISC
3. **FEELING GOOD** JAMES HOWARD EMOTIVE
4. **SHE'S PLAYING HARD TO GET HI-FIVE** JIVE
5. **YOU TURN ME ON** CRYSTAL WATERS HOLLYWOOD

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



by Larry Flick

HITS !!! 12-INCH PLAY LIST

- SILVER ALL MY LOVE GARAGE
- BLACK BOX HOLD ON (DOUBLE MIX) HOUSE-TECHNO/UNDERGROUND/DOW-BEAT
- JAM JAM GIRLS JUST WANNA HAVE FUN (ALICE MARROW PROD) HOUSE RAP
- J.I. COMPANY LOVE TENDR GARAGE
- DOUBLE YOU WE ALL NEED LOVE HOUSE
- BOYS & BOYS STAND BY ME HOUSE
- CORRADO TRIBAL ACTIVITY REMIX TRIBAL
- LORENA JAYCEE TIME NO TIME TRIBAL
- ANTONOMIA FREEDOM FOR LOVE TECHNO-HOUSE
- D.J. ANDREW THIS IS A MIRACLE TECHNO
- P.LION presents PEOPLE IN TOWN READ MY LIPS HOUSE
- H.D. HIGH DENSITY ROCK YOUR BABY HOUSE
- VISIONS FACTORY URBAN MESSAGE (pt 1) UNDERGROUND
- NEXY LANTON TWILIGHT GREN REMIX EP TECHNO-HARDCORE
- WARRIORS ARTISTS THE EVOLUTION EP (pt 1) DEEPHOUSE-UNDERGROUND
- FINZY KONTINI CIA CIA CIA (remix) HOUSE
- DOUBLE F.M. presents SOUND OF AMNESIA AMNESIA HOUSE
- J.&B. ORCHESTRA EYE WAYS HOUSE
- POWER BAND ALL OVER THE TIME HOUSE
- SILVIA COLEMAN GET UP HOUSE

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The Wizard Of Good Vibrations. Interscope rapper **Marky Mark**, right, parties backstage at **Oz** in Seattle after a recent performance at the nightclub. Mark is currently in the studio with **Donnie Wahlberg** recording his second album, which is slated for release by the end of 1992. Pictured with Mark is **Oz's** head DJ and local radio personality, **Randy Schlager**.

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Billboard TOP COUNTRY ALBUMS

FOR WEEK ENDING AUGUST 15, 1992

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
1	1	1	11	BILLY RAY CYRUS ▲ ³ MERCURY 510635* (9.98 EQ/13.98)	★★★ No. 1 ★★★ SOME GAVE ALL	1
2	3	2	47	GARTH BROOKS ▲ ⁷ LIBERTY 96330* (10.98/15.98)	ROPIN' THE WIND	1
3	2	3	3	CLINT BLACK RCA 66003* (10.98/15.98)	THE HARD WAY	2
4	4	4	99	GARTH BROOKS ▲ ⁸ LIBERTY 93866* (9.98/13.98)	NO FENCES	1
5	5	5	51	BROOKS & DUNN ● ARISTA 18658* (9.98/13.98)	BRAND NEW MAN	5
6	6	6	18	WYNONNA ▲ CURB 10529*/MCA (10.98/15.98)	WYNONNA	1
7	7	7	5	MARY-CHAPIN CARPENTER COLUMBIA 48881*/SONY (9.98 EQ/13.98)	COME ON COME ON	6
8	8	8	170	GARTH BROOKS ▲ ³ LIBERTY 90897* (9.98/13.98)	GARTH BROOKS	2
9	9	9	68	LORRIE MORGAN ● RCA 30210* (9.98/13.98)	SOMETHING IN RED	8
10	11	10	44	REBA MCENTIRE ▲ ² MCA 10400* (10.98/15.98)	FOR MY BROKEN HEART	3
11	10	11	64	ALAN JACKSON ▲ ARISTA 8681* (9.98/13.98)	DON'T ROCK THE JUKEBOX	2
12	12	14	4	MARTY STUART MCA 10596* (9.98/13.98)	THIS ONE'S GONNA HURT YOU	12
13	NEW ▶	1	1	CHRIS LEDOUX LIBERTY 98818* (9.98/13.98)	WHATCHA GONNA DO WITH A COWBOY	13
14	13	13	62	TRAVIS TRITT ▲ ² WARNER BROS. 26589* (9.98/13.98)	IT'S ALL ABOUT TO CHANGE	2
15	15	18	18	MARK CHESNUTT MCA 10530* (9.98/15.98)	LONGNECKS & SHORT STORIES	9
16	16	17	25	JOHN ANDERSON BNA 61029* (9.98/13.98)	SEMINOLE WIND	10
17	14	12	51	HAL KETCHUM ● CURB 77450* (9.98/13.98)	PAST THE POINT OF RESCUE	6
18	17	21	38	SAMMY KERSHAW MERCURY 510161* (9.98 EQ/13.98)	DON'T GO NEAR THE WATER	17
19	18	19	62	DIAMOND RIO ● ARISTA 8673* (9.98/13.98)	DIAMOND RIO	13
20	20	20	21	AARON TIPPIN ● RCA 61129* (9.98/13.98)	READ BETWEEN THE LINES	6
21	19	18	57	TRISHA YEARWOOD ▲ MCA 10297* (9.98/15.98)	TRISHA YEARWOOD	2
22	21	16	40	SUZY BOGDUSS LIBERTY 95847* (9.98/13.98)	ACES	15
23	24	22	45	BILLY DEAN SBK 96728*/LIBERTY (9.98/13.98)	BILLY DEAN	22
24	23	23	57	TANYA TUCKER ● LIBERTY 95562* (9.98/13.98)	WHAT DO I DO WITH ME	6
25	22	26	91	DWIGHT YOAKAM ● REPRIS 26344*/WARNER BROS. (9.98/13.98)	IF THERE WAS A WAY	7
26	25	25	15	GEORGE STRAIT ● MCA 10532* (10.98/15.98)	HOLDING MY OWN	5
27	27	29	36	TRACY LAWRENCE ● ATLANTIC 82326* (9.98/13.98)	STICKS AND STONES	10
28	28	30	73	VINCE GILL ▲ MCA 10140* (9.98/15.98)	POCKET FULL OF GOLD	5
29	26	27	11	MICHELLE WRIGHT ARISTA 18685* (9.98/13.98)	NOW & THEN	20
30	31	31	122	DOUG STONE ● EPIC 45303*/SONY (5.98 EQ/9.98)	DOUG STONE	12
31	29	24	29	SAWYER BROWN CURB 95624* (9.98/13.98)	DIRT ROAD	12
32	30	28	51	DOUG STONE ● EPIC 47357*/SONY (9.98 EQ/13.98)	I THOUGHT IT WAS YOU	12
33	32	32	45	COLLIN RAYE ● EPIC 47468*/SONY (9.98 EQ/13.98)	ALL I CAN BE	7
34	33	39	11	RODNEY CROWELL COLUMBIA 47985*/SONY (9.98 EQ/13.98)	LIFE IS MESSY	30
35	36	41	41	STEVE WARINER ARISTA 18691* (9.98/13.98)	I AM READY	28
36	38	43	22	LITTLE TEXAS WARNER BROS. 26820* (9.98/13.98)	FIRST TIME FOR EVERYTHING	19
37	34	36	125	TRAVIS TRITT ▲ WARNER BROS. 26094* (9.98/13.98)	COUNTRY CLUB	3
38	39	40	208	THE JUDDS ▲ ² CURB 8318/RCA (9.98/15.98)	GREATEST HITS	1
39	40	37	43	ALABAMA ● RCA 61040* (9.98/13.98)	GREATEST HITS VOL. 2	10

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
40	41	35	14	MCBRIDE & THE RIDE MCA 10540* (9.98/13.98)	SACRED GROUND	27
41	45	44	99	REBA MCENTIRE ▲ MCA 10016 (9.98/15.98)	RUMOR HAS IT	2
42	37	34	91	CLINT BLACK ▲ ² RCA 52372 (9.98/13.98)	PUT YOURSELF IN MY SHOES	1
43	42	38	94	MARY-CHAPIN CARPENTER ● COLUMBIA 46077*/SONY (8.98 EQ/13.98)	SHOOTING STRAIGHT IN THE DARK	11
44	35	33	29	JOE DIFFIE EPIC 47477*/SONY (9.98 EQ/13.98)	REGULAR JOE	22
45	43	47	126	ALAN JACKSON ▲ ARISTA 8623 (8.98/13.98)	HERE IN THE REAL WORLD	4
46	44	46	170	CLINT BLACK ▲ ² RCA 9668 (9.98/13.98)	KILLIN' TIME	1
47	48	51	16	VINCE GILL RCA 61130* (7.98/11.98)	I NEVER KNEW LONELY	47
48	47	42	24	HANK WILLIAMS, JR. CURB 26806*/CAPRICORN (9.98/15.98)	MAVERICK	7
49	46	45	63	RICKY VAN SHELTON ▲ COLUMBIA 46855*/SONY (9.98 EQ/13.98)	BACKROADS	3
50	50	54	136	VINCE GILL ▲ MCA 42321 (8.98/13.98)	WHEN I CALL YOUR NAME	2
51	49	48	67	PAM TILLIS ● ARISTA 8642* (8.98/13.98)	PUT YOURSELF IN MY PLACE	10
52	58	55	16	HANK WILLIAMS, JR. & HANK WILLIAMS CURB 77552* (6.98/9.98)	THE BEST OF HANK & HANK	44
53	52	49	31	GEORGE STRAIT ● MCA 10450* (9.98/15.98)	TEN STRAIT HITS	7
54	56	59	38	PIRATES OF THE MISSISSIPPI LIBERTY 95798* (9.98/13.98)	WALK THE PLANK	39
55	59	61	14	CONFEDERATE RAILROAD ATLANTIC 82335* (9.98/15.98)	CONFEDERATE RAILROAD	36
56	53	52	17	SHENANDOAH COLUMBIA 48885*/SONY (9.98 EQ/13.98)	GREATEST HITS	43
57	51	50	12	SHENANDOAH RCA 66001* (9.98/13.98)	LONG TIME COMIN'	34
58	54	53	47	THE JUDDS ● CURB 61018*/RCA (9.98/13.98)	GREATEST HITS VOL. II	7
59	57	58	48	CHRIS LEDOUX LIBERTY 96499* (9.98/13.98)	WESTERN UNDERGROUND	36
60	60	56	95	MARK CHESNUTT ● MCA 10032* (9.98/13.98)	TOO COLD AT HOME	12
61	55	57	10	MARTINA MCBRIDE RCA 66002* (9.98/13.98)	THE TIME HAS COME	54
62	61	60	103	KEITH WHITLEY ● RCA 52277* (9.98/13.98)	GREATEST HITS	5
63	62	63	149	REBA MCENTIRE ● MCA 8034* (10.98/15.98)	REBA LIVE	2
64	67	62	133	DAN SEALS ● LIBERTY 48308 (7.98/11.98)	THE BEST	7
65	65	68	49	RANDY TRAVIS ● WARNER BROS. 26661* (9.98/13.98)	HIGH LONESOME	3
66	63	65	38	RESTLESS HEART RCA 61041* (9.98/13.98)	THE BEST OF RESTLESS HEART	25
67	66	67	70	BILLY DEAN SBK 94302*/LIBERTY (9.98/13.98)	YOUNG MAN	12
68	71	70	99	DOLLY PARTON ● COLUMBIA 44384*/SONY (5.98 EQ/9.98)	WHITE LIMOZEEN	3
69	72	69	72	DOLLY PARTON ▲ COLUMBIA 46882*/SONY (9.98 EQ/13.98)	EAGLE WHEN SHE FLIES	1
70	75	74	114	THE CHARLIE DANIELS BAND ● EPIC 45316*/SONY (5.98 EQ/9.98)	SIMPLE MAN	2
71	69	66	144	THE KENTUCKY HEADHUNTERS ▲ MERCURY 838744 (9.98 EQ/13.98)	PICKIN' ON NASHVILLE	2
72	74	73	114	ALABAMA ● RCA 52108* (9.98/13.98)	PASS IT ON DOWN	3
73	73	71	138	SHENANDOAH ● COLUMBIA 44468*/SONY (8.98 EQ/13.98)	THE ROAD NOT TAKEN	6
74	70	75	100	KATHY MATTEA ● MERCURY 842330* (8.98 EQ/13.98)	A COLLECTION OF HITS	8
75	NEW ▶	1	1	THE BELLAMY BROTHERS BELLAMY BROTHERS 9108*/INTERGROUND (9.98/13.98)	THE LATEST AND THE GREATEST	75

○ 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 15, 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)	65 weeks at No. 1 GREATEST HITS	65
2	2	THE CHARLIE DANIELS BAND ▲ EPIC 38795*/SONY (7.98 EQ/11.98)	A DECADE OF HITS	65
3	3	GEORGE JONES ● EPIC 40776*/SONY (5.98 EQ/9.98)	SUPER HITS	51
4	4	VINCE GILL RCA 9814 (4.98/9.98)	BEST OF VINCE GILL	65
5	7	PATSY CLINE DELUXE 5050/JMG (7.98/9.98)	20 GOLD HITS	36
6	6	RAY STEVENS MCA 5918* (4.98/11.98)	GREATEST HITS	10
7	5	ANNE MURRAY ▲ ⁴ LIBERTY 46058* (7.98/12.98)	GREATEST HITS	65
8	8	GEORGE STRAIT ▲ MCA 42035* (7.98/12.98)	GREATEST HITS, VOL. 2	65
9	9	ALABAMA ▲ ³ RCA 4939 (7.98/11.98)	ROLL ON	60
10	14	REBA MCENTIRE ● MCA 6294 (4.98/11.98)	SWEET SIXTEEN	58
11	11	RAY STEVENS CURB 77312* (6.98/9.98)	HIS ALL-TIME GREATEST COMIC HITS	8
12	17	ALABAMA ▲ ³ RCA 1710 (9.98/13.98)	GREATEST HITS	64
13	10	RANDY TRAVIS ▲ ⁴ WARNER BROS. 25568 (9.98/13.98)	ALWAYS & FOREVER	65

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	WKS. ON CHART
14	16	REBA MCENTIRE ● MCA 42134 (4.98/11.98)	REBA	45
15	13	RICKY VAN SHELTON ▲ COLUMBIA 40602*/SONY (5.98 EQ/9.98)	WILD EYED DREAM	34
16	18	THE JUDDS ▲ CURB 5916-1/RCA (7.98/12.98)	HEARTLAND	65
17	12	HANK WILLIAMS, JR. ▲ ² CURB 60193/WARNER BROS. (9.98/13.98)	GREATEST HITS	55
18	15	DWIGHT YOAKAM ● REPRIS 25989/WARNER BROS. (9.98/13.98)	JUST LOOKIN' FOR A HIT	26
19	22	ALABAMA ▲ ⁴ RCA 4229 (7.98/11.98)	MOUNTAIN MUSIC	43
20	20	DOLLY PARTON ▲ RCA 4422 (7.98/11.98)	GREATEST HITS	50
21	21	GEORGE STRAIT ▲ ² MCA 5567 (7.98/12.98)	GEORGE STRAIT'S GREATEST HITS	64
22	19	THE JUDDS RCA 2278* (3.98/No CD)	COLLECTOR'S SERIES	63
23	25	REBA MCENTIRE ▲ MCA 2789 (7.98/12.98)	GREATEST HITS	63
24	—	PATTY LOVELESS ● MCA 42223 (4.98/11.98)	HONKY TONK ANGEL	40
25	—	KENNY ROGERS ▲ LIBERTY 5112/CAPITOL (9.98/15.98)	TWENTY GREATEST HITS	57

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

Warner's Travis Tritt Promotion Is Spelled B-I-G

BY EDWARD MORRIS

NASHVILLE—Warner Bros. Records is launching and supporting Travis Tritt's new album, "T-r-o-u-b-le," with the most expensive and elaborate promotional campaign it has ever accorded a country act.

The campaign involves the satellite transmission of a 90-minute live show into clubs in 25 key markets; radio and retail cross-promotions with these clubs; saturation television and print advertising; and in-store play and in-store display contests.

Ken Kragen, Tritt's manager, says the campaign aims to double the artist's album sales—or better. He notes that Tritt's current album, "It's All About To Change," is around the 2½-million mark.

According to Kragen, he and Tritt agreed to match Warner Bros. dollar-for-dollar to fund the campaign.

"T-r-o-u-b-le," which takes its title from the 1975 Elvis Presley single, will be released Aug. 18. The next evening, Tritt will perform his show from

9-10:30 Central Time at the 1,000-seat Park West club in Chicago. (His appearance coincides with the label's national managers meeting in the city.)

With RBM Productions, New York, handling the technical details, the show will be transmitted live into the participating clubs as a free concert. RBM's Michael Pillott will produce the show.

One radio station in each market was selected to cross-promote the event with a local club. Cooperating record stores will be allowed to display and sell the album at the clubs.

Vic Faraci, the label's senior VP of marketing, confirms the multipart promotion is the "biggest campaign" Warner Bros. has done for a country album.

Already, he says, 15-second teaser ads for the album are running on Country Music Television and The Nashville Network. In the spots, the word "trouble" scrolls across the screen a letter at a time. At the end is a picture of Tritt, his back to the camera, and the phrase "Coming Aug. 18." Tritt's single, "Lord Have Mercy On The Work-

ing Man," which was released July 28, plays in the background. A video for the single is to be completed soon.

Teaser ads are also running in the music trades, Faraci says. Following the album's debut, the label will run 30-second spots announcing the arrival on CMT, TNN, and VH-1, as well as on

The campaign involves radio, retail, TV, and print

radio.

Warner Bros. hired the Gary Group, Los Angeles, to mastermind the radio/club/retail involvement in what is tagged as the "Workin' Man's After Work Club Party." And Macey Lipman Marketing, also in Los Angeles, was assigned to involve retail in in-store album play and display.

The Gary Group compiled and distributed to participating stations a handbook on how to involve their lis-

teners and clubs in the promotion. Dick Gary says his company also bought television advertising time, both for the album and for Tritt's concert appearances in selected markets.

He adds that the spots were purchased to run in the targeted markets during such youth-oriented programs as "Beverly Hills, 90210," "Saturday Night Live," and "The Arsenio Hall Show" and during the broader-based "Tonight Show," "Entertainment Tonight," "Today," "Oprah Winfrey Show," and "Good Morning, America" programs.

"T-r-o-u-b-le" will be previewed on the syndicated "Country World Premiere" radio program Aug. 17 in markets not involved in the club broadcast and Aug. 19 in the markets that are.

For his part, Macey Lipman mailed a cassette sampler to 5,000 retail and racked accounts Aug. 3, inviting the recipients to listen to the entire tape to see if their name and store were among the 150 mentioned. Those mentioned could call a specified 800 number for a \$25 prize.

All the names, Lipman explains, are sandwiched among five cuts selected from the Tritt album.

Lipman has also set up a promotion

to encourage in-store play. Participating stores will be called at random—even on Saturdays—and will be given a \$25 prize if Tritt's album is playing when the call comes in. The promotion will run from Aug. 18-Sept. 18.

The Lipman-designed in-store display contest, Sept. 1-Oct. 15, is organized into five regions. Each regional winner will receive \$250, and the national winner, \$750. Participants can submit their displays for judging via photo or video.

Billboards that read "Get into t-r-o-u-b-le with Travis Tritt" will be posted in Nashville and Los Angeles, Kragen says. Both he and Faraci stress the Tritt campaign will continue through the end of the year. In the cities he is now touring, Tritt is inviting radio programmers to visit him on his bus and preview the album.

On Oct. 9, again with Pillott producing, Tritt will do a pay-per-view special from Knoxville with opening acts Marty Stuart and Mark O'Connor. The show will be simulcast on 400 radio stations, Kragen says.

Tritt will make his acting debut in the upcoming CBS-TV movie "Rio Bravo." Kenny Rogers will star. No air date has been announced.

Is Country Addicted To Success?

Submitted For Approval, Exercises In Humility

BEFORE THE HARD RAIN FALLS: At think tanks throughout Music Row, brows are furrowing over the question: Has the country music industry become dangerously addicted to success and respectability? Has it lost the resilience it built up through all those years of public scorn and bad legal advice? Some think it has. What would happen, they ask, if our vast new audience—succumbing to the fickleness that is the soul of youth—suddenly discovered big band or polka music? What if Garth really did quit? What if Jimmy Bowen withheld his counsel?

Posing these very questions to its senior staff, the Little Darlin' Institute has formulated the following "humility" exercises, through which country music executives may steel themselves against psychological calamity.

1. Imagine you have purchased your Ford Bronco because you really need four-wheel drive to get to your trailer.

2. Try visiting your banker at *his* office.

3. Pretend you're having to explain to Roy Acuff what a hardship it is to tour with only two buses.

4. Stop your car, leave your cellular on the seat, and call your office from a phone booth.

5. Do lunch at a 7-Eleven.

6. Spend an afternoon at the Country Music Foundation Library watching "Hillbilly In A Haunted House."

7. Reminisce with a friend about the days when artists did not acknowledge their accountants in their liner notes.

8. Instruct your secretary to buzz you at random with this message: "Mrs. Preston can't take your call right now. She wonders if you'd like to speak with her intern."

MAKING THE ROUNDS: Johnny Paycheck has been signed to lend his name to and headline shows

at the former Foggy River Boys Theatre in Branson, Mo. He will begin performing next year ... Country Music Hall of Fame member and former Louisiana governor Jimmie Davis has recorded a single, "Going To The Function," on Morning Star Records, Goodlettsville, Tenn. Davis is 91 years old.

MARK YOUR CALENDAR: Former Capitol Records chief Jim Foglesong will speak at the Songwriters Guild Foundation's Ask-A-Pro session Wednesday (12) ... Paul Overstreet, Paul Davis, Fred Knobloch, Mark Gray, Patti Ryan, Tricia Walker, and Jim Weatherly will perform a benefit show for "Project Literacy" activities Friday (14) at the Bluebird Cafe in Mississippi ... The second annual Urban Music Business Conference is scheduled for Aug. 28 at the Maxwell House Hotel in Nashville and Aug. 29 at Middle Tennessee

State Univ. Registration information for the two days of panel discussions, showcases, and demonstrations is available from BMI, one of the event's sponsors ... SRO '92, the Country Music Assn.'s talent buyers meeting, set for Oct. 8-10 in Nashville, will showcase these acts: Marty Brown, T. Graham Brown, the Cactus Brothers, Stacy Dean Campbell, Paulette Carlson, Jeff Chance, Confederate Railroad, Waddie Mitchell, Don Edwards, Sons Of The San Joaquin, DeAnna Cox, Darryl & Don Ellis, Evangeline, Rodney Foster, Cleve Francis, Jimmy Dale Gilmore, Sammy Kershaw, Jeff Knight, Tracy Lawrence, Little Texas, Matthews, Wright & King, Martina McBride, Dude Mowrey, Pinkard & Bowden, Collin Raye, Ronna Reeves, Dennis Robbins, and JJ White.

SIGNINGS: Chris LeDoux to T.K.O. Artist Management ... Norman Schaffer and the Normaltown Flyers to Entertainment Artists for booking.



by Edward Morris

Nashville Bluegrass Band Red-Hot In IBMA Noms

NASHVILLE—The Nashville Bluegrass Band tops the list of nominees for this year's International Bluegrass Music Assn. awards. The awards will be presented Sept. 24 during the IBMA's trade show and Fan Fest in Owensboro, Ky.

Contending for 10 trophies, the Nashville Bluegrass Band and its members lead such other multiple nominees as Del McCoury, who, with his band, is competing for six, and Alison Krauss & Union Station and the Lynn Morris Band, each in for five titles.

Krauss, Tom T. Hall, and Tim O'Brien will host the show.

The categories and nominees are as follows:

Entertainer of the year: John Hartford, Alison Krauss & Union Station, Del McCoury, the Nashville Bluegrass Band, the Seldom Scene.

Female vocalist: Emmylou Harris, Krauss, Laurie Lewis, Lynn Morris, Rhonda Vincent.

Male vocalist: Dudley Connell, McCoury, Tim O'Brien, Alan O'Bryant, Peter Rowan.

Vocal group: Jim & Jesse & the Virginia Boys, Doyle Lawson & Quicksilver, the Lonesome River Boys, the Del McCoury Band, the Nashville Bluegrass Band.

Instrumental group: Alison Krauss & Union Station, the Del McCoury Band, the Nashville Bluegrass Band, the Tony Rice Unit.

Instrumental performer: (Bass) Tom Gray, Roy Huskey Jr., Missy Raines, Mark Schatz, Ronnie Simpkins, Marshall Willborn; (Fiddle) Kenny Baker, Byron Berline, Stuart

Duncan, Krauss, Mark O'Connor; (Banjo) Tom Adams, Alison Brown, J.D. Crowe, Robbie McCoury, Alan O'Bryant; (Dobro) Mike Auldridge, Jerry Douglas, Josh Graves, Sally Van Meter, Gene Wooten; (Guitar) Norman Blake, Dan Crary, David Grier, Tony Rice, Doc Watson; (Mandolin) Sam Bush, Ronnie McCoury, Jesse McReynolds, Bill Monroe, Adam Steffy.

Song: "Blue Train," the Nashville Bluegrass Band; "Hobo Blues," Lonesome River Band; "Walls Of Time," Emmylou Harris & the Nash Ramblers; "Blue Skies & Teardrops" and "The Bramble & The Rose," the Lynn Morris Band.

Album: "All On A Rising Day," Rowan; "The Bramble & The Rose," the Lynn Morris Band; "Carrying The Tradition," Lonesome River Band; "Home Of The Blues," the Nashville Bluegrass Band; "At The Ryman," Emmylou Harris & the Nash Ramblers; "IIIrd Tyme Out," IIIrd Tyme Out.

Recorded event: "Bluegrass Reunion," Red Allen, David Grisman, Herb Pedersen, Jerry Garcia, Jim Buchanan, James Kerwin; "Climbing The Walls," Mike Compton, David Grier; "Slide Rule," Jerry Douglas; "Together," Laurie Lewis, Kathy Kallick; "Undying Love," Peter Rowan (with Alison Krauss).

Instrumental recording: "All In Good Time," Sally Van Meter; "Climbing The Walls," Compton, Grier; "The New Democracy" and "Old Daingerfield," the Nashville Bluegrass Band; and "Slide Rule," Douglas.

Billboard **HOT COUNTRY** SINGLES & TRACKS

FOR WEEK ENDING AUGUST 15, 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	1	13	BOOT SCOOTIN' BOOGIE S.HENDRICKS,D.COOK,B.TANKERSLEY (R.DUNN)	◆ BROOKS & DUNN (C) (V) ARISTA 1-2440
2	3	7	9	WE TELL OURSELVES J.STROUD,C.BLACK (C.BLACK,H.NICHOLAS)	◆ CLINT BLACK (V) RCA 62194
3	2	3	11	TAKE A LITTLE TRIP J.LEO,L.M.LEE,ALABAMA (R.ROGERS,M.WRIGHT)	ALABAMA (V) RCA 62253
4	4	5	12	I FEEL LUCKY J.JENNINGS,M.C.CARPENTER (M.C.CARPENTER,D.SCHLITZ)	◆ MARY-CHAPIN CARPENTER (V) COLUMBIA 74345
5	9	11	10	I'LL THINK OF SOMETHING M.WRIGHT (J.FOSTER,B.RICE)	◆ MARK CHESNUTT (V) MCA 54395
6	7	9	12	IF YOUR HEART AIN'T BUSY TONIGHT J.CRUTCHFIELD (T.SHAPIRO,C.WATERS)	TANYA TUCKER (V) LIBERTY 57768
7	8	10	11	THIS ONE'S GONNA HURT YOU R.BENNETT,T.BROWN (M.STUART)	◆ MARTY STUART & TRAVIS TRITT (V) MCA 54405
8	5	2	16	THE RIVER A.REYNOLDS (V.SHAW,G.BROOKS)	GARTH BROOKS (V) LIBERTY 57765
9	11	12	9	RUNNIN' BEHIND J.STROUD (E.HILL,M.D.SANDERS)	◆ TRACY LAWRENCE ATLANTIC ALBUM CUT
10	6	4	13	BILLY THE KID C.HOWARD,T.SHAPIRO (B.DEAN,P.NELSON)	◆ BILLY DEAN (V) SBK 57745/LIBERTY
11	15	18	14	WHAT KIND OF FOOL DO YOU THINK I AM S.HENDRICKS,B.BECKETT (A.CARMICHAEL,G.GRIFFIN)	LEE ROY PARNELL (V) ARISTA 1-2431
12	12	13	7	I STILL BELIEVE IN YOU T.BROWN (V.GILL,J.B.JARVIS)	◆ VINCE GILL (V) MCA 54406
13	13	14	12	A WOMAN LOVES S.HENDRICKS,T.DUBOIS (S.BOGARD,R.GILES)	STEVE WARINER (V) ARISTA 1-2426
14	10	8	15	I SAW THE LIGHT T.BROWN (L.ANGELLE,A.GOLD)	WYONNNA (V) CURB 54407/MCA
15	17	19	7	COULD'VE BEEN ME J.SCAIFE,J.COTTON (R.NIELSEN,M.POWELL)	◆ BILLY RAY CYRUS (V) MERCURY 866 998
16	16	16	12	FIVE O' CLOCK WORLD A.REYNOLDS,J.ROONEY (A.REYNOLDS)	HAL KETCHUM (C) CURB 76903
17	19	24	9	I WOULDN'T HAVE IT ANY OTHER WAY E.GORDY,JR. (A.TIPPIN,B.CURRY)	◆ AARON TIPPIN (V) RCA 62241
18	21	25	6	WARNING LABELS D.JOHNSON (K.WILLIAMS,O.TURMAN)	◆ DOUG STONE (V) EPIC 74399
19	18	20	11	TWO-TIMIN' ME L.M.LEE,J.LEO (R.MAINEGRA,R.YANCEY,J.GRIFFIN)	THE REMINGTONS (V) BNA 62276
20	20	26	9	YOU AND FOREVER AND ME J.STROUD,C.DINAPOLI,D.GRAU (P.HOWELL,S.HARRIS)	◆ LITTLE TEXAS (V) WARNER BROS. 18867
21	25	32	10	YARD SALE B.CANNON,N.WILSON (L.BASTIAN,D.BLACKWELL)	◆ SAMMY KERSHAW (V) MERCURY 866 754
22	22	31	8	WHAT KIND OF LOVE L.KLEIN (R.CROWELL,W.JENNINGS,R.ORBISON)	RODNEY CROWELL (C) (V) COLUMBIA 74360
23	23	27	11	COWBOY BEAT H.BELLAMY,D.BELLAMY,E.SEAY (D.BELLAMY,J.BELAND)	◆ THE BELLAMY BROTHERS BELLAMY BROTHERS ALBUM CUT
24	30	41	4	LOVE'S GOT A HOLD ON YOU S.HENDRICKS,S.STEGALL (K.STEGALL,C.CHAMBERLAIN)	ALAN JACKSON (V) ARISTA 1-2447
25	28	34	6	SO MUCH LIKE MY DAD J.BOWEN,G.STRAIT (C.MOMAN,B.EMMONS)	GEORGE STRAIT (V) MCA 54439
26	33	36	4	WHATCHA GONNA DO WITH A COWBOY A.REYNOLDS,J.CRUTCHFIELD (G.BROOKS,M.D.SANDERS)	CHRIS LEDOUX LIBERTY ALBUM CUT
27	14	6	18	WHEN IT COMES TO YOU J.STROUD,J.ANDERSON (M.KNOPLER)	◆ JOHN ANDERSON (C) (V) BNA 62235
28	34	39	6	NOWHERE BOUND M.POWELL,T.DUBOIS (M.POWELL,J.MEDDERS)	◆ DIAMOND RIO (V) ARISTA 1-2441
29	26	22	20	ACHY BREAKY HEART J.SCAIFE,J.COTTON (D.VON TRESS)	◆ BILLY RAY CYRUS (C) (V) MERCURY 866 522
30	27	23	20	ROCK MY BABY R.BYRNE,K.STEGALL (B.SPENCER,P.WHITLEY,C.WRIGHT)	◆ SHENANDOAH (V) RCA 62199
31	36	37	6	ME AND MY BABY B.BANNISTER,P.OVERSTREET (P.OVERSTREET,P.DAVIS)	PAUL OVERSTREET (V) RCA 62254
32	24	15	18	SHIPS THAT DON'T COME IN B.MONTGOMERY,J.SLATE (P.NELSON,D.GIBSON)	◆ JOE DIFFIE (V) EPIC 74285
33	31	29	20	TAKE IT LIKE A MAN S.BOGARD,R.GILES (T.HASELDEN)	◆ MICHELLE WRIGHT (V) ARISTA 1-2406
34	40	58	3	IN THIS LIFE G.FUNDIS,J.HOBBS (M.REID,A.SHAMBLIN)	◆ COLLIN RAYE (C) EPIC 74421
35	35	30	20	ACES J.BOWEN,S.BOGUSS (C.WHEELER)	SUZY BOGUSS (V) LIBERTY 57764
36	32	17	17	MIDNIGHT IN MONTGOMERY S.HENDRICKS,K.STEGALL (A.JACKSON,D.SAMPSON)	◆ ALAN JACKSON (V) ARISTA 1-2418
37	38	43	8	TOO MUCH J.BOWEN,R.ALVES (G.CLARK,L.R.PARNELL)	◆ PIRATES OF THE MISSISSIPPI LIBERTY ALBUM CUT
38	45	—	2	WRONG SIDE OF MEMPHIS G.FUNDIS (M.BERG,G.HARRISON)	◆ TRISHA YEARWOOD (V) MCA 54414
39	44	47	5	GOING OUT OF MY MIND S.GIBSON,T.BROWN (KOSTAS,T.MCBRIDE)	◆ MCBRIDE & THE RIDE (V) MCA 54413

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
40	49	52	7	JESUS AND MAMA B.BECKETT (D.B.MAYO,J.D.HICKS)	CONFEDERATE RAILROAD ATLANTIC ALBUM CUT
41	42	44	18	GONE AS A GIRL CAN GET J.BOWEN,G.STRAIT (J.M.LANE)	GEORGE STRAIT (V) MCA 54379
42	47	49	4	WEAR MY RING AROUND YOUR NECK S.BUCKINGHAM (B.CARROLL,R.MOODY)	◆ RICKY VAN SHELTON (V) COLUMBIA 74418
43	37	21	15	SOMETHING IN RED R.LANDIS (A.KASET)	◆ LORRIE MORGAN (V) RCA 62219
44	48	48	8	THAT'S WHAT I'M WORKING ON TONIGHT B.MONTGOMERY (L.WILLIAMS,N.WILLIAMS,M.W.FRANCIS)	◆ DIXIANA (V) EPIC 74361
45	43	46	8	FAMILIAR GROUND R.BYRNE,A.SHULMAN (T.LANCASTER,M.WHITE)	◆ MICHAEL WHITE (V) REPRISE 18881/WARNER BROS.
46	39	33	17	THE HEART THAT YOU OWN P.ANDERSON (D.YOAKAM)	◆ DWIGHT YOAKAM (V) REPRISE 18966/WARNER BROS.
47	50	50	7	OUR LOVE WAS MEANT TO BE C.FARRIN (J.STEEL,C.FARRIN)	◆ BOY HOWDY CURB ALBUM CUT
48	46	38	17	THE NIGHT THE LIGHTS WENT OUT IN GEORGIA T.BROWN,R.MCENTIRE (B.RUSSELL)	◆ REBA MCENTIRE (C) (V) MCA 54386
*** POWER PICK/AIRPLAY ***					
49	69	—	2	CAFE ON THE CORNER R.SCRUGGS,M.MILLER (M.MCANALLY)	◆ SAWYER BROWN CURB ALBUM CUT
50	53	55	4	ONE TIME AROUND S.BOGARD,R.GILES (C.HARTFORD,D.PFRIMMER)	MICHELLE WRIGHT (V) ARISTA 1-2444
51	57	64	4	WHEN LOVE COMES AROUND THE BEND K.LEHNING (J.LEO,P.TILLIS,M.WRIGHT)	DAN SEALS (V) WARNER BROS. 18813
52	71	—	2	HEY MISTER (I NEED THIS JOB) R.BYRNE,K.STEGALL (K.CHATER,R.ARMAND)	◆ SHENANDOAH (V) RCA 62290
53	56	56	6	THIS OL' HEART J.STROUD (T.MENSY)	◆ TIM MENSY (V) GIANT 18864/WARNER BROS.
*** HOT SHOT DEBUT ***					
54	NEW	1	1	LETTING GO J.BOWEN,S.BOGUSS (D.CRIDER,M.ROLLINGS)	◆ SUZY BOGUSS LIBERTY ALBUM CUT
55	54	54	7	ROSALIE B.MAHER (C.BICKHARDT,D.SCHLITZ,B.MAHER)	◆ STACY DEAN CAMPBELL (V) COLUMBIA 74357
56	52	51	7	SHE TAKES THE SAD OUT OF SATURDAY NIGHT R.PENNINGTON (C.RYLE,B.HENDERSON)	◆ CLINTON GREGORY (V) STEP ONE 439
57	NEW	1	1	THE GREATEST MAN I NEVER KNEW T.BROWN,R.MCENTIRE (R.LEIGH,L.MARTINE,JR.)	REBA MCENTIRE (V) MCA 54441
58	55	53	7	SHE WROTE THE BOOK S.HENDRICKS (S.BOGARD,R.GILES)	◆ ROB CROSBY (V) ARISTA 1-2443
59	65	—	2	SEND A MESSAGE TO MY HEART P.ANDERSON (KOSTAS,K.LOUVIN)	DWIGHT YOAKAM & PATTY LOVELESS (V) REPRISE 18846/WARNER BROS.
60	NEW	1	1	NEXT THING SMOKIN' B.MONTGOMERY,J.SLATE (J.DIFFIE,D.MORRISON,J.SLATE)	JOE DIFFIE (V) EPIC 74415
61	61	60	16	THE TIME HAS COME P.WORLEY,E.SEAY (L.WILSON,S.LONGACRE)	◆ MARTINA MCBRIDE (V) RCA 62215
62	58	59	5	I GOT A DATE R.BYRNE,A.SHULMAN (D.ALLEN,T.BAYS)	◆ THE FORESTER SISTERS (V) WARNER BROS. 18906
63	62	62	17	CAN'T STOP MYSELF FROM LOVING YOU E.GORDY,JR.,T.BROWN (KOSTAS,FLDKVORD)	PATTY LOVELESS (V) MCA 54371
64	60	57	15	HOME SWEET HOME R.LANDIS,J.STROUD (D.ROBBINS,J.S.SHERRILL,B.DIPIERO)	◆ DENNIS ROBBINS (V) GIANT 18982/WARNER BROS.
65	NEW	1	1	IF I DIDN'T HAVE YOU K.LEHNING (S.ewing,M.D.BARNES)	◆ RANDY TRAVIS (V) WARNER BROS. 18792
66	63	65	20	I'D SURRENDER ALL K.LEHNING (R.TRAVIS,A.JACKSON)	RANDY TRAVIS (V) WARNER BROS. 18943
67	NEW	1	1	JUST CALL ME LONESOME S.FISHELL,R.FOSTER (R.FOSTER,G.DUCAS)	◆ RADNEY FOSTER (V) ARISTA 1-2448
68	59	61	6	HOMETOWN RADIO J.STROUD,L.PETERZELL (V.RUST)	CURTIS WRIGHT LIBERTY ALBUM CUT
69	64	63	19	BLUE ROSE IS P.WORLEY,E.SEAY (B.DIPIERO,P.TILLIS,J.BUCKINGHAM)	PAM TILLIS (V) ARISTA 1-2408
70	70	69	9	BUBBA SHOT THE JUKE BOX M.WRIGHT (D.LINDE)	MARK CHESNUTT MCA ALBUM CUT
71	NEW	1	1	SEMINOLE WIND J.STROUD,J.ANDERSON (J.ANDERSON)	◆ JOHN ANDERSON (V) BNA 62312
72	75	70	3	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
73	NEW	1	1	BE MY ANGEL B.BECKETT (D.SEALS,B.MCDILL,J.KIMBALL)	◆ LIONEL CARTWRIGHT (V) MCA 54440
74	NEW	1	1	NO ONE ELSE ON EARTH T.BROWN (S.LORBER,S.HARRIS,J.COLUCCI)	WYONNNA (C) (V) CURB 54449/MCA
75	68	—	2	WE MUST TAKE AMERICA BACK J.LEO,S.VAUS (S.VAUS)	STEVE VAUS (C) (V) RCA 62308

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	NORMA JEAN RILEY M.POWELL,T.DUBOIS (M.POWELL,D.TRUMAN,R.HONEY)	DIAMOND RIO ARISTA
2	1	1	3	SACRED GROUND S.GIBSON,T.BROWN (V.RUST,K.BROOKS)	◆ MCBRIDE & THE RIDE MCA
3	3	—	2	BACKROADS S.BUCKINGHAM (C.MAJORS)	RICKY VAN SHELTON COLUMBIA
4	2	2	4	SOME GIRLS DO R.SCRUGGS,M.MILLER (M.MILLER)	◆ SAWYER BROWN CURB
5	4	3	6	NEON MOON S.HENDRICKS,D.COOK (R.DUNN)	BROOKS & DUNN ARISTA
6	6	4	5	EVERY SECOND J.FULLER,J.HOBBS (W.PERRY,G.SMITH)	COLLIN RAYE EPIC
7	5	5	7	PAST THE POINT OF RESCUE A.REYNOLDS,J.ROONEY (M.HANLY)	◆ HAL KETCHUM CURB
8	—	—	1	THE WOMAN BEFORE ME G.FUNDIS (J.JOHNSTONE)	TRISHA YEARWOOD MCA
9	9	8	15	STRAIGHT TEQUILA NIGHT J.STROUD,J.ANDERSON (K.ROBBINS,D.HUPP)	◆ JOHN ANDERSON BNA
10	8	7	7	THERE AIN'T NOTHIN' WRONG WITH THE RADIO E.GORDY,JR. (A.TIPPIN,B.BROCK)	◆ AARON TIPPIN RCA
11	10	6	4	NOTHING SHORT OF DYING G.BROWN (T.TRITT)	TRAVIS TRITT WARNER BROS.
12	13	13	10	IS THERE LIFE OUT THERE T.BROWN,R.MCENTIRE (S.LONGACRE,R.GILES)	◆ REBA MCENTIRE MCA
13	7	—	2	COME IN OUT OF THE RAIN D.JOHNSON (D.DFRIMMER,F.J.MYERS)	DOUG STONE EPIC

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
14	11	9	5	OLD FLAMES HAVE NEW NAMES M.WRIGHT (B.BRADDOCK,R.VAN HOY)	MARK CHESNUTT MCA
15	16	14	16	MAYBE IT WAS MEMPHIS P.WORLEY,E.SEAY (M.ANDERSON)	◆ PAM TILLIS ARISTA
16	12	10	7	SOME KIND OF TROUBLE J.CRUTCHFIELD (M.REID,B.MAHER,D.POTTER)	◆ TANYA TUCKER LIBERTY
17	14	15	16	EXCEPT FOR MONDAY R.LANDIS (R.NIELSEN)	LORRIE MORGAN RCA
18	17	17	20	A JUKEBOX WITH A COUNTRY SONG D.JOHNSON (G.NELSON,R.SAMOSSET)	◆ DOUG STONE EPIC
19	18	11	7	PAPA LOVED MAMA A.REYNOLDS (K.WILLIAMS,G.BROOKS)	GARTH BROOKS LIBERTY
20	23	22	7	SHE IS HIS ONLY NEED T.BROWN (D.LOGGINS)	WYONNNA CURB
21	15	12	8	TODAY'S LONELY FOOL J.STROUD (K.BEARD,S.P.DAVIS)	◆ TRACY LAWRENCE ATLANTIC
22	—	—	39	SHE'S IN LOVE WITH THE BOY G.FUNDIS (J.IMS)	◆ TRISHA YEARWOOD MCA
23	21	21	15	BETTER CLASS OF LOSERS K.LEHNING (R.TRAVIS,A.JACKSON)	◆ RANDY TRAVIS WARNER BROS.
24	—	24	76	FRIENDS IN LOW PLACES A.REYNOLDS (D.BLACKWELL,B.LEE)	GARTH BROOKS LIBERTY
25	19	20	12	BORN COUNTRY J.LEO,L.M.LEE,ALABAMA (J.SCHWEERS,B.HILL)	ALABAMA RCA

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

COUNTRY CORNER



NO. 1 FOR THE THIRD consecutive week is "Boot Scootin' Boogie," by Brooks & Dunn. Other artists to accomplish this feat in '92 are Collin Raye with "Love, Me," Aaron Tippin's "There Ain't Nothin' Wrong With The Radio," and Wynonna's "I Saw The Light." "What She's Doing Now," by Garth Brooks, held the No. 1 spot for four weeks, while "Achy Breaky Heart," by Billy Ray Cyrus, claimed the top position for five consecutive weeks.

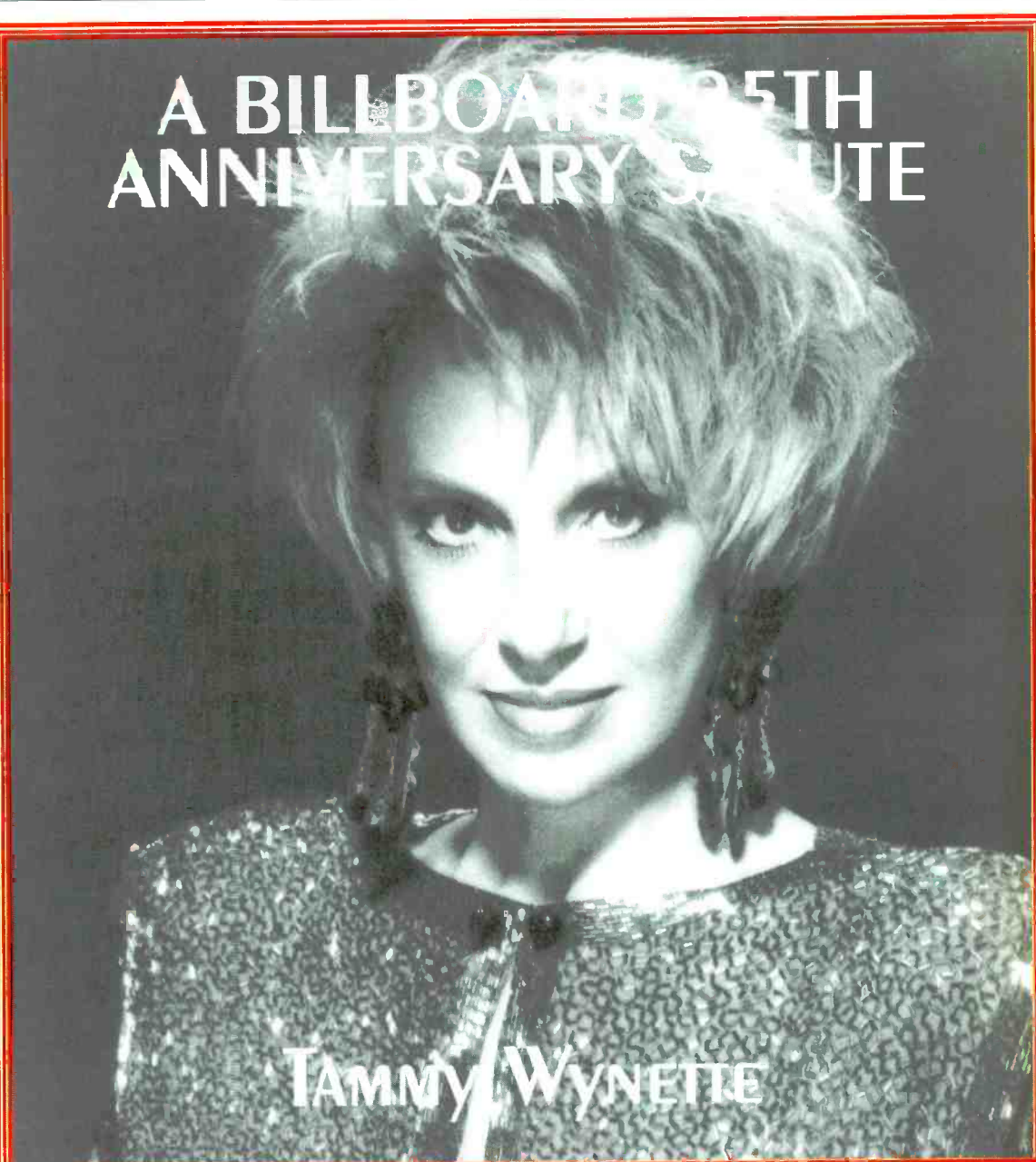
INSIDE THE TOP 10: When a song such as "Boot Scootin' Boogie" locks on to the No. 1 position it sometimes creates unusual situations, one being a backward bullet. This is the case this week as "We Tell Ourselves," by Clint Black, moves from No. 3 to No. 2, jumping over label mate Alabama's "Take A Little Trip," dropping it from No. 2 to No. 3 with a bullet.

THE MOST ACTIVE TRACKS on this week's Hot Country Singles & Tracks chart are "What Kind Of Fool Do You Think I Am" (15-11) by Lee Roy Parnell; "Cafe On The Corner" (69-49) by Sawyer Brown; "Love's Got A Hold On You" (30-24) by Alan Jackson; "I'll Think Of Something" (9-5) by Mark Chesnutt; "Whatcha Gonna Do With A Cowboy" (33-26) by Chris LeDoux & Garth Brooks; "Wrong Side Of Memphis" (45-38) by Trisha Yearwood; "Yard Sale" (25-21) by Sammy Kershaw; "Runnin' Behind" (11-9) by Tracy Lawrence; "I Still Believe In You" (12-12) by Vince Gill; and "In This Life" (40-34) by Collin Raye.

THE ALBUMS CHART HAS two debuts. Entering at No. 13 is "Whatcha Gonna Do With A Cowboy," by Chris LeDoux. The album is riding on the back of the LeDoux/Garth Brooks duet on the title track. Brooks first brought LeDoux to the attention of the world of country music when he sang about listening to "a worn-out tape of Chris LeDoux" on his debut single, "Much Too Young (To Feel This Damn Old)." Another interesting side story to the LeDoux and Brooks duet is that the song was co-written in '89 by Brooks and Mark Sanders but never made it onto one of Brooks' albums. Brooks and Sanders were both writing for Major Bob Music at the time... The Bellamy Brothers debut at No. 75 with their album "Latest & The Greatest." This is the only album on the Top Country Albums chart not distributed by a major. When the Bellamy Brothers, Howard and David, parted ways with Atlantic Records, they went about establishing an independent network to handle the promotion and marketing of their music and videos. This system apparently has worked for them, since their single "Cowboy Beat" (23-23) and its accompanying video have both been well received. The album is being distributed by Intersound of Atlanta.

ALBUM TRACKS CONTINUE to gain support at radio, with the latest example being "Bubba Shot The Jukebox" (70-70), by Mark Chesnutt. The track, now destined to be released as a single, was not thought to be viable for radio by some in both Chesnutt's and MCA's camps. However, stations such as WIVK Knoxville, Tenn., began to program "Bubba." Mickey Deerstone, WIVK music director, says, "I added 'Bubba' on June 2 and we got a lot of requests for it. I have actually had to hold it back." MCA's fear now is that stations such as WIVK and other "Bubba" lovers, like KYNG Dallas; KHEY El Paso, Texas; KXXY Oklahoma City, Okla.; KIKK Houston; and KMPS Seattle, will burn "Bubba" before they can release a promo single.

A BILLBOARD 25TH ANNIVERSARY SALUTE



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

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

35 ACES (Cheryl Wheeler, ASCAP/Bughouse, ASCAP) HL
 29 ACYH BREAKY HEART (Millhouse, BMI/Songs Of PolyGram, BMI) HL
 72 AS LONG AS YOU BELONG TO ME (Careers-BMG, BMI/South Heart, BMI/Great Cumberland, BMI/Diamond Struck, BMI) CPP/HL
 73 BE MY ANGEL (Pink Pig, BMI/Polygram, ASCAP/Ranger Bob, ASCAP/Amachrist, ASCAP/Popcorn Family, ASCAP)
 10 BILLY THE KID (EMI Blackwood, BMI/Great Cumberland, BMI) CPP/HL
 69 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/Deerfield Court, BMI) HL/WBM
 70 BUBBA SHOT THE JUKE BOX (EMI Blackwood, BMI/Linde Manor, BMI/Right Key, BMI) WBM
 49 CAFE ON THE CORNER (Beginner, ASCAP)
 63 CAN'T STOP MYSELF FROM LOVING YOU (Songs Of PolyGram, BMI) HL
 15 COULDN'T BEEN ME (Englishtown, BMI/Warner-Tamerlane, BMI) WBM
 23 COWBOY BEAT (Bellamy Brothers, ASCAP)
 45 FAMILIAR GROUND (Makin' It Up, BMI/Sony Cross Keys, ASCAP) HL

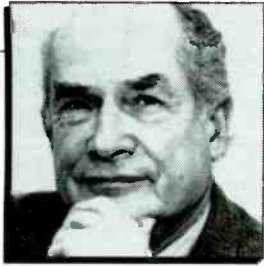
16 FIVE O' CLOCK WORLD (Screen Gems-EMI, BMI) WBM
 39 GOING OUT OF MY MIND (Songs Of PolyGram, BMI/Seven Angels, BMI/Songs Of McBride, BMI) HL
 41 GONE AS A GIRL CAN GET (O-Tex, BMI/MBI, ASCAP/Max Lane, ASCAP/Fourleaf, ASCAP) HL
 57 THE GREATEST MAN I NEVER KNEW (EMI April, ASCAP/Lion Hearted, ASCAP/Layng Martine, Jr., BMI)
 46 THE HEART THAT YOU OWN (Coal Dust West, BMI) WBM
 52 HEY MISTER (I NEED THIS JOB) (Careers-BMG, BMI/Padre Hotel, BMI/Willesden, BMI)
 64 HOME SWEET HOME (Corey Rock, ASCAP/Sonny King, ASCAP/Little Big Town, BMI/American Made, BMI/Brand New Town, BMI/Old Wolf, BMI/Music Corp. Of America, BMI) CPP/WBM/HL
 68 HOMETOWN RADIO (David 'N' Will, ASCAP)
 66 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/CPP
 65 IF I DIDN'T HAVE YOU (Acuff-Rose, BMI/Irving, BMI/Hardscratch, BMI)
 6 IF YOUR HEART AIN'T BUSY TONIGHT (Edge O' Woods, ASCAP/Kinetic Diamond, ASCAP/Moline Valley, ASCAP) CPP
 62 I GOT A DATE (Major Bob, ASCAP/in Cahoots, ASCAP) CPP

5 I'LL THINK OF SOMETHING (Polygram Int'l, ASCAP) HL
 34 IN THIS LIFE (Almo, ASCAP/Brio Blues, ASCAP/Hayes Street, ASCAP/Allen Shu mblin, ASCAP) CPP
 14 I SAW THE LIGHT (Great Eastern, BMI/Singgo Songs, BMI/Sister Elisabeth, BMI) CPP
 12 I STILL BELIEVE IN YOU (Benefit, BMI/Inspector Barlow, ASCAP/3lg, ASCAP) WBM
 17 I WOULDN'T HAVE IT ANY OTHER WAY (Acuff-Rose, BMI/Telly Larc, ASCAP/Grove Palace, ASCAP) CPP
 40 JESUS AND MAMA (Tom Collins, BMI) CPP
 67 JUST CALL ME LONESOME (St. Julien, ASCAP/Polygram, ASCAP/Poor House Hollow, ASCAP)
 54 LETTING GO (Warner-Tamerlane, BMI/Zesty Zackis, BMI)
 24 LOVE'S GOT A HOLD ON YOU (Warner Tamerlane, BMI/Just Cuts, BMI/Patti Hurt, BMI)
 31 ME AND MY BABY (Scalett Moor, BMI/Paul And Jonathan Songs, BMI) CLM
 36 MIDNIGHT IN MONTGOMERY (Mattie Ruth, ASCAP/Seventh Son, ASCAP/Go den Reed, ASCAP) WBM
 60 NEXT THING SMOKIN' (Forest Hills, EMI/Songwriters Ink, BMI/Out Of State, EMI/Texas Wedge, ASCAP/Pitch 'N' Run, ASCAP)
 48 THE NIGHT THE LIGHTS WENT OUT IN GEORGIA (Pix Russ, ASCAP)
 74 NO ONE ELSE ON EARTH (Sony Tunes, ASCAP/Golden Torch, ASCAP/Heart Street, ASCAP/Sony Songs, BMI/Edisto Sound, BMI)
 28 NOWHERE BOUND (Resaca Beach, BMI/Warner-Tamerlane, BMI/Julie Madders, BMI/Designee, BMI) WBM
 50 ONE TIME AROUND (Sony Tree, BMI/Zomba, ASCAP) HL
 47 OUR LOVE WAS MEANT TO BE (Mike Curb, BMI/Farren

Curtis, BMI/Farren Square, ASCAP)
 8 THE RIVER (Gary Morris, ASCAP/Major Bob, ASCAP/Mid-Summer, ASCAP) CPP
 30 ROCK MY BABY (WB, ASCAP/Stroudavarious, ASCAP) WBM/CPP
 55 ROSALEE (Colgems-EMI, ASCAP/Craig Bickhardt, ASCAP/MCA, ASCAP/Don Schlitz, ASCAP/Welbeck, ASCAP/Blue Quill, ASCAP) HL/WBM
 9 RUNNIN' BEHIND (New Haven, BMI/MCA, ASCAP) HL
 71 SEMINOLE WIND (Almo, ASCAP/Holmes Creek, ASCAP)
 59 SEND A MESSAGE TO MY HEART (Songs Of PolyGram, BMI/Tillis, BMI)
 56 SHE TAKES THE SAD OUT OF SATURDAY NIGHT (Tillis, BMI/Peer Five, BMI)
 58 SHE WROTE THE BOOK (WB, ASCAP/Rancho Bogardo, ASCAP/Great Cumberland, BMI/Diamond Struck, BMI/Patenrick, BMI) CPP/WBM
 32 SHIPS THAT DON'T COME IN (Warner-Tamerlane, BMI/Maypop, BMI/Wildcountry, BMI) WBM
 43 SOMETHING IN RED (Coburn, BMI) CPP
 25 SO MUCH LIKE MY DAD (Rightsong, BMI/Chips Moman, BMI/Attadoo, BMI) HL
 3 TAKE A LITTLE TRIP (Maypop, BMI/Wildcountry, BMI/EMI Blackwood, BMI/Wrightchild, BMI) WBM
 33 TAKE IT LIKE A MAN (Millhouse, BMI/Songs Of PolyGram, BMI) HL
 44 THAT'S WHAT I'M WORKING ON TONIGHT (Songwriters Ink, BMI/Lazy Gator, BMI/Texas Wedge, ASCAP/BluWaBoo, ASCAP)
 53 THIS OL' HEART (Sony Cross Keys, ASCAP/Miss Out, ASCAP) HL
 7 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
 37 TOO MUCH (EMI April, ASCAP) HL
 19 TWO-TIMIN' ME (Careers-BMG, BMI/Rita's Cloud Nine, BMI/Maypop, BMI/Wildcountry, BMI) HL/WBM
 18 WARNING LABELS (Sony Cross Keys, ASCAP) HL
 42 WEAR MY RING AROUND YOUR NECK (Lollipop, BMI)
 75 WE MUST TAKE AMERICA BACK (Steve Vaus, ASCAP/Street Anthem, ASCAP/Howlin' Hits, ASCAP)
 2 WE TELL OURSELVES (Howlin' Hits, ASCAP) CPP
 26 WHATCHA GONNA DO WITH A COWBOY (Major Bob, ASCAP/Mid-Summer, ASCAP) CPP
 11 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
 27 WHEN IT COMES TO YOU (Straitjacket, ASCAP/Almo, ASCAP) CPP
 51 WHEN LOVE COMES AROUND THE BEND (Sweat & Ink, BMI/Warner-Elektra-Asylum, BMI/Mopage, BMI/Suess And Goose, BMI)
 13 A WOMAN LOVES (WB, ASCAP/Rancho Bogardo, ASCAP/Kinetic Diamond, ASCAP/Edge O' Woods, ASCAP) CPP/WBM
 38 WRONG SIDE OF MEMPHIS (Warner-Tamerlane, BMI/Patrick Joseph, BMI)
 21 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

Classical KEEPING SCORE



by Is Horowitz

sions, in Princeton, N.J., will be produced by **Steven Epstein**. Another series of August dates will be devoted to works by Lachner and Rheinberger, performed by **Ensemble Wien-Berlin**, **Stephan Schellman** producing.

Two September recording projects will engage the attention of **Claudio Abbado** and the Berlin Philharmonic. One is a Mozart program featuring the "Posthorn" Serenade; the other, a Dvorak package, will pair his Symphony No. 8 with the symphonic poem "Noon Witch." **Thomas Frost** will produce both albums.

Frost also will be in charge when **Kathleen Battle** records some Victor Herbert songs with the Pittsburgh Symphony led by **Lorin Maazel**. These will be joined on disc by some Herbert orchestra material, recorded last year. Then Maazel and the PS take on two Sibelius works, the Symphony No. 3 and Violin Concerto, with Epstein producing. **Julian Rachlin** is soloist in the concerto.

On the chamber music side, late August sessions, with **Gary Schulz** as producer, will be devoted to trios by Tchaikovsky and Arensky. **Cho-Liang Lin**, **Yefim Bronfman**, and **Gary Hoffman** are the star performers. And in September the **Artis Quartet** will record works by Dvorak and Smetana, with **George Kadar** as producer.

Sony continues its cycle of Debussy piano music with **Paul Crossley**, produced by **David Motley**, and **Murray Perahia** will be at the keyboard when baritone **Dietrich Fischer-Dieskau** sings a half-dozen Brahms-Heine songs, with **Andreas Neubronner** as producer.

As for period-instrument September sessions to feed Sony's Vivarte line, producer **Wolf Erichson** has scheduled a program of Boccherini symphonies and cello concertos with **Anner Bylisma** as soloist. **Jeanne Lamont** conducts Tafelmusik. Latter group, this time with **Bruno Weil** as conductor and **Ab Koster** as soloist, tackle Mozart's Horn Concertos, and members of **L'Archibudelli**, with **Robert Levin** at the forte-piano, have a go at a number of Haydn piano trios.

DISTRIBUTION SHIFTS: Denon Records is primed to move over to Allegro Imports for distribution Sept. 1, with ratification of the agreement expected Aug. 24 when Nippon Columbia (Denon's parent) holds its next board meeting.

The move ends a distribution tie with A&M, which saw the label's product handled in turn by BMG Classics and PolyGram Distribution.

All Denon previously available classical titles, some 240, will be on hand Sept. 1, says Allegro president **Joe Micallef**, with first new product due in October. Additional catalog material will come from a pool of several hundred titles.

Denon's jazz catalog of about 100 discs also surfaces under the new distribution deal, and some 80 Savoy titles are due in the fall. Latter line is expected to grow to about 200 titles by the end of 1993.

Meanwhile, Delos and Allegro have agreed to part company. Delos president **Amelia Haygood** says her label will return to self-distribution upon the formal dissolution of the agreement. That, however, is not due to become final until mid-January, Micallef says. Haygood says an earlier termination date is being sought. The last Delos release through Allegro was Vol. 4 in the label's Hanson series.

GOING ON RECORD: Sony Classical will be harvesting a bumper crop of new recordings this summer.

Midori turns to Bach in late August to complete her recording of the solo violin sonatas and partitas. The ses-

Top Classical Albums™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	15	★★★ NO. 1 ★★★ BAROQUE DUET SONY CLASSICAL SK 46672*	11 weeks at No. 1 KATHLEEN BATTLE, WYNTON MARSALIS
2	2	23	PIECES OF AFRICA NONESUCH 79275-2*	KRONOS QUARTET
3	3	99	IN CONCERT ▲ LONDON 430433-2* CARRERAS, DOMINGO, PAVAROTTI (MEHTA)	
4	5	13	GORECKI: SYMPHONY NO. 3 NONESUCH 79282* UPSHAW, LONDON SINFONIETTA (ZINMAN)	
5	4	27	THE BACH ALBUM DG 429737* KATHLEEN BATTLE, ITZHAK PERLMAN	
6	7	9	SWITCHED-ON BACH 2000 TELARC CD 80323*	WENDY CARLOS
7	6	15	PAVAROTTI IN HYDE PARK LONDON 436320*	LUCIANO PAVAROTTI
8	8	21	ROSSINI HEROINES LONDON 436075*	CECILIA BARTOLI
9	10	15	GALA LIRICA RCA 61191*	DOMINGO, CARRERAS, CABALLE
10	9	9	RESPIGHI: ANCIENT DANCES AND AIRS MERCURY 434304* PHILHARMONIA HUNGARICA (DORATI)	
11	11	7	SCHUMAN: SYMPHONY NO. 10 RCA 61282* SAINT LOUIS SYMPHONY (SLATKIN)	
12	12	25	THE BELLS OF ST. GENEVIEVE RCA 61002-2*	VARIOUS ARTISTS
13	14	27	MOZART: ARIAS LONDON 430513*	CECILIA BARTOLI
14	NEW ▶		FROM THE OFFICIAL BARCELONA GAMES CEREMONY RCA 61204* DOMINGO, CARRERAS, CABALLE	
15	23	3	1492: MUSIC FROM THE AGE OF DISCOVERY EMI CLASSICS CDC-54506* WAVERLY CONSORT (JAFEE)	
16	13	13	ARIAS, SONGS & TANGOS DG 435916*	PLACIDO DOMINGO
17	15	55	FAVORITE ARIAS BY WORLD'S FAVORITE... SONY CLASSICAL MDK 47176* CARRERAS - DOMINGO - PAVAROTTI	
18	16	5	MESSIAEN: TURANGALIA SYMPHONY DG 431781* ORCHESTRE DE LA BASTILLE (CHUNG)	
19	17	63	CORIGLIANO: SYMPHONY NO. 1 ERATO 45601-2-ZK* CHICAGO SYMPHONY (BARENBOIM)	
20	19	13	HERRMANN: SYMPHONY NO. 1 KOCH 7135* PHOENIX SYMPHONY (SEDAES)	
21	NEW ▶		BARBER/SHOSTAKOVICH: VIOLIN CONCERTOS EMI CLASSICS CDC-54314* NADJA SALERNO-SONNENBERG	
22	18	7	BRAHMS: CHORAL WORKS PHILIPS 432152* MONTEVERDI CHOIR (GARDINER)	
23	20	21	GILBERT & SULLIVAN: THE MIKADO TELARC CD-80284* WELSH NATIONAL OPERA (MACKERRAS)	
24	21	11	STRAUSS: DIE FRAU OHNE SCHATTEN LONDON 436243* DOMINGO, BEHRENS, RUNKEL (SOLTI)	
25	22	45	PART: MISERERE ECM 847539-2*	HILLIARD ENSEMBLE

TOP CROSSOVER ALBUMS™

★★★ **NO. 1** ★★★

1	1	25	HUSH SONY MASTERWORKS SK 48177*	23 weeks at No. 1 YO-YO MA/BOBBY MCFERRIN
2	2	11	KIRI SIDETRACKS PHILIPS 434092*	KIRI TE KANAWA
3	4	5	OPENING NIGHT - THE OVERTURES... PHILIPS 434932* HOLLYWOOD BOWL ORCHESTRA (MAUCERI)	
4	3	17	DIVA! SILVA AMERICA SSD 1007*	LESLEY GARRETT
5	6	7	THE GREEN ALBUM SONY CLASSICAL SK 48224*	BOSTON POPS (WILLIAMS)
6	10	3	SONGS OF THE CAT RCA 61161-2*	VON STADE, KEILLOR
7	5	9	JAMES GALWAY'S GREATEST HITS VOL. 2 RCA 61178-2*	JAMES GALWAY
8	9	5	FENNEL CONDUCTS LEROY ANDERSON MERCURY 432013* EASTMAN-ROCHESTER POPS (FENNEL)	
9	8	45	THE WIND BENEATH MY WINGS RCA 60862-2-RC*	JAMES GALWAY
10	7	23	LUCKY TO BE ME PHILIPS 422401-2*	JESSYE NORMAN
11	14	7	HOWARD'S END SOUNDTRACK NIMBUS NI 5339* ENGLISH CHAMBER ORCHESTRA (RABINOWITZ)	
12	11	45	PAVAROTTI SONGBOOK LONDON 433513-2*	LUCIANO PAVAROTTI
13	12	19	DOMINGO SONGBOOK SONY MASTERWORKS MDK 48299*	PLACIDO DOMINGO
14	13	73	SPIRITUALS IN CONCERT DG 429790-2*	BATTLE, NORMAN (LEVINE)
15	15	9	MAN WITH THE WOODEN FLUTE DORIAN DOR-90166*	CHRIS NORMAN

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



Nipper News



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“All the News That Fits His Prints”

Vol. 3, No. 24

CELEBRATE THE GAMES

WITH

DOMINGO

CARRERAS

CABALLÉ



09026-61204-2

Experience the thrill of the spectacular opening concert for the 1992 Barcelona Games with the world's greatest voices.

On July 25th Placido Domingo, José Carreras and Montserrat Caballé performed a 14-minute medley at the Barcelona Games opening ceremony to one of the largest television audiences in history. On July 27th RCA Victor Red Seal proudly presents this inspiring medley along with 12 newly recorded favorites on a new recording that will surely be an instant hit—DOMINGO, CARRERAS, CABALLÉ—FROM THE OFFICIAL BARCELONA GAMES CEREMONY.



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KATHLEEN BATTLE

at Carnegie Hall



435 440-2/4

Kathleen Battle's sensational
1991 Carnegie Hall recital debut

◆
featuring "Summertime" and more—

◆
Over 75 minutes of music!

◆
MARGO GARRETT, piano



IN STORE AUGUST 11

POLYGRAM
CLASSICS
& JAZZ

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Billboard®

FOR WEEK ENDING AUGUST 15, 1992

Top Jazz Albums™

THIS WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	13	SHIRLEY HORN VERVE 511 879* ★ ★ ★ NO. 1 ★ ★ ★	9 weeks at No. 1 HERE'S TO LIFE
2	2	9	WYNTON MARSALIS SEPTET COLUMBIA 48729*	BLUE INTERLUDE
3	3	11	GRP ALL-STAR BIG BAND GRP 9672*	GRP ALL-STAR BIG BAND
4	5	5	DR. JOHN WARNER BROS. 26940*	GOIN' BACK TO NEW ORLEANS
5	6	11	THE BENNY GREEN TRIO BLUE NOTE 98171*/CAPITOL	TESTIFYIN'!
6	4	15	ROY HARGROVE NOVUS 63132*/RCA	THE VIBE
7	7	19	DIANE SCHUUR GRP 2006*	IN TRIBUTE
8	8	23	JOE HENDERSON VERVE 511 779*	LUSH LIFE
9	9	7	GERRY MULLIGAN GRP 9679*	RE-BIRTH OF THE COOL
10	10	11	TERENCE BLANCHARD COLUMBIA 48903*	SIMPLY STATED
11	14	7	TOM SCOTT GRP 9675*	BORN AGAIN
12	16	3	KEVIN EUBANKS BLUE NOTE 98170*/CAPITOL	TURNING POINT
13	21	3	JIMMY SCOTT SIRE 26955*/WARNER BROS.	ALL THE WAY
14	25	3	JOE WILLIAMS VERVE 511 354*	BALLAD AND BLUES MASTER
15	11	15	TONY WILLIAMS BLUE NOTE 98169*/CAPITOL	STORY OF NEPTUNE
16	17	5	FREDDIE HUBBARD MUSICMASTERS 65075*	LIVE AT FAT TUESDAY'S
17	12	11	DELFEAYO MARSALIS NOVUS 63134*/RCA	PONTIUS PILATE'S DECISION
18	24	3	NNENNA FREELON COLUMBIA 48981*	NNENNA FREELON
19	NEW ▶		JOE LOVANO BLUE NOTE 986362*/CAPITOL	FROM THE SOUL
20	23	3	CHARLIE WATTS QUINTET CONTINUUM 19201* A TRIBUTE TO CHARLIE PARKER	
21	13	9	DIZZY GILLESPIE WITH VARIOUS ARTISTS TELARC 83307*	TO DIZ, WITH LOVE
22	19	5	GEORGE COLEMAN VERVE 511 922*	MY HORNS OF PLENTY
23	15	15	BOBBY WATSON COLUMBIA 52400*	PRESENT TENSE
24	NEW ▶		MEL TORME/CLEO LAINE CONCORD 4515*	NOTHING WITHOUT YOU
25	20	5	ARTIE SHAW MUSICMASTERS 65071*	THE LAST RECORDINGS

TOP CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	13	DAVID SANBORN ELEKTRA 61272* ★ ★ ★ NO. 1 ★ ★ ★	9 weeks at No. 1 UPFRONT
2	3	5	AL JARREAU REPRISE 26849*	HEAVEN AND EARTH
3	5	3	MILES DAVIS WARNER BROS. 26938*	DOO BOP
4	2	13	GROVER WASHINGTON, JR. COLUMBIA 48530	NEXT EXIT
5	NEW ▶		PAT METHENY GEFEN 24468*	SECRET STORY
6	7	7	EVERETTE HARP MANHATTAN 96242*/CAPITOL	EVERETTE HARP
7	12	3	NAJEE EMI 99400*/ERG	JUST AN ILLUSION
8	8	9	SERGIO MENDES ELEKTRA 61315*	BRASILEIRO
9	4	15	GEORGE HOWARD GRP 9669*	DO I EVER CROSS YOUR MIND
10	10	7	BONEY JAMES SPINDLETOP 141*	TRUST
11	11	9	ART PORTER VERVE FORECAST 511 877*/VERVE	POCKET CITY
12	6	11	SPYRO GYRA GRP 9674*	THREE WISHES
13	19	5	RONNY JORDAN 4TH & B'WAY 344 047*/ISLAND	THE ANTIDOTE
14	17	5	DAVE WECKL GRP 9673*	HEADS UP
15	15	7	COURTNEY PINE ANTILLES 510 769*/VERVE	CLOSER TO HOME
16	21	5	HUGH MASEKELA NOVUS 63136*/RCA	BEATIN' AROUND DE BUSH
17	16	11	WAYNE HENDERSON AND THE NEXT CRUSADE PAR 2013*	BACK TO THE GROOVE
18	14	45	FOURPLAY ● WARNER BROS. 26656*	FOURPLAY
19	23	3	STRAIGHT AHEAD ATLANTIC 82373*	LOOK STRAIGHT AHEAD
20	13	15	JOHN MCLAUGHLIN TRIO VERVE 837 280*	QUE ALEGRIA
21	9	15	BOB BALDWIN ATLANTIC 82345*	REFLECTIONS OF LOVE
22	22	9	ANDY NARELL WINDHAM HILL JAZZ 10139*	DOWN THE ROAD
23	18	17	RANDY CRAWFORD WARNER BROS. 26736*	THROUGH THE EYES OF LOVE
24	NEW ▶		HERB ALPERT A&M 5391*	MIDNIGHT SUN
25	NEW ▶		FLIM AND THE BB'S WARNER BROS. 26655*	THIS IS A RECORDING

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

Jazz BLUE NOTES



by Jeff Levenson

WEST MEETS EAST: As if to reinforce the exportability of jazz (and, implicitly, Japan's insatiable appetite for the music), the prestigious **Playboy Jazz Festival**, based in Los Angeles the last 14 years, is hightailing it (actually, rabbit-tailing it) east. The fest will set up shop in Sapporo Aug. 22 and Tokyo Aug. 24. Artists scheduled to headline: **Grover Washington Jr., Etta James, Tito**

Puente, and a group conveniently dubbed the **Playboy All-Stars**, featuring **Kenny Burrell, Harry "Sweets" Edison, Red Holloway, Jimmy Smith, and Grady Tate.**

JAZZ, A MODEST Definition, Swiss (Cheese)-Style: Jazz comes in so many guises, it's sometimes hard to recognize the stuff. Publicity reports tell us this year's **Montreux**

Jazz Festival, the 26th annual, masterminded by **Claude Nobs and Quincy Jones**, attracted more than 70,000 spectators. The top draws were **Eric Clapton, Simply Red, Tracy Chapman**, and, oh yes, the **Brecker Brothers**. Moreover, MTV jumped in and videotaped for broadcast **Annie Lenox** and **Joe Cocker**. Hold it, I'm getting an image—*music . . . Quincy . . . festivals . . . yes, I see it, the future is coming into focus. Jazz is wearing spandex.*

MEDIA ECOLOGY: **Spyro Gyra**, which at last glance had "Three Wishes" (**GRP**) holding down a top-10 spot on the contemporary entries chart, is putting final touches on a video promoting "Gliding," an album track. The video is being done in conjunction with **Greenpeace**, and is designed to heighten awareness regarding a host of environmental concerns.

Expect to see it later this month.

ELLA'S BASKET, Contents Revealed: Moving from the contemporary to the (very) traditional, **GRP** is about to issue the first of its **Ella Fitzgerald** holdings, all from her **Decca** period, "The Early Years," featuring her work with the **Chick Webb Orchestra**. Reportedly, there's material enough to fill three or four volumes, which may see release through 1993, Ella's 75th birthday year. This first issue, Part 1 of the projected series, should be out in October.

BUY THE BOOK, GET THE Music: **Jazziz Magazine**, which offers an annual bonus of a CD, polybagged and sandwiched into one of its monthly issues, is about to include its sixth such premium, "Jazziz On Disc 6," in its August/September issue. The cover story

features **Pat Metheny**, whose music from his new **Geffen** release, "Secret Story," is included on the free disc. Also included in "JOD 6" are tracks from **Everette Harp, Nnenna Freelon, Roland Vazquez, Delfeayo Marsalis, Toots Thielemans, Spyro, Herb Alpert, Bobby Watson, and the Rippingtons**. According to **Jazziz**, the magazine maintains full editorial control over the choice of artists and tracks. Pioneer electronics co-sponsors the sampler.

STICKING WITH this jazz mag theme, the critics of **downbeat** have spoken, and what they've said is music to **Joe Henderson's** (and **Verve's**) ears. The veteran saxophonist emerged a triple-crown winner in '92, taking top honors in the categories of best jazz artist, best tenorist, and best album ("Lush Life").

COUNTRY CONTINUES ITS RUN IN CERTIFICATIONS

(Continued from page 10)

first multiplatinum album.

Sophomore albums by two acts who made multiplatinum debuts in 1990 were certified gold and platinum simultaneously in July: the **Black Crowes'** "The Southern Harmony & Musical Companion" and **Wilson Phillips'** "Shadows And Light."

Mariah Carey's "MTV Unplugged EP" was certified multiplatinum, signifying sales of 1 million units. It's the second EP to go multiplatinum in the past few months, following **Ugly Kid Joe's** "As Ugly As They Wanna Be."

Disney's "Beauty And The Beast" soundtrack was certified double-platinum, matching the success of the label's "The Little Mermaid" soundtrack. Both albums feature Oscar winners for best song.

Patsy Cline's "Greatest Hits," a 1973 compilation, was certified for U.S. sales of 4 million copies. This puts it in a tie with "Anne Murray's Greatest Hits" as the best-selling album by a female country artist in history.

Here's the complete list of July certifications.

MULTIPLATINUM ALBUMS

- "**Bruce Springsteen & the E Street Band** Live/1975-1985," 12 million.
- Garth Brooks**, "Ropin' The Wind," Liberty, 8 million.
- "**Whitesnake**," Geffen, 6 million.
- "**Garth Brooks**," Liberty, 4 million.
- Patsy Cline**, "Greatest Hits," MCA, 4 million.
- Bonnie Raitt**, "Luck Of The Draw," Capitol, 4 million.
- Eric Clapton**, "Time Pieces/Best Of Eric Clapton," RSO, 3 million.
- Color Me Badd**, "C.M.B.," Giant, 3 million.
- Billy Ray Cyrus**, "Some Gave All," Mercury, 3 million.
- Eric Clapton**, "Crossroads," PolyGram, 2 million.
- Judds**, "Why Not Me," RCA Nashville, 2 million.
- Little River Band**, "Greatest Hits," Capitol, 2 million.
- Reba McEntire**, "For My Broken Heart," MCA, 2 million.
- Travis Tritt**, "It's All About To Change," Warner Bros., 2 million.
- Whitesnake**, "Slide It In," Geffen, 2 million.
- Soundtrack**, "Beauty & The Beast," Walt Disney, 2 million.

PLATINUM ALBUMS

- Barbra Streisand**, "Just For The Record," Columbia, her 20th.
- Rolling Stones**, "Singles Collection: The London Years," ABKCO, their 17th.
- Bob Dylan**, "Biograph," Columbia, his seventh.
- Iron Maiden**, "Somewhere In Time," Capitol, its fifth.

- ZZ Top**, "Greatest Hits," Warner Bros., its fifth.
- Little River Band**, "Greatest Hits," Capitol, its third.
- Richard Marx**, "Rush Street," Capitol, his third.
- The Black Crowes**, "The Southern Harmony & Musical Companion," Def American/Reprise, their second.
- "**Cher**," Geffen, her second.
- Sir Mix-A-Lot**, "Mack Daddy," Def American/Reprise, his second.
- Wilson Phillips**, "Shadows And Light," SBK, its second.
- Billy Ray Cyrus**, "Some Gave All," Mercury, his first.
- Soundtrack**, "The Commitments," Beacon/MCA.

GOLD ALBUMS

- Frank Sinatra**, "The Reprise Collection," his 19th.
- Kiss**, "Revenge," Mercury, its 18th.
- George Strait**, "Ten Strait Hits," MCA, his 16th.
- Simon & Garfunkel**, "Collected Works," their eighth.
- Allman Brothers Band**, "Dreams," Polydor, their seventh.
- Duran Duran**, "Decade," Capitol, their seventh.
- Sandi Patti**, "Another Time . . . Another Place," Word, her seventh.
- Jimmy Buffett**, "Boats Beaches Bars & Ballads," Margantaville/MCA, his sixth.
- Lionel Richie**, "Back To Front," Motown, his fourth.
- The Black Crowes**, "The Southern Harmony & Musical Companion," Def American/Reprise, its second.
- Wilson Phillips**, "Shadows And Light," SBK, its second.
- Arrested Development**, "3 Years 5 Months & 2 Days In The Life Of . . .," Chrysalis/ERG, their first.
- Billy Ray Cyrus**, "Some Gave All," Mercury, his second.
- "**Celine Dion**," Epic, her first.
- "**Fourplay**," Warner Bros., its first.
- Tracy Lawrence**, "Sticks & Stones," Atlantic Nashville, her first.
- Annie Lennox**, "Diva," Arista, her first solo.
- Pat Metheny Group**, "Still Life (Talking)," Geffen, their first.
- Phil Spector**, "Back To Mono 1958-1969," ABKCO, his first.
- "**Temple Of The Dog**," A&M, its first.
- Aaron Tippin**, "Read Between The Lines," RCA Nashville, his first.

MULTIPLATINUM SHORTFORM ALBUMS

- Mariah Carey**, "MTV Unplugged EP," Columbia."

MULTIPLATINUM SINGLES

- Sir Mix-a-Lot**, "Baby Got Back," Def American/Reprise.

PLATINUM SINGLES

- Billy Ray Cyrus**, "Achy Breaky Heart," Mercury, his first.

GOLD SINGLES

- Billy Ray Cyrus**, "Achy Breaky Heart," Mercury, his first.
- Das EFX**, "They Want EFX," Atco EastWest, its first.
- Mint Condition**, "Breakin' My Heart," Perspective, its first.

Billboard Spotlights

CLASSICAL MUSIC

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.

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USA: Andy Myers (212) 536-5272 Europe: Christine Chinetti 44-71-323-6686 Canada: Norm Berkowitz (212)-536-5016

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

Hot Latin Tracks™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL/DISTRIBUTING LABEL	TITLE
1	1	2	6	ANA GABRIEL SONY	★★★ NO. 1 ★★★ ◆ EVIDENCIAS 2 weeks at No. 1
2	2	1	14	JON SECAOA SBK/CAPITOL-EMI LATIN	◆ OTRO DIA MAS SIN VERTE
3	3	4	13	LUIS MIGUEL WEA LATINA	MUCHO CORAZON
4	4	3	15	PANDORA CAPITOL-EMI LATIN	◆ DESDE EL DIA QUE TE FUISTE
5	6	8	9	MYRIAM HERNANDEZ WEA LATINA	◆ UN HOMBRE SECRETO
6	5	5	11	MIJARES CAPITOL-EMI LATIN	◆ MARIA BONITA
7	17	37	3	CHAYANNE SONY	EL CENTRO DE MI CORAZON
8	9	10	8	DANIELA ROMO CAPITOL-EMI LATIN	◆ TAMPOCO FUISTE TU
9	8	7	12	LOS YONICS FONOVISIA	◆ PERO TE VAS A ARREPENTIR
10	12	11	11	ANGELICA MARIA Y VICENTE FERNANDEZ SONY	YO QUIERO
11	7	6	11	JULIO IGLESIAS SONY	◆ MILONGA SENTIMENTAL
12	13	15	7	FRANKIE RUIZ TH-RODVEN	MI LIBERTAD
13	11	12	7	LOS BUKIS FONOVISIA	◆ QUIEREME
14	10	9	9	RAPHAEL SONY	◆ ESCANDALO
15	15	13	11	ROCIO DURCAL/JUAN GABRIEL FUE UN PLACER CONOCERTE AROLA/BMG	
16	21	28	4	EMMANUEL SONY	ESE SOY YO
17	18	25	4	ANGELA CARRASCO CAPITOL-EMI LATIN	TU AMOR ES UNA RUEDA
18	20	24	4	VICENTE FERNANDEZ DISCOS INTERNATIONAL/SONY	QUE DE RARO TIENE
19	14	14	10	MIAMI BAND RTP/SONY	◆ PONTE EL SOMBRERO
★★★ POWER TRACK ★★★					
20	29	35	4	CRISTIAN MELODY/FONOVISIA	◆ NO PODRAS
21	16	16	8	LA MAFIA DISCOS INTERNATIONAL/SONY	NUESTRA CANCION
22	31	32	6	LOS TEMERARIOS AFG SIGMA	A QUIEN QUIERES ENGANAR
23	24	31	5	SELENA CAPITOL-EMI LATIN	COMO LA FLOR
24	19	18	6	FERNANDO ALLENDE WARNER	◆ LA OLA LATINA
25	28	33	3	ALVARO TORRES CAPITOL-EMI LATIN	HE VIVIDO ESPERANDO POR TI
★★★ HOT SHOT DEBUT ★★★					
26	NEW ▶		1	PABLO RUIZ CAPITOL-EMI LATIN	EL RINCON PROHIBIDO
27	27	19	10	ALEJANDRO FERNANDEZ SONY	NECESITO OLVIDARLA
28	25	34	4	LALO RODRIGUEZ CAPITOL-EMI LATIN	DE VUELTA EN LA TRAMPA
29	23	17	11	LISA LOPEZ DISCOS INTERNATIONAL/SONY	◆ VUELVE A MI
30	NEW ▶		1	ROBERTO CARLOS SONY	POR ELLA
31	32	39	3	ISABEL PANTOJA RCA/BMG	QUE SE BUSQUEN A OTRA
32	22	22	7	JERRY RIVERA DISCOS INTERNATIONAL/SONY	◆ CASI UN HECHIZO
33	34	—	2	EL GRAN COMBO COMBO	LOS TENIS
34	NEW ▶		1	ROBERTO ANTONIO TH-RODVEN	SE VA A DAR CUENTA
35	NEW ▶		1	EDDIE SANTIAGO CAPITOL-EMI LATIN	DESEOS
36	40	—	2	LOS RODARTE SONY	VES QUE NO ES IGUAL
37	26	23	15	RICARDO MONTANER TH-RODVEN	EN EL ULTIMO LUGAR DEL MUNDO
38	NEW ▶		1	H2O SONY	GANAR O PERDER
39	33	30	15	RICKY MARTIN SONY	EL AMOR DE MI VIDA
40	NEW ▶		1	ALTAMIRA BANDA SHOW TH-RODVEN	ANTOLOGIA DE CARICIAS

○ Records with the greatest airplay and sales gains this week. ◆ Videoclip availability. © 1992, Billboard/BPI Communications.

Artists & Music

Coyote On The Prowl For Record Deal; Canaveral Comes To PBS; Pino To TH

Coyote WATCH: It is well-rehearsed, well-dressed, and unquestionably one of the best-choreographed acts in the Hispanic market. It is called *Coyote*, a bilingual, rap'n'roll outfit from Puerto Rico that epitomizes the bicultural groove and attitude that attract second-generation U.S. Hispanics.

Moreover, the hard-gigging, nine-piece group is a strong on-stage act, as evidenced by its smoking four-song showcase July 31 at Facade's in North Miami Beach. Led by charismatic rhymesman Geraldo "Coyote" Torres and sassy vocalist Anna Alomar, the band blitzed through a slamming Spanglish set that recalled a bilingual hybrid of Snap! and C&C Music Factory.

But the as-yet unsigned group has hardly appeared on the scene by accident. Sam Riddle, producer of "Star Search" as well as supervising producer of its Spanish-language equivalent, "Buscando Estrellas Con Budweiser," is managing the band. Riddle first saw Coyote on "Buscando" in 1991. He later signed the group, which, incidentally, was judged the best musical act on both "Buscando" and "Star Search."

Coyote's snazzy, terpsichorean maneuvers were conceived by three-time Tony winner Hinton Battle and Jeannette Godoy, choreographer of Sir-Mix-A-Lot's recent chart topper "Baby Got Back."

The nonet's musical direction has been supervised by the upstart production team of Wiz & Mone (Paula Abdul, College Boyz). Expect label interest to heat up for these sure-fire winners.

CANAVERAL TO APPEAR ON PBS: The husband-and-wife vocal

team of Hilda Luisa González and Nelson Zuleta—better known as Cañaveral—has just filmed a TV special, "Chacha, Merengue Y Amor," which is scheduled to be aired on PBS in October. The hourlong song and dance special is based on the duo's WEA Latina debut spotlighting Cuban evergreens from the '20s to the '40s. Also set to appear on "Chacha" are Libertad Lamarque, Israel

La Luz, TH's Andy Montañez, and Frankie Ruiz, Sony's Gilberto Santa Rosa and Grupo Niche, and Ritmo's Jossie Esteban Y La Patrulla 15... City Sounds Record Pool, a 50-member Hispanic music record pool based in the Bronx, N.Y., has changed its name to Discos Latinos. The company is expanding into public relations, promotion, and management and also will be publishing a monthly newsletter... Uno Productions has appointed Valerie Tyson-Valentine VP of special projects in charge of heading up the promotion firm's video and agency divisions.

CHART UPDATE: Jon Secada's debut SBK/Capitol-EMI Latin single, "Just Another Day"/"Otro Día Más Sin Verte," is the first song to go top five on the Hot Adult Contemporary, Hot 100, and Hot Latin Tracks charts since Epic's Gloria Estefan accomplished the feat in 1989 with "Don't Wanna Lose You"/"Si Voy A Perderte." Secada's follow-up single is "Do You Believe In Us," which replaces "Angel," now set to be released as the third single... Juan Luis Guerra Y 4.40's "Bachata Rosa" (Karen) exited the tropical/salsa retail survey after 81 weeks—the longest chart ride on the tropical list since March, when Jerry Rivera's Sony Discos debut, "Abriendo Puertas," fell off the survey 59 weeks after its release.

RELEASE UPDATE: Ruben Sierra, better known for his prowess as the hard-hitting right fielder of the Texas Rangers baseball team, has shipped his debut, "Un Verdadero Hit," on Sierra/J&N... Just out on Quality/TH-Rodven is "America Latina... Mon Amour..." by French pianist Richard Clayderman... Popular Italian singer Franco Simone has just put out his first U.S. release, "El Cómic," on Biscayne Europa/WEA Latina.



by John Lannert

"Cachao" López, Rosendo Rosell, and guitarist Juan Areco, founding member of Cañaveral. González will host the show.

TH-RODVEN TAPS PINO: As part of an effort to beef up its profile in the ever-expanding California market, TH-Rodven has named Jorge Alberto Pino as director of West Coast operations, effective Aug. 1.

"We don't want to be pigeonholed as just a salsa label," emphasizes company executive VP José Martínez. "We are becoming a complete label and we're going to use our A&R and promotional efforts to exploit the potential we see in the West."

Pino also will coordinate marketing projects with the label's Mexican licensees Musart and Melody.

MISCELLANEA: Ralph Mercado's 17th annual Salsa Festival '92 Sept. 5 in New York will feature a 30th-anniversary tribute to Combo's venerable salsero act El Gran Combo. Also scheduled to appear at the Madison Square Garden happening are RMM/Sony's Celia Cruz, Cheo Feliciano, and Orquesta De

Sony Discos Links With J&N

MIAMI—Sony Discos has confirmed that the label has inked a sales and distribution agreement with J&N Records, an independent dance/tropical label and distributor based in New York.

The long-term deal—set to take effect in late August/early September—also calls for Sony to promote J&N acts in the western half of the U.S.

George Zamora, Sony Discos marketing VP, lauded the accord, saying, "J&N is a hot street label that we believe will realize even greater sales with our distribution network."

J&N president Juan Hidalgo agreed with Zamora, and added, "Our agreement with Sony allows us to penetrate markets that we ordinarily would be unable to reach."

JOHN LANNERT

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Music Video

ARTISTS & MUSIC

Cray Party Yields Mercury Bonanza Vidclip, Longform, More Culled From Show

BY DEBORAH RUSSELL

LOS ANGELES—Mercury Records believes in getting more bang for its buck. Case in point: On July 27, the label threw a party at the Bottom Line in New York to promote the Sept. 8 release of Robert Cray's new album, "I Was Warned." Cray performed live and the 90-minute concert was beamed via satellite to Mercury's nine branch locations around the country—where invitees from radio, TV, press, and retail outlets partied and watched the concert on 6-by-8-foot screens.

Following the album-release party, the video footage from Cray's performance began to take on a life of its own, says Cliff O'Sullivan, Mercury's senior director of video and product development, West Coast.

The video for the debut single, "Just A Loser," probably will be a live clip culled from the concert, O'Sullivan says. In addition, the July 27 footage will be edited into a home video concert longform. O'Sullivan and Annette Cirillo, Mercury's VP of

video production, will produce the package.

The label also is using some footage in an electronic press kit to further push the album.

At the same time, Mercury is negotiating with ABC's "In Concert" to broadcast at least three of the per-

'For the price of one video, we got all these things'

formances on a fall program that will feature Bonnie Raitt. The label is soliciting radio syndicators to broadcast the live concert, as well.

Finally, a number of the live tracks may be released on a future album, or as individual bonus tracks, O'Sullivan says.

"For the price of one video, we got all these things accomplished," says O'Sullivan. He credits Mercury VP of sales Jeff Brody with the brainstorm

to film the concert for live satellite transmission. "I don't think we possibly could have gotten another thing out of it."

Preparations for the multifaceted shoot lasted about four weeks, O'Sullivan says. And while about "90 things could have gone wrong," extensive planning precluded any serious complications, he says.

Kink Kume coordinated production; Bob Conover coordinated lighting, sound, and other technical procedures; and Tom Nilsen directed live switching. Los Angeles-based On The Scene Productions Inc. produced and coordinated the satellite transmission, which was viewed by more than 100 people at each of the nine party sites.

"The timing was perfect," says O'Sullivan. Mercury sales representatives will begin soliciting the album Monday (10). "Retailers and jocks have heard the record now, which makes things much easier for everyone."

Cirillo predicts Mercury will follow a similar course in future artist promotions.

PRODUCTION NOTES

LOS ANGELES

• **Mark Romanek** directed En Vogue's video "Free Your Mind." **Krista Montagna** produced for **Satellite Films**. The team created an alternate version of the video for broadcast during the Olympics.

• Sitcom star/musician **John Stamos** made his music video directorial debut as the eye behind the Beach Boys' cover of the Sly Stone classic "Hot Fun In The Summertime." **John Hopgood** produced the Brother Records video for **Planet Pictures**.

• **Mark Racco** is the eye behind Saigon Kick's new "Love On The Way" video for Third Stone/Atlantic.

NEW YORK

• **Millicent Shelton** shot the new Salt-N-Pepa video "Start Me Up"

for **fAt Productions**. The clip blends stylish dance/performance sequences with clips from the John Ritter/Pam Dawber film "Stay Tuned."

Shelton also shot the new Meli'sa Morgan video "Through The Tears" for **Pendulum Records**.

• **Lionel Martin** directed Hi-Five's new Jive video "She's Playing Hard To Get." **Ralph McDaniels** and **Sabrina Gray** produced for **Classic Concepts**.

• **GPA Films** director **Milcho** lensed Two Too Many's video cover of the Temptations' hit "Just My Imagination" for Jive/Zomba. **Bob Lechterman** directed photography and **Lenny Grodin** produced.

• **Jason Beck** directed Eric Eden's new A&M video "I'd Make You Happy If I Could." **Mark Wightwick** produced the clip for

Riviera Films Inc. **Anghel Decca** directed photography.

Riviera's **Pamm Jenkins** shot Mike Davis' video remake of the McFadden/Whitehead hit "Ain't No Stoppin' Us Now" for Jive. Label mate **D-Nice** contributes a new rap to the track. **Bob Jason** produced and **Yuri Neyman** directed photography.

• Director **Kevin Bray** reeled "The Bop Step" for Atco/EastWest rap act **Future Sound**. **Gina Harrell** produced for **Hex Films**.

OTHER CITIES

• The Cure's new video, "Letter To Elise," is the band's first clip to be reeled stateside. **Aubrey Powell** directed the band in a performance clip shot in Detroit during the band's off hours. **Steve Schwartz** produced for **Aubrey Powell Productions**.

• **NFL Films'** **Phil Tuckett** directed and produced Firehouse's latest Epic videos "When I Look Into Your Eyes" and "Reach For The Sky." He shot the clips on location in Poulshoro, N.J. Tuckett also directed and produced the Stevie Ray Vaughan Epic video "Little Wing." He shot footage in locations ranging Memphis to New Jersey.

• **Scene Three's** **Roger Pistole** directed Rebecca Holden in "The Highway Runs Both Ways" for **Curb**. **Mary Matthews** produced the shoot in Ferris, Texas.

Scene Three director **Steve Boyle** shot Corbin & Hanner's new Mercury video "Just Another Hill" in and around Nashville with **DP Harold Jarboe**. **Matthews** produced.

• **EMI's** **Najee** puts his own spin on the Color Me Badd hit "I Adore Mi Amour" in his new **Forti Layne** video directed by **Kevin Layne**. **Brian Forti** produced the Miami-based shoot.

Giraldi Spots Elvis On Video; Greif Gets Aerosmith's Vote

ELVIS LIVES: Veteran music video director **Bob Giraldi** returns to the medium this month with a breakthrough video from an industry icon.

"Elvis Presley's 'Don't Be Cruel'" is not your basic music video, says Giraldi's partner and producer **Antony Payne**.

"Instead of being a video for a single, this is a video for an artist," Payne says.

The 4½-minute clip, produced by the duo's L.A.-based company **GASP!**, should appeal to Presley fans enamored of the new **RCA** boxed set "Elvis: The King Of Rock 'N' Roll: The Complete '50s Masters."

The black-and-white shoot, reeled on location in Memphis, is a documentary/music video, featuring dialog, music, and sound effects, along with some vintage footage of the King. Elements of the Presley classics "Hound Dog" and "Heartbreak Hotel" are featured.

Giraldi's directing credits include **Michael Jackson's** "Beat It" (and the infamous **Pepsi** commercial in which the singer's hair went up in flames) and **Paul McCartney's** "Say, Say, Say."

THE POLITICS OF

Rock: The members of **Aerosmith** make their public-service-announcement debut in a 60-second "Rock The Vote" spot directed by **Paula Greif** for **Epoch Films**. Greif was the eye behind **Madonna's** eye-popping **PSA** a few years back, when the controversial chanteuse was draped in nothing but the stars and stripes. **Glenn O'Brien** wrote the Aerosmith spot, which features the group's unique take on the Bill of Rights. **Larry Fong** directed photography, **Anne Mullen** produced, and **Debbie Samuelson** executive-produced.

Meanwhile, **MTV** is preparing for the live, seven-hour broadcast of its "Rock The Vote Telethon: Choose Or Lose" Saturday (15). The show will air live in front of a studio audience at **MTV's** New York location and will feature musical performances, celebrity spots, political comedy, and audience interaction.

KIDS' STUFF: The crew at Hollywood's **Mark Freedman Productions** pacted with the Van Nuys, Calif.-based children's label **Discovery Music** to reel a longform video featuring the music of **Discovery's** **Joanie Bartels**. "Simply Magic/The Stormy Afternoon" is a 40-minute musical fantasy for kids and is no small stretch for the Freedman crew, who tend to shoot hard-rocking videos for the headbanger set. Freedman's newly signed director, **Sidney Bartholomew**, formerly the art director on the whimsical "Pee Wee's Playhouse," will start filming the

longform in September. **Mark Freedman Productions** will realize profits from the home video sales.

ROUNDUP: L.A.-based **DNA** is now representing director **Rebecca Blake**, who lensed **Prince's** "Diamonds & Pearls" and "Cream" ... **Danielle Liekefet** is the new music video representative at **Satellite** ... Directors **Bill Aylward** and **Mark Rezyka** have signed to the roster of Hollywood's **Mark Freedman Productions** ... **Allen** and **Albert Hughes**, the 20-year-old twin directors who've reeled clips for **Too Short**, **2Pac**, and **KRS-ONE**, will direct **New Line Cinema's** "Menace To Society."

THE EYE



by Deborah Russell

CALIFORNIA Music Channel premiered its new "Hip Hop Friday Night" show July 24. **Andy Kawanami** hosts the half-hour show, which airs at 12:30 a.m. on San Francisco's independent station **KTSF-TV**. Meanwhile, **CMC** will launch an August promotion to celebrate **VJ Renel's** fourth anniversary with the channel. In addition, a September promotion is planned to mark **Steve Masters'** fifth anniversary with **CMC**.

EYE ON DAYTON: As the producer, director, writer, and host of Dayton, Ohio-based "Metalmania," **Neal Turpin** strives to bring cutting-edge programming to viewers.

But he drew the line and was compelled to decline when the members of the **Warner Bros.** band **Life, Sex & Death** (whose video "F***in' Sh*t A**" is virtually unprogrammable), asked him to join them in a dumpster during an interview for the show.

"That was a bit much," he says. "The dumpster was full of garbage." "Metalmania," a one-hour rock and alternative metal video show, is broadcast on the **Viacom** and **Continental** cable systems, and reaches some 200,000 households. The show airs Fridays at midnight, Saturdays at 10 p.m., and Tuesdays at 4 p.m.

Each show features about 10 clips by such acts as **Sepultura**, **War Babies**, **Obituary**, and **Queensryche**.

"I started out as thrash city, and the punks loved me," says Turpin. "But that was all I had. Now I play a bit more mainstream metal."

Turpin often produces one-hour "specials" profiling a specific act. A recent episode combined exclusive interview footage and videos featuring **Judas Priest**.

For variety, Turpin will sometimes fill the Saturday-night slot with his "Backstage Pass," a program featuring interviews and videos by four bands. A recent episode starred **Pantera**, **Mr. Big**, **MSG**, and **Tesla**.



Smyth Spirit. Vocalist **Patty Smyth** releases her first album for **MCA Records**, "Patty Smyth," produced by former **E Street Band** keyboard player **Roy Bittan**. The album's first single, "Sometimes Love (Just Ain't Enough)," features a duet with **Don Henley**. Pictured at the single's video shoot, from left, are Smyth's manager, **Randy Phillips**, **Stiefel-Phillips Entertainment**; **Henley**; **Smyth**; and **Al Teller**, chairman, **MCA Music Entertainment Group**.

Billboard THE CLIP LIST™

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



Continuous programming
1515 Broadway, New York, NY 10036

ADDS
Def Leppard, Have You Ever...
En Vogue, Free Your Mind
Morrissey, Tomorrow
John Mellencamp, All Along The...
Joe Satriani, Summer Song

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
Def Leppard, Have You Ever...
En Vogue, Free Your Mind
Guns N' Roses, November Rain
Nirvana, Lithium
Red Hot Chili Peppers, Give It Away
U2, Even Better Than The Real Thing

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

STRESS

Alice In Chains, Would?
Megadeth, Symphony Of Destruction
John Mellencamp, All Along The...
Michael Jackson, Jam
Jodeci, Come And Talk To Me (Ver. II)
L7, Pretend We're Dead
Madonna, This Used To Be My...
Me Phi Me, Sad New Day
George Michael, Too Funky
Ozzy Osbourne, Mr. Tinkertrain
Shakespeare's Sister, Stay
Technotronic, Move This
TLC, Baby-Baby-Baby
Toad The Wet Sprocket, All I Want
Paul Westerberg, Dyslexic Heart

ACTIVE

Tori Amos, Crucify
Body Count, The Winner Loses
Cracker, Happy Birthday To Me
Damn Yankees, Don't Tread On Me
House Of Pain, Jump Around
Metallica, Wherever I May Roam
CeCe Peniston, Keep On Walkin'
Sonic Youth, 100%
Spin Doctors, Little Miss...
Wilson Phillips, Give It Up

ON

Genesis, Jesus He Knows Me
Iron Maiden, Wasting Love
Elton John, The One
Material Issue, What Girls Want
The Men, Church Of Logic, Sin & Love
My Life With The Thrill Kill Kult, Sex...
Joe Satriani, Summer Song
Slaughter, Real Love
Suicidal Tendencies, Asleep...



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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...
Siouxie & The Banshees, Face To...
The Chills, Male Monster From ID
Pale Saints, Blue Flower
Melissa Morgan, Through The Tears
Chris Walker, No Place Like Love
Nirvana, Lithium
Candy Fresh, Homie Ain't Got Ounce
The 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



Continuous programming
1515 Broadway, New York, NY 10036

ADDS
Eric Clapton, Layla (Unplugged)
Charles & Eddie, Would I Lie To You
Lyle Lovett, Church
Lionel Richie, My Destiny

FIVE STAR VIDEO

Lindsay Buckingham, Countdown

ARTIST OF THE MONTH

Santana, Somewhere In Heaven

GREATEST HITS

En Vogue, Giving Him Something...
Elton John, The One
Madonna, This Used To Be...
Richard Marx, Take This Heart
George Michael, Too Funky

HEAVY

Peter Cetera, Restless Heart
The Cover Girls, Wishing On A Star
Michael Jackson, Jam
k.d. lang, Constant Craving
Patty Smyth, Sometimes Love Just...
Bruce Springsteen, 57 Channels
Wilson Phillips, Give It Up

WHAT'S NEW

The Beach Boys, Hot Fun In...
Mary-Chapin Carpenter, I Feel Lucky
Glenn Frey, I've Got Mine
Najee, I Adore Mi Amore
Neville Brothers, One More Day
David Sanborn, Bang Bang
Toad The Wet Sprocket, All I Want
U2, Even Better Than The Real Thing
Wailing Souls, All Over The World



Continuous programming
12000 Biscayne Blvd, Miami, FL
33181

ADDS

Rude Boys, My Kinda Girl
The Beach Boys, Hot Fun In The...
Kris Kross, The Way Of The Rhymer
Total Look & The Style, Room 252
Lords Of The Underground, Psycho
Lil Suzy, Take Me In Your Arms

BOX TOPS

Jodeci, Come And Talk To Me (Ver. II)
En Vogue, Giving Him Something...
East Coast Family, 1-4-All-4-1
Mr. Scarface, Money And The Power
House Of Pain, Jump Around
M.C. Ren, Final Frontier
Luke, Breakdown
DJ Quik, Jus Lyke Compton
Jodeci, Come And Talk To Me
Shabba Ranks, Mr. Loverman
The Cover Girls, Wishing On A Star
Sir Mix-A-Lot, Baby Got Back (Remix)
Arrested Development, People...
Poison Clan, Shake Whatcha' Mama...
Billy Ray Cyrus, Achy Breaky Heart
Dr. Dre, Deep Cover
Mary J. Blige, You Remind Me
Spice 1, Welcome To The Ghetto
R. Kelly, Honey Love
Naughty By Nature, Uptown Anthem
Gangstarr, Dwyck
Michael Jackson, Jam
Yo-Yo, Homegirl Don't Play Dat
Carmen Electra, Go Go Dancer
EPMD, Crossover
L. Vandross/J. Jackson, The Best...
Keith Sweat, Why Me Baby
CeCe Peniston, Keep On Walkin'
Das EFX, Mic Checka
Super Cat, Ghetto Red Hot
Too Short, I Want To Be Free
Ralph Tresvant, Money Can't Buy...
Guns N' Roses, Don't Cry

ON

Genesis, Jesus He Knows Me
Iron Maiden, Wasting Love
Elton John, The One
Material Issue, What Girls Want
The Men, Church Of Logic, Sin & Love
My Life With The Thrill Kill Kult, Sex...
Joe Satriani, Summer Song
Slaughter, Real Love
Suicidal Tendencies, Asleep...



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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...
Siouxie & The Banshees, Face To...
The Chills, Male Monster From ID
Pale Saints, Blue Flower
Melissa Morgan, Through The Tears
Chris Walker, No Place Like Love
Nirvana, Lithium
Candy Fresh, Homie Ain't Got Ounce
The 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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ADDS
Larry Springfield, All The Way Love
House Of Pain, Jump Around
Al B. Sure!, Right Now
Lisa Stansfield, A Little More Love
Salt-N-Pepa, Start Me Up
Rachelle Ferrell, Till You Come Back...
Rude Boys, My Kinda' Girl
After 7, Kickin' It
Full Force, Quickie

HEAVY

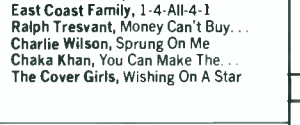
En Vogue, Giving Him Something...
TLC, Baby-Baby-Baby
Shabba Ranks, Mr. Loverman
Mary J. Blige, You Remind Me (Remix)
CeCe Peniston, Keep On Walkin'
Kris Kross, Warm It Up
Men At Large, Use Me
Pete Rock/C.L. Smooth, They...
Vanessa Williams, Just For Tonight
Troop, Whatever It Takes
El DeBarge, You Know What I Like
L. Vandross/J. Jackson, The Best...
Babyface, Give U My Heart
Alyson Williams, Just My Luck
David Black, Nobody But You
Joe Public, I Miss You
Brian McKnight, The Way Love Goes
Michael Jackson, Jam
Eric B & Rakim, Don't Sweat The...
Lorenzo, Real Love
Hammer, Gaining Momentum

MEDIUM

Hi-Five, She's Playing Hard To Get
Jabalani, Shine Your Light
Ho Frat Ho, Ho Frat Swing
Freddie Jackson, I Could Use A...
East Coast Family, 1-4-All-4-1
Ralph Tresvant, Money Can't Buy...
Charlie Wilson, Sprung On Me
Chaka Khan, You Can Make The...
The Cover Girls, Wishing On A Star

HEAVY

Aaron Tippin, I Wouldn't Have It...
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
The Bellamy Brothers, Cowboy Beat
Tracy Lawrence, Runnin' Behind
Vince Gill, I Still Believe In You



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ADDS

Rude Boys, My Kinda Girl
The Beach Boys, Hot Fun In The...
Kris Kross, The Way Of The Rhymer
Total Look & The Style, Room 252
Lords Of The Underground, Psycho
Lil Suzy, Take Me In Your Arms

HEAVY

Aaron Tippin, I Wouldn't Have It...
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
The Bellamy Brothers, Cowboy Beat
Tracy Lawrence, Runnin' Behind
Vince Gill, I Still Believe In You

HOT SHOTS

Collin Raye, In This Life
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
Randy Travis, If I Didn't Have You
*Ricky Van Shelton, Wear My Ring...
Sawyer Brown, Cafe On The Corner
Trisha Yearwood, Wrong Side Of...

MEDIUM

Alison Krauss, New Fool
Billy Dean, Billy The Kid
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
*Darryl & Don Ellis, No Sir
Dennis Robbins, My Side Of Town
Dixiana, That's What I'm...
Dolly Parton, Light Of A Clear...
Ooug Stone, Warning Labels
Holly Dunn, As Long As You Belong...
Jeff Chance, Walk Softly On...
John Anderson, Seminole Wind
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...
Pirates Of The Mississippi, Too Much
Rebecca Holden, The Highway Runs...
Sammy Kershaw, Yard Sale
Shenandoah, Hey Mister
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

Guns N' Roses, November Rain
Tom Cochrane, Life Is A Highway
Jodeci, Come And Talk To Me
Ice-T With Body Count, B.C. In The...
Madonna, This Used To Be My...
Kris Kross, Warm It Up

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CURRENT

Guns N' Roses, November Rain
Tom Cochrane, Life Is A Highway
Jodeci, Come And Talk To Me
Ice-T With Body Count, B.C. In The...
Madonna, This Used To Be My...
Kris Kross, Warm It Up



30 Hours Weekly
2806 Opryland Dr, Nashville, TN
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ADDS
Mike Reid, Keep On Walkin'
Billy Joe Royal, Funny How Time...
Pam Tillis, Shake The Sugar Tree
Corbin/Hanner, Just Another Hill
Alison Krauss, New Fool
Dennis Robbins, My Side Of Town

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
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

LIGHT

Chet Atkins/Jerry Reed, The Claw
Stacy Dean Campbell, Rosalee
Steven Curtis Chapman, The Great...
Linda Davis, He Isn't My...
Evangeline, Bayou Boy
Judy Fields, Eyes Of Love
Rebecca Holden, The Highway Runs...
Jim Lauderdale, Wake Up Screaming
Martina McBride, That's Me
Jack Robertson, Bootie Bumpin'...

MEDIUM

John Anderson, Seminole Wind
Aaron Barker, Taste Of Freedom
Suzy Bogguss, Letting Go
Brooks & Sharp, Baby I'm The One
Tracy Byrd, That's The Thing About...
Lionel Cartwright, Be My Angel
Jeff Chance, Walk Softly On...
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
Mac McAnally, The Trouble With...
Tim Mensy, This Ol' Heart
Buck Owens, If You Can't Find...
Collin Raye, In This Life
Ronnie Reeves, What If You're Wrong
Sawyer Brown, Cafe On The Corner
Shenandoah, Hey Mister
Doug Stone, Warning Labels
Kevin Welch, Somethin' Bout You
Trisha Yearwood, Wrong Side Of...



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CURRENT

Elton John, The One
Ana Christensen, Isolate Your Heart
Luka Bloom, I Need Love
Genesis, Hold On My Heart
Patti LaBelle, When You've Been...
Mylon LeFevre, Shower The People
The Cure, Friday, I'm In Love

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CURRENT

College Boyz, Hollywood Paradox
Arrested Development, People...
Queen Latifah, Latifah's Had It...
Gangstarr, Dwyck
2nd II None, Let The Rhythm Take You
Naughty By Nature, Everything's...
Black Uhuru & Ice T, Tip Of The...
Kris Kross, Warm It Up

the Medialine

Spin Going To College; Triplecast A Singular Flop

BY ERIC BOEHLERT

SPINS AROUND: After years of searching, Spin magazine is now in the college radio business. Backed by AT&T and produced by New York's Track Marketing, the first two installments of the Spin College Radio Network will be shipped to more than 150 schools at the end of the month. Eight 30-minute CD-produced shows are set to run through the fall.

Michael Gonzalez, the magazine's point man for the campus project, says Spin hopes to hook college PDs by offering them what they cannot get anywhere else: exclusive interviews and unreleased cuts. He says The magazine wants to augment programming, not dictate it. "We're not in the position to tell college radio what to play."

Any resistance from PDs who balked at the presence of a corporate sponsor intruding on the commercial-free bastion? "Some were hesitant at first," he says, but none resisted based on the agreement.

AT&T, which is bankrolling the project, will receive six to eight mentions a show and is buying ad pages in Spin for the first time, says John Rollins, director of advertising.

The telecommunications giant hopes to improve its image with students, particularly those with an on-campus choice among long-distance carriers. Five strategically important schools—Rutgers, Univ. of Tennessee, Univ. of Delaware, USC, and Purdue—were selected for Spin College Radio Network listening parties.

PAY-PER-DUD: Pay-per-view concert promoters say they are not sur-

prised that NBC's Olympic foray into PPV failed so completely. The Olympic Triplecast, designed to deliver nonstop, commercial-free Olympic action to fans willing to shell out more than \$100, netted just a 0.5 buy rate. The network hoped for a rate 20 times that.

While insisting NBC's massive PPV marketing campaign will one day pay huge dividends for the industry, Bob Meyrowitz, president of Thursday Night Concerts, says from the moment the Triplecast was announced, those in the business began bracing for the "negative fallout" that was bound to follow the Triplecast's financial loss.

Jeff Rowland, VP of PolyGram Diversified Entertainment, which recently presented Guns N' Roses on PPV and achieved a 0.8 buy rate, admits the Triplecast did not deliver a long-awaited breakthrough to the big time. But he maintains "an unshakable belief pay-per-view is an integral entertainment component."

One barometer to determine the effects on the music side will be a PPV "No Hats" show starring Travis Tritt and Marty Stuart in October.

OH BOY: For better or worse, former Partridge Family bassist and current WEGX Philadelphia morning man Danny Bonaduce takes over as columnist for Warehouse-distributed Music Express magazine. Bonaduce on rap: "I find no joy in their 'music,' but I take great pleasure in their antics. Every time I interview rock stars, they are on time and well-dressed. On the other hand, it is sometimes difficult to talk to rappers. Often times they are in jail or just don't understand the questions."



**OUTSIDE IS AMERICA:
U2 IN THE U.S.**
By Carter Alan
(Faber & Faber, paper, \$13.95)

From a December night in 1980 when he saw four Irishmen, in or just out of their teens, ignite onstage at Boston's Paradise Theater as the opening act for a band called Barooga, Carter Alan has tracked their heady ascent, holding his breath as he watched them shoot skyward, knowing the inevitable fallout of fame. That trail is "U2 In The U.S."

That Alan is fan and friend is clear; his enthusiasm is evident, and contagious. He is also a radio pro (music director for WBCN Boston), and the combination of the unique access afforded him and his knowledge of the business shapes his narrative: Sharply drawn details gleaned from years of personal contact and interviews are set within the broader perspective of the game plan used to break the band. The small moments are priceless (a shoe-

string-budgeted Paul McGuinness, for instance, valiantly trying to steer a dining companion to a cheaper bottle of wine), as are the photographs tracking the progression from that impossibly young band onstage in 1980 to the self-assurance of Bono in 1992.

U2's ability to electrify an audience ("people tell us during our shows we sell very little in the way of hotdogs," the Edge observed) is vividly chronicled, from its \$1 admission (and free beer) days to stadiums. It is the personal link the band most feared losing, but the tour stories show the ever-more-necessary barriers and the evolution of the group's stage show in response, an attempt to connect in different ways. Likewise, the evolution of the music as U2 remade itself, including in its latest incarnation on "Achtung Baby," is carefully documented, its genesis explained.

"Outside Is America." Inside is an illuminating story.

MARILYN A. GILLEN

'Superstar' Blessed With Success Farnham Starring In Aussie Revival

■ BY GLENN A. BAKER

SYDNEY—The August/September concert productions of "Jesus Christ Superstar" are shaping up as the most successful presentation of Australian rock talent yet mounted, with advance box-office receipts nearing \$20 million. Meanwhile, the original cast album on Emerald City/PolyGram continues to hold the No. 1 position on the national charts.

Staged by impresarios Harry M. Miller and Garry Van Egmond, the revival of the Tim Rice/Andrew Lloyd Webber musical opened Aug. 4 at Sydney's 12,500-capacity Entertainment Centre. In this venue, the show has been sold out 20 times—just one date short of the record set by Dire Straits on its 1987 "Brothers In Arms" tour.

There will be 16 shows of "Jesus Christ Superstar" in the larger Melbourne Tennis Centre and another six in Brisbane. Almost 600,000 tickets were sold to the 42 shows initially scheduled. Pending approval by the performers, further dates are expected.

The major factor in the popularity of the "in the round" nontheatrical show is the cast, headed by local icon John Farnham, who has sold more than 2.5 million albums in Australia over the past five years. Joining him are Kate Ceberano (as Mary Magdalene), Noiseworks' Jon Stevens (Judas Iscariot), Angry Anderson (King Herod), actor/singer John Waters (Pontius Pilate), and 25 chorus singers.

While no one is quite suggesting Farnham can walk on water, there seems to be a consensus that his casting as Jesus was inspired. At 43, youthful and effusive, he seems certain to make the role a tour de force. Although some industry pundits initially questioned whether his career needed such a diversion or indeed a collaboration, Farnham himself had no qualms.

"It's come at the right time" he says. "It's been pretty much an album a year for the past five years, with a tour after every album, and I have to say that it was becoming a bit samey and predictable."

"This is great because I don't have an album to promote, so there's not that sort of pressure. It's not a piece of theater, so I don't have to contend with props and costumes and moves. It's a series of brilliantly lit and staged concerts with some drama involved and a pretty terrific cast."

In fact, there is the cast album to promote. Before even one rehearsal was held, the players assembled in Melbourne's Metropolis Studios to record it, for release through PolyGram on Emerald City, the new label operated by Farnham's manager, Glenn Wheatley.

Australia has a special relationship with the musical. The second international stage production took place in Sydney (after New York), at the hands of Miller. Director Jim Sharman had first mounted the musical in concert mode, for the Adelaide Festival of the Arts, later developing it as a theatrical production that ran for four years. In 1971, Sharman was invited to London

to direct the first proper British production, in London's West End.

This time, the director is Richard Wherret from the Sydney Theatre Company, assisted by original principals Patrick Flynn (musical director) and Brian Thomson (set designer). New Yorker Peggy Eisenhauer has been engaged as lighting director, former Little River Band member David Hirschfelder as musical arranger, has deftly updated the sound of the musical. "While the ballads will sound very much the same," notes Miller, "David has reshaped some of the rock songs so that they sound more '90s than '70s." Adds Farnham, "I really want to sing this on stage because David has done an incredible job."

Although several vintage rock musicals have recently been refashioned well here—"Hair," "Grease," and "Godspell," among them—there is no comparison between their modest success

and the phenomenon that has become "Superstar." As veteran industry figure (and Jon Stevens' manager) Michael Browning sees it, much of the aura can be laid at the feet of Miller, who twice toured with the Rolling Stones in the '60s and has now returned to concert/theatrical promotion after 15 years as a top manager and media deal-fixer. "He drums up excitement in true impresario fashion and makes everything seem bigger and better than anything else that's around," says Browning. "Certainly, the combination of elements is near perfect, but I can't help feeling that if anyone else had attempted it, it might not have been the same."

Adds the musical's lyricist Rice, "'Superstar' has always been done so very well in Australia, and always works best as a rock event—and because John Farnham is one of the best singers in the world."

French Music Sales Up, Units Down

■ BY EMMANUEL LEGRAND

PARIS—The French recorded music market has gained a modest 2.3% in value in the last 12 months but lost a substantial 11% of unit sales.

According to figures released by record industry organization SNEP, in the first six months of the year the market at wholesale prices was worth 2.5 billion francs (\$500 million). Though its value has risen compared with the same period last year, sales in the first half of 1991 were artificially low due to the effects of the Persian Gulf War.

SNEP notes particularly bad business in May and June of this year. June, which traditionally feels the impact of good weather, year-end exams for students, and the distractions of major sporting events, is this year being described as disastrous. Revenues for the month were down 8.3%

from 1991.

About 51 million sound carriers were sold in the first six months—6.4 million singles and 44.7 million long-players—of which 30 million were CDs. The 11% decrease in units compared with last year indicates the market's value increase is due entirely to the higher penetration of CDs.

Sales of cassette singles are steady at 1.7 million units but are not strong enough to balance the apparently terminal decrease in vinyl single sales; the total of 3.2 million 7-inch units represents a 63% decline. Shipments of CD singles have more than doubled to 1.5 million.

CD albums and singles accounted for 73% of all revenues (66% in 1991), cassettes for 23% of income (26% last year), and singles in all formats produced 4%. Vinyl albums produced revenues equivalent to 0.1% of the to-

Peer Music Looks Into Pub Biz In Ireland

■ BY KEN STEWART

DUBLIN—Ireland's increasing efforts to win recognition as a separate music publishing territory—as distinct from being linked with the U.K.—have been boosted by the opening of Peer Music Ireland, the first international publisher to set up an office here.

"The main reason for doing so is because there's so much talent here," says Ranach Donald, who runs Peer's Irish operation with his wife, Cathy.

"The U.K. treated Ireland as something kind of tagged on the side and thought a trip every couple of months was enough to know what was going on. We know that is not the case. We hope to get involved in projects at ground level and develop

a base of confidence that will allow bands to go out and tackle the rest of the music industry."

DEVELOPMENTAL APPROACH

Peer Ireland's first signing is Sligo's Diesel Heart. Says Donald, "I'm not here to look at bands that I know major labels are interested in and step in and play checkbook publishing with everybody else. It's the opposite approach, a matter of finding bands we feel strongly about and helping them develop what they do, using local resources and demo material, master where necessary, basically to put the money to practical use."

Peer's presence here will be seen as a vote of confidence in Ireland as a continuing talent source. Donald says in the past he has sensed in Ire-



Diamond Is For Life. Sony Music Australia CEO Denis Handlin, right, presents Neil Diamond with a special lifetime achievement award to mark the singer's popularity Down Under. Diamond played a sellout, 22-date concert tour of Australia in April and May, and his recent disc, "Greatest Hits 1966-1992," has topped the country's albums chart and reached double-platinum.

Photographers Boycott GN'R In Amsterdam

■ BY WILLEM HOOS

AMSTERDAM—Guns N' Roses may have been heard in the Netherlands, but the band is finding it hard to be seen.

Following a walkout by disgruntled photographers at the band's open-air concert in Rotterdam, Dutch newspapers and magazines have shown their support for the action by carrying no pictures of the show.

Top rock photographer Lex van Rossen says he and his colleagues first became unhappy when they were told they could have access during only the first two songs of the Guns N' Roses set. Their feelings were compounded when, according to van Rossen, they were told to take their pictures from an enclosure 50 yards from the stage.

At that point, he and seven other photographers walked out of the show. Their stand was supported by the trade unions representing photographers and journalists, which issued a statement complaining about the treatment given to photographers.

The unions also asked for newspapers and magazines not to illustrate the Rotterdam concert, even with free publicity photos. With the exception of one local newspaper, that boycott has been total. "It has been a good sign of solidarity with our protest," says van Rossen.

The protest is the culmination of growing frustration among Dutch photographers who complain that standards of access

(Continued on next page)

GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

SPAIN: The search for flamenco-based fusions to broaden the appeal of Spanish gypsy music has reached a new peak of success with a collaboration among leading Caribbean jazz musicians and top gypsy flamenco-rock band **Ketama**.



Billed as **Ketama & the Latin All-Stars**, the three Carmona brothers who form Ketama and six Latin musicians played eight cities here at the end of last month to large audiences and ecstatic reviews. "Flamenco and Latin music are very compatible, maybe because flamenco has always had a warm reception in the Caribbean," says **Michel Camilo**, a pianist from the Dominican Republic who guested on Ketama's latest album, "Pa Gente Con Alma." The

other featured musicians were the Cubans **Paquito d'Rivera** (saxophone and clarinet), **Ignacio Berroa** (drums), and **Arturo Sandoval** (trumpet), and, from Puerto Rico, **Dave Valentín** (flute) and **Giovanni Hidalgo** (percussion). **Antonio Carmona** admits that "flamenco purists are not happy, but I couldn't care less. I have grown up with flamenco since I was 4." Ketama has played in many European capitals.

HOWELL LLEWELLYN

ENGLAND: Modern popular musicians who have explored and extended the cultural heritage of old England have been surprisingly few and far between. **Fairport Convention**, a band of which **Richard Thompson** was a founder, set the ball rolling in the '60s and, more recently, roots and rock performers like **June Tabor** and the **Oyster Band** have built new structures on the foundations of English folk. But no one has created an image quite so steeped in the old-fashioned, working-class culture of England as the **Whisky Priests**, a six-piece from Durham in the heart of the disappearing mining communities of the industrial North East. An illustration of grim-faced men in flat caps and work boots adorns the cover of the band's new album, "Timeless Street" (Whippet). The lyrics to songs like "Aal Faal Doon" and "Bonnie Gateshead Lass," which are sung in a broad mineworker's dialect, tell tales of "Little babs wi' mucky faces playing in the colliery streets." The music—played on accordion, mandolin, fiddle, and, on some tracks, a brass band—has the same sort of infectious, sparky energy that got the **Pogues** started.

D.S.

SOUTH AFRICA: Now we have our own **Tiffany**—a carefully packaged teenage singing sensation who croons about love and pain and who also has only a first name: **Bronwyn**. Her eponymous debut album, recorded for Gallo when she was just 14, includes songs like "You Intentionally Broke My Heart" and "Need Someone To Lean On." It was launched at an upmarket shopping mall, where Bronwyn, miming in her skimpy denim outfit, was an appropriate accessory to the designer shops that kept their doors open late for the occasion. Bronwyn has a powerful voice that comes into its own on ballads but, as was the case with Tiffany's debut, it is hard to reconcile her themes with her age. Furthermore, slick packaging alone has seldom been the key to pop stardom here. A classic example is **Patricia Lewis**, a 23-year-old former model and TV presenter, who is currently one of the country's most heavily marketed performers. She has an album out, "Don't Tempt Me" (also on Gallo), but remains better known—and better paid—for her 087 phone line offering advice on how to pick up girls.

ARTHUR GOLDSTUCK

FRANCE: For the eighth successive year, La Rochelle, a port on the Atlantic coast, hosted the Francofolies music festival, July 11-16. Founded by radio personality **Jean-Louis Foulquier**, the event features exclusively Francophone artists. Among the highlights were concerts by **Charles Aznavour**, **Jane Birkin**, **Bernard Lavilliers**, **Renaud**, **Charlérie Couture**, **Stephan Eicher**, and **Manu Dibango**. Of special note among the newcomers were **Peio Serbielle** from the Basque province; rapper **MC Solaar**; power-funk rock act **FFF**; **Les Nouvelles Polyphonies Corses**, who this year won a Victoire (French Grammy) for best traditional act; and **Au P'tit Bonheur**, fronted by **Jamel Laroussi**, which has brought a new approach to French chanson inspired by **Charles Trenet** and **Mano Negra**. The influence of Francofolies has spread far afield and this year's event featured no less than eight acts from the French province of Quebec in Canada—notably this year's revelation, **Jean Leloup**—and two from Bulgaria, including punk star **Milena**.

EMMANUEL LEGRAND

NETHERLANDS: **Ruth Jacott** will represent the country at the 1993 Eurovision Song Contest, to be held in Ireland. She was born in 1960 in the South American country of Suriname, a former Dutch colony. Best known for playing the leading part in the Dutch-language version of "Cats," she received the Zilveren Harp Award in 1989, the annual incentive prize of the Stichting Conamus, a foundation that promotes Dutch light music both here and abroad.

WILLEM HOOS



Moscow Gains 1st Western Music Store Spain's Discoplay Chain Will Emphasize U.S. Product

BY HOWELL LLEWELLYN

MADRID—Spanish music retailer Discoplay was due to become the first Western record dealer in Moscow Aug. 6.

The Madrid-based company has set up a joint venture with Retal, the retail arm of state-owned music corporation Melodiya. The shop, in the city's diplomatic neighborhood, will be called Discoplay, with the Spanish company taking a 60% stake to Retal's 40%.

Discoplay founder and owner Emilio Canil signed an exclusive distribution deal with Melodiya eight years ago. His decision to move into Russia stems partly from that connection and partly from the arrival in Madrid over the next 12 months of foreign retail giants Virgin and FNAC.

Even though Discoplay currently has the largest megastore in

Spain—a 25,000-square-foot outlet in Madrid—Canil feels he has to spread his wings to survive. He is acutely aware, though, of the difficulties of trading in Moscow and the problems involved in working with the effectively nonconvertible ruble.

"Money . . . that's the million-dollar question," he says with some

*We are going
to operate a
bartering system'*

amusement. "My priority is to open and sell, and as yet I have little idea about costs and salaries and the like. But I can tell you we are going to operate a bartering system as a way of getting the money out."

Canil explains that in Russia there is a 50,000-strong organization

of invalids from the Afghan war. They have certain privileges in obtaining some raw materials, including wood; Canil plans to supply them with carpentry machinery for them to make shelves, boxes, and racking suitable for the music retail trade.

Their finished products will be shipped back to Spain and sold by Discoplay. "Of course, this will limit expansion in Russia for the time being," Canil comments.

Discoplay was planning a Spanish party to launch the Moscow store, with Spanish wine and food. The 3,000-square-foot store will have between eight and 10 staff and will sell international music, with the emphasis on American product.

Canil says he believes much of the business will be with Moscovites who will resell what they buy from the store in street trading.

'Hook,' 'JFK' Set For U.K. Sell-Thru

BY PETER DEAN

LONDON—The U.K. video trade has been given a much-needed fillip in the form of two major straight-to-sell-through blockbusters this autumn.

Columbia TriStar's decision to go the sell-through route for the first time with "Hook" on October 26 (recommended retail price \$26.91) follows Warner Home Video's announcement that Oliver Stone's controversial "JFK" would be out September 7 for the same price.

Both distributors are hoping that video stores will respond by stocking these titles in depth to ensure maximum copy availability on day of release, and will also spend any savings they make on stocking the companies' range of support titles.

Mike Heap, Warner's managing director, says the decision extends the retail season in advance of Christmas

and gives dealers the opportunity to invest in the company's reinstated "bonus units" scheme, aimed at increasing copy depth. He was not looking for a repeat of Warner's experience earlier in the year when stocking in depth of the straight-to-sell-through release of "Robin Hood: Prince of Thieves" was not followed up by heavy spending on "Thelma & Louise."

Cees Zwaard, Columbia TriStar's managing director, says that "Hook" was the perfect choice for a Christmas retail release, adding that it gives the rental industry a much-needed boost. He warns, however, that fellow distributors must be wary of going the sell-through route too often and eroding the rental market.

Zwaard says, "If you look at all the distributors, maybe there are about eight movies a year that could go straight to retail, and if we don't keep

it that way, we will kill rental business and take the broad selection to pick the right title to use as a money maker for the rental trade so that they can buy a range of titles."

Columbia TriStar hopes to sell one million units of "Hook" by Christmas.

U.K. retailers have responded favorably to the announcements with Alan Hodson, chairman of the Alliance of Video Retailers, saying, "There's no excuse for any dealer not to supply demand; they must ensure correct copy depth when they get product at these prices."

Adrian Rondeau, leading indie sell-through specialist, applauds all the timing of the releases. "It's early enough to get awareness. People do buy much earlier for Christmas when they are hard up. The timing is perfect," he says.

PHOTOGRAPHERS BAN

(Continued from preceding page)

have worsened in the last 20 years.

Band managements believe photographers may be tempted to sell pictures to manufacturers of unlicensed merchandising. Says van Rossen, "A bona fide photographer won't ever get involved in illegal merchandising activities because he knows that if he's caught, he'll be boycotted by record companies, managements, and other parties involved and that means the end of his career."

According to Leon Ramakers, joint-managing director of Benelux's biggest promoter, Mojo Concerts, the working situation for photographers in the Netherlands is no worse than in other European countries.

He adds, "We do our utmost to support the photographers and create as much artistic freedom for them as possible, but it's obvious that we can be overruled by the managers of the performing acts."

newsline...

A NEW ASIAN music industry conference—the second to be announced within two months—is being promoted by Capital Entertainment Publishers of Hong Kong. The event is due to take place in Shanghai in November, the same month Myriad Asia and Music & Movement are jointly staging the first Asian Conference on Entertainment in Singapore.

OUR PRICE MUSIC, the U.K.'s biggest specialty retailer with 315 stores, has carried out its plan to cut 40 jobs (Billboard, July 18). The bulk of the lost posts are at the chain's head office; nine are among field managers.

ERASURE'S "ABBA-ESQUE" has topped the charts in Sweden, homeland of the group to which the EP pays tribute. The Mute release is handled there through Sonet, distributed by Warner Music.

VIDEO BUSINESS, the U.K. trade paper, has acquired its competitor, Video Trade Weekly, and is merging the two publications as Video Home Entertainment. Price of the deal was not disclosed, but Video Trade Weekly was in receivership as its owner, Maxwell Business Communications, has been winding down.

SACEM Boasts Banner '91 Distributed \$365 Mil To Authors

■ BY MIKE HENNESSEY

PARIS—French authors' society SACEM distributed a record 1.825 billion francs (\$365 million) in 1991, an increase of 11.74% over the previous year's figure. Gross revenue amounted to \$540 million, representing fees for the exploitation of more than 500,000 works.

Administration costs dropped from 17.7% in 1990 to 16.14% in 1991, making SACEM, according to its president, Jean-Loup Tournier, one of the least expensive societies in the world. For every 100 francs collected by SACEM, 84 francs are distributed to members and sister societies.

Mechanical royalties from records, tapes, and videocassettes were up 32.38% at \$108.2 million, but the increase is largely the result of advance payments made to SACEM by French mechanical royalty society SDRM. Tournier points out in his report that the French record market grew in value by only 4.1% in 1991.

The levy on blank tape yielded a total of \$30.2 million, up nearly 14% on the 1990 figure. Radio income was up 14% at \$24.46 million, television income up 5.47% at \$95.45 million, and public-performance revenues virtually unchanged at \$170.8 million.

Revenue from abroad increased by 45% to \$98.7 million but this is much

less a reflection of the improved exportability of French repertoire than a product of SACEM's share of central licensing income received from STEMRA in the Netherlands and GEMA in Germany. Payments to sister societies abroad were up 5.4% at \$52.37 million.

The five works generating the largest royalty income in France in 1991 were "Lambada," "Maldon," "Ride On Time," "Le Jerk," and "C'est Toi Qui M'as Fait."

The top five French exports were Ravel's "Bolero," "Comme D'Habitude" ("My Way"), "Autumn Leaves," "Tableaux D'une Exposition" by Ravel, and "Fascination" by Marchetti and Leroux.

In the course of 1991, SACEM allocated a total of \$9.8 million toward subventions for live performances and funding of musical productions, musical education, and training.

In his report for the year, Tournier noted that SACEM's prime source of revenue—nearly 25% of the total—came from the broadcasting media, and income from private radio stations was up by more than 50%.

He noted that Europe remains the continent providing the largest percentage of authors' rights revenue—64.38%, compared with 19.44% for North America and 13.01% for Asia.

BMG Is Hands-On With 'Time' Designs Extensive Mktg. Strategy

■ BY MARC MAES

BRUSSELS—BMG/Ariola Belgium is currently laying the marketing groundwork for its upcoming release of "Time Flies," the third album by Vaya Con Dios. Its previous two releases have sold more than 2.7 million copies worldwide.

The new album will come to market in September, preceded by a single, "Heading For A Fall," at the end of this month.

"Time Flies" was designated a top priority by BMG International at its recent marketing conference in Austria. Stefan Cockmartin, label manager at BMG/Ariola Belgium, says, "Vaya Con Dios' international success works on two levels: As a company, you want to continue walking the same path, and you start looking for other artists with the same potential.

"Also, local bands are aware that BMG has launched one of its acts abroad. They consider us instrumental in cross-border opportunities and want to follow Vaya Con Dios—which is not always possible, of course."

Comments BMG/Ariola Belgium managing director Derk Jolink, "We can provide those opportunities, thanks to our company's structure, but the artists normally have to prove themselves on a local level first. Sometimes people are blinded by Vaya's success, forgetting that not every act has that international potential."

BMG/Ariola Belgium's A&R thrust continues with the development of two new acts, Betty Goes Green—

whose debut album was produced by Lou Reed guitarist Michael Rathke—and French-language singer David Jansen. The company has also taken on the marketing and distribution of the "Serious Beats" dance compilations, produced by the N.E.W.S. consortium. Jolink sees this as ideal synergy between independent and major labels.

Both Cockmartin and Jolink say that, in general, Belgian media are supportive of local talent. However, the situation is less favorable when it comes to developing French-speaking local artists. "The French community TV stations RTBF and RTL-TVi cannot match the effect that VTM has in Flanders. Lack of exposure means we must use other, perhaps less-obvious strategies to build careers," adds Jolink.

Cockmartin points out that careers of French Belgian artists are also endangered by the invasion of French radio networks here. "They drop their programs in the south of Belgium, which might be OK for artists from France. Still, they cannot become 100% popular here if they neglect the local market."

Together with Blue Blot (on the verge of a breakthrough in Germany and Scandinavia) and Vaya Con Dios, BMG/Ariola Belgium is concentrating its international efforts on acts like Khadja Nin and Betty Goes Green. Khadja Nin's debut single and album, for instance, were well-received in Scandinavia, Holland, France, and Switzerland.

Attic Chief Reveals Indie's Secrets Int'l Masters, Creative Marketing Among Keys

■ BY LARRY LeBLANC

TORONTO—While noting that Canadian indies rarely recoup on the recording and marketing costs of domestic acts here, Al Mair, owner of Canada's most successful independent label, Attic Records, says these labels can profit from picking up rights to international masters to sell here.

Furthermore, Mair says Attic, now in its 19th year of operation, constantly seeks out opportunities to market its catalog through media-linked promotions, repackaging, midpricing, third-party compilations, sheet music folios, and chasing down opportunities for commercials and Canadian-produced television series to maximize income.

Attic, with a staff of 12, handles Canadian distribution for the Scotti Bros., Malaco, Bandleader, and Rhythm Safari labels, but the company is also quite aggressive in seeking separate masters from far-flung sources.

"One of our saving graces is that we license third-party product," says Mair. "We're always looking for product flow to freshen up our product line and to keep things moving out there. We haven't looked to pick up a lot of labels unless they fill a void and we've tried to be very selective in the artists we take from abroad.

"A lot of foreign records we put out don't make money, but the risk isn't high on any of them. When we get something like Jennifer Warnes' 'Famous Blue Raincoat' or pick up product by Michael Damian, George Thorogood, and now the Beach Boys, House Of Pain, Kid 'N Play, the Orb, and Digital Underground, it helps us do what we set out to do, which is to develop Canadian artists."

Mair says he prefers to work mostly with single foreign acts instead of foreign labels and proudly points out that over the years Attic has provided market breakthroughs for such international acts as Katrina & the Waves, and George Thorogood and has handled repertoire by Rita Coolidge, Vera Lynn, Whitesnake, Riot, and Judy Collins, among others.

Attic's recent nondomestic releases include albums by the Beach Boys (from Brother Entertainment), Art Of Noise (China Records), D.J. Magic Mike & the Royal Posse (Cheetah Records), Stray Cats (Great Pyramid Records), Gold Money (Tommy Boy Records), Digital Underground (Tommy Boy), the Troggs (Page One), the Orb (Big Life Records), and Mega City Four (Big Life).

The label has also issued product by "Weird Al" Yankovic, May May, Petula Clark, James Bird, Blackbird, Mother's Finest, James Brown, and the soundtrack of "Young Soul Rebels" from Scotti Bros.

SUBSTANTIAL BACK CATALOG

"We have a substantial back catalog of over 300 albums, which can't obviously compete with Warner or

Sony, but it does have value," he says. "We also run a mail-order business on the military band, which is very substantial."

Mair, a former Compo Records (now MCA) promotion rep and manager of Gordon Lightfoot's Early Morning Productions, founded the company with Tom Williams, a former WEA Records of Canada promotion head. Started on a \$300,000 (Canadian) investment and designed as an easy-listening company, Attic first operated from a converted kitchen in the back room of Lightfoot's headquarters here. Distributed first by London Records, then by CBS, Quality, and PolyGram before linking up with A&M seven years ago, Attic has had considerable success with such domestic acts as Hagood Hardy, the Nylons, and Joey Gregorash.

Current domestic acts on the label include Haywire, Bourne and McLeod, John James, Paul Janz, the Irish Rovers, Priscilla Wright, and Colourmen. Through distribution deals, the company also distributes product from Canadians Maestro Fresh-Wes (from LMR), and SVP and Kaleefah (from KC Music Group).

REDUCED ROSTER

"Our roster is the smallest it's been in some time," notes Mair. "We haven't reduced our A&R budget but the cost of doing anything properly is so high today you can't use a scattergun approach. We're putting more time, money, and energy into the records that we have."

One of big shock waves in Canadian rock this past year was Attic's parting with Metal queen rocker Lee Aaron after six albums. To Mair's consternation, Aaron, who unquestionably became a major figure in Canadian rock while at Attic, and who found some success in European and Australian territories, was never able to attract a suitable American deal. During negotiations following Aaron's "Some Girls Do," which had sold platinum (100,000) but failed to match the domestic sales of her previous "Bodyrock" album—which had

sold more than 200,000 copies—Mair reluctantly decided it was time for the two parties to separate.

"During the renegotiation, I was forced to re-evaluate the whole situation," he says. "After six albums, and going from a double-platinum back to a platinum and with foreign sales dropping by 50%, I decided not to exercise the option."

U.S. OFFICE IN FUTURE?

Due to his experiences trying to attract U.S. interest with Aaron and other acts, Mair says he is intent on eventually opening an Attic office in the U.S. to pitch both his and other available Canadian acts.

"The secret of our success in this country is that we bust our asses for our artists," he says. "In most cases, when we've licensed our artists to somebody else in the States, they got lost in the shuffle. Part of my concept is to work with other companies here and with their artists who their parent companies don't want to release in the States and probably don't want to give to one of the six major competitors. I'd also like to sign some American artists."

Meanwhile, the upcoming European unification is making Mair, a long-term European player who has tended to work with a single major or indie record company and one publisher in each territory, re-evaluate his strategy there. "It's making the market more sophisticated and more difficult to deal with," he says. "Some of our licensing deals will probably either not be renewed either by us because we're looking for different opportunities or a decision on the other end.

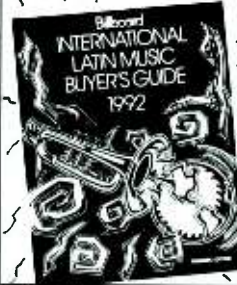
"There are still some territorial things I'm looking at, but you're going to see fewer of those deals in the future, particularly if you need the clout of trans-European simultaneous release. I've been in discussions with people who are working to put together a pan-European situation to work with the best independents in each territory. That's where I'm leaning. Hopefully, it'll be together by January '93."

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HITS OF THE WORLD

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EUROCHART HOT 100		7/24/92		MUSIC & MEDIA	
THIS WEEK	LAST WEEK	SINGLES			
1	1	RHYTHM IS A DANCER SNAP LOGIC			
2	2	ABBA-ESQUE ERASURE MUTE			
3	3	THE ONE ELTON JOHN ROCKET			
4	4	PLEASE DON'T GO DOUBLE YOU DWA			
5	11	THIS USED TO BE MY PLAYGROUND MADONNA SIRE			
6	5	TOO FUNKY GEORGE MICHAEL EPIC			
7	6	KNOCKIN' ON HEAVEN'S DOOR GUNS N' ROSES GEFKEN			
8	10	SEXY MF PRINCE & THE NEW POWER GENERATION PAISLEY PARK			
9	7	IT'S MY LIFE DR. ALBAN SWEMIX			
10	8	AIN'T NO DOUBT JIMMY NAIL EASTWEST			
THIS WEEK	LAST WEEK	ALBUMS			
1	1	ELTON JOHN THE ONE ROCKET			
2	2	LIONEL RICHIE BACK TO FRONT MOTOWN			
3	6	GUNS N' ROSES USE YOUR ILLUSION II GEFKEN			
4	5	QUEEN GREATEST HITS II PARLOPHONE			
5	7	MICHAEL JACKSON DANGEROUS EPIC			
6	3	QUEEN LIVE AT WEMBLEY '86 PARLOPHONE			
7	4	GENESIS WE CAN'T DANCE VIRGIN			
8	11	SIMPLY RED STARS EASTWEST			
9	NEW	NEIL DIAMOND GREATEST HITS 1966-1992 COLUMBIA			
10	9	GUNS N' ROSES USE YOUR ILLUSION I GEFKEN			

17	15	MISTADOBALINA DEL THA FUNKEE HOMOSAPIEN ELEKTRA			
18	18	UNDER THE BRIDGE RED HOT CHILI PEPPERS WARNER BROS.			
19	20	FRIDAY I'M IN LOVE CURE FICTION			
20	16	DREAM A LITTLE DREAM OF ME MAMAS & PAPAS MCA			
THIS WEEK	LAST WEEK	ALBUMS			
1	1	GENESIS WE CAN'T DANCE VIRGIN			
2	2	ELTON JOHN THE ONE ROCKET			
3	5	GUNS N' ROSES USE YOUR ILLUSION II GEFKEN			
4	4	MICHAEL JACKSON DANGEROUS EPIC/SONY			
5	3	WESTERNHAGEN JAJA WARNER BROS.			
6	9	PRINZEN DAS LEBEN IST GRAUSAM BMG ARIOLA			
7	8	QUEEN GREATEST HITS II PARLOPHONE			
8	7	SNAP THE MADMAN'S RETURN LOGIC			
9	6	LIONEL RICHIE BACK TO FRONT MOTOWN			
10	11	GUNS N' ROSES USE YOUR ILLUSION I GEFKEN			
11	12	METALLICA METALLICA PHONOGRAM/POLYGRAM			
12	10	DR. ALBAN ONE LOVE LOGIC/BMG			
13	13	FAITH NO MORE ANGEL DUST SLASH/POLYGRAM			
14	16	MR. BIG LEAN INTO IT ATLANTIC/EASTWEST			
15	NEW	MEGADETH COUNTDOWN TO EXTINCTION EMI			
16	14	BLACK SABBATH DEHUMANIZER EMI			
17	NEW	QUEEN GREATEST HITS EMI			
18	18	RIGHT SAID FRED UP INTERCORD			
19	15	CHRIS DE BURGH POWER OF TEN A&M			
20	NEW	GUNS N' ROSES APPETITE FOR DESTRUCTION GEFKEN			

5	5	KIMIWA BOKUNO TAKARAMONO NORIYUKI MAKIHARA WARNER BROS.			
6	2	HELLO LOVERS MISATO WATANABE EPIC/SONY			
7	NEW	GAMUSHARA TUNNELS PONY CANYON			
8	6	NEPTUNE TOSHINOBU KUBOTA SONY			
9	NEW	FLOWER LA-PPISCH VICTOR			
10	9	NOURYO TUBE SONY			

FRANCE		(Nielsen/Europe 1) 8/1/92	
THIS WEEK	LAST WEEK	SINGLES	
1	1	LE CHAT POW WOW POLYGRAM	
2	5	PLEASE DON'T GO DOUBLE YOU POLYGRAM	
3	3	THE ONE ELTON JOHN POLYGRAM/PHONOGRAM	
4	9	I LOVE ROCK N' ROLL JOAN JETT & THE BLACKHEARTS POLYGRAM/POLYDOR	
5	7	TOO FUNKY GEORGE MICHAEL SONY/EPIC	
6	4	CAROLINE MC SOLAAR POLYGRAM/POLYDOR	
7	2	SMELLS LIKE TEEN SPIRIT NIRVANA BMG/GEFFEN	
8	6	DO IT TO ME LIONEL RICHIE MOTOWN/POLYGRAM	
9	16	RIEN QUE DE L'EAU VERONIQUE SANSON WEA	
10	14	TO BE WITH YOU MR. BIG CARRERES	
11	13	RESTE AVEC MOI FRANCIS LALANNE SONY/TREMA	
12	19	TOMBE D'AMOUR FRANCOIS FELDMAN POLYGRAM/PHONOGRAM	
13	18	IMPLORA JEAN PHILIPPE AUDIN & DIEGO MODENA DELPHINE/SONY	
14	15	IT'S A FINE DAY OPUS III CARRERES	
15	NEW	DIDI KHALED POLYGRAM	
16	10	PARADOXAL SYSTEME LAURENT VOULZY BMG	
17	8	(I'VE HAD) THE TIME OF MY LIFE BILL MEDLEY & JENNIFER WARNES RCA	
18	NEW	J'AI ENCORE REVE D'ELLE IL ETAIT UNE FOIS EMI	
19	NEW	HOLD ON MY HEART GENESIS NCR	
20	NEW	RENDEZ VOUS ALPHA BLONDY EMI	
THIS WEEK	LAST WEEK	ALBUMS	
1	1	ELTON JOHN THE ONE POLYGRAM/PHONOGRAM	
2	3	JEAN PHILIPPE AUDIN & DIEGO MODENA OCARINA DELPHINE/SONY	
3	5	POW WOW REGAGNER LES PLAINES... REMARK/POLYGRAM	
4	2	QUEEN LIVE AT WEMBLEY '86 EMI	
5	4	NIRVANA NEVERMIND GEFKEN/BMG	
6	6	JEAN-MARC THIBAUD LE PRINTEMPS DES CALSES... SONY/PPPL	
7	7	GENESIS WE CAN'T DANCE VIRGIN	
8	10	VERONIQUE SANSON SANS REGRETS WEA	
9	8	MICHAEL JACKSON DANGEROUS EPIC/SONY	

10	11	SOUNDTRACK DIRTY DANCING BMG			
11	13	MC SOLAAR QUI SEME LE VENT RECOLTE LE... POLYGRAM/POLYDOR			
12	14	MICHEL SARDOU LE GRAND REVEIL TREMA/SONY			
13	9	27 ARTISTES URGENCE URGENCE VIRGIN			
14	12	LAURENT VOULZY CACHE DERRIERE BMG			
15	19	FRANCIS LALANNE TENDRESSES SONY/TREMA			
16	15	GUNS N' ROSES USE YOUR ILLUSION II BMG			
17	17	U2 ACHTUNG BABY ISLAND/POLYGRAM			
18	NEW	PRINCE & THE NEW POWER GENERATION DIAMONDS AND PEARLS WEA			
19	16	ETIENNE DAHO PARIS ALLEURS VIRGIN			
20	18	DIRE STRAITS ON EVERY STREET POLYGRAM			

AUSTRALIA		(Australian Record Industry Assn.) 8/9/92	
THIS WEEK	LAST WEEK	SINGLES	
1	1	HAZARD RICHARD MARX EMI	
2	2	PLEASE DON'T GO K.W.S. BMG	
3	4	TOO FUNKY GEORGE MICHAEL EPIC/SONY	
4	3	SAVE THE BEST FOR LAST VANESSA WILLIAMS POLYDOR/POLYGRAM	
5	7	AS UGLY AS THEY WANNA BE UGLY KID JOE PHONOGRAM/POLYGRAM	
6	5	SEXY MF PRINCE & THE NEW POWER GENERATION WARNER	
7	NEW	AMIGOS PARA SIEMPRE (FRIENDS FOR LIFE) JOSE CARRERAS POLYDOR/POLYGRAM	
8	9	DAMN I WISH I WAS YOUR LOVER SOPHIE B. HAWKINS COLUMBIA/SONY	
9	12	THIS USED TO BE MY PLAYGROUND MADONNA WARNER	
10	10	HEAVEN KNOWS RICK PRICE COLUMBIA/SONY	
11	6	CRY LISA EDWARDS EMI/CAPITOL	
12	11	JAM MICHAEL JACKSON EPIC/SONY	
13	14	ABBA-ESQUE (EP) ERASURE LIBERATION/FESTIVAL	
14	8	JUMP KRIS KROSS COLUMBIA/SONY	
15	19	I'LL BE THERE MARIAH CAREY COLUMBIA/SONY	
16	15	EVEN BETTER THAN THE REAL THING U2 ISLAND	
17	NEW	GIRL'S LIFE GIRLFRIEND BMG	
18	NEW	RHYTHM IS A DANCER SNAP BMG	
19	13	I CAN FEEL IT RADIO FREEDOM PHONOGRAM/POLYGRAM	
20	17	BEAUTY AND THE BEAST CELINE DION AND PEABO BRYSON EPIC/SONY	
THIS WEEK	LAST WEEK	ALBUMS	
1	1	ORIGINAL CAST JESUS CHRIST SUPERSTAR EMERALD CITY/POLYGRAM	
2	2	LIONEL RICHIE BACK TO FRONT POLYDOR/POLYGRAM	
3	NEW	ROCKMELONS FORM ONE PLANET MUSHROOM/FESTIVAL	
4	4	SOUNDTRACK MY GIRL EPIC/SONY	
5	7	MICHAEL JACKSON DANGEROUS EPIC/SONY	
6	3	ZZ TOP GREATEST HITS WARNER	
7	5	ELTON JOHN THE ONE WARNER BROS.	
8	9	MARIAH CAREY UNPLUGGED COLUMBIA/SONY	
9	6	RICK PRICE HEAVEN KNOWS COLUMBIA/SONY	
10	8	GENESIS WE CAN'T DANCE VIRGIN/EMI	
11	11	RICHARD MARX RUSH STREET EMI	
12	NEW	MORRISSEY YOUR ARSENAL EMI	
13	13	DEF LEPPARD ADRENALIZE PHONOGRAM/POLYGRAM	
14	10	FAITH NO MORE ANGEL DUST LIBERATION/FESTIVAL	
15	17	SOUNDTRACK WAYNE'S WORLD WARNER	
16	20	2 UNLIMITED GET READY FESTIVAL	
17	16	TINA TURNER SIMPLY THE BEST-COLLECTOR'S EDITION FESTIVAL	
18	14	RED HOT CHILI PEPPERS BLOOD SUGAR SEX MAGIK WARNER	
19	12	YOTHU YINDI THE TRIBAL VOICE ALBUM MUSHROOM/FESTIVAL	
20	18	SOUNDTRACK BEAUTY AND THE BEAST COLUMBIA/SONY	

JAPAN		(Music Labo) 8/3/92	
THIS WEEK	LAST WEEK	SINGLES	
1	1	NAMIDANO KISS SOUTHERN ALL STARS VICTOR	
2	2	SHULABA-LA-BAMBA SOUTHERN ALL STARS VICTOR	
3	3	IF CHAGE & ASKA PONY CANYON	
4	NEW	LONELY WILD TOMOYASU HOTEI TOSHIBA/EMI	
5	5	MOH KOINANTE SHINAI NORIYUKI MAKIHARA WARNER BROS.	
6	4	KIMIWA IRUDAKENE KOME KOME CLUB SONY	
7	NEW	FURUMUKANAIDE WINK POLYSTAR	
8	6	GLASSNO MEMORIES TUBE SONY	
9	7	BLOWIN' B'z BMG/VICTOR	
10	NEW	HONEST SENRI OE EPIC/SONY	
THIS WEEK	LAST WEEK	ALBUMS	
1	1	SINGLES 1987-1992 PRINCESS PRINCESS SONY	
2	NEW	SWEET 16 MOTOHARU SANO EPIC/SONY	
3	3	OCTAVE KOME KOME CLUB SONY	
4	4	FROM YESTERDAY KEISUKE KUWATA VICTOR	

14	15	IT'S A FINE DAY OPUS III CARRERES			
15	NEW	DIDI KHALED POLYGRAM			
16	10	PARADOXAL SYSTEME LAURENT VOULZY BMG			
17	8	(I'VE HAD) THE TIME OF MY LIFE BILL MEDLEY & JENNIFER WARNES RCA			
18	NEW	J'AI ENCORE REVE D'ELLE IL ETAIT UNE FOIS EMI			
19	NEW	HOLD ON MY HEART GENESIS NCR			
20	NEW	RENDEZ VOUS ALPHA BLONDY EMI			
THIS WEEK	LAST WEEK	ALBUMS			
1	1	ELTON JOHN THE ONE POLYGRAM/PHONOGRAM			
2	3	JEAN PHILIPPE AUDIN & DIEGO MODENA OCARINA DELPHINE/SONY			
3	5	POW WOW REGAGNER LES PLAINES... REMARK/POLYGRAM			
4	2	QUEEN LIVE AT WEMBLEY '86 EMI			
5	4	NIRVANA NEVERMIND GEFKEN/BMG			
6	6	JEAN-MARC THIBAUD LE PRINTEMPS DES CALSES... SONY/PPPL			
7	7	GENESIS WE CAN'T DANCE VIRGIN			
8	10	VERONIQUE SANSON SANS REGRETS WEA			
9	8	MICHAEL JACKSON DANGEROUS EPIC/SONY			

SWEDEN		(GLF) 8/5/92	
THIS WEEK	LAST WEEK	SINGLES	
1	1	ABBA-ESQUE ERASURE MUTE	
2	2	SWEAT (A LA LA LA LA LONG) INNER CIRCLE METRONOME	
3	3	RHYTHM IS A DANCER SNAP LOGIC	
4	NEW	HOW DO YOU DO ROXETTE EMI	
5	NEW	HERRARNA I HAGEN FREDRIK SWAHN & LATTJOLAJBAND VIRGIN	
6	NEW	THIS USED TO BE MY PLAYGROUND MADONNA WARNER	
7	10	TOO FUNKY GEORGE MICHAEL EPIC	
8	7	THE ACTOR MICHAEL LEARNS TO ROCK MEDLEY	
9	NEW	PLEASE DON'T GO DOUBLE YOU zyx	
10	NEW	KNOCKIN' ON HEAVEN'S DOOR GUNS N' ROSES GEFKEN	
THIS WEEK	LAST WEEK	ALBUMS	
1	1	LISA NILSSON HIMLEN RUNT HORNET DIESEL MUSIC	
2	3	VARIOUS ARTISTS SUMMER IN THE CITY COLUMBIA	
3	2	STEFAN ANDERSSON EMPEROR'S DAY RECORD STATION	
4	5	QUEEN GREATEST HITS II EMI	
5	4	ZZ TOP GREATEST HITS WARNER BROS.	
6	NEW	INNER CIRCLE BAD TO THE BONE METRONOME	
7	NEW	VARIOUS ARTISTS ABSOLUTE REGGAE EVA	
8	NEW	ELTON JOHN THE ONE ROCKET	
9	7	VARIOUS ARTISTS DANCE COLLECTION 2 DINO MUSIC	
10	6	ANNIE LENNOX DIVA RCA	

NETHERLANDS (Stichting Nederlandse 40) 7/31/92

THIS WEEK	LAST WEEK	SINGLES	
1	3	IT'S MY LIFE DR. ALBAN ARIOLA	
2	2	POING ROTTERDAM TERMINATION SOURCE ROTTERDAM REC.	
3	1	I'LL BE THERE MARIAH CAREY COLUMBIA	
4	6	SEXY MF PRINCE & THE NEW POWER GENERATION PAISLEY PARK	
5	5	ON A RAGGA TIP SL2 TORSO	
6	4	KNOCKIN' ON HEAVEN'S DOOR GUNS N' ROSES GEFKEN	
7	NEW	STEPPIN' OUT TONIGHT BECKLE BELL JIVE	
8	9	THIS USED TO BE MY PLAYGROUND MADONNA SIRE	
9	7	ABBA-ESQUE ERASURE MUTE	
10	NEW	IT'S PROBABLY ME STING WITH ERIC CLAPTON A&M	
THIS WEEK	LAST WEEK	ALBUMS	
1	1	MARIAH CAREY UNPLUGGED COLUMBIA	
2	2	VARIOUS ARTISTS SUNBADA MAGNUM	
3	3	GUNS N' ROSES USE YOUR ILLUSION II GEFKEN	
4	8	VARIOUS ARTISTS TECHNO TRANCE VOLUME 2 ARCADE	
5	4	LIONEL RICHIE BACK TO FRONT MOTOWN	
6	7	VARIOUS ARTISTS NOW DANCE EVA	
7	5	JULIO IGLESIAS CALOR COLUMBIA	
8	6	VARIOUS ARTISTS TURN UP THE BASS 10 ARCADE	
9	NEW	PIET VEERMAN IN BETWEEN COLUMBIA	
10	10	GUNS N' ROSES USE YOUR ILLUSION I GEFKEN	

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 SIRE/WEA	
8	7	THE BEST THINGS IN LIFE LUTHER VANDROSS A&M/PGD	
9	8	NU NU LIDELL TOWNSELL ISBA/ISBA	
10	10	DO IT TO ME LIONEL RICHIE MOTOWN/PGD	
THIS WEEK	LAST WEEK	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 DEF 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/UNI	
9	14	ANNIE LENNOX DIVA RCA/BMG	
10	76	BLUE RODEO LOST TOGETHER WEA/WEA	

GERMANY		(Der Musikmarkt) 7/28/92	
THIS WEEK	LAST WEEK	SINGLES	
1	2	IT'S MY LIFE DR. ALBAN LOGIC/BMG ARIOLA	
2	1	RHYTHM IS A DANCER SNAP LOGIC	
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	6	YOU BRING ON THE SUN LONDONBEAT RCA/BMG ARIOLA	
7	9	INSTANT KARMA! JOHN LENNON PARLOPHONE	
8	7	TEMPLE OF LOVE (1992) SISTERS OF MERCY MERCIFUL/EASTWEST	
9	10	NOTHING ELSE MATTERS METALLICA VERTIGO/PHONOGRAM	
10	12	HOW DO YOU DO! ROXETTE EMI	
11	8	JUMP KRIS KROSS COLUMBIA/SONY	
12	14	TOO FUNKY GEORGE MICHAEL SONY	
13	11	EVERYTHING ABOUT YOU UGLY KID JOE POLYGRAM	
14	NEW	HOW IS IT? MICHAEL JACKSON EPIC/SONY	
15	NEW	SEXY MF PRINCE & THE NEW POWER GENERATION PAISLEY PARK/WEA	
16	17	LIVE AND LEARN JOE PUBLIC SONY	

HITS OF THE U.K.

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THIS WEEK	LAST WEEK	SINGLES	
1	2	RHYTHM IS A DANCER SNAP ARISTA	
2	1	AIN'T NO DOUBT JIMMY NAIL EASTWEST	
3	3	THIS USED TO BE MY PLAYGROUND MADONNA SIRE	
4	5	SHAKE YOUR HEAD WAS (NOT WAS) FONTANA	
5	NEW	BARCELONA FREDDIE MERCURY & MONTSERRAT CABALLE POLYDOR	
6	13	ACHY BREAKY HEART BILLY RAY CYRUS MERCURY	
7	6	L.S.I. THE SHAMEN ONE LITTLE INDIAN	
8	4	SESAME'S TREET SMART E'S SUBURBAN BASE	
9	7	I DROVE ALL NIGHT ROY ORBISON MCA	
10	19	BOOK OF DAYS ENYA WEA	
11	10	WHO IS IT MICHAEL JACKSON EPIC	
12	27	JUST ANOTHER DAY JON SECADA SBK	
13	17	HOW DO YOU DO! ROXETTE EMI	
14	NEW	DO YOU WANT ME FELIX deCONSTRUCTION	
15	9	SEXY MF/STROLLIN' PRINCE & THE NEW POWER GENERATION PAISLEY PARK	
16	8	A TRIP TO TRUMPTON URBAN HYPE FAZE 2	
17	16	WARM IT UP KRIS KROSS COLUMBIA	
18	21	AMIGOS PARA SIEMPRE (FRIENDS FOR LIFE) JOSE CARRERAS & SARAH BRIGHTMAN REALLY USEFUL	
19	14	DAMN I WISH I WAS YOUR LOVER SOPHIE B. HAWKINS COLUMBIA	
20	23	JESUS HE KNOWS ME GENESIS VIRGIN	
21	12	ABBA-ESQUE (EP) ERASURE MUTE	
22	11	LITHIUM NIRVANA DGC	
23	NEW	SILENT LUCIDITY QUEENSRYCHE EMI	
24	31	DON'T LET IT GO TO YOUR HEAD BRAND NEW HEAVIES/N'dea DAVENPORT ACID JAZZ	
25	NEW	MR. LOVERMAN SHABBA RANKS EPIC	
26	15	I'LL BE THERE MARIAH CAREY COLUMBIA	
27	NEW	MY GIRL MADNESS VIRGIN	
28	18	AIN'T NO MAN DINA CARROLL A&M	
29	29	THOSE SIMPLE TH	

Relativity Goes After Higher Profile Retail Presence Boosted By Satriani, Vai

BY JIM BESSMAN

NEW YORK—Relativity Records' admitted low profile is in danger of high visibility now that its two guitar guns are blazing the way to big sales.

But Joe Satriani's just-released "The Extremist" and Steve Vai's forthcoming album "Vai" are just the most prominent aspects of a heightened retail presence for a label that built its reputation on rock acts like Shotgun Messiah and Corrosion Of Conformity. However, the label is diversifying and its executives predict equal success from its recent move into urban formats, too.

Indeed, the label says rapper Chi-Ali, one of seven initial rap acts signed to Relativity this year, has already moved 180,000 units of first album "Fabulous Chi-Ali." In addition, Tracie Daves' "We Can Make It," released three weeks ago, is Relativity's first dance 12-inch.

"We're moving into areas of music that are comfortable—street music and rock'n'roll," says Barry Kobrin, president of Relativity Entertainment Distribution, the indie distribution company that is the parent of the Relativity Records Label. "We're basically a street company," he explains.

The street apparently has been kind to Relativity. Kobrin reports that overall, Relativity generated \$60 million in revenue in the past fiscal year, ended June 30. Slightly more than half of it came from the label side, with the remainder coming from the company's independent distribution operation. But Kobrin says he expects that by 1994, the company will be up to \$80 million annually, and that is just a short-term goal.

"This includes Satriani and Vai breaking, and there's no reason why we shouldn't have rap acts selling in the 200,000, 300,000, 400,000 albums," he says. "The next Corrosion Of Conformity album should break that band wide open, and Shotgun Messiah should also break with the current record or the next one. So \$80 million should be easy."

Kobrin notes that Satriani, whose new album charted at No. 22 on The Billboard 200, sold gold with his last album, "Flying In A Blue Dream." Vai, whose "band" album "Vai" is due

early next year, has sold 850,000 domestically with his last solo album, "Passion And Warfare." Even so, Kobrin's sales forecasts may sound grossly exaggerated compared with Relativity's track record, but VP of sales Marc Offenbach is similarly upbeat.

"Even a year ago, 40,000-50,000 on a Relativity label title was a huge success," Offenbach says. "But Shotgun Messiah, Corrosion Of Conformity, and Chi-Ali are all at 150,000, so we've gone from step one to two. Now we're going to three and four."

Or as Kobrin puts it, "This is a business that if you don't go forward, you die."

GOT START IN IMPORTING

Relativity Entertainment Distribution, which began in 1979 as Important Records Distributors Inc. was primarily involved at first in importing. But it switched to indie distribution in 1983

We're moving into areas of music that are comfortable to us'

following legal actions by major domestic labels, which effectively ended the import business.

Kobrin started the Relativity label in 1985 and added other logos like In-Effect and Combat along the way.

In 1990, the company added a deep-pocketed backer when Sony Music acquired 50% of the operation. Sony's presence has improved the company's computer systems, as well as accounts receivables, since Sony Music Distribution collects Relativity payments where accounts overlap.

"Sony is involved in long-range financial goals, budgeting, and forecasting," says Kobrin. "Music is not only a creative business, but it is a business. Tying into Sony has given us an education we may not have gotten."

"But other than that, Sony is never involved with our day-to-day operations. There is nobody from Sony on premise. We maintain a total autonomy from them."

By the summer of 1990, Relativity, like many others, was feeling squeezed by the recession and retrenched by downsizing staff, folding the side imprints into the Relativity label, and dropping many of its distributed labels.

On the distribution side, RED pared down its distributed labels roster from 150 two years ago to the current 30. "We dropped so many distributed labels because retailers mainly want to sell bulk and not onesies or twosies," says Kobrin. "So the indies we now carry have to support our sales effort with their own marketing and promotion. Unless they're well organized and put a little money behind their product, we can't afford to carry them."

Relativity's basically rock, indie-distributed labels now include the likes of Mammoth, Roadrunner, Shrapnel, Nettwerk, Domino, Restless, and Continuum.

Relativity was one of the first companies to see the potential in having a national independent distribution firm. Today, RED has nine branches.

Key personnel at RED are Alan Becker, VP of purchasing, and Dean Tabaac, VP of sales. Becker, according to Kobrin, has been with Relativity since day two.

Becker does more than act as head of purchasing for the distribution, Kobrin says. In addition to assisting with the label's A&R effort, Becker has spearheaded the company's effort to develop a catalog. "Having a catalog is like having an annuity: the majors have this vast catalog and can run a company off of it," Kobrin explains. "We have only been doing the label for seven years, but Alan said, 'Let's create our own midline.' We were naive by keeping our titles at full price. We weren't maximizing our sales."

Kobrin projects overall sales should increase by 15%, thanks to the creation of the midline.

The label, however, will continue to emphasize new product. "When we pop a record, it means a lot," says Kobrin. "Because of our size, we don't have to break eight albums a year, just one or two. And since we're not deluged with product like a major label, we can concentrate on good records,

(Continued on page 43)



Takin' It To The Field. Almost the entire New York staff of the RCA label recently was treated to a field trip, courtesy of the Kik Tracee marketing team, which used the occasion to present the marketing plan for the band's latest release, an EP titled "Field Trip."

Retail War To Hit Amsterdam Fame Aims To Outshine Virgin

BY WILLEM HOOS

AMSTERDAM—Retail special offers come in all shapes and sizes, but a top Dutch dealer has one that may not have been made before.

Hans Breukhoven says that if the Virgin Megastore due to open here Aug. 27 has a higher turnover than his Fame outlet in the first year of trading, he will eat his tie.

Fame is the first megastore of Free Record Shop, the pan-Benelux web of which Breukhoven is president. Fame is sited less than 100 yards from Virgin's site in central Amsterdam; the store opened in November 1990 and in its first 12 months had revenues exceeding 10 million Dutch guilders (\$6 million).

"It's a fantastic store which attracts between 650,000 and 750,000 people annually," says Breukhoven proudly. He pays an annual rent of \$380,000 for Fame's 18,000 square feet.

He agrees with Virgin's contention that Amsterdam has room for two megastores but feels the market gen-

erally is on the verge of stagnation. He points to the fact that the Netherlands has the world's highest penetration rate of CD players—more than 60% of homes—and notes, "The Dutch consumers are slowly losing their interest in buying CDs." He believes the market saturation point has been reached.

Because of that view, FRS has shelved plans to open megastores in the Dutch cities of Utrecht, Rotterdam, Eindhoven, and Groningen. It also has put on ice its megastore projects planned for Lille in France, Antwerp and Brussels in Belgium, and the Spanish Olympic city of Barcelona.

However, FRS will continue to open smaller Free stores in the Benelux nations; the chain's 100th outlet began trading in Utrecht July 3. Other openings are planned before the end of the year: Maastricht, Ridderkerk, Capelle aan den IJssel, and Eindhoven.

The company's Belgium representation will also rise from 20 to 22 by the end of the year.

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Mojo Nixon Is Messing With Texas; Nile Floats To Polaris; For Singles Only

NIXON IN '92? DI has received a telephone communiqué from our favorite loon, **Mojo Nixon**. The zany San Diego-based troubadour and **Triple NiXXXon Records** president is running for President of the United States at the head of his Mushroom Party, which held its first, and apparently extremely drunken, convention at the Bon Ton Room in Houston July 30.

Explaining the Mushroom platform through a heavy hangover, Nixon says, "The basic overriding platform is that having sex is better than killing. The people who take mushrooms and get laid a lot aren't going to be pushing the button." Political science at its finest.

The Houston convention climaxed a monthlong siege of Texas, during which Nixon and his band the **Toadli-quoors** (made up of former members of Austin's **Neptunes**) played dates every Thursday in Houston, every Friday in Dallas, and every Saturday in Austin.

In Houston, Nixon solicited "campaign contributions" from the crowd, in return for song requests. The singer says there was a pragmatic consideration involved: "We took donations very seriously, because the van broke down and we had to be towed 60 miles."

He adds, "I kept telling people, 'This is how politics works—you bribe us, and we play the song you want.' They were standing there saying, 'I guess he's right!'"

Nixon followed up his campaign appearance with July 31 and Aug. 1 "Christmas shows" at the Hole In The Wall in Austin. To Nixon's astonishment, **Don Henley** showed up at the

initial Hole In the Wall show and performed the Nixon composition "Don Henley Must Die" with the singer.

Triple NiXXXon will issue Nixon's Yule release "Horny Holidays" in September.

He will support the seasonal album with a tour of Australia in September, followed by an October-December swing through the U.S. "I just bought



by Chris Morris

the Santa suit to wear," Nixon says.

Triple NiXXXon, which is distributed by L.A.'s **Triple XXX Records**, will issue three other albums before the end of the year, by the Arizona senior-citizen punk band **One Foot In The Grave**, Tucson's **Fish Karma**, and San Diego rockabilies the **Forbidden Pigs**.

NILE CROSSING: Singer/songwriter **Willie Nile**, who cut two much-lauded albums for **Arista** in the early '80s and most recently reappeared with the album "Places I've Never Been" last year on **Columbia**, is moving to the indie ranks. Late this month, Nile will issue a five-track EP on the new **Polaris Records** imprint; the set, co-produced by **Stewart Lerman** (the **Roches**, **Jules Shear**), will be followed by a full-length album on **Polaris** next year.

SWINGIN' SINGLES, ETC.: Anybody who still has a fondness for those 7-inch vinyl doohickeys with the big ol' hole in the middle of 'em might dig some eyeball-kicking independently released platters.

Brooklyn, N.Y.-based **Diesel Only Records** has banded together with the aptly named **Singles Only Label** for three nifty numbers, all pressed on gorgeous blue vinyl: "I Think Hank Woulda Done It This Way" by the **Blue Chieftains**, "Hands Off!" by **Courtney & Western**, and "Why I Drink" by **Go To Blazes**. The first title was produced by ex-Dictator **Andy Shernoff**, while the other two entries were produced by **Eric "Roscoe" Ambel** of **Del-Lords** fame. (For you noncollectors, all three A sides will be included on a **Diesel Only** compilation, "Rig Rock Jukebox," which will hit the major leagues via **First Warning/BMG Tuesday** [11].)

Austin, Texas, artist **Michael Hall**, former front man of the **Wild Seeds**, has put together his own colorful release, a two-single, four-track issue on the **Aznut Music** imprint. One platter is on green vinyl, the other is on yellow, and the music's superfine.

Finally, from DI's hometown of **Evanston, Ill.**, comes a four-track 7-

(Continued on page 42)



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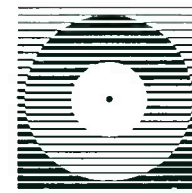
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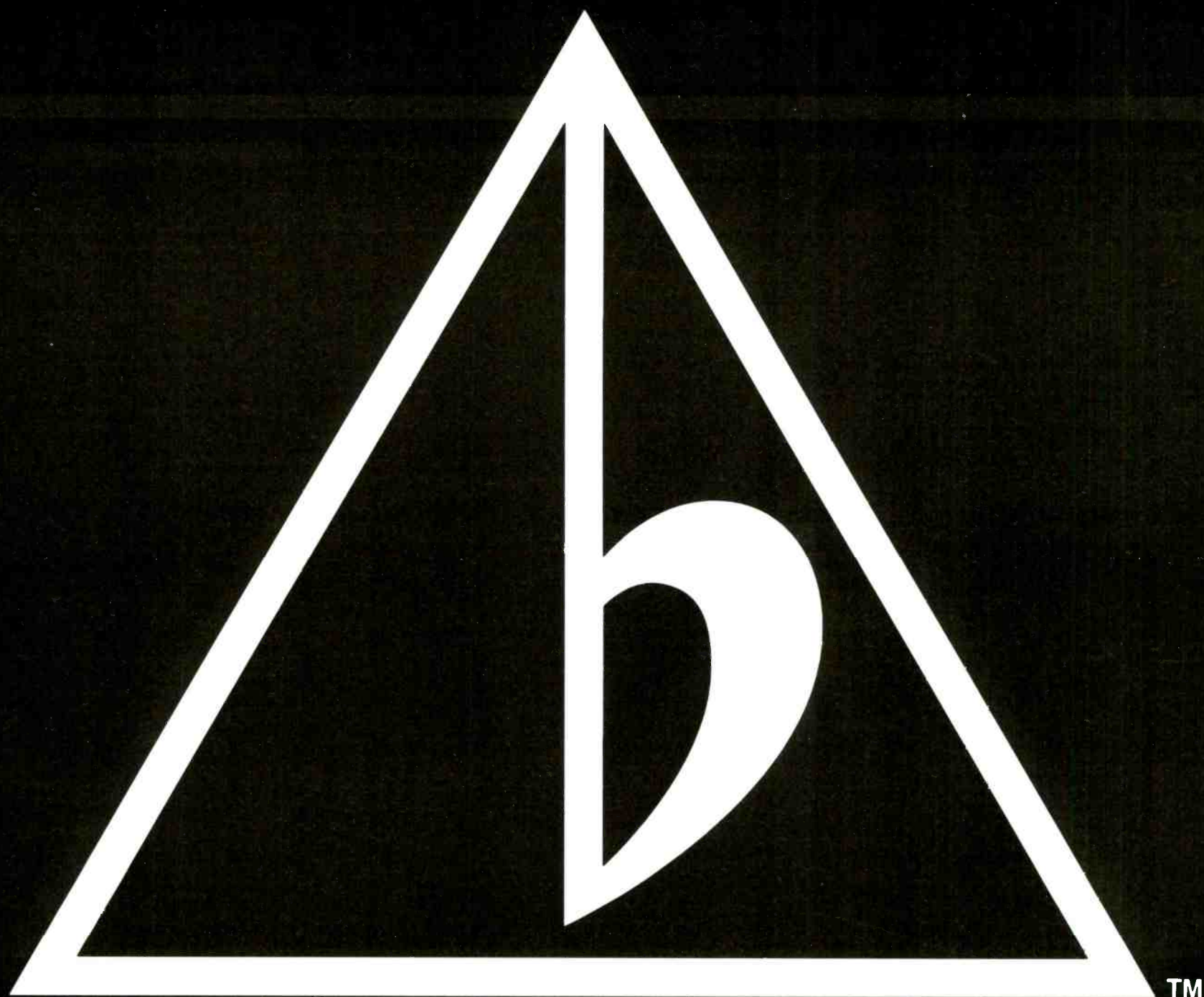
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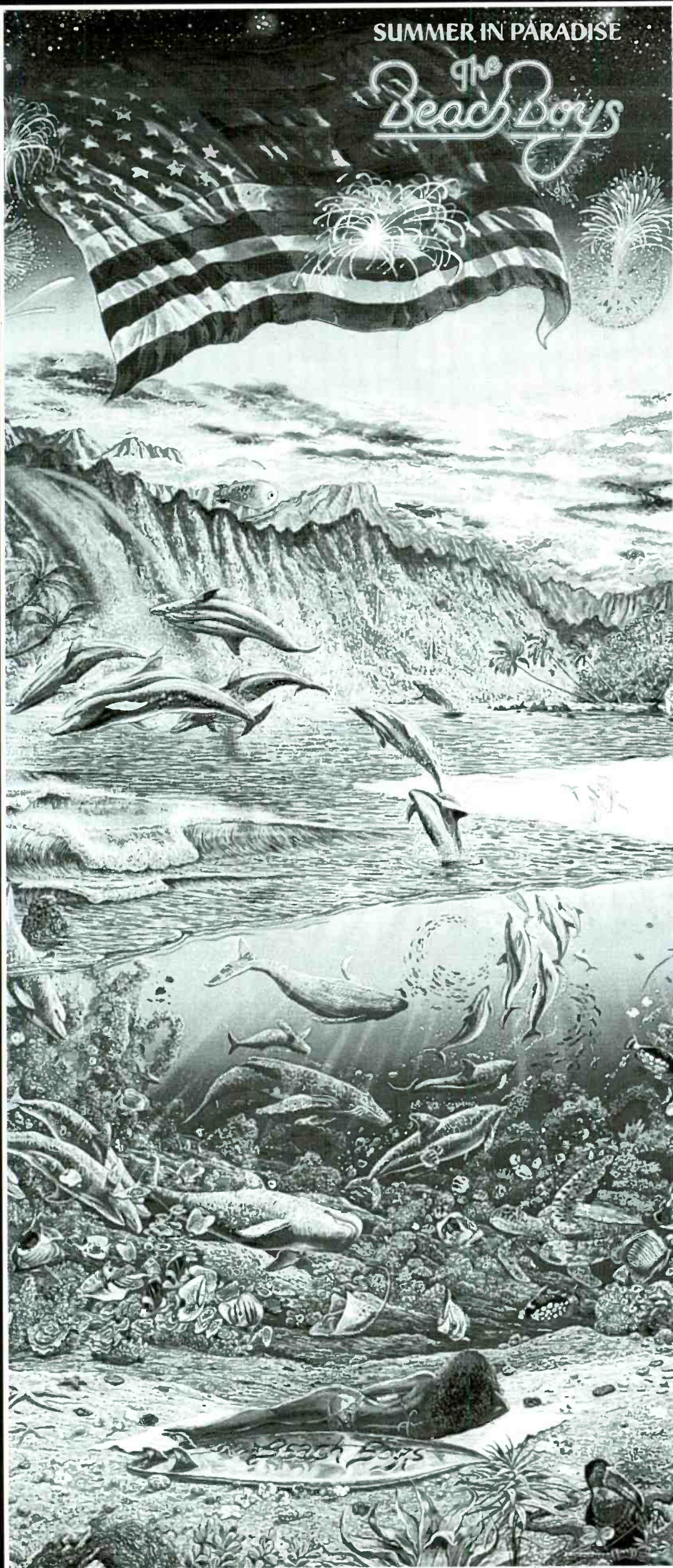
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- ★ *Summer In Paradise* is produced by Terry Melcher, who also produced The Beach Boys multi-platinum #1 hit *Kokomo*.
- ★ *Summer In Paradise* is one of the new compositions co-written by Mike Love and Terry Melcher. The list of new original songs includes *Island Fever*, *Still Surfin'*, *Summer of Love*, *Lahaina Aloha* and *Strange Things Happen*.
- ★ The Beach Boys have also recorded fresh new versions of the all-time summer favorites *Surfin'*, *Remember (Walking in the Sand)* and *Under the Boardwalk*.
- ★ JOHN STAMOS makes his recording debut with lead vocals on *Forever*, complemented by the lush harmonies of The Beach Boys.
- ★ The artwork was painted exclusively for The Beach Boys by Robert Lyn Nelson, the acclaimed leader in ocean art. A POSTER of the art will be included in the CD package.
- ★ *Summer In Paradise* will be issued in the Eco-Pak, in keeping with The Beach Boys' strong views about the environment.
- ★ *Summer In Paradise* has been released by Brother Entertainment and is distributed throughout the U.S. by the Minneapolis-based Navarre Corporation.

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THU. AUGUST 13 • OMAHA, NE • ROSENBLATT STADIUM
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SUN. AUGUST 16 • MILWAUKEE, WI • WISCONSIN STATE FAIR &
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TUE. AUGUST 18 • SPRINGFIELD, IL • ILLINOIS STATE FAIR
THU. AUGUST 20 • PHILADELPHIA, PA • GARDEN STATE PARK RACETRACK
FRI. AUGUST 21 • PITTSBURGH, PA • STARLAKE AMPHITHEATRE
SAT. AUGUST 22 • WILDWOOD, NJ • WILDWOOD BEACH &
BUFFALO, NY • PILOT FIELD
TUE. AUGUST 25 • OTTAWA, ON • LANSDOWNE PARK STADIUM
WED. AUGUST 26 • HOLMDEL, NJ • GARDEN STATE ARTS CENTER
THU. AUGUST 27 • HOLMDEL, NJ • GARDEN STATE ARTS CENTER
FRI. AUGUST 28 • JONES BEACH, NY • JONES BEACH THEATRE
SAT. AUGUST 29 • SARATOGA, NY • SARATOGA PERFORMING ARTS CENTER &
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SUN. AUGUST 30 • N. CONWAY, NH • NORTH WOODS AT CRANMORE &
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WED. SEPT. 2 • ALLENTOWN, PA • ALLENTOWN FAIR
THU. SEPT. 3 • ESSEX JUNCTION, VT • CHAMPLAIN VALLEY EXPOSITION
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Camelot Gets To The Point (Of Sales); INDI Exercises Its Credit Line; Mass Moves

A CHANGE IS GONNA COME: Camelot Music, the North Canton, Ohio-based company that is one of the better music retailers even though it doesn't have a point-of-sale system, should become even more competitive next year when the chain completes its long-awaited rollout of a POS system. In the fall of this year, 31 stores, one in each of the chain's districts, will have POS installed, with the rest of the chain coming on-line after Christmas, according to **Jim Bonk**, Camelot's executive VP/COO. By the end of February, all stores will have POS, he adds. The company is also linking its new 123,000-square-foot distribution facility to its old one, to prepare for the

RETAIL TRACK

by Ed Christman

Christmas season. By early year that facility will be totally integrated into Camelot's distribution scheme.

INDI BRINGS HOME THE BACON: Independent National Distributors Inc. used its recently obtained credit line to complete the acquisition of Dallas-based **Big State Distributing Corp.**, as well as the audio inventory from **Schwartz Brothers**, the Lanham, Md.-based wholesaler being liquidated under the supervision of bankruptcy court. According to a press release, **Billy Emerson**, formerly president of Big State, has been named president of INDI, reporting to **George Hocutt**, chairman and CEO of INDI.

MAKING TRACKS: A whole slate of personnel changes have gone down over the last six weeks, and Retail Track is playing catch-up. First off, **Mike Greene**, VP of sales at the **EMI Records Group**, is leaving to become CEMA's Cleveland branch manager, replacing **Keith Spittler**, who passed away recently after a long illness. Meanwhile, **Phil Fox**, the company's sales manager for that branch, is moving out to Los Angeles to become a director of sales at CEMA's headquarters. Among other responsibilities, Fox will serve as liaison to the Virgin/Charisma group. In other changes at CEMA, **Gregg Vickers**, who worked for CEMA in Florida as a sales rep, is well ensconced in Washington as the

sales manager for that branch. At Capitol, **Alexis Matteo** has moved out to Los Angeles to become the West Coast regional marketing director, replacing **Rob Gordon**, who is now director of artist development for the label. Matteo, who was the South regional marketing director based in CEMA's Atlanta branch, has been replaced by **Lu Anne Sullivan**, who formerly was the retail marketing manager at the Dallas branch. . . **Nancy Shames**, who was West Coast national sales director for **I.R.S.**, prior to layoffs at that label, has resurfaced as the West Coast regional rep for **Arista**, replacing **Jerry Follis**. Follis is seeking opportunities and can be reached at 310-318-2169. . . At **BMG Distribution's** Atlanta branch, **Derek Lafayette**, formerly a field marketing representative, has been named singles coordinator. **Jay Manning** joins the company as a field marketing rep. Also, **Adam Abramson** moves to that facility to become product development coordinator. Previously, he was a field merchandising rep in Miami. At the company's New York sales branch, **Helene Gurin**, formerly singles coordinator, will now serve as a field sales rep; **Bob Venetianer**, formerly a field merchandising rep, replaces her as singles coordinator. **Terri Cooney**, formerly a field marketing rep, now serves as a product development coordinator. Also, **Sabrina Vasquez**, formerly with the company's headquarters, is now working at the New York branch as a sales assistant, while **Drew Kanter** has joined the sales office as a field marketing representative. . . **Tom Silvers**, **Chrysalis'** West Coast regional who was laid off when that label was folded into the EMI Records Group, has since been plying his trade as a hypnotist. But he is eager to get back into the business; call him at 818-780-4954.

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DECLARATIONS OF INDEPENDENTS

(Continued from page 39)

inch EP, "Phineas P. Gage," featuring two songs apiece by **Wag** and **Avocado Jungle Fuzz**. The cool gimmick here is that the record comes with a free pair of 3D glasses, which allow you to see the skull and brain emblazoned on the picture sleeve popping out at you. Yowsah!

FLAG WAVING: **Alejandro Escovedo** has found his own voice.

The Austin, Texas-bred singer/songwriter is well-known to many as a founding member of San Francisco's '70s punk primitives the **Nuns**, the Austin/New York/L.A. cowpunk unit **Rank & File**, and **True Believers**, an Austin-based rock unit that also included his brother **Javier**.

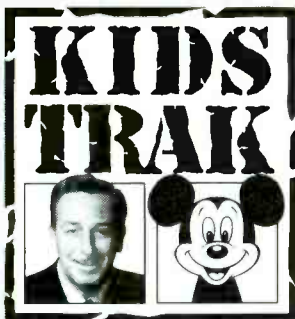
After years of laboring in the major-label camp and marching to his band mates' drumbeat, Escovedo (brother of percussionists **Pete** and **Coke Escovedo** and uncle of former **Prince** sideman **Sheila E.**) has come into his own on "Gravity," a dark, poignant song cycle released on Austin indie **Watermelon Records**. The album isn't merely one of the best indie releases of '91 so far—it's one of the best albums of the year, *period*.

Despite the fact that Escovedo has long worked as a clerk at Austin's **Waterloo Records**, the retail outlet owned by Watermelon co-owner **John Kunz**, the musician says, "It didn't look like they were interested in what I was doing."

But the production involvement of **Bonnie Raitt's** lead guitarist, **Stephen Bruton** (who also oversaw **Jimmie Dale Gilmore's** stellar 1991 album "After Awhile"), led to his signing with the label, which is co-owned by **Heinz Geissler**, a former A&R man with Germany's **Line Records**.

Escovedo says "Gravity" is a representation of his musical activities in Austin during the last five years, during which he has played with groups ranging from a trio to a 15-piece orchestra. "We went for a leaner sound and a mixture of instruments," he says.

Escovedo continues to clerk at Waterloo (he notes with irony, "I work in the vinyl department, and there's no vinyl on my record"), but he intends to tour the East Coast and California late this summer to support his album.



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© DISNEY

Retail

RELATIVITY RECORDS

(Continued from page 38)

like Corrosion Of Conformity's 'Blind,' which we've been working since it came out last November, or Shotgun Messiah's 'Second Coming,' which came out last September, and we're still working almost a year later."

A key advantage here, of course, is that Relativity has its own national distribution network, with Relativity label sales, promotion, and marketing staff in each of its nine regional branches.

Alan Grunblatt, VP of marketing for Relativity, helps coordinate the various departments, according to Kobrin. "Grunblatt is able to take the entire Relativity staff and create a game plan. Prior to his coming here, we were never able to do that well."

Another key member of the Relativity hierarchy is Cliff Cultreri, executive VP of the label, who spearheads the company's A&R effort. Cultreri, at one time a member of the seminal act Material, knew nothing about the business side of the record industry when he first joined Relativity, starting in the warehouse, Kobrin says. But today, he understands the business side, as well as having "an innate feel for the artist," adds Kobrin, who credits Cultreri with bringing Megadeth, Satriani, and Vai to the company.

Besides its own A&R efforts, Relativity licenses Earache product for distribution in the U.S. market. Earache acts include Godflesh, Napalm Death, Morbid Angel, and Fudge Tunnel.

ABSORPTION OF SISTER LABELS

In addition to having a strong management team in place, Kobrin says the label's overall effort has been strengthened by absorbing its late sister imprints into the Relativity label fold.

The Combat and In Effect labels "kind of split our identity," says Kobrin. "People didn't realize it was all one company, so we started taking ourselves more seriously. We got our act together, and went for the throat."

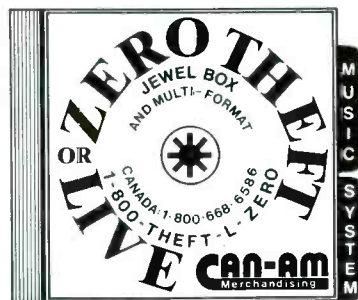
A case in point, Kobrin concedes, is Megadeth, whose first album, "Killing Is My Business . . . And Business Is Good" was released by Relativity in 1985 to sales of "perhaps" 30,000. "For their second album, they left for a major label, and they were absolutely right because we didn't have the proper organization and know-how to maximize their potential," he says. "But we also had Scatterbrain and Exodus, and they also went to major labels, but there they didn't sell any more than they could with us."

Kobrin explains that Relativity had invested profits generated by distribution into its own label. Offenbach adds that a wholly new label staff has come aboard in the past year, including metal, album rock, top 40, and alternative radio departments, as well as four regional retail reps. Back in the Megadeth days, there were only two promotion people, and both were alternative. Additionally, a new urban department has been created.

"It's very difficult nowadays to set your own tone and destiny if you don't control your own distribution," concludes Kobrin. "In our own quiet way, we've built a company that can do \$100 million in billings a year if we do the right thing. And if you speak to any of the big retailers, they already see us as the 'seventh major.'"

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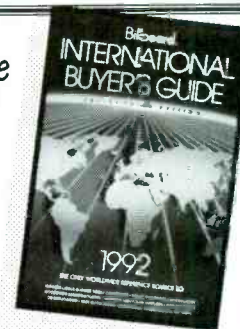
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Top Pop Catalog Albums™



Muzing A Winning Concept. MUZE, the comprehensive database that enhances sales by allowing shoppers to search for music by title, artist, label, catalog number, and a number of other variables, takes time out from its busy schedule to pose with its creators. Shown, from left, are Paul Zullo and Trev Huxley, the masterminds behind the MUZE concept; the MUZE machine, which shows a Grateful Dead album cover; and Bob Weir, Grateful Dead guitarist and a creative consultant for MUZE. According to Zullo, 50 MUZE setups currently have been installed and 20 more are being rolled out in August. Among the chains testing or rolling out MUZE are Tower Records, The Musicland Group, Wherehouse Entertainment, Sound Warehouse, Camelot Music, Hastings Books, Music and Video, HMV, Nobody Beats The Wiz, Lechmere, and a number of independent retailers, including J&R Music World.

Select-O-Hits Dropping One-Stop

NASHVILLE—After more than 20 years of operation, Memphis-based Select-O-Hits is dropping its one-stop division, effective Aug. 25.

The company will continue to function as an independent distributor and operate its in-house record and music publishing companies.

"We've had the one-stop for a long time," says buyer Kathy Gordon, "and there hasn't really been a lot of growth in it over the years."

Unlike other one-stops that have either gone out of business over the last two years or have cut back dramatically on inventory due to heavy competitive pressures from the super-one-stops that have come to dominate that sector of the business, Gordon says the company's decision to get out of one-stopping had nothing to do with competition.

"We weren't feeling any competitive pressures," she says. "It's just that our independent distribution business has grown so much that we just decided to put all of our eggs in one basket."

The employees from the one-stop business will be transferred over to the distribution arm, she says, adding, "We won't be having any more major labels, and we won't be selling to mom-and-pops. Everything else remains the same."

Select-O-Hits operates two in-house record labels, Avenue and Brutal. In addition, its SOH label offers a pressing and distribution service for about 300 small independent labels.

During the past three years, Avenue has charted singles by Lynn White, DJ Kool, M.C. Luscious, Grandmaster Slice, and Ghetto Girlz.

The most successful of these was M.C. Luscious' "Boom I Got Your Boyfriend," which, according to SOH manager John Phillips, has sold more than 300,000 singles in three configurations. Her current single is "Ride That Monkey." Phillips says her album, "Boom," has sold about 100,000 copies.

The artist roster for Brutal, which Phillips describes as a "street rap" label, is composed of Devious D, SMK, and the Wildlife Society.

Other new single releases are D.J. Jimi's "Where They At," on Avenue; Racola Jam's "I Can Feel It In The Air," on Roll 'Em Up Records; and the Barkay's "Tell Me Something Good," on JEA Records. The last two singles are handled under a P&D arrangement.

EDWARD MORRIS

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.



-Janine McAdams
November 1991

READ EVERY WEEK IN BILLBOARD.

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	WKS. ON CHART
		*** NO. 1 ***		
1	1	ENYA ▲ REPRISE 26774* (10.98/15.98)	WATERMARK 15 weeks at No. 1	42
2	6	ERIC CLAPTON ▲ ³ POLYDOR 825382 (7.98 EQ/11.98)	TIME PIECES - THE BEST OF ERIC CLAPTON	65
3	3	GUNS N' ROSES ▲ ⁸ Geffen 24148* (9.98/15.98)	APPETITE FOR DESTRUCTION	65
4	2	BOB MARLEY AND THE WAILERS ▲ ³ TUFF GONG/ISLAND 846210 /PLG (9.98/15.98)	LEGEND	54
5	5	JAMES TAYLOR ▲ ⁴ WARNER BROS. 3113 (7.98/11.98)	GREATEST HITS	65
6	4	JIMMY BUFFETT ▲ ² MCA 5633 (7.98/11.98)	SONGS YOU KNOW BY HEART	65
7	7	METALLICA ▲ ³ ELEKTRA 60812* (9.98/15.98)	...AND JUSTICE FOR ALL	56
8	8	JOURNEY ▲ ³ COLUMBIA 44493* (9.98 EQ/15.98)	JOURNEY'S GREATEST HITS	65
9	10	THE EAGLES ▲ ¹² ELEKTRA 105 (7.98/11.98)	GREATEST HITS 1971-1975	65
10	9	STEVE MILLER BAND ▲ ³ CAPITOL 46101* (7.98/11.98)	GREATEST HITS	65
11	12	MEAT LOAF ▲ ⁶ CLEVELAND INT'L 34974 /EPIC (5.98 EQ/9.98)	BAT OUT OF HELL	65
12	13	METALLICA ▲ ² ELEKTRA 60439* (9.98/13.98)	MASTER OF PUPPETS	51
13	11	METALLICA ▲ ² ELEKTRA 60396* (9.98/13.98)	RIDE THE LIGHTNING	50
14	14	THE RIGHTEOUS BROTHERS ▲ CURB 77381* (6.98/10.98)	BEST OF RIGHTEOUS BROTHERS	65
15	15	AEROSMITH ▲ ⁶ COLUMBIA 36865* (5.98 EQ/9.98)	GREATEST HITS	65
16	19	THE EAGLES ● ELEKTRA 60205* (7.98/11.98)	GREATEST HITS VOL. 2	65
17	16	THE DOORS ▲ ELEKTRA 60345* (12.98/19.98)	BEST OF THE DOORS	54
18	18	PINK FLOYD ▲ ⁸ COLUMBIA 36183 (15.98 EQ/31.98)	THE WALL	65
19	21	BILLY JOEL ▲ ⁴ COLUMBIA 40121* (11.98 EQ/28.98)	GREATEST HITS VOL. I & II	65
20	17	U2 ▲ ⁵ ISLAND 842298 (9.98/15.98)	THE JOSHUA TREE	33
21	23	ENYA ● ATLANTIC 81842* (7.98/11.98)	ENYA	23
22	24	DEF LEPPARD ▲ ¹⁰ MERCURY 830675* (9.98 EQ/15.98)	HYSTERIA	59
23	22	AC/DC ▲ ¹⁰ ATLANTIC 16018* (7.98/11.98)	BACK IN BLACK	65
24	20	METALLICA ▲ ELEKTRA 60766* (9.98/13.98)	KILL 'EM ALL	29
25	26	PATSY CLINE ▲ ⁴ MCA 12 (4.98/10.98)	GREATEST HITS	65
26	25	CHICAGO ▲ REPRISE 26080 (9.98/15.98)	GREATEST HITS 1982-1989	61
27	28	PINK FLOYD ▲ ¹² CAPITOL 46001 (9.98/15.98)	DARK SIDE OF THE MOON	65
28	27	LED ZEPPELIN ▲ ¹⁰ ATLANTIC 19129 (7.98/11.98)	LED ZEPPELIN IV	65
29	29	ELTON JOHN ● MCA 1689 (4.98/11.98)	GREATEST HITS	64
30	32	BAD COMPANY ▲ ² ATLANTIC 81625* (7.98/11.98)	10 FROM 6	62
31	30	GUNS N' ROSES ▲ ³ Geffen 24198* (9.98/15.98)	G N' R LIES	26
32	33	INDIGO GIRLS ▲ COLUMBIA 45044* (7.98 EQ/11.98)	INDIGO GIRLS	12
33	31	FLEETWOOD MAC ▲ WARNER BROS. 25801* (9.98/15.98)	GREATEST HITS	48
34	38	GRATEFUL DEAD ▲ WARNER BROS. 2764* (7.98/11.98)	THE BEST OF SKELETONS FROM THE CLOSET	19
35	43	THE RIGHTEOUS BROTHERS POLYGRAM SPECIAL PRODUCTS 511078*/ESSEX (3.98/9.98)	UNCHAINED MELODY	2
36	35	THE POLICE ▲ A&M 3902 (9.98/15.98)	SINGLES - EVERY BREATH YOU TAKE	58
37	45	LED ZEPPELIN ▲ ⁵ ATLANTIC 19127* (6.98/11.98)	LED ZEPPELIN 2	43
38	36	VIOLENT FEMMES ▲ SLASH 23845*/WARNER BROS. (9.98/13.98)	VIOLENT FEMMES	20
39	—	TECHNOTRONIC ▲ SBK 93422*/ERG (9.98/13.98)	PUMP UP THE JAM - THE ALBUM	1
40	34	RED HOT CHILI PEPPERS ● EMI 92152*/ERG (9.98/15.98)	MOTHER'S MILK	16
41	44	JIMI HENDRIX ▲ ² REPRISE 2276 (6.98/11.98)	SMASH HITS	15
42	37	QUEEN ▲ HOLLYWOOD 61037*/ELEKTRA (9.98/15.98)	NEWS OF THE WORLD	24
43	42	REO SPEEDWAGON ▲ COLUMBIA 44202* (9.98 EQ/13.98)	HITS	12
44	39	BEASTIE BOYS ▲ ⁴ DEF JAM 40238*/COLUMBIA (7.98/11.98)	LICENSED TO ILL	14
45	41	SIR MIX-A-LOT ● DEF AMERICAN 26182*/REPRISE	SWASS	7
46	47	SOUNDTRACK ▲ ⁵ COLUMBIA 40323* (7.98 EQ/11.98)	TOP GUN	18
47	46	JANIS JOPLIN ▲ ² COLUMBIA 32168* (5.98 EQ/9.98)	GREATEST HITS	30
48	48	THE CHARLIE DANIELS BAND ▲ EPIC 38795* (7.98 EQ/11.98)	A DECADE OF HITS	39
49	49	BOB SEGER & THE SILVER BULLET BAND ▲ ³ CAPITOL 12182* (12.98/15.98)	NINE TONIGHT	44
50	—	GENESIS ▲ ⁵ ATLANTIC 81641* (7.98/11.98)	INVISIBLE TOUCH	3

Catalog albums are older titles which have previously appeared on The Billboard 200 Top Albums chart and are registering significant sales. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. All albums available on cassette and CD. *Asterisk indicates vinyl LP unavailable. Suggested price is for cassette and CD. Equivalent prices (indicated by EQ), for labels that do not issue list prices, are projected from wholesale prices. © 1992, Billboard/BPI Communications, and SoundScan Inc.

Once Bookstore-Bound, Audio Books Have Fast-Forwarded Themselves Into Music, Video And Even Mass-Merchandiser Outlets. And Now There's Rental . . .

■ BY EARL PAIGE

U.S. retailers, from the mom-and-pop video store on the corner to K Mart and all-size outlets in between, are discovering that audio books are suddenly a billion-dollar annual business. And that's only part of it.

The figure, under some dispute and even low by some estimates, does not include rental income. Yet the latter activity is where much of the growth in the category is coming from, and it could burgeon dramatically.

"At best, it's guesswork. There are tape duplicators who will say the \$1 billion figure is low," says Seth Gershal, VP and publisher at Simon & Schuster Audio, who speaks with authority. For five years, Gershal served as president of the main trade group for the product, the Audio Publishers Association.

As for rental's importance, Jake Lamb, director of spoken word at giant distributor Ingram/Commtron Entertainment, is emphasizing the activity because "it's almost immediate cash flow. It's a way to get into the product quickly. Hits rent," he says.

At the same time, not all observers see the rise from \$800,000 in 1988 to the present \$1 billion as that terribly sudden, and thankfully so, says Jennie Frost, VP and publisher at Bantam Audio Publishing. "Explosive growth can implode, too," she

According to various sources, Trans World Music is about to test the product in 10 stores; Music Plus in six; Sound Warehouse has sell-through in 27 and rental in another 20; and Suncoast Motion Picture Co., the Musicland subsidiary sell-through chain, is putting product in 20 stores.

At the same time, other home-video distributors are hoping to catch up with Ingram/Commtron and Baker & Taylor. Artec and WaxWorks/Videoworks are in audio books already. Barr Films recently signed an agreement with Dove Audio to distribute the publisher's 700-titles (and future product) to national video outlets.

Not all are enthusiastic about rental. Frost openly admits she hopes it "metamorphoses into sell-through" but sees rental as "a great way to grow the business."

While believing that rental is no better than 20 percent of the total revenue of audio books, Gershal isn't downplaying it totally. "I'm not saying rental is a mistake," he says, but rather that, at \$16.95, the average two-cassette package is within a sell-through range.

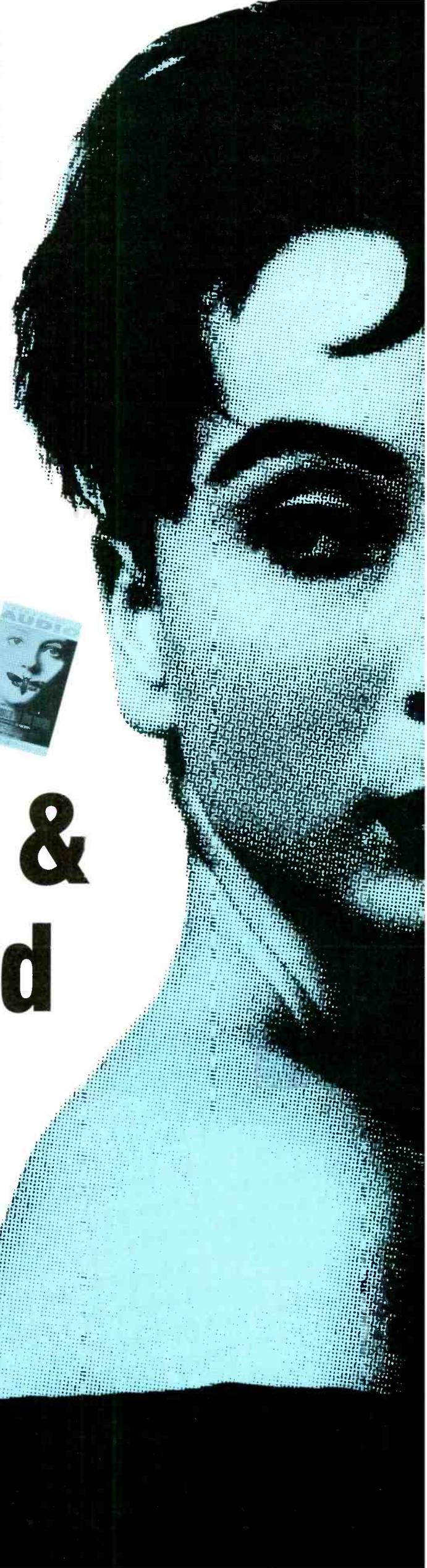
Even K Mart could be intrigued, Gershal believes. "Any mass merchandiser who is a tad upscale and sells hardcover books and front-end music will carry audio books and do well," Gershal predicts.

In today's marketplace, with music units on the decline and video rental flat according to many reports, both music and video chains "have to know about different entertainment properties. And spoken-word audio is one of the fastest-growing new categories," says Gershal, who notes that for music chains "it is not that foreign."

Bookstars And Signing

One type of chain where audio books are definitely not foreign is the bookstore skein, like giant Barnes & Noble, where buyer Paula Allen is ecstatic about sales growth. She relates how the 725 B. Dalton stores have been completely done over in terms

(Continued on page 47)



warns, grateful that audio books has expanded steadily for Bantam since she saw the division formed seven years ago.

Four Times The Promotion

"Audio books have had steady growth despite the recession, which has had negative effects on the book publishing business," notes Frost, who like others believes that truly explosive expansion is just arriving, now that all the music and video chains are kicking in.

That's certainly the view of

Harold Weitzberg, VP sales at Wood Knapp Video, which just took on the Audio Renaissance line. Weitzberg views audio books as representing a unique opportunity for retailers. "It doesn't replace another entertainment medium," he says. "It takes advantage of downtime, if you will, like during a commute or vacation."

Yet another unique aspect is that audio books "can enjoy four promotional opportunities," Weitzberg boasts. "You're guaranteed two hits, first when the hardcover is out and then the paperback. Then, if it's a movie, that's a third hit, and there's another when it comes out on home video. So the life of the product spreads out over one-and-a-half to two years."

Still more advantage for the category is in the liberal returns policies historically extant in the book business. But Frost also sees this as a potential problem. The 100 percent return policy "is hurting the book business," she says. "Paperbacks are running at 60 percent return," Frost notes, contrasting this with 30 to 40 percent for hardcover and only 20 to 25 percent for audio.

Blockbuster's Rental Test

That music and video chains are just now moving in quickly is related by a number of sources, with no entry more exciting or promising than Blockbuster Video, which Lamb identifies as having 186 stores involved in a rental-only test.

While Blockbuster franchisees are waiting to some extent, WJB Video in South Carolina, the largest such entity, is reportedly testing the product in 15 outlets. Elsewhere around the U.S., chains are rushing to catch up with Warehouse Entertainment. The giant West Coast web was in audio books ahead of everyone else and now has the product in all of its more than 300 stores.

Audio Books & Spoken Word

A SPECIAL BILLBOARD SPOTLIGHT ON THE BILLION - BUCK BIZ THAT'S GOT EVERYBODY TALKING

PHOTO BY: GORDON MEYER

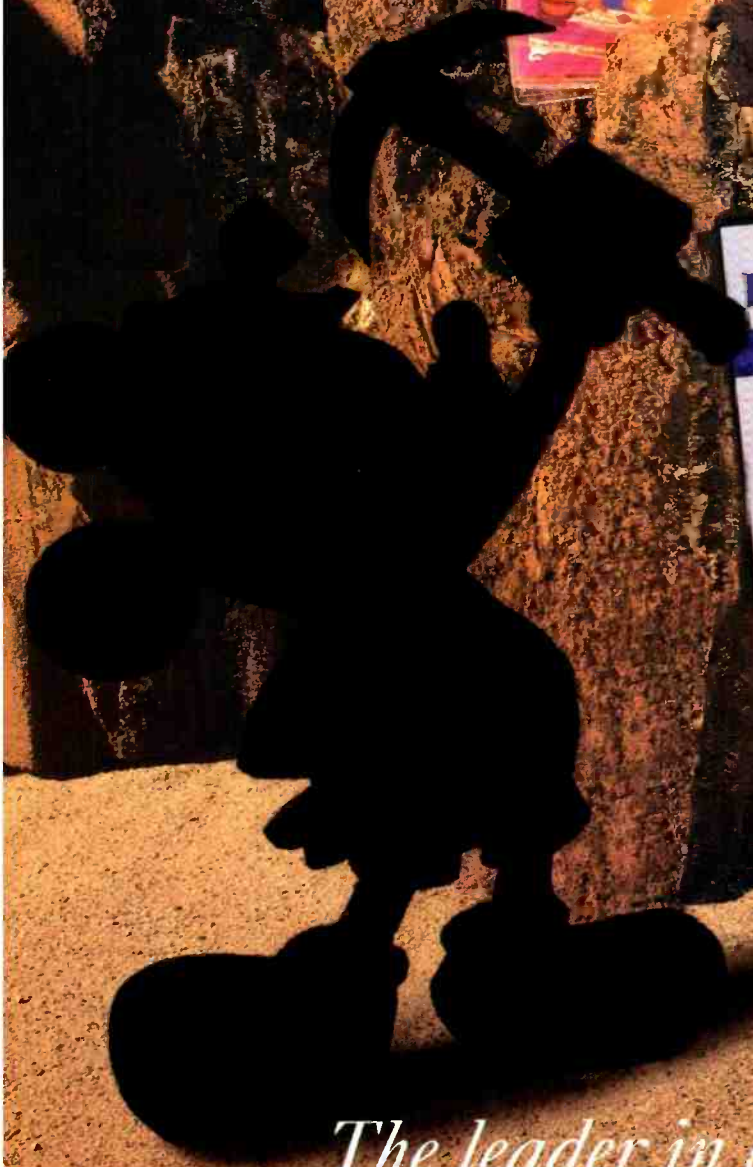
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BOOKS (Continued from page 45)

of signing (Barnes & Noble also owns other chains such as Bookstar, Doubleday and Scribners).

While B. Dalton was featuring au-

dio books in prime space next to the cash-wrap counters in front, business did slow down. Allen blames it on the economy and says the decision was

THE WRITER STUFF

Since their works are the starting point for audio-book product, Billboard asked a number of writers how they felt about their words' transition from page to tape.

Fannie Flagg

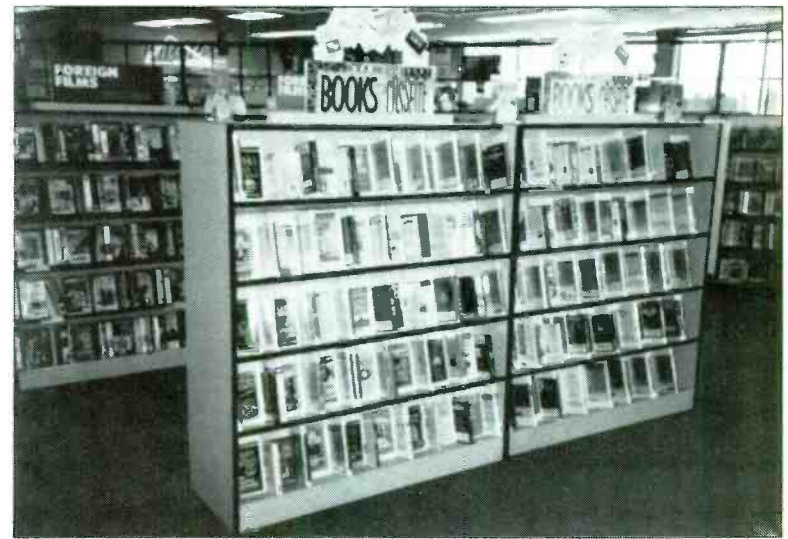
With "Fried Green Tomatoes," when the editor sent me the abridged version they'd worked up, I was kind of horrified at how much had been left out. But when I recorded it, I realized that the essence of the book was there. I

think, as an author, I'm so close to the book that it's hard to cut. I have no trepidation at all about reading the works myself, though. When the listener hears the voice—and I'm particularly sensitive about this because I'm Southern—it's important that they hear the right inflection, tone, accent and emotional pitch. At times there can be something cold about a page, but put a human voice to the text and all of a sudden you hear things that you didn't see. ■

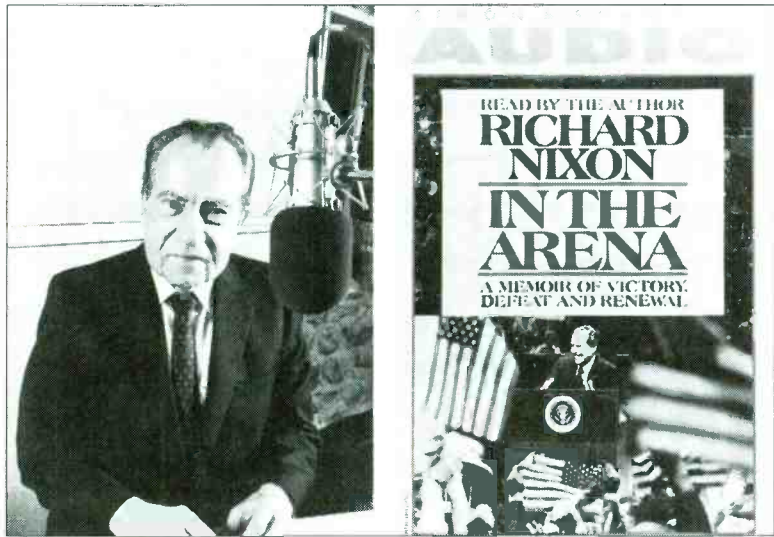
made to "stick it under their noses again," in terms of product presentation.

A Seattle design firm was brought in, and a total new look achieved—highlighted by a sign with headphones pictured between the words "Audio" and "Books." "Customers were forgetting we had audio books," says Allen, who describes a total new approach that featured larger sizes, brighter colors and even three-sided mobiles hanging into aisles.

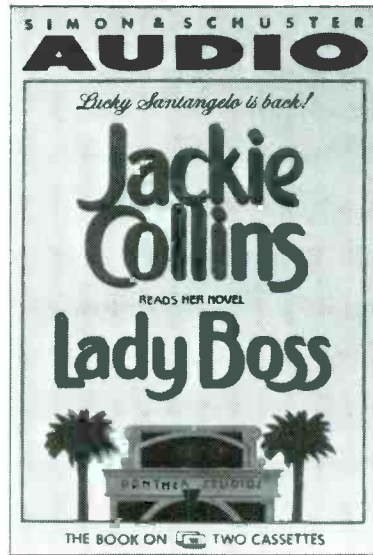
Over and over, as audio-book professionals discuss the sudden emergence of the category, many empha-



At the Wherehouse, displays of literary wares are accompanied by music and videos. King reads King.



"In The Arena," written and read by Richard Nixon, taps into the former president's political psyche.



Jackie Collins took charge of both reading and writing "Lady Boss."

Erica Jong

The first full-length book of mine to be recorded was "Serenissima," which was done unabridged, and I did the reading. The next one was "Any Woman's Blues," followed by "Fear Of Flying." Both of those are abridgments, which is not optimum, but does give a flavor of the work. I do think to hear authors read their own work gives it another dimension, an idea of how the author feels about it—and with poetry it's absolutely essential. Since I started out as a poet and

teacher before I was a best-selling novelist, I became very familiar with reading in front of an audience. And since I'm a great ham, it's fair to say that I'm one writer who reads well and likes to be before an audience. Tapes also open up leisure time to literature. It's good for writers, literature and literacy. For the kids in the class of 2000, a Walkman is as familiar and comfortable as a book—and unless books expand into their technology, we're going to lose that audience. ■

size that the product has been around an awfully long time. One company paying tribute to what has gone on

before is Random House, which acquired a company from Warner (Continued on page 48)

RANDOM HOUSE AUDIOBOOKS RANDOM HOUSE

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Michael Crichton

TOM PETERSON

AFTER

TOM CLANCY

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ROBERT LUDLUM

THE JUDDS

John D. MacDonald

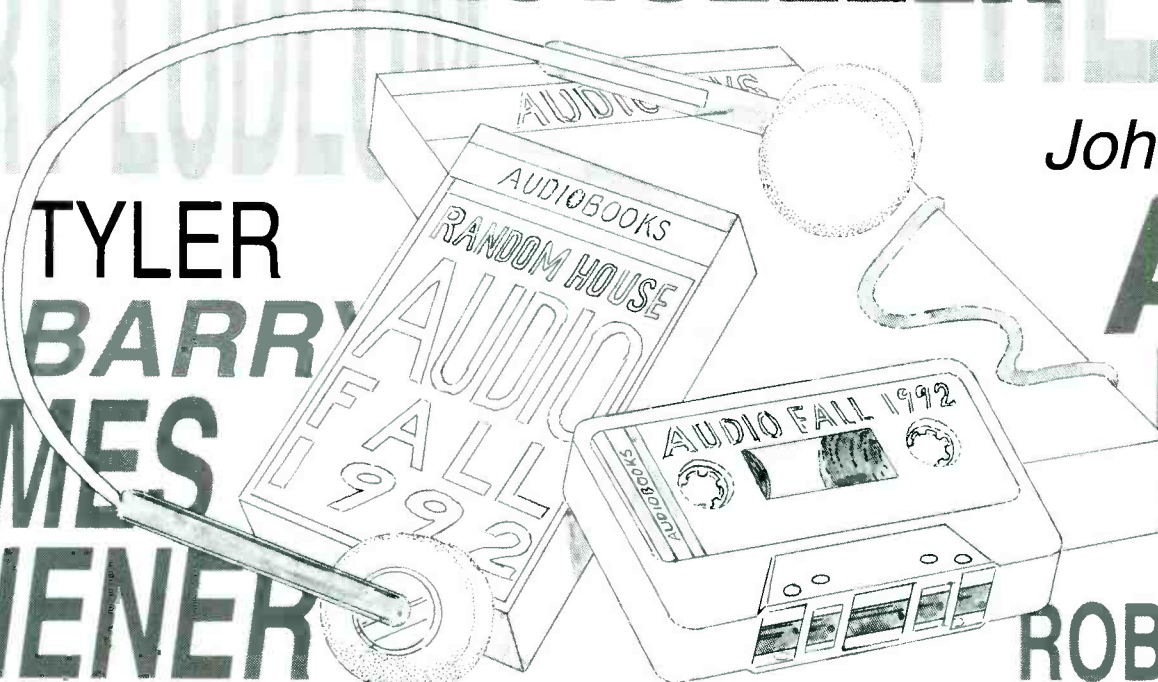
ANNE TYLER
DAVE BARRY

ANNE RICE

JAMES MICHENER

FANNIE FLAGG

ROBERT FULGHUM



Tom Bodett

In my case, I'm not sure if I'm gaining a new audience with my tapes. I think I'm mostly getting people who may have read the book and want to hear me do it because my voice is so recognizable. Virtually all the stuff I have in books originated in audio form on radio programs, either for NPR's "All Things Considered" or on my show, "The End Of The Road," and was then adapted to print. It's kind of a reverse process. I don't have to do any real abridgment, luckily, because my work is episodic in nature—essays and such. "The End Of The Road" stories

were individual pieces, so we could just leave some out if they didn't fit, and they'd still hang together. I really don't know who's buying the tapes; after all, you find them at all sorts of places, bookstores and truck stops and such. Around here [Homer, Alaska], this being my home turf, you find them just about every place from here to Anchorage. Personally, I've bought a few books on tape for the drive from Homer to Anchorage, which is a five-hour drive. That's how I got to "read" "One Hundred Years Of Solitude." I've owned the paperback since it was out, but never opened it. ■

BOOKS (Continued from page 47)

Books five years ago, plunging the huge publishing house into the audio arena. Random has a list of around 450 titles and brings out 70 a year. "I can certainly remember when audio

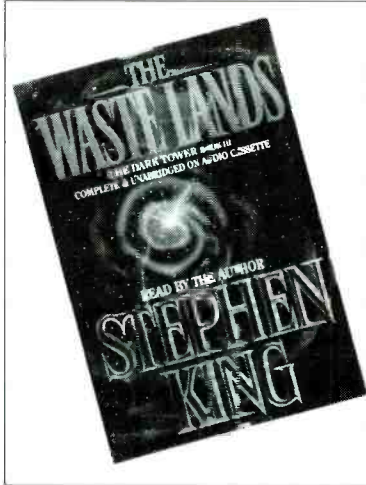
books were a new idea," says Patricia Johnson, VP and publisher at Random House. "It was like when people weren't sure paperbacks were proper for bookstores."

They're hardly a novel idea, either,

Jane Bryant Quinn

"Making The Most Of Your Money" is my first audio book. Although I do a lot of television and am accustomed to presenting my voice to the public, it's one thing to be there in person and another to use just your voice. I have a recognizable voice but not a particularly mellifluous one, and material like this needs more sound differentiation than one voice can give it. So we wound up having two narrators. I saw and approved the initial abridgment of the book, and when we finished with the recording, we had to cut some twenty minutes more, and I approved those. I'm

not sure that this tape will reach a new audience, in that it's probably being bought by people who are already interested in managing their money. But there are a lot of people who live in their cars and are looking to get information while they sit on the freeway. Maybe I'm bringing the subject to people who don't have time to sit down and read a book. Obviously, my hope is that people who want the details I can't provide on tape will then go to the book—that the tape will introduce people to my knowledge and they'll find the rest on the printed page. ■

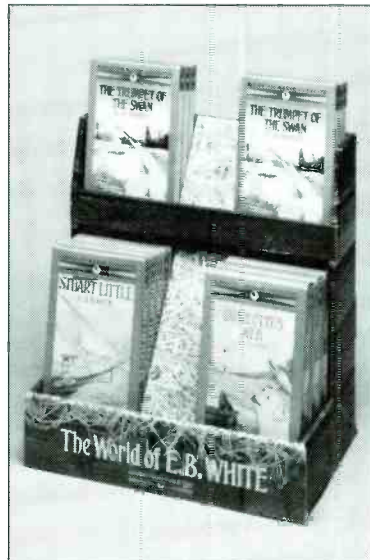


King reads King.

Garrison Keillor

I have yet to listen to an audio book other than my own. I guess that is because I don't have a car. I think mine are bought mostly by people who want to keep what they heard and enjoyed on the radio. Audio books are a good, useful product, and I feel good about making them, but they'll never replace books. The great practical advantage of a book is that you can skim it and skip the boring parts. I'm in the process of producing a new batch of radio material with my producer, Dan Rowles, who has a good sense of humor, better than my own, and

we're finding a lot to cut out. When you stand up and improvise a story, you often forget where it's going and start going into a holding pattern and circle for a while. Of course, you must cut all of the redundancy and repetition. I released one that was all monologues performed in 1989 and 1990 in New York called "Local Man Moves To The City." Now, I think the material was pretty thin, but Dan Rowles really makes me sound pretty sharp. I won a Grammy nomination for that audio, but I didn't win the prize, and that's what matters, no matter what anyone says. ■

E.B. White gets displayed.

to specialist companies like Walt Disney Records; the label's Storyteller series, 25 years old this year, includes "Bambi," "The Jungle Book" and the imminent "Aladdin"—a 15-minute audiocassette that comes with a storybook and a glow-in-the-dark hologram watch.)

Sex, Art And Audiotape

Outside bookstores and the growing number of specialty audio-book outlets—like Jimmy B's in Los Angeles, Reddings in Phoenix, Chicago's Words In Motion and so on—the combos like Wherehouse are the focus of most attention.

At Ingram, Lamb credits Wherehouse "with bringing together people who love the product, who have a feel for it." He says it represents a retail atmosphere that is so different from a few years back, "when stores were putting anything and everything out there. Stores put some trust in us to

know what is renting and selling. We know what to look for: romance, murder, sex, best seller, good box art and so on."

As for presentation, Lamb advocates an attractive array but not necessarily one that requires an inordinate outlay of inventory. Ingram has 50-, 75-, and 100-title assortments, and every month "Jake's Picks" adds another top 12 titles.

Learning Shorthand

From an evolutionary standpoint, the National Association of Recording Merchandisers, the music-retail showcase, has enjoyed the first attention from audio-book publishers. Gershal says he was aware that Tower Records was into spoken word years ago, when he attended his first NARM convention, at the Fountainbleu Hilton in Miami Beach (1983).

Frost went to her first NARM convention this past March and took a

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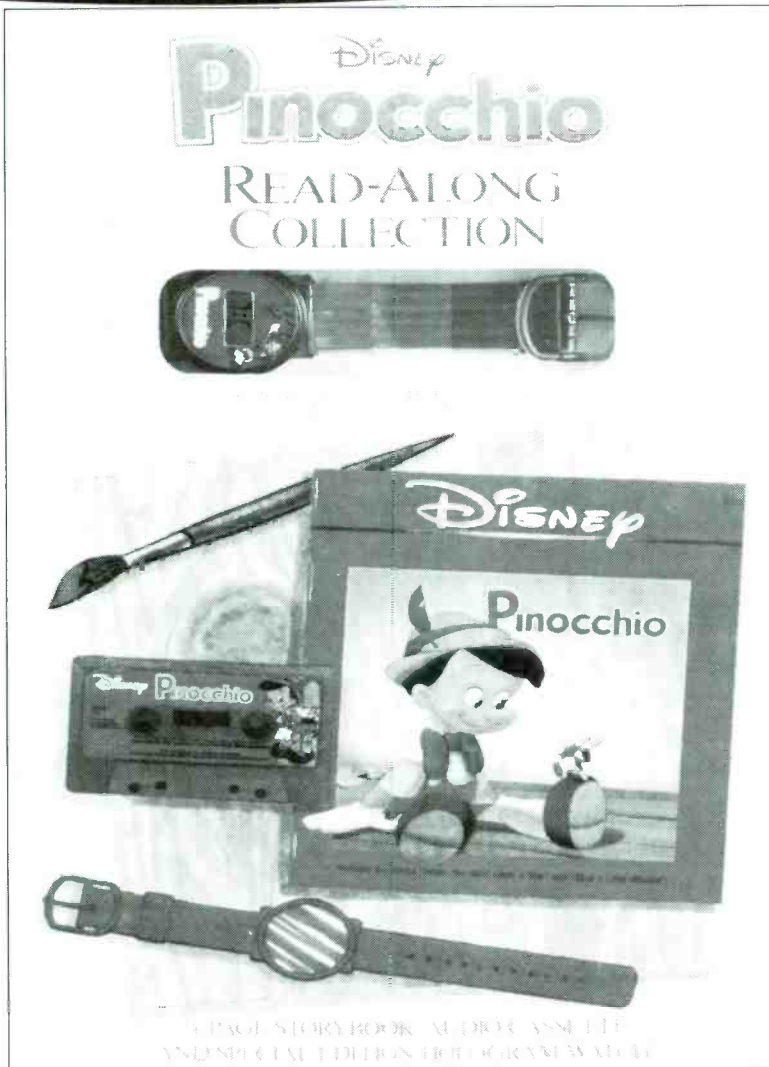
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Joseph Wambaugh

Some of my earlier books were abridged, and I just hated it. Not only are the atmosphere and texture lost, but sometimes so is the sense of the book. Something like "The Choir Boys" comes across as some kind of black-comedy farce when, in fact, it's a serious book. Back in the early days of audio books, it wasn't serious business—they were all abridgments, and the publishers treated them like a chance for publicity for the "real" books. Now they *are* real books, and care is taken in the process. How do I feel about other people reading my work? Well, I think anybody could read them better than I could; it's not my forte. And I think doing them as straight readings without hiring some famous actor to add a whole lot of histrionics is the best way. For a person like me, an old-time print purist who still uses a typewriter, I think perhaps something gets lost in an audio book—the feeling that you get seeing the actual words on a printed page. But folks who have been raised in the electronics age don't feel the same way. ■

first look at the video side when she went to the annual Video Software Dealers Association 1992 soiree. "We are a sister company to BMG," she says of an affiliation with the music business. "They distribute some of our children's audio books."

Because she understands the music business, Frost says, "I realize we must offer more and different information." (Continued on page 54)



No Lie: The "Pinocchio" audio comes with a storybook and a hologram watch.

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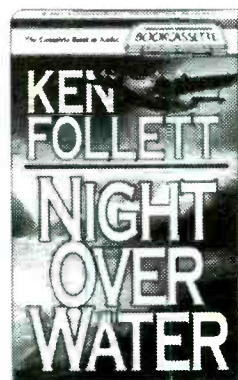
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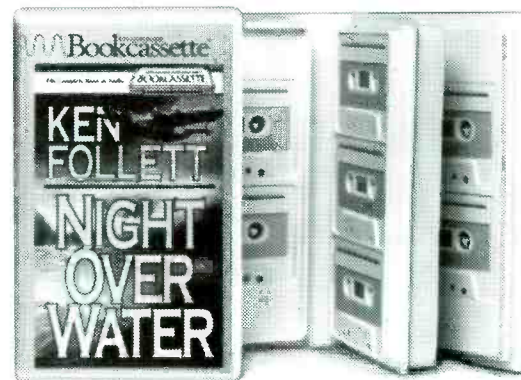
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The Whisper's Getting Louder, Thanks To A Chorus Of Solely Vocal Diskeries

BY DAVIN SEAY

While the big news, and sales, may be in the books-on-tape boom, spoken-word recordings—material produced expressly for the audio medium (mostly on disc)—continues to occupy a unique niche in the field.

Lately, progressive ears have taken another listen to the artistic and commercial potential of spoken-word projects. The results are some intriguing new developments, running the gamut from historic speeches to vintage poetry to modern storytelling and beyond.

In high profile on the spoken-word front is Will Ackerman's Gang of Seven label. The Windham Hill founder hopes to do for "audio narratives" what he did for instrumental music in the 1980s.

Seven's "First Words"

"I've been actively developing this label for two years," explains Ackerman from his Northern California home. "What I saw back then, especially through the work of Garrison Keillor and Spalding Gray, was the naissance of an art form. I didn't want to do a book on tape or retrofit some existing art form, like jazz or poetry. In fact, I wasn't really sure what I was after until I heard it."

What Ackerman heard is represented on "First Words," a Gang of Seven sampler, featuring such diverse artists as Rick Reynolds, Lynda Barry, Nora Dunn, Wallace Shawn, Barry Morrow and the abovementioned Gray, all signed to the fledgling label. "First Words" has been followed by full-length albums from Gray and "Rain Man" scriptor Morrow, with more to come.

"I expect to have 23 pieces out by the

end of 1993," projects Ackerman. "Many of them will be thematic. We've got working titles like 'The Naturalists,' a collection of new writers, and 'Road Gang Vol. 1,' sort of man-on-the-street interviews with people in small towns. We're also working on a collection of interviews with cab drivers from 17 cities. The trick is the material you choose to do. What I'm looking for is a whole new way to explore the medium."

Jack In A Box

Rhino Records is also, predictably, on the verbal vanguard, both with its established Wordbeat subsidiary and other intriguing projects under the Rhino umbrella.

With the briskly selling and critically acclaimed "The Jack Kerouac Collection" to its credit, Wordbeat is planning follow-up albums that capture the decidedly offbeat character of the spoken-word genre. "We'll be doing a three-CD set called 'The Beat Generation,'" explains James Austin, Rhino A&R man and Wordbeat's guiding light. "And we've also got an Allen Ginsberg box set that will be out before the end of the year. Both of those came about as a result of our success with Kerouac." Austin describes another well-received Wordbeat offering, the three-CD "Great Speeches Of The 20th Century." "There's no question that spoken word is a growing genre," Austin enthuses. "We're getting great exposure in the press, which is having an impact on sales."

Rhino also has high hopes for a
(Continued on page 52)

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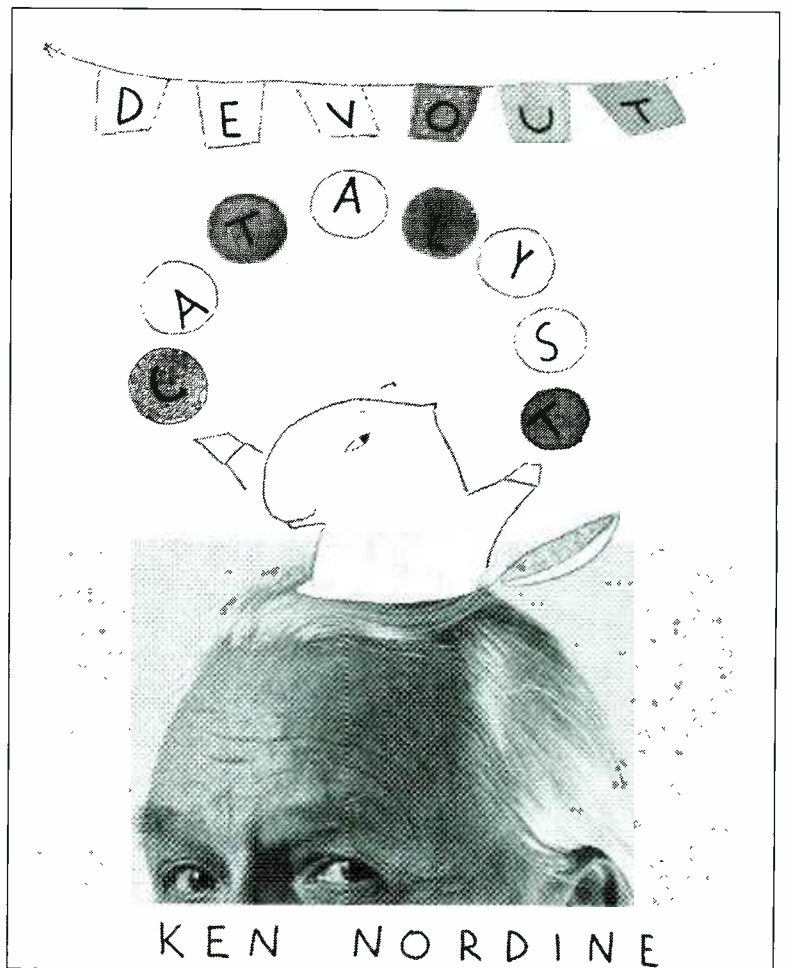
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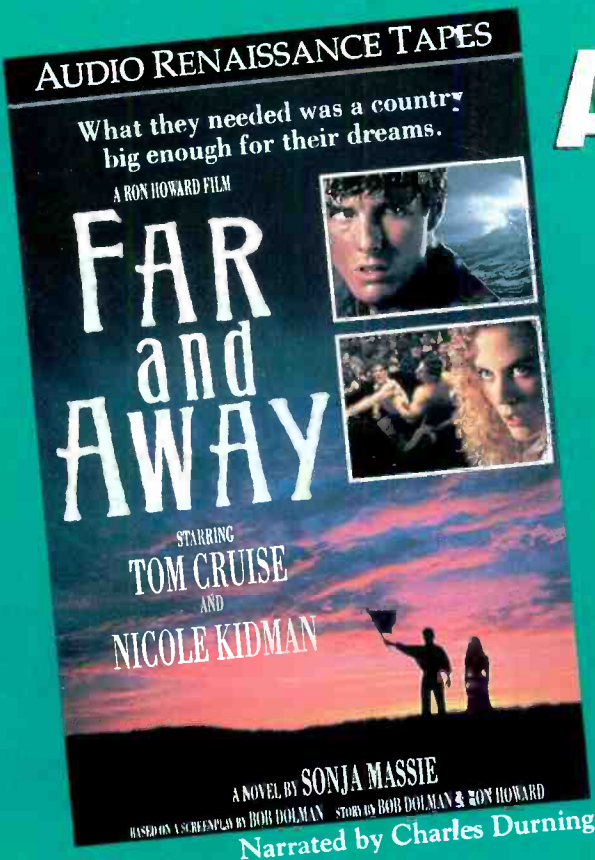
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"Word Jazz" Dad: Ken Nordine has a new spoken-word disc out on Grateful Dead Records.

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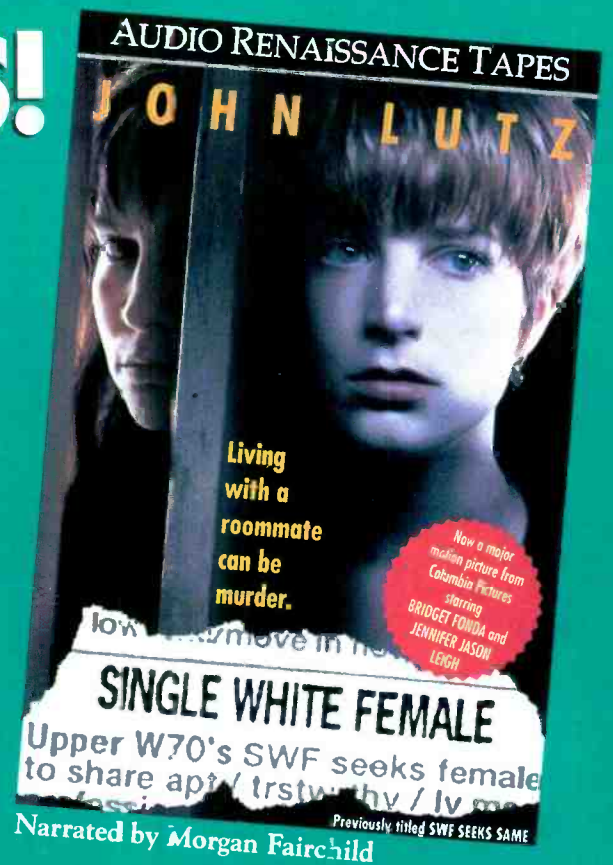
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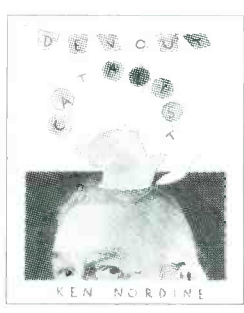
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SOLELY VOCAL (Continued from page 50)

unique audio collection of alternative entrepreneurs, environmentalists and assorted New Agers called "Rhino Presents The Esprit 'Be Informed' Series." Taken from lectures sponsored by the clothing giant, the album features talks by ice-cream magnate Ben Cohen and Anita Roddick, founder of Body Shop, as well as activist Jeremy Rifkin and conservationist David Foreman. "We wanted to present a platform for these new voices," explains Rhino VP of marketing, Chris Tobey. "The best way to sell a project like this is through mail order and bookstores, right alongside books on tape. The expansion of the market in that area has opened up avenues for other kinds of spoken-word material. Rhino is very interested in being a part of that market."

Ken & Jerry's "Catalyst"

So too are a variety of other spoken-word enthusiasts, including Grateful Dead guitarist Jerry Garcia, who recently recorded an album with legendary raconteur, poet and free thinker Ken Nordine. The album, "Devout Catalyst," also features stringman David Grisman backing a collection of new and vintage Nordine, who is best-known for his ground-breaking "Word Jazz" albums of the late '50s. Released on Grateful Dead Records, it may well be followed, according to the band's publicist, Dennis McNally, by recordings of Nordine, Garcia and special guests recently cut live in Chicago.

Los Angeles' New Alliance label is another spoken-word champion with an emphasis on the avant-garde. The SST-distributed imprint has released 11 albums since debuting in 1986. According to label manager Robert Vodicka, New Alliance primarily chronicles local poets. Its best sellers include the "JazzSpeak" anthology, which features the versifying of poet Michael McClure, saxophonist Archie Shepp, novelist Ishmael Reed and others. Due soon are "Innings And Quarters," a collection of sports-related poetry, and the women's-poetry album "DisClosure."

Poetry In Motion

In the midst of this engaging babble, a few established names are dedicated to preserving the spoken-word classics. Chief among the flame-keepers is Caedmon Records, now a division of Harper/Audio.

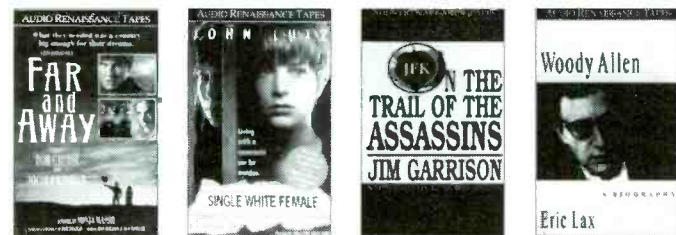
"Caedmon recently celebrated its 40th anniversary," says Kathy Spinelli, (Continued on page 54)

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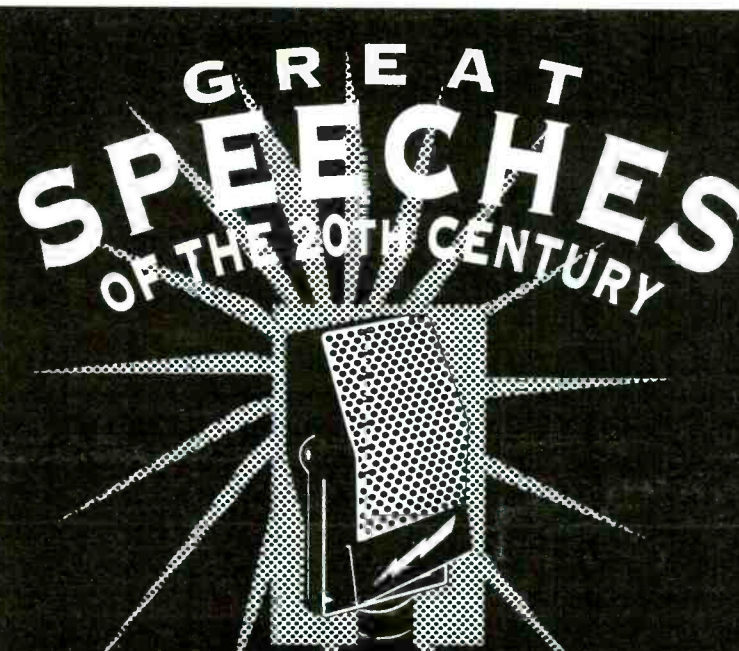


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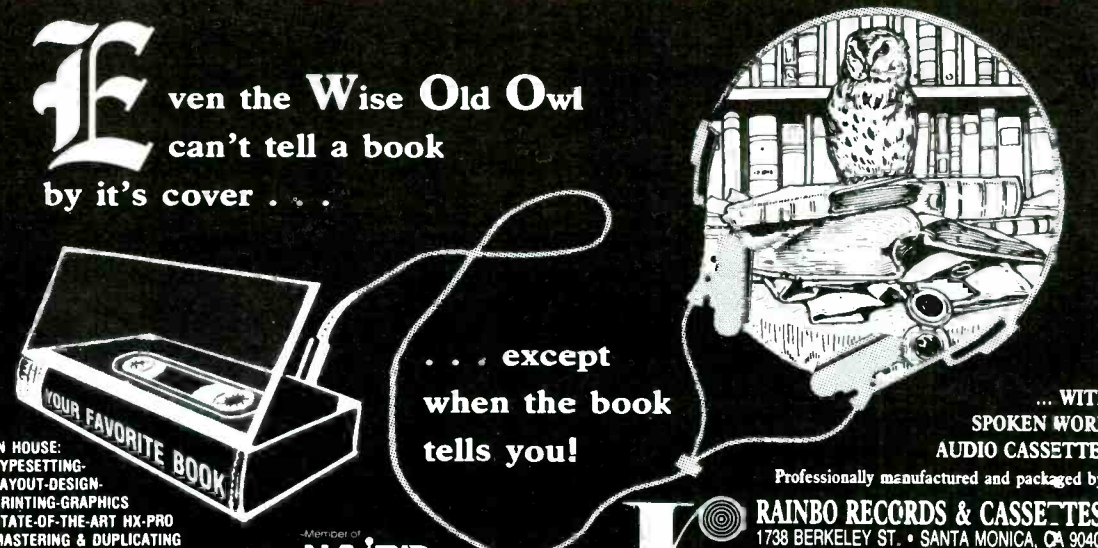
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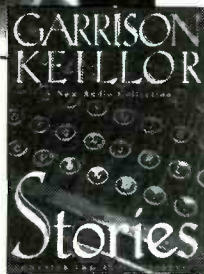
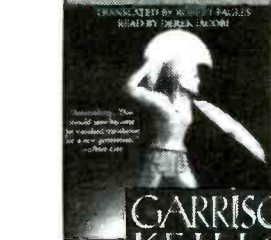
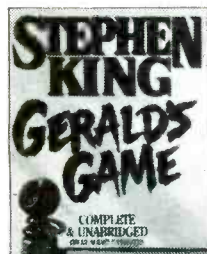
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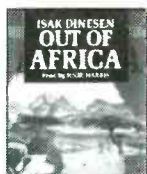
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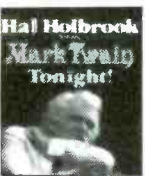
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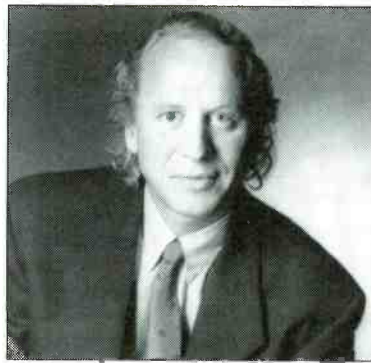
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SOLELY VOCAL (Continued from page 52)

marketing manager for the venerable label, where such hallowed poets and writers as T. S. Eliot and Dylan Thomas waxed words. "In honor of the occasion, we remastered and released 11 of our most popular titles, including readings by Robert Frost, Ernest Hemingway and Sylvia Plath."

Caedmon has also reissued the best of their Great Performances series (with famous names reading choice prose) and scheduled a Christmas release culled from its famed children's catalog, including Louis Jordan reading *Babar The Elephant*.

"Caedmon is still committed to



"Gang" leader: Will Ackerman expects to have 23 spoken pieces out by the end of 1993.

bringing the best modern voices to the public," asserts Spinelli. "We have several new Caedmon releases in the works, including a recording of poet Charles Bukowski, which will be coming out next winter."

BOOKS (Continued from page 49)

mation to record and video stores." Whereas bookstores automatically understand audio product, referring to authors and book narrators is a "sort of shorthand" that cannot be used with music and video retailers.

Music and video store staffs "should be aware of the terminology,

From chatty cabbies to classic chat, spoken word is increasingly an arena with a lot to talk about. ■

know the difference between abridged and unabridged," states Weitzberg. "They should try the tapes, start reading the book sections in newspapers and periodicals and become familiar with authors and trends."

If it seems major publishers are do- (Continued on page 56)

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BILLBOARD'S VIDEO NEWSWEEKLY

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VSDA Panel Debates PPV Role In Video

BY PAUL VERNA

LAS VEGAS—Take a Blockbuster VP, a cable operator, a studio executive, a technology expert, and a couple of pay-per-view suppliers, throw them into a room full of small retailers and other representatives of the video industry, and close the door.

It sounds like a recipe for disaster, but at the session titled "Pay-Per-View: Sound And Fury, Signifying... What?" at the 11th Annual Video Software Dealers Assn. convention here, the six panelists and the audience not only avoided tearing out each others' throats, but actually got along rather nicely. Participants asserted the viability of the video retail industry while expressing confidence that PPV marketers and even telephone companies might someday share a piece of the multibillion-dollar video pie.

(Continued on page 64)

Dark Horse Comics, Total Vision Link Will Create Interactive Movie-Based Titles

BY CHRIS MCGOWAN

LOS ANGELES—In a development that takes interactive digital movies on compact discs further along the path from speculation to production, Dark Horse Comics and multimedia producer Total Vision Inc. have formed a joint venture called Dark Vision Interactive. It will be dedicated to creating multimedia titles based on theatrical movies and well-known comic book characters.

Dark Vision titles will be distributed through a variety of outlets, including computer dealers, music and video stores, catalogs, direct mail, and comic book retailers. Cross-marketing programs will be implemented whenever possible with the movie and comic book versions of Dark Vision programs.

Asked if the size of the multimedia market this year or next can support the \$500,000-\$1 million investments Dark Vision is planning per title, Total Vision managing director Michael Howse responds, "Absolutely. There are companies that have made money. Titles like 'Spaceship Warlock' are not

unprofitable. This is no longer an R&D business. It is profitable."

And aggressive. Interactive movie-based titles incorporating extensive stretches of full-screen, live-action footage should follow soon, Howse believes. "We will be shooting additional footage on film sets, with third production units. I think we'll be one of the first to make interactive [live-ac-

We're providing the content lacking in this medium'

tion] movies a reality."

The first Dark Vision releases will be animated titles, to be followed eventually by live-action interactive programs. Cinematically-based Dark Vision CDs will include game elements, rather than the other way around, as has been the norm. The entity's debut release will be "Aliens," loosely based on the story lines of the 1986 James Cameron film and the Dark Horse Comics "Alien" series.

"Aliens" will be released in the second quarter of 1993 in various formats, such as CD-I and CD-ROM, and is expected to carry a list price of \$50-\$75.

Dark Vision, based in Los Angeles, plans to release 10 titles over the next two years. Upcoming multimedia programs include "Predator" (based on the 1987 film) and "Concrete" (a Dark Horse Comics series and also a movie currently in production).

"I think what's lacking right now in the multimedia business in any platform is the lack of good software," says Howse. "It does not inspire one to spend money on the hardware it takes to play one of these products."

"What is lacking is strong story lines, high-end graphics, and entertainment production values. I think we've come up with an answer. We're providing the content lacking in this medium, and we're using the best computer graphics and 3D artists available."

Dark Horse Comics is a comic book heavyweight, licensing characters from the studios while also creating original series. Total Vision is a leading multimedia producer involved in the development of numerous titles for the CD-I format.

The "Aliens" multimedia disc will include characters, settings, and themes from the movie, and will offer "multiple story lines," according to Howse. "We

are creating 3-D worlds and you can pick what part of the alien planet you want to explore." He adds that two of the possible narrative paths are the "crew story line and the explorer storyline. One is a fast-paced game approach, while the other is more educational." Either path offers thousands of interactive plot options.

"Once the novelty of this technology wears off and consumers become more savvy, they will demand strong multiple story lines and user-defined endings," adds Howse.

At the moment, multimedia titles can be released in a variety of 5-inch disc formats, including CD-I, CDTV, CD-ROM/XA, and CD-ROM for Macintosh, MS-DOS, and Windows-based systems (Billboard, May 30). "At the moment there's no predominant format," says Howse. "So, we intend to exploit our titles in as many formats as possible."

Dark Vision is also discussing multimedia projects with movie talents such as Sam Raimi (director of "Darkman"), Larry Wilson (co-screenwriter on "Beetlejuice" and "The Addams Family"), and Manny Coto (currently directing the Dark Horse feature "Dr. Giggles"), according to Howse.

PICTURE THIS

By Seth Goldstein



SANDTRAP: VSDA may be caught between the sea and the hot place, between San Diego and Las Vegas, the site of every annual convention since 1985. Independent retailers likely will suffer if the move is made to southern California, the favored replacement. San Diego could host the show as early as 1994.

Here's the lay of the land, according to VSDA executive VP Don Rosenberg, who has initiated a search in light of vocal discontent with Atlantic City West: The association is committed to the Las Vegas Hilton and Convention Center through July 11-14, 1993, with options on the rest of the decade and century. San Diego's exhibit hall is also taken through the year 2000, but VSDA could trade one location for another in separate negotiations.

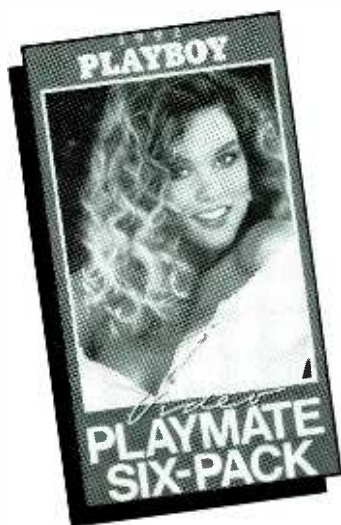
However, the advantages, including the sea air, less tawdry surroundings and plenty of family entertainment, translate into one fat disadvantage—San Diego, less expensive than most eastern venues, is a lot more costly than Vegas, where conventioners can get \$7.95 dinners and rooms for \$25 a night. Fewer budget-conscious members of VSDA would make the trip, further shrinking show attendance. (And who says they don't like Vegas?)

Rosenberg faces another problem. By his count, the 1992 show just fits the San Diego convention center. Anything more, and the new hall isn't big enough. The Vegas event was smaller by 300 square feet this year, Rosenberg says, but he considers the drop an errant dip on an otherwise rising curve. That only makes the site puzzle harder to solve. Given scheduling requirements, VSDA would seem to have about nine months to find an answer.

COLLISION COURSE: It's hard to see how Rentrak and Supercomm, two revenue-sharing entrepreneurs, can avoid a collision. Jack Silverman, who's trying to launch Supercomm, said the retail world's big enough for both pay-per-transaction systems. True, if Rentrak sticks to video stores; Supercomm has

(Continued on page 63)

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For Starters. Cher works up a sweat in CBS/Fox Video's "Cherfitness—A New Attitude," which won the Health and Fitness Homer at VSDA's awards dinner in Las Vegas last month. The cassette is the first in a series starring Cher, who's equally at home on the gym floor and on the movie screen. Her second title will be "Body Confidence."

Warner New Media Delves Deeper Into CD-ROM

BY CHRIS MCGOWAN

LOS ANGELES—Solidly planting its flag in multimedia territory, Warner New Media has expanded its CD-ROM catalog with a flood of recent releases exploring music, sports, science, and current events. The most far-out program, literally, has traveled several billion miles in outer space.

The first 10 titles of the "Portable Symphony" series launched July 28, and are priced at \$24.99 apiece, among the lowest yet for multimedia product from a major company. Previous Warner CD-ROM releases have been in the \$40-\$80 range.

Each "Portable Symphony" disc features an audio program (operas, symphonies, or instrumental music) and a measure-by-measure analysis that is displayed on the computer screen as you listen.

The "Portable Symphony" titles are less expensive and less complex than those in Warner's "Audio Notes" series (which cost \$66-\$80), but still offer extensive information and interactivity.

"The listener can hear the music

*'The listener can
hear the music and
see the annotation'*

and see the annotation in sync with it. You read about Beethoven's music the moment it is happening," says Cynthia Woll, who produced the series.

The first 10 "Portable Symphony" titles are "Bach: Musical Offering," "Beethoven: Diabelli Variations," "Beethoven: Symphony No. 5," "Beethoven: Symphony No. 9," "Liszt: Symphony No. 9," "Bruckner: Symphony No. 9," "Mendelssohn: Symphony No. 2," "Mozart: The Magic Flute (Highlights)," "Purcell: Dido And Aeneas," and "Vivaldi: The Four Seasons."

Each disc can be played as pure digital audio on any CD unit, but access to full program content requires a CD-ROM drive hooked up to a sufficiently powerful Macintosh computer. Twenty more "Portable Symphony" titles are set for release over the next several months.

Also released July 28 was the "Sports Illustrated CD-ROM Sports Almanac" (Macintosh, \$59.99), which stores close to 10,000 sports facts and figures, full-color photos, and dozens of essays by Sports Illustrated writers. In the fall, Warner New Media will also release "Sports Illustrated Gold Rush," based on the history, athletes, and events of the Summer Olympics.

Warner's new three-title "LIFE-map" series (Macintosh, \$39.99 each, \$99.99 set) unravels the 3.5 billion-year-old history of life on Earth, as interpreted by the research staff of the California Academy of Sciences in San Francisco.

When Voyagers 1 and 2 were launched into space by NASA, they carried with them a gold record inscribed with a variety of earthly sights

(Continued on page 63)

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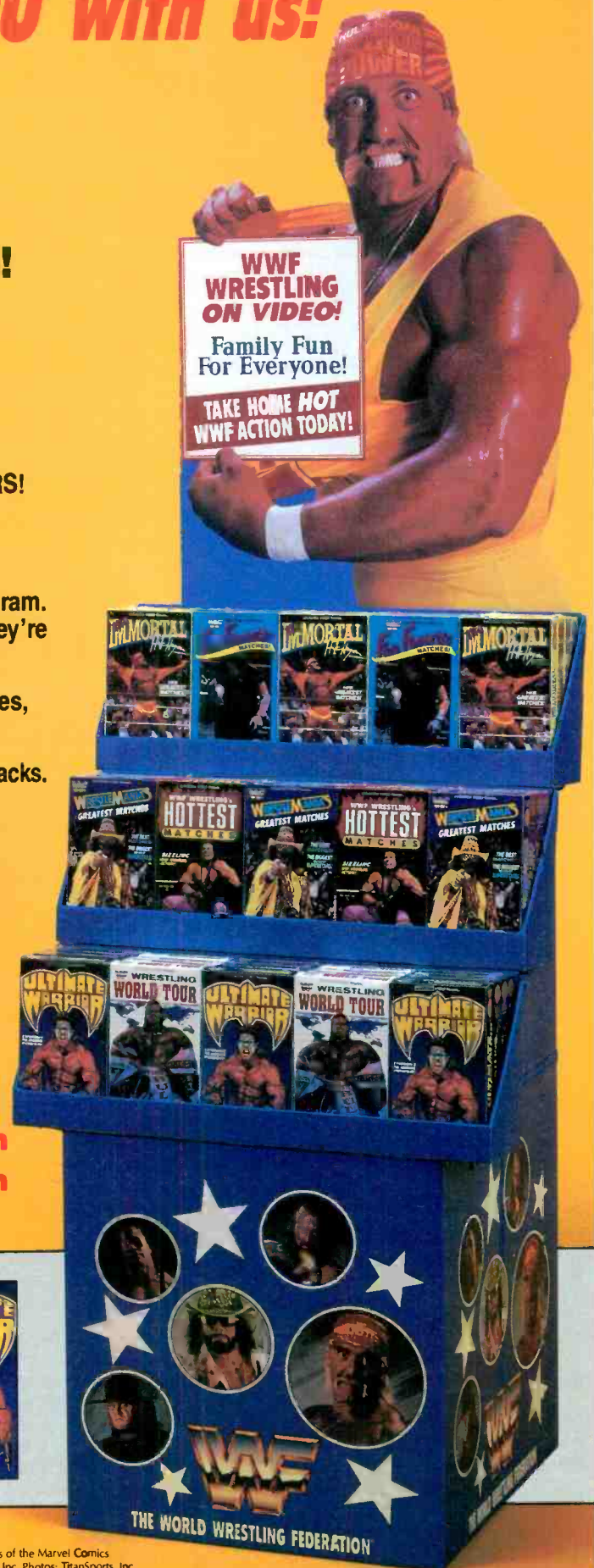


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Ala. Film Office Tries To Reel In Interest At VSDA

MAKING MOVIES: Many attendees might have been surprised by the appearance of an organization like the **Alabama Film Office** at the **Video Software Dealers Assn.'s** annual soiree in Las Vegas but, according to **Mark Stricklin**, executive director of the Montgomery-based organization, it makes perfect sense.

"We did a fly-by a year ago and this time decided to take a booth," says Stricklin. **Ray Quinn**, the representative in Vegas, explained there is an increasing interest among distributors to get into various aspects of production.

"You're going to see more and more of this," predicts

Joe Mazon, president of **Video Distributors of Florida**, which is launching a production company in Miami. Mazon believes the Alabama Film Office is the first such company to take a booth at VSDA. "The film commissions in the various states are going after business; they want to sell some footage and convince producers to come to their area and shoot," says Mazon, who boasts credits on several fishing videos.

Mazon says there is good reason for distributors who focus on special interest to move into producing. "People are afraid of producing right now," he says. "They're scared about all the videos not selling and coming back. [But] as a distributor, I can get a commitment from retailers before launching a project."

AT THE MEETING: Are VSDA local and regional chapters in trouble? It depends on who's talking. **Vicki Lundin-Taylor** told attendees at the business meeting, which had four association executives present, that the **Southern California Chapter** "feels like we are out there all alone." Lundin-Taylor, who operates **Cheap Seats Video**, Glendale, Calif., said too little communication exists between chapters and the Moorestown, N.J., national headquarters. Her feelings were echoed by others.

VSDA executive VP **Don Rosenberg** insisted the national staff and board members constantly visit chapters, which newly elected association president **Brad Burnside** considers crucial in the adoption of the 19-point marketing and image program. Burnside promised increased local support.

California is a focal point of chapter apathy and poor attendance, according to several sources in Las Vegas. **George Ludwig**, head of **Videos Galore**, complained that the **San Diego Chapter** was out of touch. But **Dave Ballstadt**, outgoing VSDA president, responded: "No one ever called me. We are here for you. You have to communicate

with us."

Val Raffi, former president of the Sacramento unit, contends that chapter is healthy, even though "summer is a particularly tough time. There are vacations, and there's the economy. Members are spending more time in their video stores." Raffi has joined **Connoisseur Video Collection** as national director of sales and no longer has an interest in retailing.

NEW ON THE BLOCK: It's called **Family Toy Warehouse**, and some

of the main suppliers "are starting to take us seriously," says 35-year-old **Alan Myer**, one of the principals in the 5-year-old, Car-

negie, Pa.-based chain, new to VSDA. The parent firm goes back 76 years in the toy distribution business, chimes in **David Myer**, 72, and family patriarch. Sons **Larry**, 40, and **Richard**, 36, are also with the firm.

Many suppliers want Family Toy to go through distributors, "but we will be put on direct as we grow," boasts Alan. Most of the chain's dozen stores, all 20,000-30,000 square feet, are in four Ohio cities—Mansfield, Lancaster, Heath, and Finley—with two set for Springfield and Ashtubula. Outlets are also in Beckley, W.Va., and in Pennsylvania towns including Lower Burrell, Altoona, and Cranberry.

"We're a secondary-market Toys 'R' Us," says Alan, describing a large children's video section, including a wide array of video games. He's a fan of the chain. "Sales is secondary to operations. That's the secret of Phar-Mor and Wal-Mart—operations, warehousing, replenishment. Without that, you won't generate the sales," says the elder Myer.

WHO'S OUT, WHO'S MOVED: **Bruce Shackman** is out—of the video business, that is. At the VSDA show his badge read "**Nogg Video**," but don't ask information to look up that number in Omaha, Neb. Shackman, for years president of **Applause Video**, the chain founded by **Alan Caplan**, said he's working in industrial chemicals these days. Shackman also confirmed the shuttering of all but one of the original Applause stores around Omaha since the sale of the chain to **Blockbuster Entertainment**. Blockbuster opened larger stores, said Shackman, rather than converting Applause units.

Also skipping VSDA were **Don and Debbie Cahail**, originally in a partnership with Applause in Kansas City, Mo. "Don is just enjoying retirement," relates Shackman. "He's into some marketing activity."

People in Northern California know **Eugene Lemon**, who had

(Continued on page 63)

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	24	2	HOOK	Amblin Entertainment Columbia TriStar Home Video 70603	Dustin Hoffman Robin Williams	1991	PG	24.95
2	1	17	101 DALMATIANS	Walt Disney Home Video 1263	Animated	1961	G	24.99
3	3	2	THE GREAT MOUSE DETECTIVE	Walt Disney Home Video 1360	Animated	1986	G	24.99
4	2	10	THE SILENCE OF THE LAMBS	Orion Pictures Orion Home Video 8767	Jodie Foster Anthony Hopkins	1991	R	19.98
5	5	6	PRINCE AND THE N.P.G.: SEXY MF	Warner Reprise Video 38314	Prince And The N.P.G.	1992	NR	9.98
6	4	6	DISNEY'S SING ALONG SONGS: BE OUR GUEST	Walt Disney Home Video 311	Animated	1992	NR	12.99
7	8	12	PLAYBOY'S EROTIC FANTASIES	Playboy Home Video Uni Dist. Corp. PBV0712	Various Artists	1992	NR	19.95
8	7	5	GIMME SHELTER	Maysles Films, Inc. ABKCO Video 38781-10019-3	Rolling Stones	1970	R	29.95
9	9	40	FANTASIA	Walt Disney Home Video 1132	Animated	1940	G	24.99
10	20	3	PENTHOUSE: THE GREAT PET HUNT, PART 1	Penthouse Video A*Vision Entertainment 3-50331	Various Artists	1992	NR	19.98
11	11	4	PENTHOUSE: READY TO RIDE	Penthouse Video A*Vision Entertainment 502917	Various Artists	1992	NR	19.98
12	10	5	THELMA & LOUISE	MGM/UA Home Video 902355	Susan Sarandon Geena Davis	1991	R	19.98
13	6	6	THIS IS GARTH BROOKS	Liberty Home Video 40038	Garth Brooks	1992	NR	24.98
14	16	12	PLAYBOY PLAYMATE OF THE YEAR 1992	Playboy Home Video Uni Dist. Corp. PBV0707	Corinna Harney	1992	NR	19.95
15	17	4	PENTHOUSE: WINNERS 1992	Penthouse Video A*Vision Entertainment 503323	Various Artists	1992	NR	16.98
16	12	8	MARIAH CAREY: UNPLUGGED + 3	SMV Enterprises 19V-49133	Mariah Carey	1992	NR	19.98
17	15	8	BEASTIE BOYS: THE SKILLS TO PAY THE BILLS	Capitol Video 40037	Beastie Boys	1992	NR	14.98
18	13	20	FIEVEL GOES WEST ◊	Amblin Entertainment MCA/Universal Home Video 81067	Animated	1991	G	24.95
19	23	11	ALIEN/ALIENS TRIPLE PACK	FoxVideo 5598	Sigourney Weaver	1992	R	39.98
20	28	6	BLADE RUNNER (10TH ANNIV.)	New Line Home Video Columbia TriStar Home Video 1380	Harrison Ford Sean Young	1982	R	14.95
21	14	12	PLAYBOY PLAYMATE REVIEW '92	Playboy Home Video Uni Dist. Corp. PBV0708	Various Artists	1992	NR	19.95
22	25	3	STAR TREK 25TH ANNIVERSARY SPECIAL	Paramount Pictures Paramount Home Video 80177	William Shatner Leonard Nimoy	1991	NR	19.95
23	21	39	1992 PLAYBOY VIDEO PLAYMATE CALENDAR	Playboy Home Video Uni Dist. Corp. TBV0702	Various Artists	1991	NR	19.98
24	18	14	MADONNA: TRUTH OR DARE	Live Home Video 69021	Madonna	1991	R	19.98
25	26	24	PLAYBOY: SEXY LINGERIE IV	Playboy Home Video Uni Dist. Corp. 0705	Various Artists	1992	NR	19.95
26	22	14	LONESOME DOVE	RHI Entertainment Inc. Cabin Fever Entertainment 8378	Robert Duvall Tommy Lee Jones	1989	NR	39.95
27	29	26	PENTHOUSE: SATIN AND LACE	Penthouse Video A*Vision Entertainment 50291-3	Various Artists	1992	NR	19.98
28	27	50	BATMAN	Warner Bros. Inc. Warner Home Video 12000	Jack Nicholson Michael Keaton	1989	PG-13	24.98
29	19	66	THE JUNGLE BOOK	Walt Disney Home Video 0602	Animated	1967	G	24.99
30	30	9	THIS IS SPINAL TAP	New Line Home Video Columbia TriStar Home Video 75723	Christopher Guest Michael McKean	1984	NR	14.95
31	RE-ENTRY		BUNS OF STEEL	The Maier Group	Greg Smithey	1989	NR	14.95
32	34	6	MISERY	New Line Home Video Columbia TriStar Home Video 77773	Kathy Bates James Caan	1990	R	19.95
33	32	9	ANNIE LENNOX: DIVA	6 West Home Video 15719-3	Annie Lennox	1992	NR	14.98
34	RE-ENTRY		"WEIRD AL" YANKOVIC: VIDEO LIBRARY	Scotti Bros. Video BMG Video 75268-3	"Weird Al" Yankovic	1992	NR	14.98
35	37	3	PINK FLOYD: LA CARRERA PANAMERICANA	SMV Enterprises 19V-49128	Pink Floyd	1991	NR	19.98
36	NEW ▶		IRON MAIDEN: FROM THERE TO ETERNITY	SMV Enterprises 19V-49132	Iron Maiden	1992	NR	19.98
37	31	9	MORRISSEY: LIVE IN DALLAS	Warner Reprise Video 3-38305	Morrissey	1992	NR	19.98
38	40	39	PENTHOUSE: PASSPORT TO PARADISE/HAWAII	Penthouse Video A*Vision Entertainment 50288-3	Various Artists	1991	NR	19.98
39	33	6	KRIS KROSS: JUMP	SMV Enterprises 2VS-49139	Kris Kross	1992	NR	12.98
40	39	35	CHERFITNESS: A NEW ATTITUDE	CBS/Fox Video FoxVideo 2576	Cher	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.

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Top Music Videos™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store sales reports.			Suggested List Price
			TITLE, Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Type	
			★ ★ NO. 1 ★ ★			
1	1	7	SEXY MF Warner Reprise Video 38314	Prince & The N.P.G.	VS	9.98
2	2	7	UNPLUGGED + 3 SMV Enterprises 19V-49133	Mariah Carey	LF	19.98
3	3	7	THIS IS GARTH BROOKS Liberty Home Video 40038	Garth Brooks	LF	24.98
4	5	9	THE SKILLS TO PAY THE BILLS Capitol Video 40037	Beastie Boys	LF	14.98
5	10	5	THE COMFORT ZONE COLLECTION PolyGram Video 0850553	Vanessa Williams	LF	14.95
6	6	9	VIDEO LIBRARY Scotti Bros. Video BMG Video 75268-3	"Weird Al" Yankovic	LF	14.98
7	4	27	WE WILL ROCK YOU MobileVision/Yellowbill/Queen Strand Home Video 2115	Queen	LF	14.98
8	7	11	DIVA 6 West Home Video 15719-3	Annie Lennox	LF	14.98
9	NEW		FROM THERE TO ETERNITY SMV Enterprises 19V-49132	Iron Maiden	LF	19.98
10	8	13	THEIR FINAL CONCERT MPI Home Video 6351	The Judds	LF	19.98
11	14	17	SOUL AND PASSION ● SMV Enterprises 19V-49122	Michael Bolton	LF	19.98
12	11	9	LIVE IN DALLAS Warner Reprise Video 3-38305	Morrissey	LF	19.98
13	16	3	RED HOT + DANCE SMV Enterprises 17V-49140	Various Artists	LF	17.98
14	22	7	EXTRAVAGANZA LIVE AT THE MIRAGE BMG Video 72333-80006-3	Cher	LF	19.98
15	20	3	ELVIS: THE LOST PERFORMANCES MGM/UA Home Video 202759	Elvis Presley	LF	19.98
16	12	11	JUMP SMV Enterprises 9VS-49139	Kris Kross	SF	9.98
17	15	9	REAL LIFE 6 West Home Video 5722	Lisa Stansfield	LF	19.98
18	18	7	MTV PARTY TO GO: VOL. 2 Tommy Boy Music Video TBV1053	Various Artists	LF	19.98
19	23	15	VIDEO COLLECTION Capitol Video 40034	Bonnie Raitt	SF	14.98
20	24	53	GARTH BROOKS ▲⁴ Capitol Video 40023	Garth Brooks	LF	14.95
21	19	17	DECADE OF DECADENCE '81-'91 ● Elektra Entertainment 40129	Motley Crue	LF	19.95
22	NEW		BABY GOT BACK Warner Reprise Video 3-38318	Sir Mix-A-Lot	VS	9.98
23	9	7	LA CARRERA PANAMERICANA SMV Enterprises 19V-49128	Pink Floyd	LF	19.98
24	17	7	ACOUSTIC Pacific Arts Video PBS Home Video PBS404	Crosby, Stills & Nash	LF	16.95
25	13	15	ZZ TOP GREATEST HITS Warner Reprise Video 38299	ZZ Top	LF	19.95
26	25	35	LIVE AT THE EL MOCAMBO ● SMV Enterprises 19V-49111	Stevie Ray Vaughan	LF	19.98
27	RE-ENTRY		FUNKY MONKS Warner Reprise Video 3-38281	Red Hot Chili Peppers	LF	19.98
28	21	7	SHADOWS AND LIGHT SBK Music Video 33151	Wilson Phillips	LF	16.98
29	27	97	THE THREE TENORS IN CONCERT ▲³ PolyGram Video 071223-3	Carreras - Domingo - Pavarotti	LF	24.95
30	30	23	MOON SHADOWS Warner Reprise Video 3-38289	Enya	SF	14.98

○ RIAA gold cert. for sales of 25,000 units for video singles; ● RIAA gold cert. for sales of 50,000 units for SF or LF videos; ▲ RIAA platinum cert. for sales of 50,000 units for video singles; ▲ RIAA platinum cert. for sales of 100,000 units for SF or LF videos; ◇ RIAA gold cert. for 25,000 units for SF or LF videos certified prior to April 1, 1991; ◆ RIAA platinum cert. for 50,000 units for SF or LF videos certified prior to April 1, 1991. LF long-form. SF Short-form. VS Video single. © 1992, Billboard/BPI Communications.

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Video Previews

A GUIDE TO UPCOMING SPECIALTY TITLES

MUSIC

The Cure, "Play Out," Fiction/Elektra Entertainment, 96 minutes, \$19.98.

The Cure's fourth home video documents a week in the life of one of England's most intriguing bands, with 14 live tracks that prove it hasn't lost its incredible intensity after almost 15 years on the scene. "Play Out" captures some stunning concert footage, including a fan-club-only performance at London's Town & Country II, an appearance on MTV's "Unplugged," a concert at Wembley Stadium, and the Cure's acceptance of the Brit Award for best British group. Long, drawn-out backstage sequences, however, paint a very dull offstage picture of an otherwise colorful band and are worth fast-forwarding over to catch the live clips. Performances of "Fascination Street," "A Forest," "A Letter To Elise," and the unreleased "The Big Hand" make this a must-have for diehard fans.

BRUCE BUCKLEY

Petra, "Backstage Pass," Word Visual Audio/Sony Music Video, 55 minutes, \$19.95.

This is believed to be the first contemporary Christian longform with closed-captioning for the deaf. The clips themselves aren't quite as ground-breaking—with one notable exception. "Who's On The Lord's Side" is a nonstop blur of choreographed motion, directed by Phil Tuckett. The other five cuts were directed by Stephen Yake. Given the budget limitations he's working under, Yake does particularly well on "Sight Unseen," "Destiny," and the "Petra Unplugged" reading of "Ready, Willing & Able." The video also contains interviews and profiles of the band members. And there's plenty of evangelical fervor as well. Technically, it is marred only by some hideous background noise during John Lawry's interview segments. Petra has sold millions of units in all configurations. A savvy retailer will display it with other rock ventures.

BOB DARDEN

CHILDREN'S

Shari Lewis, "Action Songs," "Action Stories," "Jokes, Riddles, Knock-Knocks & Funny Poems," "Betchas, Tricks & Silly Stunts," A&M/PolyGram Video, 30 minutes each, \$9.95 each.

For more than 30 years, puppeteer/ventriloquist Shari Lewis has been entertaining kids with her alter egos Charlie Horse, Hush Puppy, and the self-absorbed but ultimately good-hearted Lamb Chop. But these four videocassettes—composed of segments from her PBS series "Lamb Chop's Play-Along"—spend less time on Lewis' unruly menagerie and more on teaching songs, stories, jokes, riddles, and simple magic tricks to her

young viewers. While on-camera children follow along with Lewis, she prompts kids at home to do the same. The jokes and riddles, although ancient, will be new to small children and the magic tricks involve materials commonplace enough for any child to stage a kitchen-table magic show.

DREW WHEELER



HEALTH/FITNESS

"T'ai-Chi-Ch'uan: Movement Of Power And Health," 120 minutes, \$29.95, "T'ai-Chi Massage: Relaxation Ecstasy," 60 minutes, \$19.95, "T'ai-Chi-Ch'uan: (Yang Long Form)," 75 minutes, \$29.95, "Revitalize Your Body," 90 minutes, \$29.95, Artistic Video.

The Taoist motion relaxation techniques of T'ai-Chi-Ch'uan can calm your mind, ease tension, increase flexibility, and deliver perfect low-impact exercise to those tired of jumping up and down. This ancient Chinese discipline is a long, complicated, and very precise series of movements that can take quite a bit of time to memorize, so a videotape of someone going through the motions can be very useful. These tapes are low-budget, with exercise on a rug in front of a brick wall, all to doodling new age music. "Yang Long Form" features Xue Dejun, who is actually Chinese. The others feature Bob Klein, who is like Gabe Kaplan without jokes.

MICHAEL DARE

DOCUMENTARY

"The Search For Robert Johnson," Sony Music Video, 72 minutes, \$19.98.

This documentary, a journey by car and train to Johnson's Mississippi Delta playing grounds—narrated by bluesman John Hammond Jr.—dispels some of the myth surrounding Johnson and uncovers a flawed man who made flawless music. Hammond draws on anecdotes from the seminal guitarist's slew of girlfriends and cohorts, as well as historians and fans like Keith Richards. Musically, Johnson contemporaries such as Johnny Shines and "Honeyboy" Edwards muster rough-hewn covers and Hammond "cuts heads" with the best of them on classics like "Walkin' Blues." Visually, it is redolent with Southern gothic images. The same record buyers who flocked to Columbia's Johnson box, "The

Complete Recordings," likely will discover "Search" a welcome find.

STEVE GARBARINO

"The Working Cowboy: In Search Of A Cowboy Song"; "My Heroes Have Always Been Cowboys"; Atlas Video, Bethesda, Md., 60 minutes each, \$19.95 each.

The mythic West comes vividly to real life in these videos, part of the five-volume Great West Collection (\$79.80) that also includes "The Last Cowboys," "Great Ranches Of The West," and "Ranch Album." (Previously broadcast on PBS, all except "Ranch Album" are new to home video.) The cowboys still wear big hats and ride horses and rope cattle, but there are a few signs of modern times creeping in around the edges. Still, this is a joyous collection, giving a strong sense in words and images of the abiding lure of the cowboy life. In "The Working Cowboy," songwriter/poet/rancher Ian Tyson visits ranches in Canada to find inspiration for his songs. The few performances inserted throughout offer poignant commentary on the proceedings. More numerous are Waylon Jennings' songs in "My Heroes," which offers a game Jennings indulging his fantasy by working the spring roundup on a Texas ranch. His great good humor (he is a greenhorn and admits it freely) and apt songs (including "Mamas Don't Let Your Babies Grow Up To Be Cowboys" and "Last Cowboy Song") frame the quietly powerful scenes. Jennings' appeal should make this of interest to fans of his music, and combo stores would be advised to remind them of such.

MARILYN A. GILLEN



"The Iron Road," Atlas Video, Bethesda, Md., 58 minutes, \$19.95.

This chronicle of the Trans-Continental Railroad, 19th-century America's greatest engineering achievement, shares the first-rate production values of such other PBS documentaries as "The Civil War." It was immediately after that war that 20,000 men spent six years bridging "1,800 miles of savage moonscape" to join the new state of California to the rest of the United States. The impact on the Native Americans, Chinese laborers, and bison is vividly traced. Period photographs combined with live re-

enactments teach us as much about our social as our technological heritage.

MORRIS KLEGMAN

"The Air Mail Story," Atlas Video, Bethesda, Md., 45 minutes, \$19.95.

The Smithsonian Institution, in cooperation with the U.S. Postal Service and Atlas Video, have put together this informative program on the development of air mail in America. Featured are early aviation pioneers Wilbur and Orville Wright, Charles Lindbergh, Amelia Earhart, Earl Ovington, and Max Miller—all of whom were involved at some point in the evolution of the air-mail system. The footage of early mail flights is outstanding, and blends well with the archival photography and interesting commentary. This video captures the courage, determination, and spirit that has made the air-mail system what it is today.

MARC GIAQUINTO



INSTRUCTIONAL

"Winning The Job You Really Want," Howling Success Videos, 60 minutes, \$29.95.

Looking for a new career, or just tired of unemployment? This lecture tape by Martin Birnbach (author of "Up Your Job") contains plenty of good objective advice concerning professional approaches to new employers. The big, shiny notebook-size box includes one tape and a notebook. The tape is cheaply produced. All you see is Birnbach and the backs of six guys' heads in the studio audience. Several times, for excitement, they cut to actors who flub their lines. Still, this is a good gift for your friends out of work. It can turn slovenly homebodies into real go-getters.

M.D.

EDUCATIONAL

"Blueprint For Space: Science Fiction To Science Fact," Finley Holiday Video Library, 60 minutes, \$24.95.

This production of the Smithsonian Institution is hosted by Alan Shepard and gives a fascinating overview of the evolution of spaceflight. From Jules Verne to Wernher von Braun, it contains superb NASA documentary footage of lunar landings, outstanding computer animation, and robot spacecraft on distant planets. It's a high-quality production that's very well-packaged. It's occasionally pedantic, but what do you expect from a tape made by a museum?

M.D.

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.

WARNER NEW MEDIA*(Continued from page 59)*

and sounds, ranging from 116 color images to Chuck Berry singing rock'n'roll. The record was designed to last 1 billion years and give an alien civilization an idea of what's happening here on the home planet.

Now, that hi-tech "message in a bottle" has been released by Warner in its two-disc "Murmurs Of Earth: The Voyager Interstellar Record" (IBM-compatible or Macintosh, \$79.98).

Also on CD-ROM, Warner has recently released "Seven Days In August" (Macintosh required, \$79.98), an interactive documentary about the raising of the Berlin Wall in 1961; "Word Tales" (Macintosh, 49.99), an interactive children's game that builds vocabulary; and an MPC version of "Desert Storm: The War In The Persian Gulf" (\$49.99).

Warner New Media titles are currently distributed by Ingram Micro D, MacAmerica, Merisel, High Technology, SoftKat, and WEA.

Among the other companies that have released multimedia product are Voyager, PIMA (Philips Interactive Media), Sony Electronic Publishing, LucasArts, Broderbund Software, Grolier Electronic Publishing, and National Geographic Society.

PICTURE THIS*(Continued from page 58)*

taken aim at supermarkets with a software package that can be piggy-backed onto any computer programs already in use.

However, Rentrak also wants its share of grocery rental dollars via one of several black boxes developed and tested in conjunction with Capital Cities/ABC. Groceries are hot for video these days, a feeling reciprocated by program suppliers and distributors who can appreciate a new class of business.

Rentrak, which has pioneered PPT through tough times, ought to benefit. But chairman **Ron Berger** has yet to nail down the studios as steady providers of hit titles, his hardware will cost supermarkets more than they might want to spend—and Silverman, founder of Commtron and former Rentrak director, knows the retail trade every bit as well.

"The studios' regard for Jack is higher," claims a consultant. "I think Jack is on to something. I think he has some major advantages." Down the road, he says, "there are bound to be some areas where their paths will cross."

STORE MONITOR*(Continued from page 60)*

Video Network in Oakland's inner city. Lemon is now consulting, after moving and then closing the store. "It was looted, right after I moved it," he reported at VSDA, where he was lining up clients who want to address retail issues in the troubled urban environments.

Finally, after 15 years with **Wherehouse Entertainment**, it was time to move on, said **Craig Kelly**, now VP/GM at **Robbie Lee's** Bakersfield, Calif., chain **Video City**.

Greetings From

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It's Opening Night at the 30th Anniversary of the historic Britt Festival in Jacksonville, Oregon, and Michael Nesmith takes the stage.

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Pacific Arts Video

VSDA PANEL DEBATES PPV ROLE IN VIDEO

(Continued from page 58)

Moderated by Blockbuster senior VP of programming and merchandising Ron Castell, the Phil Donahue-style panel included Geoffrey Roman, senior VP for new business development and technology, Jerrold Electronics Inc.; Rick Blume, president, Action Pay-Per-View; Bruce Karpas, president, Request TV; Hugh Panero, VP of marketing and pay-per-view for the New York division of Time Warner Cable Television; and Hal Richardson, senior VP of worldwide pay TV, Walt Disney Co.

Castell opened the seminar by answering the recurrent question of whether PPV threatens retail. "Prior to preparing this seminar and getting our speakers," he said, "we talked to the two best theorists in video that we could find. Their careers span cable, commercial television, motion pictures, and soon home video. Of course, the two experts are Wayne and Garth [of 'Wayne's World' fame], and they said, 'Not!'"

Panero, whose employer is conducting a test of a video-on-demand system in New York, concurred with Castell: "We're a puny David. We're not here to slay the Goliath. Right now the Goliath has the biggest piece of the entertainment pie, and we just want a little tiny piece of it." He attempted to dispel some retailers' fears that PPV will pull out the rug from underneath them.

Similarly, Disney's Richardson said his company's objective "is not to destroy, cannibalize, or in any way negatively effect the video business."

Action Pay Per View's Blume took the point a step further, citing a study that claimed some video retailers experienced increased turns on some rental titles thanks to advertising on their local cable systems.

Perhaps even more reassuring to retailers was Karpas' revelation that Request TV's revenues this year have been "disappointing." Noting that the medium's greatest asset, i.e., boxer Mike Tyson, is "sitting in jail," Karpas admitted that Request's special-events revenues—which constitute the lion's

share of the company's business—are down to \$25 million in the first quarter of this year from \$75 million in the same period last year.

Castell cautioned that several points need to be ironed out between the two industries if they are to continue to co-exist peacefully. One is exclusivity.

Retailers want longer home video windows. But Richardson said: "Your business has grown from whatever it was—nonexistent—in 1982 to \$12 billion in 1992 based on the window that exists today. All we're trying to do is give another business a shot and an ability to get a foothold in the marketplace. If you delay the pay-per-view window for six months, the way you want me to, then it's on top of the pay television window, therefore I have no window for pay-per-view."

Blume put a novel spin on the street date issue by suggesting that certain action/adventure titles might benefit from a PPV window prior to retail release. While the figures are rough estimates, Blume said, the bottom line is that "the movie producer makes more money, [retailers] make more money, and we make more money, and that's what we all want to do in the end."

This win-win-win blueprint is muddied by the prospect of telcos entering the video delivery business, particularly in light of the Federal Communications Commission's recent decision to allow them to beam a "video dial tone" over fiber optic networks.

Castell asked the members of the panel when they thought the telcos would "be a significant factor in video." While most offered estimates in the neighborhood of 10 years, three of the five executives predicted that the phone companies would enter the business only in the form of "partnerships, acquisitions, or other alliances"—significantly at odds with earlier fears of a telco takeover.

Castell had the last word: "Surprisingly, I have not heard anything that causes me to be less bullish on the video industry."

Top Video Rentals

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
			★ ★ ★ NO. 1 ★ ★ ★				
1	1	4	THE HAND THAT ROCKS THE CRADLE	Hollywood Pictures Hollywood Home Video 1334	Annabella Sciorra Rebecca DeMornay	1992	R
2	4	8	CAPE FEAR	Amblin Entertainment MCA/Universal Home Video 81105	Robert De Niro Nick Nolte	1991	R
3	3	4	BUGSY	Columbia TriStar Home Video 70673-5	Warren Beatty Annette Bening	1991	R
4	5	4	STAR TREK VI: THE UNDISCOVERED COUNTRY	Paramount Pictures Paramount Home Video 32301	William Shatner Leonard Nimoy	1991	PG
5	2	6	THE ADDAMS FAMILY	Paramount Pictures Paramount Home Video 32689	Anjelica Huston Raul Julia	1991	PG-13
6	6	5	GRAND CANYON	FoxVideo 5596	Kevin Kline Danny Glover	1991	R
7	7	4	SHINING THROUGH	FoxVideo 5661	Michael Douglas Melanie Griffith	1991	R
8	8	9	FATHER OF THE BRIDE	Touchstone Pictures Touchstone Home Video 1335	Steve Martin	1991	PG
9	25	2	HOOK	Amblin Entertainment Columbia TriStar Home Video 70603-5	Dustin Hoffman Robin Williams	1991	PG
10	12	2	STOP! OR MY MOM WILL SHOOT	Universal City Studios MCA/Universal Home Video 81264	Sylvester Stallone Estelle Getty	1992	PG-13
11	9	9	MY GIRL	Columbia TriStar Home Video 50993-5	Macaulay Culkin Anna Chlumsky	1991	PG
12	11	10	JFK	Warner Bros. Inc. Warner Home Video 12306	Kevin Costner	1991	R
13	10	6	KUFFS	Universal City Studios MCA/Universal Home Video 81245	Christian Slater	1991	PG-13
14	24	2	THE GREAT MOUSE DETECTIVE	Walt Disney Home Video 1360	Animated	1986	G
15	14	9	FOR THE BOYS	FoxVideo 5595	Bette Midler James Caan	1991	R
16	16	5	MAN IN THE MOON	Media Home Entertainment FoxVideo M902500	Sam Waterston Tess Harper	1992	PG-13
17	13	13	FRANKIE & JOHNNY	Paramount Pictures Paramount Home Video 32222	Al Pacino Michelle Pfeiffer	1991	R
18	15	11	THE BUTCHER'S WIFE	Paramount Pictures Paramount Home Video 32312	Demi Moore Jeff Daniels	1991	PG-13
19	20	2	LOVE CRIMES	HBO Video 99727	Patrick Bergin Sean Young	1991	NR
20	17	15	THE LAST BOY SCOUT	Warner Bros. Inc. Warner Home Video 12217	Bruce Willis Damon Wayans	1991	R
21	19	17	DECEIVED	Touchstone Pictures Touchstone Home Video 1306	Goldie Hawn John Heard	1991	PG-13
22	28	3	EUROPA EUROPA	Orion Classics Orion Home Video 5064	Not Listed	1991	R
23	23	2	SHAKES THE CLOWN	Columbia TriStar Home Video 92493	Bobcat Goldthwait Julie Brown	1992	R
24	26	8	INSIDE OUT 2	Playboy Home Video Uni Dist. Corp. PBV0710	Various Artists	1992	NR
25	22	7	NAKED LUNCH	FoxVideo 5614	Peter Weller Julian Sands	1991	R
26	21	19	THE FISHER KING	Columbia TriStar Home Video 70613	Robin Williams Jeff Bridges	1991	R
27	18	14	LITTLE MAN TATE	Orion Pictures Orion Home Video 8778	Jodie Foster Adam Hann-Byrd	1991	PG
28	32	2	TRUE IDENTITY	Touchstone Pictures Touchstone Home Video 1256	Larry Henry Frank Langella	1991	R
29	31	2	FINAL APPROACH	Vidmark Entertainment 5524	Hector Elizondo	1991	R
30	27	12	FREEJACK	Morgan Creek Productions Inc. Warner Home Video 12328	Emilio Estevez Mick Jagger	1991	R
31	30	2	THE FLASH	Warner Bros. Inc. Warner Home Video 12146	John Wesley Shipp Amanda Pays	1990	NR
32	38	18	SHATTERED	MGM/UA Home Video 902357	Tom Berenger Greta Scacchi	1991	R
33	33	5	GIMME SHELTER	Maysles Films, Inc. ABKCO Video 38781-1001-3	Rolling Stones	1970	R
34	NEW ▶		MADAME BOVARY	Republic Pictures Home Video 2518	Isabelle Huppert	1992	PG-13
35	35	3	HURRICANE SMITH	Warner Bros. Inc. Warner Home Video 35424	Carl Weathers	1992	R
36	40	20	DEAD AGAIN	Paramount Pictures Paramount Home Video 32057	Kenneth Branagh Emma Thompson	1991	R
37	29	12	THE COMMITMENTS	FoxVideo 1906	Robert Arkins Michael Aherne	1991	R
38	37	14	THE PEOPLE UNDER THE STAIRS◆	Universal City Studios MCA/Universal Home Video 81136	Brandon Adams Everett McGill	1991	R
39	36	15	INSIDE OUT	Playboy Home Video Uni Dist. Corp. 0706	Various Artists	1991	NR
40	34	17	CURLEY SUE	Warner Bros. Inc. Warner Home Video 12218	Alisan Porter Jim Belushi	1991	PG

◆ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1992, Billboard/BPI Communications.

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	Death Becomes Her (Universal)	12,110,355	1,409 8,595	12,110,355
2	Honey, I Blew Up the Kid (Buena Vista)	6,486,942	2,429 2,671	38,020,823
3	Mo' Money (Columbia)	6,137,902	1,705 3,600	23,457,687
4	A League of Their Own (Columbia)	5,422,724	2,084 2,602	75,756,979
5	Buffy the Vampire Slayer (20th Century Fox)	4,515,541	1,959 2,305	4,515,541
6	Sister Act (Buena Vista)	3,963,566	1,888 2,099	111,609,867
7	Bebe's Kids (Paramount)	3,010,987	646 4,661	3,010,987
8	Boomerang (Paramount)	2,804,650	1,501 1,869	59,285,054
9	Unlawful Entry (20th Century Fox)	2,551,411	1,420 1,797	46,840,879
10	Universal Soldier (TriStar)	2,187,255	1,689 1,295	30,090,370

Image Shoots For Success With New FoxVid, BV Titles

HOOPS TO CRADLES: Image skies above the rim with its next FoxVideo disc release: Ron Shelton's basketball comedy "White Men Can't Jump" (widescreen, \$39.98), which stars Wesley Snipes, Woody Harrelson, and Rosie Perez and is due in September.

Image also has four hot Buena Vista titles set for that month, including "The Hand That Rocks The Cradle" (wide, \$39.99); "The Rescuers" (1977, CLV, \$29.99; CAV, \$39.99); "Father Of The Bride" (wide, \$39.99), and "The Great Mouse Detective" (CLV, \$29.99; CAV, \$39.99).

FOXVIDEO has signed a new four-year exclusive laserdisc distribution agreement with Image Entertain-

LASER SCANS

by Chris McGowan

ment. Under the pact, Image has the right to acquire existing and future FoxVideo titles through June 30, 1996. As part of the deal, 20th Century Fox was issued warrants to purchase shares of Image common stock.

"The warrant and new distribution agreement are part of our corporate plan of strategic partnering," says Martin Greenwald, Image chairman and CEO. He adds that the Fox pact, a similar agreement with Disney signed last November, and purchases of Image's restricted common stock by Mitsubishi and Mitsui are all "designed to position Image as a major force in the laserdisc market for years to come."

WARNER is bowing "The Mambo Kings" (widescreen, \$29.98) on disc in September. Armand Assante ("The Marrying Man"), Antonio Banderas ("Tie Me Up! Tie Me Down!"), and Cathy Moriarty ("Raging Bull") star in a tale of two Cuban brothers striving for success in New York's mambo craze of the '50s. Arne Glimcher directs this film version of the Oscar Hijuelos novel.

PIONEER SPECIAL EDITIONS will launch a special laserdisc edition of "Rambling Rose" (wide, extras, \$64.95) in September. Included will be an audio commentary track with director Martha Coolidge and a supplementary section with alternate endings, outtakes, storyboards, and production stills. "Rambling Rose" is the first recent release issued in a deluxe disc edition by Pioneer. Laura Dern, Diane Ladd, and Robert Duvall star.

COLUMBIA TRISTAR has cut the sticker price on 10 popular laser titles. Dropping to \$24.95 are "Dr. Strangelove" (1963, pan-scan), "Taxi Driver" (1976, pan-scan), "The Big Chill" (1983, pan-scan), "Toolsie" (1982, pan-scan), "Stand By Me" (1986), "Absence Of Malice" (1981), and "About Last
(Continued on next page)

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LASER SCANS

(Continued from preceding page)

Night" (1986). Dropping to \$29.95 are "Close Encounters Of The Third Kind" (1977, pan-scan) and "Silverado" (1985, pan-scan). "Lawrence Of Arabia" (1962, wide, \$39.95) includes 35 minutes of restored footage.

DISC TIPS: Laserdisc Seminars, a Rosalia, Wash.-based division of Rose Video Entertainment, is organizing a 12-week nationwide tour of 28 cities to promote laserdisc rentals and sell-through. "The rental of laserdisc hard-

ware and software stimulates the sell-through market," says Daniel Alban, Rose Video Entertainment president.

IMAGE has just introduced two four-color product brochures designed as cross-sell inserts for upcoming laserdisc releases. "Foreign Films" highlights 87 international titles now available from Image on disc, while "Playboy Video" includes a holographic image of the Playboy logo on the front cover, and describes both up-

coming releases and 24 currently available discs. Other cross-sell inserts will be introduced in the near future, according to Image marketing VP David DelGrosso.

NEW MUSIC DISCS: In August and September, Pioneer Artists will bow "Beastie Boys: The Skills To Pay The Bills" (\$24.95), "Earth, Wind & Fire: Live In Japan" (\$29.95), "Ernani" with Luciano Pavarotti (\$49.95), the documentary "Margot Fonteyn" (\$34.95), and "Mahler Symphony No. 1" conducted by Klaus Tennstedt (\$34.95).

COLLECTOR'S CORNER: Voyager's edition of "Dr. Strangelove"

(1963, widescreen, CAV, extras, \$89.95) has been called "the blackest comedy in movie history." It certainly is the most apocalyptic, and one of the funniest, comedies ever made.

Stanley Kubrick directed this Cold War farce about the race to prevent a nuclear war after mad General Jack D. Ripper sends several bombers winging their way toward Russian targets. Sterling Hayden plays Ripper, obsessed with the Communist plot to contaminate America's "precious bodily fluids." Peter Sellers delivers three tour-de-force performances: as President Merkin Muffley, the British Captain Mandrake, and the perverse Dr.

Strangelove himself.

The nuclear arms race between the U.S. and the Soviet Union appears to be over, but this film is just as hilarious and thought-provoking as ever. The Voyager version is a deluxe presentation, as usual, and presents the film in its original aspect ratios (it had two, 1.66:1 and 1.33:1). The many extras include an early "Dr. Strangelove" draft by Kubrick (before Terry Southern joined him on the script), plus a selection of civil defense films, atombomb testing footage from the '50s and '60s, and a TV performance of the novelty song "My Teenage Fallout Queen."

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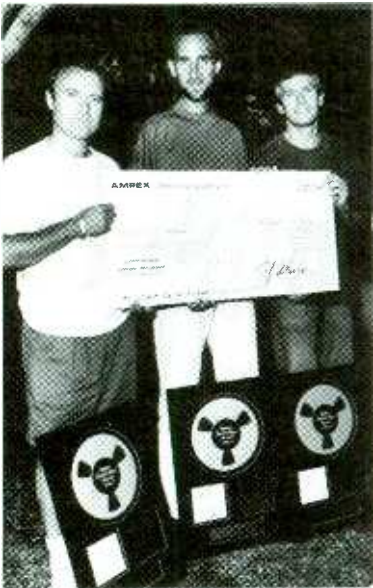
FOR WEEK ENDING AUGUST 15, 1992

Top Laserdisc Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
			★ ★ ★ NO. 1 ★ ★ ★					
1	2	3	STAR TREK VI: THE UNDISCOVERED COUNTRY	Paramount Pictures Pioneer LDCA, Inc. LV32301	William Shatner Leonard Nimoy	1991	PG	34.95
2	NEW ▶		HOOK	Amblin Entertainment Columbia TriStar Home Video 70606	Dustin Hoffman Robin Williams	1992	PG	39.95
3	1	9	JFK	Warner Bros. Inc. Warner Home Video 12306	Kevin Costner	1991	R	39.98
4	3	5	THE ADDAMS FAMILY	Paramount Pictures Pioneer LDCA, Inc. LV32689-WS	Anjelica Huston Raul Julia	1991	PG-13	34.95
5	4	7	CAPE FEAR	Amblin Entertainment MCA/Universal Home Video 41263	Robert De Niro Nick Nolte	1991	R	39.98
6	5	5	THE GOLDEN AGE OF LOONEY TOONS: VOLUME TWO	MGM/UA Home Video Pioneer LDCA, Inc. ML102714	Animated	1992	NR	99.98
7	6	7	JAWS	Universal City Studios MCA/Universal Home Video 41013	Roy Scheider Robert Shaw	1975	PG	39.98
8	NEW ▶		RICOCHET	Silver Pictures Pioneer LDCA, Inc. 90683	Denzel Washington John Lithgow	1991	R	29.98
9	NEW ▶		THE COOK, THE THIEF, HIS WIFE & HER LOVER	Vidmark Entertainment Pioneer LDCA, Inc. LDCVM5330	Helen Mirren	1990	NR	39.95
10	7	15	THE LAST BOY SCOUT	Warner Bros. Inc. Warner Home Video 12217	Bruce Willis Damon Wayans	1991	R	29.98
11	9	33	TERMINATOR 2: JUDGMENT DAY	Carolco Home Video Pioneer LDCA, Inc. LD68952-2	A. Schwarzenegger Linda Hamilton	1991	R	29.95
12	12	3	LA FEMME NIKITA	Vidmark Entertainment Pioneer LDCA, Inc. LDCVM5471	Anne Parillaud Jeanne Moreau	1990	R	34.95
13	19	5	DR. STRANGELOVE	Columbia TriStar Home Video Criterion Collection CC1280L	Peter Sellers George C. Scott	1965	NR	89.95
14	11	11	THE COMMITMENTS	FoxVideo Image Entertainment 9381-80	Robert Arkins Michael Aherne	1991	R	39.98
15	8	7	THE TEN COMMANDMENTS (35TH ANNIV.)	Paramount Pictures Pioneer LDCA, Inc. LV12971-3WS	Charlton Heston	1956	G	64.95
16	23	3	GIMME SHELTER	Maysles Films, Inc. ABKCO Video 38781-1001-1	Rolling Stones	1970	R	34.95
17	13	39	APOCALYPSE NOW	Paramount Pictures Pioneer LDCA, Inc. LV2306-2WS	Marlon Brando Martin Sheen	1979	R	44.95
18	NEW ▶		MAN IN THE MOON	Media Home Entertainment Image Entertainment ML102500	Sam Waterston Tess Harper	1992	PG-13	29.98
19	18	7	DEAD AGAIN	Paramount Pictures Pioneer LDCA, Inc. LV32057-WS	Kenneth Branagh Emma Thompson	1991	R	34.95
20	NEW ▶		SOME LIKE IT HOT	MGM/UA Home Video Pioneer LDCA, Inc. ML102699	Jack Lemmon Tony Curtis	1959	NR	29.98
21	10	11	FREEJACK	Morgan Creek Productions Inc. Warner Home Video 12328	Emilio Estevez Mick Jagger	1991	R	29.98
22	NEW ▶		STOP! OR MY MOM WILL SHOOT	Universal City Studios MCA/Universal Home Video 41264	Sylvester Stallone Estelle Getty	1992	PG-13	34.98
23	NEW ▶		STAR TREK 25TH ANNIVERSARY SPECIAL	Paramount Pictures Pioneer LDCA, Inc. LV80177	William Shatner Leonard Nimoy	1991	NR	34.95
24	NEW ▶		FINAL APPROACH	Vidmark Entertainment Pioneer LDCA, Inc. LDCVM5561WS	Hector Elizondo	1991	R	34.95
25	15	17	THE FISHER KING	Columbia TriStar Home Video Criterion/Pioneer LDCA, Inc. 70616	Robin Williams Jeff Bridges	1991	R	39.95

♦ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at suggested retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at suggested retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1992, Billboard/BPI Communications.



Genesis Gets Reel. Ampex Recording Media Corp. presented its 1,000th golden reel award to Genesis for its album "We Can't Dance," which was recorded and mixed exclusively on Ampex audiotape. To commemorate the occasion, the company donated \$10,000 to Save The Children International. Accepting the award, from left, are the band's Phil Collins, Mike Rutherford, and Tony Banks. The golden reel award, initiated 14 years ago, recognizes albums recorded and mixed exclusively on Ampex audiotape that have been certified gold. As part of the award, the company makes a \$1,000 donation to the charity of the artists' choice.

Yamaha Closing Communications Center

■ BY SUSAN NUNZIATA

NEW YORK—Citing a need to shift from a cost-center to a profit-center orientation, Yamaha Corp. of America announced it will close its Yamaha Communications Center here Jan. 1, 1993.

YCC, opened in 1987, features a consumer showroom, recording studio, and musical-instrument R&D and demonstration facilities at its 57th Street location near Carnegie Hall.

"The showroom was primarily set up as an R&D center to talk with professional musicians in all fields of music, get their input, from classical all the way to pop, as well as work with the developers in colleges like MIT and the Univ. of California," says Yamaha Corp. senior VP Ron Raup. "We did receive information that has contributed to products that have been released and are yet to be released. But in looking at our R&D in the future, we think that there will be more expedient ways to implement it."

Yamaha is transferring much of YCC's R&D to its Buena Park, Calif., headquarters, with some going to its musical-instrument facility in Grand Rapids, Mich. Additionally, the company will disperse employees throughout the country to gather information for R&D.

Raup notes the decision is prompted in part by the effects of the weak econ-

omy. "The recession has affected business," he says. "Competition for discretionary dollars has affected it as well. The music industry overall has been shrinking for the past three years. Some segments of pro audio are doing better, some are down. There's fewer live venues for musicians and, as a result, there's less need for live gear. But home recording is looking up. Also, last year was a terrible touring season. This year, the touring season appears to be much stronger, as is demand for product at companies."

Raup adds, "Yamaha Japan, like most Japanese companies, have had financial difficulties not only this year but in the past few years," he says. "In the U.S. this last year had been a particularly strong year for us in terms of profitability."

YCC cost the company more than \$3

million per year to operate, according to Raup, who says the decision to close it is part of the company's overall efforts to control costs. "There's no panic situation to reduce expenses," he says. "If you're looking at R&D, it served its purpose, it helped us develop an important base to go forward, and it would be difficult to deal without that base."

YCC has 11 employees, some of whom will be assigned to other locations while others will ultimately be offered a separation package, according to Raup. The plan does not affect Yamaha's new digital recording demonstration facility, which was set up at Oceanway Recording in Los Angeles earlier this year.

The company will be refocusing its efforts toward more dealer support and education, says Raup. "The dealer

is really the link between Yamaha and the consumer. In a changing market we've got to do a better job in servicing customers, finding out what they need, and giving them what they need," he says. "That's a transition we're making, and one the industry needs to make. The focus is putting more resources and energy in working with dealers in developing those capabilities."

The company is also planning to take other steps to accommodate a changing marketplace, although Raup declined to go into detail. "Every company's got to be making changes to accommodate a changing marketplace," he says. "The reality is it is changing. The question is, how do we serve the market, how do we work with our distribution channels?"

Effects Processor In Works HDA Unit Adds Spatial Dimension

NEW YORK—High Definition Audio, a new company formed by music industry veterans, is developing a processor designed to enhance harmonics and add spatial effects to audio material. The unit will be available in both consumer and professional versions and requires no encoding or decoding for the effects to be achieved.

Publishing veteran John Velasco is president of the firm, which is headed by chairman Joel Katz. Miles Kath, based in Wilmington, N.C., is technical director and Vicky Mayo is director of marketing.

Based on a proprietary, patent-pending technology that is designed to provide the ability to control dimensionality, frequency, velocity, and harmonic content of program material, the effects of the processor are not as dependent upon speaker placement and listener positioning as those of some other spatial-enhancement products.

Six different versions are being developed, including a digital professional unit, DIG-0111, designed for recording, mastering, and cleaning up old tracks. The company is still finalizing its marketing plans for the unit, and may begin first on a lease-only basis with sales to follow. Once available for sale, the expected price is approximately \$500, says Velasco. The unit is currently in production.

The AS-1111 analog professional unit is designed for use in live concert

settings and film track recording and is not designed for use in broadcast applications, Velasco says.

The RB-9111 broadcast unit, also in production now, is designed with the limits of television usage in mind. The MT-2111 theater version, designed as a three-channel processor to be installed directly in movie theaters, is currently being tested in theaters in India, and will be demonstrated to U.S. theaters by year's end, says Velasco.

The AP-7111 home consumer version, for use with any home audio system, is currently available for under \$100. The AP-7112 automobile version is also available, according to Velasco.

The unit provides a "60% wider stereo spread and spatial feel out of two speakers," says Velasco.

The company is now looking to set up a distribution network for the HDA line, according to Velasco.

The professional unit was used for the ASCAP Film & TV Awards and the BMI Rock & Pop Awards.

Rick Riccobono, VP of writer/publisher relations with BMI in Los Angeles, was pleased with the effects of the units during the BMI event at the Beverly Wilshire ballroom. "It seemed to be a more full sound," he says. "Everything seemed more full-bodied. There was something about the richness of the sound that was different from what I've heard in the

(Continued on next page)

Wendy Carlos Goes 'Bach' And Forward All At Once With New Reading Of Old Set

NEW YORK—Wendy Carlos, one of the first performers to plunge into synthesized music 25 years ago, has found herself involved in a long-term love/hate relationship with technology.

While espousing the virtues of new hardware and software that make certain aspects of production easier, she bemoans the bugs in many new programs and the toll technology can take on creativity.

"The price of admission right now is that you have to be patient, and you have to be prepared to tear your hair out and kind of scream a lot," says Carlos. "Anyone who isn't realistic shouldn't get into it. If they think it's going to be a mature technology like those old things, they've got another thing coming."

In celebration of the 25th anniversary of "Switched-On Bach," a breakthrough album that made use of the then-new Moog synthesizer, Carlos decided to release "Switched-On Bach 2000," a new reading of the music using the latest in today's technology.

"When I'd done most of the same repertoire I'd done before, I realized the way of working is so completely different," says Carlos. "It was only in my memory that I could say yes, this was a similar project. There were some similarities, but it was all as disturbing as taking your well-known furniture from a place you've lived in for 10 years and moving somewhere else. For the first few months you know the furniture, but the surroundings are wrong."

While tempo was made easier and tonality was greatly improved with



Wendy Carlos in her home studio with some of her pets and some of her gear. Carlos celebrated the 25th anniversary of her ground-breaking "Switched-On Bach" with a version created using today's technology.

modern gear, Carlos notes the project took more than twice the amount of time she spent on the original. "Switched-On Bach" took approximately five months and a total of 1,000 hours; the anniversary project, even excepting some additional music, took more than 3,000 hours over 10 months.

"Everyone's talking about how fast it goes. Maybe if you're going bunka junka, bunka junka, and that's all you're doing, you have one little drum box and all prepackaged sounds, and you're putting the cliché down absolutely and perfectly, and you're making no demands outside of the cliché, then maybe it works faster," says Carlos. "But the minute you try and take that one curious, insouciant step outside of the norm, watch out, the

stones are going to start falling, everything's going to come down on your head. You've got to be stubborn enough not to let that throw you."

According to Carlos, it took approximately a year and a half to complete the new Bach project. In that time, Digidesign introduced Sound Tools and Pro Tools. "It was by 1990 that the technology got to a stage where it was stable enough to do it. Sound Tools and Pro Tools were coming on line only during the work. So I finished the job with them. Luckily, I finished late. If I had finished early I wouldn't have been able to do it that way. I know from the previous digital records I've done in the '80s that this is a lot better than the other ways of working, with the old 1610s, 1630 editors and all of that. Those were really horrible little devices."

Carlos uses a Moog synthesizer sound only once on "Bach 2000." This time around, her setup included two DK Synergy synthesizers, three Mulogix Slave 32s, two Kurzweil FS 150s, four Kurzweil 1000s, and Yamaha TX 802 and SY77 synthesizers.

The project also made use of a custom console, an Apple Macintosh IIfx computer, Micronet SB-1000 hard disc, Hewlett Packard 9825B computer for the Synergy/Slave 32 tuning tables, Digidesign's Pro Tools four-track audio card, software, and interface, Akai ADAM DR1200 digital multitrack with Custom Audio Interface, two Sony EDV-9500 ED Beta recorders, and the Panasonic SV-3700 DAT recorder. Software also included Mark of the Unicorn's Performer and MIDI Time Pieces, Opcode's DX/TX librarian, and Boss BL-1 bulk librarian for the SY77 tuning

(Continued on next page)



Penn-sive Session. RCA recording artist Michael Penn, left, completed recording his second album, "Free For All," with producer Tony Berg, right. The album was completed at Berg's studio, Zeitgeist, in Los Angeles. The album is slated for release Sept. 15. With them in the studio is an unidentified colleague.

PRO-FILE

(Continued from preceding page)

tables.

Although Carlos has been mixing all her master tapes in four-channel for the last 20 years, this was the first project she deliberately mixed using Dolby Surround. "Dolby surround is a nice logical way of mixing, so whether you listen on headphones or a regular two-channel system, there's nothing lost. And it's actually forcing you to do a very nice kind of a mix in any case, which artificially imposes a certain discipline so the thing forms nice two-track stereo."

Carlos says she prefers using Dolby Surround rather than some of the other systems that purport to give three-dimensional sound.

"Switched-On Bach 2000" was recorded in the New York apartment/studio that Carlos built herself. Along with the gear, she shares the space

with a roommate, a plethora of Siamese cats, and a friendly, fluffy dog. The sight of a cat reclining on a warm computer monitor is odd, but somehow emblematic of the marriage of artistry and technology that plagues Carlos.

The bite that fiddling with technology can take out of an artist's time has been increasing in recent years as

You have to be prepared to tear your hair out'

the pace of development picks up speed, she notes. "It's scary because you lose a great many years of your creative time as an artist dealing with a moving target, and if the target would just come to a halt for a second and sit there you'd have a better chance to do something about it. It's like the old Chinese curse, 'May you live in interesting times.' We're living in interesting times. There's not a single artistic technology that's stayed the same."

The expense of keeping up with developments is also a challenge, says Carlos. "If you try and stay abreast of the times, you could be spending thousands of dollars each week and still not have gotten through it all, and you'd never learn how to use any of it. It will be all rewritten by the next week, and there would be bugs by the time you get it stable. You'd never be productive, you'd just be a dilettante. This is an ideal era for a dilettante."

Carlos is often asked to do beta tests on new equipment, and has had the opportunity to work with a wide palette of gear. The artist has her own criteria for choosing gear, but says her successful choices have been more luck than anything else. Being involved with technology for a quarter century has allowed Carlos to develop a perspective on what to try and what to pass by.

"There are a lot of processing units you can buy nowadays that do reverb, phasing, harmonizing, pitch shifting, chorusing, aural exciting, equalizing, compression, expansion, limiting. I hate that," she says. "It's like a Swiss army knife. Normally, when you need a screwdriver, you don't go for the Swiss army knife, you go for the screwdriver first ... Nothing wrong

with the Swiss army knife, except none of its tools are quite as convenient as the ones that are single-function tools. A lot of the new devices [are] this 'glumpf' of 20 different devices in one little box and none of them really work that well. Since most of the devices seem to be focused on that lately I can easily just pass."

Carlos tends toward single-function devices, and her studio setup is made up of individual modules, each of which, she says, does one or two small jobs quite well. Her outboard array includes the ART DR-1 digital reverb, AMS dmx 15-80S digital delay and processor, EMT 140st stereo reverb plate, Lexicon PCM 42 digital delay and CP-1 cinema processor, Symetrix 511 and 511 dynamic noise filters, Aphex aural exciter, and TC Electronics TC 2240 stereo equalizer.

While Carlos makes use of a wide range of technology for her albums and film scores, when composing for traditional orchestra she usually uses a piano and writes the music out on a drawing table.

Recently, however, Carlos has begun using Coda's Finale program for music writing. "It's wonderful to be able to get the music back at you looking gorgeous, as it does, and if you are fussy about the way it looks you can move anything around, adjust sizes and spacing wherever you want to, and shape a crescendo in the right angle. You can have fun just making it look good."

With MIDI gear, Carlos can also audition her work in progress. "I can just let it be a piano sound, it doesn't matter, or I can make it sound like an ersatz orchestra, and I can hear back what I just composed without looking at the screen."

Carlos' affair with technology is one of fascination tempered with the frustration of time. "If only life went on long enough, and there were enough time to do all of these things and wear all of these hats, there's nothing inherently wrong with any of it, even the bugginess," she says. "There's challenges there and you have a chance at shaping it and making it right for the next generation. The way it comes is what makes it bad. It's like having a meal in which all the good food you like from every country in the world is served at the same time and you have to eat it all. That just drives me crazy."

SUSAN NUNZIATA

NEW EFFECTS PROCESSOR IN THE WORKS

(Continued from preceding page)

past in that particular hall."

However, some professional audio observers are cautious about the unit. Tom Steele, chief engineer at Frankford Wayne mastering studio in New York, says, "HDA has some good ideas, but it needs a redesign. Basically, it overdoes things. It sounds too much like an EQ device."

The unit is designed to work on existing material contained in a stereo signal that might not be heard through a normal two-channel speaker set. The HDA processor is designed to boost certain information that is mixed only in the right or left

channel of a program, explains Steele. "It enables you to boost information that was mixed left-only or right-only. It also picks up ambient information that is embedded in the stereo signal, and has the possibility of making that information more exciting."

However, Steele stresses that the unit is still in prototype stages and needs some refinement before it will be applicable to the pro audio market.

Velasco says HDA plans to introduce the professional and broadcast units at the Consumer Electronics Show in Las Vegas in January 1993.

SUSAN NUNZIATA

GOOD AS GOLD



BILLBOARD SALUTES THE AMPEX 1000TH GOLDEN REEL AWARD

In the September 26 issue, Billboard salutes the 1000th presentation of the Ampex Golden Reel Award.

Over the last fifteen years, this award has come to represent artistic and technical excellence. It has also been responsible for the donation of over one million dollars to charity.

This Billboard special will showcase this extraordinary program and its recipients, Ampex's history and will profile the 456, 467 and 499 pro tape series product.

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ISSUE DATE: SEPTEMBER 26

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Pro Audio

Billboard.

STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING AUGUST 8, 1992)

CATEGORY	RAP	R&B	COUNTRY	HOT 100	ALBUM ROCK
TITLE Artist/ Producer (Label)	WARM IT UP Kriss Kross/ J.Dupris (Ruffhouse/COL.)	BABY-BABY- BABY TLC/ L.A.Reid,Babyface D.Simmons (Atco East West)	BOOT SCOOTIN' BOOGIE Brooks & Dunn/ S.Hendricks D.Cook (Arista)	THIS USED TO BE MY PLAYGROUND Madonna/ Madonna, S.Pettibone (Sire)	EVEN BETTER THAN THE REAL THING U2/ S.Lillywhite (Island)
RECORDING STUDIO(S) Engineer(s)	STUDIO 4 (Philadelphia) Joe Nicolo	STUDIO LACOCO (Atlanta,GA) Darin Prindle Jim"Z"Zumpano	TREE (Nashville) Mike Bradley	OCEANWAY (Los Angeles) Al Schmidt	MOBILE STUDIO (Dublin,IRELAND) Pobbie Adams Paul Barrett
RECORDING CONSOLE(S)	Neve 8048	SSL 6056 E Series G Computer	MCI JH500	Neve 8108	Custom Neve
MULTITRACK/ 2-TRACK RECORDER(S) (Noise Reduction)	Studer A-80	Studer A-820/827	Otari MTR-90	Sony 3348	Otari MTR-100
STUDIO MONITOR(S)	UREI 813	Augsberger Yamaha NS10	Yamaha NS10 UREI 813	Custom Oceanway	Yamaha NS10
MASTER TAPE	Ampex 456	3M 996	Ampex 456	Ampex 467	Ampex 456
MIXDOWN STUDIO(S) Engineer(s)	STUDIO 4 (Philadelphia) Joe Nicolo	BOSSTOWN (Atlanta,GA) Phil Tann	CASTLE (Nashville) Scott Hendricks	OCEANWAY (Los Angeles) Al Schmidt	MOBILE STUDIO (Dublin,IRELAND) Steve Lillywhite Robbie Adams
CONSOLE(S)	SSL 4000 E Series G Computer	SSL 4072 E Series	SSL 4000 G Series	Focusrite GML Automation	Custom Neve
MULTITRACK/ 2-TRACK RECORDER(S) (Noise Reduction)	Studer A-80	Studer A-820	Mitsubishi X-880	Sony 3348	Otari MTR-100
STUDIO MONITOR(S)	KRK	Yamaha NS10 Genelec	B&W,UREI 813	Custom Oceanway	Yamaha NS10
MASTER TAPE	Ampex 467	Ampex 456	Ampex 467	Ampex 456	Ampex 456
MASTERING (ALBUM) Engineer	MASTERDISK Tony Dawsey	HIT FACTORY DMS Herb Powers Jr.	MASTERMIX Hank Williams	STERLING SOUND Ted Jensen	A&M Arnie Acosta
PRIMARY CD REPLICATOR (ALBUM)	Sony Manufacturing	DADC	Disc Manufacturing Inc.	WEA Manufacturing	WEA Manufacturing
PRIMARY TAPE DUPLICATOR (ALBUM)	Sony Manufacturing	Sonopress	Sonopress	WEA Manufacturing	WEA Manufacturing

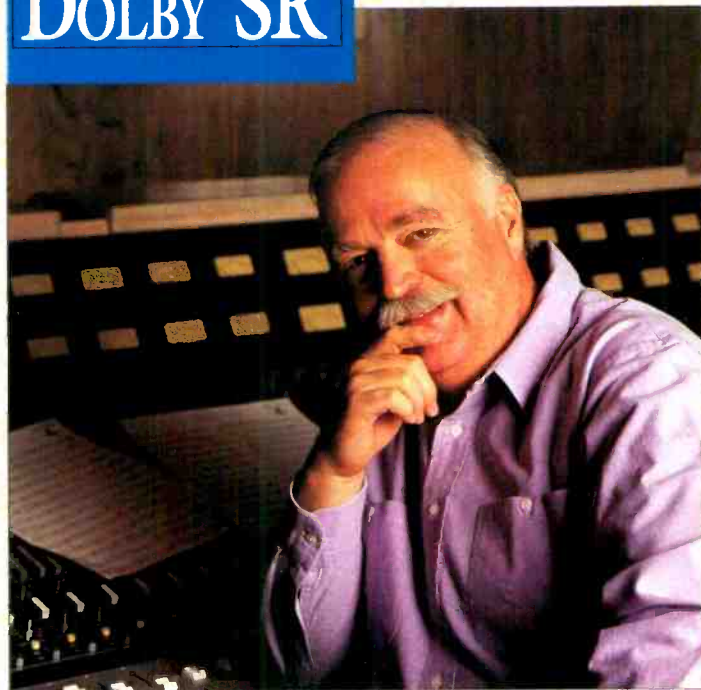
© 1992, Billboard/BPI Communications, Hot 100, R&B & Country appear in this feature each time; Album Rock, Modern Rock, Rap, Adult Contemporary & Dance appear in rotation.

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Alan Siffen

A little voice inside tells me not to give up my analog machines. There is a refinement and character with analog not available with other mediums."

Occupation Producer, engineer, songwriter.

Recent credits Co-produced 5 and engineered 11 songs on Michael Jackson's "Dangerous." Currently working with Michael Jackson, Sergio Mendes and Rene Moore.

Career credits At age 19 recorded Tommy Dorsey, and hasn't stopped yet: Quincy Jones, The Chicago Symphony, Duke Ellington, Count Basie, Stan Kenton, Oscar Peterson, Sarah Vaughn, Natalie Cole, Barbra Streisand, Dizzy Gillespie, Diana Ross, Nat 'King' Cole. Awards: 3 Grammy's (8 nominations); TEC Hall of Fame.

Career direction "I want to do more co-producing and song writing along with engineering."

On his technique "Lately I have returned to recording directly to analog recorders, later transferring the final elements to digital for editing and storage."

On Dolby SR "Dolby SR allows the inherent beauty of analog recording to come through without annoying hiss, hum, or print-through. I use Dolby SR on all my projects."



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Newsmakers

BILLBOARD'S BIG SIX ESSENTIAL REFERENCE GUIDES

International Buyer's Guide: 1992 Edition. The music and video business to business directory. Listings include: record and video companies, music publishers, distributors, manufacturers and suppliers of hardware, software and accessories for CD. \$75.

International Talent & Touring Directory: 1992 Edition. The source for US and Int'l talent, booking agencies, facilities, services and products. Used by everyone who buys and books talent. \$67.

Record Retailing Directory: 1992 Edition. The first and only comprehensive directory of independent music stores and chain operations across the USA. \$99.

International Tape/Disc Directory: 1992 Edition. For the CD, record and Audio/Video Tape Industries. Services and suppliers for manufacturers of record and video, audio and video, audio and video tape, video program suppliers and buyers, video music producers and production facilities. \$35.

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Listen To The Story. Members of Elektra Entertainment recording act the Story socialize after their performance at SKEP in New York, where they performed songs from their Elektra debut, "Grace In Gravity." Shown, from left, are Danny Kahn, senior director of product development, Elektra Entertainment; Jennifer Kimball, the Story; Bill Verdier, Bill Verdier Management; Tommy Lipuma, senior VP or A&R, Elektra Entertainment; Jonatha Brooke, the Story; Gary Casson, senior VP of business affairs, Elektra Entertainment; and Rick Alden, senior VP of promotion, Elektra Entertainment.



A Warm Reception. MCA Music Publishing hosts a reception in Los Angeles for its West Coast-based songwriter, artist, and producer roster. Shown, from left, are MCA Music Publishing senior VP John Alexander; Atlantic recording artist Alannah Myles; MCA Music Publishing president John McKellen; and MCA Music Entertainment Group executive VP Zach Herowitz.



Famous And Thirsty. Executives from Famous Music announce the publishing company's new joint venture with alternative music marketing company Thirsty Ear Communications. Shown, from left, at Famous Music's New York headquarters, are Peter Gordon, president and founder, Thirsty Ear Communications; Gerry Love, creative director, Famous Music; Michelle Yules, creative director, Famous Music; Alan Bergman, Gordon's attorney; and Irwin Z. Robinson, chairman/CEO, The Famous Music Publishing Companies.



Rush To Jones Beach. Atlantic recording group Rush recently performed at Jones Beach in Wantagh, N.Y. The show was part of the third North American leg of Rush's 1991-92 world tour in support of the group's album "Roll The Bones." Shown backstage, from left, are Ray Danniels, SRO Management; Geddy Lee, Rush; and Doug Morris, co-chairman/co-CEO, Atlantic.



They're Stuck On Him. Sin-Drome recording artist Bobby Caldwell receives gold awards signifying that his albums "Heart Of Mine" and "Stuck On You" each sold more than 100,000 units in Japan. Shown, from left, are Caldwell; Polydor K.K. international manager Kazu Koike; and Sin-Drome CEO/president Henry Marx.



Art For Life. Yoko Ono, center, presents an original piece of John Lennon artwork to LIFEbeat, the music industry benefit organization for AIDS research. The artwork was later used on the program directory of LIFEbeat's June benefit concert at New York's Roseland Ballroom. Shown, from left, are Cyndi Lauper, Ono, and Nona Hendryx.

Billboard AES '92 Spotlight

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Update

CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other events. Send information to *Calendar, Billboard*, 1515 Broadway, New York, N.Y. 10036.

AUGUST

Aug. 13-16, **Jack the Rapper Conference**, Atlanta Hilton and Towers Hotel, Atlanta. 407-423-2328.

Aug. 19, **Songwriters Guild of America Super-shop**, presented in conjunction with the California Country Music Assn., SGA office, Los Angeles. 213-462-1108.

Aug. 19-22, **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.

SEPTEMBER

Sept. 1, **"The New Record Industry Hero: The Controllor,"** 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. 5, **Chicago Music Reggae Showcase**, Harold Washington Library Center, Chicago. Dorrelle Burnett, 312-747-4826.

Sept. 9, **MTV 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 County Fairgrounds, Denison, Iowa. Write to P.O. Box 438, Walnut, Iowa 51577.

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 Dornemann, 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. 21-25, **Image World New York, Featuring Video Expo and The Campp Show**, Jacob K. Javits Convention Center, New York. Benita Roumanis, 800-800-5474.

Sept. 21-27, **1992 World of Bluegrass**, presented by the International Bluegrass Music Assn., various locations, Owensboro, Ky. 502-684-9025.

Sept. 28, **ASCAP Country Awards**, Opryland Hotel, Nashville. 615-742-5000.

Sept. 30, **Country Music Assn. Awards**, Grand Ole Opry House, Nashville. 615-244-2840.

Sept. 29, **BMI Awards**, BMI office, Nashville. 615-291-6700.

Sept. 30-Oct. 4, **NewSouth Music Showcase**, Swiss Hotel, Atlanta. 404-892-2287.

OCTOBER

Oct. 1-3, **Foundations Forum**, Stouffers, Los Angeles. 212-645-1360.

Oct. 1-4, **Audio Engineering Society Convention**, Moscone Convention Center, San Francisco. 212-661-8528.

Oct. 8-11, **SRO '92**, conference for talent buyers, booking agents, and managers, presented by the Country Music Assn., Stouffers Hotel, Nashville. 615-244-2840.

Oct. 15-16, **ITA Fifth Annual Super Seminar on Special Interest Video**, Loews Santa Monica Beach Hotel, Santa Monica, Calif. Charles Van Horn, 212-643-0620.

Oct. 15, **Fourth Annual Calypso and Steelband Music "Sunshine" Awards**, Equitable Center Auditorium, New York. Gilman Figaro, 201-836-0799.

Oct. 26-29, **Berlin Independence Days**, Berlin. 512-467-7979.

Oct. 28-31, **CMJ Music Marathon Convention**, Vista Hotel, New York. 516-466-6000.

NOVEMBER

Nov. 4-6, **Billboard Music Video Conference & Awards**, Ma Maison-Sofitel, Los Angeles. Melissa Subatch, 212-536-5018.



Publishers' Pow-Wow. Discussing business at the National Music Publishers' Assn. annual membership meeting, from left, are NMPA chairman Irwin Z. Robinson, president/CEO, Famous Music; keynote speaker Carmen Suro-Bredie, assistant U.S. Trade Representative; and NMPA president/CEO Edward P. Murphy. The meeting, which was held at the Four Seasons Hotel in Los Angeles, was also attended by members of the Russian music community.

LIFELINES

BIRTHS

Boy, Kyle Austin, to **Tom and Leslie Bowes**, May 30 in Los Angeles. He is lead singer with Tower Of Power. She is programming coordinator for KUSC-FM Los Angeles.

Boy, Stuart Marshall, to **Ron and Laurie Sacks**, July 8 in Oceanside, N.Y. He is director of A&R for BMG Direct Marketing in New York.

Girl, Cleo Helen Uttal Gold, to **Jeff Gold and Jody Uttal**, July 15 in L.A. He is senior VP of creative services for Warner Bros. Records. She is co-founder of Rock The Vote and daughter of industry veteran Larry Uttal, former head of the Amy, Bell, and Private Stock record labels.

Boy, William Christian, to **Joe and Mary Kuehn**, July 16 in Minneapolis. She is manager of business affairs for K-tel International (USA) Inc.

Girl, Evelyn Joanne, to **Andy and Marcia Burr**, July 16 in Orlando, Fla. He is senior editor of Florida's Jam Entertainment News Group and member of the bluegrass/country/blues band the Porchdogs.

Boy, Cody David, to **Kevon Glickman and Susan Tobman**, July 21 in New York. He is an entertainment attorney and manager.

Boy, Adrian, to **Rick and Patricia Dorsey**, July 23 in Monterey Park, Calif. He is manager of the Tower

Records store in Westwood, Los Angeles.

Girl, Hayley Charlotte, to **Ron and Gail Rivlin**, July 24 in Hackensack, N.J. He is director of program sales for ABC Radio Networks.

Boy, Zane, to **Steve and Dawn Wagner**, July 24 in Chicago. He is operations manager for the Delmark recording label.

Boy, Michael Alexander, to **Michael and Valerie Coats**, July 29 in Sonoma, Calif. He is a partner at Glodow & Coats Publicity Services in San Francisco and Sonoma.

Twin girls, Chloe Rebecca and Kelly Shayna, to **Didier and Caroline Phitoussi**, July 30 in New York. He is VP/GM of Frank DiLeo Manage-

ment.

Boy, Connor, to **Mark Finkelstein and Kathleen Hendrickson**, Aug. 1 in New York. He is the president of Strictly Rhythm Records.

MARRIAGES

Tim Kiser to Tina Stull, July 11 in Anaheim, Calif. He is VP/executive producer of Nitro Productions, a video production company. She is president/CEO of Nitro.

Stephen Reed to Cheri Nakamura, July 16 in Honolulu. He is a 16-year veteran of the music industry who has held such positions as VP of CBS Records (now Sony Music) and senior VP/co-founder of Manhattan/Blue Note Records (now EMI Records). He is currently president of SDR Films, a producer of music programs. She is a cast member of the Broadway musical "Miss Saigon."

GOOD WORKS

TO PAY HOMAGE to their 40th anniversary as a songwriting team, **Jerry Leiber & Mike Stoller**, in association with the **ASCAP Foundation**, have established music scholarships. Two New York City high school students are the first recipients: **Emily Lin** (Bronx High School of Science) and **Nkenge Simpson** (Fiorello H. La Guardia High School for the Performing Arts) each will receive a \$10,000, four-year scholarship toward furthering their musical education.

MADD-LA BENEFIT: **Bainbridge Records** continues its "Mondial Supergroup" series of limited-edition recordings to benefit the Los Angeles chapter of **Mothers Against Drunk Driving**. The new project from the group, composed of well-known music critics from various audiophile publications, is called "Unification Mondial/The Aragon Jam Sessions 1992." This year's jam session was held at the Zum Deutschen Eck restaurant in Chicago to carry out the theme of German reunification. During the dinner, numbered copies of the CD of were given away in trade for donations of nearly \$14,000 for MADD-LA, according to **Harlene**

Marshall, president of Bainbridge.

MUSICARES DINNER: The annual MusicCares dinner has been set for Feb. 20 in Los Angeles during Grammy week. The charitable foundation was created by **NARAS**, the recording academy, to offer human services for music professionals, including a Directory of Human Services, Financial Assistance and Self-Paid Insurance. An honoree is yet to be named. In its first two years, MusicCares has honored **Bonnie Raitt** (1992) and **David Crosby** (1991).

BACKING NATURE: **Michael Reynolds**, cellist for the Boston Univ.-based **Muir String Quartet** and also president of **EcoClassics**, says his nonprofit label will market in September a CD by the group to benefit conservation and environmental groups. Profits from the sale of the CD, featuring performances of the Brahms and Mozart clarinet quartets, are being earmarked for the **Nature Conservancy**. The quartet is named after **John Muir**, the naturalist, explorer, and **Sierra Club** founder. For more info, contact **Amy Blum** at 716-425-1864.

FOR THE RECORD

In the July 4 issue, an article titled "Small Labels Show Marketing Finesse" contained several errors. **Triloka** president **Mitchell Markus** and artist **Jackie McLean** were misidentified. Also, a September release on **Triloka** is set from his son, artist **Rene McLean**.

Gaylord Gains In 2nd Qtr. Posts Fivefold Net-Income Jump

NEW YORK—Gaylord Entertainment Co., the Nashville-based cable operator and country music programmer, reports a significant jump in net profit after reducing its debt.

For the second quarter, which ended June 30, Gaylord posts a more than fivefold increase in net income to \$11.8 million from \$2.1 million last year.

The company used proceeds from an initial public offering of stock to pay down debt, cutting its quarterly interest payment to \$4.8 million from \$12.6 million last year.

Russ Worsham, assistant treasurer, says the company raised \$196 million from the offering and reduced its long-term debt to about \$345 million from more than \$500 million last year.

Revenues were up 5.8% in the quarter to \$178.5 million from \$168.7 million. **Worsham** says Gaylord's ca-

ble networks—**TNN**: The Nashville Network and **CMT**: Country Music Television—were the biggest contributors to the revenue gain.

The company reports increases in its cable TV subscription numbers from last year. The number of households receiving **TNN** rose 3.3% to 55.7 million. And, for **CMT**—the all-country music video channel—the increase was 17.1% to 16.1 million households.

Gaylord also owns the **Grand Ole Opry**; three radio stations, an AM-FM combo in Nashville and an AM in Oklahoma City; and a music publishing unit, **Opryland Music Group**, the 40,000-title former **Acuff-Rose** catalog, which Gaylord acquired in 1985.

At press time, the stock closed at \$29.375 a share on the New York Stock Exchange. Its high since the IPO is \$38.

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Have You Heard The One About Comics? They're Joining Radio In Growing Numbers

■ BY CARRIE BORZILLO

LOS ANGELES—When some comedians get tired of the road, they don't just pack up their suitcases and jokes and call it quits—they head for radio.

Comics displaying their talents on radio is nothing new, but lately it has become more common, especially in morning drive.

After 13 years on the road, stand-up comedian Karin Babbitt joined classic rock KUFX (The Fox) San Jose, Calif.'s morning show with Paul "The Lobster" Wells on July 15. Though she still does the stand-up routine that earned her spots on MTV, VH-1, and Arts & Entertainment Network comedy shows, she

says she has cut down on the number of dates she books to spend time with her family.

"Doing morning radio has been a lifelong dream of mine," says Babbitt. "Ever since I got my first radio alarm clock I wanted to be in radio. Every comedian wants to do morning radio. It really lends itself to having a family. I can be home with them."

KUFX interim PD Scott Mitchell says having a comedian do the morning news is like having the best of both worlds—music and news, with a slightly different slant.

But Babbitt says doing comedy on radio has its pros and cons. "You can't see people's reactions when

you say something," she says. "[But] there are no drunk guys yelling at you to lift up your shirt."

"She really misses that," quips Wells.

Before joining KUFX, Babbitt was a regular guest on modern rock KITS (Live 105) San Francisco. But other than doing comedy bits there, Babbitt, like many other comedians-turned-radio-personalities, had little radio experience.

WFBQ IS COMEDY CENTRAL

At album rock WFBQ Indianapolis, four comedians adorn the airwaves. Like Babbitt, comedian/afternoon jock Jimmy "Mad Dog" Matis says his grueling road trips were the clinching factor in taking a radio job. He started as a frequent guest on Bob Kevoian and Tom Griswold's morning show before he was hired for weekends. He then worked his way up to overnights and, eventually, afternoons.

"Not every comedian can do [radio] because they think they have to crack everyone up all the time," he says.

Matis says the hardest part about going from stand-up performances to radio work is learning how to deal with the lack of immediate audience feedback and how to communicate with the audience first, then make them laugh.

"It was hard at first," he says. "You have to realize that the reason they're listening is for the music; comedy is secondary."

He calls his radio show "comedy with rules." Those rules include no 15-minute stories and no vulgar language.

Los Angeles-based comic Mark Lawson, on the other hand, doesn't have those things to worry about. He does character voices on WFBQ, writes scripts for the station, and calls in as if he were a regular listener.

"Radio is the future of comedy," he says. "Radio started out with dramas and comedies and now it's coming full circle. I think people are demanding that radio becomes a little more entertaining than it has been."

While there isn't generally much money in doing comedy voice work in radio, Lawson says scripts for characters can be sold to several stations to enable the comic to make extra money.

Comedian Dave Dugan also works at WFBQ as a fill-in jock. He, too, started as a regular guest on the Bob & Tom morning show. While he had eight years of radio experience as a jock at several stations, including WIBC and WNAP Indianapolis and WLCY Tampa, Fla., before he went into comedy, Dugan says he still has to remind himself not to tell a joke or a story on the radio in the same way he would tell it in a comedy club.

"You have to learn to edit yourself," he says. "The thing about radio is it's fun to have another ave-

(Continued on page 81)



Tickets To Ride. Classical WNCN New York is a co-sponsor of the Music and Dance Half-Price Ticket Booth at Bryant Park. On hand to celebrate the opening, from left, are actor Tony Randall, WNCN's Elliott Forrest, and celebrity Kitty Carlisle Hart.

K Mart Takes Radio Approach To In-Store Broadcasts

(Continued from page 1)

and their customers, who total about 180 million annually. K mart estimates 630,000 people enter its stores every hour of every shopping day.

The project represents the most in-store broadcasting, or "storecasting," blueprint to date. K mart officials say they are determined to make the network sound like an adult-contemporary radio station, complete with liners, jingles, and 12 commercial minutes each hour. The one missing ingredient will be live DJs.

Based on the network's performance, K mart plans to eventually offer country music and Spanish-language networks to appropriate locations.

In its current storecasting format, K mart is anxious to team up with record companies to spotlight certain artists for a price. Tentative plans call for an artist of the week or month. The frequently aired cuts by these acts will be identified by an announcer who will also remind shoppers that the artist's latest release is on sale and available in the record department. Otherwise, since K mart opted to bypass the sound of an on-air staff, songs will not be back- or front-announced on a regular basis.

Dennis Wigent, K mart's manager of internal communications, says all K mart stores have been able to receive videos via satellite from K mart's headquarters for a number of years. Audio receivers are now being installed in order to get the radio portion. At present, 400 stores are broadcasting the in-store network. The remaining 1,900 will be on-line by the end of the year.

Wigent says that, along with relieving store employees of endless prerecorded music tapes that repeat the same songs over and over, the network will generate advertising revenue from scores of K mart vendors that already advertise with K mart on television and in Sunday supplements. Record companies,

Wigent hopes, will join that group of radio advertisers.

The Troy, Mich.-based Handleman Co., the rackjobber that has long serviced K mart's audio product, will most likely strike deals with the labels on behalf of the giant mass merchandiser. But, since no Handleman agreement has been finalized, label executives have not yet been approached about the network.

After hearing about the project from a reporter, Capitol senior VP of sales Lou Mann said he was intrigued by the possibilities for exposure on the K mart network. Mann added that the label's involvement would be determined by cost and how the network is presented; he wanted to know whether it would be run essentially as a background music service or whether it would be able to motivate shoppers into purchases.

K mart's Wigent insists the in-store broadcasts will have a higher profile than did previous in-store music services, noting the network must be "loud enough to hear the commercials."

Lorraine Golden, chairman of Music Technology International, which programs the K mart network and also pays licensing fees to ASCAP and BMI on a per-store basis, says the music will initially be soft AC with one current an hour. A recent set included "Let It Be" by the Beatles, "Hold Me" by Fleetwood Mac, "Never Gonna Give You Up" by Rick Astley, and "Throwing It All Away" by Genesis. Golden admits that list indicates a conservative bent, but she says that, as the network grows, more current flavor may be added.

With K mart especially interested in programming to the store's key 25-54 female demo, the network will be mixing in a good deal of country music. Wigent hopes the network will be on the "the leading edge" of country-to-AC crossover success.

Since a typical K mart shopper stays in the store for just 30 minutes, Golden says repeating a given song three or four times a day would not have much impact on consumer recognition of that track. Instead, she works from a 900-song playlist and updates it monthly. In-

stead of worrying about what competing stations are playing, Golden says her task is to get shoppers to spend more time inside K mart.

A storecasting veteran, Golden says no promotion person has ever pitched her for an add on a storecasting playlist. But, with K mart trying a radio-like approach and reaching so many consumers—half of American households shop K mart once a week, says Wigent—that may change.

Jerry Lembo, Columbia VP of AC promotion, says the network's mass exposure and retail hook offers "endless possibilities in cross-merchandising our music around back-to-school sales, Valentine's Day, Father's Day, etc." However, he says he would prefer all songs to be identified.

For labels that would like to buy ads on the network, K mart is selling each 30-second spot on a weekly basis, running twice an hour. With the stores open 11 hours a day on average, that's 22 plays daily. K mart declines to reveal the cost of ads on the network.



Shadows And Light And A Camera. Wilson Phillips stopped by KSTP-FM (KS95) Minneapolis to promote its new album "Shadows And Light." Pictured, from left, are the group's Chynna Phillips, KS95 promotion director Jill Cooper and promotion assistant Michele Stoeckel, and the group's Wendy Wilson and Carnie Wilson.

SPRING '92 ARBITRONS

12-plus overall average quarter hour shares. (#) indicates Arbitron market rank. Copyright 1992, Arbitron Ratings Co. May not be quoted or reproduced without the prior written permission of Arbitron.

Call	Format	Sp '91	Su '91	Fa '91	W '92	Sp '92	Call	Format	Sp '91	Su '91	Fa '91	W '92	Sp '92	Call	Format	Sp '91	Su '91	Fa '91	W '92	Sp '92								
GREENSBORO, N.C.—(48)																												
WTQR	country	17.6	17.3	16.3	17.0	18.9	KQXX	Spanish	4.6	4.6	4.4	4.2	4.8	WTMA	N/T	5.0	7.4	5.9	6.3	5.2								
WJMH	urban	6.7	7.3	5.5	5.0	7.8	KRGY	top 40	5.3	5.7	4.7	2.7	4.4	WXTG-FM	AC	5.0	6.4	6.5	6.7	4.6								
WKRR	album	8.2	8.1	9.9	9.7	7.8	KRGE	religious	1.3	1.2	1.8	1.6	3.3	WSUY	AC	5.6	4.2	4.5	5.6	4.3								
WKZL	top 40	4.8	4.1	4.0	3.5	6.7	KURV	N/T	2.8	2.8	2.9	1.9	3.1	WPAL	urban	4.1	3.2	3.8	5.8	3.1								
WSJS	N/T	5.8	4.2	5.5	7.2	6.3	KBOR	Spanish	1.9	3.2	2.1	2.2	3.0	WUJM-FM	easy	4.2	2.6	3.5	2.5	2.8								
WQMG-FM	urban	6.2	6.4	5.6	4.9	5.9	KIRT	Spanish	1.2	2.2	1.2	3.3	1.7	WZJY	religious	2.6	.6	1.7	1.4	2.2								
WMAC	AC	5.2	6.6	5.9	5.0	4.8	KJVY	adult std	2.2	.6	1.4	2.2	1.1	WDXZ	AC	6.7	4.7	4.1	2.4	1.9								
WWVB	AC	2.1	4.9	5.3	5.8	4.0	EL PASO, TEXAS—(78)																					
WFMX	country	5.2	1.6	2.0	2.5	2.6	KHEY-FM	country	16.8	16.1	15.7	15.5	14.1	WVOC	N/T	2.9	2.7	3.2	4.6									
WKSI	top 40	3.6	4.0	3.4	4.2	2.6	KPRR	top 40/dance	12.4	11.5	13.0	10.8	11.4	WHKZ	country	2.6	2.4	5.3	4.2	6.0								
WVOC	AC	1.4	2.3	2.6	1.5	1.7	KLAQ	album	7.5	6.6	7.9	8.9	11.3	WTCB	AC	6.1	5.5	4.8	4.1	6.0								
WHPE	religious	1.4	1.9	1.7	1.2	1.6	KAMZ	AC	9.8	7.5	7.8	6.9	10.5	WVOC	N/T	7.9	7.8	8.0	8.3	6.4								
WMOX-FM	oldies	4.4	3.0	4.6	3.9	1.6	KBNA-AM-FM	Spanish	4.9	6.9	6.6	9.6	7.9	WVOC	N/T	2.9	2.7	3.2	4.6									
WQMG	religious	1.0	.5	1.1	1.5	1.6	KTSM-FM	AC	5.1	6.9	3.9	5.3	6.7	WHKZ	country	2.6	2.4	5.3	4.2	6.0								
WWGL	religious	1.5	1.4	2.4	1.7	1.6	KSET	country	2.7	2.1	1.9	3.2	4.6	WVOC	N/T	2.9	2.7	3.2	4.6									
WAAA	urban	2.6	1.1	1.1	.6	1.5	KTSM	N/T	3.2	4.3	4.1	5.1	4.5	WHKZ	country	2.6	2.4	5.3	4.2	6.0								
WPCM	country	1.8	1.7	2.5	2.6	1.3	KOFX	cls rock	5.2	7.1	6.2	4.6	3.9	WVOC	N/T	2.9	2.7	3.2	4.6									
WMFR	AC	1.6	1.4	1.4	1.5	1.1	KAMA	Spanish	3.9	2.7	3.8	4.6	3.7	WVOC	N/T	2.9	2.7	3.2	4.6									
WRDX	AC	.9	1.7	1.1	.4	1.1	XHIM	Spanish	1.4	1.6	1.6	1.4	1.6	WVOC	N/T	2.9	2.7	3.2	4.6									
GREENVILLE, S.C.—(58)																												
WSSL-AM-FM	country	11.5	9.9	15.7	13.8	17.0	KELP	religious	.5	.9	.7	.7	1.4	WVOC	N/T	2.9	2.7	3.2	4.6									
WESC-FM	country	15.4	12.2	12.7	12.0	10.6	KROD	oldies	3.5	2.2	2.5	2.0	1.4	WVOC	N/T	2.9	2.7	3.2	4.6									
WMIY	AC	12.8	11.8	9.5	8.5	10.3	KHEY	country	2.0	2.0	2.4	2.6	1.2	WVOC	N/T	2.9	2.7	3.2	4.6									
WELP/WLWZ	urban	6.0	4.6	4.9	6.0	5.7	XHH	Spanish	.2	.2	1.0	1.2		WVOC	N/T	2.9	2.7	3.2	4.6									
WSPA-FM	AC	6.5	7.6	7.6	8.0	4.9	ALBUQUERQUE, N.M.—(79)																					
WROQ	album	6.7	8.5	8.0	8.5	4.7	KRZY/KRST	country	13.0	15.1	13.7	15.3	16.5	WXBQ	country	22.7	20.9	24.9	25.2	28.2								
WBBO	top 40	4.1	3.7	3.9	3.0	3.9	KKOB	AC	9.4	8.1	10.4	11.5	8.4	WQUT	top 40	18.0	21.1	14.9	16.3	15.7								
WFBC	N/T	1.5	2.4	2.5	2.8	3.0	KKOB-FM	AC	7.0	7.0	7.2	6.6	7.5	WTFM	AC	10.9	14.9	13.2	12.1	13.6								
WFBC-FM	oldies	6.0	5.6	4.3	4.6	3.0	KKJY	easy	4.0	4.1	5.4	5.6	6.0	WKPT	easy	2.1	2.0	2.2	3.3	4.8								
WCZK	top 40/dance	2.2	1.1	1.3	1.3	1.6	KLKS	cls rock	6.7	6.0	6.5	4.5	5.7	WJCV	N/T	4.3	5.1	3.4	3.3	4.5								
WSPA	AC	1.7	1.9	1.0	2.8	1.6	KKSS	top 40	7.4	8.4	5.5	6.2	4.9	WKOS	oldies	2.9	2.0	2.4	2.4	3.8								
WMIU-FM	easy	1.2	2.7	2.7	3.0	1.5	KHFM	classical	3.9	3.1	5.0	3.2	4.7	WIMZ-FM	album	4.3	4.4	4.2	4.7	3.5								
WPEP	urban	1.7	.9	.8	1.9	1.3	KZSS/KZRR	album	5.1	6.1	7.2	6.2	4.4	WUSJ	country	5.9	4.4	5.6	5.4	2.2								
WPJM	religious	.7	1.6	1.2	.4	1.3	KMGA	AC	3.1	3.3	4.5	2.4	3.7	WXBQ	country	2.1	.4	1.3	.9	2.1								
WRX-FM	religious	.6	.6	.7	.6	1.3	KZKL-AM-FM	oldies	5.5	5.8	5.1	4.0	3.7	WVVK-FM	country	2.1	1.1	2.4	1.7	1.6								
WESC	country	.3	1.0	.9	1.2	1.2	KIDI	Spanish	2.7	1.8	1.8	2.1	3.4	WABN	top 40	—	—	—	—	1.2								
WVMM	top 40	1.8	1.9	1.8	1.8	1.1	KOLT-FM	country	2.5	5.2	4.9	5.2	3.2	WVVB	religious	2.1	2.4	.9	1.6	1.2								
WBFM	AC	.5	.5	.7	1.4	1.0	KAMX-AM-FM	AC	2.3	1.7	3.2	3.4	2.5	WMEV-FM	country	—	.7	1.5	1.6	1.0								
AUSTIN, TEXAS—(59)																												
KASE	country	13.4	15.8	15.7	17.2	15.3	KKKS	Spanish	1.7	2.0	.4	1.6	1.6	WYYD	country	13.3	12.1	11.8	14.8	18.8								
KKMJ-FM	AC	7.3	7.9	7.7	7.4	8.3	KBAC	modern	1.7	2.0	.4	1.6	1.6	WXLK	top 40	15.6	16.1	14.5	14.5	14.0								
KHFI	top 40	7.3	6.3	7.5	5.3	7.2	KZRO	album	—	1.1	.6	2.4	1.6	WVVO-FM	album	10.6	7.7	8.5	8.0	8.6								
KLBJ-FM	album	8.1	8.3	6.9	5.4	6.4	KQEO	N/T	1.0	.7	1.5	1.3	1.2	WVPR	AC	9.3	10.3	10.7	9.7	8.3								
KLBJ	N/T	6.0	5.3	6.4	7.0	6.3	KRBL	album	4.3	2.7	2.7	1.7	1.0	WJLM	country	4.3	3.4	5.9	5.1	6.0								
KLVT-FM	country	4.4	4.7	5.1	5.8	5.8	KUCU	country	.5	1	.9	1.0		WJLM	urban	3.4	2.4	2.1	5.9	5.3								
KPEZ	album	7.0	6.0	5.4	4.7	4.8	COASTAL N.C.—(81)																					
KBTS	AC	5.4	4.5	4.0	4.8	4.1	WRNS-FM	country	18.7	19.9	17.4	21.2	20.2	WJSL	country	4.0	2.4	2.9	2.6	4.7								
KGSR	album	4.7	3.7	4.7	4.1	3.6	WIKS	urban	18.5	16.1	14.3	14.2	11.5	WVLR	N/T	4.3	5.9	5.4	5.1	4.6								
KEYI	AC	3.3	4.5	3.9	3.5	3.1	WDLX	AC	8.0	5.6	6.7	4.8	6.3	WVLR	N/T	4.3	5.9	5.4	5.1	4.6								
KFGI-FM-AM	oldies	1.7	1.8	1.8	1.0	2.3	WVCT-FM	easy	5.6	5.6	5.3	5.5	5.9	WVLR	N/T	4.3	5.9	5.4	5.1	4.6								
KLTD	oldies	4.1	2.6	2.4	3.6	2.2	WVFL-FM	album	3.9	5.8	5.4	4.2	5.4	WVLR	N/T	4.3	5.9	5.4	5.1	4.6								
KNNC	modern	—	—	—	4	2.5	WVFL-FM	album	3.2	3.2	2.6	4.6	4.0	WVLR	N/T	4.3	5.9	5.4	5.1	4.6								
KMOW	adult std	1.7	2.4	2.0	2.3	1.6	WVFL-FM	album	2.2	4.0	3.7	3.5	3.6	WVLR	N/T	4.3	5.9	5.4	5.1	4.6								
KTZX	Spanish	1.4	1.0	1.8	1.4	1.6	WVFL-FM	album	1.3	3.7	1.9	2.1	2.6	WVLR	N/T	4.3	5.9	5.4	5.1	4.6								
LAS VEGAS—(60)																												
KMZQ	AC	5.6	8.1	6.3	7.3	8.5	WVFL-FM	album	3.9	5.8	5.4	4.2	5.4	WVLR	N/T	4.3	5.9	5.4	5.1	4.6								
KLUC-AM-FM	top 40	8.1	8.9	9.0	7.8	8.2	WVFL-FM	album	3.2	3.2	2.6	4.6	4.0	WVLR	N/T	4.3	5.9	5.4	5.1	4.6								
KFMS-AM-FM	country	8.9	10.1	10.5	7.9	8.1	WVFL-FM	album	2.2	4.0	3.7	3.5	3.6	WVLR	N/T	4.3	5.9	5.4	5.1	4.6								
KOMP	album	6.4	4.7	7.8	8.4	7.0	WVFL-FM	album	2.2	4.0	3.7	3.5	3.6	WVLR	N/T	4.3	5.9	5.4	5.1	4.6								
KXTZ	easy	7.4	5.9	5.8	7.3	6.5	WVFL-FM	album	2.2	4.0	3.7	3.5	3.6	WVLR	N/T	4.3	5.9	5.4	5.1	4.6								
KRLV	AC	4.7	4.7	4.2	4.7	6.2	WVFL-FM	album	2.2	4.0	3.7	3.5	3.6	WVLR	N/T	4.3	5.9	5.4	5.1	4.6								
KKLZ	cls rock	6.5	5.8	7.2	5.3	5.5	WVFL-FM	album	2.2	4.0	3.7	3.5	3.6	WVLR	N/T	4.3	5.9	5.4	5.1	4.6								
KDWN	N/T	3.8	1.3	2.5	2.8	4.8	WVFL-FM	album	2.2	4.0	3.7	3.5	3.6	WVLR	N/T	4.3	5.9	5.4	5.1	4.6								
KWNR	country	4.7	4.7	3.9	8.3	4.7	WVFL-FM	album	2.2	4.0	3.7	3.5	3.6	WVLR	N/T	4.3	5.9	5.4	5.1	4.6								
KUDA	oldies	5.3	4.6	3.6	2.5	4.0	WVFL-FM	album	2.2	4.0	3.7	3.5	3.6	WVLR	N/T	4.3	5.9	5.4	5.1	4.6								
KYRK	top 40	3.9	3.9	3.3	4.7	3.8	WVFL-FM	album	2.2	4.0	3.7	3.5	3.6	WVLR	N/T	4.3	5.9	5.4	5.1	4.6								
KJUL	adult std	3.0	4.1	3.7	1.9	3.4	WVFL-FM	album	2.2	4.0	3.7	3.5	3.6	WVLR	N/T	4.3	5.9	5.4										

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	8	THE ONE MCA 54423	◆ ELTON JOHN 4 weeks at No. 1
2	2	3	16	JUST ANOTHER DAY SBK 07383/ERG	◆ JON SECADA
3	3	6	8	RESTLESS HEART WARNER BROS. 18897	◆ PETER CETERA
4	5	11	7	THIS USED TO BE MY PLAYGROUND SIRE 18822/WARNER BROS.	◆ MADONNA
5	9	10	10	TAKE THIS HEART CAPITOL 44782	◆ RICHARD MARX
6	6	7	12	WHY ARISTA 1-2419	◆ ANNIE LENNOX
7	4	2	13	JUST FOR TONIGHT WING 865 888/MERCURY	◆ VANESSA WILLIAMS
8	7	4	13	I'LL BE THERE COLUMBIA 74330	◆ MARIAH CAREY
9	8	5	18	I WILL REMEMBER YOU A&M 1600	◆ AMY GRANT
10	10	8	18	IF YOU ASKED ME TO EPIC 74277	◆ CELINE DION
11	12	15	9	YOU'VE GOT A WAY REUNION 19126/GEFFEN	KATHY TROCCOLI
12	11	9	20	HOLD ON MY HEART ATLANTIC 87481	◆ GENESIS
13	14	16	12	IF YOU BELIEVE COLUMBIA ALBUM CUT	KENNY LOGGINS
				★★★★ POWER PICK ★★★★★	
14	19	29	3	SOMETIMES LOVE JUST AIN'T ENOUGH MCA 54403	◆ PATTY SMYTH
15	18	18	9	CONSTANT CRAVING SIRE 18942/WARNER BROS.	◆ K.D. LANG
16	15	17	7	I'VE GOT MINE MCA 54429	◆ GLENN FREY
17	13	13	16	DO IT TO ME MOTOWN 2160	◆ LIONEL RICHIE
18	20	20	5	HOT FUN IN THE SUMMER TIME BROTHER 5247	◆ THE BEACH BOYS
19	17	14	15	STEEL BARS COLUMBIA ALBUM CUT	◆ MICHAEL BOLTON
20	21	21	7	WHAT KIND OF LOVE COLUMBIA 74360	RODNEY CROWELL
21	23	27	3	NOTHING BROKEN BUT MY HEART EPIC 74336	◆ CELINE DION
22	16	12	15	YOU WON'T SEE ME CRY SBK 07385/ERG	◆ WILSON PHILLIPS
23	26	32	5	ROCK YOU GENTLY PRIVATE MUSIC ALBUM CUT	◆ JENNIFER WARNES
24	25	30	4	COME TO ME CAPITOL ALBUM CUT	BONNIE RAITT
25	22	19	10	EVERYBODY LOVES TO CHA CHA CHA COLUMBIA ALBUM CUT	JAMES TAYLOR
26	41	—	2	ALL SHOOK UP EPIC SOUNDTRAX 74422/EPIC	BILLY JOEL
27	31	37	5	WE'LL FIND THE WAY REPRISE ALBUM CUT	KURT HOWELL
28	43	—	2	GIVE IT UP SBK 50398/ERG	◆ WILSON PHILLIPS
29	33	41	3	NOW AND FOREVER COLUMBIA ALBUM CUT	CAROLE KING
30	37	46	3	DO I HAVE TO SAY THE WORDS? A&M 1611	◆ BRYAN ADAMS
31	24	23	9	ACHY BREAKY HEART MERCURY 866 522	◆ BILLY RAY CYRUS
32	27	22	22	NOT THE ONLY ONE CAPITOL 44764	◆ BONNIE RAITT
				★★★★ HOT SHOT DEBUT ★★★★★	
33	NEW ▶	1	1	MY DESTINY MOTOWN 2176	◆ LIONEL RICHIE
34	28	26	30	SAVE THE BEST FOR LAST WING 865 136/MERCURY	◆ VANESSA WILLIAMS
35	35	40	4	GIVING HIM SOMETHING HE CAN FEEL ATCO EASTWEST 98560	◆ EN VOGUE
36	NEW ▶	1	1	AM I THE SAME GIRL? FONTANA 864 170/MERCURY	◆ SWING OUT SISTER
37	29	24	15	EVERY KINDA PEOPLE ISLAND 868 632/PLG	◆ ROBERT PALMER
38	30	25	28	HAZARD CAPITOL 44796	◆ RICHARD MARX
39	42	—	2	ALL I WANT COLUMBIA 74355	◆ TOAD THE WET SPROCKET
40	36	34	17	TAKE TIME PENDULUM 64813/ELEKTRA	◆ CHRIS WALKER
41	NEW ▶	1	1	JESUS HE KNOWS ME ATLANTIC 87454	◆ GENESIS
42	32	33	6	SLOWLY RCA 62271	STACY EARL
43	45	47	33	STARS ATCO EASTWEST 98636	◆ SIMPLY RED
44	NEW ▶	1	1	BANG BANG ELEKTRA 64735	◆ DAVID SANBORN
45	39	36	29	THE REAL THING COLUMBIA 74186	◆ KENNY LOGGINS
46	46	42	28	MASTERPIECE REPRISE 19076	◆ ATLANTIC STARR
47	47	—	2	LIFE IS A HIGHWAY CAPITOL 44815	◆ TOM COCHRANE
48	44	45	30	MISSING YOU NOW COLUMBIA 74184	◆ MICHAEL BOLTON
49	40	31	11	HOLD ME NOW QUALITY 19107	◆ DAN HILL WITH RIQUE FRANKS
50	34	35	6	FACES OF LOVE CHARISMA 98568	NIA PEEPLES

○ Records with the greatest airplay gains this week. ◆ Videoclip availability. © 1992, Billboard/BPI Communications.

Billboard's

PD

of the week



Scott Walker
WOGL Philadelphia

HOW DOES A broadcaster who spent his entire career in top 40 make a success of an oldies station? WOGL-AM-FM Philadelphia PD Scott Walker says the secret is using a top 40 presentation.

"The mistake a lot of oldies stations made was to do a nostalgia presentation," he says. "Today's oldies stations that are successful do a '90s presentation, we just happen to play yesterday's music."

WOGL-FM (Oldies 98), a CBS O&O, was up 3.8-5.1 in the spring book, and is currently seventh in the market. The AM was up .5-1.1 in the spring, due largely to a boost from Phillies baseball broadcasts.

Although there was no particular promotion or programming change to account for the spring-book rise, Walker says, "We really sound good... It's a good, solid radio station. I think we finally have the station where all the elements are in place and we're growing." With Philadelphia's oldies heritage as the birthplace of "American Bandstand" and the home of many legendary artists, Walker says "we have a natural format for this town."

While WOGL-FM's only real direct format competition comes from its AM, Walker says the market's crowded AC arena makes it very competitive. According to Walker, at least two of them, WEAZ and WMGK, play "a lot of oldies... It's a pretty tough fight for the 25-54s in this market."

Walker's radio career began when a 1967 football injury at Kearney (Nebraska) State Univ. left him with some free time. He landed a job at local station KGFV, and says radio immediately got into his blood. After college, he moved to top 40 KICS Grand Island, Neb. In 1969, he landed at legendary top 40 station KOMA Oklahoma City, a 50,000-watt powerhouse that could be heard in 12 states at night. Walker, who grew up listening to KOMA, started doing nights, then afternoons at his "hero station."

In 1972, he took his first programming job in Appleton, Wis. Five years later, he moved to top 40 WLOF Orlando, Fla. Before long, he was not only programming WLOF, but also doing mornings on similarly formatted sister FM WBJW (BJ105). In 1981, Mike Joseph recruited him for mornings at the original "Hot Hits" station, WCAU Philadelphia. Nine months later, he came off the air and became PD there.

When Malrite launched top 40 WEGX (Eagle 106) in the market in 1987, Walker says CBS decided to "go another route," and became oldies WOGL. "Even when we were top 40 we always felt the market had a hole for oldies," he says. "When Malrite came in we took that opportunity."

Unfortunately, the very next day, crosstown WIOQ

also changed to oldies. The two stations went head to head for more than a year before WIOQ finally flipped to its current top 40/dance presentation as Q102.

Two years ago, when AM WCAU changed from N/T to oldies and became WOGL-AM, Walker added programming duties for that station as well. The AM is simulcast with the FM in mornings and overnights, but is live the rest of the day.

In most radical format changes, the PD is the first to go, but Walker says there was never a question of CBS replacing him after the demise of "Hot Hits." On the other hand, Walker had his own doubts about the job after a career in top 40. "It happened so fast, I was kind of in shock," he says. "We had a legendary top 40 station and... I had to sit down and think about what I was going to do. [But] once we got rolling I had fun."

Walker says he learned a lot from legendary oldies programmer Joe McCoy of co-owned WCBS-FM New York. "He taught me a lot about the emotion of the format... relating the whole emotions of this music to the people who grew up listening to [it]," Walker says.

He quickly learned that the oldies audience is very different from top 40 listeners. While he says "the top 40 audience is very fickle," oldies is "very similar to country in a very high loyalty factor. You can't use gimmicks or hype like you can in a top 40."

Musically, Walker says the station is not hard to program because "there are so many great records [and] you're making such a natural connection with your audience." Slogans include "the music you grew up with," and "we play your favorite oldies."

Here is an hour of afternoons: Stevie Wonder, "Uptight (Everything's All Right)"; Little Peggy March, "I Will Follow Him"; Vogues, "You're The One"; Phil Phillips, "Sea Of Love"; Searchers, "Love Potion Number Nine"; Lesley Gore, "Maybe I Know"; Rod Stewart, "Tonight's The Night"; Johnny Rivers, "Memphis"; Cornelius Brothers & Sister Rose, "Too Late To Turn Back Now"; Ritchie Valens, "La Bamba"; Jay & the Techniques, "Apples, Peaches, Pumpkin Pie"; Bobby Vee, "Devil Or Angel"; Four Tops, "Shake Me, Wake Me"; Buckingham, "Hey Baby (They're Playing Our Song)"; Hondells, "Little Honda"; Sam Cooke, "A Change Is Gonna Come"; Coasters, "Young Blood"; and the Rascals, "A Beautiful Morning."

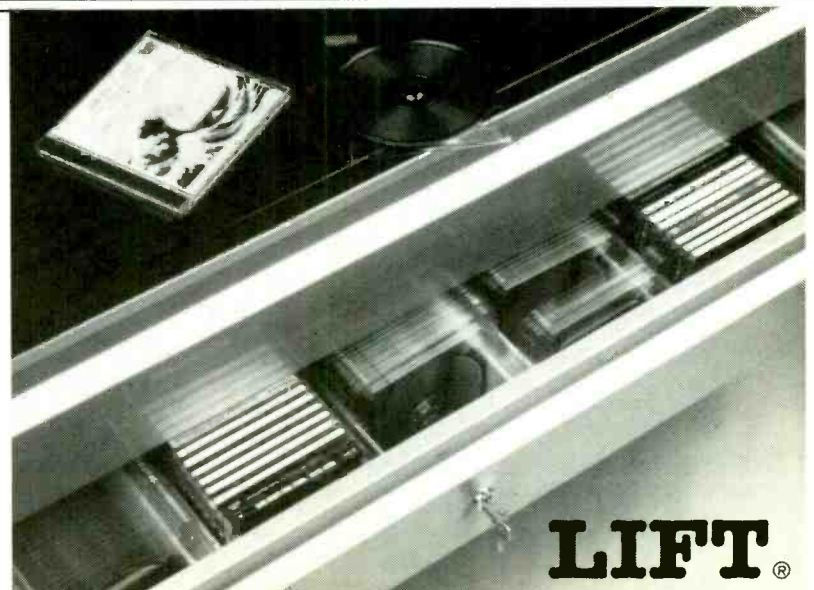
Every other weekend, the station programs a special such as a '50s weekend or a No. 1-Billboard-singles weekend, which Walker says are very popular, as is Harvey Holliday's Sunday-night doo-wop show. "Our weekend numbers are just incredible," Walker says.

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Musical Chairs At The Arbitron Council; Politics Of Rep Biz; KTKK Charges Dismissed

AT THE JULY 29-31 Arbitron Radio Advisory Council meeting, members voted to modify the assignment of representatives, effective this fall. The council, which had been made up of 14 elected broadcasters and two research appointees, will now have 13 broadcasters and three appointees.

Additionally, the oldies format splits from AC and will have its own representative, and easy listening and adult standards go from two representatives each to one each. For the top 40, AC, and country formats, seats will no longer be assigned by market size, but by continuous-measurement and non-continuous-measurement markets.

Arbitron also decided at the meeting to revise the text in the diary comments section, effective with the fall book, in an effort to solicit more station-specific comments. The current wording "tell us how you feel about radio" will be replaced by "use this space to make any comments you like about specific stations, announcers, or programs."

In other Arbitron news, WTRG Raleigh, N.C., earned page 5b notes for special station activity in the Raleigh, Fayetteville, N.C., and Greenville, S.C., spring books by airing promotional announcements about the financial importance of radio ratings surveys. The announcements, which aired about 10 times a day for four days, said a ratings company claims "WTRG loses up to 50% of its audience each summer and winter . . . that affects our advertising support and threatens our existence." The announcements also encouraged listeners to take part in any "poll."

Also earning a 5b note was KCDA Spokane, Wash., which breached "diary security" by conducting a survey of favorite media outlets—including radio stations—in conjunction with an independent advertising agency. The survey, which appeared in local newspapers in May, offered participants the chance to win free Garth Brooks concert tickets by participating. It mentioned Arbitron and Nielsen by name and asked respondents who had participated in a ratings survey to answer specific questions about survey procedures.

SALES SHOCKER: JOINT VENTURE

Rival radio rep firms the **Interep Radio Store** and **Katz Radio Group** have joined forces in an effort to generate increased revenue for the industry. The joint venture will target the political advertising arena in a unified sales effort. Interep president **Les Goldberg** and Katz president **Gordon Hastings** have met with officials of the **George Bush** and **Bill Clinton** campaigns to pitch the effectiveness of radio advertising.

In other sales news, combined local and national spot radio revenues were up 2% in June compared with the same month last year, according to the **Radio Advertising Bureau**. Local revenue was up 6%, while national dipped 10%. Network revenue was off 13% in June.

For the first half of the year, combined local and national revenues were flat compared with 1991, according to the RAB. Local was up 3%, national

was down 9%, and network revenues were off 13%.

BITS: PICKIN' THE HITS

Country **WYNY** New York is airing a rap song, "Pickin' From Nashville," recorded by the hip-hop group **Lost Soul** along with musician **Elana Piero**. The 3½-minute song is based on the Billboard country charts, and the lyrics include the names of 53 current songs, 28 albums, and 17 artists.

In legal news, a spokesman for **Group W Radio** says an age- and handicap-discrimination lawsuit filed against the company by former **KFWB**



by *Phyllis Stark*
with *Eric Boehlert*
& *Carrie Borzillo*

Los Angeles newscaster **Stan Bohrman** is "without merit. We will defend against it and we expect to win," he says. The suit alleges that Bohrman, 61, was reassigned to undesirable shifts and, subsequently, fired after he underwent a colostomy in 1990 to combat cancer. The Group W spokesman says Bohrman was not fired.

According to *The Hollywood Reporter*, both the producer and the host of Christian Science Church's radio service **Monitor Radio's** program "Early Edition" were suspended for refusing to air an apology for a candid report on AIDS. The report, which was broadcast nationally July 24, described how AIDS prevention workers in Thailand use cucumbers to demonstrate how to put on a condom. The report also mentioned a gay bar in Bangkok where dancers wear gold lamé jock straps.

A judge had dismissed all 16 counts of communications fraud and racketeering against **KTKK** (K-Talk) Salt Lake City as a result of insufficient evidence, according to *The Salt Lake Tribune*. The station had been accused of taking part in a travel package scam. However, 12 counts of communications fraud against KTKK employee **Julie Mark** were sent on to district court for trial, according to the Tribune. She will be arraigned Aug. 31. The paper reports listeners have already donated approximately \$80,000 to the station to cover her legal fees.

KKYS Bryan, Texas, morning man **Rex DeShannon** turned himself in to local police Aug. 5. He has been charged with sabotaging the facilities of crosstown **WTAW/KTSR**. According to the Bryan/College Station Eagle newspaper, DeShannon is accused of cutting cables, sawing a transmission line, and making harassing phone calls to on-air staff at the rival stations. DeShannon initially fled town when targeted by police. He has been fired by the station.

PROGRAMMING: SMN KEEPS JONES

Robin Jones, who was PD of the now defunct **Satellite Music Network** format "The Heat," becomes PD of SMN's new "hot AC/adult CHR" format (Billboard, Aug. 8) . . . **KCDU** Dallas PD **Doug Gondak** exits. T&Rs to **GM Skip Schmidt**.

KSKQ-FM Los Angeles flips from Spanish AC to Spanish country . . . **WYUU** Tampa, Fla., PD/morning man **Scott Robbins** exits. Operations director **Dennis Anderson** is handling his duties for now. T&Rs to VP/GM **Dave Trusty**.

WAQX (95X) Syracuse, N.Y., PD **Jon Robbins** joins **KMZZ/KRXX** Minneapolis in the long-vacant OM slot. No replacement has been named at **WAQX** . . . Ex-**WCCO** Minneapolis PD **John Quick** heads to **KFGO** Fargo, N.D., as VP/director of programming . . . Modern rock **KJJO-FM** Minneapolis will go country the first week of September. Acting PD **Mike Stapleton** (612-476-8674) and the rest of the staff are out.

KXOA (K108) Sacramento, Calif., PD **Brian Casey** exits. T&Rs to **GM John Geary** . . . **KRAB** Bakersfield, Calif., PD **Chris Squires**, who planned to exit for the production manager job at **KKLA** Los Angeles, has decided to stay put.

Steve Chick joins **WVKZ-FM** Albany, N.Y., as PD from that position at crosstown **WSHQ**. Chick replaces **Gary Peters**, who exits. Also, **WVKZ** changes calls to **WWCP**, but keeps the top 40 format.

WMGG (The Blitz) Columbus, Ohio, changes calls to **WBZX**. **Joe Wampas** and **Doug "The Wolf Boy"** join for mornings from Augusta, Ga. . . **WCZR** Charleston, W.Va., flips from SMN's "Z-Rock" to N/T.

AC WWLV Orlando, Fla., has received FCC approval for the new calls **WCFB**. Market speculation has the station flipping to hot country shortly . . . **WLAV** Grand Rapids, Mich., which had been simulcasting album rock from **WLAV-FM**, is now SMN "Kool Gold."

WYOR suburban Nashville flips from country oldies to all-blues. The station, currently owned by **Media Resources Group**, is in the process of being sold to **Down Home Broadcasting**, headed by **WYOR** GM/VP **Bobby Day**.

"**The Dr. Demento Show**," which was recently dropped from **Westwood One's** syndication roster, will be picked up by the Santa Monica, Calif.-based **On The Radio Broadcasting** . . . **WFAN** New York afternoon co-host **Chris "Mad Dog" Russo** has inked a deal with former GM **Scott Meier's SRC Inc.** to host the syndicated "Mad Dog Minute." The new sports feature will be launched Sept. 7.

As expected, **WVPI** Macon, Ga., signed on Aug. 3 as hot country **WMKS** (Kissin' 92.3). PD/morning man "**Big" Jon Allen** joins from **WHVK** Huntsville, Ala., as does overnigher **Wild Bill Walker**. Midday host **Jessica James** was last at **WFSY** Panama City, Fla. **Rick Tanner**, last at **WYHT** Mansfield, Ohio, will do evenings.

LMA Inc., parent of **WQFX** (Mix 96.7) Biloxi, Miss., will be managing a new station set to sign on Saturday (15), country **WWXX** (92.5). **WQFX**

newslines...

RICH HOMBERG, national sales manager at **EFM Media Management**, joins **Shadow Broadcasting Services** in New York as president/GM. **Ken Nanus**, GM at **WIP** Philadelphia, joins **Shadow** as executive VP/sales. Current **Shadow** VP/sales **Andy Santoro** exits for the GM job at **WCTC/WMGQ** New Brunswick, N.J., replacing **Rich White**, who exits.

JOHN HIATT has been named VP/GM at **KLTR** Houston, replacing **Tom Haymond**. Hiatt was previously owner/president of **KCHL/KMMX** San Antonio, Texas.

SUSAN ANDREWS has been named GM at **KBER** Salt Lake City, replacing **Doug Ottosen**, who exits. **Andrews** returns to the station after a year's absence. She was last GSM there.

staffers **Jim Lucas** and **Larry Jones** have been named OM and MD of **WWXX**, respectively. Local talent **Steve Martin** joins as PD.

Former **KMAG** Fort Smith, Ark., PD/morning man **Jack Daniels** becomes OM/afternoons at **KCLR** Columbia, Mo., replacing **Dave Jeffries**, who exits . . . **KCIZ** Fayetteville, Ark., flips from easy listening to hot country and is awaiting FCC approval for a call letter change to **KBEV**. Also, **KCIZ** is now in a sales and management local marketing agreement with crosstown **KEZA**.

Album **KATM** Pueblo, Colo., is now religious **KGFT** (The Gift) following the sale to **Salem Broadcasting**.

PEOPLE: DIAMOND DEAL DEAD

Jay Diamond, who was inches from a deal to do a N/T morning show at classical **WNCN** New York, will instead be joining crosstown **WABC** for late-nights. **WNCN** PD **Mario Mazza**, who is searching for a replacement, still plans to do N/T in mornings.

Rick Party joins **WGCI-FM** Chicago for nights, replacing **Jammin' Dave Michaels**. Party was previously doing afternoons at **WHQT** (Hot 105) Miami . . . **C.W. Woods** joins **WJPC-FM** Chicago for afternoons, replacing **Jay Alan**, who is now programming the AM. Woods was last PD at a local club . . . **Steve Morris** joins **KQQL** (Kool 108) Minneapolis for mornings. He was last morning man at **KRTH** Los Angeles.

KMLE Phoenix morning men **Taylor & The Bear** exit. They have not been replaced. T&Rs to PD **Alan Sledge**. Market speculation has the morning duo heading to **KIKK** Houston for that shift.

Although there is still no deal with **Howard Stern**, **KEGL** Dallas has solidified the rest of its lineup. Midday host **Mike Stone** was last morning man at SMN's "The Heat" format. Afternoon host **Duane Doherty** joins from afternoons at **WUFX** Buffalo, N.Y. Night jock **J.C. McGuire** was previously handling that shift at **WSHE** Miami. Two survivors of the previous format, ex-overnigher **Roy McCoy** and ex-midday host **Lee Ann Adams**, will split overnights and swing. Also working P/T are former **KWTX** Waco, Texas, morning man **R.J. Ewing**, and **Russ Martin**, who returns to the station after a four-year absence.

Sam Milkman, marketing director/APD at **WEGX** (Eagle 106) Philadelphia, exits to become VP/operations at Atlantic's video arm, **A*Vision** in New York. In other Philadelphia news, **WIP** Philadelphia sports

talk host **Howard Eskin** exits to return to television. The deal to bring **KMJQ** Houston's **Smokin' Tony Richards** to **WIOQ** for mornings is apparently off. And **WMGK** evening jock **Mike Bowe** and late-nighter **Sue Serio** are out. **WVBF** Boston jock **Delilah** will replace **Serio**. Other shifts will be lengthened to fill **Bowe's** slot.

While market speculation has **KUPD** Phoenix MD/afternoon jock **J. David Holmes** heading over to the open afternoon slot at new crosstown outlet **KZON**, **KUPD** PD **Curtiss Johnson** says **Holmes** is under contract until December and has a non-compete.

Former **KOME** San Jose, Calif., swing jock **Rick Anderson** joins **KRQR** San Francisco for nights, replacing **Mimi Chen** . . . **CFTR** Toronto morning host **Tom Rivers** joins crosstown **CKFM** for that shift, replacing **Humble Howard**, who exits.

WJBT Jacksonville, Fla., PD **J.C. Floyd** adds MD duties, replacing former MD/evening host **Paul Dancer**, now at **WHYZ** Greenville, S.C. **WJBT** overnigher **Mike Jamrock** is now doing evenings. P/T **Johnny Simmons** is upped to overnights.

KABC Los Angeles night talk host **Ira Fistell** exits. Weekend host **Dennis Prager** replaces him . . . **KRTH** morning man **Brian Roberts** will not be leaving, but will be transferred to another shift when new morning man **Robert W. Morgan** starts Aug. 24 . . . **KCHT** Bakersfield, Calif., morning man **Doug DeRoo** exits. Station owner **Don Baillargeon** and his wife, **Pamela**, are taking turns filling the shift.

WYAI/WYAY Atlanta evening jock **Alison West** joins **WTDR** Charlotte, N.C., for middays, replacing **Lisa Manning** . . . **WROO** Jacksonville, Fla., evening host **Bobby Knight** is upped to MD, assuming duties previously handled by PD **John Richards** . . . **Eddie Munster** joins **WAQQ** Charlotte, N.C., for nights, replacing **Steve Meade**. **Munster** was last night jock at **WEZB** (B97) New Orleans.

WEBE Bridgeport, Conn., midday host **Danny Lyons** moves to mornings, replacing **Peter Bush**, who exits . . . **Joe Balaney**, last morning host at **WFHN** New Bedford, Mass., joins **KFAV** Warrenton, Mo., in that shift, replacing **Lee Edwards** who is now in nights.

Former **WSRS** Worcester, Mass., PD **Jon Miosky** is now P/T at **WBOS** Boston . . . Former Los Angeles police chief **Daryl Gates** filled in for vacationing **KFI** Los Angeles talk host **Barbara Whitesides** Aug. 5-7.

Radio

Atlantic Hopes To Get Tori Amos On Air By Grounding Promo In Personal Stints

NEW YORK—"Bottom line: 1992, it's tougher than ever to get records on the radio," says Danny Buch, Atlantic Records VP of promotion. "That's why you have to go to stations with intelligent [promotional] packages in order to get them interested."

Buch and Atlantic have begun offering just such a package to radio stations in the form of Tori Amos as she tours the country through September. Rather than shuttling Amos off to station studios for interviews, however, the label is offering to set up in-home and in-office performances for contest winners.

In Minneapolis, where KDWB PD Mark Bolke is going after in-office listening, Amos agreed to play the workplace of the station's contest winner—the Northwest Airlines cafeteria.

In Indianapolis, where WZPL has not yet added Amos' "Crucify" single, the station is sponsoring an outdoor, lunchtime show downtown at City Market. Buch hopes to set up other radio shows in Philadelphia, Atlanta, and Grand Rapids, Mich., among other markets, as the tour progresses.

John Dimick, PD at KISN Salt Lake City, is mulling over an Amos promotion when she comes to town in late August. The go-ahead will depend on how well the single performs.

Although Dimick says he added the record on the basis of strong sales, he is wary of going over his listeners' heads by packaging a promotion around a relatively unfamiliar artist. But if call-out research proves successful, Dimick says he will welcome Amos and any other innovative artist promotions.

"The record industry is always thinking about what's best for the single, not what's best for radio stations," he says. Dimick enjoys studio visits by touring artists, but would prefer to "let my listeners touch them."

Is the radio-friendly approach working for Atlantic? "The record is still alive," says Buch.

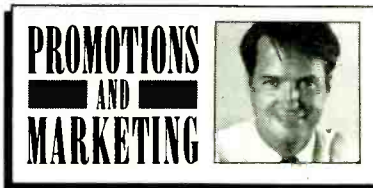
IDEA MILL: BIKIN' IT

XETRA-FM (91X) San Diego hosted its first "Red Hot + Ride" motorcycle ride July 26. A fund-raiser for the San Diego AIDS Foundation, the caravan featured special guest rider Dwight Yoakam, along with Tim Farriss and Kirk Pengilly of INXS. The station plans similar rides through December.

For those generous souls who prefer not to have the wind blowing through their hair while raising money for worthy causes, WARM York, Pa., offered a stationary bike-a-thon Aug. 8 to raise money for the Muscular Dystrophy Assn. Held during the Great Inland Seafood Festival, the station recruited teams of five to "ride" 98 miles at \$5 per mile. After the five to seven hours needed to go the distance, each team—or one extremely fit person—got to take home their stationary bike.

DEEP TO LEFT

Mickey Mantle or Michael Bolton; you make the call. As he crosses the



by Eric Boehlert

country this summer on the "Time, Love And Tenderness" tour, Bolton's assembled softball team—the Bolton Bombers—has once again racked up an impressive record (29-5) against local radio station squads. The Bombers have also been a big charity draw, collecting \$15,000 for the Ronald McDonald Foundation in Memphis.

In a rare setback, Bolton's crew and band recently fell to the local media team headed by WEZB (B97)

New Orleans. The B's beat the Bombers 10-7 in front of 3,000 fans. One of the B's secret weapons was former New York Miracle Met right fielder and current New Orleans sports-caster Ron Swoboda. The Bombers' season winds up in Boston in August.

JUST FOR LAUGHS

Steve & D.C., morning team at WKHQ St. Louis, challenged a station AE to call a client on the air and make the client laugh. A howler meant more spots purchased; a dud was good for a canceled account. Since the station plans to try the game again, it's safe to assume it was yuks all around.

Now you can send Charlie Tuna to a friend. A caricature of Tuna, the longtime Los Angeles radio veteran

(Continued on next page)

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	1	7	*** NO. 1 *** EVEN BETTER THAN THE REAL THING 3 weeks at No. 1 ♦ U2 ISLAND/PLG	
2	5	11	8	LITTLE MISS CAN'T BE WRONG POCKET FULL OF KRYPTONITE	♦ SPIN DOCTORS EPIC
3	13	22	12	THORN IN MY PRIDE THE SOUTHERN HARMONY AND MUSICAL COMPANION	♦ THE BLACK CROWES DEF AMERICAN/REPRISE
4	3	4	3	DON'T TREAD ON ME DON'T TREAD	♦ DAMN YANKEES WARNER BROS.
5	4	5	6	HEAVEN SENT WELCOME TO WHEREVER YOU ARE	♦ INXS ATLANTIC
6	6	3	16	EVEN FLOW TEN	♦ PEARL JAM EPIC
7	12	16	4	HUNGER STRIKE TEMPLE OF THE DOG	♦ TEMPLE OF THE DOG A&M
8	7	7	8	LOVE IS ALIVE NIGHT CALLS	♦ JOE COCKER CAPITOL
9	16	17	4	SUMMER SONG THE EXTREMIST	♦ JOE SATRIANI RELATIVITY
10	9	6	6	DAYS OF LIGHT ROCKS IN THE HEAD	ROGER DALTRY ATLANTIC
11	2	2	12	STING ME THE SOUTHERN HARMONY AND MUSICAL COMPANION	THE BLACK CROWES DEF AMERICAN/REPRISE
12	15	12	7	LAST CHANCE WHENEVER WE WANTED	JOHN MELLENCAMP MERCURY
13	11	15	25	LIFE IS A HIGHWAY MAD MAD WORLD	♦ TOM COCHRANE CAPITOL
14	8	9	14	CHURCH OF LOGIC, SIN & LOVE THE MEN	♦ THE MEN POLYDOR/PLG
15	17	13	10	SONG & EMOTION PSYCHOTIC SUPPER	♦ TESLA Geffen
16	10	8	15	ROAD TO NOWHERE NO MORE TEARS	♦ OZZY OSBOURNE EPIC ASSOCIATED/EPIC
17	23	31	4	*** POWER TRACK *** NO REGRETS MAD MAD WORLD	TOM COCHRANE CAPITOL
18	14	10	17	REMEDY THE SOUTHERN HARMONY AND MUSICAL COMPANION	♦ THE BLACK CROWES DEF AMERICAN/REPRISE
19	21	23	9	LITHIUM NEVERMIND	♦ NIRVANA DGC
20	18	14	16	LIVING IN A DREAM ARC ANGELS	♦ ARC ANGELS DGC
21	20	33	3	YOU DON'T HAVE TO REMIND ME RACINE	SASS JORDAN IMPACT/MCA
22	24	20	20	GIRLFRIEND GIRLFRIEND	♦ MATTHEW SWEET ZOO
23	19	21	7	SHAKIN' THE CAGE SHAKIN' THE CAGE	♦ THE ZOO CAPRICORN
24	27	32	5	REAL LOVE THE WILD LIFE	♦ SLAUGHTER CHRYSALIS/ERG
25	30	35	8	ALWAYS THE LAST TO KNOW CHANGE EVERYTHING	♦ DEL AMITRI A&M
26	28	28	6	WHEREVER I MAY ROAM METALLICA	♦ METALLICA ELEKTRA
27	25	19	20	UNDER THE BRIDGE BLOOD SUGAR SEX MAGIK	♦ RED HOT CHILI PEPPERS WARNER BROS.
28	NEW ▶	1		*** FLASHMAKER *** RUNAWAY TRAIN THE ONE	♦ ELTON JOHN MCA
29	22	24	6	ALL I WANT FEAR	♦ TOAD THE WET SPROCKET COLUMBIA
30	32	—	2	BREAKING THE GIRL BLOOD SUGAR SEX MAGIK	RED HOT CHILI PEPPERS WARNER BROS.
31	35	—	2	LOVE IS ON THE WAY THE LIZARD	♦ SAIGON KICK THIRD STONE/ATLANTIC
32	36	34	4	MIDLIFE CRISIS ANGEL DUST	♦ FAITH NO MORE SLASH/REPRISE
33	26	25	7	WRONG OUT OF THE CRADLE	♦ LINDSEY BUCKINGHAM REPRISE
34	34	38	3	CHANGE OF A SEASON MAD HATTER	♦ BONHAM WTR/EPIC
35	29	29	9	REACH FOR THE SKY HOLD YOUR FIRE	♦ FIREHOUSE EPIC
36	NEW ▶	1		SENT BY ANGELS ARC ANGELS	ARC ANGELS DGC
37	40	—	2	WOULD? "SINGLES" SOUNDTRACK	♦ ALICE IN CHAINS EPIC SOUNDTRACK/EPIC
38	NEW ▶	1		LUV ON ME WANT SOME?	ROXY BLUE Geffen
39	39	27	14	EVERY TIME I ROLL THE DICE NEVER BEEN ROCKED ENOUGH	♦ DELBERT MCCLINTON CURB
40	38	37	20	NOW MORE THAN EVER WHENEVER WE WANTED	♦ JOHN MELLENCAMP MERCURY

○ Tracks moving up the chart with airplay gains this week. ♦ Videoclip availability. © 1992, Billboard/BPI Communications.

ALBUM ROCK RECURRENT TRACKS

1	1	1	6	NOVEMBER RAIN USE YOUR ILLUSION I	♦ GUNS N' ROSES Geffen
2	3	3	6	WHAT YOU GIVE PSYCHOTIC SUPPER	♦ TESLA Geffen
3	2	2	5	COME AS YOU ARE NEVERMIND	♦ NIRVANA DGC
4	5	5	8	RIGHT NOW FOR UNLAWFUL CARNAL KNOWLEDGE	♦ VAN HALEN WARNER BROS.
5	6	4	7	MAMA, I'M COMING HOME NO MORE TEARS	♦ OZZY OSBOURNE EPIC ASSOCIATED/EPIC
6	4	7	3	NOTHING ELSE MATTERS METALLICA	♦ METALLICA ELEKTRA
7	7	8	8	TOP OF THE WORLD FOR UNLAWFUL CARNAL KNOWLEDGE	♦ VAN HALEN WARNER BROS.
8	8	6	3	ONE ACHTUNG BABY	♦ U2 ISLAND/PLG
9	9	9	8	MYSTERIOUS WAYS ACHTUNG BABY	♦ U2 ISLAND/PLG
10	—	—	2	GHOST OF A CHANCE ROLL THE BONES	RUSH ATLANTIC

Recurrents are titles which have appeared on the Album Rock Tracks chart for 20 weeks and have dropped below the top 20.

Modern Rock Tracks™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	4	9	4	*** NO. 1 *** TOMORROW YOUR ARSENAL 1 week at No. 1 ♦ MORRISSEY SIRE/REPRISE	
2	3	4	7	A GIRL LIKE YOU QUEER	♦ WOLFGANG PRESS 4 A.D./WARNER BROS.
3	1	2	10	MIDLIFE CRISIS ANGEL DUST	♦ FAITH NO MORE SLASH/REPRISE
4	14	—	2	A LETTER TO ELISE WISH	♦ THE CURE FICTION/ELEKTRA
5	8	6	7	EVEN BETTER THAN THE REAL THING ISLAND	♦ U2 ISLAND
6	9	10	5	100% DIRTY	♦ SONIC YOUTH DGC
7	10	13	5	HUNGER STRIKE TEMPLE OF THE DOG	♦ TEMPLE OF THE DOG A&M
8	12	17	3	DYSLEXIC HEART "SINGLES" SOUNDTRACK	♦ PAUL WESTERBERG EPIC SOUNDTRACK/EPIC
9	5	5	9	IT'S A SHAME ABOUT RAY IT'S A SHAME ABOUT RAY	♦ LEMONHEADS ATLANTIC
10	15	16	4	DISAPPOINTED "COOL WORLD" SOUNDTRACK	ELECTRONIC WARNER BROS.
11	13	25	3	REAL COOL WORLD "COOL WORLD" SOUNDTRACK	♦ DAVID BOWIE WARNER BROS.
12	11	12	8	ALWAYS THE LAST TO KNOW CHANGE EVERYTHING	♦ DEL AMITRI A&M
13	7	7	6	FACE TO FACE "BATMAN RETURNS" SOUNDTRACK	♦ SIOUXSIE & THE BANSHIES WARNER BROS.
14	16	15	6	PLEASURE HOTWIRED	THE SOUP DRAGONS BIG LIFE/MERCURY
15	17	—	2	N.W.O. PSALM 69	MINISTRY SIRE/WARNER BROS.
16	20	—	2	ALMOST GOLD HONEY'S DEAD	THE JESUS AND MARY CHAIN DEF AMERICAN/WARNER BROS.
17	22	20	10	SEX ON WHEELZ SEXPLORION	♦ MY LIFE WITH THE THRILL KILL KULT INTERSCOPE
18	18	19	4	DEAR MADAM BARNUM NONSUCH	XTC Geffen
19	NEW ▶	1		NOT ENOUGH TIME WELCOME TO WHEREVER YOU ARE	♦ INXS ATLANTIC
20	19	14	11	BLACK METALLIC FERMENT	♦ CATHERINE WHEEL FONTANA/MERCURY
21	6	1	9	GOOD STUFF GOOD STUFF	♦ THE B-52'S REPRISE
22	29	—	2	SOMETHING GOOD SOMETHING GOOD	♦ UTAH SAINTS LONDON/PLG
23	26	27	4	SHEELA-NA-GIG DRY	♦ PJ HARVEY INDIGO/ISLAND
24	2	3	6	HEAVEN SENT WELCOME TO WHEREVER YOU ARE	♦ INXS ATLANTIC
25	NEW ▶	1		WALKING ON BROKEN GLASS DIVA	♦ ANNIE LENNOX ARISTA
26	21	29	3	ASLEEP AT THE WHEEL THE ART OF REBELLION	♦ SUICIDAL TENDENCIES EPIC
27	NEW ▶	1		JEREMY TEN	♦ PEARL JAM EPIC
28	23	11	13	PRETEND WE'RE DEAD BRICKS ARE HEAVY	♦ L7 SLASH
29	27	—	2	BREAKING THE GIRL BLOOD SUGAR SEX MAGIK	RED HOT CHILI PEPPERS WARNER BROS.
30	NEW ▶	1		IT'S A FINE DAY MIND FRUIT	♦ OPUS III ATCO EASTWEST

○ Tracks with the greatest airplay gains this week. ♦ Videoclip availability. © 1992, Billboard/BPI Communications.

HAVE YOU HEARD THE ONE ABOUT COMICS?

(Continued from page 75)

nue for your comedy writing. [But] having people not see you and still be able to entertain is a challenge."

Dugan also does voice work and continues to do stand-up. He has appeared on "The Arsenio Hall Show" and A&E's "An Evening At The Improv."

Dave "The King" Wilson co-hosts a sports show with Jimmy Matis on WFBQ's sister station, WNDE Indianapolis. He also does an Elvis Presley impersonation on Bob & Tom's morning show on WFBQ.

After being on the road for 45 weeks a year, he says he wanted to be home with his family more. On his sports show, "The Sports Section," he says, "We're not sports experts, but that's not what our listeners want. We give our opinions as fans and try to make it funny."

While he took a cut in pay to come off the road, he says it's worth it to be home.

SECURITY IN RADIO?

Ironically, comedian Jerry Elliott joined album rock WLVQ Columbus, Ohio, as Daddy Wags' sidekick in the mornings two years ago for the "security." He says radio is the safest job that can still make a comedian a living.

"It's kind of a natural progression if you're not getting a sitcom," he says. "It's a great way to still do some comedy and the audience is bigger [than stand-up audiences]."

Elliott has toured nationally as a headliner and has appeared on a Showtime comedy special and Arts & Entertainment's "Comedy On The Road." While he still does an occasional stand-up gig, he doesn't miss the 49 weeks on the road a year he once was accustomed to doing.

He is one of the few comedian/radio personalities with a broadcasting education. His father made him go to Specs Howard broadcasting school in Detroit "to have something to fall back on."

NOT ALWAYS A SUCCESS

While most of the comedians-turned-radio-personalities appear to be adjusting well, comedians aren't always successful on the radio, especially in major markets. Comedi-

an/actor Paul Rodriguez did a short stint as morning man at KKBT (The Beat) Los Angeles from September 1989 to December of that year, but he failed to attract significant numbers and soon left radio to pursue a television career. But KKBT OM

Liz Kiley says, "Paul was an excellent talent. He went wild on the air, but we knew we wouldn't have him for long. [Morning partners] Tim Kelly and Patty Lotz were the radio element of the show, Paul was the comedy. It was a great time."

Another famous comedian/actor, Michael Winslow, was a co-host on KCBS Los Angeles' morning show in March 1989. Like Rodriguez, Winslow also was not a ratings hit, and his stint with the station was short-lived.

FCC REVISES RULES ON RADIO STATION OWNERSHIP

(Continued from page 6)

ple ownership in a market. The commission also decided that, if Arbitron data are not available, it will be up to the prospective buyer to "persuade" the FCC with other data. That decision is expected to draw its share of petitions for reconsideration, according to several broadcast insiders.

However, the issue of ratings as a cap determinant is seen as a less serious issue and will probably not prevent owners eager to expand or sell stations from filing with the commission.

The Aug. 5 decision is a modification of the commission's proposal earlier this year, which would have allowed one company to own 30 AMs, 30 FMs, and up to six stations in one market. That proposal caused a political wrestling match in recent months, with Democrats calling for caps that would permit a more equal ownership share for struggling radio broadcasters.

HEALTHIER INDUSTRY?

The new caps, according to the commission, will allow for a rearrangement of radio station ownership across the country and, ultimately, lead to a healthier industry. Recent NAB statistics show that 58.6% of all radio stations lost money last year, with some healthy broadcast groups already at their station cap limits.

The new rules are also expected to soothe riled Democrats in Congress who had threatened to draft legislation to prevent what they felt were excessive ownership caps. Democratic lawmakers also had plans to hold hearings and expose what they said was shoddy commission research that had led to the original FCC station ownership changes.

Democratic lawmakers who oppose the Bush Administration dere-

gulatory policy called FCC chairman Alfred Sikes on the carpet for the original expansion, which they charged would benefit only large broadcast companies.

At the Aug. 5 meeting, Sikes acknowledged the political fight over the ownership caps by noting that the reduction stemmed from "living in a city of shared power. We were asked by the Congress to reduce the numbers, and we did." Insiders say that Congress will now go along with the plan.

SURPRISING STANCE

Earlier this year, most radio industry officials had called on the commission for some hike in the numbers allowed. Surprisingly, however, after the FCC announcement of the 30/30/6 numbers in March, the radio industry trade group, the National Assn. of Broadcasters, joined the public interest and minority groups in petitioning for a more modest hike. Those groups called on the FCC to scale back the numbers from 30 to the 20-25 area to give more overall relief to the financially strapped radio industry without offering the strongest companies too large a share of the pie.

Reacting to the Aug. 5 decision,

NAB president Eddie Fritz said, "The commission has answered the radio industry's distress signal with rules that will clearly help keep the industry afloat and on course. Broadcasters will now have much more flexibility to deal with the dramatic increase in competition in the marketplace. We applaud the commissioners for the thoughtful consideration they have given this important issue and for moving this proceeding forward expeditiously."

The FCC action was telegraphed July 30 when the agency postponed the Aug. 3 implementation of the new rules until the announcement of the rolled-back numbers at the Aug. 5 meeting. The commission also backed off on a "back door" plan to implement the number hikes over a period of years, although the increase to 20 AMs and 20 FMs in two years appears to be a holdover from that plan.

In other Washington news, the House of Representatives approved an amendment to the Corporation for Public Broadcasting Appropriations Bill that would limit indecent programming to the "safe harbor" of 12-6 a.m. The bill, which had previously been approved by the Senate, now goes to the White House for approval.

BILL HOLLAND

PROMOTIONS AND MARKETING

(Continued from preceding page)

and KCBS-FM morning man, graces the cover of Our Town birthday cards with an inside message, "to an oldie but a goodie." Our Town specializes in greeting cards with a local flavor.

PRO-MOTIONS

At Broadcast Promotion and Marketing Executives, Dominick Morra has been named director of communication. Morra serves as editor of BPME's magazine, Image, and oversees the corporate identity and promotional material.

Janet Pilarski becomes the ad-

vertising and promotion director at WRQX Washington, D.C., replacing Vivienne Vaughan. Most recently, Pilarski was an AE for the Baltimore office of Tracy Locke Advertising . . . Debbie Hollerbach has been upped from assistant promotion director to promotion director at WJZE Washington, D.C., replacing Tami Flater.

WZPL Indianapolis promotion director Lisa Kerkhove is out. Marketing director Kay Feeney assumes her duties . . . WQUE New Orleans promotion director Renie Hale exits for that job at KJMZ Dallas.

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Hits! in Tokio

Week of July 26, 1992

- 1 I'll Be There Mariah Carey
- 2 Good Stuff The B-52s
- 3 Runaway Deee-Lite
- 4 This Used To Be My Playground Madonna
- 5 Too Funky George Michael
- 6 You Won't See Me Cry Wilson Phillips
- 7 Come Into My Garden Hanne Boel
- 8 The Best Things In Life Are Free Luther Vandross & Janet Jackson
- 9 The Doo-Wop Song Miles Davis
- 10 Don't You Worry 'Bout A Thing Incognito
- 11 Damn I Wish I Was Your Lover Sophie B. Hawkins
- 12 Set Your Loving Free Lisa Stansfield
- 13 Love Is Holy Kim Wilde
- 14 Jump Kris Kross
- 15 The One Elton John
- 16 Giving Him Something He Can Feel En Vogue
- 17 Restless Heart Peter Cetera
- 18 Do It To Me Lionel Richie
- 19 Am I The Same Girl Swing Out Sister
- 20 Blue Angel Al Jarreau
- 21 What You Do To Me Al Jarreau
- 22 Lete Clementine
- 23 Lady Killer Nicky Holland
- 24 Uh Huh Oh Yeah Paul Weller
- 25 Show Me The Night Workshy
- 26 Mambo Azucar Moreno
- 27 Still In Love With You Meli'sa Morgan
- 28 Wishing On A Star The Cover Girls
- 29 Paradise Fabian
- 30 Woman In Love 10cc
- 31 Don't Talk Just Kiss Right Said Fred
- 32 A St. Tropez Clementine
- 33 Move Me No Mountain Soul II Soul
- 34 Rock You Gently Jennifer Warnes
- 35 The Rhythm Mari Wilson
- 36 Blue Days The Jazzmasters
- 37 Closer Mr. Fingers
- 38 Just Another Day Jon Secada
- 39 My Lovin' En Vogue
- 40 Fly Like An Eagle The Neville Brothers
- 41 Hope Youssou N'Dour
- 42 Brazilian Wedding Song The Isley Brothers
- 43 Trouble Mind Workshy
- 44 It's Probably Me Sting & Eric Clapton
- 45 Hold On My Heart Genesis
- 46 Not Gonna Change Swing Out Sister
- 47 Kimigai Irudakede Kome Kome Club
- 48 Make It On My Own Alison Limerick
- 49 Serenade Entre Nous Fabian
- 50 Please Don't Go Boyz II Men



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BOTD0639

Single Reviews

EDITED BY LARRY FLICK

POP

▶ CELINE DION *Nothing Broken But My Heart* (4:11)

PRODUCER: Walter Afanasieff
WRITER: D. Warren
PUBLISHER: Realsongs, ASCAP
Epic 74336 (c/o Sony) (cassette single)

The heat generated by the top-10 "If You Asked Me To" has barely begun to cool, but Epic is already in high gear behind yet another melodramatic power ballad from Dion's current self-titled album. Booming production values and a tearful vocal will push all the right buttons with radio programmers and consumers alike. Consider this another multiformat smash.

▶ THE COVER GIRLS *Thank You* (4:08)

PRODUCERS: Tony Moran, Andy Panda
WRITERS: A. Tripoli, T. Moran, A. Marvel
PUBLISHERS: Andy Panda/World Of Andy, ASCAP; Moran/Sal-Ski, BMI
Fever/Epic 74438 (c/o Sony) (cassette single)

Expect photogenic Latina trio to have no problem matching (and probably surpassing) the recent top-10 success of "Wishing On A Star" with this cloying-but-effective slow jam. Lush instrumentation cushions the group's stylish vocals and suits the song's instantly memorable chorus. One of the brighter moments on its "Here It Is" collection.

▶ ARRESTED DEVELOPMENT *People Everyday* (3:58)

PRODUCERS: Michael Mauldin, Speech
WRITERS: Speech, S. Stewart
PUBLISHERS: EMI-Blackwood/Arrested Development/Mija/Warner-Tamerlane, BMI
Chrysalis/ERG 21929 (c/o CEMA) (cassette single)

Follow-up to act's breakthrough hit, "Tennessee," is a languid, dancehall-spiced hip-hopper that nicks the hook from Sly & the Family Stone's "Everyday People." Uplifting, unity-driven rhymes are delivered with laidback finesse. Tradeoff of rapping and singing works extremely well. Destined for hefty (and much deserved) success.

▶ BILLY JOEL *All Shook Up* (2:02)

PRODUCER: Billy Joel
WRITERS: O. Blackwell, E. Presley
PUBLISHERS: Elvis Presley/R&H, BMI
Epic Soundtrax 74422 (c/o Sony) (cassette single)

Joel offers a fairly convincing and reverent impersonation of Elvis Presley on this preview into the much-anticipated soundtrack to the movie "Honeymoon In Vegas." Finger-poppin' instrumentation will blow fresh air into top 40 and album-rock

formats. Should be of particular interest to Joel fans who yearn for the days of "The Longest Time" and "Uptown Girl."

★ ANNIE LENNOX *Walking On Broken Glass* (3:59)

PRODUCER: Stephen Lipson
WRITER: A. Lennox
PUBLISHERS: La Lennox/BMG Songs, ASCAP
Arista 2452 (c/o BMG) (cassette single)

Second single from La Lennox's brilliant solo album, "Diva," is a study in stylistic contrasts; retro-soul vocal musing glides atop a pristine, keyboard- and string-anchored modern-pop environment. As with the previous "Why," this tune is a sophisticated, complex respine from the color-by-numbers fare that crowds radio airwaves. With justice prevailing, adventurous programmers will herald this gem.

★ THE BLACK CROWES *Thorn In My Pride* (no timing listed)

PRODUCERS: The Black Crowes, George Drakoulis
WRITERS: C. Robinson, R. Robinson
PUBLISHER: Enough To Contend With Songs, BMI
Def American 18803 (c/o Warner Bros.) (cassette single)

Slow and rhythmic rocker from the band's fab "The Southern Harmony & Musical Companion" collection has the potential to become one of its biggest hits to date. Chris Robinson's worldly rasp seeps into a bluesy arrangement of colliding electric and acoustic guitars and rumbling organ lines. For additional incentive, check out the new version of "Sting Me" on the flip side.

STEVIE B. *Pump That Body* (3:18)

PRODUCERS: Stevie B., Glenn Gutierrez
WRITERS: Stevie B., G. Gutierrez
PUBLISHER: B & It Is, ASCAP
Epic 74359 (c/o Sony) (cassette single)

Latin heartthrob switches labels, and unleashes his strongest effort to date. Percolating urban/freestyle beats inspire a notably loose and energetic vocal. Variety of remixes should help rope in programmers at several formats, though we're sure his legion of diehard teen fans are already sprinting to their local record shops.

WAILING SOULS *All Over The World* (no timing listed)

PRODUCER: Richard Feldman
WRITERS: W. Matthews, L. McDonald, R. Feldman
PUBLISHERS: Orca Songs/Winnat/Breadsoul/New Envoy, ASCAP
REMIXER: Danny Tenaglia
Chaos 74292 (c/o Sony) (cassette single)

Venerable reggae group has already begun to gather club and radio ads with this invigorating anthem. Vibrant dancehall

colors are framed by mainstream pop/house lines. Remixes pump a mean bass line into an undeniably contagious hook. Track could elevate act to the level of Shabba Ranks and Maxi Priest at top 40 and urban radio.

R & B

▶ AFTER 7 *Kickin' It* (4:00)

PRODUCERS: Dallas Austin, Randy Ran
WRITERS: D. Austin, R. Ran, L. Rickey
PUBLISHERS: Darp/Diva One/Polish, ASCAP
REMIXER: Dallas Austin
Virgin 12687 (c/o CEMA) (cassette single)

Trio that sold more than a million copies of its self-titled debut in 1990 should easily shrug off the dreaded sophomore jinx, if this zesty peek into "Takin' My Time" is any indication. Under the astute guiding hand of producers Dallas Austin and Randy Ran, the act cuts loose with relaxed harmonies over a shuffling funk groove. Infectious chorus will sound great cranked on urban and top 40 radio stations.

THE GOOD GIRLS *Just Call Me* (4:10)

PRODUCERS: John "L.A. Jay" Barnes III
WRITER: J. Barnes III
PUBLISHER: not listed
Motown 631051 (c/o PGD) (cassette single)

Sassy, saucy, and sexy vocals bounce with harmless repetition over standard but infectious drum beat and bass line. Cut could fare well at both urban and crossover/pop outlets.

EDMOND DANIELS *Try'n To Get Over (Over You)* (no timing listed)

PRODUCER: Butch Ingram
WRITER: B. Ingram
PUBLISHER: Ingram Society Hill, BMI
Society Hill 23 (cassette single)

Easy-listening, midtempo ballad flows along mellow saxophone line. Daniels' melancholy vocals are smoothly seductive. Urban and AC pundits should find a niche for this sophisticated track. Contact: 1324 Walnut St., Philadelphia, Pa. 19107.

COUNTRY

▶ TRAVIS TRITT & FRIENDS *Lord Have Mercy On The Working Man* (4:12)

PRODUCER: Gregg Brown
WRITER: Kostas
PUBLISHER: Songs of PolyGram, BMI
Warner Bros. 18779 (7-inch single)

A prayer for the working class. The final chorus of the song features the vocals of Little Texas, T. Graham Brown, Porter Wagoner, George Jones, Tanya Tucker, Brooks & Dunn, and Dana McVicker. Too bad the entire song isn't as strong as the last chorus.

▶ SHENANDOAH *Hey Mister (I Need This Job)* (3:07)

PRODUCERS: Robert Byrne, Keith Stegall
WRITERS: K. Chater, R. Armand
PUBLISHERS: Careers-BMG/Padre Hotel/Willesden, BMI
RCA 62290 (c/o BMG) (7-inch single)

This is country music at its sentimental, blue-collar best. Marty Rabon's imploring lead vocals are as eloquent as the lyrics.

▶ JOHN ANDERSON *Seminole Wind* (3:04)

PRODUCERS: James C. Stroud, John Anderson
WRITER: J. Anderson
PUBLISHER: not listed
BNA 62312 (c/o BMG) (7-inch single)

This vividly imagistic song conveys feelings of urgency and great loss without being self-righteous or preachy. It's supported by a magically moving video.

▶ MARK COLLIE *Even The Man In The Moon Is Cryin'* (3:41)

PRODUCER: Don Cook
WRITERS: M. Collie, D. Cook
PUBLISHERS: BMG/Judy Judy/Sony Tree, ASCAP/BMI
MCA 54448 (c/o Uni) (7-inch single)

Collie seems to get better and better with each new release. Praiseworthy delivery of a progressively written ballad. Infectious and believable.

BILLY JOE ROYAL *Funny How Time Slips Away* (2:57)

PRODUCER: Rick Hall
WRITERS: W. Nelson
PUBLISHER: Sony/Tree, BMI
Atlantic 4641 (CD promo)

A truly fresh reading of Willie Nelson's wistful classic.

RADNEY FOSTER *Just Call Me Lonesome* (3:09)

PRODUCERS: Steve Fishell, Radney Foster
WRITERS: R. Foster, G. Ducas
PUBLISHERS: St. Julien/PolyGram/Poor House Hollow, ASCAP
Arista 12448 (c/o BMG) (7-inch single)

Love it, love it, love it! Foster, formerly of the duo Foster & Lloyd, is now solo and on a new label. His first release is tradition with an edge. Nifty production.

DANCE

▶ THE REESE PROJECT *The Colour Of Love* (5:15)

PRODUCER: Kevin "Reese" Saunderson
WRITERS: K. Saunderson, A. Saunderson
PUBLISHERS: Drive On/Virgin, BMI
REMIXERS: Underground Resistance, Marc Kinchen, Juan Atkins
Giant 40401 (c/o Warner Bros.) (12-inch single)

Second single by Inner City mastermind Kevin Saunderson's side group is a delicious, retro-minded houser. Singer Rachel Capp shines brightly during a glossy series of mixes that surround her with brassy horns, a rubbery bass line, and light strings. Best bets are renderings by Underground Resistance, which are soft at the center and hard around the edges.

INTERACTIVE *Dildo* (5:46)

PRODUCERS: Jens Lissat, Ramon Zenker
WRITERS: J. Lissat, R. Zenker, M. Innocent
PUBLISHERS: not listed
ZYX 6655 (12-inch single)

Assaulting techno workout has already met with rabid DJ approval as a European import. Brainwashing hypnotic vocal loops propel spare-but-slicing lead synth riffs and an exhausting beat. Continued rave play is assured, though chances of crossover are slim. Contact: 516-253-0128.

PARIS BY AIR *I'm Serious* (6:30)

PRODUCER: Lewis A. Martnee
WRITERS: F. T. Bradley, C. Bradley, P.H. Biddle, L. Martnee
PUBLISHERS: Panchin/Warner-Chappell
Pantera 493 (12-inch single)

Miami-based freestyle group resurfaces with a disco-minded pop twirler that tries to entice multiformat play by offering house, Latin, and techno remixes. Although none is earth-shattering, many will be surprised at the strength of the hard-edged "Raveyard" mix. Could open a few new doors. Contact: 305-253-2400.

AC

OLIVIA NEWTON-JOHN *Deeper Than A River* (4:29)

PRODUCER: Guy Roche
WRITER: D. Warren
PUBLISHER: Realsongs, ASCAP
REMIXER: Yvonne Turner
Geffen 4449 (c/o Uni) (cassette single)

Although this light, midtempo love song is far from the strongest of the new material on Livvy's current "Back To Basics" greatest-hits package, it serves as a worthy reminder of the beauty of her distinctive voice. Her performance and Guy Roche's breezy production assure extensive AC play, though adult-oriented top 40 pundits should give it a whirl, too.

ROCK TRACKS

▶ RONNIE WOOD *Show Me* (3:32)

PRODUCERS: Bernard Fowler, Ronnie Wood
WRITER: J. Williams
PUBLISHER: Red Brazos/Cow/Urge/Career-BMG
Continuum 12210 (CD single)

It's been years since this Rolling Stones guitarist has stepped solo. On this chugging, blues-juiced rocker, Wood deftly reaffirms his vocal prowess and gives his fans more than a few tasty riffs to revel in. To predict heavy album-rock radio play would be silly, given the long line of salivating programmers waiting to jam on it. Can't wait for the "Slide On This" album.

▶ INDIGO GIRLS *Joking* (3:33)

PRODUCER: Peter Collins
WRITER: A. Ray
PUBLISHERS: Virgin Songs/Godhapp, BMI
Epic 4550 (c/o Sony) (CD promo)

While popsters continue to ponder "Galileo," album-rock and alternative programmers are served another acoustic-anchored gem from the duo's excellent

album, "Rites Of Passage." This time, Amy Ray's rough and expressive voice is at the forefront of a song that is textured with intelligent lyrics, a great, hand-clapping hook, and sweet harmonies by Emily Saliers.

▶ THE JESUS AND MARY CHAIN *Almost Gold* (3:16)

PRODUCERS: William Reid, Jim Reid
WRITERS: Reid, Reid
PUBLISHER: Honey Songs/BMG Songs, ASCAP
Def American 5606 (c/o Warner Bros.) (CD single)

Ethereal, spacy vocals waft dreamily over rhythmic strumming precision. Judging from its strong debut on Billboard's Modern Rock Tracks chart last week, it appears that alternative programmers will embrace this cut's accessibility.

★ LOS LOBOS *Dream In Blue* (3:34)

PRODUCERS: Mitchell Froom/Los Lobos
WRITERS: D. Hidalgo, L. Perez
PUBLISHERS: Dancin/No K.O., BMI
Slash 5645 (c/p Warner Bros.) (CD promo)

Los Lobos provide the best of both worlds here: An accessible tune is augmented with a rich variety of sounds; from percussion to flute melodies. Album-rock programmers would do well to find a slot for this. From the album "Kiko."

JEFFREY GAINES *Scares Me More* (3:42)

PRODUCER: Richard Gotterher
WRITER: J. Gaines
PUBLISHER: Austr Leary/Chrysalis Songs, BMI
Chrysalis/ERG 21840 (c/o CEMA) (cassette single)

Gaines will no doubt increase his cult following with this smooth strummer from his fine, eponymous debut. Sensitive, introspective lyrics are quite moving, as is his restrained vocal. An obvious rock choice, though some AC outlets may find track useful, too. Flip side features a way-cool acoustic cover of Peter Gabriel's "In Your Eyes."

BARENAKED LADIES *Be My Yoko Ono* (2:45)

PRODUCERS: Barenaked Ladies, Scott Dibble, Everett Ravenstein
WRITERS: S. Page, E. Robertson
PUBLISHER: Treat Baker; SOCAN
Sire 5616 (c/o Warner Bros.) (CD promo)

Alternative-oriented Canadian band delivers a quirky tune—bouncy but weighted down somewhat with a curious theme. Still, the Ladies' admiration for the title heroine is heartfelt (check out the brief Yoko impersonation in one verse), and programmers may find value in the song as a novelty.

RIVERSIDE *Waterfall* (3:30)

PRODUCER: Steve Lau
WRITERS: Riverside, G. Kochan
PUBLISHER: not listed
Sire 5615 (c/o Warner Bros.) (CD promo)

Jangling guitar and pretty, layered melodies make this song a nice listen. Should be welcome at modern rock outlets.

THE POORBOYS *Brand New Amerika* (3:43)

PRODUCER: Andy Wallace
WRITERS: R. Sanchez, D. Hill
PUBLISHERS: FKU/Pennyles, ASCAP
Hollywood 8589 (CD promo)

Hard-driving, rousing track pulls no punches and should fare well among fans of rootsy rock. Vocals lean toward Mellencamp turf, and arrangement trades on shades of "Gloria." Fuzzy, dynamic guitar work is wild and inspired.

RAP

THE MAD RAPPER FEATURING QUESTION MARK *96 Tears* (3:42)

PRODUCERS: The Mad Rapper, Jon H. Harris
WRITERS: J.H. Harris, R. Martinez
PUBLISHER: Moneytime, BMI
Moneytime 01 (7-inch single)

Pop classic by Question Mark & the Mysterians is given a Vanilla Ice-like rap cover. QM gives the track his endorsement by making a vocal appearance. Could click with radio programmers on a novelty level. Contact: 517-723-1796.

NEW & NOTEWORTHY

ERIC EDEN *I'd Make You Happy (If I Could)* (4:27)

PRODUCER: Eric Eden
WRITERS: E. Eden, M. Mazetti
PUBLISHERS: Angelinasongs, Virgin Songs, ASCAP
A&M 8010 (c/o PGD) (cassette single)

Look for A&M to pull out the heavy promotional artillery for this one—and with good reason. First taste of Eden's excellent debut set, "Grooving Up Slowly," is a sleek pop ballad that combines all of the elements currently necessary to get on top 40 radio with classic song structure. Eden has a warm, easygoing vocal style that matches a charismatic visual presence—which adds up to a star in the making.

MC SERCH *Here It Comes* (3:31)

PRODUCERS: Wolf & Epic, T. Ray
WRITERS: MC Serch, B. Mazur
PUBLISHERS: Def Jam/Mind Squad/Totally Mental, ASCAP
Chaos/Def Jam 74443 (c/o Sony) (12-inch single)

Solo bow by former member of 3rd Bass is slammer, intermingling raw hip-hop beats with a slick, jazz vibe. He drops-kicks the competition with ease, weaving clever rhymes that are both straight-forward and intelligent. Rumbling, live drums are a nice touch. On the whole, you have an impressive debut, ripe with crossover possibilities. Be aware of the forthcoming "Return Of The Product" album.

THE FRONTLINE *City Of Fallen Angels* (4:53)

PRODUCERS: Kid Frost, Hen-Gee, Larry Handelman
WRITERS: Kid Frost, Young MC, Hen-Gee, Larry Handelman, Iris Stevenson
PUBLISHER: not listed
Frontline Spirit 001 (cassette single)

Powerful political rap track, recorded in the wake of the L.A. riots, rings with a soulful intensity that speaks to hope for the future. Participating artists include Kid Frost, Hen-Gee, and Young M.C., among others. Melodic chorus swells with gospel overtones, and sound bites from speeches by George Bush, Jesse Jackson, and Arsenio Hall are an effective complement to the song's hard-hitting lyrics. Already picking up formidable radio play.

VOICE OF THE CITY *Stand & Be Proud* (4:21)

PRODUCER: Bob Erzin
WRITERS: S. Shifrin, D. Cassidy
PUBLISHER: not listed
Scotti Bros. 76333 (c/o BMG) (cassette single)

Are we at the start of a new trend? The L.A. riots also inspired this sugary power ballad, which will raise money for Rebuild L.A. Absence of major stars may initially hinder track's chances of widespread radio play, though the sincerity of the performances should push it over the top. Also included are Spanish- and Korean-language versions.

PICKS (▶): New releases with the greatest chart potential. CRITIC'S CHOICE (★): New releases, regardless of potential chart action, which the reviewer highly recommends because of their musical merit. NEW AND NOTEWORTHY: Highlights new and developing acts worthy of attention. Cassette, vinyl or CD singles equally appropriate for more than one format are reviewed in the category with the broadest audience. All releases available to radio and/or retail in the U.S. are eligible for review. Send copies to Larry Flick, Billboard, 1515 Broadway, New York, N.Y. 10036. Country singles should be sent to Billboard, 49 Music Square W., Nashville, Tenn. 37203.

International Concert Market Upbeat, With Japan The Exception

LONDON—In Europe, superstar tours are keeping the concert marketplace buoyant and there is also an upbeat message from Australia. However, in Japan, a dearth of sponsorship is putting a damper on live business.

This summer, Europe has seen tours by Michael Jackson, Genesis, Dire Straits, Prince, Guns N' Roses, and Eric Clapton and Elton John.

Tim Parsons, chairman of the European Concert Promoters Assn., has found a message in casual conversations with his fellow promoters that flies in the face of the atmosphere of gloom and doom.

He says, "Most people have been a lot more successful than the mood would indicate. Or, they have not lost as much money as they thought they were going to do at one time."

Of his own company, leading U.K. promoter MCP, he says, "We've had a very successful three months. There have been one or two hiccups, but a lot of things are doing well. A

lot of things we have been doing have had related product success or, in the case of Erasur, once people see that it's a fantastic show, word spreads and the box office sells out."

In Germany, Jackson, Genesis, and the other big tours have made it a record summer; never before have there been so many sold-out stadium gigs in a season. Prior predictions of catastrophic business have proved unfounded, and shows by domestic stars such as Marius Westernhagen and Peter Maffay have not been affected by the international competition.

Fritz Rau, of Mama Concerts and Lippmann & Rau, comments, "Peter Maffay's concerts achieved a record audience this year. More than 500,000 fans attended his open-air concerts. Other national artists like Westernhagen, Herbert Groenemeyer, and BAP are selling outstandingly well."

Rau adds that the appeal of national artists is a European-wide phe-

nomenon. "It is the same in France, Italy, and Spain," he states.

In France, international stars have again dominated the scene. However, the mood is not one of unbridled optimism.

An indication of the strength of the market can be gained from Fonds de Soutain, an umbrella group financed by a percentage—1.75%—of promoters' gross box-office takings. GM Antoine Masure says that in the first six months of this year, the organization received the equivalent of \$1.3 million, a mere \$40,000 more than the same period last year, which was drastically affected by the Persian Gulf War.

He says no major French artists went on the road in the first half of 1992, but adds, "Fortunately, things have been better in June and July thanks to a lot of international acts playing in France."

In Australia, leading promoter Paul Dainty says the market is do-

ing well despite difficult economic conditions. He comments, "Historically, the entertainment business has done well in a recession. It's cheap entertainment when you think what people spend on other facets of their day-to-day life."

Australia's concert season runs from October to March—summer in the southern hemisphere—and Dainty is predicting a bumper outdoor crop this year. He declines to divulge names, but Jackson is hotly tipped.

He argues that the only major hindrance to the growth of the Australian stadium sector is the resistance of local residents to gigs in their neighborhoods. Sydney Cricket Ground, one of the country's biggest venues, only this year started staging shows again after a decade-long ban brought about by residents' complaints.

In Japan, Catherine Swan, international coordinator at Kyodo Tokyo, the country's biggest promot-

er, says that in terms of international acts, the Japanese concert scene had a busy first half of the year.

"We had Paula Abdul, Sting, Diana Ross, and New Kids On The Block, but since April it's been very quiet," she says. "We've felt the recession particularly in terms of sponsorship. It's almost impossible to get sponsors now—it's one of the first things people cut out."

Lack of sponsorship means it is more expensive or, often, simply impossible for foreign acts to come to Japan. Despite the fact that the domestic concert business remains strong, Swan says Kyodo is "laying low" and waiting to see how next year shapes up.

This story was prepared by Jeff Clark-Meads in London, Wolfgang Spahr in Hamburg, Emmanuel Legrand in Paris, Katherine Tulich in Sydney, Steve McClure in Tokyo, and Willem Hoos in Amsterdam.

HOT SUMMER TOURS REVITALIZE THE U.S. CONCERT BUSINESS

(Continued from page 1)

when promoters lost an estimated \$6 million, the financial picture this season has been "much better," says Jim Koplik, president of New Jersey-based Metropolitan Entertainment. The reason, says Koplik, "is stadiums. Thank God for stadiums." Metropolitan, one of the leading promoters in the Northeast, is hosting eight shows this summer at Giants Stadium at the Meadowlands complex in New Jersey—two each by Genesis, the Grateful Dead, Guns N' Roses with Metallica and Faith No More, and U2—as well as other stadium dates in upstate New York.

The impact of stadium bookings is illustrated by a ranking of the top 10 grossing tours for May through July 1992, as reported to Amusement Business, Billboard's sister publication. Genesis' stadium tour, which included 23 shows during that period, ranked No. 1 with a total gross of \$23.9 million. By contrast, Guns N' Roses topped the AB list for the same period of 1991 with 29 nonstadium shows and a total gross of \$13.2 million.

Rounding out the top 10 grossing tours for May through July in the AB database are the Grateful Dead, the Cure, Jimmy Buffett, the co-bill of Guns N' Roses and Metallica, Eric Clapton, Garth Brooks, Harry Connick Jr., Rush, and Neil Diamond.

Among other tours cited by promoters as strong draws this summer are outings by Michael Bolton, Bonnie Raitt, James Taylor, and the multiple bill of Lollapalooza II, which has benefited from the commercial breakthroughs of the Red Hot Chili Peppers and Pearl Jam.

"If you've got the big acts, people go see them," says Arny Granat of Jam Productions in Chicago. "It's better all around because the major acts are out there."

Some promoters say the season is so good, they are scared to talk about it. "They're buying whatever we're selling," says Barry Fey, head of Denver's Fey Concerts. "We sold out 9,000 Moody Blues tickets in one day and an hour. But I can't say anything else; I'm too superstitious."

But other names on the pop circuit have been identified as soft draws this summer, including Paula Abdul, Hammer, Richard Marx, Dan Fogelberg,

and Crosby, Stills & Nash. In the case of artists like Marx and Fogelberg, promoters say they were able to negotiate realistic guarantees. But others, including Abdul, Hammer, and CSN, were overpriced, they say.

On the country front, the AB Boxscore database reports the top draws this spring and summer as Garth Brooks, Alabama, Wynonna, Travis Tritt, Kenny Rogers, Alan Jackson, George Strait, John Denver, Sawyer Brown, and Reba McEntire.

"What has come as a surprise to some is the great ticket sales we're having in the newer acts like Billy Dean and Wynonna Judd," says promoter Bob Romeo of the Don Romeo Agency in Omaha, Neb.

LONG-TERM CONCERNS

However, the success of top-drawing tours this summer does not ease the concerns of promoters, venues, and agents with the long-term health of their business.

"It's my sense that the core of the business [in arenas and amphitheaters] is still in the doldrums," says Koplik at Metropolitan, expressing a view echoed by other promoters nationwide.

Most say they have been far more diligent this year in doing their homework before paying top-dollar guarantees for artists.

"There's more intelligent talent-buying going on," says Ben Liss, executive director of the North American Concert Promoters Assn., "and that will help the acts more in the long term. The promoters will still have to take chances but they will do so more intelligently rather than just going from the gut."

Koplik agrees. "Last year," he says, "we bought [talent] expecting it to be a very strong year. So we didn't argue guarantees as much as we should have. We've made a very strong effort this year to get better deals. These guarantees [sought by some artists] are equal to guarantees sought in the late '80s, but the business has dropped dramatically."

Bill Silva, president of San Diego-based Bill Silva Presents, says because there are fewer arena shows coming through his area, his business is off 10%-15% from last year—which, despite the experience of oth-

er promoters, was his best year ever. Additionally, concert attendance at the Hollywood Bowl in Los Angeles, which Silva also books, has been hurt by fallout from the recent riots and recurring earthquakes.

While middle-of-the-road acts are proving big for Silva, he is concerned about rock talent. "We're not seeing as many acts develop from medium level to arena level," he says. "I think Soundgarden and Pearl Jam have shots in the next few years, but not next year."

That projection, as well as the slackened economy, has made Silva also rethink some of his talent-buying procedures. "I've tended to give in to dollar demands in the past because it was a go-go economy, but now we're trying to take more time with our offers, look at the merits of the album—are the radio stations here supporting it, etc.—and decide what an act should be paid based on those conditions rather than on some arbitrary number." In some cases, Silva's offers have been accepted; in others they have not.

Last year's slump has affected Houston's Pace Concerts in a positive way, says president Louis Messina. "We've done a complete turnaround from last year in terms of our attitude and presentation," he says. "I came out of last year saying 'Let's go back to the basis of promoting shows and analyzing every show on its own.' We're being a lot smarter and not rolling the dice as much as we

used to. I talk to other promoters, I look at SoundScan every week, I'm following the industry a lot closer."

Pace—which owns and operates several outdoor amphitheaters as well as promoting concerts in facilities it does not own—is having a great season because of these changes, says Messina. "What has been beneficial to us as well is that there haven't been any big losers; we haven't been wrong on many acts."

Messina says agents for midlevel acts have been more willing to negotiate on guarantees in a few cases. "I don't want to sit here and profess that we're holding the line on artist guarantees—that's very rare—but if you go to a manager or an agent with a specific idea on how to make the show do better, they're more in tune to listen to that and lower their guarantees. The simple fact is that they have a weekly nut they have to generate as well."

NO GUN TO THE HEAD

Much of the concert industry's financial trouble in recent years has been linked to the growth of the new circuit of outdoor amphitheaters, each competing for talent to fill its relatively short, warm-weather season and bidding for top bookings. Rising guaranteed fees for summer acts have reached \$75,000-\$125,000 and, in some competitive situations, more than \$200,000.

However, agents and managers this year have not played one amphi-

theater against another to drive up guarantees, according to Ed Micone, VP and senior producer of entertainment for Radio City Music Hall Productions. In Radio City's 60th anniversary year, its production company is co-promoting outdoor shows at Waterloo Village in New Jersey, competing with the new Meadowlands Summerfest amphitheater.

"In dealing with Waterloo and [the Meadowlands]," says Micone, "not one manager or agent did that. I think they're more realistic this year. No one has put a gun to our head."

Danny Zelisko of Evening Star Productions, based in Phoenix, worries about radio, which he feels is not doing enough to break new acts or to support classic rock acts who release new material, such as Emerson, Lake & Palmer and the Allman Brothers. Zelisko says he has gotten mixed results when he has gone back to agents and explained the local market is not supporting a project so the initial guarantee may be too high. "You usually end up passing or you're a jerk like last year and the year before and, against all your research and better judgment, book the act anyway."

With fewer acts on the road this year, Zelisko says there are "a lot of people out there touring by default who still aren't doing the business. Agents think that people will still want to go to that concert because there's nothing else around it, but that's not always true."

NEW MOVIE TUNES SERVICE TAKING MUSIC INTO THEATERS

(Continued from page 6)

are in current negotiations with Movie Tunes. The chains receive a flat fee per screen per month for using the service.

While the initial concentration will be on music, says Kardashian, Movie Tunes will aggressively seek to incorporate movie soundtracks and both home video rental and sell-through releases as well.

"Home video is a natural for the service," Kardashian says, as research indicates moviegoers are 63% more likely to rent a prerecorded video than the average adult, while moviegoers are also 53% more likely to

purchase a videocassette in the next 12 months than the average adult.

Over time, adds Kardashian, individual theaters could tie into nearby retail outlets in malls for discounts on music and home video titles.

In addition to promoting music and video sales, another main benefit of the service, he says, is as an "exposure medium for newer artists. With tighter and tighter radio playlists, it gets tougher and tougher to get that exposure. It's also perfect for catalog product and greatest-hits product."

With more than 200 million moviegoers each year, Kardashian adds re-

search also indicates moviegoers are 75% more likely to be music buyers than the average adult, while moviegoers are 95% more likely to buy a CD player than the average adult.

From AMC's perspective, says Greg Rutkowski, VP of AMC Theatres, Movie Tunes has "test-marketed" the concept to positive response.

He also notes that commercials and music videos have not fared well in the past in movie theaters because of their "intrusive nature to our patrons." The Movie Tunes approach, he says, is more an "enhancement of the moviegoing experience."

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 ★ ★		38	42	4	YOU REMIND ME	MARY J. BLIGE (UPTOWN/MCA)
1	1	14	BABY-BABY-BABY	TLC (LAFACE/ARISTA) 2 weeks at No. 1	39	37	9	GOOD STUFF	THE B-52'S (REPRISE)
2	2	7	END OF THE ROAD	BOYZ II MEN (BIV 10/MOTOWN)	40	34	16	BABY GOT BACK	SIR MIX-A-LOT (DEF AMERICAN/REPRISE)
3	3	7	THIS USED TO BE MY PLAYGROUND	MADONNA (SIRE/WARNER BROS.)	41	49	3	FOREVER LOVE	COLOR ME BADD (PERSPECTIVE/A&M)
4	5	17	JUST ANOTHER DAY	JON SECADA (SBK/ERG)	42	36	12	JUST FOR TONIGHT	VANESSA WILLIAMS (WING/MERCURY)
5	6	13	GIVING HIM SOMETHING HE ...	EN VOGUE (ATCO EASTWEST)	43	46	5	EVEN BETTER THAN THE REAL ...	U2 (ISLAND/PLG)
6	20	2	HUMPIN' AROUND	BOBBY BROWN (MCA)	44	44	4	GIVE U MY HEART	BABYFACE/T. BRAXTON (LAFACE/ARISTA)
7	7	11	MOVE THIS	TECHNOTRONIC (SBK/ERG)	45	48	6	MONEY CAN'T BUY YOU LOVE	RALPH TRESVANT (PERSPECTIVE/A&M)
8	4	12	I'LL BE THERE	MARIAH CAREY (COLUMBIA)	46	55	4	RESTLESS HEART	PETER CETERA (WARNER BROS.)
9	9	12	LIFE IS A HIGHWAY	TOM COCHRANE (CAPITOL)	47	43	17	JUST TAKE MY HEART	MR. BIG (ATLANTIC)
10	8	17	IF YOU ASKED ME TO	CELINE DION (EPIC)	48	53	6	JUMP AROUND	HOUSE OF PAIN (TOMMY BOY)
11	12	13	KEEP ON WALKIN'	CECE PENISTON (A&M)	49	47	9	HONEY LOVE	R. KELLY & PUBLIC ANNOUNCEMENT (JIVE)
12	13	17	COME & TALK TO ME	JODECI (UPTOWN/MCA)	50	41	9	ACHY BREAKY HEART	BILLY RAY CYRUS (MERCURY)
13	11	11	TOO FUNKY	GEORGE MICHAEL (COLUMBIA)	51	52	6	TEQUILA	A.L.T. (ATCO EASTWEST)
14	14	19	TENNESSEE	ARRESTED DEVELOPMENT (CHRYSALIS)	52	60	10	TWILIGHT ZONE	2 UNLIMITED (RADIKAL/CRITIQUE)
15	17	13	THE BEST THINGS IN LIFE ARE FREE	L. VANDROSS/J. JACKSON (PERSPECTIVE)	53	50	20	JUMP	KRIS KROSS (RUFFHOUSE/COLUMBIA)
16	10	13	WISHING ON A STAR	THE COVER GIRLS (EPIC)	54	51	5	THE HITMAN	AB LOGIC (INTERSCOPE)
17	18	10	TAKE THIS HEART	RICHARD MARX (CAPITOL)	55	59	3	WHERE DOES THAT LEAVE LOVE	GEORGE LAMOND (COLUMBIA)
18	16	10	FRIDAY I'M IN LOVE	THE CURE (FICTION/ELEKTRA)	56	56	5	JUMP!	THE MOVEMENT (SUNSHINE/ARISTA)
19	19	7	THE ONE	ELTON JOHN (MCA)	57	—	1	KICKIN' IT	AFTER 7 (VIRGIN)
20	24	7	NOVEMBER RAIN	GUNS N' ROSES (GEFFEN)	58	58	3	MR. LOVERMAN	SHABBA RANKS (EPIC)
21	26	8	ALL I WANT	TOAD THE WET SPROCKET (COLUMBIA)	59	54	11	THEY WANT EFX	DAS EFX (ATCO EASTWEST)
22	21	18	UNDER THE BRIDGE	RED HOT CHILI PEPPERS (WARNER BROS.)	60	—	1	GIVE IT UP	WILSON PHILLIPS (SBK/ERG)
23	28	8	PLEASE DON'T GO	K.W.S. (NEXT PLATEAU)	61	63	8	WHO'S GOT YOUR LOVE	NYASIA (MCMAC)
24	22	18	DAMN I WISH I WAS YOUR LOVER	SOPHIE B. HAWKINS (COLUMBIA)	62	67	20	YOU THINK YOU KNOW HER	CAUSE & EFFECT (SRC/ZOO)
25	30	5	STAY	SHAKESPEAR'S SISTER (LONDON/PLG)	63	57	10	WHY	ANNIE LENNOX (ARISTA)
26	23	16	HOLD ON MY HEART	GENESIS (ATLANTIC)	64	61	16	DO IT TO ME	LIONEL RICHIE (MOTOWN)
27	35	3	SHE'S PLAYING HARD TO GET	HI-FIVE (JIVE/RCA)	65	—	1	KEEP IT COMIN'	C+C MUSIC FACTORY (COLUMBIA)
28	27	9	EVERYBODY'S FREE	ROZALLA (EPIC)	66	68	2	NOTHING BROKEN BUT MY HEART	CELINE DION (EPIC)
29	33	7	I WANNA LOVE YOU	JADE (GIANT)	67	62	6	I MISS YOU	JOE PUBLIC (COLUMBIA)
30	39	3	DO I HAVE TO SAY THE WORDS?	BRYAN ADAMS (A&M)	68	—	2	GET WITH U	LIDELL TOWNSELL & M.T.F. (MERCURY)
31	31	12	WARM IT UP	KRIS KROSS (RUFFHOUSE/COLUMBIA)	69	—	1	CROSSOVER	EPMD (RAL/CHAOS)
32	25	6	JAM	MICHAEL JACKSON (EPIC)	70	69	4	CONSTANT CRAVING	K.D. LANG (SIRE/WARNER BROS.)
33	40	3	JESUS HE KNOWS ME	GENESIS (ATLANTIC)	71	64	3	ANOTHER MINUTE	CAUSE & EFFECT (SRC/ZOO)
34	29	15	SLOW MOTION	COLOR ME BADD (GIANT)	72	66	18	IN THE CLOSET	MICHAEL JACKSON (EPIC)
35	32	14	STEEL BARS	MICHAEL BOLTON (COLUMBIA)	73	—	1	WHEN I LOOK INTO YOUR EYES	FIREHOUSE (EPIC)
36	38	17	I WILL REMEMBER YOU	AMY GRANT (A&M)	74	65	3	BACK TO THE HOTEL	N2DEEP (PROFILE)
37	45	2	SOMETIMES LOVE JUST AIN'T ...	PATTY SMYTH (MCA)	75	74	2	TAKE ME IN YOUR ARMS	LIL SUZY (HIGH POWER/WARLOCK)

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

TOP 40 RADIO RECURRENT MONITOR

1	—	1	MY LOVIN' (YOU'RE NEVER ...)	EN VOGUE (ATCO EASTWEST)	14	8	39	MOTOWNPHILLY	BOYZ II MEN (MOTOWN)
2	1	5	SAVE THE BEST FOR LAST	VANESSA WILLIAMS (WING/MERCURY)	15	13	11	REMEMBER THE TIME	MICHAEL JACKSON (EPIC)
3	2	3	LIVE AND LEARN	JOE PUBLIC (COLUMBIA)	16	19	51	LOSING MY RELIGION	R.E.M. (WARNER BROS.)
4	3	16	I LOVE YOUR SMILE	SHANICE (MOTOWN)	17	12	36	GOOD VIBRATIONS	MARLY MARK (INTERSCOPE)
5	4	20	FINALLY	CECE PENISTON (A&M)	18	15	3	ONE	U2 (ISLAND/PLG)
6	5	20	ALL 4 LOVE	COLOR ME BADD (GIANT)	19	18	5	NU NU	LIDELL TOWNSELL (MERCURY)
7	6	3	THOUGHT I'D DIED AND GONE ...	BRYAN ADAMS (A&M)	20	24	6	TEARS IN HEAVEN	ERIC CLAPTON (REPRISE)
8	7	51	I WANNA SEX YOU UP	COLOR ME BADD (GIANT)	21	23	8	I CAN'T DANCE	GENESIS (ATLANTIC)
9	11	11	GOOD FOR ME	AMY GRANT (A&M)	22	20	53	BABY BABY	AMY GRANT (A&M)
10	9	6	EVERYTHING CHANGES	KATHY TROCCOLI (REUNION/GEFFEN)	23	21	11	BREAKIN' MY HEART	MINT CONDITION (PERSPECTIVE/A&M)
11	10	7	MAKE IT HAPPEN	MARIAH CAREY (COLUMBIA)	24	—	20	EMOTIONS	MARIAH CAREY (COLUMBIA)
12	16	2	AIN'T 2 PROUD 2 BEG	TLC (LAFACE/ARISTA)	25	22	65	GONNA MAKE YOU SWEAT	C+C MUSIC FACTORY (COLUMBIA)
13	17	11	TO BE WITH YOU	MR. BIG (ATLANTIC)					

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

BOSTON POLICE PLANNING SUIT AGAINST TIME WARNER, ICE-T, ALMIGHTY RSO

(Continued from page 8)

ment and media relations for Tommy Boy, says the decision to sever its affiliation with Almighty RSO was based on "poor record sales" and was not tied to any pending lawsuit or pressure from Time Warner.

"It was a team decision made before any news stories appeared in any publication," Hynes says. "We decided [after considering] the overall rap market and the number of new releases by new artists."

But David Mays, publisher of The Source rap magazine, questions Hynes' explanation. "Tommy Boy never gave that record a chance," Mays says. "There was a great street buzz and it was just starting to do well on college radio."

Almighty RSO leader Raymond "Ray Dogg" Scott is also angry. "I'm sure Tommy Boy got pressured by Time Warner," he says. "Not only do

the [police] want to censor us, but now our own label wants to censor us, too."

Scott also disputes police claims that "One In The Chamba" advocates the murder of police officers. The song makes reference to two 1991 shootings by police of black youths in Boston and makes generalized complaints against police brutality. The song's refrain suggests the need to keep "one [bullet] in the chamba" as protection against police officers.

"Everything we ever dreamed about is being taken away from us for no good reason," Scott says. "A major record deal is gone now because we rapped about something that was on our minds."

This is the second time Tommy Boy has come under fire for a recording since the "Cop Killer" controversy erupted. Previously, the New York State Sheriffs' Assn. charged that an as-yet-unreleased album by Paris would also include material that advocates the murder of police (Billboard, July 18). But Hynes describes Paris as "a work in progress" and says she has no knowledge of the record's content.

"Tommy Boy is independently operated. We select the artists, we make all of the business decisions," Hynes says.

'WHIPPING BOYS'

BPPA attorney Frank McGee says it "doesn't matter" that Almighty RSO has been dropped by Tommy Boy or that Ice-T has asked for the removal of "Cop Killer" from future pressings of his "Body Count" album.

"The police are tired of being America's favorite whipping boys," McGee says. "Time Warner has committed a crime by releasing these records."

A Time Warner spokesman says the corporation will not comment on any pending litigation or on the Tommy Boy decision.

BPPA has received a pledge of support from former White House

aide and Iran/Contra figure Lt. Col. Oliver North. According to McGee, North has agreed to attend a press conference in Boston to announce the suit's filing in mid-August. He says the only thing delaying the suit's filing is "coordinating North's schedule for his appearance."

North, who is now president of the Washington-based political advocacy group Freedom Alliance, has also authored Freedom Alliance attorney Jack Thompson, best known for his efforts in 1990 against the rap act 2 Live Crew and retailers that sold the act's records, to provide legal assistance to the BPPA.

Thompson believes Tommy Boy's decision to drop Almighty RSO helps BPPA's case. "Time Warner still doesn't get it," he says. "Time Warner thinks they can play the role of the guy who was stopped after going 90 in a school zone and says to the arresting officer, 'What's the problem? I'm standing still now.' To drop acts after getting caught isn't enough."

PEACE IN TEXAS

While police in Boston are storing up legal ammunition, Ron DeLord, president of the Combined Law Enforcement Assns. of Texas, which has been organizing a Time Warner boycott and has urged police groups to divest pension funds of Time Warner stock, has called for a "cease fire" in its battle with the corporation.

DeLord considers the "symbolic" removal of "Cop Killer" to be a "major victory ... Our original intent was to get [Time Warner's] attention," he says. "We wanted them to get a wake-up call from police officers who are consumers of their products. We didn't get everything we wanted, but I am confident that our message sank in all the way to the top of the corporation."

DeLord adds, "I felt that to continue the battle would become more divisive, and allow [Ice-T] to have a continued forum for his racial hatred and violence."

"It's my understanding that [the withdrawal of the song] was a clear signal from [Time Warner] that they blinked."

DeLord says his organization, which represents 12,000 Texas police officers, is also considering adopting a new strategy of purchasing, rather than divesting, Time Warner stock. "That way we can watch them and observe them and become involved in its governance," he said. "Then we can really have an impact on what Time Warner does."

ICE CUBE'S LABEL

(Continued from page 10)

and marketing. "This album is bound to make a lot of noise," Stewart says.

Ice Cube is the primary A&R source for the label, and is involved in every creative and business decision, Stewart says. Street Knowledge will implement its own street-oriented marketing campaigns to supplement the efforts of the Atco/EastWest staff, he says.

The label roster includes socially conscious rapper KAM, whose Street Knowledge debut, "Never Again," is set for Oct. 27 release, and the New York-based R&B group Casual.

Ice Cube himself is signed to the Los Angeles-based independent label Priority Records. When he finishes his stint on the Lollapalooza '92 tour, he will wrap production on his own forthcoming solo album for Priority, says Stewart.

Further details of the Street Knowledge deal, which was signed earlier this year (Billboard, May 30), were not available by press time.

DEBORAH RUSSELL

CYRUS TO PLAY AT PRO FOOTBALL GAME

(Continued from page 10)

videotape the event for possible use in Cyrus' next video.

Major sponsors of the event include Safeway, Southwest Airlines, and Miller Lite. Local marketing efforts include 50 billboards citywide, print advertising in local papers, 30- and 60-second radio spots (for which Cyrus provided voice-overs), and television spots (in which Cyrus appears with Cardinals team members), and "Achy Breaky" dance contests (associated with Cyrus' hit record "Achy Breaky Heart") at Tempe-area country dance clubs.

During the game's half-time break, 500 "Achy Breaky" dance-contest winners are to participate in what Johnston dubs "the world's largest dance line" on the field.

Cyrus also will perform the national anthem during pregame ceremonies. "He will come out in full football regalia," says Johnston. "We'll have him wearing his high school jersey."

Mercury provided 1,000 Cyrus videos, 3,000 audiocassettes, and a large number of CDs and posters for promotional giveaways. KNIX Phoenix is the presenting station, though other stations are involved.

Miller Brewing is supplying red commemorative baseball caps for the

dance participants, and Circle K and KNIX are providing the dancers with T-shirts. Additionally, 70,000 fans have been printed up in the shape of a guitar with Cyrus' picture on them and will be given to every fan entering the stadium.

Tickets for the game and show range from \$15-\$100.



Mercury/Nashville artist Billy Ray Cyrus is set to perform after a Phoenix Cardinals/Chicago Bears exhibition game in a concert promoted by Select Artists Associates. Pictured, from left, are Charles T. Johnston, president, Select Artists Associates; Cyrus; and Joe Bugel, Phoenix Cardinals' coach.

Assistance in preparing this story was provided by Chris Morris in Los Angeles.

FOR THE RECORD

Mary Kate and Ashley Olsen, the twins who co-star on the TV show "Full House," have signed a recording contract with Zoom Express. The deal is a joint venture in which Zoom Express will produce the projects and Rincon will distribute. Incorrect information was given in a photo caption in the Aug. 1 issue.

COUNT ON IT.

EPMD



CROSSOVER

The bankable first single from "Business Never Personal," the long-awaited new venture from EPMD and the follow-up to their three consecutive Gold albums.

Top 40 Radio is crossing over to EPMD on August 10.
Produced by Erick Sermon & Parrish Smith. Co-Produced by Mr. Bozack.



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THE Billboard 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY

FOR WEEK ENDING
AUGUST 15, 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	11	BILLY RAY CYRUS ▲ ³ MERCURY 510635* (9.98 EQ/13.98)	SOME GAVE ALL	1
2	2	3	18	KRIS KROSS ▲ ² RUFFHOUSE 48710*/COLUMBIA (10.98 EQ/15.98)	TOTALLY KROSSED OUT	1
3	5	7	33	PEARL JAM ▲ ² EPIC ASSOCIATED 47857*/EPIC (9.98 EQ/13.98)	TEN	3
4	3	4	9	MARIAH CAREY ▲ COLUMBIA 52758* (7.98 EQ/9.98)	MTV UNPLUGGED EP	3
5	4	5	5	SOUNDTRACK LAFACE 26006*/ARISTA (10.98/15.98)	BOOMERANG	4
				*** TOP 20 SALES MOVER ***		
6	12	14	6	SOUNDTRACK PERSPECTIVE 1004*/A&M (10.98/15.98)	MO' MONEY	6
7	6	2	3	MEGADETH CAPITOL 98531* (10.98/15.98)	COUNTDOWN TO EXTINCTION	2
8	9	8	47	GARTH BROOKS ▲ ⁷ LIBERTY 96330* (10.98/15.98)	ROPIN' THE WIND	1
9	11	9	45	RED HOT CHILI PEPPERS ▲ ² WARNER BROS. 26681* (10.98/15.98)	BLOOD SUGAR SEX MAGIK	3
10	8	10	3	CLINT BLACK RCA 66003* (10.98/15.98)	THE HARD WAY	8
11	10	—	2	DJ QUIK PROFILE 1430* (10.98/15.98)	WAY 2 FONKY	10
12	13	16	51	METALLICA ▲ ⁵ ELEKTRA 61113 (10.98/15.98)	METALLICA	1
13	7	6	3	TOO SHORT JIVE 41467 (10.98/15.98)	SHORTY THE PIMP	6
				*** TOP DEBUT ***		
14	NEW ►		1	EPMD RAL 52848/CHAOS (10.98 EQ/15.98)	BUSINESS NEVER PERSONAL	14
15	19	21	8	TEMPLE OF THE DOG A&M 5350* (9.98/13.98)	TEMPLE OF THE DOG	15
16	14	12	100	GARTH BROOKS ▲ ⁸ LIBERTY 93866* (9.98/13.98)	NO FENCES	3
17	16	20	46	GUNS N' ROSES ▲ ³ GEFEN 24415 (10.98/15.98)	USE YOUR ILLUSION I	2
18	17	15	23	TLC ● LAFACE 26003*/ARISTA (9.98/13.98)	OOOOOOHHH... ON THE TLC TIP	15
19	15	11	19	EN VOGUE ▲ ATCO EASTWEST 92121* (10.98/15.98)	FUNKY DIVAS	8
20	18	19	6	ELTON JOHN MCA 10614* (9.98/15.98)	THE ONE	18
21	NEW ►		1	MORRISSEY SIRE 26994*/REPRISE (10.98/15.98)	YOUR ARSENAL	21
22	26	26	36	BROOKS & DUNN ● ARISTA 18658* (9.98/13.98)	BRAND NEW MAN	22
23	24	25	38	GENESIS ▲ ² ATLANTIC 82344* (10.98/15.98)	WE CAN'T DANCE	4
24	20	13	18	DEF LEPPARD ▲ ³ MERCURY 512185* (10.98 EQ/15.98)	ADRENALIZE	1
25	NEW ►		1	HOUSE OF PAIN TOMMY BOY 1056* (10.98/15.98)	HOUSE OF PAIN	25
				*** POWER PICK ***		
26	73	77	18	BODY COUNT ● SIRE 26878*/WARNER BROS. (9.98/13.98)	BODY COUNT	26
27	25	23	12	THE BLACK CROWES ▲ THE SOUTHERN HARMONY & MUSICAL COMPANION DEF AMERICAN 26976*/REPRISE (10.98/15.98)	THE SOUTHERN HARMONY & MUSICAL COMPANION	1
28	21	17	26	SIR MIX-A-LOT ▲ DEF AMERICAN 26765*/REPRISE (9.98/15.98)	MACK DADDY	9
29	23	31	12	ANNIE LENNOX ● ARISTA 18704* (10.98/15.98)	DIVA	23
30	27	18	9	WILSON PHILLIPS ▲ SBK 98924*/ERG (10.98/15.98)	SHADOWS AND LIGHT	4
31	29	33	18	ARRESTED DEVELOPMENT CHRYSALIS 21929*/ERG (9.98/13.98)	3 YEARS 5 MONTHS & 2 DAYS IN THE LIFE OF...	29
32	55	111	3	VARIOUS ARTISTS WARNER BROS. 26974* (12.98/18.98)	BARCELONA GOLD	32
33	28	28	9	VARIOUS ARTISTS TOMMY BOY 1053* (10.98/15.98)	MTV: PARTY TO GO, VOL. 2	19
34	22	—	2	JOE SATRIANI RELATIVITY 1053* (10.98/15.98)	EXTREMIST	22
35	34	36	45	NIRVANA ▲ ⁴ DGC 24425*/GEFFEN (9.98/13.98)	NEVERMIND	1
36	30	38	7	FAITH NO MORE SLASH 26785*/REPRISE (10.98/15.98)	ANGEL DUST	10
37	36	32	67	MICHAEL BOLTON ▲ ⁵ COLUMBIA 46771 (10.98 EQ/15.98)	TIME, LOVE AND TENDERNESS	1
38	31	29	18	WYONNNA ▲ CURB 10529*/MCA (10.98/15.98)	WYONNNA	4
39	37	40	58	BONNIE RAITT ▲ ⁴ CAPITOL 96111 (10.98/15.98)	LUCK OF THE DRAW	2
40	43	41	49	JODECI ▲ UPTOWN 10198*/MCA (9.98/13.98)	FOREVER MY LADY	18
41	41	49	46	GUNS N' ROSES ▲ ³ GEFEN 24420 (10.98/15.98)	USE YOUR ILLUSION II	1
42	40	34	21	QUEEN ▲ HOLLYWOOD 61311*/ELEKTRA (10.98/16.98)	CLASSIC QUEEN	4
43	39	35	37	U2 ▲ ³ ISLAND 510347*/PLG (10.98 EQ/15.98)	ACHTUNG BABY	1
44	32	37	5	MARY-CHAPIN CARPENTER COLUMBIA 48881* (9.98 EQ/15.98)	COME ON COME ON	32
45	47	52	5	SOUNDTRACK EPIC SOUNDTRAX 52476*/EPIC (10.98 EQ/15.98)	SINGLES	43
46	38	55	11	JON SECADA SBK 98845*/ERG (9.98/15.98)	JON SECADA	38
47	33	30	15	THE CURE ▲ FICTION 61309*/ELEKTRA (10.98/15.98)	WISH	2
48	42	42	17	DAS EFX ● ATCO EASTWEST 91827* (9.98/13.98)	DEAD SERIOUS	16
49	51	48	37	ENYA ▲ REPRISE 26775* (10.98/15.98)	SHEPHERD MOONS	17
50	44	39	6	THE B-52'S REPRISE 26995* (10.98/15.98)	GOOD STUFF	16
51	46	46	15	BEASTIE BOYS ● CAPITOL 98938 (10.98/15.98)	CHECK YOUR HEAD	10
52	45	27	3	MINISTRY SIRE 26727*/WARNER BROS. (10.98/15.98)	PSALM 69	27
53	35	22	5	MC REN RUTHLESS 53802*/PRIORITY (6.98/9.98)	KIZZ MY BLACK AZZ	12
54	50	47	119	GARTH BROOKS ▲ ³ LIBERTY 90897 (9.98/13.98)	GARTH BROOKS	13

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
55	56	66	15	TOM COCHRANE CAPITOL 97723* (9.98/13.98)	MAD MAD WORLD	55
56	48	44	16	ZZ TOP ▲ WARNER BROS. 26846 (10.98/15.98)	GREATEST HITS	9
57	52	63	12	INDIGO GIRLS EPIC 48865* (10.98 EQ/15.98)	rites of passage	21
58	53	60	46	OZZY OSBOURNE ▲ EPIC ASSOCIATED 46795*/EPIC (10.98 EQ/15.98)	NO MORE TEARS	7
59	NEW ►		1	MARY J. BLIGE UPTOWN 10681*/MCA (9.98/15.98)	WHAT'S THE 411?	59
60	54	50	8	SOUNDTRACK HOLLYWOOD 61334*/ELEKTRA (10.98/15.98)	SISTER ACT	40
61	49	43	18	CELINE DION ● EPIC 52473* (10.98 EQ/15.98)	CELINE DION	34
62	58	51	36	MICHAEL JACKSON ▲ ⁴ EPIC 45400 (10.98 EQ/15.98)	DANGEROUS	1
63	57	53	13	LIONEL RICHIE ● MOTOWN 6338* (10.98/15.98)	BACK TO FRONT	19
64	66	67	45	BRYAN ADAMS ▲ ² A&M 5367* (10.98/15.98)	WAKING UP THE NEIGHBOURS	6
65	59	45	7	FIREHOUSE EPIC 48615* (10.98 EQ/15.98)	HOLD YOUR FIRE	23
66	61	59	64	BOYZ II MEN ▲ ⁴ MOTOWN 6320* (9.98/13.98)	COOLEYHIGHARMONY	3
67	62	58	74	AMY GRANT ▲ ³ A&M 5321 (10.98/15.98)	HEART IN MOTION	10
68	64	56	65	LORRIE MORGAN ● RCA 3021* (9.98/13.98)	SOMETHING IN RED	53
69	60	54	54	COLOR ME BADD ▲ ² GIANT 24429*/REPRISE (9.98/15.98)	C.M.B.	3
70	67	65	50	VANESSA WILLIAMS ▲ WING 843522*/MERCURY (10.98 EQ/15.98)	THE COMFORT ZONE	17
71	65	61	27	R. KELLY & PUBLIC ANNOUNCEMENT ● JIVE 41469 (9.98/13.98)	BORN INTO THE '90'S	42
72	72	68	44	REBA MCENTIRE ▲ ² MCA 10400* (10.98/15.98)	FOR MY BROKEN HEART	13
73	69	62	16	"WEIRD AL" YANKOVIC ● SCOTTI BROS. 75256* (9.98/13.98)	OFF THE DEEP END	17
74	71	69	64	ALAN JACKSON ▲ ARISTA 8681* (9.98/13.98)	DON'T ROCK THE JUKEBOX	17
75	68	57	4	VARIOUS ARTISTS COLUMBIA 52826* (10.98 EQ/15.98)	RED HOT + DANCE	52
76	86	102	20	K.D. LANG SIRE 26840*/WARNER BROS. (10.98/15.98)	INGENUA	55
77	76	70	39	RICHARD MARX ▲ CAPITOL 95874* (10.98/15.98)	RUSH STREET	35
78	75	74	60	NATALIE COLE ▲ ⁴ ELEKTRA 61049 (13.98/16.98)	UNFORGETTABLE	1
79	77	84	4	MARTY STUART MCA 10596* (9.98/13.98)	THIS ONE'S GONNA HURT YOU	77
80	74	80	18	BRUCE SPRINGSTEEN ▲ COLUMBIA 53000* (10.98 EQ/15.98)	HUMAN TOUCH	2
81	99	114	6	TOAD THE WET SPROCKET COLUMBIA 47309 (9.98 EQ/13.98)	FEAR	81
82	101	121	7	SPIN DOCTORS EPIC ASSOCIATED 47461*/EPIC (9.98 EQ/13.98)	POCKET FULL OF KRYPTONITE	82
83	102	127	5	SHAKESPEAR'S SISTER LONDON 28266*/PLG (9.98 EQ/13.98)	HORMONALLY YOURS	83
84	NEW ►		1	CHRIS LEDOUX LIBERTY 98818* (9.98/13.98)	WHATCHA GONNA DO WITH A COWBOY	84
85	80	76	43	SOUNDGARDEN ● A&M 5374 (9.98/13.98)	BADMOTORFINGER	39
86	78	85	3	SHABBA RANKS EPIC 52443 (9.98 EQ/13.98)	ROUGH & READY-VOL. 1	78
87	84	79	62	TRAVIS TRITT ▲ ² WARNER BROS. 26589* (9.98/15.98)	IT'S ALL ABOUT TO CHANGE	22
88	70	64	6	ERIC B. & RAKIM MCA 10594 (9.98/15.98)	DON'T SWEAT THE TECHNIQUE	22
89	81	71	40	HAMMER ▲ ³ CAPITOL 98151 (10.98/15.98)	TOO LEGIT TO QUIT	2
90	82	92	8	PETE ROCK & C.L. SMOOTH ELEKTRA 60948* (10.98/15.98)	MECCA AND THE SOUL BROTHER	43
91	79	73	48	SOUNDTRACK ▲ BEACON 10286*/MCA (10.98/15.98)	THE COMMITMENTS	8
92	85	81	37	SOUNDTRACK ▲ WALT DISNEY 60618* (8.98/14.98)	BEAUTY & THE BEAST	19
93	94	90	18	MARK CHESNUTT MCA 10530* (9.98/15.98)	LONGNECKS & SHORT STORIES	68
94	63	24	3	DANZIG DEF AMERICAN 26914*/REPRISE (9.98/15.98)	DANZIG III HOW THE GODS KILL	24
95	92	94	90	MADONNA ▲ ³ SIRE 26440*/WARNER BROS. (13.98/18.98)	THE IMMACULATE COLLECTION	2
96	87	82	16	SPICE 1 JIVE 41481* (9.98/13.98)	SPICE 1	82
97	96	100	128	ORIGINAL LONDON CAST ▲ POLYDOR 831563*/PLG (10.98 EQ/15.98)	PHANTOM OF THE OPERA HIGHLIGHTS	46
98	103	116	18	BRUCE SPRINGSTEEN ▲ COLUMBIA 53001* (10.98 EQ/15.98)	LUCKY TOWN	3
99	95	88	47	TESLA ● GEFEN 24424 (9.98/15.98)	PSYCHOTIC SUPPER	13
100	97	87	33	CYPRESS HILL ● RUFFHOUSE 47889*/COLUMBIA (9.98 EQ/13.98)	CYPRESS HILL	31
101	89	98	5	ERASURE MUTE 61386*/ELEKTRA (5.98/6.98)	ABBA-ESQUE	85
102	88	72	15	SLAUGHTER CHRYSALIS 21911*/ERG (10.98/15.98)	WILD LIFE	8
103	100	95	27	CECE PENISTON A&M 5381* (9.98/13.98)	FINALLY	70
104	105	97	25	JOHN ANDERSON BNA 61029* (9.98/13.98)	SEMINOLE WIND	64
105	123	156	18	LYLE LOVETT CURB 10475*/MCA (9.98/15.98)	JOSHUA JUDGES RUTH	57
106	98	101	20	TORI AMOS ATLANTIC 82358* (10.98/15.98)	LITTLE EARTHQUAKES	54
107	93	78	29	HAL KETCHUM ● CURB 77450* (9.98/13.98)	PAST THE POINT OF RESCUE	45
108	109	120	30	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 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.

NEW GENERATION OF STARS BROADENS APPEAL OF BLUEGRASS

(Continued from page 1)

and third-generation acts that were as resolutely traditional as the Johnson Mountain Boys and as wildly experimental as New Grass Revival. Today, the brightest star in bluegrass is Grammy-winning singer and fiddler Alison Krauss, who has been recording for seven of her 21 years. Other standouts are the Nashville Bluegrass Band, the Del McCoury Band, Rhonda Vincent, Laurie Lewis, and the Lynn Morris Band.

Regarded as a subdivision of country music—both because of its rural imagery and its reliance on acoustic instruments—bluegrass has been the training ground for many country performers, among them Vince Gill, Kathy Mattea, Ricky Skaggs, Marty Stuart, Travis Tritt, Vern Gosdin, and the late Keith Whitley.

Musicians who were basically fans of bluegrass have often done the best missionary work on its behalf. The Nitty Gritty Dirt Band gave it an enormous boost in 1971 with its "Will The Circle Be Unbroken" album, which spotlighted such stalwarts as Scruggs, Jimmy Martin, Doc Watson, and Vassar Clements. Emmylou Harris did the same nine years later with "Roses In The Snow." Her current album, the all-acoustic "At The Ryman," is also filled with bluegrass elements and is nominated for album-of-the-year honors from the International Bluegrass Music Assn. (See story, page 25).

During the early to mid-'80s, Skaggs brought bluegrass into the country mainstream with such albums as "Waitin' For The Sun To Shine" and "Don't Cheat In Our Hometown" and singles like "Highway 40 Blues" and "Uncle Pen." Harris, Dolly Parton, and Linda Ronstadt scored a top-five country/bluegrass hit in 1987 with "Those Memories Of You" from their "Trio" album.

Many of today's most respected Nashville session musicians—including dobro player Jerry Douglas, fiddler Stuart Duncan, and multi-instrumentalist Mark O'Connor—are steeped in bluegrass and continue to perform it apart from their studio work.

INTENSELY PARTISAN

Bluegrass has never been in danger of dying out as a musical form, but neither has it been a seedbed of unanimity. Something in the music seems to nourish religiously intense partisanship on every aspect, ranging from proper instrumentation to acceptable repertoire. When the IBMA was still in its infancy, many marveled that it had lived that long.

Although its members still have their own fiercely held notions of what does and doesn't constitute bluegrass, the IBMA has at least succeeded in accentuating its common purpose: getting the music heard more widely. It also seems to be building up a sense of self-confidence within the ranks.

"What we're trying to avoid," says IBMA executive director Dan Hays, "is the appearance that we're trying to restructure or move the music in one direction or another. We have a strong belief that bluegrass has many viable forms. And we want to help the established artists, as well as assist those who are struggling on a local or regional basis."

The organization, headquartered in Owensboro, Ky., has been in operation since 1985. It chose to locate itself in Owensboro largely at the urging of Terry Woodward, owner of the



Among the brightest contemporary bluegrass artists, clockwise from bottom left, are Grammy-winning singer and fiddler Alison Krauss, who has been recording for seven of her 21 years; the Del McCoury Band; the Nashville Bluegrass Band; and Tim O'Brien. These are some of today's second- and third-generation acts that are looking to expand the audience first established by artists like Bill Monroe and Lester Flatt & Earl Scruggs. Their efforts are being supported by the International Bluegrass Music Assn., which was founded in 1985.



locally based, 152-store WaxWorks record chain and a representative of the city's tourist commission and Chamber of Commerce.

Currently, the IBMA has about 1,900 members and an annual budget of \$260,000. With River Park Center, it will operate the International Bluegrass Music Museum. From Sept. 21-27, the IBMA will hold its annual trade show, "Fan Fest" concerts, and award ceremony.

BLUEGRASS INFLUENCES

From the beginning, the organization has selected its award show hosts with an eye toward illustrating the ebb and flow of bluegrass influences. This year, the hosts will be Krauss; country singer and songwriter Tom T. Hall, who started in bluegrass; and Tim O'Brien, a former member of Hot Rize, whose songs have been country hits for Mattea. Last year's hosts were Chris Hillman, Stuart, and Mac Wiseman; the year before, they were Gill and former Dirt Band member John McEuen.

(Of historical interest is the fact that Bill Monroe's "Blue Moon Of

Kentucky" was the first song Elvis Presley recorded. And in his song "The Real Buddy Holly Story," Sonny Curtis says that Holly's band "harmonized like Bill Monroe & the Blue Grass Boys.")

'I think we're seeing a broadening of the audience'

To date, the IBMA award show has been aired on a network of radio stations, but Hays says the aim is to televise it eventually. Toward that end, talks have been held with The Nashville Network, Fox Television, Arts & Entertainment, the Discovery Channel, and the yet-to-begin Americana Channel in Branson, Mo.

The finals of the new Pizza Hut International Bluegrass Showdown will be held during the IBMA activities. Milton Harkey, who oversees the talent contest, says that nearly 100 bands in six regions competed. Pizza

Hut, he adds, has pledged to continue its sponsorship.

OUTDOOR FESTIVALS

The multi-act outdoor festivals are the biggest buyers of bluegrass talent. According to the most recent listing in Bluegrass Unlimited, the format's leading trade and fan publication, there were 487 such festivals scheduled this year.

Keith Case, who books Krauss, the Nashville Bluegrass Band, John Hartford, and seven other major acts, says theaters, clubs, and performing-arts centers also regularly feature bluegrass artists.

A name act, Case says, can expect to fill venues in the 500-1,200-seat range and command fees of \$3,000-\$7,000 per concert.

"The last couple of years," Case continues, "we've had—not a boom—but a significant growth each year. I think we're seeing a broadening of the audience, and Alison has contributed to it greatly."

Krauss' current Rounder Records album, "I've Got That Old Feeling," has sold almost 130,000 copies, according to the label's Ken Irwin. Her

new one, "Every Time You Say Good-bye," will be released Saturday (15).

Although bluegrass album sales are minuscule by country standards, so are the recording costs. Irwin says the average budget ranges from \$5,000-\$12,000 and that many are "much less."

The IBMA estimates more than 900 stations in the U. S. program at least some bluegrass. Since radio receptivity is so small, record labels seldom issue bluegrass singles. Instead, they service the stations with albums and let the individual programmers make their choices.

Prime Cuts Of Bluegrass, also based in Owensboro, is a new service that compiles cuts from different acts on a single CD to ship to stations. Acts are charged \$375 per cut. The first edition carries 14 selections and was serviced to more than 350 stations. To stay on the service's mailing list, each station must complete and return a form evaluating the music.

Krauss, O'Brien, and the Nashville Bluegrass Band have promoted their albums and themselves with music videos that have aired on both Country Music Television and TNN. They have also been included on club reels and played on regional video programs.

Irwin reports that Krauss' music videos have contributed considerably to her sales—"most notably [through] an opening of markets in middle America—the K marts and places where hits are sold—that weren't open before to Alison or any bluegrass."

HOPEFUL BUT CAUTIOUS

Barry Poss, who owns Sugar Hill Records, the home label for the Nashville Bluegrass Band and Jerry Douglas, is hopeful but cautious about the prospect of bluegrass widening its appeal: "It is still specialty music, and within any specialty music there are always a few [artists] who will reach across the boundaries that define that field," he points out. "The [question] in all this is, 'What does this mean in general?' And sometimes, it doesn't mean anything at all."

Still, he notes, "The major labels are taking a look, and that always lets me know something's afoot."

Poss adds he is not sure that the country market is where bluegrass artists should look for converts and record buyers. "There may be a greater affinity," he speculates, "with people who listen to college alternative radio."

U.K. COURT OKs LYRICS ON CONTROVERSIAL IMPORT

(Continued from page 10)

Alive," which contains the lines: "I slaughtered the whore/Skin her alive/I did it for the thrill/I never dreamed it was nice to kill."

For Plastic Head, counsel Andrew Nicol said the song was written by lead singer Matti Karki following the murder of a woman in an apartment near his own in Stockholm. Said Nicol, "He wanted to put himself in the mind of a man who did that awful crime and somehow express something about those thoughts through the lyrics. It was not his intention to inspire people to do something similar."

Called by Plastic Head, music writer David Toop likened the lyrical content of death metal to "a Greek or Jacobean tragedy," and compared its intensity with Stravinsky's music.

British obscenity law says published items must not have the power to deprave or corrupt; on this basis, the magistrates cleared "Like An Ever Flowing Stream" for release.

After the case, Karki commented, "This is a victory for freedom of speech," while a spokesman for the customs authorities said, "It's a worry for us that this sort of music can now be heard by teenagers in Britain."

However, the British Phonographic Industry is gratified by the universally tolerant attitude of the courts. Though some records have been removed from the market because of cover art deemed to be offensive, none has yet been banned on grounds of lyrical content.

Says BPI director general John

Deacon, "That's an encouragement. The courts do seem to take a very sensible view, generally speaking. They are very loath to give a clear-cut view on what is obscene because it's a very difficult thing to do. Just how do you define what is obscene and what isn't?"

Retailers face a similar dilemma. W.H. Smith declined to stock "Efil-4zaggin" though subsidiary chain Our Price—the U.K.'s biggest music retailer—did so. Says a Smith spokesman, "That is the beauty of having Our Price as part of the group. Our Price and Smith cater for two different sectors of the market; the only reason Smith didn't have the N.W.A album was that our customers would not expect to find it in the stores. It

was a purely commercial decision."

Smith, with 320 record outlets, did, however, carry Body Count's "Cop Killer" when it was released in the U.K. in the spring.

The spokesman says the company's attitude was the same toward the album as it would have been toward a book with a similar theme. He says that, within certain parameters, Smith—the U.K.'s biggest book seller—would not decline a novel on the strength of its subject matter and feels the same about music.

The release of "Cop Killer" in the U.K. in March went entirely without challenge or comment from either the authorities or the Police Federation, which is effectively the trade union for police officers.

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
109	91	75	14	SOPHIE B. HAWKINS COLUMBIA 46797* (9.98 EQ/13.98)	TONGUES AND TAILS	51
110	NEW		1	EAST COAST FAMILY BIV 10 6352*/MOTOWN (9.98/13.98)	EAST COAST FAMILY VOLUME ONE	110
111	108	105	126	THE BLACK CROWES ▲ ³ DEF AMERICAN 24278/REPRISE (9.98/13.98)	SHAKE YOUR MONEY MAKER	4
112	83	—	2	SONIC YOUTH DGC 24485/GEFFEN (12.98/15.98)	DIRTY	83
113	104	83	11	KISS ● MERCURY 848037* (10.98 EQ/15.98)	REVENGE	6
114	114	110	62	DIAMOND RIO ● ARISTA 8673* (9.98/13.98)	DIAMOND RIO	83
115	112	119	116	VAN MORRISON ▲ MERCURY 841970 (9.98 EQ/15.98)	THE BEST OF VAN MORRISON	41
116	107	93	24	SOUNDTRACK ▲ REPRISE 26805* (10.98/15.98)	WAYNE'S WORLD	1
117	106	99	21	YANNI PRIVATE MUSIC 82096* (10.98/15.98)	DARE TO DREAM	32
118	110	117	3	PAT METHENY GEFFEN 24468* (9.98/13.98)	SECRET STORY	110
119	119	128	6	N2DEEP PROFILE 1427* (9.98/14.98)	BACK TO THE HOTEL	114
120	122	112	21	AARON TIPPIN ● RCA 61129* (9.98/13.98)	READ BETWEEN THE LINES	50
121	116	106	57	TRISHA YEARWOOD ▲ MCA 10297* (9.98/13.98)	TRISHA YEARWOOD	31
122	NEW		1	GEORGE THOROGOOD EMI 97718*/ERG (10.98/15.98)	BADDEST OF THE BAD	122
123	90	89	3	VARIOUS ARTISTS WARNER BROS. 45009* (10.98/15.98)	SONGS FROM "COOL WORLD"	89
124	113	113	8	THE SOUP DRAGONS BIG LIFE 513178*/MERCURY (9.98 EQ/13.98)	HOTWIRED	110
125	125	132	100	QUEENSRYCHE ▲ ² EMI 92806/ERG (9.98/15.98)	EMPIRE	7
126	115	91	5	BLACK SABBATH REPRISE 26965 (10.98/15.98)	DEHUMANIZER	44
127	130	96	29	SUZY BOGGOSS LIBERTY 95847* (9.98/13.98)	ACES	95
128	111	146	3	JOE COCKER CAPITOL 97801* (10.98/15.98)	NIGHT CALLS	111
129	124	103	34	MR. BIG ▲ ATLANTIC 82209* (9.98/13.98)	LEAN INTO IT	15
130	138	139	161	MICHAEL BOLTON ▲ ⁴ COLUMBIA 45012 (9.98 EQ/15.98)	SOUL PROVIDER	3
131	118	104	46	MARIAH CAREY ▲ ³ COLUMBIA 47980 (10.98 EQ/15.98)	EMOTIONS	4
132	137	123	7	BILLY DEAN SBK 96728*/ERG (9.98/13.98)	BILLY DEAN	123
133	121	107	5	NAJEE EMI 99400*/ERG (10.98/15.98)	JUST AN ILLUSION	107
134	134	131	57	TANYA TUCKER ● LIBERTY 95562* (9.98/13.98)	WHAT DO I DO WITH ME	48
135	128	145	7	LINDSEY BUCKINGHAM REPRISE 26182* (10.98/15.98)	OUT OF THE CRADLE	128
136	133	135	67	DWIGHT YOAKAM ● REPRISE 26344* (9.98/13.98)	IF THERE WAS A WAY	96
137	126	137	7	AL JARREAU REPRISE 26849* (10.98/15.98)	HEAVEN AND EARTH	105
138	127	118	20	MELISSA ETHERIDGE ● ISLAND 512120*/PLG (10.98 EQ/15.98)	NEVER ENOUGH	21
139	141	134	15	GEORGE STRAIT ● MCA 10532* (10.98/15.98)	HOLDING MY OWN	33
140	117	125	9	TROOP ATLANTIC 82393* (10.98/15.98)	DEEPA	78
141	136	122	48	NAUGHTY BY NATURE ▲ TOMMY BOY 1044* (9.98/14.98)	NAUGHTY BY NATURE	16
142	147	144	47	KENNY LOGGINS COLUMBIA 46140* (9.98 EQ/13.98)	LEAP OF FAITH	71
143	146	136	28	UGLY KID JOE ▲ STARDOG 68823*/MERCURY (6.98 EQ/10.98)	AS UGLY AS THEY WANNA BE	4
144	154	154	73	R.E.M. ▲ ⁴ WARNER BROS. 26496 (9.98/15.98)	OUT OF TIME	1
145	132	124	9	QUEEN HOLLYWOOD 61104*/ELEKTRA (14.98/22.98)	LIVE AT WEMBLEY	53
146	129	86	5	SUICIDAL TENDENCIES EPIC 48864* (10.98 EQ/15.98)	ART OF REBELLION	52
147	139	138	12	IRON MAIDEN EPIC 48993* (10.98 EQ/15.98)	FEAR OF THE DARK	12
148	135	108	6	DEEE-LITE ELEKTRA 61313 (10.98/15.98)	INFINITY WITHIN	67
149	151	153	28	TRACY LAWRENCE ● ATLANTIC 82326* (9.98/13.98)	STICKS & STONES	71
150	153	149	168	BONNIE RAITT ▲ ³ CAPITOL 91268 (9.98/15.98)	NICK OF TIME	1
151	152	164	74	VINCE GILL ▲ MCA 10140* (9.98/13.98)	POCKET FULL OF GOLD	37
152	149	160	4	D.J. MAGIC MIKE & M.C. MADNESS CHEETAH 9412* (7.98/9.98)	TWENTY DEGREES BELOW ZERO	149
153	131	129	25	MATTHEW SWEET ZOO 11015* (9.98/13.98)	GIRLFRIEND	100
154	148	151	39	STEVIE RAY VAUGHAN & DOUBLE TROUBLE ▲ EPIC 47390 (9.98 EQ/13.98)	SKY IS CRYING	10
155	150	142	59	VAN HALEN ▲ ² WARNER BROS. 26594* (10.98/15.98)	FOR UNLAWFUL CARNAL KNOWLEDGE	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
156	120	109	3	NEW BROADWAY CAST RCA VICTOR 45014*/RCA (10.98/15.98)	GUYS & DOLLS	109
157	140	115	45	A TRIBE CALLED QUEST ● JIVE 1418* (9.98/13.98)	LOW END THEORY	45
158	155	155	118	WILSON PHILLIPS ▲ ⁵ SBK 93745/ERG (9.98/13.98)	WILSON PHILLIPS	2
159	145	152	77	ENIGMA ▲ CHARISMA 86224* (9.98/13.98)	MCMXC A.D.	6
160	144	140	10	MICHELLE WRIGHT ARISTA 18685* (9.98/13.98)	NOW & THEN	126
161	164	186	14	DAVID SANBORN ELEKTRA 61272* (10.98/15.98)	UPFRONT	117
162	168	159	37	TEVIN CAMPBELL ● QWEST 26291*/WARNER BROS. (9.98/15.98)	T.E.V.I.N.	38
163	143	130	36	BLACK SHEEP ● MERCURY 848368 (9.98 EQ/13.98)	A WOLF IN SHEEP'S CLOTHING	30
164	157	173	13	RICKY VAN SHELTON COLUMBIA 46854* (5.98 EQ/9.98)	DON'T OVERLOOK SALVATION	122
165	169	157	23	PANTERA ATCO EASTWEST 91758* (10.98/15.98)	VULGAR DISPLAY OF POWER	44
166	163	162	42	JAMES TAYLOR ● COLUMBIA 46038* (10.98 EQ/15.98)	NEW MOON SHINE	37
167	172	161	64	PAULA ABDUL ▲ ³ CAPTIVE 86210*/VIRGIN (10.98/15.98)	SPELLBOUND	1
168	159	167	87	NINE INCH NAILS ● TVT 2610 (9.98 EQ/13.98)	PRETTY HATE MACHINE	75
169	158	148	19	OTTMAR LIEBERT + LUNA NEGRA EPIC 47848* (10.98 EQ/15.98)	SOLO PARA TI	94
170	142	143	11	XCLAN POLYDOR 513225/PLG (9.98 EQ/13.98)	XODUS	31
171	161	158	45	HARRY CONNICK, JR. ▲ COLUMBIA 48685* (10.98 EQ/15.98)	BLUE LIGHT, RED LIGHT	17
172	176	169	38	DOUG STONE ● EPIC 45303* (5.98 EQ/9.98)	DOUG STONE	97
173	156	141	12	DELBERT MCCLINTON CURB 77521* (9.98/13.98)	NEVER BEEN ROCKED ENOUGH	118
174	166	133	29	SAWYER BROWN CURB 95624* (9.98/13.98)	DIRT ROAD	68
175	175	168	112	MARIAH CAREY ▲ ⁶ COLUMBIA 45202 (9.98 EQ/15.98)	MARIAH CAREY	1
176	192	—	2	L7 SLASH 26784*/WARNER BROS. (9.98/13.98)	BRICKS ARE HEAVY	176
177	177	174	84	C+C MUSIC FACTORY ▲ ³ COLUMBIA 47093 (9.98 EQ/15.98)	GONNA MAKE YOU SWEAT	2
178	171	178	11	BASS BOY NEWTOWN 2209* (9.98/14.98)	I GOT THE BASS	160
179	167	150	50	DOUG STONE ● EPIC 47357* (9.98 EQ/13.98)	I THOUGHT IT WAS YOU	74
180	165	165	14	ARC ANGELS DGC 24465/GEFFEN (9.98/13.98)	ARC ANGELS	127
181	162	166	4	SOUNDTRACK COLUMBIA 52919* (10.98 EQ/15.98)	A LEAGUE OF THEIR OWN	159
182	189	182	8	ALLMAN BROTHERS BAND AN EVENING WITH THE ALLMAN BROTHERS BAND EPIC 48998* (9.98 EQ/13.98)	AN EVENING WITH THE ALLMAN BROTHERS BAND	80
183	170	171	43	JOHN MELLENCAMP ▲ MERCURY 510151* (10.98 EQ/15.98)	WHENEVER WE WANTED	17
184	182	184	57	SEAL ● SIRE 26627*/WARNER BROS. (9.98/13.98)	SEAL	24
185	187	188	91	PHIL COLLINS ▲ ATLANTIC 82157 (14.98/19.98)	SERIOUS HITS...LIVE!	11
186	185	185	225	ORIGINAL LONDON CAST ▲ POLYDOR 831273/PLG (17.98 EQ/31.98)	PHANTOM OF THE OPERA	33
187	180	172	8	OLIVIA NEWTON-JOHN BACK TO BASICS/ESSENTIAL COLLECTION 1971-1992 GEFFEN 24470* (9.98/15.98)	BACK TO BASICS/ESSENTIAL COLLECTION 1971-1992	121
188	195	192	38	COLLIN RAYE ● EPIC 47468* (9.98 EQ/13.98)	ALL I CAN BE	54
189	181	176	44	PRINCE AND THE N.P.G. ▲ ² PAISLEY PARK 25379*/WARNER BROS. (10.98/15.98)	DIAMONDS & PEARLS	3
190	188	198	38	LISA STANSFIELD ● ARISTA 18679* (10.98/15.98)	REAL LOVE	43
191	198	—	2	PETER CETERA WARNER BROS. 26894* (10.98/15.98)	WORLD FALLING DOWN	191
192	191	193	25	TECHMASTER P.E.B. NEWTOWN 2208* (9.98/14.98)	BASS COMPUTER	132
193	186	187	11	NEIL DIAMOND COLUMBIA 52703* (17.98 EQ/31.98)	GREATEST HITS 1966-1992	100
194	RE-ENTRY		28	SOUNDTRACK ● REPRISE 26794* (10.98/15.98)	RUSH	24
195	RE-ENTRY		62	MARC COHN ● ATLANTIC 82178* (9.98/13.98)	MARC COHN	38
196	174	190	10	LOS LOBOS SLASH 26786*/WARNER BROS. (10.98/15.98)	KIKO	143
197	190	200	4	MILES DAVIS WARNER BROS. 26938* (10.98/15.98)	DOO-BOP	190
198	173	163	20	FU-SCHNICKENS JIVE 41472* (9.98/13.98)	FU-DON'T TAKE IT PERSONAL	64
199	184	170	11	JIMMY BUFFETT MARGARITAVILLE 10613*/MCA (39.98/58.98)	BOATS BEACHES BARS & BALLADS	68
200	196	194	76	FIREHOUSE ▲ EPIC 46186* (9.98 EQ/13.98)	FIREHOUSE	21

TOP ALBUMS A-Z (LISTED BY ARTISTS)

Paula Abdul 167	Mary-Chapin Carpenter 44	DJ Quik 11	Al Jarreau 137	Metallica 12	R.E.M. 144	Sister Act 60	Ugly Kid Joe 143
Bryan Adams 64	C+C Music Factory 177	East Coast Family 110	Jodeci 40	Ministry 52	Bonnie Raitt 39, 150	Wayne's World 116	Van Halen 155
Allman Brothers Band 182	Peter Cetera 191	En Vogue 19	Elton John 20	Lorrie Morgan 68	Collin Raye 188	The Soup Dragons 124	Ricky Van Shelton 164
Tori Amos 106	Mark Chesnut 93	Enigma 159	R. Kelly & Public Announcement 71	Morrissey 21	Red Hot Chili Peppers 9	Spice 1 96	VARIOUS ARTISTS
John Anderson 104	Tom Cochrane 55	Enya 49	Sammy Kershaw 108	Van Morrison 115	Lionel Richie 63	Spin Doctors 82	Barcelona Gold 32
Arc Angels 180	Joe Cocker 128	EPMD 14	Hal Ketchum 107	Mr. Big 129	Pete Rock & C.L. Smooth 90	Bruce Springsteen 80, 98	MTV: Party To Go, Vol. 2 33
Arrested Development 31	Marc Cohn 195	Erasure 101	Kiss 113	N2Deep 119	David Sanborn 161	Lisa Stansfield 190	Red Hot + Dance 75
The B-52's 50	Phil Collins 185	Eric B. & Rakim 88	Kris Kross 2	Najee 133	Joe Satriani 34	George Strait 139	Songs From "Cool World" 123
Bass Boy 178	Color Me Badd 69	Melissa Etheridge 138	L7 176	Naughty By Nature 141	Sawyer Brown 174	Marly Stuart 79	Stevie Ray Vaughan & Double Trouble 154
Beastie Boys 51	Harry Connick, Jr. 171	Faith No More 36	k.d. lang 76	New Broadway Cast 156	Seal 184	Suicidal Tendencies 146	Vanessa Williams 70
The Black Crowes 27, 111	The Cure 47	Firehouse 65, 200	Tracy Lawrence 149	Olivia Newton-John 187	Jon Secada 46	Matthew Sweet 153	Wilson Phillips 30, 158
Black Sabbath 126	Cypress Hill 100	Fu-Schnickens 198	Chris LeDoux 84	Nine Inch Nails 168	Shakara 86	James Taylor 166	Michelle Wright 160
Black Sheep 163	Billy Ray Cyrus 1	Genesis 23	Annie Lennox 29	Nirvana 35	Shakespeare's Sister 83	Techmaster P.E.B. 192	Wynonna 38
Clint Black 10	Danzig 94	Vince Gill 151	Ottmar Liebert + Luna Negra 169	ORIGINAL LONDON CAST	Sir Mix-A-Lot 28	Temple Of The Dog 15	XClan 170
Mary J. Blige 59	Das EFX 48	Guns N' Roses 17, 41	Kenny Loggins 142	Phantom Of The Opera 186	Slaughter 102	Tesla 99	"Weird Al" Yankovic 73
Body Count 26	Miles Davis 197	Hammer 89	Los Lobos 196	Phantom Of The Opera 186	Sonic Youth 112	Too Short 13	Yanni 117
Suzy Bogguss 127	Billy Dean 132	Sophie B. Hawkins 109	Lyle Lovett 105	Highlights 97	Soundgarden 85	Toad The Wet Sprocket 81	Trisha Yearwood 121
Michael Bolton 37, 130	Deee-Lite 148	House Of Pain 25	Madonna 95	Ozzy Osbourne 58	SOUNDTRACK	Travis Tritt 87	Dwight Yoakam 136
Boyz II Men 66	Def Leppard 24	Indigo Girls 57	Richard Marx 77	Beauty & The Beast 92	Pantera 165	Troop 140	ZZ Top 56
Brooks & Dunn 22	Diamond Rio 114	Iron Maiden 147	Delbert McClinton 173	Boomerang 5	Pearl Jam 3	Tanya Tucker 134	
Garth Brooks 8, 16, 54	Neil Diamond 193	Michael Jackson 62	Reba McEntire 72	The Commitments 91	CeCe Peniston 103		
Lindsey Buckingham 135	Celine Dion 61	Alan Jackson 74	MC Ren 53	A League Of Their Own 181	Prince And The N.P.G. 189		
Jimmy Buffett 199	D.J. Magic Mike & M.C. Madness 152		Megadeth 7	Mo'Nasty 6	Queen 42, 145		
Tevin Campbell 162			Pat Metheny 118	Rush 194	Que		

NEW HOUSE VERSION OF HOME RECORDING ACT WOULD PAY LARGE CHUNK OF ROYALTIES DIRECT TO ARTIST

(Continued from page 6)

clauses in recording contracts.

"Due to the nature of these contracts," Hughes said at the bill's markup hearing, "it is possible that performers would not receive the money until years down the road, if at all. The amendment cures this obvious deficiency by permitting performers to directly receive the royalties."

Legal observers indicate that these royalties may not be bound by the recoupment sections of recording contracts. If so, they would represent a new revenue stream for talent.

"Any time there is a new source of income for artists not applied to recoupment, it is a very, very good thing," says Eric Greenspan, a lawyer representing such performers as the Red Hot Chili Peppers and Ice-T.

The bill does not explain how the amount of royalties for each individual artist will be determined, but the royalties will be distributed by the Copyright Royalty Tribunal. The method of determining royalty percentages will be negotiated by the parties involved in the royalty pool.

As amended July 31, the bill is a shorter, clearer, and more open-ended document than the original ver-

sion, say its sponsors. They add that there is a good chance that, if the House passes the bill, a House-Senate conference committee could choose the House version. But final congressional action is not likely to take place until October, they say.

According to sources, however, record label officials are not pleased with the new section and the probable loss of royalty revenue that will result from it. However, the sources say, the labels have told House lawmakers they will accept the new language because the legislation is so near passage.

Further, because the decade-old industry crusade for royalties included a public relations concept that home-taping losses "ripped off artists" and affected artist development, they have no room for maneuvering, say insiders.

Sony, PolyGram, WEA, and BMG executives were either not available or said they had no comment on the new bill by press time. Likewise, the Recording Industry Assn. of America had no comment on the artist-related changes.

Artist managers' reactions to the legislative development were predict-

ably favorable; however, since artists were not supposed to receive direct payments until now, many were unfamiliar with the bill. None of the managers interviewed knew of the new section's existence.

"Artists weren't a part of the [hardware/software coalition] agreement, and so I haven't much reason to follow all that too closely," says one manager who asks not to be identified. "It sounds terrific, but I haven't seen the bill and I don't know about this new provision."

Others expressed a cautious optimism. "If this version is the one Congress chooses to pass," says Tom Carrico of Studio One Artists, who represents Mary-Chapin Carpenter, "it would certainly be a surprising and amazing development."

Paula Sartorius at Side One Management, which represents Los Lobos, John Hiatt, Rosanne Cash, and others, said, "If artists are now included, it would be remarkable."

The new version was crafted last spring by Hughes and other House Copyright Subcommittee members.

According to insiders, Hughes and his staff became determined to insert the direct-to-artist royalty provision

after visiting Geneva in the spring and studying the European equivalent of the bill, which contains equal royalty payment standing for artists.

Hughes and the committee's ranking minority member, Rep. Carlos Moorehead, R-Calif., also changed another important aspect of the original bill by granting more latitude for governmental regulatory input.

The new version, in the eyes of lawmakers, sharpens the definitions of analog and digital recordings, devices, interfaces, and media in the bill, sets stricter arbitration procedures, tones up public-interest concerns, and, importantly, gives Congress a chance to take another look at the digital-age concerns and their ramifications after the MiniDisc and DCC systems become part of the U.S. consumer audio landscape.

In the area of anti-copying devices, Hughes and his subcommittee also decided to have the legislation deal "in flexible form" with copy-preven-

tion systems.

The original version of the House bill and the current Senate measure both require hardware manufacturers to incorporate only one device, the Serial Copy Management System, in their machines to prevent widespread digital copying. The SCMS would allow consumers to make any number of copies from a lawfully purchased prerecorded tape. However, no further digital copies could be made from a digital copy.

Hughes and other House lawmakers, however, decided the bill should have a more inclusive reach. They call instead for a "serial copyright prevention system" in general terms, and, while SCMS is mentioned in particular (and given an initial OK), the new bill describes acceptable prevention systems and gives the Secretary of Commerce authority to determine which system best meets the statutory requirements.

MOTOWN VIDEO ARM LAUNCH CURTAILED

(Continued from page 6)

into that air date.

Motown will release the 14-song soundtrack album of the miniseries Sept. 22. The album will feature unreleased, live, and archival Jackson 5 tracks, including "Who's Loving You," the first single from the soundtrack, which is set for a Sept. 8 release.

Sources say Motown will eventually release the home video after the miniseries repeats on ABC.

According to Glenn Ross, senior VP of sales and marketing for Republic Pictures Home Video, it is not unusual for a miniseries to go to home video following its first run on TV. "There isn't any general rule of thumb," he says. "Every deal is different." Republic's two miniseries titles, "Separate But Equal" and "Son Of The Morning Star," had windows that allowed the titles to go to video after one TV run.

"We negotiated it that way so it wasn't overexposed on network TV before it hit the video store," he says. "We negotiated the deal with the networks upfront."

"The Jacksons" was to be Motown's first title to go through PolyGram Home Video. Motown artists such as the Boys and Johnny Gill

have been featured on longform music videos that were distributed through Uni Home Video. But since making the move from Uni to PolyGram Group Distribution in September 1991, the label has not issued any home video titles.

Serving as executive producers of the Jacksons miniseries are Stan Margulies ("Roots") and Suzanne de Passe ("Lonesome Dove"). The latter, a former Motown executive, will be portrayed in the miniseries by singer Vanessa Williams.

Motown's soundtrack album will include the Jackson 5 tracks "Walk On" and "The Love You Save," recorded in Gary, Ind., and "I Want You Back" and "ABC," recorded live at the Forum in Los Angeles.

Other tracks include "The Dream Goes On," a new song by Jermaine Jackson, and "In The Still Of The Night," by Boyz II Men, who appear in the miniseries as street-corner singers. Performances by actors portraying Michael Jackson, Diana Ross, and Jackie Wilson in the movie will also be included on the album.

PHILIPS REMAINS VAGUE ON DCC LAUNCH PLANS

(Continued from page 6)

But Philips Japan spokesman Jack Muroi says his company has not changed its plan to start domestic shipments of its DCC 900 deck in mid-September, adding that Philips' intentions to export decks from Japan to Germany, the U.K., and the U.S. from around the same time are also

unchanged.

Philips consumer electronics' spokeswoman Angelique Hoogakker says the Japanese launch date is unchanged because players can be easily transported from local factories to stores. The delay in the rest of the world is simply to allow time for shipment. She describes the period involved as "only a couple of weeks."

Hoogakker expresses the personal opinion that DCC will be launched globally during October. However, Philips has decided to restrict the European launch to the U.K., Germany, France, and the Netherlands with other territories on the continent following as "soon as possible." The company says the reason for the change in tactics is to ensure "perfect distribution" in the targeted countries.

Hoogakker declines to reveal how many machines were made during the six-week test period, but says the company hopes mass production will begin before the end of August.

"Even when both technical prob-

lems have been solved, more follow-up tests will be carried out in the coming weeks," she says. "We must be sure that it's a 100% perfect system before we introduce it worldwide."

Philips admits a commitment to launching Sept. 15 was "a tactical mistake," and Hoogakker comments, "We should have been more vague about the introduction date."

She adds, "If the launch of DCC had been possible in September then Philips would have had a lead on Sony and its [MiniDisc] system and that would have been very nice for our morale. But now, after the second postponement of the DCC system, there will probably be hardly any advantages anymore."

Initially, Philips planned to launch DCC in Europe in April with an event at the Euro-Disney theme park.

When DCC is eventually launched, the originally envisaged "multi-million-dollar" marketing campaign will still be used to support it.

VIDEO SUPPLIERS REACT TO PHAR-MOR MESS

(Continued from page 6)

tion into allegations that Phar-Mor co-founder Michael Monus had embezzled at least \$10 million to shore up his faltering World Basketball League. He's also accused of altering financial statements that overstated company earnings by \$340 million.

As a result, Phar-Mor has been forced to write down inventory to \$775 million from \$900 million. Monus, who had been demoted from vice-chairman to president days earlier, and chief financial officer Patrick Finn were fired once the Phar-Mor board began learning the extent of the disaster, which is still unfolding.

The disclosures seemed to confirm what other retailers have suspected for years about Phar-Mor's video strategy. "We always wondered how they did it," says an ex-Target executive, who now believes the answer is "smoke and mirrors."

A chastened Phar-Mor will bring

sighs of relief from specialty outlets that have been battered by cutthroat pricing, especially on major sell-through titles often pegged below wholesale. And a slowdown would come on the eve of the biggest fourth quarter in home video's history, with as many as 10 features pegged at under \$25. Video stores normally get little of this business.

Gary Messenger, president of Durham, N.C.-based North American Video, says deep discounters like Phar-Mor, Wal-Mart, and the price clubs have reduced sell-through from a 20% share of his revenues to 12%-15%. "They cannot be making money in video," Messenger claims. "If they're going to look at every department for profits, then eventually they'll have to look in the loss-leader area. They must re-evaluate what video has been doing to, not for, their bottom line." All Messenger wants is

"a more level playing field. I'm not going to dance on anybody's grave."

Major music distributors also express concern over the Phar-Mor situation, but won't act without more information. However, "I don't like the tone of it," says one executive. Some of the four labels that have agreed to sell Phar-Mor direct (Billboard, July 18) now say they probably will drag their feet in processing the paperwork.

Executives believe Levy likely is strong enough to withstand whatever exposure it has to Phar-Mor. "If we were going to take action, we would talk with Levy before we did anything," says one. "They have been a good customer for us." When rackjobbers have customers experiencing financial difficulties, distributors generally don't stop shipping the wholesaler. In such cases, the first action taken would be to lower the rack's credit line.

U.K. Distrib Palace Video To Liquidate

LONDON—Palace Video is set to go into liquidation with debts of nearly \$30 million, ending months of speculation.

The once-leading U.K. indie video distributor has been in the hands of administrators since late April following PolyGram's decision not to go ahead with a \$12 million purchase of the unit that was due to be completed April 2.

Creditors are owed more than \$29 million despite the efforts of the administrators Smith and Williamson. Reasons for the shortfall have been given as the depreciation of the Palace catalog, the flood of cheap Palace tapes hitting the market in recent weeks, loss of prestigious blockbusters, discontinued film licenses, and restrictions on selling the catalog as a whole.

Palace Video was renowned for breaking the mainstream mold of film distribution in the U.K., opening up the market for foreign-language and cult pictures like "Diva" and "Fitzcarraldo." It also distributed mainstream pictures like "When Harry Met Sally..." and "Wish You Were Here," as well as completing 10 picture starts in the past eight years, including "Scandal" and "A Rage In Harlem." PETER DEAN

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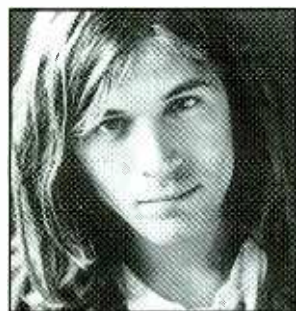
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Lemon Aid. Thus far, the Lemonheads' new video is getting national play only on MTV's "120 Minutes," but that exposure, and a ton of press, helps the group's latest album debut on Heatseekers. The title song will be worked at top 40, and the band, led by Evan Dando, is set to appear on—of all places—TNN's "Crook & Chase" program.



Lusty. Lords Of Acid released their Caroline album "Lust" last fall, and saw the set's first single, "Take Control," reach No. 4 on Billboard's Hot Dance Music Club Play chart. The techno album is bubbling under the Heatseekers list, and could hit that chart when its third single, "I Must Increase My Bust," hits stores and clubs later this month.



Really Loved. Lorenzo's "Real Love" makes a handsome 18-11 jump on Hot R&B Singles, and is starting to get some play at top 40 and crossover stations, too. His self-titled album soars 105-37 at the multistate Sound Warehouse chain, which helps produce a 60% increase in sales over last week's tally, placing him at No. 28 on Heatseekers.

BIG CLASS: There are four, count 'em, four acts that graduate from Heatseekers this week. As predicted here last week, **Spin Doctors** and **Shakespear's Sister** make the jump. They are joined in the procession by R&B rookies **Men At Large** and country cowboy **Chris LeDoux**.

Spin Doctors' 1-year-old "Pocket Full Of Kryptonite," which fell through the cracks in 1991, has been selling like a brand-new record for the last several weeks. The title, which was a No. 1 Heatseeker for two weeks, jumps 19 places, to No. 82, on The Billboard 200. It sees a 24% jump in sales over last week.

Shakespear's Sister is close behind, making a 19-place jump on The Billboard 200, to No. 83, on a 22% gain. The U.K. band is getting ready to embark on its first U.S. tour in September. It is interesting to note that Sister's "Stay" single has crossed from top 40 to alternative radio; usually that pattern happens in reverse—if it happens at all.

LeDoux pulls a **Pantera** with his new album, "Whatcha Gonna Do With A Cowboy." What, you might ask, does "pulling a Pantera" mean? That describes the unique situation that occurs when an artist's new album debuts high enough on The Billboard 200 to disqualify an older title from Heatseekers. Pantera did it in the March 14 issue when the high entry of the hard-rocking band's "Vulgar Display Of Power" eliminated its earlier "Cowboys From Hell" from Heatseeker status. For some reason, this phenomenon has occurred only when the word "cowboy" is used in the title of one of the albums. LeDoux's earlier album, "Western Underground," was on Heatseekers for 24 of the 42 weeks that we've published the chart.

Last, but hardly least, in this week's graduating class is **Atco/EastWest's Men At Large**. The big guys from Cleveland earn their diplomas with a 28-25 jump on Top R&B Albums.

Acts are graduated from Heatseekers when an album reaches the top half of The Billboard 200, the top 25 of Top R&B Albums or Top Country Albums, or the top 25 of one of our other popu-

lar-format album charts.

MORE THAN NOTHING: Howard Stern's multicity morning radio show is not known as a purveyor of music (although it does seem to be the place to find out with whom your favorite rock

star might be sleeping), but the popular gabfest has ignited sales for Restless act the **Zeros**.

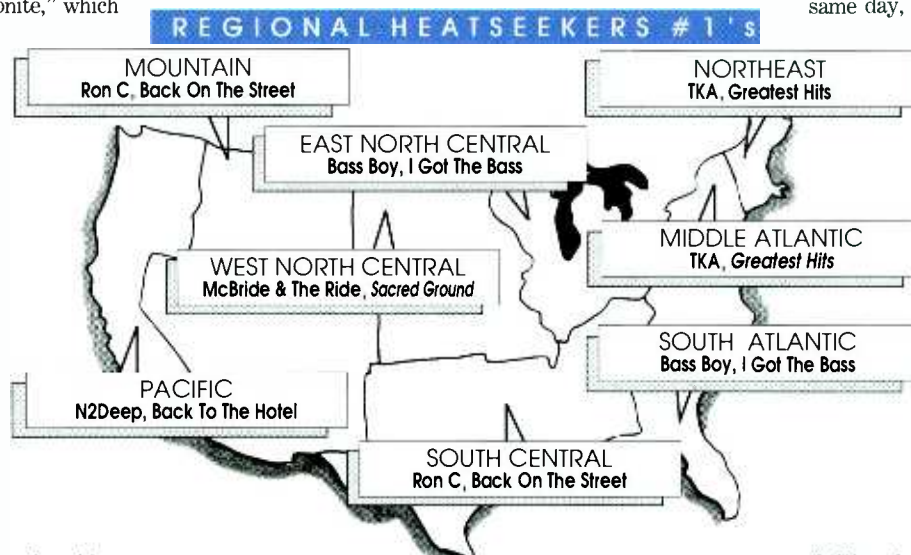
It seems the group appeared on Stern's program July 29, performing "H-O-W-A-R-D: The Howard Stern Theme Song," plus two tunes from its "4-3-2-1... The Zeros" album. Later that same day, Queens, N.Y.-based distributor Relativity Entertainment Distribution placed an order for 600 copies. Within a week, RED reordered another 500 units.

On Aug. 4, Stern played the song again as he engaged in an activity called "butt bongos." Aside from New York, where the show originates, Stern's show is heard in Los Angeles, Philadelphia, Baltimore, and Washington, D.C. Meanwhile, the Zeros are wrapping up a national tour.

REGIONAL TIP: The Box, the pay-for-request music video channel, says **Poison Clan's** "Shake Whatcha' Mama Gave Ya" clip is the No. 1-requested video among Southern cable systems. The clip is also receiving strong support in the East, moderate requests in the Midwest, and almost no requests from viewers in the West.

ROAD WORK: Two developing acts—4th & B'way's the **Disposable Heroes Of Hiphoprisy** and Interscope's **Primus**—are going to be in the warmup slots for the U2 stadium tour, which opens Tuesday (11). The Heroes' July 12 appearance at a Woody Guthrie tribute concert in New York's Central Park got a rave mention in Rolling Stone... Singer/guitarist **Doyle Bramhall II** has checked into a substance-abuse program, which pulls **Arc Angels** off the road, but the band will resume touring in August. Kudos to Bramhall, the band, and DGC for having the guts to be candid about the cancellations.

Popular Uprisings is prepared by Geoff Mayfield with assistance from Roger Fitton.



THE REGIONAL ROUNDUP

Rotating top-10 lists of best-selling titles by new & developing artists.

MOUNTAIN	NORTHEAST
1. Ron C, Back On The Street	1. TKA, Greatest Hits
2. N2Deep, Back To The Hotel	2. Phish, Picture Of Nectar
3. Techmaster P.E.B., Bass Computer	3. L7, Bricks Are Heavy
4. Martina McBride, Time Has Come	4. Helmet, Meantime
5. McBride & The Ride, Sacred Ground	5. Arc Angels, Arc Angels
6. Bass Boy, I Got The Bass	6. Phish, Lawn Boy
7. L7, Bricks Are Heavy	7. Super Cat, Don Dada
8. Sass Jordan, Racine	8. Cracker, Cracker
9. Nemesis, Munchies For Your Bass	9. The Levellers, Levelling The Land
10. Helmet, Meantime	10. Blues Traveler, Blues Traveler

BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE
			*** No. 1 ***	
1	3	7	N2DEEP PROFILE 1427* (9.98/14.98)	BACK TO THE HOTEL
2	7	15	L7 SLASH 26784*/WARNER BROS. (9.98/13.98)	BRICKS ARE HEAVY
3	5	15	BASS BOY NEWTOWN 2209* (9.98/14.98)	I GOT THE BASS
4	4	16	ARC ANGELS DGC 24465/GEFFEN (9.98/13.98)	ARC ANGELS
5	6	33	TECHMASTER P.E.B. NEWTOWN 2208* (9.98/14.98)	BASS COMPUTER
6	14	6	HELMET INTERSCOPE 92162*/ATLANTIC (9.98/13.98)	MEANTIME
7	11	8	SASS JORDAN IMPACT 10524*/MCA (9.98/15.98)	RACINE
8	9	6	2 UNLIMITED RADIKAL 15407*/CRITIQUE (9.98/13.98)	GET READY
9	8	5	RON C PROFILE 1431* (9.98/15.98)	BACK ON THE STREET
10	13	25	CAUSE & EFFECT SRC 11019*/ZOO (9.98/13.98)	ANOTHER MINUTE
11	15	14	MCBRIDE & THE RIDE MCA 54356* (9.98/13.98)	SACRED GROUND
12	10	18	TKA TOMMY BOY 1040* (9.98/16.98)	GREATEST HITS
13	22	7	SUPER CAT COLUMBIA 52435 (9.98/13.98)	DON DADA
14	12	43	PRIMUS INTERSCOPE 91659*/ATLANTIC (9.98/13.98)	SAILING THE SEAS OF CHEESE
15	18	16	BASS PATROL JOEY BOY 3004 (8.98/13.98)	THE KINGS OF BASS
16	20	3	ME PHI ME RCA 61036* (9.98/13.98)	ONE
17	16	16	CRACKER VIRGIN 86264* (9.98/13.98)	CRACKER
18	19	5	BRIAN MCKNIGHT MERCURY 848605* (9.98 EQ/13.98)	BRIAN MCKNIGHT
19	25	9	SAIGON KICK THIRD STONE 92158*/ATLANTIC (10.98/15.98)	LIZARD
20	17	43	CURTIS STIGERS ARISTA 18660* (9.98/13.98)	CURTIS STIGERS

The Heatseekers chart lists the best-selling titles by new and developing artists, defined as those who have never appeared in the top 100 of The Billboard 200 chart, nor in the top 25 of the Top R&B Albums or Top Country Albums chart, nor in the top five of any other Billboard album chart. When an album reaches any of these levels, the album and the artist's subsequent albums are immediately ineligible to appear on the Heatseekers chart. All albums are available on cassette and CD. *Asterisk indicates vinyl LP is unavailable. © Albums with the greatest sales gains. © 1992, Billboard/BPI Communications.

21	31	14	CONFEDERATE RAILROAD ATLANTIC 82335* (9.98/15.98)	CONFEDERATE RAILROAD
22	29	4	THE MEN POLYDOR 511987*/PLG (9.98/13.98)	THE MEN
23	35	12	HARDLINE MCA 10586* (9.98/13.98)	DOUBLE ECLIPSE
24	23	9	K-SOLO ATLANTIC 82388* (9.98/15.98)	TIME'S UP
25	26	16	THE JESUS AND MARY CHAIN DEF AMERICAN 26830*/WARNER BROS. (10.98/15.98)	HONEY'S DEAD
26	32	15	BLUES TRAVELER A&M 5308 (9.98/13.98)	BLUES TRAVELER
27	27	10	MARTINA MCBRIDE RCA 66002* (9.98/13.98)	THE TIME HAS COME
28	—	1	LORENZO ALPHA INT'L 781000*/PLG (9.98 EQ/13.98)	LORENZO
29	24	3	ROZALLA EPIC 52897 (9.98 EQ/13.98)	EVERYBODY'S FREE
30	30	23	ROLLINS BAND IMAGO 21006* (9.98/13.98)	END OF SILENCE
31	33	43	NEMESIS PROFILE 1411 (9.98/14.98)	MUNCHIES FOR YOUR BASS
32	—	3	PHISH ELEKTRA 61274* (9.98/15.98)	PICTURE OF NECTAR
33	40	25	SMASHING PUMPKINS CAROLINE 1705* (9.98/13.98)	GISH
34	—	1	ART PORTER VERVE FORECAST 511877*/NERVE (9.98 EQ/13.98)	POCKET CITY
35	38	16	BLUES TRAVELER A&M 15373* (9.98/13.98)	TRAVELERS & THIEVES
36	—	21	MARCIA GRIFFITHS ISLAND 842334*/PLG (9.98 EQ/13.98)	CAROUSEL
37	—	1	LEMONHEADS ATLANTIC 82397* (7.98/11.98)	IT'S A SHAME ABOUT RAY
38	—	1	ROBIN HARRIS WING 841960/MERCURY (7.98 EQ/11.98)	BE-BE'S KIDS
39	36	13	MC BREED WRAP 8109*/ICHIBAN (9.98/15.98)	20 BELOW
40	—	1	MOTHER LOVE BONE POLYDOR 843191/PLG (7.98 EQ/11.98)	APPLE

SONY STRIKES SOFTWARE DEAL WITH JAMES CAMERON'S LIGHTSTORM ENTERTAINMENT

(Continued from page 8)

Sony Music president Tommy Mottola, "will enable Lightstorm to cross-promote their films from the music side, and provide Sony Music with the opportunity to work closely with one of today's most successful writer/producer/directors." The signing of individual music talent to the label, Mottola adds, will "allow us to build a label beyond just soundtracks."

On Lightstorm's part, company president Larry Kasanoff notes that "a tremendous amount of music talent passes through our offices. We felt we might as well be part of what we're creating."

The utilization of this talent, he adds, has many variables. "We might sign music acts that can or cannot act in the movies. If an act performs in a movie, he could still have a solo recording career on our label beyond soundtrack appearances."

Suggesting he will not force-feed music acts to make appearances in movie projects, Kasanoff adds,

"We'll always do things with the idea that everything that comes from the movie will be representative of that movie."

Kasanoff, who has been with Los Angeles-based Lightstorm since its establishment a little more than two years ago, was previously associated with Vestron Video, where he had extensive dealings in theatrical and music video projects, including "Dirty Dancing" and Vestron's home video release of Michael Jackson's "Thriller." His music video involvement also includes the Lightstorm-produced Guns N' Roses video "You Could Be Mine," for the "Terminator" sequel.

On the soundtrack end, Epic Soundtrax head Glen Brunman will be a key factor in the development of music to support Lightstorm films. Lightstorm is also expected to bring on an A&R executive who will act as liaison with Epic Records' executive VP Richard Griffiths in the signing and development of musicians, writ-

ers, and others involved with soundtracks and recording projects. In music publishing, the primary contact is with Sony Music Publishing president Marvin Cohn.

Since its establishment earlier this year, Epic Soundtrax has released such important soundtracks with non-Sony Pictures ties as Warner Bros.' "Singles" and Orion's "Dances With Wolves." The label has also marketed Sony Pictures projects such as "Hook" and "My Girl"; it will also market the upcoming "Honey-

moon In Vegas," which is a Sony-distributed project from Castle Rock. Lightstorm's U.S. film distributor is Fox Films.

Brunman sees the deal as part of an important trend in the use of pop music on soundtracks. "What this relationship does is make music one of the primary elements early on in making a movie. Without that, it invariably limits the effect of music in film so that it appears shoehorned. A movie is ultimately a director's vision. He won't take a 180-degree turn in or-

der to place music. He'll say, 'If only you talked to me six months ago.'"

Kasanoff says the global nature of the Sony Music deal is an "ideal arrangement" in view of Lightstorm's recently concluded worldwide film distribution deals. Lightstorm retains ownership of all nonfilm ancillary rights under terms of its new worldwide financing and distribution agreements with 20th Century Fox; Universal/United International Pictures; Jugendfilm; Artisti Associati; and Nippon Herald.

CHARITY RAP FEST OF 52 ACTS CALLED LARGEST-EVER

(Continued from page 8)

festival sold for \$28 per day. Reserved seats went for \$35. According to Lee Smith, a talent buyer at Bill Graham Presents, which produced the last five "Summer Jams," tickets for both days were snatched up within a week of going on sale. "This concert is such an anticipated event," notes KMEL PD Keith Naftaly, who came up with the idea for "Summer Jam" and oversees its organization.

Explaining why rap acts dominated the latest "Summer Jam" bill, Naftaly says, "As hip-hop has become more of a mainstream factor, it has become part of the KMEL sound. Thusly, it has become a large part of 'Summer Jam.'" Rap performers, he adds, accounted for "more than 60% of the bill; R&B, 25; and dance/pop, maybe only five."

SONY JAPAN'S MD BOW

(Continued from page 6)

Still, Sony Corp. president Norio Ohga told the press group he sees "no major obstacles" to the Nov. 1 launch date in Japan. As for the U.S. and Europe, Ohga repeated Sony's promise to introduce MD in time for the holiday-selling season—but would not specify a November launch as had previously been mentioned by Sony executives. Ohga demonstrated a working model of an automobile unit for the group.

As for software, Sony began production of blank recordable MDs July 20 at its plant in Sendai. The plant has a monthly capacity of 100,000 discs per month, with plans to expand to 2 million units per month capacity next year.

The blank 60-minute and 74-minute discs are being housed in 2 1/2-inch plastic sleeves—not the jewel-box like cases that are being used for pre-recorded MDs. Akira Suzuki, GM of Sony's MiniDisc promotion department, said jewel boxes for the blanks would eventually be an accessories market.

Currently, there are no plans to start up production of blanks outside of Japan. "The U.S. and Europe will have to depend on how the market will develop. It's too early to tell," said Keisuke Ikegami, GM of the MD division.

Sony said its music division will make available 300 titles for the Nov. 1 Japanese launch, with 500 available by year's end. Some 170 of the titles already have been chosen.

Sony used the press gathering to unveil plans for a "hybrid MD" that would include some pre-recorded material on a disc, the rest of which would be blank for the user to record on. The hybrid discs will not be available at launch time. SUSAN NUNZIATA

Day one of the extravaganza kicked off at noon and wound up by 10:30 in the evening. "This was a pretty tight show," says Naftaly. Day two ran longer, lasting from 11 a.m. through 2 a.m. the following morning. Naftaly says, "This was the star-studded event." Helping wrap things up were Boyz II Men, TLC, Arrested Development, DJ Quik, and Hammer.

Naftaly cites a number of reasons for the involvement of such high-caliber talent in "Summer Jam." First, he says, it has become an important marketing tool for artists and their labels. "Record sales generally go through the roof afterwards," he says. But, he adds, the motivation for many performers who participate in "Summer Jam" isn't strictly commerce. "They're giving thanks to the station for getting their work out there. Plus, they're associating themselves with a lot of real positive charities and a message of positivity."

Since 1988, "Summer Jam" has incorporated a peace-in-the-streets/stop-the-violence theme. "We realized there was a lot of money we can put back into the community and a lot of worthy organizations," says Naftaly. "We felt we could make a difference."

Planning for this year's "Summer Jam" started the week after last year's, Naftaly says. "We started thinking about which artists were going to be hitting, and which artists we wanted to start breaking because we believed in their talent. Our thinking was, let's get confirmations from them right now, while they're still young and hungry and haven't planned their summer tour yet. Also, we made sure we were in touch with key organizations in the

community that stand for increasing peace in the street and putting peace back in the street."

There will be a "Summer Jam" in 1993, says Naftaly. But, looking back at 1992's "Summer Jam," he says, "It's gotten too big. Every year we try to outdo what we've done before, but we had over 50 acts in two days. That's a lot! Thank God it all went smoothly, but it really is too much work, and it was almost fatiguing for our listeners who came out."

Not only has the KMEL event grown like topsy, but the idea has also traveled elsewhere. Bill Graham Presents' Lee Smith reports that stations in Phoenix, Chicago, and Seattle have held smaller events that were similar to KMEL's "Summer Jam."

Meanwhile, a commercial rap festival, dubbed Summer Jam '92, will be staged by Arcos Entertainment on Aug. 22 at Santa Ana Stadium in Santa Ana, Calif. Acts set to appear include Black Sheep, Fu Schnickens, A Lighter Shade Of Brown, Kid Frost, ALT & the Lost Civilization, Technotronic, Street Mentality, and Cypress Hill.

According to Arcos Entertainment VP Carlos Quintanilla, a number of venues, including the Hollywood Palladium and the Greek Theatre in Los Angeles, were approached but declined to book the show.

The festival will also feature 15 booths for community-based organizations to distribute literature and raise money. Participating organizations and the Milagros AIDS Project will receive \$1 for every ticket sold.

Assistance in preparing this story was provided by Craig Rosen in Los Angeles.

BETWEEN THE BULLETS



by Geoff Mayfield

HOW TO SELL A TON Without Really Trying: Ice-T figured out a brilliant strategy to pump sales on "Body Count." Simply announce it will be pulled from circulation, and watch the units fly. Although WEA, his distributor, put liberal returns mechanisms in place to accommodate his request (Billboard, Aug. 8), most of its customers elected to keep whatever stock they had on hand (and some even tried to reorder it). It seems that as soon as Ice-T informed the public he was withdrawing the album to remove the "Cop Killer" track, consumers hit stores to grab a copy—or two or three. The title sees a whopping 140% increase over the previous week, which also makes one wonder whether all those chains that said they had pulled the album really followed through on that promise. It jumps 47 places on The Billboard 200, to No. 26, its highest position ever.

ASSUMING the stock on "Body Count" has dwindled, and that reorders won't be shipped until Aug. 25, when the edited version is ready, the title will likely slip a lot on next week's chart. And, I've got a sneaking suspicion the edited version won't have much—if any—chart presence. It's worth remembering that until police groups drew attention to this album, it was falling steadily down the chart. The album debuted at No. 32, its previous peak, then fell every week but one, until the June 27 issue, when the "Cop Killer" controversy invigorated sales.

ROAD MAPS: Last week's chart revealed that early dates on the Guns N' Roses/Metallica/Faith No More tour propelled all three bands to bullets. Of course, it didn't hurt that MTV had a Guns and Metallica weekend a couple of weeks ago. But this week, after Axl Rose's throat problems caused a couple of cancellations, all three see sales slow. Think there's a cause-and-effect at work here? Equally curious is that Bruce Springsteen's continuing shows do not sustain sales growth on "Human Touch" (No. 80). Instead, its sales decline by about 1%, although "Lucky Town" does retain its bullet at No. 98... The biggest beneficiary so far of the Lollapalooza '92 tour is Pearl Jam, which jumps to No. 3 this week on a 13% gain. Siouxsie & the Banshees, Jane's Addiction, and Nine Inch Nails were among the acts that saw jumps last summer during the first Lollapalooza.

PAINGLESS: If you're surprised by the high debut scored by new act House Of Pain on The Billboard 200, you haven't been paying attention to pay-for-request music video channel The Box, where its "Jump Around" has been riding in the top 10 for the last several weeks... All of those folks who said L.A. Reid and Babyface were outgunning Jimmy Jam and Terry Lewis in the battle of soundtracks better look again. LaFace's "Boomerang" still leads, but "Mo' Money" is closing in. A 22% gain gives the latter this week's Top 20 Sales Mover as it jumps 12-6. As Capitol VP of sales Lou Mann is fond of saying, "It ain't where you start, it's where you finish." Besides, it seems there's room for both soundtracks to be successful.

OLYMPIC VAULTS: "Barcelona Gold," the multi-artist Warner Bros. Olympics album, being supported by nightly music videos on NBC's Olympics coverage (Billboard, Aug. 8), gains 50% as it zooms 55-32. And, on just two days of sales, "From The Official Barcelona Games Ceremony" debuts at No. 14 on Top Classical Albums. On the same chart, "Gala Lirica" gets an Olympics-fueled 10-9 jump.

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A&M's Cool Idea: A Very Special Christmas Sequel

LOS ANGELES—The summer sun is blazing over Hollywood's A&M studios, but that doesn't hamper the Yuletide spirit permeating the air-conditioned interior.

Producer Jimmy Iovine is behind the board, blasting Brenda Lee's "Rockin' Around The Christmas Tree" as an all-star band learns the tune. The track is being performed by vocalists Ronnie Spector, formerly of the Ronettes, and ex-Crystals member Darlene Love, for A&M's "A Very Special Christmas II," set for Oct. 20 release.

"A Very Special Christmas II" follows A&M's 1987 charity release "A Very Special Christmas," which featured Madonna, U2, Bruce Springsteen, and other stars covering holiday classics. The double-platinum title has raised more than \$17 million for the Special Olympics. Profits from the follow-up release also are earmarked for that charity.

Spector and Love will be joined on "A Very Special Christmas II" by Motown's Tevin Campbell, who will record "O Holy Night," and Mercury's Jon Bon Jovi, who is set to contribute his version of Charles Brown's "Please Come Home For Christmas."

Other artists inked to perform include Sinead O'Connor, Extreme, Run-D.M.C., and Tom Pet-

ty. George Michael is expected to contribute a track as well.

"There are a lot of good Christmas records, but there are never enough," says Iovine. "People don't make them because they can only sell them three or four weeks out of the year."

In addition to Iovine, producers Don Was, Phil Ramone, Richard Perry, and Quincy Jones are to produce individual tracks.

"Rockin' Around The Christmas Tree II" reunites Spector and Love, who first recorded rock'n-roll Christmas songs in 1963 for Phil Spector's ground-breaking album, "A Christmas Gift To You."

The all-star band performing on the current track features Russ Kunkel on drums, Bob Glaub on bass, Danny Kortchmar on guitar, Mitchell Froom on organ, and Belmont Tench on piano. Edna and Melody Wright and Susie Tallman contribute backing vocals.

Ronnie Spector says she covered "Rockin' Around The Christmas Tree" because "it's magic."

"I just love it, and it fits my voice and it fits Darlene's voice," says Spector. "I could sing this song in my sleep."

Love is not so confident. "I better wake up then," she says, before bursting into laughter.

DEBORAH RUSSELL

Bad Vibrations: Love Sues Brian Wilson For Royalties

LOS ANGELES—Singer Mike Love of the Beach Boys has filed suit against his cousin and erstwhile band mate Brian Wilson, claiming he has been deprived of rights to royalties and licensing fees for songs he says he co-authored with Wilson in the '60s.

Also named in the suit, filed July 31 in U.S. District Court here, are Almo/Irving Music and its associated companies Irving Music, Rondor Music, and Almo Music; the law firm of Mitchell, Silberberg & Knupp and Abraham Somer, a former partner in the firm; and Jerome S. Billet, who has served as Wilson's conservator since March.

Love seeks an injunction against further copyright infringement, an accounting of profits, and at least \$50 million, plus treble and/or punitive damages.

Love's suit follows a recent out-of-court settlement in actions filed by Wilson in September 1989 against the co-defendants in the current litigation (except for conservator Billet).

Wilson had alleged he was mentally incompetent when he allowed his late father Murry to transfer rights to the Beach Boys' Sea of Tunes song catalog to Irving for \$700,000 in 1969 (Billboard, Sept. 30, 1989). In June, he received a \$10 million settlement in the case.

According to his suit, Love co-authored such Beach Boys songs as "California Girls," "Fun, Fun, Fun," "I Get Around," "Good Vibrations," and "Wouldn't It Be Nice"—many of which have been heavily exploited in commercials in the intervening years.

Love alleges that since the 1969 sale, the Sea of Tunes catalog has generated more than \$18 million in revenues for Irving, and that any royalties he has received "are not proportionate to [Love's] rights in the songs." He also claims that Wilson, as part of the June settlement agreement for his suit, wrongfully represented himself as the sole owner of the Sea of Tunes copyrights and the sole author of many of the songs that Love says he co-authored.

Wilson's attorney J.J. Little says he has no comment on the action.

CHRIS MORRIS

Jeff Porcaro, Drummer, Dies

NEW YORK—Top rock'n'roll drummer Jeff Porcaro died Aug. 5 of cardiac arrest. He was 38.

Porcaro, who was one of the founders of Toto, was spraying insecticide in his yard in California and developed an allergic reaction that triggered the heart attack.

The drummer had appeared on records by dozens of artists ranging from Boz Scaggs to Dire Straits. Most recently, he had played on Bruce Springsteen's new albums, "Human Touch" and "Lucky Town."

According to Porcaro's manager, Larry Fitzgerald, Toto had just completed work on a new album for release in Europe and Asia, where the band remains extremely popular. Rehearsals for a world tour were to begin later this month.

The Billboard Bulletin...

EDITED BY IRV LICHMAN

WARNER & MD COMMITMENT (CONT.)

Sony Corp. president Norio Ohga told a group of U.S. journalists in Tokyo Aug. 4 that "Sony Music U.S. has been informed by Warner Music how many [MiniDisc] titles will be released" by the label in the initial MD launch, now slated for November in Japan and before Christmas in the U.S. and Europe. Said Ohga, "Mr. [Robert] Morgado [head of the Warner Music Group] has personally informed [Sony Music chief] Mickey Schulhof about the titles to be released." But a Warner spokeswoman says only that "we won't announce any [MD] titles until after the passage of the [home audio taping] bill," which might not be passed until October. She declines to comment on whether Warner had received any replies from Sony to its queries about MD, saying merely that "positive" discussions with Sony are continuing. (For more on MD, see page 6.)

ASCAP RAISES RATES

ASCAP has raised its payments for all songwriters whose works have earned 5,000 or more feature credits on radio. The boost, which went into effect with the Aug. 6 payments, is in response to complaints by ASCAP songwriters that their BMI co-writers were earning substantially more money for the same songs. ASCAP's Gloria Messinger says the society's board of directors can make subsequent adjustments quarterly if it sees fit—and without seeking further approval from the Dept.

of Justice, under which ASCAP operates by consent decree.

HUEY LEWIS LEAVING EMI

Huey Lewis is leaving EMI Records, confirms his manager, Bob Brown. While Brown declines comment on the reasons for the move, Lewis, who has had multiplatinum records, received only a gold certification on his last EMI album, "Hard At Play." Charles Koppelman, chairman/CEO of EMI Records Group North America, says the decision to part ways was mutual and EMI let Lewis out of a contract for four to five albums.

SWINDEL SEEN AT QWEST POST

The word is that former Virgin Records senior VP/GM Jim Swindel will soon be appointed president of Quincy Jones' Qwest Records, effective Sept. 1. Swindel had also entertained discussions with Capitol Records regarding an upper-echelon post there, but current talk indicates his pact with Qwest is nearly a done-deal. Gary Rockhold, president of PolyGram Group Distribution, will soon step down, possibly to be reassigned elsewhere in PolyGram, sources say. Jim Caparro, executive VP, likely will replace Rockhold, they add. Rockhold was on vacation when Bulletin called seeking comment, while other PolyGram officials were unavailable. It's all but official now that Eddie Gilreath, head of sales at Geffen, is slated to start at Uni Distribution, probably Aug. 17, sources say. Gil-

reath and Uni's Bob Schneiders will share responsibility in directing the company's audio distribution. Uni officials decline comment.

NEW CHAIR AT WARNER AUSTRALIA?

Brian Harris, GM of EMI Music Australia, is the man Bulletin hears will be the new chairman of Warner Music Australia, though there was no official word by press time. Harris would succeed Paul Turner, who left Warner's Down Under operations in June. Also, Judd Lander is leaving Chrysalis Records U.K. after long service as the label's head of promotion.

TICKETMASTER PROBE ENDS

Finding no violation of antitrust laws, the California State Attorney General's Office has chosen "not to further investigate" Ticketmaster, California's largest ticket agency and the subject of a bill to place a cap on escalating service charges. Ticketmaster acquired its ailing competitor, Ticketron, in May 1991.

PRINE GOES THIS WAY UP

Andrew Lauder, former managing director of Silverstone Records, has launched U.K.-based This Way Up, a joint-venture label with PolyGram. The label's first signing is John Prine, whose Grammy-winning Oh Boy! album, "The Missing Years," was licensed to This Way Up for all territories outside the U.S. and Canada and was rereleased July 27. Judith Riley is the label's GM.

Dynamic Trio Tops Hot 100, R&B Singles

L.A. REID, Babyface, and Daryl Simmons wrote and produced the top two singles on both the Hot 100 and the Hot R&B Singles chart. The red-hot team achieves this unprecedented feat with Boyz II Men's "End Of The Road" from the "Boomerang" soundtrack and TLC's "Baby-Baby-Baby."

"End Of The Road" surges from No. 4 to No. 1 on the Hot 100, leapfrogging over "Baby-Baby-Baby," which edges up from No. 3 to No. 2. The songs are listed in reverse order on the R&B chart, where "Baby-Baby-Baby" is No. 1 for the second week and "End Of The Road" jumps from No. 7 to No. 2.

Reid, Babyface, and Simmons are the third team or individual to write and produce the top two hits on the Hot 100 in any one week. They follow Barry, Robin, and Maurice Gibb, who scored in the spring of 1978 with the Bee Gees' "Night Fever" and "Stayin' Alive," and Jim Steinman, who held forth in October 1983 with Bonnie Tyler's "Total Eclipse Of The Heart" and Air Supply's "Making Love Out Of Nothing At All."

And the hits just keep on coming for Reid, Babyface, and Simmons. Bobby Brown's "Humpin' Around," the lead single from his upcoming album, "Bobby," vaults from No. 39 to No. 15 in its second week on the Hot 100. At this rate, it's likely to match the No. 1 pace of his 1989 smash, "My Prerogative."

One final note: Boyz II Men's single on Biv 10/Motown is Motown's first No. 1 hit on the Hot 100 since Lionel Richie's "Say You, Say Me" in 1985-86. Moreover, it's Motown's first No. 1 pop hit recorded by an artist other than Richie, Diana Ross, or Stevie Wonder in more than 15 years. This breakthrough re-

flects the label's ongoing rejuvenation under president Jheri Busby.

FAST FACTS: Debut albums hold down the top three spots on The Billboard 200 for the second time in less than 18 months. Billy Ray Cyrus' "Some Gave All" is No. 1 for the 10th straight week, Kris Kross' "Totally Krossed Out" holds at No. 2, and Pearl Jam's "Ten" jumps to No. 3. This constitutes the best showing for rookie talent since April 1991, when debut albums by Mariah Carey, C&C Music Factory, Wilson Phillips, and the Black Crowes monopolized the top four positions.

Rap accounts for two of the three highest new entries on The Billboard 200. EPMD's "Business Never Personal" opens at No. 14; "House Of Pain" bows at No. 25. Both acts have singles in the top half of the Hot 100.

Morrissey's "Your Arsenal" debuts at No. 21. It's the pop iconoclast's highest-charting album to date, topping "Viva Hate," which peaked at No. 48 in 1988.

"Body Count" vaults from No. 73 to No. 26 on The Billboard 200—its highest ranking to date. The resurgence comes in the wake of Ice-T's decision to remove the controversial "Cop Killer" from subsequent pressings of the album.

Technotronic returns to the top 10 on the Hot 100 with "Move This." The dance group landed back-to-back top 10 hits in 1990 with "Pump Up The Jam" and "Get Up! (Before The Night Is Over)."

Patty Smyth has the top new entry on the Hot 100 at No. 53 with "Sometimes Love Just Ain't Enough." As the lead singer of Scandal, Smyth hit the top 10 eight years ago with "The Warrior."



by Paul Grein

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