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FOLLOWS PAGE 46

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

JULY 25, 1992

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THE SPOTLIGHT TURNS TO FREEDOM IN THE ARTS

Wife's Crusade Has Music Biz Wary Of Gore

BY THOM DUFFY

NEW YORK—Following the selection of Sen. Albert Gore, D-Tenn., as the Democratic Vice Presidential nominee, some music industry figures say they would like the Clinton-Gore ticket to detail its position on freedom in the arts, especially in light of the lyric crusade of the senator's wife, Tipper Gore.

That crusade was launched several years ago by the Parents' Music Resource Center, which Tipper Gore helped found. She remains a board member of the group, which in 1985 compelled the music industry to begin placing parental warning stickers on albums containing explicit lyrics.

"I'd like a written position paper from Clinton" on the issue, says Irving Azoff, the president of Gi-

ant Records and a critic of the music industry's 1990 voluntary lyric-labeling agreement. (That pact was a further step taken by the record companies in response to the threat of mandatory labeling laws in a dozen states.) Azoff says he has been in contact with the Clinton camp and is refraining from any further comment on the Demo-
(Continued on page 70)

Police, Time Warner Face Off Over 'Cop Killer'

BY CHRIS MORRIS

LOS ANGELES—The controversy over Ice-T's metal song "Cop Killer" boiled over at a raucous July 16 Time Warner shareholders meeting, as company president and co-CEO Gerald Levin confronted angry stockholders and law enforcement officers about the song.

Addressing a packed ballroom at

the Regent Beverly Wilshire Hotel in Beverly Hills, Calif., Levin reiterated his defense of the Body Count track. He attempted to ameliorate the dispute with law enforcement groups by promising Time Warner would invest in a commercial-free television forum to discuss the controversy.

But a chorus of invited speakers from the law enforcement community and several audience members loudly denounced the song and Levin's position. At press time, the debate was continuing.

While it was unclear how far police
(Continued on page 71)

AC's Growing Receptiveness Is Spurring Country Pitches

BY ERIC BOEHLERT

NEW YORK—With more AC stations willing to play country rec-

ords occasionally, a growing number of Nashville-based artists are being worked successfully in that format.

Wynonna Judd's "She Is His Only Need," for example, recently peaked at No. 25 on the Hot Adult Contemporary chart. Billy Ray Cyrus' "Achy Breaky Heart" has hit No. 26 and Rodney Crowell's "What Kind Of Love" is steadily climbing toward the top 20 on that

Country Music Is Striking Chord With Gay Community

BY DEBBIE HOLLEY and LARRY FLICK

NASHVILLE—As the long arm of country music reaches across the U.S. for new fans, it is pulling in many from the gay community.

Although there is no way to judge the impact of gay fans on country music sales, operators of gay clubs report country-music nights are increasingly popular and that their patrons are strongly interested in the new generation of country stars. According to

those familiar with the gay scene—who note that some gays have long been fans of country music—many of the new country artists present a mix of masculinity and sensitivity that has a powerful appeal for gay music listeners.

"Our customers know who Travis Tritt and Confederate Railroad are," says Jude Willey, manager of The Creek, a gay club in Mobile, Ala. "They think they're hot to look at, but they're also into the music."

Adds one club manager in the
(Continued on page 22)



CROWELL



CARPENTER

list.

MCA Records plans to start working Vince Gill's "I Still Believe In You" to AC radio in August. Columbia is deciding whether to do the same with Mary-Chapin Carpenter's next country single, "Not Too Much"
(Continued on page 60)

No. 1 IN BILLBOARD

HOT 100 SINGLES	
★ BABY GOT BACK	SIR MIX-A-LOT (DEF AMERICAN)
THE BILLBOARD 200	
★ SOME GAVE ALL	BILLY RAY CYRUS (MERCURY)
HOT R&B SINGLES	
★ YOU REMIND ME	MARY J. BLIGE (UPTOWN)
TOP R&B ALBUMS	
★ TOTALLY KROSSED OUT	KRIS KROSS (RUFFHOUSE)
HOT COUNTRY SINGLES	
★ THE RIVER	GARTH BROOKS (LIBERTY)
TOP COUNTRY ALBUMS	
★ SOME GAVE ALL	BILLY RAY CYRUS (MERCURY)
HOT DANCE CLUB PLAY	
★ RAIN FALLS	FRANKIE KNUCKLES FEAT. LISA MICHAELIS (VIRGIN)
HOT DANCE SALES	
★ RUNAWAY	DEE-LITE (ELEKTRA)
HOT RAP SINGLES	
★ WARM IT UP	KRIS KROSS (RUFFHOUSE)
HOT ADULT CONTEMPORARY	
★ THE ONE	ELTON JOHN (MCA)
HOT LATIN TRACKS	
★ OTRO DIA MAS SIN VERTE	JON SECADA (CAPITOL-EMI LATIN)
TOP VIDEO SALES	
★ 101 DALMATIANS	(WALT DISNEY HOME VIDEO)
TOP VIDEO RENTALS	
★ CAPE FEAR	(MCA/UNIVERSAL HOME VIDEO)

Audio/Video Cassette
DUPLICATION

FOLLOWS PAGE 56

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Original Motion Picture Soundtrack
Death Becomes Her
VSD/C-5375
Music Conducted by Alan Silvestri

ORIGINAL MOTION PICTURE SOUNDTRACK
UNFORGIVEN
LENNIE NIEHAUS
Featuring "Unforgiven's Theme" Composed by CLYDE EASTWOOD
VSD/C-5380

ORIGINAL MOTION PICTURE SCORE
COOL WORLD
VSD/C-5382
Music Composed by MARK ISHAM

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"The **wildest**, most hedonistic rock concert Seattle has seen in
a long, long time-tore the roof off the Coliseum. **Slaughter**

inspired the crowd to chuck the seats and take over the hall." -The Seattle Times

* "Slaughter fills the same niche **today** that the garage bands filled in the mid-Sixties...

they'll make you stomp your feet and clap your hands." **Rolling** Stone (3-star review)

* "Like the best pop-metal bands, this quartet peddles a brand of exuberance that rarely rings false." -Los Angeles Times

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Elmore James: The Slide Is Crying

Elmore James' blues were the outbursts of a tortured soul making the best of life's big surprises. Nearly 30 years since his death in 1963, his music remains the adroit soundtrack to acute reversals and sudden victimizations.

Hearing Elmore's panicky renditions of "One Way Out" and "Baby Please Set A Date," it's easy to picture the anguish of a traveler at the crossroads of a hopeless quest, or the vacuum of a love nest ruined by the rattle of a husband's key in the lock. And nobody could depict *and* inhabit such tableaux with the raw intensity of James, his startled vocals and full-octave slide guitar fused in a passion fierce enough to strip the paint off Heaven's gate.

As evidence, Capricorn Records is planning to release on Aug. 11 "Elmore James: King Of The Slide Guitar—The Fire/Fury/Enjoy Recordings," a 50-song boxed anthology of sides cut in Chicago, New York, and New Orleans for Bobby Robinson's Fire, Fury, and Enjoy labels from 1959 onward. These Robinson-produced sessions have a seasoned heat absent in Elmore's earlier Meteor Records work, and also contain his biggest R&B chart successes of the '60s: "The Sky Is Crying" (later covered by Stevie Ray Vaughan) and "It Hurts Me Too."

If Elmore James couldn't even sing a lullaby without screaming, he might have had just cause. Born out of wedlock on Jan. 27, 1918, in Richland, Miss., young Elmore seized on the bluesline as the outlet of last resort. He escaped the suffocating Jim Crow drudgery of the Delta farming communities by shadowing the circuit of Robert Johnson and the second Sonny Boy Williamson (aka Alec "Rice" Miller), whom he met in 1937. Within months, James was playing alongside Johnson and Williamson in local haunts like the Harlem Tavern.

"Robert Johnson influenced him a lot," says Robinson. "And Elmore told me he used to go for Saturday night 'frolics' in rural Mississippi, where the girls swooned over Robert Johnson!"

James has been justly praised as a popularizer of the Robert Johnson legacy, since his recording debut was a 1951 rehearsal take of "Dust My Broom"—a familiar part of Johnson's repertoire—that was issued by the tiny Trumpet label. Johnson's version had not featured slide guitar, however, and Johnson himself may not have been the author of "I Believe I'll Dust My Broom," since versions of that song had been recorded previous to Johnson's 1936 Texas session by such artists as James "Kokomo" Arnold (under the title "Sagefield Woman Blues") and by Carl Rafferty (as "Mr. Carl's Blues").

Moreover, Elmore James' hard-driving slide tonality and radiant bottleneck force on his own classic songs ("Look On Yonder Wall," "Shake Your Money Maker," "Talk To Me Baby," "It Hurts Me Too," "The Sky Is Crying") were far too distinctive to be seen just as Johnson-derived. Those who playing was shaped by James' piercing inflections include fellow Mississippians B.B. King and Jimmy Reed, as well as electric blues modernists Freddie King, Jimi Hendrix, Johnny Winter, and Capricorn Records' own Duane Allman.

Little "Elmo's" first instrument had been a "one-strand," a wire taken from the binding of a broom that he would either lay across the opening of a lard can or nail to the wall of a shack and stretch until taut. Sliding a bottle or can along its length would alter the pitch when plucked and, in the case of the "wall

strand," the entire house would serve as a resonator.

This basic form of open tuning led to James' habit of favoring an open "E" setting, and by the time Elmore got his first conventional guitar, his slide attack had grown almost brutal. With the subsequent boost from electric amplification, his ricocheting riffs raised a commotion in Delta juke joints, on a decade's worth of Deep South radio broadcasts, and, eventually, in the hippest blues dives (the Tuxedo Lounge, Sylvio's, Tay May Club) on the South Side of postwar Chicago.

Slim and handsome, Elmore would take the stages attired in a smart worsted suit, crisp white shirt, and charcoal tie. The spotlight bouncing off the thick, clear lenses of his trademark horn-rim glasses only enhanced his mystique, and women found the boyish James an alluring figure. Although he was said to have been married three times, the personal life of this committed loner was one whose finer emotions were writ mostly in the lower case, since the bluesman tended to view romantic love as little more than betrayal minus the bus fare home.

Although taciturn around strangers, Elmore sang in a convulsive snarl that skirted the edges of hysteria. "He was laid back when not performing," says Robinson, "but he had a sly humor—practical jokes—especially after he'd had a couple of drinks of House of Lords, his brand of scotch."

The veteran producer/label chief still laughs when recounting a mischievous public "touch" Elmore put on him. "He was playing in Chicago at this club one night," says Robinson, "and it was a radio broadcast. As I came through the door, he stopped—this was being broadcast over the radio—and said, 'Hold everything! My boss just walked in! Then he said, 'You don't believe this is my boss?' Everybody was saying, 'Naaah!' And he said, 'Boss, give me fifty dollars.'"

Robinson's Fire and Fury labels boasted No. 1 R&B hits (Wilbert Harrison's "Kansas City" and Buster Brown's "Fannie Mae") in 1959, the year

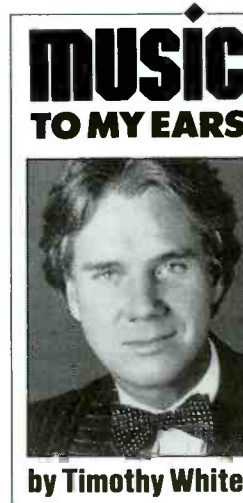
Robinson chanced to encounter Elmore in a small Chicago cocktail lounge. He signed James on the spot and then partied with him and his band at Elmore's rooming house all through the next rain-drenched day.

"I said, 'Gee, it sure is raining out!' He said, 'Yeah, looks like the sky is crying.' It kind of hit me, and I said, 'Just strike up a lonesome, rainy-day chord,' and I started to write." Recorded that same evening in a local demo studio, "The Sky Is Crying" was a comeback record for James, reaching No. 15 in 1960 on Billboard's R&B chart.

Included between assorted tracks on "Elmore James: King Of The Slide Guitar" are snatches of studio gab and backwoods tall talk from Elmore about the Mississippi he left behind. Like the sob of the one-strand on which Elmore James found his calling, there is a timeless immediacy to each exchange.

"Elmore was in Chicago when he died," recalls Robinson. "He was working in a nightclub, and the band had come around to pick him up. Elmore was inside getting dressed, and the guys were saying, 'Come on, Elmore, we're running late!'"

"He said, 'OK, I'll be right there,' and he sat on the side of the bed. He reached down to pull up his socks, had his third and fatal heart attack, and never stopped falling."



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VHS VIDEO QUALITY IS DECLINING Supermarkets Now Sell-Thru Arbiters

BY NORMAN SCHERER

When the major motion picture studios launched home video in the late '70s and early '80s, the quality of videocassettes was much better than it is today. The cassettes of that era felt heavier, and the black-and-white movies didn't look as gray as today's duplicated versions.

The difference in quality can be seen in the comparison between Magnetic Video and FoxVideo versions of the same titles, or RKO Home Video cassettes vs. the later Turner product. You can even see how the packaging became cheaper by comparing an old CBS/Fox big-box picture sleeve with today's MGM/UA illustrated boxes. (The James Bond and Elvis series are prime examples.)

Video quality began to deteriorate in the late '80s, when mass-merchandise chains began demanding uniform packaging for their racks. As the studios made deals with rackjobbers, they started to kill video's innovative packaging. Then the industry standardized the cardboard bottomless box, and the rackjobbers set up the half-speed public-domain and C-film suppliers, whose bargain-basement product has really devalued the image of video.

On today's sell-through battlefield, the pricing of product is real jungle warfare. Video seems to be the perfect loss-leader for drafting weary, brainwashed shoppers into any discount store with cheap, shoddy merchandise.

Video stores, distributors, and even rackjobbers (remember, Disney went direct to K mart) have been used by the studios: the wholesalers and retailers took all the credit risks and set up the initial accounts; but now that the industry has matured, the market is being taken out of their hands.

Paramount Home Video, for example, plans to sell half-speed-duplicated catalog hits at \$9.98. It will cash in on the supermarket and mass-merchandise customers that companies like

Good Times and Video Treasures opened up. That's not just an insult to video collectors who enjoy quality, but it could also destroy relationships with video specialty stores. What video retailers would support a supplier that sells weapons to its enemies?

If Paramount's experiment is successful, other studios will likely follow its example, and mass merchandisers will take over the video market, as in "The Invasion Of The Body Snatchers." The Video Software Dealers Assn. is even letting these "pod people" into this year's convention in Las Vegas.

It all comes down to economics. No one can resist a giant order, especially when used to small retailers ordering one or two copies each. Econom-

segments could be added for additional value.

Currently, many VHS films (e.g., "Fatal Attraction," "Wild At Heart") are taken from the censored U.S. theatrical version instead of the original uncut version, which is seen overseas only. You would think the extra footage would be available for viewing in the privacy of consumers' homes, but it's not... yet. The studios are apparently saving the uncut, letterbox versions for future technologies, so as to be able to spark new life into old catalog product.

It is too bad that most video suppliers are not using letterbox versions now, except on laserdisc. The worst aspect of VHS is its ratio difference to the theatrical screen, and pan-and-scan tactics harm old films much more than colorization does.

Videocassettes have also been hurt by the poor quality of tape used. Why can people buy many different grades of blank tape (HG, XHG, Hi-Fi, Pro Hi-Fi, AV Pro, AV Mas-

ter, XD), but when they buy a pre-recorded movie (for as much as \$100), it is always recorded on relatively low-end (SP, HS) standard tape?

These days, most of the studios' video divisions use even thinner, cheaper tape stock than they did before. They put out films of more than two hours' running time on one cassette—like Orion's "Dances With Wolves," MCA's "The Last Temptation of Christ," and Paramount's "The Hunt For Red October." These tapes sometimes snap when rewinding, and dropouts occur at a greater rate than normal.

The reasons for this lack of quality, I believe, go beyond simple greed; they are also related to the studios' long-range game plan. Remember the movie-theater petition campaigns against pay TV? The studios used home video to combat these petition drives by getting consumers accustomed to paying for programming at home. The idea was that VHS' novelty would override the lack of quality in the short run, but it was never meant to last. Video was created weak to pave the way for eventual electronic home delivery. Everything on VHS is bad quality, and it was made to be so.

MCA is rushing out DCC and Sony is pushing the MiniDisc to catch up with the latest developments in recordable technology. That means an ultimate source for programming is coming soon: a source where the studios get a big percentage on every transaction in every wired home. In this brave new world, your telephone and your TV will team up to keep you amused at the push of a button and a deduction from your bank account.

Oh yeah, get used to compressed sound. It just might be the voice of Big Brother.

'Economics will turn classic films on VHS into a flea-market ware'

Norman Scherer operates the Video Oyster store in New York, along with a mail-order firm specializing in collectible videos.



ics will end up turning classic films on VHS into a bin item, a flea-market ware, a promotional buy at some fast-food chain or gas station.

Due to the industry's reliance on new releases, the home video divisions of the major studios have not put out much of their film libraries. Universal and Paramount, for instance, have great treasures buried in their vaults. But, even when they and other studios do release these older movies to the sell-through market, they will be catering to mass merchants. What will be left for specialty stores, which are already seeing a falloff in rental business?

Video retailers need to join together to lobby the video manufacturers into producing limited-edition collectible versions in special packaging for stores that pre-order them. Bloopers, extra footage, or "the making of"



Orion Home Video's "Dances With Wolves," starring Kevin Costner (above, left), is one of several recent video releases that have used extra-thin tape because their running times exceed two hours.

LETTERS

BOOTLEGS LEGAL IN GERMANY

Richard Branson, head of the Virgin Group, was recently quoted in an article as saying, "In Germany, there are shops openly selling bootlegs without the industry doing anything about it" (Billboard, June 18). This is highly misleading because it implies that not everything possible is being done against bootleg-piracy in Germany.

It is true that unauthorized live recordings can be found in ordinary shops, but these bootlegs are—so far—not illegal under German law. This phenomenon developed in summer 1990 after Germany's highest court, the Federal Constitutional Court, decided in the Bob Dylan case that the previous Federal Supreme Court's judgment was legal.

According to the Supreme Court, foreign performing artists do not enjoy full German national protection against bootlegging if their performances were recorded in countries that had, at the time of recording, not signed the Rome Convention. Since the U.S. has not joined this convention, "protection-gap bootlegs" mainly comprise live recordings of U.S. concerts.

Of course, the German phonographic industry did not simply accept this unfavorable situation. But it took some time to find entirely new approaches to solve the problem. The first result of these efforts is a test case that the Munich regional court has submitted to the European Court. It claims the German Copyright Act is overruled by the European Community treaty as far as artists from EC member states are concerned. According to this interpretation, Germany would be obliged to grant national protection to all EC citizens, no matter where the recorded performance took place.

If this approach is successful, a gap of protection will remain only for American performers recorded in the U.S. (and a limited number of other states that have not signed the Rome Convention). Currently, initiatives are being taken to fill that gap by making use of a special provision of the German Copyright Act that allows "a declaration of reciprocal protection" to be issued by the Minister of Justice. If the minister finds it impossible to issue such a declaration, however, the unfavorable situation for U.S. artists will continue until the U.S. signs the Rome Convention.

Prof. Dr. Norbert Thurow
Managing director
German IFPI Group
Hamburg

NOT TAKEN SERIOUSLY

In response to Gerrie E. Summers' Commentary on how badly the black press is treated in the music industry (Billboard, July 4), I shout a hearty Amen! I've written for mainstream and black music periodicals and have noticed how differently the two are treated. But I have also found out that, if I'm trying to get information or (God forbid) an interview with a major white

artist for a mainstream magazine, I'm still not taken seriously because I'm black: What would I know about "white" music?

These problems are even more exaggerated in gospel music, which is ruthlessly segregated. Three years ago, I began publishing an annual magazine-style journal devoted to all of gospel music, from country to heavy metal. When I called a record label about being put on the mailing list, I was told they didn't have a lot of black artists on their label. Then the publicist hung up before I could tell her this wasn't a black publication.

Even those labels that put me on their mailing lists would send me only material by new artists they were trying to break. I have never once received a CD or cassette by Amy Grant, Carman, Sandi Patti, the Winans, or any other major gospel artist, or even promo kits on them. If I want them in my magazine, I have to go to a record store and buy their product myself.

I may publish only 2,000 copies of each issue, but my readers are loyal. That's 2,000 people who might not read the major gospel music magazines (which also receive all of the gospel music ads). For a measly \$4, they could mail this stuff out and inform those people, but they choose to be discriminatory and keep their music to themselves.

Bil Carpenter
Editor

Journal of Gospel Music
Washington, D.C.

THE PROBLEM WITH PUBLICISTS

I can't help but respond to Gerrie E. Summers' Commentary in the July 4 Billboard. If ever there was a "white" press, I'm it. As the music editor of Playboy magazine, you'd think my access would be perfect, my requests responded to, and my relationship with publicists hassle-free. Not. I have the same problems she does: getting information, access for my photographers, and even an occasional concert ticket.

How many times have I been told that the one person in the whole organization who can help me is unavailable? Many. Or how about the nonresponse I got to a letter I wrote to a publicist who had supposedly OK'd photo access and tickets to a show at which neither access nor tickets were available when we arrived at the door?

On the other hand, there are wonderful people in publicity, such as the great group at Set To Run, Dawn Bridges at PolyGram, and Wayne Isaak at A&M. I help them and they happily, cordially help me.

Frankly, I think the problem lies most often in bad phone skills, a poor grasp of information, and losing sight of the most basic axiom of P.R.: Be nice about the big stars so that the press will discover and nurture your new acts.

Publicists need to remember that, without the press, they would have nothing to do.

Barbara Nellis
Chicago

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Euro Rental-Rights Plan Alarms Vid Biz Revenue Bite, Decline In Releases Feared

■ BY SETH GOLDSTEIN

NEW YORK—Videocassette rentals in the European Common Market could be seriously affected if a draft directive, issued last month by the European Commission in Brussels, becomes law in the member countries. That's the concern of the U.S. and British production community and the International Video Federation to the "rental rights" plan now awaiting approval by the European Parliament.

The legislation is being avidly supported by the record industry, which has long sought to control the right to rent its product in Eu-

rope (Billboard, Feb. 29). But, as a byproduct of this effort, the home video industry—which operates on principles different from those of the music business—has gotten caught in the "rental rights" net.

Under the rubric of the rental right, the EC aims to create a new compensatory revenue stream that would flow to creators, including writers, performers, and directors, possibly via European collection societies. The language of the directive, however, mentions only "equitable remuneration" for creators, leaving open the option of contractual agreements with film producers. But, in either case, tal-

ent would not be able to waive the rental right.

Read literally, the bill gives authors and performers the ability to veto cassette rentals of new and old releases. It thus has the potential to siphon off revenues from producers, who would become less bankable as a result.

The outcome, say Jack Valenti, president of the Motion Picture Assn. of America, and American Film Marketing Assn. president Jonas Rosenfield, would be a drastic decline in the number of new theatrical releases—and fewer videocassette releases as well. Valenti says the aim is to destroy "this glistening trade asset."

With the strong growth of rentals in several European countries, the studios and independent producers have a lot at stake in that market. And the prospect of having to pay a percentage of those revenues to creators who have heretofore not participated in them is unappealing to the studios.

"It's a major invasion when you consider the role video plays today in the movie industry," says Rosenfield.

It will be at least another year
(Continued on page 67)

Special-Interest Suppliers Woo Buyers With Budget Pricing

NEW YORK—Suppliers of nontheatrical videos are taking the driver's seat in the rush to release budget titles priced under \$10 at retail. Hollywood studios including Paramount and Columbia TriStar and independents such as Hemdale have bumped some catalog product below \$10.

In addition, wrestling specialist Coliseum Video is planning its first \$9.95 releases and television producer MTM Entertainment has launched a video line at the same price.

Initially, the two companies are taking aim at different classes of retail. New York-based Coliseum, which has specialized exclusively in rental product since its startup seven years ago, expects to generate most of its sell-through sales from video stores that traditionally have eschewed under-\$10 titles. MTM, in contrast, has gone the mass-merchant route via a six-month exclusive with Wal-Mart, which has given over one side of a four-sided display rack to videos of "The Mary Tyler Moore Show" and "Hill Street Blues," among other series.

Coliseum president Howard Farber expects to woo the reluctant and the skeptical buyer with 40% margins, nearly double what video dealers receive when they buy rental cassettes. Mass merchants obviously are a factor in Farber's plan to move "millions" of units, but he counts on the stores that have always rented the Coliseum line of World Wrestling Federation tapes to "lead the pack." Until now, says Farber, "they've never been given a

fair shake." The imprint is not giving rackjobbers a functional discount, he emphasizes.

Retailers, many of whom have developed a strong following for WWF tapes, are picking from among six brand-new releases, not reissues, including "The Immortal Hulk Hogan" and "WWF: Wrestling's Hottest Matches." They'll arrive in 45-unit displays, with Coliseum determining the mix. As further inducements to buy, Coliseum has a single order date, Oct. 15, for Nov. 5 delivery, backed by cross-promotion during WWF's telecasts, and will withhold release of any new \$59.95 rental titles until February 1993.

MTM, meanwhile, has struck a six-month exclusive with the 1,700-store Wal-Mart chain through one of the chain's chief providers of budget titles, United American Video, based in Fort Mill, S.C. Wal-Mart is buying direct rather than going through its wholly owned rackjobber, Western Merchandising, says an unnamed UAV source. Exclusivity, including 100% return privileges, was a "way of strengthening our relationship" with the giant discounter, he says, and outweighed potential resentment from other chains. "It was definitely something we had to think hard and heavy about."

Distribution plans after the Wal-Mart window closes have not been formulated, maintains Kevin Tannehill, president of MTM Television Distribution. "We're keeping our options open," including the use of direct mail and even the release of ti-

(Continued on page 67)

Arbs Show Riots' Boost For L.A. News Outlets

■ BY PHYLLIS STARK

NEW YORK—If there was any doubt about how the rioting in Los Angeles would affect that market's news/talk stations in the spring Arbitron book, the results put them to rest. N/T leader KABC gained a full share (3.4-4.4) and moved from ninth to third place in the market, while KFI (2.5-2.9) and KNX (2.4-2.5) were also up. Surprisingly, however, KFWB was off 3.2-2.9.

In the same book, several L.A. music stations showed ratings declines. Top 40 KIIS-AM-FM was off 5.0-4.5, moving from first to second place in the market. Rival KPWR (Power 106) was off even more dramatically—5.0-4.2.

The market's adult stations fared somewhat better. New market leader AC KOST was up 4.8-5.0, although rival KBIG dipped slightly (4.2-4.0). Oldies KRTH jumped 3.5-4.1.

Spanish KLVE was clearly an information source for the market's Hispanic population during the rioting. It was up dramatically (3.3-4.4), as was rival KTNQ (2.3-3.2). But

Spanish KWKW was off 4.2-3.4.

Classic rock KLSX rose 3.0-3.3, largely on the strength of morning man Howard Stern, who was up 3.8-5.3 in his daypart. Stern was fourth in the market overall and less than a point shy of album rival KLOS morning men Mark Thompson and Brian Phelps.

In New York, Stern was up 7.3-8.3, and his home base, WXRK (K-Rock), rose 4.1-4.5, making it fourth in the market overall. K-Rock took the top spot in the Monmouth, N.J., book with a 5.3-6.3 rise.

Urban WRKS retained its top spot in New York with a 5.5-5.6 gain, while rival WBLS dipped to a fifth-place finish (4.9-4.3). AC WLTW remained in second place, but was off 5.4-5.2. Oldies WCBS-FM jumped 4.2-5.0 to capture third place.

It was a great book for New York's top 40 stations. WHYZ (Z100) rebounded 3.6-4.0 and moved from 11th to sixth place. Similarly formatted WPLJ was also up (2.8-3.1), although morning man Scott Shannon dipped slightly (2.7-2.6). Top
(Continued on page 75)

CD Plants Expand In Anticipation Of Business Boom

■ BY SUSAN NUNZIATA

NEW YORK—Major expansions are under way at many CD plants in North America in anticipation of a 15%-20% increase in business this year.

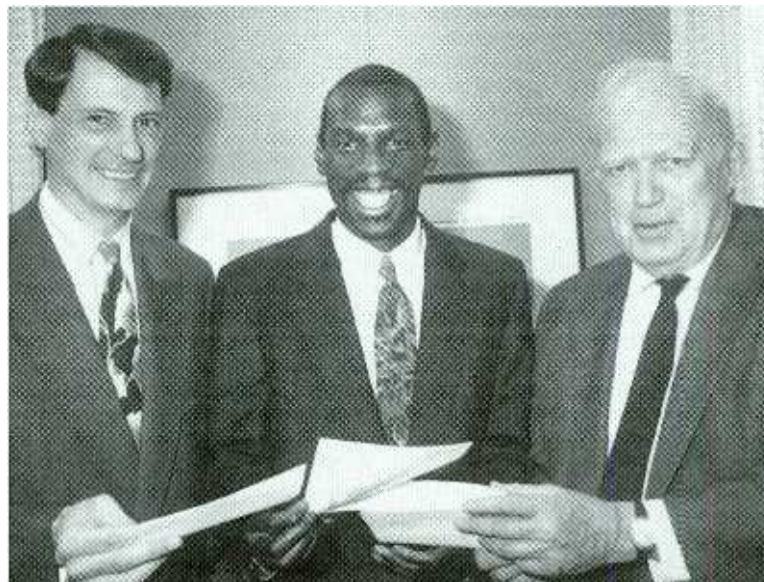
Pricing for raw discs, now in the 70-to-90-cent-per-unit range, appears to have stabilized, and sources note that price competition has come down to pennies and half-pennies now, as opposed to differences of 15-25 cents that were seen two years ago.

Although a truce appears to have been called in the industry's traditional price wars, raw-disc costs are still at the lowest point thus far in the format's history, and they show no sign of climbing.

"When the business is soft and you establish a price, it's very difficult to establish a higher price once business picks up," says one plant executive, adding the price is not expected to decline any further. "The gross margins on CD have eroded tremendously over the past five years. I don't see there's any more maneuvering left on the price."

Tight margins have not crimped expansion plans for most facilities, however. WEA Manufacturing, for example, is adding new equipment to its facilities in Los Angeles and Olyphant, Pa., in August. The expansion will raise its monthly CD capacity from 17 million to 30 million units, according to David Brown, senior VP of marketing.

Sony's Digital Audio Disc Corp. in Terre Haute, Ind., is "full," says president Jim Frische. The facility is in ex-
(Continued on page 75)



'Mo' Money' For A Cause. Executives from Columbia House discuss plans for a benefit party to be held Thursday (23) following a screening of the new film "Mo' Money." The event will raise funds for the Rheedlen Centers for Children & Families, whose Inner City Centers provide a better life for thousands of underprivileged children in New York. Pictured, from left, are Richard C. Wolter, president of Columbia House; Geoffrey Canada, president/CEO of Rheedlen Centers for Children & Families; and Cornelius Keating, chairman of Columbia House.

P'Gram, Eyeing Mainstream, Shuttters Island Vid Arm

■ BY PAUL VERNA

NEW YORK—In a move signaling PolyGram Video's shift toward mainstream programming, Island Visual Arts, the PolyGram-distributed video arm of Island Records, has ceased operations, according to sources at Island and PolyGram.

PolyGram Video president Joe Shults comments: "PolyGram Video, in using the [PolyGram Group Distribution] system, is going after mainstream product. IVA's is alternative product better serviced by direct re-

sponse, specialty catalogs, etc. We're two companies that didn't have the same focus or goals; we didn't fit together. It's almost like you need to develop another Pacific Arts," the indie home video supplier that distributes the PBS Home Video line.

Interestingly, one of IVA's affiliate labels, Mystic Fire Home Video, has just signed a distribution deal with Pacific Arts (see story, page 47), which now goes through Uni Distribution (Billboard, July 4).

According to PolyGram Video VP of sales and marketing Bill Sond-

heim, members of the IVA staff were offered "outplacement services and were considered for opportunities within the PolyGram family," but none took those jobs.

No official word is available on the fate of IVA's top executives, Liz Heller and Betsey Caffrey.

An Island source adds that one IVA staffer, Kris Dangla, has moved to PolyGram to work on the video marketing campaign for "Time Will Tell," an IVA-produced Bob Marley documentary that has been released theatrically and on pay-per-view (Bill-

board, July 11).

Other strong titles in the IVA catalog, according to Sondheim, are "Le Cirque Du Soleil" and John Leguizamo's "Mambo Mouth," both of which will continue to be marketed by PolyGram Video.

According to Sondheim, PolyGram is evaluating the fate of other titles that were scheduled for release on the IVA logo. One of these is a program on the New Orleans Jazz & Heritage Festival, according to the Island source.

"I am for the First Amendment from the first word to the last. I believe it means what it says."

— Justice Hugo Black

We are for the First Amendment from the first word to the last. We believe it means what it says.

As members of the music community, we express our support for Time Warner in its resistance to censorship.

In other times, assaults on freedom of expression have failed because there were always Americans willing to stand up—and because, America as a nation is based not on silencing ideas, but on the liberty to think, to speak, and yes, to sing.

A & M Records	Jamie Records
ABKO Music and Records	Liberty Records London
Angel Records	MCA Records
Arista Records	Mercury Records
Atco/East West Records	Morgan Creek Music Group
Atlantic	Motown Records
Blue Note	Mute Records
Capitol - EMI Music	Paisley Park
Capricorn	Polydor
Charisma	PolyGram Classics and Jazz
Chrysalis Records	Private Music
Columbia	Profile Records
DGC Records	Priority Records
Dark Horse	Qwest Records
Decca Records	RAL Def Jam
Def American	RCA Records
Def Jam	Reprise
Eardrum	Reunion Records
Earthworks	Rhino Records
Elektra Entertainment	SBK Records
EMI Records Group North America	Select Records
Enigma Entertainment	Showtime Records
Epic Records	Sire Records
Foundation	Solar Records
Frontier Records	Tabu Productions
Full Moon Records	Tommy Boy Records
GRP Records	Uptown
Geffen Records	Virgin Records
Giant Records	Warner Brothers Records
Gold Castle	Zoo Entertainment
Imago Recording Company	Zomba Group Companies
Interscope Records	-Jive Records
I.R.S. Records	-Silvertone Records
Island Records	

**COLE PORTER'S
"LOVE FOR SALE"
OUTLAWED**

1940

**THE DOORS' "UNKNOWN
SOLDIER" BARRED BECAUSE
OF ANTI-WAR THEME**

1968

**AGNEW HEARS NEIL YOUNG'S SONG
ABOUT KENT STATE MASSACRE;
ASSAILS ROCK MUSIC
AS "UN-AMERICAN"**

1970

**RADIO STATIONS BAN
DYLAN SONG ABOUT
BLACK ACTIVIST**

1971

**NEW DEMANDS TO
CENSOR ICE-T ALBUM
"BODY COUNT"**

1992



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Artists & Music

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Philips: 25,000 Decks In DCC Bow Some Say N.Y. Meet Short On Details

BY SUSAN NUNZIATA
and IRV LICHTMAN

NEW YORK—Philips Consumer Electronics says combined industry shipments of digital compact cassette players are expected to total 25,000 units in the U.S. this year.

"Every Philips brand dealer that wants DCC product this fall [in the U.S.] will be able to get one," says a Philips spokesman. New York, Los Angeles, and Chicago will be the initial launch cities for the format, with nine to 12 other key cities to follow "several weeks" later, he says.

Despite the report from Philips, some industry executives who attended a July 10 meeting in New

York of the DCC Group of America's marketing subcommittee say the roll-out of DCC hardware in the U.S., slated to begin in September, is not expected to exceed 5,000 by year's end.

Although they were invited, no hardware representatives were able to attend the meeting, which was scheduled with only four days' notice. The Philips spokesman called the 5,000-unit figure "completely inaccurate" and told Billboard, "The actual number of units that will ship to dealers from the industry between September and December is likely to be at least five times that number."

DCC hardware is expected to be available from Philips, Matsushita,

Tandy, and Marantz. Prerecorded software at launch time is expected to total 400-500 titles.

"The initial run of units from pilot production in Eindhoven [Holland] has been successfully completed," says the Philips spokesman. "Production will be shifted over the next month to Marantz Japan for mass production beginning in August for the September launch."

In comparison, the initial U.S. roll-out of CD players in March 1983 involved shipments of about 35,000 units to dealers by the end of that year, according to a source who helped launch the CD configuration in America.

BROWN DCC PROMOTION

In another DCC development, attendees at the planning meeting discussed a promotional DCC satellite broadcast of Bobby Brown's new MCA album Aug. 17. Sources say the broadcast will originate from Los Angeles and be beamed to urban and

(Continued on page 77)

As Singles Sales Slip, U.K. Biz Ponders Future Of Charts

BY JEFF CLARK-MEADS

LONDON—The U.K.'s shrinking singles market is at a critical juncture, beset by shifting attitudes among top retailers and broadcasters. Its future may hinge on the outcome of talks next week about the industry-financed singles charts, widely regarded here as the nation's shop window to the world for new talent and music trends.

The British Phonographic Industry's chart committee will meet Thursday (23) in London to discuss ways to retain the listings' relevance in the dwindling market. Strong in

committee members' minds will be the fact that retailer W.H. Smith, with 320 outlets, will launch its own Hit List of singles in the fall. In addition, the biggest influence on singles buyers, BBC TV's "Top Of The Pops," is facing an uncertain future—and the country's biggest radio station, BBC Radio One, says the singles chart is of "declining influence" in its programming.

Chart committee chairman Tony Powell emphasizes that the meeting is a routinely scheduled gathering—but one of broader scope than most such confabs. He and his colleagues will discuss issues of singles eligibility, what focus should be placed on new entries into the listings, what should be done with potential new formats such as the two-track CD now being used in France, and the shape and direction of the chart as a whole.

"We'll be looking at where the singles market is going," says Powell, who is also managing director of MCA U.K. His committee recommendations will be presented, after ap

(Continued on page 77)

Anti-Piracy Drive Goes Prime-Time On Polish TV

LONDON—The anti-piracy message has gone to prime-time television in Poland, the nation with the West's worst audio piracy record.

An all-day show was presented July 11 on the national TV station's second channel in which music videos were mixed with a discussion on all aspects of intellectual property protection, particularly as it applies to prerecorded music.

A number of prominent officials appeared in the show, including finance minister Jan Olechowski, who explained how piracy damages the country's economy, along with members of the parliamentary commission considering new copyright and anti-piracy laws (Billboard, July 4). All the guests expressed their concern and disapproval of the

(Continued on page 71)

Axl Free Until October Judgment Day

BY MELINDA NEWMAN

NEW YORK—Axl Rose has a court date with St. Louis county judge Ellis Gregory Oct. 13; in the meantime, the Guns N' Roses leader is free to start a stadium tour featuring his band, Metallica, and Faith No More that was to open July 17.

On July 14, Rose pleaded innocent to five charges stemming from a disturbance that broke out during a Guns N' Roses' concert last July 2 at Riverport Amphitheater outside St. Louis (Billboard, July 20, 1991.) According to reports, Rose jumped into the audi-

ence to stop a concertgoer who was videotaping the show. He then stalked off the stage and didn't return. A fracas broke out with audience members vandalizing the outdoor venue.

Rose was subsequently charged with four counts of misdemeanor assault and one misdemeanor count of property damage. The maximum penalty for each of the assault counts is one year imprisonment and/or a \$1,000 fine. The property damage charge carries a maximum penalty of up to six months in jail and/or a \$500 fine.

The singer never surrendered for a planned October booking,



Deee-liteful. Elektra recording act Deee-Lite celebrates the release of its new album, "Infinity Within," at a recent dance party at The Roxy in New York. The party featured a cabaret review of drag queens performing songs from the new album, including the single "Runaway." Pictured, from left, are Aaron Levy, executive VP/CEO, Elektra Entertainment; DJ Dimitry Brill, Deee-Lite; Towa Towa Tei (kneeling), Deee-Lite; Lady Kier Kirby, Deee-Lite; Bob Krasnow, chairman, Elektra Entertainment; Ruben Rodriguez, senior VP, urban music, Elektra Entertainment; and Richard Alden, senior VP, promotion, Elektra Entertainment.

Hollywood Records Hails Older Queen Product Brings New Audience To Classic Hits Via Rereleases

BY PHYLLIS STARK

NEW YORK—With two Queen albums on The Billboard 200 and a second single on the Hot 100 Singles chart, Hollywood Records is mining fresh success out of the band's old product and attracting a new audience for Queen at the same time.

The new single, a medley of previous hits "We Will Rock You" and "We Are The Champions," is in its third week on the Hot 100 and is getting airplay at approximately 50 top 40 stations. In the '70s, PDs also played the two songs as a medley, which peaked at No. 4 on the Hot 100 in October 1977.

"Bohemian Rhapsody," the previous single from the album "Classic Queen," was also a hit during the band's heyday. This time around,

that single peaked at No. 2 on the Hot 100 May 9 and sold 900,000 cassette singles, according to Hollywood senior VP of promotion Brenda Romano. Last week, "Bohemian Rhapsody" moved to the Hot 100 Recurrent Singles chart after 41 weeks on the Hot 100.

The two current Queen albums are also doing well. "Classic Queen" peaked at No. 4 on The Billboard 200 May 9 and has sold 1.5 million copies, according to Romano. "Queen Live At Wembley" debuted at its peak position, No. 53, on The Billboard 200 June 20, and has sold approximately 250,000 copies.

Romano and the rest of the Hollywood promotion staff have had a relatively easy time of it lately in their efforts to market Queen. The rise of "Bohemian Rhapsody" to the top was

fueled by a performance of the song by the characters in the hit movie "Wayne's World" and its inclusion in that film's soundtrack. That, in turn, sparked MTV airplay of the video.

The new single got a boost from another unexpected source when students at Sacred Heart High School in Clifton, N.J., were denied permission to use "We Are The Champions" at their graduation. The principal reportedly objected to the song because lead singer Freddie Mercury died of an AIDS-related illness last November.

Students at the school began requesting the song on WHITZ (Z100) New York, and when the event became a national story, students at other New York area schools joined in. Soon, says Z100 MD Frankie Blue, it became the station's No. 1 most requested record. The Z100 airplay convinced Hollywood to issue the medley as a single and work it to other top 40 stations. That push began June 22.

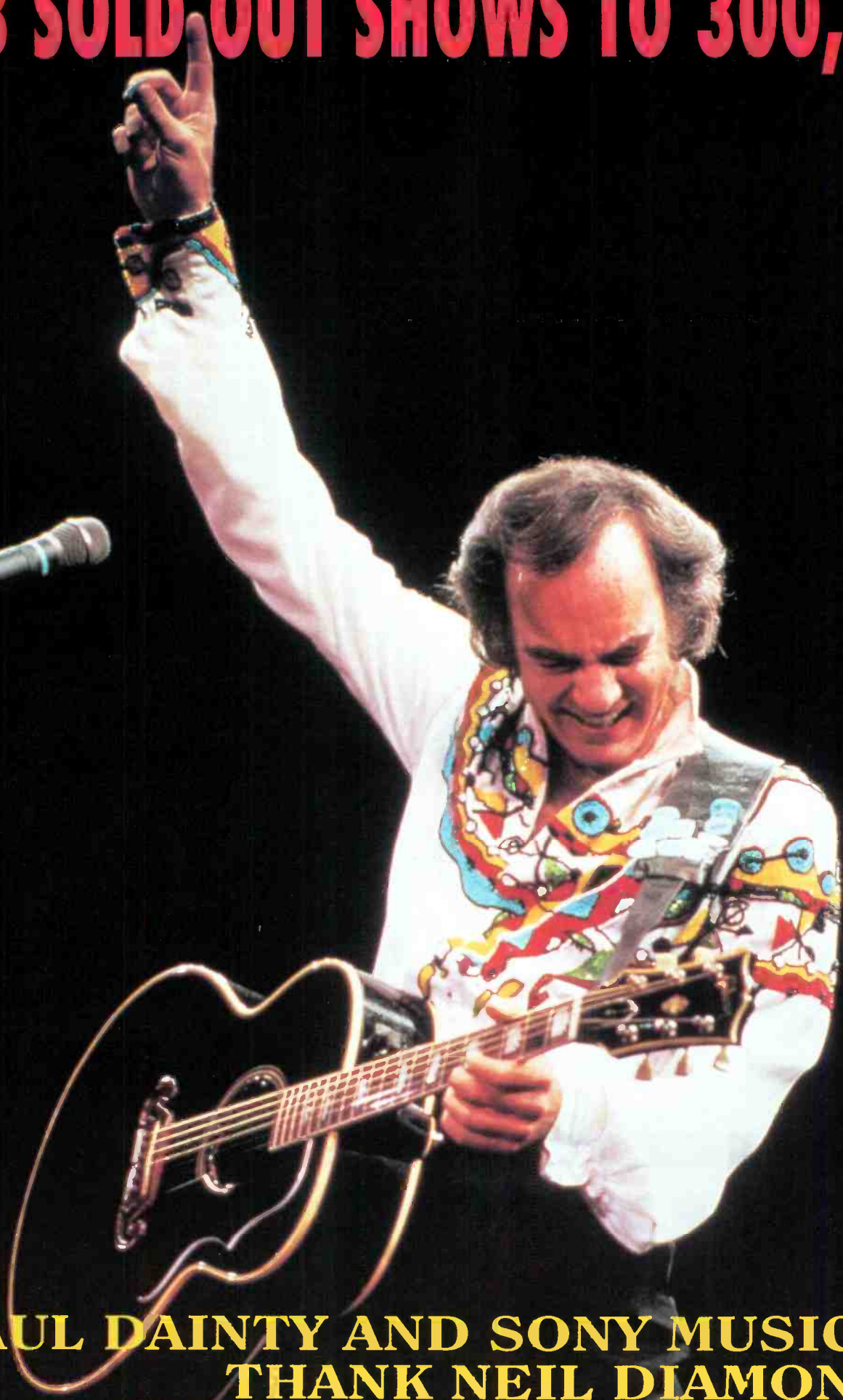
The medley was originally released as a CD-5, which Romano says sold 150,000 copies. Two weeks ago, it was released as a cassette single.

In Pittsburgh, where WBZZ (B94) is also playing the record, there was another factor behind its success. PD Buddy Scott says he got an early start playing it after the Penguins' NHL Stanley Cup win. When it was

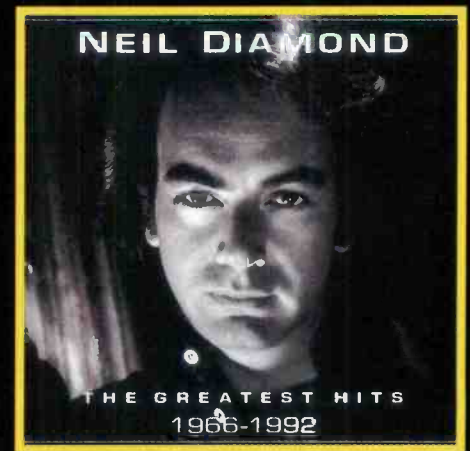
(Continued on page 77)

**NARM orchestrating
brainstorm session
for classical execs
... see page 32**

23 SOLD OUT SHOWS TO 300,000 PEOPLE



**No. 1
DOUBLE PLATINUM
ALBUM
'THE GREATEST HITS
1966-1992'**



**'LOVESCAPE'
GOLD**



**PAUL DAINTY AND SONY MUSIC AUSTRALIA
THANK NEIL DIAMOND,
SANDY GALLIN AND JIM MOREY, 'GALLIN MOREY ASSOCIATES'
TOUR PRODUCER-SAL BONAFEDE**



You've 'I' over Australia



Def American Enjoys Chart Victories Crowes, Mix-A-Lot Projects Both Reach No. 1

BY CRAIG ROSEN

LOS ANGELES—With a recent No. 1 single and No. 1 album from Sir Mix-A-Lot and the Black Crowes, respectively, Rick Rubin's 3-year-old Def American Recordings has hit the big time while playing by its own rules.

Sir Mix-A-Lot's "Baby Got Back" has logged four weeks on top of the Hot 100 Singles chart and has sold more than 1 million copies, while "Mack Daddy," the Seattle rapper's first album on Def American, is No. 1 this week on The Billboard 200.

The Black Crowes' second Def American album, "The Southern Harmony And Musical Companion," entered at No. 1 on The Billboard 200 in May, following the triple-platinum success of the band's 1990 debut album, "Shake Your Money Maker." (Both albums are still on The Billboard 200, at No. 15 and No. 103, respectively.)

Although Mix-A-Lot is only Def American's second foray into rap music, the label will continue to explore that market through an independent distribution agreement it recently signed with Tommy Boy. That label is owned by the same company, Warner

Bros., that distributes Def American's current acts.

The initial singles by two new Def American rap acts, Pretty Tone Capone and Art Of Origin, will be issued on the new Ill Labels imprint, which will be distributed through Tommy Boy's independent channels (Billboard, June 6).

"Tommy Boy is very well suited in the 12-inch business," Rubin says. "And the fact that they are still in the vinyl business makes them an attractive place for DJ-driven music like rap." Rubin says rap albums may also be released under the Tommy Boy deal.

Recent Def American releases include "Danzig III How The Gods Kill," the third album by the hard-rock outfit fronted by Glenn Danzig. The band's last album sold approximately 300,000 units in the U.S., and Rubin is optimistic this will be the album that breaks the band to a wider audience.

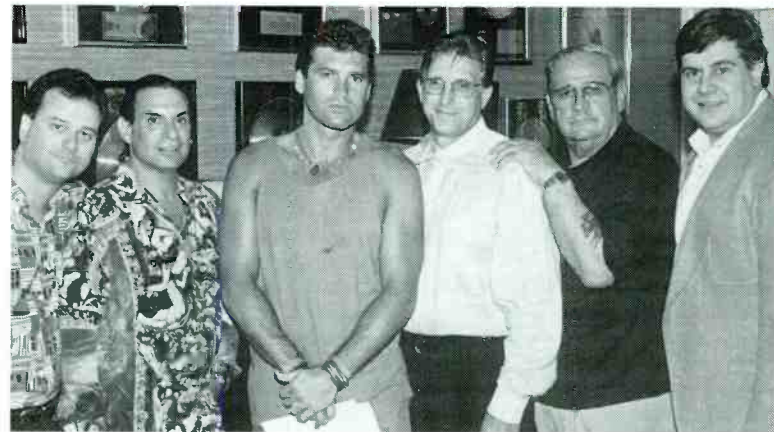
Rubin opened Def American in 1989, after moving to Los Angeles following his split with rap mastermind Russell Simmons. Together the two created Def Jam Records (which was later picked up by CBS for distribution) and were instrumental in hit

albums by the Beastie Boys and L.L. Cool J.

Initially, Def American went through Geffen Records, a relationship that started when CBS balked at handling "Reign In Blood," a 1986 Def Jam album by speed-metal act Slayer, and Geffen agreed to pick it up. Def American's early successes through Geffen included albums by Slayer and Andrew Dice Clay, but it was the Black Crowes' debut that showed the label's mainstream appeal.

However, the honeymoon with Geffen ended in the summer of 1990, when that label refused to distribute an album by Houston rap act the

(Continued on page 71)



A Gem Of A Deal. Great Entertainment Merchandise and PolyGram Group Distribution recently pacted with top country artists Billy Ray Cyrus, Kentucky Headhunters, Kathy Mattea, and Sammy Kershaw to create a new line of country music merchandise. Shown, from left, are Chuck Beardsley, talent acquisition, GEM; Ira Sokoloff, president, GEM; Cyrus; David Fitch, VP of national accounts for PGD; Jack McFadden of McFadden Associates; and Tom Cyrana, VP of PolyGram Diversified Entertainment.

Rhino To Distribute Gramavision Titles Deal Kicks In As Jazz Label's Mesa Contract Expires

NEW YORK—Jazz imprint Gramavision Records has signed a two-year distribution deal with Rhino Records, according to a statement from the Katonah, N.Y.-based jazz label.

The deal occurs upon the expira-

tion of Gramavision's three-year license arrangement with Mesa/Bluemoon Records, which, in turn, was distributed by Rhino through a prior agreement with CEMA Distribution. Rhino is now distributed by WEA Corp. as part of the label's new alliance with Atlantic Records.

Gramavision GM Joanna FitzPatrick explains that the key difference between the earlier arrangement and the current one is that one link—i.e., Mesa/Bluemoon—has been eliminated from the distribution chain.

"Previously, we were marketed by Mesa/Bluemoon and distributed by Rhino, but our whole relationship was with Mesa/Bluemoon," she says. "Now we've gotten rid of that piece of the chain."

Noting that Mesa/Bluemoon is still distributed by Rhino, FitzPatrick says, "It's like we're in the same bed [as Mesa/Bluemoon], but we're not sleeping together. The romance is over."

She adds Rhino's distribution ar-

angement with WEA strongly influenced Gramavision's decision to sign with Rhino.

"We're very impressed with WEA as a distributor of jazz," she comments. "The numbers are just so much larger than they were with CEMA. We love being with the WEA family."

The first new release under the new deal will be composer Anthony Davis' modern opera "X, The Life & Times Of Malcolm X," which is due Aug. 18.

In September, Gramavision will issue its third release by trombonist Ray Anderson, with bassist Charlie Haden and drummer Ed Blackwell completing the trio.

WEA will accept returns on Gramavision product released through Mesa/Bluemoon.

Concurrent with the announcement of the Rhino deal, Gramavision announced the appointments of FitzPatrick—who was and will continue to be Anderson's manager—as GM and Lisa Karmen as production manager. PAUL VERNA

ED CHALPIN GETS SATISFACTION IN TRIBE SETTLEMENT

BY JANINE McADAMS

NEW YORK—Rap group A Tribe Called Quest and its record company, Zomba Entertainment/Jive Records, have agreed to honor the terms of an employment agreement the act signed in 1989 with Ed Chalpin, president of New York-based entertainment company PPX. The original agreement entitles Chalpin to 15% of the group's earnings for the term of its recording contract at Zomba/Jive in return for Chalpin having negotiated that contract.

The settlement comes more than

1½ years after A Tribe Called Quest filed suit against Chalpin to terminate that agreement. Attorneys for Tribe argued that the group's deal with Chalpin was invalid and unenforceable based on a New York State general business statute stating that only a licensed theatrical agency can negotiate an employment contract for a performing group (Billboard, May 4, 1991).

A series of legal maneuvers ensued. Chalpin first sought arbitration, but the Supreme Court of the State of New York rejected the request, ruling that the original con-

tract was invalid in light of the statute. Based on that decision, the attorney for A Tribe Called Quest filed a motion in May 1991 to recover the \$37,500 already paid to Chalpin. Again, Chalpin sought arbitration and was blocked by the court (Billboard, June 1, 1991).

After the court requested additional information, Chalpin's attorneys began to prepare an appeal to re-establish the validity of the original agreement, which was signed by the group members and then-manager Red Alert. But before the ap-

(Continued on page 77)

EXECUTIVE TURNTABLE

RECORD COMPANIES. Glen Brunman is promoted to head of the Epic Soundtrax label in Los Angeles. He was VP of media and artist development at Epic.

Patrick Clifford rejoins A&M Records as VP of A&R in New York. He was previously director of A&R at A&M until 1990, when he was named head of A&R at Chrysalis/EMI.

Byron Hontas is promoted to national director of media & artist relations at Capitol Records in Los Angeles. He was director of media & artist relations.

PolyGram Label Group in New York names Iris Dillon senior director of crossover promotion and Rebecca Carroll product manager. They were, respectively, senior director of crossover promotion at Virgin Records, and marketing coordinator at PLG.

Warner Bros. Records in Los An-



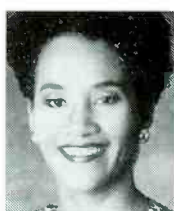
BRUNMAN



CLIFFORD



HONTAS



DILLON



CARROLL



LYNCH



NEIDHART



JORDAN

geles names Fred Brown senior director of legal and business affairs and Sue Roberts director of business affairs. They were, respectively, director of legal and business affairs, and business affairs associate.

Robin Lynch is named senior art director/director of design at Elektra Entertainment in New York. She was art director at Warner Bros. Records in Los Angeles.

Chrysalis Music Group names Anthony Bland West Coast professional manager, Amy Kenzer

copyright manager, and Maia Pepper royalty manager. They were, respectively, professional assistant at Chrysalis, copyright assistant at Chrysalis, and royalty administrator at Virgin Music.

RCA Records announces a restructuring of its field sales and production development team. Accordingly, RCA promotes Bob Anderson to senior director of national sales; he was formerly senior director of product development. Jim Yates, currently regional label director in the Southeast, will add the

Washington, D.C., and New York areas to his responsibilities. Dave Remidi, currently Midwest regional label director, will add the Boston area to his responsibilities. Bonnie McCassy, currently regional label director, West Coast, will add the Dallas/Denver areas to her responsibilities. Derek Graham becomes director of product development, mainstream; he was director, Northeast region. And Greg Linn, currently manager of product development, will now specialize in urban and jazz product.

Hilary Neidhart is promoted to senior marketing manager at Island Records in New York. She was marketing manager.

RELATED FIELDS. Michael Dilbeck is promoted to executive VP of music at Sony Pictures Entertainment in Culver City, Calif. He was executive VP of soundtracks.

MTV in New York names Tracy Jordan VP of talent & artist relations. She was VP of artist development at Motown Records.

Megadeth Comes Alive Again

Band Back With New Members, Attitude

BY CHRIS MORRIS

LOS ANGELES—It wasn't that long ago that it looked like Megadeth was nearing the end of the line, according to Dave Mustaine, the singer and guitarist of the L.A. metal band.

"I thought we were entering the last mile of our demise," Mustaine says. "We were seeing and smelling career suicide."

After a period of some three tumultuous years that saw the start of Mustaine's rehabilitation from heroin and cocaine addiction, the replacement of the band's guitarist and drummer, and Megadeth's entry into group therapy, the group has returned with a new Capitol album, "Countdown To Extinction," the fifth disc from the respected thrash-rock act.

With incredible candor, Mustaine

admits his addictions were bringing Megadeth down. During the sessions for the song "No More Mr. Nice Guy" from the 1989 "Shocker" soundtrack, he says, "I was smoking crack up on the roof of the Record Plant... I hit my bottom."

He continues, "You kind of have a coming to terms with yourself once you take the narcotic haze away. It's like you're driving in the fog for so long and all of a sudden, boom, it's clear, and there's a pickup truck right in front of you. You either hit it or you stop. I stopped."

Attempting to right himself, Mustaine (who has been clean and sober for two years) also sought to right the band, but he says drummer Chuck Behler and guitarist Jeff Young resisted his pleas to seek rehabilitative counseling. They were ultimately re-

placed, respectively, by Nick Menza and Marty Friedman. Founding member Dave "Junior" Ellefson remains the group's bassist.

The next step, Mustaine says, was cementing the new lineup: "I said, 'I don't care if I have to go to group therapy for the rest of my life to keep this band together, this is it.' And we've been seeing a group therapist now for three years."

He continues, "Most people think
(Continued on page 13)



On its Capitol Records disc "Countdown To Extinction," Megadeth's new lineup, from left, is front man Dave Mustaine, drummer Nick Menza, bassist Dave Ellefson, and guitarist Marty Friedman.

Clannad Finds America

Newly Receptive To Its Sound

BY MELINDA NEWMAN

NEW YORK—Call it the luck of the Irish, but Clannad is a band that's getting a second chance. Its fourth album, "Anam," released in Europe in 1990 but never available here, has just been put out by the group's new U.S. label, Atlantic Records. Additionally, the album's first single, "Harry's Game," a haunting Gaelic tune written for a British miniseries a decade ago, is getting an added push here as the theme to the film "Patriot Games."

"I'd really given up on an American release on 'Anam,'" says Ciarán Brennan, who, in addition to serving as the

band's main songwriter and bassist, also produced the new record. "I thought, no one is going to ever hear it here."

Even though Clannad is known to many U.S. listeners via "In A Lifetime," a duet with Bono from 1986's "Macalla," Brennan feels the band is starting over here. "This album is a great introduction to us because it really reflects the band," he says.

For its last album, 1988's "Sirius," the band recorded in Los Angeles with Greg Ladanyi. "He is a fantastic producer, but we were veering to rock-oriented things and I wanted to get
(Continued on page 13)



Ireland's Clannad are, from left, Máire Brennan, Padraig Duggan, Noel Duggan, and Ciarán Brennan.

Pop Artists, Fans Decking The Older Halls; Woody Remembered; 'Duophonic' Sensation

THEY ARE SURVIVORS of an earlier era of entertainment, before home video, rock'n'roll, or television. Many are witnesses to a time when Americans still embraced their cities and went "out on the town," before the rise of isolated arenas in their fields of asphalt, before the amphitheater boom sprawled across the land.

They are theaters, in towns large and small, that often date back to the heyday of vaudeville or the birth of motion pictures. And increasingly, they are being rediscovered by pop musicians and their fans.

A generation that grew up attending concerts in cavernous basketball bunkers seems to have found new reason to rock out amid the majesty of proscenium arches and ornate balconies in halls including the Warfield in San Francisco; the Beacon Theatre and Radio City Music Hall in New York; the Wilmette and Pantages in L.A.; the Fox theaters in Detroit, St. Louis, and Atlanta; and the Orpheum theaters in Boston and Memphis. (It is no coincidence that when Madison Square Garden opened its new 5,600-seat hall last fall, it was christened the Paramount, evoking the glamour of a Times Square theater where the bobby-soxers once screamed for Sinatra.)

Although theater venues were crucial to the early development of the concert tour business (consider Brooklyn's Paramount or the Fillmores, East and West) and an important part of the R&B circuit, from the Apollo on down, the smaller halls later fell under the shadow of the arenas and sheds with their heftier ticket grosses.

But we've seen a string of theater tours in the past year or so by arena-level stars like Sting, Hall & Oates, Neil Young, and others, as well as small-hall buzz dates by Guns N' Roses and Prince. And industry observers predict the intimacy and ambiance of these halls will become even more important in luring thirty- and fortysomething fans to concerts.

Efforts of such promoters as Avalon Attractions, which earlier this year announced plans to restore the 1924 Variety Arts Theatre in downtown L.A. as an alternative-music venue, ought to send a message to the nation's historic preservation movement: The pop concert business is a powerful potential ally.

Other promoters may debate whether these buildings, particularly the smaller halls, are economically viable venues. But musicians and fans are tuned into a greater wealth within those walls. Like the folks at Amtrak, who recently acknowledged that the grandeur of old rail stations can help draw riders, these tours tap into an allure of design—a glorious sense of place—that few arenas or sheds can match. And that helps sell tickets.

The real marvel is that throughout this country, in many towns outside the major markets, there exists an aging but architecturally grand and potentially vital circuit of theater venues, largely under-recognized and under-utilized.

Why should promoters, agents, and artists juggle the numbers to nurture these old halls? Good business sense

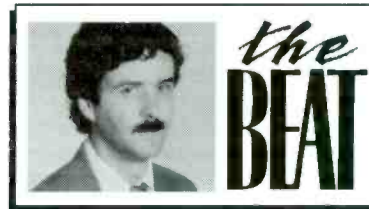
is just one reason. Another is that these old palaces are historically and intimately linked to the streets beyond their doors. They bring the energy on their stages to the life beyond their lobbies in a way their larger successors seldom do.

And in that way, they reflect the music we love at its best—reaffirming connection and community.

ONE FOR WOODY: A man whose life and art was all about connection and community was remembered by thousands who turned out at New York's Central Park Summerstage July 12 for a birthday tribute to the late Woody Guthrie, featuring sets by son Arlo Guthrie, Pete Seeger, Suzanne Vega, Billy Bragg, and Dave Sharp of the Alarm. But the spirit of musical activism has passed beyond the folkies. So it was apt that a highlight of the day was the appearance of techno-rappers Disposable Heroes Of Hiphoprisy, whose co-leader Michael Franti stood up,

fist high, and declared: "Maximum respect to Woody Guthrie!" And the torch passes.

BEAT PICKS: The nouveau soul sound of the past year or so has already brought us some great bands, from the Family Stand to Brand New Heavies, and promising solo acts like Ephraim Lewis. Now Capitol Records is ready to debut a disc by a twosome whose songwriting, vocal interplay, and star quality recalls classic soul duos of the past—Charles & Eddie. Look for a multifaceted launch for "Duophonic" and the album's infectious first single, "Would I Lie To You." In the U.K., Capitol-EMI is releasing "Duophonic" on the Stateside imprint, dormant since it showcased some of the finest of U.S. soul two decades ago... From the buzz-heavy roster of Creation Records in the U.K., which has brought us Ride, Slowdive, Primal Scream, et al., two more bands are set for U.S. assaults. The Boo Radleys from Liverpool bow Aug. 11 on Columbia Records with the album "Everything's Alright Forever" and a modern-rock push on the track "Lazy Day." Then SBK/EMI, thanks to its deal for Creation acts engineered last fall by Mike Mena, will launch Adorable here this fall. Judging from an advance of the band's U.S. tracks, Adorable's guitar-swirl songs are smart, sharp, and anything but cute... I first saw John Mark Schilling's singular style of guitar-playing a few years back while working in Florida. This Orlando, Fla.-based musician fascinated audiences playing jazz-inflected songs and instrumentals on a double-neck guitar with a remarkable technique built on tapping and sliding his fingers on the fretboard of his custom-built axes. "A Flower In Verdun" has been recorded by Schilling and his trio for Skypatch Records. Call 407-273-3322 for more info... Bruce Springsteen invited expatriate Elliot Murphy onstage at the Bercy in Murphy's adopted home city of Paris for an acoustic "Rock Ballad." New York fans can catch Murphy at the Bottom Line Friday (24).



by Thom Duffy

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Artists & Music

ARTISTS IN CONCERT

BRUCE SPRINGSTEEN
Wembley Arena, London

THE MEDIA KNIVES may be out for Springsteen but tickets for his five sold-out London shows were changing hands at well above face value outside the 12,000-seat Wembley Arena. Inside, nobody was complaining about being short-changed, either.

Following concerts in Sweden, France, Italy, and Germany—and preceding his U.S. tour that opens Thursday (23) in his home state of New Jersey—Springsteen celebrated his return to the English-speaking world by playing a four-hour show on the first night at Wembley July 6. And none of the other four nights ran less than three hours.

More than half the show was made up of songs from the "Human Touch" and "Lucky Town" albums. More significantly, there was almost nothing from before "The River," with the notable exception of "Darkness On The Edge Of Town." But then the audience, mostly the generation that picked up on Springsteen with "Born In The U.S.A.," had no problem with the lack of nostalgia. Indeed, it was clear that several tracks from the new albums, particularly "Roll Of The Dice," "All Or Nothing At All," and "Real World," are already taking on anthemic qualities to judge from both the performance and the audience reaction.

Springsteen seems to have developed a sharper sense of self-perceptive than his critics. Having dispensed with the E Street Band, apart from Roy Bittan on keyboards, he is now shaping the next phase of his career. His song selection means that the absence of the E Street Band is less noticeable than it would be if he was playing more of the '70s material and trying to recreate the same manic energy.

Instead, the energy has become more focused, although the sweat still pours off him and he's not above pulling the old James Brown exhaustion routine at the end of a 15-minute version of "Glory Days." Or suddenly jumping down into the photo pit. Or leading his band on a conga dance around the stage.

His new band may lack character but it provided everything required in terms of backup, pacing, and mood. And the five backing singers, including R&B veteran Bobby King, added a gospel fervor to several songs, especially "Leap Of Faith," as Springsteen brought them forward to testify.

As if to emphasize his awareness of his current status, Springsteen reminded his audience more than once that he is 42 years old with a young family. But even though he is growing up ahead of his fans (he wasn't exactly swamped with shouts when he asked how many of them had children) he can still articulate their fears and doubts because, in essence, he is still one of them. There are still no trappings of wealth or ego on stage, just a little of that human touch.

HUGH FIELDER

Famous Quenches A Thirst; Panel Probes Dance Moves

THE FAMOUS ALTERNATIVE: "A lot of music publishers are after alternative bands, but when they sign them early on, the carry-over is difficult," says veteran publisher **Irwin Robinson**, recently installed as chairman and CEO of Famous Music.

So, in making a bid for alternative success, Robinson has aligned Famous to a joint venture with **Peter Gordon's** New York-based music marketing company, **Thirsty Ear Productions**, which is geared to finding the acts and rendering ongoing marketing strategies to help put them over.

Famous' bet, with Robinson assessing a potential investment of \$250,000 a year for a minimum of two years, is for Gordon to provide the "carry-over," while Famous shares co-publishing with an ASCAP and BMI firm yet to be established by Gordon.

Working in alternative sounds since the mid-'70s—helping to define the genre before, as Robinson notes, "it had a name"—Gordon has developed such bands as the **Charlatans U.K.**, **Love & Rockets**, and **Peter Murphy**. In its specialized marketing through college radio in those years, Thirsty Ear worked with such acts as **Talking Heads**, **R.E.M.**, the **Police**, and **Joe Jackson**. And, in alternative marketing, he worked with a number of major labels, sometimes working with entire label rosters. Thirsty Ear also has an international scope; among its activities in this area are a current five-year arrangement with **Beggars Banquet**, now at a point where Thirsty Ear runs the label's U.S. operation.

In the Famous arrangement, Gordon will develop alternative acts for either its own newly formed **Id Records** or other labels. Gordon will utilize either independent distribution or branch setups, depending on the acts involved.

THE RIGHT STEPS IN DANCE: Since dance music is by nature a street-oriented music format, publishers hoping to place songs with dance artists naturally would do well to hit the streets. At the **National Music Publishers' Assn.'s** "Understanding Crossover Radio" **New York Publishers' Forum** July 9 in New York, panelists suggested publishers get hip to what's happening both at dance clubs and on dance radio playlists before pitching songs their way.

"Get to know our artists a little better," said **Joey Carvello**, senior director of dance music and crossover projects at **Atlantic Records**. "Sound [changes] so quickly [in dance music] that publishers can't keep up with it and sometimes fall a step be-

hind."

Carvello suggested publishers also look to the street for "young, talented, wannabe producers" who can crank out up-to-date, street-sounding demos, rather than the clean, top 40-sounding mixes that are more typically submitted.

As for the songwriting process, **George Hess**, Arista's senior director of national dance promotion and crossover radio, stressed the importance of structuring songs such that dance remixers won't have to "completely dismember the original thought patterns" of the songwriter.

For their part, he noted, songwriters would do well to keep in mind the remixer's function when authoring songs for the dance music crowd.

It was noted that since dance music is so up-tempo-oriented, ballads are generally given short shrift.

"It's almost impossible to break an act with a ballad as the first single," said indie promoter **Brad LeBeau**, who heads the **ProMotion** firm. "Slow songs need to emphasize the voice, and that's a very scary concept! With an up-tempo song, you can put a lot in the tracks, but with a ballad, you either like it or not because of the voice, words, song—there's nothing to fall back on."

But LeBeau also emphasized that despite the heavy techno/electronic aspects of dance music, lyrics remain a critical concern. "At the end of the day, the great song—more than the great track—always wins," he concluded.

The panel moderator was **Debbie Benitez**, senior director of music publishing at **Jellybean Enterprises**. The other panelists included **Jellybean Benitez**, producer/artist/publisher; **Dave Jurman**, senior director of dance music promotion at **Columbia Records**; **Kevin McCabe**, assistant program director/music director at **Hot 97** New York; and **Cary Vance**, independent promoter.

IT'S A DATE: The annual membership meeting of the **National Music Publishers' Assn./Harry Fox Agency** is set for July 28 at the **Four Seasons Hotel** in Los Angeles. An incorrect date was reported in last week's column.

PRI NT ON PRINT: The following are the best-selling folios from **CPP/Belwin**:

1. Best Of **Garth Brooks**
2. Best Of **George Thorogood**
3. **Bruce Springsteen, Human Touch**
4. **Bruce Springsteen, Lucky Town**
5. **Jon Secada, Jon Secada**

Assistance in preparing this column provided by **Jim Bessman** in New York.

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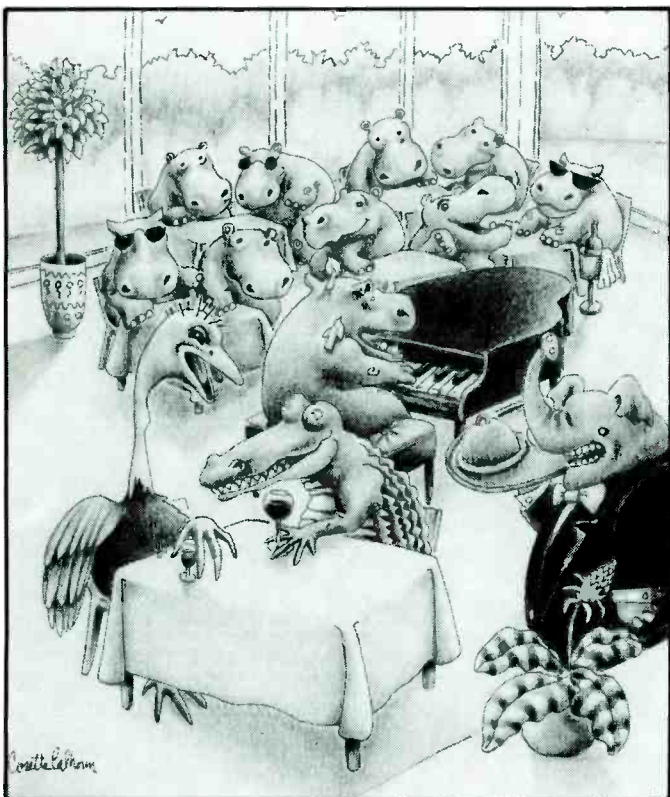


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NEWSLINE

On The Road: Def Leppard's U.S. Run; Cocker Hits The States; Roach Crawl

Def Leppard will open its U.S. tour Aug. 13 in Norfolk, Va., after a European swing behind the chart-topping success of its latest Mercury Records disc, "Adrenalize" . . . After a three-month European tour, including 64 shows in 13 countries, Joe Cocker begins his U.S. tour Aug. 16 at Poplar Creek Music Theater outside Chicago to showcase his new Capitol Records disc, "Night Calls" . . . Aboriginal singer/songwriter Archie Roach, who makes his U.S. recording debut with "Charcoal Lane" on High Tone Records, opened a tour July 17 at the Vancouver Folk Festival . . . As Arista works her new single "A Little More Love" from her "Real Love" album, Lisa Stansfield begins a summer U.S. tour Monday (20) at the Pantages Theatre in Los Angeles with Verve Forecast saxophonist Art Porter supporting the bill . . . Windham Hill Jazz artist Andy Narrell, master of the musical steel pans, who opened a summer tour leg June 24 at the Irvine Barclay Theater in Irvine, Calif., plays S.O.B.'s in New York Wednesday (22) and Thursday (23), showcasing his seventh disc, "Down The Road" . . . The Beastie Boys open a summer tour behind their top-10 "Check Your Head" album July 27 in Omaha, Neb., backed by L7 and House Of Pain . . . Paul Weller, former front man for the Jam and Style Council, has been signed to Go Discs/London Records and will play a quick promo tour of the U.S. beginning Saturday (25) at the Ritz in New York to set up a September solo release . . . Emerson, Lake & Palmer, who return with a new Victory Music album, "Black Moon," this month, open a U.S. tour July 26 at Jones Beach Theater in Wantagh, N.Y. Look for Atlantic to release an ELP boxed set shortly . . . Grammy-winning producer and arranger Arif Mardin's two-movement composition "Suite Fraternidad" was performed July 9 in Cologne, Germany, by the WDR Big Band (Westdeutscher Rundfunk Koln), joined by American jazz artists Peter Erskine and Steve Kahn and Spanish performers Carlos Benavent and Jorge Pardo in a work that combined jazz, classical, and flamenco influences.

Simon, Nelson, Jennings Stage Benefit

Paul Simon will be joined by Willie Nelson and Waylon Jennings Aug. 24 at the Indian Field Ranch in Montauk, N.Y., on the eastern end of Long Island for "Back At The Ranch," a benefit concert for the Montauk Nature Conservancy. Now in its third year, the benefit series has raised more than \$1 million for local charities.

Deals: Ferrick, Monks, Hammerbox

Singer/songwriter Melissa Ferrick, who grabbed industry attention last year when Morrissey tapped her as an unknown opener for spare dates on his last U.S. tour, has been signed to Atlantic by Dave Feld and Danny Goldberg . . . The Monks Of Doom, featuring former members of Camper Van Beethoven, to I.R.S. Records in a worldwide deal . . . Seattle's Hammerbox, represented by Cahn & Saltzman out of Oakland, Calif., has been signed by A&M, with a debut due early next year . . . JVC Music label manager Denny Stilwell has announced the signing of Kevyn Lettau, George Jinda & World News, and Tom Coster, the first U.S. acts to be inked to the label, with releases planned for August and September.

CMJ, Detroit Showcase Solicitations

The CMJ Music Marathon is accepting demo tapes through Aug. 1 from bands for showcase spots at the upcoming convention, Oct. 28-31 in New York. Call 516-466-6000 for details . . . The third annual Detroit/Midwest A&R Showcase is soliciting tapes through Sept. 15 from bands for its 1993 talent showcase next February. Call 313-296-8051 for further information.

MEGADETH COMES ALIVE AGAIN

(Continued from page 11)

we're going to anti-breakup therapy. That's not what it's about at all. It's intellectually stimulating, and it's innovative and challenging, and we learn more about ourselves and how we can be more cohesive as a unit."

With the tumult behind them, the members of Megadeth are preparing to hit the road to support "Countdown To Extinction." The band headlined the Roskilde Festival in Copenhagen June 27; on Sept. 12, it will begin a European tour. The swing will mark the first time Megadeth has played the continent before North America.

"We've always done it backward," Mustaine explains. "We've come to the United States and toured there first, when our show wasn't very polished, knowing that the American market is indicative of the way the record will sell around the world. It's the trickle-down theory everywhere else . . . Once we come back, a lot of people are going to be excited with the fervor and the intensity of a Megadeth concert. Again, you will sell more records."

CLANNAD

(Continued from page 11)

back to the acoustic roots of this band," says Brennan. "So this time, I produced the album and we recorded it at my house."

The result is a collection of acoustic-based English and Gaelic songs framed with lush harmonies and layered melodies. Many of the tunes have an ethereal, otherworldly feel; they don't stray so far from folk pop as to be inaccessible, yet are different from anything else on the charts.

But Clannad lead singer Máire Brennan feels the U.S. market is ready for the music. "I think the climate in the U.S. has changed. I remember when we had albums out in America before, there didn't seem to be a category for us to fit into," she says. "Now, you have the likes of VH-1, which gives more of a chance to people who aren't just on the charts; there seem to be new categories now, like new age and world music."

Both Máire and Ciarán Brennan have been encouraged by the success their sister Enya has had in the U.S. "Her success has been wonderful," Máire says. "I think people here are hungry for music and change."

Clannad is preparing a new album for a spring '93 release. Additionally, Máire's solo album, already released in Europe, will be out in the U.S. this fall.

Capitol is supporting the new album with a video for the track "Symphony Of Destruction," directed by Wayne Isham. According to Mustaine, the record's second track will be the politically oriented "Foreclosure Of A Dream," which will be released as a prelude to the November elections.

The politically outspoken Mustaine was set to appear on MTV as a commentator at the Democratic National Convention in New York. Before the convention, he said, with some trepidation, "I'm hoping I can be as nonpartisan to the masses as I have been instructed to be."



AMUSEMENT BUSINESS® BOXSCORE TOP 10 CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
NEIL DIAMOND	Croke Park Dublin	June 27-28	\$3,190,000 (1,685,915 British pounds) \$46/\$38/\$30	74,000 two sellouts	Aiken Promotions
JUNE JAM XI: ALABAMA VINCE GILL, TRAVIS TRITT, RESTLESS HEART, ALAN JACKSON, MICHELLE WRIGHT, WAYNE NEWTON AARON TIPPIN, BILLY RAY CYRUS, DIAMOND RIO MARTY STUART, MARK CHESMUTT, TRISHA YEARWOOD, BAILLIE & THE BOYS, JOE DIFFIE, BILLY DEAN	Ft. Payne High School Ft. Payne, Ala.	June 13	\$1,586,550 \$25	63,462 sellout	Keith Fowler Promotions
GENESIS	Oakland- Alameda County Stadium Oakland, Calif.	June 20	\$1,175,226 \$28.50	41,236 45,500	Bill Graham Presents
GENESIS	Camp Randall Stadium Univ. of Wisconsin Madison, Wis.	June 9	\$1,146,600 \$25	48,015 52,000	Belkin Prods. Frank Prods.
GRATEFUL DEAD STEVE MILLER BAND	Buckeye Lake Music Center Hebron, Ohio	July 1	\$1,090,980 \$25/\$24.50	44,500 sellout	Metropolitan Entertainment Belkin Prods.
GENESIS	Cyclone Stadium Iowa State Univ. Ames, Iowa	June 23	\$802,250 \$25	32,090 37,500	Ogden Presents Jam Prods.
CANADA DAY: SPINAL TAP, TRAGICALLY HIP, COLIN JAMES, CHRISSEY STEELE, CRASH TEST DUMMIES, RITA CHIARELLI, SKYDIGGERS, GRAPES OF WRATH, EDGENE RIPPER	Thunderbird Stadium Univ. of British Columbia Vancouver	July 1	\$376,053 (\$452,016 Canadian) \$18.50/\$15	28,251 sellout	MCA Concerts Canada
CANADA DAY: SONS OF FREEDOM, 54-40, BOOTS SAUCE, SPINAL TAP, SLIK TOXIK, LESLIE SPIT TREE-O, TRAGICALLY HIP, AMANDA MARSHALL, SASS JORDAN, ONE	Molson Park Barrie, Ontario	July 1	\$365,697 (\$439,568 Canadian) \$18.50/\$15	27,473 sellout	MCA Concerts Canada
HARRY CONNICK JR.	Marcus Amphitheatre Milwaukee	July 10	\$337,127 \$35/\$27.50/ \$20	11,003 17,888	Jam Prods.
HARRY CONNICK JR.	Riverport Amphitheatre Maryland Heights, Mo.	July 12	\$307,635 \$35/\$30/\$20	12,588 19,861	Contemporary Prods.

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JEFF FENSTER

VP OF A&R FOR JIVE AND SILVERTONE RECORDS



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DIVA ON TOP: "You Remind Me" by **Mary J. Blige** (Uptown) from the "Strictly Business" soundtrack claims the top of the Hot R&B Singles chart. It has reports from 97 of the panel's 100 reporters and No. 1 reports from 44. Blige's first No. 1 single gives her a big send-off as she prepares for tour dates with **Jodeci** in August and September.

MONSTER RECORDS: Two records near the top of the chart make awesome point gains. "Giving Him Something He Can Feel" by **En Vogue** (Atco-EastWest) has reports from 99 stations. Despite extensive album play, this single continues to prove its popularity and is reflected in strong radio playlist movement. Stations showing major moves include **WJHM** Orlando, Fla. (11-3); **WENN** Birmingham, Ala. (22-9); **KIPR** Little Rock, Ark. (10-2); and **KKBT** Los Angeles (14-5). It holds for the second week at No. 1 at **WKYS** Washington, D.C., and ranks No. 1 at five stations. "Baby-Baby-Baby" by **TLC** (LaFace) makes similarly strong retail and radio point gains. Strong playlist moves produce No. 1 reports at three stations. Other significant playlist activity takes place at **WJMI** Jackson, Miss. (40-21); **KJLH** Los Angeles (27-10); **KKBT** (17-3); and **WDAS** Philadelphia (14-7). It gains **KJMS** Memphis and is now on 98 stations.

THIS WEEK'S STRONG performance by **TLC** forces "Keep On Walkin'" by **CeCe Peniston** (A&M) back on the chart, even though it almost earns a bullet. This single has been Peniston's strongest R&B tune to date, and without the incredible performance by "Baby-Baby-Baby" it would have shown upward movement. It is very much alive, with new activity at **WGOK** Mobile, Ala.; **WMVP** Milwaukee; and **KKBT**, giving it 90 station reports. Significant playlist action is occurring around the country, including 11-6 at **KMJM** St. Louis; 8-5 at **WXYV** Baltimore; and 12-9 at **WZHT** Montgomery, Ala. It is No. 1 at **WQOK** Raleigh, N.C.; **WDKX** Rochester, N.Y.; and **KIPR**.

SHABBA RANKS HAS made reggae more popular than ever both with the fans of hip-hop and on R&B radio, and definitely has paved the way for future reggae releases. This week, however, "Mr. Loverman" from the "Deep Cover" soundtrack (Epic) moves to No. 2, falling shy of the points necessary to earn a bullet. It has reports from 94 stations, including No. 1 reports from **WEDR** Miami, **WXYV**, and **KKBT**. "Committed" by **Third World** (Mercury) moves handily, 72-61, with activity at 58 stations. The group is no stranger to R&B radio and gets new activity at 14 stations, including **WBLS** New York; **WEAS** Savannah, Ga.; **WJTT** and **WNOO**, both in Chattanooga, Tenn.; and **WPEG** Charlotte, N.C.

PROUD AS A PAPA: "Use Me" by **Men At Large** (Atco-EastWest) moves into the top 10 with reports from 90 stations. It has top-five reports from 13 stations, including **WBLS**; **WOWI** Norfolk, Va.; **WHJX** Jacksonville, Fla.; **WVOI** Toledo, Ohio; and **KKBT**. The duo, **Jason Champion** and **David Tolliver**, hails from Cleveland and young Tolliver's uncle is none other than **Lynn Tolliver**, PD at **WZAK** Cleveland.

RHYTHM AND BLUES

(Continued from page 15)

Among the R&B acts carried over from **EMI's** roster are **Caron Wheeler**, the **O'Jays**, **Bobby McFerrin**, and **Dianne Reeves**; singer/songwriter **Brenda Russell** has also been signed.

STUFF: Whither **Bahia Entertainment**? The label formerly distributed by **BMG** is still around, says president **Greg Peck**, but now as a production company. The company had introduced rappers **2 Kings In A Cipher** as well as femme trio **Altitude**, both of which made a mark on the **Billboard** charts last year. Currently, **Peck** says he is continuing to develop new acts, and has completed a second album for **Altitude**. He is seeking to make deals for his acts or to establish another major-label custom-label deal. "We're shopping product around, looking to parcel the acts out individually," he says... Balladeer fave **Freddie Jackson** is back with a good old-fashioned late-night valentine "I Could Use A Little Love (Right Now)" (Capitol). Production is by **Barry Eastmond**, who wrote the tune with **Jolyon Skinner**...

Boyz II Men were inducted into the **Beverly Hills Hard Rock Cafe** July 9 as the first R&B group to net multiplatinum for its first album. The **Motown** group was also honored at the ceremony by **Los Angeles Mayor Tom Bradley**, who declared July 10-12 **Boyz II Men Weekend**... **Eddie Murphy** has definitely been signed to **Motown**... **L.A. Reid** and **Dallas Austin** are starting a new record company called **Rowdy Records**... Word is that **Motown East Coast** promotion rep **Dedra Tate** is exiting to take a post at the top of **Michael Bivins'** new label venture, **Biv 10 Records**. **Tate** had a hand in the **Another Bad Creation** and **Boyz II Men** success stories... As you probably know, **Jacqueline Rhinehart** joins **Hiriam Hicks Management** as VP of artist development & marketing in Philadelphia... **Cary Mansfield** is the catalog expert **Motown** has hired to consult its reissues program... Working **Me To The Maxx**: "Let's Get Naked" by **Highland Place Mobsters** (LaFace). Sexual but not trashy. **Betcha** can't hear it just once!

R&B

ARTISTS & MUSIC

Global Sounds Spice Jabulani's Melting Pot Group Fuses American R&B, African Rhythms, More

BY DAVID NATHAN

LOS ANGELES—Responding to the need for a more diverse approach in R&B, some labels have recently begun signing acts that do not fit neatly into the narrow confines of accepted categories. A prime example: **Giant Records'** **Jabulani**, four South African siblings who live in Australia. As its debut album for the label, "Journey," demonstrates, **Jabulani** makes music rooted in American R&B yet also expresses a more global sound.

According to **Cassandra Mills**, **Giant's** president of black music, who signed the act, "The music is different but we don't anticipate we'll have a problem transcending cultural barriers. I really feel that both radio and the public want music that's refreshing. We have to find ways to enlighten people that **Jabulani's** music is fresh, exciting, but at the same time commercial."

'Its music is fresh, but at the same time commercial'

The first single, "Shine Your Light," features inspiring lyrical content that makes it a strong candidate for selected gospel as well as mainstream R&B airplay. The album, produced by **Daddy-O**, contains more original material with uplifting lyrical messages. It also includes covers of **Stevie Wonder's** "Pastime Paradise" and **Marvin Gaye's** "What's Going On."

Jabulani, which is Zulu for "happiness," was formed in 1986 after member **Abby Joyce**, who had moved to Australia from Durban, South Africa, persuaded his brother **Joe** and sisters **Joni** and **Tess** to join him there. All four had been in various groups and gospel choirs in South Africa and were heavily influenced by U.S. artists including **Gaye**, **Wonder**, **Donny Hathaway**, **Chaka Khan**, and **Anita Baker**.

"We knew that a black group wasn't going to get very far in South Africa no matter how hard we worked at it," says **Abby**.

With a distinctive fusion of African rhythms, American R&B, and reggae ("we called our music 'Afro-funk soul,'" says **Abby**), **Jabulani** began performing at clubs in Melbourne.

"There were no other groups doing what we were doing there," says **Joe**. "We started building a name for ourselves through live gigs."

When **Wonder** toured Australia in 1987, local musicians and industry personnel insisted he catch one of **Jabulani's** performances. The group ended up subsequently jamming with **Wonder** on one of his shows in Melbourne.

A 1989 single on an independent label sparked strong local reaction and the group began preparing a package for U.S. companies that included a videoclip. A tape found its way to **Giant Records'** **Mills** via **Jerome Phil-**

lips and **Buzz Willis** (respectively, former road manager and current manager for **Kool & the Gang**), and after a Los Angeles "live" showcase, **Jabulani** signed with the label and began working on its impressive debut.

"I felt their talent was overwhelming," says **Mills**. "Jabulani's music has so much substance and so many messages that I knew it had to be put out there." She adds that the label's approach in making the album "was not to make it too American or too 'pop' but to keep the group's ethnicity. We've been focused on keeping the images hip, upbeat, and trend-setting."

The group performed at the **BRE** and **R&R** conventions and did some

advance publicity and promotion work in June. **Mills** says **Jabulani** will be returning to the U.S. "once we've established a base with the record" for further promotion and possible live dates.

For **Jabulani**, the prospect of developing a global following is exciting. "We think of our music as a melting pot of different things. We feel that people are looking for something new these days; people are starting to become aware of music from South Africa as things have begun to open up there," says **Abby**.

"And," adds **Joni**, "one of our dreams now is to go back and perform again in South Africa. It would make everything worthwhile."

Billboard®

FOR WEEK ENDING JULY 25, 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	4	5	5	WARM IT UP (C) (M) (T) (X) RUFFHOUSE 74376/COLUMBIA	◆ KRIS KROSS 1 week at No. 1	★★★ NO. 1 ★★★		
2	1	2	11	TAKE IT PERSONAL (C) (T) CHRYSALIS 23848/ERG	◆ GANG STARR			
3	3	3	11	LA SCHMOOVE (C) (T) JIVE 42062	◆ FU-SCHNICKENS			
4	2	1	13	THEY REMINISCE OVER YOU (C) (T) ELEKTRA 64773	◆ PETE ROCK & C.L. SMOOTH			
5	6	12	4	DON'T SWEAT THE TECHNIQUE (M) (T) MCA 54369*	◆ ERIC B. & RAKIM			
6	5	4	9	WHY ME BABY? (PT. 2) (M) ELEKTRA 66428*	◆ KEITH SWEAT FEAT. L.L. COOL J			
7	7	13	5	HOME GIRL DON'T PLAY DAT (M) (T) ATCO EASTWEST 96171*	◆ YO-YO			
8	8	11	7	STROBELIGHT HONEY (C) (M) (T) MERCURY 866 868	◆ BLACK SHEEP			
9	9	8	9	DON'T CURSE/YOU CAN'T SEE... (C) (T) UPTOWN 54420/MCA	◆ HEAVY D. & THE BOYZ			
10	18	23	4	JUMP AROUND (M) (T) (X) TOMMY BOY 526*	◆ HOUSE OF PAIN			
11	10	6	17	THEY WANT EFX (C) (M) (T) ATCO EASTWEST 96206	◆ DAS EFX			
12	22	25	3	I WANT TO BE FREE (M) (T) JIVE 42068*	◆ TOO SHORT			
13	23	22	4	FAKIN' THE FUNK (C) (T) WILD PITCH 50402/ERG	◆ MAIN SOURCE			
14	17	17	6	AIN'T TO BE F...ED WITH (C) (M) (T) (X) WRAP 105/ICHIBAN	◆ MC BREED			
15	11	7	17	TENNESSEE (C) (T) CHRYSALIS 23829/ERG	◆ ARRESTED DEVELOPMENT			
16	19	21	6	NASTEE (M) (T) ATLANTIC 85871*	◆ KWAME			
17	24	27	3	BACK TO THE HOTEL (C) (T) PROFILE 5367	◆ N2DEEP			
18	14	15	16	BABY GOT BACK (C) (M) (T) (X) DEF AMERICAN 18947/REPRISE	◆ SIR MIX-A-LOT			
19	26	—	2	THIN LINE (C) VIRGIN 98544	◆ KID FROST			
20	13	9	11	DEEP COVER (C) (T) SOLAR 74547/EPIC	◆ DR. DRE			
21	16	18	6	BRONX NIGGA (M) (T) RUFFHOUSE 74300*/COLUMBIA	TIM DOG			
22	20	19	9	EXPLANATION OF A PLAYA (C) (T) RUTHLESS 7011/PRIORITY	◆ PENTHOUSE PLAYERS CLIQUE			
23	12	10	16	SOMETIMES I RHYME SLOW (C) (M) (T) RAL 74167/COLUMBIA	◆ NICE & SMOOTH			
24	29	—	2	WELCOME TO THE GHETTO (C) (T) JIVE 42085	◆ SPICE 1			
25	NEW ▶	—	1	ROADRUNNER (C) (T) VIOLATOR 1123/RELATIVITY	◆ CHI-ALI			
26	NEW ▶	—	1	SO WHAT'CHA WANT (M) (T) (X) CAPITOL 15847*	◆ BEASTIE BOYS			
27	21	14	15	SCENARIO (M) (T) JIVE 42056*	◆ A TRIBE CALLED QUEST			
28	28	—	2	FULL TERM LOVE (C) (T) (X) GIANT 18954/WARNER BROS.	◆ MONIE LOVE			
29	30	—	2	I CAN'T HOLD BACK (M) (T) ATLANTIC 85863*	◆ K-SOLO			
30	15	16	7	WALK INTO THE SUN (C) (T) HOLLYWOOD 64746	◆ ORGANIZED KONFUSION			

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.

Dance

ARTISTS & MUSIC

Sabrina Johnston Launches Latest Post-'Peace' Offering

EVERY ONCE IN A WHILE, a song moves you unlike most others. From the initial beat, through the chorus and breaks, and finally into the closing vocal vamp, that song envelops you and momentarily takes you to another place. Last summer, the dance music community experienced such a moment when Sabrina Johnston bowed with a house anthem called "Peace."

First issued in May 1991 on a small New York indie, JBR Records, the cut was a refreshing respite from the standard club fare, thanks in part

Johnston, it is a stylistically varied collection that deftly balances club-friendly housers with midtempo funk jams and romantic R&B ballads. Several of the tracks have already been remixed for single release, including the sentimental "We Need Each Other" by David Morales, and the next projected U.K. release, "Don't Hide Your Love" by Brothers In Rhythm. She runs through a gamut of interesting moods and attitudes, portraying a seductive lover on "Give It To Me" one moment, and then sassy diva on the raw throwdown "Hyway 95."

The thread holding the album together is a bright and optimistic lyrical tone, which Johnston describes as her bid to "counteract all of the sadness and negativity in the world. Dance music is a natural forum for bringing people together and giving them light and hope. The energy of the groove is perfect for that kind of lyrical content."

The unrelenting positivity in Johnston's music is perhaps even more striking given the prejudice she has encountered during the course of a 10-year career that includes a stint as the lead singer of Sugar Hill recording act West Street Mob.

"The hardest battle has been trying to prove to people that I am not some empty-headed puppet," she says. "Being a woman in the music industry is tough, but being a black woman can be next to impossible. Sometimes, I feel like I have to kick and scream in order to get a fraction of the recognition and respect I would normally get if I were a man."

Regardless, Johnston presses on. She has just completed a concert tour of Europe and is currently performing in several key markets around the U.S. The album is due out overseas next month, and hopefully the picture will get clearer here.

"Taking my music out to the streets and sharing it with people is what all of this work is really all about. You can get lost in politics and personalities, and never hear a peep about music. I can't get into that. Like the song says, 'I wanna sing.'"

THE SINGLE LIFE: Choosing singles from Clubland's excellent current album is a difficult job that most labels should pray for. Opting for "Hypnotized" (Great Jones/Island) as the follow-up to "Set Me Free" is a fine idea.

As always, Zemya Hamilton is a dazzling vocal presence (we can't wait for her inevitable solo outing), and the tune itself is a catchy, disco-minded treat. Sadly, the 12-inch single suffers from a lack of interesting remixes. Your best bet is Peter Schwartz's break-savvy extended mix, which sticks pretty close in tone to the album version. On the other hand, pass on the "In Your Face" mix, which is embellished with incongruous techno synth overdubs.

After numerous delays, Inner
(Continued on page 21)

**DANCE
TRAX**



by Larry Flick

to its spiritually uplifting lyrics and Johnston's roof-raising vocal. It would prove to be a fitting introduction to a compelling new artist.

Despite limited distribution, "Peace" managed to spread wildly throughout the U.S. club circuit and become an underground staple. A deal with Atco/EastWest quickly followed, and by the fall of 1991, "Peace" was a No. 1 pop and dance hit throughout England and Europe.

Johnston beams when she ponders her success. "The level of acceptance that 'Peace' received still gives me a chill. I doubt that anything will ever match the joy and surprise of having your first record do so well."

Since then, the New Jersey native has been caught up in a whirlwind of activity that has been filled with ups and downs. The follow-up single, "Friendship," was equally potent and highly successful overseas, but it did not set stateside dancefloors on fire. Undaunted, Johnston has just completed her first album, which is preceded by another lively anthem, "I Wanna Sing." Within days of its release late last month, it was dubbed by club DJs and the press as a smash that could easily surpass the success of "Peace." The track is currently approaching No. 1 on the U.K. and European dance charts, and is selling briskly here on import.

Given this level of excitement, it is surprising the U.S. release date for both the new single and the album is still pending. "It's hard for me as an artist to understand all of the logistics that come into the picture when you're trying to put a record out," says Johnston. "It should be simple, but it often isn't. Certainly, it's a frustrating process, but I'm holding faith that [the label] is acting in all the best interests of everyone involved."

No one at Atco/EastWest would comment on the delay, other than to note that music would be issued in the States "as soon as possible."

Delving into the album, much of which was written and produced by the singer with her husband, Ken

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CLUB PLAY

COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★ ★ ★ No. 1 ★ ★ ★					
1	3	4	7	RAIN FALLS VIRGIN 96173 1 week at No. 1	◆ FRANKIE KNUCKLES FEATURING LISA MICHAELIS
2	1	3	6	RUNAWAY ELEKTRA 66424	◆ DEEE-LITE
3	6	13	5	PENNIES FROM HEAVEN VIRGIN 96195	◆ INNER CITY
4	4	7	5	JUMP SUNSHINE 812	THE MOVEMENT
5	2	2	9	HELPLESS (I DON'T KNOW WHAT TO DO...) MAXI 863 329/MERCURY	URBANIZED/SILVANO
6	8	11	6	DROP A BEAT INSTINCT 240	MOBY
7	14	21	6	STROBELITE HONEY MERCURY 866 869	◆ BLACK SHEEP
8	13	23	5	MONEY REPRISE.40392/WARNER BROS.	CAMEO
9	11	16	7	DEEPLY DIPPY CHARISMA 96164	◆ RIGHT SAID FRED
10	5	1	9	SURRENDER YOURSELF COLUMBIA 74291	◆ THE DAOU
11	15	20	5	SUNSHINE AND ECSTASY SIRE 40444/WARNER BROS.	◆ TOM TOM CLUB
12	19	31	3	IT'S A FINE DAY ATCO EASTWEST 96187	◆ OPUS III
13	12	15	7	I KNOW BIG BEAT 10049/ATLANTIC	NEW ATLANTIC
14	7	6	8	MAKE IT ON MY OWN ARISTA 1-2435	ALISON LIMERICK
15	9	5	9	KEEP ON WALKIN' A&M 7382	◆ CECE PENISTON
16	16	19	6	PARA LOS RUMBEROS ELEKTRA 66421	TITO PUENTE
17	18	9	10	NOTHING CAN STOP US WARNER BROS. 40395	◆ SAINT ETIENNE
18	10	12	8	MIG-29 NEXT PATEAU 50178	MIG-29
19	23	26	5	JUMP AROUND TOMMY BOY 526	◆ HOUSE OF PAIN
20	35	—	2	GET WITH U MERCURY 864 081	LIDELL TOWNSELL & M.T.F.
21	17	10	10	WEIRDO BEGGARS BANQUET 62264/RCA	◆ THE CHARLATANS UK
22	34	—	2	RHYTHM IS A DANCER ARISTA 1-2445	◆ SNAP
23	33	45	3	WHATEVER YOU DREAM GUERILLA 13862/I.R.S.	REACT 2 RHYTHM
24	37	—	2	TEMPLE OF DREAMS KICKIN' 4101/INSTINCT	◆ MESSIAH
25	29	37	4	NEVER BE ANOTHER ONE ACID JAZZ 5322/SCOTTI BROS.	COLONEL ABRAMS
26	25	25	4	SHINE ON ESQUIRE 74326	◆ DEGREES OF MOTION FEATURING BITI
★ ★ ★ POWER PICK ★ ★ ★					
27	46	—	2	YOUR LOVE WARNER BROS. 40393	◆ CHIC
28	21	18	7	GET YOUR BODY! MCA 54374	◆ ADAMSKI FEATURING NINA HAGEN
29	31	42	3	THE HITMAN INTERSCOPE 96168/ATLANTIC	AB LOGIC
30	49	—	2	WISHING ON A STAR EPIC 74370	◆ THE COVER GIRLS
31	30	35	4	DON'T STOP...PLANET ROCK TOMMY BOY 1052	AFRIKA BAMBAATAA & THE SOUL SONIC FORCE
32	38	—	2	FRIDAY I'M IN LOVE FICTION 66416/ELEKTRA	◆ THE CURE
33	45	—	2	WARM IT UP RUFFHOUSE 74377/COLUMBIA	◆ KRIS KROSS
34	42	—	2	DIGITAL LOVE THING ATCO EASTWEST PROMO	HAPPYHEAD
★ ★ ★ HOT SHOT DEBUT ★ ★ ★					
35	NEW ▶	1	1	JAM EPIC 74334	◆ MICHAEL JACKSON
36	20	14	11	SET ME FREE GREAT JONES 530 615/ISLAND	◆ CLUBLAND FEATURING ZEMYA HAMILTON
37	39	41	3	FREE YOUR MIND STRICTLY RHYTHM 002	IRA LEVI
38	26	24	11	TREATY HOLLYWOOD 66451/ELEKTRA	◆ YOTHU YINDI
39	50	—	2	DON'T SWEAT THE TECHNIQUE MCA 54369	◆ ERIC B. & RAKIM
40	41	38	3	TENNESSEE CHRYSALIS 23787/ERG	◆ ARRESTED DEVELOPMENT
41	24	17	12	ELEVATION REACT IMPORT	G.T.O.
42	36	32	5	THE POWER OF RHYTHM EPIC 74287	◆ B.G. THE PRINCE OF RAP
43	47	—	2	STRONG ENOUGH ACTIVE 66390/ELEKTRA	LOLEATTA HOLLOWAY
44	27	22	11	O FORTUNA RADIKAL 12299	APOTHEOSIS
45	NEW ▶	1	1	PLEASE DON'T GO ZYX 6748	◆ DOUBLE YOU?
46	22	8	12	CLUB LONELY EPIC 74282	◆ LIL LOUIS & THE WORLD
47	NEW ▶	1	1	BURNING CHARISMA 12600	MK FEATURING ALANA
48	NEW ▶	1	1	THE CREATOR ZYX 6732	THE CREATOR
49	NEW ▶	1	1	THE BEST THINGS IN LIFE... PERSPECTIVE PROMO/A&M	◆ LUTHER VANDROSS & JANET JACKSON
50	44	44	4	WHATEVER U NEED SMASH 865 845/PLG	◆ M. DOC

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	4	6	5	RUNAWAY (T) (X) ELEKTRA 66424 1 week at No. 1	◆ DEEE-LITE
2	3	4	8	MR. LOVERMAN (T) EPIC 74248	◆ SHABBA RANKS
3	7	10	6	JUMP AROUND (T) (X) TOMMY BOY 526	◆ HOUSE OF PAIN
4	1	3	9	SET ME FREE (T) (X) GREAT JONES 530 615/ISLAND	◆ CLUBLAND FEATURING ZEMYA HAMILTON
5	8	12	4	WARM IT UP (T) RUFFHOUSE 74377/COLUMBIA	◆ KRIS KROSS
6	2	1	16	THEY WANT EFX (M) (T) ATCO EASTWEST 96206	◆ DAS EFX
7	9	8	8	DON'T CURSE/YOU CAN'T SEE WHAT I CAN SEE (T) UPTOWN 54428/MCA	◆ HEAVY D. & THE BOYZ
8	6	7	7	KEEP ON WALKIN' (T) A&M 7382	◆ CECE PENISTON
9	10	9	8	STROBELITE HONEY (M) (T) MERCURY 866 869	◆ BLACK SHEEP
10	5	2	9	CLUB LONELY (T) EPIC 74282	◆ LIL LOUIS & THE WORLD
11	11	11	7	RAIN FALLS (T) VIRGIN 96173	◆ FRANKIE KNUCKLES FEATURING LISA MICHAELIS
12	13	14	8	SWEAT DANCE (M) (T) (X) WARNER BROS. 40248	◆ KYZE
13	12	5	18	BABY GOT BACK (M) (T) (X) DEF AMERICAN 40233/WARNER BROS.	◆ SIR MIX-A-LOT
14	14	16	8	SHINE ON (M) (T) ESQUIRE 74326	◆ DEGREES OF MOTION FEATURING BITI
15	15	21	6	PENNIES FROM HEAVEN (T) VIRGIN 96195	◆ INNER CITY
16	21	32	3	DON'T SWEAT THE TECHNIQUE (M) (T) MCA 54369	◆ ERIC B. & RAKIM
17	17	23	5	THE POWER OF RHYTHM (T) EPIC 74287	◆ B.G. THE PRINCE OF RAP
18	19	26	4	TOO FUNKY (M) (T) (X) COLUMBIA 74352	◆ GEORGE MICHAEL
19	28	—	2	YOU REMIND ME (T) UPTOWN 54447/MCA	◆ MARY J. BLIGE
20	25	30	5	SUNSHINE AND ECSTASY (T) (X) SIRE 40444/WARNER BROS.	◆ TOM TOM CLUB
21	16	17	7	UPTOWN ANTHEM/GUARD YOUR GRILL (T) TOMMY BOY 519	◆ NAUGHTY BY NATURE
★ ★ ★ POWER PICK ★ ★ ★					
22	33	—	2	YOUR LOVE (T) (X) WARNER BROS. 40393	◆ CHIC
23	22	22	13	TWILIGHT ZONE (T) (X) RADIKAL 12300/CRITIQUE	◆ 2 UNLIMITED
24	29	34	4	JUMP (M) (T) SUNSHINE 812	THE MOVEMENT
25	20	20	9	THEY REMINISCE OVER YOU (T.R.O.Y.) (T) ELEKTRA 66445	◆ PETE ROCK & C.L. SMOOTH
26	42	—	2	GET WITH U (M) (T) MERCURY 864 081	LIDELL TOWNSELL & M.T.F.
27	27	27	7	O FORTUNA (T) RADIKAL 12299	APOTHEOSIS
28	30	40	3	I NEED LOVE (T) (X) GEFEN 21709	◆ OLIVIA NEWTON-JOHN
29	34	42	4	FRIDAY I'M IN LOVE (X) FICTION 66416/ELEKTRA	◆ THE CURE
30	24	19	12	TENNESSEE (T) CHRYSALIS 23787/ERG	◆ ARRESTED DEVELOPMENT
31	37	—	2	PLEASE DON'T GO (M) (T) (X) ZYX 6748	◆ DOUBLE YOU?
32	35	—	2	SONIK FRIKTION (M) (T) MAJII 9112/CHEETAH	◆ RADIOACTIVE GOLDFISH
33	32	36	4	PLEASE DON'T GO (M) (T) (X) NEXT PATEAU 50187	◆ K.W.S.
34	31	31	5	HELPLESS (I DON'T KNOW WHAT TO DO...) (M) (T) (X) MAXI 863 329/MERCURY	URBANIZED/SILVANO
★ ★ ★ HOT SHOT DEBUT ★ ★ ★					
35	NEW ▶	1	1	WISHING ON A STAR (T) (X) EPIC 74370	◆ THE COVER GIRLS
36	18	15	10	NOTHING CAN STOP US (T) (X) WARNER BROS. 40395	◆ SAINT ETIENNE
37	47	—	2	IT'S A FINE DAY (M) (T) (X) ATCO EASTWEST 96187	◆ OPUS III
38	45	44	4	DROP A BEAT (T) INSTINCT 240	MOBY
39	23	24	6	PARA LOS RUMBEROS/RAN KAN KAN (T) ELEKTRA 66421	TITO PUENTE
40	49	—	2	SO WHAT'CHA WANT (M) (T) (X) CAPITOL 15847	◆ BEASTIE BOYS
41	NEW ▶	1	1	NOTGONNACHANGE (M) (T) (X) FONTANA 866 855/MERCURY	◆ SWING OUT SISTER
42	NEW ▶	1	1	THAT'S EVIL MAN (M) (T) ZOO 14048	MORPHEUS
43	40	43	4	HONEY LOVE (T) JIVE 42063	◆ R. KELLY & PUBLIC ANNOUNCEMENT
44	38	33	8	BREATH OF LIFE (T) (X) SIRE 40344/WARNER BROS.	◆ ERASURE
45	44	38	17	COME & TALK TO ME (M) (T) UPTOWN 54354/MCA	◆ JODECI
46	46	45	9	LA SCHMOOVE (T) JIVE 42062	◆ FU-SCHNICKENS
47	41	28	17	JUMP (M) (T) (X) RUFFHOUSE 74193/COLUMBIA	◆ KRIS KROSS
48	26	13	12	CRUCIFIED (T) (X) GIANT 40351/WARNER BROS.	◆ ARMY OF LOVERS
49	36	18	13	LOVE YOU ALL MY LIFETIME (T) (X) WARNER BROS. 40377	◆ CHAKA KHAN
50	39	—	2	CALL OF THE WILD (T) EPIC 74302	CALL OF THE WILD

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

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DANCE TRAX

(Continued from page 19)

City leader Kevin Saunderson's other act, the **Reese Project**, is back in action with "The Colour Of Love" (**Giant**). A percolating house beat is shaded with retro horns and jazzy, assertive lead vocals by **Rachel Kapp**. An appetizing menu of remixes is served by **Marc "MK" Kinchen**, **Underground Resistance**, and **Juan Atkins**. Give this slammer a tight edit, and watch radio programmers climb aboard. Can't wait for the album.

The **Shamen** offers a peek into its new "Boss Drum" album with "LSI (Love, Sex, Intelligence)" (**Epic**), an NRGetic techno rave, replete with acidic synth splashes and pouty femme vocals. Although this doesn't come close to the pure pop pleasure of the band's international smash "Move Any Mountain," it certainly is numerous notches above typical techno tracks. As you might expect, "LSI" has been remixed beyond belief; the strongest are the **Beatmasters'** house-ish vocal mix and the band's own trance-like dub.

Up-and-coming indie **E-Legal Records** (New York) unveils a new subsidiary, simply titled **Black**. The idea is to dig *way* deep into the underground, and focus heavily on sample-driven instrumentals. First up are "In The Mix" by **C.L.S.** and "Right Now" by the **Awesome Four-some**. Both are ultracool jams that guide along the darker side of house music. Not for the pop-at-heart.

Speaking of **Black**, **Eric Puyo** heads up the staff as a creative director. He was previously on staff at **Maxi Records**, and has worked extensively as a club DJ.

It's good to see that members of Liverpoolian disco posse the **Vibe Organisation** are slowly beginning to make noise overseas for their work as producers and songwriters—thanks in part to their excellent work on "Natural High" by **People Get Ready**. Now they are taking the plunge as a recording act with "The International EP" (**Produce**, U.K.), a tasty three-song set that nicely melds current club sounds with retro-funk. The rousing "Come On" is the strongest entry, with its "Shaft"-like guitar licks, silky strings, and thick house bass line. Unidentified male vocals add a soulful edge. Note the live drums and



The Women They Are. Chaka Khan, right, relaxes backstage after a recent gig at the Apollo Theatre in New York. The legendary funk/dance diva is on a U.S. concert tour in support of her current Warner Bros. album, "The Woman I Am." The set already has spawned one club smash, "Love You All My Lifetime," and will be followed by house remixes of "Give It All" shortly. Pictured with Khan is Apollo concert booker Mary Flowers.

percussion breaks on the "Rubba-dub" mix. Ain't nothing like the real thing.

The **Aloof** takes another dive into uncharted club waters with "On A Mission" (**Cowboy**, U.K.). Frenetic, salsa-spiced beats pump beneath **Ricardo Nicolia's** Spanish vamping and scatting. Understated organ fills and a deep-house bass line lend an odd but pleasing contrast. Flip the record over and it becomes a down-tempo, hip-hop/ragga dub. A track with the potential to click within two markedly different formats. **Fab**.

TID-BEATS: Get ready for the return of **Cathy Dennis**. The British lass who scored international hits with "All Night Long (Touch Me)" and "Just Another Dream" is at the threshold of diva-dom with the forthcoming "Into The Skyline" on **Polydor**. Although the album is not due until September, "You Lied To Me," a smokin' pop/house single, is out within minutes. Dennis is in fine voice, and we predict this set will permanently transform its producer, dance music veteran **Shep Pettibone**, into a major force in pop music. Remember where you read it first... Pleased to note that **SBK Records** is beefing up its dance music department. **Rob Stone** has been elevated to national director of dance and crossover promotion, adding radio calls to his duties. **John Trienis**, who was one of the casualties from the disbanding of **Cardiac Records**, fills Stone's previous slot at the label as club promotion manager... The bidding war surrounding the still-unsigned **Shawn Christopher** rages on. Sweetening her already fab album, "Reaching For A Star," is a newly recorded tune, "I Won't Give Up My Music," a lively, single-worthy jam produced by Mike "Hitman" Wilson.

GET WELL SOON: Our best wishes go out to **Olivia Newton-**

John, who was recently diagnosed with breast cancer. Although details surrounding her treatment remain confidential, her doctors note that the cancer was detected early and predict a full recovery.

ONJ said, in a prepared statement, she draws "strength from the millions of women who have faced this challenge successfully. I am making the information public myself to save 'enquiring minds' 95 cents."

The singer has most recently enjoyed a minor club hit with "I Need Love," a track from her "Back To Basics" greatest-hits album. A U.S. concert tour, slated to kick off Aug. 6, has been postponed until further notice.

Hot Dance Breakouts

CLUB PLAY

1. **HARDCORE HEAVEN** DJ SEDUCTION FFRR
2. **RIDE SOHO** ATCO EASTWEST
3. **EVERYBODY IN THE PLACE** THE PRODIGY ELEKTRA
4. **GOD INTENDED** GROUND LEVEL SONIC
5. **GOOD STUFF** THE B52'S REPRISE

MAXI-SINGLES SALES

1. **THE HITMAN** AB LOGIC INTERSCOPE
2. **BREAKDOWN** LUKE LUKE
3. **TEQUILA A.L.T. AND THE LOST CIVILIZATION** ATCO EASTWEST
4. **DEEPLY DIPPY** RIGHT SAID FRED CHARISMA
5. **TEMPLE OF DREAMS** MESSIAH KICKIN'

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

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- GATE-UH - THE SHELTER - SHELTER
- CHICAGO SYNDICATE - MOVE YOUR BODY - STRICTLY RHYTHM
- NO JOKE - FEEL THE MUSIC - MASCOT
- KRAZE - VODOO SUN - PROJECT X
- THE NEW SOUND OF SOUL - THE STRENGTH - MAGNET
- IMMAJE - CELEBRATE - MOVIN'
- TRUDY MILLER - I'VE GOT A THING FOR YOU - NOBLE
- SLAM MODE - FEEL IT - RIGHT AREA
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- DEEP CREED - STAY ON MY MIND - NERVOUS



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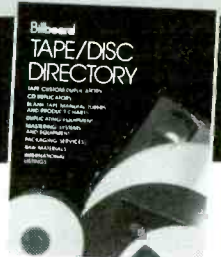
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- TROPICAL MOVEMENT *D.J. D. Lite* House
- CAÑA DE AZUCAR *Tonny Montana* Raggamuffin
- FURIA *Mal* Techno
- LET'S GET TOGETHER *Synthesis* House Techno
- GET STOP *PlateForm 69* Techno
- BASIC INGREDIENTS E.P. *Tribal Underground* Tribal
- YEAH! *Maurizio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

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Country Music Is Striking A Chord With Gay Community

(Continued from page 1)

Los Angeles area, "If Travis Tritt were to walk in this door right now, we would fall to our knees. This community literally worships that boy."

Other acts cited as favorites among gays include Aaron Tippin, Garth Brooks, Billy Ray Cyrus, the Charlie Daniels Band, Dan Seals, Dwight Yoakam, George Strait, Clint Black, Brooks & Dunn, Alan Jackson, and Hank Williams Jr. Female favorites include country icon Patsy Cline as well as Wynonna Judd, Tammy Wynette, Dolly Parton, Mary-Chapin Carpenter, Reba McEntire, and k.d. lang, who has gone public about her own lesbian lifestyle.

Because country music often is associated with redneck values, its popularity among gays comes as a surprise to many—including the artists. But veterans of the gay club scene say the appeal is obvious.

"Cowboys and country music have always been the things of fantasies among a lot of gay men for as long as there have been plaid shirts and tight jeans," notes Willey. "However, there has been an increase in interest from our patrons in the new country music over the past year or so."

INCREASED ATTENDANCE

Many gay clubs have long hosted country nights. But the recent growth of country's popularity has been reflected in increased attendance at

those events and expansion of some clubs' country schedules.

John Miller, who manages Scorpio Rising in Minneapolis, says, "We used to program a variety of music, but we've been exclusively country for almost a year now—and business has never been better." Chuck Hyde, manager and VJ at Sidetrack in Chicago, says his club becomes a country dance club on Tuesdays, the only night it offers dancing. "The response is fantastic," he says. "We're packed." Rick Danteno, owner of Our Place in Milwaukee, says the focus on country has increased in his club as well.

Dan Collette, owner of the Rawhide in North Hollywood, Calif., long a top gay country dance hall, says his club has been playing country music for 14 years. Though country music is new to a lot of people, he observes the Rawhide's following has been "large and loyal" for a long time.

Some of the clubs use live talent, some use prerecorded music and videos, and some use video only.

THE ULTIMATE IN 'MACHO'

Club owners cite a variety of reasons for country music's appeal to gay patrons. Danteno says country music gives gay men the ultimate in "masculine, macho emotion."

"Personally, I think these guys like the rougher- and tougher-looking artists, like Charlie Daniels and Hank Williams Jr.," adds Miller. "I think



Among the country acts cited as popular among gay clubgoers are Confederate Railroad, above, and, clockwise from top left, Patsy Cline, Travis Tritt, Wynonna Judd, and Hank Williams Jr.

there's something about the danger and rawness about these guys that a lot of gay men are either attracted to or can relate to."

An observer who frequents the Chute in Nashville says it is wrong to think all gays are "big fairies wanting to screw those big old country men. We simply want to lust after them from a distance and enjoy their music."

Lenny Ronahs, manager of Saddle Up in Little Rock, Ark., says, "I think the big misconception about gay men and their musical tastes is that we all

love disco or the opera. The fact is, a lot of men who come here relate very closely to the music. They bond with the fact that [country is] openly emotional, and yet extremely masculine."

FEAR AT LABELS?

The response to all this attention on the part of artists and record company executives ranges from sincere interest to mild shock. But some in the gay community think there is fear as well.

"It's too bad that more people in that world can't deal with the fact

that we're here and willing to support them," says club owner Danteno. "The one positive thing is that I don't think [the country music community] has ever been as homophobic as heavy metal guys."

A small number of gay clubs have already established working relationships with the Nashville recording community. Chicago VJ Hyde, for instance, works with Nashville labels regularly. "They send me CDs and I've had my VJs add video and re-edit video to make it work for us. We even create video for songs that don't have one."

Some gay clubs express an interest in booking country talent in their rooms, while others want to become active in local promotion. Ronahs says, "We'd love to be involved with promotion of big acts coming through town, but it's hard to be taken seriously when you call a label or promoter and tell them that you're representing a club catering to gay men. It's like they can't believe that queers can be around those big butch country singers without wanting to jump them or something."

AN ENLIGHTENED NASHVILLE?

Nashville executives and artists, however, say they embrace the idea of working with the gay community.

Atlantic/Nashville VP/GM Rick Blackburn says the gay community's interest in country "is a compliment to the industry." He says Nashville's younger executives have brought a more progressive attitude to Music Row. "The hardcores are evolving out of the industry."

Says Paul Loveless, owner of CDX, a company that services CDs to radio stations, "If the community is really willing to grow, we've got to go in every direction. We can't have any fences around country product."

One Nashville executive says the music community here "hasn't always had such a progressive attitude toward minority segments." Referring to the "good ole boys" who used to dominate Music Row, he explains that, if told of country's gay followers, "They'd probably respond with a hearty 'G.D., what are we coming to?'"

Confederate Railroad became aware of its gay following at a recent show in San Francisco. The group's manager reports the band was a little surprised when "a bunch of guys got up and started dancing together." Danny Shirley, lead singer in the group, says he was "a little shocked" to hear that his group is popular in the gay community, "but not offended."

Shirley says his is one of the few acts in Nashville that is "as naturally rough as we are. I think our music reflects that rough attitude—it's pretty macho stuff. We do ride Harleys and we've backed up each other in bar-room fights, so it's amazing to us that the stereotype gay person would be attracted to that."

LANG CLAIMS INTOLERANCE

Despite this growing openness, one finds few country acts performing at (Continued on page 27)

The Next Big Thing? How About Donna Ulisse . . .

PRIMO DONNA: When the conversation turns to the topic of who's going to be country music's "next Garth Brooks" or "next Billy Ray Cyrus," we're inclined to nominate Donna Ulisse. This inclination reveals a tremendous leap of faith, no doubt, since Ulisse doesn't even have a record deal at the moment. But surely there are enough keen ears in Nashville to remedy this cosmic injustice.

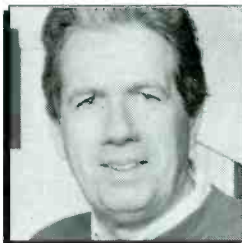
Ulisse signed to Atlantic Records in 1990 with little flash or fanfare. Although the Virginia native had done some demo and jingle work in Nashville, she was virtually unknown in the music community at large. Early last year, the label released Ulisse's first single, "Things Are Mostly Fine," and its accompanying video. Two things were immediately obvious: Ulisse's voice was operatically powerful and sensitive—without the operatic affectations—and she looked like a fashion model.

Still, the single founeder—as did the two that followed. Her last single for Atlantic, "Trouble At The Door," was a remarkably strong effort, permeated with the chilling, inevitable air of a Greek tragedy. The surrealistic video for it reinforced an image of stunning sensuality. But neither the strength of the song nor the eloquence of the video prevailed. Radio continued to be largely indifferent to Ulisse's music, and the label let her go. Now managed by International Management Services, Ulisse is a diva in search of a deal.

Country has an abundance of superb women singers. But Ulisse blends a cosmopolitan presence with an understanding of traditional rural sensibilities in a way no other woman singer is doing. Although her passionate vocal delivery is

often compared to Tammy Wynette's, it is Wynette without the regionalism or the overwhelmed-by-life pose. Judging from the talent she has shown so far, Ulisse has all the basic qualities it takes to tap that younger and more sophisticated audience country music is chasing.

MAKING THE ROUNDS: After taking time off for minor vocal-cord surgery in June, Kathy



by Edward Morris

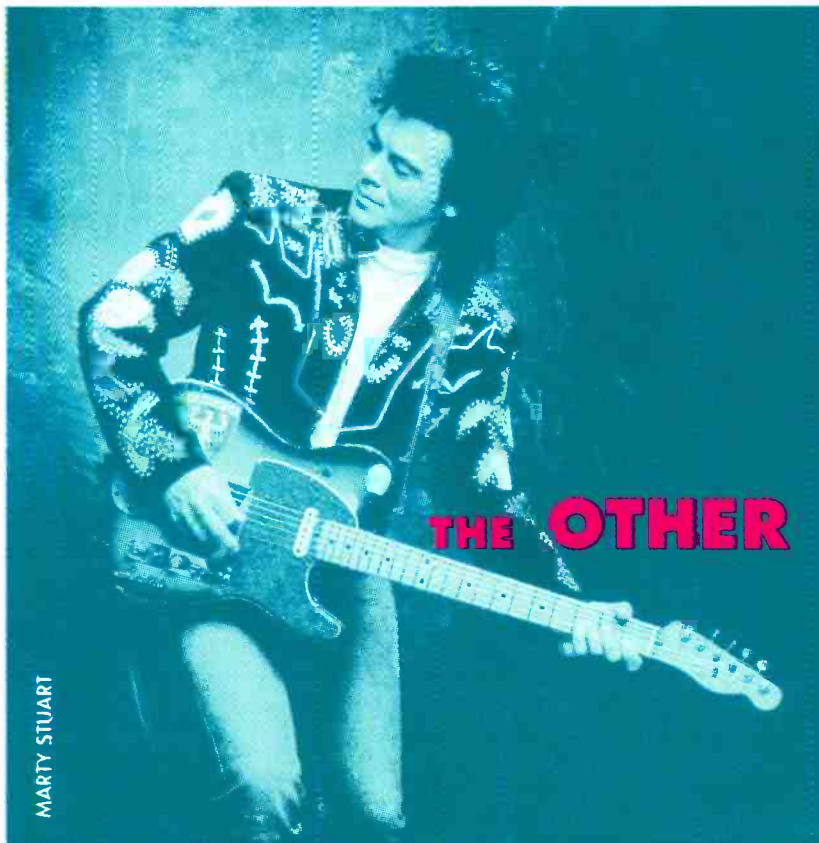
Mattea is ready to return to the road. Her first concert will be Friday (24) in Sioux City, Iowa . . . Tom T. Hall, Alison Krauss, and Tim O'Brien will host the International Bluegrass Music Awards Show, Sept. 24 in Owensboro, Ky. During the show, the hosts will announce the newest inductee into the International Bluegrass Music Museum's Hall of Honor. Nominees are Jim & Jesse, the Osborne Brothers, Don Reno & Red Smiley, the Stanley Brothers, and Mac Wiseman . . . Garth Shaw, former road manager for Kenny Rogers, is the new professional manager for the Don King Music Group . . . Janie Fricke will debut "Crossroads," a gospel album on Inter-sound Records, in August . . . Epic Records' Colin Raye has made his acting debut in the syndi-

cated action-adventure series "Street Justice." The episode will air this fall . . . Reba McEntire and Vince Gill have been tapped to host the Country Music Assn. Awards Show Sept. 30 . . . Alison Brown, former banjo player for Alison Krauss & Union Station, is touring this summer as musical director and band member for Michelle Shocked . . . Rhino Records will soon re-

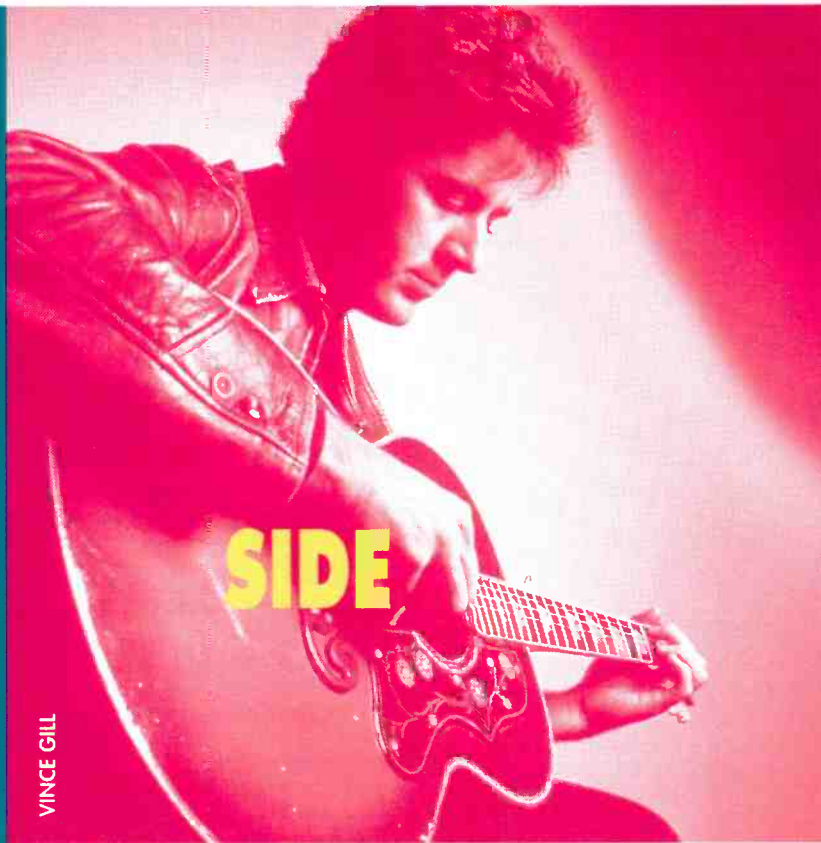
lease the three-CD/cassette boxed set "The Buck Owens Collection (1959-1990)" . . . Among the acts reported to have cut duets with the Grand Ole Opry's Stonewall Jackson for his upcoming double album are Lynn Anderson, Jimmy C. Newman, Sonny Osborne, Garth Brooks, Tanya Tucker, Lorie Morgan, Vince Gill, Waylon Jennings, and Marty Stuart.

MARK YOUR CALENDAR: The second annual Red Steagall Cowboy Gathering And Western Swing Festival will be held Oct. 23-25 in Fort Worth, Texas. The event will include a rodeo, cowboy poetry gathering, western swing festival, chuckwagon cookoff, book fair, and trading post.

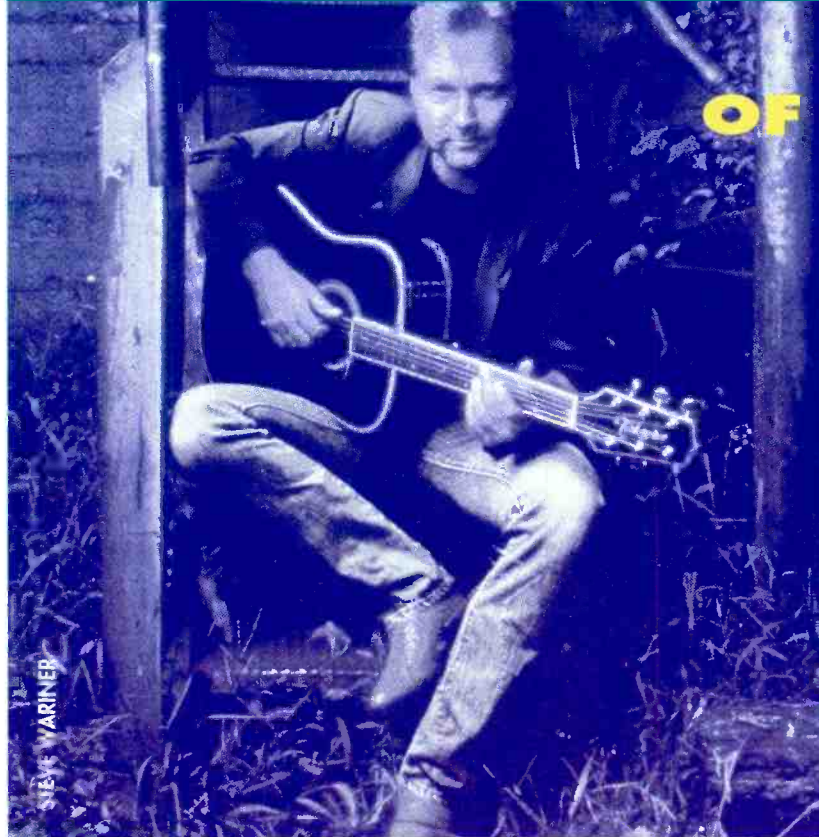
SIGNINGS: Grand Ole Opry's Jim & Jesse to C.E.O. Records . . . Rounder Records artist Iris DeMent to Under The Hat Productions, Austin, Texas, for bookings . . . Stella Parton to Silver City Records . . . Randy VanWarmer to Hori-Pro's Dixie Stars Music for publishing . . . Singer Howie Damron to Top Priority Management . . . Jeannie C. Riley, the Kendalls, and Libbey Hurley to the Bobby Roberts Co. for booking and Jeff Chance and Hurley to the same company for management.



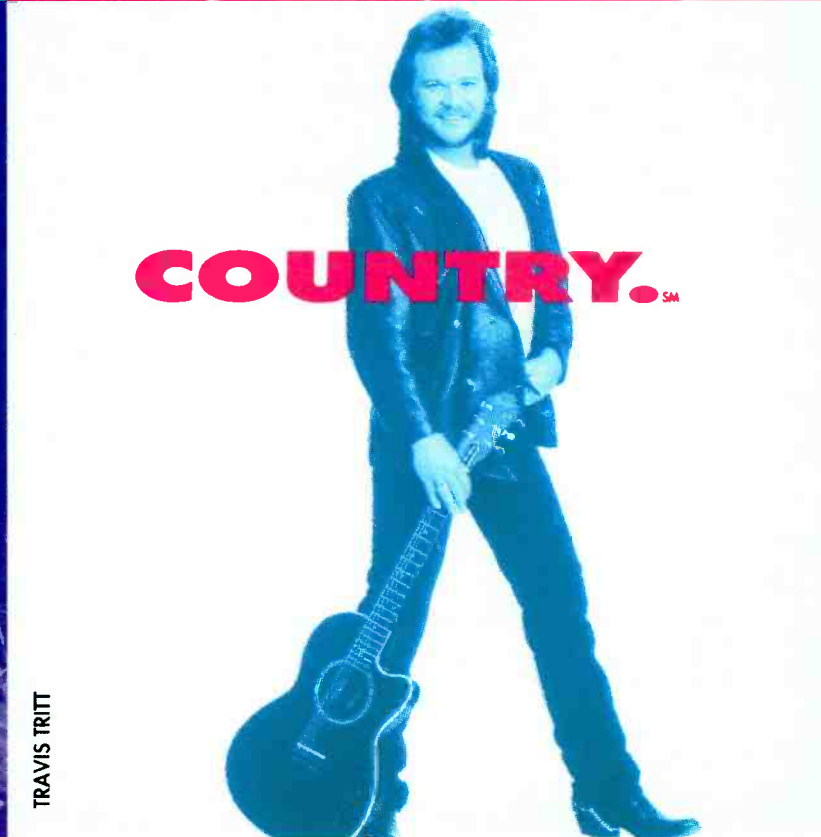
MARTY STUART



VINCE GILL



STEVE EARLE



TRAVIS TRITT

THEY STRIKE A CHORD with young adults, especially young women who are buying the records that are topping the charts. And there's only one place where young fans can see them and dozens more artists just like them—CMT: Country Music Television.

ALL VIDEO. ALL DAY. ALL NIGHT. ALL YEAR.



Billboard[®] **HOT COUNTRY** SINGLES & TRACKS

FOR WEEK ENDING JULY 25, 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.

Chart table for Hot Country Singles & Tracks. Columns include rank, last week, 2 weeks ago, weeks on chart, title, producer, and artist. Top entry is 'THE RIVER' by Garth Brooks at No. 1.

Continuation of the Hot Country Singles & Tracks chart table, listing songs from rank 40 to 75.

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

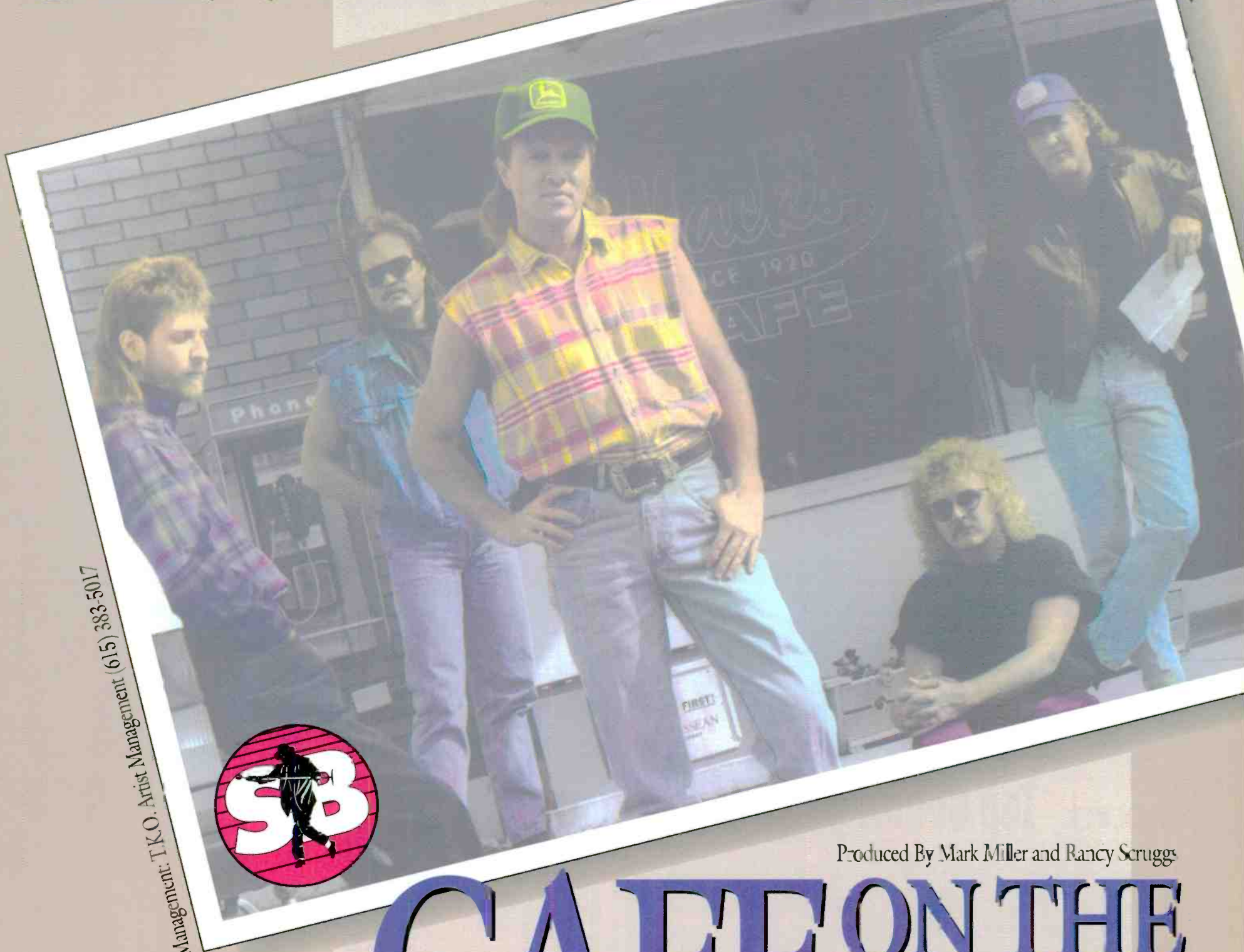
Table of Hot Country Recurrents, showing songs that have appeared on the chart for 20 weeks or more and have dropped below the top 20.

Table of Hot Country Recurrents, showing songs that have appeared on the chart for 20 weeks or more and have dropped below the top 20.

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.

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CAFFE ON THE CORNER

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RECORDS

COUNTRY CORNER



by Lynn Shults

NO. 1 BELONGS TO "The River" (2-1), by **Garth Brooks**. The track is the last promotional single to be released from Brooks' "Ropin' The Wind" (1-1) album. He has two new albums shipping soon. Brooks' Christmas album, "Beyond The Season," will hit retail stores Aug. 25 and his studio album, "The Chase," is scheduled for release Sept. 22. "The River" was co-written by Brooks and **Victoria Shaw**. Shaw, like many members of Nashville's new creative community, has seemingly noncountry roots. She was born in Manhattan, grew up in Los Angeles, and her parents are successful magazine publishers. She began performing on stage at age 12 and her lifelong ambition is to become a recording artist. Shaw hit Billboard's Hot Country Singles & Tracks chart in February 1984 with "Break My Heart" on MPB Records. Unable to land a major-label deal, she continued to develop friendships within the music community and hone her skills as a songwriter.

THE COUNTRY RADIO SEMINAR provided Shaw with the "big break," though it wasn't obvious at the time. Shaw says, "I met Garth at the Country Radio Seminar in '89. He was new, and I was new. We were both playing at the Unistar suite. We then wrote a bunch of stuff together. 'The River' was one of the first songs we wrote. It almost made it on his 'No Fences' album, but Garth said, 'I'm sorry, Vic, it just doesn't seem to be working in the format and feel of the album.' I thought, 'There goes my chance.' It just goes to show you that timing is everything." For Shaw, timing is an understatement. She married 10 weeks ago, and celebrated her birthday and her first No. 1 on the same day. She also has two songs on **Doug Stone's** new album, "From The Heart," which will be in retail stores Aug. 11, and one on **Suzy Bogguss's** "Aces" album (15-16). She also recently had a song recorded by Atlantic Records' new signee **John Michael Montgomery**. As for the elusive recording contract, time will tell. Shaw views it with a sense of humor. "I think I sing better than I write, but everybody thinks of me as a writer. I've always made my living in New York and Pennsylvania as a singer. So, it's pretty funny. I come down here, but no one knows I can sing."

THE MOST ACTIVE entries on the singles chart are "I Still Believe In You" (29-19), by **Vince Gill**; "It Could've Been Me" (37-28), by **Billy Ray Cyrus**; "Two-Timin' Me" (36-30), by the **Remingtons**; "Warning Label" (40-32), by **Doug Stone**; "I Feel Lucky" (9-7), by **Mary-Chapin Carpenter**; "Take A Little Trip" (8-4), by **Alabama**; "Whatcha Gonna Do With A Cowboy" (debut, 49), by **Chris LeDoux** and **Garth Brooks**; "What Kind Of Love" (42-38), by **Rodney Crowell**; "You And Forever And Me" (39-35), by **Little Texas**; and "Love's Got A Hold On You" (debut, 52), by **Alan Jackson**.

IMAGING HAS BECOME a critical part in the launching of an artist's career. **Marc Ball** of Scene Three productions says, "The imaging of an artist is becoming as important as the music: What they look like, how they act, how they are postured." Flashframe Films' **Jack Cole** adds, "Billy Ray Cyrus came from nowhere in two or three months. One can argue that this is good or bad. It does create a lot of turnover and a lot more exchange of capital for certain artists and managers. It has made the business a lot more volatile. At the same time, it has made it a lot more interesting and exciting to be around."

COUNTRY MUSIC IS STRIKING A CHORD WITH GAY COMMUNITY

(Continued from page 22)

AIDS benefits or at gay-themed events. And at least one successful country artist, lang, says she remains a Nashville outsider, in part because of her lesbian lifestyle. In a recent interview in the Advocate, a leading gay and lesbian news magazine, lang claims she was "never accepted on country radio" and "never embraced by the Nashville political establishment." She announced her lesbianism in the same article, noting, "I am a feminist. I don't care if the women I reach are lesbians or not. I don't even care if men come [to my shows]. Music transcends."

Would other managers and labels object to their acts being interviewed by gay publications or performing at gay events? "I would not prevent them from doing interviews with gay media," says Blackburn, "nor would I prevent them from performing—if the act wants to do it."

But some Nashville executives sound a note of caution, saying they must look at how a performance or interview could affect the core audience's perception of an act.

Says John Dotson, who manages Confederate Railroad, "I will put [gay media] through the same kind of consideration process that we put anybody through who comes to us requesting an interview."

Confederate Railroad's Shirley adds, "I would not play any venue where only a certain group was allowed—'gays only.' As a matter of fact, I wouldn't play a place that said 'whites only'—even though I am a southern redneck. We have blacks, bikers, gays, and yuppies who come to our shows and we want them all to feel comfortable. The gay community has every right to have their conventions, but I don't take a stand, politically, on any issue like that. However, I would have no problem at all playing an AIDS benefit."

Say Kix Brooks and Ronnie Dunn of Brooks & Dunn: "Basically, we want every human being on this planet to go crazy over Brooks & Dunn music!"

MORE INFORMATION NEEDED

It is impossible to say how large a gay marketplace exists for country music. But, as pointed out in the June



Country stars like Brooks & Dunn say they welcome all fans. "We want every human being on this planet to go crazy over our music!"

15 issue of USA Today, marketing researchers have long believed America's estimated 25 million homosexuals earn more money and spend more on luxury goods than does the general population.

Unfortunately, it may prove difficult for Nashville to focus on the gay marketplace.

Blackburn says, "We've had no statistics or other information showing that we were [reaching] the gay community. I'm willing to service any gay club that wants to play our music. Give me a list."

Nick Hunter, senior VP of sales and promotion at Warner Bros./Nashville, says he is a little surprised by the gay country phenomenon. Noting that "country has always been so macho," he says labels may not realize their artists are capturing that market. "When you stop and

think about it," he says, "How the heck would we know? We really have no way of knowing if a club is gay or not."

Hunter says Warner Bros. will provide record service to any club on its list—gay or straight. "I'd love to have a copy of a gay club list to cross check with the existing list of clubs that we service."

Hunter also adds he might even look through Warner Bros. catalog material, redo dance mixes and extended plays and put out a dance album based "upon our older hits" that would appeal, in part, to gay club-goers.

ANOTHER OPPORTUNITY

Other executives say they will approach the gay community as still another opportunity to expose country music.

Walt Wilson, senior VP of marketing and sales for MCA/Nashville, says his label recognizes the gay community as being great supporters of its Patsy Cline releases. "We actually did an ad in the Advocate for her stuff," he notes. He says that with a manageable club list, he would be happy to set up promotions and start a dialog with the club operators.

Loveless says he doesn't know where the gay clubs are or how to find them, but he is going to try. "It would certainly be to everyone's benefit—the clubs' and the record people's—if some of these clubs would contact us. Look what that group did for the disco craze."

Horizon Award Nominees Named Bogguss, Chesnutt, Cyrus Among Picks

NASHVILLE—The Country Music Assn. has released its preliminary slate of nominees for the 1992 Horizon Award. The winner will be announced at the CMA Awards Show, Sept. 30.

Nominees, selected by CMA's board of trustees, are Suzy Bogguss, Brooks & Dunn, Mark Chesnutt, Billy Ray Cyrus, Billy Dean,

Diamond Rio, Joe Diffie, Sammy Kershaw, Hal Ketchum, Tracy Lawrence, Little Texas, Collin Raye, Marty Stuart, Pam Tillis, Aaron Tippin, and Trisha Yearwood.

The Horizon Award is given to the act that has demonstrated "the most significant creative growth and development."

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

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

17 ACES (Cheryl Wheeler, ASCAP/Bughouse, ASCAP) HL
20 ACHY BREAKY HEART (Millhouse, BMI/Songs Of PolyGram, BMI) HL
74 AGAINST THE GRAIN (Slide Bar, ASCAP/Polygram, ASCAP/Amanda-Lin, ASCAP) HL
41 ALL IS FAIR IN LOVE AND WAR (Hannah's Eyes, BMI/Fame, BMI/Bobworld, BMI) WBM
34 BACKROADS (Corner, SOCAN)
6 BILLY THE KID (EMI Blackwood, BMI/Great Cumberland, BMI) CPP/HL
51 BLUE ROSE IS (Little Big Town, BMI/American Made, BMI/Sony Tree, BMI/Longitude, BMI/Ms Ducks Oitties, BMI) HL/WBM
5 BDOT SCOOTIN' BOOGIE (Ronnie Dunn, BMI/Alfred Avenue, BMI/Sony Tree, BMI) HL
69 BUBBA SHOT THE JUKE BOX (EMI Blackwood, BMI/Linde Manor, BMI/Right Key, BMI) WBM
53 CAN'T STOP MYSELF FROM LOVING YOU (Songs Of PolyGram, BMI) HL
39 COME IN OUT OF THE PAIN (G.I.D., ASCAP/Dixie Stars, ASCAP/Josh-Nick, ASCAP) HL
28 COULD'VE BEEN ME (Englishtown, BMI/Warner-Tamerlane, BMI) WBM
31 COWBOY BEAT (Bellamy Brothers, ASCAP)
45 FAMILIAR GROUND (Makin' It Up, BMI/Sony Cross Keys, ASCAP) HL
24 FIVE O' CLOCK WORLD (Screen Gems-EMI, BMI) WBM

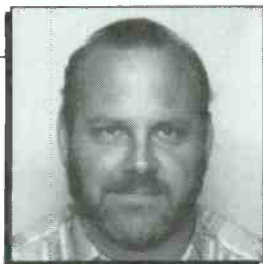
54 GOING OUT OF MY MIND (Songs Of PolyGram, BMI/Seven Angels, BMI/Songs Of McBride, BMI)
36 GONE AS A GIRL CAN GET (O-Tex, BMI/MBI, ASCAP/Max Lane, ASCAP/Fourteaf, ASCAP) HL
18 THE HEART THAT YOU OWN (Coal Dust West, BMI) WBM
46 HOME SWEET HOME (Corey Rock, ASCAP/Sonny King, ASCAP/Little Big Town, BMI/American Made, BMI/Brand New Town, BMI/Old Wolf, BMI/Music Corp. Of America, BMI) CPP/WBM/HL
61 HOMETOWN RADIO (David 'N Will, ASCAP)
66 I'D SURRENDER ALL (Sometimes You Win, ASCAP/All Nations, ASCAP/Seventh Son, ASCAP/Mattie Ruth, ASCAP) WBM
7 I FEEL LUCKY (EMI April, ASCAP/Getarealjob, ASCAP/Don Schlitz, ASCAP/Almo, ASCAP) HL/PPP
71 I FOUGHT THE LAW (Acuff-Rose, BMI)
12 IF YOUR HEART AIN'T BUSY TONIGHT (Edge O' Woods, ASCAP/Kinetic Diamond, ASCAP/Moline Valley, ASCAP) CPP
58 I GOT A DATE (Major Bob, ASCAP/In Cahoots, ASCAP)
1 I'LL THINK OF SOMETHING (Polygram Int'l, ASCAP) HL
2 I SAW THE LIGHT (Great Eastern, BMI/Sluggo Songs, BMI/Sister Elisabeth, BMI) CPP
19 I STILL BELIEVE IN YOU (Benefit, BMI/Inspector Barlow, BMI) WBM
29 I WOULD'NT HAVE IT ANY OTHER WAY (Acuff-Rose, BMI/Telly Larc, ASCAP/Groove Palace, ASCAP) CPP

64 JESUS AND MAMA (Tom Collins, BMI) CPP
52 LOVE'S GOT A HOLD ON YOU (Warner-Tamerlane, BMI/Just Cuts, BMI/Patt Hurt, BMI)
44 ME AND MY BABY (Scarlett Moon, BMI/Paul And Jonathan Songs, BMI)
8 MIDNIGHT IN MONTGOMERY (Mathe Ruth, ASCAP/Seventh Son, ASCAP/Golden Reed, ASCAP) WBM
23 THE NIGHT THE LIGHTS WENT OUT IN GEORGIA (Pxx Russ, ASCAP)
26 NORMA JEAN RILEY (Rasaca Beach, BMI/Warner-Tamerlane, BMI/Dan Truman, BMI/Studio B, BMI/Mountain Green, BMI) WBM/HL
43 NOWHERE BOUND (Resaca Beach, BMI/Warner-Tamerlane, BMI/Julie Medders, BMI/Designee, BMI) WBM
62 ONE TIME AROUND (Sony Tree, BMI/Zomba, ASCAP)
56 OUR LOVE WAS MEANT TO BE (Mike Curb, BMI/Farren Curtis, BMI/Farren Square, ASCAP)
67 THE POWER OF LOVE (Rick Hall, BMI)
1 THE RIVER (Gary Morris, ASCAP/Major Bob, ASCAP/Mid-Summer, ASCAP) CPP
21 ROCK MY BABY (WB, ASCAP/Stroudvarious, ASCAP) WBM/PPP
55 ROSALEE (Colgems-EMI, ASCAP/Craig Bickhardt, ASCAP/MCA, ASCAP/Don Schlitz, ASCAP/Welbeck, ASCAP/Blue Ouil, ASCAP) HL/WBM
16 RUNNIN' BEHIND (New Haven, BMI/MCA, ASCAP) HL
27 SACRED GROUND (David 'N Will, ASCAP/Sony Cross Keys, ASCAP) HL
50 SHE TAKES THE SAD OUT OF SATURDAY NIGHT (Tillis, BMI/Peer Five, BMI)

68 SHE TOOK IT LIKE A MAN (Sony Tree, BMI/New Haven, BMI/Pulpit Rock, BMI/AMR, ASCAP) HL
57 SHE WROTE THE BOOK (WB, ASCAP/Rancho Bogardo, ASCAP/Great Cumberland, BMI/Diamond Struck, BMI/Patenrick, BMI) CPP/WBM
10 SHIPS THAT DON'T COME IN (Warner-Tamerlane, BMI/Maypop, BMI/Wildcountry, BMI) WBM
14 SOMETHING IN RED (Coburn, BMI)
40 SO MUCH LIKE MY DAD (Right Song, BMI/Chips Moman, BMI/Attaduo, BMI) HL
72 STILL GOT A CRUSH ON YOU (Music Corp. Of America, BMI/Jesse Jo, BMI/Scarlett Moon, BMI) CLM/HL
4 TAKE A LITTLE TRIP (Maypop, BMI/Wildcountry, BMI/EMI Blackwood, BMI/Wrightchild, BMI) WBM
15 TAKE IT LIKE A MAN (Millhouse, BMI/Songs Of PolyGram, BMI) HL
75 THE TASTE OF FREEDOM (O-Tex, BMI/Bill Butler, BMI)
47 THAT'S WHAT I'M WORKING ON TONIGHT (Songwriters Ink, BMI/Lazy Gator, BMI/Texas Wedge, ASCAP/BlutwBboo, ASCAP)
59 THIS OL' HEART (Sony Cross Keys, ASCAP/Miss Dot, ASCAP) HL
11 THIS ONE'S GONNA HURT YOU (Songs Of PolyGram, BMI/Tubb's Bus, BMI) HL
48 THE TIME HAS COME (Zomba, ASCAP/WB, ASCAP/Long Acre, SESAC) WBM
42 TOO MUCH (EMI April, ASCAP) HL
30 TWO-TIMIN' ME (Careers-BMG, BMI/Rita's Cloud Nine, BMI/Maypop, BMI/Wildcountry, BMI) HL/WBM
32 WARNING LABELS (Sony Cross Keys, ASCAP) HL
65 WEAR MY RING AROUND YOUR NECK (Lollipop, BMI)

9 WE TELL OURSELVES (Howlin' Hits, ASCAP) CPP
49 WHATCHA GONNA DO WITH A COWBOY (Major Bob, ASCAP/Mid-Summer, ASCAP)
73 WHAT IF YOU'RE WRONG (MCA, ASCAP/Ludy Judy Judy, ASCAP)
25 WHAT KIND OF FOOL DO YOU THINK I AM (Sheddhouse, ASCAP/Robinette, ASCAP/Polygram Int'l, ASCAP) HL
38 WHAT KIND OF LOVE (Sony Cross Keys, ASCAP/Blue Sky Rider, BMI/Drbisons, ASCAP) HL
3 WHEN IT COMES TO YOU (Straitjacket, ASCAP/Almo, ASCAP) CPP
70 WHEN LOVE COMES AROUND THE BEND (Sweet & Ink, BMI/Warner-Elektra-Asylum, BMI/Mopage, BMI/Suess And Goose, BMI)
60 WHERE FOREVER BEGINS (MCA, ASCAP) HL
33 THE WOMAN BEFORE ME (Mad Jack, BMI/Bug, ASCAP) HL
22 A WOMAN LOVES (WB, ASCAP/Rancho Bogardo, ASCAP/Kinetic Diamond, ASCAP/Edge O' Woods, ASCAP) CPP/WBM
37 YARD SALE (Major Bob, ASCAP/Jobete, ASCAP) CPP
35 YOU AND FOREVER AND ME (Square West, ASCAP/Howlin' Hits, ASCAP/Sony Tree, BMI/Edisto Sound, BMI) CPP/HL
63 YOU DO MY HEART GOOD (Starstruck Angel, BMI/Starstruck Writers Group, ASCAP)

Latin Notas



by John Lannert

NARADA GOES SOUTH: In June, prominent new age label Narada Productions Inc. released "Alma Del Sur," a scintillating, mostly instrumental collage of neo-folkloric, South American sounds ranging from the jazz-laced *xote* groove of Brazilian guitarist **Nando Lauria** to the pensive, zampona-driven muse of Bolivian quintet **Rumillajta**.

Now, the Milwaukee-based label is planning to work its 13-song package to U.S. Hispanic radio, which, thus far, has been generally reluctant to play contemporary folk strains. Hopefully, "Alma Del Sur" will prove to be an exception, given the outstanding contributions turned in by Narada signees **Bernardo Rubaja** and **Ancient Future**, along with Heads Up artists **Roberto Perera** and **Carlos Guedes**. Brazilian multi-instrumentalist **Junior Homrich** and Venezuelan folk quartet **Gurrufio** also deliver fine performances on the album.

"Alma Del Sur" mightily impressed former United Nations secretary general Javier de Pérez Cuéllar, who got wind of the project and ultimately penned the opening remarks on the record.

Harry Cherkinian, Narada's director of public relations, observes that "Alma Del Sur" signifies the label's increased commitment toward Hispanic sounds.

"This particular compilation mixes traditional and contemporary," says Cherkinian. "It's just a way of further expanding and bringing to the listening public established artists like Roberto and Carlos or Junior. I also think it's

a natural expansion and evolution for Narada." He notes, as well, that he is accepting unsolicited material.

IRON MAIDEN EMBARKS on a seven-city South American tour that kicks off Wednesday (22) in Santiago, Chile. Fellow thud-rock act **Skid Row** is slated to launch a seven-date Brazilian jaunt Aug. 7. Both treks are being co-promoted by **Phil Rodríguez** and **Daniel Grinbank**.

GARCIA CHANGES ACRONYMS: SGAE has appointed **Emilio García** delegate general for the U.S. and Canada. García was the membership manager of ASCAP.

JULIO TOPS HISPANIC ENTERTAINERS' Who's Who: For the second consecutive year, Sony Discos' **Julio Iglesias** is listed—by a wide margin—as the highest-paid Latin entertainer of 1991-92. That according to Hispanic Business magazine, which estimates Iglesias' gross revenue for the two-year period at \$77 million. Second place again goes to Epic's **Gloria Estefan**, whose two-year take is estimated to be \$45.6 million. Coming in third is Columbia's **Mariah Carey**, a newcomer to the list, who is estimated to earn \$35.4 million in 1991-92. Other music industry millionaires rounding out the magazine's top-20 dinero countdown are **Emilio Estefan** (\$25.8 mil.); **Plácido Domingo** (\$14.6 mil.); **Linda Ronstadt** (\$10.45 mil.); **Grateful Dead's Jerry García** (\$8.7 mil.); **Tito Puente** (\$8.06 mil.); and **Color Me Badd's Mark Calderón** (\$4.2 mil.).

SCATTER SHOTS: International music publisher **Ivan Mogull**, who sold his interest in Filmtrax Mogull Inc. three years ago, has re-activated his publishing outfits Eleven East Corp., Harvard Music Inc., and Artwork Music Co. Mogull recently acquired publishing rights of "Desnuda" for Central and South America, plus "Caballo Viejo" ... On Monday (20), Roseland Music Co. Inc., a New York-

(Continued on next page)

Top Latin Albums

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

THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST TITLE LABEL & NUMBER/DISTRIBUTING LABEL		
			ARTIST	TITLE	LABEL & NUMBER/DISTRIBUTING LABEL
1	1	33	LUIS MIGUEL	ROMANCE	WEA LATINA 75805
2	3	35	MAGNETO	MAGNETO	SONY 80670
3	2	25	ALVARO TORRES	NADA SE COMPARA...	CAPITOL-EMI LATIN 42537
4	—	1	JON SECADA	JON SECADA	CAPITOL-EMI LATIN 98845
5	7	7	MIJARES	MARIA BONITA	CAPITOL-EMI LATIN 42687
6	6	9	PANDORA	ILEGAL	CAPITOL-EMI LATIN 42686
7	10	7	JULIO IGLESIAS	CALOR	SONY 80763
8	4	65	PANDORA	CON AMOR ETERNO	CAPITOL-EMI LATIN 42451
9	11	11	JULIAN	VUELA MI IMAGINACION	WEA LATINA 75878-4
10	5	19	LOS BUKIS	QUIEREME	FONOVISIA 9040
POP					
11	8	21	RICKY MARTIN	RICKY MARTIN	SONY 80695
12	9	9	YOLANDITA MONGE	CARA DE ANGEL	WEA LATINA 77467
13	—	1	ANA GABRIEL	SILUETA	SONY 80818
14	12	57	RICARDO MONTANER	ULTIMO LUGAR	TH-RODVEN 2864
15	15	7	RAPHAEL	AVE FENIX	SONY 80767
16	14	5	VARIOS ARTISTAS	DE SUR AMERICA CON AMOR	WEA LATINA 76531
17	13	53	GLORIA TREVI	TU ANGEL DE LA GUARDA	ARIOLA 3087/BMG
18	18	3	LOS HISPANOS	PASSION	SONY 80785
19	16	7	CALO	PONTE ATENTO	CAPITOL-EMI LATIN 42667
20	25	25	P. SAN BASILIO/P. DOMINGO	POR FIN JUNTOS	CAPITOL-EMI LATIN 42624
21	21	50	ALEJANDRA GUZMAN	FLOR DE PAPEL	FONOVISIA 9010
22	20	13	PALOMA SAN BASILIO	DE MIL AMORES	CAPITOL-EMI LATIN 42677
23	17	17	RUDY LA SCALA	PORQUE SERA	SONOTONE 1457
24	—	1	MIGUEL TOMAS	MIGUEL TOMAS	WARNER 26797
25	24	17	JOSE LUIS RODRIGUEZ	PIEL DE HOMBRE	SONY 80746
TROPICAL/SALSA					
1	1	7	JERRY RIVERA	CUENTA CONMIGO	DISCOS INTERNATIONAL 80776/SONY
2	3	3	FRANKIE RUIZ	MI LIBERTAD	TH-RODVEN 2946
3	6	37	GILBERTO SANTA ROSA	PERSPECTIVA	DISCOS INTERNATIONAL 80689/SONY
4	2	23	TITO ROJAS	TITO ROJAS	M.P.I. 6061
5	17	3	MIAMI BAND	MIAMI BAND	RTP 80768/SONY
6	4	17	DOMINGO QUINONES	PINTANDO LUNA	SONERO 80738/SONY
7	8	13	ZONA ROJA	ORQUESTA ZONA ROJA	CANDELA 001
8	11	9	EDGAR JOEL Y SU ORQUESTA	EN EL TOPE	RTP 80729/SONY
9	7	43	EDDIE SANTIAGO	SOY EL MISMO	CAPITOL-EMI LATIN 42296
10	12	21	SOUNDTRACK	THE MAMBO KINGS	ELEKTRA 961240
11	5	15	LALO RODRIGUEZ	DE VUELTA EN LA TRAMPA	CAPITOL-EMI LATIN 42478
12	13	7	GRUPO WAO	GRUPO WAO	HEAVEN 008
13	14	13	ANGELA CARRASCO	PIEL CANELA	CAPITOL-EMI LATIN 42591
14	—	13	JOHNNY RIVERA	ENCUENTRO CASUAL	SONERO 80727/SONY
15	9	31	ALEX D'CASTRO	SOLO	TH-RODVEN 2883
16	23	19	ALEX BUENO	COMO NADIE	J&N 1991
17	—	1	LA ROKA BANDA	LA ROKA	J&N 748
18	19	13	GRUPO NICHE	LLEGANDO AL 100%	DISCOS INTERNATIONAL 80712/SONY
19	22	23	LUIS ENRIQUE	UNA HISTORIA DIFERENTE	SONY 80710
20	—	1	OLGA TANON	SOLA	WEA LATINA 77478
21	21	33	LOS SABROSOS DEL MERENGUE	SIETE VECES MAS...	M.P.I. 6059
22	—	3	L. RAMIREZ/R. DE LA PAZ	OTRA NOCHE CALIENTE	RMM 80748/SONY
23	16	18	LA BANDA SHOW	100% LATINO	RTP 80722/SONY
24	15	47	TONY VEGA	UNO MISMO	RMM 80641/SONY
25	10	81	JUAN LUIS GUERRA Y 4.40	BACHATA ROSA	KAREN 109/BMG
REGIONAL MEXICAN					
1	1	41	LA MAFIA	ESTAS TOCANDO FUEGO	DISCOS INTERNATIONAL 80660/SONY
2	2	23	LOS TEMERARIOS	MI VIDA ERES TU	AFG SIGMA 3002
3	4	49	ANA GABRIEL	MI MEXICO	SONY 80605
4	5	5	ALEJANDRO FERNANDEZ	ALEJANDRO FERNANDEZ	SONY 80770
5	3	9	BANDA VALLARTA SHOW	TE VES BIEN BUENA	FONOVISIA 5146
6	9	37	BRONCO	SALVAJE Y TIERNO	FONOVISIA 3106
7	6	29	LINDA RONSTADT	MAS CANCIONES	ELEKTRA 2-61239
8	7	7	SELENA	ENTRE A MI MUNDO	CAPITOL-EMI LATIN 42635
9	8	39	MAZZ	MAZZ LIVE-UNA NOCHE JUNTOS	CAPITOL-EMI LATIN 42549
10	10	43	LOS ACUARIO	LA HIELERA	MAR INT'L 291
11	12	3	VICENTE FERNANDEZ	QUE DE RARO TIENE	DISCOS INT'L 80809/SONY
12	13	19	INDUSTRIA DEL AMOR	PARA TI	FONOVISIA 9037
13	15	25	ROCIO BANQUELLS	A MI VIEJO	CAPITOL-EMI LATIN 42620
14	16	3	LOS CAMINANTES	RECUERDOS	LUNA 1226
15	21	11	LUCERO	LUCERO DE MEXICO	FONOVISIA 9039
16	20	3	CHALINO SANCHEZ	ADIOS A CHALINO	MUSART 758
17	18	9	LOS YONICS	VOLVERE A CONQUISTARTE	FONOVISIA 9047
18	11	39	YNDIO	ROMANTICAMENTE	CAPITOL-EMI LATIN 42564
19	14	21	EMILIO NAVAIRA	UNSONG HIGHWAYS	CAPITOL-EMI LATIN 42626
20	25	3	REVOLUCION DE E. ZAPATA	REVOLUCION...	CAPITOL-EMI LATIN 42694
21	17	7	FITO OLIVARES	CUMBIA CALIENTE	GIL 2082
22	—	1	LOS RODARTE	TODO POR EL TODO	SONY 80672
23	—	25	LALO Y LOS DESCALZOS	EL ORGULLOSO	WEA LATINA 72744
24	23	17	GRUPO VENNUS	Y SI TE QUIERO	MAR INT'L 271
25	—	1	ELSA GARCIA	NI MAS NI MENOS	CAPITOL-EMI LATIN 42627

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

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Tejano Uptick Earns Radio Converts

BY JOHN LANNERT

MIAMI—The intensifying popularity of Tejano, or Tex-Mex, music has prompted a growing number of Hispanic radio stations in the Southwest to either switch to Tejano or increase their Tejano music programming.

In the past eight months, nearly 10 Latin radio outlets from Texas to California have changed to a Tejano format, which usually features bilingual jocks pattering in rapid-fire Spanglish.

Of the estimated 350 Hispanic radio stations in the Midwest and South Central U.S., 50 are full-time Tejano, with another 100 offering Tejano music.

But Tejano's recent burst of popularity has not been limited to the U.S. Tejano stations and Tejano music programming recently have sprung up in Mexico, thanks in part to heavy touring by ever-popular Tejano outfits La Mafia, Mazz, and La Sombra. High-flying U.S. acts Emilio Navaira and Selena, along with Mazz and La Sombra, are in the midst of a Mexican minitrek.

The Tejano format first gained notice after KXTN San Antonio, Texas, became what is believed to be the first Hispanic FM to flip to Tejano in March 1991. The erstwhile low-rated pop station quickly soared to No. 2 in the market, behind country outlet KCYY-FM.

Since last October, nearly one dozen stations in the Southwestern U.S. and California have switched formats, including KRIO-FM, the second FM station in San Antonio to switch to Tejano.

KRIO, unlike KXTN, plays young Tejano acts such as La Fiebre, Mercedez, and Selena. Station PD Lee Woods keeps on top of the Tejano street scene

by sending his jocks to local Tejano clubs and dancehalls.

"We check [the DJs'] playlists and see what songs are getting the dance-floor packed," says Woods, who adds that he thoroughly researched the San Antonio radio market before KRIO went Tejano.

Like Woods, KCCT-AM owner/GM Manuel Davila Jr. notes that he, too, examined the market demographics in Corpus Christi, Texas, before opening his all-Tejano FM July 10. The new station's call letters, KBSO-FM, are pending approval from the FCC.

"On KCCT we played norteno, conjunto, and Tejano," says Davila, "but KBSO has two advantages—all Tejano and FM quality."

In Houston, the city's No. 1 Latin station, KQQK-FM, abruptly changed its Tejano-heavy format to full-time Tejano in April after station PD Gil Romero found out that Tichenor Media Systems was planning to launch a rival Tejano outlet. Three other Houston stations now sport formats ranging from 20%-40% Tejano.

Program directors who have introduced Tejano at several radio stations in New Mexico, Arizona, and California agree the format can offer a ratings-boosting, musical alternative to traditional Mexican or pop.

Anthony Gonzalez, PD of KSWV-AM Santa Fe, N.M., observes that his station went on the air in January with a 30% Tejano-70% mariachi/international blend, but the audience's positive response to Tejano quickly forced him to reverse the mix.

"Tejano is a very lively kind of music, and we got a bigger response than

we anticipated," says Gonzalez, echoing the comments of other area PDs.

In Guadalajara, Mexico, XEKMA-AM has increased its Tejano programming from 10% to 25%, says owner José A. Aguilar, who is expected to launch an all-Tejano station, XEKXS-AM, this month.

"Ten years ago, we would play some occasional Tejano music," says Aguilar, "but the response was not there. Now it seems like the new music these groups are playing has struck a chord."

It is believed XEKXS-AM will be the only full-time Tejano outlet in Mexico, although a growing number of Mexican stations along the Mexico/U.S. border are incorporating top Tex-Mex hits.

While Tejano music traditionally has been polka-based, the top groups now are cutting dance-ready cumbias and sweeping ballads, which Aguilar says are generating the biggest reaction.

NOTAS

(Continued from preceding page)

based TV/direct marketer of recorded music, is scheduled to begin a small-screen promotional campaign in New York for two albums cut by bilingual vocal act *Los Amigos Del Amor*. One album, "Melodías Del Amor," will contain cover versions of Spanish-language classics such as "Cuando Calienta El Sol" and "La Bamba"; the other will feature remakes of English-language hits, including "(Everything I Do) I Do It For You." A bilingual rendition of "Unforgettable" is also being promoted. Both albums are planned to be telemarketed simultaneously on Spanish- and English-language TV. Roseland president Barry Shaw contends his promotional gambit marks the first time an attempt has been made to break a bilingual group by promoting its product simultaneously on Spanish- and English-language TV. He also is looking for a distribution deal for the albums... Karaoke/sing-along tape outfit Sound Choice is set to ship two Spanish-language, karaoke cassettes ("Male Latin Hits—Vol. 1," "Female Latin Hits—Vol. 2") Thursday (23). Both compilations contain cover songs of '90s hits such as "Burburas De Amor," "No Sé Tú," and "Cosas Del Amor." The Charlotte, N.C.-based firm is planning to release two more "Male And Female Latin Hits" volumes in August and September... Former Fania exec Jay Santana is putting together a cable music video network called Music and Spanish TV, or MAS TV. Santana says the program should come on line at year's end.

RELEASE UPDATE: Sony gets busy in late summer with composer Rubén Blades set to release his next album, "Amor Y Control," in August. Juan Luis Guerra has cut a greatest-hits package in Portuguese for release in Brazil via Sony Brasil. Gilberto Santa Rosa is in the studio recording a tribute album to legendary Puerto Rican vocalist Tito Rodríguez. Santa Rosa's record is due out in September, as are efforts from label mates Willie Colón, Charytin, and Que Pasa! Sony's recent signee Lissette is slated to ship her bolero-based album—produced by Rudy Pérez—in October.

Hot Latin Tracks™

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

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



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Top Contemporary Christian

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.	
			ARTIST	TITLE
			LABEL & NUMBER/DISTRIBUTING LABEL	
1	NEW		★ ★ NO. 1 ★ ★ STEVEN CURTIS CHAPMAN SPARROW 1328*	GREAT ADVENTURE 1 week at No. 1
2	1	69	AMY GRANT ▲ ³ WORD 6907*	HEART IN MOTION
3	2	35	CARMAN BENSON 2809*	ADDICTED TO JESUS
4	8	5	RICH MULLINS REUNION 0072*/WORD	THE WORLD AS BEST I REMEMBER VOL.2
5	NEW		WHITE HEART STARSONG 8247*	TALES OF WONDER
6	6	39	MICHAEL ENGLISH WARNER ALLIANCE 4104*/WARNER BROS.	MICHAEL ENGLISH
7	4	9	JON GIBSON FRONTLINE 9285*	FOREVER FRIENDS
8	5	91	MICHAEL W. SMITH ● REUNION 0063*/WORD	GO WEST YOUNG MAN
9	3	79	STEVEN CURTIS CHAPMAN SPARROW 1258*	FOR THE SAKE OF THE CALL
10	7	29	PETRA WORD 48859*/EPIC	UNSEEN POWER
11	NEW		SUSAN ASHTON SPARROW 1327*	ANGELS OF MERCY
12	9	33	KATHY TROCCOLI REUNION 0725*/WORD	PURE ATTRACTION
13	14	9	MARGARET BECKER SPARROW 1354*	STEPS OF FAITH
14	13	17	RAY BOLTZ DIadem 2094*/SPECTRA	MOMENTS FOR THE HEART
15	16	39	TWILA PARIS STARSONG 8207*	SANCTUARY
16	15	69	SUSAN ASHTON SPARROW 1259*	WAKENED BY THE WIND
17	10	15	FIRST CALL DAYSPRING 6925*/WORD	HUMAN SONG
18	11	53	BEBE & CECE WINANS ● SPARROW 1257*	DIFFERENT LIFESTYLES
19	12	91	SANDI PATTI WORD 48545*/EPIC	ANOTHER TIME ANOTHER PLACE
20	17	53	RICH MULLINS REUNION 0066*/WORD	THE WORLD AS BEST I REMEMBER
21	NEW		VARIOUS ARTISTS SPARROW 1329* NO COMPROMISE REMEMBERING MUSIC OF KEITH GREEN	
22	18	91	D.C. TALK FOREFRONT 2682*/BENSON	NU THANG
23	21	3	DINO BENSON 2912*	SOMEWHERE IN TIME
24	25	7	VARIOUS ARTISTS SPARROW 1330*	CORAM DEO
25	19	5	GEOFF MOORE FOREFRONT 2935*/BENSON	A FRIEND LIKE YOU
26	NEW		RON KENOLY SPARROW 044*	LIFT HIM UP WITH RON KENOLY
27	29	13	AL DENSON BENSON 2858*	THE EXTRA MILE
28	20	309	AMY GRANT ▲ MYRRH 3900*/WORD	THE COLLECTION
29	RE-ENTRY		STEVEN CURTIS CHAPMAN SPARROW 1369*	MORE TO THIS LIFE
30	26	7	WEST ANGELES C.O.G.I.C SPARROW 1319*	SAINTS IN PRAISE VOL.III
31	22	3	ACAPPELLA WORD 52791*/EPIC	ACAPPELLA AMERICA
32	31	3	BROOKLYN TABERNACLE SINGERS WARNER ALLIANCE 4135*	ONLY TO HIM
33	23	7	THE ALLIES DAYSPRING 4226*/WORD	MAN WITH A MISSION
34	28	17	LISA BEVILL VIREO 2201*/SPARROW	MY FREEDOM
35	30	27	ACAPPELLA WORD 52790*/EPIC	WE HAVE SEEN HIS GLORY
36	37	105	PETRA WORD 48546*/EPIC	BEYOND BELIEF
37	24	141	CARMAN ● BENSON 2588*	REVIVAL IN THE LAND
38	27	3	NOVELLA STARSONG 8248*	A LIQUID EARTH
39	36	21	DALLAS HOLM BENSON 2839*	CHAIN OF GRACE
40	35	17	MAGDALLAN INTENSE 9098*/FRONTLINE	BIG BANG

● 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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Artists & Music



by Bob Darden

THERE HAVE BEEN SOME interesting movings and shakings going on in contemporary Christian music in recent days. The rumors about who is going to buy what label for how much continue almost daily. And when that happens, roster changes are almost inevitable.

For instance, Grammy winner Russ Taff is finishing up his first Christmas project, "The Christmas Song," for Sparrow Records. Sparrow says it has no long-term agreement with Taff for future projects, but the Sparrow release comes after his long, successful association with Word Records. Taff and his manager, Zack Glickman (who also represents Grammy winner the Mighty Clouds Of Joy), are reportedly talking with several mainstream Nashville labels as well.

Another major artist, Carman, has a new children's project due soon. But it is through Word Records, not Benson—which has been Carman's home in recent years.

And keep your scorecard handy—there are other major moves reportedly afoot as well.

Speaking of Taff, Russ and wife Tori (a successful songwriter in her own right) recently announced their first new release, Madeline Rose. Also debuting in the past few weeks was Will Christian, second child of Rick and Robyn Florian. Rick is in the Star Song group White Heart.

LEGENDARY CHRISTIAN MUSIC historian/journalist/announcer/musicologist/author Paul Baker (aka Frank Edmondson) recently donated more than 3,500 albums to Judson College in Elgin, Ill. The extensive collection, which dates back to the early days of "Jesus Music,"

will be available to researchers and students alike. Baker is the author of "Why Should The Devil Have All The Good Music?" Judson hosted a luncheon in Baker's honor to announce the donation.

LAST I HEARD, the new Deliverance release will be called "Stay Of Execution," and early reports are this could be the hard-rockin' band's breakthrough disc. The band's Jimmy Brown took a few moments to talk about the group's music, including "Weapons Of Our Warfare"—which at one point was on MTV's "Headbangers Ball" four weekends in a row.

"To be honest, we didn't think we'd have a shot," Brown says of that occurrence. "MTV doesn't exactly have a reputation of putting the good Christian artists on. Or, if they do get on, they get one play. To see it go weeks at a time, that really got me and the rest of the band excited."

"Weapons Of Our Warfare" came out before Deliverance's previous release, "What A Joke." The video is from the Intense Records collection "Hot Metal IV, The Video."

Brown says changing personnel forced Deliverance to cancel its winter/spring tour, including a planned concert at Hollywood's famed Roxy Club, with Intense/Metal Blade act Tourniquit. But he says the band bounced back.

"Right now, our dates are about 50-50: half Christian venues and half not," he says.

And how does "Stay Of Execution" compare with previous Deliverance releases?

"We've been saying for the past several years that musicians tend to get in the trap of locking themselves in a musical box," Brown says. "But if you close yourself in a box too long, you'll suffocate and die... I feel artists are called to write whatever is in their heart. If other people dictate what you do, you're not being true to your call as an artist. The end result is that we're definitely broadening our horizons musically."

"I want to keep the same fans; I don't want to lose anybody," he concludes. "If anyone digs what we do, I want to grab them all. But, having said that, have no fear: Deliverance is definitely not wimping out."

Bob Bennett's New Avenue Of Exposure

BY BOB DARDEN

WACO, Texas—Bob Bennett has been around. The singer/songwriter behind the classic "Matters Of The Heart" album is one of the most influential musicians in contemporary Christian music. So how come his first release for Urgent Records (distributed by Benson), "Songs From Bright Avenue," is his first album of all-new material since 1985's "Non-Fiction"?

Ask the various record industry executives who are still looking for the next Pretty Young Thing.

"Bright Avenue is the street I live on here in California," Bennett says. "The album talks about a lot of personal stuff in my life, including the tough times. It has always been my practice to write songs about events that happen in my life, and Bright Avenue is the place I moved to. It has become a metaphor for me, that God isn't through with me yet. So I'm just getting on with my life."

"Bright Avenue" has not set any sales records, and it isn't his best work. But the fact that something from Bennett is out on the market is what's important.

"What matters to me are people's reactions," he says. "And a lot of people come out and talk to me after concerts or write me letters. It seems that many Christians feel divorce is like a 'scarlet letter.' A lot of Christians have no one to talk to. And since I've been through it, this response is

real gratifying to me."

Musically, "Bright Avenue" harks back to Bennett's first Maranatha! album in 1979 with its straightforward guitar/bass/drums approach. In fact, except for "Co-Dependent Love," there are no keyboards on it at all.

"I think from conception this album comes closest to being what I wanted of any album I've done," Bennett says. "I wanted something more stripped down."

The problem is, after the brilliant "Matters Of The Heart," "stripped-down" may not be what people are looking for. Bennett says all of his releases have suffered a little by comparisons to "Matters Of The Heart."

"I try not to be intimidated by the success of 'Matters Of The Heart,'" he says. "I'm proud that I just didn't go and record 'Matters Of The Heart Part II.'"

Still, Christian music is different now than it was when he began playing. For Bennett, his real introduction came when he opened for Amy Grant on tour a few years ago and rode her coattails for some radio airplay for a couple of years.

"Since then, I've developed a realistic set of expectations," he says. "The frustrations of this business are offset by the chance to play in front of people. I'm grateful to have a job, for the small amount of people who want to hear me play. Once you've gone out and worked at other jobs, you know that even at its lowest ebb, this is the greatest job in town."

"If I can find enough people to buy my records and come to my concerts, I want to do this until I'm an old man. My career model is not to be a big star, but be more like John Prine. Songwriting and performing are a pretty connected sort of deal. I'd like to be able to write more for other people, just out of practicality, down the line, to be able to make a living."

Fortunately for his fans, Bennett stuck to his guns through the worst possible decade to be an acoustic singer/songwriter.

"It cracks me up to be in the position to do what I know again instead of having to ask the marketing department what they want," he says. "That means I don't have any aerobics or techno records to live down now. It also means that my old records—they say, anyway—sound pretty up to date."

One benefit of Bennett's staying true to his music is that David Wilcox makes an appearance on "Bright Avenue."

"I heard David's A&M record in 1989 and loved it," he recalls. "One day a mutual friend said that David liked my work, too. So we met after one of his concerts. Then, about a year later, he was in Austin to do the Kerrville Folk Music Festival and I snagged him to come sing on 'Bright Avenue.' It went so well there's even a chance I'll get to open for David on some of his smaller club dates!"

In the SPIRIT



by Lisa Collins

PREPARATIONS FOR the 25th annual meeting of the Gospel Music Workshop of America, set for Aug. 8-15 in Chicago, are in high gear. This will be the organization's silver anniversary and a full slate of significant ceremonies is planned.

Nightly services will celebrate Chicago as the birthplace of gospel music and feature some of the city's most prominent gospel pastors, including the **Rev. Milton Brunson**, the **Rev. Clay Evans**, and **Father Charles G. Hayes**.

The highlight of the event will doubtless be the black-tie extravaganza, billed as the GMWA's "25th Year Silver Celebration of Gospel Music." The festivities, which will begin at midnight Aug. 12, will feature the annual fashion show and three concurrent ballrooms of gospel entertainment—contemporary, traditional, and quartet music.

GMWA mass choir members and fans will get a double portion of gospel as, for the first time in the group's history, the choir will lay tracks for two separate albums. The first will mark the GMWA's annual recording session and is scheduled to take place on the afternoon of Aug. 14. Later that evening, the choir will be joined by a star-studded lineup of some of gospel's biggest names for a compilation of the most memorable songs recorded by the GMWA's mass choir over the past 25 years.

Artists such as **Tramaine Hawkins**, **Daryl Coley**, **Vanessa Bell Armstrong**, **Larnelle Harris**, **Michael English**, **Mattie Moss Clark**, **John P. Kee**, the **Barrett Sisters**, **Inez Andrews**, the **Williams Brothers**, **Walter**

and **Edwin Hawkins**, **Bobby Jones**, **Donald Vails**, **Yolanda Adams**, **Shun Pace Rhodes**, and others will sing songs like "Why Not Do It Today?," "God Has Smiled On Me," and "I Don't Feel No Ways Tired."

The GMWA has contracted with the Benson Music Group for the distribution of both albums for early 1993. **Theresa Hairston** is serving as executive producer of the project. **Hairston** recently resigned her position as director of A&R/marketing for Benson's black gospel division.

DOES ART REALLY IMITATE LIFE? In the case of a new feature film, it surely comes close. **Shun Pace Rhodes**, **Albertina Walker**, **Lynnette Hawkins-Stephens**, and **Fix It Records** songbird **Liz Lee** have all been cast as choir members in the upcoming Paramount Pictures film "Leap Of Faith." The film stars **Steve Martin** as a traveling evangelist.

Donald Vails, incidentally, is reportedly being considered for the role of **Buster**, the bus driver. That was the role, you may remember, that was originally offered to the late **Thomas Whitfield**.

George Duke and **Edwin Hawkins** will score. **Hawkins'** primary responsibility includes the scoring and arrangement of the choral segments.

Production of "Leap Of Faith" is currently under way in Plainview, Texas.

BRIEFLY: Bobby Jones & His New Life Singers have signed on to do some background dates for Las Vegas superstar **Wayne Newton**, including his guest appearance on "The **Arsenio Hall Show**." The pact also includes some Vegas dates. In the meantime, **Jones** and the **New Life Singers** were slated to record a live album at the nightly sessions of his biannual **Gospel Explosion**, held July 16-18 in Nashville.

And **Margaret Bell** is taking a break from the gospel touring circuit to enjoy her baby girl, **Taylor Renee**, who was born on Easter Sunday. She's the first child for **Bell** and her husband, **Keith Byars**.

gelo's greatest-hits sculptures.) But here goes: Organist **Dennerlein** trading passions with front-line trombonist **Ray Anderson**; **Jeff "Tain" Watts**, who had a career night goosing bossman saxophonist **Marsalis** (now a media star and inexplicably dished by local journalists); **Ade** and his 19 playmates, sounding less guitar-driven (and, thus, less convincing) than I remember, but looking colorfully presentational nonetheless; and a long gentleman violinist waxing warm and lyrical in the hollowed **Camp-de-Mars** metro tunnel.

Is Montreal's international festival of jazz a guzzling, good-time, raucous, kick-out-the-jams party? Nope. Not a chance. Just an opportunity to hear the planet's best performers in a world-class setting.

MORE: Apparently guitarist **Pat Metheny** has a thing for the fest. (He's been featured there, I believe, 10 out of 13 years—all to *huge* houses.) Though he wasn't scheduled to perform this time around, he chose to launch his newest **Geffen** release, "My Secret Story," with a high-profile press conference and related activities.

MORE MORE: How come this Canadian fest attracts the sponsorship interest of an aluminum manufacturer, when in the States the best jazz can do is tobacco or alcohol or those mostly Japanese-based, longstanding patrons, the sound-equipment companies? (OK, *Lexus* does represent a broadening of corporate involvement, but among auto manufacturers it and its assembly-line brethren can do a whole lot more.) If a major aluminum concern figures there's good will to be found in supporting jazz (not to mention a consumer demographic, though I can't figure what that would be in the world of cans and siding), then let's hear from other corporate big-boys looking to carve out an arts-friendly image.

Top Gospel Albums

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.	
			ARTIST	TITLE
			LABEL & NUMBER/DISTRIBUTING LABEL	
1	1	19	★ ★ NO. 1 ★ ★ REV. MILTON BRUNSON & THE THOMPSON COMMUNITY SINGERS WORD 48784*/EPIC 13 weeks at No. 1 MY MIND IS MADE UP	
2	3	29	SHIRLEY CAESAR WORD 48785*/EPIC	HE'S WORKING IT OUT FOR YOU
3	5	19	THOMAS WHITFIELD BENSON 2841*	ALIVE & SATISFIED
4	4	9	REV. JAMES MOORE MALACO 6009	LIVE IN DETROIT
5	2	41	MISSISSIPPI MASS CHOIR MALACO 6008	GOD GETS THE GLORY
6	6	29	REV. T. WRIGHT/CHICAGO INTERDENOMINATIONAL MASS CHOIR SAVOY 14804/MALACO	I'M GLAD ABOUT IT
7	8	9	HEZEKIAH WALKER/FELLOWSHIP CRUSADE CHOIR BENSON 8535*/A&M	FOCUS ON GLORY
8	7	9	WEST ANGELES C.O.G.I.C. SPARROW 1319*	SAINTS IN PRAISE VOL.III
9	9	11	L.A. MASS CHOIR LIGHT 73055*/SPECTRA	COME AS YOU ARE
10	10	67	NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE TYSCOT 1401/SPECTRA	WASH ME
11	16	7	THE NEW YORK RESTORATION CHOIR SAVOY 14811/MALACO	THANK YOU JESUS
12	11	7	THE RICHARD SMALLWOOD SINGERS SPARROW 1283*	TESTIMONY
13	NEW ▶		DARYL COLEY SPARROW 1234*	WHEN THE MUSIC STOPS
14	17	11	WILLIE NEAL JOHNSON & THE NEW KEYNOTES MALACO 6010	THE COUNTRY BOY GOES HOME
15	15	53	BEBE & CECE WINANS ● SPARROW 1257*	DIFFERENT LIFESTYLES
16	12	21	NICHOLAS WORD 48786*/EPIC	BACK TO BASICS
17	14	59	DOROTHY NORWOOD/NORTHERN CALIFORNIA G.M.W.A. MASS CHOIR MALACO 4450	LIVE
18	13	53	SHUN PACE RHODES SAVOY 14807*/MALACO	HE LIVES
19	20	27	V.I.P. MUSIC & ARTS SEMINAR MASS CHOIR TYSCOT 40195/SPECTRA	VICTORY IN PRAISE
20	19	13	DONNIE HARPER/NEW JERSEY MASS CHOIR TRIBUTE 1160*/SPECTRA	HOPE OF THE WORLD
21	18	49	YOLANDA ADAMS TRIBUTE 790113/SPECTRA	THROUGH THE STORM
22	29	29	VARIOUS ARTISTS CGI 8530/A&M	A TRIBUTE TO JAMES CLEVELAND VOL.1
23	22	19	ADORATION 'N' PRAYZE TM 1007*	TIME IS RUNNING OUT
24	21	45	REV. J. CLEVELAND/L.A. GOSPEL MESSENGERS SAVOY 7103/MALACO	REV. J. CLEVELAND/L.A. GOSPEL MESSENGERS
25	23	13	JOHN P. KEE TYSCOT 9115*/SPECTRA	CHURCHIN' WITH THE TYSCOT ARTISTS
26	24	43	HELEN BAYLOR WORD 48781*/EPIC	LOOK A LITTLE CLOSER
27	25	11	REV. LAWRENCE THOMISON & THE MUSIC MASS CHOIR NEW HAVEN 20014*	NEVER LET GO OF HIS HAND
28	27	25	RON WINANS, FAMILY & FRIENDS CHOIR SELAH 7507*/SPARROW	FAMILY AND FRIENDS CHOIR VOL. 3
29	26	13	WILLIE BANKS MALACO 4449	THE LEGEND LIVES ON
30	NEW ▶		THE JACKSON SOUTHERNAIRES MALACO 6012	LIVE AND ANOINTED
31	28	33	THE EVEREADYS GREAT JOY 4750*	A MESSAGE FOR YOU
32	39	13	WAR ON SIN LIGHT 73077*/SPECTRA	THIS IS GOSPEL
33	38	35	COMMISSIONED BENSON 2808*	NUMBER 7
34	34	47	WALT WHITMAN & THE SOUL CHILDREN OF CHICAGO I AM 74014*	LIVE & BLESSED
35	33	5	CARNELL MURRELL & THE NEWORK COMMUNITY CHOIR SAVOY 14809/MALACO	YOU CAN MAKE IT IF YOU TRY
36	31	79	REV. E. DAVIS, JR./WILMINGTON MASS CHOIR FEAT. REV. D. COLEY ATLANTA INTERNATIONAL 10162	HE'S PREPARING ME
37	37	39	CHICAGO MASS CHOIR LIGHT 75073*/SPECTRA	CALL HIM UP
38	32	3	CHICAGO C.O.G.I.C. CHOIR FIRST JURISDICTION TM 1008*	I DEDICATE MY LIFE
39	36	53	THE WILLIAMS BROTHERS BLACKBERRY 2203301012/SPECTRA	THIS IS YOUR NIGHT
40	30	13	AL GREEN WORD 48860*/EPIC	LOVE IS REALITY

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

Jazz BLUE NOTES



by Jeff Levenson

MONTREAL CAME UP WITH A NIFTY WAY to help celebrate its 350th anniversary: Gather 2,000 jazz, blues, and world music players, organize them into 350 concerts over 12 days, then invite a million or so festival-goers.

This year marked the 13th edition of the Festival International de Jazz de Montreal. Its run lasted from July 1-12 and once again it claimed to be North America's largest jazz fest. (Last year, we're told, the event drew crowds exceeding platinum figures.) The just-completed event was one of several festivities scheduled for the city's yearlong celebration of itself and it was sponsored, primarily, by corporate angels **Labatt Bleue** (beer) and **Alcan** (aluminum).

At the start of the fest, during a weekend stay, I managed to attend 10 shows (less than 3% of the 12 days' total offerings), which drove home the realization that this event is *big*. What proved even more telling was the breadth of programming: **Oregon**, **Charlie Haden**, **Strunz & Farah**, **Elvin Jones**, **Barbara Dennerlein**, **John Pizzarelli**, **Branford Marsalis**, **Jan Garbarek**, **John Scofield**, **L. Shankar**, **Paul Bley**, **John Lee Hooker**, **Don Byron**, **Bill Bruford**, **King Sunny Ade**, **Sonny Rollins**, **George Benson**, **Teddy Edwards**, and **Al DiMeola**, to name but a portion of the complete lineup. Rare is the jazz fest that flaunts a thematic point-of-view as wide as this one.

The musical highlights? (Of course that's like asking someone to sprint around the ground floor of Montreal's Museum of Fine Arts, then report back on Michelan-

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Florida Mass Choir
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MAL 6011 MALACO RECORDS

BMG Classics Has Found New Life On Guenter Hensler's Watch

BY IS HOROWITZ

NEW YORK—Guenter Hensler, president of BMG Classics, believes his division has come a long way toward restoring the once regal stature of the RCA Victor label in the classical market.

Keys to the turnaround have been the development of a rounded artist roster and a new-product pool large enough to sustain focused marketing campaigns, says Hensler.

He reports that the division's worldwide sales volume rose substantially for the fiscal year ended June 30 and that the U.S. number increased even more.

The growth program was initiated when the Bertelsmann Music Group acquired RCA Records some five years ago after a decade or more of

sharply restricted classical recording budgets and a disproportionate reliance on catalog dating from RCA Red Seal's vintage years.

The pace of new recordings was accelerated three years ago when Hensler was brought over from PolyGram to head the operation, replacing Michael Emmerson.

23 ACTIVE ARTISTS

BMG now has 23 artists on its active classical list, says Hensler, adding that most of them are exclusive to the label. BMG also has a long-established Broadway division and an expanding crossover roster.

Among the label's most active classical artists are conductor Leonard Slatkin, violinist Pinchas Zukerman, pianist Alicia de Larrocha, and violinist/conductor Vladimir Spivakov.

Zukerman, for instance, has recorded 13 CDs since joining Red Seal on an exclusive basis 18 months ago. Of these, 11 will have been released by August; sessions for 14 more CDs have already been scheduled.

Slatkin, too, has stepped up his recording pace, both with the Saint Louis Symphony, for which he serves as music director, and orchestras in Europe. Of the 28 CDs he has recorded over the past three years, 24 have already been released, and sessions for an additional 15 are inked in his appointment book.

To spur BMG's artist-based marketing campaigns, Hensler will bring Andreas Schessl, European marketing chief, to New York in September to serve as chief of artist development, a new post. His mission will be to coordinate artist promotion, tour

support, and concert agency liaison, working closely with A&R and marketing departments, says Hensler.

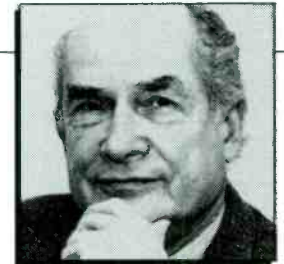
Although Schessl's responsibility is international, his location here will help centralize creative and marketing direction in New York. BMG Classics is now the only international la-

bel to be headquartered in the U.S. A replacement for Schessl, still to be named, will assume his current duties in Munich, says Hensler.

BMG was one of the first of the majors to separate crossover from core classics by label identification.

(Continued on page 59)

Classical
KEEPING
SCORE



by Is Horowitz

CONCERTED ACTION: In a rare but welcome example of industry follow-through, 22 executives from as many labels, retailers, and distributors will meet Wednesday (22) in Chicago to assess the state of the classical record industry and to brainstorm growth programs.

Among topics slated for discussion is a cooperative campaign to expand the market for classical recordings.

The meeting, to be held under the auspices of the National Assn. of Recording Merchandisers, is a direct offshoot of the standing-room-only seminar on classical music at the association convention this past March.

A call for ideas to be explored at a subsequent meeting brought more than 40 responses, says Pam Horowitz, NARM executive director.

Among industry executives so far committed to attend the Chicago meeting are Kevin Copps, VP and GM of Elektra International Classics; Larry Galinski, newly named U.S. chief of Sony Classics; Gil Heatherwick, sales VP for Angel/EMI Classics; Adrian Mills, Telarc national sales manager; Peter Elliott, Nimbus GM; Irwin Katz, Moss Music Group GM; Joe Micallef, president of Allegro Imports; and Paul Marotta, New World GM.

Other attendees will include reps from ProArte, Star Records, Trans World, Music World, Rose Records, and Abbey Road.

The Chicago meeting, to be chaired by Horowitz, will open with an overview that will profile the classical consumer, weigh the size of the market, and probe growth potential.

Product mixes, and the roles of budget, midline, and front-line will be discussed, as will the efficiency of the distribution chain—supplier, wholesaler, and retailer.

On the marketing and promotion side, the confab's draft agenda calls for a look at the respective roles of radio, artist tours, television, video and such merchandising tools as point-of-purchase.

Educational programs for the retailer and consumer are on the topic list, as is the longer-term value of an educational program directed at

schools. Also on the discussion list are marketing opportunities in crossover and sampler discs, and tandem Grammy campaigns.

That's a well-stacked plate, and it will surprise no one if some of the proposed topics fall by the wayside, or are tabled for later attention.

Still, the Chicago meeting is full of promise that at least some of the classical record industry's special concerns will receive broad-based attention.

PAST MASTER: A massive Glenn Gould retrospective that will see his extensive Sony Classical catalog reissued in newly remastered mid-price CDs, along with other titles acquired from a variety of sources, some holding performances never before available here, will be launched in September. The Canadian pianist, who died 10 years ago, would have been 60 on Sept. 25.

The first installment of the "Glenn Gould Edition" will comprise 11 CDs. As many as 50 more will be released over the next two years.

Transfers from the original tapes are being made in 20-bit digital, using Sony's "super-bit mapping" technology, said to retain much of the 20-bit quality during the final transfer to 16-bit CD.

Also due this fall are the first entries in a comprehensive video edition of films and telecasts featuring Gould as pianist, conductor, commentator, and documentary film maker. There are 16 programs in all, to be released by Sony on both laserdisc and VHS.

PASSING NOTES: A new agreement between Lincoln Center and the musicians union will increase minimum wages of Mostly Mozart Orchestra musicians to \$1,165 a week in the pact's third year. Current wages are \$1,000 weekly.

Centaur Records has recently recorded works by Dvorak, Szymanowski, and Reger with the Janacek Philharmonic and its American music director, Dennis Burkh. More sessions with the orchestra will be held in January, says Centaur chief Victor Sachse. Other recent Centaur signings include harpsichordist John Gibbons, and the Boston Museum Trio.

Billboard Spotlights
CLASSICAL MUSIC

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Classical music is drawing new strength from a younger demographic, one being energetically targeted by labels and radio. In

this spotlight: • Classical Radio - DJ's talk about the new, young artists and their fans • Retail innovations in the U.S., Canada and Europe • The Chamber Music Dynamic • The advance of Video and TV in the classical arena • The European Market & the 150th Anniversary of the Vienna Philharmonic • Orchestras and The Community in the U.S. and the 150th Anniversary of the N.Y. Philharmonic and • New Product!

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

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

Music Video

ARTISTS & MUSIC

Outlets Display Conventional Wisdom; 'Bohemia' Rhapsodies

IT SEEMS ONLY FITTING: As music and its contents have taken center stage in this year's election via **Body Count** and **Sister Souljah**, it's appropriate and laudable that several music video outlets incorporated coverage of the Democratic National Convention into their programming. MTV has long embraced education of its viewers about the political process, and during convention week its "Choose Or Lose" voter campaign took to Madison Square Garden, with reporting led by **Tabitha Soren**. Field reporters included **Megadeth's Dave Mustaine**. BET was also set to include taped reports from the field in its daily news programming and was to produce a live half-hour special from the convention floor on the final day. Most of VH-1's involvement came with off-air participation, although it planned to interview delegates about the environment for "World Alert" spots. Even some local outlets threw their microphones into the political arena. Daily New York show "Video Music Box," which deftly blends entertainment and education year-round under the watchful eye of **Ralph McDaniels**, included coverage of topics of most interest to its viewers.

VH-1'S DNC COVERAGE was concentrated more on the floor of the Lone Star Roadhouse than on that of Madison Square Garden. From July 12-16, VH-1 was set to sponsor events at the midtown club that were

open to and geared toward delegates. Among the scheduled events was a private party for the Texas Delegation with Lone Star state Gov. **Ann Richards**. The other four nights featured entertainment picked to appeal to the delegates. To spread the word, VH-1 printed 2,000 fliers to be available at reservation desks at all the delegates' hotels.

MORE THINGS POLITICAL: AT&T has signed on as sponsor of MTV's Choose Or Lose campaign. The telephone company will be mentioned before Choose Or Lose segments appearing on MTV's hourly news reports, the daily "The Day In Rock," and weekly "The Week In Rock." In addition to the news reports, other facets of the Choose Or Lose campaign include coverage of the aforementioned Democratic National Convention as well as the Republican National Convention; publication of the MTV 1992 Voter Registration Guide; voter registration booths at MTV concerts and events; and continued donation of on-air time for Rock The Vote public-service announcements.

On the face of things, it's somewhat upsetting to think that MTV's campaign coverage may provide the only knowledge new voters have about the candidates; however, we have only good things to say about the coverage of the issues we've seen on MTV. While the information given is often at the most basic le-

vel—such as how to register to vote—it's presented in a noncondescending, intelligent way that attempts to explain politics in an uncomplicated manner, which is more than we can say for some of the other network coverage we've watched.

CH—CH—CHANGES: MTV continues to realign its programming departments. This week it was the series development department's



by Melinda Newman

turn. **Lauren Corrao**, VP of series development, is moving from New York to Los Angeles, where she will continue to develop new programs for MTV and will head the channel's talent development department. **Tom Campbell**, formerly manager of original programming for HBO, joins MTV as director of series development. The department is rounded out by **Lisa Berger**, who is manager of talent development, and **Eileen Katz**, director of develop-

ment... **Quick On The Draw L.A.** has named **Nicole Hirsch** as the new head of its music video division. Hirsch previously worked as a producer for director **Eric Meza**.

LOOKING FOR A VIDEO SHOW that is guaranteed to play at least one clip by an artist you don't know? Look no further than Portland, Ore.-based "Bohemia After Dark," produced by **Jeff and Siouxsie Crawford**. The Crawfords have been producing video shows for nine years, starting with a program in Arizona. They moved to Portland and began producing shows there two years ago. Starting in May, "Bohemia After Dark" premiered on the Fox affiliate in Portland. It started airing weekly on Portland's

KEBN as well July 4, and was scheduled to begin airing on Channel 30 in Los Angeles July 16. The 60-minute show blends two programs—one focusing on alternative, the other on rap, which the Crawfords had been producing for a Portland public-access channel. "We wanted to put the two together for the new show," says Siouxsie. "I think it's tough for people to get used to rap and alternative together, but the two forms of music aren't that far away from each other and we're trying to show people that."

As accepting as the audience is of clips by unfamiliar artists—the **Cure** is considered too mainstream for the show—or strange combinations, it spoke loudly when Siouxsie played a **Kris Kross** clip. "I played it because they are young and people should hear them," Siouxsie says, "but we

got a whole bunch of complaints."

Normally, "Bohemia" feeds its viewers a steady stream of alternative and rap clips from independent and major labels, as well as videos from its own vault that go back 10 years. There are also interview snippets included in each show as well as a seven-minute stretch that features cartoons or short films produced by avant-garde directors.

A typical playlist for "Bohemia After Dark" includes clips from **Monkeywrench**, **Poison Idea**, **Skinny Puppy**, **GWAR**, **Manic Street Preachers**, **Cracker**, **X-Clan**, and **Dead Milkmen**.

MONEY CAN'T BUY LOVE or MTV Video Music Awards nominations, which were announced July 9. No, we're not talking payola here, we're talking about the fact that some of the most expensive clips were not among those recognized by the 700 music industryites who selected the nominees.

Noticeable exceptions in major categories include **Michael Jackson**, **Genesis**, **Mariah Carey**, **Paula Abdul**, and **Guns N' Roses**.

With no intention of taking anything away from multiple nominees **Red Hot Chili Peppers**, **En Vogue**, or **Van Halen**, you have to question whether their videos are so superior they deserve so many mentions or whether there is simply such a dearth of really good clips that the same names keep coming up. And speaking of names, did anyone else notice that the Video Vanguard award, which MTV made such a big deal about renaming the Michael Jackson Video Vanguard award last year, is now being referred to as simply the Video Vanguard Award again in press releases? MTV says the singer's name remains in the official name of the award.

VIDEO TRACK

LOS ANGELES

MODIVATION FILMS director **Modi** is the eye behind new videos by **L7**, the **Rollins Band**, and **Queen**. She shot L7's **Slash/Warner Bros.** clips "Everglade" and "Pretend You're Dead" with producer **Merrill Ward**, while shooting Rollins' **Imago** video "Tearing" with producer **Jeanne Muller**. Modi directed and produced Queen's "Stone Cold Crazy" for the **Hollywood Records** soundtrack to the film "Encino Man."

Dreamtime Pictures director **Ian Fletcher** recently shot the **Disposable Heroes Of Hiphoprisy's** "Language Of Violence" video for **4th & B'way**. **Carrie Wysocki** produced the intense conceptual clip, which turns the tables on a young homophobic punk. Fletcher and Wysocki also directed and produced, respectively, **Kid Frost's** new **Virgin** video, "Thin Line."

DJ Quik's new **Profile** video, "Jus Lyke Compton," is a **Maddhatter Films** production directed by **Peter Lauer**. **Darren Lavett** produced the clip, lensed in L.A. and a number of other locations. Meanwhile, **Maddhatter** director **Duke Crawford** recently reeled **My Sister's Machine's** new **Caroline** clip, "I Hate You," with producer **Elizabeth Frierson**. And **Paul Rachman** shot **Giant's** "Stay" video for **Epic** with producer **Tima Surmelioglu**.

The riot-torn streets of L.A. are the backdrop to "Dis Is Babylon," a new video from **Awesome Dre & the Hardcore Committee**. **Fragile Films** director **Timothy Walton** shot the hard-hitting clip for **Strictly Roots Recordings**. **Nick Hoffman** directed photography. **Terance Power** and **Rupert Wainwright** executive-produced.

NEW YORK

MONIE LOVE's new video, "Full Term Love," comes from the **Giant** soundtrack to the **Kid 'N Play** film "Class Act." **Planet Pictures** director **Gerry Wenner** combines colorful performance footage with vignettes from the film. **Elison Miller** produced.

Picture Vision's Sara Nichols directed **Columbia's Grover Washington Jr.** in "Love Like This." **Tom Forrest** produced the stylized performance piece, which features **Virgin** chanteuse **Lalah Hathaway**. **Jon Small** and **Steven Saporta** executive-produced.

Cyclone Pictures Inc. director **Glenn Ribble** recently shot "That's How It Is" for **Profile Records' Crusaders For Real Hip Hop**. **Linda Ketelhut** produced the shoot, staged on **Roosevelt Island**. **Ribble**, meanwhile, shot the **Poorboys'** new **Hollywood Records** video, "Brand New Amerika," with producer **Jonna Mattingly**. They filmed on location on **Long Island**, as well as in **Baltimore** and **L.A.** In addi-

tion, **Cyclone** director **Jefferson Spady** is the eye behind a new **Columbia** clip by the **Daou**. **Ketelhut** produced the band's "Surrender Yourself," shot on location in **Brooklyn** and **Central Park**.

OTHER CITIES

COUNTRY HEARTTHROB **Billy Ray Cyrus** and **Scene Three Inc.** director **Marc Ball** recently wrapped the new **Mercury** video "Could've Been Me." **Kitty Moon** produced the Chicago-based shoot. **Ball**, meanwhile, produced and directed photography on the new **Vince Gill** video, "I Still Believe In You," for **MCA**. **Scene Three's John Lloyd Miller** directed the performance clip, which was set at the **Rialto Theatre** in **Joliet, Ill.**

Rainmaker Productions director **Wayne Miller** and producer **Stan Strickland** recently lensed the **Oak Ridge Boys'** "Fall" for **RCA**, **Ricky Skaggs'** "From The Word Love" for **Epic**, and the **Forester Sisters'** "I Got A Date" for **Warner Bros.** The crew shot all three videos in **Nashville**.

Planet Pictures director **Jim Shea** recently reeled **Alan Jackson's** new "Midnight In Montgomery" video for **Arista**. **Madeline Bell** produced the shoot, staged in a cemetery and at **Andrew Jackson's Hermitage** near **Nashville**. **Shea** and **Bell** also directed and produced **Lorrie Morgan's** Nashville-based clip "Something In Red" for **RCA**.



Rapping It Up. Independent video promotion company **R'n R Freelance** coordinated interviews among more than a dozen acts and 17 local and national music video shows during a weeklong **New York** stint. Taking a break from the interviews, standing, from left, are **David Latimer**, "Rap It Uptown" producer; "Rap It Uptown" host **King Cheppell**; **Gordon Ancis**, **Mark Weinstein**, and **Ken E. Love** of **R'n R Freelance**; **Nubian M.O.B.'s Set Up**; and **Planet Rock Music's Randall Williams**. Seated, from left, are **Nubian M.O.B.'s Ice Water**; **Zulu Gremiin**, **Zulu Nation**; **Afrika Bambaataa**; and **Zulu Nation's Chief Tony Free**. Sitting on the floor is **Crazy Legs**, **Zulu Nation**.

Billboard THE CLIP LIST™

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



MTV
VIDEO MUSIC TELEVISION

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EXCLUSIVE

*The Black Crowes, Thorn In My Pride
INXS, Heaven Sent
Megadeth, Symphony Of Destruction
Nirvana, Lithium

HEAVY

Arrested Development, Tennessee
Tom Cochrane, Life Is A Highway
The Cure, Friday, I'm In Love
Guns N' Roses, November Rain
Michael Jackson, Jam
Madonna, This Used To Be...
Metallica, Wherever I May Roam
Pearl Jam, Even Flow
Red Hot Chili Peppers, Give It Away
U2, Even Better Than The Real Thing

STRESS

The B-52's, Good Stuff
En Vogue, Giving Him Something...
Kris Kross, Warm It Up
L-7, Pretend We're Dead
Me Phi Me, Sad New Day
George Michael, Too Funky
Dzzy Osbourne, Mr. Tinkertrain
Shakespeare's Sister, Stay
Bruce Springsteen, 57 Channels
Testa, Song And Emotion
TLC, Baby-Baby-Baby

BUZZ BIN

Alice In Chains, Would?
Faith No More, Midlife Crisis
Soup Dragons, Divine Thing
Temple Of The Dog, Hunger Strike

ACTIVE

Tori Amos, Crucify
Beastie Boys, So What'cha Want
*Genesis, Jesus He Knows Me
Indigo Girls, Galileo
Jodeci, Come And Talk To Me (Ver. II)
Elton John, The One
Kiss, I Just Wanna
Jon Secada, Just Another Day
Technotronic, Move This
Toad The Wet Sprocket, All I Want

ON

Lindsey Buckingham, Wrong
Galactic Cowboys, I'm Not Amused
Helmet, In The Meantime
Material Issue, What Girls Want
The Men, Church Of Logic, Sin & Love
Slaughter, Real Love
* DENOTES ADDS



RECORD GUIDES

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CURRENT

Wendy Moten, Step By Step
EMF, Search And Destroy
Faith No More, Midlife Crisis
Danzig, Dirty Black Summer
Blackbird, Take Me
"Weird Al" Yankovic, You Don't...
Joe Cocker, Love Is Alive
Little Shawn, I Made Love
Guns N' Roses, November Rain
Kevin Welch, Somethin' Bout You
Black Uhuru & Ice T, Tip Of...
Carmen Electra, Go Go Dancer
Lil Suzy, Take Me In Your Arms
No Doubt, Trapped In A Box
Genesis, Jesus He Knows Me
Thrill Kill Kult, Sex...
Da Youngsta's, Pass Da Mic
Angelique Kidjo, Batonga
Machine In Motion, World In...
Bryan Adams, Touch The Hand
College Boyz, Hollywood Paradox



VH1
VIDEO HITS ONE

Continuous programming
1515 Broadway, New York, NY 10036

ADDS

The Beach Boys, Hot Fun...
Mary-Chapin Carpenter, I Feel Lucky
Glenn Frey, I've Got Mine
Genesis, Jesus He Knows Me

FIVE STAR VIDEO

Bruce Springsteen, 57 Channels

ARTIST OF THE MONTH

Joe Cocker, Now That The Magic...

GREATEST HITS

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



THE BOX
VIDEO TELEVISION WITH CONTROL

Continuous programming
12000 Biscayne Blvd, Miami, FL
33181

ADDS


AB Logic, The Hitman
A.D.O.R., Let It All Hang Out
A.L.T. & The Lost Civilization, Tequila
Arrested Development, People...
Audio Two, Top Billin'
Black Rebels, More Babies...
Black Uhuru & Ice T, Tip Of...
Bruce Springsteen, 57 Channels
Kid Frost, City Of Fallen Angels
College Boyz, Hollywood Paradox
Danzig, Dirty Black Summer
Freddie Jackson, I Could Use...
Galactic Cowboys, I'm Not Amused
Genesis, Jesus He Knows Me
Glenn Frey, I've Got Mine
Hi-Five, She's Playing Hard To Get
Jacci McGhee, Skeeza
Lorenzo, Real Love
M.C. Ren, Final Frontier
Ozzy Osbourne, Mr. Tinkertrain
Prince Johnny C, Gotta Be Me
Queen, We Are The Champions
Ralph Tresvant, Money Can't...
Sonic Youth, 100%
Tung Twista, No Peace Sign

BOX TOPS

DJ Quik, Jus Lyke Compton
En Vogue, Giving Him Something...
House Of Pain, Jump Around
Jodeci, Come And Talk To Me (Ver. II)
Jodeci, Come And Talk To Me
Kris Kross, Jump
Luke, Breakdown
Mary J. Blige, You Remind Me
Michael Jackson, Jam
Naughty By Nature, Uptown Anthem
R. Kelly, Honey Love
Shabba Ranks, Mr. Loverman
Sir Mix-A-Lot, Baby Got Back
Spice 1, Welcome To The Ghetto

AMERICA'S NO. 1 VIDEO

TLC, Baby-Baby-Baby




FRIDAY NIGHT VIDEOS

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

CURRENT

The Rollings Stones, Jumping...
Prince, Purple Rain
Billy Joel, Only The Good Die Young
Guns N' Roses, Knockin'...
The Who, Baba O'Reilly
Eric Clapton, White Room
Jimi Hendrix, Purple Haze
Marvin Gaye, Let's Get It On



Black Entertainment Television

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

ADDS

Hammer, Gaining Momentum
Ralph Tresvant, Money Can't Buy Love
David Sanborn, Bang Bang
The Truth, Inc., Can I Get...
The Isley Brothers, Whatever...

HEAVY

Arrested Development, Tennessee
L. Vandross/J. Jackson, The Best...
Mary J. Blige, You Remind Me (Remix)
Patti LaBelle, When You've...
Shabba Ranks, Mr. Loverman
Lionel Richie, Do It To Me
CeCe Peniston, Keep On Walkin'
En Vogue, Giving Him Something...
Good 2 Go, Never Satisfied
TLC, Baby-Baby-Baby
Das EFX, They Want EFX (Radio Remix)
Men At Large, Use Me
Troop, Whatever It Takes
Pete Rock & C.L. Smooth, They...
Kris Kross, Warm It Up
Vanessa Williams, Just For Tonight
R. Kelly, Honey Love
Mint Condition, Forever In Your Eyes
Chris Walker, No Place Like Love
El DeBarge, You Know What I Like
David Black, Nobody But You
Ho Frat Ho, Ho Frat Swing

MEDIUM

Babyface, Give U My Heart
Michael Jackson, Jam
Freddie Jackson, I Could Use...
Eugene Wilde, How About Tonight
Tevin Campbell, Strawberry Letter 23
Color Me Badd, Slow Motion
Shomari, If You Feel The Need



CMT
COUNTRY MUSIC TELEVISION

Continuous programming
2806 Opryland Dr, Nashville, TN
37214

HEAVY

Aaron Tippin, I Wouldn't Have It...
Billy Dean, Billy The Kid
*Jack Robertson, Bootie Bumpin'...
Clint Black, We Tell Ourselves
Dwight Yoakam, The Heart That...
John Anderson, Seminoe Wind
Lorrie Morgan, Something In Red
Mark Chesnutt, I'll Think Of Something
*Mark Collie, Even The Man In...
M.C. Stuart/T. Tritt, This One's...
Mary-Chapin Carpenter, I Feel Lucky
Michelle Wright, Take It Like A Man
Reba McEntire, The Night The...
The Bellamy Brothers, Cowboy Beat
Tracy Lawrence, Runtin' Behind
Vince Gill, I Still Believe In You

HOT SHOTS

Billy Ray Cyrus, Could've Been Me
*Collin Raye, In This Life
Diamond Rio, Nowhere Bound
Holly Dunn, As Long As You...
Lionel Cartwright, Be My Angel
Matthews, Wright/King, Mother's...
McBride & The Ride, Going Out...
Radney Foster, Just Call Me Lonesome
Suzy Bogguss, Letting Go
Tim Mensy, This Ol' Heart

MEDIUM

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



THE NASHVILLE NETWORK
The Heart of Country
The Nashville Network

30 Hours Weekly
2806 Opryland Dr, Nashville, TN
37214

ADDS

Dolly Parton, Light Of A Clear...
The Mavericks, This Broken Heart
Lionel Cartwright, Be My Angel
Diamond Rio, Nowhere Bound
Radney Foster, Just Call Me Lonesome
Mary-Chapin Carpenter, I Feel Lucky

HEAVY


John Anderson, When It Comes To You
The Bellamy Brothers, Cowboy Beat
Billy Dean, Billy The Kid
Brooks & Sharp, Baby I'm The One
Mark Chesnutt, I'll Think Of Something
Confederate Railroad, She Took...
Billy Ray Cyrus, Could've Been Me
Joe Diffie, Ships That Don't Come In
Vince Gill, I Still Believe In You
Alan Jackson, Midnight In Montgomery
Sammy Kershaw, Yard Sale
Little Texas, You And Forever And Me
Reba McEntire, The Night The...
Lorrie Morgan, Something In Red
M.C. Stuart/T. Tritt, This One's...
Aaron Tippin, I Wouldn't Have It...
Michelle Wright, Take It Like A Man
Dwight Yoakam, The Heart That...
Dixiana, That's What I'm...
Tracy Lawrence, Runtin' Behind
Pirates Of The Mississippi, Too Much
Michael White, Familiar Ground

LIGHT

Alabama, Richard Petty Fans
Steven Curtis Chapman, The Great...
Judy Fields, Eyes Of Love
Jim Lauderdale, Wake Up Screaming
Live 'N Kickin', You Don't Need...
Tim O'Brien, One Way Street
Ray Stevens, Mississippi Squirrel...
Steve Vaus, We Must Take America...
Linda Davis, He Isn't My...
Darryl & Don Ellis, Goodbye Highway
Evangeline, Bayou Boy
Crystal Gayle, Three Good Reasons
Delbert McClinton, Everytime...
Karia Taylor, Little By Little

MEDIUM

Chet Atkins/Jerry Reed, The Claw
Aaron Barker, Taste Of Freedom
Suzy Bogguss, Letting Go
Boy Howdy, Our Love Was Meant To Be
Brooks & Sharp, Baby I'm The One
Tracy Byrd, That's The Thing...
Stacy Dean Campbell, Rosalee
Paulette Carlson, The Chain Just Broke
Jeff Chance, Walk Softly On The...
Rob Crosby, She Wrote The Book
Holly Dunn, As Long As You Belong...
The Forester Sisters, I Got A Date
Matthews, Wright/King, Mother's Eyes
Tim Mensy, This Ol' Heart
McBride & The Ride, Going Out...
The Oak Ridge Boys, Fall
Buck Owens, If You Can't...
Ronna Reeves, What If You're Wrong
Kevin Welch, Somethin' Bout You




AUDIO VISION
WITH SCOTT ROSS

1 hour weekly
1000 Centerville Turnpike, Virginia
Beach, VA 23463

CURRENT

Tom Cochrane, Life Is A Highway
Genesis, Hold On My Heart
Hammer, This Is The Way We Roll
Howard Jones, Lift Me Up
Garland Jeffries, The Answer
Sting/Eric Clapton, It's Probably Me
Celine Dion, If You Asked Me To
Jennifer Batten, Flight Of...



Pump It Up

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

CURRENT

Eric B & Rakim, Don't Sweat...
Cypress Hill, Real Estate
DJ Quik, Jus Lyke Compton
Das EFX, Mic Checka
DJ Quik, Quik Is The Name
2nd II None, Let The Rhythm Take You
Pete Rock & C.L. Smooth, They...
Double XX Posse, Headcracker

the Medialine

Tip-Off: Media Spread Word On Tipper's Music Stance

FAMILY VALUES—The Sequel: On July 9, Democratic presidential candidate Bill Clinton named Sen. Albert Gore as his running mate. But, in both the conventional media and the trade press, the role in the campaign of Gore's wife Tipper—co-founder and current secretary and board member of the Parents' Music Resource Center—became immediate and widespread news.

The Blitz



CHRIS MORRIS

TV granted special spin to Tipper Gore's adversarial music-biz track record. CNN ran a feature about her July 9, while ABC's "Good Morning, America" interviewed the network's Washington, D.C., correspondent Cokie Roberts on the morning of July 10. Locally in L.A., KCAL-TV produced a Bill Ritter report homed in on Gore's war with the music industry. MTV's "The Week In Rock" glanced off her musical ideology, choosing instead to run a surprisingly laudatory piece on the senator.

The Los Angeles Times ran two sidebars on Tipper—a profile headlined "Musicians Still See Red Over Her Drive To Clean Up Lyrics" and a piece on Hollywood (i.e., music business) reaction.

Reports in USA Today, the New York Times, and The Wall Street Journal echoed the notion of ABC's Roberts that "Tipper Gore will show that there's a sense of family values" in the Democratic Party. (Gore dredged up the phrase herself at a July 12 meeting of Tennessee Democratic delegates carried on C-SPAN.) A priceless quote in the WSJ piece from Republican theoretician Kevin Phillips noted that Tipper Gore's combative stance on lyrics might be considered an asset by the Democratic ticket's more conservative audience: "If she gets trashed by Rolling Stone, they'll love her in Reader's

Digest." The Hollywood Reporter and Daily Variety, the entertainment industry trades, ran July 10 cover stories, headlined, respectively, "Music Bizirate Over Tipper Gore" and "Mixed Reviews For Gore Role."

While the media's interest in Tipper is predictable and probably short-lived, it threw some legitimate, harsh light on her long-running wrangle with the industry over First Amendment issues. The most surprising aspect of these reaction stories was the conciliatory tone struck by such industry figures as NARAS president Mike Greene and Atlantic senior VP and Southern California ACLU chairman

Danny Goldberg, who opined that Mrs. Gore may have moderated her views on the lyrics issue.

The Blitz humbly suggests that a closer reading of the record—or the Record, the PMRC's newsletter—may be in order.

DUELING JOPLIN: Twenty-two years after her death, blues/rock legend Janis Joplin will be the subject of two fall books devoted to her, and a significant figure in a third.

"Love, Janis" (Villard, \$22.50, September), by her sister Laura Joplin, will tell the vocalist's story through personal reminiscences and letters, while Ellis Amburn's "Pearl: The Obsessions And Passions Of Janis Joplin" (Warner, \$21.95, October) mines more sensational terrain, via interviews with Joplin's friends, professional associates, and lovers. Joplin also will appear in "She's A Rebel: The History Of Women In Rock & Roll" (Seal, \$16.95, October), by Gillian G. Gaar, an editor of Seattle's music monthly the Rocket.

IN PRINT

ELVIS 1956 REFLECTIONS
By Morrie E. & Virginia Kricun,
Photographs by Ed Braslaff
(Morgin Press, \$49.95)

This large-format book, composed mostly of photographs, should send Presley fanatics over the top. But, beyond more eyeball-dazzling iconography that will tickle media enthusiasts as well as worshippers of the late King of Rock'n'Roll.

Photographer Braslaff captured Elvis on the afternoon of Aug. 18, 1956, at the Knickerbocker Hotel in Hollywood, as the singer prepared to start filming "Love Me Tender." He was still in the middle of his national ascent, and the poses of Presley lounging in his hotel room, scanning magazines in the gift shop, and lolling on the roof have an unstudied, natural quality.

Braslaff's shots are complemented by highbrow quotes from such writers and poets as Carlyle, Cervantes, Auden, Keats, Voltaire, and others, making for some strange yet often revealing juxtapositions.

The back of the book contains '56 chronologies of Presley's concerts, sessions, and film activities, but the best section is titled "Newspapers And Periodicals." This rundown synopsisizes every major story on Elvis that year, in dailies, trades, fan mags, and national newsweeklies. The result is a delicious cross-section of opinion, from the mooning of the teen rags to the open contempt and hostility of the New York Times and other organs of adult respectability. It's a great overview of the early debate about rock'n'roll, and the most essential part of "Reflections."

CHRIS MORRIS

Japan's Record-Rental Tide Ebbing Tougher Rules, Overcompetition Take Toll

■ BY STEVE McCLURE

TOKYO—The number of record-rental stores in Japan is falling away as domestic and foreign record companies tighten control over rental of their product and overcompetition takes its toll.

According to the Recording Industry Assn. of Japan, as of April there were 5,012 rental shops nationwide, down 9% from the June 1991 figure of 5,479 and a 20% decline from the December 1989 peak figure of 6,184 stores. Foreign product's share of the shops' total inventory fell to 30% from 35% from June 1991 for albums and to 12% from 18% for singles, following the one-year ban on rental of new overseas product that came into effect Jan. 1.

Accounting for most of the increase in domestic stock were CD singles, of which there were 8.8 million at rental stores nationwide, up 27.4%, while the number of albums fell 0.2% to 26.77 million. CD singles are not subject to the one-week ban on rental of new domestic product that started Aug. 1, 1991.

The RIAJ, which conducted the survey Feb. 15-April 15, found that rental shops are buying far less foreign product than in the past. The association

estimates that Japanese rental shops are now buying only 15% of the amount of foreign recordings they were buying in the first half of 1991.

RIAJ spokesman Yuji Eguchi says that while the stricter rules imposed on rental have undoubtedly had a negative effect on the business, overheated competition is also an important factor. "It's generally said that there are too many record-rental shops in this country," says Eguchi.

The RIAJ survey shows that smaller stores specializing in CD rental are being replaced by outlets that also rent videos, which now account for 87% of all record-rental stores. Such shops are larger than those specializing in CD rental, explaining why the average shop now

occupies 2,302 square feet, up 6% from the June 1991 figure of 2,172 square feet. Average per-store inventory was 5,342 albums, up 9% over June 1991, and 1,756 singles, up 39%.

Meanwhile, the RIAJ still has not formally responded to record-renters' request that the scheduled Aug. 1 extension of the ban on Japanese product rental to two weeks be delayed. Renters say the delay would grant breathing space in which to lobby to have the Copyright Law revised so that foreign firms' one-year exclusive rental right would be shortened to a month.

Eguchi says the RIAJ will likely reply to the Japan Record Rental Commerce Trade Assn. offer by the end of July.



Gala Business. EMI Records Group and EMI Music Publishing have signed an agreement with MIDEM to present a 1993 major gala at MIDEM in Cannes. Shown after the agreement was reached in New York, from left, are Martin Bandier, chairman/CEO of EMI Music Publishing; Charles Koppelman, chairman/CEO of EMI Records Group; Xavier Roy, chief executive of the MIDEM Organisation; and Barney Bernhard, president of International Exhibition Organization.

BPI Muses Missing Royalty, CD Price Perception

■ BY JEFF CLARK-MEADS

LONDON—Two perennial scourges of the music business were central themes of the British Phonographic Industry's annual general meeting: the absence of a blank-tape levy in the U.K. and the continuing public perception that CDs are too expensive.

Director general John Deacon said in his speech that the U.K. industry's export achievements—the BPI claims one in four of all records sold worldwide has a British component—were being undermined by the prevalence of

home-taping.

However, the message may have missed its mark. The Secretary of State for National Heritage, David Mellor, had already left by the time Deacon presented his address. Mellor had been present earlier in the day to officially open the BRIT Performing Arts & Technology School in south London, where the meeting took place July 8. It is felt Deacon raised the home-taping issue specifically for Mellor's benefit.

Nonetheless, the BPI is to continue lobbying at the European Commission

for a blank-tape levy, and is also encouraged by the new political landscape in the U.K. following the general election earlier in the year.

In his annual report, Deacon says, "We now have a new political team at the Department of Trade & Industry who seem prepared to take a less hostile view of the home copying royalty than their predecessors."

Turning to CD prices, Deacon referred to campaigns for cheaper discs by "consumer bodies and some British newspapers." To his audience of music business executives, he said, "They

think they know more about record industry cost structures than you do. Their claims are cheap and under-researched."

The BPI's annual report shows total '91 income of \$7.9 million and a \$12,000 operating deficit. A special subscription to cover the cost of last year's mechanical royalty rates copyright tribunal amounted to \$2.7 million. The BPI's contribution to the cost of preparing the U.K.'s charts was \$1.2 million; sales of chart-based information netted \$220,000. British Record Industry Awards income was \$1 million.

Sony Germany Splitting Up Mktg. Division

FRANKFURT—Sony Music Germany is to split its artist marketing operation into five independent units as a means of dealing with the increasing volume of releases. Each unit will work separately and will concentrate on only one sector of repertoire.

The biggest unit—accounting for about 60% of total revenues—will handle all international pop and rock releases regardless of label. The others will cover dance, domestic pop and rock, heavy and alternative, and German-language MOR.

All units will report to managing director Jochen Leuschner. The restructuring involves the hiring of 12 new people.

The German affiliate is so far the only Sony company in Europe to adopt such a strategy. In Italy and Spain, the Epic and Columbia labels have been separated, while in France a third repertoire source has been created with the Squatt label. In the U.K., Sony has four label units: Epic, Columbia, Sony Soho Square, and the Licensed Repertoire Division.

MACHGIEL BAKKER

Technical Bugs In French Chart Change

■ BY EMMANUEL LEGRAND

PARIS—Enthusiasm for France's new computerized albums chart has been muted by a series of problems with the technology.

The computer system received an across-the-board welcome when it was introduced at the beginning of last month (Billboard, June 13). The new methodology meant that the chart moved onto a weekly instead of a fortnightly basis; it also removed the need for handwritten sales accounts and attendant suggestions of inaccuracy.

However, the bar-code-reading system in use in some of the 100 data-returning stores failed to identify some items—mainly those with codes beginning with 0—thereby negating the chart impact of those sales.

PolyGram and Warner Music were most affected by the errors. Albums from the companies either failed to enter the chart or dropped out of the listings. The problems came to light when the companies noticed discrepancies between their own sales information and the chart figures.

The charts are compiled by Top No. 1, a subsidiary of radio station Europe 1. Top No. 1 GM Jacques Clement acknowledges that "there

was a bug" but minimizes the extent of the problem. "It has only affected a small number of stores," he says. "It was a problem of computer programming that has been quickly solved. By now, the system is work-

The listing 'will be fully reliable after a short period'

ing well and no further problems have been reported."

Giles Paire, president of both record company association SNEP and PolyGram France, acknowledges that "the defects were corrected quickly." He remains a supporter of the new system, describing the hand-written accounts as "unreliable and full of mistakes." He says the computerized listing "will be

fully reliable after a short period."

He adds that the next step to greater authority is to increase the number of stores returning data, mainly by adding FNAC outlets that have reportedly agreed to be part of the panel. A code of conduct approved by the industry is also needed, he states.

SNEP withdrew its official sanctioning of the charts in February last year after complaining that the methodology was not accurate enough; the organization pressed Top No. 1 to modernize procedures. SNEP says it is now watching with interest the progress being made.

The introduction of the computer system has radically reduced the time required to compile the chart. Information gathered up to the close of business on Saturday is published the following Tuesday. Previously, it took three weeks from collation of data to publication.

Laserdisc Chart Bows In Netherlands

AMSTERDAM—A new chart has been launched in the Netherlands: the Laserdisc Top 15.

Compiled under the auspices of the Dutch Top 40 Foundation, the list will be issued monthly as part of the organization's chart booklet.

Initially, five outlets are contributing sales information. The foundation intends for 35 more stores to be participating by year's end. The first No. 1 title on the chart is "The Silence Of The Lambs."

WILLEM HOOS

U.K. Gets New Fair Trade Chief

LONDON—The CD price debate in the U.K. has entered a new chapter with the appointment of a new director-general of the Office of Fair Trading, Sir Bryan Carsberg.

In a letter to a consumer affairs spokesman in the opposition Labour Party, Carsberg states, "There are some indications that the price of compact discs is higher than it should be but the evidence so far is not clear-cut, and the identification of causes of excessive prices in the structure of the industry is difficult."

Carsberg is resisting calls for an immediate new inquiry into CD prices. He says he wishes to examine all available evidence before deciding whether a new probe would be appropriate.

An investigation by the OFT in April before Carsberg's appointment found no evidence of collusion between record companies and retailers. The director-general at the time, Sir Gordon Borrie, stated, "Prices of CDs have settled around a level which, on the whole, the market appears willing to bear."

JEFF CLARK-MEADS

Britain's PRS Posts Heightened Income Authors' Society's Int'l Revenues Also Increase

■ BY NIGEL HUNTER

LONDON—Despite the economic recession, U.K. authors' collection organization the Performing Right Society posted improved results for 1991 at its annual general meeting July 9.

Members gathered at the Intercontinental Hotel here were told there had been a 4.5% increase in total income over 1990 from all sources at \$258.7 million. International revenue through affiliated societies and Music Copyright (Overseas) Services also registered a 4.5% rise at \$73.9 million.

U.K. broadcasting revenue rose by 3.4% to \$86.7 million, public-performance income climbed by 7.3% to \$77.8 million, and net revenue from the Republic of Ireland achieved a massive 35.8% improvement over 1990 at \$6.6 million through the efforts of the Irish

Music Rights Organization, the licensing arm of the PRS in the Republic. IMRO issued more than 2,500 new licenses during 1991 and raised its gross collections by more than \$2 million.

The increase reflects on 'our valiant licensing importers'

The total licensing and administration costs of the PRS during 1991 showed a 10.9% increase over the previous year at \$49.7 million. Including costs written off because of teething troubles in bringing the Performing Right On-Line Membership Services computer program to fruition, the society's costs in 1991 represented 19.2%

of its total gross income.

PRS chairman Donald Mitchell said that, given the severity of the economic downturn in 1991, the increase of just more than 6% income in the society's domestic territory of administration reflected considerable credit on the society's management and staff and in particular "on our valiant band of licensing inspectors." He also complimented IMRO on its "significant achievement."

Mitchell deplored the delay and rising costs of implementing the PROMS system and the fact that it will not come on line before June 1993. He also mentioned the differences of opinion about the new PRS scheme for collecting and distributing live-music performance royalties. This topic later monopolized the entire open forum session, with a final consensus favoring giving the new scheme a chance to prove itself, despite the misgivings, and with constant review of its operation.

"The continued success and popularity of the PRS repertoire around the world was reflected in the overall increase of 4.5% in our overseas income," declared Mitchell. "This exceeded our budget forecasts by rising to [\$75 million], of which just under [\$1.9 million] came from the territories administered by MCOS through our licensing agents and agreements with broadcasters in the territories concerned. These are mainly small Commonwealth countries where there is no local society to administer our members' rights."

Mitchell retires in December as PRS chairman after his three-year term and will be succeeded by Wayne Bickerton. He is chairman of the Odyssey group of record, music publishing, and recording studio companies, and his professional experience includes roles as recording artist, hit songwriter, and record producer. He has been a PRS director since 1978 and deputy chairman since January 1989.

PRS Renegotiates Collection Deals

LONDON—PRS is in the process of renegotiating its reciprocal collection agreements with continental European societies GEMA in Germany, SACEM in France, SIAE in Italy, and AKM in Austria.

PRS spokesman Robert Abrahams says exchange visits and discussions have been under way since summer 1991. He adds, "We have given notice of termination of the agreements because there are things we wish to alter."

Saying the talks are taking place in a cordial and professional atmosphere, he acknowledges the continental societies "have not accepted our arguments are valid."

One area under discussion is understood to be the 10% of all income the continental organizations withhold to support their domestic artists. These sums are intended to offset the comparatively massive amounts that leave the respective countries in royalty payments for use of Anglo-American repertoire. **JEFF CLARK-MEADS**

Country Fest Flies In Poland Emmylou Tops Inaugural Event

■ BY KORNELIUSZ PACUDA

WARSAW—Emmylou Harris & the Nash Ramblers were the main attraction at the inaugural International Country Music Festival, held July 3-5 at Sopot in north Poland by Warsaw-based promoter MANTA 2. Other international acts at the event included Raymond Froggatt from the U.K., John Brack from Switzerland, Germany's Texas Radio, and the Happy Stagecoach from Russia.

The show was recorded by Polish national television, and Harris' set was presented to a TV audience of 9 million.

Poland's population of 40 million is fertile ground for country music; the Polish Country Music Assn. has been actively promoting the genre since 1981 although CDs and prerecorded

cassettes are hard to obtain. Only Warner Bros. is represented here and has its product widely distributed.

Despite the general downturn in the live sector, the Polish CMA is anticipating a crowd of 15,000 at the 10th Country Music Picnic, a three-day event at Mragowo beginning July 31. Johnny Rodriguez is the star of the show this year; previous headliners have included George Hamilton IV, Bobby Bare, Tom Grant, and Rattlesnake Annie.

Radio production company Country Cousins, after a number of shows presenting new country music on local stations, is now planning a weekly country countdown. A deal with a network of still government-owned stations is being discussed.

newsline...

ELTON JOHN will play concert dates in Hong Kong next March, his first appearances in the region in some years. Anders Nelsson will promote the shows in conjunction with Harley Medcaif of Duet Productions, Sydney. Nelsson recently returned to concert promotion in Hong Kong, following his stint as managing director of the BMG affiliate there. Venue for the John concerts will be the Coliseum.

ANDREW LAUDER's new label is planning its first release in the U.K., John Prine's latest album, "The Missing Years." London-based Lauder, who launched Silvertone Records under the Zomba banner, is affiliating with PolyGram for his new venture. The label is expected to be called This Way Up.

LISA STANSFIELD has completed a series of successful concerts in Southeast Asia, handled by a consortium of promoters led by Graeme Gilfillan, managing director of Myriad Asia, Singapore. The Arista recording artist played one show apiece in Singapore and Kuala Lumpur, and two in Manila. In the Philippine capital, she set an attendance record for an international artist July 4 at the 8,000-seat Folk Arts Theatre.

JAPAN'S VICTOR Musical Industries has set up a new label, Speedstar, specializing in domestic rock acts. Its roster of 15 includes established acts, such as hard-rock band Sheena and the Rokkets, along with newer acts. The label will concentrate initially on the domestic market, though it plans in the longer term to be distributed in Asia, North America, and Europe.

GLOBALTM MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

ITALY: While the city of Genoa celebrates the quincentenary of the discovery of the Americas by its native son Christopher Columbus, local ragamuffin band

Genova Indians Posse remains unimpressed. Some \$700 million is being spent by Italy alone on an international exposition to be staged in the city, but with the song "500 Di Sfruttamento" (500 Years Of Exploitation, on the Irma label), the Posse delivers a hard-hitting protest against the festivities, claiming Columbus invaded the new continent with all violent means possible. Genova Indians Posse is one of a growing number of ragamuffin bands that, starting out rough and raw, have acquired sophistication with no loss of bite. The Posse will be touring clubs and piazzas this summer toasting its message loud and clear: "Nothing to celebrate."

DAVID STANSFIELD

EGYPT: As raqs sharqi (the belly dance) enjoys increasing international popularity, so a major shift is taking place in the direction of mainstream music in the Arab world. Many musicians are discovering the joys of popular Arab dance and are filling the record racks with their wares. Much of the product comprises rearrangements of classical Arabic songs from the '50s and '60s. Two notable collections are "Best Of Oum Kultoum" and "Best Of Abdul Halim Hafiz" (both on the Arc label), both produced by the current leader in the field, percussionist **Hossam Ramzy**, affectionately known in some quarters as the Sultan of Swing. "Hayati" (My Life; Arc) by the alto saxophonist/composer **Mostafa Sax**, showcases the mellow Arabic saxophone sound on Sax's first dance compositions after 20 years of playing standard music with Arabic vocal stars. Here Sax at last has the chance to express himself through improvisation. Such instant creativity should be an essential feature of Arabic music but has been neglected in recent times when vocal music has been so dominant. With the new interest in dance, instrumentalists who have had to live in the shadow of the vocal stars are now in a position to dictate the outcome of the music. Unlike the synthesized, drum-mechanized dance music of the West, the dance craze here could lead to a new flowering of improvised Arabic music.

MUHAMMAD HIJAZI

INDIA: **Baba Sehgal**, who gave up a career as an engineer in the hope of succeeding as a singer, is well on his way to becoming the country's first male Hindi pop star. From humble beginnings—he promoted his first album, "Dil-ruba" (Magnasound), by driving around Delhi with his songs blaring from a loudspeaker mounted on the roof of the car—Sehgal has amassed double-gold sales (60,000) for his third album, "Thanda Thanda Pani" (Cold Cold Water; Magnasound). The title track is a Hindi rap with Sehgal's humorous lyrics spliced to instrumental backing from **Vanilla Ice's** "Ice Ice Baby" (itself a lift from **Queen & David Bowie's** "Under Pressure").

JERRY D'SOUZA

FRANCE: One of the highlights of this year's Festival of Angouleme, in the southwest of the country, was a rare overseas performance by the **Super Rail Band de Bamako**, from the West African republic of Mali. Also worthy of note was a dialog between French pianist **Daniel Goyone** and two percussionists, the Brazilian **Nana Vasconcelos** and the Indian **Trilok Gurtu**. Gurtu turned out to be one of the most impressive and versatile musicians on the bill, as was witnessed by his performance later the same night with English guitarist **John McLaughlin**. The most interesting of the other acts were African bluesman **Ali Farka Toure**; **Esnard Boisdur**, from the French Antilles island of Guadeloupe, whose percussion and vocal harmony music, known as gwo ka, is inherited from days of slavery; **Zap Mama**, the vocal quintet from Zaire and Belgium (Global Music Pulse, June 20); **Olodum**, the Brazilian percussion ensemble patronized by **Paul Simon** (Pulse, July 18); and the **African Jazz Pioneers**, the legendary South African big band still flourishing after more than 40 years under the leadership of saxophonist **Ntemi Piliso**. Now in his seventies, Piliso was one of the key originators of the mbaqanga groove in the '50s and still blows a mean horn.

EMMANUEL LEGRAND

BELGIUM: Harmonica virtuoso **Toots Thielemans** presented music from his new double-album, "The Brasil Project" (Private Music), live on stage at the Palais des Beaux-Arts as part of the Viva Brasil festival held June 30-July 10 in Brussels. The album is a sophisticated blend of jazz and Brazilian music and boasts contributions from top players including **Gilberto Gil**, **Dave Grusin**, **Chico Buarque**, and **Milton Nascimento**. "I feel like a cherry on a Brazilian cake made with all the best ingredients," Thielemans said.

MARC MAES



Vancouver Climbs In Studio Scene With Little Mountain, Others

■ BY JEFF BATEMAN

VANCOUVER—Never mind Bryan Adams, Loverboy, or Terry "Seasons In The Sun" Jacks. This bustling West Coast city of 1.5 million residents is on the international music map largely because of one recording studio and a handful of world-class producers.

Little Mountain Sound is the storied, almost mythic, facility. Bruce Fairbairn, Bob Rock, and Mike Fraser are the producers. And the combination has turned Vancouver into a hard-rock mecca for Bon Jovi, Aerosmith, Poison, Motley Crue, David Lee Roth, and AC/DC, among others.

More significantly, the extraordinary track record of the Little Mountain Sound Studios Ltd. over the last decade has spurred Vancouver's growth into what is arguably Canada's foremost studio center.

At the high end, it is joined by the venerable Mushroom Studios, which, after a quarter-century, continues to attract top domestic acts, including Jane Siberry, Sarah McLachlan, Tom Cochrane, and the Grapes Of Wrath. Relative newcomer S.B. Vancouver Studios Ltd. (aka Vancouver Studios) is building a solid reputation after hosting Queensryche (for work on the double-platinum "Empire") and k.d. lang ("Absolute Torch & Twang" and "Ingenué").

Several dozen small-scale studios service a vibrant grass-roots scene that in recent years has spun out such major-label acts as McLachlan, Lava Hay, Barney Bentall, Sue Medley, 54-40, Mae Moore, and Colin James, and newcomers including Pure (recently signed to Reprise) and David Gogo (Capitol Records-EMI).

Pinewood Studios, Vancouver Studios, and Ocean Sound Corp. have been equipped with postproduction audio gear and are capitalizing on stepped-up film and TV production in the area.

Now, two new players are entering the picture. Adams hopes to have his state-of-the-art downtown studio, The Warehouse, up and running by the end of 1993. And songwriter/producer Jim Vallance will open Armoury Studios this fall as home base for his collaborative work with such clients as Alice Cooper, Joan Jett, and Aerosmith's Steven Tyler and Joe Perry.

It is Little Mountain, though, that continues to attract the big names to the facility's two main studios that together generate \$1 million in revenues annually. Jimmy Page and David Coverdale occupied Studio A last winter with Fraser. Rock, who last produced Metallica, quarterbacked a London Quireboys album for Capitol Records-EMI in the spring. He has just completed the long-awaited Bon Jovi album slated for October release by Mercury Records and is now concentrating on "Little Miracles," the Capitol Records-EMI debut of his own band, Rockhead.

In August, Aerosmith will arrive to mine the same Little Mountain magic Fairbairn captured on its albums "Permanent Vacation" and "Pump" (not to mention Bon Jovi's

"Slippery When Wet" and "New Jersey"). A family man who has traditionally insisted on working in his Vancouver hometown, Fairbairn was lured to A&M Studios in Los Angeles by Aerosmith earlier this year. The sessions apparently were not up to snuff, however.

"Little Mountain isn't a first-flight studio compared to some others," concedes Fairbairn, who won a Billboard International Achievement Award in 1991 for work on albums that have collectively sold 50 million units worldwide. "It hasn't got the best gear and it's certainly not a fancy place. But it does have a unique sound to it that only four or five people in the world can capture."

Fairbairn adds, "There's an unpretentious feeling there, a certain something you can't define, that is conducive to making great rock records."

Certainly, Little Mountain might be forced into more aggressive marketing if not for its producers. "Basically, any studio is four walls and a

tape machine," says Sandee Bathgate, management representative for Fairbairn and Rock at Bruce Allen Talent. "It's the chemistry that happens between a band, a producer, and an engineer. You can take that chemistry to any well-equipped room and get the magic happening."

Bathgate expects Fairbairn and Rock to split their projects between Little Mountain and Adams' The Warehouse (Adams is Allen's star client). "Both are world-class facilities and they'll have very different feels," she explains. "A lot will depend on studio availability and where particular bands feel most comfortable."

Bruce Levens, manager of Little Mountain Sound, agrees the studio is indebted to its producers. Yet lifestyle considerations also play a role in the city's popularity. "Vancouver has a nice small-town/big-city kind of feel," he says. "It's very laid back, and there's none of the industry pressure that's part of working in L.A. or New York. Bands can relax

and do their craft, rather than watching the clock."

A devalued Canadian dollar was one of Vancouver's chief attractions a decade ago. "The 70-cent dollar helped a lot of us get our foot in the door with U.S. clients," says Geoff Halton, marketing director for Mushroom Studios. "Now that we're at 85 cents, the exchange rate is not such a motivating factor anymore."

'Bands can relax and do their craft, rather than watching the clock'

Artists are more interested in the acoustical quality of rooms like Mushroom."

Last year, there were fears that the Canadian government's controversial Goods and Services Tax would scare off foreign clients. The 7% levy applies only to Canadian-originated projects, however. "No GST is applicable on any project that is billed back to America," says Levens. "It hasn't been an issue."

Little Mountain's future is clouded somewhat by both a reported \$1.4 million (Canadian) debt and a complicated legal tangle involving

studio founder Bob Brooks and two parties who are claiming ownership of the studio. They are local film producer David Robertson on one side and, on the other, Levens and his parents, Stewart and Betty Levens, who are majority owners of Vancouver Studios. Court cases are under way, and neither of the parties would comment on the matter.

If the Levens gain control of Little Mountain, it is expected they will take the studio public on the Vancouver Stock Exchange. In March, the family raised \$580,000 (Canadian) when it sold 18.9% of Vancouver Studios; the proceeds are slated to be used for equipment upgrades.

The studio's problems do not affect the fraternity of Little Mountain-associated producers. "[Little Mountain] has to be commended for hiring exceptional assistants," says Bathgate. "When you're working with the likes of Fairbairn, you'll learn through osmosis alone."

Fairbairn's sidekicks over the years have included Rock, Fraser, and now Ken Lomas, an engineer of the new Aerosmith project and co-producer of an upcoming album by Polydor act Little Angels. Also working at Little Mountain recently was John Webster, who played a key role in the recording of Cochrane's current U.S. breakthrough, "Mad Mad World."



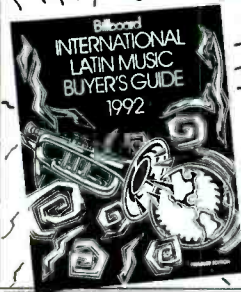
Golden Opportunity. Sire recording artist k.d. lang receives a Canadian gold award for her latest album, "Ingenué." Lang has recently been on tour in support of the new album, including two SRO nights at Toronto's Massey Hall. Pictured, from left, are Larry Wanagas, lang's manager; Ben Mink, guitarist/co-writer; lang; and Bill Johnston, Roger Desjardins, and Kim Cooke, Warner Canada.

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Retail

Sin-Drome Seeps Into Jazz Arena New Label Reunites Caldwell, Fine, Marx

BY DEBORAH RUSSELL

LOS ANGELES—Serendipity played a significant role in the creation of Sin-Drome Records. The young North Hollywood, Calif.-based independent jazz label reunites singer/songwriter Bobby Caldwell with partners Henry Marx and Linda Fine, who'd first worked together in 1979 to break Caldwell's eponymous debut on Miami's TK Records.

More than a decade later, the trio's paths crossed again.

Marx had continued to manage Caldwell and in 1990 the pair was experiencing a rush of success regarding a Japanese import on the artist's "Heart Of Mine" album. Oakland, Calif.-based radio station KBLX was playing the Polydor K.K. album in heavy rotation, despite its limited availability and inflated price at U.S. retail.

As Caldwell enjoyed virtual hit status in Japan and Marx struggled to secure a domestic deal for the artist, Fine, who actually broke Caldwell's first TK release at retail, unexpectedly appeared in Los Angeles. She and Marx decided to take advantage of Caldwell's surge in regional popularity and form a label themselves. In September 1990, Sin-Drome was born.

"We're all home again," says Fine, Sin-Drome VP. "This is where we started out, and here we are again. It's very right for us, and it's proving itself to be right very early in the game."

With Caldwell in tow as a business partner and the label's flagship artist, Sin-Drome has slowly developed into a formidable player in the jazz/NAC game.

The evidence is black-and-white. In recent weeks, three of Sin-Drome's eight artists charted simultaneously on Billboard's Top Contemporary Jazz Albums chart. In fact, Caldwell's "Stuck On You" and Keiko Matusui's "Night Waltz" both broke the top 10, while Peter White's "Excusez Moi" reached the top 15.

The label's handful of staffers is growing constantly, and Sin-Drome already has outgrown its second headquarters. Fine and Marx are seeking a new location, with an eye toward building an in-house studio.

As the label nears its two-year anniversary, Marx and Fine oversee an art-

ist roster that also includes Marilyn Scott, Bernard Oattes, Leslie Letven, and Mark Garson & Los Gatos. Sin-Drome is branching into the urban realm, as well, with a new remix album from the Holland-based hip-hop group Def La Desh & the Fresh Witness.

Radio, says Marx, has long been a friend to Sin-Drome, and he credits such NAC-oriented stations as KIFM San Diego, WNUA Chicago, and WQCD New York (in addition to KBLX Oakland), with breaking Caldwell and building the artist's fan base. As the team develops its multiformatted artist base, it hopes to add AC/pop and urban radio to its list of conquests.

Sin-Drome's growth strategy has been calculated and conservative. When the label debuted with its sole act, Caldwell, it also had a single distributor, San Rafael, Calif.'s City Hall Records. The label's current list of independent distributors includes Jerry Bassin Distributors Inc. in Miami; Big State Distributing Corp. in Dallas; Malverne Distributors Inc. in Secaucus, N.J.; M.S. Distributing Co. in Elks Grove Village, Ill.; Select-O-Hits in Memphis; and Associated Distributors Inc. in Phoenix.

"Everyone was skeptical when we started with only one artist," says Fine. "But we knew it would take about a year to establish the company."

Caldwell's reputation proved to be a firm foundation on which to build the label. His songwriting credits include the Amy Grant/Peter Cetera No. 1 pop hit "The Next Time I Fall" (1986), Chicago's top-five pop hit "What Kind Of Man Would I Be" (1989), and Boz Scaggs' top 40 pop hit "Heart Of Mine" (1988).

Foreign markets, particularly Japan and Indonesia, have long embraced Caldwell, and Marx and Fine say they are prepared to attack Europe as their next overseas target.

"It's always been kind of embarrassing to me when the Japanese say, 'Why don't you have success in your own country?'" says Marx. "But I say to them, 'just watch.' It's interesting to me that I had to take [Caldwell] somewhere else just to have the ability to bring him back here."

Marx is a patient man, and he is convinced Caldwell's time is at hand. Since Sin-Drome incorporated, the label has

moved close to 500,000 units on Caldwell's catalog, Marx says.

Overall label sales hit "seven figures" last year, says Marx, and the 14 Sin-Drome titles sell equally well on CD and cassette, he says. The label's mail-order division accounts for about 10% of the sales, and about 70% of the approximately 1,500 mail-order customers are men, says Marx.

On the retail side, the Sin-Drome line is oriented toward the major-chain retail base, says Fine. West Sacramento, Calif.-based Tower Records; Torrance, Calif.-based Warehouse; and Los Angeles-based Music Plus are among the key supporters of the label, with the most significant action developing in such markets as L.A., San Francisco, San Diego, New York, and Chicago.



Happy Birthday. Olsson's Books & Records, a five-unit chain in Washington that moves a lot of classical, jazz, and folk product, celebrated its 20th anniversary in June. Pictured above is its flagship store on Wisconsin Avenue.

Vid Sales Seen Aiding Musicland, Trans World Analyst Predicts An Earnings Boost In 2nd Half Of Year

BY BRUCE BUCKLEY

NEW YORK—The Musicland Group and Trans World Music Corp. should receive an earnings boost in the second half of the year, thanks to an anticipated increase in video sell-through sales.

That is the prediction of Craig Bibb, an analyst at PaineWebber who initiated coverage of Musicland by urging investors to buy the stock of the Minneapolis-based chain. At the same time, he raised the stock of Albany, N.Y.-based Trans World rating from a "neutral" to a "buy" July 6.

Bibb predicts a 16% increase in industry video sales for this year as consumers "become more comfortable with buying, not just renting videos." Such an increase would greatly improve profitability for the sell-through-only chains operated by Musicland and Trans World, which, respectively, are the 220-unit Suncoast Motion Picture Co. and the 78-unit Saturday Matinee.

Bibb predicts that if 1992 continues to be strong, Suncoast could approach the profitability of Musicland's music

chain.

Musicland, which also runs 826 music stores, should also see increased profits from the continued growth of the compact disc as the dominant configuration.

Musicland is also likely to increase its share of the U.S. music market by

Musicland is looking at foreign expansion

adding 60-80 music stores per year. The company has been looking at options in foreign markets also, where its new stores in Puerto Rico have done well, but sales in the U.K. have been disappointing, according to Bibb.

Trans World, which runs about 550 music stores, currently is greatly undervalued by investors, says Bibb. The company, which recently completed a secondary offering by selling 1.2 million shares, saw its stock price fall by 26% to \$18.25 per share between the time the offering was announced and its closing.

Bibb says the stock is now trading at 10.3 times earnings, far below its historic valuation multiple of 15.

Like Musicland, Trans World's earnings performance should be boosted by strong video sell-through sales.

Bibb says Trans World's proposed experiment with The Limited, in which the two chains would locate next to each other with no partition between them, is a cause for optimism (Billboard, July 18).

On the other hand, Bibb thinks Trans World's stepping up its leased-department business is a risk.

Trans World is expanding the number of licensed departments it operates with Montgomery Ward to 40 and with K mart to six, as well as launching music/video departments within Tandy's Incredible Universe stores.

Although Trans World executives see high profitability in the expansion, Bibb points out that the last time the chain was aggressive with leased operations, in 1988, the company lost \$900,000 when its host stores shut down.

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Retail

Record Exchange's Va.-Voom; Streetside Goes To College

EXCHANGE TO EXPLODE: The Record Exchange of Roanoke is about to explode on the Tidewater/Virginia Beach, Va., market, with three stores opening in August and three more planned to debut before the end of the year, according to Don Rosenberg, president of the chain.

Rosenberg says he is moving aggressively into the market because he perceives opportunity and it doesn't make sense to move in one store at a time. "We need the six stores to take advantage of our marketing skills and other economies of scales," he says.

All six stores will be opened in power centers, Rosenberg says. The first three stores will measure 1,000 square feet, 1,500 square feet, and 2,000 square feet, he adds. While that may not be category-killer size, Rosenberg says his stores employ other power-retailer characteristics, including aggressive pricing, such as selling CDs for \$12.99, and heavy promotion. He says he plans to have at least one in-store per month by an artist, which should draw traffic to each of the stores opening in power centers.

In addition to Tidewater/Virginia, the Record Exchange will open a 1,800-square-foot store in Charlotte, N.C., in August, giving the web two outlets in that city. In all, the chain should have 14 stores by the end of August and 17 by year's end, according to Rosenberg. All openings will be financed through internal cash flow and bank loans.

In order to accommodate the expansion, the company has beefed up management by adding three directors, bringing the total midmanagement structure to eight. Those directors each have their own area of responsibility in the functions of marketing, distribution, store operations, administration, etc.

"Everybody else is talking doom and gloom in this economy, so I am pleased that Record Exchange is doing so well," Rosenberg says. "You put these things into place and then you are ready to start growing. With the economy tight, rent is lower and you can find good people."

Rosenberg acknowledges the chain's move into the market will have repercussions on other music retailers. While he says Record Exchange is "not trying to put anybody out of business... it will be real interesting to see what happens when six stores come into the market two to three months from one other."

GET YOURSELF A COLLEGE Town: Streetside Records will open its biggest store yet this fall when it takes on a three-level, 8,400-square-foot location opposite the Ohio Univ. Student Union in Columbus, Ohio. That outlet will mark the seventh college town store and the 25th unit overall for the St. Louis-based chain, according to Randy Davis, VP at Streetside.

Davis says the chain will not add any new product lines to fill the bigger store. Streetside will just emphasize more depth and breadth in its traditional product mix at the outlet than it offers in its other stores, he says. Also, to orient the store to the college town, the outlet will focus on alternative product for students, and classical and

jazz titles for the faculty.

Meanwhile, Durham, N.C.-based CD Superstore Inc. has opened its largest outlet, a 4,500-square-foot-store in Crossroads Plaza in Cary, N.C. That store, which moved from elsewhere in the market, brings the chain's count to five. The new outlet features 19 listening stations, allowing customers to sample music.

ON THE MOVE: Last month, CEMA named Paul Wittcoff sales manager at the company's Chicago branch. Wittcoff is a 13-year veteran with Sony, most recently serving as a sales rep in Minneapolis. He replaces John McNa-



by Ed Christman

mara, who joined PGD a couple of months back as Chicago sales manager... At Uni Distribution, Mike Farrell is moving from the Boston branch to become sales manager in New York.

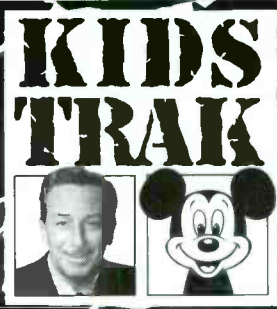
IN NEW YORK: MCD Records & Tapes, the Great Neck, N.Y.-based retailer that recently expanded its one-store empire by acquiring three Record World stores, has announced a series of promotions and hirings. Lauri Saviano, who previously managed the chain's Great Neck store, has been appointed supervisor of operations. Louis Ghiraldi, who previously worked for a radio station and at Good Times music magazine, has been hired as director of advertising and promotion and will manage one of the stores.

Anthony Bencivengo, who previously worked for Record World, has been named regional retail coordinator and will manage one of the stores. And Jim Mungeluzzo, formerly a Record World employee, has been named supervisor of warehouse operations. MCD president Michael Koffler plans to fill a fifth position shortly.

The four-unit chain, which now operates stores in North Bergen, N.J., and in Medford, Cederhurst, and Great Neck, N.Y., plans to further expand in late 1992 and early 1993, according to a press release.

TIDTRAKS: Abbey Road sales manager Sam Ginsberg has hired La-Sonae "Renee" Hall for the summer. Hall, who goes to school at Fisk College in Nashville, was a winner last year of a scholarship awarded through funds raised by Black Music Day, the event previously sponsored by City 1-Stop and now by Abbey Road. This year, working through the United Negro College Fund, partial scholarships were awarded to seven recipients (Billboard, July 11)... Scott Young, the chairman, president, and CEO of Torrance, Calif.-based Warehouse Entertainment, will chair the convention committee for the National Assn. of Recording Merchandisers annual meeting, which will be held March 6-9 in Orlando, Fla.

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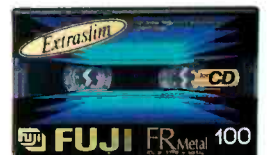


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and **East Side Digital**.

Principals at the Massachusetts-based labels, who already have agreed to merge their distribution companies into a new joint venture (Billboard, May 9), have signed a letter of intent with Lynnwood, Wash.'s **Precision Sound Marketing** (Billboard, July 18), effectively establishing a stronghold on the West Coast.

GRASS ROUTE

by Deborah Russell

If the deal closes as expected, Precision would be acquired by the unnamed joint venture and would exist as a western U.S. branch of the new distribution entity.

Bill Nowlin, one of Rounder's owners, says it is still too early to outline the joint venture's actual operation. But one thing is certain, he says. Labels will not necessarily be exclusive to the joint venture, and even the Rounder label will continue to be distributed by key regional players as well as a number of niche-oriented, specialty companies.

Rykodisc VP **Rob Simonds**, who also is CEO of the new venture, speculates the individual distribution enti-

ties owned by the joint venture could continue to operate as regional players, with the option to coordinate national efforts on shared labels.

The strategy sounds strikingly similar to the path taken by the **Independent National Distributors Inc.** web, which finally closed its long-awaited acquisition of Dallas-based **Big State Distributing Corp.** (Billboard, July 18).

THE BEACH BOYS' July 27 album release, "Summer In Paradise," will reach retailers through the independent pipeline, via the group's own San Diego-based **Brother Entertainment** logo and the **Navarre Corp.** Brooklyn, Minn.-based Navarre, which continues its own aggressive quest to go national, has acquired the exclusive U.S. rights to distribute the Beach Boys' album. The single "Hot Fun In The Summertime" hit the streets July 14.

Meanwhile, **Blue Oyster Cult** fans can hear two brand-new tracks on the **Moonstone Records** motion picture soundtrack to the film "Bad Channels." MTV's **Martha Quinn** stars in the direct-to-video horror pic, released June 25 by **Full Moon Entertainment**. The soundtrack, released by the L.A.-based label July 8, also features a score by **Blue Oyster Cult** and a number of tracks by cool underground acts with heinously mis-

(Continued on page 44)

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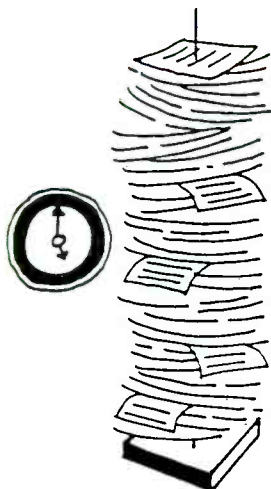
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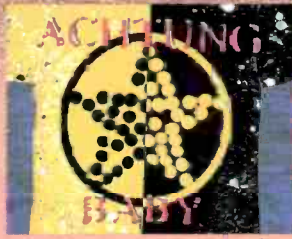
Compiled from a national sample of retail store sales reports.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
NEW AGE ALBUMS™				
1	1	15	SOLO PARA TI EPIC 47848* 3 weeks at No. 1	★★ NO. 1 ★★ OTTMAR LIEBERT + LUNA NEGRA
2	2	33	SHEPHERD MOONS ▲ REPRISE 26775*	ENYA
3	3	13	ROCKOON MIRAMAR MPCD 2802*	TANGERINE DREAM
4	5	39	SUMMER ● WINDHAM HILL WH-11107	GEORGE WINSTON
5	4	17	DARE TO DREAM PRIVATE MUSIC 82096*	YANNI
6	6	7	THE VISIT WARNER BROS. 26880*	LOREENA MCKENNITT
7	9	5	YONNONDIO NARADA ND-62013*	PETER BUFFETT
8	11	164	WATERMARK ▲ REPRISE 26774*	ENYA
9	10	9	THE SPIRIT OF OLYMPIA NARADA ND-64006*	DAVID ARKENSTONE
10	8	21	BOOK OF ROSES COLUMBIA CK 48601*	ANDREAS VOLLENWEIDER
11	7	35	RETURN TO THE HEART NARADA ND-64005*	DAVID LANZ
12	12	9	MOONLIGHT REFLECTIONS INNOVATIVE COMMUNICATIONS IC720-171*	DANCING FANTASY
13	14	11	SEA OF GLASS HEARTS OF SPACE HS11030-2*	GILES REAVES
14	15	7	THE OPENING OF DOORS WINDHAM HILL 11114-2*	WILL ACKERMAN
15	18	5	MIGRATION SILVER WAVE SD704*	PETER KATER & R. CARLOS NAKAI
16	17	117	NOUVEAU FLAMENCO HIGHER OCTAVE HOM 7026*	OTTMAR LIEBERT
17	19	9	OLYMPUS REAL MUSIC RM-0011*	MARS LASAR
18	13	21	AUTUMN DREAMS NICHOLS-WRIGHT NIW921*	DANNY WRIGHT
19	20	3	ALMA DEL SUR NARADA ND-63908*	VARIOUS ARTISTS
20	16	13	MORNING IN MEDONTE NARADA ND-61030*	MICHAEL JONES
21	22	53	BORRASCA HIGHER OCTAVE HOMC 7036*	OTTMAR LIEBERT
22	25	36	ENYA ● ATLANTIC 81842	ENYA
23	NEW▶		HEART ZONES PLANETARY PRODUCTIONS 3170/LAURE	DOC LEW CHILDRÉ
24	NEW▶		ICE: CHAPTER III NOUVEAU 10454*	CELESTIAL NAVIGATIONS
25	23	109	REFLECTIONS OF PASSION ▲ PRIVATE MUSIC 2067-2-P*	YANNI

WORLD MUSIC ALBUMS™

1	1	17	LOGOZO MANGO 162539918*	★★ NO. 1 ★★ 7 weeks at No. 1 ANGELIQUE KIDJO
2	2	7	AMERICAS MESA 79041-2-M*	STRUNZ & FARAH
3	4	9	TRIBAL VOICE HOLLYWOOD HR-61288-2*/ELEKTRA	YOTHU YINDI
4	5	5	EYES OPEN 40 ACRES & A MULE CK 48714*/COLUMBIA	YOUSSOU N'DOUR
5	3	9	A WORLD OUT OF TIME SHANACHIE 64041*	HENRY KAISER & DAVID LINDLEY
6	7	5	BRASILEIRO ELEKTRA 61315*	SERGIO MENDES
7	6	17	PIECES OF AFRICA NONESUCH 79275-2*	KRONOS QUARTET
8	9	11	APOCALYPSE ACROSS THE SKY AXIOM 314-510 857*/ISLAND	MASTER MUSICIANS OF JAJOUKA
9	8	13	APOCRYPHA HANNIBAL HNCD 1368*/RYKODISC	MARTA SEBESTYEN
10	NEW▶		THE OTHER SIDE OF THIS RYKO RCD 10207*/RYKODISC	AIRTO MOREIRA
11	10	23	DANCE THE DEVIL AWAY HANNIBAL HNCD 1369*/RYKODISC	OUTBACK
12	11	41	PLANET DRUM RYKO RCD 10206*/RYKODISC	MICKEY HART
13	14	5	DANCE RAJA DANCE LUAKA BOP/SIRE 26847*/WARNER BROS.	ASIA CLASSICS 1
14	12	11	RITUAL BEATING SYSTEM AXIOM 314-510 856*/ISLAND	BAHIA BLACK
15	15	3	HARVEST STORM GREEN LINNET GLCD 1117*	ALTAN

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



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Kids' Acts Making Big Strides On Tour; Bear E. Good News

ON THE ROAD: This summer is shaping up as one of the busiest ever for touring children's recording artists. Record retailers would do well to keep tabs on kids' performers appearing in their areas, and to stock up accordingly.

"This year we're finding that a lot of shed and summerlong music festivals are including full children's series for the first time," says Barbara

Simon, VP of the New York-based **Brad Simon Organization**, a management/booking agency with an extensive children's division.

One festival that is in the second year of offering an expanded kids' lineup is the Chicago area's **Ravinia Festival** in North suburban Highland Park. Children's performers this year include **Bob McGrath**, **Linda Arnold** (both on A&M), **Norman Foote**,



by *Moira McCormick*

Craig 'N Co. (both Walt Disney Music Box artists), **Tom Chapin** (Sony Kids Music), **Ella Jenkins** (Smithsonian/Folkways), and **Fred Penner** (Oak Street/Dino Music).

"We've been having kids' shows for 30 years," says **Sarah Geist**, who is in charge of promoting the children's concerts for Ravinia, "but in the past, there would only have been a few. This is the second year we've had

eight."

The **New Pine Knob Theater** in Auburn Hills, Mich., near Detroit, has doubled its complement of children's series this year from two to four. "It's necessary for sheds known [mainly as] rock'n'roll venues to appeal to a larger segment of the population," says **Tom Trzos**, director of facility administration and booking for the 15,000-seat Pine Knob and its larger sister shed, the **Palace of Auburn Hills**. "The more varied demos you bring inside, the better you do overall."

Pine Knob's series include performances by **Craig 'N Co.**, **Arnold**, **McGrath**, and **Penner**, **Frank Cappelli**, **Bill Harley**, **Sharon Lois & Bram** (all on A&M), and **Rory** (Sony Kids Music).

In general, notes Simon, "There's

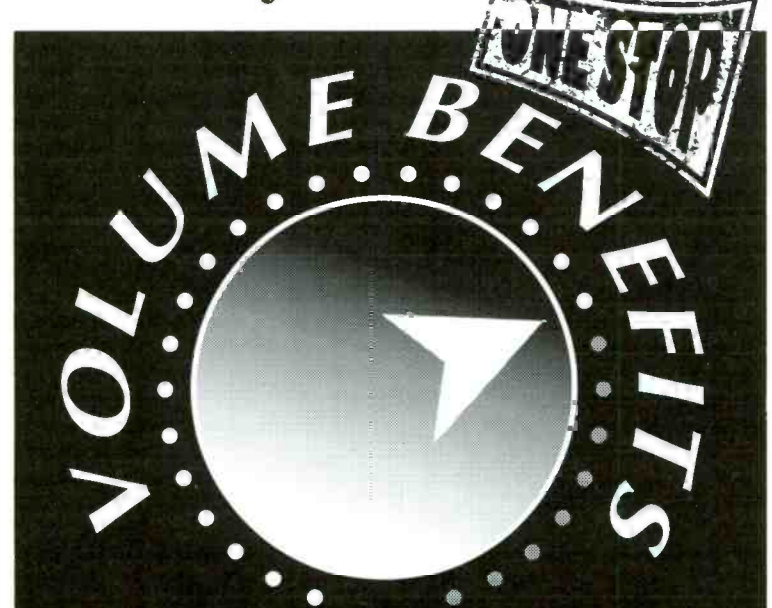
so much greater interest in children's concerts from presenters in all areas this year."

THE BEAR FACTS: Three years ago, **CopperChase Productions** of Nashville began marketing its line of original character-based audio gift products, selling them primarily through upscale gift shops. Now CopperChase has just debuted a four-item gift line tailor-made for record retail fixtures.

Lead character **Bear E. Sleepy** and his various animal friends and relatives are featured on three audiocassettes—"Brand New Day," "We Sail The Bathtub Blue," and "A Little Nighty Night Music"—which are packaged with 20-page lyrics books in 5½-by-11-inch longboxes at a sug-

(Continued on page 52)

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GRASS ROUTE

(Continued from page 42)

spelled names, like **Sykotik Sinfoney**.

SPEAKING OF COOL BANDS: The **Flamin' Groovies**, featuring founding members **Cyril Jordan** and **George Alexander**, are back (aaaaa!) with their first new studio album in a decade, thanks to San Francisco's new **National Records**.

Rock journalist **Michael Goldberg** says he decided to form the imprint after years of waiting for a label to sign one of his all-time favorite bands.

"I've been covering this business for 15 years," Goldberg says. "I've seen it all, and have developed my own theories for the right way to run a record company."

Look for the Groovies' "Rock Juice" album Aug. 18. The debut single, a Mersey-beat version of the classic hit "Sealed With A Kiss," is being serviced to radio now.

National will be distributed by San Francisco's **Hey Day Records**. Conceptual titles from the **Durocs** and **David Was**, of **Was (Not Was)**, are forthcoming from National, Goldberg says.

WE HEAR RUMORS: Rumblings continue regarding Durham, N.C.'s **Mammoth Records'** move to pact with **Atlantic** in some form or another.

While Mammoth president **Jay Faires** contends he is negotiating with more than one player, we hear the deal with Atlantic is imminent and that Faires already has an office at the label's West Coast headquarters. Faires remains coy when queried, but he does admit any major label that cuts a deal with him would get the rights to market and distribute product by **Juliana Hatfield**, **Machines Of Loving Grace**, and the **Chainsaw Kittens**.

Meanwhile, New York's **Next Plateau**, rumored to be negotiating a deal with **London Records**, has in fact been talking to London for the better part of a year, says label GM **Jenniene Leclercq**. "We've talked about possibly joining forces, but I don't even have a piece of paper in front of me," Leclercq says. "There's nothing to tell."

And over at New York's **Roadrun-**

ner, rumors are rife that hard-rock act **Sepultura** is preparing to jump ship for the majors, with an eye toward **Epic**. **Roadrunner GM Doug Keogh**, however, maintains that no deal has been inked. **Roadrunner** and **Epic** are talking, he admits, but about a licensing deal of some kind whereby **Roadrunner** would still produce, promote, and market **Sepultura** releases, while **Epic** would sell and distribute

the product in North America.

SEEDS & SPROUTS: The **Skeletons**, truly one of the all-time greatest rock'n'roll bands, recently signed to San Francisco-based **Alias Records**. A fall release is planned... Alternative rock act **Dash Rip Rock**, which recently was dropped by **Mammoth**, is recording an album it hopes to release in the fall.

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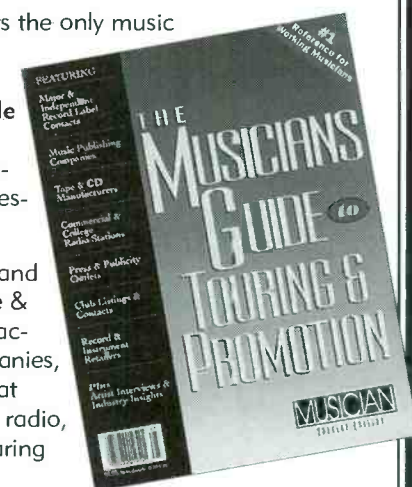
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Album Reviews

EDITED BY MELINDA NEWMAN, CHRIS MORRIS, AND EDWARD MORRIS

POP

MEGADETH

Countdown To Extinction
PRODUCERS: Dave Mustaine & Max Norman
Capitol 98531

Reconfigured L.A. headbangers reappear with their most polished and crisply played set yet. Leader Mustaine's vocals are much improved, and his interplay with new guitarist Marty Friedman stokes hard-edged compositions, which evidence, as ever, group's topical preoccupations. Socially conscious tracks like "Symphony Of Destruction" and "Foreclosure Of A Dream" are powerful statements for hard rockers.

JOE SATRIANI

The Extremist
PRODUCERS: Andy Johns & Joe Satriani, John Cuniberti
Relativity 1053

Latest from the thinking man's guitar god displays Satch's expressive range, devotion to melody, and a few instrumental wrinkles (axeman picks up banjo and harmonica here). New rhythm section of Matt and Gregg Bissonette powers the business here sympathetically. Level of play is so consistent that album rockers and hard rockers can pretty much select tracks at will. Look for Satriani to rake in more ore with this one.

ORIGINAL MOTION PICTURE SOUNDTRACK

Singles
PRODUCERS: Various
Epic 52476

Soundtrack to new Cameron Crowe movie filmed in Seattle plumbs the depths of the city's vibrant music scene with new tunes from such local heroes as Pearl Jam, Alice In Chains, Mudhoney, and Soundgarden. The album is a dream come true for fans of the scene; most delectable are "Seasons," an acoustic beauty from Soundgarden's Chris Cornell, and "Dyslexic Heart," a jumping ditty from former Replacement Paul Westerberg. Also contributing with a very interesting cover of "Battle Of Evermore" are the Lovemongers, Ann and Nancy Wilson's side project.

BONHAM

Mad Hatter
PRODUCERS: Tony Platt & Bonham; Ron Saint Germain
WTC/Epic 46858

Spirited second effort from gold-plated band, led by Jason Bonham, features several meaty tunes that reflect '70s rock influences, not the least of which is Led Zep. "Secrets," "Ride On A Dream," and "Backdoor" are the choice cuts here, but

NEW & NOTEWORTHY

VARIOUS ARTISTS

Red Hot + Dance
PRODUCERS: Various
Columbia 52826

Club-focused offspring from 1990's successful AIDS fund-raising compilation "Red Hot + Blue" combines new tunes with remixes of previously released hits by a dozen dance and pop acts, including Lisa Stansfield, Seal, Crystal Waters, and Sabrina Johnston. Though set lacks a unifying creative thread, consumers are sure to jump at the chance to snag three cool cuts by George Michael (including his current hit, "Too Funky") and a new version of a rare Madonna B side, "Supernatural." Better reasons for picking this one up are the discovery of a hip unsigned act called tomandandy and the CD booklet's simple yet effective liner notes on safer sex and AIDS.

SPOTLIGHT



GEORGE HARRISON
Live In Japan
Producers: Spike and Nelson Wilbury
Warner Bros./Dark Horse 26964

Goosebumps are guaranteed from the electrifying opening riff of "I Want To Tell You" onward. Harrison's sojourn with Slowhand is a skin-tinglin' romp, delicious and indispensable. Eric Clapton and band supply exquisite support on this historic two-CD, 19-track international recording event, the set list of which spans Harrison's entire songwriting catalog. Clapton's playing is transporting in its warmth and joyful spontaneity, while Harrison's vocals are splendidly nuanced throughout. It's tough to pick favorites in a collection this compelling, especially since several renditions surpass the originals, but "Old Brown Shoe," "Taxman," "If I Needed Someone," "Got My Mind Set On You," "Cloud 9," "Cheer Down," and "Isn't It A Pity" are stellar for starters, with the explosive "While My Guitar Gently Weeps" more stirring than the day it was unveiled. A portable, utterly fab house party; just add plenty of room to dance.

the band may need to develop more of a sound of its own if it is to ever get out from under the weight of Jason's famous dad.

★ PAUL KELLY & THE MESSENGERS

Comedy
PRODUCERS: Alan Thorne & Paul Kelly
Doctor Dream 9265

Australian singer/songwriter who made three great, inexplicably neglected albums for A&M finds a new American home with this incredibly fine new release. Kelly's plaintive voice, keen songcrafting skills, and Messengers' adept playing add up to a radio-worthy effort that could find support at album rock and modern rock outlets. Best of the 18 excellent tracks here are "Don't Start Me Talking," "Wintercoat," "Brighter," and cover of John Cale's "Buffalo Ballet."

NILS LOFGREN

Crooked Line
PRODUCER: Eric Ambel
Rykodisc 10238

Lofgren is in good company on second Ryko solo issue; said company includes producer and ex-Del-Lord Ambel, Detroit drum legend Johnny Badanjek, and old cohort Neil Young. Like leader's best work, this album neatly balances ballad-styled material like "Shot At You" to rockers such as "Blue Skies" and churning Nils 'n' Neil guitar wailer "Drunken Driver." Effective as ever, and album rock-worthy.

SKREW

Burning In Water, Drowning In Flame
PRODUCER: Phil Owen
Metal Blade 26948

Any band that titles its album after a Charles Bukowski poem can't be all bad, and modern rockers trotting the edge may find virtue in this angst-slugging

SPOTLIGHT



TOO SHORT
Shorty The Pimp
PRODUCER: Too Short
Jive 41467

The one thing Too Short isn't short on is record sales. Following two platinum releases, his third is sure to be headed the same way. Genial music, full of samples from the Ohio Players, Parliament Funkadelic, and even Grover Washington Jr., contrasts with no-nonsense raps that address fake rappers and sex with the usual machismo. It's all entertaining and very well delivered, but certainly not programmable without some cleaning up, which is a shame because some of the melodies are instantly catchy. (Check out "Hoochie": When Too Short says Snoopy, he doesn't mean the beagle from Peanuts.)

heap of hysteria-pitched vocals, grinding synth programming, and Ministry-like madness (in fact, Al Jourgensen and some of his Chi-Town posse guest here). Title cut and "Cold Angel Press" exemplify unit's industrialized style.

JERRY GIDDENS

The Devil's Front Door
PRODUCER: Jerry Giddens
Doctor Dream 9263

Front man for L.A.'s Walking Wounded returns with another superior collection of original numbers, given stirring full-band treatment. Potent-voiced Giddens shines on tracks like "I Can't This Time" and "The River's Song"; Dave Alvin contributes evocative guitar parts on two of album's best, title cut and a faithful reading of Leadbelly's "Goodnight Irene." A fine effort in the folk-rock vein.

R & B

LORENZO

PRODUCERS: Various
Alpha International/PLG 781000

Photogenic newcomer's sturdy debut is the first release resulting from Philadelphia indie label's recent distribution deal with PLG. "Real Love" is clicking with both top 40 and urban programmers, thanks mostly to its easy-going chorus and syncopated funk beats. Lorenzo makes a fine vocal impression, and with the passage of time and experience, he will likely evolve into a formidable belter. In the meantime, this well-produced set is ripe with potential singles, including "I Can't Stand The Pain," a soft, sax-lined ballad, and "Walk With You," with its rigid groove and assertive hook.

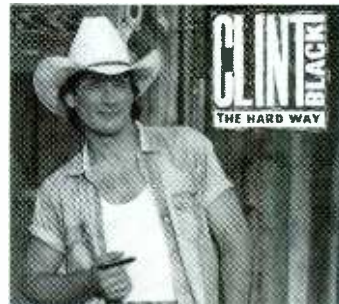
JAZZ

► MEL TORME/CLEO LAINE

Nothing Without You
PRODUCER: Carl E. Jefferson
Concord Jazz 4515

First recorded pairing of jazz vocal titans Torme and Laine is complemented by an orchestra conducted and (usually) arranged by John Dankworth. Awash

SPOTLIGHT



CLINT BLACK
The Hard Way
PRODUCERS: James Stroud, Clint Black
RCA 66003

This album is so richly textured and emotionally revealing that it gives the listener the joy of discovering Black all over again. The elliptical lyrics are finely crafted and thoroughly involving, the melodies memorable, and the instrumentation lean and vibrant. Black co-wrote all the songs, generally in tandem with lead guitarist Hayden Nicholas, and—for the first time—coproduced. There are no weak cuts, but among the best of the best are "Something To Cry About," "Burn One Down," and "Buying Time." Here are the powerful and drenching emotions that were once Merle Haggard's stock in trade.

with sturdy material, their set includes standards like "Angel Eyes" and "Love You Madly," as well as classics by Rodgers & Hart ("Where Or When" and "I Wish I Were In Love Again") and the Gershwins ("Isn't It A Pity" and "I Don't Think I'll Fall In Love Today"). Most memorable of a swinging, authoritative outing includes a sweet, wordless take on Neil Hefti's "Girl Talk," and "Two Tune Medley," which packs 20 songs into one 4:47 cut by overlaying a series of similar vocal standards in clever counterpoint.

REGGAE

★ THIRD WORLD

Committed
PRODUCERS: Various
Mercury 314510

Diversity is a virtue on this winning cornucopia of sprightly conscious dancehall (the superb "Mi Legal"), reggaefied R&B ("State Of Siege"), and even a nifty neo-ska turn on "Give The People What They Need." Third World's specialties, though, remain the body ballads—sensual croons with elastic tempos like the new "Makebeliever," "Love Needs A Little More Love," and "Living For The Sunshine." This highly engaging collection also includes a heartfelt cover of Jackson Browne's "Lives In The Balance."

JIMMY CLIFF

Breakout
PRODUCER: Jimmy Cliff
JRS/BMG 35808

Cliff travels from Jamaica to Brazil and Zaire in a decidedly mixed bag that places his familiar creamy vocals in various hybrid musical settings. The Bahian ("Samba Reggae") and African-styled ("Shout For Freedom") arrangements are pleasant but often clichéd pop novelties. The strongest tracks are Kingston-rooted reggae like "Be Ready" and "Baby Let Me Feel It," which feature the rhythm section of Steely and Cleve. But the self-aggrandizing "Jimmy Jimmy" misses big, and the recast "Stepping Out Of Limbo" is a needless diminishment of the

SPOTLIGHT



DJ QUIK
Way 2 Fonky
PRODUCER: DJ Quik
Profile 1430

Quik outdoes (or should that be outduz) Prince when it comes to aberrative title spellings, and he outrivals many of his fellow rappers when it comes to street-level tales of inner-city life. The funky slices detailed on this, his second album, are spare and raw, and reflect many of Quik's thoughts after being exposed to life outside of Compton, such as "Jus Lyke Compton." But just when you think you've gotten a feel for his sound, Quik drops in a '70s-style R&B ballad called "Let Me Rip Tonight." Call Quik profane and sexist and most won't disagree, but don't call him predictable.

original classic.

LATIN

► MAZZ

Lo Hare Por Ti
PRODUCER: Jimmy Gonzalez
Capitol/EMI Latin 42593

Tejano supergroup from Brownsville, Texas, has come up with another winning effort jammed with an appealing assortment of tasty two-step entries, catchy cumbias, and teary-eyed ballads. The septet's ambitious tribute medley to Juan Gabriel is impressive enough, but radio more likely will embrace peppy up-tempo numbers "Vuelvo," and "Que Sera?," plus forlorn love yarns "No Es Amor" and "Pero A Ella."

► PABLO RUIZ

Irresistible
PRODUCER: Gian Piero Felisatti
Capitol/EMI Latin 42718

Capitol is rolling out the promotional artillery for teenage Argentinean singing star whose pretty leadoff ballad single "El Rincon Prohibido" already is breaking out in other Hispanic countries. While Ruiz fares well on other heart-tugging odes ("Por Ella," "Por Que Te Fuiste," "Evangalina"), his fragile baritone gets battered on guitar-driven rock tracks, save the cute rockabilly toe-tapper "Me Gusta Verte Bailar."

CLASSICAL

★ SIBELIUS: SYMPHONY NO. 1

Vienna Philharmonic, Bernstein
Deutsche Grammophon 435 351

One of the last recordings made by the late maestro. It's a passionate reading, personal and occasionally unconventional, but so committed that listeners drawn into its emotional web will find it difficult to break away until Bernstein himself provides the release. The disc may be short in playing time (just a bit over 41 minutes) but is without measure in artistic satisfaction.

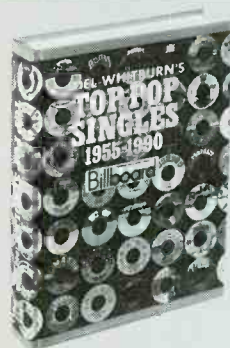
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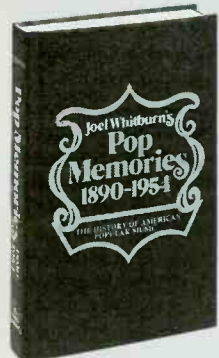
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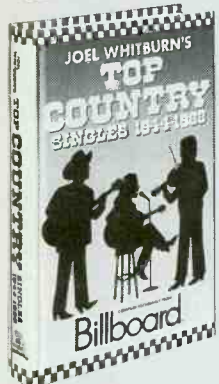
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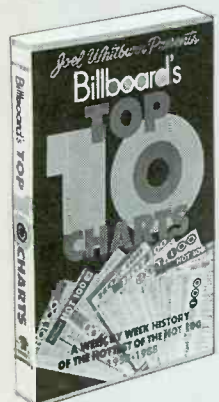
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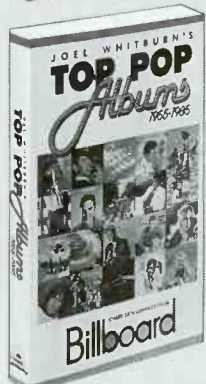
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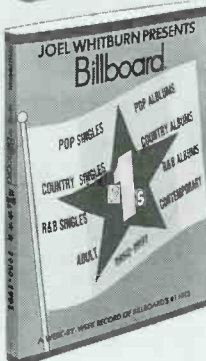
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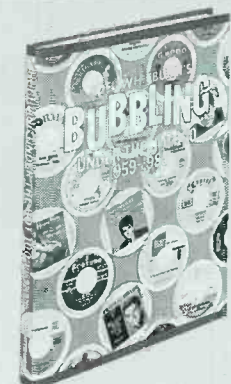
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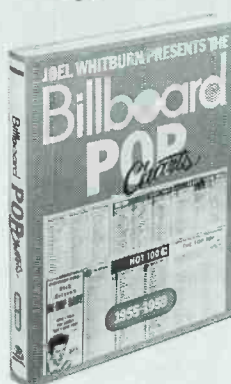
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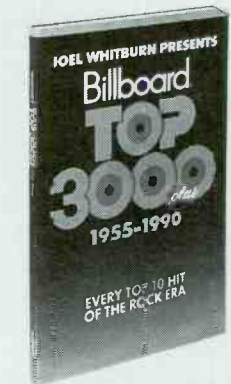
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1992

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Man of the Year



JOHN TAYLOR

President and CEO, Ingram Entertainment, Inc.

Also Inside
Video Distribution '92
Page V-4

KEN HENLEY

A Billboard Spotlight

A "Quiet Giant" From Carolina Perfects His Chops Managing America's Largest Distributor

BY EDWARD MORRIS

John Taylor got into the video business in 1984 while pursuing the simplest ambition: He wanted to buy a floundering company, fix it up and "sell it for a lot of money." Although that specific dream never quite materialized, Taylor hasn't done too badly with the alternative. At the age of 41, the trim, athletic North

John Taylor will now be known as the quiet giant.

-Mark Engel, Executive

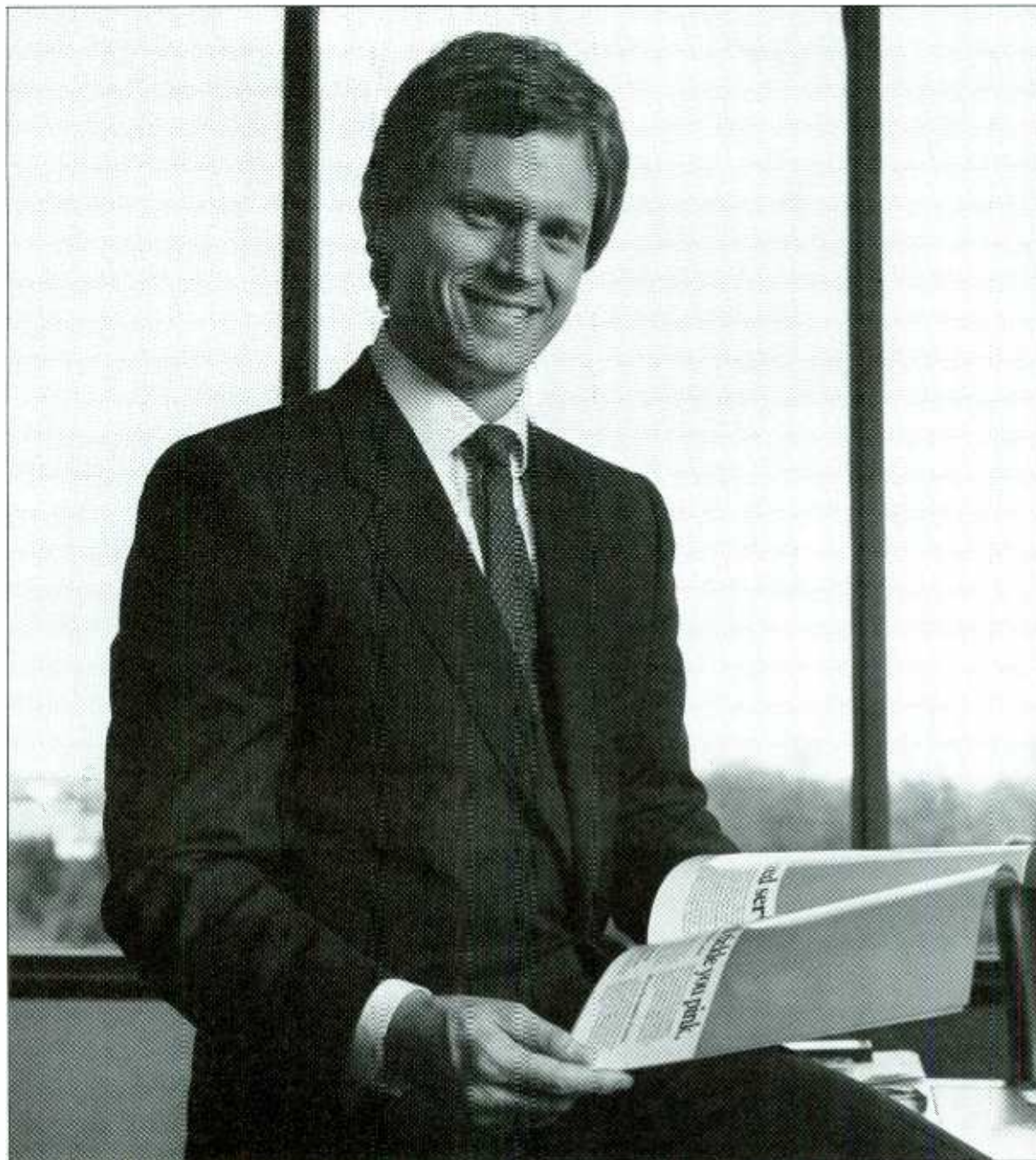
Director, National Association
of Video Distributors.

Carolinian is president and CEO of Ingram Entertainment, the largest video distributor in America. He is also Billboard's 1992 Video Man Of The Year.

Taylor was working as an accountant for Deloitte Haskins & Sells in his hometown of Charlotte when he noticed that one of the firm's clients was in particular peril due to bad management. Video Vision, the company in distress, was precisely the kind of operation Taylor thought he could rescue.

"I put in an offer to buy," he says, "and the offer was accepted. But my financial backer backed out at the last minute because he saw a segment on '60 Minutes' about piracy. It scared him away from the video business. So the owners gave me a percentage of the stock to come run the company."

Taylor managed Video Vision for two and one-half years and turned it into a profit maker. Then he approached Ingram about purchasing it. Ingram didn't want the company, but the distributor was quite taken



with the man behind the company.

"Dick Fontaine, who was Ingram's president then, wanted to leave," Taylor explains. "Essentially, he wanted to retire from the video business. He asked me if I'd be interested, and I told him I was."

In 1986, Taylor was installed as Fontaine's replacement.

And just what sort of management style has such a rapid pace allowed Taylor to develop? "It's hands-on and detail-oriented. I pick people for the jobs and then let them perform and grow in their work." He freely confesses, though, that he hasn't always picked the right people. "Some were horrible. What I've

learned through experience is that I need advice on picking people. I'm not always the best judge of what they can do."

When Taylor took over at Ingram, he was determined not to be a remote manager. "I'm real accessible," he says, "probably too accessible sometimes. That's a must. We

have an open-door policy. It looks like a chaotic atmosphere around here, but a lot of the chaos has to do with our open door. We don't really honor a hierarchy here."

Certainly, Taylor's management skills are being tested now as he oversees the linkup with Commtron, the mammoth rival video distributor Ingram recently purchased. Experts say that the Ingram/Commtron merger has created a force that will command one-third or more of the U.S. market when it gets rolling.

Prior to the purchase, Ingram Entertainment shared a computer/MIS system with the Ingram Books distributor. "But with the acquisition of

I have an enormous amount of respect for what John has done at Ingram. He showed great vision in diversifying Ingram's distribution base.

-Arnie Schorr, Vice President
and General Manager, Rhino

Home Video.

Commtron," Taylor says, "we'll have our own separate computer. Within three or four months, we'll be totally moved on to the Commtron system."

According to Taylor, he and his staff have been looking at the ways the two companies operate and sifting out the best methods from each. "One reason we picked their computer system," says Taylor, "is that their way of doing business, from a computer side, is easier to deal (Continued on page V-4)

John is a quiet, sincere, professional individual who is dedicated to his work, family and his organization of people. He's not one to go out and get a lot of flash; in fact, some of us did not know about the award until weeks after it had been announced. For myself and all of John's associates, we're proud of him. He and his people have done a phenomenal job not only advancing Ingram's role in the distribution of prerecorded videocassettes, but also the entire distribution industry as it relates to prerecorded videocassettes. We're delighted to see him and the entire Ingram organization recognized.

-Phil Pfeffer, Chairman of the Board, Ingram Distribution Group, Inc., and Chairman of the Board, Ingram Entertainment, Inc.

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1992

"The Only Way For Distributors To Survive May Be To Get Bigger."

Giving In To The Merging Urge

BY JIM McCULLAUGH
& CHRIS MCGOWAN

If one word describes 1992 activity in the world of independent U.S. home video wholesalers, it's consolidation.

Without question the most significant distribution event during the first half of the year was the move by the industry's number two home video wholesaler, Nashville-based Ingram Entertainment, to acquire its largest competitor—Des Moines-based Commtron.

The combined entity, according to trade estimates, will account for approximately 33-34 percent of the video specialty market, making the company more than twice as large as its nearest competitor. Trade sources estimate that Ingram and Commtron together generate annual sales in the area of \$800 million.

Since the late 1980s, there has been a steady trend towards home video wholesaler consolidation based on a number of converging factors.

Among them: the flattening out of the movie rental business, fierce competition among distributors on both a regional and national scale, the squeeze on profit margins, and the increasingly prohibitive cost of entertainment products distribution.

In addition, wholesale consolidation mirrors consolidation on the movie studio front as Warner Bros. now supplies 25 percent of the mar-

A number of video software suppliers are evaluating distribution strategies for laserdisc as that market continues its expansion.

ket, while Sony's combined companies supply about 22 percent of the market.

Moreover, a number of studios continue to go on a direct basis with larger accounts, by-passing the traditional two-step distribution process altogether.

The Ingram/Commtron merger, however, is the most spectacular in a series of consolidations that have recast the shape of U.S. home video distribution during the last 18 months. With the merger, four independent wholesalers now collectively control

(Continued on page V-6)

Man of the Year

(Continued from page V-2)

with."

He says that the integration of the two management teams has been smoother than he anticipated, chiefly because so many Commtron managers are highly experienced. "Eventually," he adds, "we'll have all the top management people [from Des Moines] move here [to Nashville]."

Another aspect of the linkup is the cross-pollination of product lines. "Probably the most exciting thing for both our sales groups is that the Ingram group will now be exposed to games to a much greater degree than they were before," Taylor explains, "and the Commtron folks will be given the chance to sell laser, spoken-word audio and other products."

As Taylor assesses it, the video industry is still in its early stages. But he sees some defining patterns emerging: more consolidation, an "inevitable" shift from rental to sell-through and a greater degree of understanding among studios, distributors and retailers.

"In a lot of respects," Taylor asserts, "we're in the Dark Ages in terms of technology with our retailers. While we have to do it cost effectively, we will have to offer retailers more if we're to experience sales growth." Greater interaction with retailers and the studios, he says, "can streamline the information flow and therefore increase sales. It's really information that we don't have a whole lot of these days."

Taylor argues that movie studios must somehow be made to see distributors as the assets he insists

John Taylor is the least threatening 900-pound canary I know. With skill and vision, he has forged a formidable organization without abandoning his modest pedigree.

-Paul Culberg, Executive Vice President and COO,

Columbia TriStar Home Video.

they are. "Studios can't be intimidated by Ingram's growth, because we—and every other distributor—are simply their arms," he says. "If they start to sever those arms or think they'll compete with distributors, it starts to fall apart. Some studios are talking about putting on extra sales force and things like that. These guys need to understand that we're their sales force and, if they hurt us, they're hurting themselves."

In the U. K., where Ingram also has a video operation, Taylor says that studios are slowly changing their outlook toward distributors. Although direct sales to retailers account for 30 to 60 percent of the business for some, Taylor says, "a lot of those studios are going in the other direction. They're turning over their accounts to us because they know they can't service them as efficiently."

Taylor frequently relies on the U.K. to serve as his barometer of what is likely to happen in the U.S.

The move to sell-through video in the British market, he feels, foreshadows a similar movement in America. Sell-through will prevail, he argues, both because there is more product to buy and because the studios are doing a more thorough job of advertising it.

New technologies for delivering video programming directly to the home don't frighten Taylor at all. "The percentage of people who have pay-per-view or video-on-demand and actually use it a lot is very, very low," he says. "And the main attractions for this type of technology are sporting events and things other than movies. Besides, the cost [to implement the technologies] within the next 10 years would be pretty astronomical."

Taylor laments that the incessant demands of running one company and assimilating a second have kept him away too long from his wife and year-old daughter. His hobby is karate, but, he says, these days he barely has time to work out. ■



John Taylor has always been a notorious no-show at social events. You can find him in the gym or out jogging somewhere, but he does anything to avoid the cocktail circuit. I know because I keep telling him he has to put in an appearance at these things, but when the party starts,

I'm there and John isn't. Well, I think John may have finally merged himself into a position where his absence will definitely

be noticed. Congratulations, John. You're a no-show no more.

-Glenn Greene, President, Media Home Entertainment.

He'll
grow
on
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from



(Continued from page V-4)

about 66-67 percent of the market. They include Ingram/Commtron at 33-34 percent, the recently merged Major Video/Video Trend with 13.5-14 percent, ETD with 11-11.5 percent, and Baker & Taylor with about 10 percent.

According to Tom Adams, home video analyst for Carmel, Calif.-based media consultants Paul Kagan & Associates: "I'm sure there will be yet more consolidation, but we won't see another deal as big as the Ingram-Commtron merger because there just aren't any other companies as big to

..... ■
 Wholesale consolidation mirrors consolidation on the movie studio front.

Warner Bros. now supplies 25 percent of the market, while Sony's combined companies supply about 22 percent.

..... ■
 buy. That was the high watermark. But I'm sure we will see smaller distributors merging. They will decide that it won't be worth hanging in there, and they'll fold into each other or sell to a bigger one."

On the subject of distributor mergers and consolidation, Adams adds, "A lot of the big mergers were talked about before they actually happened. They proceeded more slowly than people thought they would happen. It took an event like the worldwide recession to spark it. As long as there was a lot of pre-recession confidence about overall growth, there was a reason to hang on and hold out."

Adams dates the first real movement on the home video wholesaler consolidation front back to 1986: "The first time that rental growth fell below 20 percent was in 1986, and people began thinking about it [consolidation]. But now [1992] it's happened in a big leap. It had been talked about for years and it's to be expected in a thin margin, middle-man business.

"People knew it would start slowing down and consolidating at some point. It's always been expected, and when the recession hit, the hope went out of people's business plans. When it [the recession] happened, it became too painful and there wasn't enough

(Continued on page V-8)

Congratulations

John Taylor

*Billboard's
Video Man of the Year*

*From your friends at
LIVE Home Video*



He Brings More
Romance, Horror,
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Party on, John.

Congratulations to Billboard's Video Man of the Year

John Taylor

President and CEO, Ingram Entertainment

From your friends at Paramount Home Video



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(Continued from page V-6)

hope to make it worth hanging in there. It made sense to consolidate the overhead because of the thin gross margins on the product they sell."

Says Michael Lightbourne, senior VP of marketing for Portland, Ore.-

In an effort to boost rental business, NAVD is presenting a united front whereby it is pushing for a common Wednesday street date.

based Rentrak, the rental pay-per-transaction company: "Over the last four of five years we've seen a lot of consolidation. The studios have been gobbling up the smaller suppliers, and most studios today are distributing more than just their own product.

"Also, a lot of studios are on the brink of going away. We think there will be more consolidation. If I'm a small distributor and Ingram is a third of the business, I will probably have to join forces with someone else just to maintain my market share."

Says another trade source: "This may be the only way the distributors can survive—by getting bigger. It's a defensive posture and tends to offset the power and leverage of the studios as they get bigger and bigger."

According to Walt Wiseman, presi-

The latest U.S. laserdisc trend has been for more independent video program suppliers to handle their own laserdisc distribution.

dent of Indianapolis-based Major Video Concepts: "It doesn't matter if you're a 30 percent player or a 10 percent player. The price is the same from the studios. But you can be a whole lot more efficient as a 30 percent player. There are a lot of cost

(Continued on page V-10)

Congratulations

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JOHN TAYLOR

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Dear John:
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There was never any doubt that our customers come first!

You are:

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You set the standard.
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Our Man-Of-The-Year
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(Continued from page V-8)

savings involved, which can make you very competitive against other distributors."

Despite consolidation and merger rumblings among independent home video wholesalers, the National Assn. of Video Distributors—the wholesalers' distinct trade group—continues as a healthy and vital force in the industry.

At the annual Spring NAVD meeting in San Diego at the beginning of

..... ■

Some believe super-
markets represent about
20 percent of the
overall \$11 billion rental
and sell-through
home video business.

..... ■

May, over 300 attendees were on hand, representing 27 software suppliers and 18 distribution companies. More than 450 private, one-on-one meetings took place. Last year, 21 distribution companies were on hand.

In an effort to boost the rental business, NAVD is presenting a united front to the industry whereby it is pushing for a common Wednesday street date. By adopting a common street date, says NAVD, there will be significant efficiencies to be gained in terms of cost and freight, as well as a potential boost in mid-week consumer traffic at video stores.

NAVD plans to back the Wednesday street date with both a trade and consumer awareness campaign. Of course, neither independent wholesale distribution nor distributors represent the entire shifting landscape in home video distribution.

Among other significantly related trends are increasing rental and sell-through activity at grocery stores, and the move on the part of studios to distribute their own laserdisc product.

According to Lightbourne, "We believe supermarkets represent about 20 percent of the overall \$11 billion rental and sell-through home video business. We see supermarkets as a real tremendous potential market. And we're not the only ones who believe that."

According to Adams, "More [supermarkets] are realizing that it can be a real business if you do it right, and buy hits in some depth and have a large selection. They are gaining market share as a group. They are

(Continued on page V-12)



Buena Vista Home Video
Congratulates
JOHN TAYLOR
Video Man Of The Year



**CONGRATULATIONS
JOHN TAYLOR**

"VIDEO MAN OF THE YEAR"

Congratulations to John Taylor,
President and C.E.O. of Ingram / Commtron
on winning BILLBOARD'S
top honors, from all your friends
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(Continued from page V-10)

definitely gaining at this point, as are superstores—at the expense of small specialty stores and convenience stores.”

The latest U.S. laserdisc trend has been for more independent video program suppliers to handle their own laserdisc distribution. Up until now, the two primary distributors have been Image Entertainment and Pioneer LDCA. But a number of video software suppliers are evaluating



“The first time rental growth fell below 20 percent was in 1986, and people began thinking about consolidation then.”

-Tom Adams,

Paul Kagan & Associates



distribution strategies for laserdisc as that market continues its steady expansion.

Sony Music Video Enterprises (SMV) and Pacific Arts Video have both ended licensing arrangements with laser distributor Image Entertainment, while Republic Pictures Home Video will no longer exclusively distribute its discs through Pioneer LDCA.

Recently, Columbia TriStar Home Video decided to begin distributing its own laserdiscs after having been distributed through Pioneer LDCA. The move, according to Paul Culberg, executive VP and COO of Columbia TriStar, reflects the growth of the laserdisc market.

SMV had released some 50-60 music video titles on disc through Image prior to ending its arrangement.

“We will be creating the products here and selling through Sony Music Distribution,” says Al Reuben, senior VP/GM of SMV. “The product we had previously released through Image will come back over a period of time, and as we recover the licenses we will reissue that product as well.”

Says David DelGrosso, marketing VP for Image, “Every company decides whether it’s in their best interest to distribute direct or use another company. Our experience says that laserdisc is a different avenue of distribution from videotape and requires the attention of a laser specialist. I know one thing—our business has never been better.” ■

HomeVideo

BILLBOARD'S VIDEO NEWSWEEKLY

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Audio Books 50
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Word Spreads On Audio-Book Rental Perot Phenom Fuels Dealer Interest

■ BY EARL PAIGE

LOS ANGELES—As more and more video chains rush into audio-book rentals, they are making the happy discovery that it's a hit business. There are risks, warn some suppliers, but for the present, Perotmania could cover up a lot of potential mistakes.

The unannounced presidential candidate has spawned four different audio titles, about as many as on the video side of the aisle. In terms of price, audio is a good deal more buyer-friendly. One supplier,

Durkin Hayes Publishing, is extending popular appeal by taking direct aim on the mass-merchandise market with a series of \$4.99 tapes.

With audio-book rental a big business, publishers and wholesalers have a difficult time judging production runs, says Jenny Frost, VP/publisher at Bantam Audio Publishing. Bantam has its own Perot title, "Ross Perot Speaks Out," as a \$9.99-list single cassette.

Frost likes to see audio titles sell at a 1:10 ratio of hardcover books, or 25,000 copies in audio for a 250,000-copy hardback, but she acknowledges rentals could affect that guideline drastically. One concern is returns, which have seriously impacted the paperback book business. Unsold merchandise has reached the 60% level, says Frost, who estimates hardcovers at 30%-40% and audio at 20%-25%.

Video retailers are just beginning to test consumer response in large numbers. The most prominent is

Blockbuster Entertainment, stocking audio tapes at 186 locations. Now, leading home video distributors are expanding into the category, according to Jake Lamb, director of spoken word at Ingram/Commtron Entertainment, which is vigorously pushing rental.

In fact, the product category is expanding so quickly that it is frustrating suppliers like Wood Knapp Video. Sales VP Harold Weitzberg says Wood Knapp's two-tape, \$16.95 "Perot: An Unauthorized Biography" is being rush-ordered by retailers without the necessary in-store preparation. Proper signage is vital; "otherwise the consumer doesn't even know you have audio books," says Weitzberg, who oversees selections from the Audio Renaissance Tapes line of 200 fiction, business, and self-help titles.

The Perot phenomenon is such that Durkin Hayes even came up with new industry lingo, says sales

(Continued on next page)

Court Ruling Blocks Sale Of Disney Music-Vid Set

■ BY SETH GOLDSTEIN

NEW YORK—A court order has put a crimp in Disney's sales of "Be Our Guest," the latest release in its successful Sing Along Songs series, designed for the toddler set. The cassette gets its title—and most of its sales impetus—from one of the songs featured in "Beauty And The Beast," which will dominate the sell-through market when it appears Oct. 30.

But Disney also included "Little Wooden Head" from "Pinocchio," the first of its animated classics to have a theatrical run following an excursion into home video. While "Pinocchio" is the studio's, the song is not. Copyrights to "Little Wooden Head" and the better known "When You Wish Upon A Star" are held by Bourne Co., the successor to Irving Berlin Inc., which acquired the score to the movie in the late '30s.

Disney licensed their use for cer-

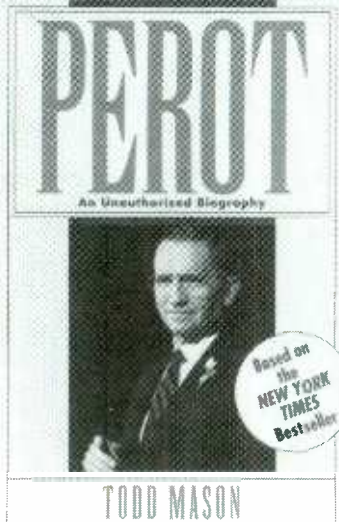
tain applications; video is not among them, according to a Bourne complaint filed in January 1991. Bourne has won the first legal round. On June 30, U.S. District Court Judge Louis Stanton issued a temporary restraining order enjoining Disney and others from producing, distributing, or selling cassettes that include "Little Wooden Head."

As a result, five of the more prominent retail chains were told to pull "Be Our Guest" from their shelves. The chains are Blockbuster Entertainment, Tower Records, RKO Warner Video, Barnes & Noble Bookstores, and Record Explosion. "We've stopped selling it, and there's a process of getting rid of it," says Blockbuster senior VP Ron Castell, who adds, "I don't recall anything like this."

Other merchants may be also asked to pull the Disney video, says

(Continued on next page)

AUDIO RENAISSANCE TAPES



One of the latest audio releases from Wood Knapp Video is "Perot: An Unauthorized Biography," above, based on a New York Times book of the same name. At last count, there are four Perot tapes attracting video stores to the spoken word. Wood Knapp, which licenses from Audio Renaissance Tapes, is also promoting "Single White Female," below, adapted from the urban thriller "SWF Seeks Same." The cassettes retail for \$16.95 and \$15.95, respectively.



Pacific Arts To Design Mystic Fire Distribution

■ BY CHRIS MCGOWAN

LOS ANGELES—Mystic Fire Video, following the dissolution of its arrangement with PolyGram and now-defunct Island Visual Arts, has struck a distribution deal with Pacific Arts. The pact comes just weeks after Pacific Arts' agreement to sell through Uni Distribution, doubling the number of field representatives handling its catalog, now including Mystic Fire.

Pacific Arts will oversee retail sales and marketing for all of Mystic Fire's more than 120 titles. The company will also fulfill orders generated by Mystic Fire's direct-response efforts. Pricing, according to Mystic Fire president Sheldon Rochlin, will remain in the \$24.95-\$29.95 range.

"I do think we're very compatible," says Rochlin about Pacific Arts. "I like the fact that they're an independent company, and I feel they really understand the product and are behind it. They're about the only ones out there in the mainstream of retail distribution who relate to our product."

Pacific Arts has PBS Home Video and Family Channel Home Video, which debuts this fall, as well as its own line. Some of it has been showing up in unusual places and in unusual formats. Pacific Arts has offered the PBS "Civil War" episodes as a supermarket continuity series and, based on consumer response, may follow with "Eyes On The Prize" and "Reading Rainbow," says president Al Cattabiani.

Many of the PBS and Pacific Arts titles fall into categories explored by

Mystic Fire. In addition, the latter carries PBS programming, such as numerous Bill Moyers titles and episodes from the "Adventure" series. Among its best sellers are "Joseph Campbell And The Power Of Myth" and "A Gathering Of Men." Both series will be rereleased by Pacific Arts, which will have some Mystic Fire product on display at its VSDA booth. Other programs: the five-part "The Arab World" series, the four-tape "Ring Of Fire: An Indonesian Odyssey," and the Peter Greenaway-directed "Four American Composers" series.

Island Visual Arts made its last Mystic Fire solicitations in late February, says Rochlin. Afterward, he negotiated with PolyGram, Island's parent, to terminate their agreement. Mystic Fire reportedly was not happy with Island's distribution, but Rochlin will only comment that "they weren't really prepared to release special-interest product." He anticipates improvements with Pacific Arts whose "marketing capabilities have helped them establish a firm lead in the non-theatrical video market."

Mystic Fire's laserdisc catalog is part of the package. Through a two-year arrangement signed in the fall of 1990, Image Entertainment has released 13 Mystic Fire titles on laserdisc (Billboard, Sept. 15, 1990). In addition, Voyager Co. previously launched "The Power Of Myth" as a laserdisc boxed set.

"At the moment we're not doing laserdisc with Pacific Arts, but we plan to phase that in when the other contracts run out," says Rochlin. He adds releases will be selective be-

cause the Pacific Arts deal "is a distribution deal, not a licensing deal." With laserdisc, "we have control, but we also bear the expenses, the startup costs, and all new packaging." Laser titles will be released "if

we decide it's economical," notes Rochlin, "but we would like to move everything through Pacific Arts." Pacific Arts recently took back control of its laser titles after distributing through Image.

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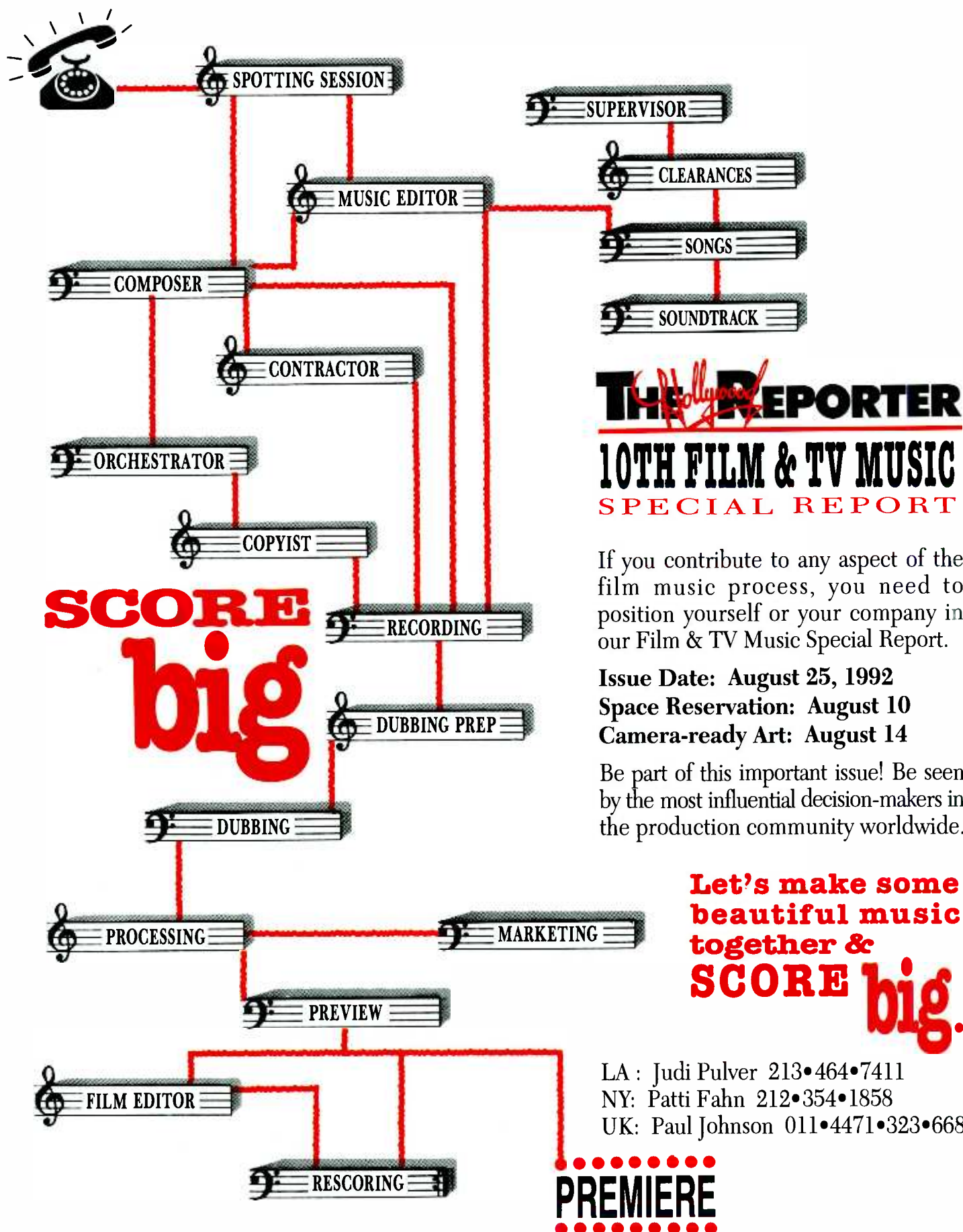
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BOURNE VS. DISNEY

(Continued from preceding page)

Robert Fass, an attorney representing Bourne. "We didn't ask for a recall," he says. However, in at least one instance, the cassettes were bundled up and packed off to Disney immediately after the decision. The studio did not respond to several calls for comment. Fass has no idea how many copies of "Be Our Guest" are in circulation because Disney "is very cautious about releasing financials."

Bourne also struck at Disney overseas. Judge Stanton ruled against the use of "When You Wish Upon A Star" in a trailer promoting the Euro-Disney theme park outside Paris that was appended to the European version of "The Rescuers Down Under," available this spring. Bourne said it had been willing to license the trailers for eight cents a cassette before both sides broke off negotiations. If Bourne prevails on liability, Fass says another hearing will be held to determine damages.

AUDIO BOOKS

(Continued from preceding page)

manager Patrick Hayes, who describes the "re-bridging" of an old title, "On The Wings Of Eagles." The new, two-cassette version goes for \$15.95.

"We put a new jacket on it and have a new narrator, John Randolph Jones," says Hayes. Durkin Hayes has an 18-unit floor display and a 50% discount to its Perot entry out in front at retail.

Publishers are jumping on other political bandwagons, as well. Dove Audio, for example, has a series of \$10.95 titles on Bill Clinton, President Bush, and Perot, says project coordinator Angus Juillard.

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Top Video Rentals™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
				★ ★ ★ NO. 1 ★ ★ ★			
1	1	5	CAPE FEAR	Amblin Entertainment MCA/Universal Home Video 81105	Robert De Niro Nick Nolte	1991	R
2	3	3	THE ADDAMS FAMILY	Paramount Pictures Paramount Home Video 32689	Anjelica Huston Raul Julia	1991	PG-13
3	2	6	FATHER OF THE BRIDE	Touchstone Pictures Touchstone Home Video 1335	Steve Martin	1991	PG
4	9	2	GRAND CANYON	FoxVideo 5596	Kevin Kline Danny Glover	1991	R
5	4	7	JFK	Warner Bros. Inc. Warner Home Video 12306	Kevin Costner	1991	R
6	5	6	MY GIRL	Columbia TriStar Home Video 50993-5	Macaulay Culkin Anna Chlumsky	1991	PG
7	NEW ▶		STAR TREK VI: THE UNDISCOVERED COUNTRY	Paramount Pictures Paramount Home Video 32301	William Shatner Leonard Nimoy	1991	PG
8	NEW ▶		BUGSY	Columbia TriStar Home Video 70673-5	Warren Beatty Annette Bening	1991	R
9	8	3	KUFFS	Universal City Studios MCA/Universal Home Video 81245	Christian Slater	1991	PG-13
10	6	6	FOR THE BOYS	FoxVideo 5595	Bette Midler James Caan	1991	R
11	7	10	FRANKIE & JOHNNY	Paramount Pictures Paramount Home Video 32222	Al Pacino Michelle Pfeiffer	1991	R
12	NEW ▶		SHINING THROUGH	FoxVideo 5661	Michael Douglas Melanie Griffith	1991	R
13	11	8	THE BUTCHER'S WIFE	Paramount Pictures Paramount Home Video 32312	Demi Moore Jeff Daniels	1991	PG-13
14	10	12	THE LAST BOY SCOUT	Warner Bros. Inc. Warner Home Video 12217	Bruce Willis Damon Wayans	1991	R
15	13	16	THE FISHER KING	Columbia TriStar Home Video 70613	Robin Williams Jeff Bridges	1991	R
16	17	14	DECEIVED	Touchstone Pictures Touchstone Home Video 1306	Goldie Hawn John Heard	1991	PG-13
17	16	11	LITTLE MAN TATE	Orion Pictures Orion Home Video 8778	Jodie Foster Adam Hann-Byrd	1991	PG
18	12	9	FREEJACK	Morgan Creek Productions Inc. Warner Home Video 12328	Emilio Estevez Mick Jagger	1991	R
19	15	4	NAKED LUNCH	FoxVideo 5614	Peter Weller Julian Sands	1991	R
20	14	8	HIGHLANDER 2: THE QUICKENING	Columbia TriStar Home Video 91493	Christopher Lambert Sean Connery	1991	R
21	18	9	THE COMMITMENTS	FoxVideo 1906	Robert Arkins Michael Aherne	1991	R
22	20	2	MAN IN THE MOON	Media Home Entertainment FoxVideo M902500	Sam Waterston Tess Harper	1992	PG-13
23	23	5	INSIDE OUT 2	Playboy Home Video Uni Dist. Corp. PBV0710	Various Artists	1992	NR
24	19	14	CURLEY SUE	Warner Bros. Inc. Warner Home Video 12218	Alisan Porter Jim Belushi	1991	PG
25	22	15	SHATTERED	MGM/UA Home Video 902357	Tom Berenger Greta Scacchi	1991	R
26	25	17	DEAD AGAIN	Paramount Pictures Paramount Home Video 32057	Kenneth Branagh Emma Thompson	1991	R
27	21	17	BOYZ N THE HOOD	Columbia TriStar Home Video 50813	Ice Cube Cuba Gooding, Jr.	1991	R
28	26	11	MY OWN PRIVATE IDAHO	New Line Home Video Columbia TriStar Home Video 75403	River Phoenix Keanu Reeves	1991	R
29	24	14	RICOCHE	Silver Pictures HBO Video 90683	Denzel Washington John Lithgow	1991	R
30	33	5	TRULY, MADLY, DEEPLY	Touchstone Pictures Touchstone Home Video 1353	Alan Rickman	1991	PG-13
31	38	2	GIMME SHELTER	ABKCO Video 38781-1001-3	Rolling Stones	1970	R
32	37	27	THELMA & LOUISE	MGM/UA Home Video 902355	Susan Sarandon Geena Davis	1991	R
33	39	4	WAXWORK II: LOST IN TIME	Live Home Video 9893	Zach Galligan Alexander Godunov	1991	R
34	NEW ▶		THE HAND THAT ROCKS THE CRADLE	Hollywood Pictures Hollywood Home Video 1334	Annabella Sciorra Rebecca DeMornay	1992	R
35	28	11	THE PEOPLE UNDER THE STAIRS♦	Universal City Studios MCA/Universal Home Video 81136	Brandon Adams Everett McGill	1991	R
36	36	15	THE SUPER	FoxVideo 1872	Joe Pesci Ruben Blades	1991	R
37	29	6	THE INDIAN RUNNER	MGM/UA Home Video 902518	David Morse Viggo Mortensen	1992	R
38	27	7	COMPANY BUSINESS	MGM/UA Home Video 902356	Gene Hackman Mikhail Baryshnikov	1991	PG-13
39	32	8	HOMICIDE	Columbia TriStar Home Video 91443	Joe Mantegna	1991	R
40	35	12	INSIDE OUT	Playboy Home Video Uni Dist. Corp. 0706	Various Artists	1991	NR

♦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.

VIDEO PEOPLE

Ramon Martin-Busutil, formerly of Cadbury Schweppes, is named to the new post of president of Blockbuster International. Greg Fairbanks, who had been executive VP of Waste Management International, joins the chain as senior VP and CFO, replacing Steven Berrard, now responsible for developing long-term strategies for worldwide expansion and for technology programs.



FAIRBANKS

Kip A. Frey, formerly executive VP of Turner Broadcasting System subsidiary World Championship Wrestling, has been appointed VP of new business development at Turner Home Entertainment. He's responsible for developing and implementing new business strategies for the MGM, RKO, pre-1950 Warner, and Hanna-Barbera libraries. Additionally, Sally Prendergast, ex-marketing manager of Disney's magazine publishing group, is named THE marketing director. Both are

based in Atlanta.

Bill Nash has been promoted to director of sales at Monterey Home Video.

BMG Distribution has appointed three regional video sales managers: Harold Komisar, formerly of SGE Entertainment, covers the East; Debra Murray, formerly of Celebrity Home Entertainment, covers Central; and Bruce Leivenberg, formerly of Hanna-Barbera, covers the West.

Susannah L. Jeffers is named VP of business and legal affairs at J2 Communications/National Lampoon.

Roger Smith resigns as executive VP of Carolco Pictures, LIVE Home Video's prime source of major theatrical titles.

Acclaim Claims Higher Sales Overseas Action Pumps 3rd-Qtr. Tally

BY DON JEFFREY

NEW YORK—Acclaim Entertainment Inc., a marketer, manufacturer, and distributor of Nintendo and Sega video games, reports that higher overseas sales produced a substantial gain in third-quarter revenues over last year. For the three months that ended May 31, Acclaim's net sales rose 181% to \$45.9 million from \$16.3 million a year ago.

The Oyster Bay, N.Y.-based company posts a net profit of \$2.52 million for the quarter, compared with a net loss of \$6.82 million last year.

In a release, Robert Holmes, president, stated: "During the three-month period, we solidified our position as a multiformat software publisher by shipping our first six Sega software titles to market, and we also continued to experience considerable growth in sales outside of the North American market."

Allyne Mills, spokeswoman for Acclaim, says in April the company entered the Japanese market with a new Nintendo product that had been developed for U.S. consumers, a wrestling game called Super Famicon. She also reports strong results in Europe

for the Terminator 2 product for the Nintendo Game Boy system.

"The overseas market is booming," says Mills. She says Acclaim anticipates about 40% of its revenues for this fiscal year will come from international operations.

The company also says it expects to release 30 more software titles in the North American market before the end of 1992.

For the first nine months of this fiscal year, sales jumped 56.8% to \$137.2 million from \$87.5 million. Net income was \$8.76 million. A year ago there was a \$6.34 million net loss.

The losses last year were due to discounts and allowances given to retailers, says Tony Williams, CFO. "We moved through a lot of excess inventory." He adds, "Traditionally, the third quarter is our slowest quarter. This year that was not the case."

Wall Street analysts project Acclaim will post a net profit of about \$13.5 million on sales of \$180 million for the fiscal year that ends in August.

The stock rose 62.5 cents a share to \$6.50 in over-the-counter trading the day the results were disclosed. Shares have ranged from \$2.875 to \$8.625 in the past year.

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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	14	101 DALMATIANS	Walt Disney Home Video 1263	Animated	1961	G	24.99
2	2	7	THE SILENCE OF THE LAMBS	Orion Pictures Orion Home Video 8767	Jodie Foster Anthony Hopkins	1991	R	19.98
3	4	3	DISNEY'S SING ALONG SONGS: BE OUR GUEST	Walt Disney Home Video 311	Animated	1992	NR	12.99
4	3	37	FANTASIA	Walt Disney Home Video 1132	Animated	1940	G	24.99
5	7	3	PRINCE AND THE N.P.G.: SEXY M.F.	Warner Reprise Video 38314	Prince And The N.P.G.	1992	NR	9.98
6	5	9	PLAYBOY'S EROTIC FANTASIES	Playboy Home Video Uni Dist. Corp. PBV0712	Various Artists	1992	NR	19.95
7	19	3	THIS IS GARTH BROOKS	Liberty Home Video 40038	Garth Brooks	1992	NR	24.98
8	9	17	FIEVEL GOES WEST ◊	Amblin Entertainment MCA/Universal Home Video 81067	Animated	1991	G	24.95
9	8	2	GIMME SHELTER	ABKCO Video 38781-10019-3	Rolling Stones	1970	R	29.95
10	6	9	PLAYBOY PLAYMATE OF THE YEAR 1992	Playboy Home Video Uni Dist. Corp. PBV0707	Corinna Harney	1992	NR	19.95
11	11	11	MADONNA: TRUTH OR DARE	Live Home Video 69021	Madonna	1991	R	19.98
12	17	5	MARIAH CAREY: UNPLUGGED + 3	SMV Enterprises 19V-49133	Mariah Carey	1992	NR	19.98
13	10	9	PLAYBOY PLAYMATE REVIEW '92	Playboy Home Video Uni Dist. Corp. PBV0708	Various Artists	1992	NR	19.95
14	36	2	THELMA & LOUISE	MGM/JA Home Video 902355	Susan Sarandon Geena Davis	1991	R	19.98
15	15	5	BEASTIE BOYS: THE SKILLS TO PAY THE BILLS	Capitol Video 40037	Beastie Boys	1992	NR	14.98
16	22	21	PLAYBOY: SEXY LINGERIE IV	Playboy Home Video Uni Dist. Corp. 0705	Various Artists	1992	NR	19.95
17	14	63	THE JUNGLE BOOK	Walt Disney Home Video 0602	Animated	1967	G	24.99
18	18	11	LONESOME DOVE	RHI Entertainment Inc. Cabin Fever Entertainment 8378	Robert Duvall Tommy Lee Jones	1989	NR	39.95
19	13	23	PENTHOUSE: SATIN AND LACE	Penthouse Video A*Vision Entertainment 50291-3	Various Artists	1992	NR	19.98
20	12	8	ALIEN/ALIENS TRIPLE PACK	FoxVideo 5598	Sigourney Weaver	1992	R	39.98
21	21	17	SATURDAY NIGHT LIVE: WAYNE'S WORLD	Broadway Video Starmaker Ent. Inc. 660001	Mike Myers Dana Carvey	1992	NR	14.95
22	24	36	1992 PLAYBOY VIDEO PLAYMATE CALENDAR	Playboy Home Video Uni Dist. Corp. TBV0702	Various Artists	1991	NR	19.98
23	25	3	BLADE RUNNER (10TH ANNIV.)	New Line Home Video Columbia TriStar Home Video 1380	Harrison Ford Sean Young	1982	R	14.95
24	20	47	BATMAN	Warner Bros. Inc. Warner Home Video 12000	Jack Nicholson Michael Keaton	1989	PG-13	24.98
25	23	6	THIS IS SPINAL TAP	New Line Home Video Columbia TriStar Home Video 75723	Christopher Guest Michael McKean	1984	NR	14.95
26	28	36	PENTHOUSE: PASSPORT TO PARADISE/HAWAII	Penthouse Video A*Vision Entertainment 50288-3	Various Artists	1991	NR	19.98
27	16	6	MORRISSEY: LIVE IN DALLAS	Warner Reprise Video 3-38305	Morrissey	1992	NR	19.98
28	30	32	CHERFITNESS: A NEW ATTITUDE	CBS/Fox Video FoxVideo 2576	Cher	1991	NR	19.98
29	27	3	KRIS KROSS: JUMP	SMV Enterprises 2VS-49139	Kris Kross	1992	NR	12.98
30	33	4	"WEIRD AL" YANKOVIC: VIDEO LIBRARY	Scotti Bros. Video BMG Video 75268-3	"Weird Al" Yankovic	1992	NR	14.98
31	NEW ►		ELVIS: THE LOST PERFORMANCES	MGM/JA Home Video 202759	Elvis Presley	1992	NR	19.98
32	NEW ►		STAR TREK VI: THE UNDISCOVERED COUNTRY	Paramount Pictures Paramount Home Video 32301	William Shatner Leonard Nimoy	1991	PG	99.95
33	31	7	THE DOORS	Caracol Home Video Live Home Video 68956	Val Kilmer Meg Ryan	1991	R	19.98
34	32	6	ANNIE LENNOX: DIVA	6 West Home Video 15719-3	Annie Lennox	1992	NR	14.98
35	34	19	ALIENS	FoxVideo 1504	Sigourney Weaver	1986	R	19.98
36	40	3	MISERY	New Line Home Video Columbia TriStar Home Video 77773	Kathy Bates James Caan	1990	R	19.95
37	NEW ►		PENTHOUSE: READY TO RIDE	Penthouse Video A*Vision Entertainment 502917	Various Artists	1992	NR	19.98
38	NEW ►		PENTHOUSE: WINNERS 1992	Penthouse Video A*Vision Entertainment 503323	Various Artists	1992	NR	16.98
39	38	4	2ND ANNUAL GIRLS GAMES OF SUMMER	A*Vision Entertainment 3-50315	Various Artists	1992	NR	19.98
40	26	18	MONTY PYTHON AND THE HOLY GRAIL	Columbia TriStar Home Video 92253	John Cleese Graham Chapman	1974	PG	19.95

● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ 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.

Home Video

WaxWorks Is Well-Studied In The Audio-Book Biz

BY THE BOOK: While some home video distribution companies have yet to take the plunge into audio books, WaxWorks/VideoWorks has been offering the product for more than two years, boasts Tina McDonald, audio book buyer. "It's just now getting popular," says McDonald, who was handling libraries and schools and naturally gravitated into the line nine months ago.

The wholesaler still hasn't added the product at its Louisville, Ky., or Memphis branches, but sales reps at those outposts work closely with McDonald. "We have programs for both sell-through and rental, and we custom-fit

inventories. We do a lot of rental prep, affixing labels if they need them, just like in video, where we offer rental ready services."

Like many marketing executives in audio books these days, McDonald is conservative. She notes as well that of the company's 150 Disc Jockey stores, only 15 have opened with audio books. "We are starting small," she says.

Even when it appears a title or topic might be white hot, McDonald stresses caution on rental depth. An example is the rush to have Ross Perot packages (see story, page 47). "Something like this could have a very short life," she says, recommending the purchase of two of the four available packages and then only two, or three, but no more in terms of copies.

What haunts home video executives is the number of specialty retailers who soured on audio books after buying indiscriminately a few years ago, according to Jake Lamb, director of spoken word at Ingram/Commtron Entertainment.

In what some regard as the second go-round for the category, chains now are tip-toeing in. Blockbuster Entertainment has 186 stores testing a program, Lamb says. WJB Video, the largest Blockbuster franchisee, reportedly has 15 stores looking at audio books.

The one chain that has gone full-bore is Wherehouse, the dominant West Coast web, where audio books are featured in the video rental section. At the Beverly Center store, there are eight 4-foot sections of five shelves each. While this is a dramatic presence, however, the subtle signage might not be sufficient.

"Video and audio stores have to be especially careful that the product doesn't get lost," says Harold Weitzberg, VP of sales at Wood Knapp Video, which has taken on the Audio Renaissance line. "The packaging is very much like video and compact disc. You need promi-

nent signage."

Paula Allen, buyer at Barnes & Noble's 725-unit bookstore chain, agrees. Signage at B&N's B. Dalton outlets has improved dramatically. Allen says customers were "just missing" the product even though it was prominently displayed upfront near the cash and wrap counter.

PAY AS YOU GO: Wherehouse is now offering a set of 12 stickers for \$15.98 that allow customers the added convenience of returning

movies in the drop box after store hours. There's an added incentive of a \$2 saving since rentals are \$1.50

each or 12 for \$18. The stickers solve a problem for Wherehouse and any retailer wanting to charge for the convenience of late drop-offs.

TRY IT, LIKE IT: Otherwise you get a coupon good for a free rental. That's the deal Wherehouse has with its "Screen Test" promotion. If customers don't like "Man In The Moon," they can simply say so and the next rental is on the house.

SALES SOARING: With sales of some religious titles going over the 250,000 mark, the International Christian Video Assn. believes the product category is finally being recognized by the home video industry as a whole.

This was the mood of attendees following what ICVA leaders believe was the best of the eight symposiums the association has held. The host site for the June 26-28 meeting was the Hilton Executive Conference Center.

ICVA has always met in conjunction with the Christian Booksellers Assn. But there is increasing discussion that ICVA will extend beyond these confines and seek representation in the secular marketplace, too. One such move would be sponsoring an exhibit during the Video Software Dealers Assn. convention, says Katie Proctor, executive secretary at ICVA's office in Joplin, Mo.

"The fact that we were able to have Michael Medved as a leadoff speaker shows that the interest is there in the mainstream film and video community," says Dave Anderson, GM of audio and video at Zonderan Publishing and co-producer of the symposium along with Al Eicher, president of Program Source International.

Medved is co-host of "Sneak Previews" and a nationally syndicated film critic.

Both Anderson and Eicher boast of ICVA's growing international involvement, with representatives from England, Denmark, Switzer-

(Continued on page 52)

STORE MONITOR

by Earl Paige

'Black Lizard' Is Wild Fun; 'Best Of Fests' Is Shorts & Sweet

• **"Black Lizard"** (1968), Cinevista, available now.

This bit of Japanese obscuradelia features an astonishing female impersonator in the lead, and a guest appearance by Mishima as a statue. It starts out slow and strange, so you might think of turning it off, but whoa. See the kidnapping, meet the detective, and wait for the scene where the Black Lizard reveals herself. See if your eyebrows don't strain for the ceiling. Then let the Lizard take you back to the lair, smack yourself in the head, and fall off the sofa in disbelief. Like "Twin Peaks," "Black Lizard" overdoes the melodrama so that the plot can carom off the walls into la-la land. It's wide

screen, action-packed, sexy, violent, colorful, and totally outrageous; a psychedelic rock'n'roll combination of James Bond, Agatha Christie, and Andy Warhol. What a dream come true, a Japanese Russ Meyer film. Rent it with "Beyond The Valley Of The Dolls."

• **"Best Of The Fests 1991"** (1991), Picture Start, available now.

This compilation tape of 11 short films is alternately thought-provoking, artsy, surreal, irritating, and hysterical. Among the best are "Post No Bills," an excellent documentary on L.A. political street artist Robby Conal, and "In Transit," Kevin Bour-

que's brilliantly sardonic and very funny vision of hell at a bus stop. Picture Start is the only video company that releases nothing but shorts, making its tapes perfect openers for just about anything.

• **"The Green Man"** (1991), A&E Home Video, prebooks 8/12.

Albert Finney is spectacular as an innkeeper who titillates his guests with tales of poltergeists while relentlessly pursuing his dream of a *ménage à trois*. His libido keeps getting in the way of his hallucinations, and vice versa. This is an odd combination of a serious ghost story and scintillating sex farce, and it manages to be sexy, funny, and scary at the same time. If you cross-pollinated "The Haunting" with "Tom Jones," you'd end up with something like this. See it with either.

• **"Memoirs Of An Invisible Man"** (1992), Warner Home Video, available now.

Everybody seemed baffled by the fact that this film seriously explored the concept of invisibility rather than being just another Chevy Chase romp. The script is witty and imaginative, and John Carpenter's direction is intelligent and surprisingly gentle. Just think of it as an extended "Twilight Zone," a fantastic ironic fable that happens to supply some laughs, and you'll have a fine time. If you want more laughs, rent it with "Caddyshack."



by Michael Dare

• **"Mindwarp"** (1991), Columbia TriStar Home Video, prebooks Thursday (23).

A good old-fashioned disgusting low-budget futuristic action bloodfest, full of grunting mutants, crazed but good-looking young heroes, a great new drug called Infinasynth, piles of skulls, and a human-size cuisinart out of which pours buckets of blood. If this film doesn't gross you out, see a doctor. It's not for the squeamish, or anyone with any taste whatsoever. Store owners should force this on customers who rent only Woody Allen films.

• **"This Is My Life"** (1992), FoxVideo, available 7/30.

In her impressive directorial debut, Nora Ephron tells the story of a single mom (Julie Kavner) who dreams of being a stand-up comic. As she achieves more success, she's home less, and her daughters find themselves with more freedom than they think they deserve. The most winning conceit of this film

is that it's equally about mother and daughters, who narrate as though the film were about *their* lives. See it with "Stardust Memories."

• **"The Last Of His Tribe"** (1992), HBO Home Video, available 7/29.

What do you do with an Indian who is indeed the last of his tribe? Study him, of course, and that's what Dr. Kroeber (Jon Voight) did to Ishi, a Yahi tribesman, in 1911. Ishi (Graham Greene) spent the latter part of his life in captivity in academia, and this film is an excellent study in culture clash. Rent it with "Elephant Man."

DOUBLE BILL OF THE WEEK: "Quayle Season" (1992) and "Bushwacked" (1992), PolyGram Video, available now.

By now everybody already knows that Dan Quayle is one french fry short of a Happy Meal, so viewers should crack up over this hysterical compilation tape of vice-presidential bloopers. Quayle might not know how to spell potato, but he does know that "Hawaii is an island." Bush fares a little better due to his plucky attempts at joke telling. The tapes are a study in contrasts—one man trying to be serious, one trying to be funny, and both failing miserably. Rent these along with any of the new Ross Perot tapes and try to figure out who is going to be the next president.

Billboard®

FOR WEEK ENDING JULY 25, 1992

Top Kid Video™				
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Copyright Owner, Manufacturer, Catalog Number	Year of Release Suggested List Price
★ ★ NO. 1 ★ ★				
1	1	13	101 DALMATIANS Walt Disney Home Video 1263	1961 24.99
2	3	35	FANTASIA Walt Disney Home Video 1132	1940 24.99
3	5	3	DISNEY'S SING ALONG SONGS: BE OUR GUEST Walt Disney Home Video 311	1992 12.99
4	2	17	FIEVEL GOES WEST ◊ Amblin Entertainment/MCA/Universal Home Video 81067	1991 24.95
5	4	63	THE JUNGLE BOOK Walt Disney Home Video 1122	1967 24.99
6	7	17	TINY TOON ADVENTURES: HOW I SPENT MY VACATION Amblin Entertainment/Warner Home Video 12290	1991 19.98
7	6	43	THE RESCUERS DOWN UNDER Walt Disney Home Video 1142	1991 24.99
8	9	95	PETER PAN Walt Disney Home Video 960	1953 24.99
9	13	137	THE LAND BEFORE TIME Amblin Entertainment/MCA/Universal Home Video 80864	1988 24.95
10	8	13	DANCE! WORKOUT WITH BARBIE Buena Vista Home Video 1361	1991 19.99
11	11	356	DUMBO ◆ Walt Disney Home Video 24	1941 24.99
12	12	200	CHARLOTTE'S WEB Hanna-Barbera Prod. Inc./Paramount Home Video 8099	1973 14.95
13	10	215	AN AMERICAN TAIL ◊ Amblin Entertainment/MCA/Universal Home Video 80536	1986 19.95
14	15	301	ALICE IN WONDERLAND ◆ Walt Disney Home Video 36	1951 24.99
15	16	204	ROBIN HOOD ◆ Walt Disney Home Video 228	1973 29.95
16	20	45	DISNEY'S SING ALONG SONGS: UNDER THE SEA Walt Disney Home Video 908	1990 12.99
17	24	3	DISNEY CARTOON CLASSICS: FUN ON THE JOB Walt Disney Home Video 410	1992 12.99
18	18	113	THE LITTLE MERMAID Walt Disney Home Video 913	1989 26.99
19	14	97	ALL DOGS GO TO HEAVEN ◊ MGM/UA Home Video M301868	1989 24.98
20	17	145	BAMBI Walt Disney Home Video 942	1942 26.99
21	25	3	DISNEY CARTOON CLASSICS: GOOFY'S WORLD OF SPORTS Walt Disney Home Video 411	1992 12.99
22	23	3	DISNEY CARTOON CLASSICS: HAPPY SUMMER DAYS Walt Disney Home Video 413	1992 12.99
23	19	39	THE BRAVE LITTLE TOASTER Walt Disney Home Video 1117	1988 19.99
24	NEW ▶		DINOSAURS: VOLUME 5 Walt Disney Home Video	1992 12.99
25	NEW ▶		DINOSAURS: VOLUME 4 Walt Disney Home Video	1992 12.99

◆ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1992, Billboard/BPI Communications.

CONGRATULATIONS JOHN TAYLOR MAN OF THE YEAR

ACADEMY® ENTERTAINMENT

CHILD'S PLAY

(Continued from page 44)

gested retail price of \$9.95. The fourth gift pack is "Nighty Night" with a Bear E. Sleepy GE nightlight also included.

According to Jan Reese, president of CopperChase Productions, each tape, through original songs and dialog, aims for education as well as entertainment. For instance, "Brand New Day" has character Toothy Toucan helping kids brush their teeth; "Bathtub Blue" aims to make bath-time more fun with a host of critters named Capt. Clean, Miss Hygenia Bubblesuds, Lieut. Latherwell, and others.

Also, more lavish gift packs are available with the cassettes: "Growin Up Bath Time Kit," for instance, includes cassette, songbook, Bear E. Sleepy bath mitt and soap, bathtub stick-ups, height chart, and a keep-sake gift box.

Reese says a series of Bear E. Sleepy books on tape is in the works, along with a video series, "probably based on the first three audiotapes."

HOW TROLL: It was bound to happen—troll dolls, those '60s sensations that have made a '90s comeback—are now the subject of an audio-and-accessory product line. PPI Entertainment Group of Newark, N.J., has rolled out the Trollies (pronounced tro'-leez) Radio Show Sing-A-Long line, which includes cassettes, CDs, video, T-shirts, dinnerware, and character bags featuring "a new generation of trolls," according to PPI spokesperson Kerry Sweeney. Sweeney says Trollies are "the first and only trolls with complete characterizations, and their own personalized storyline."

The cassette and CD feature customized classic rock hits like "Old Time Rock'N'Troll" and original tunes like "Troll Radio On The Air," punctuated by Trollieland weather, traffic, news, and PSAs (like "Buckle Up For Safety"). Sweeney says a number of major record chains, including Dallas-based Sound Warehouse, West Sacramento, Calif.-

based Tower Records, Albany, N.Y.-based Trans World Music Corp., Minneapolis-based The Musicland Group, North Canton, Ohio-based Camelot Music, and Milford, Mass.-based LIVE Specialty Retail Group, are stocking Trollies.

DEJA VU ALL OVER AGAIN: Sixties folk icons Arlo Guthrie and Peter, Paul & Mary are readying children's projects for late summer and fall releases, respectively.

"Woody's Grow Big Songs," a new recording of 20 children's songs by Woody Guthrie, Arlo, and other Guthrie family members, is due Aug. 25 on Family Entertainment, the new kids' division of Warner Bros.

The Guthrie album began when a long-lost manuscript of children's songs, written and illustrated by Woody Guthrie (who would have turned 80 this year) and wife Marjorie, turned up on a shelf in the Sarah Lawrence College library. Arlo, his brother Joady, and Arlo's daughter

Nora, along with their own kids, went on to record the songs themselves, mixing their voices with Woody's original recordings. Songs include "Wake Up," "All Work Together," and "Jig Along Home." The Woody-illustrated songbook is being published by HarperCollins.

Meanwhile, Peter, Paul & Mary, whose only other children's title is the classic "Peter, Paul And Mommy" from 1969, will begin recording their album in the fall, which will be released on the main Warner Bros. imprint. The trio has not recorded for Warner Bros. since 1978 and the label has been rereleasing the trio's last three albums in anticipation of this new project, says label spokeswoman Alisse Kingsley.

KIDBITS: First Lady Barbara Bush has a limited-edition audio series, called "Read Me A Story," out from Western Publishing of Racine, Wis., publisher of Golden Books. Taken from the ABC Radio Program "Mrs. Bush's Story Time," the eight cassettes are \$3.99 each and include well-loved titles like "Curious George Rides A Bike" and "Corduroy."

Each tape comes with a booklet titled "Barbara Bush's Family Reading Tips," designed to enhance children's reading skills... "Imagine That!" is the debut kids' album by London-born Andy Belling. The composer/conductor/writer/producer/director's new disc, produced by Kids U.S.A. Audio, is available from Kid Rhino... Fans of the Constitution State should check out "Hats Off To Connecticut!" from the Guilford, Conn.-based American Melody label. It features the fourth-grade students of Melissa Jones Elementary School in Guilford with label head Phil Rosenthal on banjo, guitar, and mandolin.

Please address all correspondence, review copies, etc. to Moira McCormick, 1209 Sherwin #801, Chicago, Ill. 60626.

STORE MONITOR

(Continued from page 50)

land, Germany, Australia, Korea, Brazil, the Netherlands, Canada, Argentina, and the Philippines at the Dallas event.

Three of ICVA's directors are from overseas, "and we have just decided to have special-liaison representatives from wider regions, one from Europe and another from Asia," says Anderson.

ICVA international directors are Nigel Cooke, International Films, London; Esdras Giddy, Australian Religious Film Society, North Ryde, New South Wales; and Kurt Sprenger, Christian Media Corp., Frankfurt.

"We see a lot of interest in Christian product as the economic unification of Europe continues to progress," Anderson adds.

The stand-out theme in Dallas was how to present product successfully in the general market, says Eicher. "What we have learned is that we should package together and sell together. That way, we're every bit as inviting and sophisticated as any of the Hollywood type of operations." Eicher claims unity of effort can be seen in the catalog presentations and other direct sales channels, where several producers join forces in a combined marketing push.

Eicher's products have been distributed by Ingram/Commtron and Baker & Taylor Video for a number of years, as well as through direct sales entities.

"There are specialized channels, too," Eicher says. "We heard one panelist, Lonnie McNorrill, of the Baptist Sunday School Board, explain that there were 37,500 Baptist churches in the U.S. As churches become involved in video this represents an enormous extension in marketing."

According to Anderson, ICVA is embarking on a statistical analysis of the Christian video marketplace "because we really have no idea how large the business is until we look in a number of different directions."

Billboard.

FOR WEEK ENDING JULY 25, 1992

Top Special Interest Video Sales™

Compiled from a national sample of retail store sales reports.				Suggested List Price
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Program Supplier, Catalog Number	
RECREATIONAL SPORTS™				
★★ NO. 1 ★★				
1	3	3	NBA DREAM TEAM FoxVideo (CBS/Fox) 5616	14.98
2	1	37	MAGIC JOHNSON: ALWAYS SHOWTIME FoxVideo (CBS/Fox) 3189	19.98
3	2	37	LARRY BIRD: A BASKETBALL LEGEND FoxVideo (CBS/Fox) 3191	19.98
4	4	142	MICHAEL JORDAN: COME FLY WITH ME ♦ FoxVideo (CBS/Fox) 2173	19.98
5	12	60	SPORTS BLOOPER AWARDS ESPN Home Video 850314	9.95
6	NEW▶		WWF: BATTLE OF THE WWF SUPERSTARS Coliseum Video WF104	59.95
7	5	276	BOB MANN'S COMPLETE AUTOMATIC GOLF METHOD ♦ VidAmerica VA 39	19.98
8	15	11	ONE SHINING MOMENT FoxVideo (CBS/Fox) 5551	9.98
9	6	73	MICHAEL JORDAN'S PLAYGROUND FoxVideo (CBS/Fox) 2858	19.98
10	10	9	THE OFFICIAL 1992 NCAA CHAMPIONSHIP VIDEO FoxVideo (CBS/Fox) 5577	19.98
11	17	30	SUPER SLAMS OF THE NBA FoxVideo (CBS/Fox) 3244	14.98
12	9	30	MAGIC JOHNSON: PUT MAGIC IN YOUR GAME FoxVideo (CBS/Fox)	9.98
13	14	109	CHAMPIONS FOREVER ♦ J2 Communications J2-0047	19.95
14	RE-ENTRY		NBA SUPERSTARS FoxVideo (CBS/Fox) 2288	14.98
15	16	11	NBA SUPERSTARS 2 FoxVideo (CBS/Fox) 5558	16.98
16	8	21	NFC 1991 VIDEO YEARBOOK PolyGram Video M102833	19.98
17	13	9	TRIUMPH ON TOBACCO ROAD FoxVideo (CBS/Fox) 5552	19.98
18	11	27	BO KNOWS BO: THE BO JACKSON STORY FoxVideo (CBS/Fox) 3394	19.98
19	20	83	LEE TREVINO'S PRICELESS GOLF TIPS: VOL. 1 Paramount Home Video 12623	19.95
20	18	7	ATTACK: ANDRE AGASSI & NICK BOLLETTIERI SMV Enterprises SPV-49504	29.98
HEALTH AND FITNESS™				
★★ NO. 1 ★★				
1	1	29	CHERFITNESS: A NEW ATTITUDE FoxVideo (CBS/Fox) 2576	19.98
2	15	3	KATHY SMITH'S STEP WORKOUT FoxVideo (Media) MO32901	14.98
3	5	25	BUNS OF STEEL 3: BUNS AND MORE The Maier Group 131	9.95
4	6	65	BUNS OF STEEL WITH GREG SMITHEY The Maier Group	14.95
5	3	99	RICHARD SIMMONS: SWEATIN' TO THE OLDIES ♦ Warner Home Video 616	19.98
6	2	35	JANE FONDA'S LOWER BODY SOLUTION Warner Home Video 655	19.97
7	4	289	CALLANETICS ♦ MCA/Universal Home Video 80429	24.95
8	11	13	ABS OF STEEL The Maier Group	9.99
9	10	40	BUNS OF STEEL 2: STEP WORKOUT The Maier Group TMG116	9.99
10	7	184	KATHY SMITH'S FAT-BURNING WORKOUT ♦ FoxVideo (Media) FH1059	19.98
11	18	35	QUICK CALLANETICS-HIPS AND BEHIND ♦ MCA/Universal Home Video 81063	14.95
12	8	19	CORY EVERSON'S STEP N' TIME KVC Entertainment 60005	19.95
13	17	41	QUICK CALLANETICS-STOMACH ♦ MCA/Universal Home Video 81062	14.95
14	12	17	DENISE AUSTIN'S STEP WORKOUT Parade Video 81	19.98
15	RE-ENTRY		BEGINNING CALLANETICS ♦ MCA/Universal Home Video 80892	24.95
16	9	7	DANCE! WORKOUT WITH BARBIE Buena Vista Home Video 1361	19.99
17	RE-ENTRY		KATHY SMITH'S ULTIMATE VIDEO WORKOUT FoxVideo (Media) 8100	14.98
18	RE-ENTRY		KATHY SMITH'S PREGNANCY WORKOUT ♦ FoxVideo (Media) MO32223	19.98
19	14	13	ABS OF STEEL 2 The Maier Group	9.99
20	20	143	SUPER CALLANETICS ♦ MCA/Universal Home Video 80809	24.95

♦ ITA gold certification for sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, 25,000 units and \$1 million at suggested retail for nontheatrical titles. ♦ ITA platinum certification for sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, or 50,000 units or \$2 million at suggested retail for nontheatrical titles. © 1992 Billboard/BPI Communications.

THE HOLLYWOOD REPORTER™ TOP 10 WEEKLY MOVIE GROSSES					
THIS WEEK	PICTURE (STUDIO)	WEEKEND GROSS (\$)	NO. OF SCRNS PER SCRIN AVG (\$)	WKS IN REL	TOTAL GROSS TO DATE (\$)
1	A League of Their Own (Columbia)	11,660,303	2,060 5,660	1	38,918,368
2	Universal Soldier (TriStar)	10,057,084	1,916 5,249	—	10,057,084
3	Boomerang (Paramount)	9,282,016	2,145 4,327	1	36,429,287
4	Batman Returns (Warner Bros.)	7,722,838	2,644 2,921	3	137,482,546
5	Sister Act (Buena Vista)	6,233,487	1,984 3,142	6	89,206,560
6	Cool World (Paramount)	5,556,451	1,448 3,837	—	5,556,451
7	Prelude to a Kiss (20th Century Fox)	5,273,395	1,247 4,229	—	5,273,395
8	Unlawful Entry (20th Century Fox)	5,254,237	1,514 3,470	2	30,568,058
9	Housesitter (Universal)	3,279,195	1,660 1,975	4	42,843,505
10	Patriot Games (Paramount)	2,730,157	1,456 1,875	5	70,021,647



'Blitz' Is Bliss. PolyGram Music Publishing held a "Blitz" party June 25 to celebrate the recent signings of U2 and INXS. Other hot acts on the PolyGram publishing roster include the Beastie Boys, k.d. lang, and Body Count. Shown, from left, are Ernie-C of Body Count; Colin Cornish, CEO and president of PolyGram Music Publishing; PolyGram publishing signee Mario Van Peebles; Mary Grunert, A&R rep for MCA Records; and Mike Sandoval, VP of creative, PolyGram Music Publishing.



Joining His Peers. Peermusic recently signed 1991 Grammy-nominated writer/producer Greg Smith, who has worked with top artists including the B-52's, Hall & Oates, and Diana Ross. Shown, from left, are Amber Fayyaz, creative director/East Coast, Peermusic; Peter Jaegerman, attorney/business affairs, Peermusic; Ashmi Dang, creative coordinator/East Coast, Peermusic; Ralph Peer II, CEO/president, Peermusic; Smith; and Kathy Spanberger, VP, Peermusic.



Hale Hails Graham. Singer/songwriter Graham Parker, left, celebrates his signing to Capitol Records with label president Hale Milgrim. Parker's debut album for the label is due July 28.



Pride Of The Irish. Bud O'Shea, senior VP of catalog and video planning for Capitol/EMI Music, was recently presented with an Ellis Island Medal of Honor. The award was given to O'Shea by the National Ethnic Coalition of Organizations for his contributions "to our national identity while preserving the distinct values and heritage of [his] ancestors." Pictured with O'Shea, right, is Gen. Norman Schwarzkopf, who also received the award.



A 'Taste' Of Success. Morgan Creek Records has signed Auto & Cherokee to a long-term contract. The single "Taste" will spearhead the release this month of the duo's new album, "Naked Music." Pictured, from left, are manager Mark Shimmel, Kahane Management; Auto; Cherokee; and David Kerstenbaum and Jim Mazza, co-presidents of Morgan Creek Records.

Wynonna Welcomed. Wynonna Judd is joined by several top executives from the MCA Entertainment Group to celebrate her two recent solo performances at Los Angeles' Universal Amphitheater. Shown, from left, are Mike Curb, president, Curb Records; Zach Horowitz, executive VP, MCA Music Entertainment Group; Tony Brown, executive VP and head of A&R, MCA/Nashville; Judd; Al Teller, chairman, MCA Music Entertainment Group; and Bruce Hinton, president, MCA/Nashville.



A Sure Sign. Singer/songwriter Jenni Muldaur has signed an exclusive worldwide publishing deal with Warner Chappell Music/Reata. Shown, from left, are Kenny McPherson, VP, creative, Warner Chappell; Muldaur; Kathleen Carey, president, Reata; and Charlie Feldman, VP of writer/publisher relations, BMI.



Star-Studded Anthem. The annual Rock 'N Charity Celebration marked its 10th year in Los Angeles last month with a week of events that raised \$375,000 for the T.J. Martell Foundation for Leukemia, Cancer, and AIDS Research. Among the many celebrities taking part was Little Richard, who led a singing of the national anthem prior to a celebrity softball game. Singing along are Warrant vocalist Jani Lane and Lane's wife, model Bobbi Brown.

Pro Audio

Battery Charges Ahead With Upgrade Will Benefit N'ville, Chicago, N.Y. Facilities

■ BY SUSAN NUNZIATA

NEW YORK—A national expansion is under way at Battery Studios, with facilities opening in Nashville and Chicago and a recently completed upgrade of its West 25th Street headquarters here.

The Nashville studio, housed in what was formerly The Glaser Studio, will open at the end of July. The Chicago operation, geared toward music recording in that predominantly jingle-oriented market, is scheduled to be up and running in early August, according to Battery studio manager Chris Rich, who oversees the operation of the three U.S. locations.

A custom 44-input Neve 8068 console, originally designed in the '70s for the late Media Sound and installed at Battery three years ago, has been relocated to the Nashville operation. The two-room Chicago studio will feature a Solid State Logic E Series console with G Series computer and a separate 24-track MIDI room.

In New York, the company replaced the Nashville-destined Neve with a 64-input SSL G Series with E and G EQ. The console, installed in early June, is identical to the one housed in Studio A. Studio C features an array of MIDI gear and a DDA AMR-24 board. A small edit/production room features Digi-design's Soundtools hard disc and Akai's DD1000 magneto optical disc editing systems, as well as Sony 1630s.

The facility has recently hosted projects for Angela Boffill, Enuff Z'Nuff, Billy Ocean, Buddy Guy, and Danni Minogue. Ocean, Boffill, Guy, and Minogue were among the projects that used the new board, along with Noel, High Five, Gerardo, and Vanessa Bell Armstrong. Other artists that have worked at the facility include Bette Midler and Mariah Carey.

Battery is owned by the London-based Zomba Enterprises, which also owns Battery Studios U.K. and Zomba Management. The New York facility, featuring acoustic design by

Russ Berger, opened approximately three years ago.

The studio operates in the same New York location as two other Zomba-owned firms, the BMG-distributed Jive Records and Dreamhire, an equipment rental company. While the three firms support one another, they each operate independently, according to Rich, who notes that approximately 30% of Battery's work is for Jive Records clients. Dreamhire, which also has offices in Nashville, services the studio's equipment rental needs. Battery makes up about 10% of Dreamhire's overall rental business.

However, Rich notes that much of Battery's strength comes from its parent company's diversified businesses.

"Just the fact that Zomba is involved in managing all kinds of talent, and that the studios have gotten into managing engineering talents, has been beneficial," says Rich. "The studio business is really tough if you're a stand-alone operation." Battery currently manages engineers Nigel Green and Chris Trevitt in the U.S.

With its new facilities, to which Berger lent his acoustical consultation, Battery is hoping to fill special niches, according to Rich. "The record business in Chicago is like a foster child of the music scene," he says. "Most studios in Chicago are geared toward ad work. This will definitely be an opportunity for music clients."

In Nashville, Rich sees a market for the vintage Neve and notes that business there is just "taking off. It seems like a lot of studios are calling other studios to try and place projects they can't take."

Rich notes the satellite studios will also feature the wide range of outboard gear that is standard at Battery's New York operation.

All of the Battery facilities operate under basically the same philosophy, says Rich. "We're not so much geared to equipment as we are to personnel. We have a significant group of staff engineers. It's important for a studio to develop a personnel factor that goes beyond the equipment."

Rich says he is interested in fostering talent, and promotes only from within from a pool of interns the facility generally hires from the Boston-based Berklee School of Music.

Four engineers and four staff assistants are employed at the New York facility, while the three-person Nashville operation is headed by chief engineer Lee Groitzsch. Battery in Chicago employs chief engineer Steven George and engineer Martin Stebbing.

Rich joined Battery three years ago and oversaw the nearly 18 months of planning and construction that went into the operation. Prior to joining Battery, he worked at Sound-track in New York.



Monday At Axis. Happy Mondays completed final mixes for their Elektra release at Axis Recording Studios in New York. The album, due out in September, was produced by Tom Tom Club's Chris Frantz and Tina Weymouth. Seated, from left, are Frantz and band member Paul Ryder. Standing, from left, are Factory Records chairman Anthony Wilson; Mondays' Shaun Ryder; Elektra senior A&R VP Howard Thompson; Weymouth; and Gorgeous Management's Nathan McGough.

AUDIO TRACK

NEW YORK

EAST HILL RECORDING had MCA act **Trixter** in tracking guitars and vocals for its new release. **Jimbo Baton** produced and engineered. **UE** assisted. **Marcus Miller** was in working on vocals and programming for his upcoming self-produced release. **Brian Sperber** engineered. **Carole Davis** was in tracking vocals for her new Atlantic release. **David Frank** produced, **Dave Dachinger** engineered, and **Jonathon Davidson** assisted.

Power Play had EPMD in completing its album for RAL/CBS titled "Business Nothing Personal." **Ivan Doc Rodriguez** engineered and mixed the project, with **Rod Curbello** and **Chris Irish** assisting. Engineer/producer **Anton Pukshansky's** new group, **Sample This**, worked on its debut album for Elektra. Pukshansky engineered, with **Curtis Watts** and **Enzo Penizzotto** assisting.

Patti Austin, Jon Lucien, and the **Rev. Al Green** participated in Miller Genuine Draft's "Genuine Soul: The Legacy Of Black Music," an album showcasing the history of African-American music to benefit the Thurgood Marshall Scholarship Fund. The project was recorded at **Clinton Recording**. **MC Lyte** and **D-Nice** are featured on a rap duet, "Legacy," and other numbers include "Shine Sun," "Peace Flags," and **Errol Garner's** "Misty." **Ed Rak** recorded and mixed with producer **Deborah McDuffie**. Studio drummer **Chris Parker** was in completing three self-produced songs for his upcoming solo album. **Rak** recorded and mixed the modern jazz/rock project. The band includes **Mark Egan** on bass, **Arturo O'Farrill** on piano, **Jay Azzolina** on guitar, and **Michael Brecker** on tenor sax.

The **Mix Place**, a postproduction house, installed two **Solid State Logic ScreenSound** digital audio-for-video editing/mixing systems. Other equipment at the facility includes **Otari 24-track** and two-track machines, **Lynx SMPTE** timecode modules, and **Sony** timecode DAT machines.

LOS ANGELES

ENGINEER ROB CHIARELLI and producer **Chuckii Booker** were in **Aire L.A.** completing a remix of "Free Your Mind" by Atlantic act **En Vogue**. **Anthony Jeffries** assisted.

Engineer **John Modell** mastered the new **Cecilio & Kapono** album at **Oceanview Digital Mastering**. The project, titled "Summerlast," was produced by **Allen Malmuth**.

Larrabee had producers **L.A. Reid** and **Babyface** in mixing **Bobby Brown's** new album. **Dave Way** and **Barnie Perkins** engineered. Engineer **Alan Meyerson** mixed tracks on **Capitol** act **Wild Pair**. **Oliver Leiber** produced. **Prince** mixed his new album for **Warner Bros.** with **Keith Cohen** at the board. **Bruce Swedien** was in mixing **Michael Jackson's** 12-inch single of "Jam" with **Tom Russo** assisting. **Eddie Murphy** mixed his new album, "Love Is Alright," with **Carmen Rizzo** at the board.

Group Four Studios had **Michael Feinstein** in with producer **Brooks Arthur** to record the follow-up to his 1989 album, "Isn't It Romantic." The new collection features 13 songs and used the talent of nine arrangers: **Billy Byers, Ralph Burns, Johnny Mandel, Jeremy Lubbock, Eddie Karan, Don Sebesky, Jimmy Webb, Artie Butler,** and **Larry Blank**.

NASHVILLE

AMY GRANT WAS IN **Woodland Digital** working on vocal overdubs for **Eddie Murphy's** album with producer **David Allen Jones**. **Andre Jackson** engineered. **George Jones** was in **Studio A** overdubbing vocals for his new MCA release. **Emory Gordy** produced, with **Russ Martin** at the board. **Maura O'Connell** mixed a project for **Warner Bros.** in **Studio B**. **Jerry Douglas** produced, with **Jim Ball** at the board.

The **Music Mill** had producers **Harold Shedd** and **Nelson Larkin** in working on tracks for **Toby Keith's** Mercury debut. **Jim Cotton, Joe Scaife,** and **Grahame Smith** engi-

neered. **Paul Worley** and **Ed Seay** produced overdubs on **Arista's Pam Tillis**. **Clark Schleicher** and **Greg Parker** engineered.

OTHER CITIES

THE PLANT, Sausalito, Calif., had **Santana** in mixing a concert recorded in Tijuana for **Westwood One**. **Carlos Santana** produced and **Jim Gaines** engineered. **Neil King** assisted. **Capitol** act **Exodus** was in mixing tracks for its new set. **Mark Senesac** engineered, assisted by **Manny LaCarrubba**. Producer **Walter Afanasieff** and his crew worked on the new **Michael Bolton** album for **Sony/Columbia**. **Dana Jon Chappelle** engineered, assisted by **Mark Hensley** and **LaCarrubba**.

At **Muscle Shoals Sound**, **Muscle Shoals, Ala.**, **John Hiatt** cut tracks for a new A&M release with producer **Bill Halverson**. Two **Waldoxy Records** acts, the **Beat Daddy's** and **Lucid Dream**, were in completing final mixes with producers **Tommy Couch Jr., Paul "Heavy" Lee,** and **David Sebree**. **Pete Greene** was at the controls.

Kotoja was in **Studio A** at **Music Annex, Fremont, Calif.**, recording its new release for **Mesa/Blue Moon Recordings**. The world-beat group is led by Nigerian bassist/vocalist **Ken Okulolo** and delivers a fusion of African, Caribbean, and American music.

Nils Lofgren recorded guitar and vocal tracks, and mixed his latest album at **Omega Recording, Rockville, Md.** **Eric Ambel** produced, with **Ron Freedland** and **Billy Brady** at the board. **Egypt** put down album tracks and mixed in the 32-track digital **Studio A**. **Chuck Lamb** engineered. Jazz sessions included guitarists **Charlie Byrd** and **Carlos Barbosa-Lima** in recording a guitar sextet in **Studio B** for **Concord Records**. Studio owner **Bob Yesbek** engineered.

Material for Audio Track should be sent to Debbie Holley, Billboard, Fifth Floor, 49 Music Square W., Nashville, Tenn. 37203.

Synclavier Owners Unite NED Crisis Spurs Re-Formation

NEW YORK—The Synclavier Owners' Consortium, based jointly here and in Los Angeles, has been reformed in the wake of New England Digital's financial crisis.

According to a former employee of New England Digital, who asked to remain anonymous, the Bay Bank of Boston foreclosed June 16 on an outstanding loan held by the Lebanon, New Hampshire-based creator of the Synclavier and Post Pro direct-to-disc systems. The assets of the company were seized and operation ceased, according to sources.

Although rumors about the fate of the company abound, none could be

confirmed by press time.

Executives of **Granite Partners**, the financial management company that has been overseeing NED's operations since last spring, did not return repeated phone calls by press time. **Sue Martenson**, a Bay Bank spokeswoman, declined comment.

In the uncertainty about the fate of the manufacturer, approximately 200 users in New York and Los Angeles have joined together with the aim of providing ongoing service and support for the current user base, according to **David Klein**, of **RMI Studios, Brooklyn, N.Y.** The

(Continued on page 56)

Unforgettable

Engineers

David Rietzas

Al Schmitt

Armin Steiner

Woody Woodruff

Producers

Andre Fischer

David Foster

Tommy LiPuma

Artist

Natalie Cole

Studios

Capitol Studios

Conway

Group IV

Hit Factory

Hollywood Sound

Recorders

Johnny Yuma

Lighthouse

Ocean Way Recording

Pacifique

Schnee Studios

Tracks

Twentieth Century Fox

Scoring Stage

Westlake Audio

Dangerous

Engineers

Matt Forger

Jean-Marie Horvat

Teddy Riley

Thom Russo

Bruce Swedien

David Way

Producers

Michael Jackson

Teddy Riley

Bruce Swedien

Artist

Michael Jackson

Studios

Larrabee Studios

Ocean Way Recording

Record One Studios

Record Plant

Smoketree

Westlake Audio

Luck of the Draw

Engineer

Ed Cherney

Producers

Bonnie Raitt

Don Was

Artist

Bonnie Raitt

Studios

Capitol Studios

Conway Studios

Ocean Way Recording

Magic and Loss

Engineers

Roger Moutenot

Mike Rathke

Lou Reed

Producers

Mike Rathke

Lou Reed

Artist

Lou Reed

Studios

Electric Lady

The Magic Shop

High Lonesome

Engineers

Joseph Bogan

Tom Knox

Kyle Lehning

Producer

Kyle Lehning

Artist

Randy Travis

Studios

Groundstar Lab

Nightingale

Recording Arts

Soundshop

Emotions

Engineers

Dana Jon Chappelle

George Morel

Producers

Walter Afanasieff

Mariah Carey

Robert Clivilles

David Cole

Artist

Mariah Carey

Studios

The Plant Recording Studio

Prime Cuts Studios

Right Track Recording

Skyline Studios

Skywalker Sound North



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STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING JULY 18, 1992)

CATEGORY	ADULT CONT.	R&B	COUNTRY	HOT 100	MODERN ROCK
TITLE Artist/ Producer (Label)	I'LL BE THERE Mariah Carey/ W.Afanasiyeff M.Carey (Columbia)	THE BEST THINGS IN LIFE ARE FREE Luther Vandross & Janet Jackson/ J.Jam,T.Lewis (Perspective/ A&M)	I SAW THE LIGHT Wynonna/ T.Brown (Curb)	BABY GOT BACK Sir Mix-A-Lot/ Sir Mix-A-Lot (Def American)	GOOD STUFF The B-52's/ D.Was (Reprise)
RECORDING STUDIO(S) Engineer(s)	KAUFMAN ASTORIA STUDIOS (New York) Dave Hewitt	FLYTE TYME/ AIRE L.A. (Edina,MN/L.A.) Steve Hodge/ Dave Rideau	SOUNDSTAGE (Nashville) Chuck Ainley	MIX-A-LOT (Seattle,WA) Sir Mix-A-Lot	BEARSVILLE (Bearsville,NY) Tom Durack Ed Cherney
RECORDING CONSOLE(S)	API	Harrison MR2/ SSL 4000 G Series	SSL 4000 E Series G Computer	Peavy Production	Neve 8088
MULTITRACK RECORDER(S) (Noise Reduction)	Sony 3348	Otari MTR-100/ Studer A-800	Mitsubishi X-850	Akai Adam	Studer A-800
STUDIO MONITOR(S)	KRK	Westlake/ Augsberger	Hidley/Kinoshita	JBL,TOC	Tannoy SGM10B
MASTER TAPE	Ampex 467	BASF 469	Ampex 467	Ampex	3m 996
MIXDOWN STUDIO(S) Engineer(s)	RIGHT TRACK (New York) Dana Jon Chappelle	FLYTE TYME (Edina,MN) Steve Hodge	MASTERFONICS (Nashville) Chuck Ainley	MIX-A-LOT (Seattle,WA) Sir Mix-A-Lot	RIGHT TRACK (New York) Tom Durack
CONSOLE(S)	SSL 4000 G Series	Harrison 10	SSL 4000 E Series G Computer	Peavy Production G Computer	SSL 4000 G Series
MULTITRACK/ 2-TRACK RECORDER(S) (Noise Reduction)	Sony 3348	Otari MTR-100	Otari DTR-900 II	Otari Soundtools Program	Studer A-800/ Sony 3348 (dolby SR)
STUDIO MONITOR(S)	Yamaha NS10	Westlake/Yamaha NS10	Kinoshita/Hidley	JBL,TOC	Genelec
MASTER TAPE	Ampex 467	BASF 469	Ampex 467	DAT	3M 996
MASTERING (ALBUM) Engineer	MASTERDISK Bob Ludwig	BERNIE GRUNDMAN Brian Gardner	GEORGETOWN MASTERS Chuck Ainley Denny Purcell	MASTERDISK Howie Weinberg	MASTERDISK Bob Ludwig
PRIMARY CD REPLICATOR (ALBUM)	Sony Manufacturing	DADC	MCA Manufacturing	WEA Manufacturing	WEA Manufacturing
PRIMARY TAPE DUPLICATOR (ALBUM)	Sony Manufacturing	Sonopress	MCA Manufacturing	WEA Manufacturing	WEA Manufacturing

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NEW PRODUCTS AND SERVICES

REED TAKES MEYER: Lou Reed took Meyer Sound's DS-2 loudspeaker on his world tour. The speaker is a midbass, high-powered, horn-loaded system introduced at last year's Audio Engineering Society Convention in October. The touring system, which also uses the San Francisco-based Meyer's MSL-3, 650-R2 subwoofers, and UM monitors, is being supplied by See Factor, New York. Bill Fertig is house sound engineer on the tour.

MULTISTYLE PACKAGER: Electronic Media International (E-Media), the North American agent for Gima s.p.a. of Bologna, Italy, is marketing a multistyle CD packaging machine designed to package standard jewel boxes, the Brilliant double CD box, the double slimpack box, and the slimline two-piece CD box. The unit is based on Gima's Mod 800 machine and designed to package 65 pieces per minute. E-Media is based in Kennebunkport, Maine.

SEALS OF APPROVAL: Country music star Dan Seals is on the road with Crown CM-310 differoid microphones for lead and backup vocals. Crown, based in Elkhart, Ind., recently celebrated the 25th anniversary of its DC-300 amplifier, one of the first high-power solid-state power amps to be introduced.

MARSHALL AT MTV: Marshall Amplification supplied a JCM900 Series 4102 100-watt combo amplifier for use by MTV's "Hangin' With MTV" afternoon variety show. The amp will be used by the house band and by musical guest performers. The show features three live hours of videos, guests, entertainment news, and other features.

DIGIDESIGN UPDATE: Digidesign introduced its Audiomedia II Macintosh II-based stereo, direct-to-disc, CD-quality recording/playback system. The second-generation system adds digital input and output for compatibility with consumer DAT decks, and includes the company's Sound Designer II audio editing software, which is also behind its Sound Tools system. The suggested list price of the system is \$1,295, and it will be supported by a variety of third-party software, according to the Menlo Park, Calif.-based firm.

FENDER ADDITIONS: Fender Musical Instruments, Corona, Calif., added the 2000 Series mixing console to its Sunn pro line. Eight- and 12-channel versions will be available, designed to offer total system requirements in one portable unit. The boards have separate main and monitor power amps, and individual input channels feature high-impedance phone jack and balanced low-impedance microphone inputs. The master section includes individual peak reading LED VU meters for main and monitor, nine-band graphic EQ for main and monitor, tape in/out jacks with level controls, and built-in spring reverb. Suggested retail prices are \$1,150 for the eight-channel and \$1,600 for the 12-channel.

HEAVY LOAD: National Audio, Springfield, Mo., a manufacturer of professional-quality blank audiocassettes, has added its 10th CD 9000 automatic cassette loader from Concept Design. The purchase is part of an expansion that began in 1989.

SYMETRIX INXS: A Symetrix 425 dual compressor/limiter/expander was supplied by Todd Foster of Memphis Audio to Bernie Bernil, head monitor mixer for INXS, for use in his monitor mixes. Bernil, who also handles monitors for Paul McCartney with touring sound company Showco, is now on tour with Spinal Tap. Symetrix, based in Seattle, is expanding its manufacturing plant as part of its integration of several digital audio products into its line.

SIEMENS INSTALLS: A number of facilities have installed Neve consoles recently, including Electric Melody Studios, Santa Monica, Calif., which took delivery of a new Neve V60 with Flying Faders. Remote Recording Services, Doylestown, Pa., installed a new VR48 in David Hewitt's "Silver Truck" remote. The Hit Factory, New York, is slated to receive a VRP72 board this month, while Studio D, Sausalito, Calif., is slated to install the first Flying Faders Junior system on its Trident TSM board. Capitol Records in Hollywood has purchased a VR72 with Flying Faders, and San Antonio Shoe in Boerne, Texas, has purchased a VR60. Neve is a subsidiary of Siemens Audio Inc., Bethel, Conn.

SYNCLAVIER OWNERS' GROUP RE-FORMS

(Continued from page 54)

group has chosen a four-member Eastern action committee chaired by Mike Thorne of the Stereo Society and consisting of David Behuniak of Magno Sound, Valerie Ghent of Ashford & Simpson, in New York, and Klein. In Los Angeles, Bruce Nazarian, owner of Gnome Sound, and independent consultant Martin Royer are organizing the West Coast consortium members.

The group is in negotiations with various parties involved in the NED situation, according to Klein, but de-

tails on the consortium's plans had not been finalized by press time. Klein expects further information next week.

The consortium originally met for several months in late 1989 and early 1990 to discuss product development, service, and techniques for NED gear. The decision to re-form was made following a July 8 users' meeting in New York, as word of the company's problems spread throughout the industry.

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B E A S T I E B O Y S
B A B Y F A C E /
T O N I B R A X T O N
R A N D Y
C R A W F O R D
C E C E
P E N I S T O N
M O N I E L O V E
U G L Y K I D J O E
B O Y Z I I M E N
Q U E E N

AUDIO/VIDEO CASSETTE DUPLICATION

A BILLBOARD SPOTLIGHT

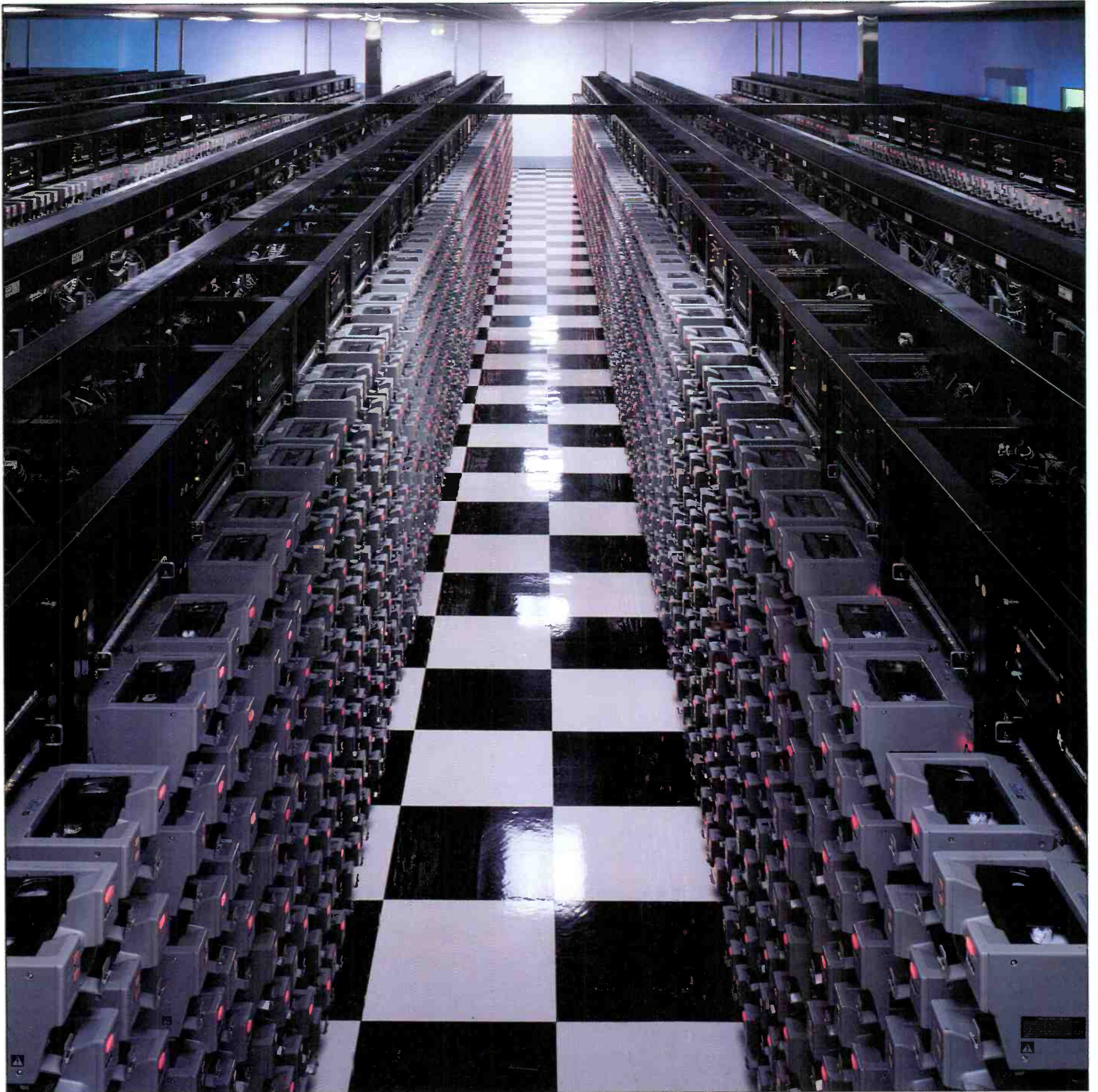
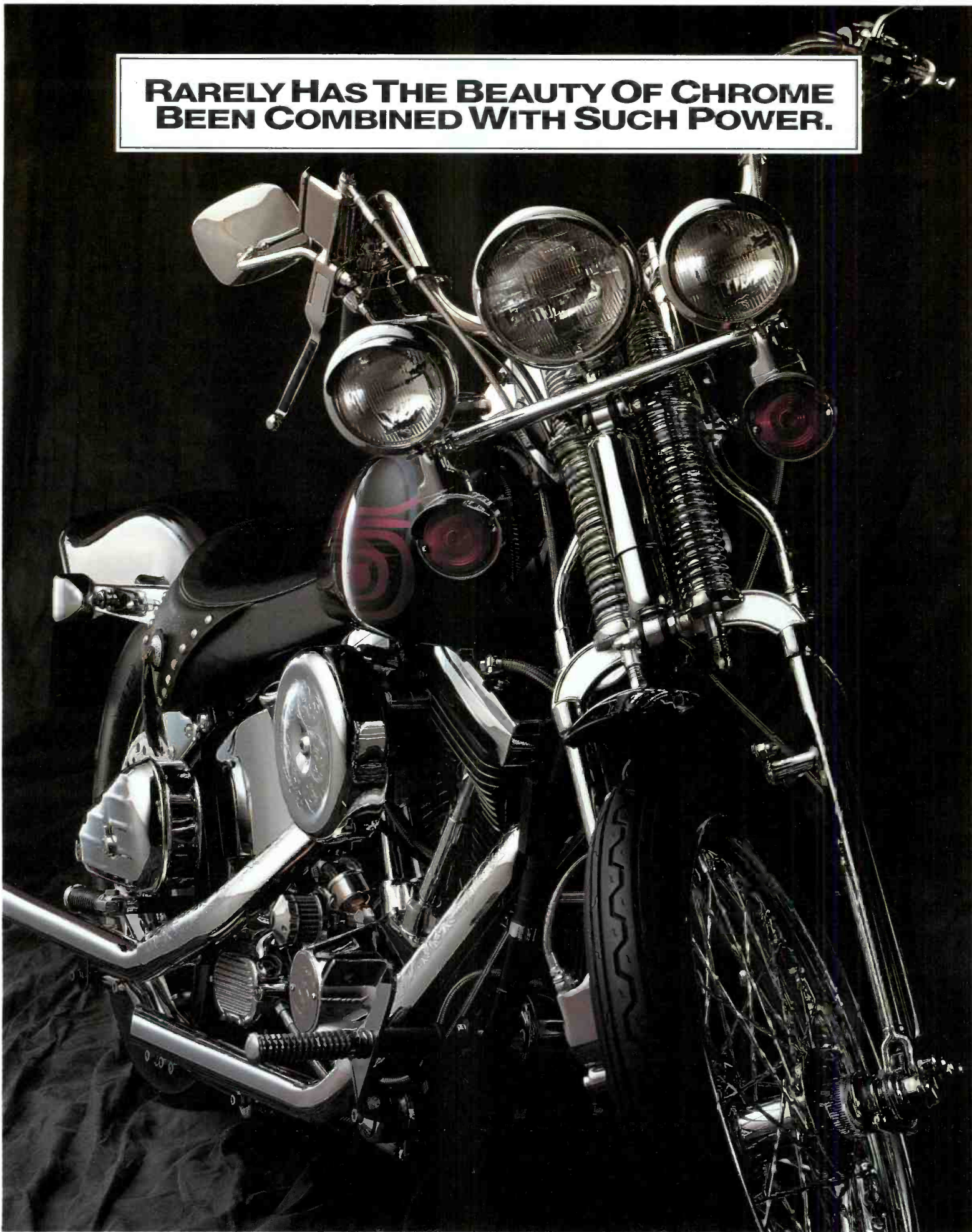


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DCC: the Adventure Begins

FOUR U.S. PILOT DUPLICATION PLANTS BRACE
FOR THE FIRST WAVE OF DCC ORDERS

By Susan Nunziata

Interest in the new digital compact cassette format is continuing to grow, as the first pilot duplication facilities in the U.S. await further delivery of equipment. Capitol/EMI, WEA Manufacturing, Cinram, and Sonopress received their DCC equipment in late June and early July, according to Koos Middeljans, manager of mastering and duplication with Philips in Eindhoven, The Netherlands.

Middeljans says that Sonopress in Germany has had the equipment installed, while EMI's London studio was awaiting mastering and text-editing equipment at press time. The installation at JVC in Japan was to be underway in early July, according to Middeljans.

"Currently, the DCC project, as far as our facility, is pretty much complete," Peter Boyce, manager of quality assurance with Capitol/EMI, told Billboard in late June. "We've got winders in, we've got loading equipment. We expect this week to get down-loaders, duplicating, and quality-checking equipment. We're on-schedule. I'd imagine the next 30 days will indicate what some of the bugs are."

Capitol/EMI is slated to begin production in September and will ramp up for an annual capacity of 2.2 million units. Cinram is preparing a capacity of 2.5 million units per year, and Sonopress is preparing an annual capacity of 900,000 units. According to Cinram president Isidore Philosophie, interest from clients is extremely high. The Toronto-based company is setting up a DCC operation in its Richmond, Ind., facility, where several consumer DCC players had been delivered in late June for demonstration purposes.

"Customers are being contacted and we're working with them," Philosophie declares. "There is quite a bit of interest." He adds that Cinram is training "an army of people" in DCC duplication and expects to be up and running by September.

Cinram also manufactures plastics and is on schedule with plans to ramp up capacity to supply 5 million DCC shells and 5 million plastic cases. "Some accounts have called us to supply them," says Philosophie. "We have a lot of capacity on the plastic end."



Tapematic 2002 CL-S DCC loader all set up for DCC operation

It is unclear how extensive initial DCC orders will be. Between 300 and 500 titles are reportedly going to be available at the September launch of the format, but most duplicators are uncertain about how many units will be ordered. "We will see a rush of new releases, even old titles will be 'new,' and we'll see anywhere from 500 to 2,000 units per title, and then no activity," predicts Deiter Baier, sales manager at Sonopress.

"Initially we'll be filling the pipeline, because no players will be available until the end of September. We'll be manufacturing hundreds of titles, all new releases, without any re-orders on titles, because nobody will buy it. We think there'll be initially a quick peak, then it will drop off, once we've filled the pipeline. In the long term, even if DCC is successful, it took three years before CD sold over 20 million units."

At press time, Baier was expecting delivery of equipment in mid-July. "We have a room set up, with the direct imprinter, the components, the D-0s, and the cases," he says.

WEA Manufacturing is taking a close look at the DCC process, according to Joe Vayda, senior VP, research and development. "We've had some of our people involved in the training sessions offered by Philips," he told Billboard in late June. "We have placed an order for an initial DCC setup. We have a room that's clean-room quality in which we'll install the initial equipment for test and evaluation purposes. It depends on the results of the test and evaluation phase how soon that [equipment] will be used for manufacturing."

This is a change from WEA's previous statements at ITA, where the company's audio engineer Camen Trubia noted that the company had received its first order for 25 DCC titles at 3,000-5,000 units apiece. At that time, WEA was expecting gear by June 26 and planned to be manufacturing by summer with a capacity of 1,500 units per day.

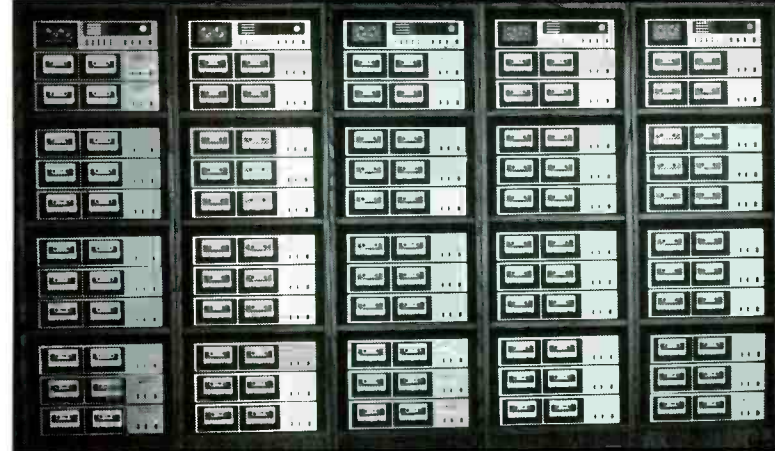
The costs involved in setting up a DCC facility are estimated at approximately \$2 million. Most of the major manufacturers of duplication equipment will also be supplying DCC gear, including Concept Design, Duplitratics, Gauss/Electrosound, Lyrec, Otari, and Tapematic (Billboard, May 30). Tape suppliers include BASF, TDK, Matsushita, and Memorex, and shell suppliers include Cin-

(Continued on page TD-4)

Philips DCC mastering system with Lyrec DCC duping slave



A bank of audio duplicators at Kaba Research & Development



New Wine In Old Cassettes

COBALT, DOLBY S AND NEW
MASTERING STANDARDS KEEP
ANALOG ADVANCING

By Debbie Galante Block

For the last two years, the flood of press attention on new digital formats has submerged other important audio duplication advances. Three of the most prominent are new tape formulations such as cobalt, the rise of Dolby S-Type noise reduction, and the move to establish more specific guidelines for cassette masters. All three promise to keep the analog cassette format competitive in the face of new digital challenges.

In a move that surprised many dupers, BASF Corp. of Bedford, Ma., announced that beginning in August it will begin phasing out its chrome tape and will offer only its chrome cobalt hybrid brand, Chrome Plus. Several duplicators are sampling Chrome Plus right now and say they are happy with what they see so far. Sonopress Inc., Weaverville, N.C., was one of the first duplicators involved in testing, and according to Charlie Johnson, manager of quality assurance, "Chrome Plus is great stuff. It has the high-end performance of chrome, and improves distortion output while keeping

previously had them available. "Our products already cover a vast range of performance characteristics," says Joe Kempler, technical director for Sunkyoung Magnetic America Inc., Long Beach, CA. "At this point it is not necessary for us to produce a Chrome Plus-type tape."

Steve Smith, marketing manager for Ampex Recording Media, Redwood, CA., is also cautious: "I think the jury is still out on Chrome Plus. Since we're a smaller supplier, a new technology has to be proven by a large company before we get in."

Despite all the attention chrome and cobalt tapes receive, "premium ferric tapes are still the iron horse of the business," declares Mike Ingalls, Sunkyoung's vice president of sales and pro audio. BASF's Director of Sales Terry O'Kelly and Ampex's Smith agree. Says Sonopress' Johnson, "About 28 to 30 percent of our business is chrome, but about 50 percent is in premium ferrics. I don't see this changing."

Cobalt tape is only about two to

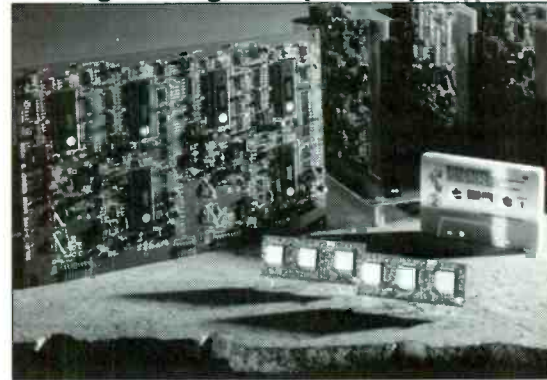
three percent of business, says Ingalls. Johnson doesn't expect that percentage to change "unless mid-line cobalt prices break." Brian Wilson, vice president of sales and marketing at Music Annex Duplication, Fremont, Calif., says, "We just got some samples of Chrome Plus, and we feel it's superior tape for the same price."

So far none of the other tape manufacturers interviewed have plans to develop a hybrid tape similar to Chrome Plus, but most are introducing cobalt-ferric formulations, or

three percent of business, says Ingalls. Johnson doesn't expect that percentage to change "unless mid-line cobalt prices break." Brian Wilson, vice president of sales and marketing at Music Annex Duplication, Fremont, Calif., says, "We just got some samples of Chrome Plus, and we feel it's superior tape for the same price."

(Continued on page TD-7)

Encoding/decoding circuitry for Dolby S-Type NR



Dupers Confront Environmental Issues

By Debbie Galante Block

Contrary to popular belief, cassette duplicators say, tape manufacturing does not harm the environment. Since their processes are relatively clean, manufacturers say, they aren't subject to any specific clean air or clean water disposal rules. "We've had no recent problems in terms of water disposal and clean air," says Tim Mallard, vice president of sales and marketing for American Multimedia Inc. of Burlington N.C. "We went through all those problems years ago when we used more toxic inks, for example."

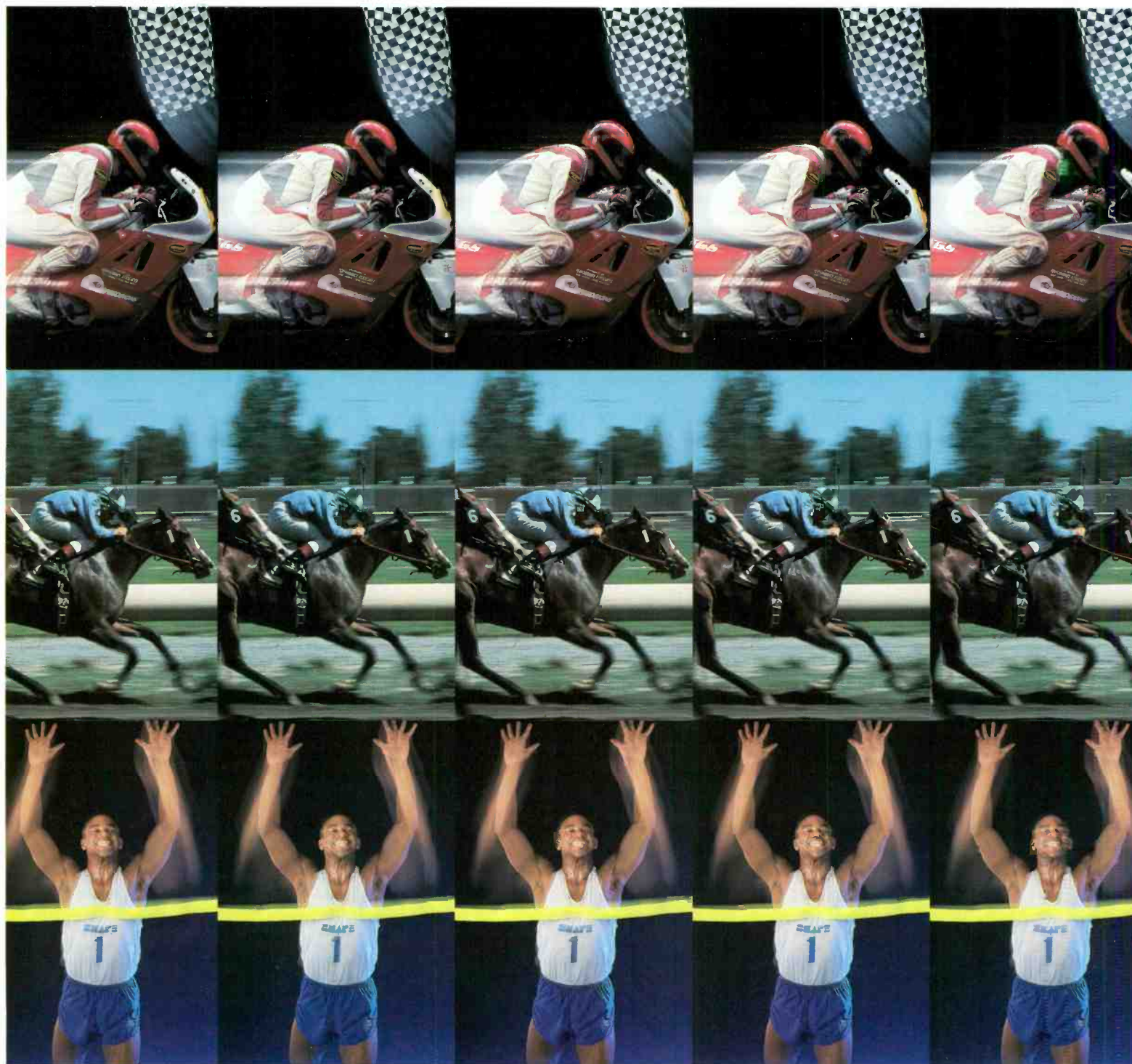
Solvents are seldom used anymore, so according to Dave Rubenstein, vice president of Custom Cassette Duplication in Englewood, Calif., those kinds of wastes are put into a barrel and carted away for proper disposal

about once a month. As for inks, many duplicators said print vendors now use soy-based inks and water-based varnishes.

With all of the solid-waste controversy facing the compact disc industry, it would seem that logical the cassette industry would be under the same environmental gun. But most duplicators say their only obligations are to abide by city and town recycling laws. Some manufacturers, though, such as Sonopress Inc., Weaverville, N.C., have taken the initiative on managing waste. "After Jan. 1, 1992 we began recycling as much as possible at our facility," says Tom Stevens, Sonopress' materials manager. "Very little waste goes to the landfill, and that includes all paper and plastics. In fact, in the near future we expect to have reusable packaging."

Sonopress' recycling program has reduced garbage brought to the landfill from 198 tons in January through April, 1991 to 72 tons in the same period in 1992, according to Stevens. As plastics recycling programs become more prevalent throughout the country, more attention is being given to the fact that much of what is recycled can not be recycled back into its original product. This means new markets must be found, which is not always easy. According to Stevens, though, this is not a problem with corrugation, which can be recycled into corrugation again. Stevens adds that "we grind up broken Norelco boxes, for example, and are able to make Norelco boxes from 25 percent regrinded polystyrene and 27 percent virgin product. Regrind is used for the black

(Continued on page TD-12)



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DCC DUPLICATION

(Continued from page TD-3)

ram and Lenco.

This fall Gauss/Electrosound is planning to introduce a solid-state master system called Max, which will be switchable from analog to DCC duplication. Tapematic loaders have been available since spring and the company is planning to introduce a DCC slave in September and a digital master system in spring, 1993.

Concept Design is working on developing a DCC version of its DAAD R² digital bin master. Duplitratics is developing a DCC version of its DHS-2 digital master system slated for availability in late summer. Otari is developing a Thermal Magnetic Duplication system for DCC that would operate on the same principles as its high-speed TMD video duplicator, although the company has not yet set plans for its introduction. The company is also planning to introduce DCC retrofit kits for King tape loaders.

Lyrec DCC slaves were introduced in late June and are available in the U.S. through Media Technologies, Ltd., Bohemia, N.Y. In May, Media Technologies was appointed technical support group for DCC to provide consultation, training, and service.

"There will be a learning-curve process," admits Cinram's Isidore Philosophe about the duplicating challenges posed by DCC, "but I think we'll be in good shape," he says. "It's really a new technology. If people think it has similarities to cassette, they'll be surprised. Apart from the dimensions of components, the product has its own peculiarities, mechanically and electrically. The electrical performance is totally different. One is an analog technology and one is digital." ■

The Experts Speak: Dupers & Labels on New Digital Formats

By Moira McCormick

Phillips' Digital Compact Cassette and Sony's mini disc, like most new technologies, have their share of supporters and detractors among industry experts. Billboard recently asked a number of manufacturing executives and major-label duplication specialists what they thought about both new formats.

Of those surveyed, record company execs were more likely to voice positive opinions of DCC and MD, while manufacturers had more mixed reactions to DCC. As for MD, many execs felt they had not heard the format in controlled surroundings or on proper software and so refrained from making any final judgements on sound quality.

(Continued on next page)

Concept Design's DAAD R²





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Insidor Philoppe, president, Cinram: Cinram is investing in DCC. Even though a lot of ears cannot hear the difference between analog audio tapes and DCC, and even though people are very happy with analog tapes and tape decks at this time, I feel the format has good potential in the marketplace. I think it will be a very slow process, however—not as quick as the CD was in replacing albums. I've only had a brief demonstration of mini disc; the sound is acceptable.


Joseph Kempler, technical director, Sunkyong Magnetics: I find the sound quality of DCC is very good, but I've only done limited listening, not in controlled surroundings. The marketing is good, but it's up to the consumer whether or not it will succeed in the marketplace. I haven't heard mini disc yet, although the concept is interesting—it has its strong points. If it's successful, DCC will replace the standard analog cassette, but it will take a very long time because cassettes are so popular. MD, if successful, will cut into CD sales.

Mark Boddeker, director of manufacturing quality assurance, Windham Hill: The mini disc sound is good, but the (sonic) details are not as clear. Its potential in the marketplace is good because it's easily adaptable, and that's an advantage—the three-second digital buffer is also good. I think if it's introduced properly, it will do well. As far as the potential for DCC in the marketplace, I'm skeptical because there's a large investment in the technology, and the cost of manufacturing is very high—yet the retail price of the tape is three to four dollars. I don't know yet if Windham Hill will be investing in either format.

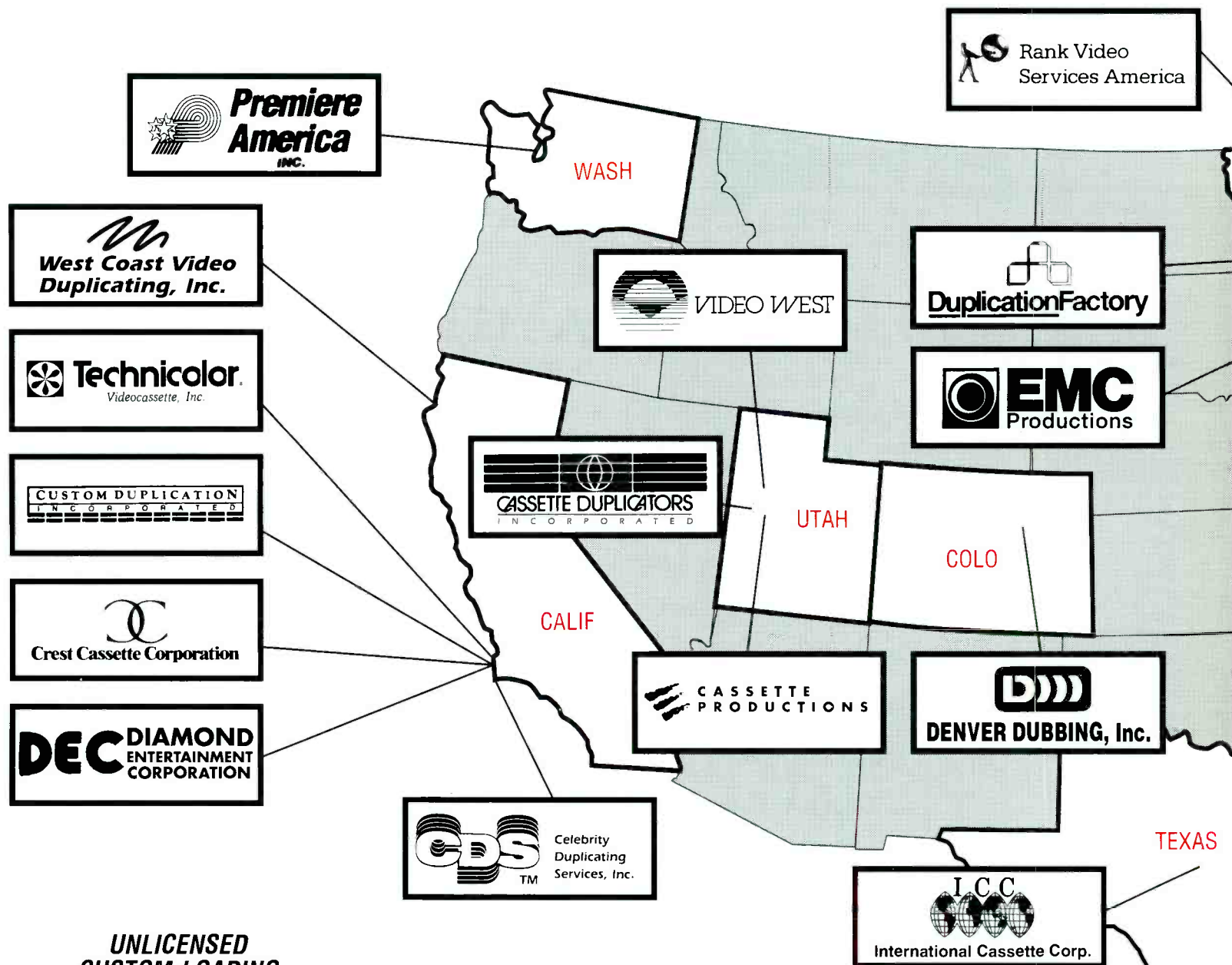
Richard Clark, director of engineering, American Multimedia: I think DCC will be a dismal failure, because it doesn't offer value for the money. The quality-conscious consumers and audiophiles have already discovered CDs—people are not likely to go from a non-contact to a contact format. They're not going to give up the instant track access the CD offers. The people who are supposed to love DCC—the tape lovers—are already happy with tapes, and those who are dissatisfied have bought CDs. And why would the record company people want to sell something that will compete for CD sales, yet cost three times as much to manufacture? As for the mini disc, the product has potential but Sony is making a big mistake. They're marketing it as a portable stereo, and the portable stereo model only has playback capacity. They should market it as car audio, because consumers would love to have recording capabilities from the car.

Marv Bronstein, VP of quality control, A&M: I've only heard mini disc with headphones, and absolutely can't say anything yet about the quality. As for DCC, the sound quality is very good, and will probably have a tremendous impact on analog, but that's all up to the consumer. A&M will be releasing various artists' albums on DCC.

Jim Stern, executive vice president, Kaba R&D: We're looking at DCC, definitely, because it will impact our business. We're investigating all the available options—I have all the product literature and spec sheets on my desk right now, in fact, and I've seen all the Philips equipment. But at this point we have to be very careful about making any big quantum leaps. If the market looks like it's really good,

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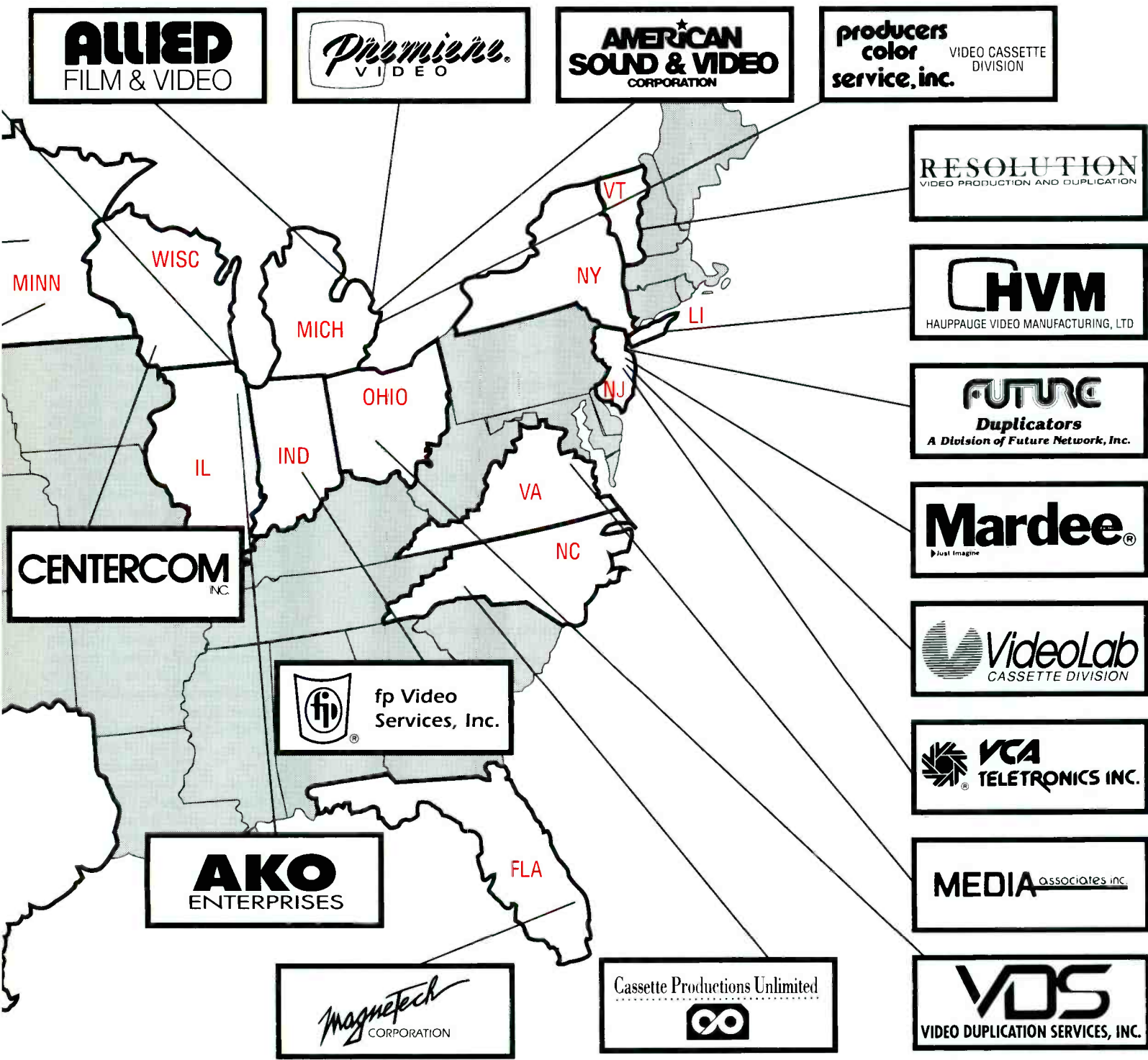
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though, and we see there's some market share for us, it might be something we'd decide to do.

As far as needing a clean room, we don't see that as a big obstacle. The only place you need a clean room is in the dupers, where you're running the actual pancakes through the slaves, but you don't need it in any of the pre-production, mastering and master rooms. All that stuff is just floppy disks and U-matics, standard stuff.

David Donnelly, director of recording, Geffen: MD and DCC are both good alternatives to analog—there is a bit of a battle likely to go on, though, between Sony and Philips. Geffen hasn't made any final decisions at this point on whether or not the company will be investing in their formats. So many improvements have been made to analog over the years, things like Dolby. DCC will be the final step in tape upgrading.

Ed Outwater, VP of quality assurance, WEA: WEA has made a commitment to a pilot line for DCC, but we don't know if or when we will begin to manufacture MD. I think both products will be attractive to consumers because they are new products with new hardware. ■

ANALOG CASSETTES

(Continued from page TD-3)

keting for HRM Group, Hauppauge, N.Y., agrees: "We have seen some interest in cobalt, but there is no high demand. That's primarily because of its higher price."


Still, Ingalls feels, "There is room for cobalt in the market. As more duplicators get digital bins, they will push ferric to the limit. Cobalt will sound better, which is why I don't think cobalt's time has come yet."

Tape quality is still very involved with the cost issue: "Duplicators buy the best price-performance product," Ampex's Smith declares. "Price, consistency, performance—then quality. That's how they buy tape." Or, as Sonopress' Johnson puts it, "I'd rather have a VW that runs every day than a Porsche that stays in the garage."

One new technology that could keep that VW running is Dolby S-Type noise reduction, a consumer version of their much-applauded Spectral Recording (SR) technology. According to Dolby Labs of San Francisco, Calif., S-encoding increases dynamic range by up to 24 dB at high frequencies and 10 dB at low frequencies. Software Licensing Manager Dennis Staats notes, "Dolby S-Type gives improved performance on upgraded machines, yet plays compatibly on every player out there now."

About 20,000 S-Type cassette decks are currently on the market from Harman Kardon, Pioneer, Teac, Aiwa, Archam and Kenwood, says Bill Barnes, Dolby's licensing engineer. "The decks range in price from \$500-\$1200. Right now our performance requirements are tight, but when we relax mechanical requirements prices should drop into the \$300 range."

Beginning this September, BMG Classics will be releasing cassettes on the RCA Victor label with S-encoding. The first release will be Henry Mancini's "Top Hat," music from Fred Astaire/Ginger Rogers films newly recorded by the Mancini Pops Orchestra. Also available will be James Galway's "James Galway At The Movies" and Jerry Hadley's "Tenor On Broadway." Windham Hill also released its "1992 Sampler" in Dolby S, but according to Barnes has



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In order for a duplicator to use the Dolby S trademark, Dolby engineers must be involved with the initial setup. However, several duplicators say they have the equipment and are ready to duplicate when customers ask. "We've been testing Dolby S," says Duane Abarca, owner of A to Z Audio Service Inc., Fairview Park, OH, "but we have no results as yet." Kaba Research & Development, A&R Record & Tape Manufacturing Co., Creative Sound Productions Inc., Music Annex and Sonopress all report that they have the equipment, but that there is no demand as yet.

"I give Dolby S a real high rating," enthuses Herndon. "I think it is phenomenal. Cassette technology has made quantum leaps."

Another leap in tape duplication has to do with developing guidelines for analog cassette masters. Digital masters distort the analog cassette, which can't handle the over-saturation. Cassettes can not accept the high frequencies CDs can, and in many cases it's left to the duplicator to make the signals fit. "This could create a cassette that sounds dull compared to a CD," suggests Tom Rucktenwald, associate director for Recording Technology at Sony Music Technology. To deal with this problem, the Recording Industry Association of America's (RIAA) Engineering Committee, of which Rucktenwald is a member, is working on a guideline for analog masters which recognizes that analog cassettes have certain limitations.

This guideline, expected to be approved by October, has three variants for three different applications. It also calls for a new device that shows what is really happening on the master. In the first stage an LED flashes when the master exceeds the level a cassette tape can reproduce. In the mastering stage the studio uses the guideline meter to measure the peaks of a cassette. Then in the mixdown the information is input and a spectrum analyzer identifies the frequency. Rucktenwald also considers a software program from Gotham Audio, New York, N.Y., to be "an elegant solution."

Sony Music technology will make the prototype for the guideline, according to Rucktenwald: "We will probably have some available for sale, but that has not been finalized as yet. We do strongly believe analog cassettes have a significant life left."

Martin Bonfert, quality assurance manager at Cinram Inc. of Richmond, Ind., feels, "An RIAA guideline will be helpful because a lot of studios don't understand the cassette. CDs and cassettes can not handle the same dynamic range. Even though some of the limitations are small, making test cassettes can be a long, drawn-out process. If the studio gives us a separate master, then at least they know what they will get back from us."

While many duplicators do see the need for separate masters, there are some that disagree. "Although the concept sounds good, I don't really need separate masters," said A to Z's Abarca. "My business benefits from the fact that our customers can bring me a master in any format. Sure we have to deal with distortion on any project, but we work at clearing it up." A & R's Getz agrees with Abarca: "We have to work with bias adjustments and head alignment. You're never going to get a cassette to be a mirror image," he adds, "but you can come close, because new systems have great frequency response." ■

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Video Dupers Feeling Bullish

NICHE WORK IF YOU CAN GET IT: BIG SELL-THROUGH BOOM, EP & FULFILLMENT FUELING GROWTH

By Paul Verna

When asked what's new in their industry, video duplicators tend to respond with such buzzwords as "segmentation," "fulfillment," and "EP." Competition has forced dupers to find niche areas. With the three majors—Rank, Technicolor, and West Coast—taking the lion's share of the theatrical business, other companies must reach into areas like music video, video publishing, and other special-interest categories to survive.

The theatrical duplicators can look forward to what may be the biggest year for sell-through video. Already the second half of 1992 is shaping up to be a dynamite sell-through season, with such titles as "Hook," "Beauty And The Beast," and "Batman Returns" leading the charge. This flood of blockbuster product will probably herald a net growth in the number of units duplicated during the calendar year,

according to Herb Fischer, president of West Coast Duplicating.

"We're very bullish on the business for this year," he says. "We expect the industry to produce up to 350 to 360 million cassettes in 1992. Last year's figure was somewhere around 320 million. There will be more fourth-quarter sell-through business in 1992 than in the past three years combined."

Fischer adds that Extended-Play mode duplication, which is used for lower-priced sell-through formats, will grow this year. Already several studios have announced they will release direct-to-sell-through product in the \$9.95 range in EP this year.

Although conventional duplication systems can operate in EP provided the decks are equipped with variable-speed features, the bulk of EP duplication is done on high-speed systems. The two industry-standard high-speed systems are Otari Corp.'s TMD system

Miles of aisles: Rows of JVC machines at HVM's video plant



and Sony Duplication Products' Sprinter system. Both companies have continued to receive orders for their systems, which range in price from \$235,000 for an Otari A T700 II unit to \$285,000 for a Sprinter HSP 800.

According to Michael McCausland, marketing manager at Sony Duplication Products, 28% of all duplication in 1992 will be done in high-speed; he expects that percentage to grow to 33% in the next 24 months.

Similarly, Fischer says, "By 1993 or '94, as much as 25% of our duplication will be in EP mode. Currently, that percentage is about 12%, 13%." West Coast uses the TMD system for its high-speed work.

While the three industry leaders battle it out for the third- and fourth-quarter tide of hit theatrical video duplication, the so-called "second-tier" players continue to vie for the niche markets. Hauppauge Manufacturing Group, which operates the HVM video duplicating subsidiary, special-

izes in music video. "We probably do significantly better than 60% of all music videos sold at retail," says Brian Wilson, VP of sales and marketing. "As you know, that market stumbled last year, but we have better confidence in it this year, and the labels that we work with do as well."

Wilson cites economic factors, as well as the infancy of the longform music video market, as reasons the category has not achieved full potential. The company is currently working on videos for such artists as Garth Brooks, Hammer, and Billy Ray Cyrus, and is gearing up for some high-volume projects for Sony.

"About 50% of our business is music video at this point, and the rest is special interest," says Wilson, stressing that specialization is tantamount to competing in today's marketplace. Another necessity for all video duplicators is the ability to provide ancillary services to their clientele.

Bill Schubart, president of South

Burlington, Vt.-based Resolution, says, "We provide a range of services—inbound order processing, outbound telemarketing, inventory management, third-party purchasing, inventory maintenance, royalty payments, MIS services, etc. Our major investments over the last few years—while we buy more and more TMD and more real-time decks—have been in raw computer processing power. We really see ourselves as a delivery system both in wholesale channels and direct-to-consumer."

Fulfillment of orders is another growth area for Resolution and for other duplicators. A client might advertise an 800 number for consumers to order a video. The calls are then routed to Resolution, which takes the order and ships the video from its central facility. At West Coast, Fischer sees fulfillment as a service essential to bridging the time gap between an order and delivery of a video.

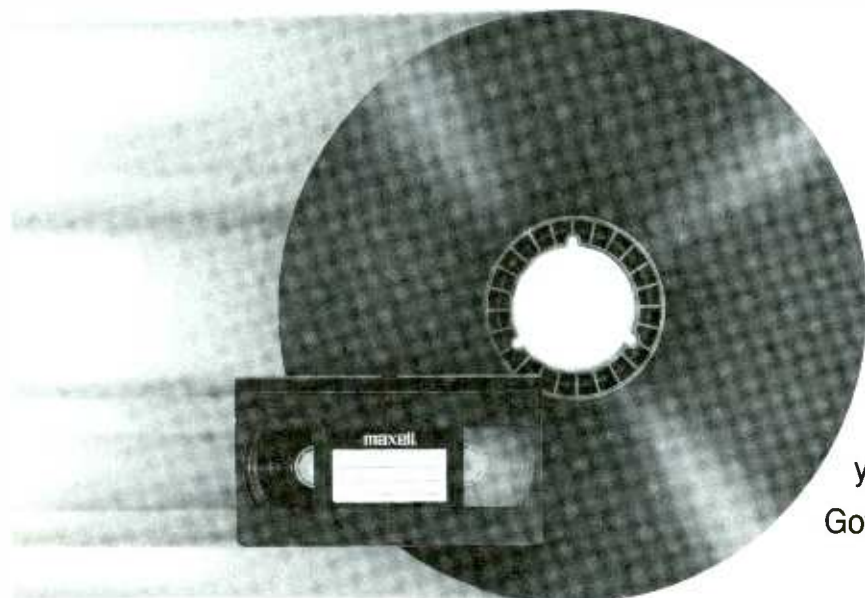
Another duplicator, Custom Duplication, sees fulfillment as a service provided to clients both out of competitive necessity and professional courtesy. "Fulfillment is more extensive," says Dave Rubenstein, executive.

(Continued on page TD-12)

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ENVIRONMENTAL ISSUES

(Continued from page TD-3)

portion of the boxes." Unfortunately, tape is not being recycled at this time nor are loaded C-0s because they are made up of too many different types of materials, e.g. plastics, coatings, metals. Each material must be recycled separately.

As of July 1, citizens of North Carolina will face heavy fines if "we don't recycle," says AMI's Mallard. AMI now recycles all paper and plastics. "We purchased a grinder and we grind our plastics (all colors separately) in 3/8's of an inch and send it off to our recycler. Although it's costly getting the program started, we'll get all the benefit from the environmental results in the long run." Mallard adds that tape and loaded C-0s are disposed of separately, although research is continuing with regard to loaded C-0s.

One particular gripe duplicators have in regard to solid waste is that pancake comes packaged in large amounts of styrofoam. Rubenstein notes that it's difficult to dispose of the foam because it is bulky, and it really can't be used again because it gets dirty. Brian Herndon, technical man at Music Annex Duplication, Fremont, Calif., says, "I spent hours and hours trying to find a company that would buy the styrofoam. Apparently it can be reextruded into packaging peanuts. But our particular styrofoam can not be used in that way because it incorporates a fire retardant. That causes a problem in the recycling process."

Ken Bacon, president of KABA Research & Development of Novato, Calif., has a solution for dealing with the annoying styrofoam. "We take it to a company that molds foam cups." But, Bacon admits, this is not an easy process. "I have to pay employees to save the stuff. My company gets nothing out of it except the satisfaction of helping the environment. The pressure is not really from the government, but rather from my employees who follow recycling guidelines."

Other duplicators, such as David Ambeault, president of Cinram Inc., Richmond, Ind., agree that recycling has to come from environmental consciousness and not the need to make money. "Recycling styrofoam is a break-even process," he said. But like Sonopress, Cinram regrinds broken Norelco boxes and reuses the plastics for the same application. "Although tape disposal was an issue at one time, the noise died down. However, I expect it to become an issue again in the future," Ambeault said. But he reiterates that recycling tape can not be done at this time.

Brian Wilson, vice president of sales and marketing for the HRM Group of Hauppauge, N.Y., says even though the section of New York where HRM is located was one of the first communities to discuss plastics bans several years ago, there is very little pressure on duplicators from the government. "Any pressure is self-imposed. We sell as much waste as we can to recycling companies," he says.

It does look as though at least one tape supplier is hearing their customers' complaints. Later this year, BASF Corp., Bedford, Mass., will introduce the "eco-shuttle." Styrofoam packaging will be replaced by another type of plastics packaging container which can be ground up and used 25 times, according to Terry O'Kelly, director of sales. This system is already being used in Germany. ■

VIDEO DUPLICATION

(Continued from page TD-10)

tive VP. "More information and more reports are being generated for the client. It's a function of efficiency and helping your client. The goods are here, the duplicator has the ability to ship the goods, track the goods, take the order, take the report—we can do all those things. It's a service that makes it more efficient for the client."



Audio activity at Music Annex Duplication's Fremont, Calif., plant

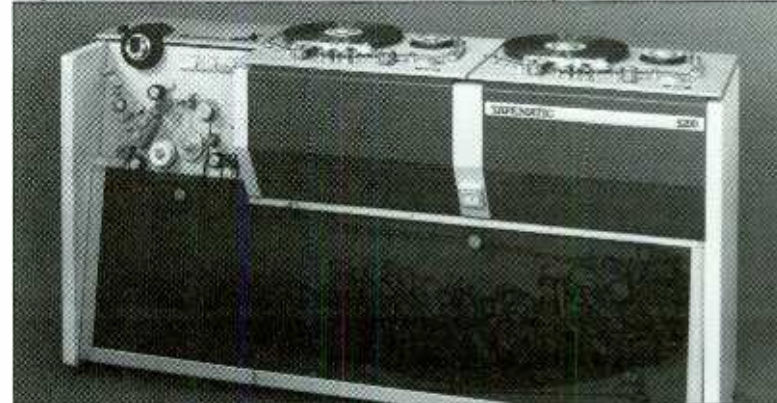
It's no coincidence that the duplicators' success in providing fulfillment to their customers, particularly in the direct-to-consumer environment, matches a growth in the direct-marketing universe. Statistics recently

released by the Entertainment Marketing Letter indicate that direct-to-consumer sales of video grew by 37% from 1990 to 1991, while the overall sell-through home video market grew by a comparably low 15%.

This growth bodes well for duplicators, since they absorb most of the fulfillment and other services associated with direct selling. Nevertheless, duplicators are always quick to caution that, while they have the smarts and the flexibility to survive in an increasingly competitive market, their business still depends on the product flow from their suppliers. "As a duplicator," HVM's Wilson says, "you hope the studios have the hits."

Naturally, too much hit product can result in a market glut that clogs up every step of the pipeline, including duplication. Addressing the misleadingly enviable scenario of having too much business, West Coast's Fischer says, "Since we went into business in 1985, we've never offloaded. I hope we won't have to now. Part of the success of being a good duplicator is scheduling the product. On the other hand, one of the greatest traumas is being at the mercy of your customer. If you have enough lead time on major titles, that's OK, but what happens is most major advertisers want to have their spots at the beginning of the tapes, and that slows down the duplication pipeline." ■

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CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other events. Send information to *Calendar*, *Billboard*, 1515 Broadway, New York, N.Y. 10036.

JULY

July 26-29, **Video Software Dealers Assn. 11th Annual Convention**, Las Vegas Hilton and Convention Center. Don Rosenberg, 609-231-7800.

July 26-Aug. 1, **Third Annual Victory in Praise Music and Arts Seminar on Gospel Music**, location to be announced, Washington, D.C. Debbie Smith, 317-921-3081.

July 31-Aug. 2, **24th Annual Fujitsu Concord Jazz Festival**, Concord Pavilion, Concord, Calif. Brad Schulenberg, 510-672-4396.

AUGUST

Aug. 6-8, **Talentmasters Fourth Annual Morning Show Boot Camp**, Crowne Plaza Ravinia, Atlanta. Lisa Mulcahy, 404-926-7573.

Aug. 7-15, **30th Annual Cabrillo Music Festival**, Santa Cruz Civic Auditorium, Santa Cruz, Calif. 408-429-3444.

Aug. 8-9, **Eighth Annual Pan-American Festival**, Arvey Field, Chicago. 312-944-7272.

Aug. 10-14, **Image World Los Angeles, Featuring Video Expo and the CAMMP Show**, Long Beach Convention Center, Los Angeles. Benita Roumanis, 800-800-5474.

Aug. 13-16, **Jack the Rapper Conference**, Atlanta Hilton and Towers Hotel, Atlanta. 407-423-2328.

Aug. 19, **Songwriters Guild of America Supershop**, presented in conjunction with the California Country Music Assn., SGA office, Los Angeles. 213-462-1108.

Aug. 19-23, **Dance Music Community Conference**, Ramada Pennsylvania Hotel, New York. 212-969-8958.

Aug. 19-23, **Nova Russia Song Festival**, Luzhniki Stadium, Moscow. 011-49-95-201-0046.

Aug. 20-23, **POPKOMM Music Fair**, Cologne, Germany. 011-49-202-785023.

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. Aisa Watts, 310-246-4455.

Aug. 28-29, **BMI Talent On Parade Series Second Annual Urban Music Business Conference**, Middle Tennessee State Univ. Dept. of Recording Industry Management, Nashville.

Thomas Cain, 625-291-6700.

Aug. 31-Sept. 4, **Strategic Marketing Planning**, The Michigan Business School, Ann Arbor, Mich. 313-763-1000.

SEPTEMBER

Sept. 3-6, **Fourth Annual Rap-A-Thon**, presented by L.D. Productions, Sheraton Inn, Atlantic City, N.J. 609-344-1528.

Sept. 4-7, **Bumbershoot Festival**, various locations, Seattle. 206-622-5123.

Sept. 9, **MTV Awards**, UCLA Pauley Pavilion, Los Angeles. 818-505-7800.

Sept. 9-12, **NAB Radio Convention**, New Orleans Convention Center, New Orleans. 202-429-5300.

Sept. 11-13, **Second Annual National Traditional Music Performer Awards**, Crawford Country Fairgrounds, Denison, Iowa. Write to P.O. Box 438, Walnut, Iowa 51577.

Sept. 12-13, **16th Annual Russian River Jazz Festival**, Johnson's Beach, Guerneville, Calif. 707-869-3940.

Sept. 17, **City of Hope Dinner**, honoring BMG chairman/CEO Michael Dornemann, Century Plaza Hotel, Los Angeles. Scott Goldman, 213-626-4611.

Sept. 18-20, **35th Annual Monterey Jazz Festival**, presented by MCI, Monterey Fairground, Monterey, Calif. 408-373-3366.

Sept. 18-23, **NARM Wholesalers Conference**, Hyatt, Newport Beach, Calif. 609-596-2221.

Sept. 19-21, **Focus on Video '92**, Canadian Exposition and Conference Center, Toronto. 416-763-2121.

Sept. 21-27, **1992 World of Bluegrass**, presented by the International Bluegrass Music Assn., various locations, Owensboro, Ky. 502-684-9025.

Sept. 23-26, **Radio/Television News Directors Convention**, San Antonio Convention Center, San Antonio, Texas. 202-659-6510.

Sept. 28, **ASCAP Country Awards**, Opryland Hotel, Nashville. 615-742-5000.

Sept. 30, **Country Music Assn. Awards**, Grand Ole Opry House, Nashville. 615-244-2840.

Sept. 29, **BMI Awards**, BMI office, Nashville. 615-291-6700.

Sept. 30-Oct. 4, **NewSouth Music Showcase**, Swiss Hotel, Atlanta. 404-892-2287.

OCTOBER

Oct. 1-3, **Foundations Forum**, Stouffers, Los Angeles. 212-645-1360.

Oct. 1-4, **Audio Engineering Society Convention**, Moscone Convention Center, San Francisco. 212-661-8528.

Oct. 8-11, **SRO '92**, conference for talent buyers, booking agents, and managers, presented by the Country Music Assn., Stouffers Hotel, Nashville. 615-244-2840.

Oct. 15-16, **ITA Fifth Annual Super Seminar on Special Interest Video**, Loews Santa Monica Beach Hotel, Santa Monica, Calif. Charles Van Horn, 212-643-0620.

Oct. 15-16, **"Approaching The 21st Century: Challenges Beyond The '90s," 21st Annual Communications Conference and Job Fair**, presented by the Howard Univ. School of Communications, Washington, D.C. Virginia Stewart, 202-806-7690.

Oct. 22-24, **17th Annual Friends of Old-Time Radio Convention**, Holiday Inn-North, Newark, N.J. Jay Hickerson, 203-248-2887.

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. Michael Knuth, 718-956-4530.

Oct. 28-31, **CMJ Music Marathon Convention**, Vista Hota, New York. 516-466-6000.



Joining The Heatseekers Clique. Members of Ruthless/Priority group Penthouse Players Clique display their Popular Uprisings T-shirts, signifying that their album "Paid The Cost" reached No. 1 on Billboard's Heatseekers chart. The album has since graduated to the top 100 of The Billboard 200, and reached No. 28 on the Top R&B Albums chart, while the single "Explanation Of A Playa" reached No. 16 on the Hot Rap Singles chart. Shown, from left, are band member Tweed Cadillac; Billboard associate director of retail research Geoff Mayfield; Profile artist DJ Quik, who produced and appeared on the group's album; and band member Playa Hamm.

GOOD WORKS

RAISING THE STYNE: Composer **Jule Styne** will receive the Lifetime Achievement Award from The Theatre Group of the entertainment division of **United Jewish Appeal-Federation** at a dinner/dance Sept. 21 at the Hotel Pierre in New York. For more info, call 212-836-1110.

WHENEVER A RADIO station begins playing **Island** artist **Kimm Rogers'** song "Will Work For Food," the **PolyGram Label Group** will make a series of donations to a food bank in that radio station's broadcast area, says **Sky Daniels**, VP of promotion at PLG. A similar program is being set up at retail, where ads for Rogers' album, "Two Sides," are being tagged with information announcing the promotion. A consumer needs to clip the Rogers ad and send it in to PLG. For every ad received, PLG will donate food to a local food bank, shelter, or mission. No purchase is required. For more info, call **John Vlautin** at 310-288-5327.

GETTING BACK TO NORML: The National Organization for the Reform of Marijuana Laws, raising funds to help support the legalization of marijuana for medical purposes, officially launched a tour July 15 at the Wetlands in New York. Performing were **Chrysalis** act **Follow For Now**, followed by **Souljahs**. Other dates are being scheduled, with a major fundraising event set for San Francisco on Labor Day, during the 22nd annual NORML conference. For more info on NORML, call 202-483-5500.

THE HOLLYWOOD Palladium in Los Angeles will be the scene Saturday (25) of a fund-raising effort to stop animal testing. All proceeds will benefit the **American Assn. For Science & Public Policy**, an L.A.-based group that fights "pointless animal research and testing via corrupted government grants." Scheduled to appear at the event are **Alice In Chains**, **Circus Of Power**, **Dogs D'Amour's**, **Terri Nunn**, **Life, Sex & Death**, **Perry Farrell's Porno For Pyros**, **Rage Against The Machine**, **Skinny Puppy's Ogre**, and **Tool**. For more info, call **Jennifer Bendel** at 213-874-0702.

EL SALVADOR AID: **John Doe**, one of the founding members of **X**, will appear, along with "surprise guests," Thursday (23) at Variety Arts Theatre in Los Angeles to benefit the **Caravan To The New El Salvador**, an international group effort to support self-development efforts in El Salvador. For more info, contact **Rebecca White** at 213-387-3284 or 213-259-3531.

SEVERAL MUSIC INDUSTRY execs have been added to the **Creative Professional Network (COPN)**, which assists the **Entertainment Industries Council Inc.** with its "prosocial marketing of health and human-service issues," according to **Larry Deutchman**, EIC executive VP of production and marketing. The new members include **Scott C. Aronson**, VP of business affairs and administration at **Sony Music Publishing**; **Carol Farhat**, director of music administration at **20th Century Fox Film Corp.**; **Patricia Lucas**, VP and GM of **EMI Music Publishing's** soundtrack division; **Robert Light**, **The Robert Light Co.**; **Lori J. Froeling**, director of business affairs for **Capitol Records**; **Ben Liss**, executive director of **North American Concert Promoters Assn.**; and **Claris Sayadian**, traffic manager at **Ocean Way Recording**. For more info, call **Henri Bollinger** at 310-274-8483.

LIFELINES

BIRTHS

Girl, **Molly Hannah Feder Cafaro**, to **Al Cafaro** and **Linda Feder**, April 3 in Los Angeles. He is president and CEO of **A&M Records**. She is VP of promotion, **Private Music**.

Boy, **Jake Morgan**, to **Scott** and **Lesley Lasker**, June 6 in Tarzana, Calif. He is manager of licensing and sampling for **MCA Records**.

Boy, **Alex Turner**, to **Jeff** and **Alison LeSueur**, June 24 in Connecticut. He is manager of **International Finance and Administration** for **BMG International** in New York.

Girl, **Emily Marie**, to **Nathan** and **Brenda Dunaway**, July 6 in Gretna, La. He is a district manager for **Sound Shop** in Marrero, La.

MARRIAGES

Christine Mielach to **David Murdoch**, June 20 in Peapack, N.J. She is manager of entertainment administration at **Radio City Music Hall** in New York.

Mike Mettler to **Krista Starzynski**, July 18 in Grand Island, N.Y. He is managing editor of **Car Stereo Review** and a contributing editor to **Guitar Player**. She is a publicity assistant for **RCA Records**.

DEATHS

Joe Newman, 70, of complications from a stroke, July 4 in Manhattan. Newman, a swing and bebop trumpeter from New Orleans, was a veteran soloist with the **Count Basie Orchestra**, and also played with the **Benny Goodman** and **Lionel Hampton Orchestras**. Newman recorded more than 25 solo albums during his 50-year career, and worked in the studio with such artists as **Judy Garland**, **Aretha Franklin**, **Quincy Jones**, **Frank Sinatra**, **Tony Bennett**, and **Louis Jordan**. He is survived by his brother **Alvin**; sisters **Ruby Martin** and **Georgia Lockwood**; daughters **Nicole**, **Bonita McAdams**, and **Annie**; sons **Kevin** and **Fredrik**; former wife **Rigmor Newman**; and companion **Keiko Kimura**.

Send information to *Lifelines*, c/o *Billboard*, 1515 Broadway, 39th Floor, New York, N.Y. 10036 within six weeks of the event.

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Two Fisted Management, formed by **Dorik Perman**. A music management company dedicated to gaining record deals for musicians who are disabled. 1770 N. Highland Ave., Suite 687, Hollywood, Calif. 90028; 213-467-3478.

FOR THE RECORD

The president of independent jazz label **Triloka Records** is **Mitchell Markus**. **Triloka's** upcoming September release is by **Rene McLean**. Recording artist **Jackie McLean** is male. Incorrect information was given in the July 4 special section on jazz.

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BMG CLASSICS THRIVES ON HENSLE'S WATCH

(Continued from page 32)

Red Seal remains the imprint for front-line classics, with RCA Victor the catch-all logo for Broadway and crossover. Other logos mark midprice and budget product lines.

The label has recently bolstered its crossover roster with the signing of tenor Jerry Hadley (for classics as well), the King's Singers, and Jerry Herman, bringing it a total of 10 acts in the genre.

On the Broadway front, it has released three major new original cast albums since June—"The Most Happy Fella," "Grand Hotel," and "Guys And Dolls"—and will compete aggressively for new properties as they develop, according to Hensler. Like Sony and Angel, BMG is also reissuing large numbers of cast recordings from bulging Broadway vaults.

While Hensler, like other label chiefs, declines to reveal annual recording budgets, he confirms that his is well in the "several-million-dollar range."

On the Red Seal side, BMG continues its commitment to opera recording, another expensive genre. Four new complete opera sets are due for release in September: Tchaikovsky's "Pique Dame," Puccini's "Girl of the Golden West," Verdi's "Falstaff," and Massenet's "Cherubin." The latter two are co-productions with Bavarian Radio.

Red Seal's largest recent investment is its vocal package tied in with the upcoming Olympic Games in Barcelona. To be released this week, it includes a prerecording of the 14-minute medley to be sung live Saturday (25) at the opening ceremonies by Placido Domingo, Jose Carreras, Monserrat Caballe, Teresa Berganza, Giacomo Aragalle, and Juan Pons, as well as new aria recordings by each of the participating artists. Included in the package is a free CD sampler of fall releases.

On the catalog side, RCA Victor will continue its active midline repackaging series, with special emphasis on a "Greatest Hits" line created this past year by senior director of sales marketing Steve Vining. During the BMG Classics international marketing conference in Como, Italy, the line was said to have passed the million-unit mark in sales. The series currently holds 30 titles, with at least 10 more to be added annually, says Hensler.

Vining's expanded U.S. marketing group now numbers 10 field staffers. Four have regional responsibilities. The other six are sales specialists.

Under BMG Classics' current release schedule, it pumps out 100-110 new front-line titles a year, of which about 20 are crossover, says Hensler. This number is bolstered by periodic additions to several midline and budget series. Hensler says his active catalog comprises about 1,500-1,600 titles and will be held to "somewhat under 2,000."

BMG remains active in video, though Hensler admits laserdisc progress is slower than anticipated.

As for other technological developments, BMG Classics will contribute 12 titles to the launch of digital compact cassette in the fall. Hensler says he has no plans at this time to release any material on MiniDisc.

AC's Growing Receptiveness Spurs Country Pitches

(Continued from page 1)
To Ask," or with another cut from the album, perhaps "Passionate Kisses" or "The Hard Way." And Judd's third single, "No One Else On Earth," may also be pitched to AC.

Scott Borchetta, MCA Nashville's director of national promotion, estimates AC's enthusiasm accounted for sales of 100,000 additional copies of the album "Wynonna."

But country label reps note that working a record to AC outlets is a costly undertaking since the pop divisions of their companies will usually not commit resources to country hits and AC independent promoters are more expensive than their country counterparts. Shelia Shipley, MCA Nashville senior VP of promotion, says that expense prohibits unlimited mainstream campaigns. She says that, realistically, a Nashville label can choose to work just two potential crossover artists a year.

AC programmers say the unavailability of most country singles to consumers does not deter them from adding crossover tracks, since they pay little attention to singles sales. Their listeners, say the PDs, are more likely to purchase albums than singles.

ONE TEAM, ONE PROFIT

Cooperation between labels' Nashville and headquarters offices is an important and, until recently, missing element in crossover campaigns. "We are one team and any opportunity we have to expose an artist, we're going to do it," insists MCA president Richard Palmese. He adds that divisional rivalry does not exist within the company, and profits from all divisions eventually end up in the same place. Underlining this point, Borchetta of MCA Nashville says it was Palmese who decided Gill's single had mainstream potential.

Initially, MCA Nashville hired three independent promotion people to work AC stations eight weeks after Wynonna's "She Is His Only Need" was shipped to country outlets. Borchetta says it was agreed that if the single showed promise at AC, MCA's pop wing would become involved.

For the first four or five weeks, AC adds on the single were limited. Then the album debuted—behind Def Leppard and Bruce Springsteen—at No. 4 on The Billboard 200. "That's when we got L.A.'s attention," says Borchetta.

After Donnie Cohen, MCA director of national AC promotion, took over the campaign, things began happening with the Wynonna single at AC radio—this despite the fact that it was available commercially only to jukebox operators. Now Cohen plans to use this foundation to help cross the Gill single over.

SELECTIVE APPROACH

Borchetta stresses MCA Nashville does not seek crossover on every country hit. He points out the label passed on working Judd's second big track, "I Saw The Light," to AC because it did not fit the format. Rather

than burning receptive AC PDs, the label decided to work its crossovers slowly.

In the case of Crowell, Columbia VP of AC promotion Jerry Lembo decided to work "What Kind Of Love" to AC while "Lovin' All Night" was still peaking on the country charts. "What Kind Of Love," which Lembo describes as a "perfect mainstream female adult record," has been on the Hot Adult Contemporary chart for four weeks. He says he hopes the single will eventually cross over to top 40.

Meanwhile, Columbia's album rock promotions department picked up on "It's Not For Me To Judge" and began working it to that format. In an attempt to let as many listeners hear Crowell's album as possible, three separate Crowell singles have been worked on four different formats.

Michael Moore, Columbia Nashville's VP of promotion, notes the label's crossover flurry is not a corporate strategy to capitalize on country's current strength, but is designed to maximize sales of two artists who have previously demonstrated mainstream potential.

Much was made last year of Capi-

tol Nashville's refusal to work Garth Brooks on the pop side, particularly his remake of Billy Joel's "Shameless" (Billboard, Nov. 16, 1991). At the time, Capitol Nashville executives expressed concern that a radio crossover attempt might alienate some of Brooks' country fans.

MCA is similarly concerned that Wynonna not turn off any of the country followers she has attracted over the years as part of mother-daughter duo the Judds. Consequently, Borchetta notes the label's goal is not to make Judd an AC artist, but rather to expand her audience. "We are in the business of marketing people," he says, "and we want to market her to as many people as possible."

IN TOUCH WITH NASHVILLE

Tony Brown, head of A&R for MCA Nashville and Judd's producer, says that, as long as Wynonna remains in touch with Nashville and accessible to her country fans, she will not lose them. He adds that no "Wynonna" tracks were produced specifically with AC airplay in mind.

The mainstream goal is not new to Nashville. But unlike past country-to-

pop successes, such as Kenny Rogers and Crystal Gayle, Brown says crossing over is no longer the only way to achieve multiplatinum sales. "Garth has proven you don't have to cross over [to AC/top 40] in order to sell 3 million or 4 million records," he says.

AC CATCHES COUNTRY FIRE

Country radio's success, particularly with ACs that target 25-54-year-old female listeners, has undoubtedly caught the mainstream format's attention.

"Country is so hot, ACs can't help but notice," says Bobbi Maxwell, MD at AC WWNK Cincinnati. The station played Judd's single and is "real close" to adding Crowell's, she says.

Still, Borchetta says initially he was told by AC PDs at presumably friendly markets in Texas and Tennessee that Judd's first single was "too twangy" for AC.

Eventually, he says, enough were convinced the song was a good adult single. That's how Jim Ryan, PD at AC KXYQ Portland, Ore., describes Crowell's "What Kind Of Love." He says that, unlike Cyrus' "Achy Breaky Heart," which Ryan labels a real love/hate record, Crowell's has

generated no negative response.

Ryan also welcomes new adult artists. "There's only so much Bonnie Raitt and Michael Bolton," he says. "I need something else to put in there."

Mason Dixon, PD at WMTX Tampa, Fla., says the station has recently added country-sounding hits because his listeners who like Phil Collins and Steve Winwood respond well to records by Cyrus and Crowell. Mason says the adds are in direct response to country music's popularity and would not have happened in the past.

Judd's high-profile debut helped convince PDs to make the add, says Borchetta. But KXYQ's Ryan says Crowell's relatively low profile—"He's not even perceived as country by our listeners"—worked in his favor at the AC station.

Maxwell in Cincinnati is not worried about current crossover artists turning off her listeners. Most, she says, are already familiar with country. Ryan's research shows one-third of KXYQ listeners tune in country radio during the week.

SPRING '92 ARBITRONS

12-plus overall average quarter hour shares. (#) indicates Arbitron market rank. Copyright 1992, Arbitron Ratings Co. May not be quoted or reproduced without the prior written permission of Arbitron.

Call	Format	'91	'91	'91	'92	'92	Call	Format	'91	'91	'91	'92	'92							
NEW YORK—(1)																				
WRKS	urban	5.1	4.8	5.2	5.5	5.6	WBBM	N/T	3.9	3.8	4.4	4.0	3.9							
WLTW	AC	4.8	4.9	5.8	5.4	5.2	WJJD	adult std	3.6	4.1	3.2	3.4	3.7							
WCBS-FM	oldies	5.2	5.1	4.9	4.2	5.0	WLIT	AC	3.9	3.4	3.4	3.7	3.4							
WXRK	cls rock	3.3	3.8	3.9	4.1	4.5	WJMK	oldies	3.4	3.2	2.9	2.9	3.3							
WBLJ	urban	3.8	4.2	4.4	4.9	4.3	WJRT	album	3.3	2.6	3.3	3.8	3.3							
WHTZ	top 40	3.6	3.8	3.3	3.6	4.0	WLUP-FM	album	3.6	3.5	2.7	3.0	3.1							
WMXV	AC	4.2	3.4	4.2	4.3	3.8	WNUA	adult alt	3.1	3.4	3.8	3.2	3.1							
WINS	N/T	4.3	4.3	4.1	3.8	3.7	WLS-AM-FM	N/T	3.1	2.8	3.2	3.6	3.0							
WPAT-FM	easy	4.0	3.9	2.7	3.5	3.7	WJOD	N/T	3.1	2.8	3.2	3.2	2.9							
WQHT	top 40/dance	4.0	4.2	4.8	3.9	3.6	WMAQ	N/T	2.5	3.2	2.5	2.5	2.9							
WABC	N/T	2.7	2.6	3.3	3.2	3.4	WCRG	cls rock	3.4	3.4	2.7	2.6	2.8							
WOR	N/T	4.6	4.0	3.3	4.0	3.2	WPNT	AC	2.5	2.1	2.3	2.5	2.3							
WNEW-FM	album	3.1	4.0	3.8	3.7	3.1	WQX	AC	2.8	3.0	2.1	2.3	2.0							
WPLJ	top 40	2.2	2.3	2.8	2.8	3.1	WJAB	Spanish	1.6	1.8	2.0	1.8	1.8							
WCBS	N/T	3.4	3.5	3.0	3.4	3.0	WMB	classical	1.8	1.8	1.5	1.7	1.7							
WFAN	N/T	2.9	3.3	3.0	2.4	3.0	WTMX	AC	2.8	1.8	2.1	2.2	1.7							
WYNY	country	3.3	3.5	2.7	2.2	2.8	WIND	Spanish	.7	.5	1.7	1.1	1.2							
WSKQ-FM	Spanish	1.9	2.0	2.4	2.2	2.7	WSCR	N/T	—	—	—	—	—							
WQCD	adult alt	2.4	2.0	1.9	2.3	2.2	NASSAU-SUFFOLK, N.Y.—(14)													
WNEW	adult std	2.1	2.5	1.9	1.9	2.0	WALK-AM-FM	AC	7.1	6.4	6.3	5.4	5.5							
WADO	Spanish	1.8	1.5	1.9	1.7	2.7	WBLI	AC	5.1	4.5	4.6	4.5	5.2							
WQXR-AM-FM	classical	1.7	1.1	1.4	1.9	1.5	WCBS-FM	oldies	5.4	4.9	5.0	4.1	5.0							
WNCH	classical	1.3	1.1	1.5	1.3	1.2	WXRK	cls rock	3.5	3.2	4.3	4.7	5.0							
WSKQ	Spanish	1.3	1.2	1.1	1.2	1.2	WBAB	album	4.7	4.7	3.8	5.1	4.5							
WLJB	N/T	1.6	1.7	1.2	1.3	1.1	WCBS	N/T	4.1	3.3	3.9	4.3	4.1							
KOST	AC	6.1	5.9	6.0	4.8	5.0	WHTZ	top 40	4.2	4.2	3.2	3.8	4.0							
KIIS-AM-FM	top 40	4.7	5.3	4.9	5.0	4.5	WYNY	country	3.2	5.0	3.6	3.0	3.8							
KABC	N/T	5.1	4.7	4.2	3.4	4.4	WFAN	N/T	3.2	3.2	4.2	3.0	3.1							
KLVE	Spanish	2.8	3.5	4.0	3.3	4.4	WOR	N/T	3.8	3.9	3.7	4.3	3.0							
KPWR	top 40/dance	3.4	3.5	4.3	5.0	4.2	WPLJ	top 40	1.8	3.3	2.6	2.8	2.9							
KRTH	oldies	3.6	3.8	4.0	3.5	4.1	WABC	N/T	2.7	2.3	3.4	3.5	2.8							
KBIG	AC	4.1	3.8	3.2	4.2	4.0	WLTW	easy	3.2	2.3	2.6	2.4	2.8							
KLOS	album	4.5	4.5	4.4	3.5	4.0	WPAT-FM	AC	2.6	3.8	3.2	3.7	2.8							
KKBT	urban	4.1	4.9	3.8	3.8	3.8	WRKS	urban	2.1	1.5	2.1	2.4	2.8							
KXEQ	AC	3.0	2.8	2.9	3.2	3.7	WMXV	AC	3.6	3.1	2.9	4.0	2.7							
KWKW	Spanish	3.4	3.1	3.8	4.2	3.4	WKY	AC	3.1	2.9	2.2	2.6	2.5							
KLX	cls rock	2.8	2.8	2.8	3.0	3.3	WINS	N/T	2.1	2.3	2.2	2.5	2.2							
KTNO	Spanish	2.7	2.4	3.0	2.3	3.2	WNEW-FM	album	2.5	3.4	2.3	3.3	2.2							
KROQ	modern	3.1	2.7	3.0	3.1	3.1	WQCD	adult alt	1.7	1.7	1.7	1.5	2.2							
KFI	N/T	2.3	2.1	2.7	2.5	2.9	WDRE	modern	2.3	1.4	2.1	1.7	2.1							
KFWB	N/T	3.1	3.1	2.5	3.2	2.9	WGSN	adult std	2.1	2.1	2.2	2.1	2.1							
KNX	N/T	2.7	2.6	2.8	2.4	2.5	WJMC	AC	2.6	2.0	2.5	1.8	2.1							
KQLZ	album	2.0	2.2	2.4	2.2	2.3	WHLI	adult std	3.1	2.3	3.6	3.5	2.0							
KKHJ	Spanish	1.7	2.1	1.9	2.3	2.2	WQHT	top 40/dance	3.1	3.2	2.4	3.1	2.0							
KTWV	adult alt	2.8	2.5	2.2	3.1	2.1	WBLJ	urban	1.5	1.0	1.4	1.3	1.7							
KCBS-FM	oldies	1.9	1.4	1.4	1.9	2.0	WNEW	adult std	.6	1.6	1.3	1.0	1.7							
KALI	Spanish	1.9	1.1	1.0	1.2	1.8	WRCN	album	.8	1.3	1.7	.9	1.4							
KKGO	classical	1.4	1.4	1.3	1.7	1.6	WNCN	classical	1.4	.9	1.2	1.1	1.3							
KMPC	N/T	2.6	2.6	2.8	2.4	1.3	WQXR-AM-FM	classical	.9	1.3	1.2	1.8	1.3							
KLIT	AC	.9	1.6	1.5	1.3	1.2	WPLR	album	.6	1.1	.5	.5	1.0							
ORANGE COUNTY, CALIF.—(16)																				
WGN	N/T	8.2	8.4	8.5	8.8	7.6	KBIG	AC	5.8	5.4	5.5	5.4	5.7							
WGCI-FM	urban	6.6	8.1	6.8	6.8	7.3	KOST	AC	7.9	5.8	6.7	4.2	5.4							
WBBM-FM	top 40	5.8	4.9	5.1	5.0	5.7	KLOS	album	6.2	6.6	5.6	5.4	5.2							
WUSN	country	3.3	4.5	3.8	4.7	5.5	KRTH	oldies	4.2	5.2	5.0	4.3	4.8							
WWBZ	album	3.9	4.6	3.8	4.0	4.6	KFI	N/T	3.3	2.8	3.2	4.3	4.6							
WVAZ	urban	4.3	4.7	4.2	3.9	4.4	KROQ	modern	4.7	3.3	3.0	3.3	4.5							
							KIIS-AM-FM	top 40	5.2	4.6	4.7	5.7	4.4							
							KABC	N/T	5.4	4.2	4.5	3.7	3.9							
							KLSX	cls rock	4.1	4.3	3.5	3.0	3.7							

Call	Format	'91	'91	'91	'92	'92	Call	Format	'91	'91	'91	'92	'92							
KXEQ	AC	3.1	3.1	2.6	3.1	3.5	WNEW	adult std	2.1	—	2.5	—	1.2							
KQLZ	album	2.5	4.7	3.2	2.3	3.0	WOBM	country	1.1	—	1.6	—	1.2							
KNX	N/T	2.5	2.9	3.6	3.3	2.8	WQCD	adult alt	1.5	—	1.1	—	1.1							
KPWR	top 40/dance	3.2	2.2	2.5	3.9	2.7	BRIDGEPORT, CONN.—(95)													
KCBS-FM	oldies	3.2	2.2	1.3	2.1	2.6	WICC	AC	12.9	—	12.2	—	13.5							
KFWB	N/T	2.4	2.3	1.7	2.3	2.5	WEZN	AC	15.6	—	13.3	—	10.8							
KTNQ	Spanish	2.1	1.6	3.3	2.5	2.5	WEBC	AC	8.8	—	9.6	—	8.7							
KIKF	country	2.7	1.3	1.1	2.0	2.3	WPLR	album	6.0	—	6.9	—	8.7							
KMPC	adult std	3.4	4.3	2.4	2.7	2.3	WKIC	top 40	10.0	—	9.2	—	5.1							
KTWV	adult alt	3.9	3.7	2.8	3.8	2.3	WFAN	N/T	4.0	—	4.2	—	4.8							
KLVE	Spanish	1.7	2.8	2.5	1.9	2.2	WCBS	N/T	3.2	—	3.7	—	3.6							
KKHJ	Spanish	.7	.8	1.1	1.3	2.1	WEFX	cls rock	2.9	—	2.6	—	3.5							
KEZY	top 40	2.0	1.6	1.7	1.5	1.8	WOR	N/T	1.6	—	1.9	—	2.7							
KEEY	classical	1.8	1.8	2.1	1.8	1.8	WYNY	country	1.8	—	1.5	—	2.6							
KKGO	country	1.3	1.0	2.0	2.1	1.8	WGSN	adult std	.7	—	1.0	—	2.4							
KZLA	modern	.8	.5	.8	.7	1.4	WABC	N/T	2.1	—	.8	—	2.1							
KKBT	urban	1.2	.8	1.4	1.9	1.2	WQHT	top 40/dance	2.1	—	2.5	—	2.1							
KSQK-FM	Spanish	1.2	.9	.8	.3	1.1	WRKI	album	1.5	—	1.5	—	2.0							
KNAC	album	1.7	1.4	1.5	1.0	1.0	WRKS	urban	2.2	—	2.1	—	1.5							
KWVE	religious	.5	—	.8	.9	1.0	WXRK	cls rock	.9	—	1.1	—	1.5							
RIVERSIDE, CALIF.—(28)																				
KGGI	top 40/dance	9.3	7.3	9.1	8.7	8.9	WYNY	country	1.0	—	1.2	—	1.4							
KFRG	country	8.3	10.1	11.5	9.6	8.3	WUCM	Spanish	.4	—	.7	—	1.1							
KFI	N/T																			

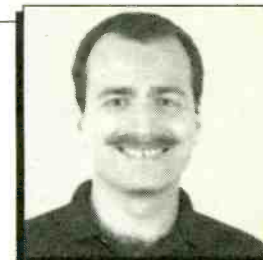
Hot Adult Contemporary™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
*** No. 1 ***					
1	4	9	5	THE ONE MCA 54423	ELTON JOHN 1 week at No. 1
2	1	1	10	I'LL BE THERE COLUMBIA 74330	MARIAH CAREY
3	5	6	10	JUST FOR TONIGHT WING 865-888/MERCURY	VANESSA WILLIAMS
4	2	2	15	I WILL REMEMBER YOU A&M 1600	AMY GRANT
5	6	8	13	JUST ANOTHER DAY SBK 07383/ERG	JON SECADA
6	3	3	15	IF YOU ASKED ME TO EPIC 74277	CELINE DION
7	7	5	17	HOLD ON MY HEART ATLANTIC 87481	GENESIS
8	11	14	5	RESTLESS HEART WARNER BROS. 18897	PETER CETERA
9	10	11	9	WHY ARISTA 1-2419	ANNIE LENNOX
10	9	7	13	DO IT TO ME MOTOWN 2160	LIONEL RICHIE
11	8	4	12	YOU WON'T SEE ME CRY SBK 07385/ERG	WILSON PHILLIPS
12	13	13	7	TAKE THIS HEART CAPITOL 44782	RICHARD MARX
*** POWER PICK ***					
13	15	18	4	THIS USED TO BE MY PLAYGROUND SIRE 18822/WARNER BROS.	MADONNA
14	12	10	12	STEEL BARS COLUMBIA ALBUM CUT	MICHAEL BOLTON
15	18	19	6	YOU'VE GOT A WAY REUNION 19126/GEFFEN	KATHY TROCCOLI
16	19	20	9	IF YOU BELIEVE COLUMBIA ALBUM CUT	KENNY LOGGINS
17	25	34	4	I'VE GOT MINE MCA 54429	GLENN FREY
18	14	12	12	EVERY KINDA PEOPLE ISLAND 868 632/PLG	ROBERT PALMER
19	22	29	6	CONSTANT CRAVING SIRE 18942/WARNER BROS.	K.D. LANG
20	17	15	19	NOT THE ONLY ONE CAPITOL 44764	BONNIE RAITT
21	20	23	7	EVERYBODY LOVES TO CHA CHA CHA COLUMBIA ALBUM CUT	JAMES TAYLOR
22	16	16	11	WHEN LOVERS BECOME STRANGERS GEFFEN ALBUM CUT	CHER
23	23	21	25	HAZARD CAPITOL 44796	RICHARD MARX
24	24	24	11	FOR YOUR BABIES ATCO EASTWEST 98570	SIMPLY RED
25	28	36	4	WHAT KIND OF LOVE COLUMBIA 74360	RODNEY CROWELL
26	27	30	6	ACHY BREAKY HEART MERCURY 866 522	BILLY RAY CYRUS
27	26	22	27	SAVE THE BEST FOR LAST WING 865 136/MERCURY	VANESSA WILLIAMS
28	41	—	2	HOT FUN IN THE SUMMER TIME BROTHER 5247	THE BEACH BOYS
29	21	17	14	TAKE TIME PENDULUM 64813/ELEKTRA	CHRIS WALKER
30	30	32	8	HOLD ME NOW QUALITY 19107	DAN HILL WITH RIQUE FRANKS
31	29	27	28	TEARS IN HEAVEN REPRISE 19038	ERIC CLAPTON
32	31	31	26	THE REAL THING COLUMBIA 74186	KENNY LOGGINS
33	38	41	3	FACES OF LOVE CHARISMA 98568	NIA PEEPLES
34	42	46	3	SLOWLY RCA 62271	STACY EARL
*** HOT SHOT DEBUT ***					
35	NEW ▶	1	1	COME TO ME CAPITOL ALBUM CUT	BONNIE RAITT
36	33	33	27	MISSING YOU NOW COLUMBIA 74184	MICHAEL BOLTON
37	32	28	15	LIFT ME UP ELEKTRA 64779	HOWARD JONES
38	48	—	2	ROCK YOU GENTLY PRIVATE MUSIC ALBUM CUT	JENNIFER WARNES
39	46	—	2	WE'LL FIND THE WAY REPRISE ALBUM CUT	KURT HOWELL
40	37	35	25	MASTERPIECE REPRISE 19076	ATLANTIC STARR
41	36	26	11	FALL IN LOVE AGAIN COLUMBIA 74262	EDDIE MONEY
42	35	37	23	EVERYTHING CHANGES REUNION 19118/GEFFEN	KATHY TROCCOLI
43	40	38	28	GOOD FOR ME A&M 1573	AMY GRANT
44	39	40	6	DAMN I WISH I WAS YOUR LOVER COLUMBIA 74164	SOPHIE B. HAWKINS
45	34	25	12	BE YOUNG, BE FOOLISH, BE HAPPY RCA 62246	SONIA
46	43	42	30	STARS ATCO EASTWEST 98636	SIMPLY RED
47	NEW ▶	1	1	GIVING HIM SOMETHING HE CAN FEEL ATCO EASTWEST 98560	EN VOGUE
48	49	—	2	IT ALL BEGINS WITH YOU MCA 54396	JODY WATLEY
49	45	44	21	CAN'T CRY HARD ENOUGH WARNER BROS. 19326	THE WILLIAMS BROTHERS
50	44	39	15	LOVE OF MY LIFE QWEST ALBUM CUT/REPRISE	CARLY SIMON

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

Billboard's PD of the week

Adam Cook
WXXL Orlando, Fla.



WITH NO direct format competitor, you might expect that top 40 WXXL (XL106.7) Orlando, Fla., would pull in big ratings. But for quite some time, that had not been the case. With significant upward jumps in the fall and winter Arbitron books (3.6-4.7-5.3), however, the station seems to be finally hitting its stride.

PD Adam Cook, who joined the station a year ago, says consistency is finally paying off. "Part of the problem with this radio station has been a lack of consistency," he says. "There were too many people with their hands in the pie trying to make it go, and they were too reactive to down trends."

While there was not a cume explosion, Cook notes that time-spent-listening has increased from about six hours last summer to eight hours and 15 minutes in the winter. "We've made it safer to listen to the radio station by making it more entertaining," he says. "I put together the sound of the station in my head and it was based on [being] talent [intensive]."

"We've got a renegade team. All of us have been in bigger markets and we weren't wanted there, so we came here as free agents."

The morning zoo, which is promoted with billboards that say "just zoo it," consists of key players Doc Holliday and Johnny Magic. The station's loyal listener club members are called the "zoo veggies."

Cook thinks the morning show is benefiting from two recent changes in the market. The first was the departure of longtime morning leaders Baxter & Mark at album WDIZ, who were replaced by a simulcast of WYNF Tampa, Fla.'s Ron & Ron. Cook says this change has "caused a lot of sampling" from WDIZ listeners.

The second change was the departure of Joe Nasty from urban WJHM (102 Jamz), which Cook describes as "the closest thing we have to a competitor." (WJHM was up 6.0-6.5 in the winter book, and was No. 2 in the market 12-plus.)

Cook, who stresses "entertainment value," notes that the rest of the jocks also strive for that goal. The lineup includes midday host Hildi, Cook in afternoons, night jock Just Plain Mark, late-night host Kid Cruz, and overnighter Johnny Walker. "Every one of these people has a lot of freedom in their shows," says Cook. "Almost anything can go [and] I think they won't find a more supportive PD."

Just Plain Mark does what Cook calls "a morning show at night." His best bit is "just plain bark," a contest in which dogs bark on the air to win prizes for their owners.

Musically, WXXL leans 20%-25% alternative, although Cook points out that the alternative records he

plays tend to be dancey. Cook regards most hard rock product as the domain of the market's rock stations.

He also carefully dayparts rap based on the results of a research project the station conducted on the compatibility of rap. And although he says "we're getting beat pretty bad by the urban station [WJHM] because they can rap all day," WXXL sells itself as having no rap during the workday, although Cook backs off that a bit in the summer.

Overall, the mix is about 85% current/recurrent to oldies, but early-'80s alternative cuts by artists like Talk Talk, Soft Cell, Modern English, and Naked Eyes do come up in rotation because "some of that doesn't sound dated. I would rather play that than Bobby Brown."

Cook says each hour is sequenced in blocks to "try to get all kinds of music represented in a given hour. Every fourth or fifth record is a stop down record to let people catch their breath."

Here's a recent 6 p.m. hour: Janet Jackson & Luther Vandross, "The Best Things In Life Are Free"; Giggles, "What Goes Around Comes Around"; TLC, "Baby-Baby-Baby"; Toad The Wet Sprocket, "All I Want"; Cause & Effect, "Another Minute"; Roxette, "Dangerous"; Laissez Faire, "In Paradise"; Color Me Badd, "Slow Motion"; Prince, "Cream"; Shakespear's Sister, "Stay"; Army Of Lovers, "Crucified"; the Cure, "High"; and Yaz, "Situation."

The Sunday-night alternative show, "Alternative Static," is hosted by former Hard Rock Cafe parking attendant Surfer Dave. Songs that perform well on that show are "infiltrated" into the regular mix. The station also programs a Thursday-night rave show from an underground club in Daytona, Fla.

Positioners include "No. 1 for music and fun" and "Orlando's hottest hits." In the home of Sea World, the station can also occasionally be heard declaring "even under water, Shamu listens to XL106.7." No song is rotated faster than three hours, a point that is sold as a benefit to listeners.

Cook started his radio career in high school in the mid-'70s, and worked at stations in several markets in his home state of Indiana, including Indianapolis, Muncie, Evansville, and Fort Wayne. His previous PD experience includes stints at WDJX (92X) Dayton, Ohio; WSKZ Chattanooga, Tenn.; KRBE Houston; and a brief stint at WSSX Charleston, S.C., before moving to WXXL to work with GM Randy Rahe, with whom he had previously worked in Columbus.

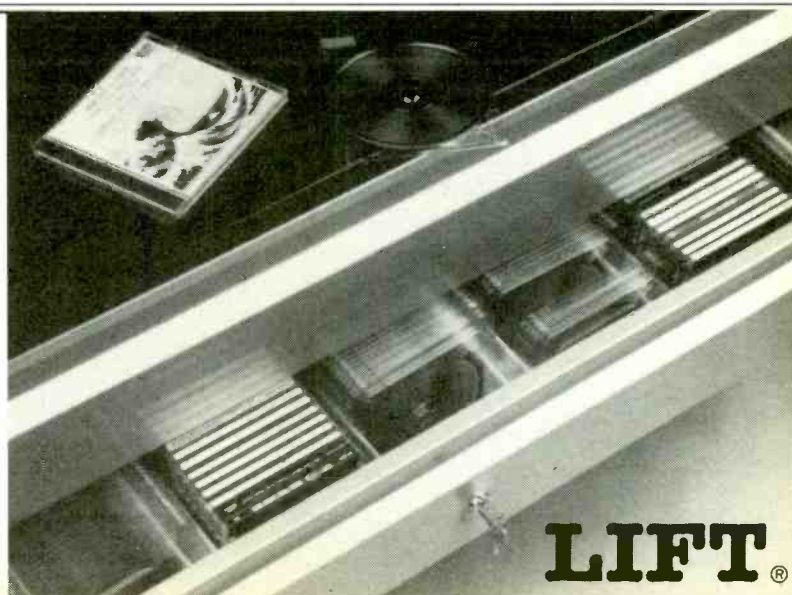
As for his goals in Orlando, he says he wants to "continue on the course by being consistent [and] build our place in this market as a legendary station."

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Radio

CBS Shoots For The Hip With Gil Gross

BY CARRIE BORZILLO

LOS ANGELES—CBS Radio Networks will take aim at the baby-boom generation when it launches its first talk show, "The Gil Gross Show," August 17. Gregg Cockrell, who previously produced Tom Leykis' show on KFI Los Angeles, has been hired to produce Gross' show.



GROSS

The three-hour weekday program will be a hipper version of a network radio talk show, according to Gross. Instead of guests like Bob Hope, Buddy Hackett, or John Raitt, he plans to have younger guests like Raitt's daughter Bonnie, Aaron Neville, and even Axl Rose or Ice-T in an effort to attract a younger audience to talk radio.

One thing Gross says he's not going to do on the show is have "experts" as guests. Rather, he plans to have guests who are directly involved with the story. He says he's also not going to be a "yeller-screamer" like Rush Limbaugh.

"I'm not on as a know-it-all," says Gross. "You have to be opinionated; people want to hear what you have to say, but what's usually more interesting is what the guest has to say. The magic of it is that you never know what's going to happen next."

This will be especially true for his Friday-night shows. If there isn't a big news story, Gross says he'll make the show a little looser, since most people want to unwind at the end of the week. He says some of his best shows have been on whether angels and UFOs exist and whether John Lennon's "Imagine" is an inspirational song or a "real downer."

"We're going to do the most bizarre and interesting show we can come up with," says Gross. "It will move quicker and be a younger, more irreverent show than most."

Also, instead of sticking to a rigid schedule, Gross says, "When something big happens, we're going to stop what we're doing and cut to that. Or, even hop on the next plane and go to where the action is. For instance, some shows, on the night of the Rodney King verdict, continued with their scheduled guests. That's crazy."

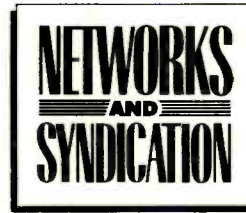
In addition to spontaneous trips, Gross says he will go on location four times a year to visit his affiliates, meet listeners, and show people CBS is not "some distant network that people never see. It'll have more of a local feel to it."

After graduating from Milliken Univ. in Decatur, Ill., with a degree in political science and a minor in English and music, Gross, who now lives in New York with his wife Rhoda and 1-year-old son Spencer, went on to his first radio job at WZL Decatur at the age of 18. After working at a few other small-market stations, a then 23-year-old Gross landed in the morning-drive spot at WLS Chicago, making him the youngest anchorman in ABC Radio history.

In his 25 years in the business, Gross has worked at about a dozen radio stations, including New York

outlets WABC, WOR, and WCB. Most recently, he filled in for ABC Radio Networks' "Paul Harvey News" and "The Deborah Norville Show."

Gross says he's back with CBS be-



cause "the people here are great, they're really dedicated to this project. And, since they hadn't been doing talk shows, they had no preconceptions about what it should be like."

CROSS CURRENTS ON TOP 40, ALBUM

SuperRadio will begin syndicating a new, one-hour weekly modern rock show called "Cross Currents" next month. The show will target top 40

and album rock stations instead of alternative stations because "top 40 still perceives alternative or modern rock music as this pit of quirky, import bands with funny names and haircuts," says executive producer Bruce Brody.

Album rock WNEW-FM New York p.m. driver Carol Miller is the host and Dave Kendall, host of MTV's "120 Minutes," will do weekly news segments.

The show, produced by B&B Productions, already has approximately 30 affiliates, including KWOD Sacramento, Calif.; WXXL Orlando, Fla.; and WNEW-FM. Already lined up for the first few shows are interviews with Pearl Jam, Cracker, Nirvana, Matthew Sweet, the Cure, Live, and Charlatans U.K.

'HAWAII CALLS' BACK ON AIR

The syndicated radio show "Hawaii Calls," which has been off the (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.

Table with columns: T. WK., L. WK., 2 WKS. AGO, WKS. ON CHART, TRACK TITLE, ALBUM TITLE (IF ANY), ARTIST, LABEL/DISTRIBUTING LABEL. Includes tracks like 'STING ME', 'EVEN BETTER THAN THE REAL THING', 'EVEN FLOW', etc.

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

ALBUM ROCK RECURRENT TRACKS

Table with columns: T. WK., L. WK., 2 WKS. AGO, WKS. ON CHART, TRACK TITLE, ALBUM TITLE (IF ANY), ARTIST, LABEL/DISTRIBUTING LABEL. Includes tracks like 'NOVEMBER RAIN', 'COME AS YOU ARE', 'MAMA, I'M COMING HOME', etc.

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.

Table with columns: THIS WEEK, LAST WEEK, 2 WKS. AGO, WKS. ON CHART, TITLE, ALBUM TITLE (IF ANY), ARTIST, LABEL/DISTRIBUTING LABEL. Includes tracks like 'GOOD STUFF', 'MIDLIFE CRISIS', 'HEAVEN SENT', etc.

Tracts with the greatest airplay gains this week. Videoclip availability. © 1992, Billboard/BPI Communications.

Gore's Radio Track Record A Mixed Bag For NAB

BY BILL HOLLAND

WASHINGTON, D.C.—A source at the National Assn. of Broadcasters says the NAB will have no official comment about the choice of Sen. Al Gore, D-Tenn., as Democratic presidential hopeful Bill Clinton's running mate. Although Gore has had little to do with recent radio issues, his long-time advocacy in the Senate of reregulation in the cable industry should put him in the plus column with some traditional TV broadcasters.

Those with longer memories, however, may also recall that in the mid-'80s Gore fought broadcasters tooth-and-nail in the wrestling match over source licensing. Gore, who was opposed to legislation changing licensing methods, took the side of songwriters who felt the existing blanket

licensing of songs was the fairest method. Broadcasters, of course, felt blanket licensing (permitting use of all repertoire handled by ASCAP and BMI) meant they had to overpay to be able to play certain songs.

NAB ASKS FCC TO EASE RULES

In comments filed July 13, the NAB asked the FCC to provide financial relief by relaxing rules governing ownership attribution. But the NAB has taken a conservative view as far as permitting lenders to obtain security or reversionary interest in station licenses.

The FCC is currently looking into regulatory changes that could aid broadcasters' opportunities to obtain financing for station acquisitions and improvements in facilities. The NAB would like to see the FCC double the

WASHINGTON ROUNDUP

attribution benchmarks for active and passive investors to 10% and 20%, respectively.

However, on the question of allowing lenders to hold security or reversionary interests in licenses, the NAB says, "Lenders now have a strong incentive to work out problem broadcast loans to the benefit of the public," adding that relaxed rules "might shift the balance to favor earlier foreclosure, or enable lenders to place greater pressure on stations."

The NAB also thinks there should be no change, "particularly in the ab-

sence of any meaningful assurance that new security interests would increase the amount of capital available to the broadcast industry."

ROC SUGGESTS SMALL CHANGES

The latest round of comments on the FCC's radio-ownership changes comes from the major-market Radio Operators Caucus. The ROC likes the relaxed rules overall, but suggests, like other radio groups, the commission lower the numbers slightly (from 30 FMs, 30 AMs, and up to six to a market to 25/25/4).

ROC, like the NAB, also does not like the dependence on Arbitron data as the determinant of ownership caps.

FCC officials have said they plan to tweak the numbers before the Aug. 3 deadline for the new rules to go into effect but still haven't given formal notice they'll step in to prevent a red-tape hassle.

NETWORKS

(Continued from preceding page)

air for 15 years, will make a comeback in September. The Hawaiian music show debuted in 1935 and ended when its creator, Webley Edwards, died in 1977. At its peak, it was on 750 stations worldwide.

The program features the sounds of local musicians, including Nina Kealiwahamana, whose mother sang on the original "Hawaii Calls" program. Host Bill Bigelow will tape the show in front of a live audience every Saturday from different hotels. One Saturday per month he'll broadcast from a different Hawaiian island.

Honolulu-based Hawaii Calls Productions' director of marketing, Ron Jacobs, says the company is targeting the show toward adult standards stations, with a 40-plus age demographic target audience.

AROUND THE INDUSTRY

On Mic Productions launched "Super Slammin Seventies," hosted by Mitch Faulkner, and "Slo Jammin Seventies," hosted by "Motown" Mike Richarson July 4 and July 5, respectively. The shows feature urban music of the '70s. WJLB Detroit and KTOW-FM Tulsa, Ariz., are among the approximately 25 urban affiliates.

Former Goodman Entertainment Group director of international relations Jeanne De Sanctis heads up MediaAmerica's new international division as managing director... MediaAmerica will begin broadcasting Paul Lasley and Elizabeth Harryman's "On Travel" advice feature beginning the week of Aug. 3 (Billboard, June 13). The one-minute bit will air twice daily on weekdays.

Unistar Radio Networks is set to broadcast the 90-minute "Marvin Gaye, Vol. 10 Of The Sixties Legends Series" July 24-26.

"The Creole Gumbo Radio Show," a one-hour weekly Louisiana-based program, began its national broadcast on more than 30 stations June 30 on National Public Radio. The show is hosted by New Orleans musician Bruce "Sunpie" Barnes and is produced by Jerry Embree.

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Hits! in Tokio

Week of July 5, 1992

- 1 I'll Be There Mariah Carey
- 2 You Won't See Me Cry Wilson Phillips
- 3 Am I The Same Girl Swing Out Sister
- 4 Come Into My Garden Hanne Boel
- 5 Hold On My Heart Genesis
- 6 Don't You Worry 'Bout A Thing Incognito
- 7 Closer Mr. Fingers
- 8 Jump Kris Kross
- 9 Show Me The Night Workshy
- 10 My Lovin' En Vogue
- 11 Love Is Holly Kim Wilde
- 12 Good Stuff B-52's
- 13 Too Funky George Michael
- 14 Move Me No Mountain Soul II Soul
- 15 Restless Heart Peter Cetera
- 16 Do It To Me Lionel Richie
- 17 The One Elton John
- 18 Trouble Mind Workshy
- 19 Still In Love With You Meli'sa Morgan
- 20 Make It On My Own Alison Limerick
- 21 Don't Talk Just Kiss Right Said Fred
- 22 Lady Killer Nicky Holland
- 23 Stitches And Burns Fra Lippo Lippi
- 24 Over You Timmy T.
- 25 Will You Marry Me? Paula Abdul
- 26 In The Closet Michael Jackson
- 27 Joy Soul II Soul
- 28 Live And Learn Joe Public
- 29 Whatever It Takes Troop
- 30 Just Another Day Jon Secada
- 31 Why Annie Lennox
- 32 Como Hemos Cambiado Presuntos Implicados
- 33 Once In A Lifetime Love Carl Anderson
- 34 Woman In Love 10cc
- 35 Uh Huh Oh Yeh Paul Weller
- 36 Giving Him Something He Can Feel En Vogue
- 37 I've Got Mine Glenn Frey
- 38 Fly Like An Eagle The Neville Brothers
- 39 Anything Can Happen Leon Russell
- 40 Save The Best For Last Vanessa Williams
- 41 What You Do To Me Al Jarreau
- 42 If You Asked Me To Celine Dion
- 43 The Best Things In Life Are Free Luther Vandross & Janet Jackson
- 44 Lover's Prayer Don Ciccone
- 45 Attention A Lui Ariella
- 46 Love Me All My Lifetime Chaka Khan
- 47 Lift Me Up Howard Jones
- 48 Strawberry Letter 23 Tevin Campbell
- 49 Hope Youssou N' Dour
- 50 One More Day The Neville Brothers



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POWERPLAYS™

Playlists supplied by Broadcast Data Systems' Radio Track service. Stations selected from rotating panel of leading broadcasters in top 85 radio markets, electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of plays in monitored week.

MONITORED AIRPLAY FROM THE NATION'S LARGEST AND MOST INFLUENTIAL RADIO STATIONS

HOT 100

COUNTRY

POWER 99 FM
Atlanta P.D.: Rick Stacy

- 1 Madonna, This Used To Be My Playroom
- 2 Tom Cochrane, Life Is A Highway
- 3 Shakespear's Sister, Stay
- 4 Mariah Carey, I'll Be There
- 5 Richard Marx, Take This Heart
- 6 Michael Jackson, Jam
- 7 B-52's, Good Stuff
- 8 Technonotic, Move This
- 9 Toad The Wet Sprocket, All I Want
- 10 Genesis, Jesus He Knows Me
- 11 TLC, Baby-Baby
- 12 George Michael, Too Funky
- 13 Jon Secada, Just Another Day
- 14 Lightning Seeds, Sense
- 15 Cure, Friday I'm In Love
- 16 Guns N' Roses, November Rain
- 17 Eddie Money, Fall In Love Again
- 18 U2, Even Better Than The Real Thing
- 19 Rozalla, Everybody's Free
- 20 Celine Dion, If You Asked Me To
- 21 Outfield, Closer To Me
- 22 Michael Bolton, Steel Bars
- 23 Cause & Effect, Another Minute
- 24 Arrested Development, Tennessee
- 25 Kris Kross, Warm It Up
- 26 Cry Charity, I Want You Back
- 27 Cover Girls, Wishing On A Star
- 28 Sir Mix-A-Lot, Baby Got Back
- 29 Black Crowes, Remedy
- 30 George Michael, Do You Really Want To

KDWB 104.3
Minneapolis/St. Paul P.D.: Mark Bolke

- 1 George Michael, Too Funky
- 2 Outfield, Closer To Me
- 3 Richard Marx, Take This Heart
- 4 Tom Cochrane, Life Is A Highway
- 5 Amy Grant, I Will Remember You
- 6 Guns N' Roses, November Rain
- 7 Tesla, What You Give
- 8 Color Me Badd, Slow Motion
- 9 Luther Vandross & Janet Jackson, The B
- 10 Cure, Friday I'm In Love
- 11 Mariah Carey, I'll Be There
- 12 Madonna, This Used To Be My Playroom
- 13 Michael Bolton, Steel Bars
- 14 Jon Secada, Just Another Day
- 15 Mr. Big, Just Take My Heart
- 16 Wilson Phillips, You Won't See Me Cry
- 17 Stacy Earl, Slow
- 18 Toad The Wet Sprocket, All I Want
- 19 Twain Campbell, Strawberry Letter 23
- 20 Red Hot Chili Peppers, Under The Brid
- 21 Sophie B. Hawkins, Damn I Wish I Was
- 22 Grant, Stay
- 23 En Vogue, My Lovin' (You're Never Gon
- 24 En Vogue, Giving Him Something He Can
- 25 B-52's, Good Stuff
- 26 Eddie Money, Fall In Love Again
- 27 Cry Charity, I Want You Back
- 28 Billy Ray Cyrus, Achy Breaky Heart
- 29 Celine Dion, If You Asked Me To
- 30 Michael Jackson, In The Closet

WILD 107.1 FM
San Francisco P.D.: Bob Mitchell

- 1 Jodeci, Come & Talk To Me
- 2 Red Hot Chili Peppers, Under The Brid
- 3 Boyz II Men, End Of The Road
- 4 Arrested Development, Tennessee
- 5 N2Deep, Back To The Hotel
- 6 Mariah Carey, I'll Be There
- 7 Sir Mix-A-Lot, Baby Got Back
- 8 Color Me Badd, Forever Love
- 9 Das EFX, They Want EFX
- 10 Color Me Badd, Slow Motion
- 11 TLC, What About Your Friends
- 12 En Vogue, My Lovin'
- 13 Kris Kross, Warm It Up
- 14 Madonna, This Used To Be My Playroom
- 15 TLC, Baby-Baby
- 16 Li Louis, Club Lonely
- 17 Michael Jackson, Jam
- 18 Boyz II Men, Motown Philly
- 19 Bryan Adams, Do I Have To Say The Wor
- 20 D.J. Jazzy Jeff & The Fresh Pr, Summe
- 21 Marky Mark & The Funky Bunch, Good Vi

all hit 97.1 KROL The Eagle
Dallas P.D.: Joel Folger

- 1 Toad The Wet Sprocket, All I Want
- 2 Elton John, The One
- 3 Richard Marx, Take This Heart
- 4 Guns N' Roses, November Rain
- 5 Cure, Friday I'm In Love
- 6 U2, Even Better Than The Real Thing
- 7 B-52's, Good Stuff
- 8 Def Leppard, Make Love Like A Man
- 9 Tom Cochrane, Life Is A Highway
- 10 Black Crowes, Remedy
- 11 Red Hot Chili Peppers, Under The Brid
- 12 Queen, We Will Rock You/We Are The
- 13 Sade, Lovers Rock
- 14 Genesis, Jesus He Knows Me
- 15 INXS, Heaven Sent
- 16 Delbert McClinton, Every Time I Roll
- 17 Firehouse, Reach For The Sky
- 18 Annie Lennox, Why
- 19 Glenn Frey, I've Got Mine
- 20 Ugly Kid Joe, Everything About You
- 21 Red Hot Chili Peppers, Give It Away
- 22 Outfield, Closer To Me
- 23 Mr. Big, Just Take My Heart
- 24 Z2 Top Gun Love
- 25 "Weird Al" Yankovic, You Don't Love M
- 26 Howard Jones, Lift Me Up
- 27 Sophie B. Hawkins, Damn I Wish I Was
- 28 Bryan Adams, Thought I'd Died And Gon
- 29 Bryan Adams, Do I Have To Say The Wor
- 30 Smitherens, Too Much Passion

KPLX 99.5
Dallas P.D.: Bobby Kraig

- 1 Brooks & Dunn, Boot Scootin' Boogie
- 2 John Anderson, When It Comes To You
- 3 Joe Diffie, Ships That Don't Come In
- 4 Garth Brooks, The River
- 5 Mark Chesnut, I'll Think Of Something
- 6 Wynonna, I Saw The Light
- 7 Lee Roy Parnell, What Kind Of Fool Do
- 8 Mary-Chapin Carpenter, I Feel Lucky
- 9 Clint Black, We Tell Ourselves
- 10 Billy Ray Cyrus, Could've Been Me
- 11 Tanya Tucker, If Your Heart Ain't Bus
- 12 George Strait, So Much Like My Dad
- 13 Steve Warner, A Woman Loves
- 14 Lorne Morgan, Something In Red
- 15 Alabama, Take A Little Trip
- 16 Billy Dean, Billy The Kid
- 17 Marty Stuart & Travis Tritt, This One
- 18 Little Texas, You And Forever And Me
- 19 Diamond Rio, Nowhere Bound
- 20 Doug Stone, Warning, Labels
- 21 Paul Overstreet, Me And My Baby
- 22 Sammy Kershaw, Yard Sale
- 23 Remingtons, Two-Timin' Me
- 24 Tim Mensy, This Ol' Heart
- 25 Tracy Lawrence, Runnin' Behind
- 26 McBride & The Ride, Going Out Of My M
- 27 Vince Gill, I Still Believe In You
- 28 Aaron Tippin, I Wouldn't Have It Any
- 29 Pirates Of The Mississippi, Too Much
- 30 Reba McEntire, The Night The Lights W

WVW
Knoxville P.D.: Les Acree

- 1 Wynonna, I Saw The Light
- 2 Billy Dean, Billy The Kid
- 3 Garth Brooks, The River
- 4 Lee Roy Parnell, What Kind Of Fool Do
- 5 McBride & The Ride, Sacred Ground
- 6 Joe Diffie, Ships That Don't Come In
- 7 Alan Jackson, Midnight In Montgomery
- 8 Mark Chesnut, I'll Think Of Something
- 9 Travis Tritt, Nothing Short Of Dying
- 10 Marty Stuart & Travis Tritt, This One
- 11 John Anderson, When It Comes To You
- 12 Bellamy Brothers, Cowboy Beat
- 13 Vince Gill, I Still Believe In You
- 14 Brooks & Dunn, Boot Scootin' Boogie
- 15 Alabama, Take A Little Trip
- 16 Tracy Lawrence, Runnin' Behind
- 17 Marty Stuart & Travis Tritt, This One
- 18 Hal Ketchum, Five O'Clock World
- 19 Clint Black, We Tell Ourselves
- 20 Rob Crosby, She Wrote The Book
- 21 Sammy Kershaw, Yard Sale
- 22 Confederate Railroad, Jesus And Mama
- 23 Paul Overstreet, Me And My Baby
- 24 Doug Stone, Warning Labels
- 25 Steve Warner, A Woman Loves
- 26 Mark Chesnut, Bobba Shot The Juicebox
- 27 Vince Gill, I Still Believe In You
- 28 Diamond Rio, Nowhere Bound
- 29 George Strait, So Much Like My Dad
- 30 Clinton Gregory, She Takes The Sad Ou

Kiss 108 FM
Boston P.D.: Steve Rivers

- 1 Technonotic, Move This
- 2 Mariah Carey, I'll Be There
- 3 Sophie B. Hawkins, Damn I Wish I Was
- 4 George Michael, Too Funky
- 5 CeCe Peniston, Keep On Walkin'
- 6 TLC, Baby-Baby
- 7 Luther Vandross & Janet Jackson, The B
- 8 Red Hot Chili Peppers, Under The Brid
- 9 Color Me Badd, Slow Motion
- 10 Chaka Khan, Love You All My Lifetime
- 11 Arrested Development, Tennessee
- 12 Celine Dion, If You Asked Me To
- 13 Genesis, Hold On My Heart
- 14 Bonnie Raitt, I Can't Make You Love M
- 15 Rod Stewart, Just Another Day
- 16 En Vogue, My Lovin' (You're Never Gon
- 17 En Vogue, Giving Him Something He Can
- 18 Vanessa Williams, Save The Best For L
- 19 Madonna, This Used To Be My Playroom
- 20 Boyz II Men, End Of The Road
- 21 Ralph Tresvant, Money Can't Buy You L
- 22 Giggles, What Goes Around C
- 23 Jade, I Wanna Love You
- 24 Jon Secada, Just Another Day
- 25 Rozalla, Everybody's Free
- 26 Li Suzy, Take Me To Your Arms
- 27 Tom Cochrane, Life Is A Highway
- 28 Toad The Wet Sprocket, All I Want
- 29 Kris Kross, Warm It Up

Z100 New York
New York P.D.: Steve Kingston

- 1 Mariah Carey, I'll Be There
- 2 Sophie B. Hawkins, Damn I Wish I Was
- 3 Red Hot Chili Peppers, Under The Brid
- 4 Celine Dion, If You Asked Me To
- 5 Madonna, This Used To Be My Playroom
- 6 Vanessa Williams, Save The Best For L
- 7 Cure, Friday I'm In Love
- 8 En Vogue, My Lovin' (You're Never Gon
- 9 Cover Girls, Wishing On A Star
- 10 Guns N' Roses, November Rain
- 11 Technonotic, Move This
- 12 George Michael, Too Funky
- 13 K.W.S., Please Don't Go
- 14 Giggles, What Goes Around
- 15 Jon Secada, Just Another Day
- 16 Genesis, Hold On My Heart
- 17 Jodeci, Come & Talk To Me
- 18 Joe Public, Live And Learn
- 19 Kris Kross, Warm It Up
- 20 Sir Mix-A-Lot, Baby Got Back
- 21 Michael Jackson, Jam
- 22 TLC, Baby-Baby
- 23 Jodeci, Come & Talk To Me
- 24 Luther Vandross & Janet Jackson, The B
- 25 CeCe Peniston, Finally
- 26 CeCe Peniston, Keep On Walkin'
- 27 Tom Cochrane, Life Is A Highway
- 28 Toad The Wet Sprocket, All I Want
- 29 Tom Cochrane, Life Is A Highway

KPLZ 96.3 FM
Seattle P.D.: Casey Keating

- 1 Red Hot Chili Peppers, Under The Brid
- 2 George Michael, Too Funky
- 3 Mariah Carey, I'll Be There
- 4 Tom Cochrane, Life Is A Highway
- 5 Jon Secada, Just Another Day
- 6 Sophie B. Hawkins, Damn I Wish I Was
- 7 Luther Vandross & Janet Jackson, The B
- 8 Madonna, This Used To Be My Playroom
- 9 Cure, Friday I'm In Love
- 10 Joe Public, Live And Learn
- 11 Celine Dion, If You Asked Me To
- 12 En Vogue, Giving Him Something He Can
- 13 Bryan Adams, Thought I'd Died And Gon
- 14 TLC, Baby-Baby
- 15 Arrested Development, Tennessee
- 16 Richard Marx, Take This Heart
- 17 Michael Bolton, Steel Bars
- 18 Cover Girls, Wishing On A Star
- 19 CeCe Peniston, Keep On Walkin'
- 20 Genesis, Hold On My Heart
- 21 Boyz II Men, End Of The Road
- 22 En Vogue, My Lovin' (You're Never Gon
- 23 Shakespear's Sister, Stay
- 24 Guns N' Roses, November Rain
- 25 Michael Jackson, Jam
- 26 Technonotic, Move This
- 27 Billy Ray Cyrus, Achy Breaky Heart
- 28 B-52's, Good Stuff
- 29 Vanessa Williams, Save The Best For L
- 30 Babyface, Give U My Heart

96.3 FM
Detroit P.D.: Rick Gillette

- 1 Madonna, This Used To Be My Playroom
- 2 Mariah Carey, I'll Be There
- 3 Boyz II Men, End Of The Road
- 4 George Michael, Too Funky
- 5 Arrested Development, Tennessee
- 6 TLC, Baby-Baby
- 7 En Vogue, My Lovin' (You're Never Gon
- 8 Nice & Smooth, Sometimes I Rhyme Slow
- 9 Prince, Sexy MF
- 10 Technonotic, Move This
- 11 Color Me Badd, Slow Motion
- 12 Salt-N-Pepa, Start Me Up
- 13 Das EFX, They Want EFX
- 14 Good 2 Go, Never Satisfied
- 15 Red Hot Chili Peppers, Under The Brid
- 16 N2Deep, Back To The Hotel
- 17 MC Nas-D & DJ Fred, It's My Cadillac
- 18 House Of Pain, Jump Around
- 19 Jodeci, Come & Talk To Me
- 20 Lil Suzy, Take Me In Your Arms
- 21 Michael Jackson, Jam
- 22 Shabba Ranks, Mr. Loverman
- 23 Sir Mix-A-Lot, Baby Got Back
- 24 Kris Kross, Warm It Up
- 25 R. Kelly & Public Announcement, Honey
- 26 En Vogue, Giving Him Something He Can
- 27 Marky Mark & The Funky Bunch, Good Vi
- 28 CeCe Peniston, Keep On Walkin'
- 29 CeCe Peniston, Finally
- 30 Kris Kross, Jump

COUNTRY 92.5
Hartford P.D.: Johnny Michaels

- 1 Billy Dean, Billy The Kid
- 2 Brooks & Dunn, Boot Scootin' Boogie
- 3 Alabama, Take A Little Trip
- 4 Clint Black, We Tell Ourselves
- 5 Billy Dean, Billy The Kid
- 6 Hal Ketchum, Five O'Clock World
- 7 Mary-Chapin Carpenter, I Feel Lucky
- 8 Lee Roy Parnell, What Kind Of Fool Do
- 9 John Anderson, When It Comes To You
- 10 Lorie Morgan, Something In Red
- 11 Remingtons, Two-Timin' Me
- 12 Garth Brooks, The River
- 13 Tanya Tucker, If Your Heart Ain't Bus
- 14 Rodney Crowell, What Kind Of Love
- 15 Aaron Tippin, I Wouldn't Have It Any
- 16 Billy Ray Cyrus, Could've Been Me
- 17 Paul Overstreet, Me And My Baby
- 18 Diamond Rio, Nowhere Bound
- 19 Pirates Of The Mississippi, Too Much
- 20 Bellamy Brothers, Cowboy Beat
- 21 Tracy Lawrence, Runnin' Behind
- 22 Forster Sisters, I Got A Date
- 23 Vince Gill, I Still Believe In You
- 24 Little Texas, You And Forever And Me
- 25 Martina McBride, The Time Has Come
- 26 Dixiana, That's What I'm Working On T
- 27 Curtis Wright, Hometown Radio
- 28 Crystal Gayle, Three Good Reasons
- 29 Mark Chesnut, I'll Think Of Something
- 30 Reba McEntire, The Night The Lights W

KZLA 93.9 FM
Los Angeles P.D.: Bob Guerra

- 1 Clint Black, We Tell Ourselves
- 2 Joe Diffie, Ships That Don't Come In
- 3 Wynonna, I Saw The Light
- 4 John Anderson, When It Comes To You
- 5 Billy Dean, Billy The Kid
- 6 Brooks & Dunn, Boot Scootin' Boogie
- 7 Garth Brooks, The River
- 8 Alan Jackson, Midnight In Montgomery
- 9 Reba McEntire, The Night The Lights W
- 10 Bellamy Brothers, Cowboy Beat
- 11 Tanya Tucker, If Your Heart Ain't Bus
- 12 Remingtons, Two-Timin' Me
- 13 Mary-Chapin Carpenter, I Feel Lucky
- 14 Hal Ketchum, Five O'Clock World
- 15 Billy Ray Cyrus, Could've Been Me
- 16 Alabama, Take A Little Trip
- 17 Dave Yoakam, The Heart That You Own
- 18 Tracy Lawrence, Runnin' Behind
- 19 Vince Gill, I Still Believe In You
- 20 Mark Chesnut, I'll Think Of Something
- 21 Michelle Wright, Take It Like A Man
- 22 Marty Stuart & Travis Tritt, This One
- 23 Lorie Morgan, Something In Red
- 24 Billy Ray Cyrus, Could've Been Me
- 25 Diamond Rio, Norma Jean Ray
- 26 Shenandoah, Rock My Baby
- 27 Rodney Crowell, What Kind Of Love
- 28 Ronnie Milsap, All Is Fair In Love An
- 29 Ricky Van Shelton, Backroads
- 30 Collin Raye, Every Second

1390
Chicago P.D.: Dave Shakes

- 1 Lidell Townsell, Nu Nu
- 2 Sir Mix-A-Lot, Baby Got Back
- 3 En Vogue, My Lovin' (You're Never Gon
- 4 Red Hot Chili Peppers, Under The Brid
- 5 Celine Dion, If You Asked Me To
- 6 George Michael, Too Funky
- 7 Boyz II Men, Please Don't Go
- 8 Luther Vandross & Janet Jackson, The B
- 9 Cause & Effect, You Think You Know He
- 10 Cause & Effect, Another Minute
- 11 Technonotic, Move This
- 12 Mariah Carey, I'll Be There
- 13 Luther Vandross & Janet Jackson, The B
- 14 Color Me Badd, All I Love Waiting
- 15 FHR Project, Out Of Control
- 16 Richard Marx, Take This Heart
- 17 Movement, Jump!
- 18 Genesis, Hold On My Heart
- 19 Arrested Development, Tennessee
- 20 Madonna, This Used To Be My Playroom
- 21 Cover Girls, Wishing On A Star
- 22 Shance, I Love Your Smile
- 23 TLC, Baby-Baby
- 24 Joe Public, Live And Learn
- 25 Li Suzy, Take Me To Your Arms
- 26 2 Unlimited, Twilight Zone
- 27 Double You?, Please Don't Go
- 28 Heavy D & The Boyz, Now That We Foun
- 29 Kris Kross, Jump
- 30 M.C. Luscious, Boom! I Got Your Boyz!

95.5 WPL
New York P.D.: Scott Shannon

- 1 Jon Secada, Just Another Day
- 2 Celine Dion, If You Asked Me To
- 3 Kenny Loggins, Conviction Of The Hear
- 4 Amy Grant, I Will Remember You
- 5 Genesis, Hold On My Heart
- 6 Elton John, The One
- 7 Kathy Troccoli, Everything Changes
- 8 Sophie B. Hawkins, Damn I Wish I Was
- 9 Madonna, This Used To Be My Playroom
- 10 Mr. Big, Just Take My Heart
- 11 Cover Girls, Wishing On A Star
- 12 Bryan Adams, Thought I'd Died And Gon
- 13 Eric Clapton, Tears In Heaven
- 14 Howard Jones, Lift Me Up
- 15 Vanessa Williams, Save The Best For L
- 16 Richard Marx, Take This Heart
- 17 U2, One
- 18 Eddie Money, Fall In Love Again
- 19 Kenny Loggins, The Real Thing
- 20 Red Hot Chili Peppers, Under The Brid
- 21 Vanessa Williams, Just For Tonight
- 22 Bonnie Raitt, Good Man, Good Woman
- 23 Bryan Adams, Do I Have To Say The Wor
- 24 Bonnie Raitt, I Can't Make You Love M
- 25 Eddie Money, I'll Get B
- 26 Peter Cetera, Restless Heart
- 27 Mr. Big, To Be With You
- 28 Heavy D & The Boyz, Now That We Foun
- 29 Tom Cochrane, Life Is A Highway

95.5 WPGC
Washington, D.C. P.D.: Jay Stevens

- 1 TLC, Baby-Baby
- 2 Celine Dion, If You Asked Me To
- 3 CeCe Peniston, Keep On Walkin'
- 4 Amy Grant, I Will Remember You
- 5 Pete Rock & CeCeL, Smooth, They Reminis
- 6 R. Kelly & Public Announcement, Honey
- 7 Mary J. Blige, You Remind Me
- 8 Jodeci, Come & Talk To Me
- 9 Mariah Carey, I'll Be There
- 10 Kris Kross, Warm It Up
- 11 Monie Love, Full Term Love
- 12 Cover Girls, Wishing On A Star
- 13 Ralph Tresvant, Money Can't Buy You L
- 14 By All Means, The Feeling I Get
- 15 EPMD, Crossroads
- 16 Das EFX, They Want EFX
- 17 Sir Mix-A-Lot, Baby Got Back
- 18 George Michael, Too Funky
- 19 Arrested Development, Tennessee
- 20 A Tribe Called Quest, Scenario
- 21 Public Enemy, Get Off My Back
- 22 Luther Vandross & Janet Jackson, The B
- 23 Mint Condition, Forever In Your Eyes
- 24 Shabba Ranks, Mr. Loverman
- 25 En Vogue, My Lovin'
- 26 Madonna, This Used To Be My Playroom
- 27 D.J. Jazzy Jeff & The Fresh Pr, Summe
- 28 TLC, Ain't 2 Proud 2 Beg
- 29 Toad The Wet Sprocket, All I Want
- 30 R. Kelly & Public Announcement, She's

MIX 96.5
Houston P.D.: Guy Zapoleon

- 1 Jon Secada, Just Another Day
- 2 Genesis, Hold On My Heart
- 3 Elton John, The One
- 4 Celine Dion, If You Asked Me To
- 5 k.d. lang, Constant Craving
- 6 Amy Grant, I Will Remember You
- 7 Richard Marx, Take This Heart
- 8 Michael Bolton, Steel Bars
- 9 Kathy Troccoli, Everything Changes
- 10 Bryan Adams, Do I Have To Say The Wor
- 11 Jude Cole, Time For Letting Go
- 12 Wilson Phillips, You Won't See Me Cry
- 13 Bonnie Raitt, Now The Only One
- 14 Chris Walker, Take Time
- 15 Annie Lennox, Why
- 16 Outfield, Closer To Me
- 17 Grayson Hugh, Talk It Over
- 18 Patty Smyth, Sometimes Love Just Ain'
- 19 Eddie Money, Fall In Love Again
- 20 Mr. Big, Just Take My Heart
- 21 Rod Stewart, Your Song
- 22 Eddie Money, I'll Get By
- 23 Glenn Frey, I've Got Mine
- 24 Madonna, This Used To Be My Playroom
- 25 Matthew Sweet, I've Been Waiting
- 26 RTZ, All You've Got
- 27 Extreme, Hole Hearted
- 28 Daryl Hall & John Oates, Don't Hold B
- 29 Vanessa Williams, Just For Tonight
- 30 Outfield, For You

FM 100 KILT
Houston P.D.: Rick Candea

- 1 Alabama, Take A Little Trip
- 2 Steve Warner, A Woman Loves
- 3 McBride & The Ride, Sacred Ground
- 4 John Anderson, When It Comes To You
- 5 Mark Chesnut, I'll Think Of Something
- 6 Michelle Wright, Take It Like A Man
- 7 Wynonna, I Saw The Light
- 8 George Strait, So Much Like My Dad
- 9 Clint Black, We Tell Ourselves
- 10 Mary-Chapin Carpenter, I Feel Lucky
- 11 Brooks & Dunn, Boot Scootin' Boogie
- 12 Remingtons, Two-Timin' Me
- 13 Suzy Bogguss, Aces
- 14 Vince Gill, I Still Believe In You
- 15 Alan Jackson, Midnight In Montgomery
- 16 Alabama, Take A Little Trip
- 17 Billy Ray Cyrus, Achy Breaky Heart
- 18 Tanya Tucker, Some Kind Of Trouble
- 19 Shenandoah, Rock My Baby
- 20 Travis Tritt, Nothing Short Of Dying
- 21 Joe Diffie, If The Devil Danced
- 22 Collin Raye, Every Second
- 23 Tanya Tucker, If Your Heart Ain't Bus
- 24 Bellamy Brothers, Cowboy Beat
- 25 Patty Loveless, I'm That Kind Of Girl
- 26 Tracy Lawrence, Runnin' Behind
- 27 Tracy Lawrence, Sticks And Stones
- 28 Brooks & Dunn, Neon Moon
- 29 Billy Dean, Billy The Kid
- 30 Steve Warner, The Tips Of My Fingers

103.5
Phoenix P.D.: R.J. Curtis

- 1 Clint Black, We Tell Ourselves
- 2 Brooks & Dunn, Boot Scootin' Boogie
- 3 Dwight Yoakam, The Heart That You Own
- 4 Lee Roy Parnell, What Kind Of Fool Do
- 5 Celye Francis, You Do My Heart Good
- 6 Billy Dean, Billy The Kid
- 7 Mary-Chapin Carpenter, I Feel Lucky
- 8 Mark Chesnut, I'll Think Of Something
- 9 Garth Brooks, The River
- 10 Alabama, Take A Little Trip
- 11 Hal Ketchum, Five O'Clock World
- 12 Marty Stuart & Travis Tritt, This One
- 13 Steve Warner, A Woman Loves
- 14 Billy Ray Cyrus, Could've Been Me
- 15 Tanya Tucker, If Your Heart Ain't Bus
- 16 Diamond Rio, Nowhere Bound
- 17 Tracy Lawrence, Runnin' Behind
- 18 Rob Crosby, She Wrote The Book
- 19 Remingtons, Two-Timin' Me
- 20 Clinton Gregory, She Takes The Sad Ou
- 21 Dixiana, That's What I'm Working On T
- 22 McBride & The Ride, Sacred Ground
- 23 Little Texas, You And Forever And Me
- 24 George Strait, So Much Like My Dad
- 25 Sammy Kershaw, Yard Sale
- 26 Rodney Crowell, What Kind Of Love
- 27 Alan Jackson, Love's Got A Hold On Yo
- 28 Doug Stone, Warning Labels
- 29 Billy Ray Cyrus, Achy Breaky Heart
- 30 Trisha Yearwood, The Woman Before Me

104 KRBE
Houston P.D.: Steve Wyrostok

- 1 Shakespear's Sister, Stay
- 2 Jon Secada, Just Another Day
- 3 Technonotic, Move This
- 4 En Vogue, My Lovin' (You're Never Gon
- 5 Tom Cochrane, Life Is A Highway
- 6 Genesis, Hold On My Heart
- 7 Mariah Carey, I'll Be There
- 8 Bryan Adams, Do I Have To Say The Wor
- 9 Sophie B. Hawkins, Damn I Wish I Was
- 10 Matthew Sweet, I've Been Waiting
- 11 Midi Maxi & Efi, Bad Bad Boys
- 12 George Michael, Too Funky
- 13 Cure, High
- 14 B-52's, Good Stuff
- 15 TLC, Baby-Baby
- 16 Cure, Friday I'm In Love
- 17 Simply Red, Stars
- 18 Toad The Wet Sprocket, All I Want
- 19 Shance, I Love Your Smile
- 20 Red Hot Chili Peppers, Under The Brid
- 21 Madonna, This Used To Be My Playroom
- 22 Richard Marx, Take This Heart
- 23 Redhead Kingpin & The F.B.I., 3-2-1 P
- 24 P.M. Dawn, Set Adrift On Memory Bliss
- 25 Guns N' Roses, November Rain
- 26 Boyz II Men, End Of The Road
- 27 k.d. lang, Constant Craving
- 28 CeCe Peniston, Finally
- 29 Color Me Badd, I Wanna Sex You Up
- 30 Cause & Effect, You Think You Know He

EAGLE 106
Philadelphia P.D.: Brian Philips

- 1 Luther Vandross & Janet Jackson, The B
- 2 George Michael, Too Funky
- 3 Madonna, This Used To Be My Playroom
- 4 Jon Secada, Just Another Day
- 5 Cure, Friday I'm In Love
- 6 Celine Dion, If You Asked Me To
- 7 Tom Cochrane, Life Is A Highway
- 8 Sophie B. Hawkins, Damn I Wish I Was
- 9 Red Hot Chili Peppers, Under The Brid
- 10 CeCe Peniston, Keep On Walkin'
- 11 Joe Public, Live And Learn
- 12 Bryan Adams, Thought I'd Died And Gon
- 13 U2, One
- 14 Michael Bolton, Steel Bars
- 15 Cover Girls, Wishing On A Star
- 16 Guns N' Roses, November Rain
- 17 Technonotic, Move This
- 18 Richard Marx, Hazard
- 19 Genesis, Hold On My Heart
- 20 Mariah Carey, I'll Be There
- 21 Amy Grant, Good For Me
- 22 TLC, Baby-Baby
- 23 U2, Even Better Than The Real Thing
- 24 Boyz II Men, End Of The Road
- 25 Elton John, The One
- 26 Amy Grant, I Will Remember You
- 27 Vanessa Williams, Save The Best For L
- 28 CeCe Peniston, Finally
- 29 Color Me Badd, All 4 Love
- 30 En Vogue, My Lovin' (You're Never Gon

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Women Get Top Billing In RAB Study; WKQX Rocks Out; Sewell Courts Approval

A NEW STUDY on the makeup of sales departments conducted by the Radio Advertising Bureau found that women are the highest billers at most stations. Fifty-six percent of the RAB member stations polled said a woman was their top biller for the first six months of 1992. While more than half of radio salespeople are women, the study found that just 26% of stations surveyed have a female GSM.

The top biller figure varied by market size. In markets 26-50, 64% of the market's top billers are women. In markets 51-100, 62% are female.

The study also found the average radio sales staff consists of six people, each with an average of six years of experience.

PROGRAMMING: Q101 TO ROCK/AC

WKQX (Q101) Chicago flips from mainstream AC to alternative-leaning rock/AC as "Chicago's new rock alternative." The '80s-based station will target women 25-plus. Joint Communications' **John Parikhal** is consulting. VP/PD **Bill Gamble** and morning man **Robert Murphy** remain in place. Production director **Art Wallace** moves into late mornings. **Greg Brown** moves from middays to early afternoons. **Carla Leonardo** moves from nights to late afternoons. Afternoon host **Doug Blair** moves to nights. Weekender **Diane Banks** is upped to overnights, replacing **Zach Harris**, who exits.

Here's a Q101 music monitor: James, "Born Of Frustration"; Tears For Fears, "Everybody Wants To Rule The World"; Police, "King Of Pain"; Jesus Jones, "Right Here, Right Now"; Bruce Springsteen, "Born To Run"; David Byrne, "Girls On My Mind"; Fine Young Cannibals, "Good Thing"; Tom Petty, "Learning To Fly"; and Toad The Wet Sprocket, "All I Want."

Country **WWYZ** Hartford, Conn., PD **Johnny Michaels** joins similarly

formatted **WYNY** New York in that capacity, replacing **Michael O'Malley**. No replacement has been named at **WWYZ**. T&Rs to VP **Steve Gilmore**.

Urban **WKKV** Milwaukee PD **Tony Fields** joins similarly formatted **KACE** Los Angeles in that capacity, replacing **Lawrence Tanter**. No replacement has been named in Milwaukee.

WMMJ Washington, D.C., PD **Hector Hannibal** has been named PD at **WHQT** Miami, replacing **Keith Isley**. **Ray Boyd**, last at **WBLS** New York, assumes the newly created corporate



by Phyllis Stark
with Eric Boehlert
& Carrie Borzillo

PD position at Radio One, overseeing both **WWMJ** and **WWIN** Baltimore.

John Christian has been upped from APD/MD to PD at **KHQT** (Hot 97.7) San Jose, Calif., replacing **Ken Richards**, who exits. No new MD has been named... Urban **WQMG** Greensboro, N.C., PD **Sam Weaver** exits. MD **Greg Sampson** is handling those duties for now, along with consultant **Tony Gray**.

Westwood One's Talknet will relocate from New York to Arlington, Va., Aug. 31. Overnight host **Lee Mirabal** is out and will be replaced by refeeds of evening host **Bruce Williams'** show... **Jack Hayes** replaces **Joe Speck** as **Sports Entertainment Network's** director of programming.

Hayes will continue his San Diego-based consultancy.

Rob Mise joins **CFRB** Toronto in the newly created OM position. He was previously OM/PD at **CHNO/CJMX** Sudbury, Ontario, and PD of **Pelmorex** Radio Network. **CFRB** weekender **Ed Needham** is upped to evening jock, effective Aug. 24. No replacement has been named at **CHNO/CJMX**.

WSNX (Sunny 104.5) Muskegon, Mich., has entered into a sales and programming local marketing agreement with an option to buy crosstown **WQWQ-FM**, effective Friday (24). **WSNX** GM **Tim Huelsing** says **WQWQ's** easy listening format will probably be changed to something "more contemporary," possibly country. **WQWQ**, which had been simulcasting on the AM, will probably keep its format there since the AM is not included in the deal.

WXXM Lansing, Mich., OM **Curt Spain** is upped to GM and production director **Rob Brandt** is upped to OM. Overnighter **Stewart Jerome** moves to nights/music coordinator duties, replacing former night jock **Mike Shafer** and former music coordinator **Andy Taylor**, who exit. P/T **Dan Beck** is the new overnighter.

Adult standards **KMMZ** San Antonio, Texas, flips back to black gospel with former calls **KCHL** under new owner **Darryl Martin**... MD **Eric Logan** adds PD duties at **KEBC** Oklahoma City, replacing **Eddie Edwards**... **KKZX** Spokane, Wash., morning man **John Langan** adds PD stripes, replacing **Lee Cory**.

WVPI Macon, Ga., will sign on at 92.3 under new call letters the week of July 27. The format and lineup have not been announced, but former top 40 **WBPR** Myrtle Beach, S.C., PD/MD **Shotgun Kelly** will do afternoons. The owners are **Chuck** and **Joe McClure**, who also own **WCGQ** Columbus, Ga. **Randy Sheffield** is managing partner/GM. He was last a partner at the Woodfin Group.

WNOO Chattanooga, Tenn., PD/afternoon host **Bobby Q. Day** exits to become GM/part owner of **WYOR** Nashville. **WNOO** MD **Terry Neal** adds PD duties. Former P/T **Tee Mack** assumes the afternoon shift... **Scott Borden** has been upped from P/T announcer to the newly created director of radio programming position at noncommercial **WNYC-AM-FM** New York.

CJYO (formerly **CJON**) St. John's, Newfoundland, is celebrating its 15th anniversary and is looking for taped greetings from former employees to be aired as part of the celebration. Deadline is Aug. 28.

PEOPLE: DON & MIKE GO TO COURT

The \$15 million lawsuit filed against **WJFK** Washington, D.C., afternoon hosts **Don Geronimo** and **Mike O'Meara** by public relations rep **Carol Sewell** is expected to go to trial Nov. 16, according to **The Washington Post**. The suit was filed in June 1991, when the pair was doing mornings at crosstown **WAVA**. **Sewell** filed the suit when the pair allegedly made defamatory remarks about her on the air

newsline...

WILLIAM CLOUTIER has been named VP/GM at **WBBF/WBEE** Rochester, N.Y., replacing **Carolyn Merz**, now at co-owned **WOFX** Cincinnati. He was last GSM at a local newspaper chain and was previously GSM at crosstown **WGR-AM-FM**.

JOHN DEW has been upped from GM at **KZFX** Houston to coordinator of special projects for parent **Shamrock Broadcasting Inc.** He will remain at **KZFX** until a replacement is named.

WESTWOOD ONE executive VP/entertainment marketing **Jerry Sharell** exits. No replacement has been named. Also, public relations director **Katie Garber** exits for that position at **Canyon Ranch Resorts and Spas** in Tucson, Ariz.

STATION SALES: KEYF-AM-FM Spokane, Wash., from **Unicom Broadcasting** to **Terry Robinson's Pourtales Holdings Inc.** for \$1.825 million.

after actor **Leslie Nielsen** failed to show up for a scheduled interview that had apparently been arranged by **Sewell**. Former **WAVA** owner **Emmis Broadcasting** is also named in the suit.

Also, **WJFK** midday host **G. Gordon Liddy** broadcast from New York during the Democratic National Convention July 13-16. A station press release said **Liddy** was close, "but not too close" to convention headquarters at **Madison Square Garden**.

WWOR-TV has canceled production of "The **Howard Stern Show**" as a result of what a press release refers to as "budgetary concerns, brought about in part by an inability to distribute the show widely to other stations." Reruns will continue to air on Saturday nights.

KSTP Minneapolis host **Barbara Carlson** is serving a two-week unpaid suspension for posing an inappropriate on-air question to a black colleague. During a dating-game remote, **Carlson** asked **KSTP-TV's Carolyn Booker** if she had ever slept with a white man.

WGN Chicago midday anchor **Kathy Worthington**, who is on a leave of absence, will not be returning to the station. Reporter **Steve Bertrand** takes over her duties... **WSCR** Chicago afternoon co-host **Brian Hanley** exits. No replacement has been named... **WBBM** Chicago midday anchor **Donn Perlman** has received official state certification to call himself exclusively "one of Chicago's most trusted voices," according to the **Chicago Sun-Times**.

Former **KSFO/KYA** San Francisco weekender **Sylvia "Cha Cha" Chacon** joins crosstown **KFRC-FM** for late nights, replacing **Mark Hanson**, who exits... **KFRC** San Francisco morning news host **Michael Knight** joins **KJR** Seattle as morning co-host with **Keith Shipman**. He replaces **Ralph "The Bear" Steadman**, who exits.

KCLR Columbia, Mo., OM/afternoon driver **Dave Louis** (aka **Dave Jeffries**) moves to **WKKX** St. Louis as middays/creative services director. **WKKX** PD **Tom "The Hawk" Bradley** moves from his noon to 3 p.m. shift to morning co-host with **Frank O. Pinion**. Former morning co-host **Mike Anderson** exits.

Becky Wise, last middays at **WAVC** Duluth, Minn., joins **KOAI** Dallas for nights, replacing **Bret Mi-**

chael. Her sister, **Kris Wise**, replaces her at **WAVC** from nights at crosstown **KDAL-FM**... **Don Russell** and **James K. Flynn**, last at **WBT** Charlotte, N.C., join crosstown **WMXC** for mornings, replacing PD **Don Schaeffer**, who comes off the air.

Keith Hill is upped from consultant to MD at the **Pollack Mullins/Nashville** country consultancy, replacing **Liz Cavanaugh**, who is now with **Curb Records**... **Randy Black**, last evening jock at **WHKZ** Columbia, S.C., joins **WGH** Norfolk, Va., for afternoons, replacing **Smokey Rivers**, who moves to the 1-3 p.m. shift. **Rivers** replaces production director **Dean Martin**, who comes off the air.

WKRC Cincinnati OM **Dave Mason** takes over the morning show permanently. He had been filling in since longtime station host **Jerry Thomas** exited last month... **Allen Price**, last PD at **WSTW** Wilmington, Del., joins **KHFI** Austin, Texas, for mornings. Current morning team members **Karen Clauss** and **Buck Naked** remain.

WWCD Columbus, Ohio, production director **Buzz Fitzgerald** exits. Morning host **Lisa Axe** adds those duties... **Derald Johnson**, last at **WLRQ** Melbourne, Fla., joins **WRVF** Columbus for mornings, replacing **Mike Evans**, who exits.

David Lee, last at **WQFM** Milwaukee, has been named production director at **WRIF** Detroit... **Neal Dionne** and **Reese Rickards** from country **WMIL** Milwaukee join **WJFM** Grand Rapids, Mich., for mornings, replacing **Jeff France**.

CBS Radio Representatives has closed its Houston office. Two staffers are out. The Dallas office will now handle that business... Former **Cecil L. Richards Inc.** broker **Bruce Houston** has opened his own Vienna, Va.-based brokerage firm—**Bruce Houston Associates Inc.**

WMGM Atlantic City, N.J., morning man **Jim Walsh** (302-478-0975) exits. Former crosstown **WUSS** morning man **Steve "The Dude" Ross** replaces him... Comedian **Lenny Clarke** is filling in for **WXKS** (Kiss 108) Boston morning man **Matt Siegel** during his two-week vacation.

The **Miller Place**, N.Y.-based **Stephen "Mr. Radio" Springfield** is producing a six-hour air check of top 40 jocks and is looking for unscaped 90-minute tapes from jocks in all markets. Deadline is Sept. 10.

Funeral Home Not Sweet For WLVQ

NEW YORK—The country's daily newspapers have been working overtime lately cranking out radio stories. This week's best story comes from **The Columbus (Ohio) Dispatch**, which reports **WLVQ** was thwarted in its attempts to rent out a funeral home for a party celebrating the format change of former rival **WMGG** (Billboard, July 18). Apparently, the funeral home directors take their work very seriously. None would go along with the gag.

In **Buffalo, N.Y.**, the **Common Council** held a hearing July 8 to air complaints about a lack of diversity in the market's radio stations and about what some perceived as the stations' lack of commitment to local bands. The **Buffalo News** quotes council member **David Franczyk** articulating this opinion: "Radio in Buffalo stinks. Radio in Buffalo sucks, as a matter of fact."

Approximately 140 people, including members of local bands like the **Goo Goo Dolls**, listened to 42 scheduled witnesses voice their complaints at the hearing. Representatives of the three stations targeted by the group—classic rock **WGRF**, top 40 **WKSE**, and album **WUFX**—sent letters explaining their positions. **Franczyk** said he would push the council to set up a panel to monitor stations and establish an annual award for the best station, according to the **News**.

Meanwhile, stations in **Cleveland** have pulled a spot for a local park from the air following listener complaints that a character in the spot is insensitive to people with autism, according to the (Cleveland) **Plain Dealer**. The character is based on **Dustin Hoffman's** autistic "Raymond" character in the 1988 film "Rain Man."

Single Reviews

EDITED BY LARRY FLICK

POP

► **SIR MIX-A-LOT** Swap Meet Louie (4:30)
PRODUCERS: Sir Mix-A-Lot, Nate Fox
WRITER: Sir Mix-A-Lot
PUBLISHER: not listed
Def American/Rhyme Cartel 40559 (c/o Warner Bros.) (cassette single)

While the massive "Baby Got Back" continues to linger in the top 10, rapper drops another clever and inspired gem from his hip new album, "Mack Daddy." Dope lyrics are tough enough to please purists, but should easily appeal to new following at pop radio. Track is empowered with an insinuating hip-hop groove and a brain-embedding hook. Variety of strong remixes will help spread the word at urban radio and in clubs.

► **C&C MUSIC FACTORY FEATURING Q/UNIQUE & DEBORAH COOPER** Keep It Comin' (Dance Til You Can't Dance No More) (3:20)
PRODUCERS: Robert Clivilles, David Cole
WRITERS: R. Clivilles, D. Cole, A. Quiles, D. Ramos
PUBLISHERS: T.C.F./Coie/Civilles/Duranman/Virgin, ASCAP
Columbia 74432 (c/o Sony) (cassette single)

Cole and Clivilles unveil a new incarnation of their platinum dance act with a percolating tune featured on the soundtrack to "Buffy The Vampire Slayer." Although there is no denying C&C closely follows the formula that triggered hits like "Gonna Make You Sweat," this jam is etched with more of a streetwise vibe. Rapper Q/Unique runs lyrical rings around the now-departed Freedom Williams, and Deborah Cooper proves to be a well-seasoned belter.

► **DAMN YANKEES** Don't Tread On Me (4:39)
PRODUCER: Ron Nevison
WRITERS: J. Blades, T. Shaw, T. Nugent
PUBLISHERS: Ranch Rock/Warner-Tamerlane, BMI; Tranquility Base Songs/WB, ASCAP
Warner Bros. 5622 (cassette single)

Hard-rockin' supergroup led by Ted Nugent and Tommy Shaw previews its upcoming sophomore album, "Don't Tread," with a contagious, guitar-driven jam. Producer Ron Nevison's crisp, well-constructed arrangement creates the perfect balance between ballsy arena-style posturing and top 40 accessibility. Should do quite well at several formats.

BRYAN ADAMS Do I Have To Say The Words? (4:17)
PRODUCERS: Robert John "Mutt" Lange, Bryan Adams
WRITERS: B. Adams, R.J. Lange, J. Vallance
PUBLISHERS: Badams/Almo/Zomba Enterprises/Testatyme, ASCAP
A&M 7384 (c/o PGD) (cassette single)

With this charming rock ballad, Adams returns to the pensive, romantic tone of his record-breaking hit, "(Everything I Do) I Do It For You." He excels at laying agile guitar riffs and cushiony synths as the undercurrent for his gravelly, dramatic vocal delivery. Look for this one to far surpass the peaks of other recent singles from the fine "Wakin' Up The Neighbors."

THE BEACH BOYS Hot Fun In The Summertime (3:29)
PRODUCER: Terry Melcher
WRITER: S. Stewart
PUBLISHER: Mijac, BMI
Brother 5247 (c/o Navarre) (CD single)

What would summer be like without the sound of those instantly recognizable harmonies wafting over a sugar-coated pop melody? Legendary act takes Sly & the Family Stone's classic and makes it its own. No great surprises here, just the comfort of a group that never fails to deliver. Contact: 800-728-4000.

IYONA Sweat The Beat (4:44)
PRODUCERS: Chris Pati, Glenn Deveau
WRITER: C. Pati
PUBLISHERS: Pattitude/2 Boys & A Girl, ASCAP
On The Rise 001 (CD single)

Club siren aims for crossover radio play with a formulaic but peppy pop/dance ditty. Despite mixes that are a little uneven, Iyona's throaty alto shines brightly. Best of the bunch is the "In My House" version, which also has mainstream club potential. Contact: 718-

868-4781.

PROVEN INNOCENT I'm Not The One (4:10)
PRODUCERS: William Bias, Randy Shropshire
WRITERS: R. Shropshire, W. Bias
PUBLISHERS: Healing Songs/Bell Bias, ASCAP
First Priority 4500 (c/o Atlantic) (cassette single)

Sassy, upbeat, dance track should see plenty of crossover between top 40 and urban audiences. Vocals seem inspired by Janet Jackson and blend effortlessly with a playful, sing-song rap interlude.

INDECENT OBSESSION

Indio
PRODUCER: Peter Wolf
WRITERS: P. Wolf, I. Wolf, D. Dixon, M. Szumowski, D. Sims, A. Coyne
PUBLISHERS: not listed
MCA 2253 (c/o Uni) (cassette single)

Aussie teen idols have a good shot of surpassing previous U.S. chart success with this happy little ditty. Sweet harmonies are woven into a spare arrangement composed of strumming acoustic guitars and subtle horns. Fun for top 40.

R & B

► **HI-FIVE** She's Playing Hard To Get (4:38)
PRODUCER: Timmy Allen
WRITERS: T. Allen, W. Walton
PUBLISHERS: Zomba/RHO, ASCAP
REMIXERS: Hula & K. Fingers
Jive 42066 (c/o BMG) (cassette single)

Charismatic quintet has wasted no time putting together its second set, "Keep It Going." Its first radio offering is a mature, breezy affair, spiced with a jack-inspired beat and tightly woven harmonies. With the popularity of acts like Boyz II Men over the past year, the competition is more intense, but this group is well up to the challenge and should have no trouble rising above the ranks at both urban and top 40 formats.

► **EPMD** Crossover (3:50)
PRODUCERS: Erick Sermon, Parrish Smith
WRITERS: E. Sermon, P. Smith
PUBLISHER: WB, ASCAP
Chaos/RAL/Def Jam 74173 (c/o Sony) (cassette single)

Don't be fooled by the title—this hunk of streetwise hip-hop is anything but a bid for mainstream approval. Face-cracking rhymes seep into a funk-fortified beat-base that has samples from Roger's "You Should Be Mine." EPMD's track record is already paved with three gold-selling albums, and successful production work for acts including Das EFX.

THE NEVILLE BROTHERS One More Day (4:38)
PRODUCERS: The Neville Brothers, Hawk Wolinski, David Leonard
WRITERS: H. Wolinski, C. Neville, G. Neville
PUBLISHERS: The Night Rainbow/Tee Off, ASCAP; Slaughter Neville/Liryc/Sirving, BMI
REMIXER: Frankie Knuckles
A&M 7381 (c/o PGD) (cassette single)

After a disappointing cover of "Fly Like An Eagle," seminal sibling act is back in form with a harmonious, R&B jam. Intelligent, empathetic lyrics take a sobering look at growing up in poverty.

NEW & NOTEWORTHY

SONNY LANDRETH When You're Away (3:53)
PRODUCERS: R.S. Field, Sonny Landreth
WRITER: S. Landreth
PUBLISHER: not listed
Praxis Entertainment/Zoo 17080 (c/o BMG) (cassette single)

Former John Hiatt sideman is the kind of artist critics line up to praise. The good news is that this first single from Landreth's fine debut album, "Outward Bound," shows signs of getting airplay that will match his sparkling press. His nimble guitar work, which has already been aptly compared with Eric Clapton's, is complemented by a worldly, blues-inflected vocal style and organ-fueled rhythms. Deserves all the kind words and success it receives—and then some.

Track is underscored with a languid groove that should help it slide easily onto urban playlists. Plush house remix by Frankie Knuckles could lure club DJs.

THE WALLERS Magic Is In The Air (no timing listed)
PRODUCERS: Gene McFadden, Bruce Waller
WRITERS: E. McFadden, B. Waller, L. Vitali
PUBLISHERS: Vanilla Child/Ceph/Wall/Roseila/Ecureb PK International 6315 (cassette single)

With vocal assistance from Gene McFadden of famed disco-era act McFadden & Whitehead, quartet paints a spiritually motivated, sympathetic ballad dedicated to people who have AIDS. Wrenching, melodramatic performances are well-intended but a bit over the top at times. Regardless, track is a commendable effort. Contact: 804-355-5371.

COUNTRY

HOLLY DUNN As Long As You Belong To Me (3:04)
PRODUCERS: Holly Dunn, Paul Worley, and Ed Seay
WRITERS: H. Dunn, C. Waters, T. Shapiro
PUBLISHERS: Careers-BMG/South Heart/Great Cumberland/Diamond Struck, BMI
Warner Bros. 18831 (7-inch single)

Pleasantly refreshing, with a tinge of the blues, this tune will perk ears to attention. Accompanying video sheds an updated and well-suited light on Dunn.

THE FORESTER SISTERS I Got A Date (3:39)
PRODUCERS: Robert Byrne, Alan Schulman
WRITERS: D. Allen, T. Bays
PUBLISHERS: Major Bob/In Cahoots, ASCAP
Warner Bros. 18906 (7-inch single)

This tale of a woman's return to the dating scene covers the checklists and anticipation leading up to a date. A little funky. A little cool. Sort of bluesy.

BUCK OWENS If You Can't Find A Reason To Be Happy (no timing listed)
PRODUCERS: Jay Levy, Herb Pedersen
WRITER: Levy, Pedersen
PUBLISHERS: Jalevy/Dusty Sink/Wonderland, BMI
Disney 02200 (CD promo)

Owens sings his heart out on a country record for kids—one of 12 songs included on the new "Disney Country Kids" album, which also features such artists as Glen Campbell, Mary-Chapin Carpenter, Patty Loveless, Chris Hillman, Merle Haggard, and Emmylou Harris. First-class production on this single complements a first-class act.

TIM MENSY This Ol' Heart (3:18)
PRODUCER: James Stroud
WRITER: T. Mensy
PUBLISHERS: Sony Cross Keys/Miss Dot, ASCAP
Giant 18864 (c/o Warner Bros.) (7-inch)

This single marks Mensy's debut on Giant Records. Though his voice is strong, his vocals seem to fight the drum track. Material isn't particularly ear-bending, either.

LEE GREENWOOD Before I'm Ever Over You (2:37)
PRODUCER: Jerry Crutchfield
WRITERS: S. Ramos, J. Vandiver
PUBLISHERS: Wrensong/Miller's Daughter/Reynsong/Sand County, ASCAP/BMI
Liberty 79381 (c/o CEMA) (CD promo)

Judging from the lyrics of this song, it will take much labor for him to rehabilitate if his female companion walks out on him. Greenwood appears to have landed a much-needed hit with this one. The more you listen, the more you enjoy this number.

DANCE

► **TEN CITY** My Peace Of Heaven (9:07)
PRODUCER: David Morales
WRITERS: B. Stingley, D. Morales, A. Shantis
PUBLISHERS: Blackwood/Beestung/EMI-SBK/Def Mix/Admn Productions, ASCAP
REMIXER: David Morales
EastWest 4469 (c/o Atlantic) (12-inch single)

Almost deafening prerelease buzz seems to guarantee instant DJ approval of this dark'n'lovely house jam by famed Chicago trio. Producer David Morales drapes singer Brian Stingley's signature falsetto with a simmering, organ-fueled arrangement and a swirling chorus. Justice prevailing, track will stretch

beyond club boundaries and land onto crossover and urban radio stations.

DARCI Let's Talk About It (6:07)
PRODUCERS: Gary Filadelfo, Bobby "D" D'Ambrosio
WRITERS: K. King, W. Heller, D. Simeone
PUBLISHERS: Strictly Rhythm/Beatin' Path, ASCAP
REMIXERS: Glenn Friscia, George Morel
Strictly Rhythm 004 (12-inch single)

Singer's chirpy voice floats nicely over a somewhat predictable pop/house beat. Song's solid hook and bass line save track from fading into the background—thanks to the steady remixing hands of George Morel and Glenn Friscia. "Club Metro" mix is best for dancefloors, while the edit could work at radio. Contact: 212-246-0026.

JACKIE 60 PRESENTS JACKIE MC'S The Jackie Hustle (She's Heavy On Your Head) (no timing listed)
PRODUCERS: Arthur Baker, Lati Krunlund, Johnny Dynell
WRITERS: Baker, Krunlund, Alexander, Move
PUBLISHERS: Shakin' Baker/BMG, BMI
REMIXERS: Johnny Dynell, Danny Tenaglia
Minimal 260 (c/o Quark) (12-inch single)

Notorious New York nightclub is the inspiration for this quirky hip-houser. Specialized rhymes may limit play beyond novelty level, though deep underground grooves provided by Arthur Baker, Johnny Dynell, and Danny Tenaglia are hard to pass on. How about those samples from Van McCoy's evergreen "The Hustle"? Contact: 212-489-7260.

AC

► **JENNIFER WARNES** Rock You Gently (3:58)
PRODUCERS: Jennifer Warnes, C. Roscoe Beck, Elliot Scheiner
WRITERS: H. Gaffney, G. Abbot
PUBLISHERS: Sea Foam/Grabbit, BMI
Private 81006 (CD promo)

It seems like eons since we've been graced by the presence of Warnes' wonderfully distinctive voice. This first single from her new album, "The Hunter," is a subtle, midtempo tune. A restrained performance is offset by muted rhythms, caressing synths, and a hummable melody. Perfect for AC formats.

► **NEIL DIAMOND** All I Really Need Is You (4:21)
PRODUCER: Neil Diamond
WRITERS: N. Diamond, T. Hensley, A. Lindgren
PUBLISHER: Stonebridge, ASCAP
Columbia 4665 (c/o Sony) (CD promo)

Diamond's loyal audience should embrace this classic, piano-anchored ballad, which plays like a warm and familiar friend. Diamond's dramatic vocal inflections and the song's musical dynamics don't disappoint.

ROCK TRACKS

► **PAUL WESTERBERG** Dyslexic Heart (4:28)
PRODUCERS: Scott Litt, Paul Westerberg
WRITER: P. Westerberg
PUBLISHER: Nah, ASCAP
Epic Soundtrax 4479 (c/o Sony) (CD promo)

Replacements front man deftly steps solo with an acoustic-rocker from the sparkling soundtrack to the film "Singles" (for which he also provided the score). Cute "la-la" chorus adds a fun lightness to an otherwise ironic love song. An essential track for alternative and album-rock outlets. Love those fuzzy guitar chords!

► **FASTER PUSSYCAT** Nonstop To Nowhere (4:03)
PRODUCER: John Jansen
WRITERS: Downe, Steele
PUBLISHER: Gypsy Fetish, ASCAP
Elektra 8610 (CD promo)

Production on this hard-driving pop/rocker seems to target as wide an audience as is humanly possible. Raunchy metal vocals and elastic guitar solos are juxtaposed with a melody that could be found on any hip, college rock station. Memorable chorus hangs on powerful hook.

T BONE BURNETT Criminals (3:45)
PRODUCERS: Bob Neuwirth, T Bone Burnett
WRITER: H. Burnett

PUBLISHER: A.B. Stahr, BMI
Columbia 4631 (c/o Sony) (CD promo)

Evocative, stripped-down rocker is percussive and driving. Burnett's in-er-face vocals are backed by a spooky, twangy guitar that lends mystery and urgency to introspective lyrics.

★ **JOHN MCVIE'S "GOTTA BAND" WITH LOLA THOMAS** Now I Know (4:06)
PRODUCER: Dennis Walker
WRITERS: D. Morgan, D. Malloy, B. Burnette
PUBLISHERS: Rare Blue, ASCAP; Little Shop of Morgansongs/Irving, BMI
Warner Bros. 5553 (CD promo)

Yet another member of Fleetwood Mac bows with a solo project. Bass player McVie's effort proves to be the strongest of the bunch, thanks mostly to the discovery of newcomer Lola Thomas. Her rich and earthy voice is a delight, and is supported by McVie's muscular riffs, as well as subtle acoustic and steel guitar lines. Rootsy, blues-induced gem will initially appeal to fans of Bonnie Raitt, though widespread play at album-rock, country, and AC is much-deserved. Don't miss the duo's excellent self-titled album.

LIFE, SEX & DEATH Fuckin' Shit Ass (3:43)
PRODUCERS: Duane Baron, John Purdell
WRITERS: Life, Sex & Death
PUBLISHERS: Infernal Racket/Steamy Loco/Sound Music Songs/White Steel Truck, ASCAP
Reprise 5591 (c/o Warner Bros.) (CD promo)

No chance for airplay on this foul-mouthed rocker—and it's a pity. Grungy bass groove literally locks the listener into this quasi-Satanic bubblegum treat. Throaty, distorted vocals and driving rhythm section explode into a pure pop chorus that would make Cheap Trick proud.

STEVE PLUNKETT When The Tables Turn (4:07)
PRODUCER: Steve Plunkett
WRITER: S. Plunkett
PUBLISHERS: Music Of The World/Plunkrock, BMI
Quality 15196 (CD single)

Delicate guitar interlude opens this acoustic-angled power ballad. Plunkett's emotional vocals are the featured element within stripped-down instrumentation. Track may win fans at adult-oriented album-rock outlets. Contact: 213-658-6796.

VOVA NOVA Hot Spot (3:50)
PRODUCER: not listed
WRITERS: M. Lanter, M. Davis
PUBLISHERS: GMMI/Let's Have Lunch, ASCAP
Chameleon 8611 (c/o Elektra Entertainment) (CD promo)

Funky urban-rock track plays like an artsy, psychedelic head trip. Mind-bending cut features moody flute solo.

RAP

DA YOUNGSTA'S Pass Da Mic (4:00)
PRODUCERS: L.G. the Teacher
WRITERS: E. Parks, L. Goodman
REMIXERS: Pete Rock, CL Smooth
PUBLISHERS: Gambale and Huff, BMI; Pop Art, ASCAP
EastWest 4625 (c/o Atlantic) (cassette single)

Lickety-split, dancehall rap features young trio's initial introductions, as group members pass da mike for an extended braggadocious track.

WC & THE MAAD CIRCLE Ghetto Serenade (no timing listed)
PRODUCERS: WC, Sir Jinx
WRITERS: WC, C. Ward
PUBLISHERS: Base Pipe/337, ASCAP; Frankly Music, BMI
Priority 53801 (cassette single)

Rapper's rags-to-riches saga weaves a mellow and melodic hip-hop groove, as story unfolds about an ill-fated romance driven by dollar signs. Contact: 213-467-0151.

ORIGINAL FLAVOR

Here We Go
PRODUCERS: Ski + Clark Kent
WRITERS: D. Willis, P. Reeves, Ski, Suave
PUBLISHERS: Dem Caroli/Offavor/Ski, BMI
Atlantic 4664 (cassette single)

You've certainly heard these party-boy rhymes before. But in this context, they are phrased in a relentlessly infectious manner. Cut's strongest element is the way it wraps a fat bass line around a live hip-hop drum pattern.

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.

Controversy Is Key For Prince, Mix-A-Lot Vid Singles

BY DEBORAH RUSSELL

LOS ANGELES—The music video single is still a hit-or-miss format, say retailers, but it is a safe bet that superstar clips steeped in controversy generally perform best.

Two current clips from Warner/Reprise Home Video—Prince's lyrically raw "Sexy MF" and Sir-Mix-A-Lot's risqué "Baby Got Back"—are the first music video singles to create a major retail buzz since Madonna's "Justify My Love," also on Warner/Reprise. However, neither is expected to approach Madonna's unprecedented sales of 500,000 units.

At the same time, Kris Kross' "Jump," released in the Sony Music Video Enterprises Snapshot series, has yet to create the type of sales

frenzy retailers and the label projected for the young rap duo—despite the overall strong numbers for the shortform program.

Warner/Reprise senior VP Vic Faraci reports shipping about 40,000 units on "Sexy MF" since its June 30 street date, and 20,000 units on "Baby Got Back," which hit the streets July 14. The clips typically retail for just under \$10.

Faraci says Warner/Reprise has a specific number in mind for the clips. "We would hope that a [video single] would reach the 100,000-unit mark; we won't release a video single with a sales goal of 25,000," he says.

SMV has shipped about 100,000 units on "Jump" since the May 19 street date, says Debbie Newman, Sony Music Video VP of programming and marketing. But she ac-

knowledges that considering the double-platinum sales of the group's debut album, the video has yet to reach its market potential.

"The phenomenon on the record was so explosive, especially for the first song," says Newman. "To be able to react fast enough to get [a video] out there in time for that record, was really hard."

An aggressive TV ad campaign targeted at young teens is set to air soon, Newman says. "We need to find the fan who bought the album and let them know this video is available," she says.

The 15-minute Kris Kross program contains the broadcast version of "Jump," plus a clip featuring an extended remix of the tune, as well as behind-the-scenes footage. The shortform also sells for just under \$10.

Dean Mikkelson, music video buyer for Minneapolis-based The Musicland Group, says the sales pace on Kris Kross demonstrates the inconsistency in the shortform arena.

"It is not an easy call to know which single will work and which will not," he says. "So many factors are involved."

While no one has yet discovered the formula for universal success in the video single format, retailers agree clips work best for superstar acts with a high media profile.

"Madonna's media identity had more to do with sales than whether ['Justify My Love'] was a hit or not," says Mikkelson.

The fact that the clip was banned by mainstream broadcast video outlets gave it an aura of controversy and collectibility, he adds. Prince's new "Sexy MF" is in the same position. Its graphic lyrics preclude television exposure, and retailers are counting on the "scandal" and Prince's fame to move units.

The Pittsburgh-based National Record Mart chain has sold its initial shipment of 300 units on "Sexy MF" and is beginning to crack its second shipment of 1,400, says buyer John Artale.

"[The clip] has got to have that secretive aura; it must be something that you can't find anywhere else," says Artale. "Sexy MF" is currently the top music video title at the chain.

Meanwhile, "Baby Got Back," while receiving limited airplay on MTV and other mainstream outlets, has generated its own controversy regarding risqué visual imagery (Billboard, June 27), and retailers are hoping sales of the video will piggyback on the Def American artist's top-10, platinum album.

"Sir Mix-A-Lot's audio product is far outselling Prince and Madonna right now," says John Rose, a buyer for Amarillo, Texas-based Hastings Books, Music, and Video Inc.

NRM's Artale says he ordered 500 units on "Baby Got Back," basing his orders "on the fact that the record was so strong."

But stellar album sales clearly do not ensure a video single's success at retail, says Artale.

"We were all kind of stunned by the lack of performance on Kris Kross," he says, noting that NRM has sold about 150 units on the title. "Maybe it's because they're [seen] all over the place. There's no intrigue there."

Brian Poehner, merchandising VP/head buyer at Marietta, Ga.-based Super Club, describes sales on "Jump" as "fair," while Joe Andrudes, a buyer at Miramar, Fla.'s Peaches Entertainment Corp., says the title is doing "OK, but not like Prince."

Timing a video release to meet peak consumer demand is never easy, adds The Musicland Group's Mikkelson.

"There's a point where you'll get your most possible sales, and sometimes that point has passed before the product is even released," he says. "Sometimes it can be just a matter of weeks."

Kris Kross is among Musicland's top video sellers, says Mikkelson, but the title is "disappointing in that everyone thought it would do better than it did."

SMV's Newman suggests retailers display the video single with its audio companion to increase product awareness and impulse sales.

Orion Plan: Still Short On Appeal For Creditors

NEW YORK—Orion Pictures Corp. filed its financial reorganization plan July 13 in U.S. Bankruptcy Court here—a previously disclosed proposal that failed to include significant changes needed to gain the support of the company's creditors.

The plan calls for John Kluge's Metromedia Co. to invest \$15 million in Orion, forgive a \$29 million note issued to Orion to cover marketing costs for the film "Mermaids," and guarantee payment of Orion's \$229 million bank debt. In exchange, Kluge's firm would receive 50.1% of the equity of the newly organized company; it now owns 68%.

The banks and Sony Pictures Entertainment, which is owed \$70 million on a letter of credit granted by Orion in a home video distribution deal, would receive, until paid in full, 85% of Orion's net cash flow from revenues generated by its library of previously released films and 10 new, unreleased movies.

The bondholders, whose claims total \$320 million, would receive 49% of the equity of reorganized Orion and nine-year, zero-coupon subordinated bonds with a principal amount of \$100 million. Analysts say these terms will have to be sweetened to win bondholders' approval.

Other Orion claims include more than \$48 million in third-party participations and residuals for actors, directors, and other parties; as well as unsecured debts of \$92 million to talent unions and suppliers, and for rejection damages and litigation claims.

The reorganization plan must be approved by Orion's creditors, who in total are owed more than \$770 million.

The remaining 0.9% of the equity in the new Orion would be owned by current holders of common and preferred stock. At press time, Orion's shares closed at \$1.625 each on the New York Stock Exchange.

DON JEFFREY

SPECIAL-INTEREST SUPPLIERS WOO BUYERS WITH BUDGET PRICING

(Continued from page 6)

tles at rental prices for series such as "Remington Steele" and "WKRP."

LOVES TYLER MOORE

Neither had the popularity of "The Mary Tyler Moore Show," which topped Wal-Mart's list of desired MTM series. UAV opens with eight cassettes of that program, plus three of "The Bob Newhart Show," four of its predecessor "Newhart," four of "Hill Street Blues," three of "Lou Grant," one of "The White Shadow," two of "Rhoda," and one of "Phyllis."

Wal-Mart has priced the tapes, the first of which went on sale last week, at \$7.94 each, Tannehill says. He will oversee newly formed MTM Home Video until a manager is hired. UAV bears duplication and distribution responsibility for the length of the multi-year contract. "We've got a big engine to feed," says a source at UAV, which has 2,000 real-time VCR slaves and seven TMD high-speed units.

The MTM releases are being dubbed at high speed, as are Coliseum's cassettes, which are being manufactured by Premiere Video in Liv-

onia, Mich.

Hemdale Home Video is using the high-speed facilities of West Coast Video Duplicating for 30 reprinted movies now at \$9.95. "We're doing very well," claims president Eric Parkinson, who is happy to average about 10,000 cassettes per title. Half the features are Hemdale's, including "Impromptu" and "Vincent And Theo," and half are licensed from South Gate Entertainment. Parkinson expects to deliver another 32 over the next four months.

SETH GOLDSTEIN

EUROPEAN RENTAL-RIGHTS PLAN ALARMS THE VIDEO TRADE

(Continued from page 6)

and a half, however, before the EC rental-right bill becomes the law of any land. Assuming every EC and national hurdle is cleared, the directive says, the deadline for compliance is July 1, 1994.

MPAA, AFMA, IVF, and the International Federation of Film Producers Assns. are trying to coordinate a lobbying effort that would dilute or eliminate the directive, but Rosenfield acknowledges "everyone was caught asleep on this issue"—despite the fact that

the EC has been talking up rental rights for years. Valenti, who calls the directive "extremely unfair," promises to "gird our loins" in response.

Sources say the proposed legislation could force some European video retailers to emphasize sell-through over rental, especially in countries like France, where rental is weak. In addition, it is speculated that rental-right laws could affect the European expansion plans of Blockbuster Entertain-

ment, which has just hired Ramon Martin-Busutil as international president. Martin-Busutil was not available and other Blockbuster executives, although aware of the directive, had no comment.

FOREIGN INTERFERENCE?

MPAA complains loudest about the EC's interference with U.S. and British copyright law by ignoring the work-for-hire concept, which limits talent payments to one-time flat fees. Moreover, Valenti argues that the "unwaivable" aspect of the creators' rental right means that a first-time director "gets rights way beyond what he's contracted for."

Norman Abbott, director general of the British Videogram Assn., thinks there may be a way out in the wake of the Danish vote against that country joining the EC's single market. "The British Foreign Secretary has been asked to compile a list of foreign legislation which is too intrusive in the internal workings of the country," Abbott says. "So we have written to the British Patent Office asking that the rental-rights issue be seen as one."

Abbott also sees "just a possibility" that other countries are "sympathetic to the idea" of abandoning the measure. "If we fail," he says, "there's every indication the directive will go through. Then we'll have to hope implementation won't happen for three or four years."

Assistance with this story was provided by Peter Dean in London.



Big Mac Attack. BMI executives congratulate longtime BMI songwriter Mac Davis as he takes over the lead role in Broadway's "The Will Rogers Follies." Shown, from left, are Charlie Feldman, BMI VP of writer/publisher relations, New York; Frances Preston, BMI president/CEO; Davis; and Del Bryant, BMI senior VP of writer/publisher relations and performing rights.

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HOT 100 SINGLES SPOTLIGHT



by Michael Ellis

"BABY GOT BACK" BY Sir Mix-A-Lot (Def American) rides continued outstanding sales to hold at the top of the Hot 100 by a large margin for a fourth week. It's steadily selling 140,000-150,000 units per week. "This Used To Be My Playground" by Madonna (Sire) is once again the No. 1 overall point gainer on the chart, up from No. 7 to No. 2, and is the heir apparent to take over at No. 1, but it will likely need two weeks to pass "Baby Got Back" in points. "Playground" is the No. 1 sales gainer on the Hot 100 (up 10-6 in sales) and the No. 2 airplay gainer. "Baby-Baby-Baby" by TLC (LaFace) is close behind "Playground" at No. 3 with the second-largest total point gain on the Hot 100. "Achy Breaky Heart" by Billy Ray Cyrus (Mercury) is also close behind at No. 4, with the second-largest sales gain (up to almost 90,000 units per week), but it is jumped by both "Playground" and "Baby-Baby-Baby."

THE BIGGEST AIRPLAY GAINER on the Hot 100 is "End Of The Road" by Boyz II Men (Motown), winning the Power Pick/Airplay with a jump of 27-14 on the Top 40 Radio Monitor and up 53-32 overall. "End" is already No. 2 in airplay at WPGC Washington, D.C., and No. 3 at Wild 107 San Francisco. The Power Pick/Sales, the biggest sales gainer below No. 20, is "Stay" by new group Shakespear's Sister (London). A sales gain of more than 60% fuels a 17-place chart jump to No. 33. It's especially strong in Houston, where it's No. 1 in airplay at KRBE.

THE HOT SHOT DEBUT at No. 66 is Prince's new single, "Sexy MF" (Paisley Park), from his forthcoming album. More than 90% of its points come from sales—No. 34 out of the box—as the single is difficult for radio to play due to its lyrics. It's No. 9 in airplay, however, at WHYT Detroit. Three other debuts are also mostly or entirely from sales: the rap singles by DJ Quik ("Jus Lyke Compton") and EPMD ("Crossover") and the country single by Brooks & Dunn ("Boot Scootin' Boogie"). New York-based rap duo EPMD (RAL) and country duo Brooks & Dunn (Arista) each makes its first appearance on the Hot 100. "Boogie" is the second country single to cross to the Hot 100—it's No. 5 on the Hot Country Singles & Tracks chart—entirely from cassette single sales. Despite the moderate top 40 radio success (No. 40 on the Monitor) and major sales success of "Achy Breaky Heart," there are still few country cassette singles for sale. "Boogie" will be serviced to top 40 radio.

QUICK CUTS: "Give It Away" by the Red Hot Chili Peppers (Warner Bros.) re-enters the Hot 100. In its first release it peaked at No. 76, but the label is expecting a better reception after the gold success of "Under The Bridge" . . . "Why" by Annie Lennox (Arista) is bulleted on both the Monitor (up 39-38) and on the Top Singles Sales chart (up 75-67), but it goes back 34-38 on the Hot 100. This is due to a point loss on the unprinted small-market radio playlists, which are the third, and smallest, element of the Hot 100 after monitored airplay and sales. Usually the points from small-market playlists move up or down in sync with monitored airplay points but "Why" broke later in the larger, monitored markets and is still gaining there.

HOT 100 RECURRENT SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL)
1	—	1	AIN'T 2 PROUD 2 BEG	TLC (LAFACE/ARISTA)
2	1	2	BOHEMIAN RHAPSODY	QUEEN (HOLLYWOOD)
3	3	10	ALL 4 LOVE	COLOR ME BADD (GIANT)
4	4	10	I LOVE YOUR SMILE	SHANICE (MOTOWN)
5	2	2	NU NU	LIDELL TOWNSELL (MERCURY)
6	7	11	FINALLY	CECE PENISTON (A&M)
7	5	3	MAKE IT HAPPEN	MARIAH CAREY (COLUMBIA)
8	10	3	EVERYTHING CHANGES	KATHY TROCCOLI (REUNION/GEFFEN)
9	8	6	I CAN'T DANCE	GENESIS (ATLANTIC)
10	12	8	GOOD FOR ME	AMY GRANT (A&M)
11	9	7	REMEMBER THE TIME	MICHAEL JACKSON (EPIC)
12	6	4	HAZARD	RICHARD MARX (CAPITOL)
13	11	6	BREAKIN' MY HEART	MINT CONDITION (PERSPECTIVE/A&M)
14	14	6	MASTERPIECE	ATLANTIC STARR (REPRISE)
15	13	34	GOOD VIBRATIONS	MARKY MARK (INTERSCOPE)
16	15	35	MOTOWNPHILLY	BOYZ II MEN (MOTOWN)
17	20	8	TO BE WITH YOU	MR. BIG (ATLANTIC)
18	16	35	I WANNA SEX YOU UP	COLOR ME BADD (GIANT)
19	22	16	MYSTERIOUS WAYS	U2 (ISLAND/PLG)
20	19	5	BOOM! I GOT YOUR BOYFRIEND	M.C. LUSCIOUS (AVENUE)
21	18	2	YOU THINK YOU KNOW HER	CAUSE & EFFECT (SRC/ZOO)
22	17	7	WHAT GOES AROUND COMES . . .	GIGGLES (CUTTING)
23	23	4	BABY HOLD ON TO ME	GERALD LEVERT (ATCO/EASTWEST)
24	25	35	NOW THAT WE FOUND LOVE	HEAVY D. & THE BOYZ (UPTOWN/MCA)
25	27	16	IS IT GOOD TO YOU	HEAVY D. & THE BOYZ (UPTOWN/MCA)
26	24	13	DIAMONDS AND PEARLS	PRINCE & THE N.P.G. (PAISLEY PARK/WB)
27	21	8	BEAUTY AND THE BEAST	CELINE DION AND PEABO BRYSON (EPIC)
28	26	31	GONNA MAKE YOU SWEAT	C+C MUSIC FACTORY (COLUMBIA)
29	30	22	BABY BABY	AMY GRANT (A&M)
30	—	26	LOSING MY RELIGION	R.E.M. (WARNER BROS.)

Recurrents are titles which have appeared on the Hot 100 for 20 weeks and have dropped below the top 50.

HOT 100 A-Z

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL)
34	—	1	TITLE (Publisher - Licensing Org.) Sheet Music Dist.	
57	—	1	CHANNELS (AND NOTHIN' ON)	(Bruce Springsteen, ASCAP) CPP
4	—	1	ACHY BREAKY HEART	(Millhouse, BMI/Polygram Int'l, ASCAP) HL
35	—	1	ALL I WANT	(Wet Sprocket, ASCAP/Sony Tunes, ASCAP)
87	—	1	ALL YOU'VE GOT	(Turbo, ASCAP/Key Grip, ASCAP)
8	—	1	ANOTHER MINUTE	(M-87, ASCAP/Songcase, BMI)
3	—	1	BABY-BABY-BABY	(Kear, BMI/Greenskirt, BMI)
1	—	1	BABY GOT BACK	(Polygram Int'l, ASCAP/Mix-A-Lot, BMI) HL
50	—	1	BACK TO THE HOTEL	(Promuse, BMI/Deep Groove, BMI/Vouges, BMI)
15	—	1	THE BEST THINGS IN LIFE ARE FREE	(Flyte Tyme, ASCAP/Beledat, ASCAP/Rated RT, ASCAP/Burbank Plaza, ASCAP/MCA, ASCAP) WBM/HL
89	—	1	BOOT SCOOTIN' BOOGIE	(Alfred Avenue, BMI/Deerfield Court, BMI/Ronnie Dunn, BMI/Sony Tree, BMI)
77	—	1	BRAINSTORMING	(Mike Ten, BMI/Biv Ten, ASCAP) HL
95	—	1	CLOSER TO ME	(Polygram Int'l, ASCAP) HL
18	—	1	COME & TALK TO ME	(EMI April, ASCAP/Across 110th Street, ASCAP/DeSung Mob, ASCAP) WBM
82	—	1	CROSSOVER	(Paricken, ASCAP)
17	—	1	DAMN I WISH I WAS YOUR LOVER	(Broken Plate, ASCAP/Night Rainbow, ASCAP) HL
42	—	1	DO IT TO ME	(Speeding Bullet, ASCAP) CLM
32	—	1	END OF THE ROAD	(Kear, BMI/Ensign, BMI/Greenskirt, BMI) CPP
48	—	1	EVEN BETTER THAN THE REAL THING	(U2, ASCAP/Chappell & Co., ASCAP) HL
40	—	1	EVERYBODY'S FREE (TO FEEL GOOD)	(Peer, BMI) CPP
67	—	1	EVERYTHING ABOUT YOU	(Sloppy Slouch, ASCAP)
98	—	1	FALL IN LOVE AGAIN	(WB, ASCAP/Mite, ASCAP/Tay-Man, ASCAP/Cashola, ASCAP/Kossongs, BMI) WBM
92	—	1	FOREVER IN YOUR EYES	(Flyte Tyme, ASCAP) WBM
19	—	1	FRIDAY I'M IN LOVE	(Fiction, ASCAP/Music Sales, ASCAP)
96	—	1	GIVE IT AWAY	(Moesbetoblame, BMI)
76	—	1	GIVE U MY HEART	(Kear, BMI/Ensign, BMI/Greenskirt, BMI/Saba Seven, BMI)
16	—	1	GIVING HIM SOMETHING HE CAN FEEL	(Warner-Tamerlane, BMI) WBM
29	—	1	GOOD STUFF	(More Gliss Now, BMI/Irving, BMI) CPP
65	—	1	HELLUVA	(Delicious Apple, BMI/Purple Records, ASCAP/Fun City, BMI/Van Gogh's Ear, BMI/Music Corp. Of America, BMI/Gasoline Alley, ASCAP) HL
25	—	1	HOLD ON MY HEART	(Anthony Banks, BMI/Philip Collins, PRS/Michael Rutherford, BMI/Hit & Run, ASCAP) WBM
45	—	1	HONEY LOVE	(Willesden, BMI/R.Kelly, BMI)
10	—	1	IF YOU ASKED ME TO	(Realsongs, ASCAP/U.A., ASCAP/EMI April, ASCAP) WBM
5	—	1	I'LL BE THERE	(Jobete, ASCAP/Stone Diamond, BMI) CPP
61	—	1	I MISS YOU	(Harrindur, BMI/Joe Public, BMI/Ensign, BMI) CPP
56	—	1	IN THE CLOSET	(Mijac, BMI/Warner-Tamerlane, BMI/Donril, ASCAP/Zomba, ASCAP) WBM
99	—	1	I'VE GOT MINE	(Red Cloud, ASCAP/Night River, ASCAP)
62	—	1	I WANNA LOVE YOU	(WB, ASCAP/Gradington, ASCAP/MCA, ASCAP/Warner-Tamerlane, ASCAP/Music Corp. Of America, BMI) HL/WBM
34	—	1	I WILL REMEMBER YOU	(Age To Age, ASCAP/Riverstone, ASCAP/Edward Grant, ASCAP/Yellow Elephant, ASCAP/Reunion, ASCAP) HL
68	—	1	JAMES BROWN IS DEAD	(Orfa, Saban/BMG, ASCAP) HL
31	—	1	JAM	(Mijac, BMI/Warner-Tamerlane, ASCAP/Rene Moore, ASCAP/Bruce Sweden, ASCAP/Donril, ASCAP/Zomba, ASCAP) WBM
29	—	1	JUMP AROUND	(T-Boy, ASCAP/Soul Assassins, ASCAP)
22	—	1	JUMP	(So So Def, ASCAP/EMI April, ASCAP) WBM
73	—	1	JUS LYKE COMPTON	(Protoons, ASCAP/Way 2 Quik, ASCAP)
6	—	1	JUST ANOTHER DAY	(Estefan, ASCAP/Foreign Imported, BMI) CPP
27	—	1	JUST FOR TONIGHT	(Edward Grant, ASCAP/Yellow Elephant, ASCAP/Reunion, ASCAP/Dyad, BMI)
49	—	1	JUST TAKE MY HEART	(EMI April, ASCAP/Eric Martin, ASCAP/Endless Frogs, ASCAP/Rob-A-Lew, ASCAP/Lew-Bob, BMI) HL/CLM
21	—	1	KEEP ON WALKIN'	(Last Song, ASCAP/Third Coast, ASCAP)
86	—	1	LET'S GET ROCKED	(Zomba, ASCAP) HL
7	—	1	LIFE IS A HIGHWAY	(Falling Sky, ASCAP/BMG, ASCAP) HL
37	—	1	LIVE AND LEARN	(Harrindur, BMI/Joe Public, BMI/Noisnetta, BMI/Ensign, BMI) CPP
36	—	1	MAKE LOVE LIKE A MAN	(Bludgeon Riffla, ASCAP/Zomba, ASCAP) HL
79	—	1	MARIA	(Blue Ink, BMI/Third & Lex, ASCAP/Tee Girl, BMI)
69	—	1	MONEY CAN'T BUY YOU LOVE	(Flyte Tyme, ASCAP/Rated RT, ASCAP/Burbank Plaza, ASCAP) WBM
24	—	1	MOVE THIS	(BMC, ASCAP/Bogam, ASCAP/Coigems-EMI, ASCAP) WBM
46	—	1	MR. LOVERMAN	(FROM DEEP COVER) (Worldwide Anchor, ASCAP/Gunsmoke, ASCAP/Pow Wow, ASCAP)
20	—	1	MY LOVIN' (YOU'RE NEVER GONNA GET IT)	(Two Tuff-Enuff, BMI/Irving, BMI) CPP
75	—	1	NEVER SATISFIED	(4 Tammy, ASCAP/S.A. Brown, ASCAP)
90	—	1	NOT THE ONLY ONE	(Almo, ASCAP) CPP
11	—	1	NOVEMBER RAIN	(Guns N' Roses, ASCAP) CLM
54	—	1	ONE	(U2, ASCAP/Chappell & Co., ASCAP) HL
26	—	1	THE ONE	(Big Pig, ASCAP/Warner Chappell, ASCAP) HL
72	—	1	PLEASE DON'T GO	(Mike Ten, BMI)
51	—	1	PLEASE DON'T GO	(Harrick, BMI/Longitude, BMI) WBM
83	—	1	REACH FOR THE SKY	(Sony Tunes, ASCAP/Wocka-Wocka, ASCAP) HL
60	—	1	REMEDY	(Enough To Contend With, BMI) WBM
63	—	1	RESTLESS HEART	(PPC, ASCAP/Big Note, BMI/Pillarview B.V., BMI/Chrysalis, BMI) WBM
43	—	1	SAVE THE BEST FOR LAST	(Longitude, BMI/Moon & Stars, BMI/Virgin, ASCAP/Big Mystique, BMI/Kazzoom, ASCAP/Polygram Int'l, ASCAP)
59	—	1	SCENARIO	(Zomba, ASCAP/Jazz Merchant, ASCAP/New School, ASCAP)
66	—	1	SEXY MF	(NPG, ASCAP)

Billboard.

FOR WEEK ENDING JULY 25, 1992

Top Singles Sales

Compiled from a national sample of POS (point of sale) equipped retail stores and rack outlets which report number of units sold to SoundScan, Inc. This data is used in the Hot 100 Singles chart.



THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL)
1	1	16	BABY GOT BACK	SIR MIX-A-LOT (DEF AMERICAN/REPRISE)
2	2	12	ACHY BREAKY HEART	BILLY RAY CYRUS (MERCURY)
3	6	5	MAKE LOVE LIKE A MAN	DEF LEPPARD (MERCURY)
4	7	5	WARM IT UP	KRIS KROSS (RUFFHOUSE/COLUMBIA)
5	8	5	NOVEMBER RAIN	GUNS N' ROSES (GEFFEN)
6	10	3	THIS USED TO BE MY PLAYGROUND	MADONNA (SIRE/WARNER BROS.)
7	5	17	UNDER THE BRIDGE	RED HOT CHILI PEPPERS (WARNER BROS.)
8	3	17	JUMP	KRIS KROSS (RUFFHOUSE/COLUMBIA)
9	11	9	LIFE IS A HIGHWAY	TOM COCHRANE (CAPITOL)
10	4	15	TENNESSEE	ARRESTED DEVELOPMENT (CHRYSLIS)
11	14	9	JUST ANOTHER DAY	JON SECADA (SBK/ERG)
12	13	17	COME & TALK TO ME	JODECI (UPTOWN/MCA)
13	16	5	GIVING HIM SOMETHING HE ...	EN VOQUE (ATCO EASTWEST)
14	9	12	DAMN I WISH I WAS YOUR LOVER	SOPHIE B. HAWKINS (COLUMBIA)
15	12	12	THEY WANT EFX	DAS EFX (ATCO EASTWEST)
16	17	11	IF YOU ASKED ME TO	CELINE DION (EPIC)
17	20	5	TOO FUNKY	GEORGE MICHAEL (COLUMBIA)
18	22	7	KEEP ON WALKIN'	CECE PENISTON (A&M)
19	18	8	WISHING ON A STAR	THE COVER GIRLS (EPIC)
20	21	8	THE BEST THINGS IN LIFE ARE FREE	L. VANDROSS/J. JACKSON (PERSPECTIVE)
21	30	4	JUMP AROUND	HOUSE OF PAIN (TOMMY BOY)
22	19	17	MY LOVIN' (YOU'RE NEVER ...)	EN VOQUE (ATCO EASTWEST)
23	25	10	YOU REMIND ME	MARY J. BLIGE (UPTOWN/MCA)
24	23	8	MR. LOVERMAN	SHABBA RANKS (EPIC)
25	24	13	SOMETIMES I RHYME SLOW	NICE & SMOOTH (RAL/COLUMBIA)
26	15	9	I'LL BE THERE	MARIAH CAREY (COLUMBIA)
27	36	3	BACK TO THE HOTEL	NZDEEP (PROFILE)
28	26	19	BOHEMIAN RHAPSODY	QUEEN (HOLLYWOOD)
29	28	5	FRIDAY I'M IN LOVE	THE CURE (FICTION/ELEKTRA)
30	27	25	TEARS IN HEAVEN	ERIC CLAPTON (REPRISE)
31	42	3	STAY	SHAKESPEAR'S SISTER (LONDON/PLG)
32	34	4	MOVE THIS	TECHNOTRONIC (SBK/ERG)
33	41	3	THE ONE	ELTON JOHN (MCA)
34	—	1	SEXY MF	PRINCE & THE N.P.G. (PAISLEY PARK/WB)
35	31	11	HONEY LOVE	R. KELLY & PUBLIC ANNOUNCEMENT (JIVE)
36	32	11	DO IT TO ME	LIONEL RICHIE (MOTOWN)
37	35	7	SCENARIO	A TRIBE CALLED QUEST (JIVE)
38	—	1	JUS LYKE COMPTON	DJ QUIK (PROFILE)
39	29	11	YOU WON'T SEE ME CRY	WILSON PHILLIPS (SBK/ERG)
40	33	14	EVERYTHING ABOUT YOU	EVERYBODY (STARDOG/MERCURY)
41	44	4	MAKE LOVE LIKE A MAN	DEF LEPPARD (MERCURY)
42	39	5	THEY REMINISCE OVER YOU	PETE ROCK & C.L. SMOOTH (ELEKTRA)
43	47	6	SLOW MOTION	COLOR ME BADD (GIANT)
44	38	10	I WILL REMEMBER YOU	AMY GRANT (A&M)
45	—	1	CROSSOVER	EPMD (RAL/CHAOS)
46	64	2	BOOT SCOOTIN' BOOGIE	BROOKS & DUNN (ARISTA)
47	50	4	TWILIGHT ZONE	2 UNLIMITED (RADIKAL/CRITIQUE)
48	59	8	JUST FOR TONIGHT	VANESSA WILLIAMS (WING/MERCURY)
49	55	5	SO WHAT'CHA WANT	BEASTIE BOYS (CAPITOL)
50	40	15	WHY ME BABY?	KEITH SWEAT (ELEKTRA)
51	53	18	JAMES BROWN IS DEAD	L.A. STYLE (ARISTA)
52	37	23	AIN'T 2 PROUD 2 BEG	TLC (LAFACE/ARISTA)
53	48	11	SILENT PRAYER	SHANICE (MOTOWN)
54	60	4	WHEREVER I MAY ROAM	METALLICA (ELEKTRA)
55	43	12	IN THE CLOSET	MICHAEL JACKSON (EPIC)
56	52	6	REMEDY	THE BLACK CROWES (DEF AMERICAN)
57	49	10	VICTIM OF THE GHETTO	THE COLLEGE BOYZ (VIRGIN)
58	51	10	HOLD ON MY HEART	GENESIS (ATLANTIC)
59	58	16	LET'S GET ROCKED	DEF LEPPARD (MERCURY)
60	74	2	GOOD STUFF	THE B-52'S (REPRISE)
61	45	16	HELLUVA	BROTHERHOOD CREED (GASOLINE ALLEY)
62	56	3	BRAINSTORMING	M.C. BRAINS (MOTOWN)
63	65	3	PLEASE DON'T GO	K.W.S. (NEXT PLATEAU)
64	54	14	JUST TAKE MY HEART	MR. BIG (ATLANTIC)
65	57	19	ONE	U2 (ISLAND/PLG)
66	67	3	TAKE THIS HEART	RICHARD MARX (CAPITOL)
67	75	2	WHY	ANNIE LENNOX (ARISTA)
68	62	18	THOUGHT I'D DIED AND GONE ...	BRYAN ADAMS (A&M)
69	63	4	NEVER SATISFIED	GOOD 2 GO (GIANT)
70	68	15	PLEASE DON'T GO	BOYZ II MEN (MOTOWN)
71	46	17	LIVE AND LEARN	JOE PUBLIC (COLUMBIA)
72	66	2	EVEN BETTER THAN THE REAL ...	U2 (ISLAND/PLG)
73	61	27	BEAUTY AND THE BEAST	CELINE DION AND PEABO BRYSON (EPIC)
74	71	25	BOOM! I GOT YOUR BOYFRIEND	M.C. LUSCIOUS (AVENUE)
75	70	14	SMELLS LIKE NIRVANA	"WEIRD AL" YANKOVIC (SCOTTI BROS.)

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

74	SILENT PRAYER	(Gratitude Sky, ASCAP/Virgin, ASCAP/Penzafire, ASCAP) HL
52	SLOWLY	(Kazzoom,

Top 40 Radio Monitor™

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 128 top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot 100 Singles chart.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE		THIS WEEK	LAST WEEK	WEEKS ON	TITLE	
			ARTIST (LABEL)	ARTIST (LABEL)					
			★ ★ NO. 1 ★ ★						
1	1	9	I'LL BE THERE 7 weeks at No. 1 MARTHA CAREY (COLUMBIA)		38	39	7	WHY ANNIE LENNOX (ARISTA)	
2	7	4	THIS USED TO BE MY PLAYGROUND MADONNA (SIRE/WARNER BROS.)		39	46	5	PLEASE DON'T GO K.W.S. (NEXT PLATEAU)	
3	2	10	WISHING ON A STAR THE COVER GIRLS (EPIC)		40	41	6	ACHY BREAKY HEART BILLY RAY CYRUS (MERCURY)	
4	4	14	IF YOU ASKED ME TO CELINE DION (EPIC)		41	38	19	AIN'T 2 PROUD 2 BEG TLC (LAFACE/ARISTA)	
5	8	11	BABY-BABY-BABY TLC (LAFACE/ARISTA)		42	40	20	ONE U2 (ISLAND/PLG)	
6	9	14	JUST ANOTHER DAY JON SECADA (SBK/ERG)		43	42	13	DO IT TO ME LIONEL RICHIE (MOTOWN)	
7	3	19	MY LOVIN' (YOU'RE NEVER...) EN VOGUE (ATCO EASTWEST)		44	62	2	STAY SHAKESPEAR'S SISTER (LONDON/PLG)	
8	6	8	TOO FUNKY GEORGE MICHAEL (COLUMBIA)		45	43	14	JUST TAKE MY HEART MR. BIG (ATLANTIC)	
9	5	15	UNDER THE BRIDGE RED HOT CHILI PEPPERS (WARNER BROS.)		46	44	20	THOUGHT I'D DIED AND GONE... BRYAN ADAMS (A&M)	
10	11	16	TENNESSEE ARRESTED DEVELOPMENT (CHRYSALIS)		47	45	6	HONEY LOVE R. KELLY & PUBLIC ANNOUNCEMENT (JIVE)	
11	10	15	DAMN I WISH I WAS YOUR LOVER SOPHIE B. HAWKINS (COLUMBIA)		48	49	3	MONEY CAN'T BUY YOU LOVE RALPH TRESVANT (PERSPECTIVE VE/A&M)	
12	12	10	THE BEST THINGS IN LIFE ARE FREE L. VANDROSS/J. JACKSON (PERSPECTIVE)		49	48	3	TEQUILA A.L.T. (ATCO EASTWEST)	
13	15	10	KEEP ON WALKIN' CECE PENISTON (A&M)		50	37	15	IN THE CLOSET MICHAEL JACKSON (EPIC)	
14	27	4	END OF THE ROAD BOYZ II MEN (MOTOWN)		51	53	2	EVEN BETTER THAN THE REAL... U2 (ISLAND/PLG)	
15	14	8	MOVE THIS TECHNOTRONIC (SBK/ERG)		52	54	7	TWILIGHT ZONE 2 UNLIMITED (RADIKAL/CRITIQUE)	
16	22	10	GIVING HIM SOMETHING HE... EN VOGUE (ATCO EASTWEST)		53	64	3	I MISS YOU JOE PUBLIC (COLUMBIA)	
17	13	13	HOLD ON MY HEART GENESIS (ATLANTIC)		54	59	5	WHO'S GOT YOUR LOVE NYASIA (MIGMAC)	
18	18	14	COME & TALK TO ME JODECI (UPTOWN/MCA)		55	55	3	JUMP AROUND HOUSE OF PAIN (TOMMY BOY)	
19	19	9	LIFE IS A HIGHWAY TOM COCHRANE (CAPITOL)		56	58	3	SLOWLY STACY EARL (RCA)	
20	16	7	FRIDAY I'M IN LOVE THE CURE (FICTION/ELEKTRA)		57	—	1	YOU REMIND ME MARY J. BLIGE (UPTOWN/MCA)	
21	23	3	JAM MICHAEL JACKSON (EPIC)		58	50	18	MARIA TKA (TOMMY BOY)	
22	26	7	TAKE THIS HEART RICHARD MARX (CAPITOL)		59	71	3	THEY REMINISCE OVER YOU PETE ROCK & C.L. SMOOTH (ELEKTRA)	
23	20	13	BABY GOT BACK SIR MIX-A-LOT (DEF AMERICAN/REPRISE)		60	57	4	MAKE LOVE LIKE A MAN DEF LEPPARD (MERCURY)	
24	17	12	SLOW MOTION COLOR ME BADD (GIANT)		61	—	1	GIVE U MY HEART BABYFACE/T. BRAXTON (LAFACE/ARISTA)	
25	21	20	LIVE AND LEARN JOE PUBLIC (COLUMBIA)		62	56	11	YOU WON'T SEE ME CRY WILSON PHILLIPS (SBK/ERG)	
26	24	11	STEEL BARS MICHAEL BOLTON (COLUMBIA)		63	—	1	RESTLESS HEART PETER CETERA (WARNER BROS.)	
27	29	6	EVERYBODY'S FREE ROZALLA (EPIC)		64	68	15	NOT THE ONLY ONE BONNIE RAITT (CAPITOL)	
28	30	9	WARM IT UP KRIS KROSS (RUFFHOUSE/COLUMBIA)		65	51	9	CLOSER TO ME THE OUTFIELD (MCA)	
29	25	6	GOOD STUFF THE B-52'S (REPRISE)		66	72	2	THE HITMAN AB LOGIC (INTERSCOPE)	
30	33	4	THE ONE ELTON JOHN (MCA)		67	70	16	LIFT ME UP HOWARD JONES (ELEKTRA)	
31	31	9	JUST FOR TONIGHT VANESSA WILLIAMS (WING/MERCURY)		68	52	8	STRAWBERRY LETTER 23 TEVIN CAMPBELL (QWEST/WB)	
32	32	14	I WILL REMEMBER YOU AMY GRANT (A&M)		69	66	17	PLEASE DON'T GO BOYZ II MEN (MOTOWN)	
33	34	5	ALL I WANT TOAD THE WET SPROCKET (COLUMBIA)		70	—	2	STROBELITE HONEY BLACK SHEEP (MERCURY)	
34	36	4	NOVEMBER RAIN GUNS N' ROSES (GEFFEN)		71	—	1	CONSTANT CRAVING K.D. LANG (SIRE/WARNER BROS.)	
35	28	17	JUMP KRIS KROSS (RUFFHOUSE/COLUMBIA)		72	69	6	HELLUVA BROTHERHOOD CREED (GASOLINE ALLEY)	
36	35	8	THEY WANT EFX DAS EFX (ATCO EASTWEST)		73	61	17	YOU THINK YOU KNOW HER CAUSE & EFFECT (SRC/ZOO)	
37	47	4	I WANNA LOVE YOU JADE (GIANT/REPRISE)		74	—	5	JAMES BROWN IS DEAD L.A. STYLE (ARISTA)	
					75	73	2	JUMP! THE MOVEMENT (SUNSHINE)	

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

TOP 40 RADIO RECURRENT MONITOR

1	1	2	SAVE THE BEST FOR LAST VANESSA WILLIAMS (WING/MERCURY)	14	16	8	REMEMBER THE TIME MICHAEL JACKSON (EPIC)
2	2	13	I LOVE YOUR SMILE SHANICE (MOTOWN)	15	10	8	WHAT GOES AROUND COMES... GIGGLES (CUTTING)
3	3	17	ALL 4 LOVE COLOR ME BADD (GIANT)	16	18	5	I CAN'T DANCE GENESIS (ATLANTIC)
4	4	17	FINALLY CECE PENISTON (A&M)	17	19	62	GONNA MAKE YOU SWEAT C+C MUSIC FACTORY (COLUMBIA)
5	5	2	NU NU LIDELL TOWNSELL (MERCURY)	18	20	50	BABY BABY AMY GRANT (A&M)
6	9	8	GOOD FOR ME AMY GRANT (A&M)	19	23	48	LOSING MY RELIGION R.E.M. (WARNER BROS.)
7	11	3	EVERYTHING CHANGES KATHY TROCCOLI (REUNION/GEFFEN)	20	17	8	BREAKIN' MY HEART MINT CONDITION (PERSPECTIVE VE/A&M)
8	6	33	GOOD VIBRATIONS MARKY MARK (INTERSCOPE)	21	12	3	HAZARD RICHARD MARX (CAPITOL)
9	7	36	MOTOWNPHILLY BOYZ II MEN (MOTOWN)	22	22	15	MYSTERIOUS WAYS U2 (ISLAND/PLG)
10	14	8	TO BE WITH YOU MR. BIG (ATLANTIC)	23	21	3	SUMMERTIME D.J. JAZZY JEFF/FRESH PRINCE (JIVE)
11	8	48	I WANNA SEX YOU UP COLOR ME BADD (GIANT)	24	24	34	(EVERYTHING I DO) I DO IT FOR... BRYAN ADAMS (A&M)
12	15	4	MAKE IT HAPPEN MARTHA CAREY (COLUMBIA)	25	25	33	NOW THAT WE FOUND LOVE HEAVY D. & THE BOYZ (UPTOWN/MCA)
13	13	3	TEARS IN HEAVEN ERIC CLAPTON (REPRISE)				

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

POLICE, TIME WARNER FACE OFF OVER 'COP KILLER'

(Continued from page 1)

groups would carry their threatened boycott of the entertainment/media conglomerate, Sam Dinnitto, president of the Los Angeles Fire and Police Pension Fund, spoke of a unified national effort to use the Time Warner stock held by police pension funds across the country as a bargaining chip. Just as Time Warner has said it will not walk away from the Body Count record, he said, "the shareholders will not walk away, either." The decision not to withdraw the album is going to be "detrimental to Time Warner in the long term," he predicted.

Boston and New York police groups also tried to strike at Time Warner's bottom line two weeks ago, taking the first steps toward divesting their pension funds' stock in the company (Billboard, July 11). The New York Patrolmen's Benevolent Assn. was said to own Time Warner stock worth \$100 million.

COPS PICKET OUTSIDE

On the morning of the meeting, about 30 law enforcement protesters from locales as far away as Michigan, New York, and Maryland picketed the hotel, wearing signs saying "Time Warner Puts Profits Over Police Lives." A contingent from Concerns of Police Survivors, a Washington, D.C.-based organization representing the families of slain officers, carried placards bearing the names of dead policemen.

A group of a dozen counter-protesters organized by the left-wing group Refuse & Resist brandished signs saying "Ban Killer Cops, Not 'Cop Killer,'" and blew shrill plastic whistles.

To emphasize the cops' boycott threat, arriving stockholders were handed copies of a fier prepared by Combined Law Enforcement Assns. of Texas, the boycott organizers. It instructs those protesting "Cop Killer" to "send Time Warner Inc. a message" with stock divestitures and other tactics.

At the meeting, the "Cop Killer" issue quickly swamped other items on

the agenda. Levin, chairing the meeting for ailing, absent chairman Steven Ross, visibly struggled to maintain order.

Actor and stockholder Charlton Heston launched the first significant salvo of the day, intoning the profanity-laden lyrics to "Cop Killer" and another Body Count song, "KKK Bitch."

"Were that song entitled 'Fag Killer,' or if the lyrics read, 'Die die die like die,' would you still sell that album?" Heston asked Levin.

Stockholder Reed Irvine, chairman of conservative watchdog group Accuracy In Media, urged others in the room to reject the new Time Warner board if it refused to address the issue of the album.

FREE-SPEECH DEFENSE

In his own address, Levin professed "the deepest respect and admiration" for law enforcement officers. But, to loud applause, he added, "What would it profit anyone if, in the name of pleasing everyone, the country's leading media and entertainment company ceased to risk saying anything worth listening to?"

Neither Levin nor the Time Warner representatives present could offer any details about the promised TV forum. Levin described the issues to be addressed on the show as "free speech, racial hatred, and the near-impossible pressures our society puts on its police." He added the show would be the basis for a series of discussions at major urban universities, "where the viewpoints of the police will be given the attention and consideration they so justly merit."

Time Warner executives had attempted to reach a rapprochement with police protesters before the meeting. CLEAT director of governmental relations Mark Clark says representatives of the Texas police group met with Time Warner vice chairman Martin Payson and senior VP of corporate communications Tod Hullin in New York, and that Payson flew to Houston last week to huddle with CLEAT president Ron DeLord,

board member J.J. Barry, and Clark.

Levin's many conciliatory words about the police may have struck a chord with some: The day before the meeting, Clark said a public apology from Time Warner to the families of slain officers "would be a tremendous start."

But most of the officers who spoke at the meeting remained rancorous. DeLord compared Warner executives to Nazi propagandist and anti-Semite Joseph Goebbels. Dewey Stokes, president of the 238,000-member Fraternal Order of Police, described the song as "a justification for murder." Tom Scotto of the 185,000-member National Assn. of Police Organizations called Levin "a sick mind running a sick company."

Even more dramatic was testimony from two police officers who had been shot in the face and are now blind. One had had his face reconstructed after being hit by a shotgun blast. He simulated what it was like to be shot by a 12-gauge shotgun, startling the shareholders.

Florida attorney Jack Thompson, representing Oliver North's Freedom Alliance, accused Time Warner executives "at the highest levels" of breaking the laws and said the company's assets were subject to confiscation under RICO statutes. Thompson's presentation and his citation of North was loudly booed and hissed.

In other "Cop Killer" developments last week, a consortium of civil liberties groups and the Recording Industry Assn. of America both placed ads supporting Time Warner's stand. On July 14, the Los Angeles Police Commission adopted a motion expressing its opposition to the song and asking Warner Bros. to "voluntarily" stop selling it. On July 9, Miami-based Spec's Music became the sixth major chain to withdraw the Body Count album. Pittsburgh-based National Record Mart also just pulled the record from about half of its 96 stores.

Assistance in preparing this story was provided by Craig Rosen.

DEF AMERICAN ENJOYS CHART VICTORIES

(Continued from page 10)

Geto Boys, objecting to its graphically violent and sexually explicit content.

WEA, which had handled Def American releases through Geffen, agreed to issue that album, and by early 1991, Rubin announced Def American had pacted with Warner/Reprise.

Mark Di Dia, head of album promotion for Geffen, left the label to become GM of Def American.

Although Def American released only three titles in 1991, the label has come on strong this year.

For starters, it picked up Sir Mix-A-Lot, who had scored two hit albums on the independent Nastymix label. Like other acts on Def American, such as Dice Clay and Slayer, Mix-A-Lot generated controversy. The video for the hit single "Baby Got Back" was among the most requested clips on MTV, but the network recently decided to restrict play of the clip to after 9 p.m. (Billboard, June 27).

Some of Def American's business practices may also be considered controversial. Di Dia confirms, for example, that Marko Babineau has worked independent promotion on at least one Def American release. Babineau,

the former GM of DGC Records, left that company after being accused of sexually harassing his assistant.

Also, Def American seemed to abandon its no-compromise philosophy recently when it let Warner Bros. issue a limited amount of promo CDs and run advertisements for a Jesus & Mary Chain track under the name "the J & M Chain."

ANTI-PIRACY DRIVE GOES PRIME-TIME IN POLAND

(Continued from page 8)

high level of piracy in Poland, currently running at about 90% of the domestic market and overflowing in the form of exports to the West.

Interviews were also conducted with heads of Polish record companies, artists, lawyers, and the IFPI representative in Poland, Bianka Alicja Kortlan, who all outlined the dangers piracy poses for Polish culture. One presentation demonstrated how consumers can spot unlicensed cassettes.

It is estimated that 6 million-7 million viewers watched the anti-piracy segments of the show.

An underlying theme of the program was the absence of effective copyright law in Poland. However, draft legislation in line with Western norms has been drawn up by Jan Bleszynski, who has been nominated as Minister of Culture and Arts in the new government of Prime Minister Hanna Suchocka. If he accepts the post, it is anticipated the passing of the new law would be a priority for him.

In tandem with the TV broadcast, the IFPI and its local group, ZPAV, organized a rock concert in Warsaw's Agrykola Park. JEFF CLARK-MEADS

THE Billboard 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY



FOR WEEK ENDING
JULY 25, 1992

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
				★★★ No. 1 ★★★		
1	1	1	8	BILLY RAY CYRUS	SOME GAVE ALL	1
2	2	2	15	KRIS KROSS	TOTALLY KROSSED OUT	1
3	3	3	6	MARIAH CAREY	MTV UNPLUGGED EP	3
				★★★ TOP 20 SALES MOVER ★★★		
4	8	—	2	SOUNDTRACK	BOOMERANG	4
5	4	5	30	PEARL JAM	TEN	4
6	5	4	42	RED HOT CHILI PEPPERS	BLOOD SUGAR SEX MAGIK	3
7	6	6	44	GARTH BROOKS	ROPIN' THE WIND	1
8	7	9	97	GARTH BROOKS	NO FENCES	3
9	10	7	15	DEF LEPPARD	ADRENALIZE	1
10	9	11	23	SIR MIX-A-LOT	MACK DADDY	9
11	13	14	16	EN VOGUE	FUNKY DIVAS	8
12	23	—	2	MC REN	KIZZ MY BLACK AZZ	12
13	11	8	6	WILSON PHILLIPS	SHADOWS AND LIGHT	4
14	15	13	48	METALLICA	METALLICA	1
15	12	10	9	THE BLACK CROWES	THE SOUTHERN HARMONY AND MUSICAL COMPANION	1
16	25	55	5	TEMPLE OF THE DOG	TEMPLE OF THE DOG	16
17	17	41	3	SOUNDTRACK	MO' MONEY	17
18	27	38	20	TLC	OOOOOOHHH... ON THE TLC TIP	18
19	38	32	6	VARIOUS ARTISTS	MTV: PARTY TO GO, VOL. 2	19
20	18	15	4	FAITH NO MORE	ANGEL DUST	10
21	14	12	35	GENESIS	WE CAN'T DANCE	4
22	20	31	3	ELTON JOHN	THE ONE	20
				★★★ POWER PICK ★★★		
23	33	36	43	GUNS N' ROSES	USE YOUR ILLUSION I	2
24	22	18	12	THE CURE	WISH	2
25	32	24	64	MICHAEL BOLTON	TIME, LOVE AND TENDERNESS	1
26	16	26	3	THE B-52'S	GOOD STUFF	16
27	24	19	15	WYNNONNA	WYNNONNA	4
28	30	25	34	U2	ACHTUNG BABY	1
29	36	21	18	QUEEN	CLASSIC QUEEN	4
30	19	16	14	DAS EFX	DEAD SERIOUS	16
31	26	27	42	NIRVANA	NEVERMIND	1
32	39	33	9	ANNIE LENNOX	DIVA	27
33	41	37	33	BROOKS & DUNN	BRAND NEW MAN	33
34	28	30	46	JOCELI	FOREVER MY LADY	18
35	21	17	12	BEASTIE BOYS	CHECK YOUR HEAD	10
36	34	20	13	ZZ TOP	GREATEST HITS	9
37	35	29	4	FIREHOUSE	HOLD YOUR FIRE	23
38	49	48	15	ARRESTED DEVELOPMENT	3 YEARS 5 MONTHS & 2 DAYS IN THE LIFE OF ...	38
39	31	23	55	BONNIE RAITT	LUCK OF THE DRAW	2
40	40	52	5	SOUNDTRACK	SISTER ACT	40
41	46	—	2	MARY-CHAPIN CARPENTER	COME ON COME ON	41
42	47	35	116	GARTH BROOKS	GARTH BROOKS	13
43	53	—	2	SOUNDTRACK	SINGLES	43
44	42	34	34	ENYA	SHEPHERD MOONS	17
45	45	45	15	CELINE DION	CELINE DION	34
46	37	28	10	LIONEL RICHIE	BACK TO FRONT	19
47	48	39	51	COLOR ME BADD	C.M.B.	3
48	54	44	33	MICHAEL JACKSON	DANGEROUS	1
49	29	22	3	ERIC B. & RAKIM	DON'T SWEAT THE TECHNIQUE	22
50	43	40	9	INDIGO GIRLS	rites of passage	21
51	55	42	61	BOYZ II MEN	COOLEYHIGHARMONY	3
				★★★ TOP DEBUT ★★★		
52	NEW	—	1	VARIOUS ARTISTS	RED HOT + DANCE	52
53	58	56	62	LORRIE MORGAN	SOMETHING IN RED	53
54	57	46	43	OZZY OSBOURNE	NO MORE TEARS	7

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
55	60	63	43	GUNS N' ROSES	USE YOUR ILLUSION II	1
56	50	54	24	R. KELLY & PUBLIC ANNOUNCEMENT	BORN INTO THE '90'S	42
57	59	50	13	"WEIRD AL" YANKOVIC	OFF THE DEEP END	17
58	51	53	71	AMY GRANT	HEART IN MOTION	10
59	56	43	47	VANESSA WILLIAMS	THE COMFORT ZONE	17
60	52	—	2	SUICIDAL TENDENCIES	ART OF REBELLION	52
61	61	47	61	ALAN JACKSON	DON'T ROCK THE JUKEBOX	17
62	79	75	8	JON SECADA	JON SECADA	62
63	65	62	41	REBA MCENTIRE	FOR MY BROKEN HEART	13
64	64	59	42	BRYAN ADAMS	WAKING UP THE NEIGHBOURS	6
65	76	64	12	SLAUGHTER	WILD LIFE	8
66	70	72	12	TOM COCHRANE	MAD MAD WORLD	66
67	71	65	37	HAMMER	TOO LEGIT TO QUIT	2
68	44	—	2	BLACK SABBATH	DEHUMANIZER	44
69	72	73	36	RICHARD MARX	RUSH STREET	35
70	68	66	45	SOUNDTRACK	THE COMMITMENTS	8
71	63	57	57	NATALIE COLE	UNFORGETTABLE	1
72	62	51	11	SOPHIE B. HAWKINS	TONGUES AND TAILS	51
73	73	58	15	BRUCE SPRINGSTEEN	HUMAN TOUCH	2
74	77	71	34	SOUNDTRACK	BEAUTY & THE BEAST	19
75	78	68	59	TRAVIS TRITT	IT'S ALL ABOUT TO CHANGE	22
76	74	60	8	KISS	REVENGE	6
77	66	49	15	BODY COUNT	BODY COUNT	32
78	82	78	40	SOUNDGARDEN	BADMOTORFINGER	39
79	75	69	5	PETE ROCK & C.L. SMOOTH	MECCA AND THE SOUL BROTHER	43
80	81	76	30	CYPRESS HILL	CYPRESS HILL	31
81	85	86	24	CECE PENISTON	FINALLY	70
82	80	70	21	SOUNDTRACK	WAYNE'S WORLD	1
83	86	109	13	SPICE 1	SPICE 1	83
84	67	67	3	DEEE-LITE	INFINITY WITHIN	67
85	87	—	2	ERASURE	ABBA-ESQUE	85
86	84	81	26	HAL KETCHUM	PAST THE POINT OF RESCUE	45
87	93	102	87	MADONNA	THE IMMACULATE COLLECTION	2
88	110	108	15	MARK CHESNUTT	LONGNECKS & SHORT STORIES	68
89	102	93	17	TORI AMOS	LITTLE EARTHQUAKES	54
90	101	92	125	ORIGINAL LONDON CAST	PHANTOM OF THE OPERA HIGHLIGHTS	46
91	NEW	—	1	MARTY STUART	THIS ONE'S GONNA HURT YOU	91
92	92	101	44	TESLA	PSYCHOTIC SUPPER	13
93	88	80	43	MARIAH CAREY	EMOTIONS	4
94	94	79	31	MR. BIG	LEAN INTO IT	15
95	69	61	3	SOUNDTRACK	BATMAN RETURNS	61
96	104	96	42	A TRIBE CALLED QUEST	LOW END THEORY	45
97	95	90	59	DIAMOND RIO	DIAMOND RIO	83
98	91	85	17	K.D. LANG	INGENUITY	55
99	100	104	26	SUZY BOGDUSS	ACES	95
100	83	74	9	IRON MAIDEN	FEAR OF THE DARK	12
101	106	99	22	JOHN ANDERSON	SEMINOLE WIND	64
102	97	87	54	TRISHA YEARWOOD	TRISHA YEARWOOD	31
103	105	95	123	THE BLACK CROWES	SHAKE YOUR MONEY MAKER	4
104	117	100	18	AARON TIPPIN	READ BETWEEN THE LINES	50
105	99	77	15	BRUCE SPRINGSTEEN	LUCKY TOWN	3
106	112	97	45	NAUGHTY BY NATURE	NAUGHTY BY NATURE	16
107	96	84	6	QUEEN	LIVE AT WEMBLEY	53
108	108	91	33	BLACK SHEEP	A WOLF IN SHEEP'S CLOTHING	30
109	107	103	17	MELISSA ETHERIDGE	NEVER ENOUGH	21

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.



COME AND GET SOME OF THIS

HOUSE OF PAIN. THE DEBUT ALBUM. INCLUDES "JUMP AROUND." PRODUCED BY DJ MUGGS, DJ LETHAL AND RALPH M. FOR SOUL ASSASSINS.



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	128	145	5	THE SOUP DRAGONS	BIG LIFE 513178*/MERCURY (9.98 EQ/13.98)	HOTWIRED 110
111	98	98	6	TROOP	ATLANTIC 82393* (10.98/15.98)	DEEPA 78
112	116	—	2	NAJEE	EMI 99400*/ERG (10.98/15.98)	JUST AN ILLUSION 112
113	115	110	113	VAN MORRISON ▲	MERCURY 841970 (9.98 EQ/15.98)	THE BEST OF VAN MORRISON 41
114	147	156	3	N2DEEP	PROFILE 1427* (9.98/14.98)	BACK TO THE HOTEL 114
115	114	82	25	UGLY KID JOE ▲	STARDOG 68823*/MERCURY (6.98 EQ/10.98)	AS UGLY AS THEY WANNA BE 4
116	131	131	64	DWIGHT YOAKAM ●	REPRISE 26344* (9.98/13.98)	IF THERE WAS A WAY 96
117	89	89	8	XCLAN	POLYDOR 513225/PLG (9.98 EQ/13.98)	XODUS 31
118	138	194	3	TOAD THE WET SPROCKET	COLUMBIA 47309 (9.98 EQ/13.98)	FEAR 118
119	119	136	22	MATTHEW SWEET	ZOO 11015* (9.98/13.98)	GIRLFRIEND 100
120	90	88	18	YANNI	PRIVATE MUSIC 82096* (10.98/15.98)	DARE TO DREAM 32
121	134	150	4	SPIN DOCTORS	EPIC ASSOCIATED 47461*/EPIC (9.98 EQ/13.98)	POCKET FULL OF KRYPTONITE 121
122	121	122	27	SAMMY KERSHAW	MERCURY 510161* (9.98/13.98)	DON'T GO NEAR THE WATER 97
123	127	114	56	VAN HALEN ▲ ²	WARNER BROS. 26594* (10.98/15.98)	FOR UNLAWFUL CARNAL KNOWLEDGE 1
124	124	113	97	QUEENSRYCHE ▲ ²	EMI 92806/ERG (9.98/15.98)	EMPIRE 7
125	139	118	26	SAWYER BROWN	CURB 95624* (9.98/13.98)	DIRT ROAD 68
126	113	105	4	AL JARREAU	REPRISE 26849* (10.98/15.98)	HEAVEN AND EARTH 105
127	111	94	16	OTTMAR LIEBERT + LUNA NEGRA	EPIC 47848* (10.98 EQ/15.98)	SOLO PARA TI 94
128	130	126	158	MICHAEL BOLTON ▲ ³	COLUMBIA 45012 (9.98 EQ/15.98)	SOUL PROVIDER 3
129	126	134	7	MICHELLE WRIGHT	ARISTA 18685* (9.98/13.98)	NOW & THEN 126
130	151	139	54	TANYA TUCKER ●	LIBERTY 95562* (9.98/13.98)	WHAT DO I DO WITH ME 48
131	103	83	17	FU-SCHNICKENS	JIVE 41472* (9.98/13.98)	FU-DON'T TAKE IT PERSONAL 64
132	109	107	7	SOUNDTRACK	MCA 10628* (10.98/15.98)	FAR AND AWAY 89
133	156	166	4	BILLY DEAN	SBK 96728*/ERG (9.98/13.98)	BILLY DEAN 133
134	122	121	34	TEVIN CAMPBELL ●	QWEST 26291*/WARNER BROS. (9.98/15.98)	T.E.V.I.N. 38
135	129	106	8	JIMMY BUFFETT	MARGARITAVILLE 10613*/MCA (39.98/58.98)	BOATS BEACHES BARS & BALLADS 68
136	118	120	9	DELBERT MCCLINTON	CURB 77521* (9.98/13.98)	NEVER BEEN ROCKED ENOUGH 118
137	120	129	51	SHABBA RANKS ●	EPIC 47310 (9.98 EQ/13.98)	AS RAW AS EVER 89
138	176	—	2	SHAKESPEAR'S SISTER	LONDON 28266/PLG (9.98 EQ/13.98)	HORMONALLY YOURS 138
139	135	123	47	DOUG STONE ●	EPIC 47357* (9.98 EQ/13.98)	I THOUGHT IT WAS YOU 74
140	140	116	36	STEVIE RAY VAUGHAN & DOUBLE TROUBLE ▲	EPIC 47390 (9.98 EQ/13.98)	SKY IS CRYING 10
141	123	117	15	LYLE LOVETT	CURB 10475*/MCA (9.98/15.98)	JOSHUA JUDGES RUTH 57
142	152	137	115	WILSON PHILLIPS ▲ ³	SBK 93745*/ERG (9.98/13.98)	WILSON PHILLIPS 2
143	133	133	4	LINDSEY BUCKINGHAM	REPRISE 26182* (10.98/15.98)	OUT OF THE CRADLE 133
144	136	128	61	PAULA ABDUL ▲ ³	CAPTIVE 86210*/MCA (10.98/15.98)	SPELLBOUND 1
145	143	130	74	ENIGMA ▲	CHARISMA 86224* (9.98/13.98)	MCMXC A.D. 6
146	125	112	12	GEORGE STRAIT ●	MCA 10532* (10.98/15.98)	HOLDING MY OWN 33
147	142	132	165	BONNIE RAITT ▲ ³	CAPITOL 91268 (9.98/15.98)	NICK OF TIME 1
148	148	138	70	R.E.M. ▲ ⁴	WARNER BROS. 26496 (9.98/15.98)	OUT OF TIME 1
149	169	178	39	JAMES TAYLOR ●	COLUMBIA 46038* (10.98 EQ/15.98)	NEW MOON SHINE 37
150	153	157	84	NINE INCH NAILS ●	TVT 2610 (9.98 EQ/13.98)	PRETTY HATE MACHINE 75
151	141	144	44	KENNY LOGGINS	COLUMBIA 46140* (9.98 EQ/13.98)	LEAP OF FAITH 71
152	137	125	20	PANTERA	ATCO EASTWEST 91758* (10.98/15.98)	VULGAR DISPLAY OF POWER 44
153	159	124	71	VINCE GILL ▲	MCA 10140* (9.98/13.98)	POCKET FULL OF GOLD 37
154	185	154	35	DOUG STONE ●	EPIC 45303* (5.98 EQ/9.98)	DOUG STONE 97
155	132	115	5	ALLMAN BROTHERS BAND	EPIC 48998* (9.98 EQ/13.98)	AN EVENING WITH THE ALLMAN BROTHERS BAND 80

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	144	111	42	HARRY CONNICK, JR. ▲	COLUMBIA 48685* (10.98 EQ/15.98)	BLUE LIGHT, RED LIGHT 17
157	146	127	11	ARC ANGELS	DGC 24465/GEFFEN (9.98/13.98)	ARC ANGELS 127
158	165	167	40	JOHN MELLENCAMP ▲	MERCURY 510151* (10.98 EQ/15.98)	WHENEVER WE WANTED 17
159	NEW ▶	1	1	SOUNDTRACK	COLUMBIA 52919* (10.98 EQ/15.98)	A LEAGUE OF THEIR OWN 159
160	149	135	81	C+C MUSIC FACTORY ▲ ³	COLUMBIA 47093 (9.98 EQ/15.98)	GONNA MAKE YOU SWEAT 2
161	194	155	10	RICKY VAN SHELTON	COLUMBIA 46854* (5.98 EQ/9.98)	DON'T OVERLOOK SALVATION 122
162	157	158	109	MARIAH CAREY ▲ ⁵	COLUMBIA 45202 (9.98 EQ/15.98)	MARIAH CAREY 1
163	168	183	5	OLIVIA NEWTON-JOHN	GEFFEN 24470* (9.98/15.98)	BACK TO BASICS/ESSENTIAL COLLECTION 1971-1992 121
164	154	140	41	PRINCE AND THE N.P.G. ▲ ²	PAISLEY PARK 25379*/WARNER BROS. (10.98/15.98)	DIAMONDS & PEARLS 3
165	164	160	8	BASS BOY	NEWTOWN 2209* (9.98/14.98)	I GOT THE BASS 160
166	167	192	6	SOUNDTRACK	SOLAR 75330/EPIC (10.98 EQ/15.98)	DEEP COVER 166
167	193	188	5	STEELHEART	MCA 10426* (9.98/15.98)	TANGLED IN REINS 144
168	155	146	8	NEIL DIAMOND	COLUMBIA 52703* (17.98/31.98)	GREATEST HITS 1966-1992 100
169	NEW ▶	1	1	D.J. MAGIC MIKE & M.C. MADNESS	CHEETAH 9412* (7.98/9.98)	TWENTY DEGREES BELOW ZERO 169
170	158	142	41	SIMPLY RED ●	ATCO EASTWEST 91773* (10.98/15.98)	STARS 76
171	166	177	7	LOS LOBOS	SLASH 26786*/WARNER BROS. (10.98/15.98)	KIKO 143
172	171	171	22	2PAC	INTERSCOPE 91767/ATLANTIC (9.98/13.98)	2PACALYPSE NOW 64
173	RE-ENTRY	25	1	TRACY LAWRENCE ●	ATLANTIC 82326* (9.98/13.98)	STICKS & STONES 71
174	174	168	17	NICE & SMOOTH	COLUMBIA 47373 (9.98 EQ/13.98)	AIN'T A DAMN THING CHANGED 141
175	161	141	26	SOUNDTRACK ●	REPRISE 26794* (10.98/15.98)	RUSH 24
176	160	143	16	JOE PUBLIC	COLUMBIA 48628* (9.98 EQ/15.98)	JOE PUBLIC 111
177	RE-ENTRY	18	1	RIGHT SAID FRED	CHARISMA 86277* (9.98/13.98)	UP 46
178	162	173	39	GERALD LEVERT ●	ATCO EASTWEST 91777* (10.98/15.98)	PRIVATE LINE 48
179	184	176	222	ORIGINAL LONDON CAST ▲ ²	POLYDOR 831273/PLG (17.98 EQ/31.98)	PHANTOM OF THE OPERA 68
180	170	148	17	M.C. BRAINS	MOTOWN 6342* (9.98/13.98)	LOVERS LANE 47
181	178	164	88	PHIL COLLINS ▲	ATLANTIC 82157 (14.98/19.98)	SERIOUS HITS...LIVE! 11
182	179	175	54	SEAL ●	SIRE 26627*/WARNER BROS. (9.98/13.98)	SEAL 24
183	197	184	73	FIREHOUSE ▲	EPIC 46186* (9.98 EQ/13.98)	FIREHOUSE 21
184	150	147	35	LISA STANSFIELD ●	ARISTA 18679* (10.98/15.98)	REAL LOVE 43
185	188	180	22	TECHMASTER P.E.B.	NEWTOWN 2208* (9.98/14.98)	BASS COMPUTER 132
186	172	179	32	AMG	SELECT STREET 21642*/SELECT (9.98/15.98)	BITCH BETTA HAVE MY MONEY 63
187	175	159	11	XTC	GEFFEN 24474* (10.98/15.98)	NONSUCH 97
188	173	162	33	KEITH SWEAT ▲	ELEKTRA 61216* (10.98/15.98)	KEEP IT COMIN' 19
189	NEW ▶	1	1	RON C	PROFILE 1431* (9.98/13.98)	BACK ON THE STREET 189
190	189	193	11	JOE DIFFIE	EPIC 47477* (9.98 EQ/13.98)	REGULAR JOE 132
191	180	181	11	THE COLLEGE BOYZ	VIRGIN 86225* (9.98/13.98)	RADIO FUSION RADIO 118
192	NEW ▶	1	1	MILES DAVIS	WARNER BROS. 26938* (10.98/15.98)	DOO-BOP 192
193	163	119	11	TRACY CHAPMAN	ELEKTRA 61215* (10.98/15.98)	MATTERS OF THE HEART 53
194	177	165	11	DAVID SANBORN	ELEKTRA 61272* (10.98/15.98)	UPFRONT 117
195	181	182	36	PATTI LABELLE ●	MCA 10439 (9.98/13.98)	BURNIN' 71
196	196	169	35	COLLIN RAYE ●	EPIC 47468* (9.98 EQ/13.98)	ALL I CAN BE 54
197	200	185	11	GROVER WASHINGTON, JR.	COLUMBIA 48530 (10.98/15.98)	NEXT EXIT 149
198	183	170	10	GANG STARR	CHRYSLIS 21910/ERG (9.98/13.98)	DAILY OPERATION 65
199	RE-ENTRY	99	1	TRAVIS TRITT ▲	WARNER BROS. 26094* (9.98/13.98)	COUNTRY CLUB 70
200	191	174	9	TESTAMENT	ATLANTIC 82392* (10.98/15.98)	RITUAL 55

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CD PLANTS EXPAND IN ANTICIPATION OF BUSINESS BOOM

(Continued from page 6)

pansion mode and, by August or September, expects to have capacity for 18 million-20 million units per month, up from last year's monthly range of 13 million-15 million units.

Cinram, based in Toronto, has also increased its CD capacity with the launch of a plant in Richmond, Ind., that will be ramped up for an annual capacity of 25 million discs by year's end. According to David Ambeault, president of the company's U.S. operations, the Richmond plant was designed to "easily increase capacity. The service, support, and equipment have been sized to allow for further increase."

The company is also expanding the 50 million-disc annual capacity at its Toronto operation to 60 million units.

Denon Digital Industries Inc., Madison, Ga., is upgrading its facility with new equipment that will expand its capacity from 4.5 million to 5 million discs per month by the end of August, according to Dick Meixner, senior executive VP.

Nimbus Records in Charlottesville, Va., has added capacity for an additional 6 million units per year, although the company's director of sales, Sandy Richman, declined to reveal its total capacity.

Disc Manufacturing Inc., with plants in Anaheim, Calif., and Huntsville, Ala., is expanding its capacity from 50 million to 70 million CDs per year this summer, in time for the increased holiday production schedules, according to Sue Simone, VP of sales, Western region.

"Business is extremely strong, and we're looking forward to a bigger year than we anticipated," says Simone. "I expect that there'll be a shortage of capacity in September and October of 1992."

Cal Roberts, executive VP of Discronics, which operates a facility in Plano, Texas, agrees. "At the moment, there seems to be an undercapacity condition," he says, noting his plant is planning to expand its production capacity 30% by September. "A lot of companies are gearing up for greater production, and when that productivity comes on-stream at the end of this year, we'll probably be

in a position next year of having overcapacity. It's a curve that keeps rising and falling as we go along."

STABILIZED INDUSTRY

Although plants are constantly adjusting capacities to accommodate demand, DADC's Frische notes the industry has stabilized in recent years and is rarely faced with the severe over- or undercapacity situations that plagued the early years of CD manufacturing.

"Correct capacity, either annual or

Business is extremely strong, and we're looking forward to a bigger year than we anticipated'

monthly, is like an Indiana spring. It's only two or three days a year," says Frische. "You're either over- or undercapacity. If we weren't talking about being overcapacity, we'd be talking about a shortage; it's never correct very long. But we just keep adjusting."

Last fall, the industry was caught in an undercapacity situation, according to observers. WEA's Brown notes the industry has been "coming from behind for a long time" in meeting demands for capacity.

"We have no concerns about overcapacity in CD," says Brown. "We're projecting a 20%-25% increase over last year. It's based on various forecasts, studies of the economy, the market, and competitors, and takes into consideration the two record clubs we service, Columbia House and BMG, which are major factors."

L.A. NEWS/TALK STATIONS FLOURISHED AMID RIOTS

(Continued from page 6)

40/dance WQHT (Hot 97) was off 3.9-3.6.

The N/T stations here did not fare as well as their Los Angeles counterparts. WINS was off 3.8-3.7 and is down to ninth place in the market overall. Rival WCBS was also off 3.4-3.0. Talker WABC was up 3.2-3.4, although rival WOR was way down (4.0-3.2).

The book was a mixed bag for other New York stations. AC WMXV was off 4.3-3.8. Album WNEW-FM was off 3.7-3.1 overall and down 3.7-2.5 in mornings. All-sports WFAN rose 2.4-3.0. Country WYNY was up a bit, 2.7-2.8. And adult alternative WQCD (CD101.9) dipped 2.3-2.2.

In Chicago, N/T WGN retained its

AXL ROSE HAS COURT DATE

(Continued from page 8)

tiate a settlement. Among the issues being discussed are the terms and conditions of probation. According to Geffen spokeswoman Bryn Bridenthal, Rose's attorneys expect a trial and are preparing for one.

Bridenthal adds that the October trial date comes a few weeks after the U.S. stadium tour will have concluded. The group is then on hiatus until December, when

However, among the smaller, independent plants, some observers are concerned about a potential overcapacity, as some audiocassette duplicators begin investing in CD equipment in order to compensate for business lost in the declining tape market. "At this point, it's probably overcapacity" in that portion of the market, says Denon Digital's Meixner.

However, several industry observers note that purchasing equipment does not automatically make a good CD facility. According to one source, startup capital for a small plant is \$8 million-\$10 million.

"CD and cassette are totally different manufacturing disciplines, and it's very difficult to make the transition," says Isidore Philosophie, president of Cinram, which has been manufacturing CDs for nearly seven years and is also a major duplicator of prerecorded cassettes. "You're dealing with a different process [in CD] with plastics and injection molding. Cassette duplication is a purely electronic process. It's much easier to make tape than CDs. Most of the tape duplicators that are going into it will have to have an infrastructure that is totally different from a tape duplicating structure."

Sources note that a severe overcapacity situation is evident when the large, major-label-owned CD plants begin aggressively competing with independent plants for third-party clients. This has not been the case for some time, according to observers. While some caution that the expansion mode today could result in an overcapacity problem next year, others feel secure there will be enough demand to justify the growth.

"If we do not increase our customer base, the growth of companies we're doing business with now necessitates that expansion just to take care of our own customers," says Nimbus' Richman.

market lead but was down 8.8-7.6. Urban WGCI-FM held its No. 2 position with a 6.8-7.3 rise. Top 40 WBBM-FM (B96) was up 5.0-5.7. Country WUSN rose 4.7-5.5. Album WWBZ came on strong with a 4.0-4.6 jump. Album rocker WXRT was down 3.8-3.3, while rival WLUP-FM was up 3.0-3.1.

In other Los Angeles news, KLOS was up 3.5-4.0. Urban KKBT was flat at 3.8. AC KXEZ was up 3.2-3.7. Modern rock KROQ was flat at 3.1. Album KQLZ (Pirate Radio) was up 2.2-2.3. Adult alternative KTWV was down 3.1-2.1. Oldies KCBS-FM was up slightly 1.9-2.0. And country KZLA was off 2.3-2.0.

For complete spring Arbitron listings, see page 60.

further international dates are scheduled.

Should the case come to trial, Rose has already requested it be heard before a jury. Diemer expects that a change of venue would not occur. "If we were to take him to a different county, it might be tough to find people who appreciate someone with 2-foot-long hair and tattoos all over his body as much as they do here," he says.



by Geoff Mayfield

DOG DAYS: Business this quarter has the sluggish feel of a muggy summer day, as is proved, in part, by the lack of turnover in the top 10 on The Billboard 200. The most exciting story at the top of the list is the soundtrack to "Boomerang" (8-4), which wins the Top 20 Sales Mover on a sales gain of more than 50% over the previous week. The top five titles, including the No. 1 seller by Billy Ray Cyrus, each see sales increases, but sales are declining for Nos. 6-10.

THE NEXT 10: The action is hotter between Nos. 11 and 20. N.W.A.'s MC Ren smokes a 25% gain, jumping 11 spots to No. 12. The 2-year-old Temple Of The Dog continues to hum, as a 14% gain runs it ahead 22-16, and, on a 15% increase, TLC jumps nine places, to No. 18. And, somewhere, Tommy Boy president Tommy Silverman is smiling, as the multi-artist "MTV: Party To Go, Vol. 2" charges ahead 19 places, to No. 19, on a 28% increase.

NEW STUFF: This week's Top Debut belongs to the AIDS research and relief project "Red Hot + Dance," which features three George Michael tracks, plus tunes by Madonna, P.M. Dawn, Lisa Stansfield, Seal, Sly & the Family Stone, EMF, and others. Considering the strides made by the aforementioned "MTV: Party To Go, Vol. 2," "Red Hot + Dance" looks like one to bet on... The debut by D.J. Magic Mike & M.C. Madness is notable, as its initial sales all came through a single distributor, Miami's Bassin Distributors Inc. (Grass Route, July 11). With wider distribution, the title, which was released June 29, would probably have debuted sooner. Three more wholesalers are on board now, so look for a healthy jump next week... The last studio album by the legendary Miles Davis bows at No. 192. Two of the tracks on this street-influenced romp were completed after Davis died last September. Look for this one to make a healthy debut next week on Top Contemporary Jazz Albums.

LOADED GUNS: The Power Pick, awarded to the title with the largest unit increase among albums ranked lower than No. 20, goes to Guns N' Roses' "Use Your Illusion I," which rides a 9% gain as it jumps 10 places, to No. 23. Continuing success of the "November Rain" single and video aid this sales surge, as does publicity surrounding the band's recent European and upcoming North American concerts. Guns' "Illusion II" (60-55) also bullets. Note that this sales activity preceded Axl Rose's well-publicized arrest at JFK International Airport in New York. That episode, which landed the singer a long interview on MTV, is likely to extend Guns' momentum.

BACK PAGES: On this week's unpublished Top Pop Catalog chart, "Golden Records," a value-priced Elvis Presley retrospective (\$7.98 cassette, \$11.98 CD), re-enters at No. 44. This title has no doubt been aided by the marketing of the new boxed set, "The Complete '50s Masters." Similarly, Jimmy Buffett's single-disc, best-of "Songs You Know By Heart," which holds at No. 4, is boosted somewhat by the merchandising of his recent "Boats Beaches Bars & Ballads" box, although Buffett's sales are always lifted by his annual summer tours. In weeks the Top Pop Catalog list does not run in Billboard, it is still made available to Billboard Information Network and SoundScan subscribers.

Grammy Alert: Entry Forms Are Due Soon

NEW YORK—NARAS, the recording academy, reminds labels that their nine-month entry forms for the 35th annual Grammy Awards are due Friday (24) in the academy's national office in Burbank, Calif. NARAS members must return their forms by Aug. 7. These entry forms cover releases for the first nine and 10 months, respectively, of the eligibility year that began Oct. 1, 1991.

Final entry forms will be sent to labels and members later in August.

Eligible entries compiled from companies and members will make up the official list of releases from which voting members of NARAS will choose this year's Grammy nominees.

LIP SERVICE

Newsbrief

SAN FRANCISCO/RENO - In the recent Hollywood Pictures' release SISTER ACT, WHOOP! GOLDBERG is placed in a San Francisco convent under the Witness Protection Program after she accidentally witnesses her old beau (a Reno mafia boss) murder his chauffeur. While in the program she manages to keep herself alive and teach a choir of nutty nuns to sing like angels. The end result is a hilarious film and an amazing soundtrack. The album's recent jump on the Top 200 chart and the film's Top 5 box office ranking confirms that filmgoers agree.

MLM and HOLLYWOOD RECORDS

are sponsoring the WITNESS PROTECTION PROGRAM in-store play and display contest. If MLM catches you playing SISTER ACT in-store YOU WIN \$30 (we call on Saturdays, too)! You can also WIN AN ALL-EXPENSE PAID WEEK-END IN SAN FRANCISCO for having the most creative SISTER ACT display!! All display entries will receive a special limited edition SISTER ACT t-shirt. Just call the MLM HITLINE at 800.333.4487 if you need in-store play or display material. DON'T DELAY contests end July 31st - mail your SISTER ACT/WITNESS PROTECTION photos today!

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Street Life. Ron C's second album, "Back On The Street," is starting off faster than his first album did. A 60% gain in sales over the previous week propels the title up 12 places, to No. 8, on Heatseekers, and places the set at No. 189 on The Billboard 200. Like Profile's Nemesis, the bass-oriented rapper hails from Dallas.



region, where it ranks No. 24 among Heatseeker titles.

Men At Work. Half of the Men are women, which is the first evidence of this quartet's sense of whimsy. A 10% increase in sales helps the band, which makes its home in the Los Angeles area, debut on Heatseekers. The Men's strongest showing so far is in the South Atlantic



But Beautiful. Although it has not yet dented the Heatseekers chart, the Beautiful South's latest Elektra set, "0898 Beautiful South," is experiencing a sales burst. Spark plugs for the South London band's surge in the U.S. include well-attended concerts in Los Angeles and New York, and a recent turn on "The Dennis Miller Show."

CHECKING IN: Score another hit for the indie labels, as N2Deep's "Back To The Hotel" (Profile) moves to No. 1 on Heatseekers. Despite strong increases by Spin Doctors, last week's No. 1, and by No. 2 Toad The Wet Sprocket, N2Deep's 23% gain pushes the title to the top of the heap.

This becomes the independent label camp's seventh No. 1 Heatseeker. As noted here last week, none of the six major distributors can claim as many.

Gerard Babitts, Profile's rap retail/radio coordinator, says most of the San Francisco Bay area act's strongest markets are in California. Besides its own market, N2Deep is also ringing up sales in Sacramento, Fresno, and Los Angeles, and is finding a fan base in Dallas. Babitts says the act is enjoying top 40 airplay in most of those markets.

HIGH PROFILE: This is a strong week for Profile, as Ron C joins N2Deep in the top 10. He sees an 8-1 jump in the Mountain region, retains the top slot in South Central states, and sees upward moves in the East North Central and West North Central regions.

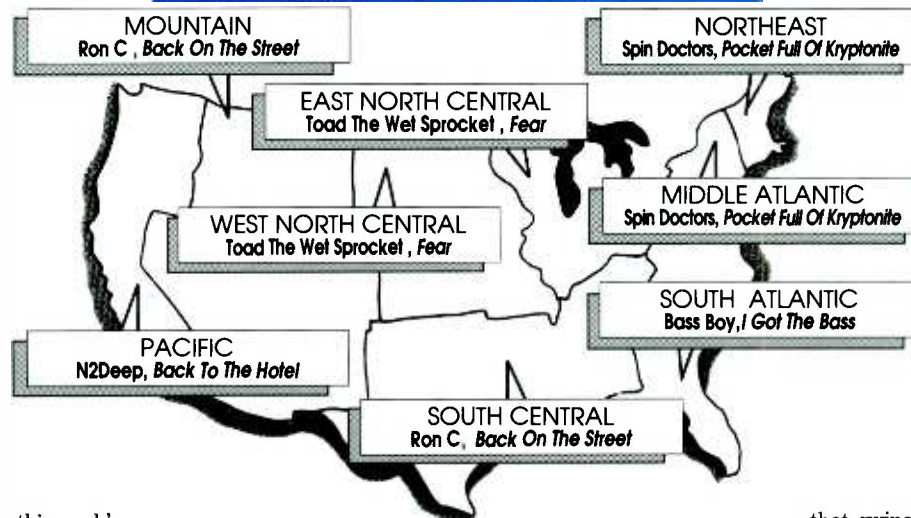
HIGH TECH: Compilation albums and traditional soundtracks are not eligible for Heatseekers, but if they were, Continuum's multi-artist "This Is Techno" would be sitting at No. 11 on this week's chart. The title sees a 44% increase in sales, and if its momentum continues, it should debut next week on The Billboard 200. It ranks in the top 30 at Los Angeles-based Music Plus and No. 46 at Torrance, Calif.-based Wherehouse.

Of the 12 artists who appear on the sampler, Red Red Groovy is the only one who is signed to Continuum. The other tracks are licensed from either overseas labels or U.S. indies.

MISPLACED: Oops! Last week, Popular Uprisings placed Toad The Wet Sprocket in that bustling Athens, Ga., scene, when, in fact, the band members grew up in Santa Barbara, Ca-

lif., the home of Heatseekers grad Ugly Kid Joe. But, no matter where they're from, the Toads are jumping. Although a 15% gain in sales isn't enough to move the band north on Heatseekers, it's enough to effect a 20-place rise, to No. 118, on The Billboard 200.

REGIONAL HEATSEEKERS #1's



THE REGIONAL ROUNDUP

Rotating top-10 lists of best-selling titles by new & developing artists.

WEST NORTH CENTRAL	MIDDLE ATLANTIC
1. Toad The Wet Sprocket, Fear	1. Spin Doctors, Pocket Full Of Kryptonite
2. McBride & The Ride, Sacred Ground	2. TKA, Greatest Hits
3. Ron C, Back On The Street	3. Toad The Wet Sprocket, Fear
4. Techmaster P.E.B., Bass Computer	4. Shakespear's Sister, Hormonally Yours
5. Arc Angels, Arc Angels	5. Helmet, Meantime
6. Martina McBride, Time Has Come	6. Supercat, Don Dada
7. Bass Boy, I Got The Bass	7. L7, Bricks Are Heavy
8. Shakespear's Sister, Hormonally Yours	8. Marcia Griffiths, Carousel
9. Hardline, Double Eclipse	9. Blues Traveler, Blues Traveler
10. Confederate Railroad, Confederate Railroad	10. Arc Angels, Arc Angels

SISTERS: Sass Jordan did indeed benefit from her recent appearance on "The Dennis Miller Show" (Popular Uprisings, July 18). In the wake of that shot, Jordan makes upward moves in the Middle Atlantic, East North Central, South Central, and Mountain regions. A 17% increase earns her a bullet at No. 18 ... Shakespear's Sister continues to climb. After moving 11-6 last week on Heatseekers, a 24% gain pushes the act to No. 4 this week, and stirs a 176-138 jump on The Billboard 200.

RIPPLES: Among the many artists showcased during the recent New Music Seminar in New York were Mammoth's Joe Henry and Beyond's Exploding Boy. Both are creating regional ripples.

Dan Gill, Mammoth's director of retail promotions, says Henry's "Short Man's Room" has been placed in new-artist programs at North Carolina's 10-store Record Exchange chain, seven-store Twin Cities web Title Wave, and four-store Dallas chain Sound Futures. It is also being advertised in Tower's Pulse! magazine, which ensures sale pricing in that chain. Ads are also set for Spin, Alternative Press, and Details.

The singer/songwriter started a tour with Def American's the Jayhawks July 10 that swings through August. The Jayhawks appear on "Short Man's Room," as does Soul Asylum's Dan Murphy.

Meanwhile, Exploding Boy booms in upstate New York. The act's self-titled album was the top seller for a few weeks at Rochester, N.Y.'s Record Archive, a store that reports to SoundScan. Also in that city, Exploding Boy's "Charity" reached No. 1 at WRQL. The act is also scoring in Syracuse, N.Y., says Beyond national director of sales Jim Huie. In August, Exploding Boy wraps up a video of "Charity," shot on 35-millimeter film.

Popular Uprisings in prepared by Geoff Mayfield with assistance from Roger Fitton.

BILLBOARD'S HEATSEEKERS ALBUM CHART

COMPILED FOR WEEK ENDING JULY 25, 1992 FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
1	4	4	N2DEEP PROFILE 1427* (9.98/14.98)	BACK TO THE HOTEL
2	2	18	TOAD THE WET SPROCKET COLUMBIA 47309 (9.98 EQ/13.98)	FEAR
3	1	9	SPIN DOCTORS EPIC ASSOCIATED 47461*EPIC (9.98 EQ/13.98)	POCKET FULL OF KRYPTONITE
4	6	5	SHAKESPEAR'S SISTER LONDON 28266/PLG (9.98 EQ/13.98)	HORMONALLY YOURS
5	3	13	ARC ANGELS DGC 24465/GEFFEN (9.98/13.98)	ARC ANGELS
6	5	12	BASS BOY NEWTOWN 2209* (9.98/14.98)	I GOT THE BASS
7	7	30	TECHMASTER P.E.B. NEWTOWN 2208* (9.98/14.98)	BASS COMPUTER
8	20	2	RON C PROFILE 1431* (9.98/15.98)	BACK ON THE STREET
9	10	11	MCBRIDE & THE RIDE MCA 54356* (9.98/13.98)	SACRED GROUND
10	9	40	PRIMUS INTERSCOPE 91659*/ATLANTIC (9.98/13.98)	SAILING THE SEA OF CHEESE
11	8	15	TKA TOMMY BOY 1040* (9.98/16.98)	GREATEST HITS
12	11	12	L7 SLASH 26784*/WARNER BROS. (9.98/13.98)	BRICKS ARE HEAVY
13	16	3	HELMET INTERSCOPE 92162*/ATLANTIC (9.98/13.98)	MEANTIME
14	14	22	CAUSE & EFFECT SRC 11019*/ZOO (9.98/13.98)	ANOTHER MINUTE
15	13	13	BASS PATROL JOEY BOY 3004 (8.98/13.98)	THE KINGS OF BASS
16	19	13	CRACKER VIRGIN 86264* (9.98/13.98)	CRACKER
17	27	3	2 UNLIMITED RADIKAL 15407*/CRITIQUE (9.98/13.98)	GET READY
18	26	5	SASS JORDAN IMPACT 10524*/MCA (9.98/15.98)	RACINE
19	17	4	MEN AT LARGE ATCO EASTWEST 92159* (9.98/13.98)	MEN AT LARGE
20	21	20	ROLLINS BAND IMAGO 21006* (9.98/13.98)	END OF SILENCE

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	12	10	MC BREED WRAP 8109*/ICHIBAN (9.98/15.98)	20 BELOW
22	22	13	THE JESUS AND MARY CHAIN DEF AMERICAN 26830*/WARNER BROS. (10.98/15.98)	HONEY'S DEAD
23	23	40	CURTIS STIGERS ARISTA 18660* (9.98/13.98)	CURTIS STIGERS
24	15	6	K-SOLO ATLANTIC 82388* (9.98/15.98)	TIME'S UP
25	31	7	MARTINA MCBRIDE RCA 66002* (9.98/13.98)	THE TIME HAS COME
26	18	16	SOUTH CENTRAL CARTEL G.W.K. 15189/QUALITY (9.98/15.98)	SOUTH CENTRAL MADNESS
27	30	2	BRIAN MCKNIGHT MERCURY 848605* (9.98 EQ/13.98)	BRIAN MCKNIGHT
28	25	4	SUPERCAT COLUMBIA 52435 (9.98/13.98)	DON DADA
29	38	11	CONFEDERATE RAILROAD ATLANTIC 82335* (9.98/15.98)	CONFEDERATE RAILROAD
30	36	5	NEAL MCCOY ATLANTIC 82396 (9.98/15.98)	WHERE FOREVER BEGINS
31	33	6	SAIGON KICK THIRD STONE 92158*/ATLANTIC (10.98/15.98)	LIZARD
32	24	40	NEMESIS PROFILE 1411 (9.98/14.98)	MUNCHIES FOR YOUR BASS
33	39	12	BLUES TRAVELER A&M 5308 (9.98/13.98)	BLUES TRAVELER
34	28	9	HARDLINE MCA 10586* (9.98/13.98)	DOUBLE ECLIPSE
35	37	11	BROTHERHOOD CREED GASOLINE ALLEY 1C574*/MCA (9.98/15.98)	BROTHERHOOD CREED
36	—	1	THE MEN POLYDOR 511987*/PLG (9.98/13.98)	THE MEN
37	34	4	DEICIDE R/C 9192*/R.E.D. (9.98/13.98)	LEGION
38	—	38	INFECTIOUS GROOVES EPIC 47402 (9.98 EQ/13.98)	PLAGUE THAT MAKES YOUR BOOTY
39	32	15	POISON CLAN EFFECT 3006*/LUKE (9.98/15.98)	POISONOUS MENTALITY
40	—	12	M.C. LUSCIOUS AVENUE 9101* (9.98/15.98)	BOOM!

U.K. EXECS PONDER FUTURE OF SINGLES CHARTS

(Continued from page 8)

proval by the BPI council, to the policy-making Chart Supervisory Committee of Chart Information Network, which produces the listings.

The issues are in sharp focus mainly because of the decline in singles sales. According to BPI statistics, volume has dropped from a peak of 89 million pieces in 1979 to 56 million last year. About 40% of singles are now sold on 7-inch vinyl, 27% on 12-inch vinyl, 17% on cassette, and 16% on CD.

CHANGING ATTITUDES

The changing market has brought about an altered attitude at Radio One. Says a spokesman, "The influence of the singles chart on our regular daytime programming has declined in recent years. Our research shows that only one in 10 of our listeners is a regular record buyer."

Spurred by such developments, Powell's committee will discuss such radical initiatives as the so-called

Breakers Chart, a proposed listing of the most successful records from No. 41 to No. 75 of the current singles chart. This would be intended to sit alongside a main listing reduced from 75 to 40 places (Billboard, May 23).

Says Powell, "We need to do something that puts a focus on up-and-coming talent because the singles market is being compressed into a top 40."

IRRITATED BY SMITH'S MOVE

He says the singles chart will exist "as long as we want one," but is disappointed by W.H. Smith's action. "I'm not convinced about Smith or any of these retailers having their own charts." As Smith is a member of the British Assn. of Record Dealers, which is a partner in chart production, Powell argues the company should support the official singles chart "to the nth degree."

Smith senior product manager Brian Worrall says, however, "It is not our intention to undermine that posi-

tion at all."

He notes Smith will launch its Hit List in the fall to more accurately reflect the tastes of the chain's customers and to avoid the stocking problems caused by the volatility of the main singles chart.

Worrall adds that all of Smith's 320 singles-selling outlets have gaps in their inventory of top 40 singles. "With some titles, it doesn't matter how many copies we put out in the store, we know we'll never sell them," he says.

By compiling a weekly listing from its own sales data—and inserting into it selected new titles on the day of in what is arbitrarily judged to be a reasonable position—Worrall says Smith will maximize its sales potential. He contends this will improve the quality of sales data it returns to the compilers of the official singles listing. He acknowledges that the CIN/BPI chart is the U.K.'s "most important and most accurate chart."

BARD chairman Brian McLaugh-

lin is eager that all the organization's members support and promote the official chart. To fail to do so "could be the top of a slippery slope," he says. McLaughlin adds, "One reason that the chart has been so successful is that there has been only one chart."

IMPORTANT MARKETING TOOL

As managing director of HMV in the U.K., he says the singles chart is still "extremely significant" to his business and is "the most important marketing tool the industry has."

Most retailers do not display the chart in-store; its influence stems

substantially from its use as the basis of "Top Of The Pops" and for Radio One's countdown show on Sunday evenings. However, a number of media stories have suggested the 25-year-old "Top Of The Pops" is to receive a make-or-break revamp or will simply be dropped altogether. Though the show's producer has dismissed this as pure speculation, the program's Thursday-night audience continues to fall away.

Powell says that no matter what the future holds for the TV show, the media will always use the singles market as a guide as to which acts they should be focusing on.

PHILIPS: 25,000 DECKS IN DCC LAUNCH

(Continued from page 8)

top 40 stations in the top 100 markets. It is believed one of five ad spots on the program will have Brown promoting the new configuration.

MCA Records' chief spokeswoman, Paula Batson, says the company is working out the details of the broadcast. It is noteworthy that MCA is owned by Matsushita, which plans to manufacture DCC hardware.

Meeting attendees also say that agreement was reached on the concept of a free two-DCC sampler, to be made available via a mail-in coupon packed with DCC hardware; the fulfillment costs will be shared by members of the DCC Group. Labels have been asked to submit two titles in each of five musical categories.

Other marketing efforts discussed included an infomercial and other promotional and public relations efforts.

SHORT ON DETAILS

However, the meeting, attended by approximately 18 software industry representatives, was regarded as be-

ing short on DCC launch details. "There seemed to be complete and utter confusion," says one attendee. "We tried to get a consensus on the next steps to take as soon as we got into the room, but there was little communication on what was going on."

One contentious issue, sources say, centered on a dwindling budget for the group's marketing efforts. Of about \$50,000-\$60,000 reportedly raised by contributions of \$10,000 each by label members, some \$30,000 is said to be left. In contrast, sources note, the German industry has already spent \$550,000 on its joint DCC planning.

Martha Whiteley, executive director of the DCC Group of America, says the group has much more than \$60,000 in its coffers, although she declines to reveal its total budget. "What we were talking about is what is left for existing promotional projects we're working on," says Whiteley. "That \$30,000 was for a public relations campaign."

Not all attendees agree the meet-

ing was directionless. One label representative says, "There was a feeling of confusion when the meeting started, but as the meeting proceeded, we determined what our true goals are. We felt that people were pushing in different directions, but I think we're all on the same wavelength now. I can go back to my company and discuss a strong, coordinated PR [and marketing] strategy."

The ideas formulated at the meeting will be presented at a full DCC Group meeting slated for Aug. 4, according to Rick Rogers, VP of sales and marketing at PGD, who chaired the meeting in the place of PGD president Gary Rockhold.

"This group isn't the end-all, it's the glue for all of the member companies," says Rogers. "Each member company has its own direction and stake. The idea is to bring the group together and, if we can combine the marketing and promotion into one effort, like we did with CD 10 years ago, everyone will benefit and consumers will be well educated."

HOLLYWOOD HAILS OLDER QUEEN PRODUCT

(Continued from page 8)

released by Hollywood, Scott started playing it again, and he says it is currently among the station's 10 most requested songs.

As a result of the top 40 airplay, Queen is adding a whole new generation of fans. "The kids today weren't too familiar with Queen and they're just accepting them as another great rock band," says Blue. "They're a

new group to this audience."

Romano agrees that "a lot of the young kids ... think they discovered a new band through 'Wayne's World.'" Reflecting the tastes of today's teens, Romano says some pop PDs told her they were getting requests from listeners for the song "Bohemian Rap City."

Despite the age of the songs, none

of the PDs contacted for this story think they sound dated. "The music does stand the test of time better than a lot of things because [Queen was] so innovative," says KEGD Dallas PD Brian Krysz. He says adding the new single "wasn't a whole lot of risk [because] it's a good summertime song that people can sing along to, and it's a lot more accessible than 'Bohemian Rhapsody.'"

Romano says no decision has been made yet on a third single. In the meantime, Hollywood is readying a greatest-hits album, "Killer Queen," for September release, and is also working on a boxed set for release in 1993. Romano says the label is also considering an album of previously unreleased Queen material.

Mercury's record "Barcelona," recorded with opera star Montserrat Caballe, has just been rereleased by Hollywood to coincide with the start of the Summer Olympics, and the single of the same name also appears on the new Warner Bros. album "Barcelona Gold."

ED CHALPIN GETS SATISFACTION IN SETTLEMENT

(Continued from page 10)

peal was filed, Tribe agreed to settle.

The settlement agreement, signed in May 1992, acknowledges Chalpin's earlier receipt of \$37,500 from the group and requires Zomba to pay an additional \$44,932.13, essentially 15% of all monies already advanced or paid to the act by Zomba. The agreement spans Tribe's first five albums, for which Chalpin is guaranteed at least \$150,000. In addition to that commission, Zomba must pay Chalpin \$60,000.

"I'm satisfied," says Chalpin. "The contract is still in full force and effect for the full five-year term."

According to representatives for the group, "Quest is very pleased with the settlement and thanks Zomba for making it possible to settle on very advantageous terms to the group." Under the agreement, Zomba's payments to PPX will not reduce Zomba's royalty payments to the group.

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MEMBER OF NAIRD

Strong Video Sales Boost Musicland Revenues, Profits

BY DON JEFFREY

NEW YORK—Musicland Stores Corp. reports that a strong increase in home video sales helped boost second-quarter revenues and operating profits.

The Minneapolis-based operator of 1,050 music and video retail outlets says that, for the three months ended June 25, sales rose 11.2% to \$201.2 million from \$180.9 million last year. Fueling that rise, the company says, was a 6.1% gain in year-to-year same-store sales (for outlets open at least one year). The chain has added 45 units in the past 12 months.

Keith Benson, CFO, says Musicland posted second-quarter sales increases of 30% for video and 19% for compact discs, compared with the prior-year period. Craig Bibb, securities analyst for PaineWebber, estimates the chain's home video sales jumped 20% on a same-store basis from last year, but sales for all music formats probably rose only 4%.

Musicland's operating income or cash flow—before amortization and depreciation charges, and interest and tax payments—rose 31.3% to \$8.3 million from \$6.3 million in the second quarter last year. Bibb attributes the increase to an improvement in margins, especially for home video. Musicland operates a chain of video-only stores called Suncoast Motion Picture Co., in addition to its Musicland and Sam Goody music outlets. (See story, page 39.)

But the company still is reporting losses on its bottom line because of interest and amortization charges associated with its leveraged buyout in 1988. The net loss after payment of preferred dividends was \$1.97 million in the quarter, an improvement over the \$4.97 million deficit for the same period last year.

Musicland narrowed its loss by reducing its interest payments to \$5.4 million in the second quarter from \$10.9 million last year. The company used \$137 million in proceeds from an initial public offering of stock in February and redeemed \$110 million worth of 13.75% subordinated bonds.

The stock has not been a stalwart performer since the IPO, however. Shares were initially priced at \$14.50 each and rose as high as \$17.125 after the offering. But at press time they closed at \$13.875. Bibb says investors generally have cooled toward growth stocks like Musicland but its price should rise as quarterly results continue to exceed expectations, as they did in the recently ended period.

For the first six months of this year, Musicland reports operating income rose 35.8% to \$15.6 million on a 12.7% increase in sales to \$385.9 million. The net loss widened to \$14.1 million, from \$9.75 million last year, but that was because of an \$8.4 million extraordinary charge in connection with the prepayment of the subordinated debt. For the six-month period, same-store sales were up 6.5%.

Warner Music Group Sales Up 11.6% In Second Quarter

NEW YORK—The Warner Music Group's second-quarter revenues rose 11.6% over last year's to \$729 million, while operating earnings from music increased 8.6% to \$126 million.

In the second quarter of 1991, the music group reported operating income of \$116 million on revenues of \$653 million.

Revenues for Time Warner Inc.'s filmed entertainment unit—which includes movies, home video, and television—jumped 15.3% to \$769 million in the three months that ended June 30 from \$667 million last year. Operating income climbed 18.8% to \$101 million from \$85 million.

In music, the company scored with hit albums by the Black Crowes, Genesis, Red Hot Chili Peppers, En Vogue, and the Cure, among others. Its top movies included "Lethal Weapon III" and "Batman Returns."

For the six months of this year, music-group operating earnings rose 5.53% to \$267 million from \$253 million last year on an 8.58% gain in revenues to \$1.49 billion from \$1.37 billion last year. Filmed entertainment operating income increased 9.44% to \$197 million from \$180 million on a 9.9% rise in revenues to \$1.54 billion from \$1.4 billion. DON JEFFREY

Magic Mike Vid Hits Roadblock

Some Outlets Object To Clip's Content

NEW YORK—Miami-based Cheetah Records wonders whether its difficulty in getting a video by gold-certified act D.J. Magic Mike & M.C. Madness played on certain outlets is related to the L.A. riots and the Body Count controversy.

Neither Black Entertainment Television nor Fox Broadcasting's "Pump It Up" is airing the video for "Class Is In Session." BET says it has yet to review the clip, and "Pump It Up" has accepted the video for broadcast pending changes. However, the show's executive producer, Jay Scharer, says Fox's standards department wanted broad alterations that would have been hard to make

and also objected to some of the lyrics, which cast Miami police officers in a bad light.

Miami-based Cheetah Records is surprised about the resistance. "We thought it was strange that people are having a problem going on the air with it because usually the problems are with sexually explicit lyrics or excessive violence and the message in this is positive," says Cheetah GM Cindy Barr.

However, she does note that most outlets that are playing the video, including "Yo! MTV Raps," asked that a scene that shows a motorcyclist with a bullet hole in his forehead be removed. MELINDA NEWMAN

The Billboard Bulletin...

EDITED BY IRV LICHMAN

BMG STUDIOS TO CLOSE

The historic **BMG Recording Studios** in New York are slated to close in July 1993. The decision follows the company's announcement earlier this year that it would relocate its corporate headquarters, which included the studios, to a new building in New York. A BMG spokesperson says the company sought to negotiate a new lease for the studios, located at West 44th Street, but a suitable agreement could not be reached. The company may open production rooms at its new location, but it has no plans to operate a full-fledged studio elsewhere.

LUKE RECORDS ENDS ATLANTIC TIES

Luther Campbell's controversial rap label **Luke Records** has ended its two-year distribution deal with **Atlantic Records** and has returned to independent distribution, a Luke spokesperson says. Queries to Atlantic remained unanswered by press time. San Rafael, Calif.-based **City Hall Records** is one independent distributor carrying Luke's maxi-single "Breakdown." City Hall also is distributing a single and album on Luke by **Fresh Kid Ice** and a compilation album titled "Luke's Hitmen For The '90s."

EXEC, RADIO SHACK QUIT CD-I

Gaston Bastiens, who spearheaded **Philips'** CD-I effort, has left the company to join **Apple Computer Inc.**, Cupertino, Calif. . . . In an earlier CD-I development, **Tandy** is closing out its stock of \$799 Philips CD-I

players, bearing the **Memorex** name, at \$499. **Ed Juge**, Radio Shack director of market planning, says units were ordered for 1991's holiday season as part of an "experiment" in 700 Radio Shack stores involving 20-30 other products not normally carried by the chain. A Philips spokesman says the chain did not give CD-I proper support.

2 LABELS TEAM ON METALFEST FEATURE

The Los Angeles-based **Restless** and Amsterdam-based **Roadrunner** labels are moving into the feature film business as co-producers of the filming of the sixth annual **Milwaukee Metalfest**, held July 18. The film, to be called "Hell Comes To Your House," is said to be the first full-length feature to explore the death-metal and grindcore music scenes. The fest featured 30 metal bands. "Hell" will premiere in Milwaukee on Halloween, while **Restless** will have a soundtrack album available Oct. 13. **Roadrunner**, with an office in New York, is the European distributor of **Restless** product.

MOTOR VOTER II

Senate leaders hope to override **President Bush's** July 2 veto of the "motor voter" bill, says **Beverly Lund**, co-founder of **Rock The Vote**. The organization is continuing its campaign this summer on behalf of the bill, and the Senate is expected to take up the matter as early as July 28, says Lund. "We hope to influence senators in key states to override the veto," she says.

STORE OPENING, CLOSE CALL

Intrepid balloonist **Richard Branson** had his aerial courage tested while traveling by helicopter from London to the opening of his new **Virgin Megastore** in Plymouth, England. An FAF Tornado fighter flashed across the copter's flight-path; eyewitnesses say the two aircraft were less than 100 feet apart. Branson was said to be both shaken and stirred by the time he arrived.

JETT WILLIAMS WINS RIGHTS

Reversing an earlier ruling, New York's Second Circuit Court of Appeals has ruled that **Jett Williams**, the out-of-wedlock daughter of the late country legend **Hank Williams**, is entitled to share in the royalties resulting from the renewal rights of his songs, **USA Today** reported July 16. An earlier decision said she had made a claim on the royalties beyond a statute of limitations. She is to share royalties with performer **Hank Williams Jr.**, Williams' son by his wife **Billie Jean Williams Berlin**, who also shares in royalties.

BONO ON ELVIS TRAIN

In his first solo project, **U2** front man **Bono** will contribute a track to **Epic Soundtrax's** upcoming "Honeymoon In Vegas" soundtrack (**Billboard**, July 11), according to label head **Glen Brunman**. Joining other contemporary stars covering songs made famous by **Elvis Presley**, Bono has recorded a version of "Can't Help Falling In Love With You" for the album.

Charts On The Reid & Babyface Tip

PRODUCERS L.A. Reid & Babyface are closing in on the No. 1 spots on **Billboard's** two key charts—with two different projects. The "Boomerang" soundtrack, which the veteran hit makers executive-produced, jumps from No. 8 to No. 4 in its second week on **The Billboard 200**. And **TLC's** "Baby-Baby-Baby," which they produced and co-wrote with **Daryl Simmons**, jumps from No. 5 to No. 3 on **The Hot 100**. Both records are on the team's **LaFace** label.

L.A. & Babyface have a second album in the top 20: **TLC's** "Oooooohhhh . . ." On **The TLC Tip**, which jumps from No. 27 to No. 18. And they have two more singles on the **Hot 100**, both from "Boomerang." **Boyz II Men's** "End Of The Road" vaults from No. 53 to No. 32 in its second week; **Babyface's** "Give U My Heart" (featuring **Toni Braxton**) debuts at No. 76.

L.A. and Babyface landed their first pop smash, the **Whispers'** "Rock Steady," five years ago. They received back-to-back Grammy nominations for producers of the year in 1989 and 1990.

FAST FACTS: Rap hits have held the No. 1 spot on the **Hot 100** for an amazing 12 of the past 14 weeks. **Kris Kross'** "Jump" held the top spot for eight weeks from April into June; **Sir Mix-A-Lot's** "Baby Got Back" is currently in its fourth week at No. 1.

MC Ren's "Kizz My Black Azz" jumps from No. 23 to No. 12 in its second week on **The Billboard 200**. The album has achieved this instant success without the benefit of a hit single. By contrast, the two other rap albums in the top 15 on **The Billboard 200**—**Kris Kross'** "Totally Krossed Out" and **Sir Mix-A-Lot's** "Mack Daddy"—both feature long-running No. 1 **Hot**

100 hits.

Brooks & Dunn are the first country act to capitalize on **Billy Ray Cyrus'** current pop-radio breakthrough. The duo's top-five country hit, "Boot Scootin' Boogie," enters the **Hot 100** at No. 89. Cyrus' "Achy Breaky Heart" is still bulleted as it holds at No. 4 for the second week.

Madonna stands on the verge of her 10th No. 1 pop hit as "This Used To Be My Playground" leaps from No. 7 to No. 2 in its fourth week on the **Hot 100**. This would put **Madonna** ahead of **Whitney Houston** as the female solo artist with the most No. 1 hits.

MTV spawned two of the top 20 titles on **The Billboard 200**. **Mariah Carey's** "MTV Unplugged EP" holds at No. 3 for the fourth straight week; "MTV: Party To Go, Vol. 2" leaps from No. 38 to No. 19.

"**Red Hot + Dance**" is the top new entry on **The Billboard 200** at No. 52. It is the follow-up to "Red Hot + Blue," which reached No. 38 in 1990. That album was on **Chrysalis**; the new collection is on **Columbia**. **George Michael's** "Too Funky," the lead single from "Red Hot + Dance," inches back up to No. 12 on the **Hot 100**.

Prince & the N.P.G.'s racy "Sexy MF" is the top new entry on the **Hot 100** at No. 66. Prince has reached the top 10 with at least one hit every year since 1983.

Michelle Roche of **Sky Inc.** in Norcross, Ga., notes that Georgia natives account for six of the top 50 albums on **The Billboard 200**. The Peach State representatives: **Kris Kross**, the **Black Crowes**, **TLC**, the **B-52's**, **Arrested Development**, and the **Indigo Girls**. Two weeks ago, **Alan Jackson** made it seven Georgia acts crowding the top 50.



by Paul Grein

**THE
QUEEN
OF
HIP HOP
SOUL**

Mary J Blige

What's the 41?

(UP-10531)

Featuring
The Top 5
R&B Single
And Video

"You Remind Me"

(UPTDML54447)

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And Attitude Of Fellow
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For Untouchables Entertainment
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