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NEWSPAPER

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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

JULY 18, 1992

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PROFILE

Major Music Chains See Soft Sales But Racks, Smaller Webs Sing Upbeat Tune

This story was prepared by Ed Christman and Thom Duffy in New York and Edward Morris in Nashville.

NEW YORK—Music sales, which started out strong in the first four months of the year, have been slumping since May, with some major chains reporting particularly soft business for the last five weeks.

Moreover, some accounts say they are disheartened by the prospects for a business uptick, because they do not think major artist titles coming out over the next three months can match the bang provided by last year's slate of releases from Metallica, Natalie Cole, Garth Brooks, Motley Crew, and Guns N' Roses, among others.

Among the large accounts that re-

port weak sales numbers for stores that have been open for more than a year are 305-unit, North Canton, Ohio-based Camelot Music; 75-unit, West Sacramento, Calif.-based Tower Records; and Minneapolis-based The Musicland Group.

Not everyone, however, is experiencing soft sales. Some midsize and small chains say they are pleased by business. And, while most label sales executives have been crying the blues for the last month, WEA president Henry Droz says his company just experienced the best sales month in the company's history.

On the account side, some chains are experiencing whopping sales gains as well. For instance, Jeff Abrams, merchandising manager for the 74-unit, Minneapolis-based Best Buy chain, reports that, for the four-

month period ended June 20, same-store CD sales are up 50% and cassette sales are up 15%. Also, business is up this year for the four-store Man-

(Continued on page 83)



A&M Records' rerelease of the 1991 album "Temple Of The Dog," featuring key Seattle rockers, is shaping up as an underdog hit, say retailers. This week's Power Pick Sales, the record reaches No. 25 in its fourth week on The Billboard 200.

Phar-Mor Will Begin Buying New Releases Direct

BY EARL PAIGE and ED CHRISTMAN

LOS ANGELES—Phar-Mor, the Youngstown, Ohio-based drug-store chain with 300 stores in 33 states, is pushing major music and video suppliers to service it in a novel manner. The plan would have suppliers selling new hit releases direct to Phar-Mor while catalog would continue to be racked.

The strategy is increasing speculation among vendors that Phar-

(Continued on page 76)

Video Dealers: Club Mail Order Is Out Of Order

This story was prepared by Paul Verna and Ken Terry in New York and Earl Paige in Los Angeles.

NEW YORK—Echoing the complaints of music retailers about fierce competition from record clubs, video dealers are crying foul over what they perceive as unfair competition from mail-order operations.

(Continued on page 51)

Jamaican Studios Jumping With Success Of Dancehall

BY MAUREEN SHERIDAN

KINGSTON, Jamaica—Less than a decade ago, a handful of studios ably met the needs of Jamaica's record producers, as well as international acts like the Rolling Stones and Eric Clapton that came down for the "sound." But, with offshoots of reggae like dancehall scaling new heights of commercial success, Kingston now boasts dozens of recording studios, some with state-of-the-art equipment.

Local recording options now

range in size and grade from the new, internationally competitive Music Works II complex to the midrange Penthouse, Music Words I, C.R.S., Dynamics, Mixing Lab, and Tuff Gong Studios. They also include "digitals" like Leggo's, Digital B, and New Name, artist-owned facilities such as Junior Reid's, and a growing number of bedroom basics.

Kingston's studios are booked months in advance, and innovative rhythms like the currently ruling "Bangara" (or "Bam

(Continued on page 60)



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In Billboard Bulletin...

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Count Rises On Dealer 'Body Count' Ban Camelot, Hastings Bow Out Amid Rising Debate

This story was prepared by Chris Morris and Craig Rosen in Los Angeles and Melinda Newman in New York.

LOS ANGELES—Two more major retail chains—310-store, North Canton, Ohio-based Camelot Music and 127-store, Amarillo, Texas-based Hastings Books, Music & Video—have joined the list of outlets that have withdrawn from sale Body Count's self-titled album, which contains the controversial metal song "Cop Killer."

Camelot was one of 18 retail chains and mass merchants that received a June 23 letter from California Attorney General Daniel E. Lungren asking that they "voluntarily withdraw" the Body Count album.

Meanwhile, "Cop Killer" protesters are preparing for a showdown with executives of Time Warner Inc. (the parent of Sire/Warner Bros. Records, which released "Body Count") at the company's annual shareholders meeting Thursday (16) at the Regency Beverly Wilshire Hotel in Beverly Hills, Calif. The record's adversaries will meet for a briefing on Wednesday night (15) in the ballroom of the nearby Beverly Hilton.

Time Warner is also embroiled in a new uproar over an as-yet-unreleased rap album. Last week, the New York State Sheriffs' Assn. charged that Time Warner was preparing to release an album by Paris, a rapper signed to Warner-owned Tommy Boy Records, that includes a song called "Coffee, Donuts & Death," which, the organization alleges, advocates the murder of policemen.

Camelot's and Hastings' decisions bring the number of stores that have yanked the album to nearly 1,500; Super Club, Trans World, and Sound Ware-

house previously removed it from sale (Billboard, June 27 and July 4).

While Camelot COO Jim Bonk does not discuss specifics of his firm's action, a June 30 letter from Bonk to Lungren stated that the album "has not been available at any Camelot Music store for several weeks now."

Bonk told Billboard that Camelot "had a lot of problems with that particular record in a lot of communities," and that the chain received communications from po-

lice organizations and more than one state attorney general.

"We thought it was in our best interest at the time to take the record down," Bonk says.

According to Hastings executive VP Walter McNeer, the firm decided to remove "Body Count" from sale June 19.

"The concern came when it got so much publicity," McNeer explains. "That caused all of those elected officials and
(Continued on page 74)

Rock The Vote Promo Gains Support of 50 Music Chains

■ BY SUSAN NUNZIATA

NEW YORK—More than 60,000 pieces of Rock The Vote point-of-purchase materials have been ordered by approximately 50 retail chains involved in a voter awareness campaign slated to begin in September, according to the National Assn. of Recording Merchandisers.

Disc Jockey Records, Hastings, Musicland, Music Plus, National Record Mart, Sound Warehouse, Spec's Music & Movies, Strawberries, Super Club Music Corp., Super Club Video Corp., Tower Records/Video, and Wee Three Record Shops are among the retail chains that have ordered the promotional material. Rackjobbers Handleman Co. and Western Merchandisers have also ordered the POP displays.

NARM members are scheduled to receive all the material by Aug. 5, according to Jim Donio, director of communications.

Donations from record companies have enabled Rock The Vote to set up a toll-free information hotline that will operate throughout the month of September, providing potential voters with information about registration requirements in their states.

The merchandising materials for Rock The Vote include a 9-by-12-inch easel counter piece that will have tear-off sheets containing the 800 number, as well as posters and streamers noting that election day is Nov. 3.

NARM is also continuing its support for People for the American Way by including copies of the free-speech organization's anti-censorship ad in the July issue of its retail membership newsletter. However, NARM does not have any other anti-censorship plans that it can comment on, according to Donio.

"[Censorship] is a very sensitive area
(Continued on page 74)

THIS WEEK IN BILLBOARD

IN TUNE WITH SONGWRITERS SHOWCASE MUSIC

It's definitely not the same old song for the traveling showcase of writers who perform and talk about their work. In fact, as Jim Bessman reveals, the latest incarnation of the "In Their Own Words" tour netted retail gains for participants. **Page 12**

BACK WITH BLACK

With new management and a brand-new album in tow, Clint Black is heading out on the road again. Edward Morris reports on Black's mammoth undertaking. **Page 26**

VIRGIN RETAIL REPORT

Virgin Retail is making tracks in Europe. As Jeff Clark-Meads and Willem Hoos report, the company is enmeshed in legal entanglements over the site of its soon-to-open Amsterdam store. However, a Virgin exec tells Clark-Meads he is upbeat about its general European expansion plans. **Page 39**

WARNER'S POST-STREET PARTY

Warner Home Video aims to keep business hot in August and September by revving up post-street-date advertising on six rental titles. Jim McCullough has the story. **Page 49**

AGREE TO DISAGREE

While local marketing agreement mania continues to sweep the radio world, there have been a few cases where the arrangements turned out to be anything but agreeable. Eric Boehlert reports. **Page 65**

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ARTISTS NEED TO HEED EUROPE

Promotional Visits Can Help Maximize Sales

■ BY JOCHEN LEUSCHNER

The European Community, which will become a single market starting Jan. 1, represents the largest single trading power in the world, with a population of 320 million people and a percentage of world trade (19.8%) greater than that of the U.S. (12.8%) or Japan (12.4%).

This supremacy is even more dramatically reflected in sales of recorded music. The EC countries accounted for 35% of world music sales, with total revenue of \$8.4 billion in 1990, compared with 31% for the U.S. and 12% for Japan.

When you further consider that the markets of the German-speaking territories, Benelux, and Scandinavia are especially receptive to Anglo-American product, it is clear that continental Europe must be a prime target for the marketing of repertoire by the major international stars and by new artists with real international potential.

Today, global marketing is the rule. Record companies develop globally coordinated marketing plans for new product by their top acts, and these plans are carefully modified and adapted to meet special local needs.

Yet, while global marketing is at an advanced, sophisticated stage, global promotion policy is still considerably underdeveloped—with the result that sales of product of major acts frequently fail to realize their full potential. And, ironically enough, this is particularly true in continental Europe.

Anyone who has been in the record business for more than five minutes knows that promotion is an indispensable element in generating sales. A positive response from ra-

dio, television, and the print media after the release of a new album is the key to commercial success.

All major new international releases now get support from promotional material specially created for the product. We make special single edits for radios and clubs; we distribute biographies and photographs; and videoclips are now an essential element in any promotion campaign—especially now that MTV is having an increasing impact in Europe.

But up to now, nothing has been

'A positive response from radio, TV, and print media is the key to success'

able to promote a new release better than a personal appearance by the artist concerned. Whether it be a TV guest spot, a series of live dates, or a promotional tour, the appearance of an artist in person has a special, potent magic that cannot be matched even by the most elaborately expensive video.

Yet, all too often, plans for personal appearances by major acts in Europe are conceived without any apparent regard for the vital factor of timing. It is not enough for a major act to arrive at short notice in Amsterdam, Paris, Hamburg, or Zurich ready to promote his or her latest release. There has to be forward planning so that television appearances can be set up. Arranging guest spots on high-rated, prime-time television shows has to be done well in advance because TV works on the basis of

long-term schedules.

It too often happens that an artist is available when a TV slot is not and vice versa. The problem is that, when an artist is on a "whistle-stop" promotional tour through several European countries, the timing may be fine for one or two TV appearances but wrong for three or four others.

This often results in artists appearing on the "wrong" programs and missing those that would provide a major boost to sales. This in turn creates misunderstandings and frustration on the part of the artist and the management.

The solution to this problem resides in flexibility. Instead of trying to accomplish Europe-wide promotion on one trip, an artist should be ready to fly to just one city once a major television slot has been secured.

A guest spot on the Saturday-night show of the German television channel ZDF, "Wetten Dass . . . ?," watched by 11 million-15 million people, can add up to 500,000 units to the sales of an album—provided the artist and material are right for the show's predominantly adult-contemporary-oriented audience. It surely makes sense for an American act to fly in for that one engagement alone, rather than to add on promotional appearances in other countries that may be at completely the wrong time in terms of television opportunities and of the sales-development pattern.

There is still a tendency—natural, in view of the common language—for American artists to give priority to promotional appearances in the U.K. But it should be remembered that potential sales in France and Germany can often be considerably

higher than those in Britain.

Adopting a flexible approach may mean that an artist must travel more frequently, but the effort will undoubtedly pay off, because he or she will be in each country at the right time for the right television show.

When Billy Joel came to Germany in 1989 for a three-day visit to promote his "Storm Front" album, he appeared on a live talk show on the ZDF channel, and daily sales of the album tripled within 10 days. The record eventually achieved platinum status and sold 650,000 units—Joel's biggest-ever album in Germany.

At present, artists' managements tend to offer European record companies a very limited time span in which to implement promotion activity. We are given dates and we have to do the best we can in the time available. We could so often do so much better if we controlled the timing, so that we can bring the artist in when the most effective promotion opportunities present themselves.

American artists think nothing of flying from New York to Los Angeles for a key promotional appearance. It takes little longer to fly from New York to Europe. And when the timing is right, a single-destination visit can pay off handsomely in terms of enhanced album sales.

Artists and management need to develop a sense of priorities, concentrating on the major European territories, where success can often trigger good responses in the smaller countries. Or they can fit the smaller markets into the schedule as a second or third phase.

Jochen Leuschner is managing director of Sony Music Entertainment, Germany.

LETTERS

DIVERTING PUBLIC ATTENTION

I am writing in regard to your article, "Quayle, Congressmen, L.A. Pops Join 'Cop Killer' Posse" (Billboard, July 4).

First, as a member of the music industry, I would like to commend Time Warner president and co-CEO Gerald M. Levin's stand on Body Count's "Cop Killer." I wholeheartedly agree with Levin's stance on the entire issue and cannot fathom that Vice President Quayle has little better to do than involve himself and the entire Bush '92 campaign in an encore to his Murphy Brown debacle.

As for House Minority Whip Newt Gingrich of Georgia and 60 other members of our illustrious House of Representatives, I can't believe they have enough time to involve themselves in an area they know very little about. It seems this would be a great time to remind these politicians of a term known as "laissez faire." But, after all, this is an election year, and what better way to cloud over the entire "bad checks" abuses than with a little censorship.

As far as the police forces in the numerous metropolitan cities are concerned, I find it hard to believe that they have enough of a handle on crime in their respective cities to spend the time and energy to march on the Time Warner shareholders meeting this month. They should stay home and "protect and serve." When they get crime rates under control in their cities, then they could go to Los Angeles—not to march, but to assist the L.A. police against their staggering crime rate.

As for the content of Body Count's album, it is protected by the First Amendment. We might not like what is said, but it is the group's right to say it.

The scenario depicted by Body Count's detractors is as ridiculous as if one of these self-righteous police officers were to walk into an Arnold Schwarzenegger film and see Arnold's character kill a police officer (which he does dozens of times in "Terminator"). Why not protest these films and half of the films these policemen rent each and every weekend? Why not? It certainly is more graphic visually than verbally. Why not protest? Because it's censorship, and if we began there, where would it stop?

In conclusion, Ice-T writes about what he knows and where he is from. The tragedy of it all is that Ice-T grew up knowing violence such as this. Once again, I would like to commend Levin's stand against these pressures so that the artists of the future do not have to succumb to the ignorance of our governmental bureaucracy and the police forces of today.

Bill Eason
Copyright Management Inc.
Publishing Administration
Los Angeles

EDITORIAL

Body Count: The Issue Is Censorship

In the wake of the Los Angeles riots, police groups and politicians from President Bush on down have seized on Body Count's "Cop Killer" as a symbol of the lawlessness they see rampant in the inner cities. Slugging the group and its leader, Ice-T, for allegedly encouraging violence against police officers, Body Count's critics have called on Sire Records to remove the track from future copies of its self-titled album. Some politicians have also urged retailers not to sell the album, and police groups have threatened a boycott of Time Warner, Sire's parent corporation, unless their demands are met.

That a mere heavy metal song could garner such high-level government attention testifies to the fact that this is a Presidential election year. The debate over Body Count's output is a convenient campaign detour—as were flag-burning and Willie Horton in 1988. Incumbent conservatives are stoking the controversy in hopes that a hypnotized public will forget such pressing national issues as massive unemployment, homelessness, environmental pollution, and government corruption.

On the other hand, the official indignation over "Cop Killer" is not without foundation. Time Warner has been placed in the position of defending, on First Amendment grounds, a song whose

lyrics must be repugnant not only to policemen and officeholders, but also to most law-abiding citizens.

"Cop Killer," which was written before the recent riots, specifically refers to the Rodney King case and the Los Angeles police department, and its focus is police brutality. Considering that Ice-T makes no effort to distance himself from his song's title character or to provide any contrasting viewpoint, however, it is understandable that many police officers see "Cop Killer" as a blatant glorification of violent acts against them.

Yet there is no evidence that the revenge fantasy embodied by "Cop Killer" or the imagined scenarios in any other songs have ever driven anyone to commit a violent crime. Like all frontier-justice concepts, "Cop Killer" is founded on a bad idea; on that basis it should be criticized, not banned.

Of course, none of Body Count's opponents (except for the radical fringe of Jack Thompson and Ollie North) is seeking to have the album legally banned. But the threat of a Time Warner boycott led by law enforcement authorities constitutes intimidation, if not outright censorship. And, although the governor of Alabama and the attorney general of California both claim they are not in fa-

vor of censorship, their efforts and those of other Body Count detractors have already led to the removal of the album from five major national chains.

Like retailers, labels also have a choice: They are not required to release records such as "Body Count." Geffen and Elektra, for example, decided not to distribute titles by the Geto Boys and AMG, respectively. But if a record company does choose to step out front with something as raw as "Cop Killer," it must be prepared to take the heat.

We applaud the principled stand of Time Warner co-CEO Gerald Levin against the pressure to withdraw the Body Count album from the market. Moreover, as this pressure continues to build, it would behoove other labels and industry groups to speak out against those who would force Time Warner to bury "Cop Killer."

It is incumbent upon the industry to prevent this from happening because no record would be safe from organized protests if "Body Count" falls. Also, as the medium with the widest expressive latitude, music must be allowed to carry nonmainstream ideas. The views of minorities are especially needed in this election year, when the festering wound of racism has opened up again.



Ricky Van Shelton

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Direct Moves Pinch Levy Home Ent. Racker Out Of K mart Loop; Phar-Mor Iffy

■ BY SETH GOLDSTEIN

NEW YORK—Levy Home Entertainment is paying the price for Disney's decision of several months ago to deliver its sell-through videos direct to K mart. And the Chicago-based rackjobber could also come out on the short end of a go-direct strategy at Phar-Mor, the 300-store drugstore and general merchandise chain (see story, page 1).

The Disney switch cut out the Troy, Mich.-based Handleman Co., which had racked every K mart outlet except some 200 that Levy had serviced. Now, Handleman has the non-Disney business for those 200, as a result of what trade observers say is K mart's attempt to salve the wound.

Nevertheless, Handleman has other problems with K mart, which has leased record departments to Trans World Music in six locations. The experiment, if successful, could reduce rack sales to the giant chain.

Handleman's gain from Levy does not concern video suppliers. "It's just slicing the pie in a different direction," says one.

The changeover took place in June and includes books, always Levy's strength as a wholesaler and the product that provided its entree into K mart 20 years ago.

Levy Home Entertainment president Carol Kloster acknowledges

the "blow" but had no comment about Disney's role. "It's very sad to see them leave us," she says. "We did the best we could to keep them and we couldn't."

Kloster maintains K mart's departure "isn't life-threatening [to video]... We're pretty firmly committed and we'll stay with it." One supplier sales rep agrees that "they'll find a way to work this out," using a "strong organization and a good [computer] system."

Nothing else, though, is on the horizon to take the place of K mart's video purchases. Kloster says only Phar-Mor's business with Levy is comparable in size. But she notes the firm's book accounts still include the drug chain Payless, Wal-mart, and Fred Meyer.

ANOTHER HEADACHE

Phar-Mor, meanwhile, may be turning into another video headache less than two years after moving to Levy from Arrow Distributing in early 1991. It is increasing the number of studios from which it directly buys hit movie product while maintaining Levy as its supplier for catalog titles—similar to an arrangement it is just beginning in music. The chain is already buying direct from several small video labels; they and other potential suppliers, reportedly including Disney and Columbia TriStar, attended Phar-Mor's annual sales meeting,

held at company headquarters in Youngstown, Ohio, last week.

One marketing executive with rack experience thinks Levy won't miss major direct-to-sell-through titles that offer high dollar volume but negligible margins. "On the surface, it might not look like a very good deal," he says, "but profits could go up without them." He considers catalog, sold at "everyday prices," a much better deal.

LEASING EQUIPMENT

The Trans World agreement allows it to run six leased departments in as many K mart stores, beginning this fall. Locations will include new and remodeled sites scattered across the U.S. so that both parties can best judge the impact. Handleman officials were unavailable for comment, but some la-

(Continued on page 76)



Chic Chapeaus. BMG chairman/CEO Michael Dornemann sports a baseball cap given to him by Hannah Kilpatrick, a patient at the City of Hope Positive Image Center, on Dornemann's tour of the center. The City of Hope is a nonprofit medical center that treats and researches AIDS, cancer, diabetes, leukemia, and other diseases. The Positive Image Center cultivates self-esteem through improvement of the patient's personal appearance. Dornemann will receive this year's City of Hope "Spirit of Life" Award at a gala fund-raising dinner Sept. 27 at the Century Plaza Hotel in Los Angeles.

Warehouse Clubs May Cool On Music Line But Home Video Sell-Through Keeps Getting Hotter

■ BY ED CHRISTMAN
and MAURA K. O'BRIEN

NEW YORK—Warehouse clubs are a growing force in both video and music sales, although the clubs' music business may soon be curtailed because of the planned elimination of the CD longbox in April 1993.

Record distribution executives say warehouse clubs, a rapidly growing retail segment, might phase out music next year when majors start shipping CDs in shrink-wrapped jewel boxes only. The clubs, which fear that CD pilferage will increase once the longbox is discontinued, carry hardly any audiocassettes.

At the same time, the warehouse clubs likely will become an even larger force in video sell-through as the video industry continues to shift its emphasis from rental to the sales market.

The five major warehouse club chains are San Diego-based The Price Club; Kirkland, Wash.-based Costco; Bentonville, Ark.-based Sam's Club; Englewood, Colo.-based Pace Membership Warehouse Club; and Natick, Mass.-based BJ's Wholesale Club. Experts estimate the warehouse clubs sector is growing at about a 30% annual pace and likely will achieve overall sales of \$37 billion this year (see story, page 44).

Warehouse clubs purchase video product from a number of different sources, including studios, video distributors, and rackjobbers. Over the last year, however, the major suppliers have been trying to rein in rack-

jobbers' business with warehouse clubs (Billboard, Oct. 19, 1991). Some studios have eliminated the functional discount and others say they are moving in that direction, partially because rackjobbers have been doing large one-off sales for megahit movies to warehouse clubs. The functional discount allows rackjobbers to sell movies to the clubs at prices below what other major music and video specialty chains pay the manufacturers.

But executives at Pace, which buys some video product direct and some from distributors and rackjobbers, do

not appear to be upset by the studios' efforts to knock rackjobbers out of the warehouse club business. Karla Kent, the chain's music and video buyer, says the company is "looking more and more for a direct relationship in video," meaning it would prefer to buy directly from the studios.

Warehouse clubs tend to offer a very limited home video selection, focusing on megahit movies, children's movies, and specially packaged items. But the clubs do a big-volume business, observers say.

(Continued on page 44)

U.K. Firm Lands Top Titles For Central Euro Video Arms

■ BY PETER DEAN

LONDON—Guild Entertainment has announced its first major acquisition packages for its film/video subsidiaries in Poland, Hungary, and Czechoslovakia since setting up the Central European divisions in February.

The largest of the acquisitions is a package of 160 titles licensed from FoxVideo for Poland and Czechoslovakia, and 100 titles for Hungary that will be released over a two-year period. The Fox titles include the "Star Wars" trilogy, "Home Alone," "Die Hard," and "Commando."

Guild has also acquired theatrical and video rights to a number of high-profile independent productions, including "The Lover," "The Player," and "Twin Peaks—Fire Walk With Me."

Additionally, various packages of titles have been acquired for the individual territories: For Poland, 75 titles from Vision, Overseas Film Group, and DB Media; for Czechoslovakia, 75 titles from Carolco, including "Terminator 2" and "Basic Instinct," plus packages of titles from Cinetel, Atlantic Releasing, and Hearst Entertainment; and for Hungary, packages from Vision, August Entertainment, and ITC.

Thomas Hedman, managing director of Guild Entertainment, says,

"The package of titles which we have licensed from FoxVideo for Poland, Czechoslovakia, and Hungary will ensure that our subsidiaries are amongst the most important video distributors in each of the three territories. The addition of selected acquisitions from independent producers will add to our future success."

Guild Entertainment Central Europe was formed following the acquisition by the U.K.'s leading video indie, Guild Entertainment, of the assets of International Film Exchange (IFEX), a New York-based corporation formed by Gerald Rappoport in 1971 to create film links between the U.S. and Central Europe. The key elements of this business were the ventures that IFEX formed within the territories, namely FATA in Poland, Interama in Czechoslovakia, and Panorama in Hungary.

GECE is aiming to become a leading film and video distributor in the region. It is currently distributing for Warner and Columbia TriStar in Czechoslovakia and is distributing the Orion catalog and a CIC video package in Poland and Hungary.

The major problems to be overcome, according to Hedman, include a high level of video piracy, low levels of household income, and the lack of an efficient infrastructure.

Kieves Optimistic About Prospect Of RKO Recovery

NEW YORK—Lawrence Kieves, the new COO of New York-based RKO Warner Video, is optimistic about the retail chain's prospects despite its Chapter 11 bankruptcy status, a lawsuit against owner Michael Landes, and the previous departure of its three top operating executives (Billboard, May 30).

Kieves was appointed to his post three weeks ago by a New York federal bankruptcy court and was given wide-ranging discretion to run the operation. However, Landes remains CEO of RKO Warner.

"I was expecting worse than I found," says Kieves. Because "we've had a fairly substantial exodus from here," he adds, management overstaffing is not a problem.

His first task has been to oversee the closing of three additional stores—in Manhattan, New Jersey, and on Long Island, N.Y.—reducing the store count to about 20. Kieves says the remaining outlets range from breakeven to marginally profitable and that other locations could be shuttered. But "it's our intention" to lead the chain out of bankruptcy by the end of the year. "We are a lean and mean regional company," which has surrendered its national and franchising pretensions, says Kieves.

The most encouraging news has been cash flow. "So far, we've been able to remain current," says

Kieves. "I have available to me a \$500,000 line of credit, which I haven't drawn down." The chain continues to buy what Kieves considers "healthy" quantities of product. RKO Warner's flagship location on Broadway and 49th Street in Manhattan remains the best producer, generating revenues of \$5 million a year. About 70% comes from sell-through, 30% from rentals.

Kieves, who says he expects to stay with the chain for five years after the expiration of his present six-month contract, is trying to rid RKO Warner of red tape. "I'm giving new and greater responsibility to store and district managers to think like entrepreneurs," he says.

Kieves claims his actions are not in conflict with CEO Landes: "We've been getting along well." Nonetheless, Kieves says he has been given broad, specific powers, and "nobody supervises my day-to-day activities."

The court order approving Kieves gives him "final authority" over purchasing, pricing, and marketing for all goods, opening and closing of stores, and staffing. Landes has the final word on the reorganization plan.

Meanwhile, former RKO president Steve Berns resurfaced last week as head of a new venture, S.M.I. Inc., which is attempting to develop video rental and sales departments for U.S. and Canadian supermarkets. SETH GOLDSTEIN

TBS Plans Offering Of Up To 11.5 Mil Shares Of Stock

NEW YORK—Turner Broadcasting System Inc., a home video supplier and cable TV programmer, plans to offer up to 11.5 million shares of new stock in a public offering.

In its filing with the Securities (Continued on page 76)



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Rhino Rolls Out Major Atlantic Catalog Push

BY JIM BESSMAN

NEW YORK—"The Atlantic Launch" is what Rhino Records is calling its upcoming Atlantic catalog campaign, and the push, in terms of releases and promotions, is Rhino's biggest undertaking ever.

Besides focusing new attention on the Atlantic and Atco Remasters catalog titles that have been quietly released since last fall, Rhino, via its recent Atlantic distribution agreement, is adding to them heavily during an extensive 18-month rollout.

The Atlantic/Rhino pact also calls for cooperation between both labels in mining Atlantic's masters, emphasizing its fertile '50s-through-'70s period. Approximately 150 existing Atlantic catalog titles are included in the launch, which involves various discount programs during the July 13-31 deal period. The launch then breaks out at retail in August and September, at which time Rhino will commence further exploitation of the Atlantic vaults through continued reissues, as well as comprehensive boxed sets, double-disc collections, and single-disc

anthologies.

"It's as though we were taking care of our best friend's children," says Rhino's VP of marketing, Chris Tobey, reciting the campaign's slogan. "We've been working on it feverishly ever since we determined how to structure the [Rhino/Atlantic] reissues."

Heading the reissue project are Gary Stewart, Rhino's VP of A&R, and Yves Beauvais, Atlantic's director of catalog development, who has overseen the Atlantic/Atco Remasters series since its inception last September. Stewart envisions at least 70 new reissue titles to be culled from the Atlantic catalog within the next two years, including a two-disc Rascals anthology and a Doug Sahm compilation this month; two Dusty Springfield catalog reissues with bonus tracks in August; a four-disc Aretha Franklin box, a two-disc Manhattan Transfer anthology, and single-disc best-of sets from Sister Sledge, Firefall, Average White Band, Betty Wright, and Chic in September; and a two-disc Coasters anthology in October.

Two-disc packages from the J.



THE RASCALS



CHIC

Geils Band, Ben E. King, and Booker T. & the M.G.'s are due next year, adds Stewart, who notes that the Atlantic holdings encompass not only "the greatest body of soul music from the '60s," but also include rock and pop, with artists like Vanilla Fudge and Iron Butterfly being "the tip of the iceberg."

Indeed, a lavish two-disc promo sampler going to key retail, radio, and press people contains the previously available 26-track Stax/Volt sampler along with a new 21-track (Continued on page 77)

Boxed Sets Still Big But Labels See Cutback

BY CHRIS MORRIS

LOS ANGELES—While boxed sets will continue to be a commercial force in the holiday selling season this year, some labels are cutting back on elaborate packages and releasing more economical multiple-CD sets.

Most catalog development executives agree that boxed sets will remain a popular item. But they say a diminishing number of "boxable" artists, an overabundance of boxed product, a recessionary economy squeezing consumer pocketbooks, and the imminence of the jewel-box-only packaging standard have made some companies rethink their catalog marketing strategies.

"I don't see [the boxed set] as something that's diminished, I see it as an established force in the marketplace," says Andy McKaie, VP of catalog development and special markets at MCA. But, he adds, "When you do boxes, if you don't have a huge mountain of material to select from, you shouldn't do a box."

"The thing is, there's a finite number of boxable artists," says



DONOVAN



B.B. KING

Rhino A&R VP Gary Stewart. "How many artists are worth it?"

"I think everybody is going to take a hard look at what they're releasing, but I think [boxes] are going to be around for a while," says Wayne Watkins, director of catalog development at Capitol. But Watkins adds that boxed sets may be overcrowding the market: "There's a sea of boxed sets, so I think everybody is going to cut back a little bit."

Warner Bros. A&R VP Gregg Geller, who is spearheading the company's A&R efforts, concurs: "Certainly the music industry always overdoes a good thing. By last fall, there was truly a glut of these packages. Some of these were devoted to acts that did not merit

(Continued on page 36)

INDI Finalizes Purchase Of Big State Distributing

BY DEBORAH RUSSELL

LOS ANGELES—As long anticipated, the Independent National Distributors Inc. network has completed its acquisition of Dallas-based Big State Distributing Corp. No details of the transaction were released.

Big State president Billy Emerson has been named the first president of the INDI web, which also includes Malverne Distributors, newly relocated to Seacucus, N.J., and California Record Distributors Inc., based in San Fernando, Calif. CRD president George Hocutt remains as INDI CEO/chairman of the board.

"Regional distributors are at a real risk today, and have been having a more difficult time competing with the majors," says Emerson. "I joined INDI because I have to do whatever I can to be more competitive in the '90s."

Emerson says no dramatic changes are expected in the next 30 days, but his goal is to have INDI "hitting on all 12 cylinders" within the next six months. The web currently is headquartered in CRD's home office. It remains unclear how future responsibilities will be divided between Emerson and Hocutt, Emerson says.

Since its formation with the back-

ing of various investment bankers in July 1990, INDI has sought to establish a network of autonomous, regional independent distributors that would be able, when linked under one corporate umbrella, to provide comprehensive national coverage to independent record labels.

The web did not come together as quickly as anticipated, due to a downturn in the economy that thwarted repeated attempts by INDI to acquire a national line of credit. Meanwhile, industry veterans Mel Klein and Dick Kline, who came on board at INDI's inception, have since exited the company.

But activity intensified in April when New York's Congress Financial Bank approved a long-awaited, eight-digit credit line (Billboard, May 2).

On June 30, just prior to the Big State acquisition, INDI completed its bankruptcy court-approved purchase of the audio inventory of Lanham, Md.'s Schwartz Brothers Inc.

In addition to SBI's inventory, valued at approximately \$3 million, INDI assumed the lease to the distributor's Atlanta-based warehouse and became the successor distributor to a majority of SBI-distributed labels in various territories, including Ichiban, Nastymix, Next Plateau,

(Continued on page 75)

'Unplugged' Sets Making Sparks At Retail McCartney Success Spurs On Carey, Clapton, Sting

BY MELINDA NEWMAN

NEW YORK—When MTV introduced "Unplugged" 2 1/2 years ago, the acoustic performance show was hailed as a critical and commercial success. Now, numerous major artists are capitalizing on the popularity of the program by releasing albums and/or videos of their appearances.

Paul McCartney became the first artist to release his MTV appearance when Capitol put out "Unplugged: The Official Boot-

leg" last summer. The album reached No. 14 on The Billboard 200 and is one of the highest-charting albums of McCartney's solo career.

Mariah Carey's specially priced EP, "MTV Unplugged," released four weeks ago by Columbia, hit No. 3 on The Billboard 200, surpassing her triple-platinum studio album "Emotions," which peaked at No. 4. Carey also released a single, a cover of the Jackson Five's "I'll Be There," which topped Billboard's Hot 100 Singles and Hot

Adult Contemporary charts. A longform video of Carey's MTV show, "Unplugged + 3," debuted at the top of Billboard's Top Music Videos chart.

Eric Clapton will be the next artist to take "Unplugged" to retail with a Warner Bros. album and a video due in stores in late August. Additionally, A&M plans a fall release of a longform video of Sting's February 1991 "Unplugged" appearance. According to MTV, negotiations are ongoing with Don Henley's management to release his "Unplugged" performance. And Annie Lennox, who is taping an "Unplugged" at the Montreux Jazz Festival, has expressed interest in releasing audio tracks from the appearance.

Representatives for both Paul Simon, whose "Unplugged" aired in June, and John Mellencamp, whose episode airs Aug. 12, say they have no plans to put out the show in either audio or video form, but they are not ruling out the possibility. "We are definitely watching the phenomenal success of Mariah Carey's project, and it will be interesting to watch the success of Eric Clapton's," says Mellencamp's co-manager Dave Loncaio.

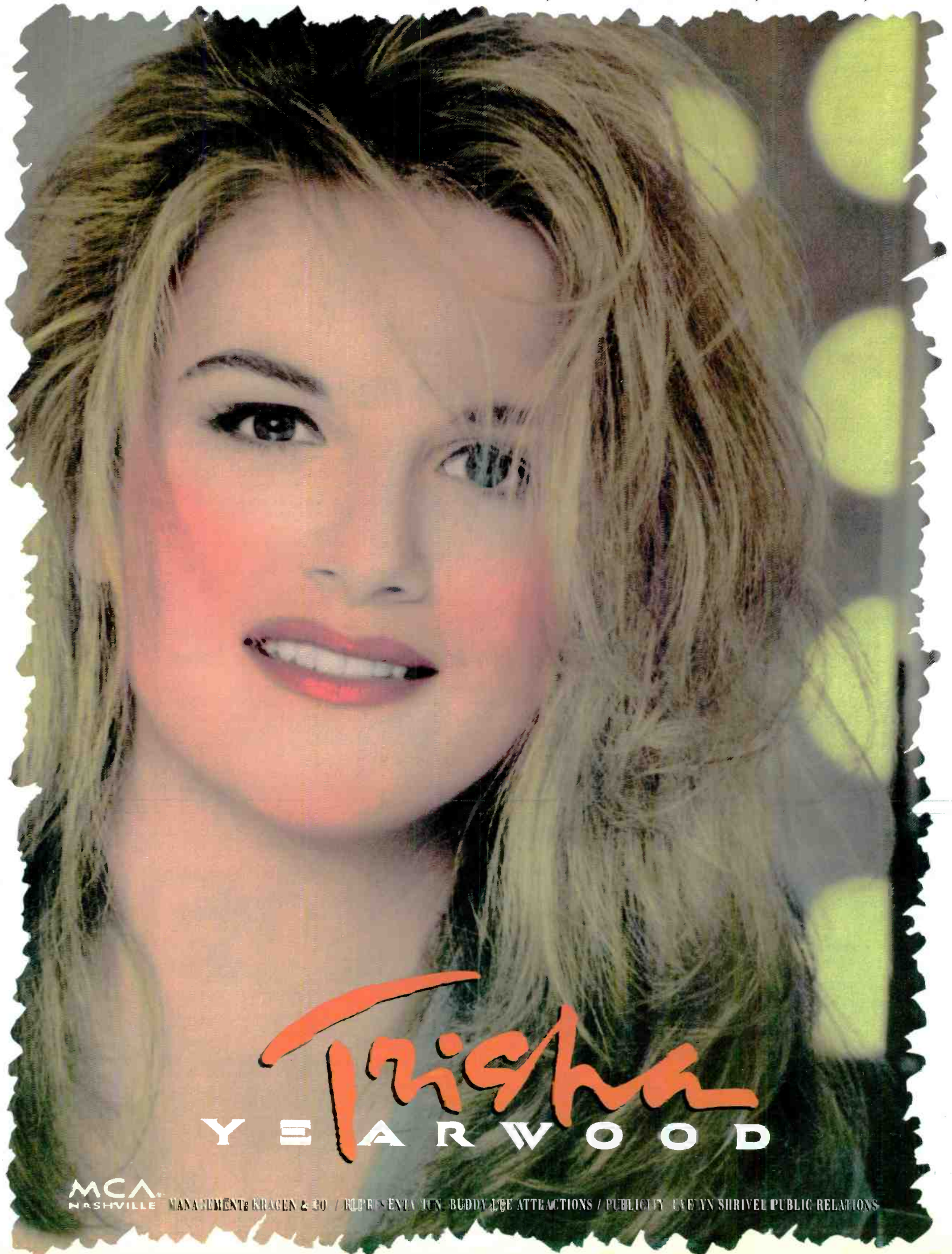
Though both the Smithereens and Great White had culled B sides or European singles from their "Unplugged" appearances in 1990, it wasn't until McCartney released (Continued on page 75)



The Gloria And Les Show. Les Paul and Gloria Estefan, center, were honored by the music and performing arts unit of B'nai B'rith at its annual dinner June 17 in New York. Estefan was honored with the humanitarian award; Paul received the creative award. Congratulating them, from left, are dinner co-chairman Al Feilich; producer Emilio Estefan, Gloria's husband; Epic Records president Dave Glem; dinner MC Ross Brittain of WHZ New York; Sony Music president Tommy Mottola; Jay Coleman of Entertainment Marketing Communications; dinner co-chairman Ken Rosenbloom; and dinner co-chairman Toby Pieniek.

"MOVE OVER BOYS, HERE COMES A STAR"

Robert Oermann, The Tennessean, June 20, 1992



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Platinum Albums Down, Singles Up Brooks Top-Selling Artist In First Half

■ BY PAUL GREIN

LOS ANGELES—The number of platinum albums dropped, but platinum singles showed an increase in the first six months of 1992 compared with the same period in 1991.

The Recording Industry Assn. of America certified 32 platinum albums from January through

June. That is down from the 44 titles honored in the first half of 1991, but slightly above the 30 that were certified in the first half of 1990.

The RIAA certified eight platinum singles, up from six in the first half of 1991. One 1992 single—Kris Kross' "Jump"—went double-platinum, the same number as in the first half of '91.

Garth Brooks was the top-selling artist of the first half of the year, selling roughly 6 million copies of his three Liberty albums. His 1989 debut album advanced from 2 million to 3 million units; "No Fences" jumped from 5 million to 8 million; and "Ropin' The Wind" climbed from 5 million to 7 million.

Def Leppard's "Adrenalize" and Kris Kross' "Totally Crossed Out"

were the best-selling albums released in the first half of the year. "Adrenalize" was certified triple-platinum in May; "Totally Crossed Out" went double-platinum in June.

Two fall releases—Michael Jackson's "Dangerous" and Nirvana's "Nevermind"—were certified for sales of 4 million copies. Nirvana's album was just platinum at the end of 1991.

Two other fall releases—U2's "Achtung Baby" and Hammer's "Too Legit To Quit"—were certified for sales of 3 million copies.

Ten albums by black artists went platinum in the first half, the same number as in the first half of 1991. Four country albums—by Vince Gill, George Strait, Trisha Yearwood, and Wynonna—went plati-

(Continued on page 25)



Roger's 'Rocks.' Atlantic Records co-chairman/co-CEO Doug Morris, right, congratulates Roger Daltrey on his new solo album, "Rocks In The Head," which features the single "Days Of Light."

Arista's New Dance Step: Six-Cut EPs

■ BY LARRY FLICK

NEW YORK—Arista Records will try to bridge the gap between the singles-driven dance music market and the album-oriented pop field by issuing six-cut EPs by several of its new and developing acts.

The plan will be launched at the end of July with the release of mini-albums by the Movement, L.A. Style, and Alison Limerick. Spearheaded by Richard Sweret, Arista's VP of A&R, and George Hess, senior director of dance and crossover promotion, the concept is to create an interim phase for dance-music acts that, for one reason or another, are not ready for full-length albums.

"We've seen a lot of dance albums come out over the past year or so, and a lot of them are either not very good or a little dated in terms of sound," Hess says. "Our idea is to get five or six strong tracks out in the market on a timely basis. Not only is it cost-effective for the label, but it gives the artist a little room to breathe cre-

(Continued on page 83)

Peppers, En Vogue, Van Halen Hot With MTV Noms

■ BY DEBORAH RUSSELL

LOS ANGELES—The Red Hot Chili Peppers, En Vogue, and Van Halen are the leading nominees for the 1992 MTV Video Music Awards, set for Sept. 9 at the Univ. of California's Pauley Pavilion here.

The nominations were announced at a July 7 press conference hosted by comedian/actor Dana Carvey, who will make his debut as the awards MC, following a four-year stint by late-night talk show host Arsenio Hall. The Red Hot Chili Peppers, En Vogue, and Nirvana are scheduled to perform at the ceremony, and a live U2 performance will be broadcast from a venue in Michigan.

The Chili Peppers received eight total nominations as their "Give It Away" video took six nods, for breakthrough, best direction, best alternative, best editing, best art direction, and best cinematography. The band's "Under The Bridge" clip received two nominations, in the best-video and

best-group categories.

En Vogue's "My Lovin' (You're Never Gonna Get It)" did get it, as the clip received six nominations, in the categories of best direction, best choreography, best editing, best group, best cinematography, and best dance.

Van Halen also picked up six nominations, as the band's "Right Now" clip was tapped in the best-video, best-group, best-metal/hard rock, best-editing, best-direction, and

breakthrough categories.

The Chili Peppers, En Vogue, and Van Halen are joined by U2 in the best-group-video category. The Chili Peppers and Van Halen also will compete with Def Leppard and Nirvana for best video of the year.

Tori Amos' "Silent All These Years," Marky Mark & the Funky Bunch's "Good Vibrations," and Madonna's "Holiday" video from the film "Truth Or Dare" picked up four nominations apiece.

Amos and Madonna will compete with Annie Lennox and Vanessa Williams in the best-female-video category.

Eric Clapton, John Mellencamp, Tom Petty, Bruce Springsteen, and "Weird Al" Yankovic are the contenders in the best-male-video category.

In other key matchups, Arrested Development, Cracker, Nirvana, and Amos will vie for the best-new-artist trophy; Arrested Development, Black Sheep, Kris Kross, Marky Mark & the Funky Bunch, and Sir Mix-A-Lot will compete in the best-rap-video category; En Vogue, Madonna, Marky Mark & the Funky Bunch, and Prince & the New Power Generation will compete in the best-dance-video category; and Van Halen will be joined by Def Leppard, Metallica, and Ugly Kid Joe in the race for the best metal/hard rock video.

Clips by Nirvana, Pearl Jam, the Chili Peppers, and the Soup Dragons were nominated in the best alterna-

(Continued on page 83)

Guerra Y 4.40 Postpone Bud Tour Dates

■ BY JOHN LANNERT

MIAMI—Juan Luis Guerra Y 4.40, the Grammy-winning merengue act from the Dominican Republic, seem destined not to perform this summer as part of the Festival Musical Budweiser.

On July 1, Guerra announced he was postponing his Budweiser concert dates, save two scheduled sell-out shows July 3-4 at the Universal Amphitheatre in Los Angeles.

Unfortunately, Guerra, the

(Continued on page 36)

EXECUTIVE TURNTABLE

RECORD COMPANIES. Karen Sherlock is promoted to senior VP of international for Motown in Los Angeles. She was VP of international.

Virgil Simms is appointed VP of urban promotion for Island Records in New York. He was senior director of black music at SBK.

Capitol Records in Los Angeles promotes Jeffrey Blalock to national director of pop promotion, Cathy O'Brien to director of creative services, and Christine Beaudet to production manager of black music A&R. They were, respectively, national director of rock promotion, associate director of creative services, and senior coordinator of black music A&R.

Kate Tews is promoted to director of advertising for A&M Records in Los Angeles. She was a copywriter.

Columbia Records names Oscar Merino manager of dance music promotion, West Coast, in Los Ange-



SHERLOCK



SIMMS



BLALOCK



O'BRIEN



TEWS



MERINO



SULLIVAN



FELDMAN

les and Sean Sullivan manager of hard rock/metal retail in New York. They were, respectively, account service representative at the Los Angeles branch of Sony Music Distribution, and account service representative at the Rego Park, N.Y., branch of Sony Music Distribution.

Sheryl Gold is appointed associate director of business and legal affairs for MCA Music Entertainment Group in Los Angeles. She was associate director of business and legal affairs for GRP Records.

Ian Steaman is named A&R rep-

resentative for rap music at Tommy Boy in New York. He was rap music columnist for Upfront magazine.

Caroline Taub is promoted to manager of international artist relations and publicity for The Atlantic Group in New York. She was international promotion manager.

Cindy Selby Cunningham is promoted to country promotion manager, mid-Atlantic/Eastern marketing region, for Epic in Baltimore. She was promotion manager.

Michelle Roche is named director of publicity for Sky Records in At-

lanta. She was a staff writer at Music Atlanta.

DISTRIBUTION. BMG Distribution in San Francisco promotes Charlie Clendenin to sales manager and Angela Harless to field sales representative. They were, respectively, field sales representative, and product development coordinator.

PUBLISHING. Charlie Feldman is promoted to VP of writer/publisher relations, New York, for BMI in New York. He was assistant VP of writ-

er/publisher relations.

Tse Williams is named creative manager, R&B, for Zomba Music Publishing in New York. She was founder of Big Arm Management.

RELATED FIELDS. PolyGram Video in New York promotes Jeffrey Morgen to VP of finance and administration. He was director of finance.

Buck Williams is appointed an agent at Monterey Peninsula Artists in Nashville. He was a partner in Frontier Booking International.

WHAT'S THE MOST IMPORTANT ADVANTAGE OF THE PILZ DOUBLE BOX?

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Songwriters' Showcase Elicits Words Of Praise

■ BY JIM BESSMAN

NEW YORK—The concept of songwriters both performing and talking about their art, a concert format nurtured by the Bottom Line showcase club in New York, has since emerged on the national tour circuit with significant alternative marketing prospects for the artists involved.

"Our attitude is that the song is the star," says Allan Pepper, who co-owns the Bottom Line, one of the nation's premier showcase clubs, with partner Stanley Snadowski. The Greenwich Village club was influenced by the celebrated songwriter nights staged for years at Nashville's Bluebird Cafe and borrowed the songwriters-in-the-round format used by the Marlboro Country festivals in recent years to launch its own regular program, billed as "In Their Own Words (A Bunch Of Songwriters Sittin' Around Singing)." Each segment at the Bottom Line has showcased varied songwriter groups, hosted by WXRK New York radio jock Vin Seelsa.

"We'd get guys like Barrett Strong, who'd written all these wonderful songs that shaped all our lives, and people would sit there and their mouths would drop open," says Pepper.

Convinced that audiences elsewhere would react similarly, Pepper licensed the concept and name to International Talent Group, the booking agency that represents the likes of David Bowie, the Cure, Genesis, the Jesus and Mary Chain, Don Dixon, and Midge Ure, which has packaged two troupes of songwriters

thus far.

The first tour consisted of Ure, Chip Taylor, Darden Smith, Rosie Flores, and Don Henry, and played 22 cities in March and April. The second starred Dixon, Marshall Crenshaw, Jules Shear, James McMurtry, and David Halley performing in 19 cities in May and June, including a return to the Bottom Line June 29.

Record label support of the two tours thus far has netted measurable retail gains for participating songwriters, while radio exposure has increased through the use of local air personalities as hosts of the shows. Media visibility for the tours as a whole and the artists individually has also been high, further heightening attention on a lesser-known, under-appreciated segment of the music community.

"People are looking for something different from the same old concerts all the time," says Wayne Forte at ITG. "We see this the same as punk or alternative music from years ago, which eventually became acceptable, and we're trying to build it up in the same way."

Others have been eager to help out. Columbia Records gave away cassettes containing a song from each artist on the second tour, and also chipped in expenses for Columbia artist McMurtry. On the first tour, RCA Records gave out a label sampler cassette including roster artist Ure and other "adult" artists, according to senior VP of marketing Randy Goodman.

"We wanted to give people a taste, and drive them back to the accounts," says Goodman. "We saw some sales



Allan Pepper of New York's Bottom Line, shown at far left, talks to the participants in the songwriters' showcase "In Their Own Words." Others pictured, from left, are Jules Shear, James McMurtry, Don Dixon, Marshall Crenshaw, and David Halley. (Photo: Chuck Pulin)

increases for Midge in certain markets where they toured, and because ITG got local radio involved in promoting the show, we put him in front of key radio programmers. So it opened the door for Midge. If they don't play him this time, they're set to play him next time."

Paul Rappaport, VP of artist development at Columbia, says

McMurtry's new "Candyland" album came out too late to gauge a sales impact from the tour, but expects that tour attendees who might have been unaware of McMurtry but predisposed to his kind of music will be likely to buy his new disc upon its release.

Rappaport himself says he came out of the tour "blown away" by

Dixon, whom he admittedly did not know much about going in. Dixon's manager Harry Simmons says the tour increased Dixon's drawing power in markets where he will soon return on his own (touring with wife Marti Jones), and also spurred demand for his Restless Records compilation disc in markets hit by the songwriters tour.

The "In Their Own Words" dates also elicited heavy local and even national press. "Everybody talked about Rosie in [preview] and follow-up articles," says Darrell Anderson, national director of promotion at HighTone Records, who witnessed sales of Flores' "After The Farm" album in tour markets.

"It's really a great concept, mixing songwriters that people don't know about with those who are more popular and raising the awareness of both," says Nick Miller, club buyer for Chicago's JAM Productions, who put the second tour into the Park West club and looks forward to the next one.

Marty Diamond, the ITG agent

(Continued on next page)

X-Clan Continues Call For Justice Via Entertainment

■ BY HAVELOCK NELSON

NEW YORK—Its latest album, "X-Odus," is a hit on both The Billboard 200 and the Top R&B Albums chart. The single "Fire & Earth" was a top-five hit on the Hot Rap Singles chart. Still, according to group leader Baba Professor X The Overseer (PXO), X-Clan isn't in the entertainment business.

"We're revolutionists for justice," he says. In the studio and on the streets, this crew's prime commit-

ment is to black nationalism.

Through the Blackwatch Movement, a self-help organization the band started, X-Clan organizes voter-registration drives, protest marches, and lectures. "We have a purpose that continues beyond our records," says PXO.

Its 1989 debut album for 4th & B'way Records, "To The East Blackwards," promoted the belief that the roots of civilization are black and that math and the sciences began in Egypt, not Greece. "X-Odus" is on Polydor/PLG and, according to the label, has sold more than 400,000 copies to date.

Hooman Majid, Polydor's VP and GM, first met X-Clan during his tenure as a West Coast director of A&R at Island. "When I arrived here [at Polydor], I cited X-Clan as the type of talent I'd like to be associated with," he says. "They have a real passion and commitment to making changes in this world, and their records are just a manifestation of a philosophy."

PLG VP of R&B promotion David Linton sees the label as "a piece in X-Clan's puzzle." The company's strategy to promote the group is a team effort. Says senior director of market-

(Continued on next page)



Polydor/PLG act X-Clan is scaling The Billboard 200 with its album "X-Odus." The group members, from left, are the Grand Architect Traxitioner Paradise, Baba Professor X The Overseer, and the Grand Verbalizer Funkin-Lesson Brother J.

Rock Hall Slate A California Dream; Fight 'Til The Bitter End; NewSouth Slots

WESTWARD HO: The Rock and Roll Hall of Fame, which will hold its induction dinner in Los Angeles for the first time next Jan. 12, has announced its eighth annual slate of nominees, aptly including many of the classic groups of the L.A. and San Francisco scenes of the mid-'60s. Buffalo Springfield, Creedence Clearwater Revival, the Doors, the Grateful Dead, Sly & the Family Stone, and Frank Zappa & the Mothers Of Invention are among this year's nominees, joined by the Animals, Ruth Brown, Cream, Etta James, Little Willie John, Van Morrison, the Rascals, Rod Stewart, and the Velvet Underground. Each of the acts had released a debut disc by 1967 to be eligible for nomination (although Cream co-founder Eric Clapton was inducted last year as a member of the Yardbirds). From these 15 nominees, music industry voters have received ballots asking them by Aug. 15 to rank their eight choices for induction. With such a weighty lineup this year of influential first-time nominees, the Beat can only hope voters will not overlook Ruth Brown and Etta James, notably the only women on this list, both previously nominated and yet to be inducted.

ON THE BEAT: The battle to save the Bitter End (Billboard, May 30) continues, with benefit concerts at the historic Greenwich Village club set for Sunday (12) with Peter, Paul & Mary, Dave Van Ronk, the Triplets, Cliff Eberhardt, and Debra Barsha, and July 23 with Tom Paxton and special guests. Call 212-673-7030 for more information. . . Pearl Jam has canceled the last eight dates of its European tour due to "exhaustion," reports Epic Records. But the band will, as scheduled, be aboard the Lollapalooza tour when it opens Saturday (18) at the Shoreline Amphitheater outside of San Francisco. Lollapalooza '92, meanwhile, featuring the Red Hot Chili Peppers, Ministry, Ice Cube, Soundgarden, Jesus & Mary Chain, Pearl Jam, and Lush, has sold out 11 of the first major-market amphitheatres on the tour. . . Suicidal Tendencies has amicably parted ways with drummer Ralph "R.J." Herrera, who is seek-

ing a solo deal for new material described as "radio-oriented hard rock" by music attorney Linda Benjamin. . . City officials in Austin, Texas, declared July 10 "Antone's Day" to honor Clifford Antone's landmark nightclub, which has spawned Antone's Record Store and Antone's Records. A weeklong celebration July 10-18 includes sets by friends, including Jimmy Rogers, Pinetop Perkins, Snooky Pryor, Calvin Jones, Ted Harvey, Kim Wilson, Bill Carter, Alan Haynes, Richard Cousins, Curtis Salgado, Denny Freeman, Lou Ann Barton, Toni Price, Doyle Bramhall Sr., Lazy Lester, Angela Strehli, Lavelle White, W.C. Clark, Robert Ward, Joe Louis Walker, and Albert Collins.



by Thom Duffy

DATEBOOK: The deadline is July 31 for bands to submit tapes for showcase slots at this year's NewSouth Music Showcase & Conference, to be held Sept. 30-Oct. 4 in Atlanta. Call 404-875-5579 for more info.

BEAT PICKS: What does it say about U.S. labels when one of the best veteran singer/songwriter duos in New York, Annie Golden and Frank Carillo, get signed first by a record company in the Netherlands? Silenz Records in Amsterdam made the smart move and has released "A Fire In New Town" from Golden & Carillo. Note the track "Make A Wish," co-written by the duo and an old high-school buddy of Carillo's—Wayne Robins, chief pop music critic for New York Newsday.

PLUGGOLA DEPT.: From the great Northwest comes word that Billboard's Seattle scribe, Jeff Pike, has a deal with Faber & Faber to write a music tome tentatively titled "The Death Of Rock & Roll: A Desk Of Reference To Untimely Demises, Morbid Preoccupations, And Premature Forecasts Of Doom In Pop Music." The book will focus heavily on the hundreds of musicians, from the famous to the obscure, who have taken an early ride to rock'n'roll heaven. Pike can be contacted at Box 99052, Seattle, Wash. 98199.



Boppin' The Blues In Britain. The Hard Rock Cafe in London marked its 21st anniversary by honoring Carl Perkins, who is on tour in Europe promoting his current album, "Friends, Family & Legends." Among the friends and legends who joined in the party were Prince, George & Olivia Harrison, Sylvester Stallone, and Paul & Stacy Young. Harrison joined Perkins on stage for a jam on "Everybody's Tryin' To Be My Baby," the Perkins tune covered on the "Beatles 65" album.

ARTISTS IN CONCERT

ELTON JOHN & ERIC CLAPTON
BONNIE RAITT
CURTIS STIGERS
Wembley Stadium, London

IN A PAIRING that will hit U.S. stadiums next month, Elton John and Eric Clapton played to some 220,000 people over the last weekend of June at London's Wembley Stadium. Two nights were sold out in advance and the fine weather ensured the walk-up filled the third.

While Clapton is pretty much a permanent fixture on the live circuit these days—he's been out every year for the last five—John hasn't toured during the same period, although the success of his "Greatest Hits" collection and the "Two Rooms" tribute has kept him in the public eye.

Coming on after the audience had been elegantly primed by Bonnie Raitt and Curtis Stigers, John put the emphasis on his hits. Unfortunately, those hits only emphasized a lackluster performance surprisingly bereft not just of showmanship but of a proper regard for one of the greatest songwriting heritages in popular music.

No one seriously expects Elton to clamber back into his outrageous costumes and stomp all over his piano these days, but a hint of flair or spontaneity might have helped songs like "Daniel" and "Rocket Man" stand out from the procession of well-worn hits and new tracks from his latest album, "The One," which has just been released by MCA Records in the U.S.

His band also stuck rigidly to the

script, with only longtime guitarist Davey Johnstone (who these days looks dangerously close to Garth from "Wayne's World") prepared to enjoy himself unreservedly. His three backup singers had themselves a gospel party on "Sad Songs" and Elton roused himself briefly for a version of Queen's "The Show Must Go On," which he also performed at the recent Freddie Mercury Tribute. But he couldn't maintain the mood for the finale of "Saturday Night's Alright For Fighting." Sad songs indeed.

In contrast, Clapton, whose introverted charisma is scarcely the stuff of which stadium shows are made, drew an ecstatic response from the crowd that turned the event into something more akin to a club gig.

Driven on by his superb band, with former Allman Brother Chuck Leavell in outstanding form on keyboards and Ray Cooper playing theatrical percussion, Clapton poured his heart and soul into his guitar, as the close-ups on the video screens clearly demonstrated.

The set was a mixture of "Journeyman" tracks and hits dating back to Cream, much the same format as his recent "24 Nights" live album. But each song gathered its own momentum from the band's input.

And in addition to the welcome return of "She's Waiting," there was an emotionally loaded version of "Tears In Heaven," written after the death of Clapton's son, while the audience held its collective breath. Unlike Elton, Eric has learned to live with his legend.

HUGH FIELDER

SONGWriters' SHOWCASE ELICITS WORDS OF PRAISE

(Continued from preceding page)

who conceived the tour and has amassed a 5,000-name mailing list to promote it, is putting together the third such outing for September and hopes to take the idea to TV or video. Forte adds there is also interest in taking the concept to the U.K.

"It's an aggressive way to introduce or educate the public about new artists," notes veteran stage producer/event coordinator Danny Kapilian, the tour's producer. "We're bringing together artists who wouldn't normally share the same stage, like Bill Graham would have Miles Davis open for the Mothers Of Invention. Looking at the first tour, we had Midge Ure with four country/folk-based artists, and it couldn't have worked better."

Polydor Records singer/songwriter Shear agrees. "People who came to see Crenshaw and Dixon dug on what I was playing, and were also pleasantly surprised by McMurtry and Halley, who were the least known."

Rappaport calls the tour stop he caught in Philadelphia one of the best concerts he's ever seen. "We're going back to real music, and this was very real and organic, with no mechanized stuff like we've all come to know in the last few years. These were human beings, telling us a little bit about themselves, opening up. With a different moderator every night, nothing was rehearsed or repeated."

"People don't know anything

X-CLAN

(Continued from preceding page)

ing James "Jazzy" Jordan, "We helped Blackwatch send out info to their network of supporters. Our plan was to utilize the base they had already created and, from there, build a bigger army of supporters for X-Clan."

PLG's grass-roots campaign included publicizing the group in smaller black publications, and through fliers distributed in local shops and visits to independent mom-and-pop retail outlets.

"We dug a little deeper," says Linton, "but we didn't totally abandon the conventional things—snipes, time buys at radio to support retail activity, making a strong video, contests. What we're planning to do at the appropriate time is give away getaways. That, after all, is the meaning of 'X-Odus.'"

about artists anymore," Diamond concludes. "We've become so hit-driven we've lost sense of the artist. This allows programmers to see more of a James McMurtry than the bio with the CD."

And, as Diamond proudly adds, it nurtures the songwriting process itself. As a result of the first tour, he reports, Darden Smith and Chip Taylor are collaborating on new material.

AMUSEMENT BUSINESS®					
BOXSCORE TOP 10 CONCERT GROSSES					
ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
GENESIS	World Music Theatre Tinley Park, Ill.	June 24-25	\$1,312,022 \$49.50/\$35/ \$20	47,692 56,000	Tinley Park Jam Corp.
RUSH MR. BIG	Irvine Meadows Amphitheatre Irvine, Calif.	June 3-4	\$724,295 \$34/\$29/ \$17.50	28,492 30,000	Avalon Attractions
GENESIS	Tacoma Dome Tacoma, Wash.	June 15	\$484,028 \$27.50	17,601 22,835	Bauer/Kinnear Enterprises
CHICAGO/THE MOODY BLUES	The New Pine Knob Music Theatre Clarkston, Mich.	June 12-13	\$477,270 \$30/\$20	18,793 30,506	Glass Palace Promotions
THE CURE CRANES	San Diego Sports Arena San Diego	June 23-24	\$383,180 \$22.50	17,755 22,040	Avalon Attractions
METALLICA METAL CHURCH	World Music Theatre Tinley Park, Ill.	July 1	\$375,023 \$22.75/\$15	19,545 20,000	Tinley Park Jam Corp.
RUSH MR. BIG	Alpine Valley Music Theatre East Troy, Wis.	June 27	\$359,932 \$35/\$25/\$17	21,474 35,000	PACE Concerts
OZZY OSBOURNE SLAUGHTER UGLY KID JOE	Riverport Amphitheatre Maryland Heights, Mo.	June 27	\$348,266 \$23/\$19	17,297 19,861	Contemporary Prods.
OZZY OSBOURNE SLAUGHTER UGLY KID JOE	Sandstone Amphitheatre Bonner Springs, Kan.	June 26	\$328,004 \$25/\$21	15,020 18,000	Contemporary Presentations New West Presentations
RUSH MR. BIG	The New Pine Knob Music Theatre Clarkston, Mich.	June 26	\$325,965 \$40/\$22.50/ \$20	14,977 sellout	Cellar Door Prods. Belkin Prods.

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Kamen In Class. Leading film composer and songwriter Michael Kamen, who recently co-wrote the "Lethal Weapon 3" single "It's Probably Me" with Eric Clapton and Sting, went to the Berklee College of Music to give a seminar on film music composition. Kamen, right, toured the college's film scoring facility with department chairman Don Wilkins, left, and assistant chairman Michael Rendish, center.

ARTIST DEVELOPMENTS

DEFINING DEL AMITRI

Justin Currie says being the singer/songwriter for A&M Records band Del Amitri is the easy part. The hard part is on the other side of the business.

"I feel sorry for the people that have to sell us to the public," Currie says. "It's a difficult thing to do. We can't even put a label on ourselves. We're equally in the dark when it comes to that."

The problem is the band from Glasgow does not fit into any distinct casing. "Change Everything," its second release for A&M, contains the Beatles' pop backbone and lush harmonies and more alternative embellishments. But Currie shies from comparison.

"I don't think we've done something that really sounds like the Beatles the way the Matthew Sweet album or the Michael Penn album do," Currie says. "I really like those records. But there's a danger in becoming too retro-sounding. You gotta watch that."

That's part of the reason Del Amitri

enlisted producer Gil Norton (the Pixies, Pere Ubu). "We thought Gil would make us sound like the Pixies," says guitarist Iain Harvie. "Instead, we just came out sounding like Del Amitri again. But if we started sounding too retro, Gil would tell us to stop it."

The first single, "Always The Last To Know," a moderate rock ballad, has already achieved hit status in Britain and debuted in June on the Modern Rock Tracks chart. Other pop songs, such as "Be My Downfall" and "When You Were Young," are likely to follow.

But a breakthrough on the U.S. charts is still ahead. The group will play a U.S. club tour this fall after hitting its strong bases of England, Australia, and New Zealand.

"We've been able to get airplay and significant followings in those areas, but the U.S. has been tougher for us," Harvie says. "It makes you scratch your head."

SCOTT BRODEUR

The Zoo Is A Keeper For Capricorn One-Night Gig Solidifies Band's Standing

■ BY CHRIS MORRIS

LOS ANGELES—Not many bands have been put together for a one-night gig in Tasmania, but that was exactly the genesis of the Zoo.

The Capricorn Records act, led by Mick Fleetwood and featuring longtime Australian star Billy Thorpe and Bekka Bramlett, daughter of Delaney and Bonnie Bramlett, had existed as "basically a party band" for more than a decade, according to Fleetwood.

But the current lineup solidified in March 1991, when Fleetwood was offered a very lucrative one-nighter in Tasmania, the island off the southern tip of Australia.

Fleetwood, who had sat in with Delaney Bramlett's club band, recruited Bekka Bramlett as a vocalist. The drummer knew Thorpe because the

musicians' daughters went to the same L.A. school; coincidentally, Fleetwood's manager, Dennis Dunstan, knew Thorpe from Australia.

"How'd ya like to come to Tazzy for a day?" is what [Dunstan] said," Thorpe recalls.

"It was a weird bunch of people," Fleetwood says. "We just got on the plane and went. The gig was canceled, needless to say. But we said, 'We've gotta go. We can't do all this and not go.'"

The group ultimately played a six-week tour of Australia; an early version of "Shakin' The Cage," penned by Thorpe and former Zoo member Billy Burnette, was released there as a single.

Fleetwood says, "The end result was, we got back and everyone was going to disperse and go their own

way, so to speak. Billy and myself and Bekka said, 'This is going so well... We just decided to make a go of it.'"

The Zoo received a contract offer from Giant Records; Thorpe tried to interest Phil Walden at Capricorn Records, his old label, in the band, but Walden would not return his calls.

At the last minute, Walden, who had received a Zoo demo tape circuitously from producer Russ Titelman, called back. "Phil's got a voice you recognize instantly," Thorpe says with a laugh. "Billy Thorpe," he said, "have I blown it?"

The title track of "Shakin' The Cage" broke on the Album Rock Tracks chart for the week of July 4. The band will support its Capricorn debut with a U.S. tour of showcase clubs and small halls beginning in early August.



Capricorn Records celebrates the signing of the Zoo with a West Coast listening party for the band's debut disc, "Shakin' The Cage." Gathered, from left, are Dennis Dunstan, Wel-Dun Management; Clyde Bakkemo, Warner Bros. Records; Jeff Cook, Capricorn Records; Rick Riccobono, BMI; Bekka Bramlett and Mick Fleetwood of the Zoo; Rick Shoemaker, Warner/Chappell Music Publishing; Billy Thorpe of the Zoo; and Mark Pucci, Capricorn Records.



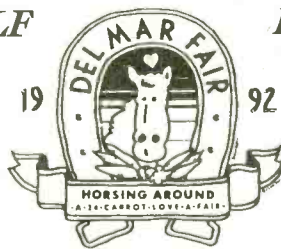
Members of Glasgow rock act Del Amitri, from left, are David Cummings, Justin Currie, Iain Harvie, and Brian McDermott.

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BMI NEWSMAKERS

The Russians Are Coming— To Talk Copyright Issues

FROM RUSSIA WITH New Copyright Laws? A visiting delegation from Russia, including Mikhail Fedotov, director of the Intellectual Property Agency of Russia, and two publishers, Vladimir Dashketvitch and Andre Semeynov, will attend the annual membership meeting of the National Music Publishers Assn./Harry Fox Agency Saturday (18) at the Four Seasons Hotel in Los Angeles. Among those speaking at the event, taking place as the publishers' group celebrates its 75th anniversary, are Irwin Robinson, NMPA chairman, Alan Shulman, HFA counsel, and Carmen Suro-Bredie, Assistant U.S. Trade Representative.

The Russian factor at the NMPA meet has special immediacy. Currently, the United States Trade Representative is negotiating with 12 separate independent nations that had formerly been part of the U.S.S.R. Of the 12 countries, top priority is given to Russia and Ukraine. Each of these two countries has already undertaken a trade agreement with the U.S. that obligates it to enact sweeping copyright reforms by a certain date—Dec. 31 of this year for Russia; and Dec. 31, 1993, in the case of Ukraine.

SONGS FOR SELL: Leiber & Stoller, the Jerry Leiber and Mike Stoller publishing company, has hired Frankfurt Gips Balkind, a Los Angeles advertising agency, to find product homes for its catalog, which includes songs by the team and others.

SONG FOR A CENTURY-PLUS: Canada now has an official song to celebrate its 125th birthday this year. It's "Listen To The Land/Rassemblez Les Couers," which won out among 600 entries. Introduced to a lunchtime crowd June 18 on Ottawa's Sparks Street, the song was written by Vancouver's Paul Airey and Judy Harnett.

JULIE'S GOLD Performances: Julie Gold, the songwriter/artist who won a 1991 best-song Grammy for her song "From A Distance," is getting word from BMI that the song, a hit for Bette Midler and covered by lots of folks, including flutist James Galway, is nearing the vaunted 1-million-performance mark, which, when officially reported, will add her to the membership roles of BMI's "Million-Air" club. In other activity for Gold, she has just finished a theme for WNBC's "News 4 New York" with Ed Kalehoff, an old hand at TV material. The spot, to be introduced in July, was demo'ed by none other than Kalehoff's wife, Andrea McArdle, the original "Annie" on Broadway. On more familiar turf,

Gold is a co-writer on the current single from Patti LaBelle's MCA album "Burnin'." The song is "When You've Been Blessed (Feels Like Heaven)." Gold contributed two verses to the song.

HOPING TO HAVE THEM COVERED: Danny Elfman's Little Maestro Music has reached a publishing agreement with Zamboni Songs, owned by Elfman's longtime manager, Mike Gormley. The agreement calls for Zamboni to co-publish any cover versions of Elfman's catalog of

material written for his band Oingo Boingo, which has released nine albums in its career. The association started with a recording of

Elfman's "We Close Our Eyes" for the upcoming 20th Century Fox summer film "Buffy, The Vampire Slayer." The song is performed by Susanna Hoffs. The soundtrack album will be released on Columbia Records.

BIG IN JAPAN: ASCAP has announced that "Moon River," the Henry Mancini/Johnny Mercer standard introduced in the film "Breakfast At Tiffany's" in 1961, earned the highest royalty distribution in 1991 for JASRAC, its Japanese counterpart. The Oscar winner is published by Famous Music.

IT'S NOT THE POLICY of Hal Leonard Publications to make print deals on songs of which there are no recorded versions. But it has made a rare exception for a song called "Always A Friend," which has been performed by Ray Charles on the hit ABC TV series "Who's The Boss?" Dennis Scott, the Nashville-based writer and producer of recordings, many for the children's market, convinced the powers-that-be at Hal Leonard to make a single sheet for two reasons: the song's exposure on the TV series and the fact that it already had a choral version in the Hal Leonard-owned Jensen Music catalog. Mary Vandenberg, VP of business affairs at Hal Leonard, said music print buyers usually look to purchase music they already know from recordings. "But Dennis made a case for the song. The company will likely find a home in mixed folios with wedding or romantic themes." Right now, it's a single-sheet entry.

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

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



by Irv Lichtman



The American Latin Music Association (ALMA) held its first membership meeting during the Seminar and elected the organization's first Board of Directors. BMI's Bill Velez (front), Senior Director/Latin Music, was elected president. Other Board members are (l. - r. from bottom): Teresa Alfonso, Paige Levy, Elias Andrade, Sammy Vargas, John Lannert, Henry Cardenas, Carlos Agudelo, Emilio Garcia, Eduardo Bautista, Antonio Moreno, Marusa Reyes, Catherine Schindler, Gustavo Sanchez, Jorge Hernandez-Torano and Edmundo Monroy.



BMI's participation in the New Music Seminar 13 included the "Freestyling: Rap & Rock Showcase" (above) at the Lone Star Roadhouse, co-sponsored by the Black Rock Coalition, and featured such new artists as Tim Dog, Leaders Of The New School, Mase, The Freestyle Fellowship, 2 Kings In A Cipher, Nikke Nicole, Onyx and Back To Back. It was also the third year in a row "BMI Live" at the Seminar featured acoustic performances by more than 40 groups and solo artists. Shown here are BMI's Cat Jackson (center) and Eric Coles (lower right) with artists just before Rap & Rock showtime.



The Seminar panel on "Music Publishing for Writers and Small Publishers" included (l. - r.) Charles Sanders of the National Music Publishers Association; George Wurzbach, Director of Special Projects for the Songwriters Guild of America; Mark Altman, President of SOCAN, Canada's performing rights society; Debbie Benitez of House of Fun Music; former BMI executive Rick Sanjek of Nashworld, Inc.; Suzanne Landry of EMI Music Publishing; and attorney Bob Epstein of Epstein, Levy & Levensohn.



Five acts (Riverside, Chucklehead, Martee Lebow, Reigndance and Greg Trooper) played Friday night during BMI's packed alternative showcase at the Lone Star. BMI's Charlie Feldman (center) and Eric Coles (second from right) are joined at the Lone Star bus by the members of Reigndance, the group featured on the MTV's series The Real World.



BMI's Cat Jackson wishes luck to RCA recording artist Me Phi Me following his performance at the Rap & Rock Showcase. He'll be touring the country soon as part of the Alternative Rap Tour with Arrested Development.



Members of Serious Pilgrim discuss their new music publishing deal with Ensign Music while trying to disassemble the head of BMI's Mark Fried (second from right). The Pilgrims are (l. - r.) Marty Rivas, Peter Bavaro, Mike Wieland and Tom McGivney.



Morgan Creek recording artist Chris Kowanko (second from right) stands around the BMI Live acoustic soundstage, posing with (l. - r.) manager Mike Lembo, BMI's Jeff Cohen and bandmembers Tony Shanahan, Brian Zipin and Graham Hawthorne.

(Photos: BMI/Chuck Pulin & Lan Trinh)

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Billboard[®] TOP R&B ALBUMS

FOR WEEK ENDING JULY 18, 1992

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

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
1	1	1	13	DAS EFX ● ATCO EASTWEST 91827* (9.98/13.98)	DEAD SERIOUS	1
★ ★ ★ No. 1 ★ ★ ★						
2	2	2	14	KRIS KROSS ▲ 2 RUFFHOUSE 48710*/COLUMBIA (9.98 EQ/13.98)	TOTALLY KROSSED OUT	1
3	3	3	15	EN VOGUE ▲ ATCO EASTWEST 92121* (10.98/15.98)	FUNKY DIVAS	1
4	4	4	23	R. KELLY & PUBLIC ANNOUNCEMENT ● JIVE 41469* (9.98/13.98)	BORN INTO THE '90'S	3
5	5	5	14	ARRESTED DEVELOPMENT ● CHRYSALIS 21929*/ERG (9.98/13.98)	3 YEARS 5 MONTHS & 2 DAYS IN THE LIFE OF...	5
6	6	7	18	TLC ● LAFACE 26003*/ARISTA (9.98/13.98)	OOOOOHHH...ON THE TLC TIP	6
7	7	6	56	JODECI ▲ UPTOWN 10198/MCA (9.98/13.98)	FOREVER MY LADY	1
8	8	8	9	LIONEL RICHIE MOTOWN 6338* (10.98/15.98)	BACK TO FRONT	8
9	9	12	11	SOUNDTRACK SOLAR 75330/EPIC (10.98 EQ/15.98)	DEEP COVER	9
10	11	23	4	PETE ROCK & C.L. SMOOTH ● ELEKTRA 60948* (10.98/15.98)	MECCA AND THE SOUL BROTHER	10
11	12	17	7	XCLAN POLYDOR 513225*/PLG (9.98 EQ/13.98)	XODUS	11
12	10	10	12	CHAKA KHAN WARNER BROS. 26296* (10.98/15.98)	THE WOMAN I AM	9
13	13	9	32	MICHAEL JACKSON ▲ 4 EPIC 45400 (10.98 EQ/15.98)	DANGEROUS	1
14	14	11	37	GERALD LEVERT ● ATCO EASTWEST 91777* (10.98/15.98)	PRIVATE LINE	1
15	21	24	20	CECE PENISTON A&M 5381* (9.98/13.98)	FINALLY	15
16	15	13	18	FU-SCHNICKENS JIVE 41472* (9.98/13.98)	F.U.- DON'T TAKE IT PERSONAL	13
17	25	30	5	MARIAH CAREY COLUMBIA 52758* (7.98 EQ/9.98)	MTV UNPLUGGED EP	17
18	16	15	45	VANESSA WILLIAMS ▲ WING 843522/MERCURY (10.98 EQ/15.98)	THE COMFORT ZONE	1
19	19	19	22	SIR MIX-A-LOT ▲ DEF AMERICAN 26765/REPRISE (9.98/15.98)	MACK DADDY	19
20	26	27	5	THE ISLEY BROTHERS FEATURING RONALD ISLEY ● WARNER BROS. 26620* (10.98/15.98)	TRACKS OF LIFE	20
21	20	14	33	LISA STANSFIELD ● ARISTA 18679* (10.98/15.98)	REAL LOVE	6
22	17	16	9	GANG STARR CHRYSALIS 21910/ERG (9.98/13.98)	DAILY OPERATION	14
23	24	22	33	SHANICE ● MOTOWN 6319* (9.98/13.98)	INNER CHILD	13
24	27	31	11	SPICE 1 JIVE 41481* (9.98/13.98)	SPICE 1	24
25	18	18	39	PATTI LABELLE ● MCA 10439 (9.98/13.98)	BURNIN'	9
26	28	34	5	TROOP ATLANTIC 82393* (10.98/15.98)	DEEPA	26
27	22	21	33	TEVIN CAMPBELL ● QWEST 26291*/WARNER BROS. (9.98/15.98)	T.E.V.I.N.	5
28	23	20	26	MINT CONDITION PERSPECTIVE 1001*/A&M (9.98/13.98)	MEANT TO BE MINT	13
29	48	—	2	ERIC B. & RAKIM MCA 10594 (9.98/15.98)	DON'T SWEAT THE TECHNIQUE	29
30	29	32	21	GLENN JONES ATLANTIC 82352* (10.98/15.98)	HERE I GO AGAIN	22
31	34	39	8	GROVER WASHINGTON, JR. COLUMBIA 48530 (10.98 EQ/15.98)	NEXT EXIT	31
32	30	25	59	BOYZ II MEN ▲ 4 MOTOWN 6320* (9.98/13.98)	COOLEYHIGHARMONY	1
33	33	36	9	GEORGE HOWARD GRP 9669* (10.98/15.98)	DO I EVER CROSS YOUR MIND	33
34	35	38	19	JOE PUBLIC COLUMBIA 48628* (9.98 EQ/15.98)	JOE PUBLIC	23
35	32	29	10	BROTHERHOOD CREED GASOLINE ALLEY 10574*/MCA (9.98/15.98)	BROTHERHOOD CREED	29
36	40	46	5	K-SOLO ATLANTIC 82388* (9.98/15.98)	TIME'S UP	36
37	31	26	13	THE COLLEGE BOYZ VIRGIN 86225* (9.98/13.98)	RADIO FUSION RADIO	25
38	37	33	10	PENTHOUSE PLAYERS CLIQUE RUTHLESS 57181/PRIORITY (9.98/14.98)	PAID THE COST	28
39	36	28	32	KEITH SWEAT ▲ ELEKTRA 61216* (10.98/15.98)	KEEP IT COMIN'	1
40	44	59	4	MEN AT LARGE ATCO EASTWEST 92159* (9.98/13.98)	MEN AT LARGE	40
41	38	35	41	CYPRESS HILL ● RUFFHOUSE 47889/COLUMBIA (9.98 EQ/13.98)	CYPRESS HILL	4
42	72	—	2	SOUNDTRACK PERSPECTIVE 1004*/A&M (10.98/15.98)	MO' MONEY	42
43	41	41	15	M.C. BRAINS MOTOWN 6342* (9.98/13.98)	LOVERS LANE	31
44	NEW ▶	1	1	SOUNDTRACK LAFACE 26006*/ARISTA (10.98/15.98)	BOOMERANG	44
45	61	—	2	YO-YO ATCO EASTWEST 92120* (9.98/15.98)	BLACK PEARL	45
46	42	44	9	MC BREED WRAP 8109*/ICHIBAN (9.98/15.98)	20 BELOW	40
47	39	37	9	SOUL II SOUL VIRGIN 86251* (9.98/13.98)	VOLUME III JUST RIGHT	32

48	43	40	13	ALYSON WILLIAMS OBR 45417*/COLUMBIA (9.98 EQ/13.98)	ALYSON WILLIAMS	31
49	47	49	8	DOUG E. FRESH & THE NEW GET FRESH CREW ● JUST IT 98358* (9.98/13.98)	DOIN' WHAT I GOTTA DO	47
50	59	—	2	AL JARREAU REPRISE 26849* (10.98/15.98)	HEAVEN AND EARTH	50
51	46	48	8	THE BOYS MOTOWN 6336* (9.98/13.98)	THE SAGA CONTINUES...	45
52	49	43	40	A TRIBE CALLED QUEST ● JIVE 1418* (9.98/13.98)	LOW END THEORY	13
53	45	45	25	2PAC INTERSCOPE 91767*/ATLANTIC (9.98/13.98)	2PACALYPSE NOW	13
54	50	53	7	SUPER CAT COLUMBIA 52435 (9.98 EQ/13.98)	DON DADA	50
55	56	56	19	SOUTH CENTRAL CARTEL G.W.K. 15189/QUALITY (9.98/15.98)	SOUTH CENTRAL MADNESS	51
56	52	47	10	BEASTIE BOYS CAPITOL 98938 (10.98/15.98)	CHECK YOUR HEAD	37
57	NEW ▶	1	1	MC REN RUTHLESS 53802/PRIORITY (6.98/9.98)	KIZZ MY BLACK AZZ	57
58	55	51	41	NICE & SMOOTH RAL 47373*/COLUMBIA (9.98 EQ/13.98)	AIN'T A DAMN THING CHANGED	29
59	54	52	52	BEBE & CECE WINANS ● CAPITOL 92078* (9.98/15.98)	DIFFERENT LIFESTYLES	1
60	51	42	36	HAMMER ▲ 3 CAPITOL 98151 (9.98/15.98)	TOO LEGIT TO QUIT	3
61	65	72	3	KWAME & A NEW BEGINNING ATLANTIC 82356* (9.98/15.98)	NASTEE	61
62	53	50	36	BLACK SHEEP ● MERCURY 848368 (9.98 EQ/13.98)	A WOLF IN SHEEP'S CLOTHING	15
63	57	58	8	SHABBA RANKS POW WOW 7423* (9.98/15.98)	MR. MAXIMUM	56
64	60	57	9	BY ALL MEANS MOTOWN 6344* (9.98/13.98)	IT'S REAL	55
65	58	54	9	KID FROST VIRGIN 86275* (9.98/13.98)	EAST SIDE STORY	54
66	62	62	8	TYRONE DAVIS ICHIBAN 1135* (9.98/15.98)	SOMETHING'S MIGHTY WRONG	62
67	64	55	21	LUKE LUKE 91830*/ATLANTIC (10.98/15.98)	I GOT SHIT ON MY MIND	20
68	71	75	57	SHABBA RANKS ● EPIC 47310 (9.98 EQ/13.98)	AS RAW AS EVER	1
69	67	60	17	THE HARD BOYS A.E.I. 4120*/ICHIBAN (8.98/15.98)	A-TOWN HARD HEADS	42
70	68	67	37	2ND II NONE PROFILE 1416 (9.98/14.98)	2ND II NONE	26
71	66	65	12	BASS PATROL JOEY BOY 3004 (8.98/13.98)	THE KINGS OF BASS	63
72	80	82	11	SISTER SOULJAH EPIC 48713 (9.98 EQ/13.98)	360 DEGREES OF POWER	72
73	84	—	2	N2DEEP PROFILE 1427* (9.98/14.98)	BACK TO THE HOTEL	73
74	69	71	8	DAVID SANBORN ELEKTRA 61272* (10.98/15.98)	UP FRONT	69
75	63	61	16	CHIC WARNER BROS. 26394* (10.98/15.98)	CHIC-ISM	39
76	73	73	8	KILO WRAP 8110*/ICHIBAN (9.98/15.98)	A-TOWN RUSH	67
77	70	63	16	DETROIT'S MOST WANTED ● BRYANT 4126*/ICHIBAN (9.98/15.98)	TRICKS OF THE TRADE VOL. II	58
78	75	64	11	MELI'SA MORGAN PENDULUM 61273*/ELEKTRA (9.98/15.98)	STILL IN LOVE WITH YOU	38
79	77	70	17	KID SENSATION NASTYMIX 7101*/ICHIBAN (9.98/15.98)	THE POWER OF RHYME	62
80	85	78	32	AMG SELECT 21642* (9.98/15.98)	BITCH BETTA HAVE MY MONEY	20
81	92	—	2	RAHEEM RAP-A-LOT 57180*/PRIORITY (9.98/14.98)	THE INVINCIBLE	81
82	81	68	16	POOH-MAN (MC POOH) JIVE 41476 (9.98/13.98)	FUNKY AS I WANNA BE	38
83	74	77	37	CHRIS WALKER PENDULUM 61136*/ELEKTRA (9.98/15.98)	FIRST TIME	32
84	83	80	5	CLUB NOUVEAU JVK 19101*/QUALITY (9.98/15.98)	A NEW BEGINNING	80
85	88	76	52	HEAVY D. & THE BOYZ ▲ UPTOWN 10289/MCA (9.98/13.98)	PEACEFUL JOURNEY	5
86	78	66	40	PRINCE AND THE N.P.G. ▲ 2 ● PAINLESS 2337*/WARNER BROS. (9.98/15.98)	DIAMONDS & PEARLS	1
87	76	69	11	RANDY CRAWFORD WARNER BROS. 26736* (10.98/15.98)	THROUGH EYES OF LOVE	49
88	87	98	3	SHOWBIZ & A.G. LONDON 828309/PLG (6.98 EQ/9.98)	SHOWBIZ & A.G.	87
89	86	86	8	BASS BOY NEWTOWN 2209* (9.98/14.98)	I GOT THE BASS	82
90	82	79	14	POISON CLAN EFFECT 3006*/LUKE (9.98/15.98)	POISONOUS MENTALITY	62
91	91	83	29	BOBBY "BLUE" BLAND MALACO 7458 (9.98/15.98)	PORTRAIT OF THE BLUES	50
92	79	74	12	CLAY D. AND THE NEW GET FUNKY CREW ● PANDISC 8815 (9.98/15.98)	WE'RE GOIN' OFF	66
93	NEW ▶	1	1	CHRIS BENDER ATCO EASTWEST 91708* (9.98/13.98)	DRAPED	93
94	90	84	23	DON DIEGO ULTRAX 0502 (9.98/15.98)	RAZZ	70
95	93	87	14	CHOICE RAP-A-LOT 57172*/PRIORITY (9.98/14.98)	STICK & MOOVE	83
96	89	81	27	SOUNDTRACK ● SOUL 10462*/MCA (10.98/15.98)	JUICE	3
97	RE-ENTRY	33	33	U.M.C.'S ● WILD PITCH 97544/ERG (9.98/15.98)	FRUITS OF NATURE	32
98	NEW ▶	1	1	DENISE LASALLE MALACO 7464 (9.98/15.98)	LOVE ME RIGHT	98
99	98	95	29	JODY WATLEY MCA 10355 (10.98/13.98)	AFFAIRS OF THE HEART	21
100	95	91	15	GANKSTA N-I-P RAP-A-LOT 57160*/PRIORITY (9.98/14.98)	THE SOUTH PARK PSYCHO	63

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

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1992

BDRF0391

Teddy Making Tracks With New Band, Label Projects

WHAT'S TEDDY DOING? Back in March, during Soul Train Music Awards week, I sat in a room at the Mondrian in Hollywood, Calif., with producer **Teddy Riley**. He had just completed and delivered the last two tracks on the **Bobby Brown** album to MCA (to be called "Till The End Of Time," due in August) and the public had already acclaimed his work on several tracks of **Michael Jackson's** "Dangerous" ("Remember The Time" was a smash, and so is "In The Closet"; next up is "Jam").

I checked him out again the last weekend in June. He was on the dunes in Virginia Beach, Va., working on a cameo appearance in the new video by **Wrecks-N-Effect**, who are signed to his label, **NJS The Future** (with MCA distribution). The beach was abuzz with activity, as group members **Markel Riley** (Teddy's brother) and **Aquil Davidson** frolicked in the waves with about 30 young women in scanty bathing suits. Hard

work, but somebody's gotta do it.

Now ensconced in Virginia Beach with his own studio housing **New Jack Swing Productions**, **Donril Music Publishing**, **Future Management**, and **NJS Future Records**, one could say Riley is looking ahead. To the release of **Brown's** album, which contains Riley-produced tunes "Gotta Get Away," "That's The Way Love Is," "Two Can Play That Game," and the title tune. And to the release of the **Wrecks-N-Effect** album, led off by the tune "Shake Your Butt" (due this month), which is called "Hard & Smooth," which pretty much explains the guys' new sound.

"We were raised with rap," says **Teddy Riley**, who adds that the group, **Tyrone Fyffe**, and **David Wynne** each produced a few cuts. "We want to do what we do best and do what we didn't have a chance to do on the first album because of management and the record company [Wrecks-N-Effect were formerly on Motown]. On this album, I gave them artistic control."

And Riley refuses to look back. In our earlier interview, he had expressed bitterness about the now-defunct **Guy**, claiming brothers **Aaron** and **Damion Hall** had wanted to go in a different direction both musically and lifestyle-wise. Riley objected to fronting a positive image with the group that the members didn't live up to out of the spotlight (no, he didn't elaborate). And there were bad feelings. Now Riley talks of a new four-man group of which he is a member, called **Black Streak**. Why another group for him? "I don't think one monkey should stop the show," he says. "If I wait around long

enough for him to say, 'Hey, let's put this group back together,' I'll probably be waiting until something goes wrong with his organization or what he's trying to do. I can't wait around." Him, who? "Aaron Hall. I don't really mention him anymore in my interviews. I don't even like to talk about Guy anymore," Riley says. Hmmm...

Black Streak will probably make its debut in September, says Riley, who is also at work on the debut of **Girlstown**. Riley admits the success of **Good To Go**, the all-white female group on **Giant Records**, made him rethink the makeup of **Girlstown**, another all-white female quintet. "I like [Good To Go's] style and I like what they're doing and I don't want to clash with that," he says gravely. The group has been whittled to four mem-

bers; Riley says the girls' sound will feature a strong pop edge and the first single will not be produced by him, but by a white producer within his organization. He

envisions no problems in marketing a white group to the R&B audience. "You just do songs people can remember, stuff you can sing," he says.

Also ahead for Riley is the first group on brother **Markel's** label, **Detaj Records**: rappers who call themselves the **Hoods**. And he's also at work on some tracks for the next **New Kids On The Block** album.

BUZZ BUZZ BUZZ: On **Nona Gaye** (Marvin's daughter), who is said to possess an incredible and unique voice. Production team **Wolf & Epic** of **Peace Productions** (**Bell Biv DeVoe**, **MC Lyte**) have done some tracks on her, as well as work on the new **New Kids On The Block** album and for a new rap group that calls itself **Blood Of Abraham**, which is doing a track about African-American-Jewish relations... **Chuck D's** P.R.O. Division label has just unveiled the female quintet **Total Look & the Style**, with the single "Room 252." This is a hip-hop smoothed out on the you-know-what with engaging vocals, something more sophisticated than you might expect from the country's premier political rapper. Check it out... Motown is sitting on a great concept album. It's called "**Kiss The Sky**" by a group of the same name, and features club-ready jazz-dance tracks with the edge of British soul. Performed, written, and produced primarily by **Paul Hardcastle**, the album features the single "Living For You," which sports a sample of the late **Minnie Riperton** singing "Loving You." Other tracks are getting play on contemporary jazz stations... Can **Lionel Richie** make a successful comeback? This is the

(Continued on page 22)



The Rhythm and the Blues

by Janine McAdams



MELISSA MORAN

THROUGH THE TEARS

5407-074

the new single from the album
STILL IN LOVE WITH YOU

61273-1

Co-produced by Attala Zane Giles for Goose Specialist Productions and
Melissa Moran for Aslem Productions Inc.

Additional production and remix by Marley Marl for Marley Marl Productions
Executive Producer: Ruben Rodriguez



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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 ★ ★		38	37	9	NU NU	LIDELL TOWNSELL (MERCURY)
1	1	16	COME & TALK TO ME	JOCECI (UPTOWN/MCA) 7 weeks at No. 1	39	44	2	REAL LOVE	LORENZO (ALPHA INT'L/PLG)
2	2	13	YOU REMIND ME	MARY J. BLIGE (UPTOWN/MCA)	40	39	14	JUMP	KRIS KROSS (RUFFHOUSE/COLUMBIA)
3	4	12	GIVING HIM SOMETHING HE...	EN VOGUE (ATCO EASTWEST)	41	33	6	WE DIDN'T KNOW	WHITNEY HOUSTON/S. WONDER (ARISTA)
4	5	10	KEEP ON WALKIN'	CECE PENISTON (A&M)	42	45	2	BABY GOT BACK	SIR MIX-A-LOT (DEF AMERICAN/REPRISE)
5	6	7	BABY-BABY-BABY	TLC (LAFACE/ARISTA)	43	49	2	FULL TERM LOVE	MONIE LOVE (GIANT/WARNER BROS.)
6	3	14	HONEY LOVE	R. KELLY & PUBLIC ANNOUNCEMENT (JIVE)	44	43	2	JUST FOR TONIGHT	VANESSA WILLIAMS (WING/MERCURY)
7	7	9	MR. LOVERMAN	SHABBA RANKS (EPIC)	45	56	2	SLOW DANCE	R. KELLY & PUBLIC ANNOUNCEMENT (JIVE)
8	8	9	THE BEST THINGS IN LIFE ARE FREE	L. VANDROSS/J. JACKSON (PERSPECTIVE)	46	—	1	I COULD USE A LITTLE LOVE...	FREDDIE JACKSON (CAPITOL)
9	12	3	END OF THE ROAD	BOYZ II MEN (MOTOWN)	47	38	6	HOW ABOUT TONIGHT	EUGENE WILDE (MCA)
10	9	8	I'LL BE THERE	MARIAH CAREY (COLUMBIA)	48	53	2	ALONE WITH YOU	TEVIN CAMPBELL (QWEST/WB)
11	10	16	MY LOVIN' (YOU'RE NEVER...)	EN VOGUE (ATCO EASTWEST)	49	64	2	I WANNA LOVE YOU	JADE (GIANT/REPRISE)
12	13	3	GIVE U MY HEART	BABYFACE (LAFACE/ARISTA)	50	47	12	SOMETIMES IT'S ONLY LOVE	LUTHER VANDROSS (EPIC)
13	11	10	TENNESSEE	ARRESTED DEVELOPMENT (CHRYSALIS)	51	55	2	DON'T SWEAT THE TECHNIQUE	ERIC B. & RAKIM (MCA)
14	16	3	MONEY CAN'T BUY YOU LOVE	RALPH TRESVANT (PERSPECTIVE/A&M)	52	57	2	WISHING ON A STAR	THE COVER GIRLS (EPIC)
15	14	16	LOVE YOU ALL MY LIFETIME	CHAKA KHAN (WARNER BROS.)	53	52	2	NO PLACE LIKE LOVE	CHRIS WALKER (PENDULUM/ELEKTRA)
16	15	16	GOODBYE	TEVIN CAMPBELL (QWEST/WB)	54	51	2	SPRUNG ON ME	CHARLIE WILSON (BON AMI/MCA)
17	31	2	JAM	MICHAEL JACKSON (EPIC)	55	50	2	SYMPIN'	BOYZ II MEN (MOTOWN)
18	17	7	USE ME	MEN AT LARGE (ATCO EASTWEST)	56	63	2	LIVING FOR YOU	KISS THE SKY (MOTOWN)
19	19	14	SCHOOL ME	GERALD LEVERT (ATCO EASTWEST)	57	74	2	THROUGH THE TEARS	MELISSA MORGAN (PENDULUM/ELEKTRA)
20	22	7	I'VE BEEN SEARCHIN'	GLENN JONES (ATLANTIC)	58	62	2	DO UNTO ME	KARYN WHITE (WARNER BROS.)
21	23	6	WARM IT UP	KRIS KROSS (RUFFHOUSE/COLUMBIA)	59	54	2	LA SCHMOOVE	FU-SCHNICKENS (JIVE)
22	18	13	IN THE CLOSET	MICHAEL JACKSON (EPIC)	60	48	2	DEPEND ON YOU	BEBE & CECE WINANS (CAPITOL)
23	27	6	NEVER SATISFIED	GOOD 2 GO (GIANT/REPRISE)	61	58	2	IF YOU FEEL THE NEED	SHOWARI (MERCURY)
24	24	10	SILENT PRAYER	SHANICE (MOTOWN)	62	59	2	IS IT GOOD TO YOU	TEDDY RILEY (SOUL/MCA)
25	32	5	WHEN YOU'VE BEEN BLESSED	PATTI LABELLE (MCA)	63	65	2	THE WAY LOVE GOES	BRIAN MCKNIGHT (MERCURY)
26	28	8	THEY WANT EFX	DAS EFX (ATCO EASTWEST)	64	66	2	SCENARIO	A TRIBE CALLED QUEST (JIVE)
27	21	5	FOREVER IN YOUR EYES	MINT CONDITION (PERSPECTIVE/A&M)	65	71	2	UPTOWN ANTHEM	NAUGHTY BY NATURE (TOMMY BOY)
28	34	2	JUST MY LUCK	ALYSON WILLIAMS (OBR/COLUMBIA)	66	68	2	LET'S JUST RUN AWAY	JOHNNY GILL (PERSPECTIVE/A&M)
29	25	12	DO IT TO ME	LIONEL RICHIE (MOTOWN)	67	—	1	SOMEBODY'S BEEN SLEEPIN' IN...	GARY BROWN (CAPITOL)
30	26	7	WHATEVER IT TAKES	TROOP (ATLANTIC)	68	60	2	YOU CAN'T SEE WHAT I CAN SEE	HEAVY D. & THE BOYZ (UPTOWN/MCA)
31	—	1	MY KINDA GIRL	RUDE BOYS (ATLANTIC)	69	—	1	I WANT TO BE FREE	TOO SHORT (JIVE)
32	30	16	PLEASE DON'T GO	BOYZ II MEN (MOTOWN)	70	72	2	IT'S NOT HARD TO LOVE YOU	AL JARREAU (REPRISE)
33	46	2	YOU CAN MAKE THE STORY RIGHT	CHAKA KHAN (WARNER BROS.)	71	—	1	I MISS YOU	JOE PUBLIC (COLUMBIA)
34	42	2	YOU KNOW WHAT I LIKE	EL DEBARGE (WARNER BROS.)	72	69	2	7 DAYS, 7 NIGHTS	SUE ANN CARWELL (MCA)
35	40	2	BRAINSTORMING	M.C. BRAINS (MOTOWN)	73	—	1	SHINE YOUR LIGHT	JABULANI (GIANT/REPRISE)
36	36	2	STRAWBERRY LETTER 23	TEVIN CAMPBELL (QWEST/WB)	74	—	1	JUMP AROUND	HOUSE OF PAIN (TOMMY BOY)
37	41	2	THEY REMINISCE OVER YOU	PETE ROCK & C.L. SMOOTH (ELEKTRA)	75	—	1	DREAM COME TRUE '92	BRAND NEW HEAVIES (DELICIOUS VINYL)

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

R&B RADIO RECURRENT MONITOR

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

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

R&B

Gary Brown Serves Up A Little R&R

BY JANINE McADAMS

NEW YORK—After several years of performing locally in New York, then landing a gig in 1989 as the lead singer in the post-J.T. Taylor Kool & the Gang, Gary Brown has finally stepped into the spotlight via his first solo album on Capitol Records, "Rhythm Or Romance." The album has already yielded a top 10 R&B single, "Don't Make Me Beg Tonight"; now Brown's second single offering, "Somebody's Been Sleepin' In My Bed," is ascending the same chart.

Brown, who first came to Capitol's attention via a tune he penned for signee D'Atra Hicks, wrote or

Competition 'doesn't bother me. I feel I have something different to offer'

co-wrote 10 of the album's 12 songs, with the first side devoted to sophisticated, up-tempo grooves, and the second side devoted to slow-burn love tunes. Of the second single, Brown says his intention was to create a midtempo song with the real-life subject matter and retro-soul style of balladeers from the past. "We try to be provocative," he says. "I like to reach back like that. In music today we tend to be a little shallow sometimes. Another song, 'Without You,' has a real old type of style to it. 'Somebody's Been Sleepin' In My Bed' is something everybody fears."

Brown is meeting with attention at radio and retail amid a crowded market of young R&B male balladeers. But the competition doesn't daunt this stage professional. "It doesn't bother me," says the easy-going Brown. "I feel I have something different to offer. I think that will be discovered when people see me live—I'm live-performance oriented. It's what I've been doing for the past four years. Unfortunately, at this point, there are not that many performing opportunities."

But Brown, his management (Vy Higginsen and Kery Davis), and Capitol have done their best to get him before live crowds. "He's really been through the whole market, doing radio and track dates," says Barbara Lewis, Capitol VP of promotion, black music division. "I think Gary made a big impact when he performed at [the Young Black Programmers Coalition meet] and at Impact. He also performed at WYLD [New Orleans] Family Day before 70,000 people and got a great response. He has been steamrolling; he's definitely a star in the making." Capitol also showcased Brown in a series of Black Music Month performances for radio and retail around the country last month.

Part of what gained Brown atten-
(Continued on next page)

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Hot Rap Singles

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE	ARTIST
				★ ★ ★ NO. 1 ★ ★ ★	
1	2	2	10	TAKE IT PERSONAL	◆ GANG STARR (C) (T) CHRYSALIS 23848/ERG
2	1	1	12	THEY REMINISCE OVER YOU	◆ PETE ROCK & C.L. SMOOTH (C) (T) ELEKTRA 64773
3	3	3	10	LA SCHMOOVE	◆ FU-SCHNICKENS (C) (T) JIVE 42062
4	5	9	4	WARM IT UP	◆ KRIS KROSS (C) (M) (T) (X) RUFFHOUSE 74376/COLUMBIA
5	4	5	8	WHY ME BABY? (PT. 2)	◆ KEITH SWEAT FEAT. L.L. COOL J (M) ELEKTRA 66428*
6	12	27	3	DON'T SWEAT THE TECHNIQUE	◆ ERIC B. & RAKIM (M) (T) MCA 54369*
7	13	21	4	HOME GIRL DON'T PLAY DAT	◆ YO-YO (M) (T) ATCO EASTWEST 96171*
8	11	13	6	STROBELIGHT HONEY	◆ BLACK SHEEP (M) (T) MERCURY 866 869*
9	8	10	8	DON'T CURSE/YOU CAN'T SEE...	◆ HEAVY D. & THE BOYZ (C) (T) UPTOWN 54420/MCA
10	6	7	16	THEY WANT EFX	◆ DAS EFX (M) (T) ATCO EASTWEST 96206*
11	7	8	16	TENNESSEE	◆ ARRESTED DEVELOPMENT (C) (T) CHRYSALIS 23829/ERG
12	10	4	15	SOMETIMES I RHYME SLOW	◆ NICE & SMOOTH (C) (M) (T) RAL 74167/COLUMBIA
13	9	6	10	DEEP COVER	◆ DR. DRE (C) (T) SOLAR 74547/EPIC
14	15	12	15	BABY GOT BACK	◆ SIR MIX-A-LOT (C) (M) (T) (X) DEF AMERICAN 18947/REPRISE
15	16	16	6	WALK INTO THE SUN	◆ ORGANIZED KONFUSION (C) (T) HOLLYWOOD 64746
16	18	19	5	BRONX NIGGA	TIM DOG (M) (T) RUFFHOUSE 74300/COLUMBIA
17	17	22	5	AIN'T TO BE F..ED WITH	◆ MC BREED (C) (M) (T) (X) WRAP 105/CHIBAN
18	23	28	3	JUMP AROUND	◆ HOUSE OF PAIN (M) (T) (X) TOMMY BOY 526*
19	21	23	5	NASTEE	◆ KWAME (M) (T) ATLANTIC 85871*
20	19	15	8	EXPLANATION OF A PLAYA	◆ PENTHOUSE PLAYERS CLIQUE (C) (T) RUTHLESS 7011/PRIORITY
21	14	11	14	SCENARIO	◆ A TRIBE CALLED QUEST (M) (T) JIVE 42056*
22	25	—	2	I WANT TO BE FREE	◆ TOO SHORT (M) (T) JIVE 42068*
23	22	29	3	FAKIN' THE FUNK	◆ MAIN SOURCE (C) (T) WILD PITCH 50402/ERG
24	27	—	2	BACK TO THE HOTEL	◆ N2DEEP (C) (T) PROFILE 5367
25	24	24	6	POPPA LARGE	◆ ULTRAMAGNETIC MC'S (M) (T) MERCURY 866 733*
26	NEW	▶	1	THIN LINE	◆ KID FROST (C) VIRGIN 98544
27	28	30	4	UPTOWN ANTHEM/GUARD YOUR...	◆ NAUGHTY BY NATURE (M) (T) (X) TOMMY BOY 519*
28	NEW	▶	1	FULL TERM LOVE	◆ MONIE LOVE (C) (T) (X) GIANT 18954/WARNER BROS.
29	NEW	▶	1	WELCOME TO THE GHETTO	◆ SPICE 1 (C) (T) JIVE 42085
30	NEW	▶	1	I CAN'T HOLD BACK	◆ K-SOLO (M) (T) ATLANTIC 85863*

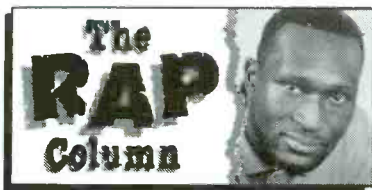
○ Records with the greatest sales gains this week. ◆ Videoclip availability. ● Recording Industry Association of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units. Catalog no. is for cassette single. *Asterisk indicates catalog number is for cassette 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.

For Swell Tracks, Put Your Money On 'Mo'; Sampling & The Law; Unsigned? Read On . . .

WALK INTO THE SUN: Last year, some deserving rap tunes from the "Strictly Business" and "House Party 2" soundtrack albums were ignored by radio and, in some cases, fans. Take heart, people—and don't sleep on the swell rap cuts on Perspective's "Mo' Money" collection: MC Lyte's "Ice Cream Dream," a bass-heavy rhythm fused with some sensuous singing and a steamy, hardcore rap ("Slippin' and slidin' and oozin' down the cone/Hope he doesn't melt before I get him home"); Public Enemy featuring Flavor Flav's "Get Off My Back," an anti-drug jam (complete with a cool psych-yo'-mind outro) stitched together by the funky Bomb Squad; and Big Daddy Kane's "A Job Ain't Nothin' But Work," which is about making ends meet "like a hair weave" without the benefit of a 9-to-5. It's reassuring to hear Kane's lava lyrics spew the line, "I'm so against working I wouldn't even take a blow job." Maybe on his next solo set—"Work," by the way, features **Lo-Key?**—this gifted talkologist will put away his bedroom slippers, forget about orgasmic pleasures, and step into the arena with some street shoes again.

WORDY RAPPINGHOOD: Volume 3/issue No. 5 of AARA ("the African American Recording Artist magazine") is devoted to the timely topic of sampling and the law. Over seven pages, it offers a thorough and plainly worded explanation of sampling issues and tips for completing clearance negotiations. Written by entertainment attorney Michael Ashburne (*Ice Cube*, *En Vogue*), the article is essential reading for anyone who uses previously copyrighted material in their composi-

tions. It will be continued in the next issue of AARA, which can be reached via P.O. Box 40677 in Cincinnati . . . "The Unsigned Rappers' Guide To Gettin' A Record Deal" (CleverMinded, \$14.95) is another must-read. There's a lot here for fledglings, and those already moving along on the arc of development in the music biz will find reinforcement. Besides straightforward chapters on such topics as how to pick a manager, steps in the recording process, and successfully shopping a demo tape, author Mike Elliot includes success stories from K-Solo, Kool G. Rap & DJ Polo, and Intelligent Hoodlum;



by Havelock Nelson

a short list of support services; and a directory of A&R representatives and their (independent and major) labels. CleverMinded is at 200 Park Ave So., Suite 16, in New York . . . A July 5 Sunday New York Times piece on Tommy Boy president Monica Lynch revealed that her hip-hop nickname is "Mo' Love." This came as news to a number of us in the rap nation. The Times and Lynch were unavailable for comment by press time.

JUMP AROUND: Hit Squad member Redman will release his debut single on RAL, "Blow Your Mind," toward the end of the month. The rapper, who has been featured on EPMD's last two albums, produced himself with assistance from Eric

"E-Double-E" Sermon . . . According to sources, Public Enemy's next album will be "PE's Greatest Misses"—a collection of remixes that never achieved mass appeal or were never released. Those contributing to the project include Philadelphia-based newcomer Damon Kelly ("Megablast," "Louder Than A Bomb"), Chuck Chillout ("How To Kill A Radio Consultant"), and Sir Jinx ("Who Stole The Soul") . . . Chuck D has been confirmed as a keynote speaker at Rap It Up '92, a hip-hop seminar and celebration taking place July 23-26 at the Omni Shoreham Hotel in Washington, D.C. This year, its first, the themes "Peace In The Streets" and "Overcoming Obstacles" will be emphasized. Also, "Rap It Up," the hip-hop radio show hosted by Glen Ford and M.C. Tatiana, will celebrate its fifth year in syndication . . . Chrysalis Records will release "People Everyday," the follow-up to Arrested Development's massive debut single "Tennessee," July 20 . . . Minor Injury and Fashion Moda will open "Players," a three-month multimedia exhibition of hip-hop culture history, Sept. 25. The project, which will include photography, film, video, fashion, art, dance, music, and politics, will take place in various venues throughout New York. The two nonprofit organizations behind "Players" are seeking sponsorship dollars from labels and others to cover production costs. Ruffhouse Records and The Source magazine are among those that have already committed to supporting the program. Reach Minor Injury at 718-782-5259.

GARY BROWN

(Continued from preceding page)

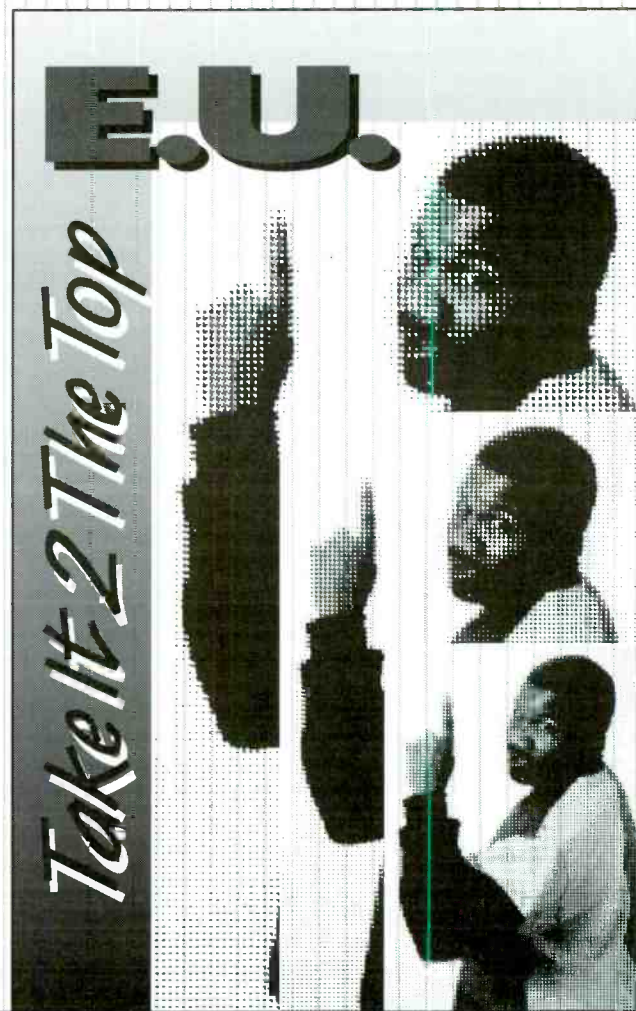
tion initially was the sexy video he shot for first single "Don't Make Me Beg Tonight." In an industry obsessed with set standards of female beauty, Brown, whose heritage is Cape Verdean (Cape Verde is an island off the coast of Portugal where Portuguese and Africans mixed), insisted on a video centered around a brown-skinned, short-haired model. "I mainly chose her because we thought she was beautiful," he says. "We were making a statement that there are all kinds of beautiful women, and an Afrocentric woman is sometimes not given a chance to be portrayed in videos."

With "Somebody's Been Sleepin' In My Bed" at radio, Lewis says the label's focus is on increasing radio airplay and getting better rotation, and the key is patience, which Lewis feels Brown possesses in abundance. "He does whatever he's asked to do; he puts his heart and soul into it," she says. "It comes natural to him. He has the look and the personality and the tolerance to go far. And you really have to work hard these days because they are in competition with the major stars. But Gary is sitting right in there. I feel we have a hit artist on our hands."



Hot Spice. Jive recording artist Spice 1, center, is presented with a Popular Uprisings T-shirt, commemorating the rise of his eponymous album to No. 1 on Billboard's Heatseekers chart, where it stayed for three weeks. The album has since graduated to the top 100 of The Billboard 200. Congratulating Spice 1 are Jive West Coast regional promotion manager Le Tia "L.T." Clay, left, and Billboard associate director of retail research Geoff Mayfield.

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RECORDS



TERRI ROSSI'S RHYTHM SECTION

ANOTHER FIRST: Recently appointed senior VP/GM at A&M Records, Miller London earns his first No. 1 single, "The Best Things In Life Are Free" by Luther Vandross and Janet Jackson. "Best Things" makes it to No. 1 with 97 station reports, including 35 No. 1 reports. And by the way, at the helm of the first No. 1 single for the recently formed EMI Record Group, last week's top-performing "Tennessee" by Arrested Development, was Glynice Coleman, VP of promotion. Congratulations.

HIP-HOP DIVA DELIGHT: "You Remind Me" by Mary J. Blige from the "Strictly Business" soundtrack (Uptown) gains three stations—XHRM San Diego, WMXD Detroit, and WJFX Fort Wayne, Ind.—for a total of 98 report-ers. Blige's sound brings R&B/hip-hop full circle as the first female to master "R&B on the hip-hop tip." The album, "What's The 411," will be in store in early August and sista-girl does not let you down. Once you've listened to the album's unusual introduction, you'll find song after song of vocal delights. Blige even does justice to Chaka Khan's "Sweet Thang." G'on girl.

MORE SOUNDTRACK STANDOUTS: "Mr. Loverman" by Shabba Ranks (Epic) from the "Deep Cover" soundtrack maintains steady growth, moving up 5-3, with reports from 95 stations. It gets new activity at WYFX West Palm Beach, Fla., WBSK Norfolk, Va., and XHRM. "Loverman" gets its first No. 1 reports, from WCDX Richmond, Va., and WXYV Baltimore.

NEW DAYS, NEW WAYS: Take a look at this week's R&B Radio Monitor. Over time you will find that records do not always move up this chart in an orderly, consistent manner. The fluctuations are caused by the way records are actually played on radio. There are increases and decreases in real rotations from week to week. When actual BDS radio data are combined with SoundScan data in the new chart methodology the sales and airplay fluctua-tions will balance each other out to produce more consistent chart movement. There may be more fluctuation with the new chart methodology than with the current methodology because real-world activity is not always smooth.

YOU CAN'T SEE WHAT I CAN SEE: During most holidays radio tends to make either minor changes in their playlists or none at all. Nevertheless, many records were able to make large gains at radio. Here are this week's most active records and their station gains: "My Kinda Girl" by the Rude Boys (Atlantic), 57; "Through The Tears," Meli'sa Morgan (Pendulum), 25; "The Doo-Bop Song," Miles Davis (Warner Bros.), 24; "Jam," Michael Jack-son (Epic), 24; "Move Me No Mountain," Soul II Soul (Virgin), 23; "A Little More Love," Lisa Stansfield (Arista), 23; You Can Make The Story Right," Chaka Khan (Warner Bros.), 22.

RHYTHM AND BLUES

(Continued from page 19)

question being bandied about as Rich-chie's latest album, "Back To Front," charges to the top of the charts and as the artist himself prepares to finalize a new recording contract with Mercury Records. If the Mercury deal is a wrap—and we suspect it is—Richie is in good hands. And he still has the chops: incredible songwriting talent, a voice that is smooth as silk despite sev-eral throat operations, and the drive to take his particular sound into the '90s with nods to contemporary production and lyric content without selling out to kiddie pop ideals . . . Donna Johns, product manager for RAL/Sony, had her name misspelled in last week's EPMD story . . . Prince's new album, which will bear as its title the male/female/peace symbol he has be-come known for, is sure to become a smash. Already we are being "Sexy M.F."ed to death on radio (a repetitive groove in the James Brown retro mode that nevertheless reels you in af-ter three listens). The real hoot is the video, introduced as a "short film" (is His Princeliness now taking cues from Michael Jackson?). The video features most of actress Troy Beyers as Prince rolls up to a speakeasy with his home-boys and steals the women off the set. In between we are treated to an elabo-ate sex fantasy. Sexist, yes, but even I had to laugh at the cheekiness of this one. Whether you love him or hate him, ya gotta admit, Prince is always an

original . . . It is interesting to see the two top R&B production teams going at it head-to-head in a new medium: the multi-artist soundtrack. Jam & Lewis' Perspective has "Mo' Money," while at the same time L.A. & Face's LaFace is offering up "Boomerang." No question: Both albums are scorchers. Don't choose—just snatch 'em both up . . .

FOND FAREWELL: I was saddened to hear of the death of Paisley Park re-cording artist Tony LeMans. He was 29. LeMans was driving home to Ma-libu, Calif., at about 6 a.m. June 24 af-ter a night of recording demos for his second album and then hanging out. He crashed his 1982 red Porsche 911 on the Pacific Coast Highway. It is be-lieved he fell asleep at the wheel. You may not remember Tony. He had one little-known, self-titled album on Warner Bros. Records in 1989 that sank like a stone but also sank major hooks in me, so much so that I put the album on my top-10 list for the year. It was funky, it was thoughtful, it was rock-influenced, it was imaginative, and it was sly (Sly Stone-ish, too). I met him in person maybe twice, and we talked on the phone. This guy had real talent, he was a poet and a musician (and something of a character) who was coming into his own after being seen, wrongly, as a cut-rate Prince. And before his star could rise, it fell from the sky.

R&B SINGLES A-Z

- TITLE (Publisher - Licensing Org.) Sheet Music Dist.
- 60 7 DAYS, 7 NIGHTS (Maggiestrong, ASCAP/Ensign, ASCAP/Lane Brane, BMI/Ackee, ASCAP/Toe Knee Hangs, ASCAP) CPP
- 56 ALL ABOUT HER (Another Fine Mix, BMI/So So Smoove, ASCAP/Middletown Sound, ASCAP)
- 82 ALL 'N' ALL (Virgin, ASCAP/Four Power, ASCAP)
- 83 ALL OF MY LOVE (Melon Ball, BMI)
- 39 ALL THE WAY LOVE (Nu Zulu, BMI/Baby Ann, BMI/Tony Collins, BMI)
- 8 BABY-BABY-BABY (Kear, BMI/Greenskirt, BMI)
- 41 BABY GOT BACK (Songs Of PolyGram, Mix-A-Lot, BMI)
- 1 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
- 43 BRAINSTORMING (Mike Ten, BMI/Biv Ten, ASCAP) HL
- 79 BREAKDOWN (Pac Jam, BMI)
- 45 CAN I GET WITH YOU TONIGHT? (Chicago Bros., BMI/Warner-Tamerlane, BMI)
- 33 COME & TALK TO ME (EMI April, ASCAP/DeSwing Mob, ASCAP/Across 110th Street, ASCAP) WBM
- 72 COMMITTED (Pri./Woriers/Cososa, ASCAP)
- 97 DEEP COVER (Sony Tunes, ASCAP/Nuthouse, ASCAP)
- 25 DEPEND ON YOU (Sony Tunes, ASCAP/Yellow Elephant, ASCAP/Benny's Music, BMI/EMI Blackwood, BMI/Angie & Debbie, BMI)
- 50 DID YOU PRAY TODAY? (Avid One, ASCAP/Whole Nine Yards, ASCAP/O'Hara, BMI/Texas City, BMI)
- 17 DO IT TO ME (Speeding Bullet, ASCAP) CLM
- 81 DON'T FORGET ABOUT ME (Maurice Starr, ASCAP)
- 34 DON'T SWEAT THE TECHNIQUE (EMI Blackwood, BMI/Eric B & Rakim, ASCAP)
- 84 THE DOO-BOP SONG (Jazz Horn, BMI/Warner-Tamerlane, BMI/Bee Mo Easy, ASCAP)
- 32 DO UNTO ME (Warner-Tamerlane, BMI/Kings Kid, BMI/Gimme 1/2, ASCAP/Welbeck, ASCAP/Lettover Soupped, BMI/ATV, BMI/Ackee, ASCAP/Toe Knee Hangs, ASCAP)
- 48 DREAM COME TRUE '92 (Mudslide, BMI/Heavy, BMI/London, BMI)
- 74 END OF THE ROAD (Kear, BMI/Ensign, BMI/Greenskirt, BMI)
- 31 FOREVER IN YOUR EYES (Flyte Tyme, ASCAP)
- 53 FULL TERM LOVE (FROM CLASS ACT) (Marley Marl, ASCAP/MCA, ASCAP/EMI April, ASCAP/Taking Care Of Business, BMI/Minder, ASCAP)
- 73 GET-A-WAY (Phelan, BMI/DuJuan, BMI/Southern Northern Star, BMI)
- 28 GIVE U MY HEART (FROM BOOMERANG) (Kear, BMI/Ensign, BMI/Greenskirt, BMI/Saba Seven, BMI)
- 4 GIVING HIM SOMETHING HE CAN FEEL (Warner-Tamerlane, BMI) WBM
- 94 GOODBYE (Al B. Sure!, ASCAP/Willaire, ASCAP/EMI April, ASCAP) WBM
- 89 HELLUVA (Delicious Apple, BMI/Purple, BMI/Fun City, BMI/Van Gogh's Ear, BMI/Music Corp. Of America, BMI/Gasoline Alley, ASCAP)
- 71 HO FRAT SWING (Bust-It, BMI)
- 23 HONEY LOVE (Willesden, BMI/R.Kelly, BMI)
- 37 HOW ABOUT TONIGHT (DuJuan, BMI)
- 61 I ADORE MI AMOR (Me Good, ASCAP/Azmah Eel, ASCAP)
- 92 IF I WAS YOUR MAN (Entertaining, BMI/Midstar, BMI/Sony Epic/Solar, BMI)
- 30 IF YOU FEEL THE NEED (Elm City, ASCAP/Pri, ASCAP)
- 11 I'LL BE THERE (Jobete, ASCAP/Stone Diamond, BMI) CPP
- 29 I MISS YOU (Harrindur, BMI/Joe Public, BMI) CPP
- 42 IN THE CLOSET (Mijac, BMI/Warner-Tamerlane, BMI/Donril, ASCAP/Zomba, ASCAP) WBM
- 91 IT ALL BEGINS WITH YOU (Music Corp. Of America, BMI/O'Hara, BMI/IDG, ASCAP/By George You've Got It, ASCAP)
- 36 IT'S NOT HARD TO LOVE YOU (Gratitude Sky, ASCAP)
- 10 I'VE BEEN SEARCHIN' (NOBODY LIKE YOU) (Luella, ASCAP/Warner Chappell, ASCAP/Mom & Dad, ASCAP)
- 67 I'VE GOTTA HAVE IT (Kharatrov, ASCAP/Chrysalis, ASCAP)
- 62 I WANT TO BE FREE (THAT'S THE TRUTH) (Willesden, BMI/A Dish-A-Tunes, BMI)
- 40 JAM (Mijac, BMI/Warner-Tamerlane, BMI/Rene Moore, ASCAP/Bruce Swedien, ASCAP/Donril, ASCAP/Zomba, ASCAP)
- 88 JOY (Virgin, ASCAP/Jazzie B, ASCAP/Soul II Soul Mad, ASCAP)
- 51 JUMP AROUND (T-Boy, ASCAP/Soul Assassins, ASCAP)
- 68 JUMP (So So Def, ASCAP/EMI April, ASCAP) WBM
- 18 JUST FOR TONIGHT (Yellow Elephant, ASCAP/Edward Grant, ASCAP/Dyad, BMI)
- 57 JUST MAKE ME THE ONE (Virgin, BMI/Eighth House, BMI/Boneless, BMI/Cool Banana, ASCAP)
- 24 JUST MY LUCK (Kear, BMI/Inner Rhythm, BMI/Epic, BMI/Solar, BMI/Arondale, BMI)
- 5 KEEP ON WALKIN' (Last Song, ASCAP/Third Coast, ASCAP)
- 38 LA SCHMOOVE (Willesden, BMI/CPMK, BMI/Jazz Merchant, ASCAP/Zomba, ASCAP)
- 96 A LITTLE MORE LOVE (Big Life, BMI/Careers-BMG, BMI)
- 80 LIVING FOR YOU (Dickiebird, BMI)
- 58 LOVE LIKE THIS (Jobete, ASCAP/Golden Torch, ASCAP/EMI, ASCAP) CPP
- 70 LOVE YOU ALL MY LIFETIME (Arabella, BMI/BMG, ASCAP)
- 47 MONEY CAN'T BUY YOU LOVE (Flyte Tyme, ASCAP/Rated RT, ASCAP/Burbank Plaza, ASCAP)
- 66 MOVE ME NO MOUNTAIN (Dandy Ditty's, ASCAP)
- 3 MR. LOVERMAN (FROM DEEP COVER) (Worldwide, BMI/Anchor, ASCAP/Gunsmoke, ASCAP/Pow Wow, ASCAP)
- 64 MY KINDA GIRL (Trycep, BMI/Willesden, BMI)
- 87 MY LOVIN' (YOU'RE NEVER GONNA GET IT) (Two Tuff-Enuff, BMI/Irving, ASCAP) CPP
- 14 NEVER SATISFIED (4 Tammy, ASCAP/S.A. Brown, ASCAP)
- 26 NOBODY BUT YOU (Proper, ASCAP/Strange Motel, ASCAP/Greg's Groove, ASCAP)
- 19 NO PLACE LIKE LOVE (Degroat & Degroat, BMI/Warner-Tamerlane, BMI) WBM
- 49 ONE MAN WOMAN (Gratitude Sky, ASCAP/Penzafire, ASCAP/Virgin, ASCAP)
- 85 PROMISE ME (Blockson, ASCAP/Third Stone, ASCAP/Warner Chappell, ASCAP/Diva 1, ASCAP/Killings, ASCAP)

Billboard.

FOR WEEK ENDING JULY 18, 1992

Top R&B Singles Sales

Compiled from a national sample of POS (point of sale) equipped retail stores and rack outlets which report number of units sold to SoundScan, Inc.



THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL)
			★ ★ NO. 1 ★ ★		38	50	2	HEAR WHAT I HEAR	KILO (WRAP/ICHIBAN)
1	1	2	BABY GOT BACK	2 weeks at No. 1 SIR MIX-A-LOT (DEF AMERICAN/REPRISE)	39	38	2	I'VE BEEN SEARCHIN'	GLENN JONES (ATLANTIC)
2	4	2	BABY-BABY-BABY	TLC (LAFACE/ARISTA)	40	61	2	WELCOME TO THE GHETTO	SPICE 1 (JIVE)
3	5	2	THEY WANT EFX	DAS EFX (ATCO EASTWEST)	41	37	2	ALL WOMAN	LISA STANSFIELD (ARISTA)
4	3	2	COME & TALK TO ME	JODECI (UPTOWN/MCA)	42	42	2	IF YOU WANT IT	ZND II NONE (PROFILE)
5	6	2	WARM IT UP	KRIS KROSS (RUFFHOUSE/COLUMBIA)	43	35	2	AIN'T 2 PROUD 2 BEG	TLC (LAFACE/ARISTA)
6	7	2	YOU REMIND ME	MARY J. BLIGE (UPTOWN/MCA)	44	49	2	WHEN YOU'VE BEEN BLESSED	PATTI LABELLE (MCA)
7	2	2	TENNESSEE	ARRESTED DEVELOPMENT (CHRYSLIS)	45	57	2	GHETTO RED HOT	SUPERCAT (COLUMBIA)
8	8	2	MR. LOVERMAN	SHABBA RANKS (EPIC)	46	44	2	SCHOOL ME	GERALD LEVERT (ATCO EASTWEST)
9	12	2	GIVING HIM SOMETHING HE...	EN VOEGUE (ATCO EASTWEST)	47	52	2	BABY HOLD ON TO ME	GERALD LEVERT (ATCO EASTWEST)
10	11	2	KEEP ON WALKIN'	CECE PENITON (A&M)	48	40	2	IN THE CLOSET	MICHAEL JACKSON (EPIC)
11	9	2	JUMP	KRIS KROSS (RUFFHOUSE/COLUMBIA)	49	41	2	DEEP COVER	DR. DRE (SOLAR/EPIC)
12	10	2	HONEY LOVE	R. KELLY & PUBLIC ANNOUNCEMENT (JIVE)	50	46	2	THE SAGA CONTINUES...	THE BOYZ (MOTOWN)
13	13	2	SOMETIMES I RHYME SLOW	NICE & SMOOTH (RAL/COLUMBIA)	51	47	2	LOVE ME	TRACIE SPENCER (CAPITOL)
14	16	2	THE BEST THINGS IN LIFE ARE FREE	L. VANDROSS/J. JACKSON (PERSPECTIVE)	52	43	2	LIVE AND LEARN	JOE PUBLIC (COLUMBIA)
15	14	2	THEY REMINISCE OVER YOU	PETE ROCK & C.L. SMOOTH (ELEKTRA)	53	51	2	SYMPIN'	BOYZ II MEN (MOTOWN)
16	17	2	WISHING ON A STAR	THE COVER GIRLS (EPIC)	54	65	2	I MISS YOU	JOE PUBLIC (COLUMBIA)
17	19	2	I WANT TO BE FREE	TOO SHORT (JIVE)	55	48	2	GOODBYE	TEVIN CAMPBELL (QWEST/WB)
18	30	2	BACK TO THE HOTEL	NZDEEP (PROFILE)	56	58	2	XODUS	XCLAN (POLYDOR/PLG)
19	29	2	JUMP AROUND	HOUSE OF PAIN (TOMMY BOY)	57	60	2	DON'T SWEAT THE TECHNIQUE	ERIC B. & RAKIM (MCA)
20	18	2	WHY ME BABY?	KEITH SWEAT (ELEKTRA)	58	—	1	STROBELIGHT HONEY	BLACK SHEEP (MERCURY)
21	22	2	DO IT TO ME	LIONEL RICHIE (MOTOWN)	59	53	2	TAKE IT PERSONAL	GANG STARR (CHRYSLIS/ERG)
22	24	2	SCENARIO	A TRIBE CALLED QUEST (JIVE)	60	54	2	PLEASE DON'T GO	BOYZ II MEN (MOTOWN)
23	20	2	VICTIM OF THE GHETTO	THE COLLEGE BOYZ (VIRGIN)	61	69	2	USE ME	MEN AT LARGE (ATCO EASTWEST)
24	26	2	BRAINSTORMING	M.C. BRAINS (MOTOWN)	62	45	2	NU NU	LIDELL TOWNSELL (MERCURY)
25	—	1	JUS LYKE COMPTON	DJ QUIK (PROFILE)	63	—	1	GIVE U MY HEART	BABYFACE/T.BRAXTON (LAFACE/ARISTA)
26	23	2	SILENT PRAYER	SHANICE (MOTOWN)	64	64	2	HO FRAT SWING	HO FRAT HO! (BUST IT)
27	21	2	MY LOVIN' (YOU'RE NEVER...)	EN VOEGUE (ATCO EASTWEST)	65	63	2	BREAKIN' MY HEART	MINT CONDITION (PERSPECTIVE/A&M)
28	25	2	HELLUVA	BROTHERHOOD CREED (GASOLINE ALLEY)	66	55	2	IF MY HOMIE CALLS/BRENDA'S...	2PAC (INTERSCOPE/ATLANTIC)
29	15	2	I'LL BE THERE	MARIAH CAREY (COLUMBIA)	67	73	2	REMEMBER THE TIME	MICHAEL JACKSON (EPIC)
30	39	2	YOU CAN'T SEE.../DON'T CURSE	HEAVY D. & THE BOYZ (UPTOWN/MCA)	68	70	2	WHATEVER IT TAKES	TROOP (ATLANTIC)
31	31	2	FULL TERM LOVE	MONIE LOVE (GIANT/WARNER BROS.)	69	59	2	JUST FOR TONIGHT	VANESSA WILLIAMS (WING/MERCURY)
32	27	2	NEVER SATISFIED	GOOD 2 GO (GIANT/REPRISE)	70	—	1	SLOW MOTION	COLOR ME BADD (GIANT)
33	36	2	FOREVER IN YOUR EYES	MINT CONDITION (PERSPECTIVE/A&M)	71	72	2	MASTERPIECE	ATLANTIC STARR (REPRISE)
34	28	2	LA SCHMOOVE	FU-SCHNICKENS (JIVE)	72	66	2	SO WHAT'CHA WANT	BEASTIE BOYS (CAPITOL)
35	32	2	I WANNA ROCK	LUKE (LUKE/ATLANTIC)	73	68	2	NO SUNSHINE	KID FROST (VIRGIN)
36	33	2	UPTOWN ANTHEM	NAUGHTY BY NATURE (TOMMY BOY)	74	74	2	THE JAM	SHABBA RANKS FEATURING KRS-1 (EPIC)
37	34	2	DON'T BE AFRAID (FROM "JUICE")	AARON HALL (SOUL/MCA)	75	67	2	LOVE YOU ALL MY LIFETIME	CHAKA KHAN (WARNER BROS.)

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

- 90 PU' SHO HANDS 2GETHA (EMI Blackwood, BMI/It's CeeCee Time, BMI)
- 35 REAL LOVE (Pejo, BMI/Scottsville, BMI/Walter Simmons, BMI)
- 99 THE SAGA CONTINUES... (Buff Man, BMI)
- 63 SCENARIO (Zomba, ASCAP/Jazz Merchant, ASCAP/New School, ASCAP)
- 52 SCHOOL ME (Trycep, BMI/Ramal, BMI/Willesden, BMI)
- 95 SENSITIVE LOVER (A.L.W./Ronnie Runs, ASCAP)
- 77 SHINE YOUR LIGHT (O Dad, BMI/Professor B., BMI)
- 9 SILENT PRAYER (Gratitude Sky, ASCAP/Virgin, ASCAP/Penzafire, ASCAP)
- 46 SOMEBODY'S BEEN SLEEPIN' IN MY BED (EMI April, /O/B/O Itself, Cuddie B./Stick Funk, ASCAP)
- 78 SOMETIMES I RHYME SLOW (EMI April, ASCAP/Purple Rabbit, ASCAP)
- 55 SPRUNG ON ME (We Fly, BMI)
- 44 STRAWBERRY LETTER 23 (Kidada, BMI/Off The Wall, BMI) WBM
- 75 SYMPIN' (Diva One, MCA, Biv Ten, ASCAP)
- 6 TENNESSEE (Arrested Development, BMI/EMI Blackwood, BMI) WBM
- 15 THEY REMINISCE OVER YOU (Ness, Nitty & Capone, Smooth Flowin'/Pete Rock, ASCAP)
- 21 THEY WANT EFX (Straight Out Da Sewer, ASCAP/Donna-Dion, BMI/EMI Blackwood, BMI/Cellar Addict, BMI/Sewer Slang, BMI) WBM
- 100 THIS IS THE WAY WE ROLL (Bust-It, BMI)
- 93 THROUGH THE TEARS (Captain Z, ASCAP/MCA, ASCAP/Joytel-EMI, ASCAP)
- 86 UNCONDITIONAL LOVE (Jodaway, ASCAP/WB, ASCAP) WBM
- 65 UPTOWN ANTHEM (T-Boy, ASCAP/Naughty, ASCAP)
- 12 USE ME (Trycep, BMI/Willesden, BMI)
- 98 VICTIM OF THE GHETTO (Virgin, Rom/Black Doors, TJ/Pecot, ASCAP)
- 13 WARM IT UP (EMI April, ASCAP/So So Def, ASCAP/House Of Fun, BMI) WBM
- 27 THE WAY LOVE GOES (Pri, ASCAP/Let's Have Lunch, ASCAP/Rejoice, BMI)
- 20 WE DIDN'T KNOW (Stevland Morris, ASCAP) CPP
- 16 WHATEVER IT TAKES (Piggy Rat, ASCAP)
- 7 WHEN YOU'VE BEEN BLESSED (FEELS LIKE HEAVEN) (Budsky, BMI/Zuri, BMI/Eat Your Heart Out, BMI/Gamble-Huff, ASCAP/Henry Sue Mae, BMI/Mighty Three, BMI/Irving, BMI/Julie Gold, BMI) CPP
- 76 WHY ME BABY? (Keith Sweat, E/A, /WB, ASCAP/Donril, Zomba, LL Cool J, Def Jam, ASCAP) WBM
- 54 WISHING ON A STAR (May 12, BMI/Warner-Tamerlane, BMI)
- 59 YOU CAN MAKE THE STORY RIGHT (Zomba, ASCAP/Public Eye, ASCAP/Goodness, ASCAP)
- 69 YOU CAN'T SEE WHAT I CAN SEE (EMI April, ASCAP/Across 110th Street, ASCAP/E-Z-Duz-It, ASCAP/Chad Elliott, ASCAP)
- 2 YOU KNOW WHAT I LIKE (Rambush, MCA, ASCAP)
- 22 YOU REMIND ME (FROM STRICTLY BUSINESS) (WB, ASCAP/Stone Jam, ASCAP/Milteer, ASCAP) WBM

Future Focus; Ronald's 'Needs'; Strictly Business

A BRIGHT FUTURE: Two elements are required if you decide to dub your band the **Future Sound Of London**: a limitless supply of nerve and a unique vision. On their debut album, "Accelerator," Garry Cobain and Brian Dougans prove they have both.

From the hyper rush of synths that fuels the opener, "Expander," to the spacious, soothing mood of the closer, "Central Industrial," Cobain and Dougans have created a conveyor-belt journey through the darker and more pensive regions of clubland. Insinuating, floor-filling beats are plentiful, but they are embellished with complex melodies and imaginative arrangements. Tracks like "1 In 8" and "Calcium" are as pleasing to listen to as they are to dance to.

"Accelerator" is preceded by the top-20 U.K. club hit "Papua New Guinea," a trance/funk jam that is framed by lush layers of strings and laser-ized synths. Comparisons to 808 State are looming, but are not terribly accurate. The 12-inch format sports varied remixes by Graham Massey and Andy Weatherall.

Before forming FSOL, Cobain and Dougans made waves as **Stakker** and had a moderate alternative hit in Europe with "Humanoid" in 1988 (which will be remixed and rereleased shortly). The constraint of being known as an "electro-pop" act was one of the reasons they renamed and refocused their group.

Dougans notes, "We've always been unable to pin ourselves down to one type of music, which is not only our strength, but also our Achilles heel. People get confused as to what we're about."

With this in mind, it's no surprise "Accelerator" is virtually a treasure hunt of influences. African percussion is combined with ambient house and

techno, while disco is merged with hip-hop and garage—with a common thread being a grand, neoclassical style of production. DJs are advised to take a close listen to the sullen "While Others Cry," with its percussive house beat and melancholy guest vocals by Yargo, and "Pulse State," with its dreamy choral vocals and spi-



by Larry Flick

raling keys.

"Accelerator" is currently out on the U.K.-based **Jumpin' & Pumpin' Records**, and is starting to spark interest from U.S. majors. Jump on this one fast; the future for this band looks mighty bright.

THE SINGLE LIFE: Approximately six months ago, we rhapsodized over English soul singer **Terry Ronald's** MCA U.S. debut, "What The Child Needs." Sadly, it fell through the cracks and disappeared with hardly a trace.

It's good to see the label's U.K. branch is reviving the single for European release with several silky remixes by **Simon Dunmore**. The original track's **Soul II Soul**-ish swing beat has been replaced with a thick, easy-paced house groove that nicely suits current club trends but is also sweet enough for radio airplay. Wisely, Ronald's distinctive voice and

the song's lovely Philly-soul nuances are still prominent. It sure would be nice if MCA in the States would consider working it.

It has been a while since we've seen the kind of prerelease hype that **Ten City** has received so far for its forthcoming **Atco/EastWest** album. Advance tapes are flying in many "hip" circles, and while we agree with the overwhelmingly positive consensus, we fear the project is in danger of being burned out before it is released commercially.

Regardless, the set's first 12-inch single, "My Peace Of Heaven," is a virtually flawless slice of R&B-inflected house that is among its most powerful recordings in years. Hearty applause to **David Morales** for doing an exceptional production job. He keeps the arrangement deceptively sparse and deep, focusing on the song's infectious nature. We can't get enough of the "International" mix, with its steamy Hammond organ fills. Essential.

Ultra Nate delivers a seductive guest vocal on "Altitude," the first single by **777** (Caroline, New York). This electro-hip jam has already begun to win international underground approval via import and tape activity. It was first issued under the moniker **System 7**, but the act had to change its name for legal reasons. A two-record set of mixes features a variety of styles, which should succeed in generating multiformat play. The best of the bunch are **Wilbur's** seductively deep mix and the wild and trippy "Screamer" mix by the **Moody Boys**.

Those long-awaited house remixes of the recent **Luther Vandross** and

Janet Jackson hit, "The Best Things In Life Are Free" (A&M), are finally out—and they're quite yummy. **Frankie Knuckles** and **David Morales** have teamed up to create a summery disco setting that suits the vocals better than did the original mix. Meanwhile, **CJ MacIntosh** gives the song a warm Euro-garage vibe that will fit well into early-a.m. programs. Also

pretty nifty are Morales' solo deep-house musings.

While we admit to being a few seconds behind, we hope it's not too late to recommend "Bread, Love & Dreams," a thoroughly uplifting gem by **A Man Called Adam** (Big Life, U.K.). Out on a double-12-inch promo, this catchy pop/dance confection has

(Continued on page 25)



Back At The Hacienda. Legendary Manchester, England, nightclub the Hacienda recently marked its 10th anniversary with a monthlong series of concerts and raves. Among the highlights was a house/techno soiree that drew well more than the venue's capacity of 1,000 people. The lineup of DJs included Graham Park, M-People's Mike Pickering, Frankie Knuckles, and David Morales. Hanging out in the DJ booth, from left, are Paul Kincred, director of dance music, Arista Records U.K.; George Hess, Arista Records U.S.; Pickering; Knuckles; and Morales.

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CLUB PLAY

COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	3	10	5	*** No. 1 *** RUNAWAY ELEKTRA 66424 1 week at No. 1	◆ DEEE-LITE
2	2	4	8	HELPLESS (I DON'T KNOW WHAT TO DO...) MAXI 863 329/MERCURY	URBANIZED/SILVANO
3	4	8	6	RAIN FALLS VIRGIN 96173	◆ FRANKIE KNUCKLES FEATURING LISA MICHAELIS
4	7	22	4	JUMP SUNSHINE 812	THE MOVEMENT
5	1	3	8	SURRENDER YOURSELF COLUMBIA 74291	◆ THE DAOU
6	13	30	4	PENNIES FROM HEAVEN VIRGIN 96195	◆ INNER CITY
7	6	11	7	MAKE IT ON MY OWN ARISTA 1-2435	ALISON LIMERICK
8	11	20	5	DROP A BEAT INSTINCT 240	MOBY
9	5	2	8	KEEP ON WALKIN' A&M 7382	◆ CECE PENISTON
10	12	12	7	MIG-29 NEXT PLATEAU 50178	MIG-29
11	16	17	6	DEEPLY DIPPY CHARISMA 96164	◆ RIGHT SAID FRED
12	15	18	6	I KNOW BIG BEAT 10049/ATLANTIC	NEW ATLANTIC
13	23	38	4	MONEY REPRISE 40392/WARNER BROS.	CAMEO
14	21	25	5	STROBELITE HONEY MERCURY 866 869	◆ BLACK SHEEP
15	20	32	4	SUNSHINE AND ECSTASY SIRE 40444/WARNER BROS.	◆ TOM TOM CLUB
16	19	23	5	PARA LOS RUMBEROS ELEKTRA 66421	TITO PUENTE
17	10	13	9	WEIRDO BEGGARS BANQUET 62264/RCA	◆ THE CHARLATANS UK
18	9	1	9	NOTHING CAN STOP US WARNER BROS. 40395	◆ SAINT ETIENNE
19	31	—	2	IT'S A FINE DAY ATCO EASTWEST 96187	◆ OPUS III
20	14	5	10	SET ME FREE GREAT JONES 530 615/ISLAND	◆ CLUBLAND FEATURING ZEMYA HAMILTON
21	18	19	6	GET YOUR BODY! MCA 54374	◆ ADAMSKI FEATURING NINA HAGEN
22	8	7	11	CLUB LONELY EPIC 74282	◆ LIL LOUIS & THE WORLD
23	26	31	4	JUMP AROUND TOMMY BOY 526	◆ HOUSE OF PAIN
24	17	9	11	ELEVATION REACT IMPORT	G.T.O.
25	25	47	3	SHINE ON ESQUIRE 74326	◆ DEGREES OF MOTION FEATURING BITI
26	24	6	10	TREATY HOLLYWOOD 66451/ELEKTRA	◆ YOTHU YINDI
27	22	16	10	O FORTUNA RADIKAL 12299	APOTHEOSIS
28	28	15	10	SWEAT DANCE WARNER BROS. 40248	◆ KYZE
29	37	43	3	***Power Pick*** NEVER BE ANOTHER ONE ACID JAZZ 5322/SCOTTI BROS.	COLONEL ABRAMS
30	35	46	3	DON'T STOP...PLANET ROCK TOMMY BOY 1052	AFRIKA BAMBAATAA & THE SOUL SONIC FORCE
31	42	—	2	THE HITMAN INTERSCOPE 96168/ATLANTIC	AB LOGIC
32	29	35	6	THEY WANT EFX ATCO EASTWEST 96206	◆ DAS EFX
33	45	—	2	WHATEVER YOU DREAM GUERRILLA 13862/R.S.	REACT 2 RHYTHM
34	NEW	1	1	***Hot Shot Debut*** RHYTHM IS A DANCER ARISTA 1-2445	◆ SNAP
35	NEW	1	1	GET WITH U MERCURY 864 081	LIDELL TOWNSELL & M.T.F.
36	32	37	4	THE POWER OF RHYTHM EPIC 74287	◆ B.G. THE PRINCE OF RAP
37	NEW	1	1	TEMPLE OF DREAMS KICKIN' 4101/INSTINCT	◆ MESSIAH
38	NEW	1	1	FRIDAY I'M IN LOVE FICTION 66416/ELEKTRA	◆ THE CURE
39	41	—	2	FREE YOUR MIND STRICTLY RHYTHM 002	IRA LEVI
40	36	42	4	MONEY WAX TRAX 9172	◆ KMFDN FEATURING CHRISSIE DEWINTER
41	38	—	2	TENNESSEE CHRYSALIS 23787/ERG	◆ ARRESTED DEVELOPMENT
42	NEW	1	1	DIGITAL LOVE THING ATCO EASTWEST PROMO	HAPPYHEAD
43	27	21	7	NOTGONNACHANGE FONTANA 866 855/MERCURY	◆ SWING OUT SISTER
44	44	48	3	WHATEVER U NEED SMASH 865 845/PLG	◆ M. DOC
45	NEW	1	1	WARM IT UP RUFFHOUSE 74377/COLUMBIA	◆ KRIS KROSS
46	NEW	1	1	YOUR LOVE WARNER BROS. 40393	◆ CHIC
47	NEW	1	1	STRONG ENOUGH ACTIVE 66390/ELEKTRA	LOLEATTA HOLLOWAY
48	30	29	6	ENERGY EXPRESS ZYX 6653	HYSTERIA
49	NEW	1	1	WISHING ON A STAR EPIC 74370	◆ THE COVER GIRLS
50	NEW	1	1	DON'T SWEAT THE TECHNIQUE MCA 54369	◆ ERIC B. & RAKIM

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	4	8	*** No. 1 *** SET ME FREE (T) (X) GREAT JONES 530 615/ISLAND	◆ CLUBLAND FEATURING ZEMYA HAMILTON
2	1	3	15	THEY WANT EFX (M) (T) ATCO EASTWEST 96206	◆ DAS EFX
3	4	5	7	MR. LOVERMAN (T) EPIC 74248	◆ SHABBA RANKS
4	6	9	4	RUNAWAY (T) (X) ELEKTRA 66424	◆ DEEE-LITE
5	2	1	8	CLUB LONELY (T) EPIC 74282	◆ LIL LOUIS & THE WORLD
6	7	7	6	KEEP ON WALKIN' (T) A&M 7382	◆ CECE PENISTON
7	10	15	5	JUMP AROUND (T) (X) TOMMY BOY 526	◆ HOUSE OF PAIN
8	12	21	3	WARM IT UP (T) RUFFHOUSE 74377/COLUMBIA	◆ KRIS KROSS
9	8	10	7	DON'T CURSE/YOU CAN'T SEE WHAT I CAN SEE (T) UPTOWN 54428/MCA	◆ HEAVY D. & THE BOYZ
10	9	13	7	STROBELITE HONEY (M) (T) MERCURY 866 869	◆ BLACK SHEEP
11	11	14	6	RAIN FALLS (T) VIRGIN 96173	◆ FRANKIE KNUCKLES FEATURING LISA MICHAELIS
12	5	2	17	BABY GOT BACK (M) (T) (X) DEF AMERICAN 40233/WARNER BROS.	◆ SIR MIX-A-LOT
13	14	17	7	SWEAT DANCE (M) (T) (X) WARNER BROS. 40248	◆ KYZE
14	16	23	7	SHINE ON (M) (T) ESQUIRE 74326	◆ DEGREES OF MOTION FEATURING BITI
15	21	30	5	PENNIES FROM HEAVEN (T) VIRGIN 96195	◆ INNER CITY
16	17	22	6	UPTOWN ANTHEM/GUARD YOUR GRILL (T) TOMMY BOY 519	◆ NAUGHTY BY NATURE
17	23	29	4	THE POWER OF RHYTHM (T) EPIC 74287	◆ B.G. THE PRINCE OF RAP
18	15	16	9	NOTHING CAN STOP US (T) (X) WARNER BROS. 40395	◆ SAINT ETIENNE
19	26	40	3	TOO FUNKY (M) (T) (X) COLUMBIA 74352	◆ GEORGE MICHAEL
20	20	25	8	THEY REMINISCE OVER YOU (T.R.O.Y.) (T) ELEKTRA 66445	◆ PETE ROCK & C.L. SMOOTH
21	32	—	2	***Power Pick*** DON'T SWEAT THE TECHNIQUE (M) (T) MCA 54369	◆ ERIC B. & RAKIM
22	22	24	12	TWILIGHT ZONE (T) (X) RADIKAL 12300/CRITIQUE	◆ 2 UNLIMITED
23	24	28	5	PARA LOS RUMBEROS/RAN KAN KAN (T) ELEKTRA 66421	TITO PUENTE
24	19	20	11	TENNESSEE (T) CHRYSALIS 23787/ERG	◆ ARRESTED DEVELOPMENT
25	30	39	4	SUNSHINE AND ECSTASY (T) (X) SIRE 40444/WARNER BROS.	◆ TOM TOM CLUB
26	13	6	11	CRUCIFIED (T) (X) GIANT 40351/WARNER BROS.	◆ ARMY OF LOVERS
27	27	33	6	O FORTUNA (T) RADIKAL 12299	APOTHEOSIS
28	NEW	1	1	***Hot Shot Debut*** YOU REMIND ME (T) UPTOWN 54447/MCA	◆ MARY J. BLIGE
29	34	43	3	JUMP (M) (T) SUNSHINE 812	THE MOVEMENT
30	40	—	2	I NEED LOVE (T) (X) GEFEN 21709	◆ OLIVIA NEWTON-JOHN
31	31	37	4	HELPLESS (I DON'T KNOW WHAT TO DO...) (M) (T) (X) MAXI 863 329/MERCURY	URBANIZED/SILVANO
32	36	44	3	PLEASE DON'T GO (M) (T) (X) NEXT PLATEAU 50187	◆ K.W.S.
33	NEW	1	1	YOUR LOVE (T) (X) WARNER BROS. 40393	◆ CHIC
34	42	46	3	FRIDAY I'M IN LOVE (X) FICTION 66416/ELEKTRA	◆ THE CURE
35	NEW	1	1	SONIK FRIKTION (M) (T) MAJII 9112/CHEETAH	◆ RADIOACTIVE GOLDFISH
36	18	8	12	LOVE YOU ALL MY LIFETIME (T) (X) WARNER BROS. 40377	◆ CHAKA KHAN
37	NEW	1	1	PLEASE DON'T GO (M) (T) (X) ZYX 6748	◆ DOUBLE YOU?
38	33	32	7	BREATH OF LIFE (T) (X) SIRE 40344/WARNER BROS.	◆ ERASURE
39	NEW	1	1	CALL OF THE WILD (T) EPIC 74302	CALL OF THE WILD
40	43	49	3	HONEY LOVE (T) JIVE 42063	◆ R. KELLY & PUBLIC ANNOUNCEMENT
41	28	11	16	JUMP (M) (T) (X) RUFFHOUSE 74193/COLUMBIA	◆ KRIS KROSS
42	NEW	1	1	GET WITH U (M) (T) MERCURY 864 081	LIDELL TOWNSELL & M.T.F.
43	25	12	15	MY LOVIN' (YOU'RE NEVER GONNA GET IT) (M) (T) ATCO EASTWEST 96194	◆ EN VOGUE
44	38	34	16	COME & TALK TO ME (M) (T) UPTOWN 54354/MCA	◆ JODECI
45	44	48	3	DROP A BEAT (T) INSTINCT 240	MOBY
46	45	41	8	LA SCHMOOVE (T) JIVE 42062	◆ FU-SCHNICKENS
47	NEW	1	1	IT'S A FINE DAY (M) (T) (X) ATCO EASTWEST 96187	◆ OPUS III
48	29	19	8	LAST TRAIN TO TRANCENTRAL (M) (T) ARISTA 1-2383	◆ THE KLF
49	NEW	1	1	SO WHAT'CHA WANT (M) (T) (X) CAPITOL 15847	◆ BEASTIE BOYS
50	39	38	6	GET YOUR BODY! (T) MCA 54374	◆ ADAMSKI FEATURING NINA HAGEN

○ 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.

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DANCE TRAX

(Continued from page 23)

been nicely refashioned by **Andrew Komix** (who seems to be on the verge of long-deserved success), **Stuart McMillan**, **Ordie Meikle**, **Graeme Park**, and the ever-brilliant **Steve Anderson**. It's hard to spotlight one or two mixes, given the strength of all nine. Give 'em each a spin!

On the diva-house front, **Michelle Weeks** shines like a future star on "Burn" by **Skee W. (Dance Baby!**, New York). She exudes an enticing blend of gospel-like passion and finger-waving sass within a lively, sax-

lined arrangement. The only problem is that it's difficult to tell the four mixes apart since there is little difference between them. This is a minor quibble given the overall potency of this noteworthy record.

After several production delays, **Radikal Records** (New York) finally offers **Joe Magic's** rave remixes of "Fone Sex" by **Cherry Vanilla & Man Parrish**. Renamed "Techno Sex," the cut now sports an assaulting barrage of keyboards that better befits Vanilla's nymphoid shrieks and incantations. The

"Tasty" mix is cool for peak hours, though we much prefer the trippy, trance-like "Sex A.M." version.

STRICTLY CHANGES: **Strictly Rhythm Records**, one of the top indie labels in dance music, has just undergone a series of personnel changes. First, roughly one year after leaving the company in a flurry of controversy and rumors, **Gladys Pizarro** rejoins the staff as director of A&R. She leaves behind a similar slot at New York's **Nervous Records**. **George Morel** remains in

place as VP of A&R.

Pizarro replaces **DJ Pierre**, who is leaving his A&R post to focus more on production and remixing. He will continue to work frequently on **Strictly Rhythm** projects.

Finally, **Stephanie Shepherd** joins the label as director of operations. While she was most recently an indie publicist and a free-lance writer, Shepherd is best known for her work as the former editor of **DMR**, a dance music tipsheet.

TID-BEATS: Brace yourself for the much-anticipated solo debut by **Martha Wash**. Although word has it that much of the her upcoming **RCA** album hangs heavily on an urban tip, we've been privy to one of several house tracks, "I'm Gonna Give It To You," a wriggler that has

already been remixed by **E-Smoove** and **Maurice Joshua**. This record has their best mixes in a long time. Most notably, Joshua's R&B-flavored versions prove he is evolving into a major force to be reckoned with... The latest benefit for **LIFEbeat**, an industry AIDS-relief organization, will be "Divas Fight AIDS" July 19 at the **Palladium** in New York. On the bill are **Kathy Sledge**, **Adeva**, **Lisa Michaelis**, **Shawn Christopher**, **Ceybil Jefferies**, **Kym Sims**, and the **Cover Girls**... **Stan Williams** has joined the staff of hip New Jersey indie **Movin' Records** as a club and cross-over radio promoter. On his resumé are gigs at **Profile** and **Big Life**. Williams' first project is "Celebrate," the fab new single by **Immaje**.

K-tel Reports Increased Sales, Profits

NEW YORK—K-tel International Inc., the marketer of compilation records, reports sizable increases in net sales and profits for the first nine months of the 1992 fiscal year.

Net sales rose 25.1% to \$35.1 million in the nine months that ended March 31, from \$28 million a year ago. Net income increased more than fivefold to \$1.2 million from \$229,000.

The company says its pretax profit of \$2 million was its highest in five years for a nine-month period.

For the third quarter, the sales gain was 53.4% to \$14.4 million from \$9.4 million, while net profit made a 20-fold increase to \$867,000 from \$38,000.

The Plymouth, Minn.-based company attributes the revenue gains mostly to "substantial increases in sales of consumer convenience products in the U.S. and Europe" and to recent expansion into France and Spain.

Mark Dixon, VP of finance at the company, says records and home video were among the products K-tel began to market in Spain and France during the third quarter.

U.S. sales from recorded music were "up somewhat from the previous year," Dixon says, adding that although there were no big hits, catalog releases "did well across the board." He concludes, "Our music sales are improving quarter by quarter."

In addition to its compilation recordings on the K-tel label, the company has two other record labels, **Head First** (for jazz) and **Nouveau** (new age), and operates a special-interest home video label in Europe.

DON JEFFREY

Orlons Singer To Get Jury Trial In Royalty Case

NEW YORK—The former lead singer of the Orlons, who hit the top 10 in the early '60s with such hits as "Don't Hang Up," has been granted a jury trial in a back-royalty suit he filed against **ABKCO Industries** in New York State Supreme Court.

According to the suit, **Stephen Caldwell Sr.** and the Orlons entered into a contract Jan. 22, 1963, with **Cameo-Parkway Records**, which agreed to pay Caldwell and the group royalties on their recordings. In December 1966, the suit says, Caldwell terminated his agreement with **Cameo-Parkway** and signed a release statement surrendering any claims he or other group members might have on that label.

Caldwell is suing **ABKCO**, which assumed **Cameo-Parkway's** assets and obligations, claiming the company reissued and/or licensed others to reissue the Orlons' records without paying any royalties. The suit claims the release statement referred only to royalties due up to the time the release was signed. **ABKCO** argues the release is in effect permanently.

A Supreme Court justice found the wording of the release ambigu-

ous and ordered a trial to resolve the dispute.

ABKCO president **Allen Klein** denies the company has released any Orlons material. "We haven't had any [Orlons] records out, so the issue is moot," he says. Regarding the release signed by Caldwell, Klein says, "Our position is, it's a contract and they were bought out. Let the court decide whether the contract gives them the right to have royalties or not."

TRUDI MILLER

PLATINUM SINGLES

(Continued from page 10)

num, down from five in the first half of '91.

These and all other figures in this story include only albums certified within two years of release and singles certified within one year. This is done to better reflect current activity and to minimize the effect of belated certification of back catalog.

WEA was the top distributor in the first half, with 10 platinum albums. **Uni** was second with seven, followed by **PGD** and **Sony** with six each. **CEMA** had one; **BMG**, none. Among independents, **Tommy Boy** and **Priority** each notched one platinum album.

Eight singles went platinum in the first half, ranging in style from **Right Said Fred's** novelty smash "I'm Too Sexy" to **Eric Clapton's** heartfelt ballad "Tears In Heaven." The others were **Hammer's** "2 Legit 2 Quit," **Michael Jackson's** "Black Or White," **Nirvana's** "Smells Like Teen Spirit," **TLC's** "Ain't 2 Proud 2 Beg," **Sir Mix-A-Lot's** "Baby Got Back," and **Kris Kross's** "Jump."

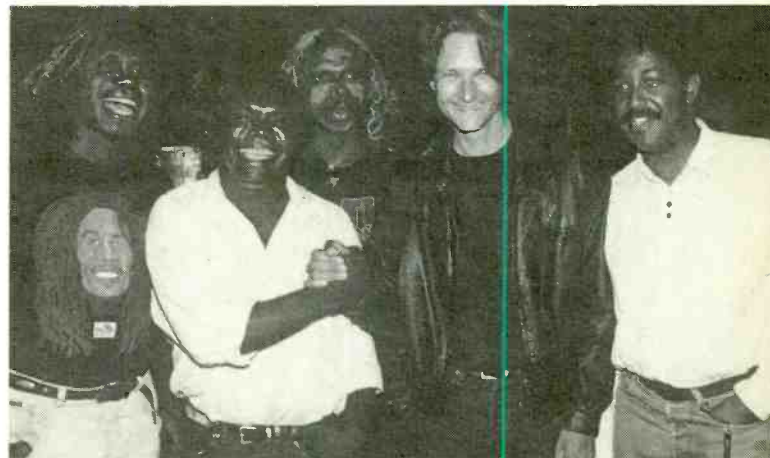
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- TROPICAL MOVEMENT *D.J. D. Lite* House
- CAÑA DE AZUCAR *Tonny Montana* Raggamuffin
- FURIA *Mal* Techno
- LET'S GET TOGETHER *Synthesis* House Techno
- GET STOP *Platform 69* Techno
- BASIC INGREDIENTS E.P. *Tribal* Underground
- YEAH! *Maurizio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

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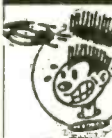
Club 'Treaty'. Aboriginal pop group Yothu Yindi took a break from its U.S. tour to celebrate the recent top 10 club success of its international hit, "Treaty," on **Hollywood Records**. Shown here after a gig at the **Roxy** in Los Angeles, from left, are **Galarrwuy Yunipungu**, **Yothu Yindi**; **Witiyana Marika**, **Yothu Yindi**; **Mandawuy Yunipungu**, **Yothu Yindi**; **Peter Knego**, **P.K. Productions**; and **Ray Chatters**, **Club Rage**, Los Angeles. (Photo: Mike Masino)

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MAXI-SINGLES SALES

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2. EVERYBODY IN THE PLACE/CHARLY THE PRODIGY ELEKTRA
3. SEX ON WHEELZ MY LIFE WITH THE THRILL KILL KULT INTERSCOPE
4. THAT'S THE EVIL MAN MORPHEUS ZOO
5. RHYTHM IS A DANCER SNAP ARISTA

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

Black's Going Back On The Road Mammoth Sponsored Tour Will Back Album

BY EDWARD MORRIS

NASHVILLE—Now that his acrimonious breakup with his manager is out of the headlines and into the courts, Clint Black is concentrating on launching a mammoth sponsored tour and promoting his third RCA album, "The Hard Way."

Except for issuing a few advance review copies, RCA kept Black's new album under tight wraps. The label's aim was to ensure exclusivity for the estimated 200 radio stations that carried the album's July 9 debut on "Country World Premier." The album will be released Tuesday (14).

For the second consecutive year, Miller Lite beer is sponsoring Black's concert tour. It will take him to more than 120 cities during the remainder of 1992 and the first three months of 1993.

Early this year, Black sued Bill Ham, his former manager, to break his management contract. Ham counter-sued, and both parties defended their actions in widely publicized press releases. Black is now managed by Morress, Nanas & Shea.

In addition to co-writing all the songs on "The Hard Way," Black also co-produced the project with his long-time studio mentor, James Stroud. "We Tell Ourselves," the first single from the album, is at No. 13 this week on the Hot Country Singles & Tracks chart, and the accompanying music video is in heavy rotation on Country Music Television.

The "Hard Way" tour will begin July 22 in Cape Girardeau, Mo. It involves six buses, five trucks, and a crew of 54. Black has expanded his road band to 10 members, including three backup singers. In some markets, Miller will display a bus housing Black memorabilia that fans can tour prior to the concert.

Each show on the first segment of

the tour will feature three opening acts—Aaron Tippin, Billy Dean, and Little Texas. Later, only Tippin and Little Texas will open.

The lineup was carefully chosen to appeal to young women, says Ron Baird, Black's booking agent. "We're going for a young stud tour." Last year, the tour packaged Black with Lorrie Morgan and Merle Haggard.

Black will be performing on a \$250,000 stage, built by the same team that did the Earthquake exhibit for Universal Studios. The stage is constructed to resemble a part of Bryce Canyon National Park, the site of Black's new music video.

Ticket prices will range from \$17.50 to \$22.50. "It's no higher—and in some cases lower—than the ticket prices last year," Baird says.

Miller is involved in planning every date, according to Baird. Besides running print and television ads to support individual tour dates, the company puts Black standups and other promotional material at every location in the market that sells Miller product.

The sizes of the tour venues vary, Baird says. This summer, many of the shows will be in major amphitheatres and coliseums. In the fall, they will be held in 10,000-12,000-seat arenas.

Dave Wheeler, RCA's VP of sales and product development, says the label is making an across-the-board push for Black's album at retail. One element is a CMT/TNN "Coming Soon" campaign that began the last week in June and will continue until the album's release date.

The label purchased space in Musicland's Request magazine and on the chain's sale wall to guarantee pricing and positioning for the first 30 days following the release. A similar arrangement was made with Target. For Handleman, RCA made "Coming

Soon" tent cards for the rackjobber to place in all its K mart and Wal-Mart accounts from Wednesday (15) to the first week of July.

The album is the country feature in all K marts from Tuesday (14) through Aug. 31. "Coming Soon" posters were sent to stores in every national chain, Wheeler says.

On Wednesday (15), Black headlined the Wal-Mart stockholders meeting in Fayetteville, Ark.

Black will host a special edition of TNN's "Nashville Now" Aug. 3 that will spotlight the tour and its three opening acts.



It's A Cowboy Thing. Dwight Yoakam, left, visits with Gene Autry backstage following a benefit concert for the Gene Autry Museum in Los Angeles. Yoakam performed an acoustic set of cowboy music and was joined on stage by guitar legend Ry Cooder. The event will air as the special "Music Of The West: A Tribute To Singing Cowboys" later this year on The Nashville Network.

Ricky Skaggs Eyes Irish Film Project Would Trace Roots Of States' Bluegrass Music

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

BLUEPRINT: Ricky Skaggs has many more irons in the fire than simply pursuing his recording career making records, touring, and appearing on the Grand Ole Opry. One of the irons, an Irish music/film project, is beginning to glow. It involves a film concept, possibly a documentary, that traces the roots of Irish folk music and how it inspired what we know as bluegrass music today.

According to Skaggs, this project is something he has wanted to do for a good while, but there is much fine-tuning still to be done. In addition to looking into the music, he also hopes to offer a glimpse of the Irish lifestyles that have spread to the U.S.—especially the Appalachian area of Kentucky, where he is from.

The idea arose, according to Skaggs, "when I was doing the 'Live In London' concerts a few years back and my good friend Charlie Haid [who played the Sgt. Rico character on the "Hill Street Blues" television series] was over there with me." They traveled to Ireland and Scotland as well. While in Dublin, "some music folk had a reception for us," explains Skaggs. "We went to this little Irish club—a place where people come to play music, hang out, and just kind of do the 'Irish thing'—almost like a little bluegrass club." The musicians there had established the Society For the Preservation of Irish Folk Music.

"I played fiddle tunes with them all night long. We played the same tunes," he recalls, "but we knew them by different titles. And, maybe the American version had changed some. Maybe even a different chorus or verse had been thrown on in the past 200-300 years. But they were the same songs." He says that is when he began thinking "it would be really cool to start tracing the roots back. It wasn't until this Dublin visit that I really saw that that is where bluegrass really got its roots. Bluegrass is a mixture of that with some kind of Mississippi Delta blues."

Skaggs says he put his idea on the back burner and "didn't think a whole lot more about it" until about six or eight months ago when Haid was in Nashville for a visit. The two decided to work together on an Irish film project—with Haid possibly directing. "We got to talking about it again and developed the idea a few steps further. I want to let the music be the release valve, but also have lifestyles like work ethics, religion, and just dif-

ferent things about lifestyles. Show a man going off to the mines to work at six o'clock in the morning in Dublin. Then go to Appalachia and show a man going off to the mines to work at six o'clock in the morning there. The point is, for 200-something years, the cycle has not been broken. That impoverished kind of lifestyle—not that there's anything wrong with working in the mines—but there is a certain amount of that generational cycle that doesn't get broken."

According to Skaggs, Haid is involved in several directing projects and directed the movie "Square Dance" a few years ago. "We don't have a schedule worked up yet," says Skaggs. "We don't have funding yet, but we do have two or three different network people who are very, very interested."

ROOM TO GROW: Atlantic Records/Nashville will move its office quar-

ters to 1812 Broadway "probably by Sept. 1," according to the label's VP/GM, Rick Blackburn. Currently, Atlantic is housed in an office building at 1025 16th Ave. So. The new location is actually a charming, two-story brick home that was converted to office space. It is listed on the city's historical register. "Basically, we're out of room here and I have nowhere to expand," says Blackburn. "The new place nearly doubles our space [from the label's existing 3,500 square feet] and gives us room to grow."

NEWS BITS: The ninth annual Harlan Howard Birthday Bash is scheduled for Sept. 14 at the BMI/Nashville parking lot, 10 Music Square E. The multi-artist/songwriter concert begins at 6:30 p.m. and benefits the Nashville Songwriters Assn. Intl. . . . Stella Parton calls her newly opened Hat House in Pigeon Forge, Tenn., "The best little hat house in the Smokies." Located in the mountain town of Settlers Village, the shop features hats for men and women, including some "one-of-a-kind art pieces," hat pins, ribbons, hat figurines, and brooches. In addition to hats, Parton's store features her special line of perfume, Chapeau and Chapeau Pour Homme, for women and men, respectively; her Taste Of Life food products (which she sells through the Home Shopping Network); her cookbooks; and her sister Rachel's "9 To 5" cosmetic line. Hat House is a joint venture between Parton and David McCormick, head of Ernest Tubbs record shops in Nashville.

Cline's 'Crazy' Reigns As Top Jukebox Single

NASHVILLE—Patsy Cline's "Crazy" has seized the No. 1 spot on the "Top 40 Jukebox Singles Of All Time" listing, compiled by the Amusement & Music Operators Assn. Cline is also at the No. 33 rank with "I Fall To Pieces." The list is assembled annually.

Other country acts/songs making the top 40 this year for the first time are George Jones' "He Stopped Loving Her Today" (21); David Allan Coe's "You Never Even Called Me By My Name" (24); and John Anderson's "Swingin'" (30).

AMO members own and operate approximately half of the nation's estimated 250,000 commercial CD and 45rpm jukeboxes.

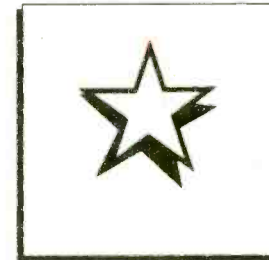
The remainder of the list, in descending order, comprises Bob Seger's "Old Time Rock & Roll"; Elvis Presley's "Hound Dog"; "Don't Be Cruel"; Marvin Gaye's "I Heard It Through The Grapevine"; Bobby Darin's "Mack The Knife"; Bill Haley

& His Comets' "Rock Around The Clock"; the Doors' "Light My Fire"; Otis Redding's "(Sittin' On) The Dock Of The Bay"; the Temptations' "My Girl"; Frank Sinatra's "New York, New York."

And Fats Domino's "Blueberry Hill"; the Righteous Brothers' "Unchained Melody"; Lou Reed's "Walk On The Wild Side"; Jimmy Buffett's "Margaritaville"; the Rolling Stones' "Honky Tonk Women"; Presley's "Jailhouse Rock"; Steppenwolf's "Born To Be Wild"; AC/DC's "Back In Black"; the Beatles' "Can't Buy Me Love"; the Kingsmen's "Louie, Louie."

And the Beach Boys' "Good Vibrations"; Percy Sledge's "When A Man Loves A Woman"; Meat Loaf's "Paradise By The Dashboard Light"; the Animals' "House Of The Rising Sun"; the Eagles' "Hotel California"; Creedence Clearwater Revival's "Proud Mary"; Chuck Berry's "Maybellene."

(Continued on page 29)



DOUG STONE

FROM THE HEART

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THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	1	1	11	I SAW THE LIGHT T. BROWN (L. ANGELLE, A. GOLD)	WYONNNA (V) CURB 54407/MCA
*** No. 1 *** 3 weeks at No. 1					
2	3	9	12	THE RIVER A. REYNOLDS (V. SHAW, G. BROOKS)	GARTH BROOKS (V) LIBERTY 57765
3	4	3	13	MIDNIGHT IN MONTGOMERY S. HENDRICKS, K. STEGALL (A. JACKSON, D. SAMPSON)	ALAN JACKSON (V) ARISTA 1-2418
4	6	8	14	WHEN IT COMES TO YOU J. STROUD, J. ANDERSON (M. KNOPFLER)	JOHN ANDERSON (C) (V) BNA 62235
5	5	6	14	SHIPS THAT DON'T COME IN B. MONTGOMERY, J. SLATE (P. NELSON, D. GIBSON)	JOE DIFFIE (V) EPIC 74285
6	11	15	9	BILLY THE KID C. HOWARD, T. SHAPIRO (B. DEAN, P. NELSON)	BILLY DEAN (V) SBK 57745/LIBERTY
7	12	19	9	BOOT SCOOTIN' BOOGIE S. HENDRICKS, D. COOK, B. TANKERSLEY (R. DUNN)	BROOKS & DUNN (C) (V) ARISTA 1-2432
8	13	16	7	TAKE A LITTLE TRIP J. LEO, L. M. LEE, ALABAMA (R. ROGERS, M. WRIGHT)	ALABAMA (V) RCA 62253
9	14	17	8	I FEEL LUCKY J. JENNINGS, M. C. CARPENTER (M. C. CARPENTER, D. SCHLITZ)	MARY-CHAPIN CARPENTER (V) COLUMBIA 74345
10	10	11	16	TAKE IT LIKE A MAN S. BOGARD, R. GILES (T. HASELDEN)	MICHELLE WRIGHT (V) ARISTA 1-2406
11	9	10	16	ACES J. BOWEN, S. BOGGUSS (C. WHEELER)	SUZY BOGGUSS (V) LIBERTY 57764
12	2	4	16	ROCK MY BABY R. BYRNE, K. STEGALL (B. SPENCER, P. WHITLEY, C. WRIGHT)	SHENANDOAH (V) RCA 62199
13	16	21	5	WE TELL OURSELVES J. STROUD, C. BLACK (C. BLACK, H. NICHOLAS)	CLINT BLACK (V) RCA 62194
14	15	12	13	THE NIGHT THE LIGHTS WENT OUT IN GEORGIA T. BROWN, R. MCENTIRE (B. RUSSELL)	REBA MCENTIRE (C) (V) MCA 54386
15	8	5	16	ACHY BREAKY HEART J. SCAIFE, J. COTTON (D. VON TRESS)	BILLY RAY CYRUS (C) (V) MERCURY 866 522
16	18	18	11	SOMETHING IN RED R. LANDIS (A. KASET)	LORRIE MORGAN (V) RCA 62219
17	23	31	8	IF YOUR HEART AIN'T BUSY TONIGHT J. CRUTCHFIELD (T. SHAPIRO, C. WATERS)	TANYA TUCKER (V) LIBERTY 57768
18	21	22	7	THIS ONE'S GONNA HURT YOU R. BENNETT, T. BROWN (M. STUART)	MARTY STUART & TRAVIS TRITT (V) MCA 54405
19	24	35	6	I'LL THINK OF SOMETHING M. WRIGHT (J. FOSTER, B. RICE)	MARK CHESNUTT (V) MCA 54395
20	19	20	13	THE HEART THAT YOU OWN P. ANDERSON (D. YOAKAM)	DWIGHT YOAKAM (V) REPRIS 18966/WARNER BROS.
21	7	2	17	NORMA JEAN RILEY M. POWELL, T. DUBOIS (M. POWELL, D. TRUMAN, R. HONEY)	DIAMOND RIO (V) ARISTA 1-2407
22	27	38	5	RUNNIN' BEHIND J. STROUD (E. HILL, M. D. SANDERS)	TRACY LAWRENCE ATLANTIC ALBUM CUT
23	20	13	19	SACRED GROUND S. GIBSON, T. BROWN (V. RUST, K. BROOKS)	MCBRIDE & THE RIDE (V) MCA 54356
24	32	37	8	FIVE O' CLOCK WORLD A. REYNOLDS, J. ROONEY (A. REYNOLDS)	HAL KETCHUM (C) CURB 76903
25	28	36	8	A WOMAN LOVES S. HENDRICKS, T. DUBOIS (S. BOGARD, R. GILES)	STEVE WARINER (V) ARISTA 12426
26	35	40	10	WHAT KIND OF FOOL DO YOU THINK I AM S. HENDRICKS, B. BECKETT (A. CARMICHAEL, G. GRIFFIN)	LEE ROY PARNELL (V) ARISTA 12431
27	22	14	17	THE WOMAN BEFORE ME G. FUNDIS (J. JOHNSTONE)	TRISHA YEARWOOD (V) MCA 54362
28	39	55	3	I STILL BELIEVE IN YOU T. BROWN (V. GILL, J. B. JARVIS)	VINCE GILL (V) MCA 54406
29	17	7	14	GONE AS A GIRL CAN GET J. BOWEN, G. STRAIT (J. M. LANE)	GEORGE STRAIT (V) MCA 54379
30	25	23	18	BACKROADS S. BUCKINGHAM (C. MAJORS)	RICKY VAN SHELTON (V) COLUMBIA 74258
31	29	26	20	SOME GIRLS DO R. SCRUGGS, M. MILLER (M. MILLER)	SAWYER BROWN CURB ALBUM CUT
32	33	29	20	NOTHING SHORT OF DYING G. BROWN (T. TRITT)	TRAVIS TRITT (V) WARNER BROS. 18984
33	43	48	5	I WOULDN'T HAVE IT ANY OTHER WAY E. GORDY, JR. (A. TIPPIN, B. CURRY)	AARON TIPPIN (V) RCA 62241
34	42	45	7	COWBOY BEAT H. BELLAMY, D. BELLAMY, E. SEAY (D. BELLAMY, J. BELAND)	THE BELLAMY BROTHERS BELLAMY BROTHERS ALBUM CUT
35	31	27	18	COME IN OUT OF THE PAIN D. JOHNSON (D. DFRIMMER, F. J. MYERS)	DOUG STONE (V) EPIC 74259
36	45	46	7	TWO-TIMIN' ME L. M. LEE, J. LEO (R. MAINEGRA, R. YANCEY, J. GRIFFIN)	THE REMINGTONS (V) BNA 62276
*** POWER PICK/AIRPLAY ***					
37	50	65	3	COULD'VE BEEN ME J. SCAIFE, J. COTTON (R. NIELSEN, M. POWELL)	BILLY RAY CYRUS (V) MERCURY 866 998
38	44	44	6	YARD SALE B. CANNON, N. WILSON (L. BASTIAN, D. BLACKWELL)	SAMMY KERSHAW (V) MERCURY 866 754
39	46	49	5	YOU AND FOREVER AND ME J. STROUD, C. DINAPOLI, D. GRAU (P. HOWELL, S. HARRIS)	LITTLE TEXAS (V) WARNER BROS. 18867

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
40	48	—	2	WARNING LABELS D. JOHNSON (K. WILLIAMS, O. TURMAN)	DOUG STONE (V) EPIC 74399
41	38	33	17	ALL IS FAIR IN LOVE AND WAR R. MILSAP, R. GALBRAITH (T. NICHOLS, R. BYRNE)	RONNIE MILSAP (V) RCA 62217
42	49	51	4	WHAT KIND OF LOVE L. KLEIN (R. CROWELL, W. JENNINGS, R. ORBISON)	RODNEY CROWELL (C) (V) COLUMBIA 74360
43	26	25	12	THE TIME HAS COME P. WORLEY, E. SEAY (L. WILSON, S. LONGACRE)	MARTINA MCBRIDE (V) RCA 62215
44	34	34	11	HOME SWEET HOME R. LANDIS, J. STROUD (D. ROBBINS, J. S. SHERRILL, B. DIPIERO)	DENNIS ROBBINS (V) GIANT 18982/WARNER BROS.
45	60	—	2	SO MUCH LIKE MY DAD J. BOWEN, G. STRAIT (C. MOMAN, B. EMMONS)	GEORGE STRAIT (V) MCA 54439
46	52	54	4	TOO MUCH J. BOWEN, R. ALVES (G. CLARK, L. R. PARNELL)	PIRATES OF THE MISSISSIPPI LIBERTY ALBUM CUT
47	47	42	20	LOVIN' ALL NIGHT J. LEVENTHAL, R. CROWELL (R. CROWELL)	RODNEY CROWELL (V) COLUMBIA 74250
48	36	24	15	BLUE ROSE IS P. WORLEY, E. SEAY (B. DIPIERO, P. TILLIS, J. BUCKINGHAM)	PAM TILLIS (V) ARISTA 1-2408
49	40	32	13	CAN'T STOP MYSELF FROM LOVING YOU E. GORDY, JR., T. BROWN (KOSTAS, FOLKVORD)	PATTY LOVELESS (V) MCA 54371
50	59	—	2	NOWHERE BOUND M. POWELL, T. DUBOIS (M. POWELL, J. MEDDERS)	DIAMOND RIO (V) ARISTA 2441
51	51	53	4	FAMILIAR GROUND R. BYRNE, A. SHULMAN (T. LANCASTER, M. WHITE)	MICHAEL WHITE (V) REPRIS 18881/WARNER BROS.
52	73	—	2	ME AND MY BABY B. BANNISTER, P. OVERSTREET (P. OVERSTREET, P. DAVIS)	PAUL OVERSTREET (V) RCA 62254
53	41	41	11	WHERE FOREVER BEGINS J. STROUD (T. BRUCE, T. MCHUGH)	NEAL MCCOY ATLANTIC ALBUM CUT
54	56	62	3	SHE TAKES THE SAD OUT OF SATURDAY NIGHT R. PENNINGTON (C. RYLE, B. HENDERSON)	CLINTON GREGORY (V) STEP ONE 439
55	55	59	4	THAT'S WHAT I'M WORKING ON TONIGHT B. MONTGOMERY (L. WILLIAMS, N. WILLIAMS, M. W. FRANCIS)	DIXIANA (V) EPIC 74361
56	65	73	3	OUR LOVE WAS MEANT TO BE C. FARREN (J. STEELE, C. FARREN)	BOY HOWDY CURB ALBUM CUT
57	54	47	12	YOU DO MY HEART GOOD J. BOWEN, C. FRANCIS (T. PADEN, M. LANTRIP)	CLEVE FRANCIS LIBERTY ALBUM CUT
58	63	71	3	SHE WROTE THE BOOK S. HENDRICKS (S. BOGARD, R. GILES)	ROB CROSBY (V) ARISTA 12443
59	61	66	3	ROSALEE B. MAHER (C. BICKHARDT, D. SCHLITZ, B. MAHER)	STACY DEAN CAMPBELL (V) COLUMBIA 74357
60	57	52	16	I'D SURRENDER ALL K. LEHNING (R. TRAVIS, A. JACKSON)	RANDY TRAVIS (V) WARNER BROS. 18943
*** HOT SHOT DEBUT ***					
61	NEW	1	1	I GOT A DATE R. BYRNE, A. SHULMAN (D. ALLEN, T. BAYS)	THE FORESTER SISTERS (V) WARNER BROS. 18906
62	62	61	16	SHE TOOK IT LIKE A MAN B. BECKETT (P. NELSON, D. MAYO, K. STALEY)	CONFEDERATE RAILROAD ATLANTIC ALBUM CUT
63	70	—	2	THIS OL' HEART J. STROUD (T. MENSY)	TIM MENSY (V) GIANT 18864/WARNER BROS.
64	64	64	16	THE POWER OF LOVE S. BUCKINGHAM, L. STRICKLAND (W. ALDRIDGE)	MATTHEWS, WRIGHT & KING (V) COLUMBIA 19069
65	72	—	2	HOMETOWN RADIO J. STROUD, L. PETERZELL (V. RUST)	CURTIS WRIGHT LIBERTY ALBUM CUT
66	68	67	5	BUBBA SHOT THE JUKE BOX M. WRIGHT (D. LINDE)	MARK CHESNUTT MCA ALBUM CUT
67	66	63	11	STILL GOT A CRUSH ON YOU R. HAFKINE (D. DILLON, P. OVERSTREET)	DAVIS DANIEL (V) MERCURY 866 822
68	53	43	10	FROM THE WORD LOVE R. SKAGGS, M. MCANALLY (K. SEWELL)	RICKY SKAGGS (V) EPIC 74311
69	69	68	18	AGAINST THE GRAIN A. REYNOLDS (B. BOUTON, L. CORDLE, C. JACKSON)	GARTH BROOKS (V) LIBERTY 44800
70	NEW	1	1	WHAT IF YOU'RE WRONG H. SHEDD, C. BROOKS (A. CUNNINGHAM, D. DAVIS)	RONNA REEVES (C) (V) MERCURY 866 914
71	NEW	1	1	GOING OUT OF MY MIND S. GIBSON, T. BROWN (KOSTAS, T. MCBRIDE)	MCBRIDE & THE RIDE (V) MCA 54413
72	75	69	4	FALL J. SCAIFE, J. COTTON, THE OAK RIDGE BOYS (D. VON TRESS)	THE OAK RIDGE BOYS (V) RCA 62228
73	NEW	1	1	THE TASTE OF FREEDOM N. LARKINS (A. BARKER)	AARON BARKER (C) (V) ATLANTIC 4640
74	74	72	3	JESUS AND MAMA B. BECKETT (D. B. MAYO, J. D. HICKS)	CONFEDERATE RAILROAD ATLANTIC ALBUM CUT
75	67	50	13	MASON DIXON LINE K. LEHNING (D. SEALS)	DAN SEALS (V) WARNER BROS. 18968

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

1	1	—	2	NEON MOON S. HENDRICKS, D. COOK (R. DUNN)	BROOKS & DUNN ARISTA
2	—	—	1	EVERY SECOND J. FULLER, J. HOBBS (W. PERRY, G. SMITH)	COLLIN RAYE EPIC
3	2	1	3	PAST THE POINT OF RESCUE A. REYNOLDS, J. ROONEY (M. HANLY)	HAL KETCHUM CURB
4	—	—	1	OLD FLAMES HAVE NEW NAMES M. WRIGHT (B. BRADDOCK, R. VAN HOY)	MARK CHESNUTT MCA
5	6	6	3	SOME KIND OF TROUBLE J. CRUTCHFIELD (M. REID, B. MAHER, D. POTTER)	TANYA TUCKER LIBERTY
6	4	2	3	PAPA LOVED MAMA A. REYNOLDS (K. WILLIAMS, G. BROOKS)	GARTH BROOKS LIBERTY
7	3	3	3	THERE AIN'T NOTHIN' WRONG WITH THE RADIO E. GORDY, JR. (A. TIPPIN, B. BROCK)	AARON TIPPIN RCA
8	5	4	4	TODAY'S LONELY FOOL J. STROUD (K. BEARD, S. P. DAVIS)	TRACY LAWRENCE ATLANTIC
9	7	7	6	IS THERE LIFE OUT THERE T. BROWN, R. MCENTIRE (S. LONGACRE, R. GILES)	REBA MCENTIRE MCA
10	9	9	11	STRAIGHT TEQUILA NIGHT J. STROUD, J. ANDERSON (K. ROBBINS, D. HUPP)	JOHN ANDERSON BNA
11	10	11	12	EXCEPT FOR MONDAY R. LANDIS (R. NIELSEN)	LORRIE MORGAN RCA
12	8	5	4	BURN ME DOWN R. BENNETT, T. BROWN (E. MILLER)	MARTY STUART MCA
13	11	10	8	DALLAS S. HENDRICKS, K. STEGALL (A. JACKSON, K. STEGALL)	ALAN JACKSON ARISTA

14	14	17	12	MAYBE IT WAS MEMPHIS P. WORLEY, E. SEAY (M. ANDERSON)	PAM TILLIS ARISTA
15	12	14	16	A JUKEBOX WITH A COUNTRY SONG D. JOHNSON (G. NELSON, R. SAMOSET)	DOUG STONE EPIC
16	13	8	4	THE TIPS OF MY FINGERS S. HENDRICKS, T. DUBOIS (B. ANDERSON)	STEVE WARINER ARISTA
17	16	12	8	BORN COUNTRY J. LEO, L. M. LEE, ALABAMA (J. SCHWEERS, B. HILL)	ALABAMA RCA
18	15	20	17	STICKS AND STONES J. STROUD (E. WEST, R. DILLON)	TRACY LAWRENCE ATLANTIC
19	19	16	5	TAKE YOUR MEMORY WITH YOU T. BROWN (V. GILL)	VINCE GILL MCA
20	—	24	41	DON'T ROCK THE JUKEBOX S. HENDRICKS, K. STEGALL (A. JACKSON, R. MURRAH, K. STEGALL)	ALAN JACKSON ARISTA
21	18	13	11	BETTER CLASS OF LOSERS K. LEHNING (R. TRAVIS, A. JACKSON)	RANDY TRAVIS WARNER BROS.
22	—	19	20	MY NEXT BROKEN HEART S. HENDRICKS, D. COOK (D. COOK, R. DUNN, K. BROOKS)	BROOKS & DUNN ARISTA
23	—	—	38	SHE'S IN LOVE WITH THE BOY G. FUNDIS (J. JIMS)	TRISHA YEARWOOD MCA
24	21	15	3	SHE IS HIS ONLY NEED T. BROWN (D. LOGGINS)	WYONNNA CURB
25	24	—	3	DON'T GO NEAR THE WATER B. CANNON, N. WILSON (C. HARTFORD, J. FOSTER)	SAMMY KERSHAW MERCURY

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



by Lynn Shults

MAKE IT THREE consecutive weeks at No. 1 for Wynonna's "I Saw The Light." The strongest challengers to Wynonna's reign appear to be "The River" (3-2) by Garth Brooks and "Midnight In Montgomery" (4-3) by Alan Jackson. Jackson wobbled a bit two weeks ago when "Midnight In Montgomery" dropped from No. 3 to No. 4 before climbing back to No. 3 this week. Airplay for "The River" may decrease now that Brooks' hard-driving western swing duet with Chris LeDoux, "Whatcha Gonna Do With A Cowboy," has arrived at radio. The track—which received immediate airplay—comes from LeDoux's album bearing the same title. The album is scheduled to hit retail stores July 28. If either Brooks or Jackson stumbles, look for John Anderson's "When It Comes To You" (6-4) to be waiting in the wings.

THE 10 MOST ACTIVE TRACKS on the Hot Country Singles & Tracks chart are "Could've Been Me" (50-37), by Billy Ray Cyrus; "I Still Believe In You" (39-28), by Vince Gill; "I'll Think Of Something" (24-19), by Mark Chesnutt; "So Much Like My Dad" (60-45), by George Strait; "Runnin' Behind" (27-22), by Tracy Lawrence; "Billy The Kid" (11-6), by Billy Dean; "Five O'Clock World" (32-24), by Hal Ketchum; "What Kind Of Fool Do You Think I Am" (35-26), by Lee Roy Parnell; "Boot Scootin' Boogie" (12-7), by Brooks & Dunn; and "I Wouldn't Have It Any Other Way" (43-33), by Aaron Tippin.

THE ALBUMS CHART continues to be led by Billy Ray Cyrus' "Some Gave All." Others showing notable retail activity during the soft summer season are Mary-Chapin Carpenter's "Come On Come On," debuting at No. 6; Brooks & Dunn's "Brand New Man" (6-5); "Now & Then" (24-21) by Michelle Wright; and Rodney Crowell's "Life Is Messy" (53-46).

IMAGING COUNTRY ARTISTS is playing a significant role in the explosion of the country marketplace. Two of the major players in this critical area of video production are Marc Ball of Scene Three and Flashframe Films' Jack Cole. Both have been on the cutting edge of producing videos for country artists. Says Ball, "When we started in this business, we had very few outlets for videos. Now, certain artists pull into a town, having had limited exposure on radio, and sell out 2,000- and 3,000-seat halls. How were those people aware of the artists? Well, they were hearing them and seeing them at the same time." Cole points out that the making of country videos is more sophisticated today. Of their impact on the consumer, he says, "It has caused sort of a feeding frenzy from the audience. The audience is wanting something new every week. Video is accelerating the impact an artist has on the audience and at the same time generating an appetite for the audience. They want more and they want something new."

VIDEO'S IMPORTANCE will continue to increase, say Ball and Cole. Both point to the new artists and how they approach video. Says Ball, "The new artists are . . . mentally prepared for work hard." Cole adds, "We are getting a much broader spectrum of young talent with broader visual capabilities, broader sound appeal . . . and it's all adding to their potential." Both Ball and Cole have a lot more to say on this subject, and we'll have it for you next week.

'Hee Haw' Series Fetes 25th

NASHVILLE—"Hee Haw," television's country music variety program, will mark its 25th season with a year-long celebration series. The programming, called "Hee Haw Silver," is to begin Sept. 19 and includes a two-hour anniversary special from the Grand Ole Opry House that will air next spring.

Roy Clark is scheduled to host the series, which will feature snippets of many of the guests, singers, comedians, skits, and special performances

from previous shows.

Sam Lovullo has produced "Hee Haw" since its beginning. The show, which went on the air in the summer of 1968, replaced the "Smothers Brothers Show" on CBS and became a regular CBS program in the 1969-70 season.

Two years later, CBS moved away from rural-themed programming and dropped "Hee Haw," along with the "Andy Griffith Show," "The Beverly

Hillbillies," and "Green Acres." The show was immediately taken into syndication by its producers.

Currently, "Hee Haw" is carried on more than 175 stations, covering some 85% of U.S. television households and reaching an estimated 5 million viewers weekly. The program is owned and distributed by Gaylord Syndicom, part of the publicly held Gaylord Entertainment Co., headquartered in Nashville.

'CRAZY' TOPS LIST

(Continued from page 26)

Also, the Beatles' "Hey Jude"; Aretha Franklin's "Respect"; George Thorogood's "Bad To The Bone"; Chubby Checker's "The Twist"; Artie Shaw's "Stardust"; Lynyrd Skynyrd's "Free Bird"; Meat Loaf's "Two Out Of Three Ain't Bad"; ? & the Mysterians' "96 Tears"; and Tammy Wynette's "Stand By Your Man."

CMT Beholds On-Air Promo Campaign

NASHVILLE—Country Music Television has launched an on-air campaign to promote country music generally and CMT specifically. Dubbed "It's A Beautiful Thing," the promotion features, according to a CMT spokesperson, a series of "real-life candid testimonials" about how people feel about current country music.

A total of 20 spots, culled from in-

terviews with more than 40 people, are being produced for the campaign, which was created by Brian O'Neill, director of creative services for The Nashville Network.

CMT won a Gold Medallion Award for best promotion animation June 17 at the Broadcast Promotion And Marketing Executives meeting in Seattle for its "flying cows" spots.



They Still Love Song. During a brief get-together at the offices of Sony/Tree Publishing in Nashville, songwriters Bobby Braddock and Curly Putman are presented with a plaque recognizing the popularity in England of their song "He Stopped Loving Her Today." The George Jones classic was named the All Time Favorite country song in England when BBC Radio Two's host Wally Whyton asked listeners to cast their votes. The song is published by Tree. Pictured, from left, are Roger Sovine, VP, BMI; Martin Satterthwaite, director of European operations, CMA; Donna Hilley, COO, Sony Tree; Braddock and Putman; and Geoff Mullin and Whyton, both of BBC Radio Two.

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

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
11 ACES (Cheryl Wheeler, ASCAP/Bughouse, ASCAP) HL	
15 ACHY BREAKY HEART (Millhouse, BMI/Songs Of PolyGram, BMI) HL	
69 AGAINST THE GRAIN (Slide Bar, ASCAP/Polygram, ASCAP/Amanda-Lin, ASCAP) HL	
41 ALL IS FAIR IN LOVE AND WAR (Hannah's Eyes, BMI/Fame, BMI/Bobworld, BMI) WBM	
30 BACKROADS (Corner, SOCAN)	
6 BILLY THE KID (EMI Blackwood, BMI/Great Cumberland, BMI) CPP/HL	
48 BLUE ROSE IS (Little Big Town, BMI/American Made, BMI/Sony Tree, BMI/Longitude, BMI/Ms. Ducks Ditties, BMI) HL/WBM	
7 BOOT SCOOTIN' BOOGIE (Ronnie Ounn, BMI/Airred Avenue, BMI/Sony Tree, BMI) HL	
66 BUBBA SHOT THE JUKE BOX (EMI Blackwood, BMI/Linde Manor, BMI/Right Key, BMI) WBM	
49 CAN'T STOP MYSELF FROM LOVING YOU (Songs Of PolyGram, BMI) HL	
35 COME IN OUT OF THE RAIN (G.I.D., ASCAP/Dixie Stars, ASCAP/Josh-Nick, ASCAP) HL	
37 COULDN'T BEEN ME (Englishtown, BMI/Warner-Tamerlane, BMI)	
34 COWBOY BEAT (Beilamy Brothers, ASCAP)	
72 FALL (Millhouse, BMI) HL	
61 FAMILIAR GROUND (Makin' It Up, BMI/Sony Cross Keys, ASCAP) HL	
24 FIVE O' CLOCK WORLD (Screen Gems-EMI, BMI)	
68 FROM THE WORD LOVE (Keith Sewell, BMI)	
71 GOING OUT OF MY MIND (Songs Of PolyGram, BMI/Seven Angels, BMI/Songs Of McBride, BMI)	
29 GONE AS A GIRL CAN GET (O-Tex, BMI/MBI, ASCAP/Max Lane, ASCAP/Fourleaf, ASCAP) HL	
20 THE HEART THAT YOU OWN (Coaf Dust West, BMI) WBM	
44 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	
65 HOMETOWN RADIO (David 'N' Will, ASCAP)	
60 I'D SURRENDER ALL (Sometimes You Win, ASCAP/All Nations, ASCAP/Seventh Son, ASCAP/Mattie Ruth, ASCAP) WBM	
9 I FEEL LUCKY (EMI April, ASCAP/Getarealjob, ASCAP/Oon Schlitz, ASCAP/Almo, ASCAP) HL/PPP	
17 IF YOUR HEART AIN'T BUSY TONIGHT (Edge O' Woods, ASCAP/Kinetic Diamond, ASCAP/Moline Valley, ASCAP) CPP	
61 I GOT A DATE (Major Bob, ASCAP/In Cahoots, ASCAP)	
19 I'LL THINK OF SOMETHING (Polygram Int'l, ASCAP) HL	
1 I SAW THE LIGHT (Great Eastern, BMI/Sluggo Songs, BMI/Sister Elisabeth, BMI) CPP	
28 I STILL BELIEVE IN YOU (Benefit, BMI/Inspector Barlow, BMI)	
33 I WOULDN'T HAVE IT ANY OTHER WAY (Acuff-Rose, BMI/Telly Larc, ASCAP/Groove Palace, ASCAP) CPP	
74 JESUS AND MAMA (Tom Collins, BMI)	
47 LOVIN' ALL NIGHT (Sony Cross Keys, ASCAP) HL	
75 MASON DIXON LINE (Pink Pig, BMI)	
52 ME AND MY BABY (Scarlet Moon, BMI/Paul And Jonathan Songs, BMI)	
3 MIDNIGHT IN MONTGOMERY (Mattie Ruth, ASCAP/Seventh Son, ASCAP/Golden Reed, ASCAP) WBM	
14 THE NIGHT THE LIGHTS WENT OUT IN GEORGIA (Pix Russ, ASCAP)	
21 NORMA JEAN RILEY (Rasaca Beach, BMI/Warner-Tamerlane, BMI/Dan Truman, BMI/Studio B, BMI/Mountain Green, BMI) WBM/HL	
32 NOTHING SHORT OF DYING (Sony Tree, BMI/Post Oak, BMI) HL	
50 NOWHERE BOUND (Resaca Beach, BMI/Warner-Tamerlane, BMI/Julie Medders, BMI/Designee, BMI)	
56 OUR LOVE WAS MEANT TO BE (Mike Curb, BMI/Farren Curtis, BMI/Farren Square, ASCAP)	
64 THE POWER OF LOVE (Rick Hall, BMI)	
2 THE RIVER (Gary Morris, ASCAP/Major Bob, ASCAP/Mid-Summer, ASCAP) CPP	
12 ROCK MY BABY (WB, ASCAP/Stroudavarious, ASCAP) WBM/PPP	
59 ROSALEE (Colgems-EMI, ASCAP/Craig Bickhardt, ASCAP/MCA, ASCAP/Don Schlitz, ASCAP/Welbeck, ASCAP/Blue Quill, ASCAP) HL	
22 RUNNIN' BEHIND (New Haven, BMI/MCA, ASCAP) HL	
23 SACRED GROUND (David 'N' Will, ASCAP/Sony Cross Keys, ASCAP) HL	
54 SHE TAKES THE SAD OUT OF SATURDAY NIGHT (Tillis, BMI/Peer Five, BMI)	
62 SHE TOOK IT LIKE A MAN (Sony Tree, BMI/New Haven, BMI/Pulpit Rock, BMI/AMR, ASCAP) HL	
58 SHE WROTE THE BOOK (WB, ASCAP/Rancho Bogardo, ASCAP/Great Cumberland, BMI/Diamond Struck, BMI/Patenrick, BMI)	
5 SHIPS THAT DON'T COME IN (Warner-Tamerlane, BMI/Maypop, BMI/Wildcountry, BMI) WBM	
31 SOME GIRLS DO (Zoo II, ASCAP)	
16 SOMETHING IN RED (Coburn, BMI)	
45 SO MUCH LIKE MY DAD (Rightsong, BMI/Chips Moman, BMI/Attadoo, BMI)	
67 STILL GOT A CRUSH ON YOU (Music Corp. Of America, BMI/Jesse Jo, BMI/Scarlet Moon, BMI) CLM/HL	
8 TAKE A LITTLE TRIP (Maypop, BMI/Wildcountry, BMI/EMI Blackwood, BMI/Wrightchild, BMI)	
10 TAKE IT LIKE A MAN (Millhouse, BMI/Songs Of PolyGram, BMI) HL	
73 THE TASTE OF FREEDOM (O-Tex, BMI/Bill Butler, BMI)	
55 THAT'S WHAT I'M WORKING ON TONIGHT (Songwriters Ink, BMI/Lazy Gator, BMI/Texas Wedge, ASCAP/BiuWaBoo, ASCAP)	
63 THIS OL' HEART (Sony Cross Keys, ASCAP/Miss Dot, ASCAP)	
18 THIS ONE'S GONNA HURT YOU (Songs Of PolyGram, BMI/Tubb's Bus, BMI) HL	
43 THE TIME HAS COME (Zomba, ASCAP/WB, ASCAP/Long Acre, SESAC) WBM	
46 TOO MUCH (EMI April, ASCAP) HL	
36 TWO-TIMIN' ME (Careers-BMG, BMI/Rita's Cloud Nine, BMI/Maypop, BMI/Wildcountry, BMI) HL	
40 WARNING LABELS (Sony Cross Keys, ASCAP)	
13 WE TELL OURSELVES (Howlin' Hits, ASCAP) CPP	
70 WHAT IF YOU'RE WRONG (MCA, ASCAP/Judy Judy Judy, ASCAP)	
26 WHAT KIND OF FOOL DO YOU THINK I AM (Shedhouse, ASCAP/Robinette, ASCAP/Polygram Int'l, ASCAP) HL	
42 WHAT KIND OF LOVE (Sony Cross Keys, ASCAP/Blue Sky Rider, BMI/Orbisongs, ASCAP) HL	
4 WHEN IT COMES TO YOU (Straitjacket, ASCAP/Almo, ASCAP) CPP	
53 WHERE FOREVER BEGINS (MCA, ASCAP) HL	
27 THE WOMAN BEFORE ME (Mad Jack, BMI/Bug, ASCAP) HL	
25 A WOMAN LOVES (WB, ASCAP/Rancho Bogardo, ASCAP/Kinetic Diamond, ASCAP/Edge O' Woods, ASCAP) CPP	
38 YARD SALE (Major Bob, ASCAP/Jobete, ASCAP) CPP	
39 YOU AND FOREVER AND ME (Square West, ASCAP/Howlin' Hits, ASCAP/Sony Tree, BMI/Edisto Sound, BMI) CPP/HL	
57 YOU DO MY HEART GOOD (Starstruck Angel, BMI/Starstruck Writers Group, ASCAP)	

TOP COUNTRY ALBUMS

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	7	BILLY RAY CYRUS MERCURY 510635* (9.98 EQ/13.98)	★★★ No. 1 ★★★ SOME GAVE ALL	1
2	2	2	43	GARTH BROOKS ▲ ⁷ LIBERTY 96330* (10.98/15.98)	ROPIN' THE WIND	1
3	3	3	95	GARTH BROOKS ▲ ⁸ LIBERTY 93866* (9.98/13.98)	NO FENCES	1
4	4	4	14	WYNONNA ▲ CURB 10529*/MCA (10.98/15.98)	WYNONNA	1
5	6	6	47	BROOKS & DUNN ● ARISTA 18658* (9.98/13.98)	BRAND NEW MAN	5
6	NEW ▶	1	1	MARY-CHAPIN CARPENTER COLUMBIA 48881*/SONY (9.98 EQ/13.98)	COME ON COME ON	6
7	5	5	166	GARTH BROOKS ▲ ³ LIBERTY 90897* (9.98/13.98)	GARTH BROOKS	2
8	8	8	64	LORRIE MORGAN ● RCA 30210* (9.98/13.98)	SOMETHING IN RED	8
9	7	7	60	ALAN JACKSON ▲ ARISTA 8681* (9.98/13.98)	DON'T ROCK THE JUKEBOX	2
10	9	9	40	REBA MCENTIRE ▲ MCA 10400* (10.98/15.98)	FOR MY BROKEN HEART	3
11	10	10	58	TRAVIS TRITT ▲ WARNER BROS. 26589* (9.98/13.98)	IT'S ALL ABOUT TO CHANGE	2
12	11	11	47	HAL KETCHUM ● CURB 77450* (9.98/13.98)	PAST THE POINT OF RESCUE	6
13	13	13	58	DIAMOND RIO ● ARISTA 8673* (9.98/13.98)	DIAMOND RIO	13
14	12	12	53	TRISHA YEARWOOD ▲ MCA 10297* (9.98/15.98)	TRISHA YEARWOOD	2
15	16	18	36	SUZY BOGGUSS LIBERTY 95847* (9.98/13.98)	ACES	15
16	14	17	21	JOHN ANDERSON BNA 61029* (9.98/13.98)	SEMINOLE WIND	10
17	17	20	14	MARK CHESNUTT MCA 10530* (9.98/15.98)	LONGNECKS & SHORT STORIES	9
18	15	15	17	AARON TIPPIN RCA 61129* (9.98/13.98)	READ BETWEEN THE LINES	6
19	20	26	34	SAMMY KERSHAW MERCURY 510161* (9.98 EQ/13.98)	DON'T GO NEAR THE WATER	18
20	18	14	11	GEORGE STRAIT ● MCA 10532* (10.98/15.98)	HOLDING MY OWN	5
21	24	21	7	MICHELLE WRIGHT ARISTA 18685* (9.98/13.98)	NOW & THEN	20
22	23	23	87	DWIGHT YOAKAM ● REPRISÉ 26344*/WARNER BROS. (9.98/13.98)	IF THERE WAS A WAY	7
23	21	19	47	DOUG STONE ● EPIC 47357*/SONY (9.98 EQ/13.98)	I THOUGHT IT WAS YOU	12
24	19	16	25	SAWYER BROWN CURB 95624* (9.98/13.98)	DIRT ROAD	12
25	25	27	53	TANYA TUCKER ● LIBERTY 95562* (9.98/13.98)	WHAT DO I DO WITH ME	6
26	28	29	41	BILLY DEAN SBK 96728*/LIBERTY (9.98/13.98)	BILLY DEAN	26
27	22	22	69	VINCE GILL ▲ MCA 10140* (9.98/15.98)	POCKET FULL OF GOLD	5
28	27	28	118	DOUG STONE ● EPIC 45303*/SONY (5.98 EQ/9.98)	DOUG STONE	12
29	31	35	25	JOE DIFFIE EPIC 47477*/SONY (9.98 EQ/13.98)	REGULAR JOE	22
30	29	25	41	COLLIN RAYE ● EPIC 47468*/SONY (9.98 EQ/13.98)	ALL I CAN BE	7
31	26	24	20	HANK WILLIAMS, JR. CURB 26806*/CAPRICORN (9.98/15.98)	MAVERICK	7
32	35	39	90	MARY-CHAPIN CARPENTER ● COLUMBIA 46077*/SONY (8.98 EQ/13.98)	SHOOTING STRAIGHT IN THE DARK	11
33	39	36	32	TRACY LAWRENCE ATLANTIC 82326* (9.98/13.98)	STICKS AND STONES	10
34	30	40	121	TRAVIS TRITT ▲ WARNER BROS. 26094* (9.98/13.98)	COUNTRY CLUB	3
35	33	34	87	CLINT BLACK ▲ ² RCA 52372 (9.98/13.98)	PUT YOURSELF IN MY SHOES	1
36	32	31	10	MCBRIDE & THE RIDE MCA 10540* (9.98/13.98)	SACRED GROUND	27
37	40	38	204	THE JUDDS ▲ ² CURB 8318*/RCA (9.98/15.98)	GREATEST HITS	1
38	38	33	39	ALABAMA ● RCA 61040* (9.98/13.98)	GREATEST HITS VOL. 2	10
39	37	32	63	PAM TILLIS ● ARISTA 8642* (8.98/13.98)	PUT YOURSELF IN MY PLACE	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	36	30	59	RICKY VAN SHELTON ▲ COLUMBIA 46855*/SONY (9.98 EQ/13.98)	BACKROADS	3
41	34	37	122	ALAN JACKSON ▲ ARISTA 8623 (8.98/13.98)	HERE IN THE REAL WORLD	4
42	41	41	8	SHENANDOAH RCA 66001* (9.98/13.98)	LONG TIME COMIN'	34
43	42	42	95	REBA MCENTIRE ▲ MCA 10016 (9.98/15.98)	RUMOR HAS IT	2
44	45	44	18	LITTLE TEXAS WARNER BROS. 26820* (9.98/13.98)	FIRST TIME FOR EVERYTHING	19
45	48	49	37	STEVE WARINER ARISTA 18691* (9.98/13.98)	I AM READY	28
46	53	50	7	RODNEY CROWELL COLUMBIA 47985*/SONY (9.98 EQ/13.98)	LIFE IS MESSY	30
47	43	43	27	GEORGE STRAIT MCA 10450* (9.98/15.98)	TEN STRAIT HITS	7
48	49	48	166	CLINT BLACK ▲ ² RCA 9668 (9.98/13.98)	KILLIN' TIME	1
49	46	46	43	THE JUDDS ● CURB 61018*/RCA (9.98/13.98)	GREATEST HITS VOL. II	7
50	47	45	44	PATTY LOVELESS MCA 10336* (9.98/13.98)	UP AGAINST MY HEART	27
51	55	51	13	SHENANDOAH COLUMBIA 48885*/SONY (9.98 EQ/13.98)	GREATEST HITS	43
52	44	54	12	HANK WILLIAMS, JR. & HANK WILLIAMS CURB 77552* (6.98/9.98)	THE BEST OF HANK & HANK	44
53	51	53	132	VINCE GILL ▲ MCA 42321 (8.98/13.98)	WHEN I CALL YOUR NAME	2
54	57	55	6	MARTINA MCBRIDE RCA 66002* (9.98/13.98)	THE TIME HAS COME	54
55	56	57	91	MARK CHESNUTT ● MCA 10032* (9.98/13.98)	TOO COLD AT HOME	12
56	52	56	12	VINCE GILL RCA 61130* (7.98/11.98)	I NEVER KNEW LONELY	51
57	61	62	99	KEITH WHITLEY ● RCA 52277* (9.98/13.98)	GREATEST HITS	5
58	54	52	45	RANDY TRAVIS ● WARNER BROS. 26661* (9.98/13.98)	HIGH LONESOME	3
59	65	61	66	BILLY DEAN SBK 94302*/LIBERTY (9.98/13.98)	YOUNG MAN	12
60	58	69	4	NEAL MCCOY ATLANTIC 82396* (9.98/15.98)	WHERE FOREVER BEGINS	58
61	64	59	65	MARTY STUART MCA 10106* (9.98/13.98)	TEMPTED	20
62	50	47	10	CONFEDERATE RAILROAD ATLANTIC 82335* (9.98/15.98)	CONFEDERATE RAILROAD	36
63	68	63	34	RESTLESS HEART RCA 61041* (9.98/13.98)	THE BEST OF RESTLESS HEART	25
64	59	60	68	DOLLY PARTON ● COLUMBIA 46882*/SONY (9.98 EQ/13.98)	EAGLE WHEN SHE FLIES	1
65	62	58	145	REBA MCENTIRE ● MCA 8034* (10.98/15.98)	REBA LIVE	2
66	66	67	140	THE KENTUCKY HEADHUNTERS ▲ MERCURY 838744 (9.98 EQ/13.98)	PICKIN' ON NASHVILLE	2
67	70	66	44	CHRIS LEDOUX LIBERTY 96499* (9.98/13.98)	WESTERN UNDERGROUND	36
68	RE-ENTRY	2	2	LEE GREENWOOD LIBERTY 98568* (9.98/13.98)	AMERICAN PATRIOT	68
69	60	65	129	DAN SEALS ● LIBERTY 48308 (7.98/11.98)	THE BEST	7
70	RE-ENTRY	34	34	PIRATES OF THE MISSISSIPPI LIBERTY 95798* (9.98/13.98)	WALK THE PLANK	39
71	69	64	97	KATHY MATTEA ● MERCURY 842330* (8.98 EQ/13.98)	A COLLECTION OF HITS	8
72	RE-ENTRY	154	154	LORRIE MORGAN ● RCA 9594 (9.98/13.98)	LEAVE THE LIGHT ON	6
73	67	70	95	DOLLY PARTON ● COLUMBIA 44384/SONY (5.98 EQ/9.98)	WHITE LIMOZEEN	3
74	71	—	110	THE CHARLIE DANIELS BAND ● EPIC 45316/SONY (5.98 EQ/9.98)	SIMPLE MAN	2
75	74	71	110	ALABAMA ● RCA 52108* (9.98/13.98)	PASS IT ON DOWN	3

○ 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 JULY 18, 1992

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	WKS. ON CHART
1	1	PATSY CLINE ▲ ³ MCA 12 (8.98/12.98)	GREATEST HITS	61
2	3	THE CHARLIE DANIELS BAND ▲ EPIC 38795*/SONY (7.98 EQ/11.98)	A DECADE OF HITS	61
3	7	GEORGE STRAIT ▲ MCA 42035* (7.98/12.98)	GREATEST HITS, VOL. 2	61
4	2	PATSY CLINE DELUXE 5050/IMG (7.98/9.98)	20 GOLD HITS	32
5	4	GEORGE JONES ● EPIC 40776*/SONY (5.98 EQ/9.98)	SUPER HITS	47
6	5	VINCE GILL RCA 9814 (4.98/9.98)	BEST OF VINCE GILL	61
7	6	ALABAMA ▲ ³ RCA 4939 (7.98/11.98)	ROLL ON	56
8	13	RAY STEVENS MCA 5918* (4.98/11.98)	GREATEST HITS	6
9	11	RANDY TRAVIS ▲ ⁴ WARNER BROS. 25568 (9.98/13.98)	ALWAYS & FOREVER	61
10	9	THE JUDDS ▲ CURB 5916-1/RCA (7.98/12.98)	HEARTLAND	61
11	16	HANK WILLIAMS, JR. ▲ ² CURB 60193/WARNER BROS. (9.98/13.98)	GREATEST HITS	51
12	15	ALABAMA ▲ ³ RCA 7170 (9.98/13.98)	GREATEST HITS	60
13	19	ANNE MURRAY ▲ ⁴ LIBERTY 46058* (7.98/12.98)	GREATEST HITS	61

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	WKS. ON CHART
14	8	REBA MCENTIRE ● MCA 6294 (4.98/11.98)	SWEET SIXTEEN	54
15	12	RICKY VAN SHELTON ▲ COLUMBIA 40602*/SONY (5.98 EQ/9.98)	WILD EYED DREAM	30
16	23	DWIGHT YOAKAM ● REPRISÉ 25989/WARNER BROS. (9.98/13.98)	JUST LOOKIN' FOR A HIT	22
17	14	RAY STEVENS CURB 77312* (6.98/9.98)	HIS ALL-TIME GREATEST COMIC HITS	4
18	10	REBA MCENTIRE ● MCA 42134 (4.98/11.98)	REBA	41
19	—	GEORGE STRAIT ▲ ² MCA 5567 (7.98/12.98)	GEORGE STRAIT'S GREATEST HITS	60
20	17	DOLLY PARTON ▲ RCA 4422 (7.98/11.98)	GREATEST HITS	46
21	20	ALABAMA ▲ ⁴ RCA 4229 (7.98/11.98)	MOUNTAIN MUSIC	39
22	18	THE JUDDS RCA 2278* (3.98/No CD)	COLLECTOR'S SERIES	59
23	24	THE JUDDS ▲ CURB 5319/RCA (7.98/12.98)	WHY NOT ME	42
24	—	REBA MCENTIRE ▲ MCA 2789 (7.98/12.98)	GREATEST HITS	60
25	21	GEORGE STRAIT ▲ MCA 5913 (4.98/11.98)	OCEAN FRONT PROPERTY	48

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

A photograph of Clint Black, a country music artist, wearing a light-colored cowboy hat, a white tank top, and a denim shirt. He is holding a handgun in his right hand and looking towards the camera with a slight smile. The background is a wooden wall with a spool of twine in the foreground.

CLINT BLACK
THE HARD WAY

The most anticipated
country album of 1992
has arrived

CLINT BLACK
The Hard Way

"We Tell Ourselves,"
the first single, is
climbing straight to
the top of the charts!!

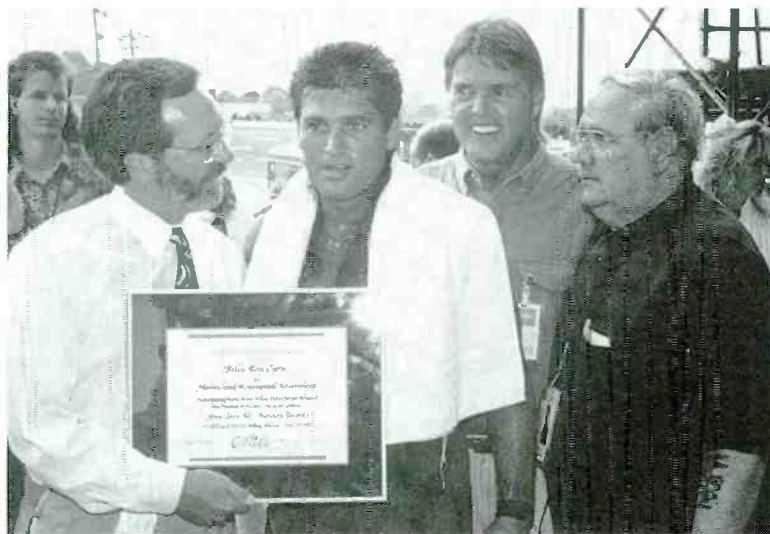
Street Date:
July 14, 1992



Performing before an enthusiastic crowd at this year's Fan Fair is Warner Bros. act Little Texas. Band members pictured, from far left, are Brady Seals, Tim Rushlow, Porter Howell, Dwayne O'Brien, and Duane Propes.



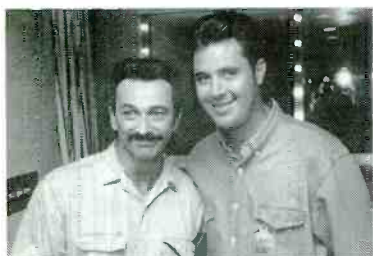
Atlantic artist Tracy Lawrence sits atop a Harley Davidson motorcycle given to him by his producer, James Stroud, left, to settle a promise he made to buy Lawrence a motorcycle when his debut album, "Sticks And Stones," was certified gold. Rick Blackburn, VP/GM of Atlantic/Nashville, right, presented Lawrence with a plaque recognizing the gold album. The presentations were made during Atlantic's show.



Ed Benson, the CMA's executive director, presents a plaque to Mercury/Nashville artist Billy Ray Cyrus in recognition of his album "Some Gave All," which climbed to No. 1 on Billboard's Top Country Albums chart faster than any debut album in the history of country music. Pictured, from left, are Benson; Cyrus; Harold Shedd, creative senior VP, Mercury/Nashville; and Jack McFadden, Cyrus' manager.



Signing autographs at RCA's Fan Fair booth, from left, are John Dittrich and Dave Innis of Restless Heart; Lorrie Morgan; Aaron Tippin; and Paul Gregg and Greg Jennings of Restless Heart.



RCA artist Aaron Tippin, left, and MCA artist Vince Gill visit backstage at the TNN Music City News Country Awards, which kicked off the week's festivities.



Garth Brooks receives a Juno Award (the Canadian equivalent of a Grammy) after his performance at the Liberty show. Pictured, from left, are Sam Cerami, Liberty's director of national promotion; Bill Catino, Liberty's VP of promotion; Brooks; Charlie Lice, Liberty's VP of alternative; and Bob Freese, Liberty's VP of sales and marketing.

Great Times At The Country Music Fan Fair

NASHVILLE—International Country Music Fan Fair, June 8-14 at the Tennessee State Fairgrounds here, brought droves of country music stars and fans together for a week of autographs and entertainment. The 24,000 registrants witnessed five days of shows and spent hours in autograph lines waiting to meet their favorite stars.



During Arista's show, Pam Tillis and Arista Nashville head Tim DuBois celebrate the news that her album "Put Yourself In My Place" has been certified gold.



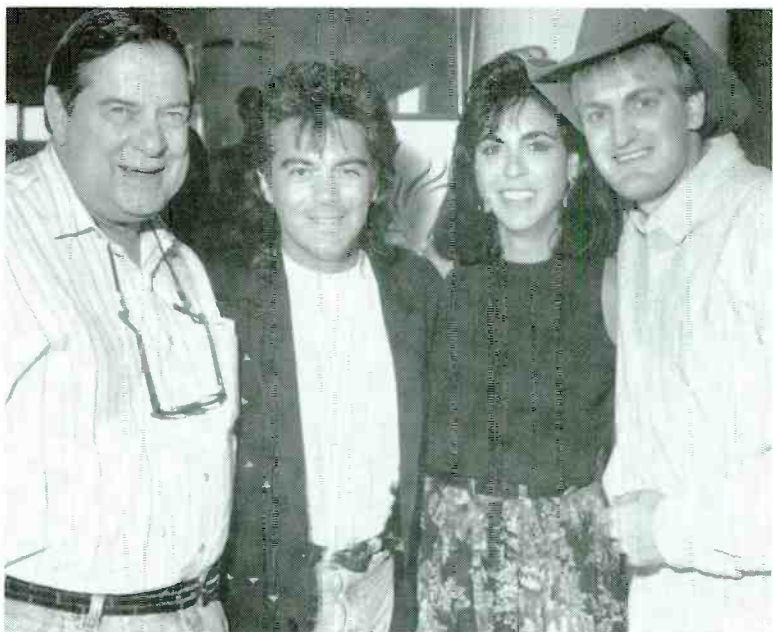
Tommy Mottola, president, Sony Music Entertainment, left, and Roy Wunsch, president of Sony Music/Nashville, right, present Doug Stone with a gold album for "I Thought It Was You" (Epic) following his performance at Sony's Fan Fair show. This was Stone's first time on stage since having quadruple-bypass surgery.



Giant recording artist Dennis Robbins performs his current single, "Home Sweet Home," before a packed grandstand at the Warner/Reprise/Giant show.

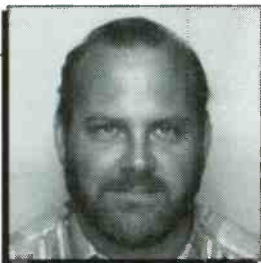


BNA artist John Anderson visits with Brooks & Dunn backstage at the Grand Ole Opry's "Superstar Spectacular" show during the Fan Fair festivities. Pictured, from left, are Ric Pepin, GM, BNA Entertainment; Ronnie Dunn; John Anderson; and Kix Brooks.



MCA artists Marty Stuart and Marty Brown visit with MCA label executives during a reception prior to the MCA Fan Fair show. MCA/Nashville displayed its new logo and 1992 sales presentation film during the reception. Pictured, from left, are Joe Deters, regional director of promotion (SE), MCA/Nashville; Stuart; Katie Gillon, VP of production, MCA/Nashville; and Brown.

Latin Notas



by John Lannert

APPOINTMENTS, APPOINTMENTS: Paul Ehrlich has been named GM of BMG U.S. Latin, effective Wednesday (15). Ehrlich—previously licensing controller of Fox-Video for Latin America, Spain, and Italy—is replacing Máximo Aguirre, who resigned in May. The label's acting GM, Salvador Pérez Muñoz, will resume his duties as BMG's director of marketing. Aguirre reportedly is planning to open his own publishing company.

In Mexico, José Luis Villareal has been named assistant to Jesús López, managing director of BMG Mexico. Villareal formerly was A&R director of Melody... Luis Moyano, Melody's director of international music, has resigned... Marcel Toffel has been appointed marketing director of Warner Music Mexico.

CHART NOTES: When "Otro Día Mas Sin Verte" hit No. 1 two weeks ago, Capitol/EMI Latin's Jon Secada became—incredibly—the first black artist to top Billboard's Hot Latin Tracks chart. It will be interesting to note how Hispanic radio, historically resistant to black balladeers, will react to "Angel," a dramatic love ode slated to be Secada's follow-up single. Incidentally, Secada also is the first Cuban-born artist to nab a Hot Latin Tracks No. 1 smash since Franco turned the trick nearly four years ago with "Maria"... Warner Discos, formed barely one year ago by Warner Nashville, landed its first Latin tracks entry last week when Fernando Allende's chirpy pop number "La Ola Latina" entered at No. 35... Finally, Ramón Ayala and Freddie Records notched only their second charting track ever last week with Ayala's "Me Sacas De Onda" entering the chart at No. 37.

LABEL PROMOTIONS: Capitol/EMI Latin is hooking up with the Spanish Broadcasting System (SBS) to promote Capitol's compilation set titled "Un Verano De Amor." Label president José Béhar notes the marketing project—scheduled to begin July 27—is the first time a record company has co-promoted an album with a radio network. A dance compilation, "Bailando," also is slated to be co-promoted by Capitol and SBS in September.

ON TOUR: Fonovisa's Bronco currently is on a U.S. tour with WEA Latina's Lalo Y Los Descalzos... Kubaney's wild merengue crew Cocoband is set to kick off a 12-date European tour Aug. 14 in Zurich... A Chilean auxiliary bishop in Valparaíso is petitioning the national government to prevent Epic's Iron Maiden from performing in Santiago July 27 because he claims the metal band is "a satanic group." Iron Maiden's Santiago gig would launch the metal outfit's seven-city minitour of Argentina, Chile, and Brazil,

and Colombia.

RELEASE UPDATE: Due out Tuesday (14) on BMG is "Física Y Química" by Joaquín Sabina. Caifanes' latest effort, "El Silencio," is set to be shipped July 28... Scheduled for release July 20 on Capitol/EMI Latin are new albums from Mazz ("Por Ti Lo Haré"), Pablo Ruiz ("Irresistible"), and Myriam Hernández ("Todo Lo Mío"), the latter being a greatest-hits package. Due out on Capitol in August is "Nuestro Mexico Lindo Y Querido," a ranchero compendium of previously released songs offset by an as-yet-untitled duet featuring Alvaro Torres and Mariachi Sol De Mexico... Sony's newly signed northerño act Los Palominos is due to ship its label debut, "Del Norte Al Sur," July 23. Fama is set to ship its next Sony effort, "Como Nunca," July 28, as is recent label signee Grupo Eternidad, which hails from Chicago. Completing Sony's signing splurge of Mexican artists is Blanca Paloma, a sultry ballad siren from Monterrey, Mexico.

LABEL MISCELLANEA: A&M Records is expected to release a Spanish-language version of Bryan Adams' 1991 chart-topping ballad "(Everything I Do) I Do It For You." Label brass are still pondering in which format to ship the track, however. Adams is slated to tour South America later this year... David Sanborn's latest single, "Bang Bang" (Elektra), is a slamming remake of the Joe Cuba Sextet's Latin boogaloo hit from 1966. Sanborn says Cuba, now trying to return to the music scene, will appear in the song's video.

ARTIST BRIEFS: Noted composer Alejandro Vezzani has signed with Sony Discos' publishing arm, Sony Discos Music... Argentinean producer Gustavo Santaolalla is producing Jorge González's debut solo release for EMI International. González is the former lead singer of Chile's fine rock act Los Prisioneros, whose greatest-hits set was released by Capitol in June... Sony's Adalberto has just finished recording a ranchero/cumbia effort, "Para Todos," due out in August. Sony hopes to repeat label mate La Mafia's sales success for Adalberto by crossing him over to the Mexican and U.S. pop markets. Also, Sony's veteran singer/songwriter Braulio is wrapping up his forthcoming album, which the Spanish balladeer co-produced with Ricardo Eddy... Capitol/EMI Latin's evocative chanteuse Ednita Nazario is completing her next album, slated to be released in September. Overseeing the project is K.C. Porter, who is scheduled to begin working with PolyGram's María Conchita Alonso early this month... Sergio Mendes says he is looking to do a club remix of "Maganó," a throbbing funk track taken from his Elektra debut, "Brasileiro." Meanwhile, Tito Puente's crunching dance remake of "The Mambo Kings" soundtrack number "Para Los Rumberos" continues its ascent on Billboard's dance charts. "Rumberos" and its popular club predecessor, "Ran Kan Kan," are commercially available on Elektra.

Hot Latin Tracks™

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

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

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MIAMI—Kubaney Publishing Corp. has announced that the firm is opening a new Hispanic music one-stop in New York called Manhattan Latin Music Distributor. The 5,000-square-foot building—set to begin operations in September—will replace the company's 700-square-foot facility Kubaney Records and Distributors.

Kubaney president Tony San Martin observes that Manhattan will offer 13 display windows, plus an expanded shopping area. "It's a one-stop, yes, but it's going to have more of an atmosphere of retail merchandise," he says.

San Martin adds that Kubaney Records will remain open until construction on the new outlet is completed.

JOHN LANNERT

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- July 23 - Radio City Music Hall - New York, NY
- July 24 - Pier 6 - Baltimore, MD
- July 25 - Carter Barron Theater - Washington, DC
- July 27 - Great Woods Amphitheater - Boston, MA



POLYGRAM
CLASSICS
& JAZZ

Produced by Jeff Lopez



Management:



David Bennett 213-850-5660

Billboard®

FOR WEEK ENDING JULY 18, 1992

Top Jazz Albums™

THIS WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	9	SHIRLEY HORN VERVE 511 879* ★ ★ ★ NO. 1 ★ ★ ★	5 weeks at No. 1 HERE'S TO LIFE
2	3	5	WYNTON MARSALIS SEPTET COLUMBIA 48729*	BLUE INTERLUDE
3	5	7	GRP ALL-STAR BIG BAND GRP 9672*	GRP ALL-STAR BIG BAND
4	2	15	DIANE SCHUUR GRP 2006*	IN TRIBUTE
5	4	11	ROY HARGROVE NOVUS 63132*/RCA	THE VIBE
6	6	19	JOE HENDERSON VERVE 511 779*	LUSH LIFE
7	9	7	THE BENNY GREEN TRIO BLUE NOTE 98171*/CAPITOL	TESTIFYIN'!
8	7	11	TONY WILLIAMS BLUE NOTE 98169*/CAPITOL	STORY OF NEPTUNE
9	8	11	BOBBY WATSON COLUMBIA 52400*	PRESENT TENSE
10	11	7	DELFEAYO MARSALIS NOVUS 63134*/RCA	PONTIUS PILATE'S DECISION
11	17	7	TERENCE BLANCHARD COLUMBIA 48903*	SIMPLY STATED
12	NEW ▶		DR. JOHN WARNER BROS. 26940*	GOIN' BACK TO NEW ORLEANS
13	16	5	DIZZY GILLESPIE WITH VARIOUS ARTISTS TELARC 83307*	TO DIZ, WITH LOVE
14	23	3	GERRY MULLIGAN GRP 9679*	RE-BIRTH OF THE COOL
15	13	9	EDDIE DANIELS AND GARY BURTON GRP 9665*	BENNY RIDES AGAIN
16	19	3	TOM SCOTT GRP 9675*	BORN AGAIN
17	10	11	JOHN SCOFIELD BLUE NOTE 98167*/CAPITOL	GRACE UNDER PRESSURE
18	12	13	JOEY DEFRANCESCO COLUMBIA 48624*	REBOPPIN'
19	18	15	ARTURO SANDOVAL GRP 9668*	I REMEMBER CLIFFORD
20	20	9	DONALD HARRISON CANDID 79514*	INDIAN BLUES
21	NEW ▶		FREDDIE HUBBARD MUSICMASTERS 65075*	LIVE AT FAT TUESDAY'S
22	14	17	MARCUS ROBERTS NOVUS 63130*/RCA	AS SERENITY APPROACHES
23	NEW ▶		GEORGE COLEMAN VERVE 511 922*	MY HORNS OF PLENTY
24	NEW ▶		ARTIE SHAW MUSICMASTERS 65071*	THE LAST RECORDINGS
25	22	55	NATALIE COLE ▲ ³ ELEKTRA 61049	UNFORGETTABLE

TOP CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	9	DAVID SANBORN ELEKTRA 61272* ★ ★ ★ NO. 1 ★ ★ ★	5 weeks at No. 1 UPFRONT
2	2	9	GROVER WASHINGTON, JR. COLUMBIA 48530	NEXT EXIT
3	3	11	GEORGE HOWARD GRP 9669*	DO I EVER CROSS YOUR MIND
4	4	7	SPYRO GYRA GRP 9674*	THREE WISHES
5	NEW ▶		AL JARREAU REPRISE 26849*	HEAVEN AND EARTH
6	5	11	JOHN MCLAUGHLIN TRIO VERVE 837 280*	QUE ALEGRIA
7	9	11	BOB BALDWIN ATLANTIC 82345*	REFLECTIONS OF LOVE
8	8	13	RANDY CRAWFORD WARNER BROS. 26736*	THROUGH THE EYES OF LOVE
9	6	41	FOURPLAY WARNER BROS. 26656*	FOURPLAY
10	7	15	YELLOWJACKETS GRP 9667*	LIVE WIRES
11	24	3	EVERETTE HARP MANHATTAN 96242*/CAPITOL	EVERETTE HARP
12	15	5	ART PORTER VERVE FORECAST 511 877*/VERVE	POCKET CITY
13	16	5	SERGIO MENDES ELEKTRA 61315*	BRASILEIRO
14	12	7	WAYNE HENDERSON AND THE NEXT CRUSADE PAR 2013*	BACK TO THE GROOVE
15	20	3	BONEY JAMES SPINDLETOP 141*	TRUST
16	18	3	COURTNEY PINE ANTILLES 510 769*/VERVE	CLOSER TO HOME
17	11	17	KILAUEA BRAINCHILD 9208*	TROPICAL PLEASURES
18	10	17	MARION MEADOWS NOVUS 63131*/RCA	KEEP IT RIGHT THERE
19	14	13	PETER WHITE SIN-DROME 1802*	EXCUSEZ-MOI
20	NEW ▶		DAVE WECKL GRP 9673*	HEADS UP
21	19	5	ANDY NARELL WINDHAM HILL JAZZ 10139*	DOWN THE ROAD
22	13	31	AL DI MEOLA PROJECT TOMATO 79751*/MESA-BLUEMOON	KISS MY AXE
23	NEW ▶		RONNY JORDAN 4TH & B'WAY 444 047*/ISLAND	THE ANTIDOTE
24	NEW ▶		HUGH MASEKELA NOVUS 63136*/RCA	BEATIN' AROUND DE BUSH
25	22	5	GRANT GEISSMAN BLUEMOON 79178*	TIME WILL TELL

○ 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.

Classical KEEPING SCORE



by Is Horowitz

MINI MAHLER: Remember the best-selling Mahler Symphony No. 2 a few years back conducted by Gilbert Kaplan, the amateur maestro with but a single work in his repertoire?

He now has another, the Adagietto movement of Mahler's Symphony No. 5. His recording, with the London Symphony Orchestra, was made available recently in the U.K. by Pickwick as part of an expensive book-facsimile score-disc package.

The CD, with a playing time of less than eight minutes, is now being readied for release as a classical single under Pickwick's IMP imprint. Allegro Imports, Pickwick's stateside distributor, is mapping a major marketing campaign in support of the entry.

PRIMING THE PUMP: The Aaron Copland Fund for Music will award \$500,000 in grants next year to help support new recordings of contemporary music and reissues of deleted albums.

The new program, which is expected to be repeated annually, includes an additional \$300,000 for live performances. Together with several other private funds and still significant though dwindling governmental funding, it will help pump-prime the rising flow of new music winning exposure on disc.

Both commercial and nonprofit labels are eligible for Copland funding grants so long as the works to be re-

corded are not otherwise available. Proposals may also come from performance ensembles and presenting institutions.

Under fund rules, grants for orchestral projects may cover a maximum of half of all costs, including musician, production, marketing, and distribution fees. Grants for nonorchestral recordings and the reissue of out-of-print albums can exceed the 50% limit.

Applications for 1993 grants must be received by the American Music Center in New York by March 1. Project selection will be by a committee still to be formed, says executive director Nancy Clarke.

Meanwhile, the Mary Flagler Cary Charitable Trust has awarded \$250,000 this year to help finance 19 recording projects devoted to contemporary music. The recordings will appear on 13 different labels, among them London Records, ECM, New World, CRI, and MusicMasters. Up to 50% of projected recording costs are covered.

The Cary Trust also provides funds for live performance of new music. On the recording side, grants have already totaled \$1 million, says Gayle Morgan, music program director.

TRIPLE THREAT: Daniel Barenboim, whose recordings as conductor, solo pianist, and chamber player have appeared on almost every major label, will now limit his recording activity to the Warner Classics International labels, Erato and Teldec.

A typically heavy recording schedule awaits Barenboim under his new exclusive contract with WCI. For Teldec he's continuing his traversal of the Bruckner symphonies with the Berlin Philharmonic. He's midway through Wagner's "Ring" with the Bayreuth Festival Orchestra (none has yet been released), and will appear on a CD as both conductor and pianist, respectively, in Liszt's "Dante Symphony" and "Dante Sonata."

Top Classical Albums™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	11	*** No. 1 *** BAROQUE DUET SONY CLASSICAL SK 46627* KATHLEEN BATTLE, WYNTON MARSALIS	7 weeks at No. 1
2	2	19	PIECES OF AFRICA NONESUCH 79275-2*	KRONOS QUARTET
3	3	23	THE BACH ALBUM DG 429737*	KATHLEEN BATTLE, ITZHAK PERLMAN
4	4	95	IN CONCERT▲ LONDON 430433-2* CARRERAS, DOMINGO, PAVAROTTI (MEHTA)	
5	5	11	PAVAROTTI IN HYDE PARK LONDON 436320*	LUCIANO PAVAROTTI
6	6	9	GORECKI: SYMPHONY NO. 3 NONESUCH 79282* UPSHAW, LONDON SINFONIETTA (ZINMAN)	
7	9	5	SWITCHED-ON BACH 2000 TELARC CD-80323*	WENDY CARLOS
8	7	17	ROSSINI HEROINES LONDON 436075*	CECILIA BARTOLI
9	11	5	RESPIGHI: ANCIENT DANCES AND AIRS MERCURY 434304* PHILHARMONIA HUNGARICA (DORATI)	
10	8	11	GALA LIRICA RCA 61191* CARRERAS, CABALLE, DOMINGO	
11	10	21	THE BELLS OF ST. GENEVIEVE RCA 61002-2*	VARIOUS ARTISTS
12	12	23	MOZART: ARIAS LONDON 430513*	CECILIA BARTOLI
13	13	51	FAVORITE ARIAS BY WORLD'S FAVORITE... SONY CLASSICAL MDK 47176* CARRERAS - DOMINGO - PAVAROTTI	
14	14	9	ARIAS, SONGS & TANGOS DG 435916*	PLACIDO DOMINGO
15	15	59	CORIGLIANO: SYMPHONY NO. 1 ERATO 45601-2-ZK* CHICAGO SYMPHONY (BARENBOIM)	
16	17	3	SCHUMAN: SYMPHONY NO. 10 RCA 61282* SAINT LOUIS SYMPHONY (SLATKIN)	
17	NEW▶		MESSIAEN: TURANGALIA SYMPHONY DG 431781* ORCHESTRE DE LA BASTILLE (CHUNG)	
18	16	7	STRAUSS: DIE FRAU OHNE SCHATTEN LONDON 436243* DOMINGO, BEHRENS, RUNKEL (SOLTI)	
19	18	17	GILBERT & SULLIVAN: THE MIKADO TELARC CD-80284* WELSH NATIONAL OPERA (MACKERRAS)	
20	24	9	HERRMANN: SYMPHONY NO. 1 KOCH 7135* PHOENIX SYMPHONY (SEDAES)	
21	19	3	BRAHMS: CHORAL WORKS PHILIPS 432152* MONTEVERDI CHOIR (GARDINER)	
22	20	41	PART: MISERERE ECM 847539-2*	HILLIARD ENSEMBLE
23	21	9	ROSSINI & MEYERBEER ANGEL CDC-54436*	THOMAS HAMPSON
24	23	27	A TRIBUTE TO SEGOVIA ANGEL CDC-49404*	CHRISTOPHER PARKENING
25	22	7	AMERICAN DIVA DELOS DEL 3108*	ALESSANDRA MARC

TOP CROSSOVER ALBUMS™

*** No. 1 ***

1	1	21	HUSH SONY MASTERWORKS SK 48177* YO-YO MA/BOBBY MCFERRIN	19 weeks at No. 1
2	2	7	KIRI SIDETRACKS PHILIPS 434092*	KIRI TE KANAWA
3	3	13	DIVA! SILVA AMERICA SSD 1007*	LESLEY GARRETT
4	4	19	LUCKY TO BE ME PHILIPS 422401-2*	JESSYE NORMAN
5	5	41	THE WIND BENEATH MY WINGS RCA 60862-2-RC*	JAMES GALWAY
6	7	41	PAVAROTTI SONGBOOK LONDON 433513-2*	LUCIANO PAVAROTTI
7	8	5	JAMES GALWAY'S GREATEST HITS VOL. 2 RCA 61178-2*	JAMES GALWAY
8	11	3	THE GREEN ALBUM SONY CLASSICAL SK 48224* BOSTON POPS (WILLIAMS)	
9	NEW▶		OPENING NIGHT - THE OVERTURES.. PHILIPS 434932* HOLLYWOOD BOWL ORCHESTRA (MAUCERI)	
10	10	69	SPIRITUALS IN CONCERT DG 429790-2* BATTLE, NORMAN (LEVINE)	
11	6	15	DOMINGO SONGBOOK SONY MASTERWORKS MDK 48299* PLACIDO DOMINGO	
12	13	3	HOWARD'S END SOUNDTRACK NIMBUS NI 5339* ENGLISH CHAMBER ORCHESTRA (RABINOWITZ)	
13	9	15	MUSIC FROM THE SCREENS POINT MUSIC 432966-2* PHILIP GLASS, FODAY MUSA SUSO	
14	NEW▶		FENNEL CONDUCTS LEROY ANDERSON MERCURY 432013* EASTMAN-ROCHESTER POPS (FENNEL)	
15	12	5	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.









“All the News That Fits His Prints”

VOL. 3, No. 23

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61282-2

Conductor Leonard Slatkin and the Saint Louis Symphony Orchestra proudly present the world premiere recording of William Schuman's *Symphony No. 10 "American Muse"* together with new recordings of his *New England Triptych*, *American Festival Overture* and his arrangement of Ives's *Variations on "America"*.

This Schuman album follows Slatkin's Grammy-winning release of music by Samuel Barber as the newest addition to the critically acclaimed American Composers Series from RCA Victor Red Seal, the first name in classical music.

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Jazz BLUE NOTES



by Jeff Levenson

JVC JAZZ, PART II: Considering that jazz's most prestigious showcase event featured 30-plus shows and too many musicians to even think about counting, and considering that it attracted an international press corps eager to debate the important issues of the day (*Most underrated jazzman ever? Pee Wee Russell. Most overrated sandwich? The Carnegie Deli's reuben*), readers shouldn't expect exhaustive coverage of this year's goings-on. Unless, of course, the exhaustive applies to the number of times some of us had to sit through "A Night In Tunisia." No problem. This is, after all, **Dizzy Gillespie's** year. And if his trumpeting minions want to praise him by strutting their stuff with this *ultimate* test of famous-alto-break mettle, then who are we to tune out and sharpen our defense of those reubens? Thankfully, there were plenty of inspired musical moments (not to mention sandwiches and contentious disputes) to satisfy even the crustiest critics. Bring on the festival highlights (selective as they are):

- **Dizzy**, who is still recuperating from abdominal surgery, was never able to attend the two shows thrown in his honor. The first, "To Diz With Love," featured a host of loved ones, among them **Jon Faddis**, **Wynton Marsalis**, **Jackie McLean**, **Claudio Roditi**, **Milt Jackson**, **James Moody**, **Mario Rivera**, **Red Rodney**, and **Slide Hampton** (who served as the evening's music director). The second, "Trumpets For Dizzy," showcased 17 (I think) of the Great One's spiritual descendants, including some of the trumpeters mentioned above. The winningest brassmen? **Rodney**, who unfurled a gorgeous "I Can't Get Started," and then refused to get buried on the program's up-tempo tunes, even when paired against pyrotechnicians **Faddis** and **Lew Soloff**; **Nicholas Payton**, who may possess the largest, brassiest tone among youngbloods; and **Harry "Sweets" Edison** and **Doc Cheatham**, who reaffirmed that playing jazz long and soulfully (try 70, 80 years long) is good for the heart—theirs and ours.

- **Trumpeter Bobby Bradford**,

whose left-of-center play probably precludes his getting invited to any bash celebrating **Dizzy**, penned a work honoring his late, longtime friend, clarinetist **John Carter**. The "Have You Seen Sideman" suite featured saxophonist **David Murray**, bassist **Fred Hopkins**, and drummer **Andrew Cyrille**. It was the most concise program I witnessed, mixing free-spirited play (especially on the movement titled "A Little Pain," in which **Murray** deployed percussive tonguing techniques and valve popping on his bass clarinet), with heartfelt balladic lyricism ("The Bosom Of Abraham," and the dirgelike title section).

- Rarely does it happen that the star of a jazz program is *not* a musician or a soloist. **Gerry Mulligan** and his "Rebirth of the Cool" tentet proved the adage that music is stronger than men. This evening belonged to the charts. When **Miles Davis** and company recorded this music in the late '40s (subsequently issued by Capitol as "The Birth Of The Cool"), it signaled the beginning of a new direction in jazz—color-coded compositions, lighter, textural nestling solos that floated rather than barreled. **Mulligan** recently rerecorded these tunes for GRP. One of the reasons to buy this "Rebirth . . ." clearly, is for its sonic integrity; at last one can hear the parts in the unusual instrumentation. So it was particularly ironic to hear the group at Carnegie Hall, which flaunts the worst amplified sound of any JVC venue. However, at the opening strains of "Boplicity," "Budo," "Moon Dreams" (one of **Gil Evans'** great arrangements), "Godchild," "Move," and "Jeru," I felt a rush of recognition, warm and wistful, as if **Miles** himself was blowing us all a hug.

- This one was an old-fashioned shoot-out—"Saxophone Encounters: Altos & Tenor," with **Ricky Ford**, **Scott Hamilton**, **Donald Harrison**, **Vincent Herring**, **Big Nick Nicholas**, **Joshua Redman**, **Lew Tabackin**, **Bobby Watson**, and **Justin Robinson**. Projectile licks everywhere. Still standing after the smoke cleared? **Tabackin**, **Harrison**, and **Watson**.

FEWER BOXED SETS TO GRACE SHELVES THIS HOLIDAY SEASON

(Continued from page 8)

packages of this scale. That gave the whole process a black eye."

The jewel-box standard, scheduled for industry-wide institution next year, puts the whole question of packaging in question, **Geller** adds: "What is a box set in 1993? I don't have an answer to that yet."

Bill Levenson, VP of catalog development A&R at PolyGram, says that the current recession has spurred his company to reconsider its prices on reissue material.

"If we can lower the price point and come up with 150 minutes of music on two CDs, I feel much better about marketing it that way," **Levenson** says. "I think retailers will love it, being able to put a \$25-\$30 price tag on a package rather than a \$60 price tag."

Thus, catalog releases set for the remainder of this year are a mixture of traditional boxes and more economical sets packaged in jewel boxes only.

LEGACY IN LONGBOXES

Sony's Legacy reissues will be issued in six-by-12-inch boxes. Due from Columbia/Legacy are the two-CD sets "Jazz To Soul" by **Aretha Franklin** and "The Greatest Gospel Singer, Vol. 2" by **Mahalia Jackson** (both July); a three-CD **Earth, Wind & Fire** set, "Eternal Dance" (September); a three-CD anthology called "The Big Band Era: 1925-1955" (September); and a four-CD **Dave Brubeck** set titled "Time Signatures: A Career Retrospective" (September). On June 30, the company issued the four-CD "Roots N' Blues: The Retrospective."

Due from Epic/Legacy are a two-CD **Donovan** set, "Troubadour: The Definitive Collection" (coming in August in a "limited edition" boxed package, to be supplanted later by a two-disc set in a jewel box), and an as-yet-untitled two-CD **Ted Nugent** compilation, due in September.

MCA will offer a mixture of boxes and two-CD sets. Coming in boxed form are the four-CD **B.B. King** history "King Of The Blues," set for September, and the four-CD "Chess Blues" overview, scheduled for October. Two-CD sets include **Neil Diamond's** "Glory Road 1968-1972" (out now), **Bobby Bland's** "I Pity The Fool—The Duke Recordings Vol. 1" (September), and a joint **Curtis Mayfield-Impressions** retrospective, "The Anthology" (set for the fourth quarter).

MCA's **McKaie** adds that **Roger Williams** and **Peggy Lee** two-CD packages are probable for the fourth quarter as well.

GRP will release four multi-CD catalog packages by the end of the year: the **Crusaders'** three-CD "The Golden Years" (August), the three-CD "A John Coltrane Retrospective—The Impulse Years" (September), a two- or three-CD **Ella Fitzgerald** set, concentrating on her Decca catalog (October), and the three-CD "GRP 10th Anniversary Collection" (October). **GRP** VP of marketing and promotion **Mark Wexler** says that packaging details have not yet been worked out on these sets.

Capitol will issue three lavish boxed sets in the wake of the com-

pany's 15-CD "The Beatles Compact Disc EP Collection," released late last month. These include **Steve Miller's** four-CD "Pegasus—The Silver Anniversary" (August or September), an as-yet-untitled four-CD **Nat King Cole** collection (September or October), and the comprehensive 16-CD **Frank Sinatra** edition "Concepts." The latter, scheduled for fourth-quarter release, will be packaged, like **Capitol's** earlier **Beatles** CD edition, in a roll-top box.

Eschewing conventional boxes, **EMI** will issue its fall catalog product in what the label calls "Ultra-Sets"—two- or three-CD collections in hinged jewel boxes with comprehensive notes. All scheduled for August release, these include **Don McLean's** two-CD "Favorites And Rarities," **The Hollies'** three-CD "Treasured Hits And Hidden Treasures," "The Yardbirds' two-CD "Little Games Sessions And More," and a two-CD compilation of soundtrack material, "The James Bond 30th Anniversary Limited Edition."

Indicative of PolyGram's move away from boxes to more economical packages, the company will issue only one box for the rest of the year: **Roy Orbison's** "The Complete MGM Masters," a six-CD set scheduled for September.

PolyGram's other releases will be two-CD packages in its **Chronicles** series. These include **Rod Stewart's** "The Mercury Anthology" (September), two **John Mayall** collections, "The London Years" and "The Polydor Years" (both September), **Roy Buchanan's** "Sweet Dreams" (October), and the **Troggs'** "Archaeology" (October). The company will also issue "The Bosstown Sound," a two-CD overview of late-'60s Boston bands, and the **Allman Brothers Band's** "Live At The Fillmore—Expanded Version," a remixed, recompiled version of the group's 1971 live album.

PolyGram's **Levenson** says that three-CD sets by **Barry White** and **Hank Williams, Jr.** are possibilities for late in the year.

PolyGram's catalog development department is collaborating with **Motown** on the label's sole boxed set for '92, "Hitsville Vol. 1: The Singles Collection." The four-CD set

will cover 105 singles released from 1959 to 1971; **Motown** will release a second "Hitsville" collection, covering 1972-1992, in the first quarter of 1993.

FLEETWOOD MAC COMING?

Warner Bros. has tentatively slated the release of a **Fleetwood Mac** boxed set, but **A&R** VP **Geller** says that the project is "very sketchy at this point."

However, **Sire** has set August for the release of **Talking Heads'** two-CD retrospective, "Popular Favorites 1976-1992 (Sand In The Vaseline)." Also, **Capricorn** will release a pair of two-CD archival boxes, **Elmore James'** "King Of The Slide Guitar: The Fire/Fury/Enjoy Recordings" (August) and "Capricorn Records Presents The Fire Records Story" (November).

Details of **RCA's** boxed releases were incomplete at press time. A company representative says that, in October, the label will issue a five-CD jazz set, a three-CD **Fats Waller** collection, and a three-CD **Jefferson Airplane** retrospective. Last month, the company released a five-CD **Elvis Presley** set, "The King Of Rock 'N' Roll/The Complete 50's Masters."

Continuing to cull its massive jazz catalog, **Fantasy** will issue **Sonny Rollins'** seven-CD box "The Complete Prestige Recordings" this month. Label spokeswoman **Terri Hinte** says that **Wes Montgomery's** 12-CD box "The Complete Riverside Recordings" is a possibility for the fourth quarter.

Besides its reissues from the **Atlantic** and **Atco** vaults (see story, page 8), **Rhino Records** will issue three other boxes: "The Buck Owens Collection (1959-90)," a three-CD set due July 24; "The Beat Generation," a three-CD audio documentary of beat-oriented music and spoken-word material, due in September; and "The Monterey International Pop Festival," four CDs of live material from the legendary 1967 rock festival, scheduled for October. **Rhino** released **Frank Zappa's** eight-CD "Beat The Boots #2" and **Jackie Wilson's** three-CD "Mr. Excitement" in June.

GUERRA Y 4.40 COOL OFF SUMMER SHOWS

(Continued from page 10)

band's founder and leader, then took ill in Los Angeles, forcing him to cancel his **Universal** shows. "We had a very expensive weekend," says tour promoter **Ron Weisner**, president of **Ron Weisner Entertainment**.

Guerra and his two-man, one-woman vocal crew are expected to kick off their **Budweiser** tour this fall when the band's new album is released. According to **Weisner**, **Guerra** said he postponed the quartet's summer dates because there was no new record to support it.

"Part of [Guerra's] concern, from what we've been told, is that he was supposed to have an album out and he doesn't," says **Weisner**. "He wanted to change his show and hadn't, and so [the tour] was post-

poned till November."

In June, **Henry Cardenas—Weisner's** promotional partner for **Guerra** in New York and Miami and promoter of **Guerra's** national tour last winter—predicted **Guerra's** summer dates would suffer because of the lack of new product. **Cardenas** now points out that **Guerra** and his band may have saturated the U.S. market as well.

"Guerra performed 17 concerts in November and December," says **Cardenas**, "and then six months later he's coming back."

Still, **Cardenas** reckons **Guerra's** fall concerts will be prosperous. He notes that 4.40's next single is due out in October, with the album slated to be shipped in November.

REPRINTS

For reprints of advertisements or articles appearing in **Billboard** call **Lydia Mikulko** 212-536-5292

Music Video

ARTISTS & MUSIC

'Request' Runs With Hits; Endless Addition; Torch Passed To Bennett

"REQUEST VIDEO," the Anaheim, Calif.-based daily music video show, is expanding its format to include more hits in its alternative-music format. According to producer **Gia DeSantis**, the move was made by **KDOC** station managers as an effort to get more advertising dollars. "Now potential advertisers will be able to see names they recognize," she says. Additionally, she says the show will feature fewer artist interviews. The change, which started two weeks ago, includes adding such artists as **Sir Mix-A-Lot**, **Black Crowes**, and **Def Leppard** to the playlist. DeSantis says the new format will not allow her to devote as much time as she did on breaking and exposing new acts, but concedes that some labels have been pleased about the wider playlist. Station manager **Chuck Velona** did not return calls.

CH-CH-CHANGES: Endless Music has plucked another programmer from the ranks to join the New Jersey independent music video company. This time it's **Doug McVehils**, from Denver's "Teletunes." McVehils will start as director of national promotion, which will include promoting clips in all formats to broadcast and club outlets. He plans to start Oct. 1, around the time the company plans to expand into several other areas, including home video promotion and marketing and country music promotion and marketing.

DISTINGUISHED COMPANY: VH-1 president **Ed Bennett** joins such luminaries as **Gregory Peck**, **Harry Belafonte**, and **Oliver Stone** in being named a 1992 recipient of the Torch of Liberty Award, presented annually by the ACLU Foundation of Southern California. Ben-

nett is being awarded for his commitment to several social issues and the impact that has had on VH-1's programming. In particular, the ACLU mentions VH-1's World Alerts campaign, the Concerts for the Environment, and its Earth Summit coverage. Also cited is VH-1's new "Good

For more information, call MVPA executive director **Laurane Sheehan** in New York.

CONGRATULATIONS ARE due to Paul Flattery and his wife Karen on the birth of their son, **Griffin**, who arrived June 19... And on the professional front, congratulations to **Propaganda Films**, which walked away with the top prize, the Palm d'Or, for best production company at the 39th International Advertising Film Festival in Cannes. Two directors known primarily for their music video work contrib-

uted commercials toward the winning entry: **Dominic Sena** and **Michael Bay**. **HOLDING A GRUDGE:** **Vendetta Films** has been started by associate film producer **Susan Johnson** and music journalist **Kevin Murphy**. The pair helm the U.S. office, which is affiliated with London-based music video production company **Bermuda Shorts**. Together, they represent 11 directors, six of whom are based in Los Angeles. Among its recent productions are "Do Ya" for **Vinx**, directed by **Stephen Clark**, and "Search And Destroy" for **EMF**, directed by **Steve Payne**. Other U.S. directors are **Graeme Revell**, **Andrew Caitlin**, **Aaron Osborne**, and **Wendell Morris**... Another new kid on the music video production company block is **Modivation Films**, formed by director **Modi**. (Has anyone else noticed we're starting to have a number of directors who, like Madonna and Cher, have no last name? There's Modi, there's Milcho... who's next?) Among Modi's recent projects are two clips for **L-7**, "Everglade" and "Pretend You're Dead."

A QUICK REMINDER: As my days as music video editor dwindle down, please remember to change the name on your mailing list to that of my replacement, **Deborah Russell**, in Billboard's L.A. office. The switch is effective July 20, so it's definitely not too soon for her to begin watching all those clips. VHS copies should be sent to **Deborah Russell** at Billboard, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210.



by Melinda Newman

News People" segments, which highlight local people and organizations devoted to helping others.

MARK YOUR CALENDAR: The Music Video Producers Assn. will hold its second annual awards show Nov. 7 in Los Angeles, according to MVPA president **Paul Flattery**. Awards are presented to behind-the-scenes people ranging from directors to those who work in postproduction.

VIDEO TRACK

LOS ANGELES

EASTWEST rapper **Yo Yo** is joined by her controversial mentor **Ice Cube** in her new **Underdog Films** video, "Homegirl Don't Play That." **Okuwah Garrett** lensed the clip with producer **Belinda Elhis**. Garrett also shot the new **Troop** video, "Whatever It Takes (To Make You Stay)," for **Atlantic**.

Planet Pictures director **Randee St. Nicholas** and **Paisley Park** artist **Carmen Electra** joined forces to shoot "Go Go Dancer," a high-energy dance clip about a gymnast who leads a double life. Rapper **Monie Love** appears in a cameo role. **John Hopgood** produced.

Midnight Films director **Carlos Grasso** lensed **Cracker**'s new **Virgin** video, "Happy Birthday To Me," with producer **Mark Leemkuil**.

Michael and **Jonathan Kahn** co-directed **Technotronic**'s **SBK** video "Move This" for **Noir Film/Lord Kahn Productions**. **Bob Ganz** directed photography on the clip, which features **Ya Kid K**.

Silvey + Co.'s **Kevin Kerslake** directed **Pantera**'s new **Atco/EastWest** video, "This Love." **Line Postmyr** and **Tina Silvey** produced.

The **Beastie Boys**' clip "What'Cha Want" is a **Maddhatter Films** production directed by **Nathaniel Hornblower**. **Victoria Vallas** produced the **Capitol Records** clip.

NEW YORK

GPA FILMS director **Milcho** shot **Jive**'s **Two Too Many** video remake of the **Temptations**' smash hit "Just My Imagination." **Lenny Grodin** produced the colorful, surreal, and light-hearted shoot. **Bob Lechterman** directed photography and **Sharon Lomofsky** art-directed.

Simeon Soffer recently directed **Whistle**'s new **Select Records** video, "I Am." He shot the performance/dance clip on location at New York's **Tribeca** industrial complex. **Anne Mullen** produced for **Straightline**

Films Inc. **Amy Raskin** executive-produced. **Soffer** also directed **Baby** **A.D.**'s new **Arista** video, "Bad Blood." **Mike Alfieri** produced, **David Phillips** directed photography, and **Raskin** executive-produced.

Peter Allen is the eye behind **E.S.P.**'s new **Select** video, "Fingertips (Clap Your Hands)/ValoomPadom Pink." **Philip Dolan** produced the fast-cut, pumping clip.

OTHER CITIES

IRON MAIDEN's new video, "Wasting Love," is a **Midnight Films** production directed by **Samuel Bayer**. **Chris Sheffield** produced the London-based shoot; **Paul Spencer** executive-produced. **Bayer** and **Sheffield** also directed and produced the **Jesus & Mary Chain**'s London-based clips "Almost Gold" and "Far Gone And Out" for **Def American/Warner Bros**.

Rainmaker Inc.'s **Wayne Miller** recently directed **Dan Seals**' "Mason Dixon Line" video for **Warner Bros**. and the **Bellamy Brothers**' "Cowboy Beat" video for **Bellamy Bros Records**. **Stan Strickland** produced both shoots.

Studio Productions' **Mary Matthews** and **Roger Pistole** co-directed the **Karen Brooks** and **Randy Sharp** video "Baby I'm The One" for **Mercury**. **Matthews** also produced the Nashville-based shoot.

Cameron Casey directed the Oakland, Calif.-based **Spice 1** video "Welcome To The Ghetto." **Michael Nadeau** produced the gritty, urban clip for **Half Day Video/Industry Pictures**.

Pecos Productions director **Michael Merriman** recently wrapped **Dixiana**'s "That's What I'm Working On Tonight" for **Epic Records**. He shot the clip on location in a pub in **Murfreesboro, Tenn.**

Peter Allen directed **Chris Walker**'s new **Pendulum Records** video, "No Place Like Love." He shot the **fAt Productions** clip on location in **Alpine, N.J.**

A collection of music videos and live performances from the multi-platinum album **BUT SERIOUSLY**. Includes two clips made especially for this release and a third never before seen in the U.S. Features the songs "Do You Remember?," "Another Day In Paradise," "Something Happened On The Way To Heaven" and more. Includes special appearances by **Eric Clapton**, **Lonestar Dozier**, **David Crosby** and others.

All live performance footage from the infamous 1985 **NO TICKET REQUIRED** world tour. Recorded at **Reunion Arena** in Dallas, Texas, this video includes the top ten hits "Sussudio," "Against All Odds," "One More Night" and more.

Phil Collins
No Ticket Required.

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VHS/LASER HI-FI STEREO/89 MIN. *Phil Collins* But Seriously, the videos (50322-3, 50322-6)

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4VISION
ON LINEAR TRACKS

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Billboard THE CLIP LIST™

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

MUSIC TELEVISION

Continuous programming
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BREAKTHROUGH
Infectious Grooves, You Lie And...

EXCLUSIVE
INXS, Heaven Sent
Megadeth, Symphony Of Destruction
Nirvana, Lithium

HEAVY
Arrested Development, Tennessee
The B-52's, Good Stuff
Tom Cochrane, Life Is A Highway
The Cure, Friday, I'm In Love
Guns N' Roses, November Rain
Michael Jackson, Jam
Madonna, This Used To Be...
Metallica, Wherever I May Roam
George Michael, Too Funky
Pearl Jam, Even Flow
U2, Even Better Than The Real Thing

STRESS
Tori Amos, Crucify
Def Leppard, Make Love Like A Man
En Vogue, Giving Him Something...
Indigo Girls, Galileo
Kis Kross, Warm It Up
Richard Marx, Take This Heart
*Ozzy Osbourne, Mr. Tinkertrain
Red Hot Chili Peppers, Give It Away
Soup Dragons, Divine Thing
Bruce Springsteen, 57 Channels
Matthew Sweet, I've Been Waiting

BUZZ BIN
Alice In Chains, Would?
Beastie Boys, So What'cha Want
Faith No More, Midlife Crisis
Shakespeare's Sister, Stay
Temple Of The Dog, Hunger Strike

ACTIVE
Arc Angels, Living In A Dream
Color Me Badd, Slow Motion
Jodeci, Come And Talk To Me (Ver. II)
Elton John, The One
Kiss, I Just Wanna
Annie Lennox, Why
Me Phi Me, Sad New Day
Nice & Smooth, Sometimes I...
Jon Secada, Just Another Day
Slaughter, Real Love
*Technotronic, Move This
Tesla, Song And Emotion
TLC, Baby-Baby-Baby
Toad The Wet Sprocket, All I Want

ON
*Galactic Cowboys, I'm Not Amused
Helmet, In The Meantime
*L-7, Pretend We're Dead
Material Issue, What Girls Want
The Men, Church Of Logic, Sin & Love
* DENOTES ADDS

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Five 1/2-hour shows weekly
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CURRENT
Cracker, Happy Birthday To Me
Soho, Ride
Freddie Jackson, Could Use A...
Slik Toxik, White Lies, Black Truth
Joe Cocker, Love Is Alive
David Black, Nobody But You
Peter Murphy, You're So Close
Guns N' Roses, November Rain
Faith No More, Midlife Crisis
The B-52's, Good Stuff
Body Count, Body Count's In...
Del Amitri, Always The Last To Know
Latin Side Of Soul, Latino Mambo
Slaughter, Real Love
U Know Who, Watcha Got A Gun For
Audio Two, Top Billin'
Def Jeff, Callis All That
Troop, Whatever It Takes
Deee-Lite, Runaway

VH1 VIDEO HTS ONE

Continuous programming
1515 Broadway, New York, NY 10036

ADDS
Madonna, This Used To Be...
L. Vandross/J. Jackson, The Best...
Al Jarreau, Blue Angel
David Sanborn, Bang Bang
Richard Thompson, I Misunderstood

FIVE STAR VIDEO
Bruce Springsteen, 57 Channels

ARTIST OF THE MONTH
Joe Cocker, Now That The...

GREATEST HITS
Mariah Carey, I'll Be There (Unplugged)
Celine Dion, If You Asked Me To
Elton John, The One
Richard Marx, Take This Heart
George Michael, Too Funky
Vanessa Williams, Just For Tonight

HEAVY
Tom Cochrane, Life Is A Highway
En Vogue, Giving Him Something...
Michael Jackson, Jam
k.d. lang, Constant Craving
Annie Lennox, Why
Olivia Newton-John, I Need Love
Jon Secada, Just Another Day

WHAT'S NEW
Tori Amos, Crucify
Billy Ray Cyrus, Achy Breaky Heart
Enya, Book Of Days
Nicky Holland, Lady Killer
Indigo Girls, Galileo
Delbert McClinton, Everytime I...
Santana, Right On
U2, Even Better Than The Real Thing

THE BOX

Continuous programming
12000 Biscayne Blvd, Miami, FL
33181

ADDS
2nd II None, Let The Rhythm Take You
Babyface, Give U My Heart
Body Count, Body Count's In...
The Cover Girls, Wishing On A Star
EPMD, Crossover
Gangstarr, Dwyck
Little Caesar, Stand Up
Madonna, This Used To Be...
Technotronic, Move This
Tyler Collins, Just Make Me The One

BOX TOPS
2Pac, When My Homies Call
A Tribe Called Quest, Scenario
Billy Ray Cyrus, Achy Breaky Heart
Carmen Electra, Go Go Dancer
CeCe Peniston, Keep On Walkin'
Cypress Hill, Hand On The Pump
Das EFX, They Want EFX (Radio Remix)
Das EFX, Mic Checka
DJ Quik, Jus Lyke Compton
Dr. Dre, Deep Cover
En Vogue, Giving Him Something...
Eric B & Rakim, Don't Sweat...
House Of Pain, Jump Around
Jodeci, Come And Talk To Me (Ver. II)
Jodeci, Come And Talk To Me
Keith Sweat, Why Me Baby
Kid Frost, Thin Line
Kris Kross, Jump
Luke, Breakdown
Mary J. Blige, You Remind Me
Naughty By Nature, Uptown Anthem
Queen, Bohemian Rhapsody
R. Kelly, Honey Love
Shabba Ranks, Mr. Loverman
Sir Mix-A-Lot, Baby Got Back
Spice 1, Welcome To The Ghetto
Super Cat, Ghetto Red Hot
TLC, Box Talk Promo
Yo-Yo, Homegirl Don't Play Dat

AMERICA'S NO. 1 VIDEO
TLC, Baby-Baby-Baby

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1 hour weekly
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CURRENT
Michael Jackson, Jam
Madonna, This Used To Be...
Bruce Springsteen, 57 Channels
Tori Amos, Crucify
Pink Floyd, One Slip
Shabba Ranks, Mr. Loverman
Garland Jeffries, The Answer

Black Entertainment Television

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

ADDS
Kris Kross, Warm It Up
Grover Washington, Jr., Love Like This
Mary Wilson, Walk The Line
Babyface, Give U My Heart

HEAVY
Lionel Richie, Do It To Me
Arrested Development, Tennessee
L. Vandross/J. Jackson, The Best...
Patti LaBelle, When You've Been...
Mary J. Blige, You Remind Me (Remix)
Das EFX, They Want EFX (Radio Remix)
Mint Condition, Forever In Your Eyes
Shabba Ranks, Mr. Loverman
Good 2 Go, Never Satisfied
CeCe Peniston, Keep On Walkin'
Michael Jackson, In The Closet
En Vogue, Giving Him Something...
R. Kelly, Honey Love
Eugene Wilde, How About Tonight
Men At Large, Use Me
TLC, Baby-Baby-Baby
Gerald Levert, School Me
Troop, Whatever It Takes
Vanessa Williams, Just For Tonight
Pete Rock & C.L. Smooth, They...
David Black, Nobody But You
Ho Frat Ho, Ho Frat Swing

MEDIUM
Michael Jackson, Jam
Freddie Jackson, I Could Use A...
Chris Walker, No Place Like Love
Atlantic Starr, Unconditional Love
Tevin Campbell, Strawberry Letter 23
Color Me Badd, Slow Motion
Shomari, If You Feel The Need
El DeBarge, You Know What I Like

COUNTRY MUSIC TELEVISION

Continuous programming
2806 Opryland Dr, Nashville, TN
37214

HEAVY
Aaron Tippin, I Wouldn't Have It...
Alan Jackson, Midnight In Montgomery
Billy Dean, Billy The Kid
Brooks & Dunn, Boot Scootin' Boogie
Clint Black, We Tell Ourselves
Dwight Yoakam, The Heart That...
John Anderson, When It Comes To You
*Lionel Cartwright, Be My Angel
Lorrie Morgan, Something In Red
Mark Chesnut, I'll Think Of Something
M. Stuart/T. Tritt, This One's...
Mary-Chapin Carpenter, I Feel Lucky
Michelle Wright, Take It Like A Man
Reba McEntire, The Night The...
The Bellamy Brothers, Cowboy Beat
Tracy Lawrence, Runnin' Behind

HOT SHOTS
Billy Ray Cyrus, Could've Been Me
*Diamond Rio, Nowhere Bound
Holly Dunn, As Long As You...
Matthews, Wright & King, Mother's...
McBride & The Ride, Going Out Of...
*Radney Foster, Just Call...
Suzy Bogguss, Letting Go
Tim Mensy, This Ol' Heart
Vince Gill, I Still Believe In You

MEDIUM
Aaron Barker, Taste Of Freedom
Boy Howdy, Our Love Was Meant To Be
Brooks & Sharp, Baby I'm The One
Chet Atkins/Jerry Reed, The Claw
Crystal Gayle, Three Good Reasons
Dennis Robbins, Home Sweet Home
Dixiana, That's What I'm...
Dolly Parton, Light Of A Clear...
Evangeline, Bayou Boy
Jeff Chance, Walk Softly On...
Jim Lauderdale, Wake Up Screaming
Joe Diffie, Ships That Don't Come In
Kevin Welch, Somethin' Bout You
Linda Davis, He Isn't My...
Little Texas, You And Forever And Me
Michael White, Familiar Ground
Paulette Carlson, The Chain Just Broke
Pirates Of The Mississippi, Too Much
Ricky Skaggs, From The Word Love
Rob Crosby, She Wrote The Book
Ronna Reeves, What If You're Wrong
Sammy Kershaw, Yard Sale
Shenandoah, Rock My Baby
Stacy Dean Campbell, Rosalee
The Forester Sisters, I Got A Date
The Oak Ridge Boys, Fall
Tim O'Brien, One Way Street
Tracy Byrd, That's The Thing...
* DENOTES ADDS

THE NASHVILLE NETWORK
The Heart of Country
The Nashville Network

30 Hours Weekly
2806 Opryland Dr, Nashville, TN
37214

ADDS
Billy Ray Cyrus, Could've Been Me
Kevin Welch, Somethin' Bout You
Suzy Bogguss, Letting Go
Tracy Byrd, That's The Thing...

HEAVY
Michelle Wright, Take It Like A Man
Shenandoah, Rock My Baby
Reba McEntire, The Night The...
Joe Diffie, Ships That Don't Come In
Confederate Railroad, She Took...
Alan Jackson, Midnight In Montgomery
Martina McBride, The Time Has Come
John Anderson, When It Comes To You
Dwight Yoakam, The Heart That...
Dennis Robbins, Home Sweet Home
Neal McCoy, Where Forever Begins
Billy Dean, Billy The Kid
M. Stuart/T. Tritt, This One's...
Hank Williams, Jr., Come On Over...
The Bellamy Brothers, Cowboy Beat
Lorrie Morgan, Something In Red
Brooks & Dunn, Boot Scootin' Boogie
Mark Chesnut, I'll Think Of Something
Aaron Tippin, I Wouldn't Have It...
Clint Black, We Tell Ourselves
Sammy Kershaw, Yard Sale
Little Texas, You And Forever And Me
Vince Gill, I Still Believe In You

LIGHT
Lyle Lovett, She's Already Made Up...
Judy Fields, Eyes Of Love
Live 'N Kickin', You Don't Need...
Tim O'Brien, One Way Street
Jim Lauderdale, Wake Up Screaming
The Mavericks, Hey Good Lookin'
Steven Curtis Chapman, The Great...
Ray Stevens, Mississippi Squirrel...
Steve Vaus, We Must Take America...
Alabama, Richard Petty Fans

MEDIUM
Darryl & Don Ellis, Goodbye Highway
Linda Davis, He Isn't My...
Ronna Reeves, What If You're Wrong
Stacy Dean Campbell, Rosalee
Karla Taylor, Little By Little
Michael White, Familiar Ground
Crystal Gayle, Three Good Reasons
Pirates Of The Mississippi, Too Much
Paulette Carlson, The Chain Just Broke
Rob Crosby, She Wrote The Book
The Forester Sisters, I Got A Date
Aaron Barker, Taste Of Freedom
Dixiana, That's What I'm...
Brooks & Sharp, Baby I'm The One
Evangeline, Bayou Boy
Tim Mensy, This Ol' Heart
Delbert McClinton, Everytime I Roll...
Boy Howdy, Our Love Was Meant To Be
Buck Owens, If You Can't Find...
Tracy Lawrence, Runnin' Behind
Holly Dunn, As Long As You Belong...
Matthews, Wright & King, Mother's...
McBride & The Ride, Going Out Of...
Jeff Chance, Walk Softly On...
Chet Atkins/Jerry Reed, The Claw

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CURRENT
Billy Ray Cyrus, Achy Breaky Heart
Celine Dion, If You Asked Me To
Indigo Girls, Closer To Fine
Tom Cochrane, Life Is A Highway
Indigo Girls, Galileo
Robert Palmer, Every Kinda People
Jody Watley, It All Begins With You
Richard Marx, Take This Heart
Jon Secada, Just Another Day

Pump It Up

1 hour weekly
5745 Sunset Blvd, Los Angeles, CA
90028

CURRENT
Too Short, Life Is... Too Short
Naughty By Nature, Uptown Anthem
Tung Twista, Mr. Tung Twista
Too Short, I Want To Be Free
Pooh Man, Funky As I Wanna e
Spice 1, In My Neighborhood
Body Count, There Goes...

the Medialine

'Road' To Bruce's Biz Tactics; Daltrey Film To Explore Moon

HARD TO BE A SAINT: Those who have canonized Bruce Springsteen in the press tend to forget that while his music and onstage persona are usually larger than life, Springsteen is a human being—and a working musician whose business affairs have seldom been the focus of any real scrutiny.

All this should change, however, with the publication this week of a new book, "Down Thunder Road" (Simon & Schuster, \$23), a revelatory tome written by Marc Eliot (the author of the excellent Phil Ochs biography "Death Of A Rebel" and the business text "Rockonomics") "with the participation" of Mike Appel, Springsteen's original manager.

Appel maintains he only wanted to prolong his relationship with Springsteen, who he says was being steered in the wrong direction by the ambitious Landau.

No matter whose point of view the reader subscribes to, it's a dramatic and in many ways tragic story, made all the more compelling by the inclusion of large, fascinating chunks of Springsteen's depositions. Here you encounter the man you don't find in magazine interviews or in the mythologizing books by Landau's compatriot Dave Marsh—an angry, profane, life-sized figure grappling with the often daunting verities of the music business.

The Blitz



CHRIS MORRIS

The book tells the remarkable story of Springsteen's rise in the early '70s, when Appel took the then-young singer on as his first, and at that time sole, management client. Its focus is the bitter 1976 exchange of lawsuits between Springsteen and Appel, which halted the musician's recording career in its tracks.

Although Appel's point of view predominates, the voices of Springsteen and Jon Landau, his current manager and producer, are also heard, via court depositions supplied to Eliot by Appel.

In Springsteen's view, his final conflict with Appel was aimed at freeing himself from what he viewed as a usurious business relationship with Appel and gaining control of his own professional destiny (which had become entwined with that of Landau, who had wedged his way into the picture as an adviser, co-producer, and would-be new manager).

The legal details densely documented in "Down Thunder Road" in the end take a back seat to the valuable human story told by Eliot and Appel—a tale about money, trust, and betrayal. In summary, that almost sounds like a Springsteen song in itself.

MOONIE MOVIE: Roger Daltrey tells Billboard's Craig Rosen he will be co-producing a film about the life of his late colleague, drummer Keith Moon of the Who.

Daltrey says the film will be co-produced by actor Mel Gibson's production company. The screenplay is being written by John Lahr, the son of actor Bert Lahr and a fine critic and biographer in his own right.

The film is "not about the Who, it's about Keith," Daltrey says. As anyone who ever followed the antics of the irrepressible skin man knows, that should make for quite a picture.

IN PRINT

DANCING THE DREAM
By Michael Jackson
Introduction by Elizabeth Taylor
(Doubleday, \$17.50)

Any communiqué from Planet Jackson is a welcome one, but this slim, heavily illustrated collection of "poems and reflections" is about as revelatory as the reclusive King of Pop's 1988 autobiography, "Moonwalk." That is, not very.

So what does one learn from the badly expressed verses, fables, fairy tales, and miniature stories here? Well, Michael Jackson likes children. A lot. And he likes animals. A lot. He believes in God, devoutly, and in angels. He doesn't like what people are doing to the world. On making music, he tells us, "As long as I can listen to the moment, I'll always have music."

These unenlightening thoughts are dressed up with dozens of candid shots from Jackson's video sessions, strangely idealized artwork (often of Jackson frolicking with children), and

even a few bizarre, narcissistic portraits (in one triptych, he appears as Caesar, Napoleon, and a king on a throne).

In the end, "Dancing The Dream" suffers from the absolute absence of what makes Michael Jackson a special performer—the dance itself. Robbed of motion and song, he becomes just another sentimental journal writer, pecking out his thoughts and feelings for himself.

Moreover, Jackson's book suffers from the same deficits as most prose penned by musicians: What sounds glorious in a song is flat, unrewarding, and vainglorious on the printed page. Add to that generalization the fact that Michael Jackson is the most enigmatic popular artist of his day, and you have an insurmountable problem.

"Dancing The Dream" is best recommended to fans who just can't get enough of this elusive musician.

CHRIS MORRIS

Virgin Amsterdam Site Hits Snag Contract Dispute Leads To Courtroom

■ BY JEFF CLARK-MEADS
and WILLEM HOOS

LONDON—The future of Virgin Retail's flagship Amsterdam megastore is in the spotlight following the latest in a series of legal moves.

A dispute with the developers of the building in which the store is sited, the old Amsterdam central post office, has led to Virgin seeking to withdraw from its contract to open there. However, the company maintains it is committed to having an outlet in the Dutch capital.

The row between Virgin and development company Larmag Investments became public in April when the retailer instigated legal proceedings.

According to Virgin Retail Europe managing director Alastair Kerr, Virgin claimed the Larmag's conversion of the former post office into a shopping mall would not be ready on schedule. Virgin asked to be released from its

contract.

The judge, though, found for Larmag, adding the corollary that if Virgin did not open as agreed Aug. 26, the retailer would be fined 10,000 Dutch guilders (about \$6,000) per day.

In mid-June, Virgin lodged its appeal with the Amsterdam Court; however, the case is unlikely to be heard before the end of the year. In the meantime, the store is now trading in advance of the official opening Aug. 27.

Kerr says it is not logical to assume that, if the appeal is successful, Virgin will close the store. He says there are many issues to be considered. "Even if the judgment is in our favor, it may not reflect the amount of money we have put toward opening the store."

He points to British libel cases where the winner has been awarded

the equivalent of \$2 and has been left massively out-of-pocket because of legal costs.

"We will have to look at what is the most cost-effective way forward," he says. "But, it is certainly not the case to say that we would definitely close. There are larger aspects to be considered; current performance and capital costs have to be taken into consideration."

In any event, Kerr declares, "We are committed to Amsterdam. It's one of the 25 megastores we want across Europe. We're committed to Amsterdam, Rotterdam, Brussels, and Antwerp."

Virgin's Amsterdam outlet is 18,000 square feet of trading space in a building that is in one of the busiest parts of the city center and will be its biggest shopping mall when complete.

Virgin Remains Gung-Ho About Expansion In Europe

LONDON—In the days of wine and roses in record retailing, Virgin Retail came up with a plan to have 25 stores in continental Europe before the end of 1996.

In these days of sour grapes and thorny economics, the company is adamant that the strategy remains in place and in progress.

Charles McIntyre, European operations director at the Virgin Retail Group, comments, "The plan remains intact—though, of course, nothing in business is set in stone."

"But, I am very confident that what we have done is find the right formula, and I know the opportunities are there in a number of European countries."

Virgin currently has seven stores

in continental Europe. The latest was opened in Vienna (Billboard, June 20), joining three in France—Paris, Marseille, and Bordeaux—and one each in Berlin, Frankfurt, and the north Italian regional center of Milan.

After the projected official opening of the Amsterdam outlet in late summer will come new stores in Barcelona in September and Hamburg in November. Next year, a second phase of both the Berlin and Barcelona stores will begin trading and will be joined by new outlets in Madrid and the French cities of Lyon and Toulouse.

McIntyre describes possible future plans, saying, "We've looked at
(Continued on page 42)

Aussie Retailers Sound Off About Warehouse Sales

■ BY KATHERINE TULICH

SYDNEY—Music retailers in Australia appear to be facing an uncertain future as a result of deep discounting, the proliferation of warehouse operators, and three years of media attention by way of the Prices Surveillance Authority's probe of the industry.

David Champion, commercial director of HMV Australia, says consumers are confused over price structures. The publicity surrounding the PSA study has suggested CD prices are too high, while recently, in fact, prices have dropped to their lowest ever. Since Christmas, retailers have regularly been selling chart product at below cost: \$19.95 (Australian), compared with normal retail of \$27.95 (Australian). (About \$14.88 and \$20.85, respectively, taking the U.S. dollar at \$1.34.)

Champion comments, "When HMV arrived in the marketplace in May '89, we conducted market research and found that 77% of the people surveyed thought CD prices were too high. When we asked the same group this May, we found 89% thought prices were too high, although prices have dropped dramatically—so there has been a huge shift of public opinion."

WAREHOUSE WOES

Champion also pinpoints burgeoning warehouse record sales. A number of operators have been establishing traveling warehouse sales in low-cost venues (such as town halls) and they advertise merchandise—often overstocks and deletions—at prices as low as \$4.95 (Australian). He feels the warehouse sales have developed as a quick-fix in a recession-driven climate, but could affect all record retailers in the long term. "The CD warehouse sales are focusing solely on price and not on product quality, which affects the record retailers who are more committed to the long term and who help break new releases," he says.

Ian Duffell, Asia/Pacific managing director of Virgin Retail, which has four stores in Australia, takes an even

more vehement stance on warehouse operators. "They should not be supported at all by the trade, otherwise we should all just close our shops and move into halls and that will be the end of the industry," he says. "They are prostituting the product and there is no commitment to it."

Duffell argues that such irreparable damage has been done by the adverse publicity of the PSA inquiry and the warehouse sales that a grim future faces retail. "In this climate, Virgin would never have considered coming into this market, and I don't think there'll be many retailers left in a few years. Certainly Virgin has curtailed all plans to open any more stores."

Virgin and other music specialists such as Brashes, the country's largest chain, now depend on home video, computer software, and similar lines to offset the losses in recorded music. "We have to diversify because the music industry just can't support retailers," Duffell says. Executives from Brashes were not available for comment.

According to PolyGram Australia's outgoing group managing director, Michael Smellie, the warehouse situation has been exaggerated recently because of general economic conditions. "In the record industry, there has never been an outlet for remainders or overstocks," he says. "Retailers have not had to solve their own overstock problems because of the sale-or-return policy with record companies, so warehouse sales have been a way of disposing of those overstocks. The economic climate has made them increase, but they will always be limited. Nevertheless, it could have serious consequences on the industry."

According to David Snell, managing director of EMI Music Australia, cutting supplies to the warehouses is no answer. "You have to remember that many of the operators are well-established record retailers," he says.

One of the most successful is Paul Nemeth, who has run a chain in Sydney, Strand Music, for many years. "This time last year business was quiet

because the market was flat," he says. "I had always bought many overstocks and deletions, but decided to try setting up CD sales. I bought a large back catalog range from the record companies, paid upfront, for which I received a 15% discount, and we passed that saving on."

At a 15% discount, Nemeth moved \$2 million (Australian) worth of merchandise in five town-hall sales. He has now established three stable warehouse outlets in Sydney.

DEMAND IN MARKETPLACE

"There is a definite demand in the marketplace for a slight discount in a no-frills operation," Nemeth says. "My long-term goal is to turn my three warehouses into retail outlets with low operating margins. It's a different mentality and a different end of the market, and I don't think it affects other retailers. It's only in a recession that people will be bothered to drive a few suburbs to save \$2, but at this point, that's the mentality."

EMI's Snell feels that deep discounting is of more concern to the industry than warehouse operators. Deep discounting emerged last October in the build-up to Christmas sales. Fierce competition at retail has led, he suggests, to a continued situation where chart product is regularly sold below cost. "It's a new phenomenon in this country and it was spurred on by department and chain stores who could afford to loss-lead their recorded music product to entice a younger demographic into their stores. The result has been a disorderly marketing regime in Australia."

To help counter the problem, EMI mounted a "Best of the Best" drive last Christmas that highlighted new greatest-hits packages by the Pet Shop Boys, Stevie Nicks, and Queen, as well as six other catalog titles. The company altered its price base, so at a retail level of \$19.95, retailers could still make their usual profit margin. "We felt we had to answer [the situation at retail], otherwise these key albums of ours

were going to get submerged in this confusion," Snell declares.

The campaign is now seen as one of EMI's most successful, with nine titles selling 1 million units, and the most successful—by Queen—moving 250,000 pieces.

HMV's Champion says unstable pricing will only lead to further disruption for the retail industry. "Discounting has a permanent place in Australian retail. The question is to what degree—and if it's a continuing case of selling chart at cost, retailers will go to the wall."

Shepherd Hits With New Co.

LONDON—Brian Shepherd, former managing director of both Phonogram and A&M in the U.K., has a record on the charts again after a two-and-a-half-year absence from the record business.

With partner Charlie Eyre, Shepherd—who played a pivotal role in the career of Iron Maiden while with EMI and, at Phonogram, Def Leppard—has established production and management company Playground Music Ltd.

Company production "Love Is The Answer" by Esperanto was No. 69 on the Record Mirror Club Chart last week. The chart is seen as a precursor of a presence on the main singles chart. The single will be released July 27 by M&G Records through PolyGram.

Shepherd, who has been working as a commercial pilot since departing A&M in November 1989, says the company's signing policy comprises "anything of a world-beat nature." It is anticipated that Playground Music, which has three other acts, will branch out into more mainstream pop.

JEFF CLARK-MEADS

Our Price To Eliminate Some Jobs

LONDON—U.K. record retailing's most spectacular success, the 315-store Our Price chain, has hit reverse gear for the first time. After more than a decade of expansion, job losses are to be announced by the end of the month.

Questioned by Billboard on the possibility of cuts, the group issued a statement saying, "The board of Our Price Music are going to undertake a radical review with a view to reducing costs. There will be a number of redundancies by the end of July. They will primarily be at head office, although some will be at our retail operations."

Our Price Music employs about 1,700 people across the U.K.

The chain was set up by independent entrepreneurs Garry Nesbitt and Mike Isaacs in the late '70s and grew to more than 100 stores in a powerbase in London and Southeast England. Nesbitt and Isaacs then sold out to W.H. Smith in 1985 and under the auspices of the retail giant, Our Price has expanded across mainland U.K. and is now the country's most numerous record retail chain.

Our Price stores are small—on average about 1,500 square feet—and chart-oriented. Much of their success stemmed from Nesbitt and Isaacs' enthusiasm for siting stores away from fashionable towns and shopping streets. Their philosophy was to put the store in the most convenient location for the maximum number of consumers.

JEFF CLARK-MEADS

HITS OF THE WORLD



EUROCHART HOT 100 6/26/92 MUSIC & MEDIA

THIS WEEK	LAST WEEK	SINGLES
1	1	RHYTHM IS A DANCER SNAP LOGIC
2	3	ABBA-ESQUE ERASURE MUTE
3	2	JUMP KRIS KROSS RUFFHOUSE/COLUMBIA
4	4	TOO FUNKY GEORGE MICHAEL EPIC
5	6	THE ONE ELTON JOHN ROCKET
6	5	IT'S MY LIFE DR. ALBAN SWEMIX
7	8	KNOCKIN' ON HEAVEN'S DOOR GUNS N' ROSES GEFEN
8	9	PLEASE DON'T GO DOUBLE YOU DWA
9	NEW	I'LL BE THERE MARIAH CAREY COLUMBIA
10	10	TO BE WITH YOU MR. BIG ATLANTIC
1	1	ALBUMS
2	3	LIONEL RICHIE BACK TO FRONT MOTOWN
3	2	ELTON JOHN THE ONE ROCKET
4	4	QUEEN LIVE AT WEMBLEY '86 PARLOPHONE
5	5	QUEEN GREATEST HITS II PARLOPHONE
6	5	GUNS N' ROSES USE YOUR ILLUSION II GEFEN
7	6	GENESIS WE CAN'T DANCE VIRGIN
8	7	ZZ TOP GREATEST HITS WARNER BROS.
9	11	SNAP THE MADMAN'S RETURN LOGIC/ARIOLA
10	12	SIMPLY RED STARS EASTWEST
11	12	DEF LEPPARD ADRENALIZE BLUOGEON RIFFOLA

17	18	EVERYTIME WE TOUCH MAGGIE REILLY ELECTROLA
18	16	WELCH EIN TAG MARIO JORDAN BMG ARIOLA
19	19	DEEPLY DIPPY RIGHT SAID FRED IDEAL
20	20	THE ONE ELTON JOHN ROCKET/POLYGRAM
1	1	ALBUMS
2	2	WESTERNHAGEN JAJA WARNER BROS.
3	3	LIONEL RICHIE BACK TO FRONT MOTOWN
4	7	SNAP THE MADMAN'S RETURN LOGIC
5	6	GENESIS WE CAN'T DANCE VIRGIN
6	4	QUEEN GREATEST HITS II PARLOPHONE
7	9	CHRIS DE BURGH POWER OF TEN A&M
8	8	GUNS N' ROSES USE YOUR ILLUSION II GEFEN
9	NEW	MAMAS & PAPAS DAYDREAM MCA
10	17	FAITH NO MORE ANGEL DUST SLASH/POLYGRAM
11	18	PRINZEN DAS LEBEN IST GRAUSAM BMG ARIOLA
12	10	DR. ALBAN ONE LOVE LOGIC/BMG
13	NEW	RIGHT SAID FRED UP INTERCORD
14	15	GUNS N' ROSES USE YOUR ILLUSION I GEFEN
15	11	METALLICA METALLICA PHONOGRAM/POLYGRAM
16	16	ZZ TOP GREATEST HITS WARNER BROS.
17	NEW	KRIS KROSS TOTALLY KROSSED OUT SONY
18	12	MICHAEL JACKSON DANGEROUS EPIC/SONY
19	19	SISTERS OF MERCY SOME GIRLS WANDER BY MISTAKE MERCIFUL
20	20	ANNIE LENNOX DIVA RCA
21	20	QUEEN LIVE AT WEMBLEY '86 PARLOPHONE

4	NEW	MOANA LANI ANRI FOR LIFE
5	NEW	ANYTIME WOMAN EIKICHI YAZAWA TOSHIBA/EMI
6	NEW	FAVORITE THINGS HOUND DOG MMG
7	1	MYSTRAL TAKAKO OKAMURA FUN HOUSE
8	2	NOURYO TUBE SONY
9	NEW	SLEEPING GYPSY KUMIKO YAMASHITA TOSHIBA/EMI
10	NEW	ENDLESS DREAM TETSURO ODA BMG/VICTOR

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

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

10	9	SOUNDTRACK DIRTY DANCING BMG
11	4	MICHEL SARDOU LE GRAND REVEIL TREMA/SONY
12	14	TRACY CHAPMAN MATTERS OF THE HEART ELEKTRAWEA
13	19	FRANCOIS FELDMAN MAGIC BOUL'VARD PHONOGRAM/POLYGRAM
14	11	U2 ACHTUNG BABY ISLAND/POLYGRAM
15	17	FRANCIS LALANNE TRENDESSES SONY/TREMA
16	NEW	BERGER, MICHEL & GALL, FRANCE DOUBLE JEU WEA
17	15	DIRE STRAITS ON EVERY STREET POLYGRAM
18	16	PRINCE & THE NEW POWER GENERATION DIAMONDS AND PEARLS WEA
19	NEW	JULIO IGLESIAS CALOR SONY/COLUMBIA
20	20	M.C. SOLAAR QUI SEMS LE VENT RECOLTE LE... POLYGRAM/POLYDOR

SWEDEN (GLF) 7/8/92

THIS WEEK	LAST WEEK	SINGLES
1	1	ABBA-ESQUE ERASURE MUTE
2	4	SWEAT (A LA LA LA LA LONG) INNER CIRCLE METRONOME
3	2	RHYTHM IS A DANCER SNAP LOGIC
4	3	IT'S MY LIFE DR. ALBAN SWEMIX
5	6	LANGA BOLLAR PABENGT SVENNE RUBINS START KLART RECORDS
6	5	JUMP KRIS KROSS COLUMBIA
7	8	THE ACTOR MICHAEL LEARNS TO ROCK MEDLEY
8	7	VARJE GANG JAG SER DIG LISA NILSSON DIESEL MUSIC
9	10	YOU BRING ON THE SUN LONDONBEAT ANXIOUS
10	NEW	TOO FUNKY GEORGE MICHAEL EPIC
1	1	ALBUMS
2	2	LISA NILSSON HIMLEN RUNT HORNET DIESEL MUSIC
3	4	STEFAN ANDERSSON EMPEROR'S DAY RECORD STATION
4	3	VARIOUS ARTISTS SUMMER IN THE CITY COLUMBIA
5	8	ZZ TOP GREATEST HITS WARNER BROS.
6	6	QUEEN GREATEST HITS II EMI
7	NEW	ANNIE LENNOX DIVA RCA
8	5	VARIOUS ARTISTS DANCE COLLECTION 2 DINO MUSIC
9	7	VARIOUS ARTISTS ABSOLUTE MUSIC 13 EVA
10	NEW	DEF LEPPARD ADRENALIZE PHONOGRAM
11	NEW	THE BOPPERS UNPLUGGED FAVOURITES SONET

AUSTRALIA (Australian Record Industry Assn.) 7/12/92

THIS WEEK	LAST WEEK	SINGLES
1	1	JUMP KRIS KROSS COLUMBIA/SONY
2	2	SAVE THE BEST FOR LAST VANESSA WILLIAMS POLYDOR/POLYGRAM
3	6	HAZARD RICHARD MARX EMI
4	5	TOO FUNKY GEORGE MICHAEL EPIC/SONY
5	9	CRY LISA EDWARDS EMI/POLYGRAM
6	4	ORDINARY ANGELS (CLUNK EP) FRENTE FESTIVAL
7	3	TAKE IT FROM ME GIRLFRIEND BMG
8	7	I CAN FEEL IT RADIO FREEDOM PHONOGRAM/POLYGRAM
9	10	AS UGLY AS THEY WANNA BE UGLY KID JOE PHONOGRAM/POLYGRAM
10	8	THAT WORD (L.O.V.E.) ROCKMELONS MUSHROOM/FESTIVAL
11	NEW	EVEN BETTER THAN THE REAL THING U2 PHONOGRAM/POLYGRAM
12	17	HEAVEN KNOWS RICK PRICE COLUMBIA/SONY
13	13	HEAVEN SENT INXS EASTWEST/WARNER
14	18	DAMN I WISH I WAS YOUR LOVER SOPHIE B. HAWKINS COLUMBIA/SONY
15	NEW	PLEASE DON'T GO K.W.S. BMG
16	12	TO BE WITH YOU MR. BIG WARNER
17	15	THE ONE ELTON JOHN PHONOGRAM/POLYGRAM
18	11	TWILIGHT ZONE 2 UNLIMITED LIBERATION/FESTIVAL
19	NEW	LIVING IN ENGLAND SCREAMING JETS 100 ART/WARNER
20	NEW	ABBA-ESQUE (EP) ERASURE LIBERATION/FESTIVAL
1	1	ALBUMS
2	2	LIONEL RICHIE BACK TO FRONT POLYDOR/POLYGRAM
3	3	ELTON JOHN THE ONE WARNER BROS.
4	NEW	ZZ TOP GREATEST HITS WARNER
5	4	FAITH NO MORE ANGEL DUST LIBERATION/FESTIVAL
6	5	MICHAEL CRAWFORD PERFORMS ANDREW LLOYD WEBBER WARNER
7	7	RED HOT CHILI PEPPERS BLOOD SUGAR SEX MAGIK WARNER
8	8	PAUL YOUNG FROM TIME TO TIME COLUMBIA/SONY
9	8	THE BLACK CROWES THE SOUTHERN HARMONY AND MUSICAL COMPANION PHONOGRAM/POLYGRAM
10	6	DIESEL HEFIDELITY CHRYSALIS/EMI
11	13	YOTHU YINDI THE TRIBAL VOICE ALBUM MUSHROOM/FESTIVAL
12	11	KRIS KROSS TOTALLY KROSSED OUT COLUMBIA/SONY
13	17	JAMES BLUNDELL THIS ROAD EMI
14	14	DEF LEPPARD ADRENALIZE PHONOGRAM/POLYGRAM
15	10	SIMPLY RED STARS EASTWEST/WARNER
16	NEW	BABY ANIMALS BABY ANIMALS IMAGO/BMG
17	NEW	RICHARD MARX RUSH STREET EMI
18	NEW	ANNIE LENNOX DIVA BMG
19	12	THE CURE WISH EASTWEST/WARNER
20	NEW	MICHAEL JACKSON DANGEROUS EPIC/SONY
21	NEW	SMOKIE GREATEST HITS BMG

JAPAN (Music Labo) 7/6/92

THIS WEEK	LAST WEEK	SINGLES
1	1	KIMIGA IRUDAKEDE KOME KOME CLUB SONY
2	3	MOH KOINANTE SHINAI NORIYUKI MAKIHARA WARNER BROS.
3	2	BLOWIN' B'Z BMG/VICTOR
4	8	HAGAYUI KUCHIBIRU MARIKO TAKAHASHI VICTOR
5	4	NATSUDANE TUBE SONY
6	5	ITSUMADAMO KAWARANU AIWO TETSURO ODA BMG/VICTOR
7	6	HEYATO WAISHATSUTO WATASHI ERI HIRAMATSU PONY CANYON
8	7	TOO SHY SHY BOY! ARISA MIZUKI NIHON COLUMBIA
9	NEW	MOH NAMIDAWA IRANAI MASAYUKI SUZUKI EPIC/SONY
10	NEW	WATASHIGA OBASANNI NATTEMO CHISATO MORITAKA WARNER BROS.
1	NEW	ALBUMS
2	NEW	OCTAVE KOME KOME CLUB SONY
3	NEW	KIMIWA BOKUNO TAKARAMONO NORIYUKI MAKIHARA WARNER BROS.
4	NEW	FROM YESTERDAY KEISUKE KUWATA VICTOR

GERMANY (Der Musikmarkt) 6/30/92

THIS WEEK	LAST WEEK	SINGLES
1	1	RHYTHM IS A DANCER SNAP LOGIC
2	2	IT'S MY LIFE DR. ALBAN LOGIC/BMG ARIOLA
3	3	PLEASE DON'T GO DOUBLE YOU MERMAID
4	4	JUMP KRIS KROSS COLUMBIA/SONY
5	17	ABBA-ESQUE ERASURE MUTE
6	5	TEMPLE OF LOVE (1992) SISTERS OF MERCY MERCIFUL/EASTWEST
7	9	KNOCKIN' ON HEAVEN'S DOOR GUNS N' ROSES GEFEN
8	6	DREAM A LITTLE DREAM OF ME MAMAS & PAPAS MCA
9	10	MISTADOBALINA DEL THA FUNKEE HOMOSAPIEN ELEKTRA
10	8	TO BE WITH YOU MR. BIG ATLANTIC
11	12	NOTHING ELSE MATTERS METALLICA VERTIGO/PHONOGRAM
12	11	JIVE CONNIE CONNIE FRANCIS POLYDOR
13	15	EVERYTHING ABOUT YOU UGLY KID JOE POLYGRAM
14	NEW	YOU BRING ON THE SUN LONDONBEAT RCA/BMG ARIOLA
15	13	STAY SHAKESPEAR'S SISTER LONDON
16	14	UNDER THE BRIDGE RED HOT CHILI PEPPERS WARNER BROS.

HITS OF THE U.K.

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THIS WEEK	LAST WEEK	SINGLES
1	1	ABBA-ESQUE (EP) ERASURE MUTE
2	2	I'LL BE THERE MARIAH CAREY COLUMBIA
3	NEW	SEASAME'S TREET SMART E'S SUBURBAN BASE
4	3	HAZARD RICHARD MARX CAPITOL
5	NEW	AIN'T NO DOUBT JIMMY NAIL EASTWEST
6	13	RHYTHM IS A DANCER SNAP ARISTA
7	5	SOMETHING GOOD UTAH SAINTS MFR
8	6	DISAPPOINTED ELECTRONIC PARLOPHONE
9	4	HEARTBEAT NICK BERRY COLUMBIA
10	10	ONE SHINING MOMENT DIANA ROSS EMI
11	NEW	A TRIP TO TRUMTION URBAN HYPE FAZE 2
12	7	PLEASE DON'T GO KWS NETWORK
13	NEW	EVEN BETTER THAN THE REAL THING (REMIX) U2 ISLAND
14	8	TOO FUNKY GEORGE MICHAEL EPIC
15	26	I DROVE ALL NIGHT ROY ORBISON MCA
16	16	HYPNOTIC ST-8 ALTERN 8 NETWORK
17	27	DAMN I WISH I WAS YOUR LOVER SOPHIE B. HAWKINS COLUMBIA
18	9	IT ONLY TAKES A MINUTE TAKE THAT RCA
19	12	MAKE LOVE LIKE A MAN DEF LEPPARD BLUOGEON RIFFOLA
20	NEW	SHAKE YOUR HEAD WAS (NOT WAS) FONTANA
21	11	BLUE ROOM THE ORB BIG LIFE
22	37	UNCHAIN MY HEART JOE COCKER CAPITOL
23	14	THE ONE ELTON JOHN ROCKET
24	NEW	AIN'T NO MAN DINA CARROLL A&M
25	15	CRUCIFY TORI AMOS EASTWEST
26	21	GOOD STUFF B-52'S REPRISE
27	NEW	LIP SERVICE WET WET WET PRECIOUS
28	31	SHAME SHAME SHAME SINITTA ARISTA
29	NEW	AMIGOS PARA SIEMPRE (FRIENDS FOR LIFE) JOSE CARRERAS & SARAH BRIGHTMAN REALLY USEFUL
30	20	TEMPLE OF DREAMS MESSIAH KICKIN
31	17	JUMP KRIS KROSS RUFFHOUSE
32	NEW	100% SONIC YOUTH OGC
33	NEW	FROM HERE TO ETERNITY IRON MAIDEN EMI
34	22	DO RE ME, SO FAR SO GOOD CARTER THE UNSTOPPABLE SEX MACHINE CHRYSALIS
35	23	SOME JUSTICE URBAN SHAKEDOWN URBAN SHAKEDOWN
36	19	AIN'T 2 PROUD 2 BEG TLC ARISTA
37	NEW	BE MY DOWNFALL DEL AMITRI A&M
38	NEW	COME ON DJ SEDUCTION MRAEDOM
39	NEW	RAVE ALERT PRAGA KHAN PROFILE
40	NEW	I'M RUSHING BUMP GOOD BOY

THIS WEEK	LAST WEEK	ALBUMS
1	1	LIONEL RICHIE BACK TO FRONT MOTOWN
2	2	ELTON JOHN THE ONE ROCKET
3	NEW	PREFAB SPROUT A LIFE OF SURPRISES-THE BEST OF... KITCHENWARE
4	5	JOE COCKER THE LEGEND-THE ESSENTIAL... POLYGRAM
5	3	NEIL DIAMOND THE GREATEST HITS 1966-1992 COLUMBIA
6	4	DR. HOOK COMPLETELY HOOKED-THE BEST OF DR. HOOK CAPITOL
7	NEW	MICHAEL CRAWFORD/RPO PERFORMS ANDREW LLOYD WEBBER TELSTAR
8	NEW	B-52'S GOOD STUFF REPRISE
9	7	SIMPLY RED STARS EASTWEST
10	9	RICHARD MARX RUSH STREET CAPITOL
11	6	ALEXANDER O'NEAL THIS THING CALLED LOVE-GREATEST HITS TABU
12	12	PRINCE & THE N.P.G. DIAMONDS AND PEARLS PAISLEY PARK
13	11	SOUNDTRACK THE COMMITMENTS MCA
14	22	DEF LEPPARD ADRENALIZE BLUOGEON RIFFOLA
15	16	DEL AMITRI CHANGE EVERYTHING A&M
16	14	GUNS N' ROSES USE YOUR ILLUSION II GEFEN
17	17	QUEEN LIVE AT WEMBLEY '86 PARLOPHONE
18	18	U2 ACHTUNG BABY ISLAND
19	8	TOM JONES THE COMPLETE TOM JONES FONTANA
20	20	THE BEATLES SGT. PEPPER'S LONELY HEARTS CLUB BAND PARLOPHONE
21	10	LISA STANSFIELD REAL LOVE ARISTA
22	27	CROWDED HOUSE WOODFACE CAPITOL
23	15	ANNIE LENNOX DIVA RCA
24	NEW	TEARS FOR FEARS TEARS ROLL DOWN (GREATEST HITS 82-92) FONTANA
25	13	FAITH NO MORE ANGEL DUST SLASH
26	21	SHAKESPEAR'S SISTER HORMONALLY YOURS LONDON
27	40	CURTIS STIGERS CURTIS STIGERS ARISTA
28	19	RIGHT SAID FRED UP TUG
29	25	GUNS N' ROSES USE YOUR ILLUSION I GEFEN
30	NEW	CUD ASQUARIUS A&M
31	24	THE BEAUTIFUL SOUTH 0898 GO! DISCS
32	33	NIRVANA NEVERMIND DGC
33	26	UGLY KID JOE AS UGLY AS THEY WANNA BE MERCURY
34	NEW	FRANKIE VALLI/THE FOUR SEASONS THE VERY BEST OF... FLYING/POLYGRAM
35	31	MADNESS DIVINE MADNESS VIRGIN
36	NEW	TORI AMOS LITTLE EARTHQUAKES EASTWEST
37	NEW	DIANA ROSS THE FORCE BEHIND THE POWER EMI
38	NEW	MEAT LOAF BAT OUT OF HELL EPIC
39	NEW	MICHAEL JACKSON DANGEROUS EPIC
40	NEW	BARRY WHITE THE COLLECTION MERCURY

NETHERLANDS (Stichting Nederlandse 40) 7/3/92

THIS WEEK	LAST WEEK	SINGLES
1	1	KNOCKIN' ON HEAVEN'S DOOR GUNS N' ROSES GEFEN
2	2	RHYTHM IS A DANCER SNAP LOGIC
3	3	TOO FUNKY GEORGE MICHAEL EPIC
4	10	ON A RAGGA TIP SL2 TORSO
5	6	YOU BRING ON THE SUN LONDONBEAT ANXIOUS
6	NEW	I'LL BE THERE MARIAH CAREY COLUMBIA
7	4	LIVE AND LEARN JOE PUBLIC COLUMBIA
8	5	EVERYTHING ABOUT YOU UGLY KID JOE MERCURY
9	8	GYPSY RHYTHM RAUL ORELLANA EMI
10	NEW	EVEN BETTER THAN THE REAL THING U2 ISLAND
1	1	ALBUMS
2	3	LIONEL RICHIE BACK TO FRONT MOTOWN
3	2	JULIO IGLESIAS CALOR COLUMBIA
4	7	VARIOUS ARTISTS COUNTDOWN ROCKBALLADS MAGNUM/WARNER
5	4	GUNS N' ROSES USE YOUR ILLUSION II GEFEN
6	NEW	VARIOUS ARTISTS THE GREATEST HITS 1992 VOLUME 2 EVA
7	NEW	MARIAH CAREY UNPLUGGED COLUMBIA
8	5	VARIOUS ARTISTS TURN UP THE BASS 10 ARCADE
9	NEW	QUEEN GREATEST HITS II PARLOPHONE
10	6	THREE JACKSONS THE STORY OF... EVA
11	6	METALLICA METALLICA VERTIGO

CANADA (The Record) 6/29/92

THIS WEEK	LAST WEEK	SINGLES
1	1	I'LL BE THERE MARIAH CAREY COLUMBIA/SONY
2	2	DAMN I WISH I WAS YOUR LOVER SOPHIE B. HAWKINS COLUMBIA/SONY
3	3	ACHY BREAKY HEART BILLY RAY CYRUS MERCURY/PLG
4	7	NU NU LIDELL TOWNSELL ISBA/ISBA
5	5	IF YOU ASKED ME TO CELINE DION ELEKTRAWEA
6	NEW	TOO FUNKY GEORGE MICHAEL COLUMBIA/SONY
7	8	THE BEST THINGS IN LIFE LUTHER VANDROSS A&M/PGD
8	9	JUST ANOTHER DAY JON SECADA SBK/SBK
9	6	LET'S GET ROCKED DEF LEPPARD VERTIGO/PGD
10	NEW	DO IT TO ME LIONEL RICHIE MOTOWN/PGD
1</		

GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

SPAIN: The flamenco world was stunned July 2 by news of the death of its premier singer, **Cameron de la Isla** (Global Music Pulse, Oct. 5, 1991). The 41-year-old gypsy, whose real name was **José Monge Cruz**, had been the country's most-talked-about flamenco singer for more than a decade. He was one of the most awesome talents in the pure solemn form of flamenco singing known as "cante jondo." Cameron won his first flamenco festival in Montilla when he was just 12. When he was 16, he was described by the world's premier flamenco guitarist, **Paco de Lucia**, as "the greatest and most disconcerting 'cantaor' [flamenco singer] in history." Many of Cameron's 21 albums were recorded with de Lucia, including the last one, "Potro De Rabia Y Miel" (Colt Of Rage And Honey), released in May. Having peaked at No. 5, it stood at No. 17 on the chart on the day he died. Cameron had suffered a lung disease for some time, and less than three months ago received treatment at the Mayo clinic in the U.S.



HOWELL LLEWELLYN

FRANCE: Despite a depressed market, some specialist independent labels are expanding and launching new acts. A good example is DTR (David & Theodosius Records). DTR focuses on instrumental and synthetic sounds that bridge new age and avant-garde music. Co-founders **Thierry David** and **Dominic Theodosius** created it because they couldn't find labels willing to release their own works. Their artistic policy is to give total freedom to a range of original musicians. One of the label's most interesting releases is "Procession" by **Patricia Dallio**, formerly keyboard player with the band **Art Zoyd**. She combines an avant-garde approach with a classic synthesizer sound. Also worthy of note is "Humaninhuman" by **WY**, which comprises David and saxophonist **Fred Wallich**. Recently signed to the label is **Marc Tschanz**, an American guitarist of Greek-Czechoslovak extraction.

EMMANUEL LEGRAND

SOUTH AFRICA: Bubblegum is flourishing in the townships, although its major stars prefer to call it "commercial music." Most are prepared to live with the label "township disco." The style usually comprises disco beats, pop melodies, and township rhythms together with the odd tribal chant. The most successful and outspoken of its stars, **Chicco**—real name **Sello Twala**—has sold a half-million albums. He has also written and produced albums for his rivals, namely **Brenda Fassie**—probably the biggest female pop star in the country today—and **Yvonne Chaka Chaka**, affectionately known as the Princess of African song, who has staked the rest of the continent as her territory. Unlike their music, the bubblegum stars are not squeaky clean. Angel-voiced Fassie has had constant run-ins with the law and failed to turn up for concerts. Her latest album is somewhat defensively titled "I Am Not A Bad Girl." No less controversial is Chicco, who openly admits to having shot people dead when he was a township gangster in his youth. His songs have often reflected political concerns, particularly his 1987 hit "We Miss You Manelow," which was about ANC leader Nelson Mandela, although at that time it was still illegal to call for his release from jail.

ARTHUR GOLDSTUCK

BRAZIL: Touted as "the world's greatest carnival percussion group," **Olodum** is the band that contributed to startling effect on **Paul Simon's** U.K. hit "The Obvious Child" from his 1990 album "The Rhythm Of The Saints" (Warner Bros). The 17-piece outfit, which comes from the highly Africanized state Bahia in the northeast, infuses the sprightly samba rhythms of Brazil with a heavy dose of black-African influences. Under the leadership of **Mestre Neguinho do Samba**, who has shaped the group's unique rhythmic and vocal sound, Olodum has recorded four albums. Now, to coincide with a summer tour of Europe, the U.K. label World Circuit has released a magnificent 14-track compilation, cunningly titled "Olodum." With the massed ranks of surdos (bass drums), caixas (snare drums), repiques (tenor drums), kalimbas (thumb-pianos), and timbales creating a riot of percussion color and vocal choruses of sweet, melodic intensity, this is a sound to be cherished.

D.S.

NEW ZEALAND: **Martin Phillipps** of indie pop band the Chills is persistent if nothing else; the new lineup of the group is the 13th in 10 years. Guitarist Phillipps has pursued his vision with determination and was rewarded three years ago with No. 1 honors both for the album "Submarine Bells" and single "Heavenly Pop Hit." The band's new album, "Soft Bomb," was released in June. Among 17 original compositions, it includes a string arrangement by **Van Dyke Parks** on "Water Wolves" and guest contributions from **Peter Holzapple**. "This album is a lot stronger and, in parts, stranger than 'Submarine Bells,'" Phillipps says. "To my ears, 'Soft Bomb' is truer to the real essence of the Chills."



GRAHAM REID

Roadblock: French Biz Feels Effects

BY EMMANUEL LEGRAND

PARIS—Amid the difficulties caused by a depressed market, the French record industry has been having to cope with a new problem: overcoming a blockade of the nation's highways by protesting truckers.

Large parts of France's road transport network have been paralyzed for more than a week. That has led to difficulties both for distributors supplying stores and for record companies stocking their own warehouses.

Laurent Gallavardin, GM of PolyGram Distribution, says, "We live with the situation on a day-to-day basis... If it lasts, it could have devastating effects on the industry. If it lasts, our clients will soon have problems of revenue and margins, and for us, it can undermine our products in development and products with a short life,

such as TV-advertised records."

He adds that some campaigns, including one backing a compilation from the Who, have been postponed.

Jean-Francois Louri, sales manager at Sony Music, calls the situation "troubled" as "some stores have not been serviced for at least a week." Also, some shipments of product from plants in the Netherlands to Sony's French distribution depot have been stopped at the French-Belgian border.

Louri is, though, relaxed about the problems. "I am not preoccupied by our stock situation for the time being," he says. "I am more worried by the shipments to the stores."

He adds, "Through the railway, or even by plane, we have been able to successfully complete most of our shipments. We can reach the center of the main metropolitan areas, but it gets more complicated once we try to ser-

vice more peripheral stores." Louri warns, "It could get worse."

EMI sales director Jean-Claude Larco says, "Products are missing in some stores and our sales force has problems in some regions reaching the retailers."

Retailers, especially hypermarkets in the north of the country and around Lyon, have had their deliveries badly affected. A spokesman for FNAC in Lyon says the store has not received new product for a week, but sales have not been affected as the store carries stock representing six weeks' sales.

The spokesman adds, "The good thing about the situation is that, obviously, people canceled or postponed their holiday. As a result, there are more people than usual in the store. It has not affected our turnover but it might if it lasts and if we are not able to get new releases."

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Billboard

Virgin Japan Split To Hit Staff Toshiba Taking Only Few Int'l Employees

■ BY STEVE McCLURE

TOKYO—Most of the 31 employees of Virgin Japan's international section will lose their jobs when the record company's operations are split between Toshiba-EMI and Pony Canyon later this month (Billboard, July 4).

"At the moment, we're thinking of hiring two or three or four people [from Virgin Japan's international section]," says Masaaki Saito, senior GM of Toshiba-EMI's international division and, as of July 1, GM of the firm's Virgin repertoire department. Toshiba-EMI is now interviewing members of Virgin Japan's international staff, and Saito says final hiring decisions will be made by the end of July.

In contrast, record company Pony Canyon is hiring all 20 of Virgin Japan's domestic-section employees. Pony Canyon's parent firm, Fujisankei Communications Group, owns 50% of Virgin Japan through various group companies.

Mass layoffs are unusual in Japan, where company loyalty and job security go hand in hand, and Virgin Japan international section employees are

shocked by the prospect of being jobless. "Everybody's surprised," says Bin Tajima, chief of the firm's promotion department. "We're greatly disappointed that Virgin Japan will disappear."

Virgin Japan Ltd. was founded in 1988 as a 100%-owned subsidiary of Virgin Music Group. The domestic repertoire section was set up in 1990 when Fujisankei bought into the firm. Virgin Japan's sales for the fiscal year ended March 31, 1992, are estimated at 3.5 billion yen (\$27.56 million), with the firm accounting for about 1% of the Japanese record market.

Harry Kaneko, Pony Canyon's GM for corporate development, says the 10 domestic acts currently signed to Virgin Japan will form the core of a new Pony Canyon label, the name of which has yet to be decided.

Virgin's domestic section has failed to break any major Japanese artists and is said to be a money loser for the company. Kaneko says the domestic division's accumulated losses are "not that huge" but adds that Pony Canyon has pumped "quite a volume" of money into the operation.

Cinram Gears Up For New Software Indie Manufacturer Expands Audio, Vid Output

■ BY LARRY LeBLANC

TORONTO—Cinram Ltd., one of North America's largest independent manufacturers of compact discs, pre-recorded audiocassettes, and pre-recorded videotapes, which began as a small eight-track-tape operation in a Montreal basement in 1969, says it is ready to deal with new prerecorded software technologies.

With assets of some \$80 million (Canadian), Cinram sales in 1991 increased by 48% over 1990, from \$45.8 million to \$67.7 million. Net earnings increased from \$6.7 million in 1990 to \$8.5 million in 1991, from \$0.070 a share in 1990 to \$0.089 in 1991, an increase of 27%. Sales for the first quarter of 1992, ended March 31, were \$18.4 million against sales of \$12.2 million in the same period last year. After-tax earnings were \$1.85 million, compared with \$1.66 million in the comparable 1991 period.

"The gross won't be as strong [this year] as last year because we had phenomenal growth," says Isidore Philosophe, president and CEO of Cinram. "With the unit figures, I think we'll see more than 15% growth."

Cinram is now gearing up for CD production at its 117,000-square-foot plant in Richmond, Ind., and in September will begin manufacturing digital compact cassettes, with injection molding being manufactured here and duplication and packaging being done in Richmond.

"There is a tremendous momentum for independent companies like Cinram, and most of our competitors are not serious players when it comes to investing in new technology," says Philosophe. "Our thrust now is to consolidate the DCC situation, but if the industry decides two years from now, [MiniDisc] will be the medium [in the] long-term, we'll be an active player. We're flexible enough to convert from one medium to another and we have the financial resources to do it."

To be competitive in North America, Philosophe discovered in the late '80s it was vital for Cinram to have a manufacturing base in the U.S. Before setting up manufacturing operations there, in order to have a competitive technological edge in the future, Cinram set up Nobler Technologies Inc., based in Stoughton, Mass., in 1989 to design and build manufacturing equipment used to make compact discs. Nobler, which today counts 50 employees, has since developed a large proportion of the equipment in Cinram's plants. Last year, the firm shipped CD manufacturing systems that can be applied to laserdisc and videotape technology to companies in Australia, Europe, and the U.S.

The year after launching Nobler, Cinram acquired the assets of PRC Tape Co., a long-established manufacturer of prerecorded cassettes in Richmond. "We didn't start from scratch or go with heavy losses to start with," says Philosophe. "We took an existing operation and from the first year started to make money."

EYE ON DCC LAUNCH

Cinram is now seeking to play a

leading role in the introduction of DCC in North America. Philosophe predicts a far smoother marketplace entry of that format than that of the CD. "For DCC, North America is well-prepared," he says. "The game for CD was Japan and Europe in the beginning. With DCC, it's at the same time. The whole key is in the hardware. If the hardware penetration is massive, we'll have a successful product."

"The DCC market, in the first year of launching, will be about 2.5 million units in North America," he continues. "Our capacity in plastic is twice that. On the duplication side, it's something we have to learn and it will take some time. For Canada, [DCC] impact will be very minimal compared to the U.S., which is why we're putting our emphasis on the United States."

Though Cinram has requested the license agreement to manufacture MiniDisc, Philosophe fears the format's launch is premature. "Technically, it's a very exotic and attractive product, but I feel it's three to four years too early."

Philosophe says what differentiates his company from competitors is that Cinram is fully committed to extensive expansion and substantial technological and equipment investment. In 1991, the company invested some \$12 million in primarily expanding the CD capacity of its plant here. It also expanded into producing prerecorded VHS videocassettes both here, where it has 500 employees, and at its Richmond facility, which employs 250 people.

"We used to be an audio company, now we're an audio/video company," says Philosophe. "We enlarged our scope with video. We went to VHS tape because we wanted to be a key player in the industry."

READY FOR CD-ROM

Although there has been little demand to date for CD-ROM, Cinram has computer departments in place at both plants in anticipation of expansion

into that format. "Now that we see the timing is right, that's what we're preparing for," Philosophe says. "Three years ago, everybody was talking about CD-ROM as being a big item. Now we're seeing the signs that CD-ROM can be a major product."

In preparation for laserdisc manufacturing, expected to start in Richmond in 1993, Cinram last year entered into an agreement with General Electric Canada Inc. and Husky Injection Molding Systems Ltd. to jointly develop laserdisc process technology and equipment.

Husky is designing and building molds, injection presses, and product handling systems; Nobler is developing metallizing, spincoating, and inspection technology; while GE will supply polycarbonate copolymer.

"Whatever format the laserdisc will take, we'll be ready," says Philosophe. "Like DCC, the fruits of this investment will be shown in 1994."

Cinram's strong performances since 1990 have been primarily derived from the increasing demand for CDs, which have become a major source of earnings for the company.

Philosophe notes that with the current recession, labels are being conservative in ordering. "Accounts are skillfully using us not to build inventories. They put the onus on us and we supply them on a timely basis with the product they need quickly so they don't have to build inventory. The turnaround time is extremely demanding."

Philosophe says the big drop in analog cassettes, particularly in Canada, was more sudden than he anticipated. "I didn't see the decline coming so drastically and the decline is steeper in Canada than in the U.S.," he says. "In the U.S., the penetration of CD is 35%-37% and the penetration is [only] about 24% in Canada. With the recession, I think the dollars are being spent on CD more than they are spent on cassettes."

VIRGIN RETAIL'S EUROPEAN EXPANSION PLANS

(Continued from page 39)

Seville and Bilbao [in Spain], and in Italy the next place we would like is Rome . . . We've looked at Budapest and Prague, and we'd like to think that within five years they'd be a goer for us, though you can never guarantee it. We've also been looking at Stockholm and Oslo.

"Our aim is to be a pan-European chain. The strategy is to open large-scale megastores in major cities throughout Europe. Our priority is wherever the need is greatest."

Virgin chairman Richard Branson tells Billboard it is his intention to bring the megastore concept to places where it does not currently exist; he maintains there were no megastores in Austria before Virgin's opening there. (The prevalent music retail style in Vienna is an intimate store with a preponderance of classical product.)

As an example of Virgin's megastore concept, McIntyre points to the 22,000-square-foot Vienna store. He says its

product mix in terms of trading space is 70% music, 15% video, 12% games, and 3% books.


Within the music format mix, vinyl is "negligible," cassettes are 10%, and video is 15%-20%, with the remainder CDs. Classical repertoire accounts for 15% and jazz and specialist has a similar proportion, leaving 70% rock and pop, according to McIntyre.

He adds that in any Virgin megastore, about 40% of all music will be local product.

Virgin does, though, face competition in the megastore stakes, primarily from French chain FNAC—which has recently expanded into Berlin—and from Germany's dominant retailer, World of Music.

But, McIntyre argues, "FNAC is not the same concept as Virgin . . . FNAC is not about creating a leisure environment; it's a pure shopping experience. The same can be said of WOM."

JEFF CLARK-MEADS



A BILLBOARD SALUTE

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January 1931~June 1992



Mr. Hachidai Nakamura, the great Japanese composer famous for the International hit song from the Far East "SUKIYAKI", passed away on June 10th. Many messages of condolence on his death were received from all over the world by his family and the companies associated with his compositions.

"SUKIYAKI" (Words by Rokusuke Ei) was originally sung by Kyu Sakamoto in 1961 and released by Toshiba Musical Industries in Japan. When Capitol released the single in 1963 in the United States, the song became the first Japanese composition to reach No. 1 in the United States.

"SUKIYAKI" has been released in 34 countries and 38 cover versions were recorded in 23 countries so that the song became an International hit.

Almost 20 years later in 1984, the song was covered by Capitol artist, A Taste of Honey, in the United States and this version of the song became a million seller.

In 1989 we received the special Citation of Achievement from Broadcast Music Inc. in honor of 2 million performances of "SUKIYAKI" in the United States.

[Kyu Sakamoto / SUKIYAKI] has been released in 34 countries.
U.S.A. ---1963, Billboard No1, 3 weeks.

Canada / England / Iceland / Finland / Norway / Sweden / Denmark / Germany / France / Spain / Portugal / Holland / Belgium / Luxembourg / Switzerland / Austria / Italy / South Africa / Israel / India / Hong Kong / Australia / New Zealand / Peru / Brazil / Argentina / Rica / Panama / El Salvador / Guatemala / Mexico / Jamaica / Japan

[SUKIYAKI] 38 cover versions have been recorded.
A Taste of Honey---1984, American million hit on Billboard.

Laurindo Almeida / Billy Vaughn / Si Zentner / Lawrence Welk / Martin Denny / Clyde Beavers / Franck Pourcel / Ticjky / Pipeline / Claudio Villa / Blue Diamonds / Yvonne Carre / Kenny Ball / Lorenzo Valverde / Otto Brandenburg / Raquel Rastenni / Pierre Victor / Ray Franky / Jose Luis Caro / Humberto / 崔萍蓓蓓 / Latin Quartet / Brita Koivunen / Masako / Anderws Sisters / The Ventures / Joe Harnell / Art Vandum / Zona Visser / Marcel Amond / Paul Marks / Wanda / Tony Vos / Kai Winding / Four Preps / Les Garle / Jorge Teijon

We, Toshiba-EMI Music Publishing, Hachidai Corporation, Create Promotion thank EMI Publishing Worldwide very much for their support. We believe the melodies Mr. Hachidai composed will remain in everyone's heart forever.

Hachidai Corporation Co., LTD / Hiroko Watabiki, Hirofumi Oshima
Create Promotion Co., LTD / Rokusuke Ei
Toshiba EMI Music Publishing Co., LTD.
Toshiba EMI LTD.

Sales Booming At Warehouse Clubs Bare-Bones Prices The Main Attraction

This story is the second installment in an occasional series of articles focusing on unusual retailing concepts.

■ BY MAURA K. O'BRIEN

NEW YORK—Warehouse clubs currently are the fastest-growing segment in retail because the format long ago hit upon the formula that customers would flock to in the '90s: quality goods offered at bare-bones prices.

Warehouse clubs—members-only merchandisers offering a kaleidoscope of goods—can offer prices barely above wholesale because they carry products in bulk sizes and feature no-frills environments that resemble 100,000-square-foot boxes. The format is the darling of retail analysts.

While other, recession-plagued chains see single-digit sales gains, if any at all, warehouse clubs' sales have grown nearly 30% per year since the late '80s, according to industry observers. Moreover, the innovative retailing segment is expected by some observers to gross \$37 billion by the end of 1992.

Already peppering the continental U.S. and Canada with dozens of new units a year, some chains like Sam's Club and the Price Club are now pushing into Mexico and Puerto Rico as well.

Deep-discount pricing is the clubs' greatest appeal. They typically charge an 8% markup on merchandise, vs. 20% or 25% at conventional discounters and up to 45% at department stores.

Warehouse clubs began in California in 1976, when San Diego's Price Co. opened its first Price Club. It was intended to serve small business owners, selling restaurant supplies, paper goods, and a variety of other items under one roof.

Eventually, other chains sprang up and their customer base began to grow beyond small businesses to attract individuals and families as well. Though businesses remain a substantial portion of warehouses' clientele, the clubs have accommodated their newer customers by broadening their merchandise mix to include more con-

sumer-oriented departments, like food, automotive, and entertainment.

THE FAB FIVE

By late last year, warehouse clubs, which numbered about 460 in the U.S. and Canada, pulled in total sales of \$30 billion, according to analyst Michael Exstein, of NatWest Capital Markets in New York. A few startups notwithstanding, the industry comprises five major chains. A sampler, listed in order of sales volume:

- **Sam's Club.** Owned by Bentonville, Ark.-based Wal-Mart, Sam's has 222 units, according to a Wal-Mart spokesperson, more than any other warehouse chain. Jack Seibald, an analyst who runs the Hewlett, N.Y.-based Seibald Report, expects Sam's sales to reach \$13 billion this year, up

'There's more room for clubs to open and it makes sense for them to open in a cluster fashion'

about 38% over 1991's revenues and double that of the \$6.5 billion posted in 1990; Wal-Mart declines to comment.

Sam's expects to have 245 stores by the end of 1992, including one in Puerto Rico, according to promotional material. A joint venture with CIFRA, Mexico's biggest retailer, produced two Club Aurreras warehouses late last year. The newest Sam's have 130,000 square feet and feature fresh meat, produce, deli, and bakery sections.

- **Price Club.** The pioneer of the warehouse industry, Price started its first warehouse in San Diego and now has 80 stores, including 12 in Canada and one that opened in Mexico City this February. Revenues in 1991 totaled \$6.6 billion, a 24.5% increase over 1990's sales of \$5.3 billion, according to company reports.

- **Costco** completed its fiscal year 1991 last September with \$6.5 billion in sales, a 5.2% increase over 1990, according to the company's CFO, Rich-

ard A. Galanti. Costco is known in the industry for its willingness to take merchandising risks. According to Galanti, it was the first chain to feature food, a move that proved a catalyst for the industry, attracting more shoppers to warehouse clubs.

The company, headquartered in Kirkland, Wash., has 87 warehouses in the U.S. and Canada and will add about 10 more by year's end, Galanti says. The most recent additions to Costco's inventory include home-improvement and green-nursery departments.

- **Pace Membership Warehouse Inc.**, a K mart subsidiary based in Englewood, Colo., has 95 clubs open and grossed \$3.6 billion in total revenues last year, according to Doug Hock, a company spokesman. Pace's first warehouse in Puerto Rico will open this fall, according to Karla Kent, the chain's buyer for the pre-recorded audio/video department. A total of 27 new locations are planned for 1992, and 35 in 1993, Kent says.

- **BJ's Wholesale Club.** Unlike most other clubs, BJ's, a subsidiary of Natick, Mass.-based Waban Inc., doesn't place restrictions on membership. There are 31 BJ's currently open, all in the eastern U.S., with eight more planned to open before year's end, according to Susan Grieb, public relations manager for the chain. Last year, BJ's grossed \$1.4 billion in sales, a 25% growth over 1990, Grieb says. BJ's is credited with introducing the warehouse concept to the Northeast.

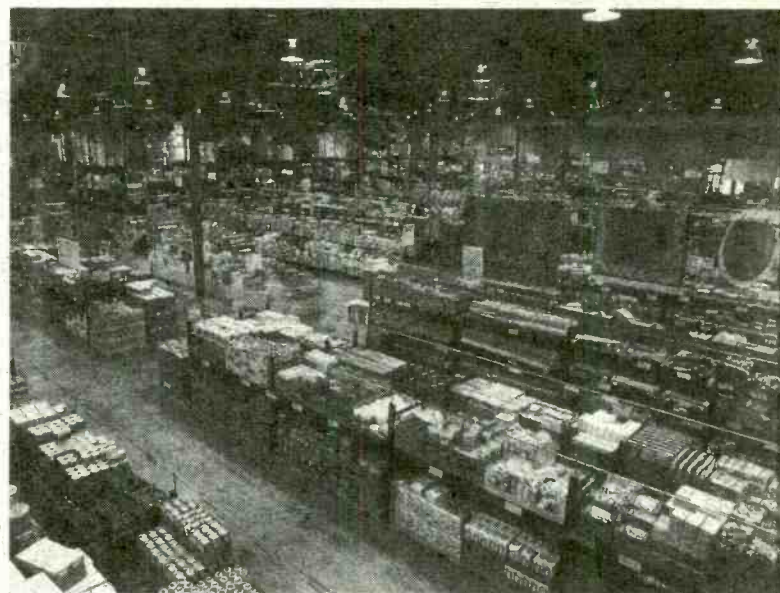
Though Sam's Club is widely considered the highest-grossing warehouse chain, Price, Costco, and BJ's have better productivity per location, according to analyst Seibald.

MEMBERSHIP HAS ITS PRIVILEGES

While BJ's allows anyone to shop at the chain's stores, most warehouse clubs require customers to become members. Members pay an annual fee, usually \$25, for the privilege of shopping at the clubs. Most chains offer membership on an exclusionary basis, usually to public employees, teachers, members of credit unions, or other large groups.

Screening customers this way pro-

(Continued on page 52)



Wholesale clubs offer a wide variety of merchandise in a low-frills environment, as seen above in this shot of a typical Sam's Club outlet.

Clubs May Cool On Music, But Video Business Is Hot

(Continued from page 6)

For instance, Disney classics such as "101 Dalmatians," recently released on video, are particularly big sellers.

Says Costco CFO Richard A. Galanti, "On a given day, especially with a kids' video, we could do over \$1 million on the first day of sales." He adds, however, that sales drop off sharply after the first day. The movies sell quickly on a wholesale basis, too. According to Kent, Pace can sell up to 500 copies of a children's movie to mom-and-pop retailers on the first day of release. (Warehouse clubs can tell who they are selling to because customers become members, each with their own account number. Also, warehouse clubs began by selling to businesses only, a customer base that many of them maintain.)

Warehouse clubs steeply discount all of their product lines, including music and video titles. Their strategy is to make a relatively narrow margin on a huge volume.

For instance, a video normally retailing at \$24.99 goes for about \$14.99 at Costco, according to Galanti. A CD offered at \$15.98 by most record retailers sells for \$10.99 at Costco, he says. The low prices have kept videos and CDs flying off warehouse shelves.

MULTIPACK OFFERS

To encourage purchases and emphasize their dramatically low prices, warehouse clubs often sell videotapes and CDs in multipacks, offering a Clint Eastwood two-fer, for example, or pairing "The Music Man" with "Singing In The Rain." The clubs often work with studios and distributors to put together special promotional packages.

"We're in [the entertainment segment] for the traffic it can build on the day of a major [video] release. You can't imagine the traffic it generates," says Pace buyer Kent. Like other warehouse club officials, Kent

declines comment on traffic and sales figures generated by entertainment segments, but she describes sales as "phenomenal."

On the music side, the Price Club and Costco chains mainly buy direct from the majors, according to sources, and are ranked as the 33rd and 37th largest music accounts, respectively, according to Billboard estimates based on purchases from the six major distributors.

Sam's Club buys direct from only some of the majors, and for the last two years finished near the bottom rungs of the labels' top-100 largest accounts. However, because Sam's sales are more than double that of its next largest competitor, the Price Club, it seems likely the Wal-Mart subsidiary's total music volume is comparable to, if not greater than, that of the Price Club and Costco.

The other two major warehouse clubs, Pace and BJ's, appear to buy most of their music product from wholesalers. The major players among wholesalers servicing warehouse clubs include Brooklyn Park, Minn.-based Navarre Corp., Layton, Utah-based KSG Distributing, and various rackjobbers, sources say.

As with video, warehouse clubs generally carry about 45-70 SKUs of music and are very selective in what they purchase, mainly focusing on selling select hit product, boxed sets, and specially packaged titles.

One branch manager for a major distributor says warehouse clubs like their product to be "very low maintenance. They like it to come in the back door, cut off the top of the carton, put it on the shelf, and then have it go out the front door. They only make 8%-10% on an item. They are looking for something they can turn fast."

The warehouse clubs are considered to be troublesome accounts

(Continued on page 47)



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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 11 weeks at No. 1	38
2	2	ERIC CLAPTON ▲ ³ POLYDOR 825382 (7.98 EQ/11.98)	TIME PIECES - THE BEST OF ERIC CLAPTON	61
3	4	BOB MARLEY AND THE WAILERS ▲ ³ TUFF GONG/ISLAND 846210/PLG (9.98/15.98)	LEGEND	50
4	3	JIMMY BUFFETT ▲ ² MCA 5633 (7.98/11.98)	SONGS YOU KNOW BY HEART	61
5	9	STEVE MILLER BAND ▲ ⁵ CAPITOL 46101* (7.98/11.98)	GREATEST HITS	61
6	7	JOURNEY ▲ ³ COLUMBIA 44493* (9.98 EQ/15.98)	JOURNEY'S GREATEST HITS	61
7	5	JAMES TAYLOR ▲ ⁴ WARNER BROS. 3113 (7.98/11.98)	GREATEST HITS	61
8	10	GUNS N' ROSES ▲ ⁸ Geffen 24148* (9.98/15.98)	APPETITE FOR DESTRUCTION	61
9	8	MEAT LOAF ▲ ⁶ CLEVELAND INT'L 34974/EPIC (5.98 EQ/9.98)	BAT OUT OF HELL	61
10	6	THE RIGHTEOUS BROTHERS ▲ CURB 77381* (6.98/10.98)	BEST OF RIGHTEOUS BROTHERS	61
11	11	THE EAGLES ▲ ¹² ELEKTRA 105 (7.98/11.98)	GREATEST HITS 1971-1975	61
12	12	METALLICA ▲ ³ ELEKTRA 60812* (9.98/15.98)	...AND JUSTICE FOR ALL	52
13	13	AEROSMITH ▲ ⁶ COLUMBIA 36865* (5.98 EQ/9.98)	GREATEST HITS	61
14	14	METALLICA ▲ ² ELEKTRA 60396* (9.98/13.98)	RIDE THE LIGHTNING	46
15	19	PINK FLOYD ▲ ⁸ COLUMBIA 36183 (15.98 EQ/31.98)	THE WALL	61
16	17	METALLICA ▲ ² ELEKTRA 60439* (9.98/13.98)	MASTER OF PUPPETS	47
17	16	THE DOORS ▲ ELEKTRA 60345* (12.98/19.98)	BEST OF THE DOORS	50
18	22	U2 ▲ ⁵ ISLAND 842298 (9.98/15.98)	THE JOSHUA TREE	29
19	18	DEF LEPPARD ▲ ¹⁰ MERCURY 830675* (9.98 EQ/15.98)	HYSTERIA	55
20	21	BILLY JOEL ▲ ⁴ COLUMBIA 40121* (11.98 EQ/28.98)	GREATEST HITS VOL. I & II	61
21	26	AC/DC ▲ ¹⁰ ATLANTIC 16018* (7.98/11.98)	BACK IN BLACK	61
22	20	THE EAGLES ● ELEKTRA 60205* (7.98/11.98)	GREATEST HITS VOL. 2	61
23	15	PATSY CLINE ▲ ³ MCA 12 (4.98/10.98)	GREATEST HITS	61
24	23	ELTON JOHN ● MCA 1689 (4.98/11.98)	GREATEST HITS	60
25	28	CHICAGO ▲ REPRISE 26080 (9.98/15.98)	GREATEST HITS 1982-1989	57
26	27	LED ZEPPELIN ▲ ¹⁰ ATLANTIC 19129 (7.98/11.98)	LED ZEPPELIN IV	61
27	24	PINK FLOYD ▲ ¹² CAPITOL 46001 (9.98/15.98)	DARK SIDE OF THE MOON	61
28	25	QUEEN ▲ HOLLYWOOD 61037*/ELEKTRA (9.98/15.98)	NEWS OF THE WORLD	20
29	40	CROSBY, STILLS, NASH & YOUNG ATLANTIC 82406* (19.98/29.98)	4 WAY STREET	2
30	30	ENYA ● ATLANTIC 81842* (7.98/11.98)	ENYA	19
31	31	METALLICA ▲ ELEKTRA 60766* (9.98/13.98)	KILL 'EM ALL	25
32	29	SIR MIX-A-LOT ● DEF AMERICAN 26182*/REPRISE	SWASS	3
33	33	THE POLICE ▲ A&M 3902 (9.98/15.98)	SINGLES - EVERY BREATH YOU TAKE	54
34	32	BAD COMPANY ▲ ² ATLANTIC 81625* (7.98/11.98)	10 FROM 6	58
35	35	BEASTIE BOYS ▲ ⁴ DEF JAM 40238*/COLUMBIA (7.98/11.98)	LICENSED TO ILL	10
36	50	U2 ● ISLAND 81148* (7.98 EQ/11.98)	WAR	8
37	47	INDIGO GIRLS ▲ COLUMBIA 45044* (7.98 EQ/11.98)	INDIGO GIRLS	8
38	39	FLEETWOOD MAC ▲ WARNER BROS. 25801* (9.98/15.98)	GREATEST HITS	44
39	45	VIOLENT FEMMES ▲ SLASH 23845*/WARNER BROS. (9.98/13.98)	VIOLENT FEMMES	16
40	34	RED HOT CHILI PEPPERS ● EMI 92152*/ERG (9.98/15.98)	MOTHER'S MILK	12
41	43	MARVIN GAYE MOTOWN 6058* (5.98/9.98)	EVERY GREAT MOTOWN HIT	2
42	—	SOUNDTRACK ▲ ⁵ COLUMBIA 40323* (7.98 EQ/11.98)	TOP GUN	15
43	44	GUNS N' ROSES ▲ ³ Geffen 24198* (9.98/15.98)	G N' R LIES	22
44	—	BOSTON ▲ ¹⁰ COLUMBIA 34188* (9.98 EQ/13.98)	BOSTON	11
45	36	QUEEN ● HOLLYWOOD 61065*/ELEKTRA (9.98/13.98)	A NIGHT AT THE OPERA	35
46	41	LUTHER VANDROSS ▲ EPIC 45320 (13.98 EQ/19.98)	BEST OF LUTHER: THE BEST OF LOVE	54
47	38	BOB SEGER & THE SILVER BULLET BAND ▲ ³ CAPITOL 12182* (12.98/15.98)	NINE TONIGHT	40
48	—	BON JOVI ▲ ⁹ MERCURY 830264* (7.98 EQ/11.98)	SLIPPERY WHEN WET	25
49	—	REO SPEEDWAGON ▲ COLUMBIA 44202* (9.98 EQ/13.98)	HITS	8
50	—	JOHN MELLENCAMP ▲ ³ RIVA 814993*/MERCURY (7.98 EQ/11.98)	AMERICAN FOOL	7

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.

The Sun Sets On The Music West Label; Jazz-Sampler Discovery; Couple Of Confabs

THE CURTAIN has finally fallen on Allan Kaplan's financially insolvent Music West Records of San Rafael, Calif. The label, which broke composer/instrumentalist Ray Lynch, had been dormant for more than a year, following a default on a bank loan, and a breach-of-contract lawsuit filed by Lynch alleging nonpayment of royalties (Billboard, July 6, 1991).

In November 1991, Security Pacific foreclosed on Music West's loan, and in June the bank auctioned off the label's remaining assets, including inventory and master tapes—barring the Lynch catalog, which the artist already owned.

Lynch, meanwhile, is working on his fourth album and is negotiating a major-label deal. His litigation with the label remains unresolved.

Former Music West artists such as Jim Chappell and Oystein Sevag are set to appear under new logos soon. Chappell's "In Search Of The Magic" will be released by Sausalito, Calif.-based Real Music in August. Word has it Sevag is negotiating with Windham Hill.

Kaplan is back in business at the helm of his own marketing and consulting firm, called AKE.

NOT JUST ANOTHER Sampler: There's an art, well, at least a craft,

to creating a music sampler. Just ask Discovery Records president Jac Holzman, who actually "invented" the sampler format in 1954, when he needed a term to describe an Elektra Records folk-music compilation.

"The word had a double connotation," says Holzman. "It was a sampling of music, and it had a folk flavor to it—like those things you embroider and hang on the wall."



by Deborah Russell

Holzman is back in the sampler business this month with the release of Discovery Records' first promotional jazz compilation, featuring Sue Raney, Bob Florence, Limited Edition, Clare Fischer, the Alan Broadbent Trio, Hal Schaefer, Tommy Tedesco, and more. The cuts may vary in style, but Holzman arranged the tracks with an ear toward tempo, key, and instrumentation.

"It's not only an aggregation of tracks, but a cohesive listening whole," he says.

In the past 40 years, Holzman says he has had only one complaint regarding his use of the term "sampler" to describe a music compilation. "Early on, the Whitman candy company wrote me a letter and said they had a trademark on 'Whitman Sampler.' I wrote back saying, 'you'll notice my name is Holzman, not Whitman.' I never heard from them again."

Discovery is based in Santa Monica, Calif.

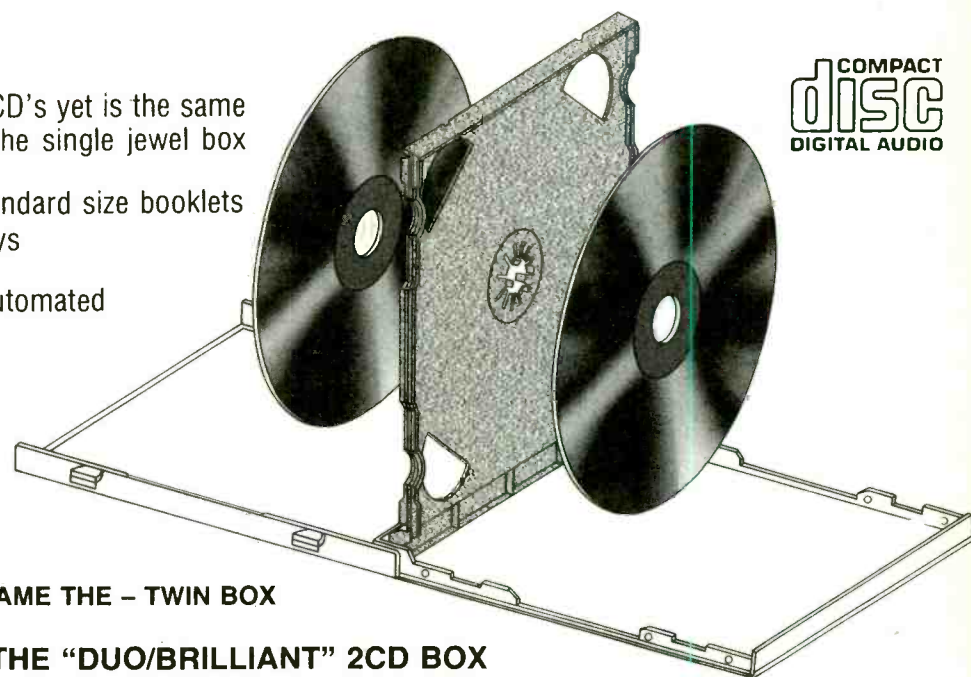
MUSIC, MUSIC, MUSIC: L.A.-based Century Entertainment Group is organizing the first Music Showcase Expo, set for Aug. 25-28 at L.A.'s Universal Hilton. Century's Benet Garcia describes the event as "CMJ meets South By Southwest," and notes the industry-only event will feature music showcases in eight formats: Rock, metal, alternative, pop/R&B, rap, gospel/Christian, country, and jazz. The showcases will take place on-site at the hotel. Informational panels will be geared toward musicians' needs, Garcia says.

Meanwhile, Chapel Hill, N.C.'s Moist Records is planning its own Big Record Stardom Convention for Aug. 6-8, featuring more than 30 acts from Chapel Hill and surround- (Continued on page 47)

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Hard Sell For Trans World Stock; Pricerite's Mystery Backers

IN NEW YORK: Trans World Music Corp. finally completed its secondary stock offering, selling 1.2 million shares at a price of \$18.25 per share. But it wasn't easy.

The offering was first proposed by Trans World back in the summer of 1990, when the company's stock was trading at \$33.50. But that effort to sell 1.84 million shares was derailed, as was a proposed initial public offering by Minneapolis-based The Musicland Group, when the stock market plummeted in reaction to the start of the Persian Gulf war.

The stock market eventually went beyond its prewar peak, but the Trans World stock never came anywhere close to its \$33 zenith. Some financial observers argue the price was held hostage by investor reasoning that the company and its chairman,

Bob Higgins, ultimately wanted to sell stock. Until that offering was successfully completed, some said the stock would never enjoy the lofty heights it had reached back in the first half of 1990.

In April 1992, Albany, N.Y.-based Trans World again tried to float the 1.84-million-share offering when its stock was trading for \$24.25. But investor reaction to that proposal drove the stock down to about \$18. At that point, Trans World decided to postpone the offering until the market was more receptive.

Even though the stock rallied to about \$21, the price fell back and the offering finally went out the door at \$18.25. But the disappointing stock price cannot be attributed only to the mindset of the Trans World investor.

An article in the July 1 issue of the

Wall Street Journal noted that while corporate America issued record amounts of new stocks and bonds in the first six months of 1992, weaknesses were beginning to emerge in the stock-underwriting segment. Nearly half of the public stock offerings in the second quarter were priced below their initial price range, while one-fifth of all IPOs set to come out in the second quarter were postponed or withdrawn.

Indeed, Trans World realized the market's appetite for stock offerings was weakening, according to senior VP and CFO Jeff Jones, and scaled back the offering to 1.2 million shares—600,000 shares of which were offered by Higgins from his personal holdings and 600,000 offered by the company. Also, the underwriter, Goldman Sachs, has 30 days to exercise an option to purchase an additional 180,000 shares from Higgins, which would leave Higgins with a

If the agreement with The Limited turns into a success, it would give Trans World a powerful ally in the tough real estate side of the business.

MORE NEW YORK NEWS: A mysterious private investment group has acquired two small wholesalers specializing in selling home-entertainment software to schools and libraries. Michael Smith, one of the investors, declines to identify the group, which has just completed acquisitions of Freeport, N.Y.-based Pricerite Entertainment Corp. and Mount Vernon, N.Y.-based Chambers Records & Video Corp. Smith serves as president of the newly formed company, which has taken on the name of Pricerite Entertainment Corporation and is distinguishing itself from the predecessor company by spelling out the word corporation.

Larry Sonin, formerly president of Freeport-based Pricerite, will stay on as a consultant for a "temporary period," while Steve Rozenfeld, formerly president of Chambers, will serve in a similar capacity, for "an indeterminate period," says Smith.

Both companies sell such products as music, video, and books-on-tapes to thousands of school and university libraries, as well as public libraries. In addition to specializing in chil-

dren's product, the companies sell jazz, classical, and other mainstream albums and videos.

Pricerite's library business is complemented by its operations as a small one-stop and an exporter.

Initially, both companies will be run separately, but eventually there will be some consolidation, says Smith.

While Smith was evasive about identifying the members of the investor group, he was forthcoming about his own background, saying he has owned independent retail outlets in the food and stationery businesses. He also says he spent 1988-90 as a teacher working for the New York City Board of Education. In addition, he says he has sold real estate in the past.

Smith explains that the investment group he represents does not have a background in entertainment software, but sees the "industry as having a great potential. It's an industry that myself and some of the investors are interested in for reasons other than the obvious aesthetic ones."

In a related note, Sonin, who has been in the industry since the early '70s and founded Pricerite in 1982, is seeking opportunities. Sonin, who expresses a desire to relocate, can be reached at 516-378-0138.

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RETAIL TRACK

by Ed Christman

54.4% stake in Trans World.

In all, the transaction should raise some \$10 million for Trans World, after it finishes paying off transaction fees. Those funds will be used to reduce debt. Higgins, meanwhile, could reap some \$14 million before expenses, if Goldman Sachs exercises its option.

IN OTHER TRANS WORLD news, the company has been telling the financial community about the new avenues of expansion it is exploring. Trans World has entered into real estate agreements with Columbus, Ohio-based The Limited, arguably the most powerful retail chain in the U.S. Jeff Jones confirms Trans World is "looking at two different situations. In one situation, we will be within their store and in another situation, we could be side by side with an open doorway between the two outlets." Jones points out that The Limited deal, which he terms "an experiment," likely will be with the company's Express chain, which targets females between the ages of 16-24, an important segment of the Trans World customer base.

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- Count down the Twelve Days of Christmas with Mickey, Goofy, Huey, Louie, and Dewey on **The Twelve Days of Christmas**.
- Read along with the classic Charles Dickens Christmas story in **Mickey's Christmas Carol**.
- Join the adventures of The Little Mermaid in **Ariel's Christmas Under The Sea**.



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Enjoy the beach! Signed,

Head Elf



CLUBS MAY COOL ON MUSIC, BUT VIDEO BIZ IS HOT

(Continued from page 44)

that require a lot of servicing, and some majors have cut them off from direct buying.

Nonetheless, Joe McFadden, CEMA senior VP of sales and marketing, says warehouse clubs are becoming a more important player in music sales. They excel in selling titles that appeal to older demographics, like albums by the Beatles and Nat King Cole, according to McFadden. "They sell [special packages and boxed sets] of those types of artists disproportionately more than the average music retailer," he adds.

Keith Benson, vice chairman and CFO at Minneapolis-based The Musicland Group, points out that "warehouse clubs sell music to shoppers that don't go to record stores."

One branch manager with a major distributor agrees, saying ware-

house clubs sell music as an impulse item. Nonetheless, he describes warehouse clubs as "tremendous sellers. If they wanted to get serious about selling music, it would be unbelievable the type of volume they could do."

But with the impending elimination of the longbox, the warehouse clubs' full potential as music merchants may never be realized. "This is a plus business that we could lose," the branch manager laments.

One vendor familiar with warehouse clubs agrees. "I think the warehouse clubs work on such a narrow margin that they can't afford any pilferage, and without the longbox pilferage is a fait accompli."

Publicly, warehouse club executives will not say what they will do when the longbox is eliminated, but privately they say they will have to

rethink their approach to selling music, if not deep-six the product line altogether.

One warehouse club executive says clubs likely will focus more on special packages and boxed sets when the longbox is eliminated. But another warehouse club executive says that approach does not make sense because "you wouldn't have a real department without single CD titles."

Another industry observer suggests warehouse clubs may continue to carry CDs in locations that have low shrinkage rates. Still another industry observer suggests that when the longbox is eliminated, it may create opportunity for wholesalers willing to repackage CDs at their facilities before shipping them to warehouse clubs.

GRASS ROUTE

(Continued from page 45)

ing areas. Music lovers can catch **Bicycle Face**, **Superchunk**, **Dillon Fence**, and **Metal Flake Mother**, to name a few, during the three-day extravaganza.

IT PAYS TO LISTEN: A thousand randomly chosen copies of **NRBQ's** live **Rykodisc** album "Honest Dollar" are packaged with \$1 bills autographed by the band. The title, released July 10, features 17 live tracks culled from performances from 1981-91.

SEEDS & SPROUTS: In August, Norcross, Ga.'s **Sky Records** will release "Thirteen Masks," a new solo album from **Swans'** eclectic keyboardist/vocalist **Jarboe**. Look for the single, "Red," which hits streets July 21. Sky, meanwhile, recently signed pop/rock trio **Five Eight**, whose members currently are recording an album for October release... We hear **Alias Records** has signed the **Loud Family**, featuring **Scott Miller**, formerly of **Game Theory**. An album should be released in the fall... Seattle-based **CZ Records** will lose **Hammerbox**, which recently inked a deal with **A&M**... **CMP Records** in N.Y. recently released five more titles of traditional world music. They are "The Dreamtime" from **Foday Musa Suso**; "Sufi Music Of Turkey" from **Kudsi Erguner** and **Suleyman Erguner**; "Gamelan Batel Wayang Ramayana" from **Kusama Sari**; "Records Of Changes" from **SamulNori**; and a self-titled album from **Shobha Gurtu**.

GRASS ROUTE sends deepest sympathy to the family and friends of CZ recording artist **Stefanie Sargent**, the guitarist for **Seven-Year Bitch**, who passed away June 27 of an apparent drug overdose. CZ will release the band's finished five-song EP in late August.

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(*NUMBER IS APPROXIMATE.)

Album Reviews

EDITED BY MELINDA NEWMAN, CHRIS MORRIS, AND EDWARD MORRIS

POP

BLACK SABBATH
Dehumanizer
PRODUCER: Mack
Reprise 26965

Latest installment of the heavy metal group's history reconstitutes the early-'80s Anglo-American lineup of Ronnie James Dio, Geezer Butler, Tony Iommi, and Vinny Appice. Band sounds none the worse for wear, turning in some compelling and, need we say, loud performances that might get a big hand at album radio and hard-rock stations. "After All," "TV Crimes," and "Master Of Insanity" will go down well with band's loyal audience.

★ CLANNAD

Anam
PRODUCERS: Ciaran Brennan; Richard Dodd; Steve Nye
Atlantic 92409

Irish outfit returns after a four-year absence on a new label with a release that creates a dreamscape of layered, often chanted, vocals and understated yet focused instrumentation. Singing in both Gaelic and English, lead singer Maire Brennan has a voice that soothes but never dulls. While most of the material has never been released here, bonus tracks include "In A Lifetime," a duet with U2's Bono from the band's mid-'80s album "MaCalla," and "Harry's Game," a song originally written in 1982 for a British miniseries and which is now the theme from "Patriot Games."

CRY CHARITY

Peace Love Humiliation
PRODUCER: Gavin MacKillop
Morgan Creek 20007

Catchy pop/rock offerings à la Baby Animals come courtesy of this Australian quartet fronted by Tracy Bartelle. The tunes proffered here are generally instantly likable, though not necessarily distinguishable from those of other bands going the same route. Delivery is what makes the material shine, especially the harmonies and tight playing. This probably won't be an easy sell, but label persistence could pay off here.

NEW & NOTEWORTHY

THE BEATLES
The Beatles Compact Disc EP Collection
ORIGINAL PRODUCER: George Martin
Capitol 15852

Here's a nifty package for the Beatlemania: a compactly boxed 15-CD set collating the band's English EPs, mainly in mono mixes ("Magical Mystery Tour" appears in both mono and stereo, and the 15th bonus disc contains stereo mixes), complete with their original cover art and liner notes. While many fans will have much of this material on Fab Four album CDs, presentation and rare goodies make this a must-have.

VARIOUS ARTISTS
Roots 'N' Blues—The Retrospective 1925-1950
PRODUCER: Lawrence Cohn
Columbia/Legacy 47911

Even if you thought you knew everything there was to know about American roots music, check this incredible four-CD/cassette set out and think again. Collection supplies an astounding overview of artists recorded for Columbia's country and "race" imprints; result is a broad survey of native music, from old-time reels, Cajun two-steps, and country blues to later developments in urban blues, country, and western swing. Emphasis in this five-hour, 107-track survey is on obscure roots artists; the many unreleased numbers are simply a joy to hear. This one belongs in the Smithsonian.

★ THE NEW BROADWAY CAST RECORDING

Guys And Dolls
PRODUCER: Jay David Saks
RCA Victor 61317

The second of RCA Victor's Frank Loesser one-two punch this season—following June's "The Most Happy Fella"—the "Guys And Dolls" cast is a rollicking delight, indicating in audio terms why the revival of the show is the darling of Broadway. Call-it-sad-call-it-funny-but-it's-better-than-even-money that the label has one of the bigger cast album sellers of recent decades.

THE CHILLS

Soft Bomb
PRODUCER: Gavin MacKillop
Slash/Reprise 26787

There's no immediate winner on New Zealand group's new release to rival "Heavenly Pop Hit" from last outing "Submarine Bells," and concept behind the album is elusive at best (there are three title tracks here). But band still has a way with airy melodies and coolly inflected playing, as demonstrated by "Ocean Ocean" and "Halo Fading"; modern rockers should start there.

THE WOLFGANG PRESS

Queer
PRODUCER: Drostan Madden
4AD/WEA 26908

First album in four years by this idiosyncratic English group should introduce unit to a larger modern rock audience. Group's prickly sound is a mix of Mick Allen's mordant spoken-sung vocals, barrages of strange sampling, and tense, perverse lyrics. "A Girl Like You" and arch cover of Randy Newman's "Mama Told Me Not To Come" are best airplay bets, while two in-your-face versions of "Sucker" could stir club play.

★ CHRIS GAFFNEY

Mi Vida Loca
PRODUCER: Wyman Reese
Hightone 8038

Gaffney is an artist who's almost impossible to categorize: The L.A. singer/songwriter/guitarist/accordionist incorporates country, Tex-Mex, blues, R&B, and rock'n'roll into his sound. But pigeonholing him is the only problem any listener might have—his songwriting (he gets an assist on two tracks here by Dave Alvin, who also penned title instrumental) is witty and keenly honed by turns, his band rocks, and he's a convincing and adept singer. In-store play is recommended at roots-rocking locales.

DREAM THEATER

Images And Words
PRODUCER: David Prater
Atco 92148

Power rock band's Atco debut shows its members did plenty of listening to Yes, Boston, and even Black Sabbath while growing up. While the material is all well delivered—lead vocalist James LaBrie has a voice that stretches to fit the many different styles represented here—the main problem is the music, which sounds like it was written in the '70s. However, given that the band's potential fans probably weren't born until the end of that decade, it shouldn't serve as any great detriment.

LYNN AUGUST

Creole Cruiser
PRODUCERS: Hammond Scott & Lynn August
Black Top 1074

Good-time zydeco is the game here, as zestfully played by Louisiana accordionist August, who distinguishes himself as a high-spirited vocalist, as well. Repertoire runs the gamut from Fats Domino and Chuck Willis covers to adaptations of traditional Creole numbers, all performed bouncily by August and his Hot August Knights. Great fun for fans of the genre.

KILLBILLY

Stranger In This Place
PRODUCERS: Sam Berkow & Killbilly
Flying Fish 70599

Album doesn't quite capture the totality of

Dallas group's demented approach to traditional bluegrass, but does evidence band's strong trad-oriented writing and instrumental expertise (particularly Stephen Trued's excellent banjo work). Souped-up version of Chuck Berry's "Maybelline" is probably the most accurate approximation of this off-kilter unit's style.

★ JUMP IN THE WATER

PRODUCER: Jim Cregan
MCA 02922

Low-key L.A. outfit makes a splash with a compelling collection that highlights Steve Moos' expressive vocals. These songs are the kind that will appeal to fans of Marc Cohn in that they are meaty songs delivered in a mature manner. Similar to Cohn's debut, many of the cuts would sound at home at AC, album rock, and even country outlets. Records like this don't set the world on fire, but they certainly make the day go easier.

THE STAIRS

Mexican R'N'B
PRODUCER: Peg Majoly
Go! Discs/London 828315

Loopy U.K. trio takes a rip at a monolithic mass of garage band and psychedelic sounds on highly manic debut, recorded in glorious, trashy-sounding monaural. This kind of retro zaniness has already been much essayed, but sheer brio of such performances as "Weed Bus," "Mr. Window Pane," "Laughter In Their Eyes," and Stooges-inspired seven-minute "Right In The Back Of Your Mind" will zap rock archaeologists where they live.

THE HEADHUNTERS

First Things First
PRODUCER: Michael Sak
Eureka Records 70006

Gruff vocals laid over even more ragged guitar work evokes the spirit of Ian Hunter crossed with Rossington Collins. They may not work for some radio stations, but the Headhunters would probably be first on your party invitation list. Although it's all fairly derivative, it's also fun. Best cuts are "40 Days" and twangy "Madman Woman." Contact: One Franklin Park North, Buffalo, N.Y. 14202.

GREGORY'S FUNHOUSE

Strange World
PRODUCER: Ben Elliott
Safe House 2103

A dose of exuberant mock-rock in the grand tradition of the Bonzo Dog Band, Gregory's Funhouse releases another batch of crunching, gleefully perverse punk-pop melodies as interpreted by Gregory Ambrose Pittman's TV horror-movie host vocals. Set highlights include the heavy hooks of the title song, the megabeat crossover cut "Retard Rap," and other monster-groove rockers "Come As U Am" and "Any Way You Want It."

R & B

▶ ORIGINAL MOTION PICTURE SOUNDTRACK

Boomerang
PRODUCERS: Antonio "L.A." Reid and Kenny "Babyface" Edmonds
LaFace/Arista 26006

Label is understandably excited about the soundtrack to Eddie Murphy's latest flick: It's chock full of potential R&B and top 40 smashes. Among them are irrepressibly catchy first single, "Give U My Heart," by Babyface featuring Toni Braxton, and "End Of The Road," a Boyz II Men ballad that radio has already jumped on. Other cuts to watch include "I'd Die Without You," a P.M. Dawn song that features no rapping, and Shaniece's "Don't Wanna Love You." Look for shelf life long after the movie is gone from theaters.

★ ME PHI ME

One
PRODUCER: Chris Cuben-Tatum
RCA 61036

Rapper makes a distinctive solo debut with

a highly original fusion of hard hip-hop beats and mellow acoustic guitar stylings, in the service of melodic, thoughtful, upbeat compositions. Eclectic approach incorporates blues, reggae, and even lite-pop sounds ("I Think . . . Where Are You Going" features an appearance by Michael Parks, no less). "Black Sunshine," a stunning number about homelessness, is an immediate high-impact number; most of the rest maintain high creative standards. Check it out.

DANCE

BABY FORD

BFord 9
PRODUCERS: Peter Ford, Richard Salt
Sire 26967

One of the leaders of the now-defunct acid-house movement makes a deft transition into techno/trance territory with an assaulting set of keyboard-driven, mostly instrumental tracks. Ford wisely spices his beats and synths with lots of interesting sound and vocal effects, as well as hooks to grab onto. Dark and intense "Fetish" is ready for heavy rave action, as are the ominous "In Your Blood," and electro-funky "Sashay Around The Fuzzbox." Will add a shot of musical integrity to this way-trendy movement.

VITAL REISSUES™

GEORGE HARRISON
Wonderwall Music
PRODUCER: George Harrison
Apple/Capitol 98706

Recorded in London and Bombay between December 1967 and June 1968—contrary to faulty credits—and originally issued Nov. 1, 1968, this is the first-ever solo outing by a Beatle (predating the release of John and Yoko's "Unfinished Music No. 1—Two Virgins" by four weeks). An often-enchanting sequence of 19 harmonious themes and tone poems, it was composed by Harrison for director Joe Massot's impressionistic tale of "Swinging London" voyeurism. The dreamy, playful tracks are a largely instrumental arabesque of Indian music, music hall vamps, and jangling electric folk-rock, the latter moods courtesy of Harrison and session guests Tony Ashton, Roy Dyke, Colin Manley, and Philip Rodgers of the fabled Liverpool group the Remo Four. An intriguing treat from the reflective former Fab, with 12-page four-color booklet and liner notes by Derek Taylor.

THE HASSLES
PRODUCER: Ron Furmanek
EMI/ERG 98828

Never heard of the Hassles? You're not alone, but their organist, Billy Joel, went on to make quite a name for himself as a solo act. A Long Island, N.Y.-based group, the Hassles were Joel's first real shot at success. They signed to United Artists in 1967 and released a few albums that basically went nowhere. But here they resurface on an 18-cut collection that captures their 1967-69 career. Basically, the music reflects other hot bands of the time, Spencer Davis Group and Vanilla Fudge especially, more than blazing any creative trail. But it's all good fun and Joel fans will be thrilled to hear many of these never-before-released cuts. Though Joel confines his singing mainly to background vocals, the few tracks where he sings lead show just how far he's come.

JAZZ

▶ MILES DAVIS

Doo-Bop
PRODUCER: Easy Mo Bee
Warner Bros. 26938

The late trumpeter's last studio album finds him as musically restless as ever; here, he collaborates with hip-hopper Bee on an R&B-oriented project that melds Miles' trademark ethereal sound to boom-box beats and a few raps by the producer. While trad sensibilities might be offended, that's probably exactly what Davis intended. Record may not cut quite as deeply as some of the Dark Prince of Jazz's early-'70s funk excursions, but it will sound just fine on contemporary jazz stations.

★ JIMMY SCOTT

All The Way
PRODUCER: Tommy LiPuma
Sire/Warner Bros./Blue Horizon 26955

Brilliant but woefully underrecorded, singer Scott turns in a masterful recital of very familiar standards, which he seizes as his own. Extremely languid, thoughtful vocal readings are magnificently complemented by combo performances of pianist Kenny Barron and saxophonist David "Fathead" Newman; utterly assured, unobtrusive arrangements by Johnny Mandel, Dale Oehler, and John Clayton add sparkle. One of the most emotionally charged and beautiful recordings of its kind.

LATIN

▶ ANA GABRIEL

Siluetas
PRODUCERS: Max Pierre, Ana Gabriel
Sony Discos 80818

Gabriel's first studio pop album in two years—her most mature effort to date—boasts another winning crop of bittersweet love odes, rounded out by a couple of smart, upbeat numbers recorded in Brazil ("Mal Contigo, Peor Sin Ti," "Quiero Yo Saber"). Fast-climbing leadoff single "Evidencias" could soon be followed by "Te Amo," "Todo Termino," and "Hay Que Hablar." A galaxy of top-shelf Brazilian and American session players back Gabriel, including Ary Spertling, Victor Bigliore, Milton Guedes, Carlinhos Brown, Jerry Hey, Larry Williams, and Dave Garfield.

▶ ISABEL PANTOJA

Corazon Herido
PRODUCERS: Eddy Guerin; Juan Vinader
RCA/BMG 3350

This album's high-brow sentimentalism and magnificently lush musicianship (the London Symphony Orchestra provided the strings) should propel this hyper-emotional Spanish siren up the charts. Once again, La Pantoja's operatic delivery mates perfectly with José Luis Perales' pathos-filled, romantic tales, such as "Naci En Sevilla," "Que No Me Llame Nadie," and the ranchero-flavored "Si Te Recuerdo."

CLASSICAL

HANS ROTT: SYMPHONY IN E

Norrköping Symphony Orchestra, Segerstam
Bis 563

A true novelty, but one with a great comfort factor: Nothing strange enough to startle the unwary, except the composer's name, his sure hand with 19th century rhetorical statement and uncanny premonitions of Mahler to come. Rott died in 1884 at age 28, and his single symphony rested unheard until a performance in Cincinnati just three years ago. The performance here is powerful and it's beautifully captured by the Bis technical crew.

SPOTLIGHT: Predicted to hit top 10 on its appropriate genre's chart or to earn platinum certification. NEW AND NOTEWORTHY: Highlights new and developing acts worthy of attention and other releases of special interest. VITAL REISSUES: Rereleased albums and compilation records of special artistic, archival, and commercial interest. PICKS (▶): New releases predicted to hit the top half of the chart in the format listed. CRITIC'S CHOICE (★): New releases, regardless of potential chart action, which the reviewer highly recommends because of their musical merit. All albums commercially available in the U.S. are eligible. Send review copies to Melinda Newman, Billboard, 1515 Broadway, New York, N.Y. 10036, and Chris Morris, Billboard, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210. Send country and gospel albums to Edward Morris, Billboard, 49 Music Square W., Nashville, Tenn. 37203.

HomeVideo

BILLBOARD'S VIDEO NEWSWEEKLY

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Warner Revs Up Post-Street Ads 5 Titles To Benefit From 'Power' Play

■ BY JIM McCULLAUGH

LOS ANGELES—Warner Home Video is dramatically stepping up its commitment to post-street-date advertising during August and September on five of its own rental titles, as well as one of its distributed MGM/UA Home Video titles.

The move comes at a time when the practice has slowly eroded over the past 18 months (Billboard, June 13).

Recently, however, going against the industry grain, Warner supported "The Last Boy Scout" and "JFK" with post-street-date advertising—a move hailed by a number of retailers who say the practice has a tangible effect on extending rental life and encourages them to buy titles in greater depth.

The studio pioneered the concept of post-street-date TV advertising in 1989 with "Lethal Weapon."

According to senior VP/GM Jim Cardwell, the five new Warner rental titles receiving post-street-date support are "Memoirs Of An Invisible Man" (street date Aug. 19), "Final Analysis" (street date Aug. 26), "The Mambo Kings," "White Sands," and "The Power Of One."

The latter three titles will have September street dates. The MGM/UA Home Video title is "Once Upon A Crime," which has a street date of Sept. 2.

In addition, other components of Warner's "Profit Power" program are a toll-free hotline for in-store merchandising materials, a more efficient defective-cassette replacement policy, and extended pay-per-view windows for the three September Warner titles.

Cardwell says the post-street-date TV ad campaign for the titles collectively is expected to create more than 200 million impressions among an adult demographic of 18-49.

"The immediate goal of the program is to increase retailers' profitability by extending the rental life and increasing

the number of rental turns for these five titles," he says. "The longer-term goal is to increase retailers' liquidity, and thus their ability to buy future titles in great depth."

Cardwell continues: "Many retailers approached Warner Home Video and asked us to take a lead in helping extend the rental life of products by re-implementing aggressive post-street-date advertising. Recent feedback on 'The Last Boy Scout' indicates that post-street-date advertising significantly extended its rental life and, also, the profitability of that title."

'The immediate goal of the program is to increase retailers' profitability'

Barbara O'Sullivan, VP of marketing for Warner Home Video, says the post-street-date advertising "will be at least two weeks out and we will try to extend three or four weeks out depending on availability [of advertising time]. There is going to be a significant amount of election advertising during the fourth quarter. Subject to availability, we will try to extend the campaign as long as we can."

Warner will use a "mix" of media to "get as much national exposure as possible," O'Sullivan says. "The schedule for the most part is network and syndication, and national cable."

The hotline (800-258-3800), says Cardwell, is designed to ensure retailers can rapidly receive point-of-purchase materials. It will operate with extended hours between July 6 and Aug. 27.

The same 800 number can also be used by retailers to request defective-cassette replacements. Defectives of the five titles can be sent directly to

Warner by Federal Express for a \$7.50 charge with exchanges accepted up to 30 days after street date. Warner will ship replacement cassettes within two business days at its own expense.

The new, limited-time plan supplements but does not supplant Warner Home Video's existing returns policy. As for pay-per-view, instead of the typical 30-day window, the studio will bar PPV for 45 days for "The Mambo Kings," "White Sands," and "The Power Of One."

Cardwell says trade response will influence Warner's decision to sustain the program for future rental titles.

He also points out that Warner Home Video is also engaging in a more formalized series of breakfast meetings during the next several weeks with retailers and distributors to "discuss this program and other ways we can help the business grow. But we're always in dialog with distributors and retailers."

Dove Ruffled Over McD's 'Batman' Promo

■ BY EARL PAIGE

LOS ANGELES—A flap over "Batman Returns" is developing at the Dove Foundation, and is inadvertently introducing the group to the home video industry with a flourish, says Dar Vander Ark, vice chairman at Dove Services in Grand Rapids, Mich. Whether the controversy will carry over the cassette release of the movie—possibly as early as this November—remains to be seen.

Quietly organizing over the past four years, the Dove Foundation was set to make a modest debut on the VSDA's exhibit floor, July 26-29 in Las Vegas. But now the furor over "Batman Returns" has thrust the group into the mainstream media before it's known in the trade, Vander Ark says.

The "Batman Returns" flap started when Dove managing director Dick Rolfe happened to see Michelle Pfeiffer on television and became suspicious about her description of her role as Catwoman. Rolfe contacted McDonald's because the fast-food chain was promoting the movie—resulting in a national brouhaha about the appropriateness for children of a PG-13 movie.

Dove, a nonprofit organization that identifies "family-friendly" films and videos with a Dove Seal, claims to be gaining advocates within the home video community. It did not suggest anything like a boycott of McDonald's, says Vander Ark, who maintains his chief concern was to make the chain aware of the foundation's concerns. Another pro-family organization, the Christian Defense Coalition, also cried foul at the use of the chain's popular Happy Meal to boost "Batman Re-

turns" to its youngest customers.

"They are spending millions hyping a movie that's rated PG-13 to children 10 years old and under," Rolfe says. "We do not object to McDonald's promoting the caped crusader, per se. But it is inappropriate to promote a film rated for sex and violence to

young innocent children." He contends parents are put in the unenviable position of refusing to let their kids see a movie that McDonald's apparently has endorsed. "This is a poor commentary on a company that spends millions a year to create a fam-

(Continued on page 56)

SMV Keying Into First In-House Laser Projects

■ BY CHRIS MCGOWAN

LOS ANGELES—Sony Music Video will launch 14 laserdisc titles in August and September as its first wave of disc releases since ending an exclusive distribution pact with Image Entertainment in March.

The eight programs due Aug. 25 are "Michael Bolton: Soul & Passion," "C&C Music Factory: Everybody Dance Now," "Mariah Carey: The First Vision," "Harry Connick Jr.: Swinging Out Live," "Julio Iglesias: Starry Night," "Billy Joel: Live At Yankee Stadium," "Best Of Luther Vandross," and "Stevie Ray Vaughan & Double Trouble: Live At The El Mocambo."

The above discs will retail for \$29.98 apiece, with the exception of the Carey and C&C Music Factory titles, which are \$24.98 each.

The six discs set for Sept. 22 are

"Mariah Carey: Unplugged + 3," "Gloria Estefan: Into The Light World Tour," "Pink Floyd: La Carrera Panamericana," "The World's Greatest Artists Sing Lennon: A Tribute," "Johnny Mathis: Chances Are," and "James Taylor In Concert" (\$29.98 each).

SMV's first in-house laserdiscs feature "artists with a broad appeal," says Al Reuben, senior VP/GM of SMV. "Not everything belongs on laser, and the key is to bring out what has an obvious market. Laserdisc is a growing market, and you can't just fill the pipeline. You have to be selective."

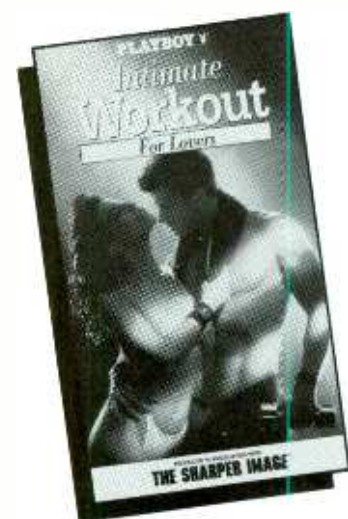
He does see an expansion in the demographics of laser owners. "I think what's happening now is that it's become a family appliance, and more and more will be sold that way. We're seeing hardware sales con-

(Continued on page 56)



"The Mambo Kings" is one of several Warner Home Video titles to receive extensive post-street-date advertising this fall. The film's stars, from left, are Antonio Banderas, Desi Arnaz Jr., and Armand Assante.

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VIDEO PEOPLE

Steve Berns, former president of RKO Warner Video and a current member of the VSDA board of directors, has been named president of S.M.I. Inc., formed by Japan's Culture Convenience Club to develop video rental and sale departments in leading U.S. and Canadian supermarket chains. They will operate under CCC's Tsutaya brand name, used by the company in 670 Japanese retail locations.

Cathy M. Scott has been appointed director of marketing of Best Film & Video, which is in the process of relocating its headquarters to Los Angeles from New York. Scott has held executive positions with Strand Home Video and Fries Home Video.



GIL

Edward Gil has been appointed director of international licensing for Columbia TriStar Home Video.

Craig Apatov joins Turner Home Entertainment in Atlanta as VP of marketing.

Michael Lightbourne is promoted to senior VP of marketing at Rentrak.

David Wollos is advanced to senior VP of sales and operations of Sunbow Productions, a producer of children's animated and live-action programming.

Shanachie Goes For Laughs Making Fall Foray Into Comedy Biz

BY CHRIS MCGOWAN

LOS ANGELES—Shanachie Entertainment Corp., known for its diverse audio and video programming in the areas of blues, Celtic, country, and world music, will diversify into comedy this fall when it launches an Andy Kaufman tape and episodes of "The Abbott & Costello Show," a series that dates back to the early days of television.

In addition, the Newton, N.J.-based firm has bolstered its catalog with nine new music video titles released in June and seven more set for August.

"The Abbott & Costello Show" starred the popular comedy duo Bud Abbott and Lou Costello, and included 52 half-hour episodes that originally aired in 1952 and 1953, and then were syndicated for decades afterwards. The series, loved by audiences and hated by critics, was full of slapstick, practical jokes, absurd situations, and gags developed by the pair during their many years together on stage and screen.

Shanachie will release the series on 13 tapes that each contain four shows, according to Lee Goldstein, national marketing director. Each title in the line is tentatively set to retail for \$24.95, although Goldstein says there is a possibility the list price may be lowered to \$19.95.

The exact street dates are not yet set for the Abbott & Costello titles, or for Shanachie's Andy Kaufman video. The latter is titled "I'm From Hollywood," described by Goldstein as a "comedy, wrestling, documentary film." He adds, "It has never been aired or seen on video."

The one-hour tape, which will list for \$24.95, was created by Kaufman and director Lynne Margulies in the early 1980s, and completed by the latter in 1989. It includes footage from various appearances by the late comedian on late-night TV shows and in the wrestling ring. On

the tape, running commentary is heard from friends such as Tony Danza and Marilu Henner (Kaufman's co-stars on "Taxi").

Goldstein says Shanachie is talking to rackjobbers for the first time in regard to the "Abbott & Costello" tapes. "We've never done that before, because our product has always been so niche-oriented."

Shanachie has previously marketed its some 40 music video titles through other channels. Along with sales to video and music stores, the company also sells through its own in-house mail-order business and via some 100 mail-order houses around the country, according to Goldstein.

Just out from Shanachie are nine new music-video tapes, priced at \$24.95 apiece. New to the "Country Music Classics" line are "Webb Pierce/Chet Atkins," "Marty Robbins/Ernest Tubb," and "Jim Reeves/Ray Price." Added to the "Ramblin' Videos" series are "John Hartford," "Kevin Burke & Michael O'Domhnaill," and "Vassar Clements."

And there are three more "Beats Of The Heart" titles: "There'll Always Be Stars In The Sky: Indian Film Music Phenomenon," "The Romany Trail, Part One: Gypsy Music Into Africa," and "The Romany Trail, Part Two: Gypsy Music Into Europe."

In August, Shanachie will launch three new \$24.95 programs in its "Yazoo Blues Series." They are "Good Morning Blues" and the "Out Of The Blacks, Into The Blues" two-part series ("Along The Old Man River" and "A Way To Escape The Ghetto"). All three titles feature a wide range of renowned blues artists.

Also set for release that month at \$24.95 are a Boys Of The Lough concert video and three new "Ramblin' Series" titles: "Ramblin' Jack Elliot Live," "Happy Traum Live," and "Tom Paxton Live."

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
1	1	4	CAPE FEAR	★ ★ ★ NO. 1 ★ ★ ★ Amblin Entertainment MCA/Universal Home Video 81105	Robert De Niro Nick Nolte	1991	R
2	2	5	FATHER OF THE BRIDE	Touchstone Pictures Touchstone Home Video 1335	Steve Martin	1991	PG-13
3	6	2	THE ADDAMS FAMILY	Paramount Pictures Paramount Home Video 32689	Anjelica Huston Raul Julia	1991	PG-13
4	3	6	JFK	Warner Bros. Inc. Warner Home Video 12306	Kevin Costner	1991	R
5	4	5	MY GIRL	Columbia TriStar Home Video 50993-5	Macaulay Culkin Anna Chlumsky	1991	PG
6	5	5	FOR THE BOYS	FoxVideo 5595	Bette Midler James Caan	1991	R
7	7	9	FRANKIE & JOHNNY	Paramount Pictures Paramount Home Video 32222	Al Pacino Michelle Pfeiffer	1991	R
8	13	2	KUFFS	Universal City Studios MCA/Universal Home Video 81245	Christian Slater	1991	PG-13
9	NEW ▶		GRAND CANYON	FoxVideo 5596	Kevin Kline Danny Glover	1991	R
10	9	11	THE LAST BOY SCOUT	Warner Bros. Inc. Warner Home Video 12217	Bruce Willis Damon Wayans	1991	R
11	8	7	THE BUTCHER'S WIFE	Paramount Pictures Paramount Home Video 32312	Demi Moore Jeff Daniels	1991	R
12	11	8	FREEJACK	Morgan Creek Productions Inc. Warner Home Video 12328	Emilio Estevez Mick Jagger	1991	R
13	10	15	THE FISHER KING	Columbia TriStar Home Video 70613	Robin Williams Jeff Bridges	1991	R
14	15	7	HIGHLANDER 2: THE QUICKENING	Columbia TriStar Home Video 91493	Christopher Lambert Sean Connery	1991	R
15	17	3	NAKED LUNCH	FoxVideo 5614	Peter Weller Julian Sands	1991	R
16	12	10	LITTLE MAN TATE	Orion Pictures Orion Home Video 8778	Jodie Foster Adam Hann-Byrd	1991	PG
17	14	13	DECEIVED	Touchstone Pictures Touchstone Home Video 1306	Goldie Hawn John Heard	1991	PG-13
18	16	8	THE COMMITMENTS	FoxVideo 1906	Robert Arkins Michael Ahearn	1991	R
19	18	13	CURLEY SUE	Warner Bros. Inc. Warner Home Video 12218	Alisan Porter Jim Belushi	1991	PG
20	NEW ▶		MAN IN THE MOON	Media Home Entertainment FoxVideo M902500	Sam Waterston Tess Harper	1992	PG-13
21	23	16	BOYZ N THE HOOD	Columbia TriStar Home Video 50813	Ice Cube Cuba Gooding, Jr.	1991	R
22	24	14	SHATTERED	MGM/UA Home Video 902357	Tom Berenger Greta Scacchi	1991	R
23	27	4	INSIDE OUT 2	Playboy Home Video Uni Dist. Corp. PBV0710	Various Artists	1992	NR
24	20	13	RICOCHE	Silver Pictures HBO Video 90683	Denzel Washington John Lithgow	1991	R
25	19	16	DEAD AGAIN	Paramount Pictures Paramount Home Video 32057	Kenneth Branagh Emma Thompson	1991	R
26	22	10	MY OWN PRIVATE IDAHO	New Line Home Video Columbia TriStar Home Video 75403	River Phoenix Keanu Reeves	1991	R
27	21	6	COMPANY BUSINESS	MGM/UA Home Video 902356	Gene Hackman Mikhail Baryshnikov	1991	PG-13
28	26	10	THE PEOPLE UNDER THE STAIRS♦	Universal City Studios MCA/Universal Home Video 81136	Brandon Adams Everett McGill	1991	R
29	33	5	THE INDIAN RUNNER	MGM/UA Home Video 902518	David Morse Viggo Mortensen	1992	R
30	NEW ▶		BACK IN THE USSR	FoxVideo 1904	Natalya Negoda Frank Whaley	1992	R
31	32	8	AT PLAY IN THE FIELDS OF THE LORD	The Saul Zaentz Company MCA/Universal Home Video 81246	Tom Berenger John Lithgow	1991	R
32	36	7	HOMICIDE	Columbia TriStar Home Video 91443	Joe Mantegna	1991	R
33	25	4	TRULY, MADLY, DEEPLY	Touchstone Pictures Touchstone Home Video 1353	Alan Rickman	1991	PG-13
34	37	16	THE DOCTOR	Touchstone Pictures Touchstone Home Video 1257	William Hurt Christine Lahti	1991	PG-13
35	35	11	INSIDE OUT	Playboy Home Video Uni Dist. Corp. 0706	Various Artists	1991	NR
36	29	14	THE SUPER	FoxVideo 1872	Joe Pesci Ruben Blades	1991	R
37	40	26	THELMA & LOUISE	MGM/UA Home Video 902355	Susan Sarandon Geena Davis	1991	R
38	NEW ▶		GIMME SHELTER	ABKCO Video 38781-1001-3	Rolling Stones	1970	R
39	30	3	WAXWORK II: LOST IN TIME	Live Home Video 9893	Zach Galligan Alexander Godunov	1991	R
40	31	8	HOUSE PARTY 2	New Line Home Video Columbia TriStar Home Video 75383	Kid 'N Play	1991	R

♦ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1992, Billboard/BPI Communications.

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Vid Dealers Are Crying Foul Over Clubs

(Continued from page 1)

Music and video clubs alike offer product at irresistibly low prices as an incentive for potential customers to join. However, the video clubs differ from their music counterparts in that they also obtain exclusive windows on some product before it is released into the retail sell-through pipeline.

In addition to the clubs, an increasing number of firms are directly marketing hard-to-find categories of video to niche audiences at full price. Some use the fulfillment services of tape duplicators to fill retail orders.

Both genres of direct marketing are growing rapidly, according to the Entertainment Marketing Letter and to video industry experts surveyed for this article.

In its May 1992 issue, EML reports that direct sales of video grew 37% in 1991 over 1990, compared to a 15% increase in the overall sell-through market, which includes "all tapes sold to consumers, whether direct or via retailers."

Some retailers ascribe this disparity to the allegedly unfair advantages that clubs have over retail stores.

"There are two things going on," says Peter Busch, VP of video merchandising at Minneapolis-based Musicland Stores Corp., which operates the Suncoast Motion Picture Co. chain of 220 video sell-through outlets. "One is that [direct-marketers] will degrade the price point by offering movies for 69 cents that we're trying to sell for \$20.

"Aside from that, there's another problem: There are windows. Even if it's not 69-cent product, they will offer their club members movies at \$29.98 list that we, as retailers, cannot buy from the studios or any source on a new basis until the title is repriced for sell-through."

Busch notes that Orion's "Dances With Wolves" is one popular rental title that was available exclusively to video clubs before it was re-released to the retail sell-through market.

Responding to the retail criticism, Orion senior VP Paul Wagner says that making a rental title available through video clubs before it is repriced for retail sell-through "is not only not unusual—I'd say it's the norm. I think it's all of the major studios . . . This has been the case for years, and there's been no noticeable effect [on the retail market]."

Similarly, an executive at another studio says, "We've had some people [i.e., retailers] raise certain concerns [about the clubs], but overall, we don't envision it to be a major problem." Contending the clubs do not have an adverse effect on the retail sell-through market, he points out that they do not offer big titles when they first become available as rental titles. "There's usually quite a large window" before club release, he avers.

The supplier executive adds that the standard retail tag on movies repriced for sell-through is \$19.98, whereas the clubs charge \$29.95,

plus shipping and handling.

Nevertheless, when introductory offers are averaged in, the real club price appears to be much lower.

HEAVY HITTERS

In an ad currently running in Video magazine, the Columbia House video club offers "Dances With Wolves," along with "Thelma & Louise," "Terminator 2," "Fievel Goes West," "Backdraft," "City Slickers," and "The Silence Of The Lambs"—all heavy hitters—at 39 cents each as a come-on to join the club. New members agree to buy six more titles at \$29.95 each, although they can reduce that obligation by ordering two more titles immediately for \$9.99 each. Thus, the 12 titles can be had for \$13.95-\$17.52 each (including shipping and handling fees)—well within the range of sell-through prices

*"The bottom line is
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a sale that
retailers lost"*

charged by most retailers.

Carol Feinberg, senior VP/general merchandise manager at Fort Lauderdale, Fla.-based Blockbuster Video, which operates more than 2,000 stores, says, "It's really a competitive situation, and there's not a lot we can do about it. Frankly, a lot of [the product sold through direct-marketing channels] is loss leader. That's how the clubs are, they entice you in with these incredible deals at outrageous prices, but a lot of the other products are not in that classification."

DIRECT SALE IS LOST SALE

Most retailers polled by Billboard object strongly to the clubs, not to the niche-marketers. However, some merchants say any direct sale is a lost sale to retail.

John Thrasher, VP of purchasing and distribution at 64-store, West Sacramento, Calif.-based Tower Video, says, "Yes, direct-marketing is exposure. The consumers are not going to buy all their videos through the catalogs; they'll come down to the stores and pick up extra. But the bottom line is that is a sale that retailers lost."

Some feel the effect of direct marketers on retail depends on the product they sell. "If they are selling special packages, then it's supporting the industry and we're all for it," says Bill Hall Sr., head of Portland, Ore.-based Sight & Sound Distributors, a division of the Handleman Co. "But if they are selling titles that we are offering, I am extremely opposed."

Complicating the picture is the existence of videos that are sold through nonretail channels for a limited period and later distributed to stores. For instance, Pacific Arts' "The Civil War" series was sold directly through Time-Life Video before being rolled out to

video outlets early this year.

WITHHELD FROM RETAIL

Similarly, Turner Home Entertainment's award-winning "The Trials Of Life" nature series is undergoing a direct-marketing promotion through Time-Life while airing on Turner's TNT network. Although T.H.E. planned to release the 12-videocassette series to stores in February, the company held off indefinitely because of the success of the Time-Life campaign.

T.H.E. executive VP Steve Chamberlain says, "We play windows of opportunity. We play it on TV until it plays out, then we drop it to retail. We don't do it to irritate retailers; we do it because nothing sells video like television does."

However, some video dealers are still irritated. Tower's Thrasher—drawing a comparison between the PBS and Turner approaches—says, "I'm not sure how many retail sales were impacted" by the direct-marketing window on the PBS set. "Direct mail helped to a degree, but what would have the scenario been had it gone from PBS to retail?"

Chamberlain addresses this hypothetical question by estimating that "if Turner had released 'Trials Of Life' to retail before TV, I guarantee you we would not sell more than 10,000 units. Now we're going to have a different story on our hands when we release this in the first quarter of '93, or whenever we decide to do it."

According to Chamberlain, the first cassette has already sold 600,000 units through Time-Life, which he says has spent \$5 million in the last four months promoting the series. Turner receives an unspecified royalty for every unit Time-Life moves.

DIFFERENT AUDIENCE

Chamberlain adds that "less than 2% of the American public ever orders anything through direct response," suggesting that direct-marketers and retailers cater to different audiences.

Others share this view. Marcie Allen, manager of music and video marketing at Doubleday Book & Music Clubs, says, "Mail-order people buy through the mail. I don't think there's any kind of competition" between mail order and retail.

Brian Wood, senior VP of Columbia House Video, similarly says, "Most of our customers cannot shop at retail stores and prefer the convenience of a club."

Wood says he is mystified by the retail brouhaha over the clubs. "We started our video club in 1981 and have been pushing sell-through for 10 years, and have spent untold millions of dollars to tell consumers to buy product," he says. "It's been proven that we're a positive force in the industry."

Wood adds that, in Columbia House's contracts with video suppliers, there is a delay clause providing that a title cannot be offered by the club for 90-120 days after its rental release. Due to this clause, he notes, the club's advertising campaigns run after the rental release, "when retailers need the boost."

MCA/Universal Orchestrates 'Beethoven' Sell-Thru Drive

BY EARL PAIGE

LOS ANGELES—MCA/Universal Home Video last week announced a multipronged sell-through campaign for "Beethoven," the family movie that has grossed \$50 million at the box office. The announcement was not unexpected (Billboard, July 11).

"Beethoven," which retails for \$24.98 before a \$5 rebate for consumers buying one of 11 catalog releases, has three deadlines of importance to retailers: Aug. 25 for merchandising, Sept. 15 for preorders, and Sept. 28 for in-store availability. The latter puts a hold on advertising until the Oct. 1 street date.

The title is expected to top 3 million units domestically, comparable to bigger theatrical hits. MCA/Universal marketing VP Andrew Kairey won't comment, but he does note the box office "is very much understated, we feel, because at least a third of the tickets were sold at children's prices."

Kairey adds: "While we will be criticized for contributing to the clutter in the marketplace with so many sell-through titles in the fourth quarter, in fact there are very few family titles coming out." The big exception, of course, is Disney's "Beauty And The Beast," which Kairey believes represents "a window of opportunity" for MCA/Universal. "We will benefit rather than compete against it because of the added floor traffic. It's a win-win situation."

The studio is targeting three different audiences—women 25-49, women over 50 (and close to grandmother status), and children 6 to 11. Kairey says the cable and broadcast television campaign runs from Oct. 1 through Thanksgiving and then picks up in December through the end of the year. The second flight will include a trailer for MCA/Universal's previous sell-through winners "An American Tail" and its sequel, "Fievel Goes West." Says Kairey, "We will try to put new life in those titles."

NEWSLINE

In Turnabout, Blockbuster Exec Takes A Seat On VSDA Board

Blockbuster Entertainment vice chairman Steven Berrard will take a seat on VSDA's board of directors, filling the last available appointed position. His term runs through December 1993. Berrard's acceptance is a turnabout for Blockbuster, which shot down an earlier VSDA invitation. The stated reason was the weight the 2,000-store chain would bring to decision making. Blockbuster senior VP Ron Castell said the company didn't want to be in the position of overly influencing the board of an association still dominated by mom-and-pop operators; Castell thought it shouldn't matter since Blockbuster had been and would remain a strong supporter of VSDA. That aside, a number of trade observers felt the chain was snubbing the association. "We were contacted by many individuals in the home video industry asking us to reconsider," Castell says. Management agreed that if the seat wasn't filled, Blockbuster now "would be honored to accept."

VSDA Membership Drive In High Gear

VSDA says its membership drive has generated 631 applicants in the U.S. and Canada, better than had been anticipated. The come-on is price—it costs a one-store retailer in the States \$39.95 for a trial membership valid through December. Additional locations up to 10 are \$10 each; chains of more than 10 locations pay a total of \$139.95. Mail-order houses, distributors, and rackjobbers are billed \$100 apiece, with prices in all categories slightly higher in Canada. Regular members joining during the promotion receive a special rate and a refund for the difference. Here's the latest count: for the U.S., 504 retailers, seven mail order, 12 distributors, six rackers; for Canada, 95 retailers, six distributors, one racker.

NAVD Campaign's Moment Of Truth?

National Assn. of Video Distributors executive director Mark Engle says NAVD is "delighted with the responses" from wholesalers and their accounts to the one-month trade test of Wednesday-only deliveries. Now comes the hard part. NAVD has to convince suppliers—primarily the studios—to fund a consumer ad campaign, set to begin Oct. 1. The association's seven board members met at L.A.'s Sofitel Hotel late last week to put the final touches on their proposal and then fanned out to pitch the majors and independents. "I feel confident," said Engle, prior to the meeting. "It looks better every day." FoxVideo has been the great holdout, but "I've even heard [president Bob DeLellis] is warming up to it." The price tag is bound to be modest, nowhere near the maximum for a year-round, weekly page in USA Today. At \$65,000 each, that would top \$3 million. "There are no plans" to exceed \$1 million, Engle says. More likely is a one- or two-market trial that will have distributor funding. Their contribution "depends on the kind of program" that's approved.

VSDA Declares Deficit For Fiscal Year Big Decrease In Convention Revenues A Factor

NEW YORK—The Video Software Dealers Assn. discloses a net deficit of \$824,092 for the fiscal year that ended Feb. 29.

The primary reason for the loss was that total revenues declined 14% to \$4.89 million from \$5.69 million the year before, according to VSDA.

The biggest decrease was in convention revenues, which fell \$426,000, or 11.6%, to \$3.23 million.

Another significant factor was interest income, which dropped about \$160,000, or 36.1%, to \$281,411. That was because inter-

est rates on VSDA's investments, such as money-market funds, certificates of deposit, and Treasury securities, were lower.

And, there was a \$77,000 decline (7%) in membership dues to \$1.01 million.

Expenses rose slightly in the year to \$5.72 million, from \$5.63 million the year before. The item that increased the most was convention expenses, which were up about \$134,000 to \$2.23 million.

The largest decline in expenses was for state and local legislative costs, which were down \$138,000 to

\$134,000.

In the previous fiscal year, VSDA posted a \$57,788 surplus, but the trade group points out in a release that the results for that period included \$70,000 in estimated reimbursable expenses that, in fact, were never received. Thus, without that estimate, VSDA would have posted a \$12,212 deficit for fiscal 1991.

On Feb. 29 this year, VSDA's fund balance was \$3.53 million, 18.9% below the amount at the beginning of the fiscal year.

DON JEFFREY

SALES BOOMING AT WAREHOUSE CLUBS

(Continued from page 44)

vides a club with a pool of steadily employed shoppers who have an incentive to visit the warehouse. It also eliminates the clubs' need to advertise.

Such cost-cutting moves are the key to warehouses' bare-bones prices, the linchpin of their business. Buying inventories strictly on what one analyst terms an "opportunity" basis, warehouses make their profits through high turnover of low-margin items. Merchandise is available almost exclusively in bulk sizes, usually with limited selection, and is stacked unceremoniously on industrial-style shelving. Customers help themselves, which is no small task: A warehouse can sprawl between 100,000 and 130,000 square feet. That doesn't seem to be a deterrent, however. The average expenditure per customer is reportedly \$75 to \$100.

As the warehouse chains have grown, certain merchandise categories they feature have become part of their standard mix. Foodstuffs are an example.

Entertainment offerings are another. Compact discs, prerecorded videotapes, and books are big sellers for clubs. (See story, page 6.)

There are more unpredictable items, too. Because clubs stock only what they know they can sell below standard retail price, inventory can range from canoes to Cadillacs, donuts to Dom Perignon. About 25% of the stock at Costco, a chain headquartered near Seattle, is inconsistent visit to visit, according to Galanti, the company's CFO. "There's a sense of urgency, a sense of the treasure hunt," Galanti says.

KEEPING AHEAD OF THE PACK

As new warehouses sprout up in markets across the country, they increasingly need to set themselves apart from each other to attract and keep members. Already the chains are consolidating, and cannibalizing sales from each other and themselves.

In recent years, there have been several buyouts of warehouse chains.

K mart has been especially acquisitive. Having started its own warehouse chain, Makro, in the '80s, it bought Pace in December 1989 and converted its nine Makro units to the new name. At the time, there were 61 Pace stores. A year later, K mart

bought 17 Price Savers, a Salt Lake City-based club.

Wal-Mart bought out the Indianapolis-based Wholesale Club chain early last year, merging its 28 stores with Sam's.

Sales cannibalization is occurring because the major chains are expanding simultaneously, with trade areas starting to overlap, particularly on the West Coast, and because of clustering.

Neither the warehouse chains nor retail analysts think the cannibalization is a problem, at least not yet.

"The general sense right now is there's a lot more room for clubs to open and it makes sense for them to open in a cluster fashion," says Seibald. "It raises awareness of a concept in an area." Seibald adds that the clubs can probably expand safely at their current rate for another five years before the U.S. market is saturated.

But when the chains reach that point, he and others point out, they will have to rely on something other than their low prices to distinguish themselves from each other. The merchandise categories now being

tested—the opticians, nurseries, and travel clubs—will help accomplish that, analysts say.

So will the chains' continued evolution toward either a wholesale or retail orientation. Galanti believes the sales volumes generated by a wholesale clientele—the strategy favored by Costco and Price—is preferable to the higher margins of consumer-oriented selling. But warehouses' traditional emphasis on barely break-even prices will remain their primary retail strategy.

"How do you create excitement in a 100,000-square-foot warehouse with steel racks?" Galanti asked. "With \$40 Vuarnet sunglasses," which usually go for upward of \$75.

For now, warehouse executives are keeping busy planning their next openings and savoring their impressive sales levels. Neither they nor the experts who study their operations seem worried about the future.

"Retail is evolution: Somebody's gonna figure out a better box," says Seibald. "The warehouse is not the ultimate in retail. But right now, it's the most dynamic idea."



Capitol Gains. Capitol Records and Pioneer LDCA have joined forces to release Grammy Award-winning contemporary soul artists BeBe & CeCe Winans' first laserdisc music video, "BeBe And CeCe Winans," issued under the Pioneer Artists label. The kickoff was celebrated at the Ladera-Heights Music Plus in L.A. by, from left, David Wallace, Pioneer LDCA marketing manager; CeCe Winans; Lou Fogelman, president and CEO of Music Plus; Jean Riggins, VP of artist development, Capitol Records; and BeBe Winans. The duo had similar engagements at Camelot Music and Tower Video storefronts in Cleveland and New Orleans during concert stops on their national tour.

MUSIC VIDEO REVIEWS

Wilson Phillips, "Shadows And Light: From A Different View," EMI Records Group, 35 minutes, \$16.98.

This shortform music video presents the distaff trio as a singularly wholesome, eminently likable unit, so much so, in fact, that the few curse words any of them utter are bleeped out. Despite that, the viewer still gets a sense of the three members: Chynna Phillips is the confident, poised one; Wendy Wilson the shy, somewhat reluctant star; and Carnie Wilson the outgoing, sincere-to-a-fault one.

The interviews don't reveal anything special about the trio: They

love their moms and are out to make music that makes their fans feel good about themselves. Given the shallow depth of the questions, this tape would seem geared toward the group's younger, under-18 fans—who are precisely the ones who would be interested in seeing the trio in this setting and observing the different hairstyles and fashions the members display. To the three-some's credit, though they all have their glamour shots, they aren't afraid to then be seen working in the studio without makeup or well-coiffed hair.

The interview sessions are interspersed with snippets of the trio

writing songs (actually, they tend to dictate their thoughts to producer/co-writer Glen Ballard, who then is left to make concepts into tunes), making demos, and recording the album.

To round out the video, three clips—two from the trio's multiplatinum debut, plus one from "Shadows And Light"—are thrown in. The basic premise is to show the growth since the last album. Backstage footage from the group's latest clip, "You Won't See Me Cry," reveals that the slinky video is meant to be a sexy change of pace "that portrays us as women," according to Phillips. Instead, all it shows is that they have learned how to order from a Victoria's Secret catalog. For an act so obviously concerned with being a good role model for its young fans, maybe there are better impressions to leave them with.

MELINDA NEWMAN

Prince & the N.P.G., "Sexy M.F.," Warner Reprise Home Video, approx. 12 minutes, \$9.98.

No one's ever accused Prince of being modest, which is why one could reasonably expect a new video clip from His Royal Badness to be, at the very least, titillating.

Wrong. This 12-minute clip, which is limited to club play because of the language, is a mundane, boring exercise unlike the exciting, sensuous videos Prince has made in the past. At least it's well-shot and well-choreographed.

The video opens with a commercial pushing a new Prince album and touting Mayte, the newest member of the N.P.G. Then there's an advertisement for Paisley Park performer Carmen Elektra, who has a new album out, and who is tagged the "scariest woman on the planet."

Eventually, it rolls around to the clip, whose basic premise features Prince as a glamorous gangster who takes moll Troy Beyer from a rival gang. Perhaps at the hands of a different director, such as Julien Temple, this could have come across as a sexy musical, but here it's just clumsy. The whole project isn't helped by the song, which is clunky and often lugubrious, despite some lively Stax-styled horns.

Although Prince does show a certain flair with a phallic-shaped, gold-plated microphone that doubles as a gun, visually this is one of his more tepid clips. The only reason, with the possible exception of one or two shots, this could not be broadcast is repeated use of the word "mother-fucker." With the sound down, it would pass virtually the toughest television standards.

Hardcore Prince fans will probably find it a necessary addition to their collections, but for those who want a little more sizzle, and certainly better music, they'd be well advised to purchase "Gett Off," the six-clip longform released by Prince last year that includes a half-dozen different audio and video mixes of "Gett Off," and is thoroughly more interesting.

M.N.



Video Species. Executives of Full Moon Entertainment and Paramount Home Video and retailers were on hand recently at the Director's Guild Theatre in L.A. for a Full Moon "Band On The Road" stopover. Charlie Band, center, founder and CEO of Full Moon Entertainment, a fantasy/sci-fi/horror line distributed by Paramount Home Video, is on a 20-city trek to meet retailers and host a presentation about the label. Shown, from left, are Jack Waterman, senior VP of business affairs and finance, video and motion picture marketing, Paramount Pictures; Pat Siciliano, VP of music for Full Moon Entertainment; Linda Plaks, owner of L.A.'s Moorpark Video and president of the L.A. chapter of the Video Software Dealers Assn.; and Eric Doctorow, executive VP of Paramount Home Video.

THE HOLLYWOOD REPORTER TOP 10 WEEKLY MOVIE GROSSES					
THIS WEEK	PICTURE (STUDIO)	WEEKEND GROSS (\$)	NO. OF SCRNS PER SCRIN AVG (\$)	WKS IN REL	TOTAL GROSS TO DATE (\$)
1	Batman Returns (Warner Bros.)	13,823,658	2,644 5,228	2	123,051,215
2	A League of Their Own (Columbia)	13,739,456	1,782 7,710	—	19,082,007
3	Boomerang (Paramount)	13,640,706	2,127 6,413	—	19,634,227
4	Sister Act (Buena Vista)	6,767,859	2,070 3,269	5	78,694,758
5	Unlawful Entry (20th Century Fox)	6,536,273	1,530 4,272	1	21,539,269
6	Housesitter (Universal)	4,252,180	1,987 2,140	3	37,178,900
7	Patriot Games (Paramount)	4,100,912	1,907 2,150	4	65,105,788
8	Pinocchio (Buena Vista re-issue)	3,050,213	1,936 1,576	1	8,612,065
9	Lethal Weapon 3 (Warner Bros.)	2,448,146	1,704 1,437	7	131,473,034
10	Far and Away (Universal)	1,603,840	1,432 1,120	6	49,316,005

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	
★★ NO. 1 ★★					
1	1	3	UNPLUGGED + 3 SMV Enterprises 19V-49133	Mariah Carey	LF 19.98
2	29	3	SEXY M.F. Warner Reprise Video 38314	Prince & The N.P.G.	VS 9.98
3	24	3	THIS IS GARTH BROOKS Liberty Home Video 40038	Garth Brooks	LF 24.98
4	3	3	EXTRAVAGANZA LIVE AT THE MIRAGE BMG Video 72333-80006-3	Cher	LF 19.98
5	2	23	WE WILL ROCK YOU MobileVision/Yellowbill/Queen Strand Home Video 2115	Queen	LF 14.98
6	4	7	DIVA 6 West Home Video 15719-3	Annie Lennox	LF 14.98
7	6	5	LIVE IN DALLAS Warner Reprise Video 3-38305	Morrissey	LF 19.98
8	9	5	THE SKILLS TO PAY THE BILLS Capitol Video 40037	Beastie Boys	LF 14.98
9	8	7	JUMP SMV Enterprises 9VS-49139	Kris Kross	SF 9.98
10	10	9	THEIR FINAL CONCERT MPI Home Video 6351	The Judds	LF 19.98
11	7	11	ZZ TOP GREATEST HITS Warner Reprise Video 38299	ZZ Top	LF 19.95
12	20	3	SHADOWS AND LIGHT SBK Music Video 33151	Wilson Phillips	LF 16.98
13	5	5	VIDEO LIBRARY Scotti Bros. Video BMG Video 75268-3	"Weird Al" Yankovic	LF 14.98
14	NEW		THE COMFORT ZONE COLLECTION PolyGram Video 0850553	Vanessa Williams	LF 14.95
15	11	11	VIDEO COLLECTION Capitol Video 40034	Bonnie Raitt	SF 14.98
16	12	13	SOUL AND PASSION ● SMV Enterprises 19V-49122	Michael Bolton	LF 19.98
17	15	49	GARTH BROOKS ▲ ⁴ Capitol Video 40023	Garth Brooks	LF 14.95
18	13	13	DECADE OF DECADENCE '81-'91 Elektra Entertainment 40129	Motley Crue	LF 19.95
19	22	3	MTV PARTY TO GO: VOL. 2 Tommy Boy Music Video TBV1053	Various Artists	LF 19.98
20	21	3	ACOUSTIC Pacific Arts Video PBS Home Video PBS404	Crosby, Stills & Nash	LF 16.95
21	16	93	THE THREE TENORS IN CONCERT ▲ ³ PolyGram Video 071223-3	Carreras - Domingo - Pavarotti	LF 24.95
22	26	3	THE UNFORGETTABLE CONCERT Elektra Entertainment 40139	Natalie Cole	LF 24.98
23	18	5	PHALLUS IN WONDERLAND Metal Blade Home Video 38285	Gwar	LF 19.98
24	19	7	CHEESY HOME VIDEO A*Vision Entertainment 3-50312	Primus	SF 16.98
25	27	35	FUNKY MONKS Warner Reprise Video 3-38281	Red Hot Chili Peppers	LF 19.98
26	25	31	LIVE AT THE EL MOCAMBO ● SMV Enterprises 19V-49111	Stevie Ray Vaughan	LF 19.98
27	30	3	LA CARRERA PANAMERICANA SMV Enterprises 19V-49128	Pink Floyd	LF 19.98
28	23	5	INTEGRATION EIGHT X TEN SMV Enterprises 12V-49126	Front 242	LF 12.98
29	28	19	MOON SHADOWS Warner Reprise Video 3-38289	Enya	SF 14.98
30	14	5	REAL LIFE 6 West Home Video 5722	Lisa Stansfield	LF 19.98

○ RIAA gold cert. for sales of 25,000 units for video singles; ● RIAA gold cert. for sales of 50,000 units for SF or LF videos; ▲ RIAA platinum cert. for sales of 50,000 units for video singles; ▲ RIAA platinum cert. for sales of 100,000 units for SF or LF videos; ○ RIAA gold cert. for 25,000 units for SF or LF videos certified prior to April 1, 1991; ◆ RIAA platinum cert. for 50,000 units for SF or LF videos certified prior to April 1, 1991. LF long-form. SF Short-form. VS Video single. © 1992, Billboard/BPI Communications.

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Christian Videos Touted At ICVA Convention

CHRISTIAN VIDEO PUSH: Look for Christian product to become the next hot niche video category. That's the prediction coming out of the annual International Christian Video Assn. convention in Dallas recently, where Al Eicher and Dave Anderson co-produced the most successful event in the group's 10-year history.

Already known in the home video community through distributors like Ingram/Commtron Entertainment and Baker & Taylor Video, the Christian genre is gaining new followers, says Eicher, especially inter-

nationally. ICVA will not have an official presence at the Video Software Dealers Assn.'s annual convention this month in Las Vegas. But Eicher, president of Program Source International and a director of ICVA, says there have been discussions about the group's participation at future confabs.

ICVA is planning a seminar in Hidden Valley, Pa., in October, while the 1993 meet is set for July 6-9 in Atlanta in conjunction with the Christian Booksellers Assn. annual convention, Eicher says.

According to Eicher, Christian video, as a subgenre within the burgeoning religious product category, is growing in popularity. As proof, he noted at an ICVA panel that the recent "David & Goliath" series has sold 280,000 pieces. The series consists of eight titles ranging from \$14.95-\$19.95.

Eicher says 65%-70% of the sales were direct, mostly mail order. He sees retail as growing and prospering from the exposure in direct channels. "I also have discovered that I am dealing in a rental market," he says.

A panel exploring "getting your video into the general market" was a highlight of the event as Eicher and Anderson, who heads up video buying at religious book publisher Zondervan, nailed down panelists.

S&S EXPANDS IN U.S., Europe: Sight & Sound Distributors is not just international, but almost national, with domestic branches stretching from Cherry Hill, N.J., to Dallas, according to Lynn Petersen, newly appointed director of public relations and marketing.

Domestically, Sight & Sound has eight branches, including two will-call and sales-only outlets in Cleveland and one in Dallas that will open later this month.

They join six full-stocking and shipping branches in Cherry Hill (the newest); Kansas City, Mo.; Little Rock, Ark.; New Orleans; Minneapolis; Louisville, Ky.; and the headquarters in St. Louis.

The expansion internationally now has Sight & Sound paired with a company in Czechoslovakia to exploit the burgeoning opportunities opening up in the former Communist nations of

Eastern Europe, Petersen says.

Sight & Sound's expansion will be made apparent when it holds its first industry cocktail party July 28 at the Las Vegas Country Club during VSDA.

Because of a widely publicized event in that same time slot, Playboy's "Wet And Wild" party, Petersen expects some static. "But we had it set, we have to have it scheduled and we're sorry if there is a conflict," she says.

Yet another indication of an aggressive Sight & Sound is the enor-

mous promotion planned to kick off Sept. 1 involving 8 million peel-and-win game pieces. Called "Double Feature Marquee,"

the contest is the largest the distributor has ever conceived and has garnered support from almost all the major studios, boasts Tiffany Riemann, promotion manager.

The product featured will be "Fried Green Tomatoes" from MCA/Universal; "The Prince Of Tides," and "Lawnmower Man" from Columbia TriStar; "White Men Can't Jump" and "FernGully: The Last Rainforest" from FoxVideo; "Final Analysis" and "Memoirs Of An Invisible Man" from Warner Home Video; "Juice" and "Ladybugs" from Paramount; "The Linguini Incident" and "Buffalo Jump" from Academy Entertainment; and "Mikey" from Imperial Home Video.

"All these August titles will be featured on game cards the month of September to promote rentals," says Riemann. "And then the September titles will be featured all during October." Sight & Sound will also offer dealer support and a prize lineup that includes a trip to Hollywood.

RENTRAK ON TRACK: Things continue to look up for Rentrak Corp. and founder Ron Berger. One indication of the company's newfound stature was its high ranking in a corporate poll conducted by the Seattle Times, its hometown paper.

It was No. 1 in return on equity, No. 2 in market value, No. 3 in sales, No. 31 in employee appreciation, and No. 70 in profits.

Berger says the initial animosity toward him and the company has largely dissipated. The ill feeling crested about four years ago at the VSDA convention in Las Vegas when lapel buttons sprouted bashing the pay-per-transaction concept. Nowadays, most dealer anxiety has disappeared, Berger says.

Retailers were anxious because Rentrak would know all about a store's rental business. But Berger considers this a nonissue "because we are furnishing such incredible data to our member stores, analysis they would never be able to afford even if they could hire programmers to de-

(Continued on page 57)

Top Video Sales

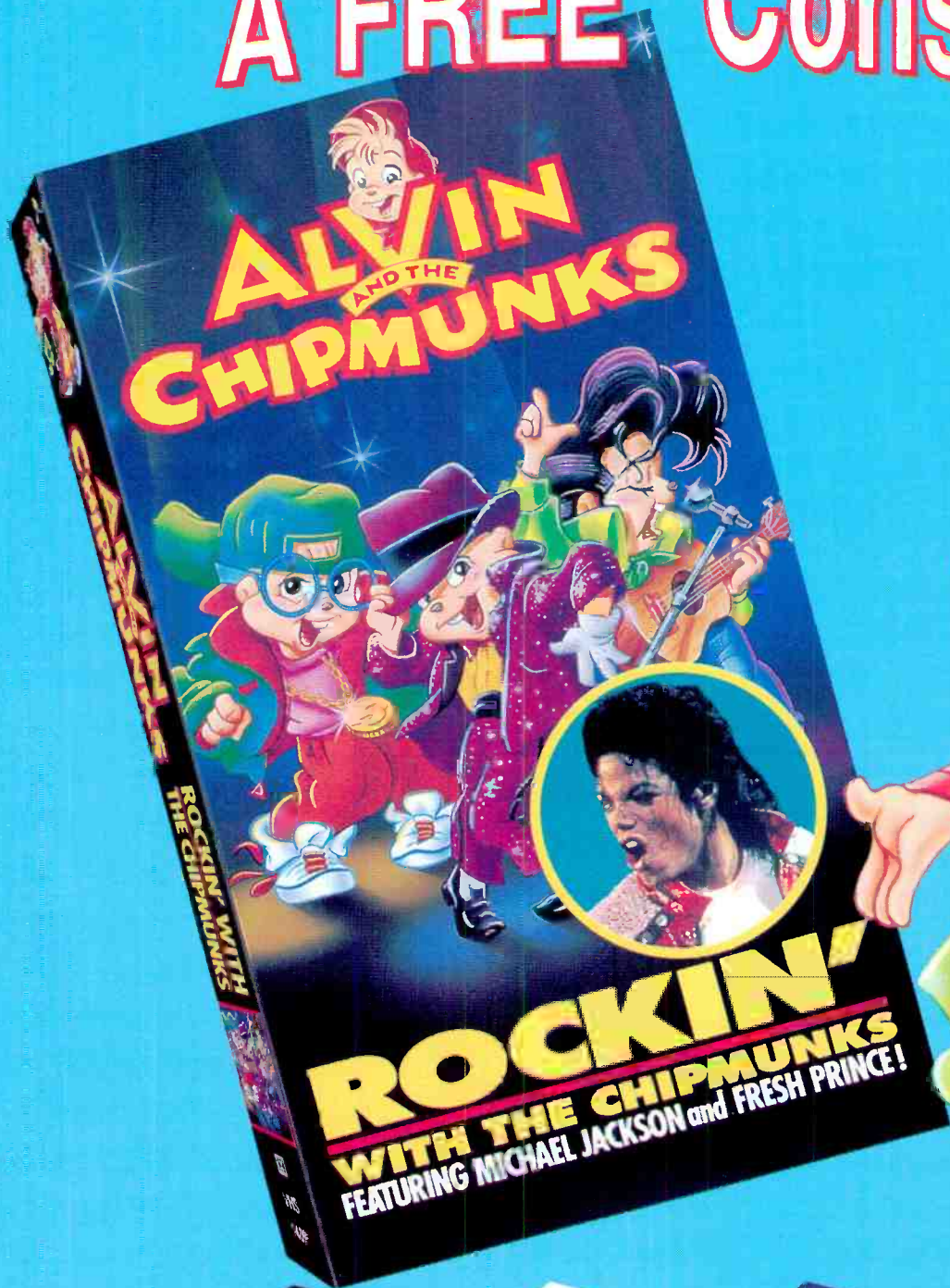
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
1	1	13	101 DALMATIANS	Walt Disney Home Video 1263	Animated	1961	G	24.99
2	2	6	THE SILENCE OF THE LAMBS	Orion Pictures Orion Home Video 8767	Jodie Foster Anthony Hopkins	1991	R	19.98
3	3	36	FANTASIA	Walt Disney Home Video 1132	Animated	1940	G	24.99
4	17	2	DISNEY'S SING ALONG SONGS: BE OUR GUEST	Walt Disney Home Video 311	Animated	1992	NR	12.99
5	4	8	PLAYBOY'S EROTIC FANTASIES	Playboy Home Video Uni Dist. Corp. PBV0712	Various Artists	1992	NR	19.95
6	8	8	PLAYBOY PLAYMATE OF THE YEAR 1992	Playboy Home Video Uni Dist. Corp. PBV0707	Corinna Harney	1992	NR	19.95
7	16	2	PRINCE AND THE N.P.G.: SEXY M.F.	Warner Reprise Video 38314	Prince And The N.P.G.	1992	NR	9.98
8	NEW ▶		GIMME SHELTER	ABKCO Video 38781-10019-3	Rolling Stones	1970	R	29.95
9	5	16	FIEVEL GOES WEST ◊	Amblin Entertainment MCA/Universal Home Video 81067	Animated	1991	G	24.95
10	12	8	PLAYBOY PLAYMATE REVIEW '92	Playboy Home Video Uni Dist. Corp. PBV0708	Various Artists	1992	NR	19.95
11	7	10	MADONNA: TRUTH OR DARE	Live Home Video 69021	Madonna	1991	R	19.98
12	6	7	ALIEN/ALIENS TRIPLE PACK	FoxVideo 5598	Sigourney Weaver	1992	R	39.98
13	13	22	PENTHOUSE: SATIN AND LACE	Penthouse Video A*Vision Entertainment 50291-3	Various Artists	1992	NR	19.98
14	10	62	THE JUNGLE BOOK	Walt Disney Home Video 0602	Animated	1967	G	24.99
15	11	4	BEASTIE BOYS: THE SKILLS TO PAY THE BILLS	Capitol Video 40037	Beastie Boys	1992	NR	14.98
16	14	5	MORRISSEY: LIVE IN DALLAS	Warner Reprise Video 3-38305	Morrissey	1992	NR	19.98
17	9	4	MARIAH CAREY: UNPLUGGED + 3	SMV Enterprises 19V-49133	Mariah Carey	1992	NR	19.98
18	22	10	LONESOME DOVE	RHI Entertainment Inc. Cabin Fever Entertainment 8378	Robert Duvall Tommy Lee Jones	1989	NR	39.95
19	30	2	THIS IS GARTH BROOKS	Liberty Home Video 40038	Garth Brooks	1992	NR	24.98
20	24	46	BATMAN	Warner Bros. Inc. Warner Home Video 12000	Jack Nicholson Michael Keaton	1989	PG-13	24.98
21	20	16	SATURDAY NIGHT LIVE: WAYNE'S WORLD	Broadway Video Starmaker Ent. Inc. 660001	Mike Myers Dana Carvey	1992	NR	14.95
22	19	20	PLAYBOY: SEXY LINGERIE IV	Playboy Home Video Uni Dist. Corp. 0705	Various Artists	1992	NR	19.95
23	26	5	THIS IS SPINAL TAP	New Line Home Video Columbia TriStar Home Video 75723	Christopher Guest Michael McKean	1984	NR	14.95
24	21	35	1992 PLAYBOY VIDEO PLAYMATE CALENDAR	Playboy Home Video Uni Dist. Corp. TBV0702	Various Artists	1991	NR	19.98
25	23	2	BLADE RUNNER (10TH ANNIV.)	New Line Home Video Columbia TriStar Home Video 1380	Harrison Ford Sean Young	1982	R	14.95
26	36	17	MONTY PYTHON AND THE HOLY GRAIL	Columbia TriStar Home Video 92253	John Cleese Graham Chapman	1974	PG	19.95
27	RE-ENTRY		KRIS KROSS: JUMP	SMV Enterprises 2VS-49139	Kris Kross	1992	NR	12.98
28	37	35	PENTHOUSE: PASSPORT TO PARADISE/HAWAII	Penthouse Video A*Vision Entertainment 50288-3	Various Artists	1991	NR	19.98
29	RE-ENTRY		PLAYBOY: WET & WILD III	Playboy Home Video Uni Dist. Corp. 90625	Various Artists	1991	NR	19.98
30	18	31	CHERFITNESS: A NEW ATTITUDE	CBS/Fox Video FoxVideo 2576	Cher	1991	NR	19.98
31	32	6	THE DOORS	Carolco Home Video Live Home Video 68956	Val Kilmer Meg Ryan	1991	R	19.98
32	29	5	ANNIE LENNOX: DIVA	6 West Home Video 15719-3	Annie Lennox	1992	NR	14.98
33	35	3	"WEIRD AL" YANKOVIC: VIDEO LIBRARY	Scotti Bros. Video BMG Video 75268-3	"Weird Al" Yankovic	1992	NR	14.98
34	25	18	ALIENS	FoxVideo 1504	Sigourney Weaver	1986	R	19.98
35	28	45	SINGIN' IN THE RAIN (40TH ANNIV.)	MGM/UA Home Video 202539	Gene Kelly Debbie Reynolds	1952	G	19.98
36	NEW ▶		THELMA & LOUISE	MGM/UA Home Video 902355	Susan Sarandon Geena Davis	1991	R	19.98
37	33	19	PLAYBOY VIDEO CENTERFOLD: PAMELA ANDERSON	Playboy Home Video Uni Dist. Corp. 0704	Pamela Anderson	1992	NR	19.95
38	27	3	2ND ANNUAL GIRLS GAMES OF SUMMER	A*Vision Entertainment 3-50315	Various Artists	1992	NR	19.98
39	31	16	TINY TOON ADVENTURES: HOW I SPENT MY VACATION	Amblin Entertainment Warner Home Video 12290	Animated	1991	NR	19.98
40	34	2	MISERY	New Line Home Video Columbia TriStar Home Video 77773	Kathy Bates James Caan	1990	R	19.95

● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ IFA 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. ◊ IFA 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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MCA To Throw 'Tomatoes'; 'Casablanca' Times 2; Tower Redux

MCA/Universal will serve up "Fried Green Tomatoes" (\$39.98) on laserdisc Aug. 27. This warm Southern tale of friendship between two women was directed by Jon Avnet and stars Jessica Tandy, Kathy Bates, Mary Stuart Masterson, Mary-Louise Parker, and Cicely Tyson.

Also due on that date is Steven Spielberg's "The Sugarland Express" (1974, widescreen, \$34.98) with Goldie Hawn, Ben Johnson, and Michael Sacks; "Ruggles Of Red Gap" with Charles Laughton and Zasu Pitts (1935, \$34.98); "Martial Law II: Undercover" (1991, \$34.98); and "The Evil Of Frankenstein" with Peter Cushing (1964, \$34.98).

ANNIVERSARIES: MGM/UA is releasing two special 50th-anniversary laserdisc editions of "Casablanca" Aug. 26. The \$29.98 CLV version and \$49.98 CAV boxed set both include the "You Must Remember This" documentary. In addition, the CAV edition also has a booklet and two versions of the original 1942 theatrical trailer.

Meanwhile, Republic has four anniversary special-edition laserdisc titles set for Sept. 17 release: "High Noon" with Gary Cooper (1952, 40th anniversary, \$59.98); the uncut "Machbeth," directed by and starring Orson Welles (1947, 45th anniversary, \$49.98); "Marjorie Morningstar" with Natalie Wood and Gene Kelly (1957, 35th anniversary, \$49.98); and "Long Day's Journey Into Night" with Katharine Hepburn, Ralph Richardson, Jason Robards, and Dean Stockwell (1962, 30th anniversary, \$39.98).

ROLLBACK: On July 8, Tower Video undid the price increases for Image and Pioneer laserdisc titles it put into place March 20, according to

John Thrasher, VP of video purchasing and distribution for the chain. The price hike had come about because "we were paying \$3 to \$4 more for their titles than for those from Warner, MGM, and Republic," says Thrasher. On a \$34-list title from the latter three, he adds, "We would get 38%-40% off the suggested list price. But from Pioneer and Image it was only 25%-28% off. Yet we had to keep the same list price."

Other chains did not follow suit with Tower's increase, however, leaving the chain alone in its protest. On top of that, concludes Thrasher, "After a quarter's worth of history, we decided [the price hike] was not in the consumer's best interest."

IMAGE, meanwhile, has added Columbia TriStar to its distribution lineup, on a nonexclusive basis. The latter recently went in-house with its laser titles, after a long exclusive relationship with Pioneer. Image's entire current lineup of 3,500 distributed discs can be viewed on its new 8-inch "Laserdisc Catalog: Volume 2" (\$9.95).

REPUBLIC recently bowed the horror tale "Society" (1989, \$29.98), a movie that provokes a number of questions about what we're viewing on the screen these days. "Society" has plenty of clever black humor and is a well-paced, original effort for its genre. But its combination of cannibalism, gruesome effects, and depraved sex (all at the same time in the movie's finale) make it for adults only, and guarantee it will disturb your dreams. The question for American censors is this: How can "Henry And June" rate an NC-17, when movies like "Society" get an R? Why are nu-

LASER SCANS

by Chris McGowan

dity and sexuality objectionable according to our country's standards, while graphic violence and dismemberment are not?

On a more wholesome note, Republic just released the romantic comedy "Cafe Romeo" with Catherine Mary Stewart (\$29.98), and this month is launching Charlie Chaplin's silent

comedy classic "The Gold Rush" (1925, \$29.98).

COLLECTOR'S CORNER: Pioneer Special Editions' "Picnic" (1955, widescreen, \$49.95) features a restored stereo soundtrack put together after much painstaking detective work by Joe Caporiccio, who manages programming and acquisitions for the label, and Michael Matessino and Tom Long of Chase Productions.

Based on the William Inge play, "Picnic" is the story of a handsome drifter (William Holden) who arrives in a small Kansas town one hot summer day, steals his old college buddy's girl-

friend (Kim Novak), and generally disrupts everyone's lives. Beneath the romantic turmoil is a deft critique of small-town American values and follies.

Directed by Joshua Logan, the stellar cast of "Picnic" also includes Rosalind Russell, Susan Strasberg, Arthur O'Connell, and Cliff Robertson.

Paramount's "The Addams Family" (1991, wide, \$34.95) captures more of the brilliant, morbid humor of cartoonist Charles Addams than did the popular TV show. Its sets and special effects are marvelous to watch on disc. Anjelica Huston, Raul Julia, and Christopher Lloyd are all superb.

Billboard®

FOR WEEK ENDING JULY 18, 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
1	10	5	JFK	Warner Bros. Inc. Warner Home Video 12306	Kevin Costner	1991	R	39.98
2	1	3	CAPE FEAR	Amblin Entertainment MCA/Universal Home Video 41263	Robert De Niro Nick Nolte	1991	R	39.98
3	NEW ▶		THE ADDAMS FAMILY	Paramount Pictures Pioneer LDCA, Inc. LV32689-WS	Anjelica Huston Raul Julia	1991	PG-13	34.95
4	9	3	JAWS	Universal City Studios MCA/Universal Home Video 41013	Roy Scheider Robert Shaw	1975	PG	39.98
5	5	3	THE TEN COMMANDMENTS (35TH ANNIV.)	Paramount Pictures Pioneer LDCA, Inc. LV12971-3WS	Charlton Heston	1956	G	64.95
6	3	7	THE COMMITMENTS	FoxVideo Image Entertainment 9381-80	Robert Arkins Michael Aherne	1991	R	39.98
7	4	11	THE LAST BOY SCOUT	Warner Bros. Inc. Warner Home Video 12217	Bruce Willis Damon Wayans	1991	R	29.98
8	2	7	FREEJACK	Morgan Creek Productions Inc. Warner Home Video 12328	Emilio Estevez Mick Jagger	1991	R	29.98
9	8	29	TERMINATOR 2: JUDGMENT DAY	Carolco Home Video Pioneer LDCA, Inc. LD68952-2	A. Schwarzenegger Linda Hamilton	1991	R	29.95
10	6	3	DEAD AGAIN	Paramount Pictures Pioneer LDCA, Inc. LV32057-WS	Kenneth Branagh Emma Thompson	1991	R	34.95
11	17	27	THE GOLDEN AGE OF LOONEY TOONS ('33-48)	MGM/UA Home Video Pioneer LDCA, Inc. ML102400	Animated	1991	NR	99.98
12	15	35	APOCALYPSE NOW	Paramount Pictures Pioneer LDCA, Inc. LV2306-2WS	Marlon Brando Martin Sheen	1979	R	44.95
13	7	5	LITTLE MAN TATE	Orion Pictures Image Entertainment ID86300R	Jodie Foster Adam Hann-Byrd	1991	PG	34.95
14	14	13	THE FISHER KING	Columbia TriStar Home Video Criterion/Pioneer LDCA, Inc. 70616	Robin Williams Jeff Bridges	1991	R	39.95
15	NEW ▶		THE GOLDEN AGE OF LOONEY TOONS: VOLUME TWO	MGM/UA Home Video Pioneer LDCA, Inc. ML102714	Animated	1992	NR	99.98
16	11	7	BLACK ROBE	Vidmark Entertainment Pioneer LDCA, Inc. LDCVM5553	Lothaire Bluteau Aden Young	1991	R	34.95
17	13	9	FRANKIE & JOHNNY	Paramount Pictures Pioneer LDCA, Inc. LV32222	Al Pacino Michelle Pfeiffer	1991	R	34.95
18	12	7	THE BUTCHER'S WIFE	Paramount Pictures Pioneer LDCA, Inc. LV32312	Demi Moore Jeff Daniels	1992	R	34.95
19	16	15	BOYZ N THE HOOD	Columbia TriStar Home Video Criterion/Pioneer LDCA, Inc. 50816	Ice Cube Cuba Gooding, Jr.	1991	R	34.95
20	20	37	LETHAL WEAPON	Warner Bros. Inc. Warner Home Video 12371	Mel Gibson Danny Glover	1987	R	34.98
21	19	31	THE SILENCE OF THE LAMBS	Orion Pictures Image Entertainment ID74340R	Jodie Foster Anthony Hopkins	1991	R	29.95
22	NEW ▶		DR. STRANGELOVE	Columbia TriStar Home Video Criterion Collection CC1280L	Peter Sellers George C. Scott	1965	NR	89.95
23	25	37	LETHAL WEAPON 2	Warner Bros. Inc. Warner Home Video 11876	Mel Gibson Danny Glover	1989	R	24.98
24	22	25	THELMA & LOUISE	MGM/UA Home Video Pioneer LDCA, Inc. ML102355	Susan Sarandon Geena Davis	1991	R	29.98
25	21	5	AT PLAY IN THE FIELDS OF THE LORD	The Saul Zaentz Company MCA/Universal Home Video 41246	Tom Berenger John Lithgow	1991	R	44.98

♦ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at suggested retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at suggested retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1992, Billboard/BPI Communications.

SMV KEYS INTO IN-HOUSE LASER PROJECTS

(Continued from page 49)

to go up at a pretty good rate. It still isn't anywhere near what VCR penetration is, but we do believe people are looking for a broader and broader library of laserdiscs."

Reuben says sales of laser combi-players doubled in 1991, and were up 35% in the first quarter of 1992. He adds, "If we can give them music product on laserdisc, with its picture and CD-quality sound, then in fact I believe there is a substantial market out there for a wide cross-section of artists."

After its initial slate of 14 discs, SMV will release approximately three to six

laser titles per month, says Reuben. Disc releases will be supported by retail displays and co-op ads. "We'll certainly be there participating with display materials and support for our retailers," says Reuben.

Sony Music Distribution will sell SMV's laserdiscs to its regular accounts. Warner Reprise Video, PolyGram Video, Teldec Video, and BMG Classics are among the other labels handling their laserdisc releases in-house, while Capitol Records recently signed a three-year pact with Pioneer Artists (Billboard, March 28).

'BATMAN RETURNS' PROMO RUFFLES GROUP

(Continued from page 49)

ily-friendly image."

Dove contacted McDonald's and asked about its intentions regarding the promotion. Susan Bergen of corporate customer relations denied any connection between "Batman Returns" and Happy Meal, according to Rolfe. "Ms. Bergen told me that Happy Meals are promoting the DC Comics characters from the old days. Then she added, 'McDonald's wanted to prevent the younger children from feeling left out when their older brothers and sisters came home and told

them about seeing the movie."

Bergen later said McDonald's would take "under advisement" the potential harm of the promotion. Jack Daly, also of McDonald's, added, "The objective of our Happy Meal program was simply to allow young people to experience the fun associated with the character, Batman. It was not designed to promote attendance to the movie, or take the place of parents using their best judgment regarding which movies their children are allowed to see."

STORE MONITOR

(Continued from page 54)

velop the means of gaining the data.” However, some Rentrak dealers are concerned about buying formulas. Berger responds: “When stores tell you they buy according to a percentage of total revenue, it’s usually something between 25%-33%. That’s their cost of movie purchases. With us, this cost runs 35%-55% even though the movies are costing less.” He places the average cost at \$8 a cassette.

The cost goes up under Rentrak because, unlike with conventional distribution, participating stores have to share rental revenue immediately after release, when the title is at the peak of popularity. But, ultimately, stores are more profitable with Rentrak, says Berger. He’s able to show dramatic growth in terms of dealer sign-ons and the number of employees at the Portland headquarters, up to 167 from 120 a year ago.

“We sign on about 100 stores a month,” says Berger, who adds that approximately 40 of those will “fail or be part of a consolidation while 10 will be rejected for one reason or another.” Ground Floor, a Wall Street publication, claimed Rentrak will soon have the cooperation of “most of the studios.”

Berger is hush-hush about the tests being conducted with new in-store terminals designed in conjunction with Capital Cities/ABC. The so-called “black boxes” are being tested in about 19 markets, say Rentrak sources.

DOVE-ISH: “The Dove Foundation was not founded as another naysayer group in the home video industry,” says top executive Dar Vander Ark, of the program to ensure PG-rated movies are available in stores and merchandised in special sections (Billboard, July 11). “Our role is not to do away with R-rated movies. What we’re about is to make parents aware of the availability of any good movies, and allow them to make choices.” Sources indicate the group hopes to avoid being identified as extreme in any degree.

The advisory board includes film critic Michael Medved; James Buick, president, Zondervan Corp.; Tom Landry, former head coach of the Dallas Cowboys; Joe Paterno, head coach of Penn State’s football team; and Richard Halverson, chaplain of the U.S. Senate. Vander Ark says Dove has just started with two buyers groups, Video Buyers Group and Flagship Entertainment, and giant distributor Ingram-Commtron.

FOR THE RECORD

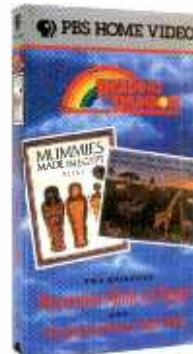
The story on Paramount Home Video’s “Wayne’s World” promotion in the July 11 issue had an incorrect headline and inaccuracies in the text. Nestle is making available to U.S. consumers “Wayne’s World” logo caps for \$5 plus postage and handling with proofs-of-purchase from five Butterfinger candy bars, or five Butterfinger Ice Cream bars, and from one copy of the cassette. In Canada, Paramount has teamed up with Hostess Frito-Lay to offer a \$5 rebate with the proofs-of-purchase from four snack foods and from one cassette. The offer expires Dec. 31.



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PBS #441 60 min.



PBS #442 60 min.

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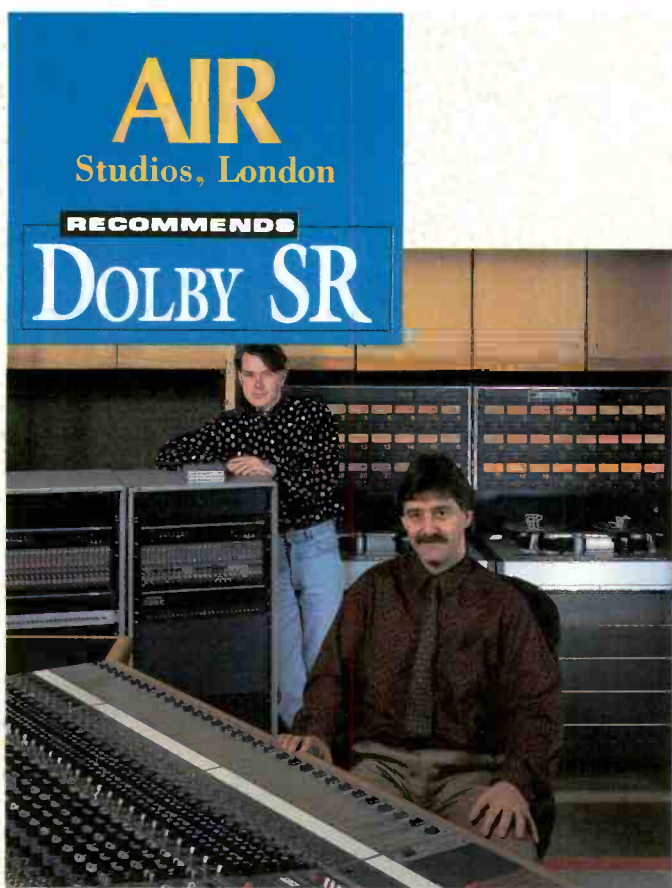
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Pro Audio

Billboard.

STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING JULY 11, 1992)

CATEGORY	ALBUM ROCK	R&B	COUNTRY	HOT 100	MODERN ROCK
TITLE Artist/ Producer (Label)	REMEDY The Black Crowes/ The Black Crowes (Def American)	TENNESSEE Arrested Development Speech (Chrysalis)	I SAW THE LIGHT Wynonna/ T.Brown (Curb)	BABY GOT BACK Sir Mix-A-Lot/ Sir Mix-A-Lot (Def American)	GOOD STUFF The B-52's/ D.Was (Reprise)
RECORDING STUDIO(S) Engineer(s)	SOUTHERN TRACKS (Atlanta) Brendan O'Brien	BOSSTOWN (Atlanta) Alvin Speights Matt Still	SOUNDSTAGE (Nashville) Chuck Ainley	MIX-A-LOT (Seattle,WA) Sir Mix-A-Lot	BEARVILLE (Bearsville,NY) Tom Durack Ed Cherney
RECORDING CONSOLE(S)	SSL 4000 E Series	SSL 4040 E Series G Series Computer	SSL 4000 E Series G Computer	Peavy Production	Neve 8088
MULTITRACK RECORDER(S) (Noise Reduction)	Sony JH24	Sony Jh24	Mitsubishi X-850	Akai Adam	Studer A-800
STUDIO MONITOR(S)	Yamaha NS10 Augsberger	Genelec 1033	Hidley/Kinoshita	JBL,TOC	Tannoy SGM10B
MASTER TAPE	Ampex 456	Ampex 456	Ampex 467	Ampex	3m 996
MIXDOWN STUDIO(S) Engineer(s)	RECORD PLANT (Los Angeles) Brendan O'Brien	BOSSTOWN (Atlanta) Alvin Speights Matt Still	MASTERFONICS (Nashville) Chuck Ainley	MIX-A-LOT (Seattle,WA) Sir Mix-A-Lot	RIGHT TRACK (New York) Tom Durack
CONSOLE(S)	SSL 4000 G Series	SSL 4040 E Series G Computer	SSL 4000 E Series G Computer	Peavy Production G Computer	SSL 4000 G Series
MULTITRACK/ 2-TRACK RECORDER(S) (Noise Reduction)	Studer A-800	Studer A-827	Otari DTR-900 II	Otari Soundtools Program	Studer A-800/ Sony 3348 (dolby SR)
STUDIO MONITOR(S)	Yamaha NS10 TAD/Kinoshita	Genelec 1033	Kinoshita/Hidley	JBL,TOC	Genelec
MASTER TAPE	Ampex 456	3M 996	Ampex 467	DAT	3M 996
MASTERING (ALBUM) Engineer	MASTERDISK Howie Weinberg	MASTERDISK Howie Weinberg	GEORGETOWN MASTERS Chuck Ainley Denny Purcell	MASTERDISK Howie Weinberg	MASTERDISK Bob Ludwig
PRIMARY CD REPLICATOR (ALBUM)	WEA Manufacturing	Capitol Manufacturing	MCA Manufacturing	WEA Manufacturing	WEA Manufacturing
PRIMARY TAPE DUPLICATOR (ALBUM)	WEA Manufacturing	Capitol Manufacturing	MCA Manufacturing	WEA Manufacturing	WEA Manufacturing

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Pro Audio

Enterprise Charts New Territory Calif. Complex Adds First SL-8000 Units

BY SUSAN NUNZIATA

NEW YORK—The Enterprise is continuing to pursue the philosophy of its "Star Trek" namesake by boldly going where no studio has gone before. The five-studio, Burbank, Calif.-based complex is installing the first two Solid State Logic SL-8000 multi-format production consoles in the U.S., and has recently converted a 30,000-cubic-foot warehouse into a live remote studio space.

One of the SL-8000s will be placed in a new room designed by George Augspurger, while the other unit is replacing an existing SSL board. The SL-8000, designed to accommodate music, television, video, and motion picture formats, was introduced at the Audio Engineering Society Convention in October 1991 (Billboard, Oct. 26, 1991).

The company has also added another Studer 24-track recorder and Sony 3348 48-track machine, and has purchased Sony 7050 SMTPE/DAT units for each of its rooms.

The facility is also planning to develop an additional wing next year that will be devoted to postproduction, according to Enterprise "captain" and CEO Craig Huxley.

The Enterprise was launched in 1987 after Huxley composed and designed the music for the "Star Trek" films. Since that time, the Augspurger-designed complex has ex-

panded to include Audio Affects, a large equipment rental firm that supplies Dolby SR racks, Studer and Otari 24-track machines, new PCM 5000 reverb processors, New England Digital Synclaviers, and MIDI gear.

The facility has a full array of spare computer cards for NED equipment as well as a division specializing in workstation accessories such as WORM and MO drives and 1.6 gigabyte hard drives. The company also markets its own sample library, "Enterprise Exotica," which features a variety of sounds, including those used for the "Star Trek" films and "Alien 3."

The Enterprise employs "several dozen" personnel, including programmers, engineers, and technicians available around the clock, according to Huxley. He notes that the complex prides itself on "firsts." It was the first studio in the U.S. to purchase a Neve VR72 console, the first to install a 96-channel SSL board, and the first to install SSL's new Ultimatum automation system, he says.

The new SL-8000 is designed to combine qualities and features of the company's G Series consoles with features available previously on only the SL 5000 film consoles. It allows engineers to mix for Dolby Surround, Dolby SR-D, Cinema Digital Sound, HDTV, and new "3D" recording processes, and features include SSL's

Ultimatum moving fader/VCA automation; new automated joystick pan controls; and left, center, right, and surround panning on every channel.

One of the SL-8000s at the Enterprise is a 96-channel board, while the other is an 80-channel system. Huxley says the number of channels meets the demands of artists who are using as many as three 32-track or two 48-track recorders on their projects. "It seems it's time to access those kinds of channels because that's the density going on in music, as well as film scores," says Huxley.

The complex is seeking to sell one of its SSL SL-4000 consoles and Huxley plans to replace it with another 96-channel SL-8000.

Approximately 50% of The Enterprise's projects are album work, with 25% film scores and 25% divided among postproduction projects and specialty work.



Just An Illusion? Najee finished his fourth EMI Records album, "Just An Illusion," at Sound Trax, New York. The project, released June 30, features guest vocalists Freddie Jackson, Jeffrey Osborne, and Will Downing, with production from Arif Mardin, Marcus Miller, and George Duke. At the studio, seated, are Najee and Mardin. Standing, from left, are the CEO and president of Hush Productions, Charles Huggins; senior VP of A&R, EMI Records Group, Fred Davis; Jackson; and the chairman and CEO of EMI Records Group, Charles Koppelman. The first single is a cover of Color Me Badd's "I Adore Mi Amore."

AUDIO TRACK

NEW YORK

BMG artist **Bruce Saunders** was in **Quad** working on his debut single with representatives from **Phat Kat Productions**. The project is slated for release late this summer.

Live Squad (featuring **Stretch, K-Low, and Majesty**) was in the **Apollo Theatre Recording Studio** working on its first album for **Tommy Boy**. **Ollie "Necam 7" Cotton** was at the **Neve VR-60** console and **Otari MTR-90** tape machine. **Troy "The Man" Hightower** assisted.

Prime Cuts had producer **Daniel Abraham** in overdubbing his new remix of **CeCe Peniston's "CrazyLove"** for **A&M**. **Richard Van Benschoten** engineered and **Merv de Peyer** programmed. Producer **Bob Sadin** was in working on a mix of "Soulful Messiah" by the **Harlem Boys Choir** for **Warner Bros**. **Gary Clugston** engineered. "Little" **Louie Vega** worked on overdubs for an **Exavier Gold** track. **Steven Barkan** engineered.

Guitarist **George Wadenius** put down guitar tracks on two songs ("Florida Room" and "Springtime") for **Donald Fagen's** upcoming solo album. **Fagen and Tony Volante** produced the material in **Clinton Recording's Studio B**. **Laura Nyro** was in **Studio A** adding string overdubs (by an all-female string section) to her new **Sony** project. **Gary Katz** produced, with **Wayne Yurgelun** at the board.

At **Street Noise Productions**, **Epic** act the **Front** recorded the song "Jive" for its upcoming album, titled "30,000 Feet Of Separation," scheduled for release this summer. **Ken Kirschner** engineered.

The **Four Bitchin' Babes** (**Julie Gold, Christine Lavin, Megan McDonough, and Sally Fingerett**) were in the **Magic Shop** recording their first album for **Rounder Records**. The Babes produced with **Steve**

Rosenthal. **Rosenthal** engineered, assisted by **Joe Warda**. **Jazz artist Stan Samole** was in recording tracks for his second solo album, scheduled for release on the **Jazz Inspiration** label. Musicians on that album include **Danny Gottlieb, Mark Egan, Clifford Carter, Lew Soloff, and Manolo Badrena**. **Egan** produced, with **Richard Brownstein** at the board. **Edward Douglas** assisted.

LOS ANGELES

WESTLAKE AUDIO HAD producer/engineer **Gerry Brown** in remixing **Vanessa Williams' song "Work To Do"** for **PolyGram**. **Bryan Carrigan** assisted at the **Neve VR-72** and **Sony 3348**. **J.D. Dickinson** ran the **Digidesign Pro-tools** editing system for the session.

Guy Roche was in **Criterion** producing a track for **Expos's** upcoming album on **Arista**. **Mario Luccy** assisted at the board. **Roche** also completed tracks on material by **Warner Bros.** artist **Nick Scotti**. The project is scheduled for release in September.

Joe Gastwirt completed work with **Mark Mancina** on the **Emerson, Lake & Palmer** retrospective at **Oceanview Digital Mastering**. "The Atlantic Years" is scheduled for release in August. **Gastwirt** and engineer **Mark Linett**, under the supervision of producer **Alan Douglas**, completed editing, mastering, and synchronization for the **Jimi Hendrix "Atlanta Pop Festival"** video. **Gastwirt** was also at work on the **Hendrix "Woodstock"** video.

Blackboard Jungle was in **Sunset Sound Factory's Studio A** completing tracks for **Riprock Entertainment**. **Paul duGre** co-produced with **Bob Muscat**. **DuGre** engineered, assisted by **John Paterno**.

Motown act the **Good Girls** was in **M'bila Recording** working on tracks

for an upcoming album. **John Barnes III** produced, with **Nyabingi Al Singleton** at the board.

NASHVILLE

RADNEY FOSTER was in **Sound Stage** working on tracks for **Arista Records**. **Steve Fishell** produced, with **Chuck Ainlay** at the board. **Craig White** assisted. **Ron David Moore** cut material for **Warner Alliance** with producer **Neil Joseph**. **J.B. Baird** engineered, assisted by **White**. **Lynn Langham** was in tracking for **Liberty** with producers **Jimmy Bowen** and **Buzz Stone**. **Brad Hartman** engineered, assisted by **Paula Montondo**.

Sound Emporium had **Collin Raye** in overdubbing and mixing his next project for **Sony**. **Garth Fundis** produced, with **Gary Laney** and **Dave Sinko** at the board. **Trisha Yearwood** was in with **Fundis** overdubbing and mixing for her new **MCA** project. **Laney** and **Sinko** were at the board. **Lari White** was in working on string overdubs with engineer **Roger Nichols**. **Rodney Crowell** produced the collection for **BMG**.

Harold Shedd was in producing mixes on the **Normaltown Flyers'** upcoming **Mercury** album. **Jim Cotton, Joe Scaife, and Grahame Smith** engineered. **Doug Johnson** produced mixes on **Bobbie Cryner's** **Sony** debut. **Tom Cooper** and **Smith** engineered. Producer **Brown Bannister** mixed **Amy Grant's** number "Love Me Tender" for the upcoming movie "Honeymoon In Vegas." **Bill Schnee** and **Smith** engineered.

Joe Ely was in **Woodland** overdubbing and mixing with producer **Tony Brown** for **MCA**. **Rocky Schnaars** engineered the overdub sessions in **Studio A**. **Justin Niebank** mixed in **Studio B**.

(Continued on next page)

NEW PRODUCTS & SERVICES

THAT'S ENTERTAINMENT: **Paul Schwartz**, owner of **Studio 56**, Hollywood, Calif., has launched **56 Entertainment** with **Gilles "Frenchy" Gauthier**. The new company will be involved in record production and marketing, music supervision for motion pictures, video production, broadcast interviews, and advertising production. **Gauthier** was most recently VP of marketing for **Impact Records**, and has served as head of artist development and VP of creative services for **EMI America**. The group will continue to run the three-room **Studio 56**, which features **Neve VR-60, Trident 80B**, and vintage **Neve 8028** consoles.

EFFANEL ULTIMATION: **Effanel Music**, a New York-based remote recording company, took delivery of a **Solid State Logic G Series** console with **Ultimatum** moving fader automation and **E-Series** equalization. The 52-channel console was installed in **Effanel's** newly refurbished, 48-foot mobile recording studio. In its first weeks of operation, the mobile unit was used to record live performances by **Genesis, Harry Connick Jr., Julian Lennon, Wynton Marsalis, and Ray Charles** with the **Roanoke Symphony Orchestra**. **Effanel's** house recorders are 48-track digital or dual 24-track **Dolby SR** analog.

AVID AWARDED: **Avid Media Composer**, a series of digital, nonlinear video and audio editing systems, and **Synthetic Performers**, an application that can follow a live singer or instrumentalist and provide fully synchronized accompaniment, won **Computerworld Smithsonian Awards** in the media, arts, and entertainment category. **Avid**, developed by **Avid Technology**, Burlington, Mass., "has done for video auditing what word processing did for text editing," while the **Synthetic Performers**, by improving on each rehearsal, "induces artists to understand that technology can be a sympathetic partner in the search for human expressiveness," according to a statement from the **Computerworld Smithsonian Awards**. **Synthetic Performers** was developed by the **MIT Media Laboratories**, Cambridge, Mass. Winners were chosen from among 300 nominations.

CAPITOL/EMI ADDS SLAVES: **Capitol/EMI Records** added three **Lyrec P-2508** twin-slave units to its **Jacksonville, Ill.**, cassette manufacturing plant. The slaves feature two identical tape decks mounted vertically rather than the more common horizontal mount. Duplication ratios of 80:1 and 64:1 are standard. **Lyrec** products are marketed in the U.S. by **Media Technologies**, Bohemia, N.Y.

JAMAICAN RECORDING STUDIOS FLOURISH ALONGSIDE PRODUCTION BIZ

(Continued from page 1)

Bam") are being produced, pressed, and put out into the marketplace as never before. Two hundred singles hit the streets of Jamaica's capital city each week, according to distributor Sonic Sounds. That is a staggering selection for an island with a total population of 2 million.

Even with the dramatic increase in the number of studios, supply doesn't begin to satisfy demand. Recession blues may have slowed the movement of music in other recording centers, but in Kingston, the mood is close to euphoric.

"Reggae's got a very bright future" believes producer/studio owner Bobby "Digital" Dixon. "Everywhere you go on the globe, there's reggae talk."

What they're talking about is dancehall, the revved-up rap-reggae that has given new life to the music that wouldn't die.

In the early '80s, Kingston was a city in search of a musical purpose. After the highs of the Bob Marley-propelled '70s came a lull following the singer's death from cancer in 1981.

Some said reggae had died with its biggest star. Others waited in vain for Marley's successor. A few predicted—against the odds—that reggae would not only survive, but would, eventually, claim its rightful place as one of the world's top pop music forms.

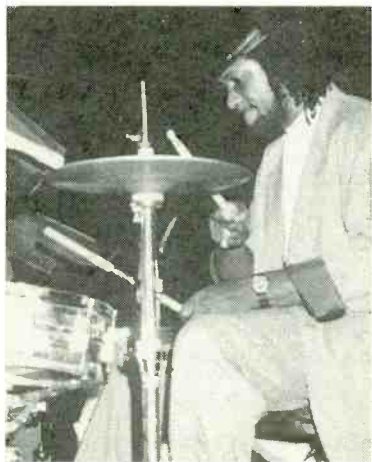
The sound that would prove the few right arrived in the mid-'80s. With a rhythm lifted directly from a Casio keyboard, the single "Sleng Teng," sung by Wayne Smith and produced by Lloyd "King Jammy" James, hit the Jamaican airwaves, heralding the beginning of D.J. reggae, or dancehall, as it became commonly known.

Dancehall is a catch-all phrase that goes beyond the computerized music that has captured the minds (and bodies) of the Jamaican masses with its high-energy rhythm and lowbrow lyrics. Dancehall encompasses downtown or ghetto culture, which has changed drastically from the peace-and-love days of Rastaman Robert Nesta Marley. Dancehall culture is raw, vulgar, and often violent.

The Jamaican music establishment initially spurned the dancehall movement, dismissing it as "two-chord" (which it was) and temporary. But the cheap, fast-to-produce, catchy dancehall sound didn't go away.

ORIGINS OF DANCEHALL

The DJ concept isn't new. Its origins go back to the '70s and "toasters" (as DJs were then known) like U Roy who rode the dub rhythms created by the late King Tubby. Where toasting originated is unclear. The most likely theory is that it was picked up from the country music that floated into the island from the U.S. via faint radio waves and influenced the adaptive ears of Jamaican musicians, who took the idea of words spoken over rhythm and made it their own. In turn, toasting, or DJ-ing, is believed to have led to the creation of rap when Jamaican-born and Bronx-based dance operator Cool Herc mixed King Tubby product into R&B sets.



Jamaican producers and recording studios are booming in light of the recent international success of dancehall reggae, turning out an average of 200 singles each week. Above: Sly Dunbar, of reggae duo Sly & Robbie, produces such dancehall rhythms as "Bangara" on the Taxi label. Top right: From left are reggae artist Gregory James at the board with producer Bobby "Digital" Dixon, who has worked with top-selling dancehall acts Shabba Ranks and Tony Rebel. Bottom right: Producer Gussie Clarke, whose work with Ranks, Gregory Isaacs, and J.C. Lodge on his own studio/label, Music Works, has been integral in bringing international recognition to the dancehall scene.



Ironically, rap became popular before toasting did. Reggae in the '70s was dominated by singers, and toasting didn't really take off for more than 10 years after its invention.

"King Jammy" was one of the first Jamaican producers to recognize the creative and commercial potential of DJ reggae, and one of the first to establish his own studio. Out of Jammy's stable came not only

'We want to aid independent producers by offering recording at a lower cost'

"Sleng Teng" but also Steely and Clevie (Wycliffe Johnson and Cleveland Browne), the computerized-drum-and-bass team that would take the snare-driven dancehall rhythm out of Jamaica and onto the Billboard charts.

Gussie Clarke was the next Jamaican producer to penetrate international charts through his Music Works I studio and label and the Steely and Clevie-created "Rumours" rhythm, which spawned hits like Gregory Isaacs' "Rumours" and J.C. Lodge's "Telephone Love." Clarke was also instrumental in launching DJ Shabba Ranks with hits like "Twice My Age" and "Loverman." It was at this point that international A&R reps, sensing that dancehall had a lucrative future, first descended on the island and started to sign dance-

hall acts.

NEW STUDIO COMPLEX

Clarke also saw a healthy future for dancehall. Aware of the need for larger and more sophisticated production facilities, he took a two-year break from active production to build a new studio complex. The plush Music Works II, located in a convenient uptown area of the city, will, he says, "house two fully equipped studios and one 'dub' studio (for cutting the 'specials' used by sound systems), and will be aesthetically, architecturally, and acoustically superior to any studio in Jamaica."

Designed by Victor Schwartz and Andrew Williams, with acoustics by Francis Daniels, Music Works II is set to open later this year. Its main studio will feature either a Solid Stage Logic or TAC Mozart console (its second) and a TAC Matchless; in the "dub" room will be a Soundcraft Saphyr. Other equipment includes two 24-track and a pair of two-track Otari tape machines and a Tescam 1-inch, two-track machine.

Clarke's original studio, Music Works I, continues to be solidly booked.

HOT PRODUCER

Currently dominating the dancehall scene is producer Donovan Germaine, whose Penthouse studio and label has been responsible for major reggae hits by "conscious" (clean) DJ Tony Rebel, singer Marcia Griffiths, and the highly rated Buju Banton.

Germaine also revitalized the vintage "Nanny Goat" rhythm for a successful six-month chart run. "Our success today is due to a

planned, four-year development program," explains Germaine, who has been producing for 20 years and who credits his engineers, Dave Kelly and brother Tony, as being key to his studio's success.

"Penthouse came up with a new sound," Germaine adds, "a variation of drum sounds we call 'talking drums'... a Clevie concept." Penthouse is also expanding with a second studio due to open shortly.

Challenging Germaine's No. 1 slot is Bobby "Digital" Dixon, whose Digital B studio is available only to Dixon's "good, good friends." A prodigy of King Jammy, Dixon has produced numerous hits on his Digital B label. Tony Rebel's "Hush" and Shabba Ranks' "Wicked In Bed" came from Bobby Digital, as did several top sellers on the revived and ever-popular "Cherry Oh" rhythm. Currently contributing to Ranks' new Epic album and Cobra's debut on Columbia, Dixon has also just finished production on a track titled "Don Guru" for Island Records artist Apache Indian.

INDIAN DANCEHALL

Indian dancehall is a significant trend. As the nation "bubbles" and "Bogies" (the latest dance craze) to the beat of "Bangara," aka the "Bam Bam" rhythm, drummer Sly Dunbar, who with guitarist Lloyd "Gitsy" Willis created and produced the song for Taxi Records, explains that "Bangara" (a label misspelling of Bhangra, the music of Punjab) incorporates tabla drums and dispenses with reggae's traditional drum and bass foundation. Instead, it gives the bass line to a guitar, resulting in a higher-pitched, Indian-inflected sound.

"The pairing of drums with guitar is just another expression of reggae," explains Dunbar, half of the acclaimed rhythm duo Sly and Robbie, who own the Taxi label. "The emphasis is now on the percussion and guitar, but we can still cut in the bass whenever we want to."

Dunbar works out of the Sly and Robbie-owned 16-track Megabyte studio, and he anticipates an expanded and more sophisticated recording base in the near future. "We have most of the equipment already," he says.

Other Jamaican producers of note include Handel Tucker (who, with Dunbar, has produced Maxi Priest), Noel Browne, Mikey Bennett, and the ubiquitous Steely and Clevie, who, when they aren't creating

rhythms for others, produce for their own label.

OUTSIDE BOOKINGS

Many Kingston studios are used exclusively for in-house production, but others, like Bob Marley's Tuff Gong and C.R.S., stay busy with outside bookings by both Jamaican and international acts. Tuff Gong, which was widely expected to be upgraded when the Marley estate battle was resolved in favor of the Island Records/Marley family partnership, has opted instead to retain the original SSL board used by its famous founder (and still used by his children, Ziggy Marley & the Melody Makers, and widow, Rita Marley), and to expand its distribution and manufacturing facilities.

Says Tuff Gong GM Peter Prendergast: "We want to aid independent producers by offering recording and manufacturing at a lower cost than what is presently on the market to keep in line with Bob's wish that the little people in the ghetto should have access to a studio to get their music out."

So successful has this policy been that Tuff Gong is currently setting up shift production to cope with manufacturing orders. And the Tuff Gong distribution arm is gearing up to handle all PolyGram product (courtesy of Island Records' sale to PolyGram) throughout the Caribbean. Meanwhile, it is giving independent local producers an alternative to the two distribution companies that have dominated the Jamaican market institution.

"Eventually," says Prendergast, "we want to position Tuff Gong as the center of a Marley empire."

C.R.S. Studio, situated high in the beautiful Kingston hills, is more attuned to the "uptown" client and attracts international artists like Maxi Priest, Caron Wheeler, and Third World. Owner/producer Peter Couch predicts unlimited potential for reggae and reports significant label interest in acts that he is producing.

"The future of reggae is back to roots," predicted a confident Sly Dunbar three years ago. And, as the new rhythms of Jamaica look back to the roots of India and Africa for inspiration, Dunbar's prophecy is proving accurate. Dunbar's role in the future of Jamaica's music seems as solid as his prophecy. Says Gussie Clarke: "We're going back to a Sly Dunbar drum sound. That's where it's at for now."

AUDIO TRACK

(Continued from preceding page)

OTHER CITIES

SIGMA SOUND, PHILADELPHIA, had **Teddy Pendergrass** in Studio 1 recording vocals for an upcoming album. **Gerald Levert** produced, with **Michael Tarsia** at the board. **Brian Witmer** assisted. Producer **Jim Salamone** was in with **Larry Marcus** of the **Rude Boys** mixing a song with engineers **Tarsia** and **Scott MacMinn**. Witmer assisted.

Spyro Gyra's third album for **GRP**, titled "Three Wishes," was recorded at **BearTracks**, Suffern, N.Y. **Jay Beckenstein** produced and **Jeremy Wall** assisted with production. **Larry Swist** recorded and mixed the album, assisted by **Doug Rose**.

Material for Audio Track should be sent to Debbie Holley, Billboard, Fifth Floor, 49 Music Square W., Nashville, Tenn. 37203.

Shorewood Revenues Up In Yr. But Packaging Firm's Profits Decline

BY DON JEFFREY

NEW YORK—Shorewood Packaging Corp., a manufacturer of paper-board packaging for recorded music and home video, reports that revenues were up 12.7% in the past fiscal year but that net profit declined 23.5%.

For the 12 months that ended May 2, revenues jumped to \$160.1 million from \$142 million the year before. The company says sales from the packaging of music and general consumer products increased while sales from home video packaging were flat. Net profit declined to \$9.8 million from \$12.8 million for the previous year.

Murray Frischer, Shorewood's CFO, says profit fell mostly because interest expense rose to \$5.3 million from \$2 million the year before. The company incurred higher debt when it paid stockholders a special \$3.25-per-share dividend in July 1991. But Frischer says Shorewood has been able to reduce its long-term debt to \$52.5 million from \$65 million a year ago.

A spokesman for Volpe, Welty & Co., a San Francisco brokerage that follows Shorewood, says the fourth quarter was "the last quarter interest expense will be a negative drag on earnings."

Operating profit (before taxes and interest payments) fell 1.4% in the year to \$21.4 million from \$21.7 million.

Frischer attributed the falloff to the economy and to a lower rate of

return on its investments.

Music packaging sales showed "some improvement over last year," according to Frischer, because of the upturn in record sales after the recessionary slump in 1991. Revenues from home video packaging were "somewhat flat because of tremendous price erosion," he adds.

As for the coming change in CD packaging brought about by the ban on the longbox, Frischer says, "Our CD revenues in the longbox area were approximately \$20 million in the fiscal year [ended May 2]. We do not anticipate a significant loss in the current fiscal year on longbox revenues. We expect to lose approximately \$10 million of those revenues [in the fiscal year ending May 1994]."

Frischer says the company will stem the losses because it "has been advised there will be increases" in the amount of special nonlongbox packaging in CDs and in the amount of folders, booklets, and other auxiliary materials.

For the fourth quarter, Shorewood's net profit dropped 10.2% to \$3.3 million from \$3.6 million on a 9.1% increase in revenues to \$42.3 million from \$38.7 million. Operating profit rose nearly 1% in the fourth quarter to \$6.55 million from \$6.49 million.

The company's stock closed at \$7.50 a share in over-the-counter trading at press time. Its trading range in the past year has been from \$6.50 to \$12.50.



Sea Of Japan. Executives from MCA Music Entertainment Group welcome Japanese rock band Luna Sea to the MCA Victor label. The band is the second signing for the label. Luna Sea recently completed a sold-out tour of theaters in Japan, where the band's previous album sold more than 30,000 copies. Shown, from left, are band members Inoran and Ryuichi; MCA Victor president Hiroyuki Iwata; MCA Music Entertainment Group chairman Al Teller; MCA Music Entertainment Group executive VP Zach Horowitz; and band members J, Shinya, and Sugizo.

CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

JULY

July 11, Genesis Music Group Third Annual Rappathon, Vic Theater, Chicago. 312-645-0300.

July 11, Chicago Music Showcase, Harold Washington Library Center Auditorium, Chicago. 312-747-4850.

July 14-15, Radio Academy Festival, International Convention Centre, Birmingham, U.K. 011-44-71-839-1461.

July 15, Music Royalties Seminar, presented by Hawksmere Ltd., Hyatt Carlton Hotel, London. 011-44-71-824-8257.

July 16, American Women In Radio & Television 1992 Industry Awards, Hyatt on Sunset, Los Angeles. 213-964-2740.

July 16-19, Upper Midwest Communications Conclave, Radisson South Hotel, Minneapolis. Tom Kay, 612-927-4487.

July 16-20, Fifth Annual International Teleproduction Society Forum and Exhibition, Beverly Hilton Hotel, Los Angeles. Jessica Josell, 212-877-5560.

July 22-24, CD-I Publishers Conference, presented by Knowledge Industry Publications, Sheraton New York, New York. 914-328-9157.

July 26-29, Video Software Dealers Assn. 11th Annual Convention, Las Vegas Hilton and Convention Center. Don Rosenberg, 609-231-7800.

July 26-Aug. 1, Third Annual Victory in Praise Music and Arts Seminar on Gospel Music, location to be announced, Washington, D.C. Debbie Smith, 317-921-3081.

July 31-Aug. 2, 24th Annual Fujitsu Concord Jazz Festival, Concord Pavilion, Concord, Calif. Brad Schulenberg, 510-672-4396.

AUGUST

Aug. 6-8, Talentmasters Fourth Annual Morning Show Boot Camp, Crowne Plaza Ravinia, Atlanta. Lisa Mulcahy, 404-926-7573.

Aug. 7-15, 30th Annual Cabrillo Music Festival, Santa Cruz Civic Auditorium, Santa Cruz, Calif. 408-429-3444.

Aug. 8-9, Eighth Annual Pan-American Festival, Arvey Field, Chicago. 312-944-7272.

Aug. 10-14, Image World Los Angeles, Featuring Video Expo and the CAMMP Show, Long Beach Convention Center, Los Angeles. Benita Roumanis, 800-800-5474.

Aug. 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. 20-23, POPKOMM Music Fair, Cologne, Germany. 011-49-202-785023.

Aug. 24-25, 10th Annual Sponsorship Dynamics, conference on developing and implementing sponsorship programs, presented by BPI Communications, Grand Hyatt, New York. Laura Stroth, 615-321-4250.

Aug. 25-28, Music Showcase Expo, Universal Hilton and Towers, Los Angeles. Alisa Watts, 310-246-4455.

Aug. 28-29, BMI Talent On Parade Series Second Annual Urban Music Business Conference, Middle Tennessee State Univ. Dept. of Recording Industry Management, Nashville. Thomas Cain, 625-291-6700.

SEPTEMBER

Sept. 3-6, Fourth Annual Rap-A-Thon, presented by L.D. Productions, Sheraton Inn, Atlantic City, N.J. 609-344-1528.

Sept. 4-7, Bumbershoot Festival, various locations, Seattle. 206-622-5123.

Sept. 9-12, NAB Radio Convention, New Orleans Convention Center, New Orleans. 202-429-5300.

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. 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.

LIFELINES

BIRTHS

Girl, Kia Maria, to Sami and Pia Valkonen, May 21 in Los Angeles. He is director of finance and administration at Zoo Entertainment.

Girl, Mia Christine, to Paul and Maura Schulman, June 6 in New York. He is president of CMP Records.

Boy, Ryan Casey, to Casey and Cathy Del Casino, June 19 in Nashville. He is an entertainment attorney with King & Ballow in Nashville, and son of the late big-band singer Del Casino. She is the daughter of former Deutsche Grammophon/PolyGram executive Jim Frey.

Girl, Eva Kathleen, to John Milcetic and Kathy Gillis, June 22 in Brooklyn, N.Y. She is senior director of publicity for Virgin Records.

Girl, Alexis Rae, to Chuck and Wendy Walker, June 28 in Atlanta. He is GM of Gemini Distributing there.

MARRIAGES

Paul Heffner to Ronna Chao, May 31 in New York. He is promotion director for WMXV New York.

Scott Boruchov to Julie Rosen, June 13 in New York. She is an account executive for Westwood One's Eastern regional sales department.

DEATHS

Julie Helen Godsey, 71, of emphysema, June 1 in Cincinnati. Godsey began her career as a programmer at former Cincinnati radio station WCPO in the '50s. In 1960, she was hired by RCA Records as the first female promotion manager in the U.S. In the '70s, she worked for Epic Records, and was named the label's top salesperson of the year in 1974, 1975, and 1976. She is survived by her twin brother, James; her sister-in-law, Billie; her niece, Mary Francis Godsey; and her nephews, Jonathan Godsey, Jim Godsey, and Scott Burnside.

Terry "Pricey" Price, 42, in a car accident, June 19 in Somis, Calif. Price was executive VP of concert production company Tasco Holdings. Born in Coventry, England, he was involved in the music industry for 25 years. He is survived by his wife, Michelle, and three children.

Jim Alaimo, 53, of complications during heart surgery, June 30 in Rochester, N.Y. Alaimo was a vocalist/songwriter/musician who began his career in the '50s in a group with his cousin, Steve Alaimo. In the '60s, he formed the Mojo Men, who recorded for Autumn Records and Reprise Records and are best known for the hits "Dance With Me," co-written by Alaimo and produced by Sly Stone, and "Sit Down I Think I Love You." In addition, Alaimo was an attorney and a partner in MusicAmerica Studios in Rochester. He is survived by his wife, Julie; his daughters, Lisa McCabe and Rachel; and his sons, J.V. and Jordan.

GOOD WORKS

THE ART LEVIS FOUNDATION has been established in memory of the consumer electronics industry journalist who died this year. The foundation hopes to create and fund the Art Levis Awards for excellence in consumer electronics journalism, one award each for the trade and consumer press. Funds permitting, plans also call for the endowment of a college scholarship in Levis' name. Donations can be sent to the Art Levis Foundation, P.O. Box 19100, Washington, D.C. 20036.

HELP FOR THE HOMELESS: George Winston's solo piano concerts at UCLA's Royce Hall in Los Angeles on Aug. 7-8 will benefit the First AME Church. The South Central L.A. church supplies emergency food and assistance to families and the homeless. Attendees at the shows are being asked to donate canned food to the church's food bank; there will be collection baskets at the entrances. For further info, contact the church at 213-737-0897. . . Slamin' Gladys, the blues-based hard rock act heard on the Priority Rocks label, recently took time out of its touring schedule to serve dinner to the homeless at Albuquerque's Good Shepherd Center. Donning aprons and caps, the four members of the band did their good works for more than 300 people . . . Twenty-five Los Angeles-based songwriters will perform their own original Christmas songs in a benefit "Christmas In July" concert July 19 at Santa Monica's At My Place to benefit the city's Mission homeless shelter. Also benefiting will be the educational programs of the National Academy of Songwriters, which is producing the event. Among the writers expected are Steve Allen, Alan & Marilyn Bergman, Johnny Mandel, Brenda Russell, Hal David, and Amanda McBroom. Those wishing to attend can call NAS at 213-463-7178.

P.A. AGAINST AIDS: Patti LaBelle's recorded rendition of Rodgers & Hammerstein's "You'll Never Walk Alone," already used to promote the New York AIDS Walk held May 31, will also be employed to promote similar efforts in San Francisco July 19 and Los Angeles Sept. 20. Although the estates of Richard Rodgers and Oscar Hammerstein had authorized use of the song at previous walks, it's the first time they've granted use of a recorded version, a 30-second spot. For more information, call John Glodov or Jeffrey Nead at 415-864-2333 or Michael Coats at 707-935-6203.

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BMG Hosts Classic Show

COMO, Italy—BMG Classics hosted its third annual international marketing conference in the Castello di Pomerio May 24-30 here. More than 50 classical managers, marketing, and promotion executives from 20 countries attended the conference, which featured presentations by RCA Victor Red Seal, RCA Victor, Deutsche Harmonia Mundi, and Eurodisc, and performances by Pinchas Zukerman, Richard Stoltzman, the Chieftains, the Vogler Quartet, Skip Sempe, and Capriccio Stravagante.



Mingling at the conference, from left, are Guenter Hensler, BMG Classics president; Yoshinori-Suyama, BMG Victor classical manager, Japan; RCA Victor Red Seal violinist Pinchas Zukerman; Hiromasa Shimada, BMG Victor general director, Japan; Chikako Yamashita, BMG Victor promotions manager, Japan; and Jeong-Soon Kim, BMG Han-Kook Music Ltd., Korea, classical A&R assistant.



Following the final gala dinner, the convention delegates gather in the castle courtyard with conductor Leonard Slatkin, second from left, BMG Classics president Guenter Hensler, front and center, and clarinetist Richard Stoltzman, far right.



Chatting with members of the recording group the Chieftains are James Glicker, BMG Classics VP of international marketing, left; BMG Classics president Guenter Hensler, third from left; Hiromasa Shimada, BMG Victor GM, Japan, right; Chikako Yamashita, BMG Victor promotions manager, Japan, fourth from right; and Yoshinori Suyama, BMG Victor classical manager, Japan, second from right.



Violinist Uto Ughi, left, is congratulated on his performance by, from left, Paolo Rossi, BMG Ariola classical manager, Italy; Roland Schmolke, BMG Ariola classical manager, Germany; and Bernd Janke, BMG Ariola product manager, Germany.



Enjoying the gala dinner are, from left, Steve Vining, senior director of sales and marketing, RCA Victor; Paddy Moloney of the Chieftains; and Jo Kennedy, BMG Records U.K. Ltd.



Conductor Leonard Slatkin and his wife, soprano Linda Hohenfield, chat with BMG Classics executives at the gala dinner. Shown, from left, are Marilyn Egol, BMG Classics director of publicity; Simon Foster, BMG Records U.K. Ltd. marketing director, classics; Slatkin; Hohenfield; and Guenter Hensler, BMG Classics president.



Socializing at a postconcert reception, from left, are pianist Marc Neikrug; Siu Hang Law, BMG Pacific Ltd., Hong Kong, classical manager; RCA Victor Red Seal violinist Pinchas Zukerman; Franz-Joseph Wallensteiner, BMG Ariola Musik, Austria, classical manager; Marlene Pearce, BMG Arista/Ariola Ltd., Australia, classical manager; and James Glicker, BMG Classics VP of international marketing.

Radio

LMA's Are Not Always Agreeable 3 Studies In Irreconcilable Differences

■ BY ERIC BOEHLERT

NEW YORK—Over the last three years, local marketing agreements have changed the face of the radio industry. The agreements have become popular because of their ability to cut costs by merging sales and/or programming expenses of competing local stations. They have aided all types of stations, including struggling outlets without the resources to stem downward slides, healthy stations that want to create additional revenue, and others simply looking for allies.

Yet among the flood of LMA proposals are a handful that did not work out or, after tenuous negotiations, were abandoned at the last minute. Not surprisingly, money is most often at the center of the conflict. And while none of those involved has soured on the agreements—insisting LMAs remain a crucial ingredient for the industry's success—each has soured on its one-time business partner. Three examples follow.

WNCD/WRKU YOUNGSTOWN, OHIO

When two album rock stations entered the Youngstown, Ohio, market within 60 days in the fall of 1988, something had to give. So in one of the earliest LMA simulcasting agreements, WRKU began picking up the signal of WNCD in December 1989. WNCD continued to sell the ad time. After covering WNCD's monthly operating expenses, the two stations agreed to split ad revenue 50-50.

But six months into the agreement, "we started getting erratic payments or partial payments," says Allen Shaw, VP/GM of Beta Broadcasting, which owns WRKU. Shaw also says he "wasn't sure all the revenue collected was properly reported through the station."

By June of 1991, after a year of hoping things would improve, Shaw says the agreement was dissolved. He then began trying to reclaim the tens of thousands of dollars he says he is owed by WNCD GM Dominic Baragona. Shaw says Baragona agrees he owes money, but the two disagree on how much as well as how and when it should be paid. Although no legal action has been initiated yet, Shaw says it may be necessary. Baragona did not return phone calls for this story.

In retrospect, Shaw says a flat-fee payment schedule rather than revenue sharing is the best LMA route. In fact, WRKU, now classic rock, is currently being run through a management LMA.

WSIX/WWTN NASHVILLE

The original premise of this deal was for WSIX Nashville to take over sales duties for crosstown WWTN, an FM N/T move-in. WSIX's parent, Capstar Communications, had recently sold off its AM station and had an empty studio. So along with picking up a 70% commission on all WWTN sales generated by the

WSIX staff, Capstar would also receive a monthly \$8,000-\$10,000 rent check from WWTN, owned by American General Media. The deal, anticipated to run for a couple of years, began in February 1991, but ended the following October.

The problem was that WWTN and American General Media were undercapitalized, says Capstar president Steve Hicks. He claims that almost immediately WWTN had trouble making its monthly payments and after 60 days stopped sending out commission checks altogether.

Therefore, WSIX's staff, which in one month generated close to \$80,000 in revenue for WWTN, was out making sales on behalf of WWTN and receiving their commission fees from WSIX. And advertisers were paying WWTN directly. But since WSIX's owners were not getting reimbursed from WWTN, Hicks says, the station was losing money on the deal.

Hicks claims WSIX is still owed more than \$50,000 from American General Media. "We canceled the agreement for nonpayment and we still haven't been paid," he says.

AGM president Anthony Brandon says he was unhappy "with certain parts of the agreements early on" but concedes that due to litigation costs surrounding the acquisition of the station, the company did have to reorganize. He says Capstar will be paid back in full within 30-60 days.

In retrospect, Hicks says he would not enter into another agreement where his sales staff did not have direct control over the payment stream. "That's not good business sense," he says.

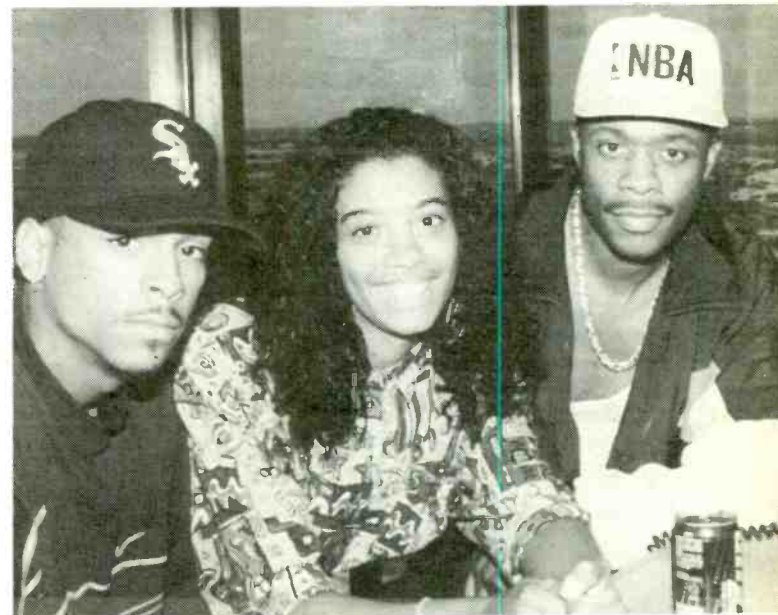
Brandon says he opted for a more focused approach to his sales. He hired Five Star Communication to handle WWTN's sales and manage-

ment. Five Star was founded by former Capstar executive David Manning.

KQKS/KHII DENVER

The concept behind this LMA was combining the sales teams of two market-exclusive formats: KHII Denver's adult alternative and the top 40 of crosstown KQKS. KHII GM Bob Visotcky wanted to broaden his station's adult base so his sales team could sell both young and old demos. Across town at the would-be brokering station, KQKS, GM Palmer Pyle says the station, which was coming off a bruising battle with then-top 40 KRXY as well as having costly ongoing litigation and FCC battles, welcomed financial relief in the form of consolidated

(Continued on page 69)



Keepin' It Comin'. Keeping KJMZ Dallas' Juneteenth celebration going are artists M.C. Brains, left, and Keith Sweat, right, who visited with KJMZ midday host Helen Little.

Morning Shows Waking Up To FCC Regs Say Spontaneity Suffering From Phone-Call Crackdown

■ BY CARRIE BORZILLO

LOS ANGELES—The FCC's recent crackdown on stations that tape telephone calls without prior permission is causing morning jocks, PDs, and even the National Assn. of Broadcasters to complain the FCC is taking the spontaneity out of morning radio.

While prank "wake-up calls" have long been a staple of morning shows, several stations have recently been fined for violating the commission's rule on the broadcast of telephone conversations that states that before recording or broadcasting a telephone call, the licensee must inform the caller of his intent to use all or part of the call on the air. In reaction to those fines, the NAB's Radio

Board has directed the NAB staff to come up with suggestions to modify the rule.

But any modifications will come too late for Stoner Broadcasting, which was recently fined \$7,000 for allegedly violating the rule. Stoner's WXLO Worcester, Mass., morning show woke up an amusement park executive a little too early one morning for part of a gag and he filed a complaint. To make sure this doesn't happen again, the station held an employee meeting to review FCC rules.

"We do understand why they have this rule, but the fine is outrageous. We're trying to get it down," says morning man Harry Jacobs. "Now, we make sure every call is done the right way, but it's just not the same."

NO MORE FUN

"This obviously takes the fun and spontaneity out of the [wake-up] calls," says album WHCN Hartford, Conn., PD Bob Bittens. "We still do them, but now we need to do five or six calls before we get a good one to put on."

Before the recent spate of fines, most radio wake-up calls were prompted by a listener phone call or letter requesting that a morning host call an unsuspecting friend or relative. Most of the time, air personalities didn't identify themselves or ask the victim of the prank permission to air the call until after it was captured on tape.

For instance, WHCN's morning team woke up a listener's sister on her honeymoon in Jamaica by pretending they were from her office and claiming she was to report back to work immediately. After leaving the victim in a frazzled state for a few minutes, the jocks let her in on the joke.

Now, however, unless stations don't mind paying an approximately \$5,000 fine, jocks must tell the prank victim before the tape starts rolling that the call may be used on the air.

"We can't do it [the old way] now that everyone's getting fined for it," says Bittens. "It's always been an accepted practice that we tell the person after the joke and then ask for permission. This is the centerpiece of the morning show and the rule really takes the whole point out of it."

At album rock WNEW-FM New York, a listener had a boss who wouldn't stop talking about his new Porsche. When the boss' car was in the shop, the employee asked morning man Ken Dashow to pretend to be his mechanic and say the car was wrecked. After letting him believe this scenario for a few minutes, Dashow told the victim it was only part of a morning wake-up gag.

"How can this work if we had to tell him up front that we're from a radio station? It's ridiculous," Dashow says. "I understand the FCC's concern about privacy, but these calls are just fun and we always ask the person for permission. If they say no, which they hardly ever do, we go on to another call. No harm has ever been done. In fact, if anything, it makes a star out of the listener."

Because of the rule, WNEW discontinued this part of the morning show. But the station is fighting to have the rule amended by encouraging listeners to write letters of protest to the FCC or the station. Dashow claims to have received 150 letters in the first two days after the request.

A NEBULOUS RULE?

Album KQLZ (Pirate Radio) Los Angeles PD/morning man Greg Stevens says the problem with the rule is that it is nebulous. "It completely diffuses the whole point of the gag," he says.

Another morning host, who asked not to be named, says he feels the FCC has turned from a regulatory body to a revenue-generating body. "It's ironic that the same FCC that

(Continued on page 68)

Variety Spices London Radio

■ BY SEAN ROSS

LONDON—When American broadcasters return from London, the first thing they invariably mention is the musical variety available on any one station. It is, after all, hard not to notice when top 40 Capital FM suddenly slips in a James Taylor triple-play during middays, then segues back into "Please Don't Go" by KWS, or when BBC Radio 1's Steve Wright—whose top 40 afternoon-drive show is actually about 50% gold—throws in Dorothy Moore's 14-year-old "Let The Music Play," which wasn't much of a hit in the States, or anywhere else at the time.

With European radio slowly becoming deregulated, London's FM band offers more than twice the choices it did four years ago. But London still has no mainstream AC, no country, and, for a while longer at least, no album rock station, which leaves both Capital and Radio 1 a lot of room to maneuver. Capital still has more than

a 30 share, and leads the market—including its oldies AM—in upper demos. Radio 1, which seems to consider itself eclectic by mandate, is a few shares behind.

Top 40 radio here—Capital, Radio 1, and Irish longwave outlet Atlantic 252—is both more adult and much poppier than major-market top 40 radio in the States. You may see techno records on the chart, but you'll have to go to the dance station, Kiss 100, to hear them on the radio in any quantity. Instead, you'll hear a lot of the up- and midtempo pop records that have so much trouble getting played in American major markets.

It's easier to hear a midcharter like Kim Wilde's "Love Is Holy" or Joe Cocker's bluesy, down-tempo "Now That The Magic Is Gone" than it is to hear a top-five techno record like SL2's "On a Ragga Tip." Are those records on British top 40 radio because they research well? Who knows? Capital doesn't do callout research.

(Continued on page 69)



Linear Sneer. The morning team at WHTZ (Z100) New York entertains Linear and exposes way too much skin. Pictured in back row, from left, are Linear's Joey Bang, Z100's Ross Brittain and Gary Bryan, and Linear's Charlie Steele. In front row, from left, are Atlantic's Steve Ellis, and the band's Wyatt Riot.

Staging A Dual: More Stations Pegging People To Create Sales-Driven Promos

■ BY ERIC BOEHLERT

NEW YORK—As the pressure to deliver sales-driven promotions for clients increases, more stations are positioning point people to straddle both the sales and promotion departments. They carry various titles, such as director of sales promotions and director of retail marketing, but each has the same charge: to create incremental dollars and satisfy clients through promotional deals.

"Everyone wants [FM morning man **Jonathon Brandmeier**] to talk about their product on the air," says **David Pearlmutter**, director of sales/promotions at **WLUP-AM-FM**

(The Loop) Chicago. Since not all the requests can fit on the air, nor does the station want them all on the air, it's Pearlmutter's job to look into other revenue-generating possibilities. In a recent case, a bank wanted to talk about mortgages on the air at The Loop, which Pearlmutter says "doesn't make for the best programming." So he put the bank in touch with Loop advertiser Parade of Homes. At one of the home shows, bank personnel were able to meet prospective home buyers face to face.

One of **Abbie Siegel's** jobs as director of retail marketing at **WRKS** (Kiss 98.7) New York is to convince clients who have not advertised on the station to commit dollars through promotional campaigns, such as sponsoring events. Siegel is officially in the sales department and must achieve a budget, but is not responsible for calling on clients or advertising agencies. Instead, complete with promotional packages, she calls on local retailers as well as regional managers. She also targets local vendor co-op dollars.

Dan Seeman, marketing and sales promotion manager for **KFAN/KEEY** Minneapolis for the last year, reports to the GM. He does not have a budget to meet nor does he earn commissions on deals he puts together. That, he says, helps him remain neutral when it comes to deciding if a promotion is worthy of air time or not.

These unique staff positions all stem from the fact that over the last three to five years on-air promotional requests have exploded. And Seeman, for one, blames radio for allowing them to get out of hand.

"During the '80s we were giving promotions away; we didn't establish a high enough value," he says. "It got to the point where they weren't even a negotiating tool, they were just thrown in at the start. We're now starting to establish an absolute value on them."

RADIO FIESTA

KAJA (KJ97) San Antonio, Texas, is broadcasting from 10 a.m. to midnight daily from its new studio, located in the heart of Fiesta Texas, the recently unveiled \$100 million, 200-acre musical and amusement show park. The rest of KJ's day originates from its old studio 10 miles away.

KJ97 VP/GM Bob Cohen says the station formed a relationship with park management before the first shovel hit the ground. He says unlike another theme-park-based station—**WSM** Nashville, which broadcasts out of Opryland—KJ97's studio was included in the park's original blueprints. A studio adjacent to KJ's Fiesta Texas home hosts visiting radio teams that broadcast from out of town for a day.

Two million visitors are expected to visit Fiesta Texas this first year. Cohen hopes half will hail from the metro area and be exposed to the country station. During fall and winter months when the park winds down, KJ97 will retreat to its former full-time home.

IDEA MILL: Z-ROCK'S NEW PD

Z-Rock, the hard-rocking **Satellite Music Network** format, will be programmed by 21-year-old contest winner **Chris Aquiar** for a week this month. A construction worker from Albuquerque, N.M., Aquiar has to get the moonlighting assignment approved by his boss.

Along with a \$300 salary, a reserved parking spot, and an office, Z-Rock execs insist the PD-to-be will take over current PD **Pat Dawsey's** midday show, alter rotations if need be, and schmooze with label reps hungry for a Z-Rock add.

WLUP-AM-FM is sending out its first 14-page issue of **Loop Scoop** magazine to 100,000 area listeners. The 4-by-6-inch quarterly features interviews with the Loop staff as well as an exhaustive choice of Loop merchandising. Listeners who can't make it to the Loop Store can, from the comfort of their homes, order from a choice of more than 30 T-shirts, 16 sweat shirts, and 11 baseball caps.

WKQI (Q95) Detroit gave away sneak-preview tickets June 25 for the Tom Hanks, Geena Davis movie "A League Of Their Own" to listeners who showed up in softball or baseball uniforms. The station also doled out Detroit Tigers tickets and a baseball signed by the film's cast.

PRO-MOTIONS

WMXV (Mix 105) New York promotion director **Paul Heffner** exits at the end of the month to join the master's degree program at Columbia Univ.

KNIX Phoenix promotion and marketing director **Ken Koziol** exits to start his own company, temporarily dubbed Phoenix Entertainment Productions. Koziol will work on assembling corporate conventions as well as lining up their entertainment.

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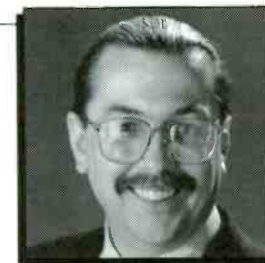
Hot Adult Contemporary™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	2	9	★★★ No. 1 ★★★ I'LL BE THERE COLUMBIA 74330	◆ MARIAH CAREY 2 weeks at No. 1
2	2	3	14	I WILL REMEMBER YOU A&M 1600	◆ AMY GRANT
3	3	1	14	IF YOU ASKED ME TO EPIC 74277	◆ CELINE DION
4	9	11	4	THE ONE MCA 54423	◆ ELTON JOHN
5	6	7	9	JUST FOR TONIGHT WING 865 888/MERCURY	◆ VANESSA WILLIAMS
6	8	8	12	JUST ANOTHER DAY SBK 07383/ERG	◆ JON SECADA
7	5	5	16	HOLD ON MY HEART ATLANTIC 87481	◆ GENESIS
8	4	4	11	YOU WON'T SEE ME CRY SBK 07385/ERG	◆ WILSON PHILLIPS
9	7	6	12	DO IT TO ME MOTOWN 2160	◆ LIONEL RICHIE
10	11	13	8	WHY ARISTA 1-2419	◆ ANNIE LENNOX
11	14	19	4	★★★ POWER PICK ★★★ RESTLESS HEART WARNER BROS. 18897	PETER CETERA
12	10	9	11	STEEL BARS COLUMBIA ALBUM CUT	◆ MICHAEL BOLTON
13	13	17	6	TAKE THIS HEART CAPITOL 44782	◆ RICHARD MARX
14	12	10	11	EVERY KINDA PEOPLE ISLAND 868 632/PLG	◆ ROBERT PALMER
15	18	31	3	THIS USED TO BE MY PLAYGROUND SIRE 18822/WARNER BROS.	◆ MADONNA
16	16	15	10	WHEN LOVERS BECOME STRANGERS Geffen ALBUM CUT	CHER
17	15	12	18	NOT THE ONLY ONE CAPITOL 44764	◆ BONNIE RAITT
18	19	28	5	YOU'VE GOT A WAY REUNION 19126/GEFFEN	KATHY TROCCOLI
19	20	23	8	IF YOU BELIEVE COLUMBIA ALBUM CUT	KENNY LOGGINS
20	23	26	6	EVERYBODY LOVES TO CHA CHA CHA COLUMBIA ALBUM CUT	JAMES TAYLOR
21	17	20	13	TAKE TIME PENDULUM 64813/ELEKTRA	◆ CHRIS WALKER
22	29	37	5	CONSTANT CRAVING SIRE 18942/WARNER BROS.	◆ K.D. LANG
23	21	18	24	HAZARD CAPITOL 44796	◆ RICHARD MARX
24	24	25	10	FOR YOUR BABIES ATCO EASTWEST 98570	◆ SIMPLY RED
25	34	47	3	I'VE GOT MINE MCA 54429	◆ GLENN FREY
26	22	21	26	SAVE THE BEST FOR LAST WING 865 136/MERCURY	◆ VANESSA WILLIAMS
27	30	29	5	ACHY BREAKY HEART MERCURY 866 522	◆ BILLY RAY CYRUS
28	36	43	3	WHAT KIND OF LOVE COLUMBIA 74360	RODNEY CROWELL
29	27	24	27	TEARS IN HEAVEN REPRISE 19038	◆ ERIC CLAPTON
30	32	36	7	HOLD ME NOW QUALITY 19107	◆ DAN HILL WITH RIQUE FRANKS
31	31	27	25	THE REAL THING COLUMBIA 74186	◆ KENNY LOGGINS
32	28	22	14	LIFT ME UP ELEKTRA 64779	◆ HOWARD JONES
33	33	34	26	MISSING YOU NOW COLUMBIA 74184	◆ MICHAEL BOLTON
34	25	14	11	BE YOUNG, BE FOOLISH, BE HAPPY RCA 62246	◆ SONIA
35	37	33	22	EVERYTHING CHANGES REUNION 19118/GEFFEN	◆ KATHY TROCCOLI
36	26	16	10	FALL IN LOVE AGAIN COLUMBIA 74262	◆ EDDIE MONEY
37	35	32	24	MASTERPIECE REPRISE 19076	◆ ATLANTIC STARR
38	41	—	2	FACES OF LOVE CHARISMA 98568	NIA PEEPLES
39	40	41	5	DAMN I WISH I WAS YOUR LOVER COLUMBIA 74164	◆ SOPHIE B. HAWKINS
40	38	39	27	GOOD FOR ME A&M 1573	◆ AMY GRANT
41	NEW ▶	1	1	★★★ HOT SHOT DEBUT ★★★ HOT FUN IN THE SUMMER TIME BROTHER 5247	◆ THE BEACH BOYS
42	46	—	2	SLOWLY RCA 62271	STACY EARL
43	42	35	29	STARS ATCO EASTWEST 98636	◆ SIMPLY RED
44	39	30	14	LOVE OF MY LIFE QWEST ALBUM CUT/REPRISE	CARLY SIMON
45	44	44	20	CAN'T CRY HARD ENOUGH WARNER BROS. 19326	◆ THE WILLIAMS BROTHERS
46	NEW ▶	1	1	WE'LL FIND A WAY REPRISE ALBUM CUT	KURT HOWELL
47	47	48	3	IT'S PROBABLY ME A&M 2407	STING WITH ERIC CLAPTON
48	NEW ▶	1	1	ROCK YOU GENTLY PRIVATE MUSIC ALBUM CUT	◆ JENNIFER WARNES
49	NEW ▶	1	1	IT ALL BEGINS WITH YOU MCA 54396	◆ JODY WATLEY
50	45	50	18	HUMAN TOUCH COLUMBIA 74273	◆ BRUCE SPRINGSTEEN

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

Billboard's **PD** of the week

Lee Logan
KNEW/KSAN San Francisco



KSAN San Francisco's 2.9-3.7 rise in the winter Arbitron book marks the best ratings country has seen in the market in quite some time. That success is directly attributable to the station's switch to the hot, young approach many other country stations had taken much earlier. KSAN's change took place in late fall 1991, but OM Lee Logan says it took a full book before its effects were felt.

While KSAN was at the later end of those country stations switching to a younger demo, Logan says, "I have a philosophy of doing radio: Great radio doesn't lead, it doesn't follow, it reflects the taste of the audience. If we waited much longer [to make the change], we would have been following. But if we had been too far ahead, the audience wouldn't have responded to it."

With the change, the station began using the positioners "new country KSAN" and "the one Bay area station specializing in today's hot country," and focused musically on the emerging young country acts. Musically, KSAN is now about 75% current/recurrent to gold and targets an 18-44 audience.

Here's an hour of afternoons: Ronnie Milsap, "All Is Fair In Love And War"; Baillie & the Boys, "Long Shot"; Hal Ketchum, "I Know Where Love Lives"; Wynonna, "I Saw The Light"; Alan Jackson, "I'd Love You All Over Again"; Foster & Lloyd, "Crazy Over You"; Mary-Chapin Carpenter, "Down At The Twist & Shout"; Mark Chesnutt, "I'll Think Of Something"; Holly Dunn, "As Long As You Belong To Me"; Garth Brooks, "The River"; Restless Heart, "You Can Depend On Me"; Vince Gill, "I Still Believe In You"; Clint Black, "Put Yourself In My Shoes"; Oak Ridge Boys, "It's Gonna Take A Lot Of River"; and Pirates Of The Mississippi, "Too Much."

AM KNEW, which Logan also programs, was flat at 1.2 in the winter book, but Logan thinks it will benefit from KSAN's change. He says the two stations "had always been similar. But when the FM moved away, it really made the AM a unique entity. We created the niche for the AM."

Logan also took that opportunity to make some changes on the AM as well, which he says had been "pretty broad-based. We still had Lefty Frizell and some Hank Williams Sr. in there. We were playing some music that we had no business playing."

Musically, the AM is now 50%-55% oldies and targets a 34-64 audience. Oldies generally go back only as far as the mid-'70s, although Logan says he does spin records like Patsy Cline's "Crazy," which he says "has been the No. 1-testing song as long as I've been in town." In fact, "Crazy" could be heard even on the FM until the change, when it was dropped because "you can't call

yourself new country and play Patsy Cline," according to Logan.

KNEW, the flagship of the NHL hockey team the San Jose Sharks, uses the positioners "all hits all the time, KNEW 910" and "fun, sharks, and great country music."

While KSAN's only direct format competitor with more than a one share in the book is KNEW, Logan says he shares audience with several different country stations in outlying areas. "If you look at the first trends, three shares of country go to a series of competitors. I'd certainly like to have those three shares back."

Logan says he would almost prefer a strong competitor in the market. "In a lot of ways when you have a direct competitor, it makes you both better because you can take aim and shoot," he says. "We have to stand as king of the hill and defend the position of owner of the music."

Logan's radio background includes stints at AC, top 40, and album rock stations. At college in Big Rapids, Mich., he joined the campus station because it billed itself as "the campus' only co-ed fraternity."

His first commercial job was as a jock at WBRN Big Rapids, which led to similar duties at WLAV Grand Rapids, Mich., WQXI Atlanta, and WXJX Miami. From top 40, Logan moved to mornings at album WZTA Miami, then back into top 40 as PD of WIFE Indianapolis and night jock at WPGC Washington, D.C. He then joined AC KFMK Houston as PD, before a five-year stint as PD at country WUSN (US99) Chicago. That led to the PD gig at similarly formatted KLAC Los Angeles, and finally to KNEW/KSAN in 1987.

"The move to country was probably the biggest cultural difference for me because I was born and raised in a big urban center and country was the farthest thing from what I grew up with," says the Detroit native. "The listeners are fairly loyal. In Chicago I found people naming their children after me and I was absolutely shocked, but flattered," he says.

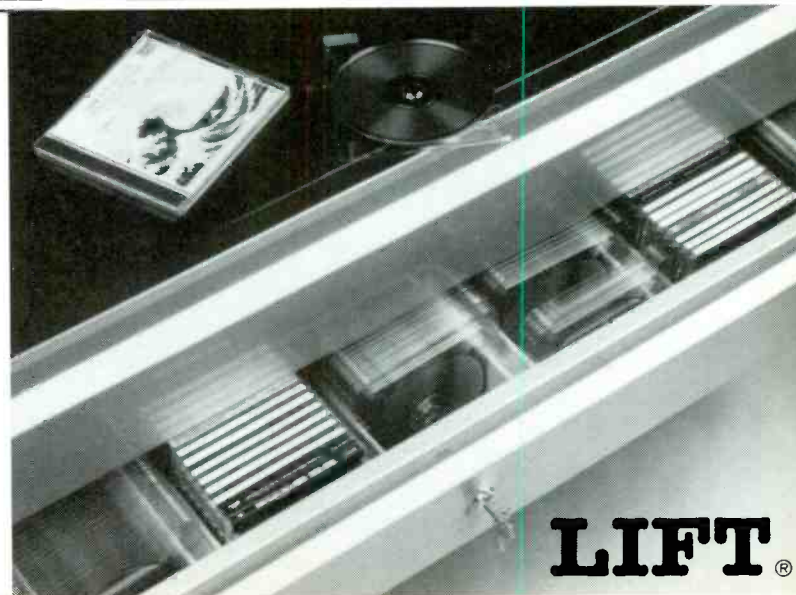
Logan intends to ride country's current wave of popularity, which he says has killed some longstanding perceptions about the market. "People are not supposed to like country in San Francisco," he says. "[People said] how can you be in an eclectic market and think you can do well with country? But there was a good country base [here]; it was just difficult for us to prove because country was not considered hip. Now, the music and the dancing is hip, and the biggest difference [for us] is the ability for people to admit they like us and not be ashamed."

"We need to maximize this peak in country music," Logan adds. "We need to do whatever we can to keep that growing."
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T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/DISTRIBUTING LABEL
1	2	4	8	STING ME 1 week at No. 1 THE SOUTHERN HARMONY AND MUSICAL COMPANION	◆ THE BLACK CROWES DEF AMERICAN/REPRISE
2	9	24	3	EVEN BETTER THAN THE REAL THING ACHTUNG BABY	◆ U2 ISLAND/PLG
3	4	8	12	EVEN FLOW TEN	◆ PEARL JAM EPIC
4	3	3	11	ROAD TO NOWHERE NO MORE TEARS	◆ OZZY OSBOURNE EPIC ASSOCIATED/EPIC
5	1	1	13	REMEDY THE SOUTHERN HARMONY AND MUSICAL COMPANION	◆ THE BLACK CROWES DEF AMERICAN/REPRISE
6	6	5	9	MAKE LOVE LIKE A MAN ADRENALIZE	◆ DEF LEPPARD MERCURY
7	7	7	12	LIVING IN A DREAM ARC ANGELS	◆ ARC ANGELS DGC
8	8	6	8	57 CHANNELS (AND NOTHIN' ON) HUMAN TOUCH	◆ BRUCE-SPRINGSTEEN COLUMBIA
9	10	11	4	LOVE IS ALIVE NIGHT CALLS	◆ JOE COCKER CAPITOL
10	5	2	16	UNDER THE BRIDGE BLOOD SUGAR SEX MAGIK	◆ RED HOT CHILI PEPPERS WARNER BROS.
*** POWER TRACK ***					
11	20	—	2	HEAVEN SENT WELCOME TO WHEREVER YOU ARE	◆ INXS ATLANTIC
12	13	9	21	LIFE IS A HIGHWAY MAD MAD WORLD	◆ TOM COCHRANE CAPITOL
13	16	16	10	CHURCH OF LOGIC, SIN & LOVE THE MEN	◆ THE MEN POLYDOR/PLG
14	15	13	10	EVERY TIME I ROLL THE DICE NEVER BEEN ROCKED ENOUGH	DELBERT MCCLINTON CURB
15	14	—	2	DAYS OF LIGHT ROCKS IN THE HEAD	ROGER DALTRY ATLANTIC
16	17	14	11	TANGLED IN THE WEB LYNCH MOB	◆ LYNCH MOB ELEKTRA
17	26	29	3	LAST CHANCE WHENEVER WE WANTED	JOHN MELLENCAMP MERCURY
18	24	28	5	LITHIUM NEVERMIND	◆ NIRVANA DGC
19	11	10	16	GIRLFRIEND GIRLFRIEND	◆ MATTHEW SWEET ZOO
20	18	22	6	SONG & EMOTION PSYCHOTIC SUPPER	◆ TESLA Geffen
21	23	27	4	LITTLE MISS CAN'T BE WRONG POCKET FULL OF KRYPTONITE	SPIN DOCTORS EPIC
22	21	23	7	FRIDAY I'M IN LOVE WISH	◆ THE CURE FICTION/ELEKTRA
23	29	35	3	SHAKIN' THE CAGE SHAKIN' THE CAGE	◆ THE ZOO CAPRICORN
24	19	15	19	ONE ACHTUNG BABY	◆ U2 ISLAND/PLG
25	33	30	6	DRIVING THE LAST SPIKE WE CAN'T DANCE	GENESIS ATLANTIC
26	36	—	2	WHEREVER I MAY ROAM METALLICA	◆ METALLICA ELEKTRA
27	30	34	5	REACH FOR THE SKY HOLD YOUR FIRE	◆ FIREHOUSE EPIC
28	27	17	9	YOU'RE INVITED BUT YOUR FRIEND CAN'T COME ENCINO MAN	◆ V. NEIL HOLLYWOOD
29	RE-ENTRY	2		ALL I WANT FEAR	◆ TOAD THE WET SPROCKET COLUMBIA
30	25	18	16	NOW MORE THAN EVER WHENEVER WE WANTED	◆ JOHN MELLENCAMP MERCURY
31	34	39	3	WRONG OUT OF THE CRADLE	◆ LINDSEY BUCKINGHAM REPRISE
32	32	26	19	NOTHING ELSE MATTERS METALLICA	◆ METALLICA ELEKTRA
33	28	21	13	MAKE YOU A BELIEVER RACINE	◆ SASS JORDAN IMPACT/MCA
34	37	31	8	THORN IN MY PRIDE THE SOUTHERN HARMONY AND MUSICAL COMPANION	THE BLACK CROWES DEF AMERICAN/REPRISE
*** FLASHMAKER ***					
35	NEW ▶	1		REAL LOVE THE WILD LIFE	◆ SLAUGHTER CHRYSALIS/ERG
36	39	38	4	ALWAYS THE LAST TO KNOW CHANGE EVERYTHING	◆ DEL AMITRI A&M
37	RE-ENTRY	9		LITTLE WING THE SKY IS CRYING	◆ STEVIE RAY VAUGHAN & DOUBLE TROUBLE EPIC
38	31	25	8	MAN ON A MISSION FOR UNLAWFUL CARNAL KNOWLEDGE	VAN HALEN WARNER BROS.
39	35	32	9	TEEN ANGST (WHAT THE WORLD NEEDS NOW) CRACKER	◆ CRACKER VIRGIN
40	38	36	5	I JUST WANNA REVENGE	◆ KISS MERCURY

○ Tracks moving up the chart with airplay gains this week. ◆ Videoclip availability. © 1992, Billboard/BPI Communications.

ALBUM ROCK RECURRENT TRACKS

1	—	—	1	COME AS YOU ARE NEVERMIND	◆ NIRVANA DGC
2	7	—	2	NOVEMBER RAIN USE YOUR ILLUSION I	◆ GUNS N' ROSES Geffen
3	1	—	2	WHAT YOU GIVE PSYCHOTIC SUPPER	◆ TESLA Geffen
4	2	1	3	MAMA, I'M COMING HOME NO MDRE TEARS	◆ OZZY OSBOURNE EPIC ASSOCIATED/EPIC
5	4	4	4	RIGHT NOW FOR UNLAWFUL CARNAL KNOWLEDGE	◆ VAN HALEN WARNER BROS.
6	3	2	4	HELP ME UP RUSH	◆ ERIC CLAPTON REPRISE
7	5	3	4	MYSTERIOUS WAYS ACHTUNG BABY	◆ U2 ISLAND/PLG
8	6	7	4	TOP OF THE WORLD FOR UNLAWFUL CARNAL KNOWLEDGE	◆ VAN HALEN WARNER BROS.
9	—	—	1	HARD TO HANDLE SHAKE YOUR MONEY MAKER	◆ THE BLACK CROWES DEF AMERICAN/REPRISE
10	9	8	4	THE UNFORGIVEN METALLICA	◆ METALLICA ELEKTRA

Recurrents are titles which have appeared on the Album Rock Tracks chart for 20 weeks and have dropped below the top 20.

Radio

FCC CRACKDOWN

(Continued from page 65)

is so effective at deregulation on the business side seems hell-bent on regulating the content of [radio] shows," he says.

But for top 40 KZHT Salt Lake City morning host Rich Summers, the rule is "not a big concern." He says he makes sure to get the proper permission before airing any calls and that morning hosts should know better.

POSSIBLE SOLUTIONS

While the fate of the rule is being decided, some jocks are getting around it by telling the prank "victims" the call is being taped while retaining anonymity. In the case of the boss and his car, for example, Da-show could have said it was the garage's policy to record all calls of this nature.

Other programmers are toying with the idea of running disclaimers that say all calls are subject to being aired. However, Roger Holberg, an attorney in the FCC's enforcement division, says a spot like this will only work for incoming calls to regular "call-in" shows, not for outgoing calls like the wake-up calls.

NAB spokesman Doug Wills says the staff is in the midst of writing a draft of its suggestion to amend the rule that would "still protect privacy rights, yet afford a higher degree of spontaneity," but he wouldn't disclose specifics. The draft will be sent to the NAB's executive committee for review and then to the FCC in a few months.

"We're doing this because... we think this rule is overly restrictive and the fines are too severe," Wills says.

Digital Planet Seeks Financial Boost

NEW YORK—The budding digital cable audio business may be losing one of its three major players. Digital Planet recently announced it had "furloughed" most of its staff. Following a failed public offering in April, and a postponed private placement in June, the company now badly needs help via "a merger, a deal, a sale," says company CEO David Meister.

Scheduled Digital Planet launches have been put off, although current subscribers will continue to receive their service, according to Meister. He says that by the end of the month it will be "clear how the company will proceed." But some wonder if it will proceed at all.

"It's going to be difficult for them to really re-establish themselves, says Paul Clough, VP of marketing for competitor Digital Cable Radio.

Unlike DCR and the industry's third major player, Digital Music Express (DMX), Digital Planet has not been able to make significant alignments with power cable operators. Consequently, the number of Digital Planet subscribers has long trailed those of its two competitors. "You need the cable operators to survive," notes DMX chairman Jerry Rubinstein

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- 4. International Tape/Disc Directory:** All the info on professional services & supplies for the audio/video tape/disc industry.
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Modern Rock Tracks™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/DISTRIBUTING LABEL
1	1	3	5	GOOD STUFF GOOD STUFF	◆ THE B-52'S REPRISE
2	3	1	11	FRIDAY I'M IN LOVE WISH	◆ THE CURE FICTION/ELEKTRA
3	2	2	8	WE HATE IT WHEN OUR FRIENDS BECOME... YOUR ARSENAL	MORRISSEY SIRE/REPRISE
4	5	6	6	MIDLIFE CRISIS ANGEL DUST	◆ FAITH NO MORE SLASH/REPRISE
5	12	—	2	HEAVEN SENT WELCOME TO WHEREVER YOU ARE	◆ INXS ATLANTIC
6	4	4	13	FAR GONE AND OUT HONEY'S DEAD	◆ THE JESUS AND MARY CHAIN DEF AMERICAN/WARNER BROS.
7	6	7	9	WHAT GIRLS WANT DESTINATION UNIVERSE	◆ MATERIAL ISSUE MERCURY
8	14	14	5	IT'S A SHAME ABOUT RAY IT'S A SHAME ABOUT RAY	◆ LEMONHEADS ATLANTIC
9	10	16	3	EVEN BETTER THAN THE REAL THING ACHTUNG BABY	◆ U2 ISLAND
10	8	9	9	PRETEND WE'RE DEAD BRICKS ARE HEAVY	◆ L7 SLASH
11	11	11	6	ONE WAY LEVELLING THE LAND	◆ THE LEVELLERS ELEKTRA
12	24	—	2	FACE TO FACE BATMAN RETURNS	◆ SIOUXSIE & THE BANSHIES WARNER BROS.
13	17	17	5	I DON'T WANT TO SEE THE SIGHTS BETWEEN 10TH & 11TH	◆ THE CHARLATANS BEGGARS BANQUET/RCA
14	15	23	4	WHEN SHE BEGINS SOMEWHERE BETWEEN HEAVEN AND HELL	SOCIAL DISTORTION EPIC
15	9	12	7	BLACK METALLIC FERMENT	◆ CATHERINE WHEEL FONTANA/MERCURY
16	23	27	3	A GIRL LIKE YOU QUEER	◆ WOLFGANG PRESS 4.A.D./WARNER BROS.
17	13	13	6	HAPPY BIRTHDAY TO ME CRACKER	◆ CRACKER VIRGIN
18	16	21	4	ALWAYS THE LAST TO KNOW CHANGE EVERYTHING	◆ DEL AMITRI A&M
19	18	18	4	YOU'RE SO CLOSE HOLY SMOKE	◆ PETER MURPHY BEGGARS BANQUET/RCA
20	7	5	12	THE BALLAD OF PETER PUMPKINHEAD NONSUCH	◆ XTC Geffen
21	20	15	7	SUNSHINE AND ECSTASY DARK SNEAK LOVE ACTION	◆ TOM TOM CLUB SIRE/REPRISE
22	NEW ▶	1		100% DIRTY	◆ SONIC YOUTH OGC
23	29	—	2	PLEASURE HOTWIRED	THE SOUP DRAGONS BIG LIFE/MERCURY
24	NEW ▶	1		HUNGER STRIKE TEMPLE OF THE DOG	◆ TEMPLE OF THE DOG A&M
25	28	29	3	SO WHAT'CHA WANT CHECK YOUR HEAD	◆ BEASTIE BOYS CAPITOL
26	26	24	3	REVA'S HOUSE KIKO	◆ LOS LOBOS SLASH/WARNER BROS.
27	27	28	7	STONE ME NO SOUL NO STRAIN	◆ WIRE TRAIN MCA
28	21	19	11	WHY DIVA	◆ ANNIE LENNOX ARISTA
29	19	10	10	GALILEO RITES OF PASSAGE	◆ INDIGO GIRLS EPIC
30	30	—	2	ALL I WANT FEAR	◆ TOAD THE WET SPROCKET COLUMBIA

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

Radio-Regs Changeover Date May Not Be Firm

BY BILL HOLLAND

WASHINGTON, D.C.—Despite persistent rumors that the FCC would push back its Aug. 3 effective date for the new radio rules, an FCC spokesperson will say on the record only that “we haven’t heard anything yet” from the commissioners about a change.

Off the record, however, sources say the commission will probably

step in soon to prevent the hassle of stations having to file once under the Aug. 3 rules and then having to file again when the commission reconsiders the controversial rules governing station ownership.

The commission will have to step in eventually to change the modified numbers (common ownership of 30 AMs and 30 FM, and a total of six to a market) due to congressional pressure and petitions from opponents of the rules. Slightly lower numbers are expected.

tions’ losses.

B’CASTERS HIT HARD BY RECESSION

This is not news to anybody who’s lost a job in radio or TV in the last few years, but an FCC nose-count survey underlines the severity: More than 20,000 broadcast jobs have been lost since 1989.

Overall, there were about 175,000 people working in radio and TV in 1989. Last year, the figure had shrunk to 155,000.

The news was particularly bad for

contact the commission when a station goes off the air for more than 30 days. But there was never a peep from Sandhill, according to the FCC order.

DARK SIDE OF LMAS

(Continued from page 65)

staffs. In March, Pyle sat down to negotiate a deal with Jim Seemiller, president of KHIH parent Adams Radio Group.

But Pyle says after weeks of lengthy discussions, well “past the point of a handshake,” and just days before the deal was set to be signed, Adams “dropped it like a hot potato.” Seemiller and Pyle have not spoken since.

Seemiller says KQKS had “some FCC licensing problems” and Adams could not take the risk of entering into an agreement and then having KQKS’ license yanked nine or 10 months down the road. “It was too risky,” he says. Seemiller also says that rather than keeping talks quiet, KQKS “went out and told everybody” a deal was imminent.

In retrospect, Pyle says even though his first try at an LMA was disappointing, he would try one again and is currently looking for a new partner. Seemiller, too, remains enthusiastic about the agreements.

NAB: 58.6% OF STATIONS LOST \$

The 1992 National Assn. of Broadcasters Radio Financial Report figures show that more than half (58.6%) of all U.S. radio stations lost money last year.

Of all AM stations, 64.9% lost money in 1991. For FM, the figure was 55.3%. For AM/FM combos, 56.1% lost money, as did 67.1% of AM daytimers.

The breakdown shows more than half of all AMs lost more than \$19,000, more than half of all FMs lost more than \$10,000, more than half of all combos lost nearly \$16,000, and more than half of AM daytimers lost more than \$16,000.

Overall, larger stations fared better. Stations with revenues of more than \$17 million posted gains in pre-tax profits.

The figures underscore contentions that the relaxation of radio ownership rules would help consolidate the disparity between large stations’ profits and smaller sta-

WASHINGTON ROUNDUP

on-air talent and news reporters. There were 48,117 employees with those positions in 1991, down from 54,272 in 1989.

On a positive note, the figures were up—between 2% and 3%—for jobs at all levels held by women and minorities in broadcasting.

LIGHTS OUT FOR GOOD AT WPSC

The FCC has yanked the license of Sandhill Broadcasting’s WPSC Pageland, S.C.

The commission decided to revoke the license after it tried in vain to contact Sandhill about the station, which has been dark since Sept. 13, 1989. But all mail has been returned as undeliverable.

Under FCC rules, licensees must

VARIETY SPICES LONDON RADIO STATIONS

(Continued from page 65)

Rather, after a few months of reportedly leaning more urban as a response to Kiss, Capital PD Richard Park apparently decided to hold onto the adults as long as he could.

The variety isn’t just on the top 40s. Urban Choice-FM does three summer-themed songs in a row, playing the O’Jays’ “Summer Fling,” DJ Jazzy Jeff & the Fresh Prince’s “Summertime,” and the Isley Brothers’ “Summer Breeze.” Kiss, in middays, can go from techno to rap to Dionne Warwick’s “Walk On By” and then into a Marion Meadows cut.

Jazz-FM, which started life as a pure jazz station before becoming a mix of our urban/AC and adult alternative formats, images itself as the jazz, blues, and soul station, and, as such, can segue from the Blues Brothers into the Yellowjackets. Capital Gold, meanwhile, resembles no American oldies station as much as New York’s WCBS-FM, which has also been known to toss in ’70s disco or even ’80s titles from time to time.

All of this, of course, pales next to the state-owned BBC stations. Atlantic’s hot rotation is under two hours. Capital’s is about three hours. Radio 1 plays its biggest hits about two to three times a day. While other U.K. stations are starting to tighten up presentationally, there’s still enough talk on BBC1 that it frequently comes off as an American full-service AC that just happens to play rock music.

Of course, there aren’t a lot of

American full-service outlets playing any music these days, and some of its commercial rivals insist that the same fate has to await BBC1 one of these days. With Britain’s economy in pretty much the same shape as ours, they claim the government won’t be able to justify spending money on a rock station for much longer, especially one that’s being cut into by commercial broadcasters. The BBC people, for their part, claim Radio 1 is still dominant outside London and that they have a greater mandate than just playing hits.

In any event, the BBC’s other pop music outlets, the national Radio 2 and its regional service, Greater London Radio, are even more eclectic than BBC1. Radio 2 was, for a long time, full-service adult standards. Now, depending on when you hit it, it can play anything from Curtis Stigers to “19th Nervous Breakdown” to Perry Como.

GLR, meanwhile, can best be described as full-service rock/AC. When its midday host isn’t interviewing an American museum curator on the environment, GLR is playing the Rembrandts, the Undertones, and the Mission UK. The U.K. is supposed to get a national rock service sometime next year, although the consensus is that it too will be more rock/AC than album rock as we know it in the States.

For all the variety on the radio here, the only station that images itself around variety is Atlantic 252, which, ironically, is probably the most con-

ventionally focused of the stations here. Atlantic programs a very Americanized top 40 format and pretty much has the longwave band—still available on car and portable radios here—to itself.

But London is hardly Europe’s most Americanized radio market. People who’ve heard Dublin radio say it’s much more Americanized. France’s top 40 networks also sound slicker. London radio is a lot less cluttered than it was two years ago, but you can still hear jocks coming in 40 seconds before the end of a record, talking, letting the music play, talking again, and so forth. You can also hear two pre-recorded drop-ins over the intro to one record, if there’s time.

But the great leap forward is clearly taking place here. Eighteen months ago, Kiss-FM still sounded like the pirate station it was before it returned as a licensed station. Kiss still sounds somewhat loose—presentationally and musically—to the American ear, and its morning man still makes fun of the slick DJs on the other stations. But record people here are already complaining that Kiss doesn’t play enough new music, perhaps because they haven’t heard American urban radio lately.

Kiss, incidentally, may have the best outside marketing of London’s major stations, which is saying a lot because the level of marketing and promotion is surprisingly high here. While the recession has forced a lot of



Wishy Washy. KBEQ Kansas City, Mo., MD Steve Barnes, left, shares a pensive moment with the Cure’s Robert Smith backstage before a recent show.

Selections can be heard on “Pioneer Tokio Hot 100” every Sunday 1 PM-5 PM on FM JAPAN/81.3 FM in TOKYO.

Hits! in Tokio

- 1 I’ll Be There Mariah Carey
- 2 You Won’t See Me Cry Wilson Phillips
- 3 Joy Soul II Soul
- 4 Hold On My Heart Genesis
- 5 Am I The Same Girl Swing Out Sister
- 6 Jump Kris Kross
- 7 Do It To Me Lionel Richie
- 8 Don’t Talk Just Kiss Right Said Fred
- 9 Will You Marry Me? Paula Abdul
- 10 Closer Mr. Fingers
- 11 Love Is Holly Kim Wilde
- 12 Move Me No Mountain Soul II Soul
- 13 Stitches And Burns Fra Lippo Lippi
- 14 Don’t You Worry ‘Bout A Thing Incognito
- 15 Uh Huh Oh Yeh Paul Weller
- 16 My Lovin’ En Vogue
- 17 Just Another Day Jon Secada
- 18 Too Funky George Michael
- 19 Trouble Mind Workshy
- 20 Show Me The Night Workshy
- 21 If You Asked Me To Celine Dion
- 22 Lady Killer Nicky Holland
- 23 Rhythm Is Love Keziah Jones
- 24 Como Hemos Cambiado Prasuntos Implicados
- 25 Why Annie Lennox
- 26 Live And Learn Joe Public
- 27 The Best Things In Life Are Free Luther Vandross & Janet Jackson
- 28 Fly Like An Eagle The Neville Brothers
- 29 Over You Timmy T.
- 30 In The Closet Michael Jackson
- 31 Move On Psychedelic
- 32 Whatever It Takes Troop
- 33 Giving Him Something He Can Feel En Vogue
- 34 Damn I Wish I Was Your Lover Sophie B. Hawkins
- 35 Woman In Love 10cc
- 36 Come Into My Garden Hanne Boel
- 37 Save The Best For Last Vanessa Williams
- 38 The Disappointed X.T.C.
- 39 Just For Tonight Vanessa Williams
- 40 Strawberry Letter 23 Tevin Campbell
- 41 One More Day The Neville Brothers
- 42 Lover’s Prayer Don Ciccone
- 43 Lift Me Up Howard Jones
- 44 Anything Can Happen Leon Russell
- 45 Miss Chatelaine K.O. Lang
- 46 Silent Prayer Shanice
- 47 Calling You Holly Cole Trio
- 48 Once In A Lifetime Love Carl Anderson
- 49 I’ve Got Mine Glenn Frey
- 50 Slow Motion Color Me Badd

Sean Ross is Billboard’s former radio editor. He now is an A&R manager at Profile Records.

POWER PLAYLISTS™

Playlists supplied by Broadcast Data Systems' Radio Track service. Stations selected from rotating panel of leading broadcasters in top 85 radio markets, electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of plays in monitored week.

MONITORED AIRPLAY FROM THE NATION'S LARGEST AND MOST INFLUENTIAL RADIO STATIONS

HOT 100

COUNTRY

POWER 99 FM
Atlanta P.D.: Rick Stacy

- Richard Marx, Take This Heart
- Madonna, This Used To Be My Playground
- Tom Cochrane, Life Is A Highway
- Mariah Carey, I'll Be There
- Shakespear's Sister, Stay
- George Michael, Too Funky
- Technetronic, Move This
- Jon Secada, Just Another Day
- Eddie Money, Fall In Love Again
- Cure, Friday I'm In Love
- B-52's, Good Stuff
- Michael Jackson, Jam
- Toad The Wet Sprocket, All I Want
- Outfield, Closer To Me
- Genesis, Jesus He Knows Me
- U2, Even Better Than The Real Thing
- TLC, Baby-Baby-Baby
- Celine Dion, If You Asked Me To
- Guns N' Roses, November Rain
- Lightning Seeds, Sense
- Cause & Effect, Another Minute
- Rozalla, Everybody's Free
- Enya, Book Of Days
- Black Crowes, Remedy
- Indigo Girls, Galileo
- Sir Mix-A-Lot, Baby Got Back
- Michael Bolton, Steel Bars
- CeCe Peniston, Keep On Walkin'
- Cover Girls, Wishing On A Star
- Arrested Development, Tennessee

KIIS FM 102.7
Los Angeles P.D.: Bill Richards

- Mariah Carey, I'll Be There
- Cover Girls, Wishing On A Star
- Sophie B. Hawkins, Damn I Wish I Was
- En Vogue, My Lovin' (You're Never Gon
- Cure, Friday I'm In Love
- George Michael, Too Funky
- Madonna, This Used To Be My Playground
- Amy Grant, I Will Remember You
- Annie Lennox, Why
- Rozalla, Everybody's Free
- Guns N' Roses, November Rain
- Genesis, Hold On My Heart
- Red Hot Chili Peppers, Under The Brid
- Celine Dion, If You Asked Me To
- Michael Jackson, In The Closet
- Luther Vandross & Janet Jackson, The B
- CeCe Peniston, Keep On Walkin'
- TLC, Baby-Baby-Baby
- Joe Public, Live And Learn
- U2, One
- En Vogue, Giving Him Something He Can
- Boy II Men, End Of The Road
- Kris Kross, Warm It Up
- Mariah Carey, Make It Happen
- Sir Mix-A-Lot, Baby Got Back
- Color Me Badd, I Wanna Sex You Up
- Shanice, I Love Your Smile
- Color Me Badd, Slow Motion
- Arrested Development, Tennessee
- Michael Bolton, Steel Bars

HOT 97 FM
New York P.D.: Joel Salkowitz

- Nyasia, Who's Got Your Love
- En Vogue, My Lovin' (You're Never Gon
- Arrested Development, Tennessee
- TKA, Maria
- Cover Girls, Wishing On A Star
- Mariah Carey, I'll Be There
- Rozalla, Everybody's Free
- CeCe Peniston, Keep On Walkin'
- Michael Jackson, Jam
- Madonna, This Used To Be My Playground
- Lidell Townsell, Nu Nu
- K.W.S., Please Don't Go
- Laura Enea, Dur Love
- Technetronic, Move This
- Das EFX, They Want EFX
- Degrees Of Motion, Shine On
- 2 Unlimited, Twilight Zone
- Jodeci, Come & Talk To Me
- TLC, Baby-Baby-Baby
- House Of Pain, Jump Around
- Das EFX, They Want EFX
- A Tribe Called Quest, Scenario
- Sir Mix-A-Lot, Baby Got Back
- Kris Kross, Warm It Up
- Civilies & Cole, A Deeper Love
- TLC, Ain't 2 Proud 2 Beg
- Vanessa Williams, Save The Best For L
- Laura Enea, This Is The Last Time
- Movement, Jump!
- George Michael, Too Funky

WILD 101 FM
San Francisco P.D.: Bob Mitchell

- Jodeci, Come & Talk To Me
- Kris Kross, Jump
- Sir Mix-A-Lot, Baby Got Back
- Boy II Men, End Of The Road
- Mariah Carey, I'll Be There
- N2deep, Back To The Hotel
- Madonna, This Used To Be My Playground
- Vanessa Williams, Save The Best For L
- TLC, Baby-Baby-Baby
- Color Me Badd, Slow Motion
- Red Hot Chili Peppers, Under The Brid
- R. Kelly & Public Announcement, Honey
- Das EFX, They Want EFX
- Arrested Development, Tennessee
- Michael Jackson, Jam
- MC Brains, Brainstorming
- En Vogue, My Lovin' (You're Never Gon
- Kris Kross, Warm It Up
- Mint Condition, Forever In Your Eyes
- En Vogue, Giving Him Something He Can
- TLC, Ain't 2 Proud 2 Beg
- Marky Mark & The Funky Bunch, Good Vi
- A Lighter Shade Of Brown, On A Sunday
- Shanice, I Love Your Smile
- Color Me Badd, All 4 Love
- Shanice, Silent Prayer
- Nice & Smooth, Sometimes I Rhyme Slow
- Naughty By Nature, O.P.P.
- Jazzy Jeff & The Fresh Pr, Summe
- House Of Pain, Jump Around

WPOC 93.1
Baltimore P.D.: Bob Moody

- Marty Stuart & Travis Tritt, This One
- Wynonna, I Saw The Light
- Mary-Chapin Carpenter, I Feel Lucky
- Joe Diffie, Ships That Don't Come In
- Garth Brooks, The River
- Lorrie Morgan, Something In Red
- Lorrie Morgan, Something In Red
- Alan Jackson, Midnight In Montgomery
- Vince Gill, I Still Believe In You
- Alabama, Take A Little Trip
- Billy Dean, Billy The Kid
- Lee Roy Parnell, What Kind Of Fool Do
- Mark Chesnut, I'll Think Of Somethin
- Brooks & Dunn, Boot Scootin' Boogie
- Tracy Lawrence, Runnin' Behind
- Doug Stone, Warning Labels
- Steve Wariner, A Woman Loves
- Tanya Tucker, If Your Heart Ain't Bus
- Reba McEntire, The Night The Lights W
- Rodney Crowell, What Kind Of Love
- Clint Black, We Tell Ourselves
- Belamy Brothers, Cowboy Beat
- Michael White, Familiar Ground
- Hal Ketchum, Five O'Clock World
- Dwight Yoakam, The Heart That You Own
- Remingtons, Two-Timin' Me
- Patty Loveless, Can't Stop Myself Fro
- Billy Ray Cyrus, Achy Breaky Heart
- Cleve Francis, You Do My Heart Good
- Little Texas, You And Forever And Me

COUNTRY 92.5
Hartford P.D.: Johnny Michaels

- Clint Black, We Tell Ourselves
- Lee Roy Parnell, What Kind Of Fool Do
- Alabama, Take A Little Trip
- Mary-Chapin Carpenter, I Feel Lucky
- Billy Dean, Billy The Kid
- Lorrie Morgan, Something In Red
- Hal Ketchum, Five O'Clock World
- Brooks & Dunn, Boot Scootin' Boogie
- John Anderson, When It Comes To You
- Belamy Brothers, Cowboy Beat
- Garth Brooks, The River
- Dixiana, That's What I'm Working On T
- Tanya Tucker, If Your Heart Ain't Bus
- Great Plains, Iola
- Stacy Dean Campbell, Rosaline
- Crystal Gayle, Three Good Reasons
- Marty Stuart & Travis Tritt, This One
- Martina McBride, The Time Has Come
- Tracy Lawrence, Runnin' Behind
- Pirates Of The Mississippi, Too Much
- Rodney Crowell, What Kind Of Love
- Aaron Tippin, I Wouldn't Have It Any
- Remingtons, Two-Timin' Me
- Reba McEntire, The Night The Lights W
- Cleve Francis, You Do My Heart Good
- Wynonna, I Saw The Light
- Mark Chesnut, I'll Think Of Somethin
- Billy Ray Cyrus, Achy Breaky Heart
- Steve Wariner, A Woman Loves

all hit 97.1 KROQ
Dallas P.D.: Joel Folger

- Guns N' Roses, November Rain
- Richard Marx, Take This Heart
- B-52's, Good Stuff
- Black Crowes, Remedy
- Def Leppard, Make Love Like A Man
- Tom Cochrane, Life Is A Highway
- Annie Lennox, Why
- Cure, Friday I'm In Love
- Toad The Wet Sprocket, All I Want
- Black Sabbath, 57 Channels (And N
- Red Hot Chili Peppers, Under The Brid
- Outfield, Closer To Me
- U2, Even Better Than The Real Thing
- Queen, We Will Rock You/We Are The
- Imus, Heaven Sent
- RTZ, All You've Got
- Sass Jordan, Make You A Believer
- Mr. Big, Just Take My Heart
- Glenn Frey, I've Got Mine
- Elton John, The One
- ZZ Top, Gun Love
- Delbert McClinton, Every Time I Roll
- Howard Jones, Lift Me Up
- Bryan Adams, Thought I'd Died And Gon
- Uy Kid Joe, Everything About U
- Sophie B. Hawkins, Damn I Wish I Was
- Firehouse, Reach For The Sky
- Finn Melander, Again Tonight
- Genesis, I Can't Dance
- Arc Angels, Living In A Dream

Power 106 FM
Los Angeles P.D.: Rick Cummings

- Cover Girls, Wishing On A Star
- Rozalla, Everybody's Free
- Mariah Carey, I'll Be There
- 2 Unlimited, Get Ready For This
- Kris Kross, Jump
- Nia Peeples, Faces Of Love
- AB Logic, The Hitman
- 2nd II None, If You Want It
- Technetronic, Move This
- K.W.S., Please Don't Go
- Das EFX, They Want EFX
- Black Sheep, StrobeLite Honey
- House Of Pain, Jump Around
- Madonna, This Used To Be My Playground
- Joe Public, Live And Learn
- En Vogue, My Lovin' (You're Never Gon
- Sir Mix-A-Lot, Baby Got Back
- TLC, Baby-Baby-Baby
- Redhead Kingpin & The F.B.I., 3-2-1 P
- Arrested Development, Tennessee
- Nice & Smooth, Sometimes I Rhyme Slow
- Marky Mark & The Funky Bunch, Good Vi
- Pete Rock & CeCeL, Smooth, They Reminis
- Jodeci, Come & Talk To Me
- CeCe Peniston, Keep On Walkin'
- Keith Sweat, My We Baby
- Color Me Badd, I Wanna Sex You Up
- Kris Kross, Warm It Up
- Vanessa Williams, Save The Best For L

Q102
Philadelphia P.D.: Jefferson Ward

- Jodeci, Come & Talk To Me
- Arrested Development, Tennessee
- Brotherhood Creed, Helluva
- Das EFX, They Want EFX
- R. Kelly & Public Announcement, Honey
- Boy II Men, End Of The Road
- Kris Kross, Jump
- A Tribe Called Quest, Scenario
- Jade, I Wanna Love You
- En Vogue, Giving Him Something He Can
- TLC, Ain't 2 Proud 2 Beg
- Madonna, This Used To Be My Playground
- CeCe Peniston, Keep On Walkin'
- Mariah Carey, I'll Be There
- En Vogue, My Lovin' (You're Never Gon
- Jazzy Jeff & The Fresh Pr, Summe
- Black Sheep, The Choice Is Yours
- Heavy D & The Boyz, Now That We Foun
- Babyface, Give U My Heart
- MC Brains, Brainstorming
- Mint Condition, Breaking
- C + C Music Factory, Gonna Make You S
- Shanice, I Love Your Smile
- Naughty By Nature, O.P.P.
- Sir Mix-A-Lot, Baby Got Back
- Boy II Men, Please Don't Go
- Vanessa Williams, Save The Best For L
- Sait-N-Pepp, Let's Talk About Sex

KPLZ 99.5
Seattle P.D.: Casey Keating

- Tom Cochrane, Life Is A Highway
- George Michael, Too Funky
- Luther Vandross & Janet Jackson, The B
- Red Hot Chili Peppers, Under The Brid
- Mariah Carey, I'll Be There
- Sophie B. Hawkins, Damn I Wish I Was
- Jon Secada, Just Another Day
- En Vogue, My Lovin' (You're Never Gon
- Joe Public, Live And Learn
- Cure, Friday I'm In Love
- Madonna, This Used To Be My Playground
- Bryan Adams, Thought I'd Died And Gon
- Celine Dion, If You Asked Me To
- Richard Marx, Take This Heart
- En Vogue, Giving Him Something He Can
- Genesis, Hold On My Heart
- Arrested Development, Tennessee
- B-52's, Good Stuff
- Cover Girls, Wishing On A Star
- Outfield, Closer To Me
- Michael Jackson, In The Closet
- Michael Bolton, Steel Bars
- Boy II Men, End Of The Road
- Billy Ray Cyrus, Achy Breaky Heart
- TLC, Baby-Baby-Baby
- Technetronic, Move This
- Guns N' Roses, November Rain
- Richard Marx, Hazard
- U2, Even Better Than The Real Thing
- Sir Mix-A-Lot, Baby Got Back

KPLX 99.5
Dallas P.D.: Bobby Kraig

- Wynonna, I Saw The Light
- Brooks & Dunn, Boot Scootin' Boogie
- John Anderson, When It Comes To You
- Joe Diffie, Ships That Don't Come In
- Garth Brooks, The River
- Trisha Yearwood, The Woman Before Me
- Suzy Bogguss, Aces
- Mary-Chapin Carpenter, I Feel Lucky
- Alan Jackson, Midnight In Montgomery
- Alabama, Take A Little Trip
- Billy Dean, Billy The Kid
- Dwight Yoakam, The Heart That You Own
- Reba McEntire, The Night The Lights W
- Alan Jackson, Midnight In Montgomery
- Tanya Tucker, If Your Heart Ain't Bus
- Lee Roy Parnell, What Kind Of Fool Do
- George Strait, So Much Like My Dad
- Tracy Lawrence, Runnin' Behind
- Steve Wariner, A Woman Loves
- Clint Black, We Tell Ourselves
- Aaron Tippin, I Wouldn't Have It Any
- Little Texas, You And Forever And Me
- Marty Stuart & Travis Tritt, This One
- Michelle Wright, Take It Like A Man
- Diamond Rio, Norma Jean Riley
- Billy Ray Cyrus, Achy Breaky Heart
- Travis Tritt, Nothing Start Of Dying
- Doug Stone, Warning Labels
- Remingtons, Two-Timin' Me
- Sammy Kershaw, Yard Sale

KIKK 95.7 FM
Houston P.D.: Jim Robertson

- Wynonna, I Saw The Light
- Mark Chesnut, I'll Think Of Somethin
- Joe Diffie, Ships That Don't Come In
- Diamond Rio, Norma Jean Riley
- Mary-Chapin Carpenter, I Feel Lucky
- Brooks & Dunn, Boot Scootin' Boogie
- John Anderson, When It Comes To You
- McBride & The Ride, Sacred Ground
- Alan Jackson, Midnight In Montgomery
- Sammy Kershaw, Yard Sale
- Clint Black, We Tell Ourselves
- Dwight Yoakam, The Heart That You Own
- Billy Ray Cyrus, Achy Breaky Heart
- Tracy Lawrence, Runnin' Behind
- Alan Jackson, Midnight In Montgomery
- Billy Dean, Billy The Kid
- Shenanooah, Rock My Baby
- Collin Raye, Every Second
- Aaron Tippin, I Wouldn't Have It Any
- Sawyer Brown, Some Girls Do
- Billy Ray Cyrus, Achy Breaky Heart
- Michelle Wright, Take It Like A Man
- Ricky Van Shelton, Backroads
- Suzy Bogguss, Aces
- George Strait, So Much Like My Dad
- Garth Brooks, The River
- Travis Tritt, Nothing Start Of Dying
- Trisha Yearwood, The Woman Before Me
- Remingtons, Two-Timin' Me
- Marty Stuart & Travis Tritt, This One

FOX
Detroit P.D.: Chuck Beck

- George Michael, Too Funky
- Mariah Carey, I'll Be There
- Red Hot Chili Peppers, Under The Brid
- En Vogue, My Lovin' (You're Never Gon
- Technetronic, Move This
- Cover Girls, Wishing On A Star
- Cure, Friday I'm In Love
- TLC, Baby-Baby-Baby
- CeCe Peniston, Keep On Walkin'
- Madonna, This Used To Be My Playground
- Joe Public, Live And Learn
- Luther Vandross & Janet Jackson, The B
- Tom Cochrane, Life Is A Highway
- Sophie B. Hawkins, Damn I Wish I Was
- Billy Ray Cyrus, Achy Breaky Heart
- Richard Marx, Take This Heart
- Toad The Wet Sprocket, All I Want
- Jade, I Wanna Love You
- Genesis, Hold On My Heart
- Celine Dion, If You Asked Me To
- U2, Even Better Than The Real Thing
- Michael Jackson, Jam
- Color Me Badd, Slow Motion
- Color Me Badd, All 4 Love
- Jodeci, Come & Talk To Me
- En Vogue, Giving Him Something He Can
- Swat, Crazy
- Sir Mix-A-Lot, Baby Got Back
- Boy II Men, End Of The Road
- Michael Jackson, In The Closet

KDWB 101.3
Minneapolis/St. Paul P.D.: Mark Bolke

- George Michael, Too Funky
- Richard Marx, Take This Heart
- Tom Cochrane, Life Is A Highway
- Outfield, Closer To Me
- Testa, What You Give
- Luther Vandross & Janet Jackson, The B
- Mr. Big, Just Take My Heart
- Michael Bolton, Steel Bars
- Color Me Badd, Slow Motion
- Amy Grant, I Will Remember You
- Guns N' Roses, November Rain
- Mariah Carey, I'll Be There
- Cure, Friday I'm In Love
- Sophie B. Hawkins, Damn I Wish I Was
- Madonna, This Used To Be My Playground
- Red Hot Chili Peppers, Under The Brid
- Jon Secada, Just Another Day
- Eddie Money, Fall In Love Again
- Celine Dion, If You Asked Me To
- B-52's, Good Stuff
- Jon Secada, Just Another Day
- Toad The Wet Sprocket, All I Want
- Tevin Campbell, Strawberry Letter 23
- Wilson Phillips, You Won't See Me Cry
- En Vogue, My Lovin' (You're Never Gon
- Glenn Frey, I've Got Mine
- En Vogue, Giving Him Something He Can
- Elton John, The One
- Billy Ray Cyrus, Achy Breaky Heart
- Jodeci, Come & Talk To Me

B94 FM
Pittsburgh P.D.: Buddy Scott

- Mariah Carey, I'll Be There
- Tom Cochrane, Life Is A Highway
- Color Me Badd, Slow Motion
- George Michael, Too Funky
- Joe Public, Live And Learn
- Vanessa Williams, Save The Best For L
- En Vogue, My Lovin' (You're Never Gon
- Red Hot Chili Peppers, Under The Brid
- Technetronic, Move This
- Luther Vandross & Janet Jackson, The B
- Sophie B. Hawkins, Damn I Wish I Was
- Mr. Big, Just Take My Heart
- Cover Girls, Wishing On A Star
- Celine Dion, If You Asked Me To
- Jon Secada, Just Another Day
- Bryan Adams, Thought I'd Died And Gon
- TLC, Baby-Baby-Baby
- B-52's, Good Stuff
- Arrested Development, Tennessee
- Eric Clapton, Tears In Heaven
- Toad The Wet Sprocket, All I Want
- En Vogue, Giving Him Something He Can
- Tevin Campbell, Strawberry Letter 23
- Queen, We Will Rock You/We Are The
- Richard Marx, Take This Heart
- Genesis, Hold On My Heart
- Billy Ray Cyrus, Achy Breaky Heart
- Duff Leppard, Make Love Like A Man
- Guns N' Roses, November Rain
- Amy Grant, Baby Baby

45.5 FM WPGC
Washington, D.C. P.D.: Jay Stevens

- Boy II Men, End Of The Road
- CeCe Peniston, Keep On Walkin'
- TLC, Baby-Baby-Baby
- R. Kelly & Public Announcement, Honey
- Mary J. Blige, You Remind Me
- Ralph Tresvant, Money Can't Buy You L
- Kris Kross, Warm It Up
- By All Means, The Feeling I Get
- Jodeci, Come & Talk To Me
- Pete Rock & CeCeL, Smooth, They Reminis
- Shabba Ranks, Mr. Loverman
- Arrested Development, Tennessee
- Cover Girls, Wishing On A Star
- Mariah Carey, I'll Be There
- Luther Vandross & Janet Jackson, The B
- Monie Love, Full Term Love
- Sir Mix-A-Lot, Baby Got Back
- Das EFX, They Want EFX
- EPMD, Crossover
- Public Enemy, Get Off My Back
- Michael Jackson, Jam
- En Vogue, My Lovin' (You're Never Gon
- 2 Unlimited, Twilight Zone
- A Tribe Called Quest, Scenario
- Kris Kross, Jump
- Mint Condition, Forever In Your Eyes
- Tevin Campbell, Strawberry Letter 23
- Black Sheep, StrobeLite Honey
- MC Brains, Brainstorming

CO 95.5
Detroit P.D.: Barry Mardit

- Joe Diffie, Ships That Don't Come In
- Diamond Rio, Norma Jean Riley
- John Anderson, When It Comes To You
- Shenanooah, Rock My Baby
- George Strait, Gone As A Girl Can Get
- Alan Jackson, Midnight In Montgomery
- Garth Brooks, The River
- Ronnie Milsap, All Is Fair In Love An
- Suzy Bogguss, Aces
- Wynonna, I Saw The Light
- Steve Wariner, A Woman Loves
- Billy Ray Cyrus, Achy Breaky Heart
- Dwight Yoakam, The Heart That You Own
- Billy Dean, Billy The Kid
- Brooks & Dunn, Boot Scootin' Boogie
- Michelle Wright, Take It Like A Man
- Alan Jackson, Midnight In Montgomery
- Alabama, Take A Little Trip
- Little Texas, You And Forever And Me
- Ricky Van Shelton, Backroads
- Tanya Tucker, Some Kind Of Trouble
- Sawyer Brown, Some Girls Do
- Hal Ketchum, Past The Point Of Rescue
- Clint Black, We Tell Ourselves
- Lee Roy Parnell, What Kind Of Fool Do
- McBride & The Ride, Sacred Ground
- Little Texas, First Time For Everyth
- Aaron Tippin, There Ain't Nothin' Wro
- Mark Chesnut, I'll Think Of Somethin

K102
Minneapolis/St. Paul P.D. Jim DuBois

- Billy Dean, Billy The Kid
- Wynonna, I Saw The Light
- Mary-Chapin Carpenter, I Feel Lucky
- Garth Brooks, The River
- Suzy Bogguss, Aces
- Alan Jackson, Midnight In Montgomery
- Joe Diffie, Ships That Don't Come In
- Alabama, Take A Little Trip
- Diamond Rio, Norma Jean Riley
- Trisha Yearwood, The Woman Before Me
- McBride & The Ride, Sacred Ground
- Lorrie Morgan, Something In Red
- Michelle Wright, Take It Like A Man
- Shenanooah, Rock My Baby
- Steve Wariner, A Woman Loves
- Brooks & Dunn, Boot Scootin' Boogie
- Lee Roy Parnell, What Kind Of Fool Do
- Reba McEntire, The Night The Lights W
- Clint Black, We Tell Ourselves
- Billy Ray Cyrus, Achy Breaky Heart
- Marty Stuart & Travis Tritt, This One
- John Anderson, When It Comes To You
- Martina McBride, The Time Has Come
- Dennis Robbins, Home Sweet Home
- Sammy Kershaw, Yard Sale
- Neal McCoy, Where Forever Begins
- Billy Ray Cyrus, Achy Breaky Heart
- Sawyer Brown, Some Girls Do
- Doug Stone, Come In Out Of The Pain
- Belamy Brothers, Cowboy Beat

96 TIC-FM
Hartford P.D.: Tom Mitchell

- Luther Vandross & Janet Jackson, The B
- Technetronic, Move This
- Arrested Development, Tennessee
- Jodeci, Come & Talk To Me
- Mariah Carey, I'll Be There
- Cover Girls, Wishing On A Star
- George Michael, Too Funky
- Celine Dion, If You Asked Me To
- B-52's, Good Stuff
- CeCe Peniston, Keep On Walkin'
- TLC, Baby-Baby-Baby
- Boy II Men, End Of The Road
- Color Me Badd, Slow Motion
- Michael Jackson, Jam
- Jon Secada, Just Another Day
- Tevin Campbell, Strawberry Letter 23
- Madonna, This Used To Be My Playground
- Tom Cochrane, Life Is A Highway
- Kathy Troccoli, Everything Changes
- Cure, Friday I'm In Love
- Chris Walker, Take Time
- Lil' Suzy, Take Me In Your Arms
- Nyasia, Who's Got Your Love
- Joe Public, Live And Learn
- TKA, Maria
- Kris Kross, Warm It Up
- K.W.S., Please Don't Go
- Sophie B. Hawkins, Damn I Wish I Was
- Michael Jackson, In The Closet
- Billy Ray Cyrus, Achy Breaky Heart

Z100
New York P.D.: Steve Kingston

- En Vogue, My Lovin' (You're Never Gon
- Sophie B. Hawkins, Damn I Wish I Was
- Red Hot Chili Peppers, Under The Brid
- Mariah Carey, I'll Be There
- Celine Dion, If You Asked Me To
- Cover Girls, Wishing On A Star
- Cure, Friday I'm In Love
- Giggles, What Goes Around C
- Joe Public, Live And Learn
- Lidell Townsell, Nu Nu
- George Michael, Too Funky
- Vanessa Williams, Save The Best For L
- Technetronic, Move This
- U2, One
- Madonna, This Used To Be My Playground
- Genesis, Hold On My Heart
- Luther Vandross & Janet Jackson, The B
- Jon Secada, Just Another Day
- Wynonna, Come As You Are
- Sir Mix-A-Lot, Baby Got Back
- Kris Kross, Jump
- Guns N' Roses, November Rain
- Michael Jackson, Jam
- Queen, We Will Rock You/We Are The
- TLC, Baby-Baby-Baby
- Michael Bolton, Steel Bars
- Color Me Badd, All 4 Love
- Vanessa Williams, Save The Best For Tonight
- CeCe Peniston, Keep On Walkin'
- CeCe Peniston, Finally

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Mich. Residents Are Cross Over Signals; MJI To Tee Off E! Net; Downey Deal Due

EIGHTEEN RESIDENTS of Oak Park, Mich., have filed suit against four Detroit radio stations and the owners of the tower they broadcast from, claiming the radio signals interfere with their electronic equipment, according to the Detroit Free Press. The residents claim the signals of WDFX, WJZZ, WLTI, and WQRS—which all broadcast from an 800-foot Gotham Tower—are making their lives a living hell.

One plaintiff claims the stations can be heard on his electric door-chime system 24 hours a day. Another claims the stations come through his television and VCR, even when they are turned off. Other gadgets allegedly affected by the stations are garage-door openers, computer modems, telephones, answering machines, and car and burglar alarms.

The suit, filed July 7 in Oakland County Circuit Court, seeks \$180,000 in damages, according to the Free Press. The plaintiffs also want the court to force the broadcasters to "tone down the noise and pay for a neighborhood survey to see if the radio waves have caused health problems," the paper reports.

In other legal news, the suit filed against Century Broadcasting Corp., KMEL San Francisco, VP/GM Paulette Williams, and PD Keith Naftaly by former jock Cameron Paul appears to have been settled. Paul's attorney, Neil Eisenberg, will say only that the case will not be going to court. Williams and Naftaly could not be reached for comment.

The suit, filed in February 1991, alleges Naftaly required Paul to pay him part of his salary "as a condition of employment." Paul also claims he was terminated in April 1990 after he refused to pay for six months.

NETWORK NEWS

MJI Broadcasting has paired with cable's E! Entertainment Television for a planned September launch of the E! Entertainment Radio Network. Affiliates will be provided with a weekly one-hour entertainment wrap-up show, two daily 30-second Hollywood reports, a daily fax with a cue of the day's celebrities and interview topics on E!, and sound bites from interviews serviced daily via satellite. The service will be provided to stations on a barter basis.

WWRC Washington, D.C., talk host **Morton Downey Jr.** says he is inches from signing a syndication deal with the D.C.-based **Radio America**. Downey's political-leaning call-in show will be available in mid-August.

Lonn Friend is the new host of **Westwood One's** syndicated "Pirate Radio U.S.A.," which debuted July 4 with the new name "Pirate Radio Saturday Night With Lonn Friend." He replaces **KQLZ** Los Angeles afternoon jock **Jeff Jensen**, who remains with the station. Friend is executive editor of **Rip** magazine. In other WW1 news, the network's 15-year-old "Dr. Demento

Show" becomes another casualty of the network advertising slump. The last show will air the week of Aug. 24.

Chicago-based **PIA Radio Sports** will no longer produce or syndicate sports for radio. It will continue to produce in-flight entertainment for airlines.

PROGRAMMING: BLITZ HITS OHIO

Classic rock **WMGG** Columbus, Ohio, flips to hard rock "99.7 The Blitz" and has applied for new calls. Core artists will include Van Halen, Guns N' Roses, Rush, U2, the Black



by Phyllis Stark
with Eric Boehlert
& Carrie Borzillo

Crowes, AC/DC, and the Scorpions. Hal Fish remains as PD. **Mark The Shark** remains for news and sports. **The Gatekeeper**, last evening host at **WNCD** Youngstown, Ohio, joins for late afternoons, replacing Fish, who remains on the air from 2-4 p.m. Swing jock **Ronnie Hunter** is upped to middays, replacing **Bonnie Gough**, who exits. **Suzy Waud**, last night host at **KRBE** Houston, joins for that shift, replacing **Randy Reams**, who exits. Morning host **Tiffany** also exits. Former **WNCX** Cleveland overnigher **Paula Balish** is expected to replace **The Gatekeeper** at **WNCD** by the time you read this.

WJPC Chicago, which has been simulcasting black/AC with sister **WJPC-FM**, will flip to all-rap Wednesday (15). FM afternoon host **Jay Alan** becomes AM PD. Morning host **El Tranzle**, midday host **Diana**, and overnight host **J. Squeeze** were formerly with crosstown college outlet **WCRX**. Afternoon jock **Pinkhouse** was previously with local college outlet **WKKC**. Night jock **Taco** is host of a cable-TV rap show.

Album **KCAL-FM** Riverside, Calif., entered into a local marketing agreement with an option to buy crosstown oldies **KOLA** July 5. **KCAL** GM **Jeff Park** and PD **Rick Shaw** add those responsibilities at **KOLA**.

WRNL Richmond, Va., which had been simulcast with sister album rocker **WRXL**, will be changing to N/T July 26. The station will air **Mutual's Larry King**, some **WOR** Radio Network talkers, and **Star** Communications' sports/talk programming, as well as live play-by-play of local sports. The station will also sell block programming at night for listeners who want to host their own sports talk shows.

Ralph Cipolla has been named PD at **WCSX** Detroit, replacing **Mark Pasman**. He was PD at

WFYV-FM (Rock 105) Jacksonville, Fla. . . **WHQT** Miami PD **Keith Isley** exits July 31. The station is now consulted by **Tony Gray**.

Former **KUFJ** San Jose, Calif., PD **Tim Maranville** joins **KDKB** Phoenix in that capacity, replacing **John McCrae**, now at **KSD** St. Louis . . . Consultant/interim PD **Jan Jeffries** gets the permanent chair at **KEZR** San Jose, replacing **Kirk Patrick**.

CHOG/CILQ (Q107) Toronto PD **Gary Aube** exits to become VP/GM at **CJSB** Ottawa, Ontario. Q107 APD **Joey Vendetta** becomes acting PD. **CHOG** APD/MD **Elsie Xynos** is upped to PD . . . Former **CJAY** Calgary, Alberta, PD **Stewart Meyers** joins **CFNY** Toronto in that capacity. **CFNY** morning man **Scott Turner** and afternoon host **Don Burns** exit. Former **CKFM** Toronto morning man **Humble Howard** replaces **Turner**.

N/T **KHVV** Honolulu station manager/PD **Tim Tindall** is upped to VP/GM, assuming duties previously handled by owner **Bob Berger**. Morning newsman **Bill Morse** is upped to OM/morning anchor.

Lee Cory joins **WJFM** Grand Rapids, Mich., as PD, replacing **Sean Stevens**. **Cory** was last PD at **KKZX** Spokane, Wash., where no replacement has been named. **WJFM** GM **Tim Feagan** says the station will remain classic rock for now . . . **Mike Tinnis** is upped from MD to PD at **WKLQ** Grand Rapids, replacing **Tom Marshall**. **Tinnis** is looking for a new MD/air talent.

WAIA Jacksonville, Fla., PD **Brian Rowland** exits following the sale of the station to **Paxon Broadcasting** (Billboard, July 11). He will launch a radio production company. No replacement has been named.

Joel Muller has been named PD for **LMA** partners **KODS** and **KIZS** Reno, Nev. He arrives from crosstown **LMA KROW** and **KNEV** and replaces **Tina Spears**, who exits **KODS**. Production director **Paul Urban** has assumed PD duties at **KROW** and **KNEV**. **Spears'** midday slot at **KODS** is still open. T&Rs to **GM Janet Perry**.

WQHK Fort Wayne, Ind., PD **Rod Warner** exits. T&Rs to group PD **Steve Nicholl** . . . **Dan Meaney**, last p/t with **WXTU** Philadelphia, joins **KCTR** Billings, Mont., as PD/p.m. drive, replacing **Bruce Jensen**, who left in April. Acting PD **John Thomas** remains as MD.

The **Chicago Sun-Times** reports that **Evergreen Media**, owner of **WLUP-AM-FM** Chicago, has offered \$32 million for crosstown **WWBZ** (The Blaze), although no deal has been struck. **WWBZ** GM **Chris Devine** says "the jury is still out, pending changes in the [FCC] rules" Also, **WLUP-FM** has expanded its "90's At Nine" modern rock show to 90 minutes after just three weeks on the air. **John Fisher** is the host.

KGRI Henderson, Texas, went back to its country roots when it flipped from **AC** June 27. When

newslines...

BUSINESS RADIO NETWORK has been sold to a Los Angeles-based investment group led by **Richard Grisar**, who assumes president/CEO duties from **Steven Winter**, who exits. **Grisar** is part-owner of **KVEG** Las Vegas and claims to have founded **Sports Entertainment Network**. **BRN** will be expanded to include more sports programming. Previous owners were **Lester Loo**, **Gary Loo**, and **Richard Faulkner**.

MARJORIE MCINTYRE has been elected chairman of the board at **TM Century**. She is the company's founder and has been on its board of directors for 20 years.

MARC KALMAN has been named GM at **WDGY/KDWB** Minneapolis, replacing **Gary Swartz**, who is upped to director of sales development and training for parent **Midcontinent Media Inc.** **Kalman** was **GSM** at crosstown **WCCO**.

CARL PARMER, last executive VP at the Los Angeles-based **All Nations Music**, has been named executive VP/COO of **Heftel Broadcasting Corp.**

MATT MILLS, GM of **WPRD/WMGF** Orlando, Fla., adds those duties at crosstown **WWNZ/WHVE** and **WVRI**. **Paxon Broadcasting**, which owns **WWNZ/WHVE**, is in the process of acquiring the other three stations.

STATION SALES: **KGW/KINK** Portland, Ore., from **King Broadcasting** to **Embarcadero Media** for \$11.5 million; **WVUD** Dayton, Ohio, from the **Univ. of Dayton** to **Liggett Broadcasting Inc.**, for \$3.5 million.

owner **Chipper Dean** bought the station in the '80s, he changed it from country to **AC**.

USA Today Sky Radio has inked a deal with **United Airlines** to carry its programming on domestic flights beginning later this summer. **Sky Radio** also plans to launch a 24-hour all-sports channel in the fall.

PEOPLE: MAXWELL TO PIRATE

KLOS Los Angeles air personality **Cyndee Maxwell** joins crosstown **KQLZ** (Pirate Radio) as APD/MD. Former MD **Marcia Longo** exits.

KPSN Phoenix MD/middays **Alan Cook** adds APD stripes. Night jock **Gary Ross** adds production director duties, replacing **Mark James**, who moves to mornings on the AM, **KMEO** . . . **KAZY** Denver MD **Lois Todd** adds APD stripes.

Former **WXXM** Lansing, Mich., night jock **Mike Shafer** joins crosstown **WQHH** as MD . . . **KKSF** San Francisco morning man **Blake Lawrence** exits for crosstown **KDBK/KDBQ** (Double 99). No replacement has been named.

Former N/T **KYW** Philadelphia ND **Fred Brown** joins similarly formatted **WWJ** Detroit as assistant director of news and programming. He replaces **Tom Bell**, who is now ND . . . Former **KRLD** Dallas reporter **Chuck Cooperstein** joins all-sports **WIP** Philadelphia as late-morning talk host and **Eagles** beat reporter. He replaces **Bill Campbell**, who joins the **Eagles** broadcast team at crosstown **WYSP**.

WGCI-FM Chicago evening host "Jammin Dave" **Michaels** is out. **GM Elroy Smith** won't say why, but the **Chicago Sun-Times** reports it was due to **Michaels** "helping himself to too many T-shirts and movie passes after hours." He has not been replaced. T&Rs to **Smith**.

Former **WBSB** Baltimore midday host **T.J. Cruze** joins crosstown **WERQ** (92Q) for that shift, replacing **Barry McKay**, who is now in mornings. Also, the new **WERQ**

night team is ex-**WBSB** weekender **Stevie B.** and **Ronnie Ron**, who was previously in college radio. They replace **Mojo**, who is now at **KBXX** (The Box) Houston.

Ex-**WKSE** Buffalo, N.Y., jock **Janet Dean** rejoins the station for middays after a three-year stint at **WHTZ** (Z100) New York. She replaces **Liz Michaels**, who joins the morning show . . . **Elaine Murphy** returns to radio as morning news anchor at **KINK** Portland, Ore. She was last midday talk host at **KXLY** Spokane, Wash.

Sam Hall, last with **WOR** New York, moves to **WSB** Atlanta as morning-show co-anchor with **Bob Cox**. **Hall** replaces **Dave Foulk**, who is now OM at **WIVK** Knoxville, Tenn.

Jennifer Bell joins **KKCS** Colorado Springs, Colo., for nights, replacing **Rick Jason**, who has been gone since January. **Bell** was last at **KATM** Pueblo, Colo., where most of the staff is out. **KATM** was supposed to have been purchased by **Salem Communications** by June 1, although that deal has been delayed.

Ex-**KOTM** Ottumwa, Iowa, MD/night jock **Dave Peterson** joins **KGGG** Rapid City, S.D., in that capacity, replacing **Michael Steele** . . . **David Gartin** joins **WZPL** Indianapolis for P/T. He was last in radio as P/T at **KIIS** Los Angeles.

Former **KWAV** Monterey, Calif., MD **Jim Seagull** (408-648-3665) is looking for an on-air position in country. He is currently doing P/T at **KKSF** San Francisco and **KTOM** Monterey . . . **KSLX** Phoenix has inked comedian and talk-show host **Dennis Miller** as its television commercial spokesman.

WLW Cincinnati sports talk host **Andy Furman** is scheduled to open a new local sports bar to be called, appropriately, **Furman's**, later this month. His partners in the venture include **Reds** pitcher **Rose Rijo** and former **Bengals** quarterback **Greg Cook**.

Single Reviews

EDITED BY LARRY FLICK

POP

★ **LISA VALE** *Love Plus Love* (3:34)
PRODUCER: Humberto Gatica
WRITERS: Reiz, Vale, Panda
PUBLISHER: Little White Flower, ASCAP
EastWest 4662 (c/o Atlantic) (cassette single)

Second single from charismatic newcomer's excellent debut album, "And I Love You," is a shuffling pop/rocker. Vale's crystalline voice is well-served by the tune's infectious melody and optimistic lyrics. Crisp production should add to the track's programmability at top 40 and AC levels. Give it a shot.

SAIGON KICK *Love Is On The Way* (3:54)
PRODUCER: Jason Bieler
WRITERS: J. Bieler
PUBLISHERS: Love Tribe/MCA, ASCAP
Third Stone/Atlantic 4645 (cassette single)

Headbanging quartet momentarily turns down the amps for this hopeful acoustic-anchored power ballad. Song builds to a swelling, anthemic chorus that sounds tailor-made for a comfy top 40 fit. Has a good chance of winning approval à la Mr. Big's "To Be With You."

PROMISED LAND *Circle In The Sand* (4:36)
PRODUCERS: Tony Swain, Promised Land
WRITERS: Feldman, Moss, Chandler
PUBLISHERS: Chong/Domino Directions Ltd./Warner-Tamerlane/Virgin, ASCAP
REMIXER: Merv De Peyer
Epic 74260 (c/o Sony) (cassette single)

New duo featuring former Culture Club drummer Jon Moss offers a midtempo pop shuffler that is framed with jazzy percussion and delicate, R&B-shaded sax lines. May prove to be a tad too sophisticated for more street-oriented top 40 outlets, though it would work quite well within adult-leaning formats.

MACHINE IN MOTION *World In Fascination* (no timing listed)
PRODUCER: Stephen Bogle
WRITERS: R. Stefan, R. Powers
PUBLISHERS: Pianissimo, BMI; Soundgate
SBK/ERG 50403 (c/o CEMA) (cassette single)

Band evokes memories of Depeche Mode and OMD's early days with this peppy little twirler. Syncopated beats, percolating keyboards, and chipper vocals makes this a festive summer entry into youth-dominated top 40 formats, as well as pop-minded alternative stations.

PARADE *Don't Let The Sun Catch You Crying* (4:06)
PRODUCERS: Peter Marr, Jimmy Magnole
WRITERS: G. Marsden, F. Marsden, L. McGuire, L. Chadwick
PUBLISHER: not listed
Merlin 1001 (cassette single)

Pop ballad is propelled by a soft, syncopated beat, an instantly memorable hook, and a heartfelt lead vocal by Peter Marr. Wide variety of remixes renders track ripe for top 40, crossover, and urban radio picking. Contact: 305-253-5055.

SISTER ACT *I Will Follow Him* (3:24)
PRODUCER: not listed
WRITERS: A. Altman, N. Gimbel, J. Plante, J.W. Stole, D. Roma
PUBLISHERS: Leeds, ASCAP
REMIXERS: Junior Vasquez, Julian Raymond
Hollywood 1023 (cassette single)

These days, almost anything is fair fodder for radio. For example, take this spiritualized choral rendition of this '60s-era classic, lifted from Whoopi Goldberg's recent hit film. Too bad she's absent from the track—that would have made it a viable entity. In this form, it works exclusively on a novelty level. One question: Was a techno mix really necessary?

MARK A. BRADFORD *If You Only Knew* (4:03)
PRODUCER: "G-Man Stan" Keith
WRITERS: S. Keith, M. Bradford
REMIXER: Tommy Uzzo

PUBLISHERS: Play Plastik Musik/Find-A-Way/Mabsfre, ASCAP
Play Plastik Musik 1502 (cassette single)

Lightweight electronic dance track is both upbeat and up-tempo, as a synthetic, pop melody backs urgent vocals. Crossover radio programmers should take note. Contact: 212-978-8554.

R & B

► **FREDDIE JACKSON** *I Could Use A Little Love (Right Now)* (4:41)
PRODUCER: Barry J. Eastmond
WRITERS: B. Eastmond, J. Skinner
PUBLISHERS: WB/Heritage Hill/Zomba/Jo Skin, ASCAP
Capitol 79372 (c/o CEMA) (cassette single)

Jackson previews his upcoming "Time For Love" opus with a typically romantic R&B ballad. His distinctive voice continues to mature nicely, further affirming his status as a crooner on par with Vandross. Producer Barry J. Eastmond fills the song's arrangement with a rich bass line and subtle jazz spices. Expect immediate urban radio success, with AC pundits following suit shortly thereafter.

► **BOYZ II MEN** *End Of The Road* (3:39)
PRODUCERS: L.A. Reid, Babyface
WRITERS: L.A. Reid, Babyface, D. Simmons
PUBLISHER: not listed
Motown 2178 (c/o PGD) (cassette single)

Good to hear something new by this wonderfully talented group. Retro-minded pop/R&B tune is one of many

NEW & NOTEWORTHY

EAST COAST FAMILY *1-4-All-4-1* (4:12)
PRODUCER: Rico Anderson
WRITERS: R. Anderson, M. Bivins, S. Stockman, W. Morris, N. Morris, J. Davis, F. Bowles, M. Wilson, D. Pugh, S. Ingram, D. Freeman, S. Goiding, N. Brown, K. Beverly, K. Wales
PUBLISHER: not listed
Motown 6310482 (c/o PGD) (cassette single)

Members of Michael Bivins' ever-growing entertainment empire gather for a gang-bang new-jack/hip-hop jam. Lineup features proven chart stars like Boyz II Men and Another Bad Creation, and promising newcomers such as Fruit Punch and Tom Booy. Track is empowered with a fine hook and a contagious vibe of positivity that will help it secure a prominent place on top 40 and urban playlists. Taken from the upcoming compilation album "East Coast Family, Volume 1."

HIGHLAND PLACE MOBSTERS *Let's Get Naked* (4:15)
PRODUCER: Dallas Austin
WRITERS: D. Austin, M. Davis
PUBLISHERS: D.A.R.P., ASCAP; Diva One, BMI
LaFace/Arista 4014 (c/o BMG) (cassette single)

Now that he has become one of the most sought-after producers and songwriters in both pop and urban circles, Dallas Austin unveils his own band. On this appealing first single from its forthcoming self-titled debut, tough jack-swing beats are combined with slick funk horns, light rhymes, and a cheeky, sing-along chorus. Massive approval at several formats is in the offing.

CURTIS WRIGHT *Hometown Radio* (3:23)
PRODUCERS: James Stroud, Lynn Peterzell
WRITER: V. Rust
PUBLISHER: David N'Will
Liberty 79281 (c/o CEMA) (CD promo)

Wright's vocals are warm and melodic throughout this tribute to the hometown radio show. The number is colored by its production and instrumentation. A melody that stays on one's mind.

on the soundtrack to the film "Boomerang." Those now-recognizable harmonies glide over a swaying, doo-wop melody, making the track the perfect complement to a romantic evening. Has the markings of a major multiformat smash.

MAURICE FORTUNE *Come Home Africa* (no timing listed)
PRODUCER: O.S.F. Harley Jr.
WRITER: not listed
PUBLISHERS: Emcho/Little Mark, BMI
Okapi 3745C (cassette single)

Fortune's vocals are by turns once otherworldly and down-to-earth within the context of this ode to Mother Earth. Sophisticated instrumentation combines mainstream urban melody with hi-tech electronics and traditional world music percussion. Should fare well at adult-oriented outlets. Contact: 521 5th Ave., Suite 1700, New York, N.Y. 10175.

COUNTRY

► **CONFEDERATE RAILROAD** *Jesus And Mama* (3:22)
PRODUCER: Barry Beckett
WRITERS: D. Mayo, J.D. Hicks
PUBLISHER: Tom Collins, BMI
Atlantic 4656 (CD promo)

Harley riders reveal their more gentle side and sing about the two elements any true southern redneck is taught he can count on. Vocal delivery is soft and believable, while the production elevates commercial appeal.

THE STATLER BROTHERS *Nobody Loves Here Anymore* (3:42)
PRODUCER: Jerry Kennedy
WRITER: L. Brewer-Capps
PUBLISHER: CBC, ASCAP
Mercury 720 (c/o PolyGram) (CD promo)

The Statlers' strongest contender in a good while, though possibly a hair too slow for radio's taste. A ballad featuring elaborate production and those long-loved Statler harmonies.

STEVE VAUS *We Must Take America Back* (4:10)
PRODUCERS: Josh Leo, Steve Vaus
WRITER: S. Vaus
PUBLISHERS: Steve Vaus/Street Anthem/Howl'n' Hits, ASCAP
RCA 62308 (c/o BMG) (cassette single; 7-inch version also available, RCA 62308-7)

Vaus issues a rousing call to arms but offers no battle strategy. Supported by a music video now in light rotation on CMT.

TRACY BYRD *That's The Thing About A Memory* (2:46)
PRODUCER: Keith Stegall
WRITERS: J.K. Stegall, T. Byrd, L. Anderson
PUBLISHERS: Warner Tamerlane/Cayman Moon/Evadale/Round The Row, BMI
MCA 54426 (c/o Uni) (7-inch single)

Byrd sings well enough, but, on the whole, this tune is not particularly invigorating. The material isn't horrible, nor is it a hit about to happen. Production seems formulaic.

DANCE

★ **TRACIE DAVES** *We Can Make It* (7:20)
PRODUCERS: David "dB" Benuis, Eric Chester, Jose "Che" Burgos
WRITERS: D. Benuis, E. Chester, J. Burgos
PUBLISHER: T.A.T. Productions
REMIXERS: Eddie "Satin" Maduro, David "dB" Benuis
Relativity 1131 (12-inch single)

Traditionally rock-oriented label digs its heels deeper into the dance realm with a pop-sweetened houser. Track is fueled with a rich bass line and a belted vocal that brings divas like CeCe Peniston and Phyllis Hyman to mind. Way-cool for clubs, with strong potential for radio crossover. Contact: 718-740-5700.

REACT 2 RHYTHM *Whatever You Dream* (5:42)
PRODUCERS: React 2 Rhythm

WRITERS: Wagstaff, Tappin, Charman, Dight
PUBLISHERS: Guerilla/Virgin
REMIXER: William Orbit, D.O.P., Mike Grey, Chad Johnson
Guerilla/Tribal America 13862 (c/o I.R.S.) (12-inch single)

Title track from U.K. group's fine debut album effectively blurs the line dividing techno and trance. Sound-effect and sample-ridden mixes seep into the track's hot'n'crunchy grooves. Top programming choices are the moody "Light" mix, and the upbeat "Particle" version, both by D.O.P. and Mike Gray.

MARK ALBANO *Wounded Beauty* (7:35)
PRODUCERS: Mark Albano, Mark Styles
WRITER: M. Albano
PUBLISHER: Chazz Jazz, ASCAP
CJM 24 (12-inch single)

Ethereal disco-fied trinket is dressed with cushiony strings and elastic bass line. Melodramatic vocals may limit track's chances at house and pop levels, though hi-NRG purists are likely to embrace the lively "Late-Morning" mix. Contact: 212-206-1549.

A C

► **CAROLE KING** *Now & Forever* (3:13)
PRODUCERS: Carole King, Rudy Guess
WRITER: C. King
PUBLISHERS: Avon Gate/Lushmole, BMI
Columbia 4667 (c/o Sony) (CD promo)

It has been way too long since this pop legend has graced radio with new music. Cut from the soundtrack to the movie "A League Of Their Own" is a warm and sentimental pop tune that benefits from a hummable hook and bright production values. King's voice is like a visit from a long-lost friend. AC programmers, please take note.

ROCK TRACKS

★ **PANTERA** *This Love* (4:44)
PRODUCERS: Terry Date, Vinnie Paul
WRITERS: Pantera
PUBLISHERS: Power Metal/Cota/Warner-Tamerlane, BMI
Atco 4651 (c/o Atlantic) (CD promo)

Thrash-metal band pulls another diamond-in-the-rough from its way-cool second album, "Vulgar Display Of Power." Segue from quiet, ominous verse into crushing chorus is like a cold water splash in the face—but one that album-rock pundits could use. This is easily the band's most accessible song to date, and deserves to ignite radio play held exclusively for acts like Metallica and Anthrax.

CARTER THE UNSTOPPABLE SEX MACHINE *The Only Living Boy In New Cross* (no timing listed)
PRODUCER: Simon Painter
WRITERS: Morrison, Carter
PUBLISHER: Island Music
Chrysalis/ERG 38662 (c/o CEMA) (CD promo)

High-speed, super-mod dance cut features compelling lyrical wordplay and intense vocal stylings. Track should surely spin an electronic web around the dancefloor.

SUICIDAL TENDENCIES *Asleep At The Wheel* (5:01)
PRODUCER: Peter Collins
WRITER: Muir
PUBLISHERS: Sony Songs/You'll Be Sorry, BMI
Epic 4653 (c/o Sony) (CD promo)

Midtempo rocker has an eerie, sleepy quality to it, with an underlying bass groove that speaks to the fear and loathing inherent in most nightmares. Should see plenty of action at hard-rock radio.

THEY MIGHT BE GIANTS *The Guitar (The Lion Sleeps Tonight)* (3:48)
PRODUCERS: They Might Be Giants
WRITERS: They Might Be Giants, Weiss, Creator, Paretti
PUBLISHERS: They Might Be Giants/Abilene, ASCAP

Elektra 8606 (CD promo)

Track juxtaposes a ska'ed up melody with samples from the Tokens' 1961 classic (with a few lyrical modifications). Bizarre result is actually entertaining and engaging. Melodic bass line drives the track, which also features sassy horn section.

24-7*SPYZ *Break The Chains* (4:08)
PRODUCERS: Terry Date, Jimi Hazel
WRITERS: J. Hazel, J. Brodnax
PUBLISHERS: Erectus Nippleitus/Sugar Rat, BMI
EastWest 4650 (c/o Atlantic) (CD promo)

Grungy rhythm section pulsates with a menacing drive as thrashing guitar swirls wildly through this head-bangers' delight. Sinister backing vocals are a throaty, hypnotic chant.

THE BEAUTIFUL SOUTH *Old Red Eyes Is Back* (3:34)
PRODUCER: Jon Kelly
WRITERS: Heaton, Rotheray
PUBLISHER: Got Discs
Elektra 0898 (CD promo)

Pleasantly pure-pop tune resonates with harmonic sweetness. Ethereal female backing vocals waft dreamily over orchestral melody that rings with piano and string interludes.

RAP

► **2ND II NONE** *Let The Rhythm Take You* (3:59)
PRODUCER: DJ Quik
WRITERS: D. Barnett, K. McDonald, J. Lewis, D. Blake
PUBLISHERS: Protoons/Greedy Greg, ASCAP
Profile 5373 (cassette single)

Midtempo, melodic hip-hopper mixes guitar-based jazz fusion chorus with radio-friendly rap lyrics that should garner plenty of airplay at pop and R&B radio. Contact: 212-529-2600.

SPICE 1 *Welcome To The Ghetto* (4:39)
PRODUCER: Spice 1
WRITERS: Spice 1, M. Gaye, T. Lewis, J. Harris
PUBLISHERS: Willesden/Amirakami, BMI;
Jobete/Flyte Tyme/Avantgarde, ASCAP
Jive 42084 (c/o BMG) (cassette single)

Ominous, hard-hitting urban cut chronicles the sad realities of modern life in the inner city. Dramatic lyrics are underscored by ethereal, melodic guitar, heavy grooving bass, and dreamy backing vocals.

NIKOLAJ STEEN, FEATURING MELE MEL & SCORPIO *The New Message* (6:43)
PRODUCER: Nikolaj Steen
WRITERS: Grandmaster Mele Mel, Scorpio
PUBLISHER: Bug, BMI
Imago 8725013 (c/o BMG) (cassette single)

Funky, infectious dance melody belies the serious nature of this updated version of the Grandmaster Flash 1982 rap classic. Explosive lyrics, which describe urban life in terms of pickpockets, panhandlers, prostitutes, and pregnant teens, unfortunately still ring true. The hopelessness of the lyrics crescendos into a heavy metal guitar interlude near the end.

AUDIO TWO *Top Billin'* (2:52)
PRODUCERS: Audio Two, Daddy-O
WRITERS: Milk & Gizmo
PUBLISHER: First Priority Music/Music Corp. of America, BMI
First Priority 4517 (c/o Atlantic) (cassette single)

Monotonous rap cut has a one-dimensional beat and braggadocious, unimaginative lyrics. Self-important track wears thin quickly.

INFECTIOUS GROOVES *Feed The Monkey* (3:56)
PRODUCER: Mike Muir, Robert Trujillo
WRITERS: Muir, Trujillo, Dunn
PUBLISHERS: Holpic/Cyco Miko Loc'd Zak/Sarsippius/Dave Dunn, BMI
Hollywood 61330 (CD promo)

Free-form, hip-hop track delves deep into the bush, sampling jungle sounds to support wacky lyrics that equate the monkey with a certain male sex organ. Funky cut is primal, catchy, nonsensical.

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.

Newsmakers



'Save The Best For Last' Is First. BMI hosts a reception in honor of Jon Lind and Wendy Waldman, co-writers of Vanessa Williams' hit "Save The Best For Last." The song was No. 1 on the Billboard Hot 100 for five consecutive weeks, tying Paula Abdul's "Rush Rush" as the longest-running No. 1 by a female artist in the past seven years. Shown, from left, are Rick Riccobono, VP of writer/publisher relations, BMI; Kaz Utsunomiya, president, Virgin Music; Evan Meadows, president, Windswept Pacific Entertainment; Waldman; Lind; Jody Graham-Dunitz, attorney, Manatt, Phelps & Phillips; and Barbara Cane, assistant VP of writer/publisher relations, BMI.



A Man Of Many Talents. International publishing company Jobete Music signs composer/producer Ron Dante to an exclusive songwriter agreement with its BMI-affiliated company Stone Diamond Music. Dante has produced such artists as Barry Manilow, Cher, and Pat Benatar. He was the voice on the Archies' No. 1 hit "Sugar Sugar," and more recently sang "You deserve a break today" on McDonald's commercials. Shown, from left, are Vince Perrone, executive VP/general counsel for both Jobete Music and the Gordy Co.; Lester Sill, president/COO, Jobete Music; Dante; and Frank Banyai, executive VP/GM, Jobete Music.



Let's Go 'Crazy.' Roger Horchow and Elizabeth Williams, co-producers of the Broadway musical comedy "Crazy For You," chat with Angel/EMI Classics president Steve Murphy and record producer Thomas Z. Shepard during the recording of the show's original cast album on the Broadway Angel label. Shown, from left, are Horchow, Murphy, Williams, and Shepard.



He's No. 1. Verve executives congratulate Joe Henderson, whose album "Lush Life" spent seven weeks at No. 1 on Billboard's Top Jazz Albums chart this spring. Shown, from left, are Ben Mundy, product manager, Verve; David Weyner, president, PolyGram Classics & Jazz; Henderson; Sonia Croker, national publicity manager, Verve; and Richard Seidel, VP, Verve.



New 'Moon.' Emerson, Lake & Palmer relax in the studio during a recording session for their album "Black Moon," which was released last month on Victory Music/PLG. "Black Moon" is the group's first album in 14 years. The group's world tour is set to kick off in Philadelphia on July 24. Shown in back row, from left, are Lisa Zambrano, head of A&R, Victory Music; Stewart Young, the band's manager, Part Rock Management Ltd.; Mark Mancina, producer; and Phil Carson, president, Victory Music. In front row, from left, are Keith Emerson, Greg Lake, and Carl Palmer.

Songwriters Showcase. Eight songwriters presented their songs with the help of vocalists at the sixth Songwriter Showcase, sponsored by the National Academy of Popular Music, parent organization of the Songwriters' Hall of Fame. More than 500 industryites attended the event at New York's Lone Star Roadhouse. The writers, all NAPM members, were chosen from nearly 75 who submitted tapes. Shown, from left, are NAPM projects director and master of ceremonies Bob Leone; songwriters Ruth Wyand and Carrie Berman; vocalists Lauren Kinhan and Karen Michaels; and songwriters James "Booty" Neal, Lorraine Ferro, Tracey Brian, Noel Cohen, Debra Austin, and Deborah Andrews.



Movie Music. ASCAP holds its seventh annual Film and Television Music Awards dinner in Beverly Hills. Songwriters were honored for music featured in such films and TV shows as "Terminator 2," "Silence Of The Lambs," and "Home Improvement." Shown, from left, are ASCAP president Morton Gould; actress Sally Kellerman, who hosted the event; David Raksin, composer of the music in such films as "Al Capone," "Forever Amber," and "Laura," who received ASCAP's Golden Note Award; and Robert Patrick, composer for "Terminator 2."

ROCK THE VOTE PROMO GAINS SUPPORT OF 50 CHAINS

(Continued from page 3)

and there are strong feelings on all sides," says Donio. "As a trade organization, we support our member companies in that they have to make their own business decisions as pertains to the kinds of products they're going to sell. We support their right to do that, just as we support the rights of free expression."

RETAIL INITIATIVES

At least three retailers are conducting their own voter-registration drives. According to Beverly Lund, co-founder of Rock The Vote, in-store Saturday voter registrations will be launched at the New York outlets of Tower Records and HMV July 11. The campaign is tied into the Mercury album "Say What You Want," featuring tracks by Vanessa Williams, Michelle Shocked, Tears For Fears, Disposable Heroes Of Hiphoprisy, Phranc, and Cinderella, among others.

In addition, the Miami-based Spec's chain already has its own voter-registration drive under way in all 62 of its Florida stores. The chain will also participate in the Rock The Vote campaign, beginning in September.

Approximately 150 Spec's employees have been deputized by the state of Florida, which allows them to serve as registrars under that state's election laws, according to Ron Phillips, Spec's director of marketing. The chain will provide on-site voter registration at its outlets (except the one in Puerto Rico) each Saturday until the deadline for voter registration in late September.

"We've already registered about

1,000 over three Saturdays," says Phillips. "Down here, you have to register during what are essentially working hours. This makes it much easier for people to register on the weekend, and it also reaches members of the demographic that are not likely to drive to a particular place to register."

The Spec's voter-registration effort was launched June 20 as part of the company's monthlong "Your Choice, Your Voice" sweepstakes slated to end July 25, but the firm decided to extend the registration effort beyond the sales promotion.

The company's deputized employees will also be available to serve as representatives of Rock The Vote at several Florida concerts at which voter-registration tables will be set up, says Phillips.

"Let's face it, more people need to vote," he says. "For us to be able to open up our doors to that is good in lots of ways. Anything we can do to encourage more people to get involved, we'll all be better off. Having a retailer that urges people to do something like this lends a certain hipness to it. It's raising consciousness with a younger demographic that [may realize] that maybe it isn't so hip to sit here and not participate."

Rock The Vote is also continuing its Public Service Announcement campaign, with recent PSAs filmed in South-Central Los Angeles featuring Sir Mix-A-Lot, Heavy D., Branford Marsalis, Malcolm Jamal Warner, Johnny Gill, and Eazy-E. The next phase of PSAs will be filmed in late July. Artists for these ads have not yet been finalized, according to Lund.

COUNT RISES ON DEALER BAN OF 'BODY COUNT'

(Continued from page 3)

district attorneys to get concerned and, of course, we got calls."

McNeer, who notes that Hastings had stickered the album with the company's own "18-to-purchase" tag, adds, "I suspect it would still be in our stores if the media hadn't made such an event out of it."

Citing fears of vulnerability to prosecution under community obscenity standards, McNeer says, "We'd certainly like to have the title in our stores, but it's not in the best interest of the company or our associates right now."

'INCITEMENT TO KILL'

In Lungren's two-page letter to retailers, he wrote of "Cop Killer" that "such a bold incitement to kill is more than inflammatory—it is unconscionable."

Lungren acknowledged that, by calling on retail outlets to pull the album, he was "inviting swift criticism from certain organizations and individuals purportedly concerned about individual rights."

Just such criticism came from the American Civil Liberties Union's Northern California chapter, which issued its own letter to the chains July 1. Executive director Dorothy M. Ehrlich and staff attorney Ann Brick urged them "not [to] bow to the heavy-handed attempt . . . to dictate what music shall or shall not be sold in your stores." Southern California ACLU Foundation executive director Ramona Ripston sent an identical letter to the retailers July 2.

Lungren responded July 8 by challenging ACLU representatives to a public debate.

Some of the chains that were sent the letter by Lungren's office—Payless Drugs, Thrifty, K mart, Price Club, Montgomery Ward, and Woolworth—did not carry the album to begin with. Another recipient, Sound Warehouse, had removed the title before the letter was mailed.

SOME RETAILERS RESIST

Russ Solomon, president of West Sacramento, Calif.-based MTS Inc., which operates the Tower Records chain, refrains from commenting on Lungren's letter, but says, "We as a company do not throw records out. We never have, and don't have any intention of doing so."

Bruce Jesse, VP of advertising and sales promotion for Torrance, Calif.-based Warehouse Entertainment, says the album is still available in the chain's stores, adding, "I don't think it's our appropriate role to act as censors."

Two-store Peer Music, which also received Lungren's letter, has not pulled the title, either. According to a clerk at its Irvine, Calif., store, "It's selling like crazy."

Show Industries, which operates the Music Plus chain, and the Minneapolis-based Musicland Group declined to comment on the letter, but calls to the chains' L.A. stores indicate that both continue to carry the album.

Two weeks after Lungren sent the letter, the attorney general had received only three responses, from Camelot, Thrifty, and Montgomery Ward. While neither of the two mass merchants has ever carried the album, Ward VP/deputy general counsel Philip Delk and Thrifty executive VP Christian K. Bement sent letters supporting Lungren's views.

Regarding the upcoming protest at the Time Warner shareholders meeting, Mark Clark of the Combined Law Enforcement Assns. of Texas says he anticipates that 75 to 100 police organizations from around the country will be represented at the Beverly Hills demonstration.

"We're going to keep a moving protest line where the shareholders will be coming in," says Clark. The protesters will also distribute a leaflet describing their grievances and boycott information.

Clark adds that a lieutenant from the Beverly Hills Police Dept. will be on hand at the Wednesday briefing to inform protestors about local regulations governing demonstrations.

"We want to be in compliance with

the law," Clark says.

In the flap over the purported Paris release on Tommy Boy, the New York sheriffs also claim the cover of the album depicts a man preparing to attack President George Bush with an automatic machine gun.

In a July 2 response to the sheriffs' group, Warner Music Group chairman Robert Morgado noted the album cited by the sheriffs has not been released by the company, and the company would not approve the artwork described.

In a somewhat ambiguously worded comment, Morgado also said, "The proposed album described in some news stories will not be produced by any company within the Warner Music Group."

POLICE GOT IT WRONG

According to Warner Music Group spokeswoman Margaret J. Wade, that does not mean Time Warner plans to pull the release. "There is an album by Paris in the works, but the album, as described by the police, is not what's being produced," she says.

When asked if "Coffee, Donuts & Death" will make the final cut, Wade says, "We don't know. You're getting into the middle of the creative process; we'll be more than happy to discuss it when it's ready for release." However, she says she does not know when the album will be released.

Representatives from Tommy Boy did not return phone calls.

In related developments:

• Echoing former White House aide and Iran-Contra scandal figure Oliver North's call for prosecution of Time Warner (Billboard, July 11), Lee County, Fla. Sheriff John J. McDougall asked Florida Attorney General Bob Butterworth to investigate whether Time Warner had violated state sedition laws by distributing "Cop Killer." In 1990, McDougall sought a ban on the sale of 2 Live Crew's rap album "As Nasty As They Wanna Be."

• On July 2, Congresswoman Maxine Waters (D-Calif.) sent a letter to Time Warner chairman and co-CEO Gerald Levin praising his defense of Body Count. Waters' letter was a break with 60 mostly Republican Congressional colleagues, who wrote to Levin in June expressing their "outrage" about "Cop Killer." The congresswoman thanked Levin for "taking a stand against the right-wing forces that would deny us all our constitutional rights."

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Controversial rap/heavy metal artist Ice-T, left, appears with Black Uhuru members, from left, Don Carlos, Garth Dennis, and Duckie Simpson in the current Mesa Bluemoon video "Tip Of The Iceberg." Moving Pictures director Jim Gabour (not pictured) lensed the clip on location in riot-ravaged South-Central Los Angeles. (Photo: Doug McMahon)

Producer Sues Motown For Back Royalties

NEW YORK—A former Motown songwriter, producer, and arranger whose studio credits include work with Marvin Gaye, Smokey Robinson, and Diana Ross & the Supremes is suing the label and founder Berry Gordy for \$1.5 million in back royalties.

In the suit, filed recently in New York State Supreme Court, Michael Gentile says he was paid \$200 per week against advance royalties while in charge of Motown's New York office for 2½ years beginning in 1965. He says Motown never paid his royalties as agreed and stopped sending his biannual royalty statements in 1987. The suit charges Motown "intentionally misstated" the sales of albums containing Gentile's production work.

In a motion filed June 25, Gordy's attorneys asked that the suit be heard in federal court.

In addition to \$1.5 million in compensatory damages, Gentile is seeking \$10.85 million in punitive damages against Gordy and \$4.75 million in punitive damages against the Gordy Co., the successor to Motown, as well as a full accounting of royalties owed.

Commenting on the suit, Gordy's attorney, Marc Gortidge, says, "Our position is simple: The thing is complete nonsense, and we're confident that it will be dismissed."

TRUDI MILLER

INDI, BIG STATE DEAL

(Continued from page 8)

Warlock, and Sin-Drome.

INDI's Atlanta branch operation will now report to Big State, while sales in the remaining SBI territories will be serviced through Malverne's new Secaucus headquarters. Malverne likely will be renamed under the INDI banner, says Hocutt. Big State and CRD, however, will retain their individual identities, he says.

In addition, says Emerson, "there has been some discussion" regarding the creation of an INDI sales operation in Chicago or Minneapolis to cover the Midwest.

MTV 'UNPLUGGED' SETS MAKING SPARKS AT RETAIL

(Continued from page 8)

his album that the channel realized the potential of the program in the sell-through arena.

"Fueled with the success of Paul's album, we had two schools of thought," says Van Toffler, MTV's VP of business management. "One was to do a compilation 'Unplugged' video through a label. But we ultimately decided that was an uphill battle because different labels would have to give another label some of their key songs. The other school of thought was that the artists could stand on their own."

Now, it is standard procedure for MTV to approach artists about releasing a subsequent audio or video project.

"When we're dealing with the artists after they've been selected to be on the show we say: 'This could be a great product for you guys; in all likelihood it will be the cheapest album or video that you'll ever get,'" Toffler says.

While MTV says no artist has approached the channel asking to appear on the show as a way to make a live album, "the issue is starting to come up more now given the success of McCartney and Mariah Carey," says John Cannelli, MTV's senior VP of talent and artist relations.

Not only does MTV pay for the show's production, but the artist is guaranteed built-in promotion for the project since "Unplugged" episodes are frequently repeated. Additionally, the channel often pulls individual clips from the show and plugs them into the regular music rotation. Clapton's "Unplugged" performance of "Tears In Heaven" received an MTV Video Music Awards nomination for best male video this week; another version of the clip, which was used to promote the movie "Rush," was nominated in the category of best video from a film.

In return for its efforts and the use of its name, MTV participates in the profits from sales of the ensuing projects. "In light of how much we've invested in making this show a success and bearing all the production costs, we have an interest in the releases," Toffler says. "It's a great marriage between MTV and the labels and the artists. We all reap financial rewards, the artists get exposure on MTV, and if they can get an album or video out of it, it's icing on the cake."

While MTV says Carey came to

the taping with the possibility of releasing a video or audio project as an option, neither McCartney nor Clapton planned to release his performance.

'LET'S PUT THIS OUT'

"We had absolutely no plans to put out anything" says McCartney's manager Richard Ogden. "But Paul was listening to a tape of the show in his car on the way home from the taping and he liked it so much, he called me on his car phone and said, 'Let's put this out.' So we did."

McCartney approached the taping like a live concert, rehearsing for a few days in advance and bringing in Geoff Emerick, who engineered several of the Beatles' recordings. According to Ogden, the idea was for the show to air completely as recorded at the taping. Because so much care had gone into the recording, the album was also released with absolutely no additional studio tweaking.

Once the decision was made to release an album, McCartney and Ogden decided to do a limited release to increase the value to the fans. The 350,000 copies available in the U.S. sold out in two weeks.

Despite the success of the album, Ogden opted not to do a home video, "because it's a television thing," he says. Instead, Ogden negotiated with MTV to syndicate the episode

to areas that either did not have MTV or where the channel did not have a wide penetration. "Paul is just as big in Argentina as he is in England or Italy, and we wanted this to be seen as many places as possible." More than a year later, the show continues to air; a British channel broadcast it a few weeks ago on McCartney's 50th birthday.

MTV and Ogden are now discussing a second "Unplugged" appearance by McCartney that will air around Christmas. The format is still being decided, but Ogden expects it to include songs from a 1993 McCartney release as opposed to concentrating on oldies like his previous appearance.

Clapton's project is similar to McCartney's in that the initial idea was to release the taping to prevent bootleg copies from circulating. However, Clapton's manager, Roger Forrester, says he has already received a bootleg version of the show.

"The other reason we considered putting it out was because it was the highest-rated episode of 'Unplugged' MTV ever had," says Forrester. "We hadn't planned to release anything beforehand because we didn't know how it was going to turn out. After we saw it, we decided to release a video, but everywhere I went, people asked me if we were releasing it on audio so we're doing both."

Forrester says neither the audio nor the video release has any overdubs on it; both are exactly as the show was captured on "Unplugged." Clapton brought in producer Russ Titelman to tape the program.

Like McCartney, Clapton has no plans to release any singles from the record or actively promote it. "We're just going to put it out and if it sells it will be wonderful," Forrester says. He adds that Clapton and MTV are considering doing another episode next year. In the meantime, based on his experience on the show, Clapton is including an acoustic segment in his live show.

For the future, MTV will continue to plug the prospect of releasing "Unplugged" projects to artists and labels, but Toffler draws the line at record companies helping to finance the production. "Once you allow people to dictate things because they are putting money in, they will try to control some of the image," he says. "I won't say the door is closed to creatively financing some of the shows, but we hire all the [production] people ourselves to get a certain look and we're not to the point where we want to change that."



Classical Contract. Daniel Barenboim has signed an exclusive contract with Warner Classics International, the classical division of Warner Music International, to record for the company's Erato and Teldec labels as a piano soloist, chamber musician, and conductor. Barenboim's upcoming projects include recording Wagner's "Der Ring Des Nibelungen" with the Berlin Philharmonic for Teldec, and Brahms' "A German Requiem" with the Chicago Symphony for Erato. Shown, from left, are Prof. Hans Hirsch, managing director, Teldec Classics International; Ramon Lopez, chairman/CEO, Warner Music International; Barenboim; Peter Andry, senior VP, Warner Classics International; and Frederic Sichler, managing director, Erato Disques.

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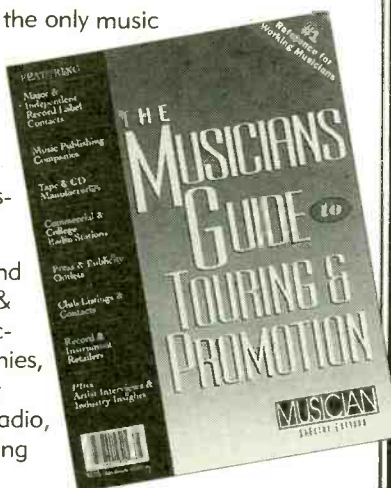
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BB92

PHAR-MOR WILL BEGIN BUYING NEW RELEASES DIRECT

(Continued from page 1)

Mor is moving toward buying all product direct. Manufacturers have been wondering about this since the company hired Lori Porter, formerly VP of purchasing at National Record Mart, to oversee music and video buying last fall.

A Phar-Mor representative says the company never comments on its supplier arrangements.

For the past 16 months, all of Phar-Mor's music and most of its video sell-through department have been serviced by Levy Home Entertainment, a rackjobber based in Hillside, Ill.

According to label sources, four of the six major music distributors have agreed to Phar-Mor's unusual approach to going direct. An executive in the Uni Distribution camp confirms that his company has begun selling to the drugstore chain direct on the home video side, saying that is probably a precursor to the music division establishing a similar relationship for hit titles.

But PolyGram Group Distribution still seems to have reservations about opening up Phar-Mor as an account. Like other distribution executives, PGD executive VP Jim Caparro says Phar-Mor's new direct-buying strategy leaves many unanswered questions about ordering, pricing, and advertising. He says he would like Phar-Mor and Levy to resolve those issues before he agrees to the mass merchant's request.

Phar-Mor began its direct-buying approach on the video side a couple of years ago. According to sources, Phar-Mor has been buying all of its budget inventory direct for a while, while buying full-line video product directly only from Turner Home Entertainment,

The Maier Group in New York, and Morris Video.

OCCASIONAL ONE-OFFS

Prior to its arrangement with Levy, when Phar-Mor was racked by Solon, Ohio-based Arrow Distributing Co., the studios occasionally sold blockbusters directly to Phar-Mor, as they do with other mass-merchandise chains, say sources. However, since Levy won the account, Phar-Mor has been more aggressively pursuing direct relationships with the studios.

Besides Uni, sources say WEA has also been dealing directly with Phar-Mor on video hits for the past year.

The phasing out of functional discounts by several of the studios, raising the wholesale cost to rackjobbers, may be one factor driving Phar-Mor to go direct, say sources, especially since the chain relies on aggressive pricing.

Phar-Mor also deep-discounts music product, often leading off advertising inserts by offering selected front-line albums at \$10.99 for compact discs and \$6.99 for cassettes. Those loss-leaders are matched by some of its prices on video sell-through product.

LEVY SAID TO AGREE

Although Levy will be losing a chunk of business under the new plan, most music label distribution executives say the rackjobber has accepted Phar-Mor's new approach. The majors say they checked to make sure Levy had no objection before shipping Phar-Mor direct, the executives say.

According to Sony Music Distribution senior VP Danny Yarbrough, "We are going to deal on a direct basis with Phar-Mor. My un-

derstanding is it will just be hits and some new releases."

Although they are going along with the plan, some distribution executives remain skeptical about the Phar-Mor approach. Says one, "Operationally and practically, it's a lot more complex than the simple thought of buying direct." He notes that returns processing, inventory management and control, advertising allowances, and wholesale discounting are all issues that have yet to be dealt with.

'IT MAKES SENSE'

But, from the retail perspective, the plan could work, says Doug Harvey, an executive at rackjobber Arrow Distributing. Having previously worked for the self-racking Target mass-merchandise chain, Harvey declares, "It makes sense. If they have to give away the top items on a discount program—and I'm sure Phar-Mor feels they have to do that in order to compete—then it makes sense to buy a limited number of items, which they probably call UPCs. On a direct basis, they can set them up in their registers and scan them by title. I'm sure they can find a way to segregate their returns to deal with those items that are item-specific-UPC and scan them back to their warehouse and in turn send them back to the manufacturer ...

"If I were the rackjobber in this scenario, frankly it would be less volume per visit but less work, and it's also less product that you have to sell at promotional prices. So you make a higher margin on the products that remain to be sold."

Harvey says Phar-Mor, "working on the thin margins they do, frankly needs to find every penny [advantage] they can to be profitable.

"It's become the practice for some mass merchandisers who are racked to bid the key new releases out to other suppliers," he continues. "If someone wants to shoot a low-ball price to a captive rack account, they can do so."

AGGRESSIVE PRICING

However, another rackjobbing executive questions how Levy will be able to make a profit on the music side of the business with the new approach.

"Due to the aggressive pricing of Phar-Mor, basically \$11.99 for front-line music, with hits occasionally being sold for \$10.95, Levy can't be making more than a 10% gross margin on its sales to the drug chain. I know that you can't make a profit operating under that kind of margin."

Whether Phar-Mor will want to go beyond the majors and approach independent labels is yet another aspect of the move, says Joe Micallef, president of leading classical distributor Allegro Imports. "Beyond top 40 rock, I can't see this is going to change much in the industry," he says.

Several sources, however, indicate that the concept, at least for music, is unique for an account the size of Phar-Mor.

"I seem to recollect that Fred Meyer stores might have started buying new releases directly but being serviced for everything else by Roundup Music," says Sheri Lawrence, veteran employee at Entertainment Distributors. "But then, later on, Roundup was servicing the stores totally. It gets quite complicated to split it up."

TBS PLANS STOCK OFFERING

(Continued from page 6)

and Exchange Commission, Atlanta-based Turner says it plans to use the proceeds to reduce debt and develop new entertainment and news programming, especially in Europe and Asia. No date or price has been set for the offering.

Turner's Class B stock—the type that will be sold to the public—closed at \$19.375 a share on the American Stock Exchange at press time. If the offering price of the new issue is, say, \$20 a share, the sale could generate \$230 million in gross proceeds. One share of Class B stock entitles its holder to one-fifth of a vote; one share of Class A (which closed at \$20.75) carries one full vote.

After the offering, chairman Ted Turner's stake would slip to an estimated 53.6% of the outstanding shares from 54.7% currently.

The domestic underwriters for the stock sale are Merrill Lynch & Co., Donaldson, Lufkin & Jenrette Securities, First Boston, and Smith Barney, Harris Upham & Co.

Turner Home Entertainment is the company's home video unit. It recently announced a \$5 million joint promotion for a 60th-anniversary repackage and rerelease of "King Kong" in mid-September. The movie is in the RKO film library, which Turner owns.

DON JEFFREY

DIRECT MOVES PINCH LEVY HOME ENTERTAINMENT

(Continued from page 6)

bel sources suggest the Trans World agreement will anger rackjobber executives.

However, one industry observer says K mart is just trying to keep Handleman on its toes. Although Handleman has always been K mart's main supplier for home entertainment software, the discount-er has tried to create some form of competition by using another vendor for some stores. Indeed, another source says Handleman has been assigned to build six rack departments identical to Trans World's

units in similar store settings.

In an unusual arrangement, the Trans World leased operations will use its recently installed point-of-sale system, which will be fully integrated with K mart's. Trans World thus will be capable of maintaining perpetual records, obtaining sales data, and downloading pricing and other information to the K mart outlets. Discounters generally do not allow rackjobbers to tie into their computers because of the value of data-processing time and memory.

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HOT 100 SINGLES SPOTLIGHT



by Michael Ellis

"BABY GOT BACK" BY Sir Mix-A-Lot (Def American) now has a massive lead at No. 1 as its sales increase to almost 150,000 per week—82% of its points are from sales. It slips from No. 16 to No. 20 on the Top 40 Radio Monitor, but overall it shows a point increase and regains its bullet at No. 1. "I'll Be There" by Mariah Carey (Columbia) holds at No. 1 on the Monitor for the sixth week, but with the single cut out, sales continue to drop (6-15). "Achy Breaky Heart" by Billy Ray Cyrus (Mercury) surges in sales again and regains its bullet at No. 4, but it needs more top 40 radio play to be a contender for the top spot on the Hot 100. The two biggest point gainers on the chart are the next two contenders for No. 1: "This Used To Be My Playground" by Madonna (Sire), up 17-7 overall with sales exploding 34-10; and "Baby-Baby-Baby" by TLC (LaFace), which shoots up 15-5 overall, already passing the No. 6 peak of the trio's first single, "Ain't 2 Proud 2 Beg."

SINGLES SALES WERE UP in the reporting period for this week's chart, so several strong sales records regain bullets, including the singles by Jodeci, R. Kelly & Public Announcement, Shabba Ranks, and K.W.S. The biggest sales gainer after the Madonna and TLC singles is "They Want EFX" by Das EFX (Atco-EastWest). It wins the Power Pick/Sales for the second week in a row, with a sales gain of more than 40% fueling a 16-12 move on the Top Singles Sales chart. It moves up only two places on the Hot 100 because of strong competition in the 20s. The three other strongest gainers in singles sales are "Warm It Up" by Kris Kross (Ruffhouse), "November Rain" by Guns N' Roses (Geffen), and "Giving Him Something He Can Feel" by En Vogue (Atco-EastWest).

THE BIGGEST AIRPLAY GAINER on the entire chart, by better than a two-to-one margin, is "Jam" by Michael Jackson (Epic). It easily wins the Power Pick/Airplay, zooming up 29 positions to No. 35. The runner-up for the airplay award is "All I Want" by Toad the Wet Sprocket (Columbia), up 14 places to No. 43. "All" is breaking big in Dallas, where it's already No. 9 in airplay at KEGF, and in Atlanta, where it's No. 13 at Power 99.

QUICK CUTS: The Hot Shot Debut is "End Of The Road" by Boyz II Men (Motown) at No. 53, featured on the "Boomerang" soundtrack, which hits The Billboard 200 at No. 8 this week. "End" has been getting advance radio play for several weeks, but just hits stores as a single this week. It's already No. 1 in airplay at WPGC Washington, D.C., and No. 4 at Wild 107 San Francisco. As mentioned above, the 20s are tightly competitive this week. As a result, "Slow Motion" by Color Me Badd (Giant) is down two places despite gaining points, as is "Just For Tonight" by Vanessa Williams (Wing). The 40s are also tight, with "Sometimes I Rhyme Slow" by Nice & Smooth (RAL) pushed backward three places despite an overall point gain. "We Will Rock You/We Are The Champions" by Queen (Hollywood) temporarily stalls at No. 87, but it should get a boost from the sales of the cassette single, which is just getting out. Until now, only the two maxi configurations were available.

HOT 100 A-Z

- TITLE (Publisher - Licensing Org.) Sheet Music Dist.
- 81 57 CHANNELS (AND NOTHIN' ON) (Bruce Springsteen, ASCAP) CPP
 - 4 4 ACHY BREAKY HEART (Millhouse, BMI/Polygram Int'l, ASCAP) HL
 - 48 AIN'T 2 PROUD 2 BEG (D.A.R.P., ASCAP/Diva One, ASCAP/Pebbitone, ASCAP/Tizbiz, ASCAP)
 - 43 ALL I WANT (Wet Sprocket, ASCAP)
 - 67 ALL YOU'VE GOT (Turbo, ASCAP/Key Grip, ASCAP)
 - 97 ANOTHER MINUTE (M-87, ASCAP/Songcase, BMI)
 - 5 BABY-BABY-BABY (Kear, BMI/Greenskirt, BMI)
 - 1 BABY GOT BACK (Polygram Int'l, ASCAP/Mix-A-Lot, BMI) HL
 - 61 BACK TO THE HOTEL (Promuse, BMI/Deep Groove, BMI/Vouges, BMI)
 - 14 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
 - 69 BRAINSTORMING (Mike Ten, BMI/Biv Ten, ASCAP) HL
 - 66 CLOSER TO ME (Polygram Int'l, ASCAP) HL
 - 94 COME AS YOU ARE (Virgin Songs, BMI/End Of Music, BMI) HL
 - 18 COME & TALK TO ME (EMI April, ASCAP/Across 110th Street, ASCAP/DeSwing Mob, ASCAP) WBM
 - 12 DAMN I WISH I WAS YOUR LOVER (Broken Plate, ASCAP/Night Rainbow, ASCAP) HL
 - 33 DO IT TO ME (Speeding Bullet, ASCAP) CLM
 - 53 END OF THE ROAD (Kear, BMI/Ensign, BMI/Greenskirt, BMI)
 - 52 EVEN BETTER THAN THE REAL THING (U2, ASCAP/Chappell & Co., ASCAP) HL
 - 42 EVERYBODY'S FREE (TO FEEL GOOD) (Peer, BMI) CPP
 - 62 EVERYTHING ABOUT YOU (Sloppy Slouch, ASCAP)
 - 88 FACES OF LOVE (Bayjun Beat, BMI/Music Corp. Of America, BMI) HL
 - 86 FALL IN LOVE AGAIN (WB, ASCAP/Mite, ASCAP/Tay-Man, ASCAP/Cashola, ASCAP/Kossongs, BMI) WBM
 - 85 FOREVER IN YOUR EYES (Flyte Tyme, ASCAP) WBM
 - 19 FRIDAY I'M IN LOVE (Fiction, ASCAP/Music Sales, ASCAP)
 - 21 GIVING HIM SOMETHING HE CAN FEEL (Warner-Tamerlane, BMI) WBM
 - 29 GOOD STUFF (More Gliss Now, BMI/Irving, BMI) CPP
 - 64 HELLUVA (Delicious Apple, BMI/Purple Records, ASCAP/Fun City, BMI/Van Gogh's Ear, BMI/Music Corp. Of America, BMI/Gasoline Alley, ASCAP) HL
 - 23 HOLD ON MY HEART (Anthony Banks, BMI/Philip Collins, PRS/Michael Rutherford, BMI/Hit & Run, ASCAP) WBM
 - 39 HONEY LOVE (Willesden, BMI/R.Kelly, BMI)
 - 8 IF YOU ASKED ME TO (Realsongs, ASCAP/U.A., ASCAP/EMI April, ASCAP) WBM
 - 90 IF YOU WANT IT (Protoons, ASCAP/Greedy Greg, ASCAP)
 - 2 I'LL BE THERE (Jobete, ASCAP/Stone Diamond, BMI) CPP
 - 70 I MISS YOU (Harrindur, BMI/Jobete, BMI/Ensign, BMI) CPP
 - 100 I NEED LOVE (EMI April, ASCAP/Stephen A. Kipner, ASCAP/Parker's Pen, BMI)
 - 44 IN THE CLOSET (Mijac, BMI/Warner-Tamerlane, BMI/Donril, ASCAP/Zomba, ASCAP) WBM
 - 79 I WANNA LOVE YOU (WB, ASCAP/Gradington, ASCAP/MCA, ASCAP/Warner-Tamerlane, ASCAP/Music Corp. Of America, BMI) HL/WBM
 - 32 I WILL REMEMBER YOU (Age To Age, ASCAP/Riverstone, ASCAP/Edward Grant, ASCAP/Yellow Elephant, ASCAP/Reunion, ASCAP) HL
 - 68 JAMES BROWN IS DEAD (Orfa, Saban/BMG, ASCAP) HL
 - 35 JAM (Mijac, BMI/Warner-Tamerlane, ASCAP/Rene Moore, ASCAP/Bruce Swedien, ASCAP/Donril, ASCAP/Zomba, ASCAP) WBM
 - 49 JUMP AROUND (T-Boy, ASCAP/Soul Assassins, ASCAP)
 - 15 JUMP (So So Def, ASCAP/EMI April, ASCAP) WBM
 - 10 JUST ANOTHER DAY (Estefan, ASCAP/Foreign Imported, BMI) CPP
 - 28 JUST FOR TONIGHT (Edward Grant, ASCAP/Yellow Elephant, ASCAP/Reunion, ASCAP/Dyad, BMI)
 - 40 JUST TAKE MY HEART (EMI April, ASCAP/Eric Martin, ASCAP/Endless Frogs, ASCAP/Bob-A-Lew, ASCAP/Lew-Bob, BMI) HL/CLM
 - 22 KEEP ON WALKIN' (Last Song, ASCAP/Third Coast, ASCAP)
 - 83 LET'S GET ROCKED (Zomba, ASCAP) HL
 - 11 LIFE IS A HIGHWAY (Falling Sky, ASCAP/BMG, ASCAP) HL
 - 96 LIFT ME UP (Hojo, BMI)
 - 31 LIVE AND LEARN (Harrindur, BMI/Jobete, BMI/Noiseta, BMI/Ensign, BMI) CPP
 - 36 MAKE LOVE LIKE A MAN (Bludgeon Riffola, ASCAP/Zomba, ASCAP) HL
 - 73 MARIA (Blue Ink, BMI/Third & Lex, ASCAP/Tee Girl, BMI)
 - 82 MONEY CAN'T BUY YOU LOVE (Flyte Tyme, ASCAP/Rated RT, ASCAP/Burbank Plaza, ASCAP)
 - 26 MOVE THIS (BMC, ASCAP/Bogam, ASCAP/Colgems-EMI, ASCAP) WBM
 - 45 MR. LOVERMAN (FROM DEEP COVER) (Worldwide Anchor, ASCAP/Gunsmoke, ASCAP/Pow Wow, ASCAP)
 - 20 MY LOVIN' (YOU'RE NEVER GONNA GET IT) (Two Tuff-Enuff, BMI/Irving, BMI) CPP
 - 71 NEVER SATISFIED (4 Tammy, ASCAP/S.A. Brown, ASCAP)
 - 91 NOT THE ONLY ONE (Almo, ASCAP) CPP
 - 17 NOVEMBER RAIN (Guns N' Roses, ASCAP) CLM
 - 51 ONE (U2, ASCAP/Chappell & Co., ASCAP) HL
 - 30 THE ONE (Big Pig, ASCAP/Warner Chappell, ASCAP) HL
 - 75 PLEASE DON'T GO (Mike Ten, BMI)
 - 59 PLEASE DON'T GO (Harrick, BMI/Longitude, BMI) WBM
 - 84 REACH FOR THE SKY (Sony Tunes, ASCAP/Wocka-Wocka, ASCAP) HL
 - 54 REMEDY (Enough To Contend With, BMI) WBM
 - 78 RESTLESS HEART (PPC, ASCAP/Big Note, BMI) WBM
 - 37 SAVE THE BEST FOR LAST (Longitude, BMI/Moon & Stars, BMI/Virgin, ASCAP/Big Mystique, BMI/Kazzoom, ASCAP/Polygram Int'l, ASCAP) WBM/HL
 - 57 SCENARIO (Zomba, ASCAP/Jazz Merchant, ASCAP/New School, ASCAP)
 - 72 SILENT PRAYER (Gratitude Sky, ASCAP/Virgin, ASCAP/Penzafire, ASCAP) HL
 - 58 SLOWLY (Kazzoom, ASCAP/Polygram Int'l, ASCAP/Dream Dealers, ASCAP/BMG, ASCAP) HL

Billboard.

FOR WEEK ENDING JULY 18, 1992

Top Singles Sales

Compiled from a national sample of POS (point of sale) equipped retail stores and rack outlets which report number of units sold to SoundScan, Inc. This data is used in the Hot 100 Singles chart.



THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL)
			★ ★ NO. 1 ★ ★		38	37	9	I WILL REMEMBER YOU	AMY GRANT (A&M)
①	1	15	BABY GOT BACK	SIR MIX-A-LOT (DEF AMERICAN/REPRISE)	39	46	4	THEY REMINISCE OVER YOU	PETE ROCK & C.L. SMOOTH (ELEKTRA)
②	2	11	ACHY BREAKY HEART	BILLY RAY CYRUS (MERCURY)	40	36	14	WHY ME BABY?	KEITH SWEAT (ELEKTRA)
3	3	16	JUMP	KRIS KROSS (RUFFHOUSE/COLUMBIA)	41	64	2	THE ONE	ELTON JOHN (MCA)
4	5	14	TENNESSEE	ARRESTED DEVELOPMENT (CHRYSALIS)	42	68	2	STAY	SHAKESPEAR'S SISTER (LONDON/PLG)
5	4	16	UNDER THE BRIDGE	RED HOT CHILI PEPPERS (WARNER BROS.)	43	35	11	IN THE CLOSET	MICHAEL JACKSON (EPIC)
⑥	11	4	BABY-BABY-BABY	TLC (LAFACE/ARISTA)	44	51	3	MAKE LOVE LIKE A MAN	DEF LEPPARD (MERCURY)
⑦	8	4	WARM IT UP	KRIS KROSS (RUFFHOUSE/COLUMBIA)	45	49	15	HELLUVA	BROTHERHOOD CREED (GASOLINE ALLEY)
⑧	9	4	NOVEMBER RAIN	GUNS N' ROSES (Geffen)	46	33	16	LIVE AND LEARN	JOE PUBLIC (COLUMBIA)
9	7	11	DAMN I WISH I WAS YOUR LOVER	JODECI (UPTOWN/MCA)	47	48	5	SLOW MOTION	COLOR ME BADD (GIANT)
⑩	34	2	THIS USED TO BE MY PLAYGROUND	MADONNA (SIRE/WARNER BROS.)	48	50	10	SILENT PRAYER	SHANICE (MOTOWN)
11	10	8	LIFE IS A HIGHWAY	TOM COCHRANE (CAPITOL)	49	43	9	VICTIM OF THE GHETTO	THE COLLEGE BOYZ (VIRGIN)
⑫	16	11	THEY WANT EFX	DAS EFX (ATCO EASTWEST)	50	57	3	TWILIGHT ZONE	2 UNLIMITED (RADIKAL/CRITIQUE)
13	12	16	COME & TALK TO ME	JODECI (UPTOWN/MCA)	51	47	9	HOLD ON MY HEART	GENESIS (ATLANTIC)
⑭	15	8	JUST ANOTHER DAY	JON SECCANO (SBK/ERG)	52	45	5	REMEDY	THE BLACK CROWES (DEF AMERICAN)
15	6	8	I'LL BE THERE	MARIAH CAREY (COLUMBIA)	53	52	17	JAMES BROWN IS DEAD	L.A. STYLE (ARISTA)
⑮	24	4	GIVING HIM SOMETHING HE ...	EN VOGUE (ATCO EASTWEST)	54	39	13	JUST TAKE MY HEART	MR. BIG (ATLANTIC)
17	14	10	IF YOU ASKED ME TO	CELINE DION (EPIC)	55	53	4	SO WHAT'CHA WANT	BEASTIE BOYS (CAPITOL)
18	17	7	WISHING ON A STAR	THE COVER GIRLS (EPIC)	56	65	2	BRAINSTORMING	M.C. BRAINS (MOTOWN)
19	13	16	MY LOVIN' (YOU'RE NEVER ...)	EN VOGUE (ATCO EASTWEST)	57	42	18	ONE	U2 (ISLAND/PLG)
⑳	23	4	TOO FUNKY	GEORGE MICHAEL (COLUMBIA)	58	41	15	LET'S GET ROCKED	DEF LEPPARD (MERCURY)
21	19	7	THE BEST THINGS IN LIFE ARE FREE	L. VANDROSS/J. JACKSON (PERSPECTIVE)	59	56	7	JUST FOR TONIGHT	VANESSA WILLIAMS (WING/MERCURY)
㉑	26	6	KEEP ON WALKIN'	CECE PENISTON (A&M)	60	59	3	WHEREVER I MAY ROAM	METALLICA (ELEKTRA)
㉒	27	7	MR. LOVERMAN	SHABBA RANKS (EPIC)	61	44	26	BEAUTY AND THE BEAST	CELINE DION AND PEABO BRYSON (EPIC)
24	21	12	SOMETIMES I RHYME SLOW	NICE & SMOOTH (RAL/COLUMBIA)	62	54	17	THOUGHT I'D DIED AND GONE ...	BRYAN ADAMS (A&M)
㉓	30	9	YOU REMIND ME	MARY J. BLIGE (UPTOWN/MCA)	63	72	3	NEVER SATISFIED	GOOD 2 GO (GIANT)
26	18	18	BOHEMIAN RHAPSODY	QUEEN (HOLLYWOOD)	64	—	1	BOOT SCOOTIN' BOOGIE	BROOKS & DUNN (ARISTA)
27	20	24	TEARS IN HEAVEN	ERIC CLAPTON (REPRISE)	65	—	2	PLEASE DON'T GO	K.W.S. (NEXT PLATEAU)
28	28	4	FRIDAY I'M IN LOVE	THE CURE (FICTION/ELEKTRA)	66	—	1	EVEN BETTER THAN THE REAL...	U2 (ISLAND/PLG)
29	25	10	YOU WON'T SEE ME CRY	WILSON PHILLIPS (SBK/ERG)	67	73	2	TAKE THIS HEART	RICHARD MARX (CAPITOL)
⑳	38	3	JUMP AROUND	HOUSE OF PAIN (TOMMY BOY)	68	62	14	PLEASE DON'T GO	BOYZ II MEN (MOTOWN)
31	31	10	HONEY LAIN	R. KELLY & PUBLIC ANNOUNCEMENT (JIVE)	69	—	1	I WANT TO BE FREE	TOO SHORT (JIVE)
32	29	10	DO IT TO ME	LIONEL RICHIE (MOTOWN)	70	55	13	SMELLS LIKE NIRVANA	"WEIRD AL" YANKOVIC (SCOTTI BROS.)
33	22	13	EVERYTHING ABOUT YOU	UGLY KID JOE (STARDUST/MERCURY)	71	69	24	BOOM! I GOT YOUR BOYFRIEND	M.C. LUSCIOUS (AVENUE)
⑳	58	3	MOVE THIS	TECHNOTRONIC (SBK/ERG)	72	61	16	NOTHING ELSE MATTERS	METALLICA (ELEKTRA)
㉑	40	6	SCENARIO	A TRIBE CALLED QUEST (JIVE)	73	66	22	MASTERPIECE	ATLANTIC STARR (REPRISE)
㉒	67	2	BACK TO THE HOTEL	N2DEEP (PROFILE)	74	—	1	GOOD STUFF	THE B-52'S (REPRISE)
37	32	22	AIN'T 2 PROUD 2 BEG	TLC (LAFACE/ARISTA)	75	—	1	WHY	ANNIE LENNOX (ARISTA)

① Singles with increasing sales. © 1992, Billboard/BPI Communications and SoundScan, Inc.

HOT 100 RECURRENT SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL)
1	—	1	BOHEMIAN RHAPSODY	QUEEN (HOLLYWOOD)	16	16	34	I WANNA SEX YOU UP	COLOR ME BADD (GIANT)
2	—	1	NU NU	LIDELL TOWNSELL (MERCURY)	17	13	6	WHAT GOES AROUND COMES ...	GIGGLES (CUTTING)
3	1	9	ALL 4 LOVE	COLOR ME BADD (GIANT)	18	—	1	YOU THINK YOU KNOW HER	CAUSE & EFFECT (SRC/ZOO)
4	3	9	I LOVE YOUR SMILE	SHANICE (MOTOWN)	19	19	4	BOOM! I GOT YOUR BOYFRIEND	M.C. LUSCIOUS (AVENUE)
5	5	2	MAKE IT HAPPEN	MARIAH CAREY (COLUMBIA)	20	12	7	TO BE WITH YOU	MR. BIG (ATLANTIC)
6	2	3	HAZARD	RICHARD MARX (CAPITOL)	21	17	7	BEAUTY AND THE BEAST	CELINE DION AND PEABO BRYSON (EPIC)
7	4	10	FINALLY	CECE PENISTON (A&M)	22	18	15	MYSTERIOUS WAYS	U2 (ISLAND/PLG)
8	6	5	I CAN'T DANCE	GENESIS (ATLANTIC)	23	23	3	BABY HOLD ON TO ME	GERALD LEVERT (ATCO EASTWEST)
9	7	6	REMEMBER THE TIME	MICHAEL JACKSON (EPIC)	24	25	12	DIAMONDS AND PEARLS	PRINCE & THE N.P.G. (PAISLEY PARK/WB)
10	8	2	EVERYTHING CHANGES	KATHY TROCCOLI (REUNION/GEFFEN)	25	22	34	NOW THAT WE FOUND LOVE	HEAVY D. & THE BOYZ (UPTOWN/MCA)
11	10	5	BREAKIN' MY HEART	MINT CONDITION (PERSPECTIVE/A&M)	26	21	30	GONNA MAKE YOU SWEAT	C+C MUSIC FACTORY (COLUMBIA)
12	9	7	GOOD FOR ME	AMY GRANT (A&M)	27	20	15	IS IT GOOD TO YOU	HEAVY D. & THE BOYZ (UPTOWN/MCA)
13	15	33	GOOD VIBRATIONS	MARKY MARK (INTERSCOPE/ATLANTIC)	28	—	20	O.P.P.	NAUGHTY BY NATURE (TOMMY BOY)
14	11	5	MASTERPIECE	ATLANTIC STARR (REPRISE)	29	27	4	EVERYTHING'S GONNA BE ALRIGHT	NAUGHTY BY NATURE (TOMMY BOY)
15	14	34	MOTOWNPHILLY	BOYZ II MEN (MOTOWN)	30	24	21	BABY BABY	AMY GRANT (A&M)

Recurrents are titles which have appeared on the Hot 100 for 20 weeks and have dropped below the top 50.

BILLBOARD JULY 18, 1992

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Produced by DJ Quik

Management: Greedy Greg for Westside Management

Retailers: For a free DJ Quik stand-up call John or Gerard at 212-529-2600 while supplies last.

PROFILE

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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
JULY 18, 1992



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
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THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
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Billboard 200 *continued*

FOR WEEK ENDING JULY 18, 1992

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
110	108	116	14	MARK CHESNUTT	LONGNECKS & SHORT STORIES	68
111	94	169	15	OTTMAR LIEBERT + LUNA NEGRA	SOLO PARA TI	94
112	97	100	44	NAUGHTY BY NATURE	NAUGHTY BY NATURE	16
113	105	119	3	AL JARREAU	HEAVEN AND EARTH	105
114	82	63	24	UGLY KID JOE	AS UGLY AS THEY WANNA BE	4
115	110	102	112	VAN MORRISON	THE BEST OF VAN MORRISON	41
116	NEW	1	NAJEE	JUST AN ILLUSION	116	
117	100	99	17	AARON TIPPIN	READ BETWEEN THE LINES	50
118	120	138	8	DELBERT MCCLINTON	NEVER BEEN ROCKED ENOUGH	118
119	136	152	21	MATTHEW SWEET	GIRLFRIEND	100
120	129	137	50	SHABBA RANKS	AS RAW AS EVER	89
121	122	154	26	SAMMY KERSHAW	DON'T GO NEAR THE WATER	97
122	121	123	33	TEVIN CAMPBELL	T.E.V.I.N.	38
123	117	105	14	LYLE LOVETT	JOSHUA JUDGES RUTH	57
124	113	106	96	QUEENSRYCHE	EMPIRE	7
125	112	98	11	GEORGE STRAIT	HOLDING MY OWN	33
126	134	130	6	MICHELLE WRIGHT	NOW & THEN	126
127	114	108	55	VAN HALEN	FOR UNLAWFUL CARNAL KNOWLEDGE	1
128	145	150	4	THE SOUP DRAGONS	HOTWIRED	128
129	106	81	7	JIMMY BUFFETT	BOATS BEACHES BARS & BALLADS	68
130	126	118	157	MICHAEL BOLTON	SOUL PROVIDER	3
131	131	140	63	DWIGHT YOAKAM	IF THERE WAS A WAY	96
132	115	85	4	ALLMAN BROTHERS BAND	AN EVENING WITH THE ALLMAN BROTHERS BAND	80
133	133	147	3	LINDSEY BUCKINGHAM	OUT OF THE CRADLE	133
134	150	184	3	SPIN DOCTORS	POCKET FULL OF KRYPTONITE	134
135	123	115	46	DOUG STONE	I THOUGHT IT WAS YOU	74
136	128	135	60	PAULA ABDUL	SPELLBOUND	1
137	125	142	19	PANTERA	VULGAR DISPLAY OF POWER	44
138	194	—	2	TOAD THE WET SPROCKET	FEAR	138
139	118	101	25	SAWYER BROWN	DIRT ROAD	68
140	116	110	35	STEVIE RAY VAUGHAN & DOUBLE TROUBLE	SKY IS CRYING	10
141	144	131	43	KENNY LOGGINS	LEAP OF FAITH	71
142	132	126	164	BONNIE RAITT	NICK OF TIME	1
143	130	120	73	ENIGMA	MCMXC A.D.	6
144	111	90	41	HARRY CONNICK, JR.	BLUE LIGHT, RED LIGHT	17
145	151	—	2	YO-YO	BLACK PEARL	145
146	127	129	10	ARC ANGELS	ARC ANGELS	127
147	156	—	2	N2DEEP	BACK TO THE HOTEL	147
148	138	127	69	R.E.M.	OUT OF TIME	1
149	135	144	80	C+C MUSIC FACTORY	GONNA MAKE YOU SWEAT	2
150	147	159	34	LISA STANSFIELD	REAL LOVE	43
151	139	155	53	TANYA TUCKER	WHAT DO I DO WITH ME	48
152	137	125	114	WILSON PHILLIPS	WILSON PHILLIPS	2
153	157	153	83	NINE INCH NAILS	PRETTY HATE MACHINE	75
154	140	133	40	PRINCE AND THE N.P.G.	DIAMONDS & PEARLS	3

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
155	146	111	7	NEIL DIAMOND	GREATEST HITS 1966-1992	100
156	166	189	3	BILLY DEAN	BILLY DEAN	156
157	158	160	108	MARIAH CAREY	MARIAH CAREY	1
158	142	121	40	SIMPLY RED	STARS	76
159	124	132	70	VINCE GILL	POCKET FULL OF GOLD	37
160	143	145	15	JOE PUBLIC	JOE PUBLIC	111
161	141	113	25	SOUNDTRACK	RUSH	24
162	173	171	38	GERALD LEVERT	PRIVATE LINE	48
163	119	91	10	TRACY CHAPMAN	MATTERS OF THE HEART	53
164	160	181	7	BASS BOY	I GOT THE BASS	160
165	167	175	39	JOHN MELLENCAMP	WHENEVER WE WANTED	17
166	177	143	6	LOS LOBOS	KIKO	143
167	192	195	5	SOUNDTRACK	DEEP COVER	167
168	183	124	4	OLIVIA NEWTON-JOHN	BACK TO BASICS/ESSENTIAL COLLECTION 1971-1992	121
169	178	165	38	JAMES TAYLOR	NEW MOON SHINE	37
170	148	128	16	M.C. BRAINS	LOVERS LANE	47
171	171	167	21	2PAC	2PACALYPSE NOW	64
172	179	164	31	AMG	BITCH BETTA HAVE MY MONEY	63
173	162	157	32	KEITH SWEAT	KEEP IT COMIN'	19
174	168	177	16	NICE & SMOOTH	AIN'T A DAMN THING CHANGED	141
175	159	136	10	XTC	NONSUCH	97
176	NEW	1	SHAKESPEAR'S SISTER	HORMONALLY YOURS	176	
177	165	139	10	DAVID SANBORN	UPFRONT	117
178	164	156	87	PHIL COLLINS	SERIOUS HITS...LIVE!	11
179	175	172	53	SEAL	SEAL	24
180	181	168	10	THE COLLEGE BOYZ	RADIO FUSION RADIO	118
181	182	—	35	PATTI LABELLE	BURNIN'	71
182	RE-ENTRY	10	KID FROST	EAST SIDE STORY	73	
183	170	151	9	GANG STARR	DAILY OPERATION	65
184	176	149	221	ORIGINAL LONDON CAST	PHANTOM OF THE OPERA	33
185	154	186	34	DOUG STONE	DOUG STONE	97
186	153	134	9	THE NEVILLE BROTHERS	FAMILY GROOVE	103
187	163	117	9	SANTANA	MILAGRO	102
188	180	182	21	TECHMASTER P.E.B.	BASS COMPUTER	132
189	193	—	10	JOE DIFFIE	REGULAR JOE	132
190	191	163	10	PENTHOUSE PLAYERS CLIQUE	PAID THE COST	76
191	174	158	8	TESTAMENT	RITUAL	55
192	RE-ENTRY	6	TORA TORA	WILD AMERICA	132	
193	188	166	4	STEELHEART	TANGLED IN REINS	144
194	155	146	9	RICKY VAN SHELTON	DON'T OVERLOOK SALVATION	122
195	172	109	4	EMERSON, LAKE & PALMER	BLACK MOON	78
196	169	148	34	COLLIN RAYE	ALL I CAN BE	54
197	184	192	72	FIREHOUSE	FIREHOUSE	21
198	149	141	20	HANK WILLIAMS, JR.	MAVERICK	55
199	RE-ENTRY	22	MINT CONDITION	MEANT TO BE MINT	63	
200	185	170	10	GROVER WASHINGTON, JR.	NEXT EXIT	149

TOP ALBUMS A-Z (LISTED BY ARTISTS)

- | | | | | | | | |
|--------------------------|----------------------------|-----------------------------------|---------------------------------|--------------------------|----------------------------|--------------------------|---|
| 2Pac 171 | Mary-Chapin Carpenter 46 | Erasure 87 | Hal Ketchum 84 | Najee 116 | Pete Rock & C.L. Smooth 75 | Spice 1 86 | Ricky Van Shelton 194 |
| Paula Abdul 136 | C+C Music Factory 149 | Eric B. & Rakim 29 | Kid Frost 182 | Naughty By Nature 112 | David Sanborn 177 | Spin Doctors 134 | VARIOUS ARTISTS |
| Bryan Adams 64 | Tracy Chapman 163 | Melissa Etheridge 107 | Kiss 74 | The Neville Brothers 186 | Santana 187 | Bruce Springsteen 73, 99 | MTV: Party To Go, Vol. 2 38 |
| Allman Brothers Band 132 | Mark Chesnutt 110 | Faith No More 18 | Kris Kross 2 | Olivia Newton-John 168 | Sawyer Brown 139 | Lisa Stansfield 150 | Stevie Ray Vaughan & Double Trouble 140 |
| AMG 172 | Tom Cochrane 70 | Firehouse 35, 197 | Patti LaBelle 181 | Nice & Smooth 174 | Seal 179 | Doug Stone 135, 185 | Grover Washington, Jr. 200 |
| Tori Amos 102 | Natalie Cole 63 | Fu-Schnickens 103 | k.d. lang 91 | Nine Inch Nails 153 | Jon Secada 79 | George Strait 125 | Hank Williams, Jr. 198 |
| John Anderson 106 | Phil Collins 178 | Gang Starr 183 | Annie Lennox 39 | Nirvana 26 | Shabba Ranks 120 | Suicidal Tendencies 52 | Vanessa Williams 56 |
| Arc Angels 146 | The College Boyz 180 | Genesis 14 | Gerald Levert 162 | ORIGINAL LONDON CAST | Shakespear's Sister 176 | Keith Sweat 173 | Wilson Phillips 11, 152 |
| Arrested Development 49 | Color Me Badd 48 | Vince Gill 159 | Ottmar Liebert + Luna Negra 111 | Phantom Of The Opera 184 | Simply Red 158 | Matthew Sweet 119 | Michelle Wright 126 |
| The B-52's 16 | Harry Connick, Jr. 144 | Amy Grant 51 | Los Lobos 166 | Highlights 101 | Sir Mix-A-Lot 9 | James Taylor 169 | Wynonna 24 |
| Bass Boy 164 | The Cure 22 | Guns N' Roses 33, 60 | Lyle Lovett 123 | Ozzy Osbourne 57 | Slaughtert 76 | Techmaster P.E.B. 188 | XClan 89 |
| Beastie Boys 21 | Cypress Hill 81 | Hammer 71 | Madonna 93 | SOUNDTRACK | Soundgarden 82 | Temple Of The Dog 25 | XTC 175 |
| The Black Crowes 12, 105 | Billy Ray Cyrus 1 | Sophie B. Hawkins 62 | Richard Marx 72 | Batman Returns 69 | Beats & The Beast 77 | Tesla 92 | "Weird Al" Yankovic 59 |
| Black Sabbath 44 | Das EFX 19 | Indigo Girls 43 | M.C. Brains 170 | Beauty & The Beast 8 | Boomerang 8 | Testament 191 | Aaron Tippin 117 |
| Black Sheep 108 | Billy Dean 156 | Iron Maiden 83 | Delbert McClintone 118 | The Commitments 68 | Deep Cover 167 | TLC 27 | Toad The Wet Sprocket 138 |
| Body Count 66 | Dee-Lite 67 | Michael Jackson 54 | Reba McEntire 65 | Far And Away 109 | Far And Away 109 | Tina Turner 192 | Trisha Yearwood 97 |
| Suzy Bogguss 100 | Def Leppard 10 | Alan Jackson 61 | MC Ren 23 | Mo'Noney 17 | Mo'Noney 17 | A Tribe Called Quest 104 | Dwight Yoakam 131 |
| Michael Bolton 32, 130 | Diamond Rio 95 | Al Jarreau 113 | John Mellencamp 165 | Rush 161 | Rush 161 | Travis Tritt 78 | Yo-Yo 145 |
| Boyz II Men 55 | Neil Diamond 155 | Jodeci 28 | Metallica 15 | Singles 53 | Singles 53 | Troy 98 | ZZ Top 34 |
| Brooks & Dunn 41 | Joe Diffie 189 | Joe Public 160 | Mint Condition 199 | Sister Act 40 | Sister Act 40 | Tanya Tucker 151 | |
| Garth Brooks 6, 7, 47 | Celine Dion 45 | Elton John 20 | Lorrie Morgan 58 | Wayne's World 80 | Wayne's World 80 | U2 30 | |
| Lindsey Buckingham 133 | Emerson, Lake & Palmer 195 | R. Kelly & Public Announcement 50 | Van Morrison 115 | The Soup Dragons 128 | The Soup Dragons 128 | Ugly Kid Joe 114 | |
| Jimmy Buffett 129 | En Vogue 13 | Sammy Kershaw 121 | Mr. Big 94 | | | Van Halen 127 | |
| Tevin Campbell 122 | Enigma 143 | | N2Deep 147 | | | | |
| Mariah Carey 3, 88, 157 | Enya 42 | | | | | | |

MAJOR MUSIC CHAINS SEE SOFT SALES

(Continued from page 1)

ifest Discs & Tapes network in Columbia, S.C. Owner Carl Singmaster says June sales were 38% above those for June 1991.

SoundScan, which tracks total sales rather than same-store sales performances, reports that national sales are up 10.6% on a unit basis for the last five weeks, compared with the same period last year. However, during the past year, SoundScan has added more accounts to its database, and Handleman, the giant rackjobber, has acquired Lieberman and Sight & Sound, neither of which were reporting to SoundScan in June 1991.

SoundScan president Mike Fine says he thinks the positive results experienced by the racks offset weakness among chain retailers. But the only rackjobber contacted by Billboard, Troy, Mich.-based Handleman, says its sales are up just slightly.

JUNE SALES 'LOUSY'

Unlike WEA's Droz, Tower presi-

dent Russ Solomon describes June sales at his chain as "lousy. It was the worst June in our company's history." The chain's same-store performance was off a point or two, he reports.

At Camelot Music, president Paul David describes his chain's sales performance as flat for the last few months. "Things could be a little bit better," he says, citing the weak economy and a dearth of hit product as reasons for the soft music sales.

At Musicland, Arnie Bernstein, president of the music chain division, describes business as somewhat soft but declines to provide specific information because Musicland, a publicly traded company, does not release sales information until the end of its fiscal quarter.

Howard Appelbaum, executive VP of Beltsville, Md.-based Kemp Mill, says, "Sales are lackluster and lacking excitement." He reports that the 35-unit chain was down a couple of

points on a same-store basis in June. But he projects that the chain will be up a couple of points in July.

SINGLE-DIGIT GAINS

One large account that is already seeing a comp-store sales gain is Hastings Books, Music and Video, based in Amarillo, Texas. Walter McNeer, executive VP, says the chain has been experiencing single-digit sales increases in recent weeks.

In Miami, Ron Phillips, director of marketing at 62-unit Spec's Music & Movies, says his chain is also experiencing same-store gains in the single-digit realm.

"I guess, considering the state of the economy, we should be thankful we're seeing same-store increases at all," he says.

ARISTA DANCE EPs

(Continued from page 10)

actively."

L.A. Style recently had an international rave smash, "James Brown Is Dead," which was also a pop radio success. According to Sweret, it would have been too risky to wait for the group to record a full-length set before coming out with a follow-up.

"Techno music is still evolving at an astonishingly rapid rate," he says. "You have to stay on top of the current sound while it's still happening. In six months, techno will likely be headed in a direction that has nothing to do with 'James Brown' or the other cuts they've already given us."

Hess notes that Limerick, signed to Arista in the U.K., has been building a club following here for more than a year. The U.S. EP will be culled from her album "And Still I Rise," which is available overseas.

"The U.S. and British A&R departments are linking up to come up with a unified vision that will work for everyone," he says. "While that is being worked out, this EP is for her fans in the clubs."

The Movement is currently in the top 10 of Billboard's Club Play chart with "Sunshine" on Detroit-based indie Sunshine Records, from which Arista is licensing the EP project.

Hess and Sweret say the details of EP distribution and pricing are still to be determined, although they expect CDs will sell for less than \$10 and that cassettes will go for under \$8. The possibility of pressing vinyl EPs is also being discussed.

MTV NOMINEES

(Continued from page 10)

tive video category, and videos by Eric Clapton, the Commitments, Hammer, and Queen were nominated for best video from a film.

Video directors Matthew Rolston, Stephanie Sednaoui, Adam Bernstein, and Mark Fenske will vie for the best-direction-in-a-video trophy.

In all, 20 MTV Video Music Awards will be presented Sept. 9, including the Video Vanguard Award, the Viewers' Choice Award, and the International Viewers' Choice Award.

Nomination ballots detailing the awards categories were mailed to about 1,200 music industry professionals several weeks ago. Employees of Price-Waterhouse tallied the ballots to determine the '92 slate of nominees; they also will supervise the voting procedure and will be responsible for providing the final count.

Phillips and others note that some of the season's best-selling titles are not from superstars but from acts previously considered outside the pop mainstream.

"In general, I would say the sure things are not sure things any more," says Phillips. "If I singled out one record that's had a solid lock on our top 10, it's the Red Hot Chili Peppers' ['Blood Sugar Sex Magik']. 'Temple Of The Dog' is happening very, very fast," he adds, referring to A&M's re-release of a 1991 disc featuring key players from the Seattle rock scene.

Sandy Bean, VP of advertising at the 33-store Harmony House chain, based in Troy, Mich., agrees with

Phillips on that point. She says strong sales for such artists as Billy Ray Cyrus and Pearl Jam "came out of nowhere," and adds that the units being moved by the new Black Crowes album have been "absolutely fantastic."

Overall, she says that, since the Detroit region has been economically battered in past year, Harmony House has been "pleasantly surprised" to see a same-store sales increase of about 4% for the past two months.

The sales picture for the 14-store Starship Music chain, Norcross, Ga., is "very good at the moment," according to buyer Ed Simpson.

BETWEEN THE BULLETS



by Geoff Mayfield

HALF DOZEN: Make it six weeks at No. 1 for Billy Ray Cyrus, as "Some Gave All" continues to rule over The Billboard 200. More amazing is that it regains its bullet. Since our May 1991 conversion to the SoundScan system, most No. 1 albums have declined in sales after reaching the top slot, but Cyrus has shown an amazing capacity to grow as a chart-topper. Last week was the only week in which its sales declined.

THE BIG BOARD: Volume of titles on The Billboard 200 is ahead a bit, by about 3%, over last week's chart. Heatseekers shows a 2.5% gain, and sales of singles are up by about 6%. But, at the same time, SoundScan estimates that catalog albums declined by 3%, while sales on Top Country Albums fell by about 2%.

LIGHTS, CAMERA, ACTION: As is often the case during summer months, soundtracks are playing a big role in music sales. The week's Top Debut belongs to "Boomerang," while "Mo' Money," which soars 24 spots to No. 17, earns the Top 20 Sales Mover award on a whopping 60% gain. Another high-profile soundtrack, the Seattle-scene smorgasbord titled "Singles," cooks up a respectable debut at No. 52. And, don't overlook the album from "Sister Act," which moves ahead a dozen places, reaching the top 40 on a 34% gain in its third chart week.

NOTABLES: Further proof of the Seattle scene's might can be found in the 2-year-old "Temple Of The Dog," which wins the Power Pick for a second consecutive week. A 66% gain pushes it up 30 places, to No. 25... The second-highest debut on the chart belongs to rapper M.C. Ren. The N.W.A member leaps in at No. 23... With more and more large-chain stores pulling the "Body Count" album, the sales burst that heated up with the controversy stirred by its "Cop Killer" track has ended. Last week it stalled at No. 49, after making advances the previous two weeks. This week it falls to No. 66.

DETAILS: The \$5.98 price point has not been seen often on The Billboard 200 over the past 15 or so years. In 1973, the year we began listing prices on the chart, many LPs were listed at \$5.98, with eight-tracks and cassettes costing \$1 more. That price point returns, thanks to the "Abba-esque" EP by Erasme. Its price point is lower than that charged for some CD maxi-singles, but we're tracking this as an album because it contains four different songs... The move from WEA to CEMA changes the catalog numbers for Virgin and Charisma titles on this week's charts.

SWITCHED: In January 1969, Walter Carlos' Columbia title "Switched-On Bach" reached the top of the Top Classical Albums chart—and held that spot through January 1972. That groundbreaking synthesizer exhibition also reached No. 10 on The Billboard 200 and became one of the few classical titles to achieve platinum certification. Since then, the keyboardist and electronic-music pioneer switched gender and now, under the name Wendy Carlos, is making a fresh assault on the classical chart with a sequel, on Telarc, called "Switched-On Bach 2000." In its fifth week on this biweekly list, the title rises to No. 7... An interesting footnote about the first "Switched-On Bach": It was certified gold under Walter's name, platinum under Wendy's name.

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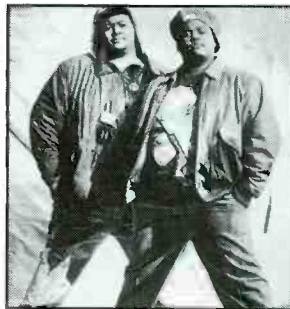
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MEMBER OF NARID



Back Again. New York and Dallas were the two markets that best responded to Milira's first album, and those are the cities that are leading the charge with her second, "Milira, Back Again." Her "One Man Woman" is still being worked at R&B radio, with "Three's A Crowd" set to follow as the next single sometime in August.



Larger Than Life. The Cleveland duo Men At Large, discovered by Gerald Levert, fattens up with a 17% sales increase over the previous week—good for a 26-17 jump on Heatseekers. The album climbs 44-40 on Top R&B Albums, while "Use Me" muscles ahead 15-12 on Hot R&B Singles. Sales are hottest in two Southern regions.



Phish Are Jumping. "Picture Of Nectar," the latest by Phish, continues to move, but the group is also seeing even bigger sales on an earlier title, "Lawn Boy." The catalog item, first issued in 1990, was revitalized when Elektra released it on CD June 26. Phish is playing half the Horizons Of Rock Developing Everywhere tour dates.

SPINNING AND CLIMBING: Spin Doctors' "Pocket Full Of Kryptonite," which will be a year-old album in August, takes over the top of the Heatseekers chart, ending a three-week reign by Arc Angels. The 12% gain that pushes the Doctors up on this chart also earns them a 150-134 jump on The Billboard 200.

The New York quartet continues to rule as the No. 1 Heatseeker in the Northeast and the populous Middle Atlantic regions, but its following is no longer an East Coast phenomenon, as the album makes upward moves in South Atlantic and East North Central stores.

Like Arc Angels, Spin Doctors' climb to the top of Heatseekers was aided in part by a recent appearance on "Late Night With David Letterman."

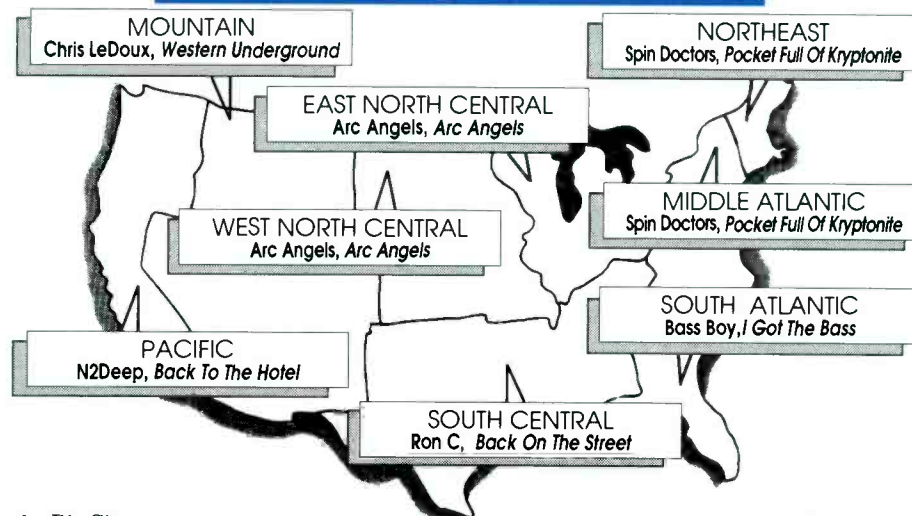
Close on Spin Doctors' heels is Toad The Wet Sprocket, whose "Fear" sees a 38% sales increase, good for a 7-2 move on Heatseekers and a 194-138 vault on The Billboard 200. Although college and alternative stations paved the road for this Athens, Ga.-scene band, Toad's leaps are obviously fueled by juice from its rise at top 40 radio.

SCOREBOARD: The Spin Doctors' move to the top moves Sony Music Distribution into a second-place tie with WEA, among the six major distributors, for No. 1 Heatseeker acts. Leading the Big Six is BMG with five No. 1's, followed by Sony and WEA with four each. It is significant to note that of the 24 different acts that have topped this list since Heatseekers debuted last October, six were sold through independent distributors.

IN PROGRESS: Sass Jordan, who appeared July 6 on "The Dennis Miller Show," sees gains in the Middle Atlantic and Northeast regions. Next week's chart will indicate whether she benefits from the shot... New age instrumentalist Mars Lasar, on the still-young Real Music label, is seeing action in South Central stores... Considering the white-hot sales seen by Pearl

Jam and Temple Of The Dog, it is not surprising to see that **Mother Love Bone,** the late Seattle band that was the mother of Jam and Dog, is seeing a revival. Bone's "Apple," sold through PLG, rises 21-18 among Heatseeker titles in the Pacific region.

REGIONAL HEATSEEKERS #1's



THE REGIONAL ROUNDUP

Rotating top-10 lists of best-selling titles by new & developing artists.

MOUNTAIN	NORTHEAST
1. Chris LeDoux, <i>Western Underground</i>	1. Spin Doctors, <i>Pocket Full Of Kryptonite</i>
2. Techmaster P.E.B., <i>Bass Computer</i>	2. Toad The Wet Sprocket, <i>Fear</i>
3. Martina McBride, <i>Time Has Come</i>	3. Arc Angels, <i>Arc Angels</i>
4. South Central Cartel, <i>South Central...</i>	4. TKA, <i>Greatest Hits</i>
5. Bass Boy, <i>I Got The Bass</i>	5. Jeffrey Gaines, <i>Jeffrey Gaines</i>
6. Primus, <i>Sailing The Sea Of Cheese</i>	6. Phish, <i>Lawn Boy</i>
7. Nemesis, <i>Munchies For Your Bass</i>	7. L7, <i>Bricks Are Heavy</i>
8. Ron "C", <i>Back On The Street</i>	8. Lemonheads, <i>It's A Shame About Ray</i>
9. Arc Angels, <i>Arc Angels</i>	9. Shakespear's Sister, <i>Hormonally Yours</i>
10. Hi-C Featuring Tony A, <i>Skanless</i>	10. K-Solo, <i>Time's Up</i>

ON THE ROCKS: The Tanqueray Rocks Talent Contest is rocking again. Entries of 20 minutes or less of original music should be submitted on audiocassette by July 30. There's no entry fee, and all band members should be 21 or older. Entry forms are available at all Tower Records stores.

Top prize is \$10,000 and an 18-month, nonexclusive endorsement contract for Gibson products. All semifinalist bands receive \$500, with \$1,000 prizes awarded to five finalists.

Last year, a CD of the finalists' performances was sold through Tower stores (Popular Uprisings, Dec. 7). That will happen again this year. MTV vet Martha Quinn hosts the finals at the Ritz in New York in September.

After judges pare down the initial entries, regional semifinals will be held in August at clubs in Las Vegas, Chicago, Fort Lauderdale, Fla., Boston, and Philadelphia.

ROCK AND SUDS: In the July issue of Musician, an eight-page ad spread from Anheuser-Busch profiles the 64 bands that have received Budweiser, Bud Light, or Bud Dry sponsorships through the beer maker's In-Concert support program. In addition to receiving a sponsorship fee, the bands receive equipment from G.H.S. String Co., Fender, tour jackets, concert signs, and promotional materials. This is the second year the program has been in place... The New York winner of the Bud Light sponsorship is Rite-Off Records' the Badlees, a Harrisburg, Pa., band whose most recent single received a favorable review in the June 27 Billboard. In addition to their home state, the Badlees have also seen sales in New York and New Jersey. The group's independently distributed album is titled "Diamonds In The Coal."

Popular Uprisings is prepared by Geoff Mayfield with assistance from Roger Fitton.

BILLBOARD'S HEATSEEKERS ALBUM CHART

COMPILED FOR WEEK ENDING JULY 18, 1992 FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
1	2	8	SPIN DOCTORS	POCKET FULL OF KRYPTONITE
2	7	17	TOAD THE WET SPROCKET	FEAR
3	1	12	ARC ANGELS	ARC ANGELS
4	3	3	N2DEEP	BACK TO THE HOTEL
5	4	11	BASS BOY	I GOT THE BASS
6	11	4	SHAKESPEAR'S SISTER	HORMONALLY YOURS
7	5	29	TECHMASTER P.E.B.	BASS COMPUTER
8	6	14	TKA	GREATEST HITS
9	9	39	PRIMUS	SAILING THE SEA OF CHEESE
10	8	10	MCKBRIDE & THE RIDE	SACRED GROUND
11	10	11	L7	BRICKS ARE HEAVY
12	13	9	MC BREED	20 BELOW
13	15	12	BASS PATROL	THE KINGS OF BASS
14	14	21	CAUSE & EFFECT	ANOTHER MINUTE
15	18	5	K-SOLO	TIME'S UP
16	21	2	HELMET	MEANTIME
17	26	3	MEN AT LARGE	MEN AT LARGE
18	28	15	SOUTH CENTRAL CARTEL	SOUTH CENTRAL MADNESS
19	12	12	CRACKER	CRACKER
20	—	1	RON C	BACK ON THE STREET

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	24	19	ROLLINS BAND	END OF SILENCE
22	22	12	THE JESUS AND MARY CHAIN	HONEY'S DEAD
23	17	39	CURTIS STIGERS	CURTIS STIGERS
24	25	39	NEMESIS	MUNCHIES FOR YOUR BASS
25	35	3	SUPERCAT	DON DADA
26	31	4	SASS JORDAN	RACINE
27	36	2	2 UNLIMITED	GET READY
28	23	8	HARDLINE	DOUBLE ECLIPSE
29	—	1	MILIRA	BACK AGAIN
30	—	1	BRIAN MCKNIGHT	BRIAN MCKNIGHT
31	27	6	MARTINA MCKBRIDE	THE TIME HAS COME
32	34	14	POISON CLAN	POISONOUS MENTALITY
33	16	5	SAIGON KICK	LIZARD
34	20	3	DEICIDE	LEGION
35	—	1	NAPALM DEATH	UTOPIA BANISHED
36	30	4	NEAL MCCOY	WHERE FOREVER BEGINS
37	29	10	BROTHERHOOD CREED	BROTHERHOOD CREED
38	19	10	CONFEDERATE RAILROAD	CONFEDERATE RAILROAD
39	32	11	BLUES TRAVELER	BLUES TRAVELER
40	39	22	CHRIS LEDOUX	WESTERN UNDERGROUND

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BPI Chair: Pacific Rim The Place For New Biz

■ BY JEFF CLARK-MEADS

LONDON—The British Phonographic Industry has some advice for record companies struggling to make a profit: Go East, young man.

With depression and recession hitting virtually all of the established Western markets, BPI chairman Maurice Oberstein suggests that the music industry should look to new territories for expansion.



OBERSTEIN

Addressing the organization's annual general meeting July 8, Oberstein singled out the Pacific Rim nations of Taiwan, Singapore, Malaysia, and Korea as ripe for exploitation.

He emphasized the potential of those territories by stating that Taiwan had the world's third-best balance of trade figures and that albums by domestic artists could sell up to 1 million units each in the Southeast Asian area.

Oberstein commented, "Because of the great efforts being made by the IFPI against the pirates, it means these are markets we can trade in. There are very, very substantial markets to look forward to there in the '90s."

He said there was also great potential in the former communist nations of Eastern Europe but that this market would not develop at the same pace as that of the Pacific Rim. He added that the U.K. indus-

try should also perhaps be looking to Eastern Europe for artists and repertoire.

The meeting was held at the BRIT Performing Arts & Technology School in south London, a building officially opened earlier in the day by David Mellor, Secretary of State for National Heritage.

The school, a partnership venture between the BPI and the government, was described by Mellor as "the most exciting school in the country."

So far, the BRIT project is unique, but Mellor announced that the government plans to commit the equivalent of \$7.5 million to a similar project being promoted by Paul McCartney in Liverpool.

The minister added that he hoped the BRIT school would "be a real trailblazer" and would establish a template for a number of similar projects across the country.

The school so far has had only a local impact. It has no student accommodations, so the governors have decreed that all pupils must live within an hour's travel of its location in south London. This has not, though, prevented a small number of students—including one from Germany—from making their own arrangements for accommodation within the catchment area.

The aim of the school is threefold: to teach the national curriculum of base subjects such as math, English, and science, to enhance and hone performance skills, and to teach the technical knowledge required by the business side of the music, theater, and TV industries.

5 Major Labels In Italy Leave Music Business Association

■ BY DAVID STANSFIELD

MILAN—The five major record companies—BMG, Warner Music (Italy), EMI, Sony Music, and PolyGram—have quit the Italian record industry association AFI to form their own organization, FIMI, with BMG managing director Franco Reali as its president. It is understood that FIMI will collaborate with AFI on major problems, such as piracy, CD rentals, and artists' rights.

Ernesto Magnani has resigned as director-general at AFI to take up full-time responsibilities as secretary general of the home video trade association Univideo, a post he shared with his AFI activities in the past.

Magnani could not be reached for comment by press time. However, he has said previously that when the majors first threatened to leave AFI, it was because they felt they did not have adequate voting power in relation to their combined market share of about 60%.

Guido Rignano, president of leading independent company Dischi Ricordi, has been appointed new AFI president. He replaces Warner Music Italy president Marco Bignotti and is understood to have accepted the position for an initial one-year period. Lucio Salvini, managing director at publisher RAI-owned label Nuova Fonit

Cetra, and Roberto Mangrini, head of Silvio Berlusconi-owned RTI Music, have been appointed AFI vice presidents.

Franco Donato, who retains his position as president of AFI's small and medium-sized companies section, has also taken on responsibility for coordinating with the TV sector and for major industry events such as MIDEM. He estimates AFI now totals 150 members or associate members and says he is not worried about the departure of the major companies.

"It was a political move but it's positive and not negative," says Donato. "There were too many problems for us all to live together under the AFI banner. It was a question of incompatibility but I don't believe that the music industry is based solely on how much revenue you turn over."

The situation is being monitored by the IFPI head office in London. Spokesman Mark Kingston confirms AFI remains the organization's national group in Italy.

However, he says talks will now take place with representatives of both FIMI and AFI. He adds that it is too early to say in which direction those discussions will lead.

Assistance in preparing this story was provided by Jeff Clark-Meads in London.

The Billboard Bulletin...

EDITED BY IRV LICHMAN

ACTION IN CASE OF NO ACTION?

It's what-if time for supporters of the federal Audio Home Recording Act, as the era of the digital compact cassette and MiniDisc dawns. There's no law yet—it's been approved by the Senate and awaits action by the full House—so what will the bill's supporters, a coalition of hardware manufacturers, labels, songwriters, and music publishers—do if there's no law mandating royalty payments for digital-based configurations when DCC and MD reach the marketplace this fall? Members of the group, still hoping the bill will become law by the end of July, have no ready answers, but elements of copyright-owner membership don't rule out legal action against sale of the hardware. "There is a cloud over the whole issue," confesses a coalition member. If legal recourse is taken, it could send hardware coalition members packing. Philips is targeting a late-September launch of DCC, while MD is due weeks before Christmas.

MEANWHILE, AN 'URGENT' DCC MEET

An "emergency" meeting of the DCC Group's new marketing and promotions subcommittee slated for July 10—the subject of a memo issued by PGD president Gary Rockhold's office to members of the DCC Group July 6—is more aptly dubbed "urgent," says PGD sales/marketing VP Rick Rogers. Meeting was called after news that Sonopress in Germany is on-line for DCC duplication, with Sonopress

and Cinram in the U.S. due to be on-line within a week or two, which would make more DCC product available, says Rogers. He notes the group still anticipates 500 DCC titles at launch time. Other sources say "urgency" comes from the fact that cohesive DCC marketing/promotion plans are not yet in place and much work remains to be done before the September launch date. The meeting precedes a full DCC Group meet Aug. 4, says Rogers, who also explains the July 10 meeting is being held in response to a rumored delay in Sony's MiniDisc launch. Sources at Sony maintain MD will be out "weeks before" Christmas.

RAP-A-LOT SCALES BACK

Houston-based Rap-A-Lot Records has laid off at least eight people in a sudden restructuring move. The label, distributed by Priority Records, had hired field promotion and publicity personnel earlier this year. But sources say label president James Smith was not satisfied with the performance of the beefed-up operation and cut back employees to maintain a more hands-on approach. Smith was unavailable for comment by press time. Rap-A-Lot's roster includes the Geto Boys and spinoff acts Willie D, Mr. Scarface, and Bushwick Bill.

GATFIELD LABEL OPENS SHOP

Nick Gatfield's new PolyGram label is now operational (Billboard, April 18). The main office for the stand-alone label—which remained

unnamed at press time—is housed at the PolyGram Label Group's West Los Angeles location. Gatfield is president of the label; he formerly was EMI U.K. director of A&R. Future product will be marketed and promoted via the PLG system.

PRECISION TALKS ON BUYOUT

Frank Klammer, owner of the Lynnwood, Wash.-based independent distributor Precision Sound Marketing Ltd., says he has signed a letter of intent with Rounder Records of Cambridge, Mass., and Rykodisc of Salem, Mass., to become part of their joint venture. Rounder and Rykodisc recently merged their respective distribution companies into an as-yet-unnamed joint venture, and Klammer says the parties "intend to talk" about the joint venture's potential acquisition of Precision. In the event of a deal, Precision would remain a regional West Coast distributor, he says.

HAMMERSMITH ODEON SOLD

London's Hammersmith Odeon concert venue has been sold by the Rank Organisation to the Apollo Leisure Group for an undisclosed sum. Apollo Leisure operations director Sam Shrouder says the venue's name will be changed to Hammersmith Apollo within six months; the new owners are awaiting planning permission to erect new signs. Shrouder says Apollo will continue to operate the 3,500-capacity former cinema as a concert hall, and plans to refurbish areas of the theater.

Soundtrack Success; Ren's 'Kizz' Hot

SOUNDTRACKS masterminded by the two hottest R&B production teams of the past decade explode on The Billboard 200. "Boomerang," executive-produced by L.A. Reid & Babyface and released on their LaFace label, debuts at No. 8; "Mo' Money," executive-produced by Jimmy Jam & Terry Lewis and released on their Perspective label, vaults from No. 41 to No. 17 in its second week.

"Boomerang" is the highest-debuting soundtrack since "Robin Hood: Prince Of Thieves" opened at No. 7 one year ago this week. "Robin Hood" got off to a fast start on the strength of Bryan Adams' megahit "(Everything I Do) I Do It For You," which shot from No. 14 to No. 4 on the Hot 100 the week the album debuted. By contrast, the singles from "Boomerang" are just now taking root. Boyz II Men's "End Of The Road" enters the Hot 100 at No. 53 and the Hot R&B Singles chart at No. 74; Babyface's "Give U My Heart" (featuring Toni Braxton) jumps to No. 28 on the R&B chart.

The lead single from "Mo' Money," Luther Vandross & Janet Jackson's "The Best Things In Life Are Free," jumps to No. 1 on the R&B chart and holds at No. 14 on the Hot 100, where it peaked at No. 10 a few weeks ago. The follow-up, Ralph Tresvant's "Money Can't Buy You Love," enters the Hot 100 at No. 82 and jumps to No. 47 on the R&B list.

The film/R&B connection extends beyond L.A. & Babyface and Jam & Lewis. The top three singles on the R&B chart are all from feature films. "The Best Things In Life Are Free" is followed by Mary J. Blige's "You Remind Me" (from "Strictly Business") at No. 2 and Shabba Ranks' "Mr. Loverman" (from "Deep Cover") at No. 3.

FAST FACTS: M.C. Ren's "Kizz My Black Azz" enters The Billboard 200 at No. 23. As part of N.W.A., Ren hit No. 1 last year with "Efil4zaggin." (Aren't you glad we don't have to call the new album, "Zzakkalbymzzik"?)

"Temple Of The Dog" streaks from No. 55 to No. 25 in its fourth week on The Billboard 200, topping the No. 39 peak of Soundgarden's "Badmotorfinger" album. Members of Soundgarden are featured on "Dog."

Billy Ray Cyrus' "Achy Breaky Heart" jumps to No. 4 on the Hot 100. That's the highest that any country hit has climbed on the pop chart since Kenny Rogers & Dolly Parton's "Islands In The Stream" reached No. 1 in 1983. Cyrus' debut album, "Some Gave All," logs its sixth week at No. 1 on The Billboard 200.

TLC's "Baby-Baby-Baby" vaults from No. 15 to No. 5 on the Hot 100, surpassing the No. 6 peak of the act's debut single, "Ain't 2 Proud 2 Beg." Both hits are featured on the album "Oooooohhh... On The TLC Tip," which jumps from No. 38 to No. 27 on The Billboard 200.

Madonna lands her 23rd top 10 pop hit as "This Used To Be My Playground" leaps from No. 17 to No. 7 on the Hot 100. The song is from Madonna's new movie, "A League Of Their Own." The ballad may well be Madonna's return ticket to the Oscars, where she vamped her way through the 1990 best-song winner, "Sooner Or Later."

John Meeks and Stu Miller of New York note that Elton John has pulled ahead of the Beatles in total number of top 40 hits. "The One" is Elton's 50th top 40 hit; The Beatles amassed 49. In the rock era, only Elvis, with an unmatched 107 top 40 hits, looms larger.



by Paul Grein

THE ALBUM
EVERYONE'S
TALKING ABOUT

Annie Lennox
DIVA

"State-of-the-art soul pop,
Annie Lennox's solo debut
is sonically gorgeous."

-ROLLING STONE, JUNE 1992

"With Diva, a pop diva is reborn."

-PEOPLE MAGAZINE, JUNE 1992

"Lennox is one of the
great white soul singers."

-ESQUIRE, JULY 1992

"The achievement is cause for
celebration. In creating and
fulfilling the new role of diva,
Annie Lennox has found
her artistic self."

-TIME MAGAZINE, MAY 1992

"Lennox generates an aural
beauty and a conversational
flow seldom achieved in
contemporary rock."

-BILLBOARD, APRIL 1992

DIVA. The stunning
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one of the most captivating
voices of our time,
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Appearing on:

MTV UNPLUGGED -

late July/August

THE TONIGHT SHOW - 7/16

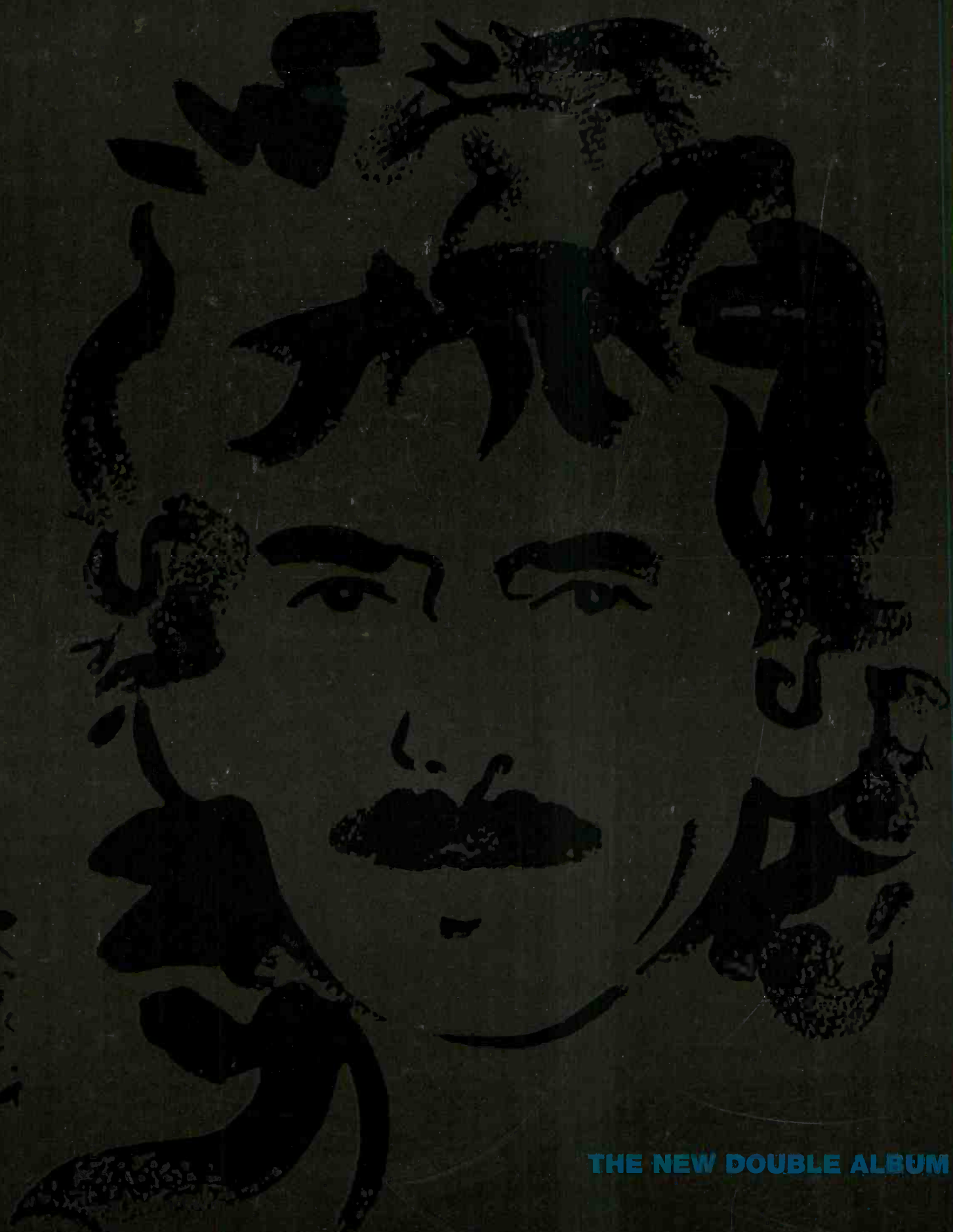
THE DENNIS MILLER SHOW - 7/20

GOOD MORNING AMERICA - TBA

DIVA
DESTINED FOR
PLATINUM... AND BEYOND

Produced by Stephen Lipson

ARISTA 
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THE NEW DOUBLE ALBUM

BOB DYLAN

THE NEW DOUBLE ALBUM

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BOB DYLAN

THE NEW DOUBLE ALBUM

featuring

I Want To Tell You • Old Brown Shoe • Taxman • Give Me Love (Give Me Peace On Earth)
If I Needed Someone • Something • What Is Life • Dark Horse • Piggies
Got My Mind Set On You • Cloud 9 • Here Comes The Sun • My Sweet Lord
All Those Years Ago • Cheer Down • Devil's Radio • Isn't It A Pity
While My Guitar Gently Weeps • Roll Over Beethoven

Produced by Spike and Nelson Wilbury



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