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IN THIS ISSUE

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FOLLOWS PAGE 72

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

SEPTEMBER 12, 1992

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Country Widens Lead Over Top 40 But Both Radio Formats May Be Leveling Off

BY PHYLLIS STARK

NEW YORK—Paralleling the upsurge in country album sales, country radio has continued to enlarge its year-old lead in listenership over the declining top 40 format.

During the three years since the Billboard/Arbitron national format ratings were initiated, top 40



Travis Tritt, left, is one of the stars building the country radio audience. Shakespear's Sister is among the alternative acts some top 40 stations are starting to program.

one-tenth of a share from the winter is its smallest decline in two years, meaning the format may have finally bottomed out. And country may also finally be leveling off. The format's 12.7% share is a rise of just two-tenths of a point from the winter, its smallest gain since last summer. Country edged out top 40 as the third-most-listened-to format in the ratings last summer.

The top-rated format, adult contemporary, advanced from 17.2% to 18.2% during the three-year period, while the No. 2 genre, news/talk, went from 11.7% to 13.4%.

AC, perennially the leading music format, also claims the most outlets, with 364 in Arbitron's continuously measured markets; this represents a 12-station gain since the winter ratings. Country, however, is a fairly close second at 314 (Continued on page 73)

KIIS Conquers Billboard Awards With Five Nods

NEW YORK—Top 40 KIIS Los Angeles topped the 1992 Billboard Radio Awards, winning all five of the honors for which it was nominated.

Five other stations earned three awards each: album KLOS Los Angeles; urban WGCI-FM Chicago; country KPLX Dallas; urban WZAK Cleveland; and AC WMTX Tampa, Fla. National morning man Howard Stern scored his first-ever win in the air-personality category.

A total of 70 awards were split among four program syndicators and 40 stations, representing 27 markets. For a complete rundown of the winners, see pages 75-80.

has sunk from its high point of 15.9% of listenership in the spring of 1989 to an all-time low of 10.5% last spring. In the same time period, country radio jumped from 9.4% of the radio audience to 12.7%, its highest-ever share.

But the news is not all bad for top 40 and, perhaps, not all good for country. Top 40's drop of just

Rural Duos Go To Town, Strike Chord Across Brazil

BY DEAN GRABER

RIO DE JANEIRO—As an American country music fan might put it, *sertaneja* has gone from the outhouse to the penthouse.

Once dismissed as a rural music fad by Brazilian urbanites, *sertaneja*—Brazil's duet-sung country music—has shed its hayseed image, hooked millions of listeners, and vaulted into the national music spotlight.

Additionally, industry observ-

ers predict *sertaneja* will remain embedded in Brazil's popular music culture even after its current boom cools down.

Still, for all of its popularity in recent years, *sertaneja* hardly is a novel musical genre. Since the '20s, singing and picking backwoods cowboys, who almost always have performed as duos, have been crooning about rustic romance and wide-open spaces. (Continued on page 97)



IN THE NEWS

Hurricane Blows Away S. Florida Concert Biz

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Columbia Tags Bolton Title At \$16.98 List

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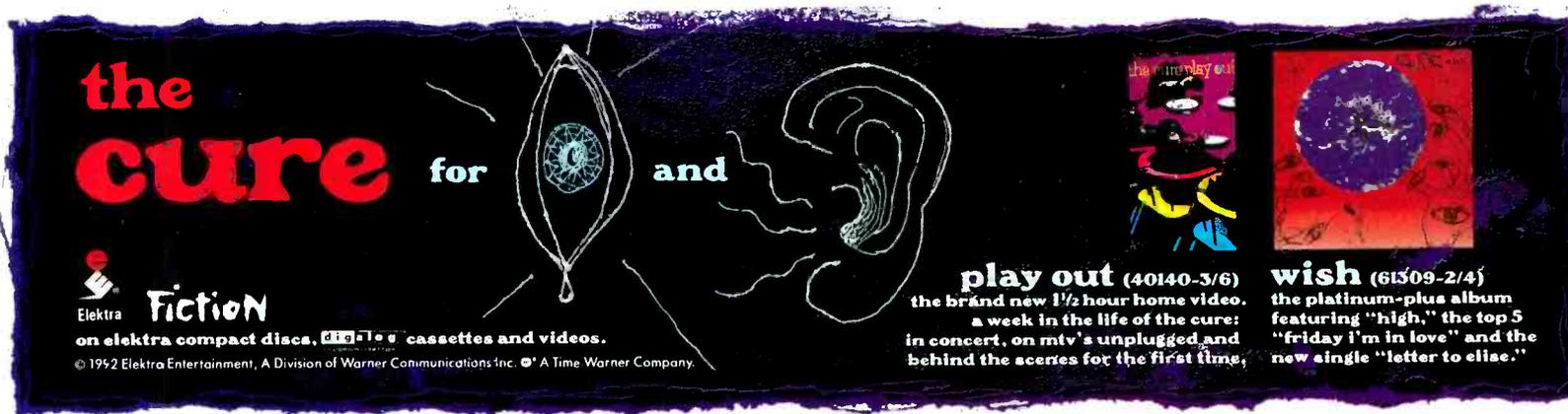
No. 1 IN BILLBOARD

HOT 100 SINGLES	
★ END OF THE ROAD BOYZ II MEN	(BIV 10)
THE BILLBOARD 200	
★ SOME GAVE ALL BILLY RAY CYRUS	(MERCURY)
HOT R&B SINGLES	
★ END OF THE ROAD BOYZ II MEN	(BIV 10)
TOP R&B ALBUMS	
★ BOOMERANG SOUNDTRACK	(LAFACE)
HOT COUNTRY SINGLES	
★ I STILL BELIEVE IN YOU VINCE GILL	(MCA)
TOP COUNTRY ALBUMS	
★ SOME GAVE ALL BILLY RAY CYRUS	(MERCURY)
HOT DANCE CLUB PLAY	
★ LSI (LOVE SEX INTELLIGENCE) THE SHAMEN	(EPIC)
HOT DANCE SALES	
★ EVERYBODY'S FREE (TO FEEL GOOD) ROZALLA	(EPIC)
HOT RAP SINGLES	
★ CROSSOVER EPMD	(RAL)
HOT ADULT CONTEMPORARY	
★ RESTLESS HEART PETER CETERA	(WARNER BROS.)
HOT LATIN TRACKS	
★ EVIDENCIAS ANA GABRIEL	(SONY)
TOP VIDEO SALES	
★ WAYNE'S WORLD	(PARAMOUNT HOME VIDEO)
TOP VIDEO RENTALS	
★ WAYNE'S WORLD	(PARAMOUNT HOME VIDEO)

GLOBAL MUSIC PULSE

Is Amr Diab Egypt's Michael Jackson?

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(Always and Forever)
It's Just A Matter Of Time
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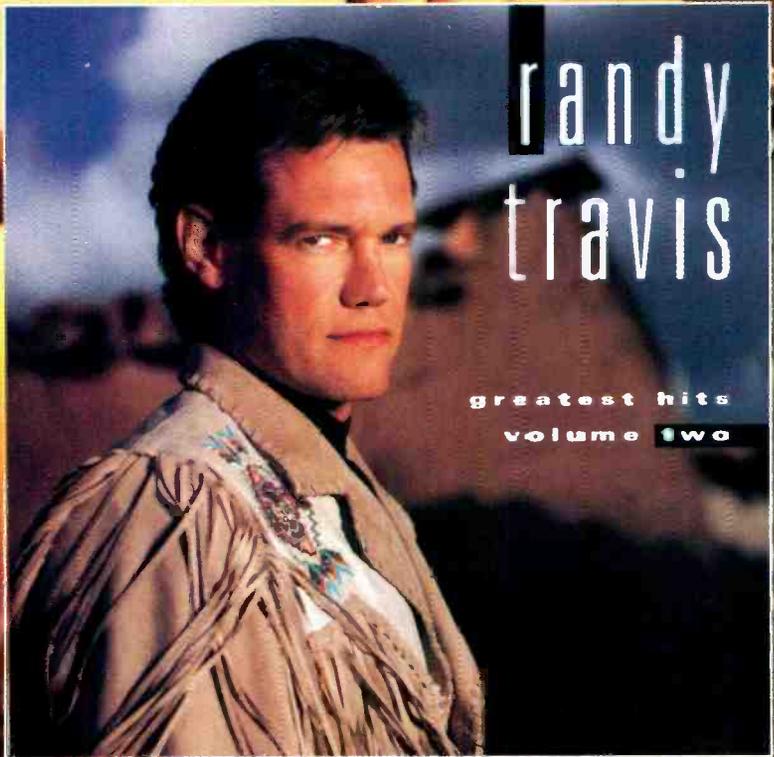
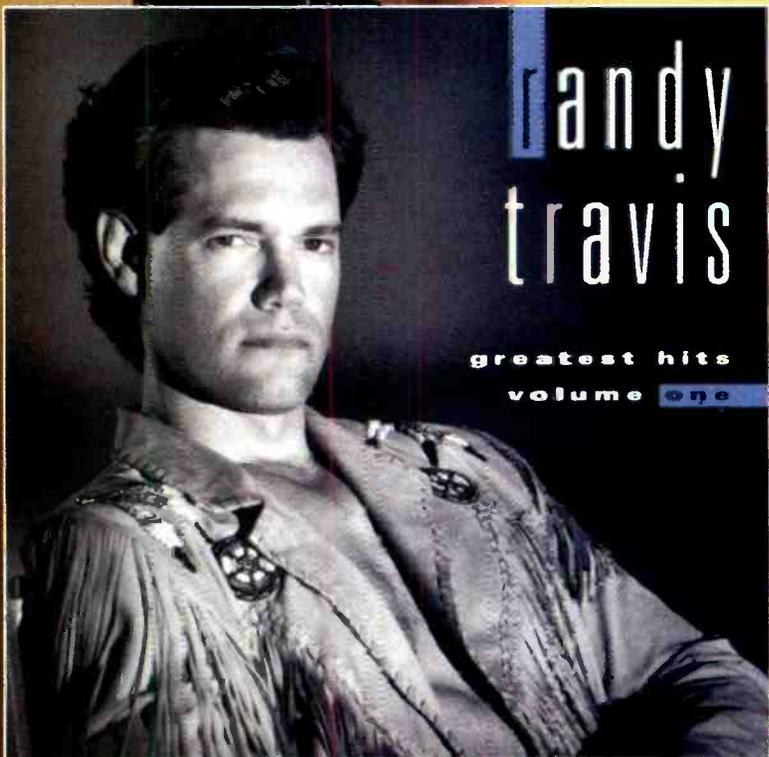
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HE OPENED THE DOOR...

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That Voice Again: Meet Trey Lorenz

He was a find at first sight, a rising star at first falsetto flight, and, while the world recognized the former backup singer's exceptional gifts the instant his pipes penetrated the troposphere on MTV's "Unplugged" last March, still nobody really knows Trey Lorenz. So Mariah Carey figures it's time we were all properly introduced.

"Everybody kept asking, 'Who's the *guy* singing?'" says Carey, swiveling giddily on a stool in the control room at Manhattan's Right Track Studios. She is describing the since oft-retecast moment during the live "Unplugged" taping at Kaufman Astoria Studios when Lorenz cut loose on the "Jermaine part" of her cover of the Jackson 5's "I'll Be There." Fact is, Lorenz's aerial larynx acrobatics at the bridge of the vintage R&B classic proved the most crowd-pleasing eruption of vocal yearning since Carey's own high-pitched exploits on her May 1990 "Vision Of Love" debut.

"I really didn't want all the fun and interest behind him with the 'I'll Be There' record to go to waste," Carey continues, nodding to the gangly, grinning Lorenz, who's seated opposite her, "so we just went at it for about three months, worked really hard and made *this*." She flicks the mixing console faders forward to near-maximum volume level, while the tape begins to roll for "Someone To Hold," the kickoff single (written by Carey, Lorenz, and Walter Afanasieff) from the forthcoming self-titled Epic album, "Trey Lorenz."

What spills from the mixing-room monitors is a supple soul-pop soprano, feathery but vibrantly flexible, that's been framed in a buoyant vocal arrangement by Carey. Sailing across a glistening tide-pool of descants from Mariah, Will Downing, Audrey Wheeler, and Cindy Mizelle, Lorenz's dusky-to-dulcet vocal lead is a decisive devotional oath, seemingly capable of any sort of coloration, yet never flaunting its myriad strengths. On a ballad this straightforward, the danger would have been to descend into the labored yelps and modulations that veteran R&B helmsman Jerry Wexler has described as "over-souling." Happily, as with album's other top tracks ("Always In Love," "Photograph Of Mary," "Run Back To Me," "It Only Hurts When It's Love," and a swirly rendition of the Commodores' "Just To Be Close To You), principal producers Afanasieff and Carey kept Lorenz' arsenal of agilities in check, reserving the gymnastics for points of legitimate storytelling impact. Guest producer Keith Thomas, known for his work with Amy Grant ("Baby Baby") and Vanessa Williams ("Save The Best For Last"), followed a similar, tightly controlled course with "Run Back To Me," harnessing Lorenz's lung power as if shaping a series of horn solos. Consequently, "Trey Lorenz" has the same blend of proficiency and providence that brought him to the attention of both Carey and MTV's viewership in the first place.

"I met Trey in February 1990," says Carey, "when I was working on my first album. I was recording a song called 'There's Got To Be A Way,' and one of the backup singers was friends with Trey and had brought him down to the studio for the session. I heard someone singing all the high, top notes with me and I'm like, 'Who is *that*?' I turned around and it was Trey.

"So he kept singing backup for me, working on my 'Emotions' album, and then we went to Europe for appearances. Then last summer I was doing a rehearsal for a showcase show at the Club Tatou [in New York] and I had him sing for a couple of people at

the label, a cappella, just riffing and ad-libbing—and that was it.

"But we also were involved in the preparation for 'Unplugged,' and people kept saying to do an oldie. Two nights before the actual show I decided on 'I'll Be There' and said, 'Trey, why don't you sing the male part?' We had no plans to release the show on record when we originally did it, so the decision to put the song out as a single was a total fluke. Eventually, we decided we should get going on his album, and we wrote two songs, the second being 'Always In Love.'"

"It all happened just like she said!" exclaims the genial Lorenz, whose hectic discourse can rival the vivacity of his best serenades. "I just happened to be in the room when Mariah was doing 'There's Got To Be A Way,' and, you know, when you're in the studio so long, you get bored. I was singing along with the guys, just going along with the song, and that's when she heard me. At that point, I was in my junior year at Fairleigh Dickinson University, majoring in advertising, and I had been in a group that had quickly disbanded called"—he whimpers—"Squeak & the Deep—but we were only together for a minute!"

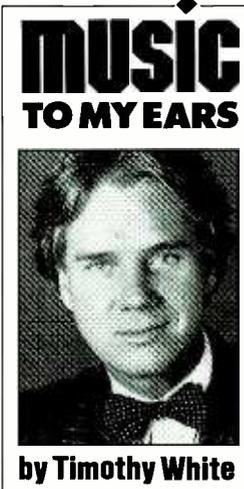
Lorenz's sheepishness concerning the outfit that immediately preceded his association with Carey is mild compared to his embarrassment with his initial reaction to the news that "I'll Be There" would be released as a single. Problem was, he couldn't honestly recall how he'd sounded on the performance—which he hadn't heard since the 'Unplugged' session—and he feared the worst. "I was like, 'Whoa! Let me hear it again!' I mean, great goodness, I *think* we were singing really good that day, but I wasn't so sure about me." He smirks. "I was really relieved when I listened.

"When the song actually debuted at 13 in Billboard," he adds, "that's when I really lost it—especially after growing up in a small town where you don't have anything else to do but watch the charts, check the record stores, and dream."

Most of Lorenz's professional reveries occurred in and around the "old railroad town" of Florence, S.C., where Trey grew up a proud "pine-bred" son of Lloyd Lorenz, the director of a local job-training program, and wife Bernice, a history teacher at local Wilson High. Both parents sang in church, as did Trey, and he learned to read music through a brief stretch of piano lessons. But by pure coincidence, the first song he can ever recall singing was the Jackson 5's "I Want You Back." By eighth grade, he was winning talent shows with renditions of country pop like Eddie Rabbitt and Crystal Gayle's "You And I." He passed his freshman and sophomore years lending vocals and keyboards to the Players, a top 40 band whose set list rambled from the Romantics to the Ramones.

The emergence of Trey Lorenz matches the equation of precocious talent rewarded with enthusiastic discovery that lifted Carey to international prominence. The two artists also share a fondness for a certain brand of material: "I really wanted to stick to melody," says Lorenz, "and not put out a track-oriented album so much as a group of songs that could hopefully stand the test of time."

Much of the warmth contained on "Trey Lorenz" may be derived from the undisguised glee Carey found in bestowing belief and support in the same measure they were once extended to her. Six tracks into her listening preview at Right Track Studios, Lorenz's mentor can hardly contain her pride with the fruits of her protégé's labors. "I'm trying not to talk too much and let the music speak for itself," she exults shyly, "but I think people are ready to hear him."



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LABEL LYRIC STANDS DON'T HARM FREE SPEECH *But Companies Need To Define Their Policies Better*

BY OWEN J. SLOANE

The defenders of Time Warner in the recent controversy over Body Count's "Cop Killer" and the critics of MCA's decision to pull FU2's new single from distribution have cloaked themselves in the First Amendment as defenders of the noble principle of free speech. In fact, neither the First Amendment nor the principles of free speech has anything to do with the controversy.

The First Amendment to the U.S. Constitution is a restriction against *government* action abridging free speech. Nowhere in the Constitution does it restrict private individuals or corporations from adopting policies that interfere with, restrict, or abridge "free speech." Moreover, even some government actions restricting free speech have been upheld as being outside the scope of the First Amendment. Pornography, for example, is not protected free speech. So-called "fighting words" are also not protected.

The issue, therefore, is not the First Amendment. It is simply whether and under what circumstances a record company should provide a platform to its artists for the expressions of their opinions, even though such company is not constitutionally or legally required to do so.

Some artists' representatives seem to take the extreme position

that any artist can say anything at any time and that the record company should provide a platform. To do otherwise, they argue, would be to interfere with artistic expression or engage in censorship. There is no company, however, that would ever support that position totally.

Every broadcaster and newspa-



'Each label draws its own lines, based on its own views and needs'

Owen J. Sloane is a veteran entertainment business attorney based in Santa Monica, Calif.

per has a code of practices and procedures designed to make certain distinctions between what is acceptable and what is not. Even the august New York Times will print only the "News That's Fit To Print."

Record companies, too, have long exercised discretion by requiring changes in artwork or deletion of certain songs from records, based upon their judgment of what is acceptable or proper for them to be associated with. While some of these decisions are made on the basis of legal considerations (i.e., potential lawsuits or criminal liability), many are made solely on the basis of corporate policy. Cyni-

cally, one could say that these decisions are economically based: Whatever sells is acceptable; whatever does not is censored. However, this does not appear to be true.

While the management of a company is responsible to its shareholders to make a profit, no corporation would want to be seen as so insensitive to the noneconomic concerns of its shareholders, its customers, and the general public as to ignore the content of the products it sells. While controversy of the kind associated with the Body Count record might

increase sales in the short run, public perception of a giant corporation as insensitive, "money-grubbing," or lacking in social responsibility could be extremely damaging in the long run.

On the other side of the coin, the noncommerciality of a project does not always preclude its distribution. Some companies will release records about subjects that have generally limited appeal for reasons other than commerciality. Accordingly, the profit motive is not the sole reason for distinguishing what is acceptable from what is not.

Every day, record companies make decisions about what they

think is appropriate and what they do or don't want to be associated with. Each company draws its own lines based upon its own views and perceived needs. Is this censorship? Yes, for that particular company, but that company's decision does not prevent the artist from finding another label that supports his or her viewpoint or does not mind being publicly associated with it.

While record companies should not lower their standards or abandon discretion over the material they choose to release, they could use a clear-cut code of practices and standards, so that artists would know in advance what is acceptable to their record companies. Not only would such a code help the artist, but it would also help the label by eliminating the confusion and embarrassment that can result from dealing with each case in an ad hoc and disorganized manner.

Such codes would have to be enforced in a reasonable but consistent manner so artists would know up front what to expect. Of course, changes would need to be made from time to time in order to adjust to experience or to changing mores or opinions, but at least some degree of certainty could be achieved. More importantly, companies and artists could deal with issues of private censorship out in the open, rather than pretending they do not exist and that each company is committed to total free expression.

LETTERS

WRONG TARGET

The music industry's generally horrified reaction to Sen. Albert Gore's Vice Presidential nomination, due to his wife Tipper's activities as a founding member of the Parents' Music Resource Center, was understandable. After all, Tipper Gore came to symbolize censorship of rock music in the mid-'80s, thanks to a campaign that was at times hilariously misguided and, at other times, downright McCarthyesque. But the fact remains that Tipper Gore, at this juncture in the nation's history, is the least of our worries. Our true enemies have been in power and growing steadily stronger for 12 long years.

The Reagan and Bush administrations have catered to the ultraright wing for so long that they've made considerable inroads into public and private life. Whereas Tipper Gore lobbied for *voluntary* record labeling, many conservative Republican politicians (and a few Democrats, too) have lobbied for even harsher measures, such as *mandatory* labeling, punishable by law. Tipper Gore actively opposed such legislation and even lobbied against it in Louisiana.

The Republican administration has given extra leeway and visibility to extremist groups that continually seek to undermine our Constitution and its most hallowed principles. These groups won't go away if we elect a Democratic president. But with a fresh, progressive administration, they won't command the political power they currently wield.

Don Kaye

MJI Broadcasting
New York

ACCEPT NO SUBSTITUTE

The letter in Billboard's July 11 issue from the creators of the mannequin seated at the Marriott Marquis Hotel's mechanical piano completely misses the point of Robin Goldsby's June 6 article. Nobody claims that stuffed dolls deprive musicians of employment—how could they? But to call the Marriott's automated piano a "technological advance" is ludicrous: player pianos and other recording devices have been around for decades.

Music lovers know there's no substitute for live performers, even in hotel lobbies. After all, preprogrammed devices can't play requests, accompany singers in their favorite keys, or vary the style of their performances to suit the occasion. The suggestion that pianist Goldsby should program electronic devices or otherwise prerecord her performances exposes the artistic insensitivity of those who claim to be "engaged in another art form": constructing tuxedo-clad stuffed animals.

John Glasel

President, Local 802
American Federation of Musicians
New York

VOICES CARRY

BOOMERS' ASCENT MAY BRING BIG CHILL TO RAP

For the first time ever, "baby boomers" occupy three of the four slots on the major-party national political tickets. In terms of music or pop culture, this would not be especially important, except for the fact that Dan Quayle, Bill Clinton, and Al Gore's wife, Tipper, have been strongly critical of the state of popular music.

As boomers, Quayle, the Gores, and Clinton had a vastly different relationship to the music of their time period than George Bush did to his. They were all in their teens when Motown, the Beatles, and the other powerful music of the '60s exploded. Quayle does not discuss popular music in terms of his aesthetic likes and dislikes, but Clinton happily talks about Elvis and plays the King's songs on his saxophone. During the Democratic National Convention, Aretha Franklin sang the national anthem, and Fleetwood Mac's "Don't Stop" brought the proceedings to a close. A nation watched as the Democratic Party was taken over by the "Big Chill" generation.

The entertainment industry cannot afford to underestimate the importance of this coup. The turbulent decade of the '60s is remembered as

much by its sound as its fury. Is it just chance that the emergence of Motown and the triumphs of the civil rights movement seemed to coincide?

If we consider this parallelism, we can learn something about the perception of rap in our society today. Though most of it is simple dance music and the kind of "dumb pop" that has been around longer than its bitsy teenie weenie polkadot bikinis, rap also includes a strong explicit and violent strain. This is what has given the music a "bad rap." It's not the carefree and happy music of the '60s that today's parents remember.

During that decade, Berry Gordy called Motown the Sound of Young America. It provided an exuberance that reflected the hope and good feelings of an optimistic nation, confident that it could solve all its social ills. If rap is the new Sound of Young America, what does that say about our country today? Whereas Motown had diverse voices expressing idealism, today the voices cry rage and pessimism. Yes, there is humor, but it often seems a cynical and empty sort. All too often, a hostile voice is accompanied by a blast of buckshot.

The question that is not often

asked is: How different is this from society and the entertainment industry at large? I believe that this is the central issue. Whether violent raps reflect actual society (as rappers assert) or whether the artists are just selling their own fantasies (as many critics argue), one thing is clear: As decided by the marketplace, we have created and affirmed a culture that celebrates excellence in horror.

Precisely because this situation crosses racial lines and applies to all forms of entertainment, from records and books to films and home video, it affects all of us. The producers of most of the big movies are white, and the producers of hardcore rap records are black; but black children flock to horror movies and white kids purchase "Body Count." Critics of all races and genres find excellence in the depiction of psychotic '30s Chicago gangsters as much as they do in the exploits of '90s Compton rap gangstas. We all quietly buy into this awful excellence.

It is easy to give in to the temptation to condemn (as Michelle Shocked did in a recent Commentary) or ban (as Charlton Heston asked at a recent Time Warner

shareholders meeting) awful, horrifying types of art. In our hearts, though, we know that censorship is not the answer.

If rap is merely the most obvious signal pointing us toward a consideration of the current state of popular culture, how does the entertainment industry respond?

Unless the creative community at least recognizes the significance of its cumulative product—the "culture of excellence in horror"—it will remain vulnerable to attacks from politicians of every stripe. Therefore, we must ask these questions: Why is this our art? Are chaos and pessimism the only fruits that we can find in this decade? In this cynical age, is there no hope or light in the darkness of insanity?

Let us consider the situation. Otherwise, there may soon come a day when the "Big Chill" generation—unlike its parents, who never fully understood the rock'n'roll insurgency or the counterculture that it spawned—produces the ultimate Big Freeze.

Robert A. George
Annapolis, Md.



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Frank”* 32965

Totally Tony

Frank Sinatra has said, “For my money, Tony Bennett is the best singer in the business.”

What better way to return that compliment than “Perfectly Frank,” the brand new album from Tony Bennett—24 intimate renditions of the great torch and saloon songs of Frank Sinatra, backed by Tony’s long-time touring group, The Ralph Sharon Trio.

Look for Tony everywhere this year: non-stop touring, TV performances, in-store appearances, intimate interviews, and more.

Tony Bennett *“Perfectly Frank”*

Featuring “Call Me Irresponsible,” “Night And Day,” “Here’s That Rainy Day,” “I’ve Got The World On A String” and “A Foggy Day.”

Also available: the deluxe Boxed Set, “Forty Years: The Artistry Of Tony Bennett,” 16843 and coming soon, “A Family Christmas,” 19V-40144 the new home video.

Produced by Andre Fischer for
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BIEM Chief Hits Labels, Pub Units Sikorski Charges Lower-Fee Collusion

■ BY MIKE HENNESSEY

HAMBURG—In an unprecedented and uncompromising attack on the big guns of the international record industry, Dr. Hans Sikorski, chairman of the BIEM general assembly and senior vice chairman of the board of GEMA, has charged that the five global majors are colluding with their publishing arms to downgrade royalty payments to rights owners and to undermine the position and influence of the continental European authors' societies.

"Simultaneously," Sikorski tells *Billboard* in an exclusive interview, "we have British and American publishers contemplating setting up their

own centralized bodies to collect mechanical royalties direct from record companies, and record companies seeking to reduce royalty payments and to extract cash from rights owners to help the funding of new sound-carrier formats.

"How remarkable that these two initiatives happen at the same time. My suspicion is that this is a concerted strategy to put the authors' societies under pressure. Was the decision of the British publishers to create their own central licensing system really made by the board of the Music Publishers' Assn., or by the lawyers and accountants of the major record companies?"

Sikorski points out that the cre-

ation of a central licensing body by the MPA in the U.K. would involve the nonrenewal of all reciprocal agreements between the Mechanical Copyright Protection Society and the continental authors' societies; he adds that many of these agreements still have years to run.

"It would also mean the cancellation of all subpublishing agreements between British publishers and continental publishers—but many subpublishing deals are for the duration of the copyright," he says.

Sikorski also claims the MPA's plan, far from serving the interests of British publishers and composers, would be against their interests because record companies would be entitled, under European Community law, to pay mechanicals to the U.K.-based body at the British rate of 8.5% of the dealer price—instead of the continental rate of 9.5%.

"I accept that, theoretically, it would be feasible for British and American publishers and the major record companies, respectively, to grant and acquire licenses without the services of the continental Euro-

(Continued on page 98)

Andrew Devastates South Florida's Concert Business

■ BY JOHN LANNERT

MIAMI—If Hurricane Andrew's deadly attack on the southern suburbs of Miami has given South Florida retailers a bad cold, then the Aug. 24 storm has left local concert promoters suffering from pneumonia.

In contrast to the bent but not broken plight of area retailers (*Billboard*, Sept. 5), both of South Florida's top two promoters—Cellar Door Concerts and Fantasma Productions—contend that Hurricane Andrew is blowing away the concert market in South Florida.

"The hurricane has killed ticket sales," says Jack Boyle, president of Fort Lauderdale-based Cellar Door. "The economy here is going to be hurting for quite a while."

Boyle says he canceled several "smaller shows," but his overall concert schedule remains intact for the near term. Still, Boyle points out that the hurricane has softened the already weak concert market, particularly in Miami.

Fantasma president Jon Stoll, whose company is located 70 miles north of Miami, in West Palm Beach, also canceled several shows,

including Hammer's Sept. 1 concert in West Palm Beach and En Vogue's Saturday (12) show at Miami's James L. Knight Center.

Like Boyle, Stoll contends that the long-term future for South Florida's concert market looks grim.

"How can we ask people to buy concert tickets when they have no jobs, no homes, and nothing to eat?" asks Stoll.

However, Cellar Door is producing a hurricane relief benefit concert to be toplined by Gloria Estefan (see story, page 95).

On the retail side, Hurricane Andrew's destruction of record stores in Homestead and Cutler Ridge was uniform and total. Curfews and business interruptions caused by cleanup and construction crews have further slowed sales in stores less impacted by the storm.

But, according to Ann Lieff, president of Miami-based Spec's Music and Movies, the expected construction boom and reopening of Homestead Air Force base presages prosperous times for retailers throughout South Florida.

"I think the future in the next month or two looks good right now

(Continued on page 95)

Some Exhibitors Question VSDA Meet's Effectiveness

■ BY JIM McCULLAUGH
and EARL PAIGE

LOS ANGELES—As the dust settles on this year's Video Software Dealers Assn. convention, some program suppliers are continuing to question the trade show's effectiveness. Other exhibitors say they are pleased with the convention and impressed by VSDA's ability to continue attracting large numbers amid the ongoing recession.

While the annual Las Vegas get-together generally receives high marks from the supply side, a number of exhibitors say they are frustrated by the convention's format. Specifically, they cite poor floor traffic, repetitive and dull seminars, and too much distracting activity away from the main show area.

Others question the return-on-investment for floor exhibits as well as the expense of bringing celebrities to VSDA merely to sign autographs.

According to one supply-side executive, "This VSDA confirmed more strongly what I felt before the show: that there was no reason for the show to exist. We went and spent tons more money than we ever have before. But we are still seeing the same customers. We could have given each of the 5,000 retailers lots of free product for what we spent on the show. The return just isn't there. VSDA is chasing too few retailers."

On the other hand, a number of exhibitors say they were pleased with the July 26-29 show.

"It was the best VSDA we ever had," says J.D. Mandelker, president of wholesale firm Sight & Sound Distributing of St. Louis.

Despite the drop in overall attendance from 12,500 to 11,000, Mandelker says the turnout was good "especially when you consider we are in the ninth quarter of the longest recession we've ever had."

As one of the sponsors of an
(Continued on page 95)



Bobby's Back. MCA executives throw a release party for Bobby Brown's new MCA album, "Bobby," whose first single, "Humpin' Around," has reached the top five on the Hot 100. The release party was also the first satellite radio broadcast from a DCC source; the live radio program, hosted by comedian Sinbad, was broadcast to more than 100 stations and featured the debut of seven songs on "Bobby" from a DCC tape. Shown, from left, are Andy Nelkin, assistant GM, home audio division, Matsushita Electric Corp. of America; David Weitzner, president, worldwide marketing, MCA Recreation Services Group; Al Teller, chairman, MCA Music Entertainment Group; Whitney Houston; Brown; Sid Sheinberg, president, MCA Inc.; Richard Palmese, president, MCA Records; Ernie Singleton, president, black music division, MCA Records; and Louil Silas Jr., executive VP of A&R/artist development, black music division, MCA Records.

Julien Temple To Key Billboard Music Video Confab

LOS ANGELES—Julien Temple, the innovative director of feature films, music videos, and commercials, will keynote the 14th annual Billboard Music Video Conference & Awards. The conference—which attracts music video marketers, promoters, programmers, producers, and directors—will be held Nov. 4-6 at Ma Maison-Sofitel here.

Other conference highlights include an opening-night showcase for the newest music videos from sponsoring labels and the presentation of the annual Billboard Music Video Awards, which honor the top videos in five genres: pop/rock, R&B/rap, country, dance, and Latin. This year's awards program will be hosted by Peter Noone, the former leader of Herman's Hermits who now hosts VH-1's "My Generation."

Temple is among the most in-demand music video directors. He has created clips for the Rolling Stones,

David Bowie, the Kinks, Janet Jackson, Tom Petty, Johnny Gill, Wilson Phillips, and other top acts. He also directed "At The Max," the Rolling Stones' IMAX film, and other features ("Absolute Beginners," "Earth Girls Are Easy") and numerous TV commercials. His production company, Nitrate Films, has offices in London and L.A.

Temple will deliver his keynote speech at 9:30 a.m. Nov. 5. The address will be followed by the annual "Artists' Panel," chaired by *Billboard* talent editor Melinda Newman.

The conference schedule also includes programming forums in four musical genres:

- R&B/Rap—moderated by Millcent Shelton of fAt Productions, a New York music video production company.

- Country—moderated by *Billboard* director of country music operations Lynn Shults.

- Dance—moderated by Rusty Garner of Endless Music, a New Jersey-based independent music video promotion firm.

- Contemporary Christian—moderated by Tom Green of Light Music, a syndicated music program seen in more than 80 markets.

Here is a rundown of other panels:

- "The Radio/Video Connection"—an examination of the growing interaction between the two media in local markets. The panel will be moderated by *Billboard* music video editor Deborah Russell.

- "A View From The Top"—a two-part session with decision makers in the music and video fields. Part I, moderated by *Billboard* managing editor Ken Schlager, will sample the opinions of top record company and artist management figures. Part II will feature programmers from the major national music video networks and will be moderated by Paris Barclay,

president and co-founder of New York-based production company Black & White Television.

- "Is Music Killing The Video Industry"—a discussion of creative issues organized by the Music Video Producers Assn. and moderated by MVP president Paul Flattery of FYI, an L.A.-based production firm.

The conference also will include a Round-table Breakfast session covering a variety of topics in small group settings. The round-table discussions will be coordinated by the Music Video Assn., which will hold its fall meeting as a prelude to the conference on Nov. 4.

Early-bird registration costs \$325 and is available until Oct. 2. A registration form appears on page 41 of this magazine.

For further information on registration or sponsorship opportunities, call conference director Melissa Subatch at 212-536-5018.

Historic Decision Empowers Swiss Anti-Pirate Forces

ZURICH—The Swiss record industry is to crack down on pirate and bootleg recordings circulating in Switzerland following a historic decision made by the Federal Court in Lausanne giving protection to artists' performances on sound carriers for a period of 50 years from the date of the recording, regardless of the country of origin.

The landmark decision, reached Aug. 18, brings to a close a legal battle between Swiss independent record company Gold Records and BMG-Ariola that has been in process since 1987.

(Continued on page 86)

Miki Howard

femme fatale



A No. 1 hit: "Love Under New Management."

Her screen debut as Billie Holiday in Spike Lee's "Malcolm X."

A co-starring role in John Singleton's new film, "Poetic Justice."

Now, FEMME FATALE (4/2-24452) — her Giant Records debut.

THIS IS HOW LOVE GETS DANGEROUS.

Featuring the first single and video, "Ain't Nobody Like You" (4-18849). Also includes "Hope That We Can Be Together Soon" (with guests Christopher Williams and the legendary producers Gamble & Huff) and Miki's remake of the Billie Holiday classic "Good Morning Heartache." Produced by David Foster, Nertlesbey & Coffey, LeMel Humes, Rhett Lawrence and Gamble & Huff.

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Artists & Music

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

Sony Lists Bolton Set At \$16.98 Follows CEMA Lead On Brooks' 'Chase'

BY ED CHRISTMAN

NEW YORK—On the heels of CEMA's announcement that Garth Brooks' new album, "The Chase," will be priced at \$16.98 list, Sony Music Distribution has revealed that Michael Bolton's upcoming Columbia album will be released at the same price point.

Bolton's "Timeless (The Classics)" will bow in stores Sept. 22—also the date of Brooks' release—and, like "The Chase," it carries a wholesale cost of \$10.70. Sony is offering accounts a 3% discount for their initial buy-in, compared with 5% for the Brooks title.

While retailers are reacting with dismay to Sony's announcement, Paul Smith, president of Sony Music Distribution, says the price increase is justified.

"We haven't had a really meaningful price increase for many years, and for the last few we have been holding off on it because of the economy," he explains. "We thought the economy was going to begin improving earlier this year, but that didn't happen. On the other hand, the record business is pretty good, compared to other sectors. Also, in all the other entertainment businesses, from ticket prices at sporting events to hardcover books to even ice cream cones, everybody has raised prices. With our costs going up, we felt that now was the time to make the price increase."

Smith notes that, in following CEMA's lead, Sony issued the title at a \$10.70 box-lot cost, allowing re-

tailers to achieve a 37% gross margin if the album is priced at list equivalent. Historically, CD pricing has resulted in a gross margin of only about 35% for merchants, he points out.

But retailers don't seem thankful for the favor.

Dave Roy, senior buyer at Albany, N.Y.-based Trans World Music Corp., which runs some 570 music stores, says, "We certainly are not happy about the Bolton price. I still feel that the CD is a building category, and to raise list price at this time in this economy is a detriment. Apparently, the labels don't pay attention to what goes on around them. They are in their own world."

Doug Smith, a buyer at the 96-unit, Pittsburgh-based National Record Mart, says the \$16.98 list price "sucks." Even with the added margin, he says, "Sony may call it a \$16.98, but we call it a \$17.98."

Those two buyers, as well as others contacted for this story, say the higher suggested list won't impact the way they order the title, but it likely will affect its retail price.

Roy says, "We will be competitive on pricing, but we won't give these things away. We will pay attention that Bolton is [at] a higher list and not carrying much of a deal. Some of these [\$16.98] superstar items may be out there in the stores at a

(Continued on page 98)



We Are Amused. Roger Waters drops by the Museum of Broadcasting in New York for a listening session of his new Columbia album, "Amused To Death." Shown, from left, are Columbia president Don Ienner; Waters; and Sony Music president Tommy Mottola.

Pending Loss Of U.K. Indie Chart Upsets Label Execs

BY JEFF CLARK-MEADS

LONDON—British independent labels will lose their most important global shop window later this month.

Domestic trade magazine Music Week is to drop the new-look indie chart after its Sept. 19 issue, leaving the record companies wondering how they will present their wares to the world.

The move has caused much consternation in the indie sector, where it is felt new labels, already beset by recession and consumer and media apathy toward cutting-edge music, face a tougher time than ever in trying to become established.

"It makes it impossible for them,"

says Steve Mason, chairman of dominant indie distributor Pinnacle and a sector representative on the council of the British Phonographic Industry.

In a letter to Music Week published by the magazine, Mason and two fellow BPI council members from the indie sector, Beggars Banquet managing director Martin Mills and China Records chief Derek Green, lamented the loss of the published chart.

They stated, "What is important is that the U.K. music scene is exciting largely because of the opportunities for progress that the independent sector offers the have-nots, of whatever musical persuasion.

"Take away the charts and you

take away, in the end, the opportunity for new music of the future."

In explaining his reasons for dropping the chart, Music Week editor Steve Redmond referred to the creation in May of new criteria for the indie listings (Billboard, May 23). To be eligible under the new criteria, product has to have indie distribution and be "broadly of the indie genre." The new rules exclude mainstream pop and MOR from the charts; previously, all indie-distributed product had been eligible.

Redmond wrote that he felt there should be two charts: one covering only indie-distributed product and one for all product in the indie style. He described the current chart as a

compromise "which is neither fish nor fowl—a pig's ear of a chart." He said it was "rejected by almost everybody." Consequently, the listing will run in the magazine for the last time in the Sept. 19 issue.

Chart Information Network, which compiles the indie listings from data supplied by Gallup, says it will continue to produce and market the chart. It currently has two customers for the chart, the U.K.'s Today newspaper and MTV Europe.

However, CIN chief executive Adrian Wistreich describes MTV Europe's use of the chart as "piece-meal." No music magazines, consumer or trade, buy the chart.

(Continued on page 95)

Don Was Gives 'Lips' Service To Bush Quotes On New Song

BY THOM DUFFY

NEW YORK—President George Bush is the lead vocalist on a new dance single that turns the President's past pledges on taxes and other issues into political satire.

The President's own speeches are edited over a dance track on "Read My Lips," credited to A Thousand Points Of Night and composed and produced by Grammy-winning producer and performer Don Was.

The Polydor Records single has aired on numerous radio stations, including top 40/dance WQHT (Hot 97) New York, modern rock KROQ Los Angeles, and top 40s KRQQ Des Moines, Iowa; WDJX Louisville, Ky.; WXXL (XL106.7) Orlando, Fla.; KKRZ Portland, Ore.; and WWKX Providence, R.I., primarily as a novelty track during morning-drive shows, the label reports. It will be released to retail Tuesday (8) as a 12-inch vinyl and CD single.

"Read my lips! No new taxes,"

Bush is heard declaring as the rhythm pumps beneath his voice. "I will not raise the taxes on the working men and women of this country."

A moment later, Bush is heard on the track explaining his "flexible freeze" to control the federal deficit, his much-criticized retreat from his "no new taxes" pledge.

In another sound bite, Bush says he is "not going to change" his position against legalized abortion. A moment later, in another snippet, he says: "You know, there has been, I confess, an evolution in my position."

Yet another segment strings together Bush's statements on the nation's financial health. "The economy is strengthening. The economy is on the right track. I'm not prepared to say we're in a recession."

Was says the idea for the track emerged in conversation several months ago. After audio and video

(Continued on page 95)

Rock Show Deal At H'wood Bowl Draws Ire Promoters Protest Exclusivity; Neighbors Fear Noise

BY CARRIE BORZILLO

LOS ANGELES—The Los Angeles Philharmonic Assn.'s plan to sign an exclusive, multimillion-dollar contract with Andrew Hewitt and Bill Silva Presents to produce rock concerts at the Hollywood Bowl has raised the ire of other promoters and people who live near the historic venue.

Martin Fleischmann, whose firm, Rum and Humble, provides consulting services to the San Diego-based promoters, introduced them to his father, Ernest Fleischmann, executive VP and managing director of the orchestra association. Several other local promoters are upset because they were not invited to submit bids.

Speaking on behalf of the Los Angeles County Board of Supervisors, Richard Dixon, chief administrative officer of L.A. County, said at the board's meeting here Sept. 1 that the association was not wrong in not asking for competitive bids, since "the private sector isn't familiar with the bidding process, anyway."

The orchestra association, howev-

er, has a different explanation. "For the past several years, Ernest Fleischmann has wanted more pop/rock concerts," says Hollywood Bowl GM Anne Parsons. "And, in the past, promoters never showed much of an interest. Bill Silva has showed interest, and now that other promoters see this opportunity, they're now interested."

Alex Hodges, VP of Nederlander of California, one of the principal promoters here, said he would be interested in making a proposal if he were allowed to do so; he believes others feel the same way.

Hodges was surprised to learn that the contract with Hewitt and Silva had not yet been signed. "When we

(Continued on page 95)

Ticketmaster Reverses Service-Charge Policy

LOS ANGELES—Ticketmaster, the nation's largest computerized ticket distributor, reversed a longstanding policy Sept. 1 and began to refund service charges on tickets to canceled or postponed concerts.

The new policy is in effect until the end of 1993, and will be reviewed annually, says Ticketmaster CEO Fred Rosen. He says he initiated the move as a reaction to the increase in canceled and postponed concerts this season.

"I can't ever remember a summer as irresponsible as this; right now the integrity of this business is being se-

verely challenged," Rosen says. "Drastic times call for drastic measures."

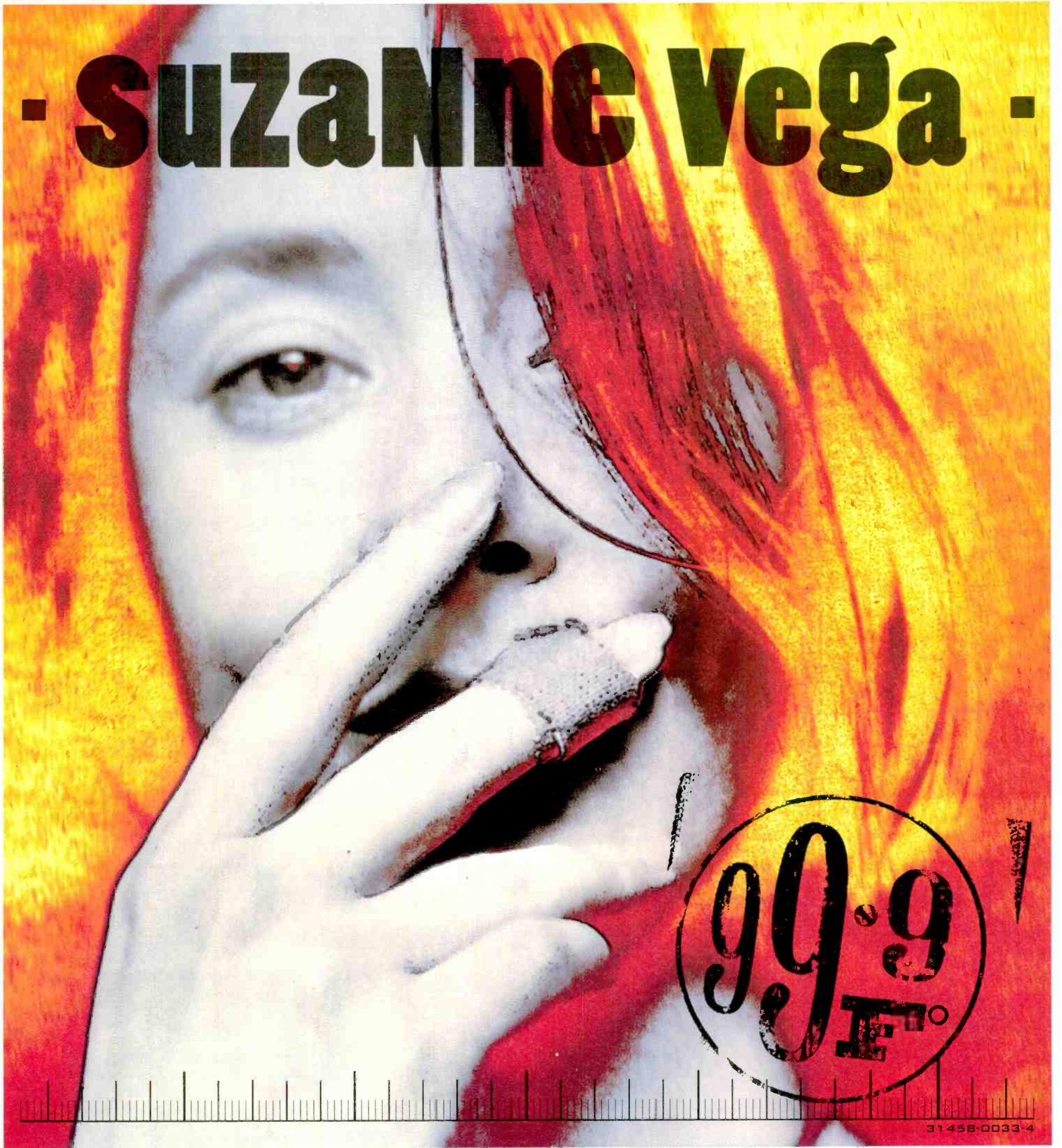
Rosen estimates the policy could cost Ticketmaster between \$2 million and \$4 million per year.

He maintains Ticketmaster earns the service charge when the consumer orders the ticket and the service is performed, but he notes the new policy was just one way Ticketmaster could attempt to restore consumer confidence in the troubled concert industry.

"Sometimes you have to make dif-

(Continued on page 95)

- SUZANNE Vega -



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Led Zep Leads In Aug. Certs Of Gold, Platinum

BY PAUL GREIN

LOS ANGELES—Led Zeppelin dominated the gold and platinum certifications in August in much the same way that it dominated rock'n'roll throughout the '70s.

The band's four-CD boxed set, "Led Zeppelin," was certified at 3 million, signifying sales of 750,000 units. In addition, the band's second album, from 1969, was certified at 6 million and its third album, from 1970, was certified at 3 million. And "Remasters," a recent distillation from the boxed set, went gold. Led Zeppelin's 10 multiplatinum albums have sold more than 45 million copies in the U.S. alone. Only the Beatles have sold more albums. Their multipla-

tinum total: 56 million.

Two other boxed sets were certified gold in August by the Recording Industry Assn. of America: Elvis Presley's "The King Of Rock'n'Roll: The Complete 50's Masters" and "Crosby, Stills & Nash."

Two debut albums went multiplatinum. Kris Kross' "Totally Krossed Out" topped the 3 million sales mark; Pearl Jam's "Ten" topped 2 million.

Two albums on L.A. Reid & Babyface's LaFace label—distributed by Arista—went platinum in August. The "Boomerang" soundtrack went gold and platinum simultaneously; TLC's "Ooooo...On The TLC Tip" moved up to platinum.

Arista's country division also hit
(Continued on page 98)



Patti Rocks. MCA recording artist Patti Smyth announces her new publishing and administration agreement with EMI Music Publishing. Smyth recently released a new self-titled album on MCA. The single, "Sometimes Love Just Ain't Enough," a duet with Don Henley, is in the top 20 of Billboard's Hot 100. Shown, from left, are Ina Meibach, head of Meibach Entertainment; Robert H. Flax, executive VP, EMI Music Publishing Worldwide; Martin Bandier, chairman/CEO, EMI Music Publishing Worldwide; Smyth; and John Sykes, executive VP of creative operations, EMI Music Publishing.

Stephney Steps Out With A New Joint-Venture Label

BY HAVELOCK NELSON

NEW YORK—Bill Stephney, formerly an executive at Def Jam Recordings and a principal in S.O.U.L. Records, has formed Stepson Music Entertainment, a joint venture with Time Warner-owned Tommy Boy Records.

Tommy Boy will handle marketing and distribution for the new label through its independent network. The new label will be based in New York.

Stephney says that after he sold his interest in S.O.U.L., a number of major labels approached him about various production deals. "I certainly didn't want any of them," he says. "With the exception of situations like Uptown and Def Jam, production deals tend to be traps. You're not fully in control and you have very little say-so. Production deals and label distribution deals don't work."

Tommy Boy CEO Tom Silverman agrees and adds, "Our arrangement with Bill is about empowerment."

Stephney, who has known Silverman for more than a decade, says he jumped at Silverman's suggestion of a partnership with Tommy Boy for a number of reasons. "They're the hottest label, along with Def American, right now, and I have immense respect for Tom's business acumen," Stephney says.

"Also, he's in business with Time Warner. I was certainly interested in doing business with Time Warner."

Stephney feels the new partnership will provide him with the autonomy and freedom he desires. "We can do things like singles deals, which major labels don't do because they see no profit there. That's why they encourage an act who's probably not ready even to do an EP to do an album. We're not gonna do that. We're gonna help develop artists and work with them—give them a chance to put out a record and a video and see how
(Continued on page 99)

VJN's Orgel Is Replaced In Exec Shakeup

LOS ANGELES—Miami's Video Jukebox Network has realigned its management team, terminating its president Andrew Orgel and replacing him temporarily with J. Patrick Michaels Jr., chairman of the VJN board of directors.

Michaels was named acting president and acting CEO of the company. In addition, Vincent Monsey, a member of the company's board of directors, has been named to the newly created position of COO. He will oversee the network's day-to-day operations. Monsey formerly was the managing director of VJN's U.K. subsidiary.

VJN operates The Box, an interactive cable-TV network that allows viewers to program music
(Continued on page 101)

Motown Jazzes It Up With New Imprint Connors, Milira Among Acts On McKeever-Helmed Label

BY JANINE McADAMS

NEW YORK—Motown Records has made official the formation of its new jazz label, MoJazz. The long-anticipated imprint, headed by Motown senior VP of A&R/GM Steven McKeever, will be unveiled at a Sept. 24 gala at the Museum of Flying in Santa Monica, Calif. According to McKeever, the label's unveiling coincides with the yearlong 75th anniversary of the first jazz recording.

MoJazz represents a diversification in the "new" Motown, which has distinguished itself under CEO/president Jheryl Busby as a breeding ground for successful young R&B/pop acts, including Johnny Gill, Shanice, Boyz II Men, and Another Bad Creation. The label has never before been associated with jazz artists.

The new label is the brainchild of McKeever, who proposed the idea of a jazz division to Busby when he was first brought on board as senior VP of A&R in 1989. And while other ma-

lor labels operate jazz divisions, McKeever says MoJazz will defy traditional definitions. "MoJazz represents a label without walls or limitations, conceived as a vehicle for experimentation in music," he states in



a press release.

In a phone interview, McKeever says the formal announcement of MoJazz was delayed while he firmed up the roster and completed recording the first few acts. The MoJazz imprint will be distributed by PGD. No new promotion and marketing people will be added at Motown at this time, but McKeever says "we'll be able to

branch out in terms of staff" when necessary.

Artists on the MoJazz roster are veteran drummer/producer Norman Connors, who previously charted hits for Buddah and Arista in the '70s; Motown vocalist Milira; former Wynnton Marsalis pianist Eric Reed; R&B funk-fusion multi-instrumentalist and former Miles Davis band leader Foley; guitarist Norman Brown; and Brazilian band Terra Sul, which has played with guitarist Pat Metheny.

The first MoJazz release will be the single "Too High," a cover of the Stevie Wonder tune, by Norman Brown, from his album, "Just Between Us." Both album and single are due this month. Brown, and perhaps other artists on the roster, will perform at the Sept. 24 gala.

Milira, who is signed to Motown via a pact with Apollo Theatre Records, has her second album, "Back Again," on the Top R&B Albums chart.

"Milira is still an Apollo/Motown
(Continued on page 98)

EXECUTIVE TURNTABLE

RECORD COMPANIES. Eric Thrasher is named VP of black music promotion for Reprise Records in Burbank, Calif. He was national promotion director for Motown.

Tom Gorman is appointed VP of promotion at the Imago Recording Co. in New York. He was VP of promotion at Chrysalis.

Jason Whittington is promoted to VP of sales for Geffen and DGC Records in Los Angeles. He was national sales director.

The PolyGram Group in New York names Richard Bauer VP of marketing, catalog development, and Harry Weinger director of A&R, catalog development. They were, respectively, project director for Sony Music's Legacy reissue program, and director of an independent production, writing, and consulting firm.

Columbia Records in New York promotes Todd Bisson to national director of alternative music promotion



THRASHER



GORMAN



WHITTINGTON



BAUER



WEINGER



BISSON



SPIELBERGER



SCHNAPP

and appoints Christina Murray director of black music publicity. They were, respectively, national manager of alternative music promotion for Columbia and VP of artist development at Def Jam.

John Spielberger is promoted to director of finance for the RCA Records Label in New York. He was manager of finance.

Mary Hyde is appointed national publicity director for Warner/Reprise Records in Nashville. She was director of artist relations for Warner Bros. Records in New York.

Uptown/MCA Records in New York appoints Sean Combs senior director of A&R, Tara Geter director of A&R, James Earl Jones co-director of A&R, Lisa Cambridge national director of publicity, Mel Smith national director of promotions, Brett Wright director of marketing, and Jodi Riddick director of video promotion. They were, respectively, director of A&R for Uptown/MCA, director of publicity at Soul Records, national director of rap promotions and marketing at Uptown/MCA, president of We-Three Marketing,

national director of promotions for Rap-A-Lot Records, director of corporate relations for the Source magazine, and head of video promotion at We-Three Marketing.

Arista Records names Nancy Shames West Coast regional director in Los Angeles, Patricia Hauseman manager of alternative marketing in New York, and Ramona Simmons director of product development and office services in Nashville. They were, respectively, national accounts director for I.R.S. Records, East Coast manager of alternative mar-

keting at Atlantic, and executive assistant at Arista.

Christian Jorg is promoted to director of new technologies for BMG International in New York. He was manager of new technologies.

Tracy Vera is promoted to VP of operations for Metal Blade Music in Sherman Oaks, Calif. She was manager of production/operations.

DISTRIBUTION. Larry Schnapp is promoted to VP of studio operations, quality control, manufacturing, and purchasing, for PGD in New York.

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Mariah's Work Is Quite A Production Lends Hand To Lorenz While Prepping New Set

BY MELINDA NEWMAN

NEW YORK—Mariah Carey has worked nonstop since recording her multiplatinum debut in 1989. However, when it came time to produce the Epic bow by her backup singer and protégé Trey Lorenz, it was an offer she could not refuse.

"Trey is a really good friend of mine and he's one of the funniest people I've ever met in my life. He's so much fun to be around and he's really talented, so I was really into the project," Carey says.

Because of time constraints, she opted to produce or co-produce six of the tracks rather than the whole self-titled album, which is due in stores Sept. 29. Working with her on five of the cuts was Walter Afanasieff, with whom she shared a Grammy nomination for best producer last year for her Columbia album "Emotions." Producers on the other tracks were Keith Thomas, Mark C. Rooney, Mark Morales, Glen Ballard, and BeBe Winans.

Carey went into the project high on the success of her "Unplugged" EP and video. Taken from a taping of the MTV acoustic performance program of the same name, "Unplugged" showcases Carey in a stripped-down setting and introduced the world to backup singer Lorenz, with whom she duets on "I'll Be There."

Carey and Afanasieff were in the midst of writing material for her new album when "Unplugged" bulleted up the charts. "Trey came over and it became a Trey writing session instead," Carey says. "We just made the time to go in and do it. So many people had noticed Trey from 'I'll Be

There' and we wanted people to remember him from that and have that excitement." (See *Music To My Ears*, page 5.)

Knowledge gained from the "Unplugged" experience made her a



CAREY



LORENZ

better producer, she says. She also learned a lot while in the studio.

"'Unplugged' taught me a lot about myself because I tend to nit-pick everything I do and make it a little too perfect because I'm a perfectionist. I also learned a lot from working with Trey because when you're working with another singer and the singer's going, 'Oh, I hate that, that sounds horrible' and you're going, 'No it's great,' that's what everyone always does to me. I'll always go over the real raw stuff and now I've gotten to the point where I understand that the raw stuff is usually better."

That understanding shows on the six-pack of songs Carey produced. The tunes are polished and radio-friendly without being too slick or formulaic. The arrangements, which Carey also oversaw in most cases, range from lean and restrained on "How Can I Say Goodbye" to lush and layered on a remake of the Commodores' "Just To Be Close To You."

There is a cohesion to the tracks that belies the fact that Carey and

Afanasieff were often producing 3,000 miles apart. "Walter would start the tracks out in San Francisco and he would send the rough skeleton of the track out to me," Carey says. "I would put on all the backgrounds and leads with Trey. Walter came in at the end and we did more overdubs and things together."

Surprisingly, the toughest tracks for Carey to produce were the two she had co-written. "It's almost harder to do the ones I wrote because I'm sort of writing them as we go along. When you don't have a demo to refer to and you're doing the track, it's like, 'What am I going to sing on this line and how should the background go on this one?,' as opposed to when someone else has

(Continued on page 16)



Guitar Man. Bret Michaels, left, front man for Poison, visits with Les Paul, right, and Capitol-EMI Music president/CEO Joe Smith at a Capitol Records party. Michaels, who is in the studio with fellow Poison members recording a new album, has signed a deal with Gibson Guitars to help develop a 12-string acoustic guitar.

Bonnie & Lyle Make Winning Team Also, Gov. Bill & Bono On Rockline

DREAM TEAM: Talk about a match made in VH-1 Heaven: a concert bill of **Bonnie Raitt** and **Lyle Lovett**. The Beat caught the pair at Jones Beach Amphitheater last week, and despite stifling mugginess that made it tough to play guitar, not to mention breathe, they both rose to the challenge and put on stellar shows. For once, Lovett had a stage that **His Large Band** could fit on without elbowing each other all the time. But the trade-off was that as an opener he couldn't do his full show so the audience was largely deprived of his hilarious, rambling storied intros full of non-sequiturs and one-liners. However, they were treated to a spare, heartbreaking version of "She's Already Made Up Her Mind" as well as a full-bodied, lush version of "You Can't Resist It." Later this month, Lovett will take time off from the road to act in **Robert Altman's** next film.

Raitt quickly won over the crowd with her ribald charm. Though beleaguered by bad sound, her voice sounded vibrant and fresh, especially on a funky "Love Letter" and on the flirtatious "Something To Talk About." The evening's most touching moment came when she dedicated "My First Night Alone Without You" to **Stevie Ray Vaughan**, who died two years ago that night, and **Lowell George**.

Between songs, her banter usually turned toward humorous sexual innuendoes or pointed political commentary. Gazing from the stage, she said, "I'm looking at the flag hoping our country gets back into the right hands soon. Life is precious," before launching into a lively rendition of "Nick Of Time." Later, when an audience member shouted "Who Are You?" Raitt, referring to another famous redhead, replied, "I ain't Wynonna singing at the Republican National Convention."

While her comments were enough to generate lively conversation, Raitt is going further and putting her money where her mouth is. She purchases 200 tickets each to three of her five weekly concerts and then donates them to local chapters of organizations she supports, such as Planned Parenthood, Voters For Choice, environmental groups, and other concerns. After the Jones Beach show, she explained that the groups then sell the tickets as a fund-raiser. Purchasers get to attend a preshow party with Raitt. The singer was very modest and gracious about her role; however, she did allow that

even though "I've been doing this for years, the tickets mean something now that I'm selling out my shows."

"HI, THIS IS BILL from Little Rock." And with that, Democratic presidential candidate **Bill Clinton** was chatting with **U2** on **Rockline**, Aug. 28. **Bono**, taking on the role of interviewer, asked Clinton if politicians are qualified to decide what is and isn't art, and about **PMRC** founder **Tipper Gore**, wife of Democratic VP nominee **Albert Gore**. Clinton responded: "First of all, I'm against censorship. I don't think politicians should legislate what is and isn't art. I don't agree with what Jesse Helms has tried to do with the National Endowment for the Arts and I'll try to keep politics out of it. What Tipper Gore tried to do was very different. What she asked was that the record industry voluntarily do what

the movie industry had been doing for years, which was basically to communicate with a voluntary labeling procedure something of the content of certain records just the way we do with movies. And essentially, the record industry wound up agreeing with her. She was never for censorship and I wouldn't be."

Bono let Clinton off easy by not pressing him about the chilling effect, to put it mildly, that parental advisory stickers have had. He also could have asked Clinton if he feels that records with stickers should be purchased only by those over 18. However, Bono zinged Clinton after the Arkansas governor thanked him for making "Angel Of Harlem" at Sun Studios, calling it a record that even a 46-year-old could get into. Bono cheekily replied, "If we got you into it, we must be doing something wrong."

Rockline's **Richard Kimball** says he'd been discussing having Clinton on the show with the governor's assistant press secretary **Ethan Zindler**. This seemed to be a perfect fit since U2 tries to call the White House during every concert to no avail. Kimball would not say if Clinton has agreed to return to do an entire show. He adds that Bono knew there was a chance that Clinton would call, but that nothing formal had been scheduled. Hey, if **Cher** can call **Ross Perot** on "Larry King Live," this makes just as much sense.



by Melinda Newman



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MARIAH CAREY

(Continued from page 14)

already written it and you just do it."

Because both Carey and Lorenz are singers, Carey says they could communicate on more levels than just producer and artist. "When you're a singer and someone is producing you who's not, they don't [always] understand when you want to do things a few times or when you want to try things out a different way. The producer should really make sure they are creating a great vibe and environment for the artist. You just have to reassure them and let them know that you understand how it feels. So I think if anything qualifies me to produce, it's that. I'm coming from that singing point of view."

For Carey, vocal arranging and singing background were the best parts of producing. "I love singing background vocals; that's my favorite thing," she says. "I love doing them by myself, but it's also fun singing with a group. Both Trey and I love R&B singing and gospel vocal arrangements. It was basically an unspoken thing where we just made the vocal arrangements a really dominant part of the music."

This project was so enjoyable, Carey says she is considering some other production plans, though she's keeping names close to the vest. "I have some things in mind that I really don't want to get into only because they're totally premature, but I have plans to do some other artists that I've encountered, possibly a contemporary gospel [artist]. There are so many amazing songs that I would love to do over with someone else singing."

But for now, it's time to work on her third studio album. She goes back into the studio later this month with Afanasieff with lessons learned from her latest experiences. "Sometimes when I tend to do things by myself, I tend to double [my vocals] a little too exact and make it a little too slick sounding. But with this and 'Unplugged,' it did help me realize that you can make something tight without it being too tight and that's OK."

Continental Drift

COAST TO COAST — EDITED BY MELINDA NEWMAN

SAN DIEGO: Country group **Calman Hart** (pictured) was named best new artist at the second annual San Diego Music Awards, held Aug. 19 at Humphrey's Concerts By The Bay. The unsigned band was just one of 20 area acts honored in 21 categories. The majority of winners remain local heroes without record contracts, including blues artist **Tom Cat Courtney**, winner of the best solo or duo award, and best folk or acoustic act the **Rugburns**. Other winners included **Virgin** act **Asphalt Ballet**—the night's only dual winner—which walked away with awards for best hard rock act and group of the year. New **Private Music** signee **AJ Croce & His Band** won best mainstream or progressive jazz act,



while **Alligator** act the **Paladins** garnered the award for best original rock act. Representatives from several major labels, including **Columbia** and **Capitol**, checked out the local action. Pitching in were eight San Diego radio stations, which sponsored categories appropriate to their genre. In addition to a presence at the awards, many of the stations plugged nominees on the air. Local television outlet **KTTY** taped the show and broadcast it Aug. 22. MELINDA NEWMAN

CLEVELAND: Local country bands got to perform before 47,000 fans during the three-day **Cleveland Country Music Festival**, held Aug. 21-23 at North Coast Harbor. The Festival, organized by local concert promoter **Belkin Productions**, featured nationally known acts by night and top local bands by day. The local acts were selected after **Belkin** surveyed area country music bookers to see which ones draw best in clubs. "We haven't done a lot in the way of country, so we networked with local country buyers to see who might be out there," says **Belkin's John Rogers**. "The whole idea was to present continual country music, and we needed the local element to present the full picture." One of the crowd favorites was **Coon Hollow Band**, a traditional country outfit. Other local bands that helped warm up the audience for such national acts as **Hal Ketchum**, **Confederate Railroad**, and **Restless Heart** included **Lonesome Chill**, **Fabulous Fenders**, **Kelsie's Creek**, the **Breeze**, the **Sassy Band**, and **Change Of Pace**. Rogers says local acts will definitely be a part of the annual event. M.N.

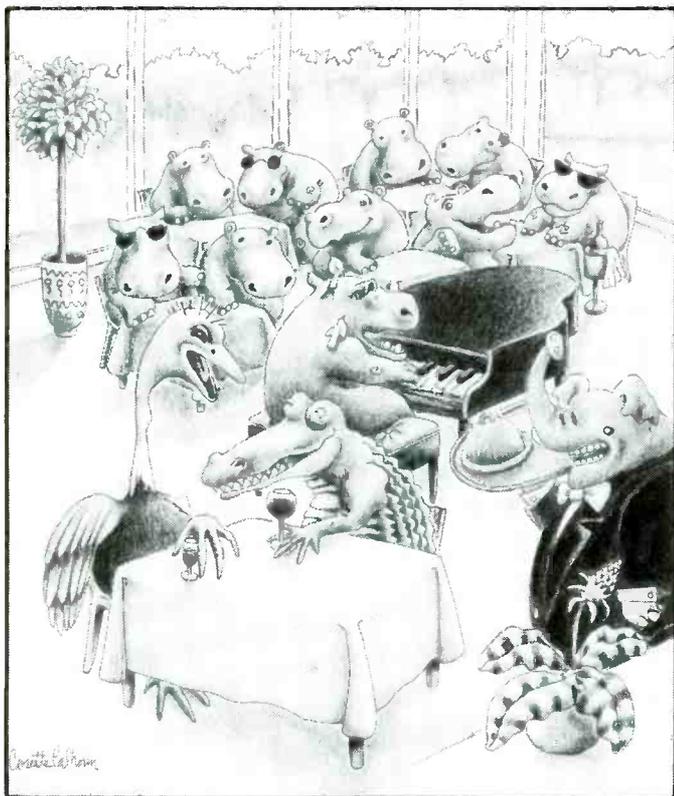
MONTREAL: In a city whose capricious Anglo/Franco population seems to have a fondness for dance clubs but little affinity for live music, one club has remained open for almost a decade thanks to its diversity and cutting-edge bookings. **Les Foufounes Electriques**, centrally located on Montreal's St. Catherine Street atop a Greek diner, contains a live music room that doubles as a dancefloor, a terrace cafe where people can sit and talk, and a gallery that showcases new work by photographers and other visual artists. According to **Foufounes** entertainment director **Dan Webster**, Montreal bands are as eclectic as the club itself. "No two bands here sound alike," says Webster of the "developing" local scene. "That's the strongest thing about Montreal, and I think it comes from its isolation. A band allowed to nurture itself without infecting itself with" outside influences. Among the local acts that showcase at **Foufounes** is **Me Mom And Morgentaler**, a pop/ska outfit that derives its name from a controversial abortion activist; that band recently played three nights at the 500-capacity club that Webster says were "close to sellouts." Other hot local acts are the **Asexuals**, a "hard alternative pop" band in the mold of **Teenage Fanclub**, and **Grim Skunk**, a "progressive, ferocious hardcore band." PAUL VERNA



FORT LAUDERDALE, Fla.: Several of South Florida's top local musicians have banded together for "Rock For Relief," two concerts set to raise money for Hurricane Andrew relief funds. The performances, slated for Sept. 3 and 10 at **The Musician's Exchange**, will feature an ad hoc collection of musicians including **Wesley Wright**, **Jimi Fiano**, **Gar Hogan**, **David Wolfe**, **Peter Betan**, **Alice Day**, **Carlos Fuguet**, and others. Admission is \$10 or the equivalent in relief supplies for children. All proceeds will go to the American Red Cross. **West Coast Video** will give all attendees a coupon for free video rental and will be accepting donations throughout the week. M.N.

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Spin Doctors Are On Top Of The Whirl As Set Proves Catching

■ BY CRAIG ROSEN

LOS ANGELES—After more than a year of heavy campaigning, Spin Doctors front man Chris Barron feels the people have spoken.

"Pocket Full Of Kryptonite," the laidback band's year-old Epic Associated debut album, was No. 45 with a bullet on The Billboard 200 last week, after debuting on the chart 10 weeks ago. The infectious single "Little Miss Can't Be Wrong" has climbed to No. 2 on the Album Rock Tracks chart, while the accompanying video is getting widespread television play.

"It's really great all these people have chosen us," Barron says, calling from Chicago, a stop on the low-key funk'n'roll band's seemingly never-ending tour schedule. "The funny thing about rock'n'roll music is that it's almost like being elected. When people are requesting your song on a radio station or buying your record, it's almost like they're voting for you."

Just like an elected official, the group feels an obligation to live up to its fans' expectations and not send out the wrong messages to impressionable listeners.

"For me, the idea of taking a song and writing it well, putting it out, and having it played on the radio is an awesome responsibility and incredibly gratifying," Barron says.

However, Spin Doctors are still grappling with that responsibility. "I'm really scared of screwing up," Barron admits. "'Little Miss Can't Be Wrong' is a totally personal song. I wrote it about one person I know, not about all women. But when I hear it on the radio I worry that it can be destructive to women and it's negative... But the world isn't a completely positive place. Criticism is a necessary part of shedding the bark on the big tree."

During the first few months following the release of "Pocket Full Of Kryptonite," Barron and the other Spin Doctors—guitarist Eric Schenkman, bassist Mark White, and drum-

mer Aaron Comess—were critical of Epic's marketing plan. "They took their time and waited to see what was going to happen," Barron says. "Meanwhile we went out and worked and toured and toured and toured."

Richard Griffiths, president of Epic Associated and executive VP of Epic Records, says the label "always had a long-term, relaxed attitude about the way that album would develop. We always said to the band and the management that the priority would be touring... Now it's tremendously satisfying watching it all come through."

With "Pocket Full Of Kryptonite" developing a huge buzz, largely due to the Spin Doctors' road work, Epic picked up the ball, Barron says: "As soon as they started seeing some pay-off, they stepped in, and it's now going like gangbusters."

According to Griffiths, the label is just beginning to work the album. "Jimmy Olsen's Blues" was recently released to album rock radio, and the label plans to take "Little Miss Can't Be Wrong" to top 40 early this month. "I think we have another three or four tracks to work on the album," he says. "I think we will be working it this time *next* year."

In the meantime, the band will continue its hectic road schedule through Oct. 1, take a breather, and begin recording a new album. Tentative plans for 1993 include dates in Japan, Australia, and Europe.

According to Barron, the band's on-the-road-again lifestyle took some getting used to. "It's a nice haul, but you've got to really adjust your attitude if you are going to have fun.

"Eight people in a van are not go-

ing to want to listen to the same music. You're not going to get a lot of sleep, and one person's certain idiosyncrasies may turn you into a homicidal maniac, while you know full well that person has the right to behave that way, and you love and respect that person."

Now that the band is experiencing success, things have changed. "We were wandering blind for a while," Barron says. "But now things are going great, but we still have our problems. This is a complicated business, with complicated machines, and complicated people."

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ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
ELTON JOHN/ERIC CLAPTON CURTIS STIGERS	William A. Shea Stadium Flushing, N.Y.	Aug. 21-22	\$4,594,205 \$60/\$35	122,388 sellout	Ron Delsener Enterprises
U2 PRIMUS DISPOSABLE HEROES OF HIPHOPRISY	Giants Stadium East Rutherford, N.J.	Aug. 12-13	\$3,269,790 \$30	109,000 sellout	Metropolitan Entertainment
U2 PRIMUS DISPOSABLE HEROES OF HIPHOPRISY	Yankee Stadium Bronx, N.Y.	Aug. 29-30	\$3,123,000 \$30	104,100 sellout	Ron Delsener Enterprises Nederland Organization
NEIL DIAMOND	Madison Square Garden New York	Aug. 13-16, 20-21	\$2,851,350 \$25	114,054 sellout	Ron Delsener Enterprises
GUNS N' ROSES/METALLICA FAITH NO MORE	Giants Stadium East Rutherford, N.J.	July 29	\$1,338,618 \$27.50	49,250 55,000	Metropolitan Entertainment
NEIL DIAMOND	Centrum In Worcester Worcester, Mass.	Aug. 28-30	\$1,081,225 \$25	43,249 sellout	Ron Delsener Enterprises
GUNS N' ROSES/METALLICA FAITH NO MORE	Louisiana Superdome New Orleans	Aug. 29	\$1,080,145 \$27.50	39,278 sellout	Beaver Prods.
GUNS N' ROSES/METALLICA FAITH NO MORE	Aggie Memorial Stadium New Mexico State Univ. Las Cruces, N.M.	Aug. 27	\$972,758 \$27.50	35,373 sellout	Beaver Prods.
LOLLAPALOOZA II: RED HOT CHILI PEPPERS MINISTRY, ICE CUBE, SOUNDGARDEN JESUS & MARY CHAIN, PEARL JAM, LUSH	Harriet Island St. Paul, Minn.	Aug. 28	\$933,598 \$27.50	33,949 sellout	Jam Prods. Company 7
U2 PRIMUS DISPOSABLE HEROES OF HIPHOPRISY	Saratoga Raceway Saratoga Springs, N.Y.	Aug. 18	\$906,810 \$30	30,227 35,000	Metropolitan Entertainment

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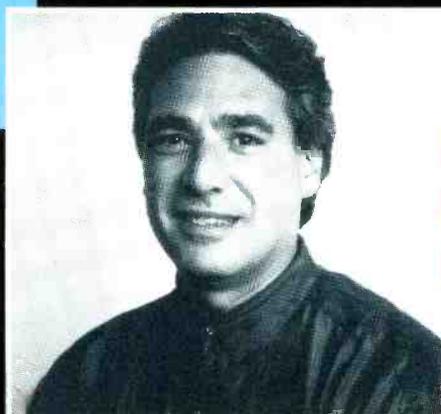
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Patty Smyth Brings Passion To Solo Set New Album Showcases Her Growth As Songwriter

BY LARRY FLICK

NEW YORK—Patty Smyth is trying to recapture a piece of the past.

No, she isn't retreading old hits, nor is she reuniting with her old band, Scandal. On her eponymous MCA debut album, Smyth's goal is to re-create some of the passion and energy from the late-'70s/early-'80s era of rock'n'roll—a period of time she recalls being "more about music and less about 'product.' You had to have a great voice or talent as a musician before imaging or marketing plans came into play. These days, it seems like the opposite is true."

She takes pride in the fact that this new collection balances the driving rock tone of her early hits "Goodbye To You" and "The Warrior" with an exploration of previously untapped stylistic areas like acoustic-pop and blues.

"In the past, I've allowed myself to record songs that I wish I had not, but agreed to for one reason or another," she says. "Even though I think those albums are strong and have a place, I decided that I could not bend for anyone anymore. This time, I feel like I've finally made the album that's most reflective of who I am as an artist."

Although similar words have fallen from many a singer's lips, Smyth deserves credit for backing them up with what is easily her most consistent album to date, one that showcases her developing talent as a songwriter. She

wrote seven of its 10 songs—four with guitarist Glen Burtnik, including the first single, "Sometimes Love Just Ain't Enough." That track, which features a duet with Don Henley, is quickly becoming her biggest hit in more than five years, sprinting to No. 14 on Billboard's Hot 100 after four weeks. The album debuted at No. 77 last week on The Billboard 200.

"It's gratifying to watch people have a positive reaction to songs that, in a way, speak about moments of your life," Smyth says. "People can sense when you're putting out for them—they dig honesty. But it can be tough to expose so much of yourself to the world."

In order to reach this point, Smyth had to overhaul her life and career. She moved from her native New York to Los Angeles, and eventually switched labels with her mentor Al Teller when he left Columbia Records to head up

MCA. Initially, settling into the process of making an album was not all that she anticipated.

"It was a disaster," she says. "I was stuck in the studio with a very well-known producer, who was bent on imposing his sound on me. It was like being at war. I did not need a producer to give me a sound. I needed a producer who was willing and able to help me explore."

Enter Roy Bittan—best known as Bruce Springsteen's keyboardist—in whom Smyth says she found a perfect counterpart. "Going into this album, we both had a lot to prove," Smyth says. "We both had this incredible hunger to kick ass with this album. And even if no one else in the world agrees with me, I feel like we have."

Smyth's next chore is to assemble a new band for a possible 1993 tour. Although nothing is confirmed, her wish

(Continued on next page)

ARTISTS IN CONCERT

HELMET
QUICKSAND
CRAWLPAPPY
LETCH PATROL

The Marquee, New York

MUCH OF THE sellout crowd packed into the steamy Marquee Aug.

21 for this brutish bill was composed of fans eagerly awaiting the return of New York's latest club-band-made-big, Interscope/Atlantic act Helmet. Others just wanted to see what the buzz surrounding this million-dollar act was really all about. All present received a sound sampling of the pure power that has garnered the band its recent success.

With guitarist Peter Mengede and vocalist Page Hamilton perfectly synced to the pounding rhythm section of drummer John Stanier and bassist Henry Bogdan, Helmet churned out an hour of unrelenting thrash and bash that kept the crowd moshing in a swirling, unusually sweaty pit.

In a summer when heavy alternative acts like Soundgarden and Pearl Jam are tearing up the tour scene on Lollapalooza II, Helmet undoubtedly finds itself in a favorable environment for its own 50-ton grooves. Unlike any of Seattle's recent offerings, however, Helmet's sound isn't raw or grungy metal—it's sheer stainless steel. Even the band's clean-cut stage appearance (complete with Polo shirts and baseball caps) shows no subscription to heavy-metal clichés. No pretentious solos here—their contribution to the genre is refinement.

The band's machinelike precision was fine-tuned, unleashing a barrage of jazz-influenced rhythms from its major-label debut, "Meantime," and from its earlier indie catalog. From start to finish, Helmet maintained a consistent intensity.

The three opening acts, Letch Patrol, Crawlpappy, and Quicksand, would be hard pressed to match that passion. Letch Patrol, first on the bill, offered midtempo garage metal that was high on cliché and low on impact, while second act Crawlpappy displayed impressive drumming and guitar grind but lacked vocal bite.

Quicksand, however, was the night's big surprise. The act shifted from crunching chords to well-calculated cacophony, showing a command of a wide range of musical dynamics.

BRUCE BUCKLEY



Gilmore Greets. Jimmie Dale Gilmore, right, greets Allen Toussaint and Cowboy Junkies' Margo Timmins following the Elektra artist's performance at Tipitina's in New Orleans.

Rowe Expanding World Of Sony Music's Pub Interests

BACK ON GLOBAL TRAIL: Following a giant catalog sale four years ago, the mission of **Richard Rowe**, as well as that of other territory managers, was to rebuild **Sony Music International's** (formerly **CBS Songs**) publishing presence in the U.K.

Now, a year after moving on to become New York-based president of worldwide operations, Rowe has structured a world of difference.

Rowe, managing director of the U.K. unit from February 1990 until his appointment to the new post

last August, can state, "In every market of the world where we have a Sony label setup we've also got a publishing company."

Worldwide operations employ about 70 staffers, including seven in the U.S.

Rowe says he is also making good two more goals: to put creative people in charge of each market Sony Music Publishing calls home and to make operational a central administration system out of London.

In the U.K., the creative bent has required a little shift in approach. To replace **Johnny Pearce**, who has switched to the **Sony Licensed Labels** division in the U.K., he put in **William Booth** (who, like Rowe, is a lawyer), who previously headed business affairs for **London Records**, while appointing **Blair McDonald**, former head of A&R for **Virgin Music**, as the U.K. creative chief. Rowe says he will add another professional man there.

Speaking on an international scale, Rowe says, "From the beginning, we tried hard not to bring in just Sony acts; the way **Jobete Music** started, for instance, was to only draw on acts on its parent **Motown** label. We wanted to be an A&R source for record labels and create our own identity." Rowe fondly recalls (and hopes to emulate) a music publishing era when this relationship was a given. An Englishman, he speaks from experience, having received his groundwork in publishing as a staffer for American music publisher/songwriter **Robert Mellin** 20 years ago. He has been associated with CBS/Sony since 1979 and worked in business affairs for CBS Records International in New York from 1979-81.

Rowe, who reports to **Bob Sumner**, president of Sony Music International, currently has a roster of 30 acts, 12 of which make music for such non-Sony labels as **BMG (Curve)**, **Polydor (MC Eric)**, **EMI (Shaine)**, **Geffen (the Waterboys)**, and **Slash/Warner (Tribe)**.

Rowe notes that after the CBS publishing catalog was sold to **SBK** in November 1986, a new U.S. op-

eration wasn't established until 1988. The later development of an international publishing structure was delayed because, under the terms of the sale provisions, **SBK**—later **EMI**—would have had sub-publishing rights for several years.

It is understood, however, that **Walter Yetnikoff**, CBS Records chief at the time, held off on sub-publishing until CBS/Sony could do business on its own. His view, with regard to **EMI**, at least, was that he would rather not have a relationship with a major music competitor.

That unsettled phase is over. As **Harvey Shapiro**, the publisher's CFO, puts it, "The theme is to tie everybody to-

gether in a worldwide philosophy of being a meaningful resource to record companies."

"We've started from scratch and I believe we're user-friendly," says Rowe.

THE FOLKS at **Warner/Chappell Music** in New York said goodbye Aug. 25 to summer and hello to many first-time industry visitors to its year-old headquarters in New York at 1890 Sixth Ave. "We've got 30% more space than we had at 810 Seventh Ave.," says **Les Bider**, chairman/CEO and top host at the festive gathering, adorned with colorful signs of the fading summer. "We've got everything geared here for creative input and although we deal with different kinds of music, there's a lot of overlapping communications." Indeed, the guests on hand stretched to all music genres, not to mention Warner/Chappell's glorious catalog of song greats, well represented in the flesh by **Burton Lane** and **Jule Styne**. The key staffers among the 14 at the New York office are senior VP, creative, **Rick Shoemaker**; senior VP, New York, **Frank Military**, who represents Warner/Chappell's efforts in pop and show music repertoire; contemporary music chief **Ken McPherson**; and **Alan Tepper**, whose responsibilities center on TV and jingles coverage. "We're one happy creative family," says Bider. This state of corporate bliss is no doubt partly energized by Bider's report that Warner/Chappell is headed toward its best year ever in revenues and profits.

PRINT ON PRINT: The following are the best-selling folios from **Hal Leonard Publishing**:

1. **Beauty & The Beast**, Sound-track
2. **Stevie Ray Vaughan, The Sky Is Crying**
3. **Elton John, To Be Continued**
4. **Mariah Carey, Unplugged**
5. **George Strait, Ten Strait Hits.**



by Irv Lichtman

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Sugar Daddy: Bob Mould Shoulders Managerial Load For His New Group

■ BY BARBARA DAVIES

NEW YORK—Bob Mould never rests. As the singer/songwriter/guitarist for his new band Sugar, he has been understandably busy finishing the trio's debut album, "Copper Blue."

But Mould is also Sugar's manager, and he has been working non-stop overseeing the album's release and getting all the gears in motion for the band's upcoming fall tour.

"So far today, what have I done?" he says between drags on his cigarette. "I've had to deal with two different managers about opening acts for our tour, had to do an interview [for a guitar magazine] about how technical all of the equipment is, had to readjust the tour budgets, and jump on radio people—like why did we lose WRAS [Atlanta] this week—like, 'Why the fuck did you drop my record?' Turns out someone stole the station copy," he says, and shrugs.

"That's what today's been like—as well as chasing the leaks around my place with a bucket and taking the paint compressor back. It's an all-purpose deal here," he says.

Mould decided to shoulder mana-

gerial responsibilities after ending a brief two-album solo career with Virgin Records and deep-sixing nearly everyone working for him. "You lose a hundred grand of your own money and you don't really want to have a manager," he says.

In the search for a new label deal, Mould trucked his demo tape to A&R meetings, set forth specific requirements—and found few labels would acquiesce. "It was just like, 'Here is my concept, here is the music—see ya.' They were like 'uh, uh, uh, uh...'"



Sugar is, from left, David Barbe, Bob Mould, and Malcolm Travis.

He settled with Rykodisc in the U.S., Creation in the U.K. and White Records in Australia and New Zealand. Though some might quail at the thought of working one album through three labels, Mould is quick to assure he's happy with the setup.

"It's not a big money deal. It's an interesting deal—the rights of ownership; the idea of leasing songs instead of selling them to a company; the fact [the labels] were willing to settle on certain territories instead of getting the whole world. They all get the same artwork. They all get the same master tape. There's one source for everything," he says, adding, "There's a logic to all this and by the end of next year people will see what it is, I hope." By 1993's end, Mould says Sugar's second album, tentatively titled "Beaster," will be out, as will a longform video.

Despite his hectic schedule and claims a nervous breakdown is looming just ahead, Mould seems remarkably calm. "Staying on top of all my stuff is pretty easy; I mean, all that kind of stuff is instinct to me," he says. "You just have to be sort of organized and know when to unplug the phone."

ARTIST DEVELOPMENTS

EDEN IN PARADISE

Who says having a sibling in the music industry guarantees an artist a recording contract? In the case of A&M newcomer Eric Eden, the fact that his brother, Mark Mazetti, is a VP of A&R at the label appeared to slow down the process.

"It's vital that people know that my contract was not a gift from A&M to Mark," he says. "In fact, the label was developing me for a possible deal before most people knew that Mark and I were related."

A tape of Eden's songs, several of which would land on his debut album, "Grooving Up Slowly," grabbed the attention of a now-departed A&R executive at the label several years ago. This led to A&M financing studio time for demos, and then to a publishing deal with Virgin Music. Despite such activity, Eden says Mazetti was initially apprehensive about pushing the contract through.

"I respect the fact that it was a tough line for him to walk," Eden says. "Who wants to risk being accused of nepotism? And that was clearly not the case—especially when you consider the interest others had in this project."

The singer/songwriter describes the experience of recording the album as a dream. "Things that I would never have imagined possible were happening," he says. "One day, I was saying how cool it would be to have

someone like Carlos Alomar playing guitar on the album. And the next day, there he was, playing on eight songs!"

"Grooving Up Slowly" is a set with lofty creative ambitions. Cuts like "Don't Cry Out (In Tears From The Sky)" and "Under The Moon" mine a rock-edged pop sound à la Elton John, while "I Am The Sun" and "By The Sea" are complex and dramatic—and proudly ooze with influences of Sting and Paul McCartney.

A&M is currently pushing "I'd Make You Happy" at AC radio, with a top 40 campaign slated to be launched soon. Eden is also making the press and radio promotion rounds. LARRY FLICK

PATTY SMYTH

(Continued from preceding page)

list of musicians includes Burtnik and much-in-demand drummer Kenny Aronoff, who played on the album.

"The idea of getting on stage again after all of these years is both terrifying and exciting," she says. "It's yet another form of exposing your soul to the world. I must say that I'm looking forward to singing these new songs live."

"Besides," she says, laughing, "the world needs me right now. How many chicks are out there singing good rock'n'roll these days? Almost none! *Someone* has to get out there and wave the flag for women. Why not me?"



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Billboard TOP R&B ALBUMS

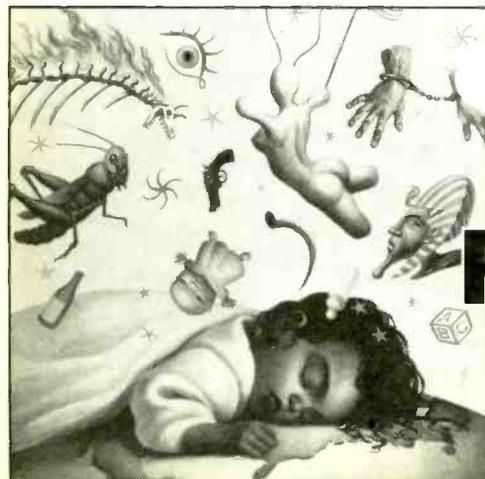
FOR WEEK ENDING SEPT. 12, 1992

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
				*** No. 1 ***		
1	1	1	9	SOUNDTRACK	LAFACE 26006*/ARISTA (10.98/15.98) 6 weeks at No. 1	BOOMERANG 1
2	2	2	10	SOUNDTRACK	PERSPECTIVE 1004*/A&M (10.98/15.98)	MO' MONEY 2
3	7	15	5	MARY J. BLIGE	UPTOWN 10681*/MCA (9.98/15.98)	WHAT'S THE 411? 3
4	3	3	26	TLC	LAFACE 26003*/ARISTA (9.98/13.98)	OOOOOOHHH...ON THE TLC TIP 3
5	4	7	22	ARRESTED DEVELOPMENT	CHRYSALIS 21929*/ERG (9.98/13.98) 3 YEARS 5 MONTHS & 2 DAYS IN THE LIFE OF...	4
6	6	6	31	R. KELLY & PUBLIC ANNOUNCEMENT	JIVE 41469* (9.98/13.98)	BORN INTO THE '90'S 3
7	8	8	5	EPMD	RAL 52848/CHAOS (10.98 EQ/15.98)	BUSINESS NEVER PERSONAL 7
8	5	5	23	EN VOGUE	ATCO EASTWEST 92121* (10.98/15.98)	FUNKY DIVAS 1
9	9	4	22	KRIS KROSS	RUFFHOUSE 48710*/COLUMBIA (10.98 EQ/15.98)	TOTALLY KROSSED OUT 1
10	10	10	21	DAS EFX	ATCO EASTWEST 91827* (9.98/13.98)	DEAD SERIOUS 1
11	12	12	7	TOO SHORT	JIVE 41467 (10.98/15.98)	SHORTY THE PIMP 11
12	11	11	9	MC REN	RUTHLESS 53802/PRIORITY (6.98/9.98)	KIZZ MY BLACK AZZ 10
13	14	14	6	DJ QUIK	PROFILE 1430* (10.98/15.98)	WAY 2 FONKY 13
14	13	9	12	PETE ROCK & C.L. SMOOTH	ELEKTRA 60948* (10.98/15.98)	MECCA AND THE SOUL BROTHER 7
15	15	13	10	ERIC B. & RAKIM	MCA 10594 (9.98/15.98)	DON'T SWEAT THE TECHNIQUE 9
16	17	17	19	SPICE 1	TRIAD 41481*/JIVE (9.98/13.98)	SPICE 1 16
17	16	16	64	JODECI	UPTOWN 10198/MCA (9.98/13.98)	FOREVER MY LADY 1
18	NEW	1	1	BOBBY BROWN	MCA 10417 (10.98/15.98)	BOBBY 18
19	20	28	5	HOUSE OF PAIN	TOMMY BOY 1056 (10.98/15.98)	HOUSE OF PAIN 19
20	46	74	3	FREDDIE JACKSON	CAPITOL 96859* (10.98/15.98)	TIME FOR LOVE 20
21	29	37	4	EAST COAST FAMILY	BIV 10 6352*/MOTOWN (9.98/13.98)	EAST COAST FAMILY VOLUME ONE 21
22	19	22	20	CHAKA KHAN	WARNER BROS. 26296* (10.98/15.98)	THE WOMAN I AM 9
23	18	18	28	CECE PENISTON	A&M 5381* (9.98/13.98)	FINALLY 13
24	28	35	8	BRIAN MCKNIGHT	MERCURY 848605* (9.98 EQ/13.98)	BRIAN MCKNIGHT 24
25	36	68	3	HI-FIVE	JIVE 41474* (10.98/15.98)	KEEP IT GOIN' ON 25
26	27	30	6	SHABBA RANKS	EPIC 52443 (9.98 EQ/13.98)	ROUGH & READY-VOL. 1 26
27	23	23	13	TROOP	ATLANTIC 82393* (10.98/15.98)	DEEPA 21
28	21	21	13	THE ISLEY BROTHERS FEATURING RONALD ISLEY	WARNER BROS. 26620* (10.98/15.98)	TRACKS OF LIFE 19
29	22	19	15	XCLAN	POLYDOR 513225*/PLG (9.98 EQ/13.98)	XODUS 11
30	30	33	7	MILES DAVIS	WARNER BROS. 26938* (10.98/15.98)	DOO-BOP 30
31	34	40	6	LORENZO	ALPHA INTERNATIONAL 781000*/PLG (9.98 EQ/13.98)	LORENZO 31
32	25	25	8	NAJEE	EMI 99400*/ERG (10.98/15.98)	JUST AN ILLUSION 25
33	24	20	17	LIONEL RICHIE	MOTOWN 6338* (10.98/15.98)	BACK TO FRONT 7
34	26	24	12	MEN AT LARGE	ATCO EASTWEST 92159* (9.98/13.98)	MEN AT LARGE 24
35	38	39	10	N2DEEP	PROFILE 1427* (9.98/14.98)	BACK TO THE HOTEL 35
36	39	38	41	TEVIN CAMPBELL	QWEST 26291*/WARNER BROS. (9.98/15.98)	T.E.V.I.N. 5
37	32	26	40	MICHAEL JACKSON	EPIC 45400* (10.98 EQ/15.98)	DANGEROUS 1
38	31	27	13	MARIAH CAREY	COLUMBIA 52758* (7.98 EQ/9.98)	MTV UNPLUGGED EP 16
39	37	36	29	GLENN JONES	ATLANTIC 82352* (10.98/15.98)	HERE I GO AGAIN 22
40	33	31	10	AL JARREAU	REPRISE 26849* (10.98/15.98)	HEAVEN AND EARTH 30
41	42	42	45	GERALD LEVERT	ATCO EASTWEST 91777* (10.98/15.98)	PRIVATE LINE 1
42	35	29	19	SOUNDTRACK	SOLAR 75330/EPIC (10.98 EQ/15.98)	DEEP COVER 9
43	41	44	17	GANG STARR	CHRYSALIS 21910*/ERG (9.98/13.98)	DAILY OPERATION 14
44	48	50	5	RUDE BOYS	ATLANTIC 82401* (9.98/15.98)	RUDE HOUSE 44
45	40	32	30	SIR MIX-A-LOT	DEF AMERICAN 26765/REPRISE (9.98/15.98)	MACK DADDY 19
46	44	45	16	GROVER WASHINGTON, JR.	COLUMBIA 48530 (10.98 EQ/15.98)	NEXT EXIT 26
47	49	48	15	SUPER CAT	COLUMBIA 52435 (9.98 EQ/13.98)	DON DADA 46
48	47	41	41	LISA STANSFIELD	ARISTA 18679* (10.98/15.98)	REAL LOVE 6

49	43	46	6	DAVID BLACK	BUST IT 98015* (9.98/13.98)	LOVIN' AIN'T EASY 43
50	53	60	4	CHARLIE WILSON	BON AMI 10587*/MCA (9.98/15.98)	YOU TURN MY LIFE AROUND 50
51	50	52	17	MC BREED	WRAP 8109*/ICHIBAN (9.98/15.98)	20 BELOW 40
52	45	34	41	SHANICE	MOTOWN 6319* (9.98/13.98)	INNER CHILD 13
53	58	61	49	CYPRESS HILL	RUFFHOUSE 47889/COLUMBIA (9.98 EQ/13.98)	CYPRESS HILL 4
54	59	53	21	THE COLLEGE BOYZ	VIRGIN 86225* (9.98/13.98)	RADIO FUSION RADIO 25
55	57	57	16	TYRONE DAVIS	ICHIBAN 1135* (9.98/15.98)	SOMETHING'S MIGHTY WRONG 55
56	63	72	5	THIRD WORLD	MERCURY 510279* (9.98 EQ/13.98)	COMMITTED 56
57	56	49	26	FU-SCHNICKENS	JIVE 41472* (9.98/13.98)	F.U.- DON'T TAKE IT PERSONAL 13
58	51	47	27	JOE PUBLIC	COLUMBIA 48628* (9.98 EQ/13.98)	JOE PUBLIC 23
59	75	95	3	THE BRAND NEW HEAVIES	DELICIOUS VINYL 92178*/ATLANTIC (9.98/13.98)	HEAVY RHYME EXPERIENCE: VOL. 1 59
60	54	55	67	BOYZ II MEN	MOTOWN 6320* (9.98/13.98)	COOLEYHIGHHARMONY 1
61	72	92	3	QUAD FORCE	ATTITUDE 14002* (9.98/14.98)	FEEL THE REAL BASS 61
62	55	51	53	VANESSA WILLIAMS	WING 84352/MERCURY (10.98 EQ/15.98)	THE COMFORT ZONE 1
63	70	69	19	MELI'SA MORGAN	PENDULUM 61273*/ELEKTRA (9.98/15.98)	STILL IN LOVE WITH YOU 38
64	64	62	47	PATTI LABELLE	MCA 10439 (9.98/13.98)	BURNIN' 9
65	66	64	8	D.J. MAGIC MIKE & M.C. MADNESS	CHEETAH 9412 (7.98/11.98)	TWENTY DEGREES BELOW ZERO 64
66	52	43	10	YO-YO	ATCO EASTWEST 92120* (9.98/13.98)	BLACK PEARL 32
67	67	66	17	SOUL II SOUL	VIRGIN 86251* (9.98/13.98)	VOLUME III JUST RIGHT 32
68	68	56	13	K-SOLO	ATLANTIC 82388* (9.98/15.98)	TIME'S UP 36
69	60	58	7	RON C	PROFILE 1431* (9.98/15.98)	BACK ON THE STREET 58
70	61	63	21	ALYSON WILLIAMS	OBR 45417*/COLUMBIA (9.98 EQ/13.98)	ALYSON WILLIAMS 31
71	73	76	4	TOTALLY INSANE	IN-A-MINUTE 7700* (9.98/14.98)	DIRECT FROM THE BACKSTREET 71
72	65	65	6	HO FRAT HO!	BUST IT 95384* (9.98/13.98)	HO FRAT HO! 63
73	62	59	18	BROTHERHOOD CREED	GASOLINE ALLEY 10574*/MCA (9.98/15.98)	BROTHERHOOD CREED 29
74	77	77	6	ME PHI ME	RCA 61036* (9.98/13.98)	ONE 74
75	71	54	17	GEORGE HOWARD	GRP 9669* (10.98/15.98)	DO I EVER CROSS YOUR MIND 33
76	78	90	29	LUKE	LUKE 91830*/ATLANTIC (10.98/15.98)	I GOT SHIT ON MY MIND 20
77	NEW	1	1	FATHER M.C.	UPTOWN 10542/MCA (9.98/15.98)	CLOSE TO YOU 77
78	74	71	8	DJ FURY	ON TOP 9011 (9.98/15.98)	FURIOUS BASS 71
79	83	83	40	KEITH SWEAT	ELEKTRA 61216* (10.98/15.98)	KEEP IT COMIN' 1
80	89	94	20	POISON CLAN	EFFECT 3006*/LUKE (9.98/15.98)	POISONOUS MENTALITY 62
81	NEW	1	1	AFTER 7	VIRGIN 86349* (9.98/13.98)	TAKIN' MY TIME 81
82	69	67	23	M.C. BRAINS	MOTOWN 6342* (9.98/13.98)	LOVERS LANE 31
83	84	85	9	DENISE LASALLE	MALACO 7464 (9.98/15.98)	LOVE ME RIGHT 73
84	81	87	8	MILIRA	MOTOWN 6328* (9.98/13.98)	BACK AGAIN 81
85	93	99	3	TRUTH INC.	INTERSCOPE 91763*/ATLANTIC (9.98/13.98)	TRUTH INC. 85
86	85	79	33	2PAC	INTERSCOPE 91767*/ATLANTIC (9.98/13.98)	2PACALYPSE NOW 13
87	80	82	16	KILO	WRAP 8110*/ICHIBAN (9.98/15.98)	A-TOWN RUSH 67
88	76	75	18	BEASTIE BOYS	CAPITOL 98938 (10.98/15.98)	CHECK YOUR HEAD 37
89	91	93	25	THE HARD BOYS	A.E.I. 4120*/ICHIBAN (8.98/15.98)	A-TOWN HARD HEADS 42
90	79	78	34	MINT CONDITION	PERSPECTIVE 1001*/A&M (9.98/13.98)	MEANT TO BE MINT 13
91	86	84	7	MR. FINGERS	MCA 10571 (9.98/15.98)	INTRODUCTION 67
92	88	80	8	OTIS CLAY	BULLSEYE BLUES 9520*/ROUNDER (9.98/15.98)	I'LL TREAT YOU RIGHT 75
93	82	70	16	DOUG E. FRESH & THE NEW GET FRESH CREW	BUST IT 98358* (9.98/13.98)	DOIN' WHAT I GOTTA DO 47
94	97	—	2	HIGHLAND PLACE MOBSTERS	LAFACE 26004*/ARISTA (9.98/13.98)	1746DCGA30035 94
95	NEW	1	1	CLARENCE CARTER	ICHIBAN 1141* (9.98/15.98)	HAVE YOU MET CLARENCE CARTER...YET? 95
96	94	91	20	BASS PATROL	JOEY BOY 3004 (8.98/13.98)	THE KINGS OF BASS 63
97	NEW	1	1	ART PORTER	VERVE FORECAST 511877*/VERVE (9.98 EQ/13.98)	POCKET CITY 97
98	99	—	2	CRIMINAL NATION	NASTYMIX 7107*/ICHIBAN (9.98/15.98)	TROUBLE IN THE HOOD 98
99	95	88	18	PENTHOUSE PLAYERS CLIQUE	RUTHLESS 57181/PRIORITY (9.98/14.98)	PAID THE COST 28
100	96	97	45	2ND II NONE	PROFILE 1416 (9.98/14.98)	2ND II NONE 26

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.



DON'T SLEEP!

The Capitol debut from

FULL FORCE

DON'T SLEEP...ON CAPITOL COMPACT DISCS AND CASSETTES.

After starring on the big screen in "House Party," Full Force is back with a new album to rouse your consciousness and keep you up all night.

Featuring "NICE 'N' SLEAZY," "IF IT'S COOL WITCHA BABY" and the first single and video "QUICKIE."

Produced by Full Force for Forceful Enterprises, Inc. Management & direction: Forceful Enterprises, Inc. Co-Management: Steve Salem

Capitol

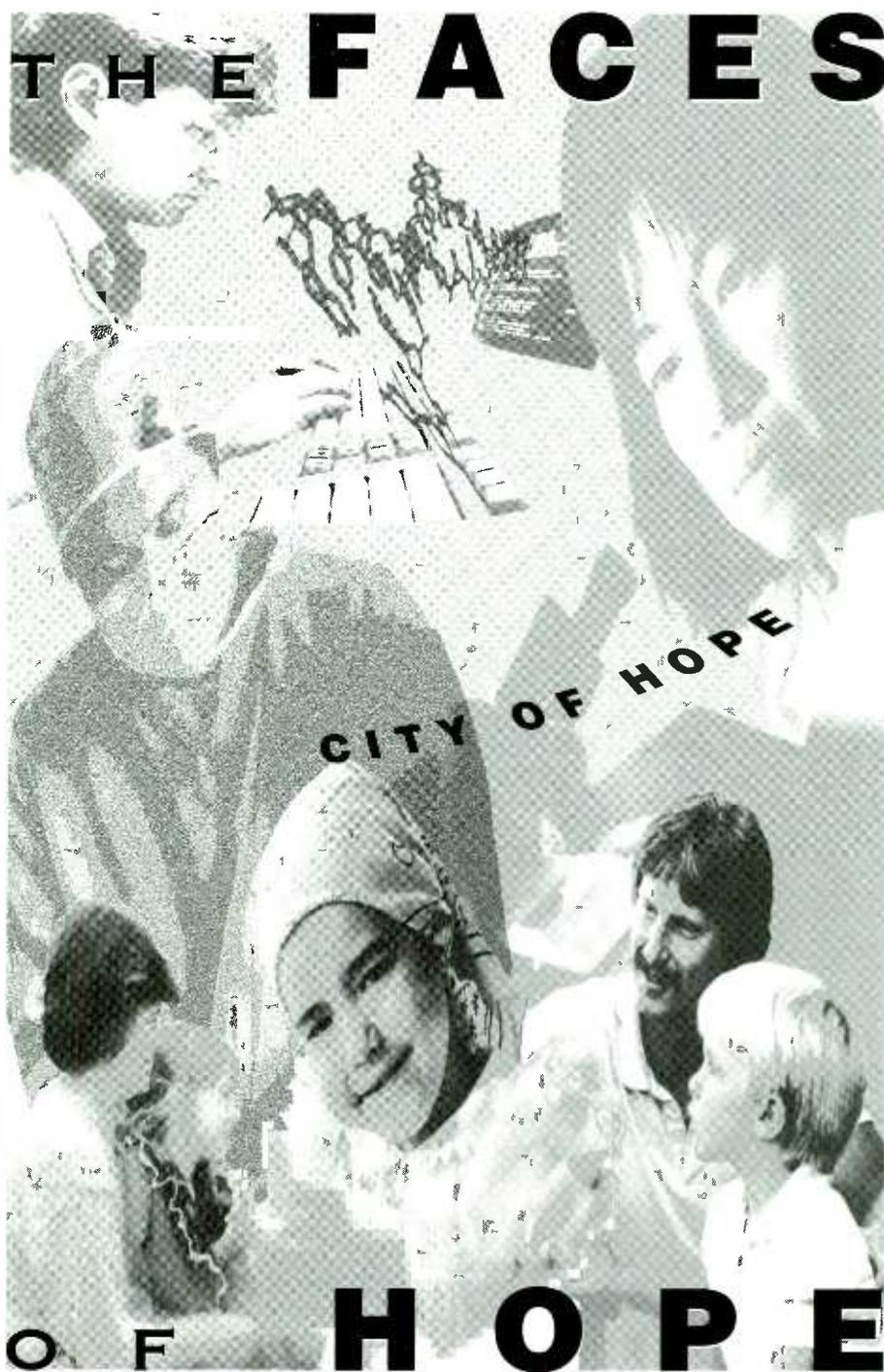
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BLACK TIE
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Heavies Drop Their Brand-New Release; Red-Hot Roster For AIDS Benefit Set

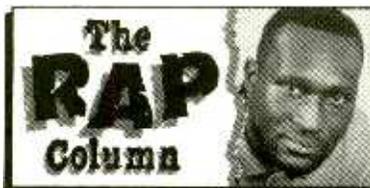
THE BRAND NEW Heavies recently turned down an offer to open on Michael Jackson's European extravaganza. "We had decided to take August off," explains the trio's drummer, Jan Kincaid, who flew to New York instead. "The exposure would've been great, but I needed a vacation."

The Heavies (who are completed by guitarist Simon Bartholemew and bassist Andrew Levy) have just dropped their second U.S. release, "Heavy Rhyme Experience" (Delicious Vinyl), which pairs the Brit combo's organic live playing with the rhyming talents of hardcore stylists Main Source, Gang Starr, Grand Puba, Jamalski, Kool G. Rap, Black Sheep, Ed O.G., Masta Ace, Tiger, and Pharcyde, a newcomer signed to Delicious Vinyl.

When their debut album arrived last year, the rap community was among their initial supporters. "We thought that was really cool," Kincaid recalls, "and when we came to the States to do our first shows at S.O.B.'s in New York, people like Q-Tip, Jamalski, and M.C. Serch

phoned up to say they wouldn't mind coming down and jamming with us on the mike. We didn't know what to expect, but that went down really well."

This was the seed for what would become "Heavy Rhyme Experience." "We approached our record company, who then approached the different groups of rappers, their record com-



by Havelock Nelson

panies, and their management firms," says Kincaid, adding that "coordination was the hardest part of the project." The group's U.K. manager, Keiron Hurley, and Delicious A&R man Orlando Aguillen oversaw these duties.

Recording of both the tracks and the vocals went quickly and spontaneously. "Some of the grooves were

jams we were playing for a while, but most of them were just made up on the spot over two days," says Kincaid. "We tried to keep tempos varied because we knew there'd be different styles on each cut. We wanted each track to have a different flavor even without the rap."

Next the Heavies had the track shipped to the different hip-hop vocalists. "We sent them off probably a week before we recorded the rap, but a lot of the lyrics were written right there in the studio."

Although the cuts on "Heavy Rhyme Experience" are funky and chilly-most, there could have been more go-for-it boom.

"I agree," says Kincaid. "I'd love to have that if we do another album. We'll be more aware and more hardcore next time."

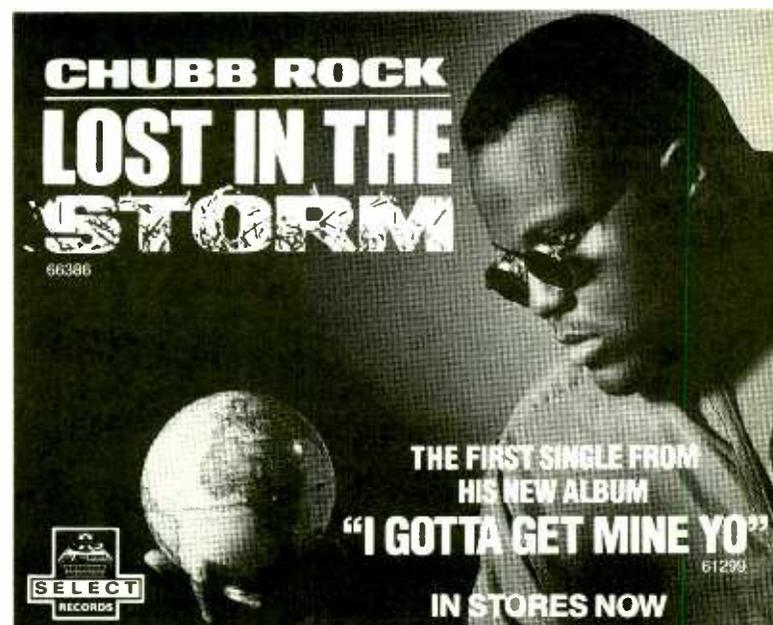
JUMP'N'MOVE: "Red Hot + Rap," the third in a series of AIDS fundraiser albums, will feature new tracks by Public Enemy, Ice-T, Arrested Development, EPMD, Queen Latifah, Gang Starr, Leaders Of The New School, Disposable Heroes Of Hiphoprisy, Mellow Man Ace, Cypress Hill, House Of Pain, Nice & Smooth, KRS-ONE, and others to be announced... Dr. Dre and Ed Lover, from "Yo! MTV Raps," are about to start shooting a feature film called "Who's The Man?"... By popular demand, here's the complete address for AARA (The African American Recording Artist) Magazine. Write it at P.O. Box 40677 Cincinnati, Ohio 45240-0677... Columbia's forthcoming tribute collection "Weird Nightmare—Meditations On Mingus" features a passionate and amusing narrative by Chuck D. called "Gunslinging Bird Or If Charlie Parker Were A Gunslinger." The vocal is combined with splashy percussion, electric guitar riffs, swinging jazz horns, and a cushiony bass line... "Poetic Justice" is the theme of the Rhythm and Politics Society's fourth annual rap symposium, to take place Oct. 2-4 at the Ramada Hotel and Convention Center in Compton, Calif. RAPS was founded by entertainment attorney Ronda R. Dixon... "X-Tra Naked" is the title of Shabba Ranks' next Epic set. The release will feature duets between Shabba and Select's Chubb Rock (the dark, kicking solidarity statement "2 Breddens") and Tommy Boy's Queen Latifah ("What'cha Gonna Do?," which recon-textualizes Patrice Rushen's "Feel So Real"). Another track, "Muscle Grip," resembles Mad Cobra's mellow and melodic slackness command "Flex," currently bubbling under on Columbia. "Hard To Wet, Easy To Dry" will be the title of Cobra's debut album (favorite cuts: "Wet Dream," "Flex," and "Easy To Dry")... Another upcoming ragamuffin/hip-hop collision involves Q-Tip and Tiger. The A Tribe Called Quest main man is producing the dancehall madman... A Bronx rapper named Pudgie The Fat Bastard is being produced by Trackmasterz and should debut on Giant/Warner Bros. by the year's end.



CHECK IT OUT: On the Hot R&B Singles chart, there is a string of bullets from No. 4 through No. 12. "I Could Use A Little Love (Right Now)" by Freddie Jackson (Capitol) gains impressively in both radio and retail points. It is the only record on the chart with reports from the entire radio panel. "Money Can't Buy You Love" by Ralph Tresvant (Perspective) makes strong retail gains, but radio increases were only moderate, especially compared with the healthy gains made by the other records in the top five. It has reports from 95 stations. "Humpin' Around" by Bobby Brown (MCA) holds at No. 4 in spite of strong radio and retail gains. It is on 98 stations. "Slow Dance (Hey Mr. DJ)" by R. Kelly & Public Announcement (Jive) gains KJLH Los Angeles for a total of 99 station reports. All of the other bulleted records in this area of the chart make similarly strong gains. "Real Love" by Mary J. Blige (Uptown) is now on 93 stations, gaining seven this week, including WHRK Memphis; WVKO and WCKX Columbus, Ohio; WGCI Chicago; and KJLH Los Angeles.

COMING UP IN THE WORLD: "I'm Still Waiting" by Jodeci (Uptown) has labored under the shadow of the group's previous single, "Come & Talk To Me." According to the R&B Radio Monitor, "Talk To Me" is finally beginning to wane in radio play, allowing "I'm Still Waiting" more air time. This week, "Waiting" is on 94 stations, gaining five: WRKS and WBLS in New York; WZAK Cleveland; WJFX Fort Wayne, Ind.; and WGCI. Although it is new in some markets, 14 stations list it top 10 or better.

IF HELL IS anything like Florida, I'm changing my ways," says Glynne Daniels, an independent record promoter from Florida. 1992 is shaping up to be one of the most disastrous in recent memory—from floods in Chicago to riots in Los Angeles. Now Hurricane Andrew has blown through south Florida, where residents are suffering even worse devastation. As a result, we lose one of our retail reporters, Mr. T's Solid Gold Records in Cutler Ridge, Fla. Owner Hilton Taylor called to inform us that the store was leveled and that it will probably be six months or more before he can reopen. James T., PD of WEDR Miami, says the many official relief agencies are beginning to get organized and are providing services, though it will be a while before many homes have electricity restored. The most important thing will be disseminating information about services and supplies. What is needed the most are battery-operated radios and televisions; if you send them to WEDR, staffers will redirect them to the official relief agencies for distribution.



Billboard®

FOR WEEK ENDING SEPTEMBER 12, 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
				★★★ NO. 1 ★★★	
1	1	1	7	CROSSOVER (C) (M) (T) (X) RAL 74173/CHAOS	◆ EPMD 3 weeks at No. 1
2	3	12	3	PEOPLE EVERYDAY (C) (T) CHRYSLIS 50397/ERG	◆ ARRESTED DEVELOPMENT
3	5	10	5	MIC CHECKA (M) (T) ATCO EASTWEST 96159*	◆ DAS EFX
4	4	4	7	JUS LYKE COMPTON (C) (T) PROFILE 5372	◆ DJ QUIK
5	6	6	11	JUMP AROUND ● (C) (M) (T) (X) TOMMY BOY 526	◆ HOUSE OF PAIN
6	8	8	9	WELCOME TO THE GHETTO (C) (T) TRIAD 42085/JIVE	◆ SPICE 1
7	14	18	4	360 DEGREES (WHAT GOES AROUND) (C) (M) (T) ELEKTRA 64708	◆ GRAND PUBA
8	2	2	11	FAKIN' THE FUNK (C) (T) WILD PITCH 50402/ERG	◆ MAIN SOURCE
9	11	13	6	LET IT ALL HANG OUT (C) (T) ATLANTIC 87470	◆ A.D.O.R.
10	16	19	5	PASS DA MIC (M) (T) ATCO EASTWEST 96162*	◆ DA YOUNGSTA'S
11	13	14	7	GHETTO RED HOT (C) (M) (T) COLUMBIA 74391	◆ SUPER CAT
12	18	20	4	HOLLYWOOD PARADOX (C) VIRGIN 12586	◆ THE COLLEGE BOYZ
13	15	17	7	THE DOO-BOP SONG (C) (M) (T) (X) WARNER BROS. 18930	◆ MILES DAVIS
14	9	3	11	DON'T SWEAT THE TECHNIQUE (M) (T) MCA 54369*	◆ ERIC B. & RAKIM
15	7	5	10	I WANT TO BE FREE (M) (T) JIVE 42068*	◆ TOO SHORT
16	21	27	3	HERE IT COMES/BACK TO THE GRILL (C) (M) (T) RAL 74414/CHAOS	◆ MC SERCH
17	10	9	8	ROADRUNNER (C) (T) VIOLATOR 1123/RELATIVITY	◆ CHI-ALI
18	17	15	10	BACK TO THE HOTEL (C) (T) PROFILE 5367	◆ N2DEEP
19	12	11	12	WARM IT UP ● (C) (M) (T) (X) RUFFHOUSE 74376/COLUMBIA	◆ KRIS KROSS
20	27	—	2	EVER SO CLEAR (M) RAP-A-LOT 53807/PRIORITY	◆ BUSHWICK BILL
21	24	—	2	BREAKDOWN (C) (M) (T) (X) LUKE 152	◆ LUKE
22	19	7	9	FULL TERM LOVE (FROM "CLASS ACT") (C) (T) (X) GIANT 18954/WARNER BROS.	◆ MONIE LOVE
23	20	24	5	BRAINSTORMING/G-STRING (C) (T) MOTOWN 2170	◆ M.C. BRAINS
24	29	—	2	HEAD CRACKER (M) (T) BIG BEAT 10036*/ATLANTIC	◆ DOUBLE XX POSSE
25	NEW ▶	1	1	LET'S GET NAKED (C) (M) (T) LAFACE 4014/ARISTA	◆ HIGHLAND PLACE MOBSTERS
26	22	21	5	XODUS (C) (T) POLYDOR 863 032/PLG	◆ XCLAN
27	26	25	20	THEY REMINISCE OVER YOU (C) (T) ELEKTRA 64773	◆ PETE ROCK & C.L. SMOOTH
28	NEW ▶	1	1	LIVIN' IN DA BOTTLE (C) (T) SELECT 64743/ELEKTRA	◆ BROTHERS UV DA BLAKMARKET
29	NEW ▶	1	1	TOSS IT UP (M) (T) POLYDOR 865 861*/PLG	◆ ZHIGGIE
30	25	23	6	HO FRAT SWING (C) (T) BUST IT 44845	◆ HO FRAT HO!

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.

HOT DANCE MUSIC

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
CLUB PLAY COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.					
*** No. 1 ***					
1	2	6	7	LSI (LOVE SEX INTELLIGENCE) EPIC 74401 1 week at No. 1	◆ THE SHAMEN
2	9	18	4	EVERYBODY'S FREE (TO FEEL GOOD) EPIC 74444	◆ ROZALLA
3	6	9	8	THE BEST THINGS IN LIFE... PERSPECTIVE PROMO/A&M	◆ LUTHER VANDROSS & JANET JACKSON
4	1	2	9	RHYTHM IS A DANCER ARISTA 1-2445	◆ SNAP
5	10	15	6	MY PEACE OF HEAVEN ATCO EASTWEST 96153	TEN CITY
6	3	3	9	YOUR LOVE WARNER BROS. 40393	◆ CHIC
7	7	13	8	BURNING CHARISMA 12600	MK FEATURING ALANA
8	14	19	6	HARDCORE HEAVEN FFRR 350 003/LONDON	◆ DJ SEDUCTION
9	5	5	9	GET WITH U MERCURY 864 081	◆ LIDELL TOWNSELL & M.T.F.
10	16	21	6	YOU GOTTA BELIEVE (ATOMIC SLIDE) INVASION 36009	FIERCE RULING DIVA
11	4	4	8	JAM EPIC 74334	◆ MICHAEL JACKSON
12	25	40	3	THE COLOUR OF LOVE GIANT 40401/WARNER BROS.	THE REESE PROJECT
13	8	1	10	IT'S A FINE DAY ATCO EASTWEST 96187	◆ OPUS III
14	13	8	13	STROBELITE HONEY MERCURY 866 869	◆ BLACK SHEEP
15	20	24	5	ALL OVER THE WORLD CHAOS 74292	◆ WAILING SOULS
16	22	29	5	FEELING GOOD EMOTIVE 728	JAMES HOWARD
17	11	7	9	WISHING ON A STAR EPIC 74370	◆ THE COVER GIRLS
18	26	35	4	WE CAN MAKE IT RELATIVITY 1131	TRACIE DAVES
19	24	27	5	MASS OF EMOTION SAVAGE 50013	MOCCA SOUL
20	12	11	9	DIGITAL LOVE THING ATCO EASTWEST PROMO	HAPPYHEAD
*** POWER PICK ***					
21	32	—	2	KEEP IT COMIN' (DANCE TILL YOU CAN'T...) COLUMBIA 74431	◆ C+C MUSIC FACTORY
22	21	23	5	EVERYBODY IN THE PLACE ELEKTRA 66411	◆ THE PRODIGY
23	18	12	9	DON'T SWEAT THE TECHNIQUE MCA 54369	◆ ERIC B. & RAKIM
24	27	43	3	REAL COOL WORLD WARNER BROS. 40575	◆ DAVID BOWIE
25	17	10	9	TEMPLE OF DREAMS KICKIN' 4101/INSTINCT	◆ MESSIAH
26	33	41	4	WORKAHOLIC RADIKAL 12322	◆ 2 UNLIMITED
27	30	37	4	EVEN BETTER THAN THE REAL THING ISLAND 864 281/PLG	◆ U2
28	40	47	3	DISAPPOINTED WARNER BROS. 40562	◆ ELECTRONIC
29	42	—	2	SOMETHING GOOD LONDON 869 843/PLG	◆ UTAH SAINTS
30	23	20	7	TOO FUNKY COLUMBIA 74352	◆ GEORGE MICHAEL
31	35	38	4	TROUBLE 111 EAST 0012	KIM BEACHAM
32	43	—	2	PEOPLE EVERYDAY CHRYSALIS 19756/ERG	◆ ARRESTED DEVELOPMENT
33	15	14	12	JUMP! SUNSHINE 1-2456/ARISTA	◆ THE MOVEMENT
34	44	45	3	SET YOUR LOVING FREE ARISTA 1-2451	LISA STANSFIELD
35	46	—	2	PACIFIC SYMPHONY SONIC 2008/INSTINCT	TRANSFORMER 2
*** HOT SHOT DEBUT ***					
36	NEW	1	1	HUMPIN' AROUND MCA 54343	◆ BOBBY BROWN
37	38	42	3	I WANT YOUR LOVE CONTINUUM 19203	J. DEE
38	47	—	2	I BELIEVE IN YOU NETTWERK 13864/I.R.S.	THE FINAL CUT
39	NEW	1	1	LOOK TO THE FUTURE MUTE 66395/ELEKTRA	FORTRAN 5 FEATURING LARRY GRAHAM
40	19	17	12	MONEY REPRISE 40392/WARNER BROS.	CAMEO
41	29	34	4	MOVE ME NO MOUNTAIN VIRGIN PROMO	◆ SOUL II SOUL
42	NEW	1	1	HYPNOTIZED GREAT JONES 530 617/ISLAND	CLUBLAND FEATURING ZEMYA HAMILTON
43	39	33	8	PLEASE DON'T GO ZYX 6748	◆ DOUBLE YOU?
44	49	—	2	KICKIN' IN THE BEAT CUTTING 262	PAMELA FERNANDEZ
45	NEW	1	1	FUCK YOU SBK 19764/ERG	OTTORONGO
46	NEW	1	1	DILDO ZYX 6655	◆ INTERACTIVE
47	NEW	1	1	ALTITUDE CAROLINE PROMO	777 FEATURING ULTRA NATE
48	34	31	5	ANOTHER MINUTE SRC 14035/ZOO	◆ CAUSE & EFFECT
49	31	22	10	THE HITMAN INTERSCOPE 96168/ATLANTIC	◆ AB LOGIC
50	36	26	10	WHATEVER YOU DREAM GUERILLA 13862/I.R.S.	REACT 2 RHYTHM

○ 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.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
MAXI-SINGLES SALES COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORES AND ONE-STOP SALES REPORTS.					
*** No. 1 ***					
1	5	14	3	EVERYBODY'S FREE (TO FEEL GOOD) (T) (X) EPIC 74444 1 week at No. 1	◆ ROZALLA
2	3	5	11	JUMP! (M) (T) SUNSHINE 1-2456/ARISTA	◆ THE MOVEMENT
3	2	2	13	JUMP AROUND (M) (T) (X) TOMMY BOY 526	◆ HOUSE OF PAIN
4	1	1	7	JAM (M) (T) (X) EPIC 74334	◆ MICHAEL JACKSON
5	4	4	15	STROBELITE HONEY (M) (T) MERCURY 866 869	◆ BLACK SHEEP
6	9	10	6	RHYTHM IS A DANCER (T) ARISTA 1-2445	◆ SNAP
7	8	9	9	GET WITH U (M) (T) MERCURY 864 081	◆ LIDELL TOWNSELL & M.T.F.
8	17	—	2	HUMPIN' AROUND (M) (T) (X) MCA 54343	◆ BOBBY BROWN
9	12	15	7	THE HITMAN (M) (T) INTERSCOPE 96168/ATLANTIC	◆ AB LOGIC
10	16	19	4	LSI (LOVE SEX INTELLIGENCE) (T) (X) EPIC 74401	◆ THE SHAMEN
11	14	16	6	MIC CHECKA (M) (T) ATCO EASTWEST 96159	◆ DAS EFX
12	13	13	9	IT'S A FINE DAY (M) (T) ATCO EASTWEST 96187	◆ OPUS III
13	7	3	8	WISHING ON A STAR (T) (X) EPIC 74370	◆ THE COVER GIRLS
14	18	21	5	DISAPPOINTED (T) (X) WARNER BROS. 40562	◆ ELECTRONIC
15	6	6	9	YOUR LOVE (T) (X) WARNER BROS. 40393	◆ CHIC
16	21	27	4	MY PEACE OF HEAVEN (T) ATCO EASTWEST 96153	TEN CITY
17	15	12	7	CROSSOVER (M) (T) (X) RAL 74172/CHAOS	◆ EPMD
18	23	29	4	PEOPLE EVERYDAY (T) CHRYSALIS 19756/ERG	◆ ARRESTED DEVELOPMENT
19	24	39	3	THE COLOUR OF LOVE (T) (X) GIANT 40401/WARNER BROS.	THE REESE PROJECT
20	10	8	9	YOU REMIND ME (T) UPTOWN 54447/MCA	◆ MARY J. BLIGE
21	22	25	4	BABY-BABY-BABY (M) (T) LAFACE 4032/ARISTA	◆ TLC
22	11	7	10	DON'T SWEAT THE TECHNIQUE (M) (T) MCA 54369	◆ ERIC B. & RAKIM
*** POWER PICK ***					
23	28	—	2	KEEP IT COMIN' (DANCE TILL YOU CAN'T...) (M) (T) (X) COLUMBIA 74431	◆ C+C MUSIC FACTORY
24	30	41	4	SET YOUR LOVING FREE/A LITTLE MORE LOVE (T) ARISTA 1-2451	◆ LISA STANSFIELD
25	19	17	7	TEQUILA (M) (T) ATCO EASTWEST 96161	◆ A.L.T. AND THE LOST CIVILIZATION
26	27	32	5	WHERE DOES THAT LEAVE LOVE (M) (T) (X) COLUMBIA 74405	◆ GEORGE LAMOND
27	32	42	3	360 DEGREES (WHAT GOES AROUND) (M) (T) ELEKTRA 66405	◆ GRAND PUBA
28	20	22	10	SURRENDER YOURSELF (T) (X) COLUMBIA 74291	◆ THE DAOU
29	33	38	3	MOVE THIS (T) SBK 19765/ERG	◆ TECHNOTRONIC FEATURING YA KID K
30	25	11	11	WARM IT UP (M) (T) (X) RUFFHOUSE 74377/COLUMBIA	◆ KRIS KROSS
31	48	—	2	ONE NITE STAND (M) (T) (X) UPTOWN 54446/MCA	◆ FATHER M.C.
32	41	—	2	FREE LOVE (T) (X) WARNER BROS. 40529	JULIET ROBERTS
33	37	50	4	BACK TO THE HOTEL (T) PROFILE '367	◆ N2DEEP
34	34	20	11	TOO FUNKY (M) (T) (X) COLUMBIA 74352	◆ GEORGE MICHAEL
35	29	28	7	EVERYBODY IN THE PLACE/CHARLY (T) (X) ELEKTRA 66411	◆ THE PRODIGY
36	38	40	7	TEMPLE OF DREAMS (T) KICKIN' 4101/INSTINCT	◆ MESSIAH
37	47	—	2	MASS OF EMOTION (T) SAVAGE 50013	MOCCA SOUL
38	31	26	9	PLEASE DON'T GO (M) (T) (X) ZYX 6748	◆ DOUBLE YOU?
*** HOT SHOT DEBUT ***					
39	NEW	1	1	HYPNOTIZED (T) (X) GREAT JONES 530 617/ISLAND	CLUBLAND FEATURING ZEMYA HAMILTON
40	35	18	15	MR. LOVERMAN (T) (X) EPIC 74248	◆ SHABBA RANKS
41	36	44	11	PLEASE DON'T GO (M) (T) (X) NEXT PLATEAU 50187	◆ K.W.S.
42	26	24	9	SONIK FRIKTION (M) (T) MAJII 9112/CHEETAH	◆ RADIOACTIVE GOLDFISH
43	NEW	1	1	THE MUSIC'S GOT ME (T) (X) ZYX 6559	◆ BASS BUMPERS
44	42	—	2	SHE'S PLAYING HARD TO GET (T) JIVE 42066	◆ HI-FIVE
45	40	33	14	O FORTUNA (T) RADIKAL 12299	APOTHEOSIS
46	46	36	13	PENNIES FROM HEAVEN (T) VIRGIN 96195	◆ INNER CITY
47	45	45	7	EVEN BETTER THAN THE REAL THING (T) (X) ISLAND 864 281/PLG	◆ U2
48	NEW	1	1	SOMETHING GOOD (T) LONDON 869 843/PLG	◆ UTAH SAINTS
49	39	23	6	GOOD STUFF (T) (X) REPRISE 40561/WARNER BROS.	◆ THE B-52'S
50	50	46	20	TWILIGHT ZONE (T) (X) RADIKAL 12300/CRITIQUE	◆ 2 UNLIMITED

SMART

(10082)

“SESAME’S TREET”

12-inch sales over 100,000

Now Available on Pyrotech/The Atlantic Group

america's hottest import!

Produced by Mr. Tom, Luna C. & Nick Arnold

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Kylie Minogue Kicks Back; Dannii's 'Show' Tune

KYLIE MINOGUE is having an unusually calm and relaxed day. Sipping a cup of espresso at a trendy SoHo cafe in New York, she is relishing a rare opportunity to momentarily shed her image as the plucky princess of the U.K. and European pop/dance music scene for some casual chit-chat and shopping.

Her pretty features and natural charisma draw stares from folks in the room, though no one seems aware of the fact that she has sold more than 10 million records worldwide over the past five years. Such anonymity is not surprising since it's been nearly three years since Minogue has worked in the States.

"To be honest, I reached a point a while ago when 'conquering America' stopped being a priority for me," she says. "Of course, I would love to have hit records here. But this is also one of the last corners of the

world where I can get away from it all and clear my head. It's the difference between being free to walk down the street on my own and having to hide in a car with bodyguards."

However, the 23-year-old Australian singer does have a formidable and ardent cult following in the U.S. "What Kind Of Fool," the first single from her just-issued greatest-hits album, is selling briskly in import shops (as with past releases) and is receiving saturation play in hi-NRG clubs. Minogue is the last vestige of the famed **Stock Aitken Waterman** late-'80s hit factory, which included **Rick Astley** and **Jason Donovan**. She wears her tenure with the Svengali-esque production team like a badge of honor—particularly since she was one of the few singers in the stable to win a modicum of creative input into her music. She went from being told what to wear and how to sing to reinventing her image and co-writing songs. In time, she transformed herself from chaste pop songbird to sexy club siren.

"In the early days, I would sit there, and it would be like, 'Kylie, would you like to see your record sleeve?' Just being able to choose my own dress was a victory. The changes really started to happen when I went and made the video for 'Better The Devil' on my own and presented it to them. They were uneasy at first, but they eventually came around."

And now Minogue stands at a pivotal point in her career. Her contract with SAW and its PWL label is up, and she's opted to end that chapter of her life. "I thought about re-signing with them, but it would have been a mistake—and a bit cowardly on my part," she says.

As she settles into her New York holiday, Minogue is notably at ease, if not amused, with the notion of being a temporarily unsigned artist (though sources say a juicy major-label deal is in the works). She likens her scenario to that of a recent college graduate, "with the whole world laid out before you. The last five years have afforded me the luxury of choice, and I'm grateful for that."

Without Stock Aitken Waterman to guide Minogue's musical direction, the tone of her next recording is also somewhat vague—though one of her fantasy collaborators is **Prince**.

"One thing is certain: I don't expect I'll do another song like the last one," she says with a feisty glint in her eye. "I'm feeling quite bold and liberated right now. I'm ready to challenge myself, and maybe throw a curve ball at people who think they have got me all figured out."

"But at the same time," she continues, "it's not like I'm going to dive off the deep end and get political. After all, this is dance music we're talking about. Wouldn't it be daft for me to be singing about unemployment with girls going 'la, la, la' in the background? Now wouldn't that



by Larry Flick

be silly!"

TURNTABLE TREATS: Speaking of Kylie, we're glad to point out that her kid sister, **Dannii Minogue**, offers her strongest single to date: a cover of the **Jacksons**' "Show You The Way To Go" (MCA, U.K.). Aply produced by **Bruce Forest**, the cut sports a rich, soul-splashed house groove and a nicely matured vocal by Dannii. It's a pity her U.S. label, **Savage Records**, has no plans to release the track here. But it will appear on "Ruby Trax," a U.K. compilation to benefit the **Spastic's Society**, an organization that provides care for people with cerebral palsy.

It's little surprise that London-based **Cowboy Records** is fast winning fans with its refreshing and unusual array of techno and progressive-house singles. The latest to make noise is **Well-Hung Parliament** with "We Can Be," an intoxicating, deceptively laidback track that interweaves elements of trance and deep-house—with live congas tossed in for a Latin-disco edge. Lush.

Alternative band **Happy Mondays** twirl back onto the dancefloor with "Stinkin' Thinkin'" (Elektra), the first single from their fab new "Yes, Please" album. House pundits will feast on **Terry Farley's** manic underground remix, with its rubbery bass line and hypnotic vocal bits. Flip the record over for the

band's sultry, hip-hop-spiced mix, which is more faithful to **Tina Weymouth** and **Chris Frantz's** original production.

We're glad to report the return of **Meat Beat Manifesto** with "Edge Of No Control" (Mute). Bolstered by jolting industrial vibes and a subversively soulful funk beat, the track is primed for instant approval on several levels. Alternative club and radio programmers will dig the original version, while rave jocks will jam on the rugged **Orbital** mix. Be aware of the band's forthcoming "Satrycon" album, which is due at the end of this month.

After much hype on import, **Altern 8** finally makes its **Virgin** U.S. debut with "Evapor-8," which has already proven to be a European fave. This assaulting, frenetic techno trip is resuscitated with hip new remixes by the act and **Joey Beltram**. For fun, investigate "Respect Is Due" and "Move My Body" on the flip side. All are highly rave-ready.

Mercury bows its new subsidiary, **Fader Records**, with **Paula Brion's** lively cover of the club classic "Funky Sensation." The track kicks a hard-edged urban/funk beat, while Brion continues to prove she has a big, belting voice that will eventually make her a star. We're missing the house remix that would ensure across-the-board approval, though we appreciate the label's move to maintain the actual song's integrity.

On the Italo-club front, **Nikita Warren** swings back into action with "Touch Me" (Irma, New York), a seductive, piano-driven garage jam that has a tasty, pop-flavored hook and an assertive vocal. Far stronger than her previous effort, "I Need Love." A variety of mixes will help track qualify for play at mainstream and underground levels.

TID-BEATS: Get ready for the new and improved **Information Society**, which ends an extended absence from clubland with "Peace & Love, Inc." (Tommy Boy), a set that drives down a more trend-conscious dance path than previous efforts. The title cut serves as the first single and has several interesting remixes by **Mike Thorn** and band member **Paul Robb**. The album hits retail in October... New York indie **Nervous Records** is about to issue "The Nervous Breakdown," a collection of new and previously released singles. Contributing fresh material are **In Sync** (aka **Victor** and **Danny Vargas**) and **William Rosario's** "House Rated." The set has already been licensed to **React Records** in the U.K. and will be issued under the name "Nervous New York"... Congrats to **Paul Kindred**, who has moved from his position as director of dance music promotion at **Arista Records** in London to a new gig as manager of A&R for the label. He'll continue to specialize in dance and R&B music.

Hot Dance Breakouts

CLUB PLAY

1. **SAVED MY LIFE** LIL LOUIS & THE WORLD (EPIC)
2. **TAKE A CHANCE ON ME** ERASURE (ELEKTRA)
3. **OBSESSION ARMY OF LOVERS** (GIANT)
4. **FREE LOVE** JULIET ROBERTS (WARNER BROS.)
5. **LET ME GO** T42 (COLUMBIA)

MAXI-SINGLES SALES

1. **YOU LIED TO ME** CATHY DENNIS (POLYDOR)
2. **REAL COOL WORLD** DAVID BOWIE (WARNER BROS.)
3. **HOUSE OF MAGIC** D.J. MAGIC MIKE (CHEETAH)
4. **THE BEST THINGS IN LIFE ARE FREE** LUTHER VANDROSS & JANET JACKSON (PERSPECTIVE)
5. **BURNING MK** FEATURING ALANA (CHARISMA)

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



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- JAM JAM-GIRLS (JUST WANNA HAVE FUN) LEE MARROW PROD. HOUSE/RAP
- RAY BAKER STREET HOUSE
- GYPSY & QUEEN GET IN TO ACTION HINRG
- KAM JOYCE WHILE YOU SEE A CHANGE HOUSE
- THE CREATOR IN THE CHURCH TECHNO
- FOLTZ NAMIDIA NAMIDIA UNDERGROUND
- GHOSTNOTE LOVE AND DREAMS AMBIENT HOUSE
- MAGDALEINE YOU CAN DO HINRG
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- ALY-US - FOLLOW ME - STRICTLY RHYTHM
- THE NEW SOUND OF SOUL - THE STRENGTH - MAGNET
- JAZZIE JOINT - REAL HAPPY - NERVOUS
- TRACIE DA VIS - WE CAN MAKE IT - RELATIVITY
- M2 THE THIRD POWER - IT'S A PARTY - EARTHQUAKE
- VITAL TRIP - THE SPASTIC EP - HI-BIAS
- DA FELLAS - LET'S GET WET - CUTTING
- KENNY DOPE - UNRELEASED PROJECT - TNT
- SOUND MECHANIX - OUTER THOUGHTS-EP - NEW GENERATION
- DOSE OF PARADISE - DOOR TO MY HOUSE - BLACK LABEL
- MAGIC 7 - TAKE THAT - CITY
- DJAIMIN - GIVE YOU - STRICTLY RHYTHM
- FREEK BEAT - CHEZ' VOUS/MORE - MAXI
- DEVASTATING - TELL ME WHAT... - BOTTOMLINE
- ONE VISION - MY UNDERGROUND - NIGHTCLUB
- T.C. CREW - I CAN'T DO IT ALONE - DJ INTERNATIONAL
- MIDI-MATRIX PT. 2 - SOUNDWAVES - TRANSPARENT
- UNDERGROUND CIRCUIT - I WANT YOU - RJM



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Billboard HOT COUNTRY SINGLES & TRACKS

FOR WEEK ENDING SEPT. 12, 1992

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	1	5	11	*** NO. 1 *** I STILL BELIEVE IN YOU T. BROWN (V. GILL, J. B. JARVIS)	VINCE GILL (V) MCA 54406 2 weeks at No. 1
2	6	11	8	LOVE'S GOT A HOLD ON YOU S. HENDRICKS, S. STEGALL (K. STEGALL, C. CHAMBERLAIN)	ALAN JACKSON (V) ARISTA 1-2447
3	5	8	11	COULD'VE BEEN ME J. SCAIFE, J. COTTON (R. NIELSEN, M. POWELL)	BILLY RAY CYRUS (V) MERCURY 866 998
4	10	12	10	WARNING LABELS D. JOHNSON (K. WILLIAMS, O. TURMAN)	DOUG STONE (V) EPIC 74399
5	7	10	13	I WOULDN'T HAVE IT ANY OTHER WAY E. GORDY, JR. (A. TIPPIN, B. CURRY)	AARON TIPPIN (V) RCA 62241
6	2	2	18	WHAT KIND OF FOOL DO YOU THINK I AM S. HENDRICKS, B. BECKETT (A. CARMICHAEL, G. GRIFFIN)	LEE ROY PARNELL (V) ARISTA 1-2431
7	12	17	13	YOU AND FOREVER AND ME J. STROUD, C. DINAPOLI, D. GRAU (P. HOWELL, S. HARRIS)	LITTLE TEXAS (V) WARNER BROS. 18867
8	3	1	14	I'LL THINK OF SOMETHING M. WRIGHT (J. FOSTER, B. RICE)	MARK CHESNUTT (V) MCA 53495
9	13	16	10	SO MUCH LIKE MY DAD J. BOWEN, G. STRAIT (C. MOMAN, B. EMMONS)	GEORGE STRAIT (V) MCA 54439
10	4	6	13	RUNNIN' BEHIND J. STROUD (E. HILL, M. D. SANDERS)	TRACY LAWRENCE ATLANTIC ALBUM CUT
11	15	19	7	IN THIS LIFE G. FUNDIS, J. HOBBS (M. REID, A. SHAMBLIN)	COLLIN RAYE (C) EPIC 74421
12	14	15	8	WHATCHA GONNA DO WITH A COWBOY A. REYNOLDS, J. CRUTCHFIELD (G. BROOKS, M. D. SANDERS)	CHRIS LEDOUX LIBERTY ALBUM CUT
13	9	4	17	BOOT SCOOTIN' BOOGIE S. HENDRICKS, D. COOK, B. TANKERSLEY (R. DUNN)	BROOKS & DUNN (C) ARISTA 1-2440
14	8	3	13	WE TELL OURSELVES J. STROUD, C. BLACK (C. BLACK, H. NICHOLAS)	CLINT BLACK (V) RCA 62194
15	17	21	12	WHAT KIND OF LOVE L. KLEIN (R. CROWELL, W. JENNINGS, R. ORBISON)	RODNEY CROWELL (C) (V) COLUMBIA 74360
16	19	23	10	NOWHERE BOUND M. POWELL, T. DUBOIS (M. POWELL, J. MEDDERS)	DIAMOND RIO (V) ARISTA 1-2441
17	18	20	14	YARD SALE B. CANNON, N. WILSON (L. BASTIAN, D. BLACKWELL)	SAMMY KERSHAW (V) MERCURY 866 754
18	11	9	16	A WOMAN LOVES S. HENDRICKS, T. DUBOIS (S. BOGARD, R. GILES)	STEVE WARINER (V) ARISTA 1-2426
19	20	27	6	WRONG SIDE OF MEMPHIS G. FUNDIS (M. BERG, G. HARRISON)	TRISHA YEARWOOD (V) MCA 54414
20	22	33	5	IF I DIDN'T HAVE YOU K. LEHNING (S. EWING, M. D. BARNES)	RANDY TRAVIS (V) WARNER BROS. 18792
21	26	31	9	GOING OUT OF MY MIND S. GIBSON, T. BROWN (KOSTAS, T. MCBRIDE)	MCBRIDE & THE RIDE (V) MCA 54413
22	23	29	10	ME AND MY BABY B. BANNISTER, P. OVERSTREET (P. OVERSTREET, P. DAVIS)	PAUL OVERSTREET (V) RCA 62254
23	28	34	11	JESUS AND MAMA B. BECKETT (D. B. MAYO, J. D. HICKS)	CONFEDERATE RAILROAD ATLANTIC ALBUM CUT
24	32	40	5	NEXT THING SMOKIN' B. MONTGOMERY, J. SLATE (J. DIFFIE, D. MORRISON, J. SLATE)	JOE DIFFIE (V) EPIC 74415
*** POWER PICK/AIRPLAY ***					
25	36	50	5	NO ONE ELSE ON EARTH T. BROWN (S. LORBER, S. HARRIS, J. COLUCCI)	WYONNNA (C) (V) CURB 54449/MCA
26	31	37	6	CAFE ON THE CORNER R. SCRUGGS, M. MILLER (M. CANNALLY)	SAWYER BROWN CURB ALBUM CUT
27	16	7	16	IF YOUR HEART AIN'T BUSY TONIGHT J. CRUTCHFIELD (T. SHAPIRO, C. WATERS)	TANYA TUCKER (V) LIBERTY 57768
28	34	39	5	THE GREATEST MAN I NEVER KNEW T. BROWN, R. MCENTIRE (R. LEIGH, L. MARTINE, JR.)	REBA MCENTIRE (V) MCA 54441
29	35	36	8	WEAR MY RING AROUND YOUR NECK S. BUCKINGHAM (B. CARROLL, R. MOODY)	RICKY VAN SHELTON (V) COLUMBIA 74418
30	38	44	5	SEMINOLE WIND J. STROUD, J. ANDERSON (J. ANDERSON)	JOHN ANDERSON (V) BNA 62312
31	37	51	3	LORD HAVE MERCY ON THE WORKING MAN G. BROWN (KOSTAS)	TRAVIS TRITT (V) WARNER BROS. 18779
32	21	13	16	I FEEL LUCKY J. JENNINGS, M. C. CARPENTER (M. C. CARPENTER, D. SCHLITZ)	MARY-CHAPIN CARPENTER (V) COLUMBIA 74345
33	24	14	15	TAKE A LITTLE TRIP J. LEO, L. M. LEE, ALABAMA (R. ROGERS, M. WRIGHT)	ALABAMA (V) RCA 62253
34	39	41	5	LETTING GO J. BOWEN, S. BOGGUSS (D. CRIDER, M. ROLLINGS)	SUZY BOGGUSS LIBERTY ALBUM CUT
35	25	22	20	THE RIVER A. REYNOLDS (V. SHAW, G. BROOKS)	GARTH BROOKS (V) LIBERTY 57765
36	27	26	19	I SAW THE LIGHT T. BROWN (L. ANGELLE, A. GOLD)	WYONNNA (V) CURB 54407/MCA
37	29	25	17	BILLY THE KID C. HOWARD, T. SHAPIRO (B. DEAN, P. NELSON)	BILLY DEAN (V) SBK 57745/LIBERTY
38	44	49	4	SHAKE THE SUGAR TREE P. WORLEY, E. SEAY (C. HARTFORD)	PAM TILLIS (V) ARISTA 1-2454

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
39	42	42	6	HEY MISTER (I NEED THIS JOB) R. BYRNE, K. STEGALL (K. CHATER, R. ARMAND)	SHENANDOAH (V) RCA 62290
*** HOT SHOT DEBUT ***					
40	NEW		1	WE SHALL BE FREE A. REYNOLDS (S. DAVIS, G. BROOKS)	GARTH BROOKS LIBERTY ALBUM CUT
41	33	24	15	THIS ONE'S GONNA HURT YOU R. BENNETT, T. BROWN (M. STUART)	MARTY STUART & TRAVIS TRITT (V) MCA 54405
42	30	18	15	TWO-TIMIN' ME L. M. LEE, J. LEO (R. MAINENRA, R. YANCEY, J. GRIFFIN)	THE REMINGTONS (V) BNA 62276
43	45	45	8	ONE TIME AROUND S. BOGARD, R. GILES (C. HARTFORD, D. PFRIMMER)	MICHELLE WRIGHT (V) ARISTA 1-2444
44	50	70	3	IF THERE HADN'T BEEN YOU C. HOWARD, T. SHAPIRO (T. SHAPIRO, R. HELLARD)	BILLY DEAN SBK ALBUM CUT/LIBERTY
45	59	—	2	WATCH ME R. LANDIS (T. SHAPIRO, G. BURR)	LORRIE MORGAN (V) BNA 62333
46	47	55	5	JUST CALL ME LONESOME S. FISHELL, R. FOSTER (R. FOSTER, G. DUCAS)	RADNEY FOSTER (C) (V) ARISTA 1-2448
47	40	30	15	COWBOY BEAT H. BELLAMY, D. BELLAMY, E. SEAY (D. BELLAMY, J. BELAND)	THE BELLAMY BROTHERS BELLAMY BROTHERS ALBUM CUT/INTERSOUND
48	49	52	6	SEND A MESSAGE TO MY HEART P. ANDERSON (KOSTAS, K. LOUVIN)	DWIGHT YOAKAM & PATTY LOVELESS (V) REPRISE 18846/WARNER BROS.
49	41	28	16	FIVE O' CLOCK WORLD A. REYNOLDS, J. ROONEY (A. REYNOLDS)	HAL KETCHUM (C) CURB 76903
50	54	64	3	EVEN THE MAN IN THE MOON IS CRYIN' D. COOK (M. COLLIE, D. COOK)	MARK COLLIE (V) MCA 54448
51	46	43	11	OUR LOVE WAS MEANT TO BE C. FARREN (J. STEELE, C. FARREN)	BOY HOWDY CURB ALBUM CUT
52	53	67	3	KEEP ON WALKIN' P. BUNETTA, R. CHUDACOFF (M. REID, A. MCBROOM)	MIKE REID (V) COLUMBIA 74443
53	56	60	4	THAT'S ME P. WORLEY, E. SEAY (T. HASELDEN, B. ALAN)	MARTINA MCBRIDE (V) RCA 62291
54	48	48	19	SOMETHING IN RED R. LANDIS (A. KASSET)	LORRIE MORGAN (V) RCA 62219
55	61	61	4	MOTHER'S EYES S. BUCKINGHAM, L. STRICKLAND (K. STALEY, G. HARRISON)	MATTHEWS, WRIGHT & KING (V) COLUMBIA 74400
56	60	58	4	HELP, I'M WHITE AND I CAN'T GET DOWN R. BALL, R. PENNINGTON (R. BALL, C. GREGORY)	THE GEEZINSLAWS (C) (V) STEP ONE 442
57	62	—	2	THERE AIN'T NOTHIN' I DON'T LIKE ABOUT YOU J. STROUD (K. WALLACE, M. IRWIN)	NEAL MCCOY ATLANTIC ALBUM CUT
58	52	47	12	TOO MUCH J. BOWEN, R. ALVES (G. CLARK, L. R. PARNELL)	PIRATES OF THE MISSISSIPPI LIBERTY ALBUM CUT
59	68	63	20	THE TIME HAS COME P. WORLEY, E. SEAY (L. WILSON, S. LONGACRE)	MARTINA MCBRIDE (V) RCA 62215
60	67	72	13	BUBBA SHOT THE JUKE BOX M. WRIGHT (D. LINDE)	MARK CHESNUTT MCA ALBUM CUT
61	NEW		1	NOW THAT'S COUNTRY R. BENNETT, T. BROWN (M. STUART)	MARTY STUART (V) MCA 54477
62	65	—	2	MY SIDE OF TOWN R. LANDIS, J. STROUD (D. ROBBINS, B. DIPIERO, J. S. SHERILL)	DENNIS ROBBINS (V) GIANT 18786
63	NEW		1	CRASH COURSE IN THE BLUES S. HENDRICKS, T. DUBOIS (S. WARINER, J. JARVIS, D. COOK)	STEVE WARINER (V) ARISTA 1-2461
64	NEW		1	ONE LIKE THAT J. STROUD (T. NICHOLS, J. WHITE, J. WHITE)	JJ WHITE CURB ALBUM CUT
65	69	—	2	NO SIR J. STROUD (S. DEAN, B. MONTANA, D. ELLIS)	DARRYL & DON ELLIS (C) EPIC 74454
66	58	56	8	WHEN LOVE COMES AROUND THE BEND K. LEHNING (J. LEO, P. TILLIS, M. WRIGHT)	DAN SEALS (V) WARNER BROS. 18813
67	70	69	11	SHE TAKES THE SAD OUT OF SATURDAY NIGHT R. PENNINGTON (C. RYLE, B. HENDERSON)	CLINTON GREGORY (V) STEP ONE 439
68	63	65	5	BE MY ANGEL B. BECKETT (D. SEALS, B. MCDILL, J. KIMBALL)	LIONEL CARTWRIGHT (V) MCA 54440
69	NEW		1	L.A. TO THE MOON R. MILSAP, R. GALBRAITH, T. COLLINS (S. LONGACRE, L. WILSON)	RONNIE MILSAP (V) RCA 62332
70	57	53	12	THAT'S WHAT I'M WORKING ON TONIGHT B. MONTGOMERY (L. WILLIAMS, N. WILLIAMS, M. W. FRANCIS)	DIXIANA (V) EPIC 74361
71	NEW		1	WHEN SHE CRIES J. LEO, RESTLESS HEART (M. BEESON, S. LENAIRE)	RESTLESS HEART (V) RCA 62334
72	66	66	19	HOME SWEET HOME R. LANDIS, J. STROUD (D. ROBBINS, J. S. SHERILL, B. DIPIERO)	DENNIS ROBBINS (V) GIANT 18982/WARNER BROS.
73	NEW		1	NOT TOO MUCH TO ASK J. JENNINGS, M. C. CARPENTER (M. C. CARPENTER, D. SCHLITZ)	MARY-CHAPIN CARPENTER WITH JOE DIFFIE (V) COLUMBIA 74485
74	NEW		1	JUST ANOTHER HILL H. SHEDD, J. SCAIFE, J. COTTON, B. CORBIN, D. HANNER (B. CORBIN, D. HANNER)	CORBIN/HANNER (C) MERCURY 864146
75	72	68	7	AS LONG AS YOU BELONG TO ME H. DUNN, P. WORLEY, E. SEAY (H. DUNN, C. WATERS, T. SHAPIRO)	HOLLY DUNN (V) WARNER BROS. 18831

Records moving up the chart with airplay gains this week. ♦ Videoclip availability. Catalog number is for cassette single, or vinyl if cassette is unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (V) Vinyl single availability. (X) CD maxi-single availability. © 1992, Billboard/BPI Communications.

HOT COUNTRY RECURRENTS

1	1	1	4	ACHY BREAKY HEART J. SCAIFE, J. COTTON (D. VON TRESS)	BILLY RAY CYRUS MERCURY
2	3	—	2	WHEN IT COMES TO YOU J. STROUD, J. ANDERSON (M. KNOPFLER)	JOHN ANDERSON BNA
3	4	2	4	ROCK MY BABY R. BYRNE, K. STEGALL (B. SPENCER, P. WHITLEY, C. WRIGHT)	SHENANDOAH RCA
4	2	—	2	SHIPS THAT DON'T COME IN B. MONTGOMERY, J. SLATE (P. NELSON, D. GIBSON)	JOE DIFFIE EPIC
5	5	3	5	NORMA JEAN RILEY M. POWELL, T. DUBOIS (M. POWELL, D. TRUMAN, R. HONEY)	DIAMOND RIO ARISTA
6	6	7	8	SOME GIRLS DO R. SCRUGGS, M. MILLER (M. MILLER)	SAWYER BROWN CURB
7	8	6	6	BACKROADS S. BUCKINGHAM (C. MAJORS)	RICKY VAN SHELTON COLUMBIA
8	9	4	4	TAKE IT LIKE A MAN S. BOGARD, R. GILES (T. HASELDEN)	MICHELLE WRIGHT ARISTA
9	7	9	11	PAST THE POINT OF RESCUE A. REYNOLDS, J. ROONEY (M. HANLY)	HAL KETCHUM CURB
10	—	—	1	MIDNIGHT IN MONTGOMERY S. HENDRICKS, K. STEGALL (A. JACKSON, D. SAMPSON)	ALAN JACKSON ARISTA
11	10	5	7	SACRED GROUND S. GIBSON, T. BROWN (V. RUST, K. BROOKS)	MCBRIDE & THE RIDE MCA
12	22	13	14	IS THERE LIFE OUT THERE T. BROWN, R. MCENTIRE (S. LONGACRE, R. GILES)	REBA MCENTIRE MCA
13	12	10	10	NEON MOON S. HENDRICKS, D. COOK (R. DUNN)	BROOKS & DUNN ARISTA

14	14	14	19	STRAIGHT TEQUILA NIGHT J. STROUD, J. ANDERSON (K. ROBBINS, D. HUPP)	JOHN ANDERSON BNA
15	11	11	9	EVERY SECOND J. FULLER, J. HOBBS (W. PERRY, G. SMITH)	COLLIN RAYE EPIC
16	21	16	9	OLD FLAMES HAVE NEW NAMES M. WRIGHT (B. BRADDOCK, R. VAN HOY)	MARK CHESNUTT MCA
17	23	17	20	EXCEPT FOR MONDAY R. LANDIS (R. NIELSEN)	LORRIE MORGAN RCA
18	18	—	2	GONE AS A GIRL CAN GET J. BOWEN, G. STRAIT (J. M. LANE)	GEORGE STRAIT MCA
19	13	8	4	ACES J. BOWEN, S. BOGGUSS (C. WHEELER)	SUZY BOGGUSS LIBERTY
20	19	18	20	MAYBE IT WAS MEMPHIS P. WORLEY, E. SEAY (M. ANDERSON)	PAM TILLIS ARISTA
21	15	12	11	THERE AIN'T NOTHIN' WRONG WITH THE RADIO E. GORDY, JR. (A. TIPPIN, B. BROCK)	AARON TIPPIN RCA
22	20	19	11	SOME KIND OF TROUBLE J. CRUTCHFIELD (M. REID, B. MAHER, D. POTTER)	TANYA TUCKER LIBERTY
23	—	—	9	BURN ME DOWN R. BENNETT, T. BROWN (E. MILLER)	MARTY STUART MCA
24	17	15	5	THE WOMAN BEFORE ME G. FUNDIS (J. JOHNSTONE)	TRISHA YEARWOOD MCA
25	24	21	24	A JUKEBOX WITH A COUNTRY SONG D. JOHNSON (G. NELSON, R. SAMOSET)	DOUG STONE EPIC

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

CIRCLE • CLEVELAND ONE STOP • COMPACT DISC WORLD • DIGITAL DISCS • J&R • JEK • PRICE CO • ELECTRIC
 B RECORDS • RICHMOND BROS • ROCKY MOUNTAIN • SCHWARTZ BROS • SHOPKO • ALWIK • BAKER & TAYLOR
 ARRE CORP • HANDLEMAN • WALMART • MEIJER • ROSES • CHAFFIN-GIBSON • BIGGS • PENNYLANE
 N • BIG STATE • THE RECORD SHOP • MUSICLAND • SAM GOODY • DISCOUNT RECORDS • ARTEC • SOUND
 E • MTS, INCORPORATED • TRANS WORLD MUSIC CO • RECORD TOWN • CAMPUS • MUSIC
 S • TAPE WORLD • MATHEW • TURTLES • TRAC • RHYTHM & VIEWS • AAFES • JERRY BASSIN, INC • DIGITAL DISCS • V
 R • HASTINGS BOOK • WAREHOUSE • SOUND & VIDEO • PRICE CO •
 E • CAMELOT MUSIC • THE WIZ • NOBODY BUT THE WIZ • THE THREE • SCOTT'S
 • ARC • SOUND & VIDEO • LISTENING BOOTH • VALLEY RECORD DISTRIBUTORS • WAX WORKS
 C • DISC JOCKEY • LEVY HOME ENTERTAINMENT • RANK RETAIL SERVICE • CLEVELAND ONE STOP • J&R •
 • SIGHT AND SOUND • G.I. JOE'S • CENTRAL SOUTH MUSIC • MUSIC 4 LESS • COMPACT DISC WORLD • PEPPER



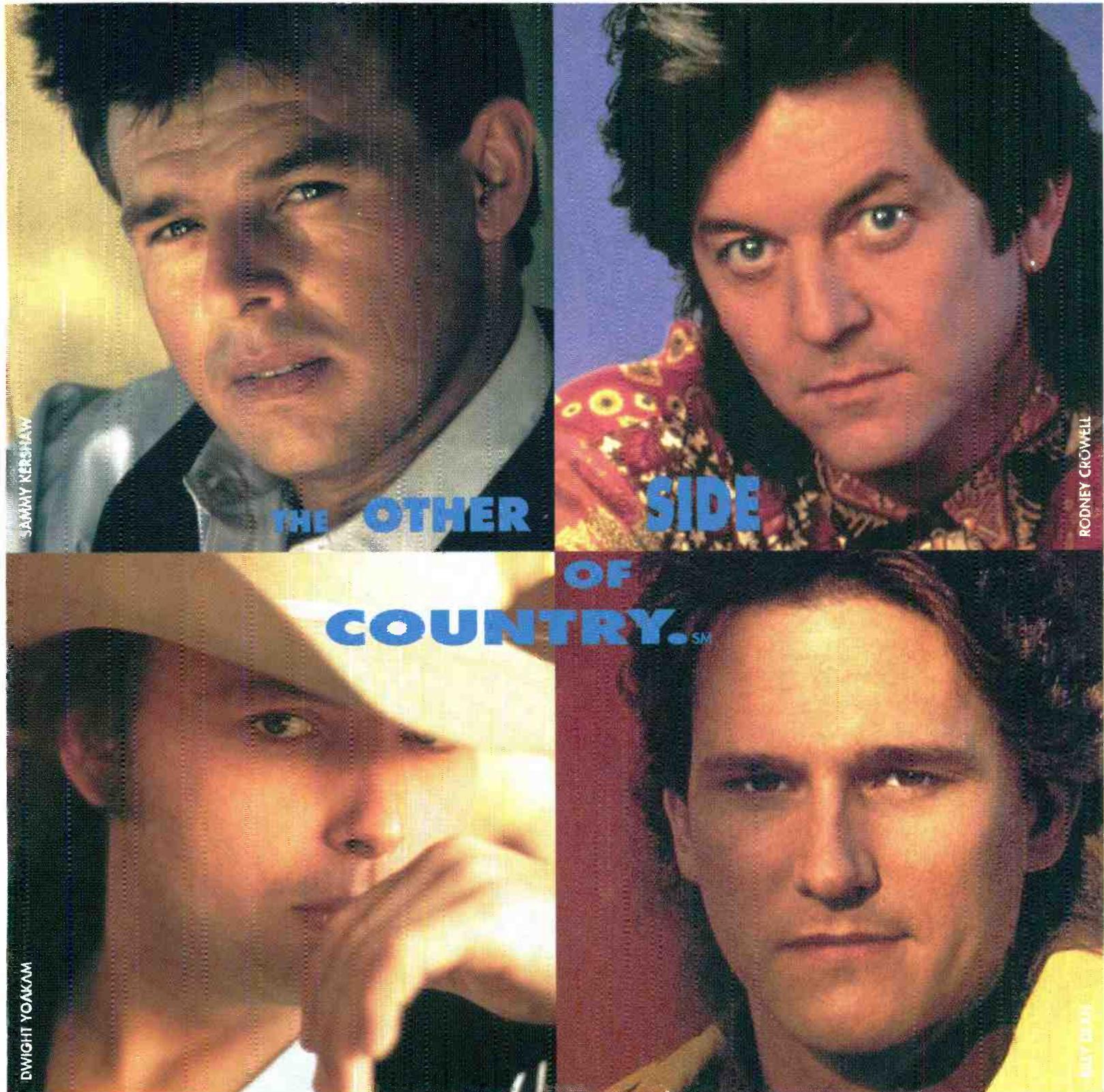
**THEY'RE ANYWHERE BUT
 "NOWHERE BOUND"**



S • PEPPERMINT RECORD & TAPE • RECORD DEN • MUSIC BOX • THE RECORD SHOP • GEORGE MEYER • S
 VICE • MAINSTREAM • PARADISE MUSIC • RECORD WORLD • SQUARE CIRCLE • ENCORE • EXCLUSIVE CO •
 S • INGRAM MERCHANDISING SERVICES • PAMIDA STORES • ERNEST TUBB RECORDS • FLIPSIDE • AMES •
 C • CD ONE STOP • PHAR MOR • SOUND • BROWN BROS • CALDOR • COSTCO • E & H ONE STOP • ELECTRIC FETUS • JUSTIN DISTRIBUTION • JEK
 X • AIRLIE • SOUND DISC • SPEED • LOR • NORWALK RECORD DISTRIBUTORS • LECHMERE • SOUTH TEXAS WHOLESALE • TITLE WAVE • HMV
 REO • PEACHES ENTERTAINMENT • SEAPORT • KEMP MILL MUSIC • STIRLING VENTURES • ROSE RECORDS • RADIO DOCTORS • DART • DISC
 GIBSON • EURPAC SERVICE, INC • ENCORE • GALAXY RECORD AND TAPE DISTRIBUTORS • RTI • NOVA DISTRIBUTION CO • TRANSCONTINE
 ROSES • SOUND DISK-TRIBUTORS, INC • STREETSIDE RECORDS • PENNYLANE RECORDS & TAPES • CONT
 LD • FLIPSIDE • MANAGEMENT: TED HACKER INTERNATIONAL ARTIST MANAGEMENT
 S • SOUND • RECORD DEN • CATS COMPACT DISCS & CASSETTES • MUSIC PLUS • ONE STOP RECORD HOUSE, INC • MOBILE
 UNIVERSAL RECORD DISTRIBUTORS • TAPE WORLD • COCONUTS • SATURDAY MATINEE • WESTERN HERO

**OUR MANY THANKS
 TO THE "UNSUNG HEROES"
 WHO REALLY DO GET
 THE MUSIC TO THE PEOPLE!**

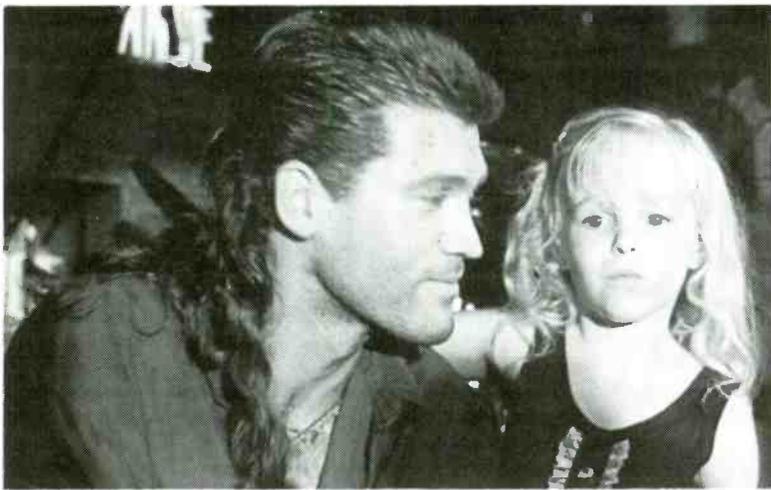




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Pint-Size Swoon. Brittany Hodge of Knoxville, Tenn., presents heartthrob Billy Ray Cyrus a rose during his recent performance on The Nashville Network's weekday dance series "Club Dance." Cyrus' performance marked the first time an artist had appeared and performed on the show.

Lewis Plans To Keep Pace At Mercury Says He Will Not Tamper With Roster

BY EDWARD MORRIS

NASHVILLE—Luke Lewis, the new president of Mercury/Nashville, says he aims to lead the label into a period of "controlled" rather than "explosive" growth. In the short term, he explains, this will mean expanding next year's release schedule and hiring more staff members.

Long a Nashville underdog, Mercury's roster now boasts Billy Ray Cyrus, America's hottest-selling act regardless of genre, the platinum-selling Kentucky Headhunters, two-time Country Music Assn. female

vocalist Kathy Mattea, and up-and-coming artist Sammy Kershaw.

"The place is humming," Lewis concedes. "So the agenda—if there is one—is to build it, not to particularly change it."

Lewis says he has not yet examined the roster or talked about it with Harold Shedd, Mercury's senior VP of creative operations. But he stresses he doesn't intend to tamper with the roster: "I didn't get this job as a creative guy. I have no credentials and wouldn't attempt to run the creative side. I'd like to think I've got good ears, but I don't mean to impose them on anyone."

Lewis says he believes he was appointed because of his broad business skills and experience: "I can't second-guess the guys who hired me—Alain Levy [president and CEO, PolyGram N.V.] and Eric Kronfeld [president and COO, PolyGram Holding Inc.]—but I think probably it had to do with my reputation as a fairly in-depth leader and businessman, with some particular strengths in sales and marketing. I think the hope is that I can bring the people here up a notch in those areas."

Prior to his appointment at Mercury, Lewis was senior VP/GM at Uni Distribution. And before that, he held posts at MCA and CBS. His first job in the record business was in the sales division at CBS/Nashville.

Lewis says he was already acquainted in one way or another with some of Mercury/Nashville's key staffers: "Steve Miller [national director of sales and marketing] I know by reputation, and Paul Lucks [VP/GM] and I worked together in Texas as competitors."

In developing what he describes as his own "freakish sort of manage-

ment style," Lewis says he was positively influenced by such figures as Joe Galante, president of RCA Records; David Conrad, VP of Almo/Irving Music; Ed Rosenblatt, president of Geffen Records ("in terms of style, leadership ability, and attention to details"); and Al Teller, chairman of MCA Music Entertainment Group ("his intelligence and aggressiveness"). He says he is especially indebted to Teller for releasing him from his Uni contract to take the job at Mercury.

AGGRESSIVE RELEASE SCHEDULE

"We are going to have a much more aggressive release schedule next year," Lewis says. "I can't recall the numbers exactly, but I believe it's going to be 30% or 40% more." There have been no discussions yet, he adds, about what the label's roster size should be.

"I wasn't given an agenda," Lewis continues. "Other than that Alain Levy believes there's a huge potential here. He got a taste of it with Billy Ray Cyrus, and I think he understands that that's not going to be the norm. But I think he sees a lot of opportunities here he wants to take advantage of."

Assessing the job that lies ahead, Lewis is both modest and confident: "There's a bunch of talented people in this town. I'm not going to come in here and teach anybody how to do business. They know. I might have a different twist on it, and I definitely have a different perspective. But I don't have any tricks up my sleeve."

Still, he adds, "I don't think there's anybody around—forget Nashville—who knows much more about selling records than I do. And this is the record business."

McEntire's Recipe For Crowd Pleasing Singer Lights Up Rainy Night With Charm, Courtesy

MEMO TO AXL ROSE: Listen, Axl, nobody's saying it's your fault or anything like that, but you seem to be having some difficulty lately conveying your essential niceness to fans and venue managers. (Let's not even mention cops.) Sure, they're all dolts and you transcend analogy, but maybe there's a way you could calm them down without really giving of yourself or eroding your dignity.

See, there was this story in the Syracuse Herald-American the other day about Reba McEntire—you know, that country & western singer—and it might give you a couple of ideas about crowd control. You don't have to read the whole thing.

Basically, it was just a review of McEntire's show at the New York State Fair. Apparently, it was raining to beat hell all evening—and, just like you, she almost didn't go on. Oh, she was willing to, but the stage was wet, and she was afraid it might fry the band. I know. Go figure. Anyway, when the rain didn't let up, and the stupid crowd just sat there, McEntire had her roadies put up this little plastic tent thing on stage. Well, here's how Brian Bourke, the reviewer, described the rest of it.

"McEntire's four-song set was nothing less than stunning. With no instrumental accompaniment, she offered an inspirational number, 'Walk On,' and a heartfelt tale of father-daughter relationships, 'The Greatest Man I Never Knew.' Her voice was both sweet and powerful, piercing and intimate. [Opening act Vince] Gill returned to join this remarkable a cappella performance half way through McEntire's 'Is There Life Out There.'"

Now here's the good part, Axl: "McEntire thanked her fans many times for hanging in there and apologized that she wouldn't be able to meet members of her fan club after the show, amid all that mud. But she had something else special for her fans: her favorite song. McEntire hadn't sung 'Sweet Dreams,' Patsy Cline's great hit, since March 16, 1991. It was the last song she had performed with her band before seven members were killed that night in a plane crash... 'Since you've all been so kind, I want to sing my favorite song for you tonight,' said McEntire, capping off a memorable set with a soulful version of this country classic. After a powerful, drawn-out finish, McEntire walked out in the rain and threw a kiss to the crowd, who were giving her a standing ovation."

Did you get that, Axl? Four songs, a little sweet talk, a wave, and she's outta there. And the crowd loves her!

Think, Axl. Could you be overlooking something?

MAKING THE ROUNDS: Scene's Extra Step Award this week goes to Susan Collier and Patsi Cox, publicists for Gurley & Co. Recently, gospel singers Jerry and Tammy Sullivan were in Nashville for a press conference and a TV show appearance with their old friend, Marty Stuart. Stuart is one of Gurley's clients. While the Sullivans were still in town, someone stole their acoustic bass fiddle, a family heirloom. Although prospects for its recovery seemed bleak, Stuart put up a reward and Collier and Cox sprang into action. They served as liaisons between the Sullivans, who had returned to Alabama, and the Nashville police and arranged to have notices of the theft run in the local papers. They subsequently led a leafletting team into downtown Nashville to



by Edward Morris

alert the street people that there might be a bass-toting felon among them. One of them saw the instrument being lugged into a pawn shop a couple of days later and notified Gurley & Co. That ended the hunt. The Sullivans were ecstatic, but Stuart took the recovery in stride. "A lot of miracles occur around the Sullivans," he said.

Tony Arata, Karen Brooks, Gary Burr, Mark Collic, Jill Colucci, Austin Cunningham, Paul Davis, Stephanie Davis, Steve Dorff, Angela Kaset, Kennedy/Rose, Hal Ketchum, Richard Leigh, Susan Longacre, Lyle Lovett, Dennis Morgan, Gene Nelson, Mac McAnally, Thom Schuyler, Allen Shamblin, Randy Sharp, Russell Smith, and Mel Tillis will perform at the Harlan Howard Birthday Bash, Sept. 14 on the BMI parking lot.

Kenny Rogers will host the national finals of the True Value/GMC Truck Country Showdown. The finals will be held Jan. 8, 1993, at the Grand Palace in Branson, Mo., and will be taped for an hourlong syndicated television special... George Jones has agreed to his first corporate sponsorship via Alabama-based Sunshine Mills. The company's new line of dog and cat food will be called "George Jones Country Gold"... Billy Dean, Liberty/SBK Records, and Verlon Thompson have written the theme for the ABC-TV animated adventure series for children, "Wild West C.O.W. Boys Of Moo Mesa." Dean also sings the song.

SIGNINGS: Step One Records' Jack Robertson to The Talent Agency for booking... Epic Records' Darryl & Don Ellis to DCS for publicity.



Wild Blue Yodeler. Hank Snow visits with songwriter/artist Mark Brine and Diesel Only Records owners Jay Sherman-Godfrey and Jeremy Tepper following Brine's recent appearance on the Grand Ole Opry with Snow and his Rainbow Ranch Boys. Brine's Jimmie Rodgers tribute "New Blue Yodel" has been released as a jukebox single by Brooklyn, N.Y.-based Diesel Only. The single is included on the compilation "Rig Rock Jukebox—A Collection Of Diesel Only Records." Pictured, from left, are Sherman-Godfrey, Brine, Snow, and Tepper.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION	
				★ ★ ★ NO. 1 ★ ★ ★			
1	1	1	15	BILLY RAY CYRUS ▲ ³ MERCURY 510635* (9.98 EQ/13.98)	SOME GAVE ALL	1	
2	NEW		1	GARTH BROOKS LIBERTY 98742* (9.98/15.98)	BEYOND THE SEASON	2	
3	2	2	51	GARTH BROOKS ▲ ⁷ LIBERTY 96330* (10.98/15.98)	ROPIN' THE WIND	1	
4	4	3	103	GARTH BROOKS ▲ ⁸ LIBERTY 93866* (9.98/13.98)	NO FENCES	1	
5	3	4	55	BROOKS & DUNN ▲ ARISTA 18658* (9.98/13.98)	BRAND NEW MAN	3	
6	6	—	2	TRAVIS TRITT WARNER BROS. 45048* (10.98/15.98)	T-R-O-U-B-L-E	6	
7	5	5	7	CLINT BLACK RCA 66003* (10.98/15.98)	THE HARD WAY	2	
8	7	6	22	WYNONNA ▲ CURB 10529*/MCA (10.98/15.98)	WYNONNA	1	
9	13	—	2	SOUNDTRACK EPIC SOUNDTRAX 52845*/SONY (10.98 EQ/15.98)	HONEYMOON IN VEGAS	9	
10	8	7	9	MARY-CHAPIN CARPENTER COLUMBIA 48881*/SONY (9.98 EQ/13.98)	COME ON COME ON	6	
11	9	15	3	RICKY VAN SHELTON COLUMBIA 52753*/SONY (10.98 EQ/15.98)	GREATEST HITS PLUS	9	
12	10	8	174	GARTH BROOKS ▲ ³ LIBERTY 90897* (9.98/13.98)	GARTH BROOKS	2	
13	11	12	3	ALABAMA RCA 66044* (9.98/15.98)	AMERICAN PRIDE	11	
14	NEW		1	COLLIN RAYE EPIC 48983*/SONY (9.98 EQ/13.98)	IN THIS LIFE	14	
15	12	9	5	CHRIS LEDOUX LIBERTY 98818* (9.98/13.98)	WHATCHA GONNA DO WITH A COWBOY	9	
16	18	17	29	JOHN ANDERSON BNA 61029* (9.98/13.98)	SEMINOLE WIND	10	
17	15	13	48	REBA MCENTIRE ▲ ² MCA 10400* (10.98/15.98)	FOR MY BROKEN HEART	3	
18	14	11	68	ALAN JACKSON ▲ ² ARISTA 8681* (9.98/13.98)	DON'T ROCK THE JUKEBOX	2	
19	17	14	8	MARTY STUART MCA 10596* (9.98/13.98)	THIS ONE'S GONNA HURT YOU	12	
20	20	20	42	SAMMY KERSHAW ● MERCURY 510161* (9.98 EQ/13.98)	DON'T GO NEAR THE WATER	17	
21	16	10	72	LORRIE MORGAN ● RCA 30210* (9.98/13.98)	SOMETHING IN RED	8	
22	19	24	3	DOUG STONE EPIC 52436*/SONY (9.98 EQ/13.98)	FROM THE HEART	19	
23	21	18	22	MARK CHESNUTT MCA 10530* (9.98/15.98)	LONGNECKS & SHORT STORIES	9	
24	24	26	44	SUZU BOGGUSS LIBERTY 95847* (9.98/13.98)	ACES	15	
25	22	16	66	TRAVIS TRITT ▲ ² WARNER BROS. 26589* (9.98/13.98)	IT'S ALL ABOUT TO CHANGE	2	
26	28	25	49	BILLY DEAN SBK 96728*/LIBERTY (9.98/13.98)	BILLY DEAN	22	
27	25	21	66	DIAMOND RIO ● ARISTA 8673* (9.98/13.98)	DIAMOND RIO	13	
28	29	22	25	AARON TIPPIN ● RCA 61129* (9.98/13.98)	READ BETWEEN THE LINES	6	
29	26	28	40	TRACY LAWRENCE ● ATLANTIC 82326* (9.98/13.98)	STICKS AND STONES	10	
30	23	19	55	HAL KETCHUM ● CURB 77450* (9.98/13.98)	PAST THE POINT OF RESCUE	6	
31	27	23	61	TRISHA YEARWOOD ▲ MCA 10297* (9.98/15.98)	TRISHA YEARWOOD	2	
32	30	27	61	TANYA TUCKER ● LIBERTY 95562* (9.98/13.98)	WHAT DO I DO WITH ME	6	
33	31	31	77	VINCE GILL ▲ MCA 10140* (9.98/15.98)	POCKET FULL OF GOLD	5	
34	32	29	19	GEORGE STRAIT ● MCA 10532* (10.98/15.98)	HOLDING MY OWN	5	
35	33	32	15	RODNEY CROWELL COLUMBIA 47985*/SONY (9.98 EQ/13.98)	LIFE IS MESSY	30	
36	34	30	95	DWIGHT YOAKAM ● REPRIS 26344*/WARNER BROS. (9.98/13.98)	IF THERE WAS A WAY	7	
37	36	33	126	DOUG STONE ● EPIC 45303*/SONY (5.98 EQ/9.98)	DOUG STONE	12	
38	35	34	49	COLLIN RAYE ● EPIC 47468*/SONY (9.98 EQ/13.98)	ALL I CAN BE	7	
39	37	35	15	MICHELLE WRIGHT ARISTA 18685* (9.98/13.98)	NOW & THEN	20	

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
40	38	39	45	STEVE WARINER ARISTA 18691* (9.98/13.98)	I AM READY	28
41	39	36	18	MCBRIDE & THE RIDE MCA 10540* (9.98/13.98)	SACRED GROUND	27
42	48	47	18	CONFEDERATE RAILROAD ATLANTIC 82335* (9.98/15.98)	CONFEDERATE RAILROAD	36
43	41	38	26	LITTLE TEXAS WARNER BROS. 26820* (9.98/13.98)	FIRST TIME FOR EVERYTHING	19
44	NEW		1	SAWYER BROWN CURB 77574* (9.98/13.98)	CAFE ON THE CORNER	44
45	40	40	33	SAWYER BROWN CURB 95624* (9.98/13.98)	DIRT ROAD	12
46	43	41	129	TRAVIS TRITT ▲ WARNER BROS. 26094* (9.98/13.98)	COUNTRY CLUB	3
47	44	43	212	THE JUDDS ▲ ² CURB 8318/RCA (9.98/15.98)	GREATEST HITS	1
48	42	37	55	DOUG STONE ● EPIC 47357*/SONY (9.98 EQ/13.98)	I THOUGHT IT WAS YOU	12
49	46	44	98	MARY-CHAPIN CARPENTER ● COLUMBIA 46077*/SONY (8.98 EQ/13.98)	SHOOTING STRAIGHT IN THE DARK	11
50	50	49	16	SHENANDOAH RCA 66001* (9.98/13.98)	LONG TIME COMIN'	34
51	47	46	103	REBA MCENTIRE ▲ MCA 10016 (9.98/15.98)	RUMOR HAS IT	2
52	45	42	130	ALAN JACKSON ▲ ARISTA 8623 (8.98/13.98)	HERE IN THE REAL WORLD	4
53	49	45	47	ALABAMA ● RCA 61040* (9.98/13.98)	GREATEST HITS VOL. 2	10
54	51	51	20	VINCE GILL RCA 61130* (7.98/11.98)	I NEVER KNEW LONELY	47
55	52	48	95	CLINT BLACK ▲ ² RCA 52372 (9.98/13.98)	PUT YOURSELF IN MY SHOES	1
56	54	50	140	VINCE GILL ▲ MCA 42321 (8.98/13.98)	WHEN I CALL YOUR NAME	2
57	53	53	174	CLINT BLACK ▲ ² RCA 9668 (9.98/13.98)	KILLIN' TIME	1
58	60	73	14	MARTINA MCBRIDE RCA 66002* (9.98/13.98)	THE TIME HAS COME	54
59	56	54	20	HANK WILLIAMS, JR. & HANK WILLIAMS CURB 77552* (6.98/9.98)	THE BEST OF HANK & HANK	44
60	62	69	3	PAUL OVERSTREET RCA 66029* (9.98/15.98)	LOVE IS STRONG	60
61	55	52	71	PAM TILLIS ● ARISTA 8642* (8.98/13.98)	PUT YOURSELF IN MY PLACE	10
62	57	55	33	JOE DIFFIE EPIC 47477*/SONY (9.98 EQ/13.98)	REGULAR JOE	22
63	58	57	35	GEORGE STRAIT ● MCA 10450* (9.98/15.98)	TEN STRAIT HITS	7
64	59	56	51	THE JUDDS ● CURB 61018*/RCA (9.98/13.98)	GREATEST HITS VOL. II	7
65	69	66	53	RANDY TRAVIS ● WARNER BROS. 26661* (9.98/13.98)	HIGH LONESOME	3
66	61	58	28	HANK WILLIAMS, JR. CURB 26806*/CAPRICORN (9.98/15.98)	MAVERICK	7
67	64	63	21	SHENANDOAH COLUMBIA 48885*/SONY (9.98 EQ/13.98)	GREATEST HITS	43
68	63	61	99	MARK CHESNUTT ● MCA 10032* (9.98/13.98)	TOO COLD AT HOME	12
69	71	64	153	REBA MCENTIRE ● MCA 8034* (10.98/15.98)	REBA LIVE	2
70	67	67	107	KEITH WHITLEY ● RCA 52277* (9.98/13.98)	GREATEST HITS	5
71	68	62	74	BILLY DEAN SBK 94302*/LIBERTY (9.98/13.98)	YOUNG MAN	12
72	65	65	52	CHRIS LEDOUX LIBERTY 96499* (9.98/13.98)	WESTERN UNDERGROUND	36
73	RE-ENTRY		2	WAYLON JENNINGS EPIC 48982*/SONY (9.98 EQ/13.98)	TOO DUMB FOR NEW YORK CITY, TOO UGLY FOR L.A.	73
74	72	70	42	RESTLESS HEART RCA 61041* (9.98/13.98)	THE BEST OF RESTLESS HEART	25
75	66	60	42	PIRATES OF THE MISSISSIPPI LIBERTY 95798* (9.98/13.98)	WALK THE PLANK	39

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

Billboard® Top Country Catalog Albums™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY
SoundScan
■■■■■
FOR WEEK ENDING SEPTEMBER 12, 1992

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	WKS. ON CHART
1	1	PATSY CLINE ▲ ⁴ MCA 12 (4.98/10.98)	GREATEST HITS	69
2	2	THE CHARLIE DANIELS BAND ▲ EPIC 38795*/SONY (7.98 EQ/11.98)	A DECADE OF HITS	69
3	3	GEORGE STRAIT ▲ MCA 42035* (7.98/12.98)	GREATEST HITS, VOL. 2	69
4	5	REBA MCENTIRE ● MCA 6294 (4.98/11.98)	SWEET SIXTEEN	62
5	6	VINCE GILL RCA 9814 (4.98/9.98)	BEST OF VINCE GILL	69
6	4	RAY STEVENS MCA 5918* (4.98/11.98)	GREATEST HITS	14
7	14	GEORGE STRAIT ▲ ² MCA 5567 (7.98/12.98)	GEORGE STRAIT'S GREATEST HITS	68
8	12	RAY STEVENS CURB 77312* (6.98/9.98)	HIS ALL-TIME GREATEST COMIC HITS	12
9	7	GEORGE JONES ● EPIC 40776*/SONY (5.98 EQ/9.98)	SUPER HITS	55
10	10	REBA MCENTIRE ● MCA 42134 (4.98/11.98)	REBA	49
11	13	ALABAMA ▲ ³ RCA 4939 (7.98/11.98)	ROLL ON	64
12	8	PATSY CLINE DELUXE 5050/IMG (7.98/9.98)	20 GOLD HITS	40
13	11	RANDY TRAVIS ▲ ⁴ WARNER BROS. 25568 (9.98/13.98)	ALWAYS & FOREVER	69

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	WKS. ON CHART
14	16	THE JUDDS ▲ CURB 5916-1/RCA (7.98/12.98)	HEARTLAND	69
15	17	REBA MCENTIRE ▲ MCA 2789 (7.98/12.98)	GREATEST HITS	67
16	9	ANNE MURRAY ▲ ⁴ LIBERTY 46058* (7.98/12.98)	GREATEST HITS	69
17	15	ALABAMA ▲ ³ RCA 7170 (9.98/13.98)	GREATEST HITS	68
18	19	GEORGE STRAIT ▲ MCA 5913 (4.98/11.98)	OCEAN FRONT PROPERTY	55
19	18	HANK WILLIAMS, JR. ▲ ² CURB 60193/WARNER BROS. (9.98/13.98)	GREATEST HITS	59
20	20	RICKY VAN SHELTON ▲ COLUMBIA 40602*/SONY (5.98 EQ/9.98)	WILD EYED DREAM	38
21	22	THE JUDDS RCA 2278* (3.98/No CD)	COLLECTOR'S SERIES	67
22	24	PATTY LOVELESS ● MCA 42223 (4.98/11.98)	HONKY TONK ANGEL	43
23	21	ALABAMA ▲ ⁴ RCA 4229 (7.98/11.98)	MOUNTAIN MUSIC	47
24	23	DWIGHT YOAKAM ● REPRIS 25989/WARNER BROS. (9.98/13.98)	JUST LOOKIN' FOR A HIT	30
25	—	THE JUDDS ▲ ² CURB 5319/RCA (7.98/12.98)	WHY NOT ME	46

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

COUNTRY CORNER



by Lynn Shults

INSIDE THE TOP 10: No. 1 on the Hot Country Singles & Tracks chart for the second consecutive week is "I Still Believe In You" by **Vince Gill**. Several large jumps occur, the biggest a six-place move by **Doug Stone's** "Warning Labels" (10-4). Others gaining four positions or more are "Love's Got A Hold On You" (6-2), by **Alan Jackson**; "You And Forever And Me" (12-7), by **Little Texas**; and "So Much Like My Dad" (13-9), by **George Strait**.

THE MOST ACTIVE TRACKS on the singles chart are "We Shall Be Free" (debut-40), by **Garth Brooks**; "Love's Got A Hold On You" (6-2), by **Alan Jackson**; "No One Else On Earth" (36-25), by **Wynonna**; "Watch Me" (59-45), by **Lorrie Morgan**; "You And Forever And Me" (12-7), by **Little Texas**; "Next Thing Smokin'" (32-24), by **Joe Diffie**; "Seminole Wind" (38-30), by **John Anderson**; "If I Didn't Have You" (22-20), by **Randy Travis**; "Lord Have Mercy On The Working Man" (37-31), by **Travis Tritt**; and "Jesus And Mama" (28-23), by **Confederate Railroad**.

THE ALBUMS CHARTS HAVE a "ho-ho-ho" flavor as Garth Brooks' yuletide treat, "Beyond The Season," debuts at No. 2 on Top Country Albums and No. 5 on The Billboard 200. "Some Gave All" by **Billy Ray Cyrus** continues to dominate both charts. Cyrus, who has topped The Billboard 200 for 14 weeks, holds off chart debuts by two of the pop world's most visible artists, **Eric Clapton** and **Bobby Brown**. New competitors on Top Country Albums are "In This Life" by **Collin Raye**, which enters at No. 14, and "Cafe On The Corner" by **Sawyer Brown**, which hits at No. 44.

SHOWING SIGNIFICANT SALES gains on this week's albums chart is the soundtrack album "Honeymoon In Vegas" (13-9). Riding the crest of the movie's first week in release, the soundtrack shows a whopping 49% increase in sales from the previous week. Other albums inside the top 25 increasing their percentages: "T-R-O-U-B-L-E" (6-6), by **Travis Tritt**, which gains 18%; "Seminole Wind" (18-16), by **John Anderson** (8% gain); "Wynonna" (7-8), by **Wynonna Judd** (4.5% gain); and "Aces" (24-24), by **Suzu Bogguss** (2% gain).

COUNTRY MUSIC IS continuing to gain ground on the East Coast. At the Meadowlands Arena, just outside New York, Garth Brooks proved Big Apple fans to be no different than fans in other cities. His Sept. 5 show sold out 21,000 seats in 17 minutes. **Bob Castronovo**, assistant manager at the Meadowlands, says, "This puts him up there with the Claptons of the world. We were not surprised. We actually encouraged him to do more than one show here, but they are just doing one everywhere." Tickets were handled by 110 Ticketmaster locations and no promotions or advertising was done other than on WYNY New York. Castronovo says, "WYNY announced it the Thursday before tickets went on sale and that was the only promotion that was done. I'm sure word had gotten out one to another, but in terms of actual set promotion, that was the only one." In Philadelphia, Billy Ray Cyrus played the Spectrum Sept. 1, becoming the first country act to play the venue since **Alabama** and **Restless Heart** in October 1987. The Spectrum's **Ike Richman** reported sales of 8,000 against seating of 12,000 and deemed the show a success. **John Hart**, of WXTU Philadelphia, says, "There are 20 million-plus people in this corridor between Philadelphia and New York City. Country is starting to do well here. The market for country music up here is awesome."

New Radio Net Offers Gospel, Country Blend Brooks, Skaggs Among 'Family' Programming

NASHVILLE—A new around-the-clock programming service here is offering radio stations a blended format of gospel and "positive" country music. The Super Gospel Country Radio Network, carried by satellite, went on the air Aug. 25 with one client. It has since picked up two more, one of them a 50,000-watt AM station on Grand Turk Island in the Bahamas.

The network is the joint creation of **Jim Black**, a former gospel singer, DJ, and SESAC executive; **Bill Malone**, a former radio station owner, GM, and program director; and **Jerry Shaw**, owner of a Russellville, Ky., car dealership.

Black, who is also acting as interim program director for the network, says that programming will be split "about 50/50" between music by gospel and country acts. A straight country song will be eligible for the playlist, he explains, if it is "something that talks good about the family or life or the home." Many of the country songs that will be programmed, Black continues, will be album cuts.

The current playlist includes such country fare as Garth Brooks' "The River," **Ricky Skaggs'** "Father Knows Best," **Collin Raye's** "Love,

Me," **Matthews, Wright & King's** "Power Of Love," **Diamond Rio's** "Mama Don't Forget To Pray For Me," **Confederate Railroad's** "Jesus And Mama," and **Wynonna Judd's** "When I Reach The Place I'm Goin'."

Among the gospel acts programmed are the **Gaither Vocal Band**, the **Nelons**, the **Cathedrals**, the **Chuck Wagon Gang**, **J.D. Sumner & the Stamps**, the **Dixie Melody Boys**, the **Kingsmen**, **Gold City**, and **Heirloom**.

Divided into "Hot Picks" and heavy, medium, and light rotation, the list contains 50 songs.

Stations can subscribe to all or a

part of the daily programming, **Black** says. The network, which is carried on Spacenet IV Transponder 20, reserves two minutes an hour for its own advertising sales, with up to 15 minutes an hour for subscribing stations. USA Radio News is offered as part of the overall package.

The network has its own corps of DJs, who will broadcast live.

So far, according to **Black**, 200 stations have inquired about subscribing to the network. "When we [sign] 30 stations," he says, "we're rolling real well, and we think we can have that in 60 days."

EDWARD MORRIS

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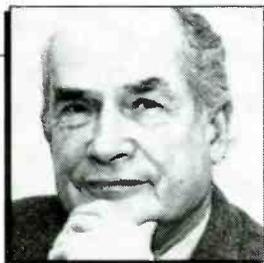
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COUNTRY SINGLES A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.	BMI
75 AS LONG AS YOU BELONG TO ME (Careers-BMG, BMI/South Heart, BMI/Great Cumberland, BMI/Diamond Struck, BMI) CPP/HL		
68 BE MY ANGEL (Pink Pig, BMI/Polygram, ASCAP/Ranger Bob, ASCAP/Amachrist, ASCAP/Popcorn Family, ASCAP) HL		
37 BILLY THE KID (EMI Blackwood, BMI/Great Cumberland, BMI) CPP/HL		
13 BOOT SCOOTIN' BOOGIE (Alfred Avenue, BMI/Sony Tree, BMI) HL/WBM		
60 BUBBA SHOT THE JUKE BOX (EMI Blackwood, BMI/Linde Manor, BMI/Right Key, BMI) WBM		
26 CAFE ON THE CORNER (Beginner, ASCAP) WBM		
3 COULD'VE BEEN ME (Englishtown, BMI/Warner-Tamerlane, BMI) WBM		
4 COWBOY BEAT (Bellamy Brothers, ASCAP)		
67 CRASH COURSE IN THE BLUES (Steve Warner, BMI/Irving, BMI/Sony Tree, BMI/Inspector Barlow, ASCAP)		
50 EVEN THE MAN IN THE MOON IS CRYIN' (BMC, ASCAP/Judy Judy, ASCAP/Sony Tree, BMI) HL		
49 FIVE O' CLOCK WORLD (Screen Gems-EMI, BMI) WBM		
21 GOING OUT OF MY MIND (Songs Of PolyGram, BMI/Seven Angels, BMI/Songs Of McBride, BMI) HL		
28 THE GREATEST MAN I NEVER KNEW (EMI April, ASCAP/Lion Hearted, ASCAP/Layng Martine, Jr., BMI) HL		
56 HELP, I'M WHITE AND I CAN'T GET DOWN (Almane,		
39 HEY MISTER (I NEED THIS JOB) (Careers-BMG, BMI/Padre Hotel, BMI/Willesden, BMI) HL		
72 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		
32 I FEEL LUCKY (EMI April, ASCAP/Getarealjob, ASCAP/Don Schlitz, ASCAP/Almo, ASCAP) HL/PPP		
20 IF I DIDN'T HAVE YOU (Acuff-Rose, BMI/Irving, BMI/Hardscratch, BMI) CPP		
44 IF THERE HADN'T BEEN YOU (Edge O' Woods, ASCAP/Kinetic Diamond, ASCAP/Moline Valley, ASCAP/Careers-BMG, BMI) HL		
27 IF YOUR HEART AIN'T BUSY TONIGHT (Edge O' Woods, ASCAP/Kinetic Diamond, ASCAP/Moline Valley, ASCAP) CPP		
8 I'LL THINK OF SOMETHING (Polygram Int'l, ASCAP) HL		
11 IN THIS LIFE (Almo, ASCAP/Bno Blues, ASCAP/Hayes Street, ASCAP/Allen Shumbain, ASCAP) CPP		
36 I SAW THE LIGHT (Great Eastern, BMI/Sluggo Songs, BMI/Sister Elisabeth, BMI) CPP		
1 I STILL BELIEVE IN YOU (Benefit, BMI/Inspector Barlow, ASCAP/Bug, ASCAP) WBM		
5 I WOULDN'T HAVE IT ANY OTHER WAY (Acuff-Rose, BMI/Telly Larc, ASCAP/Groove Palace, ASCAP) CPP		
23 JESUS AND MAMA (Tom Collins, BMI) CPP		
74 JUST ANOTHER HILL (Pri, ASCAP/Bob Corbin, ASCAP/Play On, ASCAP)		
46 JUST CALL ME LONESOME (St Julien, ASCAP/Polygram, ASCAP/Poor House Hollow, ASCAP) HL		
52 KEEP ON WALKIN' (Almo, ASCAP/Bno Blues, ASCAP/McBroom, BMI)		
69 L.A. TO THE MOON (W B M SESAC/Long Acre, SESAC/Zomba, ASCAP)		
34 LETTING GO (Warner-Tamerlane, BMI/Zesty Zack's, BMI) WBM		
31 LORD HAVE MERCY ON THE WORKING MAN (Songs Of PolyGram, BMI) HL		
2 LOVE'S GOT A HOLD ON YOU (Warner-Tamerlane, BMI/Just Cuts, BMI/Patti Hurt, BMI) WBM		
22 ME AND MY BABY (Scarlet Moon, BMI/Paul And Jonathan Songs, BMI) CLM		
55 MOTHER'S EYES (AMR, ASCAP/Sixteen Stars, BMI)		
62 MY SIDE OF TOWN (Corey Rock, ASCAP/Dixie Stars, ASCAP/Little Big Town, BMI/American Made, BMI/Brand New Town, BMI/Old Wolf, BMI/Music Corp. Of America, BMI)		
24 NEXT THING SMOKIN' (Forrest Hills, BMI/Songwriters Ink, BMI/Out Of Slate, BMI/Texas Wedge, ASCAP/Pitch 'N' Run, ASCAP) CPP		
25 NO ONE ELSE ON EARTH (Sony Tunes, ASCAP/EMI Golden Torch, ASCAP/Heart Street, ASCAP/Sony Tree, BMI/Edisto Sound, BMI) HL		
65 NO SIR (Tom Collins, BMI/Music Corp. Of America, BMI/Brand New Town, BMI/Midnight Crow, ASCAP)		
73 NOT TOO MUCH TO ASK (EMI April, ASCAP/Getarealjob, ASCAP/Don Schlitz, ASCAP/Almo, ASCAP)		
16 NOWHERE BOUND (Resaca Beach, BMI/Warner-		
Tamerlane, BMI/Julie Medders, BMI/Designee, BMI) WBM		
61 NOW THAT'S COUNTRY (Songs Of PolyGram, BMI/Tubb's Bus, BMI)		
64 ONE LIKE THAT (Lodge Hall, ASCAP)		
43 ONE TIME AROUND (Sony Tree, BMI/Zomba, ASCAP) HL		
51 OUR LOVE WAS MEANT TO BE (Mike Curb, BMI/Farren Curtis, BMI/Farren Square, ASCAP)		
35 THE RIVER (Gary Morris, ASCAP/Major Bob, ASCAP/Mid-Summer, ASCAP) CPP		
10 RUNNIN' BEHIND (New Haven, BMI/MCA, ASCAP) HL		
30 SEMINOLE WIND (Almo, ASCAP/Holmes Creek, ASCAP) CPP		
48 SEND A MESSAGE TO MY HEART (Songs Of PolyGram, BMI/Tillis, BMI) HL		
38 SHAKE THE SUGAR TREE (Sony Tree, BMI) HL		
67 SHE TAKES THE SAO OUT OF SATURDAY NIGHT (Tillis, BMI/Peer Five, BMI)		
54 SOMETHING IN RED (Coburn, BMI) CPP		
9 SO MUCH LIKE MY DAD (Rightsong, BMI/Chips Moman, BMI/Attadoo, BMI) HL		
33 TAKE A LITTLE TRIP (Maypop, BMI/Wildcountry, BMI/EMI Blackwood, BMI/Wrightchild, BMI) WBM		
53 THAT'S ME (Millhouse, BMI/Shedhouse, ASCAP) HL		
70 THAT'S WHAT I'M WORKING ON TONIGHT (Songwriters Ink, BMI/Lazy Gator, BMI/Texas Wedge, ASCAP/BluWaBoo, ASCAP)		
57 THERE AIN'T NOTHIN' I DON'T LIKE ABOUT YOU (Polygram Int'l, ASCAP/EMI April, ASCAP)		
41 THIS ONE'S GONNA HURT YOU (Songs Of PolyGram, BMI/Tubb's Bus, BMI) HL		
59 THE TIME HAS COME (Zomba, ASCAP/WB, ASCAP/Long		
Acre, SESAC) WBM		
58 TOO MUCH (EMI April, ASCAP) HL		
42 TWO-TIMIN' ME (Careers-BMG, BMI/Rita's Cloud Nine, BMI/Maypop, BMI/Wildcountry, BMI) HL/WBM		
4 WARNING LABELS (Sony Cross Keys, ASCAP) HL		
45 WATCH ME (Great Cumberland, BMI/Diamond Struck, BMI/In The Air, BMI/MCA, ASCAP/Gary Burr, ASCAP)		
29 WEAR MY RING AROUND YOUR NECK (Lollipop, BMI) CPP		
40 WE SHALL BE FREE (EMI Blackwood, BMI/Beartooth, BMI/Major Bob, ASCAP/No Fences, ASCAP)		
14 WE TELL OURSELVES (ASCAP) CPP		
12 WHATCHA GONNA DO WITH A COWBOY (Major Bob, ASCAP/Mid-Summer, ASCAP) CPP		
6 WHAT KIND OF FOOL DO YOU THINK I AM (Shedhouse, ASCAP/Robinette, ASCAP/Polygram Int'l, ASCAP) HL		
15 WHAT KIND OF LOVE (Sony Cross Keys, ASCAP/Blue Sky Rider, BMI/Orbisongs, BMI) HL		
66 WHEN LOVE COMES AROUND THE BEND (Sweet & Ink, BMI/Warner-Elektra-Asylum, BMI/Mopage, BMI/Suess And Goose, BMI) WBM		
71 WHEN SHE CRIES (EMI April, ASCAP/Son Mare, BMI)		
18 A WOMAN LOVES (WB, ASCAP/Rancho Bogardo, ASCAP/Kinetic Diamond, ASCAP/Edge O' Woods, ASCAP) CPP/WBM		
19 WRONG SIDE OF MEMPHIS (Warner-Tamerlane, BMI/Patrick Joseph, BMI) WBM		
17 YARD SALE (Major Bob, ASCAP/Jobete, ASCAP) CPP		
7 YOU AND FOREVER AND ME (Square West, ASCAP/Howlin' Hits, ASCAP/Sony Tree, BMI/Edisto Sound, BMI) CPP/HL		

Classical KEEPING SCORE



by Is Horowitz

GRAY MATTER: Brain power has little to do with musical curiosity. That's one conclusion that might be drawn from a list of the 10 "best recordings of all time," assembled by a special committee of Mensa, the society whose members must score in the top 2% on a standardized IQ test.

Although one can hardly discount the high merit of the recordings on the Mensa list, it is surprising that these connoisseurs of high intellect could find no recordings of music earlier than Haydn or later than Stravinsky worthy of inclusion. Also unaccountably absent is any mention of chamber music or song literature.

The list: Beethoven's complete symphonies recorded by **Arturo Toscanini** and the NBC Symphony (RCA); **Artur Schnabel's** cycle of the Beethoven piano sonatas (EMI); **Antal Dorati's** traversal of the Haydn Symphonies with the Philharmonia Hungarica (London); Mahler's Symphony No. 9 by **Herbert von Karajan** and the Berlin Philharmonic (Deutsche Grammophon); a set of Mozart symphonies and violin concertos with **Bruno Walter** and **Zino Francescatti** (Sony);

Also, **Murray Perahia's** set of Mozart's piano concertos (Sony); Puccini's "La Boheme" conducted by **Sir Thomas Beecham** (EMI); Rachmaninoff's piano concertos played by the composer with **Leopold Stokowski** and the Philadelphia Orchestra (RCA); the complete Stravinsky Edition conducted by the composer (Sony),

and the Wagner "Ring" with **Sir Georg Solti** and the Vienna Philharmonic.

A companion Mensa list of best recordings of 1991 is a hair more adventurous. It includes works by Bernstein, Beach, Barber, and Korngold, in addition to Mozart and Dvorak.

CHANNEL CLASSICS' subsidiary label, Canal Grande, already available in some European markets, debuts here in October with three titles. Unlike the parent label, which emphasizes period instrument productions, CG will lean more toward mainstream repertoire performed by "emerging artists." Basic dealer price will be about \$8, says **Dan Marx**, head of the label's U.S. office.

First titles showcase pianists **Rian de Waal** and **Arielle Vernede**, respectively, in solo works by Mendelssohn and Szymanowski, and the **Trio Dante** in works by Beethoven. In November, CG will offer a four-disc set of live tapings by the late pianist **Youri Egorov**, who had a number of albums released by EMI.

PASSING NOTES: BMG Classics microphones will be at the ready in October when **Paul Sacher** conducts the New York Chamber Symphony in music by Arvo Pärt and works Sacher commissioned from Honegger and Martinu.

A new recording of 15 Scarlatti sonatas by **Igor Kipnis** to be released this fall by Chesky makes use of five different harpsichords patterned after English, French, Flemish, German, and Italian models.

Swiss harpist **Markus Klinko**, whose first recording under a deal with EMI Classics is due out in October, was set to record concertos by Rodrigo and Ginastera, as well as Debussy's "Danses sacre et profane," this September with the Monte Carlo Philharmonic conducted by **Lawrence Foster**.

Top Classical Albums™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	19	*** No. 1 *** BAROQUE DUET SONY CLASSICAL SK 46672*	15 weeks at No. 1 KATHLEEN BATTLE, WYNTON MARSALIS
2	5	5	FROM THE OFFICIAL BARCELONA GAMES CEREMONY RCA 61204*	DOMINGO, CARRERAS, CABALLE
3	2	27	PIECES OF AFRICA NONESUCH 79275-2*	KRONOS QUARTET
4	3	17	GORECKI: SYMPHONY NO. 3 NONESUCH 79282*	UPSHAW, LONDON SINFONietta (ZINMAN)
5	4	103	IN CONCERT ▲ LONDON 430433-2*	CARRERAS, DOMINGO, PAVAROTTI (MEHTA)
6	6	13	SWITCHED-ON BACH 2000 TELARC CD-80323*	WENDY CARLOS
7	7	31	THE BACH ALBUM DG 429737*	KATHLEEN BATTLE, ITZHAK PERLMAN
8	NEW ▶		KATHLEEN BATTLE AT CARNEGIE HALL DG 435440*	KATHLEEN BATTLE
9	8	19	PAVAROTTI IN HYDE PARK LONDON 436320*	LUCIANO PAVAROTTI
10	15	3	HANSON: SYMPHONIES 5 & 7 DELOS DEL 3130*	SEATTLE SYMPHONY (SCHWARZ)
11	9	25	ROSSINI HEROINES LONDON 436075*	CECILIA BARTOLI
12	12	7	1492: MUSIC FROM THE AGE OF DISCOVERY EMI CLASSICS CDC-54506*	WAVERLY CONSORT (JAFFEE)
13	10	19	GALA LIRICA RCA 61191*	DOMINGO, CARRERAS, CABALLE
14	11	13	RESPIGHI: ANCIENT DANCES AND AIRS MERCURY 434304*	PHILHARMONIA HUNGARICA (DORATI)
15	14	29	THE BELLS OF ST. GENEVIEVE RCA 61002-2*	VARIOUS ARTISTS
16	16	31	MOZART: ARIAS LONDON 430513*	CECILIA BARTOLI
17	NEW ▶		BERNSTEIN: THE FINAL CONCERT DG 431768*	BOSTON SYMPHONY (BERNSTEIN)
18	17	9	MESSIAEN: TURANGALIA SYMPHONY DG 431781*	ORCHESTRE DE LA BASTILLE (CHUNG)
19	18	5	BARBER/HOSTAKOVICH: VIOLIN CONCERTOS EMI CLASSICS CDC-54314*	NADJA SALERNO-SONNENBERG
20	13	11	SCHUMAN: SYMPHONY NO. 10 RCA 61282*	SAINT LOUIS SYMPHONY (SLATKIN)
21	19	59	FAVORITE ARIAS BY WORLD'S FAVORITE... SONY CLASSICAL MDK 47176*	CARRERAS - DOMINGO - PAVAROTTI
22	20	17	ARIAS, SONGS & TANGOS DG 435916*	PLACIDO DOMINGO
23	22	3	TCHAIKOVSKY/SIBELIUS: VIOLIN CONCERTOS EMI CLASSICS CDC-54559*	NIGEL KENNEDY
24	21	67	CORIGLIANO: SYMPHONY NO. 1 ERATO 45601-2-ZK*	CHICAGO SYMPHONY (BARENBOIM)
25	25	11	BRAHMS: CHORAL WORKS PHILIPS 432152*	MONTEVERDI CHOIR (GARDINER)

TOP CROSSOVER ALBUMS™

*** **No. 1** ***

1	1	29	HUSH SONY MASTERWORKS SK 48177*	27 weeks at No. 1 YO-YO MA/BOBBY MCFERRIN
2	2	15	KIRI SIDETRACKS PHILIPS 434092*	KIRI TE KANAWA
3	4	7	SONGS OF THE CAT RCA 61161-2*	VON STADE, KEILLOR
4	3	9	OPENING NIGHT - THE OVERTURES... PHILIPS 434932*	HOLLYWOOD BOWL ORCHESTRA (MAUCERI)
5	5	21	DIVA! SILVA AMERICA SSD 1007*	LESLEY GARRETT
6	6	11	THE GREEN ALBUM SONY CLASSICAL SK 48224*	BOSTON POPS (WILLIAMS)
7	7	9	FENNELL CONDUCTS LEROY ANDERSON MERCURY 432013*	EASTMAN-ROCHESTER POPS (FENNELL)
8	15	3	BARCELONA HOLLYWOOD 61366*/ELEKTRA	FREDDIE MERCURY & MONSTERRAT CABALLE
9	9	77	SPIRITUALS IN CONCERT DG 429790-2*	BATTLE, NORMAN (LEVINE)
10	10	11	HOWARD'S END SOUNDTRACK NIMBUS NI 5339*	ENGLISH CHAMBER ORCHESTRA (RABINOWITZ)
11	12	49	THE WIND BENEATH MY WINGS RCA 60862-2-RC*	JAMES GALWAY
12	8	13	JAMES GALWAY'S GREATEST HITS VOL. 2 RCA 61178-2*	JAMES GALWAY
13	13	49	PAVAROTTI SONGBOOK LONDON 433513-2*	LUCIANO PAVAROTTI
14	11	27	LUCKY TO BE ME PHILIPS 422401-2*	JESSYE NORMAN
15	14	3	SHAKING THE BLUES AWAY ANGEL CDC 54390*	COFFEE CLUB ORCHESTRA (FISHER)

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Nipper News

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“All the News That Fits His Prints” Vol. 3, No. 26

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...weather Channel
...acaroni and Ch... and
...tional Geographic TV
...als. Send ph...

...looking for little fun.
...reet afternoons at
...day Inn. weekends in
...us. No names need be
...aged, just needs.

...FO with wife, kids,
...g for a quiet place
...re. Anywh...

...looking for the
...face. I'll show you
...use if you'll show
...I'm Bill Gates
...e money. Call me.
...e or fax me via
...et's link up.

...ordinator. All alone
...ve the lane of life.
...help me sink a shot
...tuzzer, or will I throw
...airball? For a free
...send a SASE and
...I will siam-dunk

...Famous tenor seeks
...companionship. Loves
...wine, women, and song.
...Also pasta. World travel-
...elier, looks good in tie
...and tails. Tired of inter-
...national jet-set scene,
...platinum records, televi-
...sion specials. Just a
...big-hearted guy looking
...to share some amore.
...Photo on request. Send
...reply to London
...Records, Box PAV.

...Single White Male - 36.
...Italian-American, hand-
...some, creative, independent
...- seeking woman for long-
...term committment. Enjoys
...travel, scuba diving, yoga
...working out, language stud-
...ies and culture.
...Note/photo phone.

...Beautiful sexy, unpretens-
...tions—British lawyer with
...old-fashioned values, scu
...(18) loves skiing, music
...Se upbeat professional
...e. 40-50. Stability and
...sense of humor a most.

...Do You See — Tons of
...things to do in NYC but
...don't want to go alone? Tall
...attractive, quick-witted, non-
...smoking female, age 32
...seeks a great guy (sense of
...humor a most) to go and
...explore. You're a 5'9"-5'2"
...32-40, nonsmoker, are int
...walking, museums, movie
...and hanging out.
...Photo/phone a must.

...Different Drummer —
...Slender, youthful beauty, 50.
...of depth and sub-
...interests.

...Charming Professor—
...Warm, friendly, lively,
...shapely woman, 5'7". Loves
...skiing, dining, the...



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Billboard®

FOR WEEK ENDING SEPTEMBER 12, 1992

Top Jazz Albums™

THIS WEEK	2 WKS AGO	WEEKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	17	SHIRLEY HORN VERVE 511 879*	*** NO. 1 *** 13 weeks at No. 1 HERE'S TO LIFE
2	2	13	WYNTON MARSALIS SEPTET COLUMBIA 48729*	BLUE INTERLUDE
3	3	9	DR. JOHN WARNER BROS. 26940*	GOIN' BACK TO NEW ORLEANS
4	4	15	GRP ALL-STAR BIG BAND GRP 9672*	GRP ALL-STAR BIG BAND
5	9	7	JIMMY SCOTT SIRE 26955*/WARNER BROS.	ALL THE WAY
6	16	3	CHARLIE HADEN QUARTET WEST VERVE 513 078*	HAUNTED HEART
7	11	7	JOE WILLIAMS VERVE 511 354*	BALLAD AND BLUES MASTER
8	10	7	KEVIN EUBANKS BLUE NOTE 98170*/CAPITOL	TURNING POINT
9	6	27	JOE HENDERSON VERVE 511 779*	LUSH LIFE
10	20	5	MEL TORME/CLEO LAINE CONCORD 4515*	NOTHING WITHOUT YOU
11	5	15	THE BENNY GREEN TRIO BLUE NOTE 98171*/CAPITOL	TESTIFYIN'!
12	14	7	NNENNA FREELON COLUMBIA 48981*	NNENNA FREELON
13	23	3	MCCOY TYNER BIG BAND VERVE 513 573*	THE TURNING POINT
14	15	5	JOE LOVANO BLUE NOTE 986362*/CAPITOL	FROM THE SOUL
15	24	3	VARIOUS ARTISTS BLUE NOTE 98959*/CAPITOL	NEW YORK STORIES
16	8	23	DIANE SCHUUR GRP 2006*	IN TRIBUTE
17	21	3	COUNT BASIE ORCHESTRA WITH FRANK FOSTER TELARC 83312*	LIVE AT EL MOROCCO
18	NEW ▶		STANLEY TURRENTINE MUSICMASTERS 65079*	MORE THAN A MOOD
19	7	19	ROY HARGROVE NOVUS 63132*/RCA	THE VIBE
20	19	7	CHARLIE WATTS QUINTET CONTINUUM 19201*	A TRIBUTE TO CHARLIE PARKER
21	NEW ▶		GONZALO RUBALCABA BLUE NOTE 99492*/CAPITOL	IMAGES
22	17	9	FREDDIE HUBBARD MUSICMASTERS 65075*	LIVE AT FAT TUESDAY'S
23	13	11	TOM SCOTT GRP 9675*	BORN AGAIN
24	NEW ▶		T.S. MONK BLUE NOTE 99614*/CAPITOL	TAKE ONE
25	12	11	GERRY MULLIGAN GRP 9679*	RE-BIRTH OF THE COOL

TOP CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	2 WKS AGO	WEEKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	7	MILES DAVIS WARNER BROS. 26938*	*** NO. 1 *** 3 weeks at No. 1 DOO BOP
2	4	5	PAT METHENY Geffen 24468*	SECRET STORY
3	2	9	AL JARREAU REPRISE 26849*	HEAVEN AND EARTH
4	3	17	DAVID SANBORN ELEKTRA 61272*	UPFRONT
5	6	7	NAJEE EMI 99400*/ERG	JUST AN ILLUSION
6	7	11	EVERETTE HARP MANHATTAN 96242*/CAPITOL	EVERETTE HARP
7	5	17	GROVER WASHINGTON, JR. COLUMBIA 48530	NEXT EXIT
8	NEW ▶		BOB JAMES/EARL KLUGH WARNER BROS. 26939*	COOL
9	8	11	BONEY JAMES SPINDLETOP 141*	TRUST
10	10	13	ART PORTER VERVE FORECAST 511 877*/VERVE	POCKET CITY
11	11	9	RONNY JORDAN 4TH & B'WAY 444 047*/ISLAND	THE ANTIDOTE
12	9	13	SERGIO MENDES ELEKTRA 61315*	BRASILEIRO
13	NEW ▶		THE RIPPINGTONS GRP 9681*	WEEKEND IN MONACO
14	12	9	DAVE WECKL GRP 9673*	HEADS UP
15	NEW ▶		BELA FLECK AND THE FLECKTONES WARNER BROS. 45016*	U.F.O. TOFU
16	17	5	HERB ALPERT A&M 5391*	MIDNIGHT SUN
17	23	3	HIROSHIMA EPIC 46232*	PROVIDENCE
18	13	19	GEORGE HOWARD GRP 9669*	DO I EVER CROSS YOUR MIND
19	18	5	FLIM AND THE BB'S WARNER BROS. 26655*	THIS IS A RECORDING
20	22	3	TOOTS THIELEMANS PRIVATE 82101*	THE BRASIL PROJECT
21	15	9	HUGH MASEKELA NOVUS 63136*/RCA	BEATIN' AROUND DE BUSH
22	20	13	ANDY NARELL WINDHAM HILL JAZZ 10139*	DOWN THE ROAD
23	25	3	DON GRUSIN GRP 9676*	NO BORDERS
24	16	15	SPYRO GYRA GRP 9674*	THREE WISHES
25	14	11	COURTNEY PINE ANTILLES 510 769*/VERVE	CLOSER TO HOME

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

Norman Brown

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Artists & Music



by Jeff Levenson

WHOOPS, YOU MEAN There's *Another* Tony Williams? The renowned Washington Post ran an AP story a few weeks back about the death of Tony Williams, the original lead singer of the Platters. Heartfelt obit, to be sure. The only problem was, the newspaper ran a photo of *our* Tony Williams—drummer, group leader, and bootwear fancier (lizard skin's his thing), who's currently criss-crossing the planet with the Miles Davis tribute band. Poor guy. There's no way seeing your picture in the obits the first thing in the morning is a confidence builder. The real question is, Did the family of the Platters' Tony Williams receive flowers in the shape of a tom-tom?

More: That Miles Davis tribute band, which features Williams, **Herbie Hancock**, **Ron Carter**, **Wayne Shorter**, and **Wallace Roney** (Miles' greatest group plus princely stand-in), typifies perfectly how wacky this business is. The group did boffo business in Europe this summer (deservingly so, I'd say, after hearing it in Italy), then returned to the States to a far less enthusiastic reception. A show scheduled for New York's Beacon Theatre (a mere quarter-note from Miles' old residence on the Upper West Side) was canceled because of poor ticket sales. Granted, the Europe connection found them working festivals as opposed to single-performance venues, but the overall contrast in audience support between the two continents underscores a fundamental truth about the popularity of jazz here vs. abroad. There are artists who raise the roof overseas but can't get arrested on their own turf. Hancock and friends (even banding under the Miles banner) obviously illustrate

the point.

GIANTS, BOXED: After (too) many years of preparation, PolyGram Classics & Jazz is about to issue its CD version of the Lady Day box, "The Complete Billie Holiday On Verve, 1945-1959." It should compete for retail shelf space with Columbia's box, "The Legacy" (covering material from the years between 1933 and 1942), and GRP's "The Complete Decca Recordings" (spanning 1944 through 1950). The Verve package, slated for release in October, contains 10 discs, eight of which are studio and concert recordings, while the remaining two are rare rehearsal sessions; additionally, there's a 200-page booklet (!) annotated by **Phil Schaap**. The label is planning to issue a limited-edition version, cloth bound and spiffy... What better way for a label to celebrate a jazz giant's 75th-birthday year than to search the vaults for treasured material? A three-CD box honoring **Dizzy Gillespie**, "The Best Of The Verve Years," is due out later this month. Each disc—compiled by drummer and jazz historian **Kenny Washington**—features a distinct phase of Dizmo's career: Big Bands, Small Groups, Latin Jazz.

RROOTS, REVISITED: Michigan is touting the return of the **Ann Arbor Blues & Jazz Festival**, which, when it was first staged in 1972, presaged the proven ritual of programming jazz and blues artists together, festival-style, under a banner called "Roots." Nothing wrong with that. Featured performers at this year's bash—Sept. 11-13—include **Bonnie Raitt**, **Al Green**, **Sonny Rollins**, **James Cotton**, **David Murray**, and **Charles Brown**.



Jazzy Crew. Backstage at the Aruba Jazz & Latin Music Festival at the Mansur Stadium in Aruba, from left, are Matthew Gallien, stage crew; Paxton K. Baker, producer/artistic director; Daphne Ward, associate producer; pianist Hilton Ruiz, who performed with the Golden Men Of Latin Jazz; and Derek Lewis, production manager. This year's festival featured Najee, Phyllis Hyman, Jonathan Butler, Roberta Flack, Stanley Clarke, Kenny G, Pat Metheny, Milton Nascimento, and Latin jazz artists Paquito D'Rivera, Tito Puente, Arturo Sandoval, and Ruiz, among others.

Hispanic Music Biz Escapes Andrew's Wrath; De Noriega Departure?; Manzanero Feted

THERE BUT FOR THE Grace Of God: Miraculously, few Hispanic retailers, wholesalers, or record labels suffered extensive damage from Hurricane Andrew, which swept indiscriminately through the southern suburbs of Miami on the morning of Aug. 24. Several radio stations did lose their roofs and transmitters, however.

But the personal cost of Andrew's most unwelcome visit was dear. Many label executives and staffers—along with their radio counterparts—returned to homes that were leveled or left unlivable.

Thankfully, there were no casualties among radio and record industry personnel—just deep thoughts of grateful relief and lengthy reconstruction. Thanks to all who voiced their concern and offered support to those of us in the radio and record biz living in Miami and South Florida.

DE NORIEGA TO DEPART? Enrique de Noriega, managing director of EMI Mexico and president of AMPROFON, is rumored to be leaving both posts by month's end. The label recently laid off 44 employees, although street estimates put the redundancy tally at a much higher figure.

BMG MEXICO FETES Manzanero: Billboard correspondent José Enrique Fernandez writes that BMG concluded its annual convention



by John Lannert

Aug. 25 in Mexico City with an all-star tribute to composer/*bolero* extraordinaire Armando Manzanero. The videotaped event featured four of BMG's singing notables crooning with Manzanero: Eugenia León, Guadalupe Pineda, Marco Antonio Muñiz, and José José, whose soon-to-be-released album contains the lead-off single "40/20."

Among other BMG acts participating at the splashy affair were Los Mier, Caifanes, Maldita Vecindad, Rocío Durcal, and Juan Pablo Manzanero. Highlighting the festivities were Alejandro Lerner's duet with Manzanero, "Voy A Apagar La Luz," and Bronco's rousing version of "Adoro," which ended with the high-spirited audience throwing napkins at the stage. The evening closed with Durcal's concert, during which she was recognized by managing director Jesus López as the best-selling female singer in the label's history.

PONCE, AZAEL Tantalize TH: Top execs at TH-Rodven are very

high on Lilly Ponce, a Cuban-American chanteuse recently signed to the label. "Her demo tapes are marvelous," says label VP José Martínez, "and the whole company from top to bottom is excited about her." As well they should be. Ponce's scrumptious voice and captivating delivery instantly recall a young Rocío Durcal. Ponce is slated to record her label premiere in September with noted Spanish producer Oscar Gómez.

Label brass at TH also wax enthusiastic about "Cantor Y Poeta," the just-released *trova*-oriented album from Panama's highly regarded singer/songwriter Pedro Azael. Though Azael does not own a spectacular voice, Martínez says, "He is a sensational interpreter."

Other albums due out on TH in the next few days are "Prende El Radio" by Tierra Tejana, "Cara Sucia," a titular compilation based on the telenovela, and "Amazona," by Rudy La Scala's studio outfit of the same name.

CHART NOTES: On Sept. 5, SBK/Capitol-EMI Latin artist Jon Secada became the first new act to land two leadoff singles simultaneously on the Hot Latin Tracks chart when "Angel" reached No. 10, seven slots behind Secada's debut single, "Otro Día Mas Sin Verte" . . . La Mafia's 22-week reign on the regional Mexican chart ended Sept. 5 when Selena's "Entre A Mi Mundo" (Capitol-EMI Latin) ascended to the top slot . . . When Frankie Ruiz's comeback hit, "Mi Libertad" (TH-Rodven), hit No. 10 Aug. 29, the peppy track became only the second salsa entry to reach the top 10 on the singles chart in 1992. Luis Enrique's "Una Historia Diferente" (Sony) climbed to No. 8 March 14.

ON THE ROAD: The Mariachi USA Symphony is set to team up with the Los Angeles Philharmonic Sept. 19 at the Hollywood Bowl. The first-ever concert is being produced by Rodri Rodríguez, a former City of Los Angeles Cultural Commissioner . . . Armando Manzanero and María Marta Serra Lima, both of whom record for Sony, are currently on the U.S. leg of their world tour . . . Arista's Kenny G plays Buenos Aires' Estadio Obras Sept. 12 and 13. The Ramones are set to perform Sept. 17-19 at Obras, with an additional Sept. 21 show in Montevideo. Sony Brasil's sultry songstress Simone is booked to appear Oct. 2-3 at the Grand Rex in Buenos Aires. Argentina's fave rock act Soda Stereo is slated to embark on a national trek in November. All of the above shows are being promoted by Daniel Grinbank . . . Tito Puente—along with RMM artists Tony Vega, Oscar D'León, Tito Nieves, and José Alberto—headline Puente's "100th LP" jaunt Sept. 13-20 in Venezuela and Colombia. D'León then heads to Japan in October, while Nieves and Alberto return for a half-dozen dates each in the U.S. and the Dominican Republic.

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	10	ANA GABRIEL SONY	EVIDENCIAS	◆	6 weeks at No. 1
2	2	2	7	CHAYANNE SONY	EL CENTRO DE MI CORAZON		
3	4	9	8	CRISTIAN MELODY/FONOVISA	NO PODRAS	◆	
4	9	17	4	MIJARES CAPITOL-EMI LATIN	PIEL CANELA		
5	10	22	3	JON SECADA SBK/CAPITOL-EMI LATIN	ANGEL		
6	7	11	7	ALVARO TORRES CAPITOL-EMI LATIN	HE VIVIDO ESPERANDO POR TI		
7	8	8	8	ANGELA CARRASCO CAPITOL-EMI LATIN	TU AMOR ES UNA RUEDA		
8	6	4	13	MYRIAM HERNANDEZ WEA LATINA	UN HOMBRE SECRETO	◆	
9	5	10	8	EMMANUEL SONY	ESE SOY YO		
10	17	27	3	LUIS MIGUEL WEA LATINA	COMO		
11	12	20	3	PANDORA CAPITOL-EMI LATIN	REZO UNA ORACION POR TI		
12	15	16	10	LOS TEMERARIOS AFG SIGMA	A QUIEN QUIERES ENGANAR	◆	
13	18	18	5	PABLO RUIZ CAPITOL-EMI LATIN	EL RINCON PROHIBIDO	◆	
				*** POWER TRACK ***			
14	22	19	9	SELENA CAPITOL-EMI LATIN	COMO LA FLOR		
15	14	15	8	VICENTE FERNANDEZ DISCOS INTERNATIONAL/SONY	QUE DE RARO TIENE		
16	3	3	18	JON SECADA SBK/CAPITOL-EMI LATIN	OTRO DIA MAS SIN VERTE	◆	
17	19	14	11	LOS BUKIS FONOVISA	QUIEREME	◆	
18	16	30	5	H2O SONY	GANAR O PERDER		
19	11	5	12	DANIELA ROMO CAPITOL-EMI LATIN	TAMPOCO FUISTE TU	◆	
20	13	6	17	LUIS MIGUEL WEA LATINA	MUCHO CORAZON		
21	21	13	15	ANGELICA MARIA Y VICENTE FERNANDEZ SONY	YO QUIERO		
22	26	26	7	ISABEL PANTOJA RCA/BMG	QUE SE BUSQUEN A OTRA		
23	20	7	16	LOS YONICS FONOVISA	PERO TE VAS A ARREPENTIR	◆	
24	28	33	4	YOLANDITA MONGE WEA LATINA	VIVIRE SIN TI		
25	30	39	4	RICKY MARTIN SONY	VUELO		
26	25	12	11	FRANKIE RUIZ TH-RODVEN	MI LIBERTAD		
27	23	23	8	LALO RODRIGUEZ CAPITOL-EMI LATIN	DE VUELTA EN LA TRAMPA		
28	27	21	12	LA MAFIA DISCOS INTERNATIONAL/SONY	NUESTRA CANCION		
29	29	31	5	ROBERTO CARLOS SONY	POR ELLA	◆	
30	37	—	2	MAZZ CAPITOL-EMI LATIN	NO ES AMOR		
31	39	—	2	LOS FUGITIVOS TH-RODVEN	ESPERANDO POR TI		
32	24	25	15	ROCIO DURCAL/JUAN GABRIEL FUE UN PLACER CONOCERTE ARIOLA/BMG			
33	32	36	3	HANSEL MARTINEZ SONY	AMERICANA AMERICANA		
				*** HOT SHOT DEBUT ***			
34	NEW ▶	1	1	JUAN LUIS GUERRA Y 4.40 KAREN/BMG	SENALES DE HUMO		
35	34	40	5	XUXA GLOBO/BMG	LOQUITA POR TI		
36	NEW ▶	1	1	BACHATA MAGIC RTP/SONY	BAILAR PEGADO		
37	NEW ▶	1	1	KIARA TH-RODVEN	LIBERAME		
38	33	37	6	EL GRAN COMBO COMBO	LOS TENIS		
39	NEW ▶	1	1	VERONICA CASTRO CAPITOL-EMI LATIN	QUE SE VALLA LA PARRANDA		
40	NEW ▶	1	1	LINDA RONSTADT ELEKTRA	FRENESI		

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

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Music Video

ARTISTS & MUSIC

Getting Technical About MTV Awards Production Crew Gears Up For Larger Set

BY DEBORAH RUSSELL

LOS ANGELES—Regular classes may not be in session at UCLA right now, but this week will see plenty of action on the university campus.

On Sept. 2, more than 100 technical experts began to swarm around UCLA's Pauley Pavilion in preparation for the live broadcast Wednesday (9) of the 1992 MTV Video Music Awards. Comedian/actor Dana Carvey will host the presentation.

The new venue virtually doubles the live audience capacity, and MTV projects some 11,000 people will attend. In recent years the awards were held at L.A.'s Universal Amphitheatre.

Production designer Jeremy Railton and his crew built a wide, flexible set, creating a five-stage look anchored by two main performance stages. Tall towers and open structures will adorn the set, and presenter podiums will be placed at the far right and left.

"We're getting away from the small proscenium look and opening things up," says Joel Gallen, VP of production at MTV Music Television and producer of the MTV Video Music Awards.

One thing that hasn't changed, how-

ever, is the logistical problem MTV experiences every year in its attempts to meet the needs of the record label and video production communities. Some label executives expressed surprise that their ticket allocation remained static—despite the larger venue.

"We were hoping to pad our [ticket] list a bit, but we got exactly what we got last year, even though the venue is twice as big," says Steve Stevenson, director of music video at Warner Bros.

"Our tickets got cut back from last year," adds Randy Roberts, VP of singles sales, charts, and video promotion for Mercury Records.

Both Roberts and Stevenson say they expect ticket availability to loosen up just prior to the event.

Just where are all these "extra tickets" going? To the fans, according to a spokesperson for MTV.

"Every year, the ticket allotment varies based on the number of artists that are performing, and the total number of tickets isn't changing within the industry this year," says Kristy Loveman, MTV's director of marketing and sales publicity. "The most important element of the Video Music Awards always has been the support of the fans

and we're thrilled that we'll be able to accommodate more fans this year."

Seating will be laid out to provide for a center pit designed to hold some 1,500 fans, who will surround the center stage on three sides. MTV executives hope the fans' collective energy and excitement will translate into a highly charged television experience.

Most music industry personnel and other audience members will be seated in loge and balcony areas facing the podiums on either side of the set.

Some 10 acts, including Eric Clapton, Nirvana, Def Leppard, Pearl Jam, and Bobby Brown are scheduled to perform live, and acts will be able to move around the entire set. U2 and the Cure are to perform via satellite.

Thom Wilson will mix the live music performances on the fully automated digital Euphonix Console, which has the ability to "memorize" a specific mix programmed during rehearsals.

"This enables us to nail down a great mix in rehearsals and punch it in when we shoot," says Gallen.

The entire proceeding will be captured by an 11-camera shoot. Allen Branton is the show's lighting designer and Ed Greene is the production mixer.

PRODUCTION NOTES

LOS ANGELES

• DNA's Piers Plowden directed Toad The Wet Sprocket's "Walk On The Ocean" video for Columbia. David Bridges directed photography and Doug Friedman produced.

In addition, DNA's Rocky Schenck lensed Faster Pussycat's "Non-Stop To Nowhere" video for Elektra. Bruce Coleman produced.

• Midnight Films' Eric Meza directed Chuckii Booker's new Atlantic video, "Games." Rob Newman produced.

Midnight's Samuel Bayer is the eye behind the Ramones' "Poison

Heart" video for Radioactive/MCA. Chris Sheffield produced.

NEW YORK

• Epoch Films director Adam Bernstein shot the B-52's video "Tell It Like It T-I-Is" for Warner Bros. Eileen Malyszko produced and Zach Winestine directed photography.

• Rich Murray directed the new Shomari video "Let It Be Me (Say You Love Me)" for Mercury.

NASHVILLE

• Flashframe Films director

Jack Cole reeled Travis Tritt's new Warner Bros. clip, "Lord Have Mercy On The Working Man." Len Epand and Shelby Werwa produced.

• Director Greg Crutcher lensed the Geezinslaws' new SOR video, "Help, I'm White, And I Can't Get Down." Mike Edwards produced for Jim Owens & Associates Inc.

OTHER CITIES

• The Company's Wayne Isham and Jeff Richter are directing Megadeth's new Capitol video, "Foreclosure Of A Dream." Joey Plewa produced the shoot, reeled on a variety of locations around the U.S.

• Marky Mark & the Funky Bunch's new Interscope video, "You Gotta Believe," is a Nitrate Films production directed by Scott Kalvert. The crew shot footage in Boston.

• The Douglas Brothers directed and produced the new Ronnie Wood video, "Show Me." They reeled the Continuum Records clip on location in a pub in Dublin.

• The Neville Brothers' A&M video "One More Day" is an Epoch Films shoot directed by Paula Greif. Robert Yeoman directed photography and Anne Mullen produced the New Orleans-based video.

• The End's Zachary Snyder directed Soul Asylum's new Columbia video, "Someone To Shove." He shot the clip in Minneapolis.

In addition, director Charles Wittenmeier recently reeled "Come On Sheila" for A&M's Zachary Richard. He shot the New Orleans-based clip for The End.

No More Air For 'Pump'; Madonna's 'Erotica' X 2

"PUMP IT UP" aired its last late-night program Aug. 28, ending a three-year run as the only hip-hop music video show airing nationally on broadcast television. The Hollywood, Calif.-based show, hosted by Dee Barnes, was syndicated by L.A.'s 20th Television and aired in some 90 markets at its peak.

"The show was a consistent performer, and this is a big loss for the kids who live in the cities and don't have cable," says Jay Scharer, executive producer. He says 20th Television didn't pick up the syndication package, and he was unable to secure a deal with a new syndicator. He currently is developing a new music show with a more diverse musical format.

"Pump It Up" was instrumental in the early career development of such acts as P.M. Dawn, Das EFX, and Fu-Schnickens, to name a few. The show also featured interviews with the elusive Eric B. & Rakim on more than one occasion.

"Pump It Up" gained additional notoriety last year when host Barnes sued N.W.A.'s Dr. Dre for assaulting her at a Hollywood nightclub. The rap artist pleaded no-contest to the charges and was fined and sentenced to perform community service.

QUEEN OF CONTROVERSY: We hear Madonna has been busy lensing two videos for her forthcoming single, "Erotica." An X-rated version likely will be released as a sell-through title, while a G-rated version will be prepared for broadcast. No release date has been set for the "Erotica" clips, but it's likely the videos will be completed and delivered by the end of October. Fabien Baron of Heart x Coffee Cup = Lightning is directing the project.

SAMPLE THIS: Get ready for video sampling. The Utah Saints' London Records single and video "Something Good" includes audio and video samples from Kate Bush's "Cloudbursting" single and video. Meanwhile, T.V.T. recording and visual act EBN (Emergency Broadcast Network) is in the studio pioneering its own genre of music video sampling. EBN's work currently is on display at the opening of U2's Zoo TV Tour. The group's 90-second video of George Bush "leading" a rendition of Queen's "We Will Rock You" opens U2's show each night.

ON CUE: Mike Esterman, formerly of Rockville, Md.-based "Dance Explosion," is set to

launch his new program, "On Q," with partner Peter Stavola. Daisy Fuentes hosts the pilot program, which features Epic recording act the Cover Girls and Uptown's Heavy D. Pilot sponsors include Evian and Subway.

Each subsequent episode of "On Q" will combine performance footage with a behind-the-scenes look at the artists' lives, Esterman says. He hopes to link with a radio station for each taping: WQHT (Hot 97) New York has been lined up for the pilot. Esterman plans to begin soliciting syndicators at the end of September.

GOING TO THE Chapel: ABC In Concert launched a nationwide contest Aug. 28 in conjunction with the release of the film "Honeymoon in Vegas," starring Sarah Jessica Parker, Nicolas Cage, and James Caan. Two winning couples will receive an all-expenses-paid trip to Las Vegas, and part of the package is a free wedding at the Graceland Wedding Chapel. An Elvis impersonator will walk the bride down the aisle, and he'll sing the couple's favorite Elvis tune as desired. Deadline for the contest is Sept. 21.

THE EYE



by Deborah Russell

SPEAKING OF CONTESTS: Philadelphia-based rock act Taken, which won a local battle-of-the-bands promotion sponsored by The Box, has completed production on the video it won as the contest prize. Taken's clip, "Millionaire," will debut nationally Sept. 18.

"We'll check the response and see if the clip is requested in [markets other than Philadelphia]," says Steve Van Valin, director of sales and marketing at The Box. "After that, we'll see how quickly we can roll out the contest elsewhere."

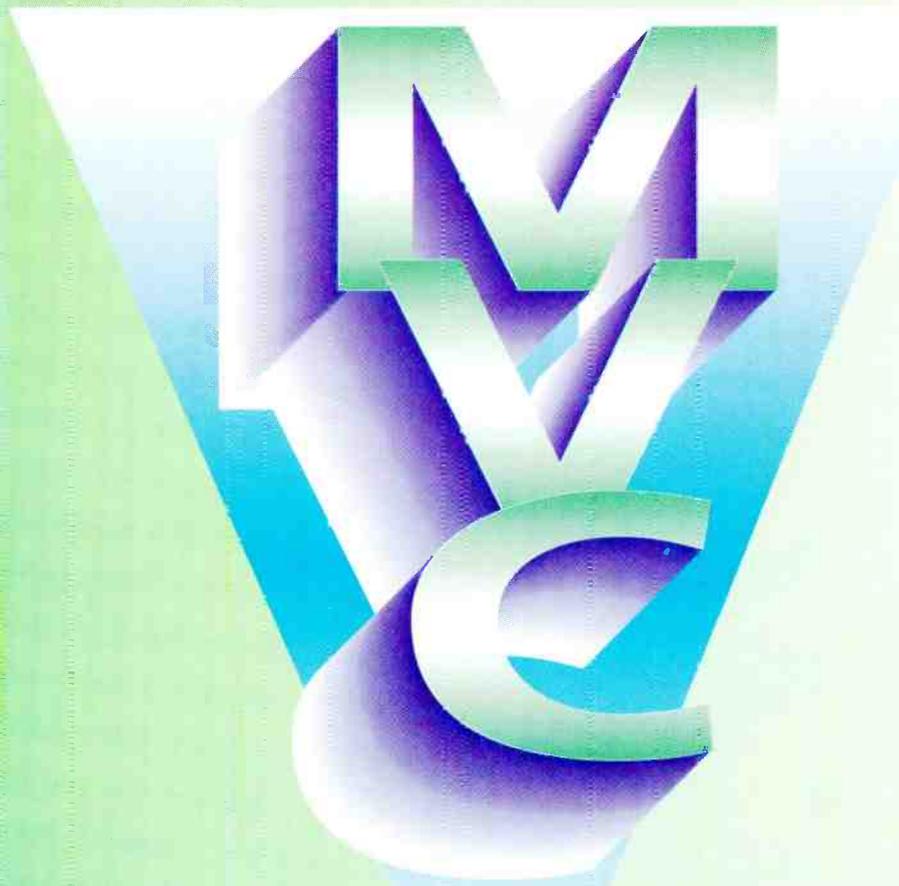
ON THE MOVE: Gwen Lipsky is the new VP of research and planning at MTV. She came to the network from Chiat/Day/Mojo... Nicole Hirsch is now executive producer at L.A.'s Quick On The Draw Productions.

HAPPY, Happy, Joy, Joy: On Thursday (10), Toronto's MuchMusic will begin broadcasting weekly episodes of the Ren & Stimpy cartoon... "Cappelli & Co.," the Pittsburgh-based children's video show hosted by A&M artist Frank Cappelli, has been picked up for syndication by N.Y.'s Hearst Entertainment. Beginning Saturday (12), the award-winning, half-hour program will reach the Boston, Baltimore, Kansas City, and Milwaukee markets on a weekly basis.



Old Home Day. MCA's Marty Stuart, center, tapped the talents of old friends DeFord Bailey Jr., left, and Josh Graves when he decided to shoot his latest video, "Now That's Country," with Scene Three Productions director John Lloyd Miller. The track features Bailey on the broom and Graves on dobro. Marc Ball produced the video, shot on location in rural Lieper's Fork, Tenn.

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Faith No More, A Small Victory
Marky Mark, You Gotta Believe
The Cure, A Letter To Elise
Michael Penn, Seen The Doctor
Sass Jordan, You Don't Have...
k.d. lang, Constant Craving

ADDS

Bruce Springsteen, Leap Of Faith
Pat Metheny, The Longest Summer

FIVE STAR VIDEO

Lindsey Buckingham, Countdown

ARTIST OF THE MONTH

Elvis Presley, Various Clips

ADDS

David Black, It's My Nature
Ho Frat Ho, Education
Chante Moore, Love's Taken Over

CURRENT

Freddie Jackson, I Could Use A...
Alyson Williams, Just My Luck
Brian McKnight, The Way Love Goes
East Coast Family, 1-4-All-4-1
Ralph Tresvant, Money Can't Buy...
Joe Public, I Miss You
Lorenzo, Real Love
Charlie Wilson, Sprung On Me
Arrested Development, People...
House Of Pain, Jump Around
Al B. Sure!, Right Now
EPMD, Crosscover
En Vogue, Free Your Mind
Mary J. Blige, Real Love
Lionel Richie, My Destiny
Gary Brown, Somebody's Been...
After 7, Kickin' It

ADDS

Billy Dean, If There Hadn't Been You
Wynonna, No One Else On Earth
Jeff Knight, Someone Like You
Lorrie Morgan, Watch Me
Suzy Luchsinger, And So It Goes

HEAVY

John Anderson, Seminole Wind
Suzy Bogguss, Letting Go
Mary-Chapin Carpenter, I Feel Lucky
Billy Ray Cyrus, Could've Been Me
Diamond Rio, Nowhere Bound
Vince Gill, I Still Believe In You
Sammy Kershaw, Yard Sale
Tracy Lawrence, Runnin' Behind
Little Texas, You And Forever And Me
McBride & The Ride, Going Out Of...
Collin Raye, In This Life
Mike Reid, Keep On Walkin'
Sawyer Brown, Cafe On The Corner
Ricky Van Shelton, Wear My Ring...
Shenandoah, Hey Mister
Doug Stone, Warning Labels
Pam Tillis, Shake The Sugar Tree
Aaron Tippin, I Wouldn't Have It...
Randy Travis, If I Didn't Have You
Travis Tritt, Lord Have Mercy On...
Trisha Yearwood, Wrong Side Of...

EXCLUSIVE

Def Leppard, Have You Ever...
Extreme, Rest In Peace
Faith No More, A Small Victory
Peter Gabriel, Digging In The Dirt
Marky Mark, You Gotta Believe
Red Hot Chili Peppers, Breaking...
Ugly Kid Joe, Neighbor

GREATEST HITS

Eric Clapton, Layla
En Vogue, Giving Him Something...
Genesis, Jesus He Knows Me
Billy Joel, All Shook Up
Elton John, The One
k.d. lang, Constant Craving
Patty Smyth, Sometimes Love Just...

HEAVY

Bryan Adams, Do I Have To Say...
Boyz II Men, End Of The Road
Charles & Eddie, Would I Lie To You
David Sanborn, Bang Bang
Toad The Wet Sprocket, All I Want
U2, Even Better Than The Real Thing
Wilson Phillips, Give It Up

CURRENT

TLC, Baby-Baby-Baby
Jodeci, Stay
Boyz II Men, End Of The Road
R. Kelly, Honey Love
Kris Kross, Jump
Kris Kross, The Way Of The Rhyme
Bobby Brown, Humpin' Around
Mary J. Blige, You Remind Me (Remix)
College Boyz, Victim Of The Ghetto
Keith Sweat, I'll Give All My...
En Vogue, Hold On
Rob Base, It Takes Two
Monie Love, It's A Shame
2 Hyped Brothers And A Dog, Doo...
L. Vandross/J. Jackson, The Best...
Hi-Five, She's Playing Hard To Get
Stevie Wonder, Ribbon In The Sky
Another Bad Creation, Isha
DJ Jazzy Jeff, Summertime
Quincy Jones, Secret Garden

HEAVY

Chet Atkins/Jerry Reed, The Claw
Brooks & Sharp, Baby I'm The One
Steven Curtis Chapman, The Great...
Corbin/Hanner, Just Another Hill
Rebecca Holden, The Highway Runs...
Alison Krauss, New Fool
Jim Lauderdale, Wake Up Screaming
The Mavericks, This Broken Heart
Mac McAnally, The Trouble With...
Tim McGraw, Welcome To The Club
Jack Robertson, Bootie Bumpin'...

HEAVY

Alice In Chains, Would? The Black Crowes, Thorn In My Pride
Boyz II Men, End Of The Road
Bobby Brown, Humpin' Around
En Vogue, Free Your Mind
Pearl Jam, Jeremy
Temple Of The Dog, Hunger Strike

WHAT'S NEW

After 7, Kickin' It
Mary-Chapin Carpenter, I Feel Lucky
Jude Cole, Start The Car
Crowded House, Weather With You
Del Amitri, Always The Last To Know
Elton John, Runaway Train
Annie Lennox, Walking On Broken...
Ephraim Lewis, Drowning In Your Eyes
Lionel Richie, My Destiny
Swing Out Sister, Am I The Same Girl
Wailing Souls, All Over The World

HEAVY

Billy Dean, If There Hadn't Been You
John Michael Montgomery, Life's A...
Lorrie Morgan, Watch Me
Marty Stuart, Now That's Country
Restless Heart, When She Cries
Tim Mensy, That's Good
Travis Tritt, Lord Have Mercy On...
Wynonna, No One Else On Earth

LIGHT

Billy Joel, All Shook Up
Boy Howdy, Our Love Was Meant To Be
Tracy Byrd, That's The Thing...
B. Carroll/R. Skaggs, If We Only...
Lionel Cartwright, Be My Angel
Jeff Chance, Walk Softly On...
Mark Collie, Even The Man In...
Holly Dunn, As Long As You Belong...
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BREAKTHROUGH

Mark Curry, Sorry About The Weather

ADDS

Bryan Adams, Do I Have To Say...
Annie Lennox, Walking On Broken...
TLC, What About Your Friends
Yo-Yo, Black Pearl
XX Posse, Headcracker
Beastie Boys, Jimmy James
Charles & Eddie, Would I Lie To You
Ho Frat Ho, Education
Immature, Tear It Up
Midi, Maxi & Efti, Raggasteady
Nice N' Smooth, Cake And Eat It Too
Prince Markie Dee, Trippin' Out
Redman, Blow Your Mind
Roger Waters, What God Wants
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Daddy Freddy, Haul & Pull
Bonham, Change Of A Season
Billy Joel, All Shook Up
Chaka Demus & Pliers, Murder...
Disposable Heroes, Famous And...
Boogie Down Productions, We In There
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Kiss, Domino
D.J. Laz, Latin Rhythm
Meli'sa Morgan, Through The Tears
Penthouse Players Clique, P.S. Play...
Chill Deal Boys, Rock The House
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Live Squad, Heartless
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Little Texas, You And Forever And Me
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McBride & The Ride, Going Out Of...
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Ricky Van Shelton, Wear My Ring...
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STRESS

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INXS, Not Enough Time
Morrissey, Tomorrow
Soup Dragons, Divine Thing
Spin Doctors, Little Miss Can't...
Toad The Wet Sprocket, All I Want
U2, Even Better Than The Real Thing
Suzanne Vega, Blood Makes Noise

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TLC, What About Your Friends
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Firehouse, When I Look Into Your Eyes
Hi-Five, She's Playing Hard To Get
House Of Pain, Jump Around
Elton John, The One
MC Serch, Here It Comes
Michael Penn, Seen The Doctor
Saigon Kick, Love Is On The Way
Slaughter, Real Love
Patty Smyth, Sometimes Love Just...
Warrant, Machine Gun
Roger Waters, What God Wants
Wilson Phillips, Give It Up

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Annie Lennox, Walking On Broken...
TLC, What About Your Friends
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Beastie Boys, Jimmy James
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Dennis Robbins, What If You're Wrong
Billy Joe Royal, Funny How Time...
Marty Stuart, Now That's Country
Kevin Welch, Somethin' Bout You
Michael White, Familiar Ground

ON

Jude Cole, Start The Car
Faster Pussycat, Nonstop To Nowhere
k.d. lang, Constant Craving
Kiss, Domino
Sass Jordan, You Don't Have...
L7, Pretend We're Dead
Lemonheads, It's A Shame About Ray
Annie Lennox, Walking On Broken...
Joe Satriani, Summer Song

ADDS

Bryan Adams, Do I Have To Say...
Annie Lennox, Walking On Broken...
TLC, What About Your Friends
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Dennis Robbins, What If You're Wrong
Billy Joe Royal, Funny How Time...
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Yo-Yo, Black Pearl
XX Posse, Headcracker
Beastie Boys, Jimmy James
Charles & Eddie, Would I Lie To You
Ho Frat Ho, Education
Immature, Tear It Up
Midi, Maxi & Efti, Raggasteady
Nice N' Smooth, Cake And Eat It Too
Prince Markie Dee, Trippin' Out
Redman, Blow Your Mind
Roger Waters, What God Wants
Grand Puba, 360 Degrees
Daddy Freddy, Haul & Pull
Bonham, Change Of A Season
Billy Joel, All Shook Up
Chaka Demus & Pliers, Murder...
Disposable Heroes, Famous And...
Boogie Down Productions, We In There
Mike Davis, Ain't No Stoppin' Us Now
Kiss, Domino
D.J. Laz, Latin Rhythm
Meli'sa Morgan, Through The Tears
Penthouse Players Clique, P.S. Play...
Chill Deal Boys, Rock The House
Elvis Presley, Don't Be Cruel
Live Squad, Heartless
Al B. Sure!, Right Now
Army Of Lovers, Obsession
Damn Yankees, Don't Tread On Me
Ministry, N.W.O.
Rhino Bucket, Hey There

HEAVY

Aaron Tippin, I Wouldn't Have It...
Billy Ray Cyrus, Could've Been Me
Collin Raye, In This Life
Diamond Rio, Nowhere Bound
Doug Stone, Warning Labels
Kathy Mattea, Lonesome Standard...
Little Texas, You And Forever And Me
Mark Chesnut, I'll Think Of Something
McBride & The Ride, Going Out Of...
Randy Travis, If I Didn't Have You
Ricky Van Shelton, Wear My Ring...
Sammy Kershaw, Yard Sale
Sawyer Brown, Cafe On The Corner
Trisha Yearwood, Wrong Side Of...
Vince Gill, I Still Believe In You

MEDIUM

Billy Joel, All Shook Up
Boy Howdy, Our Love Was Meant To Be
Tracy Byrd, That's The Thing...
B. Carroll/R. Skaggs, If We Only...
Lionel Cartwright, Be My Angel
Jeff Chance, Walk Softly On...
Mark Collie, Even The Man In...
Holly Dunn, As Long As You Belong...
Darryl & Don Ellis, No Sir
Radney Foster, Just Call Me Lonesome
Geezinslaw Bros., Help, I'm White...
Matthews, Wright & King, Mother's...
Martina McBride, That's Me
John McEuen, Miner's Night Out
Tim Mensy, This O' Heart
Dolly Parton, Light Of A Clear...
Pirates Of The Mississippi, Too Much
Ronnie Milsap, My Side Of Town
Dennis Robbins, What If You're Wrong
Billy Joe Royal, Funny How Time...
Marty Stuart, Now That's Country
Kevin Welch, Somethin' Bout You
Michael White, Familiar Ground

CURRENT

INXS, Not Enough Time
Original Flavor, Here We Go
The Pharcyde, Ya Mama
Social Misfits Denied, Swingin' On...
Ministry, N.W.O.
The Black Crowes, Thorn In My Pride
Soul Kitchen, I Need It Bad
Jesus & Mary Chain, Almost Gold
The Black Rebels, More Babies...
Bad Company, How About That
Army Of Lovers, Obsession
Common Sense, Take It EZ
Body Count, The Winner Loses
Ernest Kohl, Don't You Want My Love
Immature, Tear It Up
Blind Melon, Tone Of Home
Beastie Boys, Jimmy James
Crowded House, Weather With You
Sinead O'Connor, Success Has...
Suzanne Vega, Blood Makes Noise
Chante Moore, Love's Takin' Over
Angeline Ball, That's The Way Love Is

AMERICA'S NO. 1 VIDEO

Boyz II Men, End Of The Road

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Bryan Adams, Do I Have To Say...
Prince & The N.P.G., Sexy MF
Pearl Jam, Jeremy
Toad The Wet Sprocket, All I Want
Shabba Ranks, Mr. Loverman

HEAVY

Aaron Tippin, I Wouldn't Have It...
Billy Ray Cyrus, Could've Been Me
Collin Raye, In This Life
Diamond Rio, Nowhere Bound
Doug Stone, Warning Labels
Kathy Mattea, Lonesome Standard...
Little Texas, You And Forever And Me
Mark Chesnut, I'll Think Of Something
McBride & The Ride, Going Out Of...
Randy Travis, If I Didn't Have You
Ricky Van Shelton, Wear My Ring...
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Dennis Robbins, What If You're Wrong
Billy Joe Royal, Funny How Time...
Marty Stuart, Now That's Country
Kevin Welch, Somethin' Bout You
Michael White, Familiar Ground

the Medialine

Vineyard Vox: WMVY Ends Its 9th Summer Broadcast

BY ERIC BOEHLERT

SUMMER WIND: As Labor Day beachgoers pack up their kadima paddles and stroll off Martha's Vineyard's South Beach for the last time this year, WMVY completes broadcasting its ninth summer of "Album Radio" on the Massachusetts summer resort island. Eclectic, relaxed, and accessible, the year-round FM station recalls a time (real or imagined) when listeners could load batteries into a transistor radio, rest it on a beach blanket, and tune in to one all-purpose station for the day and never be tempted to scan the dial.

WMVY was born out of the demise of WVOI ("The Voice of the Island"), which went under in the late '70s. A few years later, Hartford, Conn., businessman Bob Forrester signed on WMVY with a little-bit-of-everything musical approach. Broadcaster Jeff Damon, vacationing on the island, heard the station, stopped by to introduce himself, and has been there ever since smoothing out WMVY's sound as PD.

The station's evolving "Album Radio" approach is unique in that it encompasses scores of format styles. Like other commendable, left-leaning stations, such as KBCO Boulder, Colo., and WNCS Montpelier, Vt., WMVY each hour offers generous portions of folkies such as Cheryl Wheeler and adult alternative artists like Pat Metheny. Unlike most, though, WMVY also embraces the whole spectrum of rock: classic (the Who), album (John Mellencamp), and modern (Peter Murphy). Completing the mix, mainstream AC releases by Rod Stewart and Carly Simon are also welcome. "There's nothing wrong with pop," says Damon.

It doesn't hurt that Simon, a long-time island resident, once personally

delivered a tape of her "Coming Around Again" to Damon long before its official release. He added it to heavy rotation—two or three times a day—seven months before the single peaked on the Billboard Hot 100. (Another Simon gift to the station: a live recording of a young James Taylor performing "Sweet Baby James" during the summer of 1968 at the Moon Cusser Cafe on Circuit Avenue in the island town of Oak Bluffs.)

As for a programming philosophy, Damon says he and his MD, Barbara Dacey, simply listen to every record that comes in and select songs that fit the station's sound. "It's real simple."

But can't Damon just hear other broadcasters moaning, "Yeah, if I owned a station on the middle of an island I could afford to play cool, interesting music, too"? To them, Damon points out that the Cape Cod market, in which WMVY falls, swells to more than 1 million people during the summer. He says WMVY is No. 2 in the market in the 25-54 demo.

The station's draw is not limited to its playlist. Its whole approach is refreshingly local. Most newscasts focus on nearby happenings (roof damage at the high school, etc.) and Steamship Authority reports—ferry traffic updates—are heard 10 times a day.

Damon admits those homespun elements reflect the island's—and the station's—image as a devil-may-care kind of place. A kind of place, and station, not easily found on the mainland.

IT'S ALL A HAZE: "The Black Crowes Circle Back To The 60's Times Never Knew" (New York Times headline, Aug. 26); "Black Crowes: A Seventies Sanctuary" (New York Newsday headline, Aug. 26).

ON STAGE

"Anna Karenina"
Circle In The Square Theatre
New York
(Through Oct. 11)

To mix literary metaphors, the problem with the CITS' musical production of "Anna Karenina" is great expectations. See, this isn't Tolstoy and, given the title, theatergoers might just expect it to be. No, no, no. That said, loudly, this musical adaptation of literature's most poignant tragic love story is happy in its own small way as a series of well-played, attractively staged scenes, often comic, sometimes tender.

Composer Daniel Levine, who is making his first foray into musicals here, has crafted some pretty and occasionally moving music ("I'm Lost"), but it is memorable only in the nagging sense of trying to remember where one

has heard it before (Sondheim's a good place to start looking). Fellow novice Peter Kellogg's lyrics work when he is dishing lighter fare ("There's More To Life Than Love") but fall wide of capturing a sense of character when he casts his net in deeper waters. Too many of the songs simply (simplistically) convey too little. Kellogg's book, likewise, emphasizes humor, and stacks scenes one atop the other without the sense of building to anything.

As for the cast, Scott Wentworth is an appropriately dashing Count Vronsky and Ann Crumb plays Anna's descent into despair convincingly. Jerry Lanning brings the show's most satisfying performance to the character of Anna's brother, Stiva.

It's not Tolstoy. But if you haven't read the book—well, do. It is great.

MARILYN A. GILLEN

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Artists Warm To S. Africa's Sun City

■ BY ARTHUR GOLDSTUCK

JOHANNESBURG—The infamous Sun City entertainment complex completed its return to credibility Aug. 29 when exile and Emmy-winning singer Letta Mbulu kicked off a world tour at the venue.

The appearance, with a second show the following day, marks the third breakthrough booking by Sun City in less than a year. Vociferous anti-apartheid musical activists Hugh Masekela and Johnny Clegg performed at the venue in February and July, respectively.

Sun City also came within a hairs-breadth of breaking out of its international isolation when it booked jazz legend Dizzy Gillespie to a concert series earlier this year. On the eve of the official announcement of the tour, however, Gillespie canceled due to illness.

Hazel Feldman, entertainment director for Sun International, says the organization had conducted extensive negotiations with the anti-apartheid South African Musicians' Alliance, as well as with the major liberation movements, the African National Congress, and the Pan Africanist Congress.

All had given their approval for the Gillespie concert. The hardline Azanian People's Organization would not

give its approval, but agreed not to oppose the event. "It was the right thing to do at the right time," says Feldman. "It would have broken a lot of ground and ice that now still remains to be broken."

Nevertheless, the continued willingness of internationally renowned left-aligned South African musicians to perform at the once-taboo venue suggests Sun City will soon open to the rest of the world, too.

The process began Feb. 1, when Masekela became the first black South African artist to headline a Sun City concert.

"Sun City, previously inaccessible to our artists, has begun to support and encourage our diverse local talent," says Masekela, explaining his decision. "The venue, with its state-of-the-art facilities, boasts technical excellence of an international standard."

The event was a test for both Masekela and the Sun City Superbowl. Since the artist's appeal in South Africa exists largely among residents of poverty-stricken townships like Soweto, observers believed Masekela's most likely audience would not be able to afford the cost of travel or tickets for the show.

Furthermore, his glory days were in the '60s, when he scored a worldwide No. 1 hit with "Grazing In The

Grass" and joined Abdullah Ibrahim and Miriam Makeba as this country's greatest musical treasures.

And last year, during the most exhaustive tour yet undertaken in southern Africa, the crowds at Masekela's stadium concerts were often disastrously small, and some shows had to be canceled.

On Feb. 1-2, both Sun City and Masekela passed the test with flying colors. The Superbowl was packed to capacity two nights running, with most of the audience consisting of township fans—finally laying to rest Sun City's image as a playground for affluent whites.

Moreover, Masekela gave the performance of his life, raising the level of his tightly drilled South African backing musicians to standards they had seldom attained in their years of isolation from international influence. If anything, the event underlined the importance of exposing South African musicians to international performance standards.

Clegg's appearance at Sun City was no less significant. While Masekela had been the voice of exiled musicians against apartheid, Clegg had played a similar role inside the country, particularly through defying now-defunct laws against white and black South Africans performing together.

"I had mixed feelings," Clegg said of his agreeing to play at Sun City, "having never visited here, having boycotted it completely since its inception, and having had some very difficult battles with Sun City over the cultural boycott."

"But with Sun City making a move toward talking to progressive organizations, agreeing to a policy of having South African artists play here and still keeping to the moratorium on international acts, they facilitated rapprochement."

Ironically, for someone who was an arch-opponent of Sun City, Clegg was welcomed with open arms.

"There is obviously a special significance about Johnny Clegg being here," says Feldman. "He's been so much a spokesman for it, and represents so much of what the anti-apartheid stands for in world eyes, his decision to perform at Sun City is of tremendous significance. This concert goes a long way toward removing the stigma that has been attached to the venue for the past few years."

Last weekend, Aug. 29-30, the final seal was placed on Sun City's respectability. Letta Mbulu, who has performed with Quincy Jones, Harry Belafonte, and Michael Jackson, made her second live appearance in South Africa. Her first was last March when she appeared at a concert for returned exiles.

Mbulu appeared with her husband, Caiphus Semenya, who has achieved renown of his own through his close collaboration with Jones.

Semenya recently visited the U.S. to wind up their affairs there, prior to settling permanently back in South Africa. However, the title of Mbulu's new album, "Not Yet Uhuru" (Mungale Productions), reflects her view that black South Africans are not yet free. The album is dedicated to "the young people, those unsung heroes of our nation whose innocent blood has helped nourish the tree of freedom"—reflecting Mbulu's continued sense of political commitment.

Her appearance at Sun City thus underscores the new-found political—as well as the artistic—credibility of the venue. The final barrier remains the signing of an international act to play the Superbowl. Until now, Sun City has toed the line drawn by the South African Musicians' Alliance.

"We still recognize that, as far as international acts are concerned, we are not yet in a position where we can operate freely," says Feldman. "What we're agreed to do is continue in the spirit of negotiation and consultation, and establish guidelines with the musicians' unions regarding international acts. We're only looking at bringing international acts here next year, and even then only under certain terms and conditions."

"It's important we don't see our role in isolation of the overall music industry in South Africa. We see our role very much in the context of being in a pivotal position to ensure that acts that come to South Africa will be able to have the infrastructure they can have anywhere else in the world."

Island France Merges With Barclay Label

■ BY EMMANUEL LEGRAND

PARIS—Island Records France, the only company affiliate aside from those in the U.K. and U.S. operating independently, has been merged with another PolyGram-owned label, Barclay.

The surprise move was announced Aug. 24 during PolyGram's annual convention by PolyGram Disques president Paul-Rene Albertini. Island staff were apparently unaware of the initiative.

Albertini declines to comment further on the announcement, saying all information about the new operation will come through the office of Bar-

clay's managing director, Pascal Negre.

However, it is known that Albertini was unhappy about having a PolyGram company on his territory that was not under his control. Jean-Pierre Weiller, president of Island France, reported directly to Island International managing director Phil Cooper in London.

FURTHER CUTS POSSIBLE

As a result of the move, Weiller departed the company Aug. 27; it is understood there will be further job losses among Island's remaining 11 staffers. Weiller declines to comment on the situation.

CD Remains A Slow Spin In India

■ BY JERRY D'SOUZA

BOMBAY—The CD market in India has shown little sign of vitality following the release of the first batch of titles by Music India Ltd. in March this year.

The past six months have seen an even trend in trade pickup with MIL moving about 12,000 CD units monthly (including exports) and The Gramophone Co. of India Ltd. (Gramco) selling a consistent monthly 20,000 units.

These numbers are put in clearer perspective when seen alongside the number of titles available—500 from the two companies—of which 300 are of international music and 200 of Indian music, including film sound-

tracks.

Says V.T. Ravi, Gramco product manager, "These sales are pretty much in line with initial forecasts. We've had satisfactory sales of the 'Pretty Woman' soundtrack, Pink Floyd's 'Dark Side Of The Moon,' the two volumes of Queen's 'Greatest Hits,' and some Beatles packages."

Mehmood Curmally, of Rhythm House, India's largest retail store, says, "It's difficult to say accurately just what sells. We find good demand for old rock material and current pop hits like 'Up,' by Right Said Fred." He agrees that Pink Floyd is a big seller but believes too many Beatles titles have been released, with the result that they haven't achieved the anticipated sales impact.

He says the first two Beatles "Post Masters" sold convincingly, adding, "Gramco have even released several titles in CD format that didn't sell even when they were released on cassette—like 'Jazz' and 'Hot Space' by Queen."

There's a time gap here between the release of current titles on cassette and CD. But demand has to be met and retailers depend on the "gray market,"—brought in from abroad by travelers, to satisfy consumer needs. "I don't like it, but what can I do?" Curmally says. "There's still strong demand for Michael Jackson's 'Dangerous,' but CBS/Sony isn't releasing CDs in India, and I can still sell Enigma's 'MCMXC A.D.' for

(Continued on page 47)

GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

EGYPT: Singer/songwriter Amr Diab is being hailed as the Michael Jackson of the Arab world. A good-looking young man who moves well on stage, he uses primarily Western instrumentation, but with an Arabic percussion unit that has helped him maintain an Eastern feel in his music right up to his most recent albums, "Mayal" and "Habib." More importantly, Diab has managed to respond to the younger generation's aspirations, combining fast dance steps with sweet melodies and a good sense of humor. As one of the region's most sought-after singers, he earns about \$25,000 for each appearance. After Diab's recent visit to Lebanon, where he sang to a full house, Egypt's President **Mubarak** asked wryly: "Why is it that Lebanon asks for economic help when Amr Diab returns to Cairo with \$40,000?"

MUHAMMAD HIAZI

NEW ZEALAND: Here in the South Pacific, the sound of South America is rocking the charts in the shape of the debut album by **Kantuta**, an eight-piece band founded 10 years ago in New Zealand by the Chilean refugee brothers **Eduardo** and **Alvaro Diaz**. "Kantuta" (EMI) has unexpectedly lodged itself in the top 10 for the last three weeks—unexpectedly because the band has had little coverage in the media. Instead, it has built a following by relentless

live work in restaurants and clubs. The band grew out of a desire by the Diaz brothers to preserve their Chilean culture among the small but significant refugee community here. Now with a stable lineup after many changes, the band draws on its Brazilian, Scottish, and New Zealand members to produce a unique sound that puts it in the same ballpark as Spain's **Gipsy Kings**, but embellished by in-house trumpet and percussion section. Eduardo Diaz says Kantuta's success is encouraging to other ethnic groups.

"This beautiful country is multicultural and . . . any success for us is a success for those other people too."

GRAHAM REID

ITALY: "Nippon 6" is a dance album with a difference. Released on Sony/Columbia's Dance Pool imprint, it covers a wide range of dancefloor styles—hip-hop, techno, downbeat—and features the work of some of the country's key producers, arrangers, and remixers. But stealing most of the album's thunder is a 28-year-old Japanese classical guitar student named **Undo Sakamoto**, who has forsaken **Ravel** for rap. Sakamoto, who has lived in Italy for 11 years, was discovered at the Genoa Music Conservatory and raps on most of the tracks in Japanese. But the cultural fusion doesn't end there. A search was mounted in Japanese schools throughout Italy to locate the backing singers and musicians who played on the album.

DAVID STANSFIELD

TAIWAN: **Kenny Wen Chin-long** has upset purists and baffled traditionalists with his unconventional use of the erhu, a two-string Chinese instrument that has been in existence for about 2,000 years. On stage, the 27-year-old Wen takes on the demented look of **Jethro Tull's Ian Anderson**, while his passion for breaking down musical walls is beginning to rival that of **Miles Davis**. His latest foray into gonzo erhu land is a rap track featured on his fourth album, "Game." "I want to promote the erhu and let more youngsters know about its possibilities," Wen says. "The older generation couldn't accept my musical interpretations with the instrument, but when I became popular their attitude changed." Wen, who is also master of the string section of the **Taipei City Chinese Orchestra**, performed last year with the **London Mozart Players** for the recording "Mozart In China," which used Chinese instruments such as the erhu and the di (a bamboo flute).

HANS EBERT

GERMANY: What became of the German acts that hit the charts around the world but then faded from the international stage? **Falco**, who topped the U.S. and U.K. charts in 1986 with "Rock Me Amadeus," has since collected several gold and platinum discs at home and is currently climbing the chart with his new single, "Titanic," off the album "Nachflug" (Nightflight, EMI/Electrola). The song is another example of Falco's incomparable style of German and English rap vocalese, and it was masterminded, once again, by the Dutch brothers **Rob** and **Ferdi Bolland** (who wrote and produced "Amadeus"). In 1984, **Nena** topped the charts in the U.S., U.K., Canada, Japan, Australia, and half a dozen countries in Europe with her single "99 Luftballons." Since then, she has enjoyed one gold and two platinum albums in Germany, together with a string of hit singles. Her latest single, "Manchmal Is Ein Tag Wie Ein Ganze Leben" (Sometimes A Day Is Like A Whole Lifetime; Sony), has just been released, with an album pending. **Peter Schilling** reached No. 12 on the U.S. chart and No. 1 in Canada in 1984 with an English-language version of his single "Major Tom (Coming Home)," while his album "Error In The System" (Elektra) stayed on the U.S. chart for an entire year. Schilling's current single, "Zug Um Zug" (Make Your Move; WEA), precedes the new album "Geheime Macht" (Secret Power), released this month.



ELLIE WEINERT

International

Stein Defends German Music Biz Image Industry Staff Are Pros, BPW President Rallies

BY JEFF CLARK-MEADS

COLOGNE, Germany—Thomas M. Stein, leader of the world's third-biggest record business, would like people to know that he is doing a proper job.

Stung by the perception that the music industry is no place for a grown executive, Stein has introduced the concept of the "musik kauffman," the music industry professional.

"If you work in the record industry, people think it is not a proper job," Stein comments. "We have to show that we are just as professional as people in other industries."

According to Stein, the musik kauffman concept incorporates demonstrating that the record business has the kind of rigorous in-company training that is taken for granted in other professions. He feels it needs to be acknowledged that industry staff have spent years learning their professional skills and are qualified, respectable people.

Stein, president of record company trade group BPW and of BMG Ariola Musik in the GSA territories, is, then, acutely aware of the fact that the German public and the nation's politicians do not at present hold the record business in the highest esteem.

As with many other Western countries, old prejudices still exist about the quality of the people within the business and the cultural worth—or lack thereof—of its end product.

In his role as BPW president, Stein issued a rallying call for the industry to change those perceptions during his keynote speech at German trade



Thomas M. Stein aims to raise awareness at home and abroad.

fair PopKomm (Billboard, Sept. 5). He readily acknowledges, though, the kind of effort that will require. In an interview with Billboard at PopKomm, Stein stated, "If you start today, you do not get the message over tomorrow. You have to talk to politicians and talk to the media and keep talking to them. I am looking at time scales that cover the next four or five years."

An advantage the industry has in presenting its arguments is the fact that, according to Stein, the senior executives know each other and feel they are on the same team. "The people at the top of the record companies have grown up together over the past 20 years. We have a very good relationship. We talk as friends; there is a lot of mutual respect."

There is also a lot of spirit and self-awareness around the industry. A new German sense of self-worth was

precipitated by the inaugural Echo awards in May, and Stein comments, "PopKomm is the first expression of this spirit."

"This is helping to make people aware of German music. For years, Germany has had to take everything everybody else wanted to sell us. Now we want to make people more aware of German music."

Stein argues that Germany should be proud of its musical traditions. He feels it should be as fashionable for a German to profess to being a fan of schlager as for an American to express enthusiasm for country.

Regarding the Echo awards, he states, "It shows everybody that the industry can work together as a team."

As for the personal style he is bringing to the BPW presidency, Stein says, "I like to be relatively straight. I like to get straight to the point."

He adds that he aims to be in tune with industry thinking, to move with its currents and tides. "But when you're in the waves, no one knows if you're a shark or a tuna."

In terms of political profile, Stein says the industry has to use the fact that "a lot of politicians love music." From that platform, he would like to see records being given the minimal 4% VAT rate that is applied to other cultural goods. "They have to realize that we produce a cultural product and not just a commodity."

He would also like a blank tape levy and a generally higher status for popular music, but admits, "You can't take three steps at once."

Pan-Euro Promo Agency Bows

COLOGNE, Germany—A new, pan-European music promotion agency was formally established at PopKomm.

The Music Organisation of Europe (MORE) is an amalgam of six bodies mainly representing individual nations' independent sectors.

First discussed at MIDEM (Billboard, Feb. 8), the body was officially established at PopKomm with, according to president Mikael Hoejris, four stated objectives:

- To obtain European Community funding to offset bands' touring costs.
- To oppose new U.S. visa restrictions.
- To establish a live presence at the main international trade fairs.
- To set up a database of up-to-the-minute information on each European market.

The six bodies involved are the Danish rock council ROSA, of which Hoejris is export consultant, SPN from the Netherlands, CIR from France, Music Base from Ireland, WBM from Belgium, and Roek Bureau from Germany.

Hoejris says they are aiming for an interchange of bands: "If you have two bands coming from Holland to Denmark, I will get them delivered to my door by my Dutch colleagues. I will then set up concerts for them in

Denmark. The reverse will apply with Danish bands going to Holland."

MORE is applying to the EC for funding for this project and for wider touring activities. It argues that tradespeople such as plumbers and electricians already receive help when they seek work in another EC country so the same support should be available to musicians.

The organization also wants to see retaliatory action over the new U.S.

immigration regulations. Just as it was argued in the U.S. that European bands were taking work from American acts, MORE wants the EC to act on the reverse argument. Hoejris says European concert promoters have a bias toward American acts over continental European bands.

He also argues it is extremely difficult for emerging bands to obtain gigs at MIDEM and the New Music Seminar.

JEFF CLARK-MEADS

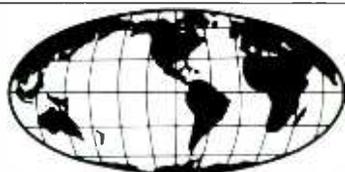
newslines...

FEARGAL SHARKEY, former singer with punk band the Undertones and a successful solo artist, has joined Polydor U.K. as A&R manager. Managing director Jimmy Devlin comments, "The advantage of having an experienced artist in this position is self-explanatory. I am convinced he will add a whole new dimension to the A&R department."

MEMBERS OF THE U.K. Musicians' Union in the London City Ballet Orchestra have voted overwhelmingly in favor of strike action in a dispute with management over the dismissal of three players and the imposition of a new working contract.

FOR THE RECORD: Vanguard Classics is the trade name that Arcade International shares equally with the Omega Record Group Inc. for their respective territories as well as for the classical mastertapes from the Vanguard Recording Society. Vanguard is not an independent company.

HITS OF THE WORLD



EUROCHART HOT 100 8/21/92 MUSIC & MEDIA

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

AUSTRALIA (Australian Record Industry Assn.) 9/6/92

THIS WEEK	LAST WEEK	SINGLES
1	1	AMIGOS PARA SIEMPRE (FRIENDS FOR LIFE) JOSE CARRERAS & SARAH BRIGHTMAN POLYDOR
2	3	HUMPIN' AROUND BOBBY BROWN MCA/BMG
3	5	RHYTHM IS A DANCER SNAP BMG
4	2	PLEASE DON'T GO K.W.S. BMG
5	4	AS UGLY AS THEY WANNA BE UGLY KID JOE PHONOGRAM/POLYGRAM
6	7	EVERYTHING'S ALRIGHT FARNHAM, CEBERANO, STEVENS EMERALD CITY/POLYGRAM
7	10	LIFE IS A HIGHWAY TOM COCHRANE EMI
8	12	BABY GOT BACK SIR MIX-A-LOT PHONOGRAM/POLYGRAM
9	9	I'LL BE THERE MARIAH CAREY COLUMBIA/SONY
10	8	DAMN I WISH I WAS YOUR LOVER SOPHIE B. HAWKINS COLUMBIA/SONY
11	11	TOO FUNKY GEORGE MICHAEL EPIC/SONY
12	14	KNOCKIN' ON HEAVEN'S DOOR GUNS N' ROSES GEFKEN/BMG
13	NEW	SESAME'S TREET SMART E'S POSSUM/BMG
14	13	THIS USED TO BE MY PLAYGROUND MADONNA WARNER
15	NEW	TAKE THIS HEART RICHARD MARX EMI
16	16	GIRL'S LIFE GIRLFRIEND BMG
17	6	HAZARD RICHARD MARX EMI
18	15	HEAVEN KNOWS RICK PRICE COLUMBIA/SONY
19	19	DO FOR YOU EUPHORIA EMI
20	20	HOW DO YOU DO! ROXETTE EMI
1	1	ALBUMS
2	NEW	AUSTRALIAN CAST JESUS CHRIST SUPERSTAR EMERALD CITY/POLYGRAM
3	2	BOBBY BROWN BOBBY MCA/BMG
4	NEW	JOSE CARRERAS FRIENDS FOR LIFE WARNER
5	6	HOODOO GURUS ELECTRIC SOUP BMG
6	NEW	ELVIS PRESLEY FROM THE HEART RCA/BMG
7	7	SOUNDTRACK STRICTLY BALLROOM ALBERTS/SONY
8	4	MARIAH CAREY UNPLUGGED COLUMBIA/SONY
9	3	ROCKMELONS FORM ONE PLANET MUSHROOM/FESTIVAL
10	5	INXS WELCOME TO WHEREVER YOU ARE EASTWEST/WARNER
11	10	SOUNDTRACK MY GIRL EPIC/SONY
12	8	ZZ TOP GREATEST HITS WARNER
13	11	LIONEL RICHIE BACK TO FRONT POLYDOR/POLYGRAM
14	14	MICHAEL BOLTON TIME, LOVE AND TENDERNESS COLUMBIA/SONY
15	14	ELTON JOHN THE ONE PHONOGRAM/MERCURY
16	NEW	KRIS KROSS TOTALLY KROSSED OUT COLUMBIA/SONY
17	NEW	DR. HOOK DR. HOOK'S GREATEST HITS EMI
18	12	BODY COUNT BODY COUNT SIRE/WARNER
19	19	THE CURE WISH EASTWEST/WARNER
20	20	GENESIS WE CAN'T DANCE VIRGIN/EMI
20	17	RICHARD MARX RUSH STREET EMI

GERMANY (Der Musikmarkt) 8/25/92

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

JAPAN (Music Labo) 8/31/92

THIS WEEK	LAST WEEK	SINGLES
1	1	NAMIDANO KISS SOUTHERN ALL STARS VICTOR
2	NEW	MEET ME HIKARU GENJI PONY CANYON
3	2	ASAI NEMURI MIYUKI NAKAJIMA PONY CANYON
4	4	YOU'RE THE ONLY MASATOSHI ONO SONY
5	3	SHULABA-LA-BAMBA SOUTHERN ALL STARS VICTOR
6	NEW	KOEWO KIKASETE SHIZUKA KUDO PONY CANYON
7	8	AFRICANO CHO EBI SONY
8	6	GLASSNO MEMORIES TUBE SONY
9	NEW	MATA AERU JIX.S APOLLON
10	5	AMEGA SAKENDERU TOSHIHIKO TAHARA PONY CANYON
1	NEW	ALBUMS
2	NEW	TMN COLOSSEUM I TMN EPIC/SONY
3	NEW	TMN COLOSSEUM 3 TMN EPIC/SONY
3	NEW	ONE JUN SKY WALKER (S) TOY'S FACTORY

NETHERLANDS (Stichting Nederlandse 40) 8/27/92

THIS WEEK	LAST WEEK	SINGLES
1	1	IT'S MY LIFE DR. ALBAN ARIOLA
2	2	BARCELONA FREDDIE MERCURY & MONTSERRAT CABALLE POLYDOR
3	7	HOW DO YOU DO ROXETTE EMI
4	3	I'LL BE THERE MARIAH CAREY COLUMBIA
5	8	CAN'T TAKE MY EYES... GERARD JOKING/TATJANA MERCURY
6	NEW	WISHING ON A STAR THE COVER GIRLS EPIC
7	5	STEPPIN' OUT TONIGHT BECKLE BELL JIVE
8	4	POING ROTTERDAM TERMINATION SOURCE ROTTERDAM REC.
9	6	IT'S PROBABLY ME STING & ERIC CLAPTON A&M
10	NEW	AMIGOS PARA... JOSE CARRERAS/SARAH BRIGHTMAN POLYDOR
1	4	ALBUMS
2	1	VARIOUS ARTISTS THE GREATEST HITS '92 VOLUME 3 MAGNUM
3	3	MARIAH CAREY UNPLUGGED COLUMBIA
4	2	LIONEL RICHIE BACK TO FRONT MOTOWN
5	5	VARIOUS ARTISTS TECHNO TRANCE VOLUME 2 ARCADE
6	9	GUNS N' ROSES USE YOUR ILLUSION II GEFKEN
7	6	GENESIS WE CAN'T DANCE VIRGIN
8	NEW	VARIOUS ARTISTS MOVE THE HOUSE 5 EVA
9	7	VARIOUS ARTISTS TOP HITS '92 VOLUME 2 ARCADE
10	10	VARIOUS ARTISTS JONG... SNELEN WILD DINO MUSIC
10	10	FREDDIE MERCURY & MONTSERRAT CABALLE BARCELONA POLYDOR

NETHERLANDS (Stichting Nederlandse 40) 8/27/92

THIS WEEK	LAST WEEK	SINGLES
1	1	RHYTHM IS A DANCER SNAP ARISTA
2	2	THE BEST THINGS IN LIFE ARE FREE LUTHER VANDROSS & JANET JACKSON PERSPECTIVE
3	4	BAKER STREET UNDERCOVER PWL INTERNATIONAL
4	3	ACHY BREAKY HEART BILLY RAY CYRUS MERCURY
5	5	JUST ANOTHER DAY JON SECADA SBK
6	NEW	EBENEZER GOODE THE SHAMEN ONE LITTLE INDIAN
7	6	DO YOU WANT ME FELIX deCONSTRUCTION
8	9	WALKING ON BROKEN GLASS ANNIE LENNOX RCA
9	NEW	TOO MUCH LOVE WILL KILL YOU BRIAN MAY PARLOPHONE
10	8	ROCK YOUR BABY KWS NETWORK
11	16	MY DESTINY LIONEL RICHIE MOTOWN
12	7	BARCELONA FREDDIE MERCURY & MONTSERRAT CABALLE POLYDOR
13	22	TAKE THIS HEART RICHARD MARX CAPITOL
14	11	THE MAGIC FRIEND 2 UNLIMITED PWL CONTINENTAL
15	10	AIN'T NO DOUBT JIMMY NAIL EASTWEST
16	12	LET ME TAKE YOU THERE BETTY BOO WEA
17	13	CRYING ROY ORBISON WITH KD LANG VIRGIN AMERICA
18	NEW	IT'S MY LIFE DR. ALBAN ARISTA
19	15	I FOUND HEAVEN TAKE THAT RCA
20	19	HUMPIN' AROUND BOBBY BROWN MCA
21	NEW	DANCING QUEEN ABBA POLYDOR
22	25	YOUTH GONE WILD/DELIVERING THE GOODS SKID ROW ATLANTIC
23	14	WHAT KIND OF FOOL KYLIE MINOGUE PWL INTERNATIONAL
24	27	MOVIN' ON BANANARAMA LONDON
25	37	DAS BOOT U96 M&G
26	NEW	HOUSE OF LOVE EAST 17 LONDON
27	34	ALL SHOOK UP BILLY JOEL EPIC
28	18	THIS USED TO BE MY PLAYGROUND MADONNA SIRE
29	NEW	REST IN PEACE EXTREME A&M
30	38	IT'S PROBABLY ME STING WITH ERIC CLAPTON A&M
31	NEW	LITTLE BLACK BOOK BELINDA CARLISLE VIRGIN
32	NEW	BABY DON'T CRY INXS MERCURY
33	17	AMIGOS PARA SIEMPRE (FRIENDS FOR LIFE) JOSE CARRERAS & SARAH BRIGHTMAN REALLY USEFUL
34	36	YOU LIED TO ME CATHY DENNIS POLYDOR
35	30	HIGH HYPER GO GO deCONSTRUCTION
36	NEW	END OF THE ROAD BOYZ II MEN MOTOWN
37	28	NEIGHBOR UGLY KID JOE MERCURY
38	NEW	ME & MRS JONES FREDDIE JACKSON CAPITOL
39	26	SILENT ALL THESE YEARS TORI AMOS EASTWEST
40	NEW	WHAT'S IN A WORD THE CHRISTIANS ISLAND

U.K. (CIN/compiled by Gallup)

THIS WEEK	LAST WEEK	SINGLES
1	1	RHYTHM IS A DANCER SNAP ARISTA
2	2	THE BEST THINGS IN LIFE ARE FREE LUTHER VANDROSS & JANET JACKSON PERSPECTIVE
3	4	BAKER STREET UNDERCOVER PWL INTERNATIONAL
4	3	ACHY BREAKY HEART BILLY RAY CYRUS MERCURY
5	5	JUST ANOTHER DAY JON SECADA SBK
6	NEW	EBENEZER GOODE THE SHAMEN ONE LITTLE INDIAN
7	6	DO YOU WANT ME FELIX deCONSTRUCTION
8	9	WALKING ON BROKEN GLASS ANNIE LENNOX RCA
9	NEW	TOO MUCH LOVE WILL KILL YOU BRIAN MAY PARLOPHONE
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16	12	LET ME TAKE YOU THERE BETTY BOO WEA
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18	NEW	IT'S MY LIFE DR. ALBAN ARISTA
19	15	I FOUND HEAVEN TAKE THAT RCA
20	19	HUMPIN' AROUND BOBBY BROWN MCA
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34	36	YOU LIED TO ME CATHY DENNIS POLYDOR
35	30	HIGH HYPER GO GO deCONSTRUCTION
36	NEW	END OF THE ROAD BOYZ II MEN MOTOWN
37	28	NEIGHBOR UGLY KID JOE MERCURY
38	NEW	ME & MRS JONES FREDDIE JACKSON CAPITOL
39	26	SILENT ALL THESE YEARS TORI AMOS EASTWEST
40	NEW	WHAT'S IN A WORD THE CHRISTIANS ISLAND

FRANCE (Nielsen/Europe 1) 8/29/92

THIS WEEK	LAST WEEK	SINGLES
1	1	LE CHAT POW WOW POLYGRAM
2	3	RHYTHM IS A DANCER SNAP BMG
3	2	PLEASE DON'T GO DOUBLE YOU POLYGRAM
4	7	THE WORLD IS STONE CYNDI LAUPER EPIC/SONY
5	4	I LOVE ROCK'N'ROLL JOAN JETT & THE BLACKHEARTS POLYGRAM/POLYDOR
6	17	BARCELONA FREDDIE MERCURY & MONTSERRAT CABALLE POLYGRAM
7	5	THE ONE ELTON JOHN POLYGRAM/PHONOGRAM
8	9	WHO IS IT MICHAEL JACKSON SONY/EPIC
9	16	KNOCKIN' ON HEAVEN'S DOOR GUNS N' ROSES BMG
10	10	JUMP KRIS KROSS SONY/COLUMBIA
11	12	TOO FUNKY GEORGE MICHAEL SONY/EPIC
12	6	RIEN QUE DE L'EAU VERONIQUE SANSON WEA
13	11	RENDEZ VOUS ALPHA BLONDY EMI
14	8	CAROLINE M.C. SOLAAR POLYGRAM/POLYDOR
15	20	TOMBRE D'AMOUR FRANCOIS FELDMAN POLYGRAM
16	19	COME AS YOU ARE NIRVANA BMG
17	NEW	BOHEMIAN RHAPSODY QUEEN EMI
18	NEW	J'AI ENCOMRE REVE D'ELLE IL ETAIT UNE FOIS EMI
19	15	DO IT TO ME LIONEL RICHIE MOTOWN/POLYGRAM
20	NEW	EXPRESSION SALT-N-PEPA POLYGRAM
1	1	ALBUMS
2	2	MICHEL BERGER & FRANCE GALL DOUBLE JEU WARNER
3	2	ELTON JOHN THE ONE POLYGRAM/PHONOGRAM
4	4	JEAN PHILIPPE AUDIN & DIEGO MODENA OCARINA DELPHINE/SONY
5	3	POW WOW REGAGNER LES PLAINES... REMARK POLYGRAM
6	5	MICHAEL JACKSON DANGEROUS EPIC/SONY
7	6	NIRVANA NEVERMIND GEFKEN/BMG
8	8	QUEEN LIVE AT WEMBLEY '86 EMI
8	10	VERONIQUE SANSON SANS REGRETS WEA

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1	1	RHYTHM IS A DANCER SNAP LOGIC
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3	3	HOW DO YOU DO! ROXETTE EMI
4	4	ABBA-ESQUE ERASURE MUTE
5	5	THIS USED TO BE MY PLAYGROUND MADONNA SIRE
6	6	PLEASE DON'T GO DOUBLE YOU DWA
7	7	BARCELONA FREDDIE MERCURY & MONTSERRAT CABALLE POLYDOR
8	8	KNOCKIN' ON HEAVEN'S DOOR GUNS N' ROSES GEFKEN
9	10	ACHY BREAKY HEART BILLY RAY CYRUS MERCURY
10	9	TOO FUNKY GEORGE MICHAEL EPIC
1	2	ALBUMS
2	1	GENESIS WE CAN'T DANCE VIRGIN
3	3	ELTON JOHN THE ONE ROCKET
4	4	MICHAEL JACKSON DANGEROUS EPIC
5	5	GUNS N' ROSES USE YOUR ILLUSION II GEFKEN
6	6	INXS WELCOME TO WHEREVER YOU ARE MERCURY
7	7	QUEEN GREATEST HITS II PARLOPHONE
8	8	LIONEL RICHIE BACK TO FRONT MOTOWN
9	9	SNAP THE MADMAN'S RETURN LOGIC/ARIELA
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FRANCE (Nielsen/Europe 1) 8/29/92

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2	1	GENESIS WE CAN'T DANCE VIRGIN
3	3	ELTON JOHN THE ONE ROCKET
4	4	MICHAEL JACKSON DANGEROUS EPIC
5	5	GUNS N' ROSES USE YOUR ILLUSION II GEFKEN
6	6	INXS

Look People To Get Int'l Notice On Lollapalooza

■ BY LARRY LeBLANC

TORONTO—Still largely unknown in Canada, the offbeat local act Look People has snared an invitation from Bill Graham Presents to appear on the second stage of Lollapalooza II in the Los Angeles area Friday (11). The multi-act alternative tour opens a three-night stand that evening at the Irvine Meadows Amphitheater.

While in Los Angeles, the band, which records for the Canadian indie Hypnotic Records label, is slated to appear at Club Lingerie Tuesday (8), Al's Bar Wednesday (9), and do a showcase date at Nomad's in West Hollywood (10).

On an invitation by performance artist Jim Rose of the Circus Sideshow, the Toronto-based quintet had recently appeared on the side stage of Lollapalooza here, and afterward joined the Red Hot Chili Peppers onstage for their encore. Lollapalooza organizers were impressed enough to book the band for the second stage at the first show at Irvine Meadows.

OUT OF THE BREADBOX

"Playing in front of thousands of people in L.A. is going to be our test," says Jaymz Bee, the group's singer and local show-biz scene maker, who also directed the unusual video used by Queensryche on its current "Live Crime" tour. "This one day is important for us because we're just so sure that this sound is what people want right now. This band has been based in the two most neutral countries in the world, Switzerland and Canada, and we should now be trying to get to a market bigger than a breadbox."

Bee admits numerous Canadian industry figures remain puzzled by the eccentric group, which also includes bassist Chris Gartner, keyboardist Kevin Hearn, drummer Great Bob Scott, and guitarist Longo Hai. They play such way-out original songs as "Lovely

Samba Chicken," "Baby X," "Lousy Lover," "I Think I Might Be Indecisive," "Paint The Town Plaid," "Amazon Sugar Pie," and "They're Not Extinct And They're Mad." The band also performs a delightfully wacky, Spike Jones-inspired rendition of the pop evergreen "You Always Hurt The One You Love" and a "real twisted version" of Laura Nyro's "And When I Die."

"A lot of business people still won't come out to see us based on what they read in the press or a song they've heard," says Bee, who cites Jones and Burl Ives as prime influences. "However, many [industry] people do like what we do, and see that adults would like what we do, and kids should like it if they're exposed to it. What I love is someone, like at MIDEAM, saying, 'You guys are totally salable. You can go from a Red Hot Chili Peppers market to a Dr. Seuss Fan club market.'"

A SWISS MIX

Look People was formed in 1985 when Bee, former lead of the local group Bee People (a band that performed only songs about "Cagney And Lacy" actor Al Waxman), hooked up with two members of a Swiss band visiting Canada. After recruiting Scott, the newly formed band went to Switzerland for the next four years and played extensively in Switzerland, Austria, and Germany.

"I wanted to get out of Canada and I convinced everybody that Switzerland would be a better market for us to start off with," says Bee, explaining the motive behind moving. "It turned out to be right because we only had to struggle for about four months before we started making good money. We just got in the right clubs and played youth houses and art centers as well."

During the four-year stay in Europe, Bee says Look People opened shows for Wishbone Ash, Uriah Heep, Los Lobos, and Bob Geldof and recorded the four-song EP "Stop Making

Cheese" for independent Canova label in Switzerland in 1985 (released on Amok Records the following year in Germany and Canada), and recorded the single "Baby X" for K-Tel Records in Switzerland.

BACK TO CANADA

At the beginning of 1989, Bee and Scott decided to return to Canada to form another version of the band. "Bob was going stir-crazy," says Bee. "There's not enough nightlife and clubs in Switzerland. We were making money but the edge in our lifestyle was going. We were turning Swiss."

The band, despite releasing the indie "More Songs About Hats And Chickens" EP, was unknown in the city and Bee found scrambling for gigs rather humbling. "Most people didn't know anything about us and we were small fish in a big pond again," he says. "It started to free up in 1990 when the press started taking us seriously, instead of treating us like a funny little jokey band, and we released the full album ["Small Fish Big Pond"] on Quantum and started making a bit of money at real gigs. Also, our videos for 'I Owe Money To Guido' and 'Lovely Samba Chicken' were both played a lot on MusiquePlus and MuchMusic."

Since establishing itself here, Look People, along with such groups as the Barenaked Ladies and Bourbon Tabernacle Choir, spearheaded the formation of a visual-based musical scene, initially at such venues as the El Mocombo, the Beehive, and Sneaky Dee's, which now includes such promising newcomers as Dr. Minz & the Chronic Harmonic, Angry Shoppers, Grope Toads, and Moxy Fruvous. "There are about a dozen bands in Toronto who give us tapes and ask us to come to their shows," says Bee. "When we see them, they're wearing weird clothes like us, and playing the same kind of twisted arrangements."

Last year, Look People signed a re-

cording contract with Tom Treumuth's Hypnotic Records, distributed domestically by A&M Records Canada. The deal has opened doors for the band nationally. "We have real good rapport with A&M," says Bee. "Alan Reid [director of A&R at A&M Records Canada] and Dave Porter [A&M Canada head of alternative marketing] both encouraged Tom to take us on and their publicity people said we'd be a dream

to publicize because we'll do anything."

Although the members of Look People have enough songs for a new album, sessions are being held off for a few months. "We've got the material together but we're holding off just until after this L.A. excursion to see what lies in store," says Bee. "We have a tour planned for Europe in March and plan to release an album in North America in April."

MISATO HELLO LOVERS

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Produced by Arif Mardin & Joe Mardin

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Epic/Sony Records
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INDIA CD BIZ STILL A SLOW SPIN

(Continued from page 44)

\$23.50."

Even though officially released CDs are priced at \$13.50-\$15 for Indian music and \$17 for international product (as against the \$1-\$1.60 retail price of cassettes), Curmally doesn't see this as an inhibiting sales factor.

The 18-24 age group contains key CD buyers. Interest in the format hasn't developed upward yet in India, but while there are "very few takers for Nat King Cole or Frank Sinatra," there certainly are keen collectors of both Indian and Western classical music.

"That's the hard-core collector," says Curmally. "They know just what they want and are particularly concerned about quality. Indian classical CDs put out by Music Today are top-notch and sell well. On the other hand, the 'Your Hundred Best Tunes' series from MIL did well on cassettes but failed to create any interest on CD."

The high price of CD product is dictated by the 182% duty the music companies have to pay. All CDs are imported—India has no CD manufacturing plants and high investment

costs and low CD takeoff energy suggest there won't be any opening up in the foreseeable future.

V.J. Lazarus, VP of MIL, notes, "Sound carriers undergo quick format changes. With DCC coming in, the question is whether India will miss out on the so-called 'CD revolution.'"

More pertinent for the moment is the marketing of CDs. Dealer margins are a contentious problem. At present they get about \$3.30, which they say isn't enough, claiming they have to sell four CDs to recoup investment in one "dead" title. As a result, most are wary about ordering titles across the board.

While Gramco is restructuring future orders from EMI to reflect more emphasis on current product, besides homing in on jazz from Blue Note and EMI Classics, MIL is looking at mail order to counter dealer resistance. Lazarus says, "This will be a long-term project and will help us reach buyers in nontraditional markets."

Bremen Music, latest to get into the CD market, was first to release current product in the format—including Glenn Frey's "Strange

Weather." GM Atul Churamani says dealer response is good, and major titles include Guns N' Roses' "Use Your Illusion" (both volumes), Nirvana's "Nevermind," Dr. Alban's "One Love," Elvis Presley's "20 Romantic Songs," and five Kenny G titles, including "Silhouette" and "Duotones."

But Churamani is wary of letting his initial euphoria chip away at his basic business caution. He says Bremen will constantly bear in mind consumer trends.

Despite today's apparent lethargy, India's CD market is expected to grow by 30%-40% over the next four years, according to Lazarus. Gramco, with strong catalog product, will naturally draw heavily on that, but the 100 titles it plans to release every month will also take in new Hindi movie soundtracks, as well as ghazals and classical product.

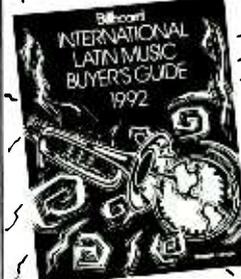
And fueling this show of optimism is the increasing availability of hardware. Philips has recently introduced a player retailing at \$310, which will add to the estimated 200,000 units already in use in India—most of which were "smuggled" into the country.

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Album Reviews

EDITED BY PAUL VERNA, CHRIS MORRIS, AND EDWARD MORRIS

POP

► SUZANNE VEGA

99.9 F°
PRODUCER: Mitchell Froom
A&M 31454

Taking a wide turn from the road she has traveled since her 1985 debut, neo-folk singer/songwriter explores industrial terrain with remarkable success. Clanging noises offset her monotone vocal, which is sometimes compressed beyond recognition by Froom. Aside from clangorous lead single "Blood Makes Noise" and titillating title track, the album contains "In Liverpool," a nod to the Beatles; "Fat Man And The Dancing Girl," an operetta about a twisted vaudeville troupe; and "As A Child," a girl's-eye view of a world where inanimate objects come alive. An eye-opener that offers plenty of possibilities for alternative and album rockers as well as club programmers.

★ TOM WAITS

Bone Machine
PRODUCER: Tom Waits
Island 512580

On what is one of the finest records of the year, Waits digs deeper than ever into his private catacomb to dredge up songs that conjure the spirit of the underworld more acutely than the Devil himself could. He comes up with "Dirt In The Ground," an essay on the inevitability of death; "Murder In The Red Barn," a tale of a killing on a farm; and "The Ocean Doesn't Want Me," a poignant suicide note. There is also a song of redemption ("Jesus Gonna Be There"), an assault on a justice system gone awry ("In The Coliseum"), and a clever duet with Keith Richards ("That Feel"). Skeletal arrangements and unconventional percussion sounds complement dark and marvelous songs.

JUDE COLE

Start The Car
PRODUCERS: Jude Cole & James Newton Howard
Reprise 26898

Illinois-bred singer/songwriter comes on like a hybrid of Don Henley (vocally) and John Mellencamp (in terms of lyrical approach) on latest disc. Sleekly produced set, which features such guests as Sass Jordan, BoDeans' Sammy Llanas, and Damn Yankees' Tommy Shaw and Jack Blades, is straight-up-the-middle commercial rock, with title track, "Just Another Night," and "Tell The Truth" looming as good selections for pop radio.

SUGAR

Copper Blue
PRODUCERS: Bob Mould & Lou Giordano
Rykodisc 10239

After two post-Husker Du solo albums, Bob Mould returns to a group format in partnership with bassist David Barbe and drummer Malcolm Travis (though Mould authored all songs for the debut). Result is

something of a step backward, with band style redolent of singer/guitarist's earliest endeavors. A couple of melodic tracks, "Helpless" and "If I Can't Change Your Mind," stand out, but highly familiar stuff here will likely be embraced most fondly by Husker freaks.

MARY'S DANISH

American Standard
PRODUCER: Peter Asher
Morgan Creek 20016

L.A. band fronted by vocalists Gretchen Seager and Julie Ritter pulls out all the stops on latest entry, produced with atypical volume by Asher. Group is moving into its own as crafters of original material; while vestiges of its initial X-derived orientation remain, tracks like "Underwater," "Porcupine," and "Shotgun" have a punch that's distinctly Danish's own. Solid material for modern rockers.

TOO MUCH JOY

Mutiny
PRODUCER: William Wittman
Giant 24467

Scarsdale, N.Y.'s preeminent wisenheimers shake some paint loose on powerfully produced new set. Energy level is consistently high here, with funny, blazing originals like "Donna Everywhere" and ode to Friday night chilling "Stay At Home" most immediately compelling. Trump card for modern rock could be a fiery cover of the Records' malignant, pop-savvy, music-biz blitzkrieg "Starry Eyes," to which TMJ has added some biting new lyrics.

VARIOUS ARTISTS

The Song Is... Noel Gay
PRODUCER: Colin Brown
ASV Living Era 5081

Noel Gay was a successful British pop composer best known to Americans for the hit revival a few seasons back of his 1937 musical "Me And My Girl." His songs, sweet and sincere, were often sunny antidotes to the economic and war-on-the-horizon woes of the '30s. Twenty-six numbers are presented using recordings of the period, expertly transferred to CD. Musical theater enthusiasts will be particularly drawn to this disc.

RIVERSIDE

One
PRODUCER: Steve Lau
Sire/Warner Bros. 45012

Philadelphia band operates on dream time on highly engaging debut album. Group's sound lies somewhere between the early guitar jangle of R.E.M. and more ethereally oriented English cousins; melody-wise, writing is the glue that holds everything together. "Waterfall" and "Careful Light" are two especially graceful entries on very consistent set, which will certainly grab modern rock ears.

EXODUS

Force Of Habit
PRODUCER: Greg Tsangrides
Capitol 96676

Formula is still unchanged on veteran 'bangers' latest—lots of bottom-heavy crunch and no power ballads for these boys. Still, thrash nuts may be able to get their kicks from wham-bam originals like "Thorn In My Side," "One Foot In The Grave," "Count Your Blessings," and surprising covers of the Stones' "Bitch" and (yikes) Elvis Costello's "Pump It Up."

THROWING MUSES

Red Heaven
PRODUCERS: Throwing Muses with Steve Boyer
Sire 5650

Although not the most cohesive effort from the Muses in recent years, "Red Heaven" (delivered by new, streamlined version of the band—now just singer/guitarist Kristin Hersh and drummer David Narcizio) is an exploratory work of definite

SPOTLIGHT

VINCE GILL



VINCE GILL
I Still Believe In You
PRODUCER: Tony Brown
MCA 10630

Since Gill's topless tenor vocals are always pure and tasteful, and since Brown's production unerringly maximizes the singer's vocal impact, the songs are the only element left to appraise. Some of the pieces are strictly paint-by-number, notably "Tryin' To Get Over You" and "Say Hello." But the remainder sparkle and shine with emotion. "Love Never Broke Anyone's Heart," a Gill/Jim Weatherly composition, is particularly acute and moving. Other standouts: the whimsical "One More Last Chance" and the wistful "Under These Conditions."

interest. Hersh does some of her heaviest-ever guitar work on such tunes as "Dio," a duet with Bob Mould; on others she lays hazy vocals over meandering acoustic passages that change, as if on whim, into pounding pop-rockers. Missed on this release, though, are quirky, melodic guitar lines and vocals contributed to past albums by departed Muse Tanya Donnelly.

R & B

★ DES'REE

Mind Adventures
PRODUCERS: Phil Legg, Ashley Ingram, Femi
Epic 52587

First-time British singer/songwriter crafts an extremely intimate retro-soul album with wonderfully evocative lyrics, caressing melodies, and a voice as fluid and textured as a flute. Musically, the album incorporates jazz, gospel, pop, and '60s-era soul, and Des'ree's gospel-tinged vocals never indulge in shouts or wails. Already a smash in Europe due to last year's release of the single "Feel So High," singer summons up Tracy Chapman and Anita Baker yet remains distinctive.

JAZZ

★ HELEN MERRILL

Clear Out Of This World
PRODUCER: Jean-Philippe Allard
Emarcy 510 691

Intriguingly moody set from this veteran vocalist is backed by an adept trio that features pianist/arranger Roger Kellaway. Merrill's rich vocal timbres are best showcased by tracks like the dark-hued "Not Like This," the lilting "I'm All Smiles," the beautiful, balladic "Maybe," and the bright "A Tender Thing Is Love." Also noteworthy is her playful vocal duet with Red Mitchell on "Some Of These Days" and Wayne Shorter's guest shots on stylized takes of "Out Of This World" and "Willow Weep For Me."

BARRY HARRIS/KENNY BARRON QUARTET

Confirmation
PRODUCER: Mark Morganelli
Candid 79519

Veteran pianists double the pleasure with 176 keys worth of mastery on spirited live set cut last September at the Riverside

SPOTLIGHT



AFTER 7
Takin' My Time
PRODUCERS: Dallas Austin, Randy Ran, Darryl Simmons & Kayo
Virgin 86349

Slick, romantic trio distinguished itself with debut set of sophisticated vocals over immaculate L.A. & Babyface tracks. Long-awaited second outing, with different producers, is just as satisfying as the first. The dramatic intertwining of co-lead Melvin Edmonds' husky, streetwise crooning with brother Kevon Edmonds' near-operatic intensity propels hooky, up-tempo tracks like "All About Love," "Kickin' It," and "G.S.T.," and anchors relaxed cuts "Love By Day, Love By Night" (which echoes former hit "Ready Or Not") and cover of the Originals' 1969 R&B gem "Baby I'm For Real." Title tune is a slow burn that captures the guys at their moody best.

Park Arts Festival in New York. Supported by bassist Ray Drummond and drummer Ben Riley, the leaders run down a Harris original and a brace of standards, all played with verve and supreme relaxation. Complementary playing of Harris and Barron makes this a treat for keyboard enthusiasts.

VITAL REISSUES™

THE YARDBIRDS
Little Games Sessions & More
COMPILATION PRODUCER: Ron Furmanek
EMI 98213

Heavily annotated two-CD retrospective is a fascinating delineation of one band in the throes of self-annihilation and another in genesis. British band's 1967 sessions found it falling apart, but also found guitarist Jimmy Page sowing the seeds of what would become Led Zeppelin. Music is uneven, but there is much spectacular Page axework here, especially on the showpiece "White Summer" and the obscure single "Think About It," which contains the germ of "Dazed And Confused." Mainly for serious collectors, this is remarkable stuff nonetheless.

YELLOW MAGIC ORCHESTRA

Restless 72700
Ryuichi Sakamoto's path-breaking synth band's 1978 debut album sounds as though it could have been recorded this year, its production values are so far ahead of their time. While not the first techno-dance outfit (Kraftwerk preceded and influenced Y.M.O.), this Japanese trio crafted sophisticated, melodic tunes with sequencers, drum machines, and other electronic artillery before many of its European and American counterparts had ever laid their fingers on a synthesizer. Restless is also reissuing the other five titles in the Orchestra's catalog.

SPOTLIGHT



UGLY KID JOE
America's Least Wanted
PRODUCER: Mark Dodson
Stardog/Mercury 512571

Fans who liked Ugly Kid Joe for its caustic breakthrough hit, "Everything About You," and the platinum EP that came with it will be delighted by the first full-length album from the metal quintet that postures as a living threat to America's social fabric. Highlights of the hourlong set—which contains "Everything" plus a remix of "Madman," also from last year's EP—include "Neighbor," "Busy Bee," the funky "Same Side," and a power-ballad-style cover of Harry Chapin's "Cat's In The Cradle."

COUNTRY

► COLLIN RAYE

In This Life
PRODUCERS: Garth Fundis, John Hobbs
Epic 48983

With "Love, Me," from his last album already a classic, Raye has established himself as a pillar of male sensitivity. He holds his territory here with a series of songs to commemorate life's landmarks. Best cuts: "Somebody Else's Moon," "That Was A River," and the title tune.

► GARRISON KEILLOR & THE HOPEFUL GOSPEL QUARTET

PRODUCER: Chet Atkins
Epic 52901

There are some rousing old church standards here, but this live performance is really the Gospel According To Garrison: Folksy tales, funny asides, a priceless aphorism here and there, and sweet corn as a sacrament.

CLASSICAL

STRAVINSKY: THE RITE OF SPRING; PULCINELLA SUITE

Atlanta Symphony Orchestra, Levi
Telarc CD-80266

Telarc enters the crowded "Sacre" arena with lots going for it. Most immediately striking is the sound, a factor that will attract technofans whose interest in the music itself may be marginal. They'll find extraordinary dynamic contrast here—gut-wrenching percussive eruptions and delicate inner tracery that exist side-by-side without interference. And conductor Levi demonstrates once again his command of a complex score. The "Pulcinella" performance, less volatile but equally absorbing, is a welcome partner.

SHOSTAKOVICH: 24 PRELUDES & FUGUES

Keith Jarrett, Piano
ECM 437 189

The composer's response to a compositional challenge set more than two centuries earlier by Bach has never won over a large following. Still, a substantial cadre of enthusiasts has found musical sustenance in Shostakovich's mastery of the form. Jarrett's identity with a wider repertoire universe than classics is bound to attract new listeners to this music. His performance, as anticipated, is perceptive and musically secure.

NEW & NOTEWORTHY

THE CRUSADERS

The Golden Years
PRODUCER: Carl Griffin
GRP 5007

Texas Wilton Felder, Stix Hooper, Joe Sample, and Wayne Henderson have been making their R&B-flavored jazz for three decades now, and this welcome three-CD set puts the highly popular combo's contributions in perspective. Retrospective takes in work from beginnings as the Jazz Crusaders through later star-studded sessions; Larry Carlton's estimable contributions on guitar are given ample space. Anyone who's ever been warmed by the group's Gulf Coast funk will be tickled by this in-depth look back.

SPOTLIGHT: Predicted to hit top 10 on its appropriate genre's chart or to earn platinum certification. NEW AND NOTEWORTHY: Highlights new and developing acts worthy of attention and other releases of special interest. VITAL REISSUES: Rereleased albums and compilation records of special artistic, archival, and commercial interest. PICKS (►): New releases predicted to hit the top half of the chart in the format listed. CRITIC'S CHOICE (★): New releases, regardless of potential chart action, which the reviewer highly recommends because of their musical merit. All albums commercially available in the U.S. are eligible. Send review copies to Paul Verna, Billboard, 1515 Broadway, New York, N.Y. 10036, and Chris Morris, Billboard, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210. Send country and gospel albums to Edward Morris, Billboard, 49 Music Square W., Nashville, Tenn. 37203.



Blue Moves. Roxy Blue traveled to Cedarhurst, N.Y., on Long Island to visit the fledgling MCD Records & Tapes chain at one of its outlets for an in-store that brought out hundreds of fans. The band was in town to promote its latest album, "Want Some?" on Geffen Records. In the top row, from left, are Scott Yeckes, Uni product development manager, and Lou Ghiraldi, MCD director of advertising and promotion. In the bottom row, from left, are Roxy Blue members Todd Poole, Josh Weil, Sid Fletcher, and Scotty T.

Borders Books Turns Musical Page

Mich.-Based Chain Adding Depts. This Fall

■ BY PAUL VERNA

NEW YORK—Borders Book Shop, the upscale bookstore chain known for its deep catalog offerings, expert store staff, and espresso bars, is adding music to its mix.

Two of the Ann Arbor, Mich.-based chain's 22 outlets will incorporate music this fall, according to Larry Cohen, a former Trans World buyer who has joined Borders as its music buyer/merchandiser.

The first Borders to open a music section will be the Dallas outlet, set to open Sept. 23. Then, on Oct. 9, a Borders store that opened in May in Bryn Mawr, Pa., will debut its music department.

Cohen says the Dallas music department will occupy 7,000 square feet in the 22,000-square-foot loca-

tion, while the equal-sized Bryn Mawr store will devote 8,500 square feet to music.

Cohen says Borders projects sales of \$3 million from each of the two music sections, with the expectation that six-to-10 additional music

titles, 7,000 jazz titles, 2,000 world beat titles, and the rest in such genres as urban, country, Tex-Mex, vocal, blues, and folk.

Both outlets will be serviced by Valley One Stop in Woodland, Calif. Cohen says Borders chose Valley because of the wholesaler's "thorough dealings with classical and jazz" compared with other candidates.

Furthermore, Cohen says Valley will perform a range of services beyond merely shipment of product, including immediate reordering of inventory.

"Our stores are based upon a 'just-in-time'-type merchandising system," says Cohen. "The bookstores are the same. We have a very deep title base, but not a lot of copies [of each title]. The system we have with Valley is semi-instant replenishing. If we sell it on Monday it gets reordered on Tuesday."

Cohen adds that Valley will remove CD jewel boxes from longboxes, sticker them, and place them in Alpha plastic keepers—services not typically provided by one-stops.

The keepers used by Borders are the jewel-box-size frames, not the longform models employed by many other retailers.

Borders is using a custom-designed fixturing system that is intended to be adaptable to jewel boxes without keepers and to as-yet-undetermined package types for such future formats as MiniDisc.

"I'm sure once we go to a jewel-box-only world completely, we'll adapt ourselves," says Cohen. "We'll probably go away from the Alpha keeper and rely on the shrink-wrapped jewel box."

"Our bins are built to take Lift fixtures," he continues. "I would probably lobby for it because of the merchandising advantages [Lift] offers. It would be good without the keepers; with the keepers it just doesn't do it."

Borders' use of jewel boxes without keepers is contingent on the National Assn. of Recording Merchandisers' ongoing test of in-store electronic-article-surveillance systems. Cohen is hoping the Checkpoint EAS system—which will be used in its music departments—emerges as the winner in the NARM test.

Borders projects sales of \$3 million each from the music sections in the first two stores

departments will open in the coming year. Already, Borders plans to add music in outlets in Madison, Wis., and Minnetonka, Minn. The company, which operates in 14 states stretching from Michigan to Pennsylvania, is expected to expand into other regions of the U.S.

According to the company's registration statement, overall sales at the chain total \$101 million in the company's fiscal year ended March 29. On Aug. 12, the company filed a registration statement with the Securities and Exchange Commission for an initial public offering of 3.6 million shares of common stock, of which 2.7 million shares will be newly issued and 900,000 will be "sold by existing stockholders." The estimated sale price is \$13-\$15 per share and the company estimates the offering will bring in \$34.5 million.

Borders is owned by Book Inventory Systems Inc., a wholesaler that supplies—in addition to the 22 Borders outlets—10 other bookstores.

For its initial thrust into music, the chain will stock 65,000 SKUs (a total of some 80,000 copies) in its Dallas store, while the Bryn Mawr outlet will feature a selection of approximately 75,000 titles (100,000 pieces). Of the SKU totals, the ratio of CD to cassette in both stores will be approximately 70:30, he says.

Both stores, which Cohen says are located in "upscale markets," will skew toward older customers. The Dallas store will stock 14,000 classical titles, 10,000 rock/pop ti-

Gabriel's New Jewel Is Better-Received

NEW YORK—When Geffen Records released Peter Gabriel's greatest-hits CD, "Shaking The Tree: 16 Golden Greats," in a jewel box without a longbox in late 1990, many retailers stocked it reluctantly. Some refused to play it in stores or do anything to promote it.

Now that Geffen and Gabriel are taking the same approach toward the artist's upcoming studio album, "Us"—his first pop release since the triple-platinum "So" in 1986—retailers are far more flexible on the jewel-box-only release, reflecting an increased tolerance in anticipation of the industry's conversion to a jewel-box-size standard in April 1993.

At 35-store Kemp Mill Music in suburban Washington, D.C., executive VP Howard Appelbaum says he will buy "Us" and treat it like a normal release even though it is not in the retail-friendly but environmentally unsound longbox. In 1990, Appelbaum first boycotted the Gabriel compilation but later decided to stock it in limited quantities; he refused to play it in stores or promote it in any way.

Tower Records president Russ Solomon—known for his unequivocal and vociferous dislike of jewel-box-only merchandising—is also taking a surprisingly moderate approach toward the Gabriel release.

"We'll buy it," he says, adding that the chain won't treat the release any differently from a standard-package CD. Solomon notes that Tower's Los Angeles stores—which are conducting a test of a jewel-box-only display system—will be especially well equipped to stock the jewel-box release.

Both Solomon and Appelbaum applaud Geffen's 7% discount on initial purchases of "Us." Typically, superstar releases carry discounts of 5%-7%, according to Solomon and other industry sources.

Ron Phillips, director of marketing
(Continued on page 56)



A Little Bit Of Everything. Executives from PolyGram Classics & Jazz, BMG Classics, and CEMA Distribution congratulate Rizzoli Bookstores on the opening of The Art Boutique in New York's Greenwich Village. The boutique will stock all the items in the Rizzoli catalog, including CDs, cassettes, videos, literary and art-designed T-shirts, reproduction antique toys, stationery, and limited-edition prints. Shown, from left, are John Newcott, New York regional manager, PolyGram Classics & Jazz; Arend Lubbers, buyer, Rizzoli Bookstores; Daniel Guss, director of product development, BMG Classics; and Paul Lanning, sales representative, CEMA Distribution.

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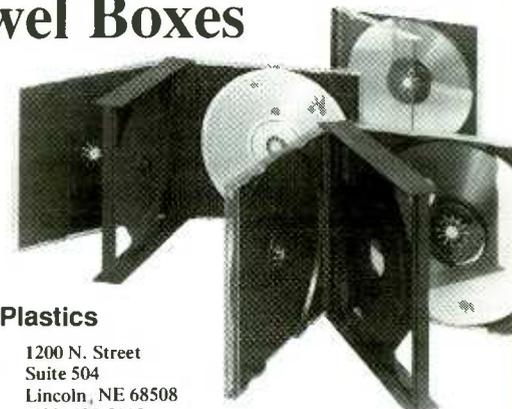


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SST Act's Book-ing; Mason Williams' Real Deal

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NOVEL IDEA: SST Records is one for the books. Literally. Next February, William Morrow will include a flexi-disc of the Flesheaters' track "Woman Hell" in the publishing house's original paperback novel "Fast Sofa" by Bruce Craven.

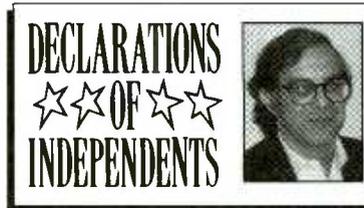
Craven is a fan of the Flesheaters, a recently revived group that was a staple of the Los Angeles punk rock scene from the late '70s on. The writer approached the Lawndale, Calif.-based label with the idea of including a song by the band in his novel (which, as described by SST's Ron Coleman, sounds like stuff scary enough to freak out lovers of the Flesheaters' gash'n'crash rock'n'roll). Group leader Chris Desjardins chose to contribute the newly recorded "Woman Hell" as a kind of audio complement to the book.

Coleman says "Woman Hell" will also be issued in the future as a track on a CD single that will include covers of songs by the MC5 and AC/DC.

The Flesheaters, who have long been one of DI's favorite outfits, will be re-

leasing a new album, the elegantly titled "Sex Diary Of Mr. Vampire," Oct. 27. The new set should be hard to miss—it will feature cover graphics by Robert Williams, whose deranged artwork also graced the cover for "Snake Handler," a 1987 album by Desjardins' band Divine Horsemen. That album was released at about the same time as another album with a notorious Williams sleeve—Guns N' Roses' "Appetite For Destruction."

SIGNING ON: Mason Williams,



by Chris Morris

who landed a major hit in 1968 with his dual-Grammy-winning instrumental "Classical Gas," has pactured with Sausa-

lito, Calif.-based Real Music. The first release in Williams' three-album deal with the label will be the Christmas-themed "A Gift Of Song." Guests on the album, produced by Rick Cunha, include fiddler Byron Berline and legendary studio drummer Hal Blaine.

ON THE WORLD BEAT: Santa Monica, Calif.-based Triloka Records, one of the better indie jazz outfits, has established a sublabel for world music, the aptly named Worldly Music. Such
(Continued on page 55)

New Age Set Stresses Its Healthy Effects

BY DEBORAH RUSSELL

LOS ANGELES—While Doc Lew Childre may not be a "doctor" in the traditional sense, with his "Heart Zones" album he has created a musical prescription for stress prevention and reduction that seems to be working like a charm on the New Age Albums chart.

"Heart Zones," released by the independent Planetary Productions label in Boulder Creek, Calif., debuted at No. 23 on Billboard's New Age Albums chart July 25 and cracked the top 20 Aug. 22. The sales strength of the title is an unexpected blessing, however, as the music was not arranged with an ear toward entertain-

ment value, says Howard Martin, VP of the Boulder Creek HeartMath Institute, a partner with Planetary Productions. The label describes the album as a "musical solution for stress." Specific chords and rhythms were chosen and arranged based on their effect on the brain, says Martin.

But he warns the album is not a cure-all that can be compared with other musical styles. "We did not create a 'new age' release and slap a 'stress relief' tag on it," says Martin. "Quite the opposite happened. We see this music as a tonic or a tool in and of itself. The more people we can help, the better."

Nonetheless, Planetary Productions realized the album had commer-

cial potential and seized the moment by hiring independent radio and retail promotion firms to capitalize on the title's apparent appeal.

"Heart Zones" is just one of the latest projects produced under the auspices of Childre's HeartMath Institute, a 2-year-old nonprofit think tank designed to study human development.

Childre—named for his late father, one of the founders of Nashville's Grand Ole Opry—currently is in the midst of some dramatic research regarding tonal patterns that harmonically link with DNA to enhance T-cell strength in people with AIDS and other immune disorders.

Windham Hill Reissuing Lynch Catalog

BY TRUDI MILLER

NEW YORK—Windham Hill Records' latest signing, Ray Lynch, is not due to release a new album until next year, but the label isn't cooling its heels 'til then. Instead, Windham Hill has embarked on an aggressive marketing campaign for Lynch's previous three albums, which will now be re-released on Windham Hill.

Lynch had originally recorded for the now-defunct Music West label in California. His most recent album, 1990's "No Blue Thing," held the No. 1 position on Billboard's New Age Albums chart for 35 weeks. In Billboard's year-end issues, "No Blue Thing" was the new age album of the year, and Lynch was named new age artist of the year for 1989 and 1990. In 1991 Lynch sued Music West for alleged nonpayment of royalties and got out of his con-

tract with ownership of his master tapes and an injunction preventing Music West from selling his albums. Lynch then issued those albums himself on his own Ray Lynch Productions label.

The task for Windham Hill is to spread the word that Lynch has moved to the label. "We have three titles that have been out for some time," says Pat Berry, VP of sales and marketing at Burbank, Calif.-based Windham Hill. "Now we want to give retailers a little twist on them." To this end, the label has put together a compilation CD featuring two songs from each of the three albums—"The Sky Of Mind," "Deep Breakfast," and "No Blue Thing"—along with a CD booklet that folds out into a poster.

"The compilation CD gives retailers something new to play in-store, as well as radio stations," says Berry, "and the

CD booklet tells a story about what Lynch is all about."

The albums will be rereleased in September with new covers. "Deep Breakfast" is changed only slightly, with more emphasis on Lynch's name and different graphics. The other two albums, however, have drastically different covers. On the back of each long-box is a small picture of the original cover and a notation that the album was previously released.

To promote the rereleases, Windham Hill is using trade ads giving the phone numbers of its regional sales managers. "In the past they have been unevenly distributed, so we want to make sure retailers and one-stop accounts know where to get them."

The label will also discount the album and use co-op advertising during the fourth quarter to promote the albums for Christmas, he adds.

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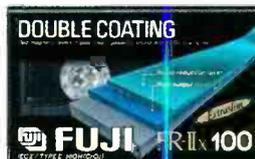


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Retail

East Meets West: Conn.'s CD One Stop Going Head-To-Head With Calif.'s Valley

INDUSTRY OBSERVERS are asking if CD One Stop and Valley Record Distributors are at war with one another. Both parties say no, but sources say otherwise. According to those sources, Woodland, Calif.-based Valley allegedly recently was snooping around the East Coast backyard of Bethel, Conn.-based CD One Stop, in an attempt to steal some business away. Sources add that, in turn, Alan Meltzer, president of CD One Stop,



by Ed Christman

is retaliating by opening up a sales office in Sacramento, Calif., almost literally next door to Barney Cohen's Valley operation.

Although Meltzer acknowledges he is planning to open an office in California and that he believes Valley has been making a play for his customers, he denies any inference that the two companies are at each other's throats. "I don't think this is a war with Valley," he says. Likewise Cohen, president of Valley, says, "There is no war going on that I know of."

Nonetheless, other one-stops and label executives are watching closely to see what happens when Valley and CD One Stop, two of the most powerful one-stops in the business, go head-to-head for business in the same market.

For the last year, a longtime one-stop shakeout has been continuing, with some suggesting the pace will accelerate to an even faster and more furious pace. When the smoke clears, many predict the U.S. will be left with four, maybe five, super-one-stops, a handful of smaller regional wholesalers, and a few niche players. Already, Valley, CD One Stop, Abbey Road Distributors in Santa Ana, Calif., and Bassin Distributors in Miami have emerged as dominant players among the one-stop sector, according to label executives.

In the meantime, Meltzer concedes he is moving aggressively forward in a predator-like manner, but adds, "I am not going to open an office on the West Coast as a knee-jerk reaction to Valley's coming around here to look for business. But two can play that game. Let's just say that the climate [there] suits me."

For his part, Cohen simply says, "I have accounts all over the country and so does he." He adds that as a

matter of doing business, his company solicits potential customers, often pointing out that smart retailers have relationships with more than one one-stop.

Meltzer further embellishes his defense against accusations he is launching a tactical offensive strike against Cohen by pointing out that the West Coast office will serve as a sales office for his Titus Oaks independent distribution company as well as his one-stop business.

Like the one-stop sector, the independent distribution industry has been undergoing a dramatic transformation over the last two years that is threatening to rip asunder the concept of territorial distribution, which until recently has served as the foundation upon which that business has been run. Meltzer, perceiving opportunity, launched an independent distribution company earlier this year, in an apparent gamble that his company's superior systems and large one-stop customer base will compensate for whatever inexperience he may have in that end of the business.

In going west, Meltzer once again cites opportunity, saying independent labels have expressed interest in such a move. Meltzer isn't alone on this one as Encore Distributors Inc. in Denver also is working toward having a West Coast presence (Billboard, Aug. 29). Some suggest the two companies are hoping to capitalize on fallout from the formation of a distribution network by Cambridge, Mass.-based Rounder Distribution, Minneapolis-based East Side Digital, and Lynnwood, Wash.-based Precision Sound Marketing. According to those sources, some of the labels distributed by Precision in the West may be afraid their titles will be neglected while that company chases sales for the Rounder and Rykodisc labels, and therefore are receptive to overtures from the newcomers to the market.

In any event, Meltzer says he isn't sure yet what the timetable is to establish the company's presence on the West Coast. But it seems the operation will be open sooner rather than later, based on the progress Meltzer has made so far.

(Continued on page 54)

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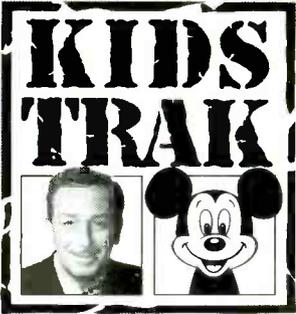


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Retail

Shorewood Profits, Revenues Rise In Qtr. Company Cites Greater Demand For Recordings

BY DON JEFFREY

NEW YORK—Shorewood Packaging Corp., a manufacturer of paper-board packaging for recorded music and home video, reports that increased demand for recordings in its fiscal first quarter contributed to strong gains in profits and revenues.

Revenues for the three months

that ended Aug. 1 jumped 16.1% to \$45.7 million from \$39.3 million a year ago.

Murray Frischer, CFO, says, "Music sales were substantially higher in the current quarter as compared to the corresponding quarter last year." But he adds, "Video was, on a relative basis, flat."

Lee Isgur, stock analyst with

Volpe, Welty, says the first quarter was "extremely good." He adds, "The results for the quarter were really understated because they were using 13 weeks this year, compared with 14 weeks last year." He figures that revenues would have been up more than 30% if the same number of weeks had been used.

Net income from operations rose 39.2% to \$6.6 million from \$4.7 million in the same period last year. Overall net profit was up 78.4% to \$5.2 million from \$2.9 million, but that included a \$1.15-million accounting adjustment for income taxes that will not occur in subsequent quarters.

Higher profits were booked even though the company's interest payments increased 68% in the quarter to about \$1.4 million from \$816,000 last year. That is the result of debt incurred when Shorewood paid a special, \$3.25-a-share dividend to stockholders in July 1991. Frischer says long-term liabilities total \$52.5 million.

Shorewood's stock closed at \$8.375 a share in over-the-counter trading at press time. Its yearly high is \$12.50.

The company also manufactures packaging for cosmetics, toiletries, and other consumer products.

RETAIL TRACK

(Continued from page 52)

"This won't be a couple of guys sitting in a dumpy office on top of a pizza place with some phones," he says. "Right now we have a lease for 4,000 square feet, with an option on an additional 6,000." Initially, Meltzer says he plans to staff the office with 20 people but says that, depending on how the business does, the contingency space will allow him to accommodate another 60 employees if need be.

For his opening gambit in invading the West, Meltzer has hired some employees away from Valley's sales force. Meltzer has named Alonzo Marrow, formerly in Valley's developing-account department, as director of West Coast operations. He also hired Alex Naseldov away from Valley and Bobby Weeks, another former Valley employee. Prior to working for Valley, Marrow and Naseldov once worked for Meltzer. Cohen admits Meltzer's hiring of his employees didn't make him "happy."

Once up and running, Meltzer says his West Coast office will be a formidable operation, staffed with salespeople, field reps, and marketing people. "We want to be in the marketplace," he says. "We want to get up in the morning and talk about orange juice, Napa Valley, and whatever is relevant in the West. Whether or not we open a warehouse on the West Coast will be decided at a later date. But we are here for the long term."

Even without a warehouse, Meltzer says modern technology makes it easy for his company to support the West Coast office. Meltzer says salespeople taking orders will be equipped with computers and tied in to the Connecticut facilities with modems. "With a stroke

of a key, a salesman will print an order in [the Connecticut] warehouse and, within an hour-and-a-half later, a shipment fulfilling that order will leave the warehouse," he says.

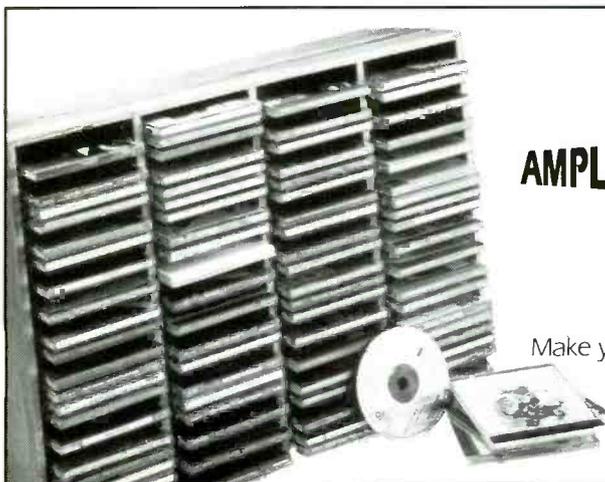
The latest turn of events is ironic, considering that roughly a year ago there was loose talk of CD One Stop and Valley merging to become one dominant national wholesaler. At that time, a mysterious investment firm—Dubin, Clark in Greenwich, Conn.—had approached CD One Stop, proposing to buy the company, and simultaneously was talking to Valley about merging the two. But that conversation lasted for about "five minutes," according to Cohen and Meltzer.

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INDEPENDENTS

(Continued from page 50)

former Triloka acts as **Jai Uttal**, the **Tahitian Choir**, and Indian tabla master **Ali Akbar Khan** will now have their own home. Triloka A&R director **K.D. Kagel** oversees Worldly affairs.

FLAG WAVING: The music of Austin, Texas' **Bad Livers** might be best described as "bluethrash." The band—banjoist/lead singer **Danny Barnes**, fiddler/accordionist **Ralph White**, and bassist/tubaist **Mark Rubin**—displays high-octane traditional bluegrass chops, but its sensibility is, shall we say, somewhat askew.

After all, your average bluegrass band's set does not include covers like **Motorhead's** "Ace Of Spades" or **Iggy Pop's** "Lust For Life," or originals with titles like "Shit Creek."

The group does include numbers by such bluegrass titans as **Bill Monroe**, **Reno & Smiley**, and **Don Stover** in its set, but its purpose has always been to knock the genre on its ear, with a combination of remarkable musical skill and punk-derived humor.

"You always dance with the one that brung ya, so we always get the best response from the punk rockers," says Rubin, a former punk rock road manager who, like Barnes, was a member of Dallas' maniacal country band **Kill-billy** before forming **Bad Livers** in '90.

The Livers issued two indie releases—a single of "Lust For Life" and a cassette-only album of country gospel tunes, "Dust On The Bible"—before signing on with Chicago's **Quarterstick Records**, the subsidiary of **Touch And Go Records**.

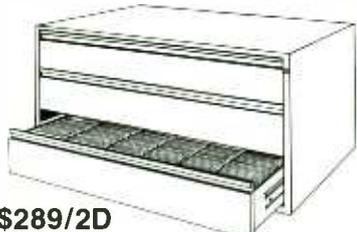
The band's new album, "Delusions Of Banjer," telegraphs its wry intent on its face: The cover is a homage to **Folkways Records'** old album designs. "Clarence Ashley's 'Old Time Music Vol. II' was sort of the guide," Rubin says of the jacket. "When you get the vinyl version, it comes complete with the descriptive notes."

The Livers have played their souped-up bluegrass opening for acts ranging from **Butthole Surfers** (whose **Paul Leary** produced "Delusions") to the **Dillards**. Rubin says when they perform in front of trad-oriented crowds, "We've always met with success, because they've always respected our musicianship, if not our intent."

Bad Livers' invigorating music can be caught on the road starting Tuesday (8), when they begin a four-week trek through the U.S. and Canada. Later in the fall, the trio heads for the U.K., where it will open for the rising alternative act the **Rockingbirds**.

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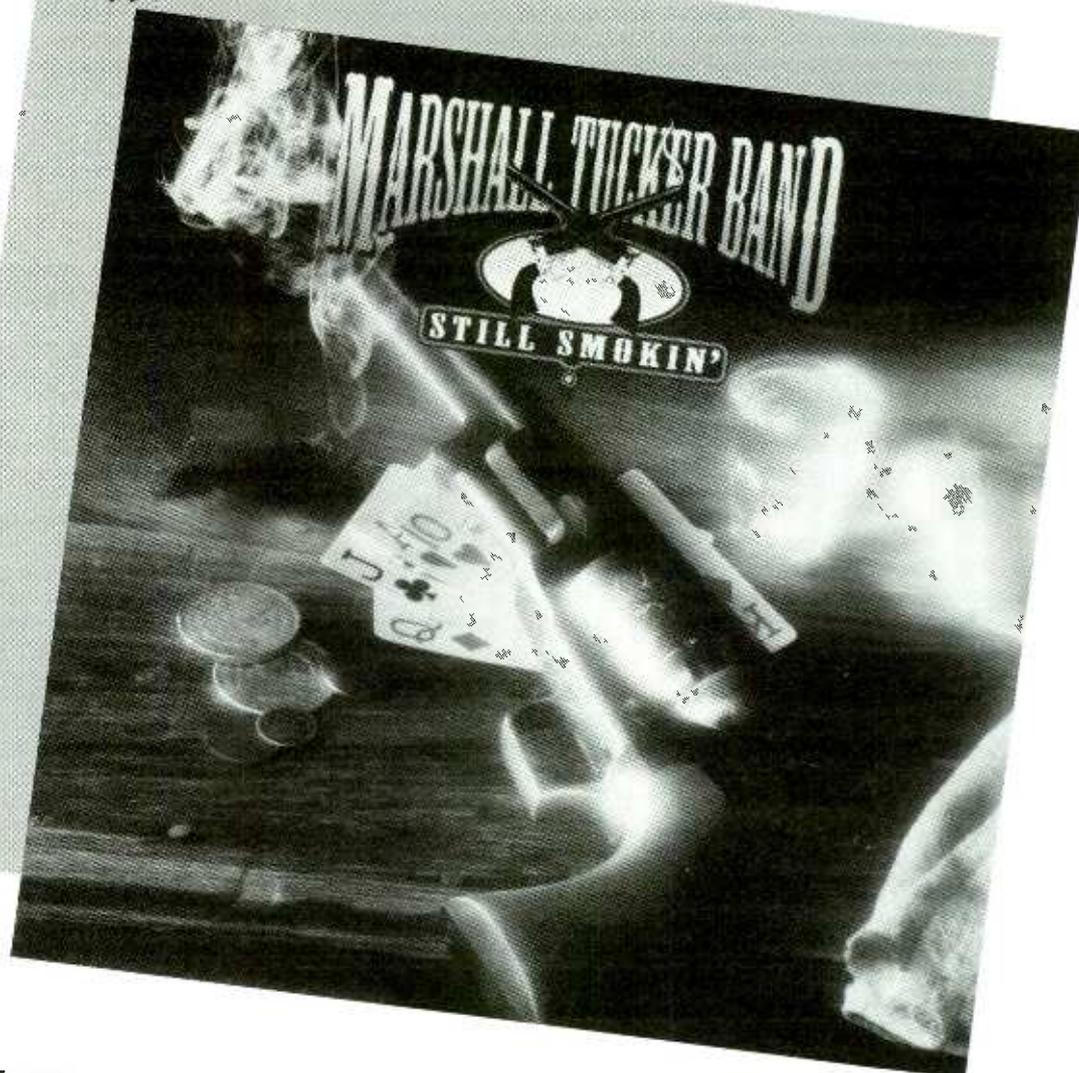
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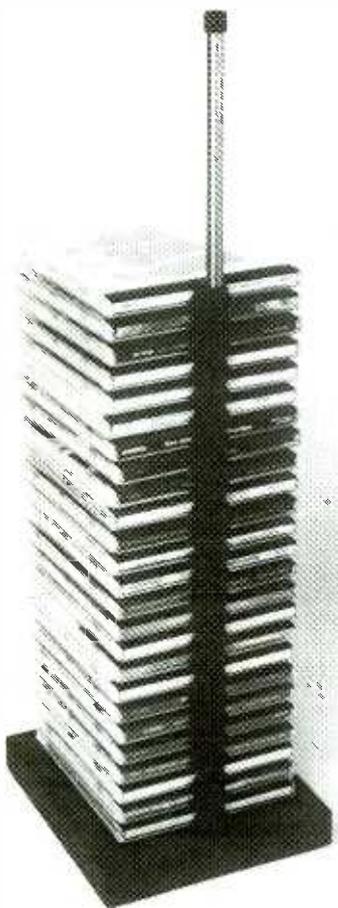
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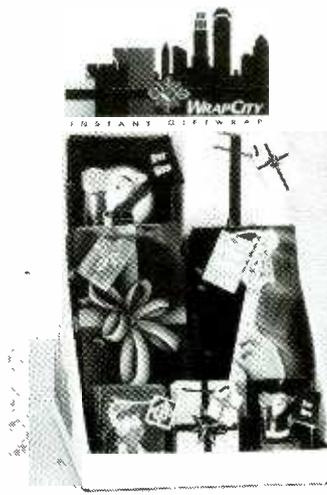


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GABRIEL

(Continued from page 49)

at Miami-based Spec's Music & Movies, is also happy about the 7% discount and does not mind the jewel-box release.

"In this day and age it's nice to get a 7% discount on a release by a superstar artist," he says. "I would expect to take advantage of that. And we may as well get used to selling CDs without a longbox."

Geffen national sales manager Jason Whittington estimates Geffen will ship approximately 400,000 units of "Us," 250,000 on disc and the rest on cassette. The album is due in stores Sept. 29. PAUL VERNA

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THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	WKS ON CHART
1	1	ERIC CLAPTON ▲ ¹ POLYDOR 825382 (7.98 EQ/11.98)	*** NO. 1 *** TIME PIECES - THE BEST OF ERIC CLAPTON (14 weeks at No. 1)	69
2	3	JIMMY BUFFETT ▲ ² MCA 5633 (7.98/11.98)	SONGS YOU KNOW BY HEART	69
3	2	ENYA ▲ REPRISE 26774* (10.98/15.98)	WATERMARK	46
4	4	BOB MARLEY AND THE WAILERS ▲ ⁴ TUFF GONG/ISLAND 846210/PLG (9.98/15.98)	LEGEND	58
5	5	GUNS N' ROSES ▲ ⁸ Geffen 24148* (9.98/15.98)	APPETITE FOR DESTRUCTION	69
6	6	JAMES TAYLOR ▲ ⁴ WARNER BROS. 3113 (7.98/11.98)	GREATEST HITS	69
7	7	JOURNEY ▲ ³ COLUMBIA 44493* (9.98 EQ/15.98)	JOURNEY'S GREATEST HITS	69
8	9	STEVE MILLER BAND ▲ ⁵ CAPITOL 46101* (7.98/11.98)	GREATEST HITS	69
9	8	MEAT LOAF ▲ ⁹ CLEVELAND INT L 34974 EPIC (5.98 EQ 9.98)	BAT OUT OF HELL	69
10	10	METALLICA ▲ ³ ELEKTRA 60812* (9.98/15.98)	...AND JUSTICE FOR ALL	60
11	12	U2 ▲ ⁵ ISLAND 842298 PLG (9.98/15.98)	THE JOSHUA TREE	37
12	11	THE EAGLES ▲ ¹² ELEKTRA 105 (7.98/11.98)	GREATEST HITS 1971-1975	69
13	13	THE RIGHTEOUS BROTHERS ▲ CURB 77381* (6.98/10.98)	BEST OF RIGHTEOUS BROTHERS	69
14	16	METALLICA ▲ ² ELEKTRA 60439* (9.98/13.98)	MASTER OF PUPPETS	55
15	14	METALLICA ▲ ² ELEKTRA 60396* (9.98/13.98)	RIDE THE LIGHTNING	54
16	15	AEROSMITH ▲ ⁶ COLUMBIA 36865* (5.98 EQ 9.98)	GREATEST HITS	69
17	17	THE DOORS ▲ ELEKTRA 60345* (12.98/19.98)	BEST OF THE DOORS	58
18	21	PATSY CLINE ▲ ⁴ MCA 12 (4.98/10.98)	GREATEST HITS	69
19	20	PINK FLOYD ▲ ⁸ COLUMBIA 36183 (15.98 EQ 31.98)	THE WALL	69
20	19	BILLY JOEL ▲ ⁴ COLUMBIA 40121* (11.98 EQ 28.98)	GREATEST HITS VOL. I & II	69
21	22	DEF LEPPARD ▲ ¹⁰ MERCURY 830675* (9.98 EQ 15.98)	HYSTERIA	63
22	25	ELVIS PRESLEY ▲ RCA 5196* (7.98/11.98)	GOLDEN RECORDS	7
23	27	THE EAGLES ● ELEKTRA 60205* (7.98/11.98)	GREATEST HITS VOL. 2	69
24	24	CHICAGO ▲ REPRISE 26080 (9.98/15.98)	GREATEST HITS 1982-1989	65
25	28	AC/DC ▲ ⁹ ATLANTIC 16018* (7.98/11.98)	BACK IN BLACK	69
26	18	INDIGO GIRLS ▲ EPIC 45044* (7.98 EQ/11.98)	INDIGO GIRLS	16
27	29	PINK FLOYD ▲ ¹² CAPITOL 46001 (9.98/15.98)	DARK SIDE OF THE MOON	69
28	30	METALLICA ▲ ELEKTRA 60766* (9.98/13.98)	KILL 'EM ALL	33
29	34	GUNS N' ROSES ▲ ³ Geffen 24198* (9.98/15.98)	G N' R LIES	30
30	32	LED ZEPPELIN ▲ ¹⁰ ATLANTIC 19129 (7.98/11.98)	LED ZEPPELIN IV	69
31	23	BEASTIE BOYS ▲ ⁴ DEF JAM 40238*/COLUMBIA (7.98/11.98)	LICENSED TO ILL	18
32	40	LYNYRD SKYNYRD MCA 42293 (7.98/11.98)	BEST - SKYNYRD'S INNRYDS	4
33	31	ENYA ● ATLANTIC 81842* (7.98/11.98)	ENYA	27
34	39	THE POLICE ▲ A&M 3902 (9.98/15.98)	SINGLES - EVERY BREATH YOU TAKE	62
35	36	ELTON JOHN ● MCA 1689 (4.98/11.98)	GREATEST HITS	68
36	35	VIOLENT FEMMES ▲ SLASH 23845*/WARNER BROS. (9.98/13.98)	VIOLENT FEMMES	24
37	41	FLEETWOOD MAC ▲ WARNER BROS. 25801* (9.98/15.98)	GREATEST HITS	52
38	26	U2 ▲ ISLAND 811148* (7.98 EQ/11.98)	WAR	12
39	44	THE CHARLIE DANIELS BAND ▲ EPIC 38795* (7.98 EQ/11.98)	A DECADE OF HITS	43
40	37	RED HOT CHILI PEPPERS ● EMI 92152*/ERG (9.98/15.98)	MOTHER'S MILK	20
41	45	JANIS JOPLIN ▲ ² COLUMBIA 32168* (5.98 EQ 9.98)	GREATEST HITS	34
42	46	REO SPEEDWAGON ▲ EPIC 44202* (9.98 EQ/13.98)	HITS	16
43	—	U2 ▲ ³ ISLAND 842299/PLG (14.98 EQ 17.98)	RATTLE AND HUM	1
44	33	SOUNDTRACK ▲ ⁵ COLUMBIA 40323* (7.98 EQ/11.98)	TOP GUN	22
45	—	JIMI HENDRIX ▲ ² REPRISE 2276 (7.98/11.98)	SMASH HITS	17
46	—	GEORGE STRAIT ▲ MCA 42035* (7.98/12.98)	GREATEST HITS VOL. 2	29
47	47	BAD COMPANY ▲ ² ATLANTIC 81625* (7.98/11.98)	10 FROM 6	66
48	—	GRATEFUL DEAD ▲ THE BEST OF SKELETONS FROM THE CLOSET WARNER BROS. 2764* (7.98/12.98)		22
49	50	KENNY G ▲ ² ARISTA 8613 (13.98/16.98)	LIVE	2
50	—	THE RIGHTEOUS BROTHERS POLYGRAM SPECIAL PRODUCTS 511078*/ESSEX (7.98/17.98)	UNCHAINED MELODY	5

Catalog albums are older titles which have previously appeared on The Billboard 200 Top Albums chart and are registering significant sales. ● Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. All albums available on cassette and CD. *Asterisk indicates vinyl LP unavailable. Suggested price is for cassette and CD. Equivalent prices (indicated by EQ), for labels that do not issue list prices, are projected from wholesale prices. © 1992, Billboard/BPI Communications, and SoundScan Inc.

HomeVideo

BILLBOARD'S VIDEO NEWSWEEKLY

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Documentaries' Time Is Now 'Brief History,' 'Apocalypse' Spotlight Genre

BY JIM McCULLAUGH

LOS ANGELES—With across-the-board critical reviews for the recent theatrical release of Triton Pictures' "A Brief History Of Time"—director Errol Morris' view of the life and work of theoretical physicist Professor Stephen Hawking—documentaries are enjoying heightened visibility for the video trade.

Lately, two documentaries have shown brisk activity on Billboard's Top Video Rentals and Top Video Sales charts.

Paramount Home Video's "Hearts Of Darkness: A Filmmaker's Apocalypse," Eleanor Coppola's lauded documentary about the making of her husband Francis Ford Coppola's 1976 masterpiece "Apocalypse Now," and "Gimme Shelter," the Maysles brothers' acclaimed 1970 documentary about the Rolling Stones, have made their mark on the sales and rental charts.

Moreover, several additional documentaries are scheduled to hit video store shelves shortly. They include LIVE Home Video's "Incident At Oglala: The Leonard Peltier Story" and Academy Entertainment's "Paris Is Burning."

The LIVE title chronicles the controversial events surrounding the arrest and incarceration of American Indian activist Leonard Peltier resulting from the death of two FBI agents on the Pine Ridge Indian Reservation in 1975. The tape is scheduled to arrive in stores Oct. 28.

Narrated by Robert Redford and directed by Michael Apted, the film's proponents hope it results in the free-

dom of Peltier, much the same way Errol Morris' 1988 documentary "The Thin Blue Line" was instrumental in freeing an innocent man on Texas' death row.



COPPOLA

Meanwhile, Academy Entertainment's "Paris Is Burning," an off-beat look at transvestites at a "drag ball" in Harlem, is due Sept. 24.

Fred Roos, long-time associate of Francis Ford Coppola and executive producer of "Hearts Of Darkness," says, "This has been a good year for documentaries."

He notes that "Hearts Of Darkness" was played on about 250 screens across the country in 1991.

Released theatrically in November 1991 by Triton Pictures, the film has grossed more than \$1.2 million to date. It was also cited as best documentary by the National Board of Review, was nominated by the Directors Guild in the documentary category, won an "Eddie Award" for best editing, and wound up on many film critics' top 10 lists for the year.

Originally intended as a short-selling featurette for "Apocalypse Now," "Hearts Of Darkness" was culled from 60 hours of "relentless" footage shot by Eleanor Coppola while "Apocalypse Now" was being made in the Philippines in the mid-'70s.

"Documentaries are a special animal," says Roos. "Practically anything they do in theatrical revenue is gravy. It's also remarkable the film did as well

as it did commercially considering it was aired on Showtime prior to theatrical release.

"Documentaries usually play five or six cities and that's it. This film has gone way beyond expectations," he adds.

"There's definitely a great market these days for documentaries in home video," says Mitch Lowe, owner of the three-store Video Droid chain in the greater San Francisco area. "You have to be careful, however, in not overbuy-

(Continued on page 66)

GoodTimes Expected To Change The Art On Its 'Beauty' Box

NEW YORK—In one of those copyright dustups that plague home video, GoodTimes is expected to accommodate Disney and change the box art for its version of "Beauty And The Beast." Disney went to court last month claiming GoodTimes' package simulated "the design and appearance" of the characters in the studio's theatrical release, which, the complaint says will "exceed 14 million units" as of the Oct. 30 street date.

Since the characters, heroine Belle and the Beast, do not appear on the GoodTimes cassette, a 30-minute tape containing two other stories, "The Chinese Parrot" and "Sedna," Disney charges the artwork "was prepared and used for the purpose of misleading and confusing the public." It accuses GoodTimes of seeking "a salability... it would not otherwise have." MGM/UA Home Video, meanwhile, is delivering a 30-year-old, live-action "Beauty And The Beast" at \$14.95 suggested list. It runs 76 minutes.

GoodTimes' attention these days is more focused on Cindy Crawford's workout cassette, expected to open at 2.8 million units and finish at 3 million-4 million, according to president Joe Cayre. Cayre anticipates another record-breaking year with revenues topping \$300 million. But to get there, "we have to sell more goods than we did six months ago."

Supermarket promotions offering features at \$5-\$6 are confusing the consumer and softening sales, Cayre complains. "We never did pricing like that," even though GoodTimes pioneered under-\$10 titles. Cayre says the current economic malaise has meant "a huge squeeze on profits."

N.C.'s Video Hut Chain Moves Ahead In 'Reverse'

BY JIM BESSMAN

NEW YORK—Video Hut promotes customer service to the point of helping the competition. It's part of owner Tom Warren's strategy of doing things "in reverse." But the Fayetteville, N.C., retailer makes it clear that his four-store chain isn't going backward.

All he means is that his approach runs counter to the norm. Like having a customer-service phone in each store programmed with speed-dial numbers of his competitors, "so if you come in at 7:30 and we're out of 'Cape Fear,' you can hit '3' and get Blockbuster, or '7' and get The Movie Place, and see if they have any left." Or, on a more nuts-and-bolts level, having rentals driven by sales—video-game sales, that is.

"People always use game rentals to drive sales," Warren says. "But if you have a cheap sell-through price, people see your rental inventory. So they'll rent games and then buy them if they like them, so you get increases

in rentals because of sell-through."

Warren, who does heavy sell-through on Nintendo, Super Nintendo, and Genesis, stocks \$12,000-\$15,000 worth of games. But being up against the likes of Toys 'R' Us and other toy stores in this line, he doesn't see it as a profit center. It's just that he likes to sell things.

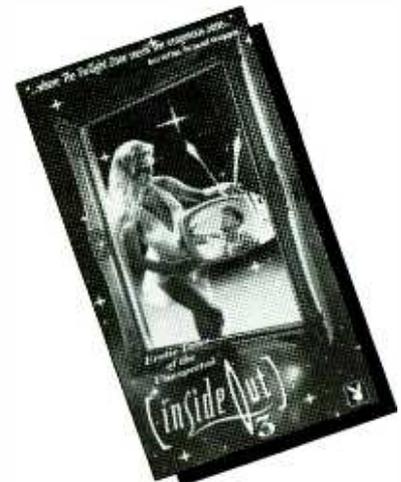
"I'm a retailer," he says. "If I could rent you a movie and sell you a car, I'd do it."

At the moment, though, his strengths are in movie rentals. His stores, all strip-center locations in the 4,000-6,000-square-foot range, carry an average of 6,500 titles apiece. And, in keeping with Warren's "reverse" nature, he's happy to take a little loss upfront if it means he'll get more back in the end.

"For example, I paid \$15.85 for '101 Dalmatians' and sold it for \$14.95," he says. "I sold 2,000 pieces so I lost nearly \$2,000. But I picked up 200 new members, at \$1.99 apiece to join. Now, if they spend \$10 or

(Continued on page 66)

ENTER THE PROFIT ZONE.



The chart-topping success of *Inside Out Volume 1* and *Inside Out Volume 2* has earned retailers out-of-this-world returns. Now *Inside Out Volume 3* shows that good things do come in threes — and you'll have the profits to prove it. All three titles are available from your Uni rep.

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Video Pick. Michael Douglas and Sharon Stone get cheek-to-cheek in "Basic Instinct," director Paul Verhoeven's sexy thriller, which has grossed more than \$110 million at the box office. The LIVE Home Video title is expected to arrive in stores Oct. 14 backed by a multimillion-dollar campaign.

Vid Play At Children's Expo; Balner On Audio-Book Biz

KID-VID KICKOFF: The Children's Trade Expo West, scheduled for Oct. 9-11 at the Los Angeles Convention Center, is billed as the first major event of its kind in the West.

While the show is not too big with video retailers, at least not yet, event co-producer **Candace Cohan** says, "In time we want it to be the most comprehensive exhibit for all types of children's product and services."

In its first run, Children's Trade Expo West will probably be "a walk-through," as video suppliers check out the 200 booths signed up thus far, says Cohan.

"It's a great place to tie up licensing deals and sponsorships."

Some big names in children's apparel

and accessories are claimed as exhibitors, among them **Weebok, Gotcha, Danskin, Esprit Kids, Red Eraser, and Ocean Pacific.** One more video angle: **Peter Glen**, the retail consultant who has enlivened video conventions in Las Vegas on two occasions, will keynote the event, which will include seminars at the Biltmore Hotel.

Children's Trade Expo West is co-produced by **Kathy Browning.**

AUDIO BOOK HYPE: **Peter Balner** believes the audio book and spoken-word business "has got to be the biggest hype I've seen in a long time," but he admits that "I really do believe in the product."

The problem is **Palmer Video**, the company Balner heads, has given audio books a good shot in three markets he considers "very much commuter-oriented, the ideal situation. Maybe it's our price point, we're \$2.99 for five days. Maybe we need to do it differently," says Balner.

In the three Palmer Video outlets, in the New Jersey towns of Princeton, Bergenfield, and Hawthorne, "we are very aggressive in terms of signage and presentation. We feel our selection is good, too," he says.

Palmer has been unsuccessful in its forays into prerecorded music in many of its 35 corporate outlets, "and what we've found is that you have to make a major commitment if you want to sell current product—fixtures, a buyer who knows music backward and forward, and a really big selection.

"We certainly have enough space to accommodate music," Balner adds. "You can go with budget, midline, that's one way to feature music. But if you're talking new releases, current product, that's another direction entirely. I don't know of many video stores that have been successful going into music."

RENTRAK RESULTS: Unlike almost any video retail chain around these days, Palmer Video has been in positive numbers for the past 11 months, except for July when it was down 1.36%, claims Balner, crediting

Rentrak.

The controversial revenue-sharing distribution plan, which features low-cost rental copies, is used by Palmer "just a little differently. I don't even think Rentrak advocates what we do," says Balner.

"Each month we take a title and go all-out with it, a guaranteed-satisfaction rental program, big advertisements, the works. I think this is why we are having such a great performance."

Admitting Rentrak often doesn't have a great variety of A titles,

Balner says, "There are still plenty of movies to play around with. What Rentrak allows us is so much depth of copy. You can

exploit any opportunity. If you catch a day when everybody is renting a movie, maybe it rains, or there's nothing on television, you get a shot at all that business because you are so deep on given titles."

AT THE MEETING: Video Software Dealers Assn. regional chapters are cranking up for annual elections. Two meetings are set for Texas: **Central Texas**, Sept. 15 at the IMAX Theatres, River City Mall, San Antonio; and **North Texas**, Sept. 22, Dallas Parkway Hilton. Two events in New England are set as well: **New England**, Sept. 22, Days Inn, Woburn, Mass.; and **Connecticut Chapter**, Sept. 24, Radisson Hotel, Cromwell, Conn.

Other meetings: **Central California**, Sept. 23, Ramada Inn, Fresno; **New York/New Jersey**, Sept. 30, Marriott Glenpointe, Hotel, Teaneck, N.J.; **Wisconsin Chapter**, Oct. 6, Holiday Inn, Milwaukee; **New Mexico**, Oct. 10, Holiday Inn Pyramid, Albuquerque; **Northeast Florida**, Oct. 20, Holiday Inn Speedway, Daytona Beach; and **Central Ohio**, Oct. 27, Radisson Hotel, Columbus.

GETTING EXCITED: Many chapter presidents are complaining of burnout and lack of enthusiasm, according to **Verla Valentine**, head of the **Idaho Chapter.** "There's just a few of us in the [Idaho] chapter that end up doing everything. I don't know what the problem is," she says.

According to Valentine, the issue of apathy and poor attendance was a major topic at the VSDA convention in July in Las Vegas. For many groups, the upcoming elections will be a test, with incumbents sometimes not able to pass along the gavel.

The Idaho group hopes a major event "will pump new life back into the chapter," says Valentine, who operates two **Premiere Video** outlets in the Boise area. "We're getting a great price on rooms, \$35, and they're in a brand-new addition" of the Cactus Pete's Jackpot, Nev., complex.



by Earl Paige

Top Video Sales

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
				*** NO. 1 ***				
1	2	3	WAYNE'S WORLD	Paramount Pictures Paramount Home Video 32706	Mike Myers Dana Carvey	1992	PG-13	24.95
2	1	6	HOOK	Amblin Entertainment Columbia TriStar Home Video 70603	Dustin Hoffman Robin Williams	1991	PG	24.95
3	3	6	THE GREAT MOUSE DETECTIVE	Walt Disney Home Video 1360	Animated	1986	G	24.99
4	5	10	TERMINATOR 2: JUDGMENT DAY	Carolco Home Video Live Home Video 68952	A. Schwarzenegger Linda Hamilton	1991	R	19.98
5	4	21	101 DALMATIANS	Walt Disney Home Video 1263	Animated	1961	G	24.99
6	NEW		ROCK-A-DOODLE	HBO Video 90701	Animated	1992	G	24.98
7	7	3	PLAYBOY: WET & WILD IV	Playboy Home Video Uni Dist. Corp. PBV0714	Various Artists	1992	NR	19.95
8	6	10	DISNEY'S SING ALONG SONGS: BE OUR GUEST	Walt Disney Home Video 311	Animated	1992	NR	12.99
9	15	3	THE TERMINATOR TWIN PACK	Carolco Home Video Live Home Video 48943	A. Schwarzenegger Linda Hamilton	1992	R	29.98
10	12	16	PLAYBOY'S EROTIC FANTASIES	Playboy Home Video Uni Dist. Corp. PBV0712	Various Artists	1992	NR	19.95
11	8	10	PRINCE AND THE N.P.G.: SEXY MF	Warner Reprise Video 38314	Prince And The N.P.G.	1992	NR	9.98
12	9	14	THE SILENCE OF THE LAMBS	Orion Pictures Orion Home Video 8767	Jodie Foster Anthony Hopkins	1991	R	19.98
13	14	8	PENTHOUSE: READY TO RIDE	Penthouse Video A*Vision Entertainment 502917	Various Artists	1992	NR	19.98
14	13	4	BILLY RAY CYRUS	PolyGram Video 440085503-3	Billy Ray Cyrus	1992	NR	12.95
15	16	44	FANTASIA	Walt Disney Home Video 1132	Animated	1940	G	24.99
16	11	9	GIMME SHELTER	Maysles Films, Inc. ABKCO Video 38781-10019-3	Rolling Stones	1970	R	29.95
17	10	7	PENTHOUSE: THE GREAT PET HUNT, PART 1	Penthouse Video A*Vision Entertainment 3-50331	Various Artists	1992	NR	19.98
18	26	9	THELMA & LOUISE	MGM/UA Home Video 902355	Susan Sarandon Geena Davis	1991	R	19.98
19	23	16	PLAYBOY PLAYMATE OF THE YEAR 1992	Playboy Home Video Uni Dist. Corp. PBV0707	Corinna Harney	1992	NR	19.95
20	28	10	BLADE RUNNER (10TH ANNIV.)	New Line Home Video Columbia TriStar Home Video 1380	Harrison Ford Sean Young	1982	R	14.95
21	18	12	BEASTIE BOYS: THE SKILLS TO PAY THE BILLS	Capitol Video 40037	Beastie Boys	1992	NR	14.98
22	21	8	PENTHOUSE: WINNERS 1992	Penthouse Video A*Vision Entertainment 503323	Various Artists	1992	NR	16.98
23	17	16	PLAYBOY PLAYMATE REVIEW '92	Playboy Home Video Uni Dist. Corp. PBV0708	Various Artists	1992	NR	19.95
24	31	2	PLAYBOY: INTIMATE WORKOUT FOR LOVERS	Playboy Home Video Uni Dist. Corp. PBV0715	Various Artists	1992	NR	29.95
25	35	2	PLAYBOY: 1992 VIDEO PLAYMATE SIX-PACK	Playboy Home Video Uni Dist. Corp. PBV0713	Cady Cantrell	1992	NR	19.95
26	19	10	THIS IS GARTH BROOKS	Liberty Home Video 40038	Garth Brooks	1992	NR	24.98
27	20	43	1992 PLAYBOY VIDEO PLAYMATE CALENDAR	Playboy Home Video Uni Dist. Corp. TBV0702	Various Artists	1991	NR	19.98
28	22	70	THE JUNGLE BOOK	Walt Disney Home Video 0602	Animated	1967	G	24.99
29	25	28	PLAYBOY: SEXY LINGERIE IV	Playboy Home Video Uni Dist. Corp. 0705	Various Artists	1992	NR	19.95
30	33	18	MADONNA: TRUTH OR DARE	Live Home Video 69021	Madonna	1991	R	19.98
31	NEW		KISS: X-TREME CLOSE-UP	PolyGram Video 440085395-3	Kiss	1992	NR	19.95
32	37	30	PENTHOUSE: SATIN AND LACE	Penthouse Video A*Vision Entertainment 50291-3	Various Artists	1992	NR	19.98
33	30	18	LONESOME DOVE	RHI Entertainment Inc. Cabin Fever Entertainment 8378	Robert Duvall Tommy Lee Jones	1989	NR	39.95
34	32	7	STAR TREK 25TH ANNIVERSARY SPECIAL	Paramount Pictures Paramount Home Video 80177	William Shatner Leonard Nimoy	1991	NR	19.95
35	27	24	FIEVEL GOES WEST	Amblin Entertainment MCA/Universal Home Video 81067	Animated	1991	G	24.95
36	29	2	THE ROCKETEER	Walt Disney Home Video 1239	Bill Campbell Jennifer Connelly	1991	PG	19.99
37	39	16	BUNS OF STEEL	The Maier Group TMG111	Greg Smithey	1989	NR	14.95
38	24	15	ALIEN/ALIENS TRIPLE PACK	FoxVideo 5598	Sigourney Weaver	1992	R	39.98
39	34	10	MISERY	New Line Home Video Columbia TriStar Home Video 77773	Kathy Bates James Caan	1990	R	19.95
40	36	12	MARIAH CAREY: UNPLUGGED + 3	SMV Enterprises 19V-49133	Mariah Carey	1992	NR	19.98

● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1992, Billboard/BPI Communications.

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PONY CANYON p r e s e n t s



ROCK/POP UK ▶



PAUL WELLER

Territory: JAPAN, SOUTHEAST ASIA
A charisma of UK who began his solo activity after Jam & Style Council.

▲ PAUL WELLER
PCCY-00337



WORKSHY

Territory: WORLD WIDE
Sophisticated sound from London who gleamed at the top on J-Wave chart.

▲ OCEAN
PCCY-00326



RICHARD SINCLAIR'S CARAVAN OF DREAMS

Territory: JAPAN, SOUTHEAST ASIA
A project formed by influential figures of Canterbury rock.

▲ RICHARD SINCLAIR'S
CARAVAN OF DREAMS
PCCY-00343



GALAHAD

Territory: JAPAN, SOUTHEAST ASIA
Symphonic rock group from south of England, Dorset. They hold the key to future of British music scene.

▲ NOTHING IS WRITTEN
PCCY-00357



TODD RUNDGREN

Territory: JAPAN, SOUTHEAST ASIA
Magician of pop music, known as artist/producer & as a member of Utopia.

COMING SOON
▲ Release Scheduled in JAN. '93



CASINO DRIVE

Territory: WORLD WIDE
Lead by ex-Red Worrier member Takahiko Kogure (Shake), a band in L.A. with Japanese, American, English & French members.

COMING SOON
▲ Release Scheduled in NOV. '92



BILLIE HUGHIE

Territory: JAPAN
Singer/songwriter from L.A. "We To The Edge" theme song drama became record-breaking.



LIVINGSTON TAYLOR

Territory: JAPAN, SOUTHEAST ASIA
Younger brother of James Taylor. Singer/songwriter with great pop taste.

▲ OUR TURN TO DANCE
PCCY-00291



PAULINE WILSON

Territory: WORLD WIDE
A solo debut album for former Sea Wind vocalist, Pauline Wilson.

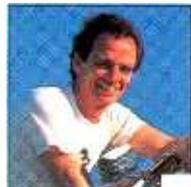
▲ INTUITION
PCCY-00350



CAMEL

Territory: JAPAN, SOUTHEAST ASIA
Lyrical rock band lead by guitarist Andrew Latimer.

▲ DUST AND DREAMS
PCCY-00339



HUGH TAYLOR

Territory: WORLD WIDE
The debut album for the youngest brother of Taylor family. All of his brothers & sister, James, Livingston, Alex & sister Kate is participating.

▲ IT'S UP TO YOU
PCCY-00157



DOUG LEGACY

Territory: WORLD WIDE
His Zadyco Party album is participated by R.Cooder, J.Keltner, D.Lindly & S.Straw.

▲ KING CAKE PARTY
PCCY-00148



MFQ

Territory: WORLD WIDE
5 part harmony by Jerry & Jim Yester, C.Farfar, D.Douglas & H.Diltz that shines forever.

▲ WOLFGANG
PCCY-00284



5th AVENUE BAND

Territory: WORLD WIDE
Reunion of the endary band were active Greenwich Village during the late 60s. The members: Lind, Peter, Murray, Ken.

UK



CANDYFLIP

Territory: JAPAN, SOUTHEAST ASIA
Popular duo whose single "Strawberry Fields Forever" became a hit in England.

▲ MADSTOCK
PCCY-00206



PRAYING MANTIS

Territory: WORLD WIDE
A veteran hard rock band from UK recognized for their twin guitar harmony.

▲ PREDATOR IN DISGUISE
PCCY-00207



METAL FOR MUTHAS '92 (VARIOUS)

Territory: WORLD WIDE
Omnibus by 11 new & energetic bands from UK, produced by "legendary" Neil Key.

NOW PRINTING
▲ METAL FOR MUTHAS '92



JET CIRCUS

Territory: JAPAN ONLY
Two men metal unit from Sweden. Their wide range of music from metal to rap is intriguing.

▲ STEP ON IT
PCCY-00280



NARTA

Territory: JAPAN ONLY
New act from Denmark with accelerated guitarist Mac Gauraa.

▲ NARITA
PCCY-00371



BAD MOON RISING

Territory: WORLD WIDE
Friendship & trust is the key to success. HR band from L.A. with K.Swan, D.Aldrich & K.Mary.

▲ BAD MOON RISING
PCCY-00202



SYRE

Territory: JAPAN ONLY
Five men band Canada with excellent sound, who are themselves "hard rock".

JAZZ/FUSION



PAUL WERTICO

Territory: WORLD WIDE
Playing as a drummer of Pat Metheny group at the moment.

MISSING LINKS

featuring Howie Lee Morrel
Territory: WORLD WIDE
Super group formed by musicians performing in N.Y.

▲ HEARSAY
PCCY-00348



Established in 1966, we, Pony Canyon, are a leading company in the music and video industry in Japan with the authorized capital of US \$2.4 million. In 1991, our total sales reached approximately US \$800 million. As a company without any capital support from any of the six major record companies, we are the largest record company in the world.

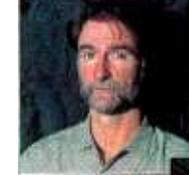
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Pony Canyon International is an aggressive record label by Pony Canyon which is expanding its own international artists throughout Japan, Asia, and the World.

 WELCOME TO THE EDGE PCCY-00260	 14 KARAT SOUL Territory: JAPAN SOUTHEAST ASIA Popular five piece acappella doo-wapp group from New Jersey.  COOL SUMMER PCCY-00354	 CECILIO & KAPONO Territory: WORLD WIDE Brilliant comeback with Aohata CM song, this No.1 duo in Hawaii will always be known for its sea-summer-Hawaii image.  SUMMERLUST PCCY-00355	 KALAPANA Territory: WORLD WIDE No.1 band in Hawaii. Five piece band with 20 years of experiences, bringing the summer with them every year.  WALK UPON THE WATER PCCY-00342	 GINO VANNELLI Territory: JAPAN SOUTHEAST ASIA Representing artist of adult contemporary movement. New Album scheduled in Spring of '93.  LIVE IN MONTREAL PCCY-00307	 BILL LABOUNTY Territory: JAPAN SOUTHEAST ASIA Known as a songwriter from the 70's, his album will represent early 90's adult contemporary movement.  THE RIGHT DIRECTION PCCY-00245	 ROBBIE DUPREE Territory: JAPAN SOUTHEAST ASIA Adult contemporary vocalist known for his mega hit in '79, "Steal Away".  CARRIED AWAY PCCY-00005
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POP/VOCAL US				SINGAPORE		DANCE/R&B US	
 REALLY PCCY-00167	 BUNNY HULL Territory: WORLD WIDE Singer songwriter living in L.A. who won the Grammy Award for Patti LaBelle's "New Attitude" as a songwriter.  TRUTH & TENDERNESS PCCY-00200	 ALYSSA MILANO Territory: WORLD WIDE Beautiful actress/singer with No.1 single album in Japan & Korea.  DO YOU SEE ME? PCCY-00368	 EDWARD FURLONG Territory: JAPAN SOUTHEAST ASIA Actor from "Terminator II" who intrigued the world. Now, Eddie releases his debut album!  HOLD ON TIGHT PCCY-00380	 MARA GETZ Territory: WORLD WIDE Female vocalist whose popularity peaked with the hit of drama theme song, "In Your Eyes".  IN HER MIND PCCY-00341	 MAIZURAH Territory: WORLD WIDE Beautiful Singaporean who climbed to stardom with her (M) tie-up song.  BE GOOD TO ME PCCY-00287	 COMMODORES Territory: JAPAN SOUTHEAST ASIA Long-established black contemporary group with their well known ballad & up-tempo sound.  COMMODORES XX-NO TRICKS PCCY-00366	

 IT AIN'T PRETTY BEING EASY PCCY-00265	 HOLY SOLDIER Territory: JAPAN ONLY Hard rock band from L.A. with great emphasis on melody. How dramatic!!  LAST TRAIN PCCY-00358	 LAAZ ROCKIT Territory: WORLD WIDE Bay area crunch gang that drole Japanese fans mad. Now that's power metal!  TASTE OF REBELLION Live in Citta PCCY-00396	 SACRED WARRIOR Territory: JAPAN ONLY Five men band from Chicago with great influence from British HM.  OBSSESSIONS PCCY-00312	 ANGELICA Territory: JAPAN ONLY US/Canada mixture band with ace guitar player Dennis Cameron.  ROCK, STOCK & BARRELL PCCY-00300	 SKULL Territory: JAPAN ONLY American HR band lead by veteran guitarist Bob Kulick.  NO BONES ABOUT IT PCCY-00289	 CRAIG GOLDY'S RITUAL Territory: JAPAN ONLY A project lead by ex-guitarist from DIO, Craig Goldy.  HIDDEN IN PLAIN SIGHT PCCY-00301
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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	4	2	WAYNE'S WORLD	Paramount Pictures Paramount Home Video 32706	Mike Myers Dana Carvey	1992	PG-13
2	2	3	THE PRINCE OF TIDES	Columbia TriStar Home Video 50943-5	Barbra Streisand Nick Nolte	1991	R
3	1	8	THE HAND THAT ROCKS THE CRADLE	Hollywood Pictures Hollywood Home Video 1334	Annabella Sciorra Rebecca DeMornay	1992	R
4	3	6	HOOK	Amblin Entertainment Columbia TriStar Home Video 70603-5	Dustin Hoffman Robin Williams	1991	PG
5	5	4	RUSH	MGM/UA Home Video 902527	Jason Patric Jennifer Jason Leigh	1991	R
6	NEW ▶		WHITE MEN CAN'T JUMP	FoxVideo 1959	Woody Harrelson Wesley Snipes	1992	R
7	NEW ▶		FRIED GREEN TOMATOES	Universal City Studios MCA/Universal Home Video 81228	Kathy Bates Jessica Tandy	1991	PG-13
8	6	9	GRAND CANYON	FoxVideo 5596	Kevin Kline Danny Glover	1991	R
9	7	12	CAPE FEAR	Amblin Entertainment MCA/Universal Home Video 81105	Robert De Niro Nick Nolte	1991	R
10	NEW ▶		MEDICINE MAN	Hollywood Pictures Hollywood Home Video 1358	Sean Connery Lorraine Bracco	1992	PG-13
11	9	8	BUGSY	Columbia TriStar Home Video 70673-5	Warren Beatty Annette Bening	1991	R
12	10	6	STOP! OR MY MOM WILL SHOOT	Universal City Studios MCA/Universal Home Video 81264	Sylvester Stallone Estelle Getty	1992	PG-13
13	12	8	SHINING THROUGH	FoxVideo 5661	Michael Douglas Melanie Griffith	1991	R
14	8	4	JUICE	Island World Paramount Home Video 32758	Omar Epps Jermaine Hopkins	1992	R
15	11	13	FATHER OF THE BRIDE	Touchstone Pictures Touchstone Home Video 1335	Steve Martin	1991	PG
16	13	10	THE ADDAMS FAMILY	Paramount Pictures Paramount Home Video 32689	Anjelica Huston Raul Julia	1991	PG-13
17	NEW ▶		MEMOIRS OF AN INVISIBLE MAN	Warner Bros. Inc. Warner Home Video 12310	Chevy Chase Daryl Hannah	1992	PG-13
18	14	8	STAR TREK VI: THE UNDISCOVERED COUNTRY	Paramount Pictures Paramount Home Video 32301	William Shatner Leonard Nimoy	1991	PG
19	17	13	MY GIRL	Columbia TriStar Home Video 50993-5	Macaulay Culkin Anna Chlumsky	1991	PG
20	16	10	KUFFS	Universal City Studios MCA/Universal Home Video 81245	Christian Slater	1991	PG-13
21	15	4	RUBY	Triumph Releasing Corporation Columbia TriStar Home Video 92183	Danny Aiello Sherilyn Fenn	1992	R
22	NEW ▶		ROCK-A-DOODLE	HBO Video 90701	Animated	1992	G
23	22	21	DECEIVED	Touchstone Pictures Touchstone Home Video 1306	Goldie Hawn John Heard	1991	PG-13
24	18	6	THE GREAT MOUSE DETECTIVE	Walt Disney Home Video 1360	Animated	1986	G
25	37	2	WILD ORCHID 2: TWO SHADES OF BLUE	Epic Home Video Columbia TriStar Home Video 59823	Nina Siemaszko Tom Skerritt	1991	NR
26	21	4	HEARTS OF DARKNESS: A FILMMAKER'S APOCALYPSE	Triton Pictures Paramount Home Video 83081	Sam Bottoms Eleanor Coppola	1991	R
27	20	9	MAN IN THE MOON	Media Home Entertainment FoxVideo M902500	Sam Waterston Tess Harper	1992	PG-13
28	19	6	LOVE CRIMES	HBO Video 99727	Patrick Bergin Sean Young	1991	NR
29	29	17	FRANKIE & JOHNNY	Paramount Pictures Paramount Home Video 32222	Al Pacino Michelle Pfeiffer	1991	R
30	NEW ▶		UNTIL THE END OF THE WORLD	Warner Bros. Inc. Warner Home Video 12312	William Hurt Solveig Dommartin	1991	R
31	23	14	JFK	Warner Bros. Inc. Warner Home Video 12306	Kevin Costner	1991	R
32	26	13	FOR THE BOYS	FoxVideo 5595	Bette Midler James Caan	1991	R
33	24	7	EUROPA EUROPA	Orion Classics Orion Home Video 5064	Not Listed	1991	R
34	25	4	THIS IS MY LIFE	FoxVideo 1953	Julie Kavner Dan Aykroyd	1992	PG-13
35	28	6	SHAKES THE CLOWN	Columbia TriStar Home Video 92493	Bobcat Goldthwait Julie Brown	1992	R
36	27	12	INSIDE OUT 2	Playboy Home Video Uni Dist. Corp. PBV0710	Various Artists	1992	NR
37	30	15	THE BUTCHER'S WIFE	Paramount Pictures Paramount Home Video 32312	Demi Moore Jeff Daniels	1991	PG-13
38	40	3	GATE II	Epic Home Video Columbia TriStar Home Video 59663	Louis Tripp Pamela Segall	1992	R
39	33	9	GIMME SHELTER	Maysles Films, Inc. ABKCO Video 38781-1001-3	Rolling Stones	1970	R
40	38	24	DEAD AGAIN	Paramount Pictures Paramount Home Video 32057	Kenneth Branagh Emma Thompson	1991	R

♦ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1992, Billboard/BPI Communications.

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Pioneer Using 3 'Instincts'; Letterbox Logic; 'Funny' Faces

PIONEER will launch the controversial thriller "Basic Instinct," with Michael Douglas and Sharon Stone, in three different laserdisc editions this fall: a widescreen R-rated version, a pan-scan R-rated release, and a widescreen NC-17 edition.

The first two will hit the street Oct. 14 at \$39.95 each. Pioneer is pushing the titles with an 8-inch promotional disc (for in-store play) that shipped to retailers last week.

The NC-17 version, a **Pioneer Special Editions** release, will cost \$69.95 and bow Nov. 19. The PSE edition will include both CLV and CAV sides and offer a running commentary by direc-

LASER SCANS

by Chris McGowan

tor Paul Verhoeven on the second audio track, plus abundant extras such as production stills and storyboards. Screen tests and two deleted scenes are other possible inclusions.

TO LETTERBOX OR NOT: Laserdisc consumers are still pretty much equally split on whether or not they

prefer widescreen or pan-scan releases, according to Pioneer LDCA marketing manager **David Wallace**. Pioneer routinely issues blockbuster titles on disc in both formats (as noted above with "Basic Instinct"). Many customers detest losing part of the image in pan-scan releases, while others can't stand the black bars in letterbox editions. "We get complaints both ways," says Wallace. While most big titles such as "Terminator 2: Judgment Day" sell equal numbers of the pan-scan and widescreen versions on disc, others do much better with the latter format. "'Star Trek VI' was almost three to one in favor of widescreen," he

notes. He adds Pioneer will continue to release certain titles both ways.

WARNER NEW MEDIA has achieved a first by releasing Bran Ferren's 1989 film "Funny" simultaneously in laserdisc and CD-ROM editions (\$39.99 each). In the movie, 84 people (celebrities and noncelebrities) each tell the funniest joke or story they know. In CD-ROM form, the title is "Funny: The Movie In QuickTime," as

QuickTime software is used to put live-action footage in a small window on the screen (Macintosh computer and CD-ROM drive required for playback). The interactive multimedia "Funny" disc indexes jokes into categories such as subjects, tellers, genres, and ratings, and may just turn millions of Mac users into great joke tellers.

MISSING PRINCE, FOUND Gladi-
(Continued on next page)

Billboard®

FOR WEEK ENDING SEPTEMBER 12, 1992

Top Laserdisc Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
			★ ★ ★ No. 1 ★ ★ ★					
1	17	3	WAYNE'S WORLD	Paramount Pictures Pioneer LDCA, Inc. LV32706-WS	Mike Myers Dana Carvey	1992	PG-13	24.95
2	1	5	HOOK	Amblin Entertainment Columbia TriStar Home Video 70606	Dustin Hoffman Robin Williams	1992	PG	39.95
3	2	7	STAR TREK VI: THE UNDISCOVERED COUNTRY	Paramount Pictures Pioneer LDCA, Inc. LV32301	William Shatner Leonard Nimoy	1991	PG	34.95
4	13	3	BUGSY	Columbia TriStar Home Video 706736	Warren Beatty Annette Bening	1991	R	39.95
5	4	13	JFK	Warner Bros. Inc. Warner Home Video 12306	Kevin Costner	1991	R	39.98
6	6	9	THE ADDAMS FAMILY	Paramount Pictures Pioneer LDCA, Inc. LV32689-WS	Anjelica Huston Raul Julia	1991	PG-13	34.95
7	3	3	THE PRINCE OF TIDES	Columbia TriStar Home Video 50946	Barbra Streisand Nick Nolte	1991	R	39.95
8	NEW ▶		GRAND CANYON	FoxVideo Image Entertainment 5596-85	Kevin Kline Danny Glover	1991	R	49.98
9	5	11	CAPE FEAR	Amblin Entertainment MCA/Universal Home Video 41263	Robert De Niro Nick Nolte	1991	R	39.98
10	22	3	SHINING THROUGH	FoxVideo Image Entertainment 5661-85	Michael Douglas Melanie Griffith	1991	R	49.98
11	NEW ▶		MEMOIRS OF AN INVISIBLE MAN	Warner Bros. Inc. Warner Home Video 12310	Chevy Chase Daryl Hannah	1992	PG-13	29.98
12	7	9	THE GOLDEN AGE OF LOONEY TOONS: VOLUME TWO	MGM/UA Home Video Pioneer LDCA, Inc. ML102714	Animated	1992	NR	99.98
13	NEW ▶		HIGHLANDER 2: THE QUICKENING	Columbia TriStar Home Video 91496	Christopher Lambert Sean Connery	1991	R	34.95
14	12	37	TERMINATOR 2: JUDGMENT DAY	Carolco Home Video Pioneer LDCA, Inc. LD68952-2	A. Schwarzenegger Linda Hamilton	1991	R	29.95
15	NEW ▶		EXCALIBUR	Warner Bros. Inc. Warner Home Video 22030	Nicol Williamson Helen Mirren	1981	R	39.98
16	11	3	RUSH	MGM/UA Home Video Pioneer LDCA, Inc. ML102527	Jason Patric Jennifer Jason Leigh	1991	R	39.98
17	8	3	MY GIRL	Columbia TriStar Home Video 50996	Macaulay Culkin Anna Chlumsky	1991	PG	34.95
18	14	3	HEARTS OF DARKNESS: A FILMMAKER'S APOCALYPSE	Triton Pictures Pioneer LDCA, Inc. LV83081	Sam Bottoms Eleanor Coppola	1991	R	34.95
19	10	11	JAWS	Universal City Studios MCA/Universal Home Video 41013	Roy Scheider Robert Shaw	1975	PG	39.98
20	9	5	THE COOK, THE THIEF, HIS WIFE & HER LOVER	Vidmark Entertainment Pioneer LDCA, Inc. LDCVM5330	Helen Mirren	1990	NR	39.95
21	19	3	NAKED LUNCH	FoxVideo Image Entertainment 5614-80	Peter Weller Julian Sands	1991	R	39.98
22	16	43	APOCALYPSE NOW	Paramount Pictures Pioneer LDCA, Inc. LV2306-2WS	Marlon Brando Martin Sheen	1979	R	44.95
23	15	5	RICOCHE	Silver Pictures Pioneer LDCA, Inc. 90683	Denzel Washington John Lithgow	1991	R	29.98
24	24	3	JUICE	Island World Pioneer LDCA, Inc. LV32758	Omar Epps Jermaine Hopkins	1992	R	34.95
25	18	7	LA FEMME NIKITA	Vidmark Entertainment Pioneer LDCA, Inc. LDCVM5471	Anne Parillaud Jeanne Moreau	1990	R	34.95

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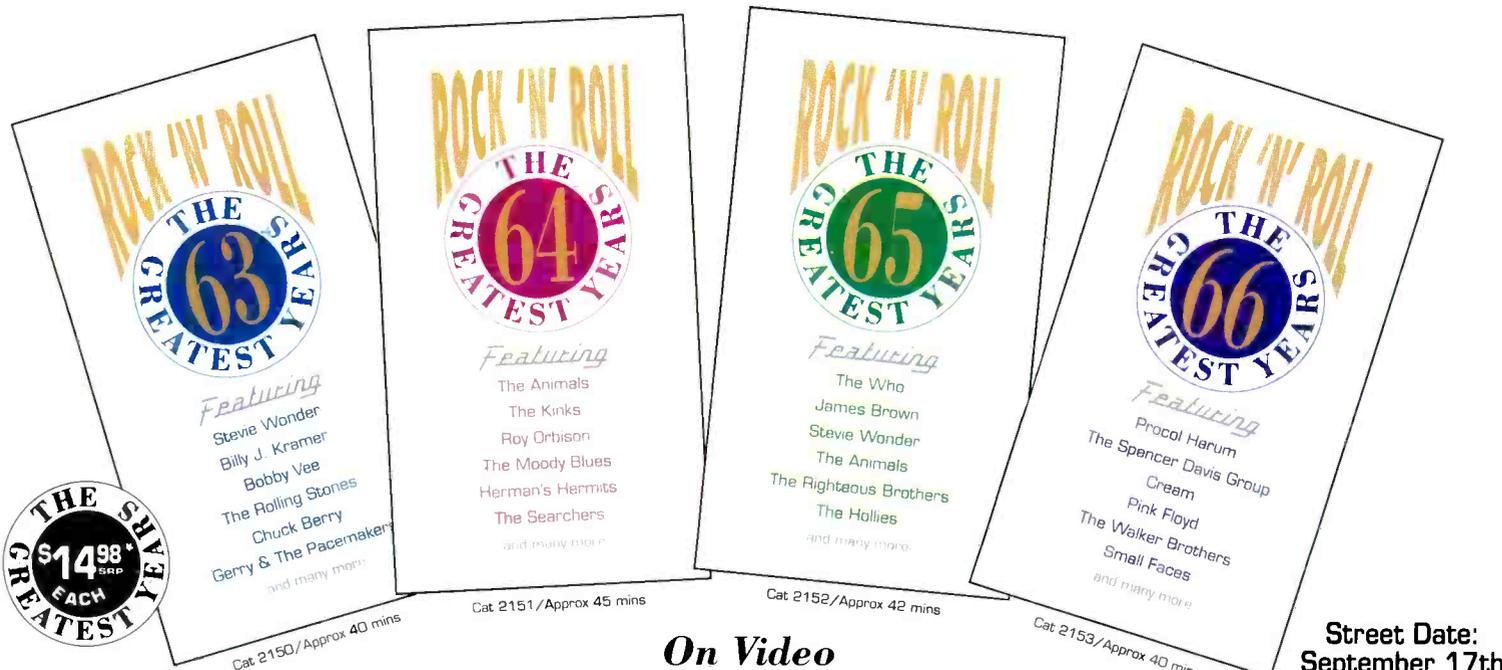


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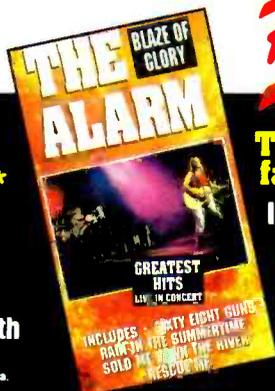
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LASER SCANS

(Continued from preceding page)

ator: Voyager has indefinitely suspended its Criterion Collection release of "The Prince Of Tides," due to unspecified disagreements with director/star Barbra Streisand over the special edition's contents. This is a great disappointment to many movie buffs, as the title was expected to be a remarkable package (Billboard, June 27).

Meanwhile, the label has announced its fall laserdisc slate, led by the long-awaited "Spartacus" (which was set to launch Sept. 2). The other new and upcoming Criterion titles are Alfred Hitchcock's "Blackmail" (Aug. 26); Mack Sennett's "The Extra Girl," with Mabel Normand (Aug. 26); "Tanner '88, Vol. 1" (Wednesday [9]); "The Last Metro" (Sept. 16); "Call It Home" (Sept. 30); "Lolita" (Sept. 30); "Tanner '88, Vol. 2" (Sept. 30); "La Cage Aux Folles" (Oct. 7); "Jason & The Argonauts" (Oct. 14); "Akira" (Oct. 21); "The Adventures Of Baron Munchausen" (Oct. 28); "Tanner '88, Vol. 3" (Oct. 28); "Filmmaker's Journey" (Nov. 4); and "Secret Honor" (Nov. 4).

RCA VICTOR has just launched "Original Cast Album: Company" on laserdisc (\$29.98). D.A. Pennebaker's documentary captures the marathon recording session in 1970 of the Stephen Sondheim/George Furth/Harold Prince musical comedy "Company." Pennebaker, well-known for such other films as "Monterey Pop" and the Bob Dylan documentary "Don't Look Back," goes backstage and captures the sweat, strain, and breakthroughs of cast members Dean Jones, Barbara Barrie, and others as they struggle to put the show's music into album form in just 18 hours.

COLLECTOR'S CORNER: Luis Buñuel won the best-director award at the 1951 Cannes Film Festival with "Los Olvidados" (Image, 1950, \$49.95), a gripping and disturbing study of juvenile gangs in the slums of Mexico City. The movie's brutally honest and vivid treatment of the subject was years ahead of its time and brings to mind later great films such as "Pixote" and "Salaam Bombay" that treated similar themes. Image's "Little Man Tate" (\$34.95), Jodie Foster's directorial debut, tells the story of a 7-year-old prodigy who also has no hopes of leading a conventional childhood. But very few kids share the problems of little Fred Tate (Adam Hamm-Byrd), endowed as he is with a record-breaking IQ. Foster does a fine job both in portraying Fred's working-class mother and in directing a sensitive, charming, and most original movie.

Warner's "The Life And Times Of Judge Roy Bean" (1972, widescreen, side 3 CAV, \$39.98) is an underrated gem that plays beautifully on the video screen, especially in letterboxed form. This comic Western, scripted by John Milius and directed by the late John Huston, is a mythic treatment of the life of Judge Roy Bean, who really did settle in Vinegaroon, Texas, in 1882 and declared himself "the law west of the Pecos." Outlandish and hilarious, "Judge Roy Bean" features an incredible array of memorable characters, led by Paul Newman as the irascible "hanging judge" himself. So, get out your cactus whiskey and spend some time a century ago in West Texas—as it should have been.

Video Previews

A GUIDE TO UPCOMING SPECIALTY TITLES

MUSIC

En Vogue, "Funky Divas," A*Vision Entertainment, 40 minutes, \$14.98.

The four funky divas that make up hot R&B group En Vogue are smart, sassy, and camera-ready and they sparkle in this compilation of interview footage and clips for some of the hits from their latest Atlantic album, including "My Lovin' (You're Never Gonna Get It)" and "Giving Him Something He Can Feel." While lamenting the loss of personal life and sleep that has come with success, the artists are clearly overjoyed with their gains—both as individuals and as an ensemble. And their predictions of what the future holds are both amusing and enlightening.

CATHERINE APPLEFELD



Black Sabbath, "The Black Sabbath Story Volume I, 1970-1978," Warner Reprise Video, 58 minutes, \$19.98.

This video is a must-have for fans of the masters of macabre metal, or anyone else who professes to be a fan of heavy metal. The prized footage here is a September 1970 performance that shows the band at its peak, playing such classics as "N.I.B.," "Paranoid," and "War Pigs." In fact, all footage is taken from Sabbath's Ozzy Osbourne era, with other performances culled from 1974's California Jam, a 1978 London show, a "Top Of The Pops" appearance, and an early attempt at a video.

ED CHRISTMAN

"Brahms: Piano Concerto No. 1," VIEW Video, 51 minutes, \$19.97.

Capable soloist is Jean-Bernard Pommier, who has won some attention in this market via a few highly regarded indie-label CDs. A pianist who shuns unnecessary display, he projects the music with sincerity and solid technique and, for an all-Gallic effort, is given sympathetic support by conductor Jean-Claude Casadesu and the National Orchestra of Lille. Camera work is unobtrusive and highlights section soloists without distracting from the musical experience. Sound and balance are excellent. In the future, however, VIEW would be well-advised to replace the raucous credit music with something more suitable for classical programming (silence would do).

IS HOROWITZ

CHILDREN'S

"Barney's Birthday," The Lyons Group, 30 minutes, \$14.95.

The latest installment in the best-selling children's series

about a purple dinosaur, this video, like its predecessors, is live-action and activity-oriented: Kids are shown how to make party hats, learn birthday songs from Mexico and the Philippines, and sing and dance along with Barney on old favorites like "She'll Be Coming 'Round The Mountain" and new tunes. There's also a lesson about the best gifts being gifts of love. This video also features a new cast of children: Only Tina (Jessica Zuccho), the youngest of the original kids, is still with the group. Of the newcomers, Pia Malana shows the most talent. **TRUDI MILLER**

"Linda Arnold's World Of Make Believe," A&M Video, 48 minutes, \$14.95.

Arnold's first home video is a magical mystery tour de force for the A&M recording artist. "Make Believe" showcases her talents in puppetry and theater arts as well as singing and songwriting. Before an audience of young children, she and daughter Katy sing of their favorite characters ("The Merry Prankster," "Teddy Bear") and things ("Popcorn," "Make Believe"). This is an ultrapleasant video, thanks to Arnold's warmth, which is enhanced by a set dusted with her trademark confetti and shot through a diffusion filter for a magical effect. The kids in Arnold's audience are entranced, and so should be kids at home. **CATHERINE CELLA**

"GreenToons: Environmentally Aware Animation," Picture Start, 45 minutes, \$19.95.

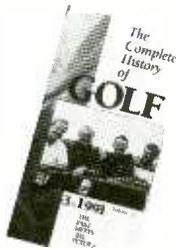
This collection contains 14 politically correct cartoons ranging from Mary Beams' beautiful tribute to humpbacks, "Whale Songs," to Adrian Raeside's "Ozone," a goofy warning about the dangers of aerosol cans. Some are funny, many are painfully sincere, and most are great for kids. Luckily, they're all short, and they all display some incredible form of animation technique, from watercolors to clay animation. Lend this to your kids to play in school and their teachers will be proud of you. **MICHAEL DARE**



SPORTS

"The Complete History Of Golf," Professional Golfers Assn. of America/MPI Home Video, 400 minutes, \$119.98. So you're a golf junkie whose passion for the game probably (but not necessarily) surpasses your talent. You find yourself daydreaming about eagles,

about netting those rarest of birds with tracer 3-woods launched from freshly mowed fairways. It's obvious you've been bitten by the bug—you not only need to play the game, you need to know everything about it. If that's your affliction, forget about "The Complete History Of Golf." *Everything is*



a tall order, even when speaking about a four-video boxed collection. However, if a concise overview will do, one that covers the game's past, present, and future, this is a winning collection indeed. Highlighted (with plenty of interviews and rare footage) are the game's most illustrious names, its greatest swings. Is it better than hitting that 8-iron stiff to the pin? No way. But carry the collection in your bag anyway. If it rains consider it your fix. **JEFF LEVENSON**

DOCUMENTARY

"The 90's Election Special: The Primary," Subtle Communications, 60 minutes, \$19.95.

When network news crews aim their cameras at someone at a political convention, the subject will generally put on his/her best Republican or Democratic face, knowing they're representing their party to the world. But the less intimidating the news crew, the more people let down their guards and betray their true shallow selves. This compilation of camcorder coverage of the primaries delivers more truth per inch than all the network coverage combined. PBS dropped "The 90's," so this video is the only way to see the best alternative news program around. **M.D.**

"Between The Wars," Best Film & Video, 60 minutes each, \$19.95 each, \$169.99 for set.

Rare archival footage and historical interviews highlight this eight-part series on the events that followed World War I and led into World War II. Narrated by the late Eric Sevareid, "Between The Wars" fills a historical gap not covered by many documentaries. The whole complex chain of events that made up this time of upheaval is covered in great detail, leaving few, if any, stones unturned. The relationships among FDR, Churchill, Hitler, and Stalin are explored: Their foreign policies and personalities are analyzed and compared, and their politics, conflicts, alliances, etc., are provocatively revealed. The

boxed set is attractively packaged and will make a handsome addition to any video library. **MARC GIAQUINTO**

"Canopies Up!," Blue Heron Films, 50 minutes, \$19.95.

A superior documentary about America's front-line military aircraft and the pilots who fly them. Original footage from flightline, cockpit, and gun cameras are the highlights of this fast-paced program. The narration is provided by the pilots themselves, creating a *cinema verité* atmosphere throughout. This format almost puts you in the pilot's seat. The technical discussions by the pilots and the set of program notes included in the package are bonuses. Overall, a ride aviation buffs won't want to miss. **M.G.**

"Chronos," Miramar Images, 40 minutes, \$39.95.

This is one of the first films to be transferred to video from the awe-inspiring 150mm per frame IMAX format, and it is magnificent. Directed by Ron Fricke, the cinematographer for "Koyaanisqatsi," the video delivers an astonishing visual punch. Forgetting matters of plot, dialog, or acting—of which "Chronos" has none—it is a technically breathtaking tour of the planet, with landscapes that are the next best thing to being there, and sometimes even better. A stunning demo tape for your Super-VHS deck. **M.D.**

MADE-FOR-TV

"Treasures Of The Twilight Zone—A Collection Of Special Episodes And Rare Footage," CBS Video, 161 minutes, \$29.98.



Foremost among the six vintage "Twilight Zone" episodes included in this two-cassette package are the eerie series premiere "Where Is Everybody" (first broadcast Nov. 2, 1959), the Oscar-winning 1962 French short "An Occurrence At Owl Creek Bridge," and the controversial "The Encounter," which pitted a haunted World War II vet against a guilt-ridden Japanese-American gardener and was never shown again after its first airing. But besides the other installments ("The Eye Of The Beholder," "The Masks," "The Howling Man"), the set features a wonderful appeal to potential sponsors by series creator Rod Serling and, better yet, an engrossing Mike Wallace interview with Serling prior to the series launch, in which he defends both the art of writing for commercial television and the unending fight against censorship. Truly collectible. **JIM BESSMAN**

Billboard.

FOR WEEK ENDING SEPTEMBER 12, 1992

Top Music Videos

Compiled from a national sample of retail store sales reports.					
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE, Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Type Suggested List Price
★ ★ NO. 1 ★ ★					
1	4	3	BILLY RAY CYRUS PolyGram Video 440085503-3	Billy Ray Cyrus	SF 12.95
2	2	11	THIS IS GARTH BROOKS Liberty Home Video 40038	Garth Brooks	LF 24.98
3	1	11	SEXY MF Warner Reprise Video 38314	Prince & The N.P.G.	VS 9.98
4	3	11	UNPLUGGED + 3 SMV Enterprises 19V-49133	Mariah Carey	LF 19.98
5	5	31	WE WILL ROCK YOU MobileVision/Yellowbill/Queen Strand Home Video 2115	Queen	LF 14.98
6	13	15	JUMP SMV Enterprises 9VS-49139	Kris Kross	SF 9.98
7	7	5	FROM THERE TO ETERNITY SMV Enterprises 19V-49132	Iron Maiden	LF 19.98
8	NEW		X-TREME CLOSE-UP PolyGram Video 440085395-3	Kiss	LF 19.95
9	10	7	ELVIS: THE LOST PERFORMANCES MGM/UA Home Video 202759	Elvis Presley	LF 19.98
10	6	13	THE SKILLS TO PAY THE BILLS Capitol Video 40037	Beastie Boys	LF 14.98
11	14	13	VIDEO LIBRARY Scotti Bros. Video BMG Video 75268-3	"Weird Al" Yankovic	LF 14.98
12	NEW		VAGABOND HEART TOUR Warner Reprise Video 38300	Rod Stewart	LF 24.98
13	8	15	DIVA 6 West Home Video 15719-3	Annie Lennox	LF 14.98
14	17	21	SOUL AND PASSION ● SMV Enterprises 19V-49122	Michael Bolton	LF 19.98
15	11	9	THE COMFORT ZONE COLLECTION PolyGram Video 0850553	Vanessa Williams	LF 14.95
16	15	13	LIVE IN DALLAS Warner Reprise Video 3-38305	Morrissey	LF 19.98
17	19	13	REAL LIFE 6 West Home Video 5722	Lisa Stansfield	LF 19.98
18	NEW		ABBA-ESQUE Elektra Entertainment 40141	Erasure	SF 12.98
19	16	7	RED HOT + DANCE SMV Enterprises 17V-49140	Various Artists	LF 17.98
20	30	101	THE THREE TENORS IN CONCERT ▲ ³ PolyGram Video 071223-3	Carreras - Domingo - Pavarotti	LF 24.95
21	12	11	EXTRAVAGANZA LIVE AT THE MIRAGE BMG Video 72333-80006-3	Cher	LF 19.98
22	20	57	GARTH BROOKS ▲ ⁴ Capitol Video 40023	Garth Brooks	LF 14.95
23	25	3	LIVE A*Vision Entertainment 50334-3	Mr. Big	LF 19.98
24	27	41	FUNKY MONKS Warner Reprise Video 3-38281	Red Hot Chili Peppers	LF 19.98
25	22	5	BABY GOT BACK Warner Reprise Video 3-38318	Sir Mix-A-Lot	VS 9.98
26	9	17	THEIR FINAL CONCERT ▲ MPI Home Video 6351	The Judds	LF 19.98
27	NEW		UNPLUGGED Warner Reprise Video 38311	Eric Clapton	LF 19.98
28	26	21	DECADE OF DECADENCE '81-'91 ● Elektra Entertainment 40129	Motley Crue	LF 19.95
29	28	3	THE SEARCH FOR . . . SMV Enterprises 19V-49113	Robert Johnson	LF 19.98
30	21	11	MTV PARTY TO GO: VOL. 2 Tommy Boy Music Video TBV1053	Various Artists	LF 19.98

○ RIAA gold cert. for sales of 25,000 units for video singles; ● RIAA gold cert. for sales of 50,000 units for SF or LF videos; ▲ RIAA platinum cert. for sales of 50,000 units for video singles; ◆ RIAA platinum cert. for sales of 100,000 units for SF or LF videos; ○ RIAA gold cert. for 25,000 units for SF or LF videos certified prior to April 1, 1991; ◆ RIAA platinum cert. for 50,000 units for SF or LF videos certified prior to April 1, 1991. LF long-form. SF Short-form. VS Video single. © 1992, Billboard/BPI Communications.



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Fire & Ice Heats Up Nontheatrical Market Trainer Jake Steinfeld, Country Music Mark Foray

NEW YORK—Fire & Ice Entertainment is using fitness expert Jake Steinfeld and country music to smooth its entrance into the nontheatrical market. The Laguna Beach, Calif.-based company will introduce a five-part exercise series starring Steinfeld, who previously did "Body By Jake" for MCA Home Video and currently has programs on two cable networks, ESPN and Family Channel.

According to Fire & Ice senior VP Court Shannon, the five 30-40-minute cassettes are meant to provide as many daily routines, a break in the usual routine of a single, all-purpose fitness tape. Many of the latter, he says, have "kind of fallen by the wayside" as their numbers proliferate. Shannon expects to move 50,000-100,000 sets, priced at \$60-\$70 each, via direct response. "We feel that's very successful given the price we're talking about."

In addition, there will be a Steinfeld single retailing for \$15-\$20 and earmarked for mass merchants who likely will find the series too expensive. Shannon and Fire & Ice president Kimberly Norton may have it out by Thanksgiving or early next year, but the real push for both the single and the set will not come until Warner Books publishes a Steinfeld motivational and fitness paperback

in May, carrying an ad for the series on the back page. Fire & Ice also plans to cross-promote Steinfeld with one or two Family Channel sponsors, among them Hershey's, Tropicana, Honey Nut Cheerios, and Coca-Cola.

The country dance instructionals depend as heavily on cross-promotions, this time in tune with Wrangler, Stetson Hats, and Tony Llama Boots. Fire & Ice is following two retail trails for the first three cassettes in the series, due in October at \$39.95 each. One is through country clubs reached by Nightclub and Bar magazines. Shannon says 3,800 of the publication's 20,000 subscribers qualify, with the number anticipated to increase to 6,000 by year's end and 14,000 by the end of 1993. He figures patrons will buy 100,000 units.

Blockbuster could be the second. "It's possible it may be exclusive with them," adds Shannon, especially if he and Norton decide there is not sufficient potential among other video retailers. That decision will be reached with the distributor handling Fire & Ice. Its subsidiary label, Impact Home Entertainment, currently is shared by Columbia Pictures TriStar and Hemdale Home Video. Both are candidates for the Fire & Ice assignment, as is Poly-

Gram Video, Shannon notes.

Impact originally went to Sony Music Video Enterprises with 10 titles on tennis, golf, exercise, etc., but ended up at Columbia when the studio took control of nonmusic releases. Shannon says the company and Sony hope to be "creating and choreographing" new C&W dances that will appear on future cassettes.

VIDEO HUT PUTS GREAT EMPHASIS ON CUSTOMER SERVICE

(Continued from page 57)

more—rent three movies—it will more than offset the original \$2,000 loss from selling them the movie below cost. And I'll keep at least 100 people for a couple years as rental customers."

Warren buys deep on those titles like "101 Dalmatians" that he knows he can promote, or that he can eventually turn into previously viewed sale copies. He says he'll also buy deep for rentals of hit titles, then take a holiday like Labor Day, for instance, and run a movie giveaway promotion.

"We ran a special where the first 50 to rent four new releases got a free [previously viewed] copy of 'The Great Mouse Detective,' which had already paid for itself by that time. So I could either sell it outright for \$7.95, or have you rent four movies at \$3 a movie—and I'll give it to you. We did the same thing with 'Fantasia.'"

The response to these promotions is so great that Warren sets a limit of 50 giveaway pieces per store.

"The day we did [the Labor Day/'Mouse Detective' giveaway], people lined up on the sidewalk waiting to get in. We did more rentals the first two hours of that day than we normally do the whole day. But if we said that if you buy the tape we'd give you four free rentals, there would be no response. Rent four movies and we give you a cassette—they jump all over it."

Such heavy turnout suggests heavy advertising, and Warren notes that for the "101 Dalmatians" promotion, he rented 16 billboards throughout Fayetteville. This forced Wal-Mart, which had advertised its price on the title at \$15.85, to drop two cents below Video Hut's \$14.95 to abide by the mass merchant's matched-price policy. "I told my Disney rep that if I do 'Beauty And The Beast' at \$9.95 and Wal-Mart matches it, I'll buy mine from them!"

Warren, a national board member of the Video Software Dealers Assn., also believes strongly in displays, and has taught the VSDA seminar on in-store merchandising.

"We try to be on the leading edge, and are willing to experiment and try new concepts," he continues, adding he is always on the lookout for additional product lines. Besides video, Video Hut carries a full range of snack foods—candy, chips, and soft drinks—sold at regular grocery store prices.

TO OUR READERS

Seth Goldstein is on vacation. His column will return next week.

DOCUMENTARIES' TIME IS NOW

(Continued from page 57)

ing them," he adds.

"I see them as a further fragmentation of customers' tastes," he continues. "With people having seen so much in home video during the last decade, everyone is beginning to pursue their own splinter tastes in film or home entertainment that much further."

Visibility helps with documentaries, adds Lowe. "Fortunately," he says, "a film like 'Hearts Of Darkness' received a lot of hype in the media, and that was really great. The film also has lots of

critical acclaim. Anyone who is into film knows about it and wants to see it. That hasn't been a tough one. We've put it in our new-release section surrounded by copies of 'Apocalypse Now.' In fact, we bought about half as many copies of 'Hearts Of Darkness' as we would a triple-A title."

Another factor in favor of documentaries in the video-store environment, he adds, is "that there is no sense of time demand for a documentary. It can last."

"People sometimes come in to buy drinks and chips without renting movies, because they're used to buying them here."

The chain also carries the One Stop Posters line of movie and rock group posters. "Thirty-six months from now it could be CDs and laserdiscs, in eight years it could be computer chips. I'm no longer just a video-store owner."

It will be interesting to see how Video Hut's emphasis on customer service evolves with any changes in product lines. Currently, aside from the service phone, which customers can also use to call home for instructions if a desired title is out, a store clerk is assigned to walk the floor and talk to patrons, also suggesting other stores at which missing titles might be found.

Warren's customer-service emphasis is reflected in his employee-compensation structure. Submanagement store personnel are paid a flat minimum wage, but receive a nickel commission for every dollar they collect. "In the past, we had problems with people who wanted the holiday off, but this Fourth of July, everyone wanted to work. Again, it's kind of in reverse: People don't want to be off at night or on weekends and holidays, but off when it's slow."

Indeed, Warren has enjoyed eager employees since he served as director of administrative services at the Univ.

of Houston in the early '80s, where he hired good people, delegated authority, and "managed myself out of a job. I was just bored—making good money, a great job and security, but I wanted to do something different. I was in my mid-30s—young enough to fail and still recover. But if I waited 10 years I'd be too old if I failed."

Investing the money from his retirement fund, Warren and his wife opened a video store in Pasadena, Texas, stocking 350 general and 50 adult movie titles. An only child, he sold both it and a second outlet two years later and moved back to his native North Carolina to be close to his parents.

He launched his new web in the summer of 1987. At one time it also included a convenience store, but he quickly decided he neither understood nor liked that business, so he got out.

Video Hut, with 48,000 members, did more than \$2 million in sales last year, slightly ahead of 1990. Eighty percent is rentals. Sell-through accounts for 15%—a third of which is games—with accessories making up the rest.

The rental price on new movie releases is \$2.99 overnight, with children's and music video titles going as low as 99 cents.

Warren says he is always looking for additional locations centered within his Fayetteville base, but won't open new stores just for the sake of expansion.

Billboard BIG 7 ESSENTIAL REFERENCE GUIDES

- 1. International Buyer's Guide:** The worldwide music & video business to business directory jampacked with record & video co's, music publishers, distributors & more.
- 2. International Talent & Touring Directory:** The source for US & Intl' talent, booking agencies, facilities, services & products.
- 3. Record Retailing Directory:** Detailed information on thousands of independent music stores & chain operations across the USA.
- 4. International Tape/Disc Directory:** All the info on professional services & supplies for the audio/video tape/disc industry.
- 5. Country Music Sourcebook:** Lists personal managers, booking agents, performing artists, country music radio stations & more!
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| _____ | _____ 1992 International Recording Equipment & Studio Directory (8043-9) \$37 |
| _____ | _____ 1992 International Latin Music Buyer's Guide (8058-7) \$50 |

THE HOLLYWOOD REPORTER TOP 10 WEEKLY MOVIE GROSSES				
THIS WEEK	PICTURE/(STUDIO)	WEEKEND GROSS (\$)	NO. OF SCRNS PER SCRIN AVG (\$)	TOTAL GROSS TO DATE (\$)
1	Honeymoon In Vegas (Columbia)	7,318,157	1,637 4,470	— 7,318,157
2	Unforgiven (Warner Bros.)	5,653,203	2,078 2,720	3 55,130,063
3	Pet Sematary Two (Paramount)	4,825,100	1,852 2,605	— 4,825,100
4	Single White Female (Columbia)	4,608,402	1,744 2,642	2 29,009,599
5	Death Becomes Her (Universal)	2,685,945	1,846 1,455	4 46,376,135
6	Rapid Fire (20th Century Fox)	2,330,408	1,829 1,274	1 9,033,166
7	A League of Their Own (Columbia)	2,062,335	1,575 1,309	8 97,162,416
8	Twin Peaks (New Line Cinema)	1,813,559	691 2,624	— 1,813,559
9	3 Ninjas (Buena Vista)	1,679,025	1,734 968	3 22,113,405
10	Sister Act (Buena Vista)	1,479,212	1,131 1,308	13 126,180,905

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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.

SEPTEMBER

Sept. 5, **Chicago Music Showcase—Reggae Presentation**, Harold Washington Library Center, Chicago. Dorrelle Burnett, 312-747-4826.

Sept. 9, **MTV Awards**, UCLA Pauley Pavilion, Los Angeles. 818-505-7800.

Sept. 9-12, **NAB Radio Convention**, New Orleans Convention Center, New Orleans. 202-429-5300.

Sept. 12-13, **16th Annual Russian River Jazz Festival**, Johnson's Beach, Guerneville, Calif. 707-869-3940.

Sept. 12-16, **In The City International Music Convention**, Holiday Inn Crowne Plaza, Manchester, England. 011-44-61-234-3044.

Sept. 12-16, **Canadian Country Music Week**, Calgary, Alberta. 416-739-5014

Sept. 16, **"Music Videos: Art Form or Sales Tool?"**, presented by the International Radio & Television Society, NBC, New York. 212-867-6650.

Sept. 17, **City of Hope Dinner**, honoring BMG chairman/CEO Michael Dornemann, Century Plaza Hotel, Los Angeles. Scott Goldman, 213-626-4611.

Sept. 18-23, **NARM Wholesalers Conference**, Hyatt, Newport Beach, Calif. 609-596-2221.

Sept. 19-21, **Focus on Video '92**, Canadian Exposition and Conference Center, Toronto. 416-531-2121.

Sept. 21, **Tribute to Producer Martin Richards and Composer Julie Styne**, presented by The Theatre Group of UJA-Federation's Entertainment Industries Division, The Pierre, New York. Anne Rose, 212-836-1110.

Sept. 21-25, **Image World New York, Featuring Video Expo and The Campp Show**, Jacob K. Javits Convention Center, New York. Benita Roumanis, 800-800-5474.

Sept. 23-26, **Radio/Television News Directors Convention**, San Antonio Convention Center, San Antonio, Texas. 202-659-6510.

Sept. 23-27, **The Glenn Gould Conference**, Royal York Hotel, Toronto, Ontario. 416-515-1992.

Sept. 23-27, **Gospel Music Conference**, presented by Point of View Productions, Altamonte Springs Hilton & Towers, Altamonte Springs, Fla. 407-788-6833.

Sept. 26, **Fourteenth Annual Georgia Music**

Hall of Fame Awards Dinner, Georgia World Congress Center, Atlanta. Reba Lacks, 404-656-7575.

Sept. 28, **ASCAP Country Awards**, Opryland Hotel, Nashville. 615-742-5000.

Sept. 29, **BMI Awards**, BMI office, Nashville. 615-291-6700.

Sept. 30, **Country Music Assn. Awards**, Grand Ole Opry House, Nashville. 615-244-2840.

Sept. 30-Oct. 4, **NewSouth Music Showcase**, Swiss Hotel, Atlanta. 404-892-2287.

OCTOBER

Oct. 1-3, **Foundations Forum**, Stouffers, Los Angeles. 212-645-1360.

Oct. 1-4, **Audio Engineering Society Convention**, Moscone Convention Center, San Francisco. 212-661-8528.

Oct. 8-11, **SRO '92**, conference for talent buyers, booking agents, and managers, presented by the Country Music Assn., Stouffers Hotel, Nashville. 615-244-2840.

Oct. 10, **Seventh Annual New York Music Awards**, Beacon Theater, New York. Marilyn Lash, 212-265-2238.

Oct. 12, **Tenth Annual Academy of Country Music Celebrity Golf Classic**, benefit for the T.J. Martell Foundation, De Bell Golf Course, Burbank, Calif. 213-462-2351.

Oct. 15-16, **ITA Fifth Annual Super Seminar on Special Interest Video**, Loews Santa Monica Beach Hotel, Santa Monica, Calif. Charles Van Horn, 212-643-0620.

Oct. 15, **Fourth Annual Calypso and Steelband Music "Sunshine" Awards**, Equitable Center Auditorium, New York. Gilman Figaro, 201-836-0799.

Oct. 19, **Second Annual Met Music Golf Tournament**, benefit for the T.J. Martell Foundation, Glen Oaks Club, Old Westbury, N.Y. Peter Kauff, 212-755-5700.

Oct. 25-27, **Fourth Annual EPM Entertainment Marketing Conference**, Universal City Hilton & Towers, Los Angeles. Riva Bennett, 718-469-9330.

Oct. 26-29, **Berlin Independence Days**, Berlin. Linda Owen, 512-467-7979.

Oct. 28-31, **CMJ Music Marathon Convention**, Vista Hotel, New York. 516-466-6000.

NOVEMBER

Nov. 4-6, **Billboard Music Video Conference & Awards**, Ma Maison-Sofitel, Los Angeles. Melissa Subatch, 212-536-5018.

Nov. 9-12, **1992 International DJ Expo**, Sheraton, Chicago. 526-767-2500.



And They Called It Puppy Love. Epic recording group Sun-60 and a dog named Cymbal visit Billboard's Los Angeles office, where the band performed four songs from its self-titled debut album, plus the new tune "Maybe Baby," from the upcoming film "So I Married An Axe Murderer." Shown, from left, are David Russo, Joan Jones, and Craig Levitz.

LIFELINES

BIRTHS

Boy, Max Dimitri, to **Michael and Cathryn Aharon**, July 31 in Philadelphia. He is a producer, composer, and programmer at Sigma Sound Studios.

Girl, Emer Evangeline, to **Ricky Ross and Lorraine McIntosh**, Aug. 5 in Glasgow. They are members of the Scottish recording group Deacon Blue.

Girl, Magdalena Lauren, to **Ron Bierma and Diane Determan**, Aug. 14 in Chicago. He is manager of Jazz Record Mart in Chicago.

Girl, Celeste Amelia, to **Mark and Marianne Hudson**, Aug. 14 in New York. He is rock/chart manager at the HMV Music Superstore on New York's Upper East Side.

Girl, Renata Rose, to **Pat Martine and Talitha Embry**, Aug. 20 in Los Angeles. He is national promotion director for MCA Records. She is assistant to MCA Records president Richard Palmese.

Boy, Henry Walker, to **Rich Schmidt and Kathi Sweet**, Aug. 24 in Los

Angeles. He is director of marketing and promotion for Restless Records. She is publicist for Windham Hill.

Girl, Sara Grace, to **Ron Resnick and Jennifer Phelps**, Aug. 28 in New York. He is director of special projects at Savage Records. She is national promotion manager at Verve Records.

MARRIAGES

Sebastian Bach to Maria Aquiar, July 26 in Lyncroft, N.J. He is lead singer of Atlantic group Skid Row.

Greg E. Bowling to Jolene M. Nixon, Aug. 15 in Rolling Meadows, Ill. He is a buyer at Baker & Taylor in Morton Grove, Ill. She is a sales rep for Relativity Entertainment Distribution in Des Plaines, Ill.

Keith Chambers to Deneen Richardson, Aug. 29 in Seattle. He is marketing/music director at Broadcast Programming.

DEATHS

Fred Ansel, 58, of a heart attack, June 30 in New York. A Swiss native, he was for many years a securities analyst who followed music and video companies for Wall Street firms. For 18 years, he was with Dean, Witter, Reynolds in New York. From 1991 until his death, he was an analyst with Sherwood Research Group in New York. Survivors include his wife, Maxine, and children Simone and Adam. Donations may be made to American Heart New Jersey Affiliate Inc., 2550 Route 1, New Brunswick, N.J., 08902.

Sebastian Christopher Benedict Dornemann, 11½ months, of a heart condition, Sept. 1 in New York. Sebastian was the infant son of **Michael Dornemann**, chairman/CEO of Bertelsmann Music Group, and his wife, Karin. The funeral will be held in Germany. In lieu of flowers, donations may be made to the Sebastian Dornemann Fund at the City of Hope Medical Center and Research Institute, 208 West 8th Street, Los Angeles, Calif. 90014.

GOOD WORKS

CATCHING ON: LIFEbeat, the fund-raising group launched last April for already existing AIDS service groups, continues its good works with a number of upcoming events. LIFEbeat will tie in with the **Concrete Blond** tour Sept. 2-Oct. 16; the **Desert West Dance Music Round-Up II**, Oct. 1-3 in Phoenix; and the third annual **"Benson" Series Concert**, Nov. 30 or Dec. 1 at Middle Collegiate Church. Also, the **Black Music Committee** will announce a LIFEbeat event at New York's Apollo Theatre and another, a hip-hop/rap event, at the Beacon Theatre. For more info, call **Tim Rosta** at 212-245-3240 or **Jane Blumenfeld** 212-242-7700.

DISASTER RELIEF: The **Poorboys**, **Tom Cochrane**, the **Rembrandts**, and **Young Turks** are among the acts set to appear Monday (7) at Penrod's nightclub in Miami in a benefit to aid victims of Hurricane Andrew. The hurricane benefit is being coordinated through the **South Florida Food Recovery**. Donations will also benefit the Dade and Broward County chapters of the **Vietnam Veterans of America**, who were to be the original benefactors from a Labor Day beach bash. Along with Penrod's, the concert is being sponsored by **WSHE** radio.

ANTONY AWARD: The **Society of Singers** will award its **ELLA Lifetime Achievement Award** to singer **Tony Martin** at a gathering Oct. 23 at the Beverly Hilton Hotel, where a posthumous honor to **Nat King Cole** will also be bestowed. The ELLA award is in honor of **Ella Fitzgerald**, a past recipient of the award. Chairman of the board is **Frank Sinatra**, another honoree. SOS is dedicated to providing emergency relief and financial assistance to professional singers in need. For more info, contact 213-651-1696.

SPEAKING ON ITS BEHALF: **Feed The Children**, which has distributed more than 89 million pounds of food to the needy, will have **Melissa Morgan**, the **Elektra/Pendulum** artist, as a "national endorser" for the organization, which operates in the U.S. and 66 other countries. Morgan's current single, "Through The Tears," addresses teen pregnancy, poverty, drugs, and the need for love. She will participate by having food drives at performances, radio PSAs, charity concerts, etc. For more info, call **Lisa Jefferson** at 310-288-3850.

FOR THE RECORD

Sony Music U.K.'s album market share dropped 3.6% in the 12 months to June, not by the larger percentage erroneously stated in the Aug. 29 *Billboard*. Sony's total albums sales rose. The Columbia label's market share did not fall, as stated, but increased to 6.2% of total U.K. sales. The confusion arose due to ambiguity in the presentation of ERA/Gallup figures.

Expenses Curb Handleman Profit

NEW YORK—The Handleman Co., the largest music and video rackjobber in the U.S., reports that higher expenses incurred in the acquisitions of two competitors last year caused a 16.7% decline in first-quarter net income.

For the three months that ended Aug. 1, the Troy, Mich.-based distributor's net profit fell to \$4.53 million from \$5.51 million in the same period last year.

Net sales jumped 27.3% to \$212.3 million from \$166.7 million. But that was mainly because Handleman's acquisition in July 1991 of its major competitor, Lieberman Enterprises, added \$40 million in sales that were not on the books last year.

The purchases of Lieberman and

another rackjobber, Sight & Sound Distribution Co. (in April 1991), caused Handleman's interest expense on debt to rise 171% to \$2.06 million in the first quarter and its amortization costs to soar 387% to \$2.23 million.

Because of the acquisitions, Handleman's total sales from recorded music jumped 44.2% in the quarter to \$131 million from \$90.8 million last year. But home video sales were up only 1.2% to \$64.2 million from \$63.4 million.

Executives were unavailable for comment by press time. But, in a release, the company cites the "weaker slate of new releases" as the reason for sluggish video sales.

Also disappointing was the growth

of selling, general, and administrative expenses to 20.9% of net sales in the quarter from 19.7% a year ago. The company attributes that to increased overhead "related to the company's retail division" and to "freight and branch labor costs incurred as a result of a greater proportion of customer product returns."

Handleman's stock closed at \$13.25 a share, up 12.5 cents, on the New York Stock Exchange at press time. Earlier, when the results were released, the stock fell to \$12.875 because Wall Street analysts had been expecting better earnings.

The company also racks books and computer software for mass-merchandising chains. **DON JEFFREY**

Pro Audio

The Buzz On Sting's New Project Producer Padgham Is At Home With Artist

BY ZENON SCHOEPE

LONDON—Sting has started recording his next album in the luxury of his own home near Salisbury, Wiltshire, with producer Hugh Padgham and the musicians from his last tour. The project is augmented by a custom folding Solid State Logic 4000 G Series desk designed to be easily transported as part of a complete Sony 3348 recording package supplied by SSL.

The 64-channel board, with Ultimotion and Mogami cabling, splits in two sections of 32 channels plus the center section, all of which is flightcased and bolted together on site. The desk was built for Sting's New Jersey-based hire company Steerpike Ltd. to satisfy his requirements and the increasing trend for top-end large-scale home recording projects.

"I think in terms of renting out a console for such a purpose, SSL is still people's favorite desk in terms of user operation," says Padgham. "I have a long history of working with SSL, so it was certainly my first choice."

He adds that, apart from slightly more aluminum where the sections butt together, "you really wouldn't know it wasn't a permanently installed desk."

The flightcased Sony 3348 and desk is supplemented with five 6-foot racks containing two-track equipment such as DATs, Apogee filters, and cassette machines; compressors and Drawmer gates; mike amps, Tube Tech EQs, and Summitt pre-amps; and time-delay devices such as Eventide H3500s, Yamaha Rev 7s, AMS reverbs, and Lexicon 224LS/480. Described by Padgham as "a very highly equipped package," the last rack contains a remote vertical patchbay.

'TROUBLE-FREE' SYSTEM

Padgham maintains that the entire system, which is able to run on any mains voltage, can be assembled comfortably in a morning. "We've all been amazed at just how trouble-free it's all been," he says. "On the evening of the first day we cut a master."

Padgham notes that the package's transportability is unlikely to be exploited for this project, which is ex-

pected to be completed by November. "We're so happy down here in Sting's home, I doubt that we'll move it during this project," he says. "We're tracking with all of us together in the one room and we've been getting a great drum sound. The musicians are using Nemesis foldback mixers with Sony headphones for their monitoring."

Padgham notes that the room has not been doctored in any way. "We're even going to try mixing here," he adds. "I'm a consultant to the Audio Design Group of Sam Toyashima and John Flynn, so we might get them in to help us with the room if we think we need it."

The folding 4000 SSL could become more commonplace, according to Colin Pringle, SSL marketing director. "If you look at the industry you'll see that many people now do the early part of their production at home or in rented accommodation," he says. "We were very interested when we were asked to put together this package because it is something that other hire companies or artists might consider us building for them."



Unforgettable Visionary. The first 3M Visionary Award was presented to the production team on Natalie Cole's Grammy-winning album "Unforgettable." Engineer Al Schmitt, above center, was presented with the award by the company's Aaron Berg, left, and Gordon Menard. Engineer David Reitzas and producers Tommy Lipuma, David Foster, and Andre Fischer were also given awards for the project, which was recorded exclusively on 3M tape. The award program was launched by 3M earlier this year (Billboard, Feb. 1).

AUDIO TRACK

NEW YORK

PRIME CUTS had producer/remixer **Moby** in working on "Revolution Earth" by the B-52's for Reprise/Warner Bros. **David Sussman** engineered. Editor **Junior Vasquez** was in splicing a version of Jose & Luis' "Queen's English" for This Beats Workin' Management. **Tuta Aquino** edited Shakespeare's Sister's "Stay" track for FFRR/London Records, as well as Dudley Coleman's "Minarets & Memories" for TVT Records.

Sear Sound's Studio B, designed by **Bill Titus**, was completed recently and features the new **Studer Dyaxis II** digital work station with **Macintosh IICI**. According to a Sear Sound newsletter, Studer selected Sear as its test site for the new Dyaxis. Studio B's control room is 18-by-18 feet and features an isolated vocal booth that is 8-by-8 feet, along with a producers' office/machine room that is also 8-by-8 feet.

Multi-Sound Studios completed final mixes on Reporter's new Nitro Records album, "Subterranean Skyline." **Dave Weiner** produced with band member **Sann Sanders**. **Joe Salvatto** engineered, assisted by **Glen Applebaum**.

Howie Tee was in **Soundtrack** recording and mixing the song "Promises" for a Virgin album by **Maxi Priest**. **Michael Fossenkemper** was at the **Solid State Logic**, assisted by **Rich July**. Fossenkemper used a **Roland DM80-8** digital direct-to-disc recorder. Priest also recorded a song, "2 To Make A Party," for the "BeBe's Kids" soundtrack. **Todd Childres** assisted.

Producers **Kasnetz** and **Katz** were in **Brielle Music Studios** mixing 959

Hypersoul for **Radikal Records**. **Bart Adams** assisted at the console.

Broadway composer **Brian Gary** was in **Tenacity Sound** working on his debut album, "Songs For Future Musicals," for Original Cast Records. **Jeff Olmsted** co-produced and engineered.

LOS ANGELES

MAD DOG HAD the **Bonedaddys** in completing their new album, "Jungle Jungle." **Dusty Wakeman**, **Michael** (Continued on page 72)



Freebirds At Emerald. Lynyrd Skynyrd '92 was joined by several artists while at work on its upcoming Atlantic album at Emerald Sound Studios in Nashville. In the control room, seated, from left, are band member **Johnny Van Zant**, producer **Barry Beckett**, and country music artist **Billy Ray Cyrus**. Standing, from left, are group co-manager **Charlie Brusco**, band member **Gary Rossington**, and **Little Steven**. The album is slated for early-1993 release.

Meet To Explore Multimedia's Multiple Sides

BY SUSAN NUNZIATA

NEW YORK—The emerging industry of multimedia is being addressed in a daylong "multimedia world" tutorial scheduled for Nov. 9 by the Society for Motion Picture & Television Engineers. The event comes on the eve of its 134th Technical Conference and Equipment Exhibit at the Metro Toronto Convention Center.

The 134th SMPTE conference, which runs Nov. 10-13, will also include several hands-on workshops on multimedia technologies and applica-

tions.

"The field of multimedia is emerging extremely fast, and its potential is enormous," says Dr. Shaker Sabri, senior manager of visual communication systems with Bell Northern Research, Montreal, and program chairman for the SMPTE multimedia events. "It directly impacts the industry's way of conducting business."

Sabri notes multimedia technology can make the task of producing television programming much easier and more cost-efficient. "In production, in a program suite, elaborate equipment is required," he says. "It takes a long time and is an expensive investment to get a program produced. With the tools available today, that could happen at one-tenth of the time, at one-tenth of the cost. It's a new technology; with PCs you can edit a program on the fly and you don't need to have the elaborate skills that were once required."

Additionally, the growing field of multimedia software development and communications will require new skills on the part of program producers (Billboard, Sept. 5).

Emphasizing the rapid development of multimedia, Sabri says, "SMPTE took the initiative to provide an overview, or tutorial, to cover all the basics of that field in addition to exposing to the members some of the [possible] applications... and show them how they work, what is involved, where the technology is heading, what standards are involved, and offer hands-on workshops for people to get familiar with technology. The advantage of doing something like that is that it unleashes the creativity of people to start thinking about new applications or a way of doing their own tasks in a more efficient and pro-

ductive way."

The full-day tutorial will offer a broad overview of multimedia technologies and applications, including discussions of computer platforms used. The tutorial will also include a discussion of the many multimedia standards that exist and are under development, including ISO, CCITT, and SMPTE standards.

Several multimedia applications will also be explored, including multimedia production, which will cover the process of creating electronic multimedia productions and demonstrate techniques for bringing together sound, full-motion video, stills, graphics, and text.

In the days following the tutorial, four hands-on workshops will be held covering the multimedia applications of production, communications, teletraining and distance education, and productivity and groupware.

The tutorial and seminars will be presented by a number of professionals who have been working in the multimedia field, including Sabri; Dr. Louise Guay, president of Public Technologies; and Dr. John Robinson, professor at the Univ. of Waterloo.

Representatives from the major computer manufacturers have also been invited to participate in the program and additional speakers may be added closer to the time of the event.

"SMPTE, traditionally, as an organization, has served both to provide information to its members and to lead some industry standards," says Sabri. "SMPTE takes the opportunity to inform people what's going on, and to give members and non-members the latest on what's going on in the field."

STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING SEPTEMBER 5, 1992)

CATEGORY	HOT 100	R&B	COUNTRY	RAP	ALBUM ROCK
TITLE Artist/ Producer (Label)	END OF THE ROAD Boyz II Men L.A.Reid,Babyface D.Simmons (Biv 10/Motown)	END OF THE ROAD Boyz II Men L.A. Reid,Babyface D.Simmons (Biv 10/Motown)	I STILL BELIEVE IN YOU Vince Gill/ T.Brown (MCA)	CROSSOVER EPMD/ E.Sermon, P.J.Smith (Chaos/RAL)	THORN IN MY PRIDE The Black Crowes/ The Black Crowes George Drakoulias (Def American)
RECORDING STUDIO(S) Engineer(s)	STUDIO 4/ DOPPLER (Philadelphia,PA/ Atlanta,GA) Jim"Z"Zumpano	STUDIO 4/ DOPPLER (Philadelphia,PA/ Atlanta,GA) Jim"Z"Zumpano	JAVELINA (Nashville) Warren Peterson	NORTH SHORE SOUNDWORKS (Commack,NY) Charlie Marrotta	SOUTHERN TRACKS (Atlanta) Brendan C'Brien
RECORDING CONSOLE(S)	SSL 4056 E Series/ SSL 4040 G Series	SSL 4056 E Series/ SSL 4040 G Series	Calrec	Custom Design	SSL 4000 E Series
MULTITRACK/ 2-TRACK RECORDER(S) (Noise Reduction)	Studer A-80/ Otari MTR-90	Studer A-80/ Otari MTR-90	Mitsubishi X-850	Otari ATR-80	Sony JH24
STUDIO MONITOR(S)	Augsberger Yamaha NS10	Augsberger Yamaha NS10	Tannoy	JBL	Yamaha NS10 Augsberger
MASTER TAPE	3M 996	3M 996	Ampex 467	Ampex 456	Ampex 456
MIXDOWN STUDIO(S) Engineer(s)	STUDIO LACOCO (Atlanta,GA) Barnie Perkins	STUDIO LACOCO (Atlanta,GA) Barnie Perkins	JAVELINA (Nashville) Lynn Peterzell	ROCK-N-REEL (East Northport,NY) Dave Greenberg	RECORD FLANT (Los Angeles) Brendan C'Brien
CONSOLE(S)	SSL 6056	SSL 6056	Calrec	Tac Matchless	SSL 4000 3 Series
MULTITRACK/ 2-TRACK RECORDER(S) (Noise Reduction)	Studer A-820	Studer A-820	Mitsubishi X-850	Otari ATR-80	Studer A-800
STUDIO MONITOR(S)	Yamaha NS10 Genelec	Yamaha NS10 Genelec	Tannoy	UREI	Yamaha NS10 TAD/Kinoshita
MASTER TAPE	Ampex 456	Ampex 456	Ampex 467	Ampex 456	Ampex 456
MASTERING (ALBUM) Engineer	HIT FACTORY MASTERING Chris Gehringer	HIT FACTORY MASTERING Chris Gehringer	MASTERFONICS Glenn Meadows	POWERPLAY DJ Ivan 'Doc' Rodriguez	MASTERDISK Howie Weinberg
PRIMARY CD REPLICATOR (ALBUM)	DADC	DADC	Uni Manufacturing	Sony Manufacturing	WEA Manufacturing
PRIMARY TAPE DUPLICATOR (ALBUM)	Sonopress	Sonopress	Uni Manufacturing	Sony Manufacturing	WEA Manufacturing

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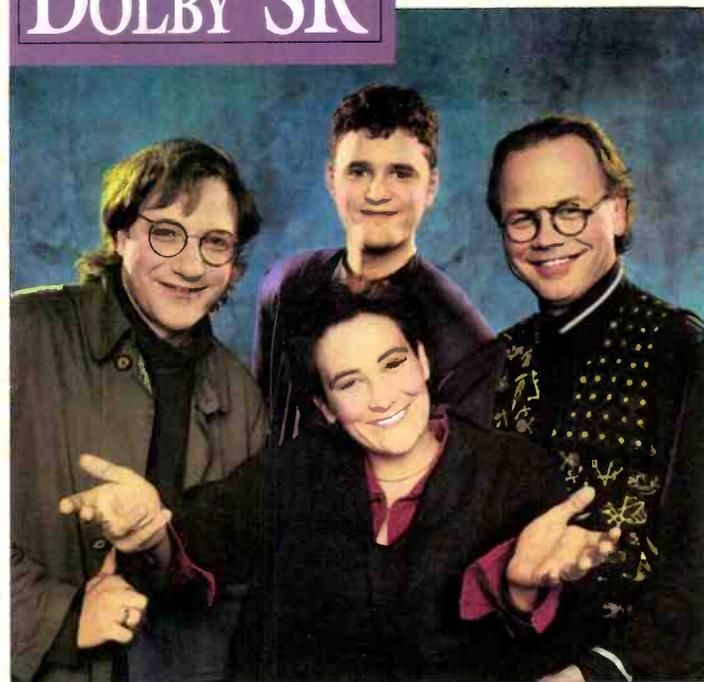
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AUDIO TRACK

(Continued from page 70)

Dumas, and group member **Kevin Williams** produced. Wakeman and Dumas were also at the board recording and mixing. Wakeman and **Gurf Morlix** produced and engineered Lucinda Williams' new release, "Sweet Old World," for Chameleon Records. Wakeman was at the board on mix sessions for the release.

Singer Beau Williams was in **Valley Center Studios** mixing his next Light Records release. **Larry Ball** produced, with **Dave Jenkins** at the board. **Bob Colberg** assisted.

Recent **Oceanview** projects included the mastering of Grayson Hugh's single "Soul Cat Girl" for MCA; editing, mastering, and synchronization of the upcoming Jimi Hendrix video "Jimi Plays Woodstock," under the supervision of producer **Alan Douglas**; and mastering of Ron Wood and Bo Diddley's "Live At The Ritz" for **Victory Music**. Soundtracks mastered include "Universal Soldier," composed by Christopher Franke; "Unforgiven," composed by Lennie Niehaus; "Of Mice And Men," composed by Mark Isham; "Death Becomes Her," composed by **Alan Silvestri**; and "Hellraiser III."

Skip Saylor had producer/engineer **Bill Price** (mixer on Guns N' Roses' "Use Your Illusion" I and II) in mixing tracks by Geffen act My Little Funhouse. **Chris Puram** assisted. Virgin act Immature tracked and mixed with producers **Chris Stokes** and **Chris**

topher Williams. **Bobby Brooks** and **Chris Puram** engineered. **Mats Blomberg** assisted.

Capitol act School Of Fish was in **Sunset Sound Factory** working in Studio A with producer **Matt Wallace**. **Tony Phillips** was at the board for tracks, overdubs, and mixes. **Tom Nellen** assisted.

NASHVILLE

ENGINEER TRAVIS TURK was in **Soundshop** remixing "Sesame Country," the 1981 Grammy-winning album produced by **Dennis Scott**. The album, slated to be rereleased for Christmas, features Crystal Gayle, Loretta Lynn, Glen Campbell, Tanya Tucker, and the Muppets. The new release will be digitally mixed for cassette and CD, and the CD will feature additional material written by Scott. The release will be distributed by Western Publishing. Turk transferred the songs from a **Studer** 24-track analog to a **Sony** 24-track digital machine and mixed them on an **MCI** 24-track. The collection was sequenced at **Audio Productions** using a **Roland DM-80** digital editing system. **Ken Love** mastered the tracks at **Master-Mix** using an **AMS** Audio File editing system with a **Wadia 4000 A/D** converter and digital equalization. The project was formatted to **Sony** digital **PCM 1630**.

Hank Williams Jr. was in **Sound Stage** working on a new album for Ca-

pricorn with producer **Barry Beckett**. **Justin Niebank** engineered, assisted by **Craig White**. **Lisa Stewart** was in with producer **Richard Landis** to work on her debut album for **BNA**. **Lynn Peterzell** engineered, assisted by **Julian King**. **Neal McCoy** worked on his next album for **Atlantic**. **James Stroud** produced, with Peterzell at the board. **White** assisted.

Producers **Jim Cotton** and **Joe Scaife** worked on tracks and overdubs at the **Music Mill** for Billy Ray Cyrus' second Mercury album. **Grahame Smith**, **Butch Carr**, and **Todd Culross** engineered. **John Boylan** was in with **Ross** and **Janice Bagdasarian** to work on a new country album by the Chipmunks. The album, scheduled for release on **Sony**, features added vocals by Alan Jackson, Aaron Tippin, Waylon Jennings, Tammy Wynette, Billy Ray Cyrus, Billy Burnette, and Johnny Cash. **Greg Parker** and **Smith** were at the board. **Buddy Cannon** and **Norro Wilson** produced tracks and overdubs for **Sammy Kershaw's** new Mercury album. **Cotton** and **Smith** engineered.

Gary Morris was in **Javelina** working on overdubs with producer **Chuck Howard**. **Bob Campbell Smith** engineered. **Josh Leo** and **Mark Wright** worked on tracks and overdubs for an Andy Childs project for **RCA**. **Warren Peterson** and **Terry Bates** engineered. **Howard** was also in overdubbing tracks for the **Nitty Gritty Dirt Band's** new **Liberty** project. **Smith** engineered.

Ronnie Cox was in the **Money Pit** recording tracks and overdubs with **Paul Worley** and **Ed Seay** for **Mercury**. **Seay** and **Clark Schleicher** engineered. **Debbie** and **Angie Winans** worked on vocals with producer **Cedric Caldwell** for **Capitol**. **Mike Poole** engineered.

OTHER CITIES

THE SHAGNASTYS WERE in **Planet Dallas**, Dallas, working on an upcoming album for **Dragon Street**. **Patrick Keel** produced, with **Rick Rooney** at the board.

Arrested Development worked on tracks and mixes with engineer **Alvin Speights** at **Doppler Studios**, Atlanta. **Jason Shablik** assisted. The tracks were edited on the studio's **Wave-Frame** **AudioFrame** digital workstation with **Granger Beem**. Group member **Speech** produced.

Universal Studios, Chicago, had **Corky Siegel's** Chamber Blues in tracking, overdubbing, editing, and mixing with producer **Hans Wurman**. **Tim Reisig** engineered, assisted by **Jeff Cline**. The studio houses a **Neve 8048** console and **Otari M-900** 32-track.

Material for *Audio Track* should be sent to **Debbie Holley**, *Billboard*, Fifth Floor, 49 Music Square W., Nashville, Tenn. 37203.

FOR THE RECORD

In the Sept. 5 article on personnel changes at Masterdisk, engineer **Tony Dawsey's** name was incorrectly spelled.

EUROSOUNDS

A column by Zenon Schoepe on the European professional audio industry.

U.K.

PWL IS OPENING A 1.5 million pound (\$3 million) studio complex in the Castlefield area of Manchester to serve **Peter Waterman's** new 380 record label and local talent. Tentatively called "PWL The Hit Factory North," the complex's equipment has not been finalized but will certainly include **Amek** and **DDA** consoles and **Genelec** monitors, and will be MIDI-oriented in an attempt to represent an economical top-rate studio for the northwest. The studio will occupy a listed 1853 Congregational chapel in the Manchester Castlefield development zone. "When I opened the studios in London, everybody said I'd go bankrupt because I opened them in the middle of the '70s recession," says **Waterman**. "I think the way out of a recession is to work and expand your way out."

EUROPE'S FIRST SOLID STATE LOGIC Scenaria will be installed in London postproduction house **Saunders and Gordon** at the end of September and has been followed by an order from **The Tape Gallery** in the capital. "We've been looking for an integrated system, which Scenaria is, and it's also much smaller so we have more room for comfortable chairs and potted plants in the studio," says **Robin Saunders**, director of **Saunders and Gordon**.

EUROPEAN NEW ENGLAND DIGITAL users are receiving service support from a network of former **NED** employees cooperating across the former **NED** U.K. and **NED** Germany operations. **Synclavier European Services** has been started by ex-**NED** U.K. customer services manager **Steve Hills**. "I've bought up the existing stock held in the U.K., which is quite substantial," says **Hills**, who adds that replacement parts could also be manufactured if required. "As far as the user is concerned, there really is little difference. They are being looked after by essentially the same people but independently until we know what is going to happen with **NED**," he says. **NED**, headquartered in **Lebanon, N.H.**, shut its doors in June.

SATURN RESEARCH, a manufacturer of analog multitracks, has ceased trading. Created in 1988 after a management buyout of the multitrack interests of **Soundcraft**, **Saturn** enjoyed success of some 140 sales, particularly with its entry-level 2-inch 24-track 624 model and its price-busting 824 auto-aligning machine, which took on the might of comparable **Studer** and **Otari** products.

GERMANY

HEINRICH VON PIERER HAS BEEN appointed CEO of **Siemens**. **Von Pierer** has a law and economics education and was formerly deputy CEO to **Siemens** head **Karlheinz Kaske**, who retires in October. **Von Pierer** was also formerly head of **Siemens' KWU** power-station operation.

DENMARK

MICROPHONE AND MEASUREMENT instrument manufacturer **Bruel & Kjaer** has been bought by German holding company **AGIV** in a deal rumored to have raised 31 million pounds (about \$61 million). Microphone manufacturing will be unaffected, and sales and marketing of the **4000 Series** products will continue through the recently created world distributor **Danish Pro Audio**, which includes **B&K** ace mike designer **Ole Brosted Sorensen**.

FRANCE

PATRICK AUFOR, CO-FOUNDER of console manufacturer **Saje**, has quit the company following a disagreement with its majority shareholder, **Audio Visual Systems**, over marketing strategy. **Saje** manufactures the **Memory** dynamically automated live console and the company's range of desks has now been absorbed into **Audio Visual Systems**.

FINLAND

MUNRO ASSOCIATES WILL SUPPLY its modular **System Z** acoustic treatment for the **AMS Logic 2**-equipped 120-square-meter control room of the **Finnish State Opera House** in Helsinki. **DyaudioAcoustics M4M** main monitors will be fitted in the room, which will use a total of 46 wall and ceiling panels.

BELGIUM

STUDIO IMPULSE HAS installed an **SSL 4048 G Series** into its **Studio A**, which has undergone an extensive acoustic overhaul.

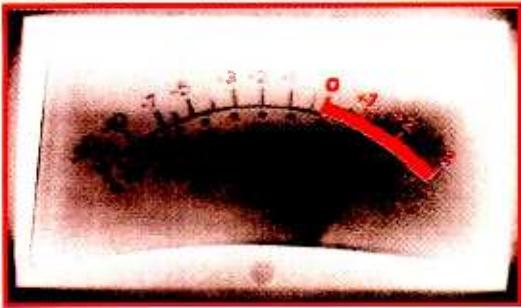
SPAIN

DOUBLEWTRONICS HAS COMMISSIONED **Eastlake** to design and build a new digital recording facility in a central Madrid location, close to the company's existing 48-track operation.

SOUNDCRAFT SUPPLIED A TOTAL of 85 consoles for the **Barcelona Olympics**, including 65 **Deltas**, four **Series 8000s**, and 11 **Spirit Live** boards. The **Reading Festival** at the end of August in the U.K. exclusively used **Soundcraft** consoles supplied by PA company **Entec Sound and Light**. The list included **Vienna, Venue Theatre**, **Delta SR**, and two **Europas**.

Billboard AES '92 Spotlight

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WNEW - FM

New York's Radio Legend Turns 25

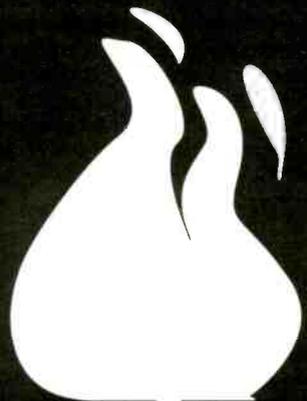


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FM'S New-Groove Groundbreaker Parties On To Become A New York Classic At 25

By PHYLLIS STARK

NEW YORK—It's December 1967, and Scott Muni, already a legendary New York radio talent, takes to the airwaves for the first time at new progressive-rock station WNEW-FM and announces, "It's a new groove." Thousands of New Yorkers show their agreement by tuning in.

Although that year marked the beginning of the station's 25-year album-rock heritage, WNEW's history actually dates back to 1965, when the FCC ruled against all-day AM/FM simulcasts for many stations. WNEW-FM, which had previously been simulcast, split off with an experimental all-female format that was far from successful. Alison Steele, the only personality retained from that format, says, "I think New York wasn't ready for us, because we got a lot of [calls] like 'get those broads off of there.' It was a stunning idea that was ahead of its time." Muni remembers the female format as "talk, elevator music and recipes."

In 1967, when crosstown WOR changed from progressive rock to Top 40, WNEW-FM picked up the musical torch. Though he is the station's best-known personality and one of its first program directors, Muni was actually the third jock to join the lineup under the new format. The first to sign on was Rosko, who began his nighttime show on October 30, 1967. On November 16, Jonathan Schwartz signed on for middays, and Muni followed for afternoons a month later. On January 1, 1968, Steele, known on the air as "the Night Bird," became the fourth full-time talent and took the overnight slot. Morning drive was still a simulcast of the AM Klaven & Finch show.

In the first year after the switch to progressive rock, the four jocks worked seven days a week before they finally began taping their Sunday shows and got their first day off.

About the same time, when Muni became PD, shifts were shortened and Zacherle joined the full-time talent roster for late nights.

The jocks recall the early days as a time of plentiful quality music, few rules, a very loyal audience and the excitement of blazing a new trail. "I think in the beginning at WNEW we were a family," says Steele. "It was like 'Star Trek'; we had gone where nobody had gone before. It was one total effort, and that was extremely exciting."

Dave Herman, who hosted mornings at the station for 15 of its 25 years, remembers that in the early days of WNEW there were "literally no rules, and each air personality was PD of his own show. If ratings weren't successful, we had to explain ourselves. We had to answer to people, but oddly enough, back in those days, ratings were not an important consideration.

"WNEW was the only game in town for any advertiser who wanted to reach the hippies, the Woodstock generation, the counterculture," Herman continues. "If the Fillmore East or a record company or Zig Zag rolling papers wanted to advertise, they had to buy [time on] WNEW-FM."

Richard Neer joined the station as MD twenty-one years ago and says, "It was a total free-form place. It was basically the coolest place you could work. You were judged by your knowledge and the way you put music together. Back then, AM radio was king, and FM wasn't looked on as an area you [had to make money in]. You just had to break even."

Now, of course, the station is not only expected, but required, to make money. Currently owned by Group W Radio, a division of Westinghouse, the station has seen several ownership changes in its history, including a 1986 leveraged buyout that transferred control from Metromedia to Metropolitan. But, while the owners have come and gone, the air staff has remained surprisingly stable. The original jocks refer to ten-year station veterans as "the new guys."

In recent history, WNEW broke new ground again when, in September 1990, it became one of the first stations to enter into a local marketing agreement to simulcast its programming on Eastern Long Island, N.Y., outlet WWHB in an effort to expand its coverage area. Today, LMAs are the

current industry rage.

Cowsills To Classical

Although it has remained true to its album-rock roots for 25 years, WNEW has evolved quite a bit musically from its early days. A November 1967 playlist included an incredible 250 titles, including 14 tracks each from the Beatles, Bob Dylan and Simon & Garfunkel, six from Aretha Franklin and records by artists as broad-ranging as the Cowsills, Herb Alpert, the Four Tops and Miriam Makeba.

When Dennis Elsas became WNEW's MD in 1972, a record-company promotion rep could bring in a record by a new artist and it could be on the air that same day. "I'd listen to the album and list cuts one, two and three, and if the jocks disagreed they could play cuts four, five and six," he says. "People could play stuff that they believed in. It truly was album radio."

Night jock Carol Miller joined the staff in the early '70s and says, "You pretty much played what you wanted. I was friendly with Melissa Manchester and I played her music. It was considered rock at the time. Barry Manilow called me when I was first there because I was playing 'Could It Be Magic,' and he thanked me for playing his record."

Herman, who joined the station in 1972, says, "Morning drive was the deadest time on FM free-form radio, and nighttime was triple-A time, the exact opposite of what [is now] true of radio. So the challenge of doing mornings was attracting listeners. My theory was that the reason listeners were so sparse was that nobody wanted to wake up and hear Led Zeppelin and Jefferson Airplane, so I expanded the music format in the morning a great deal and played a lot of country music, some classical and some comedy records. I remember Scott Muni playing classical music. Richard Neer used to play Sinatra."

(Continued on page W-4)



Dan Neer and Eric Clapton playing an air-guitar duet in 1987



The WNEW gang on their way to a '70s Yes concert: (from left) Dave Herman, Vin Scelsa, Pete Fornatale, Atlantic's Steve Leeds, Alison Steele and Scott Muni



Scott Muni and Ronnie Spector at a 1987 Asbury Park appearance



Imagine working at WNEW and hanging out with John Lennon, as Dennis Elsas did in 1974.



WNEW Has Legs: Pat St. John with ZZ Top in 1988



NEW YORK

CONGRATULATES WNEW-FM
 25 YEARS OF ROCK 'N' ROLL!

WNEW at 25

(Continued from page W-3)

Born To Run

The station takes credit for helping to break many bands over the years, including such acts as the Moody Blues, Yes, Pink Floyd, the Doors and Janis Joplin, who Muni says "really wouldn't exist without the type of radio we were doing."

Dave Herman says he was the first one to champion an unlikely act, the late Peter Allen. "He was a very popular star on WNEW as a result of my playing him, so much so that he was the star of the Christmas benefit in the mid-70's," Herman says. "A song like Alan's 'I Go To Rio' was a perfect morning record for WNEW."

WNEW championed Bruce Springsteen from the very beginning with "Greetings From Asbury Park, N.J." When Springsteen's second album came out, however, Richard Neer recalls that it was not added to the playlist right away, and Springsteen's management "went nuclear on us and implied that the only way to get an album played was to pay us. They set us off the other way saying, 'If that's the way you feel, we won't play it at all.' So a lot of the staff felt negatively about Bruce. 'Wild & Innocent' got hurt by that. But in '75, when 'Born To Run' was coming out, we sat down with [manager] Mike Appell and buried the hatchet."



That's The Way It Was: Walter Cronkite joined Richard Neer at WNEW's 1991 Earth Day concert.

Many of the jocks speak of personal relationships with artists as being one of the most rewarding parts of working at WNEW. "Knowing that Paul McCartney may call you on your anniversary—or Mick Jagger or Pete Townshend," says Muni, "that is the thing to best remember about what has been done here."

When Richard Neer was doing overnights, he says Springsteen used to call him just to talk. He has attended baseball games with Springsteen and socialized with Billy Joel. Neer says those friendships were "fostered by a mutual respect and admiration for what we both did. It was a real heartfelt thing."

The Professor

Although the station has been through many PDs over the years, Muni's influence has probably been the biggest part of shaping the station's history and musical direction. Depending on who you ask, Muni is either "an 800-pound gorilla," as one former PD describes him, or worthy of having his statue erected at the station, as twelve-year station veteran Dan Neer suggests.

"I've watched him be sort of the conscience and heart of the radio station for so many years and absolutely insist that the station carry itself with dignity," says Dan Neer, who is Richard's brother. Muni also instilled "a devotion to charities and a respect for the audience," he adds.

Former PD Dave Logan jokes that there are only two ways to aircheck Scott Muni: "The first one is 'Great show, Scott,' and the second one is 'Hi, Scott.'"

Muni earned his nickname, "The Professor," by giving his listeners detailed facts about artists and records. He was probably also the first person ever to do a five-hour show featuring one artist.

The Day The Music Died

Much of the station's history is tied to historical events, but most of the jocks most vividly remember the day John Lennon was murdered. Richard Neer calls that day "the defining moment of WNEW."

The shooting occurred on the night of the annual station Christmas concert and party, headlined by Marshall Tucker. The entire staff was at Lincoln Center with the exception of

Where's The Party? It's In The Box.

NEW YORK—In addition to throwing parties and staging concerts, WNEW-FM New York will mark its 25th anniversary with a four-CD boxed set due out later this fall. As part of the station's ongoing commitment to charity, net proceeds from the set will benefit the Nordoff Robbins Foundation for Autistic Children.

The compilation will include "the top rock 'n' roll songs of the past 25 years, peppered in with songs that have been a big part of WNEW over the years," according to Neil Barry, the station's director of marketing and promotions. The set will also feature archival material taken from concerts that were broadcast live on the air and from in-studio artist appearances.

While PolyGram will produce and distribute the boxed set, Barry says that "virtually all of the labels will be contributing to it." It will be available at most record stores locally and, Barry says, the possibility of releasing it nationwide is being discussed.

Among the details still being worked out at press time are the artist lineup and cost, although Barry says the price will be comparable to other boxed sets. It is expected to be released in late October or early November.

Other anniversary plans include two concerts tentatively scheduled to take place in October at Madison Square Garden and the annual week-long broadcast from the Hard Rock Cafe. The Garden concerts will also benefit Nordoff Robbins.

Beginning this fall, WNEW will be adding several programming elements to mark the anniversary, and the production department is assembling a five-hour 25th-anniversary special to be broadcast later this fall. —P.S. ■

Vin Scelsa, who was on the air. Dave Herman recalls, "At about 11:00, the concert ended and we all gathered in the party room at Avery Fisher Hall. Just as we were entering the party, one of the guards came in and said there was a phone call for Scott from Vin, and we all thought there was some problem, like the station was off the air. About five to ten minutes later, Scott re-entered the room and just stood in the doorway. Everybody turned and looked at him and he said, 'John Lennon's been shot.' There was a ripple of disbelief through the crowd. He left to go over to the station, but two minutes later he came back in because somebody told him John was dead. It had been announced by Howard Cosell [during a sporting event]. Of course that was the end of the party, and everyone just wandered out, dazed.

"We all left at different exits and walked down different streets. But every single person went to the radio station without knowing the others were going," Herman says. "I think this is the magic of it all. Everybody felt they wanted to be at the radio station. Most of the staff sat around at microphones in the studio and just took calls from listeners.

"We played Lennon music and took phone calls. People just called and cried and just expressed themselves," Herman adds. "I really do think it was the radio station's most shining hour. It really gave a sense of community."

The Lennon tribute continued through the night, all the next day, and into the second night. Finally, his second morning on the air after the murder, Herman decided, "John would like us to play some rock 'n' roll. So I played the Beatles' version of Chuck Berry's 'Rock & Roll Music.' It was an abrupt end to about 36 hours of public mourning on the radio."

The Night The Lights Went Out

During the 1977 New York blackout, Elsas was on the air playing the Electric Light Orchestra. "There is a place on the album ['A New World Record'] where it slows down and segues into another song, and at that very moment we went dark and stayed dark for the next 24 hours," he says. When power was restored at the [Empire State Building] transmitter, the station itself remained without electricity. A battery-powered cassette machine substituted for turntables and Elsas remembers holding it up to the microphone to broad-

cast music. PolyGram promotion director Steve Leeds, then a local Atlantic rep, promptly messengered over the latest cassettes from Yes, the Stones, Bad Company, Led Zeppelin. "For that one night," recalls Leeds, "WNEW played nothing but Atlantic stuff—because that's all they had."

WNEW has also played a part in world events. When Dave Herman broadcast from the Moscow Music and Peace Festival, where such acts as Bon Jovi and the Scorpions performed, it was one of the earliest American broadcasts from what was then the Soviet Union. Dave Logan, who was PD from 1989 to 1991, says, "Dave did a great job of capturing the essence of the mood over there. The station was always able to construct and create big events around musical landmarks."

When the Berlin Wall came down, Herman was on the scene again. Logan says, "I remember Dave broadcasting

from Berlin and describing the scene of the transition from a dual society into one."

Just Like Woodstock

Logan says the most memorable day of his two years at WNEW was the station-sponsored Earth Day concert in April 1990 in Central Park. Artists on the bill, which attracted about a million people, included the B52s, Carly Simon and Hall & Oates. "The thing I remember best," says Logan, "was standing onstage and looking out at a million people and thinking this must be what Woodstock was like."

Some of Logan's other favorite moments were the annual Scott Muni broadcasts from London, in which "all the [rock] royalty would come over and kiss the ring. They remember [Muni] as being the guy who broke them in America back in the '60s." Logan says Paul McCartney told him that when

(Continued on page W-6)

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KFBK and **KGBY** Sacramento

WNEW at 25

(Continued from page W-5)

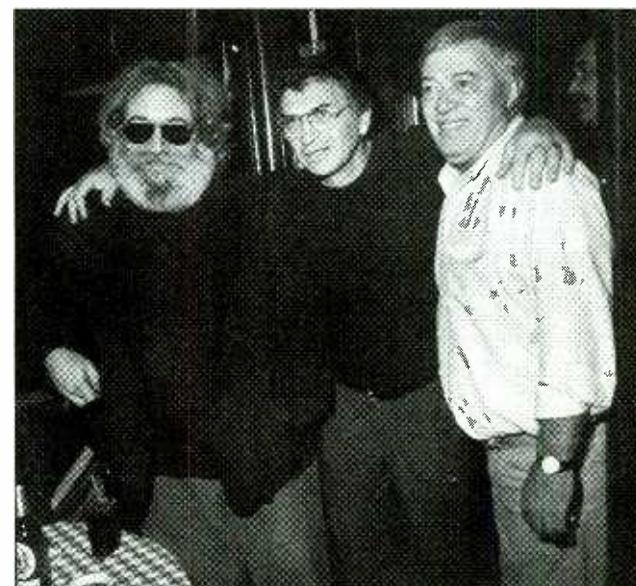
the Beatles got off the plane on their first visit to America, Muni was at the bottom of the steps.

Another of Logan's favorite moments happened when the Rolling Stones' "Steel Wheels" tour rolled into Shea Stadium. Logan was among the WNEW staffers in the press box orchestrating live cutaways to the show. When they decided to broadcast an entire song, they held a mike out over the press box as the band began to play "Little Red Rooster." Suddenly, Eric Clapton walked out onstage for what Logan describes as an "amazing solo." The whole thing went out live over the air.

One of Charlie Kendall's musical highlights involves ZZ Top. "For some reason, no one had really played them and they could barely get arrested in New York," says Kendall, who was PD from 1983 to 1987. "I had just heard 'Eliminator,' which had just been released. And I put everything of theirs on the air. I remember standing in Madison Square Garden with their manager, Bill Ham, and him smiling and saying, 'Thank you. I never thought we'd make it in New York.' That was a highlight."

Two of Dan Neer's favorite recent highlights include interviewing Billy Joel at Yankee Stadium—and playing baseball with him during a break—and broadcasting from Central Park at 6:00 a.m. on the day an Elton John concert was to take place there. Part of Neer's Central Park broadcast ended up on a videotape of John's concert.

Several jocks cite as a highlight the station's first Christmas concert, in 1972, which was headlined by an unknown band



Scott Muni (right) with concert promoter Bill Graham and Jerry Garcia.

from England known as Genesis.

Elsas' personal highlight was his 1974 interview with John Lennon, now part of the collection at the Museum of Television & Radio. "It was the most magical afternoon," he says. "It's the ultimate rock 'n' roll fantasy." Working at WNEW in the early days, says Elsas, "you'd constantly be pinching yourself."

Other memorable moments in the station's history had nothing to do with the music. One of Herman's highlights occurred during Muni's reign as PD. About 6:20 one morning, after two days of heavy rain, the phone lines to the transmitter at the Empire State Building shorted out and the station went off the air. "I called Scott, and he said, 'Get your ass over to the Empire State Building, go up to the 97th floor, go in the transmitter room, and you can go on the air from there,'" Herman says. "I took a cab over, but, when I got there, there were no turntables and no records, just a microphone and a telephone. I just talked nonstop and took calls. Some time later in the morning, they managed to bring over this little dinky phonograph and some records, but it's a morning I'll never forget."

A Teenage Dream

So far-reaching and influential was the station in its heyday that many current and former staffers say their most memorable moment was the day they got a job there. VP/GM Kevin Smith, who joined the station earlier this year, was born and raised in the Bronx and says he started listening to Muni as a teenager in the late '60s. When he landed

(Continued on page W-10)

HOW MANY TIMES DOES 17 GO INTO 25?

The answer isn't measured in numbers. It's measured in the music...great rock music. For 25 years, WNEW-FM has had a passion for it. For 17 years, we've shared that passion, from the uncommon artistry of Patti Smith to the likes of the Grateful Dead, The Jeff Healey Band and Annie Lennox. We look forward to sharing the same wavelength for many years to come.

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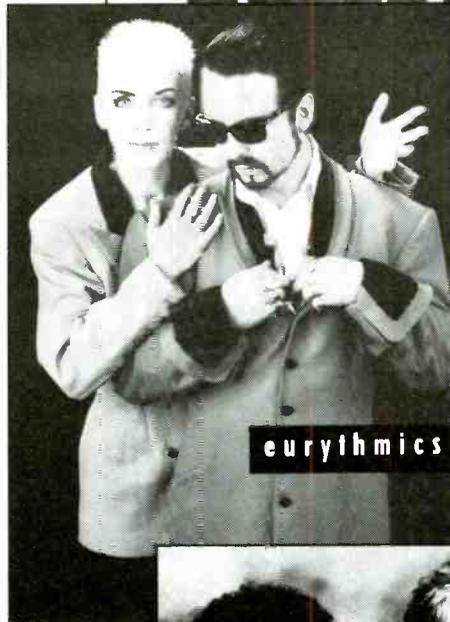
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grateful dead®



patti smith



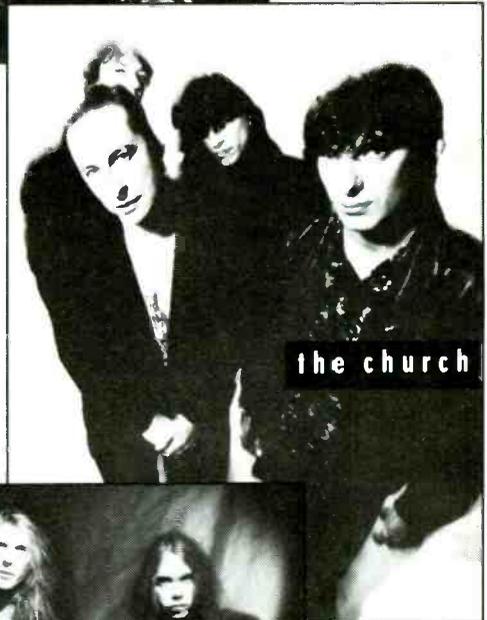
eurythmics



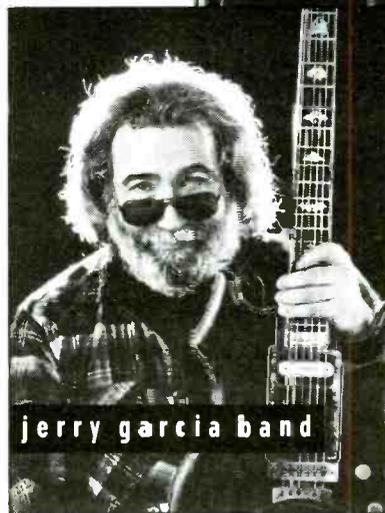
babylon a.d.



the jeff healey band



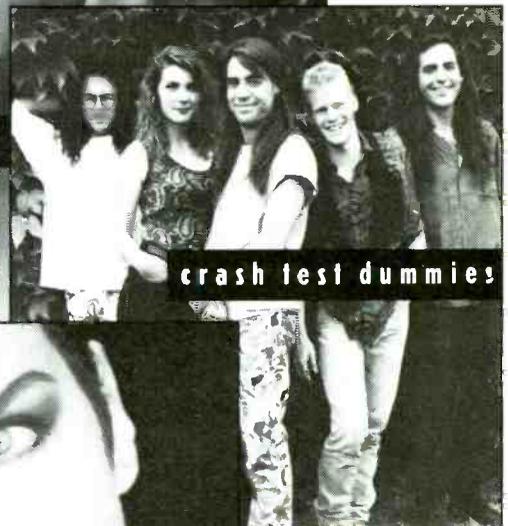
the church



jerry garcia band



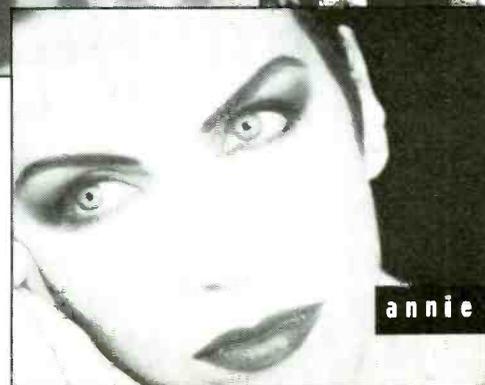
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enuff z'nuff



annie lennox

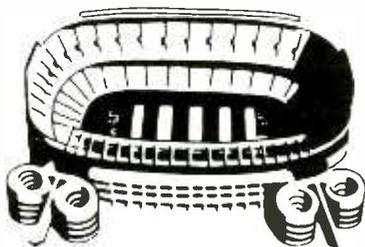
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WNEW at 25

Still Crazy About 'NEW After All These Years

BY ABBIE KEARSE

Consider some of the intense effects listening to the radio every day can have on your life. Some of us listen strictly for entertainment purposes, others to gather information; some look to it as a companion. But, for recording artists in the industry, the vitality of radio means something else: It can spell the difference between garnering a hit record or becoming another record-company tax write-off.

Because of WNEW's dedication to rock 'n' roll over the past 25 years, the station has gained and maintained an intimate relationship with some of the top recording artists in the industry, who still remember how the station supported them. The following comments are from some artists who vividly recall how their encounters with WNEW enriched their lives both professionally and personally.

BILLY JOEL

"My initial meeting with anyone from the WNEW staff was with Alison Steele, when she was the Night Bird hosting the opening of 'Romeo and Juliet' and we were her guests. This was a long time ago because I was in the Hassles.

I especially recall listening to Scott Muni, since he was the deejay who specialized in introducing new English bands to New York listeners. But I think one of my favorite jocks of all time was Rosko, who had a great rap late at night. There was no structure as to what the format was then, and he would play everything from Otis Redding to the 13th Floor Elevators."

VERNON REID, LIVING COLOUR

"[Before Living Colour] I was working a straight job doing clerical work for a laboratory in Long Island. They let us have radios at our posts, so I would listen to WNEW a lot and I would almost always listen to the Scott Muni show.

One day he had Elton John as a guest deejay, and Elton came out and was just very forthright and blunt about his opinion about things. And he played great records. He would play records like 'Bob Marley Live' and a great David Sanchez record, 'True Stories.' He just played a lot of his favorite things and [WNEW] gave him free reign. But then it was time to do ads, and there was one for The Pink Pussycat [a sexual specialty store]. So Elton just went off and said stuff like 'If you're the world's biggest freak or the world's biggest faggot, go down to The Pink Pussycat.' He was very explicit in describing dildos and condoms before you could even say the word 'condom' on the radio. I'll never forget the silence after Elton did that ad. In the studio there was dead air, and I believe Scott just said, 'We'll be right back.'

It was one of the greatest moments of New York radio, I think. It was one of those things that you hear and you wonder to yourself years later if that really happened. After Living Colour started, I was on Scott's show and I asked him if he remembered. He just screamed!"

THE ALLMAN BROTHERS BAND

"Since 1970, WNEW has been the most consistent and biggest supporter of the Allman Brothers Band of all the radio stations all over the world, and without WNEW's support we would never have been as successful as we've been. Everybody from Scott Muni to Ted Utz to Pat St. John to all the jocks over the years, such as Dave Herman, have all been big supporters and big fans. They have come out to see the band, and they've always been welcome to do interviews and live radio shows. Basically, if it weren't for WNEW playing all our records all those times, we wouldn't have been able to sell out 10 shows at the Beacon in New York this year."

JOAN JETT

"In 1979, I was nowhere. The Runaways had broken up; the Blackhearts were struggling to be a band. My first post-Runaways album, 'Bad Reputation,' was recorded and released in Europe only, and, although it was being imported into the U.S., not one record company would give me a shot.

We got a chance to go on Vin Scelsa's show when my solo record with the Sex Pistols was released in Holland. This was

(Continued on page W-12)

The more things change,



Woodstock

The more they stay the same.



Lollapalooza

Photo: Amy Rechin

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WNEW at 25

(Continued from page W-6)

TO MUNI
AND
THE GANG

CONGRATS

RON DELSENER

MITCHELL SLATER

MELISSA MILLER

SUSAN BANK

the job at WNEW, Smith says, "I felt like I was coming home and working for what I feel is the greatest rock 'n' roll station in history. It's just awesome to be able to operate a radio station that I listened to when I was 18."

Director of marketing and promotions Neil Barry tells a similar story of his first day at the station in 1986. "I grew up on the radio station just like everyone else," he says. "The first day I was working here, I remember meeting all the announcers I had grown up with and just sitting down in my office and thinking, 'Oh my God, I work here.' It took me four weeks of working here before I really had the guts to sit down in [Scott Muni's] office and talk to him."

Charlie Kendall was transferred from co-owned WMMR Philadelphia and remembers seeing the New York skyline while listening to the station as he drove in from New Jersey to begin work at WNEW. "It was a little kid from Mississippi's larger-than-life dream," he says.

One of WNEW's most important functions has always been as a fund-raising source. Events like the annual Christmas concert (now in its 21st year), the bike-a-thon, about 40 annual softball games and dozens of other events help the station raise about a million dollars a year for various charities, including the T.J. Martell Foundation and the Nordoff Robbins Foundation for Autistic Children.

Logan recalls that, when Hurricane Hugo struck the Carolinas in 1989, the station sent 18 trucks down there—full of food, clothing, books and building materials that had been collected from listeners. "The great thing about WNEW's audience is you ask them to do something and, boom, they'll do it," Logan says.

Future's So Bright

After 25 successful years, optimism is running high for the future of "the place where rock lives." As Richard Neer puts it, "through everything—through the ownership changes and everything else—the station has stayed with this format and a lot of the same people have stayed with it. I don't think we've ever come close to saying this AOR stuff isn't working; let's become Top 40—or anything that was hot at the mo-



Radio personality Carol Miller takes to the airwaves.

ment. We've had our ups and downs, but we've survived. I think the station is on its way to becoming the best it's ever been."

Kevin Smith says the future will include at least one addition to the music mix in the form of archive material. "We're getting out of the stereotyped playlists of an AOR radio station," he says. "We're going to expand and open up the largest rock 'n' roll library in the United States to the public, and not just at night, but all over the day. We're going to open up our live archive tapes into the regular programming. We have about 25 years of live concerts on tape, and we're going to start playing them. We're also going to continue to break new music and to carry the torch of new music in New York."

Pat St. John, who was named PD in June, says he plans to bring back "some of the magic of the old days, just to get people excited about maybe not knowing what is coming next. I can feel a buzz happening to make radio exciting again. And, while we do have a 25-year history, the aim is to keep it new, fresh and '90s."

Quoting a line from the station's latest television spot, Group W Radio president Jim Thompson says, "You can't stop rock 'n' roll." St. John puts it another way: "Here it is 25 years later and it's a new groove all over again." ■

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PAT ST. JOHN



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WNEW at 25

(Continued from page W-8)

in the days when the jocks could play what they wanted. Amazing, a punk like me was going on WNEW-FM, one of the most important, long-lasting and powerful rock 'n' roll radio stations of all time! We loved that moment.

Months later, our publicist, Andy Zax, was able to convince her friend, WNEW-FM jock Dan Neer, to come see me and the Blackhearts at our gig at Zappa's bar in Brooklyn. As it turned out, he loved the show and took our song 'Bad Reputation' to the WNEW music meeting. The very next day, 'Bad Reputation' was on the radio! Within a week, it was the 'Breakout' record of the week, which was astounding for an import or indie label. Soon a groundswell was growing. All our shows were selling out, and the records were moving as quickly as we could make them. Because of that, Blackheart Records became a label.

WNEW-FM's courage in supporting us made the difference between success and failure, between fame and oblivion. WNEW-FM is rock 'n' roll. Our loyalty to each other remains intense today. We are all richer because, in a world of the ephemeral, WNEW has stayed strong all these years."

PAT DiNIZIO, THE SMITHEREENS

"We definitely feel like part of the WNEW family, having shared tons of experiences over the past six or seven years with our friends at the station. I recall with fondness playing several of the annual Memorial Day free concerts sponsored by WNEW on the Pier at Asbury Park in front of 30,000 people. It was always a tremendous joy to do those shows.

Another memorable experience with WNEW was the time I performed several Smitheereens songs acoustically at the Hard Rock Cafe during their annual Rocktober celebration. I remember, upon leaving the interview with Scott Muni in the deejay booth, I encountered Ian Gillan and Roger Glover of Deep Purple, who turned out to be Smitheereens fans. They sort of were knocked out by the notion that I was able to pull the songs off acoustically. It was just amazing for me to be complimented by my boyhood heroes—artists who I had



WNEW's Pat St. John (third from left) in a 1989 visit with the Allman Brothers Band.

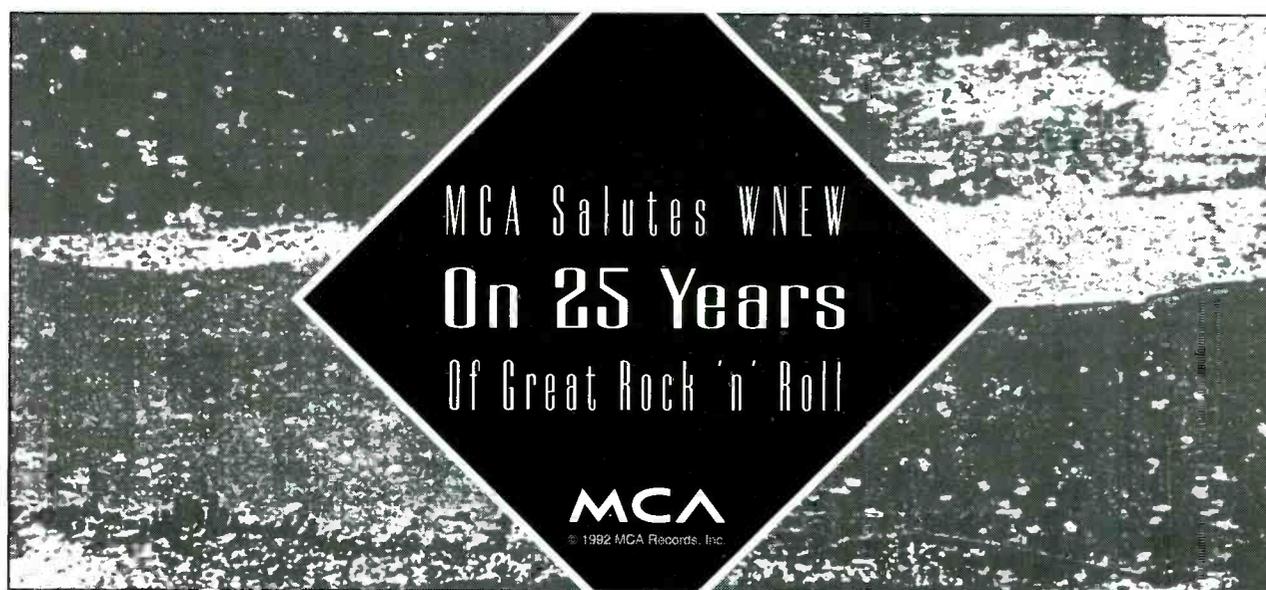
played air guitar to in the mirror throughout my adolescence.

WNEW was probably the first radio station to get behind our first single, 'Blood And Roses,' which had a profound effect on our career. They pretty much broke the band in the United States and took the lead in supporting the Smitheereens, and we thank them for that. ■

Cover Photography by Karen Anderson

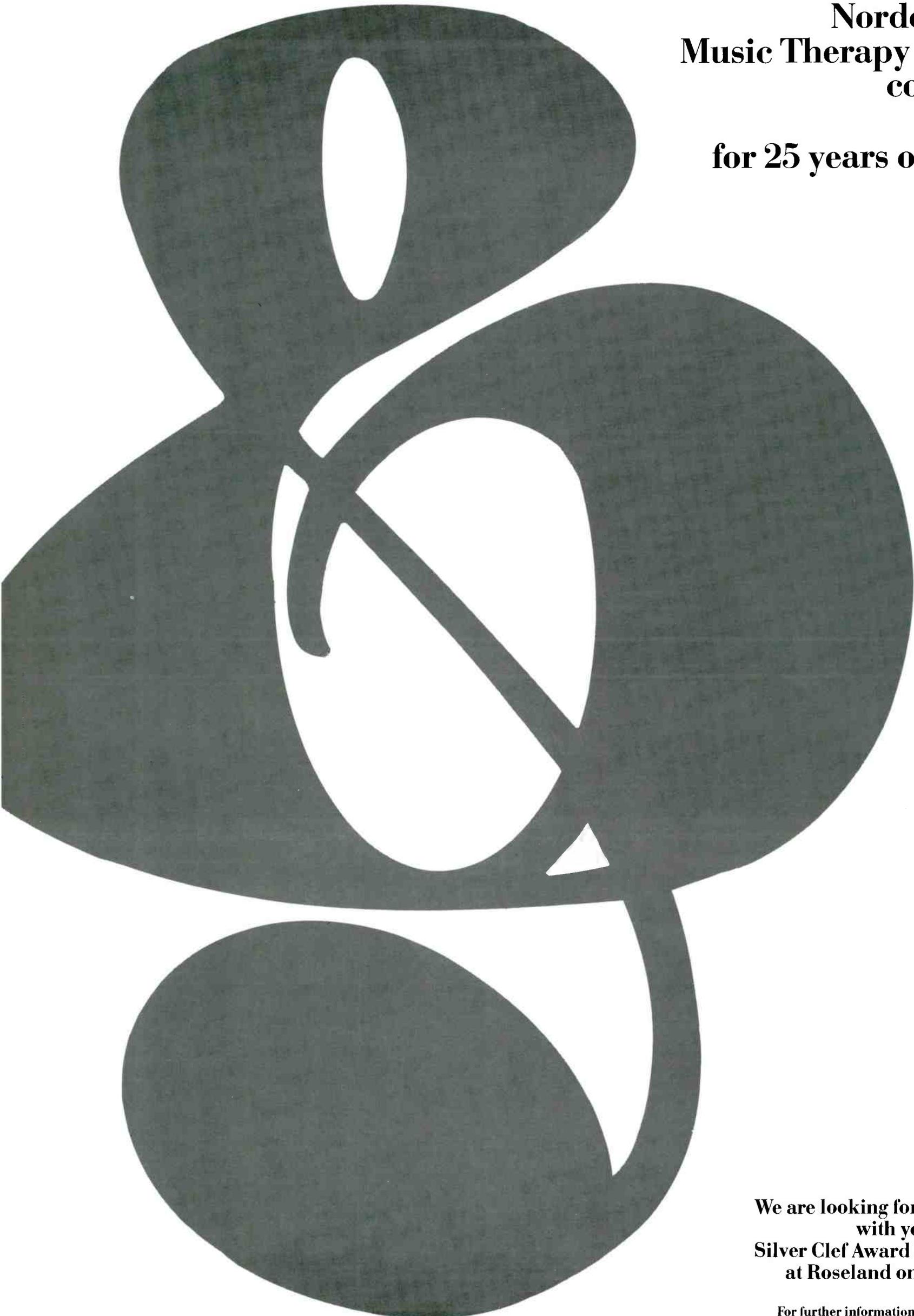
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ALL THE LITTLE FATS' AT-

WNEW-FM
102.7
NEW YORK'S ROCK STATION



Radio

Country Widens Its Lead Over The Top 40 Format

(Continued from page 1)

outlets in those markets, having lost nine stations since the winter. Top 40 now totals 196 continuously measured stations, up five from the winter.

RADIO REFLECTIONS

Despite the slowdown in country radio's growth, Bob Moody, PD at country outlet WPOC Baltimore, thinks the format's peak has yet to be reached. "We have both ratings evidence and anecdotal evidence that people are still discovering the station and country music," he says.

Moody sees his station continuing to make listener gains in 1993. He credits Garth Brooks and Billy Ray Cyrus for keeping country's momentum alive. Other key artists for country radio include Vince Gill, Alan Jackson, Brooks & Dunn, Wynonna, Ricky Van Shelton, Lorrie Morgan, and Travis Tritt.

If top 40 is going to bounce up off its bottom, Steve Colby, PD at top 40 WZOU Boston, thinks the format's reduction of rap's role may help its recovery. Pointing to the way rap polarizes listeners and eventually leads some to hot AC outlets, Colby says PDs all over the country have been struggling to find the proper place—if one at all—for rap on top 40. "Top 40 has done a little bit of straying into areas that does not help it," he says.

Colby points to recent singles from TLC and those off the "Boomerang" soundtrack as the type of strong hits top 40 needs more of in order to build a solid rebound.

Consultant and top 40 format veteran Guy Zapoleon agrees a musical move to the middle, with less R&B, dance, and rap, is key for top 40's future. That type of music is always welcome on top 40, he says, "but the key is balance." He points out the format has

found itself on the extreme end of the music spectrum before and has paid a price for that. He suggests the shift to a more mass-appeal top 40 sound combining rock, pop, and R&B is now under way.

LABELS KEEP HOPING

Major-label executives say they are putting as much emphasis on pop promotion as ever. "Even in the state top 40 is in, it's still a major powerhouse to sell records," says Greg Thompson, VP of field promotion for EMI Records. He cites breakthroughs by Arrested Development, which has received heavy top 40 and urban airplay, and Jon Secada, who made his mark with top 40 play and was later helped by AC exposure.

Thompson admits, however, that top 40 is breaking fewer acts than it used to. While noting that country outlets are more focused and can therefore "move tonnage," Thompson says, "In our perception, top 40 is in a rebuilding process. A lot of its fragmentation is a sign people are trying to figure out what the format is, market by market. It will eventually be refocused and become a dominant format again."

As part of this refocusing, notes John Barbis, senior VP of the PolyGram Label Group, some top 40 stations are playing an increasing number of alternative-based records by acts such as Shakespeare's Sister, Toad The Wet Sprocket, the Soup Dragons, Swing Out Sister, R.E.M., and the Red Hot Chili Peppers. "I'm hoping some more of these will start to bleed into the top 40 format," he says.

Right now, however, top 40s tend to have an urban slant, reflecting the fact that many are based in large urban markets, he says.

In Barbis' view, country's success is partly due to the recession. "Maybe lyrically, these country

records are hitting home with America, especially in tough times," he says. "And young, lyrical, good-looking guys who are making statements are pulling in a lot of young people."

COMPETITION STILL FIERCE

The boom in country radio has not reduced the competition for new-release adds, say Nashville promotion executives. According to Bobby Young, VP of national country promotion for Mercury, the rise in listenership "just shows the opportunity we have for growth." But, he adds, radio's greater receptivity toward coun-

try music means that more country acts will compete for air time: "Vying for slots [on the playlist] is almost going to be as difficult as ever."

On the plus side, Young continues, is the fact that "a hit record by a new act can get through. Billy Ray's a perfect example. I think we are going to see more of that." The corollary to this, Young says, is that an act's reputation "plays a lesser role, long term" than it used to. "In the old days, an act could have a couple of real hit records and could ride that out at radio for a number of years. That's not going to happen now."

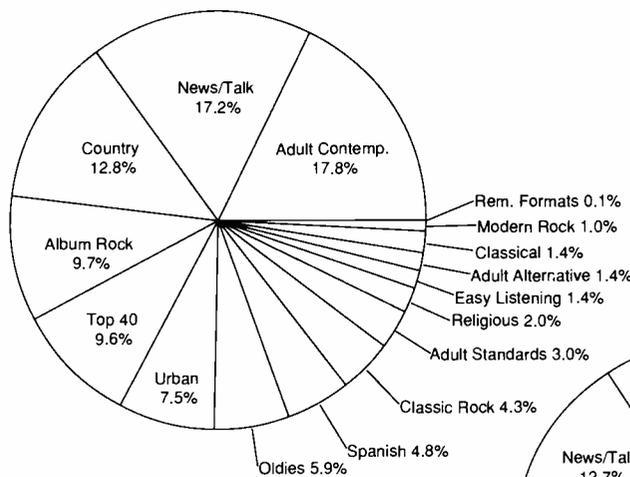
"I don't think [the rise in listenership] has changed the way we promote country records," says Shelia Shipley, senior VP of promotions for MCA Records. "If anything, it means we're all going to have to strive for greater excellence in the music we release. I don't think any of us need to sit back on our laurels and get too confident."

SPRING-TO-WINTER COMPARISON

Comparisons between country and top 40 radio aside, the most dramatic finding of the spring Arbitron format survey was that ur-

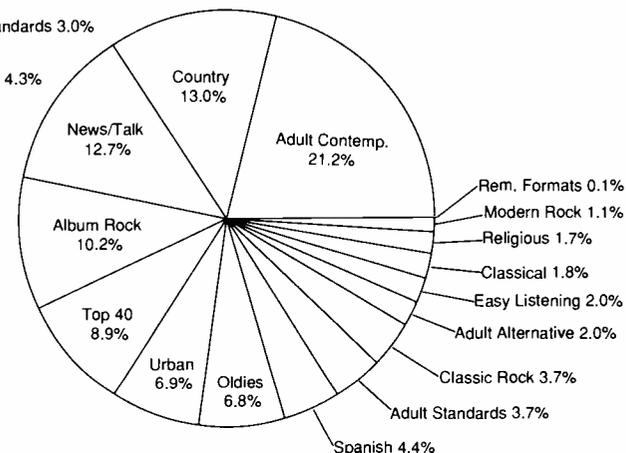
(Continued on next page)

Persons 12+
Monday-Friday 6-10 a.m.

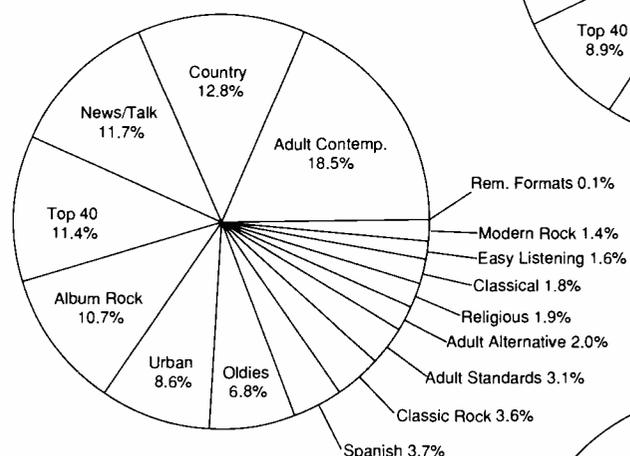


FORMAT SHARE BY DAYPART SPRING '92 ARBITRONS

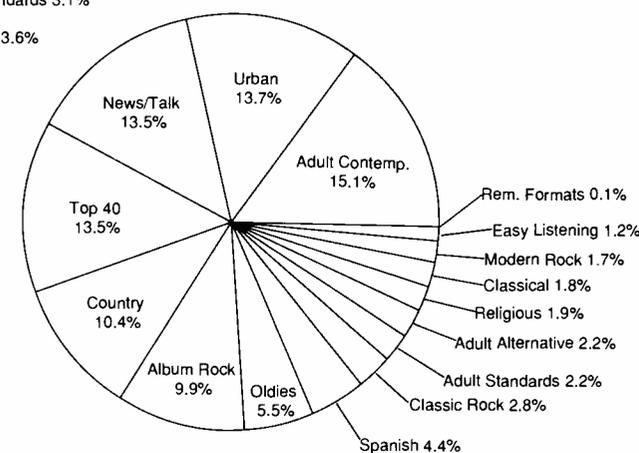
Persons 12+
Monday-Friday 10 a.m.-3 p.m.



Persons 12+
Monday-Friday 3-7 p.m.



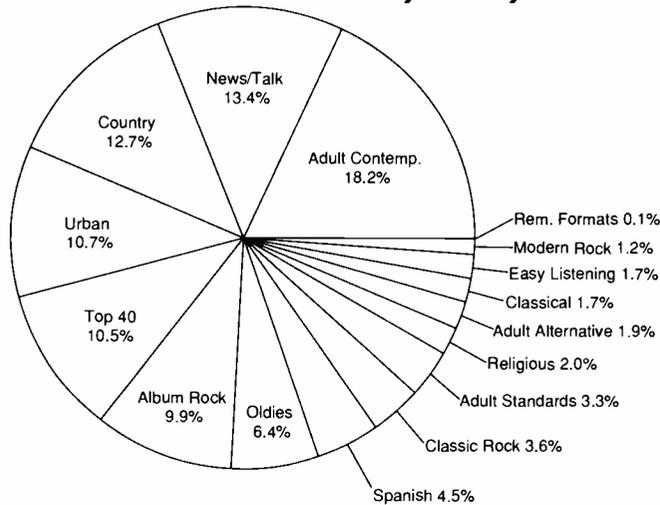
Persons 12+
Monday-Friday 7 p.m.-Midnight



Source:
Ratings, the Arbitron Co.;
formats, Billboard magazine.
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Billboard magazine.

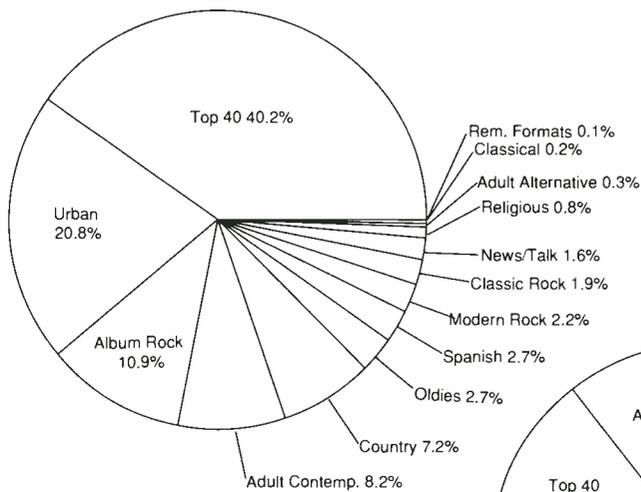
ARBITRON FORMAT SHARE SPRING '92

Persons 12+
Monday-Sunday 6 a.m.-Midnight

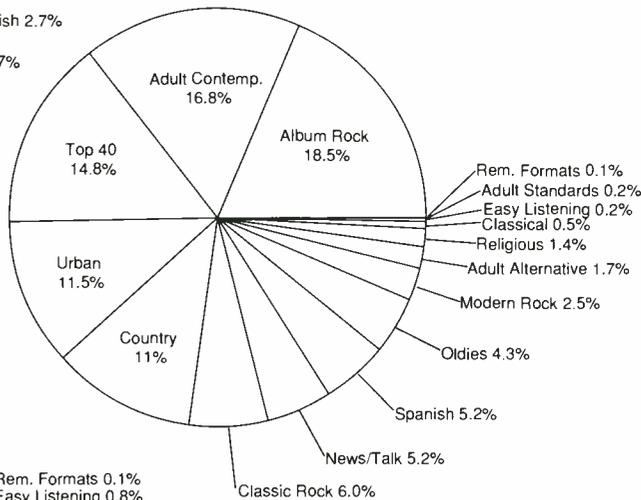


FORMAT SHARE SPRING '92 ARBITRONS

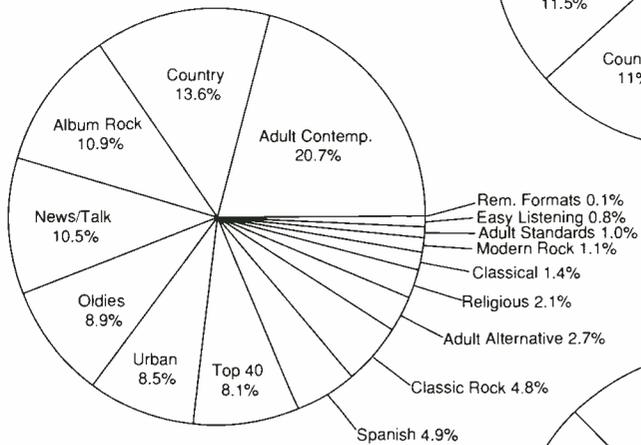
Persons 12-17
Monday-Sunday 6 a.m.-Midnight



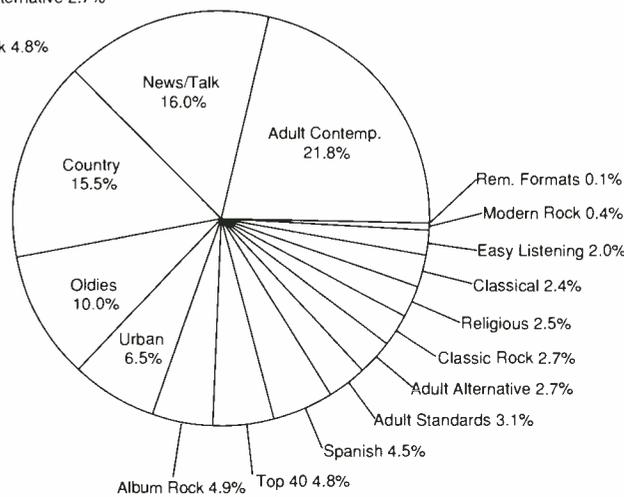
Persons 18-34
Monday-Sunday 6 a.m.-Midnight



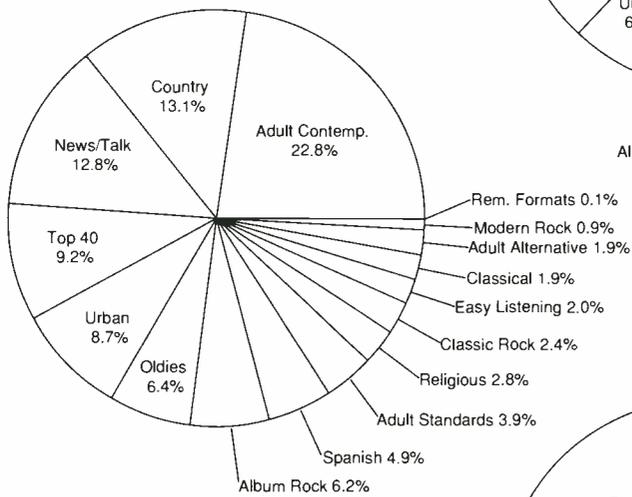
Persons 25-54
Monday-Sunday 6 a.m.-Midnight



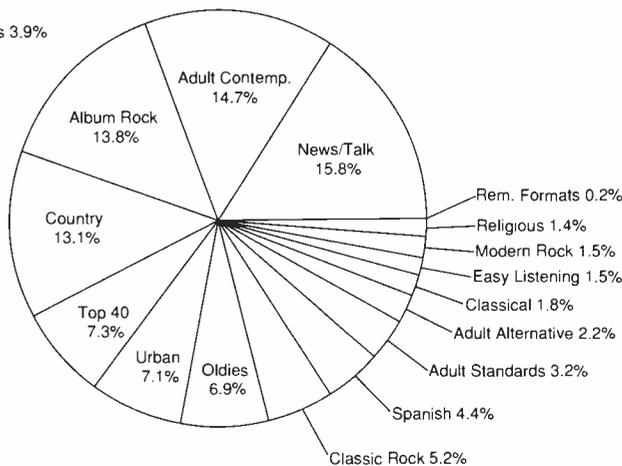
Persons 35-64
Monday-Sunday 6 a.m.-Midnight



Women 18+
Monday-Sunday 6 a.m.-Midnight



Men 18+
Monday-Sunday 6 a.m.-Midnight



Source:
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formats, Billboard magazine.
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Billboard magazine.



Diamond Life. Helping to promote a Unistar diamond giveaway contest, Diamond Rio visited the network's studios to record a promo spot. Pictured in top row, from left, are Unistar president/programming Ed Salamon, Diamond Rio's Jimmy Olander, Brian Prout, Dan Truman, Gene Johnson, and Marty Roe, and Unistar's Hot Country PD Steve Penny. In bottom row, from left, are Diamond Rio's Dana Williams and Unistar VP/programming Chris Kampmeier.

GAP WIDENS BETWEEN COUNTRY, TOP 40 RADIO (Continued from preceding page)

ban radio had its best week ever. Jumping 8.8%-10.7% from the winter, it moved from sixth to fourth place in 12-plus share of listening and edged album rock out of its place among the top five formats. Urban was also up dramatically from its spring 1989 debut share of 7.6%.

Another record-setter, Spanish radio, was up 4.2%-4.5% from the winter, coming on particularly strong in the 18-34 demo, where it was up half a share. Spanish has also grown from its 1989 debut at 3.3%. Modern rock, while still the least popular format, was up a tenth of a point to 1.2% in the 12-plus age group, which represents a sizable gain from its spring 1989 share of 0.7%.

Since the beginning of the Bill-

board/Arbitron national format ratings, there has been some significant up-and-down movement among the formats. While top 40's loss of 5.4 shares makes it the biggest loser, easy listening was a close second, dropping 5.1 shares in three years.

On the winning side, country has grown by 3.3 points, urban has added 3.1, and N/T is up by 1.7 shares. Also up are Spanish, which adds 1.2 shares, and AC, which is up one share. Classical is the only format that has held steady, at 1.7%, over the three-year period.

TEENS TUNE IN AC, COUNTRY
AC, the leader among formats, was off slightly 18.4%-18.2% 12-plus in the spring. AC did particu-
(Continued on page 83)



Howard Goes Home. WXRK morning man Howard Stern reunites with his cousin, Blue Oyster Cult singer and guitarist Eric Bloom, who was visiting the station to promote Blue Oyster Cult's work on the "Bad Channels" soundtrack. Pictured, from left, are Bloom, Stern, Buck Dharma of Blue Oyster Cult, and Stern's sidekick Robin Quivers. (Photo: Chuck Pulin)

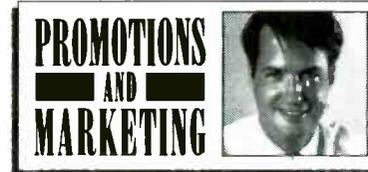
Hot Adult Contemporary™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
*** NO. 1 ***					
1	1	2	12	RESTLESS HEART WARNER BROS. 18897	◆ PETER CETERA 2 weeks at No. 1
2	3	6	7	SOMETIMES LOVE JUST AIN'T ENOUGH MCA 54403	◆ PATTY SMYTH
3	2	1	12	THE ONE MCA 54423	◆ ELTON JOHN
4	4	4	14	TAKE THIS HEART CAPITOL 44782	◆ RICHARD MARX
5	5	3	20	JUST ANOTHER DAY SBK 07383/ERG	◆ JON SECADA
6	7	8	13	CONSTANT CRAVING SIRE 18942/WARNER BROS.	◆ K.D. LANG
7	10	13	7	NOTHING BROKEN BUT MY HEART EPIC 74336	◆ CELINE DION
8	6	5	11	THIS USED TO BE MY PLAYGROUND SIRE 18822/WARNER BROS.	◆ MADONNA
9	8	7	13	YOU'VE GOT A WAY REUNION 19126/GEFFEN	KATHY TROCCOLI
10	9	9	16	IF YOU BELIEVE COLUMBIA ALBUM CUT	KENNY LOGGINS
11	11	16	11	WHAT KIND OF LOVE COLUMBIA 74360	RODNEY CROWELL
12	19	20	8	COME TO ME CAPITOL ALBUM CUT	BONNIE RAITT
*** POWER PICK ***					
13	26	29	5	AM I THE SAME GIRL? FONTANA 864 170/MERCURY	◆ SWING OUT SISTER
14	18	24	5	MY DESTINY MOTOWN 2176	◆ LIONEL RICHIE
15	23	23	6	GIVE IT UP SBK 50398/ERG	◆ WILSON PHILLIPS
16	25	25	7	DO I HAVE TO SAY THE WORDS? A&M 1611	◆ BRYAN ADAMS
17	21	21	6	ALL SHOOK UP EPIC SOUNDTRAX 74422/EPIC	◆ BILLY JOEL
18	16	18	24	HOLD ON MY HEART ATLANTIC 87481	◆ GENESIS
19	20	22	9	ROCK YOU GENTLY PRIVATE MUSIC ALBUM CUT	◆ JENNIFER WARNES
20	12	10	17	JUST FOR TONIGHT WING 865 888/MERCURY	◆ VANESSA WILLIAMS
21	17	19	9	HOT FUN IN THE SUMMER TIME BROTHER 5247	◆ THE BEACH BOYS
22	14	11	16	WHY ARISTA 1-2419	◆ ANNIE LENNOX
23	15	14	22	IF YOU ASKED ME TO EPIC 74277	◆ CELINE DION
24	22	15	22	I WILL REMEMBER YOU A&M 1600	◆ AMY GRANT
25	24	17	17	I'LL BE THERE COLUMBIA 74330	◆ MARIAH CAREY
26	27	27	7	NOW AND FOREVER COLUMBIA ALBUM CUT	CAROLE KING
27	13	12	11	I'VE GOT MINE MCA 54429	◆ GLENN FREY
28	32	35	4	DEEPER THAN A RIVER GEFFEN ALBUM CUT	OLIVIA NEWTON-JOHN
29	29	30	9	WE'LL FIND THE WAY REPRISE 18716	KURT HOWELL
30	31	31	6	ALL I WANT COLUMBIA 74355	◆ TOAD THE WET SPROCKET
31	33	37	4	DROWNING IN YOUR EYES ELEKTRA 64710	◆ EPHRAIM LEWIS
32	28	26	19	STEEL BARS COLUMBIA ALBUM CUT	◆ MICHAEL BOLTON
33	39	38	5	JESUS HE KNOWS ME ATLANTIC 87454	◆ GENESIS
34	30	28	20	DO IT TO ME MOTOWN 2160	◆ LIONEL RICHIE
35	34	34	4	YOU ARE MY HOME BROADWAY ANGEL ALBUM CUT/CAPITOL	LINDA EDER/PEABO BRYSON
36	40	—	2	NEVER SAW A MIRACLE ARISTA 1-2459	CURTIS STIGERS
37	38	39	5	BANG BANG ELEKTRA 64735	◆ DAVID SANBORN
38	35	32	19	YOU WON'T SEE ME CRY SBK 07385/ERG	◆ WILSON PHILLIPS
39	41	47	3	STAY LONDON 869 730/PLG	◆ SHAKESPEAR'S SISTER
40	37	36	26	NOT THE ONLY ONE CAPITOL 44764	◆ BONNIE RAITT
41	45	—	2	COUNTDOWN REPRISE 18860	◆ LINDSEY BUCKINGHAM
42	43	44	3	I'LL BE THERE FOR YOU REPRISE ALBUM CUT	KENNY ROGERS
43	42	41	4	WOULD I LIE TO YOU? CAPITOL 44809	◆ CHARLES & EDDIE
44	36	33	8	GIVING HIM SOMETHING HE CAN FEEL ATCO EASTWEST 98560	◆ EN VOGUE
45	47	45	6	LIFE IS A HIGHWAY CAPITOL 44815	◆ TOM COCHRANE
*** HOT SHOT DEBUT ***					
46	NEW ▶	—	1	LAYLA REPRISE 18787	◆ ERIC CLAPTON
47	NEW ▶	—	1	I WILL BE HERE FOR YOU REUNION 19139/GEFFEN	MICHAEL W. SMITH
48	NEW ▶	—	1	WALKING ON BROKEN GLASS ARISTA 1-2452	◆ ANNIE LENNOX
49	44	40	32	HAZARD CAPITOL 44796	◆ RICHARD MARX
50	48	—	2	I ADORE MI AMOR EMI 50395/ERG	◆ NAJEE

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

Radio Awards Winners Are A Loyal Lot

NEW YORK—Longevity and loyalty are two characteristics many of this year's Billboard Radio Award winners in the promotion/marketing director-of-the-year category share. While moves from station to station are the industry norm, Steven Smith at album KLOS Los Angeles (15 years), Brent Stoker at country WSM-FM Nashville (eight years), and top 40 KIIS Los Angeles promotion director Mona Lapides (10 years) have all bucked that trend by staying put for quite a while.



by Eric Boehlert

Tobin, newly promoted VP of marketing at KIIS (a co-winner with Lapides), Rosemary Matuz of AC KBIG Los Angeles, and Rosalie Bucci of urban WGCI-FM Chicago have all been

with their stations for five years or less. Bucci and Matuz won despite having been working in radio for only two years.

Smith is the only repeat winner from last year. Tobin won the honor in 1990.

For Stoker, winning offered him the chance to recall his first days as the station promotion director. He had been a WSM part-timer who badly needed a full-time job. He applied for the promotion opening, got the nod and spent the first few

(Continued on page 77)

Billboard's **PD** of the week

Virgil Thompson
KISS-FM San Antonio, Texas

AFTER orchestrating a strong comeback to KISS-FM San Antonio, Texas' album rock roots from an unsuccessful attempt at oldies two ratings surveys ago, PD Virgil Thompson has positioned the station even better in its market in the last book. He brought KISS from a fall 1991 0.4 share to a 5.3 when it switched to album rock in the winter, to a 5.8 in the last book, making it fifth in the market overall.

For 20 years, KISS was the market's heritage album rocker and at one time was a double-digit market leader. But, in July 1990, owner Adams Radio Corp. decided to change to oldies because "that's the format they thought they did best at," says Thompson. Ironically, after the decision to change the format was made, KISS' ratings with the album format shot up from a 3.7 to a five share.

Then KISS began a local marketing agreement with crosstown KSMG in November 1991. Since KISS' new oldies format wasn't successful, KSMG's owner, Rusk Corp., decided to flip the station back to album rock. That same month, they brought in Thompson from KGB San Diego for KISS' big comeback. (Thompson says Rusk will acquire KISS by next year.)

"I was hired to rebuild the station," says Thompson. "The goal was to come back by New Year's Eve and we did. Dec. 31, 1991, we came back on with a huge press conference."

Part of what he did was change the "young, hard rock" image people had of KISS. He modernized the logo and stopped merchandising black T-shirts to rid that image from clients' minds. He also fine-tuned the programming.

"KISS had a reputation of being a hard rock station and we were aware of that," explains Thompson. "When we came back, we came back on rocking hard [but] with not a lot of new stuff, with very familiar older, hard stuff."

"As far as older bands go, like Judas Priest, we play older songs that no one else would play."

The reason for this, Thompson says, is because, unlike competitor KSAQ (which was up 3.0-4.5 in the spring), KISS' audience is slightly older. Its core audience is 25-34, making it a player in 25-54 demo, where KSAQ is not.

"KSAQ was very broad then," he says. "I once heard Jackson Browne and Metallica back to back. Because they were so broad we thought it was a great opportunity to come back on with a vengeance."

A typical hour in KISS' afternoons includes Joe Satriani, "Summer Song"; Rolling Stones, "Can't You Hear Me Knocking?"; Motley Crue, "Wildside"; Red Hot Chili Peppers, "Breaking The Girl"; Rush, "Ghost Of A Chance"; George Thorogood, "Bad To The Bone"; ZZ Top, "La Grange"; Van Halen, "Love Walks In"; Legs Diamond, "Out On Bail"; Boston, "Something About You"; Kim Mitchell, "Worlds Such A Wonder"; and Jane's Addiction, "Been Caught Stealing."

Thompson says the station's "mission" is to acknowledge the present and not live in the past, while still playing what listeners want to hear and living up to its "KISS rocks San Antonio" positioner. "We try to avoid teeny-bop, bubblegum music. You have to play hits, but you don't have to

go overboard with them," he says.

The 5.3 to 5.8 jump in the last book, Thompson says, was due to the popularity and broad appeal of the morning team: John Lisle and Steve Hahn, who were the morning hosts before KISS went oldies. Another factor leading to KISS' success was its dramatic entrance back into the album rock arena.

Thompson literally rebuilt the station by adding one band on the playlist at a time in the first two weeks of the format. For the first two days, the station played only fellow Texas act ZZ Top. The next day it added Rush to the playlist, then Van Halen, all the while running jockless.

"The idea was to create a buzz and get a momentum going," says Thompson. "We had an input line and after two weeks we asked what DJs listeners wanted back. Lisle was the first one we secured. On Jan. 15, he came on the air and stayed on for 52 hours."

To keep Lisle going, Thompson and crew brought in a masseuse and a manicurist to keep him busy. Several restaurants in town sent food and drinks.

Thompson says the "braintrusts" of bringing the station back were Doug Harris, creative services/marketing director of Rusk's KLOL Houston; Jeff Scott, Rusk's corporate research director; and KLOL PD Ted Edwards.

In addition to Lisle and Hahn in the mornings, most of the old air staff came back shortly after the format change. Those returning include APD/middays Tom "T-Bone" Scheppke and former MD/evening jock The Electric Lady (aka Debbie Alcocer), who is back in afternoons. Rounding out the lineup are night jock Steve Dalton and overnigher Lisa Thomas.

Prior to joining KISS, Thompson had one other PD stint from 1983-86 at album rock WIXV in his hometown of Savannah, Ga. He began his broadcasting career there in 1981 as a fill-in jock at WCHY/WWSA, an adult standards/country combo.

From there he went to album rock WRUF-FM Gainesville, Fla, the Univ. of Florida's commercial station. After receiving his communications degree there, he moved quickly from MD/middays at WIXV to PD before leaving in 1990 for the MD job at album rock KGB.

Thompson says in addition to steering clear of the "younger" image, KISS is taking a greater interest in community service.

"We're doing things that really matter and that are not just tokens," he says. For example, KISS is hosting a large blood drive at the Texas Regional Blood Bank and has been involved with projects to keep "at-risk" children busy during the summer and off the streets.

Thompson says one of the station's challenges is to become the *only* album rock station in the city. Its competitor KSAQ has been attacking KISS on the air and even distributing T-shirts that say "KISS Sucks."

Thompson says, "We know our product is superior to theirs. We planned to bring this station back in a classy way. We're not going to stoop to their level of name calling."

CARRIE BORZILLO

GANNETT RADIO CONGRATULATES OUR WINNERS.

102.7 KIISFM

**1992 Billboard Radio Award
Station of the Year/Top 40**

RICK DEES
1992 Billboard Radio Award
Personality of the Year/Top 40 (8 time winner)

KAREN TOBIN, MONA LAPIDES
1992 Billboard Radio Award
Marketing/Promotion Director of the Year/Top 40

BILL RICHARDS
1992 Billboard Radio Award
Program Director of the Year/Top 40

MIKE MARTIN
1992 Billboard Radio Award
Music Director Of The Year/Top 40



**1992 Billboard Radio Award
Station of the Year/R&B**

DOUG BANKS
1992 Billboard Radio Award
Personality of the Year/R&B

ROSALIE BUCCI
1992 Billboard Radio Award
Marketing/Promotion Director of the Year/R&B

**THE INTEREP RADIO STORE AND GANNETT RADIO CONGRATULATES
KIIS FM/AM AND WGCI FM ON THEIR 1992 BILLBOARD AWARDS.**


M'GAVREN GUILD RADIO


GANNETT

THE INTEREP RADIO STORE
Selling Today...Innovating for Tomorrow



Living In A Dream. Claudine Grant of CFOX Vancouver entertains members of the Arc Angels, who visited the station for a live interview. To her left is Charlie Sexton; to her right is Chris Layton. They later performed at Vancouver's 86 Street Music Hall.

PROMOTIONS

(Continued from preceding page)

months "not knowing what anybody was talking about." That, along with an early fiasco of charity softball jerseys that arrived late, with the wrong colors and call letters, led him to question his promotional future. With the support of a patient boss, though, Stoker says he eventually caught on.

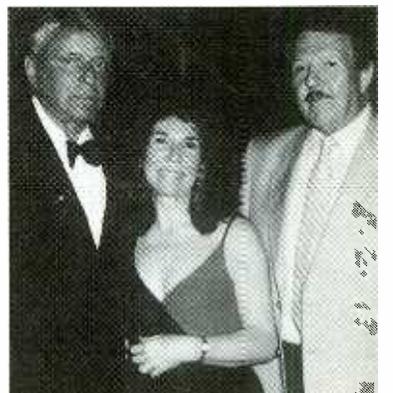
Some of the other winners eased their way into the promotion side of radio. Smith began in the station's community relations department. Lapidès sold radio ad time back in Philadelphia.

Tobin, though, formerly a veterinary student at Univ. of California at Davis, came to radio from a more circuitous route. She marketed Circus Vargas, and then ran a public relations company. When KIIS took its promotion and advertising in-house in 1987, Tobin got the job.

Matuz worked for the Walt Disney Company as a senior promotions representative for five years before joining KBIG in 1990.

Bucci spent seven years with Marshall Field's department

(Continued on page 80)



Frankie And Eddie. Frank Sinatra, backstage at the Las Vegas Desert Inn, meets Eddie Hubbard of Satellite Music Network's Stardust format, right. Also pictured is Hubbard's wife Lillian.

KIIS Los Angeles Sweeps Billboard Radio Awards With 5 Honors

BY PHYLLIS STARK

NEW YORK—Top 40 KIIS Los Angeles has swept the 1992 Billboard Radio Awards, and will take home all five of the awards it was nominated for. KIIS is the only station winning in all five station categories this year. The KIIS victories helped Los Angeles stations to dominate the awards this year.

The Billboard Radio Awards will be given out Thursday (10) in New Orleans during the National Assn. of Broadcasters convention. ABC Radio Network personality Shadoc Stevens will host the ceremony. New Orleans personalities Walton & Johnson of WEZB (B97), Gerard Stevens and C.J. Morgan of WQUE-FM, and Bob Mitchell of WLTS will be among the presenters.

The Radio Awards, which honor excellence in radio broadcasting, are given out annually in five format groupings (top 40, adult, R&B, country, and rock) in the large-, medium-, and small-market categories.

KIIS' five prizes are being awarded for station of the year, program/operations director (Bill Richards), music director (the recently replaced Michael Martin), air personality of the year (morning man Rick Dees), and promotion/marketing director of the year, which is awarded to the team of promotion director Mona Lapides and VP of marketing Karen Tobin. Last year, KIIS won only one award (for Dees).

The station's five awards this year led the way for Los Angeles to become the most honored market, racking up 13 wins in the national awards.

Another Los Angeles victor is KLOS, which will take home three prizes for album station of the year, PD Ken Anthony (who recently exited), and promotion director Steven Smith, who repeats his 1991 win. Anthony previously won for KLOL Houston in 1990. Current KLOS PD Carey Curelop won for the station last year, despite being at crosstown KQLZ for part of the year. KLOS won four awards in 1991.

KOST scores two wins for AC station of the year, and for MD Kim

Amidon. Scoring one each are urban KKBT (for MD John Monds), modern rock KROQ (for MD Lewis Largent, who has since exited for MTV), and AC KBIG (for marketing director Rosemary Matuz).

Los Angeles winners grabbed four of the five major market MD awards, and three of the five awards for station of the year and promotion/marketing director of the year.

Other high scoring markets are Cleveland, which brings in five awards; Nashville and Mobile, Ala., with four each; and Chicago, Dallas, Tampa, Fla., and Richmond, Va., which each score three.

In addition to KLOS, four other stations were triple winners: urban WGCI-FM Chicago, country KPLX Dallas (which won four last year), AC WMTX Tampa, and urban WZAK Cleveland (which also won four in 1991).

National morning man Howard Stern, now heard in six markets, scored his first ever win in the air personality of the year category, edging out bitter rivals Mark Thompson and Brian Phelps of KLOS, who won in 1990 and 1991. Other air personal-

ity winners included Dick Purtan of WKQI Detroit, Doug Banks of WGCI-FM, and Steve Harmon and Scott Evans of KPLX, who also won in 1990 and 1991.

Also scoring the air personality prize are Coyote McCloud and Rhett

Toledo, Ohio.

Four individual broadcasters are being honored this year with prizes for both PD of the year and air personality of the year. They are WMTX's Mason Dixon, WZAK's Lynn Tolliver, WGOK Mobile's Madhatter, and WAMZ Louisville, Ky.'s Coyote Calhoun. Dixon's air personality win in the medium market category breaks a lengthy winning streak by WLW Cincinnati's Gary Burbank. His PD win ends a two-year reign for WLTF Cleveland's Dave Popovich.

Top 40 WBBM-FM (B96) Chicago, which took home three awards including station of the year in 1991, is noticeably absent from the winners list this year. KKBT, which copped station of the year honors in 1991, settles for just the MD award this year. And although it missed repeating its 1991 station of the year award, top 40 WNCI Columbus, Ohio did win honors for PD Dave Robbins (who also won last year), and first time MD winner John Cline.

There are several other upsets this year, including WMMS Cleveland's album station of the year win, which

breaks a long streak in that category by KBCO Denver. Other upheavals include country WPOC Baltimore PD Bob Moody's win, which ends a streak by KPLX's Bobby Kraig, who wasn't nominated this year; AC KHMV Houston PD Guy Zapoleon's win, which breaks a two-year streak by KOST's Jhani Kaye, who also wasn't nominated this year; top 40 KLUC Las Vegas PD Jerry Dean's win, which ends a two-year reign for former WKCI New Haven, Conn., PD Stef Rybak; and Michael Siriani's AC air personality win for WLHT, which breaks a lengthy streak by WEBE Bridgeport, Conn.'s Storm N. Norman.

Besides Los Angeles winners Tobin, Lapides, Matuz, and Smith, promotion/marketing director of the year winners are Rosalie Bucci of WGCI-FM Chicago, and Brent Stoker of WSM-FM Nashville.

In the only non-station category, network/syndicator nationally distributed program, most of the winners are perennial favorites. In the top 40 category, regular winner "Casey's Top 40 With Casey Kasem" scored for syndicator Westwood One. Kasem and WW1 also scored a first-time win this year in the adult category for "Casey's Countdown With Casey Kasem." Two other favorites, "Rockline" and "American Country Countdown With Bob Kingsley," won for their respective syndicators, Global Satellite Network, and ABC/Watermark. The urban winner, Ron Cutler Productions/CBS Radio Networks' "On The Move With Tom Joyner," has also won in the past, although it was edged out last year by WW1's "The Countdown With Walt Love."

A total of 70 awards will be distributed among four program syndicators and 40 different winning stations representing 27 markets.

Nominees for the Billboard Radio Awards were chosen by blue-ribbon panels of radio and record professionals, along with Billboard staffers, during the spring. Ballots were placed in the July 4 issue, and voting was open to all Billboard readers.



Walker of WYHY Nashville, Gerry House of WSIX Nashville, Bob Kevoian and Tom Griswold of WGBQ Indianapolis (who repeat their 1991 win), Catfish Cooper of WWCK Flint, Mich. (now at WDFX Detroit), Michael Siriani of WLHT Grand Rapids, Mich., and Michael Young of WIOT



KIIS' Winning Team. Top 40 KIIS Los Angeles swept the Billboard Radio Awards, winning in all five station categories. Pictured, from left, are new president/GM Marc Kaye, VP of marketing Karen Tobin, PD Bill Richards, promotion director Mona Lapides, morning man Rick Dees, and Gannett Radio president Gerry DeFrancesco.

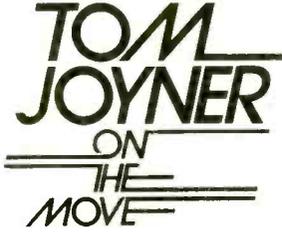
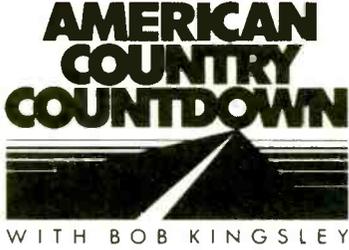
RADIO STATION OF THE YEAR

CRITERIA: BEST OVERALL STAFF...BEST OVERALL ENTERTAINMENT PACKAGE...PROFESSIONALISM...STREET PRESENCE...COMMUNITY INVOLVEMENT...MARKET STATURE...RATINGS SUCCESS

	TOP 40	ADULT	R&B	COUNTRY	ROCK
MAJOR	 KIIS Los Angeles	 KOST Los Angeles	 WGCI-FM Chicago "We Play the Hits"	 KPLX Dallas	 KLOS Los Angeles
MEDIUM	 WAPE Jacksonville, FL	 WMTX Tampa, FL	 WHRK Memphis, TN	 WSM-FM Nashville	 WMMS Cleveland
SMALL	 KLUC Las Vegas	 WLEV Allentown, PA	 WBLX-FM Mobile, AL	 KASE Austin, TX	 WPLR New Haven, CT

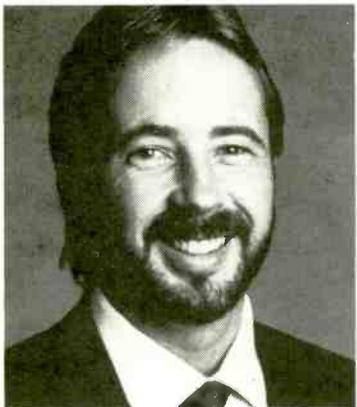
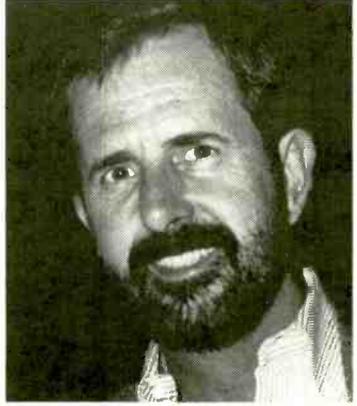
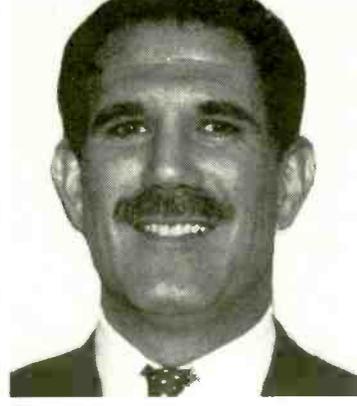
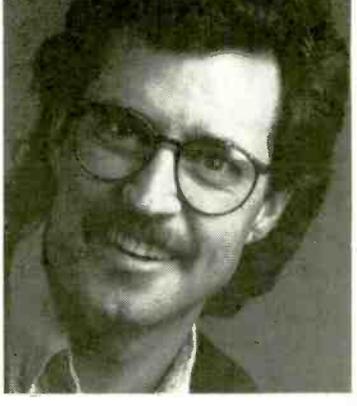
RADIO NETWORK/SYNDICATOR NATIONALLY DISTRIBUTED PROGRAM OF THE YEAR

CRITERIA: CREATIVITY...CONTENT...PRODUCTION VALUES...INFLUENCE...RATINGS SUCCESS

TOP 40	ADULT	R&B	COUNTRY	ROCK
 <p>CASEY'S TOP 40 WITH CASEY KASEM Westwood One</p>	 <p>CASEY'S COUNTDOWN WITH CASEY KASEM Westwood One</p>	 <p>ON THE MOVE WITH TOM JOYNER Ron Cutler Productions/ CBS Radio Networks</p>	 <p>AMERICAN COUNTRY COUNTDOWN WITH BOB KINGSLEY ABC/Watermark</p>	 <p>ROCKLINE Global Satellite Network</p>

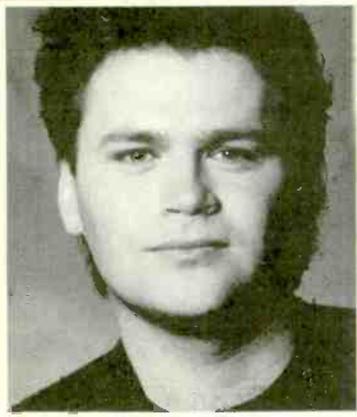
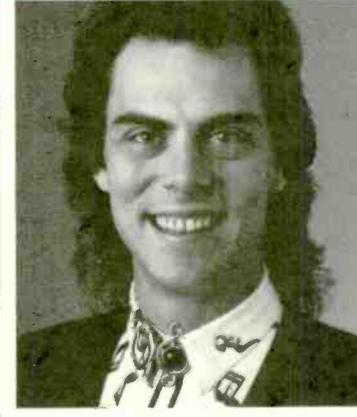
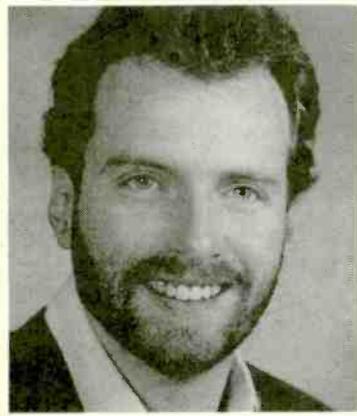
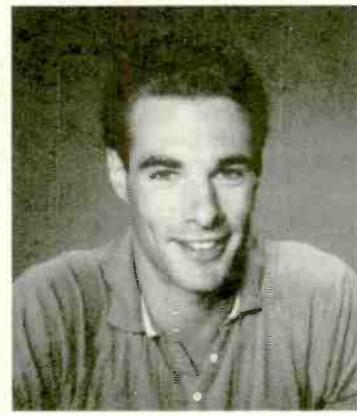
RADIO PROGRAM DIRECTOR/OPERATIONS MANAGER OF THE YEAR

CRITERIA: PROGRAMMING ACHIEVEMENT...RATINGS ACHIEVEMENT...INTEGRITY...CREATIVITY...OVERALL STATION SOUND...PEOPLE SKILLS...TALENT DEVELOPMENT

	TOP 40	ADULT	R&B	COUNTRY	ROCK
MAJOR	 <p>BILL RICHARDS KIIS Los Angeles</p>	 <p>GUY ZAPOLEON KHMV Houston</p>	 <p>VINNY BROWN WRKS New York</p>	 <p>BOB MOODY WPOC Baltimore</p>	 <p>KEN ANTHONY KLOS Los Angeles</p>
MEDIUM	 <p>DAVE ROBBINS WNCI Columbus, OH</p>	 <p>MASON DIXON WMTX Tampa, FL</p>	 <p>LYNN TOLLIVER WZAK Cleveland</p>	 <p>LARRY DANIELS KNIX Phoenix</p>	 <p>JUDY MCNITT KRXQ Sacramento, CA</p>
SMALL	 <p>JERRY DEAN KLUC Las Vegas</p>	 <p>BRIAN WHITE WMXB Richmond, VA</p>	 <p>MADHATTER WGOK Mobile, AL</p>	 <p>COYOTE CALHOUN WAMZ Louisville, KY</p>	 <p>BILL PUGH WRXL Richmond, VA</p>

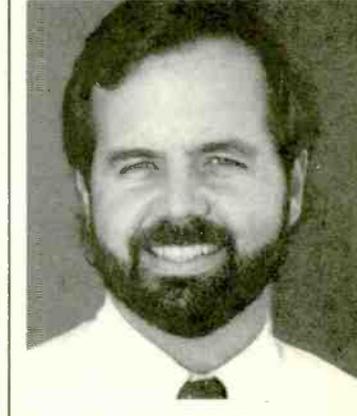
RADIO MUSIC DIRECTOR OF THE YEAR

CRITERIA: ACCESSIBILITY...MUSIC ACUMEN...STREET AWARENESS...RESEARCH ABILITY...INTEGRITY...PEOPLE SKILLS...INFLUENCE WITHIN THE STATION

	TOP 40	ADULT	R&B	COUNTRY	ROCK
MAJOR	 <p>MICHAEL MARTIN KIIS Los Angeles</p>	 <p>KIM AMIDON KOST Los Angeles</p>	 <p>JOHN MONDS KKBT Los Angeles</p>	 <p>MAC DANIELS KPLX Dallas</p>	 <p>LEWIS LARGENT KROQ Los Angeles</p>
MEDIUM	 <p>JOHN CLINE WNCI Columbus, OH</p>	 <p>JIM KENNEDY WLTF Cleveland</p>	 <p>BOBBY RUSH WZAK Cleveland</p>	 <p>BUDDY OWENS KNIX Phoenix</p>	 <p>PAMELA ROBERTS KRXQ Sacramento, CA</p>
SMALL	 <p>LISA MCKAY WRVQ Richmond, VA</p>	 <p>JEFF SILVERS WLEV Allentown, PA</p>	 <p>MORGAN SINCLAIR WBLX-FM Mobile, AL</p>	 <p>WADE CARTER KXXY Oklahoma City</p>	 <p>TOM BASS WPLR New Haven, CT</p>

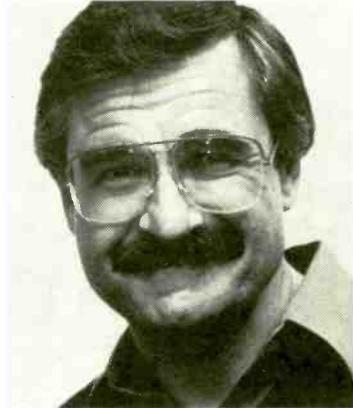
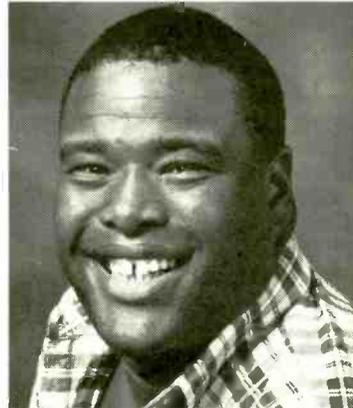
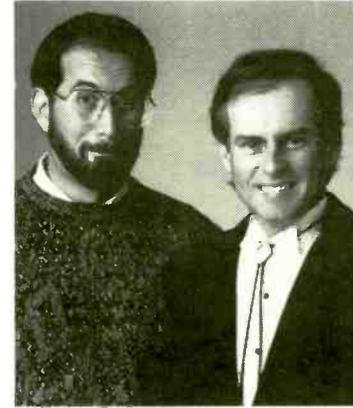
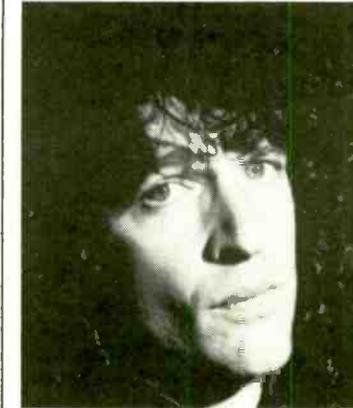
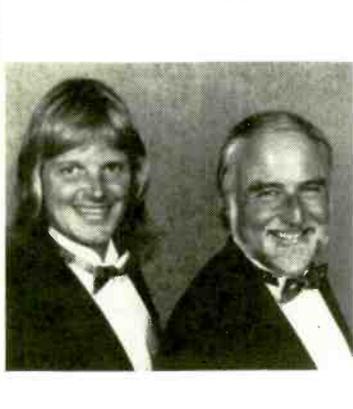
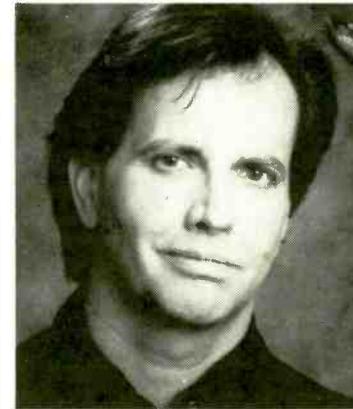
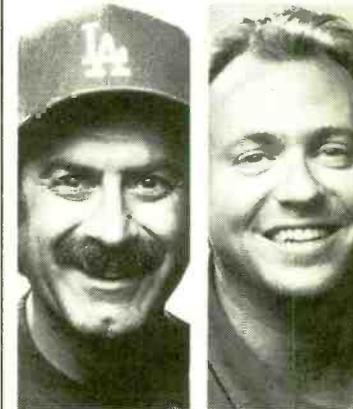
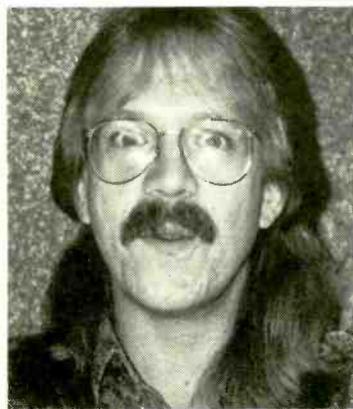
RADIO PROMOTION/MARKETING DIRECTOR OF THE YEAR

CRITERIA: INNOVATION...MARKETING/POSITIONING ABILITY...STREET AWARENESS

	TOP 40	ADULT	R&B	COUNTRY	ROCK
	 <p>KAREN TOBIN & MONA LAPIDES KIIS Los Angeles</p>	 <p>ROSEMARY MATUZ KBIG Los Angeles</p>	 <p>ROSALIE BUCCI WGCI-FM Chicago</p>	 <p>BRENT STOKER WSM-FM Nashville</p>	 <p>STEVEN SMITH KLOS Los Angeles</p>

RADIO AIR PERSONALITY OF THE YEAR

CRITERIA: ENTERTAINMENT VALUE...COMMUNITY INVOLVEMENT...CREATIVITY...RATINGS SUCCESS

	TOP 40	ADULT	R&B	COUNTRY	ROCK
MAJOR	 <p>RICK DEES KIIS Los Angeles</p>	 <p>DICK PURTAN WKQI Detroit</p>	 <p>DOUG BANKS WGCI-FM Chicago</p>	 <p>STEVE HARMON & SCOTT EVANS KPLX Dallas</p>	 <p>HOWARD STERN WXRK New York</p>
MEDIUM	 <p>COYOTE MCCLLOUD & RHETT WALKER WYHY Nashville</p>	 <p>MASON DIXON WMTX Tampa, FL</p>	 <p>LYNN TOLLIVER WZAK Cleveland</p>	 <p>GERRY HOUSE WSIX Nashville</p>	 <p>BOB KEVOIAN & TOM GRISWALD WFBG Indianapolis</p>
SMALL	 <p>CATFISH COOPER WWCK Flint, MI</p>	 <p>MICHAEL SIRIANI WLHT Grand Rapid, MI</p>	 <p>MADHATTER WGOK Mobile, AL</p>	 <p>COYOTE CALHOUN WAMZ Louisville, KY</p>	 <p>MICHAEL YOUNG WLOT Toledo, OH</p>

PROMOTIONS AND MARKETING

(Continued from page 76)

stores doing sales and promotion. Those three women all dealt with radio stations on a regular basis as part of their jobs before making the jump.

All the winners are unanimous in praising their staffs and all estimate they themselves put in almost 60 hours a week. "I used to hear that people in retail advertising worked hard," says Bucci, referring to her old career. "They have no idea what hard work is."

The winners say that with the increased demand for promotional tie-ins from the client side, it is more difficult to set aside time to be creative. Each has his own place and time to try, though: in the shower (Bucci), in the car (Tobin), after 5 p.m. when the phones are quiet (Lapides), brainstorming ses-

sions (Stoker), looking back as events are unwinding (Matuz), and at home on the weekend (Smith).

The winners also offer what they think is their most important asset. For Stoker it is attention to detail. Tobin and Lapides cite knowing when to say no and always having a Plan B. Smith says his asset is knowing his audience. Matuz' is versatility. And Bucci's is balancing the egos of the on-air and sales staffs.

HURRICANE RELIEF

Hundreds of radio stations across the country leapt into action following the South Florida disaster of Hurricane Andrew last month. WJQY (Joy 107) Miami teamed up with Americalist, an Ohio marketing firm that donated

its services, to contact stations near and far to ask them to undertake relief efforts. Once stations collected supplies and shipped them south, WJQY distributed the goods. The first station to heed Joy 107's call was WCTC New Brunswick, N.J.

Plenty of stations set up relief efforts on their own. WBNS Columbus, Ohio, teamed up with other local businesses and asked listeners to drop off needed goods. So too, through morning man Dick Purtan, did WKQI Detroit. WLVE Miami set up half a dozen drop-off points around the city for listeners to donate what they could.

IDEA MILL: CAR POLL

On the eve of the Republican National Convention KZFX

(Z107.5) Houston conducted its own sort of presidential "Exit Poll." The morning team of Crash Collins and Bob Ford stationed themselves at the bottom of a Houston highway exit, not far from George Bush's official state residence, and asked commuters to choose their candidate by turning on their windshield wipers for Bill Clinton (34%), flashing their emergency lights for Bush (29%), or honking their horn if undecided (37%). More than 1,000 cars took part in the survey.

WEZB New Orleans (B97) celebrated the start of the new school year from both ends. For the kids, the station hosted a "back to school bash" at a local mall with appearances by Wilson Phillips and M.V.P. The previous day, B97 toasted the

momms with a T.G.T.G. (Thank Goodness They're Gone) luncheon and fashion show.

WCBS-FM New York closed down Sixth Avenue in front of Radio City Music Hall Aug. 31 for an appearance by Santa Claus and a performance by the world-famous Rockettes. It was all part of highlighting the first day of ticket sales for Radio City Music Hall's Christmas show.

WKLH Milwaukee gave away a trip to Los Angeles and tickets to the August 29 Elton John/Eric Clapton concert to the listener who could guess the location of John's new dutch-boy hairdo. WKLH's morning team, Dave & Carole, gave a week's worth of clues as to the elusive weave's whereabouts.

POWER PLAYLISTS

Playlists supplied by Broadcast Data Systems' Radio Track service. Stations selected from rotating panel of leading broadcasters in top 85 radio markets, electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of plays in monitored week.

MONITORED AIRPLAY FROM THE NATION'S LARGEST AND MOST INFLUENTIAL RADIO STATIONS

HOT 100

COUNTRY

POWER 99 FM
Atlanta PD: Rick Stacy

- 1 K.W.S., Please Don't Go
- 2 Bobby Brown, Humpin' Around
- 3 Boyz II Men, End Of The Road
- 4 Firehouse, When I Look Into Your Eyes
- 5 Bryan Adams, Do I Have To Say The Words
- 6 Guns N' Roses, November Rain
- 7 Patty Smyth, Sometimes Love Just Ain't
- 8 Toad The Wet Sprocket, All I Want
- 9 Marcia Griffiths, Electric Boogie
- 10 U2, Even Better Than The Real Thing
- 11 Tom Cochrane, Life Is A Highway
- 12 Shania, Don't Wanna Love You
- 13 Def Leppard, Have You Ever Needed Someone
- 14 Outfield, Winning It All
- 15 Genesis, Jesus He Knows Me
- 16 INXS, Not Enough Time
- 17 Technontronic, Move This
- 18 George Michael, Do You Really Want To K
- 19 Sofia Shinas, The Message
- 20 Arrested Development, Tennessee
- 21 Color Me Badd, Forever Love
- 22 Madonna, This Used To Be My Playground
- 23 Men, Church Of Logic, Sin & Love
- 24 TLC, Baby-Baby-Baby
- 25 Goodness, Sexual
- 26 Erasure, Take A Chance On Me
- 27 En Vogue, Giving Him Something He Can F
- 28 2 Unlimited, Get Ready For This
- 29 Shakespear's Sister, Stay

MIX 102.7
Houston PD: Guy Zapoleon

- 1 Patty Smyth, Sometimes Love Just Ain't
- 2 Bonnie Raitt, Come To Me
- 3 Elton John, The One
- 4 Richard Marx, Take This Heart
- 5 Grayson Hugh, Talk It Over
- 6 Michael Bolton, Steel Bars
- 7 Rembrandts, Johnny Have You Seen Her?
- 8 Peter Cetera, Restless Heart
- 9 Jon Secada, Just Another Day
- 10 k.d. lang, Constant Craving
- 11 Mr. Big, Just Take My Heart
- 12 Toad The Wet Sprocket, All I Want
- 13 Amy Grant, I Will Remember You
- 14 Chris Walker, Take Time
- 15 Del Amitri, Always The Last To Know
- 16 Celine Dion, Nothing Broke But My Heart
- 17 Kenny Loggins, The Real Thing
- 18 Celine Dion, If You Asked Me To
- 19 Eric Clapton, Tears In Heaven
- 20 Daryl Hall & John Oates, Don't Hold Bac
- 21 Outfield, Closer To Me
- 22 David Sanborn, Bang Bang
- 23 Jodeci, Come & Talk To Me
- 24 Eddie Money, Fall In Love Again
- 25 Genesis, I Can't Dance
- 26 Sting, All This Time
- 27 Jude Cole, House Full Of Reasons
- 28 Jude Cole, Time To Ask Me
- 29 Kenny Loggins, Conviction Of The Heart
- 30 Rembrandts, Just The Way It Is, Baby

95.5 WPL
New York PD: Scott Shannon

- 1 Jon Secada, Just Another Day
- 2 Patty Smyth, Sometimes Love Just Ain't
- 3 Elton John, The One
- 4 Richard Marx, Take This Heart
- 5 Celine Dion, If You Asked Me To
- 6 Bryan Adams, Do I Have To Say The Words
- 7 Amy Grant, I Will Remember You
- 8 Peter Cetera, Restless Heart
- 9 Michael Bolton, Steel Bars
- 10 Kenny Loggins, The Real Thing
- 11 Eddie Money, I'll Get By
- 12 Shakespear's Sister, Stay
- 13 k.d. lang, Constant Craving
- 14 Toad The Wet Sprocket, All I Want
- 15 Genesis, Hold On My Heart
- 16 Genesis, Jesus He Knows Me
- 17 En Vogue, Giving Him Something He Can F
- 18 Mr. Big, Just Take My Heart
- 19 Bonnie Raitt, I Can't Make You Love Me
- 20 Bryan Adams, Thought I'd Died And Gone
- 21 Charles & Eddie, Would I Lie To You
- 22 R.E.M., Losing My Religion
- 23 Kathy Troccoli, Everything Changes
- 24 Vanessa Williams, Save The Best For Las
- 25 Del Amitri, Always The Last To Know
- 26 Glenn Frey, I've Got Mine
- 27 Bonnie Raitt, Something To Talk About
- 28 Rod Stewart, Rhythm Of My Heart
- 29 Extreme, More Than Words
- 30 Tom Cochrane, Life Is A Highway

WILD 107.1 FM
San Francisco PD: Bob Mitchell

- 1 Arrested Development, People Everyday
- 2 Jade, I Wanna Love You
- 3 Boyz II Men, End Of The Road
- 4 Color Me Badd, Forever Love
- 5 Voices, Yeah, Yeah, Yeah!
- 6 TLC, What About Your Friends
- 7 Mary J. Blige, You Remind Me
- 8 Troop, Sweet November
- 9 En Vogue, Yesterday
- 10 Shania, Lovin' You
- 11 House Of Pain, Jump Around
- 12 CeCe Peniston, Keep On Walkin'
- 13 Shania, Don't Wanna Love You
- 14 P.M. Dawn, I'd Die Without You
- 15 En Vogue, Giving Him Something He Can F
- 16 Kevin Campbell, One Song
- 17 Pete Rock & C.L. Smooth, They Reminisce
- 18 After 7, Kickin' It
- 19 EPMD, Crossover
- 20 Jodeci, Come & Talk To Me
- 21 R. Kelly & Public Announcement, Honey I
- 22 Al B. Sure!, Right Now
- 23 Hi-Five, She's Playing Hard To Get
- 24 TLC, Baby-Baby-Baby
- 25 N2Deep, Back To The Hotel
- 26 Clubland, Hypnotized
- 27 Joe Public, Live And Learn
- 28 Rozalla, Everybody's Free
- 29 CeCe Peniston, Finally
- 30 Kris Kross, Jump

96.3 KSCS
Dallas PD: Ted Stecker

- 1 Billy Ray Cyrus, Could've Been Me
- 2 Doug Stone, Warning Labels
- 3 Alan Jackson, Love's Got A Hold On You
- 4 Chris Ledoux, Whatcha Gonna Do With A C
- 5 Aaron Tippin, I Wouldn't Have It Any Ot
- 6 Little Texas, You And Forever And Me
- 7 Rodney Crowell, What Kind Of Love
- 8 Vince Gill, I Still Believe In You
- 9 Sammy Kershaw, Yard Sale
- 10 George Strait, So Much Like My Dad
- 11 Collin Raye, In This Life
- 12 Diamond Rio, Nowhere Bound
- 13 McBride & The Ride, Going Out Of My Min
- 14 Confederate Railroad, Jesus And Mama
- 15 Trisha Yearwood, Wrong Side Of Memphis
- 16 Sawyer Brown, Gave On The Corner
- 17 Randy Travis, If I Didn't Have You
- 18 Ricky Van Shelton, Wear My Ring Around
- 19 Michelle Wright, Take It Like A Man
- 20 Brooks & Dunn, Boot Scootin' Boogie
- 21 Mary-Chapin Carpenter, I Feel Lucky
- 22 Tanya Tucker, If Your Heart Ain't Busy
- 23 Billy Dean, Billy The Kid
- 24 Wynonna, I Saw The Light
- 25 Steve Wariner, A Woman Loves
- 26 Lorrie Morgan, Something In Red
- 27 Tracy Lawrence, Runnin' Behind
- 28 Marty Stuart & Travis Tritt, This One's
- 29 John Anderson, When It Comes To You
- 30 Alabama, Take A Little Trip

KIKK 95.7 FM
Houston PD: Jim Robertson

- 1 Chris Ledoux, Whatcha Gonna Do With A C
- 2 Tracy Lawrence, Runnin' Behind
- 3 Collin Raye, In This Life
- 4 Sammy Kershaw, Yard Sale
- 5 George Strait, So Much Like My Dad
- 6 Rodney Foster, Just Call Me Lonesome
- 7 Little Texas, You And Forever And Me
- 8 Alan Jackson, Love's Got A Hold On You
- 9 Doug Stone, Warning Labels
- 10 Remingtons, Two-Timin' Me
- 11 Aaron Tippin, I Wouldn't Have It Any Ot
- 12 Billy Ray Cyrus, Could've Been Me
- 13 Tanya Tucker, If Your Heart Ain't Busy
- 14 Clint Black, We Tell Ourselves
- 15 Lee Roy Parnell, What Kind Of Fool Do Y
- 16 Joe Diffie, Next Thing Smokin'
- 17 Rodney Crowell, What Kind Of Love
- 18 Confederate Railroad, Jesus And Mama
- 19 Paul Overstreet, Me And My Baby
- 20 Wynonna, No One Else On Earth
- 21 Mark Chesnut, I'll Think Of Something
- 22 Brooks & Dunn, My Next Broken Heart
- 23 Mary-Chapin Carpenter, I Feel Lucky
- 24 Brooks & Dunn, Boot Scootin' Boogie
- 25 John Anderson, When It Comes To You
- 26 Dwight Yoakam & Patty Loveless, Send A
- 27 Travis Tritt, Lord Have Mercy On The Wo
- 28 Alan Jackson, Dallas
- 29 Vince Gill, I Still Believe In You
- 30 McBride & The Ride, Going Out Of My Min

WZLW 94.5 FM
Boston PD: Mike Colby

- 1 Bobby Brown, Humpin' Around
- 2 Technontronic, Move This
- 3 K.W.S., Please Don't Go
- 4 Jade, I Wanna Love You
- 5 Boyz II Men, End Of The Road
- 6 TLC, Baby-Baby-Baby
- 7 En Vogue, Giving Him Something He Can F
- 8 Toad The Wet Sprocket, All I Want
- 9 Patty Smyth, Sometimes Love Just Ain't
- 10 CeCe Peniston, Keep On Walkin'
- 11 U2, Even Better Than The Real Thing
- 12 George Michael, Too Funky
- 13 Elton John, The One
- 14 Tom Cochrane, Life Is A Highway
- 15 Jon Secada, Just Another Day
- 16 Guns N' Roses, November Rain
- 17 Bryan Adams, Do I Have To Say The Words
- 18 Hi-Five, She's Playing Hard To Get
- 19 Cathy Dennis, You Lied To Me
- 20 Shakespear's Sister, Stay
- 21 Annie Lennox, Walking On Broken Glass
- 22 Charles & Eddie, Would I Lie To You
- 23 Rozalla, Everybody's Free
- 24 Madonna, This Used To Be My Playground
- 25 INXS, Not Enough Time
- 26 Jodeci, Come & Talk To Me
- 27 Luther Vandross & Janet Jackson, The Bes
- 28 Genesis, Jesus He Knows Me
- 29 Richard Marx, Take This Heart
- 30 Wailing Souls, All Over The World

KIIS-FM 102.7
Los Angeles PD: Bill Richards

- 1 K.W.S., Please Don't Go
- 2 Elton John, The One
- 3 Cure, Friday I'm In Love
- 4 Madonna, This Used To Be My Playground
- 5 Boyz II Men, End Of The Road
- 6 Jon Secada, Just Another Day
- 7 Toad The Wet Sprocket, All I Want
- 8 Luther Vandross & Janet Jackson, The Bes
- 9 En Vogue, Giving Him Something He Can F
- 10 Richard Marx, Take This Heart
- 11 Genesis, Hold On My Heart
- 12 TLC, Baby-Baby-Baby
- 13 Celine Dion, If You Asked Me To
- 14 Cover Girls, Wishin' On A Star
- 15 Technontronic, Move This
- 16 Amy Grant, I Will Remember You
- 17 Shakespear's Sister, Stay
- 18 CeCe Peniston, Keep On Walkin'
- 19 Mariah Carey, Make It Happen
- 20 Luther Vandross & Janet Jackson, The Bes
- 21 Genesis, Jesus He Knows Me
- 22 Patty Smyth, Sometimes Love Just Ain't
- 23 Guns N' Roses, November Rain
- 24 Mariah Carey, Make It Happen
- 25 Color Me Badd, Forever Love
- 26 Bryan Adams, Do I Have To Say The Words
- 27 Erasure, Take A Chance On Me
- 28 Vanessa Williams, Save The Best For Las
- 29 Bobby Brown, Humpin' Around
- 30 Amy Grant, Good For Me

B94 FM
Pittsburgh PD: Buddy Scott

- 1 Tom Cochrane, Life Is A Highway
- 2 TLC, Baby-Baby-Baby
- 3 Boyz II Men, End Of The Road
- 4 Bryan Adams, Do I Have To Say The Words
- 5 En Vogue, Giving Him Something He Can F
- 6 Babyface, Give U My Heart
- 7 Hi-Five, She's Playing Hard To Get
- 8 K.W.S., Please Don't Go
- 9 En Vogue, My Lovin' (You're Never Gonna
- 10 Shakespear's Sister, Stay
- 11 David Sanborn, Bang Bang
- 12 Rhythm Syndicate, I Wanna Make Love To
- 13 Guns N' Roses, November Rain
- 14 Celine Dion, If You Asked Me To
- 15 CeCe Peniston, Keep On Walkin'
- 16 Mitch Malloy, Nobody Wins In This War
- 17 Bobby Brown, Humpin' Around
- 18 Red Hot Chili Peppers, Under The Bridge
- 19 Color Me Badd, Forever Love
- 20 Elton John, The One
- 21 Sophie B. Hawkins, Damn I Wish I Was Yo
- 22 Mariah Carey, Make It Happen
- 23 Color Me Badd, Forever Love
- 24 Technontronic, Move This
- 25 Def Leppard, Have You Ever Needed Someo
- 26 Firehouse, When I Look Into Your Eyes
- 27 Arrested Development, Tennessee
- 28 U2, Even Better Than The Real Thing
- 29 Genesis, Jesus He Knows Me
- 30 En Vogue, Free Your Mind

KPLZ 107.3
Seattle PD: Casey Keating

- 1 TLC, Baby-Baby-Baby
- 2 Jon Secada, Just Another Day
- 3 Tom Cochrane, Life Is A Highway
- 4 Boyz II Men, End Of The Road
- 5 En Vogue, Giving Him Something He Can F
- 6 Luther Vandross & Janet Jackson, The Bes
- 7 Jodeci, Come & Talk To Me
- 8 Babyface, Give U My Heart
- 9 Guns N' Roses, November Rain
- 10 Bobby Brown, Humpin' Around
- 11 En Vogue, Giving Him Something He Can F
- 12 Arrested Development, Tennessee
- 13 Technontronic, Move This
- 14 Genesis, Jesus He Knows Me
- 15 Cover Girls, Wishin' On A Star
- 16 Elton John, The One
- 17 INXS, Not Enough Time
- 18 Jade, I Wanna Love You
- 19 Toad The Wet Sprocket, All I Want
- 20 P.M. Dawn, I'd Die Without You
- 21 Bryan Adams, Do I Have To Say The Words
- 22 Richard Marx, Take This Heart
- 23 K.W.S., Please Don't Go
- 24 Sophie B. Hawkins, Damn I Wish I Was Yo
- 25 Madonna, This Used To Be My Playground
- 26 Hi-Five, She's Playing Hard To Get
- 27 CeCe Peniston, Keep On Walkin'
- 28 Charles & Eddie, Would I Lie To You
- 29 Color Me Badd, Forever Love
- 30 After 7, Kickin' It

Country 92.5
Detroit PD: Barry Mardit

- 1 Aaron Tippin, I Wouldn't Have It Any Ot
- 2 Mark Chesnut, I'll Think Of Something
- 3 Mary-Chapin Carpenter, I Feel Lucky
- 4 Lee Roy Parnell, What Kind Of Fool Do Y
- 5 Doug Stone, Warning Labels
- 6 Clint Black, We Tell Ourselves
- 7 Alan Jackson, Love's Got A Hold On You
- 8 Marty Stuart & Travis Tritt, This One's
- 9 Diamond Rio, Nowhere Bound
- 10 Vince Gill, I Still Believe In You
- 11 Rodney Crowell, What Kind Of Love
- 12 Little Texas, You And Forever And Me
- 13 Billy Ray Cyrus, Could've Been Me
- 14 Remingtons, Two-Timin' Me
- 15 George Strait, So Much Like My Dad
- 16 Tanya Tucker, If Your Heart Ain't Busy
- 17 Bellamy Brothers, Cowboy Beat
- 18 Chris Ledoux, Whatcha Gonna Do With A C
- 19 Confederate Railroad, Jesus And Mama
- 20 George Strait, Come As A Girl Can Get
- 21 Brooks & Dunn, Boot Scootin' Boogie
- 22 Collin Raye, In This Life
- 23 Randy Travis, If I Didn't Have You
- 24 McBride & The Ride, Going Out Of My Min
- 25 Ricky Van Shelton, Wear My Ring Around
- 26 Diamond Rio, Norma Jean Riley
- 27 Trisha Yearwood, Wrong Side Of Memphis
- 28 Michelle Wright, Take It Like A Man
- 29 Joe Diffie, Ships That Don't Come In
- 30 Wynonna, I Saw The Light

KZLA 93.9 FM
Los Angeles PD: Bob Guerra

- 1 Vince Gill, I Still Believe In You
- 2 Alan Jackson, Love's Got A Hold On You
- 3 Doug Stone, Warning Labels
- 4 Lee Roy Parnell, What Kind Of Fool Do Y
- 5 Billy Ray Cyrus, Could've Been Me
- 6 Steve Wariner, A Woman Loves
- 7 Mark Chesnut, I'll Think Of Something
- 8 Aaron Tippin, I Wouldn't Have It Any Ot
- 9 Diamond Rio, Nowhere Bound
- 10 Trisha Yearwood, Wrong Side Of Memphis
- 11 Paul Overstreet, Me And My Baby
- 12 Chris Ledoux, Whatcha Gonna Do With A C
- 13 Ricky Van Shelton, Wear My Ring Around
- 14 Randy Travis, If I Didn't Have You
- 15 Collin Raye, In This Life
- 16 Little Texas, You And Forever And Me
- 17 Rodney Crowell, What Kind Of Love
- 18 Tracy Lawrence, Runnin' Behind
- 19 Confederate Railroad, Jesus And Mama
- 20 McBride & The Ride, Going Out Of My Min
- 21 Mary-Chapin Carpenter, I Feel Lucky
- 22 George Strait, So Much Like My Dad
- 23 Brooks & Dunn, Boot Scootin' Boogie
- 24 Sammy Kershaw, Yard Sale
- 25 Clint Black, We Tell Ourselves
- 26 Bellamy Brothers, Cowboy Beat
- 27 Alabama, Take A Little Trip
- 28 Wynonna, I Saw The Light
- 29 Billy Dean, Billy The Kid
- 30 Garth Brooks, The River

KISS 108 FM
Boston PD: Steve Rivers

- 1 CeCe Peniston, Keep On Walkin'
- 2 Technontronic, Move This
- 3 Boyz II Men, End Of The Road
- 4 Tom Cochrane, Life Is A Highway
- 5 En Vogue, Giving Him Something He Can F
- 6 Jon Secada, Just Another Day
- 7 Luther Vandross & Janet Jackson, The Bes
- 8 Bobby Brown, Humpin' Around
- 9 Chaka Khan, Love You All My Lifetime
- 10 Jade, I Wanna Love You
- 11 George Michael, Too Funky
- 12 Elton John, The One
- 13 Color Me Badd, Forever Love
- 14 TLC, Baby-Baby-Baby
- 15 Heavy D. & The Boyz, Is It Good To You
- 16 Sophie B. Hawkins, Damn I Wish I Was Yo
- 17 Hi-Five, She's Playing Hard To Get
- 18 K.W.S., Please Don't Go
- 19 U2, One
- 20 Madonna, This Used To Be My Playground
- 21 Cathy Dennis, You Lied To Me
- 22 P.M. Dawn, I'd Die Without You
- 23 Arrested Development, Tennessee
- 24 Charles & Eddie, Would I Lie To You
- 25 INXS, Not Enough Time
- 26 George Lamond, Where Does That Leave To
- 27 Trey Lorenz, Someone To Hold
- 28 Annie Lennox, Walking On Broken Glass
- 29 Color Me Badd, Forever Love
- 30 Vanessa Williams, Save The Best For Las

Power 106 FM
Los Angeles PD: Rick Cummings

- 1 Boyz II Men, End Of The Road
- 2 AB Logic, The Hitman
- 3 Hi-Five, She's Playing Hard To Get
- 4 En Vogue, Giving Him Something He Can F
- 5 Technontronic, Move This
- 6 Highland Place Mobsters, Let's Get Nake
- 7 Arrested Development, People Everyday
- 8 Snap, Rhythm Is A Dancer
- 9 K.W.S., Please Don't Go
- 10 Rozalla, Everybody's Free
- 11 Jodeci, Come & Talk To Me
- 12 Bobby Brown, Humpin' Around
- 13 Luther Vandross & Janet Jackson, The Bes
- 14 2nd II None, If You Want It
- 15 Salt-N-Pepa, Start Me Up
- 16 College Boyz, Victim Of The Ghetto
- 17 Movement, Jump!
- 18 Color Me Badd, Forever Love
- 19 Voices, Yeah, Yeah, Yeah!
- 20 2 Unlimited, Get Ready For This
- 21 P.M. Dawn, I'd Die Without You
- 22 Me Phi Me, Sad New Day
- 23 House Of Pain, Jump Around
- 24 Arrested Development, Tennessee
- 25 TLC, Baby-Baby-Baby
- 26 EPMD, Crossover
- 27 C+C Music Factory, Keep It Comin'
- 28 N2Deep, Back To The Hotel
- 29 Kid Frost, Thin Line
- 30 Heavy D. & The Boyz, Now That We Found

KMEL JAMS
San Francisco PD: Keith Naftaly

- 1 R. Kelly & Public Announcement, Slow Da
- 2 Bonnie Raitt, Not The Only One
- 3 Celine Dion, If You Asked Me To
- 4 Arrested Development, People Everyday
- 5 Jade, I Wanna Love You
- 6 Shania, Don't Wanna Love You
- 7 TLC, Baby-Baby-Baby
- 8 P.M. Dawn, I'd Die Without You
- 9 CeCe Peniston, Keep On Walkin'
- 10 Mary J. Blige, You Remind Me
- 11 Hi-Five, She's Playing Hard To Get
- 12 Pete Rock & C.L. Smooth, They Reminisce
- 13 Father, M.C., One Nite Stand
- 14 After 7, Kickin' It
- 15 Al B. Sure!, Right Now
- 16 Jon Secada, Just Another Day
- 17 Voices, Yeah, Yeah, Yeah!
- 18 Trey Lorenz, Someone To Hold
- 19 Ralph Tresvant, Money Can't Buy You Lov
- 20 Charles & Eddie, Would I Lie To You
- 21 Mary J. Blige, Real Love
- 22 EPMD, Crossover
- 23 Lorenzo, Real Love
- 24 Gerald Levert, Baby Hold On To Me
- 25 Freddie Jackson, I Could Use A Little L
- 26 2nd II None, Let The Rhythm Take You
- 27 Bobby Brown, Humpin' Around
- 28 Cathy Dennis, You Lied To Me
- 29 Special Generation, Lift Your Head
- 30 Me Phi Me, Sad New Day

MIX 107.3
Washington, D.C. PD: Lorrin Palagi

- 1 Richard Marx, Take This Heart
- 2 Bonnie Raitt, Not The Only One
- 3 Celine Dion, If You Asked Me To
- 4 Genesis, Hold On My Heart
- 5 Peter Cetera, Restless Heart
- 6 Robert Palmer, Every Kinda People
- 7 Elton John, The One
- 8 Michael Jackson, Remember The Time
- 9 Jon Secada, Just Another Day
- 10 Kathy Troccoli, Everything Changes
- 11 Michael Bolton, Steel Bars
- 12 Billy Joel, All Shook Up
- 13 Lionel Richie, Do It To Me
- 14 Howard Jones, Lift Me Up
- 15 Genesis, I Can't Dance
- 16 Bonnie Raitt, Come To Me
- 17 Amy Grant, I Will Remember You
- 18 Bryan Adams, Do I Have To Say The Words
- 19 Wilson Phillips, Give It Up
- 20 Glenn Frey, I've Got Mine
- 21 Toad The Wet Sprocket, All I Want
- 22 Kenny Loggins, If You Believe
- 23 k.d. lang, Constant Craving
- 24 Del Amitri, Always The Last To Know
- 25 Patty Smyth, Sometimes Love Just Ain't
- 26 Kenny Loggins, Conviction Of The Heart
- 27 Rod Stewart, This Old Heart Of Mine
- 28 Vanessa Williams, Save The Best For Las
- 29 Amy Grant, Good For Me
- 30 Richard Marx, Hazard

COUNTRY 92.5
Hartford PD: Johnny Michaels

- 1 Trisha Yearwood, Wrong Side Of Memphis
- 2 Diamond Rio, Nowhere Bound
- 3 Alan Jackson, Love's Got A Hold On You
- 4 Collin Raye, In This Life
- 5 Ricky Van Shelton, Wear My Ring Around
- 6 Paul Overstreet, Me And My Baby
- 7 Little Texas, You And Forever And Me
- 8 Billy Ray Cyrus, Could've Been Me
- 9 Tanya Tucker, If Your Heart Ain't Busy
- 10 Dan Seals, When Love Comes Around The B
- 11 Shenandoah, Hey Mister (I Need This Job
- 12 Joe Diffie, Next Thing Smokin'
- 13 Randy Travis, If I Didn't Have You
- 14 Mark Collie, Even The Man In The Moon I
- 15 Aaron Tippin, I Wouldn't Have It Any Ot
- 16 Sawyer Brown, Gave On The Corner
- 17 Mike Reid, Keep On Walkin'
- 18 Dixiana, That's What I'm Working On Ton
- 19 Rodney Foster, Just Call Me Lonesome
- 20 Rodney Crowell, What Kind Of Love
- 21 Vince Gill, I Still Believe In You
- 22 Wynonna, No One Else On Earth
- 23 JJ White, One Like That
- 24 Clint Black, We Tell Ourselves
- 25 Matthews, Wright & King, Mother's Eyes
- 26 Remingtons, Two-Timin' Me
- 27 Brooks & Dunn, Boot Scootin' Boogie
- 28 Confederate Railroad, Jesus And Mama
- 29 Lee Roy Parnell, What Kind Of Fool Do Y

KMLE
Phoenix PD: Alan Sledge

- 1 Vince Gill, I Still Believe In You
- 2 Alan Jackson, Love's Got A Hold On You
- 3 Sammy Kershaw, Yard Sale
- 4 Billy Ray Cyrus, Could've Been Me
- 5 Tracy Lawrence, Runnin' Behind
- 6 Rodney Crowell, What Kind Of Love
- 7 Travis Tritt, Lord Have Mercy On The Wo
- 8 Chris Ledoux, Whatcha Gonna Do With A C
- 9 Collin Raye, In This Life
- 10 Diamond Rio, Nowhere Bound
- 11 Little Texas, You And Forever And Me
- 12 Joe Diffie, Next Thing Smokin'
- 13 Randy Travis, If I Didn't Have You
- 14 Doug Stone, Warning Labels
- 15 Aaron Tippin, I Wouldn't Have It Any Ot
- 16 Trisha Yearwood, Wrong Side Of Memphis
- 17 Wynonna, No One Else On Earth
- 18 Aaron Tippin, I Wouldn't Have It Any Ot
- 19 Lee Roy Parnell, What Kind Of Fool Do Y
- 20 John Anderson, Seminoe Wind
- 21 George Strait, So Much Like My Dad
- 22 Remingtons, Two-Timin' Me
- 23 Confederate Railroad, Jesus And Mama
- 24 McBride & The Ride, Going Out Of My Min
- 25 Reba McEntire, The Greatest Man I Never
- 26 Mark Chesnut, I'll Think Of Something
- 27 Brooks & Dunn, Boot Scootin' Boogie
- 28 Billy Ray Cyrus, Achy Breaky Love
- 29 Ricky Van Shelton, Wear My Ring Around

FOX 101.3
Detroit PD: Chuck Beck

- 1 Boyz II Men, End Of The Road
- 2 Bobby Brown, Humpin' Around
- 3 Technontronic, Move This
- 4 TLC, Baby-Baby-Baby
- 5 K.W.S., Please Don't Go
- 6 Toad The Wet Sprocket, All I Want
- 7 Jon Secada, Just Another Day
- 8 Hi-Five, She's Playing Hard To Get
- 9 En Vogue, Giving Him Something He Can F
- 10 Richard Marx, Take This Heart
- 11 Bryan Adams, Do I Have To Say The Words
- 12 Babyface, Give U My Heart
- 13 Shakespear's Sister, Stay
- 14 After 7, Kickin' It
- 15 Def Leppard, Have You Ever Needed Someo
- 16 Color Me Badd, Forever Love
- 17 Jade, I Wanna Love You
- 18 Patty Smyth, Sometimes Love Just Ain't
- 19 Madonna, This Used To Be My Playground
- 20 Soup Dragons, Divine Thing
- 21 Genesis, Jesus He Knows Me
- 22 Charles & Eddie, Would I Lie To You
- 23 Tom Cochrane, Life Is A Highway
- 24 Jon Secada, Do You Believe In Us
- 25 Swing Out Sister, Am I The Same Girl
- 26 CeCe Peniston, Keep On Walkin'
- 27 Cure, Friday I'm In Love
- 28 Kathy Troccoli, Everything Changes
- 29 Elton John, The One

KDWB 101.3
Minneapolis/St. Paul PD: Mark Bolke

- 1 Technontronic, Move This
- 2 Toad The Wet Sprocket, All I Want
- 3 Firehouse, When I Look Into Your Eyes
- 4 Boyz II Men, End Of The Road
- 5 Color Me Badd, Forever Love
- 6 En Vogue, Giving Him Something He Can F
- 7 Patty Smyth, Sometimes Love Just Ain't
- 8 Del Amitri, Always The Last To Know
- 9 Wilson Phillips, Give It Up
- 10 TLC, Baby-Baby-Baby
- 11 Guns N' Roses, November Rain
- 12 CeCe Peniston, Keep On Walkin'
- 13 Tom Cochrane, Life Is A Highway
- 14 Elton John, The One
- 15 Genesis, Jesus He Knows Me
- 16 Mitch Malloy, Nobody Wins In This War
- 17 Bryan Adams, Do I Have To Say The Words
- 18 Ralph Tresvant, Money Can't Buy You Lov
- 19 Babyface, Give U My Heart
- 20 K.W.S., Please Don't Go
- 21 Jodeci, Come & Talk To Me
- 22 Shakespear's Sister, Stay
- 23 Swing Out Sister, Am I The Same Girl
- 24 Richard Marx, Take This Heart
- 25 Soup Dragons, Divine Thing
- 26 Indigo Girls, Galileo
- 27 Jon Secada, Just Another Day
- 28 Bobby Brown, Humpin' Around
- 29 Celine Dion, Nothing Broken But My Heart
- 30 Charles & Eddie, Would I Lie To You

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Album Rock Tracks™

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 95 album rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data.

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/DISTRIBUTING LABEL
★ ★ ★ No. 1 ★ ★ ★					
1	1	1	16	THORN IN MY PRIDE THE SOUTHERN HARMONY AND MUSICAL COMPANION	THE BLACK CROWES DEF AMERICAN/REPRISE
2	3	4	4	HOW ABOUT THAT HERE COMES TROUBLE	BAD COMPANY ATCO EASTWEST
3	2	2	12	LITTLE MISS CAN'T BE WRONG POCKET FULL OF KRYPTONITE	SPIN DOCTORS EPIC
4	8	16	3	WHAT GOD WANTS, PART I AMUSED TO DEATH	ROGER WATERS COLUMBIA
5	4	5	8	HUNGER STRIKE TEMPLE OF THE DOG	TEMPLE OF THE DOG A&M
6	5	7	8	SUMMER SONG THE EXTREMIST	JOE SATRIANI RELATIVITY
★ ★ ★ FLASHMAKER ★ ★ ★					
7	NEW ▶		1	DIGGING IN THE DIRT US	PETER GABRIEL Geffen
8	7	9	4	HAVE YOU EVER NEEDED SOMEONE SO BAD ADRENALIZE	DEF LEPPARD MERCURY
9	6	3	11	EVEN BETTER THAN THE REAL THING ACHTUNG BABY	U2 ISLAND/PLG
10	10	11	5	RUNAWAY TRAIN THE ONE	ELTON JOHN FEATURING ERIC CLAPTON MCA
11	14	19	5	SENT BY ANGELS ARC ANGELS	ARC ANGELS DGC
★ ★ ★ POWER TRACK ★ ★ ★					
12	19	—	2	START THE CAR START THE CAR	JUDE COLE REPRISE
13	17	15	4	JEREMY TEN	PEARL JAM EPIC
14	NEW ▶		1	REST IN PEACE III SIDES TO EVERY STORY	EXTREME A&M
15	15	23	6	LOVE IS ON THE WAY THE LIZARD	SAIGON KICK THIRD STONE/ATLANTIC
16	12	12	7	YOU DON'T HAVE TO REMIND ME RACINE	SASS JORDAN IMPACT/MCA
17	16	13	20	EVEN FLOW TEN	PEARL JAM EPIC
18	9	6	7	DON'T TREAD ON ME DON'T TREAD	DAMN YANKEES WARNER BROS.
19	13	10	4	VOTE FOR ME SONGS FOR A DYING PLANET	JOE WALSH PYRAMID/EPIC
20	20	29	4	NOT ENOUGH TIME WELCOME TO WHEREVER YOU ARE	INXS ATLANTIC
21	24	31	4	I'M A STEADY ROLLIN' MAN THE BADDEST OF GEORGE THOROGOOD	GEORGE THOROGOOD EMI/ERG
22	22	24	6	BREAKING THE GIRL BLOOD SUGAR SEX MAGIK	RED HOT CHILI PEPPERS WARNER BROS.
23	11	8	8	NO REGRETS MAD MAD WORLD	TOM COCHRANE CAPITOL
24	26	17	19	ROAD TO NOWHERE NO MORE TEARS	OZZY OSBOURNE EPIC ASSOCIATED/EPIC
25	21	18	20	LIVING IN A DREAM ARC ANGELS	ARC ANGELS DGC
26	27	25	10	WHEREVER I MAY ROAM METALLICA	METALLICA ELEKTRA
27	38	—	2	LAYLA UNPLUGGED	ERIC CLAPTON DUCK/REPRISE
28	34	37	3	DREAM UNTIL TOMORROW LYNCH MOB	LYNCH MOB ELEKTRA
29	23	14	14	SONG & EMOTION PSYCHOTIC SUPPER	TESLA Geffen
30	36	39	3	DOMINO REVENGE	KISS MERCURY
31	18	22	12	ALWAYS THE LAST TO KNOW CHANGE EVERYTHING	DEL AMITRI A&M
32	40	—	2	SYMPHONY OF DESTRUCTION COUNTDOWN TO EXTINCTION	MEGADETH CAPITOL
33	39	38	6	WOULD? "SINGLES" SOUNDTRACK	ALICE IN CHAINS EPIC SOUNDTRAX/EPIC
34	28	35	3	LEAP OF FAITH LUCKY TOWN	BRUCE SPRINGSTEEN COLUMBIA
35	33	20	13	LITHIUM NEVERMIND	NIRVANA DGC
36	37	—	2	SHOW ME SLIDE ON THIS	RONNIE WOOD CONTINUUM
37	NEW ▶		1	NONSTOP TO NOWHERE WHIPPED	FASTER PUSSYCAT ELEKTRA
38	30	26	11	LAST CHANCE WHENEVER WE WANTED	JOHN MELLENCAMP MERCURY
39	NEW ▶		1	HOT CHERIE DOUBLE ECLIPSE	HARDLINE MCA
40	NEW ▶		1	MACHINE GUN DOG EAT DOG	WARRANT COLUMBIA

○ Tracks moving up the chart with airplay gains this week. ◆ Videoclip availability. © 1992, Billboard/BPI Communications.

ALBUM ROCK RECURRENT TRACKS

1	2	3	4	5	6	7	8	9	10	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/DISTRIBUTING LABEL
1	1	1	10	NOVEMBER RAIN USE YOUR ILLUSION I	GUNS N' ROSES Geffen						
2	—	—	1	REMEDY THE SOUTHERN HARMONY AND MUSICAL COMPANION	THE BLACK CROWES DEF AMERICAN/REPRISE						
3	2	3	4	UNDER THE BRIDGE BLOOD SUGAR SEX MAGIK	RED HOT CHILI PEPPERS WARNER BROS.						
4	3	2	3	LIFE IS A HIGHWAY MAD MAD WORLD	TOM COCHRANE CAPITOL						
5	5	7	9	COME AS YOU ARE NEVERMIND	NIRVANA DGC						
6	4	4	10	WHAT YOU GIVE PSYCHOTIC SUPPER	TESLA Geffen						
7	10	6	6	ONE ACHTUNG BABY	U2 ISLAND/PLG						
8	6	5	12	RIGHT NOW FOR UNLAWFUL CARNAL KNOWLEDGE	VAN HALEN WARNER BROS.						
9	7	10	11	MAMA, I'M COMING HOME NO MORE TEARS	OZZY OSBOURNE EPIC ASSOCIATED/EPIC						
10	—	—	9	MYSTERIOUS WAYS ACHTUNG BABY	U2 ISLAND/PLG						

Recurrents are titles which have appeared on the Album Rock Tracks chart for 20 weeks and have dropped below the top 20.

Radio

Bush Ban On Indecent Radio Being Challenged

BY BILL HOLLAND

WASHINGTON, D.C.—Radio industry insiders here say that a legal challenge to President George Bush's reinstatement of a midnight-6 a.m. "safe harbor" for the broadcast of so-called indecent programming will be swift—perhaps by the end of the month.

The challenge will come from a coalition of broadcasters and First Amendment groups, represented



by the same team of lawyers that successfully took the government to court the last time Congress and the FCC tried to first shorten and later extend the indecency ban.

The coalition, according to insiders, will try to show the court "still has jurisdiction," meaning the group wouldn't have to file another lawsuit in another court.

Further, legal experts say the court, if it accepts the coalition contention, may "fast track" the case this fall.

Bush's ban of indecent programming during any but the wee small hours came when he signed a \$1.1 billion funding bill for the Corporation for Public Broadcasting Aug. 26, legislation that included an amendment on an indecency ban.

The FCC lost a court challenge last year when it tried to enforce a Congressionally mandated 24-hour ban, also signed by the President.

Since that time, the FCC has tracked complaints of all allegedly indecent programming, but has cited and fined only those licensees that broadcast the material during daylight hours.

Most have paid the fines, but Evergreen Broadcasting, licensee of cited Chicago station WLUP, has refused to pay its \$6,000 fine for 1987 and 1989 broadcasts judged indecent by the commission.

By law, the FCC cannot prosecute, but the commission turned the matter over to the Justice Department, which has filed suit to collect (Billboard, Sept. 5).

The government must now prove in court the broadcasts were indecent and the commission is authorized to fine the licensee.

DAB, CD QUALITY SOUND ON AM?

AM broadcasters can soon smile at the prospect of hi-fi digital audio sound on the AM band, thanks to the successful tests of USA Digital Radio, a partnership formed by Gannett Broadcasting, CBS Radio, and Group W Radio.

USA Digital Radio had received an experimental license from the FCC to run the test and, on Aug. 25, conducted the first in-band, over-the-air AM DAB broadcast

(Continued on next page)

the BATS
FEAR OF GOD

Produced by Nicholas Sansano

With two brilliant albums and a compilation of early EP's to their credit, critics have long hailed THE BATS as one of the most influential New Zealand bands.

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Modern Rock Tracks™

COMPILED FROM COMMERCIAL AND COLLEGE RADIO AIRPLAY REPORTS.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/DISTRIBUTING LABEL
★ ★ ★ No. 1 ★ ★ ★					
1	1	1	8	TOMORROW YOUR ARSENAL	MORRISSEY SIRE/REPRISE
2	2	2	5	NOT ENOUGH TIME WELCOME TO WHEREVER YOU ARE	INXS ATLANTIC
3	NEW ▶		1	DIGGING IN THE DIRT US	PETER GABRIEL Geffen
4	3	3	6	A LETTER TO ELISE WISH	THE CURE FICTION/ELEKTRA
5	4	5	7	DYSLEXIC HEART "SINGLES" SOUNDTRACK	PAUL WESTERBERG EPIC SOUNDTRAX/EPIC
6	5	6	5	JEREMY TEN	PEARL JAM EPIC
7	14	—	2	BLOOD MAKES NOISE 99.9 F	SUZANNE VEGA A&M
8	7	12	6	SOMETHING GOOD SOMETHING GOOD	UTAH SAINTS LONDON/PLG
9	8	8	9	HUNGER STRIKE TEMPLE OF THE DOG	TEMPLE OF THE DOG A&M
10	6	4	9	100% DIRTY	SONIC YOUTH DGC
11	9	13	8	SHEELA-NA-GIG DRY	PJ HARVEY INDIGO/ISLAND
12	16	27	3	YOU DON'T UNDERSTAND BABE RAINBOW	HOUSE OF LOVE FONTANA/MERCURY
13	24	—	2	POISON HEART MONDO BIZARRO	THE RAMONES RADIOACTIVE/MCA
14	21	—	2	SEEN THE DOCTOR FREE FOR ALL	MICHAEL PENN RCA
15	19	18	4	SMILING THE DEATH OF COOL	KITCHENS OF DISTINCTION A&M
16	10	10	11	EVEN BETTER THAN THE REAL THING ACHTUNG BABY	U2 ISLAND
17	18	25	3	HELPLESS COPPER BLUE	SUGAR RYKO/OISC
18	30	24	3	A SMALL VICTORY ANGEL DUST	FAITH NO MORE SLASH/REPRISE
19	15	11	6	N.W.O. PSALM 69	MINISTRY SIRE/WARNER BROS.
20	13	15	4	TELL IT LIKE IT T-I-IS GOOD STUFF	THE B-52'S REPRISE
21	11	7	5	WALKING ON BROKEN GLASS DIVA	ANNIE LENNOX ARISTA
22	20	19	6	BREAKING THE GIRL BLOOD SUGAR SEX MAGIK	RED HOT CHILI PEPPERS WARNER BROS.
23	NEW ▶		1	SPIRITUAL HIGH MOODFOOD	MOODSWINGS ARISTA
24	28	—	2	NEARLY LOST YOU SWEET OBLIVION	SCREAMING TREES EPIC
25	17	14	6	ALMOST GOLD HONEY'S DEAD	THE JESUS AND MARY CHAIN DEF AMERICAN/WARNER BROS.
26	NEW ▶		1	SUCCESS HAS MADE A FAILURE... AM I NOT YOUR GIRL?	SINEAD O'CONNOR ENIGN/ERG
27	12	9	8	DISAPPOINTED "COOL WORLD" SOUNDTRACK	ELECTRONIC WARNER BROS.
28	23	—	2	I WANT TO TOUCH YOU FERMENT	CATHERINE WHEEL FONTANA/MERCURY
29	29	—	2	IT'S ALL RIGHT LENIN & MCCARTHY	THE 25TH OF MAY ARISTA
30	NEW ▶		1	DONNA EVERYWHERE MUTINY	TOO MUCH JOY GIANT/WARNER BROS.

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

AIR TO BASE COMPETITION ON BILLBOARD CHARTS

(Continued from page 1)

Competition to Billboard magazine," says Michael Ellis, director of charts.

The high-profile competition, now in its ninth year, is conducted among program directors, music directors, and other music decision makers at top 40 stations, says Jonas Cash, chairman of Active Industry Research. AIR, a music-perception research company based in Columbia, Md., uses the results of the competition as a research tool that it sells to record companies.

Each week, for 30 weeks, participants (200-plus) are sent six top 40 singles to listen to. The decision makers predict whether the songs will peak on the charts at No. 1, in the top

10, top 25, or top 40, or not place at all. On Monday night, AIR faxes the weekly reactions to its record company clients.

"It's the fastest way to get a read on what radio thinks of a single," says Cash.

At the end of the charting period, the participant with the best track record in predicting all of the singles' successes wins the grand prize. Corvettes will be awarded this year. Cash prizes are given out to runners-up as well.

For the first time, the AIR Competition will be split into two categories: mainstream top 40 and rhythm/crossover top 40.

Billboard's Ellis says the competition represents "a major step in our ongoing efforts to better serve radio. The use of actual monitored airplay on our Hot 100, Country, and Album Rock charts and the future use of BDS-monitored airplay on the R&B and Adult Contemporary charts demonstrates our commitment to radio and the whole industry by providing the most accurate airplay informa-

tion available anywhere. AIR has recognized our efforts by moving their competition to Billboard."

Cash at AIR says the company was drawn to Billboard and its credibility in the industry. "Our respondents make projections based on what is real. They depend on the accuracy of the charts. With BDS, Billboard is the most credible source right now and AIR wants to be a part of that."

GAP WIDENS BETWEEN COUNTRY, TOP 40 RADIO

(Continued from page 74)

larly well with teens, however, rising 7.5%-8.2%. In the advertiser-friendly 25-54 demo, AC was off 21.2%-20.7%, and in the 35-64 demo, the format was also off, 22.4%-21.8%.

AC was particularly hard-hit among men 18-plus, where the format suffered a 15.2%-14.7% setback. In middays, AC dipped 21.7%-21.2%, but remained fairly consistent in other dayparts.

Country showed healthy growth in most dayparts, particularly nights, where it was up 9.5%-10.4%. Among teens, country picked up six-tenths of a share, rising to 7.2% of national listening, its highest teen share ever.

Top 40 continued to lose shares among its traditional stronghold, teens, where it dipped 41.9%-40.2%, but it was actually up slightly in both the 25-54 and 35-64 demos, reflecting the format's conscious decision to target an older audience.

Top 40 continued to slide in mornings (10.1%-9.6%) but posted a healthy midday increase (8.3%-8.9%), as it does every spring when school lets out. In nights, however, the format was off dramatically, losing 1.3 shares with a 14.8%-13.5% dip. Urban, like top 40, lost shares at night, dipping 14.4%-13.7%.

N/T held steady in second place, but was off 13.8%-13.4% 12-plus, losing shares in every daypart but nights. In mornings, the format dipped (17.8%-17.2%) as it tends to do every spring. In middays, N/T was also off (13.3%-12.7%), and in afternoons, it lost six-tenths of a share, sliding to 11.7%. In nights, N/T was up 12.6%-13.5% in its traditional baseball surge.

N/T scored particularly poorly among women 18-plus, where it

was down 13.4%-12.8% and moved from second to third place for the first time behind both AC and country. The format also lost shares of listening in its stronghold demo, 35-64, where it dipped six-tenths to 16.0%.

MORNING ROCK UP

Album rock was off by one-tenth, 10.0%-9.9% 12-plus. In mornings, however, the format jumped from fifth to fourth place, beating out top 40. In the 18-34 demo, album rock lost six-tenths of a point, dipping to 18.5%. Classic rock, meanwhile, was up 3.3%-3.6%, partly on the strength of a healthy jump in mornings (3.8%-4.3%).

Oldies was up nicely (5.9%-6.4%) thanks to a 6.2%-6.8% jump in afternoons and a 4.8%-5.5% jump in nights. In the 25-54 demo, oldies rose 8.4%-8.9%. In the 35-64 demo, it was up 9.2%-10.0%.

Among women 18-plus, oldies jumped 5.9%-6.4%. In the men 18-plus demo, the format was also up a fifth to 6.9%.

Rounding out the formats were adult standards, which dipped 3.6%-3.3%; easy listening, which held steady at 1.7%; religious, which was off a bit (2.1%-2.0%); adult alternative, which was flat at 1.9%; and classical, which was down 1.9%-1.7%.

In time-spent-listening, Spanish stations added 23 minutes of listening, while adult standards lost the same amount. Adult alternative and easy listening each added 18 minutes to their TSL figures. Oldies added 16 minutes, and classic rock added a quarter hour.

Assistance in preparing this story was provided by Ken Terry and Eric Boehlert in New York and Edward Morris in Nashville.

Super Gospel Country Radio Net offers a mix of country and gospel music to stations ... see page 35.

ACTIONMART

The results are fast. The reach is vast. And the call is free! To place a Billboard Classified ad, call Jeff Serrette at (800) 223-7524.



Aping It Up. Cause & Effect recently stopped by KROQ Los Angeles for a visit with Poorman, host of the "Love Line" show. Pictured with Poorman, seated, are Cause & Effect's Robert Rowe, Sean Rowley, and Richard Sheperd.

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Hits! in Tokio

Week of August 23, 1992

- 1 Blue Days The Jazmasters
- 2 Humpin' Around Bobby Brown
- 3 How Do You Do Roxette
- 4 This Used To Be My Playground Madonna
- 5 I'll Be There Mariah Carey
- 6 Runaway Deee-Lite
- 7 Don't You Worry 'Bout A Thing Incognito
- 8 Good Stuff The B-52's
- 9 See The World Pat Metheny
- 10 Money Can't Buy You Love Ralph Tresvant
- 11 Wishing On A Star The Cover Girls
- 12 Baby-Baby-Baby TLC
- 13 Grace In Gravity The Story
- 14 The Rhythm Mari Wilson
- 15 Come Into My Garden Hanne Boel
- 16 I Miss You Joe Public
- 17 The Doo-Bop Song Miles Davis
- 18 Too Funky George Michael
- 19 Close But No Cigar Thomas Dolby
- 20 The One Elton John
- 21 100% Sonic Youth
- 22 You Won't See Me Cry Wilson Phillips
- 23 What You Do To Me Al Jarreau
- 24 Vous J'adore Jaden
- 25 Bonafide Funk The Brand New Heavies
- 26 Do It To Me Lionel Richie
- 27 Everytime We Touch Maggie Reilly
- 28 Bull Rush Paul Weller
- 29 The Best Things In Life Are Free Luther Vandross & Janet Jackson
- 30 Damn I Wish I Was Your Lover Sophie B. Hawkins
- 31 Am I The Same Girl Swing Out Sister
- 32 Namida No Kiss Southern All Stars
- 33 Book Of Days Enya
- 34 It's Probably Me Sting & Eric Clapton
- 35 Not Gonna Change Swing Out Sister
- 36 Friday I'm In Love The Cure
- 37 Grains Of Sand G-Race
- 38 It Can't Be Forever Ephraim Lewis
- 39 Life Is A Highway Tom Cochrane
- 40 Set Your Loving Free Lisa Stansfield
- 41 It's A Fine Day Opus III
- 42 Just For Tonight Vanessa Williams
- 43 Lady Killer Nicky Holland
- 44 Forever Love Color Me Badd
- 45 Blue Angel Al Jarreau
- 46 Borghild Kenneth Sivertsen
- 47 Make It On My Own Alison Limerick
- 48 A St Tropez Clementine
- 49 Drowning In Your Eyes Ephraim Lewis
- 50 Slowly Stacy Earl



J-WAVE 81.3FM

Single Reviews

EDITED BY LARRY FLICK

POP

▶ EXTREME Rest In Peace (4:44)

PRODUCER: Nuno Bettencourt
WRITERS: N. Bettencourt, G. Cherona
PUBLISHERS: Color Me Badd/Funky Metal/Almo, ASCAP
A&M 8015 (c/o PGD) (cassette single)

Quartet previews its new "III Sides To Every Story" album with a sterling pop/rocker that lovingly pays homage to the Beatles (note those relaxed, elongated harmonies laid beneath the chorus), while injecting a slick, '90s-style rock kick. Listen closely to this crisply produced track, and you'll discover lyrics that are optimistic without being cloying. A perfect fit for several radio formats.

▶ COLOR ME BADD Forever Love (4:28)

PRODUCERS: Jimmy Jam, Terry Lewis, Color Me Badd
WRITERS: M. Calderon, S. Watters, K. Thornton, B. Abrams, J. Harris III, T. Lewis
PUBLISHERS: Me Good/Flyte Tyme Tunes/Burbank Plaza, ASCAP
Giant 5733 (c/o Warner Bros.) (cassette single)

This tender-hearted pop ballad, laced with lush harmonies and soft percussion, should net high marks at adult-leaning top 40, urban, and AC outlets. Easy-listening, melodic fare is tailor-made for quartet's increasingly ardent audience.

▶ MARKY MARK & THE FUNKY BUNCH You Gotta Believe (4:15)

PRODUCER: Donnie Wahlberg
WRITERS: D. Wahlberg, J. Marshall, T. Maxwell
PUBLISHERS: WB/Domie D., ASCAP
Interscope/Atlantic 4752 (cassette single)

Last year's rap pinup stomps back into action with scratch-happy pop/hip-hop jam, etched with Mark's increasingly appealing phrasing, a streetwise funk beat, and retro-style backing vocals. Hook will sneak up on you after a couple of spins and take up long-term residence in your brain. Comes in a radio-ready "censored" version.

★ BAD COMPANY How About That (4:15)

PRODUCER: Terry Thomas
WRITERS: B. Howe, T. Thomas
PUBLISHERS: Warner-Chappell/TJT/Phantom/WB, ASCAP
Atco 4699 (c/o Atlantic) (cassette single)

Venerable band cuts loose with a glossy, top 40-friendly rocker, fueled with an instantly memorable chorus, muscular guitar riffing, and an exemplary lead vocal. Title cut to its forthcoming album is a thoroughly pleasing affair that has the juice to broaden the group's already sizable following. Not to be missed.

TAG Don't Play With My Heart (3:27)

PRODUCER: Gareth Young
WRITERS: T. Morris, G. Young
PUBLISHER: A&C Songs, ASCAP
REMIXER: La Dre
Scotti Bros. 75344 (c/o BMG) (cassette single)

After a pair of underrated pop/dance singles, British duo may finally woo radio programmers with this rhythmic and easygoing jam. Treanna Morris delivers a delightful lead vocal, while partner Gareth Young weaves a synth-smart, R&B-spiced instrumental base. Remix could spark early a.m. club play.

TRILOGY Good Time (4:00)

PRODUCER: Robert Clivillés
WRITERS: R. Clivillés, D. Ramos
PUBLISHERS: Virgin/Cole/Clivillés/Duranman, ASCAP
Atco 4695 (c/o Atlantic) (cassette single)

Latino trio resurfaces sporting a fairly convincing B-Boy image. It drops rhymes that only Vanilla Ice could appreciate over a familiar pop/hip-hop foundation. Repetitive "na-na" chorus chants and "Ten Little Indians" breakdown might click with teens, though track makes us hanker for group's early freestyle days.

R & B

▶ MIKI HOWARD Ain't Nobody Like You (no timing listed)

PRODUCER: LeMel Humes
WRITER: L. Humes
PUBLISHERS: Virgin/Bufalo Music Factory, BMI
Giant/Reprise 18849 (c/o Warner Bros.) (cassette single)

Howard jumps to Giant Records and lands what will likely be her biggest hit to date. Her distinctive alto is caressed by a cushiony bass line and deep male harmonies.

Track is a study in contrasts: at once soothing and romantic, and then strutting and assertive. Can't wait for her upcoming album, "Femme Fatale"—not to mention her performance as Billie Holiday in Spike Lee's film "Malcolm X."

▶ JOE PUBLIC I've Been Watchin' (3:44)

PRODUCERS: Lionel Job, Joe Public
WRITERS: J. Carter, J. Sayles, K. Scott, D. Wyatt, C. Moore
PUBLISHERS: Harrindur/Joe Public/Bonedome/Ensign, BMI
Columbia 4734 (c/o Sony) (cassette single)

Charming quartet continues to establish itself as one of the more important urban acts of the future with this deliciously seductive funk throwdown. Tradeoff between sultry vocals and dope rapping sits well amid a percolating, live-band arrangement. Equally strong entry for urban and top 40 playlists.

▶ TROOP Sweet November (4:02)

PRODUCER: not listed
WRITER: not listed
PUBLISHER: not listed
Atlantic 4723 (cassette single)

A bittersweet breakup song treads on standard R&B-ballad territory. Finely crafted harmonies and stellar solo vocals should generate an overwhelmingly positive response from adult-oriented urban radio programmers.

BRUCE SAUNDERS Touch You There (4:16)

PRODUCERS: Ralph Rolle, Armando Colon, Gerard Harmon
WRITERS: R. Rolle, A. Colon, G. Harmon
PUBLISHERS: Leo Rose/Too Smooth/Armacion
RCA 62344 (c/o BMG) (cassette single)

Maybe the place he wants to touch her is in the heart, though the heavy female panting squelches such a theory. Oh well, it ain't high romance, but at least he's being direct and honest. Saunders' fine voice deserves better lyrical material than this—though the syncopated, jack-inspired funk groove slams pretty hard.

COUNTRY

▶ GARTH BROOKS We Shall Be Free (3:47)

PRODUCER: Allen Reynolds
WRITERS: S. Davis, G. Brooks
PUBLISHERS: Major Bob/No Fences/Major Bob/EMI-Blackwood/Beartooth, ASCAP/BMI
Liberty 79457 (c/o CEMA) (CD promo)

A promoter of positives, Brooks belts out a melodic and gospel-etched universal freedom march from his upcoming fourth set, "The Chase." Inspired by (and penned

NEW & NOTEWORTHY

SOFIA SHINAS The Message (4:22)

PRODUCERS: Andres Levin, Camillus Mare Celii
WRITERS: S. Shinas, C. Max, C. Celii, A. Levin
PUBLISHERS: Strange Cat/Love Generation/CBS Songs/Cool Bananas/Virgin, ASCAP; Virgin Songs/Boneless, BMI
Warner Bros. 18807 (cassette single)

Photogenic pop ingenue treads Paula Abdul/Cathy Dennis pop/dance waters with this familiar-but-satisfying ditty, empowered with a slowly ingratiating chorus. Shinas has a sweet, chirpy delivery that will likely sit well with top 40 and crossover programmers. Look for her eponymous debut album to ship shortly.

A THOUSAND POINTS OF NIGHT Read My Lips (2:27)

PRODUCER: Don Was
WRITER: D. Was
PUBLISHER: not listed
REMIXER: Marc "MK" Kinchen
Polydor 767 (c/o PGD) (CD single)

Political satire created by Don Was samples freely from speeches by President Bush. Anchored by the refrain "read my lips," track is an infectious pop/houser. Sound bites of Bush often contradicting himself run a topical gamut ranging from the economy to education, and war and abortion. Harsh track will amuse some, and anger others. Watch radio interest heighten as the election draws near.

shortly after) the Rodney King verdict, this brotherhood anthem touches on the issues of sexual and racial prejudice, hunger, religion, homelessness, and ecology.

▶ MARK CHESNUTT Bubba Shot The Jukebox (3:05)

PRODUCER: Mark Wright
WRITER: D. Linde
PUBLISHERS: EMI-Blackwood/Linde Manor/Right Key, BMI
MCA 54471 (c/o Uni) (7-inch single)

This track has been on the country singles chart for 13 weeks as an album cut and is now finally a commercial single. Although this is a message of mental instability, the tune hops, skips, and jumps out of the box.

STACY DEAN CAMPBELL Baby Don't You Know (3:04)

PRODUCER: Brent Maher
WRITER: J. O'Hara
PUBLISHER: Jamie O'Hara, ASCAP
Columbia 74491 (c/o Sony) (7-inch single)

Ooooo! Baby, don't you know you've gotta love this! Campbell delivers like the Everly Brothers all rolled into one.

JOHN MICHAEL MONTGOMERY Life's A Dance (3:09)

PRODUCER: Doug Johnson
WRITERS: A. Shamblin, S. Seskin
PUBLISHERS: Hayes Street/Almo/Love This Town, ASCAP
Atlantic 4706 (CD promo)

Exceptional production and instrumentation, but where's the emotion behind Montgomery's vocals? Still, a hooky, credibly penned song.

JEFF KNIGHT Someone Like You (2:31)

PRODUCERS: Bud Logan, Harold Shedd
WRITERS: R. Alves, T.J. Knight, J. Taylor
PUBLISHERS: Great Cumberland/Flawfactor/PRI Songs/Music Of The World, BMI
Mercury 748 (c/o PolyGram) (CD promo)

Straightforward western beat accompanies credible vocals, but material is less than a hit.

WAYLON JENNINGS Too Dumb For New York City (2:56)

PRODUCER: Richie Albright
WRITERS: W. Jennings, B. McDavid
PUBLISHERS: Waylon Jennings/Irving, BMI
Epic 74705 (c/o Sony) (7-inch single)

Big, bad, country bear Jennings sings that the big-city shoes just don't fit.

DANCE

▶ LIL' LOUIS & THE WORLD Saved My Life (8:30)

PRODUCER: Lil' Louis
WRITER: Lil' Louis
PUBLISHERS: Sony Tunes/Seven More Days, ASCAP
REMIXERS: Louie Vega, Kenny Gonzalez, Ian Appell, Chris Mackenzie, Lil' Louis
Epic 74410 (c/o Sony) (12-inch single)

Follow-up to the No. 1 smash "Cluh Lonely" is a far more spirited and contagious deep-houser, with excellent diva vocals by Joi Caldwell and Robyn Springer. A plethora of remixes hedges all hets, ranging in style from trendy house to alternative-trance, with retro-R&B squeezed in between. Watch this one pack dancefloors lickety-split, with chances of crossover radio play looking bright.

▶ KATHY SLEDGE Heart (7:12)

PRODUCERS: Troy Taylor, Charles Ferrar
WRITERS: K. Sledge, T. Taylor
PUBLISHERS: Kharatray/Chrysalis, ASCAP; "Gotta Eat," BMI
REMIXER: Roger S.
Epic 74464 (c/o Sony) (12-inch single)

Sleek and sophisticated urban tune is transformed into a church revival meeting—embellished with a slamin' garage groove (natch). Sledge raises the roof with the vocal performance of her career, while Roger S. tosses the term "remixer" out the window and gives the song a fresh arrangement and a few freshly penned bits of music to boot. Essential for peak-hour sets.

KAREL Get On Up (no timing listed)

PRODUCER: M. Eckart
WRITERS: Eckart, Todd
PUBLISHER: not listed
Kushi 01 (12-inch single)

Jimmy Somerville sound-alike breaks an impressive sweat on this retro-conscious call to arms. Peppy percussion and slick keyboards will click primarily with hi-NRG jocks, though a heefier remix could spark more mainstream play. Contact: 213-296-8742.

AC

GRAYSON HUGH Soul Cat Girl (4:56)

PRODUCER: Bernard Edwards
WRITER: G. Hugh
PUBLISHER: none listed
MCA 2368 (c/o Uni) (cassette single)

Raspy vocals, laid over a simple piano, introduce this low-key black-and-white love song, which explodes into technicolor when the band joins in. A chugging bass line drives this soulful, moving tune, which should find an audience at AC and top 40 formats.

JOAN ARMATRADING True Love (3:29)

PRODUCER: Joan Armatrading
WRITER: J. Armatrading
PUBLISHER: Giftwend Ltd., ASCAP
A&M 8001 (c/o PGD) (CD single)

Armatrading's deep vibrato vocals lend powerful soul to this full-bodied, orchestral ballad. Love song should strike a universal chord at AC and urban radio.

★ GROVER WASHINGTON JR. Take Five (Another Five) (4:00)

PRODUCERS: Teddy Bolden, John Bolden, Grover Washington Jr.
WRITER: P. Desmond
PUBLISHER: Desmond Music Co., BMI
Columbia 4724 (c/o Sony) (CD promo)

Ultrahip, modernized version of the Dave Brubeck classic swings with irresistible sax appeal. Jazzy track is arranged to complement confident orchestration with sophisticated, understated vocals. Will soothe AC programmers.

ANGELO & VERONICA I Love You More (4:18)

PRODUCERS: Scott MacLeod, Trace Scarborough
WRITERS: J. Dume, P. Phillips Oland
PUBLISHERS: Pamalybo/Lawley/Irving
Benson/A&M 31458 (c/o PGD) (cassette single)

Members of male/female Christian duo trade lead vocals on this optimistic, uplifting ballad, which is poised to capture hearts at mainstream AC outlets.

ROCK TRACKS

▶ PETER GABRIEL Digging In The Dirt (4:23)

PRODUCERS: Daniel Lanois, Peter Gabriel
WRITER: P. Gabriel
PUBLISHERS: Real World/Hidden Pun, BMI
Geffen 4446 (c/o Uni) (CD promo)

The wait is finally over. In the six years since "So," Gabriel has faced much personal turmoil, as this lyrically jolting gem from his forthcoming "Us" album reveals. Over a forloding, hip-hop-derived groove, he unleashes a rush of emotion and anger that almost seems too personal to be shared. Album-rockers are already lined up to pay homage, while adventurous popsters should pay close attention, too.

▶ MICHAEL PENN Seen The Doctor (3:12)

PRODUCERS: Tony Berg, Michael Penn
WRITER: M. Penn
PUBLISHERS: Lifaal/Careers-BMG, BMI
RCA 62339 (c/o BMG) (cassette single)

First offering from "Free For All" will upgrade the quality of rock radio upon impact. Penn's dark and clever lyrics are offset by lively instrumentation. Retro-minded guitar work and a sneaky hook round out the track quite nicely, thank you. Check out a bluesy acoustic rendition of "Brave New World" on the flipside.

▶ TOAD THE WET SPROCKET Walk On The Ocean (no timing listed)

PRODUCER: Gavin MacKillop
WRITERS: D. Dinning, R. Guss, T. Nichols, G. Phillips
PUBLISHERS: Sony Tunes Inc./Wet Sprocket Songs, ASCAP
Columbia 4683 (c/o Sony) (CD promo)

While popsters continue to embrace "All I Want," sturdy base at alternative and album-rock radio are treated to this rootsy, melodic folk track. It's laced with lovely touches of fiddle, accordion, and mandolin. Could easily cross into top 40 arena at some point.

★ PETER HIMMELMAN Beneath The Damage & The Dust (4:36)

PRODUCER: Don Smith
WRITER: P. Himmelman
PUBLISHER: Himmsongs/MCA
Epic 4732 (c/o Sony) (CD promo)

Wouldn't it be nice if this truly gifted

singer/songwriter had the huge hit single he so richly deserves? In a perfect world, this intelligent rocker would meet with universal approval—not only for Himmelman's earnest vocal and the track's crisp production, but for his band's tight live sound. Since we don't live in such a place, this track will likely find a welcome home at alternative outlets. But we can dare to dream.

IMMACULATE FOOLS Stand Down (4:20)

PRODUCERS: Andy Ross, Immaculate Fools
WRITERS: B. Wickens, B. Betts, P. Weatherill, K. Weatherill
PUBLISHER: Sony
Continuum 12209 (CD single)

Aggressive and angry anthem is an all-too-accurate reading of the sad state of world politics—and how it often victimizes all of the wrong people. Band turns in an inspired performance of a track that should be heard. Programmers at all rock formats should take note. Contact: 201-709-0011.

ELECTRIC BOYS Dying To Be Loved (4:19)

PRODUCERS: Electric Boys
WRITERS: Electric Boys
PUBLISHERS: Eclectic Noise/The Night Rainbow, ASCAP
Atco 4693 (c/o Atlantic) (CD promo)

Song opens with just a framework of guitar melody and husky vocals, but that subtlety is quickly tossed aside in favor of plenty of rock posturing and overemotional instrumentation. However, the chorus is undeniably catchy and could get even the most hardhearted listener humming.

BRENT BOURGEOIS Funky Little Nothing (4:22)

PRODUCER: Glenn Rosenstein, Brent Bourgeois
WRITER: B. Bourgeois
PUBLISHER: Bourgeois Zee, ASCAP
Charisma 813 (CD Promo)

This tune follows up its title with breathy vocals, airy synths, and light guitars. It's likely that top 40 programmers will find listeners' loving its sweetness and upbeat balladeering.

DREAM THEATER Pull Me Under (5:54)

PRODUCER: David Prater
WRITERS: Moore
PUBLISHER: WB, ASCAP
Atco 4724 (CD promo)

Dramatic guitar riffing gives way to chunky heavy-metal sounds, to which plinky keyboards are added. Comparatively understated vocals chime in, and song continues to build in grandeur until it threatens to collapse under its own weight. Has some bite due to the metal leanings, but listeners will wind up digging through the layers of sound to hear it.

RAP

▶ CYPRESS HILL Latin Lingo (3:51)

PRODUCER: DJ Muggs
WRITERS: L. Muggs, L. Freeze, S. Reyes
PUBLISHERS: MCA/Soul Assassins/Cypress Hill/BMG Songs, ASCAP
Ruffhouse/Columbia 4747 (c/o Sony) (12-inch single)

Act dips once again into its certified-gold self-titled debut and pulls out another savvy lyrical look at Latinos living (and rapping) on the street. Cut interweaves Spanish and English languages to great effect, while the "Prince Paul" remix is filled with lots of cool sound effects and a dense hip-hop beat. Could be the pop crossover hit band has been waiting for.

POET-T He's Watching You (4:50)

PRODUCER: John F. Wilson
WRITER: not listed
PUBLISHER: not listed
JRS 813 (CD single)

Radio programmers looking for rap that won't reignite censorship controversy are looking for this track. Not to say this posse is taking a lightweight approach—just presenting a different point of view. Its "God is watching" position is made clear through a series of vignettes that give equal time to low-key, fluid raps and buttery R&B vocals. Piano, bass, and beat round out a minimal arrangement.

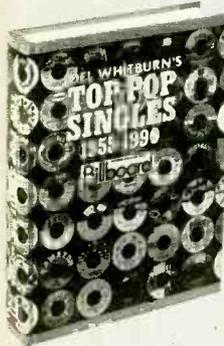
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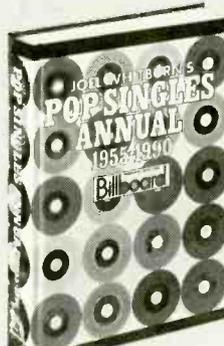
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- Peak date • Weeks charted
- Label • Record number
- And much, much more in-depth information, including artist bios and title trivia, all arranged for easy reference.

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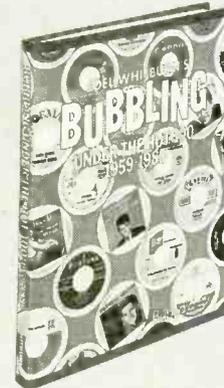
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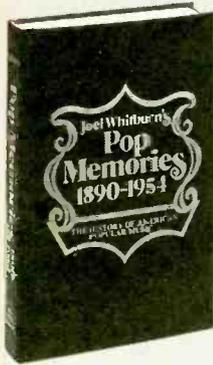
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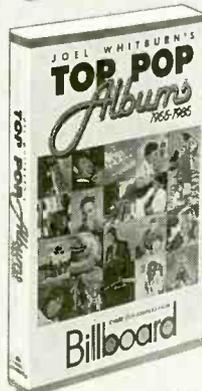
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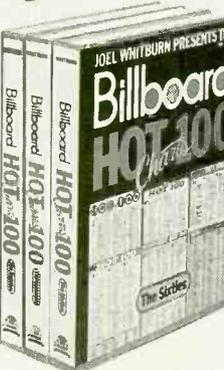
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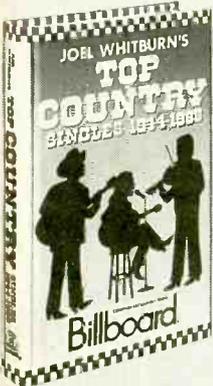
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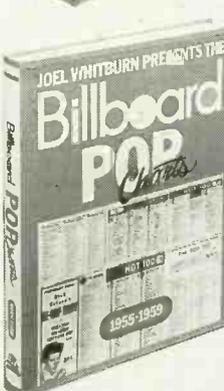
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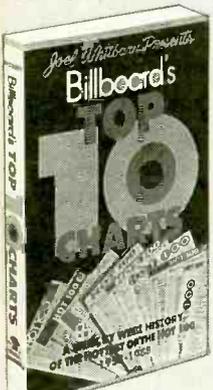
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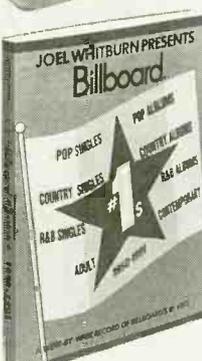
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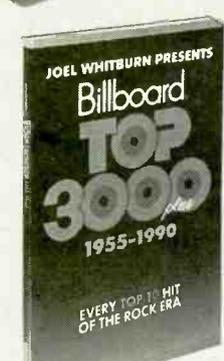
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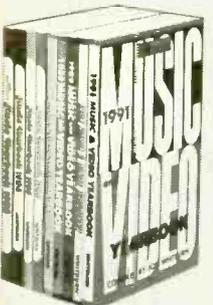
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Top 40 Radio Monitor

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 128 top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot 100 Singles chart.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL)
			★ ★ NO. 1 ★ ★						
1	1	11	END OF THE ROAD	BOYZ II MEN (BIV 10/MOTOWN)	38	43	8	YOU REMIND ME	MARY J. BLIGE (UPTOWN/MCA)
2	2	18	BABY BABY BABY	TLC (LAFACE/ARISTA)	39	35	10	JUMP AROUND	HOUSE OF PAIN (TOMMY BOY)
3	3	21	JUST ANOTHER DAY	JON SECADA (SBK/ERG)	40	28	15	TOO FUNNY	GEORGE MICHAEL (COLUMBIA)
4	4	17	GIVING HIM SOMETHING HE ...	EN VOGUE (ATCO EASTWEST)	41	37	5	KICKIN' IT	AFTER 7 (VIRGIN)
5	6	6	HUMPIN' AROUND	BOBBY BROWN (MCA)	42	30	17	WISHING ON A STAR	THE COVER GIRLS (EPIC)
6	5	15	MOVE THIS	TECHNOTRONIC (SBK/ERG)	43	53	6	NOTHING BROKE BUT MY HEART	CELINE DION (EPIC)
7	8	12	PLEASE DON'T GO	K.W.S. (NEXT PLATEAU)	44	33	18	STEEL BARS	MICHAEL BOLTON (COLUMBIA)
8	9	11	THE ONE	ELTON JOHN (MCA)	45	49	3	ALWAYS THE LAST TO KNOW	DEL AMITRI (A&M)
9	7	16	LIFE IS A HIGHWAY	TOM COCHRANE (CAPITOL)	46	47	7	WHERE DOES THAT LEAVE LOVE	GEORGE LAMOND (COLUMBIA)
10	15	12	ALL I WANT	TOAD THE WET SPROCKET (COLUMBIA)	47	40	5	GIVE IT UP	WILSON PHILLIPS (SBK/ERG)
11	10	21	COME & TALK TO ME	JODECI (UPTOWN/MCA)	48	55	8	CONSTANT CRAVING	K.D. LANG (SIRE/WARNER BROS.)
12	11	7	SHE'S PLAYING HARD TO GET	HI-FIVE (JIVE/RCA)	49	58	4	WHAT ABOUT YOUR FRIENDS	TLC (LAFACE/ARISTA)
13	14	17	KEEP ON WALKIN'	CECE PENISTON (A&M)	50	61	4	DIVINE THING	THE SOUP DRAGONS (BIG LIFE/MERCURY)
14	13	11	NOVEMBER RAIN	GUNS N' ROSES (Geffen)	51	41	9	THE HITMAN	AB LOGIC (INTERSCOPE)
15	18	7	DO I HAVE TO SAY THE WORDS?	BRYAN ADAMS (A&M)	52	52	2	YEAH, YEAH, YEAH!	VOICES (ZOO)
16	22	7	FOREVER LOVE	COLOR ME BADD (PERSPECTIVE/A&M)	53	45	9	EVEN BETTER THAN THE REAL ...	U2 (ISLAND/PLG)
17	21	6	SOMETIMES LOVE JUST AIN'T ...	PATTY SMYTH (MCA)	54	44	19	SLOW MOTION	COLOR ME BADD (GIANT)
18	17	11	I WANNA LOVE YOU	JADE (GIANT)	55	65	14	TWILIGHT ZONE	2 UNLIMITED (RADIKAL/CRITIQUE)
19	20	9	STAY	SHAKESPEAR'S SISTER (LONDON/PLG)	56	59	7	BACK TO THE HOTEL	N2DEEP (PROFILE)
20	16	17	THE BEST THINGS IN LIFE ARE FREE	L. VANDROSS/J. JACKSON (PERSPECTIVE)	57	74	2	RIGHT NOW	AL B. SURE! (WARNER BROS.)
21	12	11	THIS USED TO BE MY PLAYGROUND	MADONNA (SIRE/WARNER BROS.)	58	64	4	DON'T WANNA LOVE YOU	SHANICE (LAFACE/ARISTA)
22	19	14	TAKE THIS HEART	RICHARD MARX (CAPITOL)	59	—	1	WALKING ON BROKEN GLASS	ANNIE LENNOX (ARISTA)
23	24	7	JESUS HE KNOWS ME	GENESIS (ATLANTIC)	60	48	6	GET WITH U	LIDELL TOWNSELL & M.T.F. (MERCURY)
24	31	4	PEOPLE EVERYDAY	ARRESTED DEVELOPMENT (CHRYSALIS)	61	67	3	BANG BANG	DAVID SANBORN (ELEKTRA)
25	25	14	FRIDAY I'M IN LOVE	THE CURE (FICTION/ELEKTRA)	62	51	9	JUMP!	THE MOVEMENT (SUNSHINE/ARISTA)
26	57	2	I'D DIE WITHOUT YOU	P.M. DAWN (LAFACE/ARISTA)	63	—	1	AM I THE SAME GIRL	SWING OUT SISTER (FONTANA/MERCURY)
27	34	4	WOULD I LIE TO YOU?	CHARLES & EDDIE (CAPITOL)	64	69	6	TAKE ME IN YOUR ARMS	LIL SUZY (HIGH POWER/WARLOCK)
28	27	13	EVERYBODY'S FREE	ROZALLA (EPIC)	65	70	3	CROSSOVER	EPMD (RAL/CHAOS)
29	26	16	I'LL BE THERE	MARIAH CAREY (COLUMBIA)	66	—	1	SLOW DANCE (HEY MR. DJ)	R. KELLY & PUBLIC ANNOUNCEMENT (JIVE)
30	42	5	WHEN I LOOK INTO YOUR EYES	FIREHOUSE (EPIC)	67	—	1	FREE YOUR MIND	EN VOGUE (ATCO EASTWEST)
31	32	20	HOLD ON MY HEART	GENESIS (ATLANTIC)	68	60	10	JAM	MICHAEL JACKSON (EPIC)
32	29	8	GIVE U MY HEART	BABYFACE/T. BRAXTON (LAFACE/ARISTA)	69	63	13	HONEY LOVE	R. KELLY & PUBLIC ANNOUNCEMENT (JIVE)
33	38	3	HAVE YOU EVER NEEDED ...	DEF LEPPARD (MERCURY)	70	—	1	SAD NEW DAY	ME PHI ME (RCA)
34	50	3	RHYTHM IS A DANCER	SNAP (ARISTA)	71	71	10	MONEY CAN'T BUY YOU LOVE	RALPH TRESVANT (PERSPECTIVE/A&M)
35	54	2	YOU LIED TO ME	CATHY DENNIS (POLYDOR/PLG)	72	75	2	NOBODY WINS IN THIS WAR	MITCH MALLOY (RCA)
36	36	8	RESTLESS HEART	PETER CETERA (WARNER BROS.)	73	—	1	YESTERDAY	EN VOGUE (ATCO EASTWEST)
37	46	4	NOT ENOUGH TIME	INXS (ATLANTIC)	74	—	1	REAL LOVE	MARY J. BLIGE (UPTOWN/MCA)
					75	—	1	LOVE ME TONIGHT	CYNTHIA (MICMAC)

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

TOP 40 RADIO RECURRENT MONITOR

1	—	1	IF YOU ASKED ME TO	CELINE DION (EPIC)	14	12	15	GOOD FOR ME	AMY GRANT (A&M)
2	1	5	MY LOVIN' (YOU'RE NEVER ...)	EN VOGUE (ATCO EASTWEST)	15	13	55	I WANNA SEX YOU UP	COLOR ME BADD (GIANT)
3	2	2	TENNESSEE	ARRESTED DEVELOPMENT (CHRYSALIS)	16	17	40	GOOD VIBRATIONS	MARKY MARK (INTERSCOPE)
4	3	2	UNDER THE BRIDGE	RED HOT CHILI PEPPERS (WARNER BROS.)	17	20	7	ONE	U2 (ISLAND/PLG)
5	4	2	DAMN I WISH I WAS YOUR LOVER	SOPHIE B. HAWKINS (COLUMBIA)	18	19	24	EMOTIONS	MARIAH CAREY (COLUMBIA)
6	—	1	I WILL REMEMBER YOU	AMY GRANT (A&M)	19	18	43	MOTOWNPHILLY	BOYZ II MEN (MOTOWN)
7	9	20	I LOVE YOUR SMILE	SHANICE (MOTOWN)	20	14	15	TO BE WITH YOU	MR. BIG (ATLANTIC)
8	5	9	SAVE THE BEST FOR LAST	VANESSA WILLIAMS (WING/MERCURY)	21	24	54	LOSING MY RELIGION	R.E.M. (WARNER BROS.)
9	6	24	FINALLY	CECE PENISTON (A&M)	22	—	55	BABY BABY	AMY GRANT (A&M)
10	7	24	ALL 4 LOVE	COLOR ME BADD (GIANT)	23	16	15	REMEMBER THE TIME	MICHAEL JACKSON (EPIC)
11	8	7	LIVE AND LEARN	JOE PUBLIC (COLUMBIA)	24	—	47	SOMEDAY	MARIAH CAREY (COLUMBIA)
12	10	7	THOUGHT I'D DIED AND GONE ...	BRYAN ADAMS (A&M)	25	21	6	AIN'T 2 PROUD 2 BEG	TLC (LAFACE/ARISTA)
13	11	11	MAKE IT HAPPEN	MARIAH CAREY (COLUMBIA)					

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

Tandy To Bow Interactive TV-Stereo Unit System Won't Require Computer Attachment For Use

BY SUSAN NUNZIATA

NEW YORK—Tandy Corp. is adding its new Video Information System (VIS) to the interactive multimedia fray in October with the introduction of a stand-alone home unit that connects to a TV and stereo system.

The VIS player, to be marketed in the U.S. under the Memorex brand name, will have a suggested list price of \$699 and will not require a computer or video-game system attachment to operate.

VIS, which operates under MS-DOS, Windows, and Multimedia PC CD-ROM platforms, was created in cooperation with Microsoft and other computer software developers with the goal of ease of software development, according to Tandy. Developers can use the same content-creation tools, software development systems, and software used for CD-ROM design.

However, because VIS is operated using an infrared remote rather than a keyboard or a mouse, existing CD-ROM titles would have to be modified to accommodate the different interface, according to Ed Juge, senior director of marketing relations with Tandy. Juge adds that the modifications are fairly easy and that software developers will be able to design future titles to play on both CD-ROM and VIS.

The system is incompatible with other multimedia products such as Philips' CD-I and Commodore's CDTV. The system does not have full-screen full-motion video capabilities at present, but such a capability can be added at a later date, according to Juge. He adds that, although the

units being released in October will not be compatible with Kodak Photo CD, future generations of units will be compatible with that product as well.

Like most multimedia products, VIS is also capable of playing audio CDs.

Zenith has licensed the technology and will also introduce a \$700 player in October, according to Zenith spokesman John Taylor. Initially, the Zenith unit will be manufactured with the Memorex models at Tandy's factory in Fort Worth, Texas.

Tandy is negotiating with several other manufacturers, according to Juge, and about 50 software developers have committed to introducing 100 VIS titles this year.

According to Tandy, approximately 50 VIS titles, priced at \$30-\$80, will be available at the time of launch. In addition, Tandy and Zenith are including Compton's Multimedia Encyclopedia with the hardware package. The Compton's title, also available on CD-ROM, sells separately for \$600-\$700.

The Memorex VIS will be sold in Tandy's 7,000 Radio Shack outlets as well as other consumer electronics retailers and department stores nationwide; the Zenith unit will be carried by Tandy Name Brand Retail Group's McDuff, VideoConcepts, and The Incredible Universe outlets, as well as other dealers. There are 415 McDuff outlets in the U.S., according to Juge.

The company is also negotiating with additional vendors, one of which is expected to participate in introducing the product outside of the U.S. next year, says Juge.

Software will initially be marketed at the hardware outlets carrying the players, although Juge expects that within a year, video, computer, and bookstore outlets may be stocking VIS titles.

Tandy plans the initial marketing focus of VIS to be as an educational entertainment product for families with children ages 5-17; about 26 of the 1992 titles are geared toward children's reading development and classic literature, with 16 other learning titles also slated for release this year. "The thing that's going to get people to go out and buy this type of product, in this economic environment, is going to be based more on educational applications than entertainment," says Juge.

Among the titles planned for 1992 release is Midisoft's "MusicBox," an educational collection of 101 pieces of music of various genres that includes standard music notation for each piece. Users can alter volume, change instrument sounds, and modify tempo. The disc also features information on the history of each piece of music and its composer.

Other titles will include VIS versions of CD-ROM titles like Lucas Arts Games' "Loom," and Time magazine's "Time Almanac."

Tandy showed its VIS product at an open house Aug. 31 in New York, where it also displayed its DCC unit, which is slated for introduction in October at a suggested retail price "under \$800," notes Juge.

In other multimedia news, Sony is planning to announce commercial availability of its portable multimedia unit Sept. 16.

HISTORIC DECISION EMPOWERS SWISS ANTI-PIRATE FORCES

(Continued from page 8)

The case involved an Elvis Presley CD, "Just Elvis," on the Italian Entertainer label, distributed by Gold Records and manufactured by Walter Guertler's Milan-based record company Saar (Billboard, March 13, 1990).

When the CD appeared in Swiss record stores, the dealers were warned by BMG-Ariola that they were handling pirate product. Gold Records president Bernard Henrion told Billboard he brought the case "to protect our reputation and to defend ourselves against ill-founded charges of piracy."

The issue at stake was whether the Swiss copyright law and the law against unfair competition afford protection to the original producers of recordings when copies of their product are made and marketed by other companies 30 or more years after the date of original fixation. [The "Just Elvis" CD, which consists of original RCA tracks, is legal in Italy, where duration of protection for studio-made sound carriers is 30 years from the date of the recording.]

Last December, the Commercial Court in Zurich ruled that sound recordings sold in Switzerland enjoy protection for 50 years after fixation. Henrion appealed the decision and the Federal Court has now upheld the Commercial Court judgment.

A key passage in the verdict notes that the "Just Elvis" CD is "clearly a pirate copy of original

RCA recordings ... and persons who distribute it can be declared to be pirates."

Welcoming the verdict, BMG-Ariola managing director Marco Zenotta says, "At last we can really clean up the Swiss market and purge it of the pirate records which have been in circulation for so long. Happily the case has had widespread media coverage so dealers cannot plead ignorance of the law. I will call all the major dealers personally to recommend that they withdraw all pirate product from their stock."

THE BOOTLEG BITE

Turnover from the sales of pirate and bootleg recordings in Switzerland has been estimated as running at 5%-15% of the market, which was last year worth \$233 million. Says EMI managing director Peter Mampel, "This product has been selling in vast quantities because it is so cheap. You can buy these CDs for as little as 10 francs [\$8], whereas a normal full-price CD is three times as much."

EMI also plans a mailing to dealers warning them to cease trading in pirate and bootleg product.

PolyGram managing director Ossi Drechsler says, "Slowly, Switzerland is catching up with its copyright protection. This is a major step forward. We shall advise dealers not to trade in illegal records and will reserve the right to withhold product from them if

they persist."

IFPI legal adviser Dr. Peter A. Vosseler says, "In the past, Switzerland has been a base for international phonogram pirates because of its insecure legal position. The Swiss government is aware of the need for changes in the Copyright Law and is currently drafting a new law with specific remedies to eliminate unauthorized duplication."

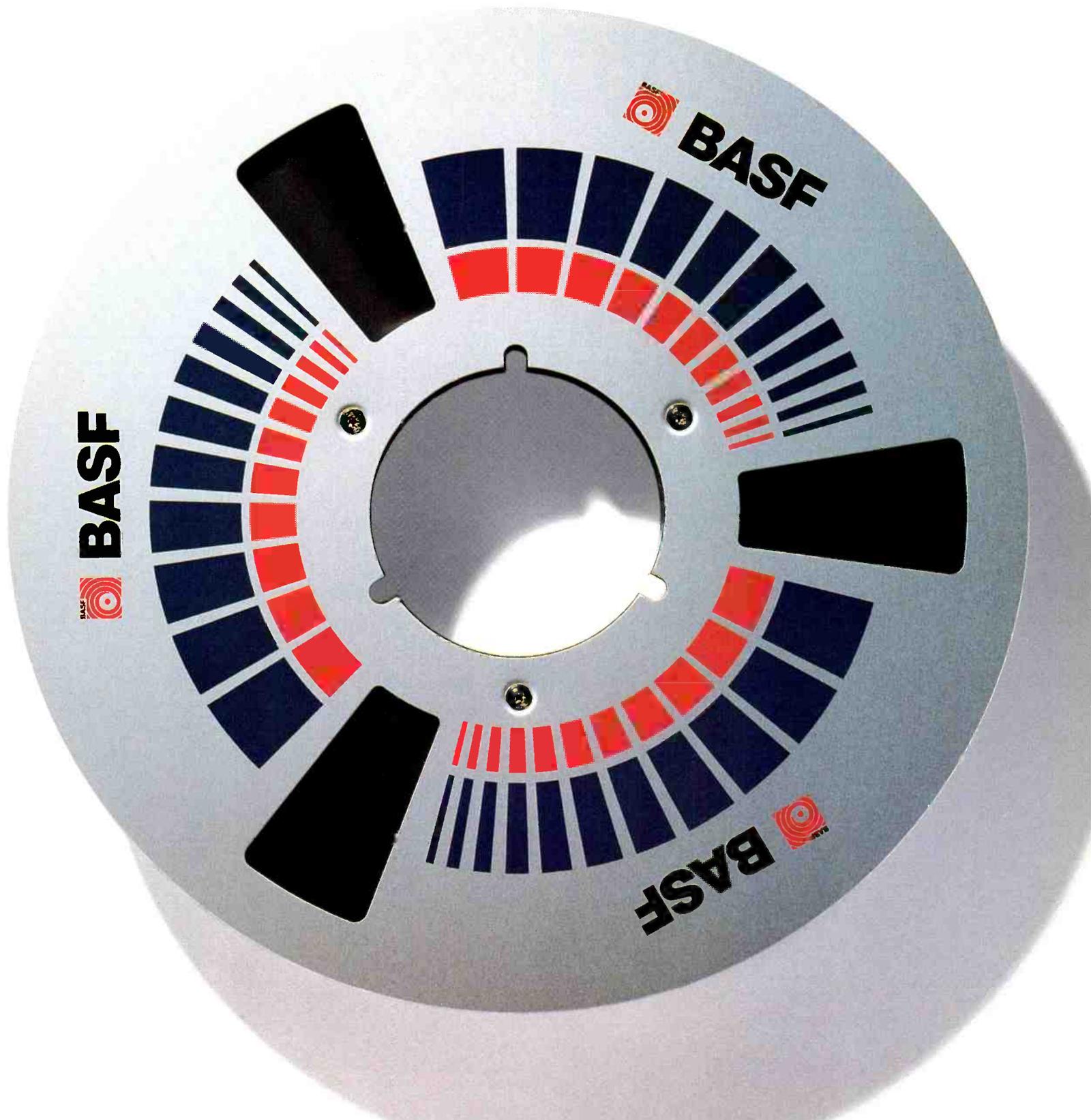
Action is also being taken in Switzerland against unauthorized live recordings in circulation, many of them produced by companies in Italy and Germany, where some enjoy protection because of a provision in German copyright law (Billboard, Aug. 8).

U.S. artist Prince has given Vosseler power of attorney to bring an action against the Swiss branch of the ITM label, headed by Uli Blobel and based in Wuppertal. Four alleged Prince bootlegs—"Live In Tokyo," "The Black Album," "Crucial," and "Superfunks"—have been distributed by ITM in Switzerland "despite undertakings by the company to stop trading in the product," says Vosseler.

Vosseler obtained a warrant to search the ITM premises at Crissier, near Lausanne, Aug. 21, and the office has since been closed down.

Now Vosseler is planning to bring further criminal proceedings on behalf of Prince against ITM in Germany. MIKE HENNESSEY

1



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THE Billboard 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY

FOR WEEK ENDING
SEPTEMBER 12, 1992



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
1	1	1	15	BILLY RAY CYRUS ▲ ¹ MERCURY 510635* (9.98 EQ/13.98) 14 weeks at No. 1	SOME GAVE ALL	1
★ ★ ★ NO. 1 ★ ★ ★						
2	NEW		1	BOBBY BROWN MCA 10417 (10.98/15.98)	BOBBY	2
★ ★ ★ TOP DEBUT ★ ★ ★						
3	2	2	37	PEARL JAM ▲ ² EPIC ASSOCIATED 47857*EPIC (10.98 EQ/15.98)	TEN	2
4	NEW		1	ERIC CLAPTON DUCK 45024*/REPRISE (10.98/15.98)	UNPLUGGED	4
5	NEW		1	GARTH BROOKS LIBERTY 98742* (10.98/15.98)	BEYOND THE SEASON	5
6	3	3	22	KRIS KROSS ▲ ³ RUFFHOUSE 48710*/COLUMBIA (10.98 EQ/15.98)	TOTALLY KROSSED OUT	1
7	4	4	9	SOUNDTRACK ▲ LAFACE 26006*/ARISTA (10.98/15.98)	BOOMERANG	4
8	5	7	12	TEMPLE OF THE DOG A&M 5350* (9.98/13.98)	TEMPLE OF THE DOG	5
9	8	11	10	ELTON JOHN ● MCA 10614* (9.98/15.98)	THE ONE	8
10	6	5	7	MEGADETH CAPITOL 98531* (10.98/15.98)	COUNTDOWN TO EXTINCTION	2
11	11	16	23	EN VOGUE ▲ ATCO EASTWEST 92121* (10.98/15.98)	FUNKY DIVAS	8
12	7	6	13	MARIAH CAREY ▲ COLUMBIA 52758* (7.98 EQ/9.98)	MTV UNPLUGGED EP	3
★ ★ ★ TOP 20 SALES MOVER ★ ★ ★						
13	18	21	22	DEF LEPPARD ▲ ³ MERCURY 512185* (10.98 EQ/15.98)	ADRENALIZE	1
14	9	8	49	RED HOT CHILI PEPPERS ▲ ² WARNER BROS. 26681* (10.98/15.98)	BLOOD SUGAR SEX MAGIK	3
15	10	10	51	GARTH BROOKS ▲ ⁷ LIBERTY 96330* (10.98/15.98)	ROPIN' THE WIND	1
16	17	14	5	HOUSE OF PAIN TOMMY BOY 1056* (10.98/15.98)	HOUSE OF PAIN	14
17	13	12	50	GUNS N' ROSES ▲ ³ GEFEN 24415 (10.98/15.98)	USE YOUR ILLUSION I	2
18	14	15	27	TLC ▲ LAFACE 26003*/ARISTA (9.98/13.98)	OOOOOOHHH... ON THE TLC TIP	14
19	19	18	22	ARRESTED DEVELOPMENT ● CHRYSALIS 21929*/ERG (9.98/13.98) 3 YEARS 5 MONTHS & 2 DAYS IN THE LIFE OF...		18
20	21	24	5	MARY J. BLIGE UPTOWN 10681*/MCA (9.98/15.98)	WHAT'S THE 411?	20
21	20	19	104	GARTH BROOKS ▲ ⁸ LIBERTY 93866* (9.98/13.98)	NO FENCES	3
22	15	20	40	BROOKS & DUNN ▲ ARISTA 18658* (9.98/13.98)	BRAND NEW MAN	15
23	26	30	9	SOUNDTRACK ● EPIC SOUNDTRAX 52476*/EPIC (10.98 EQ/15.98)	SINGLES	23
24	16	13	55	METALLICA ▲ ⁵ ELEKTRA 61113 (10.98/15.98)	METALLICA	1
25	NEW		1	WARRANT COLUMBIA 52584* (10.98 EQ/15.98)	DOG EAT DOG	25
26	12	9	10	SOUNDTRACK PERSPECTIVE 1004*/A&M (10.98/15.98)	MO' MONEY	6
27	35	—	2	TRAVIS TRITT WARNER BROS. 45048* (10.98/15.98)	T-R-O-U-B-L-E	27
28	25	28	16	THE BLACK CROWES ▲ THE SOUTHERN HARMONY & MUSICAL COMPANION DEF AMERICAN 26976*/REPRISE (10.98/15.98)		1
29	23	26	41	U2 ▲ ³ ISLAND 51034*/PLG (10.98 EQ/15.98)	ACHTUNG BABY	1
30	24	25	7	CLINT BLACK RCA 66003* (10.98/15.98)	THE HARD WAY	8
31	36	43	22	WYONNNA ▲ CURB 10529*/MCA (10.98/15.98)	WYONNNA	4
32	28	29	42	GENESIS ▲ ² ATLANTIC 82344* (10.98/15.98)	WE CAN'T DANCE	4
33	22	17	4	INXS ATLANTIC 82394* (10.98/15.98)	WELCOME TO WHEREVER YOU ARE	16
34	34	34	16	ANNIE LENNOX ● ARISTA 18704* (10.98/15.98)	DIVA	23
35	31	35	15	JON SECADA ● SBK 98845*/ERG (9.98/15.98)	JON SECADA	31
36	44	41	71	MICHAEL BOLTON ▲ ⁵ COLUMBIA 46771 (10.98 EQ/15.98)	TIME, LOVE AND TENDERNESS	1
37	37	36	13	VARIOUS ARTISTS ● TOMMY BOY 1053* (10.98/15.98)	MTV: PARTY TO GO, VOL. 2	19
38	27	22	3	DAMN YANKEES WARNER BROS. 45025* (10.98/15.98)	DON'T TREAD	22
39	32	33	53	JODECI ▲ UPTOWN 10198*/MCA (9.98/13.98)	FOREVER MY LADY	18
★ ★ ★ POWER PICK ★ ★ ★						
40	78	119	3	SOUNDTRACK EPIC SOUNDTRAX 52845*/EPIC (10.98 EQ/15.98)	HONEYMOON IN VEGAS	40
41	39	37	49	NIRVANA ▲ ⁴ DGC 24425*/GEFFEN (9.98/13.98)	NEVERMIND	1
42	33	38	13	WILSON PHILLIPS ▲ SBK 98924*/ERG (10.98/15.98)	SHADOWS AND LIGHT	4
43	45	49	11	SPIN DOCTORS EPIC ASSOCIATED 47461*/EPIC (9.98 EQ/13.98)	POCKET FULL OF KRYPTONITE	43
44	43	39	50	GUNS N' ROSES ▲ ³ GEFEN 24420 (10.98/15.98)	USE YOUR ILLUSION II	1
45	29	23	7	TOO SHORT JIVE 41467 (10.98/15.98)	SHORTY THE PIMP	6
46	50	51	25	QUEEN ▲ HOLLYWOOD 61311*/ELEKTRA (10.98/16.98)	CLASSIC QUEEN	4
47	42	44	9	MARY-CHAPIN CARPENTER ● COLUMBIA 48881* (9.98 EQ/15.98)	COME ON COME ON	32
48	46	42	62	BONNIE RAITT ▲ ⁴ CAPITOL 96111 (10.98/15.98)	LUCK OF THE DRAW	2
49	30	27	6	DJ QUIK PROFILE 1430* (10.98/15.98)	WAY 2 FONKY	10
50	52	96	3	RICKY VAN SHELTON COLUMBIA 52753* (10.98 EQ/15.98)	GREATEST HITS PLUS	50
51	53	59	123	GARTH BROOKS ▲ ³ LIBERTY 90897 (9.98/13.98)	GARTH BROOKS	13
52	54	61	10	TOAD THE WET SPROCKET COLUMBIA 47309 (9.98 EQ/13.98)	FEAR	52
53	41	32	30	SIR MIX-A-LOT ▲ DEF AMERICAN 26765*/REPRISE (9.98/15.98)	MACK DADDY	9
54	48	47	41	ENYA ▲ REPRISE 26775* (10.98/15.98)	SHEPHERD MOONS	17

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55	40	31	5	EPMD RAL 52848*/CHAOS (10.98 EQ/15.98)	BUSINESS NEVER PERSONAL	14
56	59	63	9	SHAKESPEAR'S SISTER LONDON 28266*/PLG (9.98 EQ/13.98)	HORMONALLY YOURS	56
57	62	68	7	MINISTRY SIRE 26727*/WARNER BROS. (10.98/15.98)	PSALM 69	27
58	38	45	22	CELINE DION ● EPIC 52473* (10.98 EQ/15.98)	CELINE DION	34
59	64	102	28	SOUNDTRACK ▲ REPRISE 26805* (10.98/15.98)	WAYNE'S WORLD	1
60	77	—	2	PATTY SMYTH MCA 10633* (9.98/15.98)	PATTY SMYTH	60
61	56	82	3	ALABAMA RCA 66044* (9.98/15.98)	AMERICAN PRIDE	56
62	55	50	21	DAS EFX ● ATCO EASTWEST 91827* (9.98/13.98)	DEAD SERIOUS	16
63	51	46	19	TOM COCHRANE CAPITOL 97723* (9.98/13.98)	MAD MAD WORLD	46
64	69	71	49	BRYAN ADAMS ▲ ² A&M 5367* (10.98/15.98)	WAKING UP THE NEIGHBOURS	6
65	72	69	24	K.D. LANG SIRE 26840*/WARNER BROS. (10.98/15.98)	INGENUE	55
66	57	54	50	OZZY OSBOURNE ▲ EPIC ASSOCIATED 46795*/EPIC (10.98 EQ/15.98)	NO MORE TEARS	7
67	47	40	6	JOE SATRIANI RELATIVITY 1053* (10.98/15.98)	EXTREMIST	22
68	71	76	5	EAST COAST FAMILY BIV 10 6352*/MOTOWN (9.98/13.98)	EAST COAST FAMILY VOLUME ONE	68
69	61	66	68	BOYZ II MEN ▲ ⁴ MOTOWN 6320* (9.98/13.98)	COOLEYHIGHARMONY	3
70	49	57	11	FIREHOUSE ● EPIC 48615* (10.98 EQ/15.98)	HOLD YOUR FIRE	23
71	NEW		1	COLLIN RAYE EPIC 48983* (9.98 EQ/15.98)	IN THIS LIFE	71
72	60	60	19	BEASTIE BOYS ● CAPITOL 98938 (10.98/15.98)	CHECK YOUR HEAD	10
73	65	67	5	CHRIS LEDOUX LIBERTY 98818* (9.98/13.98)	WHATCHA GONNA DO WITH A COWBOY	65
74	63	53	5	MORRISSEY SIRE 26994*/REPRISE (10.98/15.98)	YOUR ARSENAL	21
75	66	58	20	ZZ TOP ▲ WARNER BROS. 26846 (10.98/15.98)	GREATEST HITS	9
76	81	91	10	N2DEEP PROFILE 1427* (9.98/14.98)	BACK TO THE HOTEL	76
77	68	65	78	AMY GRANT ▲ ³ A&M 5321 (10.98/15.98)	HEART IN MOTION	10
78	67	55	19	THE CURE ▲ FICTION 61309*/ELEKTRA (10.98/15.98)	WISH	2
79	95	107	29	JOHN ANDERSON ● BNA 61029* (9.98/13.98)	SEMINOLE WIND	64
80	75	64	40	MICHAEL JACKSON ▲ ⁴ EPIC 45400 (10.98 EQ/15.98)	DANGEROUS	1
81	70	73	31	R. KELLY & PUBLIC ANNOUNCEMENT ● JIVE 41469 (9.98/13.98)	BORN INTO THE '90'S	42
82	58	52	16	INDIGO GIRLS ● EPIC 48865* (10.98 EQ/15.98)	BITES OF PASSAGE	21
83	NEW		1	AFTER 7 VIRGIN 86349* (9.98/13.98)	TAKIN' MY TIME	83
84	92	88	47	SOUNDGARDEN ● A&M 5374 (9.98/13.98)	BADMOTORFINGER	39
85	90	81	64	NATALIE COLE ▲ ⁴ ELEKTRA 61049 (13.98/16.98)	UNFORGETTABLE	1
86	85	84	48	REBA MCENTIRE ▲ ² MCA 10400* (10.98/15.98)	FOR MY BROKEN HEART	13
87	84	79	68	ALAN JACKSON ▲ ² ARISTA 8681* (9.98/13.98)	DON'T ROCK THE JUKEBOX	17
88	83	74	17	LIONEL RICHIE ● MOTOWN 6338* (10.98/15.98)	BACK TO FRONT	19
89	79	70	12	SOUNDTRACK HOLLYWOOD 61334*/ELEKTRA (10.98/15.98)	SISTER ACT	40
90	82	86	3	HI-FIVE JIVE 41474* (10.98/15.98)	KEEP IT GOIN' ON	82
91	73	56	11	FAITH NO MORE SLASH 26785*/REPRISE (10.98/15.98)	ANGEL DUST	10
92	89	75	58	COLOR ME BADD ▲ ² GIANT 24429*/REPRISE (9.98/15.98)	C.M.B.	3
93	96	89	52	SOUNDTRACK ▲ BEACON 10286*/MCA (10.98/15.98)	THE COMMITMENTS	8
94	94	87	37	CYPRESS HILL ● RUFFHOUSE 47889*/COLUMBIA (9.98 EQ/13.98)	CYPRESS HILL	31
95	74	48	7	VARIOUS ARTISTS WARNER BROS. 26974* (12.98/18.98)	BARCELONA GOLD	32
96	80	77	18	SOPHIE B. HAWKINS COLUMBIA 46797* (9.98 EQ/13.98)	TONGUES AND TAILS	51
97	86	83	3	FREDDIE JACKSON CAPITOL 96859* (10.98/15.98)	TIME FOR LOVE	83
98	97	104	12	THE SOUP DRAGONS BIG LIFE 513178*/MERCURY (9.98 EQ/13.98)	HOTWIRED	97
99	93	90	8	MARTY STUART MCA 10596* (9.98/13.98)	THIS ONE'S GONNA HURT YOU	77
100	101	93	132	ORIGINAL LONDON CAST ▲ POLYDOR 831563*/PLG (10.98 EQ/15.98)	PHANTOM OF THE OPERA HIGHLIGHTS	46
101	106	123	34	SAMMY KERSHAW ● MERCURY 510161* (9.98 EQ/13.98)	DON'T GO NEAR THE WATER	97
102	91	78	69	LORRIE MORGAN ● RCA 3021* (9.98/13.98)	SOMETHING IN RED	53
103	99	130	3	DOUG STONE EPIC 52436* (9.98 EQ/13.98)	FROM THE HEART	99
104	76	62	10	THE B-52'S ● REPRISE 26995* (10.98/15.98)	GOOD STUFF	16
105	100	98	9	ERASURE MUTE 61386*/ELEKTRA (5.98/6.98)	ABBA-ESQUE	85
106	88	72	9	MC REN ● RUTHLESS 53802*/PRIORITY (6.98/9.98)	KIZZ MY BLACK AZZ	12
107	103	109	19	SLAUGHTER CHRYSALIS 21911*/ERG (10.98/15.98)	WILD LIFE	8
108	98	101	94	MADONNA ▲ ³ SIRE 26440*/WARNER BROS. (13.98/18.98)	THE IMMACULATE COLLECTION	2
109	107	113	22	MARK CHESNUTT MCA 10530* (9.98/15.98)	LONGNECKS & SHORT STORIES	68

○ 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.

MC REN
KIZZ MY BLACK AZZ

THE DEBUT EP

NOW CERTIFIED **GOLD**

GOLD

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THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
110	121	132	33	SUZY BOGDUSS LIBERTY 95847* (9.98/13.98)	ACES	95
111	109	112	130	THE BLACK CROWES ▲ ³ DEF AMERICAN 24278/REPRISE (9.98/13.98)	SHAKE YOUR MONEY MAKER	4
112	NEW ▶		1	MC SERCH DEF JAM 52964/CHAOS (9.98 EQ/15.98)	RETURN OF THE PRODUCT	112
113	87	80	43	RICHARD MARX ▲ CAPITOL 95874* (10.98/15.98)	RUSH STREET	35
114	102	95	54	VANESSA WILLIAMS ▲ WING 843522/MERCURY (10.98 EQ/15.98)	THE COMFORT ZONE	17
115	134	194	4	HELMET INTERSCOPE 92162*/ATLANTIC (9.98/13.98)	MEANTIME	115
116	115	100	5	GEORGE THOROGOOD EMI 97718*/ERG (10.98/15.98)	BADDEST OF THE BAD	100
117	120	120	120	VAN MORRISON ▲ MERCURY 841970 (9.98 EQ/15.98)	THE BEST OF VAN MORRISON	41
118	108	92	20	"WEIRD AL" YANKOVIC ● SCOTTI BROS. 75256* (9.98/13.98)	OFF THE DEEP END	17
119	105	105	20	SPICE 1 TRIAD 41481*/JIVE (9.98/13.98)	SPICE 1	82
120	104	85	8	VARIOUS ARTISTS COLUMBIA 52826* (10.98 EQ/15.98)	RED HOT + DANCE	52
121	122	129	6	SONIC YOUTH DGC 24485/GEFFEN (12.98/15.98)	DIRTY	83
122	111	99	66	TRAVIS TRITT ▲ ² WARNER BROS. 26589* (9.98/15.98)	IT'S ALL ABOUT TO CHANGE	22
123	116	106	41	SOUNDTRACK ▲ WALT DISNEY 60618* (8.98/14.98)	BEAUTY & THE BEAST	19
124	114	103	44	HAMMER ▲ ³ CAPITOL 98151 (10.98/15.98)	TOO LEGIT TO QUIT	2
125	110	97	22	BRUCE SPRINGSTEEN ▲ COLUMBIA 53000* (10.98 EQ/15.98)	HUMAN TOUCH	2
126	119	108	31	CECE PENISTON A&M 5381* (9.98/13.98)	FINALLY	70
127	113	94	7	SHABBA RANKS EPIC 52443 (9.98 EQ/13.98)	ROUGH & READY-VOL. 1	78
128	139	136	165	MICHAEL BOLTON ▲ ⁴ COLUMBIA 45012 (9.98 EQ/15.98)	SOUL PROVIDER	3
129	118	110	51	TESLA ● GEFFEN 24424 (9.98/15.98)	PSYCHOTIC SUPPER	13
130	112	117	41	TECHNOTRONIC ▲ SBK 93422*/ERG (9.98/15.98)	PUMP UP THE JAM - THE ALBUM	10
131	129	131	11	BILLY DEAN SBK 96728*/ERG (9.98/13.98)	BILLY DEAN	123
132	126	127	22	LYLE LOVETT CURB 10475*/MCA (9.98/15.98)	JOSHUA JUDGES RUTH	57
133	135	126	15	KISS ● MERCURY 848037* (10.98 EQ/15.98)	REVENGE	6
134	123	124	66	DIAMOND RIO ● ARISTA 8673* (9.98/13.98)	DIAMOND RIO	83
135	137	183	12	SANTANA POLYDOR 513197*/PLG (9.98 EQ/15.98)	MILAGRO	102
136	141	172	81	ENIGMA ▲ CHARISMA 86224* (9.98/13.98)	MCMXC A.D.	6
137	124	111	24	TORI AMOS ATLANTIC 82358* (10.98/15.98)	LITTLE EARTHQUAKES	54
138	131	125	25	AARON TIPPIN ● RCA 61129* (9.98/13.98)	READ BETWEEN THE LINES	50
139	127	140	32	TRACY LAWRENCE ● ATLANTIC 82326* (9.98/13.98)	STICKS & STONES	71
140	117	115	33	HAL KETCHUM ● CURB 77450* (9.98/13.98)	PAST THE POINT OF RESCUE	45
141	125	118	7	PAT METHENY GEFFEN 24468* (9.98/13.98)	SECRET STORY	110
142	128	128	61	TRISHA YEARWOOD ▲ MCA 10297* (9.98/13.98)	TRISHA YEARWOOD	31
143	133	114	10	ERIC B. & RAKIM MCA 10594 (9.98/15.98)	DON'T SWEAT THE TECHNIQUE	22
144	136	171	3	VARIOUS ARTISTS SBK 80070/ERG (9.98/15.98)	RAVE 'TIL DAWN	136
145	132	122	22	BRUCE SPRINGSTEEN ▲ COLUMBIA 53001* (10.98 EQ/15.98)	LUCKY TOWN	3
146	149	138	51	KENNY LOGGINS COLUMBIA 46140* (9.98 EQ/13.98)	LEAP OF FAITH	71
147	174	—	2	THE RIPPINGTONS FEATURING RUSS FREEMAN GRP 9681* (9.98/15.98)	WEEKEND IN MONACO	147
148	151	170	18	DAVID SANBORN ELEKTRA 61272* (10.98/15.98)	UPFRONT	117
149	138	134	61	TANYA TUCKER ● LIBERTY 95562* (9.98/13.98)	WHAT DO I DO WITH ME	48
150	144	160	78	VINCE GILL ▲ MCA 10140* (9.98/13.98)	POCKET FULL OF GOLD	37
151	148	137	9	NAJEE EMI 99400*/ERG (10.98/15.98)	JUST AN ILLUSION	107
152	145	155	172	BONNIE RAITT ▲ ³ CAPITOL 91268 (9.98/15.98)	NICK OF TIME	1
153	153	142	7	JOE COCKER CAPITOL 97801* (10.98/15.98)	NIGHT CALLS	111
154	182	167	13	QUEEN HOLLYWOOD 61104*/ELEKTRA (14.98/22.98)	LIVE AT WEMBLEY	53
155	143	133	25	YANNI PRIVATE MUSIC 82096* (10.98/15.98)	DARE TO DREAM	32

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156	152	145	19	GEORGE STRAIT ● MCA 10532* (10.98/15.98)	HOLDING MY OWN	33
157	140	135	104	QUEENSRYCHE ▲ ² EMI 92806/ERG (9.98/15.98)	EMPIRE	7
158	154	153	91	NINE INCH NAILS ●TVT 2610 (9.98 EQ/13.98)	PRETTY HATE MACHINE	75
159	130	121	12	PETE ROCK & C.L. SMOOTH ELEKTRA 60948* (10.98/15.98)	MECCA AND THE SOUL BROTHER	43
160	162	162	32	UGLY KID JOE ▲ STARDOG 68823*/MERCURY (6.98 EQ/10.98)	AS UGLY AS THEY WANNA BE	4
161	161	152	9	SUICIDAL TENDENCIES EPIC 48864* (10.98 EQ/15.98)	ART OF REBELLION	52
162	165	157	77	R.E.M. ▲ ⁴ WARNER BROS. 26496 (9.98/15.98)	OUT OF TIME	1
163	NEW ▶		1	THE PARTY HOLLYWOOD 61358*/ELEKTRA (9.98/15.98)	FREE	163
164	155	174	5	RODNEY CROWELL COLUMBIA 47985* (9.98 EQ/13.98)	LIFE IS MESSY	155
165	150	144	52	NAUGHTY BY NATURE ▲ TOMMY BOY 1044* (9.98/14.98)	NAUGHTY BY NATURE	16
166	163	159	63	VAN HALEN ▲ ² WARNER BROS. 26594* (10.98/15.98)	FOR UNLAWFUL CARNAL KNOWLEDGE	1
167	156	151	50	MARIAH CAREY ▲ ³ COLUMBIA 47980 (10.98 EQ/15.98)	EMOTIONS	4
168	RE-ENTRY		51	ALICE IN CHAINS ● COLUMBIA 46075* (9.98 EQ/13.98)	FACELIFT	42
169	195	195	60	SEAL ● SIRE 26627*/WARNER BROS. (9.98/13.98)	SEAL	24
170	171	165	27	PANTERA ATCO EASTWEST 91758* (10.98/15.98)	VULGAR DISPLAY OF POWER	44
171	168	164	43	STEVIE RAY VAUGHAN & DOUBLE TROUBLE ▲ EPIC 47390 (9.98 EQ/13.98)	SKY IS CRYING	10
172	173	163	15	NEIL DIAMOND COLUMBIA 52703* (17.98 EQ/31.98)	GREATEST HITS 1966-1992	100
173	167	158	23	OTTMAR LIEBERT + LUNA NEGRA EPIC 47848* (10.98 EQ/15.98)	SOLO PARA TI	94
174	177	199	3	SASS JORDAN IMPACT 10524*/MCA (9.98/15.98)	RACINE	174
175	166	169	229	ORIGINAL LONDON CAST ▲ POLYDOR 831273/PLG (17.98 EQ/31.98)	PHANTOM OF THE OPERA	33
176	164	154	71	DWIGHT YOAKAM ● REPRISE 26344* (9.98/13.98)	IF THERE WAS A WAY	96
177	146	141	26	SOUNDTRACK ● SOUL 10462*/MCA (10.98/15.98)	JUICE	17
178	175	166	6	PETER CETERA WARNER BROS. 26894* (10.98/15.98)	WORLD FALLING DOWN	166
179	189	176	24	MELISSA ETHERIDGE ● ISLAND 512120*/PLG (10.98 EQ/15.98)	NEVER ENOUGH	21
180	169	168	17	RICKY VAN SHELTON COLUMBIA 46854* (5.98 EQ/9.98)	DON'T OVERLOOK SALVATION	122
181	NEW ▶		1	BRIAN MCKNIGHT MERCURY 848605* (9.98 EQ/13.98)	BRIAN MCKNIGHT	181
182	190	173	49	HARRY CONNICK, JR. ▲ COLUMBIA 48685* (10.98 EQ/15.98)	BLUE LIGHT, RED LIGHT	17
183	142	116	4	FASTER PUSSYCAT ELEKTRA 61124* (10.98/15.98)	WHIPPED	90
184	183	175	46	JAMES TAYLOR ● COLUMBIA 46038* (10.98 EQ/15.98)	NEW MOON SHINE	37
185	176	181	15	JIMMY BUFFETT MARGARITAVILLE 10613*/MCA (39.98/58.98)	BOATS BEACHES BARS & BALLADS	68
186	RE-ENTRY		2	SAIGON KICK THIRD STONE 92158*/ATLANTIC (10.98/15.98)	LIZARD	175
187	179	179	122	WILSON PHILLIPS ▲ ⁵ SBK 93745/ERG (9.98/13.98)	WILSON PHILLIPS	2
188	157	149	38	MR. BIG ▲ ATLANTIC 82209* (9.98/13.98)	LEAN INTO IT	15
189	158	147	41	TEVIN CAMPBELL ● QWEST 26291*/WARNER BROS. (9.98/15.98)	T.E.V.I.N.	38
190	184	185	42	DOUG STONE ● EPIC 45303* (5.98 EQ/9.98)	DOUG STONE	97
191	187	186	18	ARC ANGELS DGC 24465/GEFFEN (9.98/13.98)	ARC ANGELS	127
192	147	146	7	DANZIG DEF AMERICAN 26914*/REPRISE (9.98/15.98)	DANZIG III HOW THE GODS KILL	24
193	160	178	6	L7 SLASH 26784*/WARNER BROS. (9.98/13.98)	BRICKS ARE HEAVY	160
194	188	189	29	TECHMASTER P.E.B. NEWTOWN 2208* (9.98/14.98)	BASS COMPUTER	132
195	186	156	49	A TRIBE CALLED QUEST ● JIVE 1418* (9.98/13.98)	LOW END THEORY	45
196	172	180	29	MATTHEW SWEET ZOO 11015* (9.98/13.98)	GIRLFRIEND	100
197	180	150	40	BLACK SHEEP ● MERCURY 848368 (9.98 EQ/13.98)	A WOLF IN SHEEP'S CLOTHING	30
198	NEW ▶		1	FATHER M.C. UPTOWN 10542/MCA (9.98/15.98)	CLOSE TO YOU	198
199	178	187	42	COLLIN RAYE ● EPIC 47468* (9.98 EQ/13.98)	ALL I CAN BE	54
200	196	196	95	PHIL COLLINS ▲ ATLANTIC 82157 (14.98/19.98)	SERIOUS HITS...LIVE!	11

TOP ALBUMS A-Z (LISTED BY ARTISTS)

Bryan Adams 64	Mark Chesnut 109	EPMD 55	Elton John 9	Morrissey 74	The Rippingtons Featuring Russ Freeman 147	Sister Act 89	Van Halen 166
After 7 83	Eric Clapton 4	Erasure 105	Sass Jordan 174	Van Morrison 117	Wayne's World 59	Ricky Van Shelton 50, 180	Various Artists
Alabama 61	Tom Cochrane 63	Eric B. & Rakim 143	R. Kelly & Public Announcement 81	Mr. Big 188	Pete Rock & C.L. Smooth 159	Barcelona Gold 95	Spice 1 119
Alice In Chains 168	Joe Cocker 153	Melissa Etheridge 179	Sammy Kershaw 101	N2Deep 76	Saigon Kick 186	MTV: Party To Go, Vol. 2 37	Spice 1 119
Ton Amos 137	Natalie Cole 85	Faith No More 91	Hai Ketchum 140	Najee 151	David Sanborn 148	Bruce Springsteen 125, 145	Spin Doctors 43
John Anderson 79	Phil Collins 200	Faster Pussycat 183	Kiss 133	Naughty By Nature 165	Santana 135	Doug Stone 103, 190	Bruce Springsteen 125, 145
Arc Angels 191	Color Me Badd 92	Father M.C. 198	Kris Kross 6	Nine Inch Nails 158	Joe Satriani 67	George Strait 156	Doug Stone 103, 190
Arrested Development 19	Harry Connick, Jr. 182	Firehouse 70	L7 193	Nirvana 41	Seal 169	Marty Stuart 99	George Strait 156
The B-52's 104	Rodney Crowell 164	Genesis 32	k.d. lang 65	ORIGINAL LONDON CAST	Jon Secada 35	Suicidal Tendencies 161	George Strait 156
Beastie Boys 72	The Cure 78	Vince Gill 150	Tracy Lawrence 139	Phantom Of The Opera 175	MC Serch 112	Matthew Sweet 196	George Strait 156
The Black Crowes 28, 111	Cypress Hill 94	Chris LeDoux 73	Chris LeDoux 73	Phantom Of The Opera	Shabba Ranks 127	James Taylor 184	George Strait 156
Black Sheep 197	Billy Ray Cyrus 1	Annie Lennox 34	Ottmar Liebert + Luna Negra 173	Phantom Of The Opera	Shakespear's Sister 56	Techmaster P.E.B. 194	George Strait 156
Clint Black 30	Damn Yankees 38	Kenny Loggins 146	Kenny Loggins 146	Highlights 100	Sir Mix-A-Lot 53	Technomic 130	George Strait 156
Mary J. Blige 20	Danzig 192	Lyle Lovett 132	Lyle Lovett 132	Ozzy Osbourne 66	Slaughter 107	Temple Of The Dog 8	George Strait 156
Suzy Bogguss 110	Das EFX 62	Madonna 108	Madonna 108	Pantera 170	Patty Smyth 60	George Thorogood 116	George Strait 156
Michael Bolton 36, 128	Billy Dean 131	Richard Marx 113	Richard Marx 113	Pearl Jam 3	Sonic Youth 121	Aaron Tippin 138	George Strait 156
Boyz II Men 69	Def Leppard 13	Reba McEntire 86	Reba McEntire 86	CeCe Peniston 126	Soundgarden 84	TLC 18	George Strait 156
Brooks & Dunn 22	Diamond Rio 134	Brian McKnight 181	Brian McKnight 181	Queen 46, 154	SOUNDTRACK	Toad The Wet Sprocket 52	George Strait 156
Garth Brooks 5, 15, 21, 51	Neil Diamond 172	MC Ren 106	MC Ren 106	Queensryche 157	Beauty & The Beast 123	Too Short 45	George Strait 156
Bobby Brown 2	Celine Dion 58	Megadeth 10	Megadeth 10	R.E.M. 162	Boomerang 7	A Tribe Called Quest 195	George Strait 156
Jimmy Buffet 185	DJ Quik 49	Pat Metheny 141	Pat Metheny 141	Bonnie Raitt 48, 152	The Commitments 93	Travis Tritt 27, 122	George Strait 156
Tevin Campbell 189	East Coast Family 68	Metallica 24	Metallica 24	Collin Raye 71, 199	Honeymoon In Vegas 40	Tanya Tucker 149	George Strait 156
Mariah Carey 12, 167	En Vogue 11	Ministry 57	Ministry 57	Red Hot Chili Peppers 14	Mo'Noney 26	U2 29	George Strait 156
Mary-Chapin Carpenter 47	Enigma 136	Lorrie Morgan 102	Lorrie Morgan 102	Lionel Richie 88	Singles 23	Ugly Kid Joe 160	George Strait 156
Peter Dinklage 178	Enya 54						George Strait 156

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HOT 100 SINGLES SPOTLIGHT



by Michael Ellis

"END OF THE ROAD" by Boyz II Men (Biv 10) holds at No. 1 for a fifth week, with its lead over the rest of the pack greater than ever. Its airplay points are continuing to grow, although it slips in sales. Almost all records show sales declines this week, however, as total singles sales are down sharply—about 12% compared with last week according to SoundScan. Only 21 of the 75 top-selling singles show sales increases. Among those gainers, the biggest gain belongs to **Patty Smyth**, whose single "Sometimes Love Just Ain't Enough" (MCA) leaps seven places to No. 7 on the Hot 100. "Sometimes" is also the biggest overall point gainer on the chart, for the third week in a row. It is a contender to replace "End" at No. 1, as are "Humpin' Around" by **Bobby Brown** (MCA) and "Stay" by **Shakespear's Sister** (London), but all of these records are at least three weeks away from surpassing "End" in total points.

THERE IS A DOUBLE Power Pick this week, as "When I Look Into Your Eyes" by **Firehouse** (Epic) makes the largest sales and airplay gains of any record below No. 20. It jumps 12 places in sales (50-38), 12 places on the Top 40 Radio Monitor (42-30), and 12 places on the Hot 100 (37-25). On the entire chart, only Patty Smyth's single gains more total points. "Eyes" is a safe bet to hit at least the top five—it's already top five in airplay at KDWB Minneapolis (No. 3) and Power 99 Atlanta (No. 4). The next two biggest airplay gainers are "Rhythm Is A Dancer" by **Snap** (Arista) at No. 50, which has been No. 1 all over Europe; and "You Lied To Me" by **Cathy Dennis** (Polydor) at No. 64, which is showing early strength in Boston (No. 19 at WZOU and No. 21 at Kiss 108).

P.M. DAWN HAS THIS week's Hot Shot Debut, "I'd Die Without You" (LaFace), from the "Boomerang" soundtrack. It shoots up 57-26 on the Monitor, but just hits stores this week and so was ineligible to enter the Hot 100 previously. It's breaking out of Seattle (No. 20 in airplay at KPLZ) and San Francisco (No. 8 at KMEL). New to the Hot 100 is U.K. artist **Ephraim Lewis**, whose debut single, "Drowning In Your Eyes" (Elektra), enters at No. 98. The **Rhythm Syndicate** returns to the Hot 100 with a new spelling of "Rhythm"—the dictionary spelling, with the first "h." The group's new single, "I Wanna Make Love To You" (Impact), enters at No. 99 but is already No. 12 in airplay at B94 Pittsburgh.

QUICK CUTS: Three tracks from "Boomerang" are on the Hot 100, and a fourth, "Don't Wanna Love You" by **Shanice**, has enough points to be on the chart but is not a single. Motown has single rights to "Don't" but has released another Shanice single, "Lovin' You," from her own album... "Forever Love" by **Color Me Badd**, from the "Mo' Money" soundtrack, is up to No. 16 on the Monitor and would be in the 30s already on the Hot 100, but it is still two weeks away from release as a single. It will likely debut inside the top 25... Two cuts from **En Vogue's** album enter the Monitor this week. The new single, "Free Your Mind" (Atco EastWest), hits the Monitor at No. 67, and debuts on the Hot 100 at No. 89. Meanwhile, **En Vogue's** cover of "Yesterday" enters the Monitor at No. 73, but there are no plans as of yet to release it as a single.

HOT 100 RECURRENT SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL)
1	1	1	DAMN I WISH I WAS YOUR LOVER	SOPHIE B. HAWKINS (COLUMBIA)
2	1	1	TENNESSEE	ARRESTED DEVELOPMENT (CHRYSALIS)
3	1	1	I WILL REMEMBER YOU	AMY GRANT (A&M)
4	1	3	JUMP	KRIS KROSS (RUFFHOUSE/COLUMBIA)
5	3	17	ALL 4 LOVE	COLOR ME BADD (GIANT)
6	2	6	SAVE THE BEST FOR LAST	VANESSA WILLIAMS (WING/MERCURY)
7	9	17	I LOVE YOUR SMILE	SHANICE (MOTOWN)
8	7	7	THOUGHT I'D DIED AND GONE...	BRYAN ADAMS (A&M)
9	8	18	FINALLY	CECE PENISTON (A&M)
10	6	6	LIVE AND LEARN	JOE PUBLIC (COLUMBIA)
11	5	6	TEARS IN HEAVEN	ERIC CLAPTON (REPRISE)
12	10	7	ONE	U2 (ISLAND/PLG)
13	4	3	JUST TAKE MY HEART	MR. BIG (ATLANTIC)
14	12	10	MAKE IT HAPPEN	MARIAH CAREY (COLUMBIA)
15	15	15	GOOD FOR ME	AMY GRANT (A&M)
16	11	9	BOHEMIAN RHAPSODY	QUEEN (HOLLYWOOD)
17	14	2	JAMES BROWN IS DEAD	L.A. STYLE (ARISTA)
18	13	13	I CAN'T DANCE	GENESIS (ATLANTIC)
19	16	14	REMEMBER THE TIME	MICHAEL JACKSON (EPIC)
20	20	42	I WANNA SEX YOU UP	COLOR ME BADD (GIANT)
21	18	8	AIN'T 2 PROUD 2 BEG	TLC (LAFACE/ARISTA)
22	17	10	EVERYTHING CHANGES	KATHY TROCCOLI (REUNION/GEFFEN)
23	23	41	GOOD VIBRATIONS	MARKY MARK (INTERSCOPE)
24	25	25	EMOTIONS	MARIAH CAREY (COLUMBIA)
25	27	42	NOW THAT WE FOUND LOVE	HEAVY D. & THE BOYZ (UPTOWN/MCA)
26	24	42	MOTOWNPHILLY	BOYZ II MEN (MOTOWN)
27	21	15	TO BE WITH YOU	MR. BIG (ATLANTIC)
28	30	32	LOSING MY RELIGION	R.E.M. (WARNER BROS.)
29	28	13	BREAKIN' MY HEART	MINT CONDITION (PERSPECTIVE/A&M)
30	—	1	IN THE CLOSET	MICHAEL JACKSON (EPIC)

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)
93	1-4-ALL-4-1	(Mike Ten, BMI/Biv Ten, ASCAP/K.Wales, ASCAP) HL	1-4-ALL-4-1	(Mike Ten, BMI/Biv Ten, ASCAP/K.Wales, ASCAP) HL
20	ACHY BREAKY HEART	(Millhouse, BMI/Polygram Int'l, ASCAP) HL	ACHY BREAKY HEART	(Millhouse, BMI/Polygram Int'l, ASCAP) HL
15	ALL I WANT	(Wet Sprocket, ASCAP/Sony Tunes, ASCAP) HL	ALL I WANT	(Wet Sprocket, ASCAP/Sony Tunes, ASCAP) HL
48	ALWAYS THE LAST TO KNOW	(Polygram, ASCAP) HL	ALWAYS THE LAST TO KNOW	(Polygram, ASCAP) HL
85	AM I THE SAME GIRL	(Unichappell, BMI)	AM I THE SAME GIRL	(Unichappell, BMI)
2	BABY-BABY-BABY	(Kear, BMI/Greenskirt, BMI)	BABY-BABY-BABY	(Kear, BMI/Greenskirt, BMI)
13	BABY GOT BACK	(Polygram Int'l, ASCAP/Mix-A-Lot, BMI) HL	BABY GOT BACK	(Polygram Int'l, ASCAP/Mix-A-Lot, BMI) HL
28	BACK TO THE HOTEL	(Promuse, BMI/Deep Groove, BMI/Vouges, BMI)	BACK TO THE HOTEL	(Promuse, BMI/Deep Groove, BMI/Vouges, BMI)
75	BANG BANG	(Longitude, BMI) WBM	BANG BANG	(Longitude, BMI) WBM
27	THE BEST THINGS IN LIFE ARE FREE	(Flyte Tyme, ASCAP/Biv 10, ASCAP/Beledat, ASCAP/Rated RT, ASCAP/Burbank Plaza, ASCAP/MCA, ASCAP) WBM/HL	THE BEST THINGS IN LIFE ARE FREE	(Flyte Tyme, ASCAP/Biv 10, ASCAP/Beledat, ASCAP/Rated RT, ASCAP/Burbank Plaza, ASCAP/MCA, ASCAP) WBM/HL
51	BOOT SCOOTIN' BOOGIE	(Alfred Avenue, BMI/Deerfield Court, BMI/Ronnie Dunn, BMI/Sony Tree, BMI) HL/WBM	BOOT SCOOTIN' BOOGIE	(Alfred Avenue, BMI/Deerfield Court, BMI/Ronnie Dunn, BMI/Sony Tree, BMI) HL/WBM
19	COME & TALK TO ME	(EMI April, ASCAP/Across 110th Street, ASCAP/DeSwing Mob, ASCAP) WBM	COME & TALK TO ME	(EMI April, ASCAP/Across 110th Street, ASCAP/DeSwing Mob, ASCAP) WBM
55	CONSTANT CRAVING	(Burnstead, Socan/Zavion, Socan/Zomba, ASCAP)	CONSTANT CRAVING	(Burnstead, Socan/Zavion, Socan/Zomba, ASCAP)
44	CROSSOVER	(Paricken, ASCAP)	CROSSOVER	(Paricken, ASCAP)
45	DIVINE THING	(Big Life, BMI/Warner-Tamerlane, BMI/Playful, BMI) WBM	DIVINE THING	(Big Life, BMI/Warner-Tamerlane, BMI/Playful, BMI) WBM
18	OO I HAVE TO SAY THE WORDS?	(Badams, ASCAP/Almo, ASCAP/Zomba, ASCAP/Testatyme, ASCAP) CPP	OO I HAVE TO SAY THE WORDS?	(Badams, ASCAP/Almo, ASCAP/Zomba, ASCAP/Testatyme, ASCAP) CPP
97	DO IT TO ME	(Speeding Bullet, ASCAP) CLM	DO IT TO ME	(Speeding Bullet, ASCAP) CLM
98	DROWNING IN YOUR EYES	(EMI April, ASCAP)	DROWNING IN YOUR EYES	(EMI April, ASCAP)
1	END OF THE ROAD	(FROM BOOMERANG) (Kear, BMI/Ensign, BMI/Greenskirt, BMI) CPP	END OF THE ROAD	(FROM BOOMERANG) (Kear, BMI/Ensign, BMI/Greenskirt, BMI) CPP
32	EVEN BETTER THAN THE REAL THING	(U2, ASCAP/Chappell & Co., ASCAP) HL	EVEN BETTER THAN THE REAL THING	(U2, ASCAP/Chappell & Co., ASCAP) HL
49	EVERYBODY'S FREE (TO FEEL GOOD)	(Peer, BMI) CPP	EVERYBODY'S FREE (TO FEEL GOOD)	(Peer, BMI) CPP
89	FREE YOUR MIND	(Irving, BMI)	FREE YOUR MIND	(Irving, BMI)
33	FRIDAY I'M IN LOVE	(Fiction, ASCAP/Music Sales, ASCAP)	FRIDAY I'M IN LOVE	(Fiction, ASCAP/Music Sales, ASCAP)
81	GET WITH U	(Curtis A Jones, ASCAP)	GET WITH U	(Curtis A Jones, ASCAP)
36	GIVE IT UP	(EMI Blackwood, BMI/Get Out, BMI/Lentle, BMI/Smoochie, BMI/MCA, BMI/Aerostation, ASCAP) HL	GIVE IT UP	(EMI Blackwood, BMI/Get Out, BMI/Lentle, BMI/Smoochie, BMI/MCA, BMI/Aerostation, ASCAP) HL
29	GIVE U MY HEART (FROM BOOMERANG)	(Kear, BMI/Ensign, BMI/Greenskirt, BMI/Saba Seven, BMI) CPP	GIVE U MY HEART (FROM BOOMERANG)	(Kear, BMI/Ensign, BMI/Greenskirt, BMI/Saba Seven, BMI) CPP
6	GIVING HIM SOMETHING HE CAN FEEL	(Warner-Tamerlane, BMI) WBM	GIVING HIM SOMETHING HE CAN FEEL	(Warner-Tamerlane, BMI) WBM
96	GOOD STUFF	(More Gliss Now, BMI/Irving, BMI) CPP	GOOD STUFF	(More Gliss Now, BMI/Irving, BMI) CPP
26	HAVE YOU EVER NEEDED SOMEONE SO BAD	(Bludgeon Riffola, ASCAP/Zomba, ASCAP) HL	HAVE YOU EVER NEEDED SOMEONE SO BAD	(Bludgeon Riffola, ASCAP/Zomba, ASCAP) HL
60	THE HITMAN	(BMG, ASCAP/Wax World, ASCAP/USA Import Antwerp, ASCAP) HL	THE HITMAN	(BMG, ASCAP/Wax World, ASCAP/USA Import Antwerp, ASCAP) HL
54	HOLD ON MY HEART	(Anthony Banks, BMI/Philip Collins, PRS/Michael Rutherford, BMI/Hit & Run, ASCAP) WBM	HOLD ON MY HEART	(Anthony Banks, BMI/Philip Collins, PRS/Michael Rutherford, BMI/Hit & Run, ASCAP) WBM
80	HONEY LOVE	(Willesden, BMI/R.Kelly, BMI)	HONEY LOVE	(Willesden, BMI/R.Kelly, BMI)
90	HOW ABOUT THAT	(Warner Chappell, ASCAP/TJT, ASCAP/Phantom, ASCAP/WB, ASCAP)	HOW ABOUT THAT	(Warner Chappell, ASCAP/TJT, ASCAP/Phantom, ASCAP/WB, ASCAP)
3	HUMPIN' AROUND	(Kear, BMI/Greenskirt, BMI/MCA, ASCAP/Bobby Brown, ASCAP/Stylz, ASCAP) HL	HUMPIN' AROUND	(Kear, BMI/Greenskirt, BMI/MCA, ASCAP/Bobby Brown, ASCAP/Stylz, ASCAP) HL
61	I'D DIE WITHOUT YOU	(MCA, ASCAP)	I'D DIE WITHOUT YOU	(MCA, ASCAP)
40	IF YOU ASKED ME TO	(Realsongs, ASCAP/U.A., ASCAP/EMI April, ASCAP) WBM	IF YOU ASKED ME TO	(Realsongs, ASCAP/U.A., ASCAP/EMI April, ASCAP) WBM
62	I'LL BE THERE	(Jobete, ASCAP/Stone Diamond, BMI) CPP	I'LL BE THERE	(Jobete, ASCAP/Stone Diamond, BMI) CPP
86	I MISS YOU	(Harrindur, BMI/Joe Public, BMI/Ensign, BMI) CPP	I MISS YOU	(Harrindur, BMI/Joe Public, BMI/Ensign, BMI) CPP
24	I WANNA LOVE YOU (FROM CLASS ACT)	(WB, ASCAP/Gradington, ASCAP/MCA, ASCAP/Warner-Tamerlane, ASCAP/Music Corp. Of America, BMI) HL/WBM	I WANNA LOVE YOU (FROM CLASS ACT)	(WB, ASCAP/Gradington, ASCAP/MCA, ASCAP/Warner-Tamerlane, ASCAP/Music Corp. Of America, BMI) HL/WBM
99	I WANNA MAKE LOVE TO YOU	(Warner-Tamerlane, BMI/Could Be Music, ASCAP/Bayjun Beat, BMI)	I WANNA MAKE LOVE TO YOU	(Warner-Tamerlane, BMI/Could Be Music, ASCAP/Bayjun Beat, BMI)
9	JAM	(Mijac, BMI/Warner-Tamerlane, ASCAP/Rene Moore, ASCAP/Bruce Swedien, ASCAP/Donni, ASCAP/Zomba, ASCAP/Virgin, ASCAP) WBM/HL	JAM	(Mijac, BMI/Warner-Tamerlane, ASCAP/Rene Moore, ASCAP/Bruce Swedien, ASCAP/Donni, ASCAP/Zomba, ASCAP/Virgin, ASCAP) WBM/HL
23	JESUS HE KNOWS ME	(Anthony Banks, BMI/Philip Collins, PRS/Michael Rutherford, BMI/Hit & Run, BMI/Hidden Pun, BMI) WBM	JESUS HE KNOWS ME	(Anthony Banks, BMI/Philip Collins, PRS/Michael Rutherford, BMI/Hit & Run, BMI/Hidden Pun, BMI) WBM
9	JUMP AROUND	(T-Boy, ASCAP/Soul Assassins, ASCAP)	JUMP AROUND	(T-Boy, ASCAP/Soul Assassins, ASCAP)
63	JUMP!	(Scully, ASCAP)	JUMP!	(Scully, ASCAP)
87	JUS LYKE COMPTON	(Protoons, ASCAP/Way 2 Quik, ASCAP)	JUS LYKE COMPTON	(Protoons, ASCAP/Way 2 Quik, ASCAP)
8	JUST ANOTHER DAY	(Estefan, ASCAP/Foreign Imported, BMI) CPP	JUST ANOTHER DAY	(Estefan, ASCAP/Foreign Imported, BMI) CPP
79	JUST FOR TONIGHT	(Edward Grant, ASCAP/Yellow Elephant, ASCAP/Reunion, ASCAP/Dyad, BMI) HL	JUST FOR TONIGHT	(Edward Grant, ASCAP/Yellow Elephant, ASCAP/Reunion, ASCAP/Dyad, BMI) HL
95	KEEP IT COMIN' (DANCE TILL YOU CAN'T DANCE NO MORE)	(TCF, ASCAP/Cole-Civillies, ASCAP/Duranman, ASCAP/Virgin, ASCAP) WBM/HL	KEEP IT COMIN' (DANCE TILL YOU CAN'T DANCE NO MORE)	(TCF, ASCAP/Cole-Civillies, ASCAP/Duranman, ASCAP/Virgin, ASCAP) WBM/HL
22	KEEP ON WALKIN'	(Last Song, ASCAP/Third Coast, ASCAP)	KEEP ON WALKIN'	(Last Song, ASCAP/Third Coast, ASCAP)
53	KICKIN' IT	(D.A.R.P., ASCAP/Diva One, ASCAP/Polish, ASCAP/EMI April, ASCAP)	KICKIN' IT	(D.A.R.P., ASCAP/Diva One, ASCAP/Polish, ASCAP/EMI April, ASCAP)
14	LIFE IS A HIGHWAY	(Falling Sky, ASCAP/BMG, ASCAP) HL	LIFE IS A HIGHWAY	(Falling Sky, ASCAP/BMG, ASCAP) HL
84	LITHIUM	(Virgin Songs, BMI/End Of Music, BMI) HL	LITHIUM	(Virgin Songs, BMI/End Of Music, BMI) HL
82	LOVE IS ON THE WAY	(Love Tribe, ASCAP/MCA, ASCAP) HL	LOVE IS ON THE WAY	(Love Tribe, ASCAP/MCA, ASCAP) HL
78	MONEY CAN'T BUY YOU LOVE (FROM MO' MONEY)	(Flyte Tyme, ASCAP/Rated RT, ASCAP/Burbank Plaza, ASCAP) HL/WBM	MONEY CAN'T BUY YOU LOVE (FROM MO' MONEY)	(Flyte Tyme, ASCAP/Rated RT, ASCAP/Burbank Plaza, ASCAP) HL/WBM
10	MOVE THIS	(BMC, ASCAP/Bogam, ASCAP/Colgems-EMI, ASCAP) WBM	MOVE THIS	(BMC, ASCAP/Bogam, ASCAP/Colgems-EMI, ASCAP) WBM
68	MR. LOVERMAN (FROM DEEP COVER)	(Worldwide Anchor, ASCAP/Gunsmoke, ASCAP/Pow Wow, ASCAP)	MR. LOVERMAN (FROM DEEP COVER)	(Worldwide Anchor, ASCAP/Gunsmoke, ASCAP/Pow Wow, ASCAP)
7	MY LOVIN' (YOU'RE NEVER GONNA GET IT)	(Two Tuff-Enuff, BMI/Irving, BMI) CPP	MY LOVIN' (YOU'RE NEVER GONNA GET IT)	(Two Tuff-Enuff, BMI/Irving, BMI) CPP
66	NOBODY WINS IN THIS WAR	(Dakota Kid, ASCAP/Mondo Melodies, ASCAP/Wood Monkey, ASCAP)	NOBODY WINS IN THIS WAR	(Dakota Kid, ASCAP/Mondo Melodies, ASCAP/Wood Monkey, ASCAP)
37	NOT ENOUGH TIME	(Polygram, ASCAP) HL	NOT ENOUGH TIME	(Polygram, ASCAP) HL
38	NOTHING BROKEN BUT MY HEART	(Realsongs, ASCAP) WBM	NOTHING BROKEN BUT MY HEART	(Realsongs, ASCAP) WBM
4	NOVEMBER RAIN	(Guns N' Roses, ASCAP) CLM	NOVEMBER RAIN	(Guns N' Roses, ASCAP) CLM
12	THE ONE	(Big Pig, ASCAP/Warner Chappell, ASCAP) HL	THE ONE	(Big Pig, ASCAP/Warner Chappell, ASCAP) HL
21	PEOPLE EVERYDAY	(EMI Blackwood, BMI/Arrested Development, BMI) WBM	PEOPLE EVERYDAY	(EMI Blackwood, BMI/Arrested Development, BMI) WBM
17	PLEASE DON'T GO	(Harrick, Longitude, BMI) WBM	PLEASE DON'T GO	(Harrick, Longitude, BMI) WBM
69	REAL LOVE	(Topless, BMI/Chrysalis, BMI) CLM	REAL LOVE	(Topless, BMI/Chrysalis, BMI) CLM
57	REAL LOVE (Music Corp. Of America, BMI/Second Generation Rooney Tunes, BMI) HL		REAL LOVE (Music Corp. Of America, BMI/Second Generation Rooney Tunes, BMI) HL	
35	RESTLESS HEART	(PPC, ASCAP/Pillarview B.V.,	RESTLESS HEART	(PPC, ASCAP/Pillarview B.V.,

Billboard.

FOR WEEK ENDING SEPTEMBER 12, 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	7	END OF THE ROAD	BOYZ II MEN (BIV 10/MOTOWN)
2	3	11	JUMP AROUND	HOUSE OF PAIN (TOMMY BOY)
3	2	23	BABY GOT BACK	SIR MIX-A-LOT (DEF AMERICAN/REPRISE)
4	4	12	NOVEMBER RAIN	GUNS N' ROSES (Geffen)
5	5	12	BABY-BABY-BABY	TLC (LAFACE/ARISTA)
6	9	10	STAY	SHAKESPEAR'S SISTER (LONDON/PLG)
7	7	5	HUMPIN' AROUND	BOBBY BROWN (MCA)
8	8	10	THIS USED TO BE MY PLAYGROUND	MADONNA (SIRE/WARNER BROS.)
9	6	19	ACHY BREAKY HEART	BILLY RAY CYRUS (MERCURY)
10	15	3	SOMETIMES LOVE JUST AIN'T...	PATTY SMYTH (MCA)
11	10	11	MOVE THIS	TECHNOTRONIC (SBK/ERG)
12	12	16	JUST ANOTHER DAY	JON SECADA (SBK/ERG)
13	11	16	LIFE IS A HIGHWAY	TOM COCHRANE (CAPITOL)
14	13	12	GIVING HIM SOMETHING HE...	EN VOGUE (ATCO EASTWEST)
15	16	10	BACK TO THE HOTEL	N2DEEP (PROFILE)
16	14	12	WARM IT UP	KRIS KROSS (RUFFHOUSE/COLUMBIA)
17	18	5	PEOPLE EVERYDAY	ARRESTED DEVELOPMENT (CHRYSALIS)
18	17	24	COME & TALK TO ME	JOCELI (UPTOWN/MCA)
19	20	10	THE ONE	ELTON JOHN (MCA)
20	21	9	BOOT SCOOTIN' BOOGIE	BROOKS & DUNN (ARISTA)
21	19	7	JAM	MICHAEL JACKSON (EPIC)
22	28	4	SHE'S PLAYING HARD TO GET	HI-FIVE (JIVE/RCA)
23	22	8	CROSSOVER	EPMD (RAL/CHAOS)
24	29	10	PLEASE DON'T GO	K.W.S. (NEXT PLATEAU)
25	23	24	UNDER THE BRIDGE	RED HOT CHILI PEPPERS (WARNER BROS.)
26	34	2	HAVE YOU EVER NEEDED...	DEF LEPPARD (MERCURY)
27	24	17	YOU REMIND ME	MARY J. BLIGE (UPTOWN/MCA)
28	27	15	WISHING ON A STAR	THE COVER GIRLS (EPIC)
29	25	19	THEY WANT EFX	DAS EFX (ATCO EASTWEST)
30	33	4	SLOW DANCE (HEY MR. DJ)	R. KELLY & PUBLIC ANNOUNCEMENT (JIVE)
31	26	15	THE BEST THINGS IN LIFE ARE FREE	L. VANDROSS/J. JACKSON (PERSPECTIVE)
32	35	5	TEQUILA	A.L.T. (ATCO EASTWEST)
33	41	4	REAL LOVE	MARY J. BLIGE (UPTOWN/MCA)
34	37	5	ALL I WANT	TOAD THE WET SPROCKET (COLUMBIA)
35	32	7	WE WILL ROCK YOU/WE ARE...	QUEEN (HOLLYWOOD)
36	30	14	KEEP ON WALKIN'	CECE PENISTON (A&M)
37	31	12	TOO FUNKY	GEORGE MICHAEL (COLUMBIA)
38	50	2	WHEN I LOOK INTO YOUR EYES	FIREHOUSE (EPIC)
39	36	15	MR. LOVERMAN	SHABBA RANKS (EPIC)
40	48	3	DO I HAVE TO SAY THE WORDS?	BRYAN ADAMS (A&M)
41	38	12	FRIDAY I'M IN LOVE	THE CURE (FICTION/ELEKTRA)
42	39	11	TWILIGHT ZONE	2 UNLIMITED (RADICAL/CRITIQUE)
43	44	5	JUMP!	THE MOVEMENT (SUNSHINE/ARISTA)
44	42	8	JUS LYKE COMPTON	DJ QUIK (PROFILE)
45	40	24	JUMP	KRIS KROSS (RUFFHOUSE/COLUMBIA)
46	45	26	BOHEMIAN RHAPSODY	QUEEN (HOLLYWOOD)
47	43	5	1-4-ALL-4-1	EAST COAST FAMILY (BIV 10/MOTOWN)
48	47	6	GIVE U MY HEART	BABYFACE/T. BRAXTON (LAFACE/ARISTA)
49	46	6	LITHIUM	NIRVANA (DGC)
50	58	3	I WANNA LOVE YOU	JADE (GIANT)
51	62	3	RESTLESS HEART	PETER CETERA (WARNER BROS.)
52	55	7	EVERYBODY'S FREE	ROZALIA (EPIC)
53	49	12	THEY REMINISCE OVER YOU	PETE ROCK & C.L. SMOOTH (ELEKTRA)
54	68	2	RIGHT NOW	AL B. SURE! (WARNER BROS.)
55	74</			

Miami To Get 'Hurricane Relief' Variety Concert Will Aid Victims

MIAMI—Gloria and Emilio Estefan, along with actor Andy Garcia, announced here Sept. 2 that they would host a fund-raising concert on Sept. 26 to benefit victims of Hurricane Andrew.

The nine-hour musical/comedy event, dubbed "Hurricane Relief," is scheduled to be staged at Joe Robbie Stadium in Miami. Comic Relief is slated to produce the televised show, as well as supply comedic talent and coordinate the fund-raising activities.

Comic Relief president Bob Zmuda declined to say, however, which network or cable channel

would broadcast "Hurricane Relief."

Scheduled to produce the event is Cellar Door Concerts, which, along with Miami entertainment attorney Allen Jacobi, will also provide musical talent.

According to Jacobi, national acts that already have "offered their services" for the concert include Crosby, Stills & Nash, the Band, Joe Walsh, Asia, and Me Phi Me.

In addition, several South Florida musicians were planning to band together to give benefit concerts Sept. 3 and 10 (see story, page 16).

JOHN LANNERT

SOME EXHIBITORS QUESTION VSDA MEET'S EFFECTIVENESS

(Continued from page 8)

event away from the Las Vegas Hotel & Convention Center, Mandelker also refutes the criticism over distractions from the business at hand.

"Our party [at the Las Vegas Country Club] was only a block away," he says, and, like other formal events, it began after 6 p.m.

Also downplaying such criticism is Don Rosenberg, executive VP of VSDA, who acknowledges various activities around Las Vegas compete for the trade's attention.

"These events are never before 6 p.m. If you took all of those people out, you would never notice it," Rosenberg says of those who flocked to studio and other supplier suites at the Desert Inn, Mirage, Bally's, and elsewhere.

"VSDA has no control over what other companies or groups may plan at the convention," says Brad Burnside, new VSDA president and head of Chicago retail chain Video Adventure. "Our responsibility is to provide the very best forum, information, and, to my way of thinking, even entertainment, so that there's no reason for people to go to other events."

Other suppliers are unhappy with the level of retailer involvement at VSDA.

"Because of the way the industry has moved, VSDA is still pandering to the small retailer," says one studio executive. "But they are not a source of power anymore. What there ought to be is a couple of buying groups that function for the small retailers with national annual

meetings. VSDA is grossly inefficient to try and reach out to those small retailers anymore."

Commenting on floor traffic, another Hollywood executive says, "The thing I continue to question is the floor and the expense we go to on our exhibit."

Adds one exhibitor, "We were a bit disappointed by the quality and

The return just isn't there. VSDA is chasing too few retailers'

quantity of walk-by traffic... There were just fewer bodies at the convention. We also did not get a sense in three or four days that there were many significant buyers that we didn't have appointments with that were just walking around."

VSDA chief Burnside contends suppliers are mainly happy with the event, but acknowledges that "the level of participation in general is something we are very concerned about." In terms of VSDA's representation of U.S. video retailers, he goes on, "I don't think you'll find anybody who wouldn't say we could do a lot better. Obviously if we have more members, we're likely to have better participation at every level, including the convention. That's one of the board's top priorities."

Another supplier complaint centered on the seminars.

Says one studio executive, "VSDA idiotically put on seminar after seminar about how to computerize. That's only propping up the

weak sisters of our industry."

Rosenberg says VSDA is reconsidering several aspects of the show's format, specifically the two main business sessions that he says he found "very disappointing."

The opening business session, he says, while not singling out any individual, was "too long, too much talk, and not enough pizzazz. This is the opening shot. People should leave the room all charged up."

David Bishop, senior VP/GM of LIVE Home Video, says he thinks VSDA had finally hit the bull's-eye last year when it changed the format for product presentations. Faced with a cutback in manufacturer support for meal functions, VSDA consolidated the product presentations into a single event wherein all the manufacturers can chip in to display upcoming product and promotions.

"I am happy they are moving in that direction," he says. "I have always advocated the format of having a set time and time limit of product from major manufacturers, similar to the way the National Assn. of Recording Merchandisers does it. And suppliers are not buying lunch or dinner and spending a quarter of a million dollars or more just to show product."

The transition to today's format was not without problems, Rosenberg notes. He says the 1990 attendance of 14,000, an all-time high, did not prevent the show from being regarded as "lousy" mainly because attendees had to become accustomed to the change.

"Yes, I would like to increase the attendance, the number of dealers, but not necessarily the number of people from each dealer's store," concludes Rosenberg.

ANDREW DEVASTATES S. FLORIDA'S CONCERT BIZ

(Continued from page 8)

because, before the hurricane, there was no construction business at all," says Lieff. "Soon there will be jobs and more money around. I think it's going to be a tri-county deal with workers coming in from all three counties."

Lieff adds that Spec's two closed stores in two South Dade shopping malls will reopen, depending on what the malls' landlords want to do with the properties.

In contrast to Lieff, however, David Jackowitz, executive VP of Peaches Entertainment, based in Miramar, Fla., has doubts about the

future.

"It's hard to tell what's going to happen," says Jackowitz, adding that he is not planning to reopen the company's Cutler Ridge store. "People are wondering what is going to happen to their lives."

Jackowitz was equally uncertain about how the chain's Kendall, Fla., store, which opened Sept. 2, would fare in the near future.

"We're going to wait and see what happens over the Labor Day weekend," says Jackowitz, "and then we'll have a little better idea of how business is going to be."

PROMOTERS IRKED BY HOLLYWOOD BOWL EXCLUSIVE

(Continued from page 10)

approached [the association] in '91 to do some [concerts], we were advised it was exclusive and still is. I thought the contract was already signed," he said.

Hodges said he had produced only a few concerts at the Bowl in the past because "[the Bowl] didn't really encourage many rock/pop acts."

Parsons says the promotion contract runs for three years and allows up to eight rock/pop concerts a year. Silva confirms that his firm will pay the Philharmonic association a guarantee of \$300,000-\$400,000 per year, or \$50,000 per show, depending on the number of shows each year. It will also pay the association an estimated \$120,000 per concert to cover the costs of stagehands, ushers, security, and maintenance people, among

other things.

Hewitt and Silva have been producing rock shows at the Bowl since last September's Paul Simon show, and other promoters have also presented a number of rock events there. But up to now, the Bowl has never had an exclusive contract with a promoter and has had only a few rock acts per year. Rock and pop artists who have performed at the Hollywood Bowl in recent years include Simon, Sting, Rod Stewart, Elton John, and Bonnie Raitt, all of whom tend to attract mature, sedate crowds. Two Morrissey dates are set at the Bowl for Oct. 10-11.

During the association season at the Bowl, which runs from July to mid-September, only classical and jazz concerts are presented. Rock acts can be scheduled only before or after the association's regular season, and the association is contemplating an extension of that annual period.

The reason for adding more rock and pop shows is to raise additional revenue for the financially strapped association, says spokeswoman Norma Flynn.

RESIDENTS ANGRY

Local residents are angry over the pending deal with Hewitt and Silva because of noise, traffic, and trash problems at rock/pop concerts in the past.

At the L.A. County Board of Supervisors meeting Sept. 1, three neighborhood associations presented their grievances.

Tom Gericke, a member of the Hollywood Terrace Homeowners Assn., says that one of the problems with a rock concert crowd is that "they are

not as respectful or mature." He compares the regular Bowl crowd as "your wine and cheese crowd, where the younger crowd is more like crack and Ecstasy."

Gericke's organization, the Hollywood Heights Assn., the Whitley Heights Civic Assn., and the Outpost Homeowners Assn., all claim that rock concerts are too loud, there is not enough parking to accommodate the crowd, and the crowd leaves litter in their neighborhoods.

These organizations say that, so far, the association has not responded adequately to these problems.

L.A. Supervisor Edmund Edelman says the county's Hollywood Bowl committee will review the neighborhood association's testimony.

Ernest Fleischmann was out of the country at press time and not available for comment.

DANCE SONG PUTS NEW SPIN ON BUSH'S WORDS

(Continued from page 10)

samples were compiled by researcher Karen Odyne, the single was completed in a day. Remixing was done by Marc Kinchen.

A video of the single, including Bush's speeches, has aired on MTV News but has not been added into regular rotation on the music video channel. The single and video also will be promoted to dance clubs.

"What's really at the root of Bush's program is the maintenance of his own personal power," says Was. "You can only reverse your positions 180 degrees. This is a more effective way [to challenge the president] than going down to Clinton headquarters and stuffing enve-

lopes," he says.

The Bush campaign did not respond to a request for a comment on "Read My Lips."

Polydor president Davitt Sigerson says he wanted to assure the single is "a fair and honest project. It's easy to take anyone's words and cut them up and make them look goofy," he says. "All of the quotes in this record are taken in context."

"I view this as part of the general consciousness-raising," says Sigerson. "I think that anything that raises the consciousness of people and makes politics seem like something cool, and something people should be involved in, is a good idea."

PENDING LOSS OF U.K. INDIE CHART UPSETS EXECS

(Continued from page 10)

Mason says, "Where are the new generation of indies going to get exposure now? I find the whole thing ridiculous."

He feels that, given the right conditions, a new generation of U.K. indie labels could emerge. Citing Virgin, Island, and Chrysalis as the first generation, Mute, Factory, Rough Trade, Creation, Cherry Red, and their contemporaries as the second, he believes the third will come from the dance sector.

"Island, Chrysalis, and Virgin have gone on to become multimillion-pound companies," says Mason. "If you look at Factory, Mute, Cherry

Red, and Creation, you can see those guys driving round in big cars.

"We're now aware that there's a whole new layer of independents. At the moment, they are making dance music and some of them are being successful."

TICKETMASTER

(Continued from page 10)

difficult decisions to preserve the integrity of your business," he says.

Consumers holding tickets to canceled or postponed concerts now can coordinate a refund of service charges at the Ticketmaster point-of-purchase.

Rosen says Ticketmaster "quietly began to refund service charges" earlier this summer in response to postponed Guns N' Roses concerts and canceled Grateful Dead shows. He says the move did not come in response to any public outcry and says the new policy was prompted by "nobody but me."

He notes that Ticketmaster could very well reverse the new policy upon review at the end of 1993.

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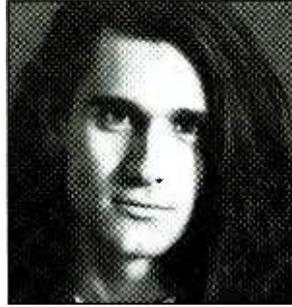
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Checking In. Former Anita Baker sax man Everette Harp has a huge week, doubling his sales over the previous week. The gain comes largely from Sound Check, the developing-artist program at the Dallas-based Sound Warehouse chain, where his self-titled album makes a dramatic 305-15 jump. Harp will be featured in an upcoming "Soul Train."



On The Rebound. On Aug. 28, Curtis Stigers became the first musical guest to appear twice on "The Tonight Show With Jay Leno." Sales of his solo debut have been boosted by his warmup appearances on the Eric Clapton/Elton John dates in New York and Los Angeles. Stigers' album showed a 51% increase last week and 9% gain this week.



Road Warrior. Following several dates in Colorado, Praxis/Zoo guitar wizard Sonny Landreth will play solo shows in Houston, Austin, Texas, and New Orleans, Wednesday-Saturday (9-12). He was scheduled to play a Portland, Ore., concert with Robert Cray Sept. 5, and then rejoins Cray for eight dates beginning Oct. 8 in New York.

HOT AND COOL: Volume of units sold on Heatseekers is down about 6% from the previous week, but the top of the chart sees some hot performers. In the top 15, **Helmet** (No. 1), **Brian McKnight** (No. 3), **Saigon Kick** (No. 4), and **Confederate Railroad** each see double-digit gains, with Kick scoring a 20% gain. Even hotter is saxophonist **Everette Harp**, who enters Heatseekers at No. 19, kicking in a 100% sales increase.

HARPING: Credit for Harp's debut is attributed largely to its inclusion in Sound Warehouse's much-acclaimed Sound Check program, which offers featured titles prominent display, signage, and in-store play. Tracy Donihoo, director of purchasing at the 145-store chain, says instrumental artists do well in the program, stating that recent Heatseekers **Art Porter** (Verve Forecast) and **Ronny Jordan** (4th & B'way) also grew significantly when they were in Sound Check.

The Harp set's bounce at Sound Warehouse is breathtaking. The week before the self-titled debut was added to the program, it ranked No. 305. The next week, it zoomed to No. 15.

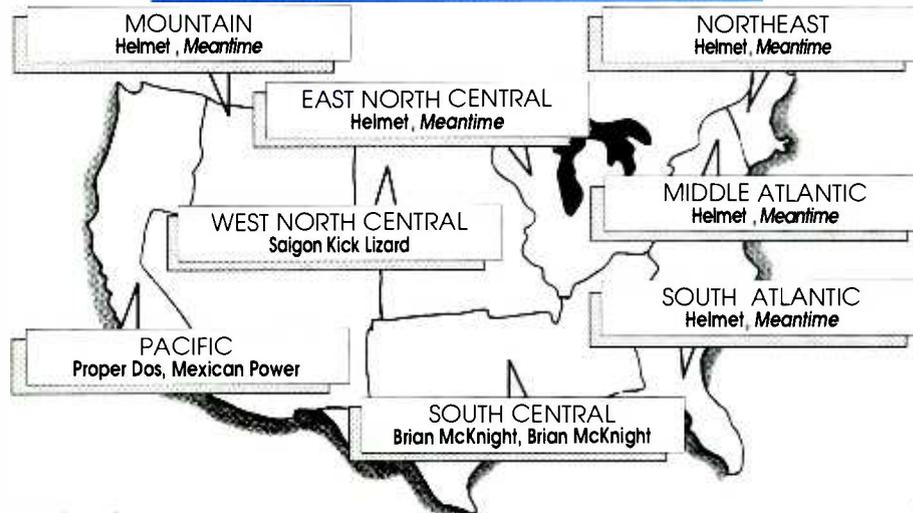
Harp sat in with **Branford Marsalis'** band on "The Tonight Show" July 24 and joined Capitol's **Dave Koz** for a "sax-off" on "The Arsenio Hall Show" July 30. An appearance on "Soul Train" has been nailed down, although the air date has not yet been set.

The first Harp video, his cover of **Janet Jackson's** "Let's Wait A While," has been a staple on BET since day one. A new video, of "When I Think Of You" (which is *not* a Janet Jackson cover, but rather a different song), was shot during Labor Day weekend.

In addition to the Sound Warehouse campaign, ads were placed for East Coast and West Coast stores at The Musicland Group and the Kemp Mill Music chain in Washington, D.C. Capitol says Harp's strongest markets to date are Los Angeles, Houston, New York, D.C., and several Ohio cities.

RAPPING: Ichiban Records has unwrapped a consumer sweepstakes to promote **M.C. Breed**, one of the rappers on its Wrap label. First prize in the contest is a Suzuki Samurai JL, with 500 M.C. Breed hats given away as second prizes.

REGIONAL HEATSEEKERS #1'S



THE REGIONAL ROUNDUP

Rotating top-10 lists of best-selling titles by new & developing artists.

MOUNTAIN	NORTHEAST
1. Helmet, Meantime	1. Helmet, Meantime
2. Ron C, Back On The Street	2. Arc Angels, Arc Angels
3. Techmaster P.E.B., Bass Computer	3. Sass Jordan, Racine
4. Saigon Kick, Lizard	4. L7, Bricks Are Heavy
5. Sass Jordan, Racine	5. Lemonheads, It's A Shame About Ray
6. Gin Blossoms, New Miserable Experience	6. Primus, Sailing The Seas Of Cheese
7. Rodney O - Joe Cooley, F**K New York	7. Blues Traveler, Travelers & Thieves
8. Bass Boy, I Got The Bass	8. Blues Traveler, Blues Traveler
9. McBride & The Ride, Sacred Ground	9. Phish, Lawn Boy
10. Hardline, Double Eclipse	10. 2 Unlimited, Get Ready

At press time, Ichiban did not yet know how many stores would participate, but it is targeting 4,000 locations. A number of independents are being pitched by one-stops. The label also says Super Club, Trans World Music Corp., Wherehouse, Tower Records, and Camelot Music are participating, as are key rap stores in The Musicland Group and stores racked by The Handleman Co.

The contest is being touted in a large, full-color poster that shows Breed and the Samurai. Entry forms are printed on the inside of the jacket that contains Breed's "Ain't Too Much Worried" cassette single. The song comes from Breed's second album, "20 Below."

Drawing for the prizes will take place Oct. 20.

ME TV: Starting Sept. 19, **Me Phi Me** will be featured on a series of public-service announcements on Fox Children's Television, the Fox Broadcasting Co.'s kids programming slot. The PSAs in the campaign promote individuality while denouncing racism and sexism. Word is that Fox staffers were pleased with Me Phi Me's spots, which were shot Aug. 26, and may elect to run them during prime-time

programming.

OF NOTE: Popular Uprisings was misinformed (or unable to read its own notes). **Ronny Jordan's** tour will start Friday (11), not Sept. 17, the date reported in last week's column... Effect/Luke act **Poison Clan** still stands tall at pay-to-see music video channel The Box, where "Shake Whatcha' Mama Gave Ya" ranks No. 3. New in the top 10 at The Box is Rap-A-Lot's **Bushwick Bill**, a member of the **Geto Boys**.

Popular Uprisings is prepared by Geoff Mayfield with assistance from Roger Fitton.

BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
1	1	10	HELMET	MEANTIME
2	3	12	SASS JORDAN	RACINE
3	8	9	BRIAN MCKNIGHT	BRIAN MCKNIGHT
4	11	13	SAIGON KICK	LIZARD
5	4	20	ARC ANGELS	ARC ANGELS
6	2	19	L7	BRICKS ARE HEAVY
7	5	37	TECHMASTER P.E.B.	BASS COMPUTER
8	7	19	BASS BOY	I GOT THE BASS
9	6	18	MCBRIDE & THE RIDE	SACRED GROUND
10	10	10	2 UNLIMITED	GET READY
11	14	18	CONFEDERATE RAILROAD	CONFEDERATE RAILROAD
12	13	47	CURTIS STIGERS	CURTIS STIGERS
13	9	47	PRIMUS	SAILING THE SEAS OF CHEESE
14	20	7	ME PHI ME	ONE
15	12	20	BASS PATROL	THE KINGS OF BASS
16	18	3	JACKYL	JACKYL
17	15	29	CAUSE & EFFECT	ANOTHER MINUTE
18	24	18	BLUES TRAVELER	TRAVELERS & THIEVES
19	—	1	EVERETTE HARP	EVERETTE HARP
20	19	9	RON C	BACK ON THE STREET

The Heatseekers chart lists the best-selling titles by new and developing artists, defined as those who have never appeared in the top 100 of the Billboard 200 chart, nor in the top 25 of the Top R&B Albums or Top Country Albums chart, nor in the top five of any other Billboard album chart. When an album reaches any of these levels, the album and the artist's subsequent albums are immediately ineligible to appear on the Heatseekers chart. All albums are available on cassette and CD. *Asterisk indicates vinyl LP is unavailable. ○ Albums with the greatest sales gains. © 1992, Billboard/BPI Communications.

21	27	14	MARTINA MCBRIDE	THE TIME HAS COME
22	16	20	CRACKER	CRACKER
23	23	5	LEMONHEADS	IT'S A SHAME ABOUT RAY
24	22	11	SUPER CAT	DON DADA
25	—	1	LUCINDA WILLIAMS	SWEET OLD WORLD
26	21	7	ROZALLA	EVERYBODY'S FREE
27	26	19	BLUES TRAVELER	BLUES TRAVELER
28	35	16	HARDLINE	DOUBLE ECLIPSE
29	17	5	LORENZO	LORENZO
30	—	1	JUDE COLE	START THE CAR
31	30	20	THE JESUS AND MARY CHAIN	HONEY'S DEAD
32	—	1	PROPER DOS	MEXICAN POWER
33	31	4	HIGHLAND PLACE MOBSTERS	1746DCGA30035
34	25	22	TKA	GREATEST HITS
35	36	47	NEMESIS	MUNCHIES FOR YOUR BASS
36	38	2	UTAH SAINTS	SOMETHING GOOD
37	28	4	A.L.T. & LOST CIVILIZATION	ANOTHER LATIN TIMEBOMB
38	32	27	ROLLINS BAND	END OF SILENCE
39	34	29	SMASHING PUMPKINS	GISH
40	—	2	DJ FURY	FURIOUS BASS

RURAL DUOS GO TO TOWN, STRIKE A CHORD ACROSS BRAZIL

(Continued from page 1)

But in the late '80s, *sertaneja* found new favor as Brazilian record companies began intensive marketing campaigns that promoted *sertaneja* artists with pop crossover potential.

"Before the boom of the last five years, *sertaneja* music was popular mostly with rural workers, truck drivers, and people who lived in the interior," says Jose Roberto Póvia, product manager of Sony Music's "Copa-Sony" venture, in which Sony distributes and promotes artists of prominent *sertaneja* label Copacabana Records.

"But the record companies have urbanized country music and made it more universal," Póvia adds. "Today, young people like the music because it is performed by young duos, instead of singers who dress poorly, speak Portuguese incorrectly, and sing only about regional themes."

Album sales statistics given by several record labels seem to support Póvia's claim, at least for the three big groups that are propelling *sertaneja*'s soaring album sales: Leandro & Leonardo, Chitaozinho & Xoxoró, and Zezé De Camargo & Luciano.

Leandro & Leonardo's 1991 eponymous effort for Continental sold 3 million units, while PolyGram's veteran *sertaneja* outfit Chitaozinho & Xoxoró tallied 1.5 million copies of last year's "Planeta Azul." Such sales tallies are realized by only a handful of international Brazilian stars such as Roberto Carlos, Gal Costa, and Xuxa.

Sony Music estimates that the eponymous debut by *sertaneja* newcomers Zezé De Camargo & Luciano has sold more than 800,000 copies in 15 months. BMG Ariola's *sertaneja* veteran Sergio Reis, who has recorded 28 albums in 32 years, now routinely sells 300,000 units per release.

By contrast, most other *sertaneja* acts—which, curiously (and confusingly), release only self-titled product—sell a respectable 150,000-200,000 units per album.

Apart from their buoyant retail numbers, *sertaneja* acts also have become strong concert attractions, usually performing at rodeos or urban concert halls.

In July and August, *sertaneja*'s aforementioned "big three" performed together for the first time, attracting nearly 40,000 spectators in São Paulo and 35,000 fans in Rio de Janeiro. In mid-August, Chitaozinho & Xoxoró, along with Leandro & Leonardo, sang at President Fernando Collor de Mello's birthday party.

Sertaneja concerts have become glitzy, hi-tech events far removed from the down-home stage-and-microphone affairs of the mid-'80s. The lone remnant of the genre's past is that *sertaneja* duos still tend to employ one-name stage monikers instead of their real names.

INCREASING AIRPLAY

Sertaneja's tour presence is being matched by its increasing exposure on radio and television as well. *Sertaneja* can be heard on five FM stations in São Paulo, two FM stations in Rio de Janeiro, and a host of longtime AM outlets located throughout the country.

The Rede Globo TV network features *sertaneja* music nightly on



As Brazil's *sertaneja* music becomes more sophisticated, several bands are achieving new levels of popularity. Shown, clockwise from top left, are Christian (left) & Ralf flanking Manuel Valls Cannero, president of BMG Ariola Brazil; Zezé De Camargo & Luciano and Leandro & Leonardo, two groups that, along with Chitaozinho and Xoxoró, make up *sertaneja*'s "big three"; and, from left, Chitaozinho and wife Noeli, Jose Luis Pantano, president of PolyGram Brasil, and Xoxoró.



prime-time specials. Since 1990, nighttime *telenovelas* (soap operas) on the rival Manchete network have incorporated rural dramas and *sertaneja* music. Manchete's soaps have boosted the national popularity of well-known *sertaneja* artists Sergio Reis and Almir Sater, both of whom acted and sang on the soaps.

Twelve nightclubs featuring *sertaneja* and U.S. country music have sprouted in São Paulo, including four since last June. Moreover, the *sertaneja* boom has fueled dozens of country-western clothing stores and music magazines.

Póvia points out that Brazilian record companies began paying more attention to *sertaneja* music as the rock-rooted, national musical movements of the '60s declined in the '80s.

"In the last 10 years, the great Brazilian musical movements like Jovem Guarda [Young Guard] and Tropicalia have diminished," states Póvia. "Samba periodically makes a hit, but romantic music always survives."

Póvia also observes that several *sertaneja* acts, such as Milionario & Rico and Tonico & Tinoco, were averaging 150,000 units, "so the record companies—with the lack of other movements—began putting more emphasis on *sertaneja* and treating it better."

MODERNIZED GENRE

Sertaneja maintains the decades-old tradition of being dominated by duos in which the harmonizing voice is always sung lower than the melody. Moreover, electric instrumentation and keyboards have modernized the rural twang and pastoral ballads.

While similar to country sounds coming out of Nashville or Texas, *sertaneja* is spiced with a bevy of Brazilian rhythms, including *forró* and *xote* from northeast Brazil, Paraguayan polkas, and waltzes.

Traces of reggae and flamenco can be heard nowadays in *sertaneja*, which, unlike U.S. country music, prominently features saxophone and violin.

Sertaneja's hipper musical strains have been complemented by more contemporary lyrical slants that appeal to adults and adolescents. So says Collete Alves, *sertaneja* coordinator of BMG Ariola, which has a *sertaneja* roster including Reis and brothers Christian & Ralf, who have recorded eight albums together.

"The music is no longer about land and roots, but about love and affection," says Alves. "Nowadays, people are lacking in affection, and they want to hear about these things."

The music is no longer about land and roots, but about love and affection

Although *sertaneja* is named for the bone-dry *sertao* or back country of northeast Brazil, the genre nowadays is applied generically to rural music from anywhere in Brazil.

Most *sertaneja* music, in fact, now hails from the prosperous farm and ranching regions of five west-central Brazilian states: São Paulo, Goiás, Minas Gerais, Mato Grosso, and Paraná.

Interestingly, *sertaneja* from these states is popular not only because of love-dominated themes, but because the plain-spoken lyrics reflect a high standard of living and a wholesome quality of life—two lifestyle ingredients craved by Brazilian city dwellers yearning nostalgically for an idyllic way of living unmarked by urban violence and congestion.



Since 1970, the brothers' 17 albums have sold 20 million units, according to PolyGram Brasil, which has recorded the act's past four titles. The duo released a Spanish-language album last year in Mexico, Chile, Bolivia, Argentina, and the U.S.

The duo's next Portuguese-language record is due out in December. Meanwhile, Xoxoró's 9-year-old daughter Sandy and 8-year-old son Junior have followed in their father's footsteps with last year's release of their PolyGram debut, "Aniversario de Tatú." Label executives claim that the duo's album has sold 250,000 copies.

Leandro (Luis Costa, 30) & Leonardo (Imival Eterno Costa, 28), two tomato farmers from Brazil's breadbasket state of Goiás, began performing 10 years ago. But the brothers surged to become the top *sertaneja* act after signing with Continental in 1988 and releasing a string of hit singles: "Pense Em Mim," "Paz Na Cama," and "Não Aprendi Dizer Adeus."

Though Leandro & Leonardo plan to release a sixth album on Continental in October, they reportedly are leaving the label after their contract expires next year. Alves confirms that BMG Ariola is negotiating to sign the duo.

Sertaneja's rising stars are Goian natives Zezé De Camargo (Mirosmar Jose De Camargo, 26), and Luciano (Welson David Camargo, 19). Zezé, a prominent songwriter who penned songs for Chitaozinho & Xoxoró and Leandro & Leonardo, recorded solo before teaming up with his younger brother in 1990.

Manager Claudio Lisa says the duo's second album was scheduled for release in August, with a Spanish-language record slated for 1993. The duo's musical bent is patterned after that of Chitaozinho & Xoxoró and Leandro & Leonardo, whose prior sales success helped pave the way for the rapid prosperity enjoyed by Zezé De Camargo & Luciano.

MORE LABELS INVOLVED

Other labels also have been active on the *sertaneja* scene of late. Earlier this year, EMI-Odeon released the first solo album by Matogrosso (formerly of Matogrosso & Mathias), whose 15-year singing career includes 14 albums recorded with a duo.

Warner Music Brasil, which plans three to four *sertaneja* projects per year, has entered the *sertaneja* fray with Irmãs Galvao, the veteran sister duo who launched their career in 1947 and have recorded 51 albums. Warner's cast is rounded out by solo singer Clayton Aguiar and duos Ataíde & Alexandre and Marcos & Mateus.

Most Brazilian record executives reckon that *sertaneja* is most unlikely to garner the lofty national and international sales that *lambada* achieved in 1989-90. But they hasten to assert that *sertaneja*'s deep musical roots in Brazil will anchor its long-term prosperity.

"*Lambada* was a fad," declares Póvia. "But *sertaneja* is strong because it has 50-60 years of tradition. Maybe the music will diminish a little, but it has created a space for itself."

BIEM CHIEF HITS LABELS, PUBLISHING UNITS

(Continued from page 8)

pean authors' societies," Sikorski says. "Since between 60% and 70% of the repertoire is of Anglo-American origin and since the publishing arms of the five multinational record companies own 80% of such repertoire, it can certainly be done. But I consider it to be a most unacceptable situation when the five major record companies sit together with their publishing colleagues to decide how substantially they can reduce royalty payments.

"This is especially ironic when you consider that American and British publishers have recently accused continental collection societies of giving kickbacks to record companies."

REJECTS KICKBACK CHARGES

Sikorski totally rejects charges that the terms of GEMA's central licensing deal with Warner and BMG are not fully documented and that GEMA gives "kickback" payments to the record companies. "The terms are available for all to see, and the kickback charge is completely without foundation," he says. "We used to have a 15% commission charge and, two years ago, we were able, without any outside pressure, to reduce this to 10%. Since the introduction of the central licensing system in Europe, a general practice has developed by which the commission is split between the licensing society and the distributing society. So when GEMA deducts 10% commission on mechanical payments destined for the U.K., it gives half of this commission to the MCPS.

"The 5% commission which GEMA retains has to pay for the full distribution services to its member composers, arrangers, authors, publishers, and, in the case of subpublishing deals, to the foreign societies or prin-

cipals.

"In addition, GEMA pays a small fee to its central licensing partners for special data-processing services. We do this because it is the most cost-effective way to secure the data. If we licensed it to an outside firm it would cost more and be a less dependable service; and if we did it in-house, we would have to hire 20-25 more people—and, with German labor costs as they are, this would be much more expensive."

Sikorski says GEMA is ready to

open its books to audit "for anyone concerned at any time. We have nothing to hide. I find it absolutely bizarre that British and American publishers are so ready to accept unfounded rumors of kickbacks and fail to consider how much they and the authors they represent benefit from the efficient and comprehensive collection and distribution system of the continental societies. It is strange, too, that in response to a totally false allegation of kickbacks, British publishers are preparing to accept a mechanical royalty

rate from Europe which is 11% less than the rate of the last BIEM contract."

It was to reassure American publishers of the efficacy and integrity of GEMA's operations that Sikorski and Dr. Reinhold Kreile, GEMA president, visited New York Aug. 11 for meetings with NMPA chairman Irwin Robinson, Ed Murphy of the Harry Fox Agency Inc., and president of the NMPA, and Ralph Peer II, president of the Peer-Southern Organization. The meeting followed a similar en-

counter a month earlier between U.S. publishers and SACEM/SDRM president Jean-Loup Tournier (Billboard, Aug. 22).

Says Sikorski, "The publishers' reaction was positive. We explained the situation in Europe and gave them all the figures—and we really got to the bottom of the problem."

UNJUSTIFIED CONCESSIONS

Regarding the breakdown of the BIEM-IFPI talks (Billboard, Aug. 1), Sikorski condemns the record industry's attempts "to erode still further the incomes of the creative people, without whom there would be no record industry.

"They want to pay less and less for more and more rights," he says, and he claims concessions made by rights owners on the mechanical rate for CDs cost them \$100 million.

"Now the recording industry is refusing to pay appropriate remuneration for the rights they use and has instructed its national groups to seek individual court decisions on royalty rates. This is a disastrous situation for authors."

Sikorski notes that, when negotiations to renew the BIEM-IFPI contract began, the industry was enjoying tremendous prosperity, "but, in contrast, rights owners have not shared equitably in that prosperity.

"The record companies claim they had to pay such high royalties to their artists that they could not afford to pay so much to the writers because they were one and the same. This ignores the fact that there are a lot of writers who do not perform.

"Now that the record industry is suffering a downturn in business, we can expect to see the majors tightening the screws still further."

NMPA, MCPS Eye Central Licensing

■ BY SUSAN NUNZIATA

NEW YORK—Ed Murphy, president of the National Music Publishers Assn., confirms that the NMPA is discussing with the U.K.'s Mechanical Copyright Protection Society the organization of centralized bodies in Europe to collect mechanical royalties directly from record companies.

Additionally, Murphy notes that NMPA is discussing the centralized licensing deals that now exist in Europe. He plans to explore that issue, and its effect on publishers' income, at an upcoming BIEM meeting in Seville, Spain, in mid-September.

"That's our next step, to have a face-to-face meeting with a number of these societies," says Murphy, who notes that NMPA will also meet with MCPS managing director Franz DeWitt "to talk about what progress has been made [toward setting up centralized bodies] and

what our options are. We're evaluating our options and will continue to do so in the future."

Murphy notes that he discussed the issue of collections in August with GEMA and SACEM, the German and French rights societies. At those meetings, he says, NMPA officials expressed a "desire to get reduced commissions and to speed up payments to our publishers."

But Murphy scoffs at GEMA chief Dr. Hans Sikorski's suspicions of a concerted strategy between publishers and record companies to put pressure on authors' societies (see story, page 8).

According to Sikorski, it is more than coincidental that NMPA and MCPS are looking into the possibility of setting up a central licensing agency in Europe at the same time that the record companies are pressuring the rights societies there for concessions on mechanical royalties.

"I don't know that there's any cor-

relation at all between these two things," says Murphy. "I have no way of knowing where he gets his information from."

The possibility of British and U.S. publishers setting up their own European society to collect mechanical royalties has been a back-burner issue for some months, brought recently into sharper focus with the allegations that European societies' central licensing deals provided for kickbacks to record companies and other hidden payments.

Central licensing agreements in force in Europe currently include Dutch society STEMRA's pacts with PolyGram and Sony, and GEMA's deals with Warner and BMG. Negotiations are currently in progress for a central licensing deal between the French SDRM and Sony (Billboard, Aug. 22).

Assistance in preparing this story was provided by Mike Hennessey.

LED ZEPPELIN LEADS IN AUGUST CERTS OF GOLD, PLATINUM

(Continued from page 12)

paydirt in August. Alan Jackson's second album, "Don't Rock The Jukebox," topped the 2-million mark and Brooks & Dunn's "Brand New Man" went gold.

Luis Miguel's "Romance" on WEA Latina was certified gold, a rarity for a Latin album.

Here is the complete list of August certifications.

MULTIPLATINUM ALBUMS

Led Zeppelin, "Led Zeppelin II," Atlantic, 6 million.
Genesis, "Genesis," Atlantic, 3 million.
Kris Kross, "Totally Krossed Out," Ruffhouse/Columbia, 3 million.
Led Zeppelin, "Led Zeppelin III," Atlantic, 3 million.
Led Zeppelin, "Led Zeppelin," Swan Song/Atlantic, 3 million.
Charlie Daniels Band, "A Decade Of Hits," Epic, 2 million.
Aretha Franklin, "Amazing Grace," Atlantic, 2 million.
Heart, "Dog & Butterfly," Portrait, 2 million.
Heart, "Greatest Hits/Live," Epic, 2 million.
Alan Jackson, "Don't Rock The Jukebox," Arista, 2 million.
Ted Nugent, "Free-For-All," Epic, 2 million.
Ted Nugent, "Cat Scratch Fever," Epic, 2 million.
Ozzy Osbourne, "Blizzard Of Ozz," Jet, 2 million.
Ozzy Osbourne, "Diary Of A Madman," Jet, 2 million.

million.
Ozzy Osbourne, "Bark At The Moon," CBS Associated, 2 million.
Pearl Jam, "Ten," Epic, 2 million.

PLATINUM ALBUMS

Heart, "Greatest Hits/Live," Epic, its eighth.
Ozzy Osbourne/Randy Rhoads, "Tribute," CBS Associated, Osbourne's eighth; Rhoads' first.
REO Speedwagon, "A Decade Of Rock And Roll 1970 To 1980," Epic, its eighth.
Ozzy Osbourne, "Speak Of The Devil," Jet, his seventh.
The Cure, "Mixed Up," Elektra, its fifth.
Isley Brothers, "The Heat Is On," T-Neck, their fifth.
O'Jays, "Ship Ahoy," Philadelphia International, their fourth.
Dolly Parton, "Eagle When She Flies," Columbia Nashville, her fourth.
Stevie Ray Vaughan, "Soul To Soul," Epic, his third.
Basia, "London Warsaw New York," Epic, her second.
Aretha Franklin, "Amazing Grace," Atlantic, her second.
Allman Brothers Band, "Live At The Fillmore," PolyGram, their first.
Brooks & Dunn, "Brand New Man," Arista, their first.
Donovan, "Greatest Hits," Epic, his first.
Lorrie Morgan, "Something In Red," RCA, her first.
TLC, "Oooooohhh . . . On The TLC Tip," LaFace/Arista, its first.
Various Artists, "Boomerang" soundtrack, LaFace/Arista.

GOLD ALBUMS

Elvis Presley, "The King Of Rock'n'Roll/The Complete 50's Masters," RCA, his 57th.
Elton John, "The One," MCA, his 26th.
Isley Brothers, "Greatest Hits, Vol. 1," T-Neck, their 11th.
Led Zeppelin, "Remasters," Atlantic, its 11th.
Allman Brothers, "Best Of The Allman Brothers," PolyGram, their eighth.
Cheap Trick, "One On One," Epic, its seventh.
Crosby, Stills & Nash, "Crosby, Stills & Nash," Atlantic, their seventh.
Mannheim Steamroller, "Fresh Aire II," American Gramophone, his seventh.

Peter Gabriel, "Peter Gabriel," Geffen, his fourth.
Peter Gabriel, "Shaking The Tree—16 Golden Greats," Geffen, his third.

Indigo Girls, "Rites Of Passage," Epic, their third.
Faith No More, "Angel Dust," Slash/ Reprise, its second.
Firehouse, "Hold Your Fire," Epic, its second.

Yanni, "Dare To Dream," Private Music, his second.
Joanne Bartels, "Lullaby Magic," Discovery, her first.

Body Count, "Body Count," Sire, its first.
Sammy Kershaw, "Don't Go Near The Water," PolyGram, his first.

Lyle Lovett, "Lyle Lovett & His Large Band," Curb/MCA, his first.
Ottmar Liebert, "Nouveau Flamenco," Higher Octave, his first.

Luis Miguel, "Romance," WEA Latina, his first.
Various Artists, "Boomerang" soundtrack, LaFace/Arista.

Various Artists, "MTV Party To Go, Vol. 2," Tommy Boy.

GOLD SHORT-FORM ALBUM

Suicidal Tendencies, "Controlled By Hatred/Feel Like Shit . . . Deja Vu," Epic, their first.

GOLD SINGLES

George Michael, "Too Funky," Columbia, his sixth.
Guns N' Roses, "November Rain," Geffen, their fifth.
En Vogue, "Giving Him Something He Can Feel," EastWest, its third.
Kris Kross, "Warm It Up," Ruffhouse/Columbia, its second.
TLC, "Baby-Baby-Baby," LaFace/Arista, its second.
Mary J. Blige, "You Remind Me," MCA, her first.
Tom Cochrane, "Life Is A Highway," Capitol, his first.
House Of Pain, "Jump Around," Tommy Boy, its first.
Jon Secada, "Just Another Day," SBK, his first.
Various Artists, "Beauty & The Beast Read-A-Long," Walt Disney.

SONY LISTS BOLTON SET AT \$16.98

(Continued from page 10)

higher price than their contemporaries."

Smith says his chain will likely sale-price the album at \$2 above the chain's current level. "They raise it one, we raise it two," he says. "We have to make a stand on this."

Other labels apparently are looking at the \$16.98 price point, according to Howard Appelbaum, executive VP at 35-unit Kemp Mill Music in Beltsville, Md. "I have received inquiring phone

calls from many label and distribution executives asking what we might sell a \$16.98 for, and is it the right time." Also, he says, "there appears to be relief that some other distributors have done it first."

Appelbaum questions the wisdom of using a cover album to break the price barrier. But Smith says, "Bolton is a logical artist to follow up Garth Brooks to the \$16.98 equivalent."

NEW MOJAZZ LABEL

(Continued from page 12)

artist," McKeever explains, "but one of her biggest loves is jazz and Sarah Vaughan. This affords her an opportunity to express another side of her talent while maintaining her status as a Motown artist. Her next project will be a MoJazz project.

"That is likely to continue with other Motown artists—the cross-pollination between the Motown and Mo-

Jazz artist rosters," continues McKeever. For example, Stevie Wonder plays harmonica and Boyz II Men provide background vocals on the Brown single of "Too High."

Other artists on MoJazz will not be released until 1993. The next project to be released will likely be Foley's album "7 Years Ago . . . Directions In Smart-Alec Music."

Tunesmiths Tapped For Songwriters Expo

NEW YORK—Top tunesmiths Andrew Gold, John Bettis, and Wendy Waldman are among the participants confirmed for Songwriters Expo 16, to be held Oct. 31-Nov. 1 at the Los Angeles Airport Sheraton.

The Expo will provide a series of workshops, song evaluations, and panels. A&R representatives from

A&M, Geffen, Mercury, Warner Bros., Motown, Epic, and Hollywood will be available to offer advice.

Admission to the Expo is \$175 in advance, \$195 at the door. For more information, contact the Los Angeles Songwriters Showcase, which sponsors the event.

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New Sony Facility Has Room(s) To Grow

LOS ANGELES—Sony Music Entertainment will open its new West Coast facility Tuesday (8) at a new three-building "campus" in ocean-side Santa Monica, Calif., that will allow for future expansion of the label's L.A.-based staff.

The new 78,500-square-foot facility will house 150 staffers formerly located at offices on Century Park West in Century City here. One building will be occupied by Columbia Records, a second by Epic Records and the Epic/Associated labels, and a third by other Sony Music firms and personnel—the company's Sony Music Publishing, its international division, and art, A&R, business affairs, and legal departments.

In early 1993, Imagesoft, Sony's video games division, will relocate to the Santa Monica location from its current offices on Sunset Boulevard in Hollywood.

Sony Music West Coast senior VP Don Burkhirer says, "We have space to grow, and I think the intent is to grow. . . our building was geared to expansion."

According to Burkhirer, the Sony Music building will initially contain approximately 15,000 square feet of unused space; Imagesoft will occupy half of that area next year.

"We approached it as an expansion of about 30%," Burkhirer says.

Among the new features at the Santa Monica offices is a recording studio with a 52-input console, a 48-track digital recorder, a pair of 24-track analog recorders, and in-house mastering facilities.

Regarding the move to Santa Monica—which until now has been home to only one other high-profile label, Rhino Records—Burkhirer says, "We looked at many,

many facilities. We were offered the opportunity for something that would be built to suit us. We felt that the area was a coming area—it's an art area, an area with a lot of creative people."

Sony will inaugurate the new offices with an invitational open house Tuesday night.

CHRIS MORRIS

STEPHNEY STEPS OUT

(Continued from page 12)

the marketplace reacts."

Stephney says that is how "great" long-term acts like LL Cool J, Eric B. & Rakim, Run-D.M.C., the Beastie Boys, and Public Enemy (all artists he has worked with in the past) did things. "We're gonna do that again," he promises. "LL and the Beastie Boys are two acts that put out singles in 1984. It's now 1992, and the Beastie Boys just put out an album that's been certified gold and is on its way to platinum. And LL is still at the top of his game. If we can sign acts that have that kind of longevity and can stay around and produce consistent, appealing art we'd be happy."

The model artists Stephney cites may be hip-hop, but he says Stepson will be a full-service label—"not just a street label or a house label or a reggae label." And the label even has plans to go beyond just doing music.

'We hope to develop into a full movie production house'

Stephney says, "We hope to engage ourselves in the video marketplace, to have publishing companies and, hopefully, do movies as well. We hope to develop into a full movie production house."

The first release planned for the label is a politically charged spoken-word performance-art/satire project by Paul Mooney, which is due at the end of November—just after the presidential election. Mooney, who has been a joke writer for Eddie Murphy, Richard Pryor, Robert Townsend, and the Wayans brothers—he is credited with coming up with the concept of Homey the Clown for "In Living Color"—and others, is "the man most black comedians cite as the absolute godfather," Stephney says. He adds that Mooney's project will take up the issues of "race, the Los Angeles riots, and everything else."

Another Stepson act is Affirmative Action, a New York hip-hop/R&B group that sings, plays, and rhymes. Stepson also is on the verge of signing two West Coast acts, according to Stephney.

Stepson is headquartered in a section of Island Records' old office space at 14 East 4th St. in Lower Manhattan. Stephney's other company, Weasel Marketing and Promotion, is also on site.

Stepson's startup staff is small. Dawn Grego is office operations manager. Tanya Cepeda is the label director. And Michael Bobbitt and Stephney's brother, Dan, are label assistants. Karen Glover heads up a yet-unnamed film music division.

"We're looking for people," Stephney says.

BETWEEN THE BULLETS



by Geoff Mayfield

STILL KING OF THE HILL: It turns out that 13 was not an unlucky number for **Billy Ray Cyrus**. Lots of chart hawks, including yours truly, thought for sure the country rookie would be ousted from his perch by either **Bobby Brown** or **Garth Brooks**, but Cyrus hangs tough to ring up his 14th week at No. 1 atop The Billboard 200. As has been true for the last several weeks, sales rung by rackjobbers continue to give Cyrus the edge. His total sales decline by 17%, compared with the previous week, and his lead over Brown is just 11%, the smallest margin during his reign.

FRESH BLOOD: There are four new entries in the top 25, with three of those—**Bobby Brown**, **Eric Clapton**, and **Garth Brooks**—landing in the top five. These debuts, and the bow by **Warrant**, add excitement to an otherwise sleepy week. Among the chains, there was no consensus winner. Brown was No. 1 at **Trans World Music Corp.**, **Sound Warehouse**, and **Wherehouse**. Clapton was No. 1 at **Strawberries** and **Peaches**. And Brooks landed on top at **The Musicland Group**—impressive, as Christmas records normally don't sell until Thanksgiving weekend.

WEEK TWO for Brown, Clapton, and Brooks will be interesting to watch. Brown should see growth at the racks, but the big question will be how he sustains at retail. You had to figure that if anyone could sell a Christmas album in August, it would be Brooks, but now that the initial rush of his fans have made their purchases, will the momentum continue next week, or will it drift downward until November rolls around? Clapton stands to get a boost from his two-night stand with **Elton John** at Dodger Stadium Aug. 28-29, but the question with him is whether he'll follow in the footsteps of **Mariah Carey** or **Paul McCartney**, who each debuted in the top 15 with "MTV Unplugged" albums. Carey's debuted at No. 8 and rose to No. 3, but McCartney's—which was a limited-edition release—debuted at its peak when it entered at No. 14.

OTHERWISE: Volume on The Billboard 200 is down 4% from the prior week, and, were it not for the high numbers rung by Brown, Clapton, Brooks, and Warrant, the drop would have been even more severe. To put things in perspective, **Def Leppard** wins the Top 20 Sales Mover with a gain of fewer than 200 units. That title, in fact, is the only one in the top 25 that shows a gain over the previous week. Of the top 50 titles, 39 sold fewer copies than a week earlier. Consequently, the number of bullets falls from 42 last week to 32. One contributing factor: There aren't a whole lot of albums being sold in parts of Florida and Louisiana . . . Epic Soundtrax has two of the few bright spots in the top 50. The multi-artist "Honeymoon In Vegas" soundtrack, boosted by the film's opening, wins the Power Pick on a gain of almost 50% (78-40). And, the Seattle-seasoned "Singles" recaptures its bullet at No. 23.

RANKS RANKS: A year-and-a-half ago, you probably never heard of **Shabba Ranks**. Ranks made his debut on The Billboard 200 in the June 22 issue of 1991 and, to this point, he has never placed an album higher than No. 78. Thus, you might be surprised to find that in his relatively short career, Ranks has shipped more than 1 million units. "Rough & Ready, Vol. 1" (No. 127) has shipped 230,000; his debut, "Raw As Ever," has shipped more than 660,000; and the "Deep Cover" soundtrack, which includes a Ranks track, has moved 205,000 pieces.

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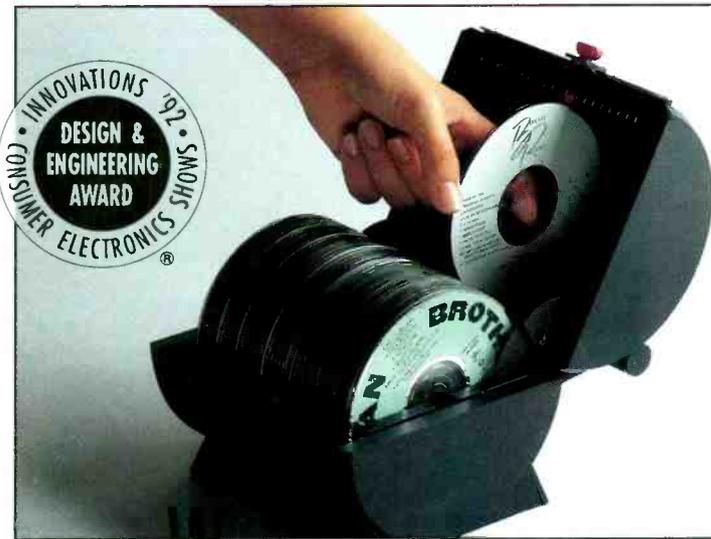
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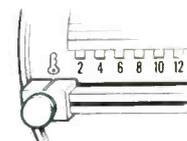
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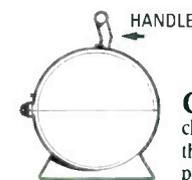
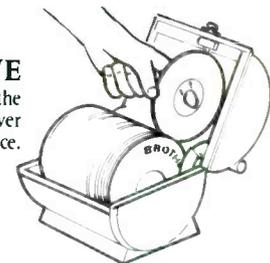
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Appeals Court Resuscitates Govt.'s Case Against Isgro

BY CHRIS MORRIS

LOS ANGELES—Reigniting the federal government's high-profile payola case against onetime independent promotion power Joe Isgro, a three-judge appeals court panel in San Francisco on Sept. 1 unanimously reversed the dismissal of racketeering and fraud charges against Isgro and two co-defendants.

In August 1990, U.S. District Court Judge James M. Ideman stunned prosecutors when he threw out charges against Isgro, former Columbia Records promotion VP Ray Anderson, and Isgro associate Jeffrey Monka, on grounds of "outrageous government misconduct" (Billboard, Sept. 15, 1990).

Ideman dismissed the 57-count indictment with prejudice, blasting government prosecutors for concealing witness Dennis Di Ricco's grand jury testimony from defense lawyers. The government's appeal of Ideman's dismissal resulted in the appellate court ruling.

In the decision overturning the dismissal, the judges of the Ninth U.S. Circuit Court of Appeals stated that "the prosecutors' misconduct before the district court clearly rose to an intolerable level." Department of Justice senior counsel and trial prosecutor William Lynch's misconduct was singled out, with the appellate judges suggesting that "the district court would be quite justified in pursuing alternative means of sanctioning the prosecutor."

However, the justices concluded reluctantly that, based on Supreme Court and appellate court precedents, "we have no choice but to find that the District Court erred" in dismissing the case.

The appeals court cited a previous appellate decision stating that a prosecutor "has no duty to present

to the grand jury all matters bearing on the credibility of witnesses," and also noted that only knowingly pursuing an indictment on the basis of perjured testimony would justify a dismissal.

Isgro's attorney, Donald Re, expressed displeasure with the reversal. "The basic premise of this is that the government can cheat and lie and distort, and if they get caught, they can get away with it," he says.

Re says he will file a petition for a rehearing with the appellate court within the next two weeks.

Isgro, who maintains an office in Los Angeles, did not return a call from Billboard by press time. Prosecuting attorney Drew S. Pitt was also unavailable.

The appeals court ruling resuscitates the most highly publicized payola case in history.

In November 1989, Isgro, Anderson, and Monka were indicted for an array of alleged offenses, including violations of RICO racketeering statutes, defrauding major record labels, making undisclosed payments of cash and cocaine to radio station personnel, money laundering, and floating an illicit kickback scheme (Billboard, Dec. 16, 1989). At the trial, a parade of witnesses presented damning evidence of payola-related abuses (Billboard, Sept. 8, 1990).

Since the dismissal, Isgro has reentered the entertainment industry. He is executive producer of the forthcoming feature film "Hoffa," directed by Danny DeVito and starring Jack Nicholson. He also currently manages reggae star Jimmy Cliff and R&B artist Giorgio, and he was executive producer of Cliff's recent JRS Records album. Some sources believe Isgro also revived his indie promotion business.

Prince Enters Into New Label, Pub Ventures With Warner

NEW YORK—Prince and his Paisley Park Enterprises have entered into new recording and publishing relationships with Warner Bros. Records and Warner/Chappell Music. Spokesmen for the superstar say the deal provides overall funding of more than \$100 million for six Prince albums, an expanded Paisley Park Records joint venture, and a new joint-venture label.

A novel element in the new deal is that Prince himself has been hired as a VP of Warner Bros. Records. From an office at the label's Los Angeles headquarters, he will supervise operations of the new joint-venture label and advise Warner Bros. on its own A&R activities.

Under Prince's pre-existing deal with Warner Bros., he was obligated to deliver five more albums to the label. The new, renegotiated deal adds a sixth album.

According to Gilbert Davidson, president of Paisley Park Enterprises, the renegotiation of Prince's 1986 recording contract will give the artist advances of at least \$10 million for each album; a higher royalty rate

LATE NEWS

is also called for under the new pact. Prince's next album is due Oct. 20.

Warner Bros. Records VP Bob Merlis confirmed at press time that the label had consummated an agreement with Prince and Paisley Park but would not divulge specifics.

Les Bider, chairman and CEO of Warner/Chappell Music, which already publishes Prince's music, says the new deal adds a new joint venture for copyrights by artists who record for Prince's new label and further penetration of foreign markets under the Warner/Chappell banner. Also, Bider says there are more extensive ties to Prince's Controversy Music, which controls Prince-penned material.

The new label, whose logo and name are artwork, will focus on releasing singles of what is described as "cutting-edge street music." The Paisley Park label has just signed Rosie Gaines, the vocalist from the New Power Generation, and Carmen Electra.

IRV LICHMAN

The Billboard Bulletin...

EDITED BY IRV LICHMAN

MUSIC ACTS ON CD-I & CD-ROM

Expect an announcement imminently that a flock of artists from a major label entity will be involved in the CD-I and CD-ROM computer software configurations.

SILAS, L.L. COOL J LABELS

MCA Records and Louil Silas Jr., MCA's executive VP of A&R, black music, have formed a co-venture, **Silas Records**, with Silas moving into the president's slot. Among artists signed to the label are **Aaron Hall**, formerly of **Guy**, and **Chante Moore**, who has been featured on duets with **Keith Washington** and **El DeBarge**. **Raoul Roach**, formerly at the **Qwest** label, takes over MCA's black music A&R duties as senior VP... In yet another artist-as-label-owner move, multiplatinum rapper **L.L. Cool J** has formed **Uncle Records**. The label, run by **Brian Latture**, has no distribution arrangement as yet, though artists, new to the label scene and production teams have been signed... Also, look for **Atlantic** to launch an alternative label called **Seed** within the next two months.

DISC MINUS 'KILLER' DUE OCT. 6

Release of the new version of **Body Count's** self-titled album, minus the controversy-inciting track "Cop Killer," has been pushed back to Oct. 6; it was originally scheduled for Aug. 25. But the delay doesn't stem from any new problems with the album—the date was moved so the band could record a new hard-rock ver-

sion of leader/vocalist **Ice-T's** anti-censorship rap, "Freedom Of Speech," originally included on the 1989 album "The Iceberg."

CEMA, UNI REVEAL REBATES

CEMA Distribution and Uni Distribution have joined the other four majors in issuing CD rebate programs to help compensate retailers for the extra costs they will incur due to the planned April 1, 1993, elimination of the longbox. CEMA will rebate 25 cents per unit for almost a seven-month period, ending March 26, 1993. The rebate will be deducted on a monthly basis from all returns for the duration of the program. Uni's program began Sept. 1, a day after CEMA's, and runs through May 1. During that time, Uni will provide a 2.5% rebate, based on wholesale prices. The rebate will be deducted concurrently against return charges on a quarterly basis.

HOWARD STERN, PITCH MAN

Relativity Records president **Barry Kobrin** decided to make what is believed to be the first new-release ad spot to be aired on **Howard Stern's** popular irreverent morning talk show. The spots began airing Aug. 31 in three markets—New York, Philadelphia, and Washington, D.C.—with Los Angeles on board Sept. 3. The result for the pitches, improvised by Stern, on **Joe Satriani's** new disc, "The Extremist"? Too early to tell on sales,

but the label says it is getting a ton of calls.

FIVE NMS STAFFERS 'FURLOUGHED'

New Music Seminar exec director **Mark Josephson** says he has furloughed the five-member, full-time staff of NMS through the end of the year in a seasonal cost-cutting move. "The seminar has everything it needs to reopen in January in a more cost-effective way," he says. Affected by action are **Maria Catalan**, GM of NMS; **Sam Heineman**, international director; **Nat Rew**, comptroller; **Chris Roberts**, registration and systems director; and **Rich Shupe**, marketing director. Josephson has offered job-placement assistance to the staff, who can be contacted through his office at the New Music Seminar in New York.

PETITION VS. RICHMAN BROS.

Four of the six majors, **PGD**, **CEMA**, **Sony**, and **WEA**, have filed a petition asking the U.S. Bankruptcy Court in New Jersey to rule **Richman Bros.**, the Pennsylvania, N.J.-based one-stop and independent distributor, involuntarily bankrupt. According to the documents, the company owes the four majors \$2.9 million. **Jerry Richman**, president of the company, wouldn't comment beyond saying he had just filed a response to the petition, which Billboard was unable to obtain by press time.

Cyrus Hangs Tough Despite Strong Bows

THREE ALBUMS enter The Billboard 200 inside the top five, though none is able to dislodge **Billy Ray Cyrus's** "Some Gave All," which holds at No. 1 for the 14th straight week. **Bobby Brown's** third studio album, "Bobby," debuts at No. 2, **Eric Clapton's** "Unplugged" opens at No. 4, and **Garth Brooks's** Christmas album, "Beyond The Season," bows at No. 5.

"Unplugged" is the first Clapton album to include his classic song "Tears In Heaven." The platinum hit was previously available only on the "Rush" soundtrack. Clapton's album debuts just a few weeks after **Mariah Carey's** "MTV Unplugged EP" ended a long run in the top five.

"Beyond The Season" is the first Christmas album to hit the top five since The Billboard 200 was reopened to seasonal product in 1974. It is the third Brooks album to appear in the top five in 1992. And Brooks intends to keep up the pace: His next studio album, "The Chase," is set for release Sept. 22. No multiplatinum act has churned out albums at this fast a clip since **New Kids On The Block**.

The big news, though, is that Cyrus was able to hold off this stiff competition. "Some Gave All" is one of only four debut albums to log 14 weeks at No. 1, following **Vanilla Ice's** "To The Extreme" (16 weeks), **Men At Work's** "Business As Usual" (15 weeks), and "Whitney Houston" (14 weeks).

L.A. REID, **Babyface**, and **Daryl Simmons** wrote and produced the top three singles on the Hot 100. **Boyz II Men's** "End Of The Road" and **TLC's** "Baby-Baby-Baby" hold at Nos. 1 and 2 for the fifth week; **Bobby Brown's** "Humpin' Around" (which the team co-wrote with **Brown** and **Stylz**) jumps to No. 3.

It's the first time an individual or team has written and produced the top three singles since March 1978, when **Barry Gibb** had a hand in creating the **Bee Gees's** "Night Fever" and "Stayin' Alive" and **Samantha Sang's** "Emotion." The triple-play by **Reid**, **Babyface**, and **Simmons** is even more impressive because it involves three different artists and three different album projects. The two **Bee Gees** hits were both taken from "Saturday Night Fever."

"End Of The Road" on Motown's Biv 10 subsidiary is already one of the four longest-running No. 1 hits in Motown history. **Diana Ross & Lionel Richie's** "Endless Love" topped the chart for nine weeks in 1981; **Marvin Gaye's** "I Heard It Through The Grapevine" was No. 1 for seven weeks in 1968-69; and the **Jackson 5's** "I'll Be There" reigned for five weeks in 1970.

FAST FACTS: **Warrant's** "Dog Eat Dog" enters The Billboard 200 at No. 25. The band's last two albums made the top 10 and spawned a series of top 10 singles.

Two rock-oriented soundtracks are gaining on "Boomerang" and "Mo' Money," the two R&B/pop collections that have dominated the soundtrack scene this summer. "Singles," a primer on the Seattle rock scene, climbs to No. 23; "Honeymoon In Vegas," a collection of **Elvis Presley** songs, leaps from No. 78 to No. 40.

Patty Smyth clinches her biggest hit to date as "Sometimes Love Just Ain't Enough" leaps from No. 14 to No. 7. "The Warrior," Smyth's 1984 hit with **Scandal**, also reached No. 7... **P.M. Dawn's** "I'd Die Without You" from "Boomerang" is the top new entry on the Hot 100 at No. 61.



by Paul Grein

R-Tek German Subsid Declares Bankruptcy Will Force Company To Take Substantial Loss

■ BY DON JEFFREY

NEW YORK—R-Tek Corp., the Canadian parent of the Quality record label, reports that its German subsidiary, Dino Music GmbH, has filed for bankruptcy in Germany after incurring big losses.

Winnipeg, Manitoba-based R-Tek, which went public last year, says the German company's assets will be liquidated, causing R-Tek to report a huge loss for the fiscal year that ended June 30.

The German subsidiary represented about 33% of R-Tek's annual revenues and 40% of its equity, according to the company. With equity totaling about \$23 million, R-Tek may have to write off more than \$9 million in losses in the fourth quarter.

R-Tek revealed the severe problems in Germany several months ago when it announced third-quarter results, attributing a net loss of \$733,000 to "poor sell-through of its music products by its German subsidiary." R-Tek also created a \$680,000 reserve in that quarter "for potential losses in its inventory in Germany."

Harold Kieves, CFO of R-Tek, attributes the problems to "mismanagement." He says, "We read the market completely wrong."

R-Tek had pinned hopes of expansion partly on the efforts of its German subsidiary to obtain licensing agreements for classical music in Europe and to develop new artists in Germany. Since 1975, Dino has been marketing compilation albums and other recordings and home video in Germany. But Kieves says, "The product proved largely unsalable."

Dino's GM Frank Pietzch has resigned from the company and the board of directors. Helmut Schnauffer is now in charge, but a court-appointed

receiver is expected to be named soon to run the company and oversee the liquidation of assets.

Sources in Europe said Dino's staff has been pared down from 45 to 25. The fate of the remaining employees has not been determined.

The bankruptcy filing affects the Dino subsidiary in Germany only, says Kieves, adding that units in other European countries—many of which also use the Dino name—will remain in place. "All of the other operations are considered viable and will continue in some fashion," says Kieves.

The company has not disclosed results for its fourth fiscal quarter, which ended June 30. For the first nine months of the fiscal year (through March 31), it reported a net profit of \$1.7 million on revenues of

\$97.1 million, compared with a \$2.1 million profit on \$70.7 million in revenues a year earlier.

The stock fell 25 cents a share to \$1, its record low, in over-the-counter trading on the day the news of the liquidation was announced. The stock has traded as high as \$9. R-Tek went public in August 1991, selling 1.4 million shares at \$6 each to raise \$8.4 million.

The Quality label, which is based in Los Angeles, has had its biggest success with the recording artist Timmy T, whose "One More Try" topped the Billboard Hot 100 Singles chart in March 1990.

Assistance in preparing this story was provided by Jeff Clark-Meads in London and Wolfgang Spahr in Germany.

Rita Marley Testifies On Charges Involving Estate

■ BY FRED KIRBY

NEW YORK—Rita Marley began her testimony Sept. 2 in a federal court case alleging that she and other defendants diverted millions of dollars worth of assets from the late Bob Marley's estate.

The widow of the famed reggae singer-composer is expected to tell the federal district court here that she forged her husband's signature on post-dated documents so it would appear assets had been transferred earlier and were, therefore, no longer part of the estate.

This forgery testimony was predicted in the opening statement by Kaare Phillips, Rita Marley's attorney, when the trial began more than a month ago.

In her opening testimony, Rita Marley said Bob Marley controlled all of his publishing, recording, and financial properties. She acknowledged being completely familiar with her late husband's various signatures.

The widow noted that her husband began a German tour in 1981 despite being diagnosed as having inoperable cancer, which gave him only a few months to live.

She said she was aware that certain parties were changing the structure of her husband's properties in order to completely cut out Don Taylor, Bob Marley's former manager, whom the singer had accused of stealing money.

Rita Marley said three defendants—attorney David Steinberg, accountant Marvin Zolt, and tax attorney Martin Oliner—were involved in the restructuring.

Earlier in the trial, Steinberg had taken the Fifth Amendment on the stand. Most of the trial's early weeks were taken up with extensive questioning of Zolt and Oliner by Robert W. Brundige Jr. and Jeffrey R. Coleman, attorneys for the estate.

A major problem on the first day of Rita Marley's testimony involved the origin of documents obtained from the witness' Jamaican attorney.

Judge Kenneth Conboy told jurors Rita Marley had become involved in the 1986 suit only a little more than two years ago, when three of the six original defendants, including Oliner, named her in court papers.

Marley said she understood that her late husband's seven illegitimate children were legally entitled to the same shares of the estate as the four children she bore Bob Marley. Among the latter is Ziggy Marley, who is listed as a possible witness by his mother.

Brundige estimated Marley would be on the stand for at least three days. But cross-examination could more than double that estimate.

LIVE Entertainment Restructures Debt

■ BY PAUL VERNA

NEW YORK—LIVE Entertainment Inc. and a committee representing its primary bondholders have completed restructuring the company's debt.

Under the restructuring pact, \$110 million worth of bonds plus \$21 million worth of preferred stock will be exchanged for \$40 million in new debt and \$60 million in preferred stock, according to the company.

LIVE's acting CFO, Rodney W. Trovinger, says the new debt carries an initial interest rate of 10%, which will rise to 12% after 36 months; the \$110 million debt had a 14.5% dividend. The \$60 million in preferred stock is offered at 5% cash or 8% payment-in-kind, rising to 10% cash and 12% PIK after 36 months, according to the Sept. 1 release.

In addition to the \$100 million in

new securities, "LIVE's senior subordinated [noteholders] will receive a cash payment of \$8 million upon consummation of the restructuring," says the statement.

If the restructuring plan is not approved by a yet-undetermined quorum of LIVE's existing noteholders and stockholders, LIVE will exercise a "prepackaged" bankruptcy option, says Trovinger.

"There's going to be a formal solicitation of existing bondholders and stockholders," he says. "Provided enough of them agree to the restructuring, the deal will be as indicated."

Trovinger says he expects LIVE to file solicitation materials with the Securities and Exchange Commission by the end of the month and "have the entire restructuring completed by the end of this year."

According to the press release,

the bankruptcy option is not expected to include LIVE's operating subsidiaries: the 138-store LIVE Specialty Retail Division, comprising the Strawberries and Waxie Maxie chains; Munich-based VCL/Carolco Communications GmbH; and LEI-IVE Entertainment N.V., an international video distributor.

A further element of the restructuring is the confirmation of a July 29 agreement that calls for Pioneer LDCA—one of the investors in LIVE's 49.9% owner, Carolco Pictures—to provide \$15 million in "interim video rights acquisition financing."

LIVE's common stock closed at \$1.50 Sept. 2 on the New York Stock Exchange, unchanged over the prior-day closing; its preferred stock closed at \$3.50, up from \$2.75 at closing Sept. 1.

VJN'S ORGEL IS REPLACED

(Continued from page 12)

videos by calling a 900-phone line. The Box is available in 33 states, Puerto Rico, and the U.K.

The shift in management follows a quarter in which VJN's loss more than doubled that of the same period last year (Billboard Aug. 29). For the three months ended June 30, VJN's net deficit was \$1.25 million on revenues of \$3.35 million, compared with a loss of \$458,000 on revenues of \$3.98 million in the same period in 1991.

Monsey says VJN's board has moved to stabilize the company, with an added focus on long-term development and growth.

"Our investors feel very comfortable with the future of the company," he says.

Monsey says that the board will probably seek a permanent president and CEO for VJN.

Michaels is chairman of Communications Equity Associates Inc., one of VJN's original investors in 1987. CEA has a one-third stake in VJ Partners, which controls about 40% of VJN's stock.

Monsey would not comment on the circumstances surrounding Orgel's termination. Orgel still retains a position on the VJN board of directors, but he is expected to resign the post at an annual meeting set for Sept. 30, Monsey says. New board members will be added at that time, he adds.

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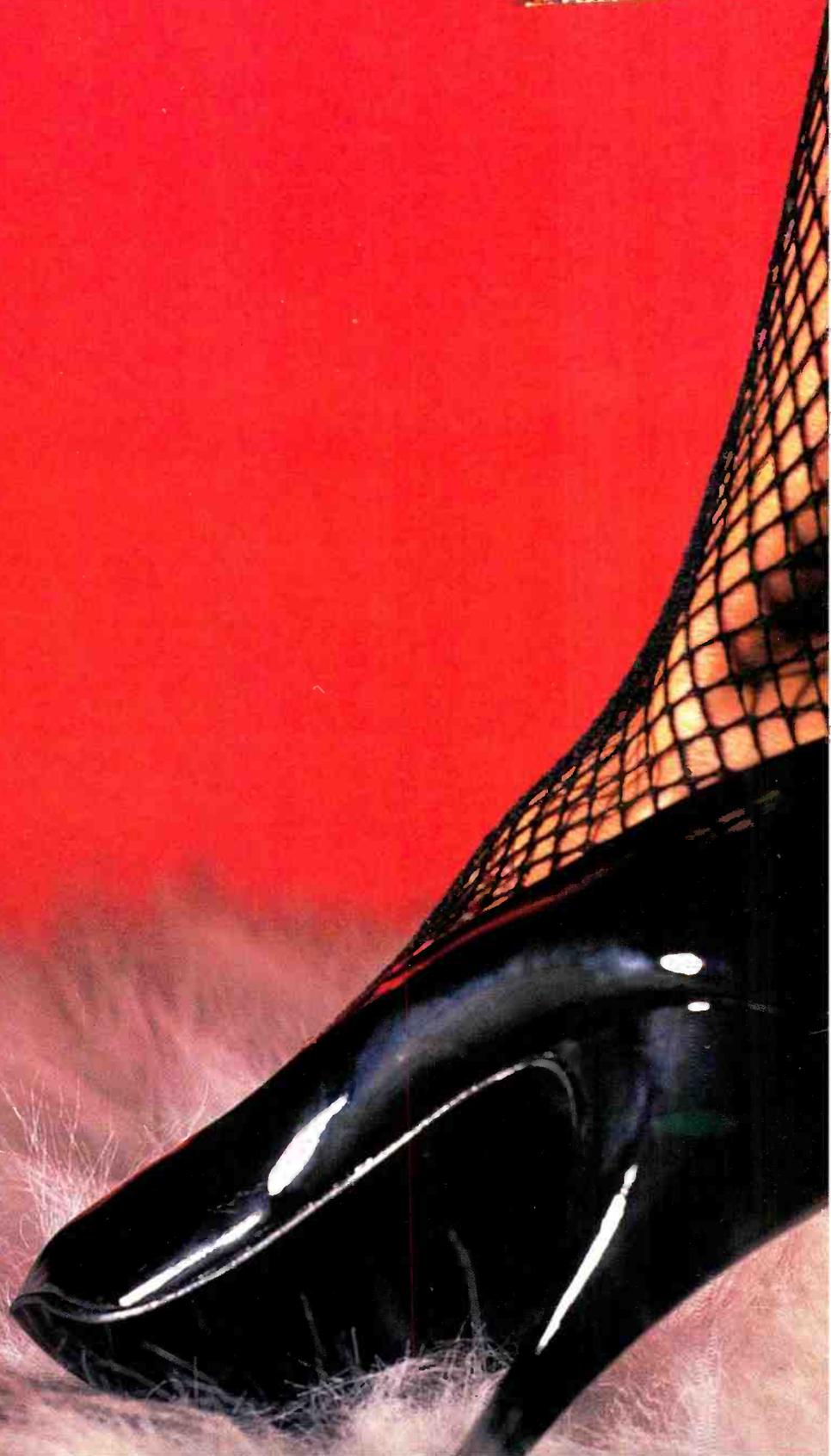
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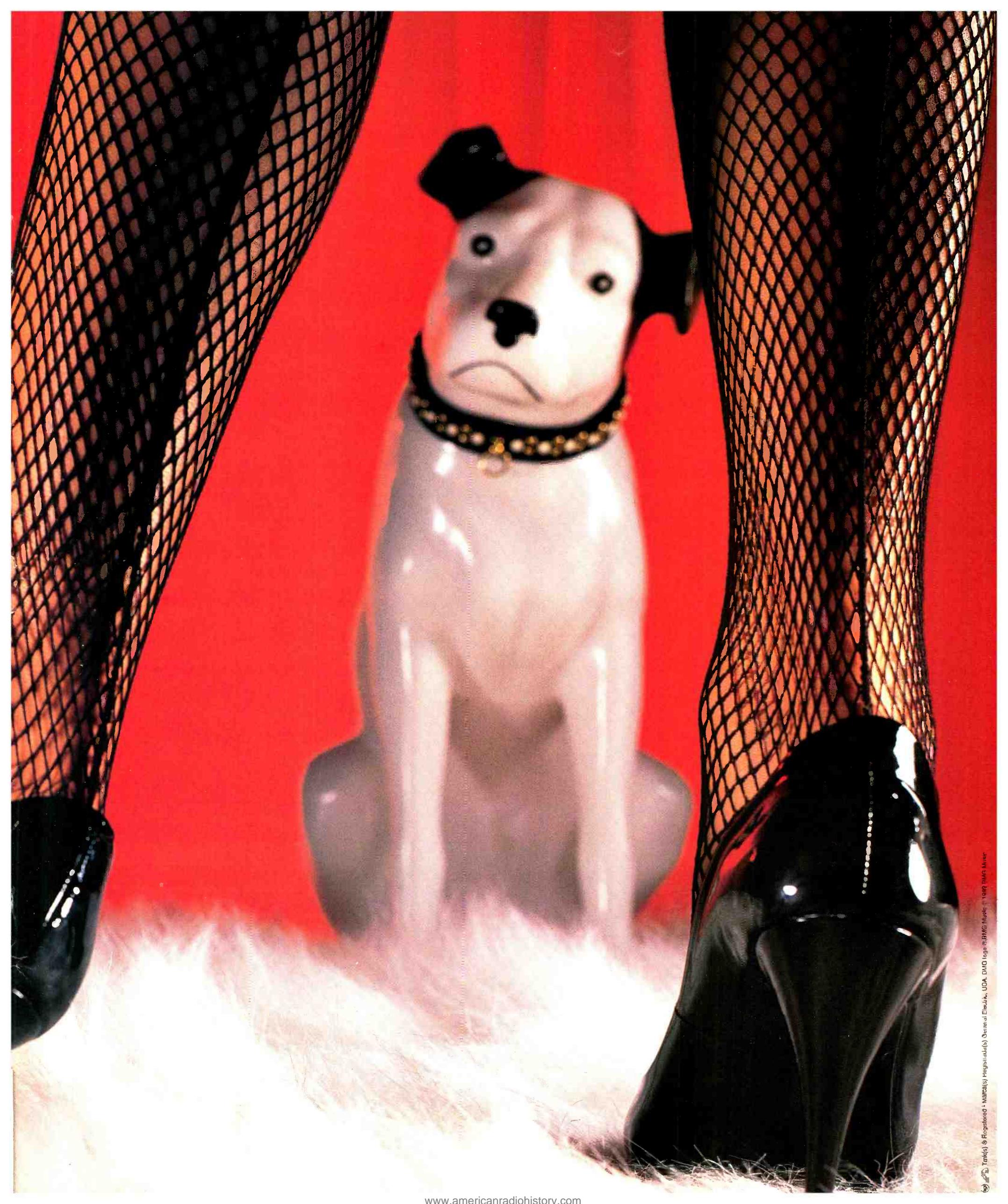
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