

# Billboard

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Warner Promotes Acts  
Via Mail-Order Vidclips

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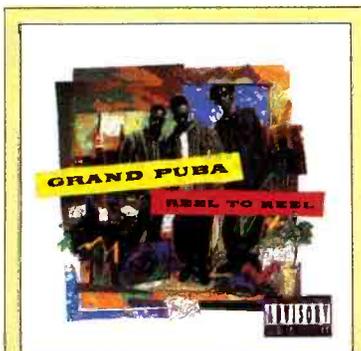
Production Glitch Cues  
Recall Of First DCCs

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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

OCTOBER 10, 1992

ADVERTISEMENTS



GRAND PUBA REEL TO REEL  
(61314-1/2/4)

Grand Puba, former lead rapper of Brand Nubian, goes solo with his debut album including the top 3 rap single "360" (What Goes Around)" and "Check It Out" featuring Mary J. Blige. On Elektra.

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-CMJ

"...an outstanding debut."  
-Rolling Stone

Touring This Fall Capitol

## Gospel Labels Word, Sparrow Sold Buyers Predict Mainstreaming Of Genre

BY BOB DARDEN  
and EDWARD MORRIS

WACO, Texas—The sales of the two largest gospel record companies, Word and Sparrow, were announced within hours of each other Sept. 29.

Nashville-based Thomas Nelson Publishers Inc., the world's leading Bible publisher, bought Dallas-based Word Inc. from Capital Cities/ABC for a reported \$72 million in cash. Sparrow, another Nashville

company, was sold to EMI Music for an undisclosed sum. It had earlier sold half of its publishing catalog to BMG (Billboard, March 7).

Sparrow was the biggest remaining independent gospel label, with annual revenues of about \$30 million. Its artist roster includes Steven Curtis Chapman, Steve Green, BeBe & CeCe Winans (for gospel retail distribution), Michael Card, Debby Boone, Margaret Becker, Sandra Crouch, Tramaine Hawkins,

and Susan Ashton. The company distributes Warner Alliance, Integrity Music, and Selah Records.

Word, the largest Christian communications company, reportedly had revenues in fiscal 1992 in the \$100 million range. Its music roster features Amy Grant (for Christian retail distribution), Sandi Patti, Petra, the Rev. Milton Brunson and the Thompson Community Singers, and Shirley Caesar, among others.

(Continued on page 89)

## RIAA's Upbeat Shipment Stats Surprise Retailers

BY PAUL VERNA

NEW YORK—While retailers have been complaining about the flatness of the music business this year, unit shipments of prerecorded music increased by 6.69% in the U.S. during the first six months of 1992 compared with the same period last year, according to the Recording Industry Assn. of America.

(Continued on page 81)

## Carpenter, Bogguss Among CMA Surprises

BY EDWARD MORRIS

NASHVILLE—A sizable portion of country music Sept. 30 during the 26th annual Country Music Assn. awards show—and a very self-assured and confident face it was.

Garth Brooks, as predicted, took

the entertainer-of-the-year award; but the event was filled with upsets. Mary-Chapin Carpenter, the Brown Univ.-educated ex-folkie,



BOGGOSS



GILL

won the female-vocalist-of-the-year award, outpolling Reba McEntire, Trisha Yearwood, Tanya Tucker, and Wynonna Judd.

Suzy Bogguss triumphed over heavily favored Brooks & Dunn and Yearwood—as well as Billy Dean and Pam Tillis—to seize the Horizon Award. Even the late drum wizard Larrie Londin, whom most expected to win the musician-of-the-year honor, lost out to fiddler Mark O'Connor.

The music video award—which oddsmakers were betting would go either to "Achy Breaky Heart" for its role in launching Billy Ray Cyrus or to McEntire's uplifting "Is There Life Out There"—went instead to Alan Jackson's sepul-

chral tribute to Hank Williams, "Midnight In Montgomery," directed by Jim Shea.

George Jones and BMI's president and CEO, Frances Preston, were elected to the Country Music Hall of Fame.

The winners in the remaining

(Continued on page 83)

## Music Biz Upset Over Philips' Plan For Recordable CD

BY SUSAN NUNZIATA

NEW YORK—Philips' recently announced plans to introduce a recordable/erasable CD to the consumer market as early as 1996 have aroused a storm of industry opposition here.

"I don't think it's a particularly good development for the recording industry and the people who are in it," says Jay Berman, president of the Recording Industry Assn. of America. "The beauty, value, and greatness of CD has

(Continued on page 83)

## Capitol's Milgrim Terms Reshuffle A 'Refocusing'

BY CHRIS MORRIS

LOS ANGELES—In what Capitol Records president/CEO Hale Milgrim calls a "refocusing" of the label's artist development and marketing efforts, the company has shifted responsibilities among its existing personnel in several key areas, Billboard has learned.

At the top, A&R VPs Simon Potts and Tim Devine will continue to report to Milgrim, as will the company's international VPs and Blue Note/Manhattan president Bruce Lund-

(Continued on page 81)

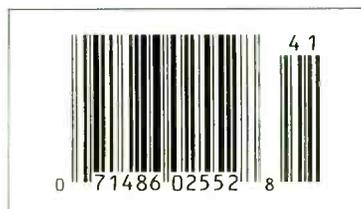
## No. 1 IN BILLBOARD

HOT 100 SINGLES	
★ END OF THE ROAD BOYZ II MEN	(BIV 10)
THE BILLBOARD 200	
★ THE CHASE GARTH BROOKS	(LIBERTY)
HOT R&B SINGLES	
★ ALONE WITH YOU TEVIN CAMPBELL	(QWEST)
TOP R&B ALBUMS	
★ WHAT'S THE 411? MARY J. BLIGE	(UPTOWN)
HOT COUNTRY SINGLES	
★ IN THIS LIFE COLLIN RAYE	(EPIC)
TOP COUNTRY ALBUMS	
★ THE CHASE GARTH BROOKS	(LIBERTY)
HOT DANCE CLUB PLAY	
★ THE COLOUR OF LOVE THE REESE PROJECT/ RACHEL KAPP	(GIANT)
HOT DANCE SALES	
★ THE HITMAN AB LOGIC	(INTERSCOPE)
HOT RAP SINGLES	
★ MIC CHECKA DAS EFX	(ATCO EASTWEST)
HOT ADULT CONTEMPORARY	
★ SOMETIMES LOVE JUST AIN'T ENOUGH PATTY SMYTH	(MCA)
HOT LATIN TRACKS	
★ EVIDENCIAS ANA GABRIEL	(SONY)
TOP VIDEO SALES	
★ FERNGULLY...THE LAST RAINFOREST	(FOXVIDEO)
TOP VIDEO RENTALS	
★ FRIED GREEN TOMATOES	(MCA/UNIVERSAL HOME VIDEO)

## Continental Drift

Disincarnate Wins Big  
In Tampa Bay Awards

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HERO

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# Shawn Colvin's Long Trek To 'Fat City'

Fame is a byproduct of flamboyance. Esteem is the currency of accomplishment. But gratification is the gift of hearing a hero sing one's praises.

"Hey—hi! You're one of my favorite singers!!" exclaimed Bonnie Raitt, stepping behind the curtain after her 1990 Farm Aid set in the Indianapolis Hoosier Dome to find Shawn Colvin spectating in the backstage shadows.

"Oh—no, no!" squealed the spindly Colvin as Raitt embraced her, Shawn's eyes fluttering with shock and jubilation. "You're one of my favorite singers!!!"

Colvin's admiration for Bonnie stemmed, of course, from a 20-year body of concert and recording work that first gained national regard with Raitt's 1971 Warner Bros. debut album. But Bonnie's accolades were occasioned by Shawn's sole release at the time, a Grammy-winning 1989 convergence of folk and roll called "Steady On" (Columbia).

In the interval between the release of that album and its follow-up, "Fat City," due Oct. 20, Colvin has seen still more of her private dreams come true. She toured at Richard Thompson's invitation in 1991 as a guest star in his band and also recorded with Joni Mitchell, who sings backup on Shawn's new album, and Joni's bassist husband Larry Klein, who produced the record.

Like Raitt and Mitchell, Colvin is an artful yet seemingly effortless vocalist whose prismatic grasp of intonation is married to a serene sense of control. Like her idols, she also boasts a highly fluent guitar style. (Indeed, her measured brace of tolling chords and bongo-like *bastinadoes* upon the face of her hollow-body acoustic magnifies her material with the eerie force of an alter-ego.) And, like the songs of those who have influenced her, Shawn Colvin's brave but haunted music is the sounding board of her spirit.

"I think the way that you get through life," says Colvin, "is simply that the less you fight it, and the more you go through it *emotionally*, the better off you are. All cultures try to make sense of what they feel. And feeling doesn't have any black or white or right or wrong to it. Any kind of art tries to take different forms of communication and put them together in a combination that works; the goal is to *make* you feel."

On "Steady On," Colvin mounted a siren-like assault on the sensibilities, enticing with fair words and castle-building imagery, and then delivering concrete disclosures that ran dungeon-deep. Tracks like "Diamond In The Rough," "Stranded," "Cry Like An Angel," and "The Dead Of The Night" each greeted the ears like the prettiest folk rock in ages, but their dreamy poetics soon grew into aggressive, stifling dramas, the songs' central characters impelled to admit the youthful self-deception on which they'd based their adult impressions of love.

"Cry Like An Angel" was real personal," says Colvin. "I wrote it in 1987 with John Leventhal, my frequent musical collaborator. It's about the healing power in the acceptance of a person, regardless of what they might hold in their heart. I won't beat around the bush—it came directly out of going to therapy and my rejuvenation through my discoveries. Growing up, I always felt like an orphan, and I had a pretty self-destructive lifestyle that I began to turn around starting in 1983. But I also found I had a big sense of gratitude about my angry high school days, because that was the last time I could remember when I'd had strong camaraderie with

people. My real family was my friends, hence the line, 'We were raising each other.'"

The incremental *volte-face* from this rueful viewpoint is chronicled in "Polaroids" on "Fat City," in which small mercies and furtive strides in Colvin's emotional ripening are suddenly lifted into the sun and shared "like a lot of snapshots." The song's infectious tone of relief is a testament to the persuasive wiles of Colvin's writing, which continually produces the tug of universality while ensuring pathos remains secondary to plot. Indeed, Colvin inadvertently reveals her cleverly reflective storytelling technique on another "Fat City" highpoint, the caustic "Kill The Messenger," in which she confides: "You won't feel the chains/You won't see the moss . . . /There's an art to the game—/The aesthetics of love/The athletics of loss."

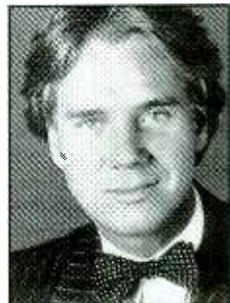
Some clues to the aura of apartness that pervades Colvin's compositions can be found in her itinerant background. One of a brood of four, she began life in remote Vermillion, S.D., but soon found herself carried from one college town to another across the Midwest and Canada as her ambitious parents ("They're academic nuts," she says affectionately) pursued advanced degrees in behavioral psychology (her dad) and law (her mom). The rather distracted nature of these activities, coupled with a certain impatience with Shawn's independent streak, left Colvin feeling like the odd sibling out. "It was as though I had been born and stuck into the wrong house. I wouldn't say I was discouraged, but I wasn't encouraged, either. It was like, 'We can't figure her out.' If a kid is prone to creativity, is it bothersome because they're not as containable?"

Left to answer such questions on her own, she seized upon the least regimented talents common to her pedigree ("My father's a banjo and guitar player who still sings in university productions and my mother has a beautiful voice as well") and made them her profession. Adding the requisite Colvin restlessness, she became a traveling musician, playing solo in Illinois bars, fronting the Shawn Colvin Band in various Heartland precincts, joining an Austin, Texas, C&W group called the Dixie Diesels, and finally staking out a stomping ground between New York and New England.

In 1988, she issued an eight-selection independent cassette from a Massachusetts concert, simply titled "Live Tape." "It's been said that my songs walk the dark side of romance's street," she coyly told her "Live Tape" audience before launching into ineffably lovely acoustic versions of "Diamond In The Rough," "Stranded," and her folk-circuit cult classic, the bewitching "I Don't Know Why." The last title appears in a wistful new form on "Fat City," and its presence as the concluding selection on her second major-label album signals a kind of closure for the first stage of Colvin's career—a crossing from the darkness into the light.

"I wrote 'I Don't Know Why' in 1981, and it's the first song I wrote in its entirety in one sitting. I was on the 'D' train going up to the Bronx, where I was staying when I first moved to the city. I wrote it out of a need for comfort in myself, and I imagined I was singing it to a baby. It came so easily. Ten years later, I decided I would put it on 'Fat City.' Maybe it's because I'm in love now and much stronger in my profession, and I have the recognition of those I admire, but I felt I could speak to that child with belief and understanding. If there's any philosophy in my music, it's that faith and hope are valid."

## MUSIC TO MY EARS



by Timothy White

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## EDITORIAL

### VP's State Action Stirs Chill Wind

When do verbal attacks by the Vice President of the United States infringe on First Amendment free-speech rights? Is it when he assails TV character Murphy Brown for having a child out of wedlock? Is it when he sides with police groups that are threatening to boycott Time Warner over Body Count's "Cop Killer" song? Or is it when he tells reporters at a campaign stop that Interscope/Atlantic Records should withdraw from stores a 2Pac album containing lyrics about killing policemen?

Vice President Dan Quayle's high-profile attacks on entertainment companies do not constitute a ban on any of their television shows or record albums. But they do represent a new form of intimidation aimed at forcing these companies to toe a moralistic line drawn by the government. As such, they could be construed as "state action" that violates the First Amendment.

Of equal concern to the creative community is the idea that records, films, videos, books, or other forms of entertainment can be held responsible for crimes committed by those who have seen, read, or heard those materials. This erroneous concept forms the basis for a pending congressional bill that would punish retailers, distributors, and suppliers of obscene materials that a sex-crime offender might have perused before he committed his deed.

The same twisted logic is now being applied to other crimes as well. After a car thief killed a state trooper in Texas recently, the policeman's family sued 2Pac, Time Warner, and Interscope Records, claiming that the confessed murderer had been listening to a 2Pac tape before the killing. Enter Vice President Quayle, who comforted the trooper's daughter and blasted the "irresponsible" company that had released the album. Later, the VP's office would not comment on whether he thought 2Pac and his label bore responsibility for the trooper's death; but the implication of his remarks is clear.

Leaving aside the question of whether Quayle believes this claptrap, the political and legal ramifications of his action are profoundly chilling. If the Vice President—and, one infers, the President himself—places the weight of the government behind the idea that art can cause crimes, any legal prohibition of creative works could be justified. Even if the courts eventually struck down such laws (and who is to say they would, given their conservative makeup?), the damage could be felt in the creative community for years.

Even if there's a change in the White House, the arts-and-free-speech-bashing legacy of the Bush and Reagan administrations will not be uprooted so easily from the courts and the bureaucracy. Once again, we are called upon to defend the First Amendment; and, if we don't, the enemies of free speech are more than ready to tear it down.

## INDUSTRY MUST FIGHT AGAINST CENSORSHIP

### Foes Of Free Speech Are Using Their Political Power

BY MICHAEL GREENE

At a time when music has become the primary means of communication between many parents and their children, between Black America and White America, and between the socially neglected and supporters of the status quo, it's no coincidence that we are now witnessing the most vehement campaign against free expression since the McCarthy era.

Let's look at the pattern here:

- On June 13, Washington put into effect the nation's first lewd-lyrics law. The state that gave us Nirvana, Pearl Jam, and Soundgarden now has "Sell A Record, Go To Jail" legislation that promises fines up to \$5,000 and jail sentences as long as a year.

- Last year, a Florida jury convicted Charles Freeman, a small record retailer, on obscenity charges for selling rap records. In a scenario fit for Simi Valley, an all-white jury decided what does and does not constitute artistic merit in a black, inner-city music form.

- Media, politicians, and others turned the "Cop Killer" situation into a polarized sound-bite issue. Rather than this controversy being examined in its historical, political, and cultural contexts, it was reduced to a media shouting match between those who, at one extreme, stereotype law enforcement officials and, at the other, chant "Ban rap—it's all crap" outside of Time Warner meetings.

For decades, music and art bashing have been an easy way for some to garner publicity. Artists, along with a few sitcom characters, are now

scapegoated for all of society's ills, from drugs and crime to teen pregnancy and suicide.

We, as a recording industry, have found it very hard to react with sufficient speed and to marshal our people in time to move from reaction to action. While successfully putting out a few fires, the industry downplayed the importance of the Washington State bill and was critically late with its efforts in Florida.



#### 'Censorship will stifle the spark of creativity'

Michael Greene is president and CEO of NARAS, the recording academy.

Which brings us to the root of the industry's problem: its shortsightedness. The same shortsightedness that allowed it to make its own pact with the devil back in 1985 by caving in to the demands of the Parents' Music Resource Center.

The idea that you can negotiate with such would-be arbiters of American taste is simply ridiculous. Only an industry that has such a poor sense of its own history would have ever given up such sacred ground. Unfortunately, our record industry is preoccupied with what the next hit will be and how to justify the next quarter's P&L statement, not with understanding the importance of the arts or the historical perspective that would preclude such

shortsighted actions.

Don't get me wrong; industry coalitions have been assembled to fight the good fight. But the Recording Industry Assn. of America, the trade group of U.S. record companies, is expected to combat record piracy, police parallel imports, lobby for digital home-taping and immigration legislation, monitor the statistics of the industry, and fight the record labeling and censorship battles as well. Its efforts must be supported by every sector of our industry, and, where possible, we must orchestrate our activities and work toward common goals.

We also need to take a long, hard look at what we are releasing into the marketplace and be willing to differentiate between the authentic voices of social consciousness and the marketing opportunists. We must learn that freedom brings with it an equal measure of responsibility, not a license to go around selling, in Michelle Shocked's words, "cartoon postcards of other people's misery to tourists who never get around to visiting."

But what some fail to realize is that there is no universal yardstick for what does and does not constitute "acceptable" rhetoric. One of this country's founding principles remains the belief in an open market for the free exchange of ideas. As individuals, each of us should be allowed to draw his or her own line in

terms of what we choose to say or hear, to endorse or condemn.

For me, that line falls squarely between expressions that chronicle illegal actions versus those that advocate them. But how I distinguish between these two categories will most certainly differ from your perception, and this kind of subjectivity becomes even murkier when our government continues trying to define "decency," "good taste," "social responsibility," and "family values" in generically applicable terms.

As long as America remains a democracy, record companies will continue to do business in a free enterprise system and, as such, be free to choose the records they release. The rest of us, as artists and consumers, will in turn make our own decisions. Discourse and honest disagreement are healthy; censorship will stifle the spark of creativity and turn our society into a cultural wasteland of bland conformity.

We must ask the Presidential candidates and other aspirants for political office where they stand on these issues. How committed are they to the preservation of artistic freedoms? Where does music and arts education fit into their vision of America? Will the National Endowment for the Arts remain a political ping-pong ball or be re-established as an independent agency?

It is imperative that our industry, including the artistic community, demand the answers to these questions and become viscerally involved in the rebuilding of our nation's commitment to its cultural future.

## LETTERS

#### 'CIRCUMSTANTIAL EVIDENCE'

I am writing in response to your article about the Texas police officer's family holding Time Warner and rap artist 2Pac responsible for his murder (Billboard, Sept. 19).

The fact that a rap tape was found in the cassette deck of the confessed killer's car is weak circumstantial evidence. What if the murderer had hit and killed someone with the stolen car? Would the owner of the vehicle be arrested for vehicular homicide?

A cassette tape is an inanimate object and in no way can be held responsible for a murder. The fact is that Ronald Howard confessed to the murder of officer Bill Davidson. It doesn't matter what music he was listening to prior to the slaying.

Mrs. Davidson, I am truly sorry for your husband's death, but sue the man responsible, not Time Warner or 2Pac. As for trying to prevent Time Warner from selling albums by such artists as 2Pac, how dare you take it upon yourself to decide what should or shouldn't be heard? As far as I know, freedom of speech still ex-

ists in America.

Tricia Holfman  
Butler, Pa.

#### CD PLAYER SALES STRONG

CD hardware sales are healthy and strong, contrary to what was stated in the front-page article, "For The First Time, CD Sales Have Stalled" (Billboard, Sept. 19). CD technology now accounts for approximately 45 cents of every dollar spent on audio equipment in the U.S.

As your article said, the EIA's 37% penetration figure for CD players does not include portable or car units. The authors did not take the next step and compare the 1992 versus 1991 year-to-date sales figures for these categories. If they had, they would not have been able to say, "... it seems doubtful the EIA's prediction [of a 31.4% sales increase] will prove out."

We believe that our projected sales level for CD hardware in 1992 will be met, if not exceeded, thanks to the tremendous sales of hardware for the car and portable markets.

Jay Berman, president of the Recording Industry Assn. of America, is quoted at the end of the article as saying that the growth of auto CD players is "one of the bright spots" of the overall CD market. Sales of portable CD players through July 1992 total more than 3.6 million units, versus the more than 2 million units sold during the same period last year—an extremely healthy 79.4% increase.

As the above figures show, consumers have stated a strong preference for digital audio products. With the driving force of CD hardware, a strong future for digital audio is assured.

Gary J. Shapiro  
Group Vice President  
Electronic Industries Assn.  
Consumer Electronics Group  
Washington, D.C.

#### VIRGIN NOT 'BELEAGUERED'

Your article on W. H. Smith (Billboard, Sept. 5) also referred to Virgin's "beleaguered" European retail operation.

I'd like to take issue with you over your use of this word. Over the last couple of years we have

opened Virgin megastores in Paris, Bordeaux, Marseilles, Milan, Frankfurt, Berlin, Amsterdam, and Vienna, and are soon to open in Barcelona. We've also very successfully moved into Japan and expanded our British retail operation. This November will see our first store in the United States.

The first of the European stores to open was our Paris store on the Champs Elysées, which is now by far the most successful music store in the world. Of the remainder of our new openings, some are above budget, some below; but we believe that, when they have been open as long as the Paris store, most will live up to expectations.

Virgin is the fastest expanding international music retail operation in the world. Obviously, during a recession, we will have teething problems on the way. But, fortunately, our successes—such as winning the battle for Sunday opening in Paris—have so far outweighed any disappointments.

Richard Branson  
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- "No Ordinary Love," the new  
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# Chains Moving Into Outlet Business

## Discount Shops Offer CDs As Low As \$2

■ BY EARL PAIGE  
and DEBORAH RUSSELL

LOS ANGELES—Several major chains are quietly opening outlet stores that emphasize cutout and midline music product, with CDs priced as low as \$2.

Although most outlet product is audio, video titles, especially previously viewed tapes, are also featured in some stores.

Ironically, at a time when music and video chains are concerned about direct-marketing competition eroding the perceived value of their product, some of the very same retailers are testing deep-discount stores in outlet malls.

Major-label distributors, however, don't seem to have a problem with the chain outlets' low pricing. PGD president Jim Caparro, for instance, acknowledges that there has been renewed interest in cutouts with the inclusion of CDs.

"Provided that it is legitimate cutout product sold by a distributor/manufacturer and it is only on sale in America, I'm in favor of it," he says. "It offers a benefit to the customers and to the distributor on behalf of the labels. But when it crosses the boundary of that spirit, that's when we have a problem with it."

Caparro notes that some chains are experimenting with selling opened returns as used product (Billboard, Nov. 2).

Typically, chains like Spec's Music & Movies or Camelot Music have only one or two stores in outlet malls. Other chains are opening freestanding outlet stores. Tower Records/Tower Video now has three such units.

Miami-based Spec's Music Inc. has an off-price store in the Sawgrass Mills super outlet mall in Sunrise, Fla. The 2-year-old store stocks CDs, cassettes, laserdiscs, and videocassettes. Front-line stock is generally priced about \$1 or \$2 cheaper than it is at the average Spec's outlet, and bins located in the front of the store also feature cutout CDs priced as low as \$1.99. In addition, the store stocks used movie titles priced at \$5.99.

"We're happy with it," says Jeff Clifford, Spec's store planning supervisor. "And if the right location makes itself available [in the future], we'll investigate."

While some chains are tentative about outlet stores, an exception is Sound Shop, a Nashville-based web, which has gone from five Music-4-Less stores to 11 since May.

In off-price malls from New York and Florida to Missouri and South Carolina, Music-4-Less sells audio product only, with midline titles accounting for about 40% of revenues. Frontline goods, accessories, and prime-quality cutouts comprise the rest of the stock.

Prices for regular merchandise

tend to be about 12%-14% off the regular list price, and most cutouts are priced at \$5.99.

### SECRET OPERATIONS

Other chains are very secretive about their activities for fear of tipping off competitors. For example, Home Video Plus Music/Discount Entertainment operates locations in four outlet malls but will not discuss its move.

Discount Video, Sheboygan, Wis., operates a store in the Kenosha, Wis., outlet center, where it disposes of previously viewed videos. A spokeswoman at the firm's headquarters says the company gives out no information.

At the same time, some retail executives have strong doubts about the viability of outlet malls. "They only do business on weekends," says John Marmaduke, president of the 127-store, Amarillo, Texas-based Hastings chain.

Chuck Adams, executive VP/store planning supervisor of Music For Less' parent, Central South, says the off-price mall offers chains an alternative to the increasing competition at the regional mall level.

"But for every good off-price mall, there are 10 bad ones," he says. "You really have to watch where you're going. Many of these off-price malls are not as strong as

(Continued on page 87)

# Warner Promotes New Acts

## With Mail-Order Clip Reels

■ BY DEBORAH RUSSELL

LOS ANGELES—Warner Music Enterprises is going after the alternative rock market with a vengeance by launching two discount mail-order campaigns designed to break new artists and better serve the 15-25-year-old consumer.

This month, Warner Music Enterprises launched Rock Video Monthly, a mail-order service offering subscribers a monthly music video compilation reel featuring 10 tracks by cutting-edge, alternative rock artists. The cost is \$2.98 per reel.

Warner Music Enterprises chooses tracks from a pool submitted, at no cost, by independent labels and five of the six major-label groups. BMG is the only major that has opted not to participate.

"Videos themselves are underutilized assets," says Chris Linen, president of Warner Music Enterprises. "We're trying to find a way to make video attractive in a pricing sense, and get it in front of more people."

Rock Video Monthly bowed in October with an order form/advertisement in a number of rock magazines, plus TV Guide. Consumers fill out the order form, submit no payment, and receive their first videocassette featuring one song by each of the 10 artists featured in

the ad. Artists in the October campaign include Television, Tori Amos, Body Count, Happy Mondays, Kyuss, and Material Issue.

The subscriber receives the video, along with a bill for \$2.98 plus \$2.89 in shipping/handling, and a catalog that includes more than 250 items ranging from T-shirts and hats to audio and video titles. Music titles are priced competitively to retail, says Linen.

Each month thereafter, the subscriber will receive a new 10-track video and catalog. The subscription is open-ended, carries no obligation to purchase, and can be canceled at any time.

The promotion also features coupons providing discounts on catalog items. The subscriber obtains the coupons by purchasing an album title—by one of the Rock Video Monthly acts—at a retail outlet. The subscriber then submits a proof-of-purchase to Rock Video Monthly, and receives 10 coupons for \$2 discounts on catalog items. Linen says he hopes to develop a system whereby coupons will be redeemed at retail in the future.

"We're looking at this as a pure promotional tool," says Linen. "We're using the power of direct marketing to develop a new way of exposing new acts and drive people

(Continued on page 85)

# Vid Trade Sees No Progress

## In Laser Delay Of 'Beauty'

■ BY JIM McCULLAUGH

LOS ANGELES—Disney's decision to market the laserdisc of "Beauty And The Beast" a year after its videocassette release is drawing heat from wholesalers and retailers.

Instead of sending out the theatrical edition on laser day and date with the cassette, as it did last year with "Fantasia," the studio has opted to market a laserdisc titled "Beauty And The Beast: The Work In Progress," a full-length, but unfinished, version shown at the 1991 New York Film Festival. The theatrical version will not be issued on disc for another year, until September 1993, by which time most potential buyers will have lost interest, claim disappointed retailers. They were counting on a repeat of "Fantasia," which finished at a record-breaking 200,000-250,000 units on laser.

As a result, stores are not buying this version of "Beauty" in depth. One source close to the studio says pre-orders as of the Sept. 29 deadline totaled 50,000 units. Retailers also fear consumer confusion. Many "won't know what 'work in progress' means," says David Goodman of New Jersey-based distributor U.S. Laser. "We're only buying enough to fill our orders." Prerecorded-cassette demand, in contrast, is thought to be 18 million-20 million, although Disney likely will hold several million for later shipment.

"All of our stores are wary and

we've ordered low," says Cliff MacMillan, laserdisc buyer for the West Sacramento, Calif.-based Tower chain. "I do have a feeling that they won't exactly market this with a huge sticker saying it's not the complete film. I imagine there will be consumer complaints and returns. It's deceiving." However, Image product marketing manager Garrett Lee, product marketing manager of Image Entertainment, Disney's U.S. distributor, says the packaging will make it clear what's on the disc.

The studio reportedly is telling retailers worldwide piracy concerns are prompting the disc delay. According to the Motion Picture Assn. of America, there is justification. "We do know you can make

(Continued on page 88)



**Baby Talk.** Singer/songwriter/producer Babyface, front, visits Epic's New York headquarters to discuss plans for his upcoming solo album. The album, due out in early 1993, is the follow-up to 1989's "Tender Lover," which went double-platinum and featured the top 10 hits "It's No Crime" and "Tender Lover." Shown in back, from left, are Epic senior VP of black music Hank Caldwell; Epic executive VP Richard Griffiths; and Epic president Dave Glew.

# Lemonheads Squeeze Into 'Graduate' Vid

■ BY CRAIG ROSEN

LOS ANGELES—Atlantic Records and New Line Home Video have devised an unusual cross-promotion to help Atlantic's Lemonheads graduate from cult status and expose a new generation to the 1967 film classic "The Graduate."

As part of the joint promotional effort, the Lemonheads recorded a cover version of Simon & Garfunkel's 1968 hit "Mrs. Robinson," the original version of which is featured prominently in "The Graduate." A clip of the Lemonheads performing

the track, intercut with footage from the film, will be included in a special limited-edition 25th-anniversary home video of the film, which is set for an Oct. 21 release by New Line.

In addition, Atlantic plans to release the Lemonheads' version of "Mrs. Robinson" as a cassette and CD single and promote it at college, album rock, and top 40 radio. Atlantic also will produce another video for the track for national and regional video outlets and will include the cut on future pressings of the Lemonheads' current album, "It's A Shame About Ray."

New Line and Atlantic will support "The Graduate" rerelease and the Lemonheads single with a national radio promotion on Radio Today's syndicated shows, which air on approximately 500 commercial stations, and 200 college outlets through the College Soundtrack Network. The latter is operated by Track Marketing, a New York-based Time Warner joint-venture company that set up the Lemonheads cross-promotion.

The Lemonheads also are set to perform at a "Graduate" premiere party Oct. 21 in Los Angeles.

(Continued on page 88)

# Indie Distribution

## Weaving An Ever More Tangled Web

■ BY ED CHRISTMAN

NEW YORK—Independent distribution is in the midst of a gut-wrenching reconfiguration that likely will force a shakeout even as it threatens to rip asunder the fabric of that sector—territorial integrity of distributors.

Among the factors converging to change the independent business, according to industry executives, are the move to set up a national network by some independent distributors; the evolution of one-stops into independent distributors; the elimination of Schwartz Brothers; the invasion of majors like BMG, Sony, and PolyGram into the independent sector; and the possible sale of Profile/Landmark.

Another factor is Tower Records' acquisition of San Rafael, Calif.-based Bayside Record Distributing and its subsequent decision to have that distributor service Tower stores nationwide with the labels it carries.

With all of these elements converging, many independent distributors are scurrying around the country to open sales offices in new markets. Among the companies that have expanded into new territories this year are:

- Bethel, Conn.-based CD One Stop, which started Titus Oaks Distribution in April. The firm recently announced it will open an office in Sacramento, Calif., and reportedly has its eyes on Atlanta, too.

(Continued on page 85)



**Host:** Dana Carvey

**Presenters:** Halle Berry, Boyz II Men, John Corbett, Cindy Crawford,

Shannen Doherty, Peter Gabriel, Phil Hartman, Ice-T,

Mick Jagger, Magic Johnson, Kris Kross, Annie Lennox,

Denis Leary, Marky Mark, Metallica,

Eddie Murphy, Luke Perry, Pinhead,

David Spade, Ringo Starr, Howard Stern,

Jean-Claude Van Damme,

Vanessa Williams, Wilson Phillips

**Performers:** Bryan Adams,

The Black Crowes, Bobby Brown,

Eric Clapton, Def Leppard,

En Vogue, Guns N' Roses,

Michael Jackson, Elton John,

Nirvana, Pearl Jam,

Red Hot Chili Peppers,

U2

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**MALE**

Eric Clapton  
"Tears in Heaven" (Performance)

**DIRECTION**

Mark Fenske  
Van Halen  
"Right Now"

**RAP**

Arrested Development  
"Tennessee"

**VIDEO FROM A FILM**

Queen  
"Bohemian Rhapsody" ("Wayne's World")

**BREAKTHROUGH**

Red Hot Chili Peppers  
"Give It Away"

**METAL/HARD ROCK**

Metallica  
"Enter Sandman"

**FEMALE**

Annie Lennox  
"Why"

**NEW ARTIST**

Nirvana  
"Smells Like Teen Spirit"

**GROUP**

U2  
"Even Better Than The Real Thing"

**VIDEO OF THE YEAR**

Van Halen  
"Right Now"

**ALTERNATIVE**

Nirvana  
"Smells Like Teen Spirit"

**DANCE**

Prince & The New Power Generation  
"Cream"

**CHOREOGRAPHY**

Travis Payne, Frank Gatson,  
Lavelle Smith  
En Vogue

"My Lovin' (You're Never Gonna Get It)"

**SPECIAL EFFECTS**

Simon Taylor  
U2

"Even Better Than The Real Thing"

**ART DIRECTION**

Nick Goodman  
Red Hot Chili Peppers  
"Give It Away"

**EDITING**

Mitchell Sinoway  
Van Halen  
"Right Now"

**CINEMATOGRAPHY**

Mike Southon/Daniel Pearl  
Guns N' Roses  
"November Rain"

**MICHAEL JACKSON  
VIDEO VANGUARD AWARD**

Guns N' Roses

**VIEWERS CHOICE**

**MTV U.S.**

Red Hot Chili Peppers  
"Give It Away"

**MTV AUSTRALIA**

Diesel  
"Man Alive"

**MTV ASIA**

Christina  
"Jring Mai Glua"

**MTV BRASIL**

Nenhum De Nos  
"Ao Meu Redor"

**MTV INTERNACIONAL**

El General  
"Muevelo"

**MTV EUROPE**

The Cure  
"Friday I'm In Love"

# Artists & Music

## Allmans Offer More Live 'Fillmore' Dowd Oversees Reissue Of Classic Album

BY MELINDA NEWMAN

NEW YORK—"The Fillmore Concerts" by the Allman Brothers Band, the centerpiece of PolyGram's new Chronicles reissue series, provides a case study of how a vault classic is remastered and prepared for its rebirth.

Unlike the two previous 80-minute reissues of "The Allman Brothers At Fillmore East"—one of them licensed to Mobile Fidelity—the Chronicles release contains 2½ hours of music from the classic March 1971 concerts. Because of time restrictions on vinyl, the original double-album contained only seven songs, some of which were severely edited; the new project, aimed to take advantage of the entire 150 minutes available on two CDs, includes versions of all 12 songs played during the Fillmore stint.

To helm the project, PolyGram VP of A&R for catalog development Bill Levenson enlisted Tom Dowd, who had produced the original "The Allman Brothers At Fillmore East."

"Tom did the original project 21 years ago and had worked on the two new live Allman Brothers records on Epic Records," Levenson says. "He jumped at the chance to apply new technology to the old recordings."

The first step for "The Fillmore Concerts" was transferring any of the master tracks that hadn't already been used on reissues to digital tape.

"One thought was to have Tom remix each night, but since Chronicles is only two CDs, we couldn't do that," Levenson says. "Instead, we're transferring all three nights to digital and then we'll decide which tracks to remix."

For Dowd, listening to the tapes was like taking a step back in time to one of his most celebrated periods. Dowd and Allman Brothers Band guitarist Duane Allman had been close since they had worked together on Aretha Franklin records, and more recently, Derek & the Dominos' "Layla" before starting "At The Fill-

more." Dowd was working with the Allman Brothers on "Eat A Peach" when Duane Allman died. "I listen to some of these old records I made and think about the circumstances of the time and my relationship with the band," said Dowd. "I was very tight with Duane. We locked in with each other."

The 21-year-old tapes, which had been found atop a barber shop in Macon, Ga., where Capricorn Records—the Allmans' original label—was launched, were in excellent condition. "We had a little shedding here and

(Continued on page 35)



**Chick Makes A Stretch.** Recording artist Chick Corea celebrates the launch of Stretch Records, his new label venture with longtime manager Ron Moss. The label, which is distributed through GRP/MCA, recently put out its first two releases: "Robben Ford And The Blue Line" and John Patitucci's "Heart Of The Bass." Shown, from left, are GRP artist Tom Scott; veteran drummer Vinnie Colaiuta; Corea; GRP artist Don Grusin; air personality Talaya of KTWV-FM Los Angeles; GRP co-founder Dave Grusin; GRP VP of marketing Mark Weler; and Stretch recording artist Robben Ford.

## VJN Investors Dissolve Partnership

BY DEBORAH RUSSELL

LOS ANGELES—VJN Partners, a triumvirate that controlled 43% of the stock in Miami-based Video Jukebox Network, dissolved its partnership Sept. 30 during VJN's annual meeting in Miami.

VJN operates The Box, an interactive cable TV network that allows

viewers to program music videos for a fee by calling a 900-phone line.

VJN Partners was one of VJN's original investors in 1987, and included Miami's CEA, an affiliate of Communications Equity Associates Inc.; the New York-based Newhouse Group; and a pair of Miami-based entrepreneurs named Mark Blank and Louis Wolfson. The partners now will

act as three individual shareholders, who each control one-third of the dissolved partnership.

"The original arrangement was unwieldy and cumbersome," says CEA chairman J. Patrick Michaels, VJN's acting CEO/president and chairman of the VJN board of directors. "We needed to simplify things."

Michaels notes VJN is eager to grow to the next level and will be in a better position to attract outside investors now that the partnership has been dissolved.

"Investors would rather deal directly at the corporate level, as opposed to dealing with the corporation through the partners," he says.

VJN owed \$3 million to VJN Partners, the sum of which now will be divided among the individual entities. In addition, VJN Partners owed VJN founder Steve Peters \$1.75 million. Each former partner now owes one-third of that sum to Peters.

Also, as part of the partnership dissolution, Michaels plans to convert CEA's portion of the VJN debt into equity, thus increasing CEA's position by at least \$1 million worth of shares in VJN stock.

Michaels and Peters are the two largest shareholders who currently sit on the VJN board. At present CEA controls about 16%, or about 1.7

(Continued on page 88)

## VH-1 Making Foreign Foray Via Syndie Deal

LOS ANGELES—VH-1 will make its first foray into the foreign marketplace in early 1993 under a syndication agreement that takes its "Top 21 Countdown" around the world.

The agreement is part of a newly forged partnership linking VH-1; One World Entertainment, the recently formed barter sales group of MTV Networks; and syndicators All American Television and LBS International. The partnership was formed for the domestic and international distribution of VH-1's weekly countdown series.

"This venture is the beginning of our understanding of VH-1's potential around the world," says Harriet Seidler, senior VP of new business development at VH-1. "This is our way to determine VH-1's global audience."

The enhanced "Top 21 Countdown" series will be offered on a barter basis as 52 one-hour episodes specially produced and edited for syndication. The episodes will include 39 regular weekly shows and 13 special editions. Syndicated audiences will see each "Top 21 Countdown" program one week after it premieres on VH-1, says Seidler.

The series debuted in fall 1989 and has been hosted by such celebrities as Gloria Estefan, Richard Marx, and Luther Vandross.

"The program is an ideal introduction to foreign viewers, because it shows the breadth of VH-1 programming and it appeals to a wide, adult-oriented audience," Seidler says.

VH-1 pacted with All American because the syndicator had an infrastructure in place to clear music for a countdown program, says Seidler. All American has distributed "America's Top 10" with Casey Kasem for more than a decade. That program recently ceased production, and "Top 21 Countdown" will be its successor.

One World Entertainment hopes to use the distribution agreement to attract advertisers seeking to better target cable and syndicated viewing audiences, Seidler says. DEBORAH RUSSELL

## Popular Uprisings Has A New Home

Popular Uprisings, Billboard's weekly national report on new and developing artists, has a new home. The page, which includes the Heatseekers Album Chart, appears in this issue in the Artists & Music section, page 18.

## SBK's Dual-Lingo Promo Translates Into Success

■ BY JOHN LANNERT

MIAMI—When Jon Secada's debut SBK single "Just Another Day" first entered the top 10 of Billboard's Hot 100 July 18, its Spanish-language equivalent, "Otro Dia Mas Sin Verte," already had been perched atop the Hot Latin Tracks survey for three weeks.

Secada's leadoff track was simultaneously promoted at both English- and Spanish-language radio stations—an unusual situation in the U.S. SBK, part of EMI Records Group North America, worked "Just

Another Day" in the Anglo market, while sister label Capitol/EMI Latin pushed "Otro Dia Mas Sin Verte" in the Latin arena.

Buoyed by the chart success of Secada's first bilingual hit, both SBK and Capitol/EMI Latin are now poised to repeat Secada's cross-market chart prosperity with the Barrio Boyzz, a vocal quintet from New York whose ethnic lineage is Puerto Rican, but whose sound blends Latin, rap, hip-hop, and R&B.

The Barrio Boyzz's first single, "Crazy Coolin'," currently is being worked to R&B and pop radio in conjunction with its Spanish-language counterpart, "Muy Suavemente." The group's eponymous label premiere on SBK—slated to be released Tuesday (6)—contains "Muy Suavemente," plus two other Spanish-language tracks.

Furthermore, a third act, Tejano star Selena Quintanilla, is recording demo tapes for a possible cross-promotion project on SBK in 1993. Quintanilla, now signed to Capitol/EMI Latin, reached the top of Billboard's regional Mexican retail chart in September with her latest effort, "Entre A Mi Mundo."

The motivating force behind SBK's cross-market promotional strategy is EMI Records Group CEO Charles Koppelman, who emphasizes that Secada's bilingual hit "was not a fluke."

"I've always been a tremendous fan of Latin music," he quickly adds, "and I've always felt that there was enormous crossover potential between the Latin and Anglo population and vice versa."

"So I got to know Emilio Estefan, and when Emilio showed up with Jon Secada, I jumped all over it, not only because I felt Jon was an incredible singer and songwriter, but because my vision was that this was an artist with whom we could do exactly what we did—which was go to all marketplaces and promote it with the same intensity."

(Continued on page 37)

## Certifications: Brooks' 'Fences' Tops 9-Mil Mark

■ BY PAUL GREIN

LOS ANGELES—Garth Brooks' 1990 blockbuster, "No Fences," topped the 9-million mark in U.S. sales in September. The album is closing in on Hammer's "Please Hammer Don't Hurt 'Em" as the best-selling album of the '90s. Hammer's album—which, like Brooks', is distributed by CEMA—has topped the 10-million sales plateau.

Billy Ray Cyrus' "Some Gave All," which last week established a new record for weeks at No. 1 on The Billboard 200 by a debut album, advanced to the 4-million sales mark. Vanilla Ice's "To The Extreme," which held the old record, sold more than 6 million copies in the U.S.

U2's "Achtung Baby" went quadruple-platinum. The 1991 album is closing in on the 5-million sales pace set by the band's 1987 smash, "The Joshua Tree."

Genesis landed its third straight triple-platinum album with "We Can't

(Continued on page 85)

## Atlantic Buys Into Indie Mammoth Label Will Pick Up Artists Who Exceed Sales Mark

■ BY CRAIG ROSEN

LOS ANGELES—As expected, Atlantic Records has entered into a long-term, worldwide joint-venture agreement with independent rock label Mammoth Records, in which the major will distribute and market releases by the best-selling Mammoth artists.



Announcing the new joint venture between Atlantic Records and Mammoth Records, from left, are Atlantic VP of A&R Jason Flom; Atlantic co-chairman/co-CEO Doug Morris; Mammoth president Jay Faires; and Atlantic senior VP Danny Goldberg.

Carborro, N.C.-based Mammoth—whose roster includes Juliana Hatfield, Machines Of Loving Grace, and Joe Henry—had been in discussions with Atlantic for several months (Billboard, July 25).

Mammoth president Jay Faires says that as part of the deal, Atlantic bought out some of Mammoth's shareholders, but Faires retains ma-

majority ownership of the label.

Under terms of the agreement, Mammoth will continue to sign, market, and distribute its product through independent channels in the U.S. and abroad. When an act establishes a significant following, it will move over to Atlantic and WEA distribution, and a corresponding label in other territories. However, those releases will retain the Mammoth logo.

Hatfield and Machines Of Loving Grace will be the first two acts that will go through Atlantic and WEA when their next albums are delivered sometime in 1993.

Faires says he had been courted by a few major labels, but chose Atlantic because he was comfortable working with Atlantic senior VP Danny Goldberg.

Faires says Goldberg expressed interest in following the model he created at Gold Mountain Entertainment when he brought John Silva into the fold. With Silva at Gold Mountain, the management firm was able to attract several alternative rock acts, including Sonic Youth, Nirvana, and Hole.

(Continued on page 87)

## Labels Knocking On Tommy Boy's Door

■ BY JANINE McADAMS

NEW YORK—Tommy Boy Records, owned by Warner Bros., is becoming a popular indie-distribution clearinghouse and now has several pressing and distribution deals with smaller independents.

Tommy Boy recently completed a joint-venture pact with Bill Stephney's R&B/rap-oriented Stepsun Records (Billboard, Sept. 12). It is also handling distribution for both the fledgling Ill Records, a dance/alternative label headed by Def American honcho Rick Rubin, and Living Large Records, a

hardcore rap label run by Cold Chillin' president Tyrone Williams. In addition, Tommy Boy soon will distribute a German techno/dance compilation project called "Tresor Best Of Berlin" for Nova Mute, the dance logo of the U.K.-based Mute label run by Daniel Miller and distributed by Elektra in the U.S.

Based in New York, Tommy Boy is known primarily for dance and rap acts like 808 State, Information Society, Queen Latifah, Digital Underground, and Naughty By Nature. Although it was bought out in 1990 by Warner Bros., a 50%

partner since 1986, the 12-year-old label continues to use its own independent distribution network, with the option to release product through the WEA system. Tommy Boy's major success with independently distributed Naughty By Nature, whose very first single, "O.P.P.," sold in excess of 1.1 million copies (the album has reached sales of 1.5 million), has inspired an increased level of respect among some other independents.

"I like what Tom [Silverman, head of Tommy Boy] did with Naughty By Nature, Digital Under-

(Continued on page 35)

### EXECUTIVE TURNTABLE

**RECORD COMPANIES.** Jean Riggins is promoted to VP and GM of black music for Capitol Records in Los Angeles. She was VP of artist development.

Ruth Carson is appointed VP of black music marketing at Columbia Records in New York. She was VP of acquisition and management for DePasse Entertainment. Nancy Richmond is promoted to Southwest regional promotion manager for Columbia Records Nashville. She will be based in Dallas. She was national secondary promotion manager.

Linda Sterling is promoted to VP of marketing for Angel/EMI Classics in New York. She was director of marketing.

Barbara Aglietti is promoted to director of A&R for Sony Classical in New York. She was associate director of product marketing.

Eamon Sherlock is promoted to director of international for MCA



RIGGINS



CARSON



STERLING



AGLIETTI



SHERLOCK



SCURLOCK



KIEL



PHILLIPS

Records International in Los Angeles. He was director of administration.

Michael Scurlock is appointed VP of promotion at Quality Records in Los Angeles. He was national director of promotion for I.R.S.

Patricia Kiel is named director of corporate communications for PolyGram Holding Inc. in New York. She was director of publicity at Rolling Stone.

Jim Cooperman is appointed senior director, business and legal affairs, for Relativity in Torrance,

Calif. He was associate director of business and legal affairs at RCA.

Lucy Diaz is promoted to senior director of marketing and artist development for Sparrow Communications Group in Nashville. She was director of sales development.

Bon Ami/MCA Records in Englewood, N.J., promotes David Gunthorpe to VP of A&R, Elliott Jackson to director of A&R/West Coast, and Gregory Walker to VP of artist development and publicity. They were, respectively, director of A&R/East Coast, coordinator of A&R/rap

division, and director of special projects for Bon Ami Entertainment.

**PUBLISHING.** Nick Phillips is appointed VP of MCA Music Publishing International in London. He retains his title of managing director of MCA Music Ltd. Additionally, Paul Connelly is promoted to creative director of MCA Music Ltd. He was creative manager.

Lori Adler is promoted to director of contract administration for EMI Music Publishing in New York. She was manager of business affairs.

**RELATED FIELDS.** NARAS in Los Angeles appoints Diane Theriot VP of awards, Janet Halbert controller, Paula Jeffries director of MusiCares, Sue Bergin office manager, and Heather Gifford project manager, office of the president. They were, respectively, East Coast operations and awards supervisor for NARAS, owner of management company JRH Consultant Group, president of Gold Mountain Records, office manager of Crawford Post Production, and executive assistant to the president.

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— George Christy,  
The Hollywood Reporter

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Josh Leo  
Maypop Music  
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Paul and Jonathan Songs

**DRIFT OFF TO DREAM**  
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Travis Tritt  
Edisto Sound International  
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Sony Songs Inc.  
Tree Publishing Co., Inc.

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Jon Ims  
Paul Craft Music

**HEART FULL OF LOVE**  
Kostas  
Songs of Polygram International, Inc.

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Benefit Music

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Paul Overstreet  
Scarlet Moon Music

**HOPELESSLY YOURS**  
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Keith Whitley  
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Deborah Allen  
Posey Publishing

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Ronny Scaife  
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Teddy Gentry  
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**I'M THAT KIND OF GIRL**  
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Jessie Jo Music  
Music-Corporation of America, Inc.

**IF YOU WANT ME TO**  
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Lonnie Williams  
Forrest Hills Music, Inc.  
Songwriters Ink Music

**IN A DIFFERENT LIGHT**  
Dickey Lee  
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**IS IT COLD IN HERE**  
Joe Diffie  
Danny Morrison  
Danny Boy Music  
Forrest Hills Music, Inc.  
Songwriters Ink Music

**IS IT RAINING AT YOUR HOUSE**  
Hank Cochran  
Dean Dillon  
Jessie Jo Music  
Tree Publishing Co., Inc.

**A JUKEBOX WITH A COUNTRY SONG**  
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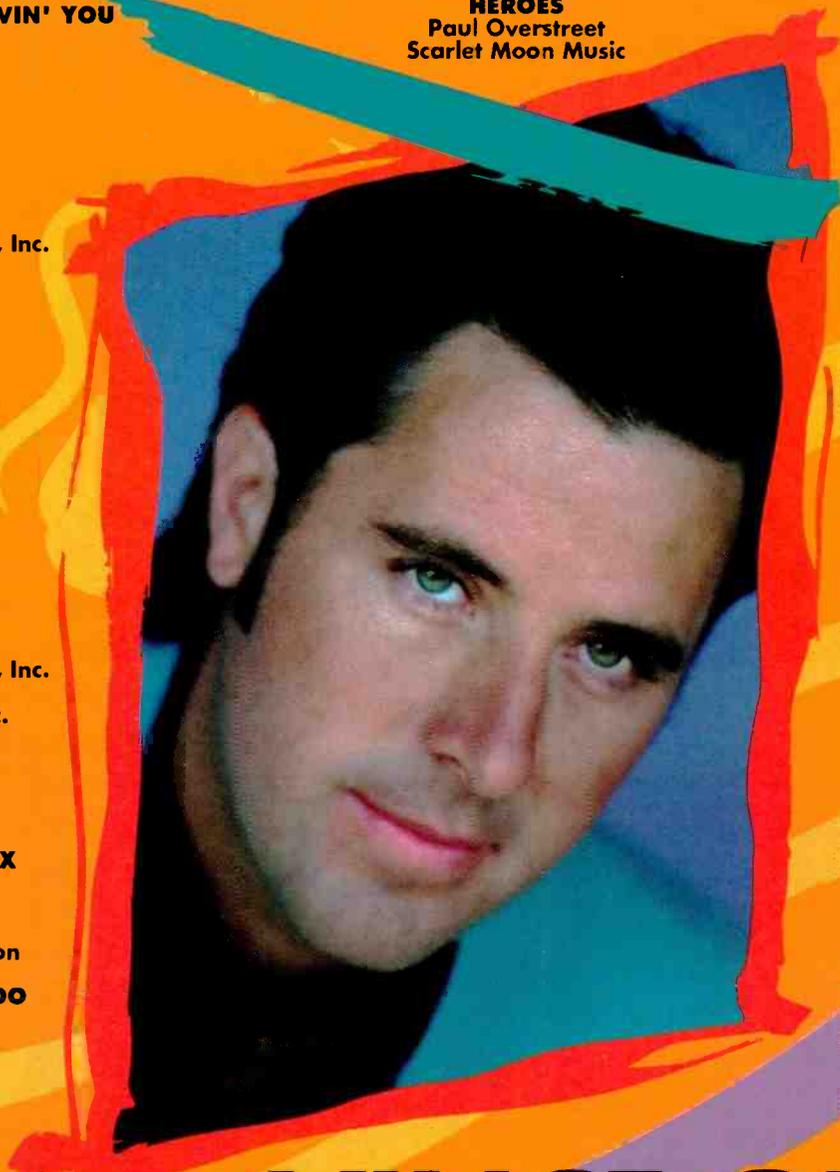
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Tillis Tunes, Inc.

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Long Run Music  
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Marty Stuart  
Irving Music, Inc.  
Littlemarch Music  
Songs of Polygram International, Inc.

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**LUCKY MOON**  
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**MAMA DON'T FORGET  
TO PRAY FOR ME**  
Larry Shell  
Pier Five Music, Inc.

**MAYBE IT WAS MEMPHIS**  
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Alan Schulman  
Screen Gems-EMI Music, Inc.

**MIRROR MIRROR**  
Bob DiPiero  
American Made Music  
Little Big Town Music

**THE MOON OVER GEORGIA**  
Mark Narmore  
Fame Publishing Co., Inc.

**MY NEXT BROKEN HEART**  
Don Cook  
Ronnie Dunn  
Tree Publishing Co., Inc.

**NEW WAY  
(TO LIGHT UP AN OLD FLAME)**  
Joe Diffie  
Forrest Hills Music, Inc.

**OH WHAT IT DID TO ME**  
Jerry Crutchfield  
Champion Music Corporation  
Glitterfish Music, Inc.

**ONE HUNDRED AND TWO**  
Wynonna Judd  
Paul Kennerley  
Don Potter  
Irving Music, Inc.  
Kentucky Sweetheart Music  
Littlemarch Music  
Sheep In Tow Music

**ONE MORE PAYMENT**  
Shake Russell  
Red Brazos Music, Inc.

**ONE OF THOSE THINGS**  
Paul Overstreet  
Pam Tillis  
Blood, Sweat, and Ink Music  
Scarlet Moon Music  
Screen Gems-EMI Music, Inc.  
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**A PICTURE OF ME (WITHOUT YOU)**  
(Second Award)  
George Richey  
Narro Wilson  
EMI-Al Gallico Music Corp.  
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**POCKET FULL OF GOLD**  
Brian Allsmiller  
Vince Gill  
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**POINT OF LIGHT**  
Thom Schuyler  
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**PUT YOURSELF IN MY PLACE**  
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BROKEN HEART**  
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**STRAIGHT TEQUILA NIGHT**  
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Rick Bowles  
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TURN ME LOOSE**  
Kostas  
Songs of Polygram International, Inc.

**TURN THAT RADIO ON**  
Paul Davis  
Paul and Jonathan Songs

**TWO OF A KIND, WORKIN'  
ON A FULL HOUSE**  
Bobby Boyd  
Warren Haynes  
Bobby Boyd Music  
Buzzard Rock Music  
Dennis Robbins Music  
Rocky Core Music Corp.

**THE WHISKEY AIN'T WORKIN'**  
Ronny Scaife  
Marty Stuart  
Partner Music  
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**YOU CAN DEPEND ON ME**  
Jimmy Griffin  
Ronnie Rogers  
James Griffin Music  
Maypop Music

**YOU KNOW ME BETTER THAN THAT**  
Tony Haselden  
Millhouse Music

**YOU'RE THE ONE**  
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**YOU'VE GOT TO STAND FOR SOMETHING**  
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Aaron Tippin  
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**YOUR LOVE IS A MIRACLE**  
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## Television Is Back On The Airwaves Regrouped Band Plugs In At Capitol

BY JIM BESSMAN

NEW YORK—Legend has it Television ushered in the mid-'70s punk rock era after its members convinced CBGB's owner Hilly Krystal that the band did indeed play "country, bluegrass, and blues," thereby representing three of the then fledgling lower Manhattan music club's four initials.

The Ramones, Blondie, Talking Heads, and many, many more acts followed, as did two landmark Television albums ("Marquee Moon" in 1977, "Adventure" in 1978); none of which had much to do with country, bluegrass, or blues. Television broke up in 1979, punk begat alternative and modern rock, and now, 13



TELEVISION. Pictured, from left, are Tom Verlaine, Richard Lloyd, Fred Smith, and Billy Ficca.

years later, Television's original members—guitarist/vocalist Tom Verlaine, guitarist Richard Lloyd, bassist Fred Smith, and drummer Billy Ficca—have regrouped and released their third album, "Television," on Capitol.

"I hate history—please quote me," says Verlaine, whose surreal lyrics and dynamic guitar interplay with Lloyd created one of the decade's most distinctive sounds—not angry or aggressive like stereotypical punk, but equally fresh, original, and uncommercial.

Briefly, then, Verlaine cut a series of post-Television solo albums, Lloyd recorded solo and in support of John Doe and Matthew Sweet, Smith helped out on Verlaine's and Lloyd's projects as well as other artists', and Ficca joined the Waitresses and Washington Squares. Then "inertia" took over, according to Lloyd, and "a spirit said, 'Be a band, and they will listen.'"

Fanciful, perhaps, but "Television," which picks up where the band left off, has at least caught the ears of Capitol chieftain Hale Milgram.

"[Director of A&R] Josh Deutsch brought the band to me a little over a year ago to see if I was interested, but I didn't know if they wanted to go out and work," says Milgram. "I mean, was this real or a one-off?"

## lang Time Coming: k.d. Makes Radio Breakthrough

BY DAN LEVITIN

LOS ANGELES—Through eight years and five albums, singer/songwriter k.d. lang has built a devoted following without the benefit of a hit single and virtually without airplay. Until now, that is. "Constant Craving" has reached No. 2 on Billboard's Hot Adult Contemporary chart and has become lang's first top 40 hit ever on Billboard's Hot 100 Singles chart. Her album, the richly introspective and poetic album "Ingenue," which was released more than six months ago, continues to hold steady in the upper tier of The Billboard 200. In Europe and Canada,

*'I listen to the people I trust at the record company, and I think of them as artists'*

her second single, "Miss Chatelaine," is already being well re-received.

Lang's radio success is due in part to her record company's long-term commitment to her, as well as her music. "There's just tremendous feeling within the company about her," Warner Bros. president Lenny Waronker explains. "This is an artist we've enjoyed living with for eight years, and there are a lot of people

here who believe in her very much."

Warner Bros. senior VP of artist relations Carl Scott agrees. "She's an artist—and you'll find a great respect for her both within the company and the professional music community; among her fans we find a lot of major singers and songwriters."

Lang similarly expresses a close harmony with the company. "I listen to the people that I trust at the record company, and I think of them as artists at what they do." Among her label advisers, lang mentions Scott, video creative director Randy Skinner, art director Jeri Heyden, A&R executive Roberta Peterson, Stu Cohen in promotion, and publicists Melanie Caldwell, Mary Melia, and Liz Rosenberg. "These people have known me for eight years," lang reflects. "They know what I would approve of and what I wouldn't and I trust them."

Despite a long list of songs that have caused critical raves, "Constant Craving" is the first lang single Warner Bros. has worked to top 40 radio. Waronker and Scott both agree it was a combination of timing and the uniqueness of the album.

"After her first record there was no doubt in anyone's mind the k.d. was a major talent," Waronker says. "With somebody like k.d., who is the real thing, and often marches to her own drum, it sometimes takes more  
(Continued on next page)

("It's as real as us sitting here—'til we go home!" asserts Lloyd.)

"So I decided to meet with them and find out," continues Milgram. "We hit it off immediately and I was totally comfortable about their commitment to the project and touring behind it and sticking with it."

Indeed, after doing heavy advance press in July and August, Television has performed at U.K. festivals and has just completed a tour of Japan. A European swing is slated for October, followed by U.S. dates in November.

The band has also finished a video for the first single, "Call Mr. Lee," and plans to do clips for two more album tracks.

(Continued on page 17)



Lone Star Rodeo. Atlantic group Blue Rodeo celebrates its recent show at New York's Lone Star Roadhouse in support of its fourth album, "Lost Together," with label staffers. In the front row, from left, are product development coordinator Lorraine Verjebadian; band keyboardist James Gray; local promo rep Steve Ellis; national promo coordinator Amy Levin; VP of artist tour development Perry Cooper; VP of national promotion Lou Sicurezza; director of national video promotion Linda Ferrando; and director of national album promotion Jeff Appelton. In the back row, from left, are senior director of artist relations Bob Kaus; band members Kim Deschamps, Bazil Donovan, Greg Keelor, Jim Cuddy, and Glenn Milchem; and sales manager for singles and A\*Vision Mike Smith.

## dada Aiming For 'Commercial' Success; Jagger Jaunt; Checking In With Crawford

IT'S THE MOST PLEASANT surprise a music writer can have: Pop in a CD by a band you haven't been hyped on and just let the music speak for itself. Such was the case with **dada**, whose debut album, "Puzzle," is on I.R.S. The trio is starting to create a buzz with first single "Dizz Knee Land," a warped, sardonic little ditty that takes off on the celebrated "I'm Going To Disneyland" commercials. In this scenario, the protagonist is going to Dizz Knee Land for a variety of reasons ranging from "I just robbed a grocery store" to "I just flipped off President George."

"The riff for 'Dizz Knee Land' came to me in a dream, I swear to God," says vocalist/songwriter **Joie Calio**. "This was during the Gulf war, so every day we were getting bogged down with images of oilfields burning and flying missiles and you'd be flipping the channels and see 'buy this, buy that' and 'I'm Going To Disneyland.' It's not a dis toward Disneyland; the bottom line is just how crazy it all is." Wisely, the band spelled the theme park's name incorrectly, "to keep us out of jail."

Throughout the album, lyrics deftly weave fictional characters, such as Dragnet's Jack Webb, and media images into true life situations, suggesting we're so thoroughly surrounded by such stimuli it's hard to tell what's real and what's not. But Calio says the ideas the band puts forth are not meant to be grandiose. "We never, ever, ever would think we're speaking for a generation," he says. "We just do what we do; we're not politicians, we're musicians."

Musically, the band boasts strong melodies bolstered by the two-part harmonies of Calio and guitarist/songwriter **Michael Gurley**. Drummer **Phil Leavitt** rounds out the trio.

Calio and Gurley, who have known each other since elementary school, were part of **Louis And Clark**, which recorded for **Chameleon Records** between 1986 and 1988. When **Louis Guitierrez** left to join **Mary's Danish**, Calio and Gurley began collaborating. To pay the bills, Calio worked in the mailroom at **Geffen Records** until last year.

The band, which is managed by **Hit & Run**, took its name from the art movement, but Calio rejects any pretentious notions. "We didn't meet in art school and sit around smoking rolled cigarettes and drinking chamomile tea—the name just came to us; it looks and sounds nice."

Dada's debut album, part of **CEMA's** variable-pricing program, sells at the lower price of \$7.98 for cassette, \$11.98 for CD, which suits Calio just fine. "There are three music heads in this band, we're geeks. We buy all this stuff, we know how expensive it is, so we're like, 'Give the people a break.' We're definitely into the lower price."

**BILLBOARD** L.A. scribe **Chris Morris** was there when **Mick Jagger** and producer **Rick Rubin** offered a handful of L.A.-based writers a preview of Jagger's first **Atlantic** solo album Sept. 23 at **Capitol Records' Studio B**. According to Morris, the six new tracks offered vivid evidence that Rubin has gotten the best out of the veteran rocker. Highlights included entertaining covers of **James Brown's** "Think" and **Bill Withers' "Use Me"** (the latter is a duet with **Lenny Kravitz**), and such potent originals as the moving ballad "Don't Tear Me Up" and rocker "Wandering Spirit." Featured players include saxophonist **Courtney Pine**, keyboardist **Billy Preston**, and **Red Hot Chili Peppers** bassist **Flea**.

The advance evidence suggests Jagger's new album, due Nov. 16, will be his most exciting solo project yet—and definitely his most successful.

One footnote: The 13 tracks Jagger recorded this summer with **Def American** act and Rubin pet project the **Red Devils** may see the light of

day in the future, but will remain on the shelf for the time being.

**I'M READY FOR MY Close-Up, Mother:** The Beat spent some time with Atlantic artist **Michael Crawford** following a performance of "The Music Of Andrew Lloyd Webber" at Radio City Music Hall. We asked the actor/singer, who originated the lead role of "The Phantom Of The Opera," if he intended to be in Webber's new project, a musical of "Sunset Boulevard." While the answer is no, Crawford said he'd gotten a letter from a fan suggesting Webber change the name of the title character, fading movie queen **Norma Desmond**, to Norman so Crawford could be the star. Imagine the possibilities: The Bates Motel could be relocated to Sunset Boulevard. Janet Leigh could stick around and take on the role of the butler, Max, instead of getting offed in the shower . . .

**THIS AND THAT:** New York fave **Black 47** has signed with **SBK Records**. The Celtic-American rock band will release an EP in November, to be followed by a full-length album in early 1993 . . . **U2** will star in its first television special, to be broadcast Nov. 29 on Fox . . . **Sting**, **Suzanne Vega**, **Aaron Neville**, the **Neville Brothers**, and **Zucchero** appeared with **Luciano Pavarotti** at a Sept. 27 concert prior to the second Pavarotti International Horse Show in the opera singer's hometown of Modena, Italy. **London Records** will release an album and home video next year. Proceeds from the concert went to Italian leukemia victims.



by Melinda Newman

## Hurriedly Arranged Hurricane Event Is A Hit Diverse Cast Raises Funds At Sellout Fla. Show

■ BY DEBORAH WILKER

MIAMI—Hurricane Relief, an evening of music and comedy Sept. 26 at North Dade County's Joe Robbie Stadium, raised \$1.3 million for victims of Hurricane Andrew in Florida and Louisiana, as well as for Hawaii's victims of Hurricane Iniki. Additional profits from concessions, parking, souvenirs, and other ancillary outlets are still being tallied.

A diverse cast helmed by Gloria Estefan, Whoopi Goldberg, Jimmy Buffett, and Paul Simon led an all-ages sellout crowd of 53,000 in the nine-hour benefit. A one-hour version of the show, repackaged by cable network Showtime, will air Oct. 11 as a fund-raiser.

In addition to the artists, many of the event's organizers donated services. Joe Robbie Stadium and much of its labor force came free for the night, as did production know-how from Cellar Door Concerts of Florida, which arranged for generous donations from Maryland Sound, Nocturne Video, and Mountain Stage.

"We've all done business here for a very long time," said Ron Cohen, president of Cellar Door Concerts of Florida. "These people are our friends," he said of the storm victims.

"They have been attending our shows for years. We want to see them—and this market—come back."

Among the evening's most pleasant surprises: a full-throttle set from the Bee Gees. The Miami Beach-based trio had the previously mellow crowd dancing in the aisles and set the tone for later performances by comedians Rosie O'Donnell and Sinbad; Crosby, Stills & Nash; Buffett, Simon; and Estefan.

Goldberg, who was billed as co-host, had to reduce her role once the benefit was sold to Showtime, since that created a conflict with her HBO comedy contract.

Forgoing her stand-up act, Goldberg unveiled her newly honed singing skills dueting with Estefan on the camp classic "Shout." Estefan also sang with Simon, joining him for "Bridge Over Troubled Water."

Given Goldberg's reduced role, DJ Shadoo Stevens shared hosting duties with Paul Rodriguez, while Elayne Boosler took the prime stand-up role with topical jokes about her parents who lost their South Dade home.

By then it was well after midnight and the show had reached a heartfelt peak. However, performers who had been shuffled out of the lineup due to

taping logistics were given their rightful stage time. Lengthy set changes and stints by salsa queen Celia Cruz, "Weird Al" Yankovic, and Bobcat Goldthwait kept the show running past 2:30 a.m.

Hurricane Relief came about just days after Andrew struck Aug. 24, creating the worst natural disaster in U.S. history. Gloria and Emilio Estefan initiated the idea for a Live-Aid-style show (Billboard, Sept. 26), then brought in the Comic Relief organization to help line up talent and implement proper fund-raising procedures.

Despite the best of intentions, the event was not without problems. Bringing in superstars was not as easy as initially thought. The short lead time took a toll, as did the industry's charity overload. Even before a lineup was announced, or ticket information revealed, local TV and radio commercials were touting the benefit as "The concert event of the year." Artists were named—then quickly unnamed. Regardless of any snafus, organizers proclaimed the event more than just a success. That it came off at all in just three weeks time was something of a "miracle" Cohen said. "We were just thrilled with the way things turned out."

## K.D. LANG MAKES RADIO BREAKTHROUGH

(Continued from preceding page)

time because she's not going to compromise. Because of that, it might take a little longer for people to grasp what she's up to. I'm not just talking about the audience, but even the people who have something to do with getting the record out to the audience: programmers, for example.

"In hearing 'Constant Craving,'" Waronker continues, "even though it's unlike anything that's on the radio, there were reasons we felt like, yeah, we've got a shot with this one. It's a song where you hear k.d.'s personality coming through, her musical point of view. It is very sincere, and very real, very much her own."

Compared with its top 40 chart mates, "Constant Craving" seems an unlikely hit single. The song is an eloquent expression of the artist's inner longing, accompanied by scintillating acoustic guitars, accordion, and vibes (the latter courtesy of jazzman Gary Burton). Lang's voice washes over this instrumental backdrop with supple ease.

On her current U.S. and European tour, lang is experiencing the benefits a hit song can bring. "The best part is looking out into the audience and seeing all the different kinds of people who make an effort to come to my show: old couples, gay guys, teenagers, young 14-year-old boys and girls, yuppies—the whole demographic," lang says. "There's new people and old fans both, which

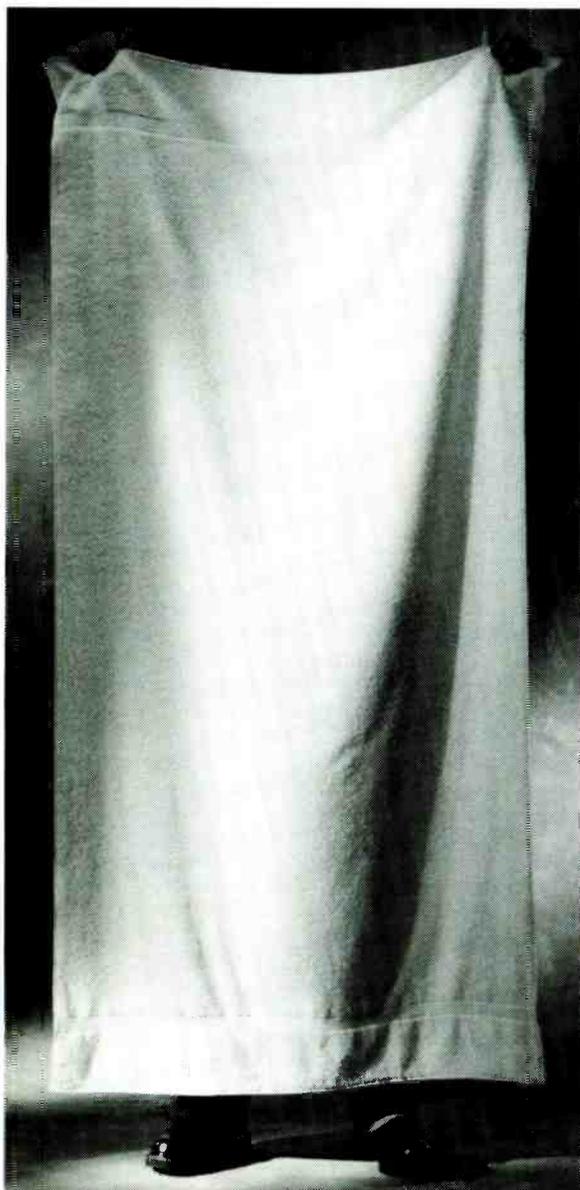
makes a neat mix of people who don't know anything about you and who know everything about you."

Warner Bros. has already released "Miss Chatelaine" as the second single in Europe and Canada, and is planning "Mind Of Love" as the second single in the U.S. Lang describes the upbeat and witty "Miss Chatelaine" as having "an international or San Tropez kind of sound," while "Mind Of Love" is perhaps more personal, and features beautifully melodic instrumental interludes from co-writer Ben Mink's violin.

Prior to "Ingenué," lang had concentrated her recording efforts on four albums of country-laced music with a slightly subversive alternative edge.

"I grew up with country, but also saw the sense of humor in it, the kitschiness, and that attracted me to it. I also had been influenced by the punk scene, and I came from a performance-art background. Initially, the juxtaposition between performance art and country music totally turned me on," lang says.

She adds that she never planned to have a permanent home at country. "Well, I never professed to be a country artist, I just think that country music has influenced me," she says. "I was honest about my influences and about this probable need to change them from the very beginning."



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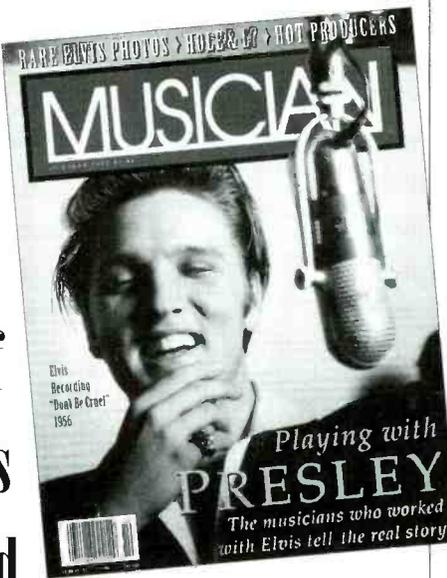
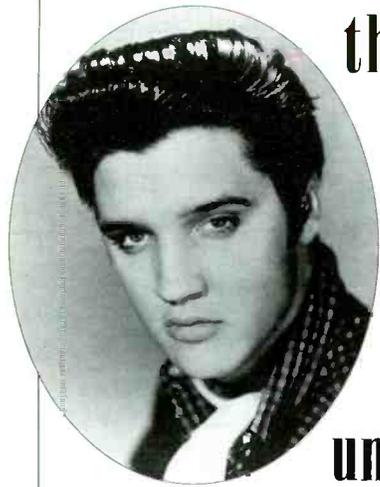
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writes about building a movie soundtrack. **Branford Marsalis** adjusts to life on the "Tonight Show." **Courtney Love** says she's not a junkie. **L7**



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**MUSICIAN**

## Artists & Music

### Artist Collaboration Is Right Move, Writer Says

ONE SURE WAY to place a song with an artist is for the songwriter to collaborate with one. That's the approach writer **Jeff Franzel** is taking lately, teaming with both established and new artists.

As writer of Taylor Dayne's No. 2 hit "Don't Rush Me"—a noncollaborative effort—and as co-writer with **Kathy Troccoli** of her AC success "You've Got A Way," Franzel says the creative side of artist collaborations is as satisfying as its practical side.

"I really love working with the artist, bringing out something unique and special in them, rather than imposing just another 'Jeff Franzel' song on them," he

says. "When I sit down at the piano and listen to them sing, something magical happens and the song usually seems to write itself."

But, Franzel confesses, the pressures are high. "Writing with a performer is not the same as writing with someone who is strictly a lyricist. If the creative process isn't working with a lyricist it's easy enough to go on to something else. The greater the artist's stature, the more nervous you get. The artist collaboration can get you off balance."

Franzel's top priority at the moment is his collaboration with **Claude McKnight** of **Take 6**. He has gone to Nashville several times in recent months, and together they have written five songs. "I feel that with my jazz background and pop expertise I can really help tap into the Take 6 sound but in the context of a pop song," he says. "He is also busy working with Motown artist **Gerald Alston**, **Geffen's Troccoli**, Atlantic's new artist **Maria Christensen**, and gospel/pop singer **Cindy Morgan**.

Franzel has also just returned from Sweden, where he collaborated with **Hansa/BMG** artist **Jennifer Brown** and an as-yet-unnamed female Swedish group. As for **Troccoli**, he notes, "I began writing with Kathy six years ago, when she was singing funerals on Long Island."

Franzel's writing takes place mostly without electronic equipment or computers. Most of his material flows from a 1938 **Steinway** grand piano in his Manhattan living room. He then produces and arranges the demo in a professional eight-track studio. "I could do the technical stuff, too, but I've been a jazz pianist since age 8, and computers are just not my thing. If the song works, it will work on an out-of-tune upright as well as in a 48-track studio."

IN ITS FIRST BATCH of rereleases of the **Capitol** catalog of cast/soundtrack albums, due in November, **Broadway Angel** has included its first show, the legendary 1946 musical "St. Louis Woman." The

musical may have been a failure in its time—it generated only 133 Broadway performances—but it is generally held by musical-theater scholars to be a forgotten gem. Two of its **Harold Arlen-Johnny Mercer** songs are decidedly in the evergreen class: "Come Rain Or Come Shine" and "Any Place I Hang My Hat Is Home." "St. Louis Woman," in fact, is the only release among the six that is making its CD bow, the others having been released before on **Capitol**. Promising better CD transfers and more extensive liner notes, the other

November releases are "Funny Girl," "Follies," "The Music Man," "Candide," and "Zorba."

In January, **Angel Broad-**

way will join the celebration of the 50th-anniversary year of "Oklahoma!," **Rodgers & Hammerstein's** first show, with the all-**Richard Rodgers-Larry Hart-Oscar Hammerstein** release of six titles. Making their CD debut are the 1952 revival of "Pal Joey"; 1962's "No Strings," with both words and music by **Rodgers**; and the 1963 off-Broadway revival of "The Boys From Syracuse." The other CDs are the soundtracks of "Oklahoma!," obviously, "Carousel," and "The King & I." "We are in the process of finding out what the vaults hold, and we hope to unearth some surprises," says **Angel Broadway's Mike Berniker**, who plans to release 34 titles in a year's time. Musical-theater addicts would hope that at least two of those surprises would be the CD debuts of the 1951 **Sammy Fain & E.Y. Harburg** show "Flahooley" and the 1952 revival of **George & Ira Gershwin's** "Of Thee I Sing."

DEALS: **Billy Bremner**, ex-**Rockpile** and **Pretenders** guitarist, has signed an exclusive writer's agreement with Nashville's **Bluewater Music**. Bremner has been producing demos with **R.S. Field** for **Lolly Lee** and writing material. Other **Bluewater** writers are **Reprise** artist **Jim Lauderdale**, **Al Anderson** of **NRBQ**, **Sandy Knox**, and **Liberty** artist **David Lynn Jones**.

IN REFERENCE TO a copyright-infringement suit in the **Words & Music** column of Sept. 26, the song in question, "Amapola," was spelled incorrectly. And the swing-era hit version of the song was by **Jimmy Dorsey's** orchestra.

PRINT ON PRINT: The following are the best-selling folios from **Warner Bros. Publications**:

1. **Falsettos**
2. **Queensryche**, Operation Mindcrime
3. **Classic Rush**, Moving Pictures
4. **Classic Eagles**
5. **Classic James Taylor**

### Words & Music



by **Irv Lichtman**

## Continental Drift

COAST TO COAST — EDITED BY MELINDA NEWMAN

**TAMPA, Fla.:** Death metal reared its lucrative head during the third annual Tampa Bay Metal Awards, which attracted more than 1,000 fans of the loud and the lurid to the Ritz Theater in historic Ybor City Sept. 6. **Disincarnate**, which signed with **Roadrunner Records** several days after the show, and Satan-shocker label mate **Deicide** (pictured) landed nearly half of the 16 awards. **Disincarnate** snagged the trophies for best guitarist (**James Murphy**), best new band, and best demo release. **Deicide** won best national release by a Tampa Bay area band, best death metal band, best vocalist (**Glen Benton**), and best bassist (**Benton**). Other death metal winners included **Roadrunner's Obituary** for best signed band; **Brutality**, since signed to **Nuclear Blast**, for best unsigned band; and **Pete Sandoval** of **Morbid Angel** for best drummer. Thrash act the **Guff** won for best hardcore band; **Atlantic Records' Savatage** for best national release; and **Atco/EastWest's Pantera** for best national band. Inducted into the Tampa Bay Metal Hall of Fame were



**Morrisound Recording**, home of death metal producer/guru **Scott Burns**; Tampa metal haven the **Rock-It Club**; and **Nasty Savage**, the pioneering area metal band, now on **Rotten Records**. **Deicide**, dressed in torture-chamber gear, closed the seven-hour event, which also featured a galvanizing performance by unsigned S&M metalist **Genitorturers**, a lewd favorite at Lollapalooza's Orlando stop. Also performing were **Disincarnate**, **Brutality**, **Acheron**, **Mordecia**, **Disfigurehead**, and **Epitaph**. PHILIP BOOTH

**PITTSBURGH:** Although no high-powered A&R execs showed up waving seven-figure contracts, Pittsburgh took an important step toward raising its music-industry profile at its first citywide showcase and seminar Sept. 25-26. **Eclipse East '92** encompassed seven clubs and featured almost 40 local and regional bands. Among the music that scored with industry types was that by the **Rolling Stones/Black Crowes**-influenced **Torn And Frayed**, guitar virtuoso **Rick Mals** (who recently won honorable mention in a Guitar Player contest), and thrash metal band **Eviction**, formerly on **Metal Blade**, whose tattooed lead singer, **Todd Porter**, jiggled his considerable girth and mooned the crowd at the **Electric Banana**. The **Clarks**, a favorite at local album rock station **WDVE** and a band long scrutinized by major labels, displayed guitar-driven, radio-friendly rock ranging in influence from the **Plimsouls** to the **Beatles**. The **S.W.A.A.M.P. Band**, voted one of the 12 best unsigned bands by *Musician* magazine in 1990 and now featuring a revamped lineup, played reggae with aplomb. Although industry presence was modest and club attendance was sometimes spotty, organizer **Renee Asher**, head of locally based **Astron Music Publishing**, feels she achieved her goal of giving Pittsburgh bands broader exposure, as well as "encouraging local talent and the local industry, which is in kind of a fledgling state of growth... I think we're going to do it again." PETER B. KING

**CLEVELAND:** Stop in for a bite at **Shooters on the Water**, shoot some pool at **Jillian's**, and then head a few steps west to **Shooters Live**, the hot new rock'n'roll venue in Cleveland's riverbank entertainment district known as The Flats. **Shooters Live** picks up where **Empire** left off after a dispute this summer with the city over capacity ended that downtown club's two-year run. Like **Empire**, **Shooters Live** is run by brothers **John**, **Tony**, and **Mark Ciulla**, Cleveland promoters since 1987, and booked in conjunction with **Belkin Productions**. A joint venture between the **Ciullas** and **Roger Locey**, owner of **Shooters on the Water**, **Shooters** features jazz and blues shows geared toward crowds of 600, and rock and pop shows aimed at 1,000. A spacious two-level club, **Shooters Live** faces the **Cuyahoga River** along one glassed-in wall. It boasts television monitors throughout, enabling patrons to watch an act without being in direct line of the stage. Among the national acts appearing at **Shooters Live** are **Sass Jordan**, **Pato Banton**, **Acoustic Alchemy**, and the **Chicago Blues Explosion** featuring **Koko Taylor** and **Junior Wells**. Local bands **Shooters Live** plans to spotlight include reggae act **First Light** and ska/pop outfit the **Twistoffs**. The main competition comes from the 1,700-seat **Agora Metropolitan Theater** in midtown, which began to book aggressively following **Empire's** demise. But **John Ciulla** isn't worried. "I feel 100% confident" about **Shooters Live's** success, he says. CARLO WOLFF

Shooters  
Live

## TELEVISION

(Continued from page 14)

"It's like we never broke up—and never got back together, either," says **Lloyd**, setting up **Verlaine**.

"We're not really together, as you can see," **Verlaine** follows. "We just want to break the world record for longest time in between albums."

Be that as it may, "Television" retains the organic nature of its forebears. As before, **Verlaine**, who was then inspired by his distaste for '70s music, brought his song concepts to the others.

"A song sort of defines itself," says **Lloyd**. "Tom's like an editor: I might have a part, and he'll ask me to play inside-out or backward, or move two bars behind. Same with the drum beat: **Billy** will be just playing, and then **Tom** will come up with an idea, and a song falls into place. That's how it works: You'll have a part, find a sound, then the part isn't right anymore and the other part has to change."

"It's a system of filters," says **Smith**.

"I guess you might say **Tom** does a lot of composing in the studio," says **Ficca**.

"'Shane, She Wrote This' was 'Hot Greasy Beaver' originally," says **Verlaine**. "Other songs, like 'Rocket,' never change."

"I don't know why it works the way it works, but there's usually some form of interlocking part," says **Lloyd**. "Most bands with two guitarists strum the same thing. We just explore."

You kind of have to hear it, which is the basis of **Capitol's** game plan.

"Television was always a great music band," says **Milgrim**. "We just need to get them heard by more people."

To this end, advance music went out to press and retail, as well as the **CEMA** branches. Further stoking **CEMA**, the band made a presentation tape for the sales staff. "Television," he adds, is a focal point for the company's fall season, with initial targeting at college/alternative.

"Call Mr. Lee" went to radio at the end of September, just ahead of the album's Tuesday (6) release date. But **Milgrim** expects word-of-mouth to be a key factor.

"The best way is for the music to do the talking, rather than record company hyping," says **Milgrim**. "What's exciting is that **Television** is going forward—not just rehashing two incredible records. They were ahead of their time in the '70s, but fit perfectly today."

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### BOXSCORE TOP 10 CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
HURRICANE RELIEF: GLORIA ESTEFAN & MIAMI SOUND MACHINE PAUL SIMON, THE BEE GEES, SINBAD, ELAYNE BOOSLER, JIMMY BUFFETT, WHOOP! GOLDBERG, LATIN ALL STARS, ZIGGY MARLEY, CROSSBY, STILLS & NASH, ROSIE O'DONNELL, PAUL RODRIGUEZ, JOHN SECADA, SHADOE STEVENS, MICHAEL WINSLOW, 'WEIRD AL' YANKOVIC	Joe Robbie Stadium Miami	Sept. 26	\$1,468,000 \$100/ \$25/ \$10	53,174 sellout	Cellar Door Concerts Comic Relief, Estefan Enterprises Miami Dolphins, Florida Marlins in-house
THE MUSIC OF ANDREW LLOYD WEBBER FEATURING MICHAEL CRAWFORD	Fox Theatre Detroit	Sept. 15-20	\$855,782 \$32.50/ \$30/ \$27.50/ \$20	29,767 32,746, seven shows, one sellout	Brass Ring Prods.
ELTON JOHN	Coca-Cola Star Lake Amphitheatre Burgettstown, Pa.	Sept. 13	\$544,882 \$33/ \$25	21,543 sellout	DiCesare-Engler Prods. PACE Concerts
LOLLAPALOOZA II: RED HOT CHILI PEPPERS, MINISTRY, ICE CUBE, SOUNDGARDEN, JESUS & MARY CHAIN, PEARL JAM, LUSH	Blockbuster Desert Sky Pavilion Phoenix	Sept. 8	\$474,240 \$27.50/ \$22.50	19,296 sellout	Evening Star Prods.
ALABAMA DOUG STONE	Northwest Concert Center Western Washington Fair Puyallup, Wash.	Sept. 12-13	\$471,355 \$19/ \$17	29,122 40,000, four shows, one sellout	in-house
RANDY TRAVIS JOHN ANDERSON	Northwest Concert Center Western Washington Fair Puyallup, Wash.	Sept. 19-20	\$352,125 \$19/ \$17	22,255 40,000, four shows	in-house
THE MOODY BLUES	Northwest Concert Center Western Washington Fair Puyallup, Wash.	Sept. 25	\$272,391 \$19/ \$17	16,712 20,000, two shows	in-house
OZZY OSBOURNE ALICE IN CHAINS	The Summit Houston	Sept. 23	\$268,888 \$40/ \$22.50	11,179 12,604	PACE Concerts
OZZY OSBOURNE ALICE IN CHAINS	Starwood Amphitheatre Antioch, Tenn.	Sept. 21	\$233,932 \$23/ \$19.50/ \$14.50	16,822 20,000	PACE Concerts
KENNY ROGERS JUICE NEWTON	Northwest Concert Center Western Washington Fair Puyallup, Wash.	Sept. 16	\$232,314 \$19/ \$17	13,719 20,000, two shows	in-house

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**Mad Man.** Jamaica's Mad Cobra has scored five No. 1 hits in the U.K. with his mix of reggae and rap, and is now attacking the U.S. charts. To date, the strongest sales for his "Hard To Wet, Easy To Dry" are in the South Atlantic, where it ranks as the No. 4 Heatseeker. It also sells in the Northeast and Middle Atlantic regions.



**Blind Rage.** The big buzz on Blind Melon began when the Los Angeles-based band joined Public Image Ltd. and Big Audio Dynamite on the "120 Minutes" tour. Produced by Rick Parasher, whose credits include Pearl Jam and Temple Of The Dog, its debut is a top-10 Heatseeker in the Northeast, Middle Atlantic, and South Central regions.



**Bang The Drum.** The Shamen, one of the first techno acts to appear on Heatseekers, makes its second appearance on the chart with "Boss Drum." Strongest initial sales are in the East North Central and South Central. "Ebenezer Goode" was a No. 1 single in the U.K., but the lead single in the U.S. is "LSI (Love Sex Intelligence)."

**SHORT STAY:** Following in the footsteps of fellow **Geto Boys** rapper **Scarface**, **Willie D** has but a one-week stay on Heatseekers, as a 46% gain powers a 40-place jump for "I'm Goin' Out Lika Soldier," landing the title at No. 88 on The Billboard 200. D's first-week sales made him last week's No. 1 Heatseeker.

As mentioned here last week, Scarface was Billboard's first No. 1 Heatseeker. He, too, was on the chart for but one week.

Artists graduate from Heatseekers when any career album hits the top half of The Billboard 200, the top 25 of Top R&B Albums or Top Country Albums, or the top five of one of our other popular-format album charts.

**MOTHER LODE:** Although **Mother Love Bone** did not appear on last week's chart, the erstwhile Seattle band also graduates, as its new self-titled compilation on Stardog/Mercury debuts at No. 77 on The Billboard 200.

Mother is the Seattle band that gave birth to the one-shot **Temple Of The Dog** and to current supergroup **Pearl Jam**. Summertime activity on Pearl and Dog stirred a four-week Heatseekers run for Mother Love Bone's "Apple." The material from that earlier album appears on the new anthology.

**MOVING:** The new No. 1 is Third Stone/Atlantic's **Saigon Kick**, whose "Love Is On The Way" has made its way to MTV... Atlanta rock unit **Jackyl** makes a debut on The Billboard 200, landing at No. 187. Its 22% gain is the largest percentage increase on this week's Heatseekers list; the boost moves it eight spots, to No. 4... Highest debut on Heatseekers belongs to **K.W.S.**, the first act to benefit from Next Plateau's arrangement with London and PLG. The dance group is on MTV with its cover of **K.C. & the Sunshine Band's** "Please Don't Go"... Also on MTV is **Sugar**, with "Helpless."

**HIGH TECH:** Two techno outfits are within striking distance of the big chart. For the second week in a row, **2 Unlimited** (No.

7) misses The Billboard 200 by just one rung, placing at No. 201. The **Movement**, which debuted on Heatseekers last week, is also mounting a charge. A 19% gain moves it eight places, to No. 8... Another techno act, the **Shamen**, places a second Heat-

seekers album, as "Boss Drum" debuts at No. 25. Its last set, "En-Tact," spent 16 weeks on Heatseekers, peaking at No. 2, and eight weeks on The Billboard 200, where it peaked at No. 138.

**UP ON THE ROOF:** Envy the music retailers and radio programmers in the Chicago area who were able to attend a Sept.

16 showcase for Praxis/Zoo's **Sonny Landreth** and High Street/Windham Hill's **John Gorka**. What made the soiree unique was its location: one of those field-view rooftops that sit just behind the leftfield wall of the Cubs' Wrigley Field, baseball's crown jewel.

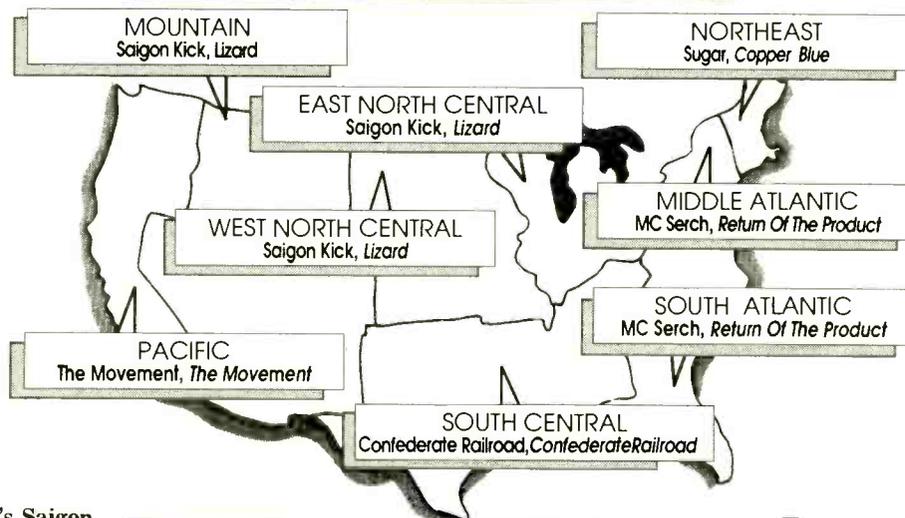
Space constraints limited the party to 50, a lineup that included Rose Records/Stirling Ventures' CEO Dave Roger and head buyer Dave Slania, Musicland regional director Jim Desanto, Sound Warehouse district manager John Bjork, and Tower Records Midwest regional manager Greg Wallis.

Prior to the game, Landreth and Gorka each played solo, half-hour sets. The event was staged by Chicago BMG sales manager Bob Garbarini, who reports the Cubs put a perfect capper on the day by beating the Philadelphia Phillies 14-7.

**ROAD WORK:** **Arc Angels** are back on the road. The Austin, Texas-based blues rockers are opening for 10 West Coast dates with **Bryan Adams**... Capitol's **Levitation** starts its first U.S. tour Thursday (8). The U.K. band's first date is in D.C., followed by stops in New York, Boston, Detroit, Chicago, L.A., and San Francisco. The North American swing also includes a night in Toronto... RCA's **Gregory D** started a tour with rapper **Too Short** Oct. 1. Dates include Atlanta, Lafayette, La., St. Louis, Chicago, Minneapolis, Omaha, Neb., and Milwaukee.

*Popular Uprisings is prepared by Geoff Mayfield with assistance from Brett Atwood and Roger Fitton.*

## REGIONAL HEATSEEKERS #1'S



## THE REGIONAL ROUNDUP

Rotating top-10 lists of best-selling titles by new & developing artists.

MOUNTAIN	NORTHEAST
1. Saigon Kick, Lizard	1. Sugar, Copper Blue
2. Confederate Railroad, Confederate Railroad	2. Saigon Kick, Lizard
3. Jackyl, Jackyl	3. MC Serch, Return Of The Product
4. Hardline, Double Eclipse	4. Super Cat, Don Dada
5. Gin Blossoms, New Miserable Experience	5. Arc Angels, Arc Angels
6. Sassa Jordan, Racine	6. 2 Unlimited, Get Ready
7. Martina McBride, Time Has Come	7. Blind Melon, Blind Melon
8. Bass Patrol, Kings Of Bass	8. L7, Bricks Are Heavy
9. K.W.S., Please Don't Go	9. Lemonheads, It's A Shame About Ray
10. MC Serch, Return Of The Product	10. George LaMond, In My Life

## BILLBOARD'S HEATSEEKERS ALBUM CHART

COMPILED FOR WEEK ENDING OCT. 10, 1992 FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILLED, AND PROVIDED BY **SoundScan**

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
1	2	17	<b>SAIGON KICK</b> THIRD STONE 92158*/ATLANTIC (10.98/15.98)	<b>NO. 1</b> LIZARD
2	3	4	<b>MC SERCH</b> DEF JAM 52964/CHAOS (9.98 EQ/15.98)	RETURN OF THE PRODUCT
3	4	22	<b>CONFEDERATE RAILROAD</b> ATLANTIC 82335* (9.98/15.98)	CONFEDERATE RAILROAD
4	12	7	<b>JACKYL</b> GEFEN 24489* (9.98/13.98)	JACKYL
5	6	24	<b>ARC ANGELS</b> DGC 24465/GEFFEN (9.98/13.98)	ARC ANGELS
6	5	16	<b>SASS JORDAN</b> IMPACT 10524*/MCA (9.98/15.98)	RACINE
7	8	14	<b>2 UNLIMITED</b> RADIKAL 15407*/CRITIQUE (9.98/13.98)	GET READY
8	16	2	<b>THE MOVEMENT</b> SUNSHINE 18261*/ARISTA (6.98/9.98)	THE MOVEMENT
9	—	1	<b>K.W.S.</b> NEXT PLATEAU/LONDON 828368*/PLG (9.98 EQ/13.98)	PLEASE DON'T GO
10	7	22	<b>MCBRIDE &amp; THE RIDE</b> MCA 54356* (9.98/13.98)	SACRED GROUND
11	—	1	<b>BLIND MELON</b> CAPITOL 96585* (9.98/13.98)	BLIND MELON
12	17	5	<b>JUDE COLE</b> REPRIS 26898* (9.98/15.98)	START THE CAR
13	10	23	<b>BASS BOY</b> NEWTOWN 2209* (9.98/14.98)	I GOT THE BASS
14	9	41	<b>TECHMASTER P.E.B.</b> NEWTOWN 2208* (9.98/15.98)	BASS COMPUTER
15	13	24	<b>BASS PATROL</b> JOEY BOY 3004 (8.98/13.98)	THE KINGS OF BASS
16	15	18	<b>MARTINA MCBRIDE</b> RCA 66002* (9.98/13.98)	THE TIME HAS COME
17	19	3	<b>SUGAR</b> RYKODISC 10239* (10.98/15.98)	COPPER BLUE
18	14	3	<b>SCREAMING TREES</b> EPIC 48996 (9.98 EQ/13.98)	SWEET OBLIVION
19	11	23	<b>L7</b> SLASH 26784*/WARNER BROS. (9.98/13.98)	BRICKS ARE HEAVY
20	20	51	<b>CURTIS STIGERS</b> ARISTA 18660* (9.98/13.98)	CURTIS STIGERS

The Heatseekers chart lists the best-selling titles by new and developing artists, defined as those who have never appeared in the top 100 of The Billboard 200 chart, nor in the top 25 of the Top R&B Albums or Top Country Albums chart, nor in the top five of any other Billboard album chart. When an album reaches any of these levels, the album and the artist's subsequent albums are immediately ineligible to appear on the Heatseekers chart. All albums are available on cassette and CD. \*Asterisk indicates vinyl LP is unavailable.   
 ○ Albums with the greatest sales gains. © 1992, Billboard/BPI Communications.

21	22	20	<b>HARDLINE</b> MCA 10586* (9.98/13.98)	DOUBLE ECLIPSE
22	21	51	<b>PRIMUS</b> INTERSCOPE 91659*/ATLANTIC (9.98/13.98)	SAILING THE SEAS OF CHEESE
23	24	15	<b>SUPER CAT</b> COLUMBIA 52435 (9.98/13.98)	DON DADA
24	23	6	<b>DJ FURY</b> ON TOP 9011* (8.98/14.98)	FURIOUS BASS
25	—	1	<b>THE SHAMEN</b> ONE LITTLE INDIAN 52925*/EPIC (9.98 EQ/13.98)	BOSS DRUM
26	26	2	<b>MAD COBRA</b> COLUMBIA 52751 (9.98 EQ/13.98)	HARD TO WET, EASY TO DRY
27	18	5	<b>EVERETTE HARP</b> MANHATTAN 96242*/CAPITOL (9.98/15.98)	EVERETTE HARP
28	25	2	<b>CHARLES &amp; EDDIE</b> CAPITOL 97150* (9.98/13.98)	DUOPHONIC
29	35	33	<b>SMASHING PUMPKINS</b> CAROLINE 1705* (9.98/13.98)	GISH
30	29	9	<b>LEMONHEADS</b> ATLANTIC 82397* (7.98/11.98)	IT'S A SHAME ABOUT RAY
31	32	5	<b>UTAH SAINTS</b> LONDON 869843*/PLG (6.98 EQ/9.98)	SOMETHING GOOD
32	34	2	<b>GEORGE LAMOND</b> COLUMBIA 48917* (9.98 EQ/13.98)	IN MY LIFE
33	27	13	<b>RON C</b> PROFILE 1431* (9.98/15.98)	BACK ON THE STREET
34	28	33	<b>CAUSE &amp; EFFECT</b> SRC 11019*/ZOO (9.98/13.98)	ANOTHER MINUTE
35	—	25	<b>TKA</b> TOMMY BOY 1040* (9.98/16.98)	GREATEST HITS
36	33	11	<b>ROZALLA</b> EPIC 52897 (9.98 EQ/13.98)	EVERYBODY'S FREE
37	37	22	<b>BLUES TRAVELER</b> A&M 15373* (9.98/13.98)	TRAVELERS & THIEVES
38	31	11	<b>ME PHI ME</b> RCA 61036* (9.98/13.98)	ONE
39	39	5	<b>DJ MADNESS AND DR. BOOM</b> PANDISC 8818 (9.98/16.98)	ULTIMATE BASS TRAX VOLUME ONE
40	30	24	<b>CRACKER</b> VIRGIN 86264* (9.98/13.98)	CRACKER



**Jammin' On Broadway.** Tony Award winners Gregory Hines and Tonya Pinkins cozy up to the mike to reprise their characters as Jelly Roll Morton and Sweet Anita for the cast recording of "Jelly's Last Jam." The album contains 22 pieces of dialog and music from the musical written and directed by George Wolfe, with music by Luther Henderson and lyrics by Susan Birkenhead. It is being released this month on Mercury Records.

## Miki Howard Takes A Giant Step New-Label Debut Accents Various Styles

BY DAVID NATHAN

LOS ANGELES—With a new record label, a new album, and a burgeoning film career, vocalist Miki Howard considers her career is moving at just the right pace. "I'm happy everything hasn't moved too fast. It's been a building process. Now my career is in constant motion," says the Chicago-born Howard, who has racked up consistent hits on the R&B charts since her 1986 Atlantic debut, "Come Share My Love."

Howard signed a long-term contract with Irving Azoff's Giant Records in 1990 and has just released "Femme Fatale," the first album for the label. Buoyed by the success of the first sin-

gle, the LeMel Humes-produced "Ain't Nobody Like You," which is bulleting into the Hot R&B Singles chart's top 10, the album is off to a strong start; Azoff notes the label is already getting big reorders on the album.

"Atlantic did a very good job building her fan base," says Azoff of Howard's previous success with such singles as "Love Under New Management" and "Baby Be Mine." "We feel very fortunate having Miki on Giant. I consider she has the talent to be one of the great female entertainers."



HOWARD

Cassandra Mills, president of black music at Giant, says when she heard word Howard was label-hunting, she actively sought out a meeting. "I'd seen her perform at the Strand [in Redondo Beach, Calif.]. I knew that although she hadn't achieved superstar status, if we did everything right with her we could break that."

Since the singer was on the verge of signing with another major label, it took a couple of meetings with Azoff and Mills before Howard signed to Giant. "I left Atlantic because we agreed I was making some good records but we weren't selling what we all considered we should," says Howard. "I also felt no one had allowed me to be fully expressive vocally on those albums. I like Giant because it was a new company, plus I was dealing directly with the company owner and top [black music] executive. Cassandra and Irving understood what I wanted to do."

Howard co-produced three songs with Humes (with whom she had worked on her three previous Atlantic albums). Other producers on the project are Rhett Lawrence, Jon Nettlesby & Terry Coffey, and David Foster. The album includes a number of remakes, including "Hope That We Can Get Together Soon," originally a 1975 hit by Harold Melvin & the Blue Notes and Sharon Paige, that Howard performs with Christopher Williams. The tune is produced by the song's writers and original producers, the legendary team of Gamble & Huff.

Although previous albums gave Howard the chance to showcase her love for jazz tunes, Howard feels her new album gives her an even greater

opportunity to explore different sides of her musicality. She covers Billie Holiday's "Good Morning Heartache"; "This Bitter Earth," a song more closely associated with Dinah Washington; Sly Stone's "Thank You For Talkin' To Me Africa," which she cut "live on the spot at the end of another session"; and a jazzy new tune, "New Fire From An Old Flame," penned by hit songwriter Diane Warren. Howard co-penned three tracks, noting "they were inspired by my life, love, men!" Jazz pianists Joe Sample and Alex Bugnon each guest on one track on the album, which is executive-produced by Mills.

"Focus was important on this project," says Mills. "Miki has the ability to do a lot of different things musically. We wanted to make sure we appealed to her younger audience and yet present her as a modern-day connoisseur singer like Dinah Washington and Billie Holiday, to show she has the ability to be timeless." That theme is carried through in the classy artwork for "Femme Fatale"; the label also held a reception in August to introduce the artist to industryites at the Ritz-Carlton in Atlanta.

Howard is also getting a chance to develop her thespian prowess. The singer portrays Holiday in Spike Lee's epic "Malcolm X," due in November. She also will be seen next summer in a nonmusical role in John Singleton's "Poetic Justice."

Giant Records' international department, spearheaded by Susan Markheim, has been actively working to secure the release of Howard's label debut in several worldwide territories where her previous albums were not issued. A European tour is in the works; her successful dates on a Japanese tour with Al Jarreau and Joe Sample in 1990 has primed Japanese record buyers for the release of "Femme Fatale" there.

Howard, who was a member of the '70s band Side Effect and worked as a prominent L.A. session singer before landing her first solo deal, feels she is finally on the verge of a career breakthrough. "The biggest lesson I've learned so far is that this really is a business," she says. "I think a lot of black artists who come into the industry are not prepared. Schools don't teach you that when you become an entertainer, you are running your own business. I look at the last six years and I've experienced a lot. Now I feel like I'm maturing as an artist."

## Mo' News: New MoJazz Imprint Feted Plus: On The LIFEbeat; Portrait Of A People

**JAZZIN'!** MoJazz, Motown's new jazz imprint, was unveiled to the public at a massive gala Sept. 24 at the Museum of Flying in Santa Monica, Calif. With close to 2,000 in attendance, Motown introduced guitarist **Norman Brown** in an impressive set, playing tracks from his debut album, "Just Between Us." Also performing was straight-ahead pianist **Eric Reed**, who has played with **Wynton Marsalis**. Other signings, veteran band leader **Norman Connors**, San Francisco-based Brazilian-American band **Terra Sul**, and studio whiz **Foley**, were on hand. Though the highly touted theme of the 75th anniversary of jazz, an event to which Motown has tied the establishment of MoJazz, was not fully developed at the bash, it was an impressive kickoff to what should prove a successful endeavor. Brown's flagship album for MoJazz is already receiving accolades; the first single is a can't-lose remake of the **Stevie Wonder** composition "Too High" featuring Wonder on harmonica and **Boyz II Men** on vocals as well as Brown's own considerably agile picking (which has been compared with **Wes Montgomery** and **George Benson**).

**YES TO LIFE:** The recent passing of industry veteran **Bob Caviano** as a result of AIDS only demonstrates the dire need for the work being done by the music industry AIDS organization he founded, LIFEbeat. With this fatal disease seriously afflicting African Americans in this country, African-American members of the music industry have come together to support LIFEbeat with a program of meetings and events. Among those spearheading the black music committee are **Glynice Coleman**, EMI Records Group VP of urban promotion, and **Cheryl Sutton**, CFO/president of the Apollo Theater, where the black music committee will hold its first LIFEbeat benefit concert this fall. A firm date for this gala event is to follow.

**OUR FACES, OUR VOICES:** The New York opening of the traveling photo and song exhibit "Songs Of My People: African Americans, A Self Portrait" was hailed with a press conference at the Museum of the City of New York Sept. 22. The exhibit will be on view in New York until January. Time Warner and Warner

Music Group, which are the sponsors of the exhibit, are releasing an all-star single produced by **Gerald Levert's** Trevel Productions and **Marley Marl** and an accompanying music video directed by **Monica Sutton** of 2 B.L.A.C. Productions that will become part of the traveling exhibit.

**GET THE SPIRIT!** . . . with the finished recording of Hallelujah from "Handel's Messiah: A Soulful Celebration" on Reprise. This is a truly ambitious undertaking, and it jells very nicely as a soulful, spiritual celebration of the Christian doctrine, though many who have an appreciation for the classical reverence of Handel's original may be turned off by the effort to give many passages a funky beat and screaming vocals. But the "Hallelujah Chorus" featuring a wide array of R&B and gospel stars is a jubilant celebration that will raise the joyous hairs on your arms in praise. Get it.



by Janine McAdams

**STUFF:** We love the prospect of an **Earth, Wind & Fire** boxed set (we haven't received it yet), being released by Columbia this month. The package features extensive liner notes and a four-CD collection of their work from the earliest "Last Days & Time" to "Heritage." This is a seminal R&B jazz group that incorporates African and Latin rhythmic sensibilities and African/metaphysical spiritual elements, which infuse the music with symbolic resonance and the power of a proud African-American identity. That said, why oh why has Columbia illustrated the box cover with an image of a fair-skinned, Caucasian-featured, pale-eyed "Egyptian"? . . . **Prince & the New Power Generation's** first single from the upcoming album is "My Name Is Prince," released Sept. 24. The new album is being described as a "fantasy rock soap opera"—just what we've been waiting for. In addition, Prince & the NPG have completed a four-minute video commercial for the album that is a compilation of snippets of new tracks and new video images (Billboard, Oct. 3). A brief preview of the material shows Prince stretching out with bass-heavy funk suites and stellar, breathless ballads with the heavy sexual overtones we've come to expect. But this album is definitely more of an R&B exercise than the previous "Diamonds & Pearls" . . .

(Continued on page 21)



**Jubilant Jordan.** British hip-hop/jazz guitarist Ronny Jordan celebrates the critical acceptance of his 4th & B'way/Island release, "The Antidote," with a luncheon for press at B. Smith's in New York. Shown, from left, are Virgil Simms, VP of marketing, Island Records; Jordan; and Peggy Dold, VP of marketing, Island Independent Labels.

# Billboard<sup>®</sup> TOP R&B ALBUMS

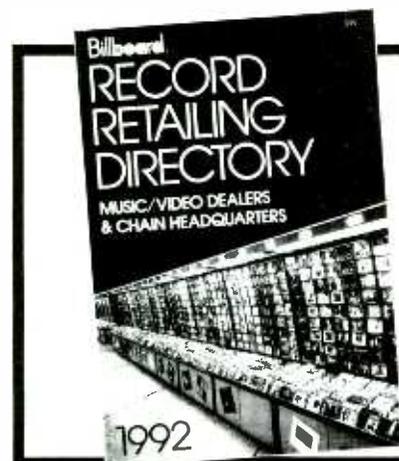
FOR WEEK ENDING OCT. 10, 1992

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

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
1	1	2	9	MARY J. BLIGE ● UPTOWN 10681*(9.98/15.98) 2 weeks at No. 1	WHAT'S THE 411?	1
2	2	1	13	SOUNDTRACK ▲ LAFACE 26006*/ARISTA (10.98/15.98)	BOOMERANG	1
3	3	5	5	BOBBY BROWN MCA 10417 (10.98/15.98)	BOBBY	3
4	4	4	26	ARRESTED DEVELOPMENT ▲ CHRYSALIS 21929*/ERG (9.98/13.98) 3 YEARS 5 MONTHS & 2 DAYS IN THE LIFE OF...		4
5	6	7	9	EPMD RAL 52848/CHAOS (10.98 EQ/15.98)	BUSINESS NEVER PERSONAL	5
6	7	8	35	R. KELLY & PUBLIC ANNOUNCEMENT ● JIVE 41469* (9.98/13.98)	BORN INTO THE '90'S	3
7	5	6	30	TLC ▲ LAFACE 26003*/ARISTA (9.98/13.98)	O.O.O.O.O.H.H.H...ON THE TLC TIP	3
8	8	3	14	SOUNDTRACK ▲ PERSPECTIVE 1004*/A&M (10.98/15.98)	MO' MONEY	2
9	10	11	7	FREDDIE JACKSON CAPITOL 96859* (10.98/15.98)	TIME FOR LOVE	9
10	9	9	27	EN VOGUE ▲ ATCO EASTWEST 92121* (10.98/15.98)	FUNKY DIVAS	1
11	11	10	26	KRIS KROSS ▲ <sup>3</sup> RUFFHOUSE 48710*/COLUMBIA (10.98 EQ/15.98)	TOTALLY KROSSED OUT	1
12	15	17	8	EAST COAST FAMILY BIV 10 6352*/MOTOWN (9.98/13.98)	EAST COAST FAMILY VOLUME ONE	12
13	17	20	7	HI-FIVE JIVE 41474* (10.98/15.98)	KEEP IT GOIN' ON	13
14	12	13	11	TOO SHORT ● JIVE 41467 (10.98/15.98)	SHORTY THE PIMP	11
15	14	15	23	SPICE 1 TRIAD 41481*/JIVE (9.98/13.98)	SPICE 1	14
16	13	12	25	DAS EFX ● ATCO EASTWEST 91827* (9.98/13.98)	DEAD SERIOUS	1
17	20	33	5	AFTER 7 VIRGIN 86349* (9.98/13.98)	TAKIN' MY TIME	17
18	18	18	68	JODECI ▲ <sup>2</sup> UPTOWN 10198/MCA (9.98/13.98)	FOREVER MY LADY	1
19	16	14	10	DJ QUIK PROFILE 1430* (10.98/15.98)	WAY 2 FONKY	13
20	21	22	12	BRIAN MCKNIGHT MERCURY 848605* (9.98 EQ/13.98)	BRIAN MCKNIGHT	20
21	22	19	16	PETE ROCK & C.L. SMOOTH ELEKTRA 60948* (10.98/15.98)	MECCA AND THE SOUL BROTHER	7
22	23	21	9	HOUSE OF PAIN TOMMY BOY 1056 (10.98/15.98)	HOUSE OF PAIN	19
23	26	27	17	TROOP ATLANTIC 82393* (10.98/15.98)	DEEPA	21
24	25	26	10	LORENZO ALPHA INTERNATIONAL 781000*/PLG (9.98 EQ/13.98)	LORENZO	24
25	19	16	13	MC REN ▲ RUTHLESS 53802/PRIORITY (6.98/9.98)	KIZZ MY BLACK AZZ	10
26	50	—	2	PUBLIC ENEMY DEF JAM 53014/COLUMBIA (10.98 EQ/15.98)	GREATEST MISSES	26
27	30	32	45	TEVIN CAMPBELL ● QWEST 26291*/WARNER BROS. (9.98/15.98)	T.E.V.I.N.	5
28	24	24	10	SHABBA RANKS EPIC 52443 (9.98 EQ/13.98)	ROUGH & READY-VOL.1	24
29	32	30	14	N2DEEP PROFILE 1427* (9.98/14.98)	BACK TO THE HOTEL	29
30	35	63	3	CHUBB ROCK SELECT 61299/ELEKTRA (9.98/15.98)	I GOTTA GET MINE YO!	30
31	29	29	32	CECE PENISTON ● A&M 5381* (9.98/13.98)	FINALLY	13
32	28	28	11	MILES DAVIS WARNER BROS. 26938* (10.98/15.98)	DOO-BOP	28
33	27	23	24	CHAKA KHAN WARNER BROS. 26296* (10.98/15.98)	THE WOMAN I AM	9
34	34	39	5	FATHER M.C. UPTOWN 10542/MCA (9.98/15.98)	CLOSE TO YOU	34
35	33	34	9	RUDE BOYS ATLANTIC 82401* (9.98/15.98)	RUDE HOUSE	33
36	37	43	4	MC SERCH DEF JAM 52964/CHAOS (9.98 EQ/15.98)	RETURN OF THE PRODUCT	36
37	38	37	19	SUPER CAT COLUMBIA 52435 (9.98 EQ/13.98)	DON DADA	37
38	31	25	14	ERIC B. & RAKIM MCA 10594 (9.98/15.98)	DON'T SWEAT THE TECHNIQUE	9
39	51	67	3	MAD COBRA COLUMBIA 52751 (9.98 EQ/13.98)	HARD TO WET, EASY TO DRY	39
40	36	31	12	NAJEE EMI 99400*/ERG (10.98/15.98)	JUST AN ILLUSION	25
41	87	—	2	WILLIE D RAP-A-LOT 57188/PRIORITY (9.98/15.98)	I'M GOIN' OUT LIKA SOLDIER	41
42	43	46	8	CHARLIE WILSON BON AMI 10587*/MCA (9.98/15.98)	YOU TURN MY LIFE AROUND	42
43	57	54	10	DAVID BLACK BUST IT 98015* (9.98/13.98)	LOVIN' AIN'T EASY	43
44	39	42	21	GANG STARR CHRYSALIS 21910*/ERG (9.98/13.98)	DAILY OPERATION	14
45	NEW	1	1	AL B. SURE! WARNER BROS. 26973* (10.98/15.98)	SEXY VERSUS	45
46	41	41	49	GERALD LEVERT ● ATCO EASTWEST 91777* (10.98/15.98)	PRIVATE LINE	1
47	48	53	7	QUAD FORCE ATTITUDE 14002* (9.98/14.98)	FEEL THE REAL BASS	47
48	45	44	33	GLENN JONES ATLANTIC 82352* (10.98/15.98)	HERE I GO AGAIN	22

49	40	38	14	AL JARREAU REPRISE 26849* (10.98/15.98)	HEAVEN AND EARTH	30
50	96	—	2	MIKI HOWARD GIANT 24452*/REPRISE (9.98/15.98)	FEMME FATALE	50
51	47	50	34	SIR MIX-A-LOT ▲ DEF AMERICAN 26765*/REPRISE (9.98/15.98)	MACK DADDY	19
52	42	40	16	MEN AT LARGE ATCO EASTWEST 92159* (9.98/13.98)	MEN AT LARGE	24
53	58	55	53	CYPRESS HILL ● RUFFHOUSE 47889/COLUMBIA (9.98 EQ/13.98)	CYPRESS HILL	4
54	49	51	7	THE BRAND NEW HEAVIES DELICIOUS VINYL 92178*/ATLANTIC (9.98/13.98)	HEAVY RHYME EXPERIENCE: VOL. 1	49
55	52	45	44	MICHAEL JACKSON ▲ <sup>4</sup> EPIC 45400 (10.98 EQ/15.98)	DANGEROUS	1
56	44	35	19	XCLAN POLYDOR 513225*/PLG (9.98 EQ/13.98)	XODUS	11
57	46	36	21	LIONEL RICHIE ● MOTOWN 6338* (10.98/15.98)	BACK TO FRONT	7
58	61	65	20	TYRONE DAVIS ICHIBAN 1135* (9.98/15.98)	SOMETHING'S MIGHTY WRONG	55
59	65	71	5	ART PORTER VERVE FORECAST 511877*/VERVE (9.98 EQ/13.98)	POCKET CITY	59
60	53	58	21	MC BREED WRAP 8109*/ICHIBAN (9.98/15.98)	20 BELOW	40
61	NEW	1	1	DA LENCH MOB STREET KNOWLEDGE 92206*/ATCO EASTWEST (9.98/13.98)	GUERRILLAS IN THE MIST	61
62	54	52	9	THIRD WORLD MERCURY 510279* (9.98 EQ/13.98)	COMMITTED	51
63	62	61	8	TOTALLY INSANE IN-A-MINUTE 7700* (9.98/14.98)	DIRECT FROM THE BACKSTREET	61
64	66	62	33	LUKE LUKE 118* (10.98/15.98)	I GOT SHIT ON MY MIND	20
65	79	91	3	FRESH KID ICE LUKE 3007* (9.98/15.98)	FRESH KID ICE IS THE CHINAMAN	65
66	68	82	3	ZHIGGE POLYDOR 513241*/PLG (9.98/13.98)	ZHIGGE	66
67	63	60	30	FU-SCHNICKENS JIVE 41472* (9.98/13.98)	F.U.- DON'T TAKE IT PERSONAL	13
68	64	56	20	GROVER WASHINGTON, JR. COLUMBIA 48530 (10.98 EQ/15.98)	NEXT EXIT	26
69	70	66	57	VANESSA WILLIAMS ▲ WING 843522/MERCURY (10.98 EQ/15.98)	THE COMFORT ZONE	1
70	NEW	1	1	CHUCKII BOOKER ATLANTIC 82410* (9.98/15.98)	NIICE N' WILD	70
71	71	64	71	BOYZ II MEN ▲ <sup>4</sup> MOTOWN 6320* (9.98/13.98)	COOLEYHIGHARMONY	1
72	60	57	45	LISA STANSFIELD ● ARISTA 18679* (10.98/15.98)	REAL LOVE	6
73	67	59	25	THE COLLEGE BOYZ VIRGIN 86225* (9.98/13.98)	RADIO FUSION RADIO	25
74	72	79	6	HIGHLAND PLACE MOBSTERS LAFACE 26004*/ARISTA (9.98/13.98)	1746DCGA30035	72
75	78	77	6	CRIMINAL NATION NASTYMIX 7107*/ICHIBAN (9.98/15.98)	TROUBLE IN THE HOOD	75
76	55	49	23	SOUNDTRACK SOLAR 75330/EPIC (10.98 EQ/15.98)	DEEP COVER	9
77	73	76	5	CLARENCE CARTER ICHIBAN 1141* (9.98/15.98)	HAVE YOU MET CLARENCE CARTER...YET?	73
78	59	48	17	THE ISLEY BROTHERS FEATURING RONALD ISLEY WARNER BROS. 26620* (10.98/15.98)	TRACKS OF LIFE	19
79	77	84	24	POISON CLAN LUKE 3006* (9.98/15.98)	POISONOUS MENTALITY	62
80	85	96	3	DON-E GEE STREET/ISLAND 512725*/PLG (9.98/13.98)	UNBREAKABLE	80
81	56	47	17	MARIAH CAREY ▲ COLUMBIA 52758* (7.98 EQ/9.98)	MTV UNPLUGGED EP	16
82	74	72	22	BROTHERHOOD CREED GASOLINE ALLEY 10574*/MCA (9.98/15.98)	BROTHERHOOD CREED	29
83	82	92	4	K-STONE BRYANT 4127*/ICHIBAN (9.98/15.98)	6.0.1.	82
84	81	75	31	JOE PUBLIC COLUMBIA 48628* (9.98 EQ/13.98)	JOE PUBLIC	23
85	88	88	11	MR. FINGERS MCA 10571 (9.98/15.98)	INTRODUCTION	67
86	69	69	23	MELI'SA MORGAN PENDULUM 61273*/ELEKTRA (9.98/15.98)	STILL IN LOVE WITH YOU	38
87	76	73	10	ME PHI ME RCA 61036* (9.98/13.98)	ONE	71
88	83	68	45	SHANICE ● MOTOWN 6319* (9.98/13.98)	INNER CHILD	13
89	84	78	44	KEITH SWEAT ▲ ELEKTRA 61216* (10.98/15.98)	KEEP IT COMIN'	1
90	80	70	11	RON C PROFILE 1431* (9.98/15.98)	BACK ON THE STREET	58
91	93	90	10	HO FRAT HO! BUST IT 95384* (9.98/13.98)	HO FRAT HO!	63
92	NEW	1	1	EVERETTE HARP MANHATTAN 96242*/CAPITOL (9.98/15.98)	EVERETTE HARP	92
93	92	98	13	DENISE LASALLE MALACO 7464 (9.98/15.98)	LOVE ME RIGHT	73
94	95	—	2	BOBBY CALDWELL SIN-DROME 8893* (9.98/15.98)	STUCK ON YOU	94
95	75	74	51	PATTI LABELLE ● MCA 10439 (9.98/13.98)	BURNIN'	9
96	86	80	12	DJ FURY ON TOP 9011 (9.98/15.98)	FURIOUS BASS	71
97	89	83	14	YO-YO ATCO EASTWEST 92120* (9.98/15.98)	BLACK PEARL	32
98	97	93	29	THE HARD BOYS A.E.I. 4120*/ICHIBAN (8.98/15.98)	A-TOWN HARD HEADS	42
99	NEW	1	1	JIMMY CLIFF JRS 35808* (9.98/13.98)	BREAKOUT	99
100	91	87	21	SOUL II SOUL VIRGIN 86251* (9.98/13.98)	VOLUME III JUST RIGHT	32

○ 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.



## IF YOU SELL TO OR SERVICE RECORD RETAILERS—READ THIS!

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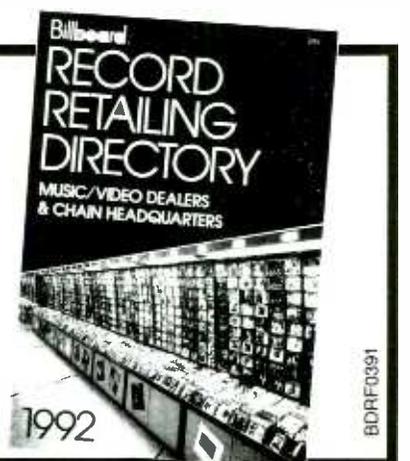
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## TERRI ROSSI'S RHYTHM SECTION

**WEA WOWS 'EM:** Six of the eight bulleted records in the top 15 of the Hot R&B Singles chart are WEA-distributed records. "Alone With You" by **Tevin Campbell** (Qwest) easily sweeps into the top spot, denying "She's Playing Hard To Get" by Hi-Five (Jive) what had looked to be a sure No. 1. "Alone" has reports from 103 stations. It is Campbell's third single; this week it has No. 1 reports from 20 stations, including WGCI Chicago, KJMS Memphis, KKBT Los Angeles, WBLS New York, WEDR Miami, KMJQ Houston, and KKDA-FM Dallas. "Right Now" by **Al B. Sure!** (Warner Bros.) moves handily 10-5. It has reports from 103 stations, 18 of which show top-five listings. Next in line is "Sweet November," by **Troop** (Atlantic): It moves up 12-9. It has reports from 101 stations, gaining WJBT Jacksonville, Fla. It is No. 1 at KJMZ Dallas and has top-five reports from 10 stations, including KKDA-FM; WQMG Greensboro, N.C.; KJMJ St. Louis; and KJMS. "Ain't Nobody Like You," by **Miki Howard** (Giant), continues steadily upward, 14-11. It gains WJHM Orlando, Fla., for a total of 101 stations. It has 21 top-10 reports and four top-five reports. "Ain't Nobody" is listed top five by WGOK Mobile, Ala.; WMYK Norfolk, Va.; WLWZ Greenville, S.C.; and WXVI Montgomery, Ala. Howard's debut album for Giant, "Femme Fatale," zooms 96-50 on the Top R&B Albums chart. **Gerald Levert's** fourth single from his "Private Line" album, "Can You Handle It," enters the top 15 with reports from 99 stations, gaining WWIN-FM Baltimore and KACE Los Angeles. It is No. 1 at WGOK and has 31 reports that are top 10 or better. "Games," by **Chuckii Booker** (Atlantic), is new at KTOW Tulsa, Okla., for a total of 98 reporting stations. It is top 10 at seven stations. Don't you wonder how **Ornetta Barber-Dickerson**, VP of black music marketing at WEA, does all this work and then some?

**BIG IT UP:** "Slow & Sexy" by **Shabba Ranks** featuring **Johnny Gill** (Epic) is aptly named, at least about the sexy part. It misses this week's Hot Shot Debut despite having a bang-up week with 69 adds for a total of 70 stations. It gets beaten out by "Love Should Have Brought You Home," by **Toni Braxton** (LaFace), which has been building at radio as an album cut from the "Boomerang" soundtrack. Dancehall is alive and well as "Flex," by **Mad Cobra** (Columbia), makes a massive move, 65-48, with radio activity all over the place. Some of this week's 14 radio reports include WBLS; WEAS Savannah, Ga.; WBLX-FM Mobile, Ala.; WZAK Cleveland; and WUSL Philadelphia.

**BUBBLING UNDER:** I know we are all waiting for **Sade**, due this month from Epic, but in the meantime, "Voodoo Soul," by **YoYo Honey**, will fill the bill. It is another surprise release from Jive Records. The group consists of **Mani Shoniwa**, who was born in Zimbabwe but spent most of his life in Edinburgh, Scotland, and **Anita Jarrett**, who was born and raised in London. Produced by **Michael Peden** of the Chimes, the album's jazz and dance influences are evident throughout. The current single is "Groove On," but the best thing about this album is you can listen to it from beginning to end, and it does make you groove on. Fourteen stations are currently listing the single, including WTLC Indianapolis; WJMI Jackson, Miss.; and WJTT Chattanooga, Tenn.

## RHYTHM AND BLUES

(Continued from page 19)

P-Funk alumni **Bootsy Collins** and **Bernie Worrell** can be heard in the Axiom/Island group **Praxis**, which features **Buckethead** on guitar, **Af Next Man Flip** on the turntable, and **Brain** on drums. This is a funk-rock-fusion-techno outing that combines live music with sampling and scratching, frenzied playing, and Bootsy's sly commentary. The album, "Transmutation," is being led off by a single, "Animal Behavior," serviced to urban radio at the end of September. Worrell and Collins also appear on the **Material** album on Axiom, "The Third Power" (as do **Fred Wesley**, **Maceo Parker**, **Gary Shider**, **Gary Mudbone Cooper**, **Robbie Shakespeare** & **Sly Dunbar**, **Herbie Hancock**, the **Jungle Brothers**, and **Shabba Ranks**, among others). The just-released **Material** single is "Playing With Fire." Both album projects

are produced by **Bill Laswell**. Not to be outdone, former **James Brown** sideman **Maceo Parker** has a forthcoming live jazz/funk album, "Life On Planet Groove," due in stores Oct. 20. Featuring **Fred Wesley**, **Pee Wee Ellis**, **Candy Dulfer**, **Kym Mazelle**, and bassist **Vincent Henry**, the album is "2% jazz, 98% funk," says Parker on the opening track. This is a journey through Brown covers, Parker originals, and a couple of classics. Funky through & through.

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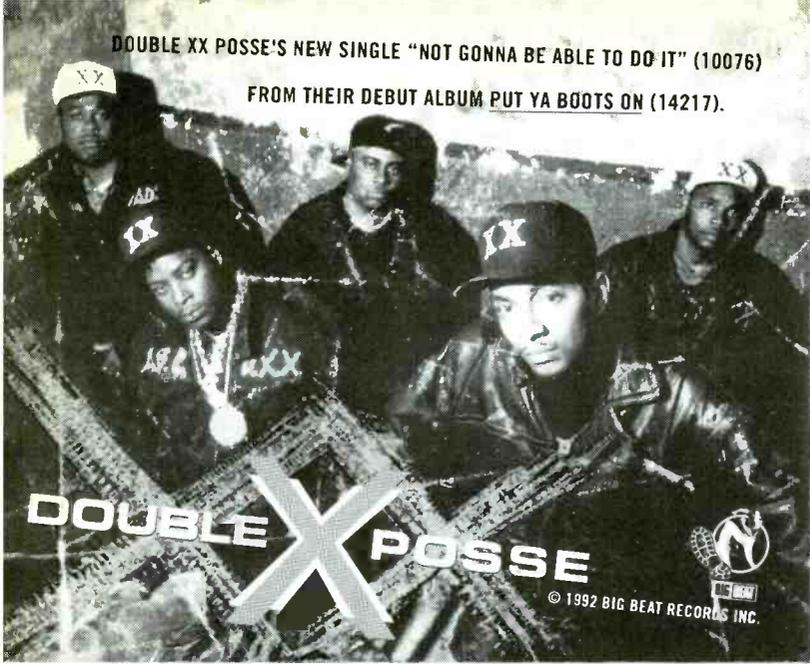
At **9** years old, she won the Star Search, "Overall Junior Champion," then went on to be a series regular on "227," and now at the age of **14**,

**COUNTESS VAUGHN** makes her Charisma debut with her interpretation of the classic James Brown tune, "IT'S A MAN'S MAN'S MAN'S WORLD," the first single from **COUNTESS**.

Tunstall Management



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# R&B

## ARTISTS & MUSIC

### Album Alert: The 411 On New Releases

**LIVIN' IN DA BOTTLE:** Let's talk about some of the more interesting forthcoming rap releases now, shall we?

First: "The Skills Dat Pay Da Bills" (Island/PGD), the debut album by **Positive K** (whose Creative Control studio and label is in the same Harlem loft where the **Last Poets** were formed). He'll come cocky and colorful in November, pitching cool reality rhymes against dense, dark grooves. In "How The F Would You Know," he brags, "I'm the gentleman... very instrumental in executin' styles that can even rock a mannequin"—and one can almost believe him.

"I Got A Man," the album's amusing first single, is out now. While the identity of its female lead voice is a secret,



by *Havelock Nelson*

know that the cut "Minnie The Moocher" features ragged ragga raps by Cold Chillin' recording artist **Grand Daddy I.U.**

Another album to watch for is "Dead Enz Kidz Doin' Lifetime Bidz," the second S.O.U.L./MCA effort by **Young Black Teenagers**. The tracks on YBT's 1991 debut set (layered by the **Bomb Squad**) were superior to the raps, but on "Dead Enz Kidz," due in January, the ghetto-centric flow of **Kamron**, **Firstborn**, and **ATA** (along with **DJ Skribble**) invites comparisons with the best of new-era rap. In addition to the **Bomb Squad**, **Kerwyn Young & Paul Shabazz** ("Plead The Fifth"), **Grandmaster Flash** ("Outta My Head"), **Terminator X** (the flippy, frothy first single "Tap The Bottle," which ships Nov. 17), and **Kamron** ("Blowin' Up The Spot" and "Back 4 Your Head") are behind the producer's desk.

Also noteworthy is "The Lick," a collection of fusion raps by the **Charisma** duo **Definition Of Sound**. It is set to drop Tuesday (6). Yeah, these Brit boys (**Kevin Clark** and **Donald Weekes**) journey beyond hip-hop's usual boundaries and, as a result, probably won't gain exposure on urban-radio mix shows. But **D Of S'** moody tracks (which incorporate many musical styles and live playing) beg to be noticed. They're not for the narrow-minded but, rather, those looking to take a trip through a wider spectrum of deep beats. Fave cuts here include the chunky, knowledge-seeking "Traveling Man" and the gloomy, oceanic "Cry."

And if you think Copenhagen can't flow, you'll be surprised by "I Am What I Am" (**Savage**), the tightly produced (souled-out, jazzed-up) first album by **YB**, which ships Oct 27. This mulatto rapper isn't brutal-hard, but

(Continued on next page)

**DADDY FREDDY**  
the original bad boy with much respect  
comin' straight at ya with his rugged new album  
**RAGGAMUFFIN SOLDIER**  
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Billboard® FOR WEEK ENDING OCTOBER 10, 1992

### Hot Rap Singles™

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	2	2	9	<b>MIC CHECKA</b> (M) (T) ATCO EASTWEST 96159*	◆ DAS EFX 1 week at No. 1
2	1	1	7	<b>PEOPLE EVERYDAY</b> ● (C) (T) CHRYSALIS 50397/ERG	◆ ARRESTED DEVELOPMENT
3	3	4	8	<b>360 DEGREES (WHAT GOES AROUND)</b> (C) (M) (T) ELEKTRA 64708	◆ GRAND PUBA
4	4	6	7	<b>HERE IT COMES/BACK TO THE GRILL</b> (C) (M) (T) RAL 74414/CHAOS	◆ MC SERCH
5	7	9	6	<b>EVER SO CLEAR</b> (M) RAP-A-LOT 53807*/PRIORITY	◆ BUSHWICK BILL
6	11	21	3	<b>BLOW YOUR MIND</b> (M) (T) RAL 4755*/CHAOS	◆ REDMAN
7	10	14	4	<b>EX GIRL TO THE NEXT GIRL</b> (C) (T) (X) CHRYSALIS 50405/ERG	◆ GANG STARR
8	9	18	5	<b>TOSS IT UP</b> (M) (T) POLYDOR 865 861*/PLG	◆ ZHIGGE
9	6	3	11	<b>CROSSOVER</b> (C) (M) (T) (X) RAL 74173/CHAOS	◆ EPMD
10	5	5	13	<b>WELCOME TO THE GHETTO</b> (C) (T) TRIAD 42085/JIVE	◆ SPICE 1
11	17	—	2	<b>LOST IN THE STORM</b> (C) (T) SELECT 64716*/ELEKTRA	◆ CHUBB ROCK
12	16	23	4	<b>AIN'T TOO MUCH WORRIED</b> (C) (T) WRAP 118/CHIBAN	◆ MC BREED
13	23	—	2	<b>CLEAN UP MAN</b> (M) (T) RAP-A-LOT 53806*/PRIORITY	◆ WILLIE D
14	NEW ▶	1	1	<b>RUMP SHAKER</b> (C) (M) (T) MCA 54388	◆ WRECKX-N-EFFECT
15	13	11	15	<b>JUMP AROUND</b> ▲ (C) (M) (T) (X) TOMMY BOY 526	◆ HOUSE OF PAIN
16	14	7	11	<b>JUS LYKE COMPTON</b> (C) (T) PROFILE 5372	◆ DJ QUIK
17	12	10	8	<b>HOLLYWOOD PARADOX</b> (C) VIRGIN 12586	◆ THE COLLEGE BOYZ
18	8	8	11	<b>GHETTO RED HOT</b> (C) (M) (T) COLUMBIA 74391	◆ SUPER CAT
19	18	19	14	<b>BACK TO THE HOTEL</b> (C) (T) PROFILE 5367	◆ N2DEEP
20	24	29	3	<b>THE FINAL FRONTIER</b> (C) (T) PRIORITY 53810	◆ MC REN
21	NEW ▶	1	1	<b>BEST KEPT SECRET</b> ◆ DIAMOND & THE PSYCOTIC NEUROTICS (C) (T) PWL AMERICA 863 334/MERCURY	
22	20	20	5	<b>LIVIN' IN DA BOTTLE</b> ◆ BROTHERS UV DA BLAKMARKET (C) (T) SELECT 64743/ELEKTRA	
23	26	—	2	<b>LATIN LINGO</b> (T) (X) RUFFHOUSE 74478*/COLUMBIA	◆ CYPRESS HILL
24	NEW ▶	1	1	<b>TRIPPIN' OUT</b> ◆ PRINCE MARKIE DEE & SOUL CONVENTION (C) (M) (T) COLUMBIA 74379	
25	21	24	4	<b>CAKE &amp; EAT IT TOO</b> (M) (T) RAL 74364*/COLUMBIA	◆ NICE & SMOOTH
26	NEW ▶	1	1	<b>PSYCHO</b> (M) (T) PENDULUM 66383*/ELEKTRA	◆ LORDS OF THE UNDERGROUND
27	29	—	2	<b>LONELY MONDAY MORNING</b> (M) (T) ATCO EASTWEST 96151*	SNOW
28	19	17	6	<b>BREAKDOWN</b> (C) (M) (T) (X) LUKE 152	◆ LUKE
29	NEW ▶	1	1	<b>I MISSED THE BUS</b> (C) (T) RUFFHOUSE 74498/COLUMBIA	◆ KRIS KROSS
30	15	16	6	<b>HEAD CRACKER</b> (M) (T) BIG BEAT 10036*/ATLANTIC	◆ DOUBLE XX POSSE

○ 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.

# R&B Radio Monitor

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 64 R&B stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. The chart is being printed for comparison to the Hot R&B Singles chart, which uses playlists, rather than monitored airplay.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL)
			<b>★ ★ NO. 1 ★ ★</b>	
1	1	15	<b>END OF THE ROAD</b> 12 weeks at No. 1 BOYZ II MEN (BIV 10/MOTOWN)	
2	3	10	<b>PEOPLE EVERYDAY</b> ARRESTED DEVELOPMENT (CHRYSALIS)	
3	2	11	<b>REAL LOVE</b> MARY J. BLIGE (UPTOWN/MCA)	
4	4	11	<b>SHE'S PLAYING HARD TO GET</b> HI-FIVE (JIVE)	
5	5	14	<b>SLOW DANCE (HEY MR. DJ)</b> R. KELLY & PUBLIC ANNOUNCEMENT (JIVE)	
6	6	14	<b>ALONE WITH YOU</b> TEVIN CAMPBELL (QWEST/WB)	
7	7	19	<b>BABY-BABY</b> TLC (LAFACE/ARISTA)	
8	15	6	<b>WHAT ABOUT YOUR FRIENDS</b> TLC (LAFACE/ARISTA)	
9	8	10	<b>HUMPIN' AROUND</b> BOBBY BROWN (MCA)	
10	9	22	<b>KEEP ON WALKIN'</b> CECE PENISTON (A&M)	
11	10	15	<b>GIVE U MY HEART</b> BABYFACE/T. BRAXTON (LAFACE/ARISTA)	
12	14	13	<b>MY KINDA GIRL</b> RUDE BOYS (ATLANTIC)	
13	20	9	<b>LOVE SHOULDA BROUGHT YOU ...</b> TONI BRAXTON (LAFACE/ARISTA)	
14	17	9	<b>SWEET NOVEMBER</b> TROOP (ATLANTIC)	
15	12	15	<b>MONEY CAN'T BUY YOU LOVE</b> RALPH TRESVANT (PERSPECTIVE/A&M)	
16	21	8	<b>RIGHT NOW</b> AL B. SURE! (WARNER BROS.)	
17	13	14	<b>I WANNA LOVE YOU</b> JADE (GIANT/REPRISE)	
18	18	19	<b>I'VE BEEN SEARCHIN'</b> GLENN JONES (ATLANTIC)	
19	11	25	<b>YOU REMIND ME</b> MARY J. BLIGE (UPTOWN/MCA)	
20	23	4	<b>GAMES</b> CHUCKII BOOKER (ATLANTIC)	
21	19	13	<b>I COULD USE A LITTLE LOVE ...</b> FREDDIE JACKSON (CAPITOL)	
22	22	9	<b>KICKIN' IT</b> AFTER 7 (VIRGIN)	
23	24	14	<b>YOU CAN MAKE THE STORY RIGHT</b> CHAKA KHAN (WARNER BROS.)	
24	26	8	<b>AIN'T NOBODY LIKE YOU</b> MIKI HOWARD (GIANT/REPRISE)	
25	30	6	<b>WORK TO DO</b> VANESSA WILLIAMS (WING/MERCURY)	
26	27	8	<b>I ADORE YOU</b> CARON WHEELER (PERSPECTIVE)	
27	28	8	<b>THERE U GO</b> JOHNNY GILL (LAFACE/ARISTA)	
28	31	11	<b>I'M STILL WAITING</b> JODECI (UPTOWN/MCA)	
29	33	7	<b>YESTERDAY</b> EN VOGUE (ATCO EASTWEST)	
30	32	4	<b>SOMETHING IN COMMON</b> BOBBY BROWN (MCA)	
31	34	9	<b>CAN YOU HANDLE IT</b> GERALD LEVERT (ATCO EASTWEST)	
32	42	5	<b>RUMP SHAKER</b> WRECKX-N-EFFECT (MCA)	
33	35	4	<b>BABY I'M FOR REAL</b> AFTER 7 (VIRGIN)	
34	37	6	<b>INSIDE THAT I CRIED</b> CECE PENISTON (A&M)	
35	—	1	<b>SLOW AND SEXY</b> SHABBA RANKS (EPIC)	
36	43	5	<b>SOMEONE TO HOLD</b> TREY LORENZ (EPIC)	
37	44	3	<b>FLEX</b> MAD COBRA (COLUMBIA)	
38	38	9	<b>I'D DIE WITHOUT YOU</b> P.M. DAWN (GEE STREET/LAFACE/ARISTA)	
39	41	9	<b>ONE NITE STAND</b> FATHER M.C. (UPTOWN/MCA)	
40	47	5	<b>I GOT A THANG 4 YA!</b> LO-KEY (PERSPECTIVE/A&M)	
41	40	11	<b>CROSSOVER</b> EPMD (RAL/CHAOS)	
42	49	5	<b>YEAH, YEAH, YEAH!</b> VOICES (ZOO)	
43	46	13	<b>JUMP AROUND</b> HOUSE OF PAIN (TOMMY BOY)	
44	39	11	<b>1-4-ALL-4-1</b> EAST COAST FAMILY (BIV 10/MOTOWN)	
45	—	1	<b>IF I EVER FALL IN LOVE</b> SHAI (GASOLINE ALLEY/MCA)	
46	54	4	<b>YOU ME</b> MEN AT LARGE (ATCO EASTWEST)	
47	50	4	<b>GOOD ENOUGH</b> BOBBY BROWN (MCA)	
48	73	2	<b>HERE WE GO AGAIN!</b> PORTRAIT (CAPITOL)	
49	48	17	<b>FOREVER IN YOUR EYES</b> MINT CONDITION (PERSPECTIVE/A&M)	
50	36	14	<b>WISHING ON A STAR</b> THE COVER GIRLS (EPIC)	
51	68	2	<b>LOST IN THE STORM</b> CHUBB ROCK (SELECT)	
52	58	2	<b>LIFT YOUR HEAD AND SMILE</b> SPECIAL GENERATION (BUST IT)	
53	52	3	<b>I MISSED THE BUS</b> KRIS KROSS (RUFFHOUSE/COLUMBIA)	
54	51	4	<b>FREE YOUR MIND</b> EN VOGUE (ATCO EASTWEST)	
55	60	4	<b>'TIL YOU COME BACK TO ME</b> RACHELLE FERRELL (MANHATTAN)	
56	56	17	<b>WHEN YOU'VE BEEN BLESSED</b> PATTI LABELLE (MCA)	
57	61	2	<b>LOVE'S TAKEN OVER</b> CHANTE MOORE (SILAS/MCA)	
58	53	14	<b>THE WAY LOVE GOES</b> BRIAN MCKNIGHT (MERCURY)	
59	45	14	<b>THROUGH THE TEARS</b> MELISSA MORGAN (PENDULUM/ELEKTRA)	
60	—	1	<b>MY NAME IS PRINCE</b> PRINCE & THE N.P.G. (PAISLEY PARK/WB)	
61	—	1	<b>I WANT TO LOVE YOU DOWN</b> KEITH SWEAT (ELEKTRA)	
62	64	5	<b>360 DEGREES (WHAT GOES ...)</b> GRAND PUBA (ELEKTRA)	
63	55	20	<b>I'LL BE THERE</b> MARRIAH CAREY (COLUMBIA)	
64	—	1	<b>RIGHT HERE</b> SWV (RCA)	
65	69	2	<b>AIN'T NO STOPPIN' US NOW</b> MIKE DAVIS (JIVE)	
66	—	1	<b>STRAIGHTEN IT OUT</b> PETE ROCK & C.L. SMOOTH (ELEKTRA)	
67	71	7	<b>QUICKIE</b> FULL FORCE (CAPITOL)	
68	—	1	<b>I'M OVERJOYED</b> NONA RAYE (THIRD STONE/ATLANTIC)	
69	57	8	<b>BACK TO THE HOTEL</b> N2DEEP (PROFILE)	
70	59	11	<b>MIC CHECKA</b> DAS EFX (ATCO EASTWEST)	
71	70	18	<b>WARM IT UP</b> KRIS KROSS (RUFFHOUSE/COLUMBIA)	
72	—	1	<b>TRIPPIN OUT</b> PRINCE MARKIE DEE (COLUMBIA)	
73	74	18	<b>NEVER SATISFIED</b> GOOD 2 GO (GIANT/REPRISE)	
74	—	1	<b>THEY REMINISE OVER YOU</b> PETE ROCK & C.L. SMOOTH (ELEKTRA)	
75	65	12	<b>COMMITTED</b> THIRD WORLD (MERCURY)	

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

## R&B RADIO RECURRENT MONITOR

1	—	1	<b>COME &amp; TALK TO ME</b> JODECI (UPTOWN/MCA)
2	—	1	<b>THE BEST THINGS IN LIFE ARE FREE</b> L. VANDROSS/J. JACKSON (PERSPECTIVE)
3	—	1	<b>MR. LOVERMAN</b> SHABBA RANKS (EPIC)
4	1	4	<b>GIVING HIM SOMETHING HE ...</b> EN VOGUE (ATCO EASTWEST)
5	5	9	<b>MY LOVIN' (YOU'RE NEVER ...)</b> EN VOGUE (ATCO EASTWEST)
6	2	6	<b>HONEY LOVE</b> R. KELLY & PUBLIC ANNOUNCEMENT (JIVE)
7	3	2	<b>TENNESSEE</b> ARRESTED DEVELOPMENT (CHRYSALIS)
8	4	8	<b>LOVE YOU ALL MY LIFETIME</b> CHAKA KHAN (WARNER BROS.)
9	6	7	<b>GOODBYE</b> TEVIN CAMPBELL (QWEST/WB)
10	8	14	<b>I LOVE YOUR SMILE</b> SHANICE (MOTOWN)
11	9	14	<b>BABY HOLD ON TO ME</b> GERALD LEVERT (ATCO EASTWEST)
12	7	14	<b>REMEMBER THE TIME</b> MICHAEL JACKSON (EPIC)
13	16	14	<b>KEEP IT COMIN'</b> KEITH SWEAT (ELEKTRA)
14	11	6	<b>SCHOOL ME</b> GERALD LEVERT (ATCO EASTWEST)
15	10	14	<b>DON'T BE AFRAID</b> AARON HALL (SOUL/MCA)
16	21	9	<b>JUMP</b> KRIS KROSS (RUFFHOUSE/COLUMBIA)
17	15	9	<b>PLEASE DON'T GO</b> BOYZ II MEN (MOTOWN)
18	20	14	<b>BREAKIN' MY HEART</b> MINT CONDITION (PERSPECTIVE/A&M)
19	13	14	<b>HERE I GO AGAIN</b> GLENN JONES (ATLANTIC)
20	12	2	<b>SILENT PRAYER</b> SHANICE (MOTOWN)
21	14	14	<b>IT'S O.K.</b> BEBE & CECE WINANS (CAPITOL)
22	19	13	<b>ALL WOMAN</b> LISA STANFIELD (ARISTA)
23	25	14	<b>SOMEBODY LOVES YOU BABY</b> PATTI LABELLE (MCA)
24	18	13	<b>MAKE IT HAPPEN</b> MARRIAH CAREY (COLUMBIA)
25	—	12	<b>AIN'T 2 PROUD 2 BEG</b> TLC (LAFACE/ARISTA)

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

## R&B SINGLES A-Z

- TITLE (Publisher - Licensing Org.) Sheet Music Dist.
- 13 1-4-ALL-4-1 (Mike Ten, BMI/Biv Ten, ASCAP/K.Wales, ASCAP/MCA, ASCAP)
  - 46 360 DEGREES (WHAT GOES AROUND) (Rushtown, ASCAP)
  - 51 AFTER HOURS (Island, ASCAP)
  - 11 AIN'T NOBODY LIKE YOU (Virgin, BMI/Buffalo Music Factory, BMI)
  - 38 AIN'T NO STOPPIN' US NOW (Warner-Tamerlane, BMI/Longitude, BMI)
  - 1 ALONE WITH YOU (Al B. Sure!, ASCAP/Willaire, ASCAP/EMI April, ASCAP)
  - 64 ANOTHER CHANCE (Rambush, ASCAP/MCA, ASCAP)
  - 58 BABY-BABY-BABY (Kear, BMI/Greenshirt, BMI)
  - 45 BACK TO THE HOTEL (Promote, BMI/Deep Groove, BMI/Vouges, BMI)
  - 94 BLACK PEARL (Street Knowledge, ASCAP/Down Low, BMI)
  - 84 BLUE ANGEL (Gratitude Sky, ASCAP)
  - 76 BREAKDOWN (Pac Jam, BMI) WBM
  - 88 BREAKOUT (Libert, BMI)
  - 14 CAN YOU HANDLE IT (Trycep, BMI/Willesden, BMI)
  - 67 COME OUT AND PLAY (Anutha, BMI/JRR, BMI)
  - 99 COME & TALK TO ME (EMI April, ASCAP/DeSwing Mob, ASCAP/Across 110th Street, ASCAP) WBM
  - 29 CROSSOVER (Paricken, ASCAP)
  - 90 DEEP SEA SO BLUE (Pillage, BMI)
  - 91 DROWNING IN YOUR EYES (EMI April, ASCAP) WBM
  - 21 END OF THE ROAD (FROM BOOMERANG) (Kear, BMI/Ensign, BMI/Greenshirt, BMI) CPP
  - 52 EVER SO CLEAR (N-The Water, ASCAP)
  - 69 EX GIRL TO NEXT GIRL (EMI April, ASCAP/Gifted Pearl, ASCAP)
  - 48 FLEX (Aunt Hilda, ASCAP/Zomba, ASCAP/Shadows, BMI)
  - 26 FREE YOUR MIND (Two Tuff-Enuff, BMI/Sony Songs, BMI/Irving, BMI) CPP
  - 15 GAMES (Count Chucula, BMI/Trycep, BMI/Black Satin, BMI/Big Giant, BMI/Warner-Tamerlane, BMI)
  - 95 GET TA KNOW YA BETTA (Down Low, BMI/Marsha Mack's, BMI)
  - 74 GIVE U MY HEART (FROM BOOMERANG) (Kear, BMI/Ensign, BMI/Greenshirt, BMI/Saba Seven, BMI) CPP
  - 87 HAZY SHADE OF CRIMINAL (Def American, BMI/Bring The Noise, BMI)
  - 68 HERE IT COMES (Def Jam, ASCAP/Mind Squad, ASCAP/Totally Mental, ASCAP)
  - 55 HERE WE GO AGAIN (We Be Doin' It, ASCAP/Warner Chappell, ASCAP)
  - 93 HOLD ON GOOD THANG (Luella, ASCAP/Demtwinnz, ASCAP)
  - 10 HUMPIN' AROUND (Kear, BMI/Greenshirt, BMI/MCA, ASCAP/Bobby Brown, ASCAP/Stylz, ASCAP) HL
  - 16 I ADORE YOU (FROM MO' MONEY) (Flyte Tyme, ASCAP/Burbank Plaza, ASCAP/EMI, BMI/Orange Tree, BMI) WBM
  - 27 I COULD USE A LITTLE LOVE (RIGHT NOW) (WB, ASCAP/Heritage Hill, ASCAP/Zomba, ASCAP/Jo Skin, ASCAP) WBM
  - 32 I'D DIE WITHOUT YOU (FROM BOOMERANG) (MCA, ASCAP) HL
  - 71 I DON'T MIND (Down Low, BMI/Davone Ravone Lee, BMI)
  - 24 I GOT A THANG 4 YA (New Perspective, ASCAP)
  - 34 I MISSED THE BUS (So So Def, ASCAP/Fergell, BMI/Sunset Plaza, BMI)
  - 56 I'M OVERJOYED (Gimme 1/2, ASCAP/Leftover Soupped, BMI/ATV, BMI/Welbeck, ASCAP)
  - 12 I'M STILL WAITING (EMI April, ASCAP/Across 110th Street, ASCAP/DeSwing Mob, ASCAP) WBM
  - 28 INSIDE THAT I CRIED (Urban Tracks, BMI/Mainlot, BMI/Donyolo, BMI)
  - 97 IS THAT THE WAY (Said, ASCAP)
  - 75 IT'S MY NATURE (Strange Motel/Proper, ASCAP)
  - 80 I'VE BEEN SEARCHIN' (NOBODY LIKE YOU) (Luella, ASCAP/Warner Chappell, ASCAP/Mom & Dad, ASCAP)
  - 65 I'VE BEEN WATCHIN' (Harrindur, BMI/Joe Public, BMI/Bonedome, BMI/Ensign, BMI) CPP
  - 7 I WANNA LOVE YOU (FROM CLASS ACT) (WB, ASCAP/Gradington, ASCAP/MCA, ASCAP/Warner-Tamerlane, ASCAP/Music Corp. Of America, BMI) HL/WBM
  - 47 I WANT TO LOVE YOU DOWN (Keith Sweat, ASCAP/E/A, ASCAP/WB, ASCAP/Wokster, ASCAP)
  - 54 JUMP AROUND (T-Boy, ASCAP/Soul Assassins, ASCAP/MCA, ASCAP)
  - 85 JUS LYKE COMPTON (Protoons/Way 2 Quik, ASCAP)
  - 43 JUST CALL ME (John Barnes III, BMI)
  - 6 KICKIN' IT (D.A.R.P., ASCAP/Diva One, ASCAP/Polish, ASCAP/EMI April, ASCAP)
  - 33 LET'S GET CLOSER (Norcal Atlanta, BMI)
  - 78 LET'S GET TO IT (Tom Sturges, ASCAP/Chrysalis, ASCAP/Warner-Tamerlane, BMI/One Day I'm Going To Make It, BMI) WBM
  - 25 LIFT YOUR HEAD AND SMILE (Sweetness, BMI)
  - 57 LOST IN THE STORM (ADRA, BMI/Getalodofatso, BMI/Trakmasterz, BMI/Tisaka, ASCAP/MCA, ASCAP)
  - 40 LOVE MAKES THE WORLD GO ROUND (Jago, ASCAP/Polygram, ASCAP)
  - LOVE SHOULDA BROUGHT YOU HOME (FROM BOOMERANG) (Saba Seven, BMI/Kear, BMI/Ensign, BMI/Greenshirt, BMI)
  - 42 LOVE'S TAKEN OVER (EMI Blackwood, BMI/Chante' 7, BMI/EMI April, ASCAP)
  - 59 LOVIN' YOU (Dickiebird, BMI/Warner-Tamerlane, BMI)
  - 66 MIC CHECKA (Straight Out Da Sewer, ASCAP/EMI April, ASCAP/Cellar Addict, ASCAP/Sewar Slang, ASCAP/EMI Blackwood, BMI/Christopher Charity, BMI/Derek Lynch, BMI) WBM
  - 60 MONEY CAN'T BUY YOU LOVE (FROM MO' MONEY) (Flyte Tyme/Rated RT/Burbank Plaza, ASCAP) WBM
  - 86 MUST BE REAL LOVE (ATV, BMI/Leftover Soupped, BMI/Music Corp. Of America, BMI/Welbeck, ASCAP/Gimme 1/2, ASCAP/MCA, ASCAP/Full Keel, ASCAP/Must Be Marvelous, ASCAP) WBM
  - 17 MY KINDA GIRL (Trycep, BMI/Willesden, BMI)
  - 61 MY NAME IS PRINCE (NPG, ASCAP)
  - 72 NO RHYME, NO REASON (Mycenae, ASCAP)
  - 81 OH MY LOVE (Gamble-Huff, ASCAP)
  - 22 ONE NITE STAND (EMI April, ASCAP/Across 110th Street, ASCAP/Father M.C., ASCAP/WB, ASCAP/Frank Nitty, ASCAP/Joe's Songs, ASCAP) WBM
  - 4 PEOPLE EVERYDAY (EMI Blackwood, BMI/Arrested Development, BMI) WBM
  - 70 PICK IT UP (Zig-Zag-Zig, BMI/Yuddah Saks, BMI/Pac Jam, BMI)
  - 37 QUICKIE (P-Blast, ASCAP/Zomba, ASCAP/Doc Ice, BMI/Willesden, BMI)

# R&B Singles Sales

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



THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL)
			<b>★ ★ NO. 1 ★ ★</b>	
1	1	11	<b>END OF THE ROAD</b> 10 weeks at No. 1 BOYZ II MEN (BIV 10/MOTOWN)	
2	2	9	<b>PEOPLE EVERYDAY</b> ARRESTED DEVELOPMENT (CHRYSALIS)	
3	3	14	<b>JUMP AROUND</b> HOUSE OF PAIN (TOMMY BOY)	
4	4	9	<b>REAL LOVE</b> MARY J. BLIGE (UPTOWN/MCA)	
5	5	9	<b>SLOW DANCE (HEY MR. DJ)</b> R. KELLY & PUBLIC ANNOUNCEMENT (JIVE)	
6	6	14	<b>BACK TO THE HOTEL</b> N2DEEP (PROFILE)	
7	7	9	<b>HUMPIN' AROUND</b> BOBBY BROWN (MCA)	
8	12	4	<b>RUMP SHAKER</b> WRECKX-N-EFFECT (MCA)	
9	15	5	<b>WHAT ABOUT YOUR FRIENDS</b> TLC (LAFACE/ARISTA)	
10	9	9	<b>SHE'S PLAYING HARD TO GET</b> HI-FIVE (JIVE)	
11	11	7	<b>RIGHT NOW</b> AL B. SURE! (WARNER BROS.)	
12	10	12	<b>CROSSOVER</b> EPMD (RAL/CHAOS)	
13	8	14	<b>BABY-BABY</b> TLC (LAFACE/ARISTA)	
14	16	7	<b>ALONE WITH YOU</b> TEVIN CAMPBELL (QWEST/WB)	
15	17	10	<b>I WANNA LOVE YOU</b> JADE (GIANT/REPRISE)	
16	19	10	<b>360 DEGREES (WHAT GOES ...)</b> GRAND PUBA (ELEKTRA)	
17	14	14	<b>BABY GOT BACK</b> SIR MIX-A-LOT (DEF AMERICAN/REPRISE)	
18	31	2	<b>I'D DIE WITHOUT YOU</b> P.M. DAWN (GEE STREET/LAFACE/ARISTA)	
19	13	14	<b>YOU REMIND ME</b> MARY J. BLIGE (UPTOWN/MCA)	
20	30	5	<b>FLEX</b> MAD COBRA (COLUMBIA)	
21	20	14	<b>GIVING HIM SOMETHING HE ...</b> EN VOGUE (ATCO EASTWEST)	
22	29	4	<b>FREE YOUR MIND</b> EN VOGUE (ATCO EASTWEST)	
23	18	7	<b>EVER SO CLEAR</b> BUSHWICK BILL (RAP-A-LOT/PRIORITY)	
24	33	4	<b>SWEET NOVEMBER</b> TROOP (ATLANTIC)	
25	21	13	<b>SJUS LYKE COMPTON</b> DJ QUIK (PROFILE)	
26	24	10	<b>1-4-ALL-4-1</b> EAST COAST FAMILY (BIV 10/MOTOWN)	
27	34	3	<b>GAMES</b> CHUCKII BOOKER (ATLANTIC)	
28	23	14	<b>MR. LOVERMAN</b> SHABBA RANKS (EPIC)	
29	28	7	<b>ONE NITE STAND</b> FATHER M.C. (UPTOWN/MCA)	
30	26	11	<b>I COULD USE A LITTLE LOVE</b> FREDDIE JACKSON (CAPITOL)	
31	27	14	<b>THEY WANT EFX</b> DAS EFX (ATCO EASTWEST)	
32	25	14	<b>COME &amp; TALK TO ME</b> JODECI (UPTOWN/MCA)	
33	37	4	<b>WOULD I LIE TO YOU?</b> CHARLES & EDDIE (CAPITOL)	
34	22	14	<b>WARM IT UP</b> KRIS KROSS (RUFFHOUSE/COLUMBIA)	
35	44	6	<b>KICKIN' IT</b> AFTER 7 (VIRGIN)	
36	45	4	<b>AIN'T NOBODY LIKE YOU</b> MIKI HOWARD (GIANT/REPRISE)	
37	49	7	<b>HERE IT COMES</b> MC SERCH (DEF JAM/CHAOS)	
38	51	3	<b>BLOW YOUR MIND</b> REDMAN (RAL/CHAOS)	
39	53	2	<b>I MISSED THE BUS</b> KRIS KROSS (RUFFHOUSE/COLUMBIA)	
40	55	6	<b>LOVIN' YOU</b> SHANICE (MOTOWN)	
41	59	5	<b>EX GIRL TO THE NEXT GIRL</b> GANG STARR (CHRYSALIS/ERG)	
42	35	14	<b>WELCOME TO THE GHETTO</b> SPICE 1 (TRIAD/JIVE)	
43	41	12	<b>IT'S MY CADILLAC</b> MC NAS-D & DJ FRED (PANDISC)	
44	32	14	<b>THEY REMINISE OVER YOU</b> PETE ROCK & C.L. SMOOTH (ELEKTRA)	
45	36	14	<b>WISHING ON A STAR</b> THE COVER GIRLS (EPIC)	
46	52			

## Bob Caviano's LIFEbeat Legacy; Nomad Returns

EVERY ONCE IN A WHILE, a painful rush of emotion pierces the protective numbness.

After two years of reporting on how AIDS continues to ravage the dance music community, we—like many others—now carry a layer of insulating numbness in order to stay sane while facing what seems like an endless stream of death and mourning. The problem is that you cannot be cool and collected indefinitely. Without warning, the reality of this disease and its immeasurable tolls will grab you and turn you upside down. We experienced such a feeling after the passing of veteran club figure **Bob Caviano** last week.

As we watched several of Caviano's close friends eulogize him at his funeral, the feeling of loss was devastating. So many people have benefited from his drive and energy in ways they probably still do not comprehend. Of course, at the peak of his career during the '70s and '80s, he was a club kingpin, managing such stars as **Grace Jones**, the **Village People**, and **Gwen Guthrie**. We are, however, thinking more of his later years, when he directed much of his time toward raising awareness of AIDS within this industry.

Caviano accomplished something few have had the vision, bravery, or pure audacity to do. He lived with and fought his own bout with AIDS in the public eye. Although we respect everyone's right to privacy, we, as did Bob, believe that without living examples of the horrors of this disease, public ignorance will prevail—and so will more deaths.

Caviano's legacy is LIFEbeat, an AIDS relief organization he formed earlier this year with EMI executive **Daniel Glass**. In his last months, Bob had unwavering determination and focus in leading the group. His in-your-

face approach could be both shaming and infuriating at times—but he was also truly inspirational. As flowery as it sounds, we believe that such passion kept him alive longer than he might have been in other circumstances.

Contemplating his passing, we already miss his 45-minute telephone monologues on the politics of AIDS, the physical pain resulting from his treatment, and how he will go out kicking and screaming. We will also miss his occasional remembrance of the care-free, "good ol' disco days."

It will be interesting to see how Caviano's absence will affect the direction of LIFEbeat. He was often the glue that held the organization together. We hope that people will learn from his lesson and keep fighting the good fight.

**THE SINGLE LIFE:** London duo **Nomad** twirls back onto the dancefloor with a delectable rendition of **Barbara Pennington's** 1977 nugget, "24 Hours A Day" (**Rumour**, U.K.). The song is helmed by its original producer, **Ian Levine**, who weaves a contagious hi-NRG arrangement around **Sharon Dee Clarke's** formidable pipes. Slammin' remixes are provided by **Nomad** leader **Damon Rochefort**, the **Zoo Experience**, and **Sure Is Pure** (formerly known as **Candyflip**), and range in vibe from traditional NRG to light garage. An out-of-the-box winner that will be included on the act's forthcoming second album, "Different Drum." With luck, they'll generate U.S. major-label interest that take them the full distance this time.

Pop/rapster **Ya Kid K** previews her long-in-progress solo album with "Let



by Larry Flick

This House Beat Drop" (SBK), a peppy hip-houser with considerable club and radio potential. The Kid drops a cool rhyme or two, though she is nearly upstaged by label mate **Lonnie Gordon's** guest vocals. She reminds us why we continue to yearn in earnest for her own delayed second album with a sassy, lung-bursting performance. Several peak-hour mixes by **David Morales** and **Roger S.** will surely work your nerves in the most positive way.

The folks at **Perspective/A&M** dip into the certified-platinum "Mo' Money" soundtrack and refashion **Caron Wheeler's** lush "I Adore You" for club play. **Danny Tenaglia** offers several deep'n'sultry house mixes that nicely complement Wheeler's distinctive voice and **Jam & Lewis'** strong tune. Take a close listen to the jazzy "Catch A Groove" version. Heavy sigh.

**Smash Records'** new rave subsidiary, **XX**, is christened with "I Want Your Body" by **Nymphomania**, a steamy-yet-caustic romp. **L.A. Style** makes a fine appearance, as does Euro-vixen **Monique S.** Already buzzing heavily along the underground, this track has a melodic pop nature that should help start crossover radio action. Club DJs should go to the "Hardcore" mix, which works a **Gior-**

**gio Moroder**-esque rhythm pattern and racy rhymes.

**Bluejean** issues a smokin' garage jam under the guise of **Jump'n Jazz Cafe** (**Strictly Rhythm**, New York). A shuffling and percussive groove supports anthemic chants, sung and spoken by the producer himself. Deep-house programmers will need to check out the additional track, "Make Me Feel Good," with its simmering vocal and finger-snappin' breaks, while more mainstream minds will connect with the bright and lively "Original" mix of "I'm Free" on the flipside.

After wooing pundits a few months ago with "Trouble," **Kim Beecham** is back with "True Love" (**111 East**, New Jersey), an assertive deep-house track—and an essential programming choice. **James Bratton** continues to grow as both a producer and songwriter, while Beecham's vocals ooze with personality. The 12-inch also includes yummy new mixes of "Trouble." Work it, kiddies!

It's been a while since we've heard from freestyle ingenue **Shana**. She makes a lovely return with "Turned Up On You" (**Vision**, Miami), a cute, retro-minded ditty that cushions a sweet vocal with spiraling strings that evoke memories of the **Love Unlimited Orchestra**. The cut glides along at a charming pace; our only gripe is with the incidental (read: unnecessary) male rap interludes. Go directly to the percolating "Turned Up Dub."

**TID-BEATS:** We're glad to report that house music icon **Marshall Jefferson** is coming out of semi-retirement to resurrect his famed Chicago indie label, **Other Side Records**. He has signed six acts, including **Umosia**, **Bigger Than Life**, and **Send Me Slow**. Expect music to hit the street by the end of the month. Jefferson is also currently writing and producing material

for **CeCe Rogers**... Although **Robert Cliviles** and **David Cole** have not yet wrapped up the next **C&C Music Factory** album, they're already masterminding a new dance act, the **S.O.U.L. System**. Like C&C, the group will have a rotating lineup of vocalists and rappers. So far, only ex-**Seduction** siren **Michelle Visage** has been confirmed to appear on the **Arista** debut album, due in January 1993. She fronts the single, "It's Gonna Be A Lovely Day," which goes to clubs and radio Oct. 12. It will also be on the soundtrack to **Kevin Costner's** new movie, "The Bodyguard"... Once again, the **Disco Mix Club (DMC)** is reaffirmed as the leading remix service in the world with its smokin' October package. Among the highlights are **Phil Kelsey's** fab restructuring of the underappreciated **Sister Sledge '70s** nugget "Lost In Music," and **Steve Anderson's** slammin' house remix of "Humpin' Around" by **Bobby Brown**. Brilliant... Former **NuGroove** guru-ette **Judy Russell** has resurfaced as GM of **Eddie Arroyo's** independent **Citi Records** in New York... Warmest congrats to **Joe Hecht**, director of promotion and **A&R** at **Relativity Records**, who married **Lisa Howard** Sept. 26 in Alpine, New Jersey... Yes folks, we have truly entered the age of the multiformat hit. In a move that boggles the brain, **EastWest** is planning to issue techno remixes of legendary house act **Ten City's** next single, "Only Time Will Tell." We hear the usually fab **Moby** was at the helm, and that the mid-tempo, R&B-flavored song now clocks in at 138 beats per minute. Is anyone else gagging?... Next month, the ever-hot **Roger S.** issues "Secret Weapons," a compilation album of previously unreleased productions and remixes on his independent **One Records**. He's keeping the song listing under tight wraps, but we are sure it is going to work us... Hot word on the street is that **Steve "Silk" Hurley** and **Frank Rodrigo** are a heartbeat away from inking a production and distribution contract for their **I.D. Records** with **RCA Records**. Although it could not be confirmed, we hear **RCA** will be forking over *big* bucks, and that the deal will be quite elaborate.

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 WILLOW - MOVE ON - HI BIAS  
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 DONELL RUSH - SYMPHONY - I.D. RECORDS  
 VARIOUS - BLACK TRAXX VOL.3 - NIGHT CLUB

12"

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**LABEL OF THE WEEK**

MISS JOI CALDWELL "GOODBYE"  
 CHILD OF SLAN FEAT. CHARLES GREY "ALWAYS SAY EVER"  
 WAVE "ENJOY LIFE"  
 GROOVE THING "CUTTING LOSSES/GROOVE THING"  
 THE JORIO GROUP FEAT. MATT WOOD "IT'S SO RIGHT"

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- JACKIE MOORE I WANT LET YOU DOWN HOUSE
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- TONY CARRASCO present UNDERGROUND ANDREW UNDERGROUND UNDERSTUDIES
- DISCASS PENSEL APPEL HOUSE
- NOTTURNO HOUSE
- STARS SEVERE (CASA) GARDENI HOUSE
- STYLOO HOUSE
- GAME OVER TRIPHOUSE
- MATATA MATATA TRIBAL TROUBLE
- CAMMINIA feat LORENA HAAR KUR DANCE FOR WOMEN HOUSE
- EPLERO HOUSE
- BOBBY RAVE HOUSE
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### Hot Dance Breakouts

#### CLUB PLAY

1. FOLLOW YOUR HEART INNER CITY VIRGIN
2. SESAME'S TREET SMART E'S BIG BEAT
3. WHAT ABOUT THIS LOVE? MR. FINGERS MCA
4. ARE YOU READY TO FLY? ROZALLA EPIC
5. SOUL FREEDOM (FREE YOUR SOUL) DEGREES OF MOTION ESQUIRE

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#### MAXI-SINGLES SALES

1. OBSESSION ARMY OF LOVERS GIANT
2. TOMORROW MORRISSEY SIRE
3. WHAT ABOUT THIS LOVE? MR. FINGERS MCA
4. THANK YOU EVERYDAY DEEE-LITE ELEKTRA
5. SWAP MEET LOUIE SIR MIX-A-LOT DEF AMERICAN

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

## CLUB PLAY

COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
<b>★ ★ ★ No. 1 ★ ★ ★</b>					
1	1	3	7	THE COLOUR OF LOVE GIANT 40401/WARNER BROS. 2 weeks at No. 1	THE REESE PROJECT/RACHEL KAPP
2	3	5	6	KEEP IT COMIN' (DANCE TILL YOU CAN'T... ) COLUMBIA 74431	◆ C+C MUSIC FACTORY
3	6	7	8	WE CAN MAKE IT RELATIVITY 1131	TRACIE DAVES
4	13	18	5	HYPNOTIZED GREAT JONES 530 617/ISLAND CLUBLAND FEATURING ZEMYA HAMILTON	
5	4	4	10	YOU GOTTA BELIEVE (ATOMIC SLIDE) INVASION 36009	FIERCE RULING DIVA
6	14	27	4	GROOVY BEAT GUERRILLA 13865/I.R.S.	D.O.P.
7	16	30	4	SAVED MY LIFE EPIC 74410	LIL LOUIS & THE WORLD
8	11	15	6	SOMETHING GOOD LONDON 869 843/PLG	◆ UTAH SAINTS
9	12	17	6	PEOPLE EVERYDAY CHRYSALIS 19756/ERG	◆ ARRESTED DEVELOPMENT
10	18	23	5	LOOK TO THE FUTURE MUTE 66395/ELEKTRA	◆ FORTAN 5 FEATURING LARRY GRAHAM
11	8	6	11	LSI (LOVE SEX INTELLIGENCE) EPIC 74401	◆ THE SHAMEN
12	5	1	8	EVERYBODY'S FREE (TO FEEL GOOD) EPIC 74444	◆ ROZALLA
13	2	2	10	MY PEACE OF HEAVEN ATCO EASTWEST 96153/ATLANTIC	TEN CITY
14	30	46	3	STINKIN' THINKIN' ELEKTRA 66363	◆ HAPPY MONDAYS
15	15	22	5	HUMPIN' AROUND MCA 54343	◆ BOBBY BROWN
16	21	33	4	TAKE A CHANCE ON ME MUTE PROMO/ELEKTRA	◆ ERASURE
17	10	13	7	DISAPPOINTED WARNER BROS. 40562	◆ ELECTRONIC
18	17	20	6	I BELIEVE IN YOU NETTWERK 13864/I.R.S.	THE FINAL CUT
19	22	31	5	FUCK YOU SBK 19764/ERG	OTTORONGO
20	28	39	4	OBSESSION GIANT 40545/WARNER BROS.	◆ ARMY OF LOVERS
21	9	10	7	REAL COOL WORLD WARNER BROS. 40575	◆ DAVID BOWIE
22	24	28	6	PACIFIC SYMPHONY SONIC 2008/INSTINCT	TRANSFORMER 2
23	7	8	9	FEELING GOOD EMOTIVE 728	JAMES HOWARD
24	20	24	7	SET YOUR LOVING FREE ARISTA 1-2451	LISA STANSFIELD
25	31	36	4	FREE LOVE WARNER BROS. 40529	JULIET ROBERTS
26	33	37	4	STYLOPHONIA SBK 05497/ERG	TWO LITTLE BOYS
27	23	12	12	THE BEST THINGS IN LIFE... PERSPECTIVE 7406/A&M	◆ LUTHER VANDROSS & JANET JACKSON
28	19	9	9	ALL OVER THE WORLD CHAOS 74292	◆ WAILING SOULS
29	39	—	2	HEART EPIC 74464	KATHY SLEDGE
<b>★ ★ ★ Power Pick ★ ★ ★</b>					
30	47	—	2	SAMBA FREEZE 50019	HOUSE OF GYPSIES
31	26	32	5	DILDO ZYX 6655	◆ INTERACTIVE
32	45	—	2	WORK TO DO WING 863 541/MERCURY	◆ VANESSA WILLIAMS
33	43	—	2	EVAPOR-8 VIRGIN 12599	◆ ALTERN 8
34	27	14	9	MASS OF EMOTION SAVAGE 50013	MOCCA SOUL
35	49	—	2	YOU LIED TO ME POLYDOR 863 453/PLG	◆ CATHY DENNIS
36	38	—	2	TIMEBOMB TOMMY BOY 540	808 STATE
37	25	19	10	HARDCORE HEAVEN FFRR 350 003/LONDON	◆ DJ SEDUCTION
38	34	29	8	EVEN BETTER THAN THE REAL THING ISLAND 864 281/PLG	◆ U2
39	50	—	2	I'LL KEEP HOLDIN' ON ACTIVE 66385/ELEKTRA	DSK
40	46	—	2	LET ME GO COLUMBIA 74451	T42
<b>★ ★ ★ Hot Shot Debut ★ ★ ★</b>					
41	<b>NEW</b>	—	1	SO MUCH LOVE A&M 0071	MALAIKA
42	48	—	2	HOUSE OF MAGIC CHEETAH 9511	◆ D.J. MAGIC MIKE
43	<b>NEW</b>	—	1	FREE HOLLYWOOD 66388/ELEKTRA	THE PARTY
44	41	42	3	CROSSOVER RAL 74172/CHAOS	◆ EPMD
45	<b>NEW</b>	—	1	MACHINES I.R.S. 13863	RED FLAG
46	<b>NEW</b>	—	1	REAL LOVE UPTOWN 54456/MCA	◆ MARY J. BLIGE
47	44	45	5	ALTITUDE CAROLINE PROMO	777 FEATURING ULTRA NATE
48	42	35	8	WORKAHOLIC RADIKAL 12322	◆ 2 UNLIMITED
49	32	11	13	RHYTHM IS A DANCER ARISTA 1-2445	◆ SNAP
50	29	25	12	BURNING CHARISMA 12600	MK FEATURING ALANA

## MAXI-SINGLES SALES

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
<b>★ ★ ★ No. 1 ★ ★ ★</b>					
1	3	4	11	THE HITMAN (M) (T) INTERSCOPE 96168/ATLANTIC	◆ AB LOGIC
2	2	3	6	HUMPIN' AROUND (M) (T) (X) MCA 54343	◆ BOBBY BROWN
3	1	1	7	EVERYBODY'S FREE (TO FEEL GOOD) (T) (X) EPIC 74444	◆ ROZALLA
4	5	6	8	LSI (LOVE SEX INTELLIGENCE) (T) (X) EPIC 74401	◆ THE SHAMEN
5	6	5	10	RHYTHM IS A DANCER (M) (T) ARISTA 1-2445	◆ SNAP
6	7	7	9	DISAPPOINTED (T) (X) WARNER BROS. 40562	◆ ELECTRONIC
7	8	9	7	THE COLOUR OF LOVE (T) (X) GIANT 40401/WARNER BROS.	THE REESE PROJECT/RACHEL KAPP
8	4	2	15	JUMP! (M) (T) SUNSHINE 1-2456/ARISTA	◆ THE MOVEMENT
9	12	19	4	SAVED MY LIFE (M) (T) EPIC 74410	LIL LOUIS & THE WORLD
10	15	15	4	REAL LOVE (M) (T) (X) UPTOWN 54456/MCA	◆ MARY J. BLIGE
11	14	14	6	FREE LOVE (T) (X) WARNER BROS. 40529	JULIET ROBERTS
12	10	12	8	PEOPLE EVERYDAY (T) CHRYSALIS 19756/ERG	◆ ARRESTED DEVELOPMENT
13	11	13	6	KEEP IT COMIN' (DANCE TILL YOU CAN'T... ) (M) (T) (X) COLUMBIA 74431	◆ C+C MUSIC FACTORY
14	18	25	4	YOU LIED TO ME (M) (T) (X) POLYDOR 863 453/PLG	◆ CATHY DENNIS
15	19	27	3	WORK TO DO (T) WING 863 541/MERCURY	◆ VANESSA WILLIAMS
16	9	8	8	MY PEACE OF HEAVEN (T) ATCO EASTWEST 96153/ATLANTIC	TEN CITY
17	20	24	5	HYPNOTIZED (T) (X) GREAT JONES 530 617/ISLAND CLUBLAND FEATURING ZEMYA HAMILTON	
18	17	16	6	ONE NITE STAND (M) (T) (X) UPTOWN 54446/MCA	◆ FATHER M.C.
19	36	41	3	SESAME'S TREET (M) (T) (X) BIG BEAT 10082/ATLANTIC	◆ SMART E'S
20	24	35	3	PUMP THAT BODY (M) (T) EPIC 74369	STEVIE B
21	13	10	10	MIC CHECKA (M) (T) ATCO EASTWEST 96159/ATLANTIC	◆ DAS EFX
22	22	31	3	REAL COOL WORLD (T) (X) WARNER BROS. 40575	◆ DAVID BOWIE
<b>★ ★ ★ Power Pick ★ ★ ★</b>					
23	37	—	2	FREE YOUR MIND (T) (X) ATCO EASTWEST 96128/ATLANTIC	◆ EN VOGUE
24	32	—	2	HEART (T) EPIC 74464	KATHY SLEDGE
25	44	—	2	RUMP SHAKER (M) (T) MCA 54389	◆ WRECKX-N-EFFECT
26	16	11	17	JUMP AROUND (M) (T) (X) TOMMY BOY 526	◆ HOUSE OF PAIN
27	29	44	3	HOT SEX (M) (T) (X) JIVE 42094	◆ A TRIBE CALLED QUEST
28	28	32	5	THE MUSIC'S GOT ME (T) (X) ZYX 6659	◆ BASS BUMBERS
29	25	29	15	PLEASE DON'T GO (M) (T) (X) NEXT PLATEAU 50187	◆ K.W.S.
30	21	23	7	360 DEGREES (WHAT GOES AROUND) (M) (T) ELEKTRA 66405	◆ GRAND PUBA
31	39	—	2	BLOW YOUR MIND (M) (T) RAL 74424/CHAOS	◆ REDMAN
32	38	42	3	HOUSE OF MAGIC (M) (T) (X) CHEETAH 9511	◆ D.J. MAGIC MIKE
33	30	39	5	SOMETHING GOOD (T) LONDON 869 843/PLG	◆ UTAH SAINTS
34	34	33	6	MASS OF EMOTION (T) SAVAGE 50013	MOCCA SOUL
35	27	26	9	WHERE DOES THAT LEAVE LOVE (M) (T) (X) COLUMBIA 74405	◆ GEORGE LAMOND
36	47	—	2	HE SAID SHE SAID (M) (T) CUTTING 264	GIGGLES
37	35	38	11	EVEN BETTER THAN THE REAL THING (T) (X) ISLAND 864 281/PLG	◆ U2
<b>★ ★ ★ Hot Shot Debut ★ ★ ★</b>					
38	<b>NEW</b>	—	1	SAMBA (M) (T) FREEZE 50019	HOUSE OF GYPSIES
39	26	18	11	CROSSOVER (M) (T) (X) RAL 74172/CHAOS	◆ EPMD
40	23	17	13	IT'S A FINE DAY (M) (T) ATCO EASTWEST 96187/ATLANTIC	◆ OPUS III
41	42	37	8	BACK TO THE HOTEL (T) PROFILE 7367	◆ N2DEEP
42	46	—	2	PSYCHO (M) (T) PENDULUM 66383/ELEKTRA	◆ LORDS OF THE UNDERGROUND
43	41	36	6	SHE'S PLAYING HARD TO GET (T) JIVE 42066	◆ HI-FIVE
44	<b>NEW</b>	—	1	LATIN LINGO (T) RUFFHOUSE 74478/COLUMBIA	◆ CYPRESS HILL
45	<b>NEW</b>	—	1	HAZY SHADE OF CRIMINAL (M) (T) (X) DEF JAM 74487/CHAOS	◆ PUBLIC ENEMY
46	50	45	3	TRUE FUSCHNICK (T) (X) JIVE 42078	◆ FU-SCHNICKENS
47	31	28	8	BABY-BABY-BABY (M) (T) LAFACE 1-4032/ARISTA	◆ TLC
48	<b>NEW</b>	—	1	TIMEBOMB (M) (T) (X) TOMMY BOY 540	808 STATE
49	33	22	13	GET WITH U (M) (T) MERCURY 864 081	◆ LIDELL TOWNSELL & M.T.F.
50	48	—	2	ALL OVER THE WORLD (M) (T) (X) CHAOS 74292	◆ WAILING SOULS

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

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**Lonesome Standard Time.** Mercury/Nashville artist Kathy Mattea celebrates the release of her new album, "Lonesome Standard Time," following her performance at the Bluebird Cafe in Nashville, where she debuted selections from the album for radio and press luminaries. Pictured with Mattea are Norbert Nix, Midwest regional promotion manager, Mercury/Nashville, left, and John Spaulding, WFMB Springfield, Ill.

## A Red-Letter Day For Bluegrass *N'ville Bluegrass Band, Douglas Top IBMAs*

BY EDWARD MORRIS

OWENSBORO, Ky.—The Nashville Bluegrass Band and dobroist/producer Jerry Douglas dominated the third annual International Bluegrass Music Awards, held Sept. 24 at the new RiverPark Center here.

NBB won the awards for entertainer, vocal group, and song of the year ("Blue Train," written by Dave Allen); and the group's fiddler, Stuart Duncan, was named fiddle player of the year. Douglas picked up his prizes for instrumental recording and recorded event of the year (both for the album "Slide Rule," which he also produced) and for dobro player of the year.

For the third consecutive year, Del McCoury was voted top male vocalist. The Stanley Brothers (Carter and

Ralph) and Don Reno & Arthur Lee "Red" Smiley were inducted into the International Bluegrass Music Assn.'s Hall of Honor. Ralph Stanley, the only surviving member of the two pioneering duos, was on hand for the induction.

Alison Krauss, who jointly hosted the show with Tom T. Hall and Tim O'Brien and who was nominated for five awards, was shut out this year. Often credited with bringing bluegrass to a younger and wider audience, Krauss already held four IBMA honors, including two trophies as top female vocalist and one as entertainer of the year.

Here are the remaining award winners: Laurie Lewis (female vocalist); California (instrumental group); "Carrying The Tradition," by the Lonesome River Band (album of the year); Roy Huskey Jr. (bass player); David Grier (guitar player); Sam Bush (mandolin player); and Tom Adams (banjo player).

The New Tradition opened the awards ceremonies with an energetic version of Travis Tritt's "Put Some Drive In Your Country"—reworded to "Put Some Drive In Your Bluegrass." Fronting a band that included the late Don Reno's three sons, Tom T. Hall sang two of the songs made famous by Reno & Smiley and the Stanley Brothers: "I Know You're Married (But I Love You Still)" and "Rank Strangers." Ralph Stanley joined Hall in singing the latter tune.

Other musical performers on the show were Laurie Lewis & Kathy Kallick, Tim O'Brien, the Lonesome River Band, the Del McCoury Band, Jerry Douglas and the Brother Boys, Doyle Lawson & Quicksilver, the Cox Family with Alison Krauss, the Nashville Bluegrass Band with the Fairfield Four, Krauss & Union Station, and John McEuen, who performed first with the String Wizards and then with the outstanding Russian bluegrass band Kukuruza.

For the first time, the awards show was held at the civic complex that also houses the International Bluegrass

Music Museum and the IBMA headquarters. The sold-out show was staged in the 1,500-seat Cannon Hall. It was broadcast live on a 69-station radio network in the U.S. and Canada and will be rebroadcast on 400 Armed Forces Radio outlets in 126 countries; the British Broadcasting Corp.; Voice Of America; and a network of Italian stations.

Prior to the start of the show proper, the IBMA presented certificates of merit to recognize the lifetime achievement of the late Lloyd A. Loar, instrument designer for the Gibson company; Bill Clifton, for his efforts in taking bluegrass music abroad, as well as for helping develop bluegrass festivals and a line of bluegrass songbooks; the Louvin Brothers, for their songs and vocal styles that have been assimilated into bluegrass music; and Burkett "Uncle Josh" Graves, a longtime member of Flatt & Scruggs' Foggy Mountain Boys, for his innovative dobro playing.

Terry Woodward, owner of Wax-Works and IBMA board member, was cited for his work in bringing the IBMA to Owensboro and in helping create RiverPark Center. Woodward's Bluegrass Cafe, a restaurant and performance venue in the RiverPark complex, is named in his honor.

The awards show was the high point of the 1992 World Of Bluegrass, held Sept. 21-27 throughout Owensboro. It included a series of seminars, showcases, and concerts and product and service displays.

According to the IBMA, approximately 1,500 people registered for the event, and there were 100 exhibitors, comprising artists, record companies, booking agencies, instrument makers, program suppliers, festivals, publications, music publishers, trade associations, etc.

Still in its earliest stages of development, the International Bluegrass Music Museum is projected to be open to the public by this time next year. It is currently raising funds and acquiring materials for exhibit.

## Int'l Bluegrass Assn. Gaining Roots *Awards Show, Museum Attest To Genre's Growth*

**WHERE THE HEART IS:** "After wandering all over the world, standing under trees at festivals, and playing in the little clubs and studios, bluegrass now has a home." That was banjo player **Pete Wernick's** happy proclamation to the 1,500 bluegrass fans gathered Sept. 24 at the new RiverPark Center in Owensboro, Ky., for the third annual International Bluegrass Music Awards Show. The complex, which overlooks the Ohio River, houses the offices of the International Bluegrass Music Assn., the International Bluegrass Music Museum (which is tentatively set to open a year from now), and performance and exhibition areas.

Already, the museum has acquired by purchase or loan historically important photographs, musical instruments, and rare film and television footage of performances by bluegrass pioneers. Among the exhibits is **Pendleton Vandiver's** fiddle, which, along with its owner, **Bill Monroe** made legendary in his trademark song, "Uncle Pen." To a true fan of bluegrass, watching the film and videoclips is emotionally equivalent to visiting Lourdes or taking a dip in the Fountain of Youth. There you see such wonders as the laidback **Arthur Godfrey** introducing the irrepressible **Stoneman Family** (then performing as the **Bluegrass Champs**); a nerdish-looking but angelic-singing **Keith Whitley** harmonizing with his mentor, **Ralph Stanley**; **Mother Maybelle Carter** and **Earl Scruggs** picking together, their fingers flying, their faces utterly impassive; and **Monroe** and **Red Rector** matching their mandolins note-for-note on a spirited version of "Red Wing."

Within a period of seven years, the IBMA has evolved from a fragile concept into one of the tightest, most efficient, most artistically supportive trade groups imaginable. Maybe the IBMA leaders should offer their services to the Rock and Roll Hall of Fame.

**MAKING THE ROUNDS:** **Max D. Barnes** and **Wayland Holyfield** were inducted Sept. 27 into the Nashville Songwriters Assn. International's Hall of Fame. Barnes wrote or co-wrote such timeless tunes as "Don't Take It Away," "Do You Believe In Me," "Chiseled In Stone," and "Look At Us." Holyfield's credits include "Only Here For A Little While," "Could I Have This Dance," and "Red Necks, White Socks & Blue Ribbon Beer" ... Producer

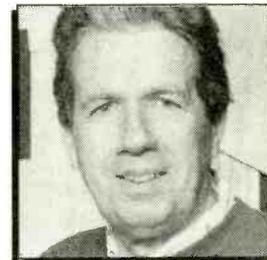
**Owen Bradley**, singer **Faron Young**, songwriter and actor **Sheb Wooley**, bass player **Bobby Dyson**, and talent booker **Buddy Lee** were honored Sept. 27 by the Reunion of Professional Entertainers for their contributions to country music. Bradley received the Ernest Tubb Humanitarian Award; Young earned the artist trophy; Wooley capped the songwriter prize; Dyson took the musician honor; and Lee pulled down the business award. ROPE also honored the late **Patsy Cline**, **Hawkshaw Hawkins**, and **Cowboy Copas** with the Don Pierce Master Achievement Award. All three artists were killed in a plane crash in 1963.

The Nashville Assn. of Talent Directors reports that its newly elected board consists of **Miles Bell**, president; **Reggie Churchwell**, first VP; **Bob Younts**, second VP; **Ginger Anderson**, secretary; **Billy Deaton**, treasurer; **Dick Beacham**, sergeant at arms; and **Jack McFadden**, **Charles Dorris**, **Steve Lassiter**, and **Steve Dahl**, directors at large ... Step One Records has appointed **Arnie Thies** to its sales and marketing department ... **Matt Lindsey** has joined Forerunner Music as professional manager ... **Wayne Newton** says he will open a theater in Branson, Mo., May 1, 1993, and will headline 228 shows there during the '93 season. The still-to-be-built venue will have 2,000 seats and will cost approximately \$10 million. The owners are **Gary and Pat Snadon** and **Charles and Kara Luna**.

**MARK YOUR CALENDAR:** BBC's Radio Two will broadcast a series of country music specials Oct. 8-15 ... **Rodney Crowell**, **Gary Morris**, and **Brenda Lee** will host the 1992 SRO Awards Show, Saturday (10) at the Stouffer Nashville Hotel ... Blind songwriter **John Jarrard** will raise money for the Tennessee School For The Blind by rappelling down the side of the 60-foot-high ASCAP building on Music Row at 4 p.m. Oct. 13. Jarrard's songwriting credits include "There's No Way," "You've Got The Touch," and "What's A Memory Like You (Doing In A Love Like This)" ... The Nashville Entertainment Assn. will give musician and producer **Jerry Kennedy** its Master Award in ceremonies Nov. 4 at the Stouffer Nashville Hotel. Tickets are \$100 each and are available from the NEA office.



by Edward Morris



**Hit The Road.** Little Texas and Kenny Rogers are pictured while on tour earlier this year in Redding, Calif. Rogers and Little Texas are again scheduled to hit the road for a Christmas tour beginning in December. The tour begins Dec. 8-13 in Westbury, N.Y. Following that show, they play Dec. 19-21 in St. Charles, Ill.; Dec. 22 in La Cross, Wis.; and Dec. 23 in Milwaukee. Pictured, from left, are Tim Rushlow, Duane Propes, and Brady Seals, of Little Texas; Rogers; and Dwayne O'Brien, Del Gray, and Porter Howell, of Little Texas.

# ASCAP

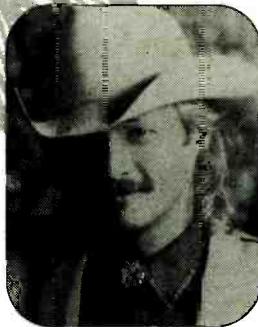
## ASCAP's MOST PERFORMED COUNTRY SONGS

- ANYMORE**  
 Writer: Jill Couced  
 Publishers: EMI April Music Inc., Heartland Express Music
- ARE YOU LOVIN' ME LIKE I'M LOVIN' YOU**  
 Writer: John Collins Cunningham  
 Publishers: Sunstorm Music, Warner/Chappell Music, Inc.
- AS SIMPLE AS THAT**  
 Writers: Mike Reid, Allen Shamblin  
 Publishers: Almo Music Corporation, Brio Blues Music, Hayes Street Music
- BALL AND CHAIN**  
 Writer: Don Schlitz  
 Publisher: Don Schlitz Music
- BRAND NEW MAN**  
 Writer: Kix Brooks  
 Publisher: Sony Cross Keys
- CHASIN' THAT NEON RAINBOW (2nd Award)**  
 Writers: Alan Jackson, Jim McBride  
 Publishers: EMI April Music Inc., Mattie Ruth Music, Seventh Son Music, Inc.
- CHILL OF AN EARLY FALL**  
 Writers: Green Daniel, Gretchen Peters  
 Publishers: No Chapeau Music, Warner/Chappell Music, Inc.
- COME ON BACK**  
 Writer: Carlene Carter  
 Publishers: Carleoney Tunes, Chrysalis Music
- DADDY'S COME AROUND**  
 Writer: Don Schlitz  
 Publisher: Don Schlitz Music
- DON'T ROCK THE JUKEBOX**  
 Writer: Alan Jackson  
 Publishers: Mattie Ruth Music, Seventh Son Music, Inc.
- DOWN AT THE TWIST AND SHOUT**  
 Writer: Mary-Chapin Carpenter  
 Publishers: EMI April Music Inc., Getareajob Music
- EVEN NOW**  
 Writer: Marc Beeson  
 Publisher: Sleepytime Music
- FANCY**  
 Writer: Bobbie Gentry  
 Publisher: Northridge Music Company
- A FEW GOOD THINGS REMAIN**  
 Writers: Pat Alger, Jon Vezner  
 Publishers: Ball and Beer Music, Forerunner Music, Inc., Sheddhouse Music
- FOR CRYING OUT LOUD**  
 Writers: James Ivan Compton, P. W. Wood  
 Publisher: Ivan James Music
- FOR MY BROKEN HEART**  
 Writers: Liz Hengber, Keith Palmer  
 Publisher: Starstruck Writers Group
- FOREVER TOGETHER**  
 Writers: Alan Jackson, Randy Travis  
 Publishers: Mattie Ruth Music, Seventh Son Music, Inc., Sometimes You Win Music
- FOREVER'S AS FAR AS I'LL GO**  
 Writer: Mike Reid  
 Publishers: Almo Music Corporation, Brio Blues Music
- FRIENDS IN LOW PLACES (2nd Award)**  
 Writer: Earl "Bud" Lee  
 Publishers: Chancey Tunes, Music Ridge Music
- HERE WE ARE**  
 Writer: Beth Nielsen Chapman  
 Publishers: Macy Place Music, Warner/Chappell-Warner Refuge
- HEROES**  
 Writer: Claire Cloninger  
 Publisher: Juniper Landing Music
- HEROES AND FRIENDS**  
 Writers: Don Schlitz, Randy Travis  
 Publishers: Hayes Street Music, Sometimes You Win Music
- HOPELESSLY YOURS**  
 Writer: Don Cook  
 Publisher: Sony Cross Keys
- HURT ME BAD (IN A REAL GOOD WAY)**  
 Writer: Rafe VanHoy  
 Publisher: Rockin' R Music
- I AM A SIMPLE MAN**  
 Writer: Walt Aldridge  
 Publisher: Rick Hall Music, Inc.
- I COULDN'T SEE YOU LEAVIN'**  
 Writer: Rory Bourke  
 Publishers: PolyGram International Publishing, Inc., Songs De Burgo
- I THOUGHT IT WAS YOU**  
 Writer: Tim Meray  
 Publishers: Miss Dot Music, Inc., Sony Cross Keys
- I'D LOVE YOU ALL OVER AGAIN**  
 Writer: Alan Jackson  
 Publishers: Mattie Ruth Music, Seventh Son Music, Inc.
- I'M THAT KIND OF GIRL**  
 Writer: Ronnie Samoel  
 Publishers: Samesonian Songs, Warner/Chappell Music, Inc.
- I'VE COME TO EXPECT IT FROM YOU (2nd Award)**  
 Writer: Buddy Cannon  
 Publishers: Buddy Cannon Music, PolyGram International Publishing, Inc.
- IF I KNOW ME**  
 Writer: Pam Belford  
 Publishers: Brass & Chance Music, Dixie Stars Music
- IF THE DEVIL DANCED (IN EMPTY POCKETS)**  
 Writers: Ken Spooner, Kim Williams  
 Publishers: Sony Cross Keys, Texas Wedge Music
- IN A DIFFERENT LIGHT**  
 Writers: Bucky Jones, Bob McDill  
 Publishers: PolyGram International Publishing, Inc., Ranger Bob Music, Sony Cross Keys
- IS IT RAINING AT YOUR HOUSE**  
 Writer: Vern Gosdin  
 Publisher: Hookem Music
- IT WON'T BE ME**  
 Writers: Tom Shapiro, Chris Waters  
 Publishers: Edge O Woods Music, Kinetic Diamond Music, Inc., Moline Valley Music, Inc.
- KEEP IT BETWEEN THE LINES**  
 Writers: Russell Smith  
 Publisher: MCA Music Publishing
- LEAVE HIM OUT OF THIS**  
 Writer: Walt Aldridge  
 Publisher: Rick Hall Music, Inc.
- LET HER GO**  
 Writer: Mark Collie  
 Publishers: Ha-Deb Music, Judy Harris Music
- LIKE WE NEVER HAD A BROKEN HEART**  
 Writers: Pat Alger, Garth Brooks  
 Publishers: Ball and Beer Music, Forerunner Music, Inc., Major Bob Music
- LONG LOST FRIEND**  
 Writers: Steve Bogard, Dave Robbins  
 Publishers: Rancho Bogardo Music, Uncle Beave Music, Warner/Chappell Music, Inc.
- LORD HAVE MERCY ON A COUNTRY BOY**  
 Writer: Bob McDill  
 Publishers: PolyGram International Publishing, Inc., Ranger Bob Music

## AMERICAN SOCIETY OF COMPOSERS AUTHORS & PUBLISHERS



Country Songwriter of the Year  
**PAT ALGER**



Country Song of the Year  
**DON'T ROCK THE JUKEBOX**  
 Writer: Alan Jackson  
 Publishers: Mattie Ruth Music, Seventh Son Music, Inc.

## Country Publisher of the Year POLYGRAM INTERNATIONAL PUBLISHING, INC.

### ASCAP's COUNTRY CLASSICS

In this category ASCAP is honoring those country artists whose continuing performances over the years have earned them recognition as country classics.

**FADED LOVE**  
 Writer: Bob Wills  
 Publisher: Warner/Chappell Music, Inc.

**I REALLY DON'T WANT TO KNOW**  
 Writer: Don Robertson  
 Publisher: Warner/Chappell Music, Inc.

**KAW LIGA**  
 Writers: Eddy Rose, Hank Williams  
 Publishers: Music Basic, Inc., Warner/Chappell Music, Inc.

**LOVESICK BLUES**  
 Writers: Cliff Friend, Irving Berlin  
 Publisher: EMI Music Basic

**RIDERS IN THE SKY**  
 Writer: Stan Jones  
 Publisher: Edwin H. Morris & Co., Inc.

- LOVE CAN BUILD A BRIDGE**  
 Writers: John Barlow Jarvis  
 Publisher: Inspector Barlow Music
- LOVING BLIND**  
 Writer: Clint Black  
 Publisher: Howlin' Hits Music, Inc.
- LUCKY MOON**  
 Writer: Doug Johnson  
 Publishers: Kicklighter Publishing, Inc., PolyGram International Publishing, Inc.
- MEET IN THE MIDDLE**  
 Writer: Don Primmer  
 Publisher: Zomba Enterprises, Inc.
- MEN**  
 Writers: Robert Byrne  
 Publisher: Colgems-EMI Music Inc.
- MIRROR MIRROR**  
 Writers: John Jarrard, Mark Sanders  
 Publishers: Alabama Band Music Company, MCA Music Publishing
- MY NEXT BROKEN HEART**  
 Writer: Kix Brooks  
 Publisher: Sony Cross Keys
- NEW WAY TO LIGHT UP AN OLD FLAME**  
 Writer: Lonnie Wilson  
 Publisher: Zomba Enterprises, Inc.
- ONE MORE PAYMENT**  
 Writers: Clint Black, Hayden Nicholas  
 Publisher: Howlin' Hits Music, Inc.
- ONLY HERE FOR A LITTLE WHILE**  
 Writers: Wayland Holyfield, Richard Leigh  
 Publishers: EMI April Music Inc., Idea of March Music, Lion-Hearted Music
- POINT OF LIGHT**  
 Writer: Don Schlitz  
 Publisher: Don Schlitz Music
- PUT YOURSELF IN MY PLACE**  
 Writer: Carl Jackson  
 Publisher: PolyGram International Publishing, Inc.
- RIGHT NOW**  
 Writers: Sylvester Bradford, Al Lewis  
 Publishers: Sovereign Music Company, Sybee Music
- ROCKIN' YEARS**  
 Writer: Floyd Parton  
 Publisher: Southern Gallery
- RUMOR HAS IT**  
 Writer: Vern Dant  
 Publisher: Sheddhouse Music
- SHADOW OF A DOUBT**  
 Writers: Tom Wopat  
 Publisher: Rick Hall Music, Inc.
- SINCE I DON'T HAVE YOU**  
 Writers: James L. Beaumont, Walter P. Laster, Jr., Joseph V. Rock, John H. Taylor, Joseph W. Verscharen, Janet F. Vogel  
 Publishers: Bonnyview Music Corp., Southern Music Publ. Co., Inc.
- SMALL TOWN SATURDAY NIGHT**  
 Writers: Pat Alger, Hank DeVito  
 Publishers: Ball and Beer Music, Forerunner Music, Inc., Little Nemo Music
- SOME GUYS HAVE ALL THE LOVE**  
 Writers: Porter Howell, Dwayne O Brian  
 Publishers: Howlin' Hits Music, Inc., Square West Music, Inc.
- SOMEDAY**  
 Writers: Alan Jackson, Jim McBride  
 Publishers: EMI April Music Inc., Mattie Ruth Music, Seventh Son Music, Inc.
- SOMEDAY SOON**  
 Writer: Ian Tyson  
 Publisher: Warner/Chappell Music, Inc.
- SOMEWHERE IN MY BROKEN HEART**  
 Writer: Richard Leigh  
 Publishers: EMI April Music Inc., Lion-Hearted Music
- THEN AGAIN**  
 Writer: Jeff Silbar  
 Publishers: Warner Chappell/Lorimar, Silbar/Songs
- THUNDER ROLLS**  
 Writers: Pat Alger, Garth Brooks  
 Publishers: Ball and Beer Music, Forerunner Music, Inc., Major Bob Music
- TIL I FOUND YOU**  
 Writer: Hank DeVito  
 Publisher: Little Nemo Music
- TILL YOU WERE GONE**  
 Writers: Rory Bourke, Mike Reid  
 Publishers: BMG Songs, Inc., PolyGram International Publishing, Inc., Songs De Burgo
- TIME PASSES BY**  
 Writer: Jon Vezner  
 Publisher: Sheddhouse Music
- TRUE LOVE**  
 Writer: Pat Alger  
 Publishers: Ball and Beer Music, Forerunner Music, Inc.
- TURN IT ON, TURN IT UP, TURN ME LOOSE**  
 Writer: Wayland Patton  
 Publisher: PolyGram International Publishing, Inc.
- TWO OF A KIND WORKIN' ON A FULL HOUSE**  
 Writer: Dennis Robbins  
 Publishers: Corey Rock Music, Ltd., Trevor Music Corporation
- UNANSWERED PRAYERS (2nd Award)**  
 Writers: Pat Alger, Larry Bristan, Garth Brooks  
 Publishers: Ball and Beer Music, Forerunner Music, Inc., Major Bob Music, Mid-Summer Music, Inc.
- THE WALK**  
 Writer: Mark A. Miller  
 Publisher: Zoo II Music
- WALK ON FAITH**  
 Writers: Mike Reid, Allen Shamblin  
 Publishers: Almo Music Corporation, Brio Blues Music, Hayes Street Music
- WE BOTH WALK**  
 Writers: Tom Shapiro, Chris Waters  
 Publishers: Edge O Woods Music, Kinetic Diamond Music, Inc., Moline Valley Music, Inc.
- WE'VE GOT IT MADE**  
 Writers: Sandy Ramos, Bob Regan  
 Publishers: AMR Publications, Inc., Millers' Daughter Music, Wrensong Publishing Corp.
- WHAT A WAY TO GO**  
 Writers: Bobby David, Jim Rushing  
 Publisher: PolyGram International Publishing, Inc.
- WHERE ARE YOU NOW**  
 Writers: Clint Black, Hayden Nicholas  
 Publisher: Howlin' Hits Music, Inc.
- YOU DON'T COUNT THE COST**  
 Writers: Bucky Jones, Tom Shapiro, Chris Waters  
 Publishers: Edge O Woods Music, Kinetic Diamond Music, McBeck Music, Moline Valley Music, Inc., PolyGram International Publishing, Inc.
- YOU KNOW ME BETTER THAN THAT**  
 Writer: Anna Lisa Graham  
 Publisher: Sheddhouse Music
- YOU WIN AGAIN**  
 Writer: Mary-Chapin Carpenter  
 Publishers: EMI April Music Inc., Getareajob Music

# ASCAP Country Music Awards 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	2	11	<b>★★★ No. 1 ★★★</b> IN THIS LIFE G.FUNDIS,J.HOBBS (M.REID,A.SHAMBLIN)	◆ COLLIN RAYE (C) EPIC 74421
2	5	12	9	IF I DIDN'T HAVE YOU K.LEHNING (S. EWING, M. D. BARNES)	◆ RANDY TRAVIS (V) WARNER BROS. 18792
3	8	11	9	NO ONE ELSE ON EARTH T.BROWN (S.LORBER,S.HARRIS,J.COLUCCI)	WYONNNA (C) (V) CURB 54449/MCA
4	10	14	15	JESUS AND MAMA B.BECKETT (D.B.MAYO,J.D.HICKS)	CONFEDERATE RAILROAD ATLANTIC ALBUM CUT
5	6	10	10	WRONG SIDE OF MEMPHIS G.FUNDIS (M.BERG,G.HARRISON)	◆ TRISHA YEARWOOD (V) MCA 54414
6	9	15	13	GOING OUT OF MY MIND S.GIBSON,T.BROWN (KOSTAS,T.MCBRIDE)	◆ MCBRIDE & THE RIDE (V) MCA 54413
7	2	1	12	LOVE'S GOT A HOLD ON YOU S.HENDRICKS,S.STEGALL (K.STEGALL,C.CHAMBERLAIN)	ALAN JACKSON (V) ARISTA 1-2447
8	13	16	9	SEMINOLE WIND J.STROUD,J.ANDERSON (J.ANDERSON)	◆ JOHN ANDERSON (V) BNA 62312
9	7	8	14	NOWHERE BOUND M.POWELL,T.DUBOIS (M.POWELL,J.MEDDERS)	◆ DIAMOND RIO (V) ARISTA 1-2441
10	16	18	10	CAFE ON THE CORNER R.SCRUGGS,M.MILLER (M.MCANALLY)	◆ SAWYER BROWN CURB ALBUM CUT
11	15	17	9	THE GREATEST MAN I NEVER KNEW T.BROWN,R.MCENTIRE (R.LEIGH,L.MARTINE,JR.)	REBA MCENTIRE (V) MCA 54441
12	3	5	14	SO MUCH LIKE MY DAD J.BOWEN,G.STRAIT (C.MOMAN,B.EMMONS)	GEORGE STRAIT (V) MCA 54439
13	17	19	5	WE SHALL BE FREE A.REYNOLDS (S.DAVIS,G.BROOKS)	GARTH BROOKS (V) LIBERTY 57994
14	19	23	7	LORD HAVE MERCY ON THE WORKING MAN G.BROWN (KOSTAS)	◆ TRAVIS TRITT (V) WARNER BROS. 18779
15	4	4	14	WARNING LABELS D.JOHNSON (K.WILLIAMS,O.TURMAN)	◆ DOUG STONE (V) EPIC 74399
16	21	30	8	SHAKE THE SUGAR TREE P.WORLEY,E.SEAY (C.HARTFORD)	◆ PAM TILLIS (V) ARISTA 1-2454
17	20	21	9	NEXT THING SMOKIN' B.MONTGOMERY,J.SLATE (J.DIFFIE,D.MORRISON,J.SLATE)	JOE DIFFIE (V) EPIC 74415
18	23	25	9	LETTING GO J.BOWEN,S.BOGGUSS (D.CRIDER,M.ROLLINGS)	◆ SUZY BOGGUSS LIBERTY ALBUM CUT
19	22	33	6	WATCH ME R.LANDIS (T.SHAPIRO,G.BURR)	◆ LORRIE MORGAN (V) BNA 62333
20	11	7	12	WHATCHA GONNA DO WITH A COWBOY A.REYNOLDS,J.CRUTCHFIELD (G.BROOKS,M.D.SANDERS)	CHRIS LEDOUX LIBERTY ALBUM CUT
21	29	38	7	IF THERE HADN'T BEEN YOU C.HOWARD,T.SHAPIRO (T.SHAPIRO,R.HELLARD)	◆ BILLY DEAN SBK ALBUM CUT/LIBERTY
22	28	41	17	BUBBA SHOT THE JUKE BOX M.WRIGHT (D.LINDE)	MARK CHESNUTT (V) MCA 54471
23	14	3	15	COULD'VE BEEN ME J.SCAIFE,J.COTTON (R.NIELSEN,M.POWELL)	◆ BILLY RAY CYRUS (V) MERCURY 866 998
24	18	9	15	I STILL BELIEVE IN YOU T.BROWN (V.GILL,J.B.JARVIS)	◆ VINCE GILL (V) MCA 54406
25	12	6	17	YOU AND FOREVER AND ME J.STROUD,C.DINAPOLI,D.GRAU (P.HOWELL,S.HARRIS)	◆ LITTLE TEXAS (V) WARNER BROS. 18867
<b>★★★ Power Pick/Airplay ★★★</b>					
26	40	57	3	I'M IN A HURRY (AND DON'T KNOW WHY) J.LEO,L.M.LEE,ALABAMA (R.MURRAH,R.VANWARMER)	◆ ALABAMA (V) RCA 62236
27	35	43	7	EVEN THE MAN IN THE MOON IS CRYIN' D.COOK (M.COLLIE,D.COOK)	◆ MARK COLLIE (V) MCA 54448
28	34	34	10	HEY MISTER (I NEED THIS JOB) R.BYRNE,K.STEGALL (K.CHATER,R.ARMAND)	◆ SHENANDOAH (V) RCA 62290
29	27	27	17	WE TELL OURSELVES J.STROUD,C.BLACK (C.BLACK,H.NICHOLAS)	◆ CLINT BLACK (V) RCA 62194
30	30	26	18	I'LL THINK OF SOMETHING M.WRIGHT (J.FOSTER,B.RICE)	◆ MARK CHESNUTT (V) MCA 54395
31	25	13	17	I WOULDN'T HAVE IT ANY OTHER WAY E.GORDY,JR. (A.TIPPIN,B.CURRY)	◆ AARON TIPPIN (V) RCA 62241
32	38	42	9	JUST CALL ME LONESOME S.FISHELL,R.FOSTER (R.FOSTER,G.DUCAS)	◆ RADNEY FOSTER (C) (V) ARISTA 1-2448
33	31	29	17	RUNNIN' BEHIND J.STROUD (E.HILL,M.D.SANDERS)	◆ TRACY LAWRENCE ATLANTIC ALBUM CUT
34	32	31	20	IF YOUR HEART AIN'T BUSY TONIGHT J.CRUTCHFIELD (T.SHAPIRO,C.WATERS)	TANYA TUCKER (V) LIBERTY 57768
35	41	46	5	NOW THAT'S COUNTRY R.BENNETT,T.BROWN (M.STUART)	◆ MARTY STUART (V) MCA 54477
36	36	35	20	I FEEL LUCKY J.JENNINGS,M.C.CARPENTER (M.C.CARPENTER,D.SCHLITZ)	◆ MARY-CHAPIN CARPENTER (V) COLUMBIA 74345
37	26	28	12	WEAR MY RING AROUND YOUR NECK S.BUCKINGHAM (B.CARROLL,R.MOODY)	◆ RICKY VAN SHELTON (V) COLUMBIA 74418
38	43	49	5	NOT TOO MUCH TO ASK J.JENNINGS,M.C.CARPENTER (M.C.CARPENTER,D.SCHLITZ)	MARY-CHAPIN CARPENTER WITH JOE DIFFIE (C) COLUMBIA 74485
39	54	63	3	LONESOME STANDARD TIME B.MAHER (J.RUSHING,L.CORDLE)	◆ KATHY MATTEA (V) MERCURY 868 343

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
40	44	50	5	WHEN SHE CRIES J.LEO,RESTLESS HEART (M.BEESON,S.LENAIRE)	◆ RESTLESS HEART (V) RCA 62334
41	51	64	3	SURE LOVE A.REYNOLDS,J.ROONEY (H.KETCHUM,G.BURR)	◆ HAL KETCHUM (V) CURB 87243
42	37	36	20	A WOMAN LOVES S.HENDRICKS,T.DUBOIS (S.BOGARD,R.GILES)	STEVE WARINER (V) ARISTA 1-2426
43	33	22	16	WHAT KIND OF LOVE L.KLEIN (R.CROWELL,W.JENNINGS,R.ORBISON)	RODNEY CROWELL (C) (V) COLUMBIA 74360
44	39	37	19	TAKE A LITTLE TRIP J.LEO,L.M.LEE,ALABAMA (R.ROGERS,M.WRIGHT)	ALABAMA (V) RCA 62253
45	53	58	4	LOST AND FOUND S.HENDRICKS,D.COOK (D.COOK,K.BROOKS)	◆ BROOKS & DUNN (V) ARISTA 1-2460
46	55	67	3	TWO SPARROWS IN A HURRICANE J.CRUTCHFIELD (M.A.SPRINGER)	◆ TANYA TUCKER LIBERTY ALBUM CUT
47	48	51	5	L.A. TO THE MOON R.MILSAP,R.GALBRAITH,T.COLLINS (S.LONGACRE,L.WILSON)	RONNIE MILSAP (V) RCA 62332
48	49	53	5	CRASH COURSE IN THE BLUES S.HENDRICKS,T.DUBOIS (S.WARINER,J.JARVIS,D.COOK)	◆ STEVE WARINER (V) ARISTA 1-2461
49	46	48	8	THAT'S ME P.WORLEY,E.SEAY (T.HASELDEN,B.ALAN)	◆ MARTINA MCBRIDE (V) RCA 62291
50	47	45	7	KEEP ON WALKIN' P.BUNETTA,R.CHUDACOFF (M.REID,A.MCBROOM)	◆ MIKE REID (V) COLUMBIA 74443
51	58	—	2	I CROSS MY HEART T.BROWN,G.STRAIT (S.DORFF,E.KAZ)	◆ GEORGE STRAIT (V) MCA 54478
52	45	44	19	THIS ONE'S GONNA HURT YOU R.BENNETT,T.BROWN (M.STUART)	◆ MARTY STUART & TRAVIS TRITT (V) MCA 54405
53	50	39	18	YARD SALE B.CANNON,N.WILSON (L.BASTIAN,D.BLACKWELL)	◆ SAMMY KERSHAW (V) MERCURY 866 754
54	56	54	19	COWBOY BEAT H.BELLAMY,D.BELLAMY,E.SEAY (D.BELLAMY,J.BELAND)	◆ THE BELLAMY BROTHERS BELLAMY BROTHERS ALBUM CUT/INTERSOUND
55	67	74	3	BURN ONE DOWN J.STROUD,C.BLACK (C.BLACK,H.NICHOLAS,F.MILLER)	CLINT BLACK (V) RCA 62337
56	65	68	3	WHO NEEDS IT R.PENNINGTON (B.MASON,J.MEHAFFEY)	◆ CLINTON GREGORY (V) STEP ONE 442
57	68	—	2	LOVE WITHOUT MERCY S.HENDRICKS,B.BECKETT (D.PFRIMMER,M.REID)	◆ LEE ROY PARNELL (V) ARISTA 1-2462
58	63	62	6	NO SIR J.STROUD (S.DEAN,B.MONTANA,D.ELLIS)	◆ DARRYL & DON ELLIS (C) EPIC 74454
59	73	—	2	ANYWHERE BUT HERE B.CANNON,N.WILSON (B.CANNON,J.S.SHERRILL,B.DIPIERO)	◆ SAMMY KERSHAW (V) MERCURY 864 316
60	60	55	19	TWO-TIMIN' ME L.M.LEE,J.LEO (R.MAINEGRA,R.YANCEY,J.GRIFFIN)	THE REMINGTONS (V) BNA 62276
61	62	60	6	THERE AIN'T NOTHIN' I DON'T LIKE ABOUT YOU J.STROUD (K.WALLACE,M.IRWIN)	NEAL MCCOY ATLANTIC ALBUM CUT
62	61	56	20	FIVE O' CLOCK WORLD A.REYNOLDS,J.ROONEY (A.REYNOLDS)	HAL KETCHUM (C) CURB 76903
63	59	47	12	ONE TIME AROUND S.BOGARD,R.GILES (C.HARTFORD,D.PFRIMMER)	MICHELLE WRIGHT (V) ARISTA 1-2444
64	69	—	2	LIFE'S A DANCE D.JOHNSON (A.SHAMBLIN,S.SESKIN)	◆ JOHN MICHAEL MONTGOMERY ATLANTIC ALBUM CUT
65	52	32	14	ME AND MY BABY B.BANNISTER,P.OVERSTREET (P.OVERSTREET,P.DAVIS)	PAUL OVERSTREET (V) RCA 62254
66	64	59	6	MY SIDE OF TOWN R.LANDIS,J.STROUD (D.ROBBINS,B.DIPIERO,J.S.SHERILL)	◆ DENNIS ROBBINS (V) GIANT 18786
<b>★★★ Hot Shot Debut ★★★</b>					
67	NEW ▶	1	1	A STREET MAN NAMED DESIRE J.BOWEN,R.ALVES (B.MCCORVEY,R.ALVES,G.HARRISON)	◆ PIRATES OF THE MISSISSIPPI LIBERTY ALBUM CUT
68	NEW ▶	1	1	SOMEBODY PAINTS THE WALL J.STROUD (E.KAHANEK,N.LARKIN,T.SMITH,C.BROWDER)	TRACY LAWRENCE ATLANTIC ALBUM CUT
69	66	61	8	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
70	57	52	10	SEND A MESSAGE TO MY HEART P.ANDERSON (KOSTAS,K.LOUVIN)	DWIGHT YOAKAM & PATTY LOVELESS (V) REPRIS 18846/WARNER BROS.
71	NEW ▶	1	1	WELCOME TO THE CLUB J.STROUD,B.GALLIMORE (S.SESKIN,A.PESSIS)	◆ TIM MCGRAW CURB PRO 1020
72	NEW ▶	1	1	WHAT WERE YOU THINKIN' J.STROUD,C.DINAPOLI,D.GRAU (C.DINAPOLI,P.HOWELL,D.O'BRIEN,B.SEALS)	LITTLE TEXAS (V) WARNER BROS. 18741
73	71	69	9	BE MY ANGEL B.BECKETT (D.SEALS,B.MCDILL,J.KIMBALL)	◆ LIONEL CARTWRIGHT (V) MCA 54440
74	72	70	15	OUR LOVE WAS MEANT TO BE C.FARREN (J.STEELE,C.FARREN)	◆ BOY HOWDY CURB ALBUM CUT
75	70	66	16	TOO MUCH J.BOWEN,R.ALVES (G.CLARK,L.R.PARNELL)	◆ PIRATES OF THE MISSISSIPPI LIBERTY ALBUM CUT

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

## HOT COUNTRY RECURRENTS

1	—	—	1	BOOT SCOOTIN' BOOGIE S.HENDRICKS,D.COOK,B.TANKERSLEY (R.DUNN)	◆ BROOKS & DUNN ARISTA
2	1	—	2	WHAT KIND OF FOOL DO YOU THINK I AM S.HENDRICKS,B.BECKETT (A.CARMICHAEL,G.GRIFFIN)	LEE ROY PARNELL ARISTA
3	2	1	3	I SAW THE LIGHT T.BROWN (L.ANGELLE,A.GOLD)	WYONNNA CURB
4	—	—	1	BILLY THE KID C.HOWARD,T.SHAPIRO (B.DEAN,P.NELSON)	◆ BILLY DEAN SBK
5	3	2	8	ACHY BREAKY HEART J.SCAIFE,J.COTTON (D.VON TRESS)	◆ BILLY RAY CYRUS MERCURY
6	6	4	8	ROCK MY BABY R.BYRNE,K.STEGALL (B.SPENCER,P.WHITLEY,C.WRIGHT)	◆ SHENANDOAH RCA
7	4	5	6	WHEN IT COMES TO YOU J.STROUD,J.ANDERSON (M.KNOPFLER)	◆ JOHN ANDERSON BNA
8	8	6	9	NORMA JEAN RILEY M.POWELL,T.DUBOIS (M.POWELL,D.TRUMAN,R.HONEY)	DIAMOND RIO ARISTA
9	7	7	12	SOME GIRLS DO R.SCRUGGS,M.MILLER (M.MILLER)	◆ SAWYER BROWN CURB
10	5	3	4	THE RIVER A.REYNOLDS (V.SHAW,G.BROOKS)	GARTH BROOKS LIBERTY
11	9	9	10	BACKROADS S.BUCKINGHAM (C.MAJORS)	RICKY VAN SHELTON COLUMBIA
12	10	8	15	PAST THE POINT OF RESCUE A.REYNOLDS,J.ROONEY (M.HANLY)	◆ HAL KETCHUM CURB
13	12	14	15	THERE AIN'T NOTHIN' WRONG WITH THE RADIO E.GORDY,JR. (A.TIPPIN,B.BROCK)	◆ AARON TIPPIN RCA

14	15	11	14	NEON MOON S.HENDRICKS,D.COOK (R.DUNN)	BROOKS & DUNN ARISTA
15	11	12	23	STRAIGHT TEQUILA NIGHT J.STROUD,J.ANDERSON (K.ROBBINS,D.HUPP)	◆ JOHN ANDERSON BNA
16	13	15	13	EVERY SECOND J.FULLER,J.HOBBS (W.PERRY,G.SMITH)	COLLIN RAYE EPIC
17	17	13	11	SACRED GROUND S.GIBSON,T.BROWN (V.RUST,K.BROOKS)	◆ MCBRIDE & THE RIDE MCA
18	18	18	13	OLD FLAMES HAVE NEW NAMES M.WRIGHT (B.BRADDOCK,R.VAN HOY)	MARK CHESNUTT MCA
19	16	10	8	TAKE IT LIKE A MAN S.BOGARD,R.GILES (T.HASELDEN)	◆ MICHELLE WRIGHT ARISTA
20	—	—	78	FRIENDS IN LOW PLACES A.REYNOLDS (D.BLACKWELL,B.LEE)	GARTH BROOKS LIBERTY
21	—	—	22	MAYBE IT WAS MEMPHIS P.WORLEY,E.SEAY (M.ANDERSON)	◆ PAM TILLIS ARISTA
22	20	17	18	IS THERE LIFE OUT THERE T.BROWN,R.MCENTIRE (S.LONGACRE,R.GILES)	◆ REBA MCENTIRE MCA
23	14	16	6	SHIPS THAT DON'T COME IN B.MONTGOMERY,J.SLATE (P.NELSON,D.GIBSON)	◆ JOE DIFFIE EPIC
24	—	23	36	SMALL TOWN SATURDAY NIGHT A.REYNOLDS,J.ROONEY (P.ALGER,H.DEVITO)	◆ HAL KETCHUM CURB
25	22	—	43	DON'T ROCK THE JUKEBOX S.HENDRICKS,K.STEGALL (A.JACKSON,R.MURRAH,K.STEGALL)	◆ ALAN JACKSON ARISTA

◆ 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.



# CLINT BLACK

## The Nashville Songwriters Association Thanks You

for the generosity and support you have given the songwriters' community through your benefit concert at Starwood Amphitheatre.

Bob Oermann said it best in *The Tennessean*...

"A startlingly youthful audience of nearly 15,000 gathered to whoop it up with Clint Black...in one of the most powerful displays to date of the (young country movement's) massive appeal".

N S A I

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION	
				★ ★ ★ No. 1 ★ ★ ★			
1	NEW	1	1	GARTH BROOKS LIBERTY 98743* (10.98/16.98)	THE CHASE	1	
2	1	1	19	BILLY RAY CYRUS ▲ 4 MERCURY 510635* (9.98 EQ/13.98)	SOME GAVE ALL	1	
3	2	2	5	GARTH BROOKS LIBERTY 98742* (9.98/15.98)	BEYOND THE SEASON	2	
4	4	6	107	GARTH BROOKS ▲ 9 LIBERTY 93866* (9.98/13.98)	NO FENCES	1	
5	5	5	55	GARTH BROOKS ▲ 8 LIBERTY 96330* (10.98/15.98)	ROPIN' THE WIND	1	
6	7	7	59	BROOKS & DUNN ▲ ARISTA 18658* (9.98/13.98)	BRAND NEW MAN	3	
7	6	8	26	WYNONNA ▲ CURB 10529*/MCA (10.98/15.98)	WYNONNA	1	
8	3	3	4	VINCE GILL MCA 10630* (10.98/15.98)	I STILL BELIEVE IN YOU	3	
9	22	—	2	GEORGE STRAIT MCA 10651* (10.98/15.98)	PURE COUNTRY	9	
10	8	4	6	SOUNDTRACK EPIC SOUNDTRAX 52845*/SONY (10.98 EQ/15.98)	HONEYMOON IN VEGAS	4	
11	9	9	6	TRAVIS TRITT WARNER BROS. 45048* (10.98/15.98)	T-R-O-U-B-L-E	6	
12	10	12	178	GARTH BROOKS ▲ 3 LIBERTY 90897* (9.98/13.98)	GARTH BROOKS	2	
13	13	16	33	JOHN ANDERSON ● BNA 61029* (9.98/13.98)	SEMINOLE WIND	10	
14	15	—	2	RANDY TRAVIS WARNER BROS. 45044* (10.98/15.98)	GREATEST HITS, VOL. 1	14	
15	12	10	5	COLLIN RAYE EPIC 48983*/SONY (9.98 EQ/13.98)	IN THIS LIFE	10	
16	16	13	4	TRISHA YEARWOOD MCA 10641* (9.98/15.98)	HEARTS IN ARMOR	13	
17	11	11	11	CLINT BLACK ▲ RCA 66003* (10.98/15.98)	THE HARD WAY	2	
18	17	15	13	MARY-CHAPIN CARPENTER ● COLUMBIA 48881*/SONY (9.98 EQ/13.98)	COME ON COME ON	6	
19	14	14	7	RICKY VAN SHELTON COLUMBIA 52753*/SONY (10.98 EQ/15.98)	GREATEST HITS PLUS	9	
20	21	—	2	RANDY TRAVIS WARNER BROS. 45045* (10.98/15.98)	GREATEST HITS, VOL. 2	20	
21	18	18	7	ALABAMA RCA 66044* (9.98/15.98)	AMERICAN PRIDE	11	
22	20	19	52	REBA MCENTIRE ▲ 2 MCA 10400* (10.98/15.98)	FOR MY BROKEN HEART	3	
23	19	17	72	ALAN JACKSON ▲ 2 ARISTA 8681* (9.98/13.98)	DON'T ROCK THE JUKEBOX	2	
24	23	20	9	CHRIS LEDOUX LIBERTY 98818* (9.98/13.98)	WHATCHA GONNA DO WITH A COWBOY	9	
25	26	22	48	SUZY BOGDUSS ● LIBERTY 95847* (9.98/13.98)	ACES	15	
26	24	21	46	SAMMY KERSHAW ● MERCURY 510161* (9.98 EQ/13.98)	DON'T GO NEAR THE WATER	17	
27	25	23	26	MARK CHESNUTT MCA 10530* (9.98/15.98)	LONGNECKS & SHORT STORIES	9	
28	32	29	53	BILLY DEAN SBK 96728*/LIBERTY (9.98/13.98)	BILLY DEAN	22	
29	28	24	76	LORRIE MORGAN ● RCA 30210* (9.98/13.98)	SOMETHING IN RED	8	
30	27	25	7	DOUG STONE EPIC 52436*/SONY (9.98 EQ/13.98)	FROM THE HEART	19	
31	29	28	70	DIAMOND RIO ● ARISTA 8673* (9.98/13.98)	DIAMOND RIO	13	
32	30	27	12	MARTY STUART MCA 10596* (9.98/13.98)	THIS ONE'S GONNA HURT YOU	12	
33	31	26	70	TRAVIS TRITT ▲ 2 WARNER BROS. 26589* (9.98/13.98)	IT'S ALL ABOUT TO CHANGE	2	
34	33	31	65	TRISHA YEARWOOD ▲ MCA 10297* (9.98/15.98)	TRISHA YEARWOOD	2	
35	35	30	29	AARON TIPPIN ● RCA 61129* (9.98/13.98)	READ BETWEEN THE LINES	6	
36	NEW	1	1	HAL KETCHUM CURB 77581* (9.98/13.98)	SURE LOVE	36	
37	41	40	22	CONFEDERATE RAILROAD ATLANTIC 82335* (9.98/15.98)	CONFEDERATE RAILROAD	36	
38	37	35	65	TANYA TUCKER ▲ LIBERTY 95562* (9.98/13.98)	WHAT DO I DO WITH ME	6	
39	40	39	5	SAWYER BROWN CURB 77574* (9.98/13.98)	CAFE ON THE CORNER	39	

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
40	34	37	23	GEORGE STRAIT ● MCA 10532* (10.98/15.98)	HOLDING MY OWN	5
41	36	32	59	HAL KETCHUM ● CURB 77450* (9.98/13.98)	PAST THE POINT OF RESCUE	6
42	38	41	130	DOUG STONE ● EPIC 45303*/SONY (5.98 EQ/9.98)	DOUG STONE	12
43	42	33	19	RODNEY CROWELL COLUMBIA 47985*/SONY (9.98 EQ/13.98)	LIFE IS MESSY	30
44	39	34	99	DWIGHT YOAKAM ● REPRISE 26344*/WARNER BROS. (9.98/13.98)	IF THERE WAS A WAY	7
45	43	36	44	TRACY LAWRENCE ● ATLANTIC 82326* (9.98/13.98)	STICKS AND STONES	10
46	44	38	81	VINCE GILL ▲ MCA 10140* (9.98/15.98)	POCKET FULL OF GOLD	5
47	45	43	22	MCBRIDE & THE RIDE MCA 10540* (9.98/13.98)	SACRED GROUND	27
48	46	42	53	COLLIN RAYE ● EPIC 47468*/SONY (9.98 EQ/13.98)	ALL I CAN BE	7
49	50	53	18	MARTINA MCBRIDE RCA 66002* (9.98/13.98)	THE TIME HAS COME	49
50	49	45	30	LITTLE TEXAS WARNER BROS. 26820* (9.98/13.98)	FIRST TIME FOR EVERYTHING	19
51	56	51	134	ALAN JACKSON ▲ ARISTA 8623 (8.98/13.98)	HERE IN THE REAL WORLD	4
52	51	46	19	MICHELLE WRIGHT ARISTA 18685* (9.98/13.98)	NOW & THEN	20
53	48	44	49	STEVE WARINER ARISTA 18691* (9.98/13.98)	I AM READY	28
54	47	47	216	THE JUDDS ▲ 2 CURB 8318/RCA (9.98/15.98)	GREATEST HITS	1
55	55	50	107	REBA MCENTIRE ▲ MCA 10016 (9.98/15.98)	RUMOR HAS IT	2
56	52	49	37	SAWYER BROWN CURB 95624* (9.98/13.98)	DIRT ROAD	12
57	54	48	133	TRAVIS TRITT ▲ WARNER BROS. 26094* (9.98/13.98)	COUNTRY CLUB	3
58	53	52	20	SHENANDOAH RCA 66001* (9.98/13.98)	LONG TIME COMIN'	34
59	57	54	102	MARY-CHAPIN CARPENTER ● COLUMBIA 46077*/SONY (8.98 EQ/13.98)	SHOOTING STRAIGHT IN THE DARK	11
60	62	59	75	PAM TILLIS ● ARISTA 8642* (8.98/13.98)	PUT YOURSELF IN MY PLACE	10
61	64	58	178	CLINT BLACK ▲ 2 RCA 9668 (9.98/13.98)	KILLIN' TIME	1
62	58	56	51	ALABAMA ● RCA 61040* (9.98/13.98)	GREATEST HITS VOL. 2	10
63	63	60	99	CLINT BLACK ▲ 2 RCA 52372 (9.98/13.98)	PUT YOURSELF IN MY SHOES	1
64	59	55	59	DOUG STONE ● EPIC 47357*/SONY (9.98 EQ/13.98)	I THOUGHT IT WAS YOU	12
65	67	64	37	JOE DIFFIE EPIC 47477*/SONY (9.98 EQ/13.98)	REGULAR JOE	22
66	61	57	144	VINCE GILL ▲ MCA 42321 (8.98/13.98)	WHEN I CALL YOUR NAME	2
67	65	63	24	HANK WILLIAMS, JR. & HANK WILLIAMS CURB 77552* (6.98/9.98)	THE BEST OF HANK & HANK	44
68	69	71	111	KEITH WHITLEY ● RCA 52277* (9.98/13.98)	GREATEST HITS	5
69	72	75	45	RESTLESS HEART RCA 61041* (9.98/13.98)	THE BEST OF RESTLESS HEART	25
70	60	61	24	VINCE GILL RCA 61130* (7.98/11.98)	I NEVER KNEW LONELY	47
71	70	67	157	REBA MCENTIRE ● MCA 8034* (10.98/15.98)	REBA LIVE	2
72	73	69	103	MARK CHESNUTT ● MCA 10032* (9.98/13.98)	TOO COLD AT HOME	12
73	68	65	39	GEORGE STRAIT ● MCA 10450* (9.98/15.98)	TEN STRAIT HITS	7
74	66	66	55	THE JUDDS ● CURB 61018*/RCA (9.98/13.98)	GREATEST HITS VOL. II	7
75	NEW	1	1	ALISON KRAUSS & UNION STATION ROUNDER 0285* (9.98/14.98)	EVERY TIME YOU SAY GOODBYE	75

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

## Billboard® Top Country Catalog Albums™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan  
FOR WEEK ENDING OCTOBER 10, 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	73
2	2	THE CHARLIE DANIELS BAND ▲ EPIC 38795*/SONY (7.98 EQ/11.98)	A DECADE OF HITS	73
3	3	GEORGE JONES ● EPIC 40776*/SONY (5.98 EQ/9.98)	SUPER HITS	59
4	4	PATSY CLINE DELUXE 5050/IMG (7.98/9.98)	20 GOLD HITS	44
5	5	RAY STEVENS MCA 5918* (4.98/11.98)	GREATEST HITS	18
6	6	GEORGE STRAIT ▲ MCA 42035* (7.98/12.98)	GREATEST HITS, VOL. 2	73
7	8	RAY STEVENS CURB 77312* (6.98/9.98)	HIS ALL-TIME GREATEST COMIC HITS	16
8	9	ALABAMA ▲ 3 RCA 7170 (9.98/13.98)	GREATEST HITS	72
9	7	VINCE GILL RCA 9814 (4.98/9.98)	BEST OF VINCE GILL	73
10	14	HANK WILLIAMS, JR. ▲ 2 CURB 60193/WARNER BROS. (9.98/13.98)	GREATEST HITS	63
11	15	GEORGE STRAIT ▲ 2 MCA 5567 (7.98/12.98)	GEORGE STRAIT'S GREATEST HITS	72
12	10	ALABAMA ▲ 3 RCA 4939 (7.98/11.98)	ROLL ON	68
13	16	REBA MCENTIRE ● MCA 42134 (4.98/11.98)	REBA	53

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	WKS. ON CHART
14	13	REBA MCENTIRE ● MCA 6294 (4.98/11.98)	SWEET SIXTEEN	66
15	19	DWIGHT YOAKAM ● REPRISE 25989/WARNER BROS. (9.98/13.98)	JUST LOOKIN' FOR A HIT	34
16	11	ANNE MURRAY ▲ 4 LIBERTY 46058* (7.98/12.98)	GREATEST HITS	73
17	17	REBA MCENTIRE ▲ MCA 2789 (7.98/12.98)	GREATEST HITS	71
18	20	RICKY VAN SHELTON ▲ COLUMBIA 40602*/SONY (5.98 EQ/9.98)	WILD EYED DREAM	42
19	12	RANDY TRAVIS ▲ 4 WARNER BROS. 25568 (9.98/13.98)	ALWAYS & FOREVER	73
20	18	THE JUDDS ▲ CURB 5916-1/RCA (7.98/12.98)	HEARTLAND	73
21	24	ALABAMA ▲ 4 RCA 4229 (7.98/11.98)	MOUNTAIN MUSIC	51
22	25	KENNY ROGERS ▲ LIBERTY 5112/CAPITOL (9.98/15.98)	TWENTY GREATEST HITS	59
23	22	THE JUDDS RCA 2278* (3.98/No CD)	COLLECTOR'S SERIES	71
24	21	DOLLY PARTON ▲ RCA 4422 (7.98/11.98)	GREATEST HITS	56
25	—	DAVID ALLAN COE COLUMBIA 35427*/SONY (6.98 EQ)	GREATEST HITS	3

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

# COUNTRY CORNER



by Lynn Shults

**NO. 1** FOR THE SECOND consecutive week on Billboard's Hot Country Singles & Tracks chart is "In This Life" by Collin Raye. Raye previously held the No. 1 position for three weeks in January 1992 with "Love, Me." The co-writers of "In This Life," Mike Reid and Allen Shamblin, previously scored big with "I Can't Make You Love Me" by Bonnie Raitt. Reid signed a recording contract with Columbia Records in 1990. His debut release, "Walk On Faith," hit No. 1 in February 1991. That song also was co-written by Reid and Shamblin. Other writer/artists, such as Vince Gill, have struggled before settling in at the top of the creative world. Reid, as of now, is in search of the rhythm that will keep him at the top as an artist, but his career as a songwriter is blossoming as his songs become blockbuster hits for other artists. Shamblin, on the other hand, sticks to his songwriting skills. Among his many writing credits is "He Walked On Water" by Randy Travis, and his co-writing skill is also evidenced by the brilliant "It's Never Easy To Say Goodbye," from Wynonna Judd's "Wynonna" album, which he wrote with Bernie Nelson.

**MOST ACTIVE TRACKS** for the week on the Hot Country Singles & Tracks chart are "I'm In A Hurry (And Don't Know Why)" (40-26), by Alabama; "If I Didn't Have You" (5-2), by Randy Travis; "Lonesome Standard Time" (54-39), by Kathy Mattea; "If There Hadn't Been You" (29-21), by Billy Dean; "Cafe On The Corner" (16-10), by Sawyer Brown; "Jesus And Mama" (10-4), by Confederate Railroad; "Bubba Shot The Juke Box" (29-21), by Mark Chesnutt; "Two Sparrows In A Hurricane" (55-46), by Tanya Tucker; "No One Else On Earth" (8-3), by Wynonna Judd; and "I Cross My Heart" (58-51), by George Strait.

**THE CHASE** FOR THE No. 1 album on both Top Country Albums and The Billboard 200 ends quickly as "The Chase," by Garth Brooks, lives up to its advance billing. It swamps all competition by debuting at No. 1 on both charts. First week retail sales of "The Chase" were more than 400,000 units. Not to be lost amid all the excitement created by the debut of "The Chase" is the enormous accomplishment of Billy Ray Cyrus. Cyrus and his album, "Some Gave All," containing the hit single "Achy Breaky Heart," came from total obscurity to reign over The Billboard 200 for 17 consecutive weeks, unprecedented for a debut artist. The phenomenon of Brooks continues, however, as Brooks now has four of the top five albums on Top Country Albums and four within the top 20 of The Billboard 200. Total retail sales of Brooks' five albums for the week were just shy of 600,000 units.

**NASHVILLE HAS NEVER** been more alive. The energy level one feels is exhilarating. A part of this rush is the diversity of Nashville's growing creative community. BMI president and CEO Frances Preston, a Nashville native and one of the music industry's most powerful executives, says, "I think it shows the popularity of Nashville [as a city], country music, and Nashville as a music center. There has been an influx of people moving to Nashville, people like Mike Curb. Then we have Jeff Barry contemplating moving here, Jimmy Buffett's return to Nashville, and Steve Winwood coming here all the way from London. It's the excitement of Music City. It's the cohesiveness of Nashville's music businesses that helps create that excitement. It's the different boards people work on and contribute to that has helped create this explosion."



**Pass It On.** Several of Nashville's best tunesmiths are pictured following their performance at an all-acoustic benefit supporting the Songwriters Guild Foundation of the Songwriters Guild of America. Those who donated their talents to the show, from left, are Bill LaBounty, Craig Bickhardt, Peter McCann, Richard Leigh, Beth Nielsen Chapman, Pat Alger, Tony Arata, and Guy Clark.

## Del & Ellen Reeves Sue Billy Ray Cyrus Claim Money Is Owed For Work Done For Singer

**NASHVILLE**—Grand Ole Opry star Del Reeves and his wife, Ellen, have sued Billy Ray Cyrus in Chancery Court here, alleging he owes them money for work they did on his behalf early in his career. Both suits were filed Sept. 23.

According to the action by Del Reeves and Del Reeves Productions, Cyrus signed a record production agreement with Reeves on Jan. 30, 1988. The suit says that under the terms of the agreement, if Reeves secured a recording contract for Cyrus, the singer would pay him 8% of the retail price of all records sold and 15% of his gross earnings as a recording artist and performer for the term of the record contract, plus renewal or extension periods.

The complaint maintains that Reeves and his company "were instrumental in obtaining an exclusive recording contract on behalf of the defendant with Mercury/PolyGram Records."

Reeves asks the court to award him the money due according to the contract, "together with prejudgment interest."

Ellen Reeves' complaint asserts

Cyrus signed an investor's agreement with her on the same day the alleged production contract was signed. According to the complaint, Ellen Reeves advanced Cyrus \$2,200 to pay for the recording of two singles and a five-song demo tape. In return for this investment, the complaint says, Cyrus agreed to

pay Ellen Reeves her initial investment, plus 2½% of his gross earnings in the entertainment industry for the first year after signing with a major record company.

Her complaint also asks the court to award a judgment of the prescribed money and interest.

EDWARD MORRIS

## 'Nashville Record Review' Hits Japan Airwaves Via Satellite

**NASHVILLE**—"The Nashville Record Review," a weekly countdown program for TNNR here, is now being delivered by satellite for broadcast on KTYO radio in Tokyo.

KTYO is Japan's only 24-hour country-music-formatted station. Its signal reaches throughout Japan.

"The Nashville Record Review," hosted by radio/TV personalities

Lorianne Crook and Charlie Chase, is a four-hour program, compiled weekly, that plays the top 40 country singles for that week.

The show is broadcast on 280 American radio stations.

KTYO, which went on the air the first of this year, features English-speaking air personalities and a mixture of live and syndicated programming.

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

TITLE (Publisher - Licensing Org.) Sheet Music Dist

- |   |  |
|---|--|
| <p>59 ANYWHERE BUT HERE (Pri. ASCAP/Buddy Cannon, ASCAP/Little Big Town, BMI/American Made, BMI/Brand New Town, BMI/Old Wolf, BMI/Music Corp. Of America, BMI)</p> <p>73 BE MY ANGEL (Pink Pig, BMI/Polygram, ASCAP/Ranger Bob, ASCAP/Amchrist, ASCAP/Popcorn Family, ASCAP) HL</p> <p>22 BUBBA SHOT THE JUKE BOX (EMI Blackwood, BMI/Linde Manor, BMI/Right Key, BMI) WBM</p> <p>55 BURN ONE DOWN (Howlin' Hits, ASCAP) CPP</p> <p>10 CAFE ON THE CORNER (Beginner, ASCAP) WBM</p> <p>23 COULD'VE BEEN ME (Englishtown, BMI/Warner-Tamerlane, BMI) WBM</p> <p>54 COWBOY BEAT (Bellamy Brothers, ASCAP)</p> <p>48 CRASH COURSE IN THE BLUES (Steve Warner, BMI/Irving, BMI/Sony Tree, BMI/Inspector Barlow, ASCAP) HL/CPP/CLM</p> <p>27 EVEN THE MAN IN THE MOON IS CRYIN' (BMG, ASCAP/Judy Judy Judy, ASCAP/Sony Tree, BMI) HL</p> <p>62 FIVE O' CLOCK WORLD (Screen Gems-EMI, BMI) WBM</p> <p>6 GOING OUT OF MY MIND (Songs Of PolyGram, BMI/Seven Angels, BMI/Songs Of McBride, BMI) HL</p> <p>11 THE GREATEST MAN I NEVER KNEW (EMI April, ASCAP/Lion Hearted, ASCAP/Laying Martine, Jr., BMI) HL</p> <p>69 HELP, I'M WHITE AND I CAN'T GET DOWN (Almarie, BMI)</p> | <p>28 HEY MISTER (I NEED THIS JOB) (Careers-BMG, BMI/Padre Hotel, BMI/Willesden, BMI) HL</p> <p>51 I CROSS MY HEART (Warner-Elektra-Asylum, BMI/Dorf, BMI/Zena, ASCAP)</p> <p>36 I FEEL LUCKY (EMI April, ASCAP/Getareajob, ASCAP/Don Schlitz, ASCAP/Almo, ASCAP) HL/CPP</p> <p>2 IF I DIDN'T HAVE YOU (Acuff-Rose, BMI/Irving, BMI/Hardscratch, BMI) CPP</p> <p>21 IF THERE HADN'T BEEN YOU (Edge O' Woods, ASCAP/Kinetic Diamond, ASCAP/Moline Valley, ASCAP/Careers-BMG, BMI) HL/CPP</p> <p>34 IF YOUR HEART AIN'T BUSY TONIGHT (Edge O' Woods, ASCAP/Kinetic Diamond, ASCAP/Moline Valley, ASCAP) CPP</p> <p>30 I'LL THINK OF SOMETHING (Polygram Int'l, ASCAP) HL</p> <p>26 I'M IN A HURRY (AND DON'T KNOW WHY) (Murray, BMI/VanWarmer, ASCAP)</p> <p>1 IN THIS LIFE (Almo, ASCAP/Bro Blues, ASCAP/Hayes Street, ASCAP/Allen Shamblin, ASCAP) CPP</p> <p>24 I STILL BELIEVE IN YOU (Benetti, BMI/Inspector Barlow, ASCAP/Bug, ASCAP) WBM</p> <p>31 I WOULDN'T HAVE IT ANY OTHER WAY (Acuff-Rose, BMI/Telly Larc, ASCAP/Groove Palace, ASCAP) CPP</p> <p>4 JESUS AND MAMA (Tom Collins, BMI) CPP</p> <p>32 JUST CALL ME LONESOME (St Julien, ASCAP/Polygram, ASCAP/Poor House Hollow, ASCAP) HL</p> <p>50 KEEP ON WALKIN' (Almo, ASCAP/Bro Blues, ASCAP/</p> |
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| <p>McBroom, BMI) CPP</p> <p>47 L.A. TO THE MOON (W.B.M., SESAC/Long Acre, SESAC/Zomba, ASCAP) WBM</p> <p>18 LETTING GO (Warner-Tamerlane, BMI/Zesty Zacki's, BMI) WBM</p> <p>64 LIFE'S A DANCE (Hayes Street, ASCAP/Almo, ASCAP/Love This Town, ASCAP)</p> <p>39 LONESOME STANDARD TIME (EMI April, ASCAP/The Old Professor's Music, ASCAP/BMG Songs, ASCAP/Mighty Chord, ASCAP)</p> <p>14 LORD HAVE MERCY ON THE WORKING MAN (Songs Of PolyGram, BMI) HL</p> <p>45 LOST AND FOUND (Sony Cross Keys, ASCAP) HL</p> <p>7 LOVE'S GOT A HOLD ON YOU (Warner-Tamerlane, BMI/Just Cuts, BMI/Patti Hurt, BMI) WBM</p> <p>57 LOVE WITHOUT MERCY (Polygram, ASCAP/Lodge Hall, ASCAP/BMG, ASCAP)</p> <p>65 ME AND MY BABY (Scarlet Moon, BMI/Paul And Jonathan Songs, BMI) CLM</p> <p>66 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) HL/WBM</p> <p>17 NEXT THING SMOKIN' (Forrest Hills, BMI/Songwriters Ink, BMI/Out Of State, BMI/Texas Wedge, ASCAP/Pitch 'N' Run, ASCAP) CPP</p> <p>3 NO ONE ELSE ON EARTH (Sony Tunes, ASCAP/EMI Golden Torch, ASCAP/Heart Street, ASCAP/Sony Tree, BMI/Edisto Sound, BMI) HL/CPP</p> <p>58 NO SIR (Tom Collins, BMI/Music Corp. Of America, BMI/Brand New Town, BMI/Midnight Crow, ASCAP) HL/CPP</p> <p>38 NOT TOO MUCH TO ASK (EMI April, ASCAP/Getareajob,</p> | <p>ASCAP/Don Schlitz, ASCAP/Almo, ASCAP) HL/CPP</p> <p>9 NOWHERE BOUND (Resaca Beach, BMI/Warner-Tamerlane, BMI/Julie Medders, BMI/Designee, BMI) WBM</p> <p>35 NOW THAT'S COUNTRY (Songs Of PolyGram, BMI/Tubb's Bus, BMI) HL</p> <p>63 ONE TIME AROUND (Sony Tree, BMI/Zomba, ASCAP) HL</p> <p>74 OUR LOVE WAS MEANT TO BE (Mike Curb, BMI/Farren Curtis, BMI/Farren Square, ASCAP)</p> <p>33 RUNNIN' BEHIND (New Haven, BMI/MCA, ASCAP) HL</p> <p>8 SEMINOLE WIND (Almo, ASCAP/Holmes Creek, ASCAP) CPP</p> <p>70 SEND A MESSAGE TO MY HEART (Songs Of PolyGram, BMI/Titus, BMI) HL</p> <p>16 SHAKE THE SUGAR TREE (Sony Tree, BMI) HL</p> <p>68 SOMEBODY PAINTS THE WALL (Lust-4-Fun, ASCAP/Zomba, ASCAP/Joyna, ASCAP/Noted, ASCAP)</p> <p>12 SO MUCH LIKE MY DAD (RightSong, BMI/Chips Moman, BMI/Ataduo, BMI) HL</p> <p>67 A STREET MAN NAMED DESIRE (Great Cumberland, BMI/Flawfactor, BMI/Longitude, BMI/August Wind, BMI)</p> <p>41 SURE LOVE (Foreshadow, BMI/Songs Of PolyGram, BMI/MCA, ASCAP/Gary Burr, ASCAP) CLM</p> <p>44 TAKE A LITTLE TRIP (Maypop, BMI/Wildcountry, BMI/EMI Blackwood, BMI/Wrightchild, BMI) WBM</p> <p>49 THAT'S ME (Millhouse, BMI/Shedhouse, ASCAP) HL</p> <p>61 THERE AIN'T NOTHIN' I DON'T LIKE ABOUT YOU (Polygram Int'l, ASCAP/EMI April, ASCAP) HL</p> <p>52 THIS ONE'S GONNA HURT YOU (Songs Of PolyGram, BMI/Tubb's Bus, BMI) HL</p> <p>75 TOO MUCH (EMI April, ASCAP) HL</p> <p>46 TWO SPARROWS IN A HURRICANE (Murray, BMI)</p> | <p>60 TWO-TIMIN' ME (Careers-BMG, BMI/Rita's Cloud Nine, BMI/Maypop, BMI/Wildcountry, BMI) HL/WBM</p> <p>15 WARNING LABELS (Sony Cross Keys, ASCAP/Sony Tree, BMI) HL</p> <p>19 WATCH ME (Great Cumberland, BMI/Diamond Struck, BMI/In The Air, BMI/MCA, ASCAP/Gary Burr, ASCAP) HL/CPP</p> <p>37 WEAR MY RING AROUND YOUR NECK (Lollipop, BMI) CPP</p> <p>71 WELCOME TO THE CLUB (Love This Town, ASCAP/Endless Frogs, ASCAP)</p> <p>13 WE SHALL BE FREE (EMI Blackwood, BMI/Beartooth, BMI/Major Bob, ASCAP/No Fences, ASCAP) WBM/CPP</p> <p>29 WE TELL OURSELVES (ASCAP) CPP</p> <p>20 WHATCHA GONNA DO WITH A COWBOY (Major Bob, ASCAP/Mid-Summer, ASCAP) CPP</p> <p>43 WHAT KIND OF LOVE (Sony Cross Keys, ASCAP/Blue Sky Rider, BMI/Orbsongs, BMI) HL</p> <p>72 WHAT WERE YOU THINKIN' (Square West, ASCAP/Howlin' Hits, ASCAP)</p> <p>40 WHEN SHE CRIES (EMI April, ASCAP/Son Mare, BMI)</p> <p>56 WHO NEEDS IT (Movieville, BMI/Careers-BMG, BMI/Monk Family, BMI)</p> <p>42 A WOMAN LOVES (WB, ASCAP/Rancho Bogardo, ASCAP/Kinetic Diamond, ASCAP/Edge O' Woods, ASCAP) CPP/WBM</p> <p>5 WRONG SIDE OF MEMPHIS (Warner-Tamerlane, BMI/Patrick Joseph, BMI) WBM</p> <p>53 YARD SALE (Major Bob, ASCAP/Jobete, ASCAP) CPP</p> <p>25 YOU AND FOREVER AND ME (Square West, ASCAP/Howlin' Hits, ASCAP/Sony Tree, BMI/Edisto Sound, BMI) CPP/HL</p> |
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## Pat Alger, Alan Jackson Take Top ASCAP Songwriter Awards

NASHVILLE—"Italian Autumn" was the theme of ASCAP's 30th country music awards presentation and dinner at the Opryland Hotel here. ASCAP Southern executive director Connie Bradley and associate director Merlin Littlefield presented citations to songwriters and publishers of ASCAP's most performed country songs in 1991.

Pat Alger took songwriter-of-the-year honors on the heels of a four-year winning streak by Don Schlitz. Alger was honored for six songs: "A Few Good Things Remain," "Like We Never Had A Broken Heart," "Small Town Saturday Night," "Thunder Rolls," "True Love," and "Unanswered Prayers." The award was presented by Mark McEwen, morning weatherman at CBS.

Throughout the evening, videos of the five most-performed songs ("Don't Rock The Jukebox," "Meet In The Middle," "Somewhere In My Broken Heart," "Two Of A Kind Working On A Full House," and "Rockin' Years") were shown on big screens. "Don't Rock The Jukebox," written by Alan Jackson and published by Mattie Ruth Musick and Seventh Son Music, was crowned country song of the year. Actor Martin Sheen, father of Ramon Estevez, who recently moved to Nashville to pursue his songwriting career, made the presentation.

ASCAP put the spotlight on PolyGram Publishing International for publisher-of-the-year honors. PolyGram garnered 10 individual song awards.

ASCAP president Morton Gould and managing director Gloria Messinger made presentations honoring those numbers whose continuing performance level over the years has earned them recognition as country classics. They were "Faded Love," "I Really Don't Want To Know," "Kaw Liga," "Lovesick Blues," and "Riders In The Sky."

The Nashville Songwriters Assn. Intl. and the Country Music Foundation were presented silver trays in honor of each organization's 25th anniversary.

A complete list of ASCAP winners is as follows:

"Anytime"—Jill Colucci; EMI April, Heartland Express  
 "Are You Lovin' Me Like I'm Lovin' You"—John Collins Cunningham; Sunstorm, Warner/Chappell  
 "As Simple As That"—Mike Reid, Allen Shamblin; Almo, Brio Blues, Hayes Street  
 "Ball And Chain"—Don Schlitz; Don Schlitz  
 "Brand New Man"—Kix Brooks; Sony Cross Keys  
 "Chasin' That Neon Rainbow" (second award)—Alan Jackson, Jim McBride; EMI April, Mattie Ruth, Seventh Son  
 "Chill Of An Early Fall"—Green Daniel, Gretchen Peters; No Champagne, Warner/Chappell  
 "Come On Back"—Carlene Carter; Carleone Tunes, Chrystalis  
 "Daddy's Come Around"—Don Schlitz; Don Schlitz  
 "Don't Rock The Jukebox"—Alan Jackson; Mattie Ruth, Seventh Son  
 "Down At The Twist And Shout"—Mary-Chapin Carpenter; EMI April, Getarealjob  
 "Even Now"—Marc Beeson; Sleepytime  
 "Fancy"—Bobbie Gentry; Northridge  
 "A Few Good Things Remain"—Pat Alger, Jon Vezner; Bait And Beer, Forerunner, Sheddhouse  
 "For Crying Out Loud"—James Ivan Compton, P.W. Wood; Ivan James  
 "For My Broken Heart"—Liz Hengber, Keith Palmer; Starstruck  
 "Forever Together"—Alan Jackson, Randy Travis; Mattie Ruth, Seventh Son, Sometimes You Win  
 "Forever's As Far As I'll Go"—Mike Reid; Almo, Brio Blues  
 "Friends In Low Places" (second award)—Earl "Bud" Lee; Chaney Tunes, Music Ridge  
 "Here We Are"—Beth Nielsen Chapman; Macy Place, Warner/Chappell-Warner Refugee  
 "Heroes"—Claire Cloninger; Juniper Landing  
 "Heroes And Friends"—Don Schlitz; Randy Travis; Hayes Street, Sometimes You Win  
 "Hopelessly Yours"—Don Cook; Sony Cross Keys  
 "Hurt Me Bad (In A Real Good Way)"—Rafe VanHoy; Rockin' R  
 "I Am A Simple Man"—Wait Aldridge; Rick Hall  
 "I Couldn't See You Leavin'"—Rory Bourke; PolyGram, Songs De Burgo  
 "I Thought It Was You"—Tim Mensy; Miss Dot, Sony Cross Keys  
 "I'd Love You All Over Again"—Alan Jackson; Mattie Ruth, Seventh Son  
 "I'm That Kind Of Girl"—Ronnie Samost; Samsonian, Warner/Chappell  
 "I've Come To Expect It From You" (second award)—Buddy Cannon; Buddy Cannon, PolyGram  
 "If I Know Me"—Pam Belford; Brass & Chance, Dixie Stars  
 "If The Devil Danced (In Empty Pockets)"—Ken Spooner, Kim Williams; Sony Cross Keys, Texas Wedge  
 "In A Different Light"—Bucky Jones, Bob McDill; PolyGram, Ranger Bob, Sony Cross Keys  
 "Is It Raining At Your House"—Vern Gosdin; Hookem  
 "It Won't Be Me"—Tom Shapiro, Chris Waters; Edge O' Woods, Kinetic Diamond, Moline Valley  
 "Keep It Between The Lines"—Russell Smith; MCA  
 "Leave Him Out Of This"—Walt Aldridge; Rick Hall  
 "Let Her Go"—Mark Collie; Ha-Deb, Judy Harris  
 "Like We Never Had A Broken Heart"—Pat Alger, Garth Brooks; Bait And Beer, Forerunner, Major Bob

"Long Lost Friend"—Steve Bogard, Dave Robbins; Rancho Bogardo, Uncle Beave, Warner/Chappell  
 "Lord Have Mercy On A Country Boy"—Bob McDill; PolyGram, Ranger Bob  
 "Love Can Build A Bridge"—John Barlow Jarvis; Inspector Barlow  
 "Loving Blind"—Clint Black; Howlin' Hits  
 "Lucky Moon"—Doug Johnson; Kicklighter, PolyGram  
 "Meet In The Middle"—Don Pfrimmer, Zomba  
 "Men"—Robert Byrne; Colgems-EMI  
 "Mirror Mirror"—John Jarrard, Mark Sanders; Alabama Band, MCA  
 "My Next Broken Heart"—Kix Brooks; Sony Cross Keys  
 "New Way To Light Up An Old Flame"—Lonnie Wilson; Zomba  
 "One More Payment"—Clint Black, Hayden Nicholas; Howlin' Hits  
 "Only Here For A Little While"—Wayland Holyfield, Richard Leigh; EMI April, Ides Of March, Lion-Hearted  
 "Point Of Light"—Don Schlitz; Don Schlitz  
 "Put Yourself In My Place"—Carl Jackson; PolyGram  
 "Right Now"—Sylvester Bradford, Al Lewis; Sovereign, Sylbee  
 "Rockin' Years"—Floyd Parton; Southern Gallery  
 "Rumor Has It"—Vern Dant; Sheddhouse  
 "Shadow Of A Doubt"—Tom Wopat; Rick Hall  
 "Since I Don't Have You"—James L. Beaumont, Walter P. Lester, Jr.; Joseph V. Rock, John H. Taylor, Joseph W. Verscharen, Janet F. Vogel; Bonnyview, Southern  
 "Small Town Saturday Night"—Pat Alger, Hank DeVito; Bait And Beer, Forerunner, Little Nemo  
 "Some Guys Have All The Love"—Porter Howell, Dwayne O'Brien; Howlin' Hits, Square West  
 "Someday"—Alan Jackson, Jim McBride; EMI April, Mattie Ruth, Seventh Son  
 "Someday Soon"—Jan Tyson; Warner/Chappell  
 "Somewhere In My Broken Heart"—Richard Leigh; EMI April, Lion-Hearted  
 "Then Again"—Jeff Silbar; Warner Chappell/Lorimar, Silbar/Songs  
 "Thunder Rolls"—Pat Alger, Garth Brooks; Bait And Beer, Forerunner, Major Bob  
 "Til I Found You"—Hank DeVito; Little Nemo  
 "Till You Were Gone"—Rory Bourke, Mike Reid; BMG, PolyGram, Songs De Burgo  
 "Time Passes By"—Jon Vezner; Sheddhouse  
 "True Love"—Pat Alger; Bait And Beer, Forerunner  
 "Turn It On, Turn It Up, Turn Me Loose"—Wayland Patton; PolyGram  
 "Two Of A Kind Workin' On A Full House"—Dennis Robbins; Corey Rock, Trevcor  
 "Unanswered Prayers" (second award)—Pat Alger, Larry Bastian, Garth Brooks; Bait And Beer, Forerunner, Major Bob, Mid-Summer  
 "The Walk"—Mark A. Miller; Zoo II  
 "Walk On Faith"—Mike Reid, Allen Shamblin; Almo, Brio Blues, Hayes Street  
 "We Both Walk"—Tom Shapiro, Chris Waters; Edge O' Woods, Kinetic Diamond, Moline Valley  
 "We've Got It Made"—Sandy Ramos, Bob Regan; AMR, Millers' Daughter, Wrensong  
 "What A Way To Go"—Bobby David, Jim Rushing; PolyGram  
 "Where Are You Now"—Clint Black, Hayden Nicholas; Howlin' Hits  
 "You Don't Count The Cost"—Bucky Jones, Tom Shapiro, Chris Waters; Edge O' Woods, Kinetic Diamond, McBec, Moline Valley, PolyGram  
 "You Know Me Better Than That"—Anna Lisa Graham; Sheddhouse  
 "You Win Again"—Mary-Chapin Carpenter; EMI April, Getarealjob  
 Country song of the year: "Don't Rock The Jukebox"—Alan Jackson; Mattie Ruth, Seventh Son  
 Songwriter of the year: Pat Alger  
 Publisher of the year: PolyGram International Publishing, Inc.  
 1992 ASCAP Country Classics:  
 "Faded Love"—Bob Wills; Warner/Chappell  
 "I Really Don't Want To Know"—Don Robertson; Warner/Chappell  
 "Kaw Liga"—Fred Rose, Hank Williams; Milene, Warner/Chappell  
 "Lovesick Blues"—Cliff Friend, Irving Mills; EMI Mills  
 "Riders In The Sky"—Stan Jones; Edwin H. Morris

DEBBIE HOLLEY

## Susan Longacre Named Writer Of The Year At SESAC Writer, Pub Awards

NASHVILLE—SESAC held its 28th annual awards celebration Oct. 1 at the Loews Vanderbilt Plaza here. During the American-themed presentation, certificates of achievement were handed to writers and publishers in musical genres including country, gospel, jazz, R&B, classical, and Latin.

SESAC's highest honor, writer of the year, went to Susan Longacre. She was thanked and congratulated by Reba McEntire and Steve Wariner by way of pretaped video messages for their hit records "Is There Life Out There" and "Leave Him Out Of This," respectively. Longacre also penned "Old Familiar Pain" by Restless Heart and "The Time Has Come" by Martina McBride.

Warner/Chappell's SESAC affiliate W.B.M. Music Corp. took publisher-of-the-year honors for the four above-mentioned songs.

The accompanying video to McEntire's "Is There Life Out There" received the society's video award, while top honors in the area of television music were handed to writers Thomas Hedden and Vincent Caputo for their theme to the syndicated series "This Is The NFL."

Alice Prager, SESAC's chairman, and Vincent Candilora, SESAC's president and CEO, hosted the evening, while Dianne Petty and Tom Casey served as masters of ceremony.

The SESAC award winners are as follows:

## BMI's In Love With Jon Ims Song; Vince Gill Crowned Top Writer

NASHVILLE—BMI's 40th annual country awards, presented during a Sept. 29, black-tie gala at the society's Music Row location, proved its most star-studded and well-attended yet. Awards were presented to 146 writers and publishers, saluting the year's most performed country songs.

"She's In Love With The Boy" (written by Jon Ims, published by Rites Of Passage and Warner/Elektra/Asylum, and the debut single by MCA artist Trisha Yearwood) was trumpeted most performed country song of the year, taking the 24th Robert J. Burton award (named for the late BMI president).

Ims' musical background and songwriting track record falls in the area of folk music, where he has been a performer, composer, and teacher. 1991 marked his first entry into the country charts. According to a statement released by BMI, the song moved from current to recurrent playlists across the nation and stayed there for a year following its rise to No. 1 on most trade charts.

Artist/musician/songwriter Vince Gill topped Paul Overstreet from his five-year perch and went home wearing the songwriter-of-the-year halo. The hits that earned him his wings were "Liza Jane," "Look At Us," "Pocket Full Of Gold," and "Here We Are."

Ten individual citations went to Tree Publishing Co. Inc., making it the publisher with the highest percentage of copyright ownership in award songs and BMI's publisher of the year. Among the multiple award-winning publishers were Acuff-Rose, Careers-BMG, Fame, Forrest Hills, Jessie Jo, Littlemarch, Maypop, Patrick Joseph, Post Oak, Songwriters Ink, and Wrightchild.

A complete list of the year's most performed BMI songs follows:

"After The Lights Go Out"—Warner Mack; Songs of PolyGram  
 "Anytime"—Travis Tritt; Post Oak, Tree  
 "Are You Lovin' Me Like I'm Lovin' You"—Steve Stone; Stone Valley  
 "Ball And Chain"—Paul Overstreet; Scarlet Moon  
 "Bing Bang Boom"—Hugh Prestwood; Careers-BMG, Hugh Prestwood  
 "Blame It On Texas"—Ronnie Rogers, Mark Wright; EMI-Blackwood, Maypop, Wrightchild  
 "Brand New Man"—Don Cook, Ronnie Dunn; Tree  
 "Brotherly Love"—Tim Nichols, Jimmy Stewart; Careers-BMG, Peer International, Talbot  
 "Cadillac Style"—Mark Petersen; Ray Stevens  
 "Don't Rock The Jukebox"—Roger Murrah, Keith Stegall; Murrah, Tom Collins  
 "Don't Tell Me What To Do"—Max D. Barnes, Harlan Howard; Tree  
 "Down Home"—Rick Bowles, Josh Leo; Maypop, Mopage, Warner/Elektra, Asylum  
 "Down To My Last Teardrop"—Paul Davis; Paul And Jonathan  
 "Drift Off To Dream"—Stewart Harris, Travis Tritt; Edisto Sound, Post Oak, Sony, Tree  
 "Fallin' Out Of Love"—Jon Ims; Paul Craft  
 "Heart Full Of Love"—Kostas; Songs Of PolyGram  
 "Here We Are"—Vince Gill; Benefit  
 "Here's A Quarter (Call Someone Who Cares)"—Travis Tritt; Post Oak, Tree  
 "Heroes"—Paul Overstreet; Scarlet Moon  
 "Hopelessly Yours"—Curly Putman, Keith Whitley; Tree  
 "Hurt Me Bad (In A Real Good Way)"—Deborah Allen, Posey  
 "I Couldn't See You Leavin'"—Ronny Scaife; Partner, Songs of PolyGram  
 "I Got You"—Robert Byrne, Greg Fowler, Teddy Gentry; Fame, Maypop  
 "I Know Where Love Lives"—Hal Ketchum; Foreshadow  
 "I Thought It Was You"—Gary Harrison; Patrick Joseph, Warner-Tamerlane  
 "I'm That Kind Of Girl"—Matraca Berg; Patrick Joseph/Warner-Tamerlane  
 "If I Know Me"—Dean Dillon; Jessie Jo, Music Corp. Of America  
 "If You Want Me To"—Joe Diffie, Lonnie Williams; Forrest Hills, Songwriters Ink  
 "In A Different Light"—Dickey Lee; Songs of PolyGram  
 "Is It Cold In Here"—Joe Diffie, Danny Morrison; Danny Boy, Forrest Hills, Songwriters Ink  
 "Is It Raining At Your House"—Hank Cochran, Dean Dillon; Jessie Jo, Tree  
 "A Jukebox With A Country Song"—Gene Nelson; Mister Charlie, Warner-Tamerlane  
 "Keep It Between The Lines"—Kathy Louvin; Tillis Tunes  
 "Leap Of Faith"—Lionel Cartwright; Long Run, Warner-Tamerlane  
 "Little Things"—Paul Kennerley, Marty Stuart; Irving, Littlemarch, Songs of PolyGram  
 "Liza Jane"—Vince Gill, Reed Nielsen; Benefit, Englishtown  
 "Long Lost Friend"—Larry Stewart; Larry Stewart, Warner-Tamerlane  
 "Look At Us"—Max D. Barnes, Vince Gill; Benefit, Hardscratch, Irving  
 "Love, Me"—Skip Ewing; Acuff-Rose  
 "Lucky Moon"—Mark Wright; EMI-Blackwood, Wrightchild  
 "Mama Don't Forget To Pray For Me"—Larry Shell; Pier Five  
 "Maybe It Was Memphis"—Michael Anderson; Atlantic, Cadillac Pink, First Release  
 "Meet In The Middle"—James Foster, Chapin Hartford; Tree, Willesden  
 "Men"—Robert Byrne, Alan Schulman; Screen Gems-EMI  
 "Mirror Mirror"—Bob DiPiero; American Made, Little Big Town  
 "The Moon Over Georgia"—Mark Narmore; Fame  
 "My Next Broken Heart"—Don Cook, Ronnie Dunn; Tree  
 "New Way To Light Up An Old Flame"—Joe Diffie; Forrest Hills  
 "Oh What It Did To Me"—Jerry Crutchfield; Champion, Glitterfish  
 "One Hundred And Two"—Wynonna Judd, Paul Kennerley, Don Potter; Irving, Kentucky Sweetheart, Littlemarch, Sheep In Tow  
 "One More Payment"—Shake Russell; Red Brazos  
 "One Of Those Things"—Paul Overstreet, Pam Tillis; Blood, Sweat, and Ink, Warner/Elektra/Asylum, Scarlet Moon, Screen Gems-EMI  
 "A Picture Of Me (Without You) (second award)—George Richey, Norro Wilson; EMI-Al Gallico, EMI-Algee  
 "Pocket Full Of Gold"—Brian Allsmiller, Vince Gill; Benefit  
 "Point Of Light"—Thom Schuyler; Bethlehem  
 "Put Yourself In My Place"—Pam Tillis, Tree  
 "Rodeo"—Larry Bastian, Rio Bravo  
 "Shadow Of A Doubt"—Robert Byrne; Bobworld, Fame  
 "Shameless"—Billy Joel; Joelsongs  
 "She's In Love With The Boy"—Jon Ims; Rites of Passage, Warner/Elektra/Asylum  
 "Somewhere In My Broken Heart"—Billy Dean; EMI-Blackwood  
 "Straight Tequila Night"—Kent Robbins; Colter Bay, Irving  
 "Tempted"—Paul Kennerley, Marty Stuart; Irving, Littlemarch, Songs of PolyGram  
 "Then Again"—Rick Bowles; Maypop  
 "Turn It On, Turn It Up, Turn Me Loose"—Kostas; Songs of PolyGram  
 "Turn That Radio On"—Paul Davis; Paul and Jonathan  
 "Two Of A Kind, Workin' On A Full House"—Bobby Boyd, Warren Haynes; Bobby Boyd, Buzzard Rock, Dennis Robbins, Rocky Core  
 "The Whiskey Ain't Workin'"—Ronny Scaife, Marty Stuart; Partner, Songs of PolyGram  
 "You Can Depend On Me"—Jimmy Griffin, Ronnie Rogers; James Griffin, Maypop  
 "You Know Me Better Than That"—Tony Haselden; Millhouse  
 "You're The One"—Dwight Yoakam; Coal Dust West, Warner-Tamerlane  
 "You've Got To Stand For Something"—Buddy Brock, Aaron Tippin; Acuff-Rose  
 "Your Love Is A Miracle"—Bill Kenner, Mark Wright; EMI-Blackwood, Tom Collins, Wrightchild  
 Robert J. Burton award for the most-performed country song of the year: "She's In Love With The Boy"—Jon Ims; Rites of Passage, Warner/Elektra/Asylum  
 Writer of the year: Vince Gill  
 Publisher of the year: Tree Publishing Co. Inc.

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## PolyGram Unearths 'Chronicles' Series Will Release 2-CD Compilations Of Buried Treasures

NEW YORK—The PolyGram Group has launched "Chronicles," a new anthology series devoted to reissuing two-CD compilations from music preserved in PolyGram's vaults, including "The Fillmore Concerts" by the Allman Brothers Band (see story, page 9).

"The idea is to release material that might not be deserving of a full three- or four-disc boxed set but is still great. We're offering these deluxe boxes at a reasonable price," says Rich Bauer, VP of marketing for PolyGram's catalog development department. The wholesale price for each release, which will include booklets with new essays, personnel listings, and vintage photography, will be \$19.50, not including any discount that may be available. Bauer says the idea is to keep the retail price under \$30.

The CD sets will be sold in a double jewel box housed in a 6-by-6-inch cardboard slip cover. Because the booklet is inserted into the slip cover instead of the jewel box, it is

roughly 20% bigger than traditional CD booklets and allows for larger graphics. The whole package is encased in a longbox, but no new configuration will be needed when longboxes are abolished next April.

*PolyGram will offer 12-14 releases per year in the series*

PolyGram will offer 12-14 releases per year in the series.

The releases will concentrate on artists as well as various genres, such as the upcoming "The Boston Sound," a girls-group collection, and "First Steps," which will feature first recordings by major artists.

### LONG-TERM OUTLOOK

Says Bill Levenson, VP of A&R for PolyGram's catalog development department, "We're looking

for long-term sales for these releases. We think 15,000-25,000 units would be a modest number. For other projects, we'd expect sales of more than 100,000 copies."

The first threesome, including "Rod Stewart: The Mercury Anthology," "The Troggs, Archeology: 1966-1976," and "Roy Buchanan, Sweet Dreams: The Anthology," was released Sept. 20.

### 4 MORE DUE

In order to build the series' profile, four more anthologies will be released Oct. 20. Included in that set are the Allmans package, two John Mayall titles, "London Blues 1964-1969," and "Room To Move 1969-1974," as well as "Elton John: Rare Masters." The latter is a 37-song collection of seldom heard B sides, outtakes, and previously unreleased material that will be used to kick off PolyGram Group Distribution's rerelease of 16 John albums.

MELINDA NEWMAN

## PBS To Get The Blues Via New Vanguard Films Series

BY THOM DUFFY

NEW YORK—Vanguard Films is producing a three-part series called "The History Of The Blues" for public television. An all-star blues concert for the series, slated for airing on PBS next year, may be taped for high-definition television broadcast in Japan.

"The art form [of the blues] is probably getting more recognition now than any other time since the '60s," says Charles Hobson, executive producer of the series, who has previously filmed several documentaries on black culture.

Profiles of blues pioneers in the series will include interviews with surviving veterans such as John Lee Hooker, inheritors such as Mick Jagger and Bonnie Raitt, and nonperforming figures such as Phil Chess and writer Robert Palmer.

Vanguard has begun production of the project with archival footage

of Mississippi life in the '20s, illustrating the songs of such blues pioneers as Charlie Patton.

The three segments of the series will focus, in turn, on the birth of Southern rural blues in the Mississippi Delta, the rise of urban blues as Southern blacks migrated to cities like Chicago, and an all-star concert with acts to be announced, to be co-produced by Chicago public television station WTTW. Vanguard is discussing an HDTV taping of the concert with Japan's NHK Enterprises.

Producing the series are Vanguard Films president John Williams, whose previous credits include "Aretha Franklin: Queen Of Soul," written by Nelson George, and Patrick Montgomery of Archive Film Productions, also a veteran music film maker. Co-producing the second segment of the series on Chicago blues is Initial Film & Television.

## TOM DOWD PILOTS ALLMANS' 'FILLMORE' REISSUE

(Continued from page 9)

there, but there's nothing that impairs us," he said. "We haven't had a hiss problem. We're clean and quiet, we're in piggy heaven.

"When we recorded the Fillmore concerts originally, we had two tape machines going with an overlap of between six to 10 minutes, so when one ran out, we didn't miss anything while we were changing tape," Dowd recalled. The original was mixed in two days.

For the new three-week remix session, Dowd and engineer Jay Mark chose River Sound Studios, a Manhattan studio owned by Donald Fagen and Gary Katz, because Dowd wanted to use the same model 3M 16-track tape machine the original tapes had been recorded on in the transfer process. "When Bill spoke to me about doing this, I remembered what was in the recording truck and what was in the Atlantic studio, and I wanted either the type machine I recorded it on or something I was used to," Dowd said. "Nothing against today's technology, but if you're going to restore a Rembrandt, you wouldn't use airplane glue."

As the tapes rolled by, Dowd noted, "There are versions here that have never been heard again by humans other than me and the band." Among the versions that will remain unheard is the first night's take of "In Memory Of Elizabeth Reed," where the band surprised Dowd by bringing out two very out-of-tune horn players. "That version will never see the light of day," he said. "The band was mad about my not wanting the horns back the next night until they actually heard the tape from that night; then it was settled very simply."

### DECISIONS, DECISIONS

As Dowd picked over the 27 reels of tape, many of which had his original notes from 21 years ago still on

them, he deliberated over what to use and what to let go. While he had 120 minutes at his disposal, Dowd knew he still had to be selective. "I have to be discreet in programming the ultimate release. You don't want 'Whip-

*'If you're going to restore a Rembrandt, you wouldn't use airplane glue'*

ping Post,' 'You Don't Love Me' and 'Mountain Jam' back to back, because that would be 90 minutes from just three songs."

Although Dowd wanted familiar equipment around him, the improvements in consoles made remixing much easier. "When I originally

mixed this, you just held on tight and hoped you remembered the song and whoever got punched up was whoever was standing next to you in the studio," he said.

This time around, he noted that technology made it easier to highlight particular facets, such as Duane Allman's famed guitar work, "but we have to make sure that we try to recapture what the band recorded and not manufacture something."

To that end, Dowd was also careful about patching together songs from different performances. Ultimately, only two songs, "In Memory Of Elizabeth Reed" and "You Don't Love Me," are composites. No version of "One Way Out" recorded during the March dates matched the caliber of the other performances, so Dowd used a take from June 1971, when the band played the closing night at the Fillmore East.



In a rare photograph taken during the Allman Brothers Band's historic March 1971 stint at the Fillmore East, Gregg Allman, left, and Duane Allman show why "The Allman Brothers At Fillmore East" is considered one of the best live albums ever released.

Throughout the remixing, there were a few days of "anxiety and frustration when everything we touched turned into instant dreck," said Dowd. But on the whole, the process went very smoothly, such as when the crew worked on "In Memory Of Elizabeth Reed." "Today, everything we're touching is turning to gold," he said. Although Dowd had to ride the controls throughout large portions of the song, especially in bringing up Dickey Betts' guitar solo, the end results were "hot," the producer proclaimed.

As Dowd was working on the music, journalist Jimmy Guterman was

writing new liner notes and photographer Jim Marshall was looking for the artwork from the 1971 "Fillmore East" release. Because he could not locate the original negatives, Levenson opted to use an outtake photo from those original sessions.

PolyGram plans to keep its earlier reissue of the "Fillmore East" set on the market, but as one staffer says, it's now the "Reader's Digest" version. Says Levenson, "This Chronicles set is the definitive version. This package now captures the finest band of its genre with the six original band members at the peak of their career sounding better than ever."

## TOMMY BOY GROWS INTO INDIE-DISTRIBUTION ROLE

(Continued from page 10)

ground, and the rest," says Living Large chairman/CEO Williams, whose roster consists of a mix of hardcore acts taken from the Cold Chillin' label (Roxanne Shante, MC Shan) and new signings (Skoob & Scrap, formerly dancers for Big Daddy Kane, a Cold Chillin' artist). "[The label seems] to be able to out-sell Warner Bros. when it comes to rap product. It deals more directly with the type of stores where people buy rap, as opposed to the national chains that WEA deals with."

Silverman, CEO/president of Tommy Boy, says he made the deals because of the principals involved. "Tommy Boy doesn't have the stranglehold on good music—we want to be involved with those who have a unique vision. Cold Chillin' has a good roster; Rick Rubin will always have something wild coming out; and Stephney is the next Rick Rubin. We're being very selective about who we do this with—we only do this with people who have established promotion and marketing set up," he says.

Living Large and Ill Records will handle their own promotion and marketing functions, while Tommy Boy will take care of accounting, sales, and distribution. Silverman says he was interested in the joint venture with Stephney because of the former Def Jam VP's vast marketing experience, which includes ownership of Weasel Marketing.

Silverman says the Stepsun deal may not be Tommy Boy's last co-venture.

"We're always open to the right thing, but it has to meet all that criteria," he says. "It has to be people who have a clue, they can make their own videos and design their own art, we just control the pressing and distribution. We're even looking to do joint ventures where we put up the money if we believe in the people."

Ill Records has released a single by one act, Art Of Origin, thus far. Rubin, who is producing Mick Jagger's next album, was unavailable for comment about the label's plans by press time.

## RTP/Sony Appoints Nat'l Promo Executive; On The Carib Beat; Continental On Block

**RTP TAPS CORREOSO:** RTP/Sony has appointed **Ricky Correoso** to fill the label's newly created position of national promotion manager. Correoso, who held promotion and marketing posts in the mid-'80s with RCA and A&M, will terminate his four-year management pact with Sony's Luis Enrique Oct. 18. He will continue to manage Enrique's label mate **Que Pasa**.

RTP president **Oscar Llord** said in a prepared statement that the label's rapid growth called for a national promotion executive.

"This is an important step for us," said Llord, "and we are pleased to be able to count on someone who has the experience and talent such as Ricky."

For his part, Correoso points out that his split with Enrique is amicable and adds that he is looking forward to returning to the music industry.

"It's about time that Luis and I just go different ways," says Correoso. "I missed the record business and I wanted to go back."

**CARIB BLUES:** Hispanic and non-Hispanic Caribbean acts scheduled to participate this fall in the fifth annual Benson & Hedges Blues and Rhythm series include RMM's **Eddie Palmieri**, Messidor's **Seis Del Solar**, M.P.I.'s **Nino Segarra**, Fonovisa's **Los Mier**, **Toots & the Maytals**, and **Mango's Boukman Eksperyans**. B&H Blues and Rhythm will donate \$1 of every ticket sold at its big-name "headliner" concerts to the Hurricane Andrew Disaster Relief. In addition,



by John Lannert

B&H will give \$1,000 from each of its smaller "club night" shows to local homeless charities.

**POLYGRAM AMERICA Latina Emerges:** PolyGram's new pan-Latin sub PolyGram America Latina has announced it has signed veteran balladeer **Dyango**. **Salvador Pérez Muñoz**, PolyGram's director of Latin artists, says the Miami-based company expects to establish affiliates in Colombia and Venezuela in early 1993. The U.S. label is set to bow later that year.

**LOPEZ TO HEAD AMPROFON:** **Jesus López**, GM of BMG-Ariola Mexico, has been named president of AMPROFON, succeeding **Enrique de Noriega**, who forfeited his presidency when he left his position as managing director of EMI Mexico.

**CONTINENTAL ON THE BLOCK:** **Continental Records**, Brazil's biggest homegrown record company, is up for sale, with the asking price believed to be pegged around \$16 million. Warner and EMI already have

submitted bids for the label, home to many *sertaneja* acts, including hot-selling duo **Leandro E Leonardo**.

**KUBANEY LOOKS FOR Big Fall:** Recent releases on **Kubaney** are "14 Exitos" by **Mocedades** and "Siempre Boleros" from **Rolando Ojeda**. Kubaney's fall release schedule includes albums from the label's current flagship act **Cocoband**, along with **Orquesta Noche Sabrosa** and **Feliz Cumbe Y Su Orquesta**. Kubaney's ninth installment of its ever-popular "Merengazos Del Año" also is due out this autumn.

In August, Kubaney signed **Dioni Fernández Y Su Orquesta**, whose label premiere "Yo Soy Para Ti" is slated to be released Nov. 1. The label's 10,000-square-foot Big Apple one-stop, called **Manhattan Latin Music Distributor and Retail**, opened Sept. 8.

**RELEASE UPDATE:** **Jon Secada's** just-released Spanish-language debut for **SBK-Capitol/EMI Latin** is named after his No. 1 smash "Otro Día Más Verde" . . . Also just out is a sparkling live album by **Gipsy Kings**, unimaginatively titled "Gipsy Kings Live" (**Elektra/Musician**) . . . **J&N** has shipped an eponymous album by merengue act **Orquesta La Artillería**, along with "No Juegues Con Fuego" by star merengueros **Los Hijos De Puerto Rico** . . . Also recently released in Europe on Belgian imprint **ARS** is the fine debut effort from Uruguayan rapper **Jazzy Mel** . . . **Biscayne Europa/WEA Latina** has just shipped the eponymous debut of a Cuban-born, Miami-based chanteuse called **Zeyda** . . . Finally, **Concord Picante** has put out **Trio Da Paz's** strong Brazilian jazz effort "Brasil From The Inside."

**ARTIST MISCELLANEA:** Sony's **Lucia Mendez**, recently signed to L.A. public relations firm **Norman Winter Assoc.**, is planning to cut an English-language single with **Bobby Caldwell**. The single is expected to come out on Caldwell's **Sin-Drome** label . . . **Linda Ronstadt's** mambo tour was quietly canceled just before its opening date Sept. 22 in San Francisco . . . **Warner Discos' Fernando Allende** has cut a bilingual public-service video called "Vote," which urges viewers to cast their ballots in November.

**CHART NOTES:** New artists, who have comprised approximately 20% of the Hot Latin Tracks chart in 1991, continue to impact the survey, with Sony's **Rey Ruiz** being the latest new act to enter the chart, coming in this week at No. 37. The Cuban salsero is one of eight new artists on this week's survey. The others are Ruiz's label mate **Jessica Cristina**, plus **Secada** and **Natasha**—both on Capitol—Fonovisa's **Cristian**, TH-Rodven's **Punto G**, and RTP's **Ruben D.J.** and **Bachata Magic**. RTP, incidentally, has broken three other new acts in the past year: **Banda Show**, **Edgar Joel**, and **Miami Band**.

## 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	14	<b>ANA GABRIEL</b> SONY	*** NO. 1 *** ◆ EVIDENCIAS 10 weeks at No. 1
2	2	2	11	<b>CHAYANNE</b> SONY	◆ EL CENTRO DE MI CORAZON
3	3	3	7	<b>JON SECADA</b> SBK/CAPITOL-EMI LATIN	◆ ANGEL
4	6	4	11	<b>ALVARO TORRES</b> CAPITOL-EMI LATIN	HE VIVIDO ESPERANDO POR TI
5	4	5	8	<b>MIJARES</b> CAPITOL-EMI LATIN	PIEL CANELA
6	10	10	9	<b>PABLO RUIZ</b> CAPITOL-EMI LATIN	◆ EL RINCON PROHIBIDO
7	5	6	7	<b>PANDORA</b> CAPITOL-EMI LATIN	REZO UNA ORACION POR TI
8	9	12	7	<b>LUIS MIGUEL</b> WEA LATINA	COMO
9	7	7	12	<b>CRISTIAN</b> MELODY/FONOVISA	◆ NO PODRAS
10	8	8	13	<b>SELENA</b> CAPITOL-EMI LATIN	COMO LA FLOR
11	11	18	6	<b>MAZZ</b> CAPITOL-EMI LATIN	NO ES AMOR
12	12	13	9	<b>H2O</b> SONY	GANAR O PERDER
13	13	11	8	<b>RICKY MARTIN</b> SONY	VUELO
14	20	17	5	<b>JUAN LUIS GUERRA Y 4.40</b> KAREN/BMG	SENALES DE HUMO
15	19	22	5	<b>BACHATA MAGIC</b> RTP/SONY	◆ BAILAR PEGADO
16	16	21	5	<b>LINDA RONSTADT</b> ELEKTRA	FRENESI
17	23	—	2	<b>JULIO IGLESIAS</b> SONY	◆ Y AUNQUE TE HAGA CALOR
18	21	33	3	<b>ILAN CHESTER</b> DISCOS INTERNATIONAL/SONY	◆ OJOS VERDES
19	22	25	4	<b>OSCAR D'LEON</b> SONERO/SONY	◆ LA CARTA
20	31	—	2	<b>JESSICA CRISTINA</b> SONY	◆ COSQUILLAS EN EL CORAZON
21	25	38	4	<b>NATASHA</b> CAPITOL-EMI LATIN	QUE NOS DEJEN EN PAZ
				*** POWER TRACK ***	
22	39	—	2	<b>ALEJANDRO FERNANDEZ</b> DISCOS INTERNATIONAL/SONY	◆ BRUMAS
23	24	20	15	<b>LOS BUKIS</b> FONOVISA	◆ QUIEREME
24	14	9	12	<b>ANGELA CARRASCO</b> CAPITOL-EMI LATIN	TU AMOR ES UNA RUEDA
25	27	29	4	<b>VERONICA CASTRO</b> CAPITOL-EMI LATIN	QUE SE VAYA A LA PARRANDA
26	35	—	2	<b>VICENTE FERNANDEZ</b> DISCOS INTERNATIONAL/SONY	ACA ENTRE NOS
27	34	—	2	<b>PUNTO G</b> TH-RODVEN	◆ LA MALA
28	15	14	14	<b>LOS TEMERARIOS</b> AFG SIGMA	◆ A QUIEN QUIERES ENGANAR
29	29	40	4	<b>PALOMA SAN BASILIO</b> CAPITOL-EMI LATIN	ORI ORO
30	17	15	12	<b>EMMANUEL</b> SONY	ESE SOY YO
31	28	26	7	<b>HANSEL MARTINEZ</b> SONY	◆ AMERICANA AMERICANA
32	37	—	2	<b>RUBEN DJ</b> RTP/SONY	◆ SI TE GUSTA EL HUESO
				*** HOT SHOT DEBUT ***	
33	NEW ▶	1	1	<b>MYRIAM HERNANDEZ</b> WEA LATINA	SI NO FUERAS TU
34	NEW ▶	1	1	<b>LUIS MIGUEL</b> WEA LATINA	AMERICA
35	18	16	12	<b>VICENTE FERNANDEZ</b> DISCOS INTERNATIONAL/SONY	◆ QUE DE RARO TIENE
36	32	27	5	<b>KIARA</b> TH-RODVEN	◆ LIBERAME
37	NEW ▶	1	1	<b>REY RUIZ</b> DISCOS INTERNATIONAL/SONY	NO ME ACOSTUMBRO
38	26	23	6	<b>LOS FUGITIVOS</b> TH-RODVEN	ESPERANDO POR TI
39	NEW ▶	1	1	<b>LUNNA</b> CAPITOL-EMI LATIN	YO QUE TE ADORE
40	36	—	2	<b>TITO ROJAS</b> M.P.I.	SEÑORA

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

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## CROSS-MARKET PROMOTIONAL STRATEGY SUCCEEDS

(Continued from page 10)

"In other words, when Jon goes on the road, he goes to Latin radio, as well as CHR radio or AC radio. It's not that one [format] is the stepchild to the other. I also sat down with [Capitol/EMI Latin president] José Behar and we did the videos in Spanish. That worked in the U.S. and it will work all over the world.

"I mean, it was no different when we found Tracy Chapman. This was a black folk singer who I thought should be played on every format, and we attacked every format. And lo and behold, guess what? She sold a million albums in Italy."

### BILINGUAL POWER

Thus far, Secada's eponymous debut has yet to sell 1 million records in Italy; but in the U.S., the album has sold nearly 700,000 units. Ken Baumstein, SBK's senior VP of marketing, says he believes Secada's bilingual smash contributed mightily to the retail tally.

"It certainly helped sales of the album," says Baumstein. "I think what we really learned is that if you have the right artist and the right piece of music you can [cross-promote] it. When we were putting together our promotional activities for Jon, we were always very cognizant of including Latin radio and press in key markets.

"That's the same thing we're doing with the Barrio Boyzz, and it's really taken a concerted effort and a lot of cooperation on the part of EMI Records Group and Capitol/EMI Latin to work all that out."

Such interlabel co-promotion is rare, indeed. But marketing logistics aside, Baumstein points out that the primary obstacle to cross-promoting Secada was the need to maintain his separate identities in the Anglo and Hispanic markets.

"The one challenge was riding that fine line between positioning [Secada] as a Latin artist and trying to break him in pop and AC radio, and positioning him as a pop artist and trying to break him Latin," says Baumstein. "I think we managed to walk that line."

Behar notes that Secada's bicultural upbringing in Miami provided a key ingredient to his bilingual acceptance.

"Secada can sing in Spanish as a genuine Hispanic act and he can sing in English as a genuine Anglo act," says Behar, "and that was afforded to him by the fact that he grew up in this country and yet he still kept in touch with his Latin roots."

### DIFFERENT PATHS

Different Secada singles are currently being promoted to Hispanic and Anglo stations. Capitol-EMI Latin has been working the slow-paced love song "Angel" for a month, while SBK has just begun promoting the up-tempo "Do You Believe In Us?"

Koppelman explains that the promotional divergence was due to timing discrepancies that resulted from "Otro Dia Mas Sin Verte" peaking on the Hot Latin Tracks survey nearly two months before "Just Another Day" had completed its chart ascent on the Hot 100.

At that point, says Koppelman, Capitol/EMI Latin needed to main-

tain chart momentum, so it released "Angel" to Latin radio in August. Meanwhile, Koppelman decided to replace "Angel"—originally planned as the top 40 radio follow-up to "Just Another Day"—with another upbeat track, "Do You Believe In Us?"

Koppelman reckons the long chart stay of an upbeat number like "Just Another Day" called for a sophomore single with a similar groove because "if you follow with a ballad you never get the proper rotations. I was afraid that 'Angel' would get lost in the shuffle, whereas 'Do You Believe In Us?' is a much faster record.

"So we'll be coming with 'Angel' as the third single, and Capitol/EMI Latin will be on 'Do You Believe In Us?' It will be slightly out of sync, but it was important to keep Jon on the Latin radio without there being a big space between [singles]."

### STAYING IN SYNC

Koppelman admits the cross-market timing could also run askew with the Barrio Boyzz's three bilingual singles, but he insists that simultaneous promotion will be implemented whenever feasible.

"The second singles don't have to be the same single, but I think it would be best as often as possible to be in sync because it makes it so much more orderly," says Koppelman. "I mean, an awful lot of Anglo people watch Spanish television, and an awful lot of Spanish people watch Anglo television."

Secada is slated to release his first Spanish-language album for Capitol/EMI Latin, titled "Otro Dia Mas Sin Verte," Tuesday (6). The Spanish-language version of "Angel" will be included on the album, along with three new tracks that are unavailable on the English-language record.



by Jeff Levenson

**GOLD AIN'T PRECIOUS ENOUGH:** Congressman John Conyers of Michigan, a jazz-friendly politician who frequently champions causes relating to the music, has introduced to the table H.R. 5842, a bill that will recognize "a virtuoso musician, pioneer, innovator, composer, arranger, bandleader, consummate entertainer, and cultural ambassador extraordinaire"—namely, Dizzy Gillespie. Conyers is hoping his colleagues see fit to award Diz the Congressional Gold Medal, an award previously given to the likes of George Washington, Sir Winston Churchill, Bob Hope, and Joe Louis. Given that Dizzy has been out of action the last six months (abdominal surgery), and that he turns 75 Oct. 21, this piece of legislation is especially timely. Want to help Dizzy achieve his rightful place among holders of this distinguished precious metal/medal? Call (or fax) Washington now.

**FROM GOLD TO GREEN:** The National Jazz Service Organization, the only national arts service group devoted to providing services to the jazz field, has just received a \$60,000, one-year grant from the Ford Foundation. The money is earmarked for a feasibility study toward the development of a fellowship program.

**ROSEN? NORMAN? WHAT'S THE Difference?** Well, a little levity by way of label confusion. GNP, it seems, is not GRP, and vice versa. A publicist informs us there are some people who actually mistake one company for the other, much as their similarly unknowing counterparts did years ago in the celebrated battle of rubber titans, Goodrich vs. Goodyear. (Whose blimp is it, anyhow?) We'll assume you already know about GRP (if not, check your pulse—you may be clinically dead, already).

The initials G-N-P, however, stand for Gene Norman Presents, a reference to the famed jazz impresario from Los Angeles who founded the label in 1954. Releases from GNP are not likely to show up on the contemporary chart anytime soon. Among its list of albums are award-winning titles from Max Roach and Clifford Brown. (Not to be confused with Hal Roach and Buster Brown. Get rich, have a good year.)

**BUT WHO'S IN CHARGE OF THE DOUGH?** I love how egalitarian this music is. Joe Lovano, who is well on his way to becoming a tenor colossus (no insult intended, Sonny), asked drummer Paul Motian to fill in for his ailing kitman Ed Blackwell during a recent engagement at the Village Vanguard. Motian did so with the kind of aplomb and resourcefulness one almost routinely expects of a master. Under other circumstances, you realize, Lovano works for Motian, serving as one-third of the drummer's power trio (along with Bill Frisell). Does the beauty of their dialog have anything to do with your basic employer-employee relations? Of course, in as much as, with these guys, the real bossman is the music itself.

**MO' JAZZ ON THE HORIZON:** Motown has finally come around to its senses, introducing a new subsidiary, MoJazz, devoted to the kind of music the label barely sneezed at during its heyday. In launching the much-ballyhooed imprint, Steve McKeever, the label's GM and senior VP of A&R, said, "The new label is a bold experiment in music. MoJazz represents a label without walls or limitations." The first bold, experimental signings (without walls or limitations)? Guitarist Norman Brown (representing the company's inaugural release, "Just Between Us"), vibes veteran Norman Connors, Brazilian group Terra Sul, ex-Wynton pianist Eric Reed, and flash-bassman Foley, who, when he played alongside Miles Davis, wore thread-bare jeans with more holes than a George Bush promise.



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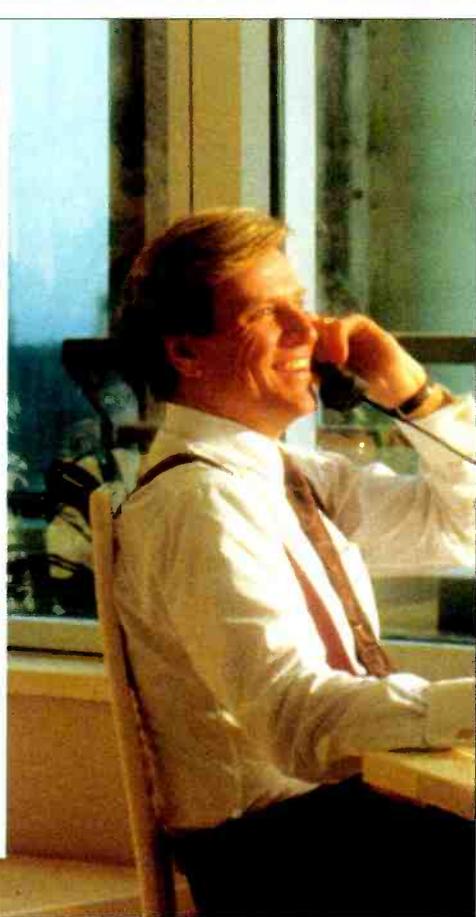
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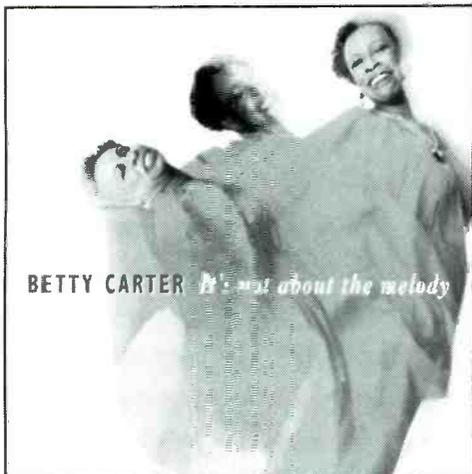


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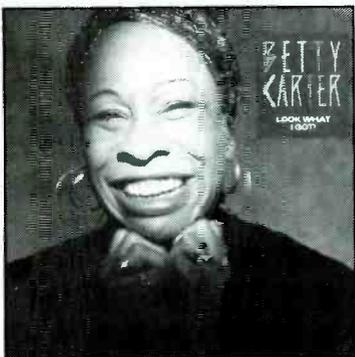
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## Top Jazz Albums™

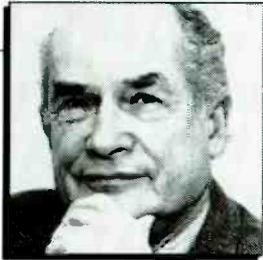
THIS WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	2	13	<b>DR. JOHN</b> WARNER BROS. 26940* <b>★★★ No. 1 ★★★</b>	GOIN' BACK TO NEW ORLEANS <small>1 week at No. 1</small>
2	1	21	<b>SHIRLEY HORN</b> VERVE 511 879*	HERE'S TO LIFE
3	5	7	<b>CHARLIE HADEN QUARTET WEST</b> VERVE 513 078*	HAUNTED HEART
4	4	11	<b>JIMMY SCOTT</b> SIRE 26955*/WARNER BROS.	ALL THE WAY
5	<b>NEW ▶</b>		<b>BRANFORD MARSALIS</b> COLUMBIA 46083*	I HEARD YOU TWICE THE FIRST TIME
6	3	17	<b>WYNTON MARSALIS SEPTET</b> COLUMBIA 48729*	BLUE INTERLUDE
7	10	7	<b>MCCOY TYNER BIG BAND</b> VERVE 513 573*	THE TURNING POINT
8	6	19	<b>GRP ALL-STAR BIG BAND</b> GRP 9672*	GRP ALL-STAR BIG BAND
9	12	7	<b>VARIOUS ARTISTS</b> BLUE NOTE 98959*/CAPITOL	NEW YORK STORIES
10	7	11	<b>JOE WILLIAMS</b> VERVE 511 354*	BALLAD AND BLUES MASTER
11	8	9	<b>MEL TORME/CLEO LAINE</b> CONCORD 4515*	NOTHING WITHOUT YOU
12	15	5	<b>STANLEY TURRENTINE</b> MUSICMASTERS 65079*	MORE THAN A MOOD
13	11	11	<b>NNENNA FREELON</b> COLUMBIA 48981*	NNENNA FREELON
14	<b>NEW ▶</b>		<b>TONY BENNETT</b> COLUMBIA 52965*	PERFECTLY FRANK
15	<b>NEW ▶</b>		<b>BETTY CARTER</b> VERVE 513 870*	IT'S NOT ABOUT THE MELODY
16	13	9	<b>JOE LOVANO</b> BLUE NOTE 986362*/CAPITOL	FROM THE SOUL
17	16	7	<b>COUNT BASIE ORCHESTRA WITH FRANK FOSTER</b> TELARC 83312*	LIVE AT EL MOROCCO
18	<b>NEW ▶</b>		<b>KENNY GARRETT</b> WARNER BROS. 45017*	BLACK HOPE
19	14	31	<b>JOE HENDERSON</b> VERVE 511 779*	LUSH LIFE
20	9	11	<b>KEVIN EUBANKS</b> BLUE NOTE 98170*/CAPITOL	TURNING POINT
21	17	5	<b>GONZALO RUBALCABA</b> BLUE NOTE 99492*/CAPITOL	IMAGES
22	20	3	<b>JOHN HICKS</b> NOVUS 63141*/RCA	FRIENDS OLD AND NEW
23	19	5	<b>T.S. MONK</b> BLUE NOTE 99614*/CAPITOL	TAKE ONE
24	24	3	<b>JACK MCDUFF &amp; FRIENDS</b> CONCORD 4516*	COLOR ME BLUE
25	25	3	<b>DAVID MURRAY</b> DIW 52955*/COLUMBIA	SPECIAL QUARTET

## TOP CONTEMPORARY JAZZ ALBUMS™

1	1	11	<b>MILES DAVIS</b> WARNER BROS. 26938* <b>★★★ No. 1 ★★★</b>	DOO BOP <small>7 weeks at No. 1</small>
2	2	9	<b>PAT METHENY</b> GEFEN 24468*	SECRET STORY
3	3	5	<b>BOB JAMES/EARL KLUGH</b> WARNER BROS. 26939*	COOL
4	5	5	<b>THE RIPPINGTONS</b> GRP 9681*	WEEKEND IN MONACO
5	4	13	<b>AL JARREAU</b> REPRISE 26849*	HEAVEN AND EARTH
6	9	5	<b>BELA FLECK AND THE FLECKTONES</b> WARNER BROS. 45016*	U.F.O. TOFU
7	7	11	<b>NAJEE</b> EMI 99400*/ERG	JUST AN ILLUSION
8	6	21	<b>DAVID SANBORN</b> ELEKTRA 61272*	UPFRONT
9	8	15	<b>EVERETTE HARP</b> MANHATTAN 96242*/CAPITOL	EVERETTE HARP
10	11	15	<b>BONEY JAMES</b> SPINDLETOP 141*	TRUST
11	10	13	<b>RONNY JORDAN</b> 4TH & B WAY 444 047*/ISLAND	THE ANTIDOTE
12	13	7	<b>HIROSHIMA</b> EPIC 46232*	PROVIDENCE
13	12	17	<b>ART PORTER</b> VERVE FORECAST 511 877*/VERVE	POCKET CITY
14	15	9	<b>HERB ALPERT</b> A&M 5391*	MIDNIGHT SUN
15	14	21	<b>GROVER WASHINGTON, JR.</b> COLUMBIA 48530	NEXT EXIT
16	18	7	<b>TOOTS THIELEMANS</b> PRIVATE 82101*	THE BRASIL PROJECT
17	<b>NEW ▶</b>		<b>LARRY CARLTON</b> GRP 9683*	KID GLOVES
18	16	17	<b>SERGIO MENDES</b> ELEKTRA 61315*	BRASILEIRO
19	20	7	<b>DON GRUSIN</b> GRP 9676*	NO BORDERS
20	24	3	<b>PATTI AUSTIN</b> GRP 9682*	LIVE
21	17	13	<b>DAVE WECKL</b> GRP 9673*	HEADS UP
22	22	3	<b>THE ZAWINUL SYNDICATE</b> COLUMBIA 46057*	LOST TRIBES
23	19	9	<b>FLIM AND THE BB'S</b> WARNER BROS. 26655*	THIS IS A RECORDING
24	21	23	<b>GEORGE HOWARD</b> GRP 9669*	DO I EVER CROSS YOUR MIND
25	23	3	<b>MARILYN SCOTT</b> SIN-DROME 8895*	SMILE

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

## Classical KEEPING SCORE



by Is Horowitz

**VIRGIN TERRITORY:** Virgin Classics, now available here under the marketing aegis of Angel/EMI, will pump out 30 new titles during the first three months of 1993, a pace to make up, in part, for the pause in new-release activity during restructuring.

**Jonathan Miall**, newly appointed label manager, says Virgin Classics will be in a "catchup" mode to accommodate a backlog of new and recent recordings stalled in the production pipeline since the label was sold to EMI last March. By next April, a more normal release schedule of four to five titles a month is expected.

As indicated earlier (Keeping Score, Sept. 5), about 200 catalog titles, including a batch of budget Virgo CDs, make up the initial offering. There remain about 130 unreleased titles from which early new issues will be selected. This is in addition to "some new recording activity," says Miall, both to fulfill existing artist commitments and through work with artists new to the label.

Among recent recordings, the Virgin Classics chief cites the Brahms Symphony No. 3 with the Houston Symphony under **Christoph Eschenbach** (part of a planned Brahms cycle), and two Suk symphonic poems, "The Ripening" and "Praga," also part of a projected cycle, with **Libor Pesek** and the Royal Liverpool Philharmonic. Pesek had recorded the latter piece with the Czech Philharmonic for Supraphon some years ago.

While some former full-priced Virgin product will be stepped down to the label's Virgo series, occasional new recording for the budget line is also planned. Miall points to an album of Russian overtures cut this September with the Moscow Philharmonic as an example.

Miall, who is based in London, views budget as an integral part of the classical mix, not just "the Cinderella of the business."

The Virgo catalog currently comprises about 30 titles. Miall says 10 more will be released this October in Europe; they will be released here next March. By the end of next year he expects Virgo to grow to 60-80 titles. The all-digital budget series carries a de facto \$6.99 list price.

As for early music, Miall hopes to continue development of the label's Veritas series. He sees new buyers still being attracted to period-instrument recordings.

Miall, who was manager of business & planning for EMI Classics before he took over his present duties, stresses Virgin will continue to function as a creative independent, although it will consult with parent EMI on overall planning.

**SALES HELP:** The National Assn. of Recording Merchandisers will distribute a guide to member stores containing ideas and tips on selling classical recordings. The brochure will go out in time for this year's holiday season, says a NARM spokesman.

The action is the first to surface as a result of the meeting of classical label and retail execs convened July 22 in Chicago by NARM executive director **Pam Horowitz**. On a broader scale, the committee formed at the confab hopes to identify an accurate profile of classical consumers and seek ways to stimulate the market.

# 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	3	5	*** NO. 1 *** KATHLEEN BATTLE AT CARNEGIE HALL DG 435440*	1 week at No. 1 KATHLEEN BATTLE
2	1	23	BAROQUE DUET SONY CLASSICAL SK 46672*	KATHLEEN BATTLE, WYNTON MARSALIS
3	4	107	IN CONCERT ▲ LONDON 430433-2*	CARRERAS, DOMINGO, PAVAROTTI (MEHTA)
4	5	21	GORECKI: SYMPHONY NO. 3 NONESUCH 79282*	UPSHAW, LONDON SINFONIETTA (ZINMAN)
5	2	9	FROM THE OFFICIAL BARCELONA GAMES CEREMONY RCA 61204*	DOMINGO, CARRERAS, CABALLE
6	6	31	PIECES OF AFRICA NONESUCH 79275-2*	KRONOS QUARTET
7	9	5	BERNSTEIN: THE FINAL CONCERT DG 431768*	BOSTON SYMPHONY (BERNSTEIN)
8	8	17	SWITCHED-ON BACH 2000 TELARC CD-80323*	WENDY CARLOS
9	7	35	THE BACH ALBUM DG 429737*	KATHLEEN BATTLE, ITZHAK PERLMAN
10	10	23	PAVAROTTI IN HYDE PARK LONDON 436320*	LUCIANO PAVAROTTI
11	11	7	HANSON: SYMPHONIES 5 & 7 DELOS DEL 3130*	SEATTLE SYMPHONY (SCHWARZ)
12	NEW ▶		SHOSTAKOVICH: 24 PRELUDES & FUGUES ECM 437189-2*	KEITH JARRETT
13	12	29	ROSSINI HEROINES LONDON 436075*	CECILIA BARTOLI
14	14	35	MOZART: ARIAS LONDON 430513*	CECILIA BARTOLI
15	13	11	1492: MUSIC FROM THE AGE OF DISCOVERY EMI CLASSICS CDC-54506*	WAVERLY CONSORT (JAFFEE)
16	23	3	BEETHOVEN: VIOLIN CONCERTO, SONATA NO. 10 RCA 61219*	ZUKERMAN, LOS ANGELES PHILHARMONIC (MEHTA)
17	17	63	FAVORITE ARIAS BY WORLD'S FAVORITE... SONY CLASSICAL MDK 47176*	CARRERAS - DOMINGO - PAVAROTTI
18	16	33	THE BELLS OF ST. GENEVIEVE RCA 61002-2*	VARIOUS ARTISTS
19	22	3	GOULD: WEST POINT SYMPHONY MERCURY 434320*	EASTMAN WIND ENSEMBLE (FENNELL)
20	NEW ▶		MAHLER: SYMPHONY NO. 9 DG 435378-2*	BERLIN PHILHARMONIC (BERNSTEIN)
21	18	9	BARBER/SHOSTAKOVICH: VIOLIN CONCERTOS EMI CLASSICS CDC-54314*	NADJA SALERNO-SONNENBERG
22	15	23	GALA LIRICA RCA 61191*	DOMINGO, CARRERAS, CABALLE
23	NEW ▶		AMORE LONDON 436719-2*	LUCIANO PAVAROTTI
24	20	13	MESSIAEN: TURANGALILA SYMPHONY DG 431781*	ORCHESTRE DE LA BASTILLE (CHUNG)
25	NEW ▶		THE PRIMA DONNA COLLECTION RCA 61236-2*	LEONTYNE PRICE

## TOP CROSSOVER ALBUMS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	33	*** NO. 1 *** HUSH SONY MASTERWORKS SK 48177*	31 weeks at No. 1 YO-YO MA/BOBBY MCFERRIN
2	2	11	SONGS OF THE CAT RCA 61161-2*	VON STADE, KEILLOR
3	4	25	DIVA! SILVA AMERICA SSD 1007*	LESLEY GARRETT
4	3	19	KIRI SIDETRACKS PHILIPS 434092*	KIRI TE KANAWA
5	5	13	OPENING NIGHT - THE OVERTURES... PHILIPS 434932*	HOLLYWOOD BOWL ORCHESTRA (MAUCERI)
6	6	7	BARCELONA HOLLYWOOD 61366*/ELEKTRA	FREDDIE MERCURY & MONTERRAT CABALLE
7	15	3	AMIGOS PARA SIEMPRE: FRIENDS FOR LIFE ATLANTIC 82413*	JOSE CARRERAS
8	NEW ▶		KALINKA TELDEC 77307-2*	RED STAR ARMY CHORUS (BAZHALKIN)
9	10	81	SPIRITUALS IN CONCERT DG 429790-2*	BATTLE, NORMAN (LEVINE)
10	9	15	HOWARDS END SOUNDTRACK NIMBUS NI 5339*	ENGLISH CHAMBER ORCHESTRA (RABINOWITZ)
11	7	15	THE GREEN ALBUM SONY CLASSICAL SK 48224*	BOSTON POPS (WILLIAMS)
12	13	7	SHAKING THE BLUES AWAY ANGEL CDC 54390*	COFFEE CLUB ORCHESTRA (FISHER)
13	11	53	THE WIND BENEATH MY WINGS RCA 60862-2-RC*	JAMES GALWAY
14	14	53	PAVAROTTI SONGBOOK LONDON 433513-2*	LUCIANO PAVAROTTI
15	NEW ▶		SCHROEDER'S GREATEST HITS RCA 61240-4*	VARIOUS ARTISTS

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

# Nipper News

deutsche harmonia mundi

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

## Opera Extravaganza!

Four new grand-opera recordings featuring stellar casts and conductors from RCA Victor Red Seal—the first name in classical music

09026-60992-2

09026-60705-2

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# Music Video

ARTISTS & MUSIC

## Directors Wrap Up Canadian Awards *Wehrfritz, Hamilton, Desrochers Lead List*

BY LARRY LeBLANC

TORONTO—Music video directors Curtis Wehrfritz, Tim Hamilton, and Alain Desrochers emerged as the big winners at MuchMusic's third annual Canadian Music Video Awards, presented here Sept. 26. The Canadian music channel broadcast the lively three-hour party, directed by Tom O'Neill, from the CHUM/CITY building complex.

Wehrfritz won the best-director award for his work on Tom Cochrane's "No Regret," which also won best-editor honors for Andrea Fredrickson. He also took the best-video award for "She La" by the Vancouver rock act 54-40.

Hamilton picked up awards for best rap video for "Check The O.R." by Organized Rhyme and the VideoFact Award for "Lovers In A Dangerous Time" by Barenaked Ladies.

Desrochers, the winner of this year's Hall of Fame Award, also won for best adult contemporary video for his work on Céline Dion's "Je Danse Danse Ma Tete."

As in the past, MuchMusic did not utilize a proscenium stage or a single host for this year's nationally televised awards show. Instead, presentations by such network personalities as Steve Anthony, Erica Ehm, Monika Deol, Denise Donlon, Mike & Mike, Terry David Mulligan, Michael Williams, Master T, Simon Evans, Lance Chilton, and Natalie Richard took place

throughout the building.

Cochrane, Slik Toxik, B-funn, the Holly Cole Trio, Lisa Lougheed, Organized Rhyme, and Rheostatics performed live, inspiring more than 1,000 industry partygoers to scurry through congested hallways in an effort to catch performances staged in various sites around the building.

A lean, practically gaunt Cochrane wowed the audience just minutes prior to the end of the three-hour telecast when he attacked his hit "Life Is A Highway." Slik Toxik and the Holly Cole Trio turned in strong performances, but Cochrane's unbridled passion and energy clearly scored the highest marks with the crowd.

"It's really nice that industry people responded to Tom so strongly," said MuchMusic publicist Bill Bobeck later. "It was a real genuine response."

Canada's hottest current acts, Bryan Adams, Barenaked Ladies, and Dion, appeared via taped performance clips. Adams' clip portrayed the nation's biggest music star busking on the streets of the Gastown section of his hometown of Vancouver. The singer also picked up a Special Achievement Award.

Among those lining the CHUM/CITY hallways was a beaming Barenaked Ladies' manager Nigel Best, who proudly noted that "Gordon," the Ladies' Sire album debut—currently the country's biggest seller—had now reached sales of 300,000 units.

"They just played at a fair in London

[Ontario] in front of 11,500 people and they were just showered with Kraft Dinner boxes," he said. "Other groups get underwear and bras thrown to them onstage, we get Kraft Dinner boxes."

Looking at one of the many TV monitors displaying the MuchMusic presentations, Best added, "Isn't it great that in the past 18 months, the best-selling records in this country have been by Canadians? That says something about our industry."

Additional MuchMusic video awards: B-funn's "Wondering Where The Lions Are," directed by Len Henry, won best R&B/soul video; Lisa Lougheed's "Love Vibe," directed by David McNally, won best dance video; and Front Line Assembly's "Mind Phazer," directed by Robert Lee, won best alternative video.

Slik Toxik's "Helluvatime," directed by Don Allan, won best metal video; Michelle Wright's "Take It Like A Man," directed by Steven Goldman, won best country video; and Kids In The Hall's "Terrier," directed by Michael Kennedy, won best comedy video. Miroslaw Basak won best director of photography for the Holly Cole Trio video "Calling You."

Viewers' choice awards went to Slik Toxik's "Helluvatime" for best video; and to Cochrane for best male artist, Sarah McLachlan for best female artist, and Barenaked Ladies for best group.

## Bruce Springsteen Unplugged? Not.

BY DEBORAH RUSSELL

LOS ANGELES—MTV has Bruce Springsteen to thank for its newest series: "MTV Plugged." Springsteen, who taped an "MTV Unplugged" appearance here Sept. 22, deviated from the program, and performed a three-hour electric set with his full band.

"Every now and then an artist will throw us a curve and we try to make

something out of it," says Judy McGrath, MTV executive VP/creative director. "We plan to put a big red X through the 'un' part of 'unplugged' and will treat the program as a really rare and unique opportunity to see one of the best and most beloved performers in a very intimate setting."

MTV will debut the Springsteen installment Nov. 11, and McGrath says the network's programming team is

still determining how to package the three-hour concert footage.

"We hope to play it all," she says. "We're looking at a 90-minute or two-hour show that possibly will have a 'part two.'"

It is unclear whether the footage will find its way into a home video longform or "Plugged" album, as calls to Springsteen's representatives remained unanswered by press time.

VH-1 and the Nickelodeon network have expressed interest in joining MTV in presenting a simulcast of the Springsteen installment with radio, McGrath says.

With the launch of a new "Plugged" series, McGrath says "Unplugged" will focus more clearly on truly acoustic performances in the future. "The whole beauty of the program is to show unfettered performances that are different from what the artists do most of the time," she says.

But the parameters of the program still are not written in stone, she says. "If the artist has another idea, we're open," says McGrath. "The show always has been a tribute to the artists' and musicians' creativity, and we try not to get in their way. But we certainly hope most people will choose to perform acoustically in the future."

In fact, says McGrath, the "door is still open" for Springsteen to return and tape an acoustic performance for the "Unplugged" series.



**Believe It.** Nitrate Films director Scott Kalvert (center, with monitor) plays back footage from Marky Mark & the Funky Bunch's latest Interscope video, "You Gotta Believe." Marky Mark (to Kalvert's right), his brother Donnie Wahlberg (far left), Interscope's Chuck Reed (far right), and some unidentified crew members take a break from shooting to check it out, as well.

## Commercial Coup: The Box Gets Unique Prince Exclusive

**EXCLUSIVELY YOURS:** Les Garland, VP of programming at The Box, may not be a fan of the current exclusivity contracts MTV strikes with labels, but he's got an unofficial exclusive of his own, thanks to a unique album commercial starring Prince (Billboard, Oct. 3).

The ad, which clocks in at about four minutes, features live performance footage and video snippets from Prince's new Paisley Park/Warner Bros. album (the title of which melds the universal symbols for male and female). The album is set for release Oct. 13.

The Box is the only major outlet programming the entire commercial as a paid spot. MTV and BET are set to air 30-second edits.

And, after Wednesday (7), The Box will add the commercial to its regular music video rotation. "It will be interesting to see if people will pay to program a commercial," says Garland.

The four-minute video/commercial gives The Box an "exclusive" trump card in the latest wave of Prince hype, as the artist's "My Name Is Prince" video hit the major video outlets Sept. 28 and 29.

**SPEAKING OF** Programming: Public Enemy fans won't see the group's "Hazy Shade Of Criminal" video on MTV unless the band edits and re-submits the clip, says Tina Exarhos, MTV's director of program publicity. The Def Jam/Chaos video, directed by Midnight Films' Eric Meza, includes an electrocution scene and other violent vignettes "that we had problems with," Exarhos says.

Public Enemy has no plans to alter the clip, says a group spokesperson.

Public Enemy's new Sony Music Video longform, "The Enemy Strikes Live," was released Sept. 29.

**VIDEO CONFERENCE** Update: Billboard's 14th annual Music Video Conference & Awards is nearly upon us. Registration forms have been mailed, but if you need additional registration information, call Melissa Subatch at 212-536-5018. We are still soliciting sponsors for the Nov. 4 opening-night video showcase party at Q's Billiard Club & Restaurant. Anyone who is interested should call Subatch.

**LOW BUDGET:** The Electric Boys' new video, "Dying To Be Loved," lends a whole new meaning to the term "low budget." The Atco/EastWest clip came in at \$18 plus change, as the group members pooled their per diem cash and shot the video themselves at the Universal Studios "Sound Tracks Music Video" booth. The psychedelic per-

formance clip is actually charming in a cheesy sort of way.

**TUNE IN:** Steve Leeds at PLG informs us that KACV, the college radio station at Texas-based Amarillo College, will launch its own alternative rock music video show in November. KACV program director Jamey Karr tells us Hastings Books, Music & Video will underwrite the program, which will air on the radio station's PBS-TV affiliate KACV-TV. The radio and video playlists will be compatible, and Karr says he'll program tracks by Sinead O'Connor, the B-52's, Utah Saints, and Sugar, to name a few.

# THE EYE



by Deborah Russell

**WE WERE SORRY** to hear Caroline True's position in the video department at Charisma Records was eliminated during recent cutbacks as Charisma is folded into the Virgin infrastructure.

**ELVIS** Sweepstakes: VH-1 and Northwest Airlines launched an in-flight promotion Oct. 1, and we're angling for a trip anywhere just to catch the seven-minute Elvis Presley feature they're programming through Oct. 30. The short features archival performance footage, as well as celebrity interviews.

The "King & You Sweepstakes" runs through Friday (9) and offers entrants the chance to win a Northwest flight to locations that were integral in Presley's life, including Frankfurt, Germany, Las Vegas, Honolulu, and Memphis.

Northwest is programming an additional VH-1 segment this month, which promotes the network's October programming schedule.

**ROOTS ROCK REGGAE:** Richmond, Va.'s "Tropical Beat" is a lively and fast-paced music video show mixing Jamaican, African, Trinidadian, Spanish, and other world beat musics with a positive message of universal peace and love.

The weekly, hourlong program airs Thursdays at midnight in some 80 markets, ranging from California, Texas, and Florida to New York, Washington D.C., and Wisconsin.

The show's host, Mona, once owned a popular art gallery/cafe in Kingston, Jamaica, and retains close ties to the community there. Her "Tropical Beat" interviews include segments with Maxi Priest, Andrew Tosh, Third World, Shabba Ranks, and Shinehead, among others.

A typical "Tropical Beat" playlist includes clips by Carlene Davis, Mad Cobra, Super Cat, Wailing Souls, and Angelique Kidjo.

Charlene Warner co-produces the program with associate producer Anastas Hackett.

# Billboard THE CLIP LIST™

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



**MTV**  
VIDEO TELEVISION

Continuous programming  
1515 Broadway, New York, NY 10036



**VH1**  
VIDEO HITS ONE

Continuous programming  
1515 Broadway, New York, NY 10036



**BET**  
Black Entertainment Television

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



**OTNN**  
THE NASHVILLE NETWORK  
The Heart of Country  
The Nashville Network

30 Hours Weekly  
2806 Opryland Dr, Nashville, TN 37214

**ADDS**

Metallica, Sad But True  
AC/DC, Highway To Hell  
Toad The Wet Sprocket, Walk On...  
Megadeth, Foreclosure Of A Dream  
Sugar, Helpless

**ADDS**

Nona Gaye, I'm Overjoyed  
Roxette, How Do You Do

**FIVE STAR VIDEO**

Charles & Eddie, Would I Lie To You

**ARTIST OF THE MONTH**

Bob Marley, Various Clips

**ADDS**

Charles & Eddie, Would I Lie To You  
Don-E, Love Makes The World...  
Keith Sweat, I Want To Love You Down  
Kris Kross, I Missed The Bus  
P.M. Dawn, I'd Die Without You  
Prince Markie Dee, Trippin' Out  
Shinehead, Try My Love

**ADDS**

George Strait, I Cross My Heart  
Pirates Of The Mississippi, A Street...  
Lisa Stewart, Somebody's In Love  
Ray Kennedy, No Way Jose  
Mid South, You Were At The End...

**HEAVY**

John Anderson, Seminole Wind  
Suzy Bogguss, Letting Go  
Billy Ray Cyrus, Could've Been Me  
Billy Dean, If There Hadn't Been You  
Diamond Rio, Nowhere Bound  
Little Texas, You And Forever And Me  
McBride & The Ride, Going Out Of...  
Lorrie Morgan, Watch Me  
Collin Raye, In This Life  
Mike Reid, Keep On Walkin'  
Restless Heart, When She Cries  
Sawyer Brown, Cafe On The Corner  
Ricky Van Shelton, Wear My Ring...  
Shenandoah, Hey Mister  
Doug Stone, Warning Labels  
Marty Stuart, Now That's Country  
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...  
Wynonna, No One Else On Earth  
Trisha Yearwood, Wrong Side Of...

**EXCLUSIVE**

Alice In Chains, Them Bones  
Metallica, Sad But True  
R.E.M., Drive  
Red Hot Chili Peppers, Breaking...

**GREATEST HITS**

Boyz II Men, End Of The Road  
Bryan Adams, Do I Have To Say...  
Eric Clapton, Layla  
Genesis, Jesus He Knows Me  
k.d. lang, Constant Craving  
Patty Smyth, Sometimes Love Just...  
Swing Out Sister, Am I The Same Girl

**HEAVY**

Bobby Brown, Humpin' Around  
R. Kelly, Slow Dance  
Hi-Five, She's Playing Hard To Get  
Rude Boys, My Kinda Girl  
Mary J. Blige, Real Love  
Arrested Development, People...  
Freddie Jackson, I Could Use A...  
Jade, I Wanna Love You  
Boyz II Men, End Of The Road  
After 7, Kickin' It  
Al B. Sure!, Right Now  
EPMD, Crossover  
East Coast Family, 1-4-AII-4-1  
Troop, Sweet November  
Chaka Khan, You Can Make The...  
Miki Howard, Ain't Nobody Like You  
Ralph Tresvant, Money Can't Buy...  
Chuckii Booker, Games  
Voices, Yeah, Yeah, Yeah  
Faith MC, One Night Stand  
Lo-Key?, I Got A Thang 4 You  
Portrait, Here We Go Again

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Trisha Yearwood, Wrong Side Of...

**HEAVY**

AC/DC, Highway To Hell  
Boyz II Men, End Of The Road  
Eric Clapton, Layla  
Def Leppard, Have You Ever...  
Extreme, Rest In Peace  
Peter Gabriel, Digging In The Dirt  
Pearl Jam, Jeremy  
Prince, My Name Is Prince

**HEAVY**

Mariah Carey, If It's Over  
Del Amitri, Always The Last To Know  
Peter Gabriel, Digging In The Dirt  
INXS, Not Enough Time  
Annie Lennox, Walking On Broken...  
David Sanborn, Bang Bang

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After 7, Kickin' It  
Lindsey Buckingham, Countdown  
Jude Cole, Start The Car  
Indigo Girls, Joking  
Elton John, Runaway Train  
Ephraim Lewis, Drowning In Your Eyes  
Pat Metheny, The Longest Summer  
Jon Secada, Do You Believe In Us  
Roger Waters, What God Wants  
Vanessa Williams, Work To Do (Vers II)

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Travis Tritt, Lord Have Mercy On...  
Wynonna, No One Else On Earth  
Trisha Yearwood, Wrong Side Of...

**BUZZ BIN**

Mark Curry, Sorry About The Weather  
Faith No More, A Small Victory  
Helmet, Unsung

**HEAVY**

Mariah Carey, If It's Over  
Del Amitri, Always The Last To Know  
Peter Gabriel, Digging In The Dirt  
INXS, Not Enough Time  
Annie Lennox, Walking On Broken...  
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Wynonna, No One Else On Earth  
Trisha Yearwood, Wrong Side Of...

**STRESS**

Bryan Adams, Do I Have To Say...  
Arrested Development, People...  
En Vogue, Free Your Mind  
Firehouse, When I Look Into Your Eyes  
Hi-Five, She's Playing Hard To Get  
INXS, Not Enough Time  
Marky Mark, You Gotta Believe  
Mother Love Bone, Stardog  
Spin Doctors, Little Miss Can't...  
Ugly Kid Joe, Neighbor  
Suzanne Vega, Blood Makes Noise  
Roger Waters, What God Wants

**HEAVY**

Mariah Carey, If It's Over  
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Doug Stone, Warning Labels  
Marty Stuart, Now That's Country  
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...  
Wynonna, No One Else On Earth  
Trisha Yearwood, Wrong Side Of...

**ACTIVE**

Bad Company, How About That  
Mary J. Blige, Real Love  
Jude Cole, Start The Car  
Damn Yankees, Where You Goin' Now  
KWS, Please Don't Go  
k.d. lang, Constant Craving  
Annie Lennox, Walking On Broken...  
Sinead O'Connor, Success  
P.M. Dawn, I'd Die Without You  
Michael Penn, Seen The Doctor  
Saigon Kick, Love Is On The Way  
Patty Smyth, Sometimes Love Just...  
TLC, What About Your Friends  
Paul Westerberg, Dyslexic Heart

**HEAVY**

Mariah Carey, If It's Over  
Del Amitri, Always The Last To Know  
Peter Gabriel, Digging In The Dirt  
INXS, Not Enough Time  
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Wynonna, No One Else On Earth  
Trisha Yearwood, Wrong Side Of...

**ON**

Toad The Wet Sprocket, Walk On...  
Del Amitri, Always The Last To Know  
Great White, Big Goodbye  
Megadeth, Foreclosure Of A Dream  
Sugar, Helpless

**HEAVY**

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**CURRENT**

Immature, Tear It Up  
Dharma Bums, The Light In You  
Bass Patrol, Kings Of Bass  
Shelley'n Patrol, Burst  
Audra Tracy, Diary Of My Heart  
M.C. Breed, Ain't Too Much Worried  
3 Grand, Daisey Dukes  
Lil Suzy, Take Me In Your Arms  
Great White, Big Goodbye  
Concrete Blonde, Walking In London  
Wildside, How Many Lies  
Graham Parker, Release Me  
Exodus, Thorn In My Side  
Smart E's, Sesame's Treet  
The Party, Free  
Lady Soul, If My Sisters In Trouble  
Jon Secada, Do You Believe In Us  
Al Jarreau, Blue Angel  
Sir Mix-A-Lot, Swap Meet Louie

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# the Medialine

## Ad-versity: Chrysler's Ice-T U-Turn Is Chilling

BY ERIC BOEHLERT

**DRIVE-BY:** Perhaps the most chilling chapter in the sordid Ice-T/"Cop Killer" saga—more upsetting than threatened boycotts, White House criticism, pending lawsuits, and Ice-T's retreat—was the decision by the Chrysler Corp. to drop its cross-media "Rediscover America" corporate ad campaign with Time Warner magazines because of Ice-T's affiliation with the company.

Chrysler's move marked the first by an advertiser to bow out while whispering Ice-T's name. Under the mildest scrutiny, Chrysler's surprising move—surprising because it publicly hunches the deal around Ice-T's neck—fails the hypocrisy/posturing smell test.

For artists who fear new, in-house industry regulations to police and preempt offensive lyrics, the Chrysler move will likely increase those calls from both the boardroom and the publisher's office.

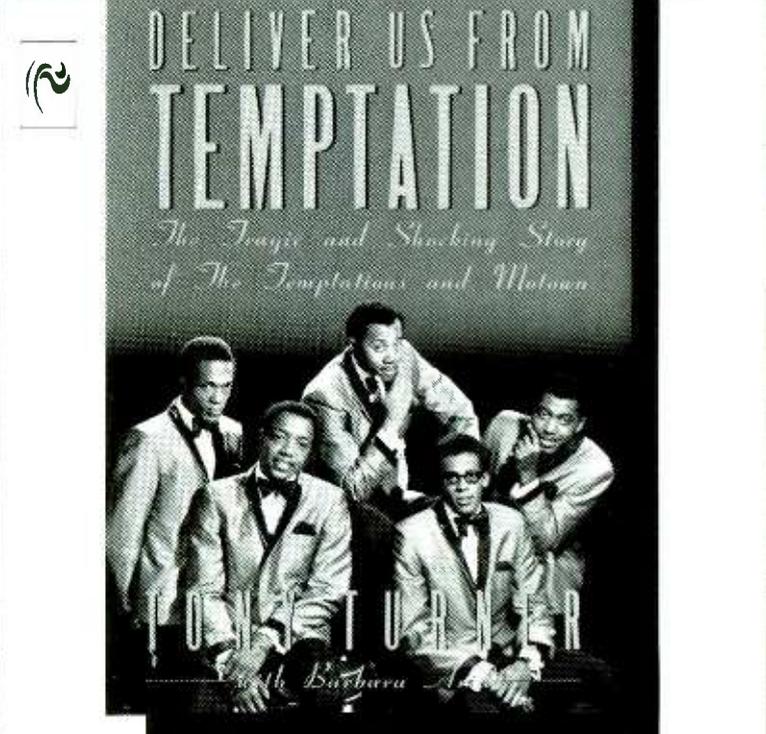
Chrysler dropped its highbrow "Rediscover America" blitz, says company spokeswoman Rita McKay, because "we have a commitment to

our customers, our dealers, and our shareholders to apply reasonable standards of quality to programs we sponsor."

Yet Chrysler's separate, product-oriented consumer ads, which annually pump millions into TW magazines, continue unabated. "We are still interested in advertising our products in those publications," stresses McKay. That answer begs the question, if Ice-T does not meet "reasonable standards of quality," why doesn't Chrysler simply pull all of its TW ads?

McKay could not say if the company had been lobbied by police associations to sever its ties with TW. One happy activist is Allen Wildmon, brother of Rev. Donald Wildmon and associate director of the American Family Assn. He called Chrysler's move a good first step and said the auto giant "should be congratulated" for its bold initiative.

**NOTES:** Rolling Stone's James Henke is upped to VP/editorial director. RS' David Fricke becomes music editor... The cast of "SNL" will edit the February issue of Spin.



**Deliver Us from Temptation** dramatizes the Motown of the sixties at its best—and at its worst. Author Tony Turner, who acted as road manager for three of the former Temptations, tells of big breaks and bitter jealousies, of imported champagne and mink-lined Cadillacs, of mutually destructive competition and temperamental stars.

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# German Record Biz Hits Pirates Hard

*This story was prepared by Wolfgang Spahr in Hamburg and Ellie Weinert in Munich.*

**HAMBURG**—The German record industry is intensifying its crackdown on manufacturers and distributors of illegal merchandise. Latest developments include an IFPI-backed raid on a company handling a series of bogus remix albums featuring top artists, and a campaign by the Warner Music labels to inform retailers about illegal product in circulation.

Concurrently, Warner Music Europe is using new anti-piracy markings on all compact discs manufactured at its plant in Alsdorf, Germany. First releases to carry the special identification were Eric Clapton's "Unplugged" and Mike Oldfield's "Tubular Bells 2."

The IFPI-initiated raid took place last month at Kaarst, near Dusseldorf, where a company (whose identity has not been disclosed) was preparing to ship 2,000 illegal remix CDs from its Hamburg warehouse. These albums included repertoire by Abba, Michael Jackson, and Erasure; also found were numerous bootlegs, such as "Genesis Live In France" and "AC/DC Live In London '91."

IFPI officials had been investigating the pirate source for several months via inside tips. The decisive lead came from a wholesaler who became suspicious after receiving a shipment from the firm. Manfred Korfer, anti-piracy head at the IFPI's German group, says, "These illegal remixes are manufactured in small quantities and sold at high prices. Unfortunately, there is a customer de-

mand for such mixes, which otherwise cannot be obtained by the techno fan."

The police in Kaarst acted swiftly—an advantage, according to the IFPI, since illegal stocks are often shipped within a few hours—and both managing directors of the company, plus an accountant, were arrested on site. One executive was jailed overnight. It is not clear what charges have been laid against the individuals; distribution of the unauthorized recordings is punishable by up to five years in prison or fines, in addition to liability for damages.

Later, Hamburg police raided the Kaarst firm's Swiss branch in Basel and the Hamburg office of one of its main suppliers. At the Basel site, approximately 1,500 CDs were confiscated—among them, bootlegs featur-

ing Bruce Springsteen, the Police, Simple Minds, and Prince.

IFPI lawyer Dr. Peter Vosseler, who was given power of attorney on behalf of Prince and Guns N' Roses to prosecute bootleggers, says, "In Switzerland, we have a different legal situation from that of Germany, and punishment of 5,000 Swiss francs is not a deterrent. Germany still suffers from a legal loophole: if CDs by U.S. artists are licensed by a copyright society, the artists' performance might not be protected and it might not be possible to prosecute the infringement."

Although Swiss copyright law is currently being revised, Vosseler claims, "All artists enjoy full protection if their performance is proven of outstanding innovative quality." In this case, he says, only some of the illegal recordings were licensed by GEMA and SIAE.

The Warner Music anti-piracy initiative (tagged "Illegal—Hands Off") involves the company's sales representatives, who are advising retailers about unauthorized merchandise via a specially prepared catalog. According to WEA Music managing director Gerd Gebhardt, they are asking dealers for help in checking their inventories for bootlegs, pirate pressings, and even parallel imports. The four-color catalog contains illustrations of illegal titles, and is updated regularly.

"This is an education process," says Gebhardt. "We're going to our partners in retail, and saying these are illegal albums, and here's how you can recognize them. We're doing it this way because it's very difficult to get the message across in any kind of advertising campaign. This way, we're talking to people at street-level." The WEA executive notes that the drive targets illegal product from Europe and elsewhere, including the Far East.

The Warner representatives (about 30 in number) are not distributing the "anti-piracy catalog" to dealers, but obviously, says Gebhardt, "we have no objection if dealers want to photocopy its contents."

He adds, "There are a lot of so-called legal bootlegs as well as illegal bootlegs, but the important thing is to make clear that this product is all illegal from our point-of-view—although we recognize there are still some gaps in the law." The action is also intended to put on notice dealers who do handle unauthorized material. "They must know that if they buy this product, trouble will come," says Gebhardt.

From Warner Music Manufacturing in Alsdorf—which services all the company's European affiliates—all new releases now carry three anti-piracy markings: a logo on the outer case of the jewel box, identifying the product as legitimate; a similar logo on the CD itself; and an identification (visible only under magnification) on the inlay card.

Warner Music Europe senior VP Manfred Zumkeller confirms details of the anti-piracy manufacturing process, and also notes other initiatives similar to the Warner Germany retail effort will be considered for other territories.

## Label Push Boosts Cyrus Down Under

■ BY KATHERINE TULICH

**SYDNEY**—The Billy Ray Cyrus virus has spread Down Under. The U.S. country star has topped the Australian charts with "Achy Breaky Heart" and, more significantly, his "Some Gave All" album has leapt into the top three.

American country music is usually a tough sales proposition overseas, but Cyrus has been breaking the mold. "Achy Breaky Heart" has cracked key charts in Europe, including the U.K. (Billboard, Aug. 22), and continues to spread elsewhere. Yet for PolyGram Australia, the effort has taken considerable expenditure of manpower and treasure.

"It's been a priority for the company for four months now," says Tim Read, president of PolyGram Australia and New Zealand, "which is an exceptionally long campaign—long enough to make any chief executive nervous." Nevertheless, he says the marketing, sales, and promotion staff were resourceful in devising new campaign angles and keeping them fresh over an extended period.

Rex Barry, Mercury label manager at PolyGram, adds, "We knew we had a hit if we got people to see and hear Billy Ray Cyrus. It was a matter of how to get it to the people. We realized very early that we would be struggling to get any FM support for the record, because they'd didn't perceive the record as their demographic. So we had to utilize every other method available to us, such as video, press, and club promotions."

Despite its lack of mainstream market acceptance, country music in Australia has a large grass-roots following, particularly in regional rural areas—and this is where PolyGram targeted its initial campaign for Cyrus. "We got tremendous support from regional radio and that eventually crossed into metropolitan areas," says Barry.

The company also mounted an ex-

tensive TV drive in regional areas that will last until the end of October. "We felt there was a strong audience in these areas and we figured the quickest and most effective way was to reach them through television," says Barry.

In the capital cities, the record received some support from AM stations, as well as good exposure on television video programs. PolyGram also sought support in the

clubs, where country line dancing is just beginning to catch on.

"There has been a hardcore support for line dancing but so far it has been small, so we were unable to utilize the U.S. example of promotion through dance competitions," says Barry. "But now the dancing is starting to take off and 'Achy Breaky Heart' is helping to establish it as a credible format in the clubs."

## Exit At Virgin Retail Italy

■ BY DAVID STANSFIELD

**MILAN**—Celeste Pietro Milani, managing director of Virgin Retail Italy, resigned unexpectedly Sept. 25. No reason for his departure was given, but a Virgin spokeswoman admits staff were "greatly surprised" at the move. Louis Urbano,

managing director of the Virgin Megastore in Barcelona, has been temporarily drafted to head the company's Italian operation.

Milani, who is thought to have taken a franchising post with McDonald's in Rome, headed the Virgin Megastore drive into Italy

(Continued on page 44)



**Performing Writer.** Sting, right, and wife Trudi Styler join ASCAP U.K. regional director James Fisher at the U.S. society's annual London dinner to honor writer and publisher members of the Performing Right Society. Sting was named songwriter of the year in those awards (Billboard, Sept. 26).

2<sup>nd</sup>

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## Reprieve Given To U.K. Indie Charts 'Compromise' Continues, But Majors Still Want In

BY PAUL SEXTON

LONDON—Britain's independent labels have been handed a lifeline. They were due to lose their global "shop window" at the end of September, with the disappearance of the top 30 indie charts from U.K. trade paper Music Week. Now the execution has been stayed until January, and may not take place at all.

The issue remains controversial, and major labels continue to fight for inclusion in the indie singles and album charts on the basis of music genre, rather than distribution. At present, the rankings are restricted to independently handled releases, but they do feature a "genre overlay" to exclude mainstream pop and MOR repertoire, even when independently distributed.

Music Week had given notice that it would drop the charts—which are based on Gallup-measured sales through independent retailers—from its Sept. 26 issue. Editor Steve Redmond declared "on the basis that half a loaf is better than none at all, we are prepared to go along with the current 'compromise' chart until January, when the Chart Supervisory Committee chairman has given an undertaking that the issue will be re-examined."

The Chart Supervisory Committee is an eight-person industry unit, comprising executives from the British Phonographic Industry, the British Assn. of Record Dealers, and the BBC. It represents the views of the U.K. music business on the media presentation of the charts, and is chaired by Adrian Wistreich, chief executive of the Chart Information Network. Latter compiles the charts from across-the-counter sales data supplied by Gallup.

The latest developments appear to have been influenced by the "Genre, What Genre?" indie chart panel that took place during the In The City conference in Manchester last month. Wistreich says, "Although the In The City meeting was not representative of the whole industry, the 100-odd people there were generally of the mind that there should be two charts, a distribution and a genre chart. That at least puts a word in the ear of the CSC, which next meets Oct. 22."

While the chart reprieve is generally

welcomed, considerable opposition remains to the lobby for a two-chart system. Beggars Banquet managing director Martin Mills, who also sits on the chart supervisory committee, favors the current landscape. "The vast majority of people are looking at this in a very selfish way. It's very important to look at the larger picture, and labels founded on independent distribution should have that reflected. I don't think the industry has room for two charts."

Asked about the efficacy of an independent chart that excludes "mainstream" material such as Irish balladeer Daniel O'Donnell's current top 40 pop hit "I Just Want To Dance With You" on the independent Ritz label, Mills says, "There has to be some element of genre overlay. A minimal genre criterion is being applied. I think Steve Mason's phrase is right. It's meant to reflect 'today's music.'" Mason is chairman of the country's largest indie distributor, Pinnacle.

Ritz managing director Mick Clerkin says he is bemused but not dismayed by the selectivity that bars his hit from the chart. "I can't quite understand it. We're an independent label with independent distribution. We should be in there. But it's probably more important to the dance labels than it is to me. The pop chart is the one that people all over the world will really take notice of."

Mills further points that "the waters are considerably muddied by the majors being frustrated at not being able to call their music 'indie.'" This was borne out by recent comments from PolyGram U.K. chairman Maurice Oberstein, proposing a chart in which all labels were eligible subject to various provisos, including a cash limit of 5,000 pounds (about \$8,500) on the marketing budgets of "indie genre" singles to compensate for the majors' greater financial muscle. "Try finding any indie that would ever think of spending 5,000 pounds on promoting a single," says Mills. "It just shows what a different world the majors are in."

MCA Records managing director Tony Powell is chairman of the BPI charts committee, which, in turn, consults with the CSC (on which Powell also sits). He acknowledges a discrepancy between his personal opinion and his BPI stance. "My own personal view as MD of MCA Records is that any product should be available to be in the independent chart, like in America, where it's based on the genre of music. That's something that I've kept a consistent line on. But as chairman of the BPI charts committee, I have to understand that there are other points of view."

Powell hopes the dual-chart solution is the one that eventually prevails. "Let's hope that's the outcome because

(Continued on next page)

## SURPRISE DEPARTURE AT VIRGIN ITALY

(Continued from page 42)

last year with major publicity. He predicted a 25 billion lira (about \$20 million) gross for the first year of operation, but recently admitted this goal had not been met. Industry sources estimate an actual figure of about 15 billion lira (approximately \$12 million).

Milani blamed several factors for the shortfall, including the recession, piracy, and CD rentals. Before his exit, he also confirmed plans for the opening of a Virgin Megastore in Rome next year, with premises of 2,500 square meters. This is substantially larger than the 1,400 square meters of the Milan site,

which is the smallest of the Virgin Megastores in continental Europe. At press time, the Virgin spokeswoman says that while Rome will be the next Megastore location, there are no guarantees it will be launched in 1993.

At the time of Virgin Retail's Italian debut, competitors were concerned—not least Ricordi, which had been operating a Milan superstore since 1989. Today, however, chain managing director Matteo Rignano says, "We haven't felt [the Virgin store's] presence too much. That's not to say we're not feeling the effects of the recession—it is affecting all our 20 retail outlets."

Rignano contends Virgin's overheads are too high. "They don't have a chance of surviving if they don't create a retail chain in Italy. They have these alternatives: close down in Milan or open a chain. The company's current central costs are unbearable."

Ricordi, meanwhile, is preparing to launch new premises in Bari, Brescia, Catania, and Palermo. Industry insiders also suggest the entry into Italy of Germany's World Of Music, America's Tower Records, and France's FNAC. Rignano believes it is "just talk" at present, but adds, "It's partly because I'm involved with Ricordi, but if I was a foreigner, I wouldn't invest much in Italy right now. You only have to read the newspapers to see what the current economic situation here is like."

# GLOBAL™ MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

**FRANCE:** Tunisian-born singer and actress Amina, who made a mark on the world music scene in 1990-91 with her album "Yalil," is back with her second solo collection, "Wa Di Ye" (Phonogram). Her voice is now stronger, her singing more secure, and she has opened up her music to a wide range of influences, including French chanson, techno-dance, Spanish music, Afro-beat, and traditional Arabic music from Egypt and Tunisia. Amina sings in Arabic, French, and Spanish and among the guest musicians is British classical violinist Nigel Kennedy. Yet despite so many disparate ingredients, the album maintains its coherence thanks primarily to the co-production work of Martin Meissonnier (previous clients: King Sunny Ade, Ray Lema, and Khaled) and Amina's old friend, the Senegalese guitarist Wasis Diop. A world tour is imminent.

EMMANUEL LEGRAND

**NAMIBIA:** During the country's long struggle for independence from South African administration, Jackson Kaujeua spent 16 years in exile, composing ballads of revolution that were smuggled back to his homeland. "Kaujeua made the liberation message joyous and exciting," David Lush wrote in Africa South magazine. "Namibians danced and then they came to the revolution." Home-taping was actively encouraged as the best means of spreading his music, but it was only when he returned home after independence in 1990 that Kaujeua, now 37, realized how popular his music had become. He was mobbed whenever he ventured into the streets of his home, Katura township outside Windhoek.

Kaujeua's music has no rigidly defined style, and blends every tradition of Namibian music with West African rumba rhythms and the folk styles of the West. All his recordings while in exile were released under the banner of the South West African People's Organisation (Swapo), now the ruling body, but at that time a banned organization. His more recent albums, "Vatera" and "Brain Beat"—the latter his first in English—have been released by the David Gresham Record Co. and are selling solidly.

ARTHUR GOLDSTUCK

**AUSTRALIA:** In 1989, the national comedy TV show "The Money Or The Gun" decided to explore "every facet of the greatest song ever written"—Led Zepelin's "Stairway To Heaven." Each week, host Andrew Denton presented an act of prominence or studied obscurity rendering the song in a startling array of styles. Such was the cult generated that, three years on, ABC Music has issued a compilation video and a wonderfully bizarre 22-track CD, "Stairways To Heaven," featuring the "best" renditions of the pompous rock opus as conceived by house arranger Chris Harriott. Among the styles: folksy sing-along by Rolf Harris; New York cabaret à la Manhattan Transfer by Pardon Me Boys; pop-samba by John Paul Young (after the manner of his '78 hit "Love Is In The Air"); lizard king apocalyptic by the Australian Doors Show; grand operatic by Sandra Hahn and Michael Turkic; gutter metal by Nick Barker & the Reptiles; John Lennon-psychedelic by Robyne Dunn; gritty soul by Kate Ceberano; ska-bluebeat by Vegemite Reggae; postpunk nihilism by the Whipper Snappers; choral cascade by the Sydney Philharmonia; British beat by the Beatnix; bent B-52's by the Rock Lobsters; electric bluegrass by the Fargone Beauties; and Viva Las Vegas-era Elvis by Neil Penner. This magnificent madness—likely to sell by the truckload—is concluded by veteran actor Leonard Teale reading the obtuse lyric as an epic bush poem. Ooh, and it makes you wonder.

GLENN A. BAKER

**JAPAN:** "Jazzin'," the new album by a group called the United Future Organization (UFO—get it?), is proof of the continuing love affair local musicians have with cool, European-style jazz/pop music. Released Sept. 30 on Zero Corporation, the album is full of smooth, sensuous sounds punctuated by a woman's velvety voice whispering and singing sultry French phrases over the sort of instrumentation that conjures up an early-hours nightclub feel. Other tracks that feature an American male voice narrating stories of love in the big city seem to be located at a point somewhere between Raymond Chandler and Barry White. UFO's members—Tadashi Yabe, Toshio Matsuura, and Raphael Sebbag—met on the Tokyo club DJ scene a few years ago. Together they have used their music as a focus for organizing parties and producing art, fashion, and other events. The trio's music blends strong rhythms and a spacey, almost ambient feel with the improvisation and freedom of jazz. Sampling and acoustic sounds also contribute to what UFO's promo literature calls "a unique swinging jazz groove."

STEVE MCCLURE

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# Musicians 'Peace Together' Benefit For N. Ireland Children

■ BY THOM DUFFY

NEW YORK—An effort to aid the children of Northern Ireland next year with a benefit single, album, and simultaneous summer concerts in London, Belfast, and Dublin is gaining support among artists and music executives.

Dubbed "Peace Together," the London-based project is the initiative of

Belfast native Ali McMordie of Stiff Little Fingers and Robert Hamilton of the Fat Lady Sings, who grew up in Dublin. The two view their effort as a nonpolitical, nonsectarian way to help young people living amid the turmoil of Northern Ireland; fund-raising for a "peace" center for Protestant and Catholic youngsters is one of its goals. Among those lending their names to

endorse "Peace Together" are concert promoter Tim Parsons of MCP, who will present the London show; Cathal O'Doherty, executive producer with BBC Radio 1; David Field, head of A&R, Capitol Records in London; record producer Clive Langer; and Andrew Miller, chairman of the Nordoff-Robbins Music Therapy Trust.

"Peace Together" is due to be launched in January with the release of a benefit single, "Be Still," featuring artists from Northern Ireland, the rest of the U.K., and Eire. Those already committed to the project include Sinéad O'Connor, Feargal Sharkey (now A&R manager at Polydor U.K.), Jah

Wobble, John Reynolds, and Hothouse Flowers members Leo Barnes and Liam O'Maonlai.

A compilation album of artists performing songs related to the troubles in Northern Ireland is then planned for April release. Four major labels are currently in negotiations with organizers to release the single and album. The overall success of "Peace Together" will, it is said, depend on the commitment of other artists who have expressed interest in the project.

Under the slogan "1 Album 2 Help 3 Cities 4 Peace," organizers say "Peace Together" will conclude next summer with three concerts—featur-

ing some eight artists each—to be staged on the same day. There are tentative bookings at the 45,000-capacity Milton Keynes Bowl outside London, the 6,500-seat Royal Dublin Stadium, and a venue to be confirmed in Belfast. Artists are expected to be announced with the release of "Be Still."

Explaining his involvement, Parsons notes his long relationship with McMordie and Stiff Little Fingers and adds, "The cause is not something I have a political point of view on. But given that we've lent ourselves to many causes on distant shores, it's appropriate that we get involved with something in our own backyard."

## newsline...

**TIMBUKTU RECORDS** has acquired U.K. rights to the new Ladysmith Black Mambazo album, "Inkanyezi Nezazi," through GMP in South Africa. London-based Timbuktu will also release "Shinamania" by top-selling Nigerian artist and juju superstar Sir Shina Peters; both albums are due in January on the Flame Tree label.

**PHILIPPE KERN** is appointed senior legal adviser, European Community Affairs, at IFPI. He takes charge of the organization's European office in Brussels and replaces Michel Kains, who has joined EMI Music. Previously, he was a consultant with the Commission of the European Communities.

**THE MUSIC** of Maurice Jarre is showcased in a new full-length video release by movie music specialist, Milan. It features excerpts from a concert of Jarre's music held last year in London, interspersed with clips from films directed by David Lean. Emmanuel Chamboredon of Paris-based Milan says the title will be released by BMG in North America, JVC in the Far East.

## REPRIEVE GIVEN TO U.K. INDIE CHARTS

(Continued from preceding page)

that's the one which takes care of both sides of the coin," he says, adding that the charts committee would be ready to assuage indie fears and defend the distribution chart by recommending it had equal billing with the major-infiltrated genre chart.

Danny Donnelly, chief of independent dance label Suburban Base, agrees with Mills. "We work so differently to the way a major does that we're entitled to our own chart," he says. Suburban Base's "Sesame's Treet" by Smart E's was No. 1 in the last week of the "distribution" chart, and maintained that position in the first week featuring

genre selectivity.

"People think that 'indie' means a particular style of music and when you get our kind of music in the chart, they get confused," he says. "We also show up in the dance chart. That's probably more important for us and that's where most of the awareness of our material comes from."

Nonetheless, Donnelly feels on principle that the independent chart doors should remain closed to the majors and acknowledges that, for many indies, industry exposure in the chart is the best possible advertisement to reach potential foreign licensees.

Doug D'Arcy, whose Dedicated Records roster includes chart regulars such as This Picture and Spiritualized, is another who feels the chart should be a no-go area for majors. The fact that labels of every size and stripe "can all work in the independent distribution sector means there's access to the marketplace which is very enviable. That's worth preserving."

"If that means having an independent distribution chart, let's do that. People say, 'Ah, you say that because Dedicated are in the chart,' but I'd say it even if we weren't. The key word is 'distribution.'"

# EUROPE IS JUST A DAY AWAY

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**Well Cured.** The Cure's Robert Smith, center, is presented with a special award by EastWest Australia executives to mark 500,000 sales of the band's 15-album catalog. The Cure recently completed its first Australian tour since the early '80s. With Smith are EastWest managing director Phil Mortlock, left, and international repertoire manager Ben Steer.

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- 1. International Buyer's Guide:** The worldwide music & video business to business directory jam-packed 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!
- 6. International Recording Equipment & Studio Directory:** All the facts on professional recording equipment, studios & equipment usage.
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## SoundScan Courting Canadian Trade Labels, Retailers Mull Possibility Of POS Service

BY LARRY LeBLANC

TORONTO—The Canadian music industry is currently being courted by SoundScan, the American point-of-sale information service that tracks unit sales of prerecorded music at the retail level.

In a recent telephone conference call, Mike Shalett, SoundScan's COO, pitched representatives of the six major record companies here on the service, which would give the Canadian music industry a single source of sales information of unprecedented accuracy. Shalett was also slated to appear at the general meeting of the Canadian Independent Record Producers Assn. Sept. 30 here to discuss the service, now being provided on a trial basis to all of the major record companies here as well as several major independents. In the U.S., SoundScan compiles retail sales information used on The Billboard 200 and other Billboard charts.

Shalett, who declines to discuss potential startup costs of an operation here or give similarities or differences between the Canadian and American markets, says preliminary testing indicates that opportunities exist for SoundScan to set up here.

"SoundScan is much more of a business plan than just charts," he says. "There's a lot of business information that people don't necessarily know about. We need to discuss the options as they apply to Canada."

While industry figures here do not dispute SoundScan would give them a clear indication of what's selling as opposed to speculation, many question the cost-value ratio.

"It's a hard sell unless they can prove we can save something," says Gerry Lacoursiere, chairman of PolyGram Group Canada. "It's a harder sell here than in the States. The information they can give is better than what we're getting now but it's not that much better."

"Our obsolescent rate is well below 1%, so our inventory turns are in the area of nine to 10 turns a year overall," says Stan Kulin, president of Warner Music Canada. "We can get stock out to the furthest markets, like Vancouver, within 48 to 72 hours. Our fill is well over 95%. So someone is going to have to tell me what SoundScan is going to do for me on inventory control and finding out what's selling where before I pay a big bill for it."

Several people suggest that to sell the service here, SoundScan might have to start up in a reduced version. "They don't need to go to each market," says Jayson Sniderman, VP of Roblan Distributors, which oversees the Sam the Record Man chain. "I don't think they need, for example, to do it in Lethbridge [Alberta]."

One of SoundScan's main advocates, Al Mair, president of Canada's leading indie the Attic Music Group, says the service should be as wide-ranging as possible. "Perhaps, like the [elimination] of longboxes, there has to be an adjusting period where everybody works together to take care of that [SoundScan] expense and put it in place.

"There's so much we don't know about our own business," Mair contin-

ues. "We really don't have a handle to what we're selling. We ship something to Handleman or Pindoff's, or Saturn but we don't know what it sold. We haven't the slightest idea. We treat it as a sale but the returns show up six months later."

"The only thing that disturbs me is that I don't want to put David Farrell and The Record [the Canadian trade paper] out of business," says Deane Cameron, president of Capitol Records-EMI of Canada. "We still have to have our own trade and industry to support."

Farrell, publisher of The Record, which weekly publishes several charts as well as retail sales information, predicts any entry by SoundScan into this market will not be smooth. "It may be five years ahead of its time up here. Is any record company really going to pay serious coin to find out how many pieces they moved in Regina [Saskatchewan]?"

Farrell, who has talked with Shalett several times, indicates that he would utilize SoundScan Canadian data if an agreement could be worked out.

Sources here say that unlike in U.S. in the days before SoundScan, little is spent in Canada hyping the charts. Thus, there is less opportunity for saving money on such promotional efforts.

"This is a more straight-ahead, pure market," says Bob Jamieson, president/GM of BMG Music Canada. "If you think you've got a [hit] record, you likely have got one."

Key to Shalett's pitch to suppliers here is that SoundScan data will enable them to fine-tune their manufacturing process, which will result in reducing returns that generally run at 20% here. Suppliers also would be able to pinpoint with more accuracy where sales are and be in a better position to target those areas for promotion and ads.

"There are times when a company ships a record but they're never sure it got out of their distribution center," says Shalett. They think they've got something but they're not sure. They make more [copies] because they think it's still selling and [then] they never leave the warehouse."

Suppliers generally agree existing daily sales numbers only reflect shipment numbers and not over-the-counter sales, and that SoundScan would give a more accurate idea of what is selling; however, they question how effective SoundScan data will be in cutting down

returns.

"That's been a big benefit in America," says Jamieson. "The same benefit in controlling returns can be realized in Canada but I'm not sure to the same degree."

"If the industry could reduce total returns by 5%, that alone would probably pay for SoundScan," argues Mair. "It would also reduce the number of deletes being sold—product which artists are getting little or no royalty on and on which record companies are paying publishers and writers a reduced royalty, if any."

Kulin, noting Warner Canada's returns of gross sales are below 10% overall, says the industry would fare better with more conservative business practices. "The industry does itself a disservice through some of its dating, loading, as well as catalog programs," he says. "We, for example, don't deal major releases out of the box anymore. What do you gain by shipping 200,000 out of the box? The one item in 10 that you're wrong on you end up taking 80,000 back? What's the point when you can get product out in 48 hours."

One of the biggest hurdles in establishing SoundScan in this country will likely come from retail. Many major accounts are not equipped with POS information systems and, in some cases, some will be unwilling to participate.

"We're not interested in providing generic information and we'd be very leery of bringing in anything that we didn't directly control," says Paul Alofs, president of HMV Canada. "With our own electronic point of sale system [IBM AS/400 relational data base manager] on Yonge Street [in Toronto], we already get a huge amount of information that we use throughout the chain and we will be expanding that system."

"We're developing systems internally that will give us point-of-sale information and we will share that information with our suppliers," says Dan Whitt, president and COO of A&A Music & Entertainment Ltd., which operates the A&A national chain. "We don't need a third party to do it for us."

Adds Roblan's Sniderman, "SoundScan is for one-stops and for record companies so they can market things better, so they can pinpoint something that is selling as opposed to where somebody tells them it's selling or to find where radio might say they're playing something and they're not."

## MAPLE BRIEFS

**JAZZ PIANIST** Oscar Peterson was been named winner of the \$50,000 (Canadian) International Glenn Gould Prize by the Canada Council, Sept. 27 in Toronto. Former recipients of the award, presented every three years to an individual who has earned widespread recognition for contributions to music and its communications, include composer R. Murray Shafer and violinist Yehudi Menuhin.

**AMONG** those turning out for the unveiling of the extensive renovation of

the Sony Music (Entertainment) Inc. head office in Toronto Sept. 24 were such artists as Leonard Cohen (with actress Rebecca DeMornay), Céline Dion, 54:40, Mae Moore, Colin Lindon, Sylvia Tyson, and Barney Bentall. Among the key industry figures attending were Sony Entertainment chairman Michael Schulhof and Federal Communications Minister Perrin Beatty. Sony executives peg the long-overdue makeover, the first since 1958, at \$5.5 million (Canadian).

# HITS OF THE WORLD

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## EUROCHART HOT 100 9/18/92 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	4	HOW DO YOU DO! ROXETTE EMI
4	3	THIS USED TO BE MY PLAYGROUND MADONNA SIRE
5	5	ABBA-ESQUE ERASURE MUTE
6	7	BAKER STREET UNDERCOVER PWL INTERNATIONAL
7	6	PLEASE DON'T GO DOUBLE YOU DWA
8	9	SWEAT (A LA LA LA LONG) INNER CIRCLE METRONOME
9	8	EBENEZER GOODE THE SHAMEN ONE LITTLE INDIAN
10	11	KNOCKIN' ON HEAVEN'S DOOR GUNS N' ROSES GEFLEN
1	1	<b>ALBUMS</b>
2	2	ROXETTE TOURISM EMI
3	3	MICHAEL JACKSON DANGEROUS EPIC
4	4	ERIC CLAPTON UNPLUGGED REPRISÉ
5	5	MIKE OLDFIELD TUBULAR BELLS II WEA
6	6	LIONEL RICHIE BACK TO FRONT MOTOWN
7	7	GENESIS WE CAN'T DANCE VIRGIN
8	8	ELTON JOHN THE ONE ROCKET
9	9	GUNS N' ROSES USE YOUR ILLUSION II GEFLEN
10	10	QUEEN GREATEST HITS II PARLOPHONE
10	10	INXS WELCOME TO WHEREVER YOU ARE MERCURY

## AUSTRALIA (Australian Record Industry Assn.) 10/4/92

THIS WEEK	LAST WEEK	SINGLES
1	4	ACHY BREAKY HEART BILLY RAY CYRUS PHONOGRAM/POLYGRAM
2	3	LIFE IS A HIGHWAY TOM COCHRANE EMI
3	2	AMIGOS PARA SIEMPRE (FRIENDS FOR LIFE) JOSE CARRERAS & SARAH BRIGHTMAN POLYDOR/POLYGRAM
4	5	RHYTHM IS A DANCER SNAP BMG
5	6	NOVEMBER RAIN GUNS N' ROSES GEFLEN/BMG
6	1	HUMPIN' AROUND BOBBY BROWN MCA/BMG
7	10	BEST THINGS IN LIFE ARE FREE LUTHER VANDROSS & JANET JACKSON POLYDOR/POLYGRAM
8	7	SESAME'S TREET SMART E'S POSSUM/BMG
9	8	BABY GOT BACK SIR MIX-A-LOT PHONOGRAM/POLYGRAM
10	9	PLEASE DON'T GO K.W.S. BMG
11	14	LOVE IS IN THE AIR (BALLROOM MIX) JOHN PAUL YOUNG ALBERTS/SONY
12	12	I'LL BE THERE MARIAH CAREY COLUMBIA/SONY
13	16	HOW DO YOU DO! ROXETTE EMI
14	NEW	TENNESSEE ARRESTED DEVELOPMENT EMI
15	18	DO FOR YOU EUPHORIA EMI
16	15	IT'S NOT OVER ROCKMELONS FEATURING DENI HINES MUSHROOM/FESTIVAL
17	NEW	THE DAY YOU WENT AWAY WENDY MATTHEWS 100 ART/WARNER
18	17	HAZARD RICHARD MARX EMI
19	20	KNOCKIN' ON HEAVEN'S DOOR GUNS N' ROSES GEFLEN/BMG
20	13	AS UGLY AS THEY WANNA BE UGLY KID JOE PHONOGRAM/POLYGRAM
1	1	<b>ALBUMS</b>
2	2	AUSTRALIAN CAST JESUS CHRIST SUPERSTAR EMERALD CITY/POLYGRAM
3	11	DR. HOOK DR. HOOK'S GREATEST HITS EMI
4	3	BILLY RAY CYRUS SOME GAVE ALL PHONOGRAM/POLYGRAM
5	7	ROCKMELONS FORM ONE PLANET MUSHROOM/FESTIVAL
6	NEW	MARGERET ULRICH CHAMELEON DREAMS COLUMBIA/SONY
7	4	GIRLFRIEND MAKE IT COME TRUE BMG
8	9	HOODOO GURUS ELECTRIC SOUP BMG
9	5	SOUNDTRACK STRICTLY BALLROOM ALBERTS/SONY
10	NEW	ROXETTE TOURISM EMI
11	6	ERIC CLAPTON UNPLUGGED WARNER
12	10	BOBBY BROWN BOBBY MCA/BMG
13	NEW	MARIAH CAREY UNPLUGGED COLUMBIA/SONY
14	8	WENDY MATTHEWS LILY 100 ART/WARNER
15	19	JOSE CARRERAS FRIENDS FOR LIFE WARNER
16	13	CELINE DION CELINE DION/UNISON EPIC/SONY
17	12	THE BLACK SORROWS BETTER TIMES COLUMBIA/SONY
18	18	MIKE OLDFIELD TUBULAR BELLS II WARNER
19	16	SIMPLY RED STARS EASTWEST/WARNER
20	NEW	RICHARD MARX RUSH STREET EMI
20	NEW	YOTHU YINDI THE TRIBAL VOICE ALBUM MUSHROOM/FESTIVAL

## GERMANY (Der Musikmarkt) 9/22/92

THIS WEEK	LAST WEEK	SINGLES
1	2	SWEAT INNER CIRCLE WEA
2	1	IT'S MY LIFE DR. ALBAN LOGIC/BMG ARIOLA
3	3	HOW DO YOU DO! ROXETTE EMI/ELECTROLA
4	4	ABBA-ESQUE ERASURE MUTE
5	5	JUST ANOTHER DAY JON SECADA SBK
6	9	KNOCKIN' ON HEAVEN'S DOOR GUNS N' ROSES GEFLEN
7	6	RHYTHM IS A DANCER SNAP LOGIC/BMG ARIOLA
8	7	WE ALL NEED LOVE DOUBLE YOU? ZYX/MIKULSKI
9	10	THIS USED TO BE MY PLAYGROUND MADONNA SIRE
10	8	PLEASE DON'T GO DOUBLE YOU? ZYX/MIKULSKI
11	NEW	ONE LOVE DR. ALBAN LOGIC
12	12	NOVEMBER RAIN GUNS N' ROSES GEFLEN
13	15	HUMPIN' AROUND BOBBY BROWN MCA
14	11	HOW IS IT MICHAEL JACKSON EPIC/SONY
15	16	DAMN I WISH I WAS YOUR LOVER SOPHIE B. HAWKINS COLUMBIA/SONY
16	14	JESUS HE KNOWS ME GENESIS VIRGIN

THIS WEEK	LAST WEEK	SINGLES
13	13	YOU BRING ON THE SUN LONDONBEAT RCA/BMG ARIOLA
18	NEW	BAKER STREET UNDERCOVER PWL
19	17	SEXY MF PRINCE PAISLEY PARK/WEA
20	18	AIN'T NO DOUBT JIMMY NAIL EASTWEST
1	1	<b>ALBUMS</b>
2	2	ROXETTE TOURISM ELECTROLA/EMI
3	3	MICHAEL JACKSON DANGEROUS EPIC/SONY
4	4	GENESIS WE CAN'T DANCE VIRGIN
5	5	ERIC CLAPTON UNPLUGGED WEA
6	6	GUNS N' ROSES USE YOUR ILLUSION II GEFLEN
7	8	GUNS N' ROSES USE YOUR ILLUSION I GEFLEN
8	7	QUEEN GREATEST HITS II PARLOPHONE
9	10	DR. ALBAN ONE LOVE LOGIC/BMG ARIOLA
9	NEW	MIKE OLDFIELD TUBULAR BELLS II WEA
10	7	PUR LIVE INTERCORD
11	9	LIONEL RICHIE BACK TO FRONT MOTOWN
12	11	DIE PRINZEN DAS LEBEN IST GRAUSAM HANSA
13	12	BOBBY BROWN BOBBY MCA
14	14	WESTERNHAGEN JAJA WARNER BROS.
15	13	METALLICA METALLICA PHONOGRAM/POLYGRAM
16	15	ELTON JOHN THE ONE ROCKET
17	20	HEROES DEL SILENCIO SENDEROS DE TRACION ELECTROLA
18	NEW	UGLY KID JOE AMERICA'S LEAST WANTED POLYGRAM
19	16	SNAP THE MADMAN'S RETURN LOGIC/BMG ARIOLA
20	19	QUEEN GREATEST HITS PARLOPHONE

## JAPAN (Music Labo) 9/21/92

THIS WEEK	LAST WEEK	SINGLES
1	2	NAMIDANO KISS SOUTHERN ALL STARS VICTOR
2	1	ICHIBAN ERAI HITO TUNNELS PONY CANYON
3	3	YOU'RE THE ONLY MASATOSHI ONO SONY
4	4	ASAI NEMURI MIYUKI NAKAJIMA PONY CANYON
5	NEW	+ OR YOSHIHARU ABE SONY
6	7	SHULABA-LA-BAMBA SOUTHERN ALL STARS VICTOR
7	9	MATA AERU JIX.S APOLLON POLYGRAM
8	8	SAYONARA GAO VAP
9	NEW	IN MY ARMS TONIGHT ZARD POLYDOR
10	10	DAREYORIMO MASATOSHI NAKAMURA NIPPON COLUMBIA
1	NEW	<b>ALBUMS</b>
2	1	KOJI KIKKAWA SHYNESS OVERDRIVE TOSHIBA/EMI
3	NEW	MASAYUKI SUZUKI FAIR AFFAIR EPIC/SONY
3	NEW	ERIC CLAPTON UNPLUGGED WARNER

# HITS OF THE U.K.

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THIS WEEK	LAST WEEK	SINGLES
1	1	EBENEZER GOODE THE SHAMEN ONE LITTLE INDIAN
2	2	IT'S MY LIFE DR. ALBAN ARISTA
3	3	BAKER STREET UNDERCOVER PWL INTERNATIONAL
4	13	SLEEPING SATELLITE TASMIN ARCHER EMI
5	6	IRON LION ZION BOB MARLEY & THE WAILERS TUFF GONG
6	14	END OF THE ROAD BOYZ II MEN MOTOWN
7	8	MY DESTINY LIONEL RICHIE MOTOWN
8	5	TOO MUCH LOVE WILL KILL YOU BRIAN MAY PARLOPHONE
9	7	THEME FROM M.A.S.H./EVERYTHING I DO MANIC ST. PREACHERS/FATIMA MANSIONS COLUMBIA
10	4	RHYTHM IS A DANCER SNAP ARISTA
11	12	FIRE/JERICO THE PRODIGY XL
12	9	THE BEST THINGS IN LIFE ARE FREE LUTHER VANDROSS & JANET JACKSON PERSPECTIVE
13	11	HOUSE OF LOVE EAST 17 LONDON
14	NEW	DRIVE R.E.M. WEA
15	10	JUST ANOTHER DAY JON SECADA SBK
16	NEW	SENTINEL MIKE OLDFIELD WEA
17	NEW	I'M GONNA GET YOU BIZARRE INC VINYL SOLUTION
18	26	CONNECTED STEREO MGS GEE STREET
19	21	I FEEL LOVE MESSIAH/PRECIOUS WILSON KICKIN
20	20	I JUST WANT TO DANCE WITH YOU DANIEL O'DONNELL RITZ
21	15	JEREMY PEARL JAM EPIC
22	NEW	TETRIS DOCTOR SPIN CARPET
23	NEW	MONEY LOVE NENEH CHERRY CIRCA
24	27	IT'S ONLY NATURAL CROWDED HOUSE CAPITOL
25	17	METAL MICKEY SUEDE NUDE
26	16	HAVE YOU EVER NEEDED SOMEONE SO BAD DEF LEPPARD BLUDGEON RIFFOLA
27	NEW	GOODBYE THE SUNDAYS PARLOPHONE
28	22	THE CRYING GAME BOY GEORGE SPAGHETTI
29	18	WALKING ON BROKEN GLASS ANNIE LENNOX RCA
30	19	DO YOU WANT ME FELIX deCONSTRUCTION
31	30	DO I HAVE TO SAY THE WORDS? BRYAN ADAMS A&M
32	NEW	SOMETIMES LOVE JUST AIN'T ENOUGH PATTY SMYTH WITH DON HENLEY MCA
33	32	POSSESSED VEGAS RCA
34	NEW	KEEP IT COMING C&C MUSIC FACTORY COLUMBIA
35	NEW	GYPY WOMAN/PEACE (REMIX) CRYSTAL WATERS/SABRINA JOHNSTON EPIC
36	NEW	FOR ALL TIME CATHERINE ZETA JONES COLUMBIA
37	NEW	ANARCHY IN THE U.K. SEX PISTOLS VIRGIN
38	NEW	THE BANANA SONG GSP YOGO
39	NEW	START ME UP SALT-N-PEPA MFR
40	NEW	ONE LOVE IN MY LIFETIME INNOCENCE COOLTEMPO

THIS WEEK	LAST WEEK	SINGLES
4	3	ZARD HOLD ME POLYDOR
5	NEW	MASATOSHI VOICE OF HEART SONY
6	2	MARIKO TAKAHASHI LADY COAST VICTOR
7	6	BOBBY BROWN BOBBY MCA/ALFA
8	8	BOBBY CALDWELL GREATEST HITS POLYDOR
9	4	TMN TMN COLOSSEUM I EPIC/SONY
10	5	TMN TMN COLOSSEUM 3 EPIC/SONY

## FRANCE (Nielsen/Europe 1) 9/26/92

THIS WEEK	LAST WEEK	SINGLES
1	1	RHYTHM IS A DANCER SNAP BMG
2	2	THE WORLD IS STONE CYNDI LAUPER EPIC/SONY
3	3	LE CHAT POW WOW POLYGRAM
4	NEW	DUR DUR D' ETRE BEBE JORDY COLUMBIA/SONY
5	4	PLEASE DON'T GO DOUBLE YOU POLYGRAM
6	18	IT'S PROBABLY ME ERIC CLAPTON/STING POLYGRAM/POLYDOR
7	5	JUMP KRIS KROSS SONY/COLUMBIA
8	6	I LOVE ROCK N' ROLL JOAN JETT & THE BLACKHEARTS POLYGRAM/POLYDOR
9	8	WHO IS IT MICHAEL JACKSON SONY/EPIC
10	10	THIS USED TO BE MY PLAYGROUND MADONNA WEA
11	NEW	BE MY BABY VANESSA PARADIS POLYGRAM/POLYDOR REMARK
12	11	PERCHE LO FAI MARCO MASINI POLYGRAM
13	9	THE ONE ELTON JOHN POLYGRAM/PHONOGRAM
14	7	KNOCKIN' ON HEAVEN'S DOOR GUNS N' ROSES BMG
15	13	EXPRESSION SALT-N-PEPA POLYGRAM
16	14	RESTE AVEC MOI FRANCIS LALANNE SONY/TREMA
17	15	BOHEMIAN RHAPSODY QUEEN EMI
18	19	TOO FUNKY GEORGE MICHAEL SONY/EPIC
19	17	RENDEZ VOUS ALPHA BLONDY EMI
20	20	RIEN QUE DE L'EAU VERONIQUE SANSON WEA
1	5	<b>ALBUMS</b>
2	2	POW WOW REGAGNER LES PLAINES... REMARK/ POLYGRAM
3	1	MICHAEL JACKSON DANGEROUS EPIC/SONY
4	3	SOUNDTRACK DIRTY DANCING BMG
5	NEW	STEPHEN EICHER ENGELBERG POLYGRAM
6	6	TOTO KINGDOM OF DESIRE COLUMBIA/SONY
7	9	ELTON JOHN THE ONE POLYGRAM/PHONOGRAM
8	4	SNAP THE MADMAN'S RETURN BMG
8	4	MICHEL BERGER & FRANCE GALL DOUBLE JEU WARNER

THIS WEEK	LAST WEEK	SINGLES
9	8	JEAN PHILIPPE AUDIN & DIEGO MODENA OCARINA DELPHINE/SONY
10	7	NIRVANA NEVERMIND GEFLEN/BMG
11	10	QUEEN LIVE AT WEMBLEY '86 EMI
12	12	GENESIS WE CAN'T DANCE VIRGIN
13	14	JOE SATRIANI THE EXTREMIST SONY/EPIC
14	13	FRANCIS LALANNE TENDRESSES TREMA/SONY
15	11	GUNS N' ROSES USE YOUR ILLUSION II BMG
16	NEW	MICHEL SARDOU LE GRAND REVEIL TREMA/SONY
17	16	VERONIQUE SANSON SANS REGRETS WEA
18	18	DIRE STRAITS ON EVERY STREET POLYGRAM
19	NEW	B.O.F. L' ARME FATALE III WEA
20	19	KRIS KROSS TOTALLY KROSSED OUT COLUMBIA/SONY

## SWEDEN (GLF) 9/30/92

THIS WEEK	LAST WEEK	SINGLES
1	2	THIS USED TO BE MY PLAYGROUND MADONNA WARNER
2	1	ABBA-ESQUE ERASURE MUTE
3	4	AIN'T NO DOUBT JIMMY NAIL METRONOME
4	5	LOVE, SEX & INTELLIGENCE SHAMEN COMA
5	7	HUMPIN' AROUND BOBBY BROWN MCA
6	3	HOW DO YOU DO ROXETTE EMI
7	NEW	OM DU VAR MIN MAURO SCOCCO DIESEL MUSIC
8	6	SWEAT (A LA LA LA LONG) INNER CIRCLE METRONOME
9	NEW	DIGGING IN THE DIRT PETER GABRIEL REALWORLD
10	NEW	JUST ANOTHER DAY JON SECADA SBK
1	1	<b>ALBUMS</b>
2	6	ROXETTE TOURISM EMI
3	NEW	ANNE-LIE RYDE STULNA KYSSAR HI FIDELITY
4	5	TOTO KINGDOM OF DESIRE COLUMBIA
5	3	VARIOUS ARTISTS ABSOLUTE DANCE EVA
6	NEW	ERIC CLAPTON UNPLUGGED WARNER
7	2	NIKLAS STROMSTEDT HALVVAGE TILL FRAMTIDEN METRONOME
8	4	INXS WELCOME TO WHEREVER YOU ARE MERCURY
9	8	BOBBY BROWN BOBBY MCA
10	NEW	THASTROM PEACE, LOVE AND PITBULLS MVG
10	NEW	ABBA ABBA GOLD-GREATEST HITS POLAR

## NETHERLANDS (Stichting Nederlandse 40) 9/25/92

THIS WEEK	LAST WEEK	SINGLES
1	1	TOO MUCH LOVE WILL KILL YOU BRIAN MAY PARLOPHONE
2	5	SWEAT (A LA LA LA LONG) INNER CIRCLE WEA
3	2	MY DESTINY LIONEL RICHIE MOTOWN
4	8	NOVEMBER RAIN GUNS N' ROSES GEFLEN
5	3	IT'S MY LIFE DR. ALBAN ARIOLA
6	NEW	DON'T YOU WANT ME FELIX RCA
7	4	HOW DO YOU DO ROXETTE EMI
8	9	A DEEPER LOVE CLIVILLES & COLE COLUMBIA
9	NEW	JAM MICHAEL JACKSON EPIC
10	NEW	CHE SARA BZN MERCURY
1	1	<b>ALBUMS</b>
2	2	LIONEL RICHIE BACK TO FRONT MOTOWN
3	6	ERIC CLAPTON UNPLUGGED REPRISÉ
4	7	ROXETTE TOURISM EMI
5	4	TOTO KINGDOM OF DESIRE COLUMBIA
6	NEW	MARIAH CAREY UNPLUGGED COLUMBIA
7	5	ROB DE NIJS 30 JAAR ROB DE NIJS EMI
8	NEW	GUNS N' ROSES USE YOUR ILLUSION II GEFLEN
9	9	ROGER WATERS AMUSED TO DEATH COLUMBIA
10	8	GENESIS WE CAN'T DANCE VIRGIN
10	8	BOBBY BROWN BOBBY MCA

## CANADA (The Record) 9/14/92

THIS WEEK	LAST WEEK	SINGLES
1	1	HUMPIN' AROUND BOBBY BROWN MCA/UNI
2	2	STAY SHAKESPEAR'S SISTER LONDON/PGD
3	4	END OF THE ROAD BOYZ II MEN MOTOWN/PGD
4	5	ENID BARENAKED LADIES SIRE/WEA
5	3	MOVE THIS TECHNOLOGICAL SIRE/SBK
6	6	THIS USED TO BE MY PLAYGROUND MADONNA SIRE/WEA
7	7	JUST ANOTHER DAY JON SECADA SBK/SBK
8	8	DO I HAVE TO SAY THE WORD BRYAN ADAMS A&M/MPGD
9	9	WARM IT UP KRIS KROSS COLUMBIA/SONY
10	NEW	HAVE YOU EVER NEEDED SOMEONE SO BAD DEF LEPPARD VERTIGO/PGDY
1	1	<b>ALBUMS</b>
2	3	BARENAKED LADIES GORDON RCA/BMG
3	2	PEARL JAM TEN EPIC ASSOCIATED/SONY
4	5	RED HOT CHILI PEPPERS BLOOD SUGAR SEX MAGIK WARNER BROS./WEA
5	4	ERIC CLAPTON UNPLUGGED REPRISÉ/WEA
6	9	QUEEN CLASSIC QUEEN HOLLYWOOD/WEA
7	REN	VARIOUS ARTISTS DANCE MIX 92 QUALITY
8	7	GUNS N' ROSES USE YOUR ILLUSION I GEFLEN/UNI
9	8	BILLY RAY CYRUS SOME GAVE ALL MERCURY/PGD
10	6	ELTON JOHN THE ONE MCA/UNI
10	6	BLUE RODEO LOST TOGETHER WEA/WEA

## Discounters Look For Edge In A Cutthroat Climate

Another installment in a continuing series of articles focusing on other retail sectors.

BY MAURA K. O'BRIEN

NEW YORK—Facing cutthroat competition and only modest sales gains, discount department stores are quickly transforming themselves into more upscale, specialized, and efficient retailers.

They have to. Warehouse clubs, "category-killer" specialty chains, and multiservice supermarkets are jockeying for shoppers' dollars. At stake for discounters: slices of a \$100 billion-plus industry pie.

The struggle for market share among discounters is often characterized as a zero-sum game between Bentonville, Ark.-based Wal-Mart and everybody else. The death in April of Sam Walton, Wal-Mart's founder and spiritual leader, apparently has not affected the company's performance or expansion plans.

Wal-Mart sales last year amounted

to \$43.9 billion; the chain wants to reach \$54 billion in sales for the next 12 months. The chain had 1,720 stores operating by Jan. 31, the end of its fiscal year 1992, a 147-store increase over the previous year, according to company reports. About 160 more Wal-Marts are planned for the next year, including some in Puerto Rico, a new market for the chain.

(For a roundup on who's who in the discount department store sector, see below.)

The discount department store industry already is in the throes of a shakeout. A number of discounters have fallen victim to tough economic times, whether because of Wal-Mart's presence or their own floundering. For instance, Ames Department Stores Co., headquartered in Rocky Hill, Conn., which was unable to digest its 1988 acquisition of Zayres, filed for protection under Chapter 11 of the U.S. bankruptcy laws in April 1990. Hills Departments Stores went down that same road in 1991.

Other regional discounters—Secau-

cus, N.J.'s Jamesway and Henderson, N.C.-based Rose's Stores, for example—struggle against several consecutive years of losses.

Moreover, Wal-Mart replaced Sears as the country's biggest retailer several years ago and the Chicago-based merchant continues its struggle to find itself.

As the Wal-Mart juggernaut moves out of its traditional trade areas of the South and the Midwest into the East and West, analysts expect the weaker merchants in those market to start feeling the heat.

### BIGGER & BRIGHTER

To compete, discounters are physically transforming themselves. The trend is toward bigger stores with wider aisles and brighter colors. Store sizes are stretching, too.

Venture, based in O'Fallon, Mo., has a new prototype that takes in 96,000 square feet, formerly its maximum store size, according to press accounts. Four of its most recent five stores follow the new prototype.

K mart, based in Troy, Mich., announced two years ago it would renovate or close about 30 stores by 1995, all of them smaller than its 60,000-square-foot prototype, according to the trade press. And in 1990, Minneapolis-based Target rolled out its Greatland format near its headquarters, with three 169,000-square-foot stores. The concept, which features wide aisles and faster checkout lines, is meant to convenience urban dwellers. Six more Greatlands were added by February 1992, with 11 more expected this year. Target's other stores have about 115,000 square feet; the company also has introduced stores with about 85,000 square feet for areas with populations of up to 50,000.

But the chains are not expanding their sales areas so much as redefining them.

Wal-Mart, disappointed with the performance of its four Hypermart USAs, has taken the idea in a different direction. The company began incorporating foodstuffs into its general-merchandise stores recently, hence the

chain's Super Centers. There were six of them by late January.

Widely publicized in the discount industry is K mart's \$3.2 billion "renewal program," begun in February 1990. Suffering from its image as the tacky, dowdy discounter of yesteryear, K mart had built or remodeled 682 stores by the end of calendar year 1991, with up to 500 more planned by the end of 1992. K mart's new format features better layouts, checkout scanners, brighter lighting, and "automated replenishment," which allows rapid restocking as merchandise is sold.

Classy new touches seem to help any retailer. Karen Sack, retailing analyst at New York's Standard & Poor's Corp., says she visited a store of Norwalk, Conn.-based Caldor last year and was impressed by the bright red benches provided for the elderly, a play area for children, and a spiffy selling area.

"I thought, 'Oh my God, is this the Caldor I know?'" Sack remembers.

That's exactly the reaction the dis-

(Continued on next page)



**Christmas In August.** The Sound Warehouse outlet at the intersection of Interstate 240 and South Penn in Oklahoma City hosted an early-morning release party with crosstown KXXY to celebrate the release of Garth Brooks' "Beyond The Season." As part of the event, customers who brought a canned food item to the store received a limited-edition poster of the country star. The food was donated to the Feed The Children organization. From left are KXXY morning team Dan Stroud and Dave Murray, and Sound Warehouse manager Jay Hanlan.

## Chains That Count Most In Discount Sector

NEW YORK—Wal-Mart, the Bentonville, Ark.-based chain that built itself into the dominating retail force in the U.S. from its strategy of locating in small towns, began upping the ante for other competitors in the discount department store sector when it began moving out of its South and Midwest trade areas in 1990 (see story, this page).

The chain generated \$43.9 billion in sales last year, and wants to reach \$54 billion this year.

Other discounters are growing at a much slower pace. A look at the top earners, based on their company reports, follows.

- K mart. Based in Troy, Mich., its general merchandise division grossed \$25.5 billion in sales for its most recent fiscal year, a 2.6% increase over fiscal 1990. The general merchandise division includes 2,375 K marts in the United States and

- Canada, two American Fare hypermarkets, and 14 Kresge and Jupiter stores in Canada. The company plans 63 more K marts in the U.S. and Canada this year.

- Target. Sales revenues for the chain, owned by Minneapolis-based Dayton Hudson Corp., reached \$9 billion in the fiscal year that ended Feb. 1, up 8.7% from the previous year. The company expects to open 40-50 new stores by the end of this year, and 15 in 1993. Currently, Target has 463 units across the U.S.

- Ames. Sales revenue at the Rocky Hill, Conn.-based chain for the year ended Jan. 25, 1992, was \$2.8 billion. The chain had 371 discount stores under the Ames name, after closing 77 department stores as part of its Chapter 11 reorganization.

- Caldor. Based in Norwalk, Conn., the 128-store chain netted

- \$1.8 billion in sales for fiscal '91, a gain of 5.7% and six stores over the year before. Caldor, spun off from St. Louis-based May Department Store Co. in 1990, plans eight new stores during the next year in its current trade areas of New England and the mid-Atlantic states.

- Bradlees. A division of Boston-based Stop & Shop Cos., the 129-store chain grossed \$1.8 billion in the fiscal year that ended Feb. 1, dead even with the previous year's revenues. The chain gained only one store in the past year; 24 new stores will open by the end of 1992.

- Venture. By Feb. 1, when its latest fiscal year ended, the O'Fallon, Mo.-based merchant had racked up \$1.5 billion in sales, a 7.2% gain over the year before. The company added a total of five stores to its roster in that time, bringing it to 84 units. Venture, spun off from The May Department Store Co. in 1990, operates in the Midwest. The company expects to open nine more stores this year. MAURA K. O'BRIEN



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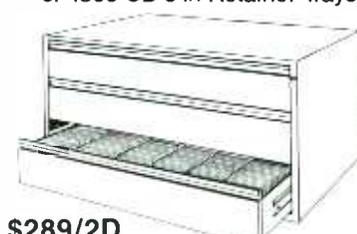
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## DISCOUNTERS

*(Continued from preceding page)*

counters want from shoppers. But more vital to discounters' survival than pretty new fixtures is the merchandise under their roofs. It is ironic that many discounters, which began decades ago as true department stores, may have to specialize to stay in business.

"If you're going to be a discount department store, you're going to have to have a niche," says analyst Alan Hudesman, a director in the investment unit at Oxford & Simpson Realty, Jericho, N.Y. "You can't be a jack-of-all-trades," because warehouse clubs do better at that strategy with their lower prices, he adds.

"Nice stores without a specific focus will not survive," agrees analyst Walter Loeb, quoting his own Sept. 2 Loeb Retail Letter. "In some way, they will all distinguish themselves by having

*'If you're going to be a discount department store, you're going to have to have a niche'*

special features, special merchandising."

Target and Venture have both emphasized moderately priced women's apparel in a relatively upscale environment, Loeb says. Wal-Mart and K mart have taken the leap into the food business, Wal-Mart with the aforementioned Super Centers and K mart with Little Caesar's pizza franchises in some of its newer stores.

## DEPARTMENTS GALORE

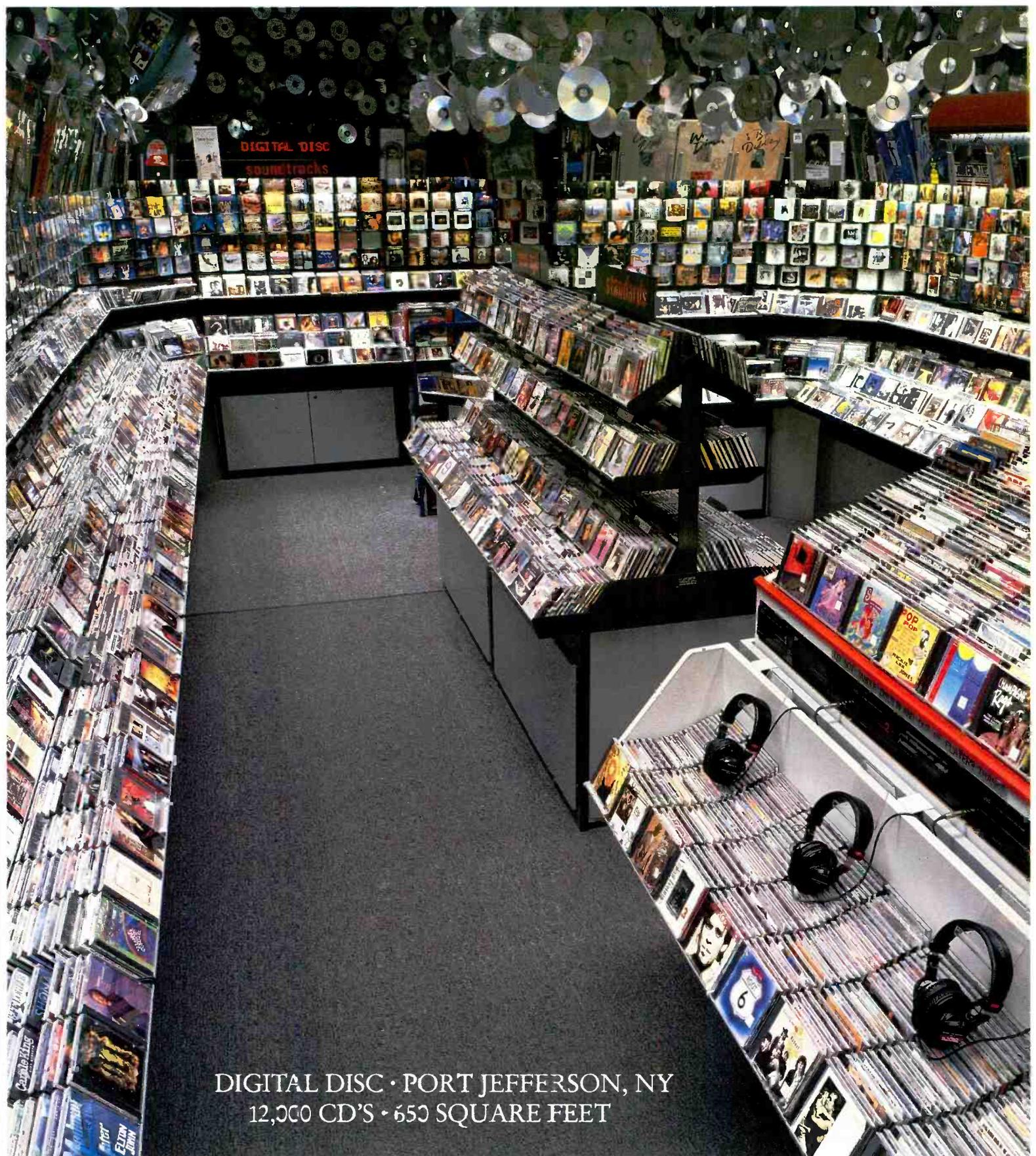
Wal-Mart, K mart, and Pamida, a 178-store chain headquartered in Omaha, Neb., are all reportedly adding pharmacies to their newer stores. Some Wal-Marts feature optical centers as well, according to Wal-Mart spokeswoman Jane Arend. Other chains have included that department for years. Green Bay, Wis.-based Shopko, with 109 stores across the northern and western U.S., first installed pharmacies in its stores in 1971.

There is also a recent emphasis on customer service at discount stores. Caldor recently issued standardized outfits to its sales staff, according to Sack; they make the salespeople much more conspicuous, she says. K mart offers motorized carts to disabled customers. Wal-Mart has placed "greeters" by its stores' front doors since 1983, Arend says, an idea other chains have copied.

All of this—the brighter lights, soft lines, more convenient layouts—are meant to grace discounters with a more upscale look and feel. As Sack points out, today's shoppers do not want to overspend, but in the roaring '80s they became accustomed to high-quality goods.

"In the '80s, labels and designers were very big," she says. "Now it's OK to go into discount stores."

But shoppers will not tolerate "junk" merchandise, she warns. Most discounters emphasize brand-name merchandise, and some have developed their own private labels. For example, Wal-Mart has a Sam's brand in its food

*(Continued on page 52)*

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## Retail

# California Dreamin': Reports From Recent Wherehouse, NARM, Norwalk Distrib. Gigs

**LOOKING FOR JACK KEROUAC:** Retail Track spent the last two weeks on the road, attending conventions out in California. First up was Wherehouse Entertainment's convention, held Sept. 15-17 at the Marriott hotel at the Los Angeles Airport. Then, Sept. 18-23, a trip down to Newport Beach for the National Assn. of Recording Merchandisers' Wholesalers Conference, held at the Hyatt Newporter. A couple of days later, Track trekked to Anaheim for Norwalk Record Distributors' "Fall Festival," held Sept. 26 at the wholesalers' headquarters.

At its convention, Wherehouse Entertainment named Jeff Hatfield at store No. 245 in Encinitas, Calif., the chain's manager of the year. John Weldon, district manager for the West Bay area, was named district manager of the year. Unlike many other chains, Wherehouse has its awards ceremony on the first night of the convention. That way, the winners are able to be congratulated throughout the convention, explains Bruce Jesse, VP of advertising... The company also recognized employees for their tenure with Wherehouse. Louis Wooten celebrated 20 years of service with the company. Ten-year awards were presented to Maria Carrillo, Kevin Poore, Ro-

## RETAIL TRACK



by Ed Christman

lando Acuna, Zane Plsek, Rubin Meisel, Tim Keller, Sarah Rumisel, Joseph Stark, Robert Mooney, Steve Lawrence, and Ed Ginter... The chain held a talent contest this year for company employees. After going through hundreds of audition tapes, the competition was narrowed down to three acts, which performed on the closing night of the convention. The finalists were Opus, featuring associate Steve Burge of store No. 274 on lead vocals; Spendrift, featuring Jason Palmer of store No. 603 on drums; and singer Delaina Brown of store No. 9. Brown won the competition with a great R&B performance.

Moving down the coast, industry issues took a back seat at the NARM Wholesalers Conference, as the big talk this year centered on the format of the convention itself. It seems many of the attendees at the NARM convention feel the confab's current setup is played out, particularly the one-stop component.

As it stands now, the one-stops meet to discuss which issues they will address with manufacturers, and then over the next two days hammer home those issues in one-on-one sessions with the respective distribution companies. The distribution executives say that instead of each distribution company having one-on-one meetings with each one-stop, time could be maximized if each distributor had one general session with all one-stops attending. Also, if each distributor met separately with all the one-stops, some suggest that product presentations could be thrown into the mix.

In addition to the one-stop component, some questions surfaced on the rack component as well. But the independent distributor meeting seems to be working fine. In any event, most of the talk about format at the convention was just that—talk. Changes, if any, have yet to be formally discussed by NARM.

A few days later, business gave way to fun in Anaheim as Norwalk hit a homerun with its Fall Festival. About 600 independent retailers, company employees, and sales reps from music and video retailers enjoyed a tremendous day in the sun. Held in a parking lot at the company's headquarters, the six majors, Land-

(Continued on next page)

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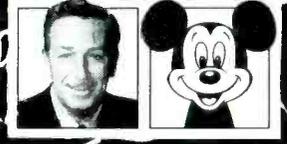
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# Retail

## RETAIL TRACK

(Continued from preceding page)

mark, California Record Distributors, SST, and other vendors set up booths and gave away product and prizes to the many independent retailers that crowded around. David Shropshall Sr. and Jr. presided over the gathering, making sure guests took advantage of the kegs of beer and the hamburgers and hot dogs cooking on the barbecue.

While Track was there, the *Swamp Zombies* turned in a hot set, and later *X-tra Large* entertained the crowd. Also in attendance during the day were *Mellow Man Ace*, *Voices*, and *Rodney O*.

**QUICK QUIPS:** Those of you who have been reading this column lately know *Alan Meltzer*, president of *Titus Oak Cos.* in Bethel, Conn., has been making some very aggressive moves in the marketplace, on both the one-stop and independent distribution fronts. At the NARM Wholesalers Conference, *Toby Knobel*, who heads up Denver-based *Encore Distributors*, asked Meltzer if he had brought a food-taster with him to the convention... But for one small hitch, *Gene Friedman* has been having a grand time enjoying the good life since he retired from *Sony Music's* credit department in early 1991. The hitch? Every time he and his wife go on vacation, disaster strikes. The couple went to Los Angeles in June, just in time to be caught in the big earthquake. Then they went to South Florida, and the next day Hurricane Andrew hit. Be forewarned: For their next trip, the Friedmans are headed for Greece... *John Doyle*, national director of sales at *Columbia*, is delighted to have a sure-fire hit in *Michael Bolton's* latest release, "Timeless: The Classics," which mainly features interpretations of yesteryear soul hits. He complains, however, "When they get around to packaging songs that I remember as 'newies' and start selling them as classics, that's when I start feeling old."

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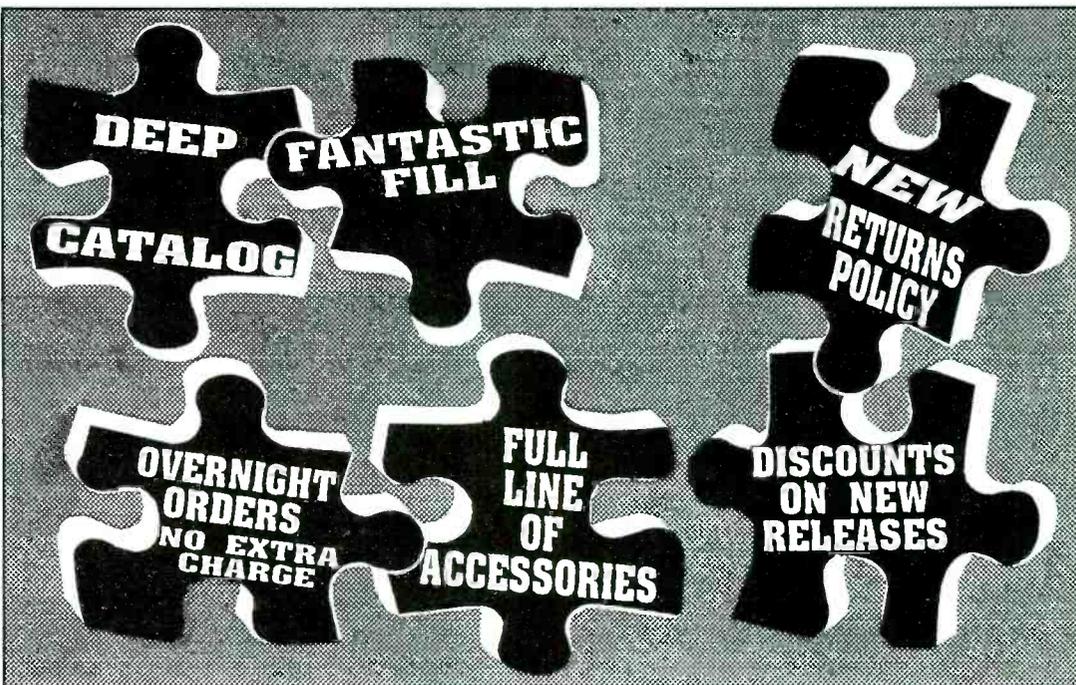
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## Retail

### DISCOUNTERS

(Continued from page 49)

departments.

Of course, discounters cannot offer increasingly upscale environments and still preserve their low prices unless they slash operating costs. Computer systems allow them to do this. So far Wal-Mart remains the undisputed technological king.

The company is generally regarded as having the tightest control over its inventory of any discounter in the business—indeed, better than most retailers of any stripe. Wal-Mart's computers spew out details on what merchandise is in stock, allowing the company remarkably precise orders and speeding delivery time. The system also lets suppliers connect with Wal-Mart's database to monitor their own merchandise.

Thanks to such technology, Wal-Mart has a "trusting relationship with its manufacturers [that's] unique," Loeb says.

### STRETCHING MKT. BOUNDARIES

Other discounters have similar computer capability, or are scrambling to acquire it, but Wal-Mart has relied on it longer, giving it a big lead over the other chains, Sack says.

Such changes are all responses to heightened competition. Those discounters with enough cash on hand to do so are also relying on expansion plans to help preserve their market share. Chains are stretching the boundaries of their existing markets—Caldor, for example, plans five stores in Rochester, N.Y., a new city for it, in 1993—and pushing into new ones as well. New York's affluent Long Island region got its first K mart in May 1991; the company is expanding there now.

The Northeast is possibly discounters' most-watched battleground. Wal-Mart pushed into the region recently, prompting dire predictions in the press about the fate of existing Northeastern chains. But most of them saw the competition coming and prepared for it well, Sack says.

"In many respects, [the Northeast] is understored in regard to discount stores," she says, because in the '80s so many retailers went upscale, leaving a vacuum at the lower end of the price range.

Caldor, for one, is "doing so well," Sack continues. She says the chain's unit gets hit hard when a Wal-Mart debuts nearby but eventually Caldor's customers come back. The bigger problem in the Northeast, Sack says, is that investors get scared off by Wal-Mart, "the 800-pound gorilla," as she describes it. But "there is still room for a couple of really good competitors."

Loeb isn't as optimistic. "If Wal-Mart's revenue will triple" as the company forecasts, he says, "the growth to come is at the expense of other retailers."

The survivors, analysts say, will be those able to offer "service and price. That's it," says analyst Hudesman.

The flexibility to pull that off is the secret behind Wal-Mart's success, Sack says; its competitors must be able to transform themselves as quickly.

"For [Wal-Mart's] size, it's still nimble," Sack says. But to keep up its momentum, it must avoid "becoming more of a bureaucracy and losing the entrepreneurial spirit that makes them work," she adds. "They haven't lost that yet."

Billboard®

FOR WEEK ENDING OCTOBER 10, 1992

## Top Pop® Catalog Albums™

THIS WEEK	LAST WEEK	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED AND PROVIDED BY SoundScan		WKS. ON CHART
		ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	
		★ ★ ★ NO. 1 ★ ★ ★		
1	1	ERIC CLAPTON ▲ <sup>3</sup> POLYDOR 825382 (7.98 EQ/11.98)	TIME PIECES - THE BEST OF ERIC CLAPTON 17 weeks at No. 1	73
2	2	ENYA ▲ REPRISE 26774* (10.98/15.98)	WATERMARK	50
3	3	BOB MARLEY AND THE WAILERS ▲ <sup>3</sup> TUFF GONG/ISLAND 846210/PLG (9.98/15.98)	LEGEND	62
4	5	GUNS N' ROSES ▲ <sup>8</sup> Geffen 24148* (9.98/15.98)	APPETITE FOR DESTRUCTION	73
5	6	JOURNEY ▲ <sup>3</sup> COLUMBIA 44493* (9.98 EQ/15.98)	JOURNEY'S GREATEST HITS	73
6	7	JIMMY BUFFETT ▲ <sup>2</sup> MCA 5633 (7.98/11.98)	SONGS YOU KNOW BY HEART	73
7	9	MEAT LOAF ▲ <sup>6</sup> Cleveland Int'l 34974/EPIC (5.98 EQ/9.98)	BAT OUT OF HELL	73
8	11	METALLICA ▲ <sup>3</sup> ELEKTRA 60812* (9.98/15.98)	...AND JUSTICE FOR ALL	64
9	12	U2 ▲ <sup>5</sup> ISLAND 842298/PLG (9.98/15.98)	THE JOSHUA TREE	41
10	4	JAMES TAYLOR ▲ <sup>4</sup> WARNER BROS. 3113 (7.98/11.98)	GREATEST HITS	73
11	13	STEVE MILLER BAND ▲ <sup>6</sup> CAPITOL 46101* (7.98/11.98)	GREATEST HITS	73
12	10	AEROSMITH ▲ <sup>6</sup> COLUMBIA 36865* (5.98 EQ/9.98)	GREATEST HITS	73
13	16	METALLICA ▲ <sup>2</sup> ELEKTRA 60439* (9.98/13.98)	MASTER OF PUPPETS	59
14	8	THE EAGLES ▲ <sup>12</sup> ELEKTRA 105 (7.98/11.98)	GREATEST HITS 1971-1975	73
15	17	METALLICA ▲ <sup>2</sup> ELEKTRA 60396* (9.98/13.98)	RIDE THE LIGHTNING	58
16	15	PATSY CLINE ▲ <sup>4</sup> MCA 12 (4.98/10.98)	GREATEST HITS	73
17	19	PINK FLOYD ▲ <sup>8</sup> COLUMBIA 36183 (15.98 EQ/31.98)	THE WALL	73
18	14	THE RIGHTEOUS BROTHERS ▲ CURB 77381* (6.98/10.98)	BEST OF RIGHTEOUS BROTHERS	73
19	20	DEF LEPPARD ▲ <sup>10</sup> MERCURY 830675* (9.98 EQ/15.98)	HYSTERIA	67
20	24	BILLY JOEL ▲ <sup>4</sup> COLUMBIA 40121* (11.98 EQ/28.98)	GREATEST HITS VOL. I & II	73
21	23	THE DOORS ▲ ELEKTRA 60345* (12.98/19.98)	BEST OF THE DOORS	62
22	21	PINK FLOYD ▲ <sup>17</sup> CAPITOL 46001 (9.98/15.98)	DARK SIDE OF THE MOON	73
23	28	METALLICA ▲ ELEKTRA 60766* (9.98/13.98)	KILL 'EM ALL	37
24	40	ANDREW LLOYD WEBBER ● MCA 6284* (10.98/15.98)	PREMIERE COLLECTION	37
25	18	THE EAGLES ● ELEKTRA 60205* (7.98/11.98)	GREATEST HITS VOL. 2	73
26	22	ENYA ● ATLANTIC 81842* (7.98/11.98)	ENYA	31
27	25	JANIS JOPLIN ▲ <sup>2</sup> COLUMBIA 32168* (5.98 EQ/9.98)	GREATEST HITS	38
28	27	CHICAGO ▲ REPRISE 26080 (9.98/15.98)	GREATEST HITS 1982-1989	69
29	29	AC/DC ▲ <sup>10</sup> ATLANTIC 16018* (7.98/11.98)	BACK IN BLACK	73
30	26	BEASTIE BOYS ▲ <sup>4</sup> DEF JAM 40238*/COLUMBIA (7.98/11.98)	LICENSED TO ILL	22
31	32	LED ZEPPELIN ▲ <sup>10</sup> ATLANTIC 19129 (7.98/11.98)	LED ZEPPELIN IV	73
32	39	U2 ▲ ISLAND 811148* (7.98 EQ/11.98)	WAR	16
33	34	VIOLENT FEMMES ▲ SLASH 23845*/WARNER BROS. (9.98/13.98)	VIOLENT FEMMES	28
34	33	THE CHARLIE DANIELS BAND ▲ EPIC 38795* (7.98 EQ/11.98)	A DECADE OF HITS	47
35	31	FLEETWOOD MAC ▲ WARNER BROS. 25801* (9.98/15.98)	GREATEST HITS	56
36	43	THE POLICE ▲ A&M 3902 (9.98/15.98)	SINGLES - EVERY BREATH YOU TAKE	66
37	44	GUNS N' ROSES ▲ <sup>3</sup> Geffen 24198* (9.98/15.98)	G N' R LIES	34
38	38	RED HOT CHILI PEPPERS ● EMI 92152*/ERG (9.98/15.98)	MOTHER'S MILK	24
39	48	U2 ▲ <sup>3</sup> ISLAND 842299/PLG (14.98 EQ/17.98)	RATTLE AND HUM	5
40	—	THE BEATLES ● CAPITOL 46442 (9.98/15.98)	SGT. PEPPER'S LONELY HEARTS CLUB BAND	6
41	35	JIMI HENDRIX ▲ <sup>2</sup> REPRISE 2276 (7.98/11.98)	SMASH HITS	21
42	41	ELTON JOHN ● MCA 1689 (4.98/11.98)	GREATEST HITS	72
43	30	ELVIS PRESLEY ▲ RCA 5196* (7.98/11.98)	GOLDEN RECORDS	11
44	—	KENNY G ▲ <sup>2</sup> ARISTA 8613 (13.98/16.98)	LIVE	5
45	45	BOB SEGER & THE SILVER BULLET BAND ▲ <sup>3</sup> CAPITOL 12182* (12.98/15.98)	NINE TONIGHT	50
46	36	INDIGO GIRLS ▲ EPIC 45044* (7.98 EQ/11.98)	INDIGO GIRLS	20
47	42	REO SPEEDWAGON ▲ EPIC 44202* (9.98 EQ/13.98)	HITS	20
48	37	SANTANA ▲ <sup>7</sup> COLUMBIA 33050* (7.98 EQ/11.98)	GREATEST HITS	7
49	—	GEORGE JONES ● EPIC 40776* (5.98 EQ/9.98)	SUPERHITS	1
50	—	LUTHER VANDROSS ▲ EPIC 45320 (13.98 EQ/19.98)	BEST OF LUTHER: THE BEST OF LOVE	56

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.

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## Hirings Signal Impending Pact Of Rounder/East Side/Precision

**G**EARING UP: There has still been no announcement of the finalization of the **Rounder Distribution-East Side Digital-Precision Sound Marketing** pact, but Rounder and East Side parent **Rykodisc** have jointly announced the hiring of some new staff members to gear up for the move.

**Pip Smith**, former GM of **Schwartz Brothers'** audio division, has been named sales manager of Rounder Distribution. Ex-Super Club director of purchasing and merchandising manager **Jim Thompson** will serve as Rounder's Southeastern sales manager, based in Atlanta. **Mark Craven**, former **WaxWorks** district manager, will head sales for Michigan and southern Ohio, based out of Detroit. And **Craig Conti**, formerly a **CEMA** sales rep, will be sales rep for Ohio, western Pennsylvania, and western New York.

Announcing these additions, Rounder and Rykodisc say they are moving into "the final stages" of their acquisition of Precision. Keep an ear cocked for further developments in the very near future.

**HOT ONES:** While we're on the subject of Salem, Mass.-based **Ryko**, the label has just dropped two noteworthy packages: "Fragments Of A Rainy Season" (on **Ryko's Hannibal** subsidiary), a live solo **John Cale** album, cut in Paris, Stuttgart, and Brussels, that serves

as a retrospective of that brilliant, well-traveled singer/songwriter's career; and "Meltdown: The Birth Of Fusion," a compilation of electric jazz tracks that charts the genre from **Miles Davis'** seminal explorations through works by **Weather Report**, **Herbie Hancock**, and the **Mahavishnu Orchestra**.



by *Chris Morris*

**T**RIBUTEMANIA: DI harbors a special affection for those nifty tribute albums in which a slew of modern rock bands pay homage to an artist or artists past. So we got a perverse thrill when we learned that Middlesex, N.J.-based **Skyclad Records**, which has excelled at producing such salutes, will soon be releasing "Melody Fair," a compilation of new versions of **Bee Gees** tunes. The lineup sounds special: Performers will include the **Young Fresh Fellows**, Chicago's **Material Issue**, **Phil Seymour** (of the original **Dwight Twilley Band**), the fab **Fastbacks**, and our own L.A. favorites **Let's Talk About Girls**.

(Continued on page 56)

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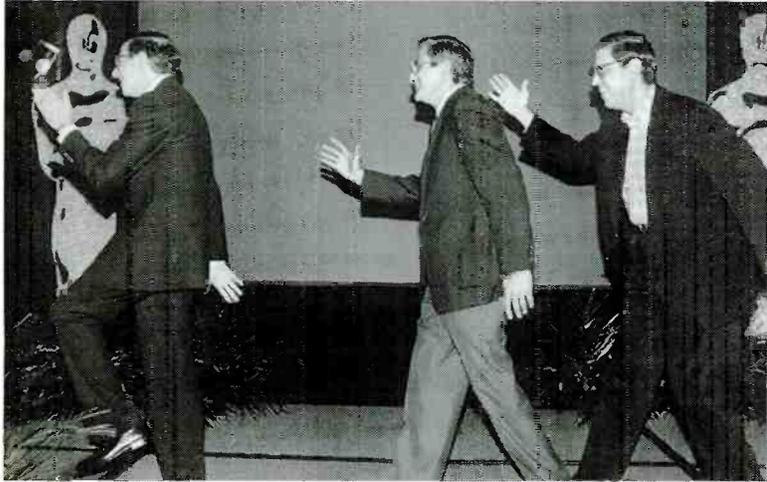
Ten more volumes will follow in 1993.



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## WEA Mktg. News & Views

CHICAGO—The Warner/Elektra/Atlantic Corp. held its annual marketing meeting Aug. 19-23 at the Ritz Carlton here. The event drew personnel from WEA, Warner Music Group, and the WEA family of labels: Warner Bros., Giant, Qwest, Def American, Metal Blade, Capricorn, Elektra, Pendulum, Hollywood, Chameleon, Elektra International Classics, Nonesuch, Select, Mute, Atlantic, Atco/EastWest, A\*Vision, Interscope, Rhino, Third Stone, Delicious Vinyl, View Video, LIVE Video, and WEA Latina. The conference featured presentations of upcoming releases, departmental breakout sessions, and live performances by Warner Bros. act Pinkard & Bowden and Elektra artist Natalie Merchant.



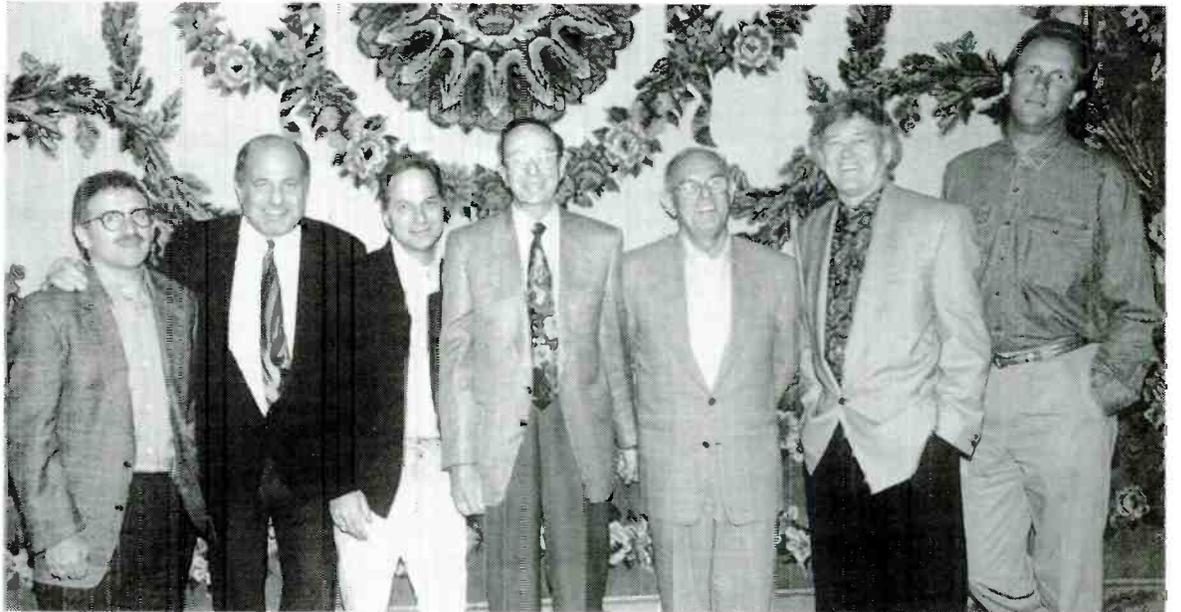
Living up to the song's title, WEA executives perform to the Genesis tune "I Can't Dance." Shown, from left, are Henry Droz, WEA president; George Rossi, WEA executive VP of marketing; and Fran Aliberte, WEA senior VP of sales.



On behalf of the Atlanta branch, branch manager Bill Biggs accepts the WEA branch-of-the-year award from WEA president Henry Droz. Shown, from left, are Ted Westbrook, credit manager; Roger Helms, district sales manager/Nashville; Jerry Smith, controller/operation manager; Cathie Inman, district sales manager/Miami; Biggs; Jack Klotz, sales manager; Droz; Dale Hill, field sales manager/black music; Thom Healy, field sales manager/special products; Bebo Gray, field sales manager; and Pat Boatenreiter, merchandising manager.



Rick Froio, WEA Cleveland branch manager, and Patti Fullard, WEA Cleveland field sales manager/black music, accept the President's Cup, the annual award for excellence in the marketing of black music, on behalf of the WEA Cleveland branch. Presenting the award are George Rossi, WEA executive VP of marketing, and Ornetta Barber Dickerson, WEA VP of black music.



The WEA labels' head honchos mingle at the marketing meeting. Shown, from left, are Giant Records owner Irving Azoff; Atlantic co-chairman/co-CEO Doug Morris; Warner Bros. president Lenny Waronker; WEA president Henry Droz; Warner Bros. chairman Mo Ostin; Capricorn president Phil Walden; and Qwest president Jim Swindel.



Warner Bros. artist Sofia Shinas chats with WEA president Henry Droz.



Elektra recording artist Natalie Merchant of 10,000 Maniacs performs for the WEA troops at the marketing managers meeting.



At the opening dinner, Warner Bros. recording artist Travis Tritt is presented with a double-platinum plaque for his second album, "It's All About To Change." Shown, from left, are Vic Faraci, Warner Bros. senior VP/Nashville; George Rossi, WEA executive VP of marketing; Alan Shapiro, WEA director of national sales; Tritt; Fran Aliberte, WEA senior VP of national sales; Henry Droz, WEA president; and Neal Spielberg, Warner Bros. national sales director/Warner Bros. Nashville.



Warner Bros. duo Pinkard & Bowden entertain conference attendees.

# Album Reviews

EDITED BY PAUL VERNA, CHRIS MORRIS, AND EDWARD MORRIS

## POP

### ► GREAT WHITE

**Psycho City**  
PRODUCERS: Alan Niven & Michael Lardie  
Capitol 98835

L.A. hard rock unit previously renowned for its straight-on style offers a few new wrinkles on latest album. While initial track "Big Goodbye," currently supplying the push behind the album, is a familiar slab of AC/DC-esque raunch, dark edges on such numbers as "Old Rose Motel," "Maybe Someday," and "Doctor Me" indicate ambitions that never appeared before. Definitely Great White's best album; let's see what the fans think.

### ► TREY LORENZ

**PROUDLY**  
PRODUCERS: Various  
Epic 47840

Those who became enamored of Mariah Carey's young backup singer and duet partner on her "Unplugged" performance will be pleased to know that his debut album, with six tracks co-produced by Carey, is a fitting showcase for his vocal prowess. Pop tunes ready for top 40 include lead single "Someone To Hold," "Just To Be Close To You" (the Commodores' hit), "Photograph Of Mary," and "Always In Love," co-written by Lorenz, Carey, and Walter Afanasieff.

### ★ TONY BENNETT

**Perfectly Frank**  
PRODUCER: Andre Fischer  
Columbia 52965

Frank Sinatra once called Bennett his favorite singer; here, the latter repays the compliment with a 25-song reading of the Chairman's torch numbers and saloon ballads. Backed just by longtime accompanist Ralph Sharon's trio, Bennett offers readings that range from the poignantly faithful to the interpretively audacious (see the double-time intro to "Night And Day" for an example). In all, there's plenty of pleasure here for fans of both great vocalists.

## NEW & NOTEWORTHY

### EARTH, WIND & FIRE

**The Eternal Dance**  
COMPILATION PRODUCER: Harry Weinger  
Columbia/Legacy 52439

Handsome, three-CD/cassette package sets down the definitive history of protean R&B/funk magicians. All of EWF's chart hits are included, some as they appeared on the albums, others in alternate versions. Live recordings of such gems as "Kalimba Story," "Head To The Sky," and "Devotion" are released for the first time, as are instrumental interludes and demos that reveal the group's intimate side. A fitting tribute to a group whose influence over the past 21 years has been incalculable.

### ARETHA FRANKLIN

**Queen Of Soul/The Atlantic Recordings**  
COMPILATION PRODUCER: Yves Beauvais  
Rhino 71063

Label does it again with a superbly selected and packaged tribute to Lady Soul. Stylishly designed four-CD set contains 86 impeccably remastered selections from Aretha's great Atlantic epoch. Compilation doesn't attempt to be comprehensive (some late-'70s albums are passed over), but instead sticks with the high points, of which there were many. From historic '67 Muscle Shoals sessions that made her a star to glorious '76 work with Curtis Mayfield, the crème de la crème of Franklin's work is here. And that's about as good as soul music gets.

### ★ CHRIS HARFORD & THE FIRST RAYS OF THE NEW RISING SUN

**Be Headed**  
PRODUCERS: Marshall Stax with Patrick McCarthy  
Elektra 61364

Singer/songwriter/guitarist runs the gamut from tender ruminations to bristling guitar salvos on intriguing debut. Diversity of the project is indicated by eclectic group of sidemen, including Loudon Wainwright III, Richard Thompson, the Proclaimers, David Mansfield, Sim Cain of Rollins Band, and Gene Ween of Ween. Poignant "You Know Me The Best" and "My Little Sadness," rocking "Living End" and "Road With You" give some idea of breadth of the (very fine) music here.

### ★ RISING SONS FEATURING TAJ MAHAL & RY COODER

**PROUDLY**  
PRODUCER: Terry Melcher  
Columbia/Legacy 52828

Believe it or not, these 1964 sessions starring roots auteurs Mahal and Cooder are seeing release for the first time (save two tracks issued as a single at the time); Mahal recorded new vocals for three tracks here. Long coveted by collectors, the Sons' tunes are a likable blend of blues revisionism and roots-canny pop that never should have been buried in the archives. A very welcome bit of musical archaeology.

### SONIA DADA

**PROUDLY**  
PRODUCER: Daniel Laszlo  
Chameleon 61342

When label chairman Dan Pritzker discovered three gospel singers in the Chicago subway system, he couldn't resist assembling this octet, which blends pop, gospel, R&B, and rock with delectable results. Pritzker writes, plays guitar, and produces under nom de control room Laszlo on slick debut brimming with multiformat possibilities, especially on "We Treat Each Other Cruel," "You Don't Treat Me No Good," "You Ain't Thinkin' About Me," and "Deliver Me."

## R & B

### ► AL B. SURE!

**Sexy Versus**  
PRODUCERS: Al B. Sure! & Kyle West, others  
Warner Bros. 26973

Sure! climbs back into the saddle with more heavy-breathing love-man moves, which won't have any trouble finding chart response. Leadoff single "Right Now" is already a top 10 R&B singles entry, and equally well-lubricated numbers like "Ooh 4 You Girl," "See The Lady," and "I Don't Wanna Cry" all harbinger well for further chart exercise.

### ★ ETTA JAMES

**The Right Time**  
PRODUCER: Jerry Wexler  
Elektra 61347

So potent a talent is James that she lured producer Wexler out of retirement to handcraft this latest shot at contemporary fame. R&B diva still has one of the most forceful deliveries in the genre, and gets expert backing from band that includes Steve Cropper, Lucky Peterson, and Hank Crawford. Steve Winwood guests on hottest chart shot, "Give It Up"; vocalist's adept rereadings of classics and spirited versions of newer tunes spell good news for soul fanatics.

### ► VARIOUS ARTISTS

**South Central: Music From The Original Motion Picture Soundtrack**  
PRODUCERS: Various  
Hollywood Basic 61403

Soundtrack from the forthcoming "South Central" is an unadulterated jolt of West Coast sound: Side one is a treasure trove of classic '80s funk jams by Vaughan Mason & Crew, Lakeside, Slave, Cameo, and others, while the flipside runs the gamut of seriously hardcore '90s gangsta rap, including Hi-C's boastful "2 Skanless," Boo-Yaa T.R.I.B.E.'s funky "Rumors Of A Dead Man," and former Geto Boy Scarface's

## SPOTLIGHT



**R.E.M.**  
**Automatic For The People**  
PRODUCERS: Scott Litt & R.E.M.  
Warner Bros. 45055

Having reached its probable commercial apex with "Out Of Time," the world's most uncompromising band shifts into full strip-down mode for the "Nebraska" of its career. With a string section and acoustic guitars, first single "Drive" sets a somber tone that's broken only by two up-tempo tracks: catchy "The Sidewinder Sleeps Tonite" (extra credit for figuring out the chorus lyrics) and "Ignoreland," a barefisted diatribe against the Republican regime. An album for the R.E.M.-obsessed, the angst-ridden, and the linguistically inquisitive.

despairing "Street Life." Young R&B quartet Classic Example cools things off with pleasant swing tune "It's Alright."

### XHABBA RANKS

**X-tra Naked**  
PRODUCERS: Various  
Epic 52464

With thumping machine beats and steady, skeletal grooves, this third major-label effort by gold-selling, Grammy-winning dancehall superstar could easily have been titled "Still As Raw As Ever." When not being smooth yet rugged (as on first single "Slow & Easy," with soul-stirrer Johnny Gill), Ranks' focus is on making bodies wanna jump. Besides underground smash "Ting A Ling," tracks like "Muscle Grip," "Whatcha Gonna Do" (a duet with Queen

## VITAL REISSUES™

**GIL EVANS & THE MONDAY NIGHT ORCHESTRA**  
**Live At Sweet Basil/Live At Sweet Basil II**  
PRODUCERS: Shigeyuki Kawahira & Horst Liepolt  
Evidence 22026-7

Originally issued on Japan's King label, these two releases comprise an excellent sampler of the weekly gigs from the late, certainly great, arranger/band leader/pianist in his final years. Featuring such estimable New York talents as Hannibal Peterson, George Adams, Howard Johnson, Lew Soloff, Hiram Bullock, and Mark Egan, band stretches out on these extended, innovative arrangements. Highlights include a swinging Charlie Parker medley, Mingus themes "Orange Was The Color Of Her Dress Then Silk Blue" and an appropriately mournful/soulful version of "Goodbye Pork Pie Hat." Evans' love of Jimi Hendrix is further explored with his arrangements of "Stone Free," "Up From The Skies," and a funky, hard-rocking "Voodoo Chile."

### MOTHER LOVE BONE

**PROUDLY**  
PRODUCERS: Terry Date & Mother Love Bone, Mark Dearnley  
Stardog/Mercury 512 884

With Pearl Jam, which features Stone Gossard and Jeff Ament of MLB, reigning on the charts, reissue that

Latifah), and "2 Breddens" (featuring Chubb Rock) should have no problem reaching mainstream R&B and pop ears.

## JAZZ

**AFTER HOURS WITH THE 3B'S**  
PRODUCER: Bernard Purdie  
3B's Music & Records 3B001

Ubiquitous drummer Purdie leads an ensemble of veterans—composed of pianist Bross Townsend and bassist Bob Cunningham plus guest vocalist Carrie Smith and brass men Houston Person and Fred Smith—through a series of standards that includes soulful readings of "Back Water Blues," "Mood Indigo," and "Strike Up The Band," plus Cunningham originals like "Samba De Amor." Contact: P.O. Box 5537, NYC 10027.

### ★ FRANK MORGAN

**You Must Believe In Spring**  
PRODUCER: John Snyder  
Antilles 314 512 570

Here's a project as simple in conception as it is lovely in execution: Altoist Morgan duets with nonpareil pianists Kenny Barron, Tommy Flanagan, Roland Hanna, Barry Harris, and Hank Jones, who all also offer a solo performance or two. Ballad-heavy set is a monument to melodic beauty, and all of these veteran hands turn in suitably introspective work in the intimate settings.

### ► ELIANE ELIAS

**Fantasia**  
PRODUCER: Eliane Elias  
Blue Note 96146

In this traditional Latin jazz set, Elias appears as a pianist/arranger rather than a singer, with the only straightforward vocal on the album sung by her young daughter Amanda. Backed by such luminaries as Eddie Gomez, Jack DeJohnette, and Nana Vasconcelos, Elias' piano style can be percussive and spare on some tracks, lush and languid on others. Material forms a tribute of sorts to noted Brazilian musicians, featuring rearrangements of Jobim tunes "The Girl From Ipanema," "Wave," and "No More Blues," as well as medleys of songs by Milton Nascimento and Ivan Lins—the latter with vocals by Lins himself.

## WORLD MUSIC

### ► BAHAMEN

**Junkanoo!**  
PRODUCER: Kendal Stubbs  
Big Beat/Atlantic 92190

Mixed with American funk and dance grooves, junkanoo—the percussive Bahamian form rooted in West African rhythms—comes to life on this spectacularly colorful debut from the masters of the genre. Fans of African world music, Caribbean sounds, and funky, danceable R&B will probably find this to their liking. Choice cuts are "Back To The Island," "Junk Junkanoo," "Gin And Coconut Water (Water)," and "Island Boy."

## LATIN

### ► LUIS MIGUEL

**America & En Vivo**  
PRODUCERS: Humberto Gatica, Mauricio Abaroa  
WEA Latina 90720

This four-song EP—three tracks of which were recorded live—should add another trophy to the already impressive collection amassed by this 22-year-old Mexican crooner, whose latest album, "Romance," became the first Spanish-language record to be certified gold by the Recording Industry Assn. of America in nearly a decade. The bilingual studio track "América" is already racing up the Hot Latin Tracks chart, with the live take of "Contigo En La Distancia" waiting in the wings as a second single.

### GUSTAVO ALARCO

**Entre Suenos**  
PRODUCERS: José Silva, Kenny O'Brien, Danny Luchansky  
RCA/BMG 3408

First new signing to the label in some time is a handsome singer/songwriter from Los Angeles who bows with a solid rhythmic pop effort that recalls recent work from Jon Secada and Miguel Tomás. Alarco's light but emotion-drenched baritone is best showcased on midtempo romantic odes "Contra La Tempestad," "Cuando No Es Contigo," and "Misterio De Amor."

## COUNTRY

### ► TRAVIS TRITT

**A Travis Tritt Christmas: Loving Time Of The Year**  
PRODUCER: Gregg Brown  
Warner Bros. 45029

With a couple of exceptions—notably the title tune, "I Heard The Bells On Christmas Day," and "Have Yourself A Merry Little Christmas"—this is an instrumentally and vocally aggressive assemblage. Instead of going for the quietly reflective, Tritt opts for power, pounding out the lyrics with rhythmic intensity. Includes "Winter Wonderland," "Santa Looked A Lot Like Daddy," "Silver Bells."

### ► THE CHIEFTAINS

**Another Country**  
PRODUCER: Paddy Moloney  
RCA Victor 60939

To demonstrate the melodic and thematic affinity between America's country music and music from the Emerald Isle, the famed Irish sextet turns to such vocalists and pickers as Ricky Skaggs, Chet Atkins, Willie Nelson, Emmylou Harris, Don Williams, and the Nitty Gritty Dirt Band—as well as to several country classics. A sweet and poignant blend.

### JASON

**One Foot In The Honky Tonk**  
PRODUCER: Jerry Crutchfield  
Liberty 96797

Jason Ringenberg, whose old Nashville-based band the Scorechers was an effective country/rock blend, moves into a more traditional vein on solo debut. While band backing is in a substantially standard Music City style, Jason stays true to his honky-tonk inspiration on such tracks as "The Life Of The Party," "One Foot In The Honky Tonk," "Try Me," and "Feels So Right." Still lots of cross-format appeal in this boy.

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.

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Ron Eisenberg, President, East Texas Distributing

**SPECIAL INTEREST VIDEOS AS PREMIUMS**  
Paul Marcus, VP of Sales and Marketing, Simon Marketing

**HOW TO MARKET NEWS DOCUMENTARIES**  
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Roy Winnick, President, Best Film & Video

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Tiniki Roxton, Production Editor, Video Rating Guide

**WHAT DOES THE FULL-SERVICE DUPLICATOR HAVE TO OFFER?**  
William H. Smith, President, Allied Film & Video

**SPECIAL INTEREST MEANS AUDIO, TOO**  
Harold Weitzberg, VP of Sales, Wood Knapp & Co.

**WHAT'S HOT, WHAT'S NOT**  
Kathleen Silvassy, Editor, Video Marketing News

**RETAILING VS. DIRECT MARKETING**  
Jeffrey Jenest, Senior Vice President and General Manager,  
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## INDEPENDENTS

(Continued from page 53)

**INDIE SIGNINGS:** Rita Coolidge has signed on with Burbank, Calif.-based indie **Caliber Records**. The singer's debut album, “Love Lessons,” will get a boost from some TV exposure—soap opera exposure, to be precise. A duet with **Lee Greenwood**, “Heart Don't Fail Me Now,” will be featured as the love theme on the CBS sudser “As The World Turns” . . . Onetime Jersey Shore rocker **Bill Chinnock**, whose early groups included future members of **Bruce Springsteen's E Street Band**, has a new set out on Portland, Maine-based **East Point Records** . . . Cincinnati's burnin', churin' funk-rock unit the **Royal Crescent Mob**, which issued two manic albums on **Sire/Warner Bros.**, has returned to the indie fold: The group's new album, “13 Destruction,” recorded live at Bogart's in the band's hometown, is being released by **Campus Records** in Columbus, Ohio . . . The third and latest **Acid Jazz** compilation, “The LSD Album—Latin, Soul & Dance,” will now be issued by **Ole**, a multimedia partnership formed by attorney/manager **Steven Machat** and screenwriter/financier **Josef Bogdanovich**. Previous Acid Jazz albums were released by **Scotti Bros.** via **BMG**.

**FLAG WAVING:** Chris Cain's guitar work often sounds so much like **B.B. King's** that it comes as little surprise when the San Jose, Calif.-based bluesman says he was practically raised on the King of the Blues' music.

“We never used to miss him when we were kids,” he says. “That's all my dad played in the house. He took us when we were really little. We didn't really know what we were checking.”

Today, blues fans are checking Cain, who has just released “Can't Buy A Break,” his second effort for San Francisco-based **Blind Pig**. Cain is worth the attention—his dense guitar work, full-bodied singing, and solid original songs prove him to be a cut above the run of young contemporary bluesmen.

Cain recently played the kickoff party for the San Francisco Blues Festival, and is a veteran of several other major blues bashes here and abroad.

“We've done the festivals fairly extensively,” he says. “The only ones we haven't played are the ones in New Orleans and Chicago. Anytime we can get one of those, we'll always do it.”

Cain, who has played guitar for 20 years, has had the opportunity to open for a number of blues and R&B idols, including **B.B. King**, **Ray Charles**, and **Albert King** (who caught Cain at a Memphis club show and offered an effusive testimonial to his abilities).

On Nov. 3, Cain will bust out of his Northern California base for a national tour with his five-piece band that will take him through the East Coast and Midwest and wrap up in Memphis. That will afford non-Californians a chance to see one of the hottest pickers on the West Coast blues scene.

# HomeVideo

BILLBOARD'S VIDEO NEWSWEEKLY

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## PICTURE THIS



By Seth Goldstein

**NO COATTAILS:** Paramount's struggle with "Wayne's World" (Billboard, Oct. 3) has had a nasty side effect. **Starmaker Entertainment**, which often does movie tie-ins, figured its "Wayne's World" special edition of "Saturday Night Live" would ride the coattails of a hit sell-through cassette. Instead it has been left flapping in the breeze. The tape, one of a series, "fell off a cliff" after street-date delivery of 250,000 units, says a source. "It just stopped cold." He thinks lack of re-orders mirrors the movie's problems.

A bigger puzzle is why **Target** didn't force Paramount to take back overstocked copies of the feature rather than blow them out at \$9.99. One marketing executive who knows **Target** offers this explanation: For whatever reason, the chain habitually never exercises its clout on returns. He questions **Target's** strategy of going deep on a teen favorite while stinting on its strength, family entertainment.

So how many copies of "Wayne's World" weigh down retailers' shelves? A studio honcho suggests 1 million of 5.2 million units shipped had sold through by mid-September; another 800,000 entered rental inventories. The studio's 20% returns policy brings back 1 million for a total of 2.8 million. Still out there: 2.4 million cassettes. "Is it unreasonable to assume they'll sell another 1 million-1.5 million?" he wonders. Incidentally, in case you think everyone's picking on Paramount, **Wherehouse** recently awarded the studio its second consecutive video-vendor-of-the-year award.

**PREMIUM POTENCY:** No question about it, cassettes can sell magazine subscriptions, and vice-versa. A consultant who checked with the Audit Bureau of Circulation found Sports Illustrated the best example of premium potency. That's no surprise, given SI's heavy use of NFL programs and the like. **PolyGram Video's** "NFL Rocks" and "NFL Country" currently are being tested in a first effort to take advantage of the "nice ride" provided by SI's massive quarterly promotional efforts.

The magazine used 10 tapes in 10 different subscription campaigns in (Continued on page 63)

## Canadian Dealers Assess Home Front Sell-Thru Also In Focus At Gathering

BY SETH GOLDSTEIN

TORONTO—Canadians are still honing their split personality. Home video retailers can't live without Hollywood's latest hits, but they can't live with them either, according to speakers at the sixth annual Focus On Video exposition, held Sept. 19-21 here.

There was a strong whiff of xenophobia in the speeches of Robert Lantos, chairman and chief executive director of Canada's Alliance Communications, and consultant Pauline Couture, even while dealers flocked to exhibits touting Warner Home Video's "Batman Returns," FoxVideo's "Alien 3," Disney's "Sister Act," and a host of other studios' product. "Don't expect [the studios] to be your faithful ally," warned Lantos, who sees pay-per-view as the inevitable home for the blockbuster features that support most retailers.

Meanwhile, attendees, about 5,000 strong, got their strongest exposure yet to another American phenomenon, sell-through. Low-priced tapes were the rage at Focus, and the basis of Columbia TriStar executive Paul Culberg's prediction that Canada "can and will" increase its share of the world market from 4% to 6% by 1995.

Culberg, who was the keynote speaker, sat on the dais between Lantos and Couture, but resolutely refused to be drawn into their byplay about the Hollywoodization of the provinces. His point, made during a brief speech and the question-and-answer session, was that "Canada holds its own"—and then some.

Disney apparently agrees. The studio used Focus On Video to announce the hiring of Robert Topping as managing director of Canada, and a new

policy that will tailor marketing to consumers north of the border. "You'll see it in a lot of sell-through programs in the fall," says Richard Cohen, executive VP of Buena Vista Home Video. A step in that direction was Disney's first-ever presentation at retailer Jumbo Video's annual management meeting, which followed Focus On Video.

### Retailers were urged to place more Canadian product on their shelves

"It is Canadian-specific," said Jumbo chairman Cliff Horwitz of the "Beauty And The Beast" program, although he would not share details. Disney, Horwitz added, "is undoubtedly paying more attention than are any other of the studios."

That is the problem in a nutshell, from the perspective of Lantos and Couture, who think Canada can do with a bit less interest in U.S. output and a bit more in its own. Lantos pointed to the success of his production company, whose recent titles, such as "Black Robe" (licensed to Vidmark in the States), hold their own theatrically against Hollywood releases.

About 13,000 tapes of "Black Robe" were shipped in Canada, indicative of Alliance's effort to place "more independent and Canadian product on your shelves," he told an audience of some 200 retailers. Lantos added, "You do have an influence"—contrary to the perception that only the U.S. market matters. "We've got to fight"

Canadian insecurity.

Otherwise the future is bleak. Unless retailers escape from the reliance on studio titles and significantly broaden their inventories, they will find themselves out in the cold when Hollywood shifts its attention to PPV services, according to Lantos and Couture. "Eventually, they're going to get their act together," he warned. "They're going to do what they can to build up PPV." To Lantos, it is a question of when, not if. Meanwhile, says Couture, "Enormous opportunities are being squandered. [Retailers] have sort of ridden the wave" of a decade of home video popularity that has crested.

Culberg, as well as some retailers, considered a shift away from hot releases a bad idea. "It's a double-edged sword," he said. "If you ignore the blockbusters, you're going to alter the revenue relationship" in favor of PPV. "If [cassette] revenue falls and PPV increases, you're foreshadowing the possibility of the [home video] window getting shorter. That's a distinct possibility."

Columbia TriStar has no plans to (Continued on page 64)

## Wherehouse Expands With New Owner

BY EARL PAIGE

LOS ANGELES—Wherehouse Entertainment, regarded by suppliers as second only to Blockbuster in video retailing, is dramatically expanding its video games and audio books rentals, testing videodisc rentals, and looking into CD-I and other multimedia formats.

The aggressive stance is part of a new mandate now that the 306-unit, Torrance, Calif.-based chain is under the wing of Wall Street giant Merrill Lynch. As explained by president/CEO Scott Young during Wherehouse's annual convention, Sept. 14-18, prior owners focused short range goals to fatten up the chain for sale.

"This is meant as no criticism of Adler & Shaykin," said Young during an interview at the Airport Marriott convention site. "[Adler & Shaykin] merely had a different (Continued on page 64)



Ruby Keeler, star of Warner's '30s musicals, brings back memories of the good old days as the celebrity guest at Focus' awards gala. Seated to the right are Salah Bachir, Focus organizer, and Canadian-born director Norman Jewison.

## 24-KARAT SUCCESS.



She's Tiffany Sloan, a rare gem and Playboy's newest Video Centerfold. Released day-and-date with Tiffany's dazzling pictorial in October's PLAYBOY, it's sure to be a brilliant seller!

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## Smaller Indies Shoot For Laserdisc Rental Action

**LASERDISC RENTALS:** Smaller independents have been renting laserdiscs all along. Now larger retailers may be reconsidering the service, according to representatives at **Pioneer** and **Image**, the two major exclusive laserdisc wholesalers.

Showing their wares at the **Norwalk Record Distributors** annual dealer day Sept. 26, Image and Pioneer reps said **Wherehouse** is experimenting with rental at four strategically situated stores—one in a Las Vegas outlet and three in California:

Walnut Creek, near San Francisco; Santa Barbara; and the flagship shop in Torrance, near the chain's headquarters.

Until recently, Blockbuster was the only major that had experimented with rentals. It had pulled back, but is reportedly upping the number of outlets offering rental discs, the reps report. Chains like **Tower Records/Tower Video** and **Music Plus** have been reluctant to go that route because management believes suppliers will react by raising purchase prices to as high as \$65. Most discs currently sell for \$25-\$40.

Meanwhile, rental activity flourishes among smaller dealers, many of whom attended the Norwalk gala. According to **David Shropshall Jr.**, Norwalk president, more music stores are being exposed to laserdisc, too. "The large home video wholesalers can't afford to service the music stores. Meanwhile, they're already buying from us," said Shropshall.

**AT THE MEETING:** Video Software Dealers Assn. regional groups are continuing a busy schedule. The **New Mexico Chapter** has set Sunday (4) for Holiday Inn Pyramid in Albuquerque. Guest speaker is **Lou Berg**, two-term president of VSDA and head of **Audio Video Plus**, Houston.

The **Wisconsin Chapter** convenes Tuesday (6) at Holiday Inn, Milwaukee. Presentations will be made by **Paramount**, **FoxVideo**, and **Columbia TriStar**. All three Texas chapters are scheduled in October: **Houston**, Tuesday (6) at the Houston Medallion Hotel; **North Texas**, Oct. 20 at the Dallas Parkway Hilton, the site of the chapter's Halloween costume party; and **Central Texas**, Oct. 20 at Howard Johnson's in Austin.

**NO PARKING:** Lack of parking is a persistent problem for video stores because of the quick ins and outs of renters. As a result, L.A.-based **Odyssey Video** is getting tough on its own employees who

take up spaces, says president **Steve Gabor**.

"I do a little consulting of other video stores and I am shocked at the attitude of some owners of businesses. I have shown them what taking away a parking space means over the course of time. All too often they tell me they don't care. They just want to be able to look out the window and see their car sitting there in a store parking spot," he says.

A warning to Odyssey staff reads: "To alleviate the problem of anyone abusing our parking, we have requested a tow service monitor our parking lots at nights and on weekends

looking for cars parked there more than 45 minutes. The service will tow away all cars and will not issue warnings. It is very costly to reclaim a vehicle from a towing lot, so the answer is park your car away from the store."

**INSIDE STORY:** **Fred Meyer**, the 97-unit Pacific Northwest department store chain, is expanding its video presence and now sells laserdiscs in half of its outlets, according to **Gary Jones**, new president of rack firm **Roundup Music Distributors**.

Video is now so much a part of Roundup's volume that personnel routinely dropped "music" in identifying the company during the recent **National Assn. of Recording Merchandisers' Wholesalers** convention.

Roundup veterans **Peter Young** and **Don Jensen** made the rounds at the Newport Beach, Calif., meeting introducing Jones, who comes from Meyer. Young heads up video purchasing; Jensen covers audio.

Meyer is considered unique in the business. For one thing, music and video volume is disproportionately large when you consider the chain's regional nature—only one store is as far away as California.

Outlets feature a large mix of merchandise and services. "You can even get your driver's license in some of our newer stores," said Young. Some locations are as large as 160,000 square feet, with the average 130,000 square feet, with about one-third devoted to groceries.

Music and video pop out at the customer. "It used to be we had a brick wall for 30 feet just inside the entrance. Now our newer stores have that wall in glass so you see the department immediately," said Jones.

To describe Fred Meyer as a "department" store is perhaps misleading. It is more like a **Tar-**

(Continued on page 64)

# Top Video Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

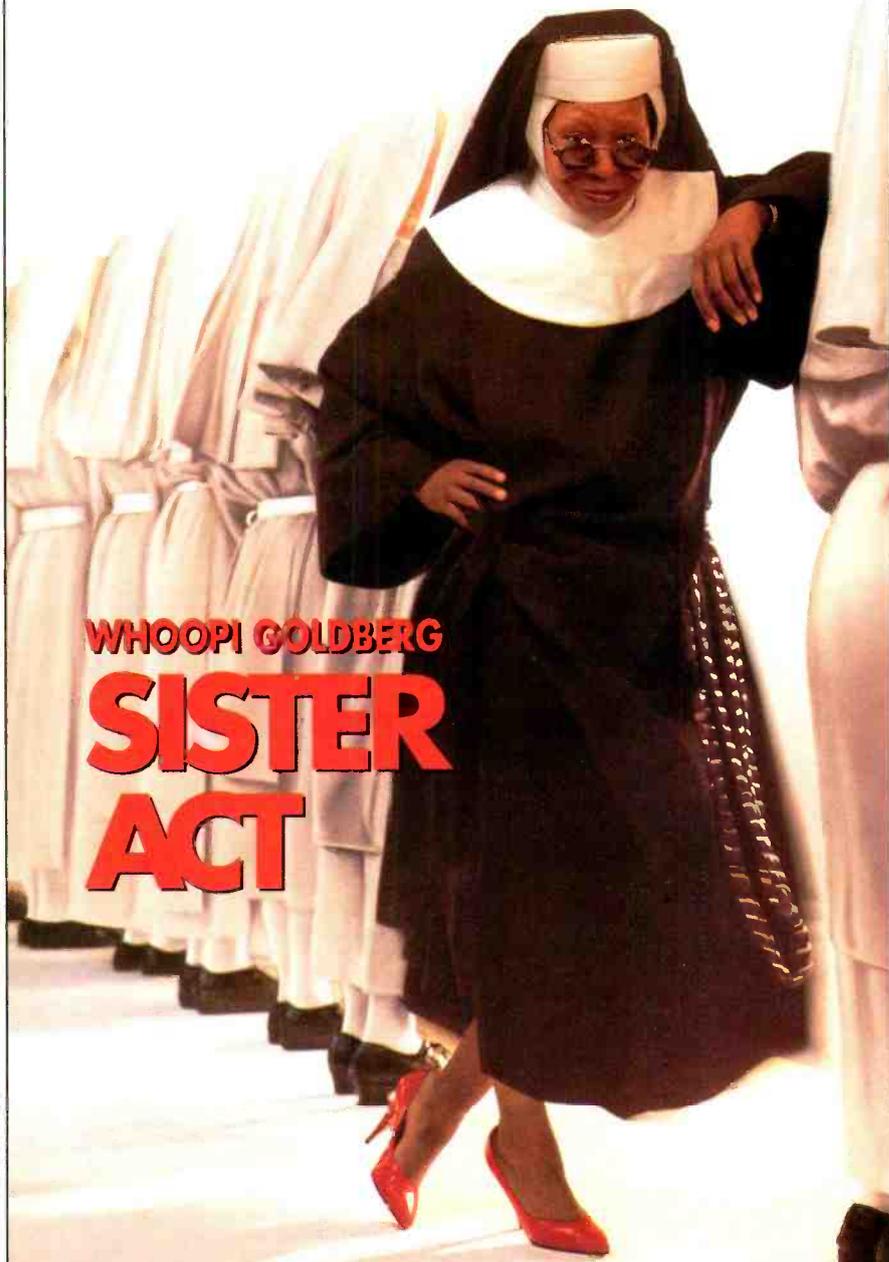
THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
				★ ★ ★ NO. 1 ★ ★ ★				
1	2	4	<b>FERNGULLY...THE LAST RAINFOREST</b>	FoxVideo 5594	Animated	1992	G	24.98
2	1	7	<b>WAYNE'S WORLD</b>	Paramount Pictures Paramount Home Video 32706	Mike Myers Dana Carvey	1992	PG-13	24.95
3	3	10	<b>HOOK</b>	Amblin Entertainment Columbia TriStar Home Video 70603	Dustin Hoffman Robin Williams	1991	PG	24.95
4	6	70	<b>CASABLANCA: 50TH ANNIV. ED.</b>	MGM/UA Home Video 302609	Humphrey Bogart Ingrid Bergman	1942	NR	24.98
5	5	14	<b>TERMINATOR 2: JUDGMENT DAY</b>	Carolco Home Video Live Home Video 68952	A. Schwarzenegger Linda Hamilton	1991	R	19.98
6	4	5	<b>ROCK-A-DOODLE</b>	HBO Video 90701	Animated	1992	G	24.98
7	7	10	<b>THE GREAT MOUSE DETECTIVE</b>	Walt Disney Home Video 1360	Animated	1986	G	24.99
8	<b>NEW ▶</b>		<b>THE RESCUERS</b>	Walt Disney Home Video 1399	Animated	1977	G	24.99
9	8	7	<b>PLAYBOY: WET &amp; WILD IV</b>	Playboy Home Video Uni Dist. Corp. PBV0714	Various Artists	1992	NR	19.95
10	9	25	<b>101 DALMATIANS</b>	Walt Disney Home Video 1263	Animated	1961	G	24.99
11	10	4	<b>ERIC CLAPTON: UNPLUGGED</b>	Warner Reprise Video 38311	Eric Clapton	1992	NR	19.98
12	13	5	<b>KISS: X-TREME CLOSE-UP</b>	PolyGram Video 440085395-3	Kiss	1992	NR	19.95
13	11	7	<b>THE TERMINATOR TWIN PACK</b>	Carolco Home Video Live Home Video 48943	A. Schwarzenegger Linda Hamilton	1992	R	29.98
14	<b>NEW ▶</b>		<b>KING KONG (60TH ANNIV.)</b>	Turner Home Entertainment 6281	Fay Wray Robert Armstrong	1933	NR	16.98
15	15	6	<b>PLAYBOY: 1992 VIDEO PLAYMATE SIX-PACK</b>	Playboy Home Video Uni Dist. Corp. PBV0713	Cady Cantrell	1992	NR	19.95
16	14	20	<b>PLAYBOY'S EROTIC FANTASIES</b>	Playboy Home Video Uni Dist. Corp. PBV0712	Various Artists	1992	NR	19.95
17	12	6	<b>PLAYBOY: INTIMATE WORKOUT FOR LOVERS</b>	Playboy Home Video Uni Dist. Corp. PBV0715	Various Artists	1992	NR	29.95
18	<b>RE-ENTRY</b>		<b>THE RESCUERS DOWN UNDER</b>	Walt Disney Home Video 1142	Animated	1991	G	24.99
19	22	8	<b>BILLY RAY CYRUS</b>	PolyGram Video 440085503-3	Billy Ray Cyrus	1992	NR	12.95
20	17	14	<b>DISNEY'S SING ALONG SONGS: BE OUR GUEST</b>	Walt Disney Home Video 311	Animated	1992	NR	12.99
21	21	12	<b>PENTHOUSE: READY TO RIDE</b>	Penthouse Video A*Vision Entertainment 502917	Various Artists	1992	NR	19.98
22	24	13	<b>THELMA &amp; LOUISE</b>	MGM/UA Home Video 902355	Susan Sarandon Geena Davis	1991	R	19.98
23	<b>NEW ▶</b>		<b>TIME OUT: TRUTH ABOUT HIV, AIDS &amp; YOU</b>	Arsenio Hall Communications Paramount Home Video 85070	Arsenio Hall Magic Johnson	1992	NR	8.50
24	16	11	<b>PENTHOUSE: THE GREAT PET HUNT, PART 1</b>	Penthouse Video A*Vision Entertainment 3-50331	Various Artists	1992	NR	19.98
25	18	2	<b>WEREWOLF OF LONDON</b>	Universal City Studios MCA/Universal Home Video 80825	Henry Hull Valerie Hobson	1935	NR	14.98
26	23	2	<b>THE MUMMY'S HAND</b>	Universal City Studios MCA/Universal Home Video 81301	Dick Foran Tom Tyler	1940	NR	14.98
27	27	14	<b>BLADE RUNNER (10TH ANNIV.)</b>	New Line Home Video Columbia TriStar Home Video 1380	Harrison Ford Sean Young	1982	R	14.95
28	29	20	<b>PLAYBOY PLAYMATE OF THE YEAR 1992</b>	Playboy Home Video Uni Dist. Corp. PBV0707	Corinna Harney	1992	NR	19.95
29	30	47	<b>1992 PLAYBOY VIDEO PLAYMATE CALENDAR</b>	Playboy Home Video Uni Dist. Corp. TBV0702	Various Artists	1991	NR	19.98
30	19	14	<b>PRINCE AND THE N.P.G.: SEXY MF</b>	Warner Reprise Video 38314	Prince And The N.P.G.	1992	NR	9.98
31	34	20	<b>PLAYBOY PLAYMATE REVIEW '92</b>	Playboy Home Video Uni Dist. Corp. PBV0708	Various Artists	1992	NR	19.95
32	26	12	<b>PENTHOUSE: WINNERS 1992</b>	Penthouse Video A*Vision Entertainment 503323	Various Artists	1992	NR	16.98
33	32	18	<b>THE SILENCE OF THE LAMBS</b>	Orion Pictures Orion Home Video 8767	Jodie Foster Anthony Hopkins	1991	R	19.98
34	39	3	<b>QUEEN: LIVE AT WEMBLEY</b>	Hollywood Music Video Elektra Entertainment 40142	Queen	1986	NR	19.98
35	40	28	<b>FIEVEL GOES WEST ◊</b>	Amblin Entertainment MCA/Universal Home Video 81067	Animated	1991	G	24.95
36	35	32	<b>PLAYBOY: SEXY LINGERIE IV</b>	Playboy Home Video Uni Dist. Corp. 0705	Various Artists	1992	NR	19.95
37	25	2	<b>HOUSE OF FRANKENSTEIN</b>	Universal City Studios MCA/Universal Home Video 80828	Boris Karloff Lon Chaney, Jr.	1944	NR	14.98
38	20	2	<b>THE SPANISH VERSION OF DRACULA</b>	Universal City Studios MCA/Universal Home Video 81123	Carlos Villarias Lupita Tovar	1931	NR	14.98
39	31	2	<b>THE INVISIBLE MAN RETURNS</b>	Universal City Studios MCA/Universal Home Video 81302	Vincent Price Sir Cedric Hardwicke	1940	NR	14.98
40	38	33	<b>PENTHOUSE: SATIN AND LACE</b>	Penthouse Video A*Vision Entertainment 50291-3	Various Artists	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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## Warner Letting 2 Blockbusters Fly; MCA Sets Full Slate

**T**HE \$29 WEAPON AND \$39 BAT: Warner has two blockbuster laserdisc releases about to hit the stores. "Batman Returns" (widescreen, \$39.98) debuts simultaneously with the \$24.98 VHS edition Oct. 21, and "Lethal Weapon 3" (wide, \$29.98) hits the street Dec. 2, day-and-date with its \$99.99 VHS counterpart.

Warner is also launching six

tin and Goldie Hawn (\$34.98); "Nighthawks" with Sylvester Stallone (1981, \$34.98); "Black Magic" with Rachel Ward and Judge Reinhold (\$34.98); "Kill Cruise" with Jurgen Prochnow (\$34.98); and "She Done Him Wrong" with Mae West and Cary Grant (1933, side 2 CAV, \$34.98).

**MORE HOT TITLES:** Columbia TriStar has just bowed Warren Beatty's "Bugsy" (wide, side 3 CAV, \$39.95) and the "virtual reality" thriller "The Lawnmower Man" (side 3 CAV, \$39.95). HBO will launch "Straight Out Of Brooklyn" (\$34.95) and "The Nasty Girl" (1990, wide, \$34.95) this month.

Due in November are Paramount's "Patriot Games" with Harrison Ford and Ann Archer (wide or pan-scan, \$34.95) and MGM/UA's "A Funny Thing Happened On The Way To The Forum" with Zero Mostel (1966, wide, \$34.98), and the boxed set "The Bogart Collection" (four films, five discs, side 9 CAV, \$99.98), which includes "The Treasure Of The Sierra Madre."

MGM/UA has another boxed set ready for December release: "The Clark Gable Collection" (four films, four discs, \$99.98), along with "Baby Boom" with Diane Keaton and Sam Shepard (1987, \$29.98), "Coming Home" with Jane Fonda" (1978, wide, \$34.98), and "Chitty Chitty Bang Bang" with Julie Andrews (1968, wide, \$39.98).

**PRICE REDUCTION:** Columbia TriStar has dropped the prices on a number of notable discs, including "Against All Odds" (now \$29.95);

"Birdy" (\$29.95); "Blind Date" (\$24.95); "Blue Thunder" (\$24.95); "Eyes Of Laura Mars" (\$24.95); "A Man For All Seasons" (\$29.95); "Shampoo" (\$24.95); and "St. Elmo's Fire" (\$24.95).

**MULTIMEDIA NEWS:** CD-I TWO, the second annual "CD-I Publishing & Developer's Conference," will take place Oct. 27-29 at the Westin Bonaventure Hotel in downtown Los Angeles.

Sony Electronic Publishing Co. will launch three CD-ROM XA titles developed for its Multimedia CD-ROM Player that will bow simultane-

ously with the hardware unit in November. One title is "OAG Travel-Disc North American Edition" (\$49.95), which contains information on more than 71,000 direct and 181,000 connecting flights to 1,200 destinations in North America, plus information on 26,000 North American hotels. Monthly update discs will be available on a subscription basis.

Another disc is "Hoover's Handbook Plus" (\$59.95), which contains complete profiles of more than 700 of the world's largest and most influential corporations, and financial information on more than 5,000 corporations. The third title is "Berlitz Think

And Talk Spanish" (\$99.95).

The Sony Multimedia Player uses the CD-ROM XA ("extended architecture") standard, which was jointly developed in 1989 by Philips and Sony, with the support of Microsoft. It allows for storage of 300,000 pages of text, 39,000 graphic images, or more than 16 hours of compressed digital audio (the latter figure means that 16 hours of dialog could be recorded on such a disc at present, but not that much time of "CD-quality" music). Sony Electronic Publishing is headquartered in New York.

### LASER SCANS

by Chris McGowan

"Looney Tunes" laserdiscs (\$34.98 each) and the movie "Class Act" with rap/comedy team Kid 'N Play (wide, \$29.98) in November and December, respectively.

**MCA** has a full slate of new disc releases. Set for November are Ron Howard's "Far And Away" with Tom Cruise and Nicole Kidman (wide, side 3 CAV, \$39.98); "Pillow Talk" with Rock Hudson and Doris Day (1959, wide, \$34.98); Carl Reiner's "The Jerk" with Steve Martin (1979, \$34.98); "Psycho II" with Anthony Perkins (1983, \$34.98); and Henry Hathaway's "The Lives Of A Bengal Lancer" with Gary Cooper (1935, \$34.98).

In December, MCA will launch a \$44.95 laser edition of "Spartacus" (1960, wide, restored), which Voyager has released on a \$124.95 Criterion Collection title loaded with extras. Also due that month from MCA: "Housesitter" with Steve Mar-

## Trimark Marks Drop In Profits Bad Debt Hits Film/Video Co.

BY DON JEFFREY

**NEW YORK**—Trimark Holdings Inc., an independent movie and home video supplier, reports a sharp drop in annual net profit due to a customer's default on a contract.

For the 12 months that ended June 30, Santa Monica, Calif.-based Trimark says net income fell to \$2.2 million from \$2.6 million the year before.

Trimark Holdings is the new name for the former Vidmark Inc. Although the company's movie-production subsidiary is Trimark Pictures, the home video unit keeps the name Vidmark Entertainment.

The company attributes a bad-debt expense of \$845,000 in the fourth quarter to an "international customer defaulting on a contract."

Company officials were not available for comment by press time.

Although net revenues rose 8.3% in the year to \$54.3 million from \$50.2 million the year before, domestic home video revenues rose only slightly to \$37.6 million from \$37.5 million.

In the fourth quarter, net profit plunged 81.6% to \$166,000 from \$902,000, as revenues fell 30.7% to \$8.9 million from \$12.8 million a year ago.

The company notes that in the fourth quarter of 1991 it released the

feature "Warlock" and there was "no comparable film release" in the same period of 1992.

Costs rose at a faster rate than revenues, which contributed to the lower profits. For the year, selling, general, and administrative expenses rose 24.2% to \$8.2 million from \$6.6 million. In the fourth quarter, SG&A increased 26.3% to \$2.4 million from \$1.9 million.

The company attributes these increases to "costs associated with the acquisition of International Broadcast Systems" (a European TV licensing firm) and to "increased costs associated with expanded sales efforts."

Mark Amin, chairman of Trimark, said in a release: "Despite the economic recession, Trimark Pictures increased gross profits as a percentage of net revenues to 24% in fiscal 1992, compared to 21% in fiscal 1991, due to its acquisition and distribution of better quality product, continued diversification into new revenue streams, such as international television, and maintaining strict cost controls. The company maintains a strong balance sheet and is well positioned to maximize revenue potential in the future."

The company's stock fell to a 52-week low of \$3.50 a share in over-the-counter trading at press time. Its yearly high is \$7.75.

Billboard®

FOR WEEK ENDING OCTOBER 10, 1992

# Top Laserdisc Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
				★ ★ ★ NO. 1 ★ ★ ★				
1	2	3	FRIED GREEN TOMATOES	Fried Green Tomatoes Productions MCA/Universal Home Video 41228	Kathy Bates Jessica Tandy	1991	PG-13	39.98
2	7	3	THE LAWNMOWER MAN	New Line Cinema Columbia TriStar Home Video 12776	Pierce Brosnan Jeff Fahey	1992	NR	34.95
3	6	35	RAIDERS OF THE LOST ARK	Paramount Pictures Pioneer LDCA, Inc. 1376	Harrison Ford	1981	PG	24.95
4	1	7	WAYNE'S WORLD	Paramount Pictures Pioneer LDCA, Inc. LV32706-WS	Mike Myers Dana Carvey	1992	PG-13	24.95
5	5	19	INDIANA JONES AND THE TEMPLE OF DOOM	Paramount Pictures Pioneer LDCA, Inc. 1643	Harrison Ford	1984	PG	24.95
6	3	11	STAR TREK VI: THE UNDISCOVERED COUNTRY	Paramount Pictures Pioneer LDCA, Inc. LV32301	William Shatner Leonard Nimoy	1991	PG	34.95
7	4	9	HOOK	Amblin Entertainment Columbia TriStar Home Video 70606	Dustin Hoffman Robin Williams	1992	PG	39.95
8	<b>NEW ▶</b>		FINAL ANALYSIS	Warner Bros. Inc. Warner Home Video 12243	Richard Gere Kim Basinger	1992	R	39.98
9	<b>NEW ▶</b>		THE HAND THAT ROCKS THE CRADLE	Hollywood Pictures Image Entertainment 1334	Annabella Sciorra Rebecca DeMornay	1992	R	39.99
10	13	3	ERIC CLAPTON: UNPLUGGED	Warner Reprise Video 38311	Eric Clapton	1992	NR	29.98
11	9	3	FERNGULLY...THE LAST RAINFOREST	FoxVideo Image Entertainment 5594-84	Animated	1992	G	39.98
12	<b>NEW ▶</b>		CASABLANCA: 50TH ANNIV. ED.	MGM/UA Home Video Pioneer LDCA, Inc. ML102609	Humphrey Bogart Ingrid Bergman	1942	NR	29.98
13	15	41	TERMINATOR 2: JUDGMENT DAY	Carolco Home Video Pioneer LDCA, Inc. LD68952-2	A. Schwarzenegger Linda Hamilton	1991	R	29.95
14	<b>NEW ▶</b>		MEDICINE MAN	Hollywood Pictures Image Entertainment 1358	Sean Connery Lorraine Bracco	1992	PG-13	39.99
15	<b>NEW ▶</b>		WHITE MEN CAN'T JUMP	FoxVideo Image Entertainment 1959-85	Woody Harrelson Wesley Snipes	1992	R	39.98
16	10	5	GRAND CANYON	FoxVideo Image Entertainment 5596-85	Kevin Kline Danny Glover	1991	R	49.98
17	<b>NEW ▶</b>		THE RESCUERS	Walt Disney Home Video Image Entertainment 1399	Animated	1977	G	29.99
18	<b>NEW ▶</b>		FATHER OF THE BRIDE	Touchstone Pictures Image Entertainment 1335	Steve Martin	1991	PG	39.99
19	20	3	THE MAMBO KINGS	Warner Bros. Inc. Warner Home Video 12308	Armand Assante Antonio Banderas	1992	R	29.98
20	8	7	BUGSY	Columbia TriStar Home Video 706736	Warren Beatty Annette Bening	1991	R	39.95
21	12	17	JFK	Warner Bros. Inc. Warner Home Video 12306	Kevin Costner	1991	R	39.98
22	14	5	MEMOIRS OF AN INVISIBLE MAN	Warner Bros. Inc. Warner Home Video 12310	Chevy Chase Daryl Hannah	1992	PG-13	29.98
23	18	15	JAWS	Universal City Studios MCA/Universal Home Video 41013	Roy Scheider Robert Shaw	1975	PG	39.98
24	11	5	EXCALIBUR	Warner Bros. Inc. Warner Home Video 22030	Nicol Williamson Helen Mirren	1981	R	39.98
25	<b>NEW ▶</b>		THE ALAMO	MGM/UA Home Video Pioneer LDCA, Inc. ML102581	John Wayne	1960	NR	39.98

♦ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at suggested retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at suggested retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1992, Billboard/BPI Communications.

INTRODUCING

# The Pacific Arts LaserDisc Library

10 new Laser Titles to enhance any collection

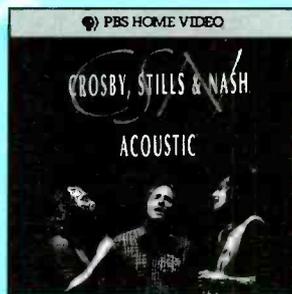
Our outstanding catalog of laser releases represents the finest home entertainment available for the avid collector. Both Pacific Arts and PBS Home Video offer new releases for every kind of collector with the diversity, quality and performance you have come to expect from Pacific Arts.



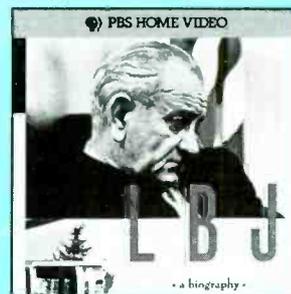
**NESMITH LIVE/ELEPHANT PARTS**  
A full length live concert with Michael Nesmith and band under the stars in Oregon. Followed by his Grammy-Award winning classic, Elephant Parts.  
142 Min. • PAV LD 5001 • 2-Disc Set • Color  
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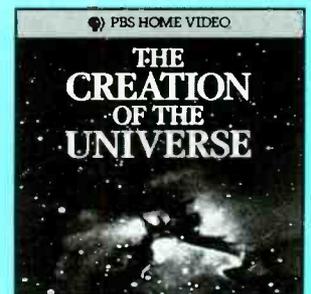
**ON ANY SUNDAY**  
This Academy-Award nominee from Bruce (Endless Summer) Brown captures the essence of motorcycling. Features Steve McQueen.  
90 Min. • PAV LD 5003 • Color • \$39.95



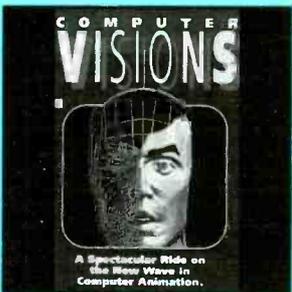
**CROSBY, STILLS & NASH- THE ACOUSTIC CONCERT**  
A beautiful show set in the warm, intimate setting of San Francisco's Warfield Theatre. Crosby, Stills & Nash have never sounded better. Enjoy this masterful performance on Laser.  
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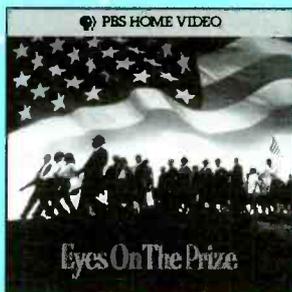
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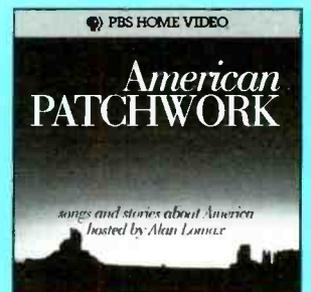
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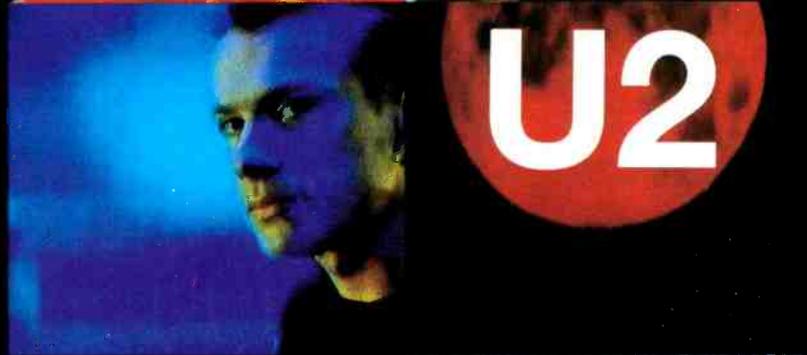


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FOR WEEK ENDING OCTOBER 10, 1992

# Top Music Videos™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store sales reports.		Type	Suggested List Price
			TITLE, Copyright Owner, Manufacturer, Catalog Number	Principal Performers		
★★ NO. 1 ★★						
1	6	5	<b>UNPLUGGED</b> Warner Reprise Video 38311	Eric Clapton	LF	19.98
2	2	5	<b>X-TREME CLOSE-UP</b> PolyGram Video 440085395-3	Kiss	LF	19.95
3	1	7	<b>BILLY RAY CYRUS</b> PolyGram Video 440085503-3	Billy Ray Cyrus	SF	12.95
4	4	15	<b>THIS IS GARTH BROOKS ▲<sup>8</sup></b> Liberty Home Video 40038	Garth Brooks	LF	24.98
5	5	35	<b>WE WILL ROCK YOU</b> MobileVision/Yellowbill/Queen Strand Home Video 2115	Queen	LF	14.98
6	3	15	<b>SEXY MF</b> Warner Reprise Video 38314	Prince & The N.P.G.	VS	9.98
7	20	3	<b>FUNKY DIVAS</b> A*Vision Entertainment 50326-3	En Vogue	LF	14.98
8	9	19	<b>JUMP</b> SMV Enterprises 9VS-49139	Kris Kross	SF	9.98
9	7	5	<b>VAGABOND HEART TOUR</b> Warner Reprise Video 38300	Rod Stewart	LF	24.98
10	16	3	<b>LIVE AT WEMBLEY</b> Hollywood Music Video Elektra Entertainment 40142	Queen	LF	19.98
11	12	3	<b>PLAY OUT</b> Elektra Entertainment 40140	The Cure	LF	19.98
12	8	15	<b>UNPLUGGED + 3</b> SMV Enterprises 19V-49133	Mariah Carey	LF	19.98
13	23	3	<b>BLACK SABBATH STORY: VOL. 1 1970-78</b> Warner Reprise Video 38316	Black Sabbath	LF	19.98
14	<b>NEW ▶</b>		<b>OOOOOOHHH... ON THE VIDEO TIP</b> Arista/LaFace Records 6 West Home Video 5723	TLC	SF	9.98
15	<b>NEW ▶</b>		<b>WHAT GOD WANTS, PART 1</b> SMV Enterprises 9V-49148	Roger Waters	SF	9.98
16	10	17	<b>THE SKILLS TO PAY THE BILLS</b> Capitol Video 40037	Beastie Boys	LF	14.98
17	14	11	<b>ELVIS: THE LOST PERFORMANCES</b> MGM/UA Home Video 202759	Elvis Presley	LF	19.98
18	15	17	<b>VIDEO LIBRARY</b> Scotti Bros. Video BMG Video 75268-3	"Weird Al" Yankovic	LF	14.98
19	<b>NEW ▶</b>		<b>I STILL BELIEVE IN YOU</b> MCA Music Video 10679	Vince Gill	SF	9.98
20	13	9	<b>FROM THERE TO ETERNITY</b> SMV Enterprises 19V-49132	Iron Maiden	LF	19.98
21	17	19	<b>DIVA</b> 6 West Home Video 15719-3	Annie Lennox	LF	14.98
22	11	105	<b>THE THREE TENORS IN CONCERT ▲<sup>3</sup></b> PolyGram Video 071223-3	Carreras - Domingo - Pavarotti	LF	24.95
23	25	15	<b>EXTRAVAGANZA LIVE AT THE MIRAGE</b> BMG Video 72333-80006-3	Cher	LF	19.98
24	<b>RE-ENTRY</b>		<b>FUNKY MONKS</b> Warner Reprise Video 3-38281	Red Hot Chili Peppers	LF	19.98
25	22	5	<b>ABBA-ESQUE</b> Elektra Entertainment 40141	Erasure	SF	12.98
26	21	25	<b>SOUL AND PASSION ●</b> SMV Enterprises 19V-49122	Michael Bolton	LF	19.98
27	28	61	<b>GARTH BROOKS ▲<sup>4</sup></b> Capitol Video 40023	Garth Brooks	LF	14.95
28	24	17	<b>LIVE IN DALLAS</b> Warner Reprise Video 3-38305	Morrissey	LF	19.98
29	19	13	<b>THE COMFORT ZONE COLLECTION</b> PolyGram Video 085055-3	Vanessa Williams	LF	14.95
30	27	21	<b>THEIR FINAL CONCERT ▲</b> MPI Home Video 6351	The Judds	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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## Electronic Arts Licenses Motley Crue For Video Game

BY JIM McCULLAUGH

LOS ANGELES—Motley Crue is lending its name, music, and inspiration to a new arcade-style video pinball game from Electronic Arts for the Sega Genesis system.

Called "Crue Ball," the game ships Nov. 13 and will carry a suggested retail price of \$39.95.

It is the first music industry license for Electronic Arts, the high-profile San Mateo, Calif.-based company that claims to be the largest third-party computer and video-game software supplier in the U.S.

The game, which Electronic Arts product manager Rick Lucas describes as "pure, unadulterated, heavy metal pinball," will feature three Motley Crue songs as "incidental background" music. The songs are "Dr. Feelgood," "Home Sweet Home," and "Live Wire."

Originally called "Twisted Flipper,"

says Lucas, the game was designed to take place on a "rock'n'roll stage featuring pulsating lights, giant voltage meters, and monster metal amplifiers blaring out metal riffs."

The company, he says, was subsequently able to interest the band in the project and benefit from its "significant input." The result, he says, is "a pinball game with attitude. It was a perfect synergy and a logical vehicle for the band to become attached to. They were very concerned that the product would not come off as cheesy."

Lucas says Electronic Arts is exploring cross-marketing opportunities with the band's label, Elektra Entertainment.

"We're looking at those opportunities," he says. "The challenge, however, is that these types of products have short shelf lives. Three months is typical. Some 50%-60% of the units sold take place at the initial ship. It's analogous to the movie industry, where most of the box office takes place early on."

If the game does well, however, it may be issued on other game or computer formats, which would create other cross-promotional opportunities.

Lucas says Electronic Arts will be pursuing more music industry licenses and associations as the game, computer, and multimedia industries mature.

"I think one reason you haven't seen more artists involved in video games is that they don't want to be perceived as selling out to make a few extra bucks," says Lucas. "Moreover, the product has to be consistent with their philosophies." However, he points out, emerging multimedia technologies, which provide increased technological sophistication, have begun to attract increased interest from the music industry.

Recently, Michael Jackson lent his name to a "Moonwalker" game for the Sega Genesis system. In the '80s, the group Journey also lent its name and music to a video game.

### PICTURE THIS

(Continued from page 57)

the second half of 1991. Cassettes weren't the only giveaways, but they did account for the bulk of the premiums delivered to 1.4 million new readers. Sister publication Time employed videos in two of six promotions, and shipped anywhere from 300,000 to 600,000 cassettes to 960,000 subscribers added the same time last year.

**TOPICS A THROUGH Z:** The East Coast Video Show, Oct. 27-Oct. 29 in Atlantic City, N.J., will leave no topical stone unturned. Round-table discussion groups include: breaking into the laserdisc market, sell-through strategies, pricing strategies, accessories merchandising, pay-per-transaction, buying groups, taking advantage of co-op advertising, and at least as many that we lack the room to list. Contact **Expocon** in Trumbull, Conn.

# Top Video Rentals

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
				★ ★ ★ NO. 1 ★ ★ ★			
1	1	5	FRIED GREEN TOMATOES	Fried Green Tomatoes Productions MCA/Universal Home Video 81228	Kathy Bates Jessica Tandy	1991	PG-13
2	2	5	WHITE MEN CAN'T JUMP	FoxVideo 1959	Woody Harrelson Wesley Snipes	1992	R
3	5	5	MEDICINE MAN	Hollywood Pictures Hollywood Home Video 1358	Sean Connery Lorraine Bracco	1992	PG-13
4	4	4	FINAL ANALYSIS	Warner Bros. Inc. Warner Home Video 12243	Richard Gere Kim Basinger	1992	R
5	6	4	THE LAWNMOWER MAN	New Line Home Video Columbia TriStar Home Video 12773	Pierce Brosnan Jeff Fahey	1992	NR
6	7	7	THE PRINCE OF TIDES	Columbia TriStar Home Video 50943-5	Barbra Streisand Nick Nolte	1991	R
7	3	6	WAYNE'S WORLD	Paramount Pictures Paramount Home Video 32706	Mike Myers Dana Carvey	1992	PG-13
8	8	12	THE HAND THAT ROCKS THE CRADLE	Hollywood Pictures Hollywood Home Video 1334	Annabella Sciorra Rebecca DeMornay	1992	R
9	10	5	MEMOIRS OF AN INVISIBLE MAN	Warner Bros. Inc. Warner Home Video 12310	Chevy Chase Daryl Hannah	1992	PG-13
10	9	3	THE MAMBO KINGS	Warner Bros. Inc. Warner Home Video 12308	Armand Assante Antonio Banderas	1992	R
11	14	2	WHITE SANDS	Warner Bros. Inc. Warner Home Video 12532	Willem DaFoe Mickey Rourke	1992	R
12	13	3	AMERICAN ME	Universal City Studios MCA/Universal Home Video 81265	Edward James Olmos	1992	R
13	15	3	LADYBUGS	Paramount Pictures Paramount Home Video 32736	Rodney Dangerfield Jackee	1992	PG-13
14	11	4	FERNGULLY...THE LAST RAINFOREST	FoxVideo 5594	Animated	1992	G
15	19	2	MISSISSIPPI MASALA	Columbia TriStar Home Video 92693	Denzel Washington	1992	R
16	21	3	SPLIT SECOND	HBO Video 90804	Rutger Hauer Kim Cattrall	1992	R
17	17	8	RUSH	MGM/UA Home Video 902527	Jason Patric Jennifer Jason Leigh	1991	R
18	12	10	HOOK	Amblin Entertainment Columbia TriStar Home Video 70603-5	Dustin Hoffman Robin Williams	1991	PG
19	28	2	ERNEST SCARED STUPID	Touchstone Pictures Touchstone Home Video 1305	Jim Varney	1992	PG
20	25	3	ONCE UPON A CRIME	MGM/UA Home Video 902607	John Candy Jim Belushi	1992	PG
21	22	17	FATHER OF THE BRIDE	Touchstone Pictures Touchstone Home Video 1335	Steve Martin	1991	PG
22	29	3	RADIO FLYER	Columbia TriStar Home Video 50713	Lorraine Bracco John Heard	1992	PG-13
23	16	13	GRAND CANYON	FoxVideo 5596	Kevin Kline Danny Glover	1991	R
24	<b>NEW ▶</b>		THE POWER OF ONE	Warner Bros. Inc. Warner Home Video 12411	Stephan Dorff	1992	PG-13
25	18	16	CAPE FEAR	Amblin Entertainment MCA/Universal Home Video 81105	Robert De Niro Nick Nolte	1991	R
26	<b>NEW ▶</b>		THE RESCUERS	Walt Disney Home Video 1399	Animated	1977	G
27	<b>NEW ▶</b>		IRON EAGLE III: ACES	New Line Cinema Columbia TriStar Home Video 75883	Louis Gossett Jr. Rachel McLish	1992	R
28	26	8	JUICE	Island World Paramount Home Video 32758	Omar Epps Jermaine Hopkins	1992	R
29	23	10	STOP! OR MY MOM WILL SHOOT	Universal City Studios MCA/Universal Home Video 81264	Sylvester Stallone Estelle Getty	1992	PG-13
30	<b>NEW ▶</b>		THE PLAYBOYS	Samuel Goldwyn HBO Video 90702	Robin Wright Aidan Quinn	1992	PG-13
31	20	12	BUGSY	Columbia TriStar Home Video 70673-5	Warren Beatty Annette Bening	1991	R
32	24	12	SHINING THROUGH	FoxVideo 5661	Michael Douglas Melanie Griffith	1991	R
33	31	2	THE FAVOR, THE WATCH AND THE VERY BIG FISH	Trimark Pictures Vidmark Entertainment VM5525	Bob Hoskins Jeff Goldblum	1992	R
34	30	5	ROCK-A-DOODLE	HBO Video 90701	Animated	1992	G
35	32	4	HEAR MY SONG	Miramax Home Video Paramount Home Video 15110	Ned Beatty Adrian Dunbar	1991	R
36	34	16	INSIDE OUT 2	Playboy Home Video Uni Dist. Corp. PBV0710	Various Artists	1992	NR
37	27	14	THE ADDAMS FAMILY	Paramount Pictures Paramount Home Video 32689	Anjelica Huston Raul Julia	1991	PG-13
38	35	4	BLAME IT ON THE BELLBOY	Hollywood Pictures Hollywood Home Video 1336	Dudley Moore Bronson Pinchot	1992	PG-13
39	38	5	UNTIL THE END OF THE WORLD	Warner Bros. Inc. Warner Home Video 12312	William Hurt Solveig Dommartin	1991	R
40	<b>NEW ▶</b>		INSIDE OUT 3	Playboy Home Video Uni Dist. Corp. PBV0716	Various Artists	1992	NR

♦ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1992, Billboard/BPI Communications.

THE HOLLYWOOD REPORTER TOP 10 WEEKLY MOVIE GROSSES					
THIS WEEK	PICTURE/(STUDIO)	WEEKEND GROSS (\$)	NO. OF SCRNS PER SCRIN AVG (\$)	WKS IN REL	TOTAL GROSS TO DATE (\$)
1	Last Of The Mohicans (20th Century Fox)	10,976,661	1,491 7,362	-	10,976,661
2	Sneakers (Universal)	5,772,065	2,062 2,775	2	29,372,613
3	Captain Ron (Buena Vista)	4,840,490	1,533 3,158	1	11,038,350
4	Mr. Saturday Night (Columbia)	4,514,027	1,687 2,676	-	4,630,072
5	Singles (Warner Bros.)	3,351,470	1,330 2,520	1	9,006,454
6	School Ties (Paramount)	2,665,820	804 3,316	1	6,508,237
7	Sarafina! (Buena Vista)	2,156,678	686 3,144	1	2,259,142
8	Innocent Blood (Warner Bros.)	1,857,658	1,326 1,401	-	1,857,658
9	Husbands And Wives (TriStar)	1,783,740	868 2,055	1	6,350,940
10	Honeymoon in Vegas (Columbia)	1,712,155	1,651 1,037	4	30,638,341

# Video Previews

A GUIDE TO UPCOMING SPECIALTY TITLES

## MUSIC

**Queen, "Live At Wembley '86,"** Hollywood Music Video, 75 minutes, \$19.98.



Those who can't seem to get enough of Queen nowadays will savor this live-performance gem. A robust, romping Freddie Mercury leads his ensemble in concert in front of some 75,000 fans packed into Wembley Arena, and vivid camera shots of the swaying, screaming, pogo-ing crowd are proof positive of why the band reigned as one of the top performance pleasers. Queen plows through just about all of its favorites, including "Tie Your Mother Down," an audience-driven "Under Pressure," and "Another One Bites The Dust." All but a music-video-enhanced version of "Bohemian Rhapsody" are live. Finale is a rendition of "God Save The Queen" led by Mercury draped in red velvet. A royal delight.

CATHERINE APPLEFELD

**"The Seventeenth Annual Telluride Bluegrass Festival,"** Pacific Arts Video, 90 minutes, \$19.95.

Filed in 1990 at the annual gathering in hippie haven Telluride, Colo., this video provides much more than concert footage. Lively performances are peppered with spectacular scenic shots, and interview and warmup segments of such bluegrass biggies as Strength In Numbers, Jerry Douglas, Tim O'Brien, and Sam Bush, who just took the IBMA award for mandolin player of the year. In a move designed to broaden the festival's appeal, this event also included several peripheral bluegrass acts, including folk artist Shawn Colvin, country crooner Mary-Chapin Carpenter, and Bela Fleck & the Flecktones. Fun and educational, this video is a perfect match for fans of acoustic music.

C.A.

## CHILDREN'S

**"This Pretty Planet: Tom Chapin In Concert,"** Sony Kids Video, 50 minutes, \$14.98.

There are so many nice moments in this video, it's hard to know where to begin. There's Chapin—playing with words in "Uh Oh Accident," serving up rhythm'n'rhyme in "Alphabet Soup," and singing love songs to the earth, including the inspiring title international anthem. And then there's his family audience at the Irvington (N.Y.) Town Hall Theater—applauding in recognition of hits like "Family Tree,"

singing along to the upbeat "Good Garbage," and playing the whales in "Sing A Whale Song." As usual with Chapin, every detail is made as fine as his music—from the set with its front-porch motif to artfully placed animation and nature footage to the video's excellent production overall.

CATHERINE CELLA

**"The Adventures Of Rocky And Bullwinkle,"** Buena Vista Home Video, 4 tapes, lengths vary, \$12.99 each.

Much more than just an animal cartoon, "Rocky And Bullwinkle" was an animated cultural potpourri that overflowed with throwaway gags on such early-'60s topics as modern art, network censors, and NATO. Creator Jay Ward was ringmaster to an oddball array of characters blessed with the timing of nightclub comedians—with scenarios so dizzily paced they would've given the Marx Brothers pause. Marked by outrageous puns, antic music, and cranky interaction with the narrator, the series also included such features as Dudley Do-Right, Peabody's Improbable History, Mr. Know-It-All, Bullwinkle's Corner, Aesop And Son, and Fractured Fairy Tales. Fleshing out Ward's zany world were some of the greatest voices in cartoons, including June Foray (Rocky), Paul Frees (Boris Badenov), Hans Conreid (Snidely Whiplash), and William Conrad (the narrator). This latest set increases the Bullwinkle oeuvre to 12 and features, among other story lines, that of leafy carnivore Pottsylvania Creeper.

DREW WHEELER

**"Oliver's Boston,"** MyTrip Ltd. (617-861-1654), 40 minutes, \$19.95.

This video is the first of "Oliver's Adventures," an animated series about two kids and a talking owl who travel through time, witnessing historical events. The goal of bringing history to life is a worthy one. Unfortunately, this episode (in which Oliver & Co. drop in on the American Revolution) is as dull as any textbook. The animation is laughable and there's virtually no action—most scenes consist of characters standing around talking. All the characters speak in flat monotones, without emotion. Even a potentially exciting event like the Battle of Lexington is presented as a series of still drawings while a narrator dryly recites some facts. Children really do need a lively, entertaining visual presentation of history, but this is not it. TRUDI MILLER

## HEALTH/FITNESS

**"Cindy Crawford: Shape Your Body Workout,"** GoodTimes Home Video, 100 minutes, \$19.99.

Comedian Dennis Leary gets

his wish for "CTV" (all Cindy, all the time) with this video featuring the supermodel/MTV mouthpiece shaking that body in three fitness programs designed by trainer du jour Radu. Those desiring a viable workout, however, might not know quite what to make of this egomaniacal visual blitz. Witness as a swimsuit-clad Cindy appears in blazing color stretching on the beach, then pops up in grainy black-and-white in biking shorts and top in a loft, and finally surfaces in color on the rooftop of a Manhattan warehouse (complete with sirens screeching in the background)—and all this during *one* exercise repetition. More an exercise for the eyes than any other body parts, this video will appeal to those with a greater desire to watch Cindy in action than to take action themselves.

C.A.



## EDUCATIONAL

**"Shakespeare's World,"** TeleVideo (800-435-0800), 81 minutes, \$69.95.

The idyllic beauty of the Warwickshire countryside surrounding Stratford-Upon-Avon, in which Shakespeare was born and nurtured, is vividly and atmospherically evoked in this series of three episodes narrated by the late British actor Anthony Quayle. All of the buildings and places pertaining to the Bard's life and inspiration are explored in detail, and the tape also reveals the day-to-day life and crafts of the 16th century, everything from Elizabethan beer-brewing techniques to Morris dancers and the blacksmith's shop. This tape would be a perfect companion piece for those studying Shakespeare's literary works; even those who are put off by the difficulty of his drama and poetry will appreciate the richness of inspiration he derived from the place at the center of his world. A classy production all around.

MORRIS KLIEGMAN

## DOCUMENTARY

**"Fabulous Fords Of The '50s,"** Columbia TriStar Home Video, 60 minutes, \$19.95.

More than just a nostalgia piece for old-car buffs, this video uses period TV commercials to evoke the mood and values of the postwar decade. New cars are hyped as bigger, more powerful, "250 pounds heavier than last year."

It was a great decade for Ford, with such product introductions as Crown Victoria, Thunderbird, Continental Mark II, and the doomed Edsel (with "Teletouch Drive" and 90 color combinations). The styling and gimmickry—like hideaway hardtops and bubble roofs—were outrageous and worth the detailed look provided here. Other tapes in the series: "America's Favorite Sports Cars" (focusing on Corvette, T-Bird, and Mustang), "The Complete Mustang," and "History Of The Harley Davidson." KEN SCHLAGER

**"U.S. News & World Report Gift Set,"** Columbia TriStar Home Video, 50 minutes each, \$44.95.

Produced with the cooperation of the Department of Defense, this exciting three-cassette video history of American air power hits the target. "The Bombers" recounts the history of strategic bombing missions through live-action footage and firsthand accounts of the men who commanded some of these awesome aircraft. "The Choppers" chronicles the development of the helicopter and its roles as gunship, transport, and flying ambulance. "The Fighters" puts the viewer in the cockpit of some of the most terrifying and celebrated air combat machines and will satisfy viewers' need for speed. Keep this set in mind during the coming gift-giving season.

MARC GIAQUINTO

## INSTRUCTIONAL

**"Hidden Treasures: A Collector's Guide To Antique And Vintage Jewelry Of The 19th And 20th Centuries,"** Venture Entertainment Group (800-688-8569), 58 minutes, \$24.95.



Flea-market fanciers and novice collectors sleuthing for valuable "sleepers" among dusty display tables and in relatives' drawers will find plenty of clues here to aid in the hunt. In an entertaining, classroom-type lecture (with dazzling show-and-tell), the host leads a tour through the decades, highlighting the types of jewelry that became popular in changing times and explaining how to distinguish them via workmanship, materials, motif, and other telltale signs of authenticity, age, and value. Best yet, the video closes with a visual price guide to these "affordable, accessible" treasures.

MARILYN A. GILLEN

# Home Video

## CANADIAN DEALERS ASSESS HOME FRONT

(Continued from page 57)

change the 30 days between cassette and PPV release. Culberg was skeptical about copy protection, which would secure PPV transmissions, because "there isn't yet a foolproof system. We would embrace one in a minute." An exception to the rule, the studio has not adopted the Macrovision way of cassette protection. Columbia TriStar is trying Rank Video Services America's limited-play cassettes, but Culberg doubted "it's going to be broadly distributed in the near term."

After an investment of nine years and \$7 million, Dickson Video Systems still is not counting on studio support for its ExtraChoice limited-

play trial under way in Winnipeg. CEO Joe Anderson, also at Focus, relies instead on lesser releases "generally not widely available," such as "Oh! Calcutta," "Arabian Nights," and Japanese animation.

Dickson, which claims good results from the 27 outlets offering ExtraChoice, expects to have 500 stores in place throughout Canada by the end of 1993, an installed base Anderson thinks could trigger tests of a limited-play-only title. Toronto and Vancouver head Dickson's expansion list, although Anderson said, "We've talked to no one" in either city.

## WHEREHOUSE EXPANDS

(Continued from page 57)

mandate while [Merrill Lynch] is looking at a 5-to-8-year time frame. Merrill Lynch believes that at some point in time there will be value in our position as the dominant chain on the West Coast."

Despite its regional focus and the fact that only 250 stores handle rental, video vendors say that Wherehouse is one of the few retailers able to hold its own with Blockbuster. That observation will be put to the test now that about 250 Blockbuster outlets have invaded Wherehouse's strongholds in Southern California and San Francisco.

The invasion has taken its toll, Young acknowledges, with comparable store rental down slightly. The chain has responded by dropping to \$1.50 from \$2.50 per turn all week for everything except adult product. "We budgeted for the drop," said Young of the 40% reduction. "Even at 3.5 million transactions a week, it takes a while to get that extra dollar back," added Wherehouse VP of advertising Bruce Jesse, who says that as far back as two years ago the chain tested \$1.50 rentals outside California. The company continues to look at rental pricing, Jesse adds.

In making its most recent rental price reduction, Wherehouse adjusted its frequent rental program, cutting customer bonus points from 10 to six. During his opening address at the con-

## STORE MONITOR

(Continued from page 58)

get, with features common to Home Depot and other chains. "We have a large garden section, for example," Jones noted, "and home improvement is big with us."

"Our stores require 18-20 acres, so locations are difficult to come by. We sometimes go through some arduous zoning requirements. Our stores are also very destination-oriented. It takes time to shop at Fred Meyer. It's not an in-and-out situation. Our studies show that 70% of a store's customers live within three miles and visit the store weekly."

Jones adds: "The truth is, we will open a new line of merchandise in a separate site, as we did with nutrition. Years ago we did that with Levis. We leave it alone and grow it and then homogenize it later as a department. That's how music and video began."

vention, Young noted, "The customer is disappointed with the drop of points. But no matter what we do, the customer will never lose the chance to redeem the points."

Wherehouse has also restructured video and now has George Rogers responsible for sell-through as well as rental—with one exception. Jim Dobbe, VP of sale merchandise, remains in charge of music video. Lauren Margulies, director of rental video buying and Zane Plsek, sale video buyer, both report to Rogers.

The broadening of Rogers' responsibility reflects the attempt to thoroughly integrate combo sell-through and rental strategies. A sell-through title is often an excellent rental addition. Moreover, when a title is repriced it impacts rental as well, Young points out. Add the sale of previously-viewed tapes, Young said, and it "makes sense from a vendor standpoint and also within the organization that all this be integrated."

He's enthusiastic about rental and sell-through, even though other chains are said to be having trouble with the combo approach. Why? Young suggests title diversity as one answer. "We can play price/traffic games," because of all the sale merchandise the chain offers. All the same, Young stresses that price "is the last thing you want to change in video rental."

Wherehouse isn't asking front-end payment of rentals, which some dealers advocate as enhanced customer service. The chain compensates for letting customers buy pre-paid stickers, and allowing rentals to be returned at a night drop-off box. Overall, "we don't want to be a store that forces people to do things," said Jesse.

The chain, under its new VP of operations, Scott Hessler, has become aggressive in video games. Hessler flew to San Francisco and met with Sega America after Young became acquainted with 16-bit technology. Young, meanwhile, has appointed Cathy Wood as senior VP in charge of new business. Among her responsibilities is looking at new home entertainment retailing concepts. Young said it is too early to predict what type of stores Wherehouse might experiment with but cited concepts like sell-through-only and games-only outlets to illustrate what direction the chain might take.

Assistance in preparing this story was provided by Ed Christman.

Video Previews is a weekly look at new titles at sell-through prices. Send review copies to Catherine Applefeld, Billboard, 1515 Broadway, New York, N.Y. 10036.

## San Francisco Studios Mull Ways To Weather Times

■ BY SUSAN NUNZIATA

NEW YORK—San Francisco studios, like professional audio facilities nationwide, are feeling the crunch of the recession, and each facility has its own way of trying to improve business. Most local studio owners agree the Audio Engineering Society's convention, Oct. 1-4 at the Moscone Center in San Francisco, represents a prime chance to explore new business opportunities, converse or commiserate with their counterparts from other cities, and examine new gear.

"We do consider AES a real opportunity to reach people from all over the world and become a world-class studio," says Michael Ward, owner of Hyde Street Studios. "We look at it as this golden opportunity to really tie the national market into us."

Cindy McSherry, studio manager of Russian Hill Recording, adds that the AES is "great exposure for a continually maturing marketplace like ours. San Francisco is a thriving community of very talented, creative people, both on the artist and the production/engineering end."

Most studio owners in the Bay area attend AES primarily to schmooze and to browse for equipment, and the products to be examined by local studio owners are consoles, new digital products, and new equalizers.

The recession has clearly impacted purchasing decisions for a number of facilities. "The economy has affected our plans," says Susan Skaggs, studio manager at Different Fur Recording. "I do have ideas of how I could utilize a particular space in this building that I haven't put time or thought into. Maybe with AES here I'll get a better idea. With [Alesis] ADATs and project studios, maybe I'll get a high-level project studio in there, but because of the economy I haven't pursued this and what it could be."

McSherry agrees that the recession has definitely affected purchasing plans at Russian Hill, a facility that does a full range of sound services, including advertising, film, and television work. "While we have made some significant purchasing decisions this year, we wanted to do some other things we will definitely have to put off for a while," she says. "What we have done is: expanded video capabilities to include 1-inch video and D2 digital video; quarter-inch and cassette dubbing expansion; and the impending purchase of the Dyaxis II, the new eight-channel digital workstation from Studer Editech, with October the expected delivery date."

At least two local facilities, Studio D in Sausalito and Hyde Street Studios, have recently undergone expansions in an effort to garner more business.

Studio D, which has been a tracking facility for about 10 years, recently added Neve Flying Faders custom automation to its Trident console and added the V Rack of Neve components and a synchronization package to give more flexibility to the studio. "We have a tracking reputation and we want to hang onto the clients we have and let them know we're a full-service facility and that we do tracking and mixing," says Dan Godfrey, owner of Studio D.

According to Ward, Hyde Street has changed substantially after a year of rebuilding. The multistudio facility finished its expansion recently with one revamped room featuring a vintage Neve 8048 custom console. "We had to make a stab for that business; we had to go for people with larger budgets," says Ward. "I decided to go for a really high-end signal path with modern master controls, to try to improve what's universally accepted as the best signal path produced in a common console."

Ward has also made the five-studio setup function more as a complex, with tie-lines installed in all the rooms, and has improved the amenities to include private lounges, a game room, and complete kitchen.

Facilities have also turned toward improving their marketing strategies

and taking a more active profile in the local music scene.

"Studio owners have to be more marketing driven," says Godfrey. "We're out at all the events. We're working with attorneys as go-betweens and with everyone we possibly can. We've got new fliers that go out wrapping up the new gear. Word of mouth in this last month has been fabulous... It's not a thing where you can sit and wait for the phone to ring. We've got to let them know what we offer."

Different Fur's Skaggs says that although the economy has affected business, "I don't take it personal. I go out to clubs all the time and listen to bands. At whatever level they are, I try to start a relationship with them at that level and not wait till they get a record deal and then call them up. There's a

lot of good bands, and a lot of A&R people from labels are coming up here."

Low overhead and a small staff combined with a hands-on style of doing business is the key for Oliver DiCicco, owner of Mobius Recording. "I try to take a real personal approach with all the people who come through the studio. They're dealing with the owner, and I try to really cater to my clients as much as possible and treat every client, whether it's a demo or a record, as if they were a major label. That's what we offer, we offer really good value and we care about what's going on here. In a sense, that's my marketing strategy."

Although projects do come in from Los Angeles and New York, and some work has been trickling down lately from Seattle, facilities in San Francisco must look primarily to the local music

scene for business.

"The success of an area is dependent on the music coming out of it," says DiCicco. "Seattle has a burgeoning scene and that's really helped the business there. Back in the '60s, when the San Francisco sound was happening, it helped studios that were here at the time. We haven't had a scene come out of here, a type of music that's taken off nationally. If that happened we'd all have taken off, but it's hard to say where the next big thing is going to come from."

Ward notes Hyde Street's MIDI room has been kept busy recently. "Over the past year rap has really exploded. [These artists] seem to be the people who have the concrete possibility of hitting it big with something they've done themselves."

## Effanel Music Cements Its Mobile Reputation

NEW YORK—Effanel Music began here in 1980 as a rather unusual business venture—a remote recording service without a truck. Since that time, the company has expanded to include two remote recording trucks and a number of the truckless portable recording systems with which it

launched its business.

The company has established a base of high-profile clients, including producers Russ Titelman and Phil Ramone and artist Lou Reed. Meanwhile, Effanel lead mixer John Harris has traveled the world cementing his reputation with projects such as George Harrison's "Live In Japan" album and Eric Clapton's "24 Nights," natural progressions from his first Effanel gig recording Paul Simon in Africa in 1987.

The company has also recorded the Rolling Stones' "Steel Wheels '89," Phil Collins' "Seriously... Live!," Peter Gabriel's "Biko," U2's "Under a Blood Red Sky," Bobby McFerrin and Chick Corea's "Improvisations," and "Farm Aid '86," as well as Genesis, Harry Connick Jr., Wynton Marsalis, Ray Charles, more than 100 "King Biscuit Flower Hour" concerts, and a number of ABC "In Concert" shows and several pay-per-view events.

Despite the high-profile projects with which Effanel has been involved, both Harris and the company's owner, Randy Ezratty, carry with them an air of delight about the artists with whom they work.

"The Harrison project was kind of daunting to begin with," says Harris. "He was an idol of mine since I was a child. The idea of working with him never occurred to me."

Harris was referred to Harrison by Titelman, and the engineer recalls the day the artist was to call him and

arrange the gig. "I put the phone in the middle of the table and stared at it. My wife came in, looked at me, looked at the phone, sat down, and stared at it with me. She wanted to answer it."

In addition to recording the project, Harris was charged with the task of introducing the artist to digital recording. "This was the first project he'd done in digital," says Harris. "He said, 'I was in a band and we used to do two- and four-tracks. I can't imagine I'd need 48.'"

By the end of the project, Harris says Harrison admitted "digital wasn't as bad as everybody said."

Harris recorded the project using Effanel gear in conjunction with a Tokyo-based remote truck. He notes that the Japanese engineers were very meticulous and freed him to have more of a creative role and concentrate on the work at hand.

However, for Harris, the highlight

of the project came while he was mixing at The Mill, a U.K. residence studio near Harrison's hometown. Harris was living in an apartment on the studio complex and would often dine there with Harrison. One day, they were joined by producer George Martin. "I got to sit and listen to them reminisce about 'Sgt. Pepper.' George Martin was putting together a 25th-anniversary show for the BBC and he played the tapes of John [Lennon] writing 'Strawberry Fields.' Once in a while, I'd raise my hand and say, 'there's something I've always wanted to know...'"

Harris and Ezratty enjoy sharing anecdotes about their adventures with various remote locations. In 1980, Effanel's first project—with its "studio in a flight case" portable 24-track system—was Mick Fleetwood's solo album "The Visitor," recorded on location in Ghana, West Africa. Other exotic locales have included Ja-

maica, where Harris worked with Ziggy Marley at Tuff Gong supplemented by Effanel gear; "Human Rights Now" in Argentina, with Bruce Springsteen, Gabriel, and Sting; and "Amnesty International" in Chile, with Sinéad O'Connor, Ruben Blades, Jackson Browne, Gabriel, and Sting.

Since 1980, Effanel has grown to include the Big Truck, a three-room, 45-foot air-ride trailer with a Solid State Logic SL4000 G Series console with Ultimotion, the Small Truck with a 44-channel Sound Workshop 24-buss transformerless console, and a portable multitrack service that uses custom Sound Workshop consoles and modified multitrack recorders packaged for quick movement and setup.

The Big Truck's "lounge area" is a separate room with its own entrance that can alternately be used as an isolated machine room, overdub booth, or location production office. Built-in audio and color video monitors are included to keep occupants in touch with production.

Primary monitors are the Meyer HD-1s, with a number of alternate systems available, powered by Bryston amplifiers.

Effanel's array of available gear includes dual Sony 3348 48-track digital machines, Sony 3402 two-track, and Sony 2500 pro DAT. Twin Otari MTR 90II 24-track recorders and 24 channels of Dolby SR comprise the company's analog multitrack system, along with Timeline Lynx synchronization.

The company has a full collection of outboard gear, which keeps the need to rent at a minimum, according to Ezratty. Condenser and ribbon mikes by Neumann, Beyer, AKG, Milab, Sennheiser, Countryman, EV, and Shure are also available, he notes.

Another Effanel trademark is the use of Hardy microphone preamps placed on stage. The company has 52 of these units, which are made by

(Continued on next page)

PRO  
FILE



Effanel Music, launched in New York as a truckless remote firm, has grown to include the Big Truck, Small Truck, and portable multitrack systems. Above, in the Big Truck, are lead mixer John Harris, seated, and company owner Randy Ezratty.

# STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING OCTOBER 3, 1992)

CATEGORY	HOT 100	R&B	COUNTRY	RAP	MODERN ROCK
TITLE Artist/ Producer (Label)	END OF THE ROAD Boyz II Men L.A.Reid,Babyface D.Simmons (Biv 10/Motown)	SLOW DANCE (HEY MR. DJ) R.Kelly & Public Announcement/ R.Kelly (Jive)	IN THIS LIFE Collin Raye/ G.Fundis J.Hobbs (Epic)	PEOPLE EVERYDAY Arressted Development/ Speech (Chrysalis)	DIGGING IN THE DIRT Peter Gabriel/ D.Lanois,P.Gabriel (Geffen)
RECORDING STUDIO(S) Engineer(s)	STUDIO 4/ DOPPLER (Philadelphia,PA/ Atlanta,GA) Jim "Z" Zumpano	CHICAGO RECORDING COMPANY (Chicago,IL) Peter Mokran	SOUND EMPORIUM (Nashville) Gary Laney	BOSSTOWN (Atlanta,GA) Alvin Speights Matt Still	REAL WORLD (Wiltshire, ENGLAND) David Bottrill
RECORDING CONSOLE(S)	SSL 4056 E Series/ SSL 4040 G Series	Neve VR 72	Neve 8128	SSL 4040 E Series G Series Computer	SSL 4000 E Series
MULTITRACK/ 2-TRACK RECORDER(S) (Noise Reduction)	Studer A-80/ Otari MTR-90	Studer A-827	Mitsubishi X-850	Studer A-827	Mitsubishi X-850/ Studer A-820 (Dolby SR)
STUDIO MONITOR(S)	Augsperger Yamaha NS10	Lakeside/TAD	Westlake BDSM 5,10	Genelec 1033	Boxers
MASTER TAPE	3M 996	3M 996	Ampex 467	Ampex 456	Ampex 456, 467
MIXDOWN STUDIO(S) Engineer(s)	STUDIO LACOCO (Atlanta,GA) Barnie Perkins	CHICAGO RECORDING COMPANY (Chicago,IL) Peter Mokran	SOUND EMPORIUM (Nashville) Gary Fundis Gary Laney Dave Sinko	BOSSTOWN (Atlanta,GA) Alvin Speights Matt Still	REAL WORLD (Wiltshire, ENGLAND) David Bottrill
CONSOLE(S)	SSL 6056	Neve VR 72	Neve 8128	SSL 4040 E Series G Computer	SSL 4000 E Series
MULTITRACK/ 2-TRACK RECORDER(S) (Noise Reduction)	Studer A-820	Studer A-827	Mitsubishi X-850	Studer A-827	Mitsubishi X-850/ Studer A-820
STUDIO MONITOR(S)	Yamaha NS10 Genelec	Lakeside/TAD	Westlake BDSM 5,10	Genelec 1033	JBL w/TAD
MASTER TAPE	Ampex 456	3M 996	Ampex 467	3M 996	Ampex 456, 467
MASTERING (ALBUM) Engineer	HIT FACTORY MASTERING Chris Gehringer	HIT FACTORY DMS Herb Powers Jr.	GEORGETOWN MASTERS Denny Purcell	MASTERDISK Howie Weinberg	TOWNHOUSE Ian Cooper
PRIMARY CD REPLICATOR (ALBUM)	DADC	DMI	Sony Manufacturing	Capitol Manufacturing	Uni Manufacturing
PRIMARY TAPE DUPLICATOR (ALBUM)	Sonopress	Sonopress	Sony Manufacturing	Capitol Manufacturing	Uni Manufacturing

© 1992, Billboard/BPI Communications, Hot 100, R&B & Country appear in this feature each time; Album Rock, Modern Rock, Rap, Adult Contemporary & Dance appear in rotation.

## NEW PRODUCTS & SERVICES

A range of new gear in a variety of categories was to be debuted at the Audio Engineering Society Convention, Oct. 1-4 at the Moscone Center in San Francisco. Featured here are some recent announcements in live sound equipment and other company news.

Klark-Teknik Electronics, a Mark IV Audio company based in Farmingdale, N.Y., has changed its name to Pinnacle Audio. The firm was also made the official arm of Mark IV responsible for distributing and marketing all of the parent company's foreign product lines in the U.S. According to Sam Spennacchio, the company's VP, the change was spurred by the addition of new lines such as Dynacord, and the growth of the existing brands it distributes, including Klark-Teknik, DDA, and Midas. Additionally, Pinnacle is seeking to reach new market segments beyond professional audio and sound contracting, says Spennacchio.

Allen & Heath is debuting the GL-3 series sound-reinforcement mixing console. The line offers six selectable auxiliary busses with individual rotary pots on each channel, eliminating the need to choose between four of six busses, as is the case with most mixers, according to the company. A routing switch allows auxiliaries through both the corresponding four subgroups and LR path, making the console applicable as a full-stage monitor desk featuring six discrete mixes. The board is available in both 16- and 24-input configurations, expandable to a total of 32 inputs. Allen & Heath is based in the U.K., with offices in Salt Lake City.

Yamaha is introducing the PM4000M stage monitor mixing console available with 44 or 52 inputs, eight VCA groups, and eight mute groups. The board is designed to perform 22 discrete mixes, according to the company, Buena Park, Calif. The main frames of the unit are the same as the PM4000 40- and 48-channel house versions, as is the input channel EQ. Delivery of the monitor console will begin in mid-1993, and prices are to be announced. Yamaha is also adding two new consoles to its MC Series. Available in 32- or 24-input configurations, the boards are 12-bus mixers and include four-band channel EQ with sweep-frequency, low midfrequency, and high midfrequency, plus a switchable 80Hz high pass filter. Delivery is slated for the last quarter of 1992.

Turbosound, Pleasant Valley, N.Y., is announcing the availability of its new Flashlight System, a full line of integrated loudspeaker enclosures with dedicated amplification and control devices contained in a compact system. The control system comprises a fully time-aligned 24 dB per octave crossover with factory pre-set limiters and balanced line drivers. The lightweight dedicated power amps are capable of delivering 1,800 watts per channel, according to the company. The system includes two uniformly sized enclosures—covering low and high frequencies, respectively—in a four-way design. Flashlight was recently used on-tour with the Cure by Britannia Row Productions (Billboard, Sept. 5).

Billboard is introducing its 1993 International Recording Equipment & Studio Directory, an 88-page directory with complete listings of equipment and studios worldwide. The price is \$40 plus \$3 shipping in the U.S. and \$8 overseas. To order by phone, call 800-344-7119 in the U.S. or 908-363-4156.

Soundcraft is presenting its Vienna family of midlevel consoles for house and monitor mixing. The boards share a similar frame and circuitry design to the Europa front-of-house console, including padless mike preamplifier, active panpots, and differentially balanced bussing. Vienna consoles offer eight mute groups with inputs offering four-band sweepable EQ and two-position Q switches on selected bands. Soundcraft is distributed in the U.S. by JBL Professional, Northridge, Calif.

SUSAN NUNZIATA

## PRO-FILE

(Continued from preceding page)

hand by Chicago-based engineer John Hardy.

"The idea is to amplify the mike signal as close to the mike as possible, then send the line level signal through these long snake lines to the truck," says Ezratty. "When you send the mike signal down like this it's an audible difference."

According to Harris, Clapton's "24 Nights" was made from two years of recordings, with the first done by a conventional truck and the second done by Effanel using the mike preamps. "When he went to mix at the Power Station, the difference was noticeable," says Harris. "At the Tokyo Dome [for Harrison] the truck was 2,100 feet from the stage, but the mike preamps were on stage. At first I thought they weren't on, then someone hit the snare drum and almost knocked me off my seat."

Although Effanel has a worldwide network of affiliates that it can call on for support, the company has no plans to open international divisions. "The remote business and the studio business is so hands-on that to try to run it in absentia is not worth it," says Ezratty.

However, the company is planning to expand its West 25th Street garage location to include a tracking room so that the Big Truck can function as a control room when it is not on the road. "The point is for clients who have started things with us, or particularly like our mike preamps or other gear we have, to have a place for overdubs and limited tracking to follow through on projects they've started with us," says Ezratty. He adds that he has no plans to go into the studio business when life on the road is treating him so well.

SUSAN NUNZIATA

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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.

### 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**, various locations, Springdale, Utah. 801-772-3839.

Oct. 3, **Chicago Music Showcase—Jazz Presentation**, Harold Washington Library Center, Chicago, Dorrelle Burnett, 312-747-4826.

Oct. 8-11, **Country Music '92**, conference for talent buyers, booking agents, and managers, presented by the Country Music Assn., Stouffers Hotel, Nashville. 615-244-2840.

Oct. 8, 15, 22, 29, **Music Production Workshop**, presented by Music Career Services, 71 West Studios, New York. Antonia Martinez, 212-860-2082.

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. 15-16, **"Approaching the 21st Century: Challenges Beyond the '90s," 21st Annual Communications Conference and Job Fair**, presented by the Howard Univ. School of Communications, Washington, D.C. Virginia Stewart, 202-806-7690.

Oct. 15-18, **Music Business Conference**, presented by the Chicago Assn. of Musicians & Songwriters, Marriott Downtown, Chicago. 708-343-9604.

Oct. 17-19, **Texas Assn. of Broadcasters Convention**, Austin Convention Center, Austin, Texas. 512-322-9944.

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. 22-24, **17th Annual Friends of Old-**

**Time Radio Convention**, Holiday Inn-North, Newark, N.J. Jay Hickerson, 203-248-2887.

Oct. 23-24, **Make It Big In Concert Promotion and Live Entertainment Booking Conference**, presented by Horizon Management, location to be announced, New York. 607-724-4304.

Oct. 24, **"How to Start and Run Your Own Record Label,"** presented by Revenge Records, Omni Park Central Hotel, New York. 212-688-3504.

Oct. 25-27, **Fourth Annual EPM Entertainment Marketing Conference**, Universal City Hilton & Towers, Los Angeles. Riva Bennett, 718-469-9330.

Oct. 25-28, **Food Marketing Institute 1992 General Merchandise/Health and Beauty Care Conference**, New Orleans Convention Center, New Orleans. 202-452-8444.

Oct. 26-29, **Berlin Independence Days**, Berlin. Linda Owen, 512-467-7979.

Oct. 27-29, **East Coast Video Show**, Trump Taj Mahal, Atlantic City, N.J. 203-374-1411.

Oct. 27-29, **CD-I Two International—The Second U.S. CD-I Publishing and Developers' Conference and Exposition**, presented by Knowledge Industry Publications, The Westin Bonaventure, Los Angeles. 914-328-9157.

Oct. 28-31, **CMJ Music Marathon Convention**, Vista Hotel, New York. 516-466-6000.

Oct. 28-30, **Ninth Annual Seminar on Negotiating Contracts in the Entertainment Industry**, presented by Law Journal Seminars-Press, Waldorf-Astoria, New York. 800-888-8300, ext. 514.

Oct. 29, **Ninth Annual Seminar on Negotiating Contracts in the Entertainment Industry**, Waldorf-Astoria Hotel, New York. Jill Windwer, 800-888-8300.

Oct. 31-Nov. 1, **Songwriters Expo 16**, sponsored by The Los Angeles Songwriters Showcase, Los Angeles Airport Sheraton, Los Angeles. 213-467-7823.

### NOVEMBER

Nov. 1-4, **Joint Convention and National Trade Show of the Canadian Association of Broadcasters and the Western Association of Broadcast Engineers**, Vancouver.

Nov. 4-6, **Billboard Music Video Conference & Awards**, Ma Maison-Sofitel, Los Angeles. Melissa Subatch, 212-536-5018.

Nov. 4-8, **Asian Conference on Entertainment (ACE)**, Hyatt Regency Singapore. Sakie Ho, 011-65-738-0156.

Nov. 5-6, **Fourth Annual Magnetic and Optical Media Manufacturing Seminar (MOMS)**, Hotel Nikko Atlanta, Atlanta. Charles Van Horn, 212-643-0620.



**Two By Cecilia.** Opera singer Cecilia Bartoli is congratulated on the simultaneous appearance of her two most recent recordings—"Rossini Heroines" and "Mozart: Arias"—on Billboard's classical chart. Shown at New York's Coco Pazzo following Bartoli's appearance at the Mostly Mozart Festival, from left, are Lynne Hoffman-Engel, VP, London Records; Steve Winn, director of promotion and product, London Records; Debbie Morgan, senior VP of marketing and sales, PolyGram Classics & Jazz; Jack Matroinni, Bartoli's manager; Bartoli; and David Weyner, president, PolyGram Classics & Jazz.

## LIFELINES

### BIRTHS

Girl, Emily Rose, to **Denis and Jan Handlin**, Aug. 29 in Sydney, Australia. He is managing director and CEO of Sony Music Australia.

Girl, Sophie Lynn, to **Chuck and Becky Morris**, Sept. 18 in Denver, Colo. He is president of the artist management company Morris, Bliesener & Associates, whose clients include the Nitty Gritty Dirt Band, Suzy Bogguss, and Leo Kottke.

Girl, Carly Nicole, to **Jeff and Christy Lewis**, Sept. 19 in Indianapolis. He is evening air personality at WZPL Indianapolis.

Boy, Jason Ross, to **Scott and Harriet Mauro**, Sept. 20 in Los Angeles. He is marketing and production consultant for Cher, Frank Sinatra, and Liza Minnelli. She is a freelance talent executive for television specials.

### MARRIAGES

**Joe Parker to Julie Du Brow**, Sept. 19 in Beverly Hills, Calif. He is manager of the wholesale division of Alpha Music Corp. She is manager of inventory control for Capitol Records.

**Doug Daniels to Denise Minck**, Sept. 26 in Buckeye Lake, Ohio. He is program director and morning personality at WKWK-FM Wheeling-Steubenville, W.Va. She is evening air personality at the same station. Prior to joining WKWK nearly three years ago, the two performed together as a morning team at KVRO Stillwater, Okla., WJLQ Pensacola, Fla., and KQID Alexandria, La.

**Andrew William de Laive to Mary Ellen MacDougall**, Sept. 26 in Pleasantville, N.Y. She is senior accountant of corporate reporting for EMI Music Publishing.

**Delaney Bramlett to Kim Connaughton**, Sept. 27 in Sunland, Calif. He is a songwriter/musician who has written such songs as "Never Ending Song of Love," recorded by Delaney & Bonnie; "Superstar," recorded by the

Carpenters; and "Let It Rain," recorded by Eric Clapton. As a musician, he has performed with George Harrison, John Lennon, Eric Clapton, Leon Russell, and Jimi Hendrix.

### DEATHS

**Brian Munns**, 42, of pneumonia, Aug. 15 in London. A former head of press for EMI Records, Munns was closely involved in the career developments of many big name artists, particularly Kate Bush. Munns worked for EMI for 13 years, before which he was at Warner Bros. During the later stages of a long fight against illness, he worked for EMI Records on a part-time consultancy basis. He also spent much time working for the AIDS organization Body Positive.

**William R. Phippen**, 59, of cancer, Sept. 22 in Sandy Springs, Ga. Phippen was GM of WAPW Atlanta and a corporate VP of Susquehanna Radio, the station's York, Pa.-based parent company. He began his radio career in New York in 1970 as an account executive for WNEW-AM and WINS. From 1971-86 he held sales and management positions in Atlanta, Phoenix, Washington, D.C., and Philadelphia. In March 1986 he became GM of WAPW and changed it to a top 40 format with the nickname "Power 99." The station was nominated for radio station of the year in Billboard's 1991 Radio Awards. Phippen is survived by his wife, Carol; three children, Dan, Mike, and Stacy; a granddaughter, Britney; and a brother, Robert. Donations in Phippen's name may be sent to the American Cancer Society, P.O. Box 54327, Atlanta, Ga. 30308; or call Joyce Wilson, 404-892-0026.

## FOR THE RECORD

A story on the French music market in the Oct. 3 issue of *Billboard* contained incorrect information about the PolyGram-affiliated Barclay label. In France, the label has been merged with Island Records.

## GOOD WORKS

**SPECIAL VSDA SCHOLARSHIP:** Jennifer Michelle, who contracted AIDS as a teenager and has since dedicated herself to educating youth on the disease, has been given a scholarship created especially for her by the Video Software Dealers Assn. A student at California State Univ. in Long Beach, she chaired the Youth HIV/AIDS Conference '92, sponsored by the City of Los Angeles. She has appeared on many national talk shows and radio programs, and participated in the educational video project "Time Out," by **Paramount Home Video**. Michelle will receive \$6,000 for the scholarship, in \$1,500 increments. Because the total cost of her education will be \$40,000, additional donations can be sent to VSDA Scholarship, The Jennifer Michelle Scholarship Fund, c/o VSDA, 303 Harper Drive, Moorestown, N.J. 08057. Checks should be made out to the VSDA Scholarship Fund.

**A BEVY** of country acts will play in the 10th annual **Academy of Country Music Golf Classic** Oct. 12 in Burbank, Calif., with proceeds once again to go to the **T.J. Martell Foundation for Cancer, AIDS and Leukemia Research**. The event has raised \$200,000 for the charity. Entry fee will be \$250 per person. For more information, call 213-462-2351.

**A CHARITABLE** organization has been formed in Atlanta to benefit musicians in need. The fund is a tribute to **Simon Carter**, an Atlanta jazz musician who died last May. The fund is headed by a board that includes **Curtis Mayfield**. The kickoff fund-raising event takes place Thursday (8) at Rumperts and will feature **Theresa Hightower, Liz Spraggins, Mose Davis, Follow For Now, Peabo Bryson, Jonathan Slocum, New Mode, Tom Grose, Dan Coy, Joyce & Jackie, Carol Blackmon, Monica Kaufman, Northside**, and Mayfield himself. For more info, contact **Fiona Bloom** at 404-255-9217.

**CLOTHING DRIVE:** HMV's two units in Manhattan were set to participate Oct. 3 in a clothing drive in which customers receive a special 10% discount toward any purchase of nonsale items in the store. The all-day collection of used clothes kicked off **GQ** magazine's annual clothing drive. GQ's "Clothing Collective," as it is known, is held in conjunction with **Volunteers of America**, a 96-year-old nonprofit organization that assists the homeless, single-parent families, recovering substance abusers, and individuals enrolled in job training programs.

**CANCER CARE:** Sharp Electronics, for the second year in a row, is sponsoring the **Cycle For Cancer Care** in Waterloo, N.J., Oct. 11. The event offers a day of cycling and walking, a picnic, music, and dancing, with participants also eligible to win prizes that include a flight for two to any U.S. destination and a stay at Embassy Suites Hotel in New York. For more info, call Cancer Care at 201-379-7500.

## Calypso Noms Named Lucas, Rudder Notch 4 Each

MIAMI—Well-known calypso veterans Colin Lucas and David Rudder notched four nominations apiece to top all other aspirants for the 1992 Sunshine Awards, a calypso awards ceremony set to take place Oct. 15 in New York.

Newcomer Randy Isaac followed closely with three nominations. Earning two nods each were Hollis "Chalkdust" Liverpool, Kenny J., X-Press Band, Prince Unique, Super Blue, and Baron.

The 1992 Hall of Fame inductees are Patrick "Chinee Patrick" Jones,

Theophilus "Mighty Spoiler" Philip, Norman "King Radio" Spann, Lord and Lady Iere, Frankie Francis, and Anthony Williams.

Roberta Flack, NARAS president Michael Greene, and Bobby Thomas, captain of the B.W.I.A. International Airlines, will host the awards program, sponsored by Calypso and Steelband Music Award Inc. Awards presenters will include actor Geoffrey Holder; Timothy White, editor in chief, *Billboard*; and guitarist Eric Gale.

JOHN LANNERT

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## Guam's No. 1 KOKU Stays In Touch Remoteness Makes Station Self-Reliant

BY PHYLLIS STARK

NEW YORK—For the last eight and a half years, KOKU (Hit Radio 100) Agana, Guam, has been the No. 1 station on the island. Despite being located in the extreme Western Pacific, Guam is an American territory, and PD/afternoon jock Ray Gibson claims the station is not much different from those in other American markets.

Gibson schedules his music by computer, gives away concert tickets and cash on the air, emphasizes in-office listening, and subscribes to the trades like most PDs.

But there are plenty of differences as well. Where in the States, for example, can you here a liner like the one heard on a recent air-check of midday host Scholar Brad: "Jammin' three islands, 19 villages, five bases, and a few brothers in Saipan, this is Hit Radio 100"?

There are no consultants on Guam, and the stations there get almost no record service from labels and must purchase TM Century Hit-disc or a similar music service. Although name acts like Color Me Badd and Skid Row do come to town for concerts, they play the island's 4,500-seat venue on their way from Japan or Australia. On-air cash giveaways are sometimes as little as \$25, an amount most broadcasters stateside wouldn't even consider. And most importantly, KOKU is much more personality-intensive than top 40 stations here.

In the absence of Arbitron, or a similar audience measurement on Guam, the station relies on its own call-out research or the research of some of the local advertising agencies to determine audience share.

Despite being in a remote location, Gibson sees his situation as "a trade off. There are no distant signals, no Arbitron, and I don't have to put up with record reps," he says.

He notes, however, that there are two obstacles involved in being a broadcaster on Guam. The first is the time difference (15 hours ahead of New York), which makes it difficult to conduct business with suppliers and syndicators here. The second is the difficulty of being recognized as serious broadcasters.

During a recent air talent search on the mainland, Gibson says one candidate flat out refused to consider working on Guam, and another thought Gibson was kidding. "They don't believe we have real radio here," he says. "[But] Guam is a nice, big, grown-up, mature market."

Gibson says many people who have never visited Guam think of it as "a small, sleepy kind of village, [not] air conditioned, with no indoor plumbing." In fact, Guam has multi-lane roads and five-star hotels, and attracts many Japanese tourists.

The island is made up primarily of villages, rather than cities and has a population of 130,000 not counting the heavy U.S. military presence. Residents represent a diverse mix

of backgrounds including Korean, Filipino, Micronesian, Salanesian, and American. While the native language is Chamorro, KOKU broadcasts in English.

Oddly, the capital has a population of just 180 people, although

*'They don't believe we have real radio here'*

some villages farther north can have populations of 40,000-50,000. Gibson says the majority of the population lives in the top quarter of the island, but in the capital, "at nights and on weekends they roll up the streets."

KOKU signed on as a dance leaning top 40 outlet in April 1984. Gibson is one of the original four staffers along with GM Ernie Galito, AE Terry Mortera, and late-night jock Mark Lyons. There are eight stations in the market, including a direct format competitor, KZGZ (Power 98), an AC station, and a classic rocker.

KOKU's 2,500-watt transmitter and 190-foot mountaintop tower reaches 90%-95% of the island. The nearest island, Rota, is 20-30 miles away. Saipan is 20 minutes by plane, and Gibson says management of KOKU will be building a station there in the next six months, pending FCC approval. Gibson will likely oversee the programming of the new station as well.

Musically, the station is flexible. While it programs as little hard rock music as most top 40 outlets, when Skid Row was in town it responded to listener requests by upping the percentage of rock and metal music in the mix.

Gibson describes the station as "mass appeal," targeting women 12-45. He says the women on the island are "light years ahead of where women are [in the States]. They have been in the offices forever... Secretary's Day is next to Christmas here."

The station carries three American syndicated shows, "Rick Dees' Weekly Top 40," "Hot Mixx," and "Supermix."

There is plenty of local music available, Gibson says, particularly since a new, inexpensive studio opened there recently. Most of the local music is contemporary Chamorro, which Gibson describes as "American-style pop with a Chamorro attitude." There are also plenty of rappers on the island, like up-and-coming talent Pure P.

Gibson says the station tries to be very supportive of local musicians by playing their music on the air and involving the artists in remotes. At its peak a few months ago, the music mix at KOKU included approximately 5% local music.

Ironically, the top prizes for the

island paradise station are flyaways to other locations such as Los Angeles for the MTV Video Music Awards. A recent prize, a trip to London to see Michael Jackson, included stops for the winner in Thailand, New Delhi, and Amsterdam.

Promotionally, the station is also involved in charity events, and was committed to the relief effort following Typhoon Omar, which hit the island Aug. 28. The typhoon also seemed to have broken down some barriers between the locals and the military. "We consider them part of the community, but their efforts since the storm have positioned them as a real part of the community as opposed to the people in the fenced-in area," says Gibson. "We treat them as a village now."



Ropin' In Garth. Leeza Gibbons of "Entertainment Tonight," left, recently hosted a special Westwood One listening party with Garth Brooks, right, to preview his new album, "The Chase."

## Laying Down The Law—For A Radio Career Attorneys Trade In Briefs For Mikes, And Vice Versa

BY ERIC BOEHLERT

NEW YORK—While you would expect to hear a lawyer on a talk station dispensing professional advice, you probably don't expect your favorite jock at a music station to have a law degree. Nevertheless, a surprising number of attorneys are spinning discs for a living.

One jock who received his law degree only to chuck it in favor of a slot behind a mike is Skip Herman, currently part of the morning team at classic rock WCXR Washington, D.C. (Amazingly, WCXR has three lawyers among its ranks. The station's motto: "For free legal advice, listen to WCXR and then call someone else.")

In the early '70s while working in

the Detroit market, a deal with a station fell through, and Herman told himself, "You have to be crazy to be in this business." At the urging of his parents, Herman took the law boards. Following his two-year legal stint in Florida handling personal injury cases, Herman again became convinced, "You have to be crazy to be in this business." He soon returned to the airwaves. "I couldn't get used to not having fun at work," he says.

Herman still calls his three years at St. John's Univ. Law School the best thing he ever did. Among the helpful habits he culled from St. John's and translated to his morning show are logical thinking, timely organization, and strong discipline. That willpower, says Herman, has

helped in hosting morning shows for 13 years, and getting out of bed at 3:30 a.m.

The road from undergraduate studies to law school for Kelly Yaksich (aka Kelly Randall) covered 19 years and a dozen radio stations. He is now an associate at Fisher, Wayland, Cooper, and Leader, a leading Washington, D.C., communications law firm. There, he represents station owners before the FCC. In the highly competitive field of communication law, Yaksich says his broadcasting background helped land him a job.

After 12 years on the air, Yaksich enrolled in law school because, like most of his radio colleagues, he grew tired of the habitual moves, or, as he says, "lugging my cats and dogs all over the place."

Back in 1978, while at WPEZ Pittsburgh, Yaksich decided on a future in law. But it was not until 1987 that he enrolled at Temple Law in Philadelphia. By hosting morning shows on WIOQ Philadelphia and crosstown WYXR, and attending school at night, Yaksich was able to pay for, and graduate from, law school in four years. His law school schedule: up at 5 a.m., on the air from 6-10 a.m., studying from noon to 5 p.m., and attending classes from 6-10 at night. "It was a long four years," says Yaksich, "but I'm glad I did it."

Besides being routinely uprooted, Yaksich, who spent much of his career in top 40, found radio becoming less and less challenging. "Minus the morning shows, radio has evolved away from personalities toward more card reading" and a pure jukebox approach, he says.

Also, at age 38, Yaksich encountered a common, music-intensive industry dilemma; for those not heading to management: what does one do after hitting 40 to keep things interesting in what is generally a young person's game? For Yaksich, (Continued on next page)

## Duopoly Applications Appear In Wake Of Rule Changes

BY BILL HOLLAND

WASHINGTON, D.C. The real-life repercussions of the FCC's recent relaxation of the radio ownership rules are showing up at the commission in the form of applications to jointly own more stations in the same market.

FCC watchers thought there might be a "duopoly flood" of applications, but the commission's audio services chief, Larry Eads, characterizes the flow of applications as "more like a rise, an increase, but certainly not a flood tide."

Eads ballparks the number of post-rule-change duopoly deal applications at "around 80 or so."

Does he expect a delayed deluge? "I don't think so," he says. "There'll be an increase, but I think after the first wave of filings right after the new rules went into effect, it might

actually taper off a bit."

### MICH. & OHIO RENEWALS, FINES

The FCC has granted license renewals to stations in Ohio challenged by the NAACP and the National Black Media coalition for allegedly violat-

### WASHINGTON ROUNDUP

ing the commission's equal-opportunity rules. Although no fines were levied, the commission placed EEO "reporting conditions" on Salem Communications' WRFD Columbus, Ohio, and WPTW Radio Inc.'s WPTW/WCLR Dayton.

Several stations in Michigan also faced challenges, among them, Lig- (Continued on page 75)

# Hot Adult Contemporary™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				COMPILED FROM A NATIONAL SAMPLE OF RADIO PLAYLISTS	
				★★★ NO. 1 ★★★	
1	1	1	11	SOMETIMES LOVE JUST AIN'T ENOUGH MCA 54403	◆ PATTY SMYTH 4 weeks at No. 1
2	3	4	11	NOTHING BROKEN BUT MY HEART EPIC 74336	◆ CELINE DION
3	2	3	17	CONSTANT CRAVING SIRE 18942/WARNER BROS.	◆ K.D. LANG
4	5	7	9	AM I THE SAME GIRL? FONTANA 864 170/MERCURY	◆ SWING OUT SISTER
5	4	2	16	RESTLESS HEART WARNER BROS. 18897	◆ PETER CETERA
6	6	5	16	THE ONE MCA 54423	◆ ELTON JOHN
7	8	12	11	DO I HAVE TO SAY THE WORDS? A&M 1611	◆ BRYAN ADAMS
8	14	24	5	I WILL BE HERE FOR YOU REUNION 19139/GEFFEN	◆ MICHAEL W. SMITH
9	7	6	18	TAKE THIS HEART CAPITOL 44782	◆ RICHARD MARX
10	10	10	9	MY DESTINY MOTOWN 2176	◆ LIONEL RICHIE
11	11	11	12	COME TO ME CAPITOL ALBUM CUT	BONNIE RAITT
12	13	13	10	GIVE IT UP SBK 50398/ERG	◆ WILSON PHILLIPS
13	12	8	24	JUST ANOTHER DAY SBK 07383/ERG	◆ JON SECADA
14	9	9	15	WHAT KIND OF LOVE COLUMBIA 74360	RODNEY CROWELL
15	15	16	13	ROCK YOU GENTLY PRIVATE MUSIC ALBUM CUT	◆ JENNIFER WARNES
				★★★ POWER PICK ★★★	
16	18	25	6	NEVER SAW A MIRACLE ARISTA 1-2459	CURTIS STIGERS
17	17	22	8	DROWNING IN YOUR EYES ELEKTRA 64710	◆ EPHRAIM LEWIS
18	20	23	10	ALL I WANT COLUMBIA 74355	◆ TOAD THE WET SPROCKET
19	26	35	5	WALKING ON BROKEN GLASS ARISTA 1-2452	◆ ANNIE LENNOX
20	24	33	5	LAYLA REPRISE 18787	◆ ERIC CLAPTON
21	19	18	11	NOW AND FOREVER COLUMBIA ALBUM CUT	CAROLE KING
22	31	44	3	DO YOU BELIEVE IN US SBK 50408/ERG	◆ JON SECADA
23	25	31	9	BANG BANG ELEKTRA 64735	◆ DAVID SANBORN
24	21	20	8	DEEPER THAN A RIVER GEFFEN ALBUM CUT	OLIVIA NEWTON-JOHN
25	16	14	15	THIS USED TO BE MY PLAYGROUND SIRE 18822/WARNER BROS.	◆ MADONNA
26	23	17	20	IF YOU BELIEVE COLUMBIA ALBUM CUT	KENNY LOGGINS
27	27	29	9	JESUS HE KNOWS ME ATLANTIC 87454	◆ GENESIS
28	28	21	28	HOLD ON MY HEART ATLANTIC 87481	◆ GENESIS
29	36	41	8	WOULD I LIE TO YOU? CAPITOL 44809	◆ CHARLES & EDDIE
30	29	26	26	IF YOU ASKED ME TO EPIC 74277	◆ CELINE DION
31	22	15	10	ALL SHOOK UP EPIC SOUNDTRAX 74422/EPIC	◆ BILLY JOEL
32	37	42	6	COUNTDOWN REPRISE 18860	◆ LINDSEY BUCKINGHAM
33	30	19	17	YOU'VE GOT A WAY REUNION 19126/GEFFEN	KATHY TROCCOLI
34	33	32	26	I WILL REMEMBER YOU A&M 1600	◆ AMY GRANT
35	47	—	2	SOMEONE TO HOLD EPIC 74482	TREY LORENZ
36	42	46	3	RIVER OF DREAMS MCA 54461	◆ GLENN FREY
37	32	30	20	WHY ARISTA 1-2419	◆ ANNIE LENNOX
38	34	34	23	STEEL BARS COLUMBIA ALBUM CUT	◆ MICHAEL BOLTON
				★★★ HOT SHOT DEBUT ★★★	
39	NEW ▶		1	TO LOVE SOMEBODY COLUMBIA 74733	MICHAEL BOLTON
40	35	27	21	JUST FOR TONIGHT WING 865 888/MERCURY	◆ VANESSA WILLIAMS
41	39	37	21	I'LL BE THERE COLUMBIA 74330	◆ MARIAH CAREY
42	46	47	4	I STILL BELIEVE IN YOU MCA 54406	◆ VINCE GILL
43	43	43	4	END OF THE ROAD (FROM "BOOMERANG") BIV 10 2178/MOTOWN	◆ BOYZ II MEN
44	44	38	24	DO IT TO ME MOTOWN 2160	◆ LIONEL RICHIE
45	48	—	2	COULD'VE BEEN ME MERCURY 866 998	◆ BILLY RAY CYRUS
46	38	36	15	I'VE GOT MINE MCA 54429	◆ GLENN FREY
47	NEW ▶		1	LIKE EVERYONE SHE KNOWS COLUMBIA ALBUM CUT	JAMES TAYLOR
48	NEW ▶		1	HOW DO YOU TALK TO AN ANGEL CAPITOL 44890	◆ THE HEIGHTS
49	41	40	8	YOU ARE MY HOME BROADWAY ANGEL ALBUM CUT/CAPITOL	LINDA EDER/PEABO BRYSON
50	40	39	7	STAY LONDON 869 730/PLG	◆ SHAKESPEAR'S SISTER

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

## Billboard's PD of the week

**Chris Tyler**  
WRV Harrisburg, Pa.



**H**OW DO YOU GO FROM worst to first in just six months? If you're in Harrisburg, Pa., the first step is to dump your FM easy listening format, replace it with rock/AC, and watch the numbers grow.

That's exactly what happened when easy WHP-FM flipped to WRV ("The River") in March. PD Chris Tyler picked up the "Heart of Rock" format from the Seattle-based Broadcast Programming, and worked closely with the program supplier to achieve a customized version of the format for Harrisburg.

So far, it is working even better than expected. The second summer Arbitrend showed the station at No. 1 in the market 12-plus, 18-34, and 25-54. In six months, the station has grown 3.3-10.4 12-plus. Other demos show even more dramatic growth. Among listeners 18-34, the station grew 0.4-19.9. In 25-54 audience, WRV was up 1.7-14.6.

Although the market has plenty of ACs, WRV focused its attack on the market's heritage album rocker, WTPA, which was down to 6.3 in the spring book from 12.4 the previous year. WRV positions itself as "rock'n'roll without the hard edge."

In addition to serving the Harrisburg market, Tyler says, "We bomb into York, [Pa.] and most of Lancaster county, so we decided very early on our goal was to be top three 25-54 in Harrisburg, and big, strong players in the two other markets. Rock/AC seemed to be the way to go."

But neither Tyler nor Broadcast Programming regional manager Jim LaMarca predicted this success. "In my initial report last February . . . I predicted the station would be top five in the first year to 18 months, and we thought we were being pretty optimistic," LaMarca says.

Although Tyler predicted he would pull male listeners from WTPA, he says, "We didn't expect the incredible, instantaneous success with women. We were very surprised, and pleasantly so."

Tyler says the syndicator acts as his MD, and saves him about an hour's worth of work each day. Initially, however, Tyler made some major adjustments to the format. "We took their generic format and threw out 100 titles and added 200 more that I thought were more appropriate for this market," he says. "I came up with another list of records that I thought could work in Harrisburg. There were a few black records in the format that just didn't make sense for this format at this time. We're doing classic rock without the hard edge, so Stevie Wonder and Marvin Gaye didn't make sense to me."

Here's a recent afternoon hour: Eddie Money, "Baby Hold On"; Chicago, "You're The Inspiration"; Bruce Springsteen & the E Street Band, "Thunder Road"; Rolling Stones, "Honky Tonk Women"; Eurythmics, "Sweet Dreams (Are Made Of This)"; David Crosby, "Drive My Car"; Electric Light Orchestra, "Strange Magic"; James Taylor, "Copperline"; the Beatles, "Lucy In The Sky

With Diamonds"; the Cars, "Bye Bye Love"; Carole King, "It's Too Late"; Jackson Browne, "Somebody's Baby"; Dave Mason, "Only You Know And I Know"; and the Animals, "I'm Crying."

There will occasionally be a top 40 oldie of the last decade, like Eurythmics' "Here Comes The Rain Again," but there are almost no currents beyond an occasional one from a core artist.

Tyler says the River is "trying to do musically what a lot of stations were doing in the '70s. But in presentation, we want to be 1992. Other rock ACs sound like it's still 1972 with the exception of WMMO [Orlando, Fla.]. The guys are half asleep, [have] no energy, and are trying to sound ultrahip. We have normal people on the air, and we're not afraid to do something funny."

Despite his success, Tyler cautions that rock/AC may not be right for everyone. "As other broadcasters around the country look to this format and say, 'We should consider this,' I think this format may not work in a lot of markets with a strong classic rock station. I think you have to take a global look at the market you're in and say, 'Will this format work in this market?'"

The launch of the River was marketed with some billboards in the spring, and Tyler says a television spot is planned for late fall. For the most part, however, Tyler says, "The key to success for this radio station was absolutely word of mouth. I have been in radio 15 years and have never seen anything like this in my life."

That success has made Tyler cautious about taking the audience for granted. "We don't want to come off like smacked asses and arrogant on the air," he says. "I do all the station promos myself now, and I understand the attitude I have to take, which is, 'this was easy for us to do because you, the listener, told us how to do it.'"

Promotionally, there are no games or contests on the air, but the station is involved in charitable events. "In this market, everybody else is just jam-packed with promotions, so we're trying to be un-radio," Tyler says.

As for future goals, Tyler says, "It was easier than we ever expected to get up to the top. We just want to stay here. But we think with this kind of format we will have to stay on top of marketing." Future marketing plans include making the station clothing available at local stores to raise money for charity, and Tyler adds, "we would like to dominate television in this format."

Tyler started his radio career in 1977 as an announcer at WHEN Syracuse, N.Y., and moved on to WBEN Buffalo, N.Y. From there, he spent five years on the air at WNCI Columbus, Ohio. In 1983, he moved to WSN1 Philadelphia (now WYXR), where he was known as Paul Michael Tyler. He was upped to PD a year later. In 1990, he moved over to crosstown WKSZ (Kiss 100) for a year, and started at WRV as PD/morning man early this year.

PHYLLIS STARK

## LAYING DOWN THE LAW—FOR A RADIO CAREER

(Continued from preceding page)

was to simply leave.

"It's a youth-oriented business," agrees Linda Carducci, a weekender at WCXR Washington, D.C. Carducci has a 1989 law degree from Duquesne Univ. and works full-time as an assistant to the chief counsel at Westinghouse Broadcasting Co. Carducci has been in radio since 1981, spending 11 years at WDVE Pittsburgh. Although predominantly a part-timer, Carducci maintains the radio connection, conceding most legal work is not always particularly exciting or entertaining.

Sam Milkman understands Yak-sich's concern about personal growth.

Milkman, a Cornell Law School grad and former radio veteran, describes people within the radio business as childish and too often driven by office politics. He was also discouraged by the journeyman nature of the business. Nonetheless, following his 1988 law school graduation and a two-year stint in Philadelphia corporate litigation, Milkman returned to radio, to crosstown WEGX (Eagle 106), where he worked as weekender, APD, and marketing director.

Much like radio, at the large law office, Milkman was turned off by what he saw as the life cycle of a lawyer; working long, hard hours in order to

advance along a very narrow path.

Today, Milkman is VP of operations at A\*Vision, Atlantic Records' video production arm. His law degree, he insists, was crucial in him landing that position. Milkman originally left radio in 1985 for Cornell because he says he did not want to live the unstable DJ life. Although he remains interested in radio management and possible ownership in the future, Milkman does not think today, with the tide of duopoly, was the right time to pursue that track. "Most group owners are not interested in developing managers. They're interested in surviving," he says.

# Ladies & Gentlemen

**AIR's Top 40/Mainstream and  
Top 40/Rhythm-Crossover  
Competitions begin this week.**

**The participants listed here will  
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"The Best Ears" in their format.**

**You can still register to compete  
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# Start Your Ears!



GRAND PRIZE (Top 40/Rhythm-Crossover)

Top 40 music for record companies, artists, managers and producers.



# 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.	WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/DISTRIBUTING LABEL
				<b>★ ★ ★ No. 1 ★ ★ ★</b> 4 weeks at No. 1	
1	1	1	8	HOW ABOUT THAT HERE COMES TROUBLE	◆ BAD COMPANY ATCO EASTWEST
2	3	3	5	DIGGING IN THE DIRT US	◆ PETER GABRIEL Geffen
3	6	7	5	REST IN PEACE III SIDES TO EVERY STORY	◆ EXTREME A&M
4	2	2	20	THORN IN MY PRIDE THE SOUTHERN HARMONY AND MUSICAL COMPANION	◆ THE BLACK CROWES DEF AMERICAN/REPRISE
5	7	21	3	SOUL DOCTOR THE VERY BEST... AND BEYOND	FOREIGNER ATLANTIC
6	23	—	2	DRIVE AUTOMATIC FOR THE PEOPLE	◆ R.E.M. WARNER BROS.
7	4	5	7	WHAT GOD WANTS, PART I AMUSED TO DEATH	◆ ROGER WATERS COLUMBIA
8	9	11	6	START THE CAR START THE CAR	◆ JUDE COLE REPRISE
9	10	12	8	JEREMY TEN	◆ PEARL JAM EPIC
10	14	14	10	LOVE IS ON THE WAY THE LIZARD	◆ SAIGON KICK THIRD STONE/ATLANTIC
11	5	4	16	LITTLE MISS CAN'T BE WRONG POCKET FULL OF KRYPTONITE	◆ SPIN DOCTORS EPIC ASSOCIATED/EPIC
12	8	6	9	SENT BY ANGELS ARC ANGELS	ARC ANGELS DGC
				<b>★ ★ ★ POWER TRACK ★ ★ ★</b>	
13	17	22	6	LAYLA UNPLUGGED	◆ ERIC CLAPTON DUCK/REPRISE
14	11	8	8	HAVE YOU EVER NEEDED SOMEONE SO BAD ADRENALIZE	◆ DEF LEPPARD MERCURY
15	13	9	12	HUNGER STRIKE TEMPLE OF THE DOG	◆ TEMPLE OF THE DOG A&M
16	16	20	3	WHERE YOU GOIN' NOW DON'T TREAD	◆ DAMN YANKEES WARNER BROS.
17	15	13	8	NOT ENOUGH TIME WELCOME TO WHEREVER YOU ARE	◆ INXS ATLANTIC
18	12	10	12	SUMMER SONG THE EXTREMIST	◆ JOE SATRIANI RELATIVITY
19	19	15	10	BREAKING THE GIRL BLOOD SUGAR SEX MAGIK	◆ RED HOT CHILI PEPPERS WARNER BROS.
20	20	18	24	EVEN FLOW TEN	◆ PEARL JAM EPIC
21	22	26	4	BIG GOODBYE PSYCHO CITY	◆ GREAT WHITE CAPITOL
22	18	19	8	I'M A STEADY ROLLIN' MAN THE BADDEST OF GEORGE THOROGOOD	GEORGE THOROGOOD EMI/ERG
23	24	23	7	DREAM UNTIL TOMORROW LYNCH MOB	LYNCH MOB ELEKTRA
				<b>★ ★ ★ FLASHMAKER ★ ★ ★</b>	
24	NEW ▶	1		HOTEL ILLNESS THE SOUTHERN HARMONY AND MUSICAL COMPANION	THE BLACK CROWES DEF AMERICAN/REPRISE
25	27	27	5	HOT CHERIE DOUBLE ECLIPSE	◆ HARDLINE MCA
26	21	17	15	EVEN BETTER THAN THE REAL THING ACHTUNG BABY	◆ U2 ISLAND/PLG
27	25	25	14	WHEREVER I MAY ROAM METALLICA	◆ METALLICA ELEKTRA
28	NEW ▶	1		I LOVE YOU PERIOD LOVE SONGS FOR THE HEARING IMPAIRED	DAN BAIRD DEF AMERICAN/REPRISE
29	26	28	7	DOMINO REVENGE	◆ KISS MERCURY
30	35	36	3	JOHNNY HAVE YOU SEEN HER? UNTITLED	THE REMBRANDTS ATCO EASTWEST
31	31	38	6	SHOW ME SLIDE ON THIS	◆ RONNIE WOOD CONTINUUM
32	30	30	6	SYMPHONY OF DESTRUCTION COUNTDOWN TO EXTINCTION	◆ MEGADETH CAPITOL
33	NEW ▶	1		TIME AFTER TIME NO MORE TEARS	◆ OZZY OSBOURNE EPIC ASSOCIATED/EPIC
34	29	16	11	YOU DON'T HAVE TO REMIND ME RACINE	◆ SASS JORDAN IMPACT/MCA
35	33	33	3	JUST A LOSER I WAS WARNED	ROBERT CRAY MERCURY
36	28	24	4	BRAND NEW AMERIKA PARDON ME	◆ POORBOYS HOLLYWOOD
37	40	29	16	ALWAYS THE LAST TO KNOW CHANGE EVERYTHING	◆ DEL AMITRI A&M
38	NEW ▶	1		JIMMY OLSEN'S BLUES POCKET FULL OF KRYPTONITE	SPIN DOCTORS EPIC ASSOCIATED/EPIC
39	NEW ▶	1		NEIGHBOR AMERICA'S LEAST-WANTED	◆ UGLY KID JOE STARDOG/MERCURY
40	38	—	2	COUNTDOWN OUT OF THE CRADLE	◆ LINDSEY BUCKINGHAM REPRISE

○ Tracks moving up the chart with airplay gains this week. ◆ Videoclip availability. © 1992, Billboard/BPI Communications.

## ALBUM ROCK RECURRENT TRACKS

1	1	4	5	REMEDY THE SOUTHERN HARMONY AND MUSICAL COMPANION	◆ THE BLACK CROWES DEF AMERICAN/REPRISE
2	8	—	11	MYSTERIOUS WAYS ACHTUNG BABY	◆ U2 ISLAND/PLG
3	2	1	4	LIVING IN A DREAM ARC ANGELS	◆ ARC ANGELS DGC
4	—	7	2	ROAD TO NOWHERE NO MORE TEARS	◆ OZZY OSBOURNE EPIC ASSOCIATED/EPIC
5	4	8	12	COME AS YOU ARE NEVERMIND	◆ NIRVANA DGC
6	3	3	14	NOVEMBER RAIN USE YOUR ILLUSION I	◆ GUNS N' ROSES Geffen
7	—	10	14	MAMA, I'M COMING HOME NO MORE TEARS	◆ OZZY OSBOURNE EPIC ASSOCIATED/EPIC
8	6	6	16	RIGHT NOW FOR UNLAWFUL CARNAL KNOWLEDGE	◆ VAN HALEN WARNER BROS.
9	9	—	13	WHAT YOU GIVE PSYCHOTIC SUPPER	◆ TESLA Geffen
10	7	2	7	LIFE IS A HIGHWAY MAD MAD WORLD	◆ TOM COCHRANE CAPITOL

Recurrents are titles which have appeared on the Album Rock Tracks chart for 20 weeks and have dropped below the top 20.

# Radio

## Billboard Revises 2 Radio Panels

NEW YORK—Effective with this issue, Billboard has revised radio reporters for the Hot 100 and Hot R&B Singles chart panels.

Stations are divided into two categories, those monitored by Broadcast Data Systems and those unmonitored stations that report their playlists. There are five weight categories for unmonitored stations based on their weekly cume audience in the spring 1992 Arbitrons: platinum, gold, silver, bronze, and secondary.

Five stations have been added to the Hot 100 panel monitored by BDS, for a total of 130 monitored stations. Additions to the panel are KBXX Houston, WAQQ Charlotte, N.C., WJMH Greensboro, N.C., WFHN New Bedford, Mass., and WYCR York, Pa. The last two stations move from the unmonitored station panel.

Six stations were added to the unmonitored Hot 100 panel, which now has a total of 86 reporters. Additions to that panel are new secondary reporters WAYV Atlantic City, N.J., WHOB Manchester, N.H., WKHQ Traverse City, Mich., WMGV Appleton, Wis., WTCF Saginaw, Mich., and WYAV Myrtle Beach, S.C.

There were also several weight changes on that panel. WSPK Poughkeepsie, N.Y., moves from bronze to silver reporting status. KKMKG Colorado Springs, Colo., WRQK Canton, Ohio, and WXXX Burlington, Vt., move from secondary to bronze.

Moving from bronze to secondary status are KKHT Springfield, Mo., KNOE-FM Monroe, La., KYRK Las Vegas, WLN-FM Lancaster, Pa., WLRW Champaign, Ill., WOMP-FM Wheeling, W.Va., WZAT Savannah,

Ga., and WZBQ-FM Tuscaloosa, Ala.

Seven stations were added to the unmonitored Hot R&B Singles radio panel, which now has a total of 104 reporters. WQUE-FM New Orleans joins as a gold reporter. KACE Los Angeles is added as a silver reporter. New secondary reporters are KBCE Alexandria, La., KFXZ Lafayette, La., KIIZ Killeen, Texas, KTAA Fresno, Calif., and WHYZ Greenville, S.C.

Changing weights on the R&B panel, KJMZ Dallas and WKYS Washington, D.C., are upped from gold to platinum. KMJM St. Louis and WOWI Norfolk, Va., are upped from silver to gold. WBSK Norfolk and WTMP Tampa, Fla., move from secondary to bronze.

WAMO Pittsburgh and WHRK Memphis move from gold to silver. WMVP Milwaukee and WVOI Toledo, Ohio, go from bronze to secondary.



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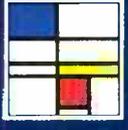
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## New BPME Prez Stresses Radio Commitment

NEW YORK—In the past when Jim Chabin, the new president of Broadcast Promotion and Marketing Executives, attended BPME conventions as a radio manager, he often felt like the conventions were for somebody else. That complaint, that radio concerns are overshadowed by those of BPME's broadcast television and cable members, is one Chabin hopes to address as he kicks off his reign as BPME chief. He replaces Gary Taylor, who returned to station management this summer.



CHABIN

he insists, is not the answer. "Radio has a lot to teach TV people," he stresses. Chabin sees his new post as "a terrific opportunity to see where marketing and promotions are going. With changes in radio and the television channel explosion, the '90s are all about marketing."

As for convincing radio people that BPME is committed to the radio industry, Chabin says that starts from the association's top, and points to his career in radio, as well as his predecessors'.

"We have to be relevant and communicate with radio better," says Chabin, who describes the 36-year-old association's membership and financial standing as sound. Creative, intelligent convention panels together with timely information throughout the year, he says, will help cement radio's support. He notes the association is in the midst of coming up with a new name for itself. He hopes it will be one that encompasses all of its members.

Chabin concedes that when he owned a radio station he was not a BPME member. "Now I'm in charge of selling guys like me on the relevance of being involved."

According to Chabin, good promotion, particularly good ad-driven promotion, is becoming more important to station GMs, who are no longer so quick to cut promotion departments when tough times arrive. BPME, he says, should be a resource for creatively solving some of those challenges, especially when it comes to handling the flood of value-added queries while maintaining a consistent sound for the station.

(Note to Cher: Hurry it up with that country record.)

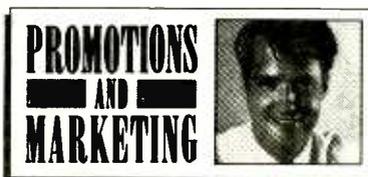
### IDEA MILL: TOUGH TIMES

Radio stations always strive to promote themselves topically; to be in touch with what's important among listeners. At least two stations have tapped in to the latest listener trend; unemployment.

In Indianapolis, WZPL has set up its own employment agency. Listeners mail in their résumés and wait for their names to be announced on the air. If they call in within nine-and-a-half minutes they're on the staff payroll at \$20 an hour. They stay on-staff until the next winner is announced.

WMVP Milwaukee is offering a similar opportunity with its payroll contest. But the cost of living up in Indianapolis must be lower than in Indianapolis; new WMVP "employees" take home only \$12.90 an hour.

The staff at KJMZ Dallas took AIDS education into their own hands when they decided to distribute copies of the new Arsenio Hall/Magic Johnson video called "Time Out." Both Wal-Mart and the Los Angeles public school system were among those who refused to distribute the video, claiming it was too explicit.



by Eric Boehlert

Prior to his BPME move, Chabin was VP of national promotion at cable's E! Entertainment Television. He began broadcasting at his hometown's radio station, KWBW Hutchinson, Kan., and went on to KLWN Lawrence, Kan., KVMT Vail, Colo., and KIQQ Los Angeles, where he entered the sales side. After a stint with CBS television marketing, Chabin ran KKIS San Francisco until he joined E! in 1990.

### CALLING CHER

As he does each year, Barry Scott, now at WBOS Boston, counted down the lost and forgotten 45s. This year the tally included not just lost singles but lost artists as well.

The top 10 from the bottom up: Andy Gibb, Bee Gees, Olivia Newton-John, Captain & Tennille, Tony Orlando & Dawn, Partridge Family, Osmonds, Cher, K.C. & the Sunshine Band, and the No. 1 lost artist—Abba.

### WASHINGTON ROUNDUP

(Continued from page 70)

gett Broadcast Group's WBCK/WBXX Battle Creek and Goodrich Broadcasting's WVIC-AM-FM Lansing. Those stations also got renewals dependent on filing reporting conditions.

Further, the FCC fined Whitehall Convalescent Homes' WAAM Ann Arbor, Mich., \$2,500 for EEO violations and nailed Liggett's WFMK Lansing with a \$13,000 fine for repeated EEO violations, including a lack of outreach programs.

### GOT A CANDIDATE AD PROBLEM?

The National Assn. of Broadcasters is offering its members a free 800-number legal hot line until Election Day.

The hot line will be staffed with Washington legal experts familiar with the FCC's still-tricky political ad guidelines, led by William S. Green, a specialist in programming and political broadcasting and the author of the recent supplement to the NAB's Legal Guide.

Billboard® FOR WEEK ENDING OCTOBER 10, 1992

Modern Rock Tracks™					
COMPILED FROM COMMERCIAL AND COLLEGE RADIO AIRPLAY REPORTS.					
THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE	ARTIST
				ALBUM TITLE (IF ANY)	LABEL/DISTRIBUTING LABEL
1	2	3	6	<b>BLOOD MAKES NOISE</b>	◆ SUZANNE VEGA 99.9 F
2	1	1	5	<b>DIGGING IN THE DIRT</b>	◆ PETER GABRIEL US
3	4	—	2	<b>DRIVE</b>	◆ R.E.M. AUTOMATIC FOR THE PEOPLE WARNER BROS.
4	3	2	9	<b>NOT ENOUGH TIME</b>	◆ INXS WELCOME TO WHEREVER YOU ARE ATLANTIC
5	5	6	6	<b>SEEN THE DOCTOR</b>	◆ MICHAEL PENN FREE FOR ALL RCA
6	6	7	7	<b>HELPLESS</b>	◆ SUGAR COPPER BLUE RYKODISC
7	10	18	3	<b>THESE ARE DAYS</b>	◆ 10,000 MANIACS OUR TIME IN EDEN ELEKTRA
8	7	8	6	<b>POISON HEART</b>	◆ THE RAMONES MONDO BIZARRO RADIOACTIVE/MCA
9	9	13	5	<b>SPIRITUAL HIGH</b>	◆ MOODSWINGS MOODFOOD ARISTA
10	8	5	9	<b>JEREMY</b>	◆ PEARL JAM TEN EPIC
11	12	9	7	<b>YOU DON'T UNDERSTAND</b>	HOUSE OF LOVE BABE RAINBOW FONTANA/MERCURY
12	13	14	6	<b>NEARLY LOST YOU</b>	◆ SCREAMING TREES SWEET OBLIVION EPIC
13	11	16	5	<b>DONNA EVERYWHERE</b>	◆ TOO MUCH JOY MUTINY GIANT/WARNER BROS.
14	14	11	7	<b>A SMALL VICTORY</b>	◆ FAITH NO MORE ANGEL DUST SLASH/REPRISE
15	23	—	2	<b>GLAMOROUS GLUE</b>	◆ MORRISSEY YOUR ARSENAL SIRE/REPRISE
16	15	4	12	<b>TOMORROW</b>	◆ MORRISSEY YOUR ARSENAL SIRE/REPRISE
17	NEW ▶	1		<b>SOMEBODY TO SHOVE</b>	◆ SOUL ASYLUM GRAVE DANCERS UNION COLUMBIA
18	17	10	11	<b>DYSLEXIC HEART</b>	◆ PAUL WESTERBERG "SINGLES" SOUNDTRACK EPIC SOUNDTRAX/EPIC
19	18	22	8	<b>TELL IT LIKE IT T-I-IS</b>	THE B-52'S GOOD STUFF REPRISE
20	21	24	5	<b>SUCCESS HAS MADE A FAILURE...</b>	◆ SINEAD O'CONNOR AM I NOT YOUR GIRL? ENIGNERG
21	27	30	4	<b>STINKIN' THINKIN'</b>	◆ HAPPY MONDAYS YES, PLEASE ELEKTRA
22	28	29	3	<b>LEAVE IT ALONE</b>	◆ MARY'S DANISH AMERICAN STANDARD MORGAN CREK
23	NEW ▶	1		<b>JOHNNY HAVE YOU SEEN HER</b>	◆ THE REMBRANDTS UNTITLED ATCO EASTWEST
24	26	—	2	<b>SORRY ABOUT THE WEATHER</b>	◆ MARK CURRY IT'S ONLY TIME VIRGIN
25	30	—	2	<b>HAPPINESS IN SLAVERY</b>	NINE INCH NAILS BROKEN NOTHING/TVT/INTERSCOPE
26	16	12	10	<b>A LETTER TO ELISE</b>	◆ THE CURE WISH FICTION/ELEKTRA
27	20	19	13	<b>100% DIRTY</b>	◆ SONIC YOUTH DIRTY DGC
28	NEW ▶	1		<b>PLEASE YOURSELF</b>	◆ THE DARLING BUDS EROTICA CHAOS
29	NEW ▶	1		<b>UNSUNG</b>	◆ HELMET MEANTIME INTERSCOPE
30	19	15	8	<b>SMILING</b>	◆ KITCHENS OF DISTINCTION THE DEATH OF COOL A&M

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

# Hits! in Tokio

Week of September 20, 1992

- 1 Humpin' Around Bobby Brown
- 2 How Do You Do Roxette
- 3 Layla Eric Clapton
- 4 Blue Days The Jazzmasters
- 5 End Of The Road Boyz II Men
- 6 Give U My Heart BabyFace featuring Toni Braxton
- 7 Heaven Sent INXS
- 8 This Used To Be My Playground Madonna
- 9 It's A Fine Day Opus III
- 10 Bonafied Funk The Brand New Heavies
- 11 Baby Baby TLC
- 12 Change Incognito
- 13 Life Is A Highway Tom Cochrane
- 14 Book Of Days Enya
- 15 I'll Be There Mariah Carey
- 16 Tears In Heaven Eric Clapton
- 17 Don't You Worry 'Bout A Thing Incognito
- 18 Sometimes Love Just Ain't Enough Patty Smyth
- 19 The Best Things In Life Are Free Luther Vandross & Janet Jackson
- 20 Drowning In Your Eyes Ephraim Lewis
- 21 The One Elton John
- 22 Spanish Horses Aztec Camera
- 23 Give It Up Wilson Phillips
- 24 Facing West Pat Metheny
- 25 Till You Come Back To Me Rachel Farrell
- 26 Only You TOTO
- 27 Good Stuff The B-52's
- 28 You Lied To Me Cathy Dennis
- 29 Just Another Day Jon Secada
- 30 Kickin' It After 7
- 31 Too Funky George Michael
- 32 Real Cool World David Bowie
- 33 My Destiny Lionel Richie
- 34 Friday I'm In Love The Cure
- 35 Digging In The Dirt Peter Gabriel
- 36 I Wanna Love You Jade
- 37 Love Makes The World Go Around Don E
- 38 I Could Use A Little Love (Right Now) Freddie Jackson
- 39 Keep It Comin' C&C Music Factory
- 40 Thank You Cleopatra Wong
- 41 Nothing Broken But My Heart Celine Dion
- 42 The Rhythm Mari Wilson
- 43 Frenesi Linda Ronstadt
- 44 Wishing On A Star The Cover Girls
- 45 Do It To Me Lionel Richie
- 46 Close But No Cigar Thomas Dolby
- 47 Everything Reminds Me Of You Commodores
- 48 California Here I Come Sophie B Hawkins
- 49 Not Enough Time INXS
- 50 It's Probably Me Sting & Eric Clapton

Selections can be heard on "Pioneer Tokio Hot 100" every Sunday 1 P.M.-5 P.M. on FM JAPAN/81.3 FM in TOKYO.

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# J-WAVE

## 81.3FM

# 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

STATION	PD	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30											
<b>STAR 94 FM</b> Atlanta	Lee Chesnut	Patty Smyth, Sometimes Love Just Ain't	Peter Cetera, Restless Heart	Bryan Adams, Do I Have To Say The Words	Toad The Wet Sprocket, All I Want	Elton John, The One	Jon Secada, Do You Believe In Us	Annie Lennox, Walking On Broken Glass	Celine Dion, Nothing Broken But My Heart	Bonnie Raitt, Good Man, Good Woman	Eric Clapton, Layla	Annie Lennox, Why	Indigo Girls, Galileo	Charles & Eddie, Would I Lie To You	David Sanborn, Bang Bang	Boyz II Men, End Of The Road	Heights, How Do You Talk To An Angel	Kenny Loggins, I Will Be Here For You	Michael W. Smith, I Will Be Here For You	Swing Out Sister, Am I The Same Girl	Rembrandts, Johnny Have You Seen Her?	Ephraim Lewis, Drowning In Your Eyes	Del Amitri, Always The Last To Know	Lindsay Buckingham, Countdown	Amy Grant, Love Me Tender	Richard Marx, Chains Around My Heart	Firehouse, When I Look Into Your Eyes	Michael Bolton, To Love Somebody	Jon Secada, Just Another Day	Tom Cochrane, Life Is A Highway	k.d. lang, Constant Craving											
<b>KIS FM 102.7</b> Los Angeles	Bill Richards	K.W.S., Please Don't Go	Elton John, The One	Toad The Wet Sprocket, All I Want	Boyz II Men, End Of The Road	Jon Secada, Just Another Day	Patty Smyth, Sometimes Love Just Ain't	En Vogue, Giving Him Something He Can F	Cure, Friday I'm In Love	TLC, Baby-Baby-Baby	Genesis, Hold On My Heart	Erasure, Take A Chance On Me	Madonna, This Used To Be My Playground	Richard Marx, Take This Heart	Amy Grant, I Will Remember You	Elton John, The One	Heights, How Do You Talk To An Angel	k.d. lang, Constant Craving	Michael Bolton, Steel Bars	Annie Lennox, Walking On Broken Glass	Celine Dion, I'll Be Here For You	Sophie B. Hawkins, Damn I Wish I Was You	Vanessa Williams, Save The Best For Last	Red Hot Chili Peppers, Under The Bridge	Firehouse, When I Look Into Your Eyes	Luther Vandross & Janet Jackson, The Best	30	30	30	30	30											
<b>EAGLE 106</b> Philadelphia	Brian Philips	Heights, How Do You Talk To An Angel	Bryan Adams, Do I Have To Say The Words	Boyz II Men, End Of The Road	K.W.S., Please Don't Go	Patty Smyth, Sometimes Love Just Ain't	Jon Secada, Just Another Day	Technotronic, Move This	TLC, Baby-Baby-Baby	Color Me Badd, Forever Love	Bobby Brown, Good Enough	Toad The Wet Sprocket, All I Want	Elton John, The One	Genesis, Jesus He Knows Me	Guns N' Roses, November Rain	Michael Bolton, Steel Bars	Shanice, Saving Forever For You	Tom Cochrane, Life Is A Highway	Def Leppard, Have You Ever Needed Someone	Shakespear's Sister, Stay	Trey Lorenz, Working To Hold	Eric Clapton, Layla	Sophie B. Hawkins, Damn I Wish I Was You	CeCe Peniston, Keep On Walkin'	Luther Vandross & Janet Jackson, The Best	Hi-Five, She's Playing Hard To Get	Del Amitri, Always The Last To Know	Bobby Brown, Humpin' Around	Cure, Friday I'm In Love													
<b>KPLZ 101</b> Seattle	Casey Keating	Boyz II Men, End Of The Road	Luther Vandross & Janet Jackson, The Best	Bobby Brown, Humpin' Around	Guns N' Roses, November Rain	Jon Secada, Just Another Day	Tom Cochrane, Life Is A Highway	TLC, Baby-Baby-Baby	Richard Marx, Take This Heart	Patty Smyth, Sometimes Love Just Ain't	Elton John, The One	George Michael, Too Funky	Hi-Five, She's Playing Hard To Get	Jade, I Wanna Love You	CeCe Peniston, Keep On Walkin'	Cathy Dennis, You Lied To Me	Nona Gaye, I'm Overjoyed	Sophie B. Hawkins, Damn I Wish I Was You	Vanessa Williams, Work To Do	Jodeci, Come & Talk To Me	En Vogue, Giving Him Something He Can F	Bryan Adams, Do I Have To Say The Words	P.M. Dawn, I'd Die Without You	Bodyface, Give U My Heart	Charles & Eddie, Would I Lie To You	Genesis, Jesus He Knows Me	Snap, Rhythm Is A Dancer	Toad The Wet Sprocket, All I Want	Annie Lennox, Walking On Broken Glass													
<b>KZLA 93.9 FM</b> Los Angeles	Bob Guerra	Trisha Yearwood, Wrong Side Of Memphis	Collin Raye, In This Life	Wynonna Judd, No One Else On Earth	Randy Travis, If I Didn't Have You	Little Texas, You And Forever And Me	Confederate Railroad, Jesus And Mama	George Strait, So Much Like My Dad	Diamond Rio, Nowhere Bound	Trisha Yearwood, Wrong Side Of Memphis	Billamy Brothers, Cowboy Beat	McBride & The Ride, Going Out Of My Mind	Doug Stone, Warning Labels	Confederate Railroad, Jesus And Mama	John Anderson, Seminole Wind	Alan Jackson, Love's Got A Hold On You	Billy Dean, If There Hadn't Been You	Sawyer Brown, Cafe On The Corner	Joe Diffie, Next Thing Smokin'	Suzy Bogguss, Letting Go	Shenandoah, Hey Mister (I Need This Job)	Mark Chesnut, Bubba Shot The Jukebox	Wynonna Judd, No One Else On Earth	Collin Raye, In This Life	George Strait, So Much Like My Dad	John Anderson, Seminole Wind	Randy Travis, If There Hadn't Been You	Sawyer Brown, Cafe On The Corner	Joe Diffie, Next Thing Smokin'	Suzy Bogguss, Letting Go	Shenandoah, Hey Mister (I Need This Job)	Mark Chesnut, Bubba Shot The Jukebox	Wynonna Judd, No One Else On Earth	Collin Raye, In This Life	George Strait, So Much Like My Dad	John Anderson, Seminole Wind	Randy Travis, If There Hadn't Been You	Sawyer Brown, Cafe On The Corner	Joe Diffie, Next Thing Smokin'	Suzy Bogguss, Letting Go	Shenandoah, Hey Mister (I Need This Job)	Mark Chesnut, Bubba Shot The Jukebox
<b>POWER 99 FM</b> Atlanta	Rick Stacy	Toad The Wet Sprocket, All I Want	TLC, Baby-Baby-Baby	Boyz II Men, End Of The Road	Heights, How Do You Talk To An Angel	Firehouse, When I Look Into Your Eyes	En Vogue, Free Your Mind	Def Leppard, Have You Ever Needed Someone	Snap, Rhythm Is A Dancer	Patty Smyth, Sometimes Love Just Ain't	Annie Lennox, Walking On Broken Glass	Bobby Brown, Humpin' Around	INXS, Not Enough Time	Del Amitri, Always The Last To Know	Cathy Dennis, You Lied To Me	Prince, My Name Is Prince	Arrested Development, People Everyday	P.M. Dawn, I'd Die Without You	K.W.S., Please Don't Go	Erasure, Take A Chance On Me	N2Deep, Get Ready For This	Hi-Five, She's Playing Hard To Get	N2Deep, Back To The Hotel	Peter Gabriel, Digging In The Dirt	Ephraim Lewis, Drowning In Your Eyes	Tom Cochrane, Life Is A Highway	U2, Even Better Than The Real Thing	Technotronic, Move This	B-52's, Good Stuff	Charles & Eddie, Would I Lie To You	Shanice, Silent Prayer	Arrested Development, Tennessee										
<b>POWER 106 FM</b> Los Angeles	Rick Cummings	Arrested Development, People Everyday	Snap, Rhythm Is A Dancer	Boyz II Men, End Of The Road	Technotronic, Move This	House Of Pain, Jump Around	P.M. Dawn, I'd Die Without You	Cover Girls, Thank You	Salt-N-Pepa, Start Me Up	K.W.S., Please Don't Go	Jade, I Wanna Love You	Erasure, Take A Chance On Me	A Lighter Shade Of Brown, Spill The Rhyme	Voices, Yeah, Yeah, Yeah!	Kid Frost, Thin Line	AB Logic, The Hitman	TLC, Baby-Baby-Baby	En Vogue, Giving Him Something He Can F	Neneh Cherry, Money Love	2 Unlimited, I'll Be There	Mary J. Blige, Real Love	Rozalla, Everybody's Free	N2Deep, Back To The Hotel	Hi-Five, She's Playing Hard To Get	Arrested Development, Mr. Wendal	Trilogy, Good Time	Voices, Yeah, Yeah, Yeah!	After 7, Baby I'm For Real	CeCe Peniston, Inside That I Cried	En Vogue, My Lovin' (You're Never Gonna)	Shanice, Lovin' You	N2Deep, Back To The Hotel	Hi-Five, She's Playing Hard To Get	TLC, What About Your Friends	Joe Public, Live And Learn	Immature, Tear It Up (On Our Worst Beha						
<b>WILD 107.1 FM</b> San Francisco	Bob Mitchell	P.M. Dawn, I'd Die Without You	Arrested Development, People Everyday	Boyz II Men, End Of The Road	TLC, What About Your Friends	Color Me Badd, Forever Love	Mary J. Blige, Real Love	Shai, If I Ever Fall In Love	Jade, I Wanna Love You	Snap, Rhythm Is A Dancer	K.W.S., Please Don't Go	Prince, My Name Is Prince	A.L.T. & The Lost Civilization, Summer	Troop, Sweet November	Hi-Five, She's Playing Hard To Get	TLC, What About Your Friends	Arrested Development, Mr. Wendal	Trilogy, Good Time	Voices, Yeah, Yeah, Yeah!	After 7, Baby I'm For Real	CeCe Peniston, Inside That I Cried	En Vogue, My Lovin' (You're Never Gonna)	Shanice, Lovin' You	N2Deep, Back To The Hotel	Hi-Five, She's Playing Hard To Get	TLC, What About Your Friends	Joe Public, Live And Learn	Immature, Tear It Up (On Our Worst Beha														
<b>B94 FM</b> Pittsburgh	Buddy Scott	Boyz II Men, End Of The Road	Hi-Five, She's Playing Hard To Get	Shakespear's Sister, Stay	Celine Dion, If You're Not The One	TLC, Baby-Baby-Baby	En Vogue, Giving Him Something He Can F	Guns N' Roses, November Rain	Bryan Adams, Do I Have To Say The Words	P.M. Dawn, I'd Die Without You	Bobby Brown, Humpin' Around	Del Amitri, Always The Last To Know	K.W.S., Please Don't Go	Color Me Badd, Forever Love	Jade, I Wanna Love You	David Sanborn, Bang Bang	Technotronic, Move This	Roxette, How Do You Do!	Bad Company, How About That	Tom Cochrane, Washed Away	Jude Cole, Start The Car	Firehouse, When I Look Into Your Eyes	Patty Smyth, Sometimes Love Just Ain't	Arrested Development, Tennessee	Def Leppard, Have You Ever Needed Someone	Ricky Lawrence, Runnin' Behind	Eric Clapton, Layla	TLC, What About Your Friends	Elton John, The One													
<b>KIKK 95.7 FM</b> Houston	Jim Robertson	Wynonna Judd, No One Else On Earth	Randy Foster, Just Call Me Lonesome	Billy Ray Cyrus, Couldn't Be Me	Collin Raye, In This Life	John Anderson, Seminole Wind	Alan Jackson, Love's Got A Hold On You	Confederate Railroad, Jesus And Mama	Little Texas, You And Forever And Me	Joe Diffie, Next Thing Smokin'	George Strait, I Cross My Heart	Mark Collie, Even The Man In The Moon I	Diamond Rio, Nowhere Bound	Brooks & Dunn, Boot Scootin' Boogie	Lorrie Morgan, Watch Me	Reba McEntire, The Greatest Man I Never	McBride & The Ride, Going Out Of My Mind	Sawyer Brown, Cafe On The Corner	Travis Tritt, Lord Have Mercy On The Wo	Doug Stone, Warning Labels	McBride & The Ride, Going Out Of My Mind	Alabama, I'm In A Hurry (And Don't Know)	Pam Tillis, Shake The Sugar Tree	Ricky Van Shelton, Backroads	Kathy Mattea, Lonesome Standard Time	Rodney Crowell, What Kind Of Love	Collin Raye, In This Life	Chris Ledoux, Whatcha Gonna Do With A C	Mary-Chapin Carpenter, I Feel Lucky	Brooks & Dunn, My Next Broken Heart	Brooks & Dunn, Lost And Found	Tracy Lawrence, Runnin' Behind	Clint Black, We Tell Ourselves									
<b>K102</b> Minneapolis/St. Paul	Jim DuBois	Little Texas, You And Forever And Me	Trisha Yearwood, Wrong Side Of Memphis	Wynonna Judd, No One Else On Earth	Collin Raye, In This Life	George Strait, So Much Like My Dad	John Anderson, Seminole Wind	Randy Travis, If I Didn't Have You	Billy Ray Cyrus, Couldn't Be Me	Chris Ledoux, Whatcha Gonna Do With A C	Garth Brooks, We Shall Be Free	Alan Jackson, Love's Got A Hold On You	Diamond Rio, Nowhere Bound	Joe Diffie, Next Thing Smokin'	Reba McEntire, The Greatest Man I Never	McBride & The Ride, Going Out Of My Mind	Sawyer Brown, Cafe On The Corner	Shenandoah, Hey Mister (I Need This Job)	Confederate Railroad, Jesus And Mama	Alabama, I'm In A Hurry (And Don't Know)	Pam Tillis, Shake The Sugar Tree	Lorrie Morgan, Watch Me	Suzy Bogguss, Letting Go	Rodney Crowell, What Kind Of Love	Collin Raye, In This Life	Travis Tritt, Lord Have Mercy On The Wo	Billy Dean, If There Hadn't Been You	Brooks & Dunn, Boot Scootin' Boogie	Brooks & Dunn, Lost And Found	Mary-Chapin Carpenter, I Feel Lucky	Mark Chesnut, Bubba Shot The Jukebox											
<b>WZLX 94.5 FM</b> Boston	Mike Colby	K.W.S., Please Don't Go	Boyz II Men, End Of The Road	Toad The Wet Sprocket, All I Want	Jade, I Wanna Love You	Patty Smyth, Sometimes Love Just Ain't	Bobby Brown, Humpin' Around	Hi-Five, She's Playing Hard To Get	Annie Lennox, Walking On Broken Glass	Elton John, The One	Cathy Dennis, You Lied To Me	Jon Secada, Just Another Day	Technotronic, Move This	Charles & Eddie, Would I Lie To You	Snap, Rhythm Is A Dancer	Firehouse, When I Look Into Your Eyes	Color Me Badd, Forever Love	INXS, Not Enough Time	Genesis, Jesus He Knows Me	k.d. lang, Constant Craving	TLC, Baby-Baby-Baby	Vanessa Williams, Work To Do	Bebe & CeCe Winans, It's O.K.	Keith Sweat, I'll Give All My Love To Y	Hi-Five, She's Playing Hard To Get	Das EFX, You Want It	Lisa Fischer, How Can I Ease The Pain	Michelle, Something In My Heart														
<b>WHQT</b> Miami	Hector Hannibal	Boyz II Men, End Of The Road	Jodeci, Come & Talk To Me	TLC, Baby-Baby-Baby	En Vogue, Giving Him Something He Can F	Mary J. Blige, You Remind Me	Lionel Richie, Do It To Me	Shanice, Lovin' You	Shabba Ranks, Mr. Loverman	After 7, Kickin' It	Bodyface, Give U My Heart	Collie Bostwick, All Woman	R. Kelly & Public Announcement, Honey I	Vanessa Williams, Save The Best For Last	Tony Terry, Everlasting Love	Tevin Campbell, Tell Me What You Want M	R. Kelly & Public Announcement, Slow Da	CeCe Peniston, Finally	Luther Vandross, Sometimes It's Only Lo	Tracie Spencer, Love Me	En Vogue, My Lovin' (You're Never Gonna)	Mariah Carey, Make It Happen	Luther Vandross & Janet Jackson, The Best	Shanice, Silent Prayer	Thani Braxton, Love Shoulda Brought You	Mariah Carey, I'll Be There	Bebe & CeCe Winans, It's O.K.	Keith Sweat, I'll Give All My Love To Y	Hi-Five, She's Playing Hard To Get	Lisa Fischer, How Can I Ease The Pain	Michelle, Something In My Heart											
<b>KUBE 93 FM</b> Seattle	Bob Case	N2Deep, Back To The Hotel	Boyz II Men, End Of The Road	Mary J. Blige, You Remind Me	Lionel Richie, Do It To Me	Shanice, Lovin' You	Shabba Ranks, Mr. Loverman	After 7, Kickin' It	Bodyface, Give U My Heart	Collie Bostwick, All Woman	R. Kelly & Public Announcement, Honey I	Vanessa Williams, Save The Best For Last	Tony Terry, Everlasting Love	Tevin Campbell, Tell Me What You Want M	R. Kelly & Public Announcement, Slow Da	CeCe Peniston, Finally	Luther Vandross, Sometimes It's Only Lo	Tracie Spencer, Love Me	En Vogue, My Lovin' (You're Never Gonna)	Mariah Carey, Make It Happen	Luther Vandross & Janet Jackson, The Best	Shanice, Silent Prayer	Thani Braxton, Love Shoulda Brought You	Mariah Carey, I'll Be There	Bebe & CeCe Winans, It's O.K.	Keith Sweat, I'll Give All My Love To Y	Hi-Five, She's Playing Hard To Get	Lisa Fischer, How Can I Ease The Pain	Michelle, Something In My Heart													
<b>MIX 107.3</b> Washington, D.C.	Lorri Palagi	Peter Cetera, Restless Heart	Jon Secada, Just Another Day	Elton John, The One	Richard Marx, Take This Heart	Billy Joel, All Shook Up	50 Cent, P.O.D.	Patty Smyth, Sometimes Love Just Ain't	Annie Lennox, Walking On Broken Glass	Swing Out Sister, Am I The Same Girl	Genesis, I Can't Dance	Robert Palmer, Every Kinda People	Toad The Wet Sprocket, All I Want	Bruce Springsteen, Human Touch	Kathy Troccoli, Everything Changes	Michael W. Smith, I Will Be Here For You	Amy Grant, I Will Remember You	Michael Bolton, Steel Bars	Del Amitri, Always The Last To Know	Bonnie Raitt, Come To Me	Billy Ray Cyrus, Couldn't Be Me	Kenny Loggins, I Will Be Here For You	Clint Black, We Tell Ourselves	Celine Dion, Nothing Broken But My Heart	Celine Dion, If You're Not The One	25 Kenny Loggins, Conviction Of The Heart	Red Stearns, The Motown Song	Jude Cole, House Full Of Reasons	Paul Young, What Becomes Of The Broken	Bryan Adams, (Everything I Do) I Do It	Amy Grant, Every Heartbeat											
<b>92.3 KRST</b> HOT NEW COUNTRY Albuquerque	Jim Patrick	Sawyer Brown, Cafe On The Corner	Randy Travis, If I Didn't Have You	Collin Raye, In This Life	Confederate Railroad, Jesus And Mama	Trisha Yearwood, Wrong Side Of Memphis	McBride & The Ride, Going Out Of My Mind	Wynonna Judd, No One Else On Earth	Travis Tritt, Lord Have Mercy On The Wo	Mark Collie, Even The Man In The Moon I	Marty Stuart, Now That's Country	John Anderson, Seminole Wind	Pam Tillis, Shake The Sugar Tree	Steve Wariner, Crash Course In The Blue	Vince Gill, I Still Believe In You	Brooks & Dunn, Lost And Found	Ronnie Milsap, L.A. To The Moon	Garth Brooks, The River	Martina McBride, That's Me	Suzy Bogguss, Letting Go	Ricky Van Shelton, Backroads																					
<b>WUVH</b> Knoxville	Les Acree	Travis Tritt, Lord Have Mercy On The Wo	Alan Jackson, Love's Got A Hold On You	Vince Gill, I Still Believe In You	Diamond Rio, Nowhere Bound	Confederate Railroad, Jesus And Mama	Billy Dean, If There Hadn't Been You	John Anderson, Seminole Wind	Reba McEntire, The Greatest Man I Never	Mark Chesnut, Bubba Shot The Jukebox	Doug Stone, Warning Labels	Wynonna Judd, No One Else On Earth	Hal Ketchum, Sure Love	John Michael Montgomery, Life's A Dance	Tanya Tucker, Now That's Country	Aaron Tippin, I Wouldn't Have It Any Ot	Lee Roy Parnell, Love Without Mercy	Mike Reid, Keep On Walkin'	Lorrie Morgan, Watch Me																							
<b>all hit 97.1 WOL</b> The Logic Dallas	Brian Krysz	Shakespear's Sister, Stay	Def Leppard, Have You Ever Needed Someone	Firehouse, When I Look Into Your Eyes	Heights, How Do You Talk To An Angel	INXS, Not Enough Time	Peter Gabriel, Digging In The Dirt	Foreigner, Soul Doctor	Southern All Stars, Divine Thing	Saigon Kick, Love Is On The Way	Guns N' Roses, November Rain	Jon Secada, Just Another Day	Reba McEntire, The Greatest Man I Never	Red Hot Chili Peppers, Breaking The Gir	Patty Smyth, Sometimes Love Just Ain't	Del Amitri, Always The Last To Know	R.E.M., Drive	Damn Yankees, Where You Goin' Now	Extreme, Rest In Peace	Bryan Adams, Do I Have To Say The Words	Bad Company, How About That	Jude Cole, Start The Car	Toad The Wet Sprocket, All I Want	Tom Cochrane, Life Is A Highway	U2, Even Better Than The Real Thing	Annie Lennox, Walking On Broken Glass	Cure, Friday I'm In Love	Genesis, Jesus He Knows Me	Temple Of The Dog, Hunger Strike	Richard Marx, Take This Heart	Rembrandts, Johnny Have You Seen Her?	Eric Clapton, Layla										
<b>Q102</b> Philadelphia	Jefferson Ward	Arrested Development, People Everyday	Boyz II Men, End Of The Road	TLC, Baby-Baby-Baby	Jodeci, Come & Talk To Me	Mary J. Blige, You Remind Me	House Of Pain, Jump Around	CeCe Peniston, Keep On Walkin'	Shai, If I Ever Fall In Love	Vanessa Williams, Work To Do	Pete Rock & C.L. Smooth, They Reminisce	Lisa Stansfield, I Wanna Love You	P.M. Dawn, I'd Die Without You	TLC, What About Your Friends	Naughty By Nature, Uptown Anthem	En Vogue, Giving Him Something He Can F	Brotherhood Creed, Helluva	R. Kelly & Public Announcement, Slow Da	En Vogue, My Lovin' (You're Never Gonna)	EPMD, Crossover	Mary J. Blige, You Remind Me	Mary J. Blige, You Remind Me	Naughty By Nature, Everything's Gonna B	R. Kelly & Public Announcement, Honey I	Wrecks-N-Effect, Rump Shaker	TLC, Ain't 2 Proud 2 Beg	Shanice, Silent Prayer	CeCe Peniston, Inside That I Cried	Salt-N-Pepa, Let's Talk About Sex													

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## Darryl Gates Gets Talk Slot At KFI L.A.; Miami Arbs On Sked; What's What At Y100

**F**ORMER LOS ANGELES police chief **Darryl Gates** will be taking over **Tom Leykis'** highly rated drive-time talk show at **KFI** Los Angeles, much to Leykis' surprise.

While Leykis' contract isn't up until April 1993, he and the station were to begin renegotiations as early as this February. Leykis says station management refused to meet with him to renegotiate the contract and on Sept. 29, 40 minutes before he was to begin his show, he was given the news.

Despite the show's high ratings, **KFI** GM **Howard Neal** says, "Not everything is based on ratings. We wanted more stimulating talk radio and we feel Darryl will provide that."

"We expect that some listeners will be a little bit upset," adds PD **David Hall**, "and we may burn off the old cume. But at the same time, we have the opportunity to replace those bodies."

Leykis has hired **Don Buchwald**, who also handles **Howard Stern**, as his agent and says his goal is to be on the air somewhere by election time.

In other news, **WTOD** Toledo, Ohio's "Country Dan" **Dixon** was hosting a remote at a car dealership Sept. 24 when he went outside for a smoke. While looking over a Blazer, a woman came around from the other side of the truck. Dixon says he figured she was a fan saying hello, until he saw her .38 pistol and the copperhead bullets locked in the chamber. From five feet away she muttered, "You son of a bitch," and shot at Dixon. He ducked and ran back toward the showroom while the woman got off another errand round. Dixon made it to safety. The woman surrendered to police, who reported she was carrying a hit list of other Toledo media professionals.

### MIAMI BOOK ON SCHEDULE

After meeting with South Florida broadcasters and discussing the effects of Hurricane Andrew, **Arbitron** has decided to issue the Miami summer book as scheduled Oct. 16. Some area radio owners had called for a delay or modification, fearing the normal book would not be an accurate reading. **Jay Guther**, Arbitron's VP, sales and marketing, insists the book will fall short of the projected in-tab diaries by only 8%.

National ad revenue was down 9% through the month of August this year compared with the same period last year, according to the **Radio Advertising Bureau**. Local ad revenue was up 3% for that period, and network revenue was off 13%.

For the month of August, national revenue was again off 9%, local was flat, and network was off 18% compared with August 1991.

### PROGRAMMING: Y100 CHANGES

**WHYI** (Y100) Miami heads back to a more up-tempo top 40 sound under new PD **Rob Roberts**. **Keith Isley**, formerly of crosstown **WHQT**, will not be joining Y100 as expected, but ex-crosstown **WPOW** VP/programming **Bill Tanner** is working with Y100 in what Roberts calls a "loose agreement."

**KSFO/KYA** San Francisco, which had been simulcasting oldies, have

been split. **KYA** keeps the format as "Oldies 93." **KSFO** remains oldies during the day, but will now program 10 hours of sports talk at night.

**KKBT** (The Beat) Los Angeles night jock **Frankie Ross** moves to crosstown **KJLH** as PD . . . **WKRQ** (Q102) Cincinnati's new PD is **Jimmy Steal**, former APD/MD at **KEGL** Dallas. He replaces **Dave Allen**.

Programming veteran **Steve Perun** will join forces with **KHMX** Houston PD **Guy Zapoleon** in the launching of a new consultancy Nov. 1. The new firm will specialize in top 40.

**Root Communications' AC**



by *Phyllis Stark*  
with *Eric Boehlert*  
& *Carrie Borzillo*

**WVLV** Daytona Beach, Fla., becomes young country **WCFB** (B94.5) after entering a local marketing agreement with **NewCity's WWKA** Orlando, Fla. **NewCity** also announced an LMA between its **WZZK-AM-FM** Birmingham, Ala., and crosstown, **Charles Giddens-owned WIKX**. The future format of country **WIKX** is up in the air.

After four days as a Satellite Music Network Z-Rock outlet, **KZHT** Salt Lake City is back to its original top 40 format. The station jumped from top 40 to Z-Rock after it fell out of an LMA with **KZQQ**. Days later, **KZHT** entered a new LMA with **KBER**, which preferred a top 40 partner.

**WKHX-AM** Atlanta dropped its FM simulcast in favor of SMN "Real Country" . . . **WESC-AM** Greenville, S.C., dropped its "Homestyle Country" in favor of a **WESC-FM** simulcast.

GM **Raymond Somich** adds PD duties at **WELW** Cleveland, replacing **Jim Rumsey** . . . **KMGR-FM** Salt Lake City changes its call letters to **KMXB**.

**KUKQ/KUPD** Phoenix owner **Bob Fish** adds GM duties previously handled by **Lloyd Melton**. VP/operations **Ed Hamlin** takes over **Ernesto Gladden's** VP/programming duties. **KUPD** PD **Curtiss Johnson** adds those duties for **KUKQ**. **KUKQ** morning jock **Leah Miller** adds MD duties. They replace former **KUKQ** PD/MD **Jonathan Rosen**. **Melton**, **Gladden**, and **Rosen** are now at crosstown **KFMA**.

**WHPT** Tampa, Fla., MD **Bob Cummings** takes over PD duties indefinitely, replacing **Jim Robinson**. GM **Drew Rashbaum** expects to tap a new MD from within soon . . . Following the termination of its LMA with crosstown **WKOC**, rock AC **WKOD** Norfolk, Va., flips to easy listening as **WXEZ**. P/T **Tom Bradshaw** is upped to OM.

**WBSI** Long Island, N.Y., will be signing on as **B103** in late November or early December. The format has not been decided yet, but former cross-

town **WALK** GM **Ron Gold** is GM and is looking for a PD and air staff. T&Rs to him.

**WSYA** Montgomery, Ala., flips from oldies-based AC to adult top 40 under new PD **Leigh Hutchens**, last assistant GM at **WPFM** Panama City, Fla. She replaces **Jay St. John**, who exits. **Hutchens** joins **Mickey Coulter** in mornings. **Rod Connors** joins for mid-days from evenings at **WKMX** Dothan, Ala. **Dave Vickery** replaces **St. John** in afternoons. **Peyton Dennis** joins for overnights from **WZGC** Atlanta.

**Jim Mickelson** has been upped from AMD to PD at **KKAT** Salt Lake City, replacing **John Marks**, now VP of operations for **KKAT** and **LMA** partners **KALL-AM-FM** . . . At **WSRS** Worcester, Mass., **Paul Ciliano** takes over as PD, replacing **Rick Love**. He was last a P/T jock in Los Angeles.

Oldies **WQQQ** Stamford, Conn., becomes **WKHL** (Cool 96). **Peter Bush**, from **WEBE** Bridgeport, Conn., takes over as new morning man as the station slowly sheds its Unistar oldies format. It is now local oldies from 5:30 a.m. to midnight, seven days a week.

**WUSW** Appleton, Wis., PD/afternoons **Charlie Thomas** joins **KZKX** Lincoln, Neb., as PD, replacing **Jim Patrick**, now at **KRZY/KRST** Albuquerque, N.M. . . . **CKDM** Dauphin, Manitoba, morning man **Bruce Leperre** adds PD duties, replacing **Garth Forster**, who stays on for production.

### PEOPLE: POORMAN SUSPENDED

**KROQ** Los Angeles' "Loveline" co-host **Jim "Poorman" Trenton** was suspended for a week. Sources say the suspension resulted from several violations, including not screening calls . . . **KFI** has loaned weekend **Jane Norris** to sister Cox station **WSB** Atlanta. **WSB** picked up **Neal Boortz** from crosstown **WGST**, but **Boortz** has a six-month no-compete clause. **Norris** will fill that afternoon gap until February.

Former **WNEW-FM** New York staffers **Curt Chaplin** and **Jimmy Buff** will begin hosting a morning show on crosstown ethnic **WNWK** Oct. 12. They will be programming a mix of album rock and alternative music, and will be targeting both **WNEW** and crosstown rival **WXRK's** **Howard Stern**. The show will be known as **Radio Free New York**.

**WIP** Philadelphia hires a new afternoon drive team to replace **Howard Eskin**. **Steve Fredricks** arrives from his swing position at **WFAN** New York. **Mike Missanelli** is **Fredricks'** partner and a Philadelphia Inquirer college football scribe . . . **WOGL** Philadelphia weekend **Hy Lit** adds afternoon hosting duties.

**Keith Avallone** (aka **Hollywood Henderson**) joins **WLIX** Long Island, N.Y., for afternoons. He previously held that shift at **KDWB** Minneapolis. **Jon London** is upped from P/T to mid-days at **KDWB**, replacing **Kris Adams**, who exits. Former **WEZB** (B97) New Orleans night jock **Tone E. Fly** joins **KDWB** for nights, replacing **Bobby Wilde**, now in afternoons.

**KSON** San Diego afternoon host **Mike Novak** moves to mornings, replacing **Lisa Dent** and **Skip MaHafey**, who exit. No replacement has been

## newslines...

**INFINITY BROADCASTING** has entered into a new credit agreement with a group of 18 banks, which will provide Infinity with credit of up to \$320 million, including \$115 million for acquisitions and a working capital facility of \$30 million. Some \$197 million of the proceeds from the borrowings will be used to refinance existing loans.

**STATION SALES:** **WIP** Philadelphia from Spectacor Broadcasting to Infinity Broadcasting for \$13 million; **KKUR** Ventura, Calif., from Eric-Chandler Communications of Ventura Inc. to Buena Ventura Inc. for \$725,000; **WDZD** Wilmington, N.C., from Jennings Communications to Partech Communications for \$462,000.

**COX BROADCASTING** and **EZ Communications** have entered into a station-swapping deal. Cox's **WSOC** Charlotte, N.C., and EZ's **WHQT** Miami will switch ownership. Cox already owns **WIOD/WFLC** Miami. EZ owns **WMXC** Charlotte.

**MARY BENNETT** joins **KZFX** Houston as GM, succeeding **John Dew**. She was GSM at co-owned **WWWW-AM-FM** Detroit.

**ERNEST JACKSON** has been named VP/GM of **KYOK/KMJQ** and **KHYS** Houston, replacing **Monte Lang**, who remains a consultant. Jackson was VP/GM of **WOWI** and **WBSK-AM-FM** Norfolk, Va. GSM **Janet Armstead** replaces Jackson in Norfolk.

**MAGGIE DUGAN**, president/GM of American Comedy Network, exits to open a European consulting firm. Executive producer **Cliff Pia** replaces her.

**CHRIS KARB** has been named GM at **WLAC-AM-FM** Nashville, replacing **Elizabeth Yoder**. He was last GM at **WQLT** Muscle Shoals, Ala.

**DOYLE PETERSON** returns to radio as GM of **KQEO/KMGA** Albuquerque, N.M., replacing **Art Shriber**, who remains as VP. **KQEO** OM **Art Ortega** assumes PD duties at **KMGA**, replacing **Steve Hibbard**.

**DENNIS LAMME** joins **WPXR** Davenport, Iowa, as GM, replacing **Chuck Poet**. Lamme was VP/GM of **KIKX** Colorado Springs, Colo.

named in afternoons . . . **WQUE-FM** (Q93) New Orleans MD **Karen Cortello** adds APD stripes.

Former **WHTZ** (Z100) New York jock **Jack Da Wack** joins **KKBQ** Houston for afternoons as **Cactus Jack Talley**. He is temporarily filling in on mornings, replacing **Ron Morgan**, who is off the air for now. **Steven Kraig** joins for middays from afternoons at **KTZN** Tucson, Ariz.

**KHTK** St. Louis afternoon jock **Jo Jo** joins **WIOQ** Philadelphia for mornings, where he will be known as **Rick Baby**. He replaces **John McMann** and **Jodi Slami** . . . **KISW** Seattle afternoon jock **Steve Slaton** exits. Evening jock **Jon Ballard** replaces him. P/T **Liz MacDonald** moves to evenings.

MD **Dave Gaudet** adds APD duties at **CFOX** Vancouver. P/T **Mike Moreau** has been upped to assistant MD. Weekender **Stormin' Norman Casler** moves to middays. At sister **CKLG**, assistant MD **Mark Pooley** is upped to MD, midday host **David Kay** moves to mornings, and weekender **Russell James** replaces him.

At **KYIS** Oklahoma City, morning man **Steve Hill** and midday host **Jeanne Nass** exit. Night jock **Steven Roberts** moves to middays. Weekender **Jeff Stewart** takes nights. Late-nighter **Patti Garrett's** shift is dissolved and she moves into overnights. P/T **Todd Black** is upped to production director. **Tonya Roberts** joins as P/T from crosstown **KEBC**.

Former **Humble Pie** drummer **Jerry Shirley** is upped to overnights at **WNCX** Cleveland. He had been hosting an hourlong weeknight feature there. Also, former **WONE-FM** Akron, Ohio, P/T **Mike James** joins **WNCX** in that capacity . . . **WKNR** Cleveland's

new morning team is **Thor Thollo**, formerly a local TV sports anchor, and **Paul Taupie**, from mornings at **WNCX** . . . **Jeff Morganti** joins **WWWE** Cleveland as weekend sports anchor/reporter. He was previously with crosstown **WKNR**.

**WHUR** Washington, D.C., has a new midday host, **Tricina Gray**, who was formerly morning person at **WWIN-FM** Baltimore . . . **Steve Clark** is upped from overnights to evenings at **WHKO** (K99.1) Dayton, Ohio.

At **WKLQ** Grand Rapids, Mich., **Tom Van Dam**, from **WSHE** Miami, is the new night host . . . **Dale Kay**, last at the former **WJSM** Grand Rapids, Mich., joins **WMRR** Muskegon, Mich., for middays. **Tom Hill**, last at **WRKR** Kalamazoo, Mich., joins **WMRR** for evenings . . . **WEFG** (formerly **WPBK**) Muskegon PD **Chris Craft** adds p.m.-drive duties. Overnighter **Larry Winters** moves to nights.

**Zack Daniels** moves from overnights to evenings at **WHKZ** Columbia, S.C., replacing **Randy Black** . . . **Brother Weems** joins **WIOV** Lancaster, Pa., for mornings from crosstown **WLAN-FM**.

**CIFX** Winnipeg, Manitoba, morning host **Kevin McGowan** exits for mornings at **CFRA** Ottawa, Ontario, replacing **Trevor Kid**, who moves to nights. **CIFX** p.m. driver **Cam Clark** replaces McGowan . . . **Pat Vitale** joins **WWJ** Detroit's news team from that position at crosstown **WJR**.

**WQHT** (Hot 97) New York ups night producer **John Mullen** to the position of research supervisor for programming . . . Former **WDRE** Long Island, N.Y., midday jock **Matt Cord** is now full-time swing at **WMMR** Philadelphia.

# Single Reviews

EDITED BY LARRY FLICK

## POP

► **MADONNA** *Erotica* (4:25)  
PRODUCERS: Madonna, Shep Pettibone  
WRITERS: Madonna, S. Pettibone  
PUBLISHER: WB/Bleu Disque/Webo Girl/Shepsongs/MCA, ASCAP  
REMIXERS: Louie Vega, Kenny Gonzalez, William Orbit  
Maverick/Sire 18782 (c/o Warner Bros.) (cassette single)

The controversial Ms. M slinks back onto the airwaves with a sexy pop/hip-hop gem that twists the vibe of "Justify My Love" into a sensual slice of aural sex. Spoken verses are offset by breathily rapped bridge and a purring chorus. With the aid of collaborator Pettibone, she has crafted a deep and complex arrangement rife with intriguing Middle Eastern influences. An out-of-the-box smasher that whets the appetite for her forthcoming album of the same name.

► **PRINCE & THE NEW POWER GENERATION**

*My Name Is Prince* (4:05)  
PRODUCERS: Prince & the New Power Generation  
WRITERS: Prince, Tony M.  
PUBLISHER: NRG, BMI  
REMIXER: Prince  
Paisley Park 18707 (c/o Warner Bros.) (cassette single)

The prolific Paisley One introduces his new album with a percussive ditty that earns high marks for its appealing live sound and ferocious, scratch-happy funk beat. Because the tune is taken out of the conceptualized context of the album, the lyrics seem a bit curious at times. That, however, should not be an obstacle in its quickly racking up well-deserved adds at pop and urban radio.

► **MAXI PRIEST** *Groovin' In The Midnight* (4:10)

PRODUCERS: Sly Dunbar, Mike Bennett, Handel Tucker, David Morales, Maxi Priest  
WRITERS: D. Morales, M. Elliott, H. Tucker, M. Bennett  
PUBLISHERS: Def Mix/EMI/Maxi/Virgin/GunsMoke/Pow Wow, ASCAP  
REMIXER: The Administrators  
Charisma 12721 (c/o CEMA) (cassette single)

Priest previews his long-awaited "Fe Real" collection with a soothing pop/R&B shuffler. His vocals have matured nicely, adding depth and personality to the song's romantic tone. Variety of remixes ensures airplay at several radio formats, not to mention early-a.m. club exposure. A pure delight.

**RICHARD MARX** *Chains Around My Heart* (4:40)

PRODUCER: Richard Marx  
WRITERS: R. Marx, F. Waybill  
PUBLISHER: not listed  
REMIXER: Mike Shipley  
Capitol 79085 (c/o CEMA) (cassette single)

The push behind "Rush Street" rolls on with this dramatic rock ballad. Marx flexes and emotes for all he's worth, while stately piano lines and buzzing guitars spiral around him. Easily his strongest, most universally accessible single in some time, this one deserves to push him back into the

top 10.

★ **SOPHIE B. HAWKINS** *I Want You* (4:10)

PRODUCERS: Rick Chertoff, Ralph Schuckett  
WRITER: B. Dylan  
PUBLISHER: Dwarf, ASCAP  
Columbia 74807 (c/o Sony) (cassette single)

Though the follow-up to "Damn I Was Your Lover" failed to make the grade at radio, Hawkins is not out of the game yet. She delivers Bob Dylan's nugget with chatty finesse, amid a cushiony synth arrangement that could sneak onto adventurous pop and AC stations. Another fine moment from the sterling "Tongues & Tails" album.

**THE CURE** *A Letter To Elise* (5:11)

PRODUCERS: The Cure, David M. Allen  
WRITERS: Smith, Gallup, Thompson, Williams, Bamonte  
PUBLISHER: Fiction Songs, ASCAP  
Fiction/Elektra 8627 (cassette single)

Darlings of the alternative/pop scene are beginning to make top 40 inroads with this chronicle of a love on the rocks. Robert Smith's distinctive whine rests mournfully over crisp guitars and moody synths. Featured on the band's current album, "Wish."

**PC QUEST** *I Have To Go On Alone* (3:34)

PRODUCER: George Tobin  
WRITERS: M. Piccirillo, T. James  
PUBLISHERS: George Tobin/McJames, BMI  
Headliner/RCA 62357 (c/o BMG) (cassette single)

Teen sibling act gets an A for effort on this syrupy pop ballad. Strong lead vocals and harmonies fight the rush of slick synths and and goey lyrics. Appeal is not likely to stretch beyond kiddie set, though act is worth keeping an eye on in the future.

**A LIGHTER SHADE OF BROWN** *Spill The Rhyme* (3:57)

PRODUCER: Jason Roberts  
WRITERS: R. Gutierrez, B. Ramirez, P. Smith, War  
PUBLISHERS: TMC/Far Out, ASCAP  
Pump/Quality 19105 (cassette single)

Rap duo revives Eric Burdon's "Spill The Wine" for a chipper pop/hip-hop anthem. Lively phrasing of cute rhymes and kickin' beat make this a notable contender for top 40, crossover, and urban play. Lots of fun. Contact: 213-658-6796.

## R & B

► **SHABBA RANKS FEATURING JOHNNY GILL**

*Slow & Sexy* (3:59)  
PRODUCERS: Jimmy Jam, Terry Lewis, Clifton "Specialist" Dillon  
WRITERS: J. Harris III, T. Lewis, R. Gordon, C. Dillon, S. Dunbar  
PUBLISHERS: Flyte Tyme Tunes/Sony Songs/Zomba Enterprises, ASCAP, Songs Of PolyGram International/ixat, BMI  
REMIXERS: Saloom Remi, Clifton "Specialist" Dillon  
Epic 74742 (c/o Sony) (12-inch single)

Dancehall star aims to build on the

momentum triggered by his 1991 hit album, "As Raw As Ever," with this appealing ragga-R&B hybrid. Guest vocalist Johnny Gill smolders, while Ranks struts and preens like a cocky Romeo. Appealing, well-produced jam from the new "X-Tra Naked" album should slide onto urban playlists with relative ease. Open-minded posters will be roped in by the tune's slowly ingratiating chorus and several easygoing remixes.

► **TONI BRAXTON** *Love Shoulda Brought You Home* (4:16)

PRODUCERS: L.A. Reid, Babyface, Daryl Simmons  
WRITERS: B. Watson, Babyface, D. Simmons  
PUBLISHERS: SABA Seven/Kear/Ensign/Green Skirt, BMI  
LaFace 4835 (c/o BMG) (cassette single)

Fourth single from the multiplatinum "Boomerang" soundtrack showcases the considerable talents of newcomer Braxton—first heard on a hit duet with Babyface, "Give U My Heart." On this lovely R&B ballad, comparisons to Whitney Houston are likely to arise, though Braxton has a more worldly, saucy style that will make her a star in her own right. Can't wait for her debut album!

**TIM MINER** *Wouldn't Change A Thing* (3:27)

PRODUCERS: Tim Miner, Jorge "G-Man" Corante  
WRITERS: T. Miner, J. Corante, J. James  
PUBLISHER: not listed  
Motown 631072 (c/o PGD) (cassette single)

Visions of Michael Bolton will dance in your head upon impact of this midtempo, jack-inspired R&B/pop ditty. Track doesn't exactly break any new ground, though it does have a glossy, laidback appeal that will likely lure urban and pop pundits to the fold.

★ **THREE TYMES LUV** *I Wanna Groove* (4:15)

PRODUCER: Leon Hunter  
WRITER: L. Hunter  
PUBLISHER: not listed  
REMIXERS: Cecile Brooks, Jerome Daniels, Tony Galvin, Eric Griffin, Patrick Richards  
Sunshine 46506 (CD single)

Members of female trio swagger like future divas along a kinetic, funk-fortified groove. Their lovely voices deserve a better song than this (even though it is actually a cut above the boring tunes getting tons of airplay). With that in mind, programmers should invest a little time in this promising new group. Go directly to the "Acoustic" and "TTL House" remixes. Contact: 305-577-3100.

## COUNTRY

► **CLINT BLACK** *Burn One Down* (3:48)

PRODUCERS: James Stroud, Clint Black  
WRITERS: C. Black, H. Nicholas, F. Miller  
PUBLISHER: Howlin' Hits, ASCAP  
RCA 62337 (c/o BMG) (7-inch single)

Black has never sounded better or more emotionally involved than he does in this scornful pronouncement. A superb and memorable record.

► **TRACY LAWRENCE** *Somebody Paints The Wall* (3:18)

PRODUCER: James Stroud  
WRITERS: N. Larkin, T. Smith, E. Kahanek, C. Browder  
PUBLISHERS: Lust-4-Fun/Zomba/Joyna/Noted, ASCAP  
Atlantic 4776 (CD promo)

This well-crafted cover of Josh Logan's minor 1989 hit is a bit less forlorn and self-pitying than the original.

**LITTLE TEXAS** *What Were You Thinkin'* (3:22)

PRODUCERS: James Stroud, Christy DiNapoli, and Doug Grau  
WRITERS: C. DiNapoli, P. Howell, D. O'Brien, B. Seals  
PUBLISHERS: Square West/Howlin' Hits, ASCAP  
Warner Bros. 18741 (7-inch single)

Harmonies are delightful, but the number might easily be lost in the shuffle of music by male groups.

**MICHAEL WHITE** *She Likes To Dance* (3:10)

PRODUCERS: Robert Byrne, Alan Schulman  
WRITERS: R. Byrne, A. Schulman, M. White  
PUBLISHERS: Fame/Bobworld/Makin' It Up/Music Of The World, BMI; Sony Cross Keys, ASCAP  
Reprise 18715 (c/o Warner Bros.) (7-inch single)

Although this number isn't badly performed, as a whole it is not particularly outstanding. White's talent is competitive, but the material spins weakly.

**TIM MENSY** *That's Good* (3:07)

PRODUCER: James Stroud  
WRITERS: T. Mensy, T. Haselden  
PUBLISHERS: Sony Cross Keys/Miss Dot, ASCAP, Millhouse, BMI  
Giant 18742 (c/o Warner Bros.) (7-inch single)

Mensy tells a story rather narratively, while a group of male voices respond to his every line. He is a much favored performer, but the song and production elements are lacking.

**MIDSOUTH** *You Were At The End Of Every Road* (3:05)

PRODUCERS: Chris Waters, John Mays  
WRITERS: C. Waters, R. McGee  
PUBLISHERS: Great Cumberland/Hamstein/Diamond Stuck/DaySpring/Word, BMI  
Epic 04792 (c/o Sony) (CD promo)

Firm lead vocals and buoyant harmonies make this tribute to constancy both listenable and memorable.

## DANCE

► **ROZALLA** *Are You Ready To Fly?* (7:06)

PRODUCERS: 3MI  
WRITERS: N. Swanston, T. Cox  
PUBLISHER: Peer, BMI  
REMIXERS: Band Of Gypsies, Josh Wink & King Britt, DJ EFX & Digit, Kevin Doyle, Ian Appell  
Epic 74729 (c/o Sony) (12-inch single)

The furor surrounding Rozalla's No. 1 hit, "Everybody's Free," has hardly started to subside, and she launches into an equally delightful trip into the realm between rave and hi-NRG. Tune benefits from a plethora of strong remixes that work just about every format angle imaginable. An instant club smash that deserves the extra promotional T.L.C. needed to take it the top of the pops.

► **DEFINITION OF SOUND FEATURING MARK MACPHERSON** *What Are You Under?* (5:21)

PRODUCERS: Clark & Weekes  
WRITERS: Clark & Weekes  
PUBLISHER: Virgin Songs, BMI  
REMIXERS: Definition Of Sound, MK  
Charisma 12611 (c/o CEMA) (12-inch single)

Dance/rap group previews its upcoming second album, "Lick It," with an insinuating jam that tries hard to be all things to all people. You've got urban/R&B elements, deep-house flavors, a taste of dancehall for the hipsters, and some hip-hop for the street. It often works well, though the house mix is a little too familiar for its own good. Stick with the satisfying A-side versions.

**49ERS** *The Message* (6:18)

PRODUCER: Gianfranco Bortolotti  
WRITERS: A. Smith, J. Listeners  
PUBLISHER: not listed  
REMIXERS: Louie Vega & Kenny Gonzalez  
Great Jones 619 (c/o Island) (12-inch single)

Italo-house act bounces back from the disappointing response to "Got To Be Free" with an uplifting peak-hour anthem. New permanent front woman Anne-Marie Smith is a formidable belter, and is complemented by potent remixes that are primed to work at pop/house and garage levels. Best bets are Louie Vega and Kenny Gonzalez's percussive "Choice" and 12-inch mixes.

★ **PREFAB SPROUT** *If You Don't Love Me* (6:00)

PRODUCER: Stephen Lipson  
WRITER: P. McAloon  
PUBLISHERS: EMI-Blackwood/EMI-April, BMI  
REMIXERS: Future Sound Of London, Stephen Lipson  
Epic 74743 (c/o Sony) (12-inch single)

Modern-pop act flirts with club approval with this engaging swirl into the trance/rave arena. Extended album mix is deliciously catchy, and reminiscent of early Pet Shop Boys hits. The real treats, however, are Future Sound Of London's vastly reconstructed, and wonderfully dreamy, versions. The "Deep Field" mix, in particular, is atmospheric and soft, while possessing a beat that moves quite nicely. From the band's new greatest-hits package, "A Life Of Surprises."

**NYMPHOMANIA** *I Want Your Body* (5:36)

PRODUCERS: Denzil Slamming, Nick Name  
WRITERS: D. Slamming, N. Name  
PUBLISHER: Come Again  
XX 880001 (c/o PLG) (12-inch single)

With a rhythm base directly influenced by Giorgio Moroder's "The Chase," this fun techno romp has a hard, caustic edge that

will easily click with purists, but is also slick enough to raise hopes for crossover radio action. Track is aided by the participation of L.A. Style and Euro-vixen Monique S. Club DJs should go directly to the racy "Hardcore" mix.

★ **DAVID DIEBOLD** *Pop Muzik* (no timing listed)

PRODUCER: David Diebold  
WRITERS: Scott, Diebold  
PUBLISHERS: Audiosis/Marsan, ASCAP  
REMIXER: David Diebold  
Mech-Tech 105 (12-inch single)

Once again, this enduring hi-NRG icon challenges his musical reach to great effect. M's '70s pop classic is the springboard for an electro-hip combination of tough techno synths and disco beats. A fun track empowered with multiformat potential. Give it a whirl. Contact: 415-621-7475.

## AC

**PETER CETERA & CHAKA KHAN** *Feels Like Heaven* (3:55)

PRODUCERS: Andy Hill, Peter Cetera  
WRITERS: M. Goldenberg, K. Ham  
PUBLISHERS: MCA/Flee Dieedle, BMI; Kittus/Reata, ASCAP  
Warner Bros. 5738 (CD promo)

Cetera dips into his current "World Falling Down" album and pulls out this formulaic power ballad. Complemented by the always-fab Khan, track will slide onto AC playlists with relative ease, with odds of pop crossover looking fairly good.

**THE NEVILLE BROTHERS** *Take Me To Heart* (3:47)

PRODUCERS: The Neville Brothers, Hawk Wolinski, David Leonard  
WRITERS: C. Neville, D. Foreman  
PUBLISHER: Neville/Irving/Foos, BMI; Alma, ASCAP  
A&M 8035 (c/o PGD) (cassette single)

The Nevilles turn in a tune marked by sweet harmonies and melodic romanticism. A warm wash of synths, gentle guitars, and Aaron Neville's distinctive tones will wave this tune right in at AC outlets. Urban programmers should listen in.

## ROCK TRACKS

► **EMF** *They're Here* (no timing listed)

PRODUCERS: Ralph Jezzard, Ian Dench, James Atkin  
WRITERS: EMF  
PUBLISHER: Warner-Chappell  
SBK/ERG 80209 (c/o CEMA) (CD single)

Last year's surprise pop heroes return with a heavy, synth-laden single. Industrial effects and distorted vocals will keep them firmly rooted at alternative, but up-tempo beat and busy backing noise, the remnant of "Unbelievable," may help the band cross into the top 40 arena once again.

**MINISTRY** *Just One Fix* (5:11)

PRODUCER: H. Luxa  
WRITERS: Ministry  
PUBLISHERS: Spurburn/Warner-Tamerlane, BMI  
Sire 5766 (c/o Warner Bros.) (CD promo)

Ministry mastermind Al Jourgenson has found his niche as a purveyor of scary metal noise, and this cut typifies his sound with crushing guitars, spoken samples, and a voice so treated it hardly sounds human. Repetitive but never slacking in pace.

**T BONE BURNETT** *Humans From Earth* (2:45)

PRODUCERS: Bob Newirth, T. Bone Burnett  
WRITER: H. Burnett  
PUBLISHER: A.B. Stahr, BMI  
Columbia 4782 (c/o Sony) (CD promo)

Sci-fi and slightly sinister, this tune provides a backdrop of spectral slide guitar and echoing percussion for a deadpan description of our race invading other planets. Album-rock programmers might find this whole scenario worth checking out.

**MUDHONEY** *Suck You Dry* (2:34)

PRODUCERS: Conrad Uno, Mudhoney  
WRITERS: Mudhoney  
PUBLISHERS: Better Than Your Music/WB, BMI  
Reprise 5740 (c/o Warner Bros.) (7-inch promo)

On the first release from its major-label debut, "Piece Of Cake," Mudhoney still sounds exactly like the group indie fans know and love: fast, fuzzy guitars, walloping beat, and Mark Arm's signature wail. Some programmers may not be too comfortable with the "s" in the title line often sounding like an "f."

## NEW & NOTEWORTHY

**D-INFLUENCE** *Good 4 We* (7:48)

PRODUCERS: D-Influence  
WRITERS: D-Influence  
PUBLISHER: not listed  
REMIXERS: D.I. Sound, K-Cut  
EastWest 1909 (c/o Atlantic) (12-inch single)

**U.K. urban/dance quartet** has already amassed an ardent following overseas—and for good reason. Singer Sarah Webb has an enticing aura that is fueled by a seductive and expressive alto, as well as a unique and charismatic visual image. She gives this retro-minded, midtempo soul song the personality necessary to rise above the pack and warm the hearts of urban radio and club programmers. A fine introduction to a promising new band.

**DIGABLE PLANETS** *Rebirth Of Slick (Cool Like Dat)* (no timing listed)

PRODUCER: Butterfly  
WRITERS: Digable Planets  
PUBLISHERS: Wide Grooves/Glilo, BMI  
Pendulum 66369 (c/o Elektra) (12-inch single)

New York-based rap trio is an unusual entity; it weaves sedate-but-powerful rhymes into a groove that merges

traditional bebop/jazz influences into a shuffling hip-hop beat. Comparisons to De La Soul and Arrested Development are on the way, though act has an original vision that stands on its own. Purists will be pleased with track's sincerity, and urban and top 40 radio will be lured by its smooth, infectious nature. A much-needed breath of fresh musical air.

**SMART E'S** *Sesame's Treet* (5:09)

PRODUCERS: Mr. Torn, Luna, Nick Arnold  
WRITERS: Raposo, Heart, Stone  
PUBLISHER: EMI  
Pyro-Tech/Suburban Base 10082 (c/o Atlantic) (12-inch single)

Theme from classic kiddie TV show is the hook on which this contagious pop/techno jam hangs. The contrast between rigid synth riffs and the bouncy melody are jolting good fun. "Hardcore" mix of the track was a fave among rave jocks on Belgian import a while back, and lighter, less-confrontational remix is custom-made for crossover and top 40 radio's increasing interest in techno. Could be the novelty smash of the year.

PICKS (►): New releases with the greatest chart potential. CRITIC'S CHOICE (★): New releases, regardless of potential chart action, which the reviewer highly recommends because of their musical merit. NEW AND NOTEWORTHY: Highlights new and developing acts worthy of attention. Cassette, vinyl or CD singles equally appropriate for more than one format are reviewed in the category with the broadest audience. All releases available to radio and/or retail in the U.S. are eligible for review. Send copies to Larry Flick, Billboard, 1515 Broadway, New York, N.Y. 10036. Country singles should be sent to Billboard, 49 Music Square W., Nashville, Tenn. 37203.

## RIAA'S UPBEAT SHIPMENT STATISTICS SURPRISE MANY RETAILERS

(Continued from page 1)

ca.

The RIAA's first-half figures also indicate that the dollar volume for all formats rose by a healthy 11.33% in the semester (see chart, this page).

Commenting on the midyear statistics, RIAA president Jason Berman says, "Considering the economic environment, it was a good first half, particularly reflected in the fact that unit shipments were up. We've had instances where dollar volume has increased but units have not."

Also significant, he adds, is the fact that the industry has finally "crossed the time line in the CD-cassette configuration issue; both units and dollars crossed over for the first time."

Unit shipments of CD albums rose 18% to 181.63 million, accounting for \$2.26 billion in sales (computed at manufacturers' suggested list prices). Cassette album units, by comparison, totaled 164.61 million, worth \$1.36 billion.

Nevertheless, Berman says the cassette still has plenty of life left in it. He notes the 3.4% decline in tape unit shipments in the first half of 1992 is encouraging when compared with the 23.33% falloff the format suffered in the January-June period last year.

As for the big increase in CD sales, two factors were critical: The falloff in overall sales that accompanied the Persian Gulf War in the first half of 1991, and the explosion of CD player sales toward the end of last year, which boosted the CD software business to a new plateau.

Referring to Christmas player sales that were 12% above those of the 1990 holiday season, Berman says, "A phenomenal amount of hardware business was done during that period."

### STATS RAISE EYEBROWS

The RIAA statistics surprise many retail and distribution executives, who say they expected the increases to be lower.

CEMA Distribution president Russ Bach says, "Based on the way business is, I thought the dollar figure would come in the 4%-5% range, and I expected units to be flat to slightly up." He attributes the discrepancy to "negativism regarding

the economy in Southern California," where CEMA is headquartered. By contrast, cities like Chicago, Atlanta, Dallas, and Cleveland are doing much better, he says.

Tower Records president Russ Solomon responds to the RIAA announcement with characteristic irony. "Everybody should be dancing in the streets, so why are they all crying the blues?" he says, alluding to retailers' gripes that business is flat. "I haven't heard any retailer express enthusiasm about how sales are going this year."

Jim Dobbe, VP of sales merchandise at Warehouse Entertainment, says, "I don't see our numbers reflecting the national numbers. Eighteen percent in [CD] units sounds pretty aggressive for the first six months. We were up in the first half of this year over last year, same-store," but not to the degree cited by the RIAA.

PolyGram Group Distribution president Jim Caparro also ex-

presses some surprise at the RIAA news. "The information was more encouraging than what we were anticipating, given our conversations with our customers," he says.

Others, like Kemp Mill executive VP Howard Appelbaum, say the RIAA figures are in line with their expectations.

"I think the RIAA numbers somewhat reflect what's going on," he says, noting that the 35-store chain's business is up 5%-6%, on a same-store basis, in the first half of this year over the same period last year.

However, Appelbaum says the comparison between 1992 and 1991 is misleading because the first half of last year was an especially dismal period for the industry and for the economy in general.

"The real story," he says, is comparing the first six months of 1992 to the same period in 1990. According to the RIAA, unit shipments are down 5% in the first half of 1992 compared with 1990; dollar

volume increased 11.5% in the same period, reflecting the greater percentage of CDs in the mix.

Another problem some have in evaluating the RIAA numbers is that they perceive current business as flat and do not understand how it could be so far up from last year's comparable period. But the lack of growth in CD and cassette numbers since January is a different matter than the year-to-year comparison.

### GETTING HIT BY CLUBS

In their efforts to explain the RIAA's upbeat report, dealers note that the association's statistics include record clubs and other non-retail channels, which they say constitute a growing slice of the pie.

The RIAA's Berman acknowledges club business, as a percentage of overall sales, has increased steadily in the past few years, reaching 10.7% in 1991 vs. 6.8% in 1988. While he says a figure for the clubs' 1992 market share will not be available until the year-end figures are released in six months, retail and distribution sources say clubs continue to increase their representation in the overall mix.

"I would assume that the manufacturers are not wasting their money by spending the zillions of

dollars they spend on record-club advertising. That must account for some increase," says Appelbaum.

"My impression, given the ongoing conversations we have had with our customers daily, leads me to believe that that's true," concurs PGD's Caparro.

Berman dismisses the impact of clubs as "not very significant." The real challenge for the industry, he says, is boosting the CD hardware penetration rate, currently at 37% for home decks.

That growth will be generated largely by portable and auto units, sales of which increased by 79% and 33%, respectively, through July, according to the Electronics Industries Assn.

Alan Haber at the EIA says portable CD player sales through July exceeded 3.6 million units, vs. 2 million units sold during the same period last year. Similarly, car-player sales jumped to 675,000 units from 500,000 for the prior-year period.

But, even if none of the consumers who bought these kinds of units owned home decks—a far-fetched assumption—the overall penetration rate at the end of July would have been only 39%.

Assistance in preparing this story was provided by Ken Terry.

## Music Industry Scorecard, Jan.-June, 1991-92

### Manufacturers' Unit Shipments (millions)

	Jan.-June 1991	Jan.-June 1992	Percent change
Vinyl Singles	11.40	11.05	-3.07%
Cassette Singles	33.61	37.54	11.72%
CD Singles	2.39	3.76	57.32%
LPs	2.09	1.41	-32.54%
CDs	153.86	181.63	18.05%
Cassettes	170.41	164.61	-3.40%
Music Videos	3.32	2.30	-30.72%
<b>Totals</b>	<b>377.08</b>	<b>402.31</b>	<b>6.69%</b>

### Manufacturers' Dollar Value (millions)

	Jan.-June 1991	Jan.-June 1992	Percent change
Vinyl Singles	31.18	40.90	31.17%
Cassette Singles	108.56	131.85	21.45%
CD Singles	13.56	22.94	69.25%
LPs	12.46	7.13	-42.78%
CDs	1,893.79	2,263.45	19.52%
Cassettes	1,371.20	1,366.14	-0.37%
Music Videos	60.12	54.07	-10.06%
<b>Totals</b>	<b>3,490.87</b>	<b>3,886.48</b>	<b>11.33%</b>

Unit shipments are net after returns; dollar value is based on suggested retail price. Figures for LPs include 12-inch singles. Source: RIAA Market Research Committee.

## Ozzy's Wife Blames Venue For 'Mayhem' Says Alcohol Sales Caused Stabbings At Show

NEW YORK—The availability of alcohol is to blame for two stabbings and 20 arrests at an Ozzy Osbourne concert Sept. 25 in Oklahoma City, Okla., according to Osbourne's wife and manager, Sharon Osbourne.

In an unusual step, Osbourne's publicist released a statement Sept. 29 responding to an Associated Press wire story that allegedly "insinuated" the singer had a hand in the "destructive mayhem" and stabbings "when he playfully chided the crowd for not being 'crazy' enough." Instead, Sharon Osbourne took the venues to task for selling alcohol, claiming, according to the statement, that "these events probably would not have transpired if the promoters had taken heed of her thoughts" in the artist's rider.

These "thoughts" are a letter sent out to all promoters handling Osbourne tour dates requesting that no alcohol be served at Osbourne's concerts. The letter states: "I feel there is a direct link between the sale of alcohol and the damage to... building facilities. In addition, there are alcohol-related disorderly conduct problems as well as higher clean-up costs." Per the missive, should a venue decide to sell alcohol at an Osbourne date, the act will not help pay for any damages that may occur at the concert.

Scott Munz, spokesperson for the State Fair Of Oklahoma, says the decision to serve alcohol was made by St. Louis-based promoter Contemporary Presentations, which leased the fair's grandstand for the concert. He

says the fair was not aware of any such letter that may have been sent to Contemporary: "If we had been offered that [alcohol] option, we [may] have said we know we're taking our chances as far as damage to the venue, but I don't know what we would have decided. I don't feel Ozzy has a bad rep."

Additionally, Munz reports that damage to the grandstand was limited to a \$50 destroyed fence panel, and any reports of a melee are greatly exaggerated. "The crowd was mild by rock concert standards and the stabbings were isolated incidents that did not cause the concert to be interrupted."

Contemporary did not return calls by press time.

MELINDA NEWMAN

## CAPITOL'S MILGRIM CALLS RESHUFFLE A 'REFOCUSING'

(Continued from page 1)

vall, while the rest of Capitol's senior executives will report to executive VP Art Jaeger.

Former marketing VP Jeremy Hammond and former VP of international artist development Tom Corson will now both carry the title of VP of artist development. Both men will work with a team of artist development directors, splitting up the acts not worked by Jean Riggins, whose promotion to VP/GM of black music was just announced officially.

Riggins, who was previously Capitol's VP of artist development, will oversee all of the company's black music marketing, artist development, and promotion activities.

Corson's replacement in international is yet to be named, and there will be no new marketing VP.

Finally, Capitol's media and artist relations and publicity staffers, including VP Larry Jenkins, will now report to VP of video and media Mick Kleber, who was formerly VP of music video.

"We're really just refocusing the talent that's here so that we'll be able to devote more time and energy to each project," Milgrim says of the restructuring.

Regarding his deepening involvement on the A&R side, Milgrim says, "I was always like the head guy in A&R... This is just part of that natural progression. It's time for me to be more involved on a day-to-day basis with A&R, because I have more time to be involved."

The shifts in executive responsibility were also spurred by Jaeger's deepening involvement in various areas of the company during his tenure as executive VP, Milgrim adds.

### 'ALL ABOUT SET-UP'

Concerning the refocusing of the artist development team, Milgrim says, "What we're finding is [the

business] is all about set-up, it's all about having an organization that knows what they're responsible for and what they're accountable for."

Hammond and Corson will handle what Milgrim terms "a fairly even amount" of the label's rock and pop roster—under 30 acts for each.

Milgrim says that the shift of media and artist relations into Kleber's purview was spurred by a desire to create "a consistency of imagery across the board—a consistency of approach from a print standpoint as well as a visual standpoint."

The removal of press responsibilities from Hammond's area "will allow Jeremy to focus more on the specific artists," Milgrim adds.

Rumors have recently resurfaced that Capitol-EMI Music CEO Joe Smith will leave the company when his current contract expires. But Milgrim scoffs at the speculation and denies that the internal restructuring at Capitol may be predicated by any potential change in his own status.

"Other than more rumors that I hear from time to time, I believe it's just another rumor," Milgrim says. "I don't think that has anything to do with what I'm trying to put together... I have been given a free hand by [EMI Music president/CEO] Jim Field and Joe Smith from day one."

## FOR THE RECORD

Prince & the N.P.G.'s Paisley Park/Warner Bros. videos "Strollin'," "Willing And Able," and "Call The Law" are included in the longform video "Diamonds & Pearls" and are not featured in the album commercial profiled in the Oct. 3 article "4-Minute TV Spot Touts New Prince Release."

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 94 top 40/mainstream and 36 top 40/rhythm stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. © 1992, Billboard/BPI Communications, Inc.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE/LABEL/DISTRIBUTING LABEL	ARTIST
<b>TOP 40/MAINSTREAM</b>				
<b>★ ★ ★ NO. 1 ★ ★ ★</b>				
1	2	2	SOMETIMES LOVE JUST AIN'T ENOUGH MCA	PATTY SMYTH
2	1	2	END OF THE ROAD (FROM "BOOMERANG") BIV 10/MOTOWN	BOYZ II MEN
3	3	2	DO I HAVE TO SAY THE WORDS? A&M	BRYAN ADAMS
4	5	2	WHEN I LOOK INTO YOUR EYES EPIC	FIREHOUSE
5	4	2	ALL I WANT COLUMBIA	TOAD THE WET SPROCKET
6	7	2	HUMPIN' AROUND MCA	BOBBY BROWN
7	8	2	PLEASE DON'T GO NEXT PLATEAU/PLG	K.W.S.
<b>★ ★ ★ AIRPOWER ★ ★ ★</b>				
8	30	2	HOW DO YOU TALK TO AN ANGEL CAPITOL	THE HEIGHTS
9	6	2	THE ONE MCA	ELTON JOHN
10	11	2	SHE'S PLAYING HARD TO GET JIVE/RCA	HI-FIVE
11	13	2	HAVE YOU EVER NEEDED SOMEONE SO BAD MERCURY	DEF LEPPARD
12	15	2	WOULD I LIE TO YOU? CAPITOL	CHARLES & EDDIE
13	10	2	JUST ANOTHER DAY SBK/ERG	JON SECADA
14	9	2	BABY-BABY-BABY LAFACE/ARISTA	TLC
15	20	2	WALKING ON BROKEN GLASS ARISTA	ANNIE LENNOX
16	14	2	ALWAYS THE LAST TO KNOW A&M	DEL AMITRI
17	17	2	NOT ENOUGH TIME ATLANTIC	INXS
18	21	2	FOREVER LOVE GIANT	COLOR ME BADD
19	16	2	LIFE IS A HIGHWAY CAPITOL	TOM COCHRANE
20	12	2	JESUS HE KNOWS ME ATLANTIC	GENESIS
<b>★ ★ ★ AIRPOWER ★ ★ ★</b>				
21	25	2	FREE YOUR MIND ATCO EASTWEST	EN VOGUE
<b>★ ★ ★ AIRPOWER ★ ★ ★</b>				
22	32	2	I'D DIE WITHOUT YOU GEE STREET/LAFACE/ARISTA	P.M. DAWN
23	18	2	STAY LONDON/PLG	SHAKESPEAR'S SISTER
24	22	2	CONSTANT CRAVING SIRE/WARNER BROS.	K.D. LANG
25	24	2	DIVINE THING BIG LIFE/MERCURY	THE SOUP DRAGONS
26	23	2	TAKE THIS HEART CAPITOL	RICHARD MARX
27	19	2	NOVEMBER RAIN GEFEN	GUNS N' ROSES
28	26	2	NOTHING BROKEN BUT MY HEART EPIC	CELINE DION
29	33	2	DO YOU BELIEVE IN US SBK/ERG	JON SECADA
30	27	2	I WANNA LOVE YOU (FROM "CLASS ACT") GIANT	JADE
31	28	2	YOU LIED TO ME POLYDOR/PLG	CATHY DENNIS
32	34	2	AM I THE SAME GIRL FONTANA/MERCURY	SWING OUT SISTER
33	35	2	I WILL BE HERE FOR YOU REUNION/GEFFEN	MICHAEL W. SMITH
34	37	2	HOW ABOUT THAT ATCO EASTWEST	BAD COMPANY
35	39	2	LOVE IS ON THE WAY THIRD STONE/ATLANTIC	SAIGON KICK
36	NEW	2	LAYLA DUCK/REPRISE	ERIC CLAPTON
37	29	2	MOVE THIS SBK/ERG	TECHNOTRONIC FEATURING YA KID K
38	38	2	BANG BANG ELEKTRA	DAVID SANBORN
39	NEW	2	SOMEONE TO HOLD EPIC	TREY LORENZ
40	NEW	2	START THE CAR REPRISE	JUDE COLE

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE/LABEL/DISTRIBUTING LABEL	ARTIST
<b>TOP 40/RHYTHM-CROSSOVER</b>				
<b>★ ★ ★ NO. 1 ★ ★ ★</b>				
1	1	2	END OF THE ROAD (FROM "BOOMERANG") BIV 10/MOTOWN	BOYZ II MEN
2	2	2	BABY-BABY-BABY LAFACE/ARISTA	TLC
3	4	2	PEOPLE EVERYDAY CHRYSALIS/ERG	ARRESTED DEVELOPMENT
4	5	2	I'D DIE WITHOUT YOU (FROM "BOOMERANG") GEE STREET/LAFACE/ARISTA	P.M. DAWN
5	3	2	I WANNA LOVE YOU (FROM "CLASS ACT") GIANT	JADE
6	10	2	REAL LOVE UPTOWN/MCA	MARY J. BLIGE
7	6	2	HUMPIN' AROUND MCA	BOBBY BROWN
8	11	2	WHAT ABOUT YOUR FRIENDS LAFACE/ARISTA	TLC
9	9	2	SHE'S PLAYING HARD TO GET JIVE/RCA	HI-FIVE
10	7	2	COME & TALK TO ME UPTOWN/MCA	JODECI
11	12	2	FREE YOUR MIND ATCO EASTWEST	EN VOGUE
12	8	2	FOREVER LOVE GIANT	COLOR ME BADD
13	14	2	PLEASE DON'T GO NEXT PLATEAU/PLG	K.W.S.
14	17	2	RHYTHM IS A DANCER ARISTA	SNAP
15	13	2	JUMP AROUND TOMMY BOY	HOUSE OF PAIN
16	16	2	BACK TO THE HOTEL PROFILE	N2DEEP
17	20	2	SLOW DANCE (HEY MR. DJ) JIVE	R. KELLY & PUBLIC ANNOUNCEMENT
18	15	2	GIVING HIM SOMETHING HE CAN FEEL ATCO EASTWEST	EN VOGUE
19	18	2	MOVE THIS SBK/ERG	TECHNOTRONIC FEATURING YA KID K
20	19	2	KEEP ON WALKIN' A&M	CECE PENISTON
21	22	2	YOU GOTTA BELIEVE INTERSCOPE	MARKY MARK & THE FUNKY BUNCH
22	25	2	YOU LIED TO ME POLYDOR/PLG	CATHY DENNIS
<b>★ ★ ★ AIRPOWER ★ ★ ★</b>				
23	29	2	SOMEONE TO HOLD EPIC	TREY LORENZ
<b>★ ★ ★ AIRPOWER ★ ★ ★</b>				
24	33	2	WORK TO DO WING/MERCURY	VANESSA WILLIAMS
<b>★ ★ ★ AIRPOWER ★ ★ ★</b>				
25	NEW	2	MY NAME IS PRINCE PAISLEY PARK/WARNER BROS.	PRINCE AND THE NEW POWER GENERATION
<b>★ ★ ★ AIRPOWER ★ ★ ★</b>				
26	28	2	SWEET NOVEMBER ATLANTIC	TROOP
27	24	2	RIGHT NOW WARNER BROS.	AL B. SURE!
28	30	2	STAY LONDON/PLG	SHAKESPEAR'S SISTER
29	21	2	KICKIN' IT VIRGIN	AFTER 7
30	27	2	WOULD I LIE TO YOU? CAPITOL	CHARLES & EDDIE
31	23	2	YOU REMIND ME (FROM "STRICTLY BUSINESS") UPTOWN/MCA	MARY J. BLIGE
32	32	2	GIVE U MY HEART (FROM "BOOMERANG") LAFACE/ARISTA	BABYFACE (FEATURING TONI BRAXTON)
33	NEW	2	IF I EVER FALL LOVE GASOLINE ALLEY/MCA	SHAI
34	37	2	WHERE DOES THAT LEAVE LOVE COLUMBIA	GEORGE LAMOND
35	31	2	YEAH, YEAH, YEAH! 200	VOICES
36	36	2	GOOD ENOUGH MCA	BOBBY BROWN
37	35	2	THANK YOU EPIC	THE COVER GIRLS
38	34	2	CROSSOVER RAL/CHAOS	EPMD
39	38	2	GET READY FOR THIS RADIKAL/CRITIQUE	2 UNLIMITED
40	39	2	SESAME'S TREET BIG BEAT/ATLANTIC	SMART E'S

### INCREASING IMPACT

SNAP ARISTA RHYTHM IS A DANCER
SOFIA SHINAS WARNER BROS. THE MESSAGE
RHYTHM SYNDICATE IMPACT/MCA I WANNA MAKE LOVE TO YOU
ROXETTE EMI/ERG HOW DO YOU DO!
EPHRAIM LEWIS ELEKTRA DROWNING IN YOUR EYES
PETER GABRIEL GEFEN DIGGING IN THE DIRT
DAMN YANKEES WARNER BROS. WHERE YOU GOIN' NOW
ARRESTED DEVELOPMENT CHRYSALIS/ERG PEOPLE EVERYDAY
TLC LAFACE/ARISTA WHAT ABOUT YOUR FRIENDS
THE REMBRANDTS ATCO EASTWEST JOHNNY HAVE YOU SEEN HER?
NONA GAYE THIRD STONE/ATLANTIC I'M OVERJOYED
SPIN DOCTORS EPIC ASSOCIATED/EPIC LITTLE MISS CAN'T BE WRONG
BOBBY BROWN MCA GOOD ENOUGH

MARY J. BLIGE UPTOWN/MCA REAL LOVE
BONNIE RAITT CAPITOL COME TO ME
VANESSA WILLIAMS WING/MERCURY WORK TO DO
HOUSE OF PAIN TOMMY BOY JUMP AROUND
R.E.M. WARNER BROS. DRIVE
MARKY MARK & THE FUNKY BUNCH INTERSCOPE YOU GOTTA BELIEVE
2 UNLIMITED RADIKAL/CRITIQUE GET READY FOR THIS

### INITIAL IMPACT

PRINCE & THE N.P.G. PAISLEY PARK/WARNER BROS. MY NAME IS PRINCE
MICHAEL BOLTON COLUMBIA TO LOVE SOMEBODY
TOM COCHRANE CAPITOL WASHED AWAY
SHANICE GIANT SAVING FOREVER FOR YOU
ALANNAH MYLES ATLANTIC SONG INSTEAD OF A KISS
MADONNA MAVERICK/SIRE/WARNER BROS. EROTICA

### INCREASING IMPACT

CECE PENISTON A&M INSIDE THAT I CRIED
RHYTHM SYNDICATE IMPACT/MCA I WANNA MAKE LOVE TO YOU
SOFIA SHINAS WARNER BROS. THE MESSAGE
MC SERCH RAL/CHAOS HERE IT COMES
NENEH CHERRY VIRGIN MONEY LOVE
KRIS KROSS RUFFHOUSE/COLUMBIA I MISSED THE BUS
THE BARRIO BOYZ SBK/ERG CRAZY COOLIN'
THE SOUP DRAGONS BIG LIFE/MERCURY DIVINE THING
A LIGHTER SHADE OF BROWN PUMP/QUALITY SPILL THE RHYME
THE HEIGHTS CAPITOL HOW DO YOU TALK TO AN ANGEL
WRECKX-N-EFFECT MCA RUMP SHAKER
ARRESTED DEVELOPMENT CHRYSALIS/ERG MR. WENDAL
CHUBB ROCK SELECT/ELEKTRA LOST IN THE STORM

NONA GAYE THIRD STONE/ATLANTIC I'M OVERJOYED
SPECIAL GENERATION BUST IT LIFT YOUR HEAD AND SMILE
MC NAS-D & DJ FRED PANDISC IT'S MY CADILLAC (GOT THAT BASS)
SWING OUT SISTER FONTANA/MERCURY AM I THE SAME GIRL
TRIOLOGY ATCO EASTWEST GOOD TIME

### INITIAL IMPACT

PRINCE & THE N.P.G. PAISLEY PARK/WARNER BROS. MY NAME IS PRINCE
SHAI GASOLINE ALLEY/MCA IF I EVER FALL IN LOVE
AROUND THE WAY BIG BEAT/ATLANTIC REALLY INTO YOU
SHANICE GIANT SAVING FOREVER FOR YOU
AFTER 7 VIRGIN BABY I'M FOR REAL
MADONNA MAVERICK/SIRE/WARNER BROS. EROTICA
JOE PUBLIC COLUMBIA DO YOU EVERYNITE
THE SHAMEN EPIC LSI (LOVE SEX INTELLIGENCE)

○ Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 1500 detections (mainstream) or 500 detections (rhythm) for the first time. Initial impact lists those records which attain 125 detections (mainstream) or 75 detections (rhythm) for the first time. Increasing impact lists records below the top 40 which show an increase in detections over the previous week. Both initial and increasing impact rank records in order of this week's detects.

## CARPENTER, BOGGUSS AMONG CMA AWARDS SURPRISES

(Continued from page 1)

categories were Vince Gill, male vocalist; Brooks & Dunn, vocal duo; Brooks' "Ropin' The Wind," top album; Diamond Rio, vocal group; Cyrus' "Achy Breaky Heart," top single; Gill and Max D. Barnes' "Look At Us," top song;

and Marty Stuart and Travis Tritt, vocal event.

From a pure entertainment point of view, the two-hour show, broadcast on CBS-TV, was an absolute triumph. The pacing was fluid, the musical selections repre-

sentative and varied, and the modern sets imaginative and vividly enhancing to the performers. Co-hosts McEntire and Gill kept the show moving without obvious effort or contrivance. Gill's stage ease and wit were leagues away from the turgid commentary that so often afflicted the event in earlier days.

Acts performing were Wynonna, Jackson, Gill, Yearwood and Don Henley, Cyrus, Carpenter, Brooks, McEntire, Steve Wariner (backed by Delbert McClinton, Lee Roy Parnell, Mark O'Connor, and Michael W. Smith), Brooks & Dunn, Tillis, Dean, Bogguss, Tucker, George Jones, and Dolly Parton.

Overall, the show was Exhibit A in the case country music is building for itself that it is no longer the lingua franca of hicks.

At press time, television ratings were still being tallied. A spokesman for CBS-TV said that, in 25 markets sampled, the awards show received a 15.2 rating, compared to 15.4 last year. "While that is slightly lower than last year," he said, "the rating in the strong country markets were actually up from a 21 to a 21.5. So we expect the national rating to come in very close to the 20.5 rating/33 share of last year. And that was an extraordinarily high rating for the Country Music Awards."

## Industry Affirms Its AIDS Agenda With Benefit Shows

NEW YORK—A number of major music-related AIDS-relief efforts are under way, reaffirming the industry's commitment to raising funds for the health crisis.

At the top of the list is Elton John's Oct. 11 benefit concert at New York's Madison Square Garden. The show will have an all-star finale, with George Michael, Lionel Richie, and Bruce Hornsby confirmed to appear. Whoopi Goldberg is also slated to make an informational presentation. Proceeds will go to the Elizabeth Taylor AIDS Foundation, which benefits the American Foundation For AIDS Research (AMFAR) and other U.S. health-care organizations.

The death of LIFEbeat co-founder Bob Caviano Sept. 22 will serve as the inspiration for a tribute concert in early November. Although details are still vague, one of the organization's principals, Tim Rosta, says the event will be produced in a major

New York nightclub, featuring a lineup of "the dance music divas who were such a big part of his life and career."

Also on the LIFEbeat agenda is an R&B music fund-raiser at the Apollo Theatre in New York. Still in the early planning stages, the Nov. 28 show is being organized by several key black music figures, including former RCA publicist Charlotte Hunter and EMI's Karen Dumont.

The Red Hot + Blue organization is shopping for a label for its upcoming "Red Hot + Rap" compilation album. The set will have new material by such luminaries as Public Enemy, Ice T, Arrested Development, and Queen Latifah. As with the recent "Red Hot + Dance" album on Columbia, the Red Hot + Rap campaign will include a television special with informational segments directed by Spike Lee, Matty Rich, and Forest Whitaker.

LARRY FLICK

## MUSIC BUSINESS UPSET OVER PHILIPS' PLAN FOR RECORDABLE CD

(Continued from page 1)

been, in addition to being a wonderful product, that if people wanted to enjoy it they had to go out and buy it. I don't know what value a recordable erasable CD has other than being a copying medium."

According to Philips spokeswoman Angelique Hoogakker, the 5-inch recordable/erasable CD, known as CD-E, would be compatible with the existing CD format. The CD-E discs would be playable on existing CD players, and the new CD record/playback machines would be able to also play back conventional CDs, she says.

The CD-E format uses a "phase change" process for recordable discs that would be compatible with CD, unlike the magneto-optical process used for the MiniDisc.

The erasable CD was announced at a mid-September press conference in Eindhoven, the Netherlands, that was mainly devoted to details of DCC marketing (Billboard, Oct. 3).

"The reason we included this presentation in this program was we wanted to give a window on the future of audio," says Hoogakker. "[CD-E] is still in the research stage; it is far away. The reason we mentioned it is to show that the current CD standard has a future and many applications are to be expected from the current CD standard."

According to Hoogakker, Philips is discussing the erasable CD as a replacement for DAT in the audio-ophile and semiprofessional markets. Although she says it is feasible for the price of erasable CD to come down to mass-market levels, Hoogakker adds, "I couldn't say anything more about it."

She also declines to speculate on how CD-E might affect the marketing of DCC or MD. "It just shows what we have always been saying at Philips, that there is a disc market and a tape market, and we think they can co-exist," she says. "We don't think there is any threat to DCC with this announcement; we'll just have to see what's happening in the disc market."

### CONSUMER CONFUSION

Some major-label executives feel news of CD-E will heighten consumer confusion about the new audio formats. "It concerns us that it could confuse people even more," says Christian Jorg, director of new technologies at BMG. "If you come out with two things right now, and you talk about something else coming in a few years in a format that's established and already successful, I don't think it's a particularly good thing for the consumer."

The Warner Music Group is also concerned about the potential impact of CD-E. If the reports about it are accurate, a Warner spokeswoman says, "we find this is a surprising and unfriendly act to the industry. We have consistently stressed the importance of hardware and software cooperation, and are naturally disappointed when others apparently disregard this approach."

Sony, which has a lot riding on the upcoming debut of the MiniDisc, expresses even stronger opposition to CD-E. "Sony Music Entertainment is opposed to introduction of a recordable CD," reads the company statement. "There is no new software component created by this system, and it serves no

purpose other than the copying of CDs. Sony cannot support the manufacturing of a device that disregards the interests of the music industry.

"The MiniDisc and DCC represent realistic solutions to the consumers' need for private-use copying of prerecorded music. We view CD-R [i.e., CD-E] as a professional device that may satisfy the requirements of recording studios but must not be used to undermine the efforts of record companies to distribute and promote the copyrighted works of artists and performers."

Bob Sherwood, VP of sound technology marketing at Sony Software, stresses that MD, unlike CD-E, is designed to be a portable format. He says his company is not worried about the potential impact of the erasable CD on MD's chances for success.

"It's three to four years down the road," he says of CD-E. "MD will be established in the market by then; it will have its home."

Nevertheless, notes the RIAA's Berman, news of CD-E "ups the ante in terms of the need for royalty legislation not only in the U.S. but around the world." While CD-E would theoretically be covered under the U.S. legislation now poised for passage, he says, "the legislation provides for a very modest royalty and it certainly would not be comparable or equivalent to a lost sale. The instances of lost sales to this type of format would be magnified simply because it's obviously not a portable format."

Assistance in preparing this story was provided by Ken Terry.



by Michael Ellis

WITH LAST WEEK'S DEBUT of the new Top 40 Airplay charts based on Broadcast Data Systems monitoring (see page 82), this is an appropriate time to stop and take stock of where we have come and where we are going in the long process of converting the Billboard charts to BDS airplay monitoring and SoundScan unit sales.

LET'S LOOK AT THE radio airplay side first, because the conversion began with BDS. The first chart to convert was the all-airplay Hot Country Singles & Tracks chart, which switched to BDS data in January 1990. BDS continued to expand into more markets throughout 1990, but the tricky problem of combining BDS airplay data with SoundScan sales data delayed the conversion of the Hot 100 to the new technologies until November 1991. In the same month, we converted the all-airplay Album Rock Tracks chart to BDS.

ON THE SALES SIDE, SoundScan data became available to us in spring 1991, and we immediately converted two album sales charts: The Billboard 200 and the Top Country Albums chart. SoundScan's sample was originally skewed toward general-market chains, and was considered best suited for measuring sales of all albums overall, as well as country music, which is sold heavily in these chains. Other specialized music genres are sold more extensively through independent stores, so Billboard has been working with SoundScan in its efforts to hook up more independent specialty stores and to identify chain locations that qualify for specialty charts. That process is moving forward with R&B music to the degree that we now are confident of our ability to convert the Top R&B Albums chart to SoundScan data by the first issue of the 1993 chart year, which will be Dec. 5, 1992. In that same issue we also plan to utilize BDS airplay and SoundScan sales data for the Hot R&B Singles chart. We will supplement the BDS data with small-market playlists from nonmonitored markets, as we do on the Hot 100.

AT THE SAME TIME we are moving toward converting additional charts to the new methodology. On the airplay side, we hope to convert Hot Adult Contemporary to BDS by the end of the year, when BDS should have a full panel of 80-90 stations on line. The Modern Rock Tracks and Hot Latin Tracks charts will continue using playlists supplied by stations until BDS is able to adequately monitor those formats. On the sales side, conversion of the remaining specialty music charts—adult alternative, classical, dance, gospel, jazz, Latin, and rap—should take place next year as SoundScan adds more independent specialty retailers to its sample.

IT'S BEEN A LONG road updating the Billboard charts to meet the information needs of the 21st century. Although more work remains to be done, we are absolutely committed to supplying the industry with the most accurate charts possible using the newest technology.

## HOT 100 RECURRENT SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL)
1	1	2	UNDER THE BRIDGE RED HOT CHILI PEPPERS (WARNER BROS.)	16	16	10	LIVE AND LEARN JOE PUBLIC (COLUMBIA)
2	2	3	IF YOU ASKED ME TO CELINE DION (EPIC)	17	18	14	MAKE IT HAPPEN MARIAH CAREY (COLUMBIA)
3	4	5	TENNESSEE ARRESTED DEVELOPMENT (CHRYSALIS)	18	24	7	JUST TAKE MY HEART MR. BIG (ATLANTIC)
4	6	5	I WILL REMEMBER YOU AMY GRANT (A&M)	19	14	3	SLOW MOTION COLOR ME BADD (GIANT)
5	3	4	HOLD ON MY HEART GENESIS (ATLANTIC)	20	15	19	GOOD FOR ME AMY GRANT (A&M)
6	9	3	THEY WANT EFX DAS EFX (ATCO EASTWEST)	21	22	11	AIN'T 2 PROUD 2 BEG TLC (LAFACE/ARISTA)
7	5	5	DAMN I WISH I WAS YOUR LOVER SOPHIE B. HAWKINS (COLUMBIA)	22	26	18	REMEMBER THE TIME MICHAEL JACKSON (EPIC)
8	7	22	FINALLY CECE PENISTON (A&M)	23	—	35	LOSING MY RELIGION R.E.M. (WARNER BROS.)
9	8	21	I LOVE YOUR SMILE SHANICE (MOTOWN)	24	21	2	WHY ANNIE LENNOX (ARISTA)
10	11	21	ALL 4 LOVE COLOR ME BADD (GIANT)	25	—	44	GOOD VIBRATIONS MARKY MARK (INTERSCOPE)
11	12	11	ONE UZ (ISLAND/PLG)	26	30	45	MOTOWNPHILLY BOYZ II MEN (MOTOWN)
12	13	7	JUMP KRIS KROSS (RUFFHOUSE/COLUMBIA)	27	—	12	EVERYTHING CHANGES KATHY TROCCOLI (REUNION/GEFFEN)
13	10	10	SAVE THE BEST FOR LAST VANESSA WILLIAMS (WING/MERCURY)	28	20	13	BOHEMIAN RHAPSODY QUEEN (HOLLYWOOD)
14	17	10	TEARS IN HEAVEN ERIC CLAPTON (REPRISE)	29	27	17	I CAN'T DANCE GENESIS (ATLANTIC)
15	25	46	I WANNA SEX YOU UP COLOR ME BADD (GIANT)	30	28	9	SOMEDAY MARIAH CAREY (COLUMBIA)

Recurrents are titles which have appeared on the Hot 100 for 20 weeks and have dropped below the top 50.

# 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  
OCTOBER 10, 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
<b>*** NO. 1/TOP DEBUT ***</b>						
1	NEW		1	GARTH BROOKS LIBERTY 98743* (10.98/15.98)	THE CHASE	1
2	3	2	5	ERIC CLAPTON DUCK 45024*/REPRISE (10.98/15.98)	UNPLUGGED	2
3	1	1	19	BILLY RAY CYRUS ▲ <sup>4</sup> MERCURY 510635* (9.98 EQ/13.98)	SOME GAVE ALL	1
4	2	3	41	PEARL JAM ▲ <sup>3</sup> EPIC ASSOCIATED 47857*/EPIC (10.98 EQ/15.98)	TEN	2
5	4	4	5	GARTH BROOKS LIBERTY 98742* (10.98/15.98)	BEYOND THE SEASON	2
6	7	16	13	SOUNDTRACK ● EPIC SOUNDTRAX 52476*/EPIC (10.98 EQ/15.98)	SINGLES	6
7	NEW		1	NINE INCH NAILS NOTHING/TVT-INTERSCOPE 92213*/ATLANTIC (7.98/11.98)	BROKEN	7
8	5	5	5	BOBBY BROWN MCA 10417 (10.98/15.98)	BOBBY	2
9	6	6	9	MARY J. BLIGE ● UPTOWN 10681*/MCA (9.98/15.98)	WHAT'S THE 411?	6
10	NEW		1	EXTREME A&M 40006* (10.98/15.98)	III SIDES TO EVERY STORY	10
<b>*** TOP 20 SALES MOVER ***</b>						
11	22	—	2	QUEEN HOLLYWOOD 61265*/ELEKTRA (10.98/16.98)	GREATEST HITS	11
12	9	9	27	EN VOGUE ▲ ATCO EASTWEST 92121* (10.98/15.98)	FUNKY DIVAS	8
13	8	8	26	KRIS KROSS ▲ <sup>3</sup> RUFFHOUSE 48710*/COLUMBIA (10.98 EQ/15.98)	TOTALLY KROSSED OUT	1
14	10	7	13	SOUNDTRACK ▲ LAFACE 26006*/ARISTA (10.98/15.98)	BOOMERANG	4
15	18	21	108	GARTH BROOKS ▲ <sup>9</sup> LIBERTY 93866* (9.98/13.98)	NO FENCES	3
16	13	—	2	PUBLIC ENEMY DEF JAM 53014/CHAOS (10.98 EQ/15.98)	GREATEST MISSES	13
17	12	11	53	RED HOT CHILI PEPPERS ▲ <sup>3</sup> WARNER BROS. 26681* (10.98/15.98)	BLOOD SUGAR SEX MAGIK	3
18	19	20	55	GARTH BROOKS ▲ <sup>8</sup> LIBERTY 96330* (10.98/15.98)	ROPIN' THE WIND	1
19	15	12	16	TEMPLE OF THE DOG ▲ A&M 5350* (9.98/13.98)	TEMPLE OF THE DOG	5
20	23	24	44	BROOKS & DUNN ▲ ARISTA 18658* (9.98/13.98)	BRAND NEW MAN	15
21	20	27	26	WYONNNA ▲ CURB 10529*/MCA (10.98/15.98)	WYONNNA	4
22	14	14	26	ARRESTED DEVELOPMENT ▲ CHRYSALIS 21929*/ERG (9.98/13.98)	3 YEARS 5 MONTHS & 2 DAYS IN THE LIFE OF . . .	13
23	11	13	14	ELTON JOHN ▲ MCA 10614* (9.98/15.98)	THE ONE	8
24	21	17	59	METALLICA ▲ <sup>5</sup> ELEKTRA 61113 (10.98/15.98)	METALLICA	1
25	16	10	4	VINCE GILL MCA 10630* (10.98/15.98)	I STILL BELIEVE IN YOU	10
26	28	26	31	TLC ▲ LAFACE 26003*/ARISTA (9.98/13.98)	OOOOOOHHH. . . ON THE TLC TIP	14
27	NEW		1	SINEAD O'CONNOR ENSIGN/CHRYSALIS 21952*/ERG (10.98/15.98)	AM I NOT YOUR GIRL?	27
28	17	15	26	DEF LEPPARD ▲ <sup>3</sup> MERCURY 512185* (10.98 EQ/15.98)	ADRENALIZE	1
29	24	19	9	HOUSE OF PAIN TOMMY BOY 1056* (10.98/15.98)	HOUSE OF PAIN	14
30	NEW		1	DA LENCH MOB STREET KNOWLEDGE 92206*/ATCO EASTWEST (9.98/13.98)	GUERRILLAS IN THE MIST	30
31	26	22	11	MEGADETH ▲ CAPITOL 98531* (10.98/15.98)	COUNTDOWN TO EXTINCTION	2
32	29	25	54	GUNS N' ROSES ▲ <sup>3</sup> GEFFEN 24415 (10.98/15.98)	USE YOUR ILLUSION I	2
33	31	30	20	ANNIE LENNOX ● ARISTA 18704* (10.98/15.98)	DIVA	23
34	30	28	45	U2 ▲ <sup>4</sup> ISLAND 510347/PLG (10.98 EQ/15.98)	ACHTUNG BABY	1
35	27	23	17	MARIAH CAREY ▲ COLUMBIA 52758* (7.98 EQ/9.98)	MTV UNPLUGGED EP	3
<b>*** POWER PICK ***</b>						
36	89	—	2	GEORGE STRAIT MCA 10651* (10.98/15.98)	PURE COUNTRY	36
37	25	18	7	SOUNDTRACK EPIC SOUNDTRAX 52845*/EPIC (10.98 EQ/15.98)	HONEYMOON IN VEGAS	18
38	36	35	15	SPIN DOCTORS ● EPIC ASSOCIATED 47461*/EPIC (9.98 EQ/13.98)	POCKET FULL OF KRYPTONITE	35
39	33	33	6	TRAVIS TRITT WARNER BROS. 45048* (10.98/15.98)	T-R-O-U-B-L-E	27
40	NEW		1	BAD COMPANY ATLANTIC 91759* (10.98/15.98)	HERE COMES TROUBLE	40
41	NEW		1	AL B. SURE! WARNER BROS. 26973* (10.98/15.98)	SEXY VERSUS	41
42	42	49	127	GARTH BROOKS ▲ <sup>3</sup> LIBERTY 90897 (9.98/13.98)	GARTH BROOKS	13
43	51	69	33	JOHN ANDERSON ● BNA 61029* (9.98/13.98)	SEMINOLE WIND	43
44	55	—	2	RANDY TRAVIS WARNER BROS. 45044* (10.98/15.98)	GREATEST HITS, VOL. 1	44
45	34	34	19	JON SECADA ● SBK 98845*/ERG (9.98/15.98)	JON SECADA	31
46	35	32	20	THE BLACK CROWES ▲ THE SOUTHERN HARMONY & MUSICAL COMPANION DEF AMERICAN 26976*/REPRISE (10.98/15.98)		1
47	37	36	46	GENESIS ▲ <sup>3</sup> ATLANTIC 82344* (10.98/15.98)	WE CAN'T DANCE	4
48	32	29	3	UGLY KID JOE STARDOG 512571*/MERCURY (10.98 EQ/15.98)	AMERICA'S LEAST WANTED	29
49	38	41	53	NIRVANA ▲ <sup>4</sup> DGC 24425/GEFFEN (9.98/13.98)	NEVERMIND	1
50	46	42	5	COLLIN RAYE EPIC 48983* (9.98 EQ/15.98)	IN THIS LIFE	42
51	47	48	6	PATTY SMYTH MCA 10633* (9.98/15.98)	PATTY SMYTH	47
52	56	52	4	TRISHA YEARWOOD MCA 10641* (9.98/15.98)	HEARTS IN ARMOR	52
53	45	44	28	K.D. LANG ● SIRE 26840*/WARNER BROS. (10.98/15.98)	INGENUA	44
54	43	37	8	INXS ATLANTIC 82394* (10.98/15.98)	WELCOME TO WHEREVER YOU ARE	16
55	41	43	66	BONNIE RAIT ▲ <sup>4</sup> CAPITOL 96111 (10.98/15.98)	LUCK OF THE DRAW	2

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
56	44	45	11	CLINT BLACK ▲ RCA 66003* (10.98/15.98)	THE HARD WAY	8
57	49	51	14	TOAD THE WET SPROCKET COLUMBIA 47309 (9.98 EQ/13.98)	FEAR	49
58	NEW		1	SKID ROW ATLANTIC 82431* (7.98/11.98)	B-SIDES OURSELVES	58
59	39	31	4	ROGER WATERS COLUMBIA 47127* (10.98 EQ/15.98)	AMUSED TO DEATH	21
60	59	62	13	MARY-CHAPIN CARPENTER ● COLUMBIA 48881* (9.98 EQ/15.98)	COME ON COME ON	32
61	40	40	75	MICHAEL BOLTON ▲ <sup>5</sup> COLUMBIA 46771 (10.98 EQ/15.98)	TIME, LOVE AND TENDERNESS	1
62	50	47	17	VARIOUS ARTISTS ● TOMMY BOY 1053* (10.98/15.98)	MTV: PARTY TO GO, VOL. 2	19
63	62	67	26	CELINE DION ● EPIC 52473* (10.98 EQ/15.98)	CELINE DION	34
64	52	60	7	RICKY VAN SHELTON COLUMBIA 52753* (10.98 EQ/15.98)	GREATEST HITS PLUS	50
65	65	66	72	BOYZ II MEN ▲ <sup>4</sup> MOTOWN 6320* (9.98/13.98)	COOLEYHIGHHARMONY	3
66	71	63	29	QUEEN ▲ HOLLYWOOD 61311*/ELEKTRA (10.98/16.98)	CLASSIC QUEEN	4
67	66	70	53	BRYAN ADAMS ▲ <sup>2</sup> A&M 5367* (10.98/15.98)	WAKING UP THE NEIGHBOURS	6
68	84	—	2	RANDY TRAVIS WARNER BROS. 45045* (10.98/15.98)	GREATEST HITS, VOL. 2	68
69	61	55	45	ENYA ▲ REPRISE 26775* (10.98/15.98)	SHEPHERD MOONS	17
70	58	39	5	WARRANT COLUMBIA 52584* (10.98 EQ/15.98)	DOG EAT DOG	25
71	57	50	57	JODECI ▲ <sup>2</sup> UPTOWN 10198*/MCA (9.98/13.98)	FOREVER MY LADY	18
72	54	46	54	GUNS N' ROSES ▲ <sup>3</sup> GEFFEN 24420 (10.98/15.98)	USE YOUR ILLUSION II	1
73	60	58	14	N2DEEP PROFILE 1427* (9.98/14.98)	BACK TO THE HOTEL	58
74	64	54	9	EAST COAST FAMILY BIV 10 6352*/MOTOWN (9.98/13.98)	EAST COAST FAMILY VOLUME ONE	54
75	48	38	14	SOUNDTRACK ▲ PERSPECTIVE 1004*/A&M (10.98/15.98)	MO' MONEY	6
76	72	57	34	SIR MIX-A-LOT ▲ DEF AMERICAN 26765*/REPRISE (9.98/15.98)	MACK DADDY	9
77	NEW		1	MOTHER LOVE BONE STARDOG 512884*/MERCURY (10.98 EQ/15.98)	MOTHER LOVE BONE	77
78	69	59	11	MINISTRY SIRE 26727*/WARNER BROS. (10.98/15.98)	PSALM 69	27
79	77	83	7	ALABAMA RCA 66044* (9.98/15.98)	AMERICAN PRIDE	56
80	53	56	17	WILSON PHILLIPS ▲ SBK 98924*/ERG (10.98/15.98)	SHADOWS AND LIGHT	4
81	67	—	2	MARKY MARK & THE FUNKY BUNCH INTERSCOPE 92203*/ATLANTIC (10.98/15.98)	YOU GOTTA BELIEVE	67
82	70	53	11	TOO SHORT ● JIVE 41467 (10.98/15.98)	SHORTY THE PIMP	6
83	63	68	15	FIREHOUSE ● EPIC 48615* (10.98 EQ/15.98)	HOLD YOUR FIRE	23
84	81	86	52	REBA MCENTIRE ▲ <sup>2</sup> MCA 10400* (10.98/15.98)	FOR MY BROKEN HEART	13
85	68	61	7	DAMN YANKEES WARNER BROS. 45025* (10.98/15.98)	DON'T TREAD	22
86	75	72	35	R. KELLY & PUBLIC ANNOUNCEMENT ● JIVE 41469 (9.98/13.98)	BORN INTO THE '90'S	42
87	94	101	8	HELMET INTERSCOPE 92162*/ATLANTIC (9.98/13.98)	MEANTIME	87
88	128	—	2	WILLIE D RAP-A-LOT 57188*/PRIORITY (9.98/15.98)	I'M GOIN' OUT LIKA SOLDIER	88
89	79	82	72	ALAN JACKSON ▲ <sup>2</sup> ARISTA 8681* (9.98/13.98)	DON'T ROCK THE JUKEBOX	17
90	93	94	9	CHRIS LEDOUX LIBERTY 98818* (9.98/13.98)	WHATCHA GONNA DO WITH A COWBOY	65
91	83	76	54	OZZY OSBOURNE ▲ <sup>2</sup> EPIC ASSOCIATED 46795*/EPIC (10.98 EQ/15.98)	NO MORE TEARS	7
92	82	74	25	DAS EFX ● ATCO EASTWEST 91827* (9.98/13.98)	DEAD SERIOUS	16
93	78	78	24	ZZ TOP ▲ WARNER BROS. 26846 (10.98/15.98)	GREATEST HITS	9
94	80	73	56	SOUNDTRACK ▲ BEACON 10286*/MCA (10.98/15.98)	THE COMMITMENTS	8
95	108	105	37	SUZIE BOGGUSS ● LIBERTY 95847* (9.98/13.98)	ACES	95
96	97	93	136	ORIGINAL LONDON CAST ▲ <sup>2</sup> POLYDOR 831563/PLG (10.98 EQ/15.98)	PHANTOM OF THE OPERA HIGHLIGHTS	46
97	74	65	10	DJ QUIK PROFILE 1430* (10.98/15.98)	WAY 2 FONKY	10
98	87	71	13	SHAKESPEAR'S SISTER LONDON 28266/PLG (9.98 EQ/13.98)	HORMONALLY YOURS	56
99	95	102	38	SAMMY KERSHAW ● MERCURY 510161* (9.98 EQ/13.98)	DON'T GO NEAR THE WATER	95
100	76	81	5	AFTER 7 VIRGIN 86349* (9.98/13.98)	TAKIN' MY TIME	76
101	98	99	7	HI-FIVE JIVE 41474* (10.98/15.98)	KEEP IT GOIN' ON	82
102	92	89	13	ERASURE MUTE 61386*/ELEKTRA (5.98/6.98)	ABBA-ESQUE	85
103	86	111	3	SUZANNE VEGA A&M 54005* (9.98/13.98)	99.9 F	86
104	73	64	9	EPMD RAL 52848/CHAOS (10.98 EQ/15.98)	BUSINESS NEVER PERSONAL	14
105	99	106	26	MARK CHESNUTT MCA 10530* (9.98/15.98)	LONGNECKS & SHORT STORIES	68
106	90	80	82	AMY GRANT ▲ <sup>3</sup> A&M 5321 (10.98/15.98)	HEART IN MOTION	10
107	NEW		1	GREAT WHITE CAPITOL 98835* (10.98/15.98)	PSYCHO CITY	107
108	88	75	32	SOUNDTRACK ▲ REPRISE 26805* (10.98/15.98)	WAYNE'S WORLD	1
109	96	91	7	FREDDIE JACKSON CAPITOL 96859* (10.98/15.98)	TIME FOR LOVE	83

○ 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.

## INDEPENDENT DISTRIBUTION WEAVING AN EVER MORE TANGLED WEB

(Continued from page 6)

• Denver-based Encore, which hired a branch manager for Los Angeles and, according to sources, is also looking at Atlanta.

• Miami-based Bassin Distributors, which has hired salespeople in New York, Baltimore, and Dallas.

• Elk Grove Village, Ill.-based M.S. Distributing Co., which has opened a sales office in Cleveland.

• Cleveland-based Action Music Sales. Sources say Action has opened a sales office in Minneapolis and is about to open one in Chicago.

• Brooklyn Park, Minn.-based Navarre, which has opened sales offices or hired sales reps in Massachusetts, Cleveland, Baltimore/Washington, and Dallas.

• The proposed Rounder Distribution-East Side Digital-Precision Sound Marketing national network. The proposed firm is already hiring sales people in Atlanta, Detroit, and Ohio.

• Memphis-based Select-O-Hits, which earlier spread to Nashville and Atlanta and has recently opened an office in Miami.

• Dallas-based Big State, part of the INDI network, which has moved into Atlanta, thanks to INDI's acquisition of Schwartz Brothers assets. Meanwhile, INDI itself likely will open an office in Chicago.

### 'UPSIDE DOWN' BUSINESS

"The whole business is upside down right now," says Gary Chappell, VP of sales at Sausalito, Calif.-based Real Music. Johnny Phillips, VP of Select-O-Hits, agrees. "It real-

ly is a mess right now and I don't know what it will come to." However, he adds, "I think there will be a shakeout on the horizon. Within the next year, you will see it."

While most industry executives point to different reasons for the increased competition, most agree the liquidation of Schwartz Brothers ignited the expansion moves into a fast-forward feeding frenzy.

"A lot of this is just in the wake of Schwartz Brothers going out of business," says John Salstone, VP at M.S. Distributing. "Certain opportunities have availed themselves." But unlike most other executives interviewed for this story, Salstone adds, "I don't think anything radical is happening right now. Throughout the history of independent distribution, as voids are created the marketplace responds."

CD One Stop, a "super" one-stop, was one of the first to react, by setting up Titus Oaks Distribution, which signed up a number of labels for Northeast distribution, including American Gramophone. It also is moving into the West and Southeast. In the meantime, Bassin Distributors, another super one-stop, has been getting more aggressive in its distribution business.

In Woodland, Calif., Barney Cohen, president of Valley Record Distributors, says, "I am looking at getting into independent distribution real hard. I don't want to get into a situation where all my major competitors are buying product at significantly lower prices. I want very much to have a level playing field, and, if CD

One Stop and Bassin are getting distributor prices, then I will have to talk to labels, too."

### BLURRING OF LINES

As one-stops evolve into independent distributors, the blurring of the distribution channel is fueling transshipping, some distributors argue. One-stops have relationships with accounts all around the country and sell to them, regardless of territorial rights, they say.

Says the head of a one-stop, "I don't believe in regional distribution like, say, George Hocutt [of INDI] does. But if I sell an independent label to a major chain, then I have the manufacturer's permission or the chain's buyer says it is O.K. The manufacturer cannot force upon the retailer who he has to buy from. The customer is always right. But wherever I sell, I am totally against going into a marketplace with price."

The big question now, according to Cohen, is whether there is room for two steps between the label and retailers. "Is it possible the independent distributor will become more like the one-stop, and vice versa?" he asks. "If that's the case then God help the independent distributor because my distribution systems are far superior than my suppliers."

While not agreeing that the super-one-stops are superior to independent distributors, one observer sees the recent spate of distributors moving into new markets partially as a reaction to the one-stops' diversification.

"Everyone knows how aggressive

Titus Oaks and Valley are," she says. "The independent distributor has to keep up with them and have responded by opening up sales offices in new markets." But she labels that strategy a knee-jerk reaction.

In addition to the threat by one-stops, the move by some to establish national distribution networks also has regional distributors on the defensive.

Pat Monaco, VP/GM at PolyGram Group Distribution's ILS, says that, at the National Assn. of Recording Merchandisers' Wholesalers Conference, held Sept. 18-23 in Newport Beach, Calif., everyone seemed to be "in a nationalistic mood. Everyone is a national company suddenly. I certainly had a number of meetings with distributors, and a lot of the conversations were about expansion moves. If I had to use a word to describe the attitude out there, it would be 'manifest destiny.'"

Salstone at M.S., however, says national distribution is not the way to go. "None of these guys that are [building networks] have ever done it before. We have had branches in other markets before, like California and Atlanta, and a lot of the people that are doing it now maybe will learn the same thing that we learned 10 years ago, when we cut back."

He adds, "There are a lot of Johnny-come-lately's, and then there are the survivors."

M.S. is currently moving into Cleveland simply because opportunity presented itself in that market with the demise of Schwartz Broth-

ers, Salstone says. Also, some sources suggest Action's move into Chicago and Minnesota was inspired by the wholesaler's desire to access the major accounts headquartered in those cities. Action executives refused to talk to Billboard.

Bruce Iglauer, president of Chicago-based Alligator Records, says the expansion activity is fueled by the perception that some of the older independent distributors are entrenched in their ways. "I think there is a perception among some of those new to independent distribution that the old distributors are fat and sassy and are not soliciting accounts," he says. The distributors that have that perception are moving into their markets, attempting to steal business by being more aggressive, he says.

Yet another factor fueling expansion, according to sources, is speculation about the future of Profile/Landmark. Reliable sources say the company is being shopped to the six majors. If a sale occurs, some distributors are betting, the labels currently serviced by Landmark may be in the mood to shop for new distribution.

Landmark president Burt Goldstein responds to that speculation by saying that "if a distributor is sold to a major, then I would think that the labels it handles would be happy because that distributor now is secured by a major corporation with deep pockets."

### LABELS SLOW TO BITE

Although a number of distributors are trying to build national networks, so far the major independent labels have not endorsed that concept. For instance, INDI has thus far only signed Atlanta's Ichiban label and some of its subimprints to a national distribution deal. Most major independent labels say they still support regional distributorship. But while they endorse it, not all of them appear to be enforcing it. As a result, some wonder whether all of the expansion moves will result in the elimination of "territorial distribution."

One independent label executive says, "I don't want to see anybody get hurt. But I am frustrated that it's hard to get product into stores now."

(Continued on page 88)

## CERTIFICATIONS: BROOKS' 'FENCES' TOPS 9-MILLION MARK

(Continued from page 10)

Dance."

Three albums went gold and platinum simultaneously in September—Megadeth's "Countdown To Extinction," Clint Black's "The Hard Way," and the "Mo' Money" soundtrack. All three albums reached the top 10 on The Billboard 200 in recent months.

Boyz II Men's smash single, "End Of The Road," was also certified gold and platinum simultaneously, as was MC Ren's shortform album, "Kizz My Black Azz."

Arrested Development landed a platinum album and its second gold single in three months, as "People Everyday" followed the lead of "Tennessee."

Tanya Tucker landed the first platinum album of her 20-year career with "What Do I Do With Me."

Too Short landed two gold albums Sept. 18—"Born To The Mack" and

"Shorty The Pimp."

Two more boxed sets went gold under the RIAA's new rules, which count each CD in a multi-CD set as one unit. The newly minted gold titles are "Les Miserables—The Complete Symphonic Recording" and the Purple Balloon Players' "Lullaby Cradle."

Here's the complete list of September certifications.

### MULTIPLATINUM ALBUMS

Garth Brooks, "No Fences," Liberty, 9 million.  
 Billy Ray Cyrus, "Some Gave All," Mercury, 4 million.  
 U2, "Achtung Baby," Island/PLG, 4 million.  
 Genesis, "We Can't Dance," Atlantic, 3 million.  
 Pearl Jam, "Ten," Epic Associated, 3 million.  
 Red Hot Chili Peppers, "Blood Sugar Sex Magik," Warner Bros., 3 million.  
 Eazy-E, "Eazy-Duz-It," Ruthless/Priority, 2 million.  
 Jodeci, "Forever My Lady," Uptown/MCA, 2

million.

Ozzy Osbourne, "No More Tears," Epic Associated, 2 million.

Original Cast, "Phantom Of The Opera Highlights," Polydor/PLG, 2 million.

### PLATINUM ALBUMS

Elton John, "The One," MCA, his sixth.  
 Clint Black, "The Hard Way," RCA, his third.  
 Arrested Development, "3 Years 5 Months & 2 Days In The Life Of...", Chrysalis/ERG, its first.  
 Megadeth, "Countdown To Extinction," Capitol, its first.  
 "Temple Of The Dog," A&M, its first.  
 Tanya Tucker, "What Do I Do With Me," Liberty, her first.  
 Soundtrack, "Mo' Money," Perspective/A&M.

### GOLD ALBUMS

Lynyrd Skynyrd, "Skynyrd's Inneryds," MCA, its ninth.  
 Jimmy Buffett, "Feeding Frenzy," MCA, his seventh.  
 "Harry Connick Jr.," Columbia, his fifth.  
 B-52's, "Good Stuff," Reprise, their fourth.  
 Megadeth, "Countdown To Extinction," Capitol, its fourth.

Too Short, "Shorty The Pimp," Jive, his fourth.

Clint Black, "The Hard Way," RCA, his third.  
 k.d. lang, "Ingenué," Sire, her third.  
 Ray Stevens, "Greatest Hits," MCA, his third.  
 Too Short, "Born To The Mack," Jive, his third.

John Anderson, "Seminole Wind," BNA, his second.

Mary-Chapin Carpenter, "Come On, Come On," Columbia, her second.

Slaughter, "Wild Life," Chrysalis/ERG, its second.

Mary J. Blige, "What's The 411?," Uptown/MCA, her first.

Suzy Bogguss, "Aces," Liberty, her first.  
 "Jon Secada," SBK, his first.

CeCe Peniston, "Finally," A&M, her first.  
 Purple Balloon Players, "Lullaby Cradle," Great American Radio, its first.

Spin Doctors, "Pocket Full Of Kryptonite," Epic Associated, its first.

Soundtrack, "Mo' Money," Perspective/A&M.

Soundtrack, "Singles," Epic Soundtrax.  
 Original Cast, "Les Miserables—The Complete Symphonic Recording," Relativity.

### PLATINUM SHORTFORM ALBUMS

Ice Cube, "Kill At Will," Priority, his third.  
 N.W.A., "100 Miles And Runnin'," Priority, his third.  
 MC Ren, "Kizz My Black Azz," Ruthless/Priority, her first.

### GOLD SHORTFORM ALBUMS

MC Ren, "Kizz My Black Azz," Ruthless/Priority, her first.

### PLATINUM SINGLES

Boyz II Men, "End Of The Road," Biv 10/Motown, their second.  
 TLC, "Baby-Baby-Baby," LaFace/Arista, their second.  
 House Of Pain, "Jump Around," Tommy Boy, its first.

### GOLD SINGLES

Madonna, "This Used To Be My Playground," Sire/Warner Bros., her 11th.  
 Boyz II Men, "End Of The Road," Biv 10/Motown, their third.  
 Arrested Development, "People Everyday," Chrysalis, its second.  
 Shakespear's Sister, "Stay," London/PLG, its first.  
 K.W.S., "Please Don't Go," Next Plateau/PLG, his first.

## WARNER PROMOTES SALES WITH MAIL-ORDER CLIP REELS

(Continued from page 6)

to retail while we generate catalog sales."

Every Rock Video Monthly subscriber receives the same compilation reel. Linen says he hopes to create genre-specific reels in the future, targeting dance/pop, heavy metal, hard rock, and rap listeners.

The Rock Video Monthly catalog also includes a section devoted to Personics, the customized-cassette service. Warner Music Group has a controlling interest in the service.

Rock Video Monthly subscribers can order customized cassettes containing up to 90 minutes of music from about 100 selections, at a price of about \$1 per track.

The Rock Video Monthly promotion is the video counterpart to the September launch of Warner Music Enterprises' new Club 10 by Personics. Club 10 was introduced in September with a promotion whereby subscribers can customize up to three tapes with three tracks apiece (chosen from a pool of 20 tracks by 10 artists). Each tape costs \$1.98, including shipping/handling.

Each month, Club 10 subscribers receive a new catalog, featuring about 100 alternative rock tracks. Each tape holds up to 90 minutes of music, and the tracks cost about \$1 apiece.

The Club 10 catalog also includes about 250 items such as T-shirts,

hats, CDs, and videos.

Warner Music Enterprises is hoping to reach its target 15-25 demographic for Rock Video Monthly and Club 10 through such print media as Marvel and DC comics, as well as the music press and TV Guide. Some TV advertising is planned, as well.

The 9-month-old Warner Music Enterprises is a division of Warner Music Group. Its charter is to cater to an underserved audience and stimulate retail activity through direct marketing, says Linen.

Linen says both promotions currently are in the test stages; he hopes to take the promotion overseas in the future.

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THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
110	138	138	4	MICHAEL W. SMITH	REUNION 24491*/Geffen (9.98/13.98) CHANGE YOUR WORLD	110
111	85	77	10	JOE SATRIANI	RELATIVITY 1053* (10.98/15.98) EXTREMIST	22
112	106	90	41	CYPRESS HILL	RUFFHOUSE 47889/COLUMBIA (9.98 EQ/13.98) CYPRESS HILL	31
113	114	104	98	MADONNA	SIRE 26440/WARNER BROS. (13.98/18.98) THE IMMACULATE COLLECTION	2
114	91	84	21	LIONEL RICHIE	MOTOWN 6338* (10.98/15.98) BACK TO FRONT	19
115	110	96	51	SOUNDGARDEN	A&M 5374 (9.98/13.98) BADMOTORFINGER	39
116	112	95	20	INDIGO GIRLS	EPIC 48865* (10.98 EQ/15.98) RITES OF PASSAGE	21
117	101	79	68	NATALIE COLE	ELEKTRA 61049 (13.98/16.98) UNFORGETTABLE	1
118	113	97	23	BEASTIE BOYS	CAPITOL 98938 (10.98/15.98) CHECK YOUR HEAD	10
119	100	87	23	THE CURE	FICTION 61309*/ELEKTRA (10.98/15.98) WISH	2
120	109	115	9	GEORGE THOROGOOD	EMI 97718*/ERG (10.98/15.98) BADDEST OF THE BAD	100
121	107	126	22	DAVID SANBORN	ELEKTRA 61272* (10.98/15.98) UPFRONT	107
122	118	—	2	TONY BENNETT	COLUMBIA 52965* (10.98 EQ/16.98) PERFECTLY FRANK	118
123	RE-ENTRY	26	MICHAEL CRAWFORD	ATLANTIC 82347* (12.98/17.98) PERFORMS ANDREW LLOYD WEBBER	54	
124	111	98	15	FAITH NO MORE	SLASH 26785*/REPRISE (10.98/15.98) ANGEL DUST	10
125	104	88	9	MORRISSEY	SIRE 26994*/REPRISE (10.98/15.98) YOUR ARSENAL	21
126	102	92	44	MICHAEL JACKSON	EPIC 45400 (10.98 EQ/15.98) DANGEROUS	1
127	132	—	2	MIKI HOWARD	GIANT 24452*/REPRISE (9.98/15.98) FEMME FATALE	127
128	115	109	134	THE BLACK CROWES	DEF AMERICAN 24278*/REPRISE (9.98/13.98) SHAKE YOUR MONEY MAKER	4
129	139	135	15	BILLY DEAN	SBK 96728*/ERG (9.98/13.98) BILLY DEAN	123
130	125	113	73	LORRIE MORGAN	RCA 3021* (9.98/13.98) SOMETHING IN RED	53
131	105	85	23	TOM COCHRANE	CAPITOL 97723* (9.98/13.98) MAD MAD WORLD	46
132	127	116	16	THE SOUP DRAGONS	BIG LIFE 513178*/MERCURY (9.98 EQ/13.98) HOTWIRED	97
133	131	152	55	ALICE IN CHAINS	COLUMBIA 46075* (9.98 EQ/13.98) FACELIFT	42
134	123	114	124	VAN MORRISON	MERCURY 841970 (9.98 EQ/15.98) THE BEST OF VAN MORRISON	41
135	103	117	3	ROBERT CRAY	MERCURY 51721* (10.98 EQ/15.98) I WAS WARNED	103
136	116	119	7	DOUG STONE	EPIC 52436* (9.98 EQ/13.98) FROM THE HEART	99
137	135	148	6	SAIGON KICK	THIRD STONE 92158*/ATLANTIC (10.98/15.98) LIZARD	135
138	120	110	24	SPICE 1	TRIAD 41481*/JIVE (9.98/13.98) SPICE 1	82
139	129	128	70	DIAMOND RIO	ARISTA 8673* (9.98/13.98) DIAMOND RIO	83
140	137	133	85	ENIGMA	CHARISMA 86224* (9.98/13.98) MCMXC A.D.	6
141	121	107	58	VANESSA WILLIAMS	WING 843522*/MERCURY (10.98 EQ/15.98) THE COMFORT ZONE	17
142	119	112	62	COLOR ME BADD	GIANT 24429*/REPRISE (9.98/15.98) C.M.B.	3
143	122	120	45	SOUNDTRACK	WALT DISNEY 60618* (8.98/14.98) BEAUTY & THE BEAST	19
144	124	100	16	SOUNDTRACK	HOLLYWOOD 61334*/ELEKTRA (10.98/15.98) SISTER ACT	40
145	130	124	12	MARTY STUART	MCA 10596* (9.98/13.98) THIS ONE'S GONNA HURT YOU	77
146	136	122	70	TRAVIS TRITT	WARNER BROS. 26589* (9.98/15.98) IT'S ALL ABOUT TO CHANGE	22
147	NEW	1	FOREIGNER	ATLANTIC 89999* (12.98/17.98) VERY BEST & BEYOND	147	
148	126	108	28	TORI AMOS	ATLANTIC 82358* (10.98/15.98) LITTLE EARTHQUAKES	54
149	146	141	45	TECHNOTRONIC	SBK 93422*/ERG (9.98/15.98) PUMP UP THE JAM - THE ALBUM	10
150	NEW	1	JETHRO TULL	CHRYSALIS 21964*/ERG (10.98/15.98) LITTLE LIGHT MUSIC	150	
151	151	191	21	RICKY VAN SHELTON	COLUMBIA 46854* (5.98 EQ/9.98) DON'T OVERLOOK SALVATION	122
152	152	153	108	QUEENSRYCHE	EMI 92806/ERG (9.98/15.98) EMPIRE	7
153	161	172	4	SWING OUT SISTER	FONTANA 512241*/MERCURY (9.98 EQ/13.98) GET IN TOUCH WITH YOURSELF	153
154	117	103	22	SOPHIE B. HAWKINS	COLUMBIA 46797* (9.98 EQ/13.98) TONGUES AND TAILS	51
155	143	131	11	VARIOUS ARTISTS	WARNER BROS. 26974* (12.98/18.98) BARCELONA GOLD	32

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
156	150	130	26	LYLE LOVETT	CURB 10475*/MCA (9.98/15.98) JOSHUA JUDGES RUTH	57
157	147	142	19	KISS	MERCURY 848037* (10.98 EQ/15.98) REVENGE	6
158	133	137	176	BONNIE RAITT	CAPITOL 91268 (9.98/15.98) NICK OF TIME	1
159	156	156	65	TRISHA YEARWOOD	MCA 10297* (9.98/13.98) TRISHA YEARWOOD	31
160	162	151	29	AARON TIPPIN	RCA 61129* (9.98/13.98) READ BETWEEN THE LINES	50
161	134	118	14	THE B-52'S	REPRISE 26995* (10.98/15.98) GOOD STUFF	16
162	148	127	169	MICHAEL BOLTON	COLUMBIA 45012 (9.98 EQ/15.98) SOUL PROVIDER	3
163	149	134	47	RICHARD MARX	CAPITOL 95874* (10.98/15.98) RUSH STREET	35
164	NEW	1	HAL KETCHUM	CURB 77581* (9.98/13.98) SURE LOVE	164	
165	140	123	10	SONIC YOUTH	DGC 24485/GEFFEN (12.98/15.98) DIRTY	83
166	141	145	67	VAN HALEN	WARNER BROS. 26594* (10.98/15.98) FOR UNLAWFUL CARNAL KNOWLEDGE	1
167	142	140	7	VARIOUS ARTISTS	SBK 80070/ERG (9.98/15.98) RAVE 'TIL DAWN	136
168	144	136	55	KENNY LOGGINS	COLUMBIA 46140* (9.98 EQ/13.98) LEAP OF FAITH	71
169	155	121	5	MC SERCH	DEF JAM 52964/CHAOS (9.98 EQ/15.98) RETURN OF THE PRODUCT	103
170	166	150	11	PAT METHENY	GEFFEN 24468* (9.98/13.98) SECRET STORY	110
171	179	185	4	CONFEDERATE RAILROAD	ATLANTIC 82335* (9.98/15.98) CONFEDERATE RAILROAD	171
172	154	144	24	"WEIRD AL" YANKOVIC	SCOTTI BROS. 75256* (9.98/13.98) OFF THE DEEP END	17
173	181	170	95	NINE INCH NAILS	TVT 2610 (9.98 EQ/13.98) PRETTY HATE MACHINE	75
174	169	166	65	TANYA TUCKER	LIBERTY 95562* (9.98/13.98) WHAT DO I DO WITH ME	48
175	153	146	55	TESLA	GEFFEN 24424 (9.98/15.98) PSYCHOTIC SUPPER	13
176	160	—	2	MICHAEL PENN	RCA 61113* (9.98/15.98) FREE-FOR-ALL	160
177	173	164	233	ORIGINAL LONDON CAST	POLYDOR 831273/PLG (17.98 EQ/31.98) PHANTOM OF THE OPERA	33
178	167	154	81	R.E.M.	WARNER BROS. 26496 (9.98/15.98) OUT OF TIME	1
179	174	143	35	CECE PENISTON	A&M 5381* (9.98/13.98) FINALLY	70
180	178	174	4	SAWYER BROWN	CURB 77574* (9.98/13.98) CAFE ON THE CORNER	174
181	158	169	23	GEORGE STRAIT	MCA 10532* (10.98/15.98) HOLDING MY OWN	33
182	168	167	31	PANTERA	ATCO EASTWEST 91758* (10.98/15.98) VULGAR DISPLAY OF POWER	44
183	165	159	29	YANNI	PRIVATE MUSIC 82096* (10.98/15.98) DARE TO DREAM	32
184	159	132	11	SHABBA RANKS	EPIC 52443 (9.98 EQ/13.98) ROUGH & READY-VOL. 1	78
185	145	129	23	SLAUGHTER	CHRYSALIS 21911/ERG (10.98/15.98) WILD LIFE	8
186	157	147	48	HAMMER	CAPITOL 98151 (10.98/15.98) TOO LEGIT TO QUIT	2
187	NEW	1	JACKYL	GEFFEN 24489* (9.98/13.98) JACKYL	187	
188	164	157	37	HAL KETCHUM	CURB 77450* (9.98/13.98) PAST THE POINT OF RESCUE	45
189	176	196	45	DOUG STONE	EPIC 45303* (5.98 EQ/9.98) DOUG STONE	97
190	175	155	26	BRUCE SPRINGSTEEN	COLUMBIA 53000* (10.98 EQ/15.98) HUMAN TOUCH	2
191	180	161	9	RODNEY CROWELL	COLUMBIA 47985* (9.98 EQ/13.98) LIFE IS MESSY	155
192	191	195	22	ARC ANGELS	DGC 24465/GEFFEN (9.98/13.98) ARC ANGELS	127
193	163	125	13	MC REN	RUTHLESS 53802/PRIORITY (6.98/9.98) KIZZ MY BLACK AZZ	12
194	177	165	75	DWIGHT YOAKAM	REPRISE 26344* (9.98/13.98) IF THERE WAS A WAY	96
195	185	178	3	DEL AMITRI	A&M 5385* (9.98/13.98) CHANGE EVERYTHING	178
196	172	162	13	NAJEE	EMI 99400*/ERG (10.98/15.98) JUST AN ILLUSION	107
197	170	149	5	BRIAN MCKNIGHT	MERCURY 848605* (9.98 EQ/13.98) BRIAN MCKNIGHT	149
198	187	176	3	TOM WAITS	ISLAND 512580*/PLG (9.98 EQ/15.98) BONE MACHINE	176
199	188	192	7	SASS JORDAN	IMPACT 10524*/MCA (9.98/15.98) RACINE	174
200	RE-ENTRY	18	NEIL DIAMOND	COLUMBIA 52703* (17.98 EQ/28.98) GREATEST HITS 1966-1992	100	

## TOP ALBUMS A-Z (LISTED BY ARTISTS)

- |                               |                          |                      |                                   |                          |                         |                             |                         |
|-------------------------------|--------------------------|----------------------|-----------------------------------|--------------------------|-------------------------|-----------------------------|-------------------------|
| Bryan Adams 67                | Tom Cochrane 131         | Erasme 102           | Jodeci 71                         | Van Morrison 134         | Saigon Kick 137         | Spice 1 138                 | Rave 'Til Dawn 167      |
| After 7 100                   | Natalie Cole 117         | Extreme 10           | Elton John 23                     | Mother Love Bone 77      | David Sanborn 121       | Spin Doctors 38             | Suzanne Vega 103        |
| Alabama 79                    | Color Me Badd 142        | Faith No More 124    | Sass Jordan 199                   | N2Deep 73                | Joe Satriani 111        | Bruce Springsteen 190       | Tom Waits 198           |
| Alice In Chains 133           | Confederate Railroad 171 | Firehouse 83         | R. Kelly & Public Announcement 86 | Najee 196                | Jon Secada 180          | Doug Stone 136, 189         | Warrant 70              |
| Tori Amos 148                 | Michael Crawford 123     | Foreigner 147        | Sammy Kershaw 99                  | Nine Inch Nails 7, 173   | Jon Secada 45           | George Strait 36, 181       | Roger Waters 59         |
| John Anderson 43              | Robert Cray 135          | Genesis 47           | Hal Ketchum 164, 188              | Nirvana 49               | MC Serch 169            | Marty Stuart 145            | Vanessa Williams 141    |
| Arc Angels 192                | Rodney Crowell 191       | Vince Gill 25        | Kiss 157                          | Sinead O'Connor 27       | Shabba Ranks 184        | Al B. Sure! 41              | Willie D 88             |
| Arrested Development 22       | The Cure 119             | Amy Grant 106        | Kris Kross 13                     | ORIGINAL LONDON CAST     | Shakespeare's Sister 98 | Swing Out Sister 153        | Wilson Phillips 80      |
| The B-52's 161                | Cypress Hill 112         | Great White 107      | k.d. lang 53                      | Phantom Of The Opera 177 | Sir Mix-A-Lot 76        | Technotronic 149            | Wynonna 21              |
| Bad Company 40                | Billy Ray Cyrus 3        | Guns N' Roses 32, 72 | Chris LeDoux 90                   | Phantom Of The Opera     | Skid Row 58             | Temple Of The Dog 19        | "Weird Al" Yankovic 172 |
| Beastie Boys 118              | Da Lench Mob 30          | Hammer 186           | Chris LeDoux 90                   | Highlights 96            | Slaughter 185           | Tesla 175                   | Yanni 183               |
| Tony Bennett 122              | Damn Yankees 85          | Helmet 87            | Annie Lennox 33                   | Ozzy Osbourne 91         | Michael W. Smith 110    | George Thorogood 120        | Trisha Yearwood 52, 159 |
| The Black Crowes 46, 128      | Das EFX 92               | Hi-Five 101          | Kenny Loggins 168                 | Pantera 182              | Sir Mix-A-Lot 76        | Aaron Tippin 160            | Dwight Yoakam 194       |
| Clint Black 56                | Billy Dean 129           | House Of Pain 29     | Lyle Lovett 156                   | Pearl Jam 4              | Shakespeare's Sister 98 | TLC 26                      | ZZ Top 93               |
| Mary J. Blige 9               | Def Leppard 28           | Miki Howard 127      | Madonna 113                       | CeCe Peniston 179        | Skid Row 58             | Too Short 82                |                         |
| Suzy Bogguss 95               | Del Amitri 195           | Indigo Girls 116     | Marky Mark & The Funky Bunch 81   | Michael Penn 176         | Slaughter 185           | Randy Travis 44, 68         |                         |
| Michael Bolton 61, 162        | Diamond Rio 139          | Brian McKnight 197   | Richard Marx 163                  | Public Enemy 16          | Michael W. Smith 110    | Travis Tritt 39, 146        |                         |
| Boyz II Men 65                | Neil Diamond 200         | Megadeth 31          | Reba McEntire 84                  | Queen 11, 66             | Sonic Youth 165         | Tanya Tucker 174            |                         |
| Brooks & Dunn 20              | Celine Dion 63           | Pat Metheny 170      | Brian McKnight 197                | Queen 11, 66             | Soundgarden 115         | U2 34                       |                         |
| Garth Brooks 1, 5, 15, 18, 42 | DJ Quik 97               | Pat Metheny 170      | MC Ren 193                        | Queen 11, 66             | Soundgarden 115         | Ugly Kid Joe 48             |                         |
| Bobby Brown 8                 | East Coast Family 74     | Pat Metheny 170      | MC Ren 193                        | Queen 11, 66             | Soundgarden 115         | Van Halen 166               |                         |
| Mariah Carey 35               | En Vogue 12              | Pat Metheny 170      | MC Ren 193                        | Queen 11, 66             | Soundgarden 115         | Ricky Van Shelton 64, 151   |                         |
| Mary-Chapin Carpenter 60      | Enigma 140               | Pat Metheny 170      | MC Ren 193                        | Queen 11, 66             | Soundgarden 115         | VARIOUS ARTISTS             |                         |
| Mark Chesnutt 105             | Enya 69                  | Pat Metheny 170      | MC Ren 193                        | Queen 11, 66             | Soundgarden 115         | Barcelona Gold 155          |                         |
| Eric Clapton 2                | EPMD 104                 | Pat Metheny 170      | MC Ren 193                        | Queen 11, 66             | Soundgarden 115         | MTV: Party To Go, Vol. 2 62 |                         |

## ATLANTIC/MAMMOTH

(Continued from page 10)

"Danny understands how to develop artists with a timetable, and he has the respect of the artists," says Faires, who now will split his time between Mammoth's North Carolina headquarters and Atlantic's L.A. offices.

Goldberg adds: "Jay has an expertise in working with cutting-edge bands, and hopefully I can help those bands cross over."

Faires says the two-tier system that will be utilized in the agreement is the best way to handle young bands: "I've seen bands go into the WEA system too early, and because they don't sell massive amounts of units, they don't get enough attention. Through this agreement, we won't bump them over until we can develop a base and move them over when the time is right."

According to Faires, the idea is that once an act sells more than 50,000 units, it would make the move to Atlantic, but there is no set rule.

"For us, Mammoth will be an important source of product," Goldberg says. "We have a very strong alternative marketing and promotion department that [Atlantic senior VP/GM] Val Azzoli assembled and we need a reliable flow of good artists."

Goldberg adds that the link to Atlantic will give Mammoth additional clout. "I'm looking for Jay to be able to sign acts that he wouldn't be able to sign before," he says.

Mammoth added two full-time employees in late August. It will continue to operate out of its North Carolina offices with a staff of eight full-time employees and two part-timers.

## CHAINS TRY OUTLET BIZ

(Continued from page 6)

a good regional mall as far as volume is concerned."

The shopper that frequents off-price malls is less consistent than the regional mall shopper, Adams says. Locations often are inconvenient, and business fluctuates with the season of the year or the time of week, he notes.

### QUESTIONS ABOUT RECORD STORES

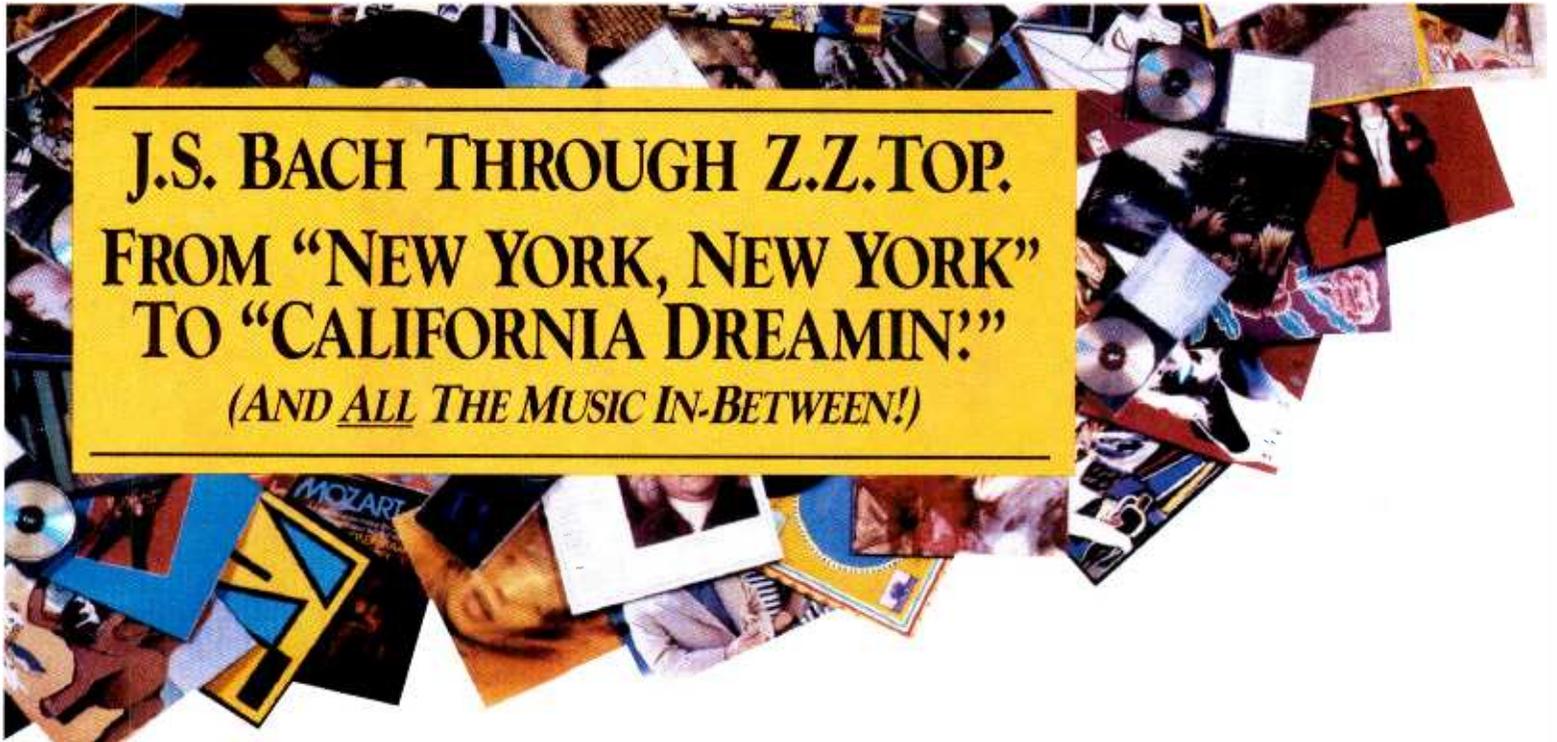
Some outlet mall representatives question whether music and video stores make sense, says R. Terry Dunham, president of Value Retail News, a producer of outlet mall trade shows.

"I think you'll only find a handful of record stores in outlet malls because such stores can locate so much more easily in strip centers and regional malls," says Dunham.

Camelot Music is testing the concept, but very tentatively, says Paul David, chairman of the 330-store, N. Canton, Ohio-based chain. "The impetus to locate in those centers has come just in the past two years," he says.

Camelot does not use such stores as a dumping place for excess product but rather as a different concept. "We strongly stress bargain goods," says David, noting that customers expect it.

David doesn't disagree that the industry has a problem with the perceived value of CDs. But he doesn't think the few outlet mall sites that are developing will exacerbate the problem.



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# 7-Inch Singles Return As Alternative Promotion Items For Labels

BY BARBARA DAVIES

NEW YORK—Though most major labels long ago relegated the vinyl single to jukebox-only releases, some labels are finding that the old black seam is still worth mining.

The fact that the 7-inch single is inexpensive to manufacture and the nostalgia with which many people view the format make it a good promotional item, say some label representatives. In addition, 45s are now associated with indie imprints, and major-label execs see them as a way of reaching the fans of those labels' acts.

Reprise, Polydor, and Capitol are among the majors that have ventured back into vinyl territory recently, releasing singles for their newly signed alternative bands.

"Major labels are put in an unfair bind," says Reprise product manager Geoffrey Weiss. "There's a lingering notion that, if it's on a major, it can't be good. People assume the motives are pure if it's not on a major, but there's no reason that, as a big label, you have to be insensitive and out of touch."

When Reprise act Mudhoney—

formerly a successful act for Seattle's Sub Pop label—approached Weiss with the idea of releasing its first major label single on vinyl, he thought it would be a good way to reach the band's indie fans, he recalls.

Reprise manufactured 3,000 copies and sold the pressing at cost to Sub Pop, whose retail accounts bought it so quickly there were not enough left for Sub Pop's direct-mail catalog, says Sub Pop publicist Nils Bernstein. "It was an exclusive pressing for Sub Pop. [Reprise] got a tie-in to Sub Pop, and our benefit was that we made money off it," he says.

Weiss says Reprise chose not to use WEA "because the mom-and-pops have been the backbone of the band's support. The idea was to make sure the small retailers were taken care of."

A similar scenario developed around new Polydor signing Quicksand. "The band had put out an EP of their own on Revelation Records, so we realized they have a loyal fan base, and some time would go by before they would hear anything new," says Polydor

A&R manager Joe Bosso.

Polydor printed up 5,000 copies of the single "Dine Alone," and the band distributed the record itself during a five-week summer stint opening for Helmet.

"We literally just gave them a quantity of singles to sell and they could keep the money. We didn't profit from it at all," Bosso says. Plans for the remaining singles are in the works, he says.

Other major-label vinyl singles currently out include promotion-only ventures from Columbia subsidiary Chaos (a Brenda Kahn 7-inch in conjunction with Minneapolis indie Crackpot) and Capitol Records (a single from new alternative signing Blind Melon).

Nick Cucci, a Columbia product manager, says the label is issuing Kahn's 7-inch because of a deal she made with Crackpot before signing with Columbia.

"We bought a quantity to service around as a grassroots marketing tool," he says. "It draws attention to music because of the format. We just used it as a promotion."

Although Cucci does not view commercial release of vinyl singles

as cost-effective, he says, "I do think there's a market for collectors."

## COMMERCIALLY VIABLE

Reprise's Weiss, on the other hand, says the vinyl single is still a commercially viable format.

"Look at Amphetamine Reptile selling out their singles, look at the Singles Only Label run by Dutch East India, or Sub Pop collectors club. The market is a small, fanatical, record-collector market," he says.

Bosso characterizes the market in much the same way. "You are talking about a very astute, loyal group of record buyers who know their groups and know their labels. They know what [the labels] are about, and they know what to expect, by and large, when they pick up a certain record," Bosso says. "With majors starting to do some vinyl, maybe they'll show people that credibility doesn't have to be an indie thing."

## VJN INVESTORS

(Continued from page 9)

million shares, of VJN stock, while Peters controls some 5%, or about 500,000 shares.

The dissolution of VJN Partners comes in the wake of a management shakeup last month at VJN, in which president Andrew Orgel was terminated, and Michaels took over. In addition, Vincent Monsey was named acting COO at that time (Billboard, Sept. 12).

The executive realignment followed reports that VJN's second-quarter loss in 1992 more than doubled that of the same period last year. For the three months ended June 30, VJN's net deficit was \$1.25 million on revenues of \$3.35 million, compared

Polydor's Bosso says he sees a slight possibility of backlash from indie fans. "I guess there always could be that feeling, that 'hey, the majors are muscling in on indie credibility.'"

"But it's a catch-22. Any young group building an audience on the indie scene—they'll eventually want to jump to a major and get that music heard worldwide, and suddenly there will be a fraction of those original fans who will want to cry sell-out. But this is our way of showing those original fans, hey, we haven't forgotten you," Bosso says.

Bernstein of Sub Pop says indie labels stand to gain from the reentry of major labels into the 7-inch singles market. "You could argue that the more major labels put out singles, the less they'll die. If somebody keeps their turntable around to listen to that [major label single], they might be apt to buy other singles. It might be helpful," he says.

## TRADE SEES NO PROGRESS IN 'BEAUTY' LASER DELAY

(Continued from page 6)

an extremely fine copy from a laserdisc," says an MPAA official. "It's the best source." Disney will not be releasing the tape edition overseas until sometime in 1993, making bootlegged disc copies even more valuable.

Adds David DelGrosso, VP of Image Entertainment, "The Disney strategy is that the international video release would be adversely affected if the regular film was launched now on disc. The studio's feeling is that pirating is going on. Their concern is legitimate. They have to create a marketing plan that serves all their divisions, including international."

Disney is framing its current "Beauty"—due in stores the first week of November on two discs at \$49.95 suggested retail—as a collector's "special edition," including supplemental material such as a preliminary pencil animation of

the Beast's final "transformation" scene, computer development of the classic ballroom sequence, and original theatrical trailers.

"It's a different version than the final theatrical print, and goes back to the point in time where Disney needed to preview the movie at the New York Film Festival and it wasn't finished," says DelGrosso. "About 30% of the footage is still black and white, some in pencil sketch, but otherwise it's the same movie, same length, same digital soundtrack."

Nevertheless, "I think the strategy is very disappointing," says a rival home video executive. "It shows that Disney as a company still hasn't seen the light as to how important laser is and can be. This sets the laserdisc business back. If the revenue they made on 'Fantasia' last year didn't impress them, I don't know what will. It's incom-

prehensible to me why they are doing this." He understands the piracy concerns, but says, "They are leaving a lot of money on the table for not that much more protection. It's a shame."

Another executive, who thinks Disney could have scheduled a regular and special release, does not think the strategy "is going to have any major effect on the laser business. All it will do is annoy people. I think this holiday season and Christmas will still be the biggest ever for laserdisc. There was a hardware decline in August but that doesn't worry me unless it holds true through fall. But I doubt that will happen. Our August disc sales are up a lot higher than August of last year."

Assistance in preparing this story was provided by Chris McGowan.

## Son Of Scruggs Kills Wife, Self

NASHVILLE—A son of bluegrass legend Earl Scruggs killed himself and his wife sometime between the evening of Sept. 22 and the afternoon of Sept. 23, according to the district attorney's office here.

The victims are Steve Scruggs, 34, who played with his father and brothers in the Earl Scruggs Revue in the '70s, and his wife, Elizabeth.

The elder Scruggs first gained prominence as a member of Bill Monroe's Blue Grass Boys. Subsequently, he and fellow band member Lester Flatt left Monroe to form Flatt & Scruggs & the Foggy Mountain Boys. Following the breakup of that band in 1969, Scruggs and his sons Gary, Randy, and Steve formed the pop/country/bluegrass Revue. After the group split, Steve Scruggs continued working in the music business for several years, but had left the business by the time of his death.

## INDIE DISTRIBUTORS WEAVE EVER MORE TANGLED WEB

(Continued from page 85)

Some of my distributors are focusing on hits instead of catalog." That label executive says he does not care who sells his product, as long as it gets sold.

Another label executive agrees. "I look the other way on trans-shiping. My option is to pull the line, and if I do that then who do I go to? But if someone trans-ships, they better be covering their own markets first, or I will change distributors."

Tom Silverman, who heads up Tommy Boy Records, says that is the wrong stance to take. "Most new labels haven't been in business very long and they don't know that not safeguarding regional lines will hurt them," he says. "In this kind of economy, everyone wants extra sales. But when distributors trans-ship, it is just shifting sales, not adding sales. Also, it impacts the distributor's ability to collect and allows accounts to kite their credit line."

## WHO'S MINDING THE STORE?

With all of the deal-making going on and new offices being opened, Chappell at Real Music wonders who is taking care of business. "It's hard enough to get product into accounts with this kind of economy, and then add in all the time spent on expansion and deals," he says. "I am concerned that will impact my sales."

Landmark's Goldstein adds another concern. "What I thought was interesting between this year's NARM Wholesalers Conference and last was there were less labels and more distributors." Silverman agrees, pointing out that most of the bigger independents have signed with majors over the last few years. "Where are all the new independent labels to take the place of Tommy Boy, Sleeping Bag, Select, Next Plateau, and Profile?" he asks.

Without new labels to fill the void, independent distribution will really get competitive, say trade observers.

## LEMONHEADS SQUEEZE INTO SPECIAL 'GRADUATE' VID

(Continued from page 6)

The 25th-anniversary edition of "The Graduate," which will be priced at \$19.98, runs just over 2½ hours. It opens with a half-hour documentary, "The Graduate At 25," followed by the Lemonheads video, a letterbox version of the film, and an exclusive half-hour interview with the film's star, Dustin Hoffman.

"We were looking for some new avenues to promote 'The Graduate,'" says Michael Karaffa, senior VP of sales and marketing for New Line Home Video. "Obviously there was incredible success with the soundtrack. So, we thought that it would be interesting to have a new-and-upcoming band do a cover version, with 'Mrs. Robinson' making the most sense."

According to Val Azzoli, senior VP/GM of Atlantic Records, New Line was eager to tap the college market with the video rerelease, and the Lemonheads seemed like naturals for a promotional tie-in, since the band has been successful at college radio.

"It worked really well as a co-promotion," says Marcy Wolf, director of new business developments for Track Marketing. "It's going to help New Line with an extra push into younger demographics, and in turn Atlantic is getting help to push the band."

Azzoli adds, "I thought the hard

with a loss of \$458,000 on revenues of \$3.98 million in the same period in 1991 (Billboard, Aug. 29).

As expected, Orgel resigned his seat on the VJN board of directors during the Sept. 30 meeting and a search committee was appointed to find a permanent CEO/president and COO.

Newly elected board members include Miami attorney/businessman Leonard J. Sokolow; Joel Rudich, president of Coaxial Communications; and Joseph Furfaro, a senior investment banker for Moran & Associates, which is a major shareholder in VJN.

part would be convincing the band to do it." But it turns out that "The Graduate" is Lemonheads' front man Evan Dando's favorite movie. "He was elated to do it," says Azzoli.

Since the band was on tour, the cover of "Mrs. Robinson" and the video were recorded in Germany.

New Line's Karaffa says the new edition of "The Graduate" is a great value for consumers. "There is incredible footage from the film and insights from the stars," he says. The tape, which will be sold in a new package utilizing the film's original key art, will also include the original theatrical trailer for the film.

Although New Line has yet to make an announcement about a 25th anniversary laserdisc of "The Graduate," Karaffa says it will likely be released by the end of the year, and will contain even more additional footage.

For Atlantic, the success of "The Graduate" will mean additional exposure for the Lemonheads. "It's A Shame About Ray" has sold close to 100,000 units to date, double the number Atlantic sold on the band's major-label debut, "Lovey."

According to Azzoli, New Line is projecting sales of "The Graduate" at 250,000. "Then I know at least 500,000 people will watch this band... This is a way to expand the audience base."

## TOP 2 GOSPEL LABELS WORD, SPARROW SOLD

(Continued from page 1)

Word also distributes Reunion Records in the religious marketplace. Word is distributed in the secular market by Epic Records.

The sale to Nelson also includes Word's book publishing division, which at one time comprised part of religious publishing's "Big Three" with Nelson and Zondervan. Past and present Word authors include Chuck Colson, James Dobson, the Rev. Billy Graham, Pat Robertson, Charles Swindoll, and Texas Rangers pitcher Nolan Ryan.

Rumors of potential buyers of Word have been swirling since previous owner Capital Cities/ABC announced in May that the religious publishing giant was for sale. Among the alleged suitors was rumored to have been EMI Music.

Word Inc.'s corporate headquarters are in Dallas. The company, which was founded in Waco, Texas, by Jarrell McCracken in 1951, also

has smaller offices in Nashville, Los Angeles, and London. Fulfillment and warehouse operations remain in Waco. Word has an estimated 550 employees worldwide.

The sale of Word to Nelson set off another round of industry speculation that the company may eventually move to Nashville, joining its main music competitors, Sparrow and the Benson Co.

In a prepared statement, Thomas Nelson president Sam Moore said, "This acquisition is strategic for Thomas Nelson because the operations of both companies will result in our being the industry leader in Bible publishing, Christian music, and Christian and inspirational publication."

### 'MAINSTREAM GENRE'

At a Nashville press conference, EMI CEO/president Jim Fifiel also stressed the significance of

the Sparrow purchase. "This particular acquisition is a very important one for us," he said, "because it puts us in a very strong position in the Christian music industry. We think it's a growth industry. We think that Sparrow and Sparrow's management, along with Liberty Records and EMI, can form a very strong alliance to make Christian music more of a mainstream genre."

Fifiel explained that Sparrow will be co-chaired by Jimmy Bowen, president of Liberty Records, and Billy Ray Hearn, both of whom will report to him. Hearn, who founded the company in 1976, will be CEO.

(Bowen declined to confirm the rumor that Liberty Records is on the verge of signing its own first Christian music artist, Carman.)

While declining to reveal the purchase price of Sparrow, Fifiel commented, "It was not a material transaction for Thorn-EMI," EMI Music's parent.

"It's great to be with a company like EMI," Hearn said, "that's going to take the Sparrow artists and gospel music out to the world like you have never seen before."

Hearn added that there would be no staff changes or reductions at Sparrow as a result of the purchase. Sparrow has about 160 employees, he estimated.

Bowen predicted that "Christian music is going to be just as major as country music. It's the biggest growth music of the '90s. Five, six, or seven years from now, they're going to be calling us wanting to know when the next Christian album is available, like they now call and ask about the Garth Brooks records or Clint Black records."

Amy Grant's manager, Dan Harrell, responded positively to Bowen's prediction that gospel music will someday reach the sales and acceptance enjoyed by country music.

"I hope it's true," he says. "I mean, I certainly think with EMI/Liberty being involved now that the opportunity is there, especially to broaden the sale of catalog product into secular outlets. I don't think this can be anything but positive. Jimmy Bowen is excited about the prospects and we are, too."

### RELIGION FOR K MART

Bowen said his staff at Liberty would assist Sparrow in marketing its records. "[The music] will be in the Christian bookstores forever," Bowen continued, "but we must get it in the K marts, the Wal-Marts, and the Targets."

"Liberty and Sparrow aren't merging," Bowen explained, "but in the initial 12 to 18 months, [Liberty VP of sales and marketing] Bob Freese's marketing and sales people will be working with Sparrow's sales people to make sure we penetrate into the mass market with this product."

Sparrow moved its operations from California to Nashville in January 1991.

Fifiel wouldn't speculate whether EMI would be making additional Christian music acquisitions, but added that "we want to become the dominant force in the Christian music business . . . I certainly wouldn't rule it out."

## BETWEEN THE BULLETS



by Geoff Mayfield

**HARDLY A CHASE:** As had been predicted by so many industryites, **Garth Brooks** takes over the top spot on The Billboard 200 with the premium-priced "The Chase." And, he accomplished the feat in style, rolling up the third-highest unit count for the albums that have debuted at No. 1 since our May 1991 conversion to the SoundScan system. Brooks' tally, in excess of 400,000 units, is larger than the opening-week numbers posted by **Def Leppard** and **Michael Jackson**, each of whom had beaten the 300,000-unit mark. Only **Guns N' Roses**, who exceeded 700,000 units with "Use Your Illusion II," and **Metallica**, which topped 600,000 with its latest, have sold more in a week than Brooks does with this opening gambit.

**BROOKS BOOK:** Brooks is king of the top 20, with four—count 'em, four—titles in that lofty range. Counting those entries, plus albums by **Billy Ray Cyrus** (No. 3) and **Brooks & Dunn** (No. 20), there are six country albums in the top 20, and those six selections account for 46% of the top 20's volume. Brooks' four titles alone represent 37% of the top 20's units . . . The country explosion will only get bigger next week. As it has in years past, the Sept. 30 telecast of the Country Music Assn. awards on CBS should give a boost to several country artists.

**MISLEADING NUMBERS:** You know how "time of possession" is often a misleading statistic in certain football games? A similar anomaly is true on The Billboard 200, as units sold on this week's chart are 12% ahead of the sales represented on last week's chart while the number of bullets falls from 39 to 33. What gives? Brooks' huge debut, top 10 debuts by **Nine Inch Nails** and **Extreme**, and top 50 debuts by **Sinead O'Connor**, **Da Lench Mob**, **Bad Company**, and **Al B. Sure!** help pump up the volume. But, the chart also contains a lot of stale titles, too, as 70 of the top 100, and 30 of the top 50, sold fewer units than they did in the previous week. The lackluster performance of titles that were already charting accounts for the decline in bullets.

**INSIDE STRAIT:** In its second week on the chart, sales on **George Strait's** "Pure Country" soundtrack more than double to win the week's Power Pick (89-36), but the big question is, what will he do in the third week? Both of the albums he's released since our May 1991 conversion—"Ten Strait Hits" and "Holding My Own"—made handsome debuts, and good jumps in their second weeks, but fell off in week three . . . Other titles enjoying a strong second week include **Queen** (the Top 20 Sales Mover, with a 38% gain, at No. 11), the two **Randy Travis** compilations (55-44 and 84-68), **Willie D** (128-88), and **Miki Howard** (132-127) . . . **Michael Crawford** has two new Atlantic titles out, but his Sept. 24-Oct. 4 series of New York concerts devoted to **Andrew Lloyd Webber** causes chart impact for one that has already ridden The Billboard 200—Crawford's set of Webber material (No. 123).

**NAILED:** You might note a unique label listing on the new **Nine Inch Nails**. "Nothing" is a new logo, which belongs to the band. T.V.T.-Interscope is a joint venture between independent T.V.T. and Atlantic-distributed Interscope. Parties at both labels say the joint venture will eventually release titles by other acts.

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# Billboard

# Cassette Defects Force Delay Of DCC Japan Launch

BY STEVE McCLURE

TOKYO—The launch of prerecorded digital compact cassettes in Japan, originally scheduled for Oct. 1, has been delayed for about a month following the discovery of defects in cassettes manufactured under license by JVC.

Format co-developers Philips and Matsushita on Sept. 30 notified seven Japanese record companies planning to release prerecorded DCC software to postpone the launch until existing stocks of the cassettes can be checked for quality.

Philips public relations manager Angelique Hoogakker says that, in the last two weeks of September, problems were discovered in cassettes manufactured at JVC's plant in Mito, north of Tokyo.

"We have stopped delivery of the cassettes, according to the instructions of the licensor," says Masayuki Murakami, JVC's international public relations manager, adding that Philips has not yet explained its request. JVC has contracts with six Japanese labels to manufacture DCC software for them.

One industry source says the problem concerns one of the cassette shell's parts and how it functions in the humid Japanese climate. Another source says it was JVC and Matsushita that requested the product be withdrawn after encountering problems with the shells at 90 degrees F.

Hoogakker admits there was a problem with the manufacturing process but insists, "We've taken corrective measures worldwide, so there shouldn't be any problem now."

A spokesperson for Philips Con-

sumer Electronics in Japan says the difficulty has nothing to do with the format's basic design or standards.

Matsushita released the following statement in Tokyo Oct. 1: "Due to newly arisen problems to be solved regarding [DCC] music tapes, the introduction of such tapes will be postponed for a few weeks."

"I don't think there will be much delay in other countries," says Hoogakker. "Even if there is a delay of a couple of weeks, we think it's the best decision to go for quality first."

She says prerecorded DCC software will be launched in Europe through the second half of October and in the U.S. in the first half of November, adding that production has been restarted following identification and correction of the cassette problem toward the end of September.

In Japan, it looks as though the prerecorded cassettes will go on sale in early November. Blank DCC tapes went on sale here Sept. 21 as scheduled. Philips launched its DCC 900 deck here Sept. 19, while Matsushita began marketing its RC-DC10 DCC deck Sept. 21.

Hoogakker, without giving exact figures, says sales of the DCC 900 in Japan have surpassed Philips' expectations and says there are already back orders.

Hoogakker says all the cassettes shipped before the glitch was spotted will likely be recalled and retested no matter where they were made. She adds that shipments of quality-checked cassettes should be arriving in Japan soon and that JVC will shortly start up production again.

# New TV Series Raises Fur Of Unsigned Band Catwalk

BY THOM DUFFY

NEW YORK—The members of a hot unsigned band from Connecticut called Catwalk are getting a hard lesson in the dog-eat-dog ways of the entertainment business.

The band, formed in 1987 by Amy Satajé and Robert Crelin, has been building a reputation in Connecticut and the Northeast with three self-produced records to its credit. Its most recent CD, "Tracks," has gained airplay on regional album-rock outlets including WPLR New Haven and WRKI Danbury, Conn.

But a TV production company is using the name "Catwalk" for a new syndicated series about a fictitious group of young musicians. The TV series, which debuts in various markets this month, will be accompanied by a line of "Catwalk" merchandise and a spinoff album on MCA Records, according to promotional material.

In response, Satajé-Crelin Music filed a trademark-infringement suit in U.S. District Court in New Haven against Franklin/Waterman Entertainment, creators and producers of the show, the MCA Entertainment Group, and others involved in the show's production, syndication, distribution, and promotion.

A spokesman for Franklin/Waterman says the production compa-

ny is planning to countersue. MCA did not respond to Billboard's request for a comment on the suit.

The legal catfight began after the members of Catwalk saw a trade magazine report last February about the pending launch of the "Catwalk" series. According to the suit, Satajé-Crelin Music sent a cease-and-desist letter to the producers of the series, along with material confirming their prior use of "Catwalk" as a trade name for the past few years.

The suit alleges the TV producers will overwhelm the band's right to the Catwalk trademark "with a high-cost, high-budget" promotional campaign for the TV series. It seeks a permanent injunction against the producers from using the Catwalk name, as well as unspecified damages and legal costs.

The band's attorney, Terrance L. Kawles of New York, acknowledges Satajé and Crelin have discussed the possibility of a settlement in which they would surrender rights to the name in exchange for damages allowing them to repromote their band under a new name.

But Satajé laments, "It's not just going to take money. All the fame we have achieved has been under the name Catwalk. The attempt to rebuild is going to be an enormous effort."

# The Billboard Bulletin...

EDITED BY IRV LICHMAN

## HORSE-TRADING ON A DEADLINE

With only a few days left in Congress' current session, **Sen. Howard Metzenbaum**, D-Ohio, bogged down the industry's digital audio home-taping legislation at deadline with a last-minute amendment that would allow U.S. auto makers to sue foreign car companies dumping product here under cost. If this amendment is included, sponsors of the home-taping bill have been told, President Bush will veto the measure. Yet Senate staffers were saying this is only a horse-trading ploy by Metzenbaum and that the bill would probably still pass by the Oct. 2 deadline.

## BMG GLOBAL DOLLARS SHOW SOLID GAINS

**Bertelsmann AG**, the German parent company of BMG, recently announced that BMG's worldwide revenues for the fiscal year ended June 30 were 3.9 billion deutsche marks. Translated into dollars, that's \$2.76 billion, considerably above the annual level of \$2.5 billion stated by the company last February. BMG CEO **Michael Dornemann** tells Bulletin company sales did exceed projections in its second half—spurred by international, country music, and BMG's record club—but that part of the gain can be attributed to the dollar's slide against the German mark. He also quashes rumors that BMG is angling to acquire **MCA Records**, which it distributes abroad. He adds, however, that the three-year international deal with MCA, which has another year to run with options

to renew, "is a pretty good deal for both sides right now."

## COUNTRY RADIO BOWS IN SYDNEY

Australia's largest city got its first country radio outlet Oct. 1 when Sydney AM station 2SM switched to the format. **Garth Brooks**, **Reba McEntire**, **Travis Tritt**, and **Billy Ray Cyrus** are on the playlist, plus local acts such as **James Blundell** and **Keith Urban**. Despite a vibrant indigenous country scene, Australian radio has generally ignored the music—although another AM'er, **4BC** in Brisbane, is doing well since going country earlier this year.

## A NEW REMINGTON; OAKS, SKAGGS OUT

**Denny Henson**, a former member of **Fools Gold**, has replaced **Rick Yancey** as a member of the **BNA Records** country vocal trio the **Remingtons**. And **RCA**, BNA's sister label, has dropped the **Oak Ridge Boys** from its roster. Also, **Ricky Skaggs**, who pioneered country music's "new traditionalist" movement of the early '80s, has split from his longtime label, **Epic Records**.

## ANNOYING IN OTHER WAYS

**Go-Video's** dual-deck threat to movies won't go away. The current catalog from **Herrington**, a direct-mail house in Londonderry, N.H., devotes a half-page to promoting an \$849 two-VCR machine that can copy "any movie for your personal use, even if electronically encoded with annoying copy-protection sig-

nals." That isn't the way it was supposed to be when **Go-Video** agreed to install anti-copying circuitry to avoid a court battle with the **Motion Picture Assn. of America** over copyright infringement. About a year ago, however, **Go-Video** pulled its electronic plug, and the **Herrington** ad is one result. **MPAA** says it still hasn't decided how to respond to the **Go-Video** action.

## W/C'S BRUNNING DEPARTS SUDDENLY

**John Brunning**, senior VP of international legal and business affairs at **Warner/Chappell** in the U.K., left the company unexpectedly Sept. 30. Managing director **Robin Godfrey-Cass** declines comment on the departure, but says **Andrew Gummer**, director of legal and business affairs, will fill Brunning's slot. . . . Yet music man **Mel Fuhrman** has joined the **Omega/Vanguard Classics** label in New York as sales manager. . . . **Phil Vance** has been named senior VP of promotion at Toronto-based **Eureka Records**. Vance, based in New York, is working out of the **JRS Records** offices here, and is currently handling the U.S. album bow **Friday** (9) of hit **Eureka** act **Acosta/Russell** on **JRS**, the duo's American label. . . . **Audrey Strahl** has left **Charisma Records** as VP of press and artist development in New York. She spent a total of six years in the **Virgin/Charisma** fold. She can be reached at 201-762-6585.

# Albums Chart Takes Drive In Country

THREE COUNTRY ALBUMS appear in the top five on The Billboard 200 for the first time. **Garth Brooks'** "The Chase" debuts at No. 1, **Billy Ray Cyrus'** "Some Gave All" slips to No. 3 after 17 weeks at No. 1, and **Brooks'** "Beyond The Season" dips to No. 5.

This is the second time Brooks has entered The Billboard 200 at No. 1 in a little more than a year. He achieved the feat in September 1991 with "Ropin' The Wind." Brooks is only the third artist to open at No. 1 with back-to-back studio albums. The country superstar follows **Elton John** and **Michael Jackson**, the kings of pop of the '70s and '80s, respectively.

Brooks is the first country artist to land two No. 1 albums on The Billboard 200. And the back-to-back No. 1 showings by Cyrus and Brooks mark the first time country acts have topped The Billboard 200 in succession.

A total of 11 country albums are crowded into the top 40 on The Billboard 200. And country is bound to get even hotter in the wake of last week's nationally televised Country Music Awards.

**FAST FACTS:** **Boyz II Men's** "End Of The Road" on Motown's Biv 10 subsidiary logs its ninth week at No. 1 on the Hot 100. This ties **Diana Ross & Lionel Richie's** 1981 smash "Endless Love" as the longest-running No. 1 hit in Motown history. "End Of The Road" is the first single on any label to top the Hot 100 for nine weeks since **Olivia Newton-John's** "Physical" reigned for 10 weeks in 1981-82. . . . Singles from the "Boomerang" soundtrack bookend this week's top 10. **P.M. Dawn's** "I'd Die Without You" vaults from No. 19 to No. 10.

**Nine Inch Nails'** "Broken" enters The Billboard 200

at No. 7. It's the third bargain-priced EP to crack the top 10 in the past six months, following **Ugly Kid Joe's** "As Ugly As They Wanna Be" and **Mariah Carey's** "MTV Unplugged EP." "Broken" is **Nine Inch Nails'** first release through **Interscope Records**. "Pretty Hate Machine," the band's TVT breakthrough album, has been on the chart for 95 weeks.

**Extreme** lands its second straight top 10 album on The Billboard 200 as "III Sides To Every Story" debuts at No. 10. The band's last album, "Extreme II: Pornograffiti," hit No. 10 in June 1991.

**Queen's** "Greatest Hits" vaults from No. 22 to No. 11 in its second week on The Billboard 200. It's apt to become the band's second compilation album to reach the top 10 this year. "Classic Queen" hit No. 4 in May.

**Sinead O'Connor's** album of standards, "Am I Not Your Girl?," bows at No. 27. O'Connor's last album, "I Do Not Want What I Haven't Got," logged six weeks at No. 1 in 1990.

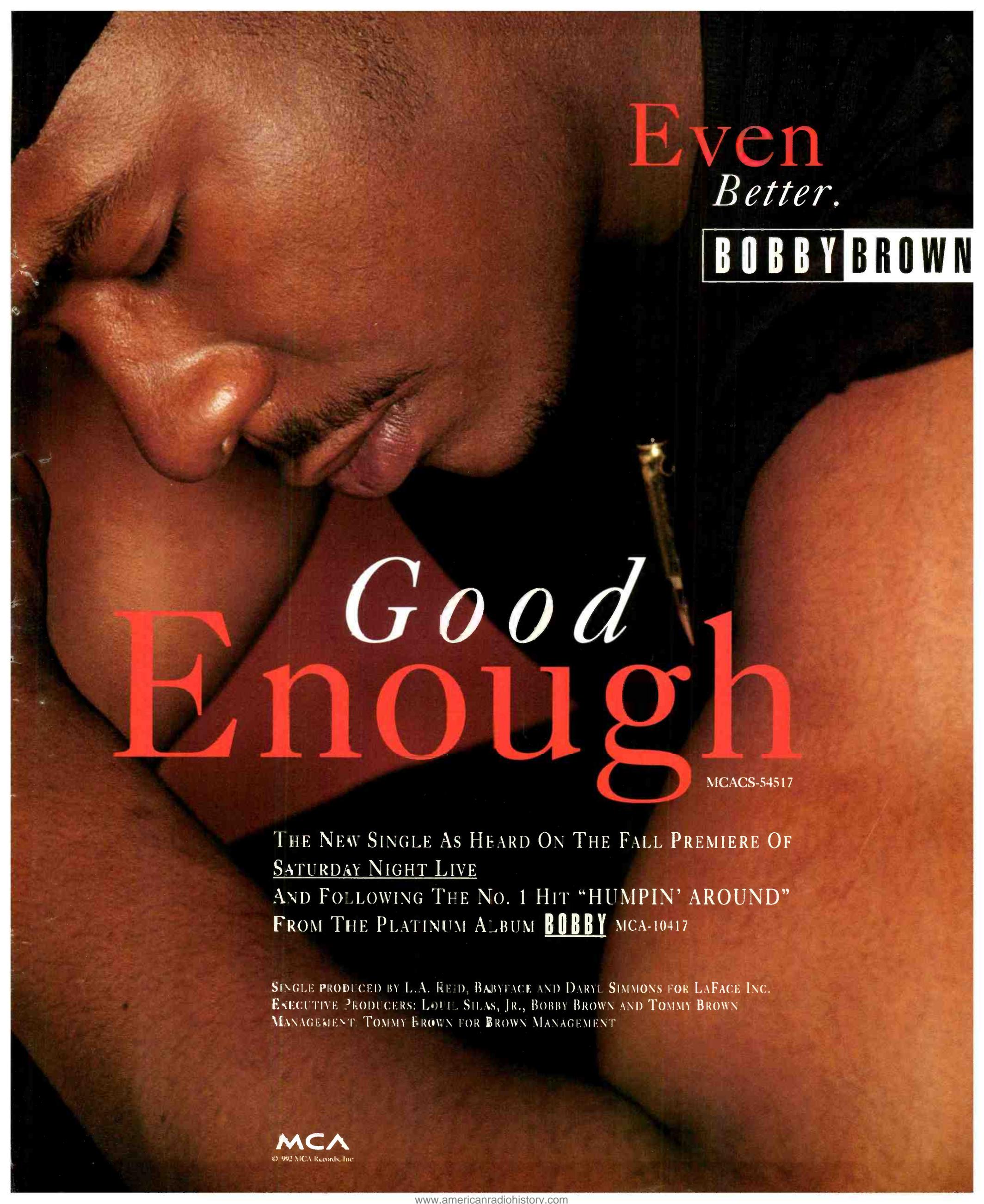
**House Of Pain's** "Jump Around" jumps from No. 5 to No. 3 on the Hot 100. The rap smash has climbed higher on the pop chart than it did on the Hot Rap Singles chart, where it peaked at No. 5 last month.

**Annie Lennox** lands her first top 30 hit on the Hot 100 in four years as "Walking On Broken Glass" jumps from No. 38 to No. 30. Lennox's recent comeback hit, "Why," peaked at No. 34 in July.

Thirty years to the month after **Marvin Gaye** landed his first Hot 100 single with "Stubborn Kind Of Fellow," his daughter, **Nona Gaye**, enters the Hot 100 for the first time with "I'm Overjoyed," which opens at No. 91.



by Paul Grein



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