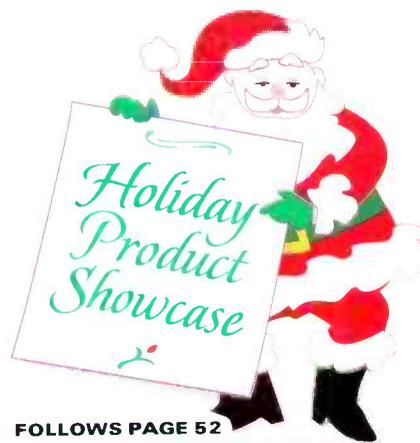


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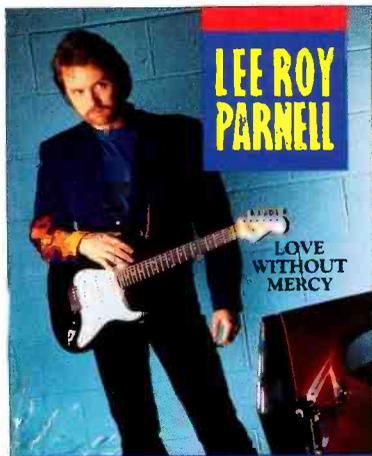


FOLLOWS PAGE 52

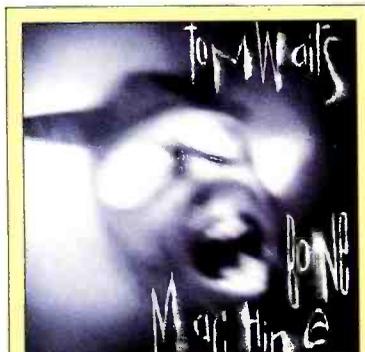
THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

AUGUST 29, 1992

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IN STORE SEPT. 8

Image Slashes Prices On Laserdiscs Puts Titles In Sell-Thru-Vid Price Range

BY JIM McCULLAUGH

LOS ANGELES—Providing a dramatic boost for the burgeoning laserdisc market, Image Entertainment has slashed list prices on 400-500 catalog movie titles from \$39.98 to \$19.98. That 50% cut brings a large number of laserdiscs into the price range of sell-through videocassettes for the first time.

Simultaneously, Image is cutting prices on a number of double-disc sets, from \$69.95 list to \$29.98 list.

Typically, front-line, major-studio titles on laserdisc list for \$35-\$40, with some titles arriving initially in the \$25-\$35 range.

Among the top titles being repriced by Image are "Mermaids," "Throw Momma From The Train," "My Left Foot," "Tender Mercies," "Cadillac Man," "Hoosiers," "Married To The Mob," "Rollerball," and "Q&A."

The Image price reduction coincides with the release of Electronics Industries Assn. figures showing

that, during the first half of this year, about 100,000 laserdisc players were sold, 27% more than in the comparable period last year. Laserdisc hardware sales to dealers jumped 38.7% to \$43 million in the first six months of 1992, and the EIA is estimating sales of 250,000 laserdisc players by year's end.

Industry observers say that number will push the U.S. installed base of laserdisc players close to the 1-million mark. The current consumer

hardware universe is approximately 700,000 units, according to most observers.

Also expected to fuel second-half hardware sales, say industry analysts, are new combiplayer models, list-priced at \$399, from such manufacturers as Pioneer and RCA. Laserdisc player manufacturers are also planning aggressive marketing campaigns this fall, coupled with software cross-promotions.

(Continued on page 78)

Mexican Labels Hope Trade Agreement Aids Piracy Battle

BY JOHN LANNERT

MIAMI—From the viewpoint of Mexican record companies, the most important likely result of the recently signed North American Free Trade

Agreement will be a crackdown by the Mexican government on the widespread record piracy here.

"NAFTA... demands that we be more careful with copyright protection," notes Efen Huertas, director general of AMPROFON (Asociacion

Language Barrier, History Have Isolated Finn Acts

BY KAI ROGER OTTESEN

HELSINKI—Finland, a sparsely settled country that is often called the land of a thousand lakes, has a rich and varied musical tradition, but so far its nonclassical music has been little appreciated elsewhere. No Finnish act has ever achieved a sustained success in neighboring territories, let alone on the world stage.

A number of historical, cultural, and linguistic factors have conspired to keep the Finnish music scene segregated. To begin with, Finns speak a language that is completely different from those of Sweden, Norway, and Denmark, their Scandinavian neighbors. The linguistic barrier has impeded the flow of Finnish music to the rest of Scandinavia.

In addition, Finland's geograph-



ANA GABRIEL



LUIS MIGUEL

Mexicana De Productores Fonogramas Y Videogramas), the Mexican counterpart to the Recording Industry Assn. of America. "But we cannot

(Continued on page 81)

IN THIS ISSUE

Kiddie Entertainment Market Still Evolving

PAGE H-16

WEA, Columbia Still Tops In Chart Share

BY ED CHRISTMAN

NEW YORK—The WEA Corp., registering its first upturn in chart share in two years, maintained its status as the No. 1 music distributor on The Billboard 200 for the first six months of 1992. PGD boasted the largest increase among the six major distributors during the period, a 3.9-point surge to 15.2%, catapulting the company

(Continued on page 48)

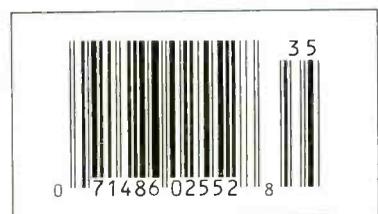
No. 1 IN BILLBOARD

HOT 100 SINGLES	
★ END OF THE ROAD BOYZ II MEN	(BIV 10)
THE BILLBOARD 200	
★ SOME GAVE ALL BILLY RAY CYRUS	(MERCURY)
HOT R&B SINGLES	
★ END OF THE ROAD BOYZ II MEN	(BIV 10)
TOP R&B ALBUMS	
★ BOOMERANG SOUNDTRACK	(LAFACE)
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★ I'LL THINK OF SOMETHING MARK CHESNUTT	(MCA)
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★ JAM MICHAEL JACKSON	(EPIC)
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★ THE ONE ELTON JOHN	(MCA)
HOT LATIN TRACKS	
★ EVIDENCIAS ANA GABRIEL	(SONY)
TOP VIDEO SALES	
★ HOOK	(COLUMBIA TRISTAR HOME VIDEO)
TOP VIDEO RENTALS	
★ THE HAND THAT ROCKS THE CRADLE	(HOLLYWOOD HOME VIDEO)

In Billboard Bulletin...

Mercury Dance Label To Focus On 12-Inchers

PAGE 90



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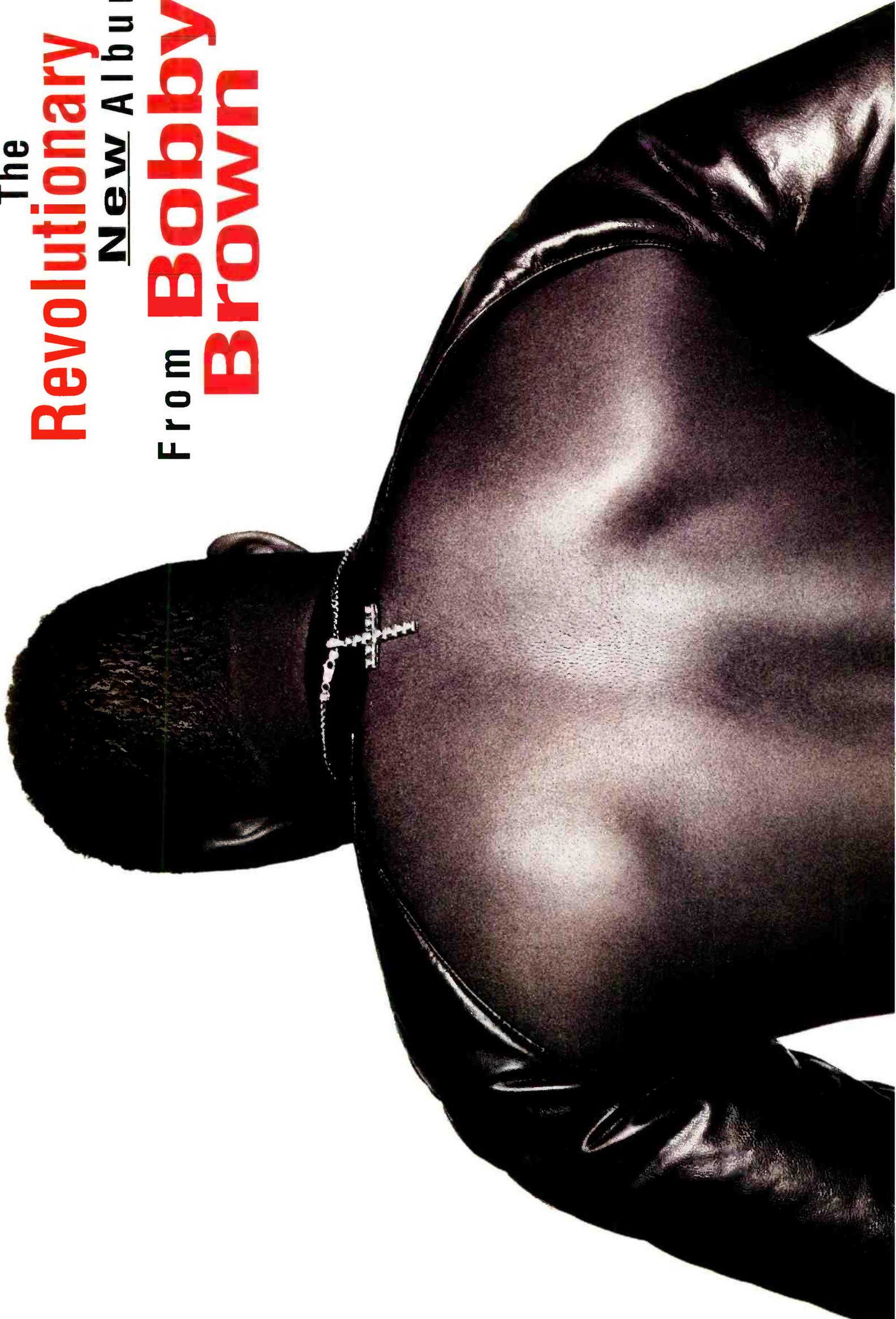
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Lush Life: The Origins Of A Sound

There is a beautiful buzz surrounding Lush. It began as a purring peal on the 1989 "Etheriel/Second Sight" demos that got them signed with the British 4AD label, surged to the vociferous knell of "Sweetness And Light" from their 1990 "Gala" release (4AD/Reprise), and then swelled into the august undulations of "Nothing Natural" from the second album, "Spooky," issued in January 1992.

But the resounding clincher for the band's gorgeous mega-drone arrived this summer as Lush landed the opening slot on the Lollapalooza '92 tour—a gig that allowed them to unleash the *fortissimo* hum of "Spooky"’s billowy "Superblast!" on unsuspecting throngs of Pearl Jam and Red Hot Chili Peppers fans. Consequently, as the "Lolla Two" alternative cavalcade edges toward its concluding September dates, Lush's sculpturesque rumble is now being supplemented by mounting murmurs of audience approval.

"It's surprisingly good, the response," laughs deceptively undemure Lush lead singer Miki Berenyi, an angelic vocalist whose brusque North London speaking accent is never more than a beat away from comic self-detraction. "Whatever stereotyped image you have of this sort of rock crowd—you know, 'Get your tits out!'—it hasn't been like that at all. Everyone from the record company to the booking agency painted the blackest picture possible, saying, 'You realize what you're letting yourself in for as the opening act: The place will be empty when you come on; your band has the only two women on the bill; no one will know who the hell you are; it could be really UGLY.' So anything would have been a bonus! We expected hell, and it's turned into . . . purgatory."

Admittedly, everything about the group is at variance with the pumping bluster and perspiration-drenched pectorals of the otherwise all-male Lollapalooza lineup. Lush is led by two slim and rather striking 25-year-old women: ruby-haired lead guitarist Berenyi, who carries her big Gibson electric 12-string with an elegant swagger, and her sable-tressed songwriting partner, crowd-shy rhythm guitarist/harmony singer Emma Anderson. Drummer Chris Acland and new bassist Philip King are the photogenic, forceful rhythm section. And, while there is no posturing in the show, no attitude beyond general *bonhomie* and a great deal of stentorian swing, Lush's ingenuous glow has the pith and the pluck of true style.

As the story is told, Lush was formed in a chilly dorm at North London Polytechnic in 1987 by four English Literature majors (Berenyi, Acland, since-departed bassist Steve Rippon, and Meriel Barham, now with fellow 4AD artists Pale Saints). From the start, Lush was a club and indie favorite; the various EPs collected on "Gala" were produced by the likes of John Fryer of This Mortal Coil fame, Tim Friese-Green of Talk Talk, and most notably Robin Guthrie of the Cocteau Twins. Guthrie took the helm in the studio for the entire "Spooky" record, but Berenyi, who grew up singing Abba hits in her bedroom, dismisses any direct artistic correlation between Lush's boiling ballads and the Twins' spangled dirges.

"If you were a kid in England, Abba was No. 1 constantly," says Berenyi. "And 'rock' used to be a dirtier word in England than pop, where there has always been a pop underground. New Order's 'Everything's Gone Green' is probably the first good record I ever bought, and I respect the ascent of the Smiths and the Cocteau Twins, whose music remained most important to them. We were a

bit reticent working with Robin, thinking we'd be looked on as protégées of the Cocteau Twins, but his ideas for our songs were exactly like ours—and they're not at all 'rock' ideas."

Lush's dense, turbulent approach is too dissonant to be deemed power pop, too pretty to be an offshoot of thrash, and too grittily gossamer onstage to fall anywhere in between. Home viewers fortunate enough to have caught director Brett Turnbull's apparitional new performance video of "Superblast!" could be forgiven for supposing they were seeing the post-B-52's future of party beat. Except that Lush's appeal is more siren-like than celebratory, with wounded, poignant incantations submerged in a portentous squall of guitar fury.

"We didn't know what our sound was when we started," Berenyi insists. "It was very experimental, and it came from negative inspiration. Emma and I went to school together in Willesden Green, and we used to go see all these bands to the point where we'd think, 'They're all so fuckin' awful, even we could do that!' A lot of people go, 'Oh, your harmonies, you must be trained in music.' But it was complete guesswork!"

"The band does *not* get together to write a song," she cautions. "Basically, me or Emma just sit home with a portastudio—we've graduated to Tascam 8-tracks and Roland drum machines—and record everything: the bass line, melody, backing vocal. And then everyone gets their little piece to play. We're not a jamming band; it's the drawback of not being very good musicians. So all the songs are written in the way that pop songs are written, with no real room for ad libs. But live, we really try to bring some energy to it."

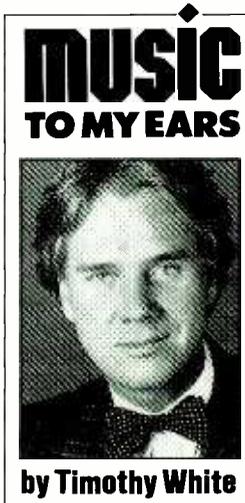
The group is admired in its native England for a litany of genial self-reproofs ("Me and Emma couldn't sing for toffee," Miki is fond of stating, "so we had to turn the guitars up a bit!") that eclipse even the most scathing cracks from the British music press. There are few putdowns Albi-on's critics can level that haven't been expressed first (and more humorously) by Lush itself. But the group's disdain for rock sham belies a real desire to protect and sustain the genuine accomplishments of its sound.

For example, Berenyi resists any attempt to discuss the inception of Emma's forlorn, phantasmal "Nothing Natural" single ("Before I met you I was blind/Pills and liquid filled my mind"), saying, "I can't really elaborate because Emma will cut my head off." But when asked how she personally feels when she plays and sings it, Miki drops her caginess and gives an assessment as direct and kindly as the music itself: "Although it's about Emma not being very happy, I think it is a very romantic song. Those lyrics are *moving*."

As with the rest of Lush's resonating repertoire, "Nothing Natural," "Etheriel," "Sweetness And Light," and "Superblast," each contains earnest sentiments that battle to escape the obstructive tumult of the modern maw.

Berenyi's private opinions demonstrate that to embrace the frailty embedded in the band's music is to be seduced into joining the fray. Lush makes you care whether genuine feeling is slowly being filtered out of the lively arts.

"Most of the stuff is accidental, a layering process, in which you find different bits that you didn't notice before," says Berenyi. "If it takes people by surprise, well," she chuckles, "it takes *us* by surprise. But we really *mean* it."



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Eastern European Music Market Is Full Of Promise Despite Piracy, Labels Should Jump Into Region Now

BY MICHAEL DORNEMANN

Just three short years ago, Eastern Europe saw the crumbling of the Berlin Wall and the ensuing political unrest. This monumental event was followed by revolutions throughout the region and the ascension of capitalist structures, including McDonald's "Golden Arches."

It was within this dynamic landscape that BMG decided to penetrate the virtually untapped markets of Poland, Hungary, Czechoslovakia, and the former Soviet Union. The primary goals were to establish artists and the BMG label where state-controlled record companies had formerly conducted business.

In order to achieve these goals, BMG has opened representation offices in Hungary, Czechoslovakia, and Poland to build management capacity, know-how, marketing expertise, and relations with the newly formed private companies in each country. All efforts were coordinated through the Eastern European Office of BMG in Munich under the direction of Arnold Bahlmann, senior VP, central Europe region, and Michael Braun, manager, European licensees.

In mid-1990, after carefully weighing all the criteria and the prevailing business climate, BMG decided to open the industry's first Eastern European office. Located in Budapest, Hungary, the operation was set up to reach the country's 11 million potential consum-

ers. Of vital importance in this decision was the fact that Hungary initially offered a more advanced economy with greater growth potential than that of the surrounding countries.

On Jan. 1, 1991, the Budapest office opened for business. It serviced approximately five local companies that licensed titles and



'All these markets have serious piracy problems'

Michael Dornemann is chairman and CEO of the Bertelsmann Music Group.

bought finished product from the BMG catalogs.

This summer, we enhanced our business base by taking control of the release policy as well as the marketing and promotional activities for all of BMG's artists and repertoire in Hungary. A sales and distribution contract with a local distributor ensures that the product will be available to all Hungarian consumers. By the end of next year, BMG will also invest in local Hungarian repertoire.

BMG opened an office in Prague Sept. 15, 1991, and is trying to develop the Czechoslovakian market, which offers the potential to reach nearly 15 million consumers. However, the recent political upheavals within Czechoslovakia will surely impact sales. At this point, it is

still too early to determine the exact extent of the repercussions on the market.

With a population of 40 million, Poland also represents high-growth potential for the music industry. Twice as much prerecorded product is sold in this country as is moved in either Hungary or Czechoslovakia. However, all of these countries have serious piracy problems, and the situation is especially bad in Poland, where 95% of the product sold is illegally manufactured.

The International Federation of Phonographic Industries (IFPI) is lobbying in Hungary, Bulgaria, the Commonwealth of Independent States, and Poland to enforce laws that protect the record companies, producers, and reproduction rights. Nevertheless, pirated product appeals to consumers because it is generally sold at one-third the price charged by retail outlets. Effective copyright laws are expected to pass by the end of the year, but an additional six months or more could go by before the new laws are enforced and the authorities bring piracy under control.

Despite this drawback, however, BMG will open a representation office in Warsaw Sept. 1 in order to service local distributors and licensees.

The Commonwealth of Independent States, together with the in-

dependent Baltic states, represent a market of 295 million people. Because of the political and economic instability there, however, the formation of representation offices in this region is still premature. BMG services those markets from Poland, Czechoslovakia, and Hungary. Business relations have been established with companies in Riga, Kiev, St. Petersburg, and Moscow. Without doubt, the CIS is the growth market for the long-term future.

To be successful in Eastern Europe, companies must specifically tailor their product production and distribution to the situation prevailing in each country. Based on 1991 figures, for example, cassettes are the most popular format in Hungary, representing 71% of the market. The CD format accounts for only 8% of the market's sales, although that share is steadily increasing. In Czechoslovakia, on the other hand, consumers prefer LPs, which command 43% of the market, with cassettes taking 39% of total sales. An impressive 15% of the product sold in Czechoslovakia is in the CD format, more than double the percentage taken by CDs there in 1990.

While there are undoubtedly many intangible factors that will influence the emerging markets of Eastern Europe, global music companies should remain committed to serving these nations and their consumers and to building a strong presence in this potentially lucrative region.

VOICES CARRY

(The following is part of an occasional series by Billboard readers outside the entertainment industry.)

As an English teacher who aspires to be the Irving Berlin of the '90s, I get frustrated at times when I hear lyrics of songs that have made it. It's not that there aren't any good hit songs. The writers of many of the most successful songs, however, appear to have total disregard for good English grammar. This may be due to ignorance, which I doubt, or carelessness, which I can often assume, or on purpose, which I primarily believe.

A few years ago, I wrote a song titled "Being Alone Doesn't Mean Lonely" and took it to a songwriters' meeting in Chicago for a critique. After the group of aspiring writers heard my song, one lady said, "The song's fine, except 'doesn't' don't sound right!" Countering with the obvious, I replied, "That would be grammatically incorrect." Several others in the group, however, agreed with the

lady.

I never changed that title line, and, to date, no one has recorded it. Would the song make it if I changed the title to "Being Alone Don't Mean Lonely"? I don't know, and so far, I'm not willing to lower my grammatical standards to find out.

Just think about it for a second. Would we have really liked some classic songs any less if they had been grammatically correct? I don't think so. If Mick Jagger had been shouting "I Can't Get Any Satisfaction" instead of "I Can't Get No Satisfaction" for the past three decades, I think we would have still kept him around.

Would we have felt any less sympathetic to Crystal Gayle had she sung "Doesn't It Make My Brown Eyes Blue" instead of "Don't It"? I don't think so. "Doesn't Somebody Want To Be Wanted" by the Partridge Family did quite well in the '70s, and in 1970 Chicago had a top 10 hit with a song titled "Does Anybody Really Know What Time It Is?"

If it were only the "do's" and

"don'ts," I probably wouldn't be writing this article. But the problem is more than just headlining the wrong verb in the title of songs. Stevie Wonder wiped out an English teacher's crusade against double negatives, just as Mick did, by taking "You Haven't Done Nothin'" to the top of the rock and R&B charts. Wonder has proven with his many ingenious lyrics, before and since writing that song, that he knows better. So why did he do it? And what about the English teachers' lessons on placement of the correct subjective or objective pronoun? "Me And Julio . . ." and "Me And Bobby McGee" both fall short in that regard. "Gimme Gimme Good Lovin'" sings better than "Give Me, Give Me Good Loving." But why misspell the title, too?

Song titles are not totally to blame for the increasing prevalence of bad grammar and misspelled words. But, in my experience, kids often defend their own spelling errors by saying, "That's how I saw it spelled on a cassette (or on television or in the newspa-

per)." When I correct their grammar, some also say they heard it the wrong way in a song lyric.

Despite my concern for my students' education, I'm not above a little grammatical tomfoolery myself. I used the word "ain't" in a song earlier this month and I haven't changed it yet. In fact, using the word "ain't" felt good.

If neither Reba, Loretta, nor Dolly records "Being Alone Doesn't Mean Lonely" or one of my other songs in the next few years, I may throw my grammatical principles right out the window. But before I put an incorrect verb or pronoun, a misspelled or Prince-spelled word, a double negative, an antecedentless pronoun, or all of the above in a song lyric, I want everyone to know that I know better. By the way, if my students have a sub tomorrow, it's because my tongue had to be surgically removed from my cheek, I'm sure.

Scott Paulson
Joliet, Ill.

LETTERS

MORE VIDEO OUTLETS NEEDED

I would like to commend Les Garland for raising the video exclusivity issue (Billboard, Aug. 22).

Just as we all lament the current state of radio and how hard it is to get new records played, we also deplore the state of video and the fact that few meaningful outlets exist beyond MTV, The Box, BET, TNN, VH-1, and CMT.

Frankly, if I'm going to spend the money to make a video, whether it's \$10,000 or \$20,000, I want to know it's going to be seen. It's too costly and discouraging to hear that an artist's clip will get exactly five plays a week across three different video outlets, if at all.

In the end, this will only mean fewer videos, hurting everyone from the labels and the artists to the channels and the viewers.

If exclusivity is inhibiting video outlet growth, then perhaps it's time to rethink exclusivity. MTV has established its place and, like any company, is diversifying. People now look to MTV for innovative shows, breaking music news, and cutting-edge specials in addition to videos. There is room for channels like The Box, and a need for them. Their flexibility allows them to focus considerable air time on new artists, who at least deserve the chance to be seen and heard.

Irving Azoff
Owner
Giant Records
Beverly Hills, Calif.

THANKS FOR THE ADVICE

We always appreciate it when someone points out how MTV is hurting itself. Since we don't intentionally try to hurt ourselves, these revelations usually come as something of a surprise, as did Les Garland's selfless essay on the harms of video exclusivity.

Had Les not warned us, we would have gone on blindly thinking that playing certain videos exclusively actually *helped* us. We thought if we got more people to watch MTV more often, that would be profitable. We also thought it would be good for the industry and the artists and the fans. No artist ever complained about this premiere promotional position—apparently they hadn't checked with Les.

But Les says such practices run the risk of turning us into a "financial behemoth." Let's just hope his warning has come in time.

Les also suggests that our exclusive deals sometimes deprive his loyal viewers of their favorite videos. Naively we had assumed they could always switch from The Box to MTV and watch them for free. Oh well, live and learn.

I guess when you're running a behemoth, sometimes you miss the little stuff. Thanks, Les, for helping us out.

Andrea Smith
Publicist
MTV: Music Television
New York

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first two Double-Platinum

albums.

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DOG EAT DOG

This time, they're out for blood.

On tour this fall.

COLUMBIA

Produced and Mixed by Michael Wagner for Double Trouble Productions, Inc. Management: Tom Hulset & Assoc. Tom H. Lett. Eddie Wenrick. "Columbia" Reg. U.S. Pat. & Tm. Off. Marca Registrada. © 1992 Sony Music Entertainment Inc.

Wholesalers Hard-Hit By Phar-Mor Filing Direct Suppliers Standing By Retailer

■ BY SETH GOLDSTEIN

NEW YORK—Home video wholesalers are taking it on the chin in Phar-Mor's Chapter 11 bankruptcy filing.

The deep-discount retailer, based in Youngstown, Ohio, sought court protection last week after absorbing a \$350 million charge related to alleged embezzlement and fraud by former executives Michael Monus and Patrick Finn (Billboard, Aug. 15). Phar-Mor is now attempting a reorganization that, trade sources say, could

trim video purchases and personnel. "There are changes every day," including a new buyer of sell-through titles, says one supplier. "The dust hasn't settled."

Hillside, Ill.-based Levy Home Entertainment, which racks most of Phar-Mor's sell-through titles, is owed close to \$9.4 million. ZBS Industries of Mayfield, Ohio, seeks \$3.5 million for rental releases that are a major part of Phar-Mor's prerecorded-cassette mix. Neither company was available for comment by press

time, but the 300-store chain clearly represents a significant portion of the revenues of each wholesaler. "They're a large customer of ours," ZBS chief executive Lawrence Beyer told the Cleveland Plain Dealer.

Suppliers selling direct to Phar-Mor have smaller concerns. Most of those contacted say they are current with the retailer and will continue deliveries. Phar-Mor eased those decisions when it received bankruptcy court approval to use \$50 million in bank collateral and as much as \$68 million a week from retail sales to pay vendors and meet payrolls over the next month or so.

"We're still shipping," says Turner Home Entertainment executive VP Steve Chamberlain. "It seems to me they've taken positive steps." Jeff Baker, senior VP of GoodTimes Home Entertainment, believes court protection means "there's less to worry about than before." GoodTimes will continue deliveries to what Baker considers "a fairly current account... That isn't the issue."

However, another supplier of budget releases is less sanguine. According to an executive who asks not to be identified, his company holds "substantial" Phar-Mor receivables. As a result, "there are no open orders," he adds. "Until we know what's going on, we're not going to ship."

SIZABLE EXPOSURE

Disney, which dominates the sell-
(Continued on page 80)

Lowball—And Hardball—Are Signs Of Vid-Distrib Times

NEW YORK—Video distribution is getting downright nasty. Competition among wholesalers for business has intensified with the release of each sell-through title in a second half dominated by under-\$25 hits. Meanwhile, distributors who have sought profits in rackjobbing find their gains vanishing with the disappearance of the functional discount.

Wholesalers have always foot-balled prices to win accounts, but less publicly than Sight & Sound Distributor's announcement two weeks ago that it was selling two multimillion-unit fall titles, "Beethoven" and "Beauty And The Beast," at a money-losing 10 cents above cost (Bill-

board, Aug. 22). St. Louis-based S&S says the offer is aimed at the nearly 3,000 video retailers who belong to its Marquee buying program. The idea is to enable specialty dealers to compete more equally with deep discounters like the mass merchants and price clubs.

However, other distributors say their accounts have been offered the same terms as an inducement to join Marquee. S&S "sent the damn thing to every major account I've got," complains one rival executive, adding, "I can't for the life of me understand what these people are doing to sell-through pricing."

(Continued on page 78)

Philips Cuts Price Of CD-I Players By Third

■ BY SUSAN NUNZIATA

NEW YORK—Philips Consumer Electronics Co. is rolling out an aggressive marketing campaign for its CD-I format in the U.S. The company has reduced the suggested retail price of players by \$300 and plans to launch an extensive television and print ad campaign this fall.

Previously list-priced at \$999, the units are now being marketed with a \$699 suggested retail tag and could sell for as low as \$500-\$600. The company is also offering a \$100 coupon, which can be redeemed for CD-I discs, to those customers who have already purchased CD-I players at the higher price.

"Our sense is that it will be perceived as a stronger value, more within the reach of more pocketbooks and an easier decision to make," says Paul Fredrickson, VP of marketing at Philips Interactive Media Systems.

Philips' CD-I campaign, which it terms a "multimillion-dollar" investment, will include national television commercials during "big event" programming, as well as spot TV ads in several major metropolitan areas that will carry a toll-free telephone number to solicit direct consumer response and provide dealer information.

The ads are slated to break this fall and will run into 1993, according to the company. Philips is also deploying more than 100 regional sales spe-

(Continued on page 80)

Launch Of Beatles Film Marks New Era For CD-ROM

■ BY CHRIS MCGOWAN

LOS ANGELES—The Beatles, who led the British invasion in the '60s, will become pioneers again when their 1964 feature "A Hard Day's Night" is released in the CD-ROM format in late November. Although some documentaries are available on CD-ROM, the technology has never been used before as a medium for a major theatrical feature.

Santa Monica, Calif.-based Voyager Co., known for its Criterion Collection line of special-edition laserdiscs, will retail the noninteractive digital videodisc for \$29.95. The "A Hard Day's Night" pro-

gram can be viewed by consumers with a CD-ROM drive and a Macintosh computer with at least four megabytes of RAM.

Todd Wade, co-director of marketing and sales for Voyager, estimates there are currently some 10 million Macintosh units on line in the U.S. and that about 320,000 of them are equipped with CD-ROM drives. The population of drives for IBM-compatible PCs is estimated to be even larger.

The "A Hard Day's Night" disc will feature CD-quality digital audio, but the visual images will fill only a small window on the computer screen. With current limitations, one disc can only hold a few
(Continued on page 62)

Sony U.K. Chairmen Take Control Of Columbia, Epic

■ BY ADAM WHITE

LONDON—When the going gets tough, the tough get hands-on. The chairman and deputy chairman of Sony Music Entertainment (U.K.) are assuming direct control of the company's Columbia and Epic labels, respectively. The changes—which effectively remove a layer of senior management—reflect a tough domestic marketplace and diminishing sales of Sony's U.K. repertoire abroad.

Chairman/CEO Paul Russell is now directly responsible for running Columbia, taking over from label managing director Tim Bowen; deputy chairman Tony Woollcott takes over Epic from its managing director, Andy Stephens. Marketing, A&R, and international A&R functions of each unit will report to Russell and Woollcott, neither of whom has run a label first-hand for more than five years.

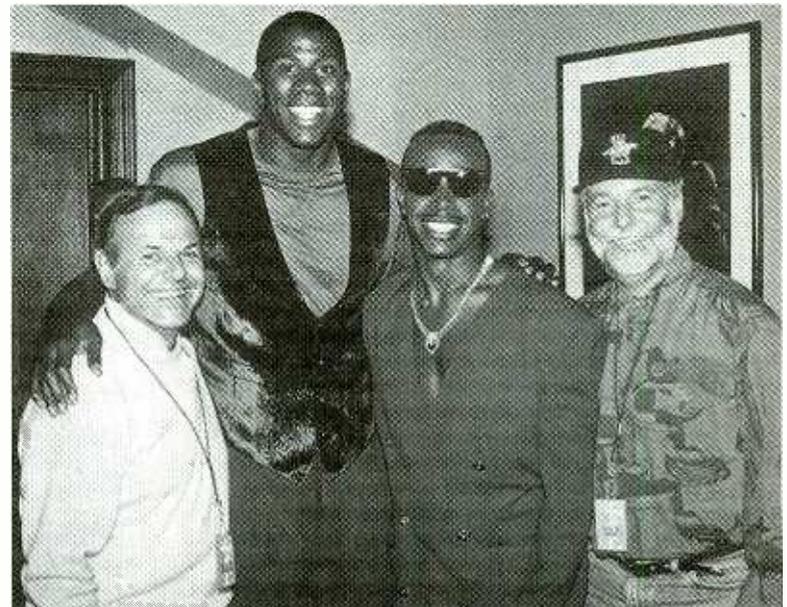
"Are you saying we're too old?" jokes Russell, when asked about the time lapse. "Tony and I have been to gigs and A&R meetings, you know—and most managers, when there's a real problem over an artist, aren't prepared to deal with anyone else." More seriously, he makes the point that "because the

record business is our core business, both of us have spent a lot of time involved in the day-to-day activities of the labels." The reorganization is more "a shift of emphasis, rather than traumatic changes," he says.

Nonetheless, there are changes. Bowen relinquishes Columbia to become managing director, strategic businesses, for the company; Stephens leaves Epic (and the U.K. firm's payroll) to join Sony Music International as VP of European repertoire, based in London. Bowen continues to report to Russell, while Stephens is accountable directly to Sony Music International president Bob Summer.

Unaffected by the reorganization is the Sony Soho Square label under managing director Muff Winwood, and the licensed repertoire division under managing director Jeremy Pearce. Both executives report to Russell, while the incoming managing director of Sony Music Publishing, William Booth, will report to Bowen. David Black continues as managing director of the distribution wing, Sony Music Operations.

Russell refutes industry speculation that Stephens and Bowen have failed in their label assignments,
(Continued on page 87)



There Was Magic At The Hammer Show. Basketball star Magic Johnson meets Capitol recording artist Hammer backstage at Hammer's July 11 show at the Los Angeles Forum. Shown, from left, are Joe Smith, president/CEO, Capitol-EMI Music Inc.; Johnson; Hammer; and Hale Milgrim, president/CEO, Capitol Records.

Westwood One Sells WNEW Stake, Issues Layoffs

■ BY CARRIE BORZILLO

LOS ANGELES—The soft economy and a huge debt have put Westwood One Inc., one of the largest radio networks, up against the ropes, leading some insiders to speculate that the company may not survive.

While WW1 chairman/CEO Norm Pattiz admits that the 17-year-old, Culver City, Calif.-based company has been having financial troubles, he is optimistic that it will be able to weather the storm.

In recent weeks, WW1 has fired several key staffers and other personnel, and sold its 50% stake in WNEW-AM New York as part of a plan to regain a solid financial footing.

Pattiz started WW1 as a self-contained network, but over the last decade the company has expanded by acquiring the Mutual Broadcasting System; NBC Radio Networks, which include The Source and Talknet; the trade publication Radio & Records; album rock KQLZ (Pirate Radio) Los An-

geles; country WYNY New York; and its stake in adult standards WNEW.

The financing of those acquisitions left WW1 with an estimated \$170 million debt.

In an effort to reduce that debt, WW1 announced Aug. 14 that it has agreed, with its co-owner—an investment group headed by Robert F.X. Sillerman—to sell WNEW to Bloomberg L.P. for approximately \$13.5 million in cash. WW1 will receive \$9.3 million from the proceeds, less expenses associated

with the sale. The sale price was considered a bargain; the station was valued at \$22 million in 1989, when WW1 purchased its share.

Pattiz says he expects to "recognize a one-time \$6 million-\$7 million write-off" for the transaction in WW1's third quarter. However, he adds that the sale will have "a positive effect on WW1's cash flow."

WNEW had been on rocky ground prior to the sale. In the last Arbitron book, the station was
(Continued on page 72)

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Artists & Music

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

Mr. Reality Offers Dose Of Realism SBK Debut Chronicles Disenchantment

■ BY MELINDA NEWMAN

NEW YORK—Growing up in a generation for whom the American Dream is nothing more than some faded romantic myth, the members of Mr. Reality spin tales of dead-end lives and dashed hopes.

On the trio's self-titled SBK debut, stories of alienated youths—disenfranchised not only by economics but by lost ideals and broken homes—accompany melodic, guitar-lined, acoustic tunes.

"There are a lot of people in this country who care about



MR. REALITY

themselves so much and don't care about the other people around them," says songwriter/guitarist Gordon Brown. "The country has been suffering too

long. There are so many kids that have their heads on backward. I'm 20 and I want to grow up in a world that's going to be a great place for my children and for me. The three of us in the band are very aware of what's going on around us and we really do care about our neighbors."

It was that depth of feeling that attracted SBK to the trio. Brown, bassist Rob Tanico, and vocalist Peter Scherer had been working clubs on the New Jersey shore in the late '80s and had begun to attract a sizable following. After a

(Continued on page 18)

Swindel To Expand Qwest A&R Staff In New Prez Post

■ BY CHRIS MORRIS

LOS ANGELES—As anticipated (Billboard, Aug. 15), former Virgin Records senior VP/GM Jim Swindel has been named president of Quincy Jones' Qwest Records, effective Sept. 1.

Swindel plans to expand the company's in-house A&R staff and assemble a promotion team that will work in concert with promo staffers at Warner Bros. and Reprise. Qwest's expansion also calls for additional manpower in the areas of creative services and marketing.

(Continued on page 89)



SWINDEL



Presidential Seal Of Approval. Jazz pianist Dr. Billy Taylor, center, receives the National Medal of the Arts from President George Bush as Barbara Bush looks on. Recipients of the medal, the highest award of artistic excellence in the U.S., are selected by the President. The National Endowment for the Arts assists in the process by soliciting nominations from various arts fields; these are reviewed by the National Council on the Arts, which sends a list of the most qualified candidates to the President. In the award's eight-year history, 79 medals have been presented. Taylor is the third jazz artist to receive the honor.

Gilreath Joins Rejiggered Uni Mktg. Division Schnieders Segues To Administrative/Branch Post

■ BY CRAIG ROSEN

LOS ANGELES—Uni Distribution Corp.'s audio product division has undergone a reorganization with the appointment of Eddie Gilreath as senior VP of marketing and the shift of Bob Schnieders to senior VP of branch marketing.

The moves follow the departure of Luke Lewis, formerly senior VP/GM of audio distribution for Uni. Lewis has signed on with Mercury's Nashville unit and was to start at the label Aug. 21, sources said.

Gilreath segues to Uni from Geffen Records, where he was VP of sales. At Geffen, national sales manager Jason Whittington will assume Gilreath's old duties, say sources.

Schnieders, a 16-year MCA veteran, was formerly senior VP of sales and distribution at Uni.



GILREATH



SCHNIEDERS

According to John Burns, executive VP of Uni Distribution Corp., Schnieders will handle the branch operations and administrative duties, including advertising, for the Uni audio unit, while Gilreath will spearhead marketing and product development efforts. Both men report to Burns.

"We're always looking for improvement," says Burns. "We have been working very well for the past few years and we just want to build upon that and move

forward."

Burns says Gilreath's marketing savvy will be an important addition to Uni: "He's broken a number of acts during his tenure with Geffen and we felt that ability would be very helpful to us."

At Geffen, Gilreath worked closely with Uni since the distributor began handling the label's releases nearly two years ago, after Geffen was sold to MCA. "It will not be a drastic change for me," says Gilreath. "I'm very familiar with the organization."

Gilreath says he will focus on singles releases, black music marketing, and product development.

"I'm incredibly fortunate to come aboard at this company at a time when they are going to have several prestigious releases," Gilreath says. "We're going to have an incredible

(Continued on page 78)

Rhino Compilation Recalls Monterey Fest

■ BY JIM BESSMAN

NEW YORK—Shortly before Woodstock and long before Lollapalooza, the Monterey Pop Festival made musical and cultural history. Now, 25 years later, Rhino Records is marketing those seminal sounds in the form of a 70-track boxed set.

The "Monterey International Pop Festival" compilation, available in either four-CD or four-cassette configurations at \$54.98 and \$39.98, respectively, features 21 acts that represented a veritable "changing of the guard" in the evolution of pop music. Due Oct. 9, the set comes at a time of renewed interest in the event, as evidenced by the recent publication of "Monterey Pop" by San Francisco Chronicle music scribe Joel Selvin.

"The phrase I use in the book is 'on the cusp of innocence,'" says Selvin. "Monterey took place at a curious time in the development of this music, and captured in a three-day period a whole world in transition."

"Look at the acts, and you see a lot of big ones like the Association

and the Mamas & the Papas and the Byrds that were never that big again. Then there were the San Francisco groups like Big Brother & the Holding Company and Jefferson Airplane, which had hardly ever been outside San Francisco and were a strictly provincial phenomenon at that point—a completely unknown quantity. Same with Jimi Hendrix, who was making his U.S. debut, and the Who. It was the end of top 40 and the ascendancy of underground rock, which had been relegated to strictly ghettoized circumstances until that weekend.

"The festival really captured the world in motion right there, and was something that could never be repeated."

The Monterey Pop Festival consisted of five shows on the weekend of June 16-18, 1967, before 7,000 ticketholders at the Monterey County Fairgrounds. It was immortalized in 1969 by D.A. Pennebaker's "Monterey Pop" documentary, which featured now-legendary performances by the likes of Big Brother & the Holding

(Continued on page 68)

Distributors Discount Hits, Catalog For Holiday Retail

■ BY PAUL VERNA

NEW YORK—"Tis the season for retailers to stock up on music and video product for the holidays, and the major distribution companies are helping the cause by offering the lion's share of their hits and catalog items at discounted prices.

"We like the programs. It's always great to be able to stock up," says Music City VP of purchasing Hayes Carlock, reflecting the opinion of most retailers, who say that this year's offerings—while not noteworthy—are welcome.

According to retail sources, WEA Corp.'s program resembles the package the company offered last year: WEA is discounting its entire catalog—except for current albums from the likes of Jimmy Scott, Faith No More, and the Rudeboys—5% on cassette and 7% on CD, with dating split between December and January (50% payable at each deadline). The program runs from Monday (24)-Oct. 30.

WEA, which usually breaks out jazz releases into a separate discount program, is offering that category as part of the 5%-7% offer.

Latin product from WEA is available at 7.5% off, cassette and CD, with the same split dating described above.

WEA's three most successful boxed sets—its Led Zeppelin, Yes,

and CSNY collections—are offered at 15% off for the same period and with the same dating as the rest of the catalog. Other boxes carry discounts of 5%-7%.

A representative from Sony Music *(Continued on page 80)*

\$6.99 Catalog CDs Surface At L.A. Food Chain

■ BY EARL PAIGE

LOS ANGELES—The 162-store Ralphs supermarket chain here has begun carrying major-label catalog CDs, pricing them at \$6.99. Although a number of other supermarket chains have sold audiocassettes, the sale of non-premium CDs in supermarkets is considered unusual.

Among the titles on sale is "The Eagles Greatest Hits 1971-1975," which is No. 11 this week on Billboard's Top Pop Catalog Albums chart. The album, which has sold more than 12 million copies, carries a list price of *(Continued on page 80)*

Owning A Thoroughbred From Keeneland's September Sale Made Hockey's Wayne Gretzky Feel Like A Million Bucks.

If you've ever thought about becoming a Thoroughbred owner, Keeneland's September Yearling Sale is a proven source of quality race horses.

Wayne Gretzky's GOLDEN PHEASANT, sold at Keeneland in September for \$44,000, has earned more than \$2.4 million while winning such important races as the Arlington Million and the Japan Cup.

September 13-22 is your next chance to join the exciting world of Thoroughbred racing. More than 3,400 yearlings will be auctioned by the world's leading sales company - Keeneland - in Lexington, Kentucky.

For more information on Thoroughbred ownership and the upcoming Keeneland September Yearling Sale call:

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Richie Leaves Motown For Mercury Records

BY JANINE McADAMS

NEW YORK—As expected, singer/songwriter Lionel Richie has signed a long-term, multi-album, worldwide recording contract with Mercury Records. The deal takes effect upon the delivery of Richie's next album, slated for spring 1993.

Neither Richie nor his new label disclosed financial details of the deal.

"First and foremost, there's an enormous amount of upside to Lionel

Richie," says Ed Eckstine, president of Mercury Records. "As the old axiom goes: 'Once a hit, always a threat.' And purely as a pop songwriter, as in popular music, he's almost unparalleled. When he took his hiatus [five years passed between his last solo album, "Dancing On The Ceiling" and his current "Back To Front"], he really took a hiatus, as opposed to running out of hits.

"We are an international company, and his star still shines bright internationally," Eckstine continues. "Above and beyond that, I'm a fan... Whether you care for what he did or not, you can't deny he has an incredible track record."

Richie previously was a Motown recording artist for 20 years, both as a solo act and as a member of the Commodores. Noting that Motown will continue selling Richie's catalog, Motown president/CEO Jheryl Busby stated, "Lionel Richie... has been an integral part of Motown Records

(Continued on page 89)



Bravo, Gloria. Sony Discos president Frank Welzer presents Gloria Estefan with Sony Discos' first Premio Cristal award. The award was created to honor any Sony Discos artist whose album sells 500,000 units worldwide. Estefan was the first artist to reach this plateau with her album "Exitos De Gloria Estefan."

Appeals Court Rules For Acuff-Rose In 2 Live Crew Case

NASHVILLE—A federal appeals court in Cincinnati has agreed with Acuff-Rose Music that 2 Live Crew's recorded parody of "Oh, Pretty Woman" is not protected—as a district court had ruled—by the fair use provisions of the copyright law.

In a decision filed Aug. 17, the U.S. Court of Appeals for the 6th Circuit said the fair-use arguments advanced by the rap group and its record company were particularly vulnerable in two areas: The parody was "blatantly commercial," not simply a social or artistic commentary; and its existence created potential harm to the economic value of the song.

Casey Del Casino, an attorney for Acuff-Rose, says the case will now go back to the lower court for a decision consistent with the ruling.

2 Live Crew recorded its rewritten version of the Roy Orbison/William Dees classic in 1989 and released it on the album "As Clean As They Wanna Be." Following the release, the group's label sought a license from Acuff-Rose to use the song but was refused. Throughout, the album has remained on the market.

Acuff-Rose sued 2 Live Crew and Luke Skyywalker Records in June 1990, charging copyright infringement, interference with business relations, and interference with prospective business advantage.

In January 1991, the U.S. District Court in Nashville ruled against Acuff-Rose, saying 2 Live Crew's right to parody the song, even without permission, was protected by the fair-use section of the copyright act.

According to Section 107 of the copyright act, four factors are to be considered in examining the question of fair use: the purpose and character of the use; the nature of the copyrighted work; the amount and importance of the portion used in relation to the whole copyrighted work; and the effect of the use on the potential market for or value of the work.

EDWARD MORRIS

GN'R, Metallica Reschedule 4 Stadium Dates

BY THOM DUFFY

NEW YORK—Guns N' Roses and Metallica, forced to postpone six earlier shows on their summer stadium tour, have rescheduled four more of the double-billed dates due to burns suffered by Metallica singer and guitarist James Hetfield in a pyrotechnic accident onstage in Montreal Aug. 8.

The latest postponements affect shows in Vancouver, Seattle, Oakland, and Pasadena, Calif. The tour is now due to resume Tuesday (25) at the International Speedway in Phoenix. If Hetfield is unable to play at that time, Metallica will be joined by longtime colleague John Marshall of Metal Church as temporary guitarist. Hetfield has second- and third-degree burns on the back of his left hand and first-degree burns on his arms, but he is still expected to sing with his band.

As the tour unexpectedly

(Continued on page 89)

BMG Set To Open Doors In Poland

LONDON—The piracy-beset Polish record market will get a big boost Sept. 1 when BMG International opens the first major label office there.

BMG's director of Eastern European operations, Michael Braun, says the office will become a full affiliate company "by July 1, 1993, at the latest."

Initially, BMG's new Warsaw operation will service local licensees and distributors, and will also be the company's eyes and ears in the 40-million-strong Polish market. Braun says staff in Poland will carefully monitor BMG's trading partners with a view to establishing longer-term relationships.

Braun maintains he is untroubled by being the first multinational in the country. "We were the

first major in Hungary and the second in Czechoslovakia. What that gives you is a lot more room to work in; everyone wants to talk to you and you have the pick of the field."

He continues, "This is the most challenging project I have been involved with because Poland is a very big market; there's nearly 40 million people." Braun concedes, though, that problems arise from piracy and the comparatively high price of Western product for the local consumers.

Another difficulty stems from the hard-to-convert local currency, the zloty. Braun says companies can exchange their Polish income for hard currency, but at a disadvantageous commercial rate. This means they get 20% less buying

power with their zlotys than domestic operators. As a result, "we have to pitch our prices 20% higher than we would do otherwise."

BMG has been using the commercial exchange rate to convert the zlotys it has earned during three years of importing product into Poland. Braun anticipates the zloty will be fully convertible "within the next 15 to 18 months."

Braun says BMG parent company Bertelsmann has registered a holding company in Poland, so the establishment of a BMG affiliate there will be a formality in legal terms. Braun explains the affiliate will be set up in BMG's current fiscal year, which ends June 30, adding, "I would love to have it even earlier."

JEFF CLARK-MEADS

EXECUTIVE TURNTABLE

RECORD COMPANIES. Jerome N. Gold is named executive VP and CFO for Warner Music Group in New York. He was national director of media and entertainment and an audit partner at Ernst & Young, New York.

Brian Harris is appointed chairman of Warner Music Australasia in Sydney. He was managing director of EMI Music Australia.

Tim Reid is appointed president of PolyGram Australia and New Zealand, based in Sydney. He was managing director of Phonogram Records there.

Jim Swindel is named president of Qwest Records in Burbank, Calif. He was senior VP/GM of Virgin Records (see story, page 10).

Brian Koppelman is appointed VP of A&R for the EMI Records Group North America in New York. He was VP of A&R at Giant Records.

Nancy Brennan is promoted to VP of A&R for SBK Records in New



GOLD



HARRIS



KOPPELMAN



BRENNAN



FEIN



LEVENSON



JENKINS



HUTCHINSON

York. She was VP of A&R, international.

Wayne Halper is promoted to VP of business affairs at Liberty Records in Nashville. He was director of business affairs.

Harold Fein is appointed senior VP of Sony Music Special Products in New York. He was VP/GM of Sony Classical.

Bill Levenson is promoted to VP of A&R catalog development for the PolyGram Group in New York. He was director of catalog development.

Uptown/MCA in New York ap-

points James Jenkins VP of marketing and promotions. He was president of Big Tyme Promotion.

Paul Hutchinson is named senior VP of finance and operations for the Imago Recording Co. in New York. He was VP of finance and operations.

Daniel Zucker is promoted to VP of business affairs for Zomba Recording Co. in New York. He was senior director of business affairs.

Paris Davis is appointed national director of A&R, East Coast, for Epic Records in New York. He was national director of A&R for Hiram Man-

agement/H Productions/Broad Street Records.

DISTRIBUTION. Uni Distribution Corp. in Universal City, Calif., appoints Eddie Gilreath senior VP of marketing and Bob Schnieders senior VP of branch distribution. They were, respectively, VP of sales at Geffen, and senior VP of sales and distribution for Uni (see story, page 10).

As part of the reorganization of its marketing department, BMG Distribution in New York promotes Candace Masengale to director of inde-

pendent distribution and specialty marketing, Barry LeVine to director of mainstream and alternative marketing, Lisa Jackson to director of marketing/urban music and jazz, Bob Morelli to director of sales, special markets and ventured labels, and Trudi Long to director of branch marketing systems and market research. They were, respectively, mainstream marketing director, alternative marketing and merchandising director, urban marketing director, singles sales director, and branch marketing systems manager.

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Bobby Brown Enters A New Age

New Set Reflects Personal, Professional Growth

■ BY JANINE McADAMS

NEW YORK—In the four years since the release of Bobby Brown's sextuple-platinum "Don't Be Cruel," the first bona-fide new jack artist to embody both the soul of R&B and the gritty mentality of urban youth has made a lot of changes.

After touring extensively in support of "Don't Be Cruel" (and being arrested for lewdness during a concert in Columbus, Ga.), Brown moved from Boston to Atlanta, changed management (brother Tommy Brown is now handling him), set up his Bosstown Studios, started his own label, Triple B

Records, and married America's R&B/pop sweetheart, Whitney Houston. In short, Brown, now 23, grew up. So it was important that the new album "Bobby," due in stores Tuesday (25), reflect his maturity.

"It took so long [to finish this album] because the last one carried me through the end of '90," says Brown. "I needed a couple of months to get myself together. I knew that the making of this album was important for me. I wanted to take time with it to make sure it was pleasing to me and to the company. I had the jitters with it... I just wanted to make sure it grew with me, and not just give the audience a duplicate of 'Don't Be Cruel.'"

Not that Brown minds if the success of "Bobby" copies that of the previous album. "Don't Be Cruel" spawned four top-10 pop singles and garnered him a 1989 Grammy for best R&B vocal of the year for "My Prerogative," which he co-wrote with Teddy Riley. Thus the young singer from Boston's Roxbury neighborhood—who'd had the audacity to break with successful teen group New Edition—was established as a superstar.

"Bobby" reunites Brown with busy producers L.A. & Babyface, as well as Riley, the architects of Brown's "Don't

Be Cruel" sound. Brown also produced and co-wrote material for the 14-track set, which features a duet with his bride, Houston, and a gospel-inspired duet with Debra Winans produced by her older brother BeBe Winans.

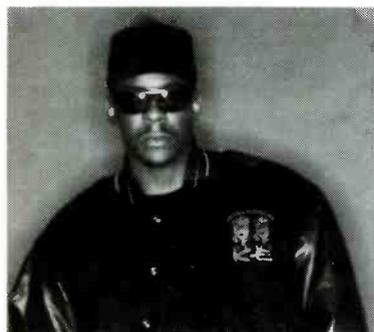
"I'm a better singer, overall, than on the last album," Brown says. "I have been working on my voice since 'Don't Be Cruel.' This album brought out a lot more vocally."

Those who have heard "Bobby" say it will help him make the difficult transition from teen heartthrob to career artist. But hearing "Bobby" before the official release date has been no easy

(Continued on page 16)



Blue Notes. Blues Music Festival '92 kicked off Aug. 8 in Oregon. The 25-date tour combines music with a food drive organized in each city. From left are participants Dr. John, B.B. King, Buddy Guy, and Fabulous Thunderbirds' Kim Wilson and Fran Christina.



BOBBY BROWN

TV Show's Music Getting 'Exposure' Via MCA Album

■ BY MELINDA NEWMAN

NEW YORK—Cicely, Alaska—the fabled home of the denizens of CBS' television series "Northern Exposure"—may be the last nonjudgmental place on earth. Or, as co-producer Martin Bruestle says, "Cicely is a place people can escape to on Monday nights."

But starting Sept. 15, fans can visit Cicely any time via an MCA soundtrack of music from the show. With cuts from such diverse artists as Booker T. & the MGs, Daniel Lan-

less," Bruestle says. "If [DJ] Chris wants to play speed metal he can. There's no rule and that opens up a dictionary of music."

While the songs may never interfere with the substance of a scene, they scarcely go unnoticed by viewers. "We get so much response from the music," Bruestle says. "On Tuesday mornings, we get a lot of calls from people who track down our production office and want to know the name of a song we played the night before. We have a music list from each episode that we'll send out to people."

It was this reaction that encouraged the producers Joshua Brand and John Falsey, Bruestle, and post-production supervisor Steve Turner to think about releasing a soundtrack of tunes used on the show.

With list in hand, they approached MCA Records, which is owned by the same parent as Universal, the company that distributes "Northern Exposure."

"They were somewhat caught off guard by the diverse nature of the music since soundtracks generally contain a collection representing the same musical genre," says Bruestle. However, he adds that MCA basically left the song selection up to the show's producers.

"The program itself is very eclectic and the music that's chosen can only be described that way," says MCA's senior VP of marketing, Randy Miller. "The only way to capture on record what the show represents is to let the producers put to-

(Continued on page 18)

Sonny Landreth Shines On Zoo Debut; The News On Huey Lewis' Label Move

SONNY SIDE OF THE STREET: As a member of John Hiatt's former backing band, the **Goners**, guitarist **Sonny Landreth** contributed more than a few choice licks to the group's sound. Now, on his major-label debut, "Outward Bound," Landreth shows off his nimble picking and slide work as well as his knack for writing catchy rock tunes spiced with blues, country, and Cajun, with lyrics that never resort to cliché.

Landreth, who has undoubtedly served as a source of inspiration to many a guitar player, counts **Duane Allman** as one of his main influences. In fact, his equivalent of a rabbit's foot is a piece of a shirt Allman wore during the recording of **Derek & the Dominos'** "Layla" album.

"When we were remixing the 'Outward Bound,' none of us are really superstitious, but producer **Bobby Field** had his Cajun rosary and his picture of **Slim Harpo**, the engineer **Dave McNair** had a picture of **Muddy Waters** back in the '50s, and I had my little mojo, the **Duane Allman** cloth." In fact, the flowery markings on Landreth's CD are a replica of the shirt's design.

In addition to tipping his hat to Allman on such tracks as the first single, "When You're Away," he also pays homage to guitar hero **Chet Atkins** on the album's lone instrumental, "Yokamoma."

Though he's never met Atkins, his name comes up when discussing that long and winding road that led Landreth to **Zoo Records**. In 1985, A&R wiz **Patrick Clifford**, then with **CBS Records**, heard an indie release by Landreth, which he took to the **Larry Hamby** in the label's Nashville office. CBS talked about releasing a guitar masters record featuring Landreth, Atkins, **Lonnie Mack**, and **Danny Gatton**. That never came about, but Hamby introduced Landreth to **Asleep At The Wheel's** **Ray Benson**, who introduced him to Hiatt. Hiatt snatched up Landreth for his own band, and introduced him to **Jack Emerson** and **Andy McLenon**, who run Zoo's Nashville outpost through their company **Praxis**. "From that little local record I made, one thing led to another," Landreth shrugs. Hiatt contributes some high-spirited background vocals to "New Landlord" and "Common-Law Love."

Just as Landreth's music mixes in different elements, so do his lyrics. "At one point in my songwriting development, I realized enough of the boy meets girl thing. So now if I'm writing a love song I try to get life in there and some of the stuff that relationships evolve and revolve around," he says. "I humbly hope my songs spark the imagination." Zoo, encouraged by its success on the **Matthew Sweet** project, plans to give this record a long-term push. It deserves it.

THE HEART OF ROCK'N'ROLL can now be found at

Elektra Records. Huey Lewis & the News have signed with the label after producing only one album with **EMI Records** (Billboard, Aug. 15). The band is already hard at work on its first album; however, that will be preceded by Lewis' solo shot, due in 1993.

THE GRATEFUL DEAD are expected to be back on the road in December should guitarist **Jerry Garcia's** health continue to improve. The band canceled close to 20 fall dates last week after Garcia's doctor demanded he get some rest. The artist is suffering from an enlarged heart caused by lung disease exacerbated by years of smoking. According to the good doctor, Garcia, who is borderline diabetic, also needs to watch his weight to keep that condition under control. Looks like no more "Cherry Garcia" for Jerry.

KNOCKIN' ON PPV'S DOOR: In celebration of the 30th anniversary of the release of **Bob Dylan's** debut

album, a tribute is being planned for Oct. 16. To be held at New York's Madison Square Garden, the event will be distributed throughout the U.S. as a per-per-view via **World Concert Network**. A **Columbia Records** spokesperson confirms the Garden date is being held, but says all plans are still in the very preliminary stages in terms of who might play.

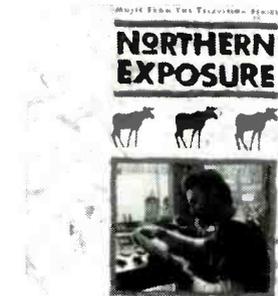
CALLING ELVIS: **RCA Records** and the **Recording Industry Assn. of America** presented 110 gold and platinum certified records along with a commissioned sculpture to the **Elvis Presley Estate** during a formal ceremony Aug. 12 at Graceland in Memphis. Presley was honored for his U.S. record sales during his lifetime and after his death, and was named the most certified recording artist of all time.

The 110th gold record was for sales of RCA's recently released, five-CD collector's box, "Elvis: The King Of Rock 'N' Roll: The Complete '50s Masters." **Jack Soden**, CEO, **Elvis Presley Enterprises**; **Joe Galante**, president, **RCA Records**; and **Jay Berman**, president, **RIAA**, were at the ceremony. The presentation was part of a week of activity in memory of the 15th anniversary of Presley's death. (More on RCA's Presley marketing plans, see Retail Track, page 44.)

BROTHERS IN ARMS: Surf's up on **Brother Entertainment**, a new label started by the **Beach Boys**. The debut release on the label is "Summer In Paradise," the first full album of new material by the perennial boys of summer in seven years. Overseeing the label is **Ron Alexenburg**. Brother, which has no plans to release albums by other artists at this point, is distributed by **Navarre Corp.**



by Melinda Newman



ois, Lynyrd Skynyrd, Chic Street Man, and Mariam Makeba, the music reflects the eclectic taste of the show.

"Northern Exposure" plays snippets of approximately a dozen songs per episode. The only rule for picking a tune is that it complement the scene, not steal it. "Within Cicely, the process of choice is left up to the individual, so unlike a major market like Los Angeles where a radio station will have to have a format, Cicely's radio station KBHR is format-

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NATIONAL FINAL SCHEDULE

FINAL	TITLE	DATE	CITY
U. S. A.	Soundcheck '92	September 15	Los Angeles
Canada	MusicQuest '92	August 15	Winnipeg
Mexico	Band Explosion '92	June 19	Mexico City
Costa Rica	Festival Pop Yamaha '92	July 24	San Jose
Paraguay	Yamaha Pop Rock '92	August 19	Asuncion
Uruguay	Band Explosion '92	August 16	Montevideo
Latin America (C.R., Para., Uru.)	MusicQuest '92	Early Sept.	Miami
U. K.	Band Explosion '92	Sept. 8-10	London
France	Tremplin Yamaha '92	June 19	Paris
Germany, Switzerland, Austria	Band Explosion '92	September 5	Cologne
Italy	MusicQuest '92	July 16	Milan
Denmark	DM in Rock '92	April 25	Copenhagen
Scandinavia (Swed., Fin., Den.)	MusicQuest '92	August 29	Copenhagen
Benelux (Neth., Belg., Lux.)	MusicQuest '92	September 5	Rotterdam
Spain	Band Explosion '92	September 5	Madrid
Australia	Yamaha Rock '92	August 26	Melbourne
Japan	MusicQuest '92	September 13	Tokyo
Indonesia	MusicQuest '92	August 8	Jakarta
Hong Kong	Carlsberg Pop Music Fest.	August 29	Hong Kong
Singapore	MusicQuest '92	September 4	Singapore
Malaysia	Juara 'Hard Rock'	August 29	Kuala Lumpur
Philippines	Band Explosion '92	September	Manila
Taiwan	MusicQuest '92	August 25	Taipei
Mongolia	MusicQuest '92	June 27	Ulan Bator
Thailand	Band Explosion '92	September 6	Bangkok

MusicQuest '92 WORLD FINAL in JAPAN 10.11.92

For further information, contact: Jonathan Katz

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TV SHOW'S MUSIC GETTING ADDED 'EXPOSURE'

(Continued from page 14)

gether a collection of songs that show what 'Northern Exposure' is all about."

To match the show's odd nature, MCA has come up with an equally innovative marketing campaign that ties in everything from Morty the Moose (the show's unofficial mascot who rambles through the opening credits) to the Alaskan Tourist Board.

"The show has a very active television audience that is cultlike in its following of the program and the interesting music that comes from it," Miller says. "All we have to do is get to that audience and make them aware that the soundtrack is available."

To do that, MCA will advertise

during the show beginning with its Sept. 28 season premiere. "We have all kinds of research available to us in terms of demographics and markets so we can pretty much pinpoint the perfect target," Miller says. "So we can go in and do other campaigns as well, whether that be local-spot buys or daytime television programming geared toward the college market or morning radio talk shows." Miller adds that he would love to have John Corbett, who plays Chris the DJ on the show, appear on radio stations, but since his taping schedule may prohibit that, MCA hopes to at least have him record liners for stations across the country.

On the retail level, MCA plans to tie in with its merchandising division

to place the album in specialty stores. "We really believe that this isn't an album that has a typical shelf life like an album dependent on singles," Miller says. "It should sell into the next season. We plan to stay active on a consistent level."

There are no plans to release a single until early 1993, when MCA will put out the "Northern Exposure Theme" by David Schwartz. VH-1 and MCA are already planning a promotion in January.

"Promotionwise, what we're planning is the launch of the album, then the campaign for the Christmas gift-giving season, then the single release and promotion with VH-1 around the first of the year and then a Valentine's Day promotion,"

Miller says.

Another promotion for early 1993 involves the Alaskan Tourist Board and Holland Cruise Lines, which will host a "Northern Exposure"-themed cruise. Among the ways people will enter to win will be via radio and retail contests that offer

the album as a premium.

Should the record take off, Miller and Bruestle both agree that a series is likely. "I can just see us getting around to Volume 86," Bruestle jokes. "We use 12 songs per show, so there's certainly not a shortage of material."

BOBBY BROWN ENTERS A NEW AGE

(Continued from page 14)

feat; MCA nixed advance listening copies to press and radio for fear of leaks.

"With an artist like Bobby Brown, if one station gets it before another, they might take some [negative] action," explains Louil Silas Jr., MCA's VP of A&R.

"We wanted them to hear it but not to have it," says Glen Lajeski, VP of artist development. Instead, MCA invited programmers and retailers to sample "Bobby" at a series of private listening parties at MCA branches in several markets.

Lajeski adds that part of the album's setup included a low-key teaser ad campaign that ran four weeks in advance of the first single release. The black-and-white ads simply featured a baseball cap being tossed through the air and landing, with BOBBY as the cap's logo. There was no other copy. "Those hats are in huge demand," he says.

The eagerness to hear the new Brown project is evident in the warm reception for "Humpin' Around," the project's first single. Released to urban and top 40 stations simultaneously July 22, it has leaped into the top 10 on Billboard's Hot 100 Singles and the top 15 on the Hot R&B Singles chart. The video, directed by Lionel Martin of Classic Concepts, premiered Aug. 4 on MTV and Aug. 5 on BET.

"This has exploded so quickly on the charts," says Lajeski. "This is the first time that both R&B and pop are unified on the chart without a significant lag, and it looks like a No. 1 record on both formats."

"It's blowing out at retail, it's like a dream come true," adds A.D. Washington, senior VP of black music promotion. "Particularly in these days with the release of so many products and the current economic times."

The radio audience will get to hear "Bobby" Monday night (24), when the label throws a huge star-studded release party on the backlot of Universal Studios in Universal City, Calif. The event is slated to be broadcast live via

'I'm a better singer, overall, than on the last album'

satellite to urban and top 40 stations across the country. With a special guest host, L.A., Face, Riley, and other MCA artists on the scene, listeners will hear live interviews with Brown and others as well as tracks from "Bobby," and have an opportunity to call in and talk with the artist. Promotions with stations in several markets will have contest winners attend the party.

The broadcast event solves the problem of scheduling yet another promotional tour for the busy artist, says Washington. "With an artist with as much visibility as Bobby, we would never have the time to take him to every market," he says. "We're not saying [to radio] you have to take this [satellite broadcast] or you don't get any part of him. But he's rehearsing now for a concert tour that starts in

October, and the schedule is not going to allow people to have an up-close and personal experience with him. Here's an opportunity to get close now, via satellite."

Brown and MCA plan to maximize his exposure with this new album, not only with the national tour, but with numerous television appearances and other projects. Silas says there is talk of a television special. Meanwhile, Brown is involved in the operation of Bosstown Studios, where several Atlanta-based acts have recorded, and the new Triple B Records label deal with MCA.

"The studio is working out real great, we have a real updated facility," says the label's namesake, Bobby Barisford Brown. "Through our label we have five acts signed to MCA, and we're in the process of doing the recording." Headed by longtime friend Nate Smith, Triple B will release product in 1993, says Brown.

Though the Brown/MCA label arrangement has been rumored for the last two years, MCA has made no official announcement of the deal and offers no details. "We're just going to put out records," Brown says. "It's not important to me to make a great big announcement, I'll let the material speak for itself."

He'll also let the music on "Bobby" speak for itself. "I've grown," he says simply. "I don't like to say I'm any different, but I've gained a lot since the last album and hope to grow in the future."



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BOXSCORE TOP 10 CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
U2 PRIMUM DISPOSABLE HEROES OF HIPHOPRISY	Robert F. Kennedy Memorial Stadium Starplex Washington, D.C.	Aug. 15-16	\$2,765,583 \$28.50	97,038 two sellouts	Cellar Door Concerts Of D.C.
NEIL DIAMOND	Spectrum Philadelphia	Aug. 9-11	\$1,312,800 \$25	52,512 three sellouts	Electric Factory Concerts
KMEL SUMMER JAM '92: HAMMER, TOO SHORT, QUEEN LATIFAH, TEVIN CAMPBELL, SIR MIX-A-LOT, TROOP. 2ND II NONE. BOYZ II MEN, MARY J. BLIGE, LISA FISCHER	Shoreline Amphitheatre Mountain View, Calif.	Aug. 1-2	\$1,093,512 \$35/\$28	36,308 two sellouts	Bill Graham Presents
LOLLAPALOOZA II: RED HOT CHILI PEPPERS, MINISTRY, ICE CUBE, SOUNDGARDEN, JESUS & MARY CHAIN, PEARL JAM, LUSH	The New Pine Knob Music Theatre Clarkston, Mich.	July 31-Aug. 1	\$821,912 \$28	29,354 two sellouts	Cellar Door Prods. Belkin Prods.
BRUCE SPRINGSTEEN	Centrum In Worcester Worcester, Mass.	Aug. 13-14	\$813,134 \$28.50	28,531 two sellouts	Don Law Co.
HARRY CONNICK JR.	The New Pine Knob Music Theatre Clarkston, Mich.	Aug. 8-9	\$757,741 \$32.50/\$22.50	26,064 30,506, two shows, one sellout	Glass Palace Promotions
JAMES TAYLOR	Mann Music Center Philadelphia	Aug. 8-9	\$489,164 \$25/\$18.50/ \$12.50	26,223 two sellouts	Electric Factory Concerts
LOLLAPALOOZA II: RED HOT CHILI PEPPERS, MINISTRY, ICE CUBE, SOUNDGARDEN, JESUS & MARY CHAIN, PEARL JAM, LUSH	Riverbend Music Center Cincinnati	July 28	\$479,523 \$32/\$25	18,545 sellout	Nederlander Organization
LOLLAPALOOZA II: RED HOT CHILI PEPPERS, MINISTRY, ICE CUBE, SOUNDGARDEN, JESUS & MARY CHAIN, PEARL JAM, LUSH	Montage Mountain Scranton, Pa.	Aug. 15	\$467,500 \$27.50	17,000 sellout	Magic City Prods. Ron Delsener Enterprises
JOHN MELLENCAMP	The New Pine Knob Music Theatre Clarkston, Mich.	July 26-27	\$467,157 \$22.50/\$20	21,546 30,506, two shows	Cellar Door Prods. Belkin Prods.

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ARTISTS IN CONCERT

DEF LEPPARD

The Spectrum, Philadelphia

A SHOW DELAYED by equipment problems and a lead singer with a voice shredded from a nasty cold may have caused lesser bands to put on a half-hearted concert. But not Def Leppard.

On the second U.S. date of the

Seven-Day Weekend World tour, the Leps displayed a never-say-die attitude that has served them well through their many travails. Once again appearing on a round stage—this one replicating the “Adrenalize” album cover—singer Joe Elliott, guitarists Phil Collen and Vivian Campbell (who replaced the late Steve Clark), and bassist Rick Savage ran

amuck like colliding satellites orbiting Rick Allen’s drum kit. Basically, the members played Chinese fire drill for 2½ hours while running through a top-notch selection of the British band’s well-crafted, catchy rock songs, stopping in front of the many planted microphones whenever necessary. Varilites and lasers shot out from every angle of the stage as well as from four octagonal lighting pods suspended
(Continued on next page)

MR. REALITY OFFERS DOSE OF REALISM WITH SBK DEBUT

(Continued from page 10)

few months, they started playing a club in Greenwich Village every week. Two months later, they held a showcase at CBGB and soon after found themselves auditioning for EMI Records Group CEO/chairman Charles Koppelman.

While adding that Mr. Reality differs from bands like Mr. Big or Extreme, which only occasionally play acoustic, Brown does give those groups credit for making his band more appealing. “I definitely think that people in the music business go on what they see happening. Whether that’s a good thing or not, it opened doors for us. ‘More Than Words’ was No. 1 the week we had our showcase.”

Mr. Reality owes more to ’70s groups such as Crosby, Stills, Nash

& Young and the Eagles, says Ben Nygaard, EMI Records Group VP of marketing. “We were more or less surprised when the album was delivered to us because it sounded so familiar although it has a very contemporary edge,” he says. “The band borrows the best elements from successful rock acts of the past and injects a new dose of energy and excitement.”

Danny Kortchmar, who knows a thing or two about ’70s rock, was brought in to produce the trio. He added Heartbreakers’ drummer Stan Lynch to round out the sound.

Sitting in a room with Kortchmar and Lynch can be a heady experience for a 20-year-old from Long Branch, N.J., Brown recalls. “We videotaped some of the recording

and I flip out when I look at the tapes, I still can’t believe it.”

Because SBK wants programmers to listen to the album all the way through, it is being sent to album rock and alternative stations whole with no emphasis tracks highlighted. “Our promotion staff’s approach is to tell the stations to play their favorite song on the album,” Nygaard says. The label will then poll the stations and the track that gets the most thumbs up will be the single that goes to pop radio. Simultaneously, the band will begin a promotional tour in September. “We’re going to start a low-maintenance tour where they’ll just sit in a conference room and play a few tunes,” Nygaard says. “The band already has a following in the Northeast so we’re going to start in Maine and go straight down to the Carolinas. We’re taking a regional approach as opposed to national to start.”

Brown is hopeful that some programmer’s will take time to listen to the record. “There are a lot of programmer’s that don’t care, they just want to know what the sticker recommends. I was talking to one of the reps at SBK about it because I was getting really disenchanted with all these programmer’s I was meeting. They were really nice, but I felt like a piece of meat; just another band. But there are definitely those few out there that do care. I hope those are the ones that break the record.”

SBK started a buzz at retail by creating a giveaway campaign. More than 15,000 four-song samplers were given away free to record store customers who bought records by like-minded artists, such as Bruce Springsteen, Tori Amos, Tracy Chapman, and the Indigo Girls, among others. “We selected eight retailers in each branch market,” Nygaard says. “We pretty much tried to decide on who the target audience is for this group.”

To further align the band with other singer/songwriters, Nygaard says SBK is putting out feelers to place Mr. Reality on an upcoming tour. “We’re looking to get them on the road with a major artist,” he says. “Instead of playing clubs by themselves, I’d rather have the band play in front of someone else’s audience and convince them and win them over.”

Brown is confident that will happen. “SBK has a really great track record and we’re something different for them,” he says. “But we know they believe in us 100%. It’s great because everyone’s on the same wavelength.”

Criticism Shouldn’t Swim Into Censorship Waters

CENSORSHIP OR ITS FIRST cousins can pop up in strange places. New York Times drama critic Mel Gussow, in his recent review of a Goodspeed Theatre (Haddam, Conn.) revival of the 1951 Alan Jay Lerner/Frederick Loewe musical, “Paint Your Wagon,” took one of its songs, “Hand Me Down That Can O’ Beans,” to task for its alleged chauvinistic use of the word “beans” as a metaphor for women. For this infraction, suggested Gussow, the song should be “removed from the Lerner & Loewe catalog.”

The rousing chorus number, for those not familiar with the show’s plot, is sung by gold-rush miners in a location where female companionship is rarer than a billion-dollar strike. The issue of the song aside, Gussow is wrong to call for removal of a song on any grounds; that decision belongs to the authors or, in the case of the late writers, their estates or agents.

A few years ago, in fact, the estates of Richard Rodgers & Lorenz Hart apparently decided to remove a song called “All Dark People” from a New York concert version of the team’s “Babes In Arms.” Back in the early ’50s, it was the only song in the show not recorded on a Columbia Records studio cast version of the show; nor does the song appear on the New World Records recording of the concert version. Originally performed by the wondrous Nicholas Brothers dance duo, on the surface the song does offer a litany of black stereotypes in terms of rhythmic skills. Some might suggest Hart had his tongue in his cheek when he wrote it; whether this is true, history or scholarly interest in the context of the times in which the songs in question were written are not well served by their disappearance from the “catalog” or staged revivals of works by important songwriters. Angel Records did it the right way with its three-CD offering of “Showboat”—a show with “problem” material—yet all the songs and then some are on hand for pleasure or scrutiny.

Returning to Gussow, other songs that Gussow might want to erase from the past are Rodgers & Hammerstein’s “There Is Nothin’ Like A Dame” from “South Pacific” and “A Fellow Needs A Girl” from “Allegro”; or Irving Berlin’s “Homework” from “Miss Liberty”—this partly comic song is sung by a lady who is yearning to quit work for life as a housewife.

These songs may or may not represent the views of their authors (all of them white males of Eurocentric bent), but they surely reflect the emotional state-of-mind of the characters who sing them. Let them

stand as they are. And please, Mel, no calls for a call-back of the original cast albums where they appear and replacement by versions that no longer contain the “offending” material. The “Cop Killer” way is not the way to go.

LOST & (THANKFULLY) FOUND: A long-lost songbook for children written by legendary folk singer Woody Guthrie and his wife Marjorie Mazia Guthrie, along with illustrations in water color by Woody himself, was recently discovered in



by Irv Lichtman

a drawer at Sarah Lawrence College. Why the songbook was found at the college remains a mystery, although it may involve work done at the school by Marjorie as a choreographer. Under the supervision of Woody’s daughter, Nora Guthrie, the book was restored to its original form. Now, through book publisher HarperCollins, the book has reached the market under the title of “Woody’s 20 Grow Big Songs” (\$16).

In a “Note From The Publisher,” it is explained that the book was written in the late ’40s, with their young daughter Nora serving as its inspiration, according to Larry Richmond of TRO The Richmond Organization, longtime publishers of Guthrie’s songs. In addition to the book, Nora, Guthrie’s sons Arlo and Joedy, and the Guthrie grandchildren have recorded the songs for release on Warner Bros. Records. The sessions, in a reminder of Natalie Cole’s duet with her dad Nat King Cole, include use of master recordings that allow Woody Guthrie, who died in 1967, to sing-along. In fact, the technological feat may be extended further with Woody Guthrie performing much of his adult material in a teaming with current performers.

FILM SCORING SEMINAR: ASCAP’s annual film-scoring workshop begins Oct. 13 in Los Angeles, with veteran scorer Fred Karlin instructing the eight-session course. Fourteen composers will be selected to attend the sessions by a committee of ASCAP members. Interested composers should submit a tape and resumé to The ASCAP/Fred Karlin Film Scoring Workshop, 7920 Sunset Blvd., Suite 300, Los Angeles, Calif. 90046; atn: Jamie Richardson. Deadline is Friday (28).

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Des'ree Down Under. Epic recording artist Des'ree is flanked by admirers and label brass on a recent promotional trip to Australia. At the Sugareef nightclub in Sydney, from left, are Australian artists Peter Blakeley, Sean Kelly of the Dukes, and Wendy Matthews; Des'ree; Denis Handlin, managing director/CEO, Sony Music Australia; and Sony Music Australia recording artist Mark Williams.

The New Jazz Swing Takes Shape Artists Are Fusing Styles Into A New Form

This is the second in a two-part look at the rise of new jazz swing.

■ BY JANINE McADAMS
and HAVELOCK NELSON

NEW YORK—The recent convergence of hip-hop and jazz has brought a new school of jazz-trained, hip-hop-influenced artists to the fore. Among them are Greg Osby, Art Porter, and Ronny Jordan.

Blue Note saxophonist Osby's self-produced 1991 debut album, "Man Talk For Moderns Vol. X," delved into the hip-hop fusion area and received critical acclaim. To ensure that his next album project, tentatively titled

"3-D Lifestyles" and due in January '93, is what he terms the "definitive hip-hop jazz album," Osby sought out rap producers Ali Shaheed (of A Tribe Called Quest), Eric Sadler (Public Enemy), and a Philadelphia rap collective called One Hundred X.

"I consider this whole project part of a continuum, the evolution of black music," says Osby. "I sought out Ali because of his involvement with utilization of jazz samples in his production with A Tribe Called Quest. I wanted to seek out someone who was true [to the jazz hip-hop sound], rather than seek out a hip-hop artist and have him do something that was alien to him."

Guitarist Jordan, whose 4th & B'way debut, "The Antidote," is drawing raves from hip-hoppers, says that in his hometown of London, musical styles are not as separated as in the States and so the hip-hop jazz fusion developed naturally. Trained on guitar

GRP release "Do I Ever Cross Your Mind" is straight-ahead jazz/R&B, says, "If rappers worked with more musicians, then their music can only evolve into more art."

Porter feels there are a hip-gyps among the current spate of hip-hop jazz releases. Hip-hop jazz without roots is missing one key beat, he says, adding, "I feel you have to know the basics and what jazz truly is—people like Basie, Ellington, Coltrane, Parker—before branching out."

Sadler, meanwhile, says a true jazz/hip-hop fusion still hasn't been met. "To me, the Miles album ["Doo-Bop"] was more in the R&B vein."

THE FUTURE SOUND

A number of groups are also moving into the genre. One is Giant Step, the house band that plays during the jazz hip-hop series organized by New York's Groove Academy.

Last summer, Giant Step toured Europe for two weeks, opening for rap act Gang Starr. The band recorded and released a single on the U.K. label Dorado. The single, a remake of John Coltrane's "Impressions," is developing an underground club buzz. According to Maurice Bernstein, co-founder of concert promotion and management company the Groove Academy, the Pendulum group Digable Planets is negotiating to have the Giant Step band added to its debut album, "Reaching A New Refutation Of Time And Space."

Another up-and-coming group is the U.K.-based Incognito. Verve has a licensing deal with Talking Loud in the U.S. through Phonogram U.K. to release the group's first album.

"That record got some radio and developed a strong dance base," says Guy Eckstine, VP of A&R for Verve. "Mercury promoted the single 'Always There' at the club level."

Plans are to capitalize on this buzz with Incognito's next release, "Tribes, Vibes And Scribes," due in January 1993. "The group has added a permanent vocalist, and the new record is super-funky, with some changes on top. We expect 'Change' to be an R&B hit."

Despite the pioneering efforts of these artists, there are still those who feel the jazz-rap amalgam is the flavor of the month.

At WQCD New York, hip-hop jazz tracks are a very small percentage of the playlist—"at best, 20%," operations manager Shirley Maldonado says. "I think people will continue to use it for a while—and we'll keep working it in. I don't think it will revolutionize the format and be the format."

Even producer Shaheed fears the trendiness of the new sound, which he helped popularize through A Tribe Called Quest. "I think it is beginning to be widely accepted, and that might be a problem because it might be like: This person is coming off using it and that person is coming off, so it's gonna be a fad... Now every rap record coming out has some type of jazz groove to it, and I fear this is the next phase that's gonna phase itself out."

I've brought a lot of youth appeal to jazz. I'm proud of that'

at a young age, Jordan began playing in church and soon developed his style via mixing with other musicians, producers, and rappers on the club circuit. Jordan, who produced the album, co-produced with rap specialist Longsy D and used rapper IG on two tracks.

"My sound was totally new, totally original, had never been done before now," Jordan continues. "Now 'So What' [a track from the album] has been played on TV. Ironically, the album was finished the day Miles Davis died. But the jazz people and the younger people have taken to it in a big way. I've brought a lot of youth appeal to jazz, and I'm proud of that. Also, it's international."

Another collaboration is that of producer Quicksilver and guitarist Alan Blake. Quicksilver, who grew up with Hurby Luv Bug and produced cuts for Salt-N-Pepa, Kid 'N Play, and the College Boyz, has teamed with Blake, a Berklee School of Music graduate, to produce R&B acts. The pair have put together an act called the Bridge, which is unsigned.

The pair feel their songs fill a void and offer an alternative to instrumental contemporary jazz or quiet-storm R&B. "It's a new format" for aging members of the hip-hop generation.

More collaborations seem inevitable. Saxophonist Porter, whose latest Verve album, "Pocket City," was supervised by Jeff Lorber, says he would jump at the idea of working with rap specialists like Hank Shocklee or Sadler. "That would be totally solid because the young people who are into those producers could maybe cross over into some different jazz flavors then go deeper, learning about people like Ellington, Basie, and the rest. It could be Intro to Jazz 101."

Saxophonist George Howard, whose

'Party's Over' At Jack The Rapper Anemic Affair Signals A Confab In Transition

JACK'S HOUSE: Was it a good time or a bad time? Well, this year at the 16th annual Jack The Rapper Family Affair convention, Aug. 13-16 at the Atlanta Hilton Hotel & Towers, many of us simply had... a time.

After last year's overcrowded, poorly secured debacle, founder Jack Gibson, organizer Jill Gibson Bell, and staff met privately with label heads to discuss grievances and the direction of the convention. Though Billboard was not privy to all the details of the meeting, the result was that Gibson agreed to place some limits on attendance, polish up the registration process, and offer more in the way of seminars and workshops. The new tagline for Jack The Rapper's Sweet Sixteen became "Back To Basics—The Party's Over."

The result? A lackluster, anemic, diffused (and defused) convention. Perhaps the tagline sapped some of the excitement out of it. Maybe it was the overall depressed economy or a group of depressed industryites for whom the Rapper represents the last gasp in a long seasonal procession of R&B-related confabs for the year. Perhaps the attendance has shifted from established music industry professionals to those seeking to be, from the industry's old guard to younger, less-sophisticated music fans. But this was clearly a convention in transition. The crazed experience of last year's Family Affair scared off some label execs and radio personnel, who did not attend in the same numbers as in the past. Estimated attendance hovered between 4,000 and 5,000, down from last year's 7,000.

On the upside, registration was a breeze and security was tight and relatively friendly. Those who had preregistered could enter the lower level and find a separate booth for radio, independent labels, retail, and each major record label and get their badges with a minimum of fuss. OK, so they ran out of those fabulous Cross Colors/MCA knapsacks; at least they were attractive and reusable, as were the Cross Colors convention T-shirts—the hippest in Rapper history (you might actually wear it after the confab). The use of tiger-striped plastic wristbands to identify attendees was an interesting twist: it made getting past security checkpoints faster than in years past, but being unable to remove it for three days—even to shower—made us feel like inmates of a funky state institution.

Despite those heart-to-hearts between organizers and the industry linchpins, fewer major labels sponsored

events. Some of the labels that did attach their names to happenings did not put out the same kind of capital and effort. For example, the traditional Jack The Rapper Awards ceremony had entertainment sponsored by CEMA but no label sponsorship for a dinner, and surprised and hungry attendees were forced to hunt and forage for food during and after; one label-sponsored "cocktail buffet" turned out to be a cash bar in the foyer of the no-food awards; the buffet dried up at one label-sponsored showcase within 25 minutes, while a poolside party featured nonalcoholic liquid refreshments. Just three years ago, we were feasting on shrimp, crab claws, and champagne at a typical showcase.

This is not to say that the convention lacked certain charms and attractions, or that for certain segments of this industry, this wasn't a beneficial meet. The retail sessions, now an official part of Jack The Rapper's agenda, attracted many independent retailers, one-stops, and major and independent distribution execs, and

served as yet another link in a chain of well-received confab-associated workshops this year that addressed the needs of neighborhood-based music-sellers. The coming conversion of Billboard's R&B charts to SoundScan information, in-store visits by artists, and the sales power of the CD-5 format for R&B records were some of the topics discussed. A panel for record pools, a rarity at a non-dance-music conference, put the spotlight on the needs and concerns of black club DJs. Moderated by J.R. Dino of Million-Dollar Record Pool, the panel discussed the formation of the National Alliance of Record Spinners, the continued need for vinyl, and the differing needs of R&B club DJs vs. what label dance and R&B departments provide in the way of product. And radio programming and broadcasting, the *raison d'être* of the 16-year-old black music meet, was discussed at a trio of well-attended panels (see radio story, page 69).

Another upside: The shows. Among those who strutted their stuff for conventioners were Miki Howard; Mike Davis; Arrested Development; Rhonda Clark; CeCe Peniston; Lo-Key; and the Uptown crew of Mary J. Blige, Jodeci, and Father M.C. There were independent-label rap showcases and a series called Trackin' With The Future Stars that put talent in the spotlight, and keeps many aspiring entertainers and labels with young acts to

(Continued on page 25)

**The
Rhythm
and the
Blues**

by Janine McAdams



R&B Radio Monitor

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 62 R&B stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. The chart is being printed for comparison to the Hot R&B Singles chart, which uses playlists, rather than monitored airplay.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL)
			★ ★ NO. 1 ★ ★	
1	1	9	END OF THE ROAD 6 weeks at No. 1 BOYZ II MEN (BIV 10/MOTOWN)	
2	2	13	BABY-BABY-BABY TLC (LAFACE/ARISTA)	
3	3	19	YOU REMIND ME MARY J. BLIGE (UPTOWN/MCA)	
4	5	16	KEEP ON WALKIN' CECE PENISTON (A&M)	
5	6	22	COME & TALK TO ME JODECI (UPTOWN/MCA)	
6	13	8	SLOW DANCE (HEY MR. DJ) R. KELLY & PUBLIC ANNOUNCEMENT (JIVE)	
7	4	18	GIVING HIM SOMETHING HE ... EN VOGUE (ATCO EASTWEST)	
8	7	4	HUMPIN' AROUND BOBBY BROWN (MCA)	
9	9	9	MONEY CAN'T BUY YOU LOVE RALPH TRESVANT (PERSPECTIVE/A&M)	
10	10	9	GIVE U MY HEART BABYFACE/T. BRAXTON (LAFACE/ARISTA)	
11	11	15	MR. LOVERMAN SHABBA RANKS (EPIC)	
12	12	5	SHE'S PLAYING HARD TO GET HI-FIVE (JIVE)	
13	8	15	THE BEST THINGS IN LIFE ARE FREE L. VANDROSS/J. JACKSON (PERSPECTIVE)	
14	17	7	I COULD USE A LITTLE LOVE ... FREDDIE JACKSON (CAPITOL)	
15	14	20	HONEY LOVE R. KELLY & PUBLIC ANNOUNCEMENT (JIVE)	
16	21	4	PEOPLE EVERYDAY ARRESTED DEVELOPMENT (CHRYSALIS)	
17	16	13	I'VE BEEN SEARCHIN' GLENN JONES (ATLANTIC)	
18	23	3	KICKIN' IT AFTER 7 (VIRGIN)	
19	22	5	REAL LOVE MARY J. BLIGE (UPTOWN/MCA)	
20	18	7	MY KINDA GIRL RUDE BOYS (ATLANTIC)	
21	20	8	ALONE WITH YOU TEVIN CAMPBELL (QWEST/WB)	
22	15	8	JAM MICHAEL JACKSON (EPIC)	
23	24	8	I WANNA LOVE YOU JADE (GIANT/REPRISE)	
24	29	8	WISHING ON A STAR THE COVER GIRLS (EPIC)	
25	47	2	RIGHT NOW AL B. SURE! (WARNER BROS.)	
26	27	8	REAL LOVE LORENZO (ALPHA INT'L/PLG)	
27	26	16	TENNESSEE ARRESTED DEVELOPMENT (CHRYSALIS)	
28	32	8	YOU CAN MAKE THE STORY RIGHT CHAKA KHAN (WARNER BROS.)	
29	25	12	WARM IT UP KRIS KROSS (RUFFHOUSE/COLUMBIA)	
30	30	16	SILENT PRAYER SHANICE (MOTOWN)	
31	28	14	I'LL BE THERE MARIAH CAREY (COLUMBIA)	
32	36	2	I ADORE YOU CARON WHEELER (PERSPECTIVE)	
33	34	8	JUST MY LUCK ALYSON WILLIAMS (OBR/COLUMBIA)	
34	42	5	I'M STILL WAITING JODECI (UPTOWN/MCA)	
35	66	2	THERE U GO JOHNNY GILL (LAFACE/ARISTA)	
36	40	5	1-4-ALL-4-1 EAST COAST FAMILY (BIV 10/MOTOWN)	
37	37	7	JUMP AROUND HOUSE OF PAIN (TOMMY BOY)	

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

R&B RADIO RECURRENT MONITOR

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

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

R&B SINGLES A-Z

32	1-4-ALL-4-1 (Mike Ten, BMI/Biv Ten, ASCAP/K.Wales, ASCAP)
94	AFTER HOURS (Island, ASCAP)
49	AINT NOBODY LIKE YOU (Virgin, BMI/Buffalo Music Factory, BMI)
86	AINT NO STOPPIN' US NOW (Warner-Tamerlane, BMI/Longitude, BMI)
53	ALL ABOUT HER (Another Fine Mix, BMI/So So Smoove, ASCAP/Middletown Sound, ASCAP)
80	ALL OF MY LOVE (Melon Ball, BMI)
25	ALONE WITH YOU (Al B. Sure!, ASCAP/Willarie, ASCAP/EMI April, ASCAP)
7	BABY-BABY-BABY (Kear, BMI/Greenskirt, BMI)
71	BABY GOT BACK (Songs Of PolyGram, BMI/Mix-A-Lot, BMI)
66	BACK TO THE HOTEL (Promuse, BMI/Deep Groove, BMI/Vouges, BMI)
60	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
47	BRAINSTORMING (Mike Ten, BMI/Biv Ten, ASCAP) HL
36	BREAKDOWN (Pac Jam, BMI) WBM
45	CAN YOU HANDLE IT (Trynce, BMI/Willesden, BMI)
74	COME OUT AND PLAY (Anutha, BMI/JRR, BMI)
64	COME & TALK TO ME (EMI April, ASCAP/DeSwing Mob, ASCAP/Across 110th Street, ASCAP) WBM
30	COMMITTED (Pri, Worlors, Cososa, ASCAP)
26	CROSSOVER (Parcken, ASCAP)
85	DEEP SEA SO BLUE (Pillage, BMI)
76	DON'T STOP NOW (Outta Tunes, ASCAP/Clayhall, BMI)
18	DON'T SWEAT THE TECHNIQUE (EMI Blackwood, BMI/Eric B & Rakim, ASCAP)
21	THE DOO-BOP SONG (Jazz Horn, BMI/Warner-Tamerlane, BMI/Bee Mo Easy, ASCAP/EMI April, ASCAP)
1	END OF THE ROAD (FROM BOOMERANG) (Kear, BMI/Ensign, BMI/Greenskirt, BMI) CPP
95	FULL TERM LOVE (FROM CLASS ACT) (Marley Marl, ASCAP/MCA, ASCAP/EMI April, ASCAP/Taking Care Of Business, BMI/Minder, ASCAP) HL/WBM
89	GHETTO RED HOT (Wild Apache, ASCAP)
2	GIVE U MY HEART (FROM BOOMERANG) (Kear, BMI/Ensign, BMI/Greenskirt, BMI/Saba Seven, BMI) CPP
24	GIVING HIM SOMETHING HE CAN FEEL (Warner-Tamerlane, BMI) WBM
54	HO FRAT SWING (Bust-It, BMI)
67	HOLLYWOOD PARADOX (Virgin, ASCAP/Rom, ASCAP/Sound Spectra, ASCAP/Screen Gems-EMI, BMI) WBM
79	HOMEGIRL DON'T PLAY DAT (Street Knowledge, BMI/Irving, BMI) CPP
78	HONEY LOVE (Willesden, BMI/R.Kelly, BMI)
8	HUMPIN' AROUND (Kear, BMI/Greenskirt, BMI/MCA, ASCAP/Bobby Brown, ASCAP/Stylz, ASCAP) HL
73	I ADORE MI AMOR (Me Good, Azmah Et, ASCAP)
50	I ADORE YOU (FROM MO' MONEY) (Flyte Tyme, ASCAP/Burbank Plaza, ASCAP/EMI, BMI/Orange Tree, BMI) WBM
96	I AM (Hittage, ASCAP/Bliss 69, ASCAP)
5	I COULD USE A LITTLE LOVE (RIGHT NOW) (WB, ASCAP/Heritage Hill, ASCAP/Zomba, ASCAP/Jo Skin, ASCAP) WBM
99	IF I WAS YOUR MAN (Entertaining, BMI/Midstar, BMI/Sony Epic/Solar, BMI)
97	I GOT A THANG 4 YA (New Perspective, ASCAP)
13	I MISS YOU (Harrindur, BMI/Joe Public, BMI) CPP
29	I'M STILL WAITING (EMI April, ASCAP/Across 110th Street, ASCAP/DeSwing Mob, ASCAP) WBM
92	IS THAT THE WAY (Said, ASCAP)
93	IT DOESN'T MATTER (Virgin, BMI/Boneless, BMI/Cool Banana, BMI/Black Chick, ASCAP/WB, ASCAP)
48	I'VE BEEN SEARCHIN' (NOBODY LIKE YOU) (Luella, ASCAP/Warner Chappell, ASCAP/Mom & Dad, ASCAP)
22	I WANNA LOVE YOU (WB, ASCAP/Gradington, ASCAP/MCA, ASCAP/Warner-Tamerlane, ASCAP/Music Corp. Of America, BMI)HL/WBM
51	I WANT TO BE FREE (THAT'S THE TRUTH) (Willesden, BMI/A Dish-A-Tunes, BMI)
3	JAM (Mijac, BMI/Warner-Tamerlane, BMI/Rene Moore, ASCAP/Bruce Swedien, ASCAP/Donril, ASCAP/Zomba, ASCAP/Virgin, ASCAP) WBM
16	JUMP AROUND (T-Boy, ASCAP/Soul Assassins, ASCAP)
39	JUS LYKE COMPTON (Protoons, Way 2 Quik, ASCAP)
81	JUST FOR TONIGHT (Yellow Elephant, ASCAP/Edward Grant, ASCAP/Dyad, BMI) HL
11	JUST MY LUCK (Kear, BMI/Inner Rhythm, BMI/EPic, BMI/Solar, BMI/Arondale, BMI)
35	KEEP ON WALKIN' (Last Song, ASCAP/Third Coast, ASCAP)
37	KICKIN' IT (D.A.R.P., ASCAP/Diva One, ASCAP/Polish, ASCAP/EMI April, ASCAP)
58	LET'S GET NAKED (D.A.R.P., ASCAP/Diva One, BMI)
77	LET'S TALK ABOUT LOVE (Epic, BMI/Solar, BMI/Bama Sweet, BMI)
34	A LITTLE MORE LOVE (Big Life, BMI/Careers-BMG, BMI)
90	A LOT THAT YOU CAN DO (Warner Chappell, ASCAP)
68	LOVE MAKES THE WORLD GO ROUND (Jago, ASCAP/Polygram, ASCAP)
40	MIC CHECKA (Straight Out Da Sewer, ASCAP/EMI April, ASCAP/Cellar Addict, ASCAP/Sewar Slang, ASCAP/EMI Blackwood, BMI/Christopher Charity, BMI/Derek Lynch, BMI) WBM
4	MONEY CAN'T BUY YOU LOVE (FROM MO' MONEY) (Flyte Tyme, ASCAP/Rated RT, ASCAP/Burbank Plaza, ASCAP) WBM
38	MOVE ME NO MOUNTAIN (Dandy Ditty's, ASCAP)
41	MR. LOVERMAN (Worldwide, BMI/Anchor, ASCAP/Gunsmoke, ASCAP/Pow Wow, ASCAP)
56	MUST BE REAL LOVE (ATV, BMI/Leftover Soupped, BMI/Music Corp. Of America, BMI/Welbeck, ASCAP/Gimme 1/2, ASCAP/MCA, ASCAP/Full Keel, ASCAP/Must Be Marvelous, ASCAP) WBM
61	MY DESTINY (Speeding Bullet, ASCAP)
14	MY KINDA GIRL (Trynce, BMI/Willesden, BMI)
52	NBODY BUT YOU (Proper, ASCAP/Strange Motel, ASCAP/Greg's Groove, ASCAP)
69	ONE NITE STAND (EMI April, ASCAP/Across 110th Street, ASCAP/Father M.C., ASCAP/WB, ASCAP/Frank Nitty, ASCAP/Joe's Songs, ASCAP) WBM
31	PEOPLE EVERYDAY (EMI Blackwood, BMI/Arrested Development, BMI) WBM
59	QUICKIE (P-Blast, ASCAP/Zomba, ASCAP/Doc Ice, BMI/Willesden, BMI)

R&B Singles Sales

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



THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL)
			★ ★ NO. 1 ★ ★	
1	1	5	END OF THE ROAD 4 weeks at No. 1 BOYZ II MEN (BIV 10/MOTOWN)	
2	2	8	BABY-BABY-BABY TLC (LAFACE/ARISTA)	
3	6	8	JUMP AROUND HOUSE OF PAIN (TOMMY BOY)	
4	3	8	BABY GOT BACK SIR MIX-A-LOT (DEF AMERICAN/REPRISE)	
5	4	8	YOU REMIND ME MARY J. BLIGE (UPTOWN/MCA)	
6	9	3	PEOPLE EVERYDAY ARRESTED DEVELOPMENT (CHRYSALIS)	
7	5	8	COME & TALK TO ME JODECI (UPTOWN/MCA)	
8	13	3	HUMPIN' AROUND BOBBY BROWN (MCA)	
9	7	8	GIVING HIM SOMETHING HE ... EN VOGUE (ATCO EASTWEST)	
10	11	6	CROSSOVER EPMD (RAL/CHAOS)	
11	8	8	WARM IT UP KRIS KROSS (RUFFHOUSE/COLUMBIA)	
12	15	3	SLOW DANCE (HEY MR. DJ) R. KELLY & PUBLIC ANNOUNCEMENT (JIVE)	
13	12	8	MR. LOVERMAN SHABBA RANKS (EPIC)	
14	10	8	THEY WANT EFX DAS EFX (ATCO EASTWEST)	
15	16	8	BACK TO THE HOTEL N2DEEP (PROFILE)	
16	17	8	KEEP ON WALKIN' CECE PENISTON (A&M)	
17	14	7	JUS LYKE COMPTON DJ QUIK (PROFILE)	
18	18	8	THEY REMINISCE OVER YOU PETE ROCK & C.L. SMOOTH (ELEKTRA)	
19	22	3	SHE'S PLAYING HARD TO GET HI-FIVE (JIVE)	
20	24	4	1-4-ALL-4-1 EAST COAST FAMILY (BIV 10/MOTOWN)	
21	19	8	WISHING ON A STAR THE COVER GIRLS (EPIC)	
22	25	3	REAL LOVE MARY J. BLIGE (UPTOWN/MCA)	
23	32	5	JAM MICHAEL JACKSON (EPIC)	
24	23	7	GIVE U MY HEART BABYFACE/T. BRAXTON (LAFACE/ARISTA)	
25	21	8	THE BEST THINGS IN LIFE ARE FREE L. VANDROSS/J. JACKSON (PERSPECTIVE)	
26	26	6	MONEY CAN'T BUY YOU LOVE RALPH TRESVANT (PERSPECTIVE/A&M)	
27	20	8	HONEY LOVE R. KELLY & PUBLIC ANNOUNCEMENT (JIVE)	
28	29	5	SEXY MF PRINCE & THE N.P.G. (PAISLEY PARK/WB)	
29	40	4	I WANNA LOVE YOU JADE (GIANT/REPRISE)	
30	27	8	BRAINSTORMING M.C. BRAINS (MOTOWN)	
31	—	1	EVER SO CLEAR BUSHWICK BILL (RAP-A-LOT/PRIORITY)	
32	28	8	WELCOME TO THE GHETTO SPICE 1 (JIVE)	
33	34	5	I COULD USE A LITTLE LOVE FREDDIE JACKSON (CAPITOL)	
34	33	8	JUMP KRIS KROSS (RUFFHOUSE/COLUMBIA)	
35	30	8	SCENARIO A TRIBE CALLED QUEST (JIVE)	
36	38	8	SILENT PRAYER SHANICE (MOTOWN)	
37	35	8	I'VE BEEN SEARCHIN' GLENN JONES (ATLANTIC)	

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

6	REAL LOVE (Peljo, BMI/Scottsville, BMI/Walter Simmons, BMI)
27	REAL LOVE (Music Corp. Of America, BMI/Second Generation Rooney Tunes, BMI)
46	RIGHT NOW (Al B. Sure!, ASCAP/Willarie, ASCAP/EMI April, ASCAP)
65	ROCK THE HOUSE (Frankly, Music Of The World, BMI)
55	ROOM 252 (Virgin Songs, BMI/R.D. Britt, BMI/Shocklee, BMI)
62	SEX ON THE BEACH (Warner-Tamerlane, BMI/Chicago Bros., BMI/Cheryl Are You Listening, ASCAP) WBM
87	SEXY MF (NPG, ASCAP) WBM
17	SHE'S PLAYING HARD TO GET (Zomba, ASCAP/RHO, ASCAP) CPP
75	SHINE YOUR LIGHT (O Dad, BMI/Professor B., BMI)
44	SILENT PRAYER (Gratitude Sky, ASCAP/Virgin, ASCAP/Penzafire, ASCAP)
10	SLOW DANCE (HEY MR. DJ) (Willesden, BMI/R.Kelly, BMI/Zomba, ASCAP/310 Jammin', BMI)
20	SOMEBODY'S BEEN SLEEPIN' IN MY BED (EMI April, ASCAP/O/B/O Itself, ASCAP/Cuddie B., ASCAP/Stick Funk, ASCAP)
23	SPRUNG ON ME (We Fly, BMI)
84	START ME UP (Sons Of K-oss, ASCAP/Next Plateau, ASCAP/Miracle Creek, ASCAP)
82	STEP BY STEP (Kharatroy, ASCAP/B.Black, ASCAP/Chrysalis, ASCAP) WBM
43	SWEET NOVEMBER (Kear, BMI)
88	TEAR IT UP (ON OUR WORST BEHAVIOR) FROM BEBE'S KIDS (Famous, ASCAP/Big H, ASCAP/Teaspoon, ASCAP/Tunes On The Verge Of
Insanity, ASCAP/So So Def, ASCAP/EMI April, ASCAP/Ensign, BMI/Suga Wuga, BMI)	
42	THEY REMINISCE OVER YOU (T.R.O.Y.) (Ness, Nitty & Capone, Smooth Flowin', Pete Rock, ASCAP)
83	THEY WANT EFX (Straight Out Da Sewer, ASCAP/Donna-Dijon, BMI/EMI Blackwood, BMI/Cellar Addict, BMI/Sewar Slang, BMI) WBM
28	THROUGH THE TEARS (Captain Z, ASCAP/MCA, ASCAP/Joyel-EMI, ASCAP)
98	TRY MY LOVE (Stone Jam, ASCAP/Ness, Nitty & Capone, ASCAP/WB, ASCAP/African Love, BMI)
72	USE ME (Trynce, BMI/Willesden, BMI)
9	WARM IT UP (EMI April, ASCAP/So So Def, ASCAP/House Of Fun, BMI) WBM
12	THE WAY LOVE GOES (Pri, ASCAP/Let's Have Lunch, ASCAP/Rejoice, BMI)
63	WELCOME TO THE GHETTO (Willesden, BMI/Amirakami, BMI/Jobete, ASCAP/Flyte Tyme, ASCAP/Avant Garde, ASCAP) WBM/CP
91	WHATEVER IT TAKES (Piggy Rat, ASCAP)
57	WHATEVER TURNS YOU ON (A.L.W., ASCAP/Ronnie Runs, ASCAP)
19	WISHING ON A STAR (May 12, BMI/Warner-Tamerlane, BMI) WBM
70	YEAH, YEAH, YEAH! (Voices, BMI)
15	YOU CAN MAKE THE STORY RIGHT (Zomba, ASCAP/Public Eye, ASCAP/Goodness, ASCAP)
100	YOU KNOW WHAT I LIKE (Rambush, MCA, ASCAP)
33	YOU REMIND ME (FROM STRICTLY BUSINESS) (WB, ASCAP/Stone Jam, ASCAP/Miiteer, ASCAP) WBM



TERRI ROSSI'S RHYTHM SECTION

FOUR RECORDS in the top 10 are making strong radio and retail point gains. "Money Can't Buy You Love" by **Ralph Tresvant** (Perspective) from the "Mo' Money" soundtrack has reports from 95 stations. It ranks No. 1 in radio and No. 14 in retail. It has top-five reports from 35 stations and is No. 1 at KDKO Denver. "I Could Use A Little Love (Right Now)" by **Freddie Jackson** (Capitol) holds on to reports from the entire panel. Jackson's single has benefited from strong playlist moves such as 13-8 at WBLN New York, 14-8 at KIPR Little Rock, Ark., and 25-18 at WJHM Orlando, Fla. It has nine top-five reports. "Humpin' Around" by **Bobby Brown** (MCA) drives into the top 10, with reports from 98 stations, gaining WMVP Milwaukee. It has two top-five reports and ranks No. 9 in radio and No. 8 in retail points. "Slow Dance (Hey Mr. DJ)" by **R. Kelly & Public Announcement** (Jive) gains WJJS Lynchburg, Va., for a total of 97 radio reports. It already has top-five reports from 13 stations, including KJMZ and KKDA-FM in Dallas; WGCI Chicago; and WZAK Cleveland.

'LOVE' GOES AWRY: "The Way Love Goes" by **Brian McKnight** (Mercury) dips back on the chart in spite of strong radio adds this week. It is new at seven stations: WOCQ Ocean City, Md.; WWDM Columbia, S.C.; WTLC Indianapolis; KJMQ Houston; XHRM San Diego; and WMYK Norfolk and KRIZ Seattle, which both re-add it. "The Way Love Goes" has reports from 84 stations. A native of Buffalo, N.Y., McKnight's oldest brother is **Claude McKnight** of Take 6.

A CULTURAL BONANZA: "People Everyday" by **Arrested Development** (Chrysalis) gains 10 stations, including WJHM; WPAL Charleston, S.C.; KMJM St. Louis; WROU Dayton, Ohio; WJFX Fort Wayne, Ind.; and WJIZ Albany, Ga. It is on 64 stations. Retail gains—48 new reporters—help boost it 45-31. **Speech** and the contributors to this project capture many cross-cultural influences, from American Southern influence to Jamaican rhythms to the music and style of our African heritage. And, to answer a question from one of my regular readers, **Glenn Porter**, the featured gentleman in the video is **Baba Oje**, the group elder and spiritual adviser.

LAST NIGHT I was watching BET and two **Miki Howard** videos were programmed back to back. The first was "Ain't Nobody Like You," her debut single on Giant Records. On the Hot R&B Singles chart it has reports from 79 stations, gaining 19 this week. Some of the new activity is reported by WBLK Buffalo, N.Y.; WEAS Savannah, Ga.; KJMZ; WWDM; KTOW Tulsa, Okla.; and XHRM. The second video was "Baby Be Mine," one of several top-five songs from her career with Atlantic Records. Two of Howard's other top-five tunes were "Come Share My Love" and my personal fave, "Love Under New Management." "Ain't Nothin' In The World" was No. 1 for two weeks in the fall of 1989.

AW SHUCKS—RAP KNOWS NO BOUNDS: Third Story Records, a Philadelphia-based company, has just released "Now That's Crap (Country Rap)" by **Homie On The Range**. (Crap does stand for country rap.) The slogan on the cover of the cassette single is "Traded our guitars and a tambourine . . . For a turntable, mikes, and a drum machine." This song may not be for rap traditionalists, but it's a hoot. The group members are **John Wicks**, **Scott Herzog**, and **John Mottinger**, formerly country-blues musicians who have discovered rap.



Ichiban Throwdown. When Ichiban Records moved its offices from Marietta to Kennesaw, Ga., the company celebrated with an open-house reception and a club night of entertainment. Shown at Atlanta's Blind Willie's club, from left, are Clarence Carter, Tyrone Davis, Curtis Mayfield, William Bell, and Ben E. King.

SAVAGE'S TWO JUST RELEASED SINGLES BULLETTING UP THE CHARTS!

MOESHO SOLID

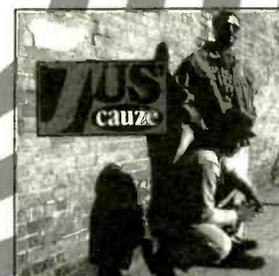


THE FOLLOW UP TO THE TOP 10 DANCE SMASH "LOSING YOU"

"DEEP SEA SO BLUE"

B / W "MASS OF EMOTION"

WICKS' cauze



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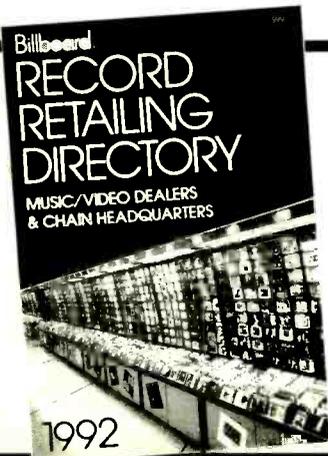
FOR WEEK ENDING AUGUST 29, 1992

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

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
*** No. 1 ***						
1	1	1	7	SOUNDTRACK	LAFACE 26006*ARISTA (10.98/15.98) 4 weeks at No. 1	BOOMERANG 1
2	2	5	8	SOUNDTRACK	PERSPECTIVE 1004*A&M (10.98/15.98)	MO' MONEY 2
3	3	4	24	TLC	LAFACE 26003*ARISTA (9.98/13.98) 000000HHH... ON THE TLC TIP	3
4	5	2	20	KRIS KROSS	RUFFHOUSE 48710*/COLUMBIA (10.98 EQ/15.98)	TOTALLY KROSSED OUT 1
5	4	3	21	EN VOGUE	ATCO EASTWEST 92121* (10.98/15.98)	FUNKY DIVAS 1
6	6	6	29	R. KELLY & PUBLIC ANNOUNCEMENT	JIVE 41469* (9.98/13.98)	BORN INTO THE '90'S 3
7	8	10	20	ARRESTED DEVELOPMENT	CHRYSALIS 21929*/ERG (9.98/13.98) 3 YEARS 5 MONTHS & 2 DAYS IN THE LIFE OF...	5
8	15	35	3	EPMD	RAL 52848/CHAOS (10.98 EQ/15.98)	BUSINESS NEVER PERSONAL 8
9	7	7	10	PETE ROCK & C.L. SMOOTH	ELEKTRA 60948* (10.98/15.98)	MECCA AND THE SOUL BROTHER 7
10	9	8	19	DAS EFX	ATCO EASTWEST 91827* (9.98/13.98)	DEAD SERIOUS 1
11	10	11	7	MC REN	RUTHLESS 53802/PRIORITY (6.98/9.98)	KIZZ MY BLACK AZZ 10
12	12	16	5	TOO SHORT	JIVE 41467 (10.98/15.98)	SHORTY THE PIMP 12
13	11	9	8	ERIC B. & RAKIM	MCA 10594 (9.98/15.98)	DON'T SWEAT THE TECHNIQUE 9
14	14	20	4	DJ QUIK	PROFILE 1430* (10.98/15.98)	WAY 2 FONKY 14
15	23	48	3	MARY J. BLIGE	UPTOWN 10681*/MCA (9.98/15.98)	WHAT'S THE 411? 15
16	13	12	62	JODECI	UPTOWN 10198/MCA (9.98/13.98)	FOREVER MY LADY 1
17	17	17	17	SPICE 1	JIVE 41481* (9.98/13.98)	SPICE 1 16
18	16	14	26	CECE PENISTON	A&M 5381* (9.98/13.98)	FINALLY 13
19	18	15	13	XCLAN	POLYDOR 513225*/PLG (9.98 EQ/13.98)	XODUS 11
20	19	13	15	LIONEL RICHIE	MOTOWN 6338* (10.98/15.98)	BACK TO FRONT 7
21	20	21	11	THE ISLEY BROTHERS FEATURING RONALD ISLEY	WARNER BROS. 26620* (10.98/15.98)	TRACKS OF LIFE 19
22	22	22	18	CHAKA KHAN	WARNER BROS. 26296* (10.98/15.98)	THE WOMAN I AM 9
23	25	23	11	TROOP	ATLANTIC 82393* (10.98/15.98)	DEEPA 21
24	26	25	10	MEN AT LARGE	ATCO EASTWEST 92159* (9.98/13.98)	MEN AT LARGE 24
25	28	28	6	NAJEE	EMI 99400*/ERG (10.98/15.98)	JUST AN ILLUSION 25
26	27	24	38	MICHAEL JACKSON	EPIC 45400 (10.98 EQ/15.98)	DANGEROUS 1
27	21	18	11	MARIAH CAREY	COLUMBIA 52758* (7.98 EQ/9.98)	MTV UNPLUGGED EP 16
28	46	72	3	HOUSE OF PAIN	TOMMY BOY 1056 (10.98/15.98)	HOUSE OF PAIN 28
29	24	19	17	SOUNDTRACK	SOLAR 75330/EPIC (10.98 EQ/15.98)	DEEP COVER 9
30	32	45	4	SHABBA RANKS	EPIC 52443 (9.98 EQ/13.98)	ROUGH & READY-VOL. 1 30
31	31	30	8	AL JARREAU	REPRISE 26849* (10.98/15.98)	HEAVEN AND EARTH 30
32	30	27	28	SIR MIX-A-LOT	DEF AMERICAN 26765/REPRISE (9.98/15.98)	MACK DADDY 19
33	37	49	5	MILES DAVIS	WARNER BROS. 26938* (10.98/15.98)	DOO-BOP 33
34	29	26	39	SHANICE	MOTOWN 6319* (9.98/13.98)	INNER CHILD 13
35	38	51	6	BRIAN MCKNIGHT	MERCURY 848605* (9.98 EQ/13.98)	BRIAN MCKNIGHT 35
36	33	33	27	GLENN JONES	ATLANTIC 82352* (10.98/15.98)	HERE I GO AGAIN 22
37	54	—	2	EAST COAST FAMILY	BIV 10 6352*/MOTOWN (9.98/13.98)	EAST COAST FAMILY VOLUME ONE 37
38	41	40	39	TEVIN CAMPBELL	QWEST 26291*/WARNER BROS. (9.98/15.98)	T.E.V.I.N. 5
39	45	50	8	N2DEEP	PROFILE 1427* (9.98/14.98)	BACK TO THE HOTEL 39
40	49	68	4	LORENZO	ALPHA INTERNATIONAL 781000*/PLG (9.98 EQ/13.98)	LORENZO 40
41	39	39	39	LISA STANSFIELD	ARISTA 18679* (10.98/15.98)	REAL LOVE 6
42	36	29	43	GERALD LEVERT	ATCO EASTWEST 91777* (10.98/15.98)	PRIVATE LINE 1
43	34	32	8	YO-YO	ATCO EASTWEST 92120* (9.98/15.98)	BLACK PEARL 32
44	40	34	15	GANG STARR	CHRYSALIS 21910*/ERG (9.98/13.98)	DAILY OPERATION 14
45	35	31	14	GROVER WASHINGTON, JR.	COLUMBIA 48530 (10.98 EQ/15.98)	NEXT EXIT 26
46	44	56	4	DAVID BLACK	BUST IT 98015* (9.98/13.98)	LOVIN' AIN'T EASY 44
47	43	41	25	JOE PUBLIC	COLUMBIA 48628* (9.98 EQ/13.98)	JOE PUBLIC 23
48	47	47	13	SUPER CAT	COLUMBIA 52435 (9.98 EQ/13.98)	DON DADA 46
49	51	36	24	FU-SCHNICKENS	JIVE 41472* (9.98/13.98)	F.U. - DON'T TAKE IT PERSONAL 13

50	60	70	3	RUDE BOYS	ATLANTIC 82401* (9.98/15.98)	RUDE HOUSE 50
51	42	38	51	VANESSA WILLIAMS	WING 843522/MERCURY (10.98 EQ/15.98)	THE COMFORT ZONE 1
52	52	46	15	MC BREED	WRAP 8109*/ICHIBAN (9.98/15.98)	20 BELOW 40
53	56	53	19	THE COLLEGE BOYZ	VIRGIN 86225* (9.98/13.98)	RADIO FUSION RADIO 25
54	48	37	15	GEORGE HOWARD	GRP 9669* (10.98/15.98)	DO I EVER CROSS YOUR MIND 33
55	53	52	65	BOYZ II MEN	MOTOWN 6320* (9.98/13.98)	COOLEYHIGHARMONY 1
56	50	42	11	K-SOLO	ATLANTIC 82388* (9.98/15.98)	TIME'S UP 36
57	58	61	14	TYRONE DAVIS	ICHIBAN 1135* (9.98/15.98)	SOMETHING'S MIGHTY WRONG 57
58	59	62	5	RON C	PROFILE 1431* (9.98/15.98)	BACK ON THE STREET 58
59	62	44	16	BROTHERHOOD CREED	GASOLINE ALLEY 10574*/MCA (9.98/15.98)	BROTHERHOOD CREED 29
60	73	—	2	CHARLIE WILSON	BON AMI 10587*/MCA (9.98/15.98)	YOU TURN MY LIFE AROUND 60
61	61	57	47	CYPRESS HILL	RUFFHOUSE 47889/COLUMBIA (9.98 EQ/13.98)	CYPRESS HILL 4
62	57	43	45	PATTI LABELLE	MCA 10439 (9.98/13.98)	BURNIN' 9
63	55	55	19	ALYSON WILLIAMS	OBR 45417*/COLUMBIA (9.98 EQ/13.98)	ALYSON WILLIAMS 31
64	66	69	6	D.J. MAGIC MIKE & M.C. MADNESS	CHEETAH 9412 (7.98/11.98)	TWENTY DEGREES BELOW ZERO 64
65	63	74	4	HO FRAT HO!	BUST IT 95384* (9.98/13.98)	HO FRAT HO! 63
66	72	63	15	SOUL II SOUL	VIRGIN 86251* (9.98/13.98)	VOLUME III JUST RIGHT 32
67	64	54	21	M.C. BRAINS	MOTOWN 6342* (9.98/13.98)	LOVERS LANE 31
68	NEW	—	1	HI-FIVE	JIVE 41474* (10.98/15.98)	KEEP IT GOIN' ON 68
69	76	90	17	MELI'SA MORGAN	PENDULUM 61273*/ELEKTRA (9.98/15.98)	STILL IN LOVE WITH YOU 38
70	65	60	14	DOUG E. FRESH & THE NEW GET FRESH CREW	BUST IT 98358* (9.98/13.98)	DOIN' WHAT I GOTTA DO 47
71	71	76	6	DJ FURY	ON TOP 9011 (9.98/15.98)	FURIOUS BASS 71
72	84	94	3	THIRD WORLD	MERCURY 510279* (9.98 EQ/13.98)	COMMITTED 72
73	68	64	9	KWAME & A NEW BEGINNING	ATLANTIC 82356* (9.98/15.98)	NASTEE 56
74	NEW	—	1	FREDDIE JACKSON	CAPITOL 96859* (10.98/15.98)	TIME FOR LOVE 74
75	70	77	16	BEASTIE BOYS	CAPITOL 98938 (10.98/15.98)	CHECK YOUR HEAD 37
76	93	—	2	TOTALLY INSANE	IN-A-MINUTE 7700* (9.98/14.98)	DIRECT FROM THE BACKSTREET 76
77	87	93	4	ME PHI ME	RCA 61036* (9.98/13.98)	ONE 77
78	67	58	32	MINT CONDITION	PERSPECTIVE 1001*/A&M (9.98/13.98)	MEANT TO BE MINT 13
79	83	71	31	2PAC	INTERSCOPE 91767*/ATLANTIC (9.98/13.98)	2PACALYPSE NOW 13
80	77	78	6	OTIS CLAY	BULLSEYE BLUES 9520*/ROUNDER (9.98/15.98)	I'LL TREAT YOU RIGHT 75
81	69	59	25	SOUTH CENTRAL CARTEL	G.W.K. 15189/QUALITY (9.98/15.98)	SOUTH CENTRAL MADNESS 51
82	80	79	14	KILO	WRAP 8110*/ICHIBAN (9.98/15.98)	A-TOWN RUSH 67
83	81	73	38	KEITH SWEAT	ELEKTRA 61216* (10.98/15.98)	KEEP IT COMIN' 1
84	74	67	5	MR. FINGERS	MCA 10571 (9.98/15.98)	INTRODUCTION 67
85	79	80	7	DENISE LASALLE	MALACO 7464 (9.98/15.98)	LOVE ME RIGHT 73
86	89	81	5	SHOMARI	MERCURY 848896* (9.98 EQ/13.98)	EVERY DAY HAS A SUN 77
87	88	85	6	MILIRA	MOTOWN 6328* (9.98/13.98)	BACK AGAIN 81
88	75	65	16	PENTHOUSE PLAYERS CLIQUE	RUTHLESS 57181/PRIORITY (9.98/14.98)	PAID THE COST 28
89	78	83	8	RAHEEM	RAP-A-LOT 57180*/PRIORITY (9.98/14.98)	THE INVINCIBLE 71
90	82	88	27	LUKE	LUKE 91830*/ATLANTIC (10.98/15.98)	I GOT SHIT ON MY MIND 20
91	100	91	18	BASS PATROL	JOEY BOY 3004 (8.98/13.98)	THE KINGS OF BASS 63
92	NEW	—	1	QUAD FORCE	ATTITUDE 14002* (9.98/14.98)	FEEL THE REAL BASS 92
93	86	87	23	THE HARD BOYS	A.E.I. 4120*/ICHIBAN (8.98/15.98)	A-TOWN HARD HEADS 42
94	97	—	18	POISON CLAN	EFFECT 3006*/LUKE (9.98/15.98)	POISONOUS MENTALITY 62
95	NEW	—	1	THE BRAND NEW HEAVIES	DELICIOUS VINYL 92178*/ATLANTIC (9.98/13.98)	HEAVY RHYME EXPERIENCE: VOL. 1 95
96	96	97	3	WILLIAM BELL	WILBE 4128*/ICHIBAN (9.98/15.98)	BEDTIME STORIES 96
97	98	92	43	2ND II NONE	PROFILE 1416 (9.98/14.98)	2ND II NONE 26
98	85	82	15	KID FROST	VIRGIN 86275* (9.98/13.98)	EAST SIDE STORY 54
99	NEW	—	1	TRUTH INC.	INTERSCOPE 91763*/ATLANTIC (9.98/13.98)	TRUTH INC. 99
100	99	—	11	BASS BOY	NEWTOWN 2209* (9.98/14.98)	I GOT THE BASS 82

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 sales indicated by a numeral following the symbol. Most albums available on cassette and CD. *Asterisk indicates vinyl unavailable. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ, and all other CDs, are equivalent prices, which are projected from wholesale prices. © 1992, Billboard/BPI Communications.



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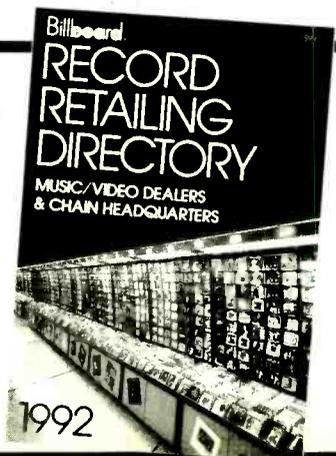
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Ice-T Warms To Subject Of New Album

Also, Daddy-O Details Jazz Hybrid; Sadler Scores

“AS SOON AS white kids started tearing down their AC/DC posters and putting up Chuck D., white adults had a problem.”

That's Ice Cube in 1990. And the war between the American establishment and the hip-hop nation continues. The latest battle, of course, involves Ice-T and Body Count's "Cop Killer."

When Ice-T decided to pull the hip-hop metal track from the album "Body Count," he was being noble or, perhaps, he'd been broken down by the storm of controversy surrounding him. In either case, he's no sucker.

Although he refused all interviews following the cut's deletion, England's New Musical Express managed to get a few words from him.

He dismissed his opponents ("Fuck Ollie North and all them fools") and praised Time Warner execs for supporting his world view ("Jerry Levin is a great man"), before revealing a few details of his next rap set.

He said, "My new album's called 'Home Invasion,' and it's about the mental takeover of the white middle-class youth to the point where he is understanding the plight of the black urban man."

"It's not crossover, it's cross-under. And that's what the entire shit is about. The whole shit is about you understanding."

"You never were supposed to understand. You were always supposed to believe the stereotypes about us. You never was supposed to

wanna know me. You're supposed to be totally frightened of me. So that you wouldn't know. And all the lies and racism will continue."

As the record spins, Ice-T has become a prophet of rage and a martyr to defenders of free speech. He is also quite a media angel now, the lead on evening newscasts and the



by Havelock Nelson

subject of cover stories in such publications as Rolling Stone and Entertainment Weekly. Then it was announced last week that he will host a late-night talk show on HBO, "Ice-TV." All this makes it clear that Ice-T is America's Most Wanted. He has become the man everyone loves to hate.

TALKIN' ALL THAT JAZZ: "What's that shit?" Daddy-O asked after hearing Eric B. & Rakim's cyberfunky "Follow The Leader" in 1988. "Kids don't want to hear that."

The former Stetsasonic member/current independent producer was wrong then. Could he be right in his prediction that live hip-hop with real instruments will give birth to a new generation of progressive jazz musicians?

In a recent interview, he drew the following lazy arc to support his the-

ory: "Years ago, all a kid had to look at was an MC (or two or three) and a DJ. So, if he wanted to be like anybody on stage, it had to be a DJ or an MC."

"Now, kids are looking at a DJ, an MC, a keyboardist—all of that. These musicians will influence the new jazz because once a kid picks up a saxophone, it's inevitable that somebody will mention Charlie Parker; a trumpet—Miles Davis. When a kid listens to albums by Miles or Bird—shit he would've been sampling anyway—he'll start playing that shit. And it'll be a whole new ball game."

PASS DA MIKE: Producer Eric Sadler is currently scoring the film "Cell Block Four" . . . Darryl "Chill" Mitchell, from Groove B. Chill, will play the second-lead character in Malcolm Jamal Warner's "Cosby Show" spinoff, "Here And Now," which will debut this fall on NBC. Also, Mitchell will play opposite Halle Berry and Danny Glover in the Alex Haley-written miniseries "Queen," coming in February on CBS. Then, in October, he will appear in the Columbia Pictures flick "Fly By Night" with MC Lyte . . . Phil "Root" Nelson, formerly with S.O.U.L. Records, is now director of operations at Chuck D.'s Hemstead, N.Y.-based RAL/Sony Music-distributed label P.R.O. Division . . . D-Nice, EPMD, and U.M.C.'s will take part in Rap Against Drugs Coalition's Rap-off competition Tuesday-Thursday (25-27) in Lowell, Mass.



Urban Development. Chrysalis act Arrested Development celebrates its No. 1 single "Tennessee" by sharing its time and talents with New York's Catherine Street Family Respite Center. The group played a set at the shelter and made a donation toward the shelter's family programs. BMI also made a donation in Arrested Development's name. Shown at the center after the show, from left, are BMI's Eric Coles; Tarre and Speech of Arrested Development; BMI's Cat Jackson; Rasa Don, Arrested Development; BMI's Charlie Feldman; Casey Horan, Streetlights Inc.; and Bert Lindsey of New York's HRA Crisis Intervention Services. In front, from left, are Arrested Development's Dionne, Headliner, and Ishi.

Billboard®

FOR WEEK ENDING AUGUST 29, 1992

Hot Rap Singles™					COMPILED FROM A NATIONAL SAMPLE OF RETAIL AND ONE-STOP SALES REPORTS.	
THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST	
1	2	5	5	CROSSOVER (C) (M) (T) (X) RAL 74173/CHAOS	★ ★ ★ NO. 1 ★ ★ ★ ◆ EPMD 1 week at No. 1	
2	1	3	9	FAKIN' THE FUNK (C) (T) WILD PITCH 50402/ERG	◆ MAIN SOURCE	
3	3	1	9	DON'T SWEAT THE TECHNIQUE (M) (T) MCA 54369*	◆ ERIC B. & RAKIM	
4	8	9	5	JUS LYKE COMPTON (C) (T) PROFILE 5372	◆ DJ QUIK	
5	6	7	8	I WANT TO BE FREE (M) (T) JIVE 42068*	◆ TOO SHORT	
6	7	6	9	JUMP AROUND (C) (M) (T) (X) TOMMY BOY 526	◆ HOUSE OF PAIN	
7	9	8	7	FULL TERM LOVE (FROM "CLASS ACT") (C) (T) (X) GIANT 18954/WARNER BROS.	◆ MONIE LOVE	
8	10	10	7	WELCOME TO THE GHETTO (C) (T) JIVE 42085	◆ SPICE 1	
9	11	12	6	ROADRUNNER (C) (T) VIOLATOR 1123/RELATIVITY	◆ CHI-ALI	
10	12	19	3	MIC CHECKA (M) (T) ATCO EASTWEST 96159*	◆ DAS EFX	
11	5	2	10	WARM IT UP (C) (M) (T) (X) RUFFHOUSE 74376/COLUMBIA	◆ KRIS KROSS	
12	NEW		1	PEOPLE EVERYDAY (C) (T) CHRYSLIS 50397/ERG	◆ ARRESTED DEVELOPMENT	
13	16	21	4	LET IT ALL HANG OUT (C) (T) ATLANTIC 87470	◆ A.D.O.R.	
14	15	16	5	GHETTO RED HOT (C) (M) (T) COLUMBIA 74391	◆ SUPER CAT	
15	13	13	8	BACK TO THE HOTEL (C) (T) PROFILE 5367	◆ N2DEEP	
16	4	4	10	HOME GIRL DON'T PLAY DAT (M) (T) ATCO EASTWEST 96171*	◆ YO-YO	
17	18	20	5	THE DOO-BOP SONG (C) (M) (T) (X) WARNER BROS. 18930	◆ MILES DAVIS	
18	19	—	2	360 DEGREES (WHAT GOES AROUND) (C) (M) (T) ELEKTRA 64708	◆ GRAND PUBA	
19	20	26	3	PASS DA MIC (M) (T) ATCO EASTWEST 96162*	◆ DA YOUNGSTA'S	
20	23	—	2	HOLLYWOOD PARADOX (C) VIRGIN 12586	◆ THE COLLEGE BOYZ	
21	21	22	3	XODUS (C) (T) POLYDOR 863 032/PLG	◆ XCLAN	
22	14	11	7	THIN LINE (C) VIRGIN 98544	◆ KID FROST	
23	25	28	4	HO FRAT SWING (C) (T) BUST IT 44845	◆ HO FRAT HO!	
24	27	27	3	BRAINSTORMING (C) (T) MOTOWN 2170	◆ M.C. BRAINS	
25	17	14	18	THEY REMINISCE OVER YOU (C) (T) ELEKTRA 64773	◆ PETE ROCK & C.L. SMOOTH	
26	22	23	4	5TH WARD (M) RAP A LOT 7007/PRIORITY	RAHEEM	
27	NEW		1	HERE IT COMES/BACK TO THE GRILL (C) (M) (T) RAL 74414/CHAOS	◆ MC SERCH	
28	30	—	2	I MADE LOVE (4 DA VERY 1ST TIME) (C) (T) (X) CAPITOL 44828	◆ LITTLE SHAWN	
29	24	18	6	SO WHAT'CHA WANT (M) (T) (X) CAPITOL 15847*	◆ BEASTIE BOYS	
30	26	15	16	TAKE IT PERSONAL (C) (T) CHRYSLIS 23848/ERG	◆ GANG STARR	

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.

RHYTHM AND BLUES

(Continued from page 21)

break coming back to Atlanta year after year.

But the magic and excitement that could take hold of us at the Family Affair had dissipated. Many major-label executives just did not go to Atlanta, or if they did, they were taking care of business in the city without stepping foot in the Atlanta Hilton Hotel and Towers. Like last year, when off-site label meetings and retail workshops for invited guests were a major sideline to the main goings-on, this year Virgin, Giant, 40 Acres & A Mule Musieworks, the as-yet-unheralded Rowdy Records, BMG, PGD, LaFace, and Ruffhouse all held hush-hush, invitation-only events at the International Assn. of African Music scheme. These

took place at outside venues and adjacent hotels for which a convention badge was useless for entry. Unwilling to kick in money to the convention or throw open its doors to unknowns, these entities made their points to those all-important radio, retail, press, and industry bigwigs in a private, controlled setting. But the profusion of off-site happenings meant that the official schedule of events were sparsely attended by heavyweights, that the invited were forced to pick and choose between simultaneous events, and that the businesspeople one hoped to meet in the halls at the Rapper just couldn't be found in the mix.

As one executive said after last year's conference, Jack The Rapper is experiencing growing pains. It may take a couple of years for it to reclaim

its past glory. But the oldest black radio and record conference cannot be discounted, and is still seen as the pre-eminent conference of its kind.

COMEDY TONIGHT: With the strong positive reaction to HBO's "Russell Simmons' Def Comedy Jam," the success of standup at local clubs, and the inception of more African-American comedy-driven projects like Fox's "In Living Color" and the new "Martin," starring Martin Lawrence, comedy from a black perspective has become a much more exciting and lucrative field. Recognizing the talents of black comedians will be the new Soul Train Comedy Awards, recently announced by producer Don Cornelius. The two-hour live broadcast has been set for Aug. 3, 1993, at the Santa Monica Civic Auditorium. Nominees in the categories of television, film, and standup will be chosen through a poll of African-American TV and film viewers, while standup nominees will be selected at a show-down held eight weeks before the broadcast. Tribune Entertainment will syndicate the broadcast, as it does for the highly successful Soul Train Music Awards.



CLUB PLAY

COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★★★ No. 1 ★★★					
1	2	3	8	IT'S A FINE DAY ATCO EASTWEST 96187 1 week at No. 1	◆ OPUS III
2	3	6	7	RHYTHM IS A DANCER ARISTA 1-2445	◆ SNAP
3	6	8	7	YOUR LOVE WARNER BROS. 40393	◆ CHIC
4	5	9	6	JAM EPIC 74334	◆ MICHAEL JACKSON
5	4	7	7	GET WITH U MERCURY 864 081	◆ LIDELL TOWNSELL & M.T.F.
6	10	17	5	LSI (LOVE SEX INTELLIGENCE) EPIC 74401	◆ THE SHAMEN
7	7	10	7	WISHING ON A STAR EPIC 74370	◆ THE COVER GIRLS
8	1	2	11	STROBELITE HONEY MERCURY 866 869	◆ BLACK SHEEP
9	15	21	6	THE BEST THINGS IN LIFE... PERSPECTIVE PROMO/A&M	◆ LUTHER VANDROSS & JANET JACKSON
10	11	11	7	TEMPLE OF DREAMS KICKIN' 4101/INSTINCT	◆ MESSIAH
11	13	15	7	DIGITAL LOVE THING ATCO EASTWEST PROMO	HAPPYHEAD
12	14	18	7	DON'T SWEAT THE TECHNIQUE MCA 54369	◆ ERIC B. & RAKIM
13	16	20	6	BURNING CHARISMA 12600	MK FEATURING ALANA
14	9	1	10	JUMP! SUNSHINE 1-2456/ARISTA	◆ THE MOVEMENT
15	17	30	4	MY PEACE OF HEAVEN ATCO EASTWEST 96153	TEN CITY
16	12	5	10	PENNIES FROM HEAVEN VIRGIN 96195	◆ INNER CITY
17	8	4	10	MONEY REPRISE 40392/WARNER BROS.	CAMEO
18	32	—	2	EVERYBODY'S FREE (TO FEEL GOOD) EPIC 74444	◆ ROZALLA
19	22	32	4	HARDCORE HEAVEN FFRR 350 003/LONDON	◆ DJ SEDUCTION
20	23	29	5	TOO FUNKY COLUMBIA 74352	◆ GEORGE MICHAEL
21	27	31	4	YOU GOTTA BELIEVE (ATOMIC SLIDE) INVASION 36009	FIERCE RULING DIVA
22	20	24	8	THE HITMAN INTERSCOPE 96168/ATLANTIC	◆ AB LOGIC
23	31	40	3	EVERYBODY IN THE PLACE ELEKTRA 66411	◆ THE PRODIGY
★★★ Power Pick★★★					
24	36	48	3	ALL OVER THE WORLD CHAOS 74292	◆ WAILING SOULS
25	18	14	11	DROP A BEAT INSTINCT 240	MOBY
26	19	16	8	WHATEVER YOU DREAM GUERRILLA 13862/I R.S.	REACT 2 RHYTHM
27	39	47	3	MASS OF EMOTION SAVAGE 50013	MOCCA SOUL
28	26	23	7	WARM IT UP RUFFHOUSE 74377/COLUMBIA	◆ KRIS KROSS
29	40	45	3	FEELING GOOD EMOTIVE 728	JAMES HOWARD
30	24	19	10	JUMP AROUND TOMMY BOY 526	◆ HOUSE OF PAIN
31	37	42	3	ANOTHER MINUTE SRC 14035/ZOO	◆ CAUSE & EFFECT
32	29	25	9	NEVER BE ANOTHER ONE ACID JAZZ 5322/SCOTTI BROS	COLONEL ABRAMS
33	25	28	6	PLEASE DON'T GO ZYX 6748	◆ DOUBLE YOU?
34	44	—	2	MOVE ME NO MOUNTAIN VIRGIN PROMO	◆ SOUL II SOUL
35	47	—	2	WE CAN MAKE IT RELATIVITY 1131	TRACIE DAVES
36	21	22	10	SUNSHINE AND ECSTASY SIRE 40444/WARNER BROS.	◆ TOM TOM CLUB
37	48	—	2	EVEN BETTER THAN THE REAL THING ISLAND 864 281/PLG	◆ U2
38	42	—	2	TROUBLE 111 EAST 0012	KIM BEACHAM
39	34	33	6	THE CREATOR ZYX 6732	THE CREATOR
★★★ Hot Shot Debut★★★					
40	NEW ▶	1	1	THE COLOUR OF LOVE GIANT 40401/WARNER BROS.	THE REESE PROJECT
41	46	—	2	WORKAHOLIC RADIKAL 12322	◆ 2 UNLIMITED
42	NEW ▶	1	1	I WANT YOUR LOVE CONTINUUM 19203	J. DEE
43	NEW ▶	1	1	REAL COOL WORLD WARNER BROS. 40575	◆ DAVID BOWIE
44	35	36	7	STRONG ENOUGH ACTIVE 66390/ELEKTRA	LOLEATTA HOLLOWAY
45	NEW ▶	1	1	SET YOUR LOVING FREE ARISTA 1-2451	LISA STANSFIELD
46	28	12	12	RAIN FALLS VIRGIN 96173	◆ FRANKIE KNUCKLES FEATURING LISA MICHAELIS
47	NEW ▶	1	1	DISAPPOINTED WARNER BROS. 40562	◆ ELECTRONIC
48	43	43	4	GHETTO RED HOT COLUMBIA 74233	◆ SUPER CAT
49	38	37	7	FRIDAY I'M IN LOVE FICTION 66416/ELEKTRA	◆ THE CURE
50	30	27	12	DEEPLY DIPPY CHARISMA 96164	◆ RIGHT SAID FRED

MAXI-SINGLES SALES

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★★★ No. 1 ★★★					
1	1	1	5	JAM (M) (T) (X) EPIC 74334 3 weeks at No. 1	◆ MICHAEL JACKSON
2	2	2	11	JUMP AROUND (M) (T) (X) TOMMY BOY 526	◆ HOUSE OF PAIN
3	3	5	6	WISHING ON A STAR (T) (X) EPIC 74370	◆ THE COVER GIRLS
4	5	8	13	STROBELITE HONEY (M) (T) MERCURY 866 869	◆ BLACK SHEEP
5	6	9	9	JUMP! (M) (T) SUNSHINE 1-2456/ARISTA	◆ THE MOVEMENT
6	8	10	7	YOUR LOVE (T) (X) WARNER BROS. 40393	◆ CHIC
7	4	6	8	DON'T SWEAT THE TECHNIQUE (M) (T) MCA 54369	◆ ERIC B. & RAKIM
8	7	7	7	YOU REMIND ME (T) UPTOWN 54447/MCA	◆ MARY J. BLIGE
9	11	12	7	GET WITH U (M) (T) MERCURY 864 081	◆ LIDELL TOWNSELL & M.T.F.
10	14	17	4	RHYTHM IS A DANCER (T) ARISTA 1-2445	◆ SNAP
11	9	4	9	WARM IT UP (M) (T) (X) RUFFHOUSE 74377/COLUMBIA	◆ KRIS KROSS
12	13	19	5	CROSSOVER (M) (T) (X) RAL 74172/CHAOS	◆ EPMD
13	16	16	7	IT'S A FINE DAY (M) (T) ATCO EASTWEST 96187	◆ OPUS III
★★★ Hot Shot Debut★★★					
14	NEW ▶	1	1	EVERYBODY'S FREE (TO FEEL GOOD) (T) (X) EPIC 74444	◆ ROZALLA
15	20	31	5	THE HITMAN (M) (T) INTERSCOPE 96168/ATLANTIC	◆ AB LOGIC
16	19	27	4	MIC CHECKA (M) (T) ATCO EASTWEST 96159	◆ DAS EFX
17	18	20	5	TEQUILA (M) (T) ATCO EASTWEST 96161	◆ A.L.T. AND THE LOST CIVILIZATION
18	10	3	13	MR. LOVERMAN (T) (X) EPIC 74248	◆ SHABBA RANKS
19	34	—	2	LSI (LOVE SEX INTELLIGENCE) (T) (X) EPIC 74401	◆ THE SHAMEN
20	12	11	9	TOO FUNKY (M) (T) (X) COLUMBIA 74352	◆ GEORGE MICHAEL
21	27	40	3	DISAPPOINTED (T) (X) WARNER BROS. 40562	◆ ELECTRONIC
22	22	29	8	SURRENDER YOURSELF (T) (X) COLUMBIA 74291	◆ THE DAOU
23	21	24	4	GOOD STUFF (T) (X) REPRISE 40561/WARNER BROS.	◆ THE B-52'S
24	17	18	7	SONIK FRIKTION (M) (T) MAJII 9112/CHEETAH	◆ RADIOACTIVE GOLDFISH
25	35	—	2	BABY-BABY-BABY (M) (T) LAFACE 1-4032/ARISTA	◆ TLC
26	23	25	7	PLEASE DON'T GO (M) (T) (X) ZYX 6748	◆ DOUBLE YOU?
★★★ Power Pick★★★					
27	45	—	2	MY PEACE OF HEAVEN (T) ATCO EASTWEST 96153	TEN CITY
28	28	32	5	EVERYBODY IN THE PLACE/CHARLY (T) (X) ELEKTRA 66411	◆ THE PRODIGY
29	43	—	2	PEOPLE EVERYDAY (T) CHRYSALIS 19756/ERG	◆ ARRESTED DEVELOPMENT
30	26	30	7	SO WHAT'CHA WANT (M) (T) (X) CAPITOL 15847	◆ BEASTIE BOYS
31	24	14	10	RUNAWAY (T) (X) ELEKTRA 66424	◆ DEEE-LITE
32	44	49	3	WHERE DOES THAT LEAVE LOVE (M) (T) (X) COLUMBIA 74405	◆ GEORGE LAMOND
33	32	33	12	O FORTUNA (T) RADIKAL 12299	APOTHEOSIS
34	30	28	23	BABY GOT BACK (M) (T) (X) DEF AMERICAN 40233/WARNER BROS	◆ SIR MIX-A-LOT
35	37	38	5	SEX ON WHEELZ (M) (T) INTERSCOPE 96163/ATLANTIC	◆ MY LIFE WITH THE THRILL KILL KULT
36	25	15	11	PENNIES FROM HEAVEN (T) VIRGIN 96195	◆ INNER CITY
37	29	34	6	THAT'S EVIL MAN (TAKE A TRIP) (M) (T) ZOO 14048	MORPHEUS
38	NEW ▶	1	1	MOVE THIS (T) SBK 19765/ERG	◆ TECHNOTRONIC FEATURING YA KID K
39	NEW ▶	1	1	THE COLOUR OF LOVE (T) (X) GIANT 40401/WARNER BROS	THE REESE PROJECT
40	40	41	5	TEMPLE OF DREAMS (T) KICKIN' 4101/INSTINCT	◆ MESSIAH
41	49	—	2	SET YOUR LOVING FREE/A LITTLE MORE LOVE (T) ARISTA 1-2451	◆ LISA STANSFIELD
42	NEW ▶	1	1	360 DEGREES (WHAT GOES AROUND) (M) (T) ELEKTRA 66405	◆ GRAND PUBA
43	15	13	10	SUNSHINE AND ECSTASY (T) (X) SIRE 40444/WARNER BROS.	◆ TOM TOM CLUB
44	36	36	9	PLEASE DON'T GO (M) (T) (X) NEXT PLATEAU 50187	◆ K.W.S.
45	46	47	5	EVEN BETTER THAN THE REAL THING (T) (X) ISLAND 864 281/PLG	◆ U2
46	41	37	18	TWILIGHT ZONE (T) (X) RADIKAL 12300/CRITIQUE	◆ 2 UNLIMITED
47	33	23	21	THEY WANT EFX (M) (T) ATCO EASTWEST 96206	◆ DAS EFX
48	31	21	12	KEEP ON WALKIN' (T) A&M 7382	◆ CECE PENISTON
49	42	45	22	COME & TALK TO ME (M) (T) UPTOWN 54354/MCA	◆ JODECI
50	47	—	2	BACK TO THE HOTEL (T) PROFILE 7367	◆ N2DEEP

○ 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.

REPRODUCED and MIXED by
STEVE "SILK" HURLEY

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12" # 55008, Cassette Single # 55006, Cassette Maxi # 55007, CD # 55005

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K-YZE Spells Out Style & Substance; Rush Release

MAINTEINING THE momentum that a hit single generates can be daunting for an artist—particularly when it takes an extra minute to get the follow-up released. Just ask **K-YZE**.

The New York-based rapper, born **Kevin Davis**, turned clubs upside down several years ago with "Stomp (Move, Jump, Jack Your Body)," an air-punching anthem that was among the first to bridge the gap dividing hip-hop and house music. Its success was a pleasant surprise, thrusting him deep into the arduous process of connecting with the right manager, negotiating an album deal, writing and recording new material—and then waiting for the label to find the right time to release it.

It has been a long and difficult road leading to his **Warner Bros.** debut album, "Without Warning," but it has seasoned Davis with the maturity and drive needed to elevate his music to the next level, both creatively and commercially.

"It's wild for me to realize that most of these songs, which have been finished for a long time now, are brand new to a lot of people," he says. "I have to admit that there have been moments when I wondered if this album would ever be released. Waiting around for the business side of things to be worked out can drive you nuts. But I learned a lot during that time, and I now feel like I can handle just about anything that comes along."

"Without Warning" was prefaced by the recent single "Sweat Dance," a No. 1 hit that not only reintroduced K-YZE to folks who might have dubbed him a one-hit wonder, but also to an enthusiastic new audience of clubgoers. Digging further into the set, which was produced by the rapper with **Hula & Fingers**, **Dave Shaw**, **Nate Tinsley**, **Joe Smooth**, and the **Smack Productions** posse, you'll discover tracks that are rich with edgy house beats, chanted hooks, and a well-developed rap style. Party-boy romps like "Shout It Out" are balanced by relevant, razor-sharp

cuts like "Colour Of Skin" and "What Are You Striving For."

"You need substance in music," Davis says. "Partying is cool and all that, but I want to make people think. It's important for me as an artist to show people different things. You can't always just be jumping around saying 'ho!'; you need a little more. And I don't want to misuse the time and respect people have given me."

Davis started performing at the young age of 13, rapping for kids in the schoolyard of Springfield Gardens High School in Queens, N.Y. He continued to hone his lyric style and phrasing throughout college and a day job as a car salesman. His alter-ego, K-YZE, was born and regularly drew crowds at local clubs and schools. He caught the attention of a Warner Bros. A&R executive and before he knew it, "Stomp" was in record stores and making serious noise. Davis says he is grateful the single has made such a lasting impression.

Fortunately, he appears to be primed to make it all happen again. Early feedback on the next single, "My First True Love," a romantic, R&B-flavored jam, is positive and promises to broaden his base to include urban and crossover radio. Additionally, Davis is touring the U.S. club scene, and doing extensive press and promotion.

TURNTABLE TREATS: With the exception of **Maurice Joshua's** increasingly potent remixes, it has been a while since the ever-busy **I.D. Productions** posse in Chicago has issued anything as cool as "Symphony" by **Donell Rush**. With this kickin' R&B-driven houser, **Steve Hurley** will remind you of his ability to craft tough beats and a memorable hook. Rush, who is a veteran session singer, exudes a heaping dose of range and cha-

risma. Among the myriad remixes are Hurley's highly programmable "Symphonic Soul" rendering and a swing/funk version that is ready for urban radio picking.

Urbanized masterminds **John Ciafone** and **Lem Springsteen** resume their **Mood II Swing** moniker for a fierce three-song EP on **EightBall**



by Larry Flick

Records (New York), titled "Wall Of Sound." Each cut takes them deeper into deep-house territory, with a heavy emphasis on rubbery bass lines, hypnotically looped vocal bits, and hard breaks. Best of the three is "Penetration," which has the fuel to send peak-hour sets into orbit. Not to be missed.

Long-absent pop act **Nu-Shooz** is back in action with "Time Will Tell" (**Atlantic**), a sleek disco gem that has been graced by the Midas mixing touch of **Frankie Knuckles** (with percussion assistance from **David Morales**). Etched with his distinctively grand and soulful deep-house sound, he floods the tune with layers of swirling strings and quasiclassical piano lines. Should easily reignite act's career within seconds.

Bobby Brown is getting such heavy radio play with "Humpin' Around" that a club campaign was inevitable. **MCA** has issued an extended mix of the track that should easily slide into urban-angled sets. Although the hip-hop-derived funk groove holds no surprises, the chorus

is undeniably infectious, and Brown has matured into a lean, seductive vocalist who knows how to make the most of any material he's handed.

ALBUM NOTES: At the moment, **Atlantic** is cranking out retro compilations like mad. Disco historians should check out "Dance Music Classics," issued by the label in coordination with New York radio station **Hot 97**. The set earns high marks for not dredging up the same old stuff. Some of the more pleasurable interludes are "Soul Makusa" by **Manu Dibango**, and "Dancing In The Key Of Life" by **Steve Arrington**.

Atlantic subsidiary **TurnStyle Records** is the home of "The Best Of Freestyle," a collection of Latin/dance classics. Among the many highlights are "When I Hear Music" by **Debbie Deb**, "Hooked On You" by **Sweet Sensation**, and "Give Me Back My Heart" by **Corina**.

Modern-pop DJs will need to snag a copy of **Prefab Sprout's** greatest-hits set, "A Life Of Surprises" (**Epic**). In addition to such tasty treats as "When Love Breaks Down" and "Appetite," there's a new cut, "If You Don't Love Me." In its current form, it is a glistening pop/dance trinket and seems to lure disciples of the **Pet Shop Boys**. **Epic** has wisely solicited remixes by the **Future Sound Of London**. Could prove to be a trancey delight.

TID-BEATS: Although we're still mourning the disbanding of **Cardiac Records**, at least two of its acts continue to flourish, thanks to its sister label, **Charisma**. **Marc "MK" Kinchen** is having a nice run with "Burnin'" has wrapped up a fab new single, "Always," and is working on demos for an album. Also, **Definition**

Of Sound will resurface in October with a new album, "The Lick." The first single, "What Are You Under," is slated to ship to DJs early next month. This project could finally establish the act as a solid club and radio entity... After an extended break from recording, hi-NRG singer **Paul Lekakis** is close to inking an album deal with **ZYX Records**, home of his late-'80s hit "Boom Boom." The label has just released techno mixes of that song, with an eye toward getting new music out before the end of 1992... Do we really need not one, but two techno covers of **Donna Summer's** "I Feel Love"? As if witnessing the battle between two lukewarm covers of **KC & the Sunshine Band's** "Please Don't Go" recently wasn't enough of a snooze, we can now look forward to competing renditions by European acts **Messiah** and **Joy Of Life**. **Ooo baby**... **Adeva** has left **Cooltempo Records** in the U.K., the label that has licensed her music to **Capitol** in the U.S. She's now signed to **Capitol** directly, and will begin recording her third album shortly. A spring release is tentative... We are so thrilled to note **RCA** has picked up "Higher" by the **Nu-Girl Posse**. This slammer is slated for remix and release within seconds. *Don't miss it*... How 'bout **Cadbury's** U.K. arm offering a new candybar called "Twirl"? It is being launched with a limited-edition dance music compilation tape giveaway. It features hits by 10 acts, including the **Shamen**, **A Tribe Called Quest**, and **Nomad**. Sources say a similar state-side campaign is being considered... Finally, hearty applause to **Epic's Frank Ceraolo** for being upped to director of dance music and crossover promotion. He was previously associate director of the department.

Hot Dance Breakouts

CLUB PLAY

1. **KEEP IT COMIN' (DANCE TILL YOU CAN'T DANCE NO MORE!)** C + C MUSIC FACTORY COLUMBIA
2. **HYPNOTIZED CLUBLAND** FEATURING ZEMYA HAMILTON GREAT JONES
3. **PACIFIC SYMPHONY** TRANSFORMER 2 SONIC
4. **SOMETHING GOOD** UTAH SAINTS LONDON
5. **FUCK YOU** OTTORONGO SBK

MAXI-SINGLES SALES

1. **KEEP IT COMIN' (DANCE TILL YOU CAN'T DANCE NO MORE!)** C + C MUSIC FACTORY COLUMBIA
2. **HUMPIN' AROUND** BOBBY BROWN MCA
3. **FREE LOVE** JULIET ROBERTS WARNER BROS.
4. **WORKAHOLIC 2** UNLIMITED RADIKAL BROS.
5. **MASS OF EMOTION** MOCCA SOUL SAVAGE

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

HITS !!! 12-INCH PLAY LIST

- **SILVER** ALL MY LOVE GARAGE
- **BLACK BOX** HOLD ON (DOUBLE MIX) HOKSS-TECHNO-UNDERGROUND-DOWBEAT
- **JAM JAM GIRLS** JUST WANNNA HAVE FUN A LEE MARRROW PROD HOUSE RAP
- **J.I.COMPANY** LOVE TENDRE GARAGE
- **DOUBLE YOU** WE ALL NEED LOVE HOUSE
- **BOYS & BOYS** STAND BY ME HOUSE
- **CORRADO** TRIBAL ACTIVITY REMIX TRIBAL
- **LORENA JAYCEE** TIME NO TIME TRIBAL
- **ANTINOMIA** FREEDOM FOR LOVE TECHNO-HOUSE
- **D.J. ANDREW** THIS IS A MIRACLE TECHNO
- **P.LION** presents PEOPLE IN TOWN READ MY LIPS HOUSE
- **H.D. HIGH DENSITY** ROCK YOUR BABY HOUSE
- **VISIONS FACTORY** URBAN MESSAGE part 1 UNDERGROUND
- **NEXY LANTON** TWILIGHT GREN REMIX EP TECHNO-HARDCORE
- **VARIOUS ARTISTS** THE EVOLUTION EP vol 1 DEEPHOUSE-UNDERGROUND
- **FINZY KONTINI** CHA CHA CHA REMIX HOUSE
- **DOUBLE F.M.** presents SOUND OF AMNESIA AMNESIA HOUSE
- **J.&B. ORCHESTRA** RHYTHM HOUSE
- **POWER BAND** ALL OVER THE TIME HOUSE
- **SILVIA COLEMAN** GET ON UP HOUSE

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An NRGetic Bash. Citizens of the hi-NRG community celebrated the success of the recent fourth annual Hi-NRG Music Awards at the traditional "Day-After" soiree at the Ice Palace nightclub on Fire Island, N.Y. Among the top winners was Giant act **Army Of Lovers**, which took home three awards, including single of the year for "Crucified." Shown, from left, are Megatone artist **Linda Imperial**, **Cynthia Manley**, formerly of **Boystown Gang**; **Troy Bronstein**, president, **T-Best Management**; and **Dean Ferguson**, co-founder of the **Hi-NRG Music Awards**. Kneeling is **Chuck Davis**, DJ, the Ice Palace.



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Billboard® TOP COUNTRY ALBUMS

FOR WEEK ENDING AUGUST 29, 1992

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION	
				★ ★ ★ No. 1 ★ ★ ★			
1	1	1	13	BILLY RAY CYRUS ▲ ³ MERCURY 510635* (9.98 EQ/13.98)	SOME GAVE ALL	1	
2	2	2	49	GARTH BROOKS ▲ ⁷ LIBERTY 96330* (10.98/15.98)	ROPIN' THE WIND	1	
3	3	4	101	GARTH BROOKS ▲ ⁸ LIBERTY 93866* (9.98/13.98)	NO FENCES	1	
4	5	5	53	BROOKS & DUNN ▲ ARISTA 18658* (9.98/13.98)	BRAND NEW MAN	4	
5	4	3	5	CLINT BLACK RCA 66003* (10.98/15.98)	THE HARD WAY	2	
6	6	6	20	WYNONNA ▲ CURB 10529*/MCA (10.98/15.98)	WYNONNA	1	
7	7	7	7	MARY-CHAPIN CARPENTER COLUMBIA 48881*/SONY (9.98 EQ/13.98)	COME ON COME ON	6	
8	8	8	172	GARTH BROOKS ▲ ³ LIBERTY 90897* (9.98/13.98)	GARTH BROOKS	2	
9	10	13	3	CHRIS LEDOUX LIBERTY 98818* (9.98/13.98)	WHATCHA GONNA DO WITH A COWBOY	9	
10	9	9	70	LORRIE MORGAN ● RCA 30210* (9.98/13.98)	SOMETHING IN RED	8	
11	11	11	66	ALAN JACKSON ▲ ARISTA 8681* (9.98/13.98)	DON'T ROCK THE JUKEBOX	2	
12	NEW ►	1	1	ALABAMA RCA 66044* (9.98/15.98)	AMERICAN PRIDE	12	
13	12	10	46	REBA MCENTIRE ▲ ² MCA 10400* (10.98/15.98)	FOR MY BROKEN HEART	3	
14	13	12	6	MARTY STUART MCA 10596* (9.98/13.98)	THIS ONE'S GONNA HURT YOU	12	
15	NEW ►	1	1	RICKY VAN SHELTON COLUMBIA 52753*/SONY (10.98 EQ/15.98)	GREATEST HITS PLUS	15	
16	14	14	64	TRAVIS TRITT ▲ ² WARNER BROS. 26589* (9.98/13.98)	IT'S ALL ABOUT TO CHANGE	2	
17	16	16	27	JOHN ANDERSON BNA 61029* (9.98/13.98)	SEMINOLE WIND	10	
18	15	15	20	MARK CHESNUTT MCA 10530* (9.98/15.98)	LONGNECKS & SHORT STORIES	9	
19	17	17	53	HAL KETCHUM ● CURB 77450* (9.98/13.98)	PAST THE POINT OF RESCUE	6	
20	18	18	40	SAMMY KERSHAW MERCURY 510161* (9.98 EQ/13.98)	DON'T GO NEAR THE WATER	17	
21	19	19	64	DIAMOND RIO ● ARISTA 8673* (9.98/13.98)	DIAMOND RIO	13	
22	21	20	23	AARON TIPPIN ● RCA 61129* (9.98/13.98)	READ BETWEEN THE LINES	6	
23	20	21	59	TRISHA YEARWOOD ▲ MCA 10297* (9.98/15.98)	TRISHA YEARWOOD	2	
24	NEW ►	1	1	DOUG STONE EPIC 52436*/SONY (9.98 EQ/13.98)	FROM THE HEART	24	
25	22	23	47	BILLY DEAN SBK 96728*/LIBERTY (9.98/13.98)	BILLY DEAN	22	
26	23	22	42	SUZY BOGGUSS LIBERTY 95847* (9.98/13.98)	ACES	15	
27	24	24	59	TANYA TUCKER ● LIBERTY 95562* (9.98/13.98)	WHAT DO I DO WITH ME	6	
28	28	27	38	TRACY LAWRENCE ● ATLANTIC 82326* (9.98/13.98)	STICKS AND STONES	10	
29	25	26	17	GEORGE STRAIT ● MCA 10532* (10.98/15.98)	HOLDING MY OWN	5	
30	26	25	93	DWIGHT YOAKAM ● REPRIS 26344*/WARNER BROS. (9.98/13.98)	IF THERE WAS A WAY	7	
31	27	28	75	VINCE GILL ▲ MCA 10140* (9.98/15.98)	POCKET FULL OF GOLD	5	
32	33	34	13	RODNEY CROWELL COLUMBIA 47985*/SONY (9.98 EQ/13.98)	LIFE IS MESSY	30	
33	29	30	124	DOUG STONE ● EPIC 45303*/SONY (5.98 EQ/9.98)	DOUG STONE	12	
34	31	33	47	COLLIN RAYE ● EPIC 47468*/SONY (9.98 EQ/13.98)	ALL I CAN BE	7	
35	30	29	13	MICHELLE WRIGHT ARISTA 18685* (9.98/13.98)	NOW & THEN	20	
36	38	40	16	MCBRIDE & THE RIDE MCA 10540* (9.98/13.98)	SACRED GROUND	27	
37	32	32	53	DOUG STONE ● EPIC 47357*/SONY (9.98 EQ/13.98)	I THOUGHT IT WAS YOU	12	
38	35	36	24	LITTLE TEXAS WARNER BROS. 26820* (9.98/13.98)	FIRST TIME FOR EVERYTHING	19	
39	37	35	43	STEVE WARINER ARISTA 18691* (9.98/13.98)	I AM READY	28	

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
40	34	31	31	SAWYER BROWN CURB 95624* (9.98/13.98)	DIRT ROAD	12
41	36	37	127	TRAVIS TRITT ▲ WARNER BROS. 26094* (9.98/13.98)	COUNTRY CLUB	3
42	40	45	128	ALAN JACKSON ▲ ARISTA 8623 (8.98/13.98)	HERE IN THE REAL WORLD	4
43	39	38	210	THE JUDDS ▲ ² CURB 8318/RCA (9.98/15.98)	GREATEST HITS	1
44	43	43	96	MARY-CHAPIN CARPENTER ● COLUMBIA 46077*/SONY (8.98 EQ/13.98)	SHOOTING STRAIGHT IN THE DARK	11
45	41	39	45	ALABAMA ● RCA 61040* (9.98/13.98)	GREATEST HITS VOL. 2	10
46	42	41	101	REBA MCENTIRE ▲ MCA 10016 (9.98/15.98)	RUMOR HAS IT	2
47	51	55	16	CONFEDERATE RAILROAD ATLANTIC 82335* (9.98/15.98)	CONFEDERATE RAILROAD	36
48	44	42	93	CLINT BLACK ▲ ² RCA 52372 (9.98/13.98)	PUT YOURSELF IN MY SHOES	1
49	46	57	14	SHENANDOAH RCA 66001* (9.98/13.98)	LONG TIME COMIN'	34
50	49	50	138	VINCE GILL ▲ MCA 42321 (8.98/13.98)	WHEN I CALL YOUR NAME	2
51	47	47	18	VINCE GILL RCA 61130* (7.98/11.98)	I NEVER KNEW LONELY	47
52	52	51	69	PAM TILLIS ● ARISTA 8642* (8.98/13.98)	PUT YOURSELF IN MY PLACE	10
53	45	46	172	CLINT BLACK ▲ ² RCA 9668 (9.98/13.98)	KILLIN' TIME	1
54	55	52	18	HANK WILLIAMS, JR. & HANK WILLIAMS CURB 77552* (6.98/9.98)	THE BEST OF HANK & HANK	44
55	50	44	31	JOE DIFFIE EPIC 47477*/SONY (9.98 EQ/13.98)	REGULAR JOE	22
56	54	58	49	THE JUDDS ● CURB 61018*/RCA (9.98/13.98)	GREATEST HITS VOL. II	7
57	53	53	33	GEORGE STRAIT ● MCA 10450* (9.98/15.98)	TEN STRAIT HITS	7
58	56	48	26	HANK WILLIAMS, JR. CURB 26806*/CAPRICORN (9.98/15.98)	MAVERICK	7
59	48	49	65	RICKY VAN SHELTON ▲ COLUMBIA 46855*/SONY (9.98 EQ/13.98)	BACKROADS	3
60	57	54	40	PIRATES OF THE MISSISSIPPI LIBERTY 95798* (9.98/13.98)	WALK THE PLANK	39
61	58	60	97	MARK CHESNUTT ● MCA 10032* (9.98/13.98)	TOO COLD AT HOME	12
62	67	67	72	BILLY DEAN SBK 94302*/LIBERTY (9.98/13.98)	YOUNG MAN	12
63	59	56	19	SHENANDOAH COLUMBIA 48885*/SONY (9.98 EQ/13.98)	GREATEST HITS	43
64	63	63	151	REBA MCENTIRE ● MCA 8034* (10.98/15.98)	REBA LIVE	2
65	60	59	50	CHRIS LEDOUX LIBERTY 96499* (9.98/13.98)	WESTERN UNDERGROUND	36
66	62	65	51	RANDY TRAVIS ● WARNER BROS. 26661* (9.98/13.98)	HIGH LONESOME	3
67	61	62	105	KEITH WHITLEY ● RCA 52277* (9.98/13.98)	GREATEST HITS	5
68	65	—	2	VARIOUS ARTISTS WALT DISNEY 60837* (9.98/13.98)	COUNTRY MUSIC FOR KIDS	65
69	NEW ►	1	1	PAUL OVERSTREET RCA 66029* (9.98/15.98)	LOVE IS STRONG	69
70	64	66	40	RESTLESS HEART RCA 61041* (9.98/13.98)	THE BEST OF RESTLESS HEART	25
71	66	64	135	DAN SEALS ● LIBERTY 48308 (7.98/11.98)	THE BEST	7
72	68	75	3	THE BELLAMY BROTHERS BELLAMY BROTHERS 9108*/INTERSOUND (9.98/13.98)	THE LATEST AND THE GREATEST	68
73	69	61	12	MARTINA MCBRIDE RCA 66002* (9.98/13.98)	THE TIME HAS COME	54
74	NEW ►	1	1	WAYLON JENNINGS EPIC 48982*/SONY (9.98 EQ/13.98)	TOO DUMB FOR NEW YORK CITY, TOO UGLY FOR L.A.	74
75	70	71	146	THE KENTUCKY HEADHUNTERS ▲ MERCURY 838744 (9.98 EQ/13.98)	PICKIN' ON NASHVILLE	2

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

Billboard® Top Country Catalog Albums

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY **SoundScan**
FOR WEEK ENDING AUGUST 29, 1992

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	WKS. ON CHART
1	1	PATSY CLINE ▲ ⁴ MCA 12 (4.98/10.98)	GREATEST HITS	67
2	2	THE CHARLIE DANIELS BAND ▲ EPIC 38795*/SONY (7.98 EQ/11.98)	A DECADE OF HITS	67
3	3	GEORGE STRAIT ▲ MCA 42035* (7.98/12.98)	GREATEST HITS, VOL. 2	67
4	4	RAY STEVENS MCA 5918* (4.98/11.98)	GREATEST HITS	12
5	6	VINCE GILL RCA 9814 (4.98/9.98)	BEST OF VINCE GILL	67
6	5	GEORGE JONES ● EPIC 40776*/SONY (5.98 EQ/9.98)	SUPER HITS	53
7	10	ALABAMA ▲ ³ RCA 4939 (7.98/11.98)	ROLL ON	62
8	13	ANNE MURRAY ▲ ⁴ LIBERTY 46058* (7.98/12.98)	GREATEST HITS	67
9	8	PATSY CLINE DELUXE 5050/IMG (7.98/9.98)	20 GOLD HITS	38
10	9	RANDY TRAVIS ▲ ⁴ WARNER BROS. 25568 (9.98/13.98)	ALWAYS & FOREVER	67
11	7	REBA MCENTIRE ● MCA 6294 (4.98/11.98)	SWEET SIXTEEN	60
12	11	REBA MCENTIRE ● MCA 42134 (4.98/11.98)	REBA	47
13	15	GEORGE STRAIT ▲ ² MCA 5567 (7.98/12.98)	GEORGE STRAIT'S GREATEST HITS	66

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	WKS. ON CHART
14	12	RAY STEVENS CURB 77312* (6.98/9.98)	HIS ALL-TIME GREATEST COMIC HITS	10
15	16	HANK WILLIAMS, JR. ▲ ² CURB 60193/WARNER BROS. (9.98/13.98)	GREATEST HITS	57
16	14	ALABAMA ▲ ³ RCA 7170 (9.98/13.98)	GREATEST HITS	66
17	20	REBA MCENTIRE ▲ MCA 2789 (7.98/12.98)	GREATEST HITS	65
18	18	THE JUDDS ▲ CURB 5916-1/RCA (7.98/12.98)	HEARTLAND	67
19	19	RICKY VAN SHELTON ▲ COLUMBIA 40602*/SONY (5.98 EQ/9.98)	WILD EYED DREAM	36
20	23	ALABAMA ▲ ⁴ RCA 4229 (7.98/11.98)	MOUNTAIN MUSIC	45
21	17	DWIGHT YOAKAM ● REPRIS 25989/WARNER BROS. (9.98/13.98)	JUST LOOKIN' FOR A HIT	28
22	21	THE JUDDS RCA 2278* (3.98/No CD)	COLLECTOR'S SERIES	65
23	24	GEORGE STRAIT ▲ MCA 5913 (4.98/11.98)	OCEAN FRONT PROPERTY	53
24	22	DOLLY PARTON ▲ RCA 4422 (7.98/11.98)	GREATEST HITS	52
25	—	PATTY LOVELESS ● MCA 42223 (4.98/11.98)	HONKY TONK ANGEL	41

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

Garth Starts Charity Drive Launch Jibes With Holiday-Set Bow

NASHVILLE—Garth Brooks is heralding Tuesday's (25) release of his first Christmas album, "Beyond The Season," by launching a fund-raising campaign for the Feed the Children charity.

In an Aug. 14 letter to radio stations, Bill Catino, VP of promotions at Liberty Records, said more than 1.3 million copies of "Beyond The Season" have already been ordered. "The Chase," Brooks' fourth studio album, will be released Sept. 22.

Brooks was scheduled to hold press conferences to announce his support of the project in seven cities prior to and the day of the album's release. The cities on his press itinerary: Dallas (23), Burbank and Oakland, Calif., and Chicago (24), and St. Louis, Washington, D.C., and New York (25).

In each market, representatives of Musicland/Sam Goody were to give a \$1,000 contribution to the

cause. Each of the record chain's retail locations will stock and display Feed the Children donation envelopes.

On selected dates on the Brooks tour, Feed the Children will collect food at the concert site and distribute it through local food banks.

Radio stations have tied into the press conferences by being allowed to award two listeners the chance to meet Brooks. Liberty Records is distributing generic spots in which Brooks asks for donations for the charity. A spokesman for Liberty says Brooks will soon announce his own contribution.

Based in Oklahoma City near Brooks' hometown of Yukon, Feed the Children was founded in 1979 to distribute food, clothing, and medical equipment to the needy around the world. More than 74% of the commodities donated to the organization are distributed in America.

CMA/NARM Ready Country Campaign Radio Directly Involved For First Time

NASHVILLE—"Country . . . So Hot It's Cool" is the slogan for this year's promotional campaign jointly sponsored by the Country Music Assn. and the National Assn. of Recording Merchandisers. For the first time in the campaign's 10-year history, radio is also being directly involved.

The point of the effort is to induce record retailers and rackjobbers to use free point-of-purchase material that extolls country music. It is timed to coincide with the annual CMA Awards Show—Sept. 30 this year—although the campaign extends beyond the show.

Artists whose photos are featured in this year's promotion are Alan Jackson, Tracy Lawrence, John Anderson, Ricky Van Shelton, Hal Ketchum, Doug Stone, Garth Brooks, Wynonna Judd, Sammy Kershaw, Clint Black, and Travis Tritt.

The material is composed of four

pieces: a two-sided poster, a CD divider card, a double-sided flat, and a shelf-talker.

To encourage stores to make the best use of the material, the sponsors are offering \$6,000 in cash prizes for the best displays. Contest information is included in the P-O-P package. Oct. 31 is the deadline for entering. Prize winners will be announced at next year's NARM convention.

Label representatives will monitor the campaign via their contacts with retailers and rackjobbers.

A series of 30- and 60-second radio spots—promoting the awards show and encouraging radio listenership and record purchasing—are available free to radio stations. The spots are by Black, Trisha Yearwood, Vince Gill, Billy Ray Cyrus, Tritt, and Alabama's Randy Owen.

Broadcast members of CMA may also order the P-O-P material for their own promotional purposes.

The campaign is financed by the participating record labels, the CMA, and NARM.

Approximately 10,000 stores are expected to take part in the campaign.

CMA Offering Awards Book To Consumers

NASHVILLE—The Country Music Assn. is making its 1992 awards show program book available to consumers. Normally, distribution of the lavishly printed book is restricted to the approximately 4,500 industry insiders and fans who attend the show at the Grand Ole Opry House.

Orders for this year's book are being solicited through ads in Country America, Modern Screen's Country Music Special, and Music City News magazines; Country Music Television; and selected fan clubs and radio stations. All the media are selling the publication on a per-inquiry basis.

Projected to be 150 pages or more, the 1992 book is priced at \$11.95, plus \$3 for postage and handling.

Ed Benson, the CMA's executive director, says the book will not be completed until "two or three days before the [Sept. 30] show" and will be mailed soon after. "Logistically, it's impossible to get the book done in time and put it in somebody's hands the date of the show." Orders will be taken through Oct. 1.

Benson says CMA finance committee chairman Wayne Halper first proposed selling the book and that the campaign is an experiment to gauge demand. "We don't have a clue [about the number that might be sold]," Benson says.

The CMA, Benson notes, is spending virtually nothing to test the market since it is buying no ad space or time on its own.

As country music has grown, so has the size of the program book. The 1991 edition ran 146 pages and included a glued-in quarter to spotlight Travis Tritt's nominated single, "Here's A Quarter (Call Someone Who Cares)."

Cyrus Leads Among Jukebox Nominees

NASHVILLE—The Cyrus Virus has spread to jukeboxes. Members of the Amusement & Music Operators Assn. have nominated Billy Ray Cyrus for four Jukebox Awards, more than any other artist in any format.

Country acts scored high generally. In the "rising star/male" division, four of the five nominees are country, as are three of the five in the "rising star/female" category.

Here are the categories in which
(Continued on page 32)

CMA Awards Take On Air Of Quality Control

PRIZE OMISSIONS: You've got to take a look at the number and quality of artists who were *not* nominated for Country Music Assn. awards this year (Billboard, Aug. 22) to fully realize just how awash with talent the format has become. Passed over entirely by CMA voters were **George Strait**, **Ricky Van Shelton**, and **Lorrie Morgan**, even though they are all still charting and selling famously—at least by normal standards. **Clint Black** and **Randy Travis** are barely visible in the nominations. Their names show up only in the shared-glory division of vocal event of the year—Black for his work with **Roy Rogers**, Travis for his duet with **Tammy Wynette**. Also overlooked for honors were **Hal Ketchum**, **Aaron Tippin**, **Tracy Lawrence**, **Doug Stone**, **Kathy Mattea**, and **Mark Chesnut**, each of whom is a gold-plus artist.

None of this is to suggest that anything is awry with the voting process. It's simply an excess of riches. Nominees **Garth Brooks**, **Billy Ray Cyrus**, and **Reba McEntire** have sold albums at the multi-platinum level within the past year. **Travis Tritt**, who's tied with **Vince Gill** as the top contender with five nominations, went double-platinum in just over a year's time. Contenders **Gill**, **Trisha Yearwood**, and **Alan Jackson** are also million sellers. Every single nominee for the entertainer-of-the-year prize is in platinum-plus territory.

Not all the nominees' faces are new. It is a happy omen for other veteran acts that **McEntire**, **Tanya Tucker**, **Alabama**, and **Sawyer Brown** are still making great music—and still being recognized for it.

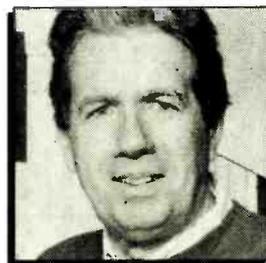
MAKING THE ROUNDS: BNA Entertainment's **Lisa Stewart** has been stirring up media interest for the October release of her first single, "Somebody's In Love." To show she's no mere studio creation, Stewart has been singing album selections live at each stop, accompanied by only a cassette recording of the tracks. The Mississippi native occasionally enlivens her country sounds with traces of jazz. **Richard Landis** produces her.

Alison Krauss and her **Union Station** band proved you don't have to be on a major label to at-

tract major attention in Nashville. The Rounder Records singer and fiddler recently debuted her new album, "Every Time You Say Goodbye," with a Music City reception and showcase at—you guessed it—Union Station Hotel. Among the well-wishers on hand were BMI's **Roger Sovine**; CMT's **Tracy Storey** and **Traci Todd**; publishing wiz **Bob Kirsch**; **Dan Hayes**, executive director of the International Bluegrass Music Assn.; and **Michael Brey**, the new director of development of the International Bluegrass Music Museum.

Hal Leonard Publishing has released its "Right Track" series of karaoke sing-along tapes, each one with tracks to four songs and a suggested retail

price of \$10.98. Country acts represented in the series are **Garth Brooks**, **Patsy Cline**, **Merle Haggard**, **Alan Jackson**, the **Judds**, **Reba McEntire**, **Anne Murray**, **Willie Nelson**, **K.T. Oslin**, **Kenny Rogers**, **George Strait**, **Randy Travis**, and **Tanya Tucker**.



by Edward Morris

PBS will air "The **Oak Ridge Boys** With **Emmylou Harris** In Concert" during late August and early September. The 90-minute special was taped April 11 at the Fox Theatre in Atlanta. The program will be aired by local stations during their pledge drives . . . Step One Records reports first-week orders of 50,000 cassette singles for the **Geezinslaws'** "Help! I'm White And I Can't Get Down" . . . The **Osmond Brothers** will open the Osmond Family Theater in Branson, Mo., Sept. 1 at the 1,400-seat Bob-O-Link Theater.

Gene Weed has again been named board chairman of the Academy of Country Music, a post he

has held six times before. The academy's new directors at large are composer **Mae Boren Axton**, television producer **Barry Adelman**, travel consultant **Dick Jennings**, personal managers **Pam Lewis** and **Ann Tant**, and KIK-FM GM **Michael Means**. **Vic Faraci Sr.**, VP of marketing, Warner Bros. Records; **Larry Hughes**, director of regional promotion, MCA Records; **Merlin Littlefield**, associate director, ASCAP; and personal managers **Narvel Blackstock**, **Ken Stilts**, and **Bob Tittle** have been designated VPs at large for the organization. **Selma Williams** and **Marge Meoli** were reappointed as the ACM board's treasurer and secretary, respectively.

The British Broadcasting Corp. will air a two-hour radio special this fall in observance of the 50th anniversary of Acuff-Rose Music. The program is narrated by Emmylou Harris and produced by BBC's **John Leonard**.

Among those interviewed on the show are the publishing company's co-founder, Grand Ole Opry star **Roy Acuff**, and songwriters **Pee Wee King**, **Don Gibson**, **John D. Loudermilk**, **Felice Bryant**, **Don Everly**, and **Whitey Shafer**. Titled "The Nashville Dream," the special includes recorded performances of Acuff-Rose songs by such artists as **Hank Williams**, **Paul McCartney**, **Tony Bennett**, **Willie Nelson**, **Gene Autry**, **Cher**, and **Marianne Faithfull**. Opryland USA purchased Acuff-Rose in 1985.

MARK YOUR CALENDAR: The 10th annual Cherokee Bluegrass Festival is set for Thursday-Saturday (27-29) at the Happy Holiday Camp-ground near Cherokee, N.C. . . . The **Desert Rose Band**, **Dan Seals**, **Jimmy C. Newman**, **Bobby Bare**, **Jeannie C. Riley**, and **Cindy Cash** headline the Witney International Country Music Festival, Aug. 29-30, in Oxfordshire, England . . . Fiddler **Jana Jae** will perform at the World Expo in Seville, Sept. 4-6 . . . The 13th annual Bluegrass & Chili Festival will be held Sept. 11-13 in downtown Tulsa, Okla.

Billboard HOT COUNTRY SINGLES & TRACKS

FOR WEEK ENDING AUGUST 29, 1992

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	3	5	12	*** No. 1 *** I'LL THINK OF SOMETHING M. WRIGHT (J. FOSTER, B. RICE)	◆ MARK CHESNUTT (V) MCA 54395
2	6	11	16	WHAT KIND OF FOOL DO YOU THINK I AM S. HENDRICKS, B. BECKETT (A. CARMICHAEL, G. GRIFFIN)	LEE ROY PARNELL (V) ARISTA 1-2431
3	2	2	11	WE TELL OURSELVES J. STROUD, C. BLACK (C. BLACK, H. NICHOLAS)	◆ CLINT BLACK (V) RCA 62194
4	1	1	15	BOOT SCOOTIN' BOOGIE S. HENDRICKS, D. COOK, B. TANKERSLEY (R. DUNN)	◆ BROOKS & DUNN (C) (V) ARISTA 1-2440
5	9	12	9	I STILL BELIEVE IN YOU T. BROWN (V. GILL, J. B. JARVIS)	◆ VINCE GILL (V) MCA 54406
6	8	9	11	RUNNIN' BEHIND J. STROUD (E. HILL, M. D. SANDERS)	◆ TRACY LAWRENCE ATLANTIC ALBUM CUT
7	4	6	14	IF YOUR HEART AIN'T BUSY TONIGHT J. CRUTCHFIELD (T. SHAPIRO, C. WATERS)	TANYA TUCKER (V) LIBERTY 57768
8	12	15	9	COULD'VE BEEN ME J. SCAIFE, J. COTTON (R. NIELSEN, M. POWELL)	◆ BILLY RAY CYRUS (V) MERCURY 866 998
9	11	13	14	A WOMAN LOVES S. HENDRICKS, T. DUBOIS (S. BOGARD, R. GILES)	STEVE WARINER (V) ARISTA 1-2426
10	14	17	11	I WOULDN'T HAVE IT ANY OTHER WAY E. GORDY, JR. (A. TIPPIN, B. CURRY)	◆ AARON TIPPIN (V) RCA 62241
11	17	24	6	LOVE'S GOT A HOLD ON YOU S. HENDRICKS, S. STEGALL (K. STEGALL, C. CHAMBERLAIN)	ALAN JACKSON (V) ARISTA 1-2447
12	15	18	8	WARNING LABELS D. JOHNSON (K. WILLIAMS, O. TURMAN)	◆ DOUG STONE (V) EPIC 74399
13	7	4	14	I FEEL LUCKY J. JENNINGS, M. C. CARPENTER (M. C. CARPENTER, D. SCHLITZ)	◆ MARY-CHAPIN CARPENTER (V) COLUMBIA 74345
14	5	3	13	TAKE A LITTLE TRIP J. LEO, L. M. LEE, ALABAMA (R. ROGERS, M. WRIGHT)	ALABAMA (V) RCA 62253
15	24	26	6	WHATCHA GONNA DO WITH A COWBOY A. REYNOLDS, J. CRUTCHFIELD (G. BROOKS, M. D. SANDERS)	CHRIS LEDOUX LIBERTY ALBUM CUT
16	21	25	8	SO MUCH LIKE MY DAD J. BOWEN, G. STRAIT (C. MOMAN, B. EMMONS)	GEORGE STRAIT (V) MCA 54439
17	20	20	11	YOU AND FOREVER AND ME J. STROUD, C. DINAPOLI, D. GRAU (P. HOWELL, S. HARRIS)	◆ LITTLE TEXAS (V) WARNER BROS. 18867
18	18	19	13	TWO-TIMIN' ME L. M. LEE, J. LEO (R. MAINEGRA, R. YANCEY, J. GRIFFIN)	THE REMINGTONS (V) BNA 62276
19	27	34	5	IN THIS LIFE G. FUNDIS, J. HOBBS (M. REID, A. SHAMBLIN)	◆ COLLIN RAYE (C) EPIC 74421
20	22	21	12	YARD SALE B. CANNON, N. WILSON (L. BASTIAN, D. BLACKWELL)	◆ SAMMY KERSHAW (V) MERCURY 866 754
21	26	22	10	WHAT KIND OF LOVE L. KLEIN (R. CROWELL, W. JENNINGS, R. ORBISON)	RODNEY CROWELL (C) (V) COLUMBIA 74360
22	13	8	18	THE RIVER A. REYNOLDS (V. SHAW, G. BROOKS)	GARTH BROOKS (V) LIBERTY 57765
23	28	28	8	NOWHERE BOUND M. POWELL, T. DUBOIS (M. POWELL, J. MEDDERS)	◆ DIAMOND RIO (V) ARISTA 1-2441
24	10	7	13	THIS ONE'S GONNA HURT YOU R. BENNETT, T. BROWN (M. STUART)	◆ MARTY STUART & TRAVIS TRITT (V) MCA 54405
25	16	10	15	BILLY THE KID C. HOWARD, T. SHAPIRO (B. DEAN, P. NELSON)	◆ BILLY DEAN (V) SBK 57745/LIBERTY
26	23	14	17	I SAW THE LIGHT T. BROWN (L. ANGELLE, A. GOLD)	WYNNONA (V) CURB 54407/MCA
27	32	38	4	WRONG SIDE OF MEMPHIS G. FUNDIS (M. BERG, G. HARRISON)	◆ TRISHA YEARWOOD (V) MCA 54414
28	19	16	14	FIVE O' CLOCK WORLD A. REYNOLDS, J. ROONEY (A. REYNOLDS)	HAL KETCHUM (C) CURB 76903
29	29	31	8	ME AND MY BABY B. BANNISTER, P. OVERSTREET (P. OVERSTREET, P. DAVIS)	PAUL OVERSTREET (V) RCA 62254
30	25	23	13	COWBOY BEAT J. BELLAMY, D. BELLAMY, E. SEAY (D. BELLAMY, J. BELAND)	◆ THE BELLAMY BROTHERS BELLAMY BROTHERS ALBUM CUT/INTERSOUND
31	33	39	7	GOING OUT OF MY MIND S. GIBSON, T. BROWN (KOSTAS, T. MCBRIDE)	◆ MCBRIDE & THE RIDE (V) MCA 54413
32	30	27	20	WHEN IT COMES TO YOU J. STROUD, J. ANDERSON (M. KNOPFLER)	◆ JOHN ANDERSON (C) (V) BNA 62235
				*** POWER PICK/AIRPLAY ***	
33	39	65	3	IF I DIDN'T HAVE YOU K. LEHNING (S. EWING, M. D. BARNES)	◆ RANDY TRAVIS (V) WARNER BROS. 18792
34	34	40	9	JESUS AND MAMA B. BECKETT (D. B. MAYO, J. D. HICKS)	CONFEDERATE RAILROAD ATLANTIC ALBUM CUT
35	31	32	20	SHIPS THAT DON'T COME IN B. MONTGOMERY, J. SLATE (P. NELSON, D. GIBSON)	◆ JOE DIFFIE (V) EPIC 74285
36	37	42	6	WEAR MY RING AROUND YOUR NECK S. BUCKINGHAM (B. CARROLL, R. MOODY)	◆ RICKY VAN SHELTON (V) COLUMBIA 74418
37	38	49	4	CAFE ON THE CORNER R. SCRUGGS, M. MILLER (M. MCANALLY)	◆ SAWYER BROWN CURB ALBUM CUT
38	35	36	19	MIDNIGHT IN MONTGOMERY S. HENDRICKS, K. STEGALL (A. JACKSON, D. SAMPSON)	◆ ALAN JACKSON (V) ARISTA 1-2418
39	42	57	3	THE GREATEST MAN I NEVER KNEW T. BROWN, R. MCBRIDE (S. LONGACRE, R. GILES)	REBA MCBRIDE (V) MCA 54441

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
40	46	60	3	NEXT THING SMOKIN' B. MONTGOMERY, J. SLATE (J. DIFFIE, D. MORRISON, J. SLATE)	◆ JOE DIFFIE (V) EPIC 74415
41	48	54	3	LETTING GO J. BOWEN, S. BOGGUSS (D. CRIDER, M. ROLLINGS)	◆ SUZY BOGGUSS LIBERTY ALBUM CUT
42	47	52	4	HEY MISTER (I NEED THIS JOB) R. BYRNE, K. STEGALL (K. CHATER, R. ARMAND)	◆ SHENANDOAH (V) RCA 62290
43	44	47	9	OUR LOVE WAS MEANT TO BE C. FARREN (J. STEELE, C. FARREN)	◆ BOY HOWDY CURB ALBUM CUT
44	54	71	3	SEMINOLE WIND J. STROUD, J. ANDERSON (J. ANDERSON)	◆ JOHN ANDERSON (V) BNA 62312
45	45	50	6	ONE TIME AROUND S. BOGARD, R. GILES (C. HARTFORD, D. PRIMMER)	MICHELLE WRIGHT (V) ARISTA 1-2444
46	41	41	20	GONE AS A GIRL CAN GET J. BOWEN, G. STRAIT (J. M. LANE)	GEORGE STRAIT (V) MCA 54379
47	36	37	10	TOO MUCH J. BOWEN, R. ALVES (G. CLARK, L. R. PARNELL)	◆ PIRATES OF THE MISSISSIPPI LIBERTY ALBUM CUT
48	43	43	17	SOMETHING IN RED R. LANDIS (A. KASSET)	◆ LORRIE MORGAN (V) RCA 62219
49	59	—	2	SHAKE THE SUGAR TREE P. WORLEY, E. SEAY (C. HARTFORD)	◆ PAM TILLIS (V) ARISTA 1-2454
50	63	74	3	NO ONE ELSE ON EARTH T. BROWN (S. LORBER, S. HARRIS, J. COLUCCI)	WYNNONA (C) (V) CURB 54449/MCA
				*** HOT SHOT DEBUT ***	
51	NEW	—	1	LORD HAVE MERCY ON THE WORKING MAN G. BROWN (KOSTAS)	◆ TRAVIS TRITT (V) WARNER BROS. 18779
52	52	59	4	SEND A MESSAGE TO MY HEART P. ANDERSON (KOSTAS, K. LOUVIN)	DWIGHT YOAKAM & PATTY LOVELESS (V) REPRISE 18846/WARNER BROS.
53	40	44	10	THAT'S WHAT I'M WORKING ON TONIGHT B. MONTGOMERY (L. WILLIAMS, N. WILLIAMS, M. W. FRANCIS)	◆ DIXIANA (V) EPIC 74361
54	50	48	19	THE NIGHT THE LIGHTS WENT OUT IN GEORGIA T. BROWN, R. MCBRIDE (B. RUSSELL)	◆ REBA MCBRIDE (C) (V) MCA 54386
55	55	67	3	JUST CALL ME LONESOME S. FISHELL, R. FOSTER (R. FOSTER, G. DUCAS)	◆ RADNEY FOSTER (V) ARISTA 1-2448
56	51	51	6	WHEN LOVE COMES AROUND THE BEND K. LEHNING (J. LEO, P. TILLIS, M. WRIGHT)	DAN SEALS (V) WARNER BROS. 18813
57	49	46	19	THE HEART THAT YOU OWN P. ANDERSON (D. YOAKAM)	◆ DWIGHT YOAKAM (V) REPRISE 18966/WARNER BROS.
58	69	—	2	HELP, I'M WHITE AND I CAN'T GET DOWN R. BALL, R. PENNINGTON (R. BALL, C. GREGORY)	◆ THE GEEZINSLAWS (C) (V) STEP ONE 442
59	56	63	19	CAN'T STOP MYSELF FROM LOVING YOU E. GORDY, JR., T. BROWN (KOSTAS, FOLKWORD)	PATTY LOVELESS (V) MCA 54371
60	72	—	2	THAT'S ME P. WORLEY, E. SEAY (T. HASELDEN, B. ALAN)	◆ MARTINA MCBRIDE (V) RCA 62291
61	68	—	2	MOTHER'S EYES S. BUCKINGHAM, L. STRICKLAND (K. STALEY, G. HARRISON)	◆ MATTHEWS, WRIGHT & KING (V) COLUMBIA 74400
62	53	53	8	THIS OL' HEART J. STROUD (T. MENSY)	◆ TIM MENSY (V) GIANT 18864/WARNER BROS.
63	60	61	18	THE TIME HAS COME P. WORLEY, E. SEAY (L. WILSON, S. LONGACRE)	◆ MARTINA MCBRIDE (V) RCA 62215
64	NEW	—	1	EVEN THE MAN IN THE MOON IS CRYIN' D. COOK (M. COLLIE, D. COOK)	◆ MARK COLLIE (V) MCA 54448
65	67	73	3	BE MY ANGEL B. BECKETT (D. SEALS, B. MCDILL, J. KIMBALL)	◆ LIONEL CARTWRIGHT (V) MCA 54440
66	61	64	17	HOME SWEET HOME R. LANDIS, J. STROUD (R. ROBBINS, J. S. SHERRILL, B. DIPIERO)	◆ DENNIS ROBBINS (V) GIANT 18982/WARNER BROS.
67	NEW	—	1	KEEP ON WALKIN' P. BUNNETTA, R. CHUDACOFF (M. REID, A. MCBROOM)	◆ MIKE REID (V) COLUMBIA 74443
68	70	72	5	AS LONG AS YOU BELONG TO ME H. DUNN, P. WORLEY, E. SEAY (H. DUNN, C. WATERS, T. SHAPIRO)	◆ HOLLY DUNN (V) WARNER BROS. 18831
69	58	56	9	SHE TAKES THE SAD OUT OF SATURDAY NIGHT R. PENNINGTON (C. RYLE, B. HENDERSON)	◆ CLINTON GREGORY (V) STEP ONE 439
70	NEW	—	1	IF THERE HADN'T BEEN YOU C. HOWARD, T. SHAPIRO (T. SHAPIRO, R. HELLARD)	◆ BILLY DEAN LIBERTY ALBUM CUT
71	64	58	9	SHE WROTE THE BOOK S. HENDRICKS (S. BOGARD, R. GILES)	◆ ROB CROSBY (V) ARISTA 1-2443
72	66	70	11	BUBBA SHOT THE JUKE BOX M. WRIGHT (D. LINDE)	MARK CHESNUTT MCA ALBUM CUT
73	57	45	10	FAMILIAR GROUND R. BYRNE, A. SHULMAN (T. LANCASTER, M. WHITE)	◆ MICHAEL WHITE (V) REPRISE 18881/WARNER BROS.
74	71	—	2	THAT'S THE THING ABOUT A MEMORY K. STEGALL (K. STEGALL, T. BYRD, L. ANDERSON)	◆ TRACY BYRD (V) MCA 54426
75	73	—	2	BEFORE I'M EVER OVER YOU J. CRUTCHFIELD (S. RAMOS, J. VANDIER)	LEE GREENWOOD LIBERTY ALBUM CUT

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	ACHY BREAKY HEART J. SCAIFE, J. COTTON (D. VON TRESS)	◆ BILLY RAY CYRUS MERCURY
2	2	—	2	ROCK MY BABY R. BYRNE, K. STEGALL (B. SPENCER, P. WHITLEY, C. WRIGHT)	◆ SHENANDOAH RCA
3	3	1	3	NORMA JEAN RILEY M. POWELL, T. DUBOIS (M. POWELL, D. TRUMAN, R. HONEY)	◆ DIAMOND RIO ARISTA
4	4	—	2	TAKE IT LIKE A MAN S. BOGARD, R. GILES (T. HASELDEN)	◆ MICHELLE WRIGHT ARISTA
5	5	2	5	SACRED GROUND S. GIBSON, T. BROWN (V. RUST, K. BROOKS)	◆ MCBRIDE & THE RIDE MCA
6	7	3	4	BACKROADS S. BUCKINGHAM (C. MAJORS)	RICKY VAN SHELTON COLUMBIA
7	6	4	6	SOME GIRLS DO R. SCRUGGS, M. MILLER (M. MILLER)	◆ SAWYER BROWN CURB
8	8	—	2	ACES J. BOWEN, S. BOGGUSS (C. WHEELER)	SUZY BOGGUSS LIBERTY
9	9	7	9	PAST THE POINT OF RESCUE A. REYNOLDS, J. ROONEY (M. HANLY)	◆ HAL KETCHUM CURB
10	10	5	8	NEON MOON S. HENDRICKS, D. COOK (R. DUNN)	BROOKS & DUNN ARISTA
11	11	6	7	EVERY SECOND J. FULLER, J. HIGBBS (W. PERRY, G. SMITH)	COLLIN RAYE EPIC
12	12	10	9	THERE AIN'T NOthin' WRONG WITH THE RADIO E. GORDY, JR. (A. TIPPIN, B. BROCK)	◆ AARON TIPPIN RCA
13	16	12	12	IS THERE LIFE OUT THERE T. BROWN, R. MCBRIDE (S. LONGACRE, R. GILES)	◆ REBA MCBRIDE MCA

14	13	9	17	STRAIGHT TEQUILA NIGHT J. STROUD, J. ANDERSON (K. ROBBINS, D. HUPP)	◆ JOHN ANDERSON BNA
15	14	8	3	THE WOMAN BEFORE ME G. FUNDIS (J. JOHNSTONE)	TRISHA YEARWOOD MCA
16	18	14	7	OLD FLAMES HAVE NEW NAMES M. WRIGHT (B. BRADDOCK, R. VAN HOY)	MARK CHESNUTT MCA
17	17	17	18	EXCEPT FOR MONDAY R. LANDIS (R. NIELSEN)	LORRIE MORGAN RCA
18	15	15	18	MAYBE IT WAS MEMPHIS P. WORLEY, E. SEAY (M. ANDERSON)	◆ PAM TILLIS ARISTA
19	19	16	9	SOME KIND OF TROUBLE J. CRUTCHFIELD (M. REID, B. MAHER, D. POTTER)	◆ TANYA TUCKER LIBERTY
20	23	19	9	PAPA LOVED MAMA A. REYNOLDS (K. WILLIAMS, G. BROOKS)	GARTH BROOKS LIBERTY
21	21	18	22	A JUKEBOX WITH A COUNTRY SONG D. JOHNSON (G. NELSON, R. SAMOSET)	◆ DOUG STONE EPIC
22	—	20	8	SHE IS HIS ONLY NEED T. BROWN (D. LOGGINS)	WYNNONA CURB
23	20	11	6	NOTHING SHORT OF DYING G. BROWN (T. TRITT)	TRAVIS TRITT WARNER BROS.
24	25	22	41	SHE'S IN LOVE WITH THE BOY G. FUNDIS (J. JIMS)	◆ TRISHA YEARWOOD MCA
25	22	13	4	COME IN OUT OF THE PAIN D. JOHNSON (D. FRIMMER, F. J. MYERS)	DOUG STONE EPIC

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

THERE
ARE
GROUPS
AND
THEN...

THERE IS



NOMINATED
FOR
COUNTRY
MUSIC
ASSOCIATION'S
"VOCAL GROUP
OF THE
YEAR"

- 800,000 RECORDS SOLD
- 1991 ACADEMY OF COUNTRY MUSIC VOCAL GROUP OF THE YEAR
- MAJOR MARKET TOUR OF AMERICA WITH ALAN JACKSON
- 4 TOP 5 SINGLES
- 2 #1 SINGLES

OUR MANY THANKS TO
THE MEMBERSHIP OF THE
COUNTRY MUSIC
ASSOCIATION

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COUNTRY CORNER



by Lynn Shults

NO. 1 HAS A BIT OF nostalgia attached to it. "I'll Think Of Something" by Mark Chesnutt climbs from No. 3 to No. 1, making this his second No. 1 on the Billboard Hot Country Singles & Tracks chart. Six of his seven singles have been top five. The lone exception is "Broken Promise Land," which peaked at No. 10. "I'll Think Of Something" has been around Nashville for some time. It was written by two of Music Row's most noted writers, Jerry Foster and Bill Rice. They wrote for one of Nashville's most beloved publishers, the late Bill Hall. Hall was a mentor to many of today's Music Row success stories, one of those being Chesnutt's producer, Mark Wright. Wright came to Nashville via Arkansas and was signed by Hall as a staff writer. It was during this time that Hall's publishing skills were at their peak, and Wright was working amid such award-winning writers as Foster & Rice, Dickey Lee, Wayland Holyfield, and Bob McDill. Hall sold his company to Welk Music, which in turn sold the catalog to PolyGram Music. Thankfully, music is great for triggering memories. So, to Mark Chesnutt and Mark Wright: Thanks for the flashback. It was nice.

THE MOST ACTIVE TRACKS on the Hot Country Singles & Tracks chart are "If I Didn't Have You" (39-33), by Randy Travis; "I Still Believe In You" (9-5), by Vince Gill; "Could've Been Me" (12-8), by Billy Ray Cyrus; "In This Life" (27-19), by Collin Raye; "I Wouldn't Have It Any Other Way" (14-10), by Aaron Tippin; "Wrong Side Of Memphis" (32-27), by Trisha Yearwood; "Lord Have Mercy On The Working Man" (debut at 51), by Travis Tritt; "Seminole Wind" (54-44), by John Anderson; "Shake The Sugar Tree" (59-49), by Pam Tillis; and "Next Thing Smokin'" (46-40), by Joe Diffie.

THE ALBUMS CHART has five debuts. Leading the way is "American Pride" (No. 12), by Alabama, followed by "Greatest Hits Plus" (No. 15), by Ricky Van Shelton; "From The Heart" (No. 24), by Doug Stone; "Love is Strong" (No. 69), by Paul Overstreet; and "Too Dumb For New York City, Too Ugly For L.A." (No. 74), by Waylon Jennings. Billy Ray Cyrus continues to top both Top Country Albums and The Billboard 200. His single "Achy Breaky Heart" is scoring well on the international pop charts, having reached No. 1 in Canada and moving inside the top five in the U.K.

ALBUMS SHOWING THE strongest retail gains are "Brand New Man" (5-4), by Brooks & Dunn; "Come On Come On" (7-7), by Mary-Chapin Carpenter; "Whatcha Gonna Do With A Cowboy" (10-9), by Chris LeDoux; "Life Is Messy" (33-32), by Rodney Crowell; and "Holding My Own" (28-28), by Tracy Lawrence.

COUNTRY MUSIC IS ringing Philadelphia's bell, says WXTU PD John Hart. "We are now tied for fourth place [12-plus] in the market." Over the years WXTU has ranked between eighth and 13th place. Hart, who came aboard as PD less than a year ago, attributes the recent success to everyone at WXTU and consultants Moon Mullins and Kevin O'Neal. "We went from a stale [format] to a very fresh, tempo-driven format. We play 70% current and recurrent, and 30% power gold." In regard to researching the Philadelphia market, Hart says, "We found out what the listeners wanted and we are giving it to them. It's sort of like 'Simon says it sounds like a great Southern radio station to me, let's see if it will fly up here.'" And fly it has.

CYRUS LEADS AMOA JUKEBOX AWARDS NOMINEES

(Continued from page 29)

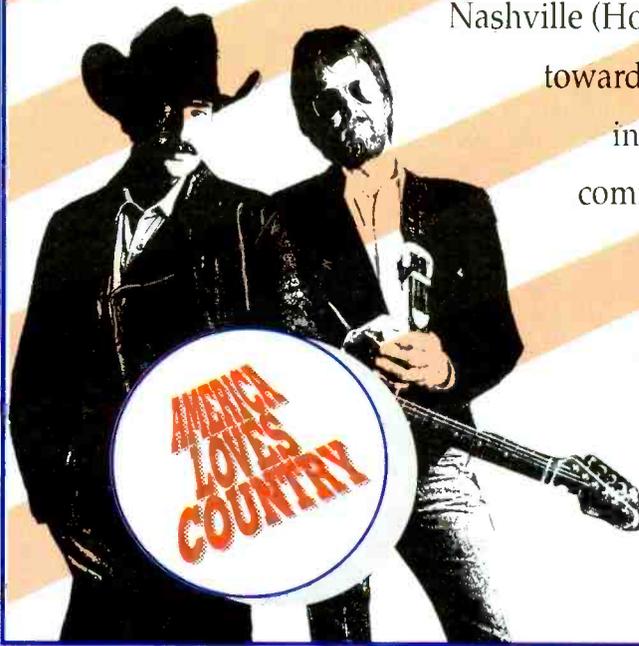
there are country contenders: Pop record of the year: "Achy Breaky Heart," Cyrus; "Bohemian Rhapsody," Queen; "(Everything I Do) I Do It For You," Bryan Adams; "I Can't Dance," Genesis; "Let's Give 'Em Something To Talk About," Bonnie Raitt. Country record: "Achy Breaky Heart," Cyrus; "Don't Rock The Jukebox," Alan Jackson; "Here's A Quarter (Call Someone Who Cares)," Travis

Tritt; "Rodeo" and "Shameless," Garth Brooks. Country CD: "Don't Rock The Jukebox," Jackson; "For My Broken Heart," Reba McEntire; "It's All About To Change," Tritt; "Ropin' The Wind," Brooks; "Some Gave All," Cyrus. Rising Star/Male: Cyrus, Tom Cochran, Sammy Kershaw, Hal Ketchum, Aaron Tippin. Rising Star/Female: Suzy Bogguss,

Sophie B. Hawkins, CeCe Peniston, Michelle Wright, Trisha Yearwood. Rising Star/Group: Brooks & Dunn, Kris Kross, Mr. Big, Nirvana, Ugly Kid Joe. Living Jukebox Legend: Eric Clapton, Waylon Jennings, George Jones, Paul McCartney, Bob Seger. Deceased Jukebox Legend: Nat King Cole, John Lennon, Jim Morrison, Jim Reeves, Richie Valens, Hank Williams Sr.

Billboard SPOTLIGHTS COUNTRY MUSIC

Country music has never been so popular. You even hear it in soundtracks and TV commercials. Billboard's annual spotlight will examine this phenomenon - the mainstream recognition of country music. It will also feature stories on the country music charts, country video, Nashville (Hotter Than Ever) and the movement towards internationalization. The country industry is enjoying both artistic and commercial success—show off yours in this all important annual spotlight!



ISSUE DATE: OCT. 3
AD CLOSE: SEPT. 8

Join the revolution!

Lee Ann Pack (615) 321-4294

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

TITLE (Publisher - Licensing Org.)	Sheet Music Dist
68 AS LONG AS YOU BELONG TO ME (Careers-BMG, BMI/South Heart, BMI/Great Cumberland, BMI/Diamond Struck, BMI) CPP/HL	
75 BEFORE I'M EVER OVER YOU (Wrensong, ASCAP/Miller's Daughter, ASCAP/Reynson, BMI/Sand County, BMI)	
65 BE MY ANGEL (Pink Pig, BMI/Polygram, ASCAP/Ranger Bob, ASCAP/Amachrist, ASCAP/Popcorn Family, ASCAP) HL	
25 BILLY THE KID (EMI Blackwood, BMI/Great Cumberland, BMI) CPP/HL	
4 BOOT SCOOTIN' BOOGIE (Alfred Avenue, BMI/Sony Tree, BMI) HL/WBM	
72 BUBBA SHOT THE JUKE BOX (EMI Blackwood, BMI/Linde Manor, BMI/Right Key, BMI) WBM	
37 CAFE ON THE CORNER (Beginner, ASCAP)	
59 CAN'T STOP MYSELF FROM LOVING YOU (Songs Of PolyGram, BMI) HL	
8 COULD'VE BEEN ME (Englishtown, BMI/Warner-Tamerlane, BMI) WBM	
30 COWBOY BEAT (Bellamy Brothers, ASCAP)	
64 EVEN THE MAN IN THE MOON IS CRYIN' (BMG, ASCAP/Judy Judy Judy, ASCAP/Sony Tree, BMI)	
73 FAMILIAR GROUND (Makin' It Up, BMI/Sony Cross Keys, ASCAP) HL	
28 FIVE O' CLOCK WORLD (Screen Gems-EMI, BMI) WBM	
31 GOING OUT OF MY MIND (Songs Of PolyGram, BMI/Seven Angels, BMI/Songs Of McBride, BMI) HL	
46 GONE AS A GIRL CAN GET (O-Tex, BMI/MBI, ASCAP/Max Lane, ASCAP/Fourleaf, ASCAP) HL	
39 THE GREATEST MAN I NEVER KNEW (EMI April, ASCAP/Lion Hearted, ASCAP/Layng Martine, Jr., BMI) HL	
57 THE HEART THAT YOU OWN (Coal Dust West, BMI) WBM	
58 HELP, I'M WHITE AND I CAN'T GET DOWN (Almarie, BMI)	
42 HELP MY MISTER (I NEED THIS JOB) (Careers-BMG, BMI/Padre Hotel, BMI/Willesden, BMI) HL	
66 HOME SWEET HOME (Corey Rock, ASCAP/Sony King, ASCAP/Little Big Town, BMI/American Made, BMI/Brand New Town, BMI/Old Wolf, BMI/Music Corp Of America, BMI) CPP/WBM/HL	
13 I FEEL LUCKY (EMI April, ASCAP/Getareajob, ASCAP/Don Schiltz, ASCAP/Almo, ASCAP) HL/CPP	
33 IF I DIDN'T HAVE YOU (Acuff-Rose, BMI/Irving, BMI/Hardscratch, BMI)	
70 IF THERE HADN'T BEEN YOU (Edge O' Woods, ASCAP/Kinetic Diamond, ASCAP/Moline Valley, ASCAP/Careers-BMG, BMI)	
7 IF YOUR HEART AIN'T BUSY TONIGHT (Edge O' Woods, ASCAP/Kinetic Diamond, ASCAP/Moline Valley, ASCAP) CPP	
1 I'LL THINK OF SOMETHING (Polygram Int'l, ASCAP) HL	
19 IN THIS LIFE (Almo, ASCAP/Brio Blues, ASCAP/Hayes	

Street, ASCAP/Allen Shumblin, ASCAP) CPP	26 I SAW THE LIGHT (Great Eastern, BMI/Siuggo Songs, BMI/Sister Elisabeth, BMI) CPP	5 I STILL BELIEVE IN YOU (Benefit, BMI/Inspector Barlow, ASCAP/Bug, ASCAP) WBM	10 I WOULDN'T HAVE IT ANY OTHER WAY (Acuff-Rose, BMI/Telly Larc, ASCAP/Groove Palace, ASCAP) CPP	34 JESUS AND MAMA (Tom Collins, BMI) CPP	55 JUST CALL ME LONESOME (St. Julien, ASCAP/Polygram, ASCAP/Poor House Hollow, ASCAP) HL	67 KEEP ON WALKIN' (Almo, ASCAP/Brio Blues, ASCAP/McBroom, BMI)	41 LETTING GO (Warner-Tamerlane, BMI/Zesty Zack's, BMI)	51 LORD HAVE MERCY ON THE WORKING MAN (Songs Of PolyGram, BMI)	11 LOVE'S GOT A HOLD ON YOU (Warner-Tamerlane, BMI/Just Cuis, BMI/Patti Hurl, BMI)	29 ME AND MY BABY (Scarlet Moon, BMI/Paul And Jonathan Songs, BMI) CLM	38 MIDNIGHT IN MONTGOMERY (Mattie Ruth, ASCAP/Seventh Son, ASCAP/Golden Reed, ASCAP) WBM	61 MOTHER'S EYES (AMR, ASCAP/Sixteen Stars, BMI)	40 NEXT THING SMOKIN' (Forrest Hills, BMI/Songwriters Ink, BMI/Out Of Slate, BMI/Texas Wedge, ASCAP/Pitch 'N' Run, ASCAP)	54 THE NIGHT THE LIGHTS WENT OUT IN GEORGIA (Pix Russ, ASCAP)	50 NO ONE ELSE ON EARTH (Sony Tunes, ASCAP/Golden Torch, ASCAP/Hear Street, ASCAP/Sony Songs, BMI/Edisto Sound, BMI) HL	23 NOWHERE BOUND (Resaca Beach, BMI/Warner-Tamerlane, BMI/Julie Medders, BMI/Designee, BMI)	WBM	45 ONE TIME AROUND (Sony Tree, BMI/Zomba, ASCAP) HL	43 OUR LOVE WAS MEANT TO BE (Mike Curb, BMI/Farren Curtis, BMI/Farren Square, ASCAP)	22 THE RIVER (Gary Morris, ASCAP/Major Bob, ASCAP/Mid-Summer, ASCAP) CPP	6 RUNNIN' BEHIND (New Haven, BMI/MCA, ASCAP) HL	44 SEMINOLE WIND (Almo, ASCAP/Holmes Creek, ASCAP)	52 SEND A MESSAGE TO MY HEART (Songs Of PolyGram, BMI/Tillis, BMI) HL	49 SHAKE THE SUGAR TREE (Sony Tree, BMI)	69 SHE TAKES THE SAD OUT OF SATURDAY NIGHT (Tillis, BMI/Peer Five, BMI)	71 SHE WROTE THE BOOK (WB, ASCAP/Rancho Bogardo, ASCAP/Great Cumberland, BMI/Diamond Struck, BMI/Patenrick, BMI) CPP/WBM	35 SHIPS THAT DON'T COME IN (Warner-Tamerlane, BMI/Maypop, BMI/Wildcountry, BMI) WBM	48 SOMETHING IN RED (Coburn, BMI) CPP	16 SO MUCH LIKE MY DAD (Rightsong, BMI/Chips Moman, BMI/Altaduo, BMI) HL	14 TAKE A LITTLE TRIP (Maypop, BMI/Wildcountry, BMI/EMI Blackwood, BMI/Wrightchild, BMI) WBM	60 THAT'S ME (Millhouse, BMI/Shedhouse, ASCAP)	74 THAT'S THE THING ABOUT A MEMORY (Warner-Tamerlane, BMI/Cayman Moon, BMI/Evadale, BMI/Round The Row, BMI)	53 THAT'S WHAT I'M WORKING ON TONIGHT (Songwriters Ink, BMI/Lazy Gator, BMI/Texas Wedge, ASCAP/BluWaBoo, ASCAP)	62 THIS OL' HEART (Sony Cross Keys, ASCAP/Miss Dot, ASCAP) HL	24 THIS ONE'S GONNA HURT YOU (Songs Of PolyGram	BMI/Tubb's Bus, BMI) HL	63 THE TIME HAS COME (Zomba, ASCAP/WB, ASCAP/Long Acre, SESAC) WBM	47 TOO MUCH (EMI April, ASCAP) HL	18 TWO-TIMIN' ME (Careers-BMG, BMI/Rita's Cloud Nine, BMI/Maypop, BMI/Wildcountry, BMI) HL/WBM	12 WARNING LABELS (Sony Cross Keys, ASCAP) HL	36 WEAR MY RING AROUND YOUR NECK (Lollipop, BMI)	3 WE TELL OURSELVES (ASCAP) CPP	15 WHATCHA GONNA DO WITH A COWBOY (Major Bob, ASCAP/Mid-Summer, ASCAP) CPP	2 WHAT KIND OF FOOL DO YOU THINK I AM (Sheddhouse, ASCAP/Robinette, ASCAP/Polygram Int'l, ASCAP) HL	21 WHAT KIND OF LOVE (Sony Cross Keys, ASCAP/Blue Sky Rider, BMI/Orbisongs, ASCAP) HL	32 WHEN IT COMES TO YOU (Straitjacket, ASCAP/Almo, ASCAP) CPP	56 WHEN LOVE COMES AROUND THE BEND (Sweet & Ink, BMI/Warner-Elektra-Asylum, BMI/Mopage, BMI/Suess And Goose, BMI)	9 A WOMAN LOVES (WB, ASCAP/Rancho Bogardo, ASCAP/Kinetic Diamond, ASCAP/Edge O' Woods, ASCAP) CPP/WBM	27 WRONG SIDE OF MEMPHIS (Warner-Tamerlane, BMI/Patrick Joseph, BMI)	20 YARD SALE (Major Bob, ASCAP/Jobete, ASCAP) CPP	17 YOU AND FOREVER AND ME (Square West, ASCAP/Howlin' Hts, ASCAP/Sony Tree, BMI/Edisto Sound, BMI) CPP/HL
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Top Classical Albums™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

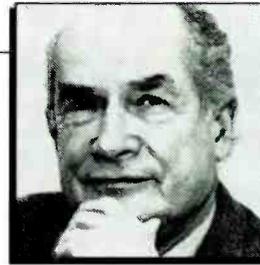
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	17	★★★ No. 1 ★★★ BAROQUE DUET SONY CLASSICAL SK 46672* KATHLEEN BATTLE, WYNTON MARSALIS	13 weeks at No. 1
2	2	25	PIECES OF AFRICA NONESUCH 79275-2*	KRONOS QUARTET
3	4	15	GORECKI: SYMPHONY NO. 3 NONESUCH 79282* UPSHAW, LONDON SINFONIETTA (ZINMAN)	
4	3	101	IN CONCERT▲ LONDON 430433-2* CARRERAS, DOMINGO, PAVAROTTI (MEHTA)	
5	14	3	FROM THE OFFICIAL BARCELONA GAMES CEREMONY RCA 61204* DOMINGO, CARRERAS, CABALLE	
6	6	11	SWITCHED-ON BACH 2000 TELARC CD-80323*	WENDY CARLOS
7	5	29	THE BACH ALBUM DG 429737* KATHLEEN BATTLE, ITZHAK PERLMAN	
8	7	17	PAVAROTTI IN HYDE PARK LONDON 436320*	LUCIANO PAVAROTTI
9	8	23	ROSSINI HEROINES LONDON 436075*	CECILIA BARTOLI
10	9	17	GALA LIRICA RCA 61191* DOMINGO, CARRERAS, CABALLE	
11	10	11	RESPIGHI: ANCIENT DANCES AND AIRS MERCURY 434304* PHILHARMONIA HUNGARICA (DORATI)	
12	15	5	1492: MUSIC FROM THE AGE OF DISCOVERY EMI CLASSICS CDC-54506* WAVERLY CONSORT (JAFFEE)	
13	11	9	SCHUMAN: SYMPHONY NO. 10 RCA 61282* SAINT LOUIS SYMPHONY (SLATKIN)	
14	12	27	THE BELLS OF ST. GENEVIEVE RCA 61002-2*	VARIOUS ARTISTS
15	NEW▶		HANSON: SYMPHONIES 5 & 7 DELOS DEL 3130* SEATTLE SYMPHONY (SCHWARZ)	
16	13	29	MOZART: ARIAS LONDON 430513*	CECILIA BARTOLI
17	18	7	MESSIAEN: TURANGALIA SYMPHONY DG 431781* ORCHESTRE DE LA BASTILLE (CHUNG)	
18	21	3	BARBER/SHOSTAKOVICH: VIOLIN CONCERTOS EMI CLASSICS CDC-54314* NADJA SALERNO-SONNENBERG	
19	17	57	FAVORITE ARIAS BY WORLD'S FAVORITE... SONY CLASSICAL MDK 47176* CARRERAS - DOMINGO - PAVAROTTI	
20	16	15	ARIAS, SONGS & TANGOS DG 435916*	PLACIDO DOMINGO
21	19	65	CORIGLIANO: SYMPHONY NO. 1 ERATO 45601-2-ZK* CHICAGO SYMPHONY (BARENBOIM)	
22	NEW▶		TCHAIKOVSKY/SIBELIUS: VIOLIN CONCERTOS EMI CLASSICS CDC-54559* NIGEL KENNEDY	
23	25	47	PART: MISERERE ECM 847539-2*	HILLIARD ENSEMBLE
24	NEW▶		AVE GRACIA PLENA COLLEGIUM COL116* CAMBRIDGE SINGERS (RUTTER)	
25	22	9	BRAHMS: CHORAL WORKS PHILIPS 432152* MONTEVERDI CHOIR (GARDINER)	

TOP CROSSOVER ALBUMS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	27	★★★ No. 1 ★★★ HUSH SONY MASTERWORKS SK 48177* YO-YO MA/BOBBY MCFERRIN	25 weeks at No. 1
2	2	13	KIRI SIDETRACKS PHILIPS 434092*	KIRI TE KANAWA
3	3	7	OPENING NIGHT - THE OVERTURES... PHILIPS 434932* HOLLYWOOD BOWL ORCHESTRA (MAUCERI)	
4	6	5	SONGS OF THE CAT RCA 61161-2*	VON STADE, KEILLOR
5	4	19	DIVA! SILVA AMERICA SSD 1007*	LESLEY GARRETT
6	5	9	THE GREEN ALBUM SONY CLASSICAL SK 48224*	BOSTON POPS (WILLIAMS)
7	8	7	FENNEL CONDUCTS LEROY ANDERSON MERCURY 432013* EASTMAN-ROCHESTER POPS (FENNEL)	
8	7	11	JAMES GALWAY'S GREATEST HITS VOL. 2 RCA 61178-2*	JAMES GALWAY
9	14	75	SPIRITUALS IN CONCERT DG 429790-2*	BATTLE, NORMAN (LEVINE)
10	11	9	HOWARD'S END SOUNDTRACK NIMBUS NI 5339* ENGLISH CHAMBER ORCHESTRA (RABINOWITZ)	
11	10	25	LUCKY TO BE ME PHILIPS 422401-2*	JESSYE NORMAN
12	9	47	THE WIND BENEATH MY WINGS RCA 60862-2-RC*	JAMES GALWAY
13	12	47	PAVAROTTI SONGBOOK LONDON 433513-2*	LUCIANO PAVAROTTI
14	NEW▶		SHAKING THE BLUES AWAY ANGEL CDC 54390* COFFEE CLUB ORCHESTRA (FISHER)	
15	NEW▶		BARCELONA HOLLYWOOD 61366*/ELEKTRA FREDDIE MERCURY & MONSTERRAT CABALLE	

● 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

SHADED DOG: Many of BMG Classics' most prestigious vault recordings, dating back to the earliest days of stereo, will appear on the market early next year in "state-of-the-art" transfers to CD aimed at the collector who values sound as much as performance.

The recordings, produced as early as 1954, originally appeared under the RCA Victor "Living Stereo" rubric in pressings sporting "shaded dog" labels that still command premium prices for well-preserved copies.

It's no secret that BMG hopes to generate some of the same collector excitement with the discs that Mercury achieved with its "Living Presence" reissue line.

Technicians and A&R staffers under the direction of Red Seal executive producer Jack Pfeiffer are reviewing some 30 albums to come up with 10 midline CDs to kick off the reissue program. Some will be reprogrammed to flesh out playing time to current standards.

Wherever possible the original two- or three-track tapes will be used, says Pfeiffer. Processing will be at a minimum to preserve the sound of the LPs. Among the vault finds is an original tape of the now legendary Living Stereo recording of Bartok's Concerto for Orchestra by Fritz Reiner and the Chicago Symphony Orchestra.

Other artists to be represented in the series include Jascha Heifetz, Robert Shaw, Morton Gould, and Virgil Fox. Technical details of the recordings will be described in the notes.

ALICE TULLY'S discreet support of musical events and funding of recording projects is hardly as well known as her association with the Lincoln Center hall that bears her name. Her key role in the support of the center's Chamber Music Society, however, is due for some long-overdue public recognition Sept. 14, when friends will attend a concert in her honor at the N.Y. hall that will benefit the society.

Master of ceremonies is pianist and founding artistic director of the society Charles Wadsworth. Guest performers will include Isaac Stern, Yo-Yo Ma, Richard Goode, Andre Previn, Paula Robeson, Robert White, Dawn Upshaw, and Anthony Newman.

THE FOURTH ANNUAL Unisys African-American Composers Forum and Symposium will be held in Detroit's Symphony Hall April 28-May 2, and will again serve as a showcase for orchestral works penned by black composers.

Scores are solicited and must be received by Dec. 18 to be considered. Those selected by a screening committee will be heard during reading/rehearsal sessions by the Detroit Symphony Orchestra under its music director, Neeme Jarvi, with the winning composition to be featured at a regular DSO subscription concert.

Jarvi and his orchestra are slated to record works by Duke Ellington, William Grant Still, and William Grant Still this fall for Chandos. Jarvi has called the Unisys Forum one of the best vehicles for identifying the next generation of talented African-American composers.

GUITARIST ELIOT FISK, whose most recent recording for MusicMasters was devoted to his own transcription of Paganini's 24 Caprices, indulges his fascination with the music of the legendary violinist with a projected recording of George Rochberg's "Caprice Paganiniana," a set of 50 pieces based on Paganini's 24th Caprice. Also on Fisk's MusicMasters future recording slate is a set of Vivaldi concertos performed with the Orchestra of St. Luke's.



Nipper News

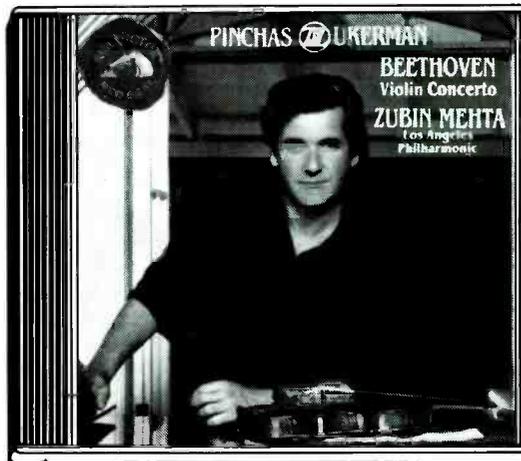


deutsche harmonia mundi

“All the News That Fits His Prints”

Vol. 3, No. 25

PINCHAS ZUKERMAN BEETHOVEN'S VIOLIN CONCERTO



09026-61219-2/4

“Certainly no solo string player performing today creates a deeper, richer or more lustrous tone than Zukerman.”

- Chicago Tribune

“Everything shines in Zukerman's performances.”

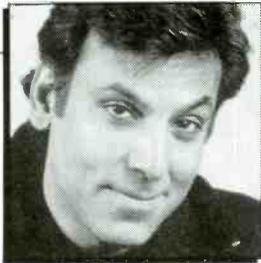
- Gramophone

Following his critically acclaimed Beethoven Sonatas for Piano and Violin, world-renowned violinist Pinchas Zukerman joins conductor Zubin Mehta and the Los Angeles Philharmonic in an explosive new recording of Beethoven's Violin Concerto.



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Jazz
**BLUE
NOTES**



by Jeff Levenson

WHY STOP NOW? After last week's column, where we lauded **Benny Carter** for his vitality, sustained creativity, and milestone age (he just turned 85, a fact acknowledged by **MusicMasters** on the newly issued "Harlem Renaissance"), a call came in on behalf of another octogenarian who is currently making waves (joyful, tropical ones, at that). **Mario Bauza**—dub-

bed "The Legendary Mambo King" on his latest issue, "Tanga," by **Mesidor**—is all of 81 years old, and is leading a big band that makes no concessions to his senior-citizen status. The Cuban trumpeter, who brought a young and impressionable **Dizzy Gillespie** into **Cab Calloway's** orchestra in 1939, and then helped midwife the fusion of Latin and jazz musics while serving as

director for **Machito's Afro-Cubans** (a post he held for 35 years), is as elfish and as energetic as they come. And, he's still making beautiful noise. Which means that this week's "Longevity In The Service Of Good Music" award goes to him.

MORE HEAT TO THE BEAT: **Eddie Palmieri** and his band (arguably the hottest of the Latin orchestras, thanks to the leader's roiling piano play) will be turning up the heat on their national profile; they're scheduled to appear on "The Tonight Show" Thursday (27). Fronting the band will be **India**, a sultry, cigar-smoking female with pouting green lips and terminal cleavage. Visual, you say? I can hear Jay Leno's cartoon jaw dropping.

THE COLOR PENSIVE: **Frank**

Morgan, whose sound and style these days wistfully favor muted colors rather than primaries, has come up with a novel format for his third Antilles release. "You Must Believe In Spring" finds him teamed with five stalwart pianists—**Kenny Barron**, **Tommy Flanagan**, **Sir Roland Hanna**, **Barry Harris**, and **Hank Jones**—each of whom takes a solo turn before dueting with the veteran altoist. Their stock? Bluesy ballads laced with unabashed lyricism.

REEL MUSIC: It's significant that another of this year's most wistful issues, **Charlie Haden's** "Haunted Heart" on **Verve**, stretches album conceptualization a bit further than we're used to. Haden conceived of the album as a film that tells a story, a *noirish* homage to the postwar Los Angeles of **Raymond Chandler**. In-

deed, the opening track is a well-worn movie fanfare from the pen of Hollywood composer **Max Steiner**, followed by dark strains of sound from "The Maltese Falcon." Haden then dabbles in a kind of technology that proved so successful for **Natalie Cole** in her "Unforgettable" duet with dead dad **Nat**. Along with his group **Quartet West**, he seamlessly integrates (dissolves?) renditions of "Haunted Heart," "Ev'ry Time We Say Goodbye," and "Deep Song"—by **Jo Stafford**, **Jeri Southern**, and **Billie Holiday**, respectively—into his own updated readings, satiny and smoky. The effect is a carpet ride spanning time and memory. Best to hear this disc in a darkened room with plenty of popcorn.

Soulful 'Messiah' Getting Dual Release

NEW YORK—A star-studded contemporary version of **Handel's "Messiah"** (**Billboard**, May 2) will be released in September on both the **WEA**-distributed **Reprise** label and the **Warner-Alliance** contemporary Christian label via **CEMA**.

The recording, dubbed "Handel's 'Messiah'—A Soulful Celebration," features **Stevie Wonder**, **Al Jarreau**,

Gladys Knight, **Patti Austin**, the **Harlem Boys Choir**, and, as conductor, **Quincy Jones**. A videoclip of the "Hallelujah" chorus section is also due, and a live performance is planned for Sept. 29 on the grounds of the **National Cathedral** in **Washington, D.C.**

A portion of the project's proceeds will go to the **Children's Defense Fund**.

Brown's 'Commitments' Suit Dismissed

WASHINGTON, D.C.—A judge in U.S. District Court here dismissed Aug. 4 the \$3 million copyright-infringement suit filed by singer **James Brown** against the distributor, producer, and director of the 1991 hit film "The Commitments."

Brown had alleged that **20th Century Fox**, **Beacon Communications**, and director **Alan Parker** used the 1965 TV footage of his song "Please, Please, Please" without permission. The film makers argued there had been licensing arrangements.

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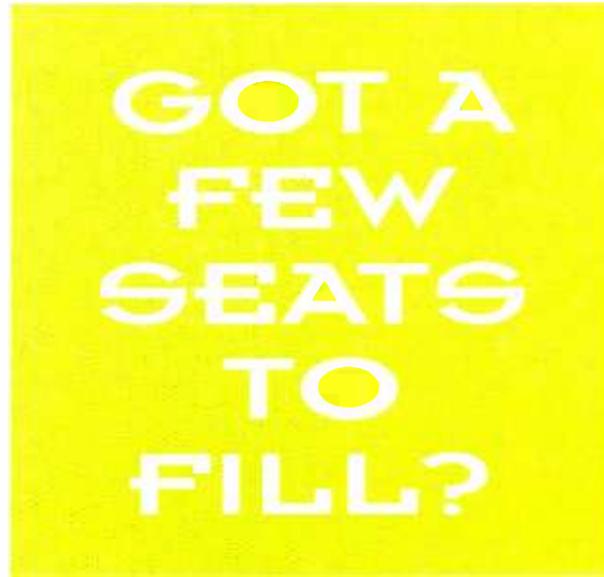
Top Jazz Albums™

THIS WEEK	2 WKS. AGO	WEEKS ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL AND ONE-STOP SALES REPORTS.	
			ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	15	SHIRLEY HORN VERVE 511 879* ★ ★ ★ No. 1 ★ ★ ★ 11 weeks at No. 1 HERE'S TO LIFE	
2	2	11	WYNTON MARSALIS SEPTET COLUMBIA 48729* BLUE INTERLUDE	
3	4	7	DR. JOHN WARNER BROS. 26940* GOIN' BACK TO NEW ORLEANS	
4	3	13	GRP ALL-STAR BIG BAND GRP 9672* GRP ALL-STAR BIG BAND	
5	5	13	THE BENNY GREEN TRIO BLUE NOTE 98171*/CAPITOL TESTIFYIN'!	
6	8	25	JOE HENDERSON VERVE 511 779* LUSH LIFE	
7	6	17	ROY HARGROVE NOVUS 63132*/RCA THE VIBE	
8	7	21	DIANE SCHUUR GRP 2006* IN TRIBUTE	
9	13	5	JIMMY SCOTT SIRE 26955*/WARNER BROS. ALL THE WAY	
10	12	5	KEVIN EUBANKS BLUE NOTE 98170*/CAPITOL TURNING POINT	
11	14	5	JOE WILLIAMS VERVE 511 354* BALLAD AND BLUES MASTER	
12	9	9	GERRY MULLIGAN GRP 9679* RE-BIRTH OF THE COOL	
13	11	9	TOM SCOTT GRP 9675* BORN AGAIN	
14	18	5	NNENNA FREELON COLUMBIA 48981* NNENNA FREELON	
15	19	3	JOE LOVANO BLUE NOTE 986362*/CAPITOL FROM THE SOUL	
16	NEW ▶		CHARLIE HADEN QUARTET WEST VERVE 513 078* HAUNTED HEART	
17	16	7	FREDDIE HUBBARD MUSICMASTERS 65075* LIVE AT FAT TUESDAY'S	
18	10	13	TERENCE BLANCHARD COLUMBIA 48903* SIMPLY STATED	
19	20	5	CHARLIE WATTS QUINTET CONTINUUM 19201* A TRIBUTE TO CHARLIE PARKER	
20	24	3	MEL TORME/CLEO LAINE CONCORD 4515* NOTHING WITHOUT YOU	
21	NEW ▶		COUNT BASIE ORCHESTRA WITH FRANK FOSTER TELARC 83312* LIVE AT EL MOROCCO	
22	17	13	DELFEAYO MARSALIS NOVUS 63134*/RCA PONTIUS PILATE'S DECISION	
23	NEW ▶		MCCOY TYNER BIG BAND VERVE 513 573* THE TURNING POINT	
24	NEW ▶		VARIOUS ARTISTS BLUE NOTE 98959*/CAPITOL NEW YORK STORIES	
25	NEW ▶		SAL MARQUEZ GRP 9678* ONE FOR DEWEY	

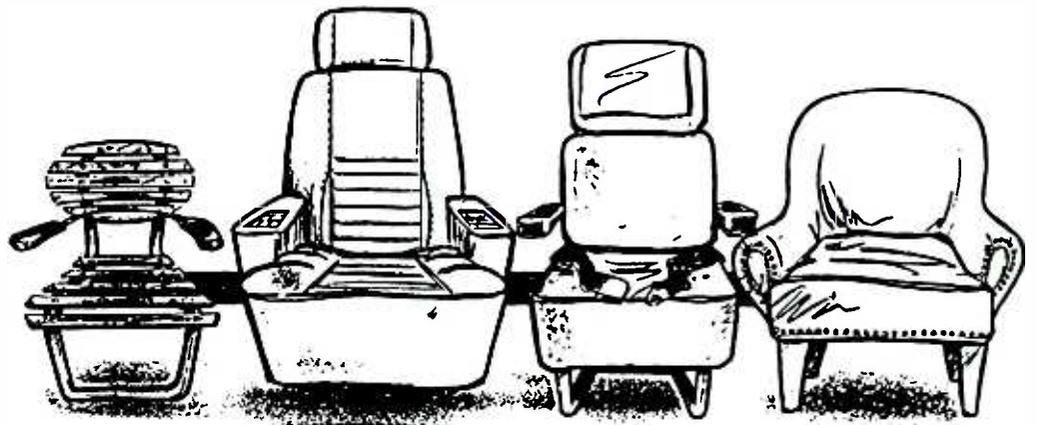
TOP CONTEMPORARY JAZZ ALBUMS™

1	3	5	MILES DAVIS WARNER BROS. 26938* ★ ★ ★ No. 1 ★ ★ ★ 1 week at No. 1 DOO BOP	
2	2	7	AL JARREAU REPRISÉ 26849* HEAVEN AND EARTH	
3	1	15	DAVID SANBORN ELEKTRA 61272* UPFRONT	
4	5	3	PAT METHENY GEFEN 24468* SECRET STORY	
5	4	15	GROVER WASHINGTON, JR. COLUMBIA 48530 NEXT EXIT	
6	7	5	NAJEE EMI 99400*/ERG JUST AN ILLUSION	
7	6	9	EVERETTE HARP MANHATTAN 96242*/CAPITOL EVERETTE HARP	
8	10	9	BONEY JAMES SPINDLETOP 141* TRUST	
9	8	11	SERGIO MENDES ELEKTRA 61315* BRASILEIRO	
10	11	11	ART PORTER VERVE FORECAST 511 877*/VERVE POCKET CITY	
11	13	7	RONNY JORDAN 4TH & B'WAY 444 047*/ISLAND THE ANTIDOTE	
12	14	7	DAVE WECKL GRP 9673* HEADS UP	
13	9	17	GEORGE HOWARD GRP 9669* DO I EVER CROSS YOUR MIND	
14	15	9	COURTNEY PINE ANTILLES 510 769*/VERVE CLOSER TO HOME	
15	16	7	HUGH MASEKELA NOVUS 63136*/RCA BEATIN' AROUND DE BUSH	
16	12	13	SPYRO GYRA GRP 9674* THREE WISHES	
17	24	3	HERB ALPERT A&M 5391* MIDNIGHT SUN	
18	25	3	FLIM AND THE BB'S WARNER BROS. 26655* THIS IS A RECORDING	
19	19	5	STRAIGHT AHEAD ATLANTIC 82373* LOOK STRAIGHT AHEAD	
20	22	11	ANDY NARELL WINDHAM HILL JAZZ 10139* DOWN THE ROAD	
21	18	47	FOURPLAY ● WARNER BROS. 26656* FOURPLAY	
22	NEW ▶		TOOTS THIELEMANS PRIVATE 82101* THE BRASIL PROJECT	
23	NEW ▶		HIROSHIMA EPIC 46232* PROVIDENCE	
24	20	17	JOHN MCLAUGHLIN TRIO VERVE 837 280* QUE ALEGRIA	
25	NEW ▶		DON GRUSIN GRP 9676* NO BORDERS	

○ Albums with the greatest sales gain 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.



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Linda Ronstadt Discovers The Mambo; Yolanda Monge Aims To Break Borders

RONSTADT'S MAMBO STARTER Kit: Hardcore mambo cognescenti are liable to choke on their Cuba Libres upon hearing Linda Ronstadt's "Frenesi"—due out Tuesday (25) on Elektra. Still, for Ronstadt's uninitiated fans, "Frenesi" will perhaps be as much a mambo revelation as "Canciones De Mi Padre" was a discovery of ranchera back in 1987.

Produced by Peter Asher and George Massenburg, "Frenesi" actually approximates a mambo equivalent of "What's New," her 1983 tribute to American popular song. On "Frenesi," arranger Ray Santos emulates "What's New" arranger Nelson Riddle, with his highly structured mambo charts air-brushed with swooping, celestial string arrangements. (Even Warren Covington's cookie-cutter cha-cha singles in the late '50s did not suffer such musical rigor mortis.)

Perhaps Santos, like Riddle, was limited by the vocalist. Fact is, throughout most of "Frenesi," Ronstadt's bell-clear voice rings agreeable enough, although emotionally she usually sounds like a Patti Page-type pop siren crooning in very good Spanish. To be sure, Ronstadt is not an effervescent, improvising *sonera*; but then again, she scarcely is out to prove a musical point.

Rather, Ronstadt—as she has done previously with American popular song, R&B, and country—is attempting to make a sincere effort to inter-

pret mambo's spirit, not absorb its soul. Indeed, she proves to be quite the anguished-wracked *bolero* during the tristful ode "Alma Adentro." In any event, newfound mambo enthusiasts piqued by her effort will soon be seeking product by the genre's vocal



by John Lannert

legends such as Machito and Beny Moré.

Conversely, for listeners of U.S. Hispanic radio, Ronstadt already made her mark earlier this year with the top-10 Hot Latin Tracks entry "Perfidia," a familiar evergreen taken from the "Mambo Kings" soundtrack and now also included on "Frenesi." The album's bubbly title track—one of the record's most appealing—already appears to be following the "Perfidia" chart sojourn. Likewise, "Cuando Me Querías Tú" and "Piensa En Mí" could find airplay prosperity down the line.

Tourwise, Ronstadt is slated to launch a U.S. minitrek in September with scheduled stops in San Francisco (Sept. 22-27), New York (Oct. 1-4), Miami (Oct. 7-11), and Los Angeles (Oct. 15-18). Ronstadt's next album

will be a country effort, set to be released in 1993 on Elektra's new country affiliate Asylum Records. The once-bright mambo renaissance surely will have blinked out by then.

YOLANDITA YEARNS FOR Wider Fame: With a new label (WEA Latina) and a new album ("Cara De Angel"), volcanic Puerto Rican songstress Yolanda Monge is hopeful the time has come for her to break beyond Puerto Rico and the U.S. "I don't want to sound like so many other Puerto Rican artists who say we come from a small island and we cannot happen outside [the island]," says Monge. "It's hard to penetrate other countries, but I don't think it's impossible."

"This record," she continues, "represents a new beginning and now my objective is to go to places where I'm known, but not like [I am] in the United States or Puerto Rico."

Mexico is the primary market in which Monge wants to crack "Cara De Angel," a fairly even pop-based blend of romantic ballad and bouncing, up-tempo entries.

"This record is very special to me because I recorded it when I was eight months pregnant," notes Monge. "People tell me my voice is stronger; it could be because there were two of us singing."

Monge's current single "Viviré Sin Ti"—featuring a street-smooth bilingual rap by Dennis Nieves—is No. 33 with a bullet on the Hot Latin Tracks chart.

NATUSHA WARMS TO TROPIC Beat: By dint of her second Capitol/EMI Latin album "Enamorada," Venezuelan thrush Natasha has become one of the hottest acts in her home country. But as Natasha (whose real name is Nathalie Rodríguez) tells it, the making of "Enamorada"—produced by Ezequiel Serrano—was difficult.

"It was a challenge for me, because I never recorded a tropical album," recalls Natasha, 25. "It was difficult also because Serrano had never worked with me. But the record came out and we had an album that was tropical, but elegant."

Natasha's leadoff single, "Tú La Tienes Que Pagar," became a top 40 hit. Her second single is "Que Nos Dejen En Paz." Natasha currently is working on her third album, which she describes as "harder-hitting, so that when people hear it they'll have to start dancing. But the lyrics will be smooth, with double-entendres that are tasteful."

CHART NOTE: When Miami Band's eponymous debut climbed to the top of the tropical/salsa retail chart two weeks ago, it became the first No. 1 album for RTP, distributed by Sony. Jon Secada's self-titled record achieved the same feat in the Latin pop category for SBK/ERG, displacing Luis Miguel's "Romance" (WEA Latina), which had occupied the top slot for 30 consecutive weeks. Incidentally, Miami Band is the first rap act to hit No. 1 on the tropical/salsa chart.

Hot Latin Tracks™

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

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

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Music Video

ARTISTS & MUSIC

NAACP Renews Minority-Crew Push Letter-Writing Part Of Vigorous Campaign

BY DEBORAH RUSSELL

LOS ANGELES—The NAACP is renewing its campaign to encourage record companies and artist managers to increase their use of minority video makers and crew.

The subject is addressed in a recent letter-writing campaign spearheaded by Michael Fletcher, head of the NAACP's national record company and music video task force.

"Hollywood is built on relationships," says Fletcher. "And a lot of good, qualified minorities may not be a part of that web. I'm saying more forums need to be created for minorities to showcase their work."

In 1991, Fletcher estimates about 1,783 music videos were produced, 650 of which were by minority artists. About 150 of those 650 clips were shot by minority directors, he says.

Those numbers are up from 1990, during which an estimated 500 videos by minority artists were shot by some 80 to 90 minority directors, he says.

He admits progress has been made

since the NAACP launched its 2-year-old awareness campaign, but he is eager to see more action.

When queried, many record company executives who commission videos said they agree the issue is important. But in realistic terms, they admit it is difficult to satisfy the NAACP.

"We're in the business of breaking artists, not directors," says Scott Spanjich, senior director, video production/development at Arista.

Fletcher agrees the best director should get the job regardless of race.

"Our point is there are a lot of experienced people out there who are not given the opportunities to grow in the music video business," he says. "It's wrong to just find a director and say, 'This person is qualified, so let's not consider any other person.'"

Atlantic Records' Michelle Webb says she keeps a working list of crew members on hand and is always prepared to hire minority crew members for her shoots.

Similarly, Crystal Jones, an associate management coordinator at Her-

vey & Co., which manages Vanessa Williams, says the artist is sensitive to the role of minorities.

"If the label doesn't hire a minority production company, we'll try to have more people of color on the crew," Jones says.

Angela Quinones, project manager at the David Lombard Management Co., which represents En Vogue, says age, race, and gender have nothing to do with the selection of a video director or the crew personnel.

"The labels give us the treatments, and we choose what we like based on what we see," Quinones says.

But Fletcher argues if labels do not provide management companies with treatments by minority directors, the chance they will choose one "they like based on what they see" will not exist.

Lindy Goetz, who manages the Red Hot Chili Peppers, says "everybody gets a fair shot" when they prepare to shoot a video. "We've got a lot of money invested in our videos, and we'll pick the director we feel is right for the job; it doesn't matter if he's from Mars."

PRODUCTION NOTES

LOS ANGELES

• **Midnight Films** director **Eric Meza** directed Public Enemy's new Def Jam video "Hazy Shade Of Criminal." **Rob Newman** produced.

• **Chris Painter** directed Sass Jordan's new clip, "You Don't Have To Remind Me." **Randi Wilens** produced the Impact Records shoot for **Original Film**.

• **DNA's Piers Plowden** directed Peter Cetera's Warner Bros. video "Restless Heart." **Doug Friedman** produced. In addition, DNA's **Julie Cypher** directed Melissa Etheridge's "Dance Without Sleeping" video for Island. **Brent Hedgecock** produced.

• **Helmet's** new "Unsung" video is a **Silvey + Co.** production directed by **Kevin Kerslake**. **Line Postmyr** and

Tina Silvey produced the shoot for Interscope Records. The same crew is behind **Sophie B. Hawkins'** new Columbia video, "California Here I Come."

• **Dennis Dimster-Denk** directed Downy Mildew's High Street Records video "An Oncoming Train."

• **Spellbound's Bill Stobaugh** directed Edan's "Dead Flowers" for Hollywood Records.

• **Cyclone's Glenn Ribble** shot the Poorboys' Hollywood clip "Brand New Amerika."

NEW YORK

• **Cyclone Pictures' Bianca Miller** directed George LaMond's "Where Does That Leave Love" video for Columbia. **Linda Ketelhut** produced.

• **Classic Concepts** director **Lionel**

Martin shot Robert Kelly's new Jive video "Slow Dance" with producers **Ralph McDaniels** and **Leslie Ann Fouché**.

• **Parallax Productions** director **Michael DeCarlo** reeled "Flex," a new video from Columbia's Mad Cobra.

OTHER CITIES

• **Philippe McClelland** directed Definition Of Sound's new video, "What Are You Under," on location in Spain. **Trish McClelland** produced the Charisma Records shoot for **Czar**.

• **Pecos Films** director **Michael Merriman** directed Darryl & Don Ellis' new Epic video, "No Sir." **Bryan Bateman** produced the Albuquerque, N.M.-based shoot.

• **Flashframe Films** director **Marius Penczner** shot Shenandoah's new video, "Hey Mister (I Need This Job)." **Robin Beresford** produced the RCA shoot in Nashville.

• **Billy Joe Royal's** new video, "Funny How Time Slips Away," is a new **Pollaro** video directed and produced in Texas by **Joe Pollaro**.

FOR THE RECORD

Nashville-based Studio Productions reeled the following videos: **Rebecca Holden's** "The Highway," **Corbin & Hanner's** "Just Another Hill," **Dennis Robbins'** "My Side Of Town," and **Billy Dean's** "If There Hadn't Been You." Studio Productions' **Roger Pistole** directed the clips, and **Mary Matthews** produced. Some incorrect information appeared in the Aug. 15 and Aug. 22 Production Notes.

Classical Music Appears TV Bound Via Vid Show

A TOUCH OF CLASS: It won't be long before we see a classical music video program on a national cable service. That's the buzz in the classical community, especially among folks who've seen the pilot for "Classical Hits TV."

The Eye hears **Elliott Forrest**, a DJ at the New York classical station WNCN, will host the new showcase for shortform classical videos.

Forrest is keeping quiet, but sources say it's likely "Classical Hits TV" will soon bow in a weekly one-hour format.

The news has to be good for classical labels exploring new ways to broaden their audience. In fact, **Kevin Copps**, VP/GM at **Elektra International Classics**, says Elektra-distributed **Teldec** recently produced a rare shortform video for the track "La Cumparsita" to promote the album "Symphonic Tango." **Steven Lippman** directed the short, which combines dance and drama.

"We made the clip with VH-1 in mind," says Copps. "But they're having trouble programming it."

"Classical Hits TV" likely could find a slot. "It's an experiment worth trying," says Copps.

Some labels already provide retailers with shortform videos for in-store play. Apparently, there are enough clips around to get a classical show off the ground.

PRIVATE PARTY: L.A.'s **Private Music** is entertaining the notion of releasing a longform concert video chronicling this summer's **Ringo Starr & His All-Starr Band** tour. We can think of no better rock'n'roll gig to catch live on video!

Imagine a tape showing **Starr, Todd Rundgren, Burton Cummings, Nils Lofgren, Timothy B. Schmitt, Dave Edmunds, Joe Walsh, Timmy Cappello, and Zak Starkey** trading licks on hits by the **Beatles, Rundgren, the Guess Who, Poco, Rockpile, and the Eagles**.

This fall, **Disney Channel's** "Going Home" series will include a concert documentary about **Ringo & Co.'s** July gig at Liverpool's Empire Theatre. **Private** is interested in partnering with **BMG Video** to release a companion piece on video, says label president/CEO **Ron Goldstein**.

SHORTFORMS: **Guns N' Roses** will be honored with the Video Vanguard award at MTV's **Video Music Awards** Sept. 9 in L.A. ... The **Music Video Producers Assn.** will host its third annual "MVPA Pre-MTV Rock 'N Bowl" party from 9 p.m.-2 a.m. Sept. 8. Cost is \$10 per ticket. Contact the MVPA at the organization's Hollywood headquarters ... **Def Jam** music videos are being pro-

moted by **Chaos Records** these days. **Def Jam** clips used to go through **Columbia**. Video veteran **Lou Robinson** handles clip promotion for **Chaos** ... An MTV European countdown show is now on the air in Belarus, a member of the Commonwealth of Independent States. The program airs on the state TV channel, **Belorussian State Open Channel** (BelteleRadio Co.) ... **Max Gousse**, formerly a programming analyst at **The Box**, joins **Giant Records'** East Coast black music department as A&R director.

HUMPIN' AROUND: **MCA** will test the video-single waters Sept. 15 when **Bobby Brown's** "Humpin' Around" hits the streets. The 15-minute clip, which comes from the artist's new "Bobby" release (25), features a sexy, extended dance mix created exclusively for sell-through. Interviews and a "making-of" sequence are included. Suggested list price is \$9.95.

THE EYE



by Deborah Russell

EYE OPENER: **Rap-A-Lot** artist **Bushwick Bill**, who lost his right eye in a shooting (and used a photo of the aftermath as album cover art), removes his glass eye at the end of his new video "Ever So Clear." **The Box** has agreed to air the entire clip, but changes were required for MTV, which will debut the video Monday (24). **P.S. O'Neill** directed the clip; **Gary Guillet** produced.

EYE ON MONROE: The benefits of cross-promotion are not lost on **Sabrina Molinar**, who directs, produces, and hosts the **Monroe**, La.-based top 40 show "Video 102." When she's not playing videos on **KNOE TV**, she is either spinning records at **KNOE** radio or selling records at a local **Tape World** outlet.

The hourlong "Video 102" airs at 2 a.m. Sundays and reaches about 180,000 viewers in a pocket of land that bleeds into Arkansas and Mississippi territory. The late hour is a mixed blessing for **Molinar**.

"This is a pretty conservative market; I can't play **Sir Mix-A-Lot's** 'Baby Got Back' [at **KNOE** radio]," she says. "So I feel like it's my job to open a window for these people."

Molinar's video and radio playlists are basically the same, featuring tracks by **Guns N' Roses, Madonna, Arrested Development, and Michael Jackson**, as well as the **Red Hot Chili Peppers** and **Faith No More**. But she will venture from the list and play cuts by popular alternative acts based on input from local college radio stations and retailers. **Tori Amos** and **Me Phi Me**, who get little local radio play, are examples.

Molinar uses **KNOE** radio to promote "Video 102" and encourages viewers to listen to her radio show.



Kidding Around. **Chet Atkins**, left, and **Jerry Reed**, right, "take direction" from **Kyle Hudgens**, a youngster who is featured in their new Columbia video "The Claw." **Hudgens** is just one member of a pint-size "production crew" starring in the new **Deaton Flanigen** video. **Robert Deaton** and **George Flanigen** directed and produced the Nashville-based shoot, which comes from the **Atkins/Reed** collaboration "Sneakin' Around."

Billboard THE CLIP LIST™

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

Continuous programming
1515 Broadway, New York, NY 10036

Continuous programming
1515 Broadway, New York, NY 10036

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

30 Hours Weekly
2806 Opryland Dr, Nashville, TN 37214

ADDS

Boyz II Men, End Of The Road
Bryan Adams, Do I Have To Say...
Ugly Kid Joe, Neighbor
Patty Smyth, Sometimes Love Just...
MC Serch, Here It Comes
Saigon Kick, Love Is On The Way
Jude Cole, Start The Car

ADDS

Bryan Adams, Do I Have To Say...
Boyz II Men, End Of The Road
After 7, Kickin' It
Crowded House, Weather With You
Del Amitri, Always The Last To Know
Ephraim Lewis, Drowning In Your Eyes
Elton John, Runaway Train

ADDS

EPMD, Crosscover
En Vogue, Free Your Mind
Mary J. Blige, Real Love
Lionel Richie, My Destiny

ADDS

Billy Joel, All Shook Up
Geezinslaw Bros., Help, I'm White...
John McEuen, Miner's Night Out

EXCLUSIVE

Def Leppard, Have You Ever...
INXS, Not Enough Time
Ugly Kid Joe, Neighbor

FIVE STAR VIDEO

Lindsey Buckingham, Countdown

CURRENT

David Black, Nobody But You
Men At Large, Use Me
Hammer, Gaining Momentum
Hi-Five, She's Playing Hard To Get
Jabulani, Shine Your Light
East Coast Family, 1-4-All-4-1
Charlie Wilson, Sprung On Me
Arrested Development, People...
The Good Girls, Just Call Me
Wendy Moten, Step By Step
Al B. Sure!, Right Now
Lisa Stansfield, A Little More Love
Rachelle Ferrell, Till You Come Back...
Rude Boys, My Kinda Girl
After 7, Kickin' It
Full Force, Quickie

HEAVY

John Anderson, Seminole Wind
Clint Black, We Tell Ourselves
Suzy Bogguss, Letting Go
Boy Howdy, Our Love Was Meant To Be
Brooks & Dunn, Boot Scootin' Boogie
Mary-Chapin Carpenter, I Feel Lucky
Mark Chesnut, I'll Think Of Something
Billy Ray Cyrus, Could've Been Me
Diamond Rio, Nowhere Bound
Dixiana, That's What I'm...
Vince Gill, I Still Believe In You
Sammy Kershaw, Yard Sale
Tracy Lawrence, Runnin' Behind
Little Texas, You And Forever And Me
McBride & The Ride, Going Out Of...
Dolly Parton, Light Of A Clear...
Sawyer Brown, Caffe On The Corner
Collin Raye, In This Life
Ricky Van Shelton, Wear My Ring...
Shenandoah, Hey Mister
Doug Stone, Warning Labels
M. Stuart/T. Tritt, This One's...
Aaron Tippin, I Wouldn't Have It...
Randy Travis, If I Didn't Have You
Trisha Yearwood, Wrong Side Of...

HEAVY

Alice In Chains, Would?
The Black Crowes, Thorn In My Pride
Bobby Brown, Humpin' Around
Boyz II Men, End Of The Road
En Vogue, Free Your Mind
Nirvana, Lithium
Pearl Jam, Jeremy
Temple Of The Dog, Hunger Strike
TLC, Baby-Baby-Baby
U2, Even Better Than The Real Thing

ARTIST OF THE MONTH

Santana, Somewhere In Heaven

GREATEST HITS

Eric Clapton, Layla
En Vogue, Giving Him Something...
Genesis, Jesus He Knows Me
Billy Joel, All Shook Up
Elton John, The One
Madonna, This Used To Be My...
Patty Smyth, Sometimes Love Just...

HEAVY

Peter Cetera, Restless Heart
Michael Jackson, Jam
k.d. lang, Constant Craving
Toad The Wet Sprocket, All I Want
U2, Even Better Than The Real Thing
Wilson Phillips, Give It Up

LIGHT

Chet Atkins/Jerry Reed, The Claw
Aaron Barker, Taste Of Freedom
Brooks & Sharp, Baby I'm The One
Stacy Dean Campbell, Rosalee
Corbin/Hanner, Just Another Hill
Steven Curtis Chapman, The Great...
Evangeline, Bayou Boy
Judy Fields, Eyes Of Love
Rebecca Holden, The Highway Runs...
Alison Krauss, New Fool
Jim Lauderdale, Wake Up Screaming
Dennis Robbins, My Side Of Town
Jack Robertson, Bootie Bumpin'...

BUZZ BIN

Morrissey, Tomorrow
Sonic Youth, 100%
Soup Dragons, Divine Thing

WHAT'S NEW

Mary-Chapin Carpenter, I Feel Lucky
Charles & Eddie, Would I Lie To You
Glenn Frey, I've Got Mine
Lyle Lovett, Church
Najee, I Adore Mi Amore
Neville Brothers, One More Day
Lionel Richie, My Destiny
David Sanborn, Bang Bang
Swing Out Sister, Am I The Same Girl
Wailing Souls, All Over The World

HEAVY

TLC, Baby-Baby-Baby
Kris Kross, Warm It Up
Babyface, Give U My Heart
En Vogue, Giving Him Something...
Michael Jackson, Jam
Alyson Williams, Just My Luck
Joe Public, I Miss You
CeCe Peniston, Keep On Walkin'
Lorenzo, Real Love
Ralph Tresvant, Money Can't Buy...
Pete Rock & C.L. Smooth, They...
Brian McKnight, The Way Love Goes
Eric B & Rakim, Don't Sweat The...
Freddie Jackson, I Could Use A...
Mary J. Blige, You Remind Me (Remix)
House Of Pain, Jump Around
Chaka Khan, You Can Make The...
R. Kelly, Slow Dancin'
The Cover Girls, Wishing On A Star
Bobby Brown, Humpin' Around

MEDIUM

Tracy Byrd, That's The Thing...
Bruce Carroll/Ricky Skaggs, If We...
Lionel Cartwright, Be My Angel
Jeff Chance, Walk Softly On...
Mark Collie, Even The Man In...
Holly Dunn, As Long As You Belong...
Darryl & Don Ellis, No Sir
Radney Foster, Just Call Me Lonesome
Matthews, Wright & King, Mother's...
The Mavericks, This Broken Heart
Mac McAnally, The Trouble With...
Martina McBride, That's Me
Tim Mensy, This Ol' Heart
Pirates Of The Mississippi, Too Much
Ronnie Reeves, What If You're Wrong
Mike Reid, Keep On Walkin'
Billy Joe Royal, Funny How Time...
Pam Tillis, Shake The Sugar Tree
Kevin Welch, Somethin' 'Bout You
Michael White, Familiar Ground

BREAKTHROUGH

Roger Waters, What God Wants

THE BOX

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HEAVY

Aaron Tippin, I Wouldn't Have It...
Billy Ray Cyrus, Could've Been Me
Clint Black, We Tell Ourselves
Collin Raye, In This Life
Diamond Rio, Nowhere Bound
Doug Stone, Warning Labels
Little Texas, You And Forever And Me
Mark Chesnut, I'll Think Of Something
*Marty Stuart, Now That's Country
Mary-Chapin Carpenter, I Feel Lucky
McBride & The Ride, Going Out Of...
Sammy Kershaw, Yard Sale
Tracy Lawrence, Runnin' Behind
Trisha Yearwood, Wrong Side Of...
Vince Gill, I Still Believe In You

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Martina McBride, That's Me
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Ronnie Reeves, What If You're Wrong
Mike Reid, Keep On Walkin'
Billy Joe Royal, Funny How Time...
Pam Tillis, Shake The Sugar Tree
Kevin Welch, Somethin' 'Bout You
Michael White, Familiar Ground

STRESS

Bryan Adams, Do I Have To Say...
Eric Clapton, Layla
Helmet, Unsung
House Of Pain, Jump Around
Michael Jackson, Jam
Me Phi Me, Sad New Day
Megadeth, Symphony Of Destruction
Shakespeare's Sister, Stay
Toad The Wet Sprocket, All I Want
Paul Westerberg, Dyslexic Heart

THE BOX

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CMT

COUNTRY MUSIC TELEVISION.

Continuous programming
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Jeff Chance, Walk Softly On...
Mark Collie, Even The Man In...
Holly Dunn, As Long As You Belong...
Darryl & Don Ellis, No Sir
Radney Foster, Just Call Me Lonesome
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The Mavericks, This Broken Heart
Mac McAnally, The Trouble With...
Martina McBride, That's Me
Tim Mensy, This Ol' Heart
Pirates Of The Mississippi, Too Much
Ronnie Reeves, What If You're Wrong
Mike Reid, Keep On Walkin'
Billy Joe Royal, Funny How Time...
Pam Tillis, Shake The Sugar Tree
Kevin Welch, Somethin' 'Bout You
Michael White, Familiar Ground

ACTIVE

Arrested Development, People...
Body Count, The Winner Loses
Cracker, The Winner Loses
Cracker, Happy Birthday To Me
Del Amitri, Always The Last To Know
Genesis, Jesus He Knows Me
Elton John, The One
MC Serch, Here It Comes
CeCe Peniston, Keep On Walkin'
Slaughter, Real Love
Patty Smyth, Sometimes Love Ain't...
Spin Doctors, Little Miss Can't Be...
Wilson Phillips, Give It Up

ADDS

After 7, Kickin' It
Bad 4 Good, Nineteen
The Boys, Doin' It With The B
Brand New Heavies, Heavy Rhyme...
Bushwick Bill, Ever So Clear
Chaka Khan, You Can Make The...
David Byrne, Girls On My Mind
Def Jef, Call's All That
En Vogue, Free Your Mind
Eric Clapton, Layla
Geto Boys, Ain't With Bein' Broke
Ice Cube, Be True To The Game
INXS, Heaven Sent
Jeannette Katt, Girl Noise
Lisa Stansfield, A Little More Love
The Party, Free
Prince, Sexy MF
R. Kelly, Slow Dancin'
Rollings Stones, Jumpin' Jack Flash
Sophie B. Hawkins, California Here...
Tevin Campbell, One Song
Third World, Committed
Tommy G, That's How I Hit 'Em

HEAVY

Aaron Tippin, I Wouldn't Have It...
Billy Ray Cyrus, Could've Been Me
Clint Black, We Tell Ourselves
Collin Raye, In This Life
Diamond Rio, Nowhere Bound
Doug Stone, Warning Labels
Little Texas, You And Forever And Me
Mark Chesnut, I'll Think Of Something
*Marty Stuart, Now That's Country
Mary-Chapin Carpenter, I Feel Lucky
McBride & The Ride, Going Out Of...
Sammy Kershaw, Yard Sale
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Trisha Yearwood, Wrong Side Of...
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Mike Reid, Keep On Walkin'
Billy Joe Royal, Funny How Time...
Pam Tillis, Shake The Sugar Tree
Kevin Welch, Somethin' 'Bout You
Michael White, Familiar Ground

ON

Jude Cole, Start The Car
Damn Yankees, Don't Tread On Me
Faster Pussycat, Nonstop To Nowhere
Kiss, Domino
L7, Pretend We're Dead
Saigon Kick, Love Is On The Way
Joe Satriani, Summer Song
Suicidal Tendencies, Asleep At The...

BOX TOPS

Jodeci, Come & Talk To Me
Poison Clan, Shake Whatcha' Mama...
En Vogue, Giving Him Something...
House Of Pain, Jump Around
East Coast Family, 1-4 All 4-1
M.C. Ren, Final Frontier
Mr. Scarface, Money And The Power
Life, Breakdown
Arrested Development, People...
DJ Quik, Jus Lyke Compton
Jodeci, Come And Talk To Me
Billy Ray Cyrus, Achy Breaky Heart
Sir Mix-A-Lot, Baby Got Back (Remix)
Kris Kross, The Way Of The Rhyme
Shabba Ranks, Mr. Loverman
Dr. Dre, Deep Cover

HEAVY

Aaron Tippin, I Wouldn't Have It...
Billy Ray Cyrus, Could've Been Me
Clint Black, We Tell Ourselves
Collin Raye, In This Life
Diamond Rio, Nowhere Bound
Doug Stone, Warning Labels
Little Texas, You And Forever And Me
Mark Chesnut, I'll Think Of Something
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Mary-Chapin Carpenter, I Feel Lucky
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Sammy Kershaw, Yard Sale
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Bruce Carroll/Ricky Skaggs, If We...
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Mike Reid, Keep On Walkin'
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TLC, Baby-Baby-Baby

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Mark Collie, Even The Man In...
Mike Reid, Keep On Walkin'
Pam Tillis, Shake The Sugar Tree
Randy Travis, If I Didn't Have You
Ricky Van Shelton, Wear My Ring...
Sawyer Brown, Caffe On The Corner
*Travis Tritt, Lord Have Mercy On...

MEDIUM

Alison Krauss, New Fool
Eric B & Rakim, Funny How Time...
Billy Joel, All Shook Up
Boy Howdy, Our Love Was Meant To Be
Brooks & Dunn, Boot Scootin' Boogie
Chet Atkins/Jerry Reed, The Claw
Corbin/Hanner, Just Another Hill
Darryl & Don Ellis, No Sir
Dennis Robbins, My Side Of Town
Dixiana, That's What I'm...
Dolly Parton, Light Of A Clear...
Holly Dunn, As Long As You Belong...
Jeff Knight, Someone Like You
John Anderson, Seminole Wind
Kevin Welch, Somethin' 'Bout You
Lionel Cartwright, Be My Angel
Lorrie Morgan, Something In Red
Mac McAnally, The Trouble With...
Martina McBride, That's Me
M. Stuart/T. Tritt, This One's...
Matthews, Wright & King, Mother's...
Pirates Of The Mississippi, Too Much
Radney Foster, Just Call Me Lonesome
Shenandoah, Hey Mister
Suzy Bogguss, Letting Go
The Bellamy Brothers, Cowboy Beat
*Tim McGraw, Welcome To The Club
Tim Mensy, This Ol' Heart
Tracy Byrd, That's The Thing...
* DENOTES ADDS

CURRENT

Clannad, In A Lifetime
Patty Smyth, Sometimes Love Just...
Lyle Lovett, Church
Wreck X N Effect, Rump Shaker
Peter Cetera, Restless Heart
Chaka Khan, You Can Make The...
Freedom Of Soul, This Is Love
Mary J. Blige, Real Love
Saigon Kick, Love Is On The Way
Jackyl, I Stand Alone
Angelique Kidjo, We We
Bad 4 Good, Nineteen
Annie Lennox, Walking On Broken...
Chill Deal Boys, Rock The House
White Zombie, Black Sunshine
Prince, Sexy MF
Life, Sex, Death, Tank
The Flaming Lips, Every Wants Live...
Eric Clapton, Layla
Lindsey Buckingham, Countdown
David Byrne, Girls On My Mind
Morrissey, Tomorrow

FRIDAY NIGHT VIDEOS

1 hour weekly
888 7th Ave, NY, NY 10106

CURRENT

TLC, What About Your Friends
Boyz II Men, End Of The Road
A Tribe Called Quest, Scenario
Mary J. Blige, You Remind Me
Highland Place Mobsters, Let's Get...
Jodeci, Come And Talk To Me
Babyface, Give U My Heart

MEDIUM

Alison Krauss, New Fool
Eric B & Rakim, Funny How Time...
Billy Joel, All Shook Up
Boy Howdy, Our Love Was Meant To Be
Brooks & Dunn, Boot Scootin' Boogie
Chet Atkins/Jerry Reed, The Claw
Corbin/Hanner, Just Another Hill
Darryl & Don Ellis, No Sir
Dennis Robbins, My Side Of Town
Dixiana, That's What I'm...
Dolly Parton, Light Of A Clear...
Holly Dunn, As Long As You Belong...
Jeff Knight, Someone Like You
John Anderson, Seminole Wind
Kevin Welch, Somethin' 'Bout You
Lionel Cartwright, Be My Angel
Lorrie Morgan, Something In Red
Mac McAnally, The Trouble With...
Martina McBride, That's Me
M. Stuart/T. Tritt, This One's...
Matthews, Wright & King, Mother's...
Pirates Of The Mississippi, Too Much
Radney Foster, Just Call Me Lonesome
Shenandoah, Hey Mister
Suzy Bogguss, Letting Go
The Bellamy Brothers, Cowboy Beat
*Tim McGraw, Welcome To The Club
Tim Mensy, This Ol' Heart
Tracy Byrd, That's The Thing...
* DENOTES ADDS

Pump It Up

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

CURRENT

EPMD, Crosscover
Eric B & Rakim, Don't Sweat...
Arrested Development, People...
College Boyz, Hollywood Paradox
Mr. Scarface, Money And The Power
Eric B. & Rakim, Juice
Yo-Yo, Homegirl Don't Play Dat
Black Sheep, Strobeltite Honey

the Medialine

Happy, Happy News: Album Possible For 'Ren & Stimpy'

BY ERIC BOEHLERT

OH JOY: Ren and Stimpy may take a page out of Bart Simpson's playbook and release a record of their own. According to **Henry Porch**, the music supervisor for "Ren & Stimpy," the idea of an album is being kicked around by **Nickelodeon**, the network that hosts the pair of cartoon cult characters. "Nothing's been decided," he says, "but I'd like that to happen."

The first full season of "Ren & Stimpy" began Aug. 15. Last year, six episodes ran repeatedly on Nickelodeon and sister network MTV. The wayward tales of the deranged, mood-swinging Chihuahua (Ren) and his sunny, nose-picking cat friend (Stimpy) immediately found two separate worshipful audiences: kids enthralled by the show's over-the-top grossness (farts, exploding eyeballs) and adults (particularly college students) drawn to the disturbing, and often hilarious, psychological terror Ren and Stimpy continuously endure.

The music that runs throughout the episodes also has helped cement the show's appeal. Porch says viewers react to the tunes because the patched-together score sounds like a throwback to cartoons of long ago.

Although Porch says he and creator **John Kfcifalusi** did not set out to deliver a campy sound, the music usually comes out as a cross between themes to old game shows, cheesy sci-fi epics, and Yogi Bear cartoons.

That's because the music itself is old. Rather than selecting a contemporary electronic score, Porch searches through music libraries and chooses pieces from the '50s and '60s to fit the 30-40 different mood swings within each episode.

Last year's sing-along hit with fans,

the (according to Porch) **Burl Ives**-inspired "Happy, Happy, Joy, Joy," may be nudged aside by this season's sure winner, "The Lord Loves A Hangin'." Those songs, along with the Ventures-induced opening instrumental theme, are produced within Stemco, Kfcifalusi's production company.

PAY TO PLAY: Request, the **Sam Goody/Musicland**-backed magazine, will soon be sold on newsstands. The issue due out in September will be given away at 150 college bookstores. Then in October, the magazine will ship 75,000 copies to the top 25 markets, where it will sell for \$1.95. The magazine will still be free to store customers.

Brian McGinnis, Request's ad sales manager, says the move will help the magazine reach consumers who do not shop in any of the chain's 880 outlets. He hopes, too, to corner "Rolling Stone readers disenchanted with the way it has strayed from music."

The move is also designed to convince wary advertisers, particularly those outside the music industry, to commit to a give-away magazine. Advertisers are traditionally suspicious of freebies, fearing they're never actually read.

Request's move follows the lead of **Tower Records' Pulse!**, which hit newsstands in February. Editor and publisher **Mike Farrace** reports the April issue—the latest with sales figures—sold 15,000 newsstand copies. He hopes to up that to 40,000 by year's end.

WARPED: In **Spy's** first Music Awards, **Nirvana** not only won best new artist, it received more reader votes than the combined total of all other nominees—**Crash Test Dummies**, **P.M. Dawn**, **Primus**, **Naughty By Nature**, and the **KLF**.

ON SCREEN

HONEYMOON IN VEGAS
Written and directed
by **Andrew Bergman**
(Castle Rock Entertainment)
Opens Friday (28)

Elvis is dead (deal with it) but his spirit busts loose and shakes some hip in this break-neck comedy starring **Nicolas Cage** and **Sarah Jessica Parker** as a couple who fly to Vegas to be married—until he loses her in a card game to a shiny suit filled to oleaginous perfection by **James Caan**. A deathbed promise, cagey cabbie, and island chief with a penchant for show tunes all figure in the mix, a sweet concoction cooked up from the simplest back-of-bag recipe: boy loves girl, boy loses girl, boy racks up large amounts of frequent-flyer mileage to get girl back. A crack cast, clever script (from the writer of "The In-Laws" and "The Freshman"), and sure pacing, however, take it well out of the tollhouse realm.

The real star, of course, is the King (metaphorically speaking, that is. **Re-**

member: He's dead). The soundtrack (available on **Epic Soundtrax**) explodes into life with **Bruce Springsteen** belting "Viva! Las Vegas" and careers through **Amy Grant's** version of "Love Me Tender," **Billy Joel's** "All Shook Up," **John Mellencamp's** "Jailhouse Rock," and other modern readings of Presley performance standards (he does get to do a few himself). For everyone who has ever perused the list of Oscar best-song nominees and intoned, "Huh?" (everyone who doesn't stay for the closing credits, that is), this is for you: These songs steal scenes, setting up and/or commenting on the action; they're definitely foreground.

Filling the available background are all make and manner of Elvises (little, black, Oriental...), hilarious in their sheer unobtrusiveness as they crowd the edges of scenes, checking in at the front desk, playing cards and slots, hopping out of cars. They're onstage and in the air: **Elvi Elvi** everywhere.

Who could help falling in love with this?
MARILYN A. GILLEN

Carmaker To Keep Backing Tours Volkswagen Cites Success With Genesis

BY WILLEM HOOS

AMSTERDAM—A new, multimillion-dollar income source may open up to pop and rock music in Europe following the success of the first sponsorship deal from a car company.

German manufacturer Volkswagen says its support for Genesis' European tour was intended to "freshen up" the company's image, especially with the younger end of its target audience. So pleased is the company with the effects of its involvement that it is now looking to repeat the exercise.

"We know that Volkswagen is not one of the sexy car brands to youngsters," says Volkswagen spokeswoman Jennifer Hurshell. "So we're glad that we were in the position to create a positive image transfer with the help of Genesis."

"The results of the campaign have exceeded our expectations," she continues. "No one in the automobile business has done this before, so it was rather risky. But luckily for us the campaign has turned out to be so successful. For that reason Volkswagen has decided to go on with sponsoring activities linked to pop music in the coming five or six years, not only in Europe but also in other parts of the world."

Volkswagen's sponsorship activities have in the past been centered on sports events; the company was one of the sponsors of the Barcelona Olympics.

Hurshell says that Volkswagen was extremely conscious of its lack of experience in rock music and spent nine months preparing its sponsorship package for the Genesis tour.

Volkswagen's support of the tour ran to a "few million dollars" and

covered all the dates from the opening outdoor show in Werchter, Belgium, June 28, to the concert at Knebworth Park, England, August

Firm aims to 'freshen' image

2. The 23 shows in 11 countries attracted a total of 2.1 million fans.

In all those countries, Volkswagen and its representing import companies and dealers had set up a marketing campaign which focused on two specialized Volkswagen models: the Polo Genesis and the Polo Genesis G40.

According to Hurshell, so far a total of 20,000 of the two cars have been sold in the 12 European countries. "It's far more than we had expected," she adds. "I think it's thanks to the enthusiastic report from all parties involved. The marketing campaign showed, and still shows, a wonderful harmony and synergy."

There were also more peripheral benefits from the campaign. A total of 60,000 Volkswagen employees, mainly from Germany, bought tickets for the Genesis shows. They were assisted in doing this by Volkswagen as the company helped obtain numbers of tickets which would not otherwise have been available.



Two Out Of Three Ain't Bad. During a recent promotional trip to London, Wendy Wilson and Chynna Phillips of Wilson Phillips receive platinum awards for U.K. sales of their debut SBK album. Absent was the third member of the trio, Carnie Wilson. Presenting the plaques are Jean-Francois Cecillon, managing director of the EMI label, and Peter Reichardt, managing director of EMI Music Publishing. Shown, from left, are Wilson, Cecillon, Phillips, and Reichardt.

Guns Sets Banned, Then Unbanned, In South Africa

BY ARTHUR GOLDSTUCK

JOHANNESBURG—In a landmark case in South Africa, the Guns N' Roses albums, "Use Your Illusion," have been banned and unbanned within the space of a month. At issue: the band's explicit lyrics.

The most recent development occurred July 31, when the Publications Appeal Board upheld an appeal against the ban by the RPM Record Co., which handles the Geffen titles in this market. The original censure was imposed at the beginning of July by the Directorate of Publications.

The fuss has happened almost one year after the "Use Your Illusion" albums were released in South Africa, and after they had sold a combined 28,000 copies.

In the original judgment order banning the recordings, the Directorate of Publications declared that they

would have "negative influence" on teenagers. The major problem was offensive language in the songs, but the Directorate also objected to the "sustained mockery of the creation" and veered into the listening habits of various world-renowned teenagers.

"The most disturbing aspect of these albums is that the target group is teenagers," ran the formal judgment. "Guns N' Roses is the favorite group of tennis star Jennifer Capriati, aged 16 . . . There is no doubt that music of this kind conditions children to accept this kind of offensive language as normal and, in fact, the very daring use of these words in songs, and by a world-famous and popular group, seems to attract even more attention. Rather than be repulsed by these lyrics, many children are amused and led to believe that this language (and the ideas it expresses) is acceptable."

Giving the world a deeper insight into the South African government's way of thinking, the Directorate also justified the ban on the basis that it censors films and books, too: "If we scrutinize novels and films and often

cut offensive language from films/videos, there is surely a strong precedent for doing so with pop songs where the exposure is much, much wider, and the negative influence greater and more damaging."

Attorney Mark Rosin, also an established music critic here, appeared before the Appeal Board on behalf of RPM. In several hours of closely argued testimony, he suggested that the Directorate had made "a number of fundamental errors" and based its decision on the lyrics alone.

"No attention seems to have been paid to the music, vocal delivery, and lyrical composition, and general merits of the album," he said.

Rosin pointed out that the music of Guns N' Roses album "structurally and emotionally . . . represents a significant advance in terms of the chordal progressions prevalent in rock music. They have restored artistry and passion, excitement and honesty, intelligence and proficiency into the genre. Their musical form mirrors the restless anxiety of those trying to resolve contradictory impulses within themselves."

Rosin also argued that the group had become responsible for "the revival of the epic song," and related it to the epic tradition in cinema. As such, they are "certainly not appreciated by children and fall within the realm of adult rock music."

He analyzed the number of words on the albums (about 8,450) and pointed out that according to the detailed banning judgment, only about 0.06% had been deemed offensive—or about 20 to 30 seconds out of 152 minutes. Rosin argued, too, that the banning of records would just give new impetus to record piracy, which is already a critical problem in the local music industry.

If the decision was upheld, said Rosin, "we will be entering a dark phase" in which prudish theory would carry the day over empirical evidence on the harmfulness of rock music. The Board congratulated Rosin on his delivery, and after further deliberations behind closed doors, decided to lift the ban, subject to a restriction on selling the records to anyone under 18.

newsline...

MIKE OLDFIELD'S "Tubular Bells II" will be among the first DCC titles from Warner Music this fall. Oldfield's manager, Clive Banks, confirms the musician is allowing DCC royalty concessions to the label to help launch the format. "There's a royalty break on initial quantities," he says, "and then the rate comes right."

LONDON-BASED TIMBUKTU RECORDS has placed Pakistani brother and sister act Nazia & Noh with BMG for Southeast Asia, excluding Indonesia. The pair, popular in India and Pakistan, has previously recorded for EMI. Their new album is "Camera."

STUART GRUNDY is leaving his post as executive producer of BBC Radio 1 in October and will be working with U.K. radio syndicator Unique Broadcasting. The firm supplies programs to a number of European outlets, including MTV Europe, London's Capital Radio, and BBC Radio 1.

THE PICKWICK GROUP'S new distribution center in Coventry, England, is now on line. The center, which claims to be able to pick 80,000 units a day, is the first designated pan-European record and video distribution operation.

HMV JAPAN will open its sixth store, in the western Tokyo suburb of Atsugi, Sept. 4. The store will be 6,400 square feet.

U.K.'s First 'Audio-Description' Vid Set

BY PETER DEAN

LONDON—The U.K.'s first video augmented with audio description is set for release Sept. 18.

"Hear My Song" is being advertised to the trade as the first video "blind people can 'see.'" One version of the video will contain a commentary describing scenery, costumes, facial expressions, and action for the blind and partially sighted.

There are about 1 million blind and visually handicapped people in the U.K., 90% of whom watch television but miss vital visual information. Audio description fills in those gaps during quiet interludes and, in the case of "Hear My Song," is narrated by one person, actor Andrew Sachs. Sachs has

close links with the Royal National Institute for the Blind, which is associated with the launch of the video.

CIC is releasing the regular version of "Hear My Song" for \$86, while the audio-described version is going out to the trade at \$16.25. The lower price is aimed at sell-through sales through the RNIB, and also for video outlets to encourage a new audience into stores. CIC rental product manager Amanda Hearth says the release will enable stores to "capitalize on a potentially profitable market which has not been tapped to date."

It is anticipated that there will be a stipulation that dealers will be able to buy the lower-priced version only in conjunction with the full-price video.

CIC says "Hear My Song" was cho-

sen to pioneer the audio-description concept because of its scenery and its music and because the older age of its main target audience could mean a higher proportion than normal is visually impaired.

Hearth says she hopes other distributors will follow suit and release audio-described versions, in the same way that the industry has coordinated closed-captioning, which offers subtitling on videos for the deaf and hard-of-hearing. Closed-caption titles are generated via a decoder on the VCR.

The comedy "See No Evil, Hear No Evil" was used to launch RCA/Columbia's U.K. company 20/20 Vision in 1990 with two versions of the video being made available—one with subtitles.

IFPI Continues To Fan Anti-Piracy Flames Uses Festival To Bring Its Message To The Masses

■ BY JEFF CLARK-MEADS

LONDON—The IFPI is continuing to take a direct approach in presenting the anti-piracy message to Poland's music fans.

Its campaign was a central theme in the three-day Jarocin rock festival, held Aug. 14-16, where the generic "Pirates Kill Music" slogan was emblazoned across hundreds of T-shirts and buttons bought by fans.

The organizers of the Jarocin festival, which began in the early '70s, suggested a cooperation with the IFPI following an anti-piracy concert promoted by local record company association ZPAV last month (Billboard, July 25).

The head of the IFPI's Polish op-

eration, **Bianka Alicja Kortlan**, says she believes the direct approach to fans is paying dividends. She regards the number of shirts and banners in evidence at Jarocin as an indication that the campaign is receiving popular support.

Kortlan argues that another benefit is that the campaign gives the media a reason to write about anti-piracy and project the message of how deeply the illicit trade damages Polish music.

"I believe we are getting the message across to music fans," she says. "They actually identify with it very well."

As for proposed new copyright law, Kortlan describes it as "on vacation." Draft legislation was pre-

sented to parliament April 2; since then a legal commission has been considering 21 pages of proposed amendments.

With parliament currently in summer recess, legislators will be presented with a revised version of the proposed law when they return.

When first presented, it contained a 50-year copyright-protection period, a rental right, and a clause giving record companies "the right to exploit the recorded work." IFPI is now seeking amendments that would detail exactly what those exploitation rights mean in terms of rental and distribution.

Entertainment U.K. Makes Direct Move

■ BY PETER DEAN

LONDON—Mass merchandiser Entertainment UK, the U.K.'s largest purchaser of sell-through videos, is moving into direct licensing through its own label, Star Vision.

The company is launching with "The Guilty," a TV miniseries with a proven track record, and will follow with "Freddie FRO7," a full-length animation currently showing in U.K. cinemas. Star Vision is also set to announce the direct purchase of its first Hollywood feature film.

The Star Vision label was set up in February to rerelease product through sales and distribution agreements with copyright holders in what amount to quasi-sublicensing deals.

The titles retail through the budget price points of \$9.50 and \$11.50, but the real test comes with the Monday (24) release of "The Guilty," which will retail at a full-price \$28.60.

Richard Green, Entertainment UK's head of marketing and buying, says his company can capitalize on the surplus of available titles in the U.K. marketplace.

He comments, "Our core business is mass merchandising, which is what we were set up to do and where the money is reinvested. But there is an opportunity in the marketplace to recycle product which Star Vision allows us.

"Our acquisitions will be with independent producers, such as television companies who have an excess of

product, and there's an opportunity for business to take place. I won't deny that we're also looking for improved profits by doing this."

Entertainment UK, which supplies major retailers such as Woolworth and Tesco, unsuccessfully launched a record label, Union, four years ago.

Green says buying its own films for video distribution has fewer risks than those involved with the company's short-lived foray into records. "With video, there are a lot of indications prior to purchase, such as whether it has performed well on TV and whether it has a built-in awareness. The artists involved are usually well-known and generally you know the up sides and the down sides."

MTV: U.K. Vid Licensor VPL Is Monopolistic

LONDON—Video Performance Ltd., the U.K.'s licensor of music videos for television use, is being required to justify its existence to the European Commission.

MTV Europe has lodged a complaint with the commission's competition department, DG4, arguing VPL is monopolistic and that there is a lack of competition in setting broad-

cast royalty rates. VPL represents all the major labels in the U.K. and the vast majority of significant independents.

MTV's reference to DG4 is being seen as part of the maneuverings by both sides prior to the renegotiation of VPL's agreement with the satellite broadcaster. Privately, VPL members believe the station would like to circumvent VPL altogether and establish global deals with the head office of the individual major record companies.

MTV declines to comment on any aspect of the DG4 reference.

VPL chairman John Brooks explains that, having received MTV's complaint, DG4 will at some point ask VPL to answer it.

At that stage, Brooks says, "We will show why we are necessary. VPL acts for a large number of companies who make videos and not just the big six labels. We are a necessary part of modern licensing systems."

He argues that VPL provides a handy central point for clearing videos and for paying royalties. Without it, a huge bureaucracy would be produced, he contends.

JEFF CLARK-MEADS



SYDNEY—Independent label Westside Records has formalized its relationship with Phonogram Australia through an exclusive distribution deal.

Previously, the companies worked together on an ad hoc basis. Now, they say, they have the framework for further development of Australian talent.

Henceforth, Phonogram will distribute all Westside product. In the past the label has had gold success with new artists Teen Queens and Radio Freedom. Pictured signing the deal are Westside managing director Forrest Redlich, left, and Tim Read, president of PolyGram Australasia.

GLOBALTM MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

FRANCE: Ragamuffin is still highly fashionable here. The Pulse has already focused on **Poupa Claudio** from Toulon and **Tonton David**, the first ragamuffin act to score a top-50 hit. Now the spotlight swings toward **Daddy Yod**, whose second album, "Daddy Yod," mixed by **Gussie P.**, has been released on the indie label Bakchich/Mélodie. Hailing from the French Antilles island of Guadeloupe, Yod has already scored a minor hit with his song "Faut Pas Taper La Doudou." His energetic shows are inspired by Jamaican "toasters," whose rapid patois wordplay was the forerunner to modern rap. Meanwhile, two new acts from the South of France—**Massilia Sound System** and the **Fabulous Trobadors**—have both adapted the Jamaican ragamuffin style to the culture of the region. Both have new albums out on Roker Promocion, a label set up by members of Massilia and licensed to Bondage, and both do their toasting in Occitan, one of Europe's most ancient languages. The Trobadors use the technique of verbal fights, a tradition that stretches back to the Middle Ages, where one person starts a line then another picks it up and finishes the sentence. The musical arrangements are minimal, but their work is original, clever, and full of surprises.

EMMANUEL LEGRAND

INDIA: No one understands a word he sings and most people here have not heard of rai music, but that hasn't stopped the Algerian superstar **Cheb Khaled** (Pulse, April 25) from becoming the hottest singer in India. His eponymous album has sold 30,000 cassettes in the two months since its release, and another 10,000 pirated cassettes are also estimated to be in circulation. No other act has sold so many copies of an album that is not sung in English or any of the Indian languages.



Much of Khaled's cross-cultural success must be credited to MTV-Asia, which put "Didi" in heavy rotation and made him a household name here. **JERRY D'SOUZA**

GERMANY: The avant-garde group **Die Haut** (the Skin) from Berlin is celebrating 10 years in the business with the release of a new album, "Head On!" (on the indie label What's So Funny About . . .). The group's music is dark, controlled, exuberant, tense, tearful, and immense, and usually it is also entirely instrumental. This new album, however, features songs custom-made for a succession of guest singers, including **Blixa Bargeld** (of **Einsturzende Neubauten**), **Kim Gordon** (**Sonic Youth**), **Jeffrey Lee Pierce** and **Kid Kongo** (both of the **Gun Club**), **Debbie Harry**, and **Lydia Lunch**. Some of these singers will make selected live appearances on Die Haut's current tour, which takes the group to Cologne (during PopKomm), Vienna, Hamburg, and Berlin. The show should be a musical feast for those drawn to the more sinister side of life.

ROMANIA: Composer and singer **Adrian Antonescu**, who has been living in the U.S. for more than 10 years, returned as guest of honor at last year's Mamaia festival, where he performed with the American pianist **Anthony Petosa**. Antonescu's music is a beautiful mixture of country, pop, and melodic rock. Despite his absence, he has remained a favorite on Radio Bucharest and many of his songs, recorded in the U.S., have been hits here, including "Scarile" (The Stairs), "Am Prieteni Buni" (I Have Good Friends), and "Don't Let Me Go." He is planning to make a new album here.



OCTAVIAN URSULESCU

NETHERLANDS: No fewer than 1,000 professional and amateur drummers will take part in a mass performance Sept. 5 on the River Maas near Rotterdam. The event is the brainchild of **Cesar Zuiderwijk**—drummer of veteran rock band **Golden Earring**—who will supervise the playing of several new compositions for percussion . . . **Cream Beat**, a band in the **Red Hot Chili Peppers** mold, was one of the new and talented acts due to showcase at the music trade fair PopKomm '92, Aug. 20-23 in Berlin. The band's debut album, "Stink People" (Columbia), will be released Sept. 1 . . . House/rave four-piece **Ulanbator** is the first local act to be signed to the Lafayette label, a specialist outlet for international house music that was set up a year ago. Ulanbator won its deal after an impressive performance at a festival of alternative pop and rock music, staged at the Paradiso in Amsterdam earlier this year.

WILLEM HOOS

Vanguard Classics Expands Into German Market In Sept.

■ BY WILLEM HOOS

AMSTERDAM—Vanguard Classics, the classical label owned by Dutch multinational record company Arcade, will be launched in the German market in the second half of September.

The marketing and promotion activities for the label will be handled by Arcade-Germany, which has its headquarters in Dusseldorf.

According to Vanguard director Gerald Hulsebosch, the company's first batch of 25 CDs will include six albums from pianist Alfred Brendel, three albums led by the late Austrian conductor Willy Boskovsky, and a three-CD box of Rossini's opera "La Pietra Del Paragone." The 1972 studio production of the opera is the first complete opera recording by José Carreras.

Before the end of this year, a total of at least 60 Vanguard Classics CD productions will be released in Germany. According to the company, the marketing activities for the first release will include advertisements in German music trade papers and in various German Classical consumers magazines. Some 400 German classical record retailers will get free display material.

Vanguard adds that in the near future, perhaps before the end of this year, the first German radio and television commercial for its product will be transmitted.

Vanguard Classics, now nearly 2 years old, has a total of more than 600 master tapes from the archives of American company the Vanguard Recording Society, which was established in the early '50s by brothers Seymour and Maynard Solomon.

U.K., Japan Cos. 'Step' Out Link For Dance-Music Label Launch

■ BY STEVE McCLURE

TOKYO—The U.K. and Japan now have one more thing in common besides being small island nations whose people like tea and gardening: a new, dance-oriented record label launched jointly by Japanese production company Sam Corp. and Britain's Master Rock Studios, which Sam bought out in May 1991.

The venture, called Watch Your Step, will attempt to carve out an indie-type niche in the market, says executive producer Mike Rogers. Master Rock technical director Steve Flood recently visited Tokyo with producer Martin Lascelles to check out the local dance scene and tailor the label's product accordingly.

Flood says the combination of U.K. production skills and a Japanese label is what makes the project interesting. "There have been lots of people trying to get money out of Japan, but it's never any more than that," says Flood. "What we want is to use the creative end of the U.K. and the creative end of Japan, plus both financial structures."

Watch Your Step's first album, produced by Lascelles, will feature 10 new mainly British dance acts such as e<c>a and will be released Sept. 28 in Japan and thereafter in Europe and the U.S.. Sam president Masao Suzuki says Japan will be the label's main market since his company has a well-established network of contacts here, adding that distribution arrangements for elsewhere have yet to be set up.

Rogers, who also works as a DJ at Tokyo's J-WAVE FM station, says Watch Your Step has mapped out an unusual promotion strategy. "We're going to bypass radio—we're going directly to the clubs," he says, claiming major record companies are out of touch with Tokyo's thriving club scene. "We've got a network of top Tokyo club DJs. They'll have the CDs before they come out in the stores."

Most of the tracks on Watch Your Step's albums will be recorded at Master Rock, Suzuki says. The label plans to release three to four titles a year. Eleven staffers, in Tokyo and London, will work under Suzuki and Flood.

Bernard Takes Ingram Director Post

LONDON—Ingram Entertainment plc. has appointed Steve Bernard as managing director, following the departure of Raymond Laren. Bernard is well known to the trade as the former U.K. managing director of RCA/Columbia, which he controlled for a five-year period, ending in 1987.

Ingram is the U.K. arm of the U.S. distribution giant Ingram Industries Inc., which has been operating from its London headquarters since October 1990 after the operating assets of the crashed Parkfield Group were acquired from the administrators.

Laren spearheaded the re-establishment of the operation he originally built up as Lightning Distribution in

the '60s, '70s, and '80s before selling to Parkfield.

Bernard says, "I see Ingram plc. performing the same role as in the U.S. We will follow an already proven and successful strategy in terms of return on investment and profitability. Being a wholesaler is about service, quality, delivery, and efficiency."

John L. Taylor, president and CEO of Ingram Entertainment Inc., says "We are grateful to Raymond Laren and his team for their splendid performance in putting his (or should I say our) operation back on the map. Raymond is a highly respected, dedicated, and imaginative leader."

PETER DEAN

'Tycoon' Co-Creator Berger Dies Latest Album Gets Launch In Montreal

■ BY LARRY LeBLANC

TORONTO—The launch here by Epic Records of the album "Tycoon," featuring English versions of songs from the popular French musical "Starmania," has been overshadowed by the death Aug. 2 of one of its creators, French composer Michel Berger.

The album, with songs first written by Berger and his Quebec collaborator Luc Plamondon 15 years ago, and adapted by English lyricist Tim Rice, features Céline Dion, Cyndi Lauper, Matt and Luke Goss from the U.K. act Bros, Nina Hagen, Tom Jones, Ronnie Spector, Willy DeVille, Kim Carnes, ex-Cock Robin front man Peter Kingberry, and newcomer Kevin Robinson.

Two days before he was to return to Paris to begin rehearsals for concerts with his wife, popular French singer France Gall, Berger suffered a fatal heart attack at his home in Ramatuelle, France. He was 44. Ironically, his death came as Lauper's version of "The World Is Stone," a hit earlier in the U.K., was climbing the French pop chart. As well, "Double Jeu," the only album Berger and Gall recorded together, was released by Warner France just two weeks earlier, June 15.

At the Canadian launch of the "Tycoon" album Aug. 13 at Places des Arts Theatre in Montreal in front of 200 friends and co-workers, a visibly shaken Plamondon read a letter to Berger written earlier in the day.

"I had planned to talk about the album but I just threw everything away," he said the next day, "and just wrote a letter to Michel that started, 'You must be with Mozart, Chopin, and Gershwin, which were your great admirations. They all died very young as you did, at the height of their creating powers.'"

"What makes me very sad about Michel's death is that he still had his best to give. We were going to compose a lot of rock operas. The day before he died, on the first of August, I talked with him for half an hour and we took an appointment to meet in Paris to start a new project. I went to Paris, but it was for his funeral."

Berger, who recorded 10 solo albums, was a legendary musical figure in France who first made his mark in the early '70s producing Veronique

Sanson and later wrote for and produced singers Françoise Hardy and Johnny Hallyday. After meeting Gall in the mid-'70s, he wrote many of her hits over the years, including "Les Aveux," with Elton John, and "Donner Pour Donner," with Bernie Taupin, both of which John recorded with Gall in 1981.

"This terrible tragedy has made us more determined to go on [with English version of the musical] but what one has to realize that one of the key factors is no longer with us," says Rice. "We're doing a workshop production next month at the Sydmonton Festival in England with 10 or 12 of the numbers linked with a narrative to see how it's beginning to shape up as a production. Depending on how that goes, we'll then see what happens." Producers hope to then stage the musical in London's West End.

"There's a new trend in London for rock musicals," says Plamondon. "Maybe, this is the right timing for 'Tycoon.' It's not only rock, it has great melodies."

Plamondon, 47, one of Canada's most celebrated composers, has written lyrics for such top Quebec artists as Dion (a big sales success here this year is

her album "Dion Chante Plamondon"), Diane Dufresne, Fabienne Thibeault, Ginette Reno, and Robert Charlebois, and such international acts as Catherine Lara, Nicole Croisille, Julien Clerc, Petula Clark, Catharine Lara, and Hardy.

"To write a rock opera in French had never been done before," says Plamondon of his collaboration with Berger. "He told me he didn't want me to change my way of writing. He said I wrote in French like an American writes in English. When I showed 'Le Monde Est Stone' to him, he said, 'That's what I expected from you.' Fun- nily enough, it became the end song of 'Starmania' and the song that's [climbing the chart] this week in France."

"Starmania," first staged in Paris in 1979, in Montreal in 1980 and 1986, re-staged in a new version in Paris in 1988, and later performed in Germany, Spain and Russia, has been a launch pad for many Canadian artists.

"This is obviously something more than a hit show; it obviously has a cult status," says Rice, best-known for his collaborations with Andrew Lloyd Webber ("Jesus Christ Superstar," "Evita," etc.).

MAPLE BRIEFS

WITH SEVEN key nominations, Prairie Oyster leads the list of nominees announced Aug. 12 for the 1992 Canadian Country Music Awards, to be held Sept. 20 in Calgary, Alberta, and to be aired by the CTV Network.

LORNE LICHTMAN has been appointed national sales and marketing manager at Trend Music Group Inc. in Toronto.

STEPHEN McNIE has been appointed marketing director of Elephant Records in Toronto. He was formerly Ontario regional manager for the label's Canadian distributor, A&M Records of Canada.



Rush Street North. Capitol Records artist Richard Marx receives an award for double-platinum Canadian sales of his "Rush Street" album backstage at the Ontario Place Forum, while his current single "Take This Heart" scores top 40 and AC airplay in Canada. Pictured, from left, are Al Andrichow, sales VP, Capitol Canada; Marx; Ron Scott, marketing VP, Capitol Canada; and Paul Church, product manager, Capitol Canada.

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HITS OF THE WORLD



EUROCHART HOT 100 8/7/92 MUSIC & MEDIA

THIS WEEK	LAST WEEK	SINGLES
1	1	RHYTHM IS A DANCER SNAP LOGIC
2	2	THIS USED TO BE MY PLAYGROUND MADONNA SIRE
3	4	PLEASE DON'T GO DOUBLE YOU DWA
4	3	ABBA-ESQUE ERASURE MUTE
5	5	IT'S MY LIFE DR. ALBAN SWEMIX
6	6	HOW DO YOU DO! ROXETTE EMI
7	14	BARCELONA FREDDIE MERCURY & MONTSERRAT CABALLE POLYDOR
8	11	KNOCKIN' ON HEAVEN'S DOOR GUNS N' ROSES GEFHEN
9	7	TOO FUNKY GEORGE MICHAEL EPIC
10	10	SEXY MF PRINCE & THE NEW POWER GENERATION PAISLEY PARK
ALBUMS		
1	1	ELTON JOHN THE ONE ROCKET
2	2	MICHAEL JACKSON DANGEROUS EPIC
3	4	GENESIS WE CAN'T DANCE VIRGIN
4	5	GUNS N' ROSES USE YOUR ILLUSION II GEFHEN
5	6	QUEEN GREATEST HITS II PARLOPHONE
6	3	LIONEL RICHIE BACK TO FRONT MOTOWN
7	NEW	INXS WELCOME TO WHEREVER YOU ARE MERCURY
8	7	QUEEN LIVE AT WEMBLEY '86 PARLOPHONE
9	12	GUNS N' ROSES USE YOUR ILLUSION I GEFHEN
10	11	SNAP THE MADMAN'S RETURN LOGIC/ARIELA

AUSTRALIA (Australian Record Industry Assn.) 8/23/92

THIS WEEK	LAST WEEK	SINGLES
1	1	AMIGOS PARA SIEMPRE (FRIENDS FOR LIFE) J. CARRERAS & S. BRIGHTMAN POLYDOR/POLYGRAM
2	3	PLEASE DON'T GO K.W.S. BMG
3	2	HAZARD RICHARD MARX EMI
4	4	AS UGLY AS THEY WANNA BE UGLY KID JOE PHONOGRAM/POLYGRAM
5	12	RHYTHM IS A DANCER SNAP BMG
6	5	TOO FUNKY GEORGE MICHAEL EPIC/SONY
7	8	DAMN I WISH I WAS YOUR LOVER SOPHIE B. HAWKINS COLUMBIA/SONY
8	13	EVERYTHING'S ALRIGHT FARNHAM, CEBERANO, STEVENS EMERALD CITY/POLYGRAM
9	11	I'LL BE THERE MARIAH CAREY COLUMBIA/SONY
10	NEW	HUMPIN' AROUND BOBBY BROWN MCA/BMG
11	10	THIS USED TO BE MY PLAYGROUND MADONNA WARNER
12	6	HEAVEN KNOWS RICK PRICE COLUMBIA/SONY
13	7	SAVE THE BEST FOR LAST VANESSA WILLIAMS POLYDOR/POLYGRAM
14	20	KNOCKIN' ON HEAVEN'S DOOR GUNS N' ROSES GEFHEN/BMG
15	17	GIRL'S LIFE GIRLFRIEND BMG
16	NEW	BABY GOT BACK SIR MIX-A-LOT PHONOGRAM/POLYGRAM
17	NEW	LIFE IS A HIGHWAY TOM COCHRANE EMI
18	14	JAM MICHAEL JACKSON EPIC/SONY
19	9	SEXY MF/STROLLIN' PRINCE WARNER
20	16	ABBA-ESQUE (EP) ERASURE LIBERATION/FESTIVAL
ALBUMS		
1	1	AUSTRALIAN CAST JESUS CHRIST SUPERSTAR EMERALD CITY/POLYGRAM
2	2	INXS WELCOME TO WHEREVER YOU ARE EASTWEST/WARNER
3	14	JOSE CARRERAS FRIENDS FOR LIFE WARNER
4	4	SOUNDTRACK MY GIRL EPIC/SONY
5	NEW	NEIL DIAMOND THE GREATEST HITS 1962-1992 COLUMBIA/SONY
6	6	ROCKMELONS FORM ONE PLANET MUSHROOM/FESTIVAL
7	7	MARIAH CAREY UNPLUGGED COLUMBIA/SONY
8	5	ZZ TOP GREATEST HITS WARNER
9	3	LIONEL RICHIE BACK TO FRONT POLYDOR/POLYGRAM
10	11	2 UNLIMITED GET READY FESTIVAL
11	17	MICHAEL BOLTON TIME, LOVE AND TENDERNESS COLUMBIA/SONY
12	9	ELTON JOHN THE ONE PHONOGRAM/MERCURY
13	NEW	BODY COUNT BODY COUNT SIRE/WARNER
14	12	RICHARD MARX RUSH STREET EMI
15	10	RICK PRICE HEAVEN KNOWS COLUMBIA/SONY
16	8	MICHAEL JACKSON DANGEROUS EPIC/SONY
17	NEW	ELVIS PRESLEY FROM THE HEART RCA/BMG
18	13	GENESIS WE CAN'T DANCE VIRGIN/EMI
19	15	SOUNDTRACK WAYNE'S WORLD WARNER
20	16	PETER ALLEN THE VERY BEST OF PETER ALLEN POLYGRAM

GERMANY (Der Musikmarkt) 8/1/92

THIS WEEK	LAST WEEK	SINGLES
1	1	IT'S MY LIFE DR. ALBAN LOGIC/BMG ARIOLA
2	3	ABBA-ESQUE ERASURE MUTE
3	4	PLEASE DON'T GO DOUBLE YOU? ZYX/MIKULSKI
4	2	RHYTHM IS A DANCER SNAP LOGIC/BMG ARIOLA
5	5	HOW DO YOU DO! ROXETTE EMI
6	6	KNOCKIN' ON HEAVEN'S DOOR GUNS N' ROSES GEFHEN
7	7	YOU BRING ON THE SUN LONDONBEAT RCA/BMG ARIOLA
8	8	INSTANT KARMA! JOHN LENNON PARLOPHONE
9	11	THIS USED TO BE MY PLAYGROUND MADONNA SIRE
10	9	TEMPLE OF LOVE (1992) SISTERS OF MERCY MERCIFUL RELEASE/EASTWEST
11	15	WHO IS IT MICHAEL JACKSON EPIC/SONY
12	10	NOTHING ELSE MATTERS METALLICA VERTIGO
13	14	SEXY MF PRINCE PAISLEY PARK/WEA
14	13	TOO FUNKY GEORGE MICHAEL EPIC/SONY
15	NEW	WE ALL NEED LOVE DOUBLE YOU? ZYX/MIKULSKI
16	17	FRIDAY I'M IN LOVE CURE FICTION

17	16	EVERYTHING ABOUT YOU UGLY KID JOE MERCURY/POLYGRAM
18	12	JUMP KRIS KROSS COLUMBIA/SONY
19	19	NOVEMBER RAIN GUNS N' ROSES GEFHEN
20	NEW	DISAPPOINTED ELECTRONIC VIRGIN
ALBUMS		
1	1	GENESIS WE CAN'T DANCE VIRGIN
2	2	MICHAEL JACKSON DANGEROUS EPIC/SONY
3	3	GUNS N' ROSES USE YOUR ILLUSION II GEFHEN
4	4	ELTON JOHN THE ONE ROCKET
5	6	QUEEN GREATEST HITS II PARLOPHONE
6	8	GUNS N' ROSES USE YOUR ILLUSION I GEFHEN
7	5	DIE PRINZEN DAS LEBEN IST GRAUSAM HANSA
8	9	SNAP THE MADMAN'S RETURN LOGIC/BMG ARIOLA
9	7	WESTERNHAGEN JAJA WARNER BROS
10	11	DR. ALBAN ONE LOVE LOGIC/BMG ARIOLA
11	12	METALLICA METALLICA PHONOGRAM/POLYGRAM
12	10	LIONEL RICHIE BACK TO FRONT MOTOWN
13	13	FAITH NO MORE ANGEL DUST SLASH/METRONOME
14	14	QUEEN GREATEST HITS PARLOPHONE
15	NEW	SOUNDTRACK WAYNE'S WORLD WARNER
16	NEW	INXS WELCOME TO WHEREVER YOU ARE POLYGRAM
17	17	GUNS N' ROSES APPETITE FOR DESTRUCTION GEFHEN
18	18	MEGADETH COUNTDOWN TO EXTINCTION CAPITOL
19	15	CURE WISH FICTION/METRONOME
20	16	MR. BIG LEAN INTO IT ATLANTIC/EASTWEST

JAPAN (Music Labo) 8/17/92

THIS WEEK	LAST WEEK	SINGLES
1	1	NAMIDANO KISS SOUTHERN ALL STARS VICTOR
2	2	ASAI NEMURI MIYUKI NAKAJIMA PONY CANYON
3	NEW	JEALOUSYWO HOHOEMINI KAETE KOJI KIKKAWA TOSHIBA/EMI
4	3	SHULABA-LA-BAMBA SOUTHERN ALL STARS VICTOR
5	4	IF CHAGE & ASKA PONY CANYON
6	5	MOH KOINANTE SHINAI NORIYUKI MAKIHARA WARNER BROS
7	6	YOU'RE THE ONLY MASATOSHI ONO SONY
8	NEW	AMEGA SAKENDERU TOSHIHIKO TAHARA PONY CANYON
9	8	GLASSNO MEMORIES TUBE SONY
10	10	BLOWIN' B'z BMG/VICTOR
ALBUMS		
1	1	SINGLES 1987-1992 PRINCESS PRINCESS SONY
2	2	FROM YESTERDAY KEISUKE KUWATA VICTOR

HITS OF THE U.K.

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THIS WEEK	LAST WEEK	SINGLES
1	1	RHYTHM IS A DANCER SNAP ARISTA
2	2	BARCELONA FREDDIE MERCURY & MONTSERRAT CABALLE POLYDOR
3	4	ACHY BREAKY HEART BILLY RAY CYRUS MERCURY
4	7	THE BEST THINGS IN LIFE ARE FREE LUTHER VANDROSS & JANET JACKSON PERSPECTIVE
5	8	JUST ANOTHER DAY JON SECADA SBK
6	9	DO YOU WANT ME FELIX deCONSTRUCTION
7	3	AIN'T NO DOUBT JIMMY NAIL EAST WEST
8	10	THIS CHARMING MAN THE SMITHS WEA
9	17	BAKER STREET UNDERCOVER PWL/INTERNATIONAL
10	5	SHAKE YOUR HEAD WAS (NOT WAS) FONTANA
11	29	AMIGOS PARA SIEMPRE (FRIENDS FOR LIFE) JOSE CARRERAS & SARAH BRIGHTMAN REALLY USEFUL
12	22	MAGIC FRIEND 2 UNLIMITED PWL/CONTINENTAL
13	6	THIS USED TO BE MY PLAYGROUND MADONNA SIRE
14	NEW	ROCK YOUR BABY KWS NETWORK
15	21	LET ME TAKE YOU THERE BETTY BOO WEA
16	NEW	WHAT KIND OF FOOL KYLIE MINOQUE PWL INTERNATIONAL
17	16	I FOUND HEAVEN TAKE THAT RCA
18	24	UH HUH OH YEH PAUL WELLER GO! DISCS
19	13	L.S.I. THE SHAMEN ONE LITTLE INDIAN
20	14	HOW DO YOU DO! ROXETTE EMI
21	12	I DROVE ALL NIGHT ROY ORBISON MCA
22	25	LOW LIFE IN HIGH PLACES THUNDER EMI
23	NEW	WALKING ON BROKEN GLASS ANNIE LENNOX RCA
24	NEW	CRYING ROY ORBISON WITH KD LANG VIRGIN AMERICA
25	11	BOOK OF DAYS ENYA WEA
26	23	MR. LOVERMAN SHABBA RANKS EPIC
27	15	SESAME'S TREET SMART E'S SUBURBAN BASE
28	NEW	HUMPIN' AROUND BOBBY BROWN MCA
29	34	A SMALL VICTORY FAITH NO MORE SLASH
30	NEW	MY DESTINY LIONEL RICHIE MOTOWN
31	NEW	NEIGHBOR UGLY KID JOE MERCURY
32	20	WHO IS IT MICHAEL JACKSON EPIC
33	NEW	HIGH HYPER GO GO deCONSTRUCTION
34	NEW	THEN CAME YOU JUNIOR GISCOMBE MCA
35	33	IF YOU DON'T LOVE ME PREFAB SPROUT COLUMBIA
36	NEW	GIVE IT UP WILSON PHILLIPS SBK
37	28	DAMN I WISH I WAS YOUR LOVER SOPHIE B HAWKINS COLUMBIA
38	26	JESUS HE KNOWS ME GENESIS VIRGIN
39	NEW	SILENT ALL THESE YEARS TORI AMOS EAST WEST
40	18	SILENT LUCIDITY QUEENSRYCHE EMI

3	3	KIMIWA BOKUNO TAKARAMONO NORIYUKI MAKIHARA WARNER BROS
4	6	OCTAVE KOME KOME CLUB SONY
5	4	SWEET 16 MOTOHARU SANO EPIC/SONY
6	10	NEPTUNE TOSHINOBU KUBOTA SONY
7	7	HELLO LOVERS MISATO WATANABE EPIC/SONY
8	8	NOURYO TUBE SONY
9	NEW	BODY & SOUL KEIKO TERADA BMG/VOCTOR
10	NEW	GAMUSHARA TUNNELS PONY CANYON

FRANCE (Nielsen/Europe 1) 8/15/92

THIS WEEK	LAST WEEK	SINGLES
1	1	LE CHAT POW WOW POLYGRAM
2	5	RHYTHM IS A DANCER SNAP BMG
3	2	PLEASE DON'T GO DOUBLE YOU POLYGRAM
4	3	I LOVE ROCK'N'ROLL JOAN JETT & THE BLACKHEARTS POLYGRAM/POLYDOR
5	7	CAROLINE M.C. SOLAAR POLYGRAM/POLYDOR
6	6	TOO FUNKY GEORGE MICHAEL SONY/EPIC
7	4	THE ONE ELTON JOHN POLYGRAM/PHONOGRAM
8	8	SMELLS LIKE TEEN SPIRIT NIRVANA BMG/GEFFEN
9	11	JUMP KRIS KROSS SONY/COLUMBIA
10	10	RIEN QUE DE L'EAU VERONIQUE SANSON WEA
11	NEW	THE WORLD IS STONE CYNDI LAUPER EPIC/SONY
12	14	COME AS YOU ARE NIRVANA BMG
13	12	DO IT TO ME LIONEL RICHIE MOTOWN/POLYGRAM
14	15	RENDEZ VOUS ALPHA BLONDY EMI
15	13	J'AI ENCORE REYE D'ELLE IL ETAIT UNE FOIS EMI
16	16	WHO IS IT MICHAEL JACKSON SONY/EPIC
17	NEW	IMPLORA JEAN PHILIPPE AUDIN & D. MODENA SONY
18	NEW	TO BE WITH YOU MR. BIG CARRERAS
19	17	RESTE AVEC MOI FRANCIS LALANNE SONY/TREMA
20	9	DIDI KHALED POLYGRAM
ALBUMS		
1	2	ELTON JOHN THE ONE POLYGRAM/PHONOGRAM
2	1	JEAN PHILIPPE AUDIN & DIEGO MODENA OCARINA DELPHINE/SONY
3	3	POW WOW REGAGNER LES PLAINES... REMARK POLYGRAM
4	NEW	MICHEL BERGER & FRANCE GALL DOUBLE JEU WARNER
5	5	NIRVANA NEVERMIND GEFHEN/BMG
6	7	MICHAEL JACKSON DANGEROUS EPIC/SONY
7	4	JEAN-MARC THIBAUT LE PRINTEMPS DES CALSES... SONY/PPL
8	6	QUEEN LIVE AT WEMBLEY '86 EMI
9	9	GENESIS WE CAN'T DANCE VIRGIN

10	10	SOUNDTRACK DIRTY DANCING BMG
11	8	VERONIQUE SANSON SANS REGRETS WEA
12	12	MICHEL SARDOU LE GRAND REVEIL TREMA/SONY
13	14	GUNS N' ROSES USE YOUR ILLUSION II BMG
14	13	27 ARTISTES URGENGE URGENGE VIRGIN
15	11	M.C. SOLAAR QUI SEME LE VENT RECOLTE LE... POLYGRAM/POLYDOR
16	15	LAURENT VOULZY CACHE DERRIERE BMG
17	NEW	U2 ACHTUNG BABY POLYGRAM
18	16	FRANCIS LALANNE TENDRESSES SONY/TREMA
19	NEW	GUNS N' ROSES USE YOUR ILLUSION I BMG
20	NEW	DIRE STRAITS ON EVERY STREET POLYGRAM

SWEDEN (GLF) 8/19/92

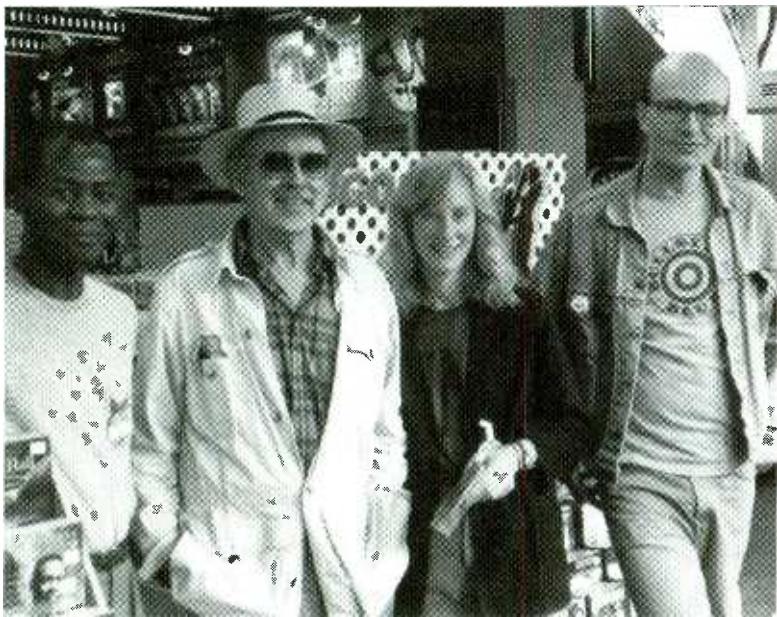
THIS WEEK	LAST WEEK	SINGLES
1	1	ABBA-ESQUE ERASURE MUTE
2	4	HOW DO YOU DO ROXETTE EMI
3	2	SWEAT (A LA LA LA LONG) INNER CIRCLE METRONOME
4	6	THIS USED TO BE MY PLAYGROUND MADONNA WARNER
5	3	RHYTHM IS A DANCER SNAP LOGIC
6	5	HERRARNA I HAGEN FREDRIK SWAHN & LATTJOLAJBAND VIRGIN
7	7	TOO FUNKY GEORGE MICHAEL EPIC
8	NEW	PLEASE DON'T GO KWS MEGA
9	9	PLEASE DON'T GO DOUBLE YOU ZYX
10	10	KNOCKIN' ON HEAVEN'S DOOR GUNS N' ROSES GEFHEN
ALBUMS		
1	1	LISA NILSSON HIMLEN RUNT HORNET DIESEL MUSIC
2	2	VARIOUS ARTISTS SUMMER IN THE CITY COLUMBIA
3	4	QUEEN GREATEST HITS II EMI
4	3	STEFAN ANDERSSON EMPEROR'S DAY RECORD STATION
5	5	ZZ TOP GREATEST HITS WARNER BROS
6	NEW	INXS WELCOME TO WHEREVER YOU ARE MERCURY
7	6	INNER CIRCLE BAD TO THE BONE METRONOME
8	7	VARIOUS ARTISTS ABSOLUTE REGGAE EVA
9	8	ELTON JOHN THE ONE ROCKET
10	NEW	EVA DAHLGREN FOR MINNENAS SKULL 1978-1992 RECORD STATION

NETHERLANDS (Stichting Nederlandse 40) 8/14/92

THIS WEEK	LAST WEEK	SINGLES
1	1	IT'S MY LIFE DR. ALBAN ARIOLA
2	2	POING ROTTERDAM TERMINATION SOURCE ROTTERDAM REC
3	3	I'LL BE THERE MARIAH CAREY COLUMBIA
4	4	STEPPIN' OUT TONIGHT BECKLE BELL JIVE
5	7	BARCELONA FREDDIE MERCURY & MONTSERRAT CABALLE POLYDOR
6	9	IT'S PROBABLY ME STING & ERIC CLAPTON A&M
7	6	ON A RAGGA TIP SL2 TORSO
8	5	SEXY MF PRINCE & THE NEW POWER GENERATION PAISLEY PARK
9	NEW	HOW DO YOU DO ROXETTE EMI
10	8	THIS USED TO BE MY PLAYGROUND MADONNA SIRE
ALBUMS		
1	1	MARIAH CAREY UNPLUGGED COLUMBIA
2	2	VARIOUS ARTISTS TECHNORANCE VOL. II ARCADE
3	6	LIONEL RICHIE BACK TO FRONT MOTOWN
4	3	VARIOUS ARTISTS SUNBADA MAGNUM
5	5	VARIOUS ARTISTS NOW DANCE EVA
6	8	VARIOUS ARTISTS MOVE THE HOUSE 5 EVA
7	4	GUNS N' ROSES USE YOUR ILLUSION II GEFHEN
8	9	VARIOUS ARTISTS JONG... SNELEN WILD DINO MUSIC
9	7	JULIO IGLESIAS CALOR COLUMBIA
10	NEW	GENESIS WE CAN'T DANCE VIRGIN

CANADA (The Record) 7/27/92

THIS WEEK	LAST WEEK	SINGLES
1	1	THIS USED TO BE MY PLAYGROUND MADONNA SIRE/WEA
2	3	ACHY BREAKY HEART BILLY RAY CYRUS MERCURY/PLG
3	2	DAMN I WISH I WAS YOUR LOVER SOPHIE B. HAWKINS COLUMBIA/SONY
4	7	WARM IT UP KRIS KROSS COLUMBIA/SONY
5	6	MOVE THIS TECHNORONIC SBK/SBK
6	5	THE BEST THINGS IN LIFE LUTHER VANDROSS A&M/PGD
7	8	TENNESSEE ARRESTED DEVELOPMENT COLUMBIA/SONY
8	4	JUST ANOTHER DAY JON SECADA SBK/SBK
9	9	NU NU LIDELL TOWNSELL ISBA/ISBA
10	NEW	BABY GOT BACK SIR MIX-A-LOT DEF AMERICAN/WEA
ALBUMS		
1	2	RED HOT CHILI PEPPERS BLOOD SUGAR SEX MAGIK WARNER BROS./WEA
2	1	QUEEN CLASSIC QUEEN HOLLYWOOD/WEA
3	4	BLUE RODEO LOST TOGETHER WEA/WEA
4	10	BARENAKED LADIES GORDON RCA/BMG
5	3	BILLY RAY CYRUS SOME GAVE ALL MERCURY/PLG
6	8	PEARL JAM TEN EPIC ASSOCIATED/SONY
7	7	KRIS KROSS TOTALLY KROSSED OUT COLUMBIA/SONY
8	5	ELTON JOHN THE ONE MCA/UNI
9	9	CELINE DION CELINE DION COLUMBIA/SONY
10	REN	U2 ACHTUNG BABY ISLAND/ISLAND



Hall Of Fame. Guitarist Jim Hall, second from left, stops by Tower Records' uptown Manhattan store during a recent visit through Manhattan to thank record retailers for supporting his new CTI Records release, "Youkali." Pictured with Hall, from left, are Tower Records uptown Manhattan employees Bert Caldwell, assistant jazz manager; Chris Osbourne, jazz buyer; and Bob Teague, blues buyer.

Ingram Merchandising Services, Encore Int'l Merger Wraps Up

NEW YORK—The expected merger between Ingram Merchandising Services Inc. and Encore International has been consummated, according to an Aug. 12 announcement from IMS (Billboard, Aug. 8).

IMS is the rackjobbing division of Ingram Distribution Group Inc., the video industry's largest distributor with a third of the U.S. market share. Encore services music, video, and books primarily to U.S. military facilities here and abroad.

According to the Ingram press release, Encore will remain in its headquarters location of Columbia, Md., while using Ingram's branch and headquarters in La Vergne, Tenn., outside of Nashville.

Ray Capp, newly appointed president and COO of IMS, explains the merged company will function as "a single operating unit" with two corporate names. The firm will market itself primarily as IMS, but the Encore name "will be used to focus primarily on the military accounts, since Encore has such a great reputation with the mili-

tary," says Capp, who was previously senior VP/GM of Ingram Distribution.

John Taylor, president and CEO of Ingram Entertainment Inc. (U.S. parent of Ingram Distribution and IMS), will also serve as CEO of the merged company, according to the statement. Unclear is the fate of Tom Sembolla, who previously headed IMS.

The new Encore lineup will be as follows: Larry Goldberg, who founded the company in 1984, continues as chairman; Ray Creighton is executive VP of sales and marketing; Ron Peek, a former Ingram executive, joins as senior VP of operations; Pat Nugent, who had been CFO at Encore, is now branch manager of operations in Eastern U.S., based in Columbia; Justin Dudley is VP of purchasing; and Mike England, who comes from Commtron Corp., is Midwest branch manager.

Encore's staff will remain at the Columbia HQ, except for England, who will be based in Nashville.

Early this year, Ingram merged with its largest competitor, Commtron Corp.

PAUL VERNA

Compilations Expand Techno Market More Accessible Format Offers Retail Entree

■ BY CATHERINE APPELFELD

NEW YORK—A slew of indie and major labels alike are attempting to cash in on the continuing techno craze by making the traditionally singles-sales-based genre accessible to a greater number of consumers. The result has been a shower of multi-artist compilations that has surfaced at stores since the spring.

And while some record companies are sticking to the smaller dance specialty stores, where sales of 12-inch singles by Belgian and other European acts have been strong, a significant number are taking their wares to the major chains—and to a larger retail base.

"We want our record to be the 'Saturday Night Fever' of the '90s. We're going after a wider audience, a suburban audience," says Howie Gabriel, executive VP/GM at Continuum Records, of the label's marketing plan for "This Is Techno," a 12-track album that thus far has been the biggest sales success of the compilations. Released in early June, the Continuum package has shipped 50,000 units, according to Gabriel. He says that while initial sales were strongest on the West Coast, the album is now selling well across the country. Key accounts, he says, are Warehouse, Music Plus, and Kemp Mill Music.

"A lot of the techno records come from small independents that simply don't have the manpower to market them," Gabriel continues. "Most dance records are simply not available on CD."

Gary Pini, VP of international A&R & product management at Profile Records, agrees that techno compilations are reaching a previously untapped audience because they are available in more accessible formats. "In Europe, you can still go into a store and hear a record and buy it. But in America—especially at the big chains—they just don't have it, and if they did, they wouldn't play it," he says. "Stores here carry CDs and cassettes. The compilation is in a format that is more readily available."

Profile's "Best Of Techno Volume 2" hit retail July 13, and Pini says most of the album's sales have been at the major chains. Volume one, re-

leased last November, has sold about 40,000 units to date, says Pini. He says Profile is prepping a third volume, to include all new acts, which should be out in October.

EMI Records Group North America is also jumping on the techno train with a compilation on its SBK label. The newly released "Rave Til Dawn" is available at both smaller stores and larger chains, says John Trienis, EMI Records Group manager of national dance promotion. "Being that this music isn't exactly accepted at radio, we want to sell it to the club kids who

tured on the compilations do not have record deals in the U.S., and the labels have licensed individual tracks.

"Not one of these acts is a star, although I'm sure one will emerge," says Gabriel. "But it is important to get people interested." Inviting album graphics, he contends, is a key component to luring customers. In that vein, Continuum introduced "Miss Techno," the masked woman who appears on that compilation's cover as well as on an enclosed poster, and brought her around to music industry events such as the recent Universal One Stop convention in Philadelphia.

Continuum also participated in the developing-artists program at the Torrance, Calif.-based Warehouse chain in July. "Placement [in the store] is important," says Gabriel. "You need to let people see the record. They're not going to know a lot about the artists, but when they see the package, they're going to want it." The label is planning another compilation for release in 1993.

Kevin Milligan, music buyer at Warehouse, confirms "This Is Techno," as well as many of the other recently released compilations, are meeting with great success at the chain, especially "when they're out front in a position where people can find them. We feel sales are just getting stronger and stronger."

In fact, Milligan says sales are so good that Warehouse is currently working on designating a specific section of each of its stores to techno music so that customers can more easily locate the genre.

While techno initially made its way to the U.S. via the West Coast, Richard White, assistant buyer at Kemp Mill Music in Beltsville, Md.,

(Continued on page 49)

We're going after a wider audience, a suburban audience'

are out there until 4 and 5 in the morning." To create a buzz on "Rave Til Dawn," SBK is planning to sponsor rave parties in major markets such as Los Angeles, New York, and Detroit, says Trienis.

However, not every label is chomping at the techno bit. Atlantic Records, which had planned to release a compilation of techno tracks licensed from the Italian label Media, decided instead to shelve that project, says Joey Carvello, senior director of dance music and crossover projects. "We didn't think there was anything there that would cross over," he says.

Techno, the mostly instrumental, synth-heavy music associated with the rave scene, initially caught the eye of the A&R executives and distributors in the States toward the end of last year. At that time, labels scooped up some of the better-known acts—among them Quadrophenia, signed to RCA; L.A. Style, Arista; 2 Unlimited, Radikal; and Front 242, Epic—and issued a batch of singles (Billboard, Feb. 22).

But with the onslaught of compilations, the record companies now appear to be marketing the genre as a whole, rather than pushing one particular band. For instance, Continuum has signed an act featured on "This Is Techno," Red Red Groovy, but for the most part the artists fea-

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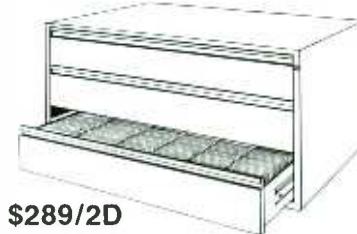
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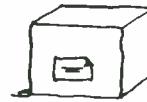


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Baldwin Takes Reins At Super Club Music Corp.

SUPER CHANGES: Darrell Baldwin, president and CEO of Dallas-based Super Club N.A., says he will assume day-to-day responsibility for running the 300-unit, Atlanta-based Super Club Music Corp. That move is made necessary by the resignation of Steve Bennett, executive VP and COO of Atlanta-based Super Club Music Corp. Bennett's resignation, along with that of his wife, Jackie, who oversaw MIS for the music chain, was reported in last week's Billboard. Baldwin says he probably will spend three days a week in Atlanta.

Although both played integral roles for Super Club operations, Baldwin says the departure of Steve and Jackie Bennett will not hurt the company because "they have really done well for us. They have a lot of the transition with systems under way already. A lot of other internal things are reaching their conclusions while [the Bennetts] have put in place the process for a number of other projects that will carry us well into next year."

Meanwhile, Baldwin says Super Club Video Corp. also is moving along nicely. Last week, the chain opened an 8,000-square-foot store in Mandeville, La., with plans to open 11 more outlets by Oct. 15.

ENCORE'S NEW SHOW Stopper: Encore Distributors Inc., the controversial independent distributor that is praised by some for its aggressive business tactics and damned by others for allegedly violating regional territory lines, has opened up a sales office



by Ed Christman

on the West Coast and hired an independent telemarketing company to cover East Coast sales. (Encore Distributors should not be confused with Encore International. See story, page 43.)

In Los Angeles, Encore hired Gary Younger, who formerly worked with Uni Distribution, as its West Coast branch manager, according to Toby Knobel, president of the Denver-based distributor. In addition to Younger, Encore is also hiring independent sales agents. In New York, Knobel says he has hired A&M Marketing, located in Shirley, N.Y.

During the May 6-10 convention of the National Assn. of Independent Record Distributors and Manufacturers, manufacturers and distributors criticized Encore's business practices, which allegedly include transshipping, at an informal meeting (Billboard, May 23).

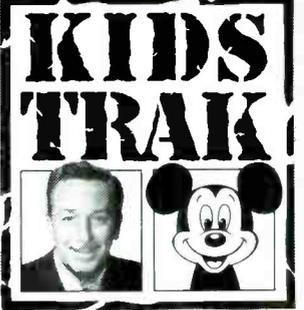
Knobel declines to discuss how having a presence on the East and West coasts ties into his philosophy on the independent business. But he says, "I don't think it's any surprise that the independent business is going through some changes."

Among the changes taking place, the most dramatic appears to be the move by a number of distributors to set up national distribution networks. But Knobel denies his expansion on both coasts is related to that trend. "To the best of my knowledge, Encore is one of the few distributors that has not announced or made claims to national distribution," he says. "We are not discussing national distribution, but I have talked to a number of labels about representing them on the West Coast and some of them have us to fulfill that role." But Knobel declines to identify the labels, which he says must notify distributors currently performing distribution for them on the West Coast.

LOOK FOR Best Buy Superstores, the Minneapolis-based home electronics retailer, to open up some megastores. And as part of those stores, the chain will install mega-music departments as well, according to sources. While Best Buy executives decline to comment, sources say the chain's music departments will be expanded to about 18,000 square feet and will contain more than 50,000 titles, with the jazz and classical departments having their own walled-off sections.

KING GETS ROYAL Treatment: Af-
(Continued on page 46)

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The 411 On Sun Studios' 706 Label; Energy Records Plugs In

SUN RISES: DI happened to catch Sun Studios owner Gary Hardy on CBS' Aug. 12 "48 Hours" program about Elvis Presley's enduring myth. So we thought we'd ring up the operator of the legendary Memphis recording outlet, to get an update on the status of the studio's label operation.

You may recall that Hardy, who bought the Sun facility in 1987 from original owner/operator Sam Phillips, pacted two years ago with Music West to distribute Sun's in-house product. But Music West succumbed to debt pressures, and the project was orphaned.

However, Hardy now says Sun will issue its own records on its own indie label, 706 Records; the company takes its handle from the studio's address, 706 Union Ave.

"I've withheld a national release, because I had four overseas labels come to me," Hardy says. "I had not given [Sun product] to independent [distributors], but I will now."

In September, 706 will release three titles, to be distributed nationally by Memphis-based Select-O-Hits: "Sun Studio Revue," an anthology of new tracks by Sun original Rufus Thomas and his daughter Carla, Billy Swan, original Sun country rocker Malcolm Yelvington, and Jerry Lee Lewis' 27-year-old daughter Phoebe, among others; "Chronicles," a collection of tracks by Memphis guitarist Van Duren; and "Corner Stone," a live set by locals Don McMinn & the Rum Boogie Band.

Set to issue a dozen albums by the end of the year, 706 also promises

sets by Swan, Rufus Thomas, Phoebe Lewis, the magnificent Memphis blues singer/pianist Booker T. Laury, and '60s Sun vets Randy & the Radiants. Some other



by Chris Morris

old Memphis hands will be heard on the debut album by Danish roots band the Billys—Carl Perkins' and Elvis' backup singers the Jordanaires guest on the record.

NEW PLAYER: Energy Records has entered the independent arena. The new label, which will be distributed by Relativity Entertainment Distribution, makes its bow Oct. 6 with the succulently titled "The Foul Taste Of Freedom," an album by New York's Propain, which includes former members of that city's punk unit the Crumbsuckers. Other signees include Atlanta's Peace Dogs and New York's Lost Tribe.

Energy CEO Charles Corona has been in the business since 1986, when he founded his own production and publishing company. His label team will include A&R director Alex Periaias, marketing director James Saliby, and advertising and video promotion director Eric Lemasters. The latter two gents were formerly with hard rock/metal mar-

ketter Concrete Marketing.

Energy will be headquartered in New York; director of operations Robert Joyce will be based in Los Angeles.

BENEFIT ALERT: Sept. 7 is the date set for a benefit for former Kaleidoscope Records art director and Good Ol' Persons band member Beth Weil at the Great American Music Hall in San Francisco. The famed Boulder, Colo.-based bluegrass unit Hot Rize will regroup for the occasion; other performers include Red Knuckles & the Trailblazers and Kaleidoscope artists Laurie Lewis and Kathy Kallick.

The benefit will help defray medical expenses incurred by preventive surgery undertaken after Weil (who is the wife of Kaleidoscope owner Tom Diamant) suffered a cerebral hemorrhage last year. If you're in *(Continued on next page)*

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RETAIL TRACK

(Continued from page 44)

ter years of catching criticism from music buffs and aficionados for its treatment of the Elvis Presley catalog, RCA Records hit a home run with its five-album boxed set, containing the singer's recordings from the '50s, embellished by a 92-page booklet.

In order to commemorate the 15th anniversary of the singer's death on Aug. 16, 1977, the label has launched a full-scale retail promotion around the boxed set, which is available in CD and cassette, carrying list prices of \$79.98 and \$69.98, respectively.

RCA wanted to make instant collectibles of the first 150,000 copies of the boxed set. To do so, 75,000 units in each of the CD and cassette configurations were marked with a special "Elvis" code that distinguishes them from the regular boxed sets. The code consists of one of the letters in the name Elvis and a numeral up to 15,000. For example, the first box in the series is emblazoned "E-1"; the last is "S-15,000."

Since releasing the collection in July, shipments are closing in on 150,000 units, according to Bob Anderson, RCA's director of national sales. In order to help sell those units through, RCA has set up extensive advertising campaigns and other retail promotions with accounts that will run throughout August into September.

On Aug. 12, RCA president Joe Galante presented the Presley estate with a 9-foot backlit glass sculpture to commemorate the singer as the greatest recording artist of all time, according to Anderson.

Moreover, in order to ensure there is no dispute about Presley's claim to that title, RCA applied to the Recording Industry Assn. of America for gold certification for 110 Presley records. "That makes Presley the most certified artist in history," Anderson says.

Finally, RCA did a special promotion with American Airlines. The airline's in-flight magazine had a special feature on Presley, while its in-flight channel broadcast a two-hour special.

INDEPENDENTS

(Continued from preceding page)

the Bay area Sept. 7, stop down to the club and hear some good music for a good cause.

FLAG WAVING: Anyone who is old enough to recall **Bonnie Raitt** in the late '60s, when the teenage singer used to startle blues audiences with her authentic voice and guitar picking, will likely experience a shock of recognition upon hearing **Antone's Records** artist **Sue Foley**.

The petite, red-haired blues singer/guitarist is only 23, but her astonishing guitar prowess attests to the fact that she has been playing for a decade. Foley developed her chops as a teen in the blues clubs of Ottawa; she was still living in the Great White North when she received a call from **Clifford Antone**, who operates the Austin, Texas, blues club and record label that both bear his name.

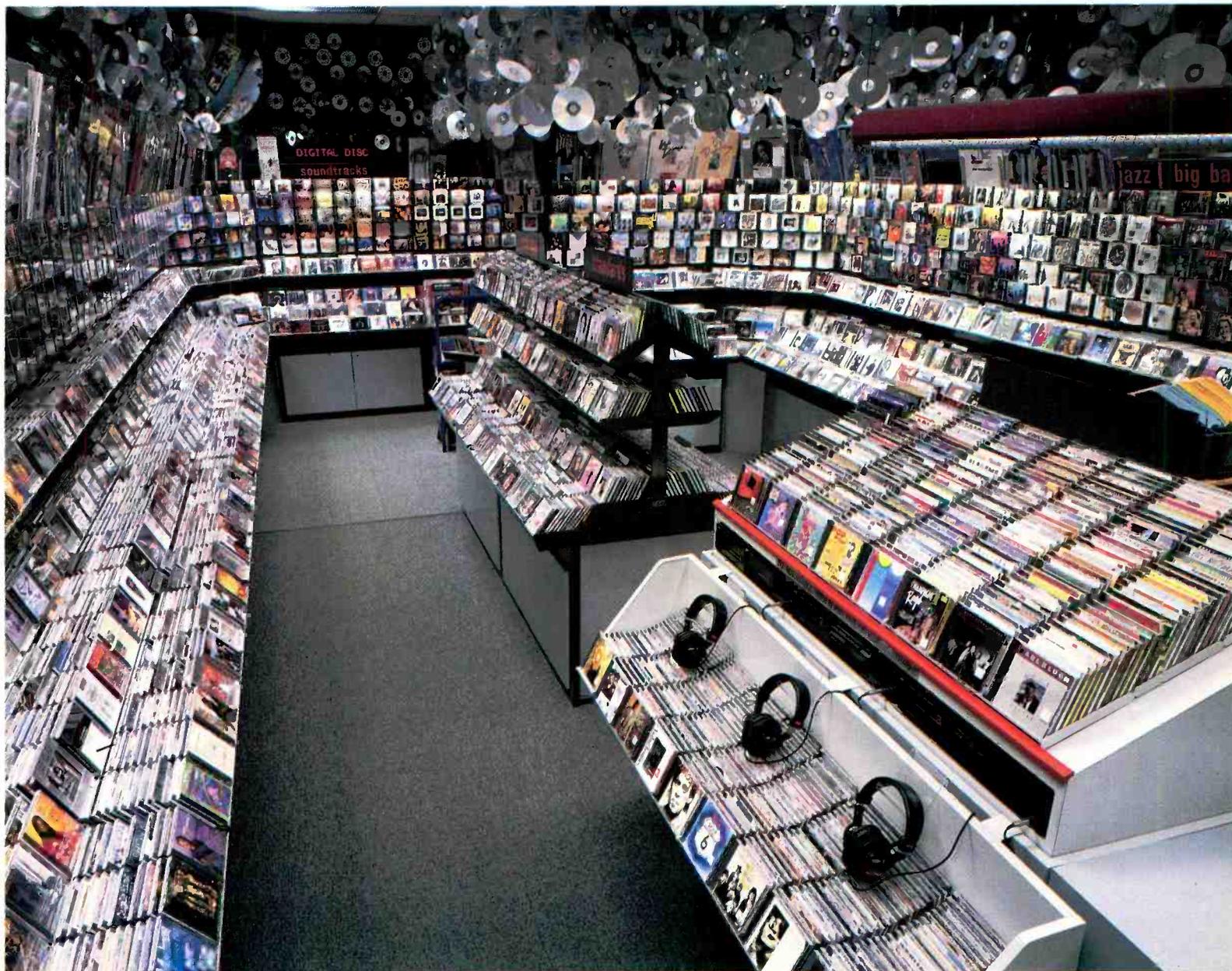
"He had heard about me from [singer and label artist] **Angela Strehli**," Foley says. "Angela was always saying, 'Keep in touch.' I sent a tape down, and Clifford called me right back on it."

Foley subsequently flew down to Austin to test the waters. "I was just going down for two weeks—I was going to go to New Orleans—but I ended up staying," she says. "I couldn't think of any better environment than the Austin scene."

Foley, who has lived in Austin for two years now, was quickly accepted by members of the highly competitive blues scene there; her debut album, "Young Girl Blues," was co-produced by two members of the smokin'-hot Antone's house band, guitarist **Derek O'Brien** and drummer **George Rains**.

Foley has been touring behind the album around the country for a staggering four months now. She'll take a September breather, then head for Japan and Europe for a series of appearances through the end of the year.

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LABEL CHART SHARE

THE BILLBOARD 200

July 6, 1991 to Dec. 28, 1991
LABEL (titles) Chart Share

1. Columbia (41)	12.4%
2. Warner Bros. (34)	10.5%
3. Capitol (28)	9.4%
4. MCA (32)	7.6%
5. Elektra (23)	4.8%
6. Epic (24)	4.7%
7. Geffen (17)	4.5%
8. Atlantic (24)	4.3%
9. Reprise (16)	4.2%
9. A&M (13)	4.2%
11. Arista (19)	3.6%
12. EMI (7)	3.1%
13. PLG (14)	2.8%
13. Virgin (9)	2.8%
13. Motown (4)	2.8%
16. Priority (6)	2.6%
17. RCA (17)	2.3%
18. Mercury (15)	2.2%
19. SBK (6)	2.1%
20. EastWest (9)	1.6%
21. Tommy Boy (6)	1.3%
22. Jive (4)	1.2%
23. Morgan Creek (2)	1.1%

Jan. 4, 1992 to June 27, 1992
LABEL (titles) Chart Share

1. Columbia (42)	10.4%
2. Warner Bros. (34)	8.4%
3. Epic (24)	7.1%
4. MCA (36)	6.8%
5. Reprise (21)	6.6%
6. Elektra (23)	6.3%
7. Atlantic (30)	6.1%
8. Liberty (6)	5.5%
9. Mercury (14)	5.1%
10. Capitol (13)	4.8%
11. Geffen (12)	4.4%
12. PLG (12)	3.9%
13. A&M (12)	3.7%
14. Arista (17)	2.9%
15. Motown (6)	2.3%
16. Atco EastWest (6)	2.1%
17. ERG (17)	1.9%
18. RCA (14)	1.4%
19. Jive (8)	1.3%
20. Tommy Boy (5)	1.2%
21. Virgin (7)	1.0%
21. Priority (5)	1.0%
21. Walt Disney (3)	1.0%

TOP R&B ALBUMS

July 6, 1991 to Dec. 28, 1991
LABEL (titles) Chart Share

1. Columbia (19)	9.7%
2. MCA (17)	9.4%
3. Elektra (14)	7.6%
3. Warner Bros. (13)	7.6%
5. Capitol (10)	6.8%
6. Epic (10)	6.5%
7. Motown (8)	6.2%
8. Priority (11)	5.6%
9. A&M (5)	4.0%
10. Arista (8)	3.7%
11. RCA (6)	3.0%
11. Reprise (6)	3.0%
13. Atlantic (8)	2.8%
14. Mercury (9)	2.7%
15. PLG (8)	2.6%
16. Profile (6)	2.5%
17. Jive (3)	2.3%
18. Tommy Boy (6)	2.1%
19. Zoo (1)	1.8%
20. Ichiban (8)	1.6%
21. EMI (4)	1.4%
22. EastWest (3)	1.3%

Jan. 4, 1992 to June 27, 1992
LABEL (titles) Chart Share

1. MCA (13)	10.0%
2. Columbia (15)	9.5%
3. Warner Bros. (9)	7.5%
4. Epic (10)	6.2%
5. Jive (8)	6.1%
6. Motown (9)	5.5%
7. Elektra (12)	5.4%
8. Atco EastWest (4)	5.3%
9. Capitol (6)	4.8%
10. Atlantic (10)	4.4%
11. Mercury (3)	4.0%
12. A&M (6)	3.9%
12. Arista (5)	3.9%
14. Priority (9)	3.7%
15. Reprise (7)	3.2%
16. ERG (8)	2.1%
17. Ichiban (12)	1.8%
17. Tommy Boy (3)	1.8%
19. Profile (4)	1.4%
20. Zoo (1)	1.2%
21. PLG (4)	1.1%
21. Select (1)	1.1%

TOP COUNTRY ALBUMS

July 6, 1991 to Dec. 28, 1991
LABEL (titles) Chart Share

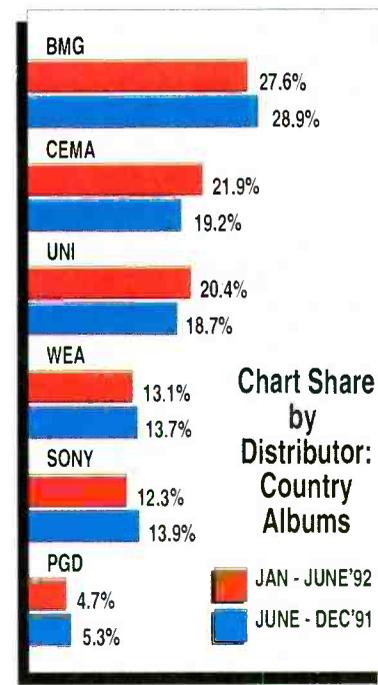
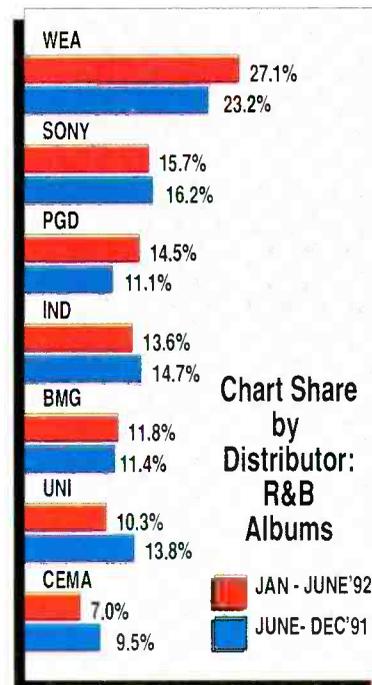
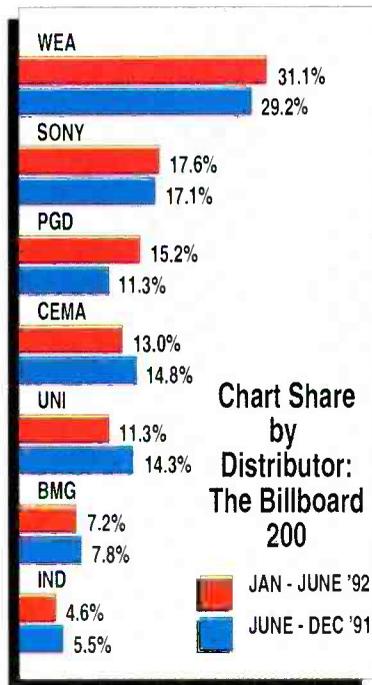
1. RCA (23)	20.0%
2. MCA (18)	18.7%
3. Capitol (15)	17.1%
4. Sony (21)	13.9%
5. Warner Bros. (18)	13.2%
6. Arista (8)	9.0%
7. Mercury (8)	5.3%
8. Curb (6)	2.1%

Jan. 4, 1992 to June 27, 1992
LABEL (titles) Chart Share

1. MCA (20)	20.4%
2. Liberty (13)	17.8%
3. RCA (22)	15.8%
4. Sony (19)	12.3%
5. Arista (8)	10.0%
6. Warner Bros. (12)	9.1%
7. Mercury (9)	4.7%
8. Curb (6)	4.0%
9. Atlantic (3)	2.2%
10. BNA (2)	1.8%
11. Capricorn (1)	1.3%

The above lists represent a ranking of distributing labels. Distributing labels are defined by Billboard as those that actively work their own releases and, in most cases, the releases of other labels on both the promotion and marketing fronts. The tables list only distributing labels that accumulate 1.0% chart share or more for the year. In cases of chart share ties, the labels with more releases are ranked higher.

Retail



Note: Indie distributors accumulated less than 1% of country chart share for the periods covered.

WEA MAINTAINS HOLD AS TOP BILLBOARD 200 DISTRIBUTOR

(Continued from page 1)

from fifth to third place.

Among distributing labels, Columbia and Warner Bros. maintained their holds on the No. 1 and No. 2 spots on The Billboard 200, respectively, despite losing at least 2 points each from the previous six-month period.

MCA streaked to the No. 1 label position for both the Top R&B Albums and Top Country Albums charts.

The latest share-share analysis by Billboard compares the period from the Jan. 4, 1992, issue through the June 27, 1992, edition with the prior six-month period from July 6, 1991-Dec. 28, 1991.

WEA chalked up a 31.1% tally for the first half of 1992 on The Billboard 200, up from the 29.2% it scored in the last half of 1991. In recent years, WEA has suffered chart-share erosion due to the moves of such labels as Geffen and Island into other distributor camps. It recently lost Virgin/Charisma to CEMA, but the distribution switch occurred after the survey period.

Sony Music Distribution maintained its grip on second place among The Billboard 200 distributors, with an increase to 17.6%, up from the 17.1 share it accumulated in the second half of 1991.

On the other hand, CEMA, which had been challenging Sony for the No. 2 spot from the middle of 1990 through the middle of 1991, fell back to fourth place with a 13% showing, down from the 14.8 share it turned in the second half of last year. For the first half of 1991, CEMA was only three-tenths of a point behind Sony.

Uni, which suffered a defection by Motown late last year, dropped 3 points to an 11.3 share of The Billboard 200 in the first half of 1992.

At BMG, a number of current successes came too late to help the distributor's first-half numbers. The company slumped to a 7.2 share of The Billboard 200 for the half. BMG had an 8.3% showing for full year 1991, after scoring a 10.4 share in 1990.

Independent distributors, count-

ed together as a single entity for the purpose of this analysis, came in last in the first six months of 1992 with a 4.6% chart share, down from the 5.5% they turned in for the last half of 1991.

R&B CHART IN WEA'S GRIP

Among R&B distributors, WEA, which has dominated the genre for four years, maintained its strong grip on first place in the first half of 1992 by gobbling up a 27.1% piece of the pie, up from the 23.2% leading performance it turned in for the second half of 1991.

Sony, which became the No. 2 R&B distributor in 1991, maintained that position in the first half of 1992, with a 15.7% showing, although that was slightly down from the 16.2% it turned in for the second half of last year.

As in The Billboard 200, PolyGram, aided by a full period of distributing Motown, enjoyed strong growth in the R&B area, tallying 14.5% for the first half of 1992, up from the 11.1% it scored in the second half of 1991.

Independent distributors suffered a collective 1.1-share decline, but managed to maintain their hold on fourth place with a 13.6% performance in the first half of the year. BMG edged up slightly to 11.8% for fifth place, while both Uni and CEMA suffered the largest chart-share losses, ranking sixth and last, respectively. Uni dropped 3.5 points from the previous period to close out the first half with a 10.3 share, while CEMA turned in a 7 share, down from the 9.5% it attained in the last half of 1991.

In country, BMG lost a small amount of chart share in the first half of 1992 but continued to outdistance other distributors with a 27.6% slice of the pie. CEMA held second place, thanks to a 21.9% tally in the first six months of 1992, up from the 19.2% it turned in for the preceding period.

Uni enjoyed a 1.7-point surge to (Continued on next page)

Explanation Of Chart-Share Calculations

The midyear chart-share information on these pages was compiled by computer from Billboard's weekly R&B and country albums charts and The Billboard 200. The information covers charts published in issues from July 6, 1991, to Dec. 28, 1991, and Jan. 4, 1992, to June 27, 1992.

The chart positioning is based on the same point system which has been used for Billboard's year-end charts. Points are given to each album for each week on the chart, in a complex inverse relation to the chart position. Sales information from which chart positions are derived for The Billboard 200 and Top Country Albums chart is supplied by SoundScan Inc.

The charts and tables represent the accumulation of all points—based on the number of weeks on the chart plus positions attained—that respective distributors and labels have received for their charted recordings during the eligibility period. The percentages expressed represent the share of total points for the period earned by the distributor or label.

The bar charts illustrate chart share for the six major distributors, while lumping all other distributors together in the independent category. Because they are rounded off, the figures may not add up to 100%. The label chart-share tables illustrate share of the chart for distributing labels.

WEA MAINTAINS HOLD ON TOP BILLBOARD 200 DISTRIBUTOR SPOT

(Continued from preceding page)

20.4%, but remained in third place. WEA came in fourth with a 13.1 share; Sony followed at 12.3%; and PGD came in last with 4.7% of the chart. The latter three all lost chart share—0.6 points for WEA; 1.6 points for Sony; and 0.6 points for PGD—from the performances they turned in for the second half of 1991.

Among distributing labels, Columbia, which has been No. 1 in chart share on The Billboard 200 since the second half of 1989, retained its lead with a 10.4 share.

During the first half, Columbia scored high with albums from Kris Kross, Mariah Carey, and Bruce Springsteen, and continued strength from Michael Bolton's "Time, Love And Tenderness," which was released in early 1991.

Warner Bros. maintained its hold on the No. 2 spot with 8.4%.

The biggest gain was posted by Mercury, which jumped 2.9 points to a 5.1 share. That moved the label from No. 18 to No. 9 among its Billboard 200 competitors. During the first half, Mercury enjoyed successes from Billy Ray Cyrus, Def Leppard, and Ugly Kid Joe, among other artists.

Epic also displayed a healthy increase, bettering the last half of 1991 by 2.4 points in the first half of 1992 to close out with 7.1%, good enough for third place. Epic albums that charted high included titles from Pearl Jam, Michael Jackson, and Ozzy Osbourne.

MCA once again finished fourth, closing out with a 6.8% tally, while Reprise posted a 2.4 increase, finishing fifth with a 6.6 share.

The biggest chart-share loser was the EMI Records Group,

which turned in a 1.9% performance for the first half of the year. In the second half of last year, EMI, SBK, and Chrysalis, the three labels comprising the EMI Records Group, totaled a 5.4 share.

Capitol's share of The Billboard 200 slipped from 9.4% to 4.8% in the half, but that was largely because titles released by Liberty Records are no longer counted under the Capitol umbrella. That meant Capitol's chart standing could not benefit from the success of Garth Brooks, who boosted Liberty to a 5.5 share and eighth place—two positions ahead of Capitol.

Tommy Boy was the leader among independently distributed labels with a 1.2 share. That's almost identical to the 1.3 share earned by Tommy Boy in the previous period.

Another label that almost held its own in the first half of the year was Geffen, which finished down 0.1 of a percentage point for a 4.4% share. But it tumbled four places in the rankings to come in 11th.

MCA LEADS THE R&B LABEL PACK

As for R&B, MCA surged past Columbia into the No. 1 spot, with a 10 share, up slightly from the 9.4% performance that earned the label second place in the second half of 1991. MCA's performance was helped significantly by a pair of 1991 releases on the Uptown label by Jodeci and Heavy D. & the Boyz. Both albums continued to chart well in the first half of 1992.

Warner Bros. finished in third place with a 7.5 share, while Epic moved up two places to fourth with a 6.2% performance, even though that total was slightly

down from the 6.5% the company garnered in the last half of 1991.

Jive enjoyed the biggest increase, gaining 3.8 points over the last reporting period to finish with a 6.1 share, good for fifth place. However, Jive's points for 1991 were divided with RCA, which formerly worked Jive releases.

Other labels generating a better than 1-percentage-point gain in R&B were Atlantic, which increased to 4.4% from 2.8%; Atco EastWest, which closed out at 5.3%, compared with the 1.3 share posted by EastWest alone in the previous period; and Mercury, which increased to 4% from a 2.7 share.

TOP COUNTRY LABEL: MCA

On the country side, MCA was the top distributing label, with a 1.7-point increase to a 20.4 share, displacing RCA, which stumbled to third with a 15.8% performance for the first half of 1992, down from the 20% it garnered during the previous six-month period. MCA was helped by albums that were released last year and continued to sell strongly this year, including Reba McEntire's "For My Broken Heart" and Trisha Yearwood's self-titled debut, as well as a new album from Wynonna and George Strait.

Other significant country chart-share gains were made by Atlantic, which scored a 2.2% slice of the pie, up from the 0.5% total for the previous six months. Also, BNA reached the chart-share listing for the first time with a 1.8% showing, as did Capricorn, which scored a 1.3 share.

Mkt.-Share Rise Boosts Recoton Profits

BY DON JEFFREY

NEW YORK—Recoton Corp., a manufacturer of audio and video accessories, reports a 116% jump in second-quarter net profit this year to \$674,000.

The Long Island City, N.Y.-based company says net sales rose 24.6% to \$15.1 million from \$12.1 million last year.

Robert Borchardt, president, attributes the rise in sales to an increase in market share and to general economic conditions. He says, "The consumer spends more time at home in this recessionary environment. He spends more time listening to his home entertainment system and adding to it." Borchardt adds that retailers tend to "stock more accessories" when the economy is weak because these products have higher profit margins.

The executive reports strong sales from three new products for the care of compact discs, especially the CD Hydrobath, which is made by Discwasher, a company Recoton acquired last year.

Profits soared in the quarter, Borchardt says, because the product mix includes more proprietary items, which have higher margins.

In the second quarter, Recoton

signed a licensing agreement with Matsushita Electric Industrial Co. for worldwide use of a portable CD-to-cassette adapter. Recoton also has struck deals for this product with Sony Corp. and Philips Electronics N.V. The adapter allows consumers to play CDs through a car stereo cassette system.

The company, which manufac-

tures more than 1,100 accessories, also says it expects to soon close its acquisition of Proturn Ltd., an Ontario-based manufacturer of carrying cases and home storage units for audio and video products.

Recoton's stock has performed well lately, rising 50 cents a share in over-the-counter trading at press time to \$15.625.

COMPILATIONS EXPAND TECHNO MARKET

(Continued from page 43)

reports healthy sales at that chain's 35 stores, with buyers primarily in the 15-25 age group. "We've done surprisingly well," he says.

Among the compilations Kemp Mill is stocking, according to White, are the Continuum and Profile albums, Zoo Records' "Zoo Rave," which features all American techno acts, and albums on the Invasion Records and Sonic labels.

"Techno is something of a phenomenon in the area this summer," he says. "But it remains to be seen how it will hold up."

Epic Records is one label that is sticking strictly to the dance specialty outlets with its "Take Control Of The Party" compilation. "We're focusing on stores that will want to

carry it, rather than some generic person at Tower saying, 'What is this?'" says Frank Ceraolo, director of dance/crossover promotion.

Epic's techno offering, which has been out since late April, contains several house songs among the techno tracks. And while Ceraolo says Epic is enthusiastic about putting out a "smattering" of different dance genres on its compilation, he explains the label probably would never do a purely techno album. "We work with acts with a career, a future, not a techno band that puts out one to two tracks and is gone," he says. "We have to be realistic."

Assistance in preparing this story was provided by Larry Flick.

Top Pop Catalog Albums™

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	WKS. ON CHART
1	2	ERIC CLAPTON ▲ ³ POLYDOR 825382 (7.98 EQ/11.98)	*** No. 1 *** TIME PIECES - THE BEST OF ERIC CLAPTON 12 weeks at No. 1	67
2	1	ENYA ▲ REPRISE 26774* (10.98/15.98)	WATERMARK	44
3	3	JIMMY BUFFETT ▲ ² MCA 5633 (7.98/11.98)	SONGS YOU KNOW BY HEART	67
4	5	BOB MARLEY AND THE WAILERS ▲ ³ TUFF GONG/ISLAND 846210/PLG (9.98/15.98)	LEGEND	56
5	4	GUNS N' ROSES ▲ ⁶ Geffen 24148* (9.98/15.98)	APPETITE FOR DESTRUCTION	67
6	6	JAMES TAYLOR ▲ ⁴ WARNER BROS. 3113 (7.98/11.98)	GREATEST HITS	67
7	9	STEVE MILLER BAND ▲ ⁵ CAPITOL 46101* (7.98/11.98)	GREATEST HITS	67
8	7	JOURNEY ▲ ³ COLUMBIA 44493* (9.98 EQ/15.98)	JOURNEY'S GREATEST HITS	67
9	11	MEAT LOAF ▲ ⁶ CLEVELAND INT'L 34974/EPIC (5.98 EQ/9.98)	BAT OUT OF HELL	67
10	8	METALLICA ▲ ³ ELEKTRA 60812* (9.98/15.98)	...AND JUSTICE FOR ALL	58
11	10	THE EAGLES ▲ ¹² ELEKTRA 105 (7.98/11.98)	GREATEST HITS 1971-1975	67
12	12	METALLICA ▲ ² ELEKTRA 60396* (9.98/13.98)	RIDE THE LIGHTNING	52
13	14	THE RIGHTEOUS BROTHERS ▲ CURB 77381* (6.98/10.98)	BEST OF RIGHTEOUS BROTHERS	67
14	15	AEROSMITH ▲ ⁶ COLUMBIA 36865* (5.98 EQ/9.98)	GREATEST HITS	67
15	13	METALLICA ▲ ² ELEKTRA 60439* (9.98/13.98)	MASTER OF PUPPETS	53
16	20	U2 ▲ ⁵ ISLAND 842298 (9.98/15.98)	THE JOSHUA TREE	35
17	16	THE DOORS ▲ ELEKTRA 60345* (12.98/19.98)	BEST OF THE DOORS	56
18	19	PINK FLOYD ▲ ⁸ COLUMBIA 36183 (15.98 EQ/31.98)	THE WALL	67
19	18	BILLY JOEL ▲ ⁴ COLUMBIA 40121* (11.98 EQ/28.98)	GREATEST HITS VOL. I & II	67
20	24	PATSY CLINE ▲ ⁴ MCA 12 (4.98/10.98)	GREATEST HITS	67
21	23	DEF LEPPARD ▲ ¹⁰ MERCURY 830675* (9.98 EQ/15.98)	HYSTERIA	61
22	22	METALLICA ▲ ELEKTRA 60766* (9.98/13.98)	KILL 'EM ALL	31
23	21	AC/DC ▲ ¹⁰ ATLANTIC 16018* (7.98/11.98)	BACK IN BLACK	67
24	17	THE EAGLES ● ELEKTRA 60205* (7.98/11.98)	GREATEST HITS VOL. 2	67
25	34	INDIGO GIRLS ▲ COLUMBIA 45044* (7.98 EQ/11.98)	INDIGO GIRLS	14
26	27	CHICAGO ▲ REPRISE 26080 (9.98/15.98)	GREATEST HITS 1982-1989	63
27	28	PINK FLOYD ▲ ¹² CAPITOL 46001 (9.98/15.98)	DARK SIDE OF THE MOON	67
28	31	ELTON JOHN ● MCA 1689 (4.98/11.98)	GREATEST HITS	66
29	29	LED ZEPPELIN ▲ ¹⁰ ATLANTIC 19129 (7.98/11.98)	LED ZEPPELIN IV	67
30	30	GUNS N' ROSES ▲ ³ Geffen 24198* (9.98/15.98)	G N' R LIES	28
31	40	BEASTIE BOYS ▲ ² DEF JAM 40238*/COLUMBIA (7.98/11.98)	LICENSED TO ILL	16
32	—	U2 ▲ ISLAND 811148* (7.98 EQ/11.98)	WAR	10
33	26	ENYA ● ATLANTIC 81842* (7.98/11.98)	ENYA	25
34	35	VIOLENT FEMMES ▲ SLASH 23845*/WARNER BROS. (9.98/13.98)	VIOLENT FEMMES	22
35	32	FLEETWOOD MAC ▲ WARNER BROS. 25801* (9.98/15.98)	GREATEST HITS	50
36	38	THE POLICE ▲ A&M 3902 (9.98/15.98)	SINGLES - EVERY BREATH YOU TAKE	60
37	41	SOUNDTRACK ▲ ⁵ COLUMBIA 40323* (7.98 EQ/11.98)	TOP GUN	20
38	46	JANIS JOPLIN ▲ ² COLUMBIA 32168* (5.98 EQ/9.98)	GREATEST HITS	32
39	—	JOHN MELLENCAMP ▲ ³ RIVA 814993*/MERCURY (7.98 EQ/11.98)	AMERICAN FOOL	10
40	36	RED HOT CHILI PEPPERS ● EMI 92152*/ERG (9.98/15.98)	MOTHER'S MILK	18
41	33	BAD COMPANY ▲ ² ATLANTIC 81625* (7.98/11.98)	10 FROM 6	64
42	—	ELVIS PRESLEY ▲ RCA 5196* (7.98/11.98)	GOLDEN RECORDS	5
43	45	THE CHARLIE DANIELS BAND ▲ EPIC 38795* (7.98 EQ/11.98)	A DECADE OF HITS	41
44	39	GRATEFUL DEAD ▲ WARNER BROS. 2764* (7.98/11.98)	THE BEST OF SKELETONS FROM THE CLOSET	21
45	37	THE RIGHTEOUS BROTHERS POLYGRAM SPECIAL PRODUCTS 511078*/ESSEX (3.98/9.98)	UNCHAINED MELODY	4
46	42	REO SPEEDWAGON ▲ COLUMBIA 44202* (9.98 EQ/13.98)	HITS	14
47	—	CAROLE KING ● COLUMBIA 34946* (7.98 EQ/11.98)	TAPESTRY	2
48	—	SOUNDTRACK ▲ ⁷ COLUMBIA 39242* (5.98 EQ/9.98)	FOOTLOOSE	6
49	47	QUEEN ▲ HOLLYWOOD 61037*/ELEKTRA (9.98/15.98)	NEWS OF THE WORLD	26
50	48	BOB SEGER & THE SILVER BULLET BAND ▲ ³ CAPITOL 12182* (12.98/15.98)	NINE TONIGHT	46

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.



Stock up on the Beauty and the Beast soundtrack or things could get ugly.

On October 30, Disney will release the most successful animated musical ever on home video. And it will be backed with a highly visible multi-million dollar advertising campaign.

Which means that a rather large number of your customers will be clamoring for all sorts of Beauty and the Beast audio products that let them relive the musical magic of the movie.

How do we know this? Because it's exactly what happened with *The Little Mermaid*. In fact, when *Mermaid* was released on home video, soundtrack sales alone increased 81.5%.

In other words, stocking up early will make for a very happy holiday season. (After all, a missed sales opportunity is an ugly thing.)

The *Beauty and the Beast* soundtrack's captivating music was written by Grammy and Academy Award winners Alan Menken and Howard Ashman. Both adults and children love it. That's why it has achieved double-platinum status. What's more, it's projected to be one of the best-selling soundtracks of all time. And naturally, it's just the beginning.

Children (and their parents) also love the Beauty and the Beast audio storyteller series. After the theatrical

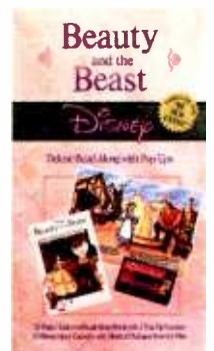
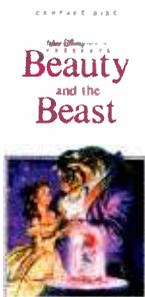
release of the movie, these three products sold out within a few weeks.

The Beauty and the Beast Read-Along Collection brings the enchantment to life with a 24-page storybook and cassette that features original cast dialog and the popular song "Be Our Guest". A special edition hologram watch that changes from Belle to the Beast is also included.

The Deluxe Read-Along with Pop-Ups retells this classic story in a 24-page hardcover book with seven colorful pop-up scenes that make the characters practically jump off the page. The 15-minute story cassette features music, original cast dialog and vivid sound effects from the movie.

The Sound and Story Theater features an elaborate pop-up stage with four "sets" from the film, as well as two play-along figures of Belle and the Beast and a 30-minute story cassette with original cast voices and music. It's a unique way for kids to use their imaginations as they listen and play along with this timeless story.

Make sure you're a part of this event. Call 1-800-453-1142 now for more information about all of the Beauty and the Beast audio products. This is definitely one sales opportunity that's, well, a real beauty.



Album Reviews

EDITED BY PAUL VERNA, CHRIS MORRIS, AND EDWARD MORRIS

POP

★ LUNA²

Lunapark
PRODUCER: Fred Maher
Elektra 61360

This trio could practically coast on its indie/alternative credentials (band members come from Galaxie 500, the Chills, and the Feelies). While the group borrows from its predecessors, it cranks out some wonderful noise of its own, blending delicate melodies with intense fuzz guitar—often within one song—and clean, economical drumming with laid-back vocals. Respectfully retro-pop details make for a finely polished final product.

JOE WALSH

Songs For A Dying Planet
PRODUCER: Bill Szymczyk
Epic 48916

Onetime Eagle's latest solo flight proves that no one knows how to mock his own fame with greater acumen than the man who authored "Life's Been Good." While the set turns tedious on oblong tracks like "The Friend Song" and "Decades," Walsh makes up for it in comedic flair on such cuts as "Shut Up" (which winks an eye at former band mates Don Henley and Glenn Frey), "Fairbanks Alaska," and "Vote For Me." Also check out cover of "Will You Still Love Me Tomorrow" and contagiously peppy "Certain Situations."

MR. REALITY

PRODUCER: Danny Kortchmar
SBK 99397

Palatable debut by young acoustic rock trio from New Jersey consists of thick vocal harmonies propelled by a driving 12-string rhythmic pulse. Ultra-crisp production by veteran Kortchmar enhances already catchy songs that deliver with singalong choruses and cohesive if uninspired lyrics. Choice cuts are "In My Yard," which is where all suburban stories begin and end; the voyeuristic "Anonymous"; and "Mr. Reality," the group's metaphysical manifesto.

FLAMIN' GROOVIES

Rock Juice
PRODUCERS: Cynl Jordan & Karl Derfler
National 030

Bay area rockaeologists shake some new action on first studio album in six years, first new U.S. release in even longer. Group, if it actually exists (personnel listings are incomplete), is now singer/guitarist Jordan's beast, and he continues to play out his obsession with '60s-era pop classicism. But there's much here to tickle fans of the Groovies' '70s cult albums, with "Way Over My Head" and "Shakin'" especially compelling examples of well-crafted pop-rockers.

NEW & NOTEWORTHY

VARIOUS ARTISTS
The Stiff Records Box Set
PRODUCER: Various
Rhino 71062

Four-CD/cassette salute to the zany British label that produced sundry milestones of pub rock, early punk rock, and post-punk pop (not to mention a bunch of way-out marketing gambits) should make collectors tumescent. While not all 96 tracks here are dazzling, sheer weight of collective anarchic talent—including Nick Lowe, the Damned, Elvis Costello, DEVO, Rachel Sweet, Ian Dury, Lene Lovich, Madness, and the Pogues—is a breathtaking reminder of how much this eccentric imprint brought to music in the late '70s and early '80s.

ERIC EDEN

Grooving Up Slowly
PRODUCER: Eric Eden
A&M 5395

Debuting singer/songwriter has a nice melodic touch and a slightly soulful approach that at times is reminiscent of early Prince, minus the lubricity. Any number of sleek choices for pop radio here, including "I Am The Sun," "Something Makes Me Want You," "Under The Moon," and "I'm Giving Time."

JACKYL

PRODUCER: Brendan O'Brien
Geffen 24489

Bad boys from Atlanta—modeled after the Aerosmiths and AC/DCs of the world—may not break any new ground on debut, but they'll certainly cut down some trees thanks to singer Jesse Dupree's chainsaw, which is the solo instrument on "The Lumberjack." While such unabashedly raunchy originals as "Dirty Little Mind," "Down On Me," "She Loves My Cock," and "Redneck Punk" will titillate teenage boys and scare the pants off politicians bent on family values, other cuts—particularly "I Stand Alone" and "When Will It Rain"—will interest album rock programmers.

JAZZ

▶ BOB JAMES & EARL KLUGH

Cool
PRODUCERS: Earl Klugh & Bob James
Warner Bros. 26939

Inevitably, latest collaboration between mellow guitarist Klugh and equally laid-back keyboardist James will be a big-seller on the contemporary jazz chart. Just as inevitably, current album is a pleasant quartet set that's as elegantly performed as it is emotionally toothless. A can't-lose commercial proposition.

BOB NELL

Why I Like Coffee
PRODUCER: Wayne Horvitz
New World 80419

Montana-based pianist Nell's trio date is inventive and exploratory, and even more so when the band expands to include brassmen Jack Walrath and Ray Anderson on several tracks. Album highlights include Nell's oddball arrangement of the title cut, his soulful, lovely Emily Remler tribute "EMREM," and the catchy, offbeat theme of "Fashion Storage." Anderson and Walrath augment sharp tunes like "Nightspot," the Sphere-ical "For Monk," and Nell's take on "Taking A Chance On Love."

WORLD MUSIC

MARISA MONTE

PRODUCER: Nelson Motta
World Pacific/Capitol 91761

This second U.S. release by Brazilian chanteuse Monte was originally released in 1988 in Brazil and established her there as a multiplatinum star and important new international talent. Her voice demonstrates remarkable range as she growls, purrs, and soars through hard rock ("Comida"), blues ("Negro Gato"), Brazilian regional music, Gershwin, Kurt Weill, Carmen Miranda, and even Marvin Gaye (with a reggae version of "I Heard It Through The Grapevine").

REGGAE

★ JUNIOR REID

Long Road
PRODUCERS: Various
Columbia/Big Life 162 221 100-2

On this superb sequel to his "One Blood" album, the effervescent singer/

SPOTLIGHT



BOBBY BROWN

Bobby
PRODUCERS: Various
MCA 10417

An original new jack, Brown excels at combining cool street attitude with R&B's sensual warmth. Here he wins once again with another pleasing package of street-oriented grooves and gentle R&B ballads. Vocal mixture of naughty'n' nice sparks signature up-tempo grooves like "That's The Way Love Is," "Til The End Of Time," and smash single "Humpin' Around," while providing an edge to sweet ballad fare like "Pretty Little Girl" and "One More Night." Duets include the feelgood "Something In Common" with wife Whitney Houston and the gorgeous, BeBe Winans-produced "I'm Your Friend" with Debra Winans. "Storm Away" is a surprising, softly jazzy lament about the world's ills. Expect MCA to work singles through 1994.

songwriter outdoes himself with excellent material that's bolstered by peerless production by Reid, Paul Rabiger, and others. At a time when even the strongest reggae and dancehall releases seem snared in production ruts, Junior breaks new ground with ease via arrangements that surprise and amaze. Indeed, the record boasts some of the most original and disarming reggae song structures in memory. There isn't a weak track in the lineup, but prime cuts include tough-minded "Long Road," silky, imploring "Shanty Town," the iconoclastic "Banana Boatman," and the funky atmospheric "Stop This Crazy Thing" and "Who Loves You." An impressive and important album that's sure to be imitated.

MIKEY DREAD

Obsession
PRODUCER: Mikey Dread
Rykodisc 20243

The distinctly nasal lover's-rock warbling of Mikey Dread has a pleasant, soothing quality, even when he's addressing political struggles ("Fighting For Truths And Rights"), social failings ("Give The Children Education"), and crumbling value systems ("Living In The Jungle"). In small doses, Dread's gentle, fluid approach can be quite appealing, but over the course of this album's 18 (!) tracks, the essential sameness of mood seems numbing to the point of mutual ennui.

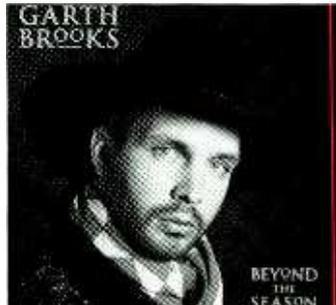
LATIN

▶ LINDA RONSTADT

Frenesi
PRODUCERS: Peter Asher, George Massenburg
Elektra 61383

The short-lived mambo revival has largely come and gone, but this milquetoast mambo outing could spark a belated interest in heartland America, where "The Mambo Kings" film was barely distributed. Ray Santos' string-laced perpendicular arrangements and

SPOTLIGHT



GARTH BROOKS

Beyond The Season
PRODUCER: Allen Reynolds
Liberty 98742

Brooks' wholly involved vocal style and keen choice of songs make this album sound like a sincere tribute to the season rather than the gilded consequence of a marketing meeting. "The Gift," written by Stephanie Davis, is an especially moving fable. Brooks covers the traditional bases with such evergreens as "Silent Night," "White Christmas," "What Child Is This," and "God Rest Ye Merry Gentlemen," and mixes in some country goofiness with the Buck Owens/Don Rich standard "Santa Looked A Lot Like Daddy." Deck the halls with discs of platinum.

Ronstadt's limited improvisational prowess prevent record from soaring on up-tempo numbers. Still, singer does hold her own on gingerly paced boleros, highlighted by a gorgeous, aching rendition of "Alma Adentro." Greatest potential lies in the Hispanic market, where "Perfidia" went top 10 earlier this year on the Hot Latin Tracks chart.

▶ RUBEN D.J.

Todo Movido
PRODUCER: Ruben D.J.
RTP/Sony 80853

It hardly sounds like Joe Tex's immortal "Skinny Legs And All," but Ruben D.J.'s raucous rap ode to fetching flacas "Si Te

VITAL REISSUES™

ART BLAKEY AND THE JAZZ MESSENGERS
Paris 1958
REISSUE PRODUCER: Orrin Keepnews
Bluebird/BMG 61097

The bellwether band of the '50s postbop era, Blakey's Messengers swing as one would expect—maniacally—with smokin' sidemen Lee Morgan, Benny Golson, and a very young Bobby Timmons. Repertoire includes Parker standard "Now's The Time," an unexpected version of Monk's "Evidence," and a soulful take on Timmons' standard-to-be "Moanin'."

DUSTY SPRINGFIELD

Dusty In Memphis
PRODUCERS: Jerry Wexler, Tom Dowd & Arif Mardin
Rhino 71035

Unavailable for a criminally long time in the U.S., singer's 1969 magnum opus is a true-blue, pop-soul beauty. The top 10 hit "Son Of A Preacher Man" is exemplary of the approach: Dusty's sultry vocals are mated to supple Southern soul grooves. The rest of the material is astutely selected (writers include Randy Newman, Goffin-King, Bacharach-David, and Eddie Hinton-Donnie Fritts) and craftily fashioned. Reissue includes three additional tracks, among them the subsequent chart item "Willie & Laura Mae Jones." Glorious.

SPOTLIGHT



TRAVIS TRITT

T-r-o-u-b-le
PRODUCER: Gregg Brown
Warner Bros. 45048

There's nothing prophetic about the title. Tritt is in total control here as he effortlessly shifts stylistic gears from slow, sorrowful ballads ("I Wish I Could Go Back Home") to rocking declarations of independence ("Looking Out For Number One") to coiling, snarling, back-alley blues ("Leave My Girl Alone"). His previous album is double-platinum, his label has a massive promotional push on this one, and he's up for five Country Music Assn. awards. Tritt is an ever-expanding talent.

Gusta El Hueso" is strong enough to carry the entire album. No new musical ground is broken here, but there are several other slick merengue/house/rap entries delivered by gifted Puerto Rican rhymesman/producer, including the thumping title track, "Tulululu (Pass Under)," and "Ponte El Sombrero," a current top 40 entry by label mate Miami Band, which Ruben D.J. produced.

COUNTRY

▶ RICKY VAN SHELTON

Greatest Hits Plus
PRODUCER: Steve Buckingham
Columbia 52753

A collection of Shelton's best from 1987 onward, plus the new "Wild Man," "Just As I Am," and "Wear My Ring Around Your Neck," his current single from the "Honeymoon In Vegas" soundtrack.

▶ DOUG STONE

From The Heart
PRODUCER: Doug Johnson
Epic 52436

Stone's rich, resonant vocals can make even so-so lyrics seem essential. Happily, there are some Stone-worthy pieces here, notably "This Empty House," "Why Didn't I Think Of That," and "Too Busy Being In Love."

★ ALISON KRAUSS & UNION STATION

Every Time You Say Goodbye
PRODUCER: Alison Krauss & Union Station
Rounder 0285

Krauss' vocals are an irresistible blend of the sweet urgency of youth and the sad wisdom of age. Her band's fluid and understated bluegrass stylings heighten both elements. Lyrically, this is her strongest album. "Last Love Letter," "New Fool," and "Lose Again" are especially memorable.

★ THE SELDOM SCENE

Scene 20: 20th Anniversary Concert
PRODUCER: T. Michael Coleman
Sugar Hill 2501

This two-volume, 28-song treasury was recorded live last year at the Birchmere in Alexandria, Va. It features performances by every edition of this musically adventurous and inventive bluegrass group. Emmylou Harris guests on one cut.

SPOTLIGHT: Predicted to hit top 10 on its appropriate genre's chart or to earn platinum certification. NEW AND NOTEWORTHY: Highlights new and developing acts worthy of attention and other releases of special interest. VITAL REISSUES: Rereleased albums and compilation records of special artistic, archival, and commercial interest. PICKS (▶): New releases predicted to hit the top half of the chart in the format listed. CRITIC'S CHOICE (★): New releases, regardless of potential chart action, which the reviewer highly recommends because of their musical merit. All albums commercially available in the U.S. are eligible. Send review copies to Paul Verna, Billboard, 1515 Broadway, New York, N.Y. 10036, and Chris Morris, Billboard, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210. Send country and gospel albums to Edward Morris, Billboard, 49 Music Square W., Nashville, Tenn. 37203.

HOLIDAY PRODUCT

S * H * O * W C * A * S * E



Santa Claus Is Coming to Town

AND HIS LIST OF CHRISTMAS GOODIES IS A LONG ONE

By Trudi Miller

It's time for retailers to start making a list and checking it twice—and the list is likely to be a long one. Aside from the wealth of existing seasonal catalog material, Santa's bringing in a brand-new batch of Christmas goodies and rare reissues. Between pop stars, musical oddities and chestnuts on an open fire, it's a veritable feast for the ears.

POP & COUNTRY

The heavyweight of the Christmas season is bound to be Garth Brooks' "Beyond the Season," which came out Aug. 17 on Liberty. The country superstar sings traditional carols (including a duet with Trisha Yearwood on "Silent Night") as well as his own "The Old Man's Back in Town."

Competing with Garth is A&M's "A Very Special Christmas II" (the follow-up to the all-star album "A Very Special Christmas"), which features performances by such stars as Bonnie Raitt, Jon Bon Jovi, Boyz II Men, Tom Petty, and Prince; and Amy Grant's "Home For Christmas," due out on A&M Oct. 6. Also on A&M is "The Night Before Christmas—A Musical Fantasy" by Sounds of Blackness, scheduled for Oct. 20 release.

Other stars with Christmas spirit include Neil Diamond, whose Columbia release "The Christmas Album," due in late September, will get extra exposure from Diamond's November Christmas special on HBO; Manhattan Transfer, with "The

Christmas Album" arriving from Columbia in October; Doug Stone, whose release "The First Christmas" will be out on Sony Nashville; and Riders in the Sky, with "Merry Christmas from Harmony Ranch," also from Sony Nashville.

Gloria Estefan's "Greatest Hits," due Sept. 22 from Epic, is not a Christmas album, but does contain the new seasonal song "Christmas

Thru Your Eyes." Epic/Word offers Al Green's "White Christmas," and Shirley Caesar's "Christmasing," both due out in late September.

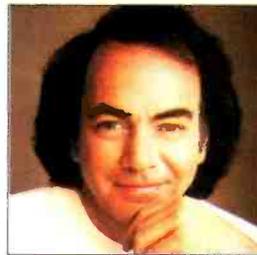
CLASSICAL, FOLK, NEW AGE

Those who prefer more traditional, classical, or instrumental Christmas melodies have plenty to choose from. "The Narada Christmas Collection, Vol. 2" offers original arrangements of 15 traditional holiday favorites from six countries, played by such artists as David Arkenstone, David Lanz, Paul Speer, Peter Buffett, Spencer Brewer, and Steve Kindler with piano, mandolin, flutes, violin, horns, and synthesizers. The selections range from solo compositions to full orchestrations, jazz impressions to ethnic folk carols, and classical ar-

rangements to contemporary.

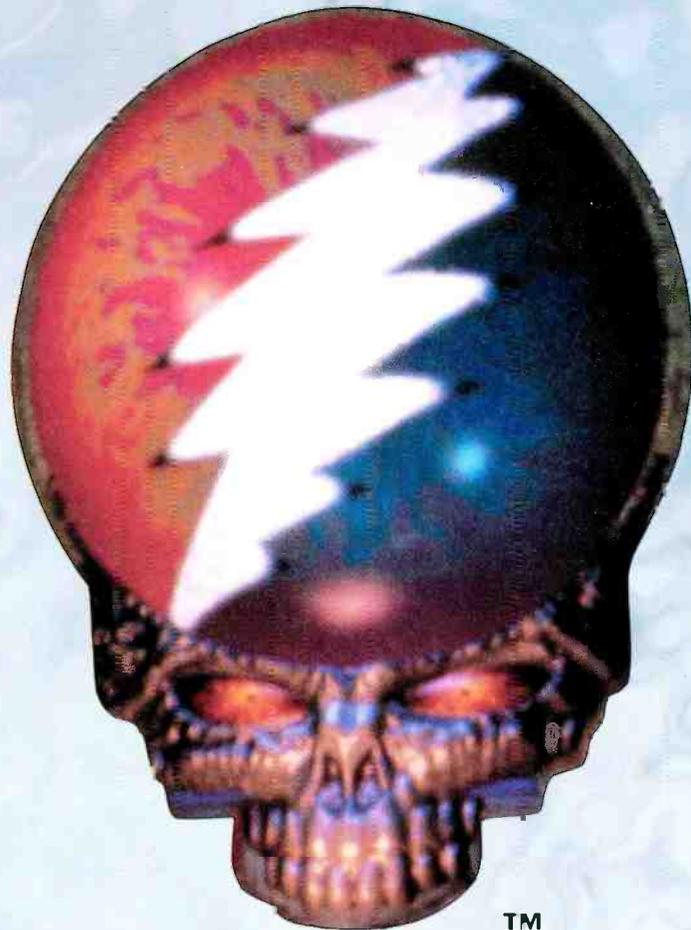
From that gray area between classical and pop that 1968's "Classical Gas" exploited comes Mason Williams himself, whose new holiday album for Real Music is titled "A Gift of Song." Williams obviously

(Continued on page H-6)



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VITAL REISSUES

Boxed Sets & Rare Gold Abound

REISSUE BONANZA PROMISES TO STOKE HOLIDAY FIRES

By Jim Bessman

With the veritable glut of reissue product in all genres flooding the marketplace, it would seem that the end must be in sight in terms of emptying the catalog vaults. But judging from current release schedules, there's plenty of boxed sets, double-disc anthologies, best-of singles and plain old straight reissues yet to come in time for holiday buying.

Rock reissue leader Rhino Records will have released its Stiff label boxed set, a boxed "Monterey Pop" tribute to the historic 1969 concert, a two-disc "Summer of Love" anthology, "The Plimsouls...Plus," five new "Billboard Top Hits" entries and best-of collections from David Johansen and Eric Carmen. Rhino/Atlantic will have two straight reissues from Dusty Springfield, "Dusty In Memphis" and "A Brand New Me," along with best-of collections from Sister Sledge, Firefall and Average White Band.

From Atlantic comes Jim Croce's two-disc "50th Anniversary Collection," along with Peter Gabriel and Blues Brothers anthologies. RCA has its three-disc Jefferson Airplane box and a Graham Parker best-of, while PolyGram offers a Rod Stewart Mercury anthology, the 52-track Troggs "Archeology," an expanded "Allman Brothers Live At The Fillmore" and a pair of John Mayall double discs.

EMI's "Legends Of Rock 'n' Roll" salutes the Hollies with three discs, the Yardbirds with two. "The Essential Michael Schenker Group" comes out on Chrysalis, while Razor and Tie follows its Michael Stanley Band anthology with four catalog albums. Rykodisc will

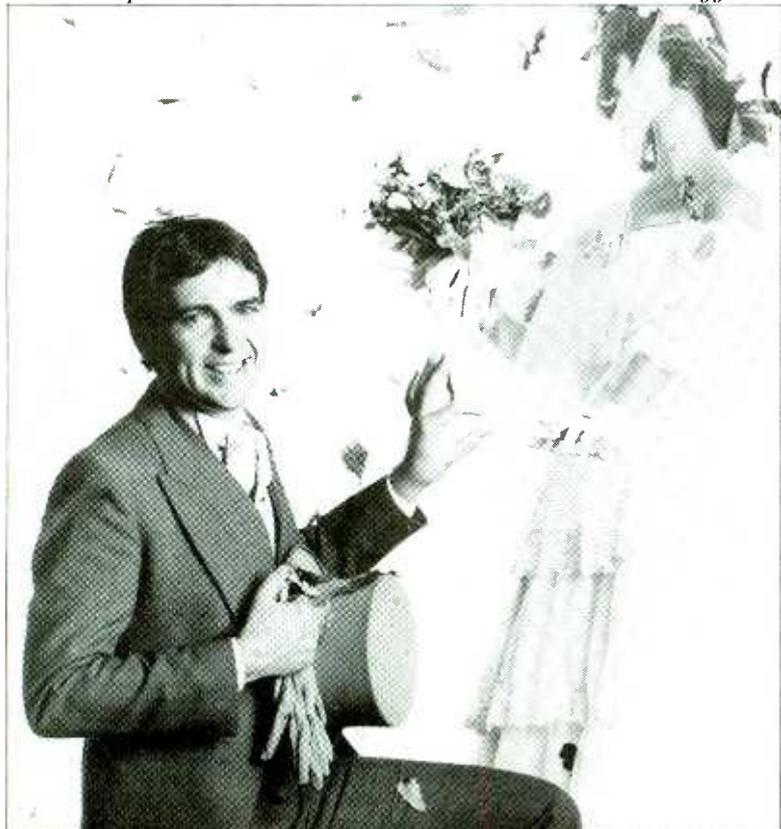
have "Ziggy Stardust—The Motion Picture," three titles each from Richard Thompson and Soft Boys and Pete Townshend's "Who Came First." Vanguard will restore Garland Jeffreys' "Grinder's Switch."

Both Chad and Jeremy and Peter and Gordon will be feted by Capitol best-ofs, while Ted Nugent enjoys a two-disc Epic set, Journey a three-disc Columbia box. Columbia/Legacy's "Rock Artifacts" series expands with Chad and Jeremy, Cryan Shames and Gary Puckett additions, and Epic/Legacy honors Southside Johnny with a best-of and Donovan with the two-disc "Troubador."

Barry Manilow: ultimate collection



Manikin depressive: Peter Gabriel will release a new solo anthology.



In a more pop vein, Capitol's "Collector's Series" brings Lettermen and Seekers anthologies, while its "American Originals Series" proffers Hoyt Axton, Andy Griffith, Joy of Cooking and James Talley. Totally pop is Capitol's "Essential Marlene Dietrich"; Dietrich is also represented by a Columbia collection. Columbia's latest "16 Most Requested" series installments include Frank Sinatra, Doris Day, Vic Damone and Bing Crosby. The Smithsonian Collection of Recordings,



Woody Shaw: set from Mosaic

meanwhile, has a four-disc Cole Porter boxed set and continues its "American Songbook Series" with collections from Rogers and Hart, Rogers and Hammerstein, and Duke Ellington. And for the ultimate Barry Manilow fan, Arista's doing a 4-CD boxed set, tentatively titled "The Barry Manilow Collection. It's coming in late Oct., and will include a one-hour video and a 64-page brochure, as well as 20-25 unreleased rarities and song demos.



Jimi encores at Monterey for Rhino

On the soul/R&B side, Rhino/Atlantic unveils its four-disc Aretha Franklin "Queen Of Soul" box, while Earth Wind & Fire's three-disc "Eternal Fire" is due from Columbia. MCA has a Curtis Mayfield & the Impressions anthology, and the "Specialty Legends" series champions Art Neville, Roy Milton, Joe

(Continued on page H-4)

NARAS Warns Raiders of the Lost Archives

PANEL EYES DANGERS TO AGING MASTERS

By Terry Barnes

Whether on tapes, lacquers, discs or cylinders, America's musical heritage is in danger of rotting, chipping and melting away—or being sold to foreign conglomerates. It is a prime concern of NARAS, whose Archival Preservation committee plans to spread responsibility for preserving music from the record industry to society as a whole.

"Essential recordings and information—the history of recorded music—may well get lost in the international mega-business shuffle," says Michael Greene, president of NARAS. The Academy has engaged celebrity spokesperson Linda Ronstadt, whose recordings span the entire rock-pop-jazz-R&B-folk-classical spectrum, to publicize the cultural importance of U.S. music.

"Just as book publishers aren't responsible for maintaining libraries, record companies shouldn't be responsible for America's music archives," explains Bill Ivey, founder of the Archival Preservation committee. A past president and a past chairman of the board of NARAS, Ivey is director of the Country Music Foundation, which operates the Country Hall of Fame. "Since the recording industry is a business, with responsibilities to stockholders, it has to focus on the present and future," he says. "We believe that music should be treated like



Linda Ronstadt will be the spokesperson for NARAS' new campaign.

other art treasures: preserved with the help of the government, large charitable concerns and contributions from private industry."

Step one, according to Ivey, is to raise the industry's awareness of the value of its recordings. "We ask record companies, producers and sound studios to survey their tape libraries and storage facilities in order to know exactly what they have and in what condition. Most important, in the meantime, we ask that no one throw

out anything."

Step two is to spread concern outside the music industry—with the help of Linda Ronstadt. "We need to convince the public of the value of our music," says Ivey, "and that society has a responsibility to preserve it."

"Step three is to develop a standard operating procedure, so that nothing potentially valuable is thrown away, and adopt technical guidelines," he continues. Of concern is music not stored in record-company vaults: tapes kept by producers in their homes, stored at recording studios or accumulated at record companies that go out of business.

Even preserving new music poses a gigantic problem: storage. What should be preserved? Edited masters? Original artwork or film? The entire multi-track session tapes? Remixes and re-edits of the singles? The old eight-track recordings after they've been digitally transferred?

Physical preservation techniques are fairly standard. Storage facilities maintain constant temperatures between 60 and 65 degrees, with humidity around 10 percent. But climate takes its toll. "Humidity can ruin tapes, which can get damp even in sealed boxes," says Al Caplin, founder of Biograph Records, which specializes in preserving early-Ameri-

(Continued on page H-9)

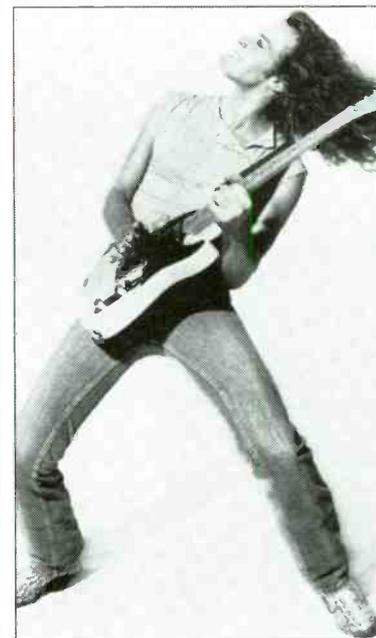
VITAL REISSUES/BOXED SETS

(Continued from page H-3)

Liggins and the Honeydrippers, Jimmy Liggins and Drops of Joy, and Percy Mayfield. Jazz, meanwhile, continues to bear coveted reissue fruit, led by GRP's three-disc John Coltrane "Impulse Years" overview and a double-disc compilation of Ella Fitzgerald Decca material.

Evidence will yield more of Sun Ra's Saturn catalog, while completists will have a field day with Mosaic's complete 1960 Blue Note recordings of Art Blakey and the Jazz Messengers, as well as its complete CBS Studio recordings of Woody Shaw. Not to be outdone, Fantasy offers Sonny Rollins' complete Prestige recordings. Blue Note reissues include a four-disc Stan Kenton set and a three-disc 50th-anniversary celebration of Capitol jazz.

Columbia's "Contemporary Masters"



Ted Nugent: 2-disc Epic set

jazz series celebrates the likes of Tony Williams, David Sancious, Herbie Hancock, Miles Davis and John McLaughlin. The label also has a four-disc Dave Brubeck boxed set. RCA responds with boxes tributing Fats Waller and a "Half Century Of Jazz." Rhino/Atlantic presents a two-disc Manhattan Transfer anthology, while Vanguard begins mining its jazz vaults with Joe Williams, Bobby Henderson and Clark Terry titles. Fantasy offers CD two-fers on Dorothy Ashby, Jaki Byard, and Merl Saunders and Friends.

Crossing over to country, Rhino serves its three-disc Buck Owens collection, opposite RCA's three-disc Judds box and a two-disc Chet Atkins set. Columbia's "Country Classics" se-

(Continued on page H-12)

Most Requested: Frank Sinatra



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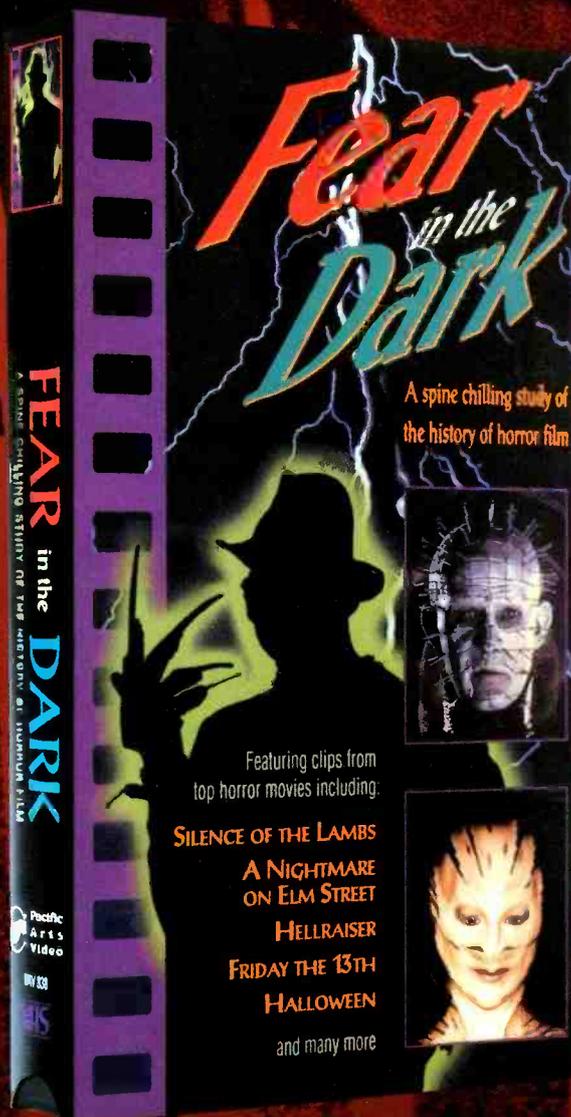
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CHRISTMAS MUSIC 1992

(Continued from page H-1)

learned a thing or two from his erstwhile collaborators Mannheim Steamroller, who last year dominated the Christmas music charts (see page S-9). "A Gift Of Song" will include staples like "Joy To the World," "The First Noel" and "What Child Is This," renamed "What Tune Is This?" by the puckish Williams, as well as some of the guitarist's own compositions. Release is slated for Aug. 28.

North Star Records offers "An American Christmas" by Folk Like Us, who draw on their blend of traditional American folk, Celtic influences, bluegrass, and classical music to produce a collection of carols and seasonal folk tunes on hammered dulcimer, fiddle, flute, penny whistle, oboe, harpsichord and guitar.

On the vocal side, Columbia is releasing "An Evening in December: Christmas Accapella" by First Call. Vocal groups from Ivy League colleges sing a capella Christmas carols on North Star's "An Ivy League Christmas." Blue Note will release "Christmas Carols and Sacred Songs," by The Boys Choir of Harlem with the James Williams Trio and special guest Dianne Reeves, on Oct. 20.

If you long for the feeling of Christmas past, look no further than North



Helen Merrill: Xmas on JVC

Star's "And The Angels Sing," on which Christmas carols and hymns are performed in Baroque and Renaissance styles on harp, strings, harpsichord and brass. North Star also offers "New England Christmas-tide: Traditional Carols in the Spirit of Old New England" Volumes One and Two; "Christmas Remembered," featuring chamber music performed by pianist Judith Lynn Stillman and musicians from well-known orchestras; and "The Sounding Joy," by the guitar-and-mandolin Mair Davis Duo.

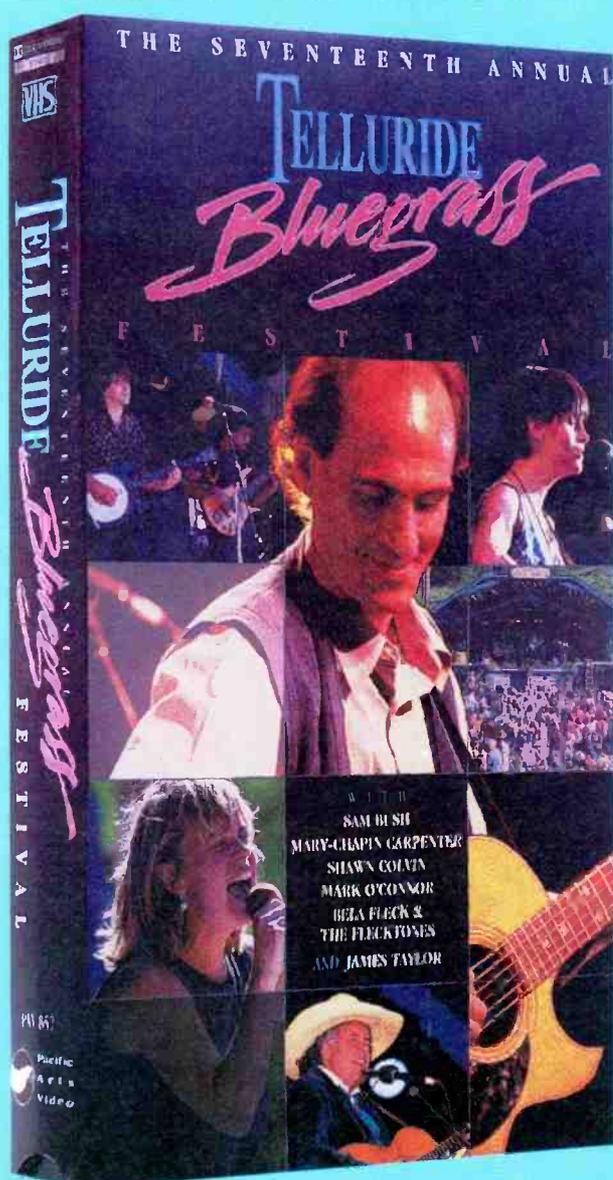
From Capitol comes "Caroles" by the Roger Wagner Chorale, a selection of lush and lavish arrangements, a concert orchestra, and full voices.

Also on the classical side are "The Boston Pops Christmas Album" (with John Williams conducting), and "A Carnegie Hall Christmas Concert" (featuring Kathleen Battle, Wynton Marsalis, Andre Previn and others), both from Sony Classical.

(Continued on page H-8)

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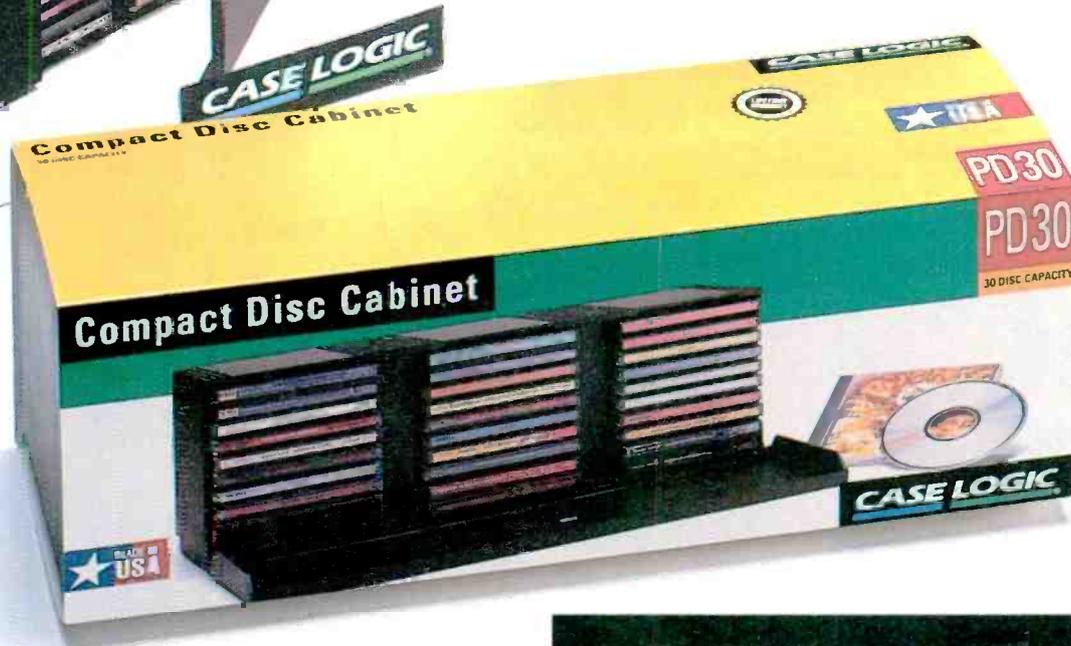


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CHRISTMAS MUSIC 1992

(Continued from page H-6)

From Sony Music Legacy comes the instrumental album "A Christmas Celebration," featuring Andre Kostelanetz, Percy Faith, the Canadian Brass, and Leona Boyd, among others. The Sony titles are due out in late September.

CHILDREN

No one gets more excited about Christmas than children. This holiday season, music-minded tots can listen to "The Season" by popular children's artist Fred Penner on Oak Street/Dino Music (previously released on Oak Street/Sony Canada). Penner sings carols in different languages as well as traditional songs.

Sony Kids Music offers "Santa's Songs" by Dan Crow, "A Children's Christmas" by Tom Paxton, "Toymaker's Christmas" by Kevin Roth, and a reissue of 1981's "Chipmunks' Christmas."

On a different note, Warner Bros. will release "A Children's Hanukkah," featuring traditional Hanukkah songs sung by children brought together by the Jewish Community Center of Nashville. Street date is Aug. 25.

OFF THE BEATEN TRACK

Tired of the same old Christmas carols? Then check out Atlantic's "Twisted Christmas II," the follow-up to volume one, featuring parodies by KISW Seattle morning personality Bob Rivers. Titles include "The Twelve Pains of Christmas," "We Wish You Weren't Living with Us," "Wreck the Malls," and "Oh, Come You Grateful Deadheads."

"Legends of Christmas Past" is an eclectic collection from EMI, featuring Charles Brown's "Merry Christmas, Baby," Lon Chaney Jr.'s "Monster Holiday," the Five Keys' "It's Christmas Time," Bill Haley's "Rockin' Around the Christmas Tree," Canned Heat's "Christmas Blues," and the Chipmunks' "Chipmunk Song," not to mention "I Want Elvis For Christmas" by The Holly Twins (i.e. Eddie Cochran doing an Elvis impersonation). "Legends" is due out Sept. 8.

From Rounder Records comes Brave Combo's "It's Christmas, Man!," due out in late November. The group performs Christmas songs in their unique rhumba-rock style.

Urban cowboys will enjoy "Christmas On The Range: Cowboy Classics From Capitol," a collection of Christmas songs interpreted by such singing cowboys as Roy Rogers, Tex Ritter, Tennessee Ernie Ford, and Hank Thompson. Getting the Western treatment are standards like "Santa Claus Is Coming To Town,"

as well as the originals "Christmas Carols By The Old Corral" and "Rootin' Tootin' Santa Claus." Due date is Sept. 8.

Rhino Records offers "Alligator Stomp Vol. 4: A Cajun Christmas," due out at the end of August. Among the 17 tracks are "Christmas Bayou" by Beausoleil and "It Came Upon a Midnight Clear" by The Jambalaya Cajun Band.

Return to the '50s with Rhino's "Doo Wop Christmas," which includes "Jingle Jangle" by The Penguins, "White Christmas" by the Drifters, "Rudolph the Red-Nosed Reindeer" by the Cadillacs, and "Just a Lonely Christmas" by the Moonglows. "Doo Wop" is scheduled for late August release.

For a jazzy holiday, pick up "A GRP Christmas Collection, Volume II," the follow-up to the 1989 original. Volume II showcases the talents of Don Grusin, Arturo Sandoval, Patti Austin, Spyro Gyra, New York Voices, and Russ Freeman, among others.

TRIED AND TRUE

You can't go wrong with old favorites like Bing Crosby, Nat King Cole and Mitch Miller. This year's Christmas crop includes a cornucopia of special collections and reissues by artists who've stood the test of time.

On Sept. 8, Capitol Records will release "Peace on Earth," featuring such artists as Nat King Cole, Ella Fitzgerald, Glen Campbell and the Hollywood Pops Orchestra; and "Let It Snow: Cuddly Christmas Classics From Capitol," which includes "Let It Snow" by Lena Horne, "Have Yourself A Merry Little Christmas" by The Lettermen, "Winter Wonderland" by Bing Crosby, and "The Christmas Song" by Lou Rawls.

"A Motown Christmas" is a 24-song collection previously released on cassette; in September it will be released for the first time on CD. Artists include Diana Ross and the Supremes, Stevie Wonder, and Michael Jackson. Also available from Motown in September for the first time on CD is 1970's "The Season For Miracles," by Smokey Robinson and the Miracles.

Sony Music/Legacy brings "Yuletide Cheer," a collection featuring Mitch Miller, Ray Conniff, Percy Faith, the Mormon Tabernacle Choir, and others, as well as "16 Most Requested Songs" by the likes of Johnny Mathis, Rosemary Clooney, and Tony Bennett. From Sony Music Video comes Tony Bennett's "Family Christmas," with a guest appearance by Manhattan Transfer.

Warner Bros. has a trio of seasonal reissues: 1980's "Light of the Stable (The Christmas Album)" by Emmylou Harris; 1987's "A Christ-

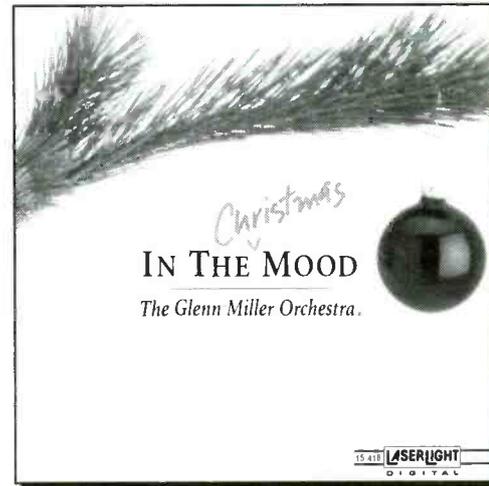
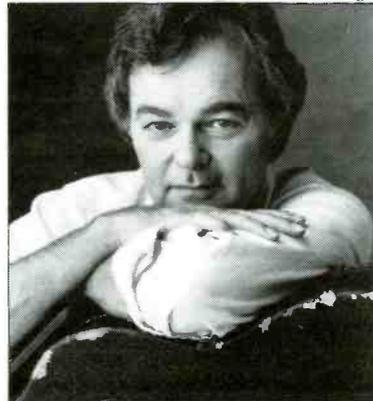
mas Card" by The Forrester Sisters; and "Holiday Concert" by Peter, Paul & Mary, originally released on Gold Castle in the '60s. All three are due out Aug. 25.

JVC will reissue "A Christmas Songbook" by jazz singer Helen Merrill, which includes a duet with Mel Torme on "The Christmas Song." Along with standards, Merrill performs "Christmas Lullaby" by her son Alan and Torrie Zito, and "If I Were A Bell" by Frank Loesser.

EMI will reissue last year's "Home For Christmas" by the O'Jays, as well as older seasonal albums by Bobby Vee, the Ventures, Lena Horne, Slim Whitman, and the Chipmunks, on Sept. 8. Ferrante & Teicher's 1962 album "Snowbound" and 1966 release "We Wish You A Merry Christmas" will be combined on one CD as part of EMI's "twofer" series, out Oct. 6.

So stock up on holiday cheer and have yourself a merry little Christmas. ■

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-James Rossi. JAZZ NEWS

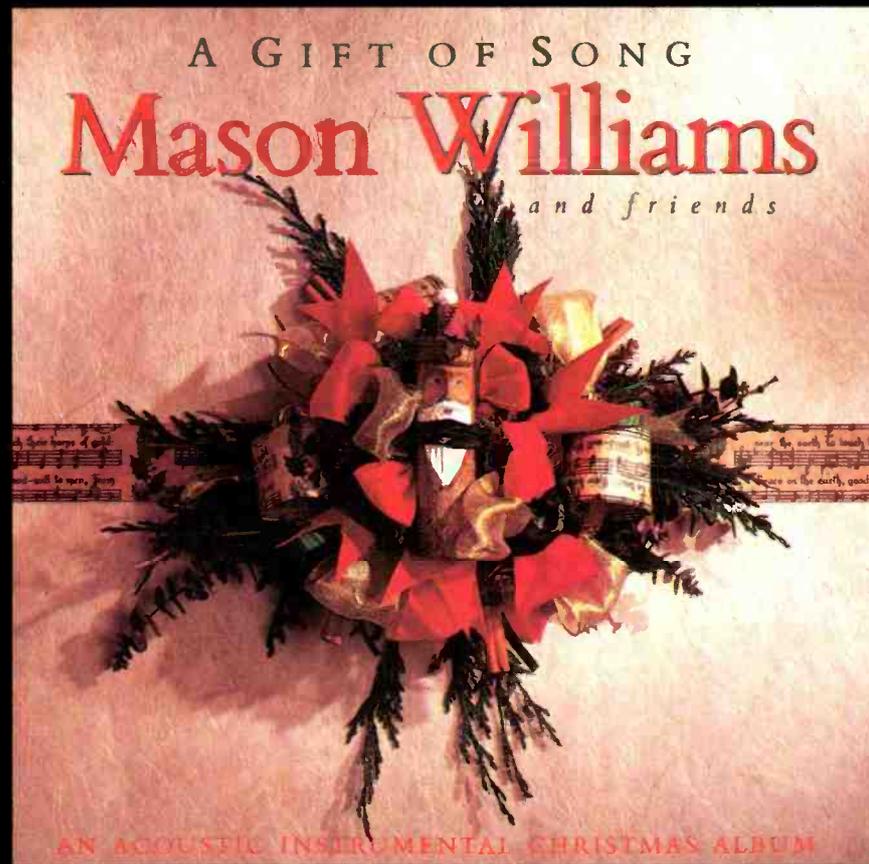
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FOR WEEK ENDING DECEMBER 21, 1991

Top Christmas Albums™

THIS WEEK	LAST CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY	
		ARTIST TITLE	LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)
		SoundScan ■■■■■	
		★★ NO. 1 ★★	
1	2	MANNHEIM STEAMROLLER A FRESH AIRE CHRISTMAS ▲ ²	AMERICAN GRAMAPHONE 1988 (9.98)
2	1	MANNHEIM STEAMROLLER CHRISTMAS	AMERICAN GRAMAPHONE 1984 (9.98)
3	3	VARIOUS ARTISTS A VERY SPECIAL CHRISTMAS ▲ ²	A&M 3911 (9.98)
4	4	NAT KING COLE THE CHRISTMAS SONG ●	CAPITOL 1967* (6.98)
5	6	THE CARPENTERS CHRISTMAS PORTRAIT ●	A&M 5171 (8.98)
6	10	BARBRA STREISAND CHRISTMAS ALBUM ▲ ³	COLUMBIA 9557* (5.98 EQ)
7	7	GEORGE WINSTON DECEMBER	WINDHAM HILL 1025 (9.98)
8	5	AMY GRANT CHRISTMAS ALBUM ▲	REUNION 5057*/Geffen (9.98)
9	9	VARIOUS ARTISTS 50 CHRISTMAS FAVORITES	MADACY 4-10* (5.98)
10	12	BING CROSBY MERRY CHRISTMAS ●	MCA 15024* (11.97 CD)
11	8	BARRY MANILOW BECAUSE IT'S CHRISTMAS ●	ARISTA 8644* (9.98)
12	20	THE JUDDS CHRISTMAS TIME WITH THE JUDDS ●	CURB/RCA 6422*/RCA (7.98)
13	13	TAKE 6 HE IS CHRISTMAS	WARNER BROS. 26665* (9.98)
14	19	KENNY ROGERS & DOLLY PARTON ONCE UPON A CHRISTMAS ▲ ²	RCA 5307* (7.98)
15	25	BILLBOARD'S GREATEST CHRISTMAS HITS VOL. 2 1955 - PRESENT	RHINO 70636* (6.98)
16	14	CHIEFTAINS BELLS OF DUBLIN	RCA VICTOR 60824* (9.98)
17	21	JOHNNY MATHIS MERRY CHRISTMAS ▲	COLUMBIA 8021 (5.98 EQ)
18	23	VINCE GUARALDI A CHARLIE BROWN CHRISTMAS	FANTASY 8431* (8.98)
19	27	VARIOUS ARTISTS CHRISTMAS ALBUM	COLUMBIA 30763* (9.98 CD)
20	11	VARIOUS ARTISTS WINTER SOLSTICE III	WINDHAM HILL 1098* (9.98)
21	24	ANNE MURRAY CHRISTMAS WISHES ▲ ²	CAPITOL 16232* (6.98)
22	18	LUCIANO PAVAROTTI O HOLY NIGHT ▲	LONDON 414 044 (10.98)
23	17	GRP CHRISTMAS COLLECTION VOLUME 2	GRP 9650* (9.98)
24	—	BILLBOARD'S GREATEST CHRISTMAS HITS 1935 - 1954	RHINO 70637* (6.98)
25	15	ALABAMA ALABAMA CHRISTMAS ▲	RCA 7014* (7.98)
26	29	RANDY TRAVIS AN OLD TIME CHRISTMAS	WARNER BROS. 25972* (9.98)
27	28	GLENN MILLER & HIS ORCHESTRA CHRISTMAS	LASERLIGHT 15418* (4.99)
28	—	KENNY ROGERS CHRISTMAS IN AMERICA	REPRISE 25973/WARNER BROS. (9.98)
29	—	MORMON TABERNACLE CHOIR SILENT NIGHT	SONY CLASSICAL 37206* (5.98)
30	—	BOB RIVERS COMEDY GROUP TWISTED CHRISTMAS	ATLANTIC 90671 (8.98)

○ 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. © 1991, Billboard/BPI Communications, Inc.

RAIDERS OF THE LOST ARCHIVES (Continued from page H-3)

can blues, jazz and ragtime. "During the summer here in the Berkshires, when we reach 100 percent humidity, we have to lower vault temperatures into the 40s." Biograph often works with the Library of Congress archives, whose storage specifications are among the most exacting.

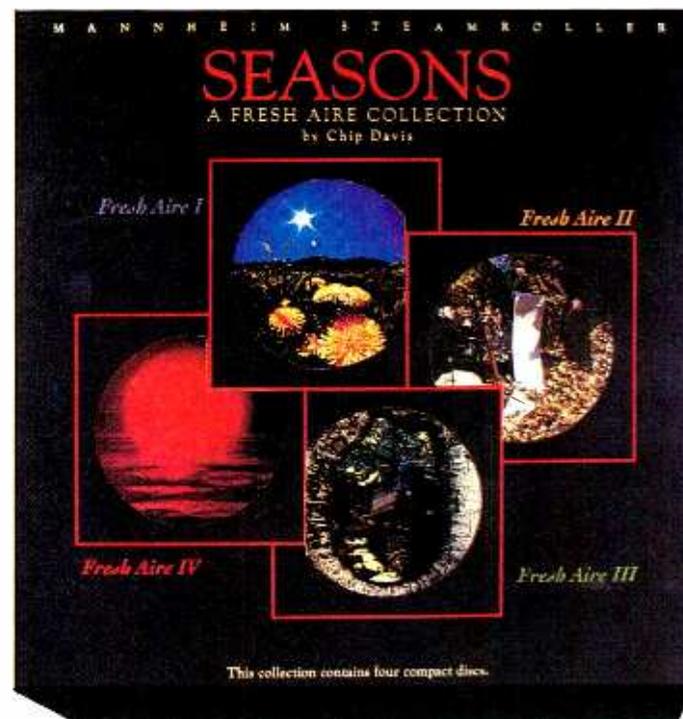
"We have about 2 million records, tapes and cylinders," says Wynn Matthias, reference librarian for the Library of Congress' sound recordings. "Tapes are wound onto specially

made reels that don't have slots in the bottom, where the tape is usually anchored, because slots distort how the tape lies. The reels are also wide enough so that the sides of the tape don't touch the spool." Acetate and shellac is stored in custom-made preservation jackets, made from a three-layer material similar to that used for freeze-dried foods.

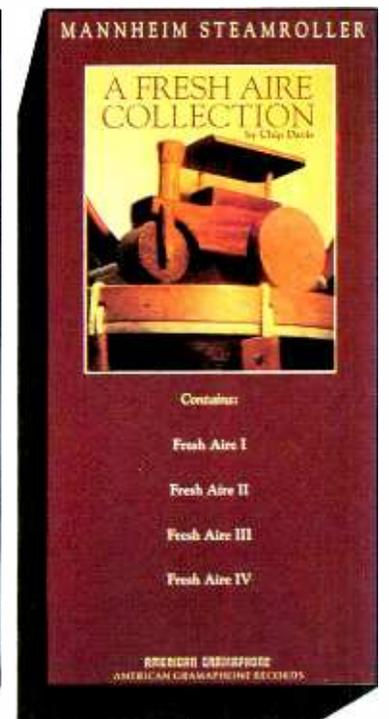
Yet even these techniques won't keep U.S. music archives from drifting overseas. "With the sale of our country's musical heritage to foreign interests," says Mike Green, "we must pay special attention to archiving and preserving our musical treasure." ■

SEASONS

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BOTH BOX SETS INCLUDE FOUR
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STREET DATE: OCTOBER 1, 1992

AMERICAN GRAMAPHONE

AMERICAN GRAMAPHONE RECORDS

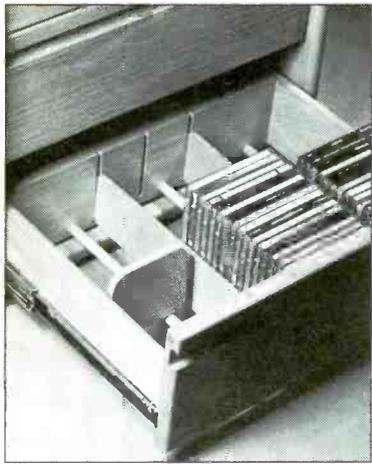


ACCESSORIES

CD Storage & Other Gift Ideas

THE PERFECT PRESENT FOR THE MUSIC & VIDEO MAVEN

By Carrie Borzillo



Tree Dimensions' cabinet drawer

Woliday shoppers will definitely have their pick of a wide range of music and video accessories to choose from

this year. They will find everything from inexpensive storage boxes for videos, compact discs or cassettes to such unique items as ultra-modern CD displays and CD cleaners that play music and give verbal instructions.

Here are the products 11 accessory companies have available this season:

CDisplay manufactures a CD wall unit ("CDisplay") that displays the discs full-face so users can see their music. The white or black starter unit holds 40 CDs and retails for a suggested \$49.95. Each additional panel, which holds eight CDs, goes for \$7.99. The CDisplay is available only by calling 800-752-0542.

Introducing a vertical-standing CD rack that resembles nothing so much as a double-helix is Gaffa Products. Its German-designed Clip-On storage system uses plastic clips with rings that rotate on a metal bar. The Gaffa CD 35 is a free-standing unit that holds 35 CDs; there are also horizontal and vertical rack models that hold 30 discs. Prices are very reasonable, ranging from \$26-\$29 per rack.

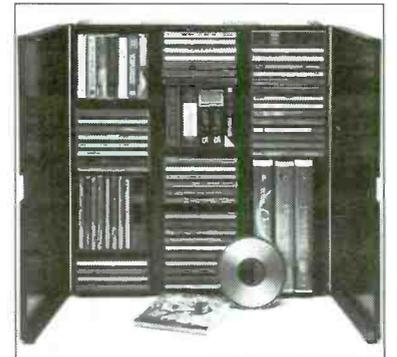
Bib America is also introducing a striking new European-style CD storage case in August. The CD Tube is a 46.5-inch floor-standing black, white or blue-metal case with a 50-CD capacity angled for easy selection. The suggested retail price for the tube is \$149.00. They are targeting Bang & Olufsen dealers and mail-order companies.

Bib also offers the new C-639A Automatic Compact Disc Laser Lens Cleaner. While it cleans, it plays music for 60 seconds and displays the cleaning

time. This retails for a suggested \$34.95. It's available at most Blockbusters, in Damark stores, and through Home Shopping Channel.

Due out the end of the summer in electronic, discount and record stores is Recoton's CD25 (suggested retail \$19.99), a dry CD laser lens cleaner with on-disc voice instructions on how to set up speakers and headphones.

Sunstone Enterprises' newest addition to its CD/Mate line of CD carriers is the Playermate, an all-in-one CD player and CD carrying case with a shoulder strap. Ten CDs (without



Case Logic's PD-99 cabinet

binder.

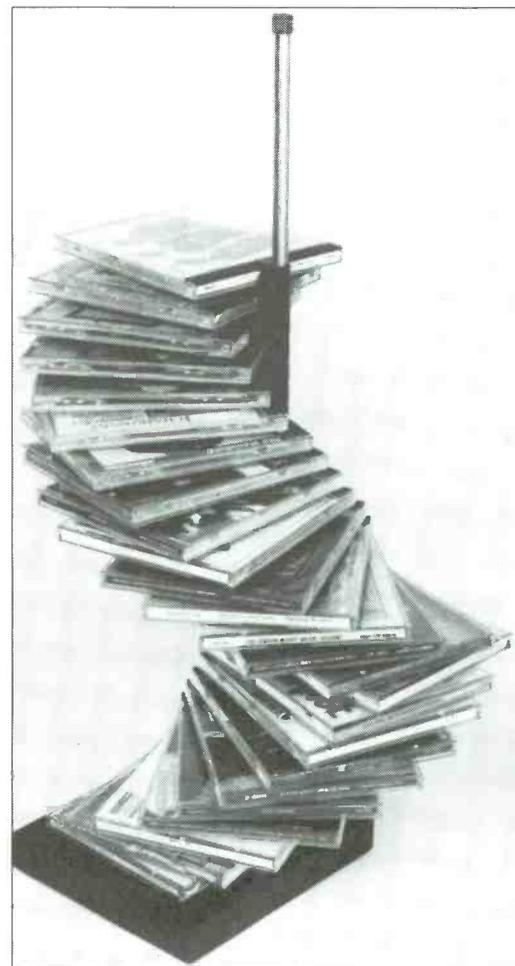
Alpha Enterprises has three stackable bulk storage items for 72 CDs, 48 cassettes or 20 videotapes for a suggested retail price of \$9.99. These items are available at discount and record stores.

Tree Dimensions' new three-drawer audio/video storage cabinet, available in either honey oak or black, will be available the end of August at mid- to high-end stereo stores for a suggested \$234.95.

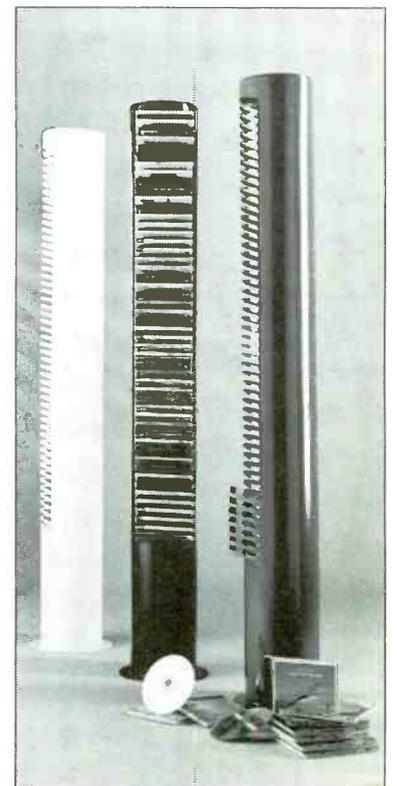
BMI has a variety of blue, black or gray Sportpak nylon cases for 16 to 72 cassettes and/or CDs ranging from a suggested \$9.95 to \$34.95.

Melody Mates makes greeting cards to fit around CDs (\$1.80) and cassettes (\$1.50) with such sayings as "I Love You," "Miss You" and others. The inside is blank. These are available at record stores.

One of Case Logic's newest storage cabinets is the PD-99, with six adjustable shelves, which holds 99 CDs, cassettes or videos. It retails for a suggested \$24.95. ■



Gaffa's helical Clip-On CD 35 vertical storage rack



Bib's unusual C-50 floor-standing CD storage tubes

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Recoton Laser Lens Cleaner

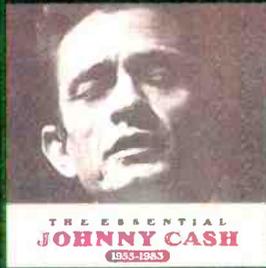
their cases) can be slipped into the padded compartments, while any size portable player fits into the opposite side. The black leatherlike case retails for a suggested \$31.95.

Lift's Liftboy Classic 33, the tabletop CD holder seen in "The Fisher King" and "Boomerang," is sold for a suggested retail price of \$39.99 at Sharper Image and Macy's stores. It's also available in capacities of 22, 88, 110 and 132.

Coast Manufacturing's Genuine Leather Compact Disc Binder CDB-12L provides quality without the high price (list price is \$24.95). The travel case holds 12 CDs without their jewel boxes and fits into a glove compartment or handbag. Nobody Beats the Wiz, Super Club and Kemp Mill Records currently carry the



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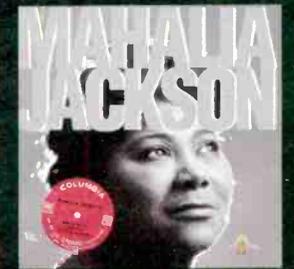
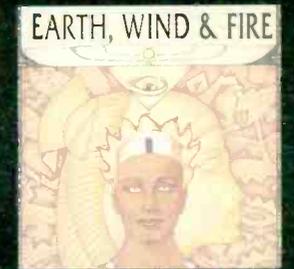
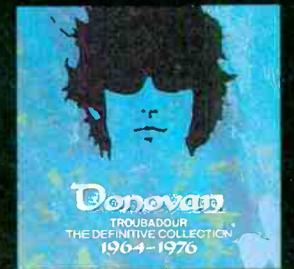
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VITAL REISSUES/BOXED SETS
(Continued from page H-3)

ries increases via Gene Autry, Bill Monroe, Roy Acuff and Bob Wills editions, while PolyGram submits compilations from Jo-EI Sonnier, Charlie Rich, Roger Miller, Hank Williams, Jr., and Flatt and Scruggs. Rounder has a pair of Flatt and Scruggs titles as well.

Staying in the bluegrass genre, Copper Creek puts out a 1980 Del McCoury Japan concert; Gusto will have a Stanley Brothers box; and County reissues old-time music from the likes of Franklin George, Tommy Jarrell and Kenny Baker, as well as a claw-hammer banjo anthology.

Folk reissues include a two-disc

Double-dippers Manhattan Transfer have both Xmas music and reissues.



John Prine set from Atlantic and Rounder's best of Mary McCaslin. Flying Fish has numerous titles spotlighting the likes of New Lost City Ramblers, Tracy Nelson, Shel Silverstein, Robin Williamson, Claudia Schmidt, Sally Rogers and Patsy Montana. Shanachie will have a Bert Jansch and John Renbourn collection, while Vanguard presents a Mason Williams compilation, Eric Anderson and Buffy Sainte-Marie reissues and, hopefully, its long-awaited Joan Baez box.

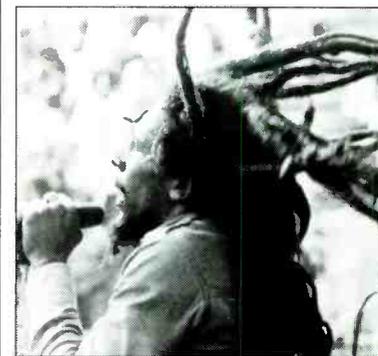
Reggae will be represented by Island with a Bob Marley "Songs Of Freedom" four-disc box. Heartbeat has the two-disc Duke Reid's "Treasure Chest" and compilations from Lee Perry, Alton Ellis, Melodians, Techniques and Den-

nis Brown. Also from the label is "The Mighty Two," featuring work by Errol Thompson and Joe Gibbs. From Shanachie comes Pablo Moses' "Revolutionary Dream," last seen in 1975.

Continuing interest in blues brings forth Capricorn's two-disc Elmore James "King Of The Slide Guitar" and a five-volume "Blues Masters" series from Rhino. Columbia/Legacy has a four-disc "Roots 'N' Blues" box, as well as series entries showcasing Bessie Smith (two discs), Blind Willie Johnson and Champion Jack Dupree, along with a slide-guitar compilation. MCA releases a series of Duke-Peacock reissue titles from Bobby Bland, Big Mama Thornton and Junior Parker, in addition to label compilations.

From Vanguard comes a Buddy Guy 1965-69 compilation, Charlie Musselwhite's "Stone Blues" and the two-disc Newport Folk Festival Classics "Blues With A Feeling." PolyGram has a two-disc Roy Buchanan anthology, while Yazoo digs deep with Mississippi Sheiks and Barbecue Bob titles. Folklyric does the same with "Big Maceo: The King Of Blues Piano," and Arhoolie follows suit with "Robert Shaw: Texas Barrelhouse Piano" and a Piano Red title. Atlantic also has a Buchanan package, as well as a Sippie Wallace featuring Bonnie Raitt. Specialty's "blues shouting" compilation includes Big Joe Turner and Big Maceo.

The gospel genre weighs in with Specialty's packages from Pilgrim Travelers, Sam Cooke and the Soul Stirrers, the Meditation Singers, Brother Joe May and the Detroiters, and the Golden Echoes. Columbia/Legacy's "Gospel Spirit Series" brings new titles from Mahalia Jackson, Johnny Cash



Bob Marley: a 4-CD set from Island

and Marian Williams.

Ethnic reissue titles include a Rounder Cajun/zydeco compilation, released in association with a book by Barry Ancelet and Philip Gould. Rhino has its "Alligator Stomp Vol. 4: Cajun Christmas," while Arhoolie releases "Zydeco Champs." Also from Arhoolie is "Beto Villa: The Father Of Tejano Orquesta." From Folklyric comes the four-disc box "The Mexican Revolution," "Mariachi Vargas: The First Recordings—The 1930s" and "Texas-Mexican Border Music: The First Historic Recordings, 1926-1956."

Television and film music is also represented by novel reissue product. TVT's "Sullivan Years" series continues with new collections including "Rock Pioneers," "Soul Heroes," "Big Band, Vol. 2," "Best Of Broadway, Vol. 2" and a set of Beatles covers. Walt Disney Records releases "The Music Of Disney: A Legacy In Song," a three-disc retrospective of classic Disney-related music. And Italy's CAM label continues its "Soundtrack Encyclopedia" series with another 50 original soundtrack titles focusing on the golden years of Italian and French cinema. ■

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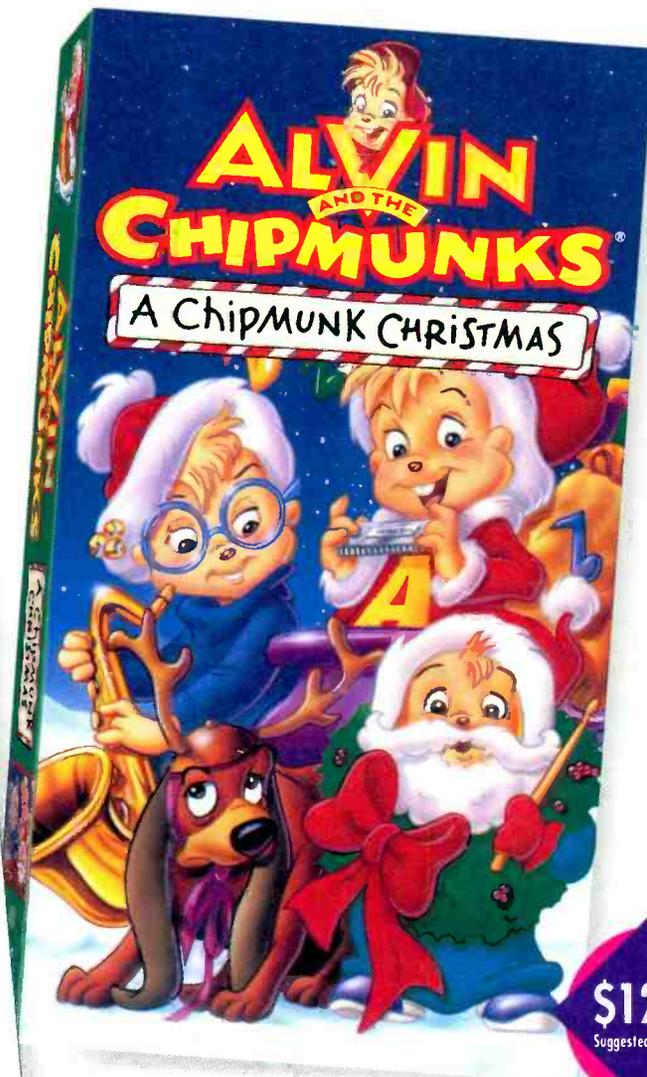
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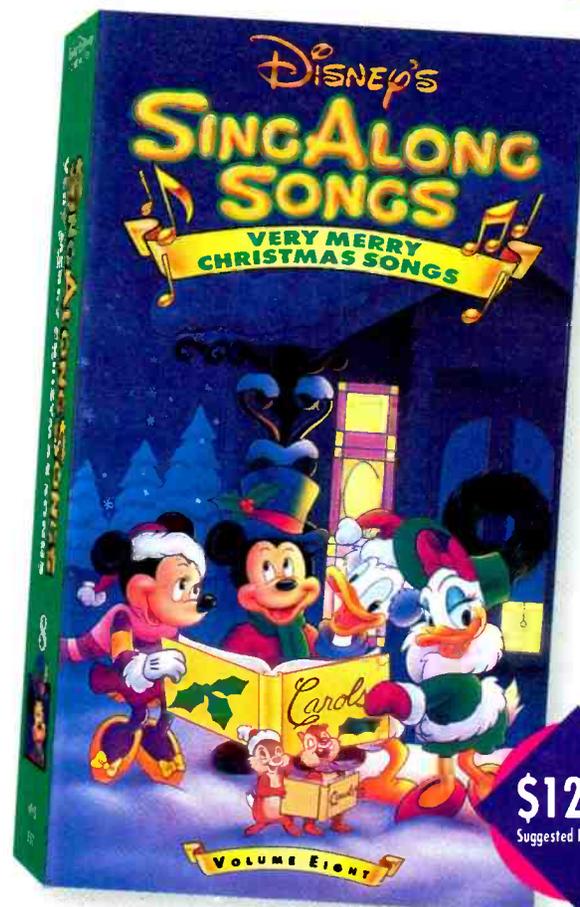


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Grassroots Evolution for Kids' Market

MAJORS AND INDIES TAKE STOCK OF THEIR RETAIL STRENGTHS

By Moira McCormick & Jackie Stasi

Ever since the children's entertainment industry picked up momentum about 10 years ago, it was a given that kids' audio entrepreneurs couldn't rely on just record stores to survive—after all, the only kids' companies to make a good showing in that arena was Disney, an entity unto itself, and to a lesser extent A&M, original major-label home of kids' superstar Raffi. The thriving independent children's labels which developed during this period were successful because they placed their product where they knew families would shop: bookstores, toy stores, kid's furniture and clothing stores, mail-order catalogs.

Of course, the indies' success caught the attention of the major labels, who over the last year began returning to the kids' industry in droves: Sony with Sony Kids' Music/Video; BMG (which has already been distributing high-profile inde-

shelf space would expand once retailers saw that the big guys were getting involved. Actually, according to most label executives surveyed for this story, shelf space hasn't increased that much, if at all, and record stores haven't become that much more receptive to children's product.

Yet many executives believe the situation is changing, slowly but surely. The educational process is continuing," says Linda Morgenstern, director of children's programming for Sony Kids' Music. "There was a lack of belief in the children's category at first, on retail's part. But as a lot of these cassettes are making their way to the retailers' own children, nieces, and nephews—and they're seeing how entertained the kids are by them—they're seeing that this category does work."

Sony Kids' Music sales at the record retail level have been "moving," though "not quickly," says Morgenstern. "We're not having the turns we'd like, and turns is what convinces retailers a genre is worth carrying. But retailers are becoming aware that the majors are creating a viable and fun category, and it's also their own responsibility to merchandise it."

Morgenstern says Sony has been working with retailers to help them do just that, in the areas of P.O.P. materials and packaging. She notes that the environmentally-friendlier "shortbox" Sony created for its cassettes has not worked well in record stores—as it has in book and toy stores that "we're reassessing it." "We're also creating a streamer that demarcates the children's section," says Morgenstern, "and developing fun, colorful materials visible throughout the store, which let people know that there's a kids' section, and where it is."

Discovery Music of Van Nuys, Calif., home of million-plus-selling artist Joanie Bartels, is now in a joint partnership with BMG Kidz. But as an upstart independent, "We started in places where parents shop, and the alternative market is still our main market," says Kym Pahoundis, VP of marketing.

However, Pahoundis stresses, "Instead of focusing on the negative aspects, the difficulty of marketing to



Red Grammar is a key artist for The Children's Group of Toronto

big chains, we prefer to be optimistic and creative. We want retailers to know that we will work with them, we'll support our product. We want to get consumers into the record stores. To increase their awareness we're doing a lot of things like consumer advertising in local parents' magazines. One idea we've had is to do milk-and-cookies instore signings with kids' artists."

Sound Warehouse, Pahoundis notes, is one major chain which has been receptive to children's promotions. "The Wiz in New York hosted an indoor signing with Joanie performing on a little stage," she says.

"We're only limited by our own imaginations as far as promoting children's music," says Regina Kelland, director of children's marketing for A&M. "We have to be as creative as the artists are." For A&M, which alone among the majors has had an extensive children's division for the past nine years, marketing has long encompassed both traditional and non-traditional channels. "Product is selling well at mom & pop stores, as well as at chains," she

Classical Kids' Sue Hammond



says, citing Shari Lewis, Sharon, Lois & Bram, and Linda Arnold as current top movers. "We have a toll-free number for direct-response mail order, and we'll be doing TV advertising soon. We explore any avenue that makes sense."

In general, says Kelland, "This is not Top 40 hit product we're dealing with. We work to create career development programs with all our artists, no matter what stage they're at."

Concurs Ralph King, president of Los Angeles-based Rincon Children's Entertainment (a partnership with BMG Kidz), "The reality of the business is that record stores want to sell hit records, and that's not usually what you can market kids' records as being. So we market our product as catalog." Rincon's extensive product line includes Rabbit Ears' new video/audio Bible series, a number of value-added projects like "It's a Big, Big World Atlas," and numerous licensed character products. Says King, "We've found TV advertising to be the biggest merchandising tool."

BMG Kidz president Ron Osher takes note of the decidedly different business pace of the kids' entertainment world. "It's a slower process than I would have thought," he says. "there's almost no radio play, so accounts need to be catered to at a grassroots level." Two of BMG Kidz's three joint ventures—Rincon and New York-based Zoom Express—have their own alternative marketing networks established, says Osher "and more than 50% of our business is done through these channels." He adds, "the fundamental principles of good marketing apply everywhere—good solid marketing is good solid marketing."

If record retailers stock any children's product at all, they stock Disney—it's difficult to imagine a record store that doesn't. Yet despite the strength of the Disney name and the company's extensive resources, Disney product is not expected to sell itself. "We maintain a pro-active, symbiotic relationship with record stores," says Mark Jaffe, VP of Walt Disney Records. "We work with each chain and buyer in developing programs."

Many Disney albums, Jaffe notes, have the advantage of being stocked in multiple sections of record stores. "Country Kids," which has sold over



Sigourney Weaver comes back to Earth for Lightyear Entertainment

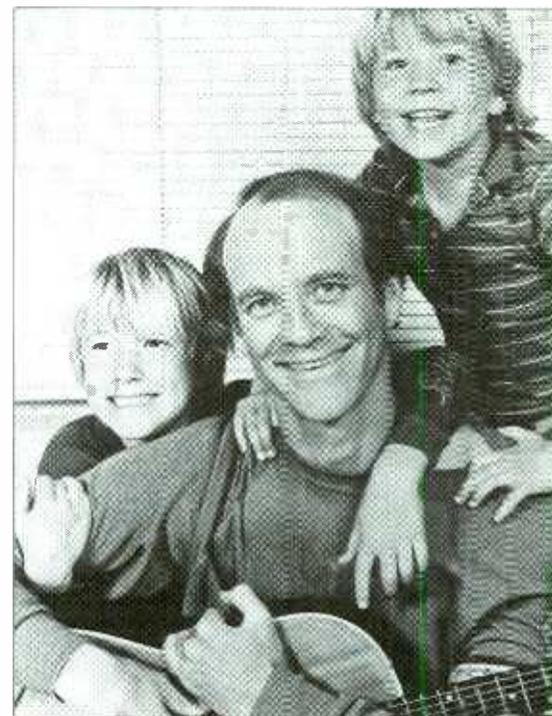
200,000 units since its June release, is carried in the children's and country sections (and is receiving country radio airplay); Jaffe says the upcoming



Little Richard will be Shaking It All About for Disney

pendents Discovery Music, Lightyear Entertainment, and the Children's Group) with BMG Kidz; Warner Bros. with its partnership with indie label/distributor Music For Little People, its formation of Warner Bros. Family Home Entertainment, and its distribution of Kid Rhino. Without exception, the majors stated their intentions to work the alternative marketing channels as well as the record stores, because without those channels they wouldn't be moving much product.

Some observers felt that the majors' entry into the kids' field would crowd an already-populous market; some believed that record store



Kid Rhino's Hap Palmer is a seasoned kid star.

ing three-CD/cassette boxed set, "The Music of Disney: A Legacy In Song" will be merchandized in multiple areas as well. The label's groundbreaking all-star benefit album "For Our Children" had adult

(Continued on page H-20)



Sony Kids' Dan Crow

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KidVid Learning the Price of Growth

WITH COMPETITION FIERCE, IT'S A SHOPPER'S MARKET

By Joe Robinson



Veteran Tim Noah, called by A&M a "rock 'n' roller for kids"

It happened to computers and VCRs, and now it's happening to children's video. Prices are falling and falling fast, not because business is bad, but because it's good. As volume and competition go up, prices go down. Almost all children's video companies have cut prices in the last six months—many to the new bargain standard, \$10. One of the last holdouts was Lightyear Entertainment, an educationally-oriented video company known for its ambitious "Stories To Remember" line. The BMG-distributed firm slashed its

price from \$14.95 to \$9.95, including its popular Sesame Street line. Rabbit Ears also trimmed its list to \$9.95 from \$14.95. A&M Video released a new budget line at \$9.95. Sony Kids Video has new product at \$9.98. Warner Bros Home Video lowered prices to \$12.95.

While other industries have reduced prices during the recession to attract lean pocketbooks, kidvid has been doing well in 1992, with companies reporting sales increases or no serious sales drops. Parents may have cut back on a lot of things, but

apparently not on video programs for their kids. Children's video sales are up 30% this year at Random House; back-to-school orders are 25% ahead of projections at Family Home Entertainment. Even small lines with higher price tags, like Price, Stern & Sloan, whose Wee Sing product is \$19.95, have done well. "We've had a very good year," says company chairman Larry Sloan, "and we expect more of the same." So why the price cuts?

There are two main catalysts: a flood of competition, and the move from specialty to mass market. "There's been a large increase in the number of companies selling children's video," notes Jill Perstein, promotions coordinator for Children's Circle, the award-winning producer of literature-based kids' videos. "When we started there were only a few of us out there, plus Disney. Now there is so much product out there, I think it's driving prices down."

Children's Circle didn't go as far as most companies have, reducing price tags from \$19.95 to \$14.95, be-

cause a lot of its distribution goes to educational outlets. But the message is clear for manufacturers who want to bring kidvid to the masses: get prices under \$10.

Another company known for quality children's books-to-video productions, Rabbit Ears, cut its prices to below the psychological \$10 threshold, to \$9.95. "We want to bring the price down so everyone can see it as an accessible product," explains Jim

Bell, director of marketing and licensing at the Rowayton, Conn. company. "It's not high-brow. It's good literature for kids." It also gets the product in the doors of the big mass market merchants. Rabbit Ears is finding the way easier into the likes of K-Mart, Walmart and Blockbuster.

Most manufacturers agree that \$9.95 is probably the last stop in the price-cutting wars, at least for a prod- (Continued on page H-24)



Dennis Hysom and his close associate the Wooleycat

prices in July from \$14.98 to \$12.98. Retailer discounts bring the effective price to \$9.98. "I've gone out and joined the rest of the business, because I was tired of being out there all alone at \$14.98," says Arne Holland, Lightyear's president. "I still feel \$14.98 is a bargain for a lot of great children's videos. It's just that there are a lot of accounts that won't touch it at that price. We felt we had to lower our price to make our product available to a wider audience."

It's a shopper's market for children's video. In June Random House lowered the price on most of its prod-

The cast of Family Home Entertainments' popular Baby-sitters Club videos



Children's Audio & Video Product Survey

WHAT'S NEW FOR THE END OF '92

By Don Jeffrey

New children's audio and video product coming out between now and the end of the year will feature artists ranging from Woody Guthrie to Little Richard, introduce topics from cooking to Biblical stories, and include the soundtrack to a new animated Disney film. Here's a sampling of some of the product from various labels and record companies:

Discovery Music: This joint venture with BMG Kids is marketing its Magic Series, an eight-tape collection that represents a child's typical day, beginning with a lullaby. The label's newest product is the "Once Upon A Tune" series, which blends storytelling with music and features Dennis Hysom. Also coming out later this year is newly signed artist Bethie's "Really Silly Series," which introduces such topics as animals, food, and cities to children. The first tape deals with animals. In video, Joanie Bartels is producing "Simply Magic," which includes the best of the Magic Series songs in story form. Many of the releases will be packaged as gift packs; for example, Hysom's release will be packaged with a Wooleycat t-shirt.

A&M Records: Last month A&M released a four-video series based on Shari Lewis's hit PBS television series, "Lamb Chop's Play-Along." This month Tim Noah, whom the Los Angeles-based company calls a rock'n'roller for kids, came out with "Super Tunes." Next month, there is "Linda Arnold's World of Make-Believe" on video, a new Shari Lewis audio, and a greatest hits compilation by Sharon, Lois & Bram, "Great Big Hits." For the holidays, the Lamb

Chop's title will be packaged with a Plush toy. Price points on the new product range from \$9.95 to \$14.95.

Warner Bros. Records Family Entertainment: On August 25, this label shipped "Woody's Grow Big Songs," a collection of songs that Woody Guthrie wrote for children. They have been re-recorded by Woody's children and remixed with their late father's voice. It is packaged with a book illustrated by Woody and will retail for \$15.98 on CD and \$8.98 for each of two cassettes. Next month a four-cassette series, "Kidsongs," will be shipped at \$7.98 (cassette with booklet). It will be an audio release culled from the best-selling video releases. In October, the label will ship two new audio releases, in conjunction with Big Kids Entertainment and Scholastic Inc., based on the popular kids book series, "The Baby-sitters

Al Simmons finds that "Something's Fishy at camp Wiganishie."



Club" and "Clifford, The Big Red Dog."

Zoom Express: New product will include releases by the Olsen girls of the hit TV show, "Full House." There will be a musical recording and a reading of two books by Lou Phillips, "How To Ride A Rhineros" and "The Great Big Mess Book." Planned for a possible October release is "Where In The World Is Carmen San Diego," which includes artists such as Rockapella, the Persuasions and Tito Puente. A seven-tape series, "Early Ears," corresponding to a child's life from newborn infancy to age 6 and based on child-development theories, includes songs by various artists. On video, there is the "The Musical Chairs Video Series," live concerts of rock 'n' roll for kids, featuring Glenn Bennett and Lois LaFond. Audio recordings of Bennett and LaFond, as well as Karen and the Musical Medicine Show, will be out in September.

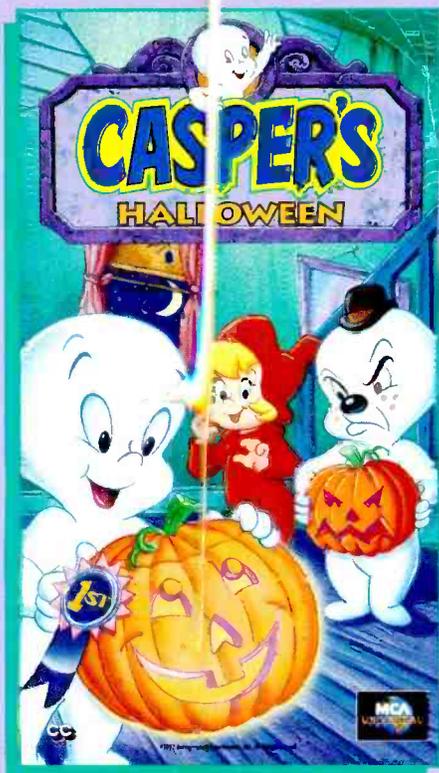
Buena Vista Home Video: The two big sell-through video titles geared to children are "Rescuers" (Sept. 18) and "Beauty And The Beast" (Oct. 30), priced at \$24.99. In addition, Disney's home video arm will release themed animated product for Halloween and Christmas; "So Dear To My Heart," a combination of live action and animation, at \$24.99; six volumes of "The Chipmunks," at \$12.99; and four titles of "Rocky And Bullwinkle," at \$12.99.

Walt Disney Records: In September the label is releasing "The Music Of Disney: A Legacy In Song," a 3-CD or 3-cassette collection of 78 songs from the Disney archives from 1928 (Continued on page H-23)

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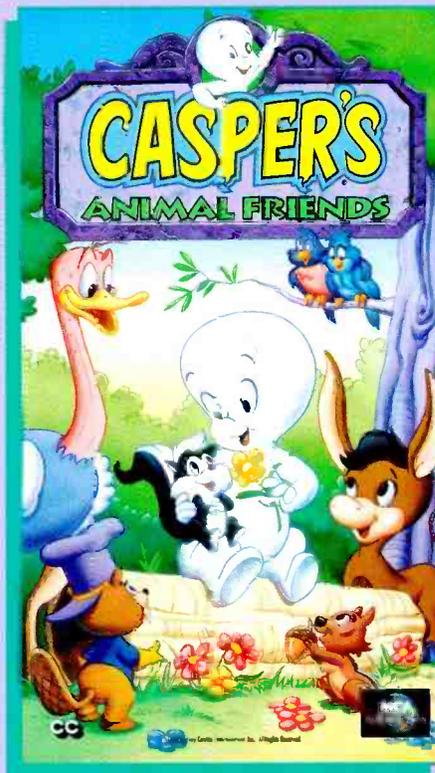
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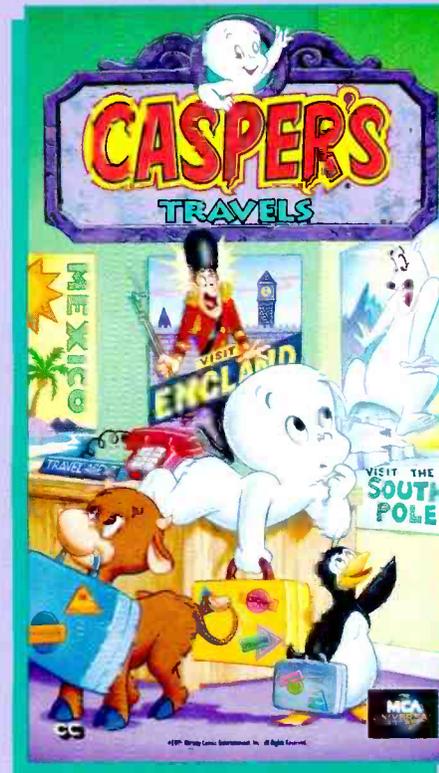
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CHILDREN'S MARKET, 1992 (Continued from page H-16)

appeal, featuring artists like Paul McCartney and Bob Dylan; and Little Richard's upcoming "Shake It All About," with its R&B and rap elements, is expected to draw grown-up buyers as well.

While Jaffe notes that most record stores aren't as committed to children's product as they could be, "We're seeing a distinct change in some accounts. We've always been well represented ourselves, but we've seen some retailers who really want to make that extra effort." Like Discovery's Pahoundis, Jaffe

cites Sound Warehouse, which hosted a parking lot concert in Dallas for Disney artist Norman Foote.

Music For Little People, the Redway, Calif.-based label/distributor which entered into a joint partnership with WEA, has been using its niche marketing expertise in alternative channels for years. Come fall, selected product will be distributed to major record chains by WEA—and MFLP VP Jim Deerhawk hopes that scarce shelf space will have expanded by then, "to accommodate all of the artists out there." First WEA releases include "A Child's Celebration of Showtunes" and "A Child's Celebration of Song."

The company continues its alter-

native distribution for dozens of independent labels—and getting non-traditional placement for Warner Bros. audio product like "Tiny Toons Sing!", the upcoming Woody and Arlo Guthrie album "Woody's Grow Big Songs," and the upcoming "Kid-songs" audio series—as well as its sizeable mail order business.

MFLP also handles alternative distribution for Fred Penner's "Happy Feet," the first release on Oak St./Dino Music, the U.S. joint venture for Toronto-based Oak St. Music. Harold Sulman, executive VP/GM of L.A.-based Oak St./Dino, says CEMA is wholesaling Penner's album to major chains like Tower and Transworld. "It's to our advantage that Fred is on television," notes Sulman of the label artists, who hosts Nickelodeon's "Fred Penner's Place."

Lightyear Entertainment, which is distributed by BMG, has name recognition going for it as well. Its Stories To Remember video/audio series features celebrity narrators of children's tales, including Sigourney Weaver, Kevin Kline, and Mia Farrow; Lightyear also distributes the catalog of veteran tot rock duo Renshontz. Toys R Us and Target "do well with our audio releases," says president Arne Holland, "and we just signed with Columbia House. Indie reps handle toy, gift and book outlets, and mail order is the vibrant bedrock of our business."

Another BMG-distributed company, The Children's Group of Toronto, reports that "business is the best it's even been," according to managing director Michele Henderson. "Every month, sales have escalated 30%." Label artists are Red Grammer, and the Classical Kids series. "The majors getting into the picture shouldn't be too much trouble for the indies," Henderson notes, "because the independents have entrenched themselves in a strong network serving the children's alternative market."

"We don't feel too threatened by the majors," agrees Chris Fletcher, who runs Topanga, Calif.-based Moose School Records with label artist Peter Alsop. "We focus on mom & pop stores, and specialized outlets like Imaginarium; they focus on chains." Though the economy has forced Moose School to let go of its entire staff, save for Fletcher, he says, "Things are looking up—Peter's album 'Pluggin' Away' received the NAIRD award for best children's recording this year, and it's selling well."

One of the biggest independent distributors of children's product, Silo Inc. of Waterbury, Vt., is acknowledged to be one of the most effective wholesalers of kids' audio and video to mom & pop stores. Still, sales manager Dave Lovald feels that the public at large is just not getting the message about the variety and availability of kids' product. "The big chains just don't carry a lot of variety," he says. "They overstock the same familiar artists, which doesn't always sell, yet they don't make room for newer artists."

Indeed, many small indies handled by Silo and other wholesalers have pretty much abandoned the idea of being carried by chains. "Record stores only stock names that are familiar to parents, so far as we're concerned, forget the chains," bluntly states Judy Robinson of Janet & Judy, a Burbank, Calif.-based duo who have released a series of

catchy, pop-based albums on their own Janet & Judy Records.

"We sell our tapes at our live shows, of which we do around 500 a year," says Robinson. "They're also available at toy stores and teacher supply stores. It's enough for a second income, but not enough to make an entire living."

Doug & Gary, a popular Rochester, N.Y. duo who themselves have played 378 dates in the past year, also sell considerable product at concerts. Manager Lorrie Modica, of the duo's label Playtime Entertainment, says group-related merchandise such as hats, t-shirts, sunglasses and sport bottles have proved to be hot items as well. Doug & Gary have such a high regional profile, in fact, that they are currently negotiating with a major label.

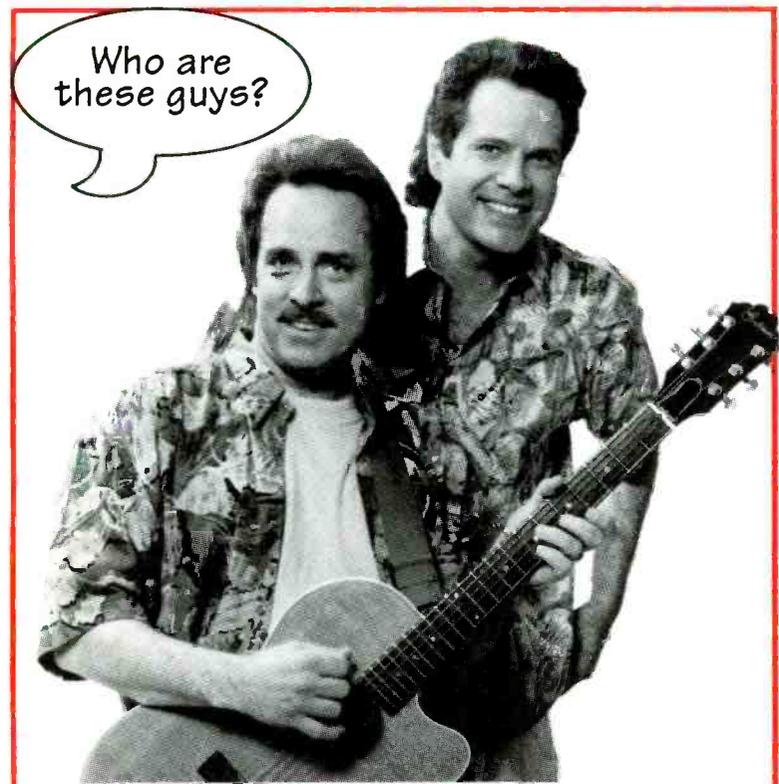
One prominent independent performer who has remained independent is Joe Scruggs, who begins recording his eighth album this fall. Scruggs is also readying his second home video, "Joe Scruggs In Concert," for a September 15 release, according to Pete Markham of Scruggs' Austin, Tex.-based label Educational Graphics.

"Numbers are up considerably from last year," says Markham, who notes that Scruggs sells "10-25% of his product at shows (of which there were 200 last year). Kids' book and

specialty stores, like Imaginarium and Early Learning Center, are where Joe sells the most."

Jonathan Sprout, a Morrisville, Pa.-based kids' rocker who performs 225 shows a year, is another independent performer who sells plenty of product at his performances. Silo and MFLP distribute his albums on his own Sprout Recordings to alternative outlets as well. As for the big chains, "There's the constant, unchanging issue of the chains carrying one or two artists," says Sprout. "But there are still tons of unsigned talented artists out there." Sprout's next project is a change of pace: a new album for tots called "Lullabies For A New Age."

Roy Clark, VP of Pine Point Records in Windham, Me., also expresses concern about the scarcity of shelf space in record stores for independent artists like the label's own Rick Charette (whose new album, "A Little Peace and Quiet," is due in September). However, he observes, in some respects being a small independent gives him an advantage over the big companies. "I think retailers like dealing with the intimacy of the smaller labels," he says, "as opposed to getting all the calls from the majors that they have lately. I think they feel relieved when they hear my voice on the phone." ■



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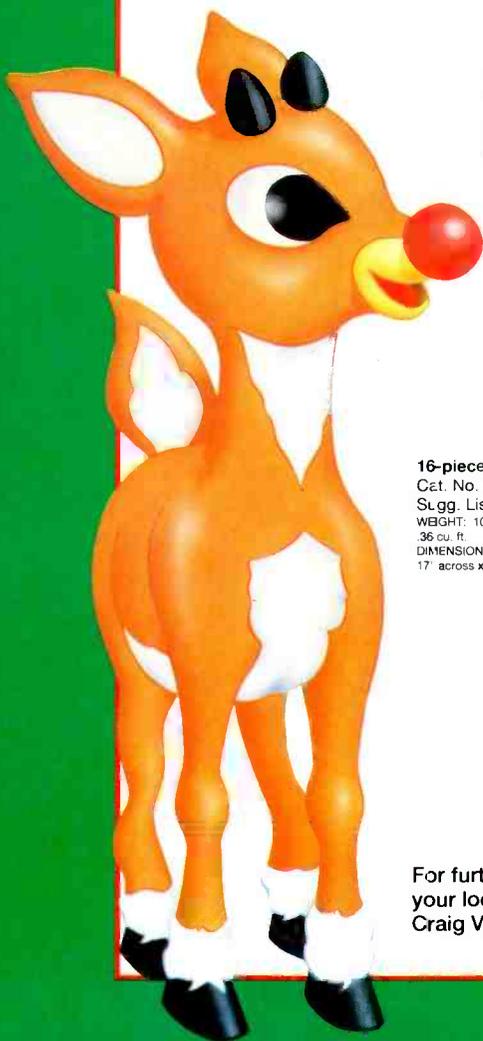
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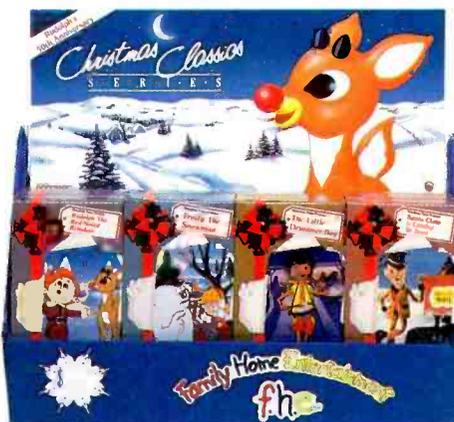
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▲ Early Ears ▲ Karan and The Musical Medicine Show



CHILDREN'S AUDIO PRODUCT

(Continued from page H-18)

(beginning with Steamboat Willie's "Turkey In The Straw") to 1991 ("Beauty And The Beast"), retailing for \$35.48 (cassette) and \$49.98 (CD), and including a 60-page, illustrated booklet. Expected out in October are "Dinosaurs," an album of original music, linked to the TV program; and "Six Read-Along Stories With Carrying Case" from the Storyteller Series, on three cassettes and six narrated storybooks. In November, the soundtrack to Disney's 31st animated feature-length film, "Aladdin," will be out, with music by Alan Menken and Tim Rice. "Aladdin" will also be out in the Storyteller Series with read-along storybook and audio cassette.

Music For Little People: Among the new releases from this Redway, Calif.-based company are a collection of Jamaican folk songs recorded by Bob Marley's mother, Cedella Marley Booker, "Smilin' Island Of Song"; "Horse Sense," a group of cowboy songs for kids; re-releases of albums by Taj Mahal, "Shake Sugaree," Maria Muldaur, "On The Sunny Side," and Sweet Honey In The Rock, "All For Freedom"; "A Child's Celebration Of Show Tunes," featuring such artists as Mary Martin and Julie Andrews; "A Child's Celebration Of Song," with Judy Garland, James Taylor and others; and "Pinata Musical," a Spanish/English musical tour of the Americas.

Rincon Children's Entertainment: In September there will be new videos, "Santa's First Christmas" and "Santa And The Tooth Fairies." From Rabbit Ears Productions' Bible series, "The Greatest Stories Ever Told," the next release is "The Savior Is Born," featuring actor Morgan Freeman and The Christ Church Cathedral Choir, at \$12.98. And, along with the animation production group DIC, Rincon will release the DIC Toon-Time Video line, which features animated characters and celebrities' voices: "Wish Kid," narrated by Macaulay Culkin; "Hammerman," with Hammer; and "Pro Stars," with Michael Jordan, Bo Jackson and Wayne Gretzky.

Sony Kids: In late August, the company reissued on audio two titles by Shel Silverstein and "Til Their Eyes Shine/The Lullaby Album." Next month will see the debut of Christmas audio by Dan Crow, "Santa Songs"; Tom Paxton, "A Children's Christmas"; and Kevin Roth, "The Toy Maker's Christmas"; the four-volume "My First Video" series on cooking, science, nature and creative activity; audio by Rappin' Roy and the Chipmunks; a concert video of Tom Chapin; and Cowboy Steff's audio release, "The Giving Tree & Other Shel Silverstein Songs." In November four animated videos in the "King Arthur & Knights Of Justice" series will be out. No release dates have been set yet for video and audio by a variety of artists, including Rory, Weird Al Jankovic and Wendy Carlos, MC Teach, Lois Young, Burl Ives, Tom Paxton, Kevin Roth, and others.

Oak Street/Dino Music: The company's latest albums are Fred Penner's "Happy Feet," a 15-song collection of swing-style tunes from the 1930s and 1940s; and Al Simmons' "Something's Fishy At Camp Wiganishie."

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CHILDREN'S VIDEO
(Continued from page H-18)

uct with any production values to it. "I don't see it coming down anymore," says Chuck Lang, marketing manager for Random House Home Video, whose \$9.95 Sesame Street line has boomed, selling well in advance of expectations, over one million units from April through July. "There will probably still be some shaking out of a lot of stuff that's out there at \$3.99 or \$4.99. What can you bring it down to before the product is perceived as a bunch of candy? You can't go to \$1.99 if you want a quality product."

Like its audience, children's video is experiencing growing pains and has quickly outgrown its briches. Initially thought to be a low-end cartoon market, kidvid has turned out to be a backlist, cash-cow paradise. Unlike the feature film biz, the best kidvid releases are perennial sellers. Each year brings a new crop of youngsters and the hits just keep on selling. "Everybody looked at the demographics and found there's a larger market of children than there's been for 30 years," says Linda Morgenstern, marketing manager for Sony Kids Video, who just got into the market this year. "Children's video has become the flavor of the month."

With hits like "Fantasia" (17 million units and counting), Family Home Entertainment's "Rudolph The Red-Nosed Reindeer" (1.75 million), and Sesame Street's "Learning About Letters" (700,000), it's easy to attract a crowd. Perennial titles and a swarm of new releases are struggling for shelf space at retail. They should get more room, say manufacturers, because of kidvid's growing sales muscle. Although children's video accounts for 50-55% of all sell-through video, it only gets 30% of the retail space.

"The kidvid department is really the product that's making the most money for them, but getting the least amount of space," says Rabbit Ears' Bell. "That's certainly our challenge to make that known."

To stand out on the tightly-packed shelves, video marketers are putting more and more effort into packaging, display materials and other features—from celebrity narrators to focus group research. "Getting the product seen is a major challenge," agrees Holland. "In a lot of stores all you see is the spines." His company combats it by using top-flight book illustrators to create stopper video jackets and with a new display unit for Lightyear product. If retailers use it, they get a discount off the \$12.98 list to \$9.98 "because I'm essentially buying advertising space in a retailer's store."

"We're constantly doing research and focus groups on how to achieve the best packaging, what appeals to moms as well as kids," adds Family Home Entertainment's Dennis Moore. "We've made a lot of strategic decisions in the design stages of packaging based on that feedback."

Marketing and advertising efforts are being stepped up. Several companies have promotional campaign tie-ins with consumer products companies forthcoming. "We've come of age," says Bell. "More and more companies understand our product and see it as something they want to be involved with." Rabbit Ears is about to announce two major promotional deals. Sony is doing a cross-



The Children's Group's ambitious "Beethoven Lives Upstairs" video

promotion with Mattel for its new "King Arthur & The Knights of Justice" video.

Powerhouse Disney/Buena Vista has the largest children's video promotion ever mounted on tap for the October launch of "Beauty and the Beast." Tania Steele, Disney publicity director, says the budget will top \$25 million. It will include tie-ins with Pizza Hut and Nabisco. The Nabisco deal gives consumers a \$5 refund on Nabisco product that can be applied to any other animated Disney film. Disney also launched in August a radio promotion for their new "Chipmunks" line.

There's an increasing emphasis on creating distinct product identity and

credibility. Lightyear tries to do it with ambitious big-screen animation. It's gone so far as to set up a low-cost, high-talent animation studio in Moscow. The first Russian-made children's video, "The Snow Queen," narrated by Sigourney Weaver, debuts in October. Celebrity narrators are popping up all over kidvid. Upcoming releases from Rabbit Ears include "Twas The Night Before Christmas" with Meryl Streep, "David & Goliath" with Mel Gibson and "Jonah & the Whale," narrated by Jason Robards. "You have a lot of credibility behind you when you have names like these on your product," says Georgia Bushman, publicity director. The company also features first-rate

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WEIRD.**

musicians, from Branford Marsalis to Los Lobos to UB40.

The use of name film and music talent has speeded acceptance of kidvid at more and more video and audio outlets. "You're seeing stores less focused on selling only music or only books," says Lang. "Everyone's becoming more of an entertainment center to stay competitive."

As the breadth of product grows, so do niches within kidvid, such as children's entertainers. A&M Video, which pioneered the genre with Raffi, has an active release schedule with a new Shari Lewis line. It's joined now by BMG Kidz, Sony Kids Video, Ode 2 Kids, and the new Warner Bros. Records Family Enter-

tainment label. In its first year in kidvid, Sony has released concert and entertainer videos by artists from Tom Paxton to Dan Crow. We're going to see a lot more of this type of video, says Sony's Morgenstem. It appeals to consumers "because it's a way for the parent and the child to watch the concert together and enjoy it over and over." And it's a great marketing tool for the record labels to support their audio product. Warner Bros. Records Family Entertainment dives into the children's entertainer category with their first official video release, "We Wish You A Merry Christmas," featuring the kids from Kidsongs (who had 12 video releases under the Warner Bros. Records la-

bel), due out this fall.

Manufacturers are expecting a big fourth quarter, led by major releases like "Beauty and the Beast," droves of holiday-theme product, and the gift-giving potential of the \$10 price tag on hit product like Sesame Street. "The children's market has solid growth opportunities ahead, and I'm extremely excited about it," says Moore. "The children's business is big business."

New & Coming Attractions At KidVid

Bright Ideas Productions: This two-year-old Southern California com-

pany run by songwriter/producer Lisa Marie Nelson and known for its "Positive Music for Today's Kids" audio cassette line is bringing out a new "Karate for Kids" video series (\$9.95 each). The 3-vid set, hosted by black-belt Ted Nordblum, gracefully eases younger children into this dangerous discipline. Bright Ideas is also coming out with some music videos of the "Positive Music" series, which prominently features singer Kevin-Anthony.

Children's Circle: The Weston, Conn.-based company has a total of 175 titles in its catalog, all based on children's literature around the world. Current releases include "The Ezra Jack Keats Library" and "More

Stories For The Young At Heart" (both \$14.95).

Family Home Entertainment/Live: The back-to-school promotion includes a new Teenage Ninja Mutant Turtles release, "The Hollywood Dude" series (\$12.98), plus re-packaging and re-pricing for "Reading Rainbow," "The Scholastic Clifford" series, and a new title based on the Rudyard Kipling work, "Just So Stories" (all priced at \$12.98). New holiday titles due in September include "Twas The Night Before Christmas," "Jingle Bells," "Snuffy, The Elf Who Saved Christmas" (with Bobby Goldsboro). All 25 holiday titles in the catalog are a part of Live's Christmas promotion.

Price, Stern & Sloan: The L.A.-based book publisher has had enormous success with its Wee Sing line of books, audio, and videos, accounting for \$60 million in sales over 11 years. There has been one Wee Sing video release each year for the last seven years. The latest, out in September, is "Wee Sing In The Marvelous Musical Mansion." It's 60 minutes in length and priced at \$19.95. Topic: self-esteem and music appreciation.

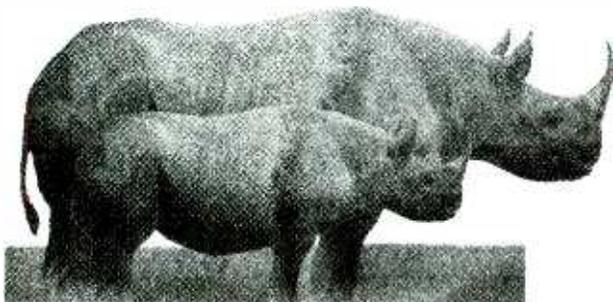
Rabbit Ears: Lots of star talent and classic stories from Rabbit Ears. "Annie Oakley" features Keith Carradine and Los Lobos; Irish tale "Finn McCool" is told by Kathrine O'Hara and features music by Boys of the Lough (both are \$9.95). In Sept. the label releases "Twas The Night Before Christmas" with Meryl Streep (\$9.95). Two additions to the "Greatest Stories Ever Told" Bible series debut in October, "David & Goliath" with Mel Gibson and "Jonah & The Whale" with Jason Robards (\$14.95). Also in Oct., "Stormalong" featuring John Candy (\$9.95).

Random House: New and upcoming Random House releases include Dr. Seuss titles "Horton Hears A Who" narrated by Dustin Hoffman and "The Grinch Who Stole Christmas" featuring Walter Matthau. An additional Dr. Seuss story that appeared originally on CBS TV, "It's Grinch Night," is also on the way. All are priced at \$9.95.

Sony Kids Video: Sony's latest kids entertainer videos includes "Oops! Dan Crow Live," "The Pete Seeger Family Concert," "The Rory Story," and "This Pretty Planet" by Tom Chapin (all \$14.98). "The Ratties," a popular Nickelodeon series with a Monty Python flavor, debuts in two videos (also "The Ratties Return"). Both are \$9.98.

Walt Disney Home Video/Buena Vista Home Video: The hits keep coming. Backed by a strong advertising and merchandising campaign, the new Chipmunks line is priced at \$12.99. Other releases include "The Rescuers" (\$24.99), "Back To Hannibal" and "Mark Twain & Me" from the Feature Film Collection (\$19.99), and, of course, the much-anticipated "Beauty & The Beast" (\$24.99), due out Oct. 30.

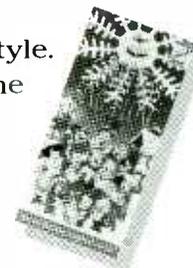
Warner Bros. Home Video: The label rolls out a full slate of holiday product backed by its "Tis The Season Promotion" and the lowest prices yet for WB. All holiday titles are \$12.95. They include "Frosty's Winter Wonderland" with Shelly Winters, "Pinocchio's Christmas," "Jack Frost," "The Leprechaun's Christmas Gold" with Art Carney, "Rudolph & Frosty's Christmas in July," and "The Year Without a Santa Claus." ■



MAYBE IT'S GENETIC.

Think of it as entertainment for kids with a special hook. And not at all surprising when you realize we're Rhino Rhino is the big daddy of eclectic music, Kid Rhino is certainly

Just listen to Hap Palmer's Holiday Magic. Or Caren Glasser's great pop rock style. There's Hanna Barbera's loveable characters and the new Cowboy Album for the buckeroo in all of us. Performers and performances that fill a niche and get noticed. Kid Rhino. A wild family of products you don't want to miss.



Creative. Challenging. Unusual. Records' newest label. Because if the heir apparent.

Contact your WEA representative today.

LIFELINES

BIRTHS

Boy, Kenneth Gene II, to **Gene and Karen Kennedy**, June 30 in Nashville. He is a producer/promoter. She is a background singer. Together they own Door Knob Records and Swanee Studio in Mount Juliet, Tenn.

Girl, Jaclyn Doreen, to **Peter and Barbara Tempkins**, July 23 in Jericho, N.Y. He is VP of the entertainment division of Haas & Wilkerson Insurance.

Girl, Molly Edyth, to **Craig and Jodi Balsam**, July 30 in New York. He is co-founder of Razor & Tie Music.

Boy, Julian Jeffrey, to **Jeffrey and Tamara Grier**, Aug. 10 in New York. He is national manager of rap promotion for Jive Records.

MARRIAGES

Tom Carrico to **Laura Parcell**, June 26 in Rockville, Md. He is co-manager of Mary-Chapin Carpenter, Steve Forbert, and Dave Allen, and is a partner in the Studio One Artists management firm.

Von Hiller to **Lori Beeson**, July 18 in Reno, Nev. She is a customer service rep at Uni Distribution there.

Ron Skoler to **Karen Miller**, Aug. 22 in New York. He is an entertainment attorney representing Next Plateau Records, Idol Makers Management, D.J. Red Alert, Herbie Luv Bug, and Culture Clash Entertainment, among others.

DEATHS

Michel Berger, 44, of a heart attack, Aug. 2 in Ramatuelle, France. A prominent French artist, composer and producer, Berger first made his mark in the early '70s producing Veronique Sanson. He later wrote for and produced singers Françoise Hardy, Johnny Hallyday, and his wife, singer France Gall. He also recorded 10 solo

albums, and co-wrote the popular musicals "Starmania" and "Le legende de Jimmy" with Luc Plamondon. The English version of "Starmania," retitled "Tycoon" with English lyrics by Tim Rice, was recently issued by Epic Records. (See related story, page 41.)

Takeshi Godai, 76, of unspecified cause, Aug. 2 in Osaka, Japan. Godai is the founder of Onkyo, the transducer and audio component manufacturer. An audio engineer and entrepreneur, Godai started Onkyo (which means "good sound" in Japanese) in 1946. Godai stepped down as president in 1990, but continued to work actively as a director of the company. He is survived by his wife, Kazuko, and son, Mamoro.

Tony Williams, 64, in his sleep, Aug. 14 in Manhattan. He had been suffering from diabetes and emphysema. Williams was lead singer of the Platters, whose '50s hits included "Only You," "The Great Pretender," "Harbor Lights," "Twilight Time," and "Smoke Gets In Your Eyes." Williams was a parking lot attendant in Los Angeles in 1953 when he was recruited by songwriter Buck Ram to front the Platters. The group then recorded "Only You," which went gold and led to a contract with Mercury Records. Williams left the group in 1960, but continued to sing. Earlier this year he did six weeks of performances in Thailand and Japan with his wife, Helen, and son Ricky. In addition to his wife and son, Williams is survived by another son, Derek; a brother, Herman Bouden; five sisters, Linda Hayes, Dolly Williams, Florence White, Mary Williams, and Clara Williams; and three grandchildren.

Send information to Lifelines, c/o Billboard, 1515 Broadway, 39th Floor, New York, N.Y. 10036 within six weeks of the event.

GOOD WORKS



This Used To Be Her Auto. Madonna has donated this 1956 Ford Thunderbird to be auctioned Sept. 7, with a portion of the proceeds benefiting The Tulsa Ronald McDonald House. The T-Bird, a wedding present to Madonna from Sean Penn, is red with a white porthole top, continental kit, and wire wheels. Madonna also has donated an autographed baseball cap from her film "A League Of Their Own." To register to bid, call 800-328-0771.

SPEAKING FOR A CAUSE: A CD featuring a number of artists will benefit The Feminist Majority Foundation and Fund and its Rock For Choice project. The CD, titled "Choice," includes presentations by members of **Mary's Danish**, **Bongwater**, **X**, **L7**, **DOS**, **They Eat Their Own**, **Magic Eightball**, **Ringling Sisters**, and **Dutchess Of Dutchess DeSade**. Also included are **Hightone Records** acts **Candy Kane** and **Rosie Flores**. Most of the CD, available Friday (28), was recorded live Feb. 26 at the Onyx Sequel Coffeehouse in Los Angeles. For more info, call **Shelley Cryer** at 213-651-0495; **Debbie Patino** at 213-960-5677; or **Kenny Latham** at 213-399-8297.



Into The Spotlight. Donna deLory, best known as backup singer for Madonna's "Who's That Girl" and "Blond Ambition" tours, featured player in the film "Truth Or Dare," and singer on the soundtracks of "The Exorcist" and "Rocky," gets her chance to shine via an exclusive recording contract with MCA Records. DeLory has been singing professionally since she was 8 years old. Her debut album will be released this fall and will feature the single "Praying For Love." Shown, from left, are Richard Palmese, president, MCA Records; Gary Gilbert, deLory's attorney; Al Teller, chairman, MCA Music Entertainment Group; deLory; Louis Levin, deLory's manager; Paul Kremen, director of A&R, MCA Records; and Paul Atkinson, executive VP of A&R, MCA Records.

CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

AUGUST

Aug. 24-25, **10th Annual Sponsorship Dynamics**, conference on developing and implementing sponsorship programs, presented by BPI Communications, Grand Hyatt, New York. Laura Stroh, 615-321-4250.

Aug. 25-28, **Music Showcase Expo, Universal Hilton and Towers**, Los Angeles. Alisa Watts, 310-246-4455.

Aug. 28-29, **BMI Talent On Parade Series Second Annual Urban Music Business Conference**, Aug. 28 session at the Maxwell House Hotel, Nashville, Aug. 29 session at Middle Tennessee State Univ. Dept. of Recording Industry Management, Nashville. Thomas Cain, 615-291-6700.

Aug. 29-30, **West L.A. Music's Sixth Annual Music Expo**, LAX Airport Hilton, Los Angeles. Craig Moore, 310-477-1945.

Aug. 31-Sept. 4, **Strategic Marketing Planning**, The Michigan Business School, Ann Arbor, Mich. 313-763-1000.

SEPTEMBER

Sept. 1, **"The New Record Industry Hero: The Controller,"** seminar covering recording budgets, artist tour support, and songwriter royalty statements, presented by the Los Angeles chapter of NARAS, A&M Records, Los Angeles. 818-843-8253.

Sept. 5, **Chicago Music Showcase—Reggae Presentation**, Harold Washington Library Center, Chicago. Dorrelle Burnett, 312-747-4826.

Sept. 9, **MTV Awards**, UCLA Pauley Pavilion, Los Angeles. 818-505-7800.

Sept. 9-12, **NAB Radio Convention**, New Orleans Convention Center, New Orleans. 202-429-5300.

Sept. 12-16, **In The City International Music Convention**, Holiday Inn Crowne Plaza, Manchester, England. 011-44-61-234-3044.

Sept. 17, **City of Hope Dinner**, honoring BMG chairman/CEO Michael Dornemann, Century Plaza Hotel, Los Angeles. Scott Goldman, 213-626-4611.

Sept. 18-23, **NARM Wholesalers Conference**, Hyatt, Newport Beach, Calif. 609-596-2221.

Sept. 19-21, **Focus On Video '92**, Canadian Exposition and Conference Center, Toronto. 416-531-2121.

Sept. 28, **ASCAP Country Awards**, Opryland Hotel, Nashville. 615-742-5000.

Sept. 29, **BMI Awards**, BMI office, Nashville. 615-291-6700.

Sept. 30, **Country Music Assn. Awards**, Grand Ole Opry House, Nashville. 615-244-2840.

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. 10, **Seventh Annual New York Music Awards**, Beacon Theater, New York. Marilyn Lash, 212-265-2238.

Oct. 12, **Tenth Annual Academy of Country Music Celebrity Golf Classic**, benefit for the T.J. Martell Foundation, De Bell Golf Course, Burbank, Calif. 213-462-2351.

Oct. 15-16, **ITA Fifth Annual Super Seminar on Special Interest Video**, Loews Santa Monica Beach Hotel, Santa Monica, Calif. Charles Van Horn, 212-643-0620.

Oct. 15, **Fourth Annual Calypso and Steelband Music "Sunshine" Awards**, Equitable Center Auditorium, New York. Gilman Figaro, 201-836-0799.

Oct. 19, **Second Annual Met Music Golf Tournament**, benefit for the T.J. Martell Foundation, Glen Oaks Club, Old Westbury, N.Y. Peter Kauff, 212-755-5700.

Oct. 25-27, **Fourth Annual EPM Entertainment Marketing Conference**, Universal City Hilton & Towers, Los Angeles. Riva Bennett, 718-469-9330.

Oct. 26-29, **Berlin Independence Days**, Berlin. Linda Owen, 512-467-7979.

Oct. 28-31, **CMJ Music Marathon Convention**, Vista Hotel, New York. 516-466-6000.

NOVEMBER

Nov. 4-6, **Billboard Music Video Conference & Awards**, Ma Maison-Sofitel, Los Angeles. Melissa Subatch, 212-536-5018.

L.A. Agency Reps Famous Roster For Film Work

NEW YORK—The Famous Artist Agency roster will be represented for motion picture assignments by Los Angeles-based Metropolitan Talent Agency.

Metropolitan, a talent and literary agency, is involved in film and packaging for movies, TV, cable, syndication, and home video.

"With the growing use of musical talent in motion pictures as well as on soundtracks, an affiliation with an active [motion picture] literary and talent agency creates a real synergy for our clients," says Jerry Ade, Famous president, who established the agency in 1989.

According to a spokesman for Famous, the agency's performers, including many R&B stars, could either provide music or perform as characters in assignments through Metropolitan. He adds that ties to Metropolitan are designed to realize the first associations of Famous acts in movie and TV properties, despite the success of many on recordings.

Famous' top talents include New Kids On The Block, C&C Music Factory, CeCe Peniston, De La Soul, Patti LaBelle, Shabba Ranks, Peabo Bryson, and Marky Mark.

"We have some specific ideas for [Famous] and this rounds us out in an area where we hadn't had success before," says Jeffrey Benson, a partner at Metropolitan.

Among Metropolitan's writers are Gil Grant, whose credits include ABC's upcoming series "Covington Cross"; Shawn Schepps ("Encino Man"); and Jeff Franklin ("Hangin' With Mr. Cooper.") IRV LICHMAN

Grammy Entry Forms Due In Early October

LOS ANGELES—Final entry forms for the 35th annual Grammy Awards have been mailed to nearly 8,000 members of NARAS, the recording academy, and to recording and music video companies.

The Grammys will be presented Feb. 24, 1993. The ceremony, which will be held for the first time at the Great Western Forum here, will be telecast live at 8 p.m. Eastern time, with a tape-delayed broadcast on the West Coast.

The final entry forms cover recordings and music videos released during the closing months of the eligibility period, which ends Sept. 30. Members and companies earlier received entry forms to cover the preceding months.

Company entry forms must be returned to NARAS by Oct. 1; members' forms are due Oct. 2.

HomeVideo

BILLBOARD'S VIDEO NEWSWEEKLY

NVD Puts Reference Service On-Line..... 54 Smaller Stores Explore Barter Biz 60
 Rentrak Revs Up Profits 57 Warner Rolling Out 'Rock' Laserdisc 63

PICTURE THIS

By Seth Goldstein



VIDEO FOR THE '90s. In case anyone hasn't noticed, the video business has changed. The action these days is at distribution and retail, and it's largely—in some instances, exclusively—devoted to sell-through. The numbers alone tell that story this year.

Sell-through cassettes, priced from under \$25 to under \$10, will account for more than 50% of total wholesale revenues in 1992; the segment scarcely existed in the mid-'80s, when video retailers were about the only class of trade worth noting and rental ruled. Back then, "filling the pipeline" was all that mattered. The rise of K mart, Wal-Mart, Phar-Mor, etc., has made rental entirely predictable, even boring.

Of course, titles like "Basic Instinct" will generate huge rental dollars for **LIVE Home Video** when it arrives in mid-October. But its path to rental and, six or eight months later, to a repriced rerelease was predetermined from the day it opened theatrically. Or perhaps before. The same formula holds for every movie grossing under \$100 million, excepting children's/family features such as "FernGully," "Rock-A-Doodle," and "Beethoven," which go directly to sell-through on the strength of much smaller box-office grosses.

These exceptions increasingly prove the rule. And once the decisions are made, the suppliers—mostly the studios—become the equivalents of World War I generals who never ventured within miles of the front lines. Trench warfare involves wholesalers and retailers; as a provider of hits and sales goals, Hollywood isn't irrelevant to the outcome, but it sure is distant.

Video specialists for the most part are noncombatants in the pricing wars, yet they've nonetheless been wounded by their inability to compete. Meanwhile, fewer titles are earmarked for rental, and those that appear are repriced for sale quicker than ever. Studios are more inclined to see \$19.98 catalog as the best way to compensate for rental shipments that fall far short of unrealistic projections factored into movies' production costs.

The blood clearly is flowing, at least among distributors. St. Louis-based **Sight & Sound** has priced

(Continued on page 62)

Unrated Vids Rate Highly In Stores Epic Tests Effect Of Different Packages

BY EARL PAIGE

LOS ANGELES—The nation may be hearing about family values, but VCR owners haven't given up watching unrated—and decidedly unfamily—movies. R-rated titles now regularly appear in uncut versions designed to give video specialty stores a leg up on their more conservative competition, such as Blockbuster.

Meanwhile, suppliers are trying to entice other classes of trade to stock the rated editions. Epic Home Video, for example, is releasing two versions of "Sexual Response" next month in two different boxes. One has a semi-nude figure on it. The other has the same body somewhat more discreetly draped in a cloth. "That is more for the display requirements in supermarkets," says sales VP Jeff Fink, who is aggressively promoting to food chains.

UNRATED SALES SUCCESS

If put to a vote, unrated versions would win in a landslide. Epic Home Video's "Wild Orchid 2" and "Sexual Response"—films too erotic for the usual R rating—are outselling others of that ilk by eight to one, according to company representatives. Fink says he is somewhat mystified, but delighted by the sales results. "Go figure," he says. "We even have retailers telling us they want the unrated version but in an R-rated box." Fink adds, "[Retailers] are more afraid of the display drawing criticism than the programming content" possibly drawing heat from a watchdog organization.

Epic, distributed through Columbia

TriStar Home Video, predicted shipments of 70,000 copies of the Aug. 12 release "Wild Orchid 2: Two Shades Of Blue." Fink attributes the success to a number of factors. "For one thing, the unrated version here in the U.S. is the same exact version that is our theatrical release over in Europe," he



Now you see it, now you don't on the box art decorating Epic Home Video's "Sexual Response." Shannon Tweed dressed a bit more fully for the R-rated version, left, than she did for the unrated cassette. Let the renter take note.

says. (The unrated "Wild Orchid 2" runs just four minutes longer than the 107-minute edition the Motion Picture Assn. of America stamped with an R.)

Another factor is that smaller specialty retailers are jumping at the opportunity to feature merchandise many larger chains, such as Blockbuster Video, cannot touch. "They don't even offer NC-17, let alone unrated movies," says Fink.

The success of the theatrical release does not always dictate how the movie will perform on video. For example, "Wild Orchid" sold \$12 million worth

of tickets but 125,000 cassettes. The box-office bottom fell out of the sequel, which took in a paltry \$400,000, yet initial orders for the home video release are at a healthy 70,000 copies.

Two other Epic releases, "Almost Pregnant" and "Husbands And Lovers," didn't make it to the theaters, but sold 30,000 tapes. Unrated copies accounted for 90% of the total.

Fink also attributes Epic's success to the fact that retailers are broadening their assortment of titles, often by including unrated fare. Although they make some dealers nervous, Fink says retailers should not worry. "Stores just need to appeal to a broader market," with emphasis on discreet adult sections and care in using point-of-sale items. Epic's alternative packaging should help, he says.

Fink also promotes family entertainment, such as PG-rated "Hard Promises," a co-venture of Michael Douglas' Stonebridge Entertainment and Epic Productions. The movie, with an Oct. 1 street date, stars Sissy Spacek and actor/producer William Petersen, who had successes with "To Live And Die In L.A." and "Manhunter."

Japan's Culture Convenience Club In Growth Mode

BY ED CHRISTMAN and EARL PAIGE

LAS VEGAS—Culture Convenience Club, the giant Japanese video and CD rental chain, had a very busy month in July: It opened its first two stores in Europe and launched a U.S. operation that will seek to run leased video rental and sell-through departments in supermarkets.

CCC made its two-pronged move into the international arena only after it had grown to be the dominant video rental web in Japan, accomplished seven years after its start in 1985.

In Japan, the company's franchise-based network now counts 660 video and CD rental outlets. Of that, 646 are run by franchisees; the remainder are corporate stores. CCC's 14 stores have been opened primarily as experiments.

(Continued on page 61)

HOT FUN IN THE SUMMERTIME.



When it comes to video hits with summertime sizzle, nobody does them like Playboy. Get 'em while they're hot from your Uni rep today!

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It's Hot. Academy Entertainment executives MJ Peckos and Jules Abramson pose at VSDA with Jenni Livingston, middle, the director of "Paris Is Burning." In the back row are the stars of the documentary, Sade, Willi Ninja, Dorian Corey, and Andrienne. Academy plans a fall release.

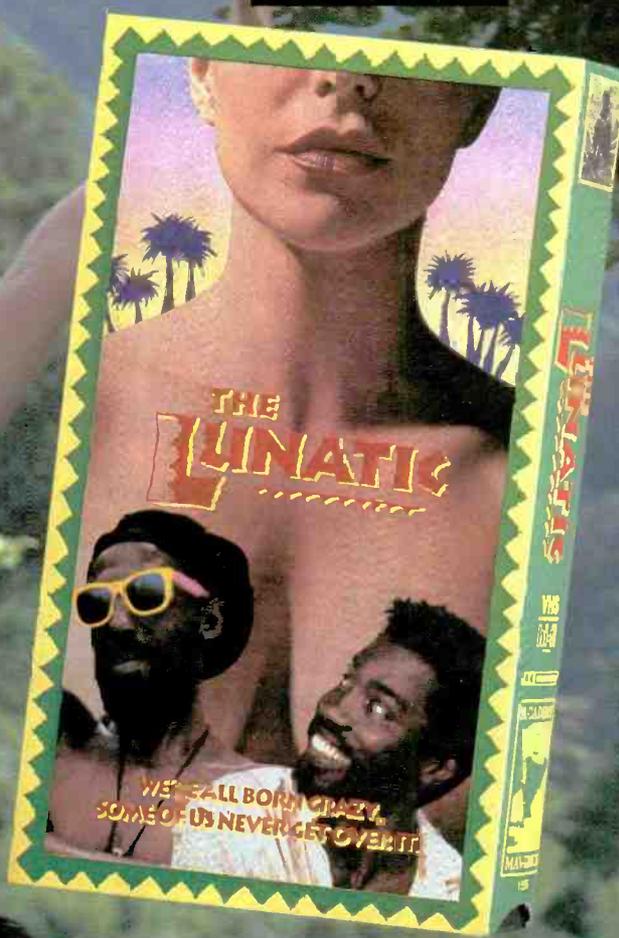
WE'RE ALL BORN CRAZY, SOME OF US NEVER GET OVER IT.

The Lunatic is a Caribbean sex farce set to a pulsating reggae beat played out in the lush landscapes of Jamaica. Directed by Lol Creme, award winning music video director and former lead singer of the musical group 10CC. Paul Campbell plays Aloysius, a genial madman living a carefree life in a small village until, one day, a lusty tourist, Julie T. Wallace, bursts into his simple paradise. Uninhibited and sexually insatiable, she seduces him, along with the local butcher, and sets up her own ménage à trois – a perfect arrangement until the money runs out. Not your typical holiday romance!

SAVE \$30.00!
Buy 2 copies of
The Lunatic for
\$149.90 sugg. retail
(reg. \$179.90 sugg. retail)
The two tapes will be
shrink-wrapped together.
Catalog # 1546



THE LUNATIC



- 1992 Theatrical Release
- Directed by Lol Creme, lead singer of 10CC and Award Winning Music Video director.
- Digitally recorded soundtrack available on Island Records' Mango label, and featuring Toots and the Maytals, Black Uhuru, and Aswad.
- Julie T. Wallace (*The Living Daylights*, *The Lives and Loves of a She Devil*)
- Carl Bradshaw (*Miami Vice*)

Holdbacks: Pay Per View: 90 days
Cable: 180 days



Catalog # 1545
Sugg. Retail \$69.95
ORDER DUE SEPT. 17, 1992
SHIPPING DATE: OCT. 7, 1992

"Reminiscent of *Beach Cafe*, *The Lunatic* is unrelentingly good, one of the most original movies in years."
—*Entertainment Weekly*

"...a heat and a thrill."
—*The Village Voice*

"Add in two terrific leads, lush sun-drenched locations and a healthy dash of reggae music and you're ready to cook – Jamaica style! *The Lunatic*'s got soul."
—*Rolling Stone*

ISLAND PICTURES PRESENTS PAUL HELLER JOHN PRINGLE PRODUCTION THE LUNATIC JULIE T. WALLACE PAUL CAMPBELL REGGIE CARTER CARL BRADSHAW
KATHY ZEBROWSKI ARNOLD LEE RICHARD GREATREX MICHAEL CONNELL WALLY BADARDO MATTHEW BURNS CHRIS BLACKWELL
ACADEMY GENETT ANTHONY C. WINKLER THE LUNATIC PAUL HELLER JOHN PRINGLE LOL CREME

COMEDY RUNNING TIME: 93 MINUTES

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NVD On-Line With Special-Interest Reference Service

■ BY JIM McCULLAUGH

LOS ANGELES—National Video Database, an offshoot of Miami-based Penguin Communications, has developed what it claims is the first computer on-line data base for the special-interest video market.

The referencing service is geared toward video stores, consumers, libraries, and businesses. It contains 1,000 titles, according to VP Howard Bendell, representing 2% of 50,000 special-interest releases now in circulation.

NVD is storing the data by subject, category, year of production, available language, appropriate age group, descriptive breakdown, and retail price.

Retailers and consumers can access the information by an 800 number free of charge. National Video Database generates income from a "nominal fee" it asks of producers and distributors for listings.

The typical package cost to producers is \$150 for five titles for 12 months. An introductory offer is \$150 for 10 titles for 15 months. Members of SIVA, the Special Interest Video Assn., are eligible for a 10% discount. "It's really very affordable when you think about the potential upside in sales," says Bendell.

NVD can also place an order for tapes for a small service fee, although Bendell says retailers should probably order the tapes so both have the opportunity to mark up the purchase.

Penguin Communications has been in business for 15 years as a special-interest producer of boating, water safety, education, and fitness programs, such as the "Tell Me Why" children's series. Bendell says the service evolved out of Penguin's frustrations in marketing its titles.

"Over the years," he says, "we learned how to better promote the product. But it's difficult getting special-interest product out there in front of consumers. It's not that video retailers are opposed to special-interest titles. But the reality is that shelf space is too limited. From an economic perspective, retailers are not going to free up 10 stock keeping unit spaces on their shelves for a title that's only going to turn 25 or 30 times a year when they can replace it with an A title which is going to turn 100-200 times a year.

"The problem is compounded," he adds, "in that unless a special-interest company can come up with the money to do a comprehensive marketing campaign, it's very difficult getting into the video store. And the typical special-interest producer doesn't have more than five to seven special interest titles to promote. The costs associated with promoting such a small number of titles prohibits them from pushing it into the stores.

"And even if you do get into a store," he continues, "if the subject is not in current favor, such as exercise and fitness, you get placed somewhere out of sight. The stores really don't know what to do with it. Our

(Continued on page 57)

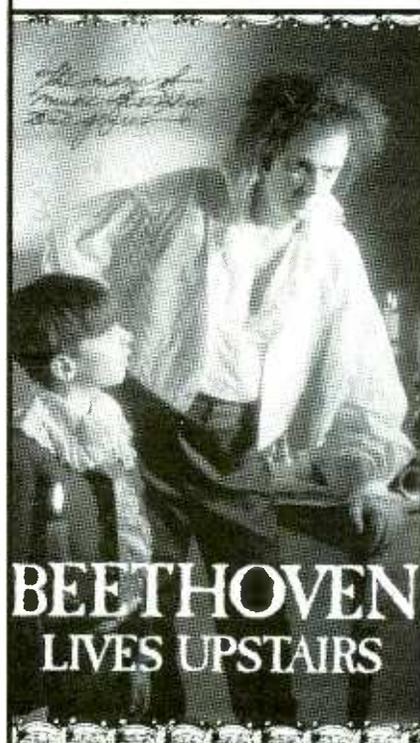
Top Video Rentals™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
★★★ NO. 1 ★★★							
1	1	6	THE HAND THAT ROCKS THE CRADLE	Hollywood Pictures Hollywood Home Video 1334	Annabella Sciorra Rebecca DeMornay	1992	R
2	2	4	HOOK	Amblin Entertainment Columbia TriStar Home Video 70603-5	Dustin Hoffman Robin Williams	1991	PG
3	NEW ▶		THE PRINCE OF TIDES	Columbia TriStar Home Video 50943-5	Barbra Streisand Nick Nolte	1991	R
4	3	10	CAPE FEAR	Amblin Entertainment MCA/Universal Home Video 81105	Robert De Niro Nick Nolte	1991	R
5	5	7	GRAND CANYON	FoxVideo 5596	Kevin Kline Danny Glover	1991	R
6	4	6	BUGSY	Columbia TriStar Home Video 70673-5	Warren Beatty Annette Bening	1991	R
7	11	2	RUSH	MGM/UA Home Video 902527	Jason Patric Jennifer Jason Leigh	1991	R
8	8	4	STOP! OR MY MOM WILL SHOOT	Universal City Studios MCA/Universal Home Video 81264	Sylvester Stallone Estelle Getty	1992	PG-13
9	9	6	SHINING THROUGH	FoxVideo 5661	Michael Douglas Melanie Griffith	1991	R
10	7	11	FATHER OF THE BRIDE	Touchstone Pictures Touchstone Home Video 1335	Steve Martin	1991	PG
11	6	8	THE ADDAMS FAMILY	Paramount Pictures Paramount Home Video 32689	Anjelica Huston Raul Julia	1991	PG-13
12	12	2	JUICE	Island World Paramount Home Video 32758	Omar Epps Jermaine Hopkins	1992	R
13	10	6	STAR TREK VI: THE UNDISCOVERED COUNTRY	Paramount Pictures Paramount Home Video 32301	William Shatner Leonard Nimoy	1991	PG
14	14	8	KUFFS	Universal City Studios MCA/Universal Home Video 81245	Christian Slater	1991	PG-13
15	13	11	MY GIRL	Columbia TriStar Home Video 50993-5	Macaulay Culkin Anna Chlumsky	1991	PG
16	17	2	RUBY	Triumph Releasing Corporation Columbia TriStar Home Video 92183	Danny Aiello Sherilyn Fenn	1992	R
17	16	12	JFK	Warner Bros. Inc. Warner Home Video 12306	Kevin Costner	1991	R
18	15	4	THE GREAT MOUSE DETECTIVE	Walt Disney Home Video 1360	Animated	1986	G
19	18	4	LOVE CRIMES	HBO Video 99727	Patrick Bergin Sean Young	1991	NR
20	21	15	FRANKIE & JOHNNY	Paramount Pictures Paramount Home Video 32222	Al Pacino Michelle Pfeiffer	1991	R
21	19	19	DECEIVED	Touchstone Pictures Touchstone Home Video 1306	Goldie Hawn John Heard	1991	PG-13
22	20	2	HEARTS OF DARKNESS: A FILMMAKER'S APOCALYPSE	Triton Pictures Paramount Home Video 83081	Sam Bottoms Eleanor Coppola	1991	R
23	23	7	MAN IN THE MOON	Media Home Entertainment FoxVideo M902500	Sam Waterston Tess Harper	1992	PG-13
24	31	2	THIS IS MY LIFE	FoxVideo 1953	Julie Kavner Dan Aykroyd	1992	PG-13
25	22	11	FOR THE BOYS	FoxVideo 5595	Bette Midler James Caan	1991	R
26	28	5	EUROPA EUROPA	Orion Classics Orion Home Video 5064	Not Listed	1991	R
27	27	4	SHAKES THE CLOWN	Columbia TriStar Home Video 92493	Bobcat Goldthwait Julie Brown	1992	R
28	24	13	THE BUTCHER'S WIFE	Paramount Pictures Paramount Home Video 32312	Demi Moore Jeff Daniels	1991	PG-13
29	30	10	INSIDE OUT 2	Playboy Home Video Uni Dist. Corp. PBV0710	Various Artists	1992	NR
30	25	17	THE LAST BOY SCOUT	Warner Bros. Inc. Warner Home Video 12217	Bruce Willis Damon Wayans	1991	R
31	32	7	GIMME SHELTER	Maysles Films, Inc. ABKCO Video 38781-1001-3	Rolling Stones	1970	R
32	37	4	FINAL APPROACH	Vidmark Entertainment 5524	Hector Elizondo	1991	R
33	33	2	CAPTAIN AMERICA	21st Century Film Corp. Columbia TriStar Home Video	Ronny Cox Ned Beatty	1990	PG-13
34	38	4	TRUE IDENTITY	Touchstone Pictures Touchstone Home Video 1256	Larry Henry Frank Langella	1991	R
35	35	16	LITTLE MAN TATE	Orion Pictures Orion Home Video 8778	Jodie Foster Adam Hann-Byrd	1991	PG
36	36	9	NAKED LUNCH	FoxVideo 5614	Peter Weller Julian Sands	1991	R
37	NEW ▶		GATE II	Epic Home Video Columbia TriStar Home Video 59663	Louis Tripp Pamela Segall	1992	R
38	26	21	THE FISHER KING	Columbia TriStar Home Video 70613	Robin Williams Jeff Bridges	1991	R
39	34	22	DEAD AGAIN	Paramount Pictures Paramount Home Video 32057	Kenneth Branagh Emma Thompson	1991	R
40	29	20	SHATTERED	MGM/UA Home Video 902357	Tom Berenger Greta Scacchi	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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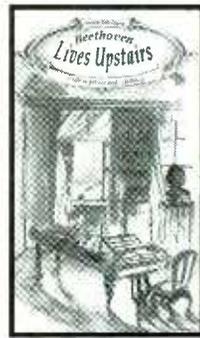


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BEETHOVEN LIVES UPSTAIRS VHS VIDEO



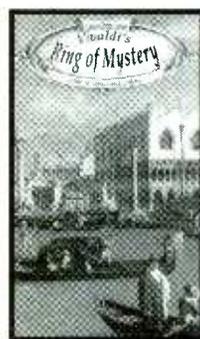
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Top Music Videos

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store sales reports.			Type	Suggested List Price
			TITLE, Copyright Owner, Manufacturer, Catalog Number	Principal Performers			
			★ ★ NO. 1 ★ ★				
1	1	9	SEXY MF Warner Reprise Video 38314	Prince & The N.P.G.	VS	9.98	
2	3	9	THIS IS GARTH BROOKS Liberty Home Video 40038	Garth Brooks	LF	24.98	
3	2	9	UNPLUGGED + 3 SMV Enterprises 19V-49133	Mariah Carey	LF	19.98	
4	NEW		BILLY RAY CYRUS PolyGram Video 440085503-3	Billy Ray Cyrus	SF	12.95	
5	7	29	WE WILL ROCK YOU MobileVision/Yellowbill/QueenStrand Home Video 2115	Queen	LF	14.98	
6	4	11	THE SKILLS TO PAY THE BILLS Capitol Video 40037	Beastie Boys	LF	14.98	
7	9	3	FROM THERE TO ETERNITY SMV Enterprises 19V-49132	Iron Maiden	LF	19.98	
8	8	13	DIVA 6 West Home Video 15719-3	Annie Lennox	LF	14.98	
9	10	15	THEIR FINAL CONCERT MPI Home Video 6351	The Judds	LF	19.98	
10	15	5	ELVIS: THE LOST PERFORMANCES MGM/UA Home Video 202759	Elvis Presley	LF	19.98	
11	5	7	THE COMFORT ZONE COLLECTION PolyGram Video 0850553	Vanessa Williams	LF	14.95	
12	14	9	EXTRAVAGANZA LIVE AT THE MIRAGE BMG Video 72333-80006-3	Cher	LF	19.98	
13	16	13	JUMP SMV Enterprises 9VS-49139	Kris Kross	SF	9.98	
14	6	11	VIDEO LIBRARY Scotti Bros. Video/BMG Video 75268-3	"Weird Al" Yankovic	LF	14.98	
15	12	11	LIVE IN DALLAS Warner Reprise Video 3-38305	Morrissey	LF	19.98	
16	13	5	RED HOT + DANCE SMV Enterprises 17V-49140	Various Artists	LF	17.98	
17	11	19	SOUL AND PASSION ● SMV Enterprises 19V-49122	Michael Bolton	LF	19.98	
18	23	9	LA CARRERA PANAMERICANA SMV Enterprises 19V-49128	Pink Floyd	LF	19.98	
19	17	11	REAL LIFE 6 West Home Video 5722	Lisa Stansfield	LF	19.98	
20	20	55	GARTH BROOKS ▲ ⁴ Capitol Video 40023	Garth Brooks	LF	14.95	
21	18	9	MTV PARTY TO GO: VOL. 2 Tommy Boy Music Video TBV1053	Various Artists	LF	19.98	
22	22	3	BABY GOT BACK Warner Reprise Video 3-38318	Sir Mix-A-Lot	VS	9.98	
23	RE-ENTRY		THE UNFORGETTABLE CONCERT Elektra Entertainment 40139	Natalie Cole	LF	24.98	
24	26	37	LIVE AT THE EL MOCAMBO ● SMV Enterprises 19V-49111	Stevie Ray Vaughan	LF	19.98	
25	NEW		LIVE A*Vision Entertainment 50334-3	Mr. Big	LF	19.98	
26	21	19	DECADE OF DECADENCE '81-'91 ● Elektra Entertainment 40129	Motley Crue	LF	19.95	
27	27	39	FUNKY MONKS Warner Reprise Video 3-38281	Red Hot Chili Peppers	LF	19.98	
28	NEW		THE SEARCH FOR... SMV Enterprises 19V-49113	Robert Johnson	LF	19.98	
29	19	17	VIDEO COLLECTION Capitol Video 40034	Bonnie Raitt	SF	14.98	
30	29	99	THE THREE TENORS IN CONCERT ▲ ³ PolyGram Video 071223-3	Carreras - Domingo - Pavarotti	LF	24.95	

○ 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 100,000 units for SF or LF videos; △ 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.

Video Previews

A GUIDE TO UPCOMING SPECIALTY TITLES

MUSIC

Eric Clapton, "Unplugged," Warner Reprise Video, 70 minutes, \$19.98.

Clapton and his longtime cohorts—Nathan East on bass, Steve Ferrone on drums, Chuck Leavell on keyboards, Andy Fairweather-Low on guitar, and Ray Cooper on percussion—delight a studio audience with stripped-down versions of old and new tunes. "Layla" takes the form of a softly whispered ballad. "Tears In Heaven," Clapton's tender tribute to his late son, takes on added poignancy thanks to close-ups that reveal the singer's cathartic delivery. While no one ever questioned Clapton's versatility as a guitarist, he proves here he's as able a fingerpicker and slide player as he is a master of the vibrato on the Stratocaster. He also shows a playful side on "San Francisco Blues," on which he and other band members blow kazoos. Entertaining, enchanting, and essential.

PAUL VERNA

Erasure, "Abba-Esque," Elektra Entertainment, approximately 18 minutes, \$9.98.



It took flamboyant duo Erasure to resurrect the hits of '70s Swedish supergroup Abba and churn them out with a decidedly '90s flair. This four-clip project proves Andy Bell and Vince Clarke's visual innovation is on par with their always creative, campy musical maneuvers. Renderings of "Lay All Your Love On Me," "S.O.S.," "Voulez Vous," and "Take A Chance On Me" are all fast-paced and vibrant, with the latter providing the most comic relief as Bell and Clarke sing and dance alongside themselves in full drag in a mockup of the original Abba lineup. While no interview or behind-the-scenes footage is included, this video is good phantasmagorical fun.

CATHERINE APPLEFELD

"Kiss: X-Treme Close-Up," PolyGram Video, 90 minutes, \$19.95.

This compilation of videos and interviews follows Paul Stanley and Gene Simmons as their musical group mutates from obnoxious garage band to a circus act filling stadiums. Never a critics' fave, the band thumbs its nose at everything while raking in the bucks. Like the Beatles, what once looked dangerous now comes off as rather quaint. Band

members' makeup phase looks less satanic than simply goofy, and their music more pop than anything else. As they grow more popular, they become a Marvel comic book, plastic dolls, pinball machines, and movie stars, with their egos growing accordingly.

MICHAEL DARE

CHILDREN'S

"Beethoven Lives Upstairs," The Children's Group, 52 minutes, \$19.98. Another winner from the creators of "Raffi In Concert With The Rise And Shine Band." This live-action, fictionalized account tells of a 10-year-old's initial irritation at his family's new house guest, then fascination with the composer. It is an engaging story with a good sense of Beethoven's demanding genius and frustration at his growing deafness. Set in Old Vienna, the video is richly appointed, filmed, and scored with Beethoven's own music. The premiere performance of the Ninth Symphony proves a stirring climax. Place it in your family section; this is one adults and kids can enjoy together.

CATHERINE CELLA

"Preschool Power 31," Concept Associates, 30 minutes, \$14.98.

Latest in the multi-award-winning video series showing kids at play in the most educational ways. More than a dozen clips have preschoolers cleaning, singing, dressing, baking, and making paper fans. In one dreamlike sequence, children play-act a fairies' tea party. Another segment sets up domino chain reactions, including a humdinger that ends in ringing a bell. Wrapping it up is a song called "Together," about cooperating to get things done. As with the previous "Preschool Powers," this one features high production values and great original music. Preschoolers will find this video as fun to watch as it is educational.

C.C.

HEALTH/FITNESS

"The No-Nonsense Cholesterol Guide," Wood Knapp Video, 40 minutes, \$19.95.



Video Previews is a weekly look at new titles at sell-through prices. Send review copies to Catherine Applefeld, Billboard, 1515 Broadway, New York, N.Y. 10036.

While it is finally beginning to sink in that watching your cholesterol intake is not a sign of paranoia but of common sense, many people don't know just how to go about doing it. Enter this wonderfully user-friendly guide to the do's and don'ts of eating. Dr. Alan Xenakis leads a look at the good (high-density), the bad (low-density), and the ugly (saturated fats) of cholesterol, and use of charts and diagrams makes the information even easier to swallow. And lest you think minding your cholesterol binds you to the bland life, video offers plentiful examples of good foods that are also good for you.

C.A.

DOCUMENTARY

"Nightstalkers," New Market Sales, 30 minutes, \$9.95.



Film footage that was once top-secret highlights this look at stealth aircraft. Designed to slip through enemy radar and hit targets with pinpoint accuracy, these amazing machines are America's greatest secret weapon since the atomic bomb. At one point the government refused to admit they existed. Several types are featured: F117A, B2, SR-71 "Blackbird," and the B1B. Also included is a first-time look at the Advanced Tactical Fighter, the latest nightstalker. Background data on the concept of stealth and how it actually works round out this exciting look at the future of American air power.

MARC GIAQUINTO

SPORTS

"When It Was A Game," HBO Video, 57 minutes, \$19.98.

This baseball documentary, first seen on cable on HBO, consists of newly discovered 8mm and 16mm footage from 1934-57. Remarkably, the footage is all in color and, despite being shot by fans and players, the quality is excellent. The color gives a wonderfully anachronistic quality to the windmill windups, the baggy pants, and the threadbare fields. There's little play-by-play here; instead we see snippets of Ted Williams' swing, Pepper Martin's antics, Joe DiMaggio's magnificence.

There are flashes of Ruth, Gehrig, Hornsby, Hubbell, Cronin, even an aging Cy Young. One annoyance: The narration is long on philosophy, but fails in most instances to identify all but the most famous players.

KEN SCHLAGER

"NFL Rocks," PolyGram Video/NFL Films, 45 minutes, \$19.95.

The hit parade takes on a whole new meaning here, with football players butting helmets in time to a rock beat and running backs exhibiting fancy footwork as they dance through tackles that puts the Achy Breaky Line Dance to shame. The debut release in an alliance between

PolyGram Video and NFL Films, the video's top-drawer cinematography and slick, professional sheen evince the latter's expertise in (and on) the sports field. The new twist is the emphasis on classic rock songs such as BTO's "You Ain't Seen Nothin' Yet," John Mellencamp's "Hurts So Good," and Bon Jovi's "Livin' On A Prayer," which underpin the action—from on-field sacks, fights, goofs, and sprints to sidelined coaches' cajoling, consoling, ref-baiting, and head-scratching. No fumble here.

MARILYN A. GILLEN

INSTRUCTIONAL

"The Art Of Hair Transplantation," Metro Teleproductions, 30 minutes, \$29.95.

Talk about narrowcasting. This tape is of no use whatsoever to anyone other than a man who is going bald, but to such a sufferer it could be a Godsend. The only part that might be considered entertaining is an all too brief history of hair-growing quackery throughout the ages. Then we get to follow around a guy named Jeff as he follows all the surgical procedures to correct his male pattern baldness, including the precise patterns of how hair is moved from the back of his head to the front.

M.D.

EDUCATIONAL

"Chlorine Cover-Up," ETV, 30 minutes, \$20.

Adam Trombly founded Project Earth with Buckminster Fuller, and in 1985 he was the first scientist to go public with data establishing global ozone depletion. He's since left government service due to the fact that his bosses didn't want him to go public with the information he divulges on this tape. Keith Lampe and CNN correspondent Jay April conduct an interview with him on his front porch, where he tells us all the reasons why all global chlorine production should stop immediately. It's a frightening exposé of a story that needs to be told.

M.D.

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Rentrak Does Turn-Around In 1st Quarter

NEW YORK—Rentrak Corp., the pay-per-transaction home video distributor, reports that it reversed a net loss in last year's first quarter and produced a profit this year.

It has also gained a new equity partner, Capital Cities/ABC, which exercised an option to buy 251,889 shares at \$7 a share. CapCities holds warrants for an identical quantity at \$9.50 a share and can purchase others to the point of owning a 40% interest in Rentrak. The two companies have an agreement granting Rentrak the exclusive worldwide license to market and sell CC/ABC-developed data capture and communications devices that are supposed to enhance the spread of PPT.

For the three months that ended June 30, Rentrak's net earnings were \$226,156. In the same period last year, there was a \$279,565 loss, which Rentrak attributed to a downturn in the home video business and to costs associated with a private placement of stock. Revenues rose 28.1% in the first quarter to \$11.1 million from \$8.7 million last year.

Company spokesman Richard Gersh says the numbers are up because more retailers have been added to the PPT system and the retailers on board are "doing a bigger volume of business with us." He says there are more than 2,000 stores leasing product from Rentrak and that the average annual revenue per store from PPT fees increased to \$14,000 from about \$13,000 last year.

Under the PPT system, retailers pay a portion of the customer rental fees to Rentrak, which shares those proceeds with the video suppliers. Gersh says Rentrak now obtains product from two of the top five video suppliers.

In other news, the company reports that its one-third-owned joint venture, Rentrak Japan, had a 60.8% decline in net profit to \$186,180 in the quarter, although revenues jumped 60.8% to \$8.3 million. Its partner is Culture Convenience Club, the largest Japanese video retailer. The drop in profit was due to accounting differences between the two countries, according to the spokesman.

Gersh says Rentrak is now seeking similar joint-venture partners for European markets.

Rentrak's stock closed at \$7.25 a share in over-the-counter trading at press time, just below its 52-week high of \$8.

DON JEFFREY

NVD GOES ON-LINE

(Continued from page 54)

thinking was that a special-interest video referral service was worth investigating. That's how we came into play."

Bendell says he is aware there are similar referral services in existence but "the ones that we know about are not on-line and they are not immediately accessible. Those reference books also have to be republished to remain current. It's also very time-consuming for store personnel to be rummaging through catalog reference material."



3 TENORS. 1.5 BILLION FANS.

THE ULTIMATE ENCORE TO THE ORIGINAL CONCERT MEGA-HIT!



Plácido Domingo



José Carreras



Luciano Pavarotti

Conducted by
Maestro Zubin Mehta
Narrated by
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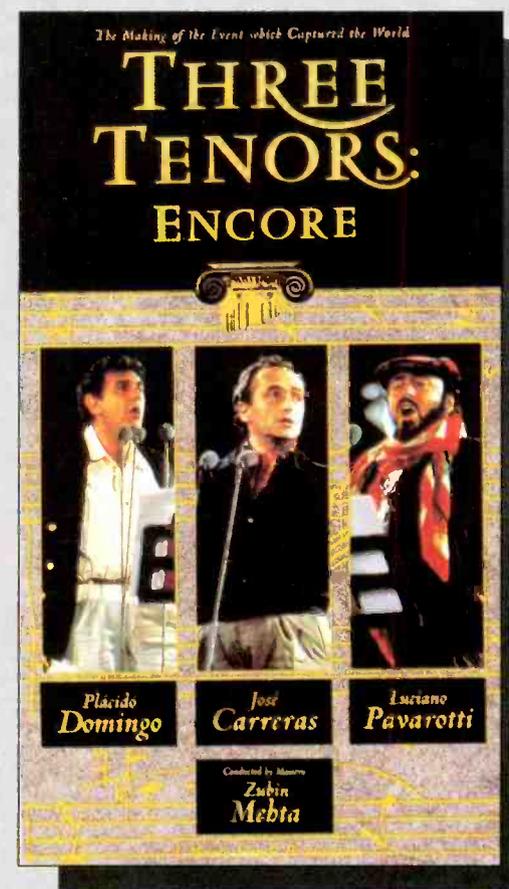
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- Powered by the unrivaled, international appeal of its legendary music superstars!
- Sure to be a holiday favorite with music-minded gift givers!

The legendary performance of Carreras, Domingo, Pavarotti and Mehta IN CONCERT captured the imagination of the world—and went on to sell over 450,000 video units. Now THREE TENORS: ENCORE takes viewers backstage at the most successful live concert ever broadcast. Created from never-before-seen footage, this extraordinary program is an intimate glimpse of opera history in the making—and a must-have complement to the original concert video hit!

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By Courtesy of EMI Records Limited
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Associate Producer JENNY POLLITT Producer ANDY WARD
Executive Producer EDWARD SIMONS WORLDWIDE DISTRIBUTION BY ALLIED VISION LTD.
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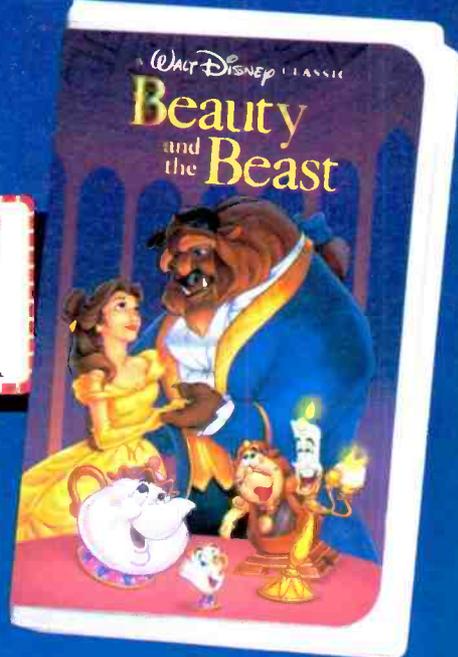
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Walt Disney
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Stock # 1325

Barter Is Taking Hold Among Smaller Vid Stores

BARTER'S BETTER: Bartering for goods and services is one of the latest strategies independent video stores and chains are using in their battle against the big webs, says Steve Gabor, president of Odyssey Video in Los Angeles.

Gabor recently signed with Business Exchange Inc., one of hundreds of "barter banks" around the country that match up companies for trades of services and product. Gabor paid a \$100 cash entry fee plus \$400 in rentals for a total of \$500.

Hundreds of businesses are in the quarterly BXI directory, including printers. "We do a lot of printing," he says. Gabor also plans a promotion that will require hiring a limo, yet another service available from a BXI member firm.

"The downside is that people will see Odyssey listed and they can come in and spend the coupons on our special days, Tuesday and Thursday, when new releases are 99 cents. That's cash right out of my pocket," he says.

But Alan Zimmelman, BXI president, and sales rep Martin Nobler say members shouldn't be too picky. "A video store cannot restrict new releases from coupon redemption any more than a restaurant member of BXI could tell its customers they can't order steak dinners . . . It has to be fair."

Odyssey should attract new customers with the plan, Gabor re-

sons. "Say the printing shop owner has been renting at Blockbuster Video, Warehouse, Music Plus, or wherever, and they see us listed now. We can switch them over and they will spread the word about us to their acquaintances."

BXI also acts as a marketing agent for its members, say Zimmelman and Nobler. This is not al-

ways that successful, however. "We just signed a jewelry store on and can't send business over there. The economy

is just sluggish, people aren't buying that much jewelry."

One among several marketing services BXI offers is a twice-yearly fair. The most recent one, at the Pomona, Calif., Fair Grounds, grossed \$850,000 in seven hours. "This is all barter. Cash is a four-letter word with us," quips Zimmelman.

ARROW ADDS ACCOUNTS: Look for action from Doug Harvey at Arrow Distributing. The racker has already landed the 29-unit Hart's for video and audio product.

Harvey describes the layout as 78 feet in the 20 standard Hart's stores. In the nine Big Bear Plus stores, there is 134 feet of pre-recorded-product shelf space. Hart's has an additional 68 supermarket outlets and is part of Penn Traffic, "a holding company for several store chains, Riverside Markets,

(Continued on page 63)

STORE MONITOR



by Earl Paige

Top Video Sales

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
			★ ★ ★ NO. 1 ★ ★ ★					
1	1	4	HOOK	Amblin Entertainment Columbia TriStar Home Video 70603	Dustin Hoffman Robin Williams	1991	PG	24.95
2	2	4	THE GREAT MOUSE DETECTIVE	Walt Disney Home Video 1360	Animated	1986	G	24.99
3	3	19	101 DALMATIANS	Walt Disney Home Video 1263	Animated	1961	G	24.99
4	RE-ENTRY		TERMINATOR 2: JUDGMENT DAY	Carolco Home Video Live Home Video 68952	A. Schwarzenegger Linda Hamilton	1991	R	19.98
5	6	8	PRINCE AND THE N.P.G.: SEXY MF	Warner Reprise Video 38314	Prince And The N.P.G.	1992	NR	9.98
6	4	12	THE SILENCE OF THE LAMBS	Orion Pictures Orion Home Video 8767	Jodie Foster Anthony Hopkins	1991	R	19.98
7	5	8	DISNEY'S SING ALONG SONGS: BE OUR GUEST	Walt Disney Home Video 311	Animated	1992	NR	12.99
8	7	5	PENTHOUSE: THE GREAT PET HUNT, PART 1	Penthouse Video A*Vision Entertainment 3-50331	Various Artists	1992	NR	19.98
9	10	7	GIMME SHELTER	Maysles Films, Inc. ABKCO Video 38781-10019-3	Rolling Stones	1970	R	29.95
10	12	42	FANTASIA	Walt Disney Home Video 1132	Animated	1940	G	24.99
11	15	8	THIS IS GARTH BROOKS	Liberty Home Video 40038	Garth Brooks	1992	NR	24.98
12	8	14	PLAYBOY'S EROTIC FANTASIES	Playboy Home Video Uni Dist. Corp. PBV0712	Various Artists	1992	NR	19.95
13	17	14	PLAYBOY PLAYMATE REVIEW '92	Playboy Home Video Uni Dist. Corp. PBV0708	Various Artists	1992	NR	19.95
14	14	7	THELMA & LOUISE	MGM/UA Home Video 902355	Susan Sarandon Geena Davis	1991	R	19.98
15	9	6	PENTHOUSE: WINNERS 1992	Penthouse Video A*Vision Entertainment 503323	Various Artists	1992	NR	16.98
16	13	6	PENTHOUSE: READY TO RIDE	Penthouse Video A*Vision Entertainment 502917	Various Artists	1992	NR	19.98
17	18	10	BEASTIE BOYS: THE SKILLS TO PAY THE BILLS	Capitol Video 40037	Beastie Boys	1992	NR	14.98
18	11	14	PLAYBOY PLAYMATE OF THE YEAR 1992	Playboy Home Video Uni Dist. Corp. PBV0707	Corinna Harney	1992	NR	19.95
19	24	41	1992 PLAYBOY VIDEO PLAYMATE CALENDAR	Playboy Home Video Uni Dist. Corp. TBV0702	Various Artists	1991	NR	19.98
20	16	10	MARIAH CAREY: UNPLUGGED + 3	SMV Enterprises 19V-49133	Mariah Carey	1992	NR	19.98
21	23	22	FIEVEL GOES WEST ◊	Amblin Entertainment MCA/Universal Home Video 81067	Animated	1991	G	24.95
22	25	68	THE JUNGLE BOOK	Walt Disney Home Video 0602	Animated	1967	G	24.99
23	20	8	BLADE RUNNER (10TH ANNIV.)	New Line Home Video Columbia TriStar Home Video 1380	Harrison Ford Sean Young	1982	R	14.95
24	29	5	STAR TREK 25TH ANNIVERSARY SPECIAL	Paramount Pictures Paramount Home Video 80177	William Shatner Leonard Nimoy	1991	NR	19.95
25	19	13	ALIEN/ALIENS TRIPLE PACK	FoxVideo 5598	Sigourney Weaver	1992	R	39.98
26	32	2	BILLY RAY CYRUS	PolyGram Video 440085503-3	Billy Ray Cyrus	1992	NR	12.95
27	21	26	PLAYBOY: SEXY LINGERIE IV	Playboy Home Video Uni Dist. Corp. 0705	Various Artists	1992	NR	19.95
28	NEW ►		THE TERMINATOR TWIN PACK	Carolco Home Video Live Home Video 48943	A. Schwarzenegger Linda Hamilton	1992	R	29.98
29	28	16	MADONNA: TRUTH OR DARE	Live Home Video 69021	Madonna	1991	R	19.98
30	27	8	MISERY	New Line Home Video Columbia TriStar Home Video 77773	Kathy Bates James Caan	1990	R	19.95
31	35	41	PENTHOUSE: PASSPORT TO PARADISE/HAWAII	Penthouse Video A*Vision Entertainment 50288-3	Various Artists	1991	NR	19.98
32	22	16	LONESOME DOVE	RHI Entertainment Inc. Cabin Fever Entertainment 8378	Robert Duvall Tommy Lee Jones	1989	NR	39.95
33	26	28	PENTHOUSE: SATIN AND LACE	Penthouse Video A*Vision Entertainment 50291-3	Various Artists	1992	NR	19.98
34	NEW ►		THE MAKING OF THE COMPANY VIDEO	RCA Victor 902660914-3	Dean Jones Elaine Stritch	1970	NR	14.98
35	NEW ►		WAYNE'S WORLD	Paramount Pictures Paramount Home Video 32706	Mike Myers Dana Carvey	1992	PG-13	24.95
36	NEW ►		PLAYBOY: WET & WILD IV	Playboy Home Video Uni Dist. Corp. PBV0714	Various Artists	1992	NR	19.95
37	34	14	BUNS OF STEEL	The Maier Group TMG111	Greg Smithey	1989	NR	14.95
38	38	5	PINK FLOYD: LA CARRERA PANAMERICANA	SMV Enterprises 19V-49128	Pink Floyd	1991	NR	19.98
39	30	2	SIR MIX-A-LOT: BABY GOT BACK	Warner Reprise Video 3-38318	Sir Mix-A-Lot	1992	NR	9.98
40	39	11	THIS IS SPINAL TAP	New Line Home Video Columbia TriStar Home Video 75723	Christopher Guest Michael McKean	1984	NR	14.95

● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1992, Billboard/BPI Communications.

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	Unforgiven (Warner Bros.)	11,374,018	2,087 5,450	1	33,780,840
2	Single White Female (Columbia)	10,212,401	1,744 5,856	—	10,212,401
3	Death Becomes Her (Universal)	5,902,215	1,754 3,365	2	35,313,770
4	3 Ninjas (Buena Vista)	4,630,243	1,954 2,370	1	14,008,440
5	A League of Their Own (Columbia)	3,822,246	1,888 2,024	6	89,085,816
6	Stay Tuned (Warner Bros.)	3,532,540	1,605 2,201	—	3,532,540
7	Raising Cain (Universal)	3,412,985	1,698 2,010	1	12,621,645
8	Honey, I Blew Up the Kid (Buena Vista)	2,500,121	1,781 1,404	4	49,104,259
9	Sister Act (Buena Vista)	2,442,393	1,361 1,795	11	120,812,215
10	Mo' Money (Columbia)	2,311,217	1,410 1,639	3	33,654,432

JAPAN'S CCC

(Continued from page 53)

CCC chairman Muneaka Masuda put one "in a high-rent area to see how it does" and another in a railroad station.

CCC also runs a mail-order operation, is co-owner with pay-per-transaction specialist Rentrak of Rentrak Japan, and recently established a rack division that services 200 outlets. The four video divisions generate about \$118 million a year, with franchisees bringing in an additional \$392.4 million.

At the 11th annual VSDA in Las Vegas July 26-29, Masuda—speaking through a translator and aided by Rentrak chairman Ron Berger—discussed CCC's business in Japan and its move into Europe and the U.S. The company opened two combo stores in Germany, under the name of Tsutaya, its most widely used retail name. Masuda explains the company's background by pointing to the name, Culture Convenience Club. "The idea of CCC is how to conveniently bring culture to consumers," he says. "With CCC, convenience is the overriding concern." The club refers to "members," nearly 11 million strong.

Masuda has tapped Steve Berns, the former RKO/Warner Video president, to head up CCC's thrust into American supermarkets (Billboard, Aug. 8). The game plan, as described by Berns, is to build stores-within-stores. Dubbed Supermarket Video Management Inc., the company will seek agreements with chains to lease space for sales and rentals, as well as ancillary products.

The average outlet in Japan is 330 square meters, one-quarter the size of a CCC store. CCC charges less than \$4 per night for new titles and less than \$3 for older titles. Its franchisees generally are well-financed and include some of Japan's largest retail operations. Many of those chains set up video and CD rental inside their company stores as well as opening freestanding outlets.

CCC gets paid for handling inventory management and replenishment for all franchised outlets, tasks enhanced by Rentrak's capabilities. In Japan, Rentrak is restricted to acting as an information processor and auditor.

Masuda says, "We initially thought we should improve customer service. But Ron changed the whole concept of the distribution scheme in Japan with PPT. Previously, there were so many titles being released—about 600 a month—stores needed support services to know what to order. We evaluated Rentrak in two ways, depth and breadth . . . and I believe PPT is great for the studios, the user, and us."

CCC owns 5% of Rentrak's stock, with warrants for another 10%. The Japanese company also has negotiated a 25% stake in whatever other venture Rentrak takes on. Rentrak will participate as a supplier in CCC's U.S. foray.

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Calif.'s Prime Time Chain Is Big On Small-Town Strategy

BY MAURA K. O'BRIEN

NEW YORK—Although business is off and Blockbuster has moved in, one small southern California chain is sticking with its expansion plans.

Jay Gruenwald, founder of Prime Time Video, has six video stores in small towns clustered on the edge of the Mojave Desert, about 60 miles northeast of Los Angeles. And though the recession that finally caught up with California is straining his business—and forced several local competitors to close—Gruenwald says he's carved out a comfortable niche in the area.

"I can be a big name in a small town—or the only game in town," Gruenwald says of his small-is-beautiful strategy.

Prime Time is headquartered in Apple Valley, Calif. Together with his wife, LaRita, Gruenwald runs

one store there and five more in Desert Knolls, Victorville, Lucerne Valley, Adelanto, and Phelan, Calif. The chain was founded 11 years ago.

"Small" is a relative term, however. Though Lucerne Valley and Adelanto have populations in the four-digits (1,300 and 8,517, respectively, according to the latest Rand McNally atlas), the other Prime Times are in bigger towns.

What's more vital to Gruenwald's business is that he's chosen towns that Blockbuster and other national chains usually pass over. With up to 12,000 titles and stores of 4,000 to 7,000 square feet, Prime Time is the next biggest thing in the vast stretch of land east of L.A. In comparison, other independent video outfits in his area carry only a few thousand titles in stores with much less space, Gruenwald says.

Prime Time's relatively large

store size and selection is the key to its viability in a market badly affected by the recession, he adds.

"There were a dozen video stores here in January," Gruenwald says, referring to Apple Valley. "There's only about four now . . . All my little independent competitors are gone."

'Customers would rather do business with a local than with some city slicker'

Though Gruenwald is cautious about expanding the chain—he's added about one store annually for the last several years—he sinks an estimated 30%-40% of his profits back into the locations, insisting on big size and broad selection. Currently, Gruenwald is negotiating with shopping centers for three more sites. He hopes to open at least two "by the fourth quarter."

Still, business is hurting.

Prime Time's gross is "30% off, year to date," Gruenwald says. The chain is no longer in the black, though he declined to give specific figures. "The bottom fell out," Gruenwald says. "The recession . . . finally caught up with us. I'm not looking forward to the fall," when his rentals usually slack off. Gruenwald thinks it will be November before Prime Time returns to profitability.

Gruenwald isn't worried, though.

Blockbuster recently opened in two towns—in Apple Valley this

winter and Victorville several years ago—that already feature Prime Time. There has been "no difference" in Prime Time's revenues there, Gruenwald says. His ace in the hole? Local roots. Gruenwald's presence in the region dates back to his school days.

"[Customers] would rather do business with a local than with some city slicker that just blew into town," Gruenwald says. He knows many of the area's real estate developers and feels he has an edge when it comes to choosing new locations. Prime Time has landed in a few shopping centers that Blockbuster was pursuing, he says, though he wouldn't cite sites.

Prime Time favors large shopping centers—but "not malls," Gruenwald adds—in out-of-the-way, under-retailed areas where residents would otherwise be forced to drive across town for groceries or movie rentals. Smaller strip centers often can't accommodate a 4,000-7,000-square-foot tenant.

Besides ensuring that he's the biggest fish in the small pond, Gruenwald credits some marketing devices for his business.

Videos rent for an average of \$2.50. Customers can keep any title except new releases for up to a week for that price.

"It works great," Gruenwald says of that strategy. "People walk out of

here with armsful" of tapes. "I'd rather do that than, say, 99 cents for one night."

Older movies rent for \$1.49; Saturday rentals can be kept until Monday and there's a two-for-one deal on Tuesdays and Thursdays. Membership is optional; non-members are charged \$3.50 for a rental. Prime Time carries all categories but one. ("I used to have adult, but we changed our image," Gruenwald says, to a "nice, reputable name.")

On the sales side, previously viewed movies start at \$4.95; new ones sell for anywhere from \$9.95 to \$99.

The conventional wisdom that says video sales growth is outpacing rentals has not held true for Prime Time, Gruenwald says. He believes industrywide statistics claiming otherwise do not take into account the fact that rental stores are carrying increasing numbers of titles for sale.

Movie rentals make up 90% of Prime Time's revenues, Gruenwald says, with relatively little sales. The chain does not carry music videos or CDs—its markets aren't large enough to justify the extra inventory. Foodstuffs, however, such as candy and soft drinks, make up about 2% of the chain's income, according to Gruenwald.

PICTURE THIS

(Continued from page 53)

two sell-through titles, "Beethoven" and "Beauty And The Beast," at 10 cents above its cost in what competitors see as an overt attempt to snatch away customers. One, **Artex Distributing**, in Shelburne, Vt., hints strongly at retaliation. Others may strike back as well. The bottom line could be further erasures from roster of wholesalers—the perhaps wishful thinking of a distributor who expects to survive regardless.

Whatever the conjecture, this much is clear: Hollywood can't control the sell-through battlefield much as it can in rental. Welcome to the '90s.

DOWNSIZE. Laser still basks in the

glow of an up-and-coming format, but exhibiting at VSDA is something else. Pioneer's elaborate booth, featuring "Wayne's World," registered fewer than half the number of visitors who stopped by in '91. The result may be a far more modest, less costly display in '93. Marketing manager David Wallace, who terms floor traffic as "light," says the company "will have to look very carefully at what we display in the future."

HIATUS. This column's just three weeks old, and already I'm taking a break. So be it. Into every life, some vacation must fall. See you next in the issue of Sept. 19.

BEATLES FEATURE MARKS NEW CD-ROM ERA

(Continued from page 8)

minutes of full-screen live-action footage, so the image must be reduced in size in order to fit in the entire film.

Wade expects full-screen CD-ROM titles to appear in less than two years. "I think it's a 1993 reality," he says.

Philips Interactive Media, meanwhile, is developing CD-I titles that will offer feature-length, full-screen, live-action video, but a system with a built-in capacity to play those discs will not be available until some time next year.

FIRST CD-ROM VIDEOS

Earlier this year, Voyager was one of two companies to release the first feature-length films in CD-ROM, when it launched the documentaries "Poetry In Motion," "To New Horizons: Ephemeral Films 1931-1945," and "You Can't Get There From Here: Ephemeral Films: 1946-1960" on CD-ROM (Billboard, Jan. 18). Meanwhile, Romulus Entertainment, also based in Santa Monica, bowed the X-rated title "House Of Dreams." All four utilize Apple QuickTime software for their full-motion video and are Macintosh-based.

"We had a great deal of experience in the video business, and

we've had a second emerging line of business in this new technology—it's really converging," says Voyager's Wade. "It's happening in our company, it's happening in people's homes, and soon it will be happening in stores."

Voyager has previously released 14 CD-ROM entries, six of which are in the "CD Companion" series and focus on classical music. Titles such as "Multimedia Beethoven: The Ninth Symphony" feature complete audio performances, musical excerpts, text, graphics, and interactive features. Warner New Media has also released similar titles.

The "A Hard Day's Night" CD-ROM does not have the interactivity touted by most multimedia titles. "But the movie alone is quite a novelty and something Macintosh owners will really enjoy," says Wade.

BUILDING DISTRIBUTION

Select Tower Records outlets in Los Angeles and New York currently carry Voyager CD-ROMs. "We've already started breaking into music stores with our 'CD Companion' series, and we've gotten great support. It looks like it's going to be a hot market," says Elizabeth Collumb, director of marketing communications for Voyager.

"We are building the [distribution] channel all the time," adds Wade. "We are looking to video stores, especially those that have some experience with compact discs or laserdiscs."

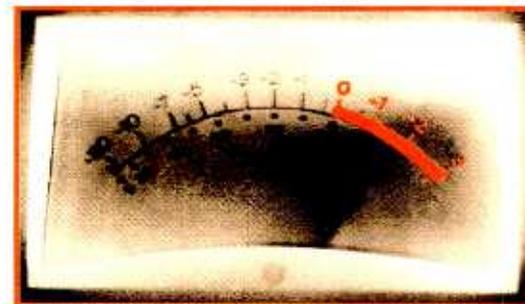
Collumb expects the market for CD-ROM titles to grow rapidly in the near future. "The minimum price for a drive is now under \$500, and that is a critical price point," Collumb points out. "And in October Apple will start shipping CD-ROM drives internally in their computers."

At the moment, CD-ROM titles have been released for use with Macintosh computers or with PCs that use either Windows or MS-DOS software. Other compact disc-based formats include CD-I, CDTV, and CD-ROM/XA (Billboard, May 30).

Voyager has achieved many other firsts in the video field. The small label, co-owned by Janus Films, inaugurated the era of special-edition laserdiscs with its Criterion Collection releases of "Citizen Kane" and "King Kong" in 1984. It also pioneered the releasing of widescreen movies in their original aspect ratios, known as letterboxing. The practice is now common in the laserdisc industry.

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Warner About To Roll Out 'Rock' Concert; MCA Gets 'Normal'

ROCK ON DISC: As the Cold War becomes a memory, the global village begins to take shape. In October, **Warner Home Video** bows "For Those About To Rock" (\$29.98), an epic, celebratory head-bangers' concert filmed in Moscow. AC/DC, Metallica, the Black Crowes, Pantera, and Russian band Electro Shock Therapy were among the groups that performed last September before a reputed half-million rock fans. The free festival-style event was a tribute to the Soviet teenagers who had manned the bar-

Story." Clapton's disc, "Unplugged" (\$29.98), is set to hit stores Tuesday (25), and offers acoustic versions of "Layla" and many other Slowhand classics.

MCA launches "Leaving Normal" with Christine Lahti and Meg Tilly (\$34.98) on disc Sept. 24, along with "Journey Of Honor" (widescreen, \$34.98), "Shelley Duvall's Bedtime Stories" (Side 2 CAV, \$34.98), "American Me" (side 3 CAV, \$39.98), and "September 30, 1955" (1977, wide, \$34.98).

On Oct. 8, MCA will bow "Beethoven" with Charles Grodin and Bonnie Hunt (side 2 CAV, \$34.98), "Jaws II" (1978, wide, \$34.98), "Coal Miner's Daughter" (1980, side 3 CAV, \$39.98), "Red Wind" (\$34.98), and "Werewolf Of London" (1935, side 2 CAV, extras, \$34.98).

IMAGE is bowing a long-awaited laserdisc special edition of Ridley Scott's "Alien" (1979, widescreen, CAV, extras, \$99.98) in October. Also due that month: "FernGully: The Last Rain Forest" (CLV, panscan, \$29.98; CAV, wide, \$39.98); "Straight Talk" with Dolly Parton (\$39.99); "King Kong: 60th Anniversary Edition" (1933, black-and-white or colorized, \$24.95); and Carl Dreyer's classic "Vampyr" (1932, \$39.95).

WARNER is set to launch the New Mexico thriller "White Sands" (widescreen, \$29.98) on disc Sept. 9;

Willem Dafoe, Mickey Rourke, and Mary Elizabeth Mastrantonio star. Then on Sept. 16 comes John Avildsen's "The Power Of One" (wide, \$39.98), a drama set in South Africa that features Morgan Freeman and John Gielgud. Also due that month: **HBO Video's** "The Playboys" (wide, \$29.98), with Albert Finney, Aidan Quinn, and Robin Wright.

TELDEC will release 16 new classical music laserdiscs between September and March. Eight of the titles are laser exclusives.

Available on both disc and VHS are "Duke Bluebeard's Castle" with

conductor Adam Fischer (side 2 CAV); "Mozart Symphonies 39, 40, 41" with conductor Nikolaus Harnoncourt; "Kalinka: The Red Star Army Chorus And Dance Ensemble" with director Jonathan Fulford; "Russian Choral Music" with director Helmut Rost; Christopher Nupen's "Tchaikovsky: Tchaikovsky's Women/Fate"; Nupen's "Sibelius: The Early Years/Silence"; and Nupen's "Itzhak Perlman: Virtuoso Violinist: I Know I Played Every Note."

Offered on laser only are "Mozart/Barenboim Vol. 4"; "Mozart/Barenboim Vol. 5"; "Mozart: The Com-

plete Piano Sonatas" with Barenboim; "Liszt/Barenboim Vol. 1"; "Liszt/Barenboim Vol. 2"; "Schiff Plays Schubert"; "Schiff Plays Goldberg Variations"; and "Berlin Soloists Play Schubert/Brahms."

PIONEER ARTISTS has just released, after a five-month delay, a digitally remastered edition of "Paul Simon" (\$29.95). In a 1980 concert, the singer/songwriter performed his standards such as "Me And Julio Down By The Schoolyard," "Fifty Ways To Leave Your Lover," and "The Sounds Of Silence."

LASER SCANS

by Chris McGowan

ricades to protect their country's new freedoms during last year's failed coup attempt.

Meanwhile, **Warner Reprise** has just released three laserdiscs that feature the music of another generation: venerable rockers Eric Clapton, Lou Reed, and Rod Stewart.

Reed's "Magic And Loss—Live In Concert" (\$34.98) bowed Aug. 11 and includes performances of "Walk On The Wild Side" and "Sweet Jane." Stewart's "Vagabond Heart Tour" (\$34.98) also launched on that date and captures the singer running through hits such as "Maggie May" and "Every Picture Tells A

STORE MONITOR

(Continued from page 60)

Bi-Lo Foods, Sani-Dairy, and P&C Food Markets, says Harvey.

ADULT GROUP EXPANDS: The **Free Speech Legal Defense Fund**, the trade group that has been assertive on behalf of the adult video community, has hired former Florida retailer **Barry Freilich** as executive director, a new post. Freilich moved to the Woodland Hills, Calif., headquarters Aug. 17 and promises "to have this organization organized as the umbrella for groups all over the U.S."

He arrives as one of the most well-known and controversial figures on the adult-video front in the wake of a sensational trial involving his **Granada Video** store in Ormond Beach, Fla., subsequently sold. Freilich was head of the **Video Software Dealers Assn.'s Northeast Florida Chapter** when it was active and served as president of **Friends Of The First Amendment**.

Freilich says he is too new to the situation at Free Speech Legal Defense Fund to comment on reports that it has drifted away from the **Adult Video Assn.** Publicist **Mark Schwed**, of PR firm **Bragman Nymman Cafarelli**, was Free Speech's chief spokesman for two years before his move to TV Guide. "We still have a good relationship [with Free Speech]," says **Howard Bragman**, even though the firm Bragman Nymman no longer represents the organ-

ization. He won't comment about the break with AVA. "We tried to stay out of that."

The two worked together earlier this year to organize picket lines protesting an anti-pornography press conference featuring Cardinal Roger Mahony in February and in favor of the ACLU's publication of "Above The Law, The Justice Department's War Against The First Amendment" in January. Observers noted that two efforts marked the first-ever public stance by the typically low-key adult video community in Los Angeles.

BUYERS GROUP REGROUPS: Buyers groups took a low profile during the recent VSDA event, especially the **Independent Video Retailers Assn.** It decided at the last minute not to exhibit, according to executive VP **Mike Weiss**. However, Weiss insists the organization is not retrenching.

Even though **IVRA** has moved from Indio to smaller, more modern quarters in Palm Desert, Calif., "we're actually expanding," Weiss said during VSDA, where he alone represented the company.

Also on hand were **Video Buyers Group**, headed by **Ted Engen**; **Flagship Entertainment Centers**, represented by **Frank Lucca**; and **Video Alliance America**, which had NBA star **Jeff Hornacek** on hand at a news conference.

Billboard®

FOR WEEK ENDING AUGUST 29, 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	2	3	HOOK	Amblin Entertainment Columbia TriStar Home Video 70606	Dustin Hoffman Robin Williams	1992	PG	39.95
2	1	5	STAR TREK VI: THE UNDISCOVERED COUNTRY	Paramount Pictures Pioneer LDCA, Inc. LV32301	William Shatner Leonard Nimoy	1991	PG	34.95
3	NEW ▶		THE PRINCE OF TIDES	Columbia TriStar Home Video 50946	Barbra Streisand Nick Nolte	1991	R	39.95
4	3	11	JFK	Warner Bros. Inc. Warner Home Video 12306	Kevin Costner	1991	R	39.98
5	5	9	CAPE FEAR	Amblin Entertainment MCA/Universal Home Video 41263	Robert De Niro Nick Nolte	1991	R	39.98
6	4	7	THE ADDAMS FAMILY	Paramount Pictures Pioneer LDCA, Inc. LV32689-WS	Anjelica Huston Raul Julia	1991	PG-13	34.95
7	6	7	THE GOLDEN AGE OF LOONEY TOONS: VOLUME TWO	MGM/UA Home Video Pioneer LDCA, Inc. ML102714	Animated	1992	NR	99.98
8	NEW ▶		MY GIRL	Columbia TriStar Home Video 50996	Macaulay Culkin Anna Chlumsky	1991	PG	34.95
9	9	3	THE COOK, THE THIEF, HIS WIFE & HER LOVER	Vidmark Entertainment Pioneer LDCA, Inc. LDCVM5330	Helen Mirren	1990	NR	39.95
10	7	9	JAWS	Universal City Studios MCA/Universal Home Video 41013	Roy Scheider Robert Shaw	1975	PG	39.98
11	NEW ▶		RUSH	MGM/UA Home Video Pioneer LDCA, Inc. ML102527	Jason Patric Jennifer Jason Leigh	1991	R	39.98
12	11	35	TERMINATOR 2: JUDGMENT DAY	Carolco Home Video Pioneer LDCA, Inc. LD68952-2	A. Schwarzenegger Linda Hamilton	1991	R	29.95
13	NEW ▶		BUGSY	Columbia TriStar Home Video 706736	Warren Beatty Annette Bening	1991	R	39.95
14	NEW ▶		HEARTS OF DARKNESS: A FILMMAKER'S APOCALYPSE	Triton Pictures Pioneer LDCA, Inc. LV83081	Sam Bottoms Eleanor Coppola	1991	R	34.95
15	8	3	RICOCHE	Silver Pictures Pioneer LDCA, Inc. 90683	Denzel Washington John Lithgow	1991	R	29.98
16	17	41	APOCALYPSE NOW	Paramount Pictures Pioneer LDCA, Inc. LV2306-2WS	Marlon Brando Martin Sheen	1979	R	44.95
17	NEW ▶		WAYNE'S WORLD	Paramount Pictures Pioneer LDCA, Inc. LV32706-WS	Mike Myers Dana Carvey	1992	PG-13	24.95
18	12	5	LA FEMME NIKITA	Vidmark Entertainment Pioneer LDCA, Inc. LDCVM5471	Anne Parillaud Jeanne Moreau	1990	R	34.95
19	NEW ▶		NAKED LUNCH	FoxVideo Image Entertainment 5614-80	Peter Weller Julian Sands	1991	R	39.98
20	22	3	STOP! OR MY MOM WILL SHOOT	Universal City Studios MCA/Universal Home Video 41264	Sylvester Stallone Estelle Getty	1992	PG-13	34.98
21	NEW ▶		RUBY	Triumph Releasing Corporation Columbia TriStar Home Video 92186	Danny Aiello Sherilyn Fenn	1992	R	34.95
22	NEW ▶		SHINING THROUGH	FoxVideo Image Entertainment 5661-85	Michael Douglas Melanie Griffith	1991	R	49.98
23	15	9	THE TEN COMMANDMENTS (35TH ANNIV.)	Paramount Pictures Pioneer LDCA, Inc. LV12971-3WS	Charlton Heston	1956	G	64.95
24	NEW ▶		JUICE	Island World Pioneer LDCA, Inc. LV32758	Omar Epps Jermaine Hopkins	1992	R	34.95
25	16	5	GIMME SHELTER	Maysles Films, Inc. ABKCO Video 38781-1001-1	Rolling Stones	1970	R	34.95

♦ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at suggested retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at suggested retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1992, Billboard/BPI Communications.

Pro Audio

Sound Innovations On Genesis Tour Unusual PA Setup Among Design Aspects

■ BY MIKE LETHBY

HERTFORDSHIRE, U.K.—Genesis played the last date of its recent U.S./European tour to a packed audience of some 70,000 people in the gentle outdoor bowl on the manicured grounds of historic Knebworth House here.

The performance, in common with the entire tour, featured Showco's Prism PA system, mixed out front by Robert "Cubby" Colby. The most unusual and striking aspect of the sound design for the 2½-hour-plus performance was the sight of the Prism arrays, part flown, part ground-stacked within open rectangular steel towers. This design, which placed the PA stack centers no less than 140 feet apart, was conceived by production manager Morris Lyda and set designer Marc Brickman.

"The PA is 13 columns wide and six high, and each side of the stage has 30 sub-bass cabinets," says Colby. "So there's a total of 72 PA cabinets in the air and 30 subs." He notes the same size rig has been used throughout the tour, which has played primarily at stadiums, domes, soccer fields, and raceways to crowds averaging 65,000 per show.

"What's unusual about it is the way the PA is flown, 140 feet apart, from these towers," Colby says. "This same system is used every day, just as you see it, with no leapfrogging or double systems. However, there are four sets of towers and four stages, because that's the only way we're able to do it."

According to Colby, it was Brickman, the set designer, who came up with the whole concept, which he presented to the band more than a year ago.

The unusual set is without scrims, stage roof, or any of the other common impediments of a rock'n'roll stage. "The whole idea was that the PA would be just the PA, not providing support for the roof, not providing anything other than the PA towers," says Colby. "In the past it's so often been a big problem; they hang stuff in front, and suddenly you've got obstacles in front of the PA system. It's not meant to be that way, you know: this is a much better focus for the people in the audience, to watch the show and then hear it—with great stereo separation and definition."

The towers, he says, have been used before, "but not on a touring basis. There's been one-offs with them, but not like this. It's a very efficient way of working."

Once the PA has been loaded in and flown from the tower, a hydraulic platform is raised to support half the PA's weight, primarily a safety-oriented feature. "There's no need for forklifts, in or out; it just gets loaded off the rig and goes into the truck as it comes down, into one truck for each side," says Colby. "Very simple."

Showco also provided another "in-field" system for near fill. "It's an area which is often deprived of good quality sound," says Colby. "I wanted to provide the best possible resem-

blance of what it's like at 165 feet down at the barricades. So there's four subs and four 'blue' Prism full-range cabinets down front, on separate graphics and control."

Colby notes the system is "actually two boxes less than the sub bass on [the band's] normal arena/stadium system. But I do have one more column aside so it's a little larger than normal stadium systems; it's usually 12-by-6 with 32 subs. We were getting along quite well with that; the reason for the extra column is just that on this tour we're taking the PA out so wide."

For the Knebworth show, Showco contracted Britannia Row Productions to provide delay stacks, using MSI hi/lo packs. "We're carrying our own small high-frequency delays, which are up above the video towers," says Colby. "For 70,000 people it's

just nice to have the extra support, even though we get great coverage anyway with just the main system. Plus it's a pretty good-sounding bowl."

Colby's front-of-house (FOH) control setup embodies a tried and trusted inventory of hardware. "I have a standard set of effects that I always use," he says, "an [Eventide] harmonizer, two AMS reverbs, one AMS 1580 digital delay, a TC Electronics delay and four SPX-9000s that I use for various special things."

The setup features a pair of Midas XL-3 consoles, offering a total of 80 inputs out front, marking Colby's second tour with the boards. "Even though they are quite like a monitor console, they're really user-friendly and they're laid out logically, just right for me," he says. "I like having

(Continued on next page)



Abbey Road Refurbished. Abbey Road's Studio 3, above, was recently refurbished to include the first 72-input Solid State Logic SL8000 G Series multiformat production console in the U.K. The new board also features SSL's Ultimatum console automation system.

Designer Has 'Aesthetic Agenda' For Studios

■ BY ALAN DI PERNA

SHERMAN OAKS, Calif.—Aesthetically recognizable but sonically transparent is how Peter Maurer describes the work of studio bau:ton, the 2-year-old architectural/acoustic design firm in which he is a partner.

Since its formation in 1990, studio bau:ton has become one of the hottest architectural firms in the pro audio industry. Recent projects include a 6,000-square-foot addition to Post Logic in Los Angeles and construction of Bad Animals, the showcase Seattle studio owned by Heart's Ann and Nancy Wilson.

Maurer and his partners, George Newburn and Peter Grueneisen, also recently completed an upgrade at Studio 56 in Los Angeles, working in consultation with producer/engineer Roger Nichols and ex-Steely Dan member Walter Becker. The firm has just begun an extensive upgrade at the Record Plant in L.A. and has built project studios for Peter Frampton and producers L.A. Reid and Babyface, among others.

Although their backgrounds are diverse, Maurer and his partners are all strongly influenced by modernist architecture, particularly the Bauhaus school of the '20s and '30s. They attribute much of studio bau:ton's success to their "aesthetic agenda," as Newburn terms it.

"Aesthetics have been completely ignored in studio design," the Swiss-born Maurer adds. "A lot of studio designers don't have an architectural background. And those that have one often didn't like architecture when they were at school. That's why they became studio designers."

But it was sonics, more than style,

that was the main issue when Nichols called in studio bau:ton earlier this year to upgrade the main control room at Studio 56, where he and Becker have been working on a series of new releases for Triloka Records.

Maurer first met Nichols when studio bau:ton built Soundworks West (now Signet Sound) in L.A. Through Nichols, Maurer met Becker and came to design Becker's project studio on Maui in Hawaii. On the basis of these projects, Nichols recommended studio bau:ton to Studio 56 owner Paul Schwartz.

"From Soundworks West, we knew the kind of acoustic environment Roger likes," says Maurer, "and we tried to incorporate ideas from there.

The existing room at Studio 56 was very old. The front wall of the control room was in the shape of a ship's bow, which was creating lots of acoustic problems. We changed that and reconfigured the back of the room, adding bass trapping and diffusers. We tuned the room and got rid of the unwanted resonances that had been in there."

Maurer and Newburn concur that while postproduction facilities still tend to favor absorptive, acoustically "dead" tracking rooms, the trend in record rooms continues to move toward brighter, more reverberant spaces. "In fact, that was one of their main requests at Bad Animals," says Newburn. "They wanted a very large, live tracking room. The studio is 32-

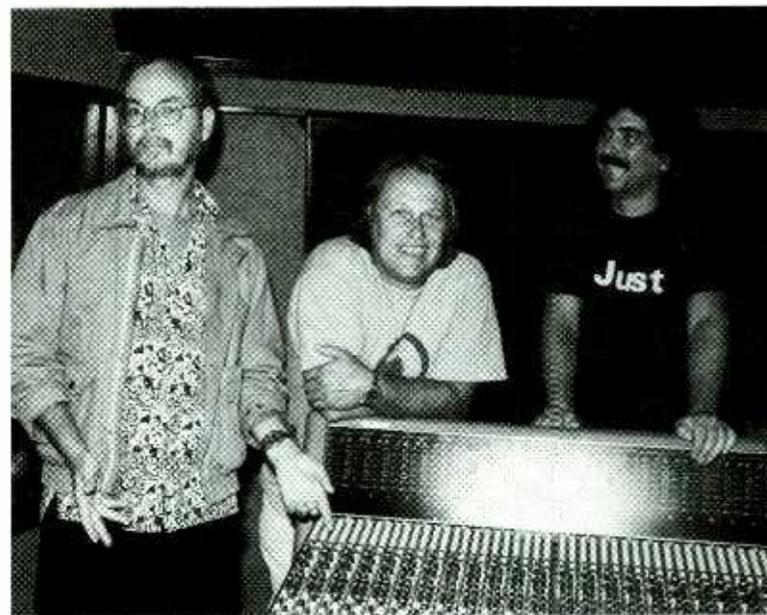
by-55 feet, about 25,000 cubic feet. And we designed an extremely low-tech system for adjusting the room's reverb time by almost a second. It's just some theater curtains that pull out from behind wooden panels in the room, but they do the job nicely."

Newburn and Maurer say they are in favor of economical "low-tech solutions," whenever they are effective. "In the music industry today, there just isn't as much money anymore," Maurer says. "A recording studio has to be built as cost-effectively as possible in order to make it a profitable business. That's something we've learned as a result of getting involved in all phases of projects: things such as site selection, financial planning, and construction management. These are areas that studio architects and acoustic designers usually don't get involved in. But by doing all of that—when the client requests—we've been able to bring in studios for half the price that the statistical data said they should have cost."

Project studios and multipurpose rooms are two other economy-driven trends Maurer and his associates have noted recently. "Usually the acoustics and layout of the control room are exactly the same whether you're doing a commercial studio or a project studio," Maurer says. "But all the support areas are different. In a commercial facility, the design usually calls for client separation: Each studio has its own lounge, kitchenette, bathroom, shower, etc. In a project studio, all these things are combined and located more centrally. It's more like a family arrangement. And it also makes project studios more economical to build."

But that doesn't mean project studios are a second-rate priority at studio bau:ton. "We enjoy the variety our work offers," Maurer says. "We do everything from small studios with \$30,000 budgets right up to multimillion-dollar facilities."

PRO
FILE



The newly remodeled Studio A at Studio 56, above, is one of several recent projects by the architectural/acoustic design firm studio bau:ton. In Studio 56 working on a project for Triloka Records, from left, are producer Walter Becker and engineer Roger Nichols with the studio's owner, Paul Schwartz. Studio bau:ton also designed Becker's facility on Maui, Hawaii.

Billboard.

STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING AUGUST 22, 1992)

CATEGORY	RAP	R&B	COUNTRY	HOT 100	ALBUM ROCK
TITLE Artist/ Producer (Label)	FAKIN' THE FUNK Main Source/ Main Source (Wild Pitch)	BABY-BABY- BABY TLC/ L.A.Reid,Babyface D.Simmons (Laface/Arista)	BOOT SCOOTIN' BOOGIE Brooks & Dunn/ S.Hendricks D.Cook (Arista)	BABY-BABY- BABY TLC/ L.A. Reid,Babyface D.Simmons (Laface/Arista)	THORN IN MY PRIDE The Black Crowes/ The Black Crowes George Drakoulis (Def American)
RECORDING STUDIO(S) Engineer(s)	PLATINUM ISLAND (New York) Robert Powers	STUDIO LACOCO (Atlanta,GA) Darin Prindle Jim"Z"Zumpano	TREE (Nashville) Mike Bradley	STUDIO LACOCO (Atlanta,GA) Darin Prindle	SOUTHERN TRACKS (Atlanta) Brendan O'Brien
RECORDING CONSOLE(S)	Harrison 4032	SSL 6056 E Series G Computer	MCI JH500	SSL 6056 E Series G Computer	SSL 4000 E Series
MULTITRACK/ 2-TRACK RECORDER(S) (Noise Reduction)	Studer A-827	Studer A-820/827	Otari MTR-90	Studer A-820/827	Sony JH24
STUDIO MONITOR(S)	Tannoy DMT12	Augsberger Yamaha NS10	Yamaha NS10 UREI 813	Augsberger Yamaha NS10	Yamaha NS10 Augsberger
MASTER TAPE	Ampex 456	3M 996	Ampex 456	Ampex 456	Ampex 456
MIXDOWN STUDIO(S) Engineer(s)	PLATINUM ISLAND (New York) Gary Clugston	STUDIO LACOCO (Atlanta,GA) Dave Way	CASTLE (Nashville) Scott Hendricks	STUDIO LACOCO (Atlanta,GA) Dave Way	RECORD PLANT (Los Angeles) Brendan O'Brien
CONSOLE(S)	SSL 4064 E/G Series	SSL 4072 E Series	SSL 4000 G Series	SSL 4072 E Series	SSL 4000 G Series
MULTITRACK/ 2-TRACK RECORDER(S) (Noise Reduction)	Studer A-800	Studer A-820	Mitsubishi X-880	Studer A-820	Studer A-800
STUDIO MONITOR(S)	UREI 813B	Yamaha NS10 Genelec	B&W,UREI 813	Yamaha NS10 Genelec	Yamaha NS10 TAD/Kinoshita
MASTER TAPE	Ampex 456	Ampex 456	Ampex 467	Ampex 456	Ampex 456
MASTERING (ALBUM) Engineer	HIT FACTORY MASTERING Chris Gehringer	HIT FACTORY MASTERING Herb Powers Jr.	MASTERMIX Hank Williams	HIT FACTORY MASTERING Herb Powers Jr.	MASTERDISK Howie Weinberg
PRIMARY CD REPLICATOR (ALBUM)	Specialty	DADC	Disc Manufacturing Inc.	DADC	WEA Manufacturing
PRIMARY TAPE DUPLICATOR (ALBUM)	Specialty	Sonopress	Sonopress	Sonopress	WEA Manufacturing

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Patti Puts It All On Tape. Patti LaBelle's performances, right, at the Apollo Theater in July were recorded by engineers Ollie Cotton, above, left, and Mike Tareia in the facility's Neve VR60-equipped studio using two Sony PCM 3348 digital multitracks. LaBelle also recorded her full-length concert video at the theater earlier this year. Mark Demartini served as technical engineer.

Sony Advances CD Sound With 'Super Bit Mapping'

TOKYO—Along with the pending introduction of its MiniDisc consumer digital recording format, Sony is also reaffirming its commitment to the CD with the use of 20-bit recording technology and its new "Super Bit Mapping" process.

Approximately 20 titles have been released thus far in Japan using 20-bit masters transferred to a 16-bit CD via Super Bit Mapping. The process is designed to eliminate harmonic distortion and noise that can result from the more common methods of truncating and rebiting a 20-bit recording to fit onto a standard 16-bit CD.

"Super Bit Mapping is an improvement to strengthen the CD," says Akira Suzuki, GM of Sony's MD promotion department. "In talking to record labels, the key has been communicating two basic pillars in MD strategy: MD is to augment the CD market by penetrating the portable market, where CD has had limited successes; and Sony remains totally committed to CD as the state-of-the-art home-playback format."

Next month, Sony will release

eight additional 20-bit SBM recordings in Japan and the company's Legacy label in the U.S. will launch its special-edition Mastersound reissues using the technology (Billboard, June 13).

Although the Legacy releases—which also feature gold discs, special packaging, and expanded liner notes—will have a \$25 price tag, the SBM discs released in Japan are priced the same as standard discs.

A 20-bit two-track digital recorder and Super Bit Mapping processor are slated to be available from Sony in November, and will be introduced at the Audio Engineering Society Convention, Oct. 1-4 in San Francisco, according to MD promotions coordinator David Kawakami. At this time there are no plans to introduce a 20-bit multitrack recorder.

The SBM unit is also designed to operate with 20-bit digital editing systems available from Sonic Solutions, as well as other 20-bit recorders, such as those available from Mitsubishi.

SUSAN NUNZIATA

GENESIS TOUR A SOUND INVESTMENT

(Continued from preceding page)

all the pan pots and the mutes where they are, the EQ at the very top, and all the VCAs and the groups right in the center, so I can mix everything basically right off the center."

On stage, the chief point of technical news was the inclusion of Future Sonics Ear Monitors, selected to give Phil Collins a consistent monitor mix complete with his array of effects and reverbs, whatever the acoustic environment. Monitor engineer Phil Christensen mixed for stage with a Harrison SM-5, a Yamaha PM3000 plus a DMP-7 for effects mixing.

"The earpiece monitors have really worked out well for Phil and for the monitor engineer," says Colby. "I'm using mostly all Beyer microphones throughout for both the drum kits; a

basic selection of other mikes on the guitars, while basses, keyboards, and the Simmons drums are all direct. There is a drum machine on a few songs and a DAT machine on a few others; it's pretty straightforward, no weird stuff."

The Knebworth show was sent out live on BBC1 TV and Sky Channel TV featuring audio direct from Colby's console, with audience mikes mixed in, which made the engineer's job that much more nerve-racking.

Overall, however, Colby was satisfied with the tour. "I really like the way this system sounds and I've had a really great PA crew provided for me with great technical assistance," he says.

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FINLAND'S POP ACTS MUST 'RELY ON THEIR FINNISHNESS' TO ACHIEVE INTERNATIONAL SUCCESS

(Continued from page 1)

ical isolation, its long dominance by the Russian czars, and its uneasy relationship with the Soviet Union have all helped keep the nation at an arm's-length relationship with Western cultural trends. The country's best-known composer, Jean Sibelius, wrote intensely nationalistic music, and today's Finnish artists express the same love of their native land through the use of folk music in various contexts.

Finnish folk tunes are often characterized by doleful music and joyful lyrics, and vice versa. As the inherent message is quite hard to catch, some observers contend you have to be Finnish to understand it. That factor, combined with the impenetrability of the Finnish language, presents formidable barriers to international success.

Nevertheless, local label executives argue that acts will have to rely on their Finnishness if they are to make it either in the rest of Europe or further afield.

Aku Valta, product manager at the PolyGram-owned pan-Scandinavian label Sonet Records, says, "The first Finnish act to make it internationally must represent the local atmosphere of this country and be different from the rest. The first band to break through is likely to be an ethnic band, for instance from northern Karelia."

Sony Music marketing manager Hans Rautio agrees: "We are late in every trend; we have no traditions in pop music and we cannot keep up with what other markets in the world have produced," he says. "Sweden has had Abba and now it has Roxette. There is a big dance scene there and the world is watching Sweden."

FOLK-BASED SOUND

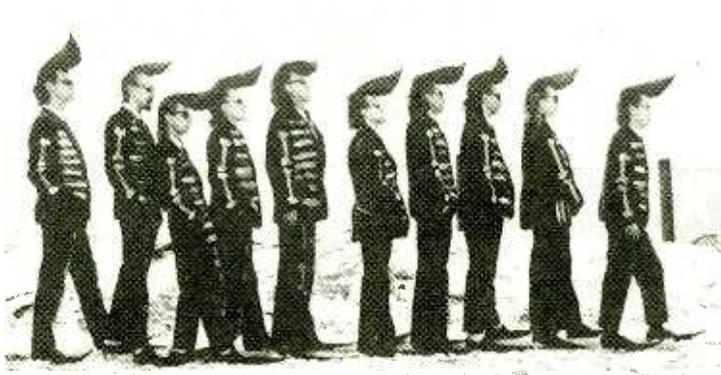
Among the more successful Finnish acts with a folk-based sound is Varttina, a 10-member group from Karelia, which borders the former Soviet Union. Featuring five female vocalists, Varttina enjoyed an exceptional five-month chart run here with its album "Oi Dai" (Sonet). While its music has a strong dance beat, it reflects the choir-music traditions of Karelia, Estonia, and old Russia, with emotive tunes and often risqué lyrics. The group plays diverse instruments, including the Finnish kantele, mandolin, bouzouki, accordion, fiddle, guitar, saxophone, and double bass.

David Byrne, who became acquainted with Varttina's music while performing here two years ago, has praised the group highly. Yet there are no current plans to release its album abroad.

"Varttina does not try to be international," comments Rautio. "They make Finnish music, spiced with dance rhythms. The band can be characterized as a world-music band."

A Finnish act with more international appeal is the whimsically named Leningrad Cowboys. A campy blues-rock band that sings in English and puts on a kind of cabaret show, the Cowboys have achieved some success in Germany and were showcased (along with Poverty Stinks and 22 Pistepirkko) at the recent New Music Seminar in New York.

Megamania Records, which signed the group in Finland, has struck a deal with BMG for international release of one Leningrad



Finnish acts Leningrad Cowboys, left, and 22 Pistepirkko are looking to break onto the international scene with their quirky blends of ethnic music and Western rock. The Leningrad Cowboys' recent Megamania Records release, "We Cum From Brooklyn," is being distributed by BMG in Scandinavia and Germany.



Cowboys album, with options for more. BMG's Scandinavian and German offices are already marketing the band's new album, "We Cum From Brooklyn," in their territories.

NEW ATTITUDE

Some observers contend that this year may be a turning point for Finnish bands because their aversion to electronically generated music is beginning to decline.

"Finnish consumers have always been more into rock'n'roll; there is a very big heavy rock scene here, especially heavy metal and speed metal," notes Rautio. "However, the rock scene is changing rapidly, as artists are starting to pick up on dance rhythms in order to break through abroad, and synthesizers and drum machines are being more accepted."

One indication of this is the success here of international acts with an overtly electronic sound, notably Erasure, Opus III, KWS, and Alphaville. In addition, Finnish dance act Raptori sold 100,000 copies of its debut album—a considerable achievement in this country.

Also trying to cross into the dance market is Nelja Roosau (Four Roses), a rock band from northern Karelia that has had a number of substantial club hits. Nelja Roosau's trademarks are melancholy vocals carrying anarchistic lyrics over catchy melodies.

But there is still resistance to dance music here, and the biggest-selling Finnish act of the moment, Eponormali, which has sold 800,000 albums, is not a dance act. The reason for the band's success is its amalgam of rock-rooted music with expressive lyrics about Finnish life.

Another successful local act is brass-based power pop band Suurlahettilaat (the Ambassadors), often described as a cross between Blood, Sweat & Tears and Tower Of Power. Its "Haloo" title was voted album of the year by Finnish radio.

OPEN DOOR AT RADIO

Finnish repertoire generally finds an open door at the country's radio stations. Airplay of domestic releases is considerably better than sales, and the flexibility of radio formats means minority material is widely aired.

However, Sony Music's Rautio has reservations about radio. He says, "The 40 to 45 local stations have always been non-commercial. When it comes to local music, they have always stuck to rock'n'roll. That is a drawback and might be another reason for no breakthrough

by dance acts; critics and radio stations have always cared more for rock'n'roll."

As for TV exposure, the country's most influential program is the 30-year-old Jukebox Jury. This summer has also seen the successful launch of two nationally broadcast live music shows, "Summer Dance" and "Kiss Of Fire."

Another important and quaintly Finnish way of launching new talent is through the country's ubiquitous talent contests, the biggest being Autumn Melody and the Master Solo.

But, even in a market where domestic artists account for 45% of sales, it is difficult to break a new act, notes Sonet's Valta. "Because of the hard economic times, people will have to be more careful about their money, and be more selective in the music they want to buy," he says. "Chances to succeed are better if you are established and singing in Finnish."

Exceptions to the rule are English-language bands like R&B group Q-Stone and mainstream hard rock band Boycott. Valta adds, however, that Anglo-American-style music "is otherwise out of fashion."

Rautio at Sony has also experienced difficulty in breaking an English-singing Finnish act here, and Unito/Poko Records managing director Kari Helenius says, "Lyrics are very important to people. Familiarity is essential in a band's success nowadays."

Producer Suing Hammer For Breach Of Contract

BY CHRIS MORRIS

LOS ANGELES—Producer James Earley has sued rapper Hammer and his publishing and production companies, charging that the artist breached a written agreement to pay Earley for various productions, including work on the multi-platinum albums "Please Hammer Don't Hurt 'Em" and "Too Legit To Quit."

The action, filed Aug. 13 in Superior Court here, charges Hammer (whose real name is Stanley Kirk Burrell) with fraud, breach of both Earley's contract and a settlement agreement made earlier this year, and defaulting on a promissory note.

According to the court filing, Earley signed a written agreement in March 1989 entitling him to "40% of all fees, advances, royalties, or other compensation" received by Hammer for any masters produced under the agreement.

Earley's suit claims that he produced the "Please Hammer Don't Hurt 'Em" album and the title track from Hammer's "Too Legit To Quit" album. According to the court papers, Earley also produced albums by Bust It recording acts B Angie B, Oaktown's 3.5.7, Special Generation, and One Cause One Effect (which has since split into One Cause and Treasure), as well as a title by former Capitol act Ace Juice and tracks on Bust It's "Rocky V" soundtrack album.

The action alleges that Capitol, which releases Hammer's albums and those of his Bust It Records stable, has manufactured in excess of

14 million units from Earley's masters, including 12 million of "Please Hammer Don't Hurt 'Em."

Claiming that Hammer has earned more than \$14 million in royalties from Capitol, Earley's suit says he is entitled to more than \$5.6 million under the terms of his agreement with the rapper. Additionally, the suit claims that the artist has received mechanical license fees in excess of \$100,000.

The suit alleges that Hammer ini-

tially denied the existence of his agreement with Earley. However, the action adds that, on April 29, Hammer and Earley executed a written settlement of their dispute, in which Hammer agreed to pay Earley \$503,313 for his share of "Please Hammer Don't Hurt 'Em" through Sept. 30 of last year; he received \$100,000 of that sum on July 10, the suit says.

But Earley claims that, when Hammer defaulted on a promissory

note executed in May, the entire balance of the settlement became due. The court papers also contend that a second installment, due Aug. 1, was also unpaid.

Beyond the remainder of the sum allegedly due under the promissory note, Earley's suit seeks other damages to be determined at trial.

Hammer's attorney, Larry Blake, was on vacation and unavailable for comment.

RHINO PLANS BOXED SET FOR MONTEREY POP FESTIVAL'S 25TH ANNIVERSARY

(Continued from page 10)

Company with Janis Joplin, the Jimi Hendrix Experience, the Who, Otis Redding, and Ravi Shankar.

Besides these acts, the Rhino box also features the Association, Eric Burdon & the Animals, Canned Heat, Country Joe & the Fish, the Butterfield Blues Band, the Steve Miller Band, the Electric Flag, Hugh Masekela, the Byrds, Jefferson Airplane, Booker T. & the MG's, the Mar-Keys, the Blues Project, the Mamas & the Papas, and Scott McKenzie.

According to Rhino's national director of press and editorial, Stephen K. Peeples, who co-compiled and co-produced the box with Rhino art director Geoff Gans, it took three years to secure all the clearances. While some of the performances have been previously issued—including those of Hendrix, Redding, the Mamas & the Papas, and Shankar—most are first-time releases.

Packaging will be in the 12-by-12-inch format, mainly to accommodate

the accompanying booklet. Peeples, who also produced the "Lost Lennon Tapes" radio series, says that, besides previously unpublished photos, the booklet will include interviews with participants, performance notes, and background information on the festival.

SAMPLER PLANNED

Promotional plans haven't been finalized but will include a 10-track "Monterey International Pop Festival Sampler," consisting of key performances interspersed with interviews. In a nod to the '60s, Peeples says, Rhino will probably deliver the set to the L.A.-based trade in a psychedelically painted, "hipped out" Volkswagen bus. An extensive consumer advertising campaign is also planned.

Noting that the concert was produced and is owned by the non-profit, fundraising Monterey International Pop Foundation, Peeples adds that

net proceeds from the box will be donated to various charities.

Meanwhile, Pennebaker's "Monterey Pop" remains available on home video through Sony Video Software in cassette form and Criterion on laserdisc. Criterion's Kim Berman hopes that the renewed notoriety of the title will spur sales of the laserdisc, as did the attention given to "Casablanca" 's 50th anniversary. Pennebaker says that a special 25th anniversary video edition is now being planned.

Eric Burdon, now on tour with Brian Auger, prizes his memory of Hendrix painting his guitar outside his hotel room prior to "sacrificing" it during his famed Monterey set. The Animals still perform "Monterey," Burdon's 1968 ode to the festival, he says.

"It was the original rock festival, and everything else that came after attempted to be like it, but couldn't be," he says.

ABC Cans Norville, Snyder Shows Also Announces Employee Relocation/Layoffs

■ BY CARRIE BORZILLO

LOS ANGELES—ABC Radio Networks has pulled the plug on its two weeknight talk programs, hosted by Deborah Norville and Tom Snyder, and has announced the relocation or dismissal of many of its employees. The latter move is part of the company's ongoing effort to consolidate the staffs of the New York-based ABC Radio Networks and ABC's Satellite Music Network, based in Dallas.

The network officially announced it canceled its weeknight talk programming Aug. 14, the day after Norville was named a correspondent for CBS-TV's "Street Stories" news magazine show hosted by Ed Bradley. That same day, which staffers are calling "black Friday," approximately 31 staffers in the New York office got their pink slips.

Norville's last show will be aired in early October. The former "Today" host joined ABC last year as a replacement for Sally Jessy Raphael, who left radio to concentrate on her TV career. Following Norville's departure, a fill-in host will take over until Nov. 27 in order to supply the affiliates with programming, says spokesperson Lesley Halpern.

Snyder, who has been with ABC for five years, will sign off in November.

As a result of ABC's announcement, Snyder and Norville's scheduled appearance as co-hosts of the Marconi Awards ceremony at the National Assn. of Broadcasters convention in New Orleans Sept. 12 has been canceled, says NAB spokeswoman Sarah Lichtenberg. KLOS Los Angeles morning men Mark Thompson and Brian Phelps will replace them.

In a memo to staffers dated Aug. 14, ABC Radio Networks president Bob Callahan said the network was dropping its weeknight talk programming because it was not "as successful as we had hoped and is not viable for us as a business."

Despite ABC's failure, CBS Radio Networks is launching its first talk show, "The Gil Gross Show," Monday (24). That program will air weeknights.

In a second memo sent to staffers Aug. 17, Callahan said that in the process of merging the administrative functions of SMN with the existing support structure, several employees will relocate to the Dallas headquarters of ABC's Satellite Music Network, and several other employees were let go. Sources say approximately 31 employees were fired in the New York office, and a second wave of cuts is on the way.

Callahan says the reason for the dismissals is that some "job duties became duplicative in the melding of these operations."

It is unclear how closely the layoffs are related to the cancellation of the talk shows. Callahan was not taking calls about these recent changes by press time.

While some major-market stations, such as KABC Los Angeles, never picked up ABC's weeknight talk fare, other programmers who were running the shows expressed dissatisfaction with the programming. WABC New York announced the cancellation of Snyder's show earlier this month, to make room for the return of former morning man Jay Diamond. Diamond's new talk show debuted Aug. 17 in Snyder's former late-night time slot.

WOR New York, which carried Norville's program, had warned ABC it would soon be dropping the show, according to VP of programming Ed Walsh. "It was no secret [ABC] was unhappy with that show's ratings," Walsh says.

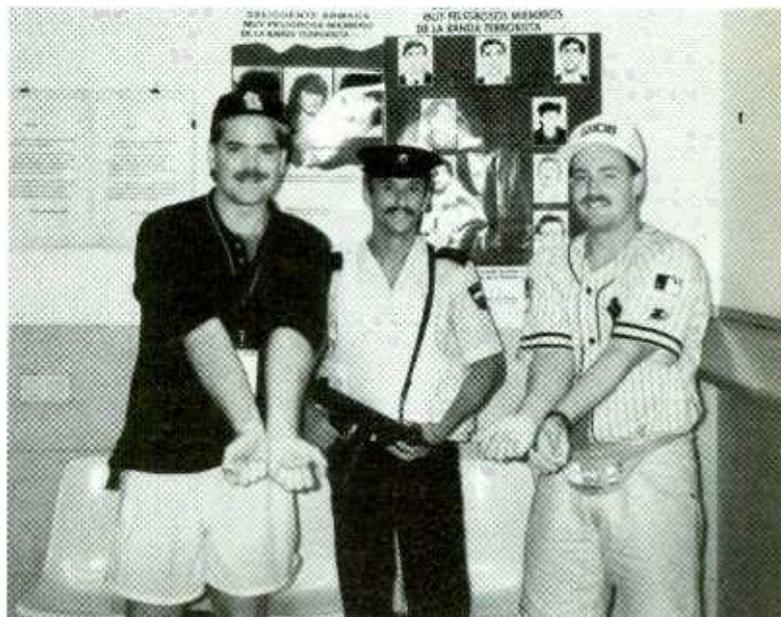
With the cuts, ABC's talk programming has now been reduced to three weekend shows—a finance program hosted by Bob Brinker; a gardening show hosted by Ralph Snodsmith of TV's "Good Morning, America"; and a home repair show hosted by Mike McClintock.

ABC has no plans to cut its news programming or its short-form features hosted by Paul Harvey.

To fill the void in late-night talk programming, WOR Radio Network is entering into that arena with a new late-night show of its own set to debut Sept. 7 and air from 10 p.m. to 2 a.m. (EDT). WOR's move is reminiscent of Michael Castello's launch of Daynet after the cancellations of ABC's daytime talk shows in 1990.

WOR Radio Network director Rich Wood, says, "Our purpose is to serve radio stations and fill the void that companies like ABC and NBC are leaving. For them to do this, they need huge profits. We're an entrepreneurial company. We don't need the kind of profits they do. We can do this and be very successful at it."

Also currently on WOR's roster are "Smart Money With The Dolans" and "The Gene Burns Program."



Lock 'Em Up. KYIS Oklahoma City morning team Rick Walker, left, and Steve Hill, right, are shown being released from a Barcelona prison. The duo, broadcasting from the Olympic Games, ran into trouble when they tried to buy a scalper's tickets to a Dream Team basketball game. Turns out the passes were phonies. The police nabbed the scalper but held Walker and Hill for hours of questioning before letting them go.

Smaller Rapper Jacks Up Value For Some Playlist Panel Stresses Responsibility, Diversity

■ BY PHYLLIS STARK

ATLANTA—Complaints of overcrowding, lack of security, and too many nonindustry attendees at last year's Jack The Rapper Family Affair appear to have been heard and answered. At this year's event, held here Aug. 13-16, a smaller crowd, extremely tight security, and no on-site registration made for a much better conference, according to radio and label executives present.

Despite a crowd of an estimated 5,000 people, down from last year's estimated 7,000, the radio panels were not very well attended. Nevertheless, the panels provided some valuable information, particularly for radio novices.

Although he was not present at the convention, WZAK Cleveland PD Lynn Tolliver's voice was heard at the "preparing a perfect playlist" panel in the form of a letter from Tolliver read to the crowd by his morning co-host, Kim Johnson, who pinch-hit for Tolliver as the panel's moderator. In the harshly worded letter, Tolliver called on his colleagues to work together for the betterment of the black music community. Noting that "there are still a few dicks in control" in the music business, Tolliver wrote, "Some of you are still sexually harassing people and mentally harassing people just because you can." He also criticized the record companies for putting pressure on stations to add records, but not supporting them by buying time.

By working together, Tolliver suggested, the industry will eventually see a day when "our black dollar will have the same value as the white dollar."

The rest of the panel took a decidedly less strident tone, hitting on perennial topics like playlist size, stations not taking programming chances, and

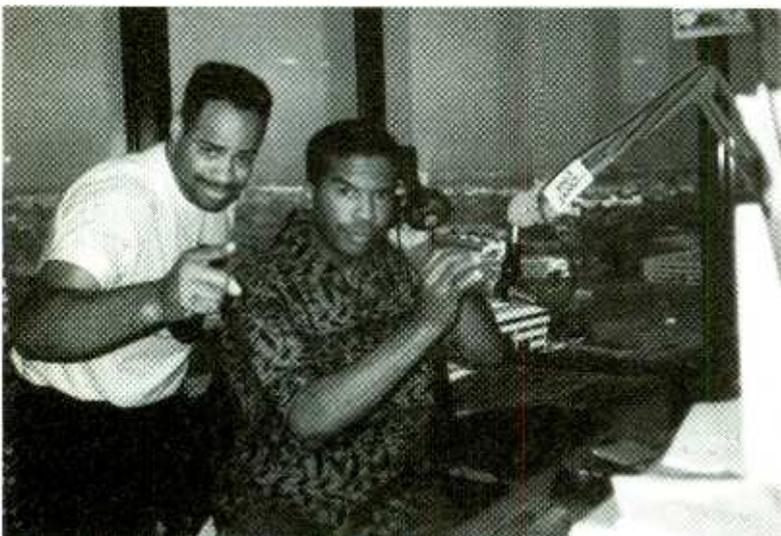
musical diversity within the format.

Speaking on the latter topic, KIPR Little Rock, Ark., PD Broadway Joe Booker said, "Our music is so rich . . . that if you're not giving it [all] to your listeners, you're cheating them." He noted KIPR went up in the ratings when it began giving the audience "all of the different [types of music] that our culture demands [i.e., reggae, rap, gospel, blues]."

There was also the usual round of label-bashing that began when an audience member suggested record companies are not responsive to radio's needs, as evidenced by a recent glut of ballads and copycat artists that closely resemble successful acts like En Vogue, Jodeci, and Boyz II

Men. MCA VP of black music promotion Martha Frye defended the labels, and MCA in particular, noting that "we as a company use our field staff [to gauge] the pulse of the market."

At another panel on developing air talent, a discussion on the decreased importance of personality in radio was interrupted by the appearance of Family Affair founder Jack "The Rapper" Gibson, a former personality jock himself, who told the audience, "Personality is going to come back. It's the only thing that's going to save us all." Gibson also noted that "black radio is a powerful, strong medium, but it's up to all of you to make it even stronger."



Got The Look. Russ Parr, left, morning man at KJMZ Dallas, and David Allan Grier of "In Living Color" give their best "we're-in-the-biz" look during Grier's recent studio visit.



Home Base. Michael Ivey of Basehead recently stopped by WHFS in the group's hometown of Washington, D.C., for a visit. Pictured, from left, are WHFS' Dave Marsh, Bob Waugh, and Pat Ferrise, Ivey, and WHFS' Damian Einstein.

WTEM Takes A Calculated Shot As D.C.'s 1st All-Sports Outlet

NEW YORK—"We didn't have walls or a studio, no logo, no colors, no pens, no pencils. Nothing." That, says Michele Snyder, director of marketing, is what the staff of WTEM Washington, D.C., faced early last spring as it readied the all-sports station's May 24 birth.

Snyder was given the job of getting listeners to tune in to the brand-new station; programming was responsible for keeping them.

To date, the best vehicle for spreading word about "The Team," as the station is known, has been the local press. Snyder says there has been a steady drum beat of largely positive stories about the station's progress: its original announcement, its deal with the NFL's Washington Redskins, WTEM's first day on-air, and the opening preseason Redskins game.

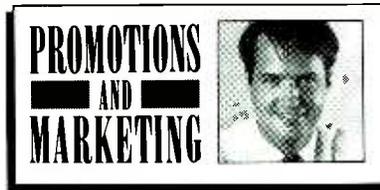
That kind of attention, says Snyder, is driven by the fact that the

city has never been home to an all-sports station. It doesn't hurt that the coverage costs the station nothing. "An article in the Washington Post sports section is worth more than a full-page ad," says Snyder.

This fall will bring the station's first major media promotion campaign to coincide with its play-by-play of the Redskins. While Snyder declines to give specifics, she says the media blitz will match that of any other in the market this year. For now, the station is advertising only on bus sides.

Snyder recently oversaw the distribution of 1.3 million "Hail Skins" bumper stickers inserted in the Sunday Washington Post in early August.

In persuading men 25-54 and more specifically, 25-34, to tune in, WTEM wants to be in sync with them. That's why on "Top Ticket Tuesday" the station gives away not



by Eric Boehlert

only Baltimore Orioles and Washington Bullets tickets, but passes for U2 and Bruce Springsteen concerts, too. "We want to match our listeners' lifestyle," says Snyder.

Helping to launch a new station is a colossal task, but Snyder says the fact that WTEM is a high-profile, niche station new to the city has made the job much easier. "I don't have to reach the consciousness of the entire market," she says, explaining there is a specific pool of potential listeners she is able to con-

centrate on.

Although the station was cursed with no foundation on which to build, Snyder says it was also blessed with not having a past perception to erase or overcome.

IDEA MILL: YELLOW BRICK LOAD

WZGC (Z93) Atlanta offered front-row tickets to an Elton John show to the couple who most quickly hauled the "Yellow Brick Load" (93 yellow bricks) from one end of the station's on-site broadcast area to the other.

WKYS Washington, D.C., is celebrating morning man Donnie Simpson's 15th anniversary with the station by distributing 200,000 commemorative poster books, complete with Simpson snapshots as well as advertiser coupons. The station was also set to sponsor a benefit/anniversary concert Aug. 22 featuring Keith Sweat.

Butch Patrick, the child actor who played Eddie Munster in the old TV series "The Munsters," is suing KDGE Dallas for "intentional, malicious, willful" conduct for producing and selling T-shirts spoofing the actor and, without naming him, making references to the state of his current career. Patrick seeks in ex-

cess of \$50,000 in damages for inflicting "severe mental anguish."

KGSR, declaring Austin, Texas, a T-shirt kind of town, is sponsoring an Austin T Party to select the best new listener-submitted shirt design. The only guideline: Designs must include the station's logo. The winning



entry will become KGSR's official new fall T.

KLTH (Lite 99.7) Kansas City, Mo., is readying for the upcoming school year by kicking off its school-supply drive. Aimed at collecting supplies for students whose families cannot afford to buy them, KLTH is encouraging listeners to donate new pens, pencils, crayons, lunch boxes, and back packs.

WMMQ Lansing, Mich., recently hosted the local stop of photographer Dezo Hoffmann's "Historic Images of the Beatles 1962-1967" exhibit.

Billboard's **PD** of the week

Reggie Rouse
WQKS Hopkinsville, Ky.



REGGIE ROUSE isn't shy about taking credit for the success of urban WQKS Hopkinsville, Ky. When he joined the station as PD/morning man last fall, he says it was "unfocused, played too much pop music, and had no image on the street... No one wanted to be associated with the radio station before I arrived." Of the market's eight stations, WQKS was also dead last in the ratings last summer.

Since that time, Rouse says the station "refocused, got new sweepers, hit the streets," and changed the music quite a bit. Now, he says, "every song we play is either a hit or has been a hit." Also, Rouse claims, the station has "quadrupled" its billing since last fall. He says people are "talking [the station] up more" on the streets now, and he is expecting good news in the summer book, the market's only ratings survey.

Despite having just eight stations in the market, the 1,000-watt AM WQKS has a direct format competitor in the form of WABD Fort Campbell, Ky., which is also a 1,000-watt AM. The two stations are just 20 miles apart and have essentially the same coverage area. When both stations switch to 24 watts at night, WABD signs off, but WQKS keeps broadcasting to the town of Hopkinsville.

The difference between the two stations, Rouse says, is that WQKS dayparts heavily, including restricting rap to after 3 p.m., while WABD plays rap all day. "You can sometimes hear three or four hardcore rap songs in the noon hour [on WABD]," Rouse says.

WABD recently changed its slogan from "1370 The Panther" to "Power Hits 1370," a change Rouse takes credit for. "It took them about 10 months to react to us because we snuck up on them," he says.

Despite the competition, Rouse says there is room in the market, which is 35% black, for two urban stations. Hopkinsville has the second-highest black population in Kentucky, and Rouse says "there are enough black listeners to go around."

Like many of his colleagues, Rouse started his broadcasting career in college radio. That career has included stops at WAER and WJPZ Syracuse, N.Y., WUSS Atlantic City, N.J., an internship at WRKS New York, and, most recently, the night-show producer job at WQHT (Hot 97) New York. He moved to Hopkinsville in October to accept his first PD job.

Because of his major-market experience, Rouse says he programs WQKS "like a big-market station. There is

nothing small-market about this station, even though we're in a small market."

Known by the long handle "continuous jamz 1480 Kiss WQK Kickin' S," the station uses amusing liners like "the station that rules the schools and shakes the lakes." Another has a seductive female voice declaring, "When I wake up in the morning, all I have on is Reggie Rouse."

Despite having a very small promotional budget, the station recently brought singer Alyson Williams into town and attracted a crowd of 1,000 to the concert. Because of Nashville's close proximity (just an hour away), Rouse says Williams' visit was the first time an urban artist has come to town.

Other recent promotions include sponsorship of jazz and comedy nights at a local bar, and sponsorship of "power of a positive male week" at a local high school. The station frequently gives away tickets to Nashville shows, and recently awarded a Bahamas trip and a diamond ring as part of a diet Coke promotion.

Like promotions, there is little money in the budget for research, and Rouse, like many small-market PDs, confines it to just a bit of retail research, and "talking to people on the streets."

Musically, the station is approximately 60% current, 30% recurrent, and 10% gold, according to Rouse. Recurrents go back about 14 weeks. Oldies stretch back only as far as 1990. The popular midday gospel program, hosted by Kenny Bates, was expanded from one hour to two when Rouse came aboard.

Here's a recent afternoon hour: Boyz II Men, "End Of The Road"; the Cover Girls, "Wishing On A Star"; Alyson Williams, "Just My Luck"; Rude Boys, "My Kinda Girl"; Babyface, "Give U My Heart"; Shanice, "I Love Your Smile"; Mary J. Blige, "You Remind Me"; Hammer, "Gaining Momentum"; T.L.C., "Baby-Baby-Baby"; Jodeci, "Come & Talk To Me"; and Bobby Brown, "Humpin' Around."

Because of the importance of churches to the listeners, Rouse says the WQKS staff is supportive of local churches and airs a daily community calendar feature of upcoming church events. Before Rouse's arrival, he says, the feature aired just once a week.

Rouse's goal for the station is "to dominate this market financially and in every way possible. We're doing it from a programming basis right now, but economically we have a little way to go," he says.

PHYLLIS STARK

Cable Audio Suppliers DCR, DMX Vie For Market Share

BY ERIC BOEHLERT

NEW YORK—While cable audio supplier Digital Planet struggles to stay afloat, competitors Digital Cable Radio and Digital Music Express (DMX) are jockeying for position and expanding their operations.

The goal for DCR and DMX continues to be access: convincing more and more cable television operators that a radio service would interest their customers as well as bring in additional revenue. To this end, Digital Cable Radio recently announced that Sammons Communications, the country's 15th-largest cable operator, would begin offering DCR to 480,000 of its subscribers.

DMX, along with DCR, is scouting for business on the international front. In Australia, DMX has a new partner in Soundcom, a leading Australian background-music programming company. The DMX Australian rollout is slated for early 1993.

Also, DMX recently welcomed Crown Media, a subsidiary of Hallmark Cards, and its \$1 million investment in DCR's parent company, International Cablecasting Technologies.

Meanwhile, Digital Planet, which ceased broadcasting weeks ago and cleared out its programming, marketing, and sales departments, awaits a possible resurrection. President David Meister says the company hopes to pen a deal that would jump-start the network.

While declining to name potential partners, Meister concedes that in order to convince the cable industry that

Digital Planet can make a second run, the company needs to align itself with an entity that carries weight within the cable community—such as an operator or a hardware manufacturer.

As for the budding airline audio industry, In-Flight Phone Corp. is preparing to debut its airborne network, which will compete with USA Today's Sky Radio.

In-Flight, in partnership with electronics manufacturer Harris Corp., will beam nine channels, offering a variety of music, news, and business programming, to commercial airline passengers. In-Flight also envisions pay-per-listen events that passengers would pay for from their seats by credit card.

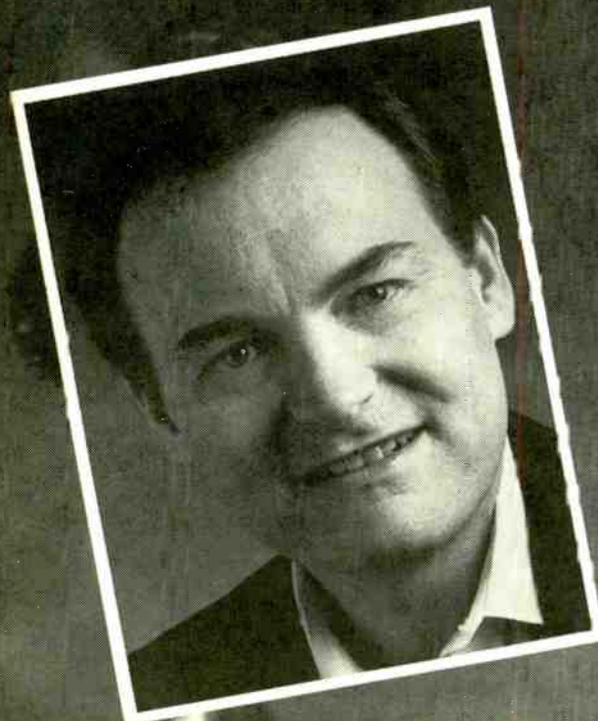


Hats All 'Round. Marty Stuart, currently on the road with Travis Tritt on the "No Hats" tour, stopped by WDAF Kansas City, Mo., to prove to staffers that he will wear a hat under the right circumstances. Pictured, from left, are WDAF's Mark Martin, Stuart, and WDAF's Ted Cramer.

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Radio

AILING WESTWOOD ONE SELLS STAKES, ISSUES LAYOFFS

(Continued from page 8)

20th in its market with a 2.0 share. (Bloomberg is reportedly changing the station's format to business news.)

Many stations, like WNEW, which were purchased for high prices in the late '80s, have decreased in value. Yet, a former WW1 employee says the company did not effectively manage the station for maximum profits.

"Norm has a tremendous amount of show-business intuition," the source says. But he adds, "He's not a trained manager or a trained businessman."

Says Bishop Cheen, a VP at Kagan Media Appraisals Inc. of Carmel, Calif., "Westwood One never cracked the code on the station business. Maybe it should stay out of that business and do what it does best, what is its core business—the networks."

Cheen describes the WNEW sale and the staff cuts as "a step in the right direction." Although he says he does "not see [WW1] turning an after-tax profit for many a moon," he believes the company will have positive cash flow by next year.

In addition to the cuts WW1 has made recently, several other staffers at the Arlington-based NBC Radio Network will be let go, effective Aug. 31. They include news director Ed Belkin, the two Source anchors, seven news correspondents, four producers, four editors, and six or seven part-timers. And at Mutual, the regular newscasts, which were broadcast every half hour, were also dropped.

"These changes in the news are a response in the way affiliates clear and use newscasts. There is no question that declining network revenues have accelerated the process," says Jack Clements, VP/network operations for WW1 and president of Mutual Broadcasting System.

THE ROOT OF THE PROBLEM

Although several industry sources believe WW1's debt is greater than the worth of its assets, the company's balance sheet for May 31 shows total assets at \$310 million and total liabilities at \$223 million. This perception on the part of the sources comes from their belief that WW1 overpaid for many of its properties.

"Norm is known as the easiest mark in the business by every manager, by everyone. He was a high roller," says one source.

But Pattiz brushes off such criticism. He says anyone who bought stations in the late '80s "has seen the value of stations decrease. The question of whether we overpaid is yet to be answered."

Pattiz says he bought KIQQ Los Angeles, now KQLZ, in 1989 for \$56 million at a time when four other area stations were sold for \$70 million each. WYNY was purchased for \$39 million in 1988.

"Let's assume Pirate is worth \$45 million now. YNY is worth \$50 million and R&R is worth \$50 million," says Pattiz. "If we sold those assets, there's \$145 million before even considering the networks. It's ridiculous for anyone

to think we can't make it."

As for WW1's network acquisitions, Pattiz says he could perhaps have gotten a better deal for NBC, which was bought for \$50 million in 1987. After buying Mutual for \$37 million in 1985 and quickly profiting from it, Pattiz says he thought WW1 could do the same with NBC but that "NBC was tougher to turn around."

But, says one observer, "NBC is still laughing [over the deal]."

Kagan Media's Cheen says WW1 should not be faulted for its expansion strategy. "The assumption was that it could always roll over its debt, but they got whacked twice. First with the debt crunch... then came the advertising slump."

Pattiz says the company could have significantly reduced its debt a year ago had the network market

not slumped. WW1 isn't the only radio network that has been hurt by the downturn in advertising. Network radio business is down 12.8% from last year, according to Rick Devlin, the newly appointed president of the Radio Network Assn.

As a result, other nets are taking cost-cutting measures, too. CBS Radio Network cut 15% of its staff June 26 (Billboard, July 11); Unistar has been restructuring; and ABC Radio Networks has dropped all of its talk programming except for its weekend shows and fired several staffers (see story, page 69).

Several insiders say WW1 also has been hurt by its practice of paying artists such as Madonna, David Bowie, and the Who up to \$100,000 for exclusive concert-syn-

(Continued on next page)

Album Rock Tracks™

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 95 album rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data.

T. WK.	L. WK.	2 WKS.	WKS. ON CHART	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/DISTRIBUTING LABEL
★★★ NO. 1 ★★★					
1	1	3	14	THORN IN MY PRIDE THE SOUTHERN HARMONY AND MUSICAL COMPANION	◆ THE BLACK CROWES DEF AMERICAN/REPRISE
2	2	2	10	LITTLE MISS CAN'T BE WRONG POCKET FULL OF KRYPTONITE	◆ SPIN DOCTORS EPIC
3	3	1	9	EVEN BETTER THAN THE REAL THING ACHTUNG BABY	◆ U2 ISLAND/PLG
4	20	—	2	HOW ABOUT THAT HERE COMES TROUBLE	BAD COMPANY ATCO EASTWEST
5	8	7	6	HUNGER STRIKE TEMPLE OF THE DOG	◆ TEMPLE OF THE DOG A&M
6	4	4	5	DON'T TREAD ON ME DON'T TREAD	◆ DAMN YANKEES WARNER BROS.
7	5	9	6	SUMMER SONG THE EXTREMIST	◆ JOE SATRIANI RELATIVITY
8	7	17	6	NO REGRETS MAD MAD WORLD	TOM COCHRANE CAPITOL
9	12	—	2	HAVE YOU EVER NEEDED SOMEONE SO BAD ADRENALIZE	◆ DEF LEPPARD MERCURY
10	10	—	2	VOTE FOR ME SONGS FOR A DYING PLANET	JOE WALSH PYRAMID/EPIC
11	15	28	3	RUNAWAY TRAIN THE ONE	◆ ELTON JOHN FEATURING ERIC CLAPTON MCA
12	13	21	5	YOU DON'T HAVE TO REMIND ME RACINE	◆ SASS JORDAN IMPACT/MCA
13	6	6	18	EVEN FLOW TEN	◆ PEARL JAM EPIC
14	17	15	12	SONG & EMOTION PSYCHOTIC SUPPER	◆ TESLA Geffen
★★★ POWER TRACK ★★★					
15	33	—	2	JEREMY TEN	◆ PEARL JAM EPIC
★★★ FLASHMAKER ★★★					
16	NEW	1	1	WHAT GOD WANTS, PART I AMUSED TO DEATH	◆ ROGER WATERS COLUMBIA
17	9	16	17	ROAD TO NOWHERE NO MORE TEARS	◆ OZZY OSBOURNE EPIC ASSOCIATED/EPIC
18	23	20	18	LIVING IN A DREAM ARC ANGELS	◆ ARC ANGELS DGC
19	31	36	3	SENT BY ANGELS ARC ANGELS	ARC ANGELS DGC
20	21	19	11	LITHIUM NEVERMIND	◆ NIRVANA DGC
21	19	18	19	REMEDY THE SOUTHERN HARMONY AND MUSICAL COMPANION	◆ THE BLACK CROWES DEF AMERICAN/REPRISE
22	30	25	10	ALWAYS THE LAST TO KNOW CHANGE EVERYTHING	◆ DEL AMITRI A&M
23	29	31	4	LOVE IS ON THE WAY THE LIZARD	◆ SAIGON KICK THIRD STONE/ATLANTIC
24	26	30	4	BREAKING THE GIRL BLOOD SUGAR SEX MAGIK	RED HOT CHILI PEPPERS WARNER BROS.
25	27	26	8	WHEREVER I MAY ROAM METALLICA	◆ METALLICA ELEKTRA
26	16	12	9	LAST CHANCE WHENEVER WE WANTED	JOHN MELLENCAMP MERCURY
27	28	24	7	REAL LOVE THE WILD LIFE	◆ SLAUGHTER CHRYSALIS/ERG
28	14	5	8	HEAVEN SENT WELCOME TO WHEREVER YOU ARE	◆ INXS ATLANTIC
29	37	—	2	NOT ENOUGH TIME WELCOME TO WHEREVER YOU ARE	◆ INXS ATLANTIC
30	22	11	14	STING ME THE SOUTHERN HARMONY AND MUSICAL COMPANION	THE BLACK CROWES DEF AMERICAN/REPRISE
31	36	—	2	I'M A STEADY ROLLIN' MAN THE BADDEST OF GEORGE THOROGOOD	GEORGE THOROGOOD EM/ERG
32	25	8	10	LOVE IS ALIVE NIGHT CALLS	◆ JOE COCKER CAPITOL
33	11	10	8	DAYS OF LIGHT ROCKS IN THE HEAD	ROGER DALTRY ATLANTIC
34	40	29	8	ALL I WANT FEAR	◆ TOAD THE WET SPROCKET COLUMBIA
35	NEW	1	1	LEAP OF FAITH LUCKY TOWN	BRUCE SPRINGSTEEN COLUMBIA
36	24	14	16	CHURCH OF LOGIC, SIN & LOVE THE MEN	◆ THE MEN POLYDOR/PLG
37	NEW	1	1	DREAM UNTIL TOMORROW LYNCH MOB	LYNCH MOB ELEKTRA
38	38	37	4	WOULD? "SINGLES" SOUNDTRACK	◆ ALICE IN CHAINS EPIC SOUNDTRAX/EPIC
39	NEW	1	1	DOMINO REVENGE	◆ KISS MERCURY
40	32	34	5	CHANGE OF A SEASON MAD HATTER	◆ BONHAM WTG/EPIC

○ Tracks moving up the chart with airplay gains this week. ◆ Videoclip availability. © 1992, Billboard/BPI Communications.

ALBUM ROCK RECURRENT TRACKS

1	1	1	8	NOVEMBER RAIN USE YOUR ILLUSION I	◆ GUNS N' ROSES Geffen
2	—	—	1	LIFE IS A HIGHWAY MAD MAD WORLD	◆ TOM COCHRANE CAPITOL
3	3	—	2	UNDER THE BRIDGE BLOOD SUGAR SEX MAGIK	◆ RED HOT CHILI PEPPERS WARNER BROS.
4	4	2	8	WHAT YOU GIVE PSYCHOTIC SUPPER	◆ TESLA Geffen
5	5	4	10	RIGHT NOW FOR UNLAWFUL CARNAL KNOWLEDGE	◆ VAN HALEN WARNER BROS.
6	—	8	4	ONE ACHTUNG BABY	◆ U2 ISLAND/PLG
7	10	3	7	COME AS YOU ARE NEVERMIND	◆ NIRVANA DGC
8	2	—	2	GIRLFRIEND GIRLFRIEND	◆ MATTHEW SWEET ZOO
9	6	7	10	TOP OF THE WORLD FOR UNLAWFUL CARNAL KNOWLEDGE	◆ VAN HALEN WARNER BROS.
10	9	5	9	MAMA, I'M COMING HOME NO MORE TEARS	◆ OZZY OSBOURNE EPIC ASSOCIATED/EPIC

Recurrents are titles which have appeared on the Album Rock Tracks chart for 20 weeks and have dropped below the top 20.

Modern Rock Tracks™

COMPILED FROM COMMERCIAL AND COLLEGE RADIO AIRPLAY REPORTS.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★★★ No. 1 ★★★					
1	1	1	6	TOMORROW YOUR ARSENAL	◆ MORRISSEY SIRE/REPRISE
2	3	19	3	NOT ENOUGH TIME WELCOME TO WHEREVER YOU ARE	◆ INXS ATLANTIC
3	2	4	4	A LETTER TO ELISE WISH	◆ THE CURE FICTION/ELEKTRA
4	4	6	7	100% DIRTY	◆ SONIC YOUTH DGC
5	5	8	5	DYSLEXIC HEART "SINGLES" SOUNDTRACK	◆ PAUL WESTERBERG EPIC SOUNDTRAX/EPIC
6	10	27	3	JEREMY TEN	◆ PEARL JAM EPIC
7	17	25	3	WALKING ON BROKEN GLASS DIVA	◆ ANNIE LENNOX ARISTA
8	7	7	7	HUNGER STRIKE TEMPLE OF THE DOG	◆ TEMPLE OF THE DOG A&M
9	11	10	6	DISAPPOINTED "COOL WORLD" SOUNDTRACK	◆ ELECTRONIC WARNER BROS.
10	6	5	9	EVEN BETTER THAN THE REAL THING ACHTUNG BABY	◆ U2 ISLAND
11	14	15	4	N.W.O. PSALM 69	◆ MINISTRY SIRE/WARNER BROS.
12	20	22	4	SOMETHING GOOD SOMETHING GOOD	◆ UTAH SAINTS LONDON/PLG
13	18	23	6	SHEELA-NA-GIG DRY	◆ PJ HARVEY INDIGO/ISLAND
14	13	16	4	ALMOST GOLD HONEY'S DEAD	◆ THE JESUS AND MARY CHAIN DEF AMERICAN/WARNER BROS.
15	24	—	2	TELL IT LIKE IT T-I-IS GOOD STUFF	THE B-52'S REPRISE
16	15	11	5	REAL COOL WORLD "COOL WORLD" SOUNDTRACK	◆ DAVID BOWIE WARNER BROS.
17	26	14	8	PLEASURE HOTWIRED	THE SOUP DRAGONS BIG LIFE/MERCURY
18	29	—	2	SMILING THE DEATH OF COOL	◆ KITCHENS OF DISTINCTION A&M
19	22	29	4	BREAKING THE GIRL BLOOD SUGAR SEX MAGIK	RED HOT CHILI PEPPERS WARNER BROS.
20	8	2	9	A GIRL LIKE YOU QUEER	◆ WOLFGANG PRESS 4.A.D./WARNER BROS.
21	19	18	6	DEAR MADAM BARNUM NONSUCH	XTC Geffen
22	23	—	7	ALL I WANT FEAR	◆ TOAD THE WET SPROCKET COLUMBIA
23	28	26	5	ASLEEP AT THE WHEEL THE ART OF REBELLION	◆ SUICIDAL TENDENCIES EPIC
24	NEW	1	1	A SMALL VICTORY ANGEL DUST	◆ FAITH NO MORE SLASH/REPRISE
25	NEW	1	1	HELPLESS COPPER BLUE	SUGAR RYKODISC
26	NEW	1	1	THE ONLY LIVING BOY IN NEW CROSS	◆ CARTER U.S.M. CHRYSALIS/ERG
27	NEW	1	1	YOU DON'T UNDERSTAND BABE RAINBOW	HOUSE OF LOVE FONTANA/MERCURY
28	12	9	11	IT'S A SHAME ABOUT RAY IT'S A SHAME ABOUT RAY	◆ LEMONHEADS ATLANTIC
29	9	3	12	MIDLIFE CRISIS ANGEL DUST	◆ FAITH NO MORE SLASH/REPRISE
30	25	—	2	STAY HORMONALLY YOURS	◆ SHAKESPEAR'S SISTER LONDON/PLG

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

Hot Adult Contemporary™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				*** No. 1 ***	
1	1	1	10	THE ONE MCA 54423	◆ ELTON JOHN 6 weeks at No. 1
2	2	3	10	RESTLESS HEART WARNER BROS. 18897	◆ PETER CETERA
3	3	2	18	JUST ANOTHER DAY SBK 07383/ERG	◆ JON SECADA
4	5	5	12	TAKE THIS HEART CAPITOL 44782	◆ RICHARD MARX
5	4	4	9	THIS USED TO BE MY PLAYGROUND SIRE 18822/WARNER BROS.	◆ MADONNA
6	6	14	5	SOMETIMES LOVE JUST AIN'T ENOUGH MCA 54403	◆ PATTY SMYTH
7	7	11	11	YOU'VE GOT A WAY REUNION 19126/GEFFEN	KATHY TROCCOLI
8	13	15	11	CONSTANT CRAVING SIRE 18942/WARNER BROS.	◆ K.D. LANG
9	11	13	14	IF YOU BELIEVE COLUMBIA ALBUM CUT	KENNY LOGGINS
10	9	7	15	JUST FOR TONIGHT WING 865 888/MERCURY	◆ VANESSA WILLIAMS
11	8	6	14	WHY ARISTA 1-2419	◆ ANNIE LENNOX
12	16	16	9	I'VE GOT MINE MCA 54429	◆ GLENN FREY
13	19	21	5	NOTHING BROKEN BUT MY HEART EPIC 74336	◆ CELINE DION
14	14	10	20	IF YOU ASKED ME TO EPIC 74277	◆ CELINE DION
15	12	9	20	I WILL REMEMBER YOU A&M 1600	◆ AMY GRANT
16	17	20	9	WHAT KIND OF LOVE COLUMBIA 74360	RODNEY CROWELL
17	10	8	15	I'LL BE THERE COLUMBIA 74330	◆ MARIAH CAREY
18	15	12	22	HOLD ON MY HEART ATLANTIC 87481	◆ GENESIS
19	18	18	7	HOT FUN IN THE SUMMER TIME BROTHER 5247	◆ THE BEACH BOYS
20	21	24	6	COME TO ME CAPITOL ALBUM CUT	BONNIE RAITT
21	24	26	4	ALL SHOOK UP EPIC SOUNDTRAX 74422/EPIC	◆ BILLY JOEL
22	23	23	7	ROCK YOU GENTLY PRIVATE MUSIC ALBUM CUT	◆ JENNIFER WARNES
23	26	28	4	GIVE IT UP SBK 50398/ERG	◆ WILSON PHILLIPS
				*** POWER PICK ***	
24	30	33	3	MY DESTINY MOTOWN 2176	◆ LIONEL RICHIE
25	25	30	5	DO I HAVE TO SAY THE WORDS? A&M 1611	◆ BRYAN ADAMS
26	20	19	17	STEEL BARS COLUMBIA ALBUM CUT	◆ MICHAEL BOLTON
27	27	29	5	NOW AND FOREVER COLUMBIA ALBUM CUT	CAROLE KING
28	22	17	18	DO IT TO ME MOTOWN 2160	◆ LIONEL RICHIE
29	29	36	3	AM I THE SAME GIRL? FONTANA 864 170/MERCURY	◆ SWING OUT SISTER
30	28	27	7	WE'LL FIND THE WAY REPRISE ALBUM CUT	KURT HOWELL
31	33	39	4	ALL I WANT COLUMBIA 74355	◆ TOAD THE WET SPROCKET
32	31	22	17	YOU WON'T SEE ME CRY SBK 07385/ERG	◆ WILSON PHILLIPS
33	32	35	6	GIVING HIM SOMETHING HE CAN FEEL ATCO EASTWEST 98560	◆ EN VOGUE
34	36	—	2	YOU ARE MY HOME BROADWAY ANGEL ALBUM CUT/CAPITOL	LINDA EDER/PEABO BRYSON
35	48	—	2	DEEPER THAN A RIVER GEFFEN ALBUM CUT	OLIVIA NEWTON-JOHN
36	34	32	24	NOT THE ONLY ONE CAPITOL 44764	◆ BONNIE RAITT
37	40	—	2	DROWNING IN YOUR EYES ELEKTRA 64710	◆ EPHRAIM LEWIS
38	39	41	3	JESUS HE KNOWS ME ATLANTIC 87454	◆ GENESIS
39	37	44	3	BANG BANG ELEKTRA 64735	◆ DAVID SANBORN
40	38	38	30	HAZARD CAPITOL 44796	◆ RICHARD MARX
41	43	—	2	WOULD I LIE TO YOU? CAPITOL 44809	◆ CHARLES & EDDIE
42	35	25	12	EVERYBODY LOVES TO CHA CHA CHA COLUMBIA ALBUM CUT	JAMES TAYLOR
43	42	34	32	SAVE THE BEST FOR LAST WING 865 136/MERCURY	◆ VANESSA WILLIAMS
				*** HOT SHOT DEBUT ***	
44	NEW	1	1	I'LL BE THERE FOR YOU REPRISE ALBUM CUT	KENNY ROGERS
45	49	47	4	LIFE IS A HIGHWAY CAPITOL 44815	◆ TOM COCHRANE
46	44	40	19	TAKE TIME PENDULUM 64813/ELEKTRA	◆ CHRIS WALKER
47	NEW	1	1	STAY LONDON 869 730/PLG	◆ SHAKESPEAR'S SISTER
48	41	31	11	ACHY BREAKY HEART MERCURY 866 522	◆ BILLY RAY CYRUS
49	46	46	30	MASTERPIECE REPRISE 19076	◆ ATLANTIC STARR
50	47	49	13	HOLD ME NOW QUALITY 19107	◆ DAN HILL WITH RIQUE FRANKS

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

Radio

WESTWOOD ONE SELLS STAKES, ISSUES LAYOFFS

(Continued from preceding page)

dication rights.

Pattiz says that charge is ludicrous. "Whoever said that has no understanding of the business. [Syndication deals] remain a very important and profitable part of our business . . . It's nothing in terms of contributing to our financial difficulties."

For the three months ended May 31, WW1 reported a net loss of \$4.8 million, compared with a deficit of \$4 million in the same period last year. Revenues fell 6.2%, to \$34.1 million from \$36.4 million a year ago. In the first quarter, which ended Feb. 29, WW1 lost \$7.2 million, compared with a \$16.4 million loss the year before.

'WE MAY HAVE OVERUSED DEBT'

Pattiz says WW1's financial difficulties are best traced not to the prices paid for the various acquisitions, but rather to how those properties were financed.

"I believe we may have overused debt," says Pattiz. "With the benefit of 20/20 hindsight, maybe we would have done things differently."

He says he merely did what other American businesses were doing at the time. "But where most companies got into serious trouble is by financing with debt completely, we didn't. We did some with equity," he adds.

At press time, the company's stock closed at \$2.125 a share in over-the-counter trading. Its 52-week price range is \$1.125 to \$3.625.

As part of the road to recovery, many of the highest-paid WW1 employees have already been let go, including former president Bill Battison, who, according to WW1 financial reports, had a \$380,000 salary. Others that have been cut include VP/entertainment marketing Jerry Sharell, who earned a \$225,000 salary; VP/programming Gary Landis; and VP/news Ron Nessen. The network has also dropped some programs, including "The Dr. Demento Show," which was recently picked up by On The Radio Broadcasting.

Last year, KQLZ PD/morning

host Scott Shannon was axed due to low ratings and a format change (Billboard, Feb. 23, 1991). The dismissal most likely helped reduce that station's operating costs, since Shannon was earning a reported \$1 million-\$2 million a year, but WW1 had to buy out his contract. Pattiz subsequently hired former KLSX Los Angeles GM Bob Moore as executive VP of the WW1 Station Group, and Carey Curelop as PD of KQLZ. The latter was lured away from rival KLOS with a big contract but, when ratings did not increase significantly, he was let go and has returned to KLOS. Moore remains with WW1.

For the second quarter of this year, severance and termination expenses added up to \$1.88 million—up from zero the year before, according to company financial reports. For the six-month period ended May 31, severance and termination costs totaled \$2.02 million.

When asked if the remaining employees were asked to take a pay cut, Pattiz quips that everyone has received salary raises except for him. He makes \$570,000 a year.

The New York Times reported Aug. 15 that WYNY New York is up for sale for \$50 million. A WW1 spokesperson wouldn't confirm or deny that report. As for KQLZ, Pattiz says he has no plans to sell the station.

Pattiz confirms WW1 will be cutting its syndicated programs that are not getting cleared and that have little advertising. He plans to knock off \$8 million-\$9 million in costs out of the networks over the next couple of months.

Along with the cancellation of "The Dr. Demento Show," the following shows have been cut in the last six months: "Scott Shannon's All Request Top 30 Countdown," "Country Comments," "On A Country Road With Lee Arnold," "The World Beat," "Consumer Report," "Encore," "In The Spotlight," "News You Can Use," and "Joanie Greggains' Health Minute." Three new shows were added to the WW1 lineup.

Assistance in preparing this story was provided by Don Jeffrey.

WBSL Snubs Arbitron For Spring Will Pass On Ad Time For Book

NEW YORK—Still fuming about Arbitron's participation at rival WRKS' exclusively sponsored "Black Expo," as well as what it calls Arbitron's fundamental procedure flaws, New York's WBSL announced it will not sell ad time with Arbitron's spring book. Instead, the station expects advertisers to base buys on either the winter book or a four-book average.

WBSL GSM Bill Froelich says the station may not use the summer book, either. He would not comment on whether WBSL, or its owner, Inner-City Broadcasting, is considering dropping its subscription to Arbitron alto-

gether.

During an Aug. 19 presentation to the local ad community, WBSL GM David Lampel bemoaned the "mysteries of Arbitron" and distributed the station's report that he says highlights the problem of severe under-sampling among black listeners and the unreliable ratings that result.

As for the "Black Expo" flap, where Arbitron handed out diaries under WRKS' banner, and later admitted its mistake, Froelich says WRKS used poor judgment by inviting Arbitron in the first place.



Hits!

in

Tokio

Week of August 9, 1992

- 1 Blue Days The Jazzmasters
- 2 Good Stuff The B-52's
- 3 I'll Be There Mariah Carey
- 4 Runaway Dee Dee
- 5 The Best Things In Life Are Free Luther Vandross & Janet Jackson
- 6 Don't You Worry 'Bout A Thing Incognito
- 7 This Used To Be My Playground Madonna
- 8 Too Funky George Michael
- 9 Humppin' Around Bobby Brown
- 10 The Doo Bop Song Miles Davis
- 11 You Won't See Me Cry Wilson Phillips
- 12 Am I The Same Girl Swing Out Sister
- 13 Come Into My Garden Hanne Boel
- 14 Do It To Me Lionel Richie
- 15 Wishing On A Star The Cover Girls
- 16 The One Elton John
- 17 Secret Story Pat Metheny
- 18 The Rhythm Mari Wilson
- 19 Damn I Wish I Was Your Lover Sophie B. Hawkins
- 20 It's Probably Me Sting & Eric Clapton
- 21 Lady Killer Nicky Holland
- 22 What You Do To Me Al Jarreau
- 23 Vous J'adore Jodie Holsen
- 24 Grace In Gravity TLC
- 25 Baby Baby Baby TLC
- 26 Giving Him Something He Can Feel En Vogue
- 27 Lete Clementine
- 28 100% Sonic Youth
- 29 Move Me No Mountain Soul II Soul
- 30 Love Is Holy Kim Wilde
- 31 Just For Tonight Vanessa Williams
- 32 Everywhere We Touch Maggie Reilly
- 33 Paradiso Fabian
- 34 A St. Tropez Clementine
- 35 Not Gonna Change Swing Out Sister
- 36 Blue Angel Al Jarreau
- 37 Money Can't Buy You Love Ralph Tresvant
- 38 Grains Of Sand G. Rice
- 39 Mambo Azucar Moreno
- 40 Borghild Kenneth Svendsen
- 41 Just Another Day Jon Secada
- 42 Serenade Entre Nous Fabian
- 43 It Can't Be Forever Ephraim Lewis
- 44 Calling You Holy Cole Trio
- 45 Set Your Loving Free Lisa Stansfield
- 46 Strawberry Letter 23 Tevin Campbell
- 47 Restless Heart Peter Cetera
- 48 Jump Kris Kross
- 49 Make It On My Own Alison Limerick
- 50 Woman In Love 10cc

Selections can be heard on "Pioneer-Tokio Hit 100" every Sunday 1 PM-5 PM on FM JAPAN 81.3 FM in TOKYO.



J-WAVE

81.3FM

KLSX: The Initiation Of Stern; Mojica Rises; Curelop's Return; Country Time For WLS?

KLSX LOS ANGELES can finally feel like a *real* Howard Stern affiliate now that it has received its very own notice of apparent liability from the FCC for alleged indecent language aired during the Stern morning show. Infinity Broadcasting, which owns four other stations that carry Stern, has fought the FCC on several such notices in the past. The KLSX notice stemmed from a listener complaint about an on-air discussion of masturbation.

WGCI-FM Chicago overnight jock **Irene Mojica**, who previously won a 1990 racial discrimination suit against the station, has been given the go-ahead from the Equal Employment Opportunity Commission to sue the station again. Mojica claims she was denied a promotion to the newly filled night shift in retaliation for her earlier lawsuit. **WGCI** president/GM **Marv Dyson** could not be reached for comment. The new suit will seek a promotion to a more desirable shift and unspecified damages. The 1990 suit is still being appealed by both sides.

PROGRAMMING: CURELOP SHUFFLE

Former **KLOS** Los Angeles PD **Carey Curelop**, who most recently programmed crosstown **KQLZ** (Pirate Radio), has returned to **KLOS**. Current PD **Ken Anthony** exits... All Pro Broadcasting's adult alternative **KACE** Los Angeles flipped to mainstream urban "V103.9" Aug. 20. New calls are pending. **KCKC/KBON** Riverside, Calif., which All Pro has filed to acquire, is simulcasting **KCKC**'s country format for now. **KBON** had been oldies.

The Chicago Sun-Times reports that **N/T WLS-AM-FM** Chicago will flip to country next month and practically the entire staff will exit. **GM Tom Tradup** could not be reached for comment, but in an internal staff memo, Tradup assured the staff the station would remain **N/T**. ... **WPNT** Chicago **APD/afternoons** **Mike Elliott** joins **WSTW** Wilmington, Del., as PD, replacing **Alan Price**. No replacement has been named at **WPNT**, but PD **Michael Spears** is auditioning talent on the air.

KNEW/KSAN San Francisco PD **Lee Logan** is upped to regional PD for parent **Malrite Communications**. He will retain his current duties, and also oversee **KLAC/KZLA** Los Angeles. **KLAC/KZLA** OM **Bob Guerra** remains in place.

Modern rock **KOCM/KSRF** (MARS-FM) Los Angeles is readying for a format flip in the next few weeks... The New York Post reports adult standards **WNEW** New York will flip to business radio **WBBR** after new owner **Michael Bloomberg** takes over. The entire staff will be replaced and the Giants football broadcast rights will be up for grabs... **Tom Langmyer**, PD at **WSYR/WYYY** Syracuse, N.Y., exits for that job at **KMOX** St. Louis, replacing **John Angelides**.

WZEV Nashville OM/PD/morning man **Ted Johnson** exits. Night jock **John Hall** becomes interim PD/morning man. **Chappel Fisher** returns to the station for evenings... Former **KBTS** Austin, Texas, PD **Elvis Duran** joins **WEZB** (B97) New Orleans as PD. **Brian Thomas** is upped to OM of B97

and **WMXZ**.

NewCity Communications, owner of **WDBO/WWKA** Orlando, Fla., has entered into a sales and programming local marketing agreement with an option to buy **AC WWLV** Orlando, owned by **Root Communications**. **WWLV** will flip to country in mid-September. **WWKA** (K92) will remain country... **Craig Williams**, last at **WHVE** Orlando, joins **WAIA** Jacksonville, Fla., as PD, replacing **Brian Rowland**.

Dale Carter joins **WWYZ** Hartford, Conn., as PD, replacing **Johnny Michaels**. He was last at **WYNG** Evansville, Ind.... Former **WKZL** Greens-



by Phyllis Stark
with Eric Boehlert
& Carrie Borzillo

boro, N.C., station manager **Chuck Holloway** joins crosstown **WNEU/WMAG** as OM/PD, replacing **Paul Johnson**.

KZOK Seattle PD **Larry Sharp** joins **KUFJ** San Jose, Calif., in that capacity, replacing **Tim Maranville**... **WMC-FM** (FM 100) Memphis has completed its evolution from top 40 to hot AC... Former **KOY-FM** Phoenix programming assistant/weekender **Guy Giuliano** joins crosstown **KZRX** (Z-Rock) as PD.

Following the sale of **KLZ** Denver from **Summit Broadcasting** to **Crawford Broadcasting** for \$1.5 million, the **Satellite Music Network "Z-Rock"** affiliate flips to contemporary Christian from 5 a.m. to 7 p.m. and Christian country from 7 p.m. to 5 a.m. Former **KXKL** Denver overnighter **K.C. O'Brien** joins for mornings. **Joy Mandell**, who hosted the syndicated "Life-line" show, is the midday host.

Religious **KLTT** Denver is now Christian **N/T**. OM/PD **Frank Trueblood** exits. **GM Brian Taylor** remains... **KDKO** Denver PD **Mike Love** exits. MD **George Martinez** is handling his duties for now.

Lee Douglas, last VP of affiliate relations for **Unistar Radio Networks**, joins **WOFX** Cincinnati as consultant in residence. Former PD **Jay Zerhusen** stays on for afternoons, replacing **Brian O'Donnell** and **Stacy Yelton**, who move to mornings. Former morning team **Jay Baker** and **Brian Wright** exit... **WKRQ** (Q102) Cincinnati PD **Dave Allen** exits... **WCOL-AM** Columbus, Ohio, OM **Tony Coles** adds those duties for the FM as the AM flips from oldies to **N/T**.

Easy-listening **KJQI** Orange County, Calif., is now simulcasting with sister FM classical **KKGO** Los Angeles. **KJQI** is keeping its call letters for now... **KNAX** Fresno, Calif., PD/morning man **Brad Chambers**, who was set to take the PD post at **KRAK** Sacramento, Calif., recently va-

cated by **Don Langford**, has decided to stay put. The **KRAK** job is still open.

KFMY Salt Lake City has flipped from brokered talk to modern rock as the Student Underground Network. All of the jocks are students. The OM is **Bryan Freeman**, last with co-owned **KZOL** (now **KXRX**).

KIDI Albuquerque, N.M., will flip from Spanish to country next month under the new calls **KASY**. **Moon Mullins** of Pollack Mullins Nashville is consulting. The new lineup will be announced as soon as a morning show is found... **KMGA** Albuquerque PD **Steve Hibbard** exits and has not been replaced... **KAMX** Albuquerque moves from mainstream to hot AC.

KOLT Albuquerque has entered into an LMA with an option to buy crosstown combo **KDEF/KUCU**. **KDEF** keeps its sports format but has filed for the new calls **KASC**. **KUCU** flips from mainstream to classic country as "K107." **KUCU** PD **Tim Cassidy** exits, as does **KOLT** MD **Greg Stevens**. **KOLT** PD **Rick Stephenson** becomes OM of all three stations. **KOLT** P/T **Holly Morgan** joins **KUCU** for nights. **KUCU** midday host **Sherri Lynn** moves to mornings.

WNOO Chattanooga, Tenn., PD/MD/morning man **Terry Neal** exits. Former crosstown **WJTT** (Power 94) OM **Frank St. James** returns to radio as PD/MD/afternoons, replacing **Neal**. Former afternoon host **Terry Styles** exits. Ex-**WJTT** morning host **Charlotte Logan** joins **WNOO** for that shift. Ex-crosstown **WLMX** newsperson **Jamie Hancock** joins **WNOO** as ND.

Jessica Ettinger, ABC Radio Networks' manager of network programming, exits as a result of the recent staff cuts. Reach her at 212-765-0892... The **WOR Radio Network's** newest talk show will be hosted by **Dr. Joy Browne**, formerly of **Daynet**. It will air weekdays from 10 p.m. to 1 a.m.

PEOPLE: KROQ STAFFS MTV

KROQ Los Angeles MD **Lewis Largent** exits for MTV, where he will be MD/programming and scheduling. **KROQ** overnighter/morning co-host **Kennedy Montgomery** also heads to MTV as a VJ. They have not been replaced. Resumes—no tapes—to programming assistant **Emily Aguilar**.

With **KMPC** Los Angeles p.m. driver **Jim Lampley** moving to mornings, midday hosts **Doug Krikorian** and **Joe McDonnell** will take over afternoons. P/T **Brian Golden** is upped to middays and will be getting a co-host shortly. **KMPC** also adds L.A. Clippers basketball play-by-play after signing a four-year deal with the team.

WTEM Washington, D.C., debuts its new morning show Monday (24). Co-hosts are ex-NBC Radio sports anchor **Bob Berger** and former **WTEM** overnighter **Bruce Murray**. They replace **Paul Harris** and **Dave Murray**. Also, football greats **John Madden** and **Joe Theismann** will be part of the morning show every weekday.

WKCI New Haven, Conn., MD/night jock **Johnny Dark** exits. **Kelly Nash**, last morning man at **WQGN** New London, Conn., returns to **WKCI** for nights. **WKSE** Buffalo, N.Y., APD/MD/afternoons **Mike McGowan** joins

newslines...

INFINITY BROADCASTING will acquire three stations from Cook Inlet Radio Partners for \$100 million. Stations changing hands are **WUSN** Chicago, **WZLX** Boston, and **WZGC** Atlanta. Infinity already owns **WJJD/WJMK** Chicago and **WBCN** Boston.

RICK DEVLIN, former **WOR** New York GM, joins the Radio Network Assn. as president, replacing Albert "Bud" Heck, who exits. Devlin was most recently president of **D&F Communications**.

CHRIS ACKERMAN, VP/GM of **WVRI** Orlando, Fla., joins **Coleman Research** as VP.

TED UTZ, last VP/GM at **WNEW-FM** New York, joins the Philadelphia-based consultancy **Harris Communications**, which is renamed **Harris, Utz and Associates**. Utz is president of the new firm. **George Harris** is CEO.

JOHN LATON, GM of **WEEI** Boston, exits. **Gerry Walsh**, GM of co-owned **WFXT-TV**, becomes interim GM at **WEEI**.

STEVEN HUMPHRIES has been named group president of **Spectrum Broadcasting Corp.**, owner of **KZVE/KXTN** San Antonio, Texas. He was executive VP at **TK Communications**.

JIM CUNNINGHAM, morning man at **WQED** Pittsburgh, adds station manager duties. VP **Ceci Sommers** is upped to GM.

STATION SALES: **WCTS** Minneapolis from **Central Baptist Theological Seminary** to **Radio 100 Limited Partnership**, owners of **WTEM/WMGS** Washington, D.C., for \$10 million; **KLOK/KBRG** San Jose, Calif., from **Bahia Radio** and **Radio America** to **Metro Mix**, a subsidiary of **EXCL Communications**, for \$11.25 million.

WKCI as MD/afternoons... **WPYX** Albany, N.Y., morning co-host **Grego** exits for **WYNF** Tampa, Fla.... **WOBM-FM** Monmouth, N.J., MD **Matt Devoti** exits. **Jeff Rafter**, last with crosstown **WZVU**, replaces him.

KRQR San Francisco P/T **Rick Anderson** is upped to nights, replacing **Mimi Chen**. Former crosstown **KFOG** weekender **Mary Holloway** joins **KRQR** for weekends/swing.

Afternoon driver **Steve Douglas** is upped to MD at **KOY-FM** Phoenix, replacing **Carey Edwards**... **WKLS** Atlanta overnighter **Greg Clarkson** moves to evenings, replacing **Blake Anthony**. Atlanta Braves pitcher **Tom Glavine** joins the morning show.

KFRG San Bernardino, Calif., welcomes **Johnny Jumpster** as morning host, replacing PD **Charlie Harrigan**, who comes off the air. **Jumpster** was most recently at **KWAY** Monterey, Calif.... Former **WYAY** Atlanta jock **Ron Rogers** joins **WUSN** Chicago for the long-vacant overnight shift.

KBTS (Mix 93.3) Austin, Texas, debuted its new lineup Aug. 20. The morning team is former **KKNG** Oklahoma City PD/morning man/promotion director **Jonathon Monk** and his wife, former **KKNG** ND/morning co-host **Diana Kelly**. Ex-**KMJI** Denver midday host **Kathryn Block** will do middays at **KBTS**. **Bob Corbell**, most recently night jock at **KONO** San Antonio, Texas, becomes APD/afternoons. Night host **Trey Elliott** was last overnights at the former **KRSR** (Star 105) Dallas. Overnighter **Darla Thomas** was last at **KKMJ** Austin.

KYYS Kansas City, Mo., PD/afternoon host **Larry Moffitt** joins the morning show in addition to his current duties... **WLS** Chicago evening talk host **Greg Budell** is out. The station is airing ABC's "Deborah Norville Show" for now... **WHHH** (Hoosier 96) Indianapolis morning co-host **Ann Craig** exits. She has not been replaced.

In the wake of programming super-

visor/evening host **Chuck Geiger's** move to mornings at **KZPS** Dallas, **KFRC-FM** San Francisco has shuffled its lineup. **Sylvia Chacon** moves from late-nights to nights. **Brian Lee** moves from overnights to late-nights. Weekender **Paula Kelly** replaces **Lee**. Also, MD **Mike Reilly** adds FM programming supervisor duties while production director **Tim Jordan** adds those duties for the AM.

WLW Cincinnati has promoted several staffers. Morning sports anchor **Tim Bray** is upped to assistant sports director/assignment editor. **Scott Springer** is upped from producer of the "Sportstalk" show to morning anchor. Reporter **Bill Dennison** becomes "Sportstalk" producer. **Kim Scheidler**, who was assistant to the PD, becomes executive producer of "Sportstalk."

WHIO Dayton, Ohio, morning news host **Lou Emm** becomes director of station relations. He is replaced by **Paul Keels**, formerly sports director/morning anchor at **WCKY** Cincinnati.

WZOK Rockford, Ill., morning host **Eric Ferguson** moves to afternoons, replacing **Sean Phillips**, who exits. Former **WOLL** West Palm Beach, Fla., P/T **John Lee** joins for mornings Sept. 1... **WJLT** Fort Wayne, Ind., P/T **Julie DeBolt** replaces **Roxanne McVay** in middays at crosstown **WJFX**. MD/night jock **Jeff Phillips** exits and has not been replaced. T&Rs to PD **Ange Canessa**.

WIOQ (Q102) Philadelphia has an immediate need for a new morning show. Send T&Rs to PD **Jefferson Ward**... **WBBO** Greenville, S.C., night jock **Scott McKay** (803-676-1817) is out.

Jim Richliano, director of public relations for **B&B Productions**, expands that job to include **Superadio**, which syndicates **B&B's "Cross Currents."**

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

B96
Chicago PD: Dave Shakes

- 1 TLC, Baby-Baby-Baby
- 2 Boyz II Men, End Of The Road
- 3 Madonna, This Used To Be My Playground
- 4 En Vogue, Giving Him Something He Can F
- 5 K.W.S., Please Don't Go
- 6 George Michael, Too Funky
- 7 Bobby Brown, Humpin' Around
- 8 Richard Marx, Take This Heart
- 9 Shakespeare's Sister, Stay
- 10 Rozalla, Everybody's Free
- 11 Erasure, Take A Chance On Me
- 12 CeCe Peniston, Keep On Walkin'
- 13 Technontronic, Move This
- 14 Guns N' Roses, November Rain
- 15 Bobby Brown, Humpin' Around
- 16 Movement, Jump!
- 17 Cure, Friday I'm In Love
- 18 CeCe Peniston, Keep On Walkin'
- 19 En Vogue, My Lovin' (You're Never Gonna)
- 20 Double You, Please Don't Go
- 21 Boyz II Men, End Of The Road
- 22 En Vogue, Giving Him Something He Can F
- 23 Color Me Badd, All 4 Love
- 24 Babyface, Give U My Heart
- 25 Rozalla, Everybody's Free
- 26 Erasure, Take A Chance On Me
- 27 Jodeci, Come & Talk To Me
- 28 Cause & Effect, You Think You Know Her
- 29 Snap, Rhythm Is A Dancer
- 30 FHR Project, Out Of Control

HOT 97 FM
New York PD: Joel Salkowitz

- 1 TLC, Baby-Baby-Baby
- 2 Boyz II Men, End Of The Road
- 3 Li Suzy, Take Me In Your Arms
- 4 K.W.S., Please Don't Go
- 5 CeCe Peniston, Keep On Walkin'
- 6 Boyz II Men, End Of The Road
- 7 Luther Vandross & Janet Jackson, The Bes
- 8 Jodeci, Come & Talk To Me
- 9 Cover Girls, Thank You
- 10 Giggles, He Said She Said
- 11 Cathy Dennis, You Lied To Me
- 12 Snap, Rhythm Is A Dancer
- 13 Jon Secada, Just Another Day
- 14 Laissez Faire, To Be In Your Arms
- 15 George Lamond, Where Does That Leave Lo
- 16 Mary J. Blige, You Remind Me
- 17 Cathy Dennis, You Lied To Me
- 18 2 Unlimited, Twilight Zone
- 19 AB Logic, The Hitman
- 20 Color Me Badd, Forever Love
- 21 Bobby Brown, Humpin' Around
- 22 Rozalla, Everybody's Free
- 23 After 7, Kickin' It
- 24 Arrested Development, Tennessee
- 25 Technontronic, Move This
- 26 Shabba Ranks, Mr. Loverman
- 27 Opus III, It's A Fine Day
- 28 Hi-Five, She's Playing Hard To Get
- 29 Cynthia, Let The Rhythm Take You
- 30 TLC, What About Your Friends

B94 FM
Pittsburgh PD: Buddy Scott

- 1 Boyz II Men, End Of The Road
- 2 TLC, Baby-Baby-Baby
- 3 Mariah Carey, I'll Be There
- 4 En Vogue, Giving Him Something He Can F
- 5 Sophie B. Hawkins, Damn I Wish I Was Yo
- 6 Tom Cochrane, Life Is A Highway
- 7 Celine Dion, If You Asked Me To
- 8 Bryan Adams, Do I Have To Say The Words
- 9 Hi-Five, She's Playing Hard To Get
- 10 Babyface, Give U My Heart
- 11 CeCe Peniston, Keep On Walkin'
- 12 Color Me Badd, Slow Motion
- 13 Genesis, Jesus He Knows Me
- 14 Bobby Brown, Humpin' Around
- 15 Shakespeare's Sister, Stay
- 16 David Sanborn, Bang Bang
- 17 Mitch Malloy, Nobody Wins In This War
- 18 Elton John, The One
- 19 K.W.S., Please Don't Go
- 20 Vanessa Williams, Save The Best For Las
- 21 Guns N' Roses, November Rain
- 22 Red Hot Chili Peppers, Under The Bridge
- 23 INXS, Not Enough Time
- 24 Madonna, This Used To Be My Playground
- 25 En Vogue, My Lovin' (You're Never Gonna)
- 26 Technontronic, Move This
- 27 Sir Mix-A-Lot, Baby Got Back
- 28 Arrested Development, Tennessee
- 29 Sawyer Brown, Life On The Corner
- 30 Toad The Wet Sprocket, All I Want

96.3 KSCS
Dallas PD: Ted Stecker

- 1 Brooks & Dunn, Boot Scootin' Boogie
- 2 Tanya Tucker, If Your Heart Ain't Busy
- 3 Hal Ketchum, Five O'Clock World
- 4 Tracy Lawrence, Runnin' Behind
- 5 Mark Chesnut, I'll Think Of Something
- 6 Billy Ray Cyrus, Could've Been Me
- 7 Lee Roy Parnell, What Kind Of Fool Do Y
- 8 Clint Black, We Tell Ourselves
- 9 Vince Gill, I Still Believe In You
- 10 Steve Warner, A Woman Loves
- 11 Chris LeDoux, Whatcha Gonna Do With A C
- 12 Randy Travis, If I Didn't Have You
- 13 Doug Stone, Warning Labels
- 14 Alan Jackson, Love's Got A Hold On You
- 15 Collin Raye, In This Life
- 16 Billy Ray Cyrus, Achy Breaky Heart
- 17 Alabama, Take A Little Trip
- 18 Rodney Crowell, What Kind Of Fool Do I
- 19 Aaron Tippin, I Wouldn't Have It Any Ot
- 20 Diamond Rio, Norma Jean Riley
- 21 Suzy Bogguss, Aces
- 22 Sammy Kershaw, Yard Sale
- 23 Marty Stuart & Travis Tritt, This One's
- 24 Collin Raye, Every Second
- 25 John Anderson, When It Comes To You
- 26 McBride & The Ride, Sacred Ground
- 27 Michelle Wright, Take It Like A Man
- 28 Garth Brooks, The River
- 29 Alan Jackson, Midnight In Montgomery
- 30 Billy Dean, Billy The Kid

WIVR
Knoxville PD: Les Acree

- 1 Brooks & Dunn, Boot Scootin' Boogie
- 2 Garth Brooks, The River
- 3 Steve Warner, A Woman Loves
- 4 Lee Roy Parnell, What Kind Of Fool Do Y
- 5 Sammy Kershaw, Yard Sale
- 6 Alan Jackson, Love's Got A Hold On You
- 7 Mark Chesnut, I'll Think Of Something
- 8 Rob Crosby, She Wrote The Book
- 9 Wynonna, I Saw The Light
- 10 Diamond Rio, Nowhere Bound
- 11 Paul Overstreet, Me And My Baby
- 12 Billy Ray Cyrus, Could've Been Me
- 13 Tracy Lawrence, Runnin' Behind
- 14 Clint Black, We Tell Ourselves
- 15 Doug Stone, Warning Labels
- 16 Confederate Railroad, Jesus And Mama
- 17 Little Texas, You And Forever And Me
- 18 McBride & The Ride, Going Out Of My Min
- 19 Vince Gill, I Still Believe In You
- 20 Suzy Bogguss, Letting Go
- 21 Randy Travis, If I Didn't Have You
- 22 Pam Tillis, Shake The Sugar Tree
- 23 Matthews, Wright & King, Mother's Eyes
- 24 Collin Raye, In This Life
- 25 Lionel Cartwright, Be My Angel
- 26 Martina McBride, That's Me
- 27 Trisha Yearwood, Wrong Side Of Memphis
- 28 Rodney Foster, Just Call Me Lonesome
- 29 Sawyer Brown, Life On The Corner
- 30 Hal Ketchum, Five O'Clock World

96TIC-FM
Hartford PD: Tom Mitchell

- 1 Jon Secada, Just Another Day
- 2 CeCe Peniston, Keep On Walkin'
- 3 Tom Cochrane, Life Is A Highway
- 4 TLC, Baby-Baby-Baby
- 5 Luther Vandross & Janet Jackson, The Bes
- 6 Boyz II Men, End Of The Road
- 7 Jodeci, Come & Talk To Me
- 8 K.W.S., Please Don't Go
- 9 A.L.T. & The Lost Civilization, Tequila
- 10 Bobby Brown, Humpin' Around
- 11 Technontronic, Move This
- 12 Babyface, Give U My Heart
- 13 Arrested Development, People Everyday
- 14 Hi-Five, She's Playing Hard To Get
- 15 Mary J. Blige, You Remind Me
- 16 Color Me Badd, Forever Love
- 17 Shabba Ranks, Mr. Loverman
- 18 Rozalla, Everybody's Free
- 19 George Lamond, Where Does That Leave Lo
- 20 David Sanborn, Bang Bang
- 21 Ralph Tresvant, Money Can't Buy You Lov
- 22 Pamela Fernandez, Kickin' In The Beat
- 23 After 7, Kickin' It
- 24 Patty Smyth, Sometimes Love Just Ain't
- 25 Steve B, Pump That Body
- 26 Madonna, This Used To Be My Playground
- 27 Cover Girls, Wishing On A Star
- 28 Cover Girls, Thank You
- 29 Jade, I Wanna Love You
- 30 Guns N' Roses, November Rain

Power 106 FM
Los Angeles PD: Rick Cummings

- 1 2 Unlimited, Get Ready For This
- 2 Technontronic, Move This
- 3 Boyz II Men, End Of The Road
- 4 AB Logic, The Hitman
- 5 College Boyz, Victim Of The Ghetto
- 6 Jade, I Wanna Love You
- 7 Rozalla, Everybody's Free
- 8 Hi-Five, She's Playing Hard To Get
- 9 K.W.S., Please Don't Go
- 10 Highland Place Mobsters, Let's Get Nake
- 11 Movement, Jump!
- 12 Arrested Development, Tennessee
- 13 Joe Public, I Miss You
- 14 Bobby Brown, Humpin' Around
- 15 Salt-N-Pepa, Start Me Up
- 16 En Vogue, Giving Him Something He Can F
- 17 TLC, Baby-Baby-Baby
- 18 Cover Girls, Wishing On A Star
- 19 Jodeci, Come & Talk To Me
- 20 Arrested Development, People Everyday
- 21 Kris Kross, Warm It Up
- 22 House Of Pain, Jump Around
- 23 2nd II None, If You Want It
- 24 C+C Music Factory, Keep It Comin'
- 25 En Vogue, My Lovin' (You're Never Gonna)
- 26 Kid Frost, Thin Line
- 27 Pete Rock & C.L. Smooth, They Reminisce
- 28 Me Ph Me, Sad New Day
- 29 Kris Kross, Rhythm Is A Dancer
- 30 L.A. Style, James Brown Is Dead

Q102
Philadelphia PD: Jefferson Ward

- 1 TLC, Baby-Baby-Baby
- 2 Jodeci, Come & Talk To Me
- 3 Boyz II Men, End Of The Road
- 4 En Vogue, Giving Him Something He Can F
- 5 Mary J. Blige, You Remind Me
- 6 Pete Rock & C.L. Smooth, They Reminisce
- 7 Color Me Badd, Forever Love
- 8 A Tribe Called Quest, Scenario
- 9 Arrested Development, Tennessee
- 10 Arrested Development, People Everyday
- 11 Me Ph Me, Sad New Day
- 12 House Of Pain, Jump Around
- 13 CeCe Peniston, Keep On Walkin'
- 14 Hi-Five, She's Playing Hard To Get
- 15 Das EFX, They Want EFX
- 16 Voices, Yeah, Yeah, Yeah!
- 17 Babyface, Give U My Heart
- 18 R. Kelly & Public Announcement, Honey L
- 19 Immature, Tear It Up
- 20 Arrested Development, People Everyday
- 21 R. Kelly & Public Announcement, Slow Da
- 22 Mary J. Blige, Real Love
- 23 Brotherhood Creed, Helluva
- 24 Bobby Brown, Humpin' Around
- 25 Naughty By Nature, Everyting's Gonna B
- 26 Heavy D & The Boyz, Is It Good To You
- 27 Shance, Silent Prayer
- 28 Heavy D & The Boyz, Now That We Found
- 29 En Vogue, My Lovin' (You're Never Gonna)
- 30 TLC, Am I Proud? 2 Bag
- 31 Shance, I Love Your Smile

KMEL JAMS
San Francisco PD: Keith Naftaly

- 1 Arrested Development, People Everyday
- 2 Boyz II Men, End Of The Road
- 3 Monie Love, Full Term Lover
- 4 TLC, What About Your Friends
- 5 Shance, Don't Wanna Love You
- 6 Jade, I Wanna Love You
- 7 Pete Rock & C.L. Smooth, They Reminisce
- 8 Bobby Brown, Humpin' Around
- 9 Troop, Sweet November
- 10 Mary J. Blige, You Remind Me
- 11 Mint Condition, Forever In Your Eyes
- 12 A.D.O.R., Let It All Hang Out
- 13 Color Me Badd, Forever Love
- 14 Hi-Five, She's Playing Hard To Get
- 15 Al B. Sure!, Right Now
- 16 Father M.C., One Nite Stand
- 17 Ralph Tresvant, Money Can't Buy You Lov
- 18 After 7, Kickin' It
- 19 Babyface, Give U My Heart
- 20 Me Ph Me, Sad New Day
- 21 Lorenzo, Real Love
- 22 M.C. Lyte, Ice Cream Dream
- 23 P.M. Dawn, I'd Die Without You
- 24 R. Kelly & Public Announcement, Honey L
- 25 TLC, Baby-Baby-Baby
- 26 2nd II None, Let The Rhythm Take You
- 27 Das EFX, They Want EFX
- 28 Cover Girls, Thank You
- 29 CeCe Peniston, Keep On Walkin'
- 30 EPMD, Crossover

WJZ COUNTRY 107.7 FM
Detroit PD: Barry Mardit

- 1 Marty Stuart & Travis Tritt, This One's
- 2 Marty-Chapin Carpenter, I Feel Lucky
- 3 Clint Black, We Tell Ourselves
- 4 Lee Roy Parnell, What Kind Of Fool Do Y
- 5 Mark Chesnut, I'll Think Of Something
- 6 Brooks & Dunn, Boot Scootin' Boogie
- 7 Tanya Tucker, If Your Heart Ain't Busy
- 8 Billy Dean, Billy The Kid
- 9 Doug Stone, Warning Labels
- 10 Pirates Of The Mississippi, Too Much
- 11 Little Texas, You And Forever And Me
- 12 Remingtons, Two-Timin' Me
- 13 Vince Gill, I Still Believe In You
- 14 Billy Ray Cyrus, Could've Been Me
- 15 Alan Jackson, Love's Got A Hold On You
- 16 Aaron Tippin, I Wouldn't Have It Any Ot
- 17 Tracy Lawrence, Runnin' Behind
- 18 Randy Travis, If I Didn't Have You
- 19 Shenandoah, Rock My Baby
- 20 George Strait, Gone As A Girl Can Get
- 21 Sawyer Brown, Some Gals Do
- 22 Hal Ketchum, Past The Point Of Rescue
- 23 Ricky Van Shelton, Backroads
- 24 Diamond Rio, Norma Jean Riley
- 25 Garth Brooks, The River
- 26 Suzy Bogguss, Aces
- 27 Diamond Rio, Nowhere Bound
- 28 Ricky Van Shelton, Wear My Ring Around
- 29 Collin Raye, In This Life
- 30 Wynonna, I Saw The Light

KZLA 93.9 FM
Los Angeles PD: Bob Guerra

- 1 Clint Black, We Tell Ourselves
- 2 Brooks & Dunn, Boot Scootin' Boogie
- 3 Hal Ketchum, Five O'Clock World
- 4 Marty-Chapin Carpenter, I Feel Lucky
- 5 Lee Roy Parnell, What Kind Of Fool Do Y
- 6 Vince Gill, I Still Believe In You
- 7 Tanya Tucker, If Your Heart Ain't Busy
- 8 Steve Warner, A Woman Loves
- 9 Mark Chesnut, I'll Think Of Something
- 10 Chris LeDoux, Whatcha Gonna Do With A C
- 11 Billy Ray Cyrus, Could've Been Me
- 12 Tracy Lawrence, Runnin' Behind
- 13 Collin Raye, In This Life
- 14 Boy Howdy, Our Love Was Meant To Be
- 15 Alan Jackson, Love's Got A Hold On You
- 16 Bellamy Brothers, Cowboy Beat
- 17 Remingtons, Two-Timin' Me
- 18 Rodney Crowell, What Kind Of Fool Do Y
- 19 Aaron Tippin, I Wouldn't Have It Any Ot
- 20 Diamond Rio, Nowhere Bound
- 21 Little Texas, You And Forever And Me
- 22 Doug Stone, Warning Labels
- 23 Alabama, Take A Little Trip
- 24 Alan Anderson, When It Comes To You
- 25 Suzy Bogguss, Aces
- 26 Wynonna, I Saw The Light
- 27 Marty Stuart & Travis Tritt, This One's
- 28 Shenandoah, Rock My Baby
- 29 Alan Jackson, Midnight In Montgomery
- 30 Michelle Wright, Take It Like A Man

MIX 96.5
Houston PD: Guy Zapoleon

- 1 Jon Secada, Just Another Day
- 2 Patty Smyth, Sometimes Love Just Ain't
- 3 Bonnie Raitt, Come To Me
- 4 Richard Marx, Take This Heart
- 5 Del Amriti, Always The Last To Know
- 6 Elton John, The One
- 7 Mr. Big, Just Take My Heart
- 8 k.d. lang, Constant Craving
- 9 Peter Cetera, Restless Heart
- 10 Chris Walker, Take Time
- 11 Toad The Wet Sprocket, All I Want
- 12 Grayson Hugh, Talk It Over
- 13 Michael Bolton, Steel Bars
- 14 Outfield, Closer To Me
- 15 Amy Grant, I Will Remember You
- 16 Genesis, Hold On My Heart
- 17 Celine Dion, If You Asked Me To
- 18 Annie Lennox, Why
- 19 Bonnie Raitt, Not The Only One
- 20 Eddie Money, Fall In Love Again
- 21 Poco, Call It Love
- 22 Aaron Neville, Everybody Plays The Fool
- 23 Jude Cole, House Full Of Reasons
- 24 Daryl Hall & John Oates, Don't Hold Bac
- 25 Richard Marx, Hazard
- 26 Amy Grant, That's What Love Is For
- 27 Bad Company, If You Needed Somebody
- 28 Eric Clapton, Tears In Heaven
- 29 Vanessa Williams, Save The Best For Las
- 30 Celine Dion, Nothing Broken But My Heart

KDWB 101.3
Minneapolis/St. Paul PD: Mark Bolke

- 1 En Vogue, Giving Him Something He Can F
- 2 Boyz II Men, End Of The Road
- 3 Jon Secada, Just Another Day
- 4 Richard Marx, Take This Heart
- 5 Guns N' Roses, November Rain
- 6 Mitch Malloy, Nobody Wins In This War
- 7 Mr. Big, Just Take My Heart
- 8 Bobby Brown, Humpin' Around
- 9 Elton John, The One
- 10 TLC, Baby-Baby-Baby
- 11 Technontronic, Move This
- 12 Firehouse, When I Look Into Your Eyes
- 13 Indigo Girls, Galileo
- 14 Wilson Phillips, Give It Up
- 15 TLC, Baby-Baby-Baby
- 16 Genesis, Jesus He Knows Me
- 17 Tom Cochrane, Life Is A Highway
- 18 Toad The Wet Sprocket, All I Want
- 19 Ralph Tresvant, Money Can't Buy You Lov
- 20 Cure, Friday I'm In Love
- 21 CeCe Peniston, Keep On Walkin'
- 22 Color Me Badd, Slow Motion
- 23 Michael Bolton, Steel Bars
- 24 Bryan Adams, Do I Have To Say The Words
- 25 Arrested Development, Tennessee
- 26 Babyface, Give U My Heart
- 27 Patty Smyth, Sometimes Love Just Ain't
- 28 Richard Marx, Hazard
- 29 Del Amriti, Always The Last To Know
- 30 George Michael, Too Funky

EAGLE 106
Philadelphia PD: Brian Philips

- 1 Boyz II Men, End Of The Road
- 2 Tom Cochrane, Life Is A Highway
- 3 Technontronic, Move This
- 4 Madonna, This Used To Be My Playground
- 5 Jon Secada, Just Another Day
- 6 Shakespeare's Sister, Stay
- 7 K.W.S., Please Don't Go
- 8 Guns N' Roses, November Rain
- 9 Elton John, The One
- 10 TLC, Baby-Baby-Baby
- 11 Genesis, Jesus He Knows Me
- 12 CeCe Peniston, Keep On Walkin'
- 13 Luther Vandross & Janet Jackson, The Bes
- 14 Amy Grant, I Will Remember You
- 15 Sophie B. Hawkins, Damn I Wish I Was Yo
- 16 Bryan Adams, Thought I'd Died And G
- 17 Cure, Friday I'm In Love
- 18 Bobby Brown, Humpin' Around
- 19 Bryan Adams, Do I Have To Say The Words
- 20 Celine Dion, If You Asked Me To
- 21 Color Me Badd, Forever Love
- 22 Patty Smyth, Sometimes Love Just Ain't
- 23 CeCe Peniston, Keep On Walkin'
- 24 Hi-Five, She's Playing Hard To Get
- 25 Red Hot Chili Peppers, Under The Bridge
- 26 CeCe Peniston, Finally
- 27 Color Me Badd, All 4 Love
- 28 U2, One
- 29 U2, Mysterious Ways
- 30 R.E.M., Losing My Religion

MIX 107.3
Washington, D.C. PD: Lorrin Palagi

- 1 Peter Cetera, Restless Heart
- 2 Genesis, Hold On My Heart
- 3 Richard Marx, Take This Heart
- 4 Bonnie Raitt, Not The Only One
- 5 Amy Grant, I Will Remember You
- 6 Elton John, The One
- 7 Celine Dion, If You Asked Me To
- 8 Robert Palmer, Every Kinda People
- 9 Jon Secada, Just Another Day
- 10 Michael Bolton, Steel Bars
- 11 Howard Jones, Lift Me Up
- 12 Lionel Richie, Do It To Me
- 13 Bryan Adams, Do I Have To Say The Words
- 14 Bonnie Raitt, Come To Me
- 15 Michael Jackson, Remember The Time
- 16 k.d. lang, Constant Craving
- 17 Billy Joel, All Shook Up
- 18 Del Amriti, Always The Last To Know
- 19 Kenny Loggins, Lovin' You Believe
- 20 Toad The Wet Sprocket, All I Want
- 21 Genesis, I Can't Dance
- 22 Glenn Frey, I've Got Mine
- 23 Wilson Phillips, Give It Up
- 24 Kathy Troccoli, Everything Changes
- 25 Patty Smyth, Sometimes Love Just Ain't
- 26 Kenny Loggins, Conviction Of The Heart
- 27 Amy Grant, Good For Me
- 28 Paul Young, What Becomes Of The Brokenh
- 29 Eddie Money, I'll Get By
- 30 Richard Marx, Hazard

KIKK 95.7 FM
Houston PD: Jim Robertson

- 1 Tracy Lawrence, Runnin' Behind
- 2 Remingtons, Two-Timin' Me
- 3 Chris LeDoux, Whatcha Gonna Do With A C
- 4 Sammy Kershaw, Yard Sale
- 5 Alan Jackson, Love's Got A Hold On You
- 6 Clint Black, We Tell Ourselves
- 7 Mark Chesnut, I'll Think Of Something
- 8 Collin Raye, In This Life
- 9 Aaron Tippin, I Wouldn't Have It Any Ot
- 10 Tanya Tucker, If Your Heart Ain't Busy
- 11 Brooks & Dunn, Boot Scootin' Boogie
- 12 Billy Ray Cyrus, Could've Been Me
- 13 Doug Stone, Warning Labels
- 14 Paul Overstreet, Me And My Baby
- 15 Confederate Railroad, Jesus And Mama
- 16 Marty-Chapin Carpenter, I Feel Lucky
- 17 Little Texas, You And Forever And Me
- 18 Billy Dean, Billy The Kid
- 19 Shenandoah, Hey Mister (I Need This Job
- 20 Rodney Crowell, What Kind Of Fool Do Y
- 21 Bellamy Brothers, Cowboy Beat
- 22 Lee Roy Parnell, What Kind Of Fool Do Y
- 23 Marty Stuart & Travis Tritt, This One's
- 24 Dwight Yoakam & Patty Loveless, Send A
- 25 Vince Gill, I Still Believe In You
- 26 Boy Howdy, Our Love Was Meant To Be
- 27 Rodney Foster, Just Call Me Lonesome
- 28 Joe Diffie, Ships That Don't Come In
- 29 Alabama, Take A Little Trip
- 30 John Anderson, When It Comes To You

KMLE
Phoenix PD: Alan Sledge

- 1 Brooks & Dunn, Boot Scootin' Boogie
- 2 Tracy Lawrence, Runnin' Behind
- 3 Lee Roy Parnell, What Kind Of Fool Do Y
- 4 Clint Black, We Tell Ourselves
- 5 Alan Jackson, Love's Got A Hold On You
- 6 Vince Gill, I Still Believe In You
- 7 Mark Chesnut, I'll Think Of Something
- 8 Billy Ray Cyrus, Could've Been Me
- 9 Rodney Crowell, What Kind Of Fool Do Y
- 10 Chris LeDoux, Whatcha Gonna Do With A C
- 11 Bellamy Brothers, Cowboy Beat
- 12 Tanya Tucker, If Your Heart Ain't Busy
- 13 Marty-Chapin Carpenter, I Feel Lucky
- 14 Steve Warner, A Woman Loves
- 15 Collin Raye, In This Life
- 16 Trisha Yearwood, Wrong Side Of Memphis
- 17 Aaron Tippin, I Wouldn't Have It Any Ot
- 18 Little Texas, You And Forever And Me
- 19 Doug Stone, Warning Labels
- 20 Remingtons, Two-Timin' Me
- 21 Alabama, Take A Little Trip
- 22 Confederate Railroad, Jesus And Mama
- 23 Joe Diffie, Next Thing Smokin'
- 24 Wynonna, I Saw The Light
- 25 Diamond Rio, Nowhere Bound
- 26 Billy Ray Cyrus, Achy Breaky Heart
- 27 Hal Ketchum, Past The Point Of Rescue
- 28 Marty Stuart, Burn Me Down
- 29 Collin Raye, Every Second
- 30 Billy Dean, Billy The Kid

104 KRBE
Houston PD: Steve Wyrostok

- 1 Cure, Friday I'm In Love
- 2 Jon Secada, Just Another Day
- 3 Erasure, Take A Chance On Me
- 4 David Sanborn, Bang Bang
- 5 Toad The Wet Sprocket, All I Want
- 6 Cause & Effect, Another Minute
- 7 En Vogue, My Lovin' (You're Never Gonna)
- 8 Patty Smyth, Sometimes Love Just Ain't
- 9 Bryan Adams, Do I Have To Say The Words
- 10 TLC, Baby-Baby-Baby
- 11 Machine In Motion, World In Fascination
- 12 Technontronic, Move This
- 13 Matthew Sweet, I've Been Waiting
- 14 Richard Marx, Take This Heart
- 15 Babyface, Give U My Heart
- 16 Erasure, Take A Chance On Me
- 17 Sophia Shin, The Message
- 18 Red Hot Chili Peppers, Breaking The Gir
- 19 Madonna, This Used To Be My Playground
- 20 Guns N' Roses, November Rain
- 21 Shakespeare's Sister, Stay
- 22 Lightning Seeds, Sense
- 23 Boyz II Men, End Of The Road
- 24 Tom Cochrane, Life Is A Highway
- 25 Shance, I Love Your Smile
- 26 Simply Red, Stars
- 27 Jeannette Katt, Girl Noise
- 28 CeCe Peniston, Finally
- 29 Mariah Carey, Make It Happen
- 30 U2, Mysterious Ways

WFL
New York PD: Scott Shannon

- 1 Jon Secada, Just Another Day
- 2 Elton John, The One
- 3 Celine Dion, If You Asked Me To
- 4 Patty Smyth, Sometimes Love Just Ain't
- 5 Amy Grant, I Will Remember You
- 6 Richard Marx, Take This Heart
- 7 Shakespeare's Sister, Stay
- 8 Madonna, This Used To Be My Playground
- 9 Michael Bolton, Steel Bars
- 10 Mr. Big, Just Take My Heart
- 11 Bryan Adams, Do I Have To Say The Words
- 12 Peter Cetera, Restless Heart
- 13 Bryan Adams, Thought I'd Died And G
- 14 Kenny Loggins, Conviction Of The Heart
- 15 Kathy Troccoli, Everything Changes
- 16 Genesis, Hold On My Heart
- 17 Kenny Loggins, The Real Thing
- 18 En Vogue, Giving Him Something He Can F
- 19 Toad The Wet Sprocket, All I Want
- 20 Billy Joel, All Shook Up
- 21 k.d. lang, Constant Craving
- 22 Tom Cochrane, Life Is A Highway
- 23 Vanessa Williams, Save The Best For Las
- 24 Eddie Money, I'll Get By
- 25 Mariah Carey, I'll Be There
- 26 Mr. Big, To Be With You
- 27 Bryan Adams, (Everything I Do) I Do It
- 28 Lionel Richie, Do It To Me
- 29 Glenn Frey, I've Got Mine
- 30 R.E.M., Losing My Religion

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Newsmakers



We Find Them Entertaining. The 2 Lost Sons are found with Savage Records executives after playing an acoustic set at the label's New York headquarters. Shown, from left, are Bruce Brody, regional director of East Coast promotion, Savage Records; Joel Klaiman, national manager of alternative promotion and marketing, Savage Records; Mousab Khorma, co-president, Savage Records; Phil and Pete Downing, the 2 Lost Sons; Frank DiLeo, co-president, Savage Records; Larry Feldstein, sales manager, New York branch, BMG Distribution; Andrew Kantor, field marketing representative, New York branch, BMG Distribution; John Conway, marketing manager, New York branch, BMG Distribution; and Gordon Anderson, VP/general manager, Savage Records.



As Platinum As They Wanna Be. Mercury executives present recording group Ugly Kid Joe with double platinum plaques for the band's debut EP, "As Ugly As They Wanna Be," in New York during the group's tour with Ozzy Osbourne. The EP has sold over a million copies. Shown in back row, from left, are an unidentified friend of the group; West Coast A&R manager Bobby Carlton; band member Mark Davis; product manager Dana Brandwein; senior VP of A&R Bob Skoro; band members Klaus Eichstadt, Dave Fortman, and Whitfield Crane; president Ed Eckstine; executive VP/GM Larry Stessel; VP of international promotion Chris Roberts; and VP of product development Dane Venable. In front row, from left, are national metal promotion manager Cheryl Valentine; artist relations manager Tess Arevalo; band member Cordell Crockett; and VP of video promotion/singles sales Randy Roberts.



They Love Lisa. Arista executives display "Real Love" to Lisa Stansfield following her recent sold-out performance at New York's Radio City Music Hall. Shown, from left, are senior VP Jack Rovner; VP of product management Tom Ennis; senior VP of promotion Rick Bisceglia; VP of artist development Richard Sanders; executive VP/general manager Roy Lott; senior VP of black music Gerry Griffith; Stansfield; president Clive Davis; VP of creative services Ken Levy; manager Jazz Summers; and VP of R&B promotion Doug Daniels.



Head-ed for No. 1. Members of Columbia recording group the Daou are filming the first video from their debut album, "Head Music." The video is for the band's single "Surrender Yourself," which reached No. 1 on Billboard's dance club play chart. Shown, from left, are band member Peter Daou; executive producer Ken Ross; band member Mike Caro; video director Jeff Spady; and band members Leon Lee Dorsey, Vandessa Daou, and Anthony Johnson.



Redbone's "River." Leon Redbone, left, is congratulated by producer Phil Spector at Redbone's recent concert at Hollywood's Cinegrill theatre. Redbone is on the second leg of his tour in support of his latest Private Music album, "Up A Lazy River."



Proud Parents. Narada recording artist Peter Buffett, center, is congratulated by his parents, Susan and Warren Buffett, after his appearance at Narada Night in Milwaukee, at which he performed music from his fourth Narada album, "Yonnonidio." Buffett also scored and performed the song "Firedance" for the film "Dances With Wolves"; that song appears on his third Narada album, "Lost Frontier."



"Track" Record. George Chaltas, director of Broadcast Data Systems' RecordTrack, presents a plaque to Giant Records executives commemorating Color Me Badd's hit "All 4 Love," which was No. 1 on Billboard's Top 40 Radio Monitor for four straight weeks in January. Giant used RecordTrack to monitor airplay of the single nationwide. Shown, from left, are Giant executives Cassandra Mills, Jean Johnson, Charlie Minor, and John Brodey (rear); Chaltas (front); and Giant executives Ray Carlton and Irving Azoff.

Single Reviews

EDITED BY LARRY FLICK

POP

► CATHY DENNIS *You Lied To Me* (3:40)

PRODUCER: Shep Pettibone
WRITERS: S. Pettibone, C. Dennis, T. Shimmel
PUBLISHER: not listed
REMIXERS: Shep Pettibone, Dancin' Danny D.
Polydor 43521 (c/o PLG) (cassette single)

Dennis twirls back onto the dance floor with an aggressive, attitudinal pop/houser lifted from her forthcoming sophomore set, "Into The Skyline." Teaming her up with club kingpin Shep Pettibone was an inspired move. He dresses her lovely voice with vigorous beats, layers of intricate keyboard effects, and an unshakable chorus. As a result, the cut has a glossy sheen suitable for radio play, and is tough enough to keep initial club base intact. Totally fierce.

CYNTHIA *Love Me Tonight* (3:41)

PRODUCER: Frankie Cutlass
WRITERS: M. Perfetto, F.C. Malave, F. Cutlass
PUBLISHER: not listed
Micmac 9580 (CD single)

Latina returns to the freestyle dance fold with funk-influenced jam that sports several radio-friendly remixes. Chirpy vocals glide over a fluid sax solo that gives the tune a richer quality than in past efforts. Crossover radio pundits will jump on this one out of the box, with more mainstream popsters sure to follow shortly thereafter. From her new "Future Classics" album.

JOE COCKER *Now That The Magic Has Gone* (4:41)

PRODUCER: Chris Lord-Alge
WRITER: J. Miles
PUBLISHER: not listed
Capitol 79210 (c/o CEMA) (cassette single)

Cocker lends his legendary rasp to a snakey blues-drenched rock ballad. Mournful lyrics are deftly woven around stinging lead guitar riffs. Fine tune from his current "Night Falls" collection will best serve adult-leaning top 40 formats, not to mention album-rock playlists.

WAYNE NUMAN *Love Potion* (no timing listed)

PRODUCER: Wayne Numan
WRITER: W. Numan
PUBLISHER: not listed
Porno Beat 01 (cassette single)

Newcomer Numan writhes and moans like an animal in heat over a slick, synth-driven dance base. Not for the conservative at heart, this track has late-night crossover radio possibilities, as well as potential among hi-NRG club jocks. Contact: 804-745-5207.

R & B

LO-KEY? *I Got A Thang 4 Ya* (4:18)

PRODUCERS: Lance Alexander, Prof. T
WRITERS: L. Alexander, T. Tolbert
PUBLISHER: New Perspective, ASCAP
Perspective/A&M 1712 (c/o PGD) (cassette single)

Quintet's warm harmonies softly waft atop a silky and seductive slow R&B groove. Arrangement is punctuated with subtle horn spurts and cushioned with spiraling synths. A necessary add to urban formats, track has a slick, poppy nature that should be equally appealing to top 40 programmers. Investigate the album, "Where Dey At."

★ JOI' *I'm The Kinda Girl* (3:52)

PRODUCERS: Bishop P. Burrell, Richard Simpson
WRITERS: B.P. Burrell, J.R. Ross, T.L. Simpson
PUBLISHER: Simbur, BMI
Revolution 20301 (CD single)

Female quintet comes on like a street-hip equivalent to En Vogue on this swaggering funk romp. Each member delivers a finger-snapping lead vocal and rap, which makes for a rousing little throwdown. Jackin' syncopated beats kick hard, adding juice to a contagious chorus. Well worth your attention.

PARIS BRIGMAN *Shame* (4:08)

PRODUCER: Danny Laporte
WRITERS: J.R. Fitch, R. Cross
PUBLISHERS: Dunbar/Mills & Mills, BMI
ABC Entertainment 2002 (cassette single)

Evelyn King's '70s-era classic is treated to a sultry, house-inflected interpretation. Brigman's direct competition is King, who has just issued her own remixed version of the song. Although neither can touch the original, this track has a far more imaginative arrangement. Programmers at both urban radio and club levels should take note. Contact: 212-549-4393.

KEVIN OWENS *Starting Over Again* (4:00)

PRODUCER: Cedell
WRITERS: W. Davis, T. Takayanag
PUBLISHERS: Deeply Sliced/Mo' Kids, BMI
JBR 11018 (c/o Metropolitan) (12-inch single)

Owens strikes a convincing Romeo pose on this engaging, easy-paced R&B ditty. An elastic rhythm section supports his lovely tenor range. Wider distribution would ensure a better future at urban radio, but motivated and adventurous programmers who are tired of playing the same clique of artists should try to hunt this one down.

JACCI MCGHEE *Skeeza (Full Mix)* (4:59)

PRODUCER: Hurby Luv Bug
WRITER: Hurby Luv Bug
PUBLISHER: not listed
MCA 5P-2290 (c/o Uni) (cassette single)

Sexy, sassy, and soulful female vocals groove atop an infectious rhythm track. Seductive story reveals what happens when McGhee "gives her body what it wants."

COUNTRY

► BILLY DEAN *If There Hadn't Been You* (3:19)

PRODUCERS: Chuck Howard, Tom Shapiro
WRITERS: T. Shapiro, R. Hellard
PUBLISHERS: Edge O' Woods/Kinetic Diamond/Moline Valley/Careers-BMG, ASCAP/BMI
Liberty 79417 (CD Promo)

This near-perfect vocal presentation by Dean is deep and musical—a guitar ballad that tributes an element of influence and dependability.

► MIKE REID *Keep On Walkin'* (2:44)

PRODUCERS: Peter Bunetta, Rick Chudacoff
WRITERS: M. Reid, A. McBroom
PUBLISHERS: Almo/Brio Blues, ASCAP; McBroom, BMI
Columbia 1610 (CD Promo)

Filled to the brim with piano-tickling urgency and bad-boy, I'm-over-you attitude.

★ DENNIS ROBBINS *My Side Of Town* (3:28)

PRODUCERS: Richard Landis, James Stroud
WRITERS: D. Robbins, B. DiPiero, J. Scott Sherill
PUBLISHERS: Corey Rock/Dixie Stars, ASCAP; Little Big Town/American Made/Brand New Town/Old Wolf/Music Corp. of America, BMI
Giant 18786 (7-inch single)

A number that begs to be loved from its vocals to the musicianship and production. Sleekly penned and delivered with cool effect.

★ KAREN TOBIN *Picture Of Your Daddy* (3:59)

PRODUCER: Keith Stegall
WRITER: M. Fosson
PUBLISHER: Sony/Tree, BMI
Atlantic 4704 (CD Promo)

Perhaps this will be the record that sends Tobin's career soaring. Praiseworthy delivery is assertive, but more controlled than on previous releases.

★ MAC McANALLY *The Trouble With Diamonds* (3:21)

PRODUCERS: Tony Brown, Mac McAnally
WRITER: M. McAnally
PUBLISHER: Beginner, ASCAP
MCA 54448 (7-inch single)

Chronicle of a jeweler's philosophies on love and jewelry. McAnally presents himself as a credible tunesmith and storytelling singer.

★ MOLLY & THE HEYMAKERS *Swinging Doors* (3:42)

PRODUCER: Gregg Brown
WRITERS: B. Boyd, C. Hartford, J. Foster
PUBLISHERS: Tree/Willesden/Careers-BMG, BMI
Reprise 5560 (CD promo)

It's been a while since the last single, but this alternative country record was worth the wait. Catchy, catchy hook. Mucho potential.

★ CLEVE FRANCIS *How Can I Hold You* (3:14)

PRODUCERS: Jimmy Bowen, Cleve Francis
WRITERS: C. Waters, T. Shapiro, B. Dean
PUBLISHERS: Sony Cross Keys/Edge O'Woods/Kinetic Diamond/Moline Valley/EMI Blackwood, ASCAP/BMI
Liberty 79450 (CD Promo)

Warming vocals charm the ears (but slip off key a time or two), while the acoustic guitar line twirls its way through like a May Day ribbon.

★ CORBIN HANNER *Just Another Hill* (3:10)

PRODUCERS: Harold Shedd, Joe Scalfie, Jim Cotton, Bob Corbin, Dave Hanner
WRITERS: B. Corbin, D. Hanner
PUBLISHERS: PRI/Bob Corbin/Play On, ASCAP
Mercury 864146 (cassette single)

Passionate performance against a backdrop of strategic production. Tame but tasty.

DANCE

OOSCHA *Matter Of Time* (6:39)

PRODUCER: E-Smoove
WRITER: not listed
PUBLISHER: not listed
REMIXERS: E-Smoove, Maurice Joshua
TurnStyle 1860 (c/o Atlantic) (12-inch single)

European vixen is certain to benefit tremendously from her association with venerable Chicago producer E-Smoove. Tune lovingly pilfers ideas from Philly-soul and Salsoul classic, while injecting an appropriately trendy house flavor. Ooscha's delivery is limited, but ultimately charming. Expect pop-oriented jocks to climb aboard shortly.

FREEKE BEAT *Chez Vous* (7:00)

PRODUCERS: Tom Cat, The Baron Von
WRITERS: T. Dal Grosso, B. Von White
PUBLISHER: Maxi/Selective Collective/D.O.K., ASCAP
Maxi 2012 (12-inch single)

A raw underground house groove is a sturdy foundation for pulsating string and keyboard passages. Mostly instrumental track has limited commercial potential, though it will likely generate an ardent cult following. Also intriguing is the somewhat industrial-minded "More" on the flipside. Contact: 212-366-0950.

HARMONIOUS HUMP *The Supreme Law* (6:18)

PRODUCER: Nayan
WRITERS: N. Lassiter, E. Stadwijk
PUBLISHER: Sleek Elite, BMI
Vinyla 701 (12-inch single)

Deep-baked dish of house beats, jazz-spiced guitar-plucking, and ambient xylophone tones is custom-made for a soothing spin into the sunlight. A tad more variety between remixes would have been preferable; although that is a minor quibble compared with the overall strength of this refreshing, well-structured jam. Contact: 212-971-0339.

2 UNLIMITED *The Magic Friend* (5:14)

PRODUCERS: Wilde & DeCoster
WRITER: not listed
PUBLISHER: not listed
Radikal 12338 (12-inch single)

One of the more successful techno acts in Europe continues its bid for mainstream club and radio approval along these shores with a cute and NRGetic wriggler. The music is a bit harder than previous tracks, though the rap is a little too strained and silly for its own good. Stick with the dub mixes.

NU-IMAGE *Tears In My Eyes* (6:32)

PRODUCERS: George Mena, Mary Flores
WRITERS: A. Garcia, R. Hernandez
PUBLISHER: Dis-Time, ASCAP
REMIXER: Ivan "Mate" Chevere
Funkee 9115 (12-inch single)

Femme-fronted act earnestly mines retro freestyle territory. Vocals are almost incidental next to the track's percolating percussion breaks and smooth synths. Best bet for club play is the funky "Nu-Skool Dubb," while the original radio mix has good crossover radio possibilities. Contact: 201-777-9100.

A C

GLENN FREY *River Of Dreams* (4:40)

PRODUCERS: Elliot Scheiner, Glenn Frey
WRITERS: G. Frey, J. Tempchin
PUBLISHER: not listed
MCA 5P-2279 (c/o Uni) (CD promo only)

Midtempo, picturesque ballad makes for easy listening, as rhythm gently rocks back and forth like a porch swing while dreamy sax cuts a smooth melody. Frey's warm, familiar vocals evoke tender sweetness.

ROCK TRACKS

► ROGER WATERS *What God Wants, Part 1* (5:50)

PRODUCER: Patrick Leonard, Roger Waters
WRITER: R. Waters
PUBLISHER: Roger Waters/Pink Floyd, BMI
Columbia 4607 (CD Promo)

An instant anthem, an album rock classic, and a brilliant slice of topical commentary. The founder of the original Pink Floyd outdoes himself on a splendidly ominous track whose dramatic textures eclipse the best of his former band while claiming a new solo artistic peak for himself. Jeff Beek plays with electrifying eloquence throughout. A terrific prelude to the forthcoming "Amused To Death."

★ BRIAN ENO *Fractal Zoom* (4:13)

PRODUCER: Brian Eno
WRITER: B. Eno
PUBLISHER: not listed
REMIXERS: Moby, Markus "Dravius" Draws
Opal/Warner Bros. 40539 (CD single)

Previews into "Nerve Net," Eno's first solo album in eons, is, on the surface, a typically moody art-rock affair. Explore deeper, and you'll discover complex dance influences that are, by turns, intellectually compelling and spine-tingling. With the aid of remixers Moby and Dravius, Eno swims into techno/industrial waters, taking the genre and virtually reinventing it. A dozen(!) different mixes give the song enough range to satisfy longtime fans at alternative radio, while enticing club DJs to the fold.

★ KIK TRACEE *In Trance* (4:26)

PRODUCERS: Chris Goss, Kik Tracee
WRITERS: Shareaux, Grad, Marquis, Hex, Douglas
PUBLISHERS: Dinger & Ollie/No Rules/O Obe/Duke T./Hexstacy/Bucky Thunder, BMI
RCA 623232 (CD promo)

This hard-working tune will take listeners on an eerie trip. Echoing drums pound out a hypnotic rhythm, guitars get into a metal groove just shy of funk, and treated vocals provide a mesmerizing focus—a '90s take on '70s Aerosmith? Adventurous album rock programmers will easily find a slot for this one. The B side, "Field Trip," is also worthy, riding relaxed, acoustic riffs to a catchy peak at song's end.

★ PAVEMENT *Trigger Cut* (timing not listed)

PRODUCER: not listed
WRITERS: Pavement
PUBLISHERS: Treble Kicker, One Last Cap
Ole 042 (7-inch single)

One of the more straightforward cuts from indie band's praised debut "Slanted & Enchanted," this track showcases the band's detuned sound and puzzling lyrical approach (to which unironic falsetto "shala-las" are added)—perfect for modern rock and alternative stations. B sides "Sue Me Jack" and "So Stark" go the distance to make this piece of vinyl really worthwhile. Contact: Matador Records, 676 Broadway, New York, N.Y. 10012.

LEMONHEADS *It's A Shame About Ray* (3:10)

PRODUCERS: Robb Bros., Evan Dando
WRITERS: E. Dando, T. Morgan
PUBLISHER: Dave & Darlene, ASCAP
Atlantic 4581 (CD Promo)

Modern rock programmers should devour this track's drifting acoustic guitars and plaintive vocals. Lyrics have poetic sensibility without getting precious. There's pop potential here, too,

although some top 40 programmers may deem the track too alternative. The CD's second track, "Rudderless," with its balanced mix of rock guitars and mandolin, is also worth checking out.

THE WALLFLOWERS *Ashes To Ashes* (4:14)

PRODUCER: not listed
WRITER: J. Dylan
PUBLISHER: Brother Jumbo, ASCAP
Virgin 12690 (CD promo)

Chugging rhythms and burly organ melodies move this song along at a good clip. Tough, raspy vocals will be the attention-getter, though, as singer Jakob Dylan has inherited (cultivated?) some of father Bob's vocal nuances. This single ought to withstand inevitable comparisons. A nice fit for album rock playlists.

TOO MUCH JOY *Donna Everywhere* (3:46)

PRODUCER: William Wittman
WRITERS: Blumenfeld, Quirk, Smallens, Vinton
PUBLISHERS: People Suck/Virgin, ASCAP
Giant 5640 (CD Promo)

Boppy chunk of pop metal boasts upbeat rhythms and effervescent harmonies. True to the band's name, its sound is almost too energetic, but album rock programmers should take a liking to this animated track.

THROWING MUSES *Firepile* (3:11)

PRODUCERS: Throwing Muses, Steve Boyer
WRITER: K. Hersh
PUBLISHERS: Throwing Music, BMI
Sire 5653 (CD promo)

Forceful but lacking the Muses' characteristic quirks, this song will still be a given for alternative outlets. Some listeners will be drawn to its insistent rhythm and catchy chords, while others should zero in on its esoteric lyrics. From the forthcoming "Red Heaven" album.

DANZIG *Dirty Black Summer* (4:28)

PRODUCER: Glenn Danzig
WRITER: G. Danzig
PUBLISHER: Evilvibe, ASCAP
Def American 5563 (c/o WEA) (CD promo)

Raunchy, screaming guitar work opens this hard rocker, which trends into grunge-rock turf with standard staccato riffs and bleak, twisted vocals. Skewed, manic cut could find fans on hard rock radio.

VON GROOVE *Once Is Not Enough (Radio Edit)* (3:58)

PRODUCER: Richie Zito
WRITERS: Von Groove
PUBLISHERS: EMI April/Bigness Nucleus, ASCAP
Chrysalis 05478 (c/o CEMA) (CD promo)

Hard-rocking party anthem is sure to hit the right chord with the hormonally charged. Memorable hook should grab the attention of sex-hungry music lovers anxious to channel their pent-up energy.

RAP

► GANG STARR *Ex Girl To Next Girl (Radio Edit)* (3:15)

PRODUCERS: D.J. Premier, the Guru
WRITERS: K. Elam, C. Martin, the Guru
PUBLISHERS: EMI April/Gifted Pearl, ASCAP
Chrysalis 19762 (c/o CEMA) (cassette single)

Slick, midtempo track does its best to preach monogamy, as lyrics relay the tale of a Romeo caught between too many former lovers. Nice & Smooth contribute vocals, courtesy of Def Jam. Bass groove is infectious and lays the bed for some deft, melodic scratching.

AUDRA TRACY *The Diary Of My Heart* (3:43)

PRODUCER: not listed
WRITER: not listed
PUBLISHERS: Savage/Washington, ASCAP
Shriek 31114 (cassette single)

Urban/pop dance cut jumps from a cocky rap introduction into some up-tempo, synthetic hip-hop fare laced with suggestive lyrics. Somewhere in the middle, the tune takes a detour into sultry melodic territory, and then takes a sharp turn back into a naughty rap interlude. Contact: 11849 Flintwood St., Coon Rapids, Minn. 55448.

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.

IMAGE SLASHES PRICES ON LASER TITLES

(Continued from page 1)

According to Image VP of marketing David DelGrosso, the company cut its catalog prices in order to stimulate hardware sales while motivating consumers to enter the laser market or expand their laserdisc collections.

"There has been a concern with some people who have not purchased laserdisc players that the price of the

software is prohibitive," he says. "We believe strongly that \$19.98 is not prohibitive.

"Admittedly, these are not the newest or latest titles which might provoke more people to run out and buy a machine right away. But the newer price points should convert a lot of people who are sitting on the sidelines.

Image Entertainment Posts Wider First-Quarter Loss

BY DON JEFFREY

NEW YORK—Image Entertainment Inc., the laserdisc distributor, reports that in its first quarter sales were flat and the net loss widened from last year.

For the three months that ended June 30, Image says sales rose to \$9.8 million from \$9.7 million last year, and that the net loss was \$1.67 million, compared with a \$482,639 deficit last year.

The company attributes the disappointing sales to a "weak schedule of new releases" and the "sluggish economy." David DelGrosso, VP of marketing, terms the situation "the summertime blues."

The loss widened, says Image, because of higher operating costs and expenses, including marketing and advertising, and increased interest and amortization expenses related to a \$20 million refinancing last year.

Profit margins were lower, the company says, because of a "substantial increase" in the percentage of sales from lower-margin nonexclusive product. The company achieves higher margins on product from its exclusive distribution deals with Disney, Fox, Orion, and many independent suppliers.

DelGrosso says, "Several studios, such as MGM, MCA, Colum-

bia TriStar, and Warner, sell product direct. At the same time they offer their product to Image and Pioneer [Image's main competitor in the laserdisc business] as sub-distributors. We inventory heavily on our own exclusive product and sell the other as a service to our dealers. About six months ago, we made the decision to be a full-service distributor to our dealers. Now we are actively promoting Warner and MCA product. We did not anticipate the success of that. Many retailers would now rather buy more product from us."

The executive also says that the company's decision to expand into CD-ROM distribution added "personnel and research" costs in the recent quarter. He calls CD-ROM a "major product" with "a lot of opportunity" for Image, but adds that "it's a little early to worry about a new format."

The company sees substantial room for growth in the laserdisc market. Currently, there are 700,000 laserdisc players in the U.S., compared with 82 million videocassette recorders, according to DelGrosso.

Image's stock closed at \$7.375 a share in over-the-counter trading at press time. Its 52-week price range is \$3.875 to \$12.75.

"Simultaneously," he continues, "we have a pretty large audience which already has a good collection [of laserdiscs], and one of their hesitations in filling out that collection with more titles is the major investment it takes to spend \$40 on titles that they are not completely sure about. This [pricing] move should take the indecision out of their lives."

DelGrosso also says the move could provide an impetus for widening laserdisc retail distribution.

He estimates there are about 2,000 "active" laserdisc software outlets in the U.S. currently, although there are "about 4,000 on the books which have carried or special-ordered something somewhere along the line." Of the 2,000 regular outlets, he says, about half have a "real legitimate selection" of titles.

"For retailers who have been concerned with the capital outlay for establishing a deeper library of titles, they will find it to be noticeably more affordable," he says. "Whether or not this changes their minds remains to be seen."

DIFFERENT APPROACH

Pioneer LDCA, Image's main competitor, is not planning any sweeping catalog price reductions. Instead, says marketing manager Dave Wallace, the company will continue to cut prices selectively on smaller groups of titles. A month ago, he notes, Pioneer dropped prices on 30 Columbia TriStar titles by \$10, most to the \$24.95-\$29.95 range.

Among the affected titles are "Lawrence Of Arabia," "Close Encounters Of The Third Kind," "Tootsie," "Dr. Strangelove," "The Big Chill," "About Last Night," "Taxi Driver," "Stand By Me," "Absence Of Malice," and "Midnight Express."

Wallace says Pioneer's laserdisc business is up 40% from that of a year ago. However, he adds, "We're not sure the time is right in the marketplace for the retailers for [across-the-board price reductions]. The economy is sluggish and it may not be wise to load up. We felt we would be better off choosing really popular ti-

ties where we knew retailers would see turns in their inventory."

Retailers seem to like Image's radical price reduction on catalog product. Cliff MacMillan, laserdisc buyer for West Sacramento, Calif.-based Tower Records, a major retail proponent of the laser format, says, "This is good news for the laserdisc industry. In fact, we plan to create a special section for the product in our stores. There are some B titles on the list, but there are also quite a few good titles which should sell. \$19.98 is a magic price point for laser. There's no question that certain consumers will invest \$20 a lot quicker in a title rather than \$40.

"I'd like to see a situation where a new title is priced at \$35 or so and then the price gets dropped a year or so later to the \$20-\$25 range, a two-tiered approach. To a certain extent, Image is doing that with this move so I applaud that. I hope they do this more often."

Says Dave Lucas, owner of Dave's Video: The Laser Place, a well-known laserdisc software retail emporium in Los Angeles: "The price reduction is definitely a benefit to the industry. I wish the titles were a little better, however. But maybe the lesser titles will find that a \$20 value is better suited to them. It should stimulate those people who have a rental-only mentality. They will see that laser is not really that expensive."

STUDIO VIEWPOINT

What laserdisc marketers like Image and Pioneer can charge for the product is determined, to a large extent, by what they have to pay their suppliers, which include many of the Hollywood studios.

George Feltenstein, senior VP/GM of MGM/UA Home Video, says his "dream is the lower-price laserdisc," but MGM/UA Home Video, reflecting the view of other studios, will continue to have "somewhat higher price points until replication, manufacturing, and distribution costs can be lowered without sacrificing quality."

He adds, however, that "we are in discussions with manufacturers

about coming up with ways to lower laserdisc pricing. Maybe not tomorrow but somewhere down the road we can start to make a dent."

At the same time, Feltenstein is very optimistic about the prospects of the laserdisc market. "Four years ago we released a picture called 'Betrayed' with Debra Winger, which was put out on laserdisc at \$39.98," he points out. "The box office was \$25 million. We sold 3,000 laserdiscs."

"Four years later we released 'Rush' at the same price point. The picture did \$7 million at the box office. We moved 12,000 discs. The laserdisc business is growing very nicely. Right now it's somewhere between 8%-9% of our revenues."

CAN'T AFFORD IT

Another supplier executive says the average manufacturing cost for a laserdisc is still about \$8.50-\$9. "If I price a disc at \$25, and I get deal on manufacturing at \$7 a disc," he says, "the wholesale will be \$14. That leaves me \$7 for participations, marketing, royalty, packaging, design, film-to-tape transfer, mastering, and quality control. There's no money left. I can't price it that low."

"I applaud Image's decision but not if they are just throwing product out there to get rid of it. There's also some danger of creating marketplace confusion. Mom-and-Pop retailer and Joe consumer don't understand how much it costs to be in the laser business."

But, despite these caveats, Image's DelGrosso is bullish about the chances for opening the mass market to laserdisc product. While the market is still growing steadily rather than exploding, he notes, the desire of consumers for something new at an affordable price could push it over the top.

"Even during economic times which are not conducive to massive consumer spending," he says, "the desire to upgrade is an important value consumers are still hanging onto. If we see players go to \$349 or \$299, then we will see a real radical increase in laser enthusiasm."

LOWBALLING IS SIGN OF VIDEO-DISTRIBUTION TIMES

(Continued from page 8)

Baker & Taylor Video sales and marketing VP James Ulsamer agrees, saying, "It's an obvious attempt to grab additional market share. Nobody can make any money adding 10 cents to cost. Maybe if you had no infrastructure to support your marketing efforts, and even then it's impossible to operate this way. This might hasten the continuing consolidation that's happening in video distribution."

Bill Boyle, marketing VP of Artec Distributing in Shelburne, Vt., acknowledges "it hits us. It may cause us to lose some sales to these people." Artec, he hints, is looking for a way to respond. "This is a very competitive business."

S&S has its defenders. "They're a very good marketing company," says FoxVideo president Bob DeLellis. "The [Marquee] program is quite good. We support it."

The distributor says it hopes to make up the losses through increased catalog sales to Marquee outlets that have purchase requirements. But there will be considerable ground to recover. Says senior VP Larry De-

Vuono, "I'm kind of afraid to look to see how much money we're losing."

MORE LOWBALL TITLES

Nevertheless, S&S plans to hold the line through the end of the year, when it will evaluate the results. In the meantime, DeVuono anticipates adding two more titles to the list of cost-plus-10-cents titles, further exacerbating relations with other distributors.

Since most of this year's direct-to-sell-through titles are already out, the most likely candidate for Sight & Sound's shock treatment would be Warner Home Video's "Batman Returns." Reportedly due in mid-October, about 10 days before "Beauty And The Beast," "Batman Returns" has been widely rumored to be headed for the sell-through market.

The second nominee, according to several distributors, could be Disney's "Sister Act," with a theatrical gross of close to \$120 million. Sources say a direct-to-sell-through release could occur in mid-November.

Disney, however, demurs. Spokeswoman Tania Steele says the plans

"right now" are to release "Sister Act" as a rental title, either later this year or early in 1993. Wholesalers, she believes, misconstrued a recent "awareness" ad touting the box-office success as the first step in a sell-through campaign. Handleman reportedly has been told that, indeed, "Sister Act" will be priced to rent.

RACKJOBING TURNS SOUR

Whatever new sell-through blockbusters hit the market, distributors are finding it increasingly unprofitable to wholesale them as rackjobbers.

Several years ago, S&S and Artec, among others, formed rack divisions to break into new classes of trade and take advantage of functional discounts. But those discounts have largely dissipated.

Of the major suppliers, only FoxVideo and LIVE Home Video are considered to be offering additional points off the usual wholesale price—and, in a July 2 memo, FoxVideo senior sales VP Vincent Larinto reminded distributors of the 12 services they had to perform to qualify. To be considered a rackjobber, a wholesaler

must provide product fixtures, guarantee product sold to customers, maintain a warehouse facility solely for distribution and promotion of sell-through titles, and "adhere to all appropriate FoxVideo policies." While the studio is not commenting, the reminder is considered enough to discourage any aspirants.

In fact, S&S has "basically dismantled" its racking operation over the past year, says DeVuono. "It doesn't really work anymore. It's too expensive." To save on overhead, S&S has invited key rack accounts to pick up product themselves at the distributor's branches. DeVuono says margins and operating profits are higher under this system.

Since it was acquired by Ingram, Commtron has also ended racking operations, according to Ingram Merchandising Services president Ray Capp. "Most of those customers will end up back at the distribution company," he predicts. IMS, which is expanding its rackjobbing, might take them on, but Capp says, "Most don't need the full services we provide."

Although he admits the loss of the

functional discount "fazes us," Capp thinks IMS will prosper as long as it keeps buying direct. "A lot of people thought it was easy pickings because of the functional discount, without looking at the requirements."

SETH GOLDSTEIN

Assistance in preparing this story was provided by Earl Paige in Los Angeles.

UNI MARKETING DIVISION

(Continued from page 10)

fourth quarter."

Before the end of the year, Uni releases will include new Bobby Brown and Trisha Yearwood titles on MCA and albums from Peter Gabriel, David Coverdale and Jimmy Page, and former Guns N' Roses guitarist Izzy Stradlin on Geffen.

Schnieders says, "Essentially my function will remain the same as it was before, [but] we don't have a list of things that says, 'Eddie does this and Bob does that.' We will be working very closely we each other."

BMG To Represent Music Catalogs Of 3 Film Cos.

NEW YORK—BMG Music Publishing has reached agreements with Miramax Films, Viacom Pictures, and Bagdasarian Productions for worldwide representation of their existing and future music catalogs.

New York-based Miramax is a leading independent film producer. Among its successful productions are "The Grifters," "Madonna: Truth Or Dare," "sex, lies and videotape," and its recent hit, "Hear My Song," as well as Academy Award winners "Pelle The Conqueror," "My Left Foot," "Cinema Paradiso," "Journey Of Hope," and "Mediterraneo." Upcoming releases include "Sarafina," starring Whoopi Goldberg, and "Spotswood," starring Anthony Hopkins.

Miramax's publishing companies are Miramax Film Songs (ASCAP) and Miramax Film Music (BMI).

Viacom Pictures, which was created in 1989, premieres all its films in the U.S. on Showtime and The Movie Channel. Viacom also licenses the movies abroad for theatrical and home video release, as well as cable and TV broadcast.

Initial releases covered under the Viacom deal with BMG include "Fourth Story," "Paris Trout," "Pay-off," and "Keeper Of The City." Also included are such upcoming films as "Nails," with a score by Bill Conti; "Devlin," with music by John Altman featuring Gerald Albright; and "The Fear Inside," with a score composed by Michel Rubini.

Viacom's publishing firms are Viacom Pictures Songs Inc. (ASCAP) and Viacom Pictures Movie Music Inc. (BMI).

BMG Music Publishing's agreement with Bagdasarian Productions includes representation of the classic Alvin & the Chipmunks catalogs, as well as future music contained in Kester Music (ASCAP) and Karman Ross Music (BMI).

The Grammy Award-winning Alvin & the Chipmunks have released 11 gold and platinum albums, including "Chipmunk Punk" and "Urban Chipmunk."

Roadrunner Races Into Film Making

AMSTERDAM—International heavy metal company Roadrunner Records is branching out into movie-making.

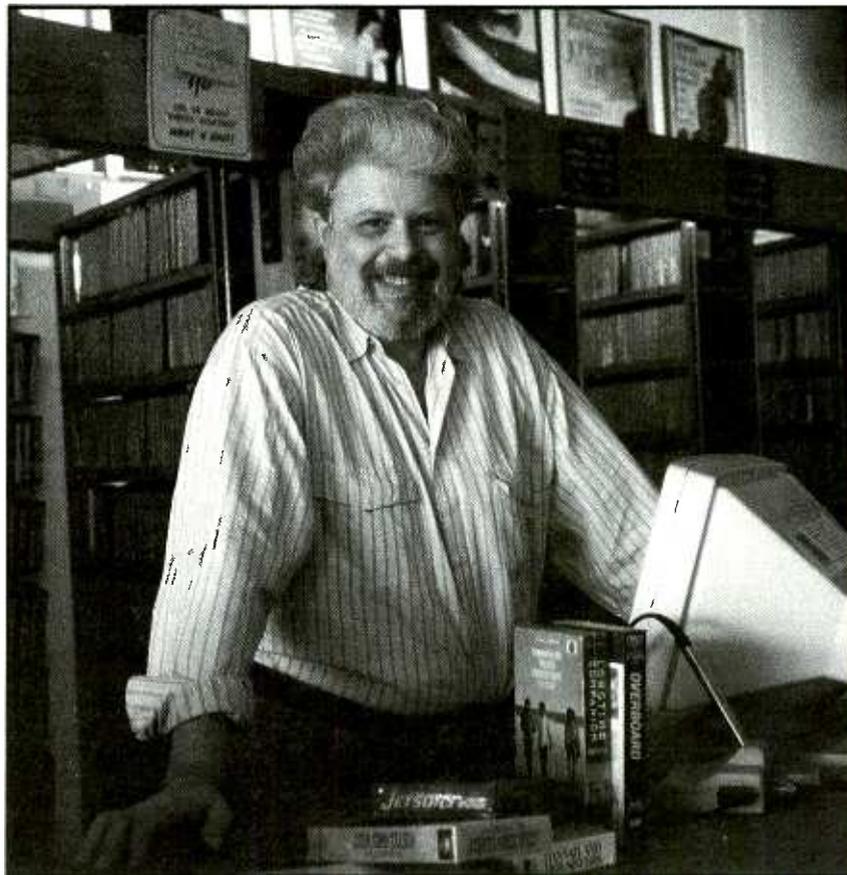
Its first 90-minute production is based on footage taken at the Milwaukee Metalfest July 18, an event that featured 40 mainly American metal acts and included a number of Roadrunner bands, such as Deicide, Suffocation, Gorguts, the Great Cat, Obituary, and Malevolent Creation.

Under the working title "Hell Comes To Your House," the movie is expected to have its premiere before the end of the year; a distribution deal is currently being negotiated.

Roadrunner is also releasing a 60-minute video version of "Hell Comes To Your House." The title is slated for early next year.

Founded by Dutchman Cees Wesels in 1981, Roadrunner now has offices in Amsterdam, New York, London, Paris, Germany, and Australia.

WILLEM HOOS



He's helped over 100,000
people fight AIDS.
And all it took
was a trip to Las Vegas.

Jack Brady owns Video Depot in Appleton, Wisconsin. And each year Jack attends VSDA in Las Vegas just to make sure he's in touch with the latest trends and issues confronting his business.

But last year Jack decided to help those confronting a bigger issue than what videocassette to rent. He raised money for AIDS care with the help of VIAAC, the Video Industry AIDS Action Committee. All Jack had to do was attend the Video Insider/VIAAC-sponsored Video Blues Band concert, purchase a few raffle tickets and buy a couple of VIAAC t-shirts.

Because of video professionals like Jack Brady, VIAAC was able to raise over \$65,000 at VSDA last year. But now VIAAC is gearing up for VSDA, '92. And they need more Jack Bradys. So, look for information in the coming weeks on how you can get involved. It may be as simple as a trip to Las Vegas.



LIVE Sales Plummet 36% In 2nd Quarter

NEW YORK—LIVE Entertainment Inc. reports its second-quarter sales plunged 36.1% from the prior-year period, because of a "weak economy," a "soft video market," and "a weaker release schedule" for video this year.

The sharp reduction in revenues—to \$43 million from \$67.3 million—also yielded operating losses for the home video supplier and music retailer.

The net loss for the three months ended June 30 narrowed

to \$13.9 million from \$61 million last year, but that was principally because last year LIVE took a huge \$61.5 million charge in connection with its sale of the rack-jobber Lieberman Enterprises to Handleman Co.

Meanwhile, Van Nuys, Calif.-based LIVE continues its attempts to line up financing to keep its businesses operating and to meet dividend and interest payments, which the company failed to make in May.

In recent months it has received nearly \$25 million from WEA in advances on a three-year distribution deal with LIVE Home Video and \$15 million from Pioneer for the acquisition of film rights for the video unit. LIVE has also obtained a \$10-million two-year line of credit for its Specialty Retail Division, which includes the Strawberries and Waxie Maxie chains.

At press time the stock closed at \$1.625 a share. **DON JEFFREY**

DISTRIBUTORS DISCOUNT HITS, CATALOG

(Continued from page 10)

Distribution confirms that the company is posting discounts of 5% and 7% for two different categories of product, with payments for both due Dec. 10.

The first tier of discounts, which started Aug. 17 and runs through Sept. 4, applies to about 20 current music and 15 video titles from such stars as Céline Dion, EPMD, Indigo Girls, Michael Jackson, and Kris Kross. This product is being made available to accounts at 5% off on cassette, CD, and video.

The second discount level, available through Sept. 18, affects all other front-line catalog except country titles but includes boxed sets, as well as selected video titles. This group of releases is offered at 7% off on the three formats listed above.

Sony specifically notes that Mariah Carey's "MTV Unplugged," the "Red Hot + Dance" compilation, and Bruce Springsteen's "Human Touch" and "Lucky Town" albums are not being discounted.

Sony has additionally stipulated a minimum of 120 units per shipment for eligibility for the program. Merchants cannot combine orders from levels one and two, but they can use the four exempt titles to fulfill minimum-order requirements.

THREE-TIER PROGRAMS

PolyGram Group Distribution is offering a three-tier discount option for its front-line catalog titles. These are on sale through Sept. 22 at 5% (payable in January), 7% (payable in December), and 9% (with no extra dating). The discounts apply to product from such staple artists as Bob Marley, Rush, Def Leppard, Eric Clapton, and the Police.

PGD will also offer a second hits program sometime after the catalog restocking offer expires (the first phase of the hits program ran earlier in August). Under that offer, hit titles will be sold at 5% off, 7% off, and 9% off, all with an extra 30 days' dating.

In the 5% bracket are titles from

such artists as Soundgarden and Lionel Richie, as well as the "Mo' Money" soundtrack and the "Three Tenors" set; discounted 7% are albums from Del Amitri, Melissa Etheridge, and Santana, among others; and offered at 9% off are entries from the likes of Herb Alpert, the Men, and Shirley Horn.

Similarly, PGD will run a video hits program—also at a date to be determined—featuring 5% discounts on programs by Anthrax, Luciano Pavarotti, and Tears For Fears; and 7% off on Def Leppard, Amy Grant, and Sting titles. Both levels will allow for an extra 30 days' dating.

A children's product program that began Aug. 3 and runs through Aug. 31 offers 7% off on music titles and 5% off on video product, all payable in November.

In classics and jazz, PGD ran an "early bird" program from July 27-Aug. 18 at 10% off on front-line product, with payments due in January.

CEMA Distribution's catalog program begins Tuesday (25) and runs through Dec. 4. The three-point plan allows retailers to buy at 9% off with 30 days extra dating, 7.75% off at 60 days extra, and 6.5% at 90 days.

The offer comprises virtually the entire catalog from the CEMA labels, including Capitol, EMI, Chrysalis, SBK, Angel, and Blue Note. Included in the catalog offer is product from previous holdouts Pink Floyd, the Beatles, and Frank Sinatra.

CEMA also has a hits program currently in effect on some 20 albums by Arrested Development, Garth Brooks, Jon Secada, Bonnie Raitt, and others. A CEMA source says other hits will be discounted during the course of the season.

Video hits from CEMA will also be dealt at some point, according to the source.

TWO-SHOT DEAL

Bertelsmann Music Group Distribution has announced a two-shot program, running Aug. 17-Sept. 4 and Oct. 13-Oct. 30, under which front-line cassette and CD titles will be discounted 5%, payable Jan. 10.

The same buy-in period and payment deadline apply to midline product, but the discounts for this classification are 8% for cassettes and 10% for CDs.

The discounts on BMG's budget product are 16.6% on cassettes and 10% on CDs, also with the same dating structure.

Some titles on BMG's Windham Hill label will be offered at 8%, payable Feb. 10.

At press time, Uni Distribution had not announced its restocking program.

WHOLESALE HARD-HIT BY PHAR-MOR FILING

(Continued from page 8)

through business, probably has the most product exposure, including a Phar-Mor order for "Beauty And The Beast" estimated at 1 million copies. The studio will not comment on the number or whether the chain has significantly reduced the size of the shipment, as rumored. Spokeswoman Tania Steele says Disney values Phar-Mor as a customer and "we're just being supportive." Phar-Mor reportedly is one of several general merchandisers Disney has considered adding to its lengthening list of direct accounts, among them K mart and Toys 'R' Us.

David Shapira, Phar-Mor president and CEO, is trying to shore up ven-

dor confidence. In a three-page letter dated Aug. 17, Shapira emphasized to suppliers that "Phar-Mor is not going out of business." He adds the chain will have "the cash and liquidity necessary to ensure that normal operations continue and that we make timely payments for all new shipments."

Nevertheless, correcting "the false numbers" that papered over the "fraud and embezzlement scheme" forces Phar-Mor to evaluate "all product categories" and to drop those "that were not profitable," Shapira notes. The chain has stopped selling office equipment and clothes.

PHILIPS CUTS PRICE OF CD-I PLAYERS

(Continued from page 8)

cialists who will assist dealers in explaining and demonstrating CD-I to customers.

The company aims to double its CD-I dealer base to 2,000 outlets in the U.S. by year's end, according to Fredrickson, and hopes to have 100 interactive titles available by the end of 1992. The company is planning to have 65 titles out by September.

According to a Philips statement released Aug. 17, the total expenditure for the campaign is equal to what the company will spend in 1992 on advertising its entire Magnavox brand. Fredrickson declines to put a specific dollar amount on the campaign.

CD-I was introduced in the U.S. in October 1991. Since then, the company's sales of CD-I players have been fairly low. Although Fredrickson declines to reveal sales statistics for CD-I, he notes its sales performance has been "very similar to the early days of CD." In 1983, the first year of availability, approximately 35,000 CD

players were sold, according to the Electronics Industries Assn.

Philips is planning to introduce a full-motion video adapter for existing CD-I units, which is slated to be available for about \$200 by the end of this year. CD-I players with built-in full-motion video are expected to be introduced sometime in 1993, although Fredrickson declined to give a specific date or pricing on these units.

CD-I is incompatible with CD-ROM, but provisions are being made for the new CD-ROM/XA standard to be CD-I compatible, according to Philips spokesman John Kasle.

Kasle notes that, in the expanding world of multimedia products, CD-I is defined by its interactivity and the fact that it hooks directly into a TV set rather than requiring a computer.

The new pricing for CD-I is closer to that of an external CD-ROM drive, which connects to a computer. The average price for these drives is about \$500-\$600.

CATALOG CDs CROP UP AT L.A. FOOD CHAIN

(Continued from page 10)

\$11.98 for the CD version.

The lowball pricing at Ralphs has left West Coast wholesalers wondering about the source of the diverse titles in the sale, only some of which are cutouts.

Most of the CDs, including hits packages by Elvis Presley, Anne Murray, Helen Reddy, and Roy Orbison, are in labels' budget and midlines, which normally list for \$9.98-\$11.98. However, the Eagles hits package and titles like Billy Joel's "Glass Houses" and Barbra Streisand's "Songbird" are regular midline product. In fact, some of the Sony titles have the new hologram closure sticker the manufacturer only recently began using.

Bruce Ogilvie, president of Abbey Road Distributors in Santa Ana, Calif., says several of the CDs Ralphs is offering are wholesaled by his company for \$5.15. However, other titles cost considerably more. For example, the CD of Frank Sinatra's "Come Fly With Me" is normally priced at \$8.50 wholesale.

According to sources, Sterling Sales of Bergenfield, N.J., is supplying the product for Ralphs. Sterling, which is known to wholesale cutouts, did not return calls by press time.

The Ralphs sale also features cassettes at \$3.99, but the lowball CD price has stirred the most interest.

Inventory varies from store to store, with some outlets stocking

more than 300 CDs each. The product is displayed in cardboard endcap racks capable of holding CDs in shrink-wrapped jewel boxes and shrink-wrapped cassettes.

"Every supermarket chain in this market has been worked on to put in audio," says one wholesaler, who refuses to go on record because he claims he is close to a deal with one supermarket firm. "The big problem is pilferage, that's what they're afraid of. But the numbers Ralphs is doing on this sale are very impressive."

Sources involved with Ralphs decline to discuss the promotion, though Tim Snee, VP of general merchandise, is acknowledged as the developer of the program.

The sources say Simon Marketing of Anaheim, Calif., is coordinating the advertising and promotion. No details were available on the advertising plans. The sale was featured in a full-page advertisement in the Aug. 16 edition of the Los Angeles Daily News. The ad promised 20 artists at the sale price.

The sources say Ralphs—which already sells hit videos at discount prices—initially tested CDs in June. The trial featured titles from Aerosmith, Blue Oyster Cult, and others aimed at a younger demographic. However, the test revealed product that appeals to older customers sold at a faster pace, with a Patsy Cline hits package the leading seller.

MTV Links For Japan Channel Customized Version Due In Oct.

■ BY DEBORAH RUSSELL

LOS ANGELES—MTV Networks and the Tokyo-based Music Channel Ltd. have signed an agreement to launch a customized version of MTV in Japan, beginning in October.

MTV Japan will be transmitted on the Ku-Band Superbird Satellite via direct-to-home and cable, as well as SMATV (small master antennae television). Programming will run 20 hours per day initially, increasing to 24-hour service within a year.

MTV projects its programming will be seen in some 280,000 Japanese households by year's end. There are approximately 40 million TV households in Japan.

"The numbers in the beginning will be pretty small, relative to the U.S., but we expect rapid growth," says Sara Levinson, MTV executive VP.

In October, MTV Japan will launch a free service designed to tease consumers and stimulate demand for the channel's official Dec. 1 rollout as a pay service.

A cross-promotional retail blitz is planned with Pioneer Electronic Corp., TDK Corp., and the Tokyu Agency Inc., which are the joint-venture partners in Tokyo's Music Channel Ltd.

"The synergy between MTV, Pioneer, and TDK is incredible," says Levinson. "They are consumer-marketing-driven companies that already

market to [the MTV] audience there."

Programming for MTV Japan will be generated in Tokyo. It will be a mix of Japanese and English-language features, including entertainment news, artist interviews, concert coverage, documentaries, specials, and worldwide video premieres.

This is not the first time Japanese viewers will see MTV. From July 1988 to June 1991, Tokyo Broadcasting Systems aired "MTV Japan," a magazine-style program combining material from the U.S. channel with videos of Japanese acts. The show aired three times weekly—for a total of five hours—at different time slots between midnight and 6 a.m.

A difference in programming philosophy caused the cancellation (Billboard, June 29, 1991).

In addition, the Japanese network TV Asahi had its own MTV show from 1984 until 1988.

Levinson notes MTV always has sought to be a 24-hour, satellite-delivered network, and the current agreement with the Music Channel Ltd. is the "culmination of a lot of time, work, and study."

"This has not been an easy entry," Levinson says. "This is a complicated and very regulated market. This is a channel totally dedicated to the young people in Japan. It's a great market for us."

HOT 100 SINGLES SPOTLIGHT



by Michael Ellis

"END OF THE ROAD" by Boyz II Men (Biv 10) has another great week with big gains in sales and airplay, opening up almost a 50% point margin over the No. 2 single, "Baby-Baby-Baby" by TLC (LaFace). All bulleted competitors are so far behind that last week's prediction of a five-week stay at No. 1 for "End" looks conservative. "End" is one of the strongest No. 1 records of the year in terms of weekly point totals. "Jump" by Kris Kross (Ruffhouse), which falls below the top 50 this week and thus is moved to the Hot 100 Recurrent chart, has had the longest stay at No. 1 so far this year—eight weeks—but "End" has a chance to match it. "Jump" was selling more than 200,000 units a week at its peak compared with about 150,000 per week for "End," but "Jump" never hit No. 1 in airplay as "End" has, so "End" is racking up weekly point totals in the same range as "Jump."

"END OF THE ROAD" is the third-biggest point gainer on the Hot 100 this week. "Sometimes Love Just Ain't Enough" by Patty Smyth (MCA) is the biggest point gainer on the entire Hot 100. It explodes in sales, debuting at No. 23, while also showing great radio growth. It's already No. 4 in airplay at WPLJ New York and No. 2 at Mix 96.5 Houston. Overall, it shoots up 25 places to No. 18, thereby making it ineligible for the Power Pick/Sales. The sales award goes instead to "Have You Ever Needed Someone So Bad" by Def Leppard (Mercury), which registers the biggest gain in sales for any record below No. 20, even though it just misses charting on the Top Singles Sales chart. "Jump Around" by House Of Pain (Tommy Boy), last week's Power Pick/Sales, is this week's biggest sales gainer on the entire chart (up 11-7 in sales rank). Top 40 airplay is lagging behind sales, but it's growing (up 45-42 on the Top 40 Radio Monitor).

TWO OF THE FIVE new entries are by artists new to the Hot 100. Saxophonist David Sanborn has won five Grammys, has had four gold albums and one platinum album, but has never appeared on the Hot 100 until this week. His single "Bang Bang" (Elektra) debuts at No. 89. It's showing early strength in Hartford, Conn., where it's No. 20 in airplay at WTIC-FM. Me Phi Me from Flint, Mich., makes his Hot 100 bow with "Sad New Day" (RCA). "Sad" is breaking out of Philadelphia (No. 11 in airplay at Q102) and San Francisco (No. 20 at KMEL).

QUICK CUTS: The strongest airplay gainer on the entire chart is "She's Playing Hard To Get" by Hi-Five (Jive). It jumps 22-11 on the Monitor, and is top 10 at Power 106 Los Angeles and B94 Pittsburgh. Three records join Michael Bolton's "Steel Bars" as album cuts that are on the Top 40 Radio Monitor and would be on the Hot 100 if they were singles. "What About Your Friends" by TLC is No. 58 on the Monitor; "Don't Wanna Love You" by Shanice from "Boomerang" is No. 63; and strongest of all is "Forever Love" by Color Me Badd from "Mo' Money." It's already up to No. 29 on the Monitor, and would be in the 50s on the Hot 100 just from airplay. Unlike "Steel Bars," all three of these album cuts will be released as singles, but not until next month.

HOT 100 RECURRENT SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL)
1	—	1	JUMP	KRIS KROSS (RUFFHOUSE/COLUMBIA)	16	15	6	AIN'T 2 PROUD 2 BEG	TLC (LAFACE/ARISTA)
2	1	4	TEARS IN HEAVEN	ERIC CLAPTON (REPRISE)	17	11	13	GOOD FOR ME	AMY GRANT (A&M)
3	3	5	THOUGHT I'D DIED AND GONE ...	BRYAN ADAMS (A&M)	18	16	2	PLEASE DON'T GO	BOYZ II MEN (MOTOWN)
4	2	4	SAVE THE BEST FOR LAST	VANESSA WILLIAMS (WING/MERCURY)	19	20	11	BREAKIN' MY HEART	MINT CONDITION (PERSPECTIVE/A&M)
5	—	1	JUST TAKE MY HEART	MR. BIG (ATLANTIC)	20	21	13	TO BE WITH YOU	MR. BIG (ATLANTIC)
6	4	4	LIVE AND LEARN	JOE PUBLIC (COLUMBIA)	21	18	2	EVERYTHING ABOUT YOU	UGLY KID JOE (STARDOG/MERCURY)
7	5	15	ALL 4 LOVE	COLOR ME BADD (GIANT)	22	30	9	HAZARD	RICHARD MARX (CAPITOL)
8	8	5	ONE	U2 (ISLAND/PLG)	23	25	40	MOTOWNPHILLY	BOYZ II MEN (MOTOWN)
9	6	15	I LOVE YOUR SMILE	SHANICE (MOTOWN)	24	28	39	GOOD VIBRATIONS	MARLY MARK (INTERSCOPE)
10	7	16	FINALLY	CECE PENISTON (A&M)	25	—	23	EMOTIONS	MARIAH CAREY (COLUMBIA)
11	10	7	BOHEMIAN RHAPSODY	QUEEN (HOLLYWOOD)	26	24	21	MYSTERIOUS WAYS	U2 (ISLAND/PLG)
12	9	8	MAKE IT HAPPEN	MARIAH CAREY (COLUMBIA)	27	17	40	I WANNA SEX YOU UP	COLOR ME BADD (GIANT)
13	13	11	I CAN'T DANCE	GENESIS (ATLANTIC)	28	27	40	NOW THAT WE FOUND LOVE	HEAVY D. & THE BOYZ (UPTOWN/MCA)
14	14	12	REMEMBER THE TIME	MICHAEL JACKSON (EPIC)	29	22	10	BOOM! I GOT YOUR BOYFRIEND	M.C. LUSCIOUS (AVENUE)
15	12	8	EVERYTHING CHANGES	KATHY TROCOLI (REUNION/GEFFEN)	30	19	7	YOU THINK YOU KNOW HER	CAUSE & EFFECT (SRC/ZOO)

Recurrents are titles which have appeared on the Hot 100 for 20 weeks and have dropped below the top 50.

HOT 100 A-Z

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
83 1-4-ALL-4-1 (Mike Ten, BMI/Biv Ten, ASCAP/K.Wales, ASCAP) HL	
12 ACHY BREAKY HEART (Millhouse, BMI/Polygram Int'l, ASCAP) HL	
17 ALL I WANT (Wet Sprocket, ASCAP/Sony Tunes, ASCAP) HL	
92 ALL SHOOK UP (FROM HONEYMOON IN VEGAS) (Elvis Presley, BMI/R&H, BMI) HL	
70 ALWAYS THE LAST TO KNOW (Polygram, ASCAP) HL	
2 BABY-BABY-BABY (Kear, BMI/Greenskirt, BMI)	
5 BABY GOT BACK (Polygram Int'l, ASCAP/Mix-A-Lot, BMI) HL	
35 BACK TO THE HOTEL (Promuse, BMI/Deep Groove, BMI/Vouges, BMI)	
89 BANG BANG (Longitude, BMI)	
21 THE BEST THINGS IN LIFE ARE FREE (Flyte Tyme, /Biv 10/Belated/Rated RT./Burbank Plaza, /MCA/ASCAP) WBM/HL	
54 BOOT SCOOTIN' BOOGIE (Alfred Avenue, BMI/Deerfield Court, BMI/Ronnie Dunn, BMI/Sony Tree, BMI) HL/WBM	
99 BRAINSTORMING (Mike Ten, BMI/Biv Ten, ASCAP) HL	
13 COME & TALK TO ME (EMI April, ASCAP/Across 110th Street, ASCAP/DeSwing Mob, ASCAP) WBM	
73 CONSTANT CRAVING (Bumstead, Socan/Zavion, Socan/Zomba, ASCAP)	
44 CROSSOVER (Paricken, ASCAP)	
45 DAMN I WISH I WAS YOUR LOVER (Broken Plate, ASCAP/Night Rainbow, ASCAP) HL	
60 DIVINE THING (Big Life, BMI/Warner-Tamerlane, BMI/Playful, BMI) WBM	
26 DO I HAVE TO SAY THE WORDS? (Badams, /Almo, /Zomba, /Testatyme, ASCAP) CPP	
80 DO IT TO ME (Speeding Bullet, ASCAP) CLM	
1 END OF THE ROAD (FROM BOOMERANG) (Kear, BMI/Ensign, BMI/Greenskirt, BMI) CPP	
37 EVEN BETTER THAN THE REAL THING (U2, ASCAP/Chappell & Co., ASCAP) HL	
41 EVERYBODY'S FREE (Peer, BMI) CPP	
24 FRIDAY I'M IN LOVE (Fiction, /Music Sales, ASCAP)	
86 GET WITH U (Curtis A Jones, ASCAP)	
87 GIVE IT AWAY (Moebetoblame, BMI)	
47 GIVE IT UP (EMI Blackwood, BMI/Get Out, BMI/Lentle, BMI/Smoochie, BMI/MCA, BMI/Aerostation, ASCAP) HL	
33 GIVE U MY HEART (Kear, BMI/Ensign, BMI/Greenskirt, BMI/Saba Seven, BMI) CPP	
7 GIVING HIM SOMETHING HE CAN FEEL (Warner-Tamerlane, BMI) WBM	
64 GOOD STUFF (More Gliss Now, BMI/Irving, BMI) CPP	
55 HAVE YOU EVER NEEDED SOMEONE SO BAD (Bludgeon Riffola, ASCAP/Zomba, ASCAP) HL	
69 THE HITMAN (BMG, ASCAP/Wax World, ASCAP/USA Import Antwerp, ASCAP) HL	
51 HOLD ON MY HEART (Anthony Banks, BMI/Philip Collins, PRS/Michael Rutherford, BMI/Hit & Run, ASCAP) WBM	
75 HONEY LOVE (Willesden, BMI/R.Kelly, BMI)	
6 HUMPIN' AROUND (Kear, BMI/Greenskirt, BMI/MCA, ASCAP/Bobby Brown, ASCAP/Stylz, ASCAP) HL	
31 IF YOU ASKED ME TO (Realsongs, ASCAP/U.A., ASCAP/EMI April, ASCAP) WBM	
40 I'LL BE THERE (Jobete, ASCAP/Stone Diamond, BMI) CPP	
66 I MISS YOU (Harrindur, BMI/Joe Public, BMI/Ensign, BMI) CPP	
90 IN THE CLOSET (Mijac, BMI/Warner-Tamerlane, BMI/Donril, ASCAP/Zomba, ASCAP) WBM	
34 I WANNA LOVE YOU (FROM CLASS ACT) (WB, ASCAP/Gradington, ASCAP/MCA, ASCAP/Warner-Tamerlane, ASCAP/Music Corp. Of America, BMI) HL/WBM	
56 I WILL REMEMBER YOU (Age To Age, ASCAP/Riverstone, ASCAP/Edward Grant, ASCAP/Yellow Elephant, ASCAP/Reunion, ASCAP) HL	
88 JAMES BROWN IS DEAD (Orla, Saban/BMG, ASCAP) HL	
28 JAM (Mijac, BMI/Warner-Tamerlane, ASCAP/Rene Moore, ASCAP/Bruce Sweden, ASCAP/Donril, ASCAP/Zomba, ASCAP/Virgin, ASCAP) WBM	
29 JESUS HE KNOWS ME (Anthony Banks, BMI/Philip Collins, PRS/Michael Rutherford, BMI/Hit & Run, BMI/Hidden Pun, BMI) WBM	
15 JUMP AROUND (T-Boy, ASCAP/Soul Assassins, ASCAP)	
53 JUMP! (Scully, ASCAP)	
79 JUS LYKE COMPTON (Protons, ASCAP/Way 2 Quik, ASCAP)	
8 JUST ANOTHER DAY (Estefan, ASCAP/Foreign Imported, BMI) CPP	
59 JUST FOR TONIGHT (Edward Grant, ASCAP/Yellow Elephant, ASCAP/Reunion, ASCAP/Dyad, BMI) HL	
93 KEEP IT COMIN' (DANCE TILL YOU CAN'T DANCE NO MORE!) (TCE, ASCAP/Cole-Civillies, ASCAP/Duranman, ASCAP/Virgin, ASCAP) WBM/HL	
16 KEEP ON WALKIN' (Last Song, /Third Coast, ASCAP)	
65 KICKIN' IT (D.A.R.P., ASCAP/Diva One, ASCAP/Polish, ASCAP/EMI April, ASCAP)	
10 LIFE IS A HIGHWAY (Falling Sky, ASCAP/BMG, ASCAP) HL	
81 LITHIUM (Virgin Songs, BMI/End Of Music, BMI) HL	
91 MAKE LOVE LIKE A MAN (Bludgeon Riffola, ASCAP/Zomba, ASCAP) HL	
61 MONEY CAN'T BUY YOU LOVE (Flyte Tyme, /Rated RT./Burbank Plaza, ASCAP)HL/WBM	
11 MOVE THIS (BMC, ASCAP/Bogam, ASCAP/Colgems-EMI, ASCAP) WBM	
49 MR. LOVERMAN (FROM DEEP COVER) (Worldwide Anchor, ASCAP/Gunsmoke, ASCAP/Pow Wow, ASCAP)	
39 MY LOVIN' (YOU'RE NEVER GONNA GET IT) (Two Tuff-Enuff, BMI/Irving, BMI) CPP	
71 NOBODY WINS IN THIS WAR (Dakota Kid, /Mondo Melodies, /Wood Monkey, ASCAP)	
57 NOT ENOUGH TIME (Polygram, ASCAP) HL	
50 NOTHING BROKEN BUT MY HEART (Realsongs, ASCAP) WBM	
3 NOVEMBER RAIN (Guns N' Roses, ASCAP) CLM	
14 THE ONE (Big Pig, /Warner Chappell, ASCAP) HL	
36 PEOPLE EVERYDAY (EMI Blackwood, BMI/Arrested Development, BMI) WBM	
23 PLEASE DON'T GO (Harrick, BMI/Longitude, BMI) WBM	
77 REAL LOVE (Topless, BMI/Chrysalis, BMI) CLM	
84 REAL LOVE (Music Corp. Of America, BMI/Second Generation Rooney Tunes, BMI)	
38 RESTLESS HEART (PPC, ASCAP/Pillarview B.V., BMI/Chrysalis, BMI) WBM/CLM	
76 RHYTHM IS A DANCER (Hanseatic, ASCAP/Songs Of	

Billboard.

FOR WEEK ENDING AUGUST 29, 1992

Top Singles Sales

Compiled from a national sample of PDS (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 ★ ★						
1	1	5	END OF THE ROAD	BOYZ II MEN (BIV 10/MOTOWN)	38	52	3	TEQUILA	A.L.T. (ATCO EASTWEST)
2	2	21	BABY GOT BACK	SIR MIX-A-LOT (DEF AMERICAN/REPRISE)	39	40	4	GIVE U MY HEART	BABYFACE/T. BRAXTON (LAFACE/ARISTA)
3	3	10	BABY-BABY-BABY	TLC (LAFACE/ARISTA)	40	34	6	JUS LYKE COMPTON	DJ QUIK (PROFILE)
4	4	10	NOVEMBER RAIN	GUNS N' ROSES (GEFFEN)	41	30	16	IF YOU ASKED ME TO	CELINE DION (EPIC)
5	5	17	ACHY BREAKY HEART	BILLY RAY CYRUS (MERCURY)	42	36	4	LITHIUM	NIRVANA (DGC)
6	6	8	THIS USED TO BE MY PLAYGROUND	MADONNA (SIRE/WARNER BROS.)	43	39	17	DAMN I WISH I WAS YOUR LOVER	SOPHIE B. HAWKINS (COLUMBIA)
7	11	9	JUMP AROUND	HOUSE OF PAIN (TOMMY BOY)	44	51	3	JUMP!	THE MOVEMENT (SUNSHINE/ARISTA)
8	14	3	HUMPIN' AROUND	BOBBY BROWN (MCA)	45	38	18	SOMETIMES I RHYME SLOW	NICE & SMOOTH (RAL/COLUMBIA)
9	7	14	LIFE IS A HIGHWAY	TOM COCHRANE (CAPITOL)	46	43	24	BOHEMIAN RHAPSODY	QUEEN (HOLLYWOOD)
10	9	8	STAY	SHAKESPEAR'S SISTER (LONDON/PLG)	47	53	3	ALL I WANT	TOAD THE WET SPROCKET (COLUMBIA)
11	8	14	JUST ANOTHER DAY	JON SECADA (SBK/ERG)	48	63	2	REAL LOVE	MARY J. BLIGE (UPTOWN/MCA)
12	15	9	MOVE THIS	TECHNOTRONIC (SBK/ERG)	49	65	3	1-4-ALL-4-1	EAST COAST FAMILY (BIV 10/MOTOWN)
13	12	10	GIVING HIM SOMETHING HE ...	EN VOUGUE (ATCO EASTWEST)	50	41	10	THEY REMINISCE OVER YOU	PETE ROCK & C.L. SMOOTH (ELEKTRA)
14	10	10	WARM IT UP	KRIS KROSS (RUFFHOUSE/COLUMBIA)	51	66	3	MONEY CAN'T BUY YOU LOVE	RALPH TRESHANT (PERSPECTIVE/A&M)
15	13	22	COME & TALK TO ME	JODECI (UPTOWN/MCA)	52	45	30	TEARS IN HEAVEN	ERIC CLAPTON (REPRISE)
16	17	8	BACK TO THE HOTEL	N2DEEP (PROFILE)	53	44	22	MY LOVIN' (YOU'RE NEVER ...)	EN VOUGUE (ATCO EASTWEST)
17	21	8	THE ONE	ELTON JOHN (MCA)	54	46	4	I MISS YOU	JOE PUBLIC (COLUMBIA)
18	16	22	UNOER THE BRIDGE	RED HOT CHILI PEPPERS (WARNER BROS.)	55	49	8	TAKE THIS HEART	RICHARD MARX (CAPITOL)
19	18	15	YOU REMIND ME	MARY J. BLIGE (UPTOWN/MCA)	56	64	4	TAKE ME IN YOUR ARMS	LIL SUZY (HIGH POWER/WARLOCK)
20	20	13	THE BEST THINGS IN LIFE ARE FREE	L. VANDROSS/J. JACKSON (PERSPECTIVE)	57	—	1	DO I HAVE TO SAY THE WORDS?	BRYAN ADAMS (A&M)
21	19	17	THEY WANT EFX	DAS EFX (ATCO EASTWEST)	58	48	12	SCENARIO	A TRIBE CALLED QUEST (JIVE)
22	22	13	WISHING ON A STAR	THE COVER GIRLS (EPIC)	59	55	9	WHEREVER I MAY ROAM	METALLICA (ELEKTRA)
23	—	1	SOMETIMES LOVE JUST AIN'T ...	PATTY SMYTH (MCA)	60	70	5	EVERYBODY'S FREE	ROZALLA (EPIC)
24	27	7	BOOT SCOOTIN' BOOGIE	BROOKS & DUNN (ARISTA)	61	50	16	HONEY LOVE	R. KELLY & PUBLIC ANNOUNCEMENT (JIVE)
25	23	12	KEEP ON WALKIN'	CECE PENISTON (A&M)	62	54	7	GOOD STUFF	THE B-52'S (REPRISE)
26	25	6	CROSSOVER	EPMD (RAL/CHAOS)	63	56	13	JUST FOR TONIGHT	VANESSA WILLIAMS (WING/MERCURY)
27	32	3	PEOPLE EVERYDAY	ARRESTED DEVELOPMENT (CHRYSALIS)	64	58	7	WHY	ANNIE LENNOX (ARISTA)
28	24	10	TOO FUNKY	GEORGE MICHAEL (COLUMBIA)	65	57	16	DO IT TO ME	LIONEL RICHIE (MOTOWN)
29	33	5	JAM	MICHAEL JACKSON (EPIC)	66	60	23	JAMES BROWN IS DEAD	L.A. STYLE (ARISTA)
30	26	13	MR. LOVERMAN	SHABBA RANKS (EPIC)	67	62	6	SEXY MF	PRINCE & THE N.P.G. (PAISLEY PARK/WB)
31	28	5	WE WILL ROCK YOU/WE ARE ...	QUEEN (HOLLYWOOD)	68	—	1	I WANNA LOVE YOU	JADE (GIANT)
32	47	2	SHE'S PLAYING HARD TO GET	HI-FIVE (JIVE/RCA)	69	61	8	BRAINSTORMING	M.C. BRAINS (MOTOWN)
33	35	8	PLEASE DON'T GO	K.W.S. (NEXT PLATEAU)	70	68	9	MAKE LOVE LIKE A MAN	DEF LEPPARD (MERCURY)
34	31	10	FRIDAY I'M IN LOVE	THE CURE (FICTION/ELEKTRA)	71	—	1	REAL LOVE	SLAUGHTER (CHRYSALIS/ERG)
35	37	9	TWILIGHT ZONE	2 UNLIMITED (RADIKAL/CRITIQUE)	72	59	3	STROBELITE HONEY	BLACK SHEEP (MERCURY)
36	29	22	JUMP	KRIS KROSS (RUFFHOUSE/COLUMBIA)	73	67	15	I WILL REMEMBER YOU	AMY GRANT (A&M)
37	42	2	SLOW DANCE (HEY MR. DJ)	R. KELLY & PUBLIC ANNOUNCEMENT (JIVE)	74	69	10	SO WHAT'CHA WANT	BEASTIE BOYS (CAPITOL)
					75	—	1	RESTLESS HEART	PETER CETERA (WARNER BROS.)

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

Logic, BMI/Intersong, ASCAP) HL	4 THIS USED TO BE MY PLAYGROUND (WB, ASCAP/Bleu Disque, ASCAP/Webo Girl, ASCAP/Shepsongs, ASCAP/MCA, ASCAP) WBM/HL
96 RIGHT NOW (Al B. Sure!, ASCAP/Willaire, ASCAP)	25 TOO FUNKY (Morrison Leahy, ASCAP/Chappell & Co., ASCAP/Dick Leahy, PRS) HL
97 SAD NEW DAY (EMI Blackwood, /It's CeeCeeTee, BMI)	52 TWILIGHT ZONE (Decos, SABAM)
85 SCENARIO (Zomba, ASCAP/Jazz Merchant, ASCAP/New School, ASCAP)	30 UNDER THE BRIDGE (Moebetoblame, BMI) MSC
19 SHE'S PLAYING HARD TO GET (Zomba, ASCAP/RHO, ASCAP) CPP	100 VICTIM OF THE GHETTO (Virgin, /Rom, /Black Doors, /Pecot, /TJ, ASCAP) HL
63 SLOW DANCE (HEY MR. DJ) (Willesden, BMI/R.Kelly, BMI/Zomba, ASCAP/310 Jammin', ASCAP)	20 WARM IT UP (EMI April, ASCAP/So So Def, ASCAP/House Of Fun, BMI) WBM
62 SLOW MOTION (Me Good, ASCAP/Howie Tee, BMI/Irvine, BMI) CPP	58 WE WILL ROCK YOU/WE ARE THE CHAMPIONS (Queen, BMI/Beechwood, BMI) WBM
82 SOMETIMES I RHYME SLOW (EMI April, ASCAP/Purple Rabbit, ASCAP) HL	43 WHEN I LOOK INTO YOUR EYES (Sony Tunes, ASCAP/Wocka-Wocka, ASCAP) HL
18 SOMETIMES LOVE JUST AIN'T ENOUGH (EMI Blackwood, BMI/Pink Smoke, BMI/WB, ASCAP/Hampstead Heath, ASCAP/War Bride, BMI) HL	74 WHERE DOES THAT LEAVE LOVE (Hit & Run, ASCAP/Tosha, ASCAP/Barbosa, ASCAP/Shapiro Bernstein & Co., ASCAP/Hit & Hold, ASCAP)
9 STAY (Polygram Int'l, ASCAP/EMI, ASCAP/Careers-BMG, BMI) WBM/HL	95 WHEREVER I MAY ROAM (Creeping Death, ASCAP) CLM
98 STROBELITE HONEY (Peep Bo, /Pri, ASCAP)HL	78 WHY (La Lennox, ASCAP/BMG, ASCAP) HL
67 TAKE ME IN YOUR ARMS (Tony Garcia, ASCAP/Hit And Run, ASCAP)	27 WISHING ON A STAR (May 12, BMI/Warner-Tamerlane, BMI) WBM
22 TAKE THIS HEART (Chi-Boy, ASCAP) CLM	72 WOULD I LIE TO YOU? (Virgin, BMI) HL
46 TENNESSEE (EMI Blackwood, BMI/Arrested Development, BMI) WBM	32 YOU REMIND ME (FROM STRICTLY BUSINESS) (WB, ASCAP/Stone Jam, ASCAP/Milteer, ASCAP) WBM
48 TEQUILA (Emerald Forest, /NEM, /BMG, BMI)HL	
94 THANK YOU (Andy Panda, ASCAP/World Of Andy, ASCAP/Moran, ASCAP/Sal-Ski, BMI)	
68 THEY REMINISCE OVER YOU (T.R.O.Y.) (Ness, Nitty & Capone, /Smooth Flowin', /Pete Rock, ASCAP)	
42 THEY WANT EFX (Straight Out Da Sewer, ASCAP/Donna-Dijon, BMI/EMI Blackwood (Canada),	

THE Billboard 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY

FOR WEEK ENDING
AUGUST 29, 1992



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION	
				*** No. 1 ***			
1	1	1	13	BILLY RAY CYRUS ▲ MERCURY 510635* (9.98 EQ/13.98) 12 weeks at No. 1	SOME GAVE ALL	1	
2	2	3	35	PEARL JAM ▲ 2 EPIC ASSOCIATED 47857*EPIC (10.98 EQ/15.98)	TEN	2	
3	3	2	20	KRIS KROSS ▲ 2 RUFFHOUSE 48710*/COLUMBIA (10.98 EQ/15.98)	TOTALLY KROSSED OUT	1	
4	4	5	7	SOUNDTRACK LAFACE 26006*/ARISTA (10.98/15.98)	BOOMERANG	4	
5	6	7	5	MEGADETH CAPITOL 98531* (10.98/15.98)	COUNTDOWN TO EXTINCTION	2	
6	5	4	11	MARIAH CAREY ▲ COLUMBIA 52758* (7.98 EQ/9.98)	MTV UNPLUGGED EP	3	
				*** TOP 20 SALES MOVER ***			
7	11	15	10	TEMPLE OF THE DOG A&M 5350* (9.98/13.98)	TEMPLE OF THE DOG	7	
8	9	9	47	RED HOT CHILI PEPPERS ▲ 2 WARNER BROS. 26681* (10.98/15.98)	BLOOD SUGAR SEX MAGIK	3	
9	7	6	8	SOUNDTRACK PERSPECTIVE 1004*/A&M (10.98/15.98)	MO' MONEY	6	
10	8	8	49	GARTH BROOKS ▲ 2 LIBERTY 96330* (10.98/15.98)	ROPIN' THE WIND	1	
11	20	20	8	ELTON JOHN MCA 10614* (9.98/15.98)	THE ONE	11	
12	12	17	48	GUNS N' ROSES ▲ 3 GEFLEN 24415 (10.98/15.98)	USE YOUR ILLUSION I	2	
13	10	12	53	METALLICA ▲ 5 ELEKTRA 61113 (10.98/15.98)	METALLICA	1	
14	14	25	3	HOUSE OF PAIN TOMMY BOY 1056* (10.98/15.98)	HOUSE OF PAIN	14	
15	19	18	25	TLC ▲ LAFACE 26003*/ARISTA (9.98/13.98)	O.O.O.O.O.H.H.H. . . ON THE TLC TIP	15	
16	17	19	21	EN VOGUE ▲ ATCO EASTWEST 92121* (10.98/15.98)	FUNKY DIVAS	8	
17	16	—	2	INXS ATLANTIC 82394* (10.98/15.98)	WELCOME TO WHEREVER YOU ARE	16	
18	25	31	20	ARRESTED DEVELOPMENT ● CHRYSALIS 21929*/ERG (9.98/13.98) 3 YEARS 5 MONTHS & 2 DAYS IN THE LIFE OF . . .		18	
19	15	16	102	GARTH BROOKS ▲ 2 LIBERTY 93866* (9.98/13.98)	NO FENCES	3	
20	22	22	38	BROOKS & DUNN ▲ ARISTA 18658* (9.98/13.98)	BRAND NEW MAN	20	
21	28	24	20	DEF LEPPARD ▲ 3 MERCURY 512185* (10.98 EQ/15.98)	ADRENALIZE	1	
				*** TOP DEBUT ***			
22	NEW ▶	1	1	DAMN YANKEES WARNER BROS. 45025* (10.98/15.98)	DON'T TREAD	22	
23	13	13	5	TOO SHORT JIVE 41467 (10.98/15.98)	SHORTY THE PIMP	6	
24	31	59	3	MARY J. BLIGE UPTOWN 10681*/MCA (9.98/15.98)	WHAT'S THE 411?	24	
25	21	10	5	CLINT BLACK RCA 66003* (10.98/15.98)	THE HARD WAY	8	
				*** POWER PICK ***			
26	40	43	39	U2 ▲ 3 ISLAND 510347/PLG (10.98 EQ/15.98)	ACHTUNG BABY	1	
27	18	11	4	DJ QUIK PROFILE 1430* (10.98/15.98)	WAY 2 FONKY	10	
28	27	27	14	THE BLACK CROWES ▲ THE SOUTHERN HARMONY & MUSICAL COMPANION DEF AMERICAN 26976*/REPRISE (10.98/15.98)		1	
29	24	23	40	GENESIS ▲ 2 ATLANTIC 82344* (10.98/15.98)	WE CAN'T DANCE	4	
30	29	45	7	SOUNDTRACK EPIC SOUNDTRAX 52476*/EPIC (10.98 EQ/15.98)	SINGLES	29	
31	23	14	3	EPMD RAL 52848/CHAOS (10.98 EQ/15.98)	BUSINESS NEVER PERSONAL	14	
32	26	28	28	SIR MIX-A-LOT ▲ DEF AMERICAN 26765*/REPRISE (9.98/15.98)	MACK DADDY	9	
33	33	40	51	JODECI ▲ UPTOWN 10198*/MCA (9.98/13.98)	FOREVER MY LADY	18	
34	32	29	14	ANNIE LENNOX ● ARISTA 18704* (10.98/15.98)	DIVA	23	
35	36	46	13	JON SECADA SBK 98845*/ERG (9.98/15.98)	JON SECADA	35	
36	34	33	11	VARIOUS ARTISTS ● TOMMY BOY 1053* (10.98/15.98) MTV: PARTY TO GO, VOL. 2		19	
37	37	35	47	NIRVANA ▲ 4 DGC 24425*/GEFFEN (9.98/13.98)	NEVERMIND	1	
38	30	30	11	WILSON PHILLIPS ▲ SBK 98924*/ERG (10.98/15.98)	SHADOWS AND LIGHT	4	
39	38	41	48	GUNS N' ROSES ▲ 3 GEFLEN 24420 (10.98/15.98)	USE YOUR ILLUSION II	1	
40	45	34	4	JOE SATRIANI RELATIVITY 1053* (10.98/15.98)	EXTREMIST	22	
41	39	37	69	MICHAEL BOLTON ▲ 5 COLUMBIA 46771 (10.98 EQ/15.98)	TIME, LOVE AND TENDERNESS	1	
42	42	39	60	BONNIE RAITT ▲ 4 CAPITOL 96111 (10.98/15.98)	LUCK OF THE DRAW	2	
43	43	38	20	WYONNNA ▲ CURB 10529*/MCA (10.98/15.98)	WYONNNA	4	
44	51	44	7	MARY-CHAPIN CARPENTER COLUMBIA 48881* (9.98 EQ/15.98)	COME ON COME ON	32	
45	49	61	20	CELINE DION ● EPIC 52473* (10.98 EQ/15.98)	CELINE DION	34	
46	50	55	17	TOM COCHRANE CAPITOL 97723* (9.98/13.98)	MAD MAD WORLD	46	
47	52	49	39	ENYA ▲ REPRISE 26775* (10.98/15.98)	SHEPHERD MOONS	17	
48	35	32	5	VARIOUS ARTISTS WARNER BROS. 26974* (12.98/18.98)	BARCELONA GOLD	32	
49	71	82	9	SPIN DOCTORS EPIC ASSOCIATED 47461*/EPIC (9.98 EQ/13.98)	POCKET FULL OF KRYPTONITE	49	
50	44	48	19	DAS EFX ● ATCO EASTWEST 91827* (9.98/13.98)	DEAD SERIOUS	16	
51	47	42	23	QUEEN ▲ HOLLYWOOD 61311*/ELEKTRA (10.98/16.98)	CLASSIC QUEEN	4	
52	55	57	14	INDIGO GIRLS ● EPIC 48865* (10.98 EQ/15.98)	rites of passage	21	
53	41	21	3	MORRISSEY SIRE 26994*/REPRISE (10.98/15.98)	YOUR ARSENAL	21	
54	56	58	48	OZZY OSBOURNE ▲ EPIC ASSOCIATED 46795*/EPIC (10.98 EQ/15.98)	NO MORE TEARS	7	

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
55	48	47	17	THE CURE ▲ FICTION 61309*/ELEKTRA (10.98/15.98)	WISH	2
56	46	36	9	FAITH NO MORE SLASH 26785*/REPRISE (10.98/15.98)	ANGEL DUST	10
57	68	65	9	FIREHOUSE ● EPIC 48615* (10.98 EQ/15.98)	HOLD YOUR FIRE	23
58	53	56	18	ZZ TOP ▲ WARNER BROS. 26846 (10.98/15.98)	GREATEST HITS	9
59	54	54	121	GARTH BROOKS ▲ 3 LIBERTY 90897 (9.98/13.98)	GARTH BROOKS	13
60	57	51	17	BEASTIE BOYS ● CAPITOL 98938 (10.98/15.98)	CHECK YOUR HEAD	10
61	74	81	8	TOAD THE WET SPROCKET COLUMBIA 47309 (9.98 EQ/13.98)	FEAR	61
62	60	50	8	THE B-52'S REPRISE 26995* (10.98/15.98)	GOOD STUFF	16
63	76	83	7	SHAKESPEAR'S SISTER LONDON 28266/PLG (9.98 EQ/13.98)	HORMONALLY YOURS	63
64	61	62	38	MICHAEL JACKSON ▲ 4 EPIC 45400 (10.98 EQ/15.98)	DANGEROUS	1
65	65	67	76	AMY GRANT ▲ 3 A&M 5321 (10.98/15.98)	HEART IN MOTION	10
66	66	66	66	BOYZ II MEN ▲ 4 MOTOWN 6320* (9.98/13.98)	COOLEYHIGHHARMONY	3
67	72	84	3	CHRIS LEDOUX LIBERTY 98818* (9.98/13.98) WHATCHA GONNA DO WITH A COWBOY		67
68	58	52	5	MINISTRY SIRE 26727*/WARNER BROS. (10.98/15.98)	PSALM 69	27
69	73	76	22	K.D. LANG SIRE 26840*/WARNER BROS. (10.98/15.98)	INGENUUE	55
70	62	60	10	SOUNDTRACK HOLLYWOOD 61334*/ELEKTRA (10.98/15.98)	SISTER ACT	40
71	70	64	47	BRYAN ADAMS ▲ 2 A&M 5367* (10.98/15.98) WAKING UP THE NEIGHBOURS		6
72	59	53	7	MC REN RUTHLESS 53802/PRIORITY (6.98/9.98) KIZZ MY BLACK AZZ		12
73	67	71	29	R. KELLY & PUBLIC ANNOUNCEMENT ● JIVE 41469 (9.98/13.98) BORN INTO THE '90'S		42
74	63	63	15	LIONEL RICHIE ● MOTOWN 6338* (10.98/15.98)	BACK TO FRONT	19
75	69	69	56	COLOR ME BADD ▲ 2 GIANT 24429*/REPRISE (9.98/15.98)	C.M.B.	3
76	83	110	3	EAST COAST FAMILY BIV 10 6352*/MOTOWN (9.98/13.98) EAST COAST FAMILY VOLUME ONE		76
77	105	109	16	SOPHIE B. HAWKINS COLUMBIA 46797* (9.98 EQ/13.98)	TONGUES AND TAILS	51
78	64	68	67	LORRIE MORGAN ● RCA 3021* (9.98/13.98)	SOMETHING IN RED	53
79	75	74	66	ALAN JACKSON ▲ ARISTA 8681* (9.98/13.98)	DON'T ROCK THE JUKEBOX	17
80	79	77	41	RICHARD MARX ▲ CAPITOL 95874* (10.98/15.98)	RUSH STREET	35
81	80	78	62	NATALIE COLE ▲ 4 ELEKTRA 61049 (13.98/16.98)	UNFORGETTABLE	1
82	NEW ▶	1	1	ALABAMA RCA 66044* (9.98/15.98)	AMERICAN PRIDE	82
83	NEW ▶	1	1	FREDDIE JACKSON CAPITOL 96859* (10.98/15.98)	TIME FOR LOVE	83
84	78	72	46	REBA MCENTIRE ▲ 2 MCA 10400* (10.98/15.98)	FOR MY BROKEN HEART	13
85	85	75	6	VARIOUS ARTISTS COLUMBIA 52826* (10.98 EQ/15.98)	RED HOT + DANCE	52
86	NEW ▶	1	1	HI-FIVE JIVE 41474* (10.98/15.98)	KEEP IT GOIN' ON	86
87	91	100	35	CYPRESS HILL ● RUFFHOUSE 47889/COLUMBIA (9.98 EQ/13.98)	CYPRESS HILL	31
88	86	85	45	SOUNDGARDEN ● A&M 5374 (9.98/13.98)	BADMOTORFINGER	39
89	101	91	50	SOUNDTRACK ▲ BEACON 10286*/MCA (10.98/15.98)	THE COMMITMENTS	8
90	84	79	6	MARTY STUART MCA 10596* (9.98/13.98)	THIS ONE'S GONNA HURT YOU	77
91	88	119	8	N2DEEP PROFILE 1427* (9.98/14.98)	BACK TO THE HOTEL	88
92	82	73	18	"WEIRD AL" YANKOVIC ● SCOTTI BROS. 75256* (9.98/13.98)	OFF THE DEEP END	17
93	92	97	130	ORIGINAL LONDON CAST ▲ POLYDOR 831563/PLG (10.98 EQ/15.98) PHANTOM OF THE OPERA HIGHLIGHTS		46
94	87	86	5	SHABBA RANKS EPIC 52443 (9.98 EQ/13.98)	ROUGH & READY-VOL. 1	78
95	81	70	52	VANESSA WILLIAMS ▲ WING 843522/MERCURY (10.98 EQ/15.98)	THE COMFORT ZONE	17
96	NEW ▶	1	1	RICKY VAN SHELTON COLUMBIA 52753* (10.98 EQ/15.98)	GREATEST HITS PLUS	96
97	95	80	20	BRUCE SPRINGSTEEN ▲ COLUMBIA 53000* (10.98 EQ/15.98)	HUMAN TOUCH	2
98	103	101	7	ERASURE MUTE 61386*/ELEKTRA (5.98/6.98)	ABBA-ESQUE	85
99	89	87	64	TRAVIS TRITT ▲ 2 WARNER BROS. 26589* (9.98/15.98)	IT'S ALL ABOUT TO CHANGE	22
100	102	122	3	GEORGE THOROGOOD EMI 97718*/ERG (10.98/15.98)	BADDEST OF THE BAD	100
101	100	95	92	MADONNA ▲ 3 SIRE 26440*/WARNER BROS. (13.98/18.98) THE IMMACULATE COLLECTION		2
102	124	116	26	SOUNDTRACK ▲ REPRISE 26805* (10.98/15.98)	WAYNE'S WORLD	1
103	99	89	42	HAMMER ▲ 3 CAPITOL 98151 (10.98/15.98)	TOO LEGIT TO QUIT	2
104	109	124	10	THE SOUP DRAGONS BIG LIFE 513178*/MERCURY (9.98 EQ/13.98)	HOTWIRED	104
105	93	96	18	SPICE 1 JIVE 41481* (9.98/13.98)	SPICE 1	82
106	98	92	39	SOUNDTRACK ▲ WALT DISNEY 60618* (8.98/14.98)	BEAUTY & THE BEAST	19
107	104	104	27	JOHN ANDERSON BNA 61029* (9.98/13.98)	SEMINOLE WIND	64
108	106	103	29	CECE PENISTON A&M 5381* (9.98/13.98)	FINALLY	70
109	113	102	17	SLAUGHTER CHRYSALIS 21911*/ERG (10.98/15.98)	WILD LIFE	8

○ 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.

VINCE GILL



COHOST OF THE 1992 COUNTRY MUSIC AWARDS

NOMINATED FOR FIVE CMA AWARDS

ENTERTAINER OF THE YEAR

SINGLE OF THE YEAR - "LOOK AT US"

SONG OF THE YEAR - "LOOK AT US"

MALE VOCALIST OF THE YEAR

MUSIC VIDEO OF THE YEAR - "LOOK AT US"

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THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
110	96	99	49	TESLA ● GEFEN 24424 (9.98/15.98)	PSYCHOTIC SUPPER	13
111	111	106	22	TORI AMOS ATLANTIC 82358* (10.98/15.98)	LITTLE EARTHQUAKES	54
112	108	111	128	THE BLACK CROWES ▲ ³ DEF AMERICAN 24278/REPRISE (9.98/13.98)	SHAKE YOUR MONEY MAKER	4
113	94	93	20	MARK CHESNUTT MCA 10530* (9.98/15.98)	LONGNECKS & SHORT STORIES	68
114	97	88	8	ERIC B. & RAKIM MCA 10594 (9.98/15.98)	DON'T SWEAT THE TECHNIQUE	22
115	110	107	31	HAL KETCHUM ● CURB 77450* (9.98/13.98)	PAST THE POINT OF RESCUE	45
116	90	—	2	FASTER PUSSYCAT ELEKTRA 61124* (10.98/15.98)	WHIPPED	90
(117)	RE-ENTRY	39	TECHNOTRONIC ▲ SBK 93422*/ERG (9.98/15.98)	PUMP UP THE JAM - THE ALBUM	10	
118	118	118	5	PAT METHENY GEFEN 24468* (9.98/13.98)	SECRET STORY	110
(119)	NEW ►	1	SOUNDTRACK COLUMBIA 48196* (10.98 EQ/15.98)	HONEYMOON IN VEGAS	119	
120	117	115	118	VAN MORRISON ▲ MERCURY 841970 (9.98 EQ/15.98)	THE BEST OF VAN MORRISON	41
121	107	90	10	PETE ROCK & C.L. SMOOTH ELEKTRA 60948* (10.98/15.98)	MECCA AND THE SOUL BROTHER	43
122	121	98	20	BRUCE SPRINGSTEEN ▲ COLUMBIA 53001* (10.98 EQ/15.98)	LUCKY TOWN	3
123	112	108	32	SAMMY KERSHAW MERCURY 510161* (9.98 EQ/13.98)	DON'T GO NEAR THE WATER	97
124	114	114	64	DIAMOND RIO ● ARISTA 8673* (9.98/13.98)	DIAMOND RIO	83
125	122	120	23	AARON TIPPIN ● RCA 61129* (9.98/13.98)	READ BETWEEN THE LINES	50
126	116	113	13	KISS ● MERCURY 848037* (10.98 EQ/15.98)	REVENGE	6
127	119	105	20	LYLE LOVETT CURB 10475*/MCA (9.98/15.98)	JOSHUA JUDGES RUTH	57
128	120	121	59	TRISHA YEARWOOD ▲ MCA 10297* (9.98/13.98)	TRISHA YEARWOOD	31
129	128	112	4	SONIC YOUTH DGC 24485/GEFFEN (12.98/15.98)	DIRTY	83
(130)	NEW ►	1	DOUG STONE EPIC 52436* (9.98 EQ/13.98)	FROM THE HEART	130	
131	126	132	9	BILLY DEAN SBK 96728*/ERG (9.98/13.98)	BILLY DEAN	123
132	127	127	31	SUZY BOGDUSS LIBERTY 95847* (9.98/13.98)	ACES	95
133	123	117	23	YANNI PRIVATE MUSIC 82096* (10.98/15.98)	DARE TO DREAM	32
134	129	134	59	TANYA TUCKER ● LIBERTY 95562* (9.98/13.98)	WHAT DO I DO WITH ME	48
135	125	125	102	QUEENSRYCHE ▲ ² EMI 92806/ERG (9.98/15.98)	EMPIRE	7
136	130	130	163	MICHAEL BOLTON ▲ ⁴ COLUMBIA 45012 (9.98 EQ/15.98)	SOUL PROVIDER	3
137	131	133	7	NAJEE EMI 99400*/ERG (10.98/15.98)	JUST AN ILLUSION	107
138	141	142	49	KENNY LOGGINS COLUMBIA 46140* (9.98 EQ/13.98)	LEAP OF FAITH	71
(139)	172	—	2	THE BRAND NEW HEAVIES DELICIOUS VINYL 92178*/ATLANTIC (9.98/13.98)	HEAVY RHYME EXPERIENCE	139
(140)	157	149	30	TRACY LAWRENCE ● ATLANTIC 82326* (9.98/13.98)	STICKS & STONES	71
(141)	170	—	24	SOUNDTRACK ● SOUL 10462*/MCA (10.98/15.98)	JUICE	17
142	134	128	5	JOE COCKER CAPITOL 97801* (10.98/15.98)	NIGHT CALLS	111
143	77	26	20	BODY COUNT ● SIRE 26878*/WARNER BROS. (9.98/13.98)	BODY COUNT	26
144	143	141	50	NAUGHTY BY NATURE ▲ TOMMY BOY 1044* (9.98/14.98)	NAUGHTY BY NATURE	16
145	135	139	17	GEORGE STRAIT ● MCA 10532* (10.98/15.98)	HOLDING MY OWN	33
146	115	94	5	DANZIG DEF AMERICAN 26914*/REPRISE (9.98/15.98)	DANZIG III HOW THE GODS KILL	24
147	145	162	39	TEVIN CAMPBELL ● QWEST 26291*/WARNER BROS. (9.98/15.98)	T.E.V.I.N.	38
148	136	140	11	TROOP ATLANTIC 82393* (10.98/15.98)	DEEPA	78
149	133	129	36	MR. BIG ▲ ATLANTIC 82209* (9.98/13.98)	LEAN INTO IT	15
150	146	163	38	BLACK SHEEP ● MERCURY 848368 (9.98 EQ/13.98)	A WOLF IN SHEEP'S CLOTHING	30
151	132	131	48	MARIAH CAREY ▲ ³ COLUMBIA 47980 (10.98 EQ/15.98)	EMOTIONS	4
152	139	146	7	SUICIDAL TENDENCIES EPIC 48864* (10.98 EQ/15.98)	ART OF REBELLION	52
153	148	168	89	NINE INCH NAILS ● TVT 2610 (9.98 EQ/13.98)	PRETTY HATE MACHINE	75
154	137	136	69	DWIGHT YOAKAM ● REPRISE 26344* (9.98/13.98)	IF THERE WAS A WAY	96
155	149	150	170	BONNIE RAITT ▲ ³ CAPITOL 91268 (9.98/15.98)	NICK OF TIME	1

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
156	155	157	47	A TRIBE CALLED QUEST ● JIVE 1418* (9.98/13.98)	LOW END THEORY	45
157	140	144	75	R.E.M. ▲ ⁴ WARNER BROS. 26496 (9.98/15.98)	OUT OF TIME	1
(158)	173	169	21	OTTMAR LIEBERT + LUNA NEGRA EPIC 47848* (10.98 EQ/15.98)	SOLO PARA TI	94
159	152	155	61	VAN HALEN ▲ ² WARNER BROS. 26594* (10.98/15.98)	FOR UNLAWFUL CARNAL KNOWLEDGE	1
160	147	151	76	VINCE GILL ▲ MCA 10140* (9.98/13.98)	POCKET FULL OF GOLD	37
161	150	152	6	D.J. MAGIC MIKE & M.C. MADNESS CHEETAH 9412* (7.98/9.98)	TWENTY DEGREES BELOW ZERO	149
162	158	143	30	UGLY KID JOE ▲ STARDOG 68823*/MERCURY (6.98 EQ/10.98)	AS UGLY AS THEY WANNA BE	4
(163)	182	193	13	NEIL DIAMOND COLUMBIA 52703* (17.98 EQ/31.98)	GREATEST HITS 1966-1992	100
164	159	154	41	STEVIE RAY VAUGHAN & DOUBLE TROUBLE ▲ EPIC 47390 (9.98 EQ/13.98)	SKY IS CRYING	10
165	154	165	25	PANTERA ATCO EASTWEST 91758* (10.98/15.98)	VULGAR DISPLAY OF POWER	44
(166)	178	191	4	PETER CETERA WARNER BROS. 26894* (10.98/15.98)	WORLD FALLING DOWN	166
167	153	145	11	QUEEN HOLLYWOOD 61104*/ELEKTRA (14.98/22.98)	LIVE AT WEMBLEY	53
168	166	164	15	RICKY VAN SHELTON COLUMBIA 46854* (5.98 EQ/9.98)	DON'T OVERLOOK SALVATION	122
(169)	179	186	227	ORIGINAL LONDON CAST ▲ ² POLYDOR 831273/PLG (17.98 EQ/31.98)	PHANTOM OF THE OPERA	33
170	168	161	16	DAVID SANBORN ELEKTRA 61272* (10.98/15.98)	UPFRONT	117
(171)	NEW ►	1	VARIOUS ARTISTS SBK 80070/ERG (9.98/15.98)	RAVE 'TIL DAWN	171	
172	163	159	79	ENIGMA ▲ CHARISMA 86224* (9.98/13.98)	MCMXC A.D.	6
173	164	171	47	HARRY CONNICK, JR. ▲ COLUMBIA 48685* (10.98 EQ/15.98)	BLUE LIGHT, RED LIGHT	17
(174)	195	—	3	RODNEY CROWELL COLUMBIA 47985* (9.98 EQ/13.98)	LIFE IS MESSY	170
175	167	166	44	JAMES TAYLOR ● COLUMBIA 46038* (10.98 EQ/15.98)	NEW MOON SHINE	37
176	138	138	22	MELISSA ETHERIDGE ● ISLAND 512120*/PLG (10.98 EQ/15.98)	NEVER ENOUGH	21
177	161	167	66	PAULA ABDUL ▲ ³ CAPTIVE 86210*/VIRGIN (10.98/15.98)	SPELLBOUND	1
178	171	176	4	L7 SLASH 26784*/WARNER BROS. (9.98/13.98)	BRICKS ARE HEAVY	171
179	162	158	120	WILSON PHILLIPS ▲ ⁵ SBK 93745*/ERG (9.98/13.98)	WILSON PHILLIPS	2
180	160	153	27	MATTHEW SWEET ZOO 11015* (9.98/13.98)	GIRLFRIEND	100
(181)	185	199	13	JIMMY BUFFETT MARGARITAVILLE 10613*/MCA (39.98/58.98)	BOATS BEACHES BARS & BALLADS	68
182	144	123	5	VARIOUS ARTISTS WARNER BROS. 45009* (10.98/15.98)	SONGS FROM "COOL WORLD"	89
(183)	RE-ENTRY	10	SANTANA POLYDOR 513197*/PLG (9.98 EQ/15.98)	MILAGRO	102	
184	176	181	6	SOUNDTRACK COLUMBIA 52919* (10.98 EQ/15.98)	A LEAGUE OF THEIR OWN	159
185	169	172	40	DOUG STONE ● EPIC 45303* (5.98 EQ/9.98)	DOUG STONE	97
186	181	180	16	ARC ANGELS DGC 24465/GEFFEN (9.98/13.98)	ARC ANGELS	127
187	187	188	40	COLLIN RAYE ● EPIC 47468* (9.98 EQ/13.98)	ALL I CAN BE	54
188	142	126	7	BLACK SABBATH REPRISE 26965 (10.98/15.98)	DEHUMANIZER	44
189	177	192	27	TECHMASTER P.E.B. NEWTOWN 2208* (9.98/14.98)	BASS COMPUTER	132
190	188	194	30	SOUNDTRACK ● REPRISE 26794* (10.98/15.98)	RUSH	24
191	175	160	12	MICHELLE WRIGHT ARISTA 18685* (9.98/13.98)	NOW & THEN	126
192	165	148	8	DEEE-LITE ELEKTRA 61313 (10.98/15.98)	INFINITY WITHIN	67
(193)	NEW ►	1	ELVIS PRESLEY ● RCA 66050* (69.98/84.98)	KING OF ROCK 'N' ROLL - THE COMPLETE '50'S MASTERS	193	
(194)	200	—	2	HELMET INTERSCOPE 92162*/ATLANTIC (9.98/13.98)	MEANTIME	194
(195)	RE-ENTRY	58	SEAL ● SIRE 26627*/WARNER BROS. (9.98/13.98)	SEAL	24	
196	183	185	93	PHIL COLLINS ▲ ATLANTIC 82157 (14.98/19.98)	SERIOUS HITS...LIVE!	11
(197)	NEW ►	1	BOB JAMES/EARL KLUGH WARNER BROS. 26939* (10.98/15.98)	COOL	197	
198	156	137	9	AL JARREAU REPRISE 26849* (10.98/15.98)	HEAVEN AND EARTH	105
(199)	NEW ►	1	SASS JORDAN IMPACT 10524*/MCA (9.98/15.98)	RACINE	199	
200	191	183	45	JOHN MELLENCAMP ▲ MERCURY 510151* (10.98 EQ/15.98)	WHENEVER WE WANTED	17

TOP ALBUMS A-Z (LISTED BY ARTISTS)

Paula Abdul 177	Peter Cetera 166	En Vogue 16	Alan Jackson 79	John Mellencamp 200	Bonnie Raitt 42, 155	Singles 30	U2 26
Bryan Adams 71	Mark Chesnutt 113	Enigma 172	Bob James/Earl Klugh 197	Metallica 13	Collin Raye 187	Sister Act 70	Ugly Kid Joe 162
Alabama 82	Tom Cochrane 46	Enya 47	Al Jarreau 198	Ministry 68	Red Hot Chili Peppers 8	Wayne's World 102	Van Halen 159
Tori Amos 111	Joe Cocker 142	EPMD 31	Jodeci 33	Lorrie Morgan 78	Lionel Richie 74	The Soup Dragons 104	Ricky Van Shelton 96, 168
John Anderson 107	Natalie Cole 81	Erasure 98	Elton John 11	Morrissey 53	Pete Rock & C.L. Smooth 121	Spice 1 105	VARIOUS ARTISTS
Arc Angels 186	Phil Collins 196	Eric B. & Rakim 114	Sass Jordan 199	Van Morrison 120	David Sanborn 170	Spin Doctors 49	Barcelona Gold 48
Arrested Development 18	Color Me Badd 75	Melissa Etheridge 176	R. Kelly & Public Announcement 73	Mr. Big 149	Bruce Springsteen 97, 122	Bruce Springsteen 97, 122	MTV: Party To Go, Vol. 2 36
The B-52's 62	Harry Connick, Jr. 173	Faith No More 56	Sammy Kershaw 123	N2Deep 91	Doug Stone 130, 185	Doug Stone 130, 185	Rave 'Til Dawn 171
Beastie Boys 60	Rodney Crowell 174	Faster Pussycat 116	Hal Ketchum 115	Najee 137	George Strait 145	George Strait 145	Red Hot + Dance 85
The Black Crowes 28, 112	The Cure 55	Firehouse 57	Kiss 126	Naughty By Nature 144	Marty Stuart 90	Marty Stuart 90	Songs From "Cool World" 182
Black Sabbath 188	Cypress Hill 87	Genesis 29	Kris Kross 3	Nine Inch Nails 153	Suicidal Tendencies 152	Suicidal Tendencies 152	Stevie Ray Vaughan & Double Trouble 164
Black Sheep 150	Billy Ray Cyrus 1	Janet Jack 160	L7 178	Nirvana 37	Matthew Sweet 180	Matthew Sweet 180	James Taylor 175
Clint Black 25	Damn Yankees 22	Amy Grant 65	k.d. lang 69	ORIGINAL LONDON CAST	Sir Mix-A-Lot 32	Sir Mix-A-Lot 32	Techmaster P.E.B. 189
Mary J. Blige 24	Danzig 146	Guns N' Roses 12, 39	Tracy Lawrence 140	Phantom Of The Opera 169	Slaughter 109	Slaughter 109	Technotronic 117
Body Count 143	Das EFX 50	Hammer 103	Chris LeDoux 67	Phantom Of The Opera	Sonic Youth 129	Sonic Youth 129	Temple Of The Dog 7
Suzy Bogguss 132	Billy Dean 131	Sophie B. Hawkins 77	Annie Lennox 34	Highlights 93	Soundgarden 88	Soundgarden 88	Tesla 110
Michael Bolton 41, 136	Deee-Lite 192	Def Leppard 21	Ottmar Liebert + Luna Negra 158	Ozzy Osbourne 54	Beauty & The Beast 106	Beauty & The Beast 106	George Thorogood 100
Boyz II Men 66	Def Leppard 21	Diamond Rio 124	Kenny Loggins 138	Pantera 165	Boomerang 4	Boomerang 4	Aaron Tippin 125
The Brand New Heavies 139	Neil Diamond 163	House Of Pain 14	Lyle Lovett 127	Pearl Jam 2	The Commitments 89	The Commitments 89	TLC 15
Brooks & Dunn 20	Celine Dion 45	Indigo Girls 52	Madonna 101	CeCe Peniston 108	Honeymoon In Vegas 119	Honeymoon In Vegas 119	Toad The Wet Sprocket 61
Garth Brooks 10, 19, 59	D.J. Magic Mike & M.C. Madness 161	INXS 17	Richard Marx 80	Elvis Presley 193	Justice 141	Justice 141	Too Short 23
Jimmy Buffett 181	DJ Quik 27	Freddie Jackson 83	Reba McEntire 84	Queen 51, 167	A League Of Their Own 184	A League Of Their Own 184	A Tribe Called Quest 156
Tevin Campbell 147	East Coast Family 76	Michael Jackson 64	MC Ren 72	Queensryche 135	Mo'Nique 9	Mo'Nique 9	Travis Tritt 99
Mariah Carey 6, 151			Megadeth 5	R.E.M. 157	Rush 190	Rush 190	Troop 148
Mary-Chapin Carpenter 44			Pat Metheny 118				Tanya Tucker 134

Taxi Service Go-Between For Songwriters & Labels

■ BY BARBARA DAVIES

NEW YORK—Industry executives looking for new songwriting talent often find themselves buried under avalanches of cassettes from aspiring composers. The songwriters themselves face slim odds of getting their music heard, as well as the chance of losing money and melodies to a "song shark."

With those problems in mind, engineer/producer Mike Laskow recently founded Taxi, an on-line computer service styled like classified ads and created to match artists' recordings with industry reps' needs.

For a yearly membership fee (base price ranges from \$299.95 to \$499.95, varying with an artist's position in the industry) and a \$5 submission fee per tape, Taxi will serve as a liaison between the songwriter and label executives. It receives demo tapes, screens them according to a label's requirements, and forwards them to the proper A&R executive. Record companies can advertise with the Woodland Hills, Calif.-based service and receive tapes at no cost, Laskow says.

To ensure that no one mistakes Taxi for a fly-by-night song mill and to keep the service from getting buried in tapes, Laskow used some of his own business contacts to enlist the aid of industry members

with strong track records in fields ranging from production to jingle-writing. John Braheny of the L.A. Songwriters Showcase and producer Jeff "Skunk" Baxter are among the current Taxi consultants.

These industry reps serve as "prescreeners" who listen to tapes submitted by Taxi members, Laskow says. "We came up with the idea to use prescreeners to keep the [A&R] execs from being inundated. And we open doors for some kid in Peoria, Illinois. He could be the next Nirvana, but he doesn't have access to the industry because most people don't take unsolicited tapes."

Those artists whose tapes don't make the cut receive a critique of their work by the screeners, Laskow says.

But half of Taxi's industry clients still prefer to screen their own tapes, Laskow says, which means all tapes sent in response to an ad will make it to the requestor.

Taxi is running well so far, Laskow says, though it's still early to tell what kind of results the service will bring.

"The amateur stuff has been remarkably good. But it's still too new to tell [success stories]," Laskow says. "We don't claim to get them signed. We will get them in the door—that's success."

Creation's McGee Explains Pact With Sony Indie's Founder Says Joint Venture Good For Sales

■ BY JEFF CLARK-MEADS

LONDON—Creation Records, first home of Jesus And Mary Chain, My Bloody Valentine, and Primal Scream, says there is a simple reason for its new joint venture with Sony Music U.K. (Billboard, Aug. 22). "The intention is to sell more records," states Creation founder and managing director Alan McGee.

Under the joint-venture deal between the two London-based companies, McGee, along with partner Dick Green, has been promised continuing control of Creation.

In a rare interview, McGee says that his license deals with the majors in the U.S. are successful, but

those with indie companies in Europe lag behind. It is his belief that Sony's handling of his product outside the U.K. and U.S. will improve effectiveness. In the U.K., Creation will continue to be distributed by independent company Pinnacle.

In the U.S., Creation acts Jesus And Mary Chain, My Bloody Valentine, and Primal Scream are licensed to Sire; Teenage Fanclub is with Geffen; the Boo Radleys are with Columbia; Sugar is with Rykodisc, Medicine is with Def American, and Swervedriver is with A&M.

At the completion of each of those deals, the rights will revert to Creation and subsequent releases will then be handled by Sony. Informa-

tion on when those agreements expire was not forthcoming from either Sony or Creation. However, the license for Germany, Switzerland, and Austria comes to term in May, and in Japan and France the current agreements terminate in September 1994.

Sony U.K. chairman Paul Russell says the licenses were an element in the deal, but were not critical. However, he adds, "The main factor was the opportunity to get into bed with Alan McGee."

McGee says he had several other offers from different majors. Asked why he sought such a liaison, he replies, "The music business is a business where if you don't go forward you go backward."

"This company has grown from eight years ago when I used to fold album sleeves in my house; it was a hobby business then."

He says the money injected by Sony—both as an unspecified initial sum and in the form of longer-term considerations—will be used for increased marketing and A&R efforts.

The Creation/Sony venture appears to strike a psychological blow to the U.K. indie business. McGee is undisturbed: "I totally believed in the indie thing and I still believe in it."

"But, we never grew up on the post-punk, brown-rice thing that Rough Trade did. We always wanted to be successful and they always wanted to be politically correct."

The U.K. indie scene has changed dramatically following the demise of Rough Trade Distribution early last year. A number of labels, notably PWL and Rhythm King, have partnered with majors, while Factory Records has also made it known it is looking for a trading partner.

McGee, who acknowledges the influence of Creation in the indie sector, says he does not believe his agreement with Sony is a template for the future of the larger independent labels.

"We aren't setting ourselves up as the model for others to emulate or follow," he states.

SONY U.K. CHAIRMEN TO CONTROL COLUMBIA, EPIC

(Continued from page 8)

made in February 1990, when Sony Music (then CBS Records) split into four divisions. "Had the [British] economy been brilliant and everybody had been making pots of money and selling millions of records, it would not have been conducive to change," he says.

"When times are hard, you have to look at the way your business is structured and put your best people—which Tim and Andy are, unquestionably—where they're going to be most effective. It's like a soccer team: If you've got 16 great players, you can play them all over the place and swap them around, depending on the opposition. We've got tough opposition—in this case, the economy."

Burdened by a stubborn recession, the U.K. music market—according to British Phonographic Industry statistics—lost 5.9% of its album unit volume in the 12 months to June, compared with the previous year. Sony Music's share of the album market as a company slipped by more than 30% during the same period—based on ERA/Gallup figures—from more than 12% to less than 10%. Among labels, Columbia maintained its leadership of the album market in the year to June, but its share tumbled by almost 24%. Epic was not placed in the top 10 labels.

Russell says the industry as a whole is suffering, with no immediate improvement likely. "If I thought this was a short-term problem, I doubt we would have been this radical [in the reorganization]. I don't think it is short-term. Nothing indicates to me that come Sept. 1 or Oct. 1, the No. 1 album

in the U.K. is going to start selling 30,000-40,000 copies a week, as opposed to the 15,000-20,000 it is selling at the moment."

In addition, the Sony Music chairman notes British repertoire is facing extreme difficulty overseas. "Out of the top 20 best-selling albums in the U.K. last year, only two were debut albums: Beverley Craven [on Epic] and Seal [on ZTT/WEA]. Neither sold albums internationally up to expectations. We sold 600,000 to 700,000 with Beverley here, and whereas once we would have sold 2 million to 3 million outside the U.K., we sold another 600,000. The same applied to Seal. That album didn't catch fire as Warner must have hoped."

In his new post, Bowen will assume some responsibilities handled by Russell and will pursue the company's diversification program. This has seen Sony take equity in a concert venue (the Milton Keynes Bowl, with Pace), theater (a couple of London shows), movies (Kenneth Branagh's Renaissance Films), and a recording studio (the Hit Factory). In his new slot, Stephens assumes duties for the international marketing of U.K. and European repertoire outside the country of origin for Sony Music International, based at its London offices.

Sony Music Entertainment (U.K.) has annual revenues "well in excess of" \$480 million, according to Russell. It has 42 acts on its roster—the most (about 20) on Columbia—and employs 773 people across all its operations, including manufacturing. This compares with 900 at the end of 1989.

SACEM Rejects Levy Fears

PARIS—Jean-Loup Tournier, director general of French authors society SACEM, has rejected as "completely without foundation" charges made by Monique Goyens of the European Bureau of Consumers Assns. that France is faced with "complex problems" in distributing the income from the blank-tape levy.

The charges were made during a committee meeting on legal affairs at the European Parliament and have brought the response from Tournier that collection and distribution of the blank-tape levy is the least costly of all such operations.

He also denies the claim that there is a considerable amount of undistributed money held by Sorecop and Co-

pie France, the societies responsible, respectively, for the administration of the levy on audio- and videotapes.

Tournier says in the five years following the passing of the new French Copyright law July 3, 1985, Sorecop collected a total of 420.8 million francs (\$85 million) and Copie France, 1.23 billion francs (\$298 million).

Distribution of the audio levy is as follows: one-half to authors and one-quarter each to performers and producers. As for the video levy, distribution is one-third each to authors, performers, and producers.

Administration costs of Sorecop are 1.1% of income, and they are slightly less for Copie France.

MIKE HENNESSEY

VJN Sees Hefty 2nd-Qtr. Loss Cites Repositioning As The Box

■ BY DON JEFFREY

NEW YORK—Video Jukebox Network Inc., the interactive music video television channel, reports expenses related to its repositioning as The Box produced a second-quarter loss more than double that of last year.

For the three months ended June 30, the Miami-based company's net deficit was \$1.25 million on revenues of \$3.35 million, compared with a loss of \$458,000 on revenues of \$3.98 million in the same period last year.

Andrew Orgel, the company's president, says VJN has "streamlined staffing and cut back a number

of expenses to begin to stabilize its business." He declined to go into more detail.

On May 27, the network began promoting itself as The Box, emphasizing a wider mix of programming and a new look. Early results have been positive, according to the company. Viewer revenues for the 30-day period beginning May 27 were 12% higher than in the previous 30 days. And a five-market Nielsen survey shows the network's rating improved to 1.1 in June from 0.7 in March.

To continue its expansion, the company says it is seeking financing, either through the sale of debt or equity or via a joint venture, and that it is considering selling some assets, possibly its 15 low-power television stations.

Orgel says Video Jukebox has held talks with record companies on possible financing deals. "It's a terrific opportunity for music companies to get involved in our business," he says. He notes the network's value as "a vehicle for exposing artists."

The company reports an operating loss of \$708,000 before noncash expenditures such as amortization, depreciation, and stock compensation. Last year, it posted a \$105,000 operating profit.

Another reason for the loss, Orgel says, is the company made "fairly large affiliate payments to cable companies as part of our revenue sharing. Those payments continue to get higher as we grow."

But he adds, "Although the results for the second quarter are not overly positive, the indicators the company is getting are."

FOR THE RECORD

An article in the Aug. 22 edition of Billboard stated incorrect information about WEA Corp.'s CD packaging rebate program. The program is actually a flat rebate of 22.5 cents offered across the board on all full-length CD product purchased between June 29, 1992, and March 31, 1993.

A story about Billy Ray Cyrus in the Aug. 22 issue misquoted label consultant Richard Wootton, who compiled the "New Stars From The Heartland" album. According to Wootton, PolyGram did not participate in the album because it was part of a U.K. Country Music Assn. campaign in which the label was not involved.

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Blossoming. Although Gin Blossoms have not yet hit the national chart, in the Mountain region—the Arizona quintet's home turf—its A&M album, "New Miserable Experience," emerges as the No. 1 Heatseeker. "Hey Jealousy" is

getting play from KDG (The Edge) Dallas, Phoenix outlets KUPD and KUKQ, and three Denver stations.



Mob Scene. Atlanta-based Highland Place Mobsters charge ahead 69-58 on Hot R&B Singles with "Let's Get Naked." The Box started playing the original video of that song 18 weeks ago and added a new rap version 11 weeks ago. Radio action in Los Angeles, Pittsburgh, Houston, and Charlotte, N.C., is fueling sales.



Day Of The Jackyl. Jackyl, another Atlanta-based group, is the latest find from hot Geffen A&R star John David Kalodner. In their backyard, the South Atlantic region, the loud rockers roar in at No. 1 among Heatseekers, while entering the national list at No. 24. The act has been added by MTV's "Headbangers Ball" and KQLZ (Pirate Radio) Los Angeles.

ON THE TOP: The top 10 of the Heatseekers chart is heating up, with all but one of those acts showing an increase in sales. There are four bullets in the top 10, a higher-than-usual number for this chart. L7, which had a very slim lead over the No. 2 position last week, pads its lead a bit this week... Of the artists on last week's Heatseekers list, the one who shows by far the greatest increase is **Brian McKnight**, who jumps 15-7 on a 39% gain.

ON THE TUBE: Two female newcomers who are identified by single names, Capitol's **Bemshi** and Epic's **Rozalla**, each got recent shots on late-night TV. Bemshi, whose album hit stores Aug. 11, got a shot on "The Tonight Show" Aug. 14, while Rozalla, the No. 23 Heatseeker, hit "The Arsenio Hall Show" Aug. 17... At pay-for-play music video channel The Box, Warlock's **Lil Suzy** ranked No. 3 nationally for the week ending Aug. 14, while Effect/Luke's **Poison Clan** was No. 4... Windham Hill Jazz artist **Andy Narell** is one of the few human beings who can say he is a jazz steelpan player. He has been joined at various live dates by a camera crew shooting film for a fall segment on "CBS Sunday Morning." He has also shot interviews for CNN and BET.

ON THE ROAD: **Sass Jordan**, in her 10th week on Heatseekers, debuts on The Billboard 200. She's doing a swing through Canada with **Bryan Adams**, **Extreme**, and **Steve Miller**, and, starting Sept. 10, she'll warm up seven U.S. dates for **Joe Cocker**. Also on her agenda is a Sept. 15 show with **Bob Dylan**, and three of her own September dates: Austin, Texas (17), El Paso, Texas (19), and Phoenix (20)... **Helmet**, which moves 200-194 on The Billboard 200, kicks off a slate of dates with **Faith No More** Sept. 15... **Praxis/Zoo** guitar slinger **Sonny Landreth** is getting busy with some road work, starting with the Bumbershoot festival in Seattle, Sept. 4; warming up a **Robert Cray** show, Sept. 5, in Portland; playing the West Fest in Copper Mountain, Colo., Sept. 6; and doing a show in Estes

Park, Colo., Sept. 7... Rite-Off's the **Badlees** warmed up **Webb Wilder** Aug. 13 in New York and headlined their own date Aug. 16 in Ithica, N.Y. The Badlees will do an in-store concert at Keystone Music Exchange, Saturday (29) in Mechanicsburg, Pa., and, on the evening of that same date, will record and videotape

a live show at Club Met in Harrisburg, Pa.

UPCOMING: On Sept. 1, Capricorn's **Widespread Panic** hits the shelves with a longform video, "Live From The Georgia Theatre," on Warner Reprise Video. The 34-minute program was shot during a date in Athens, Ga., the band's hometown... **Anxious/Charisma** act **Curve** releases an EP compilation in the U.S. Nov. 1. The collection will include the contents of the band's three U.K. EPs—"Cherry," "Frozen," and "Blindfold"—along with an additional cut.

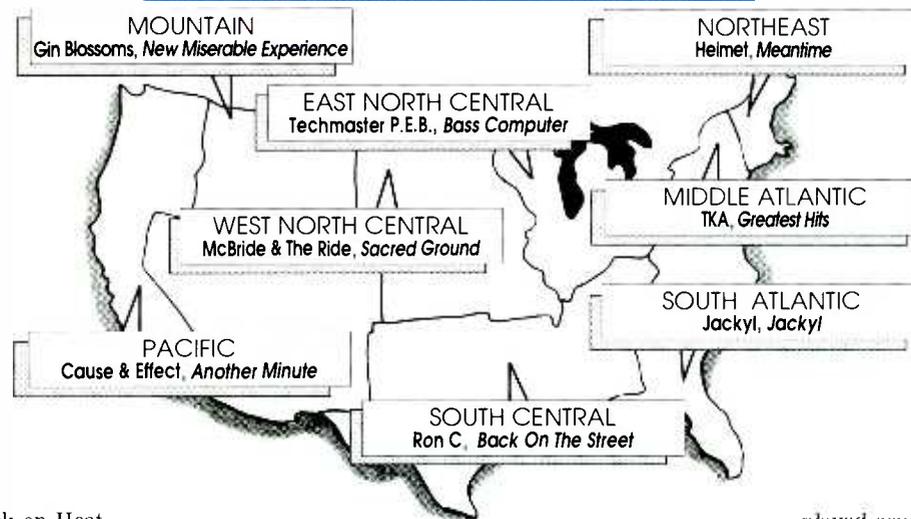
NIGHT AT THE PALACE: Popular Uprisings hit The Palace in L.A. Aug. 14 to see Heatseeker graduate **Arrested Development**, Heatseeker **Me Phi Me**, and potential Heatseeker **Subject To Change** play the last night on the first leg of Arrested Development's U.S. tour. The crowd was thick with critics and industry types—including the members of Epic's **Sun 60**—and the general consensus seemed to be that all three acts hit their marks. Oddly, though, it seemed the group that was most mentioned in conversations throughout the night wasn't even there. 4th & B'way's the **Disposable Heroes Of Hiphoprisy**, who

played several dates with Development, had originally been slated to play that night, but had pulled out in order to do sets on the new U2 tour; I cannot tell you how many times I heard people say, "You know, Disposable Heroes were supposed to play here..." That said, replacement Subject To Change drew lots of raves from those assembled.

Subject, signed to Capitol, features **Cree Summer**, a worthy singer who is a cast member of NBC's "A Different World." The band just started recording its first album, with Paul Fox, who has recorded XTC, producing. It is due in early 1993.

Popular Uprisings is prepared by Geoff Mayfield with assistance from Roger Fitton.

REGIONAL HEATSEEKERS #1's



THE REGIONAL ROUNDUP

Rotating top-10 lists of best-selling titles by new & developing artists.

EAST NORTH CENTRAL	SOUTH ATLANTIC
1. Techmaster P.E.B., Bass Computer	1. Jackyl, Jackyl
2. Sass Jordan, Racine	2. Brian McKnight, Brian McKnight
3. Bass Patrol, The Kings Of Bass	3. Bass Boy, I Got The Bass
4. Bass Boy, I Got The Bass	4. Super Cat, Don Dada
5. Helmet, Meantime	5. McBride & The Ride, Sacred Ground
6. Brian McKnight, Brian McKnight	6. Confederate Railroad, Confederate Railroad
7. Cracker, Cracker	7. Poison Clan, Clan's Rally
8. L7, Bricks Are Heavy	8. Techmaster P.E.B., Bass Computer
9. Saigon Kick, Lizard	9. 2 Unlimited, Get Ready
10. The Men, The Men	10. L7, Bricks Are Heavy

BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
1	1	17	L7 SLASH 26784*/WARNER BROS. (9.98/13.98)	BRICKS ARE HEAVY
2	4	18	ARC ANGELS DGC 24465/GEFFEN (9.98/13.98)	ARC ANGELS
3	3	35	TECHMASTER P.E.B. NEWTOWN 2208* (9.98/14.98)	BASS COMPUTER
4	5	8	HELMET INTERSCOPE 92162*/ATLANTIC (9.98/13.98)	MEANTIME
5	6	10	SASS JORDAN IMPACT 10524*/MCA (9.98/15.98)	RACINE
6	2	17	BASS BOY NEWTOWN 2209* (9.98/14.98)	I GOT THE BASS
7	15	7	BRIAN MCKNIGHT MERCURY 848605* (9.98 EQ/13.98)	BRIAN MCKNIGHT
8	9	16	MCBRIDE & THE RIDE MCA 54356* (9.98/13.98)	SACRED GROUND
9	7	8	2 UNLIMITED RADIKAL 15407*/CRITIQUE (9.98/13.98)	GET READY
10	11	5	ME PHI ME RCA 61036* (9.98/13.98)	ONE
11	13	18	BASS PATROL JOEY BOY 3004 (8.98/13.98)	THE KINGS OF BASS
12	8	7	RON C PROFILE 1431* (9.98/15.98)	BACK ON THE STREET
13	10	27	CAUSE & EFFECT SRC 11019*/ZOO (9.98/13.98)	ANOTHER MINUTE
14	12	45	PRIMUS INTERSCOPE 91659*/ATLANTIC (9.98/13.98)	SAILING THE SEAS OF CHEESE
15	16	11	SAIGON KICK THIRD STONE 92158*/ATLANTIC (10.98/15.98)	LIZARD
16	20	16	CONFEDERATE RAILROAD ATLANTIC 82335* (9.98/15.98)	CONFEDERATE RAILROAD
17	18	3	LORENZO ALPHA INTERNATIONAL 781000*/PLG (9.98 EQ/13.98)	LORENZO
18	17	18	CRACKER VIRGIN 86264* (9.98/13.98)	CRACKER
19	19	9	SUPER CAT COLUMBIA 52435 (9.98/13.98)	DON DADA
20	14	20	TKA TOMMY BOY 1040* (9.98/16.98)	GREATEST HITS

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	29	2	A.L.T. & LOST CIVILIZATION ATCO EASTWEST 92182* (10.98/15.98)	ANOTHER LATIN TIMEBOMB
22	24	17	BLUES TRAVELER A&M 5308 (9.98/13.98)	BLUES TRAVELER
23	23	5	ROZALLA EPIC 52897 (9.98 EQ/13.98)	EVERYBODY'S FREE
24	—	1	JACKYL GEFFEN 24489* (9.98/13.98)	JACKYL
25	22	3	ART PORTER VERVE FORECAST 511877*/VERVE (9.98 EQ/13.98)	POCKET CITY
26	30	3	LEMONHEADS ATLANTIC 82397* (7.98/11.98)	IT'S A SHAME ABOUT RAY
27	26	45	CURTIS STIGERS ARISTA 18660* (9.98/13.98)	CURTIS STIGERS
28	21	18	THE JESUS AND MARY CHAIN DEF AMERICAN 26830*/WARNER BROS. (10.98/15.98)	HONEY'S DEAD
29	32	27	SMASHING PUMPKINS CAROLINE 1705* (9.98/13.98)	GISH
30	28	45	NEMESIS PROFILE 1411 (9.98/14.98)	MUNCHIES FOR YOUR BASS
31	25	11	K-SOLO ATLANTIC 82388* (9.98/15.98)	TIME'S UP
32	37	2	HIGHLAND PLACE MOBSTERS LAFACE 26004*/ARISTA (9.98/13.98)	1746DCCA30035
33	27	6	THE MEN POLYDOR 511987*/PLG (9.98/13.98)	THE MEN
34	38	3	MOTHER LOVE BONE POLYDOR 843191*/PLG (7.98 EQ/11.98)	APPLE
35	33	17	POISON CLAN EFFECT 3006*/LUKE (9.98/15.98)	POISONOUS MENTALITY
36	31	14	HARDLINE MCA 10586* (9.98/13.98)	DOUBLE ECLIPSE
37	35	12	MARTINA MCBRIDE RCA 66002* (9.98/13.98)	THE TIME HAS COME
38	—	1	DJ MADNESS AND DR. BOOM PANDISC 8818 (9.98/14.98)	ULTIMATE BASS TRAX VOLUME ONE
39	—	22	MARCIA GRIFFITHS ISLAND 842334*/PLG (9.98 EQ/13.98)	CAROUSEL
40	34	25	ROLLINS BAND IMAGO 21006* (9.98/13.98)	END OF SILENCE

SWINDEL TAKES ON QWEST PRESIDENT POST

(Continued from page 10)

"The staff size right now is 10-12 people," Swindel says. "In the beginning, I envision the bolstering of the A&R team and bringing in a couple of national promotion people. Then I will staff according to the product flow. We'll see where the holes are and staff to the needs of the company."

The planned growth under Swindel's direction is an apparent response to Qwest's recent successes. Within the last year, the label has scored four gold albums—Keith Washington's "Make Time For Love," Tevin Campbell's "T.E.V.I.N.," the Winans' "Return," and the "Boyz N The Hood" soundtrack.

Before the end of the year, the company will also issue the soundtracks for the musical "Sarafina!" and the Spike Lee biographical film "Malcolm X."

The Qwest talent roster has also grown: Current signees include Cafe Black Soul, Dori Caymmi, Andrae Crouch, Double Z, Ian Dyer,

Force One Network, Herbie Hancock, Milt Jackson, Native Soul, New Order, One Blu Shu, the Other Two, Wanda Ramos, Derrick Shezbie, and Justin Warfield.

Swindel says the Qwest roster is "hovering around 20 artists. That is probably an optimum size for a while. The roster is really viable, so there's not a lot I see changing right away."

Louise Velazquez, who had temporarily helmed Qwest's administrative functions, continues as president of Quincy Jones Productions.

Before Swindel's five years at Virgin, the industry veteran had held several key industry posts, including that of VP marketing at Island Records and executive sales positions at A&M Records.

In a prepared statement, Jones said, "Qwest Records has been gathering momentum over the past few years, and Jim Swindel's strong leadership now provides us with the missing piece of the puzzle."

RICHIE LEAVES MOTOWN FOR MERCURY

(Continued from page 12)

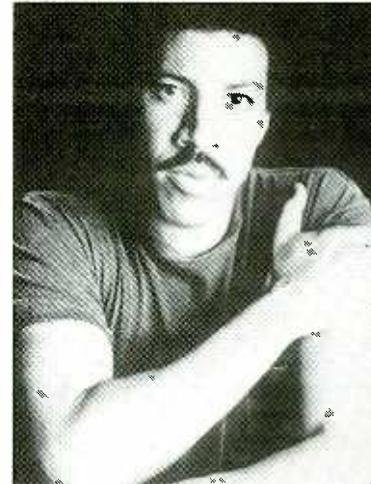
for 20 years and we at Motown wish him much success in his new endeavor with PolyGram."

Richie, who is managed by Freddy DeMann, began to look for a new arrangement before his contract with Motown expired. While a number of other labels expressed interest, he says he chose Mercury because of his longstanding acquaintance with Eckstine and because of Mercury's evolving roster and worldwide reach. "They're in the process of building and growing. I like that better than being with a fat cat," he says.

By switching to Mercury, Richie remains within the PolyGram family, since both Mercury and Motown are distributed by PGD here and PolyGram affiliates abroad. Richie's future output will be handled overseas by Polydor, which also markets Motown product abroad.

"Back To Front," Richie's current Motown album, has reportedly sold more than 3 million copies worldwide. A best-of collection featuring past solo hits and three new tracks, the album is currently at No. 74 on the Billboard 200 and has been certified gold.

A singer, songwriter, and keyboardist, Richie began his recording career with six college buddies in the Tuskegee, Ala.-based group the Commodores, which was formed in 1970 and was signed to Motown in 1972. The group logged numerous top 10 R&B hits, including six No. 1 R&B singles. Among the Commodores tunes written by Richie were two No.



RICHIE

1 pop singles, "Three Times A Lady" and "Still."

Richie left the group for a solo career with Motown in 1981 and began to rack up an impressive string of top 10 pop singles, including "Endless Love" with Diana Ross, "All Night Long (All Night)," "Hello," "Say You, Say Me," and "Dancing On The Ceiling." According to Motown, Richie's solo albums—1982's "Lionel Richie," 1983's "Can't Slow Down," and 1986's "Dancing On The Ceiling"—have sold a total of 25 million copies worldwide.

Eckstine says Richie's first project for Mercury should be completed by spring 1993. "We have a lot of fun stuff up our sleeve, productionwise," says Eckstine. "He has a lot of tunes he's been writing over the course of the past 10 years."

"There will be some Lionel that we recognize, but I get to put on my rocket suit," says Richie of his forthcoming material. "I have always looked at my career as being an incredible playground, and now that I've gathered the troops together I'm at that stage where I need another 'All Night Long' where people say 'I can't believe that's Lionel Richie!'"

GN'R & METALLICA RESCHEDULE 4 STADIUM DATES

(Continued from page 12)

stretches into the fall football season, efforts to reschedule dates have encountered only one roadblock so far, in Vancouver, where the B.C. Place stadium was unavailable.

Three August shows in Columbia, S.C., Foxboro, Mass., and Minneapolis were earlier postponed as a result of voice problems plaguing Axl Rose. They have been rescheduled for Sept. 7, 11, and 15, respectively. These and later rescheduled dates will create a conflict for opening act Faith No More, which is due to begin its own

headlining tour on Sept. 15.

After Hetfield's accident in Montreal, the two bands announced postponement of three shows in Toronto, Denver, and San Diego. A new date has been announced only for Toronto on Sept. 13, although no problems are anticipated in the other two cities.

Meanwhile, venues are re-examining their security plans in the wake of a melee at Montreal's Olympic Stadium that erupted when Rose left the stage early, reportedly because of voice problems. While the majority of

the stadium's 53,000 fans left without incident, approximately 2,000 fans caused an estimated \$300,000-\$400,000 in damage, a venue spokeswoman says.

However, venue officials elsewhere say they do not plan to beef up security, because last year's riot at a Guns N' Roses concert in St. Louis had prompted plans for maximum security before the Montreal incident.

BETWEEN THE BULLETS



by Geoff Mayfield

AREA CODE 206: Aside from the continuing lead by Billy Ray Cyrus, who scores his 12th week at No. 1 on The Billboard 200, the biggest story at the top of that chart is the continuing influence of the Seattle scene. Pearl Jam, which bullets again at No. 2, scores a 12% gain over the previous week, impressive because it is hard for an act at the top of this chart to score double-digit increases. And, the 2-year-old "Temple Of The Dog," which features several Seattle stars, including members of Pearl Jam, wins the week's Top 20 Sales Mover with a 22% gain. It now seems funny that some of the local industryites who attended the Northwest Area Music Assn. confab in March were worried about an impending backlash against the Seattle scene.

FOOTNOTE: Another strong performer from the Seattle scene is the "Singles" soundtrack. Although it gets pushed back to No. 30, the title sees better than a 9% increase. Had it not been for a strong comeback by U2 and a high debut by Damn Yankees (No. 22), this title would have moved up a spot.

ROAD TO RICHES: Touring benefits several titles on The Billboard 200 and Top Pop Catalog charts, the most notable case being U2. Its recent dates in the New York area, which kicked off the supergroup's outdoor U.S. tour, spark a 35% gain and the week's Power Pick. On the catalog chart, U2's "The Joshua Tree" jumps 20-16, while "War" re-enters at No. 32. Meanwhile, the double-fisted Elton John/Eric Clapton dates are also stirring action. John's latest, on a 19% sales hike, leaps 20-11, that album's peak to date. And, on the catalog list, Clapton's "Time Pieces—The Best Of Eric Clapton" ends a 15-week run at No. 1 by Enya's "Watermark."

GROOVE TUBE: "The Commitments" will hit cable Sept. 1, but precast ads placed by MCA spark an early rebound (101-89), and a 22% increase, by that movie's soundtrack. The home video debut of "Wayne's World" spurs a 34% increase and a 124-102 bounce for that film's soundtrack. And, the "Juice" soundtrack, which re-entered last week in the wake of its home video debut, surges 170-141.

DETAILS: Contrary to what you read here last week, Bobby Brown's new one won't debut until the week after next. Its release was pushed back from Aug. 18 to Tuesday (25). As a result of that change, you can bet next week's Top Debut will be awarded to Travis Tritt. As was mentioned last week, we have moved Technotronic (No. 117) from Top Pop Catalog to The Billboard 200. Had we moved it last week, it would have re-entered at No. 152. In light of the title's renewed popularity, the price of its CD has been lifted from \$13.98 to \$15.98.

BARCELONA LEFTOVERS: I wonder if Freddie Mercury, the late Queen front man, ever imagined he would land on our classical charts. Well, "Barcelona," a set he recorded several years ago with Montserrat Caballe, debuts on the Classical Crossover chart at No. 15. Another title impacted by the recent Olympics telecasts is "From The Official Barcelona Games Ceremony," which also features Caballe. It moves 15-4 on Top Classical Albums.

Paul, Hastings Law Firm Expands 5 N.Y. Entertainment Attorneys Join

BY BRUCE BUCKLEY

NEW YORK—Five attorneys from the New York-based law firm Milgrim, Thomajan & Lee specializing in the field of international property law, including entertainment and high technologies, have joined the offices here of Los Angeles-based firm Paul, Hastings, Janofsky & Walker.

The attorneys in the move are Charles Ortner, chairman of the Computer Law Division of the American Bar Assn. and attorney for several major artists, such as Madonna, Living Colour, and Sting; Roger M. Milgrim, whose work in intellectual properties includes authoring "Trade Secrets" (1967) and "Licensing" (1991); Alfred T. Lee, who is a member of the trademark, copyright, and unfair competition bar; George L. Graff, who specializes in software litigation; and Samuel D. Rosen, who handles trademark law cases. Twenty of their colleagues will also join in the move.

The recent addition will increase the size of Paul, Hastings, Janofsky, & Walker's New York-area legal staff to more than 100. The firm employs approximately 400 attorneys in its Los Angeles, Atlanta, Tokyo, Washington, D.C.,

New York, and Stamford, Conn., offices.

Milgram & Lee's numerous entertainment clients will enlarge Paul, Hastings' list, which has already included MCA, Geffen Records, Walt Disney, and Warner/Chappell Music.

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19	Chicago, IL	Old Town School
20	Detroit, MI	Festival of the Arts
25	Minneapolis, MN	Cedar Cultural Center
26	Sioux Falls, SD	Jeske Fine Arts Center
Oct. 10	Philadelphia, PA	Theater of the Living Arts
16	Cleveland, OH	Ford Auditorium
17	Pittsburgh, PA	Graffiti
18	Charleston, WV	Capitol Plaza Theater
21	N. Hampton, MA	Iron Horse Tavern
23	Cambridge, MA	Sanders Theater
24	Portland, ME	First Parish Church
25	Albany, NY	Eighth Step Coffeehouse
Nov. 6	Boulder, CO	Fox Theater
7	Salt Lake City, UT	Bryant Intermediate School
10	West Hollywood, CA	The Troubador
12	Nevada City, CA	Miner's Foundry
13	Arcata, CA	Humbolt Brewing Company
14	Reno, NV	Lawlor Events Center
15	San Francisco, CA	Great American Music Hall
19	Seattle, WA	Backstage
21	Portland, OR	Melody Ballroom

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The Billboard Bulletin...

Irv Lichtman is on vacation. Billboard Bulletin was edited this week by Thom Duffy.

CUT TO 'THE CHASE'

Following CEMA Distribution's announcement that the CD version of Garth Brooks' upcoming "The Chase" album will carry an unprecedented \$16.98 list, the distributor has warned accounts it "will not support customer advertising that promotes a manufacturer's suggested retail list price for the CD configuration of less than \$11.85." According to a CEMA letter dated Aug. 17, the company is also "considering extending this policy to other price points in the future and would appreciate any comments [accounts] may have." CEMA president Russ Bach comments, "This is in support of our customers who were concerned about lowball pricing on the Garth Brooks CD. While we cannot dictate at what price any retailer sells music, we can say that we will not support advertising below \$11.85."

NEW GERMAN VID CHANNEL DUE

Germany's answer to MTV was due to be officially announced Aug. 21 in Cologne at PopKomm, the German music conference. The project, a tightly kept secret, will involve German music delivered to consumers via cable, in competition with MTV Europe. Those behind the plan are the PopKomm organization and a number of as-yet-undisclosed media partners.

MCA WINS ROUND IN CHESS SUIT

MCA Records scored a victory Aug. 19 in the first round of its lawsuit against industry veteran Marshall Sehorn over rights to the Chess Records catalog, which MCA purchased from Sugar Hill Records in 1985. Sehorn had maintained that Sugar Hill president Joe Robinson granted him licenses to some Chess masters in a 1976 agreement. But at the trial, Los Angeles Superior Court Judge Abby Soven excluded Robinson as a witness and refused to allow the purported licensing agreement to be admitted as evidence. Soven ultimately ruled that MCA could file for a declaratory judgment against Sehorn.

FADER IN FOCUS

Mercury Records director of A&R Bruce Carbone will helm a new dance/hip-hop offshoot label, Fader Records. The label will focus primarily on 12-inch singles and EPs, and will be distributed by ILS, the independent distribution system of PolyGram Inc. Mercury will handle promotion and marketing. Initial signings include Paula Brion, Jazzy, and Jaz-b-Lat'n. Carbone is expected to maintain his Mercury gig while operating Fader.

DOHERTY TO EPIC

Bulletin hears Ged Doherty, formerly of London-based Invisible Management, has joined Epic Records in New York as VP of in-

ternational marketing.

SONY MUSIC SALES UP

Sony's worldwide music entertainment sales shot up 9.9% to \$801 million during its fiscal first quarter, ended June 30, the company reports.

FAREWELL TO FARNON

Christine Farnon, whose involvement with the National Academy of Recording Arts and Sciences dates back to the founding of the organization, has retired, says NARAS president/CEO Michael Greene. Most recently, Farnon held the position of NARAS executive VP, administered the academy's Hall of Fame Awards, and was a trustee of the NARAS Foundation. She received a Trustees Grammy Award this past February. "There is no way to express our appreciation for her life's work and dedication to NARAS," says Greene.

COPS DROP COMPLAINT

The Boston Police Patrolman's Assn. has withdrawn plans to file civil and criminal charges against Time Warner Inc., Ice-T, and Almighty RSO (Billboard, Aug. 15) after police union members reportedly called the action against "cop hating music" a waste of union dues. The suit was prepared at the urging of Oliver North's Freedom Alliance and Florida attorney Jack Thompson.

Hat Trick (Plus!) For A Talented Trio

THE RED-HOT TEAM of L.A. Reid, Babyface, and Daryl Simmons wrote and produced three of the top 10 singles on the Hot 100 and four of the top 10 hits on the Hot R&B Singles chart. Reid, Babyface, and Simmons are the first individual or team to write and produce three concurrent top 10 pop hits since 1978, when Barry, Robin, and Maurice Gibb masterminded the Bee Gees' "Saturday Night Fever" blitz.

Boyz II Men's "End Of The Road" and TLC's "Baby-Baby-Baby" lock up the top two spots on the Hot 100 for the third straight week, while Bobby Brown's "Humpin' Around" vaults from No. 11 to No. 6. All three singles are also posted in the top 10 on the R&B chart, as is Babyface's "Give U My Heart" (featuring Toni Braxton), which jumps to No. 33 on the Hot 100.



by Paul Grein

FAST FACTS: Billy Ray Cyrus'

"Some Gave All" heads The Billboard 200 for the 12th week, the longest run for a debut album since Vanilla Ice's "To The Extreme" reigned for 16 weeks in 1990-91. Cyrus' album bests Mariah Carey's eponymous debut, which logged 11 weeks at No. 1 in 1991.

For the second week in a row, Pearl Jam factors in three of the top 30 albums on The Billboard 200. The band's double-platinum debut album, "Ten," holds at a bulleted No. 2; the "Temple Of The Dog" project, which features four members of Pearl Jam, jumps from No. 11 to No. 7; and the "Singles" soundtrack, which features a Pearl Jam track, ranks No. 30.

Elton John lands his highest-charting album in more than 15 years as "The One" jumps to No. 11 on The Billboard 200. It's the pop veteran's best showing since 1976, when "Blue Moves" hit No. 3. The title

track holds at No. 14 on the Hot 100 and tops the Hot Adult Contemporary chart for the sixth straight week.

Damn Yankees' sophomore album, "Don't Tread," is the top new entry on The Billboard 200 at No. 22. The band's eponymous debut album reached No. 13 in 1990 and spawned the gold single "High Enough."

Patty Smyth could be headed for her biggest hit to date as "Sometimes Love Just Ain't Enough" leaps from No. 43 to No. 18 in its third week on the Hot 100.

It's Smyth's first top 40 single since 1984, when she sang lead on Scandal's top 10 hit "The Warrior."

Def Leppard's "Have You Ever Needed Someone So Bad"—the third single from "Adrenalize"—vaults from No. 94 to No. 55 in its second week on the Hot 100. "Let's Get Rocked," the album's lead single, went top 15, but the follow-up, "Make Love Like A Man," stalled at No. 36.

The Elvis Presley five-CD set "The King Of Rock'n'Roll/The Complete 50's Masters" enters The Billboard 200 at No. 193. The King has been charting with multidisc retrospectives since 1970, when the four-disc "Worldwide 50 Gold Award Hits, Vol. 1" reached No. 45. Ten years later, the eight-disc "Elvis Aron Presley" cracked the top 30; in 1984, the six-disc "Elvis—A Golden Celebration" hit No. 80... The "Honeymoon In Vegas" soundtrack, a collection of Presley classics performed by such stars as Billy Joel, Ricky Van Shelton, Bono, and Amy Grant, enters the chart at No. 119.

Despite glowing press, Lindsey Buckingham's "Out Of The Cradle" drops off The Billboard 200 after eight weeks.



Artist of the Month—October

Bob Marley

Songs of Freedom

COMING
SEPTEMBER
22

SONGS OF FREEDOM is the definitive Bob Marley retrospective, featuring both classics and rarities from throughout his extraordinary career.

From 1962's urgent, caustic, "Judge Not" to the poignant and spiritual "Redemption Song" recorded at his final concert in 1980, SONGS OF FREEDOM contains 78 songs, many previously unreleased.

The collection also features a lavish 64 page color booklet with carefully detailed track listings, photographs and fascinating track by track anecdotal information.

Available in a four cassette or **numbered limited edition** four CD boxed set.



Coming soon on home video: TIME WILL TELL, a new feature length film biography that includes interview clips and rare concert footage.



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The New Album and Home Video, featuring

Tears In Heaven • Layla • Signe • Before You Accuse Me • Hey Hey •

Lonely Stranger • Nobody Knows You When You're Down & Out •

Running On Faith • Walkin' Blues • Alberta • San Francisco Bay Blues •

Malted Milk • Old Love • Rollin' & Tumblin'

Album Produced by Russ Titelman • Video Directed by Milton Lage and Produced by Alex Coletti

For MTV: Executive Producer: Joel Gallen • Management: Roger Forrester



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